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I am submitting herewith a thesis written by Susan Douglas Tate entitled "Thomas Hope of Tennessee, c.1757-1820, House Carpenter and Joiner." I recommend that it be accepted for nine quarter hours of credit in partial fulfillment of the requirements for the degree of Master of Science, with a major in Related Art, Crafts, and Interior Design.

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THOMAS HOPE OF TENNESSEE, c.1757-1820,
HOUSE CARPENTER AND JOINER

A Thesis
Presented to
the Graduate Council of
The University of Tennessee

In Partial Fulfillment
of the Requirements for the Degree
Master of Science

by
Susan Douglas Tate
June 1972



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ACKNOWLEDGMENT

I have with a great deal of pains finished the designs, if they may be useful. If it happens that they be not thought so, I shall not repent the great satisfaction and pleasure I have taken in the contrivance, which equals that of poetry or compositions in music. It has been my constant recreation when journeys, business or friends left me vacant.

Christopher Wren (1633-1723)¹

Rather than the product of one researcher's efforts, this study is the result of much time generously donated by many individuals. The acquaintance of such people has been one of the special pleasures of this study.

Foremost is Dr. Robbie G. Blakemore, Chairman of the Department of Related Art, Crafts, and Interior Design, whose guidance throughout the master's program, as well as during this research, is gratefully acknowledged. Special contribution to this research was made by Mrs. A. G. Hope, who graciously contributed much time, invaluable information, and friendship.

Appreciation is expressed to the committee for this thesis, to members of library staffs, to members of historical societies, to those who spent time showing their houses or furniture, and to friends who generously gave time and help in this research. A special thanks to Mike Palmer for many hours of help and for sharing an interest in the subject of this study.

¹Arthur H. Booth, Sir Christopher Wren (London: Frederick Muller, Ltd., 1967).

ABSTRACT

The purpose of this study was to document with currently available information the architecture and cabinetry associated with Thomas Hope of Knoxville, Tennessee, c.1757-1820. The specific goals were to record and preserve all information currently available concerning the houses, woodwork, and furniture associated with Thomas Hope; to document these works historically and stylistically, noting the extent to which currently available information linked these works with Hope; to record available information about the life of Thomas Hope, a figure in the history of the local area and in the history of architecture and cabinetry in the South.

Primary sources of information for the study included the architectural handbook owned by Hope, personal entries in that handbook, and three letters written by Hope. Wills, estates, deeds, census records, early newspapers, and manuscripts provided additional information. Historic and stylistic background was studied. Works attributed to Hope were photographed; representative architectural floor plans and elevations were drawn.

Some cases were included in which any proof of connection with Thomas Hope was limited by lack of existing information.

It may be only by publishing material still fragmentary and imperfectly substantiated that the route to further and more trustworthy information is discovered.¹

¹"Where Elias Hasket Derby Bought His Furniture," Antiques, VXX (November, 1931), 280.

From this study, a conjecture of characteristics of the work of Thomas Hope developed. Rather than creating a completely individual style, Hope provided the Tennessee frontier with styles from the major centers. Virtually the only Knoxville craftsman of the period whose name has endured, Hope was in general demand. The works and the influence of Thomas Hope contributed to the evolution of Knoxville from frontier survival to successful settlement.



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CHAPTER I

INTRODUCTION

Architecture and furniture are tangible expressions of the cultural and social history of a period. "Great races have always expressed themselves in their architecture in distinguishable ways and may often be better identified and classified by arts than by language."¹

Study of these arts may lead not only to understanding of history and of present situations, but to self-understanding. Lewis Mumford, a cultural historian of architecture, stated that "some observation which seems at first glance to have purely an architectural or an esthetic significance will lead you to trace its ramifications or draw your own conclusions in a quite different field."²

Thus, thinking may be aided by turning to architecture to shed light on problems that have more sides than the verbal, legal, or political ones, "for they will often show us in relatively simple and concrete form, facts and possibilities that sometimes elude a purely verbal definition or demonstration."³

¹William J. Anderson, The Architecture of the Renaissance in Italy (London: Batsford, 1909), p. 5.

²Lewis Mumford, The South in Architecture (New York: DaCapo Press, 1967), p. 9.

³Ibid., p. 120.

When one examines the buildings, the decoration, the furniture and silverware and china and costume of another period, not in order to obtain replicas or a copybook reconstruction, but in order to understand the pervading purpose of that age, one overcomes this mechanical and materialistic worship of dead forms, and one achieves something that is actually precious for our self-understanding and our self-development.⁴

Much of the history of the United States has been written based on untested assumptions, in relatively close perspective, and often with chauvinistic fervor. Objective local history, a subject much neglected in the past, can contribute to more comprehensive national and international historical data.

An increasing emphasis on social and cultural history is reflected by the incorporation of these aspects in historical studies, as well as by public interest in preservation, restoration, genealogy, and antiques. Through contemplating the past, one may gain the stability and inspiration to face the challenges of the present, but one must be aware that the past is not a "soft cushion on which we may comfortably lie and take our ease; it is rather a springboard from which we gain the energy and confidence to leap into the troubled waters of our own day."⁵

Purpose of the Research

The purpose of this research was to study the architecture and furniture attributed to Thomas Hope of Knoxville, Tennessee (c.1757-1820). Through this research, currently available information could be

⁴Ibid., p. 17.

⁵Ibid., p. 11.

assembled about a figure accepted by local tradition as the most significant builder and cabinet-maker of the early years of Knoxville. Whether or not information could lead to definite attribution of works to Hope, such a study could contribute information about Knoxville homes and furnishings in the early stages of the development of the town.

Thomas Hope came to Knoxville from his native England by way of South Carolina. Apparently he was not related to his contemporary, the English neo-classicist Thomas Hope (1769-1831), whose family had established a commercial aristocracy in the seventeenth century,⁶ a contrast to the obscure background of the subject of this study.

Houses associated with the Hope era were Ramsey House, Statesview, Trafalgar, Park Mansion, Strong House, and Rotherwood I; other contemporary houses included Campbell House, Boyd House, Armstrong House and Craighead-Jackson House. Furniture attributed to Hope included a corner cupboard, secretary, and some furniture from the Office of Indian Affairs, Strong House, and Ramsey House. Woodwork included wainsoting and mantels from Chisholm Tavern, one mantel in Blount Mansion, and woodwork in the houses associated with Hope. The name of Thomas Hope was associated with early nineteenth century design in Knoxville, but no documented sources had been compiled.

The specific goals of the study were to record and preserve currently available information concerning the houses, woodwork, and

⁶David Watkin, Thomas Hope, 1769-1831, and the Neo-Classical Ideal (London: John Murray, Albemarle Street, 1968), p. 1.

cabinetry attributed to Thomas Hope of Knoxville, Tennessee; to document these works historically and stylistically, noting the extent to which information from primary sources linked these works with Hope; to record available information about the life of Thomas Hope, one figure in the history of the local area and in the history of architecture and cabinetry in the South.

Need for the Study

Due to the dearth of information about early designers of the South in general, and of Tennessee in particular, this area was chosen for study. History conscious Knoxville, Tennessee, has been the subject of much historical research. However, almost no documented information existed on the history of architecture and furniture of the area, and that which did exist emphasized the historical figures associated with the house or furniture rather than any intrinsic quality of the object or the place of the designer in area history.

For Thomas Hope, the only noted carpenter-architect of early Knoxville, no documented studies, bibliographies, or list of attributed works existed. The brief references to Hope in general works were not documented. Although such references often proved to be accurate, "histories of the United States abound in stories which have originated in malice, faulty memory, or myth . . . accepted by uncritical historians, and copied and perpetuated by their successors."⁷

⁷Homer Carey Hockett, The Critical Method in Historical Research and Writing (New York: The Macmillan Co., 1967), p. 50.

Although extensive research has produced comprehensive studies of American furniture and architecture before 1820, the information dealt primarily with major centers such as Philadelphia, Boston, Williamsburg, and Charleston. Little information existed pertaining to Southern frontier designers.

Related Literature

A few articles concerning southern furniture have been published in periodicals.⁸ The corner cupboard attributed to Hope⁹ and the Craighead-Jackson House¹⁰ have been featured. A general study of Tennessee was published in Antiques in August through December of 1971 and reprinted together as Antiques in Tennessee.

Comstock, in American Furniture,¹¹ discussed regional differences, but referred to Southern furniture only in the important centers.

Burroughs in Southern Antiques¹² mentioned pioneer furniture, described

⁸Articles dealing with furniture of the South: Helen Comstock, "Southern Furniture Since 1752," Antiques, XCI (January, 1967), 102-119; Helen Comstock, "Furniture of Virginia, North Carolina, Georgia, and Kentucky," Antiques, LXI (January, 1952), 58-100; Henry D. Greene, "Furniture of the Georgia Piedmont," Antiques, XXXI (March, 1962), 296-299; "Kentucky Furniture," Antiques, LII (November, 1947), 358-363.

⁹"Not All Pineapples," Antiques, XI (January, 1927), 26-27.

¹⁰G. R. Dempster, "History and Houses: Craighead-Jackson House," Antiques, XCVIII (July, 1970), 110-114.

¹¹Helen Comstock, American Furniture (New York: The Viking Press, 1962).

¹²Paul H. Burroughs, Southern Antiques (New York: Bonanza Books, 1931).

woods commonly used, and illustrated examples of southern furniture, but did not discuss Hope or Tennessee. Several sources included Thomas Hope in lists of cabinetmakers or architects.¹³

In Images of American Living,¹⁴ Gowans discussed cultural lag, problems of provenance and dating as related to architecture and furniture, stages of classical evolution, and included some information about the Southern plantation society. Waterman¹⁵ and Kimball¹⁶ discussed the phases of design and regional differences, but did not include the frontier. Many sources were available for general information about English and American styles.

Tennessee: A Short History¹⁷ was a comprehensive study of the state, but it did not include Thomas Hope. The French Broad¹⁸ provided

¹³Stylistic sources listing Thomas Hope: Wallace Nutting, Furniture Treasury (New York: Macmillan Co., 1949), Vol. III, p. 449; Ethel Hall Bjerkoe, The Cabinetmakers of America (Garden City: Doubleday and Co., Inc., 1957), p. 129; Beatrice St. Julien Ravenel, Architects of Charleston (Charleston: Carolina Art Association, 1945), p. 86; E. Milby Burton, Charleston Furniture, 1700-1825 (Charleston: The Charleston Museum, 1955).

¹⁴Alan Gowans, Images of American Living (Philadelphia and New York: J. B. Lippincott Co., 1964).

¹⁵Thomas Tileston Waterman, The Dwellings of Colonial America (Chapel Hill: University of North Carolina Press, 1950).

¹⁶S. Fiske Kimball, Domestic Architecture of the American Colonies and the Early Republic (New York: Dover, 1966).

¹⁷Stanley J. Folmsbee, Robert E. Corlew, and Enoch L. Mitchell, Tennessee: A Short History (Knoxville: The University of Tennessee Press, 1969).

¹⁸Wilma Dykeman, The French Broad (Knoxville: The University of Tennessee Press, 1955).

background information on East Tennessee. In The French Broad-Holston Country,¹⁹ Thomas Hope was included in the biographical section, but sources for this information about Hope were not documented. Included in a small book by Hicks²⁰ was a section of Knoxville houses attributed to Thomas Hope, also without documentation. The picture included for Strong House was a view of the twentieth century addition, the facade of which faced west; the original facade faced north.

As a state historical site, Ramsey House has received more attention than the other works attributed to Hope. It has been described in the East Tennessee Historical Society and the Tennessee Historical Society publications, as well as in More Landmarks of Tennessee History.²¹ In these articles, Hope was mentioned briefly. The works of Dr. J. G. M. Ramsey, who was born at the Ramsey plantation in 1797, have provided important information on Thomas Hope and on Knoxville in the early nineteenth century.²²

¹⁹Mary U. Rothrock (ed.), The French Broad-Holston Country: A History of Knox County, Tennessee (Knoxville: East Tennessee Historical Society, 1946), pp. 428-429.

²⁰Nannie Lee Hicks, Historic Treasure Spots of Knox County, Tennessee (Knoxville: Simon Harris Chapter, Daughters of the American Revolution, 1964).

²¹Robert M. McBride (ed.), More Landmarks of Tennessee History (Nashville: Williams Printing Co., 1969).

²²Works by J. G. M. Ramsey used in this study: J. G. M. Ramsey, Autobiography, McClung Collection, Lawson-McGhee Library, Knoxville (Copy of Manuscript); W. B. Hesseltine (ed.), Autobiography and Letters of Dr. J. G. M. Ramsey (Nashville: Tennessee Historical Commission of 1954); J. G. M. Ramsey, The Annals of Tennessee to the End of the Eighteenth Century (Charleston: Walker and Jones, 1853. Reprinted with the addition of a biographical introduction, annotations and index for

Primary Source Material

As is the case in many local areas, court house fires destroyed many documents before the era of microfilm repositories. Birth records were not available from this period and marriage records were rare. Often gravemarkers or entire cemeteries had disappeared, so that wills or estates were the only records of death. These wills and estates, however, were of particular interest for their inventories of household goods and of debts.

Although deeds for buildings did not exist for this period, deeds of lots were available. A map of Knoxville with numbered lots exists from c. 1810. Early census records for Knoxville were incomplete or no longer in existence. The first Knoxville directory was 1859-60.

No tax records or inventories (other than wills and estates) were found. No hardware, lumber, or shipping bills were found. The only record of merchandise available in Knoxville was that found in newspaper advertising. A few rare writings by travelers and early residents provided descriptions of Knoxville.

The personal effects of Thomas Hope included three letters which he wrote to his wife²³ and his architectural handbook.²⁴ This handbook

the East Tennessee Historical Society (Kingsport, Tennessee: Kingsport Press, Inc., 1967); J. G. M. Ramsey (1797-1884), History of Lebanon Presbyterian Church "in the fork," written at Mecklenburg Place, September 26, 1875 (Knoxville: May, 1918).

²³Thomas Hope, Letters to Wife in Knoxville from Boatyard and Rossville, 1820. Originals in the library of Mrs. A. G. Hope, Knoxville, Tennessee.

²⁴Thomas Hope, Personal Entries in Handbook, The Builder's Golden Rule by William Pain. Library of Mrs. A. G. Hope, Knoxville, Tenn. See Chap. III of this study for research associated with the handbook.

provided not only examples of motifs used in works attributed to Hope, but also a handwritten listing of price fixing by Hope and contemporary workers in Knoxville. In addition, this handbook apparently held the status of family Bible, as the blank backs of pages were used for the inscription of births, deaths, and marriages (see Appendix E).

Few photographs or measured plans for houses attributed to Hope were available. Before the demolition of the Strong House in 1971, the researcher made measurements for floor plans and photographed the house. Other houses and furniture associated with Hope or his era were studied and photographed by the researcher.

Thus, there were fleeting glimpses of Thomas Hope in studies of the local area and of American cabinetmakers and architects, but no documented collection of information existed concerning his life and works. While many sources dealt with regional differences in early American design, few mentioned cabinetry or architecture on the Southern frontier. With the increasing interest in social and cultural history, the shadowy figures of the frontier designer-craftsmen, and the role they played in a crucial period of the birth of a nation, are coming to light. In this study, one such designer-craftsman, Thomas Hope of Knoxville, Tennessee, is discussed.

CHAPTER II

HISTORICAL SETTING

Accepted as the sixteenth state in 1796, Tennessee entered relatively early the course of United States history. Already this area had a history of some ten to fifteen thousand years of human habitation, and a topographical diversity in its three grand divisions which has strongly affected the history of this area, even to the present.

The three grand divisions are separated by the Tennessee River, flowing south between East and Middle Tennessee and north between Middle and West Tennessee, having made its turn in the Muscle Shoals area of Alabama. The Tennessee divides three diverse areas: mountainous East Tennessee, rolling Blue Grass of Middle Tennessee, and West Tennessee's flat cotton land, bordered by the Mississippi River.

European Explorers and Traders

According to legend, a Welshman named Prince Madoc may have led an expedition through the Tennessee area in the twelfth century, but the first known white expedition was that of Hernando DeSoto in 1540. In 1566-67 another Spaniard, Juan Pardo, led an expedition which built a fort at the Creek site, Chiaha. The French and English arrived over a century later in 1673.

Traders eventually found their way from the Mississippi River to Charleston on the Tennessee "road to Carolina."¹ The accessibility of such centers as Charleston, Philadelphia, and Baltimore would play an important role in the cultural and economic history of Knoxville.

Relations between white traders and Indians were significant in the establishment of European influence, with certain tribes favoring specific countries. Between 1689 and 1763, a series of wars erupted between the countries vying for power both in the colonies and in Europe. This ended in the French and Indian War (Seven Years War in Europe) and victory for the British.

The Arrival of Settlers

Most of the early settlers of Tennessee came from Virginia and North Carolina, and a few from Pennsylvania; the majority were Scotch-Irish Presbyterians. Two homes attributed to Thomas Hope were built for former Pennsylvanians, Francis Ramsey and Charles McClung. Apparently, most of the settlers in the Knoxville area had a preference for Anglo-American styles.

Settlers came hungry for land, dissatisfied with the government, or to escape some disagreeable situation. Tales of rich lands brought back by hunters (called long hunters because of their extended hunting trips), traders, and agents of land companies lured the settlers to western lands in spite of treaties attempting to protect Indian land from settlement.

¹Folmsbee, Corlew, and Mitchell, p. 32.

At first, a single Indian trail was the only entrance to the eastern border . . . and for many years admitted only of the hunter and the pack-horse. It was not till the year 1776, that a wagon was seen in Tennessee.²

Disgusted with corrupt courts in North Carolina, aroused citizens took the law in their own hands, breaking up courts and subjecting officials to mob treatment. Among these "Regulators," many of whom left after defeat by Governor William Tryon at the Battle of Alamance, 1771, was James Robertson. Called the "Father of Tennessee," he founded Watauga which, with Nolichucky, Carter's Valley, and North Holston, was the beginning of Tennessee settlement. The Watauga Association was a homespun government created by a document signed in 1772.³

Life on the Tennessee Frontier

As a result of inadequate roads and the distance from supplies, luxuries were unknown to the early settlers. Salt was valued at ten dollars per bushel and coffee and tea were unknown. Sugar was made only for the sick, for weddings, or for newcomers. Iron was brought in at great expense, and was confined to the construction and repair of ploughs and other farming utensils. "Hinges, nails, and fastenings of that material, were seldom seen."⁴

²J. G. M. Ramsey, The Annals of Tennessee to the End of the Eighteenth Century (Charleston: Walker and Jones, 1853), p. 714.

³Folmsbee, Corlew, and Mitchell, p. 56.

⁴Ramsey, The Annals of Tennessee to the End of the Eighteenth Century, p. 714.

The frontier man was responsible for procuring subsistence for his family, building the cabin, farming, hunting, and repelling Indians. The fulltime job of the woman included spinning flax, cotton, and wool, weaving cloth, making clothes, milking, churning, preparing food and preserving it for cold months.

As a mother, we find her the affectionate, the ardent instructress of the children she has reared from infancy . . . addressing them as rational beings, and preparing them to become men and women in their turn.⁵

Barn-raising, quilting, corn-shuckings were considered to be recreational; the men also joined in athletic sports. Wine, rye, rum, beer, and the produce of stills were available; peach and apple trees were popular for the good brandy which could be made from the fruit.

Ministers arrived early on the frontier. Wanting for social entertainment, as well as for spiritual sustenance, the entire population for miles around a station would attend a preaching, regardless of denomination.⁶ Paradoxically, crime and punishment were incongruous. Before 1800, such offenses as horse stealing and burglary were punishable by death. Cruel retribution was often inflicted for less serious misdeeds.⁷

The Revolution and Government Prior to Statehood

The beginning of the Revolutionary War in April 1775 found most future Tennesseans sympathetic to the cause. In 1776, the Cherokee

⁵Ibid., p. 717.

⁶History of Tennessee (Nashville: Goodspeed Publishing Co., 1887), p. 883.

⁷Ibid., p. 816.

waged a war against the settlements in upper East Tennessee. Erroneously, early historians charged the instigation of hostilities entirely to the British, who actually became involved later.

In 1777, the Cherokee signed treaties ceding land which kept the route west open for such as George Rogers Clark. The resulting peace contributed to the victory at King's Mountain where, attacking Indian style, the Westerners dealt the British a defeat which was the turning point of the Revolution in the South.

In 1783, the "Land Grab Act," pushed through the North Carolina legislature by William Blount and other land speculators, led to the purchase of nearly four million acres of Tennessee land (at about five dollars per hundred acres) during the seven months the land office was open. As a result of this cession and Jefferson's ordinance which provided for the admission of new states, a delegation met at Jonesboro. This delegation, urging formation of a new state, elected John Sevier president.

Four months later, in December 1784, a third convention approved a constitution for the "State of Franklin."⁸ After financial problems and internal factions weakened the state, an offer of amnesty from North Carolina persuaded Sevier (accused of high treason) to reconcile with the mother state. The Franklin movement died out in 1788.

The cession law of 1789, making land in Tennessee available for purchase, provided that the area should eventually become a state.

⁸Folmsbee, Corlew, and Mitchell, p. 80.

Meanwhile, it would be governed under the provisions of the Northwest Ordinance of 1787, with the exception of the clause prohibiting slavery. This was affirmed in 1790 when Congress created the "Territory of the United States South of the River Ohio," which actually included only present day Tennessee.⁹

President Washington appointed William Blount governor and superintendent of Indian affairs. The latter provided his most serious problems, resulting from dissatisfaction of the Indians with the lack of treaty enforcement.

As Tennessee approached statehood, a more peaceful era dawned. This was, in part, the result of such federally disapproved offensives as those by Sevier, and Robertson's "Nickajack Expedition" against the Chickamauga towns. The defeat of the northern tribes at Fallen Timbers in 1794, and the Treaty of San Lorenzo or Pinckney's Treaty in 1795 (in which the Spanish accepted the thirty-first parallel as the Florida boundary and gave Americans free navigation of the Mississippi), quieted relations with the Indians and the Spanish.¹⁰

Knoxville, Territorial Capitol

William Blount, an aristocratic Easterner and avid land speculator, established the first territorial capitol west of the Allegany Mountains at Rocky Mount in 1790. In 1792, he moved the capitol to Knoxville.

⁹ Folmsbee, Corlew, and Mitchell, p. 99.

¹⁰ Ibid., p. 105.

In 1786, the "germ of the city of Knoxville."¹¹ had been established when James White, a veteran of the Revolution from North Carolina, had selected a wooded hill above a creek flowing into the river on which to build his house. The settlement became a fort for five families.

In 1790, Margaret, daughter of James White, married Charles McClung, who surveyed the town and laid out the first sixteen blocks of four lots each. A lot plan drawn in about 1810 (Figure 1) illustrated the early lots and those added in the first two decades of the town. Probably to gain his sympathy in settling problems with the Indians,¹² the town was named for General Henry Knox, George Washington's Secretary of War.

In Knoxville, the Blounts apparently lived in a log cabin on a knoll below College Hill ("The Hill" of Blount College, now The University of Tennessee), called Barbary Hill for their daughter Barbara, who was born there.¹³ Barbara Blount, Jennie Armstrong, Polly McClung, Mattie Kain, and Kitty Kain were the first coeds to attend Blount College. Established by the first session of the territorial assembly, September 10, 1794, the college was later called East Tennessee College, East Tennessee University, and, in 1879, The University of Tennessee.

¹¹Betsey B. Creekmore, Knoxville (Knoxville: The University of Tennessee Press, 1967), p. 52.

¹²William T. Alderson (ed.) and Robert McBride (associate ed.), Landmarks of Tennessee History (Nashville: Williams Printing Co., 1965), p. 50.

¹³S. J. Folmsbee and Lucile Deaderick, "The Founding of Knoxville," East Tennessee Historical Society Bulletin, 13 (1941), p. 4.

Statehood

Governor Blount slowed the move toward statehood until he became convinced that it would be beneficial for such personal interests as land speculation and the United States Senate seat. Blount was elected to the Senate, with John Sevier elected as the state's first governor; Andrew Jackson was later elected as the first representative to the House.

After much partisan disagreement over the approaching Presidential election of 1796 and the new state's influence in it, Tennessee became the sixteenth state (following Vermont and Kentucky) with President Washington signing the bill on the last day of the session of Congress, June 1, 1796.¹⁴ A 1795 map illustrated the new state (Figure 2).

Knoxville: From Statehood to the Turn of the Century

In 1795, a bimonthly mail service to Knoxville was established. In the same year, a wagon road opened between Knoxville and Nashville. River commerce gained impetus when, in 1797, two five-ton boats loaded with flour and whiskey accomplished the three-hundred-mile trip from Virginia to Knoxville.¹⁵

The Knoxville Gazette, published by George Raulstone from October 6, 1792, to 1804, was a source of such information as Congress reports, anecdotes, advertisements, reports of war in Europe, and lists

¹⁴Folmsbee, Corlew, and Mitchell, p. 112.

¹⁵History of Tennessee, p. 807.

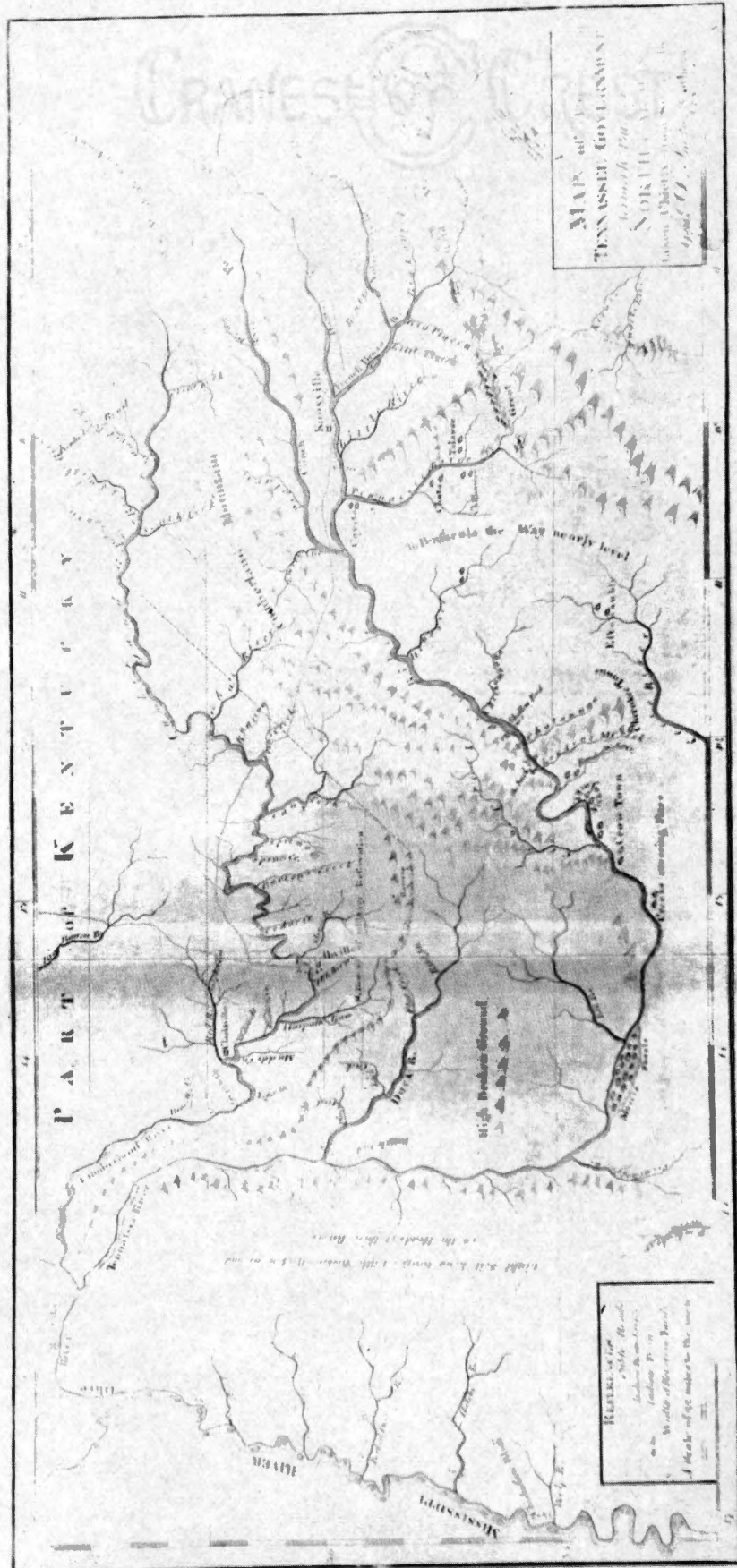


Figure 2. Map of Tennessee, c. 1795.

by David Henley (Agent, Department of War) of horses "delivered up" by Creek or Cherokee "which owners are desired to come forward and prove their rights to the above horses, pay charges and take them away."¹⁶

The Tennessee Almanac for the year 1797 was advertised for sale at the Printing Office of the Knoxville Gazette.

Newspaper advertisements reflected the influence of such centers as Philadelphia and Baltimore on commerce in Knoxville. Merchandise from those centers drew important billing in advertisements: "just arrived from Philadelphia a neat and general assortment of Fall and Spring GOODS."¹⁷

Barter was common within Knoxville and with the larger centers. King and Crozier advertised Queen's and Glass Ware, nails, bar-iron, steel, salt, dry goods, "All which they will sell, on moderate terms for Cash, Dear [sic] and Bear Skins, Furs, Hemp, Bee's Wax, Gunpowder, or Country Produce."¹⁸

Imported items appeared in newspaper advertisements. In March 1797 "Lewis Tiner informs his friends and the public, that he has opened a HARDWARE STORE, opposite Captain John Chisholm's in Knoxville, where he has now on hand, a general assortment of CASTINGS,"¹⁹ as well as

¹⁶Knoxville Gazette (November 7, 1796).

¹⁷Knoxville Gazette (February 20, 1797).

