T.S. Stribling House
Heritage Development Report

Clifton, Tennessee



Prepared for the City of Clifton
and the
Stribling House Steering Committee

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CHP MTSU Center for Historic Preservation

Scholars · Partners · Leaders

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PROJECT SUMMARY

In 1989, the Center for Historic Preservation (CHP) at Middle Tennessee State University (MTSU) completed a development plan for the T.S. Stribling House Museum on Water Street in Clifton, Wayne County, Tennessee, at the request of the South Central Tennessee Development District. The report included a museum plan, brief structural analysis, fundraising proposals, and suggestions for developing tourism around the museum. In 1992 a team of CHP staff and students, including Dr. Carroll Van West, wrote the nomination to list the Water Street Historic District in the National Register of Historic Places. In 1996, the Clifton Public Library opened in the Stribling House and remained there until recently.

After the Clifton Library moved out of the building, a Steering Committee of community members set up the first floor of the house as a museum dedicated to T.S. and Lou Ella Stribling. The museum is open for appointments and during community events. At the request of the South Central Tennessee Development District, CHP staff and students visited the museum in May 2019 to meet with the Steering Committee and local officials about the home's preservation issues and the plan to reopening the museum to keep regular hours. The meeting ended with a request that the Center prepare a Heritage Development Plan that would include interpretation and programming recommendations, collections care information, a conditions assessment of the building, and guidance on building sustainability through community engagement and heritage tourism. Also at the meeting, the Steering Committee gave CHP staff a list of various questions and concerns regarding the museum. Center staff and students used this list to develop the following report which aims to provide the Steering Committee with answers to these specific questions as well as general guidance regarding best preservation and museum practices.

Graduate research assistants from the MTSU Center for Historic Preservation visited the Stribling House throughout the late summer and fall of 2019 to assess the preservation needs of the building and collection, and devise interpretation recommendations to convey to visitors the significance of Tennessee's first Pulitzer Prize-winning author, T.S. Stribling. The CHP delivered the report to the Steering Committee and city officials in March 2020.

WHY THE STRIBLING HOUSE MATTERS

The Stribling House, the quaint bungalow home of Thomas Sigismund Stribling and Louella Kloss Stribling in the second half of the twentieth century, matters because of what it physically represents and what those who resided there have meant not only to the Tennessee River town of Clifton, but to the field of southern literature in the twentieth century.

The house is at first glance is a typical frame bungalow found by the hundreds if not the thousands across Tennessee. It is modest, unassuming, but welcoming, especially its large wrap-around porch and its centered front door facing River Road and the flowing river itself. The house is a critical component of Clifton's River Road historic district, which is listed in the National Register of Historic Places. For almost three decades, since the death of Louella Kloss Stribling in 1993, the house has served the greater public good, first, appropriately, as a town library. The Striblings made it a place of books and for books, and the community carefully installed library services in rooms once reserved for living, dining, and sleeping. The house became a treasured place within the community, and was always well maintained.

Then as library services for Clifton expanded in the twenty-first century, the community wisely turned to a new use: a museum dedicated to the work and significance of southern novelist Thomas S. Stribling. They have taken care of invaluable collections of books, art, and manuscripts that Louella left to them. The citizens of Clifton worked with student interns to interpret the Stribling story and legacy. Going there today is like stepping back into the mid-twentieth century when this town, and the South, was a far different place.

Thomas S. Stribling was a major southern novelist of the 1920s and 1930s, and the first Tennessean to receive the Pulitzer Prize for Literature, an award given him in 1933. Those important facts are almost forgotten today, and the Stribling House Museum has the opportunity to tell that story, tell it well, and restore Stribling's work to the place of public acclaim and critical praise that it once held. Stribling was a Clifton native, the son of Christopher Columbus and Amelia Waits Stribling, born in 1881. The fact that a major novelist came from a small river town in Tennessee is a powerful reminder that one's place does not always determine one's future. Stribling's father saw his son's future in business, like himself as he owned a store and served as postmaster in Clifton.

Stribling's mother and her parents aimed higher. Tom spent his summers with the maternal grandparents in Lauderdale County, Alabama, and proved to be a careful listener and acute observer of all that surrounded him. When his father agreed to college, with the expectation that his son would enter the professions, Stribling attended Florence Normal School (now the University of North Alabama), where he took his undergraduate degree before completing his law degree at the University of Alabama in 1905.

As his father wished, Strilbing hung out his shingle in Florence and began his law practice, but by 1907 he was in Nashville, Tennessee and was pursuing a career in writing, first, with the *Taylor-Trotwood Magazine*, and then hundreds of short stories for all sorts of magazines and finally for the *Chattanooga News*. During these years he traveled widely but he always returned to the south for his major work. Not until 1917 was his first novel, *Cruise of the Dry Dock*, published. Far from an overnight success, Stribling remained committed to his career path, he moved back to Clifton in 1920 and success finally came in the 1920s.

His second novel, *Birthright* (1922), charted a new course as Stribling became one of those young voices in southern literature demanding more reality about the region's fractured race relations. The novel explored the fictional life of a mixed-race man trying to find his way in a starkly segregated and racist southern small town. Was the setting Clifton or Florence? It didn't matter—the story explored in *Birthright* could have been any place in the south of the 1920s. Coming from a pen of white man, it slowed sensitivity to African American life and culture, so much so that Hollywood came beckoning in the form of director and producer Oscar Micheaux who turned it into a 1924 feature film with an all African American cast. Micheaux and Stribling were of different races but they also held much in common. They were roughly the same age (Micheaux born in 1884), both came from river towns (Micheaux from Metropolis, Illinois), and both had published first novels in the late 1910s. Micheaux, described by film historians as the most successful African American movie producer of the first half of the twentieth century) produced *Birthright* for the screen not only in 1924 but added a sound version, again with an all African American cast, in 1939.

By that year, Stribling's greatest success as a novelist was coming to a close. But what a period of success from 1922 to 1938. *East is East* was also published in 1922; next came *Fombombo* (1923) and *Red Sand* (1924). His novel *Teeftallow* (1926) became a short-lived drama on Broadway. In 1930 he released the first novel, *The Forge*, in a well-respected trilogy of life along the Tennessee and Alabama border. The second book of the trilogy, *The Store* (1932) won him the Pulitzer Prize the following year, and the third volume of the trilogy, *Unfinished Cathedral* (1934) came out in 1934. National success, however, won Stribling few friends in Florence, where the local library refused to place *The Store* on its shelves, because Stribling's prose struck too close to home. Some residents even considered the book libelous. Stribling apologized for causing offense in 1934 and when that did not quell the complaints, he removed himself from the Florence scene. He did not return for 30 years when the university finally reached out and restored cordial relations with him. Today the University of North Alabama Library has the nation's most important collection of Stribling papers.

Stribling closed the 1930s with two final novels, *Sound Wagon* (1935) and *These Bars of Flesh* (1938). Few writers in the South period had such a series of successful books as Stribling from 1922 to 1938. According to one count, Stribling sold more than any author, including William Faulkner, and ended the 1930s as Doubleday's best-selling author. The trilogy alone sold some 240,000 copies.

T. S. Stribling wed Louella Kloss in 1930, and when the couple, after traveling the world and living in cosmopolitan places such as New York City, where he taught literature at Columbia University, returned to Clifton for their later years, they moved into the Kloss family home. Clifton became a retreat for Stribling, a return home to the landscape he knew best and with the local girl he loved. He occasionally wrote for magazines, adding detective stories to his publication list. He began an autobiography but died in 1965 before it was published. Louella saw to its eventual publication in 1982. Louella lived out her years at the River Road bungalow before she passed in 1993.

INTERPRETATION THEMES

- The T. S. Stribling Story: small town roots, big city success, and a cosmopolitan life that never lost its appreciation for his Clifton roots

- Persistence in following his dream. He could have been a lawyer; instead he spent ten years as a short-story writer before finding success as a novelist

- Unparalleled success as a Jazz Age novelist who was not afraid to address the truths of the region's and nation's racial divide

- The Pulitzer Prize for Literature and other critical acclaim

- African American respect for his honesty, as shown in the two films from Andre Micheaux

- Hostility from his homeland due to his honesty, the 30 years away from Florence

- Louella Kloss Stribling was a successful musician (Columbia University trained), mentor, and community fixture

- The Kloss Home and its place in Clifton history and memory

RECOMMENDED STEPS FORWARD FOR THE STRIBLING MUSEUM

COLLECTIONS CARE

The Stribling House contains a significant number of items that belonged to T. S. Stribling and his wife Lou Ella Kloss Stribling. As the organization moves forward with the preservation of the house and more streamlined interpretation of the Striblings, it is important that an emphasis is placed on the preservation and care of the items inside the house that help tell the Stribling's story. The pieces of material culture located in this house form an important, tangible way for museum visitors to connect with the history of Tennessee's first Pulitzer Prize winning author as well as Lou Ella, an important local musician and teacher.

Priorities

As discussed elsewhere in the report, one of the primary challenges facing the collection and the Stribling House itself has to do with the environmental conditions within the building. The relatively high humidity and temperatures throughout the house are the main factors accelerating the deterioration of the objects. This is especially true for the papers, books, and textiles in the collection. Overtime, high relative humidity and fluctuating temperatures cause issues such as mold (which is already present in several places throughout the house and on artifacts), the breaking down of fibers in textiles, as well as corrosion of metal items. Addressing both the presence of the mold itself as well as the fluctuating, and relatively high temperature and humidity throughout the house are high priorities.

Another issue that it is recommended volunteers address in regards to the house itself are the windows. In addition to the gaps in those that are exasperating the mold and moisture issue, the glass itself is unprotected, and therefore allowing UV rays to penetrate the house and gradually fade and damage items in the house. Once any needed repair work on the windows is completed, installing light-filtering curtains or covering the windows in a UV protective film is recommended. This film will allow light through the windows, while protecting the items in the house from the damage and fading that UV rays will cause over time.



Books in direct light

As mentioned elsewhere in this report, there are grants available from different organizations to assist with some of the preservation of collections. Grants such as the one already awarded by the Tennessee Arts Commission Arts Build Communities Grant for the care and preservation of any of any of T. S. Stribling's unpublished works, can potentially allow for these needs to be met.

Cataloguing

As the Steering Committee moves the museum forward—and in order to more effectively interpret the site—it is important for the volunteers to continue the process of cataloguing and documenting the items contained in the house's collection. Having a descriptive inventory of items in the house can help guide new interpretive programming and increases accessibility for potential researchers (graduate students, local community members, etc.). Knowledge of the items, especially the significant items in the museum, is also useful in cases of disaster or emergency.

During a site visit in September 2019, the Steering Committee mentioned that they had begun developing a system with which to begin the cataloguing process—specifically beginning this process with the books in the upstairs room—the following information includes important concepts and steps that would be beneficial to this process. Another way to think about this is using the term *accessioning.* This term is used throughout the museum field to indicate the process of officially adding an artifact to the museum's collection.

Though the bulk of the items in the house have direct connections to the Striblings, some of the items were left from the home's use as a public library. Since the goal is to continue to interpret the house as the home of T. S. and Lou Ella Stribling, the cataloguing should focus on the Stribling's items. The Steering

Committee should assess the items left over from the library to determine whether they could be of use in the museum or be placed with the Clifton Public Library.

Moving forward with those items that are determined should be included in the official Stribling collection, volunteers should continue the process of cataloguing and labeling each of the items. A basic inventory of the items and the assignment of a number to each is a good first step in recording the contents of the house. Ideally, this basic inventory can be elaborated upon later and include any known information about each item. For example, the Henry Taylor Wise painting's description could include the artist, the date of creation (if know), when Stribling acquired it, and any other historical significance the painting has to the Striblings. Being able to identify significant pieces and elaborate on their connection with the Striblings will help incorporate the material culture into the visitor experience.

One of the most important things to keep in mind throughout the cataloguing process is that the system needs to be both easily understandable as well as sustainable, in that someone else could come in and understand the process and system with relative ease. Item descriptions should be clear enough that someone could identify an item based on that. Clarity is key as, in order for the site to continue to move forward, it must be possible for new people to come in later down the road and be able to continue the museum's collections care process without having to spend valuable time trying to untangle a complicated system.

Artifact Care and Storage

As items within the collection are catalogued and documented, continue to assess and take steps to improve artifact storage and care to plan for the long-term care and preservation of the artifacts. These steps are very much a process, so it should never be a case of trying to do all of these at once. Because there are several categories of artifacts stored at the Stribling House, the following information will address basic principles for each of the major categories of artifacts contained in the collection.

Professional museum organizations promote "best practices" for artifact storage and often times, it takes quite a bit of funding and staff time to store and display all of a museum's artifacts up to this ideal standard. The following information encourages the Steering Committee to take small steps to incrementally improve artifact care as resources allow.

Removing mold from objects is a priority. Steps addressing the causes of the mold (as seen in the building preservation portion of this report) should coincide if not precede the removal of mold from affected objects. Once the humidity and temperature issues are addressed, the growth of the mold will decrease and the existing will dry out. Much of the mold in T.S. Stribling's bedroom downstairs has already dried, making it easier to remove.

Textiles

One of the largest groups of artifacts at the Stribling House are the items of clothing. As one of the largest categories of artifacts, it will take time to fully address. Although these items are somewhat sturdier than some artifacts—such as paper goods—they are also susceptible to damage from factors such as humidity, water damage, UV light, corrosive metal items, fabric-eating insects, and the stress from their own weight.

Textiles pieces are best stored in flat boxes (which can be acquired over time and can be found on archival and museum supply sites). When clothing is hung on hangers, stress is constantly placed on seams and other parts of the piece that will cause the fibers to weaken overtime. For example, if an item is hung, the stress of where it rests on the hanger will eventually weaken. When clothing is not displayed to the public, the ideal storage scenario is to place them in labeled archival boxes. Examples of different sizes and shapes of these boxes can be found at archival supply companies such as Gaylord.



Example of an archival quality clothing box from Gaylord's website



Clothes belonging to the Striblings on wire hangers and in sunlight

Even though it may take time to be able to ideally store the clothing, temporary measures can be taken. For example, switching hanging items from metal hangers to plastic or fabric-covered hangers will decrease stress on seams as well as eliminate the risk of metal corrosion damaging the piece. Additionally, items like Lou Ella's dresses should be moved away from windows to lessen UV light exposure until measures are taken to reduