National Park Service
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Historic Furnishings Report

Fort Necessity National Battlefield
Farmington, Pennsylvania

Mount Washington Tavern

APPROVED:
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Media Services
Harpers Ferry Center
National Park Service, 2005

Contents

Administrative Information **5**
Enabling Legislation 5
Redesignation 5
Interpretive Objectives 5
Operating Plan 7
First Floor *7*
Second Floor *8*
Prior Planning Documents 9

Historical Information **11**
A Note on Sources 13
Primary Documents *13*
Original Furnishings *14*
Analysis of Historic Occupancy 15
Travel on the National Road *16*
The Owens Trip *18*
The Mails *20*
Express Mails *20*
Food and Freight *21*
Wagon Loads *21*
Stage Lines *21*
Hog Drovers *21*
Number of Travelers *22*
Inns and Innkeeping *22*
Black Wagoners *25*
Taverns, Hotels, and Entertainment *26*
James and Rebecca Sampey *27*
Documented Events at Mount Washington Tavern *28*

Evidence of Room Use and Furnishings **29**
William Jackson Inventory (1832) 29
Table 1: William Jackson inventory, first floor *30*
Table 2: William Jackson inventory, second floor *33*

Furnishings Plan **37**
Recommended Furnishings 39
First Floor 39
Entry Hall (Room 100) *39*
Dining Room (Room 103) *40*
Parlor (Room 104) *42*
Barroom (Room 101) *44*
Kitchen (Room 102) *47*
Second Floor 52
Southwest Bedchamber (Room 201) *53*
Southcentral Bedchamber (Room 202) *53*
Changing Exhibit Room (Room 203) *54*
Southeast Bedchamber (204) *54*
Northeast Classroom (Room 205) *55*
Center Bedchamber (Room 206) *55*
Northwest Bedchamber (Room 207) *56*

Illustrations **59**

Appendixes **85**
Appendix A: List of property sold at Rebecca Sampey's sale, 3 August 1867 87
Appendix B: List of property sold at the Rebecca Sampey sale 3 August 1867, arranged in descending value 91
Appendix C: Innkeepers on the National Road in Henry Clay and Wharton townships, Fayette County, Pennsylvania, for the years 1816 to 1840. 94
Appendix D: Seventh U.S. Census (1850), Wharton Township, Fayette County, Pennsylvania. (Entries extracted are for those calling themselves "tavern keepers" or "innkeepers.") 97

Bibliography **101**

Administrative Information

Mount Washington Tavern is a unit of Fort Necessity National Battlefield. The Tavern, a three-and-a-half-story brick structure with a detached reconstructed wagon shed, is located on the south side of U.S. Route 40 (formerly the National Road), about one mile west of Farmington (Fayette County), Pennsylvania.

Enabling Legislation

As stated in the site's *General Management Plan*, "Fort Necessity was established in 1931 (46 Stat. 1522) to commemorate the Battle of Fort Necessity on July 3, 1754." Here, a youthful Major George Washington unsuccessfully defended a palisade fort, 53 feet in diameter, against a larger force of French attackers. At the end of the day, with a rain falling, Washington surrendered. The Battle of Fort Necessity helped build Washington's character as a military leader.[1]

The 1931 federal enabling legislation establishing Fort Necessity National Battlefield included only the battlefield site. It did not include surrounding lands and Mount Washington Tavern. Here an early partnership occurred between the federal government and a state government. The National Park Service owned the two-acre site of the palisade fort; the Commonwealth of Pennsylvania then acquired land surrounding the two-acre fort site, including land on which stands Mount Washington Tavern. The Commonwealth of Pennsylvania then used Mount Washington Tavern as a visitor center for interpreting the Battle of Fort Necessity.

Redesignation

In 1961, following the enactment of Public Law 87-134, Mount Washington Tavern became part of Fort Necessity National Battlefield. The law authorized the secretary of the interior to acquire land surrounding the battlefield. The Commonwealth of Pennsylvania donated its lands, including Mount Washington Tavern, to the federal government. With the transfer of Mount Washington Tavern and land surrounding the site of Fort Necessity, the National Park Service—the lead federal agency for preservation of historic sites—became sole proprietor of Fort Necessity.

Interpretive Objectives

The period of interpretation for Mount Washington Tavern is 1840-53.

Interpretive objectives for Mount Washington Tavern are outlined in the *General Management Plan*, *Development Concept Plan*, *Interpretive Prospectus* of Fort Necessity National Battlefield approved in 1991.[2] As stated in the *Interpretive Prospectus*, interpretive objectives are:

- a broad interpretation of the National Road story, the history of the road and associated remaining structures, its importance to westward expansion, and

1 National Park Service, *General Management Plan, Development Concept Plan, Interpretive Prospectus, Fort Necessity National Battlefield* (Farmington, Pennsylvania: Fort Necessity National Battlefield, 1991), 3, 4, 9, 10.

2 Ibid., 34, 35.

the centralization of the U. S. government and federal funding of transportation routes.

- an examination of life along the National Road in its heyday, including discussions of travel difficulties, types of travelers on the road, people who stayed at the tavern, how meals were served, and the experience of staying overnight at a tavern. To enable visitors to appreciate life at a tavern, some of the activities that occurred there, and some of the types of people who could normally be found there.

From 1961 to the present, the Mount Washington Tavern has been the principal location for a discussion of the first objective, the broad interpretation of the National Road. By the spring of 2005, however, the location for interpreting the National Road will transfer to a new visitor center under construction. The new visitor center will replace in function the visitor center constructed in the early 1960s. Exhibits in it will focus on two primary themes of the park: the events of 1754 and the story of the National Road.

With the construction of a new visitor center, the Tavern will no longer be responsible for representing all themes dealing with the National Road—the construction of the National Road and life along the National Road. The second interpretive objective, an examination of life along the National Road in its heyday, can then be discussed in Mount Washington Tavern. Life along the National Road will become the primary focus of interpretation at the Tavern. This theme will be examined in the context of furnished rooms in the tavern, notably the barroom, parlor, kitchen, entrance hall, dining room, second floor hall, and some of the bedchambers on the second floor.

The park has pre- and post-visit material on the National Road in a three-ring binder entitled *Traveling the National Road*. This material is based on the Uniontown Area School District curriculum. It is available for loan free of charge. More important, though, allowing access means Mount Washington Tavern can become more of a learning laboratory, especially for students in upper elementary grades four, five, and six.

The park has a partnership with the Uniontown (Pennsylvania) Area School District. In collaboration with educators from the school district, the park developed a formal Classroom Activity Program, *Traveling the National Road*. Mount Washington Tavern can be especially appropriate to discuss Units IV (types of vehicles, types of travelers, and travel conditions) and V (types of stops, and kinds of accommodations, food and prices) of the Classroom Activity Program. It should be stated at the outset that Mount Washington Tavern catered to the class of traveler described today as the 'carriage trade.' This term referred then as now to those who had the means to travel in the fastest, most comfortable style possible. On the National Road in the nineteenth century, stage coaches provided the fastest, most comfortable mode of travel on what were crude roadways. Compared to walking or riding in a wagon pulled by oxen, traveling by coach was considered speedy and comfortable. Travelers used established stage lines. (Mount Washington Tavern served travelers on the Good Intent Line). A "stage" was a predetermined stopping place (stages were 10 to 12 miles apart) on a roadway where teams of horses were changed.

In the nineteenth century Mount Washington Tavern was not a place where families who were traveling came to stay; likewise, it was not a place for recreational travel as is a latter-day bed and breakfast. Travelers to Mount Washington Tavern stopped briefly, often only to eat a quick meal while hostlers changed teams of horses. Road travel was tiring and dirty; stage coaches served to transport travelers as quickly as possible to such more comfortable modes as trains and boats. Local residents of Wharton and Henry Clay Townships may have occasionally visited the tavern for a drink and to gossip, or to vote or socialize, but even for them, Mount Washington Tavern was not a regular stopping place.

Comparisons with latter-day businesses are risky. Even so, perhaps Mount Washington Tavern can be compared to a service area on a toll road. At such an area a traveler can get a quick bite to eat and refuel a vehicle. When weather is particularly bad, at a service area a traveler can sleep in a car or with others in a common area. The 'good intent' is that travelers will resume

travel as quickly as possible and will arrive safely at their destinations with a minimum of disruption.

Operating Plan

Interpretation of Mount Washington Tavern will be accomplished by two principal means; self-guiding tours, or, when staff is available, guided tours.

Self-guiding tours allow visitors to spend as much time or as little time viewing a room. A room's description will be a label mounted on a post like a mini wayside exhibit. For self-guiding tours, room entrances will be secured with barriers. The barriers can be either a barred gate, or, preferably, a four-foot tempered glass panel in a doorway, or, alternatively, a full-height tempered glass panel. Self-guiding tours are just that: visitors will move from doorway to doorway as interest leads them and time permits. They will be able to transit and view the kitchen from a glass-walled passageway similar to that which is currently in place. The glass wall must be high enough to discourage any pilfering of objects.

For guided tours, either uniformed interpreters (staff or volunteers) or costumed interpreters will lead groups of visitors, room by room, through the Tavern. Visitors will enter Mount Washington Tavern through its front door. In the Entrance Hall, the interpreter will greet visitors.

Fort Necessity NB has many objects dating to its period of interpretation. In furnished areas not open to the public, period objects from the collections can be used. In furnished areas open to the public (as, for example, on self-guiding tours), reproductions will be used. A list of park-owned period objects is appended to this report.

Whether for self-guided or guided tours, themes and a suggested room-by-room tour route are as follows:

First Floor

Entrance Hall (Room 100). Furnish the Hall (with reproductions) as it appeared in the period 1840-53, so that visitors feel they are entering an historical tavern. Grained doors, white calcimine walls, and a painted floorcloth will help replicate the appearance of the tavern for the period 1840-53. Reproductions are recommended because the park will eventually instigate self-guiding tours.

For self-guiding tours, a small wayside outside the closed front door will bid entrance to those who have paid their fee. Inside, another small wayside will briefly describe Mount Washington Tavern and suggest a self-guiding tour route for the visitor. For guided tours (namely school and other large groups), staff will welcome visitors and familiarize them with the tour of the rest of the house. (Note: Sometimes this orientation can take place on a bus or elsewhere; further, at times a group is too large to fit in the Hall and spills over to other areas). For example, the interpreter can ask a visitor what mode of transportation the visitor used to travel to the park, where the visitor came from, and how long the trip took. To a visitor's response on transportation mode and time of travel, the interpreter can respond, in effect, "that sure beats travel on the National Road, even in the best of conditions."

Dining Room (Room 103). Furnish the Dining Room with reproductions—principally floor covering, tables, and chairs. Use of reproductions will allow visitors to sit down without damaging historical objects. Reproductions will also allow their own use by staff, volunteers, and other museum friends during special events. Using reproductions would allow visitors to listen to an interpreter in modest comfort, thus the interpreter will have better visitor attention.

Here label copy (self-guiding tour) or the interpreter can talk about dining practices on the National Road—about how there was usually a set menu, a set time to serve, and fast yet quiet eating.

Parlor (Room 104). Refurnish with a combination of antique and reproduction furnishings. Allow for interpretation of seasons as described in household manuals of the period. Replace existing carpet, wallpaper, and window hangings. Replace upholstery with horsehair. Install venetian blinds. Continue allowing use of the room by staff and Friends of Fort Necessity by substituting reproduction accessory objects for period pieces.

Here label copy (self-guiding tour) or the interpreter can invite a visitor to take a seat and feel the coarseness of horsehair upholstery. The interpreter can use the parlor to talk about social stratification, namely that only ladies and gentlemen—not stage drivers and animal drovers—were welcome in a parlor.

Barroom (Room 101). Retain most of the existing furnishings. Install a freestanding false door to the right of the fireplace. Replace existing bar with one in the southwest corner of the room (to the left of the fireplace when viewed from the entrance hallway). A more accurate bar is depicted in Figure 7, *Country Inn,* a sketch dated 1840 by August Kollner.

Here label copy (self-guiding tour) or the interpreter can talk about the barroom as a social center and a place for libation. The interpreter can point to the separate door that allowed drovers and others to use the barroom. These lower-class patrons could not otherwise enter the tavern through its front door.

Kitchen (historical) (Room 102). Retain the existing Kitchen and its passageway, preferably substituting tempered glass for Plexiglas.

Furnish the entire kitchen with historical cooking objects and high-quality reproduction foods (meats, pies, breads). Portray the kitchen piled with food ready to be served guests at the tavern. Install 36-inch-high Plexiglas barriers across doorways. View the kitchen from behind these barriers. Eliminate the present passageway through the kitchen.

Here label copy (for self-guiding tour) or the interpreter can talk about nineteenth-century diet, food preparation, and consumption. The interpreter can remind visitors that a tavern keeper's kitchen was a private area of a tavern not available to guests.

Kitchen (modern). Install a modern kitchen—sink, stove, refrigerator, countertops, and cabinets—in the basement (perhaps where offices used to be). Use this modern kitchen to support National Road Days and other special events at the park. Install locker rooms for staff to change into costume. Install a simple lounge where staff can eat their lunches.

Second Floor

Because the second floor is not accessible to all, alternative interpretation will be developed and provided at another location. One mode of interpretation might be an illustrated notebook located at the bottom of the stairs. Another mode might be captioned illustrations of rooms on the second floor hung on the walls of the first-floor stair hall.

Five rooms on the second floor will be furnished. Only Room 201, furnished with reproductions, will be open to the public (but the park will have the option of closing Room 201 as necessary). Rooms not available for the public to enter will have a wayside attached with general information on how the room was used. Viewable rooms closed to entrance by the public include 202, 204, 206, 207, and 201 as necessary.

Room 203 will be used for changing exhibits. Room 204 will represent an apartment for a stage driver and his family. Room 205 will be used for educational programming. No interpretive furnishings will be used in this room. Room 206 will depict a night scene.

Southwest Bedchamber (Room 201)

Furnish with reproductions. Depict as an occupied but unattended bedchamber for stagecoach passengers. The story line here is the tavern's use for overnight accommodations. Topics for discussion include what the room was used for, who used taverns, and how taverns were used.

Here label copy (for self-guiding tours) or the interpreter invites visitors to touch and examine reproduction beds and bedding. Beds will have canvas mattresses, feather tick, linen sheets, and wool blankets. Bedclothes

will be made from patterns in *The Workwoman's Guide* (1838, reprinted in 1986). A closet will be restored to block the 1940s window and render the historic scene more accurate.

Southcentral Bedchamber (Room 202). Furnish with a mixture of reproductions and park collections. As with Room 201, depict as an occupied but unattended bedchamber for stagecoach passengers. The story line here is the tavern's use for overnight accommodations with emphasis on the overcrowding of guests, several beds in a room, and sharing of rooms with strangers. This room will appear similar to Room 201 but will be closed to visitors.

Changing Exhibit Room (Room 203). Short- and long-term exhibits will be on display here. Examples of these exhibits include wash day, getting ready for the dance, voting, election rallies, and funerals. This room will not require the installation of permanent furnishings.

Southeast Bedchamber (Room 204). Furnish this room in the most cost-effective manner with a mix of park collections, antiques, and reproductions. The room will depict an apartment for a stage driver and his family. The story line here is of Mount Washington Tavern occupied by families and others connected to the National Road.

Northeast Classroom (Room 205). No interpretive furnishings.

Center Bedchamber (Room 206). Furnish with all reproductions. Depict a night scene to help visitors envision how travelers slept in a tavern. Block windows to darken the room and simulate nighttime. Furnish with more than two beds.

An idea for consideration here is that the interpreter could talk about nightlife in a nineteenth-century tavern: accommodations segregated by sex, more than one occupant to a bed, bedbugs, and the need to rise early to travel as far as possible during daylight. The interpreter can ask a visitor to use his or her imagination in thinking about the scene in this room.

Northwest Bedchamber (Room 207). Furnish with a mixture of reproductions and park collections. No major changes; interpret as innkeeper's bedchamber in 1840, the year James Sampey became innkeeper. Update wall covering and objects as needed; acquire (if necessary) and install a writing desk. A closet will be restored to block the 1940s window and render the historic scene more accurate.

Here the interpreter can contrast differences of the innkeeper's bedchamber with those of guests. These include a closet, sole large bed, large (immobile) storage trunks, a writing desk for recordkeeping, and a print on the wall.

After viewing the second floor, visitors will descend the stairs and exit through the front door.

Prior Planning Documents

At least four secondary sources provide historical information specific to Mount Washington Tavern:

Greg Cody, *Fort Necessity National Battlefield, Mount Washington Tavern, Historic Structure Report, Historical Data Section* (1996)

Tony Crosby, *Fort Necessity National Battlefield, Mount Washington Tavern, Historic Structure Report, Architectural Data Section* (1996)

Janet Kemp, *Report to the Eastern National Parks and Monument Association on the Mount Washington Tavern, 1815-1855* (1981)

Barbara Yocum, *Mount Washington Tavern: Paint, Wallpaper, and Plaster Analysis* (1995).

These documents are available at park headquarters in Farmington, Pennsylvania.

Historical Information

A Note on Sources

The most effective approach to interpreting Mount Washington Tavern is to tie its furnishings to a historical document. The ideal document does not exist—one that would include original furnishings documented by interior illustrations. This level of documentation exists for a few nineteenth-century sites, but not for Mount Washington Tavern.

No interior views of Mount Washington Tavern are known to exist. An inventory of the contents of the tavern was taken after innkeeper James Sampey died in 1844, but that inventory has not survived. Only two inventories exist for other innkeepers working on the National Road on the mountain between 1818 and 1855, but they do not describe contents by room.

A room-by-room inventory exists for William Jackson, an innkeeper in Huntingdon, Pennsylvania (an area "on the mountain," but not on the National Road). The inventory is dated 1832. It is cited verbatim later in this report. Contents in the inventory coincide with contemporary views of the interior of taverns done by John Lewis Krimmel (1786–1821; see figures 3 and 4), August Kollner (see figure 7), and Richard Caton Woodville (1825–55; see figure 10). The Jackson inventory further cites object forms that are prominent to the collections of Mount Washington Tavern. These object forms include a "secretary," an "eight-day (tall case) clock," and "silver spoons." By using the Jackson inventory we can justify the exhibit of the secretary, tall case clock, and silver spoons.

Primary Documents

Primary documents most useful to historic furnishings consist of visual depictions of interiors curators seek to refurnish—photographs, lithographs, drawings. Following visual depictions in their usefulness to curators are written descriptions of an interior. These written descriptions are often in the form of diaries, letters, probate records, and even newspaper accounts. No interior views have survived for Mount Washington Tavern. Neither have any written descriptions been known to survive of the tavern's interior. Franklin Ellis, who published a two-volume history of Fayette County in 1882, is among the earliest writers to document the history of Mount Washington Tavern.

According to Ellis, "the first building of the Mount Washington stand was an old log house, kept by Edward [more probably David according to assessment records] Jones and [William] Mitchel [l]."[3] Entries in assessment records of Fayette County document that David Jones was assessed as an innkeeper in 1820, 1821, and 1822, and William Mitchell in 1822 and 1823.