¹⁸Knoxville Gazette (December 26, 1796).

¹⁹Knoxville Gazette (March 1, 1797).

gallon kettles, pots, dutch ovens, pans and hand irons. Tiner also advertised Irish linens, books, stationery, coffee, chocolate, and allspice.

The westward movement was thriving in 1796, according to a newspaper quotation on November 7, 1796.

The emigration to this state the present fall has exceeded that of any former period. A gentleman, who arrived in town last week, assured us that he counted one hundred and seventy-five waggons between Nashville and Knoxville, in travelling four days. . . .²⁰

Travelers often stayed with friends or at taverns or inns. Advertisements were frequent for such public houses as the Blue Ball.

James Guthrie most respectfully informs his friends, and the public in general, that he has just opened a HOUSE OF ENTERTAINMENT for the accommodation of travellers and others, at the sign of the BLUE BALL (Ford of Lick Creek) fourteen miles below Greene Court House, on the main road leading through Bull's Gap, to Knoxville. . . .²¹

At the semicentennial celebration of Knoxville, Thomas W. Humes described Knoxville as it appeared in 1796, in his father's generation.

The buildings were, without exception, of logs, not weather-boarded; and public and private, were soon forty in number, of which five were taverns, showing the place to have been one of considerable resort.

The barracks stood on the highest point of the hill, and with their port holes and uncovered platform, being simply a projection of the second floor a few feet from the walls of the building, running its whole length, presented an odd contour.²²

²⁰Knoxville Gazette (November 7, 1796).

²¹Knoxville Gazette (November 21, 1796).

²²Thomas W. Humes, The Half-Century of Knoxville: Being the Address and Proceedings at the Semi-Centennial Anniversary of the Settlement of the Town, February 10, 1842 (Knoxville Register Office, 1852), p. 59.

West of the barracks was an unenclosed area for public exhibitions of students of Blount College. A jail of hewn logs stood on the corner of Gay and Main. The court house was located on the south side of Main near Gay, erected in 1797 for a sum of \$5,803.19.²³

Knoxville in 1799 was described in the account of Abraham Steiner and Frederick C. de Schweinitz.

Knoxville is now the seat of government of the State of Tennessee. The Superior Court of the eastern part of the State, also, has its sessions here. . . . [Knoxville] consists of about a hundred houses all built of wood; the newest are, mostly, two story frame structures. A new two-story building is being put up by Governor Sevier. The courthouse, a two-story structure of limestone, is not yet completed. . . .

Stores there are many; near our hotel we counted no less than five, some of which make a good appearance. One merchant with whom we had the opportunity to talk, thought that because of the constant competition some of them would be ruined. . . . But there is not a single house here for religious services, and only rarely is a sermon preached at the Courthouse by a minister traveling through. . . . In rainy weather the streets of Knoxville were quite impassable.²⁴

Nineteenth Century: The First Two Decades

The population of Knoxville in 1800 was 387, including 146 slaves.²⁵ A population of 11,981, including 1,122 slaves, comprised the area which was then Knox County. The percentage of slaves was lower than in the more agrarian Nashville area.²⁶

²³History of Tennessee, p. 810.

²⁴Samuel Cole Williams, Early Travels in the Tennessee Country 1540-1800 (Johnson City: The Watauga Press, 1928), pp. 454-55.

²⁵Folmsbee, Corlew, and Mitchell, p. 117.

²⁶Ibid.

In his 1802-1803 travels through Tennessee, the French botanist André Michaux encountered the less than pleasant "Tennessee Itch." He found the inhabitants to be not religious, but strict in observance of Sunday. It appears that Knoxville had grown considerably since the 1799 account.

The houses, in number about two hundred, are almost all of wood. Although it has been built eighteen or twenty years, this little town has not yet any kind of establishment or manufactory, except some tanneries.

Commerce, however is brisker here than at Nashville. The stores, of which there are fifteen or twenty, are also better provided. The merchants obtain their supplies by land, from Philadelphia, Baltimore, and Richmond in Virginia, and, in return, send by the same channel, the productions of the country which they buy from the farmers, or take in exchange for their goods. . . .

They also send flour, cotton, and lime to New Orleans, by the river Tennessee; but this method is not much used, the navigation of this river being very much interrupted, in two different places, by shoals and rocks.²⁷

By the turn of the century, life in the Knoxville area had advanced from the primitive pioneer settlement to a thriving community. Manufacturing developed to supply local needs, but an active barter trade continued with the eastern centers, particularly Baltimore and Philadelphia. The iron industry in Tennessee had developed to the extent that wrought iron and cut nails were available. Indian conflicts in the area decreased.

The improvement of living conditions and stabilization of life in general was reflected in the evolution from the frontier log houses to homes of frame or brick, appointed with furniture in current styles.

²⁷ André Michaux, Travels to the Westward of the Allegany Mountains (London: J. Mawman, 1805), pp. 272-73.

Rather than innovation or adaptation, traditional taste for accepted modes was in evidence.

In contrast to the evolution of Tennessee civilization in the last two decades of the eighteenth century, newspapers of the first two decades of the nineteenth century indicated only gradual changes in life style. Still included were advertisements of entertainment at inns, land sales in surrounding and distant areas, poetry, foreign news, sale of saddles, horses, and flat-bottomed boats.

The numerous merchants assumed a position of primary importance in the town which had grown to a population of 1,115.²⁸ Barter persisted as a means of exchange.

Marcus D. Bearden, has lately received a supply of FRESH GOODS, which will be sold as low as any in Knoxville for Cash, Wheat, Rye, Corn, Barley, Oats, Flax seed, Country cloth of every kind, Feathers, Butter, Beeswax, and Tallow.²⁹

The influence of such centers as Baltimore continued in services as well as goods.

The subscriber informs his friends and the public in general that he still continues to carry on the TAILORING and Ladies Habit Making business extensively. Orders from all parts of the State elegantly executed on the shortest notice.

Having been to Baltimore himself, and procured the latest fashions from London, he will be able to please the public.

Three or four good journeymen wanted, to whom the highest wages will be given, and three or four smart boys will be taken as apprentices. Samuel Roberts.³⁰

²⁸The French Broad-Holston Country, p. 115.

²⁹Knoxville Register (July 4, 1820).

³⁰Knoxville Register (June 12, 1817).

London training was still considered to be an asset. J. Brown and Company advertised London training in watch repair.

J.B. has served seven years in the city of London to the above business, and flatters himself that he can turn out any kind of WATCH WORK. In complete order VIZ; Musical Watches, Repeaters, Patent Leavers, &c. They have on hand and will keep a constant supply of JEWELRY AND SILVER WORK.³¹

Second in importance only to the merchants were the inn or tavern keepers. One of the numerous inns was offered for rent.

For Rent. That Large and elegant BRICK BUILDING at present occupied by Mr. A. Rhea as a tavern. The house is three stories high, and is divided into fifteen rooms, each of which has a fireplace and one of them has two. There is attached to this house two stables, two kitchens and two smoke houses, and every other necessary building.³²

Of apparent importance were various remedies for such unpleasant maladies as itch, worms, and yellow fever.

Lee's antibilious pills (prevent bilious, yellow, and malignant fevers), Lee's worm lozenges, Lee's sovereign ointment for the itch. . . . Lee's essence and extract of mustard (an infallible remedy for sprains, bruises, Rheumatism, numbness, chilblains, &c. &c.). . . . Lee's Indian Vegetable Specific, as certain and effectual cure for the venereal and gonorrhoea. . . .³³

Dr. Strong advertised such items as cold pressed castor oil, durable ink, chromic yellow, patent yellow, rotten stone, sodaic powders for the making of soda water.³⁴

³¹Knoxville Register (July 4, 1820).

³²Knoxville Register (June 15, 1819).

³³Knoxville Register (December 19, 1820).

³⁴Knoxville Register (October 17, 1820).

The Knoxville Water Company was incorporated in 1809. Several unsatisfactory systems were attempted for conveying water. First, hollow logs were laid from McCampbell's Spring, two miles north of town. In 1814 a reservoir in the courtyard was connected by pipes with a water wheel at First Creek. Neither method succeeded.³⁵

A public library may have been considered as early as 1801, and was announced in 1817. This subscription library died by 1830.³⁶

The westward movement continued at an active pace. Land was advertised in West Tennessee.

Great Bargains. The lots in the Town of MEMPHIS, at the Chickasaw Bluffs, will be exposed to sale on the premises, at one, two and three years credit, on the 7th December next, being the next day after the opening of the Land Office at that place.³⁷

Tennessee Politics to 1820

Governor Blount's lieutenant, Old Hickory, Andrew Jackson, whose differences with John Sevier erupted in a feud over a statement about his beloved Rachel, was becoming a fascinating figure in American history. His enemy Sevier was elected governor for 1796-1801 (with Archibald Roane elected 1801-03) and for 1803-09. Willie (pronounced Wylie) Blount, William's half-brother was elected in 1809, 1811, and 1813. Although eligible for governor in 1811, Sevier was elected instead to

³⁵ History of Tennessee, p. 842.

³⁶ Ibid.

³⁷ Knoxville Register (November 21, 1820).

Congress where he served as a typical Tennessee "War Hawk" until his death in 1815.³⁸

A major part of the military activity of Tennesseans in the War of 1812 was the Creek War, which ended when Jackson crushed the Creeks at the Battle of Tohopeka or Horseshoe Bend, March 1814. Major General Jackson's victories included Mobile, Pensacola, New Orleans (with considerable help from the pirate Jean Lafitte, after the signing of the Treaty of Ghent).

When news of the war's end reached Knoxville, the new First Presbyterian Church was illuminated and a thanksgiving held there. Afterward, a grand ball in honor of the event was given.³⁹

In 1818, Jackson successfully chased the marauding Seminoles back to Spanish territory. These victories helped to compensate on the political scene for Jackson's controversial personality.⁴⁰

The War of 1812 was followed by boom and panic during the terms of Joseph McMinn, governor 1815-21. With the expiration of the charter in 1811 of the First Bank of the United States, wild cat banking had developed and banks had suspended specie payments as a result of inadequate supplies of gold or silver coins.

The Second Bank of the United States was chartered in 1816, but the state legislature refused to allow a branch in Tennessee until 1827

³⁸Folmsbee, Corlew, and Mitchell, p. 136.

³⁹History of Tennessee, p. 826.

⁴⁰Folmsbee, Corlew, and Mitchell, p. 139.

(which was subsequently opposed by Jackson in 1829 after his re-election to the Presidency).⁴¹ The crash of 1819 was important in the election of William Carroll, an able governor, who served longer in that office than any other man (1821-27 and 1829-35).

As a result of treaties of 1791-1819, all of Tennessee had been cleared of Indian title except the southeastern corner held by the Cherokee. Sixteen years later the Cherokee, whose high level of civilization was epitomized by the great Sequoyah, regretfully surrendered that area.⁴²

With the 1820's Tennessee and the west embarked on a period of political importance which emphasized the growing civilization of the old frontier. The early years of the state had produced leaders of prominence, exemplified by Andrew Jackson, who was elected President of the United States in 1824 and 1828.

⁴¹ Ibid., p. 142.

⁴² Ibid.

CHAPTER III

EARLY BACKGROUND OF THOMAS HOPE

Thomas Hope referred to his profession as "the whole art of the house carpenter's and joiner's business"¹ in his advertisement for an apprentice. J. G. M. Ramsey stated that Hope was from London, "a regularly trained worker and carver in wood,"² and referred to Hope as "the architect"³ of Ramsey House. From study of the status of the architect in general in the eighteenth century, it was possible to construct a conjecture about Hope's training.

The Architect in England

In Vasari's Renaissance conception of architecture as a visual art rather than a mechanical trade, Inigo Jones (1573-1652), primarily an artist rather than building craftsman or surveyor, was perhaps the first British architect.

Jones, however, was by no means typical of seventeenth and early eighteenth century practitioners; the tradition of the craftsman-designer continued as well as that of the amateur architect, and until the second half of the eighteenth century, the picture of the architectural profession in England is confused.⁴

¹Knoxville Gazette, November 14, 1796.

²Hesseltine (ed.), p. 10.

³Ramsey, Lebanon . . . in the Fork, p. 18.

⁴Frank Jenkins, Architect and Patron (London: Oxford University Press, 1961), p. 44.

The amateur architect continued the sixteenth century practice, until the mid-eighteenth century, of "employer and builder, working together from design copy-books or basing their designs on existing building."⁵ As plans became standardized, no great technical knowledge was necessary in domestic architecture. Instead of monotony as a result of pattern books, tremendous variety occurred in houses and mansions of the period.⁶ The amateur architect was supported by the ability of tradesmen "who, through exacting apprenticeships, had mastered the materials"⁷ and had "knowledge of rules for proportion and the orders of architecture as laid down by Palladio or some other recognized authority."⁸

Amateur architects apart, the profession in the seventeenth and early eighteenth centuries may be divided into two broad classes: craftsmen-architects and individualists. The craftsmen-architects who "had served an apprenticeship in one of the building trades, generally bricklaying or carpentry, had graduated as master craftsmen,"⁹ then began architectural design work and contributed manually to the structure in their particular trade. The individualists, sometimes called artist-architects, included such well-known names as Wren, Pratt, Kent, and Gibbs.

⁵Ibid., p. 46.

⁶John B. Nellist, British Architecture and its Background (New York: St. Martin's Press, Inc., 1967), p. 221.

⁷Jenkins, p. 48

⁸Ibid.

⁹Ibid., p. 51.

In the period from about 1750 to 1834, the position of the architect differed from that of the architect in the previous period. By the 1770's, a degree of professionalism had replaced looseness and informality. Although the craftsman-architect and the amateur continued to be in evidence, "their importance in relation to the architectural scene as a whole was much diminished."¹⁰

With the changing social patterns of the later eighteenth century came the increased status of the architect, and the wide acceptance of pupilage as professional training.

By 1770 a definite pattern of training had evolved, at any rate for the student in London--a pupilage, generally for about five years, with an established architect and, concurrently, lessons at a drawing school, with lectures and exercise in drawing from the cast, followed, when finances permitted, by a period of study abroad. A profession which required such training was obviously of some status and, parallel with the development of more formal training, there was a growing desire among architects to emphasize and reinforce this status. At the same time the limits of an architect's work became more closely defined.¹¹

Thomas Hope: Early Background in England

It seemed unlikely that Thomas Hope of Knoxville would have completed the training prescribed for the architect in 1770. There was no indication that Hope came from a family of wealth sufficient to finance a study trip abroad. Had Hope made the grand tour, it is likely that Ramsey or Coffin would have written of this, as it would have been impressive information for people of the frontier.

¹⁰Jenkins, p. 91.

¹¹Ibid., p. 107.

Perhaps this omission in his training played a part in convincing him to seek success in the colonies where his abilities would have been more appreciated than in a London brimming with architects of elite background. It would seem appropriate to consider Hope's training as that of the craftsman-architect, having served his apprenticeship in joinery and carpentry.

The Architectural Handbook

Between 1720 and 1770, the publication of architectural copy books for tradesmen reached its peak in England.¹² Such a copy book belonged to Thomas Hope. Although his book was available for study, the title page was missing and extensive research was required to determine the title. Several architectural books of the period, including some of Batty Langley, were examined for comparison. The quotations appearing under some of the plates, "for W. Pain by T. I. Woodman, 31 Nicholas Lane, Lombard Street, Published as the act directs July 8, 1780," and "W. Pain, del., Woodman, sculp." were investigated. It was ascertained through the British Museum General Catalogue of Printed Books that W. Pain, an architect, wrote, among other books, The Builder's Golden Rule, or the Youth's Sure Guide: containing the greatest variety of ornamental and useful designs in architecture and carpentry . . . To which is added an estimate of prices for material and labour.¹³ The description

¹²Ibid., p. 54.

¹³William Pain, The Builder's Golden Rule, or the Youth's Sure Guide (London: H. D. Steel, 1782).

"The second edition, pp. iii. 18.58. pl. XCVIII,"¹⁴ matched the pages and plates in the Hope handbook. Microprints of Pain's books were examined; none of his other books matched Hope's book.

The Biographical Dictionary of English Architects 1660-1840¹⁵ described Pain as an architect and joiner or architect and carpenter, and listed seven works which he published. "William Pain, who described himself as 'Architect and Joiner,' published the Builder's Pocket Treasury (1763), Builder's Golden Rule or Youth's Sure Guide in Architecture and Carpentering (1782), and similar works."¹⁶

In Hope's handbook, the blank page backs were used in a similar way to a family Bible. Births, deaths, and marriages were inscribed. The first entry listed the birth of Hope, "Thomas Hope (son of John and Mary Hope at Tenterden in the County of Kent, Great Britain) was born December 25th, 1757."¹⁷ However, in correspondence with the researcher, the County Archivist, Kent County Council, stated that a Thomas Hope, son of John and Mary Hope was baptized January 15, 1752.¹⁸ (See Appendix D.) The discrepancy could have been a result of a lapse of memory, a

¹⁴British Museum General Catalogue of Printed Books, Vol. 178 (London: Trustees of the British Museum), 1963.

¹⁵H. M. Colvin, Biographical Dictionary of English Architects, 1660-1840 (London: John Murray, Albemarle St., 1954), pp. 428-29.

¹⁶Jenkins, p. 54.

¹⁷Thomas Hope, Personal Entries in Handbook.

¹⁸County Archivist of Kent County Council, Correspondence (Maidstone, England: November 25, 1970).

change made by Hope, or misreading of 1751 for 1757. No positive explanation was available.

The date was listed in this study as c.1757, in deference to Hope's personal records and to avoid confusion in the few listings which included the name of Thomas Hope. These references, such as Nutting,¹⁹ Bjercoe,²⁰ Burton,²¹ and Rothrock²² listed his date of birth as 1757.

The Eighteenth Century Architect in America

The nation just born in 1776 was, by the turn of the next century, pushing away its outgrown frontiers. Great men had come to grips with the mighty problems of a new nation.

Such a great race, we argue, must have produced great men of art, too. Yet when we come to ask who exactly was responsible for the buildings and furniture of classical America, only vague references are forthcoming--a shadowy parade of miscellaneous carpenters, lawyers, merchants, and planters of whose artistic accomplishments their own age took so little notice that most of them were quite forgotten until restored to history by scholarship in ours.²³

Collaboration between architect and patron occurred frequently in the early eighteenth century. During the William and Mary period,

¹⁹Nutting, Vol. III, p. 449.

²⁰Bjercoe, p. 129.

²¹Burton, Charleston Furniture, 1700-1825, p. 97.

²²Rothrock (ed.), p. 428.

²³Gowans, p. 224.

"the patron-designer is everything, the workman nothing."²⁴ For the Palace at Williamsburg, there is no record of the workmen who carried out Spotswood's plans, "nor would it matter, for his criterion presumably was that they have no minds of their own."²⁵

During the Queen Anne period, artisans emerged, but only as shadows. By the Chippendale-Georgian period, however, designer-builders with distinct personalities emerged, such as Peter Harrison of Newport, Robert Smith of Philadelphia, John Ariss in Virginia, John Hawks in North Carolina, William Buckland of Annapolis. Like Buckland, designers of the Adamesque-Federal period often made the transition from master craftsman to head architect. Some were gentlemen-planters with an interest in architecture. Noteworthy personalities who entered the field of architecture through these routes were Samuel McIntire and Charles Bulfinch of Massachusetts, James Hoban and Gabriel Manigault of Charleston, Thomas Jefferson and Benjamin Latrobe.

Arrival of Thomas Hope in the United States: Charleston

Charles Coffin (who in 1827 became President of East Tennessee College) cited in a journal entry a conversation with Thomas Hope, who "built Mr. Izzard's house in Charleston, South Carolina and is accounted one of the best workmen in the country."²⁶ No record of Hope existed

²⁴Ibid., p. 228.

²⁵Ibid.

²⁶Charles Coffin, Journal 1775-1853 (McClung Collection, Typed from the original manuscript by Mrs. Barbara Adair McClung, 1929), entry September 11, 1806.

from his birth until 1788. No ship passenger lists existed by which to determine the date of his arrival in the United States.

In 1788, Mr. Emes and Mr. Hope represented the architects of Charleston in a procession, "the Federal Procession, held May 27, 1788, to celebrate South Carolina's ratification of the Federal constitution. The marchers were arranged according to their trades or professions.

... "27

The gentlemen planters, represented by Colonel Laurens, marched near the head of the parade. Architects were the thirteenth group, followed by house carpenters (John Clements), bricklayers (John Horbleck), painters and glaziers (Joseph Badger), and cabinet makers (William Axm).²⁸

The omission of first names in the parade list caused some doubt, but there were no records of other persons by the name of Hope in Charleston at that time. The first census of the United States, taken in the year 1790, listed Thomas Hope and two other free persons in St. Phillips and St. Michaels Parish.²⁹ The Charleston Directory of 1790 included Thomas Hope, cabinetmaker, at 15 Friend Street (now Legare

²⁷ Ravenel, p. 86.

²⁸ The City Gazette or The Daily Advertiser, Vol. VI, Number 957, Wednesday, May 28, 1788 (Charleston: Printed by Markland & McIver, Printers to the City at their Printing Office, No. 47 Bay).

²⁹ U. S. Department of Commerce and Labor. Bureau of the Census. Heads of Families at the First Census of the United States, Taken in the Year 1790, South Carolina. Washington: Government Printing Office, 1908.

Street) and Mary Hope at South Bay.³⁰ Thomas and Mary Hope received articles of separation on October 12, 1790.³¹

There was no information concerning Hope's work in Charleston. Secondary references to Hope apparently drew their information from the 1788 newspaper quotation and the 1790 census and directory. Ravenel referred to Hope.

According to Knoxville tradition, this Hope was an English architect brought to Charleston by Ralph Izard to build his house about 1757. No such tradition exists in Charleston. It is possible, however, that the Tennessee Hope and the Charleston man were the same, and even that he worked on a Ralph Izard house - Ralph was a favorite name in the Izard family - though the date makes it seem unlikely that it was the mansion built about 1757, now 110 Meeting Street.³⁰

As a source, Ravenel cited Talbot Hamlin. Hamlin alluded to the Izard House of 1757, Ramsey House, and the London neo-classicist, Thomas Hope.

Thus the Ramsey house at Knoxville, about 1800, built of roughly cut Tennessee marble, has extraordinary carved wood cornices with deep rich brackets unique, so far as I know, at its date.

Its design is attributed to one Thomas Hope, an English architect brought to Charleston by Ralph Izard to build his house there as early as 1757. Hope, if this tradition was true, must have been an extremely old man when he designed the Ramsey house.

Could there be some possible confusion here with the fact that the Ramsey family may have owned one of the books issued in the early nineteenth century by the English dilettante decorator Thomas Hope? The detail of this unusual house is not of the latter Hope's characteristic type, however, and

³⁰Charleston Directory of 1790, Charleston Library Society, p. 18.

³¹South Carolina Archives Mss Records YY, pp. 345-47.

³²Ravenel, p. 86.

its definitely Baroque quality might give support to the legend. If so, it would be most interesting to try to identify other work by the same man.³³

Hamlin in turn cited The Garden Study Club of Nashville.³⁴ Thus one secondary source cited another, a common procedure in the rare references to Thomas Hope.

Burton stated, "Presumably Hope was a journeyman cabinetmaker who kept moving from place to place. No further records can be found."³⁵ Citing Nutting³⁶ as a reference, Bjerkoe stated that Hope was "essentially an architect but built an outstanding cupboard in a Knoxville, Tennessee house."³⁷

The Izard Family

The Izards, Hope's alleged employers, were a long and illustrious family in South Carolina history. As early as 1735, a Ralph Izard was living in South Carolina. This Izard had first settled in Cheraw,³⁸ the birthplace of Elizabeth Large who married Hope in 1793.

³³Talbot Hamlin, Greek Revival Architecture in America (London: Oxford University Press, 1944), p. 236.

³⁴Roberta Seawell Brandau (ed.), History of Homes and Gardens of Tennessee (Nashville: Parthenon Press, 1936), p. 79.

³⁵Burton, Charleston Furniture 1700-1825, p. 97.

³⁶Nutting, Vol. 3, p. 449.

³⁷Bjerkoe, p. 129.

³⁸Right Rev. Alexander Gregg, History of the Old Cheraws (Columbia: The State Company, 1925), p. 75.

Ralph was an often used name in the Izard family; there were several Ralph Izards and several Izard houses. Contemporaries of Hope included Ralph (1741/2-1804), who served South Carolina as Representative and Senator in the United States Congress. He was the son of Henry Izard (1717-1749). Three other Ralph Izards lived during this period, but were not known to be residents of Charleston.³⁹

In the 1790 Charleston Directory the only Ralph Izard listed was described as a planter at 83 Broad Street.⁴⁰ In the next directory, published in 1801, Ralph Izard was listed at One Meeting Street.⁴¹ In the 1802 Directory, Ralph Izard Senior is listed as a Representative at One Meeting Street. The only other Ralph is Ralph Izard, Junior, a planter, at 99 Broad Street.⁴² The directories seem to infer that one Ralph Izard was in Charleston at the time Thomas Hope resided there, and that he was the Representative.

In 1771, Ralph Izard moved to England and purchased a house in London. He traveled, strove to avert the conflict, and later took his family to live in Paris. In 1783, he returned to Carolina and "devoted himself to the redemption of his estate (which had been under confiscation

³⁹ South Carolina Genealogical and Historical Magazine, Vol. 2 (1901), p. 203.

⁴⁰ Charleston Directory of 1790, Charleston Library Society.

⁴¹ Charleston Directory of 1801, Charleston Library Society.

⁴² J. J. Negrin, New Charleston Directory and Stranger's Guide for the Year 1802 (Charleston: John A. Dacqueny, No. 42 Bay, 1802).

and was in deplorable state of ruin)."⁴³ No discussion of building appeared in the extant Izard correspondence until late 1794.⁴⁴ However, some restoration and renovation may have been necessary before that date.

In 1785, Margaret Izard, daughter of Ralph, married Gabriel Manigault (1758-1809), Charleston's best known amateur architect and planter.⁴⁵ The son of Gabriel, Senior, a financier of independence in South Carolina, Gabriel the younger preferred to be a power behind the scenes politically, in alliance with Ralph Izard and William Loughton Smith.⁴⁶ In designing the Joseph Manigault House, 1790, Ashmead Place at Meeting Street, Gabriel Manigault followed a new procedure. Rather than building the typical single or double house, he planned this house to suit the requirements of the owner.⁴⁷ Although Manigault and Thomas Hope may have been associated with the same Ralph Izard, no proof existed of any acquaintance between Hope and Manigault; the possibility was a subject for speculation.

⁴³South Carolina Genealogical and Historical Society Magazine, Vol. 2, p. 214.

⁴⁴Izard Papers, Unpublished, South Caroliniana Library, Columbia.

⁴⁵Maurice Alfred Crouse, "The Manigault Family of South Carolina 1685-1783." Unpublished dissertation, Northwestern University, Evanston, June 1964, p. 419.

⁴⁶Ibid., p. 296.

⁴⁷Albert Simons F.A.I.A. and W. H. Johnson Thomas, "An Architectural Guide to Charleston, South Carolina 1700-1900," Unpublished Manuscript, Compiled by Historic Charleston Foundation.

Izard Houses

Several possibilities existed concerning Hope's alleged work for Izard. Ralph Izard could have hired Thomas Hope in England or in South Carolina to repair his dwellings, in a state of ruin after his absence during the Revolution. Repair work could have been done on some house in Charleston or at the Elms (a plantation built by another Ralph Izard, born in 1688, and eighteen miles from Charleston). This redemption of the estate made it possible that Hope could have done repair work on a house with an earlier construction date than Hope's period. Another possibility was that Hope could have worked on an Izard house which no longer stands.

In addition to the Elms plantation (no longer standing), several Charleston houses were linked with the Izard name. "The Izard house (1757) is an excellent example of the double house before it was adapted to the needs of urban living."⁴⁸ Presumably this referred to the Izard "mansion built about 1757, now 110 Meeting Street."⁴⁹

The house at 110 Broad Street was also associated with the Izard name. It was built around 1728 by William Harvey and purchased with the lot to the west by a Ralph Izard in 1734.⁵⁰ The Meeting Street house and the Broad Street house are within one block of St. Michael's

⁴⁸Waterman, p. 301.

⁴⁹Ravenel, p. 87.

⁵⁰Jack Leland, "110 Broad Street," Charleston Evening Post, September 16, 1968.

Church, where Meeting and Broad intersect. Although Hope could not have built a house in 1728 or in 1757, he could have done reconstruction work on either. In addition, there were Izard houses at 83 Broad Street, 99 Broad Street, and at One Meeting Street before 1802. The Broad Street addresses may have been on property adjacent to the 110 Broad Street house. With changes in numbering systems, what is now 110 Meeting Street may have been One Meeting Street,

Izard Influence in the Hope Family

Evidence suggests that Hope had been closely associated with Izard, to the extent that several descendants of Thomas Hope were named for Ralph Izard. Ralph Izard Hope, son of Thomas and Elizabeth, was born December 30, 1803, at the Ramsey Plantation and died January 5, 1828. A grandson, Ralph Izard Hope, Jr., was born October 23, 1825. A Ralph Izard Hope of the next generation died September 4, 1838, at the age of two. That Thomas Hope named his son for Ralph Izard seemed to indicate that he not only knew Izard, but probably also respected him.

From Charleston to the Frontier

No records mentioned Francis Ramsey's discovery of Thomas Hope in South Carolina, but it was common for early Tennesseans to journey to Charleston, the nearest port. The route had been established by hunters, traders, and later was desired as a rail route. In 1828, Dr. J. G. M. Ramsey welcomed the steamboat Atlas to Knoxville with the

statement that steamboat navigation to New Orleans would be useless in comparison with a rail connection with the Atlantic seaboard.⁵¹

The second entry in Thomas Hope's handbook, following the information about his own birth, was the birthdate of his wife. "Elizabeth Large (Daughter of David and Martha Large at Cheraus [sic] Hill, South Carolina) was born July 17th, 1775 on Monday Morning."⁵² The next entry recorded their marriage. "The above Thomas Hope was married to the above Elizabeth Large at the Cheraus Hill by the Rev. [unreadable, perhaps Josua] Lewis 4th March 1793."⁵³ The location is known variously as Cheraus Hill, Cheraw, and Chera, possibly derived from a Cherokee word for fire, referring to a fire town, signal town, or even fire eaters.⁵⁴ No record existed of the meeting of Thomas Hope of Charleston and Elizabeth Large of Cheraw.

