

WARE-LYNDON HOUSE TOUR



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Central Hallway

The wide central hallways were used as rooms, not merely as passages. Furniture was arranged along the walls to provide seating, storage, lighting, as well as to be moved as social needs arose.

The walnut hall tree and side chair on either side of the front door are typical in style and placement to others of the 1850's period. These pieces demonstrate the Gothic elements often found in the mid- 19th century entrance hall.

In the middle of the front hall is an Empire center table. The white marble top sits on a triangular pedestal of matched flame mahogany woods. Rather large lion paw feet support this base. Tables with this general form were introduced in England about 1800 and were popular in America well into the mid-19th century.

Hanging from the center ceiling medallion over the marble top table is a three-armed gasolier made by the Cornelius Company in Philadelphia, Pennsylvania. This c.1855 Rococo style gas fixture originally was gilded and had pear shaped cut crystal globes around the gas jets. Cast grape clusters, leaves and vines were common mid-Victorian ornaments and were very well executed on this fixture. Cornelius was perhaps the best known maker of lighting equipment for most of the 19th century.

The earliest items in the hall are late 18th or early 19th century. The large Italian landscape over the sofa is a wonderful example of the Classic Romanticism in Europe that inspired the French Empire style of decorative arts. The oversized painting demonstrates that increased ceiling heights and room dimensions were appearing in wealthy Southerners homes by as early as 1800. Seacoast towns such as Charleston and Savannah had dealers who imported such paintings that over time began appearing in up-country homes. The original frame on this painting possesses many of the Empire decorative ornaments made famous by the Napoleonic era.

The long, formal Empire style sofa reflects the classical lines associated with the first quarter of the 19th century. Lion paw feet, scrolled arms and classical carving on the sofa crest were made fashionable by French, English and later American tastes. The unique carved frieze panels below the seat on each side were copied directly from George Hepplewhite's Pattern Book of 1804. Before springs were developed in the 1830's only a padded cushion softened the seat. The springs were added typically after 1840 when these sofas were reupholstered. A pair of Empire mahogany flip top side

tables are on either side of the sofa. These c.1825 tables are veneered with matchbook mahogany veneers in a fan shape on the table top. The carved pedestals show elements of 1820-30's design associated with American Empire. The lion paw footed legs are somewhat heavier than earlier examples and have a robust style of carving indicating a slightly later date than the sofa which they flank.

Portraits of Dr. and Mrs. Lyndon hang above these card tables. The portraits, painted early in the 20th century, originally were used in the house. Dr. Lyndon's portrait was painted by Athens artist Lucy Stanton about 1905. She is internationally famous for her miniatures now exhibited in many museums. Mrs. Lyndon was painted by Elusina Focardi in 1904. The portrait is a copy of the original still in the family's possession. Mrs. Lyndon is wearing a diamond brooch that has been a family heirloom for many generations.

Along the west wall is grouped an American Empire pier table, gold leafed Federal two-part mirror and an Argon lamp. The pier table, c.1825, displays excellent carved capitals on the columns, carved lion paw feet and very intricately carved fruit and foliage spraying from the lion paw feet elliptically toward the center of the lower shelf. Three silvered mirrors above the lower shelf are surrounded by rosewood veneers. These mirrors, as well as the finish, are original.

On top of this rather tall side table with its high gloss 'French Polish' sits a c.1825 two-armed brass Argon lamp. Argon lamps burn whale oil that runs by gravity from the tank in the center urn to the arms. Air was pulled through tiny openings near the burner to help make the flame more intense than candle light. Blown glass globes were etched and cut to surround the flame and soften the light. Chimneys directed the flame upward and kept the flame steady. Lamps of this style were rather rare and quite costly. Only important rooms would have such lamps. The lamp is completely original and all elements are original and in functional order.

The gilded two part Federal mirror was also made late in the Federal style c.1825. The turnings and 'cone' carvings are typical of mirror frames and columns and pilasters on case furniture of the late Federal style. Two part mirrors were often used because sheet glass before the late 1830's was quite expensive and smaller mirror panels were more economical. Original silvering behind

the glass is aging and flaking resulting in fogging and spotting of the original mirror surface.

A pair of mahogany turn of the 19th century side chairs on each side of the pier table has many of the characteristics of fine furniture makers trained in Europe. Of especial note are the gilded bronze appliques set on ebonized panels on the chair backs and legs terminating in carved dog feet which were used by cabinet makers such as Charles Lannier and Duncan Phyfe.

This tableau is typical of furniture being used from one generation to another, particularly in halls and other living areas. Parlor and dining rooms often boasted the most modern and up-to-date furnishings, as they do in the Ware Lyndon House.