3 Franklin Ellis, *History of Fayette County, Pennsylvania* (2 volumes) (Philadelphia: L. H. Everts Company, 1882), 235.

Assessment records do not cite the location within the township of the innkeeper, so the usefulness of these records to this study is somewhat limited.

Whether the present Mount Washington building was used as a tavern earlier than 1840 is uncertain. Souder, Phanz and Barnes say that Nathaniel Ewing bought the property in 1824 and built the tavern in 1828 or 1829. They base their contention on what they admit is circumstantial evidence—an increase in the assessed value of the property from $1,600 to $2,140 in 1829.[4]

Information on occupants is limited. The tavern was in operation for a relatively short period, possibly from no earlier than 1840 to no later than 1854. The first documented innkeeper was James Sampey. He bought the tavern in 1840 and kept it until his death in 1844. The U.S. Census for 1840 lists a "James Sampy" in Redstone Township, Fayette County, where James Sampey owned land.

Although an inventory of James Sampey's property was taken in 1844, the inventory has not been located and probably has not survived. Inventories of other innkeepers on the mountain have survived, however, and provide information potentially useful for comparative study.

Original Furnishings

Documented original furnishings from Mount Washington Tavern are nearly non-existent: from the period 1830 to 1854, only a side chair survives. A side chair with the initials "JS" on the crest rail is in collections at the park. The initials are thought to represent the name of James Sampey, and the chair comes with an association to Mount Washington Tavern. An enhanced photograph portrait of Rebecca Sampey, James's wife, survives in the collections. The earliest contemporary view is a painting by Paul Weber done in 1854 and published in the *Pennsylvania Magazine of History and Biography* (vol. 38, p. 34). No photographs, paintings, sketches or other interior views are known to exist that date to the 1830–54 period.

4 Souder, Phanz, and Barnes, *Furnishing Plan for the Mount Washington Tavern, Fort Necessity National Battlefield,* 5.

Analysis of Historic Occupancy

This report focuses principally on furnishings of taverns and inns on the National Road in Henry Clay and Wharton Townships, Fayette County, Pennsylvania. These townships are located "on the mountain," to use a historical and contemporary description of a locale in the Allegheny Mountains.

This report draws on information available in thorough studies by Janet Kemp (1981), Oliver Wendell Holmes and Peter Rohrbach (1983), Stephen Strach and Kathryn Seifert (1988), Merritt Ierley (1990), and Greg Cody, Anthony Crosby, and Barbara Yocum (1995).[5] The report will also re-evaluate commonly cited sources as Franklin Ellis (1882) and Thomas Searight (1894), and it will examine surviving inventories for innkeepers on the mountain.[6]

Thomas Searight, chronicler of *The Old Pike*, lists no fewer than 301 inns and taverns on the National Road between Baltimore, Maryland, and Wheeling, West Virginia.[7] By 1996, many have disappeared; some have fallen or burned, others were replaced by modern structures. Of surviving taverns, some are empty and others are in use as private housing, latter-day taverns, restaurants, antique shops, and bed and breakfasts.

If we assume Mount Washington Tavern was built by 1830, it served travelers on the National Road for a 25-year period from about 1830 to 1854. If it was not completed until after 1830, Mount Washington Tavern served travelers for fewer than 25 years. The length of time Mount Washington Tavern actually operated as a functioning tavern for travelers is not critical to its

5 Janet K. Kemp, *Report to the Eastern National Parks and Monument Association on the Mount Washington Tavern, 1815–1855* (Farmington, Pennsylvania: Unpublished report, Historian's Files and Library, Fort Necessity National Battlefield, 1981); Oliver W. Holmes and Peter T. Rohrbach, *Stagecoach East: Stagecoach Days in the East from the Colonial Period to the Civil War* (Washington, DC: Smithsonian Institution Press, 1983); Stephen G. Strach and Kathryn Seifert (editor), *The Mount Washington Tavern: An Interpretive Handbook* (Farmington, Pennsylvania: Typescript, Fort Necessity National Battlefield, 1988); Merritt Ierley, *Traveling the National Road: Across the Centuries on America's First Highway* (Woodstock, New York: The Overlook Press, 1990); Greg Cody, *Fort Necessity National Battlefield, Mount Washington Tavern, Historic Structure Report, Historical Data Section*; Anthony Crosby, *Fort Necessity National Battlefield, Mount Washington Tavern, Historic Structure Report, Architectural Data Section* (Farmington, Pennsylvania: National Park Service, 1996); Barbara Yocum, *Mount Washington Tavern: Paint, Wallpaper, and Plaster Analysis* (Farmington, Pennsylvania: Fort Necessity National Battlefield, 1995).

6 Franklin Ellis, *History of Fayette County, Pennsylvania* (2 volumes) (Philadelphia: L. H. Everts Company, 1882); Thomas B. Searight, *The Old Pike* (Uniontown, Pennsylvania: The author, 1894).

7 Searight, *The Old Pike*.

interpretation. Any interpretation of Mount Washington Tavern is tied directly to travel on the National Road because travel created the need for taverns.

Travel on the National Road

Intercity travel by stagecoach east of the Mississippi River occurred as early as 1733 between New York and Philadelphia and as late as 1889 in Kentucky.[8] In the *Oxford English Dictionary,* the word 'travel' derives from the Middle English "travail" or "painful or laborious effort." From surviving accounts, the definition is appropriate for what occurred in the nineteenth century in the countryside surrounding Mount Washington Tavern.

Before the establishment of a formal postal service, one early use of roadways was to facilitate the transport of mail. Taverns, businesses common to every town, also facilitated transport of the mails. The reasons were simple and logical: taverns served those who traveled on foot, by horse and by wagon. Mail could be given to someone traveling to another town or city. Taverns were always open to travelers; they never had set hours of opening and closing. No matter what hour a traveler arrived, the innkeeper or tavern keeper was expected to provide food (often cold) and, if necessary, lodging.

Before Concord coaches became popular in the 1830s, travelers rode on heavier stage wagons—four-wheeled vehicles driven by teams of four horses.[9] These sometimes had benches without backs, no springs, and a canvas top. These poorly designed wagons used on bad roads made for perilous travel.

Travel by stagecoach in the early nineteenth century often incurred pain along with peril, as contemporary accounts suggest. In 1819, for example, William Faux resolves not to travel by mail coach "which carries and keeps one in constant alarm."[10] In Ohio, Faux departed St. Clairsville at three in the morning, suffered an overturned stage at 4:00 a.m., resumed travel at daybreak, and rode to sunset, reaching Zanesville.[11] In 1822, only three years after completion of the National Road in Pennsylvania, William Blane complains of the road's "poor condition."[12]

Coach design improved. By 1827, J. Stephens Abbot and Leslie Downing began production of coaches in Concord, New Hampshire. These would come to be known as "Concord" coaches, for their city of origin. The basic design of Concord coaches varied little from their inception in the 1830s to the early 1900s when production ceased. Variations in size allowed 6-, 9-, 12-, and 14-passenger versions. The 6- and 9-passenger models were the most common.

To improve a passenger's ride, Concord coaches were suspended on springs. For improved comfort, seats were padded and had backs. Baggage capacity was ample. Luggage, mail, and

8 Elise Lathrop, *Early American Inns and Taverns* (New York: R. M. McBride and Co., 1926), 26; J. Winston Coleman, Jr., *Stage-Coach Days in the Bluegrass: Being an Account of Stage-Coach Travel and Tavern Days in Lexington and Central Kentucky, 1800–1900* (Louisville, Kentucky: The Standard Press, 1935), 9.

9 Don H. Berkebile, *Carriage Terminology: An Historical Dictionary* (Washington, DC: Smithsonian Institution Press and Liberty Cap Books, 1978), 261, 262.

10 Ierly, *Traveling the National Road,* 108.

11 Ibid., 110.

12 Ibid., 60.

light freight could be carried on a top rack, in a boot under the driver's seat and at the rear. This capacity increased the stage company's potential for income.

More important than improving the ride for passengers, the Concord coach leather-slung suspension made less-strenuous work for the team of horses pulling it. The leather-slung suspension served the same function as a shock absorber. Abrupt or forceful jolts were absorbed by the suspension and not transmitted to horses; this lessened the stress on the team and reduced their fatigue. Horses were valuable and indispensable to travel. They had to be cared for in all ways possible.

Comfort, capacity, durability, and weight were important design features in stagecoaches. Stage lines competed for mail, light freight, and passengers. The two principal lines in Pennsylvania were the National Road Stage Company, owned by Lucius Stockton and headquartered in Uniontown, and the Good Intent Line, owned by Shriver and Steele, and also headquartered in Uniontown.[13] The origin of the name 'National Road Stage Company' is easy to see. The name Good Intent may have referred to the pledge employees took to not drink, the pledge imposed by General N. P. Talmadge, of Cambridge, Ohio.[14]

The most desirable quality of travel by stage was speed. A broadside of the National Road Stage Company, Good Intent's competitor, is revealing. Dated 1842, the advertisement reads that travel time from Wheeling to Baltimore was "42 hours." This was made possible because the stage could connect with the Baltimore and Ohio Railroad at Hancock, Maryland. On its "fast mail line between Uniontown and Cumberland over the Allegheny Mountains, 'six in hand' teams are driven." Another claim of the advertisement reads, "Extra Jacks and extra Coaches are placed at each stand on the Mountains where horses are changed, so as to avoid delay and inconvenience in case of accident." These claims imply the importance of speed in traversing the mountains between Uniontown and Cumberland. The mountains were a stretch to be crossed with as much dispatch as possible.

Perhaps the most revealing statement reads, "Parties wishing to avoid night travel can have Coaches furnished them, with the privilege of lodging where and when they please on the route." This implies at least two things: regular night travel on scheduled routes and lodging at pre-selected places. Both are familiar themes in research on taverns. Searight calls these 'chartered coaches,' "belonging to a regular line, but hired for a trip, and controlled by the parties engaging it.[15]" When Henry Clay traveled the National Road, he often did so by chartered coach.

Searight states

> [Coaches] ran night and day alike. Relays of fresh horses were placed at intervals of twelve miles, or nearly as practicable. Ordinarily a driver had charge of one team only, which he drove and cared for. Mail drivers drove three or four teams which were cared for by grooms at stations. Teams were changed almost in the twinkling of an eye. The

13 Archer Butler Hurlbert, *Historic Highways of America: The Cumberland Road* (New York: AMS Press, 1905, reprint 1971), volume 10, 124, 125.
14 Searight, *The Old Pike,* 303.
15 Ibid., 149.

> coach was driven rapidly to the station, where a fresh team stood ready harnessed and waiting on the roadside. The moment a team came to a halt, the driver threw down his reins, and almost instantly the incoming team was detached, the fresh one attached, the reins thrown back to the driver, who did not leave his seat, and away again went the coach at full speed....[16]

In 1846, Redding Bunting left "Cumberland at two o'clock in the morning," reached Uniontown at 8:00 that morning, had breakfast, reached Washington at 11:00 a.m., then reached his destination, Wheeling, West Virginia, at 2:00 p.m. He had traveled 121 miles in 12 hours. Perhaps more impressive, Joseph Wooley drove a team from Frederick, Maryland to Wheeling, a distance of 222 miles, in 23 hours, 30 minutes.[17] In 1819, William Faux began travel before daybreak and on occasion traveled past midnight on his trip from Hagerstown, Maryland, to Zanesville, Ohio.[18]

The Owens Trip

William Owen, and his father, social reformer Robert Owen, traveled by stage from Clarksburg, Maryland, to Brownsville, Pennsylvania, in late November 1824.[19] They departed Clarksburg at 5:30 a.m. and rode 15 miles "over a rough and hilly road" to Frederick, arriving for "breakfast" at "half past 11." They departed Frederick 90 minutes later at 1:00 p.m., crossed South Mountain, and arrived at Boonsboro, a distance of 15 miles, "between seven and eight." After supper, the stage traveled another 12 miles to Hagerstown, arriving at 11:00 p.m. Their travel day, including stops for meals, spanned about 18 hours.

The Owenses did not rest very long. At 3:30 a.m., four hours after they arrived at their inn, they were awakened. They departed Hagerstown at 4:00 a.m., rode 27 miles to Hancock, Maryland, where they had breakfast at about "half past ten." From Hancock, drawn partly by "a six-horse team," they crossed two small mountains and arrived Cumberland at 10:30 p.m. Their travel day totaled nearly 20 hours.

In Cumberland, William and Robert Owens rested about five hours. They departed the next morning at 5:30 a.m., drawn by six horses, arriving for breakfast on Savage Mountain at 10:30 a.m. From Savage Mountain, the stage traveled to an unspecified inn where the group had supper, and rode through the night. They arrived at Brownsville, Pennsylvania, on the Monongahela River, at 4:30 a.m., a travel day of 23 hours. In Brownsville, the travelers "laid down on the floor, feet to the fire, and slept until 6," a rest period of about 90 minutes. At 6 a.m. they had breakfast and at 7 a.m. they crossed the Monongahela River.

On the trip the Owenses washed only when they "stopped for breakfast." Otherwise they had four travel days of no fewer than 18 hours each, and overnight rest periods at inns of no more than six hours.[20]

Though the Owens account and the National Road Stage Company broadside are separated by 18 years, the focus of these examples is the same: fast travel on the National Road. In

16 Ibid., 147.
17 Ibid., 152.
18 Ierley, *Traveling the National Road*, 111–15.
19 Ibid.
20 Ibid.

particular, the broadside makes no appeal to quality lodging along the way. To the contrary, if a traveler wishes to avoid night travel and to stay where he or she pleased, a separate coach could be hired for them, much as a limousine could be hired in 1995 by those wishing to travel according to their own schedule.

These few traveler accounts are intended to suggest the travail of travel. In fact travelers by stagecoach used the best technology available. Relatively few people traveling either direction used stagecoaches; most walked with their animals, which in turn carried baggage and household goods.

Travel by stagecoach was expensive: in 1842 the fare from Baltimore to Wheeling, [West] Virginia, was $13. In 1842 the average daily earnings for a journeyman was $1. The cost, then, of travel by stagecoach from Baltimore to Wheeling, a distance of about 400 miles, was more than the equivalent of two weeks' wages. This is because the traveler also paid for his or her lodging, meals and alcohol enroute, in addition to the base fare.

By 1842 the fare had dropped, due, no doubt, to completion of a railroad from Baltimore to Hancock, Maryland. Before completion of the railroad when the trip required travel by stagecoach, the fare was $17.25, broken down between destinations as follows:

Baltimore to Frederick, $2.00
Frederick to Hagerstown, $2.00
Hagerstown to Cumberland, $5.00
Cumberland to Uniontown, $4.00
Uniontown to Washington, $2.25
Washington to Wheeling, $2.00 [21]

Though writing in 1810, Fortesque Cuming summarized travel modes common in the era of stage travel:

> Families mov[ed]...cows, oxen, horses, sheep, and pigs, and all their farming implements and domestic utensils; some with, and some without wagons.... [Those] who make use of the best accommodations on the roads [are] country merchants, judges and lawyers attending the courts, members of the legislature, and the better class of settlers....[22]

However plain, taverns were the best accommodations on the road. Those who used them did so for expediency, comfort, and convenience. Those who traveled with their livestock slept with them, partly by choice, but mostly for lack of choice. They could not afford the faster, more comfortable mode of travel by stagecoach. With a passenger baggage limit of between 10 pounds and 14 pounds on stagecoaches, people migrating westward by stage could carry the clothes on their backs and little else.

Travel by stagecoach has implications for interpreting Mount Washington Tavern. The Tavern represented a venue for only the most affluent travelers; the tavern was not for those who could not afford the fare. Most travelers could not.

21 Searight, *The Old Pike,* 181.
22 Virginia K. Bartlett, *Keeping House: Women's Lives in Western Pennsylvania* (Pittsburgh: Historical Society of Western Pennsylvania and the University of Pittsburgh, 1994), 13.

In 1842, three National Road Stage Company stages connected with the railroad at Hancock and departed westward every day. If each coach carried a full load of nine passengers, the National Road Company could transport 27 passengers per day. This translates to 9,855 passengers per year, assuming no cancellations of service for weather or mechanical problems, and a full load every trip, three times a day. Realistically, the number of passengers carried was fewer, perhaps far fewer.

No matter that the National Road Stage Company was only one of several that plied the National Road. The Good Intent Line stopped at Mount Washington Tavern. Searight hints to the volume of passenger travel: "During the prosperous era of the road it was not uncommon to see as many as fifteen coaches in continuous procession, and both ways, east and west, there would be thirty each day."[23] If 15 coaches carried a maximum of nine passengers each, 135 passengers traveled west daily on all lines. Relatively few travelers used stagecoaches.

The Mails

The National Road Stage Company had a contract to carry the mails. Mail and express freight were a steady source of income. (A nice advantage of this income source is that mail and freight didn't complain or make demands!) William Beck, a driver, describes two kinds of mail: lock and canvas. Lock mail was carried in leather pouches secured with a padlock. Canvas mail was carried in canvas pouches and was not secured. Today's first class mail is the equivalent of nineteenth-century lock mail; today's second-, third-, and fourth-class mail is the equivalent of nineteenth-century canvas mail. Beck further describes the competition between rival stage lines for quick delivery of the mails. Beck recalls racing a competitor through the night to speed delivery of the mails. Timeliness was critical to both drivers as stagecoaches faced competition from the railroads.[24]

According to Beck, competing lines carried the canvas mails on alternating months. If this is true, the practice had several advantages. By sharing carriers, the post office distributed responsibility and reduced the risk of relying on one carrier. It also spread the income so one carrier did not have an inordinate financial advantage over another. The practice remains; the Post Office Department now uses several air carriers to transport the mails. Now as then, risk of disruption of mail service is reduced by this practice. Another carryover: mail is still transported in locked, heavy canvas bags that can be opened only by an official postal key.

Stage companies carried the mail in all weather. As anyone knows who has traveled the National Road, especially Keyser's Ridge in western Maryland near the Pennsylvania border, snow and ice are severe through much of the winter season. Although drivers tell of drawing coaches through snow, Henry Farwell once transferred oyster boxes to "a sled, drawn by six horses." He notes that "passenger coaches, like oyster boxes, were moved on sleds."[25]

Express Mails

The best-known pony express in America linked St. Joseph, Missouri, and San Francisco. It began service on April 6, 1860. It was not America's first pony express. Perhaps that claim rests with the pony express established by Postmaster General Amos Kendall on the National Road in 1835 or 1836. The Kendall pony express was transporting light mail faster than by

23 Searight, *The Old Pike,* 148.
24 Ibid., 168, 169.
25 Ibid., 171.

stagecoach. "The Pony Express was a single horse and a boy rider, with a leather mail pouch thrown over the horse's back, something after the style of the old fashioned saddle bags." Pony express riders from Missouri to California used the same system of relays, as did pony express riders on the National Road. Like its successor in the American West, the pony express on the National Road did not last long.[26]

Food and Freight

Other vehicles plied the National Road. Chief among these were express lines that carried oysters, food, and light freight. They were called "shake gut" lines because they had the reputation for providing a noisy, uncomfortable ride.