The next entry in Hope's handbook recorded the birth of a daughter. "Martha Hope was born April 1st, 1794 about three o'clock in the afternoon being on Tuesday at the Cheraus Hill, South Carolina."⁵⁵ Soon thereafter, Thomas (thirty-seven years old), his wife Elizabeth (nineteen in July) and newborn Martha made the trip across the mountains to Tennessee, where they would spend the rest of their lives.

⁵¹Folmsbee, Corlew, and Mitchell, p. 248.

⁵²Thomas Hope, Personal Entries in Handbook.

⁵³Ibid.

⁵⁴Gregg, pp. 19-20.

⁵⁵Thomas Hope, Personal Entries in Handbook.

CHAPTER IV

CABINETRY ATTRIBUTED TO HOPE

Furniture of the Eighteenth Century

Eighteenth century America was made of men who molded the world to their own measure, an expression of what is called

Reason in philosophy, Enlightenment in religion, and the Classical in art. . . . [Yet] only one art did the times and circumstances permit of full development. That was furniture. . . . Even now furnishings are a generally surer indication of taste and background than architecture, furniture being within most people's means to choose as architecture is not.¹

In eighteenth century English furniture, two major developments were "the introduction of mahogany and the entry of the architect into the field of furniture design."² Mahogany imports increased after the abolition in 1721 of high duties on West Indian timbers. Walnut continued in use for some time; Virginia walnut replaced European varieties. The use of solid wood stimulated carving of masks on the knees of cabriole legs, cabachons and shells, cock bead on drawers, ball-and-claw feet, and eagles' head arms. William Kent (1685-1748) was the first in England to coordinate his own designs for furniture, interiors, and

¹Gowans, p. 119, 121.

²Edward T. Joy, The Book of English Furniture (South Brunswick, New Jersey, 1964), p. 38.

architecture, an approach later carried out in more detail by Robert Adam (1728-92) in the neo-classical style.³

Thomas Chippendale (1718-79) is well known for his pattern book; A Gentleman and Cabinet-Maker's Director, published in 1754, was devoted exclusively to furniture designs. Re-issued in 1755 and in 1762, it was widely copied; therefore, one cannot "attribute to Chippendale (as used to be the case) the bulk of surviving furniture of this period in his Director style. Only a relatively few pieces can be proved to have come from his workshop. . . ."⁴ Two chairs in Ramsey House, Hope's first building in Knoxville, are reputed to have been fabricated by Chippendale, but the source of this information was not documented.⁵ Much English furniture was imported in the eighteenth century, especially to Southern ports.

The Chippendale style developed in America c.1755-c.1790, slightly later than in England. From the undulating unity of the Queen Anne style to the Chippendale style there was not a striking change in invention or formulation, but a development in mastery and maturity. The last verticality vanished, chair backs were almost square, legs were lower, and ornament was uniformly distributed and balanced. A three dimensional sculptural quality developed in pierced splats which

³Joy, p. 4.

⁴Ibid., p. 47.

⁵Edith Scott, The Tale of Two Chairs: A Fairy Tale That is Truer than False (Bristol: King Printing Co., 1947), p. 2.

appeared to intersect in space and scalloped or gadrooned edges that seemed to move in space. A golden age in furniture design had been reached.

The Cabinetmaker and Carpenter in Knoxville

In spite of evidence that Hope worked as a cabinetmaker, there is the problem of provenance and dating existing pieces, as well as curiosity about unlocated pieces described in manuscripts. These problems are common in attempting to document American furniture of this era.

Very few pieces of early furniture are labeled, and some of the labels we do have may be spurious. Furthermore, where account books of cabinetmakers have been found, it is seldom certain - at the very least - to what known pieces entries may refer.⁶

Thomas Hope's experience in furniture making was probably that of the joiner. Joiners made furniture of joined wood, and often worked on the "construction and finishing of dwellings."⁷ Joiners differed from other furniture makers called turners, who specialized in furniture with turned members, as the Windsor chair.

Some of Hope's joinery tools were described following their theft from a shop on Barbary Hill (a hill below "The Hill" of Blount College, now The University of Tennessee) in 1797.

A ROBBERY [sic] was committed last Wednesday night, 15th instant, at a carpenter's work shop on Barbary Hill. A window was broken open, and the thief or thieves stole several joiner's tools. - I will relate a few which can be remarked by a person.

⁶Gowans, p. 122.

⁷Charles F. Montgomery, American Furniture: The Federal Period, 1788-1830 (New York: Viking Press, 1966), p. 11.

A good handsaw, the makers name on the plate, M'Corman, London. A double iron smothing [sic] plane, lately had a piece of parsimon glued on its face, the maker's name on the front end is Mutter, and T. Hope, stamped on the same end. A new iron lately fitted to the said plane. A large mortice chissel, five eighths full, the largest ever bro't to these parts, the makers stamp on it is Paul Wilkinson. Whoever brings either of the above described tools and the thief so that a prosecution will take place, I will give a reward, ten dollars. Any person who chooses to enter said shop again, I will freely forgive, and will leave the window open for their reception, as I have bought two spring man traps to fix in my garden every night, as soon as I get a board painted to give public notice. The thief is a person who is well acquainted with my tools and the shop by the manner of breaking in. March 18, 1797, THOMAS HOPE.⁸

The angry tone of this newspaper article is understandable. The tools essential to Hope's livelihood would have been extremely difficult to replace in Knoxville in 1797. According to family tradition, Hope disliked Knoxville as a result of this catastrophe.⁹ In a letter written by Hope in 1820, he expressed such a feeling, although he did not mention what prompted it.¹⁰

Thomas Hope categorized himself as house carpenter and joiner in an advertisement for an apprentice.

AN APPRENTICE IS WANTED to learn the whole art of the house carpenter's and joiner's business. The subscriber will give to a lad who may desire it, due attention and instruction; and hopes to meet one willing and who has talents able to be instructed.

Thomas Hope, Knoxville, November 13, 1796.¹¹

⁸ Knoxville Gazette, March 20, 1797.

⁹ Mrs. A. G. Hope, interview, taped by researcher, 1970.

¹⁰ Thomas Hope, Letter to Wife in Knoxville, July 27, 1820.

¹¹ Knoxville Gazette, November 14, 1796.

Possibly Thomas Hope trained as apprentices some who later worked as cabinetmakers or house carpenters in Knoxville, but he was not the only woodworker in early nineteenth century Knoxville. In Thomas Hope's handbook was a handwritten price fixing list with Knoxville prices settled by Morrow, McClure, McCafry, Booth, and Hope in 1801.¹² The nature of this list seems to indicate that these were carpenters or cabinetmakers who were contemporaries of Thomas Hope.

The name of McAffry (McCafry or McAffrey) appeared most frequently. The first advertisement for his cabinetmaking business appeared in 1810.¹³ In 1811, he advertised for two runaway apprentices, Hugh and John Lambert.¹⁴ In 1827, Ulysses G. Smith married McAffry's daughter and apparently tried to edge into the family business.¹⁵ A divorce followed three years later.¹⁶ On April 8, 1830, McAffry died at age 60, and was buried in the cemetery of the First Presbyterian Church. By April 28, his wife, Patsey, advertised for someone to take charge of the business.¹⁷ In November, she was reported to be selling the business.¹⁸ In March of the following year, William P. McAffry advertised for a journeyman

¹²Thomas Hope, Personal Entry in Handbook.

¹³Knoxville Gazette, April 28, 1810.

¹⁴Ibid., March 9, 1811.

¹⁵Knoxville Enquirer, February 14, 1827.

¹⁶Knoxville Register, April 7, 1830.

¹⁷Ibid., April 28, 1830.

¹⁸Knoxville Register, November 17, 1830.

cabinetmaker, so perhaps the business remained in the family. In 1833, William McAffry died at age twenty-five.

Brief references to other cabinetmakers appeared prior to 1820. David Henley recorded in his Waste Book the name of William Wright, cabinetmaker, in 1798.¹⁹ In 1808, Asa Hazen, "having acquired a thorough knowledge of his business in the principal seaports,"²⁰ established a shop at the corner of Water and Cumberland Streets. James B. Houston advertised in 1810 a knowledge of Baltimore, Philadelphia, and Norfolk fashions.²¹ James S. Bridges and Company was an 1819 chair factory for Windsor, bamboo, fancy rush seats, writing, sewing, and rocking chairs.²²

In about 1805, John Garrison (in his early twenties) left Knoxville. A cabinetmaker and carpenter by trade, he died in 1821 in Feliciana Parish, Louisiana.²³ No record indicated whether he practiced the trade in Knoxville.

During the 1820's, the number of cabinetmakers increased appreciably. A furniture dealer, Alexander Rogers, advertised in 1820 to sell Baltimore mahogany side boards, bureaus, bedsteads, and mahogany veneer.²⁴ In the same year, Nathaniel Hewit advertised for two carpenter

¹⁹Henley, 1798.

²⁰Knoxville Gazette, May 18, 1808.

²¹Ibid., July 7, 1810.

²²Knoxville Register, August 24, 1819.

²³Ibid., March 27, 1821.

²⁴Ibid., March 28, 1820.

and house joining apprentices.²⁵ In 1821, James Bray advertised for runaway apprentice John Cook.²⁶

John Lonas was proprietor of a cabinetmaking business on Cumberland Street in 1824, producing dining and tea tables of mahogany, cherry, and walnut.²⁷ John E. Rose publicized fashionable cabinet work at the Lonas shop in 1824;²⁸ in 1825, Rose became superintendent of McAffry's shop.²⁹ Others who advertised their cabinetmaking ability were William Moffat in 1821, Trueman Hurdel in 1824, Robert Park and Stephen Childrey in 1827, Barnes Crawford and John Daly in 1828, and Thomas Diddep in 1829.

From these bits of information, several conjectures may be made. As early as the first decade of the nineteenth century, the influence of the seaboard centers was evident. Furniture was both imported and made locally in current styles. Cabinetmaking in Knoxville increased after 1820. The cabinetmaking and houses carpentry trades were often allied.

Thomas Hope: Cabinetry for Ramsey House

Hope apparently lived at the Ramsey plantation from c.1794 to c.1805. During that period, the birthplace of his children was listed

²⁵Ibid., February 22, 1820.

²⁶Ibid., May 29, 1821.

²⁷Ibid., January 16, 1824.

²⁸Ibid., May 14, 1824.

²⁹Ibid., July 29, 1825.

as Ramsey plantation.³⁰ That Hope may have maintained a carpentry shop in town was indicated by the presence of his tools at the shop on Barbary Hill on the night of the theft in 1797.

Hope may have executed much cabinetry and carpentry for Francis Ramsey during his apparent ten-year residence on the Ramsey plantation. J. G. M. Ramsey, son of Francis, described a secretary and bookcase, the present location of which is unknown.

He [Thomas Hope] was not only an architect, but also a cabinetmaker and an upholsterer. The tall and elegant secretary and bookcase in which the fancy volumes of Colonel Ramsey's library were placed and a massive bureau were made by Mr. Hope also.

In construction he used as embellishments some American woods he had never seen before (sumac was one of them). As may well be excused in an English mechanic, he put upon his workmanship on the top of Colonel Ramsey's secretary the English lions and the unicorn. Colonel Ramsey refused to receive the work till he had placed the American eagles in suitable propinquity to and above the armorials of British royalty.³¹

If Thomas Hope executed such detailed work as described by J. G. M. Ramsey, he should be regarded as a cabinetmaker of comparatively high ability for the frontier. His talent for carving ornaments (such as lions, unicorns and eagles) was of particular importance.

A chest reported to have been in Ramsey House is now owned by Mrs. R. S. Wyrick of Knoxville, Tennessee. Stylized acanthus leaves, overhanging top section, and turned columns indicated later influences of Sheraton and Empire. An upper section of glass and veneer may have

³⁰Thomas Hope, Personal Entries in Handbook.

³¹Hesseltine (ed.), p. 9.

rested on the chest. Although the chest may have been owned by the Ramseys, there was no indication of a relation to Hope.

Humes Secretary

This secretary or bookcase-desk (Figure 3) was left by Thomas W. Humes (1815-1892) to the Lawson-McGhee Library, of which he was librarian for six years. In addition, he had served as president of The University of Tennessee from 1865-1883, as rector of St. John's Episcopal Church, as a journalist, writer and businessman.

His father, Thomas Humes, died September 23, 1816, at the age of forty-eight. The widow, Margaret (1777-1854), who had been married to James Cowan in 1795 and to Thomas Humes in 1802, in 1820 became the third wife of Francis A. Ramsey (1764-1820). A son, Frank Ramsey (1821-1884), was born in April 1821 following his father's death November 5, 1820.

Margaret Humes Ramsey, mother of the librarian Humes, could have owned the secretary-bookcase now in Lawson-McGhee Library. A bookcase was included in the estate of Thomas Humes in 1817.³² In the settling of the estate of Thomas Humes, a total of \$285.50 was paid to Thomas Hope and Thomas Hope, Jr.³³ A manufacturers' census in 1820 indicated that the average price of a secretary was fifty dollars; bureaus ranged from twenty to fifty dollars.³⁴

³²Estate Book 2, January Session, 1817 (Knox County Court House, Knoxville, Tennessee), p. 309.

³³Estate Book 3, January Session, 1821 (Knox County Court House, Knoxville, Tennessee), p. 327.

³⁴Manufacturers' Census of 1820.



Figure 3. Humes Secretary.

After the death of Francis Ramsey, Margaret Humes Ramsey received in public sale a cherry desk and bookcase.³⁵ Possibly she was able in this way to retain that which she had possessed before her marriage to Ramsey. Although only tradition has indicated that Thomas Hope built the Humes secretary, money was listed as paid to Hope by the Humes estate, and Humes did own a bookcase which was retained by Margaret and possibly passed on to their son Thomas W. Humes.

The Humes secretary has been inspected by several furniture craftsmen who dated it in the early 1800's.³⁶ The cherry wood, with secondary wood of pine, would indicate a southern origin.

The secretary stands approximately eight feet in height, three-and-a-half feet in width, and twenty-two inches in depth. Original nails are single wing or hook, while repair nails, particularly where the ends of the moldings breathe and loosen, are four-sided or capped square nails.

The drawer fronts and lid are emphasized by a crotch-like grain in the cherry wood. The lid of the slant front is paneled with a half miter tongue joint. In the upper doors, tenons of the upper and lower cross rails extend through the side stiles. Two of the shelves in the upper section are adjustable by means of grooves.

³⁵Estate Book 2, p. 34.

³⁶John Welmers, *Humes Secretary (Furniture Designs, Crestwood Drive, Fountain City, 1953)*, Filed in McClung Collection.

The four drawers are graduated in size, with six dovetails in the larger drawers and five dovetails in the smaller two. The drawer sides, as well as the backs and bottoms, are of pine.

Within the desk section is a central door of pine, flanked by reeded vertical drawers. Above the door is a small camouflaged drawer, sometimes called a secret drawer. Thin vertical dividers with serpentine front edges form pigeon holes on each side of the central door.

The secretary is simple Chippendale in style. It features fluted quarter columns set in the corners, bracket feet, urn finials, capped drawer edges, bail drawer pulls, and continuous cove molding at the pediment. The broken scroll or swan neck pediment, ending in intricately carved sunflowers, is centered by an inverted shell, surmounted by finely veined leaves.

The sunflower motif was popular in Connecticut. Hope was associated with Joseph C. Strong, a native of Connecticut; it is possible that Hope could have seen the sunflower on some article brought to Tennessee from Connecticut, but no proof was found for this theory.

The southern wood and simple craftsmanship may indicate that the secretary could have been constructed in Knoxville in the early 1800's. This secretary was known to have belonged to Thomas W. Humes who could have inherited it from his parents. The estate of the elder Humes indicated that he did own a bookcase and that he did owe money to Hope. Although this summation does not offer definite proof, it does suggest a reasonable possibility.

Campbell Secretary

In the Blount Mansion parlor (which has a mantel attributed to Hope) is a secretary (Figure 4) which is considered to have belonged to David Campbell (1753-1832). In 1787, David Campbell established Campbell Station, fifteen miles west of White's Fort. Campbell Station was an important stopping place for travelers to the Cumberland area.³⁷ Campbell served as postmaster, magistrate, and representative to the state General Assembly.

David Campbell had a mercantile establishment at Campbell Station, in partnership with Charles McClung.³⁸ Near the road between Knoxville and Campbell Station which had been surveyed by McClung (who also surveyed the streets of Knoxville) was the McClung Plantation. The Campbell-McClung partnership and the proximity of their residences seem to indicate a possibility that Thomas Hope could have done work for Campbell during Hope's residence at the McClung Plantation.

The Campbell secretary is similar to the Humes secretary, although the overall conception is slightly broader and hand carving in the desk section is more detailed in the Campbell case piece. The secretary stands slightly over seven feet in height, nearly four feet in width, and two feet in depth.

The walnut (red or white) is lighter than that most common to the Knoxville area. Yellow pine constitutes the random width backing,

³⁷Rothrock (ed.), pp. 391-92.

³⁸Ibid., p. 446.



Figure 4. Campbell Secretary.

drawer bottoms and backs, and stretchers between drawers. The drawer sides are of walnut.

The four drawers of graduated size are jointed with dovetails, smaller than those of the Humes secretary. There are nine dovetails in the joint of the large lower drawer, eight in the next, seven in the third, and six in the top drawer. Bail handles are used as pulls for the capped edge drawers.

The doors of the bookcase section are single paneled rather than double; the tenons of the frame are pegged into the stiles. Two of the three shelves of the upper section are adjustable by means of grooves.

Within the desk section, eight pigeon holes are finished with detailed, hand-rendered lotus columns. The pigeon holes flank a center door of burl which conceals a drawer with a secret drawer under it.

The pediment is ornamented with veined leaf rosettes instead of the sunflowers observed on the Humes secretary. The inverted shell of the central finial is headed by an urn shape which is slightly pointed. The bracket feet are dimensionally shaped; those of the Humes secretary are curved in a flat plane.

The woods and the workmanship of the Campbell secretary seem to indicate that it is southern, c.1800. Red or white walnut could have originated in the Atlantic seaboard area. No evidence existed to indicate whether the secretary or the unfinished wood might have been sent to Knoxville.

Desk from the Office of Indian Affairs

This massive, utilitarian desk is now located in the office of Blount Mansion. The original ownership of this desk is attributed to David Henley (1749-1823), who served as agent of the Department of War, superintendent of Indian affairs, quartermaster general, commissary general, and paymaster general for regular troops and militia.

There was detective work to be done by himself and, also, by men sent among the Indians to determine their disposition or purpose to annoy, or attack settlers. There were many and varied details that required attention with tact and caution, much equipment to provide for Indians, instructions and information for travelers, settlers, and visitors; also an escort of guards provided for groups of pioneers going through the wilderness to the Cumberland settlements.³⁹

It was in Henley's office at Gay Street and Church Avenue that the first constitutional convention of Tennessee convened on January 11, 1796.

The following entries were included in the Waste Book of David Henley:

. . . January 18, 1797, Indian Department Dr to cash, Paid Thomas Hope for a double walnut desk made for Silas Dinsmore - 30.
 . . . February 6, 1797, Office expense Dr to cash, Paid Thomas Hope for a desk - 25.
 . . . February 13, 1797, Office expense Dr. to cash, Paid Thomas Hope for a table and board to write at - 6.
 . . . June 1, 1797, Office expense Dr. to cash, Paid Thomas Hope for getting and putting locks on a desk - 2.92.
 . . . July 17, 1797, Quartermasters Department Dr to cash, Paid Thomas Hope for making four cutting boxes finding knives - 24.50.⁴⁰

³⁹ Rothrock (ed.), pp. 426-27.

⁴⁰ Henley, Waste Book.

It is possible that the desk in Blount Mansion is one of the desks listed in the Waste Book, and was built by Hope for David Henley or for Silas Dinsmore.

To work at this desk (Figure 5), a high stool or standing position would have been necessary; the overall dimensions are just under five feet in height and width, with a depth of two-and-a-half feet. Except for the inconspicuous drawers (sometimes called secret drawers) on each side panel, the back section is hollow.

The lid panel is mitered into its frame, as are the desk section lids of the secretaries. Vertical reeding which separates the pigeon-holes is reminiscent of the ornamented pigeon holes of the secretaries.

The dark walnut appears to have lightened with age and refinishing; the unfinished areas remain dark. Hand cut exterior dovetails are evident at the corners of the desk. These dovetails and those of the drawers are relatively large. Much of the hardware is hand-crafted.

Records seem to indicate the possibility of a link between Hope and the desk for the Office of Indian Affairs. The craftsmanship of this piece appears cruder than other woodwork associated with Hope. Such a utilitarian piece could have warranted less attention, or apprentices could have been responsible for some of the work.

Corner Cupboard from Trafalgar

The corner cupboard (Figure 6) now owned by Mrs. A. G. Hope was removed from Trafalgar at the time of the destruction of the house in

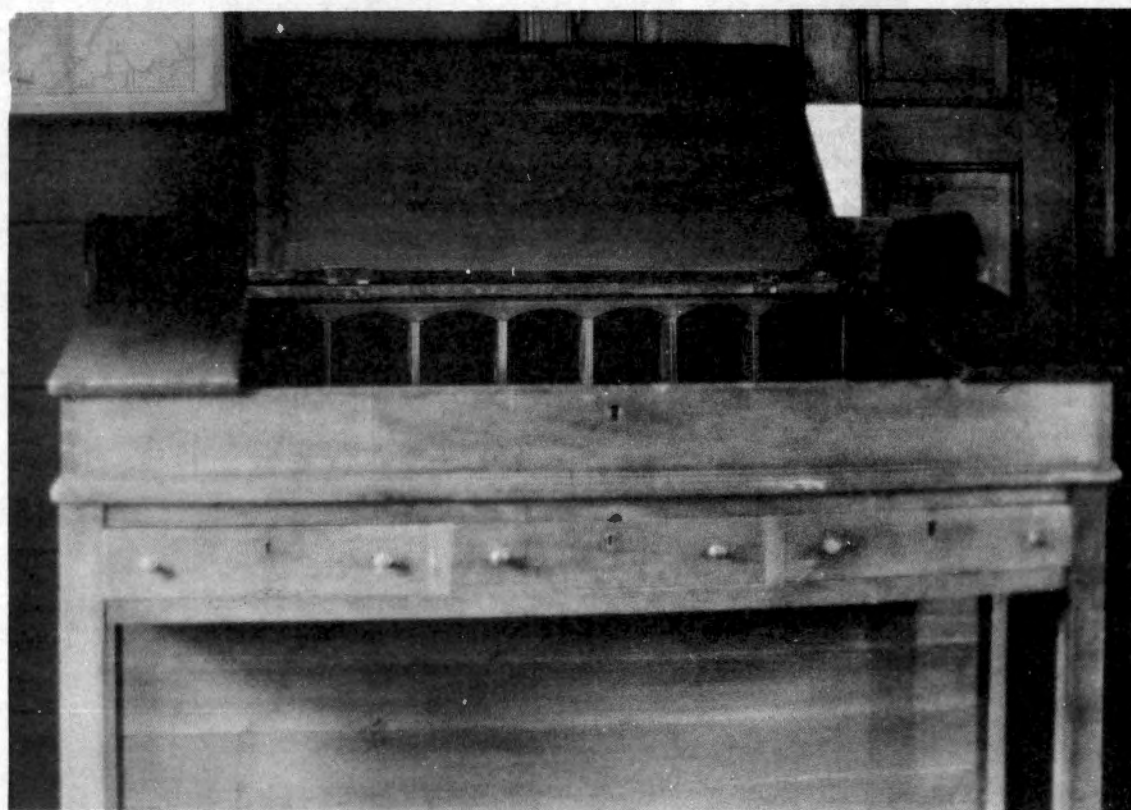
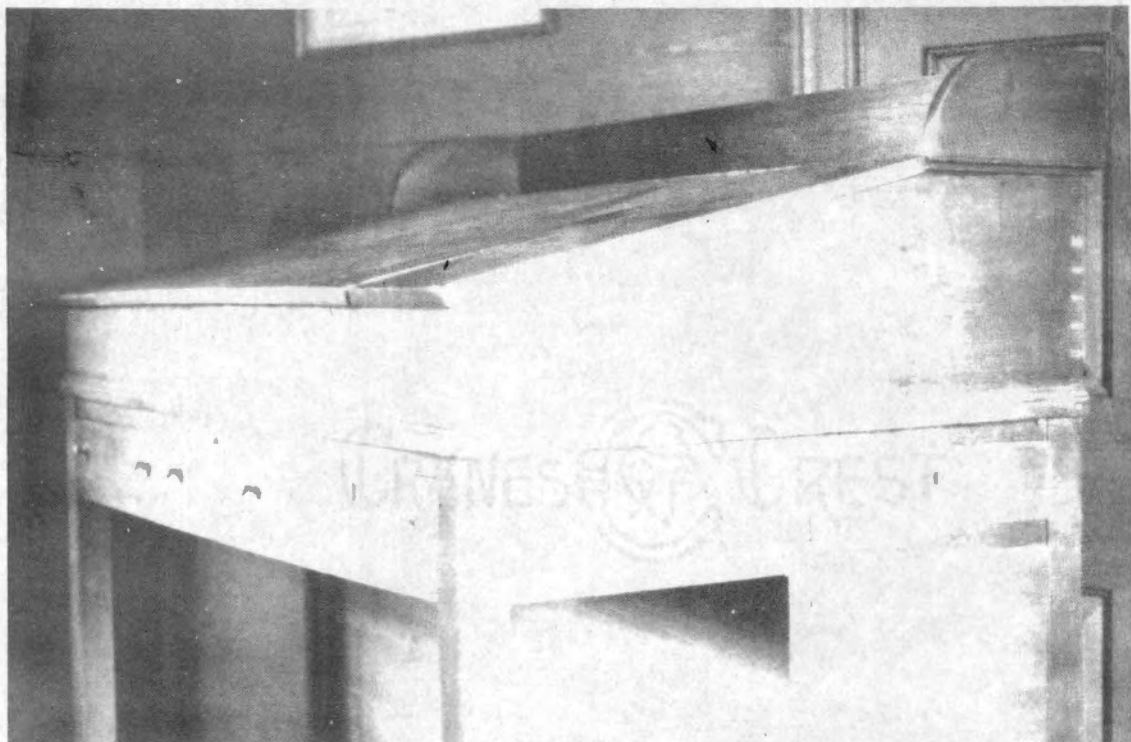


Figure 5. Desk from Office of Indian Affairs.



Figure 6. Corner Cupboard from Trafalgar.

1924. Trafalgar was built around 1807 for John Kain (1760-1832).⁴¹ One cupboard was listed in the estate of John Kain in 1832.⁴²

The cupboard, approximately forty inches wide, is of the yellow pine indigenous to East Tennessee. The dentil below the cornice was a popular motif in furniture and architecture. Dentil work and fluting were evident in other works attributed to Hope. All carving was hand-crafted.

In the paneled doors of the lower section, the framing is joined at the corners with mortise and tenon. A drawer section above the doors was removed to fit the cupboard under the lower ceiling of the English Cotswald style home of Mrs. A. G. Hope. The doors of the upper section were removed to reveal shelves with serpentine front edges.

The cupboard was pictured in the January 1927 issue of Antiques,⁴³ in the June 1925 issue of The Architect,⁴⁴ and in the January 1925 issue of The House Beautiful.⁴⁵ Bjerkoe, citing Nutting⁴⁶ as a source, stated of Hope that he was "essentially an architect but built an outstanding cupboard in a Knoxville, Tennessee house."⁴⁷

⁴¹See Chapter V of this study for a discussion of Trafalgar.

⁴²Estate Book 5, October Sessions 1832. Knox County Court House, Knoxville, Tennessee.

⁴³"Not All Pineapples," p. 26.

⁴⁴"Hopescote, The A. G. Hope Home," The Architect (June 1925), p. 1.

⁴⁵"Charm in a Small House," The House Beautiful (Jan. 1925), p. 10.

⁴⁶Nutting, p. 449.

⁴⁷Bjerkoe, p. 129.

Strong House Furniture

A secretary (Figure 7) now owned by Mr. Albert Kern, a Strong descendant, was removed from Strong House and was considered by the family to have been designed by Thomas Hope. The door rails are tenoned through the stiles. The shelves are adjustable with several grooves for rearrangement. Within the desk are a central door with hidden drawer, pigeon holes and drawers.

The fall-front secretary is Hepplewhite in style.⁴⁸ The upper section, which rests upon the lower, contains doors of thirteen glass sections each, a typical American arrangement said to symbolize the thirteen colonies. In this style, a straight cornice and ogee curved apron replace the scroll pediment and bracket feet of the Chippendale style. Due to several reworkings of the piece and the unmarred condition of the veneered stringing edging the framing of the doors, it was unknown whether the narrow, patterned band was original.

Living at a period of transitional tastes on the frontier, Hope could have worked in both Chippendale and Hepplewhite styles. Hope could have been exposed to both styles as a result of his residence in England and in Charleston, where the styles gained acceptance at an earlier date than on the frontier.

In attributing Strong House and some of the Strong furniture to Thomas Hope, a Strong descendant⁴⁹ quoted newspaper articles and a

⁴⁸Comstock, American Furniture, plate 495.

⁴⁹Mrs. Robb Houston McNutt, Dr. Joseph Churchill Strong's Home by his Great-great Granddaughter, p. 5.