The cherry tilt-top candle stand belonged to Dr Lyndon's mother-in-law and was brought to Athens by her when she came to spend her final years with her daughter and son-in-law. It has stylized scroll feet with a late Federal 'knee'. The center shaft has well turned vase and ring designs but somewhat heavier than earlier tables. This c.1830-40 table was used for a lamp or candle table near the staircase to hold lights needed to walk safely up and down the stairs. Occasionally these useful tables were placed beside beds, chairs, or other furniture where lighting was needed.

At the back of the hall is a small Empire style mahogany work table, c.1830's. This classical two drawer table rests on a carved pedestal with lion paw feet and original brass rollers. Such tables were used as lamp tables, bedside tables, or work tables in any location where a small table might be necessary. On this table sits an American whale oil lamp, c.1845. A classical column on a marble base supports the pear shaped oil tank.

Star cut prisms hang from a rim above which a blown cut glass globe and a chimney soften the light and protect the flame. The lamp is now electrified.

Over the mahogany work table hangs a mid-19th century oil painting of a young woman. Molded, gilded decorations as on this oval frame were very popular in the 1850's and 60's.

On the other side of the rear hall door hangs a 17th or early 18th century European portrait of a young man. The stylized portrait shows clothing unfashionable by 1750. The carved wood frame has recently been regilded. Portraits of a similar style were used in homes of wealthy planters in the south, especially in Virginia and coastal South Carolina.



Double Parlors

Both front and rear parlors are decorated with elaborate plaster cornices with reticulated center castings over a cast molding. Edge moldings are slightly different in each room. Ceiling medallions have been recreated from an original centerpiece from a Savannah, Georgia, home and surrounded by the shell ornament copied from the cornice castings in these parlors.

Large sliding doors divide the double room. The brass floor guide is original, found folded back behind the wall when these massive replacement doors were being installed. The faux finish on these doors and all other room doors is the typical flame mahogany style much admired and used in the 19th century to cover pine wood. The simple long panels and very plain wide flat moldings around all doors and windows were often used in the 1840's-50's. These moldings may have been painted or faux grained to match or contrast with the doors.

Reflecting the plaster work, the Italianate white marble mantles appear to be late 1850's in style. These mantels replace the originals removed about 1920. The front parlor one is more elaborate, using a twisted rope molding. (A photograph of the original mantel can be seen in the Athens History room.) Both mantels have arched openings and shell carvings on the keystone over the arch. Nicely beveled panels and curved plinths as well as cast iron inserts and coal burner registers, give the mantels a very polished, sophisticated style. The c.1860's Rococo style coal grate came from a Washington, Georgia, house. Both marble hearths are restored.

Gasoliers in both parlors are typical of mid-19th century formal fixtures. Prisms were usually reserved for formal rooms which need lots of reflected light. The 1850's Rococo style fixtures were often quite large with multiple round glass globes. Prisms were either three-sided or three-sided with cut points to reflect light better. Chains of cut crystal jewels were often suspended from above the gas jets down to the arms.

Gilded mirrors and window cornices and gold leaf frames further magnified the light. A pair of c.1850 overmantel mirrors rest above the marble mantels here. The front parlor mirror is a fine copy of the original in the rear parlor. The original mirror, thought to be from France has its original gilded surface. The pair of round mirrors with gold leaf frame and beveled glass, was returned to the house by Lyndon family descendants. These mirrors were Lyndon additions after 1880. Cast plaster ornaments copied from the cornice replicate the

original leaves removed in past decades. The 'shadows' of the original plaster rings were used to determine the placement of these two mirrors. Following the mid-19th century fashion of decorating "en suite", the carved and molded decorative elements in the plaster cornice, ceiling medallions, marble keystones, overmantel mirrors as well as the furniture are similar. Furniture in the double parlors represents the stylish sets or 'suites' of furniture that developed during the early Victorian period.

The front parlor contains a 10-piece rosewood parlor set built by John Henry Belter, perhaps the most famous maker of mid-Victorian American furniture. Belter invented the steam process for molding laminated wood into the strong curves used in his furniture. The process involved gluing seven thin sheets of rosewood together and using a steam press to form the strong curves of the backs and sides of this furniture. Most surfaces were flat with highly carved or pierced decorations on the most expensive pieces. The pattern called Rosalie With Grapes was developed for a plantation house in Natchez, Mississippi, and was a very popular pattern. This set is Rosalie Without Grapes. Many other cabinetmakers copied Belter's style or tried to 'break' his patent. Authenticating this set, underneath the upholstery of two side chairs were discovered German language newspapers which Belter was known to place between the wood and the cloth of his upholstered pieces. These papers were dated 1856. A photo of the newspaper is kept on the rosewood étagère to the left of the front parlor door.

Carving on the backs, arms and legs of all Belter pieces was completed by German-American workmen on solid rosewood blocks of wood glued onto the laminated frames. These carvings are individual productions of the same design, creating very slight overall differences that add to the rich intricate rococo effect of the group of pieces. The small brass rollers under the legs are original with all pieces.