> The vehicles of this line were long and strong box-shaped wagons, something like the wagons used for transporting a menagerie. They were driven by four horses, with relays at established points, driven by check reins or lines, as stage teams were driven. The speed of express wagons was almost equal to that of the coaches of the stage lines. They made a great noise in their rapid passage over the road, and coming down some of the mountains, could be heard for miles.[27]

Wagon Loads

In 1838, Daniel Braces hauled a load of general merchandise weighing 8,300 pounds from Baltimore to Mount Vernon, Ohio, a distance of about 400 miles. The trip took 30 days and Braces earned $4.20 per hundred pounds, or $348.60 for the trip. He returned to Baltimore with tobacco weighing 7,200 pounds for which he earned $2.70 per hundred, or $194.40. The average load for a six-horse team was about 6,143 pounds; the largest was 12,000 pounds, drawn by a five-horse team.[28] Eastward trips to Baltimore were called "down loads."[29] Tobacco and bacon were goods commonly carried east.

Stage Lines

The two principal lines were the National Road Stage Company and the Good Intent Line. Other, shorter-lived lines included the Landlord's Line, the Pilot Line, and the Pioneer Line. Searight states the Good Intent and National Road lines "were taken from the road in 1851, and placed on the plank road from Cumberland to West Newton." In the absence of these lines, a new line was placed on the road, but it closed in 1852, the year railroads reached Brownsville and Pittsburgh. For Searight, 1852 was "when the era of four-horse coaches ended."[30]

Hog Drovers

Other travelers on the National Road were hog drovers. They grew and fattened hogs in Indiana and Ohio and drove them east to market. Stage drivers called hog drovers "pig pelters." Hog drovers claimed they earned only "forty cents a day and no dinner."[31] Stage drivers earned about 50¢ per day ($12 a month), but in addition, they got meals and lodging at company taverns. Driving stage was physically demanding and drivers were often exposed to terrible weather. Drivers had to negotiate bad roads and repair wagons broken enroute. Still,

26 Ibid., 191.
27 Ibid., 169, 170, 173.
28 Ellis, *History of Fayette County, Pennsylvania*, 112, 113.
29 Ibid., 111.
30 Searight, *The Old Pike,* 182.
31 Ibid., 326.

most worked within a 15-mile radius of where they lived and they were probably off duty at least one day a week.

Hog drovers, on the other hand, stayed with their herds throughout the journey from source to slaughter. The trip, on foot, could take six weeks, assuming they averaged 10 miles a day. Six weeks with a herd of hogs meant herders reeked by the end of the journey. The word used to call pigs was "suboy." One hog drover was William Hunsucker, whose nickname was "Suboy Bill."[32]

Number of Travelers

Detailed records of numbers of travelers have not survived. Ierely cites an official report of traffic through Zanesville, Ohio, in 1832 as "2,357 wagons with three or more horses, 11,613 two-horse carriages and wagons, 14,907 one-horse carriages, 35,310 riders on horseback, 16,750 horses and mules, 24,410 sheep, 52,845 hogs, and 96,323 cattle."[33]

Not all travelers paid tolls. Exempt were

> persons going to, or returning from public worship, muster, common place of business on farm or woodland, funeral, mill, place of election, common place of trading or marketing within the county in which they resided. This included persons, wagons, carriages and horses or oxen carrying the same. United States mail or any wagon or carriage laden with United States property, or cavalry, troops, arms, or military stores of the United States, or for any single state, or for persons on duty in the military service or in the militia of any state.[34]

Whether the Zanesville travel census cited above deducted for these travelers is not known. In all likelihood the census represents the total traffic volume, including travel exempt from fares. This is because fares collected in Ohio in 1832 totaled $9,067.99 for its three toll stations. It is not likely that one tollgate collected the lion's share —$6,632, or more than 73 percent—of receipts for the state.

The National Road did not make money because revenues did not exceed expenses. Making money was not a critical function of the road. If the primary purpose of a public road is to facilitate travel and commerce, the National Road did that and did it well. When the road was built, it spurred growth along its path. After railroad lines were completed, the National Road ceased to have a primary interstate function.

The road remains in use as U. S. Route 40. One important legacy of the National Road is the land on which it is built.

Inns and Innkeeping

In the seventeenth century as today, inns served the dual functions of providing temporary lodging to travelers and a reliable source of food and drink to travelers and permanent residents of an area. In *Early American Taverns*, Kym Rice states that in 1683 an ordinary

32 Ibid., 331.
33 Ierley, *Traveling the National Road,* 96.
34 Hurlbert, *The Cumberland Road*, volume 10, 106, 107.

was required "at every Island or fishing place" in what is now Maine, and that Falmouth and Scarborough were cited by the Massachusetts Bay Colony for not keeping public houses. Rice illustrates a 1697 plat for the Charles County Courthouse (Maryland) showing an ordinary or inn located next to the courthouse.[35] Inns facilitated travel, commerce, and communication among settlements throughout the American colonies.

The practice of innkeeping in America seems to follow that of England where an inn was a "replica of the English home."[36] In England there were distinctions between inns and taverns. By law, the inn was for the use of overnight guests, was open all the time, served meals, and was forbidden to be used for 'tippling'. By contrast, a tavern could not accept overnight guests, could not serve full meals, and was open only for restricted hours. Both were licensed.[37]

Inns and taverns in America were also licensed, but distinction between the terms "inn" and "tavern" is less clear. The two terms seem to be used synonymously. This lack of distinction arises in part because on the National Road, if not throughout America, inns and taverns were open all hours, had rooms for lodging, served meals, and had barrooms for drinking. In county tax assessment records—and following instructions by the Commonwealth of Pennsylvania to the assessor—the terms "inn" and "innkeeper" are used.[38] In his will of 1844, James Sampey refers to his property as Mount Washington "tavern stand and farm." But the invitation to a Fourth of July celebration in 1851 describes the location as the "house of Henry Sampey at Mt. Washington." Searight uses the terms interchangeably, although he readily distinguishes among the prominence of different inns and taverns.

Rice discusses urban taverns and implies the distinction between them and taverns of the road. The former are located in urban areas, have a clientele known to the innkeeper, and often lodge guests for periods of a week or longer. The latter are located in rural areas, have a one-stop, no-return clientele not known to the innkeeper and seldom lodge guests for longer than a single night. Although there are exceptions to these distinctions, they represent the major differences between urban and road taverns.

Mount Washington Tavern was a tavern of the road. Though Mount Washington was used as a polling place and as a prominent place of neighborly conviviality, its primary function was as a place for one-stop visitors. Besides accommodating travelers, Mount Washington had a yard for horses and carriages and the requisite water trough on the north side of the road. Because James Sampey's tavern records have not survived, we do not know the precise nature of his business.

Thomas Searight's 1894 chronicle of the National Road spans 384 pages. What follows from those pages are references to women who owned or worked in taverns. Consider the Widow Bevans:

> Four miles west of Snider's, on the north side of the road, stood the old frame tavern of Widow Bevans. She owned the property, and her house was a popular stopping place. It

35 Kym S. Rice, *Early American Taverns: For the Entertainment of Friends and Strangers* (Chicago: Regnery Gateway for Fraunces Tavern Museum, 1983), 24, 25.
36 Thomas Burke, *The English Inn* (London: Herbert Jenkins, Ltd., 1948), 8.
37 Ibid., 40.
38 Fayette County Courthouse. Office of Taxation, 1840.

> will be noted that in many instances widows kept the best taverns along the road. There is no record of a widow making a failure as a tavern keeper [page 199].

Searight concedes that widows kept popular, well-run taverns, and that widows succeeded in the tavern business. Male keepers did not always enjoy the same success. (Henry Sampey, for one, was not successful as a tavern keeper.) Another tavern keeper of long tenure was the Widow (Catharine) Tantlinger: "Previous to 1837 the widow Tantlinger kept tavern in an old wooden house, on the ground now covered by the [Sebastian] Rush house [page 236]."

Searight credits other female tavern keepers as well. "The house now occupied by Charley Miller was [kept] in 1836 by Mrs. Dutton, mother of John R. Dutton, the well-known reputable, and prosperous merchant of Brownsville [page 264]." In Beallsville Mrs. Chambers kept "a quiet, orderly, and aristocratic old tavern, especially under the management of Mrs. Chambers, and enjoyed a good reputation as an eating house [page 265]." The 'Gals House' was ""owned and conducted by three maiden women of the family name of Dague. The grounds around this old house, night after night, throughout the entire period of the road's prosperity, were crowded with teams and wagons, and the reputation of the place was excellent in every particular [page 268]."

Searight has difficulty crediting the independence and initiative of women in keeping taverns. He seems to see women as appendages of their husbands. For example: "Mrs. Ward was an admirable help-mate for her husband. She was a large woman, of florid complexion, and full of energy and zeal in her occupation. The meals she spread before her numerous guests in all seasons were bountiful and relishable, and gave her husband's old tavern a wide reputation [page 269]." James Caldwell conducted a tavern at the eastern end of the S Bridge (so named for its shape) in West Washington, Pennsylvania, from the opening of the road to his death in 1838. His widow, "Hester Caldwell, kept it going as a tavern from that date until 1873, so she was one of the oldest tavern keepers of the road [pages 285, 286]." "A half a mile west of Caldwell's, the widow Brownlee kept a tavern in the early history of the road [page 286]." "On the top of the hill west of Mrs. Brownlee's the widow McClelland kept a tavern sixty years ago [page 286]." "The widow Calahan kept a tavern in Claysville prior to 1840 [page 287]."

Searight associates a tavern keeper on the National Road with the 16th president: "Mrs. Sarah Beck kept a tavern from as early as 1832 to 1847 when she emigrated to Springfield, Illinois. There she leased a house and resumed tavern keeping. Her boarders included Abraham and Mary Todd Lincoln. Robert Todd Lincoln was born in her tavern [page 291]."

Searight is quick to rescue women who were successful tavern keepers: "Abram Beagle became wife of the widow Rhodes and relieved her of many of the active cares of tavern keeping...[page 292]."

In Elm Grove, Pennsylvania, the widow Mrs. Gooding "had a wide fame as a hostess, and her house was crowded by patrons...[page 293]." In Wheeling, "the house that the Widow Beymer presided over as a hostess, is a brick building, on the corner of Main and Ninth Streets...[page 296]."

Searight focused on male tavern keepers. He largely excluded the role of females. As Searight declared, "The old tavern keepers of the National Road were a remarkable body of men [page

297]." But even Searight conceded, "West of Elizabethtown [Ohio], one Crayton kept a tavern, and beyond him Widow Drake. The widows never surrender [page 300]." In summarizing the role of women in taverns, Searight says, "Nor was it the habit of our tavern keepers to do the cooking and roasting of their establishments. All that pertained to the dominion of the landlady, who, as a rule, was tidy and robust, and felt a just pride in her calling [page 394]." Women did far more than that.

In *Employments of Women*, published in 1863 by Virginia Penny, the author notes:

> The keeping of taverns in small villages, or on the roadside in the country, furnishes some with the means of gaining a livelihood. Women engaged in this business should be wives whose husbands can attend to receiving travelers, settling bills, ordering horses, and such duties, or widows with sons old enough to do so. It is laborious enough for a woman to superintend the table and bed rooms, and the man must be in wretched health, or good for nothing, that cannot attend to the out-door duties. Much money has been accumulated by some people keeping taverns in the Western country, where fifty cents is the usual price for a meal. Indeed the accommodations are often such that a person cannot be rendered comfortable, and yet the price paid would command all the comforts of a good boarding house in a large town. It is the same case with the hotels, or saloons, at some railroad depots. At others an abundance of life's good things is furnished. The tavern keepers of London have a pension society.[39]

Black Wagoners

Blacks drove wagons and on occasion, stages. Black and white drivers stayed nights at the same taverns, but they never sat at the same table. Tavern keepers provided separate tables for black wagoners "in thorough accord with public sentiment" and "seemingly agreeable to the colored wagoners."[40] Black wagoners on the National Road included James Butler of Winchester, Virginia, and Westley Strother of Uniontown, Pennsylvania. Butler had "a slight infusion of Negro blood in his veins, and this assigned him to the side table in the dining room." Strother was "black as he could be," "mild in manner," and "honest in purpose."[41] According to Ierely, another popular black stage driver was Samuel Ninny who drove stage west of Cumberland.[42] There is no evidence of whether black wagoners slept in barrooms with white drivers.

Visual references to blacks in taverns are uncommon. John Lewis Krimmel painted *Country Frolic and Dance* in 1819 (figure 3). Krimmel depicts a black fiddler seated in front of a fireplace of a tavern. Krimmel's fiddler holds his instrument under his chin, the heel end of his left shoe crushed, presumably as a result of keeping time with his music.[43]

That blacks traveled on the National Road is inevitable but undocumented. Travel by anyone not a prominent person was anonymous and ephemeral. For more information on blacks

39 Virginia Penny, *The Employments of Women: A Cyclopaedia of Woman's Work* (Boston: Walker, Wise, and Company, 1863), 422, 423.
40 Searight, *The Old Pike,* 109.
41 Ibid., 115.
42 Ierley, *Traveling the National Road*, 151, 152.
43 Milo Naeve, *John Lewis Krimmel: An Artist in Federal America* (Newark, Delaware: University of Delaware, 1987), 79, 80.

in Fayette County during this time see Brian Kissler's research *African Americans in Fayette County, 1840–1850*.[44]

Taverns, Hotels, and Entertainment

Roadside taverns and inns were a forerunner to hotels. With the completion of railroads to Brownsville and Pittsburgh by 1853, the nature of travel changed. Trains carried more passengers than coaches and the need quickly developed for larger facilities to lodge and feed passengers. As stagecoaches gave way to railroads, large city hotels replaced roadside taverns. Like roadside taverns, hotels were located adjacent to the mode of travel, in this case, train stations. For food and lodging, passengers could walk from the train station to a hotel. As cities grew, hotels became larger and more elaborate.

Taverns may have had a major role in the development of some nineteenth-century forms of popular entertainment. As Searight describes, nineteenth-century American taverns were places of singing and dancing. Communal singing helped reinforce the concept of community and helped level social barriers. In England, the Theater Regulation Act of 1843 banned drinking in theaters, but allowed it in music halls. In England and America, tavern owners arranged tables in front of platform stages and hired actors, singers and comics. Bars were located at the rear of (or otherwise apart from) platforms. Eventually the area devoted to popular entertainment grew larger and more elaborate.

Platforms became higher and were succeeded by permanent stages with proscenium arches, wings and backstages. New architectural forms evolved. Taverns gave way to music halls for variety shows. Patrons now primarily came for popular entertainment, especially to hear popular songs, the mainstay of a program. As with hotels, music halls could accommodate many more patrons than inns or taverns. At first, music halls were built in cities, but later small towns throughout America had halls or lyceums for popular entertainment.

The most popular entertainers toured. On her first trip to America in 1850, Jenny Lind, known as the Swedish Nightingale, stayed at the Rush Tavern. Her manager and fellow traveler was America's ultimate promoter, P. T. Barnum. Barnum recognized the importance of economy of scale in entertainment. Popular entertainers were expensive, and costs of attracting them could only be recouped through sales of large numbers of tickets.

An early form of variety entertainment in America was the minstrel show. The first minstrel shows were performed in the 1820s by white males wearing burnt cork blackface makeup. Minstrel shows must be examined in context. However tasteless they appear today, minstrel shows were intended as parodies stereotyping blacks, local politics, and public events. Minstrels were organized into three sections. In the first, minstrels sat in a semi-circle and sang popular songs interspersed with jokes, riddles, and puns. In the second section, called the olio, individual minstrels performed their specialties in a form of variety show. The third section of the show was a skit that combined music and comedy in a farce that parodied current events or fads.

A discussion of minstrel shows is relevant to taverns on the National Road. The invitation of 1851 to a Fourth of July cotillion at Mount Washington, the "home of Henry Sampey," was

44 Brian Kissler, *African-Americans in Fayette County [Pennsylvania], 1840–1850*. Copy in collections of Fort Necessity NHS.

sent to P[eter] U[riah] Hook, a stage driver and tavern keeper in Uniontown. In the same scrapbook as the original of the invitation is an entertainment program for September 27, 1848. It was for a "Grand Exhibition of the Theta-Omricon-Delta Society." Intended as farce, acts included "A French Oration" by "Polly Voo Fransay," a "Song by the Brotherhood," "Am I not fondly thine own," and "several Solos on the Chinese gong and Bass Drum, by striking players."[45]

The program validates that by 1848, and in all likelihood some time before that, farce had reached Uniontown. Over time performers dropped blackface makeup and parodies on blacks. They replaced racial affronts with popular music, light opera, vignettes from plays, and fast-moving acts. Minstrel shows gave way to vaudeville, which remained popular up until the introduction of motion picture film.

Modern day American inns and taverns occasionally have entertainment and dancing. This entertainment often occurs on weekends when bands and vocalists set up on temporary platforms. The precedent dates to the early nineteenth century.

Although travelers stayed in taverns on the mountain, expediency in traversing the mountains was the goal of stage companies. Probably many more travelers ate at Mount Washington Tavern than stayed there. In passing, Searight refers to James Sampey, "for many years owner and manager of the tavern at Mt. Washington, where the Good Intent line changed horses and passengers often stopped for meals."[46]

James and Rebecca Sampey

At least two documents attest that James Sampey (and by inference, his family) lived at Mount Washington Tavern and not the adjoining Freeman Farm. When James Sampey died of cancer August 28, 1844, his obituary in the *Genius of Liberty* for September 19, 1844, said that his death occurred "at his residence, Mount Washington, in the County." Further, his will directs that his "beloved wife and family leave 'Mount Washington' and reside on the [adjoining] 'Freeman Farm.'"[47] Any suggestion that he was living elsewhere at his death is contrary to this documentary evidence.

James Sampey may not have lived at Mount Washington at all in the 1830s. He is not listed in the 1840 Census under the name James Sampey in Wharton Township. In tracing census data, Cody discovered Sampey's name listed but misspelled 'Sampy.' Perhaps most interesting, James Sampey and his family are recorded as living on their property in Redstone Township. They are not residing on the mountain at Mount Washington, in Wharton Township, as has been assumed. Unfortunately the 1840 Census does not list persons by occupation, so we do not know Sampey's profession in that year.

Census data for 1840 contradict assessment records for the same year. In 1840 James Sampey is assessed as an innkeeper in Wharton Township. He is listed in assessment records for Wharton Township as an innkeeper for the years 1828, 1829, and 1830, then inclusively for the years 1834 through 1840. Assessment records for Wharton Township for the years 1841 to 1855 could not be located for this study. Assessment records for Redstone Township must be

45 Uniontown Public Library, Pennsylvania Room P[eter] U[riah] Hook Scrapbook.
46 Searight, *The Old Pike,* 179.
47 Fayette County Courthouse, Office of Probate Records, Will Book 2, 313–15.

examined to determine whether James Sampey is listed as "Non Resident" or "NR" for "non resident." Because Sampey is listed as a resident of Redstone Township, he may have had no role at Mount Washington Tavern before he bought it.