Figure 7. Secretary from Strong House.

personal interview with Mrs. Brownlow, widow of William Brownlow (Governor of Tennessee 1865-1869). Married in 1836, the Brownlows moved to Knoxville in 1849, where he published the Knoxville Whig and Independent Journal. Since Hope had been dead twenty-nine years when Mrs. Brownlow came to Knoxville, her information came a generation after Hope.

The Strong descendant described the following:

. . . a Hepplewhite Secretary (American, 1795) designed by Thomas Hope and built and carved by New England wood carvers, glass framed doors set in delicate design, . . . secret drawer, . . . inland oval crotch walnut panels. . . .⁵⁰

Considering cultural lag, a date of 1795 might have been somewhat early for the use of Hepplewhite on the frontier. Whereas New England carvers may have migrated to Knoxville, no records have been found to validate this statement.

Summation

A comparison of the extant pieces of furniture attributed to Hope seemed to indicate the following similarities: carving was hand rendered secondary wood was pine, dovetails and mortise and tenon joints were used. Some common characteristics of furniture, architecture, and interiors associated with Hope were observed (see Appendix A).

The three secretaries included bracket feet and adjustable shelves; within the desk sections were pigeon holes, central door, and hidden drawers. The office desk also contained pigeon holes and concealed drawers. The Campbell and Humes secretaries were ornamented with

⁵⁰Ibid., p. 8.

pediments containing variations of the rosette; common to these two pieces were graduated drawers and paneled doors with frames which contain mortise and tenon corner joints. Dovetails vary in size with each piece. Those of the office desk were exceptionally large; external dovetails finished the corners of the desk.

Similarities in construction and style did not seem sufficient to attribute to Hope all the pieces studied. The association of the furniture with buildings attributed to Hope or with persons who may have been linked with Hope seemed to provide less nebulous information.

Stylistic and documentary evidence seemed sufficient to attribute the corner cupboard from Trafalgar to Thomas Hope. Although documentary information seemed to infer that the desk from the Office of Indian Affairs could be linked with Hope, stylistic parallels were few. It was concluded that the functional nature of this piece could explain the stylistic gap; therefore, a strong possibility exists that Hope was responsible for this piece. Stylistic and documentary evidence seemed strong in the case of the Humes secretary; although the information was not conclusive, it was possible that Hope could have crafted the Humes secretary. Evidence currently available did not seem sufficient to attribute the Campbell secretary or the Strong secretary to Hope, but it is possible that he may have crafted them, also.

Although Thomas Hope was not known to have owned a furniture copybook, his possible training as joiner and carver would have given him sufficient background to execute accomplished furniture design.

Woodwork in houses attributed to Hope was rendered by hands with a talent for carving.

Some Knoxville furniture must have been crafted by Hope's apprentices and contemporaries, but none gained a reputation equal to that of Hope. Little furniture from the Hope era in Knoxville has been located. The fate is unknown even of the sparse possessions mentioned in Hope's own estate including one bureau, one wooden clock, one table, and one box of carpenter's tools.⁵¹

⁵¹Estate Book 3, July 6, 1821, p. 285. Knox County Court House, Knoxville, Tennessee.

CHAPTER V

HOUSES AND INTERIORS ASSOCIATED WITH THOMAS HOPE

Progress has taken its toll on much of the architecture of early America. Those buildings which have withstood the perils of fire, war, and modern transportation routes, provide a certainty of provenance due to the immobility of architecture, in contrast to furniture which often was removed from its place of origin. Take American architecture and furniture together, as complementary studies, "and each helps solve the other's problems: stylistic patterns in architecture can be seen by analogy with furniture, provenance of furniture by analogy with regional characteristics in building."¹

Prevailing Architectural Styles

In the early 1600s, Inigo Jones had introduced Palladian classicism in England. After his protege John Webb, the style had declined in favor of Flemish and traditional influences until the emergence of the individualistic classicism of Christopher Wren (1633-1723). Rather than following the influence of the Wren or Baroque styles, interest in Palladianism was revived by Burlington, Campbell, and Kent in the eighteenth century "Golden Age of English architecture."²

¹Gowans, p. 122.

²Nellist, p. 218.

Bowman asserted that Hope admired Wren.³ While this generalization could apply to many, Wren's individualism was not universally accepted. No domestic architecture has been attributed with any certainty to Wren; his great contribution was in church architecture. Thomas Hope was apparently more influenced by the Palladian style represented in his handbook by Pain.

As a result of the cultural lag on the American frontier, the English eighteenth century Queen Anne and Georgian styles were accepted in Tennessee at the beginning of the nineteenth century, while Adamesque thrived in England (c.1765-c.1810), and in important centers in America (c.1785-c.1820).

Queen Anne architecture expressed, not structure, but visual proportion and geometrical ratio.⁴ It was not necessary for the belt course to coincide with the floor line. Exterior wood and bricks might be "painted, or plastered and scored to resemble stone."⁵ Although classical features such as scrolls, acanthus-like leaves, guilloche, and cornices were used in vigorous patches, the robust verticality and bas-relief regaled strict classicism.

Queen Anne interiors displayed "subtle variations of a single theme."⁶ Wide floorboards of oak and pine were rejected in favor of

³Bowman, p. 15.

⁴Gowans, p. 141.

⁵Ibid.

⁶Ibid., p. 144.

narrow matched and patterned hardwoods. Paneled interiors were emphasized, often with fielded panels above and below a dado, rising to a molded cornice. The fireplace, sometimes across the corner of the room "in Anglo-Dutch style,"⁷ was surmounted by bolection molding. Even the finest grained wood paneling was usually painted.

Evolution from formulation to perfection of design and construction methods created the architecture known as Georgian-Colonial. This style was a reflection of

a society whose outlook on the world sprang from the same disciplined self-confidence, the same assurance in absolute rules of life and art, that motivated the great classical eras of the past. American art in the Chippendale-Georgian era was the expression of a nation grown to mature self-sufficiency.⁸

In the Georgian-Colonial exterior, a projecting center section replaced two-dimensionality, pilasters gained importance, and an entrance portico was added. Over the door was a fan light rather than a rectangular transom window; segmental pediments replaced angular or scroll pediments. Plain or cornice windows gained pediments; panes enlarged. The verticality of the steep pitched roof was lowered and balustrades gave emphasis to the horizontal. Later, texture increased in importance; areas such as quoin corners were of contrasting color. The Palladian window and front pavillion became popular.

⁷Ibid.

⁸Ibid., p. 162.

Inside, the dado was lowered to chair back height, often with wainscot below and wallpaper above. The mantel with an elaborate large panel and classical detail replaced the small chimney panels.

Aristocracy of a kind was beginning to appear, especially in the South,

or at least men with means and leisure enough to affect some cultivation of the arts, to have some conscious and educated interest in "style." All over the provinces there were men no longer satisfied with whatever artisans working in the inherited local traditions of their time and place could provide, who were beginning to seek out the kind of workmen whose advertisements now start to appear with increasing frequency in journals and newspapers, "trained in the latest mode," "newly arrived from London"--or, failing that, men who could at least pretend to follow the builders' guides and design books coming out in such numbers.⁹

Ramsey House: Swan Pond

It must have been a symbol of status for Francis Alexander Ramsey to hire an English craftsman who had been employed by a family of importance in South Carolina. The stone mansion was an elaborate dwelling in comparison to the log and frame houses in the area.

Francis Ramsey was born near Gettysburg, so called for his uncle Samuel Gettys, founder of the city. A native of Pennsylvania, Ramsey could have remembered local traditional stone houses similar to the Collins Mansion of West Chester.¹⁰ Having lived in Limestone in upper Tennessee before moving to Knoxville, he could have been impressed by the stone Gillespie House there.

⁹Ibid., p. 148.

¹⁰Ibid., p. 85.

Although Thomas Hope had undoubtedly seen stone houses in England, stone was more often used in the midlands than in his native area, Kent.

Kent, Surrey and western Middlesex favoured brickwork, and there we find those beautiful two-inch bricks of fine cherry colour, laid with wide, flat mortar joints, and carved and twisted chimneys of the same material are plentiful.¹¹

Such trends had existed in Kent since the Tudor period.

Here in a climate less rigorous than in the North, there seems to be more joie de vivre. The houses reflect this in a general warmth and openheartedness not so common elsewhere. Kent is a county of jolly old villages, of rollicking windmills and crazy-roofed barns. Many of its most venerable houses disdainfully depart from the conventional.¹²

Romanticism aside, the availability of material was probably the most important factor in the choice of stone for Ramsey House. In addition, stone offered greater security against acts of nature and Indians than did frame. A plantation six miles from town was more vulnerable than a town house such as Blount Mansion. Decidedly, the cutting and transporting of the stone must have been a monumental task.

The front elevation of Ramsey House (Figure 8) is the researcher's conception of the original facade. Pyramidal steps lead to a flush entry with rectangular transom of five panes. All window panes are 9.75 inches high by 7.75 inches wide. Thus the double hung

¹¹Herbert Cescinsky, English Furniture from Gothic to Sheraton (Garden City: Garden City Publishing Co., Inc., 1937), p. 32.

¹²Samuel Chamberlain, Tudor Homes of England (New York: Architectural Publishing Co., Inc., 1929), p. 234.

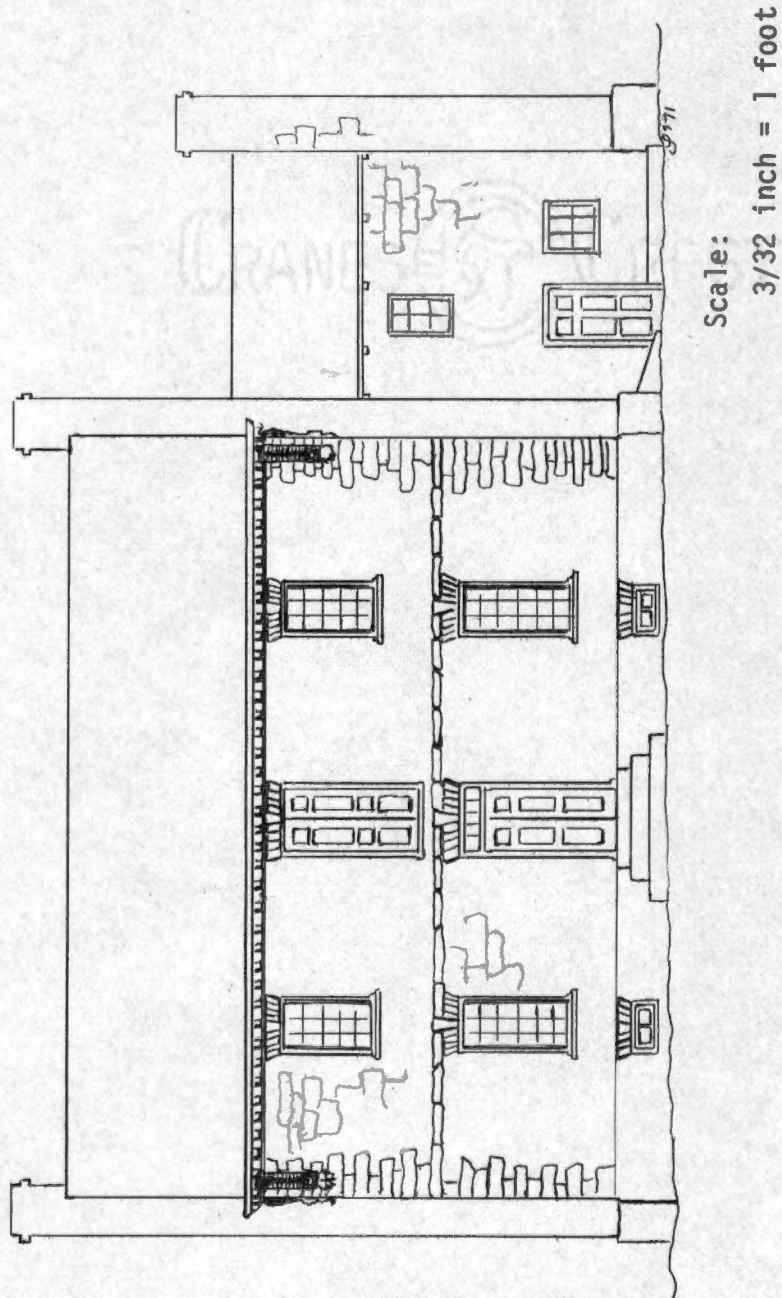


Figure 8. Ramsey House: Front Elevation

sash windows consist of eighteen panes on the lower floor, fifteen on the upper, and six in the front of the kitchen-dormitory ell.

The panels in the doors are drawn to correspond to the interior paneling adjacent to the doors. An upper door was a common arrangement in areas of Europe and New England. It was particularly characteristic of Holland where a premium of space and narrow stairs made it desirable to lift furniture to the upper floors by winch and pulley through the upper door. Dutch land not claimed by the sea was too valuable for warehouses, so this society of merchants stored their goods in their own attics by means of the pulley. This status symbol of the ruling merchant class carried over to New Netherlands.¹³

The house is one room deep with a central passage dividing the parlor from the dining hall on the main floor (Figure 9). The kitchen ell was attached to the house, an unusual procedure in the area at that time. An enclosed stair leads to a dormitory above the kitchen. This area is not open to the upper floor of the main wing (see Figure 10).

The unique exterior may be described as Queen Anne in style. Blue limestone of the quoin corners, belt-course, water table, and horizontal window and door pediments with keystones on the lower level contrast with the pink marble field. With the two types of stone and

¹³Gowans, p. 53.

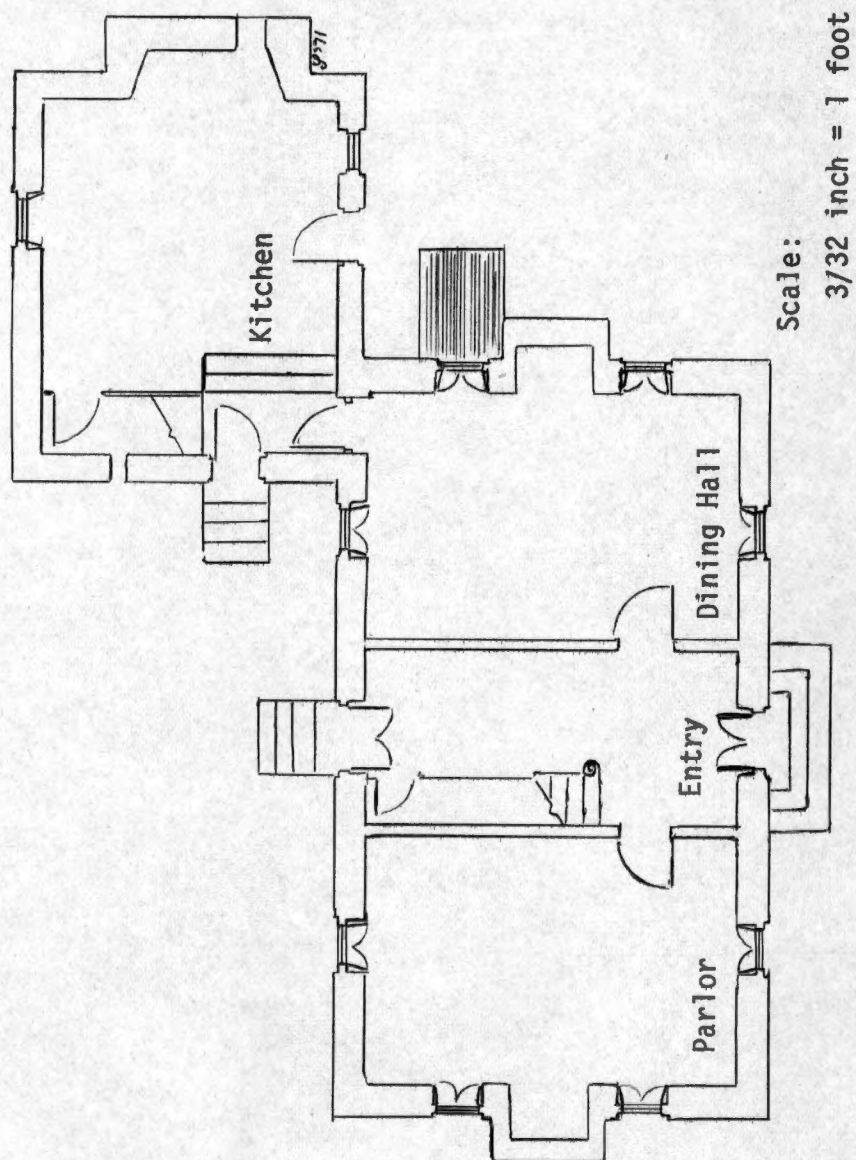


Figure 9. Ramsey House: Plan of Main Floor

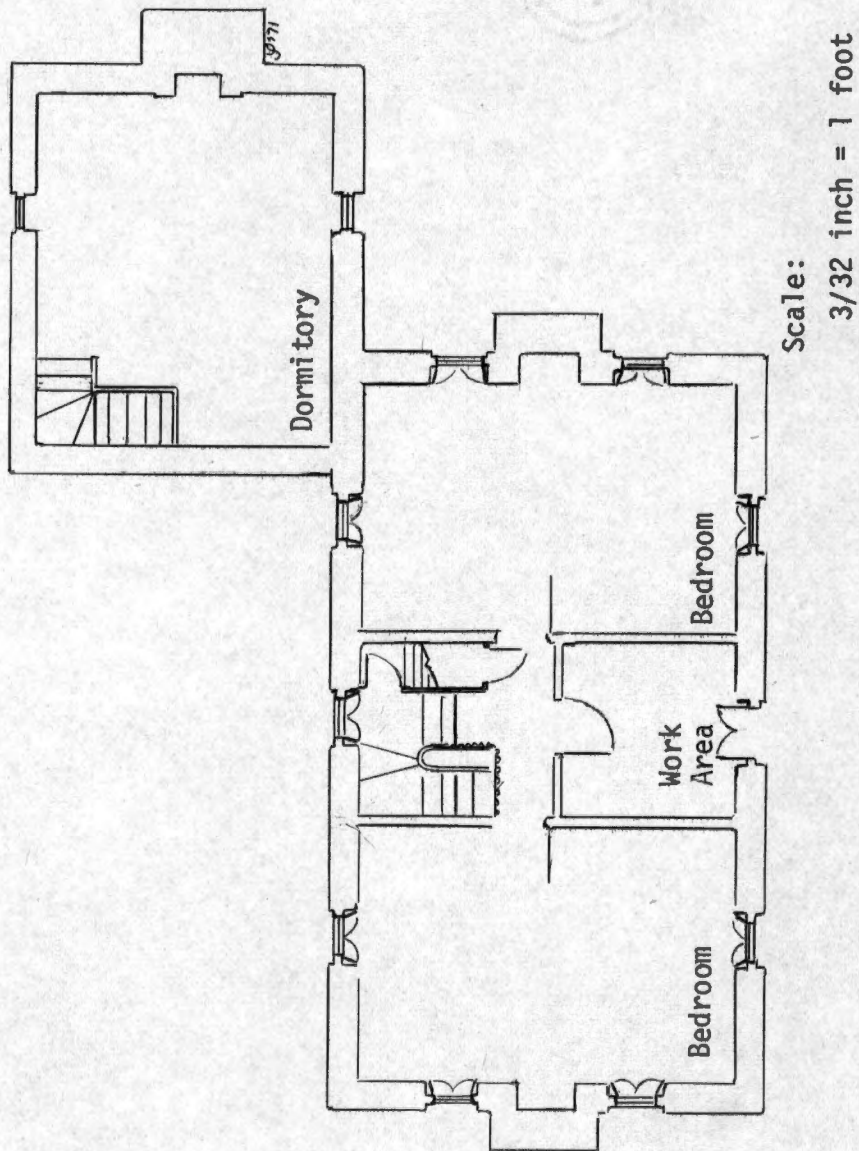


Figure 10. Ramsey House: Plan of Upper Floor

woodwork "painted to resemble stone,"¹⁴ the impression of unity in a theme of grey is achieved.

In spite of the horizontal belt course and water table, verticality prevails. A high roof (cedar shingles added in 1971 as part of the restoration process), long narrow doors and windows, the strong line of projecting end chimneys, narrow kitchen and dormitory ell, bracket dentil breaking the horizontality of the cornice, and vertical movement of keystones and console modillions contribute to the verticality.

Ornamentation which occurs in robust patches of classical elements is used without regard for strict classical rules. Unique and distinguished are the consoles at the corners below the exterior cornice (Figure 11). The ribbed, cyma curved modillion (also called bracket or console) is embellished with guilloche, rosette, paterae, and acanthus motifs. The term "modillion" was used by Hope in his price fixing (Appendix B).

Three and three-fourths feet in length, the decorative element was used in an unexpected and effective manner. The more common use of the console modillion was to support a mantel. A similar arrangement illustrated in Hope's handbook by Pain (Figure 11) may have been his inspiration for the design on Ramsey House. Small multiple brackets used under the exterior cornices usually were arranged horizontally; these were used in such a way on Ramsey House, a contrast to the

¹⁴Ramsey, Autobiography, p. 10.

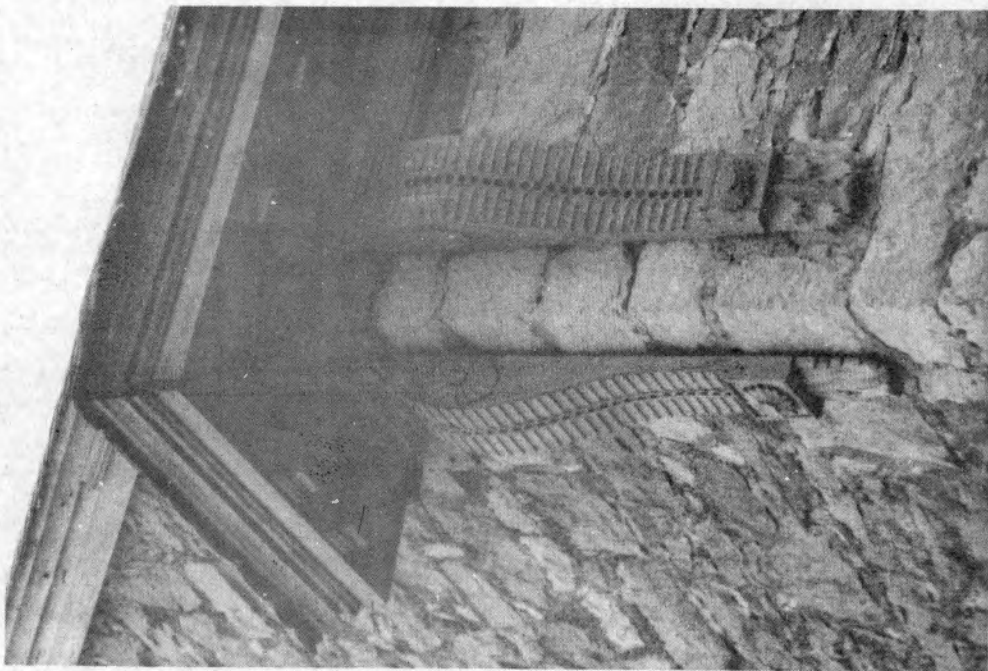


Figure 11. Ramsey House Modillion.

Plate XLV.

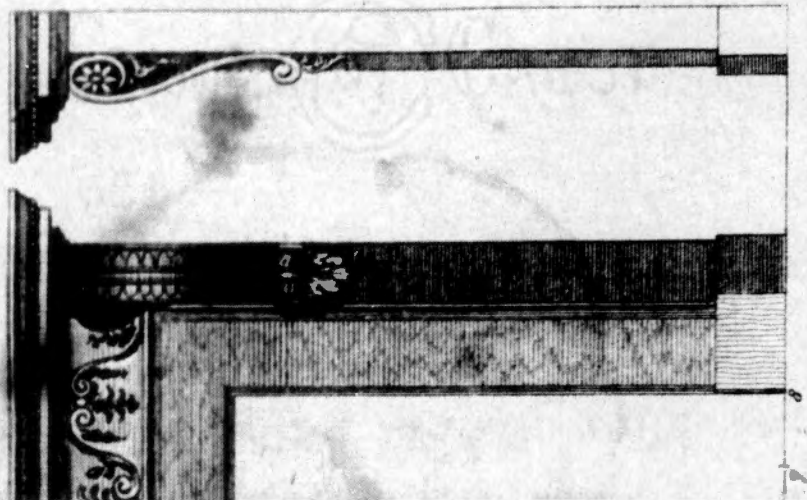


Figure 12. Modillion from Handbook owned by Thomas Hope.

vertically placed console modillions. A London doorway and lamp standard by Adam at 13 John Street, Adelphi¹⁵ is another example of the use of a modillion.

The doorway of the Miles Brewton house in Charleston, South Carolina¹⁶ includes scroll modillions. Several Charleston houses of the 1760s and 1770s have fireplace modillions similar to those pictured in Hope's handbook by Pain. The William Gibbes' House, built before 1789,¹⁷ features scroll modillions below the exterior cornice, visually supporting a triangular pediment.

The visitors' booklet for Ramsey House and Bowman's description of Swan Pond attribute the design of the pendant scrolls to the "French influence"¹⁸ found by Hope in South Carolina. Much importance has been attributed to the influence of French Huguenots in South Carolina. In both France and England, classicism gained popularity during the second half of the eighteenth century, partly the result of excavation of Pompeii and Herculaneum. The Louis XVI style in France, and Adam, Hepplewhite, and Sheraton styles in England exemplify this influence.

In tracing Hope's possible influences for the design of the Ramsey House modillions, an important factor may have been his English

¹⁵John Swarbrick, Robert Adam and His Brothers, Their Lives, Work, and Influence (London: B. T. Batsford, Ltd., 1915), p. 225.

¹⁶Albert Simons and Samuel Lapham, Jr. (eds.), The Early Architecture of Charleston (Columbia: University of South Carolina Press, 1970), p. 42.

¹⁷Ibid., pp. 94-95.

¹⁸Bowman, p. 18.

background. This motif was not only used in England, but also was pictured in the handbook owned by Hope. The large scroll modillion was occasionally used on exteriors in England and in Charleston, but no examples were found to resemble those of Ramsey House.

The theme of the exterior is reflected in a congruous interior. Typical of the Queen Anne period, verticality is emphasized in the molded cornices at the ceiling and by high fireplaces. Of design appropriate to the period, the mantel pieces were secured from another dwelling during restoration.

During this period, woodwork was generally painted. Much of the original paint still covers the woodwork. Paint samples were studied by a nationally known analyst (Appendix C). Hope may have mixed the hand ground oil base paint of Ramsey House, as he certainly had knowledge of making paint. In the handbook owned by Hope is a handwritten formula for one type of paint.

A RECEIPT FOR MAKING PAINT WITHOUT OIL OR WHITE LEAD.
Two quarts of skimmed milk, two ounces of slacked lime. Five pounds Spanish witing. Put the lime into a stone ware vessel. Pour upon it a sufficient quantity of milk to make a mixture resembling cream. The remainder of the milk is then to be added and lastly the whiting is to be crumbled and spread on the surface of the fluid in which it gradually sinks, at this period it must be well stirred in or as you will other paint or grind it.¹⁹

The entry door is divided into two narrow sections which swing apart in the manner of the French door. Interior doors present sunken fielded panels to the hall side, but in the back side are flush with

¹⁹Thomas Hope, Receipt for Making Paint with Oil or White Lead. Library of Mrs. A. G. Hope, Knoxville, Tennessee.

grooves around the panels (Figure 13). The same effect is evident in the paneled interior shutters, which appear to be part of the paneling framing the deep set windows (Figure 14).

The vertical paneled staircase in the entrance passage is ornamented with scroll carving on the step ends (Figure 15). Variations of this scroll are found on other staircases associated with Hope, as well as in the handbook owned by Hope. The handrail ends in a twist around the newel post on the curtail step (Figure 16). The price for this design was included in the price fixing list of 1801 (Appendix B).

From the stair landing, steep ladder stairs lead to the attic. In the attic (as in the cellar) a summer beam is visible, extending the length of the house. The rafters are wood pegged.

In the kitchen is a large stone fireplace for cooking. The wooden lintel beam has partly eroded from the flames. In the back wall of the fireplace was a small niche open to the exterior.

Much of the information about the architect of Ramsey House originated in the writing of James Gettys McGready Ramsey, son of Francis Ramsey. J. G. M. Ramsey, a noted early historian of Tennessee, was born in a log cabin on the Ramsey plantation in 1797.²⁰

Apparently the Ramseys had been living on this land for around three years²¹ when the deed to the hundred and fifty acres called Swan

²⁰Ramsey, Autobiography, p. 10.

²¹Ibid.

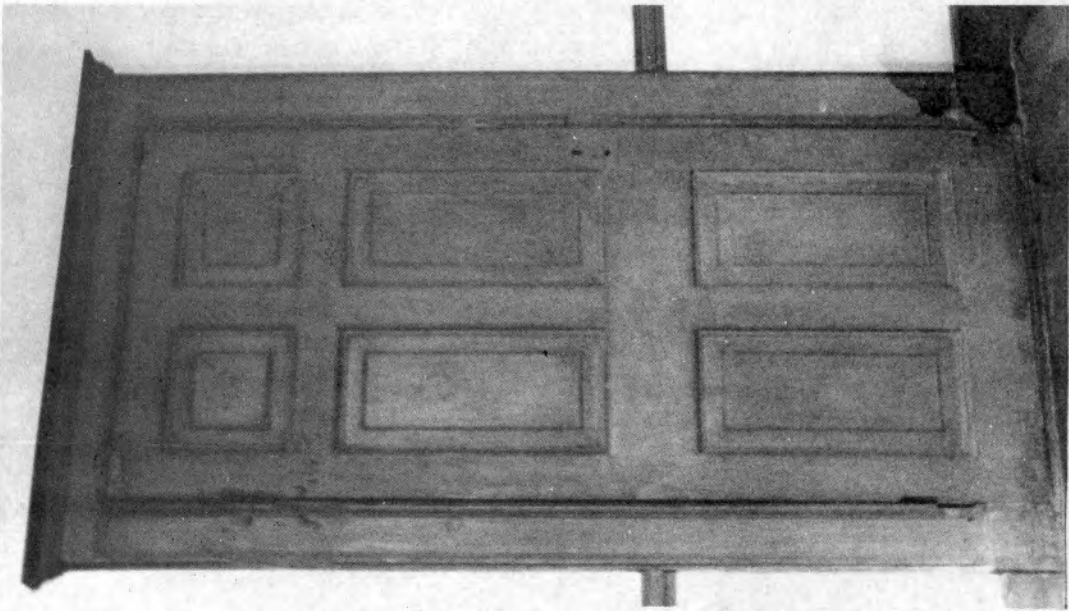


Figure 13. Ramsey House Interior Door.