The upholstery on this set and the walnut set in the rear parlor is a replica of the 1850's damask used for suites of furniture and draperies. To highlight the damask pattern, the Belter set is without tufting, as was the original. All furniture used in the Lyndon House has been restored using the original padding and tufting style.

Draperies in both parlors consist of multiple layers using semi-sheers over the window glass, damask floor length panels pulled back into voluminous folds, rather broad heavy lambrequins above the panels, all surmounted by gilt cornices. The lambrequins are styled with a center palmette or drop and curved side panels.

Four layers of French braid and a large French center tassel give these the broad surfaces with intricate details which reflect the style of the furniture and wood trim.

Other front parlor furniture blends to complete a very high style room grouping. Two c.1835 drop leaf mahogany banquet end tables are on the front wall on each side of the Belter sofa. These tables were built in Columbia, South Carolina, for the family from which they were purchased. The tables are completely original. Built in the American Empire style, they have center pedestals with large heavy turnings and exceptionally fine lion paw legs and feet. When the tables are brought out into the room to set up, the table tops pivot and the drop leaves flip up and lock together to form a small banquet table. The Lyndons had a pair of similar drop leaf Empire tables that sat in the same area. When large entertainments or dinners were given, they could move the furniture to the wall and set up these tables for dining. In fact, both parlors and the dining room could be used for large dining parties when tables were used in all three rooms.

The very elaborate mahogany side chair used in the front parlor was probably built by Charles White from New Jersey in about 1855. This craftsman was a contemporary of Belter's and tried to attract the same clients. The pieces were carved from solid wood. While very intricate and beautiful, they were brittle and easily damaged over time. This particular chair appears to have its original needlework upholstery intact. Minor fading and aging of the frame are the only signs of approximately 150 years of wear!

Other pieces of interest include a rosewood étagère and a rosewood writing desk, both c.1850s. The étagère in the Elizabethan Revival style made popular in England in the 1840's has a 'French Polish' finish. The rope twist columns outlining the shelves and the delicate finials are not often seen in American furniture. Original silver backed mirrors on bottom shelves and the use of flat cut-work filigree is typically English. The small writing desk is made of highly figured rosewood also with a hard 'French Polish' finish. It has a front drawer and an adjustable pull-up shelf, or writing surface. Because of its small size, this desk could easily be moved to provide a work surface for ladies choosing to write in the elegant front or back parlor. The 'onion foot' concealing the rollers on the desk point to English manufacture. Displaying European made furniture was not unusual for upper class Southerners of the mid-19th century. On the desk are found a 19th century ink tray and pot.

The center table in the front parlor is a good roco-

co c.1850's mahogany table. The shape of its white marble top is often described as 'turtle top' because of the curving sides and the four corner projections, or 'feet'. A Belter table in the 'Rosalie Without Grapes' pattern could have been used to complete the parlor set but an example of this pattern is not available at this time.

Other decorative items in this room include:

A pair of 1855-60 portraits in their original gold leaf frames. These portraits are of extremely fine quality. They originally came from the northeast and the couple portrayed is reported to be related to Aaron Burr.

An engraving of a young girl and her dog in a gilded frame, c.1855. The engraving was given by a Lyndon family member and may have been used in the house.

A pair of late 19th century genre paintings in period style frames. This pair of paintings shows young people in ocean settings. These are typical of European oils often brought back from the continent.

Old Paris Jacob Petite figurines, c.1850's. The figurines have the coloring and techniques associated with mid-19th century pieces. The shape and gold coloring as well as the finely painted flowers and faces indicate French workmanship.

A pair of 19th century footed porcelain urns, sitting on the Empire banquet tables. These urns have a wine background color with apricot highlights. Bright gold outlines the scrolled feet and all rococo elements. Hand painted flowers decorate the large front and smaller rear panel with other floral decorations. Gold lion masks are on each side of these urns. Currently, there is a dried flower arrangement in a formal period style in each.

The rear, or second parlor, was probably used more informally than the front parlor. Furniture and decorative elements are similar to the front parlor but are somewhat less ornate. The families gathered in this room for daily activities. Draperies, overmantel mirror, marble mantel, wall color and Aubusson rug replicate those found in the front parlor to add to the double room effect.

On closer inspection of this rear parlor many differences can be seen. The furniture is dark in color but is mostly walnut rather than rosewood and the carving is more subdued. Furniture items relate to the overall gen-

eral usage of the room.

