479/D-20 V.1

National Park Service
U.S. Department of the Interior

Historic Furnishings Report
Maggie L. Walker House

Volume 1: Historical Data

Maggie L. Walker National Historic Site
Richmond, VA



NORTHEAST MUSEUM SERVICES CENTER

Color Scans
11/16/2004

PLEASE RETURN TO:

TECHNICAL INFORMATION CENTER
DENVER SERVICE CENTER
NATIONAL PARK SERVICE

Cover Photograph: Maggie L. Walker stands next to her favorite Ming vase. Circa 1915, Unidentified Photographer, Museum Collection, Maggie L. Walker National Historic Site, Richmond, VA, Digital Photograph No. 776.

479/D-20 v. 1+2
386/D-39 v. 1

NORTHEAST
MUSEUM
SERVICES
CENTER

29 September 2004

H3019 (BOSO-NMSC)

Memorandum

To: John Robbins, Associate Director, National Center for Cultural Resources
John Brucksch, Chief, Division of Historic Furnishings, Harpers Ferry Center
David Nathanson, Librarian, NPS Harpers Ferry Center Library
Kathryn Coyle, Librarian, Winterthur Museum and Library
Library of Congress
National Trust for Historic Preservation Library
Smithsonian Institution Libraries
Technical Information Center, Denver Service Center

From: Laurel Racine, Senior Curator, Northeast Museum Services Center

Subject: Historic Furnishings Report Distribution for John and John Quincy Adams Birthplaces, Quincy, Massachusetts, and Maggie L. Walker House, Richmond, VA

Enclosed please find two reports, *Historic Furnishings Report: John and John Quincy Adams Birthplaces* and *Historic Furnishings Report: Maggie L. Walker House, Richmond, VA*. Should you have any questions or concerns regarding the distribution or content of these reports, please feel free to contact me at (617) 242-5613, ext. 15, fax (617) 242-1833, or laurel_racine@nps.gov.

Laurel Racine

Attachments

National Park Service, Charlestown Navy Yard, Building I, Charlestown, MA 02129-4543 617-242-5613 Fax 617-242-1833

HISTORIC FURNISHINGS REPORT

Volume 1
Historical Data

MAGGIE L. WALKER HOUSE
NATIONAL HISTORIC SITE

Richmond, Virginia

by

Ellen Paul Denker

NORTHEAST MUSEUM SERVICES CENTER
Boston Support Office, National Park Service
United States Department of the Interior
2004

Historic Furnishings Report
Maggie L. Walker National Historic Site
Richmond, Virginia

Table of Contents
List of Illustrations
Acknowledgments

PART I: Historic Furnishings Report

Management Summary 1
National Park Service Administrative Background . . . 3
Administrative History 3
Site Significance 20
Significance and Evaluation of Historic Furnishings 20
Historical Data 22
Overview of Construction and Historical Use of the Structure 22
Analysis of Historical Occupancy 26
Historic Occupants, Chart 26
Historic Occupants, Narrative 29
Famous Visitors 32
Family Life 34
Maggie Walker's Viewing, 1934 36
Evidence of Room Use and History of the Furnishings. 38
Individual Room Studies 39
Library (#101). 39
Den (#102) 40
Back Stairhall (#103) 42
Pantry (#104) 42
Back Room (#105) 43
Vestibule & Front Stairhall (#106 & 107) 44
Front Parlor (#108) 46
Back Parlor (#109) 48
Dining Room (#110) 51
Kitchen (#111) 54
Back Hall (#112) 56
Laundry Room (#113) 57
First Floor Bathroom (#114) 58
Hattie's Room (#201) 58
Closet (#202) 60
Maggie Laura's Bedroom (#203) and Family Sitting Room (#204) 61
Stairhalls (#205, 208, and 210) 63

Girls' Bedroom (#206) 64
Maggie L. Walker's Bedroom (#207) 65
Sun Porch (P-2) 68
Maggie L. Walker's Sitting Room (#209) 68
Maggie L. Walker's Bathroom (#211) 70
Maggie L. Walker's
Dressing Room (#212) 71
Polly Payne's Bedroom (#213) 71
Family Bathroom (#214) 72
Melvin's Bedroom (#215) 73
Dinette & Kitchenette (#216 & 217) 74
Sleeping Porch (#218) 75
Illustrations . . . . . begin 76
Bibliography
Appendices
A. Maggie Walker's Last Will & Testament
B. Maggie L. Walker Historical Foundation Inventory
C. Congressional Authorizing Resolution
D. Appraisal and Property Description (attached to Deed)

PART II: Implementation Plan
Historic Furnishings Plan 1
Introduction 1
Interpretive Objectives 1
Operating Plan 2
Explanation of the Plan's Layout 4
Notes on the Furnishings Plan 5
Library (#101) 5
Den (#102) 6
Back Stairhall (#103) 7
Pantry (#104) 7
Back Room (#105) 7
Vestibule & Front Stairhall (#106 & 107) 8
Front Parlor (#108) 8
Back Parlor (#109) 9
Dining Room (#110) 10
Kitchen (#111) 11
Back Hall (#112) 12
Laundry Room (#113) 12
First Floor Bathroom (#114) 13
Hattie's Room (#201) 14
Closet (#202) 14
Maggie Laura's Bedroom (#203)
and Family Sitting Room (#204) 15

Stairhalls (#205, 208, and 210) 15
Girls' Bedroom (#206) 15
Maggie L. Walker's Bedroom (#207) 16
Sun Porch (P-2) 17
Maggie L. Walker's Sitting Room (#209) 17
Maggie L. Walker's Bathroom (#211) 18
Maggie L. Walker's
Dressing Room (#212) 19
Polly Payne's Bedroom (213) 19
Family Bathroom (#214) 19
Melvin's Bedroom (#215) 20
Dinette & Kitchenette (#216 & 217). 21
Sleeping Porch (#218) 21
Furnishings Lists & Floor Plans . . . . . begin 22
Notes on the Furnishings Lists
Furnishings Lists
Floor Plans

List of Illustrations:

Figure 1. Maggie Walker with her sons, Melvin and Russell, her mother, Elizabeth Draper Mitchell, and her two oldest granddaughters, Maggie Laura and Mamie Evelyn.

Figure 2. Maggie Walker leaning on the mantel in the front parlor, about 1915.

Figure 3. Maggie Walker seated in her library, about 1915.

Figure 4. Maggie Walker seated in her custom-made rolling chair with desk attachment in place in the late 1920s.

Figure 5. The figure/lamp above the newel post in the entry to Maggie Walker's house, 1979.

Figure 6. The library looking toward the south end at the time of NPS acquisition in 1979.

Figure 7. The library looking toward the northeast corner at some of the many images of prominent African-Americans that Maggie Walker kept there for inspiration.

Figure 8. The library looking toward the northwest corner at the bank of glass-front bookcases that house the bulk of Maggie Walker's library.

Figure 9. Maggie Laura Walker photographed in front of the mantel in the front parlor at the time her engagement was announced, 1940.

Figure 10. The mantel in the front parlor as it appeared at the time the NPS acquired the house in 1979.

Figure 11. The front parlor looking toward the bay window in the south wall, 1979.

Figure 12. The curio cabinet on the east wall of the front parlor photographed at the time of NPS acquisition in 1979.

Figure 13. The back parlor seen from the front parlor, looking toward the piano, photographed at the time of NPS acquisition in 1979.

Figure 14. The mantel in the back parlor photographed at the time of NPS acquisition in 1979.

Figure 15. The dining room looking toward the north end, photographed at the time of NPS acquisition in 1979.

Figure 16. The northeast corner of the dining room, photographed at the time of NPS acquisition in 1979.

Figure 17. The mantel in the dining room, photographed at the time of NPS acquisition in 1979.

Figure 18. A sconce in the dining room photographed in 1979 with the beaded silver shades still in place.

Figure 19. The northwest corner of the kitchen photographed at the time of NPS acquisition in 1979, showing the later wall colors and floor coverings from Hattie Walker's years of stewardship.

Figure 20. The kitchen table in Maggie Walker's house was the scene of many family meals and visits by famous African-Americans.

Figure 21. The Hoosier cupboard in the kitchen of Maggie Walker's house photographed at the time of NPS acquisition in 1979.

Figure 22. Maggie Walker's bedroom photographed in 1979 looking toward the northwest corner.

Figure 23. The alcove of Maggie Walker's bedroom, where her bed is located, photographed at the time of NPS acquisition in 1979.

Figure 24. Maggie Walker's bedroom photographed at the time of NPS acquisition in 1979, looking toward the bay in the south wall.

Figure 25. Porch #2 off of Maggie Walker's bedroom, photographed at the time of NPS acquisition in 1979.

Figure 26. Maggie Walker's sitting room looking toward the southeast corner and showing the couch in front of the room's mantel.

Figure 27. Maggie Walker's sitting room, looking toward the northeast corner, photographed at the time of NPS acquisition in 1979.

Figure 28. Maggie Walker's bathroom photographed at the time of NPS acquisition in 1979.

Acknowledgments

Although my name is on the cover of this report, I am only its author. Many persons contributed information and insights to its substance. Many also read the narratives closely and checked the plans assiduously through several drafts. There are several National Park Service colleagues whose contributions were exceptional. Staff at the Maggie L. Walker National Historic Site were tireless in pointing the way and answering questions. David Ruth, Hyman Schwartzberg, Celia Suggs, and Jim Bell were indispensable. On behalf of the Northeast Museum Services Center, Nancy Waters and Laurel Racine guided me through the intricacies of report writing for the National Park Service, helped uncover obscure documents, and contributed greatly to the final form and content of this report. John Demer, Tom Tankersley, and Sarah Heald at Harpers Ferry Center were always happy to answer questions and lend guidance. Staff at the Valentine Museum and Virginia State Library were also helpful. Many thanks to everyone.

Ellen Paul Denker
May 2004

Management Summary

This report fills a void in the National Park Service's (NPS) documentary history of the Maggie L. Walker National Historic Site, because there is no previous NPS research report on the furnishings of this home. The current report documents the appearance and use of the home throughout Walker family ownership, focusing on the years between 1928 and 1934. This period of significance was chosen because it encompasses the last structural change to the house (the addition of an elevator) in 1928 and the death of the principal owner, Maggie L. Walker, in 1934. The furnishing report draws together primary documents, photographic records, legal documents and official reports, oral history interviews (preexisting and new), and research on the objects. Historic paint and wallpaper analyses were carried out by the NPS in 1999 and the results have also been consulted in preparing the present Historic Furnishing Report.

A Furnishing Plan for the home is included as Part II of this report. Development of the Furnishing Plan was based on a series of individual room studies using the current inventory, but including information from the historic structure report, paint and wallpaper analyses, oral history interviews, and photographic and documentary evidence. Where direct documentation is not available for the home, suggestions for furnishings are made based on comparative research in collections of similar context and in home furnishing trade materials of the period.

Maggie Lena Walker (ca. 1867-1934), the daughter of Elizabeth Draper, a former Richmond, Virginia, slave and Eccles Cuthbert, Confederate soldier and post-war correspondent for New York Herald, became a successful businesswoman and prominent civic leader whose career and accomplishments aided the economic empowerment of black Americans locally, regionally, and nationally. As one of the first women in America to create, charter, and direct a bank, she also holds a prominent place in women's history.

The house at 110 1/2 East Leigh Street in the Jackson Ward section of Richmond was built in 1883 and purchased in 1904 by Maggie Walker and her husband, Armstead Walker, Jr. At the turn of the century, Jackson Ward was a vital African American neighborhood of property owners and entrepreneurs that was acclaimed as a successful and significant black community in the United States. Leigh Street was its premier residential avenue.

Originally a modest two-story brick house in the Italianate style with a side-hall plan, the house was expanded several times by former inhabitants and the Walker family until it included more than twenty rooms with extensive Colonial Revival interior and exterior features. In her later years, Mrs. Walker was confined to a wheelchair and in 1928 added an elevator in the rear of the house that gave her access to both floors. Although family members occupied the house for forty years after Maggie Walker's death in 1934, the furnishings accumulated by Mrs. Walker remained in the home with some significant additions and redecoration.

The Maggie Walker House was placed on the National Register of Historic Places in 1975 as one

of many structures in the Jackson Ward National Historic Landmark District. At about the same time, the Afro-American Institute for Historic Preservation and Community Development and Architects Consortium prepared a feasibility study for the preservation of the site. The Institute's study and the support of the Maggie Walker Foundation convinced the federal government to purchase the site and its contents. On November 10, 1978, Public Law 95-625 was passed by the Congress of the United States authorizing the Secretary of the Interior to establish the Maggie L. Walker National Historic Site. The NPS took possession of the house and its contents on July 15, 1979.[1] After substantial renovation to replace the roof, upgrade utility systems, and install basic climate control, the home was opened to the public in 1985.

No written furnishing plan for the 1985 opening was prepared. Documentary photographs taken before renovation may be compared with the current furnishings in place in the house. This comparison suggests that the regional NPS curator and the museum technician assigned to the home removed all furnishings during renovation and returned them, for the most part, to the rooms in which they were found at the time of NPS acquisition. Some historic paint and wallpaper finishes in the home were studied at the time of renovation, but these were confined primarily to the principal rooms on the first floor.

In addition to restoring the building, the NPS produced a historic structure report and conducted extensive interviews with family and friends to determine, in part, the original furnishings and their placement. The collection of the site is estimated to include approximately **15,350** objects which range from archival and documentary materials through fine arts, garments, furnishings, and common household goods. Most of the objects in the collection were acquired with the site, however it is unclear which objects were in the house at the time of Maggie Walker's death. Additionally, objects have been acquired for the site by purchase, gift, and transfer from other parks. Contents have also been depleted by thefts that occurred prior to and after NPS acquisition and by disposal of objects determined to be beyond the date of Mrs. Walker's death. Thorough cataloging of collections currently in the home is complete and fully processed with the exception of the Independent Order of St. Luke Archival Collection.

Twelve rooms on the first and second floors of the house are currently furnished and shown to the public. Rooms at the rear of the second floor have recently been vacated as NPS offices and will eventually be furnished and included on the public tour.

---

[1] Eastern National Parks and Monument Association purchased the contents and donated them to the NPS.

National Park Service Administrative Background

Administrative History

Maggie Lena Walker (1867-1934), the daughter of Elizabeth Draper, a former Richmond, Virginia, slave and Eccles Cuthbert, a correspondent for the New York Herald, became a successful business woman and prominent civic leader whose career and accomplishments aided the economic empowerment of black Americans locally, regionally, and nationally. As one of the first women in America to charter and direct a bank, she also has a significant place in women's history. In addition to her banking activities, Mrs. Walker is recognized for her contributions to nationally important black insurance organizations concerned with the social welfare of the shareholders, especially the Independent Order of St. Luke (IOStL) for which she served as the Right Worthy Grand Secretary and Treasurer.[2]

The house at 110 1/2 East Leigh Street in the Jackson Ward section of Richmond was built in 1883 and purchased in 1904 by Maggie Walker and her husband, Armstead Walker, Jr. At the turn of the century, Jackson Ward was a vital African American neighborhood of property owners and entrepreneurs that was acclaimed as a successful and significant black community in the United States. Leigh Street was its premier residential avenue.

Originally a modest two-story brick house having a side-hall plan, the house was expanded several times by former inhabitants and the Walker family until it included more than twenty rooms with extensive Colonial Revival interior and exterior features. In her later years, Mrs. Walker was confined to a wheelchair and in 1928 added an elevator in the rear of the house that gave her access to both floors. Although family members occupied the house for nearly forty years after Maggie Walker's death in 1934, the furnishings accumulated by Mrs. Walker remained in the home with some significant additions and redecoration.

Although the Walker home was well-known to Richmond civic leaders who visited it frequently during Maggie Walker's life time, forty years after her death the house would have likely passed into relative obscurity had it not been for the efforts of the Maggie L. Walker Historical Foundation. This organization had its roots in the Association for the Study of Afro-American Life and History (ASAALH). As a group activity, each member chose an outstanding black achiever to study. Mrs. Mozelle Sallee's (now Baxter) research on Maggie Walker identified her

---

[2] For an extensive and detailed history and analysis of Maggie Walker's life and achievements, see Gertrude W. Marlowe, et al, Spheres and Vision: A Life of Maggie Lena Walker (manuscript, 1991). Copy on deposit at Maggie L. Walker NHS, Richmond, VA.

historical importance and alerted the group to her significance to black history in Richmond.[3]

In the meantime, Maggie Walker's daughter-in-law, Hattie N. F. Walker (Mrs. Russell Walker, known as "Miss Hattie" in the community), had continued to live in the house after her mother-in-law's death in 1934. Due to her own declining health, Hattie Walker moved to Chicago about 1967 to live with her daughter, Maggie Walker's granddaughter, Dr. Maggie Laura Lewis. Rev. James Percy Jackson was the caretaker of the property in Hattie Walker's absence. After Hattie Walker's death in 1972, Dr. Lewis inherited the property on East Leigh Street and decided to sell it.

In December 1974, Mrs. Sallee called a meeting of a group of concerned citizens to discuss the preservation of Maggie Walker's house. At this meeting the group decided that it wanted to restore the building and convert it to a Black Culture and History Museum. By October 1975, the group was sufficiently organized to charter the Maggie L. Walker Historical Foundation.

Rev. Jackson died about this time and Nathaniel Gilliam was hired by the Foundation to be caretaker of the house.[4]

The Foundation had acquired an option on the property from Dr. Lewis, but recognized the critical need for stabilization and restoration of the building. In 1975, the house was placed on the Virginia Landmarks Register and nominated to the National Register of Historic Places (NRHP). The same year, the site was listed as one of many properties comprising Jackson Ward, a National Historic Landmark District. The 1975 NRHP nomination form noted that "All of the house's appointments survive: original wallpaper, in a profusion of patterns, chandeliers in each of the first-floor rooms, curtains, and so forth. In addition, all of Mrs. Walker's personal effects--her furniture, books, and other possessions, remain in the house, disposed essentially as she left them."[5]

Following the NRHP nomination and designation in 1975, the city of Richmond commissioned a study by the Afro-American Institute for Historic Preservation and Community Development and the Architects Consortium operating in a joint venture. The study was intended to yield "recommendations regarding the preservation, restoration and future use of the Maggie L. Walker House in Jackson Ward of Richmond 'in a manner which enhances it as a landmark

---

[3]The following history is based on information in The Maggie L. Walker Historical Foundation, 1974-1986 (Richmond, VA: Privately printed, 1986).

[4] The NPS relocated Gilliam to housing at 3rd and Leigh Streets in 1980.

[5] Virginia Historic Landmarks Commission. "Maggie L. Walker House." Richmond, VA: National Register of Historic Places Inventory--Nomination Form on file at the Virginia Historic Landmarks Commission, 1975.

structure.'"[6] In the report that describes the results of this study, the authors recount the history of its genesis:

> The Foundation in its plans for restoration of the house has envisioned imaginative cultural and social programs to aid the citizens of the area and Richmond as a whole. In initial attempts to carry out its plans, the Foundation discovered that large sums of money would have to be raised. Eventually it was discovered that the Community Development Act of 1974 provided funds for historic preservation like that being planned for the Walker House. Upon being approached by the Foundation, the City of Richmond allocated some Community Development Funds, but then deferred their disbursement pending the findings of the consultant team's feasibility study.[7]

A long list of consultants and sources are acknowledged in this report including local groups such as the Valentine Museum and Maymount Foundation; a wide array of consultants from distant institutions such as John Kinard (Anacostia Neighborhood Museum), Robert Utley (President's Advisory Board for Historic Preservation), Benjamin Levy (Historic Sites Survey, O.H.A.P.), Samuel Stokes (National Trust for Historic Preservation), Michael Winston and Thomas Battle (Howard University) regarding the library, David Wallace and John Demer (NPS) regarding the furnishings; and a large group of foundations, endowments, and government agencies.

With regard to the furnishings specifically, the contractors of the study were required to "make preparations for a complete inventory of the furnishings." David Wallace, then Chief of the Division of Reference Services at Harpers Ferry Center, reported to the Walker Foundation regarding the steps necessary to plan and implement "a furnishings study procedure." Dr. Edward McCreary, President of the Foundation, contacted Wallace in August, 1977, for his assistance through the Manager at Harpers Ferry Center. Wallace visited the property on August 24 with John Demer, also on staff at Harpers Ferry Center. Present on that day for an inspection of the property, in addition to Wallace and Demer, were Kenneth Apschnikat, Richmond NBP Chief of Interpretation; Vincent De Forest, President, Afro-American Institute; Nathaniel Gilliam, artist and resident custodian of the Walker house; and Vincent Thomas and Stanley Douglas, Dr. McCreary's Virginia Union University (VUU) students assigned to inventory

---

[6] Chapter 1, Afro-American Institute for Historic Preservation, "Maggie L. Walker National Historic Landmark Restoration and Utilization Feasibility Study" (Richmond, VA, n.d.). Copy in files Maggie L. Walker NHS.

[7] Ibid, Chapter 1 (n.p.).

collections.[8]

In his report to the Foundation, Wallace noted that the leaking roof was a serious threat to the house and furnishings: "Unless the leaks are stopped soon, the structure and the furnishings are doomed." Wallace also listed and described several actions that were necessary to record and preserve the collection: photography of all rooms, inventory of the contents of all rooms, placement of furnishings in safe storage, and preparation of a furnishings report.[9]

The feasibility study notes with regard to the furnishings:

> Through conversation with Dr. Maggie Walker Lewis, it has been established that the furnishings which currently exist in the home represent most of the original items that existed during the Walker period. Although certain items are known to be missing, the historical integrity of the furnishings, the quality and number of items have been remarkably preserved intact and in place. These items will constitute nearly the whole of the furnishings of the house when it is open to the public.[10]

The feasibility study notes eighteen rooms of furnishings: "Included in these groups of items are many pieces of furniture for every room in the house, a small amount of china and glassware, some metalware, numerous books and other printed matter, and several original articles of clothing. The five major rooms of the first floor contain most of the original furniture, and the present position of the furniture approximates its position when Mrs. Walker lived in the house." The study recommends doing extensive photography of the home's interior and a detailed descriptive inventory including the contents of drawers and cupboards as they were found; placing furnishings in safe storage during structural renovation; and preparing a furnishings report. A sample inventory prepared by Dr. Wallace was included with the study.

In July 1978, Richmond City Council's inquiry into the feasibility of restoring Maggie Walker's

---

[8] Participants are listed in Memorandum, Marc Sagan, Manager, Harpers Ferry Center, to Regional Director, Mid-Atlantic Region, 27 August 1977, on file at Harpers Ferry Center.

[9] David H. Wallace, "Visit to Maggie L. Walker House, 110 1/2 East Leigh Street, Richmond, Virginia, August 24, 1977," 2 September 1977, with cover letter from Marc Sagan, Manager, Harpers Ferry Center.

[10] Chapter 6, "Feasibility Study." The phrase "certain items...known to be missing" needs further investigation. Dr. Wallace mentioned in a recent interview that there had been a robbery before he saw the house for the first time and he remembered that small items had been taken from china cabinets. Dr. David H. Wallace, interview with author, Frederick MD, 19 May 1998 (manuscript notes in files for this report).

house as a landmark resulted in the appropriation of $138,000 for the project. The study notes, however, that the National Park Service had become interested in the property. Richard Stanton, NPS Regional Director for the Mid-Atlantic Region, and Richmond National Battlefield Park (RNBP) Superintendent Sylvester Putman toured the house with Foundation members. At this time, the NPS was under pressure to add a new property every month (that is, twelve new properties per year) to NPS holdings and to diversify the character of the sites, moving beyond wilderness and military history parks and including urban sites with significant histories related to American minorities that were then under represented in the NPS's program.[11] The Walker site, having a close association with the history of black economic empowerment and proven desirability as a historic property on the local level, fit into the NPS's role at that time as a cultural preservation organization.

A memo from Dr. Wallace to Mid-Atlantic Regional Office (MARO) Regional Director dated August 25, 1978, notes a meeting on August 23 that was held at Fredericksburg, Virginia, between DeForest and NPS representatives including S. Sydney Bradford, MARO Associate Regional Director for Preservation and Resources Protection, as well as Putman and Wallace. Wallace's memo makes clear that the NPS was interested in both the house and the contents and that he was concerned about the preservation of the collection, in terms of both physical condition and documentation. The urgency of Wallace's language suggests that no inventory had been done at that point.

There is an extant forty-eight page manuscript inventory that was prepared by several different people. This inventory may have been taken as the result of the 1978 meeting, but Dr. Wallace was not involved in its actual preparation. This inventory may have been prepared by students from Richmond's Open High School, who participated in a program for history credit in the summer of 1978 under the leadership of their teacher Nessa Johnson, a member of the Foundation.[12] Or perhaps the inventory was recorded by VUU students Thomas and Douglas, who are noted above, although the last names written in the upper right corner of each page do not include theirs.[13]

After long discussions and negotiations, the NPS decided to purchase the house. The city's check was returned with thanks. On November 10, 1978, Congress passed Public Law 95-625 authorizing the Maggie L. Walker National Historic Site in the city of Richmond, Virginia, to be

---

[11] For more information on this policy, see Part One of the National Park System Plan (Washington, DC: U.S. Dept of Interior, National Park Service, 1972).

[12] "Maggie Walker Home Becomes a Classroom," Richmond News Leader, 4 July 1978.

[13] Names on the inventory sheets are noted as Scott, Gilliam, Johnson, Kelley, Nessa Johnson, Carolyn Hull, Pamela Royal, Connie M-----, Allison, Gladys, Carolyn Crone, Laura Null (?), Lorinda Johnson, Joyce Crute (?), and perhaps some others.

established when the "lands and interests therein" were officially acquired. The enabling legislation gives no specific purpose for the site.

A five-year memorandum of agreement was made between the NPS and the Foundation dated April 13, 1979.[14] This document outlines the relationship between the NPS and the Maggie Walker Foundation, which agreed to support the site with advice, planning for activities especially as pertain to Black History Month, interpretive services when requested, research, library donations, and gift shop suggestions.

The Deed Ceremony coincided with Maggie Walker's 112th birthday commemoration on July 15, 1979. Dr. Lewis officially transferred the furnishings and the house to Frederick L. Rath, Executive Secretary of Eastern National Park and Monument Association, and presented the deed to Ira J. Hutchinson, Deputy Director of the NPS. Through the Eastern National Park and Monument Association, the NPS purchased the property and its furnishings from Dr. Lewis and her husband for $50,000.[15]

Attached to the deed is a detailed five-page description of the property, inside and out, including the architecture, decorative elements, wallpapers and floor finishes.[16] The description was prepared by the property's appraiser. Condition was also noted throughout the description and much of this assessment was quite frank. For example, the roof was described as having "considerable problems with leakage that require immediate attention." The electrical service to the house was described as "unsafe" and "far below that required for a house of this size." Similarly, the rear wall of the second floor of the carriage house was noted as having been "either removed or has fallen away and the roof structure has temporary supports." Gas service to the house had been discontinued due to leaking pipes. The tin ceiling in the dining room had "considerable rust out due to roof leaks." The two rooms at the back of the house on the second floor were described as being "currently used by the caretaker and are in reasonably good condition, but show some signs of water leakage" as did many of the rooms in the house. Most of the bedrooms had fallen plaster as a result of the extensive water damage and the dressing room between the two bedrooms closest to the front on the west side of the house had a hole in

---

[14] For the text of this agreement, see Putman, Sylvester, Statement for Management, Maggie L. Walker National Historic Site (U.S. Department of the Interior, National Park Service, 1981), Appendix; for the renewal, see Interim Interpretive Plan: Maggie L. Walker National Historic Site (U.S. Department of the Interior, National Park Service,1984), Appendix D.

[15] "Payment and Closing Sheet" (property transfer document) for Maggie L. Walker House, Richmond, VA, July 12, 1979. Copy in Interpreter's Files, Maggie L. Walker NHS, Richmond, VA.

[16] "Description of the Improvements," Payment and Closing Sheet, Maggie Laura Walker Lewis and John Lewis to U.S. Department of the Interior, National Park Service, dated 12 July 1979.

the floor "where the boards have decayed and broken through."[17]

Also included with the deed is a list of the significant furnishings throughout the house. These items have reasonably detailed descriptions including some dimensions, approximate dates of manufacture, style and/or appearance, materials and finishes. Retired MARO Curator William Jedlick remembers compiling this list in late 1978 or early 1979.[18] However, the list does not represent all the items that were in the house at the time and may not represent all the items that are in the house today. For example, only seven items are listed in the kitchen, and thirty-nine items are listed for the front parlor. During a recent interview, Jedlick remembered including on the list only significant items he knew were in the house during Maggie Walker's lifetime. Items brought into the house after her death were not of interest to the NPS and may have been removed by the family prior to the sale.

The NPS lost no time in trying to stabilize the structure and record the history of the site once the acquisition was assured. A Trip Report dated July 31, 1979, recounts a visit on July 12 and 13 by Katherine Menz and Toby Raphael of Harpers Ferry Center with Bill Jedlick, MARO Regional Curator. In the report, Menz summarizes what documentation of the furnishings had been done:

> The majority of the furnishings are of the historic period of interpretation and therefore little or no culling of the collections is necessary prior to storage. A few appliances and some foodstuffs are the only obviously modern artifacts. Jedlick and Menz surveyed the collection with the future furnishing plan in mind. It is of major importance to have an item by item (to include shelf lists for books) inventory of the collection with each item tagged as well as a photographic inventory to back it up. Not only will this system greatly assist the unpacking and refurnishing of the house, but also all boxes could be marked with the inventory numbers and if necessary items could be located while in storage.
>
> Curator Jedlick completed an inventory of major items but this inventory was for evaluation purposes and will not suffice [likely refers to the Deed inventory]. An item by item inventory was begun by the Maggie Walker Foundation. Jedlick and Menz reviewed this inventory and found it to be very thorough; however, unfortunately portions of this inventory are missing and the Foundation ran out of tags. Therefore, many items are

---

[17] Ibid.

[18] Retired MARO Curator William Jedlick, telephone interview by Ellen Denker, 15 June 1998. Manuscript notes in files pertaining to this report.

> without the tags. The following areas need to be inventoried and tagged: Library furniture, basement, entire second floor and elevator shaft. The remainder of the collection needs to be checked and all unmarked items tagged. Drawers and closets should not be forgotten. Those areas which need additional photographs are the library, pantry, laundry, basement, and the second floor with the exception of Maggie Walker's bedroom and sun porch.[19]

The balance of the memo sets out the procedures necessary for safe storage of the collection. It is not entirely clear that a second detailed inventory was undertaken before the collection was placed in storage.[20]

On the same days (July 12-13, 1979), an NPS textile conservator visited the site and filed a report that states the purpose of the visit and makes a long list of recommendations. The memo for this visit calls for an "item by item" inventory of the house's contents while noting that a partial inventory of 75% of the contents "has been conducted by the Foundation which is of acceptable quality." The conservator recommends that the NPS complete the inventory, with special attention to the elevator contents (apparently this had been used as a deposit space for unwanted items for many years) on the first floor and the partially inventoried contents of the second floor. The memo further recommends a photographic survey of the entire house, noting that 75% had been photographed "by a contract photographer which is of acceptable quality." (This may be the group of photographs later used during the gathering of the oral histories.) Additional photography of Maggie Walker's bedroom and the library on the first floor was recommended, as well as "items in the bedroom repositories." The memo also makes recommendations regarding the future care of the collection, noting existing and potential damage resulting from the caretaker living in the house and using the artifacts, and the need for a conservation survey and a historic furnishings report.[21]

Just after the NPS's stewardship began, a robbery resulted in the theft of fifteen items from the Maggie Walker home. Several were significant. A large Japanese Satsuma pottery vase (39 inches high) was perhaps the most serious loss. This impressive vase can be seen in at least two portrait photographs of Maggie Walker being used as a symbol of wealth. Her granddaughters

---

[19] Marc Sagan, Memorandum, "Trip Report, Staff Curator Katherine Menz to Maggie Walker House, Richmond National Battlefield Park," 31 July 1979. Harpers Ferry Center files.

[20] In a memorandum dated 29 November 1979, HFC Staff Curator John Demer asked the MARO Regional Curator if there was an inventory available. No reply was found in HFC records. Harpers Ferry Center files.

[21] NPS textile conservator, Memorandum, "Trip Report, July 12-13, 1979," July 1979. Harpers Ferry Center Files.

referred to it as "the Ming Vase" and spoke of it reverently during their video interview (1992). In addition, a side chair and armchair made in mahogany about 1920 in the Chippendale style, a curule-form armchair with a gold finish, and several chairs from the dining room set (these were later reproduced) were among the stolen items. Only one item was recovered: a white metal figural lamp with beaded shade made about 1915.

The 1981 Statement for Management, prepared by NPS Superintendent Sylvester Putman, appears to be the first document to outline the purpose of the Maggie L. Walker National Historic Site, which was summarized as follows:

> 1) To commemorate the life and times of Maggie Lena Walker;
>
> 2) To interpret through her house and its contents historic events that significantly influenced Black business and community life in Richmond and the United States during a watershed era for the race and the nation; and
>
> 3) To provide within the historic site facilities for educational, cultural and compatible community programs.[22]

After the site was established, a lengthy Registration Form was prepared for the National Register of Historic Places. This document describes the standing structure, the history of architectural changes that were made, the historic occupants and their interests, historic visitors to the house, NPS preservation efforts, and adjacent buildings that are part of the whole site. The document concludes that the site meets the standards for inclusion on the Register according to criterion B: the site "is associated with the life of a nationally significant individual of the past."[23] Twenty-two pages of the document are devoted to a history of Maggie Walker's life and description of her achievements and significant associates. One short paragraph refers to the furnishings:

> In addition to acquiring the house, the National Park Service also acquired a great number of furnishings that were originally associated with the house. Along with the furnishings were original diaries, letters, photographs, books, papers and copies of speeches, all of which serve as a valuable documentation of Maggie Walker's life here. A robbery of the house in August, 1979 resulted in the loss of a number of these important pieces directly associated with Maggie Walker, including an elaborate

---

[22] Statement for Management, 1981, p. 2.

[23] Registration Form, National Register of Historic Places (U.S. Department of the Interior, National Park Service), section 8, p. 1.

Chinese inspired vase, that figure prominently in several photographs of Maggie Walker.[24]

The site's first "curator" was Tom Tankersley (technically he was referred to as a museum technician), who officially arrived at the site in October 1979, although he had visited briefly in September. Between this visit and his reporting to duty in October, the collection was boxed and moved to a storage facility nearby.[25] Eventually, Tankersley placed warehoused furnishings in their room order and arrangement so that planning for the eventual opening could proceed. A significant number of furnishings needed conservation.

During the summer of 1981, Tankersley and MARO Curator Jedlick spent three days studying wallpapers in the house. Notes made as a result of this activity, July 27 to 29, are included in MAWA restoration files and cover the two parlors and the dining room. These notes document the location of the samples that are preserved in the collections of the house.[26]

In the fall of 1981, Tankersley prepared a memo for the RNBP superintendent that described the physical condition of the collection.[27] The collection was still in storage at that time. Delayed opening dates and the condition of the collection had greatly impacted the amount of work that was necessary to open the museum. Rooms that would be assembled and opened first were chosen (perhaps suggested by the survival of furnishings for particular rooms) and conservation work proceeded as needed. Staff was able to assemble furnishings room by room in the warehouse in order to determine layout in the home ahead of the time of reinstallation. Tankersley suggested the NPS initially open only "the front and back parlors, dining room, library, hallway and one other room on the first floor which will probably be used for temporary exhibits."[28] Cataloging of the collection was given a low priority "because an inventory of the items had been taken prior to National Park Service's purchase [and] preparing the items immediately took priority over the record keeping aspect."[29] Tankersley's memo noted that "All of the major furnishings for the above listed rooms have been cleaned or in some cases repaired

---

[24] Registration Form, NRHP, section 7, p. 9.

[25] Interview, Thomas Tankersley with Ellen Denker, Harpers Ferry Center, 20 May 1998.

[26] For a general description of the wallpaper collections assembled from the house, see Barbara Yocum, Wallpaper Assessment Trip Report, Maggie L. Walker National Historic Site, Richmond Virginia, September 20-24, 1999, pages 3-4.

[27] Memorandum, Thomas Tankersley to RNBP Superintendent, Fall 1981.

[28] Ibid, p. 2.

[29] Ibid, p. 3.

for adequate exhibition."[30]

Tankersley grouped a number of issues under the heading of "Projects which Need Further Consideration." This list gives some insight into the progress of the restoration process at this time. Cataloguing, as mentioned above, had not been fully accomplished. Wallpapers had not been determined and no decisions had been made on textile furnishings, such as drapes, curtains, and rugs. Item eight of Tankersley's list notes that "The process of culling those items determined insignificant should be stepped up in order to lift the burden of storing and possibly preserving these items." And in item nine, he recommends that a Scope of Collections Statement be finalized in order to assess offers of new items to the collection.[31]

Extensive interviews with persons who had lived in the house or visited frequently were undertaken in 1981 by MARO oral historian Diann Jacox. Informants included Mr. Anthony J. Binga, Mrs. Mamie Evelyn Walker Crawford (MLW's granddaughter), Mrs. Bernetta Young Plummer, Dr. Maggie Laura Walker Lewis (MLW's granddaughter), Mrs. Elizabeth Mitchell Walker Randolph (MLW's granddaughter), and Mr. Armstead Walker (MLW's grandson). Binga and Plummer are children of a personal friend of MLW and were active members in the IOStL. This group of interviews has been transcribed and is available in manuscript form. A set of pictures taken of the home's interior before it was emptied were used as touch points for these interviews. (These may be the professional photos referred to in the 1979 Trip Report noted above.) Each photograph is numbered and these numbers are mentioned frequently throughout the interviews in order to identify the objects discussed. Informants provided some useful information regarding the location of historic furnishings throughout the house.[32]

A General Management Plan and Development Concept Plan (GMP) for the site was approved in September 1982. As noted earlier, the enabling legislation called for a management plan to be submitted by September 30, 1982. The specific thematic objectives for the park were defined in the 1981 Statement for Management and were reiterated in the 1982 GMP.

---

[30] Ibid, p. 3.

[31] Ibid, p. 5.

[32] The documentary photographs have been preserved with their interview numbers in MAWA's collection files. Transcriptions of the interviews are available in Diann Jacox, Maggie L. Walker Oral History Project, v. I & II (Philadelphia: National Park Service, 1986).

The GMP further notes that:

> To accomplish these objectives, the National Park Service will utilize resources of the site which include the Maggie L. Walker house and furnishings, adjacent buildings, and the surrounding neighborhood. The historic character of the house and environs will be restored and maintained to reflect the period of her career height from 1925 to 1934.[33]

In a discussion of the actual plan, the GMP identifies the house and its furnishings as the primary cultural resource for the site:

> The primary cultural resource and visitor attraction of the site is Maggie L. Walker's house, including furnishings and personal belongings. They will receive first priority in management of the site. Front portions of the first and second floors will be fully restored and refurnished with Mrs. Walker's belongings to the period from 1904 to 1934. These rooms were selected because there is enough information and furniture to restore accurately these areas, and because they hold the greatest interpretive potential. The first floor back rooms will be used for interpretive exhibits. The room adjacent to Mrs. Walker's elevator will be slightly modified by the addition of a modern elevator. Mrs. Walker's elevator cannot be upgraded to meet modern codes and will remain in place as an exhibit. Handicapped access to the second floor is particularly important as Mrs. Walker spent so much of her later life there in a wheelchair. The second floor back rooms will be used for staff offices, curatorial workspace, and storage as there is not enough historic furniture or interpretive need for these rooms. The basement of the house will contain mechanical systems, and the carriage house will be used for maintenance, curatorial workspace, and storage.[34]

Documents relating to the extensive building restoration have not been examined in any detail for this report. In December 1982, Margaret Pearson Mickler for John M. Dickey of Media, Pennsylvania, submitted the Historic Structure Report (HSR) of the Maggie L. Walker NHS to the NPS. This report contains a general history of Walker and her family, a chronology of the building, a discussion of the room arrangements and furnishings (including a detailed history of

---

[33] General Management Plan and Development Concept Plan: Maggie L. Walker National Historic Site (U.S. Department of the Interior, National Park Service, approved 28 July 1982), p. 2.

[34] Ibid, p. 15.

the home's wallpaper), a history of the Jackson Ward neighborhood, and recommendations for the restoration. Recommendations for further study are also listed. Specific reports on paint and mortar history, the historic furnishings, the home's structural integrity, and the architect's report and cost estimate for bringing the building into code compliance are included as appendices. Appendix E is a partial inventory (undated) of the furnishings prepared by Jedlick.[35] Although it lists major pieces in all of the rooms on the first floor, only a few of the second floor rooms are included.

Mickler defines the significance of the site at the beginning of the report:

> The site is within a few blocks of the center of the City of Richmond, and [Maggie Walker's] neighborhood and her house have changed very little since she lived there. Physically they are expressive of the values which led to her success. Socially, the streetscape represents individual initiative under accepted discipline, her house is characterized by self-confidence and delight in evidence of upward social mobility.
>
> Architecturally, the house is representative of a large number of urban houses built in the 1880s, with labelled windows and iron cresting of the Gothic Revival, anticipating Elijah Myers' Richmond City Hall, built a few years later. The Queen Anne office addition and Colonial Revival porches, like the interiors, reflect the changing fashions of the years in which they were built.[36]

Using the various studies done on the structure, Mickler outlines the development of the house from its construction by Dr. John Ferguson, a black physician, in 1883 through the four subsequent additions. The original house consisted of the present two-story, three-bay east section with the double parlor, vestibule and stairhall and corresponding rooms on the second floor. The dining room was contained in a single-story ell extending from the north elevation of the house. The present kitchen was added in 1889 by Dr. Robert Jones, a physician, and built into the north wall of the dining room. A second story was added above the dining room and kitchen at the same time. Dr. Jones may also be the owner who added the office in 1892. This addition on to the west front of the house consisted of a single long room (now the library) on the first floor and two smaller rooms above. In 1897, Dr. Jones added to the house again extending the front of the library and giving this part of the house its present form.

---

[35] This is basically the same list as in the deed inventory with some spelling changes.

[36] Margaret Pearson Mickler, Historic Structure Report: Maggie L. Walker National Historic Site, 110 1/2 East Leigh Street, Richmond, Virginia (Philadelphia: National Park Service - Mid-Atlantic Regional Office, United States Department of the Interior, December 1982), p. 1.

According to the HSR, Maggie Walker and her husband Armstead purchased the house in this configuration in 1904 and made some minor decorative, mechanical, and spatial changes: adding cabinet mantels to the parlors, enlarging the dining room and putting in the tin ceiling, adding a furnace and radiators, and the like. In 1922, Mrs. Walker expanded the house significantly, adding back rooms to the first and second floors to accommodate her growing family as her two sons married and had children. The last changes to the home made during Maggie Walker's lifetime include the addition of an elevator at the back of the house and the enclosure of the east porch on the second floor for use as a small bedroom, kitchen, and dining area. Structurally, the house remains today as it was last altered in 1928 for Maggie Walker's disabilities and used during the last years of her life.

A series of memoranda and small manuscript studies of various aspects of the decoration in the house survive in MAWA's files for 1983 and 1984. Bill Jedlick's April 1983 memo to RNBP's superintendent summarizes paint analysis reports for the first floor rooms of the house and recommends wallpapers to use on the first floor. Site Curator John Ryan's manuscript notes regarding the roller shades in the house may have been made about 1984. In September of that year, Katherine Gabbard (affiliation unidentified) visited the home and her recommendations for curtains and shades and suggestions for further study are detailed in a manuscript list arranged by room. Taken together these reports seem to have been considered sufficient to prepare the home for public opening.