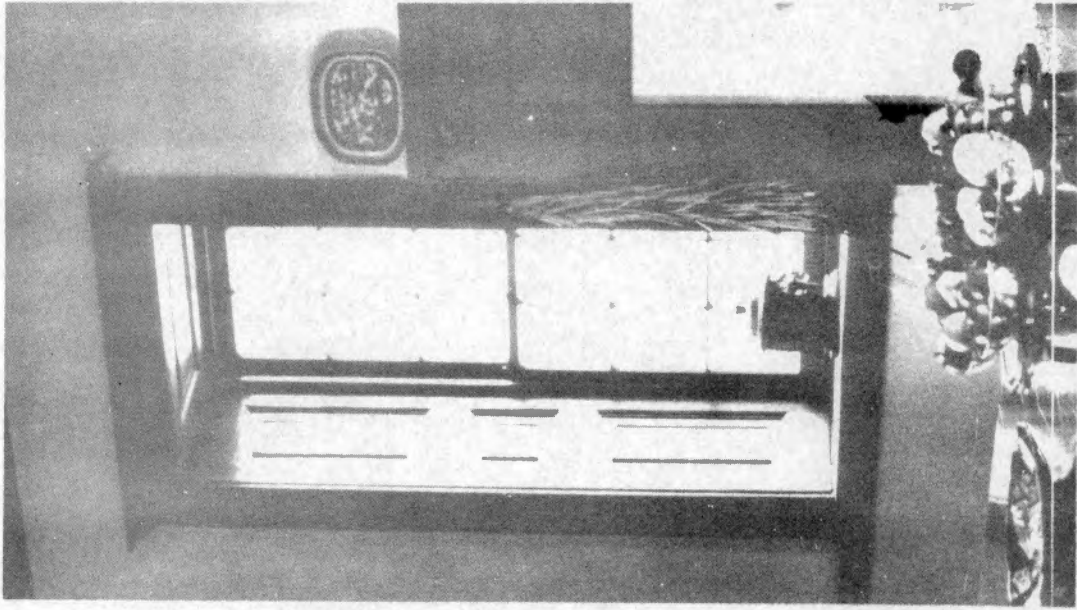


Figure 14. Ramsey House Window.



Figure 15. Ramsey House Staircase.

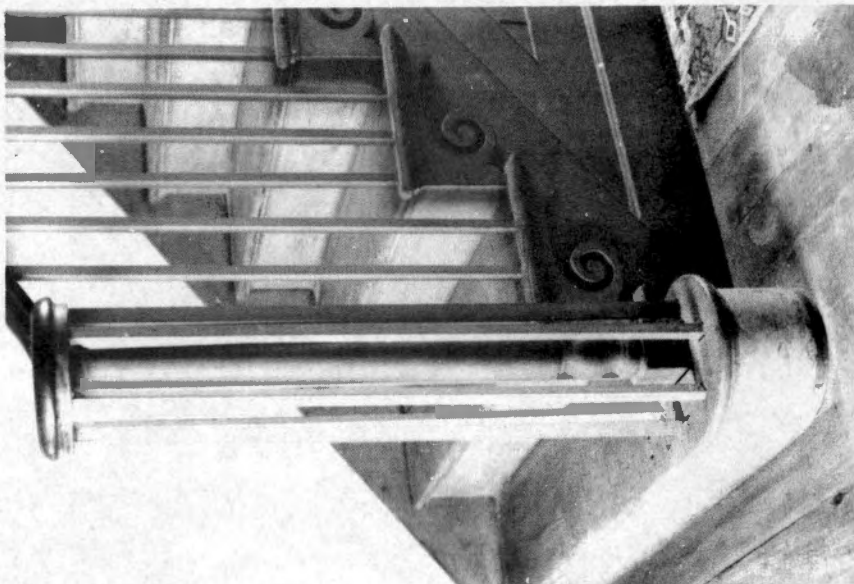


Figure 16. Ramsey House Staircase:
Curtail Step.

Pond was filed in 1796.²² J. G. M. Ramsey related the story of the building of Ramsey House.

After this, 1796 and 1797, the present stone house was erected. In its plan and erection an English artist from London was the architect. His name was Thomas Hope. The model of the building was long preserved as a sight for curious and anti-quarian.²³

Ramsey described the house as Gothic, possibly because of the popularity of that term at the time of his writing, 1875.

Like some of the baronial castles which Mr. Hope had seen in England, the structure is of stone; it is gothic in style with narrow windows, and elegant cornice, beautifully finished at its corners. It was in 1797 decidedly the finest, most elegant, and most costly edifice in the State of Tennessee.²⁴

Ramsey referred to the architect on several occasions. "The architect was from London, Thomas Hope, a regularly trained worker and carver in wood."²⁵ "In the meantime, Colonel Ramsey in pursuance of his original purpose had contracted with an architect and carpenter Thomas Hope, who had learned his trade in London. The first work he did in Tennessee was on my father's house."²⁶ "At the census of 1800 it was the most costly and most admired building in Tennessee. This, his

²²Deed Book 1, Vol. L, Grant by State of North Carolina #1378, Date of Deed July 20, 1796, filed Oct. 28, 1796. Knox County Court House, p. 325.

²³Ramsey, Lebanon . . . in the Fork, p. 18.

²⁴Ramsey, Autobiography, p. 10.

²⁵Hesseltine (ed.), p. 10.

²⁶Ramsey, Autobiography, p. 10.

first job in the state, soon brought to Mr. Hope more work than he could execute."²⁷

Family pride notwithstanding, Dr. J. G. M. Ramsey was probably accurate in his evaluation of the status of Ramsey House in 1800. It was fortunate for the history of the local area that Ramsey felt compelled to write; his prolific writings have been a source for most of the subsequent histories of the area.

Conscientiously restored, Ramsey House is preserved as a state historical site. Located on the southeast side of Knoxville on Old Thorn Grove Pike, the house is open to visitors.

Blount Mantel

While living on the Ramsey plantation, Hope apparently worked also at a shop on Barbary Hill in Knoxville, where the robbery of his tools occurred. It was during this time period that Hope did work for the office of Indian Affairs. The proximity of this shop to the Chisholm Tavern and to Blount Mansion tends to support the theory that he or his apprentices could have done work on additions to those buildings.

In 1792, William Blount built a two story frame house in Knoxville, which today is considered the oldest frame house west of the Appalachians. Blount was an important figure in early Tennessee history; he served as territorial governor, and later, senator of the state.

²⁷Ramsey, Lebanon. . . in the Fork, p. 18.

Around 1794 a formal parlor was added on the east side of the house. No records have been found to relate the construction of this room to a particular craftsman. The approximate date and the style of the mantel have led to speculation about the association of Thomas Hope with this room. The mantel (Figure 17) consists of a projecting center section, reeded pilasters at the sides, and extended cornice. The position of the diamond pattern on the pilasters may be compared to the arrangement of the paterae on the Chisholm mantel (Figure 18). The overall conception of the Blount and Chisholm mantels is similar to that of the Park Mansion mantel (Figure 19) and to the Armstrong House mantel (Figure 20).

Chisholm Tavern Woodwork: Craighead-Jackson House

On December 17, 1792, John Chisholm opened his tavern near Blount Mansion at the northeast corner of Gay and Front. Chisholm (1772-1820) served in the local government as justice of the peace and as agent in negotiations with the Indians.

Some interesting visitors to Knoxville found lodging at Chisholm Tavern. During exile in the United States, Louis Philippe and his two brothers traveled through Knoxville.

They were entertained at the Blount Mansion by Governor Blount, and found accommodations for themselves and their retinue at the Chisholm Tavern. Years later, when Louis Philippe had ascended the throne of France as the Citizen King, he startled an American tourist from Tennessee by remarking: "Tennessee - Ah, yes! Tell me, do they still sleep three in a bed in Knoxville?"²⁸

²⁸Creekmore, p. 57.

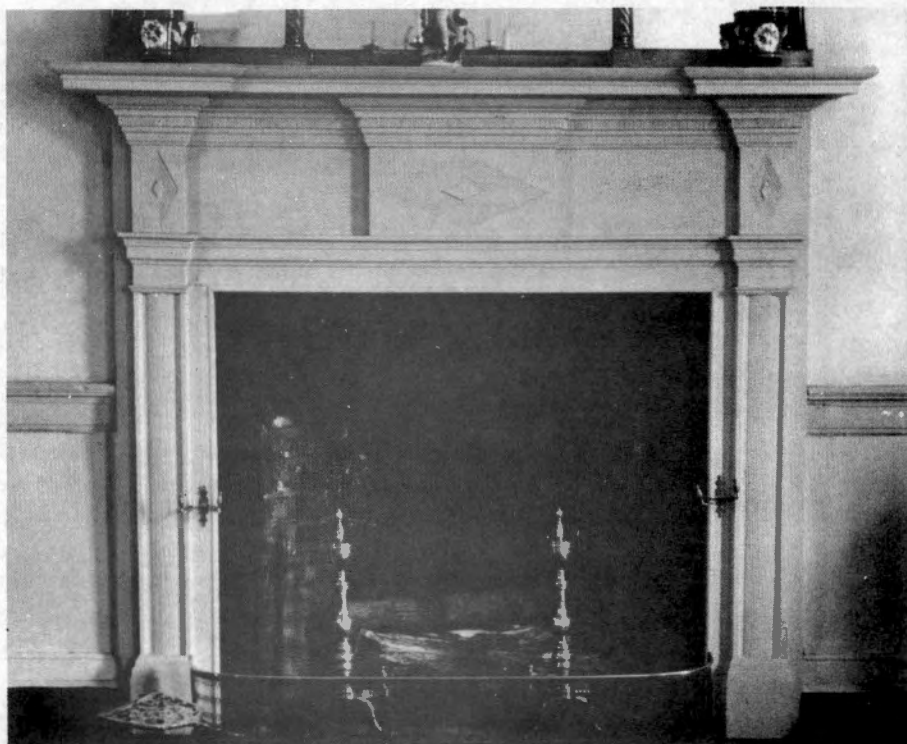


Figure 17. Blount Mansion Mantel.

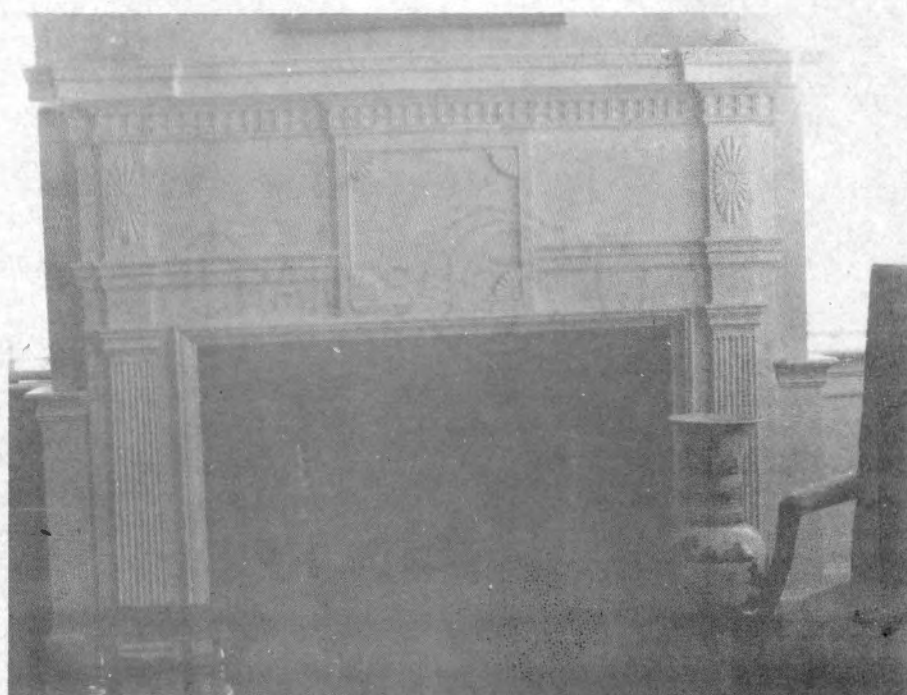


Figure 18. Chisholm Tavern Mantel.



Figure 19. Park Mansion Mantel.



Figure 20. Armstrong House Mantel.

As Chisholm Tavern was built in 1792, the woodwork, if crafted by Hope, would have been added later. Possibly, the building underwent further construction around 1794.

Sunburst paneling, in which rope edged molding radiated from a shell form, framed the staircase (Figure 21); the step ends and landing were carved with an organic cyma motif (Figure 22). The mantel design (Figure 18, Page 88) of pilasters and projecting center section was elaborated with paterae, geometric frieze, rope molding, and shell insets in the corners of the central panel (Figure 23). In the wainscoting, rope molding bordered recessed panels; a fluted frieze (Figure 24) supported the chair rail.

The mantels and wainscoting are now installed in Craighead-Jackson House, believed to have been built in 1818. No records were found to link Hope with the Craighead-Jackson House, but its construction date coincided with Hope's residence in Knoxville.

Statesview: Charles McClung Plantation

Of the architectural work brought to Thomas Hope by his success with Ramsey House, McClung's home may have been the first. Statesview, attributed to Hope by Dr. J. G. M. Ramsey,²⁹ was probably built between 1804 and early 1806.

The birth places of two of Hope's children seem to indicate that the Hopes moved to the McClung Plantation between January, 1804 and March, 1805. On December 30, 1803, Ralph Izard Hope was born at Ramsey

²⁹Ramsey, Autobiography, p. 10.

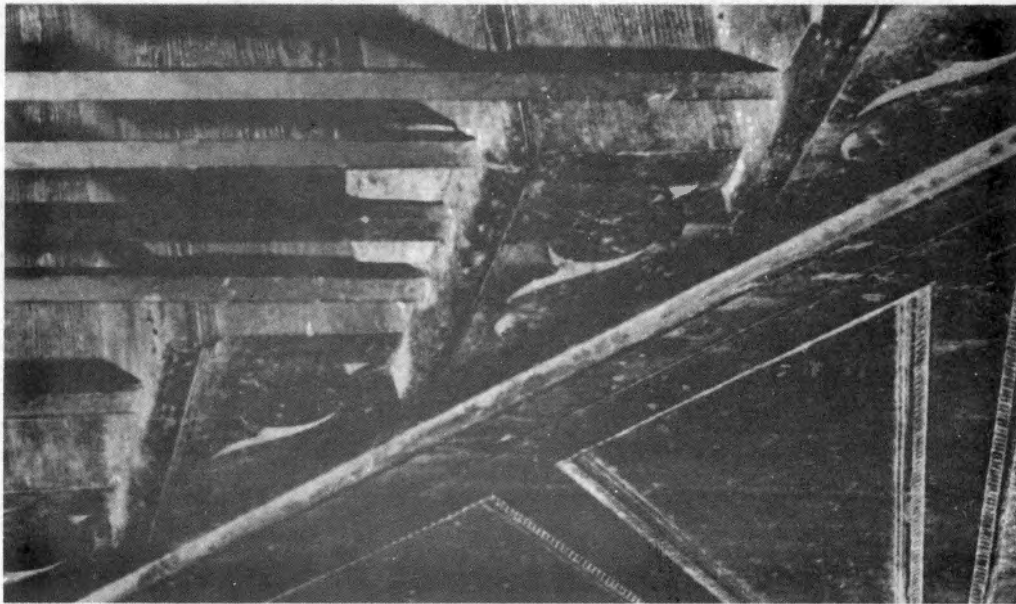


Figure 21. Chisholm Tavern Staircase: Detail.

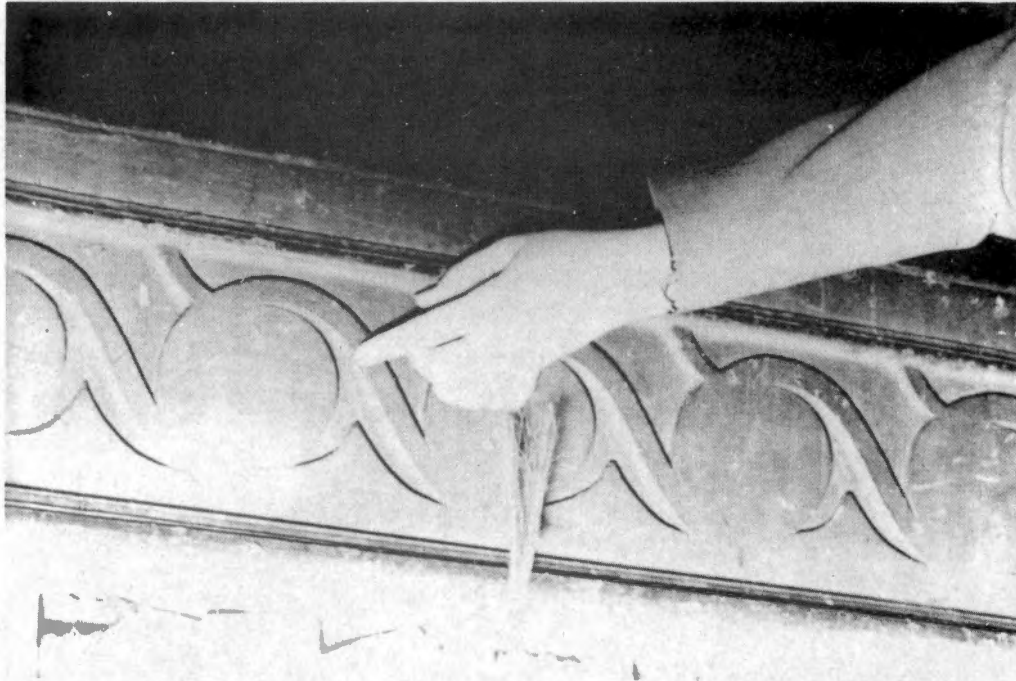


Figure 22. Chisholm Tavern Staircase: Detail of Carving.

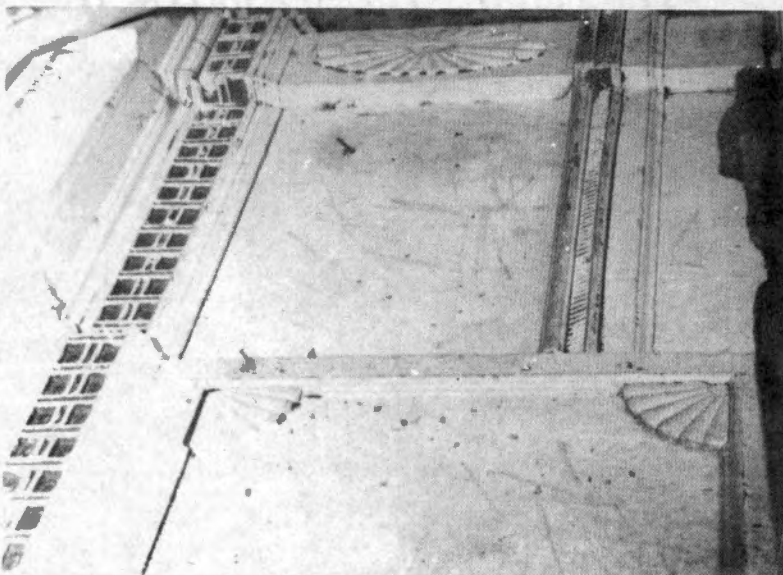


Figure 23. Chisholm Tavern
Mantel: Detail.

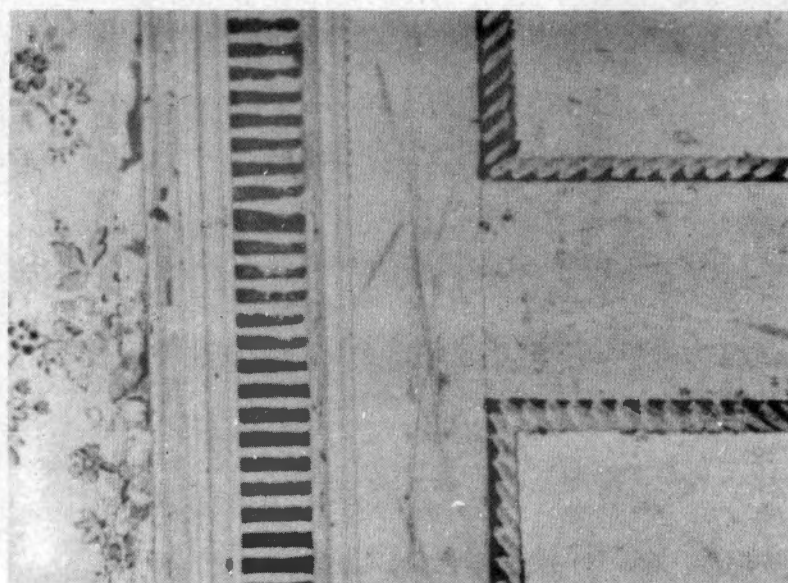


Figure 24. Chisholm Tavern
Mainscoting: Detail.

Plantation. The next child, John, was born at McClung Plantation on March 14, 1805.³⁰ Hope was engaged in work at the Kain Plantation by September 11, 1806, when Charles Coffin recorded a conversation there with Hope, "who did work on Colonel McClung's house."³¹

Charles McClung arrived in Knoxville from Pennsylvania soon after the town was established. He became clerk of the first Knox County Court in 1792 and served as County Court Clerk until 1824.³² McClung was a member of the Constitutional Convention of 1796, a presidential elector in 1796 and 1800, and one of the first trustees of Blount College in 1794. His daughter Polly was one of the first coeds of the college in 1804.

As well as building the first good road out of Knoxville to Campbell's Station, Charles McClung also surveyed and laid out the city of Knoxville in 1791 for his father-in-law James White.³³ McClung's education had not been extensive and his knowledge of surveying had been gained in a six-week course. Perhaps as a result of his Pennsylvania background, he named Market, Locust, and Walnut Streets for streets in Philadelphia.³⁴

³⁰ Hope, Personal Entries in Handbook.

³¹ Coffin, entry September 11, 1806.

³² Creekmore, p. 50.

³³ Ibid., p. 288.

³⁴ Sarah Booth Conroy, "Lucien Bailey House," The Knoxville News-Sentinel, November 27, 1955.

In 1823, fire ravaged the McClung House.³⁵ Available records failed to reveal the extent of the fire. The entire house may have been rebuilt, or possibly only the kitchen wing; the brick and stone of the wing are noticeably different from the masonry of the main wing. The masonry of the main section more closely resembles that of other houses associated with Hope; this seemed to indicate that the kitchen was added at a later date.

Of simple Georgian-Colonial style, Statesview (Figure 25) was constructed of Flemish bond brick on a stone foundation. Mortar is of a reddish, sandy consistency. Single windows flank the protruding chimney, from ground floor to gable of the pitched roof. Flat arches of brick which head the windows are repeated for the basement in the stone foundation. A rectangular transom was used above the double entry door, which opened at the center in the manner of the French door (Figure 26).

Inside, the wainscoting consists of sunken panels and deep rail. The mantel of the west end includes pilasters and projecting center section. Door paneling is of the double cross form.

The house was one room deep and symmetrical in plan before the addition of the kitchen wing. An entry hall with paneled staircase separates the two rooms of the main floor. Still a private residence, Statesview is located west of Knoxville, to the south of Kingston Pike, on Sinking Creek near Ebenezer Station.

³⁵Ibid.



Figure 25. Statesview: Facade.



Figure 26. Statesview: Entry.

Trafalgar: John Kain Plantation

Demolished in 1924 for the John Sevier yards of Southern Railway, Trafalgar stood on property of over a thousand acres at Kain's bend of the Holston River. At the time of the demolition of the house, Mr. and Mrs. A. G. Hope made two photographs and removed the corner cupboard attributed to Thomas Hope.

The name Trafalgar apparently was derived from Admiral Nelson's historic victory at Cape Trafalgar in 1805. The house, where were entertained such notable persons as Andrew Jackson (1819),³⁶ became an inn and later a school.

J. G. M. Ramsey noted in his autobiography that Hope built the home of Captain John Kain.³⁷ Charles Coffin recorded a conversation on September 11, 1806 with Thomas Hope at the Kain plantation.

Attended debates a.m., paid Mr. McNutt for my horse keeping and after dinner set out on the mare for home, she being so lame in her left shoulder as not to be fit to draw in my stage wagon. Mr. Russell and Colonel Scott had again come up in this together, and to take Mrs. Strong with them. Stopped for the night at Mr. John Kain's where I conversed with Mr. Hope, his house carpenter, who did work on Colonel McClung's house, built Mr. Izzard's house in Charleston, South Carolina and is accounted one of the best workmen in the country. He showed an excellent book of architecture. Mr. Kain was at Knoxville.³⁸

The eighth child of Thomas and Elizabeth Hope, Samuel Ramsey Hope, was born November 4, 1807 at the John Kain plantation. The place

³⁶Rothrock (ed.), p. 348.

³⁷Hope, Personal Entries in Handbook.

³⁸Ramsey, Autobiography, p. 10.

of birth for the next two Hope children was recorded as Knoxville.³⁹

This seemed to indicate that the Hopes were no longer at Trafalgar at the time of the birth of a child in 1812.

The brickwork of Trafalgar was arranged in a unique zig-zag diamond pattern (Figure 27). The vertical repeat of the double diamond separated the windows of the facade. The pattern in the gable was chevron or pyramidal, repeating the line of the gable (Figure 28). The brickwork below the gable was zig-zag, meeting the pattern of the facade so that the illusion was of diamond designs enfolding the corner.

The origin of zig-zag brick may be "from an English folk predilection for dynamic line pattern which can be traced back to Anglo-Saxon times."⁴⁰ The William Hancock House in Salem, New Jersey, 1734, is one example of the zig-zag pattern.⁴¹ This diamond or diaper pattern was also popular in Maryland; Make Peace, Somerset County (c.1663), was one example.⁴²

On the upper level of Trafalgar, a Palladian window was flanked by two pairs of flat arched windows. The Palladian window included a fan light with a concentric segmental arch of brick around it. The side sections of the window were topped by molded wood cornices supported by

³⁹Coffin, entry September 11, 1806.

⁴⁰Gowans, p. 84.

⁴¹Ibid.

⁴²Morrison, p. 158.

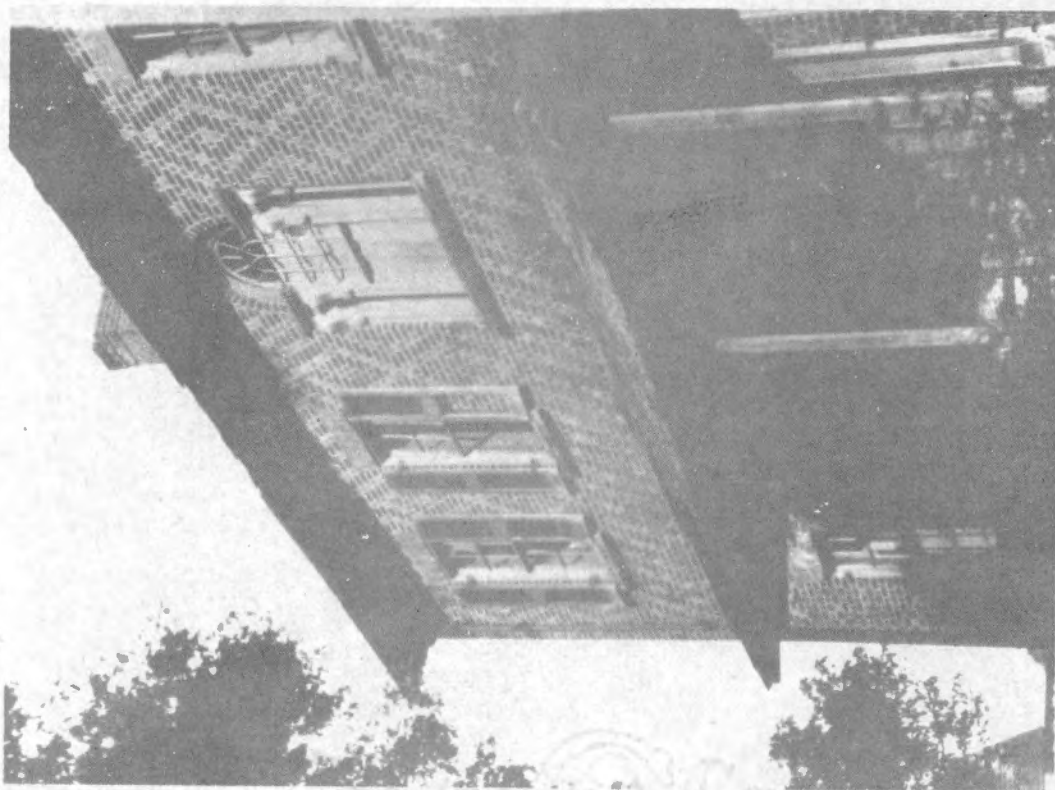


Figure 27. Trafalgar: Facade.