The c.1860 square grand piano with carved grape clusters on the cabriole legs is a Webber, manufactured in New York. This was the most fashionable case style during the mid-19th century. On the piano music rack is sheet music printed by J. C. Screiner & Son, Macon and Savannah, Georgia, during the 1860's War period. An 1854 Piano-Forte Primer and a ucelin, a stringed instrument once owned by a Lyndon family member, add to the musical tableau. Two framed sheet music covers hang on the wall over the piano. These c.1840's prints were hand colored by 'shop girls' during the emerging factory period in New England.

The main lighting in the back parlor is provided by a central c.1860's five armed gasolier. Frosted, etched globes in this spherical shape were used from the 1850-70's before the open bowl tops were popular. Whale oil lamps, such as the large columned one on the center table and the smaller lamp on the desk, demonstrate the need for more intense spot lighting needed in the evenings for reading, sewing or perhaps playing cards. These lamps could be moved around in the room where needed. On the piano the large Old Paris porcelain oil lamps with gilded brass bases and metal fittings have original hand blown shades and chimneys and show slight variations in the workmanship of the glass. These c.1860's lamps are fine examples of a rather rare style. Candle fixtures, called girandoles, complete the lighting in both rooms. These brass fixtures were very fashionable from the 1840's through the 1870's. The three piece set on the mantel in the rear parlor, once owned by a local family, is in the fashionable pattern called 'Jenny Lind' after the famous Swedish singer brought to America by P. T. Barnum in the early 1850's. She was one of the first 'stars' created by a 'publicity machine'. The long prisms around the candles have cut glass stars as enhancements, a feature often seen in the 1850's.

The sofa, chairs and center table are a collected set of Rococo style furniture with matching grape cluster carving, perhaps the most popular mid-19th century design motif. Grape clusters were often used, not only on carved furniture, but also on silver and metal pieces, as painted decoration on porcelains, in plaster and marble ornaments, and also in jewelry for men and women. The furniture here includes a sofa and armchair once owned by General Robert Toombs of Washington, Georgia. General Toombs is reported to have brought the furniture home with him when he resigned from the Senate in Washington, D.C. in 1860.

The center table retains its original pale tan Italian marble top and the grape vine, leaves and cluster carv-

ing is similar to that on the piano. The four side chairs, called 'balloon backs', because of the open circular back, have matching grape carving. Such chairs are light weight and easily moved around the room as needed.

The chair just inside the door beside the piano is a Renaissance Revival style side chair, c.1855. This almost Medieval style became popular in England about 1840. Chairs such as these were often used in hallways or as extra chairs where seating was not meant to be comfortable but decorative.

The large c.1845 Empire secretary desk against the rear wall was possibly made in the Athens area. It is very similar to other secretaries owned by descendants of local families. Regional characteristics often seen on local case furniture from the time period include the plain 45 degree angle rake cornice, relatively tall desk case, rather flat burl mahogany wooden knobs on even fine pieces, and raised flat panels on the doors and drawer fronts. These particular proportions, Georgia yellow pine secondary wood and scroll and pillar feet are common to much Athens antebellum furniture. Inside the bookcase top of the secretary are books and other items of Lyndon and other Athens area families. The handsome Old Paris inkwell on the desk fall front was made about 1850.

Beside the sliding doors on the interior wall sits a walnut étagère, c.1855. This rather delicate piece shows many decorative elements of mid-19th century Rococo furniture. The lower doors have flat cut-work wooden panels lined with pleated silk. The canted corners have knob and spindle applied carving popular for only about a 10 year period from 1855–1865. On top of the white marble top sits a two tiered back with Rococo side supports with pendant drops. The top shelf is enriched with a cutwork back and side finials. Original mirrors between the shelves reflect the art objets sitting on these shelves. The attractive honey color of this case piece is original, protected by its original finish.

Other items of note in the rear parlor include:

Old Paris 19th century fruit bowl with grape painted ornament which is from the Lyndon family.

Pair of 11" tall Old Paris vases, c.1850's.

Period artificial flowers in Old Paris vase under a glass dome, c.1860's.

White Parian Ware statues c.1860's on the piano.

Mid -19th century Madonna and Child in original frame. This is a Lyndon family piece.

Sandwich glass spill holder on center table and Sandwich salt cellar in secretary.

Tall carved 19th century Carrara marble column with plaster bust of a Greek maiden.

White onyx carved pedestal with gilded brass collar, c.1880's.

Pair of 19th century brass Louis XV Revival style andirons.

Metal coal hodge with gold details from the Lyndon family.

Semi-circular iron coal grate, c.1860's from Washington, Georgia.

Labeled, c.1870's piano stool in the classic style of earlier Federal furniture.



Lyndon Room

The front west parlor has been restored to an 1880's appearance. The Lyndon family probably redecorated the Ware rooms with stronger colors. They almost surely decorated with elements still seen today in the original dining room. This parlor color was used in the house and effectively sets the tone for many original Lyndon family pieces in the room today. The plaster cornice has been restored adding a top molding and ceiling medallion lost in previous uses for the room. The stencil designs, originally used in the dining room, were reduced in scale and added above and below the Victorian style picture molding replacing the lost Lyndon molding.