Ellis and Searight state that James Sampey kept three different taverns (also called 'stands'): the Braddock Run stand, the Bryant or Old McCullough stand, and the Mount Washington stand. Of the three, he owned two: the Bryant stand that he bought October 6, 1832 in partnership with Hervey Morris; and the Mount Washington Tavern that he bought in 1840 from Nathaniel Ewing.[48]

Kemp states James Sampey's first appearance in Wharton Township tax records is in 1827 as an innkeeper living on 500 acres of rented land. Kemp concludes, "Since the valuation on this property is quite high it must have contained a substantial tavern, but records give no indication of its location."[49] Perhaps the tavern James Sampey rented during the years [1827], 1828, 1829 and 1830 was the Braddock Run house. Ellis describes the Braddock Run property as "a two-story stone house, built about 1820 by Charles McKinney.... It was a wagon stand."[50] Searight describes the house as a "large, two-story stone structure."[51]

If this speculation is valid, the chronology of James Sampey's innkeeping career in Wharton Township is:

1828–30	Braddock Run House
1832–38	Bryant House (also called Old McCullough House)
1840–44	Mount Washington Tavern

Documented Events at Mount Washington Tavern

No firsthand accounts describing tavern life at the Mount Washington Tavern are known to have survived from the 1840-53 period of interpretation. Interpretation of tavern life must be gleaned from such secondary sources as Searight (1894); Ierley (1990); Coleman (1935); and Holmes and Rohrbach (1983).[52]

We know Mount Washington Tavern was a polling site for Wharton Township in 1841, 1842, and 1844.[53] On July 4, 1851, Mount Washington Tavern was venue for a party honoring American Independence and General Washington at Fort Necessity (figure 5). Any other information on events at Mount Washington Tavern is circumstantial. Regrettably, circumstantial evidence may also include the account of Robert Hogsett serving 72 persons breakfast one morning.[54] This is because the event occurred nearly 50 years before its recording in 1894.

In the absence of hard evidence on specific events at Mount Washington Tavern, comparable evidence forms the basis for interpretation of tavern life.

48 Fayette County Courthouse. Office of the Recorder of Deeds, Fayette County Deed Book T, 340.
49 Kemp, *Report on the Mount Washington Tavern,* 39, 40.
50 Ellis, *History of Fayette County, Pennsylvania,* 836.
51 Searight, *The Old Pike,* 229.
52 Searight, *The Old Pike*; Ierley, *Traveling the National Road*; Coleman, *Stage-Coach Days in the Bluegrass*; Holmes and Peter T. Rohrbach, *Stagecoach East*.
53 Kemp, *Report on the Mount Washington Tavern*, 41.
54 Searight, *The Old Pike,* 227–28.

Evidence of Room Use and Original Furnishings

There is no known documentary evidence of contemporary room use for the Tavern. Room use in 1998 is unchanged from that adapted by the 1968 *Furnishings Plan* and will follow the room use recommended in that report.[55]

Although Hervey Morris and Amos Potter took inventory of James Sampey's estate in August 1844, their inventory has not survived. Researchers today, then, lack a detailed list of what Sampey owned. Three objects original to the site are reputed to have survived to 1996: a side chair inscribed "JS" on the crest rail, a solar enlarged photographic image of Rebecca Sampey, and a recipe for cornbread supposedly written by Rebecca Sampey. An inventory of goods Rebecca Sampey took to the Freeman Farm survives, but the few items in inventory probably represent only a fraction of the contents of Mount Washington Tavern.

Lacking extensive, detailed documentary evidence of what James Sampey owned, we next turn to inventories of other innkeepers in Henry Clay and Wharton Townships. Here we come up with better evidence. Two inventories survive of innkeepers in Henry Clay and Wharton Townships who died while keeping the inn. They are for Jonathan Springer Downer (d. 1848) and Noble McCormack (d. 1850).

Other inventories exist for innkeepers, but they represent property owned after the person had given up innkeeping. Inventories or sale lists of those who died after being active innkeepers include those for George Inks (d. 1838), William McMullin (d. 1842), Rebecca Sampey (d. 1867), Nicholas McCartney (d. 1878), Sebastian Rush (d. 1878) and Hervey Morris (d. 1883). The death dates of these latter-cited innkeepers are included to emphasize how much time elapsed between their last year of innkeeping and the date of their inventory. A list of property survives for property taken by the widow of Charles Rush (d. 1846). Unfortunately, none of these documents lists contents room by room. Again, the documents represent innkeepers on the National Road in Henry Clay and Wharton Townships.

William Jackson Inventory (1832)

Room-by-room inventories of the contents of taverns on the National Road in mountainous areas in Pennsylvania are not known to have survived to the present. A room-by-room inventory of a tavern in a mountainous area is, therefore, hard to find. When we find such an inventory, we must treat it with both respect for its scarcity and with caution if it represents the materials goods of someone who ran a tavern not on the National Road. Karen Marshall, a researcher for the Division of Historic Furnishings at Harpers Ferry Center, located an inventory listing contents room by room. It is for the personal property of William Jackson,

55 Souder, Phanz, and Barnes, *Furnishing Plan for the Mount Washington Tavern*.

tavern keeper, of Huntingdon, Pennsylvania. He operated Jackson House. Jackson died in late 1831 or early 1832; the inventory of his estate is dated February 8, 1832.

After entries for a wagon and livestock, the inventory lists contents of rooms in Jackson House, beginning with rooms "upstairs." For clarity, in this report the contents are listed by downstairs rooms first and the value of each entry is listed in parentheses to the right of the object. Rooms, room contents, and the value of individual entries in 1832 are as follows:

William Jackson inventory, first floor

Room No. 1, downstairs

From the description of the objects in this room, it is probably a combination parlor and dining room. If the sliding doors separating the parlor and dining room at MWT were open, the combined area would reflect the contents of this room.

Object Description (Value)	*Comment (FONE Object Number)*
1 secretatory [*sic*] (20.00)	MWT exhibits a secretary (FONE 567).
2 Maps (5.00)	Frederick Marryat, an Englishman traveling the National Road in the late 1830s, observes that these would be a map of the state and a map of the United States (see Cody, p. 50).
5 dineing [*sic*] Tables (17.00)	These and the 30 chairs listed in the following entry probably comprise the principal dining room furnishings.
30 Chairs (18.00)	Given their relatively modest value, these are probably simple plank-bottom side chairs.
4 Arm chairs (5.00)	Given their relatively modest value, these are probably simple plank-bottom Windsor arm chairs.
1 Sattee [*sic*] (6.00)	A settee of this value is often upholstered in horsehair.
2 looking glasses (14.00)	The relatively high value of these suggests they are large and perhaps in a gilded frame.
84 yards carpeting (24.00)	In all likelihood this represents an ingrain (no nap) carpet. The relatively large area of this carpeting suggests it covered more than one room and likely covered a combination dining room and parlor.
2 Large Waiters (2.00)	A waiter is a simple serving tray.
2 pair And Irons (4.00)	Jackson died in December or January; andirons would be used in those months (and not stored); andirons also imply open fireplaces and not wood stoves.
7 Window Blinds (3.50)	The Jackson inventory and Rebecca Sampey's sale in 1867 both list window blinds.
Table Cloths	A common entry on inventories.
24 Wine glasses (1.92)	Wine was available on the mountain; but beer (ale and lager) was rarer.
36 Tumblers (2.88)	Tumblers held spirits (rum and whiskey), punch and cider; these were the common beverages available on the mountain.
2 guilt [*sic*] pitchers (1.00)	Lustreware pitchers sometimes had a transfer print of an eagle or other patriotic motif. A gilt pitcher is seen in Krimmel's *Country Frolic and Dance* (1820), figure 3.

Object Description (Value)	*Comment (FONE Object Number)*
Knives & Forks (5.00)	In 1827 Margaret Hunter Hall, a traveler from England, sneered at how Americans used two-tined forks and knives for eating (see Cody, p. 52).
4 Brass Candle Sticks (1.50)	Candles were a source of cheap, portable light.
Shovel & Tongs (1.00)	This fireplace equipment accompanied the andirons.
1 Rifle gun & Pouch (10.00)	Probably a fairly small caliber, muzzle-loading long arm.
2 Knife boxes (2.00)	These held sharp knives for cutting, as opposed to flat-bladed knives used with forks for eating.

Room No. 2

With its entries for stoneware kegs and bottles, this room is probably the barroom. Glassware is noticeably absent, but the 36 tumblers and 24 wineglasses listed in Room No. 1 (above) probably served both rooms.

Object Description (Value)	*Comment (FONE Object Number)*
1 Stove & Pipe (10.00)	A woodstove is a far more efficient source of heat than an open fireplace. We do not know if MWT had stoves, but Rebecca Sampey had a cast iron stove at the Freeman Farm.
1 Table & Bench (2.00)	One table, a bench, and the seven chairs listed next were probably sufficient seating for bar patrons. Two benches are shown in Krimmel's *Country Frolic and Dance* (1820), figure 3.
7 Chairs (1.75)	Given the low value of these chairs, they were probably old and perhaps broken. In Krimmel's *Village Tavern* (1814), one patron sits in a chair that has lost its back. See figure 4.
4 Stone Kegs (no price)	Spirits were bought by the keg, then dispensed from stoneware kegs.
6 Bottles (1.50)	Rum, brandy, rye, corn whiskey and other spirits high in alcohol could be served from bottles.
1 Looking glass (.25)	Given its relatively low value, this is probably a small, simple framed mirror.

Room No. 3

This may be a small dining room, judging from how little furniture it contains. Perhaps it could have been used by the innkeeping staff or by drovers.

Object Description (Value)	*Comment (FONE Object Number)*
1 Looking glass (2.50)	This looking glass is valued more than the one in what was probably the barroom, and less than those in the dining room and parlor. It may have a simple mahogany-veneered, ogee frame.
6 Chairs (3.75)	These have low value and probably represent simple, utilitarian, plank-bottom chairs.
12 yards Carpeting (2.40)	The relatively low value of this carpet suggests it is old and probably worn.
1 Table & Waiter (1.50)	The waiter is the serving tray for those seated at the table.

Room No. 4

This room is about the same size as the room above, but its furnishings are far more valuable. In all likelihood, this room was probably the private dining room for the innkeeper's family.

Object Description (Value)	*Comment (FONE Object Number)*
12 yards Carpeting (4.80)	The relative value of this carpeting suggests it is newer and in better condition than the carpeting in the room above.
1 Looking Glass (2.00)	Probably a respectable mirror in a mahogany-veneered, ogee frame.
1 Mantel clock (10.00)	An expensive form of furniture.
1 Table (2.50)	This table has the same value as tables in what was probably the public dining room.
4 Candle Sticks (1.50)	Given their relatively modest value compared to the brass candlesticks listed above, these are probably utilitarian hog-scraper sticks.
China ware and Plates Dishes (20.00)	In this room are probably the plates and dishes for the inn.
Silver Spoons (18.00)	How many silver spoons there are is not noted, but silver spoons imply some affluence. MWT has a collection of silver flatware from the Brownfield family.

Room No. 5

If the contents of this room reflect its use, the room was probably an assembly room or a room for common use.

Object Description (Value)	*Comment (FONE Object Number)*
1 Eight-day Clock & Case (35.00)	An eight-day clock and case of this value probably is a tall case clock. MWT has an example in its parlor (FONE 698) with the initials "E G."
1 Stove & Pipe (10.00)	A woodstove is an efficient means of heating.
3 Tables (6.00)	Probably these are similar to other drop-leaf dining tables in the Jackson inventory.
1 Corner Cupboard (6.00)	This form of furniture is recommended for the dining room of MWT.
1 Looking Glass (2.00)	As with other looking glasses of this value, this is probably a mirror in a mahogany-veneered, ogee frame.
30 yards Carpeting (4.50)	The area represented by this carpet implies the room was of respectable size.
9 Chairs (3.37)	The relatively low value of these suggests they were simple plank-bottom side chairs.
2 Reflectors (.50)	These could be either a polished metal reflector on a candle or, more likely, a wall sconce holding a candle. A reflector is shown in Krimmel's *Country Frolic and Dance* (1820), figure 3.
2 Casters (4.00)	The value of these suggests they were probably ceramic .
Tea pots & plates (4.00)	The value of these suggests they were probably ceramic.
Kitchen furniture (20.00)	This is an inclusive entry for all items in the kitchen: furniture, cookware and utensils.

Room No. 6

From every indication this is the bedchamber of the innkeeper. A bedchamber on the first floor made sense: the innkeeper had much more control over the public areas of his inn than if he were upstairs.

Object Description (Value)	*Comment (FONE Object Number)*
1 Bed Beding [*sic*] & Bedstead (12.00)	"Bed" refers to our present-day mattress, "bedding" refers to linens, pillows and blankets, and "bedstead" refers to the bed itself.
1 Bureau (6.00)	A form we would expect to find in a bed chamber
1 Desk (1.00)	William Jackson or any other innkeeper would need a desk for record keeping.
1 Looking glass (.12 ½)	Probably nothing more than an unframed piece of mirror
3 Chairs (.64)	The low value of these chairs suggests they were particularly utilitarian in function.
1 Copper Kettle (10.00)	Needed for cooking such staples as apples and a form not found in a bedchamber. Probably placed here for the inventory.
1 Iron Do (3.00)	Probably used to boil water for cleaning.
1 Stove & Pipe (10.00)	As before, an efficient source of heat.
1 glass Lamp (1.00)	A reliable, but portable source of light; will not blow out in a breeze when taken outdoors.
Entry Carpet (1.00)	Probably a small swatch of carpet used to clean dirty or muddy footwear.
1 Trap (1.00)	Either a trap for animals or, more likely, a mousetrap shaped like a small wooden box.
Cash (610.00)	Reliable banks were institutions of the future in 1832; many kept their cash at home.

The inventory continues with descriptions of the contents of rooms on the second floor, or "upstairs." As above, the appraised value of the entry is listed in parentheses.

William Jackson inventory, second floor

Room No. 1, Upstairs

Because this room has a "bureau," a form used to store clothing, and relatively expensive bedding, family members of William Jackson may have occupied the room. It could also have been used for overnight guests. In any case, the furnishings are few.

Object Description (Value)

4 Beds Beding [*sic*] & Bedsteads (88.00)
1 Bureau (no price)
1 Looking Glass (2.00)
1 Wash Stand & Toilet (2.00)
4 Chairs (2.00)

Room No. 2, Upstairs
In all likelihood overnight guests occupied this room, given its spare furnishings.

Object Description (Value)
2 Beds Beding [*sic*] & Bedsteads (26.00)
1 Chair & Glass (1.25)

Room No. 3, Upstairs
Overnight guests probably occupied this room.

Object Description (Value)
3 Beds Beding [*sic*] & Bedsteads (39.00)
2 Chairs (1.00)

Room No. 4, Upstairs
Overnight guests probably occupied this room.

Object Description (Value)
1 Bed Beding [*sic*] & Bedstead (18.00)
1 Chair (.50)

Room No. 5, Upstairs
Overnight guests probably occupied this room.

Object Description (Value)
2 Beds Beding [*sic*] & Bedsteads (22.00)
1 Chair & Table (100.36)
Entry carpet (2.50)

Room No. 6, Upstairs
Perhaps this was a sitting room given the presence of a bookcase and carpeting

Object Description (Value)
1 Looking glass (1.00)
1 Book Case (1.00)
2 Chairs (1.00)
12 yards carpeting (4.00)

Room No. 7, Upstairs
Overnight guests probably occupied this room.

Object Description (Value)
1 Bed Beding [*sic*] & Bedstead (6.00)
2 Chairs & Table (1.75)

Room No. 8, Upstairs
Overnight guests probably occupied this room. Given the low value of the beds and bedding, teamsters and drovers may have stayed here.

Object Description (Value)
6 Beds Beding [*sic*] & Bedsteads (40.00)
3 Chairs (.75)

Room No. 9, Upstairs

Overnight guests probably occupied this room. Given the low value of the beds and bedding, teamsters and drovers may have stayed here.

Object Description (Value)
3 Beds Beding [*sic*] & Bedsteads (20.00)
2 Chairs (.75)

For its comparative value, the importance of the William Jackson inventory should not be underestimated. Jackson House had nine bedchambers upstairs; Mount Washington Tavern had seven. Jackson House had six rooms downstairs; Mount Washington Tavern had five. The contents of each room in Jackson House can be mirrored in Mount Washington Tavern to give visitors a realistic idea of the furnishings of a Pennsylvania tavern in a mountainous area during the 1830s.

Furnishings Plan

Recommended Furnishings

Lighting for all rooms

As appropriate, all rooms will use electric lighting for fill and highlight. Using artificial light assists those who are visually impaired and enhances visitor safety.

First Floor
Entry Hall (Room 100)

The first area visitors enter is the entrance hall. Walls, floor and ceiling will represent the 1840-53 period through reproduction wall treatments, paint trim, lighting and floor covering. This 13-year period was selected because it coincides with the Sampey family ownership of Mount Washington Tavern.

Different modes of interpretation are available. These include an audio message, a folder, an internal wayside panel, and personal services. As one alternative, a park interpreter will welcome visitors, briefly describe the National Road and the history of the building, then explain the tour route. Doors to the parlor and barroom will be closed until opened by the interpreter during the tour.

The interpreter will describe meals at taverns. Typically guests of the period would await a bell, file into the dining room, sit down, and eat quickly and in silence. In keeping with tradition, the interpreter will say, "We do not serve food but please await a bell. When you hear it, enter the dining room, and take a seat."

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
1.	**Ceiling**	Yocum (33), "painted with yellow calcimine"	Per documentation
2.	**Walls**	Yocum (33), "painted with yellow calcimine (Munsell 10YR 8/4)"	Per documentation
3.	**Woodwork**	Yocum (33), "painted with cream-colored paint (Munsell 2.5Y 8.5/2)"	Per documentation
4.	**Painted floor cloth**, laid wall-to-wall in entry hall and stair hall	Jackson Inventory, downstairs room 1 (JI-DR-1)	Reproduce in dark colors to hide soil.
5.	**Bench**, placed against east wall for visitor use	Historical practice	Use current reproduction bench. Paint with appropriate finishes.

Dining Room (Room 103)

The interpreter follows through with the custom of travel in nineteenth-century America.

Next, tavern keepers rang a small bell when a meal was served. Travelers entered a dining room, sat, served themselves, and ate quickly and in silence. At Mount Washington Tavern, the interpreter rings a small hand-bell; visitors enter the dining room, and take seats.

The dining room will be furnished to the 1840 to 1853 period with reproduction furnishings. These are principally reproduction tables with extension leaves, reproduction benches, and reproduction carpet and accessories. Tables would be covered with table linen.

Because visitors are seated, the interpreter can talk about travel on the National Road more extensively than when those visitors were in the hallway. The principal focus of interpretation in the dining room is food. Here the interpreter can explain nineteenth-century diet and food growing, storage, preparation and consumption. A raised, slanted surface with a three-dimensional place setting (secured) can help serve the interpreter as a visual aid. The interpreter can also discuss cleanliness and hygiene.