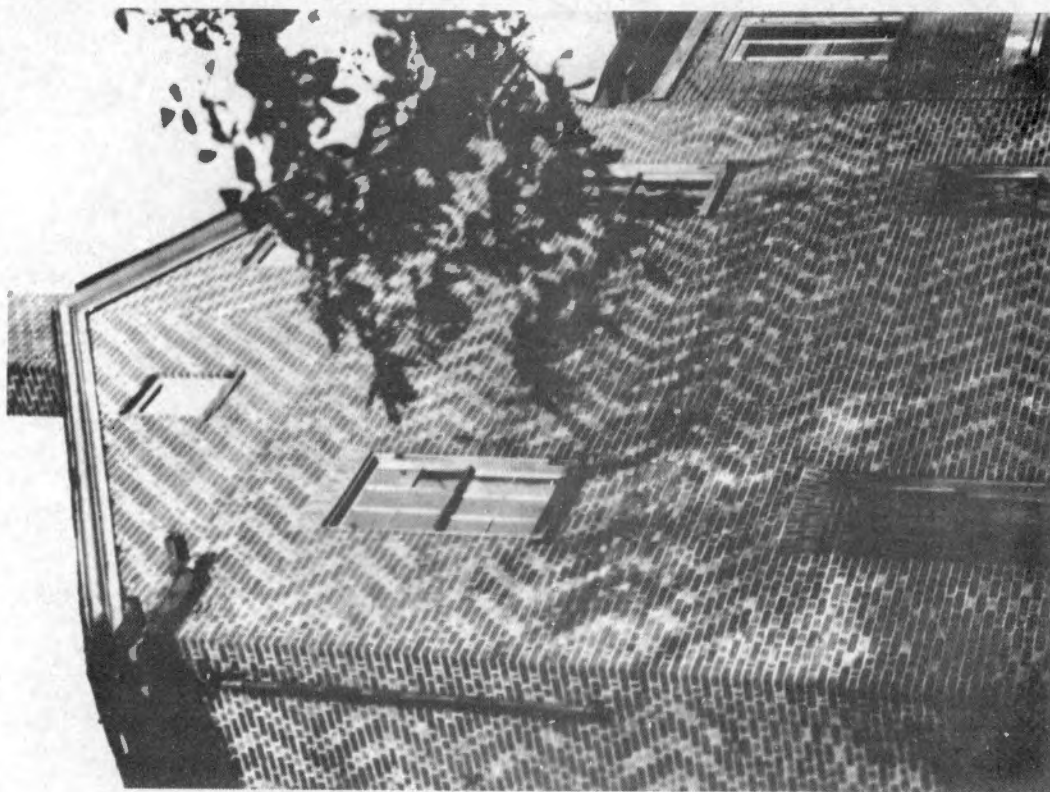


Figure 28. Trafalgar: Gable.

two brackets or modillions each; the plain modillions were vertical, as are the consoles at Ramsey House.

Work for John Sevier and the Park Mansion

In John Sevier's Executive Journal, he listed payments to Thomas Hope. On August 11, 1796, "Pd. Mr. Hope in full for work done, etc."⁴³ On September 15, 1797, "Pd. Thomas Hope \$5 toward work done by himself in making sash lights, doors, etc."⁴⁴

These records of payment seemed to indicate that Thomas Hope did some house carpentry for John Sevier. Possibly this work was done on the house which came to be known as Park Mansion. A historical marker at Park Mansion (corner of Cumberland and Walnut in Knoxville) credits John Sevier with beginning construction of that house. In the Steiner and Schweinitz travel account of 1799 was recorded, "A new two-story building is being put up by Governor Sevier."⁴⁵

The historical marker indicated that Sevier was responsible only for the stone foundation, but perhaps the building had progressed as far as the installation of doors and windows when Sevier and his son sold the house to James Dunlap in 1807.⁴⁶ James Park purchased the house from Dunlap c. 1812. Another possibility was that Hope could have done work on the house for Dunlap or Park during the period after completion

⁴³Dewitt (ed.), p. 189.

⁴⁴Ibid., p. 241.

⁴⁵Williams, p. 455.

⁴⁶Rothrock (ed.), p. 487.

of work on Trafalgar c.1807 and before the construction of Strong House c.1812.

In 1822, James Park (1822-1912) was born in this house at Cumberland and Walnut, at that time owned by his father, James Park, who had come to Knoxville in 1798. The elder James Park, who was engaged in mercantile business with his brother, William Park, was mayor of Knoxville 1818-1821 and 1824-1826; he served as trustee of East Tennessee College and Knoxville Female Academy. The son, Dr. James Park, served as moderator of the Southern Presbyterian Church.⁴⁷

An early photograph illustrated the original facade with a porch addition (Figure 29). The Flemish bond brick is accented by contrasting flat arches over the five identical windows of the upper section. A bracket dentil supports the cornice. The house was one room deep with flush chimneys which protrude inside. Below the dining room was a basement kitchen.

A stairway and double door with fan light (Figure 30) were photographed before they were removed. The staircase was paneled in a sunburst design and the step ends were carved. The wainscoting and mantel are bordered with the guilloche and rope motifs (Figure 31). The twenty-four pane windows are framed with pilasters and headed with a wide entablature (Figure 32). Doors are of the double cross form.

⁴⁷Ibid., p. 371.



Figure 29. Park Mansion: Facade.

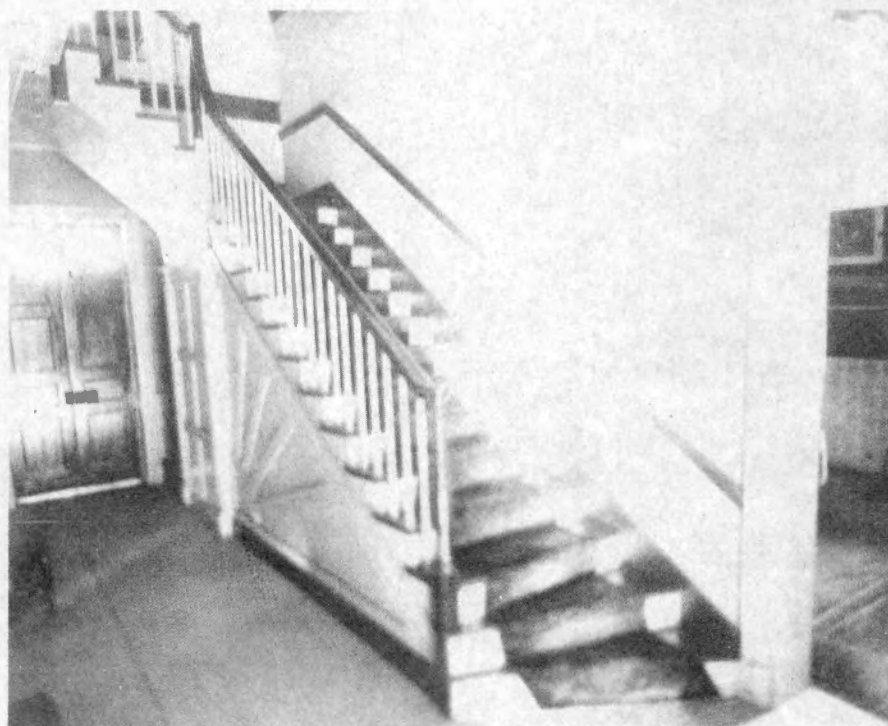


Figure 30. Park Mansion: Staircase and Entrance.

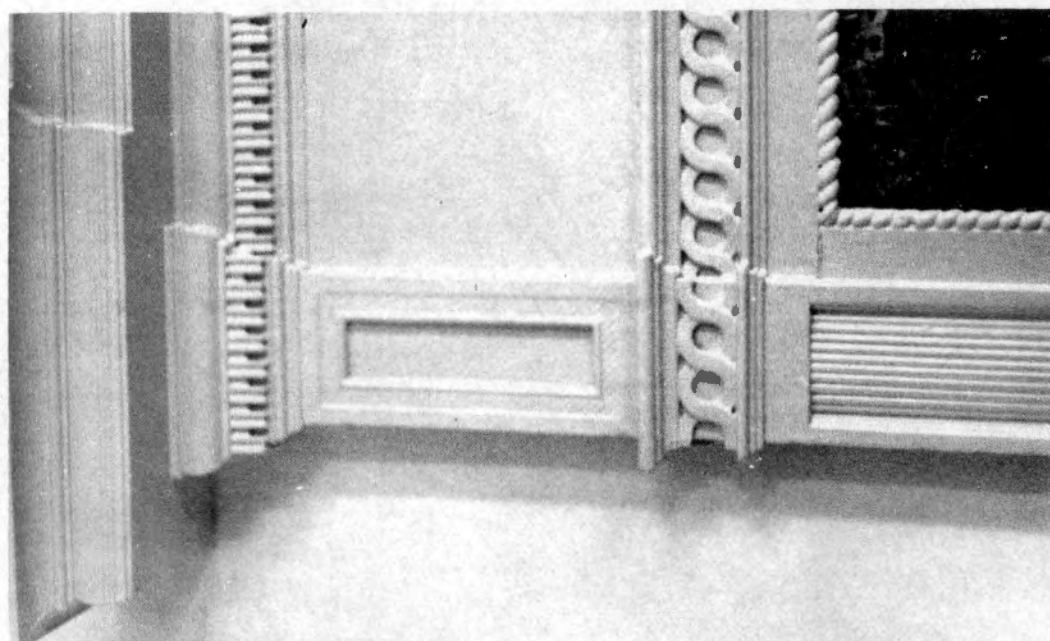


Figure 31. Park Mansion:
Detail of Mantel.

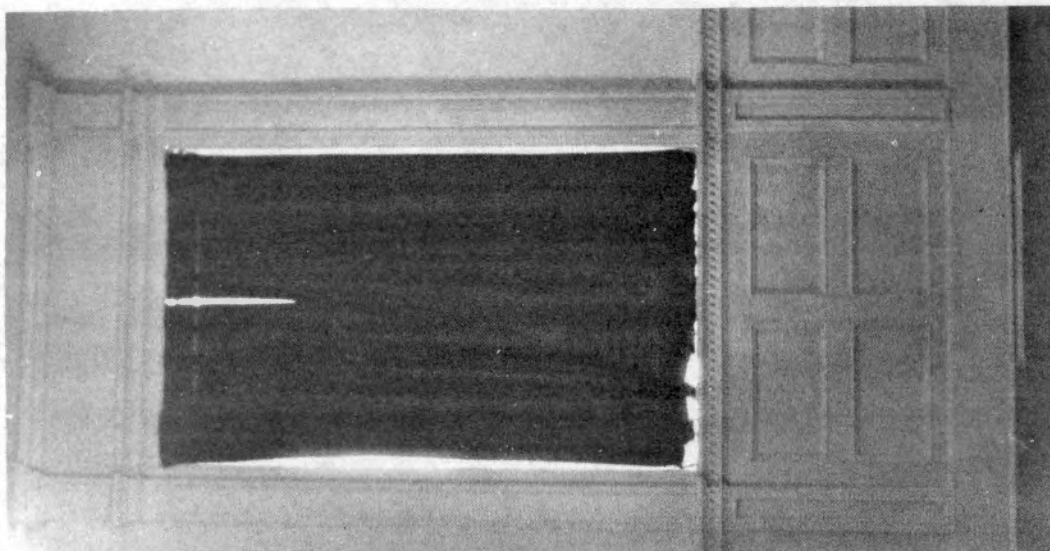


Figure 32. Park Mansion: Window.

The building, including later additions, is now occupied by the Knoxville Academy of Medicine. The original mantel, wainscot, and framings of the parlor are preserved.

Armstrong, Boyd, and Campbell Houses

At the Asheville Highway crossing of the Holston River is a house thought to have been owned by James Armstrong (1736-1813). The island south of the Holston River bridge is called Armstrong Island; further south, Armstrong Branch empties into the Holston. The house is now occupied by Mr. and Mrs. Ben Maloy.

After selling lot number four in Knoxville, James Armstrong purchased 2480 acres from Francis Maberry in 1801, and later bought an additional 470.⁴⁸ His daughter Jenny, one of the first coeds of Blount College, married William Park in 1809.

The house, bricked with reddish mortar (Figure 33), was one room deep with a central hall. Flat brick arches head the windows. Pilasters flanking the original entry were ornamented with Ionic capitals, fluting, and egg and dart motif.

Pilasters, projecting center section, and deep molding compose the mantel (Figure 20, Page 89). To the right of the fireplace is a built-in cupboard; its door rails are tenoned through the stiles. Wainscoting with sunken panels extends up the paneled staircase in the hall (Figure 34). Doors are paneled in the double cross form.

⁴⁸Rothrock (ed.), p. 371.



Figure 33. Armstrong House: Gable.



Figure 34. Armstrong House: Staircase.

The Boyd House (Figure 35) on Hills Road near Boyd Bridge and Boyd Island on the Holston, is of running bond brick with reddish mortar. Corbelled rows of brick compose the cornice of the facade. The house is one room deep with a large chimney at the east end of the house and a slightly smaller one in the center. On the north front, doors open to each of the rooms of the main floor.

A dogleg staircase is set in the northwest corner of the house. A circular design is applied to the end of each step (Figure 36). A steeper dogleg stair leads from the upper floor to the attic. There the pegged rafters are stamped with Roman numerals which are reversed as in a mirror image.

The high mantel of the larger fireplace resembles the double cornice mantels in the original section of Blount Mansion. The smaller mantel (Figure 37), constructed with square nails, has fluted pilasters and a projecting center section, in a typical style illustrated in the handbook owned by Hope (Figure 38). Fireplaces are flanked to the south by built-in cupboards, constructed with wooden pegs and rails tenoned through the stiles.

The Boyd property was originally the property of Samuel Carrick, Knoxville's first Presbyterian minister and first president of Blount College. At some time after Carrick's death in 1809, the property was sold by William McClellan Carrick to John Boyd for \$1500, an action formalized in court on June 20, 1831. The one dollar paid to Barbara Carrick at that time in consideration of \$1500 paid to

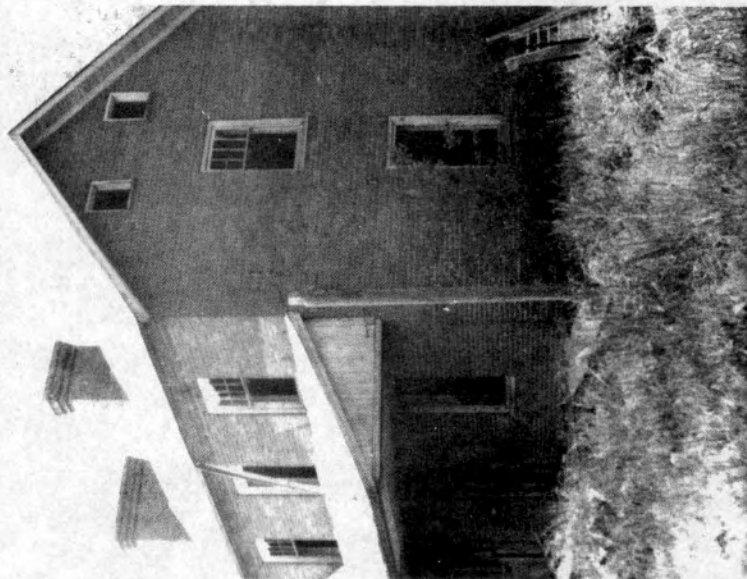


Figure 35. Boyd House.

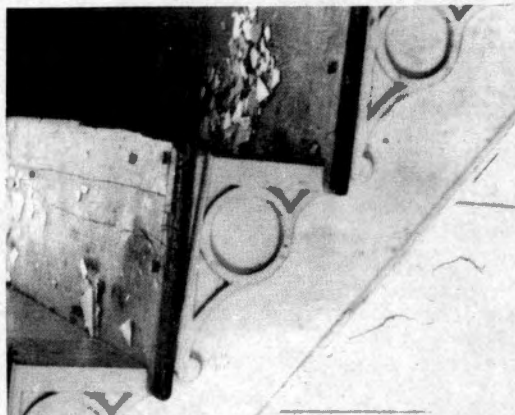


Figure 36. Boyd House:
Staircase.



Figure 37. Boyd House:
Mantel.

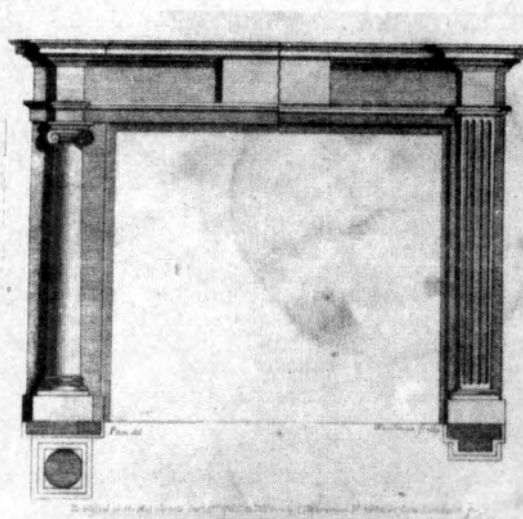


Figure 38. Mantel from Handbook
owned by Hope.

William A. Carrick⁴⁹ implies the original land transaction was not legal. Possibly William Carrick sold the property before he legally possessed it on his twenty-first birthday in 1822. It was unknown whether the property sale included the brick house, or whether it was built after the sale.

In the estate of Thomas Hope, \$86.25 was due from John Boyd.⁵⁰ The amount was comparable to \$88.50 on account in the Hope estate from F. A. Ross,⁵¹ for whom Hope was known to have worked at Rotherwood. This could indicate that Hope also did house carpentry for Boyd.

Another substantial amount in the Hope estate was \$161.79 on the account from James Edington,⁵² owner of the Globe Inn. No further information was currently available to indicate whether Hope could have done house carpentry for Edington.

Campbell House (Figure 39) at Cumberland and Central was the subject of a Historic American Building Survey study in 1934 before the destruction of the house. The facade was composed of five identical windows with flat arches on the upper level and four below. The house was one room deep (about twenty feet) and about forty-eight feet in width. It contained high mantels and wainscoting.

⁴⁹Deed Book 6, Knox County Court House, Knoxville, Tennessee, p. 310.

⁵⁰Estate Book 3, October Sessions 1821, Knox County Court House.

⁵¹Ibid.

⁵²Ibid.

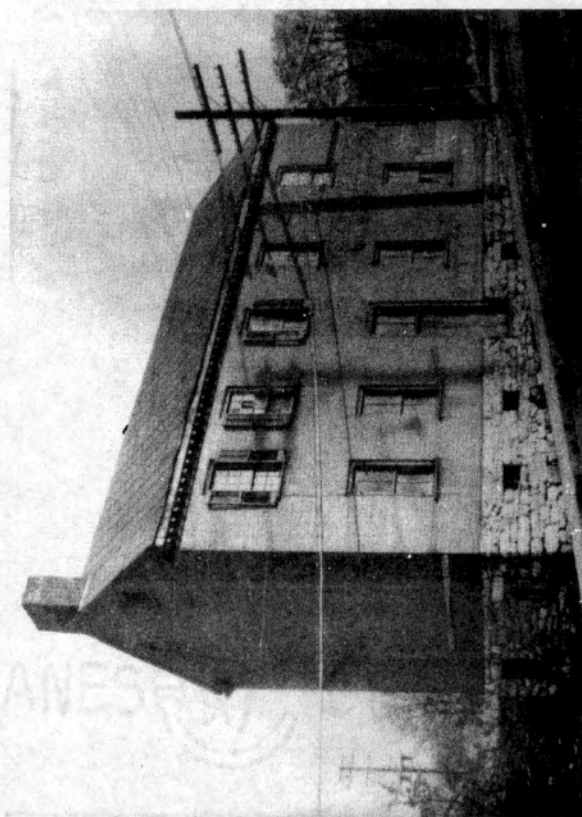


Figure 39. Campbell House.

Campbell House, Boyd House, Armstrong House, and Craighead-Jackson House were built at a time contemporary with the houses more commonly associated with Thomas Hope. Although information was insufficient to link Hope with these houses, some common characteristics existed. Hope was apparently in popular demand in Knoxville, and may have greatly influenced the entire picture of Knoxville domestic architecture in the early nineteenth century.

Strong House

Located at the southwest corner of State and Cumberland Streets in Knoxville, the Strong House was demolished in 1971 to make way for a highway loop. This research was completed before the destruction of the house.

Joseph Churchill Strong (1775-1844) was born in Bolton, Connecticut. He studied medicine and served as a surgeon of the Navy in the West India seas from 1799 to 1801. He moved to Georgia and then to Knoxville in 1804 in search of a climate that would provide some relief for his pulmonary disorder. He served the community as physician, mayor, promoter of education, and elder in the Presbyterian church. An economist of time, he was more occupied with public service and professional concerns than with social life.⁵³ In 1804, he married Catherine Neilson (1785-1810) and in 1811 married Jane Kain (1788-1846), daughter of John Kain of Trafalgar.

⁵³Knoxville Register (November 4, 1844).

In addition to his day book, Dr. Strong was reputed to have kept a diary (not known to be extant) of Knoxville daily life.

It was his habit all his life to keep a diary embodying a valuable amount of barometrical, professional and religious observation. His last manuscript volume thus kept has 168 pages, closely written and is numbered journal No. 12, and comes up to August 1837.⁵⁴

Lot eleven, on which the Strong House was built, was purchased by Strong from John Lavender June 5, 1804 (filed July 29, 1806). The original owner of lot eleven in 1791 was James Richardson. On September 22, 1814, Strong moved into his new house.

This day moved into our new house, may it be a house of peace and satisfaction and may we live devoted to the loving of God and enjoy his blessing on all the branches of akin family.⁵⁵

Thomas Hope, recorded as builder of Strong House by Dr. J. G. M. Ramsey,⁵⁶ was still on the Kain plantation at the end of 1807 when Samuel Ramsey Hope was born there. The next Hope child was born in Knoxville in 1812. Probably Strong House was begun after Strong's marriage to Jane Kain in 1811.

Strong House (Figure 40) was constructed on a heavy stone foundation about forty-five feet square. The original plan probably consisted of parlor and study divided by the entry hall, with drawing room and dining room to the rear (Figure 41). Exterior steps at the rear of the house led to the kitchen in the basement, below the dining room. On the

⁵⁴Ibid.

⁵⁵Strong, Day Book, Entry September 22, 1814.

⁵⁶Ramsey, Autobiography, p. 10.

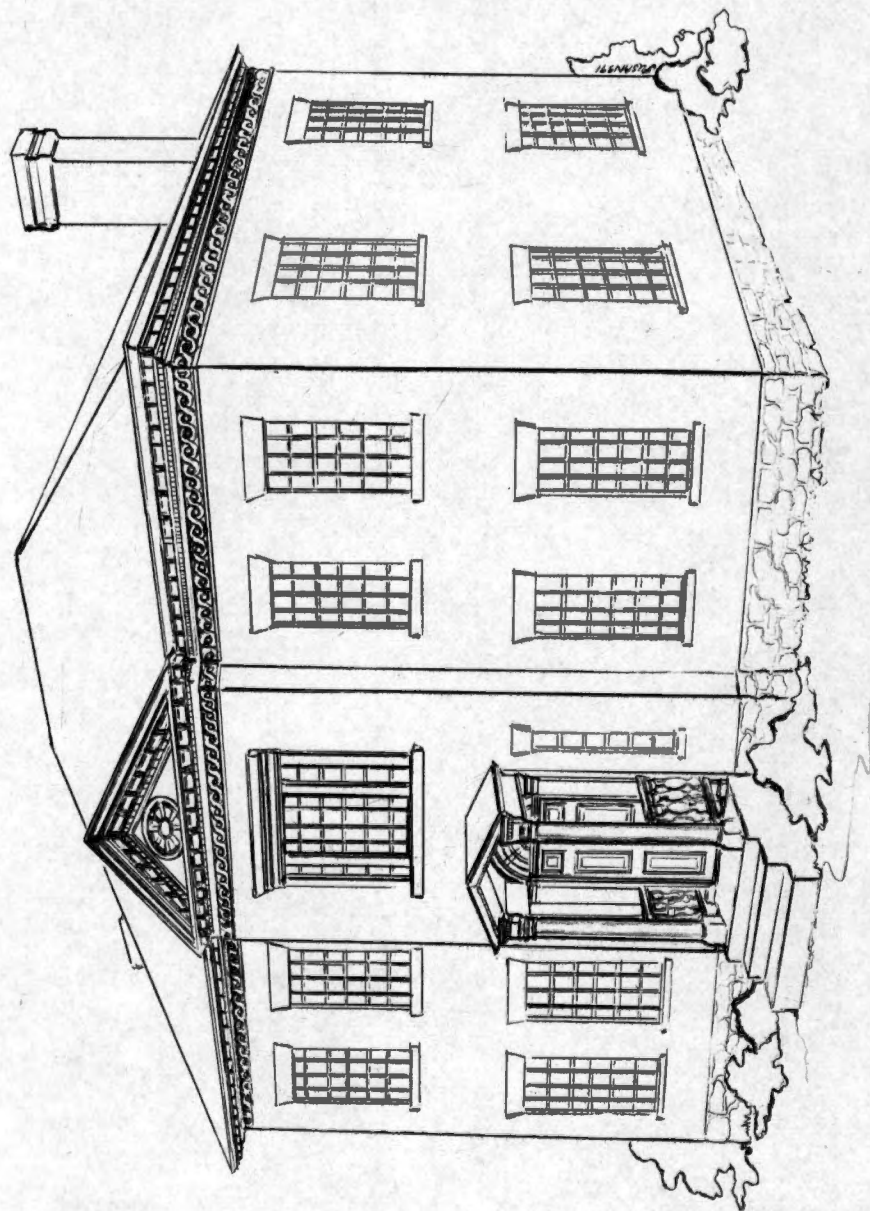


Figure 40. Strong House

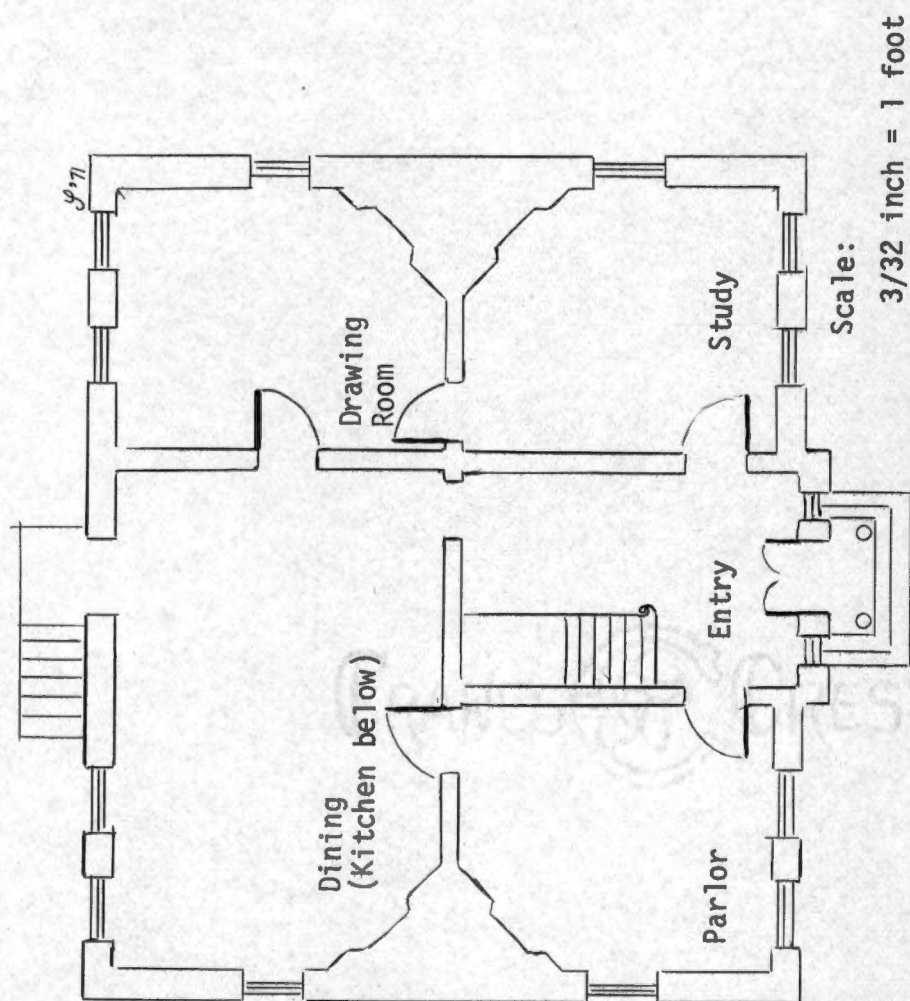


Figure 41. Strong House: Plan of Main Floor

upper floor (Figure 42), the hall divided two bedrooms. A ballroom extended across the rear of the house.

The ground level revealed a heavy stone foundation; similar foundations were observed at Statesview, Park Mansion, and Campbell House. The basement consisted of a kitchen with corner fireplace and rooms divided for storage, or perhaps for servants' quarters. Outbuildings probably housed most of the servants.

The brick was of Flemish bond with rodged jointing. The hipped roof, projecting center section, and portico of the Strong House facade (Figure 43) resembled to some degree a drawing in the handbook owned by Hope (Figure 44). A projecting center section of the facade included a portico with single Tuscan columns and pilasters (Figure 45). A similar portico was pictured in the handbook owned by Hope (Figure 46).

The symmetrical facade was accentuated by the projecting center section headed by a pediment with oval window (Figure 47). A tri-part window with molded wooden cornice centered the upper story; the proportions of the three sections of the window were similar to the typical Palladian window, but there was no arched center section. Another example of this arrangement may be seen in the Blacklock house, Charleston, South Carolina, 1795.⁵⁷

Fenestration was symmetrical with flat arches of contrasting brick above the windows. (Measurement revealed that the windows were

⁵⁷Ernest Pickering, The Homes of America (New York: Bramhall House, 1951), p. 170.