The slate mantle is faux painted reddish brown and black to create the effect of natural stone. Flowing, incised line carving was used during the Renaissance Revival and Aesthetic periods of the 1870's –80's. The keystone arch is flattened and uses only the fauxing and incised line carving to create the center detail. The Rococo styled iron center cover closes the coal burning grate when not in use.

Above the mantel a very tall gold-leaf overmantel mirror reflects the central gasolier. This Renaissance Revival style plate glass mirror demonstrates the multi-tone golds used for decorative effect. The bright gold is pure gold leaf, but other golds are created by differently finished leaf and a metal non-gold leaf. The center cartouche is particularly strong in this mirror which suggests American manufacture.

Cornelius and Company of Philadelphia,

Pennsylvania, produced the iron and brass gasolier about 1855. The fixture features three cast iron youths holding shields. The leaf casting, especially on the arms and the drop pendants are often seen on 1850's furniture and decorative plaster. The overall fluid shape became angular by the late 1860's, as is seen in the dining room gasolier. The 'artistic' globes appear slightly later in style and probably replace earlier cut crystal etched globes.

From the 1840's throughout the 19th century, upholstery and drapery materials were used 'en suite' in wealthy, fashionable homes. The brocade on the furniture and draperies here is typical in color and style to 1870's-80's examples. The double festooned draperies with swags and long side panels have the heavy opulent look required of draperies at this time. Heavy braid and tassel trim was loved and lavishly used by Victorians. Opaque and lace panels were often used underneath the long over-draperies. In very formal rooms, decorative wood or metal cornices were used over the top of the draperies.

An Iranian Bokarra rug, c.1880, is found on the floor. This rug is in a wonderful state of preservation for its age. The fading of red to brown is due to the exposure of vegetable dyes to ultraviolet light for more than a century. The long wool pile is quite even, showing little wear. By the 1880's Persian rugs were being imported to America and became part of the late 19th century decorating schemes. Rugs such as these were purchased by the Lyndons to show off the beautiful heart pine floors when the earlier wall-to-wall carpets went out of fashion or needed replacing.

Decorative items original to the house include:

The small medallion back sofa, c.1850's-60's, and the walnut Renaissance Revival style side chair, c.1880, used as the telephone chair.

1860's Majolica vase, a wedding gift to Dr. and Mrs. Lyndon.

Family photos and books displayed on the table tops, in the bookcase and on the walls, including those of Dr. Lyndon's daughter, Mozelle, in her wedding dress and of her daughter wearing the same dress.

The wedding dress worn first in 1897 by Mozelle, displayed in a cabinet from a late Victorian clothing store in Elberton, Georgia. This cabinet retains its first electric ceiling fixture dating from about 1905.

Other furniture and art displayed in the room which have a history of Athens ownership include:

Three tiered, brass galleried side table or étagère, c.1870, with elaborate inlaid shelves that belonged to philanthropist Harry Hodgson.

C.1870-80 Grandfather clock that also belonged to Harry Hodgson.

Large oak c.1895 Regina music box on its original stand with many original metal disks. The player has its original finish, is operable and is used for demonstrations.

Needlepoint covered Empire style footstool.

Lithograph of Notre Dame cathedral.

Russian punch bowl, c.1890.

Metal coal hodge painted black with flower decals, c.1890. This item held coal used in fireplaces and is typical of others used in each room.

A near life size c.1890 photograph of Annie Bishop Lowe of unusual sophistication and technical excellence. This photograph shows virtually no fading or deterioration over its 112+ years.

A Civil War cavalry sword similar to the original sword used by Dr Lyndon's brother-in-law during the American Indian Wars in the last half of the 19th century. The original is still possessed by the Lyndon family.

Other furniture acquired for this room helps to show how an 1870's-80's study or gentleman's parlor could have looked. The 1870's Renaissance style center table with turned and fluted legs has the inset white marble top seen from about 1865-75. Black painted, ebonized trim was also popular during this period. Around the table are grouped four chairs which include a lady's side chair with curved hip rests (to help accommodate a lady's bustle). The fruit carving on these chairs is compatible with the c.1850's Lyndon settee.

An oval marble top parlor table is placed in front of the large front window. The dark walnut wood shows off the late Rococo curves sometimes seen on Victorian furniture throughout the 19th century. This c.1870's example was built at almost the exact time as the Renaissance styled center table and demonstrates the eclectic mix often used together in the second half of the 1800's.