Although reproduction straw or oilcloth mats are the preferred exhibit medium, alternatives to their use should be considered. At each place at the table could be placed a paper tablemat. On the obverse would be printed a typical place setting taken from a nineteenth-century manual of domestic economy. An example of a potential source includes Eliza Leslie's *The House Book: Or a Manual of Domestic Cookery*, published in 1840.[56] On the reverse of this paper mat would be an explanation of 19th-century food, the table setting, and information on Mount Washington Tavern and travel on the National Road. Either alternative could be used at the discretion of the staff—reproduction straw or oilcloth mats or a paper mat. Any of these alternatives would lend accuracy and breadth to interpretation of the dining room.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
6.	**Ceiling**	Yocum (75), "Unknown"	White calcimine
7.	**Walls**	Yocum (75), "Unknown"	White calcimine
8.	**Window trim**	Yocum (75), "green-gray paint"	Green-gray paint, Munsell 10Y 6/2
9.	**Doors and other trim**	Yocum (75), "doors grained on a base of yellow lead-based paint"	Grained on a yellow base paint, Munsell 5Y 8.5/4
10.	**Dining tables**, 5, cherry or walnut, with tapered or turned legs and drop leaves, arranged throughout room	JI-DR-1; Woodville, *Waiting for the Stage*, 1851	Acquire reproductions. Copy table from PHMC.
11.	**Side chairs,** 30, Windsor and plank-bottom, painted or grained, arranged around dining tables	JI-DR-1	Acquire reproductions, some based on Sampey original chair.
12.	**Bare wooden floor**	JI-DR-1	The staff prefers a bare floor.

56 Eliza Leslie, *The House Book* (Philadelphia: Carey and Hart, 1849).

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
13.	**Waiters** (serving trays), 2, large, on which to place wine glasses, pitchers, and knife boxes	JI-DR-1	Acquire reproductions based on wooden Uniontown, PA, original.
14.	**Window blinds**, 4, wooden venetian, green	JI-DR-1	Acquire reproductions.
15.	**Tablecloths**, 5, plain linen, for each table	JI-DR-1	Acquire reproductions.
16.	**Wine glasses**, 24, placed on waiters (serving trays)	JI-DR-1	Acquire reproductions.
17.	**Tumblers**, 36, placed on tables	JI-DR-1	Acquire reproductions.
18.	**Pitchers**, 2, creamware with gilt (lustre) decoration, placed on waiters (serving trays)	JI-DR-1	Acquire reproductions.
19.	**Knives and forks**, 36 sets, steel tines and blades (Sheffield style), set at each table place	JI-DR-1	Acquire reproductions
20.	**Candlesticks**, 2, brass	JI-DR-1	Acquire reproductions.
21.	**Knife boxes**, 2, wooden, one each placed on each waiter (serving tray)	JI-DR-1	Acquire reproductions.
22.	**Mantel clock**, eight-day, located on mantel	JI-DR-1	Acquire original.
23.	**China ware**, **plates** and **dishes**, **serving platters** and **bowls; plates** and **bowls,** assorted, enough to serve 20 people	Jackson Inventory, downstairs room 4 (JI-DR-4)	Acquire reproductions.
24.	**Casters**, 2, ceramic, one on each waiter (serving tray) for dispensing sugar	Jackson Inventory, downstairs room 5 (JI-DR-5)	Acquire reproductions.
25.	**Corner cupboard**, against southeast corner	JI-DR-5	Acquire reproduction.
26.	**Silver spoons**, Brownfield collection exhibited in corner cupboard	JI-DR-4	Brownfield silver in park collections (731-743), (731-743), (749-760), (779), (780-791)
27.	**Looking glass**, on south wall	Jackson Inventory, downstairs room 3 (JI-DR-3)	Acquire original: large ogee, mahogany-veneered frame.

Parlor (Room 104)

From the dining room, the interpreter will turn discussion to the parlor, visible through the double doors. In 1840 the parlor was a family's most public room, the centerpiece for its most costly furnishings.

In nineteenth-century road taverns, women were more likely to sit in a parlor than in a barroom. Barrooms were for men, to be sure, but more specifically, a place for men of any class, trade or vocation. On one extreme, clean-scrubbed clerks and professionals used barrooms; at the other extreme so did teamsters and drovers, soiled and foul-smelling from their labors. The latter extreme did not use parlors, as they would have soiled them. Although gender played a role in what rooms people used, sheer filth played a bigger role: cleanliness and soil did not mix. The two extremes were kept separate as much as possible.

The sales list of Rebecca Sampey's estate for 1867 cites window blinds. Blinds served the same functions then as now: they diffused light, inhibited fading of interior fabrics, allowed for ventilation, and provided privacy.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
28.	**Ceiling**	Yocum (84), "possibly finished with white calcimine"	White calcimine
29.	**Walls**	Yocum (84), "unknown"	Use reproduction wallpaper of a pattern documented to be in use before 1840.
30.	**Woodwork**	Yocum (84), "Door grained on a yellow base (Munsell 5Y 8.5/4"; "fireplace mantel painted black"; "all other woodwork painted white (Munsell 5Y 9/1)"	Per documentation
31.	**Secretary**, located against southwest wall	JI-DR-1	Retain secretary currently on exhibit, FONE 567, from park collections.
32.	**Maps**, 2, 1825-32, of the United States and Pennsylvania, hung on west wall, unglazed	JI-DR-1	Acquire reproductions.
33.	**Armchairs**, 4, Windsor rodback, painted, 1 at secretary; 3 arranged across from settee	JI-DR-1	Acquire reproductions. Prototype: James Sampey chair (similar to Santore, 157).[57]
34.	**Sofa**, Empire style, mahogany-veneered, covered in horsehair	JI-DR-1	Use one of two in collections; reupholster in horsehair.
35.	**Looking glasses**, 2, mahogany-veneered, bevel-edged frames	JI-DR-1	Acquire originals.
36.	**Ingrain carpet**, laid wall-to-wall	JI-DR-1	Acquire reproduction.
37.	**Candlesticks**, 1 pair, brass, on mantel	JI-DR-1	Acquire reproductions.
38.	**Reflectors**, 2, tin, for candlesticks to facilitate sewing or reading	JI-DR-5	Acquire reproductions. Prototype: Bacot, 150.[58]

57 Charles Santore, *The Windsor Style in America (1730-1840), Volume II*. Philadelphia: Running Press, 1987, 157.

58 H. Parrott Bacot, *Nineteenth Century Lighting: Candle-powered Devices, 1783–1883*. West Chester, Pennsylvania: Schiffer Publishing, Ltd., 1987, 150.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
39.	**Rifle gun and pouch**, placed out-of-reach against west wall between south wall and secretary	JI-DR-1	Acquire reproductions. Prototype: 40 cal. "Half Stock," percussion
40.	**Spittoon**, ceramic	Historical practice	Acquire antique.
41.	**Andirons**, 1 pair, in fireplace	JI-DR-1	Acquire reproductions.
42.	**Shovel and tongs**, placed on the hearth	JI-DR-1	Acquire reproductions.
43.	**Window blinds**, 4, wooden, green, on each window	JI-DR-1	Acquire reproductions.
44.	**Eight-day clock and case**	JI-DR-5	Use tall clock in park collections (698).
45.	**Teapots and plates**, 2 each, creamware, on tables	JI-DR-5	Acquire reproductions.
46.	**Tables**, 2 drop-leaf, in walnut or cherry; 1 mahogany center table	JI-DR-5	Acquire reproductions.
47.	**Table**, center of room, parlor, mahogany	JI-DR-5	Use FONE 2073, from park collections.
48.	**Table cover**, for parlor center table	Historical practice	Acquire reproduction.
49.	**Basket**, sewing	Historical practice	Acquire original or reproduction.
50.	**Vases**, 2, old Paris Porcelain	Historical practice	Acquire.
51.	**Ink bottle**	Historical practice	Park collections
52.	**Bowl**, blue transfer rim; parrot and mum at bottom	Historical practice	Park collections
53.	**Books**: *American Manual* *Ladies Wreaths* *Practical Math* *Christian Researcher Dictionary* *Wilson's Fifth Reader* *History of England* *Writings of Washington*, Sparks edition, 1834 *Men and Things as I Saw in Europe* *Battle Summer* *Lectures to Young Men* *Tupper's Poetic Works* *The Family Library* *The Robber* *The Family Library, Fresh Gleanings*	Historical practice	Park collections
54.	**Ledgers**, 4	Historical practice	Park collections
55.	**Desk and bookcase** (secretary)	No surviving inventories of tavern keepers list this form.	Park collections

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
56.	**Bibles**, 4, one presented to Ewing Brownfield in 1821	Historical practice	Park collections
57.	**Card table**, gateleg	Historical practice	Park collections
58.	**Lamp**, whale oil	Historical practice	Park collections
59.	**Sideboard**	Historical practice	Park collections
60.	**Solar lamp**	Historical practice	Park collections
61.	**Windsor armchair**, rodback, ca. 1780 Philadelphia, with center turned post in back	Historical practice	Use original James Sampey chair, in park collections.
62.	**Pedestal table**, mahogany	Historical practice	Park collections

Barroom (Room 101)

The Oxford English Dictionary defines a bar as "a barrier or counter over which drink (or food) is served out to customers at an inn or tavern." How ironic that a bar, a symbol of separation, serves simultaneously as a symbol of hospitality and conviviality: "Come in," a bar seems to say, "but don't come too close."

We do not know what the bar looked like at Mount Washington Tavern. We can assume it looked like other bars of taverns on the road in the first half of the nineteenth century. One bar from which we make such an assumption is the bar in the Rush House, Mount Washington's competitor. It is relatively small in area, about five feet by six feet. Above the counter is a wooden grill extending to the ceiling. The bartender enters by raising a hinged section of the bar top. The Rush bar is a reproduction of a reproduction of the bar reputedly in the Peter Colley Tavern, on the National Road, about 20 miles west of Mount Washington Tavern.

Searight describes taverns:

> Every old tavern had its odd shaped little bar, ornamented in many instances with fancy lattice work, and well stocked with whiskey of the purest distillation, almost as cheap as water. In fact all kinds of liquors were kept at the old taverns of the National Road, except the impure stuff of the present day. The bottles used were of plain glass, each marked in large letters with the name of the liquor it contained, and the old landlord would place these bottles on the narrow counter of the little bar, in the presence of a room filled with wagoners, so that all could have free access to them. None of the old tavern keepers made profit from the sales of liquor. They kept it more for the accommodation of their guests, than for money-making purposes.[59]

The surviving Fayette County bars are similar to those depicted by such nineteenth-century genre artists as John Lewis Krimmel (figures 3 and 4), Richard Caton Woodville (figure 10), James Clonney, and August Kollner (figure 7).

These bars have visual elements in common. Spirits, or drink, offered for sale are visible with the measures in which they are dispensed (containers). Viewers see spirits in glass bottles. The earliest example of a tavern interior, *Village Tavern* (figure 4), painted by John Lewis Krimmel in 1814, shows bowls for punch, tumblers

59 Searight, *The Old Pike,* 145.

and inverted tankards stacked on a shelf behind the bar. Woodville, Clonney and Kollner depict time with a clock; Krimmel with a calendar. Time is an increasingly important part of life by the early nineteenth century. Because schedules have to be met, the tavern is no longer a place exclusively for lolling. Rather it is a place where time is measured and where hosts and travelers plan their lives around the time of day or night.

"Wagoners carried their beds, rolled up, in the forepart of the wagon, and spread them in a semi-circle on the bar-room floor in front of the big bar-room upon going to sleep.'[60]

The barroom is a good place to discuss the role of teamsters and drovers, and the mechanics of transporting people and goods on the National Road. The barroom was a men's room, not exclusively because of a gender bias, but because farmers, teamsters, drovers, and others who business depended on the National Road *smelled*. Their stench and filth rendered them unfit to be in more refined parts of the house.

If patrons drank alcohol, perhaps they did so to help ease the pain of hard work, often in miserable weather. They also drank to aid digestion of meals heavy in fat and carbohydrates. No account records exist for Mount Washington Tavern. They do exist for a tavern in Kingwood, Virginia (now West Virginia), an area also in the mountains like Farmington, Pennsylvania. That tavern served wine, punch and whiskey, but no beer (lager or ale). Beer had to be transported from a brewery; the cost of hauling it would have been too great. Whiskey (corn, rye or barley) could be transported in eight-gallon barrels (the approximate historical equivalent of a firkin). Whiskey could be drunk straight, thinned with water, or mixed in a punch.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
63.	**Ceiling**	Yocum (43), "possibly painted with white calcimine"	White calcimine
64.	**Walls**	Yocum (43), "possibly painted with white calcimine"	White calcimine
65.	**Woodwork**	Yocum (43), "door grained on a yellow base (Munsell 5Y 8.5/4);" "fireplace mantel painted black;" "all other woodwork painted white (Munsell 5Y 9/1)"	Per documentation
66.	**Floor**, leave bare	No floor covering	
67.	**Table and bench**	Jackson Inventory, downstairs room 2 (JI-DR-2)	Acquire reproductions. Prototype: Tavern table; straight pine bench to match.
68.	**Table**	Jackson Inventory, downstairs room 4 (JI-DR-4)	Acquire reproduction tavern table
69.	**Chairs**, 7, side, assortment	JI-DR-2	Acquire reproductions.
70.	**Stone[ware] kegs**, 4, on shelf behind bar	JI-DR-2	Acquire reproductions.
71.	**Bottles**, 6, on shelf behind bar	JI-DR-2	Acquire reproductions
72.	**Looking glass**, simply framed	JI-DR-2	Acquire reproduction
73.	**Candlesticks**, 4	JI-DR-4	Acquire reproductions. Prototype: hogscraper
74.	**Table and waiter** (serving tray)	Jackson Inventory, downstairs room 3 (JI-DR-3)	Acquire reproductions. Prototype: Tavern table; simple side table for serving

60 Ellis, *History of Fayette County, Pennsylvania*, 110.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
75.	**Lantern**, tin cone	Historical practice	Park collections
76.	**Lamp**, fat	Historical practice; see Krimmel, *Country Frolic and Dance*, 1814.	Park collections
77.	**Clock**, shelf (Tracy)	Historical practice for mantle clock; consider substituting a simpler, ogee-cased clock, as in Kollner, *Country Inn*, 1840	Park collections. Place on back bar.
78.	**Picture**, framed image of George Washington	Historical practice; see Krimmel, *Country Frolic and Dance*, 1815.	Currier and Ives, *General Washington*
79.	**Rifle**	Historical practice; see Krimmel, *Country Frolic and Dance*, 1815.	Park collections
80.	**Pitchers**, 2, blown glass	Historical practice	Park collections
81.	**Bottle**, McHenry	Historical practice	Park collections
82.	**Flasks**, 4	Historical practice	Park collections
83.	**Demijohns**, 2	Historical practice	Park collections
84.	**Gill measure**	Historical practice	Park collections
85.	**Decanters**, 3	Historical practice	Park collections
86.	**Goblets**, 3	Historical practice	Park collections
87.	**Glass**, bar	Historical practice	Park collections
88.	**Bottles**, 3	Historical practice	Park collections
89.	**Barrel**, whiskey	Historical practice	Acquire reproduction
90.	**Measures**, 3	Historical practice	Park collections
91.	**Tankards**, 6	Historical practice	Park collections
92.	**Jugs**, 5	Historical practice	Park collections
93.	**Lantern**, glass	Historical practice	Park collections
94.	**Saddle bag**	Historical practice	Park collections
95.	**Jar**, small	Historical practice	Park collections
96.	**Glass**, flip	Historical practice	Park collections
97.	**Spittoons**, 4, or **Spit boxes,** tin or wood, 4, on floor near tables	Historical practice	Park collections
98.	**Andirons**, 2 pair	Historical practice	Park collections
99.	**Sconces**, wall, 4	Charles Blauvelt, *Warming Up* and *Man Pouring Drink at a Bar*	Acquire reproductions.
100.	**Fake door**, in northeast corner	Original building configuration	Reproduce doorway.
101.	**Bar**, reproduction	Historical practice	Modify existing reproduction.

Kitchen (Room 102)

At present visitors view only the south half of the kitchen from behind a waist-high Plexiglas barrier. This tour route eliminates the use of furnishings in the north half of the room. The kitchen, then, appears half-furnished and unconvincing.

This report recommends furnishing the entire kitchen as it would appear just before servers brought out platters of food to the dining room. These platters would be stacked on tables in the kitchen. They would contain superb replicas of foods reportedly served in the early 1840s—ham, beef, bread, cabbage, pie and cider. Visitors would view this fully-furnished kitchen through waist-high barriers at the two doors leading to the kitchen. Here, then, the interpreter can talk about food preparation in the 1840s and about the possibility that the principal kitchen for Mount Washington Tavern could have been located in the present-day restored kitchen, or in the basement, or in a building behind the tavern. The interpreter can also discuss whether a cook stove was in use, either in the restored kitchen or elsewhere on the site.

In her concluding remarks on Mount Washington Tavern, Janet Kemp states "the kitchen presents problems" because of its small size and its big, open fireplace. She suggests the possibility of another kitchen, either in Mount Washington Tavern or "in another building." She further suggests the probability of a cast iron cook stove.[61] In the absence of evidence to the contrary, these suggestions are plausible if not entirely probable.

A large fireplace (now blocked) is located on the southeast wall of the basement. In the early 1900s the area was used as a laundry. A flue for a stove (wood or coal), also blocked, runs above the fireplace. The basement fireplace or stove could have been used for cooking, washing dishes, pots, and pans, or for the equally vital laundry, or in combination for any or all of these functions.

Kemp suggests the kitchen was not the sole location for cooking and baking at Mount Washington Tavern.[62] While this assumption is valid, visitors must also envision a working kitchen without its present railed passageway. Further, the cupboard containing the Brownfield silver flatware would probably not have been located in a kitchen. Historically, silver flatware was more likely stored in a sideboard in a dining room. Without a railed passageway and a large cupboard, the kitchen has considerably more usable space.

Coincidentally, the only recipe to have survived (reputedly from Rebecca Sampey) is one for cornbread. Cornbread is a batter bread that can be baked in a Dutch oven; it does not require a dry oven (brick) as do yeast breads. Metal reflector ovens were ill-suited to baking yeast breads. Other corn and grain products not requiring brick ovens included puddings (steamed, boiled or batter baked), pancakes (griddle-fried), fritters (griddle-fried), doughnuts (deep-fried) and Indian cakes "poured into a buttered bake-kettle, hung over the fire until you can bear your finger upon it, then set down before the fire" and baked half an hour.[63]

Given the Sampeys' reputation for hospitality, we can assume they served oven-baked yeast breads. More likely, the kitchen or basement would have contained a cook stove with an oven for baking. A cook stove would have facilitated preparation of a variety of dishes and the necessary task of heating water would have been easier.

61 Kemp, *Report on the Mount Washington Tavern*, 62.
62 Ibid.
63 Lydia Marie Child, *The American Frugal Housewife* (Boston: Carter, Hendee, and Co., 1833), 76.

Because the fireplace in the kitchen does not have a brick oven, yeast breads must have been baked elsewhere. One possibility suggested by Strach and Seifert was a building behind the tavern.[64] The clapboard building to which they refer "with a chimney" could be a cook house or bakehouse.

Another possibility is that yeast breads were baked in Dutch ovens and assumed a round shape from them. In historical practice yeast breads were typically baked in brick ovens and batter breads were baked in Dutch ovens.