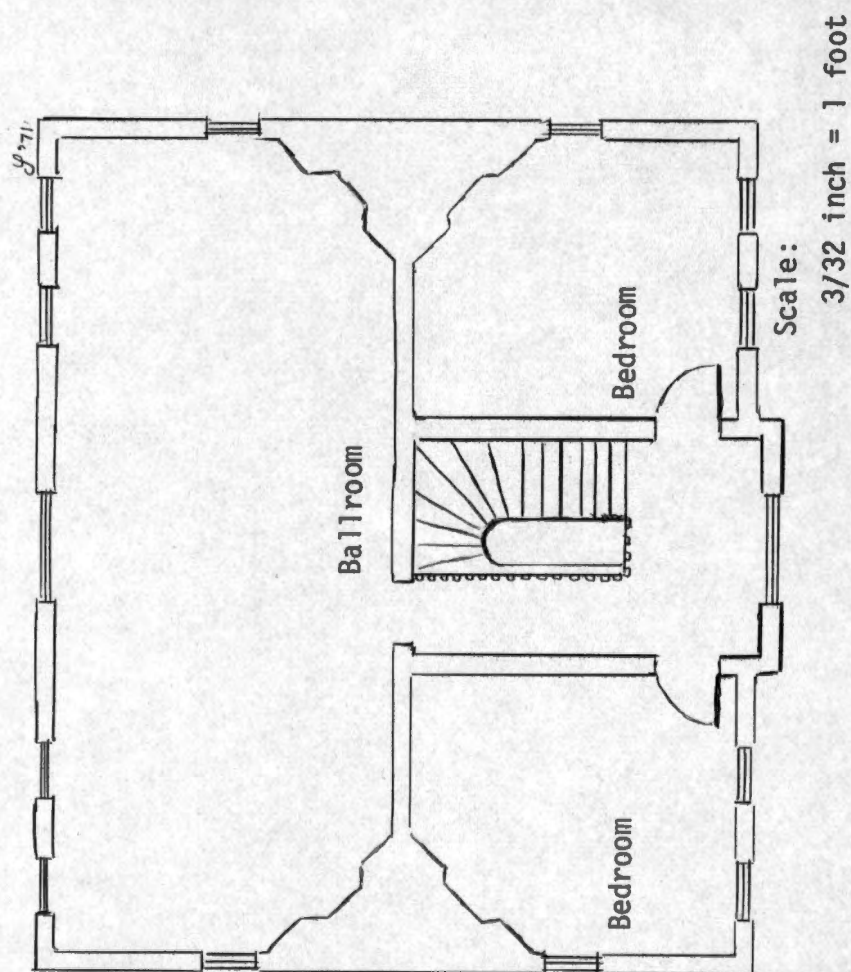


Figure 42. Strong House: Plan of Upper Floor

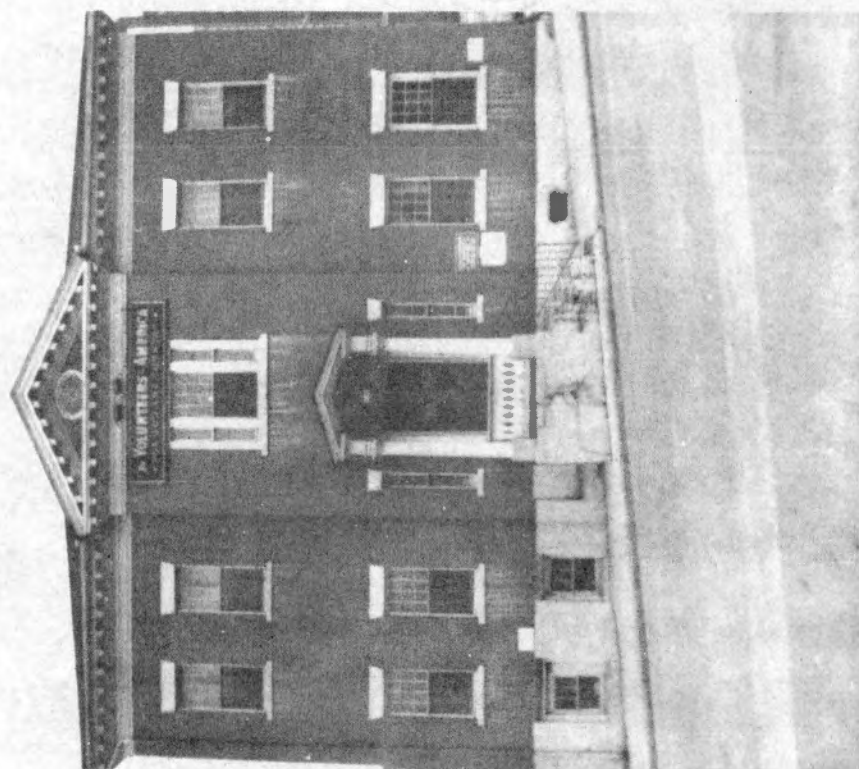


Figure 43. Strong House: Facade.

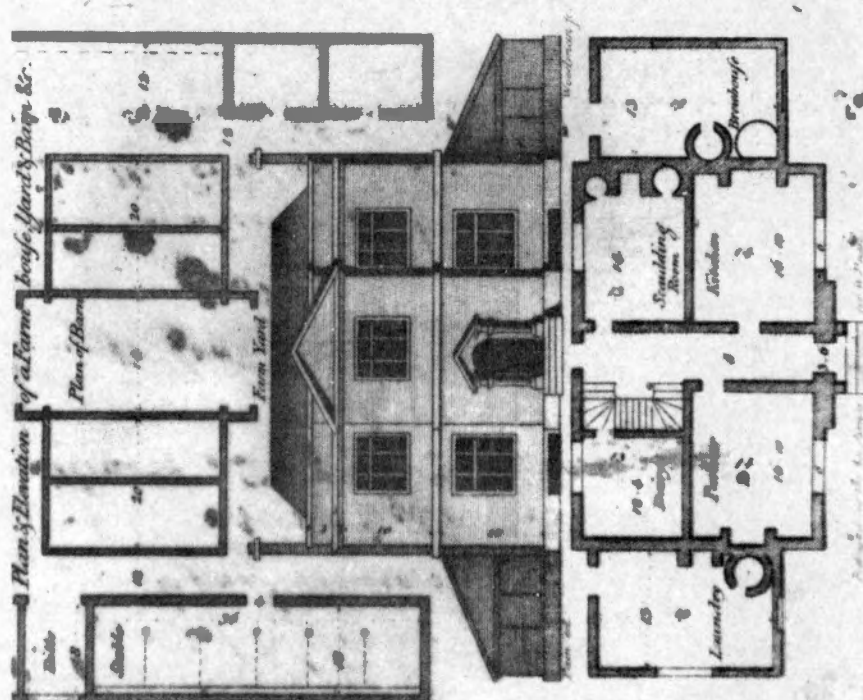


Figure 44. Facade from Handbook owned by Hope.

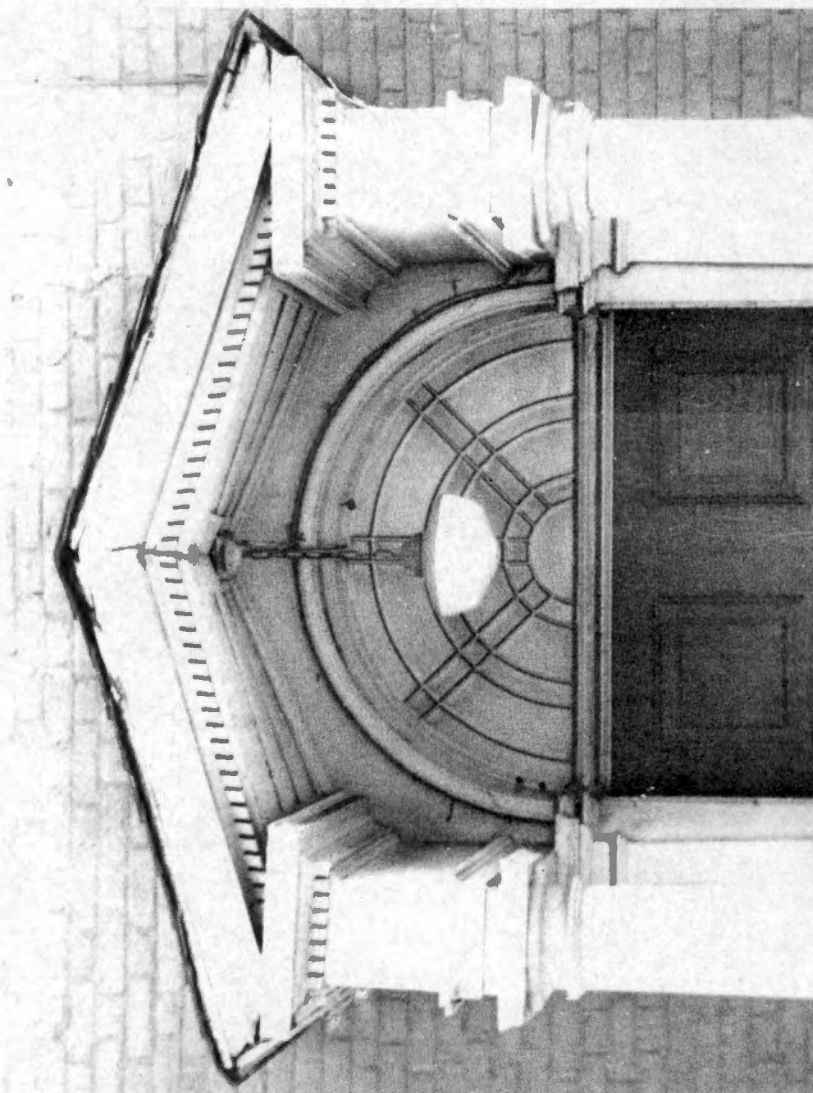


Figure 45. Strong House: Portico.

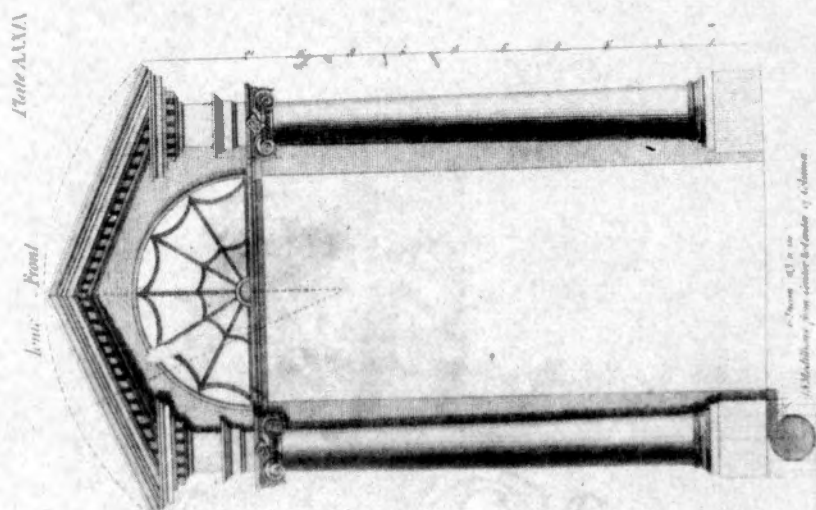


Figure 46. Portico from Handbook owned by Hope.



Figure 47. Strong House: Pediment.

slightly inconsistent in size and spacing.) To carry out the symmetry, the original steps may have been located between the columns of the portico. The side steps may have been necessitated by the increased slant of the site, due to the raising of the town's main streets to meet the height of the river bridges.

An elaborate entablature (Figure 48) contrasted the simplicity of the exterior. The cornice was supported by brackets or modillions of a dentil effect. The frieze section contained a small dentil row. The architrave pattern was the guilloche.

Exterior motifs were repeated inside. The parlor mantel (Figure 49) was carved with dentil, beading, fluting with rosettes at intervals, and lotus pilaster capitals (Figure 50). In the ballroom,



Figure 48. Strong House: Entablature.

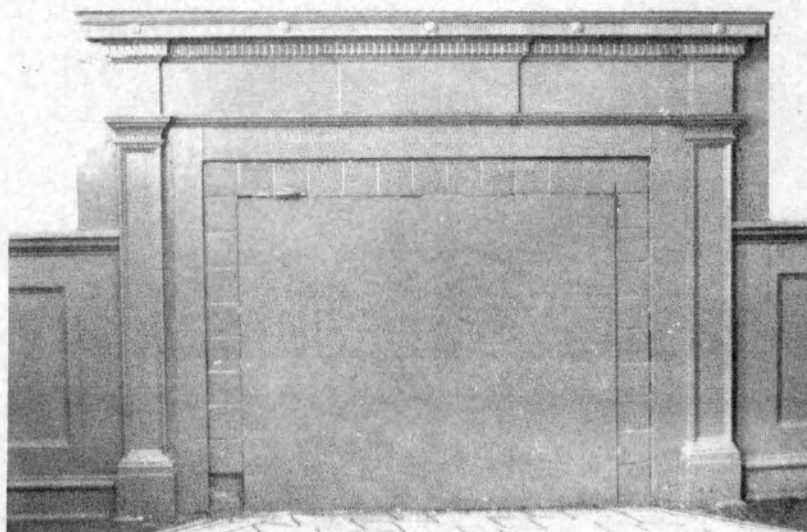


Figure 49, Strong House Mantel.

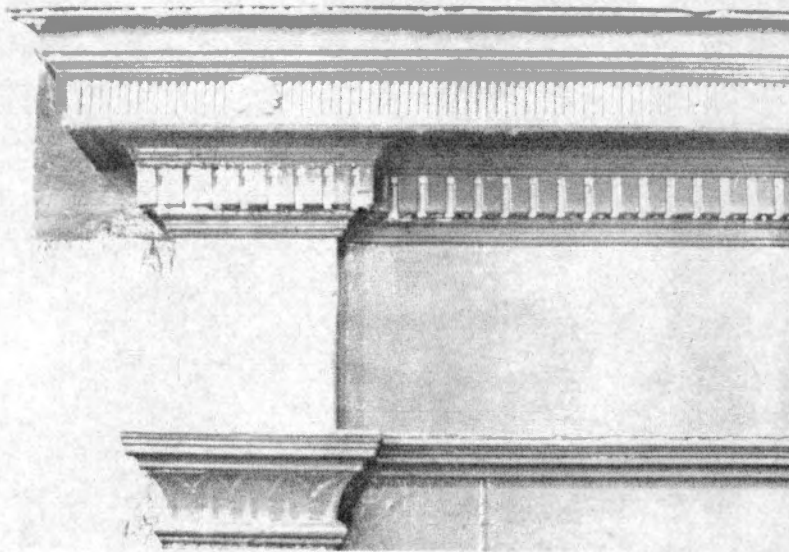


Figure 50. Strong House Mantel Detail.

a wide molding framing the entry was composed of fluting and guilloche (Figure 51). Angular fluting was repeated on the wide cornice at the ballroom ceiling (Figure 52). These classic motifs were pictured in the handbook owned by Thomas Hope (Figure 53).

The door panels were double cross or cross and open book design, with two square sunken panels over two pair of elongated sunken panels (Figure 54). This popular door design, repeated in the paneling of the doorway framing, was pictured in the architectural handbook owned by Hope. The entrance door (Figure 55), over eight feet high and fifty inches wide, was probably a split door without the glass panels added in recent years.

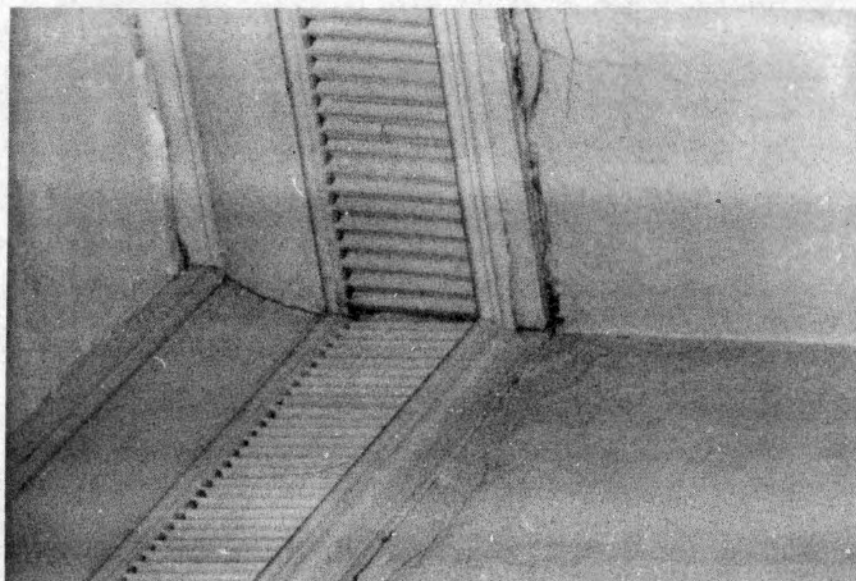


Figure 52. Strong House:
Ballroom Cornice.



Figure 51. Strong House:
Ballroom Doorway.

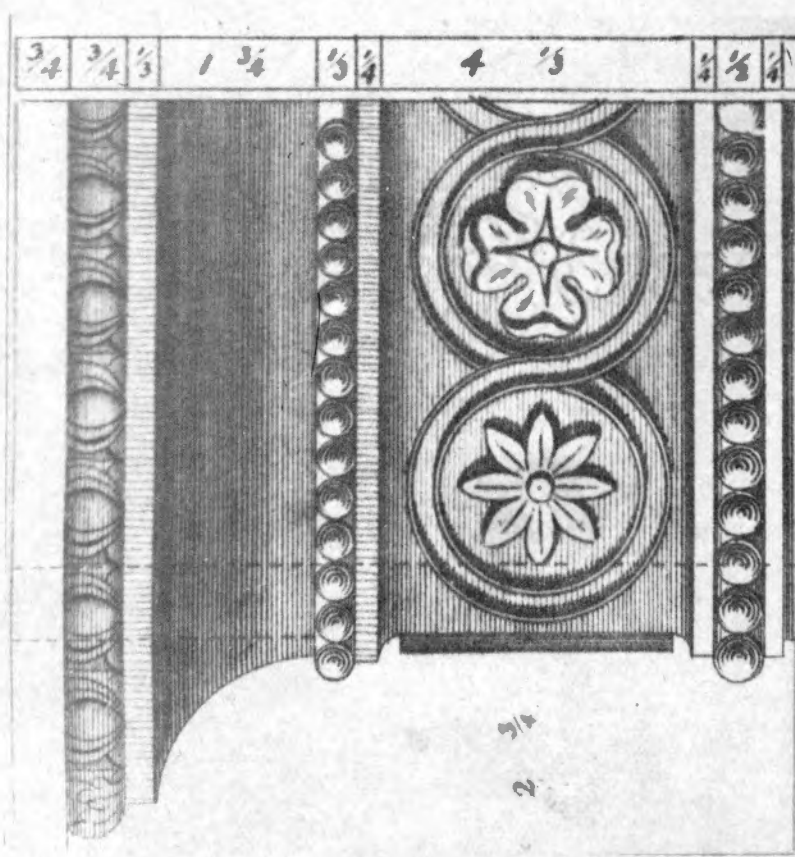
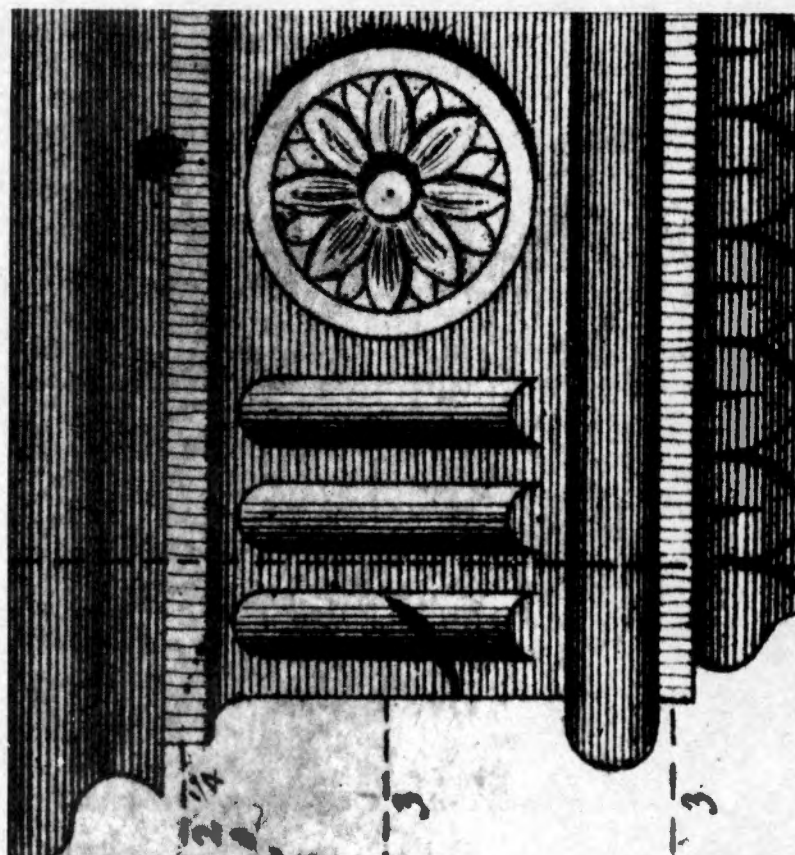


Figure 53. Motifs from Handbook owned by Hope.



Figure 54. Strong House: Interior Door

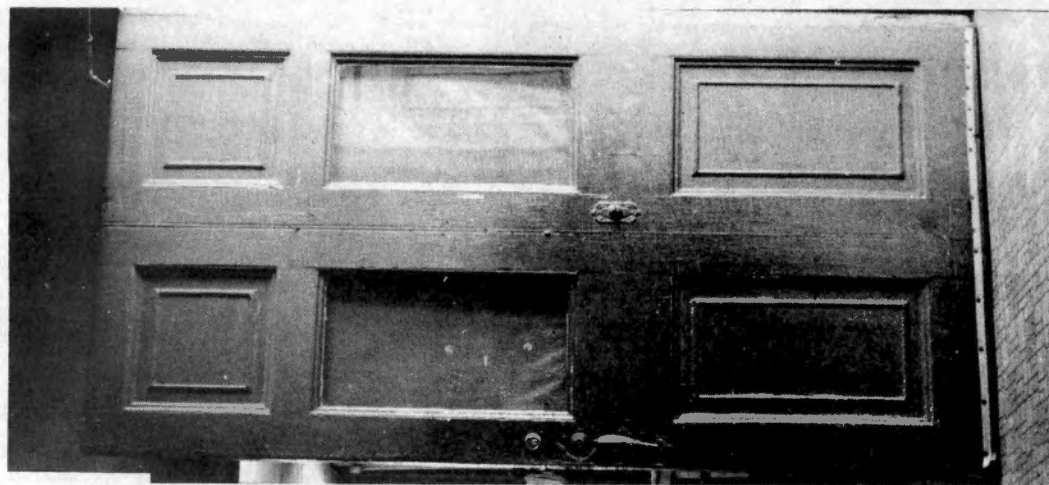


Figure 55. Strong House: Entrance.

The most striking feature of the interior was the curving stairway of the entrance hall (Figure 56). Each step end was carved with a cyma curve ending in a scroll which enclosed a rosette (Figure 57). This motif was pictured similarly in the handbook owned by Hope (Figure 58). On the six straight steps at the beginning and again at the top of the stairway (Figure 59), the rosettes were round. On the twelve steps of the curving section, the rosettes were oval. The curving handrail rested on three small square supports on each straight step and on two supports on each step in the curved section of the stairway. The rail ended in a scroll at the curtail step around a newel post (Figure 60). Under the stair was an arched doorway to the dining area and drawing room.

The history of the Strong House has been associated with the health and welfare of the people of Knoxville. Dr. Frank Ramsey, who practiced medicine there, called the house Maison de Sante. In 1884, the house was bought by the city for use as a hospital,⁵⁸ and, in 1903, it became the Robert N. Strong Mission, a shelter for poor women and children. The Volunteers of America occupied the building until the 1971 deadline to vacate prior to demolition of the building.

Limited references to Strong House were found. In a book of homes by Dorothy and Richard Pratt, the authors stated that the late eighteenth century Strong House of Knoxville was a copy of the

⁵⁸Samuel Joseph Platt and Mary Louise Ogden, Medical Men and Institutions of Knox County, Tennessee, 1789-1957 (Knoxville: S. B. Newman Printing Co., 1969), p. 161.

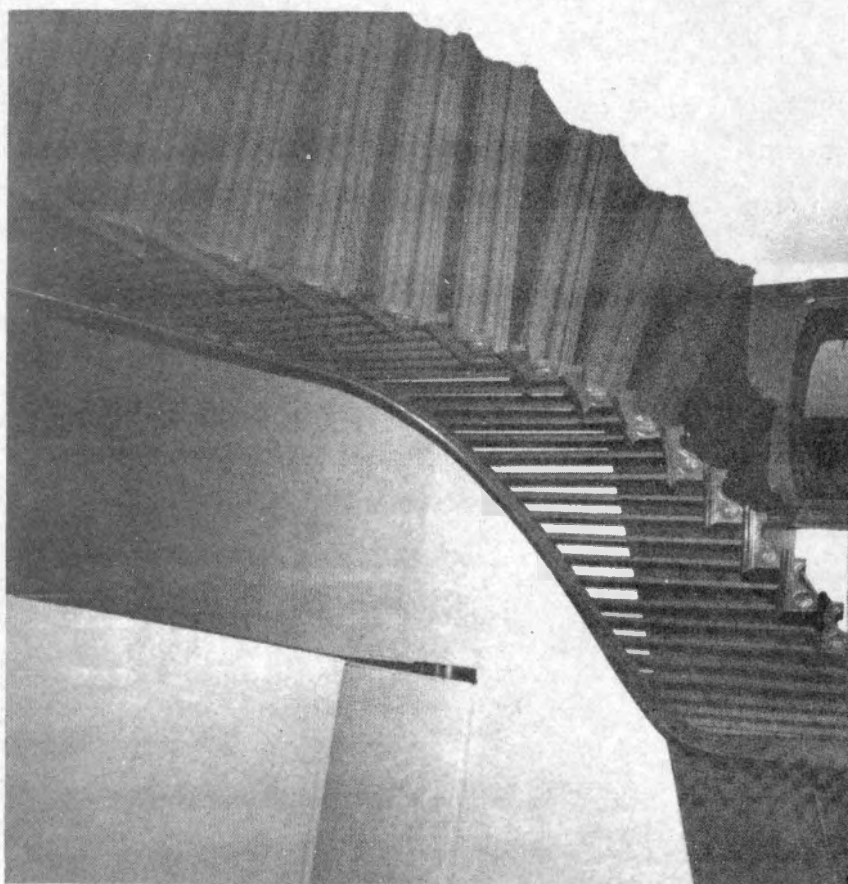


Figure 56. Strong House Staircase.

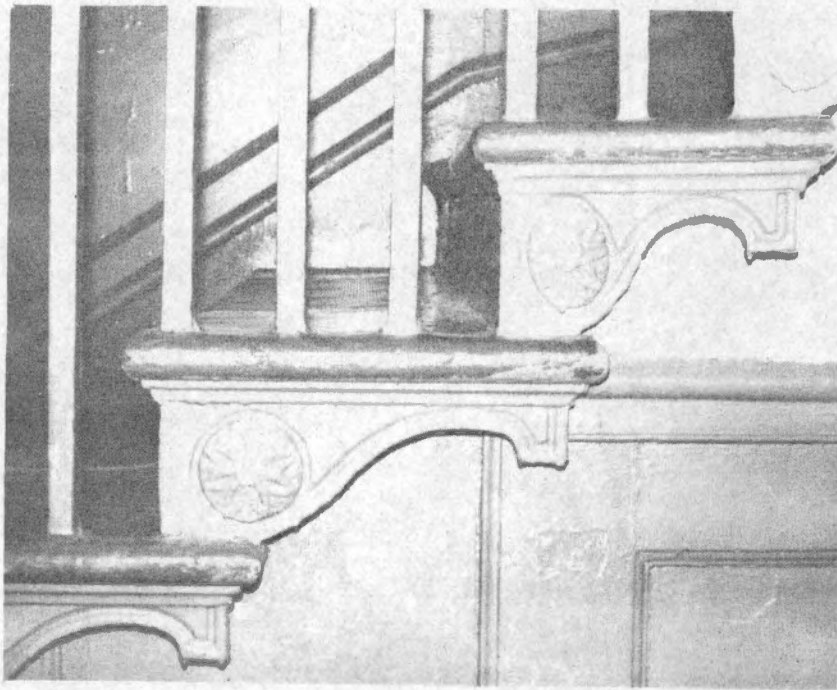


Figure 57. Strong House: Detail of Stairs.

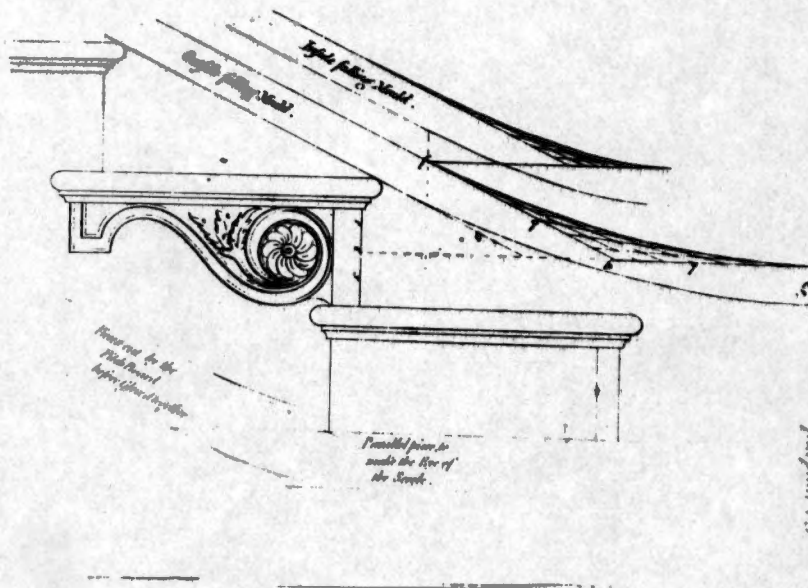


Figure 58. Detail of Stair from Handbook owned by Hope.



Figure 59. Strong House Staircase:
Upper Section.



Figure 60. Strong House Staircase:
View from Upper Level.

Massachusetts home of the father of Dr. J. C. Strong, Caleb Strong, Governor and Senator of Massachusetts.⁵⁹ J. C. Strong was actually born in Connecticut, son of Judah and Martha Strong.⁶⁰ The house should be called early nineteenth rather than late eighteenth century, as the probably date of completion was 1814.

The brick house contains distinguished carved mantels and cornices, as well as a free-standing staircase built by craftsmen brought from New England--the same ones who ornamented the Caleb Strong home there.⁶¹

As Joseph C. Strong was not the son of Caleb Strong and was not from Massachusetts, there is no reason to believe the craftsmen of the Caleb Strong House worked on the Knoxville home of Dr. Joseph C. Strong.

A paper by the great-great granddaughter of Dr. Strong referred to workmen from New England. Her source was Mrs. Brownlow, widow of William Brownlow⁶² (Governor of Tennessee 1865-1869). The Brownlows moved to Knoxville in 1849, twenty-nine years after the death of Thomas Hope. In 1849, Strong House was approximately thirty-five years old.

Mrs. Brownlow indicated that the Strong House was similar to Strong's ancestral home in Connecticut.⁶³ The typical Connecticut house

⁵⁹Dorothy and Richard Pratt, A Guide to Early American Homes, South (New York: McGraw-Hill Book Co., Inc., 1956), p. 193.

⁶⁰Benjamin W. Dwight, The History of the Descendants of Elder John Strong of Northampton, Massachusetts (Albany, New York: Joel Munsell, 1871), Vol. II, p. 57.

⁶¹Pratt, p. 193.

⁶²McNutt, p. 1.

⁶³Ibid., p. 4.

of this period was frame; the entrance pavillion consisted of columns that supported a pedimented projection with Palladian window on the upper level. The later eighteenth century windows headed by architraves or pediments, were characteristically of twenty-four lights. The main cornices of the facade were richly ornamented.⁶⁴ Although some of these characteristics are found in Strong House of Knoxville, the house includes typical Georgian and Federal features and some features of a farm house pictured in the handbook used by Hope.

In addition to quoting Mrs. Brownlow, Mrs. McNutt quoted a newspaper article of unknown date, which stated that the woodcarving of the Strong House, the cornice of the ballroom in particular, was wrought by a New England wood carver brought here for the job.⁶⁵ It would have been impractical to import New England carvers when Thomas Hope was available, accomplished, and popular. Dr. J. G. M. Ramsey indicated that Hope was in demand.⁶⁶ Probably Hope would have dominated any apprentices or helpers.

The guilloche, rosette, dentil, and fluted motifs were pictured in the handbook used by Hope. The mantel arrangement and portico were also illustrated in the book. In a letter Hope mentioned that he would "set up to carve."⁶⁷ Accomplished carving is evident in the works

⁶⁴Waterman, p. 274.

⁶⁵McNutt, P. 4.

⁶⁶Ramsey, Autobiography, p. 10.

⁶⁷Hope, Letter to Wife in Knoxville, January 29, 1820.

attributed to Hope. The stylistic parallels between motifs in the Handbook owned by Hope and motifs observed in the Strong House seem to indicate that Hope, a carver and wood craftsman, was the house carpenter for Strong House.

Rotherwood I

In 1817, Thomas Hope was living on the southeast corner of Market and Church streets.⁶⁸ By January 1820, the date of the first extant letter from Hope in Boatyard, he was working on Rotherwood I. It is unknown whether Hope contributed to the design of the house, or was employed strictly for woodworking. The house was begun between 1817 and 1819.

In 1817 Frederick Ross settled the estate of his father in Virginia, and near a wooded knoll where the north fork enters the Holston, proceeded to build a road and a bridge.

Besides this decision, I also determined to build a fine house on a beautiful eminence overlooking from the west bank, the river and my new road. Both undertakings were begun in ten days. The bridge was complete in a few months and the house without delay.⁶⁹

For his plantation, Ross chose the name Rotherwood, the name of the home of Cedric the Saxon in the popular 1820 novel by Sir Walter Scott, Ivanhoe. (Though not related to the design of Ross's home, the home of Cedric was described as a colorful twelfth century fortified

⁶⁸Rothrock (ed.), p. 429.

⁶⁹Charles Coffin Ross (ed.), The Story of Rotherwood from the Autobiography of Rev. Frederick Augustus Ross (Knoxville: Bean, Warters and Co., 1923), p. 15.

house with great hall.)⁷⁰ In addition, Ross named his daughter for the heroine of the novel, Rowena.

Ross described his Rotherwood as a mansion in comparison with the average frontier home.

Everything is comparative. A hillock would be a mountain in Holland, and a mill dam is a great water fall to one who has never seen anything higher.⁷¹

An old woman who had never seen better than a cabin was astonished to see a house of hewn logs with glass windows.

"Lor' me! if there is any finer house than that, I would like to see it!" So said many who saw the structure I built. It was nothing better than a brick building, two stories, hipped roof, a cupola, with railing, having ordinary porches, front and rear. Being stuccoed white, that made it remarkable in East Tennessee at that time, 1819. But many, like the old woman, thought the house a wonder. "Why," said they, "it has a fish pond on the top." The falling garden, indeed, gravel roads and walks, over some acres, were fine things to those who had never walked through finer.⁷²

There was a contrivance for carrying water to the upper story from the spring under an old elm. The dining room occupied one entire side of the square house. Opposite the dining room were the parlor and library, separated from the dining area by a central hall front to rear.⁷³

⁷⁰Walter Scott, Quentin Durward, Ivanhoe, Kenilworth (New York: The Modern Library, n.d.), pp. 423-3.

⁷¹Ross, p. 15.

⁷²Ibid.

⁷³Ibid.

As a result of an unsuccessful business venture in cotton, Ross suffered financial problems. In July he advertised in the Knoxville Register.

Valuable estate for sale, north fork toll bridge, 940 acres Hawkins County, on great western road between Nashville and Washington, where North Fork enters Holston, one mile of Christianville (Boatyard). Brick Mansion House newly erected and toll bridge, house upwards of \$7,000.⁷⁴

However, he recovered financially and retained the property. The house later burned and was replaced by Rotherwood II.

Hope also seemed to be in financial duress, probably a common status following the Crash of 1819. In a letter to his wife January 29, 1820, Hope stated that he was being well cared for in his illness (swelling and dropsy) by Mr. Ross.

Mr. Ross was that uneasy that he went fourteen miles to a Doctor Delaney. . . . If I was at home you are certain I could not have the same attendance, what could I do without money or credit at Knoxville. Now do as I say and you will please me, that is by no means don't want for anything for yourself and familey [sic]. Sell what you will. I have not the least objection. I have sent to Mr. Garner, watch and he will give you the small packing case. I want you to send here all the silver spoons and those articles you can spair [sic] for safety. You shall come here as soon as the Estate is divided so as I can do work. . . . Sell if you can for a support the Bureau and Bookcase and Cubbard [sic]. We shall be together again soon, and Esther with us. Mr. Ross cannot spair money, he cannot let me or Mr. Everit have any till he knows about how the Estate is divided. It is so he cannot sell lands before he knows his own. He told me that Mr. Hopkins has collected fifteen hundred dollars. . . . I am happy to tell you I am a favorite of them all and her sons go out every day to kill me doves or Scorals [sic] and they rejoice in bringing them to me. . . .

⁷⁴Knoxville Register, July 11, 1820.

I hope to set up to carve next Monday. I am now for the first time in a better heart than ever. I remain, my dear wife, your loving husband, Thomas Hope. Send the two books of gold leaf, be sure don't part from the best pitcher and blankets.⁷⁵

The letter of August 1820 may have been written by Hope's son. The writing is not of the quality of Hope's penmanship and grammar. In the previous letter he had mentioned that Ralph wanted to practice writing. Ralph and John were both with Thomas; he indicated that David was giving assistance to his mother in Knoxville.

Ralph attends to the building and John attends to me day and nite. I wish Esther could come and see me for in all probability I shall never recover nor can I survive it any grate [sic] while longer without some . . . remedy.⁷⁶

In this last letter, his illness seems much worse.

Last Thursday I received your kind presents in the little box which I sent to Mr. Garner. 6 tea spoons, a whaste [sic] coat . . . I take it very kind of James Boyd.

I think if I recover I shall do well by removing all of you from Knoxville which is a place I hope never to see again.⁷⁷

Thomas Hope never saw Knoxville again. He died October 4, 1820.

Summation

Houses and interiors attributed to Thomas Hope were examined for stylistic and construction details. Architecture and cabinetry were analyzed comparatively. Currently available documentary information was compiled. Parallels were drawn where possible with the

⁷⁵Hope, Letter to Wife in Knoxville, January 29, 1820.

⁷⁶Ibid., August, 1820.

⁷⁷Ibid.

architectural handbook owned by Hope. Common characteristics of the houses, interiors, and cabinetry included in this study were observed and listed (Appendix A).

Sources indicated that Thomas Hope was born in County Kent, England, and that he owned joiner's tools made in London. He may have received training in England as a craftsman-architect, serving his apprenticeship in joinery, carving, or carpentry. It is possible that his motives for migrating (from England to Charleston, to Cheraw, to Knoxville, and finally to Kingsport) were chiefly financial.

Insufficient information was available to attribute specific work in Charleston, South Carolina to Thomas Hope. Sources seemed to indicate that Hope was employed by a Ralph Izard, apparently the Representative who lived in Charleston. Possibly, Hope's work for Izard was in the nature of renovation. Thomas Hope was listed in the Charleston Directory of 1790 as a cabinetmaker. A Charleston newspaper recorded that a Mr. Hope represented the architects of Charleston in a 1788 parade.

The writings of Dr. J. G. M. Ramsey, who was born at Ramsey plantation at the time of the construction of the house, were considered a primary source in attributing Ramsey House to Thomas Hope. The journal of Charles Coffin recorded a conversation with Thomas Hope, which related Hope to house carpentry on Statesview, Trafalgar, and a Mr. Izard's house in South Carolina. Association of Hope with Rotherwood I was derived from the letters which Hope wrote to his wife.

Attribution to Hope of Strong House, Park Mansion, and the Chisholm Tavern woodwork was based on stylistic comparison. Motifs observed in these houses strongly resembled motifs pictured in the handbook owned by Hope. Parallels were found in the Strong House facade, Strong House portico, Strong House step design, rosette, guilloche, and other motifs. Although currently available information was not sufficient to determine the builder of the other houses included in this study, the possibility exists that Hope or his apprentices may have influenced these buildings.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The moment of dramatic conflict, between form and life, comes when a civilization has liberated itself from its animal necessities and is free to choose, that is, free to create.¹

During the period of Thomas Hope in Tennessee, the frontier society experienced this evolution. The contest of life against perils of disease, Indians, and starvation evolved to the milder challenges of the political and social arena.

Tangible expressions of the social and cultural history were the architecture and furniture. The shelter became a dwelling of aesthetic quality; fittings of the home could be crafted for appearance as well as function.

A general lack of information about designers of the Southern frontier prompted a study of a designer whose works were undocumented, Thomas Hope of Tennessee, c.1757-1820. Local histories, newspapers, manuscripts, and public records were examined in order to document the works associated with Hope, to record all available information concerning Hope, and to establish the contribution of Thomas Hope in the history of the local area and in the history of design on the Southern frontier.

¹Mumford, p. 121.

The scant information published about Thomas Hope was often inaccurate, and that which proved to be accurate was undocumented. Many gaps existed in primary source material as a result of court house fires, lack of records, demolition of houses, and disappearance of furniture mentioned in literature.

Parallels between Hope's architectural handbook and works attributed to him were of interest. The personal entries in the handbook indicated (from his place of residence at the birth of his children) the approximate dates of his employment by Ramsey, McClung, and Kain. Hope's personal letters from Rotherwood shed light on his work there, particularly his ability for carving. Additional primary source material from the historical works of Dr. J. G. M. Ramsey, and from the journals of Coffin, Henley, Sevier, and Strong was valuable. A comparative list of motifs was assembled (Appendix A).

Many mysteries about Hope escaped solution: did he serve an apprenticeship in London, did he build any houses or furniture in England, how did he rank among his well-known contemporary architects in Charleston, why did he go from Charleston to Cheraw, how did Ramsey find him? These questions may remain unanswered unless additional sources come to light. Any future discovery of other furniture, architecture, or correspondence associated with Hope could amplify this study.

Hope called himself a carpenter and joiner. He was probably trained as a wood carver or joiner, and expanded his field to the building of houses. Although Hope was not the only carpenter in the

Knoxville area, his English origin probably gave him status which, in addition to his talent, put him in demand.

Information compiled in this research seemed to indicate that Thomas Hope was probably associated with the building of Ramsey House, Statesview, Trafalgar, Park Mansion, Strong House, and Rotherwood I. Stylistic and primary source information seemed to link Hope with the corner cupboard from Trafalgar. A relationship between Hope and the desk for the Office of Indian Affairs seemed to be indicated by primary sources; the lack of sophistication of design and craftsmanship was possibly a result of the functional nature of the piece. Although current information indicated that Hope could have executed the Humes secretary, insufficient information was found to theorize the origin of the Campbell secretary. Sources also indicated that Hope crafted some furniture, the location of which is currently unknown.

The extent of Hope's involvement with the houses was more difficult to determine. Hope's own references to carving, joinery, and house carpentry seemed to indicate that he could have been personally involved in these areas. Many workers would have been needed in the construction of these houses; the availability of slave labor seemed to infer that heavy work could have been carried out by slaves. Hope may have served as overseer for the construction. The background and tastes of the employer probably influenced the design selected by Hope in each case.

The concept of Thomas Hope which emerged from this study was that of a major figure of early nineteenth century building and carpentry in

Knoxville. Rather than creating a style, Hope made the styles of the period available to a frontier society. Confident from surviving and succeeding against rugged odds in a new country and new state, this society was ready for a tangible expression of that achievement, refined building contributed to further achievement by imparting to the town an aura of permanence and success which attracted more settlers and more commerce. Rather than symbolizing soft elegance, Hope's designs seemed to communicate the feeling of strength and confidence.

In woodcarving Hope exhibited his greatest talent. The intricate guilloche, rosettes, cyma curves, and geometric motifs are expressions in wood of an artist in command of his material.

Due to the importance of architecture and furniture as expressions of the cultural and social history of a period, examples of such works should be preserved and recorded for future studies. This study has compiled currently available information about one designer and analyzed the information stylistically and historically. Knoxville, as well as Tennessee and the South in general, has a wealth of architecture and furniture of various periods which awaits further documentation.

Further study of Knoxville houses and furniture through the 1830s could reveal information about the concurrent transitions from Georgian to Federal styles and from frontier town to commercial center. In addition to architecture and cabinetry, Hope silver (See Appendix F) and domestic arts of other craftsmen could be investigated. Information could be sought concerning importation of furniture from Europe and from American centers such as Philadelphia, Baltimore, and Charleston.

Some of Hope's contemporary carpenters were listed in this study. Research could reveal further information about the early carpenters of Knoxville. Terrance McAffry would be of particular interest. In the 1820s and 1830s, newspaper advertising of furniture increased significantly. A stylistic assessment of architecture and furniture prior to the War Between the States could reveal much about the Southern plantation society. For this period census records, city directories, and public records are available.

For studies of more recent periods, more legal information was recorded and preserved. These more recent eras deserve special attention, because their proximity to our time makes them seem less attractive and less valuable; this fallacy has caused the loss of many examples of works of past periods.

Studies could be expanded to include early settlements of East Tennessee, such as Jonesboro. Other areas of Tennessee are rich in design from various periods. Some examples are late nineteenth century homes of Memphis and classical revival style plantations of Bolivar and LaGrange in West Tennessee.

The Strong House was demolished in the summer of 1971. Much is involved in saving a building which stands in the way of progress, and concerned parties often find that there is too little time or too little money. Information from this study was used in the attempt to save the Strong House or woodwork from it, but legalities and entanglements had progressed too far to save any part of the house. More studies of this nature could provide information about other buildings jeopardized by

the lack of knowledge of their value. Not to preserve the past, but to understand it and understand ourselves sufficiently to deal with the present is the goal.





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APPENDIXES

APPENDIX A

RECURRING CHARACTERISTICS IN WORKS

ASSOCIATED WITH THOMAS HOPE

Motifs

GUILLOCHE

Interior:

Strong House ballroom door frame

Park Mansion wainscot and mantel

Exterior:

Strong House frieze

Handbook owned by Hope

ROPE TURNING

Interior:

Chisholm Tavern wainscot

Park Mansion wainscot and mantel

DENTIL

Interior:

Strong House mantel

Exterior:

Strong House

Ramsey House

Cabinetry:

Trafalgar corner cupboard

Handbook owned by Hope

BRACKET

Exterior:

Ramsey House

Strong House

Park Mansion

Campbell House

ROSETTE

Interior:

Strong House stair

Strong House mantel

Exterior:

Ramsey House modillions

Cabinetry:

Humes secretary (sunflower)
 Campbell secretary (leaf form)
 Handbook owned by Hope

FLUTING AND REEDING**Interior:**

Strong House mantel
 Strong House ballroom cornice and door framing
 Blount mantel

Cabinetry:

Humes secretary
 Office of Indian Affairs desk
 Trafalgar corner cupboard

LOTUS**Interior:**

Strong House mantel

Cabinetry:

Campbell secretary
 Handbook owned by Hope

CYMA CURVE ON STEP END**Interior:**

Ramsey House
 Park Mansion
 Chisholm Tavern
 Strong House
 Boyd House

Handbook owned by Hope

Construction**DOUBLE CROSS DOORS****Interior and Exterior:**

Ramsey House
 Statesview
 Park Mansion
 Strong House
 Boyd House
 Armstrong House
 Craighead-Jackson House

Handbook owned by Hope

FAN LIGHT

Strong House entry
 Park Mansion entry
 Trafalgar Palladian window

RECTANGULAR TRANSON

Ramsey House
Statesview
Boyd House
Armstrong House

PANELED WAINSCOT AND/OR WINDOW INSETS

Ramsey House
Statesview
Park Mansion
Strong House
Armstrong House
Chisholm Tavern

PROJECTING CENTER SECTION

Interior:

Strong House mantel
Chisholm Tavern mantel
Blount mantel
Park Mansion mantel
Boyd House mantel
Armstrong House mantel

Exterior:

Strong House facade
Handbook owned by Hope

STONE FOUNDATION AND BASEMENT:

Strong House
Park Mansion
Statesview
Campbell House

FLEMISH BOND BRICK

Statesview
Park Mansion
Strong House

REDDISH MORTAR

Statesview
Strong House
Armstrong House
Boyd House

KITCHEN BELOW DINING ROOM

Strong House
Park Mansion
Craighead-Jackson House

CENTRAL HALL DIVIDING TWO ROOM OF MAIN FLOOR

Ramsey House

Statesview

Park Mansion

Armstrong House

Craighead-Jackson House

BUILT-IN CUPBOARD BY FIREPLACE

Boyd House

Armstrong House

APPENDIX B

PRICE FIXING FROM THOMAS HOPE'S HANDBOOK

KNOXVILLE PRICES SETTLED BY MORROW, McCLURE, McCAFRY, BOOTH
AND HOPE IN 1801

Framing per sq foot	1.50
For nailing on sashes and joint shingling per sq foot	1.50
Ditto lap shingling per sq foot	1.00
For weatherboarding when planed per sq foot	2.00
For ditto when rough per sq foot	1.50
For laying sq joint floor planed one side per sq foot	2.00
For laying a floor tongued and grooved per sq foot	2.50
For ditto and planed both sides per sq foot	3.00
For ceiling per sq foot	2.50
For ditto under joist per sq foot	3.00
For tongued and grooved partitions per sq foot	3.00
For plain facings a door or window each	2.00
For casing and facing with single archatrives door or window	2.50
For making and hanging a batten door	1.50
For making and hanging spaned? common door	4.40
For making and hanging spaned? window shutters	4.50
For making common sashes at per light	0.10
For making stops and? and fitting sashes	0.50
For glazing per light	0.30
For base and? per foot	0.12
For plain boxing per foot	0.25
For plain boxing and cornice per foot	1.00
For modillion or dentle [sic] cornice per foot	1.25
For carving and facing a door or window double archatrives	3.00
Common dog leg stairs straight steps carage and handrail and bannister, each sq foot step complete	1.50
Windows each step to ditto	1.75
Open wallhole stairs on a straight or square plain good glide up steps well blocked to riser and returns mitered to ditto and 3 bannisters sq foot to each step and molded string board straight handrails all complete each step	3.00
Each ramp on handrail at per foot	1.00
A common size twist on handrail each	3.00
A ditto curtail step	3.00
A stack of stairs to go between 2 partitions straight each step	0.75

	157
Windows to ditto each	1.75
To a rail glide up in thicknesses at per foot run	2.00
To frame circular wellhole on the sweep and glide string brackets and carage framed and steps complete with circular brackets neatly cut and sq barr bannesters each step 4 ft long all the above complete handrail excepted each step comes to	5.00



APPENDIX C

RAMSEY HOUSE PAINT STUDY

It is very unusual to examine woodwork from a house of 1795-7 where so few paint layers have accumulated. It is even more unusual to find that these layers on the interior trim were all applied before the age of machine ground paint.

In the Philadelphia area I would place these colors all of the mid 18th century mode. But one must consider a possible cultural lag, and suppose that the colors were used at the Ramsey House all within the occupancy of Colonel Francis Alemander Ramsey 1795-1820.

The explanation for the first paint color of red iron-oxide used practically throughout, is the cheapness and availability of this pigment. In many cases this color is used as a prime coat--a very thin coat of little pigment and much oil. At the Ramsey House this layer is thick and opaque and highly pigmented. It may have stood with this color for some time, for the layers have accumulated a surface skin which allows the upper layers to fracture off easily.

The upper layers of light green, orange buff, etc., may well represent the culmination of decorating done in Ramsey's life, and would therefore be appropriate in the restoration, if the furnishings are being guided by the inventory made at the end of Ramsey's life.

If all the woodwork is in as fine a shape as the samples sent to me, I would consider the survival of original paint very rare, and therefore very important. I would then consider just washing off the loose dirt with a mild soap and water solution, rinsing it thoroughly, and leaving the original paint as is on all the woodwork.

There is a quality of translucency of hand ground paint which is lost completely with the advances of modern paint technology. We must put our 20th c. norms aside when considering the preservation of something as rare as an original paint surface. In fact I think it would rate a parallel consideration to that we would give a piece of fine art.

Penelope Hartshorn Batcheler (Mrs. George D. Batcheler, Jr.),
238-B Delancey Street, Philadelphia, Pa. 19106.

APPENDIX D

LETTER FROM COUNTY KENT, ENGLAND



KENT COUNTY COUNCIL

M. A. BAINS
Clerk of the County Council

COUNTY HALL
MAIDSTONE
KENT

My Ref: **K/R**
Your Ref:

Telephone: 68881
Extension: 320

25th November, 1970.

Dear Madam,

Thank you for your letter of the 14th November asking for information on Thomas Hope of Knoxville, believed to have been born in Tenterden, Kent, 1757.

No entry for a Thomas Hope has been found in the Tenterden baptisms register for that year but there is evidence of a confusingly large number of persons of that name in the parish in the later eighteenth century. The most likely candidate would seem to be the son of John and Mary Hope. The baptisms of the following children of this couple are shown in the parish registers, 1747-1793;

James, 1st May, 1747	Robert, 13th December, 1756
Thomas, 19th March, 1749-50	Robert, 13th February, 1758
Thomas, 15th January, 1752	William, 18th July, 1760
Mary, 11th December, 1754	

The following entries in the parish burials registers may well apply to this family;

Thomas Hope 'a child', 10th April, 1750
Mary Hope 'a child', 21st July, 1756
Robert Hope, 20th December, 1756

No entry for the parents or for a Thomas Hope has been found in the parish marriage registers, 1740-1793. Entries for a John Hope as the owner or occupier of property have been found in a series of church rate assessments beginning in 1747 but there is no evidence to confirm that the entries apply to the same John Hope.

Another possibility is a Thomas, son of Francis and Ann Hope, baptised 5th July, 1771. He would, however, be less likely than the above-mentioned Thomas Hope to have learned a trade such as cabinet-making or to have emigrated since his father described himself in his will as a 'gentleman' and left Thomas the sum of £400 when the latter should attain the age of twenty-one....

I regret that a more definite statement as the origin of Thomas Hope of Knoxville cannot be made at present and will be glad to supply further details of the above documents on request. No information on his career or work has been found.

Yours faithfully,

John Hope

County Archivist.

APPENDIX E

HOPE DESCENDANTS AS LISTED IN HANDBOOK OWNED BY HOPE

John and Mary Hope

Thomas Hope Married 4 Mar 1793 Elizabeth Large
(25 Dec 1757- (17 July 1775-
4 Oct 1820) after 1850)

David and Martha Large

Children and Grandchildren of Thomas and Elizabeth Hope:

Martha Hope, 1 Apr 1794 at Cheraus Hill, S.C. - 28 Mar 1813
Mary Hope, 21 Nov 1795 at Knoxville - 12 May 1814, m. Harwick
Thomas Hope, Jr., 26 Nov 1797 at Ramsey Plantation - 3 Dec 1844,
m. Nancy Smith 28 May 1818

@David Large Hope, 26 June 1799 at Ramsey Plantation - after 1850,
Esther Hope, 27 Dec 1800 at Ramsey Plantation

*Ralph Izard Hope, 30 Dec 1803 at Ramsey Plantation - 5 Jan 1828

John Hope, 14 Mar 1805 at McClung Plantation - 1 June 1851

Samuel Ramsey Hope, 4 Nov 1807 at Kain Plantation

Eliza Jane Susanah Hope, 22 Sept 1812 - 22 Mar 1813

James William Hope, 26 Feb 1816

Elizabeth Hope, 17 Mar 1819 - 24 Apr 1819

Robert R. Hope, 23 Jan 1822

Eliza Jane Hope, 5 Mar 1823 - Sept 1844

Saryan Hope, 12 Sept 1824

*Ralph Izard Hope, Jr., 23 Oct 1825

Esther Hope, 18 Nov 1827

David Large Hope, Jr., 13 Nov 1829

Jorden Hope, 8 Jan 1832

Lucy Hope, 26 Aug 1833

Mary Elizabeth Hope, 31 Jan 1836

Martha Turner Hope, 16 Nov 1837

Tabitha Emley Hope, 1 May 1840

@Children of David Large Hope, Silversmith:

Martha Hope, 1831 - 7 Sept 1838

James Hope, 1833 - 16 Sept 1838

*Ralph Izard Hope, 1836 - 4 Sept 1838

Jane Hope, 1841

+David James Hope, 8 Mar 1872 - 29 May 1947

+John W. Hope, 27 Dec 1843 - 9 Sept 1914, m. Rachel Ibaugh, 1846-1920

Children of John W. Hope

&James David Hope, 8 Mar 1872 - 29 May 1947, m. Howard Lynch,
1846-1920

&Albert Guinn Hope, 15 Sept 1869 - 26 Oct 1955, m. Emma Fanz,
6 Nov 1880#

#(father from Steinbach near Baden-Baden, Germany and
mother, Cooley of Virginia, second cousin Nancy Hanks)

@David Large Hope, Silversmith, son of Thomas Hope,

*Children named for Ralph Izard.

+First Hope jewelers.

&Last Hope jewelers.

APPENDIX F

HOPE SILVER

David Large Hope, son of Thomas Hope, crafted silver flatware.

In 1846, he advertised in the Knoxville Register of June 30.

David L. Hope, Long Resident here, now at shop of G. W. Harris, corner Cumberland and Prince Streets, spoons, sugar tongs, tumblers, etc.

In the census of 1850, David Large Hope, age fifty-one, was listed as a silversmith. In the 1859-60 Knoxville Directory, David L. Hope, called a jeweler and silversmith, was located at High near Cumberland.

John W. Hope, son of David, was listed as a watchmaker in the same directory. In the 1869 directory David James Hope, son of David Large Hope, was associated with Hope and Miller, watchmakers and jewelry, at Gay near Cumberland and Church. The second "Hope Brothers," James David Hope and Albert Guinn Hope (sons of John W. Hope), were also jewelers, but David Large Hope was the only Hope known to have been a silversmith.

The mark of the Hope silver was the name HOPE flanked by masonic emblems in notched ovals. In March, 1971, Antiques illustrated silver with a similar mark, attributed to a Constantine Hope of Savannah, Georgia 1807-1809. The source of this information was not documented. Some other early names associated with silver in Knoxville were John Adams in 1809, Garner and Cain in 1809, and J. Brown in 1820.

VITA

Susan Douglas Tate was born in Bruceton, Tennessee on December 21, 1942, and calls Jackson, Tennessee her hometown. She was graduated from Shades Valley High School, Birmingham, Alabama, in June, 1960. The following fall, she entered Southwestern at Memphis. In 1962, she transferred to The University of Tennessee at Knoxville, where she received her bachelor of arts degree with a major in French and a minor in history in June, 1963. In summer, 1963, she entered graduate school at The University of Tennessee for the N.D.E.A. Foreign Language Institute in French.

In August, 1963, she was married to Michael E. Palmer of Jackson, Tennessee; they spent the following years in Kansas, Alabama, Arizona, New Mexico, and two years in Germany where he served as a pilot for the United States Air Force. She taught for four years in public schools,

In January, 1970, she entered The University of Tennessee to pursue a graduate degree in interior design. While in graduate school, she worked as grading and research assistant for the Department of Related Art, Crafts, and Interior Design, and as an employee in the Department of Art and McClung Museum.

After finishing her course work in June, 1971, she accepted the position of Department Head for Interior Design at Miller's, Inc. in Knoxville. In June, 1972, she received her master of science degree in Related Art, Crafts, and Interior Design, with emphasis in interior design.