However, significant research into the appropriate papers, paint colors, and textile furnishings has only recently begun. Paint analysis for every room is not complete and a great deal of comparative research has yet to be undertaken in order to adequately determine the wallpapers and textiles. Indeed, an undated manuscript entitled "Paint Study" (perhaps from 1984) notes serious discrepancies in some cases between what was on the walls and woodwork in the early 1920s and what the NPS decided to use in 1984. The basis for the "Late 1920's" colors is currently unknown, however examples of these discrepancies can be seen in the list describing colors in the vestibule (room 106). Here the "late 1920's" wood trim of the doorways, doors, and baseboards is described as "Dark brown graining," but the 1984 color is listed as "Navajo white." The color of the vestibule's plaster walls, projecting plaster molding and cove molding of the cornice, the plaster ceiling, and plaster band around the perimeter of the ceiling was "pale green" in the "late 20's," but was painted "Dover white" by the NPS. Similarly, the front and rear parlor door mullions are identified as being "Dark red" in "Early 20's," but were painted "Navajo white" in 1984; the "Early 20's" treatment of the front door is described as "Reddish Brown Graining," but in 1984 was listed as "Navajo white;" and the wood trim in the dining room for the "Early 20's" was "Light Brown Graining," which the NPS interpreted in 1984 as "Navajo white."

On October 22, 1984, the MARO Regional Director approved the publication of the Interim Interpretive Plan (IIP) for the Maggie L. Walker NHS. The site was not open at the time the

report was prepared, and restoration work was continuing on the exterior and interior of the home. The interim plan was intended to guide interpretation of the site until completion of the visitor center planned for 114 East Leigh Street in the GMP. The following Statement of Significance was included in the IIP:

> Maggie L. Walker became a prominent civic leader and successful business woman, whose career and accomplishments aided the causes of black Americans in notable ways. As a pioneer financier and executive her accomplishments had a significant impact upon black civic, social, economic, and political life in Jackson Ward and Richmond, Virginia. She was appreciative of the attainments of other leaders of her day counting among her acquaintances Booker T. Washington, Marcus Garvey, Mary McLeod Bethune, Frederick Douglass and W.E.B. DuBois. She shared with them the faith, hope, and aspirations for improvement in the quality of life for all black people and worked relentlessly to shape these ideas into realities.[37]

The Interpretive Themes were described in the following way:

> The primary interpretive themes for Maggie L. Walker National Historic Site will emphasize the life and career of Maggie Lena Walker, the impact of her accomplishments and contributions during a period of change for the black race in the United States, and the significance of the continuing organizations she influenced. These themes will be projected in visitor activities, forums, programs, special events and publications.
>
> The interpretive program will identify and present Maggie Walker in the many contrasting vicissitudes of her daily life activities. It will show the range of her interests, the depth of her personality, and the significant role she played in promoting public awareness of the social, economic, and cultural needs of black Americans. Areas of primary interest include the following: her role as a successful woman outside the home, her role as a fraternal leader, her role as an educator, and her role as matriarch on the home front.[38]

Each of the last four areas noted are expanded significantly in the IIP. The plan identifies tours

---

[37] Interim Interpretive Plan, 1984, p. 3. Maggie Walker's connection to Frederick Douglass needs further research as he died in 1895.

[38] Ibid, pp. 4-5.

of the home as the primary means of interpretation "to convey the story of Maggie Walker's personal life. Furnishings closely associated with Maggie and her family, which convey some of the flavor of her personal tastes will be placed in selected rooms for public viewing." The plan noted that "The site collection is rich in the number of personal items, pictorial material, and other memorabilia identified with Maggie Walker and her home. It is most supportive of the interpretive themes..."[39] The tours were to be supported by small exhibits in the home and visitor center and an audio-visual presentation. The exhibits were expected to include pictures and information about Jackson Ward to provide context for the home and many items of personal interest to Maggie Walker (books, diaries, photographs, etc.) to provide further support for the interpretation of her life. The rope-pull lift in the back of the house was also noted as an exhibition item in that its use by visitors is restricted by city code. In addition to the interpretive potential of these three activities--tour, exhibits, audio-visual program--the staff anticipated their value in the service of large groups that would need to be split up for access to the home.

At the time of the IIP, the staff anticipated limited public accessibility to the home's interior. The entrance foyer, double parlor, dining room, kitchen, laundry, library, pantry and play rooms were to be furnished on the first floor. On the second floor the public would have access to the suite of rooms in which Maggie Walker lived in later years, including her bedroom, sun porch, study, second floor kitchen, dining room and bath. In addition, the front bedroom on the west side, which had been Hattie and Russell Walker's, was to be furnished. Other rooms, especially on the second floor, were not furnished and were expected to serve as office or storage space.

Appendix C of the IIP includes floor plans and visitor flow diagrams for the first and second floors of the home. Major furnishings are indicated on these plans. Two different flow plans were suggested. In one plan, visitors were expected to enter through the front door of the house from East Leigh Street, step into the front parlor, cross the hall to the library, proceed down the hallway to the family room, pass through the hallway near the pantry, walk through the two back doors of the kitchen, and look into the laundry room. An optional route added a visit to the playroom/elevator room at the back of the house which was to be exhibit space. Visitors then retraced their steps to the back stairs, which open onto the pantry hall, and climbed to the second floor. They were to walk down the hall to Maggie Walker's suite at the front of the house, enter her sitting room, walk through to her bedroom, and cross the hall and look into Hattie and Russell's bedroom. Visitors were expected to exit the floor via the front stairs.

In the second visitor flow plan, which was later adopted, visitors entered the site by way of the passage between 110 1/2 East Leigh Street and 112 East Leigh Street. They were to enter the home through the side entrance going first to the laundry room, followed by the exhibit area, the kitchen, the dining room, the front parlor, and the library. Access to the second floor was to be by the front stairs. On the second floor visitors looked first into Hattie and Russell's room, then

---

[39] Ibid, p. 8.

crossed the hall to Maggie Walker's sitting room. From the sitting room they entered her bedroom then exited via the long hallway to the back stairs, leaving by the side door by which they had entered.

The IIP identified pressing research needs. These included a biography of Maggie L. Walker, historic furnishings report, historic resource study, cultural resources base map, and collection preservation guide. With regard to the historic furnishings report, the IIP noted that "research should be initiated to determine what furniture items were later additions to the house after Maggie Walker's death in 1934," and described an additional goal as being an analysis of Mrs. Walker's furnishings "within the economic and social context of her time. An outgrowth from such information," the plan continued, "would then be understanding of the historic function of each room with such variants over the years that would apply."[40] The report restates the Scope of Collections Statement from the original Statement for Management (see above) and recommends that it should be reviewed regularly and "revised to stay supportive of, and consistent with the site's mission."[41]

Furnishings were reinstalled in the home in 1985 roughly based on the recommendations set forth in the IIP. Kitchen furnishings are slightly different today in that the table and chairs are in the center of the room rather than against the west wall as shown in the plan. The home was opened to the public on July 15, 1985. First floor rooms and front rooms on the second floor were available for tours, while back rooms were used for storage and offices. The 1982 GMP planned for a separate visitor center at 114 East Leigh Street, although through a GMP amendment the location of this facility was later changed to 600-602 Second Street. It opened to visitors in April 1997. This facility also includes staff offices and work space making the rooms in the rear of the home that had been used for these functions available for furnishing and interpretation.

In 1994 a Collection Management Plan prepared by Wendy Jessup recommended full cataloguing of the collection. This project is completed with the exception of the IOStL Archival Collection. A new interpretive plan has been developed by Compass of Oneonta, New York. The current work on a Historic Furnishings Report (HFR) will complement these projects and address several issues that were not addressed in the initial furnishing of the home. The current HFR will critically examine the HSR and resulting restoration work on the structure's interior finishes, including paint colors and wall papers; provide documentation for the arrangement of furnishings in the home; develop a program for textile replacement; and document furnishings in the rooms that are currently unfurnished. The report will also examine the interpretive framework and tour pattern and make suggestions on such issues as overall themes, interpretive

---

[40] Ibid, p. 13.

[41] Ibid, p. 19.

presentation of individual rooms, exhibit ideas, and barrier replacement.

Site Significance

The house at 110 1/2 East Leigh Street in Richmond, Virginia, is significant as the long-time home of Maggie Lena Walker, one of the first women to create, charter and direct a bank in the United States and who was an important force in helping to establish the economic independence of black people in the eastern states, particularly in Virginia, during the early twentieth century. Mrs. Walker, the daughter of Elizabeth Draper, a former slave, and Eccles Cuthbert, Confederate soldier and correspondent for the New York Herald, considered her home a sanctuary from her work and a showcase for her economic success. During her ownership, from 1904 until her death in 1934, she continually enlarged, improved and redecorated her home, eventually making it large enough to house her immediate family, including her two sons, their wives and children.

Located in the prosperous black neighborhood in Richmond, called Jackson Ward, Maggie Walker's home was a focal point for local activities and is, therefore, significant in the history of Jackson Ward and the city of Richmond. Mrs. Walker's national roles as a member and leader in a number of important black organizations also gives her home significance in a national context. The IOStL was founded in 1864 in Baltimore as a life insurance organization for black workers. Maggie Walker joined the group as a youth and rose through its ranks to become its leader for many years. Under her leadership, the small local organization grew to a membership of over 100,000 in twenty-three states, founded a bank to help consolidate black wealth, and added retail operations to supply regalia to the organization's many members. In addition to her leading role in the IOStL as Right Worthy Grand Secretary and Treasurer (the organization's highest office), she was also a member of the National Association for the Advancement of Colored People (especially active in the Virginia Chapter) and was on the boards of the National Association of Colored Women, the National Association of Wage Earners, and the National Negro Business League, to name a few.

Significance and Evaluation of Historic Furnishings

Many of the furnishings with which Maggie Walker lived survive in the house due to the stewardship of Harriet Frazier Walker, her daughter-in-law, who continued to live in the house after Maggie Walker's death in 1934 until shortly before her own death in 1970.[42] The 1975 NRHP nomination, noted that "All of the house's appointments survive: original wallpaper, in a

---

[42] The author of this report estimates that approximately 95 percent of the current contents of the Maggie Walker NHS date from Maggie Walker's era. There are some dishes in the pantry that may have entered the house later in the 1930s. Also there are clothes that belonged to Hattie Walker and Polly Payne that are in the costume storage boxes that are from the 1940s, along with window treatments that are from the 1940s and 1950s.

profusion of patterns, chandeliers in each of the first-floor rooms, curtains, and so forth. In addition, all of Mrs. Walker's personal effects--her furniture, books, and other possessions, remain in the house, disposed essentially as she left them."[43] As the nomination text implies, the existence of all this material, thought to be nearly intact, represented a significant survival for the era. Although we know today that there were some decorative changes in the home's surfaces and the arrangement of its furnishings between Mrs. Walker's death in 1934 and NPS acquisition, the survival of the furnishings is enormously valuable in the study of middle class American life from the early twentieth century.

Taken together with the house, the furnishings represent the material achievements of Mrs. Walker and showcase her economic success in Richmond and the nation. Individually, the objects lack significant market value today, but collectively they are of value for their association with Maggie Walker. There are a number of objects which are significant for their illumination of black middle class life in the early twentieth century: the portraits of extraordinary black Americans gathered in the library; the extensive library of books, including both classical and black literature; the materials of the furnishings in the parlor, viz. marble, gold, mahogany, porcelain and velvet; and the display of silver, cut glass and porcelain in the dining room. Furnishings in the bedrooms and sitting rooms on the second floor are also significant for the reflection of Maggie Walker's family life.

Fortunately, many of the objects missing due to theft were documented in some way and can be replaced. Several critical pieces were reproduced before the house was opened to the public and other items can be located on the secondary market as duplicates to replace the pieces that have been lost.

---

[43] Registration Form, NRHP, section 7, p. 9. No evidence is offered by the author of the Form to substantiate the claim of originality in furnishings and interior decoration. Judging from the documentary photographs taken in 1978-79, most observers could be convinced of the home's authenticity by walking into the house. However, more careful subsequent examination has exposed the error of these early assessments. Many observers in the 1970s may have been taking the word of family members and friends who had little access to the home after Maggie Walker's death.

HISTORICAL DATA

Overview of Construction and Historical Use of the Structure

Maggie L. Walker National Historic Site is located at 110 1/2 East Leigh Street in Jackson Ward of the City of Richmond, Virginia. Description of the home's construction is contained in the 1982 Historic Structure Report (hereafter HSR) prepared for the National Park Service by Margaret Mickler working for John M. Dickey. Research undertaken for the report indicates that the building evolved in five stages: the original structure and four additions.

Dr. John Ferguson, a black teacher and later a physician, purchased the lot in 1882 and had a modest home built on it during the following year. The original house consisted of two stories with three bays across the front. The original floor plan included the current parlors on the first floor, the vestibule and stairhall, and the corresponding rooms on the second floor. A single story ell extended from the north elevation and contained the dining room. The kitchen was probably detached and possibly at the rear of the property like that of the neighboring house at 112 East Leigh Street.

Dr. Robert Jones, also a black physician, purchased the property in 1889. He likely added the kitchen to the north wall of the one-story ell in that same year. At the same time the dining room was enlarged to the east by thirteen inches and a second story was added. Three rooms and a long hallway to unite them were built into the second story addition. There may also have been a porch at the rear, east side of the house with access via an outside stairway. The dining room was also partitioned along the north wall, probably at this time, to provide a pantry between the dining room and the kitchen.

Dr. Jones may also have been the owner who added rooms to the west side of the house. A single long room was added to the first floor and two smaller rooms were added above to the second floor. Tax records indicate this expansion took place in 1892. The long first floor room, set back five feet from the original front of the house, was probably an office for Dr. Jones. The room had a separate exterior entrance and separate steps leading to it. In 1897 this room was extended to the south to meet the front wall of the original house. A circa 1900 photograph included in the HSR shows that the roof line was raised and finished with a steep gable. Both roofs terminated in decorative iron crests. The main entrance to the house was protected by a decorative wood porch, while the secondary door to the west was entered through a brick arch.

At some point during these various additions and renovations, a bathroom (current room 211) was created on the second floor.

In 1904, Maggie Lena and Armstead Walker, Jr. purchased the house at 110 1/2 East Leigh Street from Robert and Emma Jones. The Walker family at that time included two young boys, Maggie Walker's mother, and the housekeeper. During the next decade, the Walkers made a number of

changes in the house. Cabinet mantels were added to the double parlor. The dining room was enlarged by removing the small pantry, and the tin ceiling was likely installed at the same time. The original gas fixtures were converted to electricity. The cellar was dug for a furnace and radiators were installed in the house.

In 1922, the home was greatly expanded by Maggie Walker to provide additional space for her growing family. In her diary entry for December 31st of that year, Mrs. Walker noted that "My house was remodeled for the comfort of the children and their families at great cost."[44] Although her husband and mother had died in the intervening years, her two sons had married and the house was quickly filling with grandchildren. Seven rooms were added to the back of the first floor and five rooms were added to the second floor. On the west side of the first floor a family room and small pantry/closet were added. To the back of the house were added a laundry room, full bathroom, and servant's bedroom. New hallways tied these rooms together. On the second floor, four bedrooms and a back hall were built.

Remodeling in the earlier rooms was also accomplished. The screen of columns was added to the parlors to demarcate their division more clearly. Some interior doors were changed to redefine use of the spaces. A two-story porch was put on the front to unite the two doorways in a single facade. The second story porch was open when built, but enclosed by 1927.

A number of smaller decorative details were also altered. Chandeliers and lighting fixtures were changed throughout the rooms that existed before the large addition. The house was completely wallpapered in the same year. A pencil note found behind the wallpaper on the second floor landing notes: "Jos Smith / 1922 / whole dam / house."[45]

The architect for these radical changes was likely Charles T. Russell, professor at Virginia Union University and the first black licensed architect in Virginia. Mrs. Walker called him back to add an elevator to her home in 1928. This was installed outside the house between the north wall of the home and the south wall of the stable/garage behind the house. The elevator opened into the servant's room (current room 105) and the bedroom above (current room 206). This same year the second floor porch was enclosed and Dr. Russell was again listed as the architect.

There seem to have been few alterations after Maggie Walker's death in 1934. There are no documented or recorded structural changes. Only a few decorative changes were enacted. Wallpapers in the principal rooms on the first floor were replaced in anticipation of Maggie Laura's wedding in 1940. These included the parlors, dining room and stairhall (both up and

---

[44] Maggie L. Walker, Diary, 31 December 1922.

[45] Historic Structure Report, pp. 85-86. See also photograph of this phrase taken during restoration in the collection of restoration process photographs kept at Maggie L. Walker NHS.

down stairs). Another note written on a wall beneath paper-- "Joe Smith 1940"--suggests that some rooms upstairs might have been papered about the same time.[46] The HSR notes that papers in rooms 201 and 207-209 share an identical "sequence" of wallpapers and therefore these rooms were stripped and a new sequence of papers begun in 1940. Furthermore, the report notes that the sequence of papers found in 203, 213, and 214 was similar in date and number of layers and therefore they were probably also changed at the same time as those in the front rooms on the second floor.[47]

Otherwise, there appear to have been no decorative changes during the period of family occupation after Maggie Walker's death. There were probably few changes in furnishings during the period as well. Maggie Walker's daughter-in-law, Hattie Frazier Walker, continued to live in the house and preserve it in the hope that it may some day become a museum as a tribute to Maggie Walker. Hattie Walker's niece, Mamie Evelyn Walker Crawford, remembered her own efforts to get Mrs. Walker to face the formidable challenges presented by the house full of furnishings and pass them along to Maggie Walker's grandchildren as keepsakes, but Mrs. Walker insisted on keeping the house together for posterity.[48]

NPS restoration of the house following its acquisition in 1979 is detailed above in the section on administrative history. The house was stripped of historic finishes on walls and woodwork and major structural repairs were made, especially to the second floor. Woodwork and fixtures were repainted following in part the colors found for the historic period through limited paint analysis. The wallpaper chosen for the historic period in the foyer and front stairhall was reproduced (though not exactly), while other wallpapers were matched with similar papers from stocks existing in Richmond stores in the early 1980s. Rooms on the second floor for which no period wallpapers were identified were papered with small flowered patterns also from stocks existing

---

[46] Historic Structure Report, p. 86.

[47] Ibid, pp. 86-88. The report recommends on page 87 that wallpapers in the remaining rooms on the second floor be removed for the information they would yield.

[48] Mamie Evelyn Walker Crawford, Interview by Ellen Denker, 19 October 1998. Audio tape filed with this report

in Richmond stores. No formal window treatments were installed. Instead, windows were covered with neutral sheers and white muslin.

Furnishings not appropriate to the period of Maggie Walker's occupation (example, a television set) were identified by the MARO curator and eliminated from the collection. Objects were removed room by room for storage and replaced in the same locations after restoration and decoration of the house. Some items in poor physical condition were conserved, but most were either replaced in the home and covered with slip covers to hide their condition (example, upholstered sofa and chair in the library, MAWA #598a-d & 160ab) or set aside in storage until money is appropriated for their conservation (example, day bed now in storage room II-S, MAWA #595). Items that had been stolen prior to restoration of the home were not replaced.

Analysis of Historic Occupancy

This chart, provided for quick reference, is followed by a narrative analysis of historic occupancy and information on famous visitors.

Name	Life Dates	Occupation	Relationship to MLW	Years in House
Dr. & Mrs. John Ferguson	unknown	physician & wife	first owners of house; Mrs. Ferguson as widow sells house to Jones	1883-1889
Dr. & Mrs. Robert Jones	unknown	physician & wife	second owners of house; sold house to Walkers	1889-1904
Maggie Walker	1864/67-1934	bank president; leader of Independent Order of St. Luke		1904-1934
Armstead Walker	b. 1852/1862- d. 1915	postal worker; mason w/family's construction business	husband, m. Sept 1886	1904-1915
Elizabeth Draper Mitchell	unknown-1922	freed slave cook; then laundress; later midwife	mother; always lived with daughter	1904-1922

Name	Life Dates	Occupation	Relationship to MLW	Years in House
Russell Eccles Walker	1890-1923	worked in bank, Independent Order of St. Luke; later with father's construction company	son (first)	1904-1923
Melvin DeWitt Walker	1897-1935	worked in bank, Independent Order of St. Luke	son (third; second son died in infancy 1893-94)	1904-1935
Harriet (Hattie) Frazier Walker	unknown-1970	worked for Independent Order of St. Luke	daughter-in-law m. Russell Sept 1912	1912-circa 1970
Ethel Robinson Walker (Chambers)	1900-1983	at home	daughter-in-law, m. Melvin 1917 or 1918	circa 1917-1927
Maggie Laura Walker (Lewis)	1918-1986	child in house	granddaughter (daughter of Russell & Hattie)	1918-
Armstead Walker	1919-1986	child in house	grandson (son of Melvin & Ethel)	1919-circa 1927
Mamie Evelyn Walker (Crawford)	1922-present	child in house	granddaughter (daughter of Melvin & Ethel)	1922-circa 1927
Elizabeth Mitchell Walker (Randolf)	1924-present	child in house	granddaughter (daughter of Melvin & Ethel)	1924-circa 1927

Name	Life Dates	Occupation	Relationship to MLW	Years in House
Margaret (Polly) Anderson Payne	unknown-1967	housekeeper	housekeeper & friend; cousin of Armstead; m. Maurice Payne	1904-circa 1966
Maurice Payne	unknown-1925	possibly a chauffeur	husband of Polly	unknown-1925
Alfonso Robinson	unknown	chauffeur	chauffeur; lived over garage	circa 1920s

Analysis of Historic Occupancy - Narrative

There is much known about Maggie Walker and little known about the other occupants.[49]

Early Occupants

John Ferguson, a physician, and his wife were the first owners of the house built in 1882. The mixed-race neighborhood on Leigh Street at the time included residents with a wide variety of professional and skilled occupations including an attorney, contractor, mason, butcher, conductor, bookkeeper, a few small manufacturers, and several clerks.

Robert Jones, also a physician, and his wife purchased the house from the Fergusons in 1889. The neighborhood seems to have remained much the same.

Maggie and Armstead Walker

Through many trials and tribulations, Maggie Walker's belief in God and the comfort of family was steadfast. Her house on East Leigh Street was the stage for the drama of her mature life as a spiritual and financial leader in Richmond's African-American community.

Maggie Lena Mitchell Walker, an African-American entrepreneur and civic leader, was born in Richmond, Virginia, in 1867.[50] Her mother, Elizabeth Draper, was a freed slave working as a house servant for Elizabeth Van Lew, a famous Union spy who had freed her. Maggie's biological father, Eccles Cuthbert, was a northern white newspaper reporter, who was working in Richmond at the time. After Maggie's birth, Elizabeth married William Mitchell, who was working as Miss Van Lew's butler. The young family left domestic service shortly thereafter. Elizabeth worked as a laundress, while William was a waiter. He was found dead under mysterious circumstances when Maggie was about ten years old. Elizabeth carried on as a single mother to Maggie and her younger half brother. As a child, Maggie helped with her mother's laundry business. They maintained a close bond throughout their lives together.

---

[49] Information presented in this section of the narrative is based on information contained in Margaret Pearson Mickler, Historic Structure Report: Maggie L. Walker National Historic Site, 110 1/2 East Leigh Street, Richmond, Virginia (Philadelphia: National Park Service - Mid-Atlantic Regional Office, United States Department of the Interior, December 1982); Gertrude W. Marlowe, et al, Spheres and Vision: A Life of Maggie Lena Walker (manuscript, 1991; copy on deposit at Maggie L. Walker NHS, Richmond, VA); and Diann Jacox, Maggie L. Walker Oral History Project, v. 1 & 2 (Philadelphia: National Park Service, 1986).

[50] There is no documentary evidence for Maggie's birth. She claimed throughout her adult life to have been born in 1867, the same year that the Independent Order of St. Luke was founded.

Maggie received a surprisingly good education in the racially segregated Richmond public schools because she attended at a time when black education was considered a serious civic responsibility. She did, however, witness and react strongly to the inequalities inherent even in this enlightened system. At age 14, she joined the Independent Order of St. Luke (IOStL), a fraternal burial society. Established in 1867 in Baltimore, the IOStL later moved to Richmond. In exchange for small annual dues, the society administered to the sick and aged, paid a small death benefit to survivors, promoted humanitarian causes, and encouraged individual self-help and integrity.

Before her marriage to Armstead Walker in 1886, Maggie was an elementary school teacher for a few years; she studied accounting in the evenings. She left teaching after her marriage to Walker, a mason and building contractor who was some times a postal worker as well. Their first son, Russell Eccles Talmadge Walker, was born in 1890. Their second son, Armstead Mitchell Walker, was born in 1893, but died at the age of seven months.

Maggie Walker's affection for children grew enormously with the birth of her first two sons and her subsequent wrenching loss. She saw, as a former teacher, how important it was to educate African-American children and have them grow up as strong citizens of post-Civil War America. She understood that membership in the IOStL would give them the religious and community foundation they needed for their moral growth. She also understood that a large youthful population in the IOStL would insure the continued growth of the organization. In 1895 she convinced officers of the Order to establish a juvenile branch with herself as its leader. Her third son, Melvin DeWitt Walker, was born in 1897.

The juvenile branch of the IOStL was enormously successful, bringing enough money into the Order to ensure solvency at a time when an aging leadership had lead the group to the edge bankruptcy. In 1899, Maggie Walker was elected Right Worthy Grand Secretary of St. Luke, the highest office in the organization. Shortly thereafter, she became its Secretary-Treasurer as well, and held both positions until her death in 1934. A key component of her success as leader of the Order was the chartering of the St. Luke Penny Savings Bank in 1903 (now Consolidated Bank and Trust Company). Other Richmond mutual-benefit societies had created banking operations for their members as a way to tap financial resources of the black community for the advantage of the societies, but Maggie Walker chartered her bank to actually profit the depositors. In 1910, when new state banking laws resulted in the elimination of many of the African-American community banks, the Penny Savings Bank remained open and solvent.

Maggie Walker's growing leadership role in Richmond's black community required a better address. The house on East Leigh Street with its ample proportions and highly decorative façade must have seemed like the perfect setting for her family's new position. Maggie and Armstead Walker purchased the house in 1904 and moved in with their two sons and Maggie's mother. Early on, Margaret (Polly) Anderson, a young cousin of Armstead who needed a family situation, came to live with them as housekeeper. Maggie's busy executive life with the IOStL left her

little time to chase after children and household chores.

In addition to her work for the IOStL, Maggie Walker was also intimately involved with the National Association of Colored Women and the Virginia School for Girls. She helped organize the local chapter of the National Association for the Advancement of Colored People and served as vice president of the organization. She was also a member of the organization's national board. She was also a member of the Virginia Interracial Commission.

Maggie and Armstead had a lively social life in the house on East Leigh Street for many years. After Armstead's death in 1915, Maggie continued to entertain in the large and beautiful double parlor and dining room on the first floor. After her mother's death in 1922, Maggie added Elizabeth's bedroom to her own to make a personal suite of rooms. By this time, it had become difficult for her to walk (Maggie Laura mentions that she wore heavy braces) and she often greeted guests in her second floor sitting room. After her total confinement to a wheelchair in 1928, Maggie lived more and more in her second floor suite of rooms, which were accessible by elevator from the back of the house on the ground floor. She died in her own bed on December 15, 1934, of diabetic gangrene.

Russell and Melvin Walker and Their Families

As adults, both sons stayed in the house, even after marrying. Russell and his young wife, Harriet Frazier (married 1912), lived in the front bedroom opposite Maggie and Armstead's. Their only child, Maggie Laura, was born in 1918. Melvin and his young wife, Ethel Robinson (married 1917 or 1918), also lived in the house on East Leigh Street. As their children came along—Armstead in 1919, Mamie Evelyn in 1922, and Elizabeth Mitchell in 1924—Maggie Walker saw the need to expand the house to accommodate all of them. The result of that expansion is the house that survives today. Both Russell and Melvin worked for the IOStL as adults, especially in the banking operation.

For Maggie, it was of vital importance to keep her family close around her. As a young child she had lost her father. As a young mother, she had lost her second-born child. And as a matron, she had lost her husband under tragically violent circumstances. In 1915, Russell accidentally shot his father in the house during a presumed burglary. Although the confusion of the event was never fully sorted out, Russell was not convicted of murder and continued to live with his family afterwards. He died in 1923 at an early age from the effects of advanced alcoholism.

Russell's wife, Harriet, had left the house with their daughter the year before his death to work in New York City for leading author W. E. B. Du Bois on his influential magazine The Crisis. At Maggie Walker's insistence, Harriet and Maggie Laura returned to live in the house after Russell's death. Although there is little biographical information available on Harriet today, it is known that she worked for the IOStL during Maggie's lifetime and then assumed Maggie's leadership roles in the organization after her death in 1934.

Melvin and Ethel divorced just three years after their third child was born. About 1927, Ethel left the house taking the three children to live with her mother a couple blocks away. The reason for their divorce is not known, although alcoholism seems to have been a persistent problem with the Walker men. Melvin died in the house in 1935, also at a young age.

Harriet continued to live in the house with Polly for nearly forty years after Maggie's death in 1934 and kept it as a memorial to her mother-in-law. Her daughter, Maggie Laura, who became a physician, was married in the house about 1940. She and her husband lived in Chicago.

Famous Visitors

Visitors of national importance:

Mary McLeod Bethune (1875-1955), a leading African-American educator, founded the Daytona Normal and Industrial Institute for Negro Girls in Daytona, Florida (later Bethune-Cookman College) in 1904. She also served as head of several New Deal government agencies, founded the National Council of Negro Women (1935), and was vice-present of the National Association for the Advancement of Colored People (NAACP). Mrs. Bethune and Maggie Walker were close friends and Bethune visited the house on East Leigh Street many times. (Maggie Laura Lewis's interview in Jacox, Maggie L Walker Oral History Project, vol. II, pp. 18-20.)

W. E. B. Du Bois (1868-1963), a prominent writer and the first African-American to be awarded a PhD from Harvard University, was editor of The Crisis, the leading publication of the NAACP, from 1910 to 1934. He led the founding of the organization in 1908, along with leading white socialists and black intellectuals. Hattie Walker worked for him as secretary in the early 1920s. Maggie Walker knew him through her work with the NAACP. It is not known how often he visited the house on East Leigh Street. (Maggie Laura Lewis's interview in Jacox, Maggie L. Walker Oral History Project, vol. II, pp. 17-18.)

Langston Hughes (1902-1967) was a prolific African-American poet and writer who believed in the common bond of all cultures and the universality of human suffering. According to Maggie Laura Lewis, he came to the house on East Leigh Street with Mrs. Bethune. (Maggie Laura Lewis's interview in Jacox, Maggie L. Walker Oral History Project, vol. II, p. 18-19.)

Countee Cullen (1903-1946) was an African-American poet whose lyrical verse contributed significantly to the literary movement known as the Harlem Renaissance of the 1920s. He probably visited the house on East Leigh Street several times. (Maggie Laura Lewis's interview in Jacox, Maggie L. Walker Oral History Project, vol. II, p. 18-19.)

Janie Porter Barrett (1865-1948), an educator and welfare worker, established an informal day-

school in her home in 1889 which grew to be the Locust Street Social Settlement. She was a founding member in 1908 and president of the Virginia State Federation of Colored Women's Clubs. Through this organization she helped to raise money to establish in 1915 the Virginia Industrial School for Colored Girls on a farm at Peake (later named the Janie Porter Barrett School for Girls). Barrett's life story and goals closely matched those of Maggie Walker. They seem to have been good friends and associates, and she probably visited the house on East Leigh Street many times. (Maggie Laura Lewis's interview in Jacox, Maggie L. Walker Oral History Project, vol. II, p. 18-19.)

Visitors of local importance:

John Mitchell, Jr.: publisher of the influential Richmond newspaper Richmond Planet

Giles B. Jackson: a former slave who became the first black lawyer to practice before the Virginia Supreme Court; in the 1920s, he was also known as the first person to suggest the formation of the Negro Industrial Commission by the federal government; he drafted the legislation, it never passed Congress

Lillian Payne: she worked for the Independent Order of St. Luke as office manager, manager of the printing department and editor of the St. Luke Herald, which Maggie Walker founded; also on the board of the Penny Savings Bank and executive secretary of the Association Charities, Richmond's first social agency; she was well-known in Richmond for the books and plays she wrote and the extravaganzas she staged

Dr. Charles Russell: professor at Virginia Union University and prominent Virginia architect; he was architect of record for the 1920s changes to Maggie Walker's house.

Family Life[51]

Although Mrs. Walker was a busy woman throughout her life, the household activities revolved around her extended family. At the time the Walkers first occupied the home, the family consisted of two young boys (Russell, born 1890; Melvin, born 1897) and Mrs. Walker's mother, Elizabeth Draper Mitchell. Margaret Anderson (called Polly), a cousin of Mr. Walker's, was already keeping house for the family when they moved into the home at 110 1/2 East Leigh Street. The Walkers slept in the front bedroom on the east side, and Mrs. Mitchell's bedroom was directly behind theirs (current room 209). The boys likely slept in the front bedroom on the west side. One of the small rooms behind the second floor bath (probably current room 213) would have been Polly's. Most of what is known about life in the house has been collected through oral histories given by Maggie Walker's grandchildren. Thus, the following account more accurately describes the later years of Maggie Walker's occupancy.

By the time the large addition was completed in 1922, the use of the rooms had changed dramatically. Mr. Walker died in 1915, and Mrs. Mitchell died early in 1922. Her room became Maggie Walker's sitting room. The bath just behind it, which had been there when the Walkers bought the house, opened into the small room behind it. This small room had many closets added to it during the 1922 renovation. Room 214, which had been added in 1889, became a family bath. Bedrooms added to the back of the house were used by Melvin's family: 215 for Melvin and Ethel, 206 for the girls Mamie and Elizabeth, and 218 for their brother Armstead. Eventually, Russell's wife Hattie and daughter Maggie Laura spread out and occupied rooms 201-204: 201 as Hattie's room, 202 as a closet, 203 as Maggie Laura's room, and 204 as a sitting/play room. Russell died in 1923.

On the first floor, room 101 at the front of the house was used as a library and family room, while the parlors were saved for more formal occasions. The front parlor was almost never open to the children, although they frequently performed for their grandmother in the back parlor where the piano stands. During the 1922 renovation, a family room was added to the west side of the dining room. This became a den where Melvin and his visitors, who were generally friends and fraternity brothers, met to play cards and drink. The room had a Victrola that he used to play a lot when he was relaxing. The grandchildren were not allowed in the room when the doors were closed (doors lead into the library, dining room, and back stairhall). Instead they were expected to walk from the back of the house through the kitchen and dining room to get to the front. Room 105 at the back of the house is variously described in the oral histories as Polly's room, chauffeur Alphonse's room, and a play room. Perhaps it was built as a bedroom for Polly and

---

[51] Information in this section is summarized from the interviews of family members Maggie Laura Lewis, Mamie Crawford and Elizabeth Randolf published in Jacox, Maggie L. Walker Oral History Project (1982); and Mamie Crawford and Elizabeth Randolf, audio-taped interviews with author (1998).

her husband Maurice Payne, then later used as a playroom when Polly returned to her former room upstairs (room 213) after Maurice's death.

Although the house belonged to Maggie Walker, Polly Payne ran it by the 1920s and probably earlier as well. She did all of the housekeeping, including cleaning, laundry, cooking, and keeping track of everyone's schedules. According to the grandchildren, she was addicted to Coca-Cola and was frequently attended in her household rounds by her close friend Marietta. They often sat in the bay of Mrs. Walker's bedroom watching, and sometimes participating in, the action on the street below. As a cook, Polly had no parallel in the grandchildren's memories. They mention especially her fried chicken, chitterlings, and greens "seasoned to perfection." But she was ready to cook anything that was needed.

The grandchildren remember Sunday dinners in the late 1920s very fondly as the one time during the week when everyone came together. Otherwise, the adults' schedules did not permit such formality. Weekday mornings were busy with everyone going to school or work, and even breakfasts were not usually eaten together. Mrs. Walker and her daughter-in-law Hattie both worked for the IOStL and often did not return home until late. When the house was bustling with noisy activity, Mrs. Walker ate dinner in her sitting room or on the enclosed second floor porch which adjoined a small holding kitchen. During the week the children were fed in the kitchen downstairs; and other family members may have used the kitchen for meals regularly. The granddaughters remembered their Aunt Hattie enjoying her favorite dinner of sauerkraut and hot dogs in the kitchen on Saturday nights. According to Maggie Laura's memories, Mrs. Walker rejoined family meals on the first floor after Melvin's wife and children moved out.

Mamie Evelyn Crawford's description of how the household functioned is insightful:

> The holidays were always together. The rest of the times--as you know, the house was divided into like three separate little, more or less apartments, where Mother and my father and their family had a little suite toward the back; and Maggie Laura and Aunt Hattie had their suite over to the right going up the steps; and then she [Maggie Walker] had her sitting room, bedroom, and a little bath and kitchenette to the front. And most of the times when she would come in from work, she was sort of exhausted, and with all of us running around she would greet us, or you know, and bring something and say a few words and then retreat with Polly up to her room. So most of the time during the week we didn't see that much of her. It was mostly on weekends when she'd have the big Sunday dinners, all of us together around the table, or holidays together.[52]

---

[52] Diann Jacox, "Interview with Mrs. Mamie Evelyn Walker Crawford (1981)," Maggie L. Walker Oral History Project, v. I (Philadelphia: National Park Service, 1986), p. 5.

The grandchildren also have special memories of Christmas in the house when a large decorated tree was standing in the bay window of the front parlor.[53] Treasured gifts waited for them on Christmas morning. Their grandmother was careful to buy each of them something special. "Christmas Decorations for the Maggie L. Walker House" is an extensive compilation of notes from interviews with MLW's grandchildren concerning the decoration of the house. Besides the large tree on the first floor there was a smaller one on MLW's enclosed sun porch upstairs. Poinsettias were arranged near the fireplace and fresh cedar rope was wrapped around the banister of the front stairs. A colored Christmas bulb was used in the newel post ornament. A big wreath decorated the front door and a barrel of candy was available on the front porch for children in the neighborhood.

Maggie Walker's Death and Viewing, 1934

Maggie Walker was well-known, well-respected, and well-loved in Richmond. When she died on December 15, 1934, the whole city went into mourning. Her decline had been long and painful, beginning with the use of heavy braces to keep her legs rigid, through six long years in a wheelchair, and a deep coma in her last days attended faithfully by her granddaughter, Maggie Laura Walker.

Though attended by funeral director A.D. Price, Maggie Lena Walker was laid out at home. This was a significant event in the history of the house because of the great numbers of Richmonders who attended the viewing. School was dismissed on one day so that children could attend. Elizabeth Walker Randolph, Melvin's youngest daughter, remembered the viewing vividly in her oral history account:

> I remember sitting on the steps when she--when her body was laid out, and they would come in the front door, they would view the body [laid out in the front parlor]. They'd come by the body, come out in the hall, and come out through the library, and being, you know, quite young, I would sit on the steps [main staircase], and the flow of people never stopped, you know. And I used to think, people must have loved her so much, because look at the people--school kids that probably didn't even really know her, but knew her name, you know. But it was such a tremendous flow of people just coming at all times, and it just caught my eye because I would sit on the steps for many hours, and when it was time to eat, they would always

---

[53] "Christmas Decorations for the Maggie L. Walker House," typescript report, n.d., MAWA files.

> find me on the steps.[54]
>
> I thought that she looked very natural, and of course, she was in a metallic casket and she had the steel vault--the bronze vault. .... And flowers, there was no end to flowers. I don't remember anything in the room except flowers and her coffin. I don't know whether they moved the furniture or what; the flowers were everywhere.[55]

Information on other family deaths is not so substantial. Maggie Walker's husband (died 1915), mother (died 1922), and oldest son, Russell (died 1923), were probably laid out in the front parlor as well, although the grandchildren did not know and could not remember these events. Mrs. Walker's youngest son, Melvin, died in 1935. He was laid out at C.P Hayes's funeral home.[56]

---

[54] Diann Jacox, "Interview with Mrs. Elizabeth Mitchell Walker Randolph (1981)," Maggie L. Walker Oral History Project, v. I (Philadelphia: National Park Service, 1986), pp. 9-10.

[55] Ibid, p. 49.

[56] Ibid, p. 49.

Evidence of Room Use and History of the Furnishings

Key to Abbreviations:

MLW is Maggie L. Walker
MLWL is Maggie Laura Walker Lewis;
MEWC is Mamie Evelyn Walker Crawford;
EMWR is Elizabeth Mitchell Walker Randolph;
page numbers following their names refer to individual interviews in Diann Jacox , *Maggie L. Walker, Oral History Project*, vols I & II (NPS, 1981) [note: each interview is individually paginated]
HSR refers to Margaret Mickler, *Historic Structure Report* (NPS, 1982); paint analysis is Appendix A
IPA refers to *Interior Paint Analysis: Maggie L. Walker National Historic Site* (NPS, 1999)
WATR refers to "Wallpaper Assessment Trip Report, September 20-24, 1999"

General Furnishing Documentation:

MLWL, p. 53: "... there were drapes and curtains [throughout the house]. Now they would change with the seasons, but I don't know from what to what."

MLWL, p. 55: "My mother wanted everything kept as close to the way it was when her mother-in-law was living, that she did whatever, you know, she didn't change anything that didn't have to be changed."

MEWC, p 47: "She [Hattie] always, as long as I could remember, talked about keeping it as a museum." MEWC, p 46, even when MEWC admired certain things, Hattie would say, "Oh no, this has to stay... we have to keep all the things intact, because I want to make it a museum to Miss Maggie."

MLWL, p. 70: re: thefts: "People have broken into the house, and it has been vandalized, you know, over many---. There was much more silver than this in the [dining room]..."

EMWR, p. 51: "It was very bright when lights were on. I think the shades were more or less kept halfway, you know, not all the way down and not all the way up, but more or less half-way; and I don't remember whether the draperies were open or closed."

MEWC, p. 12: "They had the elevator which was right in the back of our rooms, and she would take that down to the first floor; and then she had a ramp out through the garage to the car, and then she would be, you know, rolled right into it, and it would lock into the car."

FIRST FLOOR

Library #101

Dr. Robert Emmett Jones added this room in 1892 and used it as a physician's office. It has a separate entrance, which was reworked by Dr. Jones, a later owner, in 1897 to bring it into conformity with the front of the original house. The front of this room has a different roof line than the rest of the house, which is now obscured by the Colonial Revival porch.

The Walkers used the Library for relaxation, entertainment, education, and communication, much the way people use family rooms today. MLW's collection of books and pictures of famous black Americans underscores the value she placed on education and networking. The display of the family Bible in this room emphasizes the family's use of the room as a place of gathering and remembering.

The current furnishings in the Library and their arrangement seem to be consistent with descriptions of the room and the early NPS photographs. Generally, book shelves filled with books line the west wall. Comfortable upholstered seating is arranged on the north and east walls facing these shelves. An oval table and chairs occupy the south end of the room.

Extensive paint analysis has been carried out for this room on two occasions (HSR, Appendix A, and IPA). Both reports identify the 1920s target color of the woodwork as a warm, creamy white (Munsell color 5Y 9/1) and note that the metal radiator and attendant pipes were painted a silvery aluminum color. In both paint reports, the picture molding tested as having been polychromed with silver and gold paint (note that IPA calls for confirmation of tested piece, MAWA 6758, as being original to Library). Today, the radiator and pipes are painted to match the woodwork; the picture molding is gilded.

There were rugs in the room when NPS acquired the property. Slip covers were reproduced by NPS from what was on the furniture at the time of acquisition. No window treatments identifiable to the room were found in the collection. However, there are many lace panels that seem to have been used throughout the principal rooms of the house.