Circumstantial evidence suggests the possibility of a cook stove at Mount Washington Tavern. The 1884 inventory of Godfrey Fazenbaker, who purchased the tavern in 1854, lists "1 Cooking Stove and furniture," valued at $5.00. The stove could have been purchased after 1854 or it could have been purchased by the Fazenbakers from Ellis Boggs in 1854. In any case, the existence of a cook stove in Mount Washington Tavern suggests one could have been there during the Sampey occupancy. Located within a few entries of the Fazenbaker cookstove are entries for "1 Dutch oven" and "1 large pot." The proximity of these entries in the inventory suggests they were in the same location, probably the kitchen.

The Wharton Furnace, which produced cook stoves, was located about six miles from Mount Washington Tavern. Presumably stoves were available. However, whether a stove was used in Mount Washington Tavern is not known. The White House did not have a cook stove until Millard Fillmore installed one in 1850. His cooks quit, preferring to use fireplaces. Only after someone from the Patent Office demonstrated how to use dampers to regulate heat did his cooks return and use the stove.[65]

Assume also that, except for seasonal variations of relatively short duration, the fare served to travelers by the Sampeys was constant and predictable. The most common dishes centered on corn, wheat or rye, turnips and pork—foods readily available and inexpensive to serve. These in combination with liquor were the staples of fare on the mountain.

Then as now, American food had regional variations. New Englanders ate a lot of corn and cod and preferred white potatoes. Southerners grew sweet potatoes, which were harvested in autumn, stored well, and could be prepared in a variety of ways. Navy beans were preferred in New England, black-eyed peas in the south. In 1808, the English traveler Thomas Ashe noted that Kentuckians ate salt pork and drank spirits all day.[66] James Fenimore Cooper's frontier housewife in *The Chainbearer* claims, "I hold a family to be in a desperate way when the mother can see the bottom of the pork barrel....Game's good as a relish and so's bread; but pork is the staff of life....'[67]

Pork was a staple. On the frontier, pigs roamed free. They foraged for grain and masts of nuts (then abundant) or they ate corn and whatever slops farmers fed them. Pigs grew quickly, reaching butchering weight within eight months. After pigs were butchered, their meat was easily preserved and, even more important, preserved in a variety of ways.

Pork actually improved in flavor through preservation, something that could not be said of other meats or poultry. The simplest way of preserving pork was by salting it. Acquiring salt on the frontier was a problem until salt springs were discovered in upstate New York and Kentucky.[68] Salt pork was stored in brine in barrels; the cook would take what was needed from the barrel and prepare it.

64 Strach, *The Mount Washington Tavern: An Interpretive Handbook*, 68–70.
65 Trager, *The People's Chronology*, 455.
66 Thomas Ashe, *Travels in America* (London: E. M. Blunt, 1808), 241.
67 James Fenimore Cooper, *The Chainbearer: The Littlepage Manuscripts* (New York: Burgess, Stringer, 1845), 82-83.
68 Frederick Jackson Turner, *The Frontier in American History* (New York: Henry Holt, 1921), 212.

Smokehouses facilitated storage of pork. Hams or bacon could be smoke cured and used when needed throughout the year. Sausage could also be ground from fatty cuts, seasoned with sage, cooked and smoked. Smoked pork in the form of ham, bacon, or sausage had a distinctive taste and was a desirable source of protein. Pork is also a source of common words and phrases. The word "bacon" may derive from the French "bacou," translated as lard, which is found on the back of the hog. The phrase, "living high on the hog" refers to the most desirable cut of the hog, the lean flesh high on the hog's back.

Salt and smoke acted as desiccants, removing moisture from meat. Drying is a universal method of food preservation practiced throughout the world. The flavor of dried meat can be revived by soaking (a necessary method in preparing salt-cured meat) or, as an alternative, by boiling the meat as a soup or stew. The latter method tenderized the meat and made it easier to chew and digest.

Pig fat, or lard, was used for fried foods and as shortening for pies and biscuits. Foods made with lard could be served hot or cold, as were doughnuts, biscuits, pies and other pastries. Salt pork, the fatback or fat bacon preserved with salt, added fat and flavor to chowders in New England, to black-eyed peas in the South, and to navy beans throughout America.

The availability of flour on the mountain appeared not to be a problem. Wagon driver Jesse Peirsol states that in September 1844 or 1845 Thomas Snyder, a wagoner from Virginia, stayed with Peirsol at Hopwood, Pennsylvania, at the foot of Laurel Hill. The next day Snyder drove up Laurel Hill and "retailed his flour by the barrel to the tavern keepers" and sold out by the time he reached Big Savage Mountain.[69]

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
102.	**Ceiling**	Yocum (53), "insufficient information"	White calcimine
103.	**Walls**	Yocum (53), "painted with gray calcimine (no color match due to variations in sample)"	Gray calcimine
104.	**Woodwork**	Yocum (53), "painted with gray paint (Munsell 5B 5/1)"	Reproduce following documentation.
105.	**Floor**	Jackson Inventory, downstairs room 5 (JI-DR-5)	Leave bare.
106.	**Kettle**, brass	JI-DR-5	Park collections
107.	**Candle molds**, 3, one 8-, one 12-, one 48-candle	JI-DR-5	Park collections: (310, 459, 571)
108.	**Waffle iron**	JI-DR-5	Park collections (413)
109.	**Butter churn**	JI-DR-5	Park collections (415)
110.	**Peels**, 2, one small	JI-DR-5	Park collections (416, 458)
111.	**Pots**, 2, one Fazenbaker; one cast iron	JI-DR-5	Park collections (414, 439)
112.	**Side chair**	JI-DR-5	Park collections (421)
113.	**Sausage grinder**	JI-DR-5	Park collections (440)
114.	**Baskets**, 2, bread	JI-DR-5	Park collections (450-451)

69 Searight, *The Old Pike,* 143.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
115.	**Crocks**, 2, one small brown earthenware; one small gray stoneware	JI-DR-5	Park collections (453-454)
116.	**Bowl**, white	JI-DR-5	Park collections (455)
117.	**Dish** and **cover**	JI-DR-5	Park collections (456)
118.	**Crimping iron**	JI-DR-5	Park collections (457)
119.	**Waffle irons**, 2	JI-DR-5	Park collections (468-469)
120.	**Saucers**, 6	JI-DR-5	Park collections (473-478)
121.	**Griddle**, soap dish shape	JI-DR-5	Park collections (483)
122.	**Trammels**, 2	JI-DR-5	Park collections (484-485)
123.	**Dough trough**, small	JI-DR-5	Park collections (487)
124.	**Potato masher**	JI-DR-5	Park collections (488)
125.	**Kettles**, 7, one three-legged with long handle; one brass; one small three-legged with handle; one copper	JI-DR-5	Park collections (294, 481-482, 489, 504, 506, 686)
127.	**Ladle**	JI-DR-5	Park collections (490)
128.	**Skimmer**	JI-DR-5	Park collections (491)
129.	**Mortar and pestle**	JI-DR-5	Park collections (492, 1830)
130.	**Apple peeler**	JI-DR-5	Park collections (494)
131.	**Tea can**, metal	JI-DR-5	Park collections (495)
132.	**Apple butter stirrer**	JI-DR-5	Park collections (496)
133.	**Bowl**, wooden, large	JI-DR-5	Park collections (498)
134.	**Kraut stomper**	JI-DR-5	Park collections (503)
135.	**Skillets**, 2, one spider	JI-DR-5	Park collections (505, 531)
136.	**Sugar bowls**, 2, one with **cover**	JI-DR-5	Park collections (517, 590)
137.	**Pitcher**	JI-DR-5	Park collections (519)
138.	**Side chair**	JI-DR-5	Park collections (520)
139.	**Pots**, 2, one left corner fireplace; one right corner fireplace	JI-DR-5	Park collections (524, 532)
140.	**Basket**, picnic	JI-DR-5	Park collections (568)
141.	**Foot warmer**	JI-DR-5	Park collections (570)
142.	**Candle lantern**	JI-DR-5	Park collections (572)
143.	**Sausage grinder**	JI-DR-5	Park collections (574)
144.	**Pressing irons**, 3	JI-DR-5	Park collections (575-576, 685)

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
145.	**Gourd**, drinking	JI-DR-5	Park collections (581)
146.	**Coffee grinder**	JI-DR-5	Park collections (582)
147.	**Pepper grinder**	JI-DR-5	Park collections (583)
148.	**Teapot**, brass	JI-DR-5	Park collections (589)
149.	**Tableware**	JI-DR-5	Park collections
150.	**Plates**, dinner, 3	JI-DR-5	Park collections (595, 597, 598)
151.	**Platters**, 4, one rectangular, white	JI-DR-5	Park collections (599, 600, 603, 691)
152.	**Tureen bottom**	JI-DR-5	Park collections (608)
153.	**Spice box**	JI-DR-5	Park collections (602)
154.	**Griddle**	JI-DR-5	Park collections (687)
155.	**Tureens**, 2, and **covers**, 2	JI-DR-5	Park collections (470, 689)
156.	**Vase**	JI-DR-5	Park collections (705)
157.	**Saucer**	JI-DR-5	Park collections (815)
158.	**Dish**, small white	JI-DR-5	Park collections (816)
159.	**Baskets**, 2, one wood, one with handle	JI-DR-5	Park collections (1731, 1860)
160.	**Double-candle box**	JI-DR-5	Park collections (1770)
161.	**Bellows**	JI-DR-5	Park collections (1775)
162.	**Pan**	JI-DR-5	Park collections (1777)
163.	**Basin**, metal	JI-DR-5	Park collections (1778)
164.	**Coffee pot**	JI-DR-5	Park collections (1779)
165.	**Knives**, 5, and **forks**, 6	JI-DR-5	Park collections (1780-1783, 1785, 1786-1791)
166.	**Dipper**	JI-DR-5	Park collections (1792)
167.	**Candlesticks**, 3	JI-DR-5	Park collections (1743, 1793, 1797)
168.	**Plates**, 2, pewter	JI-DR-5	Park collections (1798, 1804)
169.	**Measure**	JI-DR-5	Park collections (1799)
170.	**Kellers**, 3	JI-DR-5	Park collections (1800, 1810, 1863)
171.	**Coffee can**	JI-DR-5	Park collections (1802)
172.	**Knife**, butcher	JI-DR-5	Park collections (1805)
173.	**Hutch** (dresser)	Brownfield collection	Park collections (1806)
174.	**Fork**, large	JI-DR-5	Park collections (1807)
175.	**Rat trap**	JI-DR-5	Park collections (1808)

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
176.	**Basket**, egg	JI-DR-5	Park collections (1809)
177.	**Cheese mold**	JI-DR-5	Park collections (1811)
178.	**Butter paddle**	JI-DR-5	Park collections (1812)
179.	**Broiler**	JI-DR-5	Park collections (1818)
180.	**Toaster**	JI-DR-5	Park collections (1819)
181.	**Rolling pin**	JI-DR-5	Park collections (1820)
182.	**Pothook**	JI-DR-5	Park collections (1827)
183.	**Bowl**	JI-DR-5	Park collections (1829)
184.	**Towel**	JI-DR-5	Park collections (1831)
185.	**Bonnet**, infant	JI-DR-5	Park collections (1844)
186.	**Tablespoon**	JI-DR-5	Park collections (1854)
187.	**Plate**	JI-DR-5	Park collections (1862)
188.	**Chopping board**	JI-DR-5	Park collections (1912)
189.	**Trivet**	JI-DR-5	Park collections (1913)
190.	**Fireplace shovel and tongs**	JI-DR-5	Park collections (1914-1915)
191.	**Andirons**, 2 pair	JI-DR-5	Park collections (1916-1917)
192.	**Stove**, cooking	Historical practice	Acquire reproduction.
193.	**Table**, work	Historical practice	Use original from bar area.
194.	**Fake food**	Historical practice	Acquire reproductions.
195.	**Dry sink**	Historical practice	Acquire reproduction.

Second Floor

Because the second floor is not accessible to all, alternative interpretation will be developed and provided at another location. One mode of interpretation might be an illustrated notebook located at the bottom of the stairs. Another mode might be captioned illustrations of rooms on the second floor hung on the walls of the first floor stair hall.

Five rooms on the second floor will be furnished. Only Room 201, furnished with reproductions, will be open to the public (but the park will have the option of closing Room 201 as necessary). Rooms not available for the public to enter will have a wayside attached with general information on how the room was used. Viewable rooms closed to entrance by the public include 202, 204, 206, 207, and 201 as necessary.

Room 203 will be used for changing exhibits. Room 204 will represent an apartment for a stage driver and his family. Room 205 will be used for educational programming. No interpretive furnishings will be used in this room. Room 206 will depict a night scene.

Southwest Bedchamber (Room 201)

Furnish this room with reproductions to allow visitors to enter the room, touch items, sit on furniture, and take pictures. Depict it as an occupied but unattended bedchamber of visitors to Mount Washington Tavern.

For self-guided tours and guided tours visitors will be able to touch and examine reproduction beds and bedding. Beds will have canvas mattresses, feather tick, linen sheets and wool blankets. Bedclothes will be made from patterns in *The Workwoman's Guide* (1838, see bibliography for citation). When a tour is guided, an interpreter can compare and contrast beds and bedding of 1840 with those of modern times.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
196.	**Ceiling**	Yocum (103), "insufficient information"	White calcimine
197.	**Walls**	Yocum (103), "insufficient information"	Either white calcimine or a documented reproduction wallpaper
198.	**Woodwork**	Yocum (103), "Baseboard painted with gray, lead-based paint (Munsell 5B 5/1); all other woodwork painted with white, lead-based paint (Munsell 5Y 9/1)."	Reproduce with lead-free paints following documentation.
199.	**Beds, bedding and bedsteads**, 2 of each – lowpost single bedsteads in walnut or cherry; bed with canvas mattress and feather tick; bedding of 2 feather tick pillows, 2 linen sheets and 2 pillowslips; a woolen blanket.	Jackson Inventory, upstairs room 3 (JI-UR-3)	Acquire reproductions
200.	**Chairs**, 2, side	JI-UR-3	Acquire reproductions
201.	**Trunks**, 3	JI-UR-3	Acquire reproductions
202.	**Wash stand**	JI-UR-3	Acquire reproductions
203.	**Wash pitcher**	JI-UR-3	Acquire reproductions
204.	**Mirror**	JI-UR-3	Acquire reproductions
205.	**Great coat**, man's	JI-UR-3	Acquire reproduction.
206.	**Gloves**, man's	JI-UR-3	Acquire reproductions.

Southcentral Bedchamber (Room 202)

Furnish with reproductions. Depict as an occupied but unattended bedchamber for stagecoach passengers. The story line here is the tavern's use for overnight accommodations. Topics for discussion include what the room was used for, who used taverns, and how taverns were used.

Here label copy (for self-guiding tours) or the interpreter invites visitors to look at reproduction beds and bedding. Beds will have canvas mattresses, feather tick, linen sheets and wool blankets. Bedclothes will be made from patterns in *The Workwoman's Guide*.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
207.	**Ceiling**	Yocum (110), "insufficient information"	White calcimine
208.	**Walls**	Yocum (110), "insufficient information"	Either white calcimine or a documented reproduction wallpaper
209.	**Woodwork**	Yocum (110), "Baseboard painted with gray, lead-based paint (Munsell 5B 5/1); all other woodwork painted with white, lead-based paint (Munsell 5Y 9/1)."	Reproduce with lead-free paints following documentation.
210.	**Trunks**, 3	Jackson Inventory, upstairs room 3 (JI-UR-3)	Use park collections or acquire reproductions.
211.	**Wash stand**	JI-UR-3	Use park collections or acquire reproductions.
212.	**Wash pitcher**	JI-UR-3	Acquire reproduction.
213.	**Mirror**	JI-UR-3	Acquire reproduction.
214.	**Great coat**, man's	JI-UR-3	Acquire reproduction.
215.	**Gloves**, man's	JI-UR-3	Acquire reproductions.

Changing Exhibit Room (Room 203). Short- and long-term exhibits will be on display here. Examples of these exhibits include wash day, getting ready for the dance, voting, election rallies, and funerals. This room will not require the installation of permanent furnishings.

To facilitate the hanging of temporary exhibits, picture molding will be installed. The ceiling will be painted stark white, and the walls may be painted any color compatible with the temporary exhibit to be mounted. As an alternative, the walls may also be carpeted with a closed-loop carpet to facilitate use of velcro fasteners.

Southeast Bedchamber (Room 204)

Furnish this room in the most cost-effective manner with a mix of park collections, antiques, and reproductions. The room will depict an apartment for a stage driver and his family. The story line here is one of Mount Washington Tavern occupied by families connected to the National Road.

The federal census for 1850 lists Henry Sampey, age 24, as innkeeper (of Mount Washington Tavern). Also living in the same household with Henry Sampey are James Moore, age 28, stage driver, his wife Louisa, age 26, and the Moore's two children Henry, age 4, and James, age 2. Louisa was a daughter of James and Rebecca Sampey. A family of four in a building as large as Mount Washington Tavern may have occupied more than one room, but one room will suffice to illustrate the sleeping quarters of the Moore family. Because James Moore was a stage driver he traveled and in all likelihood did not spend every night sleeping with his family. The bedchamber should be furnished to reflect the sleeping quarters of a family with two young boys and a frequently absent husband.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
216.	**Ceiling**	Yocum (125), "insufficient information"	White calcimine
217.	**Walls**	Yocum (125), "insufficient information"	Either white calcimine or a documented reproduction wallpaper

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
218.	**Woodwork**	Yocum (125), "Baseboard painted with gray, lead-based paint (Munsell 5B 5/1); all other woodwork painted with white, lead-based paint (Munsell 5Y 9/1)."	Reproduce with lead-free paints following documentation.
219.	**Beds, bedding and bedsteads**, 2 of each – lowpost single bedsteads in walnut or cherry; bed with canvas mattress and feather tick; bedding of 2 feather tick pillows, 2 linen sheet and 2 pillowslips; a woolen blanket. Hypothetically one bed would be for James and Elisa, the other for their infant sons Henry and James.	Jackson Inventory, upstairs room 3 (JI-UR-3)	Use park collections or acquire reproductions.
220.	**Wash stand**	JI-UR-3	Use park collections or acquire reproductions.
221.	**Wash pitcher**	JI-UR-3	Acquire reproduction.
222.	**Mirror**	JI-UR-3	Acquire reproduction.
223.	**Bureau**, walnut or cherry, against north wall	Jackson Inventory, downstairs room 6 (JI-DR-6)	Use an example from park collections.
224.	**Glass lamp**, on bureau	JI-DR-6	Acquire reproduction.
225.	**Carpet**, ingrain wall-to-wall	JI-DR-6	Acquire reproduction.

Northeast Bedchamber (Room 205)

No interpretive furnishings are needed here. This room will be used for educational programming.

Center Bedchamber (Room 206)

Furnish with a cost-effective mix of park collections, antiques, and reproductions. Depict a night scene to help visitors envision how travelers slept in a tavern. Block windows to darken room and simulate nighttime. Furnish with more than two beds.

An idea for consideration here is that the interpreter could talk about nightlife in a nineteenth-century tavern: accommodations segregated by sex, more than one occupant to a bed, bedbugs, and the need to rise early to travel as far as possible during daylight. The interpreter can ask a visitor to use his or her imagination in thinking about the scene in this room.