A tall parlor or "piano" lamp, c.1890's, rests on top of

the oval marble top table. This kerosene lamp is cast of two contrasting metals. The brass is solid and brightly finished as it was originally. A wash, or thin plating of brass or bronze, may have coated the silver colored "pot metal" exposed today. The use of multi-colored materials is evident in all the decorative elements seen in the parlor.

Pieces of a hand painted, c.1800, chocolate set sit on the center table, as does an 1880's ink well and stand, a pair of gold framed 19th century reading glasses and an 1887 note from the Childs & Nickerson Company, Athens, Georgia.

On the mantel shelf, a pair of pre 1850 Argon lamps originally burned whale oil. These lamps retain their original two toned gold finish. The tall chimneys originally helped to increase the flame and therefore the brightness of the lamps. The pair of late 19th century urns beside them are impressively large. They were hand painted and highlighted with gold. An early 19th century sugar pot with lid sits between them. The use of decals for decorative elements had begun only 20 to 30 years before this sugar pot was made. It is probably English, c.1830's or 40's.



The Athens Area Historic Display Room

The simplicity of the ornamentation in this room indicates that it was originally a bedroom.

Contained in the room are artifacts and photographs pertinent to Athens, renowned Athenians, Athens' landmarks and 19th century medicine. The exhibits change and provide hours of interest and pleasurable learning.



Back Hall

A wooden building described on early maps and insurance documents is thought to be a kitchen separated from the main house to lessen the danger of fire. It would have been easily accessible to the well and food supplies. The heat from cooking as well as odors would not have been present in the main house. Servants, who lived close by, prepared food and carried it inside. Small rooms near the dining room were often used as warming kitchens for final food preparation or as pantries for storage of valuable silver, china and table linens. The small room now used as a bathroom and janitor's closet was probably such a locked pantry. An original door from it opened

into the dining room where a sideboard now stands. This former doorway made the pantry directly accessible to the dining room.

The Empire marble top sideboard was brought from Augusta, Georgia, to an Oglethorpe County plantation house when that house was remodeled and enlarged about 1850. It stayed in that home until placed in the Ware Lyndon House. The Rococo curves and 'C' scroll and shell carving are typical of the emerging early Victorian style. The rather heavy ogee cornice frieze, which has two drawers, is still very typical of the Empire style. The original finish has softened and darkened but still lets the grain of the flame mahogany panels show through.

A c.1860's cast iron umbrella stand rests beside the sideboard. The male figure is dressed as a sailor and other nautically inspired symbols such as an anchor are used. The bust of a bearded man is centered on the drip pan.

Other items of interest include:

A c.1880's kerosene adjustable ceiling hall light. This light could be easily raised and lowered for cleaning and adding kerosene, then called coal oil.

A pair of Old Paris fruit coolers. These 19th Century porcelain coolers, once considered extremely "a la mode" due to the rarity of ice, were used to keep food cold. Because of the deep lip on the upper rim, ice may have been on top of the lid as well as inside the jar, if so desired. All decorations are hand painted and gilded in a style often seen about 1780-1810.

Print "The Battle of Franklin". This 1891 handcolored depiction of this famous Tennessee battle in the War Between the States, hangs over the sideboard.

Print, Napoleon Bonapart. The hand colored engraving of Napoleon Bonapart, c.1840's, is in its original walnut frame as can be seen by the wavy quality of the glass covering the print. Both prints were placed in the house by Lyndon descendants.

The secondary rear staircase that connects with the main hall stair landing is unusual but not unique for this area. The service stairs would have been very useful to the many servants who originally maintained the house. Coal would have been taken upstairs for the fireplaces from this stair rather than through the formal front hall. A convenient storage area with very wide floorboards over the dining room opens from the rear stair landing.



Bathroom

Several features in this room are typical of other early Athens bathrooms. The tall tank flush toilets with pull chain mechanism were used from the 1890's until the early 1900's. Pedestal sinks and octagon shaped tile floors were also late 1800's features that lasted for many years into the 20th century.

Earlier items in this room include an 1860's walnut Renaissance Revival marble top washstand and a rosewood European mid-19th century bidet with a fine porcelain bowl. The light fixture is an electrified pull-down kerosene hall lantern with an original opaque ribbed ruby glass shade. Four early engravings hanging on the wall are c.1810, French fashion plates showing ladies wearing the current fashions.



Dining Room

The largest room in the Ware Lyndon House is the dining room. Its size and significance, centered at the back of the main hall, make this room virtually as distinctive as the double parlors. Long windows were located on either side of the room with windows on each side of the fireplace. Time and usage has treated this room with a heavy hand. Original door moldings, some window moldings and baseboards survived in very battered condition. The mantel and fireplace were gone. Plaster covered the bricked up fireplace opening. Floors were hidden under multiple layers of plywood and tile.

During the restoration, two very distinctive decorative elements, unknown mural paintings and oak grained wainscoting, emerged from behind the added lath and plaster walls and sheetrock. The murals and faux graining have been stabilized, repaired and restored by local artists. Further restoration will include period decorative ceiling painting. The fireplace opening was restored and once again is surrounded by a marble mantel. One window, converted to a door, has become a triple hung window, giving access to the side porch, as a window would have in the 19th century. A ceiling medallion surrounds a dated 1869 Miller six-arm Renaissance Revival style gasolier. The contrast of black iron, shining brass and silver colored iron were fashionable from the 1860's-80's. The cut glass frosted globes are replacements of a similar style to the originals.

By 1870 American glass manufacturers had devel-

oped the ability to create very large plate glass mirrors, so pier and overmantel mirrors no longer had to be imported from Europe. Large gilded overmantel mirrors such as this Renaissance Revival style mirror were used to make the room appear larger and to increase the level of light in the evenings. A large cartouche as is mounted on the center top of this mirror was often found on furniture such as beds, chests, bookcases and even umbrella stands.

The white statuary marble mantel is probably made of Italian marble. This pure white variety is rare in American marble. The elaborate carved acanthus leaf cartouche and oval opening, curved mantel shelf and side panels are all very traditional elements of an 1860's mantel. The plinth blocks on the front sides and curved end pieces became unfashionable in the 1870's.

Perhaps grander than the mantel itself is the iron and brass Rococo style fireplace surround and grate. The brass rail and the gold colored cast leaves and thistles as well as the bronze rope molding surrounding the pierced Rococo grate are high style, perhaps cast in the 1850's. The center opening is where a parlor stove pipe could be vented. When not in use often the openings were covered by an opaque colored material, to add color and pattern to the overall effect.

Most of the furnishings in the dining room are in the American Empire style, the most widely used style in the south before 1860. The three part English Regency banquet table, c.1825-35, is an unusually high style exception. Wealthy style-conscious individuals could order furniture from Europe when money and time were not a problem. Tables such as this were among pieces sometimes imported for a special room or occasion. This mahogany table has three solid mahogany turned pedestals with crisp acanthus leaf carving; triangular bases rest on 'onion' feet. A band of inlaid satinwood surrounds each pedestal. The table can be used as a flip top center table and two separate banquet ends to make three tables. To the tables can be added the wide additional leaves to make a table 12' long. The extreme width of the table top would allow for elaborate center ornaments during a formal meal and still space for the full complement of china, silver and crystal at each place setting.

A set of c.1830 Empire style dining chairs is placed around the table. These American chairs have slip seats that easily pop out for cleaning and reupholstering. The curved legs, called sabre legs, were the most popular style for dining chairs from the 1820's until after 1860. The wide curved back rail at the top of the chairs is deceptively simple. These have an elaborately grained

flame mahogany inlaid panel and a delicately curved scrolled back. These solid chairs are of a dense heavy mahogany with the very fluid curved lines seen on better Empire chairs.

A pair of early 19th century dining or side chairs, matching those in the front hall, is placed by the walls as occasional chairs. These chairs are the earliest furniture in the room. The evolution in style can be seen when comparing the earlier chairs to the set of six. Notice the curves in the chair backs. The Empire backs have the reverse curves that bow at the top. The earlier chairs have squarer lines and Federal style ornaments such as reeded panels and carved dog feet.

The mahogany flip top card table that stands against the east wall has many elements seen on furniture from Boston and New York. The winged lion paw feet and medallioned corner blocked frieze under the top are typical of 1825-35 pieces. The turned and acanthus leaf carved pedestal is similar in style to the dining table pedestals. A carved band of leaf molding outlines the pedestal on the base plinth. Originally the table sat on brass rollers, now missing.

On the opposite wall beside the door to the galleries is found a signed marble top console made by either Aaron Chapin or his son Euphalet, American cabinetmakers working in the mid-19th century. This is one of the very few pieces of furniture signed by these craftsmen.

There are two sideboards flanking the doorway from the back hall. If not built in the South, the one on the east of the door has a history of southern ownership. This mahogany piece shows many Federal characteristics still being used in a basically Empire style modeling of the case. The broken pediment back crest with center urn, raised silver drawers, and medallion corner blocked carvings are seen on many c.1810s-20s pieces of the Federal style. The overall size, mounting of lower cupboards to the turned feet, turned and carved columns and use of heavy flame grained mahogany are all seen on c.1830s-50's American Empire pieces. The size, material and construction as well as the beaded drawers, arched door panels and curved center doors, make this sideboard a fine example of this transitional style. Apparently in the early 1900's metal drawer pulls and key surrounds were added.

On the other side of the door the mahogany case piece has a history of Athens, Georgia, ownership. Placed in the early 1860s home of the General William M. Browne family when the house was completed, it remained there until the house was destroyed in 1969. William M. Browne was an English cotton factor who

became a Confederate and was chosen by President Jefferson Davis as the Assistant Secretary of State of the Confederate States. During the time General Browne was organizing his home furniture could not be brought through the naval blockade nor imported by train, but local furniture could be purchased from families affected by the disruption of the War. The sideboard is a good example of the fully developed American Empire style. The large flat paneled drawers with beveled sides and fingerhold cutouts underneath are often seen in the Athens area and were used on many Empire pieces built here. The recessed curved center door with reverse curved side panels, shallow drawer and cupboard below have been documented on several sideboards built in Oglethorpe County. The side columns are heavily carved with pineapple and acanthus leaf designs. Possibly these columns were imported and then less sophisticated heavily carved 'hairy bear paw' feet were used underneath. A local furniture craftsman restored these sideboards and rebuilt the 'French Polish' finish building multiple handrubbed layers to give depth and gloss to the case as with the original finish.

Decorative items in the room include:

A three piece Argon lamp set, c.1840s-60s, probably made in Europe. This set is made of bronze with gilded cast bronze decorations. The shades are all old, if not original cut blown crystal shades. These lamps have their original oil tanks and burners.

A pair of gilded brass five branch candelabra, c.1860. These tall Rococo candelabra are draped from the original pierced holes with new prisms in patterns used during the mid-19th century.

A three arm cast brass candelabrum on a large white marble plinth. This candelabrum was probably the centerpiece of a three piece girondole set. The recumbent stag was a style used by the Cornelius Company of Philadelphia, Pennsylvania, c.1840s. The prisms appear to be later replacements.

A set of 10 porcelain dessert plates, c.1880, with cobalt blue edges and handpainted flowers on a white background. These plates were a wedding gift to one of Dr. Lyndon's granddaughters

Old Paris soup tureen and under platter, c.1860. The Rococo handle, lid and gilded band as well as the overall oval shape were used during the early to mid-Victorian period. The rose magenta color of the band is found on many c.1860s-70s pieces.

Tall Old Paris flower vase, c.1860. These highly ornamental vases were often used in pairs. The vase has hand painted flowers on a central panel and highly stylized large flower and vine side trim with much gilded decoration popularly used before the 1870s Aesthetic movement led to more angular decorations.

Pair of cut crystal lusters. These c.1870-80 tall containers with long prisms were used for candles and/or flowers on tables, sideboards or mantels. Lusters of cut crystal were mostly made in European glass factories.

Large glass dome with wax leaf bouquet, c.1850-60. Often such wax arrangements were made by young women and girls as part of a lady's education. This arrangement has a history of Athens ownership.



Second Floor Hall

The wide second floor hall was always more than a mere passage. The 12' width and the length made it a very useful living space for a house which was often home to many occupants. It was used as a multipurpose room and probably contained objects similar to those here today.

The wide front windows give both an excellent view of downtown Athens and light for the room. The walnut Renaissance Revival style sofa and two side chairs are c.1880. The button and tufted upholstery and gold velvet would have been just in fashion when the Lyndon family purchased the house. Other pieces in the room are older and exemplify the typical practice of moving such upstairs when more fashionable pieces replaced them elsewhere.

The American Empire sofa has a tradition of Athens ownership since the 1830s. It retains its original finish and early 20th century upholstery. The side tables, c.1840s, are work or sewing tables for use by the ladies of the house. On these tables are lamps that were made c.1930, replicating early 19th century oil lamps.

The tall flame mahogany double door wardrobe represents the way extra storage was often created before the era of closets. This mid-19th century example has a nicely molded ogee cornice, original lock and key, four white porcelain rollers and fine 'French Polish' finish. The piece breaks down to smaller pieces for easy moving.

The early 19th century chairs match two chairs in the lower hall. These early chairs have very finely

carved hairy dog feet and the reeding on the legs and back supports often seen before 1820.

Contrasting with the earlier Classical chairs, a mahogany Gothic Revival table shows the eclectic taste of the mid-19th century. The scrolled side supports, corner pendants and crenelated lower shelf make this table very different from the Empire style tables of the same period. The old finish and early machine made ribbon carving on the top edges are original.

The Empire flame mahogany case clock, c.1850, above the table sits on a clock shelf. The lower glass panel is of particular interest because of the image of Franklin College on it. Clocks of similar design were very popular from the 1840s through the 1860s, but there are few known with this particular decorative feature. The earliest of these clocks had few moveable metal parts or had wooden works and movements were as varied as 18 hours to three days or longer.

Other items of interest include:

Two original Currier and Ives lithographs in period frames, c.1860s.

A 1913 view of the State Normal School. The campus is now the site of the U.S. Naval Supply Corps School in the Normaltown neighborhood of Athens.

An electrified two arm gasolier from the late 19th century.