The wallpaper samples examined for the WATR (MAWA 5963 & 6275) were taken from the layers above the date 1922 that was scrawled on the plaster wall below a patch in this room. This paper has pebble texture with indistinct pattern. The current paper, a modern commercially-available replacement installed by NPS during restoration, is reasonably close to these samples. No separate ceiling paper samples were retained.

Documentation, use:
MLWL, p. 33: "...I remember me having company in there [library]; me having little club meetings, and when my boyfriends would call, we would go in the library. And I think that must have been where we had the Christmas tree in the library."

MLWL, pp 67-68:"... and that Bible that I have over there was kept down here [in the library], and there was an -- oh I know, you asked me about a stand. There was an Indian, which I took out of the house and gave to my son. He might let you see it, but we used to rub the Indian's nose for luck, you know. If we had an exam, we'd rub the Indian. We rubbed all the black off, the color off of it, the Indian."

MEWC, p. 6:"Well I think most of the time if she had friends, you know, who came in, they would go in there [library] and discuss things, maybe about St. Lukes or the organizations that she belonged to like the National Negro Council of Women. I can remember a couple of people being in there, and she was meeting in there; if they were overnight guests, they might retreat upstairs to her suite. But most of the time she spent her time reading, and sometimes we would do homework in there depending, you know, whether it was summer time or too warm upstairs, and what not, because it usually was very cool down there, so we would crawl up on the sofa, and read books, or things like that."

EMWR: The many people who came to view MLW's body exited through the library.

Documentation, furnishings:
MLWL, page 68: [re library furnishing] "I think that chair has been there, and I think that other lamp instead of this one was on that table. ... You know the lamp that's now in the front parlor [note: see picture #9] that you asked me about, and I told you I thought it was in there."

EMWR, p. 61: [what do you remember going on in the library?] "I don't remember anything. I remember seeing her sitting at the glass table [large oval table with glass on top--described earlier in conversation about dining room, but placed here, MAWA #90] with this lamp [perhaps metal lamp with cabuchons on shade and beaded fringe, MAWA #549], and I don't remember whether it was for a picture, or whether she was just doing some work... the glass top and some kind of tapestry between the glass and the table. ... [re: pictures in library] there were just pictures everywhere. I don't remember how they were arranged."

MLWL, p. 61-62: "I think at one time this one [metal, beads, MAWA #549] might have been in the library."

<u>Den #102</u>

This room was created during the 1922 renovation. It incorporates walls that were originally

exterior walls (north, south, and east) with the addition of an enclosing wall with windows on the west side. A preexisting exterior window into the Dining Room was not enclosed, but the rooms are separated from each other visually by roller shades and curtains. Melvin used this room as a den.

When the three families co-existed in the house, the room functioned as a zone of separation. Contrary to all the other family rooms on the first floor, this room was for the more or less exclusive use of Melvin and his friends probably from the time it was created. Perhaps in MLW's mind this was a way to keep Melvin in the house by providing a space for him to meet his buddies.

According to the family, the doors to the Den from the Library, Dining Room, and Back Stairhall were kept open when the room was not in use. Thus, Melvin's occupation of the Den had an obvious impact on circulation in the house, and the children were acutely aware of its use even though they knew little about what actually happened when Melvin entertained his friends.

The furniture currently in the room was there at NPS acquisition, although additional items were likely in the Den during MLW's lifetime. The bar was where it is now, in the southwest corner of the room. A couch was placed about half way along the west wall below the windows. The only telephone in the house was on a small table near the old Dining Room window. And the Victrola was on the east wall between the Dining Room window and door.

The Den was not included in the first paint analysis of the house; however, the woodwork, picture molding, radiator and pipes were tested in 1999 (see IPA). According to this analysis, the woodwork and picture molding during the target period of MLW's lifetime was painted a warm, creamy white (Munsell color 5Y 9/1); and the exposed heating pipes and radiators were painted aluminum. The walls are currently papered in a stock commercial paper, contemporaneous with the home's restoration, that mimics the paper samples in MAWA Archives (#6252 & 6214), neither of which date before 1940. A dark brown runner currently in use down the middle of the room protects the floor from visitor foot traffic. Current window treatment is sheer curtains. No documented window treatments were identified in the collection.

Documentation, use:
MLWL, p. 41: "That was my Uncle Melvin's den, and he and the fellows, his cohorts, used to get there. He was Omega, and they used to have meetings in there. [Omega Psi Phi] .... they used to meet in there and play cards, play poker, and drink, and what have you."

MEWC, p. 7: "... we used to call that a little sitting room that my father more or less used, because it used to have a Victrola in there that he used to play a lot when he was relaxing, and I think he had a couch, a table or something that he would work on, or if his friends came in, they would go in there."

EMWR, p. 63: "That's what we called Daddy's room ... [or] ... Daddy's den." [page 64, what did your father do there?] "I don't know, because when he was in the den, we weren't supposed to go in and disturb him. The doors were shut, and you just didn't go in until he came out."

Back Stairhall #103

This stairhall and stairs were added during the extensive 1922 renovation of the house. The small room connects the Den, Pantry, and first-floor Kitchen. The room also provides access to the back stairs of the house which open upstairs into the back hall outside the rooms occupied by Melvin's family during the family period.

There is no evidence of furnishings in this space. According to the 1999 IPA, the woodwork and plaster walls were painted the typical warm, creamy white (Munsell color 5Y 9/1), except for the handrail, stair treads, balustrade, newel post, and door to the Pantry. These parts had a brown varnish. The radiator, on the east wall, and its attendant pipes were painted aluminum. Today, the walls, most of the woodwork, and the radiator are painted beige. The floor has a brown runner down the middle to protect it from the wear of foot traffic. The window has a roller shade and neutral gathered cotton muslin curtain.

Documentation, use and furnishings:
MLWL, p. 41: back hall, 2nd floor and first, and back stairs not carpeted--children scrubbed these areas for their allowances.

MLWL, p. 52: both stairways were bare; "I can't remember any tacked down carpeting; I can't."

Pantry #104

The Pantry is located in the back hall underneath the stairs. It was created as part of the substantial 1922 renovation of the house when the back rooms and back stairs were added and the room behind the library (Melvin's den) was created. The Pantry door opens into the back stairhall; and a window in the west wall adds light to the room during the daytime. The shelving is rather crudely built in, but seems to be original to its use as a pantry.

The Pantry is currently used as a storage area for small collection artifacts. During the family period, it provided storage for the Kitchen, perhaps containing food stuffs, cookware, and dishes. The 1999 IPA identified the original 1922 color of the woodwork and walls as the same warm, creamy white as in previously-described rooms (Munsell color 5Y 9/1). The Pantry is currently painted white.

Documentation, use:
MLWL, p. 41: "That's where we had the kitchen things ..."

Back Room #105

This plain room, in the northwest corner of the first floor, was added in 1922 and altered in 1928. In the latter year, the rope-activated elevator was added to accommodate MLW's handicap. The room opens onto the back hall and has one window on the west wall opposite.

At the time the elevator was added, the children were using this space as a play room (particularly the girls; Armstead and Melvin had a larger room with gym equipment over the garage). The granddaughters tell the story that the floor of the room was painted with a bold yellow line leading from the elevator to the door. They were expected to keep their toys out of the zone created by this line so that MLW would always have a clear way between door and elevator. The function of the room prior to its use as a play room and elevator room is not completely known. There is general agreement that it was a bedroom, but who used it is not clear: perhaps Polly and her husband Maurice (Polly, later alone, moved upstairs, perhaps to better tend MLW in her declining health), perhaps Alfonso (although one would expect his room to have been in the carriage house). Because the room has the elevator, its post 1928 function as a playroom is the most significant.

According to the 1999 IPA, the woodwork and picture molding in this room were originally painted a warm, creamy white (Munsell color 5Y 9/1) that seems to have been used throughout the house for the 1922 renovation. The radiator and pipes were painted aluminum. The 1999 IPA also details the interior surface treatment of the elevator. The inside of the elevator door, and the upper and lower wall surfaces of the elevator interior were painted warm, creamy white (Munsell color 5Y 9/1), while the horizontal mid-rail was originally left unfinished.

Today, the room is used as a staging area for tour groups and educational groups to gather and be introduced to the house before their tour. The room is painted institutional beige. The floor is covered with brown carpeting. The window treatment is minimal. No curtains specifically identified as having been in this space were noted in the textile collection.

Currently, this room contains NPS folding chairs for the comfort of the visitors. Except for the mention of toys and dolls, there are no clues as to what else was in this room. The granddaughters on a recent visit described the room as having dolls and carriages, plus a plain table and chairs, doll dishes, and a stove. Mrs. Crawford remembered having very beautiful porcelain dolls made in Germany, which they took with them when they moved to their other grandmother's house (their mother later sold them when the girls had grown up).

Documentation, use:
MEWC, p. 18: "...that must have been a separate room which was used first, maybe as a bedroom for Alfonso. And then later on rainy days and what not, we used to play back there until they fixed the top floor up as a playroom, but we used to play back there, you know, after he married and moved out." [Note that the top floor back bedroom (#206) may have become a playroom after Melvin's family left the house. However, this is the only reference to Room 206 as a playroom. Other references suggest that the children did not play much upstairs after Melvin's family left the house.]

MEWC & EMWR, 1992, video-taped interview with NPS-MAWA staff: regarding yellow stripe on floor of their play room.

MEWC & EMWR, 1998, audio-taped interview with author: regarding the contents of the play room.

Vestibule and Front Stairhall #106 & 107

The Vestibule and Front Stairhall are the original entrance spaces for the house as it was built about 1883. This was the primary point of entry for visitors to the house throughout its use as a home and as such was the first glimpse of MLW's home life that was afforded a guest.

The north and south walls of the tiny Vestibule are both double doors, leading to the Porch on the south side and the Front Stairhall on the north side. There are no windows in the Vestibule, although the doors have glass panels. Paint analysis in this space was performed in 1981 for the HSR and 1999 for the IPA. Both reports indicate a colorful decorative scheme for this small space, although they differ somewhat from each other. The woodwork of the baseboards, doors and door trim (as noted in both reports) was finished in a red-brown paint (Munsell color 7.5YR 6/4) covered with a dark brown varnish. The plaster walls were green (Munsell color 10GY 4/6), according to both reports; and the plaster ceiling was painted pale green (Munsell color 2.5G 6/8). The room's cornice and ceiling molding, however, were finished with gold leaf according to the IPA. The earlier HSR report attributed the gold to an earlier period, but the IPA argues convincingly that the 1999 interpretation was based on comparing the number of paint layers above the gold and other colors. The floor of the Vestibule is tiled in white with a Greek key pattern border in green, which would have coordinated with the walls, woodwork, and ceiling.

The stairhall contains a large entry mirror on the west wall just inside the front door and the primary staircase for the house. An elaborate metal statuette of a woman holding lighted grapes used to be attached to the newel post by way of an extension of the post that kept the lamp above the heads and shoulders of those who passed by. This dates after the Walkers purchased the home and was probably added by them. It has been restored and is currently on exhibit in a case in the visitor center.

The woodwork in the stairhall is painted and the walls are papered in a reproduction paper. Paint analysis carried out in 1981 (HSR) and 1999 (IPA) indicates that the baseboards, trim elements, doors, balustrade, picture molding, and the underside of the hand railing were painted the typical warm, creamy white applied throughout much of the house in 1922 (Munsell color 5Y 9/1). According to the 1999 IPA, the plaster ceiling medallion was gilded during the period of significance; while the earlier study reported a pale yellow (Munsell color 5Y 9/2) paint for the same period (noting polychrome green and gold in earlier eras). The newel post was much as it appears today, a dark reddish brown paint under many layers of varnish.

According to the original and recent paint studies, the walls and ceiling were papered, however only samples of the wallpapers survive. For the 1920s period, this is a silver-ground paper with a vertical silver stripe and cream-color print. Used and unused samples of this paper survive in the site's wallpaper collection (MAWA #6239, 6478, 6479, 6260, 6261, 6480, and 6481). The walls were covered with a different silver-ground print paper during the mid-1960s. The wallpaper currently in use in the house is a custom reproduction of the 1920s paper made by A.L. Drament & Company in 1983, but without the vertical stripe. Future replacement wallpaper should reproduce all elements of the design including this missing stripe.

Carpet for the Front Stairhall has not been identified from the fragments surviving in the collection. A machine-made oriental-style runner is barely visible in an early NPS photograph of the front door. The runner was almost completely covered with scrap carpeting. The old photograph also shows a brass-covered wood umbrella stand (#526) filling the space between the entry mirror and the front door. The floor is currently covered with a brown runner to protect it. The stair treads are covered with individual rubber treads for visitor safety. No carpet tack holes are visible today. The condition of the floor at the time of NPS acquisition is not recorded. A painting in shadow-box frame still hangs on the east wall where it has since the period of significance. The hanging light fixture with blown and painted shade was likely added during the 1922 renovation.

Documentation, furnishings:
MLWL , p. 54: front hall coat rack "... that's been there as long as I can remember." and the umbrella stand was where it appeared in picture #1.

MLWL, p. 52: both stairways were bare; rugs in mother's and grandmother's rooms "I can't remember any tacked down carpeting; I can't."

Front Parlor #108[1]

This room was part of the original house built about 1883. The Walkers remodeled the room soon after acquiring the house by adding the cabinet mantel. The HSR observes that this mantel is similar to one illustrated in the Richmond Woodworking Company catalog of 1902 (see figure 37b, p. 43 of HSR). The chandelier, along with the large columns that separate the front and back parlors, was probably installed during the extensive remodeling carried out by MLW in 1922. An elaborate gold cornice delineates the bay area.

Although there is little specific documentation of this room, it seems to have been set aside for adult contact with the outside world. MLW was laid out in this room after her death. Her mother may have been also (but there is no specific documentation for this). Oral histories do not name visitors specifically for this room, although we could assume that visitors would have been greeted here. The oral histories are skewed toward the youngest generation of the house which would not have been privy to adult social or business use of this room.

The windows lack draperies. The granddaughters remember that the draperies were red velvet, but no red velvet drapery fabric was found in the collection. However, a set of gold velvet draperies with gold cord trim remain in the house collection and may well have been on the windows in this room. The granddaughters may be remembering the floral curtains with deep red background that were on the windows during the later years of Hattie Walker's possession (1940s to early 1970s).

Paint analysis for this room is contained in the HSR (Appendix A) as well as the IPA (1999). The HSR report notes that all the woodwork was painted the warm, creamy white (Munsell color 5Y 9/1) typically found in all rooms of the house during the period of the 1920s and early 1930s. The ceiling and its medallion were painted the same color. The wooden picture rail was gilded. The IPA differs somewhat from the earlier interpretation of the evidence. While the white color of the woodwork (with a glaze having a high-gloss sheen) was found in the later study as well, the appropriate layer on the picture molding was identified as "green (P)" or "light green" in the IPA (Munsell color 5GY 9/2). The half-round molding at the ceiling was finished with gold leaf. In addition, determination on the ceiling color for the IPA was inconclusive (though favoring the standard creamy white) and the ceiling medallion was identified as being gold leaf. The steam pipe and radiator may have been white or aluminum, though the narrative section of the report includes these metal items among the parts of the room that were painted white.

The walls are papered today with a commercially available paper of the early 1980s that somewhat resembles a paper found in a sample containing multiple layers (referred to in the WATR as a "sandwich") from this room. The historic paper is described as a watercolor-like

---

1 "Front Parlor" is the name used by family members throughout their interviews. Jacox, Maggie L. Walker Oral History Project (1982).

paper printed in green. The paper in the sample (MAWA #6237, 6485, 6493), however, is degraded and NPS staff used as a model the background paper seen in a large framed colorized photographic portrait of MLW (MAWA #63) made about 1930. When the room is next papered, the park should seek a closer match to the extant samples.

Furnishings include primarily special seating furniture, suggesting that important family and business meetings may have taken place here, although the granddaughters do not remember these specifically because they were not privy to them (Maggie Laura was married in this room, but some years after MLW's death). The china cabinet and mantel hold many decorative objects, mostly ceramic. The china cabinet also holds mementos, though their significance is unknown today. Some of the current contents of the china cabinet are visible in a portrait photograph of MLW taken about 1910 Their continued location in the cabinet suggest they were preserved in place during the occupancy of Hattie Walker, MLW's daughter-in-law.

A number of items were stolen from this room as NPS was acquiring the property, including a large Satsuma vase (now missing; B-35 on MLWHF; LR-2 on 1979 inventory), chair and table painted gold (now missing; B-4 and B-19; LR-36 and LR-9), "Chippendale" settee and one armchair (both reproduced in the early 1980s for opening of the house; B-3 and LR-4?). In addition, NPS has inserted a wheelchair that matches one owned by MLW and a portrait of her sitting in her upholstered wheelchair. This photograph (MAWA #63) is the one used by NPS to "document" the reproduction wall treatment currently in use in the room.

The large Satsuma vase that was in the front parlor was used several times by MLW as a photographic prop, suggesting that it had a very high perceived value for her, her family, and followers. The granddaughters referred to it as the "Ming Vase" in their 1992 video-taped interview. A large Satsuma vase in the new permanent Virginia history exhibit at the Virginia Historical Society has a history of entering Virginia through the 1908 Jamestown world's fair. Perhaps MLW acquired hers from the fair as well or from a retailer who had bought it at the fair.

On a recent visit, the granddaughters remembered that there were two gold chairs flanking the fireplace and more rugs in the room. A sculpture of Rachel at the well stood on the hearth.

The floors may have been covered with carpeting rather than discrete rugs. Carpet fragment #4702 with large pink and gold plumes that was found on the Library floor at the time of NPS cataloging (see catalogue record for MAWA #4702), may well have been on the Parlor floor as well. The carpet would have coordinated with the gold velvet draperies. Additional fragments of this carpet were recorded in the Front Hall in the MLWHF inventory.

Documentation, use:
EMWR, p. 48: "I can't remember it being used as anything except a showplace, you know. I don't remember any entertainment, or anything going on down there; I just don't remember that."

EMWR, p. 49: re: MLW being laid out there: "... she was in a metallic casket and she had the steel vault -- the bronze vault. ... And flowers, there was no end to flowers... I don't remember anything in the room except flowers, and her coffin. I don't know whether they moved the furniture out or what; the flowers were everywhere." [she didn't remember her father being laid out there the next year, but "at C.P. Hayes, I think."]

Documentation, furnishings:
MLWL, pp. 59-60: "Chippendale" settee and 2 chairs had high perceived value. These were set in front parlor, near columns together. She doesn't remember specific placement of gold chair.

MLWL, p. 61-62: on gold table in front parlor-- "... was a cut-glass lamp, which I have a piece of now, upstairs. Like I said, she used to like lamps. I think at one time this one [metal, beads, MAWA #549] might have been in the library."

MLWL, p. 63: curtains were replaced for MLWL's wedding, but no questioning as to what was there before

MLWL, pp. 65-66: gold furniture in front parlor

MEWC, p 46: "... in the front parlor I remember, I think, it was an oriental rug, and the paper had large flowers in it when I was there, like a red with large white flowers, and then, I think, it was changed later, maybe twice. I know once when Maggie Laura got married, Aunt Hattie had it redone over."

EMWR, p 48: "I remember two vases, two huge vases. I can't remember too much of the furnishings in the first room, the first parlor."

EMWR, p. 50: "I remember heavy, look like velvet draperies, and to me, they were wine or burgundy, but it seems there were some velvet draperies."

Back Parlor #109[2]

This room was part of the original structure, but its relationship to the front parlor was redefined during the early 1920s remodeling which included the insertion of the large Colonial Revival pillars. The Back Parlor shares wallpaper and paint treatment with the Front Parlor. The mantel cabinet was added during the first Walker remodeling about 1905 and was probably purchased ready-made, possibly from the Richmond Woodworking Company. The HSR includes

[2] "Back Parlor" was the name used by family according to MLWL, p. 33.

information on the mantels on page 43.

The family used this room frequently for music making and MLW is said to have used it for meeting with people. Musicians included family pianists Ethel, Maggie Laura, Elizabeth, and Mamie Evelyn. All children took music lessons outside of the home, but practiced in the back parlor. Young Armstead played the violin. Two piano stools were in use: a conventional rectangular bench with compartment for sheet music and a late-nineteenth-century rotating stool with ball and claw feet. The children used the rotating stool so that they could adjust their seating to the proper height.

The room was also used as an ancestor gallery of photographs for rehearsal of genealogical continuity. On a recent visit, the surviving granddaughters remembered portraits in the room of their grandfather Armstead Walker, their great grandmother Elizabeth Mitchell, their great uncle Johnnie Mitchell, but they did not remember that there had been a photograph of their grandmother Maggie Walker as there is today. Perhaps this picture was put there by Hattie Walker during her ownership of the house. The portrait appears in the documentary photographs taken by NPS at the time the property was acquired. Like the library, this room served important functions in the family of drawing members together in a common activity. Here, that activity was making music. The hanging of ancestor portraits in this room also made it an important family space.

The critical item in this space—the piano—is extant. In fact, the room is basically intact according to family memory, although the granddaughters noted that the fireplace was open and used when they lived in the house. They also noted that certain portraits are missing. A Roseville Pottery Company jardiniere and stand were stolen from this room (although the granddaughters point out that it was never there standing on the hearth; probably it had been on the sun porch during MLW's lifetime). The revolving piano stool used by the children was stolen, though it now has been replaced with a stool that matches documentary photographs taken at the time of acquisition. There was a fair amount of sheet music on the piano when the room was first inventoried, but this could well have been accumulated there during the forty intervening years. The granddaughters also mentioned recently that the piano was always draped with a shawl or large scarf.

Extensive paint analysis was done on this room for the HSR (Appendix A, 1982) and the IPA (1999). The HSR report identifies the standard warm, creamy white (Munsell color 5Y 9/1 with gloss varnish glaze) that was used throughout the house in the 1922 renovation. The radiator and pipes seem to have shared this treatment. The HSR reports that the picture molding had gold paint in the 1920s and that the cornice, ceiling, and ceiling medallion were painted pale yellow (Munsell color 5Y 9/2). The IPA reports similar evidence for the woodwork, although the picture molding is described as light green (Munsell color 5GY 9/2), the ceiling medallion was gold leaf and varnish, and the half-round molding at the ceiling was presumed to be the same light green as in the Front Parlor. The IPA further defines paint treatment on the ceiling and

ceiling medallion as being Munsell color 5Y 9/1, conjecturing that the painted wallpaper treatment described in the HSR was not put up until sometime in the 1930s. Both reports note that the radiators and pipes were painted white, but not glazed.

According to existing wallpaper evidence uncovered during renovation, the walls of the Back Parlor were papered to match those of the Front Parlor. Sandwiches of wallpaper history taken from these rooms match layer for layer. The rugs are probably original to the room; at least they are the same ones that were there when early NPS photos were taken. If there was wall-to-wall carpeting in the Front Parlor, the floor in the Back Parlor would have been covered with the same pattern. The draperies are missing, but likely matched those used in the Front Parlor. There are enough of the gold velvet draperies in the collection to cover the windows in both Front and Back Parlors. A variety of fancy lace curtains survive in the house textile collection that could have been used in these rooms along with the velvet drapes and the sheers. A fringed panel (#147) includes musical instruments among the flower swag and bowknot motifs.

Documentation, use:
MLWL, p. 36: "...we would play music in there and sit, and there was always some pictures, if somebody wanted to see pictures. .... There was a picture, I don't know what happened to that, of my great-grandmother and my grandfather Armstead Walker."

MLWL p. 97: Johnnie Mitchell [MLW's half brother]: "His picture used to be in that back parlor. ... a larger one [picture]"

MEWC, p. 9: "...and this was known as the back parlor or music room, because she had the grand piano in there. The three of us took music, and Armstead took violin. ... and we would practice, you know, in there and then at times he would come in and we would play for him, and my mother played very well, and at other times she would play and we would sing in there."

EMWR, p. 51: "I think that's the room [back parlor] that she [MLW] did her entertaining in, because I remember people coming; of course I don't know who they were. And I remember her being in that room with people, but I don't remember who they were but I think that was the room that they used for entertaining."

Documentation, furnishings:
MLWL, p. 65: piano stool used at piano by children-- bench "pushed underneath there"

MLWL, p. 67: back parlor fireplace was open during grandmother's lifetime and jardiniere and stand not placed there when fireplace was open. "Now at one time this was an open fireplace when my grandmother was living. How and why it was ripped up, I don't remember, but it was open and this urn was not there at the time... just like the other open fireplace, it was used."

MLWL, p. 66-67: black leather upholstered furniture was in back parlor.

EMWR, p. 52: also remembered furniture upholstered in black.

EMWR, p. 52: re: pictures in back parlor: "That was where Elizabeth Mitchell, her picture and John Mitchell. Was Grandfather there? I'm trying to think, but I remember Elizabeth Mitchell's because I was named after her, and I thought she was such a beautiful Black woman."

EMWR, p. 53: re: floor coverings in back parlor: "I remember hardwood floor; I can't remember rugs."

Dining Room #110

The Dining Room was part of the original house, although its dimensions have been altered over the years. Judging from its style, construction and materials, the fireplace seems to be original to the building of the house (1883). The east wall was moved outward about fifteen inches in 1889. According to the HSR (page 44), the Walkers removed a partition (perhaps a pantry) about 1910 in order to make the room larger. The tin ceiling may have been added at this time. Radiators were also added during this same renovation (about 1910) when central heating was installed. The chandelier was probably added during the 1922 renovations as well as the candle sconces with little beaded metal and silk shades.

The Dining Room was used on Sundays, holidays, and for special guests primarily (other meals were usually taken in kitchen, or by MLW in her small dining room upstairs beginning 1927/28). MLW presided at the head of table in the Dining Room; placement of other sitters is currently unknown. Three china cabinets hold an accumulation of silver and silver plate, cut glass and crystal, and china acquired over a long period of time. Most china is in the pantry, although there is also a small amount in the Dining Room's sideboard, which has small cupboards on the corners.

This room was an important family gathering place on Sundays, holidays and other formal occasions. The granddaughters remembered these times fondly and they likely had certain rituals of dining that have not yet been recorded. Polly and Alfonso served the meals, MLW sat at the head of the table nearest the sideboard. After prayers, everyone discussed what had happened to them during the week. Whether the food was served in courses or family style is not known. Polly did not sit down with them because she was too busy going after the food. MLW liked using pretty things. The granddaughters remember that there was always a linen table cloth for these special occasions and the best china and crystal.

The room served other purposes when not in use for dining. MLWL remembered the seamstress, Miss Emily Williams, using the room for family clothing and textile projects. This use could be

discussed by interpreters, although it may not be shown with artifacts.

The room currently looks reasonably close to the early NPS photographs. Some of the dining room chairs had to be reproduced after they were stolen. Some silver was also taken during the years before NPS acquired the property. The room is currently arranged in its "resting" state, i.e. between formal dining occasions, with a linen tablecloth and center piece in a cut glass bowl. We don't know if any objects were removed from this room by the family before NPS acquisition. The granddaughters on a recent visit remembered there being much more silver and crystal than is now shown.

This room had extensive paint analysis done for the HSR. Woodwork seems to conform to the results of the analysis, but the radiator and pipes were painted aluminum in 1920s (not white until 1940s). The recent IPA identifies the same warm, creamy white (Munsell color 5Y 9/1) with a glaze as the color of the woodwork. The radiators and pipes were painted aluminum. And the tin ceiling was painted light blue grey (falling between Munsell colors N 8.5 / and 10B 9/1) during the target period, 1928-34.

Like the Parlors, this room had wallpaper "sandwiches" (MAWA #5975) collected during restoration, so that the sequence of papers can be ascertained. As a result of the 1922 renovation, the room was covered with a dado paper below the chair rail and a coordinated paper above. The bottom paper was a vertical white pinstripe on a slate blue-grey background (coordinating with the light blue grey of the ceiling); while the paper on the upper walls was a narrow horizontal gold stripe. This would have coordinated with the fringed and gilded chandelier and the small metal and beaded shades on the sconces. The current paper was installed in the early 1980s, chosen from what was available in the market and loosely based on a grass-type paper that was mistakenly assigned to the target period, 1928-34. The grass paper was probably installed in the late 1930s. The 1922 decorative treatment for walls, ceiling and woodwork should be followed in renovating this room in the future.

The rug was in use in the room when NPS acquired the house, but may not have been the rug that was there in the 1920s-1930s. Draperies are needed. Although there is no documentary evidence for the appearance of the drapes, a set of silk jacquard fringed panels in blue and gold stripes together with gold velvet valances may well have been used on the windows. These drapes and valances would have coordinated with the wallpaper and the tin ceiling of the room, while providing a rich looking interior that made the room glow with color and warmth--a golden chamber for MLW to display her wealth and social position impressively.

Documentation, use:
MLWL, p. 19: used only on formal occasions; relates how visitors who sat around and chatted would be in kitchen; "...we would sit around a big old kitchen table..."

MLWL, p. 37: "... say, Dr. W. T. Johnson and his wife were coming from the First African

Baptist Church, and we're going to have dinner, and we had a linen tablecloth. It was always a tablecloth of some sort, and the best crystal and whatever."

MLWL, p. 37: "And also in the dining room at one time Grandmom had a lady that would sew for her, make her clothes and make some of our clothes, Miss Emily Williams." She had her sewing machine set up in the dining room.

MLWL, p. 38: re: business meetings: "were usually away from the house at the Independent Order of St. Luke, or the bank."

MEWC, p. 11: "Well, my mother and father and the three of us, and Maggie Laura and her mother, and Grandmother Walker would eat together, and of course Polly usually served the food, and Alfonso helped her. And on occasions when we weren't in the dining room--in the kitchen--the kids would all sit down together with them and eat, you know maybe before school or after-school snacks, or something like that."

MEWC, p. 11: re: children in the dining room: "On weekends and holidays and things like that, because there were so many of us, and coming and going in shifts as we did, it was hard to get everybody organized together, and especially Grandmom Walker with her schedule. And of course, Aunt Hattie's schedule was almost the same as Grandmom Walker's, since she worked over there with her, which left really the four of us and my mother, because a lot of times my father was out working."

furnishings:
MLWL, p. 71-74 looking at photographs: "This is the dining room. Now dishes and things were kept in this cupboard. And then there is another cabinet in which crystal was kept, on this side, that was lighted -- it could be lighted to display the crystal. And this chandelier has been there since I don't -- as long as I can remember. ... [The cut glass lamp was always on the sideboard--she calls it a chest]. ... This mirror has always been there. ... [the picture over the fireplace] It's been there forever. ... [items on mantel] They were always there. Now these are pictures, I think of my Grandmother Frazier, and maybe of my Daddy, I'm not sure. But they've been there forever. [the chimes on the left] That's been there too. She would ring those to get the people to come to dinner. [looking at tea cart] Now this tea table was Grandmom's, but the toaster, and the waffle, and the coffee pot, I think my mother purchased those or somebody purchased and gave to her. .... [cabinet] Now there was far more crystal in this cabinet. ... it was just crystal. There wasn't any silver or anything in there, just crystal."

MEWC, p 46: wallpaper, "And the dining room, seems like that was a sort of a green flowered type of -- with small green -- with small flowers which made it a little dark with the dark furniture." [Note: Mrs. Crawford may be remembering the floral curtains that were in the room for many years while Hattie Walker lived in the house. See MAWA #4745-4750.]

MEWC, p. 54: "There were two cabinets, one with nothing but cut glass and one with silver."

Kitchen #111

The first-floor kitchen was part of the addition made to the original house by Dr. & Mrs. Jones after they purchased it in 1889. The HSR speculates that the original house had a detached kitchen. Neither of these should be confused with a second kitchen that was installed on the second floor in the long porch on the east side in 1927 or 1928. The first-floor kitchen has three doors and two windows. The doors connect to the dining room on the south, the side stairhall on the west and the back hall on the north side of the room. Windows pierce the east and west walls. The west window opens into the back stairhall. This window and its adjacent door opened directly to the outside before the 1922 renovations and the addition of this stairhall.

Furnishings in the room include a large cast iron cook stove that will burn gas and coal, an enameled cast iron sink with integral drain board, a wooden dining table with plain splint-seat chairs, a kitchen work cupboard of metal with enamel counter top, and a small work table with enamel top. The furniture is painted pale mint green. A large cylindrical upright hot water heater was attached to the stove at one time, but was discarded by NPS (an upright hot water heater was purchased in 1986 and is now in the curatorial collection). The electric refrigerator was added by NPS. The floor, replaced by NPS, is vinyl tile arranged in a brown and beige checkerboard pattern. It suggests the original floor, but does not match it. There are roller shades on the windows and a gathered half curtain of neutral fabric on the exterior window only.

All of the children remember this room fondly as a place of great activity and happiness. But, like the front parlor, the kitchen presents certain problems of history and interpretation because its oral history has been told through the memories of the youngest generation in the house. They were fed primarily in the kitchen rather than the dining room and they had much contact here with Polly, the housekeeper. The adult experience of this room might have been different.

The 1992 video interview with the granddaughters includes a good description of their Aunt Hattie's fondness for eating hot dogs at the kitchen table (identified as her favorite meal). Polly was in charge of the first floor kitchen, as she was pretty much in charge of the whole house. The granddaughters remember that Polly kept fruit available for them so that they could help themselves to food. They also remember that Polly was addicted to Coca-Cola. During the family period most all inhabitants took their meals in this kitchen. By 1928 after the kitchenette was installed, MLW was eating her meals upstairs during the week. Because of the small size of the table, it is likely that meals were served on a rotation basis--or perhaps food was eaten when it was wanted without formal meal service. Granddaughters also remember the first-floor kitchen as the room where even famous visitors gathered for conversation and food. Visitors that were mentioned specifically include Mary McLeod Bethune, Countee Cullen, and Langston Hughes.

This room was extensively analyzed for paint history for the HSR and sampled again recently for the IPA. These reports differ markedly in their dating of the layers. The earlier HSR reports graining for the wood trim and wainscoting; while the recent IPA identifies a light mint green (Munsell color 2.5G 9/4) for the paint color of the same elements. The identification of this color with the 1922-34 period in the IPA is based on the quarter-round toe molding at the base of the walls which is "believed to have been inserted into the room's architectural fabric as part of the 1922 renovations." (p. 37) The same color was found on the wainscot, chair rail, door trim, window trim and sashes. Today, this woodwork is painted an institutional beige color that matches neither the HSR nor IPA conclusions. The IPA notes that the 1922 standard cream-colored white paint (Munsell color 5Y 9/2) was used on the walls and radiator pipe. Historic paint was removed from the stove hood and ceiling during restoration in the early 1980s. The paint analysis in the appendix of the HSR lists the same cream-white color for the hood and ceiling as that used on the walls.

The IPA also reports on the color history of the metal kitchen cupboard and the kitchen table and chairs. The cupboard was stripped and repainted during NPS restoration of the house in the early 1980s, but samples taken in 1999 from the inside surfaces of the cabinet show that the original color was light cream-white (between Munsell color 5Y 9/1 and 5Y 9/2). According to the IPA the kitchen table was finished with a light-brown paint (Munsell color 10YR 7/4) and dark brown varnish during the target period. The color history of the chairs was not so conclusive. The wicker seat was originally finished with a golden-brown colored varnish. However, the wooden elements seem to have been stripped. The IPA speculates that the wooden part of the chair finish matched the kitchen table.

Documentation, use:
MLWL, pp. 38-40: confused brief discussion over use of 2nd floor kitchen vs. first floor kitchen. MLWL says that the taking of meals upstairs was only temporary, i.e. did not last long in the history of the house. See p. 47 also: "... she [MLW] came back downstairs and ate with us. Well, the house sort of quieted down you see [after Ethel left with the three children], in that there was just my mother, Polly, Uncle Melvin, and me." This would be in the period of significance for the restoration.

MEWC, p. 12: testimony seems to differ somewhat from MLWL above: "Well, in the morning, getting everybody out to school and what not, we each would go in our own things (?) and have our own breakfasts, so my mother would get the three of us together and out with lunches and what not; and I guess Aunt Hattie would most of the time use the kitchen downstairs for Maggie Laura, and get her out and get herself out. Or if Aunt Hattie left before school time, Maggie Laura would come on over and eat with us, since she would leave with Aunt Hattie, I mean with Grandmom Walker, in the mornings. ...it [the kitchen upstairs] ran between our section in the back, and her (MLW) section in the front, so if we weren't in there, and at night we were in the bed or something and she wanted a snack, they might just sit there and eat, you know. In the

evening she would use it, so it wasn't strictly limited to anybody. We used the whole house, all of us, wherever we happened to be, and whatever the occasion was, you know."

MLWL, p. 19: re: guests who came to talk (including Bethune, Cullen, Hughes, etc): "... we would sit around a big old kitchen table ..." She later reiterated that this was the kitchen, not the dining room.

EMWR, p 17: comparing MLW use of both kitchens: "... after she was really ill, it seems that Polly did a lot of her cooking up here, you know, and because I don't remember Grandmother too much at a table, you know, at the eating area, except in the dining room. I can't remember seeing her in the kitchen."

Documentation, furnishings:
MLWL, beginning pp. 74-75: stove original to grandmother's time--used coal and wood on one side and gas on the other "... and over there was the hot water heater. It would heat the hot water. ... it's been black as long as I can remember." She couldn't confirm that the small table and cabinet were original or that the color of them is original to her grandmother's era. Then on p. 76 she notes: "... that kitchen table is the one that I told you Countee Cullen, Langston Hughes, we all sat around that table. That's been there forever. That's an oil burning lamp, but I don't know about this covering, and whether these were the same chairs or not, or whether this is the same flooring."

MEWC & EMWR, 1998, audio- taped interview with author: granddaughters remembered the kitchen furniture arranged quite differently. The current refrigerator, which is an NPS-added artifact, is wholly unlike what was there. Polly, being old-fashioned in her tastes (according to the granddaughters), had retained an oak ice box. "This one's too modern," said Mrs. Crawford. The metal cupboard, table and chairs were all painted the same color and it was a deeper green than the current color. (note: early NPS photographs show this as a grimy, but deeper green color, closer to turquoise than the present green--see IPA for paint analysis of the table) They also remembered that the cupboard [MAWA #834] was in the same corner, but on the other wall [south side], and that the table and chairs are too close to the stove. Polly needed space to cook. The table and chairs should be closer to the west wall. Mrs. Crawford remembered that a bowl of fruit was always available in the kitchen so that she could have something to eat without bothering Polly to cook for her.

Back Hall #112

This space was added during the 1922 renovation of the house. It is an L-shaped space with exterior doors on the southeast (to the porch) and north (to the garage) ends. Doors to the kitchen (111), laundry (113), first-floor bath (114), and "exhibit" room (105) also open from this hall. There is also a door to the utility closet in the southwest corner of the hall that houses the alarm system, telephone, and electrical panel. There is a window in the east wall, with a roller shade

and neutral gathered curtain. The walls are currently painted a pale beige color and the wood trim is a slightly darker institutional beige.

The IPA reports that the baseboards, window and door trim were all painted white and finished with a white pigmented glaze with a high gloss (matching Munsell color 5Y 9/1). The walls were painted the typical cream-white color (Munsell color 5Y 9/2) of the 1922 renovation. The doors were grained during the historic period using an orange-brown colored paint at the base with a varnish finish. There was no paint analysis done for the HSR.

The electrical fuse box, assumed to have been installed during the 1922 renovation, was painted black (Munsell color N1.5/) and varnished. The metal pipe in the southeast corner was finished with aluminum paint.

Documentation, use and furnishings:
MLWL, p. 41: back hall, 2nd floor and first, and back stairs not carpeted--children scrubbed these areas for their allowances.

Laundry Room #113

The laundry room, added in 1922, is on the east side of the house, tucked into the L-shaped back hall. It contains wash tubs, a cast iron gas heating stove, and a mangle. The room today appears smaller than it was originally because several feet have been separated from the room with a temporary wall that creates a maintenance closet. The door in the southeast corner of the room opens into the service hall. Two windows on the east wall flank the iron stove. A range of laundry tubs lines the north wall. There is no evidence indicating the use of a washing machine, so the laundry tubs were likely the sole means of clothes washing. The floor is bare wood and the windows covered with window shades and neutral gathered curtains.

As the family expanded, the need for adequate laundry facilities increased greatly. This room in its full size would have given Polly a significant amount of additional work space devoted exclusively to laundry.

Paint analysis was not carried out on this room for the HSR. The 1999 IPA, however, found that the walls were painted a golden-beige color falling between Munsell colors 10YR 7/4 and 10YR 7/6. This color was also found on the hook board on the room's south wall. The original color on baseboards, window, and door elements was white, matching Munsell color 5Y 9/1 covered by a translucent white pigmented glaze. Conversely, the shelf in the northeast corner of the room and the back splashboard of the sink was likely unfinished originally, but later painted to match the rest of the room. The radiator was finished with aluminum paint. The inside of the door was not sampled for the IPA, but presumably the surface would have been grained like the side that faces into the service hall. The floor may have been covered with linoleum, but there is no extant

physical evidence.

First Floor Bathroom #114

This bathroom was added to the house as part of the 1922 renovation. It has one door that opens into the back service hall (#112) and one high window in the east wall. It currently contains a modern toilet and sink. It is not interpreted as an historic space, but is available as a visitor amenity. The current fixtures are new, but the original fixtures were retained by NPS and are currently in storage. The vinyl floor was installed by NPS. The window treatment is neutral. The walls and woodwork are painted [accurate?].

This was originally a full bath. The extra sanitary facilities would have been very useful in a house full of people, especially on the first floor. In the 1920s, it may have been used primarily by whoever occupied the back room across the hall (#105).

No paint analysis for this room was conducted for the HSR. The 1999 IPA reports that the treatment in this room was similar to other service areas added in 1922. The woodwork of the window, door trim, shelf, and chair rail were painted white and covered with a translucent white glaze giving these elements a high gloss sheen (Munsell color 5Y 9/1). The walls and ceiling were originally painted a cream-white color matching Munsell color 5Y 9/2. The door was grained using a cream-colored primer coat, a red-brown base paint layer and dark-colored varnish.

The original floor covering is unknown at this time.

SECOND FLOOR

Hattie's Room #201

Of all the occupants of this house, Hattie Frazier Walker was the most instrumental in its preservation, yet she exists today only as a shadow. She worked for the IOStL for most of her adult life (except for the one-and-one-half years she was in New York City with W.E.B. Du Bois), and she eventually assumed MLW's role as Right Worthy Grand Secretary. Despite its narrow dimensions, her bedroom is relatively generous for the house and is comfortably furnished with double bed, dressers, mirrored armoire, seating furniture, and book shelves.

Room #201 is on the front southwest corner of the second floor. This room was added by Dr. & Mrs. Jones in 1892 as part of the addition that included the office room (now Library) directly below. The room is long and narrow with windows on East Leigh Street. The woodwork is painted white and the walls are papered in a yellow flower print up to the green picture molding.

The wallpaper is contemporary to the period of NPS restoration in the early 1980s, but its appropriateness to the house's period of significance is currently unknown. The room has a wooden railing that allows visitors to enter approximately two feet into the room.

There is no information as to who used this room when the Walkers first occupied the house. When Russell married Hattie Frazier in 1912, they shared the room and used the small space behind it (#202) as a closet. Hattie and Russell separated in May 1922, but Hattie returned to live in the room after Russell's death in November 1923. She may have continued to use it as her room until she left the house about 1970 to live with her daughter, Maggie Laura, in Chicago.

The room is currently furnished as a bedroom with a double bed in the northwest corner. There are two photographs of this room which were taken at the time of NPS acquisition. They show each end of the room: the north end with a chenille bedspread on the bed and no pictures on the walls; the south end with two dressers, an open armchair and small reading table. The dressers hold various personal accessories and a picture of Russell. The yellow-floral drapes (circa 1960s) on the windows are preserved in the house's textile collection (see #4786, 4787, and others in boxes 58 & 59). Presumably the furnishings are original to the room's significant period of use: factory-made furniture of the early 20th century which has been coordinated by color and proportion, but not by style. A dresser, chest of drawers and several chairs are arranged around the south window and east wall. A wardrobe dominates the west wall. A machine-made Oriental-style rug is on the floor. A few pictures are on the walls. Current window treatment is minimal, with use of glaze curtains and roller shades. The MLWHF did not inventory this room.

There was no paint analysis of this room for the HSR. However, the room was included in the 1999 IPA, which notes use of a white paint with translucent sheen glaze (Munsell color 5Y 9/1) on the baseboards, window and door trim, and sashes. No evidence was detected on walls or ceiling of original painted surfaces due to restoration of the room during the early 1980s. The doors were grain-painted using an orange-brown colored paint as a base and varnish. The radiator was painted aluminum.

According to the HSR, there were no wallpapers surviving in this room dating before 1940, and the assumption was made that the room was stripped at that time. After 1940, room 201 was papered the same as rooms 207 and 209. Sandwiches were removed and saved from these rooms prior to NPS restoration. The earliest post-1940 paper has floral clusters and wreaths outlined in black and printed in light blue, pink, and yellow on a plain ground. Subsequent papers had prominent vertical stripes rendered in similar muted color ranges of grey, brown, white, pink, and maroon.

Documentation, use and furnishings:
MLWL, p. 52: there were rugs in mother's and grandmother's rooms; "I can't remember any tacked down carpeting; I can't."

MLWL, p. 55: "My mother wanted everything kept as close to the way it was when her mother-in-law was living, that she did whatever, you know, she didn't change anything that didn't have to be changed."

MEWC, p 47: "She [Hattie] always, as long as I could remember, talked about keeping it as a museum." MEWC, p 46, even when MEWC admired certain things, Hattie would say, "Oh no, this has to stay... we have to keep all the things intact, because I want to make it a museum to Miss Maggie."

In the 1992 video interview, the granddaughters mention a chaise lounge in Hattie's room which she used to relax on after work.

MEWC, 1998, audio-taped interview with author: Mamie thought that Hattie would have had striped wallpaper, "she didn't go for the really frilly things." "She kept a chair to look out..."

Closet #202 (between Hattie's and Maggie Laura's rooms)

This is a very small room between bedrooms #201 and 203 that was likely built with the office addition of 1892 (now the Library) and probably used primarily as a storage area. When Maggie Laura was born prematurely, an "incubator" was rigged in this space. Whether this was an actual commercially-available incubator or a make-shift combination of elements such as a space heater and blankets is not known. The family legend recounted by Maggie Laura in her oral history interview attributes her ultimate survival to this "incubator."

The room has two doors and a blocked former window. The doors are in the north and south walls. The former window is in the north wall. The 1999 IPA found that the baseboards, window, doors and trim elements for the closet were all finished during the period of significance with an orange-brown paint (Munsell color 5YR 6/6) and varnish. This finish probably predated the 1922 renovation and survived beyond it. In the early 1930s, a yellow colored glaze was applied to the baseboard, window trim and door in order to rejuvenate their appearance. Wall and ceiling surfaces were so disturbed by the 1940s redecoration, that no useful information could be obtained during paint analyses made for the HSR or 1999 IAP. The room was so completely renovated by the NPS in the early 1980s that no little scraps of wallpaper remain behind moldings or radiators.

Documentation, use:
MLWL, p. 5: for use of room as incubator. She describes the way the incubator was made up, but not how long it was in use.

MEWC & EMWR, 1992, video-taped interview with NPS-MAWA staff: the granddaughters remember Hattie and Maggie Laura using this as a closet.

Maggie Laura's Bedroom #203 and Family Sitting Room #204

These rooms were added in the 1922 expansion of the house by MLW. When Hattie returned from New York City with Maggie Laura late in 1923 after Russell's death, #203 became Maggie Laura's room and #204 next door was used by both Maggie Laura and her mother as a sitting room. It may also have served the family as a guest room. Mrs. Crawford remembered that Maggie Laura would have her girlfriends in for homework sessions or play and that the younger girls (Mamie Evelyn and Elizabeth) were excluded from these rooms at those times. The door between 203 and 204 was open and available for use. Mrs. Crawford also remembered that Maggie Laura was "very particular" about her furnishings and that "they used a lot of pink in here." According to Mrs. Crawford, Maggie Laura's wallpaper would have been flowery and there should be draperies on the window with sheers at the glass.

These rooms were part of the suite of rooms associated with Hattie and Maggie Laura in the later years of MLW's life. There is only one NPS photograph of Room #204 showing the wallpaper and dressing table which are currently in the room. Presumably these were the furnishings in room #203 when it was acquired by NPS. The room contains a suite of light maple furniture (including a twin bed, dresser, dressing table) and a dark-finished armoire.

Room #204 was furnished by NPS in the early 1990s from the furniture available in storage. The room had been used previously for small exhibits, a function which was usurped by the new visitors' center. Current furnishings in the room include a metal twin bed, dresser, maple dressing table and matching chair, and small side or slipper chair.

No paint analysis was done on these rooms for the HSR. However, the 1999 IPA has more complete information about the paint history of these rooms from the time of their construction through the early 1980s NPS restoration. During the period of significance, the baseboards, wood trim, and picture molding were painted white and finished with a translucent white pigmented glaze giving the elements a high gloss sheen color matching Munsell color 5Y 9/1. No information about the ceiling or the balance of the construction project could be found in the home's documentation for further discussion. The radiator and pipes were finished with aluminum paint during the period of significance.

According to the HSR, wallpapers on the second floor were completely stripped in the 1940s, leaving no physical evidence. The current wallpaper in #203, with a general pattern of little clusters of yellow flowers spaced equidistant from each other, was acquired for the refurnishing of the house from commercial stock of the early 1980s. It does not match the paper in the room when NPS acquired the property. The older paper had yellow flowers, but they were arranged in stripes framed by white lace. Earlier papers for this room used pink as the basic palette. The paper of the 1950s, for example, featured a rosebud stripe. During the 1940s the existing

wallpaper, a floral pattern with detached small bouquets, was painted over with pink. The WATR notes papers from 1930s (MAWA #6190 & 6198) and 1922 (MAWA #6195), which conflicts with the HSR. Either the 1930s and 1922 wallpapers listed in WATR were actually earlier wallpapers from the 1940s (misattributed to earlier dates) or the information in the HSR is incorrect. These samples need to be studied further.

In the 1992 video, the granddaughters complained that Maggie Laura's bed needed a pretty spread ("because everything about Maggie Laura was pretty"). The current window treatment is sheer curtains and roller shades.

There were fewer wallpapers surviving for room #204. The wallpaper/covering history that remains for this room starts with a small rosebud print as the first layer (presumably post 1940). This print was covered with green paint. The modern paper purchased by NPS in the early 1980s from commercial stock is a small red rosebud pattern similar to the paper in #203, but with red buds rather than yellow. Here again, there are currently glaze curtains and roller shades on the windows.

Documentation, use:
203: MLWL, p. 45: "[203] Was my room where I slept; there was a lot of stuff in there, too."

204: MLWL, p. 46: "That was--supposedly at one time had been my father's room... [not mother & father, but simply father's room] ... when he was an adult, and then after he died, it became my sitting room. ... I would play, I had a desk in there, and I would get my homework in. These were narrow rooms, if you can remember, they are very narrow, and there was a closet here [possibly indicating the closet in 204]."

204: MEWC, p. 20: "I think they used that [204] as a sitting room for Aunt Hattie and Maggie Laura when they were together, you know, and as I said, we would play there too with the dolls -- the sitting room and her bedroom, Maggie Laura's bedroom -- as children."

MEWC, 1998, audio-taped interview with author: remarked that the furniture in both rooms would have been oak or at least nicer than what is in there now. The bed currently in #204 bothered her in particular and she said that it "looks like something Armstead would have had ... because his was so small." She also remembered that they played in this room as children, although Maggie Laura would play in there with her girlfriends. Maggie Laura studied in 204. The door was open between the two rooms. In Maggie Laura's room she remembered a lot of pink. She would have had "flowers on her wallpaper." "Seems like she had draperies in here and sheers at the window." MEWC recommended contacting Alice Reed, a neighbor who was a good friend of MLWL's.

Stairhalls, front & back #205, 208, 210

The front stairhall #208 was part of the original ca. 1883 house and is coordinated with the first floor stairhall in terms of paint color and wallpaper. A complicated stair arrangement connects the front hall with the back hall #210, which was added as part of the 1889 and 1922 expansions. The back stairhall #205 is a small space where the back hall #210 turns to meet the back stairs.

The front stairhall has been painted and papered to coordinate with the first floor stairhall, but the back stairhall is painted the two-tone beige combination typical of the institutional treatment given service spaces by NPS throughout the house and papered with a pale beige figured paper. Until recently the back end of the second floor hall was used as NPS offices and is still used as storage areas that are not open to the public.

Paint analysis for the front upstairs hall (#208) reported in the 1999 IPA recommends Munsell color 5Y 9/1, a white paint with translucent high-gloss glaze for the baseboards, door trim, and skylight trim. The picture molding was problematic in terms of color history, and the recommendation was made to follow the color choices for the first floor hall, which was the same color as the trim noted above. Doors were painted light-brown matching Munsell color 10YR 7/4 and finished with a brown-colored varnish. There was no paint analysis prepared for the earlier HSR to compare with the 1999 results.

Paint analysis for the rear hall (#205) recommends white paint with a translucent high-gloss glaze (Munsell color 5Y 9/1) for the baseboard, window and door trim, and window sash. Furthermore, analysis of the wall and ceiling finishes indicate that these were covered in cream-colored white paint matching Munsell color 5Y 9/2. The doors in the hall and the newel post at the top of the stairs were originally grained using a cream-colored primer, a red-brown base paint and dark colored varnish. The radiator was finished with aluminum paint.

The second floor hallway (#210) was likely finished in the same way as the back stairhall (#205) according to the analysis presented in the 1999 IPA. The walls, ceiling, doors, and wood trim all seem to fall into the same decorative scheme as outlined in the paragraph above.

No furnishings are currently used in these spaces, however, there is an early NPS photograph that shows a tall dresser used at the top of the front stairs outside Hattie Walker's room placed with its back against the west wall.

The stairhalls are used to bring visitors up to the second floor (front hall) and move them through the back of the house to exit by the back stairs. Brown carpet runners are used throughout these three spaces to protect the original flooring.

Documentation:
MLWL, p. 52: both stairways were bare; "I can't remember any tacked down carpeting; I

can't."

MLWL, p. 41: back hall, 2nd floor and first, and back stairs not carpeted--children scrubbed these areas for their allowances.

Girls' Bedroom #206
(second floor elevator room beginning 1928)

This room was added in 1922 with the major expansion undertaken by MLW to try to unite her family under one roof. When the elevator was added in 1928, its second floor opening was made in this room. It is a large square room with a small sink in the northwest corner. The room opens onto the back hall. There is also a door joining #206 to #215, another large bedroom on the east side which was occupied by MLW's son Melvin and his wife Ethel.

Room #206 was used by Mamie Evelyn (born September 1922) and Elizabeth Mitchell (born 1924), daughters of Melvin and Ethel Walker. They occupied this room until approximately 1927, when they left with their mother and brother to live at their maternal grandmother's house two blocks away. This date is questionable. Mrs. Randolph says she was three years old when they left, but she and her sister remember the elevator being there when they lived in the room; and their brother Armstead notes in his interview that they left when he was in junior high school, which would have been closer to 1930.

By the time this room gave elevator access to the second floor (mid 1928), the granddaughters may no longer have lived in the house. When their parents separated, the children's furnishings were removed to their maternal grandmother's house at some time between 1927 and 1930. While it is certainly tempting to think that the elevator solution to MLW's mobility problems came as a result of the room being available for general access (girls absent), the precise timing of all this is in question.

The room currently contains office furniture left over from its use as NPS staff offices from the time of opening until recently. There is no documentary information remaining as to what was in this room in the last years of MLW's life or when NPS acquired the property (the caretaker had been using 206 and 215 as living spaces for some years prior to NPS acquisition). There is probably no furniture in storage that would have gone in this room since Melvin's wife took all their furniture when she left with the children. Mrs. Crawford and Mrs. Randolph do not know the whereabouts of their bedroom furniture today. They speculated that it had been sold or given away long ago.

The colors described in the 1999 IPA for this room are typical of the rooms created during the 1922 expansion: white paint finished with a translucent high-gloss glaze for the baseboard, window trim, and picture molding and aluminum paint on the radiator.

No historic finishes were found on the walls and ceiling suggesting that this room was completely stripped during the 1980s NPS renovations. The HSR notes that all wallpapers were stripped from the second floor in the 1940s. It is not known whether this room was included. Mrs. Crawford said that the paper would have been light in coloration to help brighten the room. The 1999 IPA notes on page 63 that "a small fragment of wallpaper remains *in situ* beneath the sink." On visual inspection, this fragment seems to have a creamy white background with large flowers (about 1-1 1/2 inches across) in medium colors of blue and pink with black outlines. The fragment should probably be removed for closer inspection and preserved with the other wallpaper fragments. Another scrap, sample 6213, was preserved beneath the picture molding. But this paper is very dark and dirty and the pattern could not be distinguished. No paper samples are available for the ceiling. There is no substantial information available about the textiles that were in this room during MLW's lifetime.

Documentation:
MEWC & EMWR, 1992, audio-taped interview with NPS-MAWA staff; and 1998, audio-taped interview with author: granddaughters could remember few details about the room, except that they had maple furniture that was removed when they moved to their maternal grandmother's house. They were unsure about how the furniture was arranged when they lived in the room. They could not explain what happened to them when their grandmother came through their room in her wheelchair to and from the elevator.

MEWC, 1998, audio-taped interview with author: remembered linoleum on the floor (they often colored or painted directly on the floor and the linoleum was easier to clean, though she commented that it made the room cold in the winter without carpeting) and sheer window coverings to keep the room light. When they lived in the house they used this room for their play activities. The door adjoining their parents' room was used frequently. Their beds were probably placed coming out from the east wall, although she was not certain. They had a small table and lamp between their beds. There was a small rocking chair, a chest of drawers (perhaps in the southwest corner). Their toys were stored on shelves. They likely also had use of the closet across the hall from their room.

Maggie L. Walker's Bedroom #207

MLW's bedroom was part of the original ca. 1883 structure. It is basically rectangular with a smaller rectangular area delineated by architectural fretwork on the west side of the room. A door (no longer used) opening in the north wall leads from this smaller space onto the second floor landing. A fireplace with mantel is on the east wall. Windows on the front are arranged in a bay. On the south side of the smaller alcove, a pair of French doors opens onto a porch that was added in 1922. Room #207 may be entered from the front stairhall or from room #208, MLW's sitting room.

This is the master bedroom for the house and was used by MLW throughout her occupancy. She died in her bed in this room in 1934. It may also have been used on occasion as a guest room. Maggie Laura remembered her surprise at finding Mary McLeod Bethune asleep in the room on one occasion.

The room currently has velvet ropes so that visitors can enter the room directly and stand in MLW's space. Visitors enter by the stairhall door and exit by the door that connects to MLW's sitting room #208.

This was MLW's private space, which she also shared readily with family members and friends. As her health declined, she spent more and more time here. The decoration of the room with many pictures of her children and grandchildren as well as the large plaque over the dresser with Jesus and children emphasizes the love and concern for children that motivated her actions throughout her life.

The granddaughters' memories of Polly's extensive use of this room during the day (when MLW was at work) to observe and comment on the life on the street adds another dimension to the interpretation of the space and further confirms that the life on Leigh Street was a vital part of life in this Jackson Ward neighborhood.

Most of the furnishings shown in the early NPS photographs have been refurbished and replaced in this room, except for a chaise lounge and a small upholstered armchair. The validity of the furnishings and their arrangement in the NPS photograph in terms of MLW's life is questionable. The home was used for 40 years after her death and it is not known if Hattie occupied this room as her own bedroom or as a sitting room. In a recent interview, MEWC noted that no one used MLW's bedroom after her death and that her Aunt Hattie had continued to use her own room in the southwest corner of the second floor. However, it should be noted that the footstool now slipcovered to match the easy chair at the fireplace actually matches in its original upholstery the armchair in Hattie's room across the hall. Furthermore, if all the furniture shown in these NPS photographs was returned to this room there would be no space left for MLW's substantial upholstered rolling chair or any wheelchair available in this period.

No paint analysis was done on this room for the HSR. However, the 1999 IPA found that the baseboards, corner trim pieces, decorative grille, door and window trim, window sashes and porch door all shared the white color finished with a translucent high gloss glaze, matching Munsell color 5Y 9/1. The porch door, installed during the 1922 renovations, shares the same color treatment. The other doors into the room were finished with a light-brown colored paint (matches Munsell color 10YR 7/4) and a dark colored varnish during the house's historic period.

According to the HSR, all wallpapers were stripped from the second floor in the 1940s. However, two layers of papers were found behind the large mirror on the north wall. The earlier

paper, about 1900 has a pink stripe. The second layer is a deep-red vertically patterned wallpaper, about 1905 (see sample 6264). Sandwiches and samples of post-1940 papers also survive. A palette of maroon, pink and grey predominates in these samples, except for the earliest paper which has polychromed floral wreaths and clusters outlined in black. The post-1940 papers were also used in room #209 (MLW's sitting room) and #201 (Hattie's bedroom). In addition, portions of the picture rail survive. It is painted salmon red and gold.

MLWL complained that the textile furnishings for the bed are missing. The window treatment is minimal, including only glaze curtains and roller shades.

Documentation:
MLWL, p. 43: "... after she couldn't get out as much, she used to send me to like the Hippodrome. We used to have the Hippodrome Theater around on Second Street, and they used to have the vaudeville acts, and they had movies. And I'd go around there, and Grandmom would -- when I'd come back, I'd have to do as much of the show as I could remember in front of that mirror for Grandmom, and we used to have a whale of a time. And I can remember my mother calling out from her room, "Miss Maggie, don't encourage her, don't encourage her; please don't."

MLWL, pp. 76ff: re: MLW's bedroom: "... a four poster bed, but there used to be a covering. I don't know what happened to that, but you know, it was draped.... a canopy, you know. [Did the canopy have wooden parts?] I don't think so. [What supported it?] These four posters supported it, and it was material as I remember. [didn't remember color] [dresser and plaque were always in the corner they are still in] ... Now this chair wasn't always sat this way because we used to sit around this fire. [re: floor covering] As long as I can remember, it's been there. [chair not in front of mirror because MLWL used to do her shows in front of the mirror--see MLW's room use] [red leather chair and mirror over it are in more or less original location]

MLWL, p. 52: remembered rugs in mother's and grandmother's rooms, "I can't remember any tacked down carpeting; I can't."

MEWC, 1998, audio-taped interview with author: no one used this room after MLW died, although she could not say whether her Aunt Hattie might have had guests in the room. MEWC also remembered drapery on the bed, "like a canopy." There was a daybed at the end of the big bed "for the children to use." There was a "huge bedspread [on the bed] down to the floor... heavy chenille for everyday."

MEWC & EMWR, 1992, video-taped interview with NPS-MAWA staff; and 1998, audio-taped interview with author: Polly and a friend, Marietta, sat for hours in the bay window looking out on the street. This practice might explain the survival of the smaller side chair next to the large arm chair, although MEWC described Marietta's perch as a little wooden stool that was tucked away when not in use.

Sun Porch off Maggie Walker's Bedroom P-2

According to the HSR, this porch was created during the 1922 renovations by MLW and enclosed some time before 1924 (page 49). When her mobility declined, MLW sought to create a comfortable space in which she could sit year round and survey the activity on the street below. Both windows and screens can be used on this porch. According to family members, MLW received house plants as gifts and kept them out here. The porch was furnished amiably with a wicker furniture suite that is currently in storage for preservation (porch has no climate control and gets strong direct sunlight).

No paint analysis was done on this porch for the HSR or the 1999 IPA. There is little doubt that the room was painted, but what color is historically appropriate is unknown. Currently it is painted a medium green, which matches the second floor kitchen and dining room (#216 & 217). Paint has not been analyzed for these rooms either. Paint analysis of the sun porch's interior is recommended.

There is little documentation about floor or window coverings. In early NPS photos there is a small Chinese-style rug with black pattern on a medium green background on the floor (#4958; this rug also has a paper tag attached indicating it came from this porch); the windows are covered with roller shades. Today, there are no furnishings in the space, and the roller shades (new) appear to be in good condition.

Documentation:
MEWC, p. 19: "...she spent quite a bit of time out there [sun porch], and it was so you could look up and down the street from both directions, and in fact, when I would walk from my other grandmother's house, they could see me leave the house and come down. ... I always remember it as being enclosed, yes. And the thing that makes it stick in my mind is because as gifts, she used to get little things like a lemon tree or a little orange tree that she used to have out there, and they were quite fascinating you know, as children."

Front Stairhall #208
See previous discussion with rooms #205 & #210.

Maggie L. Walker's Sitting Room #209

This room was in the original circa 1883 house. The room has a fireplace with plain painted mantel. It opens into MLW's bedroom #207, onto the stairhall #208, into the adjacent bathroom #211, and onto the second floor porch on the east side (later made into a dining room and

kitchenette, #216 & 217). The woodwork is painted white and the walls papered in a neutral pale-yellow pattern that does not match paper in any other room.

This was MLW's mother Elizabeth Draper Mitchell's bedroom during her life (d. Feb 1922) and later used by MLW as a sitting room. Presumably MLW used it for her personal pleasure and relaxation, but she may also have met with friends and business associates in this space, especially after her mobility declined in later years. MLWL reports that this room contained MLW's home-based desk (a desk is currently in the southeast corner of the room).

Today, visitors enter the room from MLW's bedroom and exit via the door to the front stairhall. The barriers are the standard wooden stanchion and velvet rope used throughout the house. Furnishings are the same as those that were in the room at the time of NPS acquisition, including a sofa, desk with Windsor chair, cabinet radio, stack bookcase, and a couple black chairs matching the settee and armchair in the back parlor downstairs. A portable television and its rolling stand and two rectangular pieces of grey shag carpeting in the room in 1979 were obviously later than the MLW period and were removed and discarded. There is a small machine-made oriental rug in the room. Window treatment is minimal with only glaze curtains and roller shade.

Today the room appears a little cold and barren because the flotsam of life is missing--no papers on the desk, no photographs on the mantel. Evidence elsewhere in the house suggests there were probably several photographs here as well in MLW's lifetime. A photograph taken at the time of NPS acquisition shows several arranged on the mantel, including the four grandchildren, MLW's sons, and her mother. There is also a picture of Franklin D. Roosevelt, who was a hero to MLW. A photograph of Martin Luther King was no doubt added at a later date.

No paint analysis for this room was included in the HSR, although the 1982 report notes that second floor rooms were stripped of all wallpapers in the 1940s. The 1999 IPA concludes that the woodwork in the room was painted the standard white of the 1922 renovation (Munsell 5Y 9/1 covered with a high gloss glaze), including the mantel and door and window trim. No doors were sampled in 1999, but the report notes that these were likely finished in the same way as other doors on the second floor which were grained during the period of significance. The radiator was painted aluminum.

The room was papered to match MLW's bedroom #207 in the post-1940 period. No wallpapers were found that predated this year of stripping and repapering all the rooms on this floor.

Documentation:
MLWL, p 81ff: re: room 209 furnishings: bookcase was there, couch where it is shown in photographs, desk was full of papers in MLW's own hand writing, but coat rack was not there.

MEWC, 1998, audio-taped interview with author: called this room MLW's "sanctuary." She

remembered occasionally there was tea served in this room consisting of tea, lemonade, cookies, and fancy little sandwiches when MLW had visitors from the St. Luke's. MEWC also noted that the room needs a table to accommodate such activity. She remembered there being a picture of Christ in a round mahogany frame and that the room was also used for reading the Bible and saying prayers.

Second Floor Hallway #210

See previous discussion with rooms #205 & #208.

Maggie L. Walker's Bathroom #211

The bathroom is located on the east side of the house between MLW's Study #209 and her Dressing Room #212. In addition to the doors to these two rooms, there is also a door to the second floor hallway #210. The bathroom was added in 1889 when a kitchen was put on the back of the house and rooms were added above the dining room and new kitchen. Today, the room includes a tub, toilet, bidet and sink. The tub has a special seat to accommodate a person with impaired mobility while bathing. White ceramic tiles line the walls up to approximately two-thirds of the room's height. A scale and small stool are also included in the room along with a bath rug, plain shower curtain, and some towels. Window treatment is minimal including a muslin half curtain and roller shade.

This is a substantial and generous bathroom for any era. There seem to have been few changes to the room since 1889 except for the added tub seat; and there is little evidence to support Maggie Laura's thought that MLW had remodeled the bathroom. Installation of a bidet by Dr. Jones seems consistent with the period and his profession. Bidets have been included only rarely in American bathrooms.

The most interesting aspect of this room is that it was probably used to move MLW in her wheelchair from the back of the house where the elevator is located to the front, avoiding the stairs that join the original house to the 1889 addition.

There was no paint analysis included in the HSR for this room. The 1999 IPA identifies several paint colors for this room which differ slightly from the standard 1922 creamy white color of the rest of the house. The actual paint color for the door and window trim, doors, window sash and medicine cabinet of this room falls between Munsell 5Y 9/1 and N 9.0/, which is slightly grayer than 5Y 9.1 and may have been chosen to coordinate better with the ceramic tiles that line the walls. The mirror frame on the door to the second floor hallway is Munsell 5Y 9/1. The wall surface above the tiled areas was painted Munsell color 5Y 9/2 and the report speculates that the tin ceiling may have been painted the same color and then glazed as elsewhere (only restoration paint finish is still on the ceiling). Aluminum paint was used on the radiator and water pipe.

A small bit of early wallpaper survives for this room, but it is not cataloged. It is preserved in a small envelope labeled "wallpaper removed from 'chase,' northeast corner, MAWA Bathroom (#211), Aug. 1994." This is a geometric design printed in bright red, white and mustard on a plain ground. It may be from the era of the bathroom's construction, ca. 1889, and not relevant to the period of significance. However, the bright red color is quite similar to matching shower and window curtains that were in the house at the time of NPS acquisition and are documented by photographs. The curtains are preserved in the MAWA textile collection (#4766, 4767, 4701).

Documentation:
MLWL, p. 83ff: re: bathroom: tub seat was used by MLW; they would get her to the tub seat and "then Polly would take care of her." MLWL thought (perhaps wrongly) that the bathroom had been remodeled and that the bidet had been added at that time, but could not specify the time.

Maggie L. Walker's Dressing Room/Walk-in Closet #212

This room was converted to a dressing room/walk-in closet during the 1922 expansion of the 1889 house. It is accessible only from bathroom #211, although there is also a window in the east wall of the room. Closets line the north wall from floor to ceiling. Wallpaper covers the walls.

The room is currently used as a storage area that houses a substantial collection of clothing and textiles for the house. The room is not visible to visitors.

Paint analysis reported in the 1999 IPA notes that the baseboard, window and door elements, trim elements, shelves on the south wall, closet and plumbing access panel were painted and glazed matching Munsell color 5Y 9/1 during the period of significance. The door to the bathroom appears to have been added at the time of the 1922 renovations to the house. The IPA postulates that this space had earlier been part of room #213 directly north of #212.

Polly's Bedroom #213

Polly's bedroom was added to the original structure in 1889. The room opens onto the back hall, and French doors access the second floor east porch. Although portions of this porch were later enclosed to create a kitchenette, a small dining room for MLW, and a sleeping room for young Armstead, the space just outside the French doors was left open as a porch.

The room was last used as a bedroom by Polly Anderson Payne, MLW's long-time companion and housekeeper. Since NPS restoration of the house, the room has been used as a storage and/or

office area by NPS staff. There is still a call bell in this room, probably to summon Polly. There is no visual documentary evidence for what was in this room historically, although there are two black-and-white photographs taken at the time of NPS acquisition. They show the room jammed with furniture as a storage area. In the 1998 interview, Mrs. Crawford remembered that Polly had quite a large bed in her room, as well as a dresser and wardrobe. According to Mrs. Crawford, the bed was placed coming out from the south wall, the dresser was against the west wall, and the wardrobe was on the north wall.

There was no paint analysis reported for this room in the HSR. However, the room was sampled for the 1999 IPA. The baseboard and door trim matched Munsell color 5Y 9/1 in common with most other woodwork of the significant period. The door to the hall was painted light-brown matching Munsell color 10YR 7/4 and covered with a dark-colored varnish. The radiator was painted aluminum. Nothing is known about the wallpaper used in this room during the period of significance. The last paper for this room, ca. 1965-66 and extant at the time of NPS acquisition, is light-green with gold dots and white hatches. There is one sandwich for the room with earlier papers (#6240; layers were not separated), but none date to the period of significance. The ceiling paper that was in the house at the time of NPS acquisition had a white ground with a silvery feather pattern overall. This paper was identified during the wallpaper analysis as pattern #501 in a wallpaper sample book for 1965-66 from the Virginia Wallpaper Company that survives in the house collection.

Documentation:
MEWC & EMWR, 1998, audio-taped interview with author: remembered that Polly had quite a large bed in her room. Polly was a large woman, but somehow she managed to live in this small room with a bed, dresser and wardrobe. The bed was placed coming out from the south wall; the dresser was against the west wall and the wardrobe was on the north wall.

Family Bathroom #214

This bathroom was created out of space that was originally built as part of the 1889 expansion. It opens into the back hall and has a window onto the second floor east porch. A second window on the north side of the room was closed off by the 1922 expansion of the house and addition of room #215. The window is still there but painted over on the inside of room #214 and covered over inside of room #215.

This was a general family bathroom used especially by Melvin's family. When it opened onto a back porch (now Room #215), the north window (no longer in use) figured prominently in the accidental shooting of Armstead Walker, MAWA's husband, by his son Russell in 1915.

The Family Bathroom was used as a staff washroom until recently. Any fixtures that are not original can be replaced with the original fixtures which NPS saved from the room and has in

storage.

This room was not included in the HSR paint report, but the paint layers were sampled for the 1999 IPA. According to this report, the toe molding, wainscot, chair rail, shelf on the south wall, door and window trim, and window sash were painted white and glazed with a high gloss sheen color matching Munsell color 5Y 9/1 during the period of significance. The door was regrained using a cream colored primer, a red-brown paint as a base, and varnish. The radiator was finished with aluminum paint. Wall and ceiling surfaces were not tested because their historic layers were removed during NPS restoration of the building. There are several bathroom wallpapers in the wallpaper history for this room, but none seem early enough for the period of significance. The surviving papers, both post-1940, are quite similar to each other. Both #6223 (1940s era) and #6224 (1950s era, extant in 1979) include water lilies and flowers. The later paper also has seashells and ferns. There are no wallpaper samples for the ceiling.

Melvin's Bedroom #215

Melvin's bedroom was created during the 1922 renovations. It is a large rectangular room with fireplace enclosed by a nice mantel. The room opens onto the back hall, the bedroom #206 next door, and to the north end of the second floor east porch (which was used as a sleeping porch/bedroom by young Armstead). Windows flank the fireplace.

The room was created for MLW's son Melvin and his wife Ethel (m. 1917/18) as part of the 1922 expansion. Their daughters, Mamie Evelyn and Elizabeth, remember it as being beautifully furnished in dark mahogany. These furnishings were removed when Ethel and Melvin separated about 1927. Melvin used this room as his own until his death in 1935.

Currently the room is used as curatorial storage. It was most recently office space/storage for NPS before the new visitor center/office facilities were built. Before NPS acquisition, the room was used by the caretaker as living space.

MEWC could remember her father's room when he was alone only vaguely. She said there was a big bed and dresser. The big bed (probably a double bed) came out from the north wall and the dresser was along the northeast wall.

Paint analysis was not included for this room in the HSR. The recent IPA, however, did include this room. According to the report, the baseboards, window and door trims, window sash, and the picture molding were originally painted white and glazed matching Munsell color 5Y 9/1. The doors were grained using a cream-colored primer, a red-brown colored base paint and varnish as the finish. The mantel, which was finished in the same way, retains its original grained surface. The radiator was finished with aluminum paint.

Wallpaper is not specifically identified for this room, however, there is a small scrap that was in a file marked "Upstairs Bedrooms." Wallpaper sample #6181 contains two wallpaper layers, neither of which appears in the wallpaper history of any of the other rooms on the second floor. The earlier, or bottom, layer is a medium-size rose in yellow, pale orange, and green on a plain ground. The top, or later, paper is a series of narrow vertical stripes of yellow, green, black, pink, maroon, and blue on a plain ground.

Documentation:
MEWC & EMWR, 1992, video-taped interview with NPS-MAWA staff: Elizabeth was somewhat disturbed in thinking about the room because she had not wanted to leave the house in the first place. Mamie Evelyn remembered it as being beautiful and dark, furnished with dark mahogany furniture that their mother took with her when she and Melvin separated. In a recent interview MEWC remembered the room having a vanity, big bed, dresser and chest of drawers and that the room was light in coloring despite the dark mahogany furniture. MEWC and EMWR remembered also that their mother took the furniture with them and that it was disposed of by their mother at some point before she died. All MEWC could remember of her father's room when he was alone was a big bed and dresser. The big bed (probably a double bed) came out from the north wall and the dresser was along the northeast wall.

Dinette and Kitchenette, Second Floor #216 & 217

The kitchen on the second floor was installed in the east porch sometime between 1927 and 1928. The building permit for the change was issued March 1928, but the granddaughters suggest a slightly earlier date. Polly used these rooms for warming and serving meals for MLW after her mobility declined. The kitchenette was most likely for making light foods and warming regular meals which had been cooked in the large kitchen downstairs.

These rooms, taken together with MLW's bedroom, enclosed sun porch, sitting room, bathroom, and dressing room/closet, represent a substantial suite of personal rooms within the larger family home. In later years when her mobility declined, MLW kept primarily to this suite during the week. The second floor cooking and eating facilities made these activities more convenient for Polly and MLW.

Most of the furnishings for these two rooms are in place. No paint analysis has ever been carried out for the Kitchenette and Dinette. All that is known about the color for these rooms is the last color that was painted on the walls and windows, which was matched during NPS restoration in the early 1980s. However, the current turquoise green color has no firm documentation to the period of significance. This is merely the color that was last used in the space. This same color was also in the first-floor kitchen and bath at the time of NPS acquisition. Yet the 1999 IPA recommends a light mint green dado and creamy white walls for the first-floor kitchen and the standard creamy white for the back bath. A formal paint analysis should be done for the

Kitchenette and Dinette in order to determine their proper colors.

Documentation:
EMWR, p. 57: re: Kitchenette, Second Floor: "I think that room was green, a light green... the chairs and the table, as I remember everything, was the same color."

MLWL, pp. 38-40: confused brief discussion over use of 2nd floor kitchen vs. first floor kitchen. MLWL says that the taking of meals upstairs was only temporary, i.e. did not last long in the history of the house. See p. 47 also: "... she [MLW] came back downstairs and ate with us. Well, the house sort of quieted down you see, in that there was just my mother, Polly, Uncle Melvin, and me." This would be in the target period of restoration.

Sleeping Porch #218 (Armstead Walker's Bedroom, 1922-1927/28)

The sleeping porch was Armstead's bedroom from 1922, when the big expansion took place, until 1927/28 when Ethel took her children out of the house. The window on the west side of the room opens into the family bath #214. According to the IPA report for bathroom #214, this window was added to the house in 1922. Windows line the east side of the room. There are doors that open into room #215 on the north side and onto the only remaining open section of the porch on the south side.

There is no paint analysis for this room, nor is there any wallpaper evidence. Any furnishings from the period of significance were removed by Ethel. Paint analysis should be carried out for this room in order to determine the accuracy of the current color.

Illustrations

Figure 1. Maggie Walker standing, center, with her sons Melvin, left, and Russell, right. Maggie's mother, Elizabeth Draper Mitchell, is seated and flanked by granddaughters Maggie Laura, right, and Mamie Evelyn, left. This photograph, taken perhaps in the library in 1922, was used to document slip covers made for the library, room #101, by the National Park Service. Unidentified Photographer, Museum Collection, Maggie L. Walker National Historic Site, Richmond, VA, Digital Photograph No. 669.



Figure 2. Maggie Walker was photographed leaning on the mantel in the front parlor, room #108, about 1915. The curio cabinet behind her was already in the place it continues to occupy. Unidentified Photographer, Museum Collection, Maggie L. Walker National Historic Site, Richmond, VA, Digital Photograph No. 670.



Figure 3. Maggie Walker was seated in her library, room #101, when this photograph was taken about 1915. Unidentified Photographer, Museum Collection, Maggie L. Walker National Historic Site, Richmond, VA, Digital Photograph No. 671.



Figure 4. Maggie Walker was seated in her custom-made rolling chair with desk attachment in place when she was photographed, perhaps in the southwest corner of the front parlor, room #108, in the late 1920s by the Browns, whose studio was nearby. Her physical disabilities greatly restricted her movements in later years. Note the use of aluminum paint on the radiator and pipe in the background. Museum Collection, Maggie L. Walker National Historic Site, Richmond, VA, Digital Photograph No. 688.


"The Bradley"
Richmond, Va

Figure 5. The figure/lamp stands high above the newel post in the entry to Maggie Walker's house, room #107, in this photograph taken in 1979. Note that a small pedestal elevated the lamp above the top of the post so that persons climbing the stairs would not bump the fixture. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 6. The library, room #101, looking toward the south end at the time of NPS acquisition in 1979. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 7. The library, room #101, looking toward the northeast corner at some of the many images of prominent African-Americans that Maggie Walker kept there for inspiration. Note the coffee table that was later discarded because is post-dated Walker's death. The photograph was taken at the time of NPS acquisition in 1979. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 8. The library, room #101, looking toward the northwest corner at the bank of glass-front bookcases that house the bulk of Maggie Walker's library. This room functioned much as a family room, where household members relaxed, children did their homework, and visitors were met. The photograph was taken at the time of NPS acquisition in 1979. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 9. Maggie Laura Walker was photographed before the mantel in the front parlor, room #108, at the time her engagement was announced, 1940. Unidentified Photographer, Museum Collection, Maggie L. Walker National Historic Site, Richmond, VA, Digital Photograph No. 943.



Figure 10. The mantel in the front parlor, room #108, as it appeared at the time the NPS acquired the house in 1979. The arrangement of artifacts had changed little since Maggie Laura's engagement portrait of 1940. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 11. The front parlor, room #108, looking toward the bay window in the south wall in this photograph taken at the time of NPS acquisition in 1979. Note the small table on the left, which was later stolen. The lamp on the pedestal at the right was stolen at the same time, but later found. The drapes and wallpaper are from Hattie Walker's era of stewardship. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 12. The curio cabinet on the east wall of the front parlor, room # 108, photographed at the time of NPS acquisition in 1979. Objects bear tags attached during the inventory conducted by the Maggie L. Walker Foundation. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 13. The back parlor, room #109, as seen from the front parlor, looking toward the piano, photographed at the time of NPS acquisition in 1979. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 14. The mantel in the back parlor, room #109, photographed at the time of NPS acquisition in 1979. The fireplace may have been closed in after Maggie Walker's death. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 15. The dining room, room #110, looking toward the north end, photographed at the time of NPS acquisition in 1979. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 16. The northeast corner of the dining room, room #110, photographed at the time of NPS acquisition in 1979. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 17. The mantel in the dining room, room #110, photographed at the time of NPS acquisition in 1979. The wallpaper and window treatment are from Hattie Walker's years of stewardship. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 18. A sconce in the dining room, room #110, photographed in 1979 with the beaded silver shades still in place. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 19. The northwest corner of the kitchen, room #111, photographed at the time of NPS acquisition in 1979, showing the later wall colors and floor coverings from Hattie Walker's years of stewardship. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 20. The kitchen table in Maggie Walker's house was the scene of many family meals and visits by famous African-Americans. Maggie Walker's granddaughters remember seeing Countee Cullen, Mary McLeod Bethune, and Langston Hughes entertained around this table. Recent paint analysis recommends a different color scheme for the table, chairs, and walls of this room. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 21. The Hoosier cupboard in the kitchen, room #111, of Maggie Walker's house photographed at the time of NPS acquisition in 1979. The cupboard is shown in the southwest corner of the room against the south wall. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.

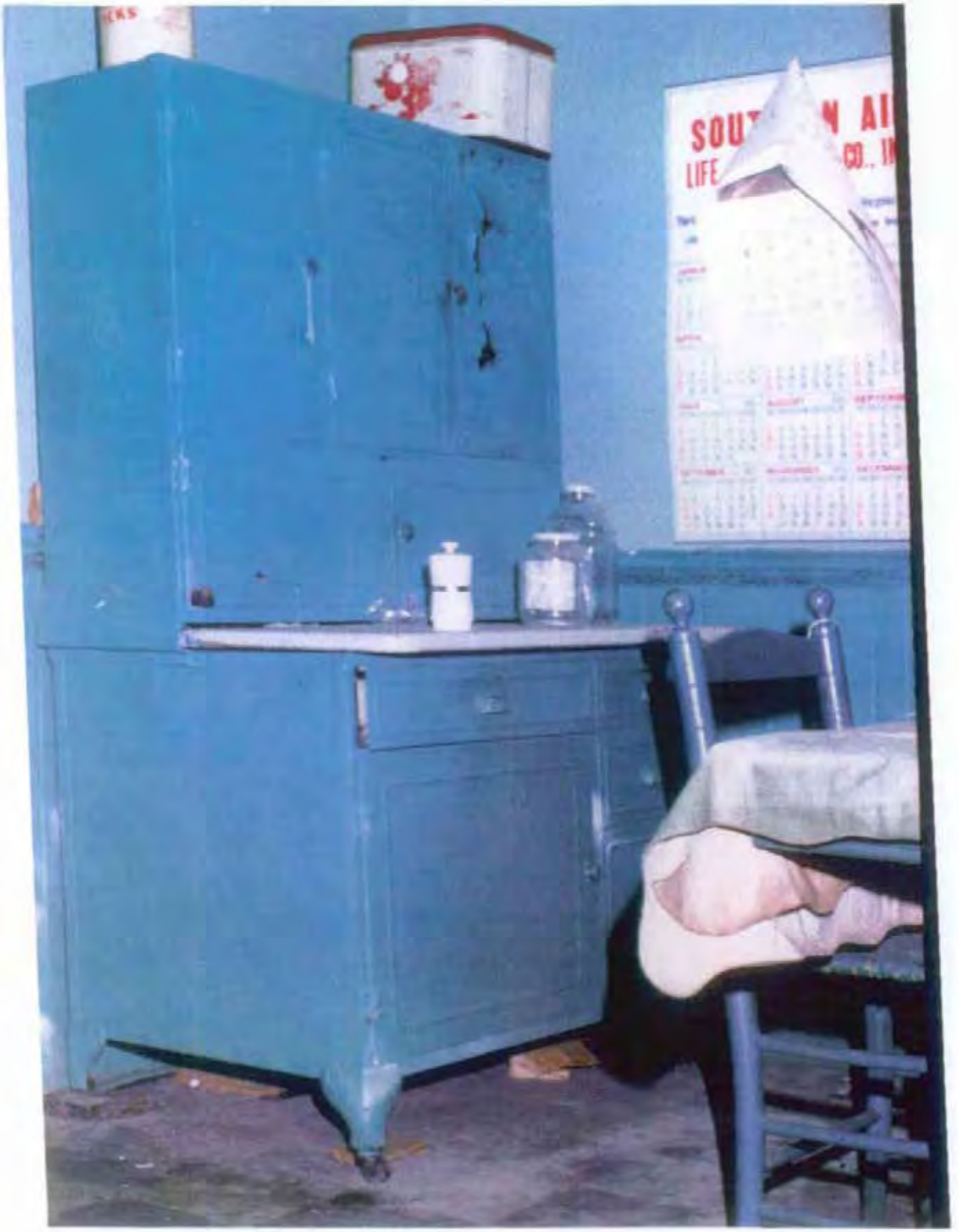

SOU
LIFE

Figure 22. Maggie Walker's bedroom, room #207, photographed in 1979 looking toward the northwest corner. The door on the right opens into Maggie Walker's sitting room, room #209. The portraits between the doors include Maggie Walker's sons at top and her granddaughter, Maggie Laura, below. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 23. The alcove of Maggie Walker's bedroom, room #207, where her bed is located, photographed at the time of NPS acquisition in 1979. A daybed is in the foreground. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 24. Maggie Walker's bedroom, #207, photographed at the time of NPS acquisition in 1979, looking toward the bay in the south wall. Walker's throne-like upholstered chair sits squarely in the center of the bay, while the smaller chair and stool used by Polly Payne and her friend Marietta are nearby. The two spent many hours every day watching the activity on Leigh Street from these windows. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 25. Porch #2 was accessible from Maggie Walker's bedroom through a door in the southwest corner of the room. The photograph was taken at the time of NPS acquisition in 1979. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 26. Maggie Walker's sitting room, room #209, looking toward the southeast corner and showing the couch in front of the room's mantel. The shag rugs and television cart were discarded as later additions to the room post-dating Maggie Walker's life. The photograph was taken at the time of NPS acquisition in 1979. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 27. Maggie Walker's sitting room, room #209, looking toward the northeast corner. The door in the center opens onto the second floor's dinette and adjoining kitchenette, rooms #216 and 217. The photograph was taken at the time of NPS acquisition in 1979. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



Figure 28. Maggie Walker's bathroom, room #211, photographed at the time of NPS acquisition in 1979. The sanitary fixtures in this room included the bathtub, sink, toilet, and a bidet next to the toilet. The strange shadow at the left shows the outline of the upright scale, which was also in the bathroom. Unidentified Photographer, Museum Furnishings Document, Maggie L. Walker National Historic Site, Richmond, VA.



[redacted]

Bibliography

Pre-NPS Site Documents:

Virginia Historic Landmarks Commission. "Jackson Ward." Richmond, VA: National Register of Historic Places Inventory--Nomination Form on file at the Virginia Historic Landmarks Commission, undated.

Virginia Historic Landmarks Commission. "Maggie L. Walker House." Richmond, VA: National Register of Historic Places Inventory--Nomination Form on file at the Virginia Historic Landmarks Commission, 1975.

Afro-American Institute for Historic Preservation. "Maggie L. Walker National Historic Landmark Restoration and Utilization Feasibility Study," n.d. [1978?] (Study on the structure, history, and proposed uses prepared for the City of Richmond).

NPS Documents Related to Maggie Walker NHS (arranged chronologically):

Authorization Legislation for Maggie L. Walker National Historic Site, Public Law 95-625, 1978.

Putman, Sylvester. Statement for Management, Maggie L. Walker National Historic Site. U.S. Department of the Interior, National Park Service, 1981.

General Management Plan, 3 vols.:
Development Plan, Sept 1982
Environmental Assessment, Jan 1982
Summary Environmental Assessment, Jan 1982

Mickler, Margaret Pearson. Historic Structure Report: Maggie L. Walker National Historic Site, 110 1/2 East Leigh Street, Richmond, Virginia. Philadelphia: National Park Service - Mid-Atlantic Regional Office, United States Department of the Interior, December 1982.

Interim Interpretive Plan, 1984.

Jacox, Diann. Maggie L. Walker Oral History Project, v. I & II (1981). Philadelphia: National Park Service, 1986.

Statement for Interpretation, 1993.

Long Range Interpretive Plan, 1998 (in preparation).

"Wallpaper Assessment Trip Report, Sept. 20-24, 1999, Attachments #1 and #2" for Maggie L. Walker National Historic Site. Lowell, MA: Northeast Cultural Resources Center, 1999.

Interior Paint Analysis: Maggie L. Walker National Historic Site, 110 1/2 East Leigh Street, Richmond, Virginia. Lowell, MA: Northeast Cultural Resources Center, National Park Service, 1999 (November).

Documents by Maggie Walker:

"Diary." Richmond, VA, 1917-1922; 1925; 1926; 1928; 1930-1931. Collection of Maggie L. Walker NHS.

Will, transcript. Collection of Maggie L. Walker NHS.

Interviews, Preexisting:

Crawford, Mamie E. Interview by Diann Jacox, Richmond VA, March 5, 1981. Transcription, Maggie L. Walker NHS, Richmond, VA. See also Jacox, Maggie L. Walker, Oral History Project.

Crawford, Mamie E. and Elizabeth M. Randolf. Interview by Celia Jackson, Richmond, VA, 1992. Video tape, Maggie L. Walker NHS, Richmond, VA.

Lewis, Maggie Laura. Interview by Diann Jacox, Chicago IL, April 18, 1981. Transcription, Maggie L. Walker NHS, Richmond, VA. See also Jacox, Maggie L. Walker, Oral History Project.

Plummer, Bernetta and Anthony Binga. Interview by Diann Jacox, Richmond VA, March 13, 1981. Transcription, Maggie L. Walker NHS, Richmond, VA. See also Jacox, Maggie L. Walker, Oral History Project.

Walker, Armistead. Interview by Diann Jacox, Richmond VA, February 20, 1981. Transcription, Maggie L. Walker NHS, Richmond, VA. See also Jacox, Maggie L. Walker, Oral History Project.

Interviews, New:

Tankersley, Tom. Interview by Ellen Denker, Harpers Ferry Center, Harpers Ferry, WV, 1998. Manuscript notes filed with this report.

Jedlick, William. Interview by Ellen Denker, by telephone, 1998. Manuscript notes filed with this report.

Wallace, David. Interview by Ellen Denker, Frederick, MD, 1998. Manuscript notes filed with this report.

Demer, John. Interview by Ellen Denker, 1998. Manuscript notes filed with this report.

Crawford, Mamie E. and Elizabeth M. Randolph. Interview by Ellen Denker, Richmond, VA, 1998. Audio tapes filed with this report.

Other Pertinent NPS Files Related to Furnishings:

"Inventory--Maggie L. Walker House" made by students and volunteers working with Afro-American Institute prior to NPS acquisition, undated [circa 1978]. Curatorial Files, Maggie L. Walker NHS, Richmond, VA.

Wallpaper Fragments from dining room, library, Maggie Walker's bedroom, undated. Curatorial Files, Maggie L. Walker NHS, Richmond, VA.

Accession file folder for Richmond Conservation Studio with report by William Jedlick re: wallpaper and paint. Curatorial Files, Maggie L. Walker NHS, Richmond, VA.

"Payment and Closing Sheet" property transfer document, Maggie L. Walker House, includes room-by-room list of furnishings, Richmond, VA, July 12, 1979. Interpreter's Files, Maggie L. Walker NHS, Richmond, VA.

Photographic record of home's restoration process, Richmond, VA, 1979-84. Grey boxes, Maggie L. Walker NHS, Richmond, VA

Secondary Sources Specific to Maggie Walker:

Branch, Muriel and Dorothy Rice. Miss Maggie: A Biography of Maggie Lena Walker. Richmond: Marlborough House Publishing Co., 1984.

Brown, Elsa Barkley. "Womanist Consciousness: Maggie Lena Walker and the Independent Order of St. Luke," Signs 14 (1989): 610-633.

Dabney, Wendell P. Maggie L. Walker and the I.O. of Saint Luke. Cincinnati: Dabney Publishing Company, 1927.

Fiftieth Anniversary--Golden Jubilee, Historical Report of the R.W.C. Council I.O. Saint Luke, 1867-1917. Richmond: Everett Waddey Company, 1917.

Fleming, Jesse E. A History of Consolidated Bank and Trust Company: A Minority Bank. Richmond: Consolidated Bank and Trust Company (privately published), 1972.

Hall, Anita. "An Historical Study and the Cataloguing of Furnishings in Selected Rooms of the Maggie Lena Walker House at 110 1/2 Leigh Street in Richmond, Virginia," M.A. Thesis, Howard University, 1980.

"Maggie L. Waker," in Edward T. James, ed., Notable American Women, 1607-1960, Volume 3. Cambridge: The Belknap Press of Harvard University, 1971.

The Maggie L. Walker Historical Foundation, 1874-1986. Richmond, VA: Privately printed, 1986.

Marlowe, Gertrude and others. Spheres and Visions: A Life of Maggie Lena Walker. Howard University and National Park Service, 1991 (draft biography of Maggie Walker).

Winthrop, Robert P. and John Zehmer. The Jackson Ward Historic District. Richmond, VA: Department of Planning and Community Development, undated.

Secondary Sources of Interest to the Project:

Buni, Andrew. The Negro in Virginia Politics 1902-1965. Charlottesville, VA: The University Press of Virginia, 1967.

Brinson, Betsy. "Helping Others to Help Themselves: Social Advocacy and Wage-Earning Women in Richmond, Virginia, 1910-1932," Ph.D. diss., Union for Experimenting Colleges and Universities, 1984.

Chesson, Michael B. Richmond After the War, 1865-1890. Richmond: Virginia State Library, 1981.

Davis, Angela Y. Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday. New York: Pantheon, 1998.

Gutman, Herbert A. The Black Family in Slavery and Freedom, 1750-1925. New York: Pantheon Books, 1976.

Harris, Abram L. The Negro as Capitalist: A Study of Banking and Business Among American Negroes. Philadelphia: The American Academy of Political and Social Science, 1936 (Reprint: College Park, MD: McGrath Publishing Company, 1968).

Hine, Darlene Clark and Kathleen Thompson. A Shining Thread of Hope: The History of Black Women in America. New York: Broadway Books, 1998.

Giddings, Paula. When and Where I Enter: The History of Black Women in America. New York: Morrow, 1984.

Jones, Jacqueline. Labor of Love, Labor of Sorrow: Black women, Work, and the Family from Slavery to the Present. New York: Basic Books, 1985.

Morton, Richard L. The Negro in Virginia Politics, 1865-1902. Charlottesville, VA: The University of Virginia Press, 1919 (Reprint: Spartanburg, SC: Reprint Company, 1973).

O'Brien, John T. From Bondage to Citizenship: The Richmond Black Community, 1865-67. New York: Garland, 1990.

_____. "Factory, Church, and Community: Blacks in Antebellum Richmond," Journal of Southern History 44:4 (Nov 1978): 505-536.

Rabinowitz, Howard N. Race Relations in the Urban South 1865-1890. New York: Oxford University Press, 1978 (Richmond is one of five "index" cities).

Rachleff, Peter J. Black Labor in the South: Richmond Virginia 1865-1890. Philadelphia: Temple University Press, 1984.

Sidbury, James. Ploughshares into Swords: Race, Rebellion, and Identity in Gabriel's Virginia, 1730-1810. Cambridge: Cambridge University Press, 1997.

Tyler-McGraw, Marie and Gregg D. Kimball. In Bondage and Freedom: Antebellum Black Life in Richmond, Virginia. Richmond, VA: The Valentine Museum, 1988.

Appendices

A. Maggie Walker's Last Will & Testament

B. Maggie L. Walker Historical Foundation Inventory

C. Congressional Authorizing Resolution

D. Appraisal and Property Description (attached to Deed)

July 4, 1931
110 E. Leigh St.

All other documents, papers, letters etc. null and void-

January 5, 1932.

Maggie L. Walker

Maggie L. Walker
110 E. Leigh St.
Richmond, Va.
July 4, 1931.

List of Possessions, Real and Personal.

110 E. Leigh St.
104-104½ E. Clay St.
623-625 N. 4th
1002-4-6-8- N. 4th
907 N. 7th
1018 N. 8th
708 Preston
Douglas Court,)
Lot, Howard and Brook R.) University Realty Co.
½ of the entire Douglas Court)
912 N. 7th St. Lot
Washington Park-3 lots.

Diamonds
1 Bracelet
1 Soltaire Diamond Ring
1 Dinner Ring
1 Ring 2 large Diamond Stones
1 Cross, Diamond
1 Diamond Bar (5 Diamonds)
1 Coral Set, Earrings and Pin, Beads-2 strings
1 Onyx of Pearls-Earrings and Pin
1 Jet Bracelet

Library Down and Up Stairs.

Furniture.-

Parlor- (First)

1 cases
4 Piece Parlor Suit
1 Fancy Chair
1 Table
3 Lamps

Parlor - Back

1 Baby Grand Piano
1 Leather Suit (3 pieces)
1 Music Stand.

Dinning Room

1 Frill Set
Sideboard- 3 China closets
1 odd leather chair

My Room

Teaster Bed,
Dresser
Dressing Table
Couch-(Lamps)
My chair (arm)
Radio, Mirrors(2)

Middle Room

1 set-e pieces
Desk, Table,
Mirror Lamp.)

Breakfast Room

1 Set & Case.

Bath Room-fully equipped

Closet Room.

2 Wardrobes-With clothes
1 Cedar Chest
1 Chifforain
5 Built in closets for clothes full)

Upper Hall.

1 Chifforain- Clothes

Trunks- Bags
Linens-Clothes-China
Cut glass-Silver
Clothes

July 4, 1931.

Maggie Laura Walker, daughter, Russell E.T. Walker, (deceased)

104-104½ E. Leigh St.

Lot, Howard & Brook Rd.

½ of University Realty Co.

100 Shares Consolidated B. & T. Co. Stock.

15 " Southern Aid Stock

1 Diamond Cross

1 Diamond Stone-in ring (with two diamonds)

Maggie L. Walker

If Maggie Laura Walker dies without heirs-then her part of this estate goes back to the estate.

Maggie L. Walker.

Jan. 5, 1932.

July 4, 1931.

Polly A. Payne

#623-#625 N. 4th St., rent monthly-for support.

½ Realty Co.

100 Shares Consolidated B. & T. Co. Stock.

10 Shares Southern Aid Stock

1 Coral earrings & Pin & Beads, (at death to Elizabeth Mitchell Walker) all of my clothes-(to be given away as she sees fit), except furs.

Maggie L. Walker.

Feb. 5, 1932.
My entire Bed Room Suite, Bed, Dresser, Wardrobe, Chair (Mine) to be given to the grand child Stationery.

Maggie L. Walker.

July 4, 1931.
Armstead, Mamie Evelyn & Elizabeth Walker- Children of Melvin D. Walker-1002-4-6-8 N. 4th St.

One house to each child, the fourth house to go to Melvin D. Walker-40 shares of Consolidated B. & T. Co., to each of the children (120).
1 Large Diamond Rg-Armstead.
1 Stone out of ring to Elizabeth
1 Diamond Bar, Mamie Evelv (5 diamonds)
20 Shares of Southern Aid Stock divided betweem the three grandchildren-
(Armstead-Mamie Ev. & Elizabeth)

⅓ University Realty Co., to children.

Maggie L. Walker

Feb. 5, 1932. If these children die without heirs, their portion reverts back to the estate.

Maggie L. Walker

Melvin D. Walker, has already received his portion of savings, almost entirely.

907 N. 7th Prest rent for to be divided equally between Maggie Laura ¼, Polly Payne ¼, and ½ between Armstead, Mamie Ev. & Eliz.

Lots p12 N. &th St., & Washington Park to be sold and divided as above

Maggie L. Walker

My home #110 E. Leigh
Jan. 5, 1932

A mortage of $5000.00 on this property- put there for reasons known to the Bank & to Melvin D. Walker.

If Melvin D. Walker will assume this obligation, pay the int. quarterly and in time curtail the principal-then the home can be remain, and be sustained by all of them as a home - if not, then 110 E. Leigh after two years will be given to the Educational Loan Fund, F. O. of St. Luke - to bring such revenue as can be arranged by the Executors. Give Melvin D. Walker & the family two years for adjustment.

Maggie L. Walker

Dec. 2, 1932.

After all debts are paid after my death, the remaining cash can be paid on the curtailment of the $5000.00 mortgage. I'd like the home to remain in tack; if possible as a home until children or Ex. can make proper arrangements for same.

Maggie L. Walker.

Maggie L. Walker.

July 4, 1931.

I appoint the Consolidated B. & Trust Co.-(of the little savings of my life-to distribut as herein provided for)- as Executor of my Estate & Melvin D. Walker.
I have been an indulgent mother, caring for children, grand children and Polly-all of their lives and living with me, making home comfortable and happy. My charitable gifts have been distributed to schools, institutions, friends, etc. during my life.
To the Educational Loan Fund, I bequeath 1018 N. 8th, as a Memorial Gift, of Mary E. Griffin and her mother, Julia A. Johnson.

Maggie L. Walker.

I erased the words on fourth line.

M.L.W.

Dec. 2, 1932.
Insurance & Stock.
$1000. paid up Home Ben.-
1000 Richmond Ben. Ins. Co.
500 Union Life
525 I. O. of St. Luke
125 Julia"s Tent
100 Good Samaritans (Thompson)
100 King Davids (Adelaide Thomp)

Home Ben.)
Southern Aid,)-Sick & Death Benefits
Richmond Ben.)

$1ooo.oo paid up policy, on Polly A. Payne-This policy to go to my granddaughter, Maggie Laura Walker.

$1000. paid up on Melvin Walker to be equally divided (after funeral expenses Dr. bill if no other provision is made) between Ethel, Armstead, Mamie and Elizabeth Walker.

$5000.00 Metropolitan on Melvin Walker, after the loan with int. has been paid ,the remainder to be invested for Armstead, Mamie & Elizabeth Walker, my 3 grand children.

Maggie L. Walker

Dec. 2, 1932.

Stock Dec. 2, 1932
Consolidated Bank & Trust Co.
Southern Aid Society
University Realty Co.
Lynchburg St. Luke Hall Ass'n

Dec. 2, 1932.

Library & Books.
All books on Ins. & Fraternal's with my accumulations to St. Luke. Life of Maggie L. Walker, by W.P. Dabney - to Juvenile Dept.
Other sets, after a careful separation for children, to Va. U. University.
Bric a Brac Odds & Ends, Gifts, etc., to my closest friends, Rosa E. Watson.

Virginia:

IN THE CHANCERY COURT OF
THE CITY OF RICHMOND, THE
11TH DAY OF FEBRUARY, 1935.

In the Matter of the Probate of the Last Will and Testament of Maggie L. Walker, deceased.

This day came again all the interested parties herein, by their respective attorneys, and the Court having considered the matter herein submitted to it on February 1st, 1935 offering for probate certain paper writings bearing date respectively - July 4th, 1931, January 5th, 1932, February 5th, 1932, and December 2nd, 1932, collectively, as the last will

and testament of Maggie L. Walker, deceased, late of this city, is, of the opinion, and doth determine, that the above described paper writings are fu fully proved to the satisfaction of the court by Walker Quarles, Junior, and Emmet C. Burke, disinterested witnesses, and that the testator, Maggie L. Walker, was, at all times of sound mind and memory, it is, therefore, ordered that the said paper writings bearing date respectively, July 4th, 1931, January 5th, 1932, February 5th, 1932 and December 2nd, 1932, be, and the same, taken together, are established and admitted to probate and record as and for the two last will and testament of the said Maggie L. Walker , deceased.

On motion of the Consolidated Bank & Trust Company of Richmond, Virginia, one of the Executors named in said will, the Court doth permit it to qualify as such executor.

It being represented to the court that Melvin D. Walker, the other Executor named therein is too ill to qualify.

Thereupon the Consolidated Bank and Trust Company of Richmond, Virginia, by Emmett C. Burke, its President, this day appeared in open Court, made oath as the law directs and entered into and acknowledged a bond as such Executor in the penalty of Fifteen Thousans Dollars, payable and conditioned according to law, but without security, the court being first satisfied, however, from an examination of the said Emmett C. Burke, President, on oath, that the said capital Stock of the said Company is authorized to execute such bonds without security.

And certificate is granted the said Consolidated Bank and Trust Company of Richmond, Virginia, for obtaining a probate of the said will in due form.

Teste:

Chas. O. Saville, Clerk.

[redacted] Hall

FRONT HALL

[redacted] margin indicate item is tagged & inventoried. Red checks are items stolen.

INVENTORY - MAGGIE L. WALKER HOUSE ROOM A BY SCOTT & GILLIAM

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	1	CURTAIN	MUSLIN SHEER GAUZE, PLAIN RODS TOP & BOTTOM	RIGHT FRONT DOOR	FADED	
	2	SHADE - WINDOW	CREAM COLOR COVERS DOOR & CURTAIN	OVER RIGHT FRONT DOOR	FAIR-TORN	
*	3	UMBRELLA STAND	WOOD COVERED WITH BRASS - DESIGNED	RIGHT CORNER BETWEEN A1 & A5	GOOD	
	4	VENETIAN BLIND DUSTER	NON DESCRIPT	INSIDE A-3	POOR	
*	5	HAT & COAT STAND	DARK BROWN WOOD WITH MIRROR	WEST WALL NEAR DOOR	GOOD	
*	6	LAMP	BRASS FIGURE OF WOMAN - LEAVES	BANISTER (corroding)	~~GOOD~~ Fair	
	7	DOOR BELL CHIMES	MODERN	BACK OF STAIRWAY	GOOD	
	8	RADIATOR	PAINTED TO MATCH WOODWORK	EAST WALL LEFT OF STAIRWAY	GOOD	
*	9	PAINTING	OIL - OF HOUSE BY THE SHORE	EAST WALL CENTER	FAIR	
	10	DOOR STOP	PAINTED TO MATCH WOOD WORK	EAST WALL RIGHT OF DOOR	FAIR	
	11	BRACKETS (2)	FOR DRAPES A&B PAINTED	EAST WALL BACK DOOR	~~POOR~~ GOOD	
	12	BRACKET (1)	FOR DRAPES OR CURTAINS PAINTED	EAST WALL ON DOOR	GOOD	
	13	CURTAIN	MATCHES A-1	LEFT DOOR	GOOD	
	14	ROLLER SHADE	MATCHES A-2	LEFT DOOR	FAIR	
*	15	HANGING HALL LIGHT	GLASS PAINTED, GLOBE WITH FLOWERS	FRONT CENTER NEAR A-5	GOOD	
	16	RUG	3X7 GREEN	FRONT OF HALLWAY	POOR	
*	17	RUG	4X7 ORIENTAL DESIGN WITH FRINGES	UNDER A-16	POOR	
			MAROON, BLACK & TAN			
	18	CARPET	1½X2 BOLD LEAF PATTERN - BLACK TO MAROON	FRONT HALLWAY	POOR	
	19	CARPET	2¼X8 GREY RUNNER	DOWN HALLWAY	POOR	
	20	CARPET	MATCHES A-18 2X6	HALLWAY	POOR	
	21	RUG	1X2, BLACK & RED GEOMETRIC - LABELED	BACK HALLWAY	FAIR	
		[illegible]	"FRAG PROOF - 1935			
	22	WALLS	COVERED WITH FAIRLY RECENT PAPER			
			GOLD ON WHITE FLORAL PATTERN	WALLS	FAIR	
	23	CEILING	COVERED WITH NON-DESCRIPT BASICALLY			
			OATMEAL PAPER OF UNKNOWN DATE	CELING	FAIR	
	~~24~~	~~[illegible]~~	~~painting w/ ornate frame, [illegible]~~	~~[illegible]~~	~~fair~~	

[illegible] Maggie Walker
Rm. Bdrm

INVENTORY - MAGGIE L. WALKER HOUSE ROOM AA BY

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
AA 1	Wall light	Double Prong light fixture	North-east wall	Fair	
2	dresser	walnut - mervoived	Northeast wall	Good	
AA-2-1	Sewing box	Black leather (hook torn)	[illegible] of dresser	Fair	
AA-2-2	six piece set	[illegible] - file - shoe horn - nail buff - hand mirror [illegible] brush	[illegible] of sewing box	Good	
AA-2-3	Glass dish	[illegible] cut glass dish with top & bottom [illegible] and stick pin inside	behind sewing box	Good	
AA-2-4	White box	Rectangular shape articles inside	backward hand corner of dresser	Fair	
AA-2-5	round box	cardboard with the words "Desert Flower"	left of White box	Fair	
AA-2-6	Music Box	Metal round with thimbel and handel inside	left of the round box	Poor	
AA-2-7	Jewlery Box	Shell wooden with articles inside	[illegible] back of dresser	Good	
AA-2-8	perfumed Bottle	Bird Shaped Cocunut shell bottom	in front of jewlery box	Poor	
AA-2-9	Cross	Gold with raised vine prints	center front of dresser	Good	
AA-2-10	basket	straw pink + Green with pin inside	left of jewlery box	Fair	
AA-2-11	perfume bottle	Cut glass bell shaped	behind basket	Good	
AA-2-12	perfume bottle	painted glass round with a neck	left of cut glass bottle	Poor	
AA-2-13	ash tray	round cut glass	left hand back corner of dresser	Good	
AA-2-14	brush	Nuevoe silver	front of painted bottle	Fair	
AA-2-15	brush	metal brush with handle	left of nuevoe brush	[illegible]	
AA-2-16	Shoe	plastic red from Paris	left of sewing box	[illegible]	
AA-2-17	pin cushion	Silk with			
AA-3	JEWELRY Box	SILVER w/ MLW monogramed on top	DRESSER - SOUTHEAST CORNER	FAIR	

LIVING ROOM

INVENTORY - MAGGIE L. WALKER HOUSE ROOM B BY SCOTT & GILLIAM

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
1	PLAIN MESH CURTAIN	MOUNTED TOP & BOTTOM ON BRASSRODS, COVERS ¾ LOWER GLASS	OVER ~~FRENCH~~ ? GLASS DOOR ~~NORTH~~ west WALL	FAIR	✓
2	ROLLER SHADE	CREAM COLOR - COVERS GLASS & CURTAIN	OVER ~~FRENCH~~ ? GLASS DOOR ~~NORTH~~ west WALL	FAIR	✓
3	LOVE SEAT	MAHOGANY CIRCA 1890 - CARVED LEGS & BACK, UPHOLSTERED	NORTHWEST CORNER	FAIR/BROKEN ARM	✓
3-1	PILLOW	PINK SATIN	LOVE SEAT	FAIR - FADED	✓
4	GOLD CHAIR	ROMAN STYLE - FADED UPHOLSTERY	NORTH ENTRANCE TO MUSEUM	FAIR	✓
5	WHAT NOT CABINET	MAHOGANY - STORAGE AT BOTTOM - GLASS SHELVES & MIRROR			✓
		AT TOP - 7 GLASS SHELVES	NORTHEAST CORNER - EAST WALL	GOOD	✓
5-1	MINIATURE VASE	CHINA - FLOWER & LEAVES - DETAILED	TOP LEFT SHELF - GLASS	EXCELLENT	✓
5-2	CHINA FLOWER BASKET SML	CHINA - PINK FLOWER	TOP LEFT SHELF "	EXCELLENT	✓
5-3	GREYHOUND	PORCELAIN BROWN - BLUE COLLAR	TOP LEFT SHELF "	EXCELLENT	✓
5-4	SIAMESE SWAN BOWL	CHINA - PINK & YELLOW FLOWERS	TOP LEFT SHELF "	EXCELLENT	✓
5-5	STATUETTE DOE	HAND CARVED	TOP LEFT SHELF "	EXCELLENT	✓
5-6	LITTLE GIRL & BONNET	PORCELAIN - WI BOWL & SPOON REPOSED	TOP LEFT SHELF "	EXCELLENT	✓
5-7	CORAL TYPE FORMATION	CORAL (dark)	LEFT SECOND SHELF GLASS	EXCELLENT	✓
5-8	DOLL	SATIN CLOTHED HANDMAID	LEFT SECOND SHELF "	EXCELLENT	✓
[redacted]					
					✓
5-10	RABBIT FIGURENE	PAINTED PAPER MACHE w/ base detached	LEFT SECOND SHELF	EXCELLENT	✓
5-11	XMAS TREE CANDLE	WHITE - WI GLITTER	LEFT SECOND SHELF	GOOD	✓
5-12	LITTLE GIRL FIGURENE	PORCELAIN WI ROOSTER ON BACK	LEFT SECOND SHELF	GOOD	✓
5-13	CORAL TYPE FORMATION	CORAL (light)	LEFT THIRD SHELF	EXCELLENT	✓
5-14	SML VASE	HAND PAINTED - BLUE - WHITE - ORANGE DESIGN	LEFT THIRD SHELF	EXCELLENT	✓
5-15	BASKET	PLASTIC - PINK WI GREEN HANDLE	LEFT THIRD SHELF	EXCELLENT	✓
5-16	CHICKEN (TOY)	YELLOW - FUZZY WIND UP TYPE	LEFT THIRD SHELF	FAIR	✓
5-17A	PAPER MACHE PEANUT	BROWN - (PAIR)	LEFT THIRD SHELF	EXCELLENT	✓
5-17B	" " "	" "	" " "	"	✓
5-18	MONKEY FIGURENE	SPEAK NO EVIL SECTION	" " "	BROKEN	✓
5-19	DRAPERY RINGS	20 ASST BRASS PLATED	LEFT DRAWER	CORRODED	✓
5-20A&B	CANDLE HOLDER (PAIR)	SILVER PLATED - PAIR	LEFT CABINET compartment	"	✓
5-21	CANDLE SHADE HOLDER	" "	" " "	"	✓
5-22	FIGURENE WHITE	PORCELAIN - ~~BOY~~ GIRL - HORSE & DOG	TOP CENTER SHELF	EXCELLENT	✓
5-23	FIGURENE WHITE	PORCELAIN - HORSE - GIRL - PONY	TOP CENTER SHELF	"	✓
5-24	FIGURENE - BLUE	PORCELAIN - GIRL & BOY WI TAMBORINE	TOP CENTER SHELF	"	✓
5-25A&B	HORSE - A&B (PAIR)	PLASTIC - PAIR	TOP CENTER SHELF	"	✓
5-26	MADDONA BUST	PLASTER PAINTED	SECOND CENTER SHELF	"	✓
5-27	POLAR BEAR	CHINA - WHITE	BOTTOM CENTER SHELF	"	✓

INVENTORY - MAGGIE L. WALKER HOUSE ROOM B BY SCOTT & JOHNSON

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
*	5-28	VASE	CHINA - HAND PAINTED - GREEN - REDDISH FLOWERS	BOTTOM CENTER SHELF	EXCELLENT	✓
*	5-29	BASKET	PORCELAIN - WICKER DESIGN - 4 LEGS	" " "	"	✓
*	5-30	SWAN VASE	CHINA - BEIGE - GOLD DESIGN	" " "	"	✓
*	5-31	GAVEL	WOODEN - HOUR GLASS SHAPE	" " "	"	✓
*	5-32	THERMOMETER	ORE - KEY SHAPED - INSCRIBED - SOUVENIER 1926	" " "	BROKEN - WARPED	✓
*	5-33	PICTURE - M. LAURA LEWIS	GOLD FRAME - POSED IN FRONT OF MANTEL RM B	TOP OF CABINET HP	EXCELLENT	✓
*	5-34	PICTURE - M. LENA WALKER	PLASTIC FRAME. POSED BY VASE RM B	" " " HP	2 pieces of frame FAIR separate	✓
*	5-35	BOOT	PORCELAIN - BLUE - MADE IN GERMANY	TOP RIGHT GLASS SHELF	VERY GOOD	✓
*	5-36	SWAN CHARIOT FIGURENE	BOY WI VIOLIN ON SWAN PAINTED - MULTICOLORED	" " " "	BROKEN	✓
*	5-37	SEA MONSTER - CHERUB	PORCELAIN - HAND PAINTED - BLUE	" " " "	EXCELLENT	✓
*	5-38	CUPID FIGURENE	PORCELAIN - WHITE	" " " "	"	✓
*	5-39	SEA SHELLS (PAIR)	MUSSELL	" " " "	"	✓
*	5-40	FIGURENE	CHINA - HAND PAINTED / NIPPON	" " " "	"	✓
*	5-41	CUP & SAUCER	CROCHET - HAND MADE ORANGE - BEIGE	" " " "	"	✓
*	5-42	BARREL (SML)	PORCELAIN BROWN TONE - GREEN	" " " "	BROKEN	✓
*	5-43	FIGURENE MALE	MALE PLAYING MANDOLIN - PORCELAIN	BOTTOM RIGHT GLASS SHELF	EXCELLENT	✓
*	5-44	FIGURENE FEMALE	FEMALE WI BASKET - PORCELAIN	" " " "	"	✓
*	5-45	BUST	MAGGIE WALKER - INSCRIBED 1931	" " " "	"	✓
*	5-46	BUD VASE WI EMBLEM	STERLING VASE / CARBOARD EMBLE	" " " "	TARNISHED	✓
*	5-47	BABY	PORCELAIN - WHITE / BABY HOLDING DOG	" " " "	EXCELLENT	✓
*	5-48	INFANT - NAKED	CHINA DOLL INSCRIBED - GERMANY	" " " "	BROKEN	✓
*	5-49 A+B	EGG SHELL PLANTERS (PR)	(PAIR) HAND PAINTED EGG SHELLS ON DOLLIES	" " " "	BROKEN	✓
			LABLED A & B WI DRIED FLOWERS	" " " "		
	5-50 A+B	2 boxes BOX TIED WI RIBBON	CARBOARD BOX WI FRUITCAKE (~~PETRIFIED~~ dried)	" " " "	POOR	✓
	5-51	BROKEN FURNITURE PARTS	INCLUDES CHANDELIER PCS - FURNITURE PARTS	TOP RIGHT DRAWER	BROKEN	✓
*	5-52 A,B,C,D,E,F+G	CANDLE HOLDERS - HANDLE	MISC ITEMS - 5 CANDLE HOLDERS, 1 STERLING CANDLE HOLDER - 1 STERLING HANDLE,	BOTTOM RIGHT ~~DRAWER~~ COMPARTMENT	POOR	✓
*	5-53	PICTURE	1 PICTURE INCRIBED 1924 - UNKNOWN	HP		
	5-54	DRAWER	EMTY w/ B-5	CENTER DRAWER BOTTOM	EMPTY	✓
*	6	MANTEL	MAHOGANY - DETAILED	EAST WALL	GOOD	✓
	7 A+B	PAIR VASES	CHINA - HAND PAINTED / GOLD	TOP SHELF OF MANTEL	EXCELLENT	✓
	8	PLASTER STATUETTE	WOMAN SITTING	TOP SHELF OF MANTEL CENTER	"	✓
*	9	PAIR VASES - SML	PAIR CHINA HAND PAINTED PINK FLOWERS	[redacted] LOWER SHELF	A - BROKEN	✓
			LACE TYPE GREY DESIGN, A - BROKEN - B	OF MANTEL EACH END	B - EXCELLENT	
			EXCELLENT			
*	10	STATUE[redacted]	[redacted]	C[redacted]	EX[redacted]	✓

INVENTORY - MAGGIE L. WALKER HOUSE ROOM B BY SCOTT & JOHNSON

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
*	11 A+B	PAIR - SPITOONS/ARB	BRASS	STANDING ON HEARTH	GOOD	✓
*	12 A+B	PAIR - ANDIRONS/ARB	BRASS	STANDING ON HEARTH CTR	GOOD	✓
*	13	LOGS	GAS LOGS (attach to gas outlet)	" " ANDIRONS	GOOD	✓
*	14	FIRESET STAND	BRASS	" " HEARTH - LEFTSIDE	GOOD	✓
*	14-1	SHOVEL	BRASS	" " FIRESET STAND	GOOD	✓
*	14-2	POKER	BRASS	" " " "	GOOD	✓
*	14-3	TONGS	BRASS	" " " "	GOOD	✓
*	15	RAIL	BRASS	AROUND HEARTH - FRONT	GOOD	✓
*	16	CHAMBER	BRASS - ORNATE	INSIDE FIRE PLACE	FAIR	✓
*	17	ARM CHAIR	MAHOGANY CIRCA 1870 - MATCHES B-3	EAST WALL - RIGHT OF MANTEL	FAIR/BROKEN ARM	✓
*	18	END TABLE	WALNUT - SHORT	" " " " CHAIR	GOOD	✓
*	19	GOLD MARBLETOP TABLE	ROUND PSEUDO FRENCH DESIGN	EAST WALL - SOUTHEAST CORNER	GOOD	✓
*	20	PAIR PRINTED COTTON (?)	PREDOMINATELY MAROON & WHITE FLOWERS		TORN &	✓
		DRAPES	MATCHES C-20	EAST WALL - SOUTHEAST CORNER	FADED	
	21	ROLLER SHADE	CREAM COLOR MATCHES C-14	" " " "	FAIR	✓
*	22	½PR DRAPE	SAME AS B-20	SOUTHEAST WINDOW	FADED	✓
	23	ROLLER SHADE	CREAM COLOR MATCHES B-21	" "	FAIR	✓
*	24	MIRROR & VALENCE	ORNATE - GOLD - DESIGN W/ MARBLE HALF	CENTER OF SOUTH WALL		✓
		ENSEMBLE	TABLE TOP W/ GOLD LEGS	AROUND EAST & WEST WALL	FAIR	✓
*	25	PLANTER	PORCELAIN - FLOWER DESIGN	ON TABLE OF MIRROR ENSEMBLE	BROKEN	✓
*	26	½PR DRAPE	SAME AS B-22	SOUTHWEST WINDOW	FADED	✓
	27	ROLLER SHADE	CREAM COLOR MATCHES B-23	" "	FAIR	✓
*	28	PAIR DRAPES	MATCHES B-20	WEST WINDOW	FADED	✓
	29	ROLLER SHADE	CREAM COLOR MATCHES B-23	" "	FAIR	✓
*	30	SML ARMCHAIR	PAINTED DESIGNS	SOUTH WEST CORNER	POOR	✓
*	31	PEDESTAL	MAHOGANY - ROUND TOP - TALL	SOUTH WEST CORNER	GOOD	✓
*	32	LAMP	METAL SHADE W/ TASSLES - FIGURENE	TOP OF PEDESTAL - B-31	POOR	✓
			BASE - METALLIC			
	33	RADIATOR	PAINTED TO MATCH WOODWORK	SOUTH WALL	FAIR	✓
*	34	PEDESTAL	MAHOGANY - SQUARE TOP - SHORT	WEST WALL	GOOD	✓
*	35	VASE - HUGE	ORIENTAL DESIGN	WEST WALL - TOP OF B-34	GOOD	✓
*	36	FRAMED PICTURE	GLASS ENCLOSED OF FEMALE - UNKNOWN	WEST WALL	TORN	✓
*	37	SIDE CHAIR	MAHOGANY MATCHES B-3	" "	FAIR	✓
	38	LIGHTSWITCH & PLATE	BRASS PUSH BUTTON	" "	"	✓
*	39	CHANDELIER	GLASS - ROUND GLASS RODS FOR PENDANTS W/ TWO WORKING BULBS	CENTER OF CEILING	BROKEN	✓

INVENTORY - MAGGIE L. WALKER HOUSE ROOM B BY SCOTT & JOHNSON

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
*	40	RUG	APPROX 5'x8', ORIENTAL PATTERN-PREDOMINATE			✓
			COLORS RED BLACK & BUFF	CENTER OF FLOOR	FADED	✓
*	41	OVAL RUG	OVAL APPROX 5'x4 SWIRL PATTERN			
			PREDOMINATE COLORS ROSE, BLACK-PINK-WINE	BETWEEN RM C & B (COLUMNS) ON FLOOR	FADED	
	42	WALLS -	COVERED WITH FAIRLY RECENT(?)	WALLS	FAIR	✓
			PAPER, WHITE DESIGN ON GOLD			
	43	CEILING	COVERED WITH NON-DESCRIPT	CEILING	TORN	✓
			BASICALLY WHITE PAPER OF UNKNOWN DATE			
*	44	CEILING-MOLDING-	PLASTER - FLOWER DESIGN	CIRCLING CHANDELIER	FAIR	✓
	B-5-55	FIGURENE FEMALE	W/BONNET AND NOSEGAY ; ON GREEN BASE	BOTTOM RIGHT GLASS SHELF	GOOD	
	B-5-56 A,B,C,+D	SHADES	BEADED, BRASS, FOR B-5-52 candle holders	LEFT DRAWER	FAIR	
	B-5-57	EAR [redacted] RING	SCREW TYPE BLUE STONE	[redacted] LEFT DRAWER	FAIR	
	Items from B-5- (see B-5-51)	pen point, brass piece, eraser nut piece,				

1 B-43 Living Room Ceiling B-43

B-44 Living Room ceiling molding B-44

Music Room

COPY OF INVENTORY BY PARK SVC

INVENTORY - MAGGIE L. WALKER HOUSE ROOM BACK PARLOR C-MUSIC ROOM BY SCOTT & GILLIAM

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	V
*	1	FLOOR LAMP	WOOD, BLACK WITH ORIENTAL DECORATION & PARCHMENT SHADE	SOUTHWEST CORNER	FAIR	
*	2	GRAND PIANO	SMALL, MADE BY THE CABLE CO, CHICAGO	RIGHT OF SOUTHWEST CORNER	GOOD	
*	3	PIANO BENCH	RECTANGULAR WITH LIFT TOP (FILLED WITH SHEET MUSIC)	FRONT OF PIANO	GOOD	
	4	BAPTIST HYMNAL	NO DATE	TOP OF PIANO	POOR	
	5	GOSPEL HYMS	NOS. 1 TO 6 COMPLETE ONE VOL., NO DATE		POOR	
	6	ASSEMBLY SONGS	COPYRIGHT 1910 (INSCRIBED "HATTIE N.F. WALER)		POOR	
	7	SHEET WITH WORDS	HANDWRITTEN TO HYMN "AMAZING GRACE WILL ALWAYS BE MY SONG OF PRAISE ---"		POOR	
*	8	CHINA BOWL	HEAVY DECORATED WITH BIRDS & FLOWERS ON A TRELLIS, MULTI COLORED		EXCELLENT	
	9	PHOTOGRAPH	MATTIE N.F. WALKER, STANDING FOLDER MOUNT		FAIR	
	10	PHOTOGRAPH	HEAD OF SMALL CHILD, BY STORK-LANE STUDIOS, STANDING FOLDER MOUNT		FAIR	
	11	PHOTOGRAPH	SMALL BOY INSCRIBED "JOHN JR. CH 46" STANDING FOLDER MOUNT WITH CHRISTMAS GIFT TAG "TO GRANDMOTHER FROM JOHNNY"		FAIR	
*	12	PIANO STOOL	REVOLVING SEAT, BALL & CLAW FEET & WINDSOR-STYLE BACK	BEHIND PIANO	GOOD	
	13	CURTAIN OVER DOOR	PLAIN MESH CURTAIN OVER GLASS DOOR, MOUNTED TOP & BOTTOM ON BRASS RODS - CURTAIN COVERS APPROX 3/4 OF LOWER GLASS	OVER GLASS DOOR WEST WALL	FAIR	
	14	ROLLER SHADE	CREAM COLOR	COVERS GLASS & CURTAINS	FAIR	
	15	THERMOSTAT	MODERN	MOUNTED ON WALL LEFT OF DOOR WEST WALL		
*	16	ARMCHAIR	DARK WOOD & BLACK LEATHER	NORTHWEST CORNER	GOOD ~~FAIR~~ FAIR	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM C-MUSIC ROOM (ACK PARLOR) BY

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION
	17	PHOTOGRAPH	LARGE FRAMED, BLACK & WHITE OF MAGGIE L WALKER - CA 1910-15 DARK WOOD FRAME	NORTH WALL	EXCELLENT
	18	RADIATOR - LARGE	PAINTED TO MATCH WOODWORK	NORTH WALL	FAIR
	19	FOLDING CHAIR	MODERN	NORTH WALL	POOR
	20	DRAPES (PAIR)	PRINTED COTTON(?) PREDOMINATELY MAROON & WHITE WITH LARGE ROSES, BUFF COLORED LINING;	NORTH WINDOW	FADED
	21	ROLLER SHADE	CREAM COLORED MATCHES	NORTH WINDOW	POOR
*	22	SETTEE	DARK WOOD & BLACK LEATHER	EAST WALL	POOR
	23	WOOD CARRIAGE BLANKET	ON SETTEE, SCOTCH PLAID & NAVY BLUE (NAVY BLUE SIDE UP)	ON SETTEE	GOOD
*	24	PLASTER BUST	MARKED "ATALA"	TOP SHELF OF MANTEL - LEFT	EXCELLENT
*	25	PLASTER STATUETTE	MAN & EAGLE	TOP SHELF OF MANTEL - RIGHT	EXCELLENT
*	26	PORCELAIN VASE	(NIPPON) ROSE DECORATION	LOWER SHELF OF MANTEL	EXCELLENT
*	27A&B	CHINA PEACOCKS (PAIR)	CHINA (PAIR)	LOWER SHELF OF MANTEL	EXCELLENT
*	28	CERAMIC VASE	FLUTED ASIDE IN GREEN, BAND OF RELIEF DECORATION	LOWER SHELF OF MANTEL	EXCELLENT
*	29	PORCELAIN VASE	JAPANESE, MULTICOLORED	LOWER SHELF OF MANTEL	EXCELLENT
*	30	BOWL	CERAMIC GREEN & BROWN BOWL ON MATCHING PEDESTAL	STANDING ON HEARTH	EXCELLENT
	31	DRAPES (PAIR)	MATCHES	EAST WINDOW	POOR
	32	ROLLER SHADE	CREAM COLORED MATCHES	EAST WINDOW	POOR
	33	WIRE WINDOW SCREEN	OVER LOWER SASH ONLY	EAST WINDOW	POOR
*	34	MUSIC CABINET	MAHOGANY FINISH	SOUTHEAST CORNER	GOOD
	35	MUSIC BOOKS	SHEET MUSIC IN CABINET (TO BE LISTED SEPARATELY)	IN CABINET	POOR
*	36	LAMP	PLASTER & PAINTED GREEN WITH FLORAL DECORATION FRINGED SILK SHADE	ON CABINET TOP	POOR
	37	PHOTOGRAPH	OF MAN BY ROOT STUDIO, CHICAGO (FOLDER MOUNT)	ON TOP OF CABINET C-34	POOR
	38	PICTURE FRAME	GLASS, STAND UP TYPE - EMTY	TOP OF CABINET C-34	POOR
	39	FLOWER POT & SAUCER	WITH DEAD POINSETTIA (RECENT)	ON FLOOR	POOR
*	40	ARMCHAIR	DARK WOOD & BLACK LEATHER	SOUTH EAST CORNER FRNT OF CABINET	POOR
*	[illegible]	PICTURE	MA[illegible]	[illegible]	[illegible]

INVENTORY - MAGGIE L. WALKER HOUSE ROOM C - BACK PARLOR - MUSIC ROOM BY

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
		SOUTH WALL	WIDE OPENING INTO FRONT PARLOR FRAMED WITH COLUMNS - NO FURNISHINGS		POOR	
✓	41	~~FLOOR~~ RUG	RUG, APPROX 5'×8' ORIENTAL PATTERN, PREDOMINATE COLORS PINK & BUFF (105"×70½")	CENTER OF FLOOR	POOR	
	42	~~CEILING~~ CHANDELIER	BRASS CHANDELIER SIX (6) LIGHTS WITH LUSTER & FROSTED GLOBES		POOR	
	43	WALLPAPER	WALLS COVERED WITH FAIRLY RECENT(?) PAPER, WHITE DESIGN ON GOLD			
	44	CEILING	COVERED WITH NON-DESCRIPT BASICALLY WHITE PAPER OF UNKNOWN DATE			
	~~45~~	~~RUG~~	~~ORIENTAL DESIGN 105"×70½"~~	~~MUSIC ROOM FLOOR~~		

On Pm.

Dining Room

INVENTORY - MAGGIE L. WALKER HOUSE ROOM D BY TRAVERS / Gilliam + Kelly

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
✓	D-1	Roller Shade Bracket	Standard	Door between Rm C+D	painted	
✓	D-2	Bevel Edged mirror	Decorative moulding Frame - Dark	South wall	Good	
✓	3	Semi Circled table	Dark Veneered, Spindled Legs	South wall	poor	
✓	3-1	Coasters (7) Set	Aluminum, Stamped/Embossed	Top of 3	Fair	
	3-2	VASE	unimprinted, clear glass	Top of 3	Excellent	
✓	3-3	Drawer Contents	Curtain Rods, etc.	Drawer of 3	Junk	
✓	4	Light fixture (wall)	Sconce type wall with fringe shades	S.W. Corner on West wall	Fair	
✓	5	Light Switch	Ivory	S.W. Corner on West wall	Good	
✓ *	6	China Cabinet	Dark wood	West wall	Good	
✓ *	6-1	Crystal glass ~~Pitcher~~	Lead Crystal - Clear (fruit)	Top left of 6 (cracked)	Excellent	
✓ *	6-2	punch Bowl	Lead Crystal - Clear	Top Center of 6 FOR TABLE TOP	Excellent	
✓ *	6-2 A&C	3 Grape figurines	clustered / Green, FOR LIGHTED IN HALL (NEWEL)	Inside 6-2	Fair	
✓ *	6-3	~~Pitcher~~ (water)	Lead Crystal Clear	Top Right of 6	Excellent	
✓ *	6-4	8 Cups w/flowers	Cylinder Shaped - Glass (11 total)	Top Shelf Inside (left corner)	Excellent	
✓	6-5	3 Cups (one chip) 11 total	Cone Shaped - Glass (star patterned)	Top Shelf Inside (left corner)	Excellent	
✓	6-6	3 wine glasses	Short Stem	Top Shelf Inside - left	Excellent	
✓	6-7	27 misc. wine glasses	mixed	Top Shelf Inside center	Excellent	
✓	6-8	3 Water glasses	flowered pattern	Top Shelf Inside Center	Excellent	
✓	6-9	1 Olive ~~glass~~ Cup	Pedestal Bottom	Top Shelf Right Corner	Excellent	
✓	6-10	3 Cups w/flowers	glass - cylinder Shaped (11 total)	Top Shelf Right Corner	Excellent	
✓	6-11	8 Cups (11 total)	Cone Shaped - Star patterned	Top Shelf Right Corner	Excellent	
✓	6-12	Water pitcher	Lead Crystal Clear (matches punch Bowl)	2nd Shelf left Corner	Excellent	
✓	6-13	~~Dessert Cups~~ ~~Wine glasses~~ (2)	Lead Crystal - flowered pattern	2nd Shelf left Corner	Excellent	
✓	6-14	Bowl	Graped leaf edged	2nd Shelf ~~Center~~ left	Excellent	
✓	6-15	Brandy glasses (3)	Small (matches 21)	2nd Shelf left Corner	Excellent	
✓	6-16	DESSERT Cups (2)	Lead Crystal - flowered pattern	2nd Shelf Center	Excellent	
✓	6-17	Bowl	Shallow Rim	2nd Shelf Center	Excellent	
✓	6-18	Water Vase	Attached Drinking glasses	2nd Shelf Center	Excellent	
✓	6-19	Gravy Dish with Saucer	3 leggy w/gravy ladel	2nd Shelf Center	Excellent	
✓	6-20	glass Spiced Cruit Set	Lead Crystal 3pc. Set	2nd Shelf Center	Excellent	
✓	6-21	Brandy glass - 1	Small matches 15	2nd Shelf Center	Excellent	
✓	6-22	Candy Dish	Lead Crystal Long Stem	2nd Shelf Center	Excellent	
✓	6-23	oblong Dish	Lead Crystal	2nd Shelf left Corner	Excellent	
✓	6-24	Water pitcher	Lead Crystal - matches 12 & 2	2nd Shelf left Corner	Excellent	
✓	6-25	Brand glass - (1)	Small matches 15 & 21	2nd Shelf left Corner	Excellent	
[redacted]	6[redacted]26	[redacted]	[redacted]	[redacted]	[redacted]	

On Rm

INVENTORY - MAGGIE L. WALKER HOUSE ROOM D BY Scott L Johnson

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
6-27	WATER PITCHER	LEAD CRYSTAL - MATCHES 6-2	3RD SHELF RIGHT CORNER	EXCELLENT	
6-28	BOWL	LEAD CRYSTAL - FLOWERED PATTERN	3RD SHELF RIGHT FRONT	EXCELLENT	
6-29	CHAMPAGNE GLASSES (6)	LONG STEM LEAF DESIGN	3RD SHELF BACK - CENTER	EXCELLENT	
6-30	CANDY DISH	LEAD CRYSTAL WITH HANDLE MATCHES 6-27	3RD SHELF FRONT CENTER	EXCELLENT	
6-31	BOWL	LEAD CRYSTAL MATCHES 6-2	3RD SHELF RIGHT FRONT	EXCELLENT	
6-32	WATER PITCHER	LEAD CRYSTAL - MATCHES 6-2	3RD SHELF RIGHT CORNER	EXCELLENT	
6-33	BOWL	LEAD CRYSTAL/HANDLES SQUARE - FLOWERED	BOTTOM SHELF LEFT CORNER	EXCELLENT	
6-34	FLOWER VASE	LEAD CRYSTAL - 12 INCHES MATCHES 6-2	BOTTOM SHELF LEFT FRONT CORNER	EXCELLENT	
6-35	FLOWER VASE	LEAD CRYSTAL 18 INCHES - FLOWERED	BOTTOM SHELF BACK LEFT CENTER	EXCELLENT	
6-36	DESSERT CUPS (8)	CHAMPAGNE TYPE SHORT STEM CRYSTAL FACETED	BOTTOM SHELF CATACOMB	EXCELLENT	
6-37	DECANTER	LEAD CRYSTAL MATCHES 6-2	BOTTOM SHELF LEFT FRONT	EXCELLENT	
6-38	BOWL	LEAD CRYSTAL FLOWERED 14 INCHES	BOTTOM SHELF RIGHT FRONT	EXCELLENT	
6-39	VASE	LEAD CRYSTAL FLOWERED - 20 INCHES	BOTTOM SHELF REAR RIGHT	EXCELLENT	
6-40	VASE	plain, clear glass w/handle	BOTTOM SHELF RIGHT CORNER	EXCELLENT	
6-41	cups (4) punch		1st shelf center	excellent	

11

Dr. Kim.

12

INVENTORY - MAGGIE L. WALKER HOUSE ROOM D BY Scott

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
7	CAFE WINDOWS	STANDARD	BETWEEN 6 & 9	GOOD	
8	CAFE CURTAINS/BRASS ROD	RAYON LIKE FLOWER PRINT - BUFF-GREEN	OVER 7	FADED	
9	LIGHT FIXTURE (WALL	SCONCLE TYPE WALL / FRINGE SHADES	N W CORNER ON WEST WALL	BROKEN	
10	WALL PLAQUE	BRASS - FIGURES - PEOPLE	TOP - NORTH WALL	GOOD	
11	JAR	GLASS APOTHECARY TYPE - FLOWERED	see 11-1		

Dir. Rm.

INVENTORY - MAGGIE L. WALKER HOUSE ROOM D BY SCOTT & JOHNSON

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
✓	7	DRAPERIES / PAIR	RAYON LIKE FLOWER PRINT - BUFF/GREEN STANDARD	OVER 8	FADED	
✓	8	CAFE WINDOWS		BETWEEN 6-9	GOOD	
✓	9	LIGHT FIXTURE (WALL)	SCONCE TYPE WALL / FRINGE SHADES	N W CORNER ON WEST WALL	BROKEN	
✓ *	10	WALL PLAQUE	BRASS - FIGURES OF PEOPLE	TOP NORTH WALL OVER 11	GOOD	
✓ *	11	CABINET / CHINA	DARK WOOD	N W CORNER ON WEST WALL	GOOD	
✓ *	11-1	JAR	GLASS APOTHACARY STYLE - FLOWERED	TOP SHELF OF 11	GOOD	
✓	11-2	LIGHT GLOBE	MILK WHITE MODERN	" " " "	BROKEN	
✓ *	11-3	TRAY - SERVING	RED BACKGROUND PEACOCK DESIGN	" " " "	TARNISHED	
✓	11-4	Commemorative Silver Tray	MLW INSCRIPTION from Matrons of Richmond-St. Luke	" " " "	"	
✓ *	11-5	Silver Tea Pot	Floral Design - (part of set)	" " " "	"	
✓ *	11-6	Silver Creamer	Floral Design (part of set)	" " " "	"	
✓ *	11-7	Silver Container	Floral Design (" " ")	" " " "	"	
✓ *	11-8	Silver Sugar dish + spoon	" " (" " ")	" " " "	"	
✓ *	11-9	Silver Coffee pot	" " (" " ")	" " " "	"	
✓ *	11-10	Silver Creamer	" " (" " ")	" " " "	"	
✓ *	11-11	smaller silver sugar dish	" " (" " ")	" " " "	"	
✓ *	11-12	Serving Knife	Floral design "W" inscription	" " " "	"	
✓ *	11-13	pair serving knives	butter or preserves spreader (2 pieces)	2nd Shelf of 11	"	
✓ *	11-14	Sauce dish	silver base + top with glass dish (4 pieces)	" " " "	"	
✓ *	11-15	Silver serving dish	"W" inscription with jonquil design	" " " "	"	
✓ *	11-16	Wedding Cake Top	Bride + Groom under floral trelis (cake melted)	" " " "	Dirty + worn	
✓	11-17	Simple tray (metal)	calling card receipt tray	" " " "	good	
✓ *	11-18	Silver TRAY	"MLW" inscription	3rd Shelf " "	Tarnished	
✓ *	11-19	Casserole Dish	"RCTW" inscription	" " " "	TARNished	
✓ *	11-20	Metal water pitcher	"W" inscription - looks modern	" " " "	Good	
✓ *	11-21	set - small teapot - Coffee + Creamer	Ceramic 3 piece set	4th Shelf	Good	
✓ *	11-22	Coffee pot silver	attached top	4th shelf	Tarnished	
✓ *	11-23	Pitcher silver	"MLW" inscription	4th shelf	tarnished	
✓	12	DOOR	PANELLED SWING DOOR W/ (2) TWO LITES	NORTH WALL	POOR	
✓	13	LIGHT FIXTURE	PUSH BUTTON DESIGN	NORTH WALL	FAIR	
✓ +	14	EMPIRE SERVER	DARK BROWN	NORTH EAST WALL	FAIR	
✓ *	14-1	COMPOSITION TRAY	DRIED FLOWER ARRANGEMENT UNDER GLASS	TOP CENTER OF D 14 -	GOOD	
✓ *	14-2	LAMP -	CHANDELIER STYLE - 5 SHADED LIGHTS	TOP FRNT CENTER OF D14	BROKEN	
✓	14-3	BOX	BLUE CARDBOARD - RED CANDLE INSIDE. MODERN	TOP FRNT LEFT OF D N	FAIR	
✓ *	14-4	PILLOW CASE	MONOGRAMMED - WHITE PERCALE	TOP FRNT LEFT OF D N	EXCELLENT	
✓	14-5	STAMP MOISTURE HOLDER	GLASS - INSIDE SPOOL THREAD MISC ITEMS	TOP D-14 (in drawer center)	GOOD	

Dr Rm.

INVENTORY - MAGGIE L. WALKER HOUSE ROOM D BY SCOTT & JOHNSON

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
*	14-6	SCARF	TOP OF D14 COVERS LENGTH - NON DESCRIPT MATERIAL	TOP OF D-14	POOR	
	14-7	FAN	PAPER EXPANDING TYPE RIBBED	TOP OF D-14 - LEFT	FAIR	
	14-8	DRAWER (1ST)	MISC BRIC-BRAC	TOP LEFT TO RIGHT (1 THRU 4)	FAIR	
	14-9	DRAWER (2ND)	CONTENTS - MISC SILVER, CANDLES - BRIC A BRAC	2ND DRAWER	FAIR	
	14-10	DRAWER (3RD)	BRIC A BRAC	3RD DRAWER	POOR	
*	14-11	DRAWER (4TH)	2 CRUMB PANS - MISC ITEMS	4TH DRAWER	FAIR	
		Glass door cabinet		Bottom left of server		
*	14-12	5 juice glasses	pink (simular in pattern to D-20-5	Top shelf	Exec.	
A	1	10 champagne glasses	pink conical with stem - and etched design	top shelf	Ex	
A	14-13	5 juice glasses	pink (same as on top shelf	Bottom shelf	Ex	
*		1 glass	Matches D-20-6	Bottom shelf	Broken	
A		8 champagne glasses	1 (same as on top shelf	Bot. shelf	Ex	
*		3 piece tea server	porcelin (sugar - creamer - tea pot)	Bot. shelf	Ex	
	14-14	MISC ITEMS	MISC ITEMS, DOILIES, DRESSER SCARVES 1 SILVER TRAY 4 FOOTED MONOGRAM EW-W, 1 SCARF FRUIT/R 4 D, PAPER ITEMS, 2 candle holders (beige)	TOP CENTER DRAWER	POOR	
*	14-15	MISC ITEMS	1, CHINA BOWL FLOWERED, 3 CHINA PLATES MISC FORMS, ASSORT LINEN, 1 ROUND MIRROR	MIDDLE DRAWER	POOR	
*	14-16	MISC ITEMS	MISC CHINA, 6 CUPS, 5 SAUCERS, 1 PLATE, Flower holder (Broken) 2 BOWLS 3 TOPS 5 GREEN WINE GLASSES	BOTTOM DRAWER - TOP SHELF	GOOD	
*	14-17	MISC CHINA	1, BOWL, 1 RELISH BOWL - BOAT SHAPED, 6 SMALLER BOWLS SAME DESIGN, 6 SAUCERS ROSE DESIGN, 6 UNMATCHED SAUCERS	GLASS DOOR CABINET TOP SHELF BOTTOM RIGHT OF SERVER	EXCELLENT	
*	14-18	MISC CHINA	6 TEA CUPS, 9 DEMITASSE CUPS, 1 EGG CUP 15 SAUCERS, 1 EGG CUP	BOTTOM SHELF - BOTTOM RIGHT OF SERVER	EXCELLENT	

Dn. Rm.

15

INVENTORY - MAGGIE L. WALKER HOUSE ROOM D BY T Kelley + Charles Mason

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
✓ *	15	Beveled Mirror	Rectangular 48x24 wooden Frame	North wall	Excellent	
✓ *	16	Empire Style standing lamp	wood post with cloth (pleated) shade	East wall	poor (shade)	
✓	17	pair of shades	on French windows w/ string + loop	East wall	poor	
✓	18	Draperies / Pair	matches D-7	East wall	Faded	
✓ *	19	Wooden Chair w/ arms	black w/ leather seat one of two see table	East wall (hallway	fair note bottom [illegible]	
✓ *	20	curved glass china cabinet	dark wood, 3 glass panels, 4 shelves	East wall	good	
✓ *	20-1	brown china tea pot	brown tea pot	Top outside of cabinet (left)	excellent	
✓ *	20-2	Soup bowl w/ saucer	brown w/ grape cluster + vines	" " " "	excellent	
✓ *	20-3	tep pot	china, pink w/ flower petals	" " " "	excellent	
✓ *	20-4	sugar bowl	matches 20-3	" " " " right	excellent	
✓ *	20-5	Serving bowl	silver bow, beaded rim	Inside top shelf left	good	
✓ *	20-6	5 glass (two chipped bases	pink tall cone shaped w/ short stem	" " "	good	
✓ *	20-7	Ice Bucket w/ tongs	silver "Maggie L. Walker" inscription	" " "	excellent	
✓ *	20-8	Ice Bucket	octagon shape w/ handels + flower pattern	" " " right	excellent	
✓ *	20-9	circular tray	silver w/ open pattern held a bowl shape	Inside second shelf left	excellent	
✓ *	20-10	" serving tray	" w/ angular pattern	" " " rear	"	
✓ *	20-11	S + P shaker set	2" high w/ silver top hexagon shape	" " " front	fair (salt)	
✓ *	20-12	circular tray	"similar" to 20-9 flat bed	" " " right	excellent	
✓ *	20-13	Serving bowl w/ base	silver w/ open pattern bottom / disc base	" Third shelf left	excellent	
✓ *	20-14	Serving tray	silver w/ beaded rim, shallow / octagon rim	" " " Right	excellent	
✓ *	20-15	"Caldron" serving bowl w/ 12 miscl. spoons	silver w/ attached spoons (silver) one spoon "1901 Buffalo N.Y.	" Fourth shelf left	excellent	
✓ *	20-16	Knife + Fork set	silver w/ tray 6 knives + 6 forks	" " " middle	excellent	
✓ *	20-17	Cherry serving bowl w/ tongs	silver + glass cherry design, fingered tongs	" " " front right	excellent	
✓ *	20-18	serving bowl w/ 4 legs	silver w/ patterns, flowered legs, + handled	" " " rear	excellent	
✓	20-19	plate (cover)	silver, w/ "MLW" on front w/ hinge	" " " left front	"	
✓	21	Light fixture	2 bulb stems w/ fringe tassels see D-4 + 9	" " East wall	fair	
✓	22	radiator	12 sections w/ French flowered pattern, yellow	East wall	good	
✓ *	23	picture	B/K + White print "Christ Before the House of Ashavenus" Copyright 1894 Hilderhiemer of London Brown wooden frame / w/ glass	East wall	Excellent	
✓ *	24	Fire place w/ mantel	black w/ yellow + red pattern, brick	East wall	Excellent	
✓ *	24-1	gold Chimes	curved stem w/ 6 cylinders	top left mantel	excellent	
✓	24-2	flower vase (2)	blue w/ beaded pattern pair matches	RIGHT & LEFT ON MENTEL	GOOD	

Dn. Rm.

Cont.

16

INVENTORY - MAGGIE L. WALKER HOUSE ROOM D BY T Kelley + Chas. Masop

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
✓ *	24-3	Picture w/ frame	blk female, blk + white by G.W. Brown on post card, frame is flowered	top mantel	excellent	
✓ *	24-4	Clock	pendulum clock, blk casing w/ glass face	top mantel	excellent	
✓ *	24-5	Picture w/ frame (24-3)	blk female young + fine by G.W. Brown	" "	excellent	
✓ *	24-6	Flower vase	matches 24-2	" " right	excellent	
✓ *	24-7	fire sheild	metal w/ flowered design + openings	infront of fire place	excellent	
	~~28~~ Note	Fire place ~~[illegible]~~ covering has elk + doe pattern				
✓ *	25	Serving Tea Cart cart w/ wheels	blk. w/ spoked wheels + bottom tray	east wall	excellent	
✓	25-1	Ash tray	small glass tray w/ pipe opening	top of cart left	excellent	
✓	25-2	~~silver~~ Chrome coffee pot	chrome w/ black handle modern	" " " middle	excellent	
✓	25-3	Chrome toaster	" w/ ~~[illegible]~~ brown trim (modern)	" " " right	excellent	
✓	25-4	Ice Bucket	Beige w/ fake gold rim (modern)	bottom tray of cart	excellent	
✓	25-5	Waffle Iron	4 bay ~~iron~~ IRON w/ electric cord	" " " "	excellent	
✓ *	26	LACE CURTAIN	LACE NONDESCRIPT MATERIAL	ON DOOR - EAST WALL	GOOD	
✓ *	27	DINING TABLE	DARK WOOD - ROUND - GLASS TOP SCARF UNDER GLASS	CENTER OF ROOM	GOOD	
✓ *	28	CHAIRS (5) 1 armchair 3 side chairs missing	MATCHCHES D-19, 4 REG, 1 ARMCHAIR	AROUND TABLE	POOR	
✓ *	29	RUG	ORIENTAL DESIGN - BLACK - BUFF FLOWER DESIGN	UNDER D-27	POOR	
✓ *	30	HANGING LAMP	FRINGE BOTTOM - 5 BULBS AT TOP, 2 LIGHTS IN LAMP	CENTER OF CEILING	POOR	
✓	31	CEILING	TIN -		POOR	
✓	32	WALLS	COVERED WITH FAIRLY RECENT PATTERNED PAPER -		POOR	
✓	33	rug 46"X13"	oriental design, red w/ fringe	front of fireplace	poor	
✓	34	coasters (2)	glass (cut)	mantle	good	

Kitchen

KITCHEN

INVENTORY - MAGGIE L. WALKER HOUSE ROOM E BY

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
E 1	Cupboard	Pink & Green 2 Tiers Doors at Top Drawers at Bottom	S. W. Corner		
E 2	Cheese Sticks Box	Red Top White Can	Right side Top of Cupboard		
E 3	Breadbox	Red Top White can	Left side Top of Cupboard		
E 4	Kitchen Table	Green Wooden Clawfeet	S. W. side of Kitchen		
E 4abcd	Kitchen Chairs	4 Cane Bottom green Step ladder back			
E 5	Utility Table	Green Wooden 4 legs Tin top Front drawer	N. E corner under window		
E 6	Stove	Wood and Gas Twin Oven			

FAMILY ROOM (HALLWAY)

Hallway Room

INVENTORY - MAGGIE L. WALKER HOUSE FAMILY RM ROOM F BY SCOTT & KENLEY

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	1	DOORS/ROLLER SHADES & BRACKET	FRENCH STYLE DOORS - CREAM COLOR COVERS 1ST SECTION OF DOOR	OVER 1ST SECTION OF DOOR - LEFT SIDE	FAIR	
	2	ROLLER SHADE/BRACKET	MATCHES F-1	OVER DOOR	FAIR	
	3	ROLLER SHADE/BRACKET	MATCHES F-1	OVER 1ST SECTION - RIGHT SIDE	FAIR	
	4	BRACKET - ROLLER SHADE	SAME AS F-1	ON DOOR BETWEEN - RMS F&G	FAIR	
	5	SMOKER	WOOD & METAL TRAY	SOUTH WALL NEXT TO F-4	POOR	
	6	WALL LAMP	2 LAMPS - NO BULBS NO SHADE	SOUTH WALL CENTER	POOR	
*	7	PLAQUE	MEMBERSHIP CERTIFICATE TO MELVEN D WALKER FROM OMEGA PSI PHI FRATERNITY DATED 1918	ON F-6	GOOD	
*	8	BAR-SERVER	DARK WOOD - INLAID GLASS TOP - SECTIONS	SOUTH WALL	GOOD	
	8-1	LAMP	CHINA TYPE BASE - BLUE ORIENTAL DESIGN PLEATED SHADE	TOP LEFT OF F-8	FAIR	
	8-2	TRAY	PICTURE FRAME TYPE	CENTER TOP OF F-8	GOOD	
	8-3	GLASS HOLDER	METAL - PAINTED WHITE WOULD HOLDS 6 GLASSES	FRONT CENTER OF F-8	POOR	
	8-4	GLASS SAUCER	GREEN GLASS			
	8-5	CORDIAL SERVALIER	WOODEN / METAL HANDLE - 2 GLASSES	RIGHT TOP OF F-8	POOR	
	8-6	DRAWER *	*1, 1941, 75TH ANNIVERSARY BOOK - STUKE, MISC ITEMS - WEDDING BELLS - PAPER	TOP LEFT DRAWER	POOR	
	8-7	DRAWER	MISC ITEMS, CUPS, BOTTLE OPENER	TOP RIGHT DRAWER	POOR	
	8-8	CABINET LEFT SIDE	MISC, BAR ACCESSORIES BOTTLES, WEDDING BELLS, EMTY BOTTLES	BOTTOM LEFT CABINET	POOR	
	8-9	CABINET RIGHT SIDE	4 BLACK TRAYS, LAZY SUSAN TYPE BOTTLE HOLDER	BOTTOM RIGHT CABINET	POOR	
*	9	FRAMED PICTURE	FRAMED PICTURE OF NUDE WOMEN	SOUTHWEST CORNER	GOOD	
	10	CARD TABLE	FOLDING TYPE METAL	WEST WALL	POOR	
	11	ROLLER SHADE/BRACKETS	BLACK - PAPER	LOC WEST WINDOW LEFT SIDE	GOOD	
	12	" " "	" "	" " " CENTER	GOOD	
	13	" " "	" "	" " " RIGHT SIDE	GOOD	
	14	RADIATOR	PAINTED SILVER, SML	" " " UNDER F-2	GOOD	
*	15	RADIO-PHONOGRAPH	FLOOR MODEL - COMBINATION - LIFT TOP WITH PHONOGRAPH INSIDE - MAHOGANY	CENTER WEST WALL	POOR	
*	15-1	CLOCK	GREEN MARBLE	CENTER TOP OF 15	GOOD	
	15-2	Oil Paintings of M.L. Walker	wood Frame, American artist, upper body	BACK " " 15	POOR	
	16	Roller Shades/Brackets	matches (11, 12, 13)	WEST WINDOW left side	GOOD	
	17	" " "	" "	" " Center	GOOD	
	18	" " "	" "	" " Right	GOOD	

Family Fin.

19

INVENTORY - MAGGIE L. WALKER HOUSE ROOM F BY Scott & Kinzey

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	V
	19	BOWL	GREEN GLASS - MODERN	RIGHT WINDOW	GOOD	
	20	OIL PAINTING	COUNTRY SCENE BY LAETITIA WILLIAMS	UNDER RIGHT WINDOW	POOR	
	21	VASE	GLASS & METAL / BLACK & WHITE	" " "	"	
*	22	FRAMED PICTURE	HATTIE N.F. WALKER - BLACK & WHITE	" CENTER WINDOW	GOOD	
*	23	" "	RUSSELL ET WALKER	" " "	GOOD	
	24	GLASS BOWL	MILK GLASS - MODERN	" RIGHT WINDOW	GOOD	
*	25	FRAMED PICTURE	OF BOY - POSSIBLY RUSSELL ET WALKER ?	ON FLOOR UNDER F-19	GOOD	
	26	RADIATOR	SILVER PAINTED	WEST WALL	GOOD	
*	27	ARMCHAIR	LATTICE - LEATHER-LIKE OR CANE	NORTH WEST CORNER	GOOD	
	28	WALL LAMP	SAME AS F-6	NORTH WALL	POOR	
	29	WALL LAMP	SAME AS F-6 - 2 BULBS	EAST WALL	GOOD	
	30	ROLLER SHADE	SAME AS F-1 ON WINDOW	EAST WALL / WINDOW	FAIR	
	31	" "	" " " ON WINDOW	EAST WALL / WINDOW	FAIR	
	32	WALL LAMP	SAME AS F-6	EAST WALL	POOR	
	33	TABLE	GLASS TOP - DARK WOOD	EAST WALL UNDER F-32	FAIR	
	33-1	RECORD (37-51)	ANNUAL REPORTS OF ORDER OF ST LUKE	BOTTOM SHELF OF F33	FAIR	
	33-2	BOWL	GREEN GLASS	TOP OF F-33	GOOD	

PANTRY

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Pantry, P BY Pamela Royal and Connie Miles

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
P	11 Dinner Plates	With Roses	Pantry 2nd Shelf	Good	
	6 Demitasse Saucers	With Roses	Pantry 2nd Shelf	Good	
	1 Sugar Dish	With Roses	" "	" "	
	Creamer	With Roses	" "	"	
	Gravy Boat	With Roses	" "	"	
	Vegetable Dish	With Roses Oblong	" "	" "	
	" "	" " Square	" "	" "	
	Small Platter	" "	" "	" "	
	Large Platter	" "	" "	" "	
	12 Bread & Butter Plates	" "	" "	" "	
	9 Salad Bowls	" "	" "	" "	
	7 Soup Bowls	" "	" "	" "	
	6 Saucers	" "	" "	" "	
	Steamer Dish with Top	" "	" "	" "	
	11 Shallow Bowl (Dishes)	Blueish-Gray Flower Print	" "	" "	
	6 Breakfast Plates	" "	" "	" "	
	6 Demitasse Saucers	" "	" "	" "	
	Gravy Dish	" "	" "	" "	
	3 Bowls	With Bird Pattern	" "	" "	
	Toothpick Holder	Aqua	" "	" "	
	1 Shaker (Salt or Pepper)	Blue and White	" "	Broken on Side	
	Platter (white) with	Blue and White Border (Gold band)	" "	Good	
	Platter (white) with	Green and White Border (Gold band) Small	" "	" "	
	Platter " "	" " Large	" "	" "	
	Platter	Plain White	" "	" "	
	Platter with	Blue Birds and Blue Border	" "	" "	
	Platter White with	Solid Dark Blue Border	" "	" "	
	Odd Top	Pastel Colored Flowers	" "	" "	
	Cake Plate or Dish	Glass with about a 2" stem	" "	" "	
	Odd Demitasse Saucer	White with Gold border	" "	" "	
	Odd Saucer	White with thin pink border	" "	" "	
	Tea Pot	Floral Print	" "	" "	
	Odd Saucer	Blue and White	" "	" "	
	Odd Plate	With Mountain Scene (maybe one of pair hung)	" "	" "	
	7 Cups	With Roses hanging on wall	Pantry 1st shelf	" "	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Pantry BY Pamela Royal and Connie Mikes

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	2 Cake Plates	Glass 2½ inch Stem	Pantry 3rd Shelf	Good	
	Vase	Glass wide bottom clear	" "	" "	
	Vase	Glass wide bottom with stepped bottom, smoked	" "	" "	
	Silver base for something	short legged and wide body	" "	" "	
	Silver creamer or liquid holder	very fancy around the handle	" "	" "	
	Silver Pitcher	Plain, thin and tall	" "	" "	
	Globe to go around light	Glass, with grooves in it. Fancy edging	" "	" "	
	1 Globe to go around light	Glass with some type of emblem on it	" "	" "	
	Flower Basket	Metal Plain	" "	" "	
	Vase	Wide open (Petaled) Top Glass	" "	" "	
	Vase	Green with wide opened Petaled Top	" "	" "	
	5 Cemetery Buskets		Pantry 3rd shelf over to right	" "	
	Pitcher	Silver small	" "	" "	
	2 Thermos Bottles with	Bases going around it	" "	" "	
	1 Candle Holder	Glass, square top and Bottom	Pantry 3rd Shelf	" "	
	Vase	Large Blue, wide mouth Top	" "	" "	
	Vase Container or container	Silver, very large	Pantry Top Shelf	" "	

LAUNDRY ROOM

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Laundry Room BY Nessa Johnson and Carolyn Dull

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
Lau-1	Brass Pole Lamp	Brass tall lamp w/green decoration	left of door	fair	
Lau-2	Red rocking chair	wicker seat and back	first corner	good	
Lau-3	ironing board	iron, 4 legged, steam ironing board	West wall	fair	
Lau-4	electric fan	portable, black based	floor	poor	
Lau-5	cabinet (wood)	formerly hung, green kitchen-colored paint	on ironing board	fair	
Lau-6	base of rocking chair	back missing, green fabric seat	floor	poor	
Lau-7	red chair	wicker seat and back, matches rocker	against west wall	good	
Lau-8	wooden chair	brown, torn cane bottom, seat cover	second corner	fair	
Lau-9	tin vegetable grater	9 inches long, half cylenderical	on wooden chair	fair	
Lau-10	electrical switch plate	brass	north wall	fair	
Lau-11	" " "	"	" "	fair	
Lau-12	3 sectioned laundry sink	porcelain	against north wall	fair	
Lau-13	iron stove	"Quality", four legs, pipe, gas	" east "	fair	
Lau-14	red rocker	matches other two, wicker seat and back	hall outside door	good	
Lau-15	rocker	cane back, velvet seat	hall by kitchen	good	
Lau-16					
		ROOM: Elevator Room - Downstairs			
EBD-1	Misc. Boxes	18	floor		
2	Stove	iron, coal or wood, front opening	on west wall		
		ROOM: Downstairs Bathroom			
DB-1	Towel rack	Painted Turquoise, wood	floor		
2	round clothes hamper	pink & red roses painted on it	floor		
3	Mirror, oval	Turquoise wood frame	over sink		

LIBRARY

LIBRARY

23

INVENTORY - MAGGIE L. WALKER HOUSE ROOM L BY Allison + Gladys

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	Annie E Brown	Religious Work and Travel	first bookcase 2nd shelf	good	
	Quida	Under two Flags	" "	good	
Vol. I	Alexander Dumas	Twenty Years After	" "	good	
	Elizabeth O. Dorrell	Cactus or Thorn + Blossoms	" "	fair	
	Effie Waller	Songs of the Month	" "	fair	
	Augusta J Evans	Macaria	" "	good	
	Edward Fitzgerald	Rubaiyat of Omar Khayyam	" "	good	
Vol. II	Alexander Dumas	Twenty years After	" "	good	
	Rudyard Kipling	Plain Tails from the Hills	" "	good	
	Charles Dickens	The Poetical Works of Adelaide A. Procter	" "	good	
	Robert Browning	The Poetical Works of Elizabeth B. Browning	" "	good	
	Gilbert Parker	The Right of Way	" "	good	
	Stuyvesant Press	The Three of Knowledge	" "	good	
1	Robert Browning	The Ring and The Book	" "	good	
	Isaac Marshall Page	The Children of the Highest	" "	good	
		Favorite Poems	" "	fair	
	Robert Lytton	Meredith Poetical Works	" "	good	
	Amelie Rives	A Damsel Errant	" "	fair	
	George W. Powers	Prose Quotations	" "	good	
	Walter Everett Hawkins	Chords and Discords	" "	good	
	E.J. Dunn	The Fraternal Salesman Tool-Kit	" "	good	
	Les Miserables	Victor Hugo's Work	" "	good	
	Gail Hamilton	Skirmishes and Sketches	" "	good	
	Fleming Revell	1000 Scripture Questions with Answer		good	
	Nathan Sheppard	Before an Audience	" "	good	
	I.D. MacGregor	The Book of Thrift	" "	good	
	Ella Wheeler Wilcox	Maurine	" "	good	
		Th[illegible]	" "	fair	
	Hallie Erminie Rives	The Magic Man	" "	fair	

LIBRARY

24

INVENTORY - MAGGIE L. WALKER HOUSE ROOM _____ BY Allison + Gladys

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	Richard E. Byrd	Book of Common Prayer	" "	fair	
	Robert Stevenson	Treasure Island	" "	good	
	Anna A. Gordon	The Beautiful Life of Frances E. Willard	" "	good	
	Alfred Tennyson	Tennyson's Works	" "	good	
	William Byrant	A Library Poetry and Song	" "	good	
	Jno W Fuller	Moore's Poetical Work	" "	fair	
	Shakespeare	Present to Maggie S. Mitchell	" "	poor	
	Myra Reynolds	Tennyson Selected Poems	" "	good	
	Rev. Horatius Bonar	Night of Weeping	" "	fair	

LIBRARY

25

INVENTORY - MAGGIE L. WALKER HOUSE ROOM _____ BY Carolyn Crone

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	Vol. 2	mark Twain	The Innocents Abroad	Top left, glass front book case	good	
	Vol. 3	" "	A Tramp Abroad	same	"	
	Vol. 4	" "	A Tramp Abroad		"	
	Vol. 5	" "	Following The Equator		"	
	Vol. 6	" "	Following The Equator		"	
	Vol. 7	" "	Roughing It		"	
	Vol. 8	" "	Roughing It		"	
	Vol. 9	" "	Life on The mississippi		"	
	Vol. 10	" "	The Gilded Age		"	
	Vol. 11	" "	The Gilded Age		"	
	Vol. 12	" "	The Adventures of Tom Sawyer		"	
	Vol. 14	" "	Pudd'N Head Wilson		"	
	Vol. 15	" "	The Prince and The Pauper		"	
	Vol. 17	" "	Joan of Arc		"	
	Vol. 18	" "	Joan of Arc		"	
	Vol. 19	" "	Sketches New and old		"	
	Vol. 20	" "	Tom Sawyer Abroad Etc.		"	
	Vol. 21	" "	The American Claimant Etc.		"	
	Vol. 22	" "	Literary Essays		"	
	Vol. 23	" "	Man That Corrupted Hadleyburg Etc.		"	
	Vol. 24	" "	$30,000 Bequest Etc.		"	
	Vol. 25	" "	Christian Science		"	
	Vol. I	National Alumni	The Great Events By Famous Historians	Glass front book case 2nd shelf	good	
	Vol. II	" "	same	same		
	Vol. III	" "				
	Vol. IV	" "				
	Vol. V	" "				
	Vol. VI	" "				
	Vol. VII	" "				
	Vol. VIII	" "				
	Vol. IX	" "				
	Vol. X	" "				
	Vol. XI	" "				
	Vol. XII	" "				
	Vol. XIII	" "				
	Vol. XIV	" "				

LIBRARY

26

INVENTORY - MAGGIE L. WALKER HOUSE ROOM _____ BY Carolyn Crone

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	
	Vol. XVII	National Alumni	The Great Events By Famous Historians	1st glass front bookcase 2nd row	good	
	Vol. XIV	" "	same	same	"	
	Vol. XV	" "			"	
	Vol. XVI	" "			"	
	Vol. XVII	" "			"	
	Vol. XVIII	" "			"	
	Vol. XIX	" "			"	
	Vol. XX	" "		1st glass front bookcase 3rd row	"	
Index	Vol. XX	" "			"	
Index	Vol. XXI	" "			"	
Index	Vol. XXII	" "		1st glass front bookcase 3rd row	good	
	Vol. 1	The Classics Greek	Epic Literature I	same	"	
	Vol. 2	" " "	Epic Literature II		"	
	Vol. 3	" " "	Poetry		"	
	Vol. 4	" " "	Philosophy		"	
	Vol. 5	" " "	History		"	
	Vol. 6	" " "	Biography, Oratory, Science, Satire		"	
	Vol. 7	" " "	Drama, Romance		"	
	Vol. 1	The Classics Latin	Drama Ethics		"	
	Vol. 2	" "	Virgil		"	
	Vol. 3	" "	Horace and the Satirist		"	
	Vol. 4	" "	Lucretius, Love Poets, Ovid		"	
	Vol. 5	" "	History		"	
	Vol. 6	" "	Oratory, Essays, Letters		"	
	Vol. 7	" "	Philosophy, Religion, Law		"	
	Vol. 8	" "	Romance, Biography, Anthology		"	
	Vol. 1	Empress Josephine	Courtiers and Favorites of Royalty	1st glass front book case 4th row	"	
	Vol. 2	" "	same	same	"	
	Vol. 1	Madame Du Barri			"	
	Vol. 2	" " "			"	
	Vol. 3	" " "			"	
	Vol. 4	" " "			"	
	Vol. 1	Tallymond			"	
	Vol. 2	"			"	
	Vol. 1	Richelieu			"	
	Vol. 2	"			"	

LIBRARY

21

INVENTORY - MAGGIE L. WALKER HOUSE ROOM _____ BY Carolyn Crone

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION
Vol. 3	Richelieu	Courtiers and Favourites of Royalty	1st glass front bookcase 4th row	good
Vol. 1	marmontel			
Vol. 2	"			
Vol. 1	memoirs of Fouche			
Vol. 2	" " "			
Vol. 2	Madame D'Epinay			
Vol. 3	" "			
	Cardinal De Retz			
	Henry IV of France			
	Thomas Nelson Page	Santa Claus's Partner		good
	The University Encyclopedia	A-Berlin	1st glassfront bk.case 5th row	good
		Berlioz-Cob		
		Cobb-Eng		
		England-Herr		
		Herrick-Lom		
		Lomb-Ochoa		
		Ochre-Resp		
		Respi-Sonling		
		Sonl-Trilowbite		
Vol. x	The Journal of Negro Hist			good
	Domestic Medical Practice	Editor: Frank E. Miller		fair
Vol 1	The Students Reference Work	A-GRE		fair
Vol 2	" " "	GRE-PHIL		fair
	Home the Savior of Civilization	McCulloch		

Library

INVENTORY - MAGGIE L. WALKER HOUSE ROOM _____ BY Allison Green

NUMBER	OBJECT	~~DESCRIPTION~~ Author	LOCATION	CONDITION	✓
The	Taras Bulba	Gogol	second glass book	I good	
Continent	Sebastopol	Tolstoi	case first row	good	
A Classic	The Crushed Flower	Andreyev		good	
	Career of A Nihilist	Stepniak		good	
	Parisian Points of Views	Thery		good	
	Sylvester Bonnard	Anatole France		good	
Vol. I	For the Right	Emil Franzos		good	
Vol. II	For the Right	Emil Franzos		good	
	Black Diamonds	Jokai		good	
	Dame Care	Sudermann		good	
	The New Gods	Voss		good	
Vol. I	Debit + Credit	Freytag		good	
Vol. II	Debit + Credit	Freytag		good	
	Spanish + Italian				
	Oriental Tales				
	Modern Ghost	Alarcon		good	
	The House by the	Verga		good	
	Medlar Tree				
	The Battle of Waterloo	Kielland		good	
	and Other Stories				
	The Wonderful Adventures of Nils	Lagerlof		good	
	Danish folk Tales	Kristensen, Bondesen, Grundtvig		good	
	In Black + White	Kipling		good	
	The story of the	K			
	Gadsby	K			
	Barrack Room Ballads	Kipling		four	
	Verses The Phantom	K			
	Rickshaw				
	Mine Own People	Kipling		four	
	Soldiers Three				
	Plain Tales from	Kipling		four	
	The Hills City of				
	Beautiful Light				
	American Notes	Kipling		four	
	Very Willing Winkle				

Library

29

INVENTORY - MAGGIE L. WALKER HOUSE ROOM _____ BY _____

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	The Light That Failed	Kipling		fair	
	Underbill Deodars				
The			The second glass		
[illegible]			bookcase and second		
[illegible]			shelf		

LIBRARY

30

INVENTORY - MAGGIE L. WALKER HOUSE ROOM _____ BY Nessa Johnson & C. Null

NUMBER	~~OBJECT~~ BOOK Title	~~DESCRIPTION~~ Author	LOCATION	CONDITION	✓
	The Line of Love	James Branch Cabell - Harpers 1905	Lion Face Glass Bookcase	good	
	MARK Antony	Elbert Hubbard - 1903 ~~color~~	Top Shelf "	FAIR	
	Parliamentary Rule - Smith's Diagram	Uriah Smith - 188? Green	Top Shelf	good	
	Love In The Weaving	Edith Hall ORTHWEIN - 1910 - Blue	" "	good	
	FAMOUS WOMEN	Elbert Hubbard - 1911 - Beige & Brown - book I	" "	good	
	Queen Elizabeth	Katharine Anthony - 1929 - Aqua & Brown	" "	FAIR	
	V.V's Eyes	Henry Sydnor Harrison - 1913 - Brown	" "	fair	
	The Wheel of Life	Ellen Glasgow - 1906 Green	" "	fair	
	BACCARAT - Alcove 1	FRANK DANBY - 1904 - Light Aqua	" "	fair	
	Home Study Courses	King-Richardson Co - 1915 - light Brown	" "	good	
	Denver and Her Mountain Parks	light brown booklet	" "	good	
	A Princess of Fiji	William Churchill - 1892 - light blue	" "	fair	
	The Gate of the Kids	John W. Harding - 1902 - green	" "	good	
	History of Mary Queen of Scots	Jacob Abbott - ? - green	" "	fair	
	Crooked Trails and Straight	Wm. MacLeod Raine - 1913 - light green	" "	good	
	Ingle Side	Barbara Yechton - 1893 - tan	" "	fair	
	Eve's Diary	Mark Twain - 1906 - red and green	" "	fair	
	Satan in Society	C.F. Vent - 1870 - dark purple	" "	fair	
	John Newson	Willie Wilton - 1883 - brown	" "	fair	
	The 20th Century New Testament	Revell Company - 1904 - dark blue	" "	good	
	(Postcard)	Palais de Versailles 1962	" "	fair	
	47th Commencement	University of Michegan - 1941 - grey	" "	fair	
	The Thoughtless Thoughts of Cicisabel	Isa Carrington Cabell - 1903 - Tan	" "	good	
	A Tale of a Lonely Parish	F. Marion Crawford - 1886 - red	" "	good	
	Byron's Poems and Dramas	Lord Byron - 1879 - green	" "	good	
	Bryant's Poems	Wm. Cullen Bryant - ? - White	" "	good	
	Lucile	Owen Meredith - 1890 - red	" "	fair	
	20th Century Child	E.H. Cooper - ? - Red	" "	fair	
	The Conspirators	Robert W. Chambers - 1899 - light green	" "	good	
	The Last Hope	Henry Seton Merriman - 1904 - red	" "	fair	
	Marie Antoinette	John S.C. Abbott - ? - green	" "	good	
	The Earl of Mayfield	Thomas P. May - 1880 - orange	" "	good	
	The Deepening Stream	Dorothy Canfield - 1930 - blue & green jacket	" "	good	
	The Wanamaker Diary	John Wanamaker - 1925 - red	" "	good	
	As Strong as Death and Other Stories	Guy de Maupassant - 1911 - red	" "	good	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Library BY Laura Null and Carolyn Null

NUMBER	BOOK OBJECT TITLE	Author, DESCRIPTION year, description	LOCATION Lion Face glass bookcase	CONDITION	✓
	The Ministry of the Spirit	A.J. Gordon, D.D. 1896 Green	3rd shelf from top	~~Good~~	
	A Year of Blessing	Rose Porter 1911 Pale green black like	"	fair	
	The Value of Cheerfulness	Mary Mitchell Barrows 1904 Tan & Gold	"	fair	
	Black (God Bless our Home	Blue with silver gliter letters	"	"	
Sec. Edition	the Work of the Afro-American	Woman Mrs. N.F. Mossell 1908 Red trimed in Black	"	"	
	Life of St. Francis of Assisi	Paul Sabatier 1894 Blue with gold	"	"	
Third Edition	ersons And Domestic Relations	Walter C. Tiffany 1921 Brown	"	"	
	Cases on the Law of Personal Property	John V. Brennan 1918 Brown	"	"	
3 Edition	" " Contract	Ernest W. Huffcut, Edwin H. Woodruff 1913 Gold	"	"	
	Handbook of the Law of Torts	H. Gerald Chapin LL.M 1917 "	"	"	
	Accounting Theory and Practice	Roy B. Kester Ph.D, B.C.S 1919 Red-Brown	"	"	
	Life Lines of Success	Joseph R. Gay 1913 Red with Black	"	"	
	Dwight L. Moody 'His life work	Edward Leigh Pell, D.D 1900 Burgandy	"	"	
	Bank Credit	Chester Arthur Phillips, Ph.D 1920 Blue	"	"	
	Flute and Violin & other Kentucky Tales	James Lane Allen - 1899 - green	"	"	
	Old Age - Its Cause and Prevention	Sanford Bennett - 1912 - red	"	"	
	The Real Adventure	Henry Kitchell Webster - 1916 - red	"	good	
	Audrey	Mary Johnston - 1902 - red	"	fair	
	Impatient Virgin	Donald Henderson Clarke - 1931 - green	"	"	
	New Composition - Rhetoric	Scott and Denny - 1911 - black	"	fair	
	Romance of Two Worlds	Marie Correlli - / ? - green	"	fair	
	Safe Methods of Business	J.L. Nichols - 1910 - red	"	"	
	Safe Council	B.J. Jefferis - 1925 - blue	"	"	
	The Life Worth while	Edward Leigh Pell - 1906 - pink	"	good	
	Metropolitan Life Insurance Co	Metropolitan - 1914 - tan	"	fair	
	Dreams	Olive Schreiner - 1890 - light blue	"	"	
	Black Friday	Frederic S. Isham - 1904 - green	"	"	
	Hungry Heart	David Graham Phillips - 1909 - brown	"	poor	
	Handbook of Criminal Law	W.L. Clark, Jr. - 1915 - gold	"	fair	
	Pictorial History of the World War	Willis J. Abbot - 1918 - orange	"	fair	
	The Girl Aviator's Sky Cruise	Margaret Burnham - 1911 - green	"	"	
	The Oracle	S.M. Douglass - ? —— purple	"	"	
	Woman's Work	Alice Hubbard - 1909 - brown	"	"	
	Smithdeal's Criminal Law	G.M. Smithdeal - 1903 - grey	"	good	
	Cases on Criminal Law	William E. Mikell - 1908 - green	"	fair	
	Glimpses of the World	John L. Stoddard - 1907 - green	"		

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Library BY Lorinda Johnson

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
Vol XI	Modern Eloquence. Political Oratory	Red and Gold Book. Edited by Thomas B. Reed	4th Bookcase 3rd Shelf 11th Book	Good	
Vol XII	"	"	" 12th Book	"	
Vol XIII	"	"	" 13th Book	"	
Vol XIV	"	"	" 14th Book	"	
Vol XV	"	"	15th Book	"	
	Mental Efficiency. Practicality How to acquire it.	Green and Biege Book. Author R. Nicolle	" 16th Book	"	
	Perseverance. How to develop it	"	" 17 "	"	
	Speech, how to use it effective	"	" 18 "	"	
	Personality. How to build it.	"	" 19 "	"	
	Poise. How to Attain it	"	" 20 "	"	
	Character how to Strengthen it	"	" 21 "	"	
	Influence. How to exert it	"	4th Bookcase 3rd Shelf on top of Mental Efficiency		
	Timidity. How to overcome it	"	on top of I. H. T. E. I.		
	Sister Anne. II	Red and Gold. Author Charles Paul De Kock	4th Bookcase 4th Shelf 1st Book		
	The Barber of Paris	"	2nd Book		
	The Child of my wife. Damsel of the Three Slings	"	3rd "		
	Sister Anne. I	"	4th "		
	The Bohemians of Latin Quarter	Green and Gold. Author Murger	5th "		
	Manon Lescalt	Green and Gold. Author Abbe Prevost	6th "		
	Germine Lacerteux	" " Degoncourt	7th "		
Vol. II	Life and work of Susan B. Anthony	Light Green. Author Idah Harper	8th		
Vol. III	"	"	9th		
Vol. I		"	10th		
Vol. II			11th "		
Vol. III			12th		
IV			13th		
V			14th		
VI			15th		
VII			16th		
VIII			17th		
VII			18		
IV			19		
X			20		
XI			21		
XII			22		

GLADYS TANNER Library

33

INVENTORY - MAGGIE L. WALKER HOUSE ROOM _____ BY _____

NUMBER	OBJECT	DESCRIPTION Author	LOCATION	CONDITION	✓
Vol. I	International Short Stories	Francis J. Reynolds		Good	
	Pollu-Anna	Eleanor H. Porter		"	
	Breaking Down the Walls	Earl Cranston		"	
Vol. 3	The Outline of Art,	H. G. Wells		"	
Vol. 2	" "			"	
Vol. 4	" "			"	
	Little Douglas Hotel	M. Griffith		"	
	Nolcuone	Elinor Glyn		ok	
	The Sob, the Man the Boss	Katherine M.H. Blackford M.D.		Good	
	Gordon Keith	Thomas Nelson Page		"	
	Temporal Power, a Vow	Marie Corelli		"	
	Christin	Alice Cholmondelep		"	
	Awakening of Business	Edward W. Hurley		"	
	Story of the Universe	Fisher		"	
	The Prodigal Judge	Vaughan Kester		Poor	
	Bursting Bonds	William Pickens		Good	
	The Manual of Successful Bookkeeping	W.B. Hotchkin		"	
	A Window in the Rums	J.M. Barrie		"	
	Sixes and Sevens	O. Henry		"	
	The Goat Without Horns	Beale Davis		"	
	Princess Maritza	Percy Brebner		"	
	Emancipation	Jos. T. Wilson		"	
	The National Baptist Sunday School Lesson Commentary	National Baptist Publishing Board		"	
Vol. II	Memoirs of Casanova	The Prince of Adventurers		"	
	The Art of Being Agreeable	Margaret E. Sangster		"	
	Accounting Every Business Should Know	GARRISON		"	
	CHARLES T. WALKER	SILAS XAVIER FLOYD A.M.		"	
	Veil'd Aristocrats	GERTRUDE SANBORN		"	
	Finding Away Out	Robert-Russa-Moton		Poor	
	Advertising & Selling the Consumer	John Lee Mahin		Good	
	BATOUALA	RENE MARAN		Good	
	Silver Chord Poems	Adolphus Johnson		Good	
	Morris Wright Cuney	Maud Cuney Hare		Good	
	Richmond Theological Seminary	Charles H. Corey		"	
	The Test Fire	Alexander Corkey		"	
	Weh Down South	Daniel Webster Davis.		"	
				"	
				"	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM LIBARY BY

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
		THE MINE WITH THE IRON DOOR	HAROLD BELL WRIGHT		FAIR	
	Vol. I	PUSHING TO THE FRONT	ORISON SWETT MARDEN		good	
		ANECDOTES D. L.	DWIGHT L. MOODY		poor	
		COLLEGE ALGEBRA	WILLIAM BENJAMIN FITE		FAIR	
		HOW TO REDUCE SELLING COSTS	PAUL E. DERRICK		good	
	Vol. III	LES MISERABLES	VICTOR HUGO		" "	
	Vol. I	HUNCHBACK OF NOTRE DAME	VICTOR HUGO		" "	
	Vol. II	HUNCHBACK NOTRE DAME	VICTOR HUGO		" "	
		LES MISERABLES	VICTOR HUGO		" "	
	Vol. I	TOILERS OF THE SEA	VICTOR HUGO		" "	
	Vol. I	LES MISERABLES	VICTOR HUGO		" "	
		CHERRY SQUARE	GRACE S. RICHMOND		FAIR	
		BLADE OF THE MAGNIFICENT	RAFAEL SABATINI		good	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Library BY Pamela Royal

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	Madame D'Epinay	Courtiers and Favorites of Royalty	2nd Glass Front Bookcase, 4th Row	Good	
Vol. I	Adam - Joseph	The Greater Men and Women of the Bible	" "	" "	
Vol. II	Moses - Samson	"	" "	" "	
Vol. III	Ruth - Naaman	"	" "	" "	
Vol. IV	Hezekiah - Malachi	"	" "	" "	
Vol. V	Mary - Simon	"	" "	" "	
Vol. VI	St. Luke - Titus	"	" "	" "	
	Faust Egmont, Ect. Doctor Faustus	The Harvard Classics	" "	" "	
	Epic and Saga	" "	" "	" "	
	Origin of Species	" "	" "	" "	
	French and English Philosophers	" "	" "	" "	
	Plato Epictetus Marcus Aurelius	" "	" "	" "	
	Introduction Reader's Guide Indexes	" "	" "	" "	
	Aeneid (Virgil)	" "	" "	" "	
	Franklin Woolman Penn	" "	" "	" "	
	Wealth of Nations	" "	" "	" "	
	Voyages and Travels	" "	" "	" "	
	Essays English and American	" "	" "	" "	
	Voyage of the Beagle	The Harvard Classics	2nd Glass Front Bookcase, 3rd Row	Good	
	Plutarch's Lives	" "	" "	" "	
	English Essays	" "	" "	" "	
	Autobiography	" "	" "	" "	
	Nine Greek Dramas	" "	" "	" "	
	The Thousand And One Nights	" "	" "	" "	
	On the Sublime French Revolution	" "	" "	" "	
	English Poetry	" "	" "	" "	
	The Divine Comedy	" "	" "	" "	
	Two Years Before the Mast	" "	" "	" "	
	Promessi - Sposi	" "	" "	" "	
	Thoughts and Minor Works	" "	" "	" "	
	Famous Prefaces	" "	" "	" "	
	Faraday Helmholtz Kelvin Maxwell	" "	" "	" "	
	Harvey Jenner Lister Pasteur	" "	" "	" "	
	Chronicle and Romance	" "	" "	" "	
	Folk-Lore and Fable	" "	" "	" "	
	American Historical Documents	" "	" "	" "	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Library BY Pamela Royal

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	Virginia Code - Annotated	Supplement 1916 Pollard	2nd Glass Front Bookcase, 5th Row.	Good	
	The Light of the World	Christ In The Holy Land	" "	Fair	
	The New Century Book of Facts	Wright	" "	Good	
	Craig Kennedy Stories	Arthur B. Reeve The Social Gangster	" "	Good	
	Bible Readings	Illustrated	" "	Good	
	The Cyclopedia of Atrical Quotations	Revised Edition (By J.K. Hoyt)	" "	Good	
	The Myth In Marriage	Alice Hubbard	" "	Poor	
	The Leopard's Spots	Thomas Dixon Jr	" "	Good	
	Practical and Commercial Architect	Kernooke	" "	Good	
	Bryce's American Commonwealth	Vol. I	" "	Good	
	Bryce's American Commonwealth	Vol. II	" "	Good	
	Hagar	Mary Johnston	" "	Pretty Good	
	Memorial - "Lest We Forget"	Tow'd Proceedings of the Rich. Grand Council, Fra. of Struc	" "	Good	
	American	Volume 6 1820-1845	" "	Good	
	The Harvard Classics	Bacon Milton's Prose Thomas Browne	2nd Glass Front Bookcase 2nd Row	Good	
	The Harvard Classics	Pilgrim's Progress	" "	" "	
	The Harvard Classics	Complete Poems In English	" "	" "	
	The Harvard Classics	Confessions of Saint Augustine	" "	" "	
	The Harvard Classics	Modern English Drama I	" "	" "	
	The Harvard Classics	The Odyssey	" "	" "	
	The Harvard Classics	Autobiography Etc Essays and Letters	" "	" "	
	The Harvard Classics	Don Quixote Part I	" "	" "	
	The Harvard Classics	Essays and English Traits	" "	" "	
	The Harvard Classics	Machiavelli More Luther	" "	" "	
	The Harvard Classics	Elizabethan Drama I	" "	" "	
	The Harvard Classics	Elizabethan Drama II	" "	" "	
	The Harvard Classics	English Poetry II	" "	" "	
	The Harvard Classics	Continental Drama	" "	" "	
	The Harvard Classics	English Poetry I	" "	" "	
	The Harvard Classics	Sacred Writings II	" "	" "	
	The Harvard Classics	Sacred Writings I	" "	" "	
	The Harvard Classics	Literary and Philosophical Essays	" "	" "	
	The Harvard Classics	Letters and Treatises of Cicero and Pliny	" "	" "	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Library BY Carolyn Crone

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	Oeuvres Completes	Rousseau	misc.	Fair	
	New York Stock Exchange	Report of the President: May 1st 1929 - May 1st 1930		good	
	University of Chicago	Announcements: The college and the divisions		good	
	Southern Negro Women and	Rare Cooperation: a pamplet		fair	
	As Nature Leads	J.A. Rogers		good	
	Poems	Frances E.W. Harper		good	
	Student's Reference Work	a question manual		good	
	Irenaeus Letters	New York Observer		good	
	The Awakening of Helene Richt	Margaret Deland		good	
	The Work of Colored Women	1919 Y.W.C.A.		good	
	Ancient & Mod. Sunday-School Methods	R.H. Boyd, D.D., L.L.D.		good	
	The Call of The Wild	Jack London		good	
	Aids to Beauty	Susanna Cocroft		good	
	When Black meets White	John Louis Hill		good	
Vol. V	Les Miserables	Victor Hugo		good	
	Golden Thoughts for Thee			good	
	Peytonia Cookbook	Miss Atholene Peyton		good	
	Idle Moments	D. Webster Davis		good	
	Miss Gibble Gault	Kate Langley Bosher		good	
	Nearer my God to Thee	Sarah Flower Adams		good	
	men of Maryland	Bragg		good	
Vol. II	Les miserables	Victor Hugo		good	
	The story of my Life	J. Marion Sims		good	
	Corsican Brothers	Dumas		good	
	Book of Common Prayer			good	
	Feild Service Reg. U.S. Army	1914 (corrected to Jan. 15, 1918)		good	
	Procter's Poetical Works	Boston: James R. Osgood & Company		good	
	Websters Academic Dict.			good	
	The Child: His Nature & His Needs	Childrens Foundation		good	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Library BY Lorinda Johnson

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	The man in the iron mask	Red & Gold. Author Dumas	4th Bookcase 2nd shelf. 15th Book	Good	
	Edmund Dantes	"	" 16th "	"	
	Vicomte de Bragelonne	"	" 17th "	"	
	A child's Garden of Verses	Green Books. Author Stevenson's	" 18th "	"	
	The Dynamiter	"	" 19th "	"	
	Dr. Jeckle and Mr. Hyde - Kidnapped	"	" 20th "	"	
	Treasure Island	"	" 21st "	"	
	The master of Ballantrae	"	" 22nd "	"	
	The merry men	"	" 23rd "	"	
	Prince Otto	"	" 24th "	"	
Vol. III	American Statesmen	Reddish Black. Little Journeys. Author Hubbard	4th Bookcase 2nd shelf. on top of Elbert Hubbards	"	
Vol. IV	Great Reformers	"	4th Bookcase 2nd shelf. on top of Elbert Hubbards on top of A. S. M.	"	
Vol. V	Great Teachers	"	4th Bookcase 2nd shelf. on top of Elbert Hubbards		
Vol. VII	Great Lovers	"	4th Bookcase 2nd shelf. on top of Elbert Hubbards on top of G. F.	"	
	Dickens Work	Red Book, Author David Copperfield	4th Bookcase. 2nd shelf on top of Dumas.	"	
	Journal of Proceedings	Yellow Books. Journal of Proceedings	4th Bookcase 2nd shelf on top of Dickens Work	"	
	"	"	"	"	
	"	"	"	"	
	"	"	"	"	
	War Poems	Red & Gold Books. Author Peters Sisters	4th Bookcase. 2nd. shelf on top of Journal Proceeding	"	
	Little Jack Horner	Green Back. Author Carolyn Wells	4th Bookcase. 2nd. shelf on top of War Poems	"	
	Thoughts for idle Hours	Red & Gold Book. Author Maggie Aggie Johnson	4th Bookcase. 2nd. shelf on top of Little Jack Horner	"	
	The Negro view of organic Union	dingy green book. Author Ernest Lyon	4th Bookcase 2nd shelf on top of Green Books Author Stevenson's	"	
Vol. I	The Worlds 100 best short Stories	Red Book. Author Grant Overton	4th Bookcase 2nd shelf on top of The Negro view of Organic Union	"	
Vol. V	"	"	" on top of W. B. S. S.	"	
	Idylls of the Bible	Front Cover off. Author Mrs. F. E. W. Harper	4th Bookcase 2nd shelf on top of W. B. S. S.	Fair	
Vol. I	Modern eloquence - After Dinner Speeches	Red & Gold. Edited by Thomas B. Reed	4th Bookcase. Third shelf. 1st. Book	Good	
Vol. II	"	"	" 2nd Book	"	
Vol. III	"	"	" 3rd Book	"	
Vol. IV	" Lectures	"	" 4th Book	"	
Vol. V	Lectures	"	" 5th Book	"	
Vol. VI	Lectures	"	" 6th Book	"	
Vol. VII	Occasional Addresses	"	" 7th Book	"	
Vol. VIII	Occasional Addresses	"	" 8th Book	"	
Vol. IX	Occasional Addresses	"	9th Book	"	
Vol. X	Anecdotes Indices	"	10th Book	"	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Library BY Lorinda Johnson

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	The Voice of the City	10 Green Books. Author is O. Henry	Fourth Brass Bookcase from [illegible] First row.	Good	
	Roads of Destiny	" " "	"	" "	
	The Gentle Grafter	" " "	"	" "	
	Heart of the West	" " "	"	" "	
	Rolling Stones	" " "	"	" "	
	Strictly Business	" " "	"	" "	
	Options	" " "	"	" "	
	The trimmed Lamp	" " "	"	" "	
	The four million	" " "	"	" "	
	Whirligigs	" " "	"	" "	
	The two Vanderveds	Blue Book. Author is Booth Tarkington	Fourth Bookcase. First row. next to the O. Henry Book	"	
	Essentials of Physics	Black Book. Author is Hoadley.	Fourth Bookcase. First row. next to the [illegible] Book	"	
	Introduction to the study of Economics	Green Book. Author Bullock	4th Bookcase. First row. next to the Book	"	
	The Little Minister	Green Book. Author Barris.	4th Bookcase. First row. next to the 13th Book.	"	
	Political History of Modern Europe	Red Book. Author Schwill	4th Bookcase. First row. next to the Book	"	
	In the Arena	Blue Book. Author Booth Tarkington	4th Bookcase. First row. next to 15th Book	"	
	In the Vanguard of a Race	Blue Green Book. Author L.H. Hammond	4th Bookcase. First row. next to the Book	"	
	Abraham Lincoln. Man of God	Blue Book. John Wesley Hill	4th Bookcase. First row. next to 17th Book	"	
Vol. I	Pharmphists	Red Black Book. Collected writings. author Hubbard.	4th Bookcase. First row. next to [illegible] Book	"	
Vol. II	Olympians	" "	" 19th " "	"	
Vol. III	Time and Chance	"	" 20th " "	"	
Vol. IV	Preachments	"	" 21st " "	"	
Vol. V	The Elect	"	4th Bookcase. 2nd. Shelf First Book	"	
Vol. VI	Era Elbertus	"	4th Bookcase. 2nd Shelf 2nd Book	"	
Vol. VII	On my Way	"	4th Bookcase. 2nd. Shelf 3rd. Book	"	
Vol. VIII	Modern Business	"	4th Book " "4th "	"	
Vol. IX	Philistia	"	" "5th "	"	
Vol. X	Hundred Point - Men	"	" "6th "	"	
Vol. XI	The man of sorrows	"	" 7th "	"	
Vol. XII	An american Bible	"	" 8th "	"	
Vol. XIII	The Legacy	"	" 9th "	"	
Vol. XIV	Short Stories and Index	"	" 10th "	"	
Vol. I	The Silent Bullet	Red & Gold Books. Craig Kennedy Stories. Author [illegible]	" 11th "	"	
Vol. 3	The Dream Doctor	"	" 12th "	"	
Vol. 9	Exploits of Elaine	"	" 13th "	"	
Vol. 10	The Romance of Elaine	"	" 14th "	"	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM LIBRARY BY JOYCE CRUTE

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	MERCHANT OF VEINCE	SHAKESPEARE	3rd glass book case from left first row	Good	
	KING JOHN	"		" "	
	LIFE OF SHAKESPEARE	"		" "	
	ALLS WELL THAT ENDS WELL	"			
	CORIOLANUS				
	KING LEAR				
	CYMBELINE				
	MERRY WIVES OF WINDSOR				
	WINTERS TALE				
	ROMEO AND JULIET				
	MIDSUMER NIGHTS DREAM				
	PERICLES				
	SONNETS				
	ANTHONY AND CLEOPATRA				
	MUCH ADO ABOUT NOTHING				
	TAMMING OF THE SHREW				
	TIMON OF THE ATHENS				
	JULIUS CAESAR				
	AS YOU LIKE IT				
	RICHARD II				
	RICHARD III				
	TROUBLE AND CRESSIDA				
	HENERY IV PART I				
	HENERY IV PART II				
	HENERY V				
	HENERY VI PART I				
	HENERY VI PART II				
	HENERY VI PART III				
	HENERY VIII				
	TWELFTH NIGHT				
	TWO GENTLEMEN OF VERON				
	COMEDY OF ERRORS				
	TITUS ANDERONICUS				
	OTHELLO				
	SMALL ARMES FIRING MANUAL	WASHINGTON GOVERMENT OFFIC	3rd glass case from left 3rd book	Good	
[illegible]	EMERSON'S COMPLETE WRITING	RALPH WALDO EMERSON	3rd glass book case from left 3rd book		

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Library BY JOYCE CRUTE

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
VOL [illegible]	Emerson/Complete [illegible]	[illegible] Wal Do Emerson	3rd book case from left Top shelf 3rd book	O/C	
VOL [illegible]	"		3rd book case from left 3rd book Top shelf	" "	
VOL [illegible]	"		" 3rd book case from left 3rd book	" "	
VOL [illegible]	"		" 3rd book case from left Top shelf 3rd book	" "	
[illegible]	"		" 3rd book case from left Top shelf 3rd book	" "	
[illegible]	Buying a new worldwide [illegible]	[illegible] Smith & Paula Snelling	3rd book case from left 3rd shelf It was on		
			top of [illegible] book	O.K.	
	Measure for measure	The Aldus Shakespeare	3rd book shelf from left on top of next book	O.K.	
VOL X	The South in building of the Nation	History of the Social Life	3rd book shelf from left	" "	
VOL IX	" "	History of Southern Oratory	" "	" "	
VOL VIII	" "	History of the INTELLECTUAL LIFE	" "	" "	
VOL V	" "	Economic History	" "	O/C	
	Reader's Digest	Reader's Digest Ass.	On top of next book same		
VOL			shelf as rest	" "	
VOL I	The Journal of Negro History	Washington D.C. 1916	" "	New	
VOL II	" "	"	"		
VOL III	" "	1918			
VOL IV	" "	" "			
VOL V		1919	" "	"	
VOL VI	" "	1921	" "	"	
	Negro operators and their operations	Woodson	" "	OK.	
	Lifting as they climb	Davis - National Ass. of Colored			
	" "	" "	" "		
VOL I	Who's Who in Colored Am	Joseph J. Boris			
VOL VI	Beacon Lights of History		3rd book case from left 3rd shelf		
		John Lord	" "	NEW	
VII vol	" "	" "	" "	"	
IX vol	" "	" "	" "		
X vol	"			"	
XI vol	"				
XII vol	"				
XIII vol	"				
XIV	"				
XV	"				
VOL [illegible]	Stoddard's Lectures I	Norway Switzerland Athens Venice			
	" " II	Constantinople Jerusalem			
		Egypt			

INVENTORY - MAGGIE L. WALKER HOUSE ROOM LIBRARY BY JOYCE CRUTE

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
	STODDARD Lectures III	JAPAN TWO LECTURES CHINA	Bookcase from left 4th shelf in book	NEW	
	" " IV	INDIA TWO LECTURES THE PASSION PLAY		NEW	
	" " V	PARIS LABELLE FRANCE SPAIN			
	" " VI	VIENNA ST. Petersburg MOSCOW			
	" " VII	BELGIUM Holland Mexico			

LIBRARY

INVENTORY - MAGGIE L. WALKER HOUSE ROOM LIBRARY BY Apschinkel & Young 0/28/79

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
L-1	TROPHY W/ ~~STAND~~ BASE	SILVER, TARNISHED, ENGRAVED	BOOKCASE - TOP RIGHT	POOR	
L-2	LAMP	WHITE W/ FLOWER DESIGN; CONVERTED OIL LAMP	" " CENTER	GOOD	
L-3	BUST - G. WASHINGTON	IRON, PAINTED	" " "	POOR	
L-4	TROPHY W/ BASE	SILVER, ENGRAVED	" " "	poor	
L-5	ELEPHANT [redacted]	RED, METAL (IRON?)	" " ~~RIGHT~~ LEFT	good	
L-6	[redacted] CRUCIFIX	CHRIST ON CROSS, WOODEN	" " LEFT	POOR	
L-7	STATUE W/ CLAM SHELLS	GIRL W/ FISH NET	BOOKCASE (SINGLE) TOP SHELF	Fair	
L-8	VASE	GOLD FINISH W/ BLUE BLACKBERRIES	" " " "	fair	
L-9	STATUE ON BASE	WOMAN W/ CORNUCOPIA, white plaster	TO LEFT OF SINGLE BOOKCASE	fair	
L-10	ARM CHAIR	ARM CHAIR W/ DESIGN ON BACK	SOUTH END OF ROOM	good	
L-11	" "	" " " " " + arms	" " " "	"	
L-12	LAMP	BLACK LAMP W/ [redacted] FLOWER DESIGN SHADE	ON OVAL TABLE	Fair	
L-13	table	oval table w/ glass top + pad w/ design	SOUTH END OF ROOM	GOOD	
L-14	BOOKCASE	5 ft bookcase w/ lion decoration	west wall	Good	
L-15	LAMP	Gooseneck w/ round [redacted] deflector	east wall near couch	poor	
L-16	PEDESTAL	decorative base approx. 18" high	west wall	good	
L-17	RUG	oriental design, red w/ fringe	in front of sofa	poor	
L-18	SOFA	over stuffed 3 cushion sofa w/ flower design	east wall	poor	
L-19	Chair	" " 1 " chair " "	north wall	"	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Closet room BY Joyce

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
9	A bench like stool	Wooden	closet room		
10	A blanket	Dark Green with stripes	on top of mirror	dirty	
11	SPREAD	Pink with stripes	bottom of blanket	dirty	
12	mirror	glass	bottom of [illegible]		
13	skirt	B. Silk 2 bottoms	top of bench		
14	SPREAD	white	top of bench		
15		[illegible]	[illegible]		
16					

M.W. Maggie Walker Bedroom see p. 48 for continuation of inventory

INVENTORY - MAGGIE L. WALKER HOUSE ROOM ~~55~~ 55 BY

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION
55	12 —			
12-1	2 straw fans	- straw fans		good
12-2	2 paper fans	- church fans		good
~~12-3~~	~~box~~			
12-3	pillow	white - feather case	in draws	good
12-4	sheets	2-white sheets bed spread	of 55 12	good
12-5	bedpillow	feather white pillowcase		good
12-6	3 blanket	pink & pink, white		good
	~~bed~~ wardrobe closet			
12-114	dresses garments Maggies	21 garments		good
	pocket books	pocket books		good

Side Porch (upstairs)

INVENTORY - MAGGIE L. WALKER HOUSE ROOM SiP (Side Porch) BY Carolyn Crane

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
SiP-1	chair	green - plastic cushion	west wall - front	good	
SiP-2	fold table	green - 2 folds	west wall	good	
SiP-3	waffle iron	steel - lst top	west wall - on fold table	fair	
SiP-4	roulette set	red w/ chip & wheel	west wall - On fold table	good	
SiP-5	light fixture	white	west wall	fair	
SiP-6	radiator	silver	west wall - back	fair	
SiP-7	bells	hanging - india style	over radiator on shelf	good	
SiP-8	basket	wicker - fruit basket	over radiator on shelf	good	
SiP-9	tray	framed tapestry	over radiator on shelf	fair	
SiP-10	shade	white small	small window bak north wal	fair	
SiP-11	shade	white - big	door on north wall	fair	
SiP-12	shades	white - 4 of them	on windows of east wall	fair	
SiP-13	shelf	small - green	on east wall between windows	good	
SiP-14	chair	wicker - green	on east wall - back		
SiP-15	linens	white	on east wall on gree wicker chair	fair	
SiP-16	window washer	metal - rubber	on east wall	fair	
SiP-17	table	small wood - round	on east wall	fair	
SiP-18	chair	green - wicker seat	on east wall - front	good	
SiP-19	cabinet	green - front glass door	south wall	fair	
SiP-20	light fixture	white	[redacted] south wall	fair	
SiP-21	shade	white	south wall - window	poor	

STUDY (2nd floor) 46

INVENTORY - MAGGIE L. WALKER HOUSE ROOM Study BY Allison + Gladys

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
STU-1	chair	black chair with wheels and design of a face on the back of them	on the left wall " "	good	
STU-2	chair	" "	"		
STU-3	chair	black broken on the rim at the bottom	wall next to radiator " "	good poor	
STU-4	lamp	black with frencies on the shade	" "	poor	
STU-5	T.V. stand	gold on wheels	" " "	good	
STU-6	Television	dark gold and beige	" " "	poor	
STU-7	picture	large Maggie Walker	on wall next to	fair	
STU-8	radio	brown	radiator	good	
STU-9	picture	child and flowers	wall next to the door	good	
STU-10	hat rack	dark brown wood	wall next to the door right side	poor	
STU-11	desk	dark brown wood with separate doors	" " "	poor	
STU-12	sofa	brown with flower print	right side of room	poor	
STU-13	mirror	gold with flowered sign + 3 seperate mirrors			
STU-14	picture	flowered designed (roses)	" "	fair	
STU-15	lamp	gas lamp gold	" "	fair	
STU-16	picture	family picture	manal piece	good	
STU-17	picture	of grandchildren	" "	good	
STU-18	picture	Franklin D. Roosevelt	" "	good	
STU-19	picture	Maggie Walker daughter	" "	good	
STU-20	bookcase	tall with 5 sections	left wall	good	
STU-21	lamp	brown wood with 2 section with white shades and pink design on one + just white shade on one.	center of ceiling	fair	
STU-22	BOWL	PAINTED GOLD AND FLOWERED W/BASE ATTACHED (NIPPON)	RIGHT SIDE OF FIREPLACE MANTEL	GOOD	
STU-23	STEREOSCOPE	W/HANDLE, BROWN	TOP SHELF OF BOOKCASE	GOOD	

in to room)

47

INVENTORY - MAGGIE L. WALKER HOUSE ROOM LL Junk room BY Chéri Connie, Laurie

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
LL-100	chair	(Red like) wooden straight back chair		good	
LL-101	chair	Brown " " chair		good	
LL-102	lamp	white with green shade		poor fair	
LL-103	picture	wood frame (stand frame) maggie walker		good	
LL-104	picture	~~[illegible]~~ tin frame kitchen scene		good	
LL-105	table	dressing table with mirror		good	
LL-106	clock	alarm clock		~~good~~ fair	
LL-107	box	melt oriental box		good	
LL-108	shade	green shade	on door going to porch	good	
LL-109	picture	family like collinge (wooden frame)		good	
LL-110	hat rack	wooden with brass hooks		good	
LL-111	vase	collem class green vase		good	
LL-112	box	wooden sewing box		good	
LL-113	box	wooden with rose (neck lace & hat pin in it)		good	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM 52 BY Cheri Robertson and Carolyn Null

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
1	Photograph in Frame	Picture of two sons in oval gold leaf frame that's broken at the top	north wall near western corner	Fair	
2	Photograph in Frame	Picture of granddaughter, Maggie Laura in oval frame	north wall near west corner	Good	
3	Round light switch	brown plastic on back	" " " " "	Good	
4	rectangular light switch plate	metal (tin?), top screw missing	" " " " "	Good	
5	night stand w/1 drawer, 1 door	scalloped feet with wheels, mahogany, bottom out	standing against north wall under light switches	Good	
5-1	book	Reader's Digest Condensed Books, Vol II, 1959	bottom shelf of night stand	Good	
5-2	book	Reader's Digest Condensed Books, 1959 summer collection	" " " " "	Good	
5-3	book w/ plastic cover	Reader's Digest Condensed Books, 1960 Vol. I	" " " " "	Good	
5-4	book	The Well of the Loneliness, Owners name in front	" " " " "	Poor	
5-5	plastic bag of drawer contents	pencils, candles, foot rests, fuses, coasters, letter	in drawer of night stand for storage	Good	
5-6	set of keys	2 rings w/six keys and 1 leather case	" " " "	Fair	
5-7	" " "	ring w/seven keys	" " " "	Good	
5-8	" " "	string with one key	" " " "	Good	
5-9	Door key	elongated	" " " "	Good	
5-10	key	regular	" " " "	Fair	
5-11	white scarf	white cotton, floral design	on night stand	Fair	
6	wall lamp	gold color metal fixture, white glass shade w/flowers and plastic fringes	North wall between door and east wall	Good	
7	Mirror	large rectangular 7'x 4½' dark wood frame	" " " " " "	Good	
8	CLOCK	SQUARE, SETH THOMAS, WHITE FACE W/KEY	FIREPLACE MANTEL - CENTER	GOOD	
9	GLASS Bouquet	YELLOW GLASS STEMS AND FLOWERS IN BASE (8 pieces)	TOP OF FIREPLACE MANTEL	GOOD	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM BATH #1 BY Apschnikat

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
✓	BATH#1-1	pitcher	blue w/pink flowers (broken)	1st FLOOR BATH-window ledge	poor	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM HALL (2ND FL) BY Apochnikat & Young

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	V
✓	H-1	Pitcher	GREEN, PINK FLOWERS, GOLD HANDLE	TOP OF DRESSER IN HALLWAY	EXCELLENT	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM CLOSET ROOM #1 BY

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
✓	CL-2	LAMP W/SHADE	WOODEN FLOOR, 2 BULB, W/FRINGED SHADE	CLOSET OFF LARGE BATH	POOR	
✓	CL-3	DOLL	CHINA HEAD W/ DRESS	ON TRUNK - SOUTH WALL	POOR TO GOOD	
✓	CL-4	CANE	WALKING, BLACK, GROOVED, 90° ANGLE HEAD	TO RIGHT OF CEDAR CLOSET	POOR	
✓	CL-5	CANE	WOOD W/ BRASS SHOE FOR HEAD	" " " " "	GOOD	
✓	CL-6	CANE	ALL WOOD, RUBBER TIP, DARK/LIGHT COLOR	" " " " "	GOOD	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM BR #1 BY

	NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓

INVENTORY - MAGGIE L. WALKER HOUSE ROOM BK #2 BY Apschnikel + Young

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓
BR2-1	RADIO	CURVED, KNOBS MISSING	SOUTH WALL ON DRESSER	POOR	

INVENTORY - MAGGIE L. WALKER HOUSE ROOM DR #3 BY

NUMBER	OBJECT	DESCRIPTION	LOCATION	CONDITION	✓

APPENDIX A: LEGISLATION

MAGGIE L. WALKER NATIONAL HISTORIC SITE

Establishment.
16 USC 461 note.

SEC. 511. (a) The Secretary is authorized to establish the Maggie L. Walker National Historic Site (hereinafter in this section referred to as the "historic site") in the city of Richmond, Virginia.

Description.

(b) The historic site shall comprise the area extending east from the western boundary of the Maggie L. Walker House at 113 East Leigh Street in Richmond, Virginia, to Third Street and extending north from an east-west line which coincides with the front property line of such house to an east-west line which coincides with the north side of the alleyway immediately at the rear of such house. Following timely notice in writing to the Committee on Interior and Insular Affairs of the House of Representatives and the Committee on Energy and Natural Resources of the Senate of his intention to do so, the Secretary may make minor revisions in the boundaries of the historic site by publication of a map or other revised boundary description in the Federal Register.

Boundary revisions, notice to congressional committees and publication in Federal Register.

(c) Within the boundaries of the historic site, the Secretary may acquire lands and interests therein by donation, purchase with donated or appropriated funds, exchange, or transfer from any other Federal agency. Any property within such boundaries owned by the State of Virginia or any political subdivision thereof may be acquired only by donation.

Notice, publication in Federal Register.
Administration.

(d) When the Secretary determines that lands and interests therein have been acquired in an amount sufficient to constitute an administerable unit, he shall establish the historic site by publication of a notice to that effect in the Federal Register. Pending such establishment and thereafter, the Secretary shall administer the historic site in accordance with the Act of August 25, 1916 (39 Stat. 535), as amended and supplemented (16 U.S.C. 1, 2–4), and the Act of August 21, 1935 (49 Stat. 666), as amended (16 U.S.C. 461 et seq.). Funds available for the historic site shall be available for restoration and rehabilitation of properties therein in accordance with cooperative agreements entered into pursuant to section 2(e) of the Act of August 21, 1935, supra.

Appropriation authorization.

(e)(1) There are authorized to be appropriated such sums as may be necessary to carry out the provisions of this section, but not more than $795,000 for acquisition of lands and interests in land and not more than $500,000 for the development of essential facilities.

Plan, transmittal to congressional committees.

(2) Within three complete fiscal years from the date of enactment of this section, the Secretary shall develop and transmit to the Committees referred to in subsection (b) a general management plan for the historic site consistent with the purposes of this section. Such plan shall indicate—

(i) facilities needed to accommodate the health, safety, and educational needs of the public;

(ii) the location and estimated cost of all facilities; and

(iii) the projected need for any additional facilities.

TITLE IV

National Park System.

SEC. 401. The National Parks and Recreation Act of 1978, approved November 10, 1978 (92 Stat. 3467), is amended as follows:

92 Stat. 3510.
16 USC 461 note.

(1) Section 511(b), re: Maggie L. Walker National Historic Site, is amended by changing "at 113 East Leigh Street" to "at 110 A East Leigh Street".

Form 10-113
R (6 78)

U.S. DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PAYMENT AND CLOSING SHEET

PROJECT		
Maggie L. Walker National Historic Site		
~~COUNTY~~ CITY		STATE
Richmond		Virginia
TRACT(S)		ACREAGE(S)
101-01		0.10

VENDOR'S NAME	ADDRESS	PHONE	VENDOR'S AGENT
Maggie Laura Walker Lewis, et vir	7415 Calumet Avenue Chicago, IL 60619		Henry Towles,

TOTAL PURCHASE PRICE (Including $ 50,000.00 (SEVERANCE DAMAGE) ..... $ 00

LESS DEPOSIT OR OPTION MONEY ..... (00)

LESS SALVAGE VALUE .....(TRACT(S)) ..... (00)

LESS RETAINED ESTATE VALUE:

($) X (%) X ( ) YEARS ..... (00)

AMOUNT OF U.S. TREASURY CHECK NO. 86,468,206, DATED June 22, 1979 $ 50,000.00

ITEM	PAYMENTS BY VENDOR	PAYMENTS FROM TREASURY CHECK
Mortgage Payment To:		
Principal		
Interest from To		
Prepayment penalty or release fee		
Mortgage Payment To:		
Principal		
Interest from To		
Prepayment penalty or release fee		
Other Liens or Judgments Paid:		
Taxes Paid:		
All five years preceding closing—YES NO		
Preceding Year's Taxes Paid: (19) $		
Escrowed For Current Year's Taxes: (19)		
Broker's Commission, if any		
Notary Fees		
Recording Fees		61.00
State Revenue Stamps or Transfer Tax		
Curative Material Recording Fees ( )		
Miscellaneous Items and Fees Paid:		
B. A. Cephas, Jr., Realtor		400.00
~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~		
~~XXXX~~ Maggie L. Walker Historical Foundation		2,000.00
TOTAL PAYMENTS FROM U.S. TREASURY CHECK		$ 2,461.00
BALANCE DISBURSED TO VENDOR AT CLOSING AND CONVEYANCE OF TITLE		$ 47,539.00

The above is a complete, true and correct account of funds disbursed by the Vendor and the undersigned Agent and a report of t actions taken in closing the transaction.

Date	Name of Closing Agent	Signature of Closing Agent
7/12/79	William G. Boice, Esquire	

I (we) have examined the above closing statement and find it correct and hereby approve the disbursements shown therein. I (W further acknowledge receipt of the check as listed below, payable to the undersigned:

Date of Check	Check Drawn on:	Amount of Check

Typed Name of Payee(s)	Signature of Payee(s)
MAGGIE LAURA WALKER LEWIS	Maggie Laura Walker Lewis
Typed Name of Payee(s)	Signature of Payee(s)
JOHN LEWIS, her husband	John Lewis
Typed Name of Payee(s)	Signature of Payee(s)
Typed Name of Payee(s)	Signature of Payee(s)
Typed Name of Payee(s)	Signature of Payee(s)
Typed Name of Payee(s)	Signature of Payee(s)
Typed Name of Payee(s)	Signature of Payee(s)
Typed Name of Payee(s)	Signature of Payee(s)

COPY 1—ORIGINAL (TRACT FILE)

BILL OF SALE

Know All Men by these presents that we Maggie Laura Walker Lewis and John Lewis, her husband, hereinafter referred to as the Vendors, in consideration of the sum of TWENTY SEVEN THOUSAND FIVE HUNDRED DOLLARS ($27,500.00) in hand paid to the Vendor's by the EASTERN NATIONAL PARK AND MONUMENT ASSOCIATION, the receipt and sufficiency whereof is hereby acknowledged, and the said Vendor's have bargained and sold, and by these presents do grant and assign with GENERAL WARRANTY OF TITLE, unto the EASTERN NATIONAL PARK AND MONUMENT ASSOCIATION, the following described goods, chattels and personal property, set forth in Exhibit "A" attached hereto and made a part hereof, delivery whereof is made to the EASTERN NATIONAL PARK AND MONUMENT ASSOCIATION.

To have and to hold the same unto the EASTERN NATIONAL PARK AND MONUMENT ASSOCIATION and its assigns forever.

And we for ourselves, our heirs, executors, administrators, assigns do covenant and agree to and with the EASTERN NATIONAL PARK AND MONUMENT ASSOCIATION to warrant and defend the sale of said goods, chattels, and personal property unto the said EASTERN NATIONAL PARK AND MONUMENT ASSOCIATION, and its assigns.

The Vendors represent that no member of or delegate to Congress, or resident commissioner, shall be admitted to or share any part of this sale, or to any benefits that may arise therefrom, but this provision shall not be construed to extend to any sale if made with a corporation for its general benefit.

IN WITNESS WHEREOF, we have hereunto set our hands and seals this 29th day of June, 1979.

WITNESS:

Lorraine A. Jones

VENDORS

Maggie Laura Walker Lewis (SEAL)
MAGGIE LAURA WALKER LEWIS

John Lewis (SEAL)
JOHN LEWIS, her husband

Schedule "A"

Description of Real Estate:

ALL that certain lot or parcel of land, with a two-story brick dwelling known as #110-A E. Leigh Street, and other improvements thereon, lying and being in the City of Richmond, Va. and bounded as follows, to-wit: Commencing at a point on the North line of Leigh Street, distant eighty-three feet west of Second (End) Street, thence running westerly along the North line of Leigh Street and fronting thereon Thirty-three feet and extending back from said front northerly and at right angles to Leigh Street, One hundred and thirty-six feet more or less to an alley in common, Sixteen (16) feet wide.

BEING the same real estate conveyed to Hattie N. F. Walker by deed from S. W. Robinson, Jr. and J. Thomas Hewin, Sr., Special Commissioners, dated June 21, 1940 and recorded June 24, 1940, in the Clerk's Office of the Circuit Court of the City of Richmond, Division I, Virginia, in Deed Book 421B, page 435. The said Hattie N. F. Walker died August 4, 1974 and by her will dated November 28, 1967 and admitted to probate August 30, 1974 and recorded in Will Book 107, page 635, in the Clerk's Office of the Circuit Court of the City of Richmond, Division I, Virginia, she devises the above described real estate to her daughter and only heir Maggie Laura Walker Lewis.

1978 ASSESSMENT - City of Richmond, Div. I

Lewis, Maggie L. W.
110-A E. Leigh St.
33.00 x 136.00

Land	$ 4,500.00
Improvements	$14,500.00
TOTAL.....	$19,000.00

Tax = $332.50

DESCRIPTION OF THE IMPROVEMENTS

The subject property is a two story, single family dwelling containing 5,362 square feet of living area, plus a full unfinished basement and an adjacent carriage house. The structure was built as an Italianate dwelling in 1880 and at a later date had a gable library constructed on the right or west side and an enclosed porch constructed over the first floor open porch. The exterior is brick with exception of a second floor enclosed porch on the front and a second floor enclosed porch on the side. Both are frame. The one on the front is highly ornate in keeping with the design of the front of the house. The sides of the house are relatively inornate, however, the front has the typical Italianate cornice of heavy wood trim. The windows are single pane, double hung wood sash with wood sills and galvanized iron lintels. The roof is a partially flat and partially gabled, painted metal surface. The front porch, as mentioned before, is elaborate and enclosed on the second floor. The first floor roof structure is supported by fluted column with ornate capitals. The floor structure of the porch is concrete on a brick foundation, with a granite perimeter trim and granite stairs. The porch deck is covered in quarry tile and has an inlaid design of black and white tiles. The side porch is frame and is enclosed on the second floor. The first floor portion of the porch and the stairs are in need of considerable repair.

The carriage house is two stories tall, has a nearly flat metal roof, and a concrete floor. The first level is divided into two carriage bays, while the second level is unfinished and was intended for use as storage space.

The exterior condition of the main dwelling is structurally quite sound but cosmetically poor, with the exception of the side porch which needs considerable work to be structurally sound. All the trim needs to be painted and, in some areas, the wood needs preserving, replacing or repairing. The rear wall of the second floor of the carriage house has been either removed or has fallen away and the roof structure has temporary supports.

The first floor contains eight rooms and the second floor fourteen rooms, four of which are enclosed porches. There is one bath on the first floor, and two on the second floor. The basement is unfinished. Heat is supplied by an oil fired gravity fed radiator system and there is no air conditioning. Plumbing and electrical wiring should both be updated to modern standards, as should the kitchen. The electrical wiring is in such a state of repair as to be unsafe. Also, the service is far below that required for a house this size.

The living room has oak flooring, wall papered plaster walls and ceilings, and heavy crown molding. The fireplace mantel is ornate mahogany with a ceramic brick hearth and a ceramic embossed tile face. The fire opening is encompassed with brass trim and the fire box is metal. This fireplace has a gas fitting, but can be used to burn wood or coal.

The gas service to this house has been discontinued due to leaking pipes. However, a new gas line was recently installed in Leigh Street and a new service line extended to the subject property that is stubbed off in the basement in front of a basement window so that a meter can be read through the window. Lighting in the living room and music room is supplied by a crystal incandescent chandelier. Directly behind the living room is located the music room. It has the identical interior finish, however, the fireplace opening has been ceramic tiled over. Directly behind the music room is the dining room. This room has a metal tile ceiling that has considerable rust out due to roof leaks. The fireplace is a very ornate slate unit with inlays to look like marble. The hearth is ceramic tile. The walls and ceilings are plaster and papered above the chair rail.

Located beside the dining room is a hall room that has a plaster wainscoting to look like ceramic tile. The balance of the walls are painted plaster and there is a picture rail. This room also has some water damage. It has a vinyl and linoleum tile floor covering, a tongue and groove wood wainscoting with plaster above. Built-in fixtures include one single wall hung porcelain sink, a 30 gallon gas hot water heater that is not operative due to a lack of gas service, a metal flame hood over the cast iron stove that is a combination gas and wood buring unit. The chimney that exhausts the stove fumes needs work, as does the floor that is sloping and has some weak spots. There are a large number of exposed pipes for the water and heating system extending through this room.

On the other side of the entrance hall from the living room is the library. It has papered walls and ceiling and oak floors. There is some plaster damage due to water leaks. Behind the kitchen is a hallway that has painted pine flooring and painted plaster walls and ceiling. Located off this hallway is a laundry room that contains three porcelain laundry sinks, a three burner gas stove and has unfinished pine flooring and painted plaster walls.

Also located off this hallway at the rear of the house is a room called the playroom. It has painted pine flooring, plaster walls and picture rail. The access door to the manually operated elevator is located in this room. The elevator is a passenger elevator utilized by Maggie Walker after she became confined to a wheelchair. It is operated by pulling a rope through a system of pulleys.

Located across the hall from the playroom is a bath having painted pine flooring and three extremely old bathroom fixtures. The walls are painted plaster, as is the ceiling, and there is a chair rail. The only other enclosure on the first floor is the rear stair hall leading to the second floor. There is a small pantry located off this stair hall.

The next rooms to be discussed are located on the second floor. At the rear of the building are two similar rooms, both have unfinished pine floors, one is papered plaster, and the other has painted plaster walls and ceiling. One has no fireplace and the other has a fireplace that has a wood mantel with ceramic tile face and hearth and an iron grate. Like the downstairs playroom, one of these rooms has a door to the manually operated elevator. Both of these rooms are currently used by the caretaker and are in reasonably good condition, but show some signs of water leakage.

A porch room located off one of the above rooms has a pine floor, sheetrock walls and ceiling, and large windows on one wall for viewing the neighborhood. The balance of the enclosed portion of this porch contains a small room used as a kitchen that has a single pedestal mounted porcelain sink and is finished similar to the aforedescribed porch room and another porch room that has heavy wood trim, oak flooring and gypsum board walls and ceiling.

One of the hall baths has an industrial grade linoleum tile, tongue and groove wood wainscoting, and three old fixtures including a pedestal sink. The walls are papered plaster, as is the ceiling.

Including the two rooms that the caretaker occupies, there are seven bedrooms. All are quite similar with the exception of a large bedroom located on the front of the house. The balance, more or less, has plaster walls and ceilings, pine flooring and picture or chair rails. The largest bedroom located on the front of the house is very irregular shaped and has a doorway opening onto the sunporch. The floor of this room is oak and has a narrow border of inlaid walnut. The fireplace is mahogany and has a ceramic hearth and face. A jigsaw cornice crests an alcove that houses a bed. The sunporch off of this bedroom has a gypsum board ceiling and pine flooring.

Some of the bedrooms, especially the other front bedroom, opposite the large one just described, has considerable water damage and resultant falling plaster. A dressing room located between two of the bedrooms has a hole in the floor where the boards have decayed and broken through. Located off of the previously described large bedroom is a sitting room having oak flooring, plaster walls and acoustical tile ceiling. Located off of the sitting room is a full bath having ceramic tile wainscoting and flooring, a toilet, tub, large pedestal sink and bidget. Several of the fixtures have porcelain knobs. The ceiling in this bathroom is metal tile, but is rotted out severely in several areas due to water leaks.

Located off this bathroom is a storage room that houses three cedar lined closets and has pine flooring and papered plaster walls and ceiling. The front staircase has oak treads, one walnut handrail and one handrail of unknown wood that was a later addition. It appears to be either maple or red gum. On the newel post at the bottom of the stairs is a built-in lamp constructed of bronze and having an efigy of a girl and leaves and vines.

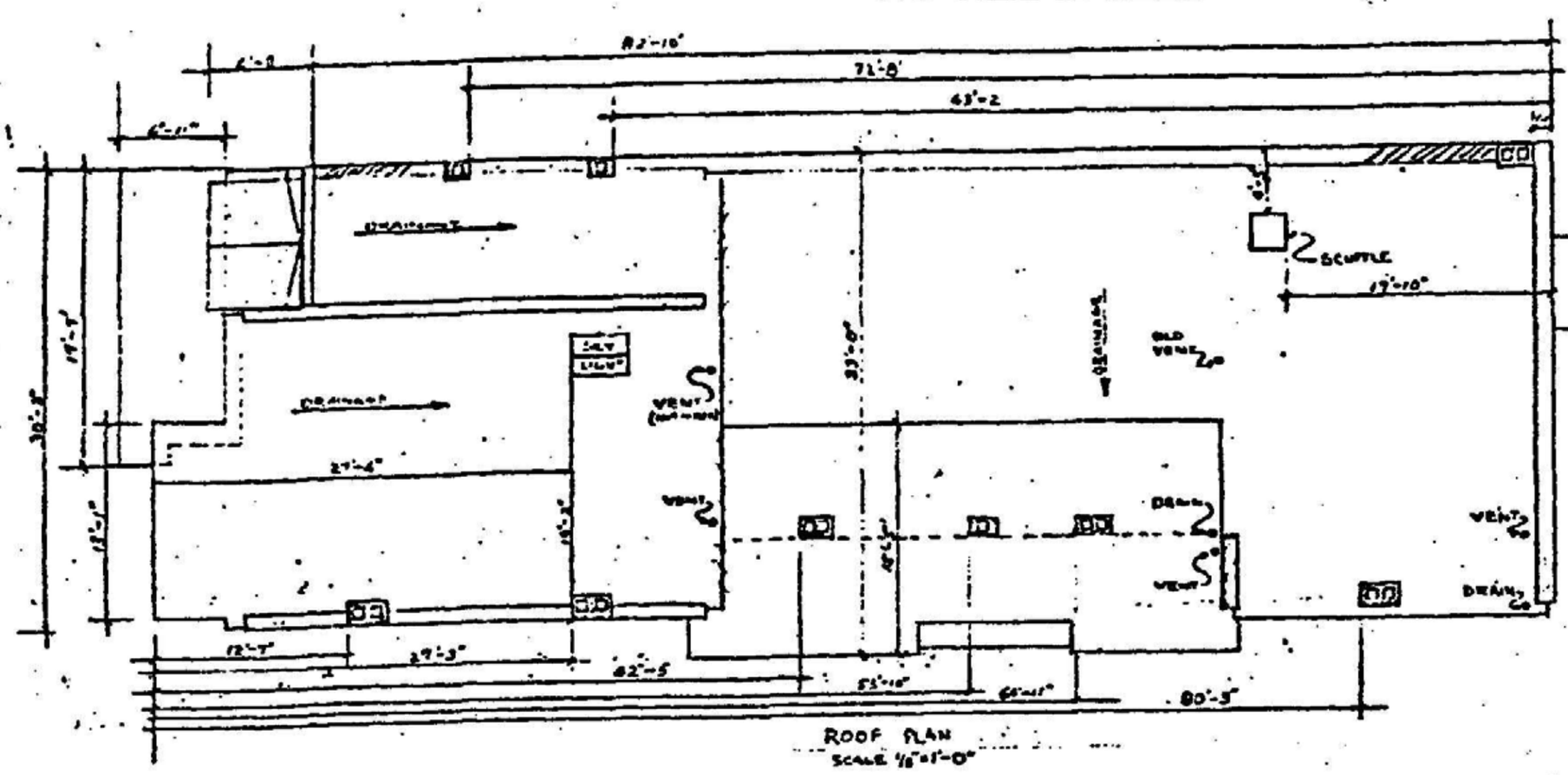
The house contains a partial unfinished basement having a concrete floor. Located in this basement is an oil fired hot water furnace installed in 1970. According to the caretaker, the furnace burns approximately 200 gallons of fuel oil per month to keep the house only fairly comfortable. No study has been made of the furnace requirements of this dwelling. However, it appears to this appraiser that the furnace is undersized for the house. According to the caretaker, it runs almost constantly and makes the house fairly tolerable, but will not make the house comfortably warm.

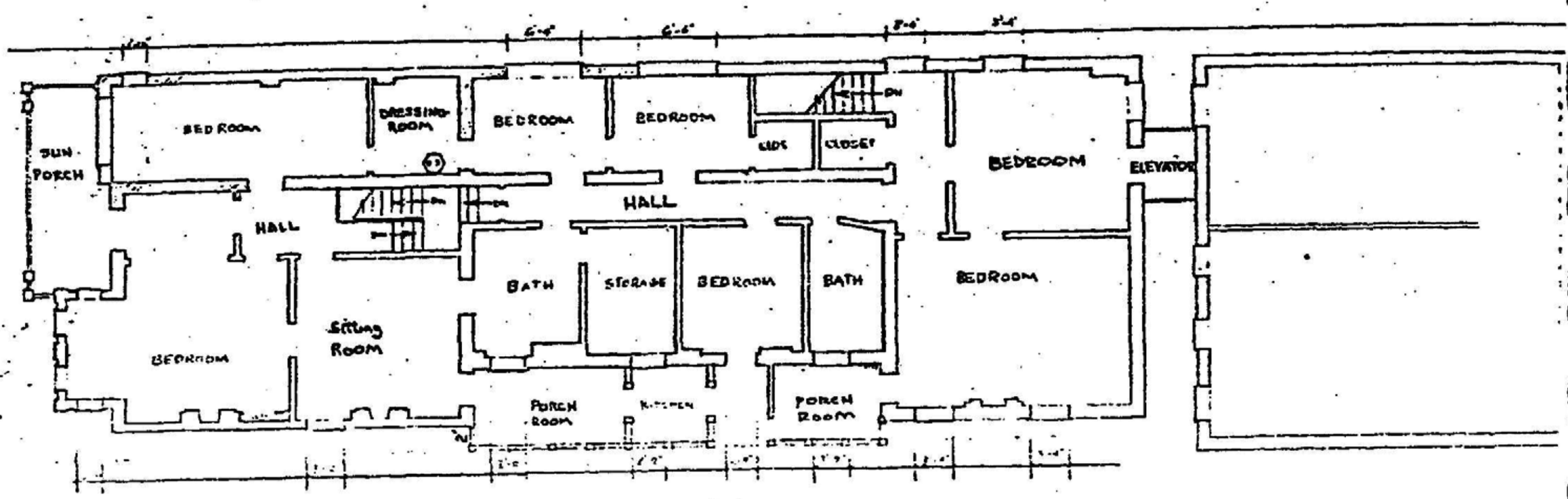
The knob and spool electrical wiring is very visible in the basement. The various fuse boxes and electric meter can be located by referring to the floor plan in this report. This wiring is quite antiquated and considerably less than is required by a house of this size. The plumbing is in galvanized pipes and would require some attention before they would give good service. Many of the plumbing fixtures in the house also should be updated. As discussed throughout this description, the roof has considerable problems with leakage that require immediate attention.

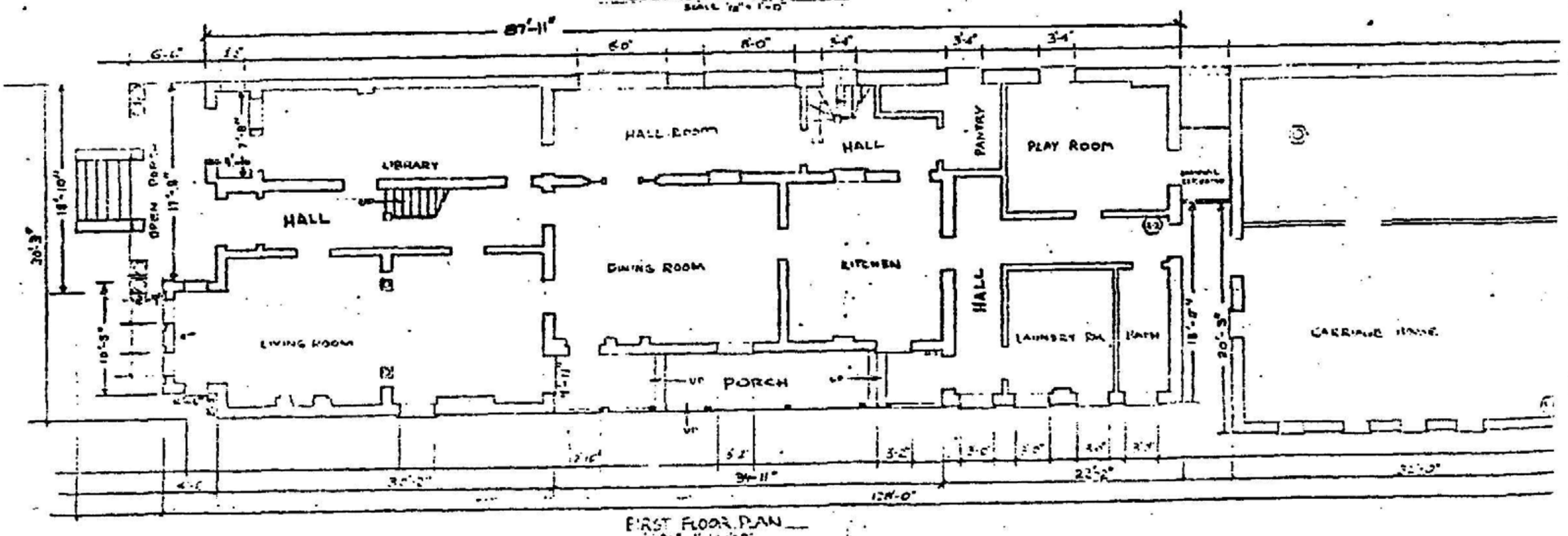
The carriage house has two carriage bays on the first floor and the second floor is divided into two rooms. The rear wall of the second floor of one bay has totally collapsed and the roof is being held up by temporary supports. The lower floor is concrete and the second floor is wood.

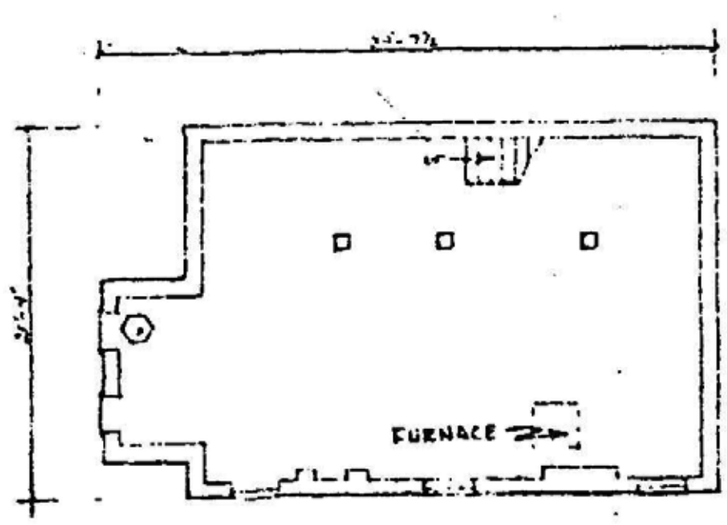
All considered, the subject dwelling is superior in most instances in its quality of construction as compared to the typical house in the neighborhood, although some areas of the house are no more elaborate than the typical house. To become a livable single family dwelling, it would require updating of the electrical system, updating of the plumbing, installation of a modern kitchen, repair of roof leaks and consequential damage, repair or removal of the carriage house, repair or preserving or replacing of rotted trim, recaulking of windows, repairing of the side porch, and complete interior and exterior redecorating. Its condition at this time can only be considered fair.

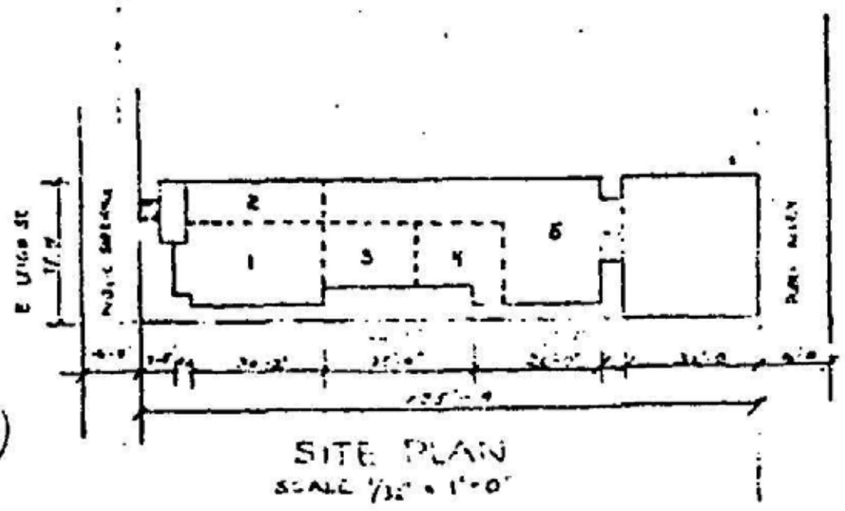
FLOOR PLAN











LEGEND

- ELECTRIC ME
- FUSE BOX
- FUSE BOX
- CITY GAS IN
- 500 GAL. OI
- CITY WATER

LIVING ROOM

1. Processed Print, oil brush stroke on board "lady with coin necklace & headpiece" 26"x30" Circa 1900-frame in excellent condition, print torn.

2. Japanese pottery (Satsuma) Dragon handles - Oriental figure & poppy motif - blue background circa 1900 39" H

3. Mahogany fern stand - colonial Revival pedestal form Circa 1900 18 1/2" H

4. Mahogany Settee, Side chair & arm chair Circa 1920 Chippendale style claw ball feet carved back splat, slip seats 40" H Condition Good

Settee -

Arm chair

Side Chair

5. White Metal lamp base female form, original bronze patina finish, jeweled shade, beaded fringe Circa 1915 23" H

EXHIBIT A

6. Mahogany Statuary stand, Colonial
Revival, pedestal form Circa- 1900 35"H

7. 10 panels - Faille floral lined drapes

8. Painted gold finish, Sheraton Revival Arm chair,
Circa 1910, Condition fair

9. Louis XV round center table onyx top, 23" dia.,
Circa 1900, gold finish

10. 4 walnut Jacobean Revival style tables, turned, legs
stretcher base - Circa 1920 19" H 14 1/2" W x 17 1/2"
3 painted green 1 original walnut finish

11. Pair of Satsuma Vases. Foo dog handles, Oriental
figurine & floral motif embellished with raised thread
design Circa 1910 18" H

FIGURINE

12. Plaster of Paris female ~~gifurine~~ sitting on a
rock formation, painted finish 24" H Circa 1900

13. Royal Dux Bavaria, Bohemia
painted bisque dog & boy figurine
Circa 1910 18" H x 15"W

14. Pr. of Pottery vases Japanese hand
painted floral motif with applied webbing,
butterfly handles 12"H

15. Pr. of brass ball finial andirons - circa 1920
17" H.

16. Brass fireplace set
shovel
tongs
poker
stand

17. Brass fireplace fender
46" L - Circa 1920

18. Pr. brass cuspidors 8" dia.
Circa 1900

19. Painted bisque figurine
girl and boy seated 11" H circa 1900

20. Pr. of bisque equestrian statues Circa 1920
6" H

21. Pr. of painted bisque vases in the form of animal boats with figurines at the rear 6" H Circa 1910

22. Painted bisque female figure Circa - 1910 13" H

23. Pr. French style figurines made in Japan Circa - 1920 8" H

24. Plaster of Paris - copy of an Italian Renaissance female figure Circa 1920 14" H

25. Bisque crawling baby, dog in arms 5 1/2" L

26. Painted bisque child with rooster on back Circa 1920 damaged 16" L

27. Bisque child eating porridge 7" L.

28. Japanese Swan planter 4" L

29. Bisque shoe - lace edged

4" L

30. Painted bisque whippet Circa 1870

31. Maggie Walker - plaster of Paris bust

dated 1934 12" H

32. Misc assortment bibelots (30 pieces)

in curio cabinet contents include

wood carvings

toys

porcelain pieces

33. Pottery Polar bear

Circa 1930 9" Long

34. White Milk Glass basket form

vase 4" H

35. Mahogany Curio Cabinet with

Formed ~~glass~~ glass doors & Mirrored back

panels 6' H 44" W

36. Gold finished curle CURULE formed armed parlor chair

37. Chinoiserie Painted floor lamp

parchment shade Circa 1920 68" H

38. Domestic Carpet

oriental rug design 6'x9' Circa 1925

39. Oval Multi colored carpet

4'6" x 6' Circa 1930

MUSIC ROOM

1. 3 piece parlor set Colonial Revival Style
   Circa 1900 consisting of
   2 arm chairs & settee
   leather upholstry
   Settee - 40" H 51" W
   Chair - 40" H x 28" W

2. Mahogany Baby grand piano & stand - Cable
   Co. Chicago 5'Depth

3. Glazed Pottery Bowl with applied
   flowers & birds attached to branches formed
   across the diameter of the bowl 17" H 18" L
   Circa 1920

4. Plaster of Paris classic male figure,
   bronze finish Circa 1910 28" H

5. Plaster of Paris female bust
   titled "Atalia" 14" H Circa 1915

6. Glazed pottery Jardinere & Stand
   putti motif 34" H Circa 1920

7. Glazed Pottery Vase

Putti Motif. 12" H Circa 1920

8. Japanese Satsuma Vase, knot & leaf handle

Circa 1920 10" H

9. Pr. of pottery peacock ornaments

10" L - Circa 1930

10. Hand painted nippon vase, floral

motif, gold embossed decoration 9 1/2" H

11. Domestic 6'x9' oriental patterned carpet

12. Ebonized revolving piano stool with comb back

support, metal claw feet, glass ball inserts

35" H.

13. Mahogany musie cabinet Colonial Revival

style 39" H x 19" W Circa 1910

14. Hand painted (floral design)

table lamp - Circa 1920

15. Pastel processed portrait of Mrs. Maggie L. Walke

simulated rosewood frame 28"x34"

16. Tinted photo of Mrs. Maggie L. Walker

25"x30"

DINING ROOM

1. 4 side chairs

   2 arm chairs

   Dark Red mahogany finish on oak wood

   Spindle backs - rocken arch pedimint crest rail

   padded seats Circa 1915

2. Dark Red Mahogany pedestal dining

   table, claw feet Circular top 5' dia.

   plate glass top

3. Colonial Revival side Board & Mirror

   Circa 1905 Dark Stained oak 7 drawers

   2 side doors paneled in glass-Chippendale

   brass pulls 70" long Circa 1900

4. Oak Dark finish China Cabinet with

   rounded formed glass doors Circa 1915

5. Oak Dark Finish China Cabinet, rounded formed

   glass side panels, flat glass center doors

   bevled Mirrored backboards at top

   Circa 1910 6' H

6. Mahogany China Cabinet

Rounded glass side panels & door

1 cracked side panel Circa 1918 5'6" H

7. Oak framed bevled mirror 4 ' square -

Circa 1915

8. Dark stained Console Table

turned legs & stretcher Circa 1920

4' wide 32" H

9. Mahogany Tea Cart

Chippendale Cabriole form legs Circa 1920

10. Dark Stained Finish Wooden Floor Lamp

Circa 1920 5'10" H

11. Cut Glass

11. Punch bowl 14" dia. 7" H

12. 5 pitchers 9" H

13. 5 fruit bowls 8" dia

14. Celery dish 12" L

15. Napple 5" dia

16. 1 11" vase $125.00

2 12" vases $150.00

1 16" vase $200.00 Trumpet shapes

17. Ice bucket

18. 8 punch cups not matching

19. 1 stemmed compote 8" H

Glass

20. 8 shrimp cocktail glasses

21. Pressed glass water Carafe

22. 6 Hallow stemmed champagne glasses

23. 6 sherbets

24. Mayonnaise Dish & plate

25. Lot of 36 misc glasses

Silver Plate

3 cake plates

1 bowl 4" dia.

Strainer dish 6" dia

Serving dish 12" dia

Cake basket - Circa 1870

Sugar Bowl & Spoon Holder

with 12 spoons Circa 1870

Pickle Container & tongs

Circa 1870

Tea Service - Circa 1880

need replating

Hartford Silver Plate

Tea Pot

Hot Water Pot

Covered Sugar

creamer

Spooner

Covered Pitcher

Waste Bowl

Tray

Butter Container & Tray

Covered Casserole

2 trays 6"x8" dia.

Coffee Pot

Water Pitcher

2 Ice buckets

Sterling

Arched Fruit Bowl 12" dia.

Gorham

Cheese Saver

Gorham

6 knives - dinner

6 forks - Luncheon

Hands hammered brass charger - repousee

Genre scene in the center with classical

border motif 27" dia. - Circa 1910

Baccarat Crystal 5 branch candelabra

damaged 24" H. Circa 1920

Contents of Sideboard

Misc. Dishes

Glasses

Linen

Brass Fireplace Fender

Circa 1900

Ebonized Mantle Clock - Circa 1880

16" H

Brass Chimes

Pr. of Brass plated ornate

Easel Frames

Circa 1900

Pr. of blue vases

Circa 1920 8" H

Glass covered ~~vim~~ Vase

hand painted decoration

Circa 1920 20"H

9'x12' domestic oriental rug worn & ripped

KITCHEN

1. Painted Kitchen table & four chairs

2. Metal Kitchen Cabinet

3. Kerosene Lamp

BACK STORAGE ROOM AREAS

1. Rocker - hickory split

2. 1920 cane & upholstered seat rocker

3. Small parlor stove, Circa 1900

4. Contents of elevator

   wheel chair

   upholstered back & seat rocker

   side chair

   bedside table

LIBRARY

1. Oak carved Hall chair

   Cabriole claw legs

   Lion type finials on rear posts Circa 1900

2. Mahogany carved hall chair

   curule form legs, claw feet, lion heads on

   arms ends & rear finials leather upholstry

   Circa 1900

3. Mahogany Colonial Revival oval Parlor table

   48" L x 31" H Plate Glass top

4. Table Lamp - black pottery

   Circa 1925

5. Oak - two glass door bookcase

   Circa 1910 5'5" H x 40" W

6. Oak 25 section bookcase push back glass

   doors ea. 34" Lx 15" H Circa 1910

7 Overtuffed 3 seat sofa & arm chair

   Circa 1920

8. Walnut finish coffee table - Circa 1930

30"x20"

9. Set of books

Mark Twain 22 vols.

10. The Great Events by

Historians 23 vols

leather

11. The Classics

15 vols

12. Courtiers & Favorites of Royalty

19 vols leather

13. The Continental Classics

19 vols

14. Harvard Classics

46 vols.

16. 34 vol. Shakespeare

17. The Journal of Negro History

7 vols.

18. The South in the Building of the Nation

Leather binding

19. Beacon Lights of History

John Lord 10 volumes (leather)

20. Stoddards Lectures

13 vols. leather

21. Modern Eloquences

27 vols.

22. Modern Business

12 vols.

23. Approximately 300 books of varying

quantity & value

24. 2 plaster of Paris figurines

female forms

18"

34"

25. Plaster of Paris Vases

Raspberry motif 18" H

26. Glazed Pattern Plant Stand

Circa 1900 25" H

27. Terra Cotta Jardinere Stand

Circa 1920 25" H

28. 3"x5" Domestic Oriental Rug

29. Goose Neck floor lamp

Circa 1925

30. Hand ptg. white glass kerosene lamp

& shade 30" H

Circa 1900

31. Sterling Silver Trophy

to Maggie Walker 1929

13"H

32. Plated Silver Trophy to Maggie Walker
1921 16" H

33. White Metal Elephany figure, red finish
9" long

34. Wooden hand carved
Christon cross 12" high

35. 36 framed photos of noted black leaders
diploma & misc documents

PORCH OFF DINING ROOM

1. Marbelized Mantle Clock

   Circa 1900 - Classic Form

   12" H

2. 3 card table chairs

   Oak armchair - caned back and seat

   Circa 1915

   3 kitchen chairs

   1 mahogany finish side chair

3. Dark stained cabinet - 2 drawers - 2 doors

   Circa 1910

4. 1920 Console Radio

5. 4 framed photos

   silver plated vase

   Chinese style lamp

   Circa 1920

PORCH OFF BEDROOM UPSTAIRS

1. Set of Wicker Furniture

   3 seat settee

   2 arm chairs

   Desk & chair

2. Brass Jardinere & stand

   36" H

3. Metal armed floor lamp

4. Light finish side table - top veneer

   destroyed

5. Mahogany Colonial Revival double sized four posted

   bed-carved posts, paw feet, crotch mahogany food

   and head board

   Circa 1910 7'H

PANTRY

China

Silver

Glass

Pots

Misc.

6. Dark Finish 3 shelf table

Circa 1920 24" W x 12" D x 27" H

7. Upholstered chaise Lounge

Circa 1900 Condition poor

8. Mahogany Colonial Revival 5 drawer dresser

with mirror

Circa 1920

4'6" W x 24" D x 36" H

9. Mahogany finish magazine rack

Circa 1930 20" x 11"

10. Mahogany framed upholstered arm chair

red covering

40" H - Circa 1910

11. Mahogany & gilt oval mirror with eagle classic

leaf motif Circa 1910 50" H x 28" W

12. Mahogany finish side chair slip covered back

Circa 1920

13. Dark Stained center table turned legs - hexagonal shape top

Circa 1920 27" across - 28" H

14. Upholstered Wing chair & ottoman

Circa 1920 Condition poor

15. Upholstered Arm Chair

Circa 1920

16. Case glass, citrine over white epergne - fluted base supporting three lily form containers with 2 twisted cane supports from which hang two hanging baskets

Circa 1880 20" H

17. Ebonized finish mantle clock

Seth Thomas

14" W x 12" H

18. Fireplace Equipment

Bronze Fireplace Tender

Bronze Fireplace Screen

Fireplace tools and stand

Log Container

19. Mahogany Bedside Table

Colonial Revival Style, claw feet

20. Oriental Patterned Domestic Carpets

68" L x 52" W

54" L x 26" W

6' x 9'

2' x 3'

21. Yellow pottery table lamp

Circa 1930

22. Bevled Glass Mirror & Frane with lighting

fixture above.

5'x7'

Circa 1910

23. Plaster of Paris Plaque "Christ & Children

4'x2' Circa 1930

24. 18 Misc framed photos & prints placed on the walls

fireplace & chest of drawers

25. Wall lamp with cord for adjustment of shade

Circa 1920

26. Dresser Contents

Linen, misc.

Misc. photos, fan, etc.

27. Dresser Set-mock tortoise

Mirror

Brush

2 powder boxes

Tray

Nail buffer

28. Cut Glass Cologne Bottle

29. Cut Glass Atomizer

DRESSING ROOM

1. Pr. Mahhogany framed side chairs that match the parlor set in the Music Room

2. 5 piece oak book case sectional

3. Contents

150 Music books

5. Circa 1920 Cons .e Radio on turned legs

4' H Stromberg Carlson

6. Mahogany Spinet Desk

4'x 30" W

Circa 1915

7. Bamboo turned Winsor desk chair

Circa 1920

PORCH OFF DRESSING ROOM

1. Drop leaf Jacobean style table

   Circa 1920 6'L x 18" W closed

2. 2 armed rush seated chair

   Outdoor Porch type

   Circa 1920

3. Side Chair turned back supports

   Caned seat

   Circa 1910

4. Glass Door Cabinet

   24" W x 4' H

5. Contents: Glasses

   Dishes

BEDROOM STORAGE AREA

1. Clothes Rack

2. Bed & Mattresses

3. Round table

4. Rush seated chair

5. Wicker Rocker

6. Empire styled Bed

7. 5 drawer chest & mirror

   Matching dresser

8. 2 mirrored armoire

9. Colonial Revival Dressing Table & mirror

10. 2 chairs

11. 3 lamps

12. 2 framed prints

13. Fireplace Screen

BEDROOM STORAGE AREA 2nd

1 3 seat sofa

2 Wicker Chair

3. Wicker waste basket

4 Rustic style stool - rush seat

5 Upholstered Rocker

6 Bird s Eye Maple writing Desk

Circa 1910

7 5 drawer chest - Colonial Revival Mahogany

8 3 Drawer Dresser

9 Child s Victoria Gothic table radio

10 Porcelain doll head (19th century

dressed in fashion of the 1920 s

BEDROOM

1. Curly Maple Single Bed- mattress

   Circa 1910

2. Tiger Stripe Maple Dressing Table & Mirror

   4' W x 5'5" H Circa 1930

3. Inlaid wood jewelry box

   Circa 1930

4. Bird's Eye Maple 5 drawer Chest

   Circa 1910

FRONT BEDROOM

1. Mahogany 6 drawer chest with mirror

   Colonial Revival Style

   Circa 1910

2. Upholstered back & seat Arm chair

   Circa 1920

   5'5" H x 36" W

3. Dark Stained finish book table

   12" x 24" turned legs

4. Bedroom Rocker - cane seat

   Dark finish 36" H

5. 4 drawer dresser - mahogany Colonial Revival style

   Circa 1910 4'x2'x5'5" H

6. Mahogany Colonial Revival Armoire- Mirrored

   door above drawer 40" W x 6' H

7. 4 Poster Sheraton Style double Bed Mahogany

   Circa 1920

8. Bookcase & 50 books

12" x 4' Chippendale Style Painted Finish

9. Mahogany finish Bedroom Rocker

36" H circa 1910

10. **Dressing Stand - hinged mirror**

above 3 drawers circa 1910

15" W x 8" D x 12" H

11. Misc Perfume bottles

Picture Frames

Dresser Set

Brushes

lot-

UPPER HALLWAY

Colonial Revival

6 drawer chest & mirror Mahogany

36" W x 6' H

24" D claw feet