Lodging at an inn on the mountain was simple. A guest needed only a bed to sleep in. The duration of a guest's visit was quite short. A guest traveling on a stage line would arrive late (at dusk) and leave early (at daybreak).

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
226.	**Ceiling**	Yocum (142), "insufficient information"	White calcimine

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
227.	**Walls**	Yocum (142), "insufficient information"	Either white calcimine or a documented reproduction wallpaper
228.	**Woodwork**	Yocum (142), "Baseboard painted with gray, lead-based paint (Munsell 5B 5/1); all other woodwork painted with white, lead-based paint (Munsell 5Y 9/1)."	Reproduce with lead-free paints following documentation.
229.	**Chamber pot**, ceramic	Historical practice	Acquire reproduction.
230.	**Chair**, side	Jackson Inventory, upstairs room 2 (JI-UR-2)	Acquire reproduction.
231.	**Looking glass**, small, simple frame	JI-UR-2	Acquire reproduction.
232.	**Trunks**, 2	Historical practice	Acquire reproductions.
233.	**Pitcher and bowl**	Based on archaeology	Acquire reproductions.
234.	**Table**, side	Historical practice	Acquire reproduction.

Northwest Bedchamber (Room 207)

The northwest bedchamber will interpret the personal room of the innkeepers. Historian Greg Cody suggests that "It is unknown whether or not the Sampeys lived in the tavern between 1840 and 1844."[70] We will assume they did, and that they occupied this room. Again, as with other rooms, the contents reflect the inventory of William Jackson, innkeeper of Huntingdon, Pennsylvania, who died in 1832.

Here an interpreter can point out forms of furniture present in an innkeeper's room, but not that of a guest. These forms are a bureau, more than one chair, a washstand, a simple desk and a glass oil lamp. Sampey used the desk to keep his accounts and he relied on the oil lamp for a ready source of light. The only other lighting devices in Jackson's inventory are candles. Candles have the advantage of being portable; the user can take them where they are needed.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
235.	**Ceiling**	Yocum (152), "insufficient information"	White calcimine
236.	**Walls**	Yocum (152), "white calcimine"	White calcimine
237.	**Woodwork**	Yocum (152), "baseboard painted gray (Munsell 5B 5/1)"; "all other woodwork painted white (Munsell 5Y 9/1)"	Per documentation
238.	**Bed, bedding and bedstead:** lowpost bedstead in walnut or cherry; bed with canvas mattress and feather tick; bedding of quilt coverlet, 2 feather tick pillows, 2 linen sheets and 2 pillowslips; woolen blanket	Jackson Inventory, downstairs room 6 (JI-DR-6)	Acquire reproductions.
239.	**Bureau**, walnut or cherry, against north wall	JI-DR-6	Use FONE 378 from park collections.

70 Cody, *Fort Necessity National Battlefield, Mount Washington Tavern, Historic Structure Report, Historical Data Section*, 40.

REF. #	OBJECT AND LOCATION	DOCUMENTATION	RECOMMENDATION
240.	**Desk**, slant-top, in pine, cherry or walnut	JI-DR-6	Acquire reproduction.
241.	**Looking glass**, small, in simple frame	JI-DR-6	Acquire reproduction.
242.	**Chairs**, 3, side, 1 at desk, 2 on each side of stove	JI-DR-6	Acquire reproductions.
243.	**Stove and pipe**, in front of fireplace	JI-DR-6	Acquire original parlor stove.
244.	**Glass lamp**, on bureau	JI-DR-6	Acquire reproduction.
245.	**Carpet**, ingrain wall-to-wall	JI-DR-6	Acquire reproduction.
246.	**Trunks**, 2	Historical practice	Acquire reproductions.
247.	**Candlestick**	Lami (1830)[71]	Park collections
248.	**Candlestick**	Lami (1830)	Park collections
249.	**Pillow**	Lami (1830)	Park collections
250.	**Pillow**	Lami (1830)	Park collections
251.	**Chamber pot**	Lami (1830)	Park collections
252.	**Chamber pot**	Lami (1830)	Park collections
253.	**Sheet**	Lami (1830)	Park collections
254.	**Pillowcase**	Lami (1830)	Park collections
255.	**Pillowcase**	Lami (1830)	Park collections
256.	**Sheet**	Lami (1830)	Park collections
257.	**Print**, "Death of Jackson"	Historical practice	Cover original with color photocopy.
258.	**Wash stand**	Lami (1830)	Park collections
259.	**Wash pitcher**	Lami (1830)	Park collections
260.	**Blanket chest**	Lami (1830)	Park collections
261.	**Fireplace screen**	Lami (1830)	Park collections
262.	**Mirror**	Lami (1830)	Park collections
263.	**Candlestick**	Lami (1830)	Park collections
264.	**Side table**	Lami (1830)	Park collections
265.	**Wash bowl**	Lami (1830)	Park collections
266.	**Mirror** (looking glass)	Lami (1830)	Acquire original mirror
267.	**Wash stand**	Lami (1830)	Park collections
268.	**Pitcher** for water	Lami (1830)	Acquire.
269.	**Nightgown, night cap**	Historical practice	Acquire reproduction.

71 Eugene Lami, *A Bedroom at an Inn* (1830), in Thomas Burke, *English Inns*, opposite 17.

Illustrations

List of Illustrations

Cover. Mt. Washington Inn. Courtesy of Fort Necessity National Battlefield.

Figure 1. *Warming Up,* by Charles F. Blauvelt, oil on canvas, ca. 1850-60. Neg. no. 37.1950. Courtesy of the Walters Art Gallery, Baltimore, Maryland.

Figure 2. *Man Pouring a Drink at a Bar*, by Charles F. Blauvelt, oil on canvas, ca. 1850-60. Neg. no. 37.1555. Courtesy of the Walters Art Gallery, Baltimore, Maryland.

Figure 3. *Dance in a Country Tavern*, lithograph, from the painting *Country Frolic and Dance*, by John L. Krimmel, oil on canvas, 1819. Courtesy of Kenneth M. Newman, Old Print Shop, New York, New York.

Figure 4. *Village Tavern*, by John L. Krimmel, oil on canvas, 1814. Accession number 1954.13. Courtesy of the Toledo Museum of Art.

Figure 5. Invitation to a Fourth of July party at Mount Washington Tavern in 1851, when it was occupied by Henry Sampey. Henry Sampey occupied Mount Washington Tavern from 1849 to 1853 or 1854. July 4 has double significance at Mount Washington Tavern: the date is the anniversary of the Declaration of Independence of 1776 and also of the Battle of Fort Necessity of 1754. In the 1754 event, a young George Washington suffered defeat at the hands of the French. Courtesy of Uniontown Public Library, Pennsylvania Room, Peter Uriah Hook scrapbook, p. 187, n.d. (probably 1851).

Figure 6. *A Bedroom at an Inn*, by Eugène Lami, color engraving, 1830. In *English Inns*, by Thomas Burke, London: William Collins, 1944, opposite p. 17.

Figure 7. *Country Inn*, by August Kollner, watercolor, ca. 1840. Neg. no. P&S-1920.0261. Courtesy of Chicago Historical Society.

Figure 8. *Walking the Line*, by William Sidney Mount, oil on canvas, 1835. Neg. no 1939.392. Photograph courtesy of the Art Institute of Chicago.

Figure 9. *The Long Story*, by William Sidney Mount, oil on panel. Accession no. 74.69. Courtesy of Corcoran Museum of Art.

Figure 10. *Waiting for the Stage*, by Richard Caton Woodville, 1851. Courtesy of Corcoran Museum of Art.

Figure 11. *Das romantische Leben der Indianer, malerisch darzustellen…Leben und Werk von Rudolf Friedrich Kurz*. By Ernst J. Kläy and Hans Läng, (1818-71). Verlag AARE Solothurn, 1984.

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Blauvelt

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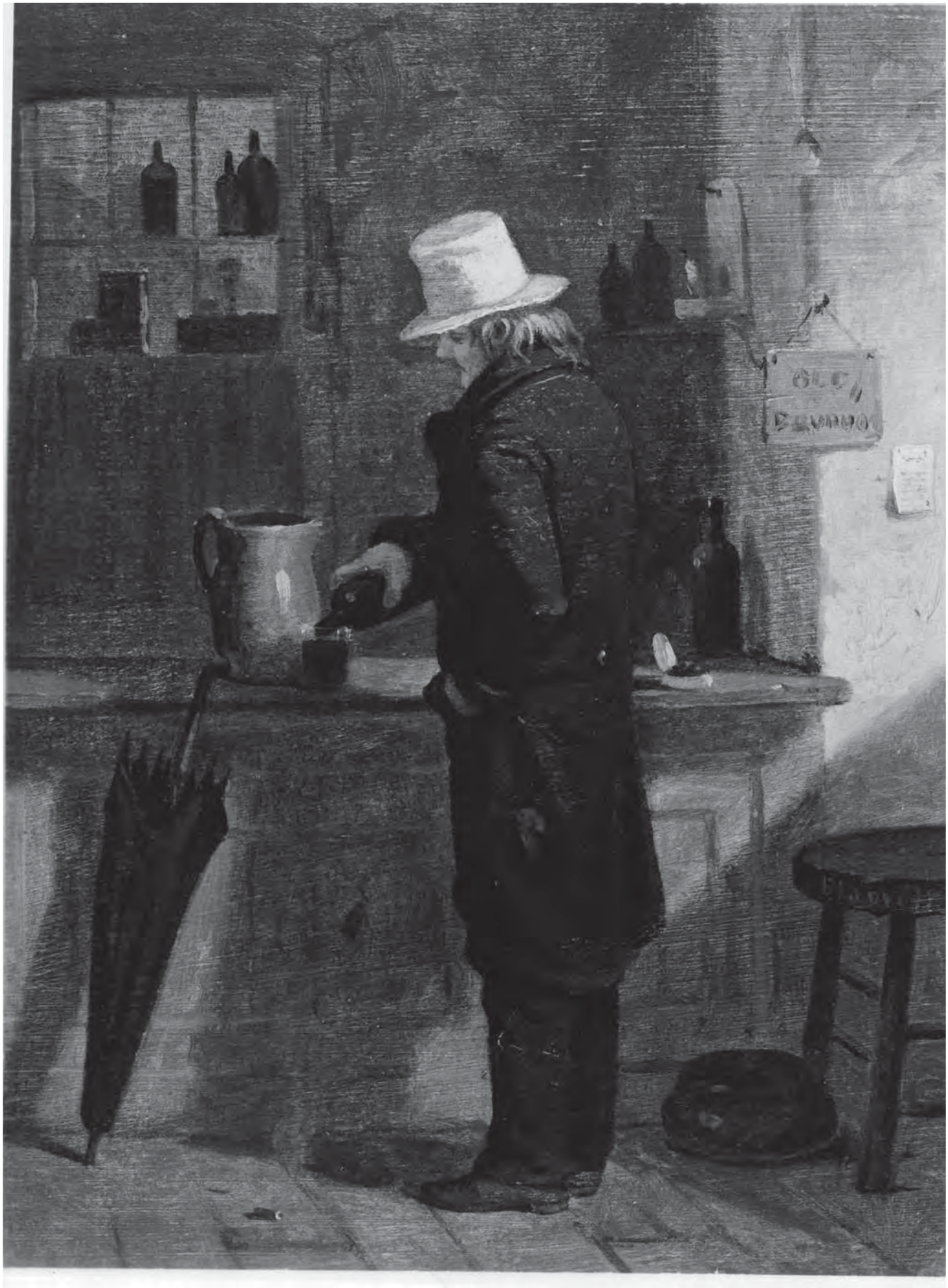
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S M T W T F S

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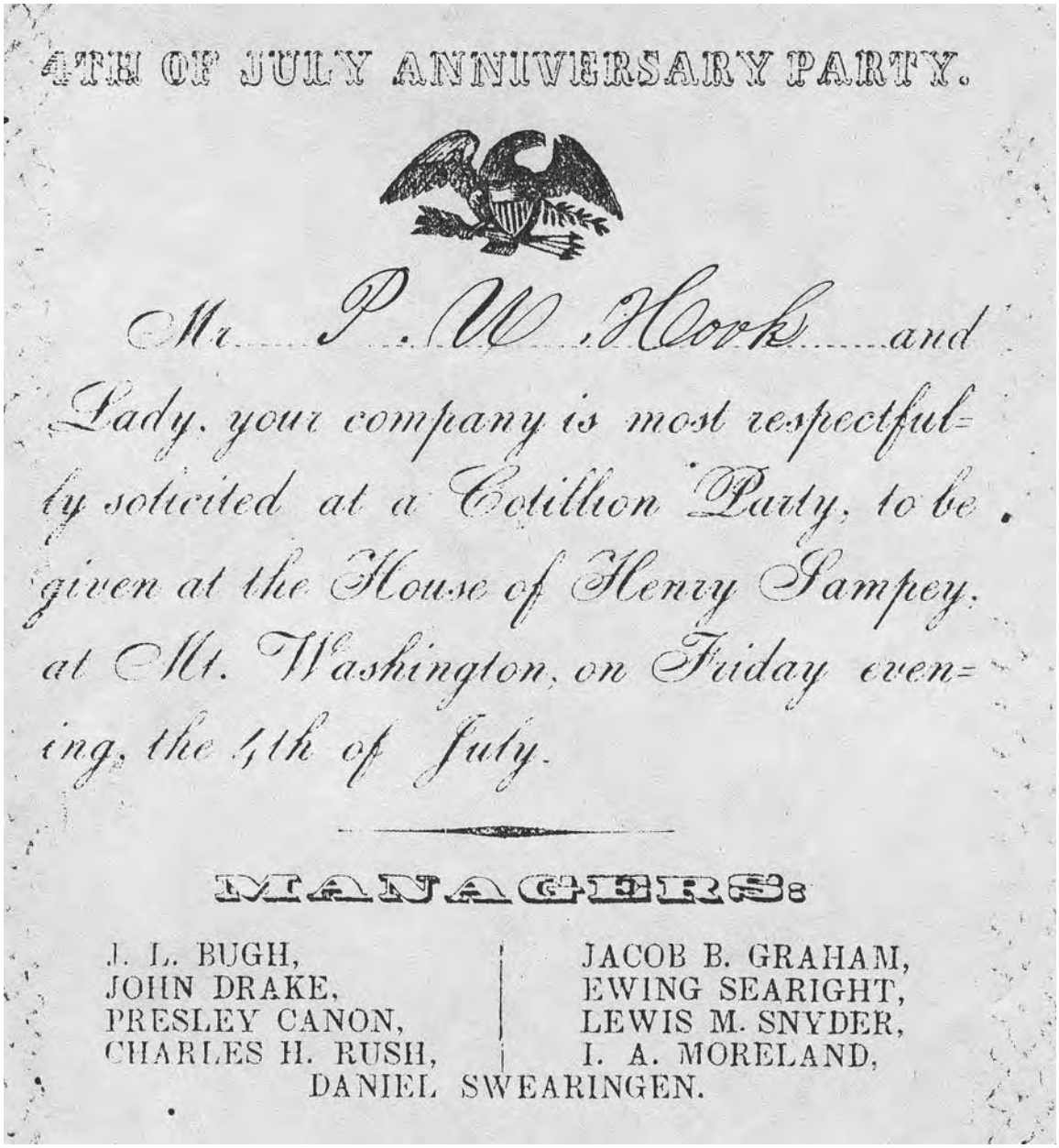

4TH OF JULY ANNIVERSARY PARTY.

Mr. P. W. Hook and Lady, your company is most respectfully solicited at a Cotillion Party, to be given at the House of Henry Pampey, at Mt. Washington, on Friday evening, the 4th of July.

MANAGERS:

J. L. BUGH,
JOHN DRAKE,
PRESLEY CANON,
CHARLES H. RUSH,
JACOB B. GRAHAM,
EWING SEARIGHT,
LEWIS M. SNYDER,
I. A. MORELAND,
DANIEL SWEARINGEN.

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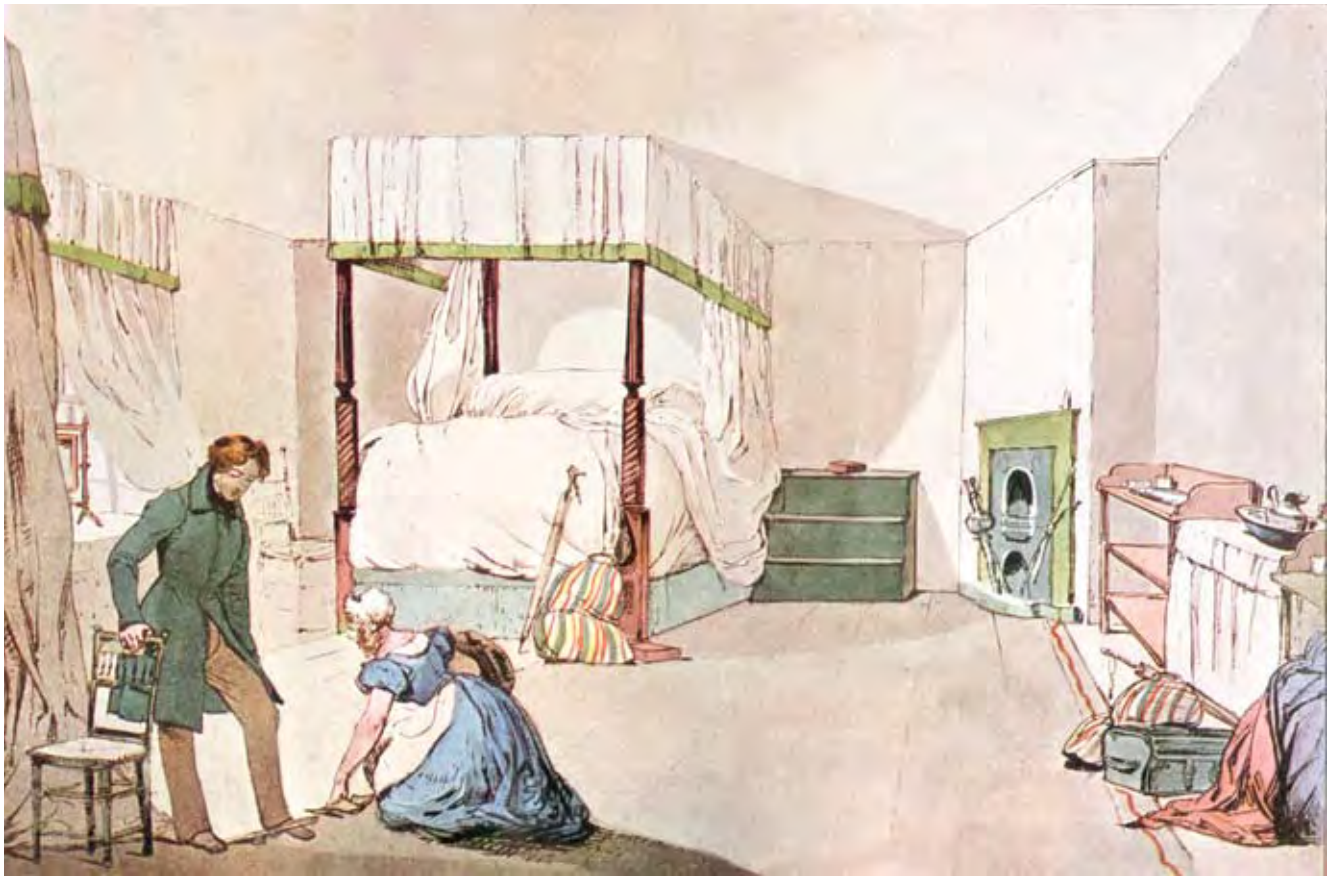

Figure 7. *Country Inn*, by August Kollner, watercolor, ca. 1840. Neg. no. P&S-1920.0261. Courtesy of Chicago Historical Society.

Notice
Public Sale
New Store
Country Inn

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THE SPY
R.C.W. 18

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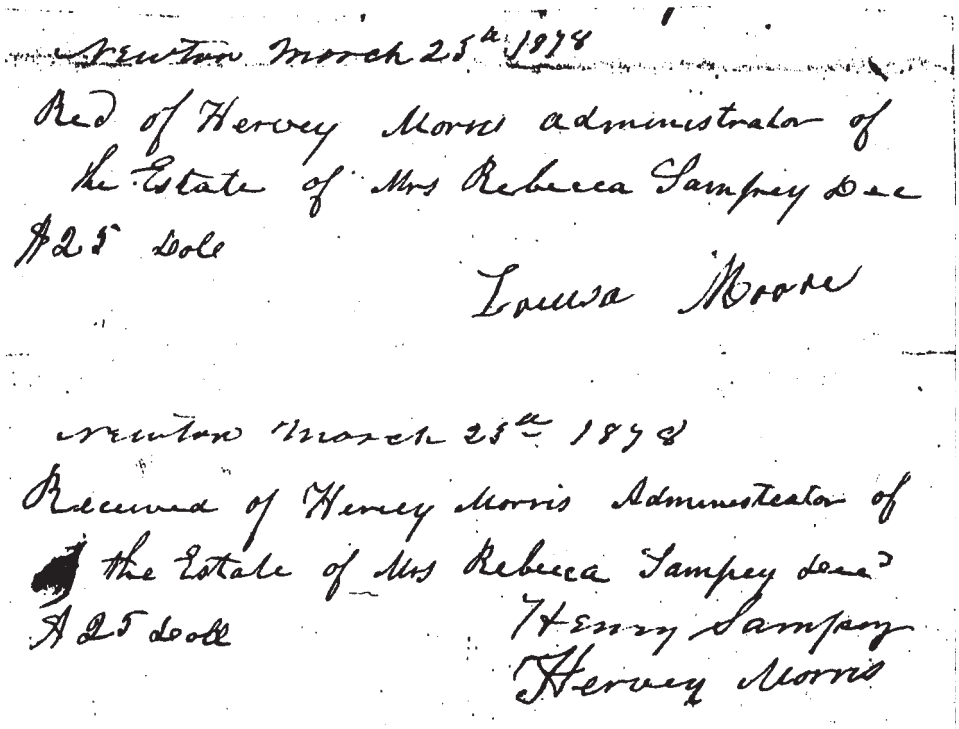
Appendixes

Appendix A

List of property sold at Rebecca Sampey's sale, 3 August 1867. Wills and Probate Office, Fayette County Courthouse, Uniontown, Pennsylvania. The document lists property owned by James Sampey's widow at the Freeman Farm, where she moved from Mount Washington Tavern. Important to the furnishing plan are references to a "cook stove," "parlor stove," and "window blinds." Mrs. Sampey may have owned these objects while living at Mount Washington Tavern.



Newton March 25th 1878

Rec'd of Hervey Morris administrator of the Estate of Mrs Rebecca Sampey dec'd $25 Dolls

Louisa Moore

Newton March 25th 1878

Received of Hervey Morris Administrator of the Estate of Mrs Rebecca Sampey dec'd $25 dolls

Henry Sampey

Hervey Morris

88

List of property sold at Mrs Sampey's
Sale August 3d 1867

Tho Thorpe Clk

N McCartney	one keg & wash tub		50
G W Hansel paid	Vinegar barrel		50
N McCullough (note)	wash tub		5
do	one shovel		50
N McCartney	2 hoes & fork		20
Morris Morris (note)	3 tubs		25
do	one meat tub		10
Jacob Markley (note)	one bucket		12
John Stark	dish tub & bucket		12
Tho Spaw paid	one meat tub paid	1	50
Amos Tisue paid	barrel & salt		90
Clark Wilson paid 40	2 flour bbls		15
Jac Markley (note)	one ax		10
N McCartney	one Churn		55
do	one half bushel		52
Geo Griffith (note)	Soap & barrel		30
Jac Markley n	Hames single trees &c		25
N McCullough n	One Jar (stone)		55
Morris Morris n	3 crocks		30
Jac Markley n	2 crocks		5
T. Kruetchman n	2 Brooms		25
N McCartney	Bucket & pan & tin ware		12½
Clark Wilson paid	Strainer pan &c		25
Geo Griffith n	2 coffee pots		25
Jac Markley n	Bucket		25
Tho Spaw paid paid	Steelyards		50
Tho. Thorpe	pair of Cleaves		25
Jno Stark n	Bell hatchet &c		27

Jac Markley	"	Pepper Grinder		20
Geo Griffith	"	Coffee Mill		52
Saml Kemp paid (100)		Nails Shears &c		50
Jno Workman paid (15)		2 Pitches		10
Geo Downey paid		Breast Chains		50
Morris Morris	"	3 Soup dishes		10
Hervey Morris		4 Meat dishes	1	00
Amos Sabert paid (55)		Plates & bowls		52½
N McCartney		Plates		20
Jac Markley	"	Set Cups & Saucers		20
Morris Morris	"	Teapot & 3 cups		15
John Stark	"	Tea Pot		15
N McCullough	"	2 Sugar bowls		10
Thos Thorpe		2 bottles		5
M Morris	"	Pepper Box &c		5
Saml Kemp	pd	Butter Bowl		50
M. Morris	"	Baskets Bowls &c		15
N. McCartney		Pair tongs		30
		Copper Kettle		
M Morris	"	Shovel		42½
Hervey Morris		Andiron		25
Jac Markley	"	Flour & barrel		75
John Workman	pd	Sieves		5
M. Morris		Lantern		12½
N McCartney		Ax		22½
Jac Markley	"	Saw		40
N McCullough	"	rake		10
Thos Moxley	"	Looking Glass	1	20
Jac Markley	"	Wash Board & pie		10
do		Trammel & chain		10
Thos Moxley	"	Cooking Stove	27	75

28, 5

Geo. Griffith	"	Parlor Stove	10	2.
N. McCullough	"	4 Window Blinds	1	5.
N. McCullough	"	Cupboard	4	5
M Morris	"	Table & bench		3.
do	"	5 chairs	1	0
William Garbert	"	Set chairs	4	5
Jac Markley	"	Stand	2	0
A Morris		Carpet		7.
M Morris	"	Bureau	3	2:
Jac Markley	"	Bed stead	4	0
Jno Stark	"	Table	8	0.
N. McCullough	"	Rocking Chair		7
do	"	Desk Boxes &c		15
J. Kintchman	"	Keg & nails	1	0.
A Morris		Carpet		2
J. Thorp		Bed steads	2	5
A Morris		Side Saddle	7	0
N McCullough	"	one hog	14	0
J. Kintchman	"	Lot of hay	8	2
A. Morris		Singletree		1.
J Kintchman	not pd	Chickens	2	0.
Denis Holland	Griddle	Cash	1	00
			77	1

Appendix B

List of property sold at the Rebecca Sampey sale 3 August 1867, arranged in descending value. The highest prices paid were for the cast iron kitchen stove, a hog, and a cast iron parlor stove.

List of property sold at Mrs. Sampey's sale August 3d, 1867
Tho Thorpe, Clk

Purchaser	*Object*	*Price*
Moxley, Thomas	Cooking stove	27.25
McCullough, Nicholas	one hog	14.00
Griffith, George	Parlor stove	10.25
Krutchman, Thomas	Lot of hay	8.25
Stark, John	Table	8.00
Morris, Hervey	Side saddle	7.00
McCullough, Nicholas	cupboard	4.50
Garbert, William	set chairs	4.50
Markley, Jacob	Bed Stead	4.00
Morris, Morris	Bureau	3.25
Thorpe, Thomas	Bed Steads	2.50
Markley, Jacob	stand	2.05
Krutchman, Thomas	chickens	2.00
McCullough, Nicholas	4 window blinds	1.55
Spaw, Thomas	one meat tub	1.50
Moxley, Thomas	Looking glass	1.20
Morris, Hervey	4 meat dishes	1.00
Morris, Morris	5 chairs	1.00
Krutchman, Thomas	Keg + nails	1.00
Holland, Denis	griddle	1.00
Tisue, Amos	barrel + salt	.90
Markley, Jacob	Flour + barrel	.75
Morris, Hervey	carpet	.75
McCullough, Nicholas	Rocking chair	.70
McCartney, Nicholas	one churn	.55
McCullough, Nicholas	one jar (stone)	.55
McCartney, Nicholas	one half bushel (.525)	.53
Griffith, George	Coffee Mill (.525)	.53
Sabert, Amos	Plates + bowls (.525)	.53
McCartney, Nicholas	one keg and wash tub	.50
Hansel, George W.	Vinegar barrel	.50
McCullough, Nicholas	one shovel	.50
Spaw, Thomas	Steelyards	.50
Kemp, Samuel	Nails, shears + [et]c	.50
Owney, George	Breast chains	.50
Kemp, Samuel	Butter Bowl	.50
Morris, Morris	Shovel (.425)	.43
Markley, Jacob	saw	.40
Griffith, George	Soap + barrel	.30
Morris, Morris	3 crocks	.30
McCartney, Nicholas	Pair tongs	.30

List of property sold at Mrs. Sampey's sale August 3d, 1867
Tho Thorpe, Clk

Purchaser	*Object*	*Price*
	Copper kettle	
Morris, Morris	Table + bench	.30
Stark, Jonathan	Bell hatchet + [et]c (.275)	.28
Morris, Morris	3 tubs	.25
Markley, Jacob	Frames, single trees +[et]c	.25
Krutchman, T.	2 brooms	.25
Wilson, Clark	Strainer pan + [et]c	.25
Griffith, George	2 coffee pots	.25
Markley, Jacob	Bucket	.25
Thorpe, Thomas	pair of cleaves	.25
Morris, Hervey	Gridiron	.25
Morris, Hervey	Carpet	.25
McCartney, Nicholas	Ax (.225)	.23
McCartney, Nicholas	2 hoes and fork	.20
Markley, Jacob	Pepper Grinder	.20
McCartney, Nicholas	Plates	.20
Markley, Jacob	set cups + saucers	.20
Wilson, Clark	2 flour bbls	.15
Morris, Morris	Teapot + 3 cups	.15
Stark, John	Teapot	.15
Morris, Morris	Baskets, bowls + [et]c	.15
McCullough, Nicholas	Dish boxes + [et]c	.15
Morris, Hervey	singletree	.15
Markley, Jacob	one bucket (.125)	.13
Stark, John	dish tub + bucket (.125)	.13
McCartney, Nicholas	Bucket + pan tin ware (.125)	.13
Morris, Hervey	Lantern (.125)	.13
Morris, Morris	one meat tub	.10
Markley, Jacob	one ax	.10
Workman, John	2 Pitche[r]s	.10
Morris, Morris	2 soup dishes	.10
McCullough, Nicholas	2 Sugar bowls	.10
McCullough, Nicholas	rake	.10
Markley, Jacob	Wash board + ?pne	.10
Markley, Jacob	Trammel + chain	.10
McCullough, Nicholas	wash tub	.05
Markley, Jacob	2 crocks	.05
Thorpe, Thomas	2 bottles	.05
Morris, Morris	Pepper box	.05
Workman, John	Sieve	.05
Total of sale		123.15

Appendix C

Innkeepers on the National Road in Henry Clay and Wharton townships, Fayette County, Pennsylvania, for the years 1816 to 1840. The list documents those assessed as innkeepers during the construction of—and an active period of—the National Road. Source: County assessment records on microfilm, Assessor's Office, Fayette County Courthouse, Uniontown, Pennsylvania.

Innkeeper/Year	1816	1817	1818	1819	1820	1821	1822	1823	1824	1825	1826	1827	1828	1829	1830	1831	1832	1833	1834	1835	1836	1837	1838	1839	1840
Gormley, Patrick	150																								
Coneway, John	50			300	400	400	200																		
Compston, James	40																								
Downer, Jonathan	30		500	500	700	700	700	700	400	400	300	300	300	300	300	300	150	150							
Downer, Widow																			150	150	100	100			
Inks, George	30		400	500	700	700	700	700	400	400	150														
Slack, John	75		250																						
Cushman, Isaac																									
Freeman,																									
Plummer, Enoch																									
Collier, John				400	700																				
Doherty, Daniel				200																					
Gaither, William				300	500	500	500	300																	
McKinney, Charles				400																					
McKenna, William				400	100	100																			
Paul, William				400	700	700	700																		
Bryant, James			400	400	700	700	300																		
Bryant, James Jr.							700	400	400																
Hall, Daniel					400																				
Jones, David					400	400	400																		
Marshall, Isaiah					400	400																			
Cuckler, Jacob						300	200																		
Frazee, Samuel						700	700	700	400	400	200	200	200	300	300	300									
Bryant, George							300																		
Mitchell, William							400	350																	
Snyder, James								400	400	400	350	350	350	300	300	300	150	150	100	100	100	100	100		
Wiggins, Cuthbert								400	400	400	500	500	500	500	500	500	200	200	200						
Conner, Peter									400	400	400	400	300												
Crain, Andrew L.									400	400	400	300	300												
Hair, German										400															
Heckrette, Aaron												150	150												
Shough, John												250	300	150											
Sampey, James													250	300	300				150	100	100	100	200	200	200
Tantlinger, Catharine														200	200	200	150	150	150	100	100				
Van Pelt, Henry															300	300									
Longanecker, John															150	150	125								
Morris, Hervey																	100								
Risler, John																	150		150	100	100			100	100
Clement, Samuel																			100	100					
McMillan, William																				150	150	150			
Rush, Sebastian																					100	100	150	150	
McClane, James																				100					

Innkeeper/Year	*1816*	*1817*	*1818*	*1819*	*1820*	*1821*	*1822*	*1823*	*1824*	*1825*	*1826*	*1827*	*1828*	*1829*	*1830*	*1831*	*1832*	*1833*	*1834*	*1835*	*1836*	*1837*	*1838*	*1839*	*1840*
Jones, Edward																					100				
Dean, Edward																						50	50		
Mauler, Morris																							100	100	100
Neill, John																							100		
Tuttle, John																							100		
Rush, Charles																							150	150	150
Amos, James																								100	100
Gaither, William S.																								40	
Humberston, George																								100	
Dillin, Joseph																									100
Lane, John																									50
Innkeeper count																									

Appendix D

Seventh U. S. Census (1850), Wharton Township, Fayette County, Pennsylvania. Entries extracted are for those calling themselves "tavern keepers" or "innkeepers."

Seventh U. S. Census (1850)
Wharton Township, Fayette County, Pennsylvania
Microfilm Roll 779

Visitation number	Occupant (Name)	Occupant (Surname)	Age	Sex	Occupation	Property value ($)	Birthplace or race
60	Sebastian	Rush	41	M	Innkeeper	15,000	
	Margaret		36	F			
	Charles H.		18	M			
	Sebastian		15	M	Barkeeper		
	Thomas		12	M			
	Mary E.		6	F			
	Sarah C.		1	F			
	Bartholomew	Bishop	40	M	Stage Driver		Ireland
	Charles	Horton	32	M	Stage Driver		
	Mary		32	F			
	Andrew	Wable	28	M	Stage Driver		
	Samuel	Maurice	28	M	Stage Driver		Ireland
**	Ephraim	McLane	66	M	Innkeeper		
	Famson		65	F			
	Sarah		40	F			
	Eliza A.		30	F			
	Jane		25	F			
	Ellen		18	F			
	Famsen		7	F			
	John	Waz	14	M			Black
241	William	Shaw	56	M	Innkeeper		
	Ruth		45	F			
	Frances		17	F			
	Sarah		15	F			
	Robert D.		9	M			
	Perry	Gaddis	25	M	Wagonner		
	Eliza		23	F			
	Robert	McDowell	23	M	Wagonner		
	Maragaret		20	F			
249	Samuel	Shipley	41	M	Innkeeper		
	Elizabeth		38	F			
	William		18	M	Farmer		
	Julios		12	M			
	Milford		8	M			
	Adolphus		6	M			
	Howard		4	M			
	Dalecion		1	M			
250	William	Darlington	38	M	Innkeeper		
	Thomas		83	M			
	Catherine	Burgess	50	F			
	Caroline		24	F			
	Lydia	Stewart	18	F			
253	Noble	McCormack	47	M	Innkeeper	4,000	
	Letha		38	F			
	Sarah		15	F			

Visitation number	Occupant (Name)	Occupant (Surname)	Age	Sex	Occupation	Property value ($)	Birthplace or race
	Phebe J.		13	F			
	Elza		10	F			
	Benjamin		6	M			
	Elizabeth		3	F			
	Mrs	Bollon	55	F			
	Wm	Lowry	41	M	Wagonner		
254	Robert	McDaniel	50	M	Gatekeeper		
255	Rebecca	Sampey	50	F		8,000	Maryland
	Jacob		72	M	Farmer		
	Mary Anne		15	F			
	James		13	M			
	Ellen		6	F			
257	Henry	Sampey	24	M	Innkeeper		
	James	Moore	28	M	Stage Driver		
	Louisa		26	F			
	Henry		4	M			
	James		2	M			
	Elizabeth	Fronar (?)	30	F			Virginia
259	John W.	Rush	28	M	Innkeeper	1,200	
	Susan		30	F			
	Louisa		4	F			
	Armena		1	F			
	William	Raney	49	M	Blacksmith		
	Henry C.	Rush	23	M	Wagonner		
	George	Inks	25	M	Laborer		
	Thomas	Stanton	17	M	Laborer		
264	Nicholas	McCartney	32	M	Innkeeper	3,000	
	Martha		32	F			
	Jane		60	F			
	Barnard	Carl	18	M	Farmer		
	David	Barn	18	M			
	Jane	Woodmancy	22	F			
	Elizabeth	Barnes	36	F			
	Rebecca		4	F			
268	Andrew H.	Holmes	39	M	Innkeeper		
	Mary		33	F			
	Frances		15	F			
	Mary J.		12	F			
	Andrew		10	M			
	Eliza B.		8	F			
	Nancy B.		5	F			
	Harriet		1	F			
	Mary	Chopson	3	F			
270	Morris	Mauler	51	M	Innkeeper		
	Berthina		51	M			
	Elizabeth		24	F			
	Lees		23	F			
	William		21	M	Farmer		

Visitation number	Occupant (Name)	Occupant (Surname)	Age	Sex	Occupation	Property value ($)	Birthplace or race
	Rebecca		17	F			
	Mary		12	F			
	Benjamin		10	M			
	George W.		5	M			
	Joseph	Huntsecker	45	M	Laborer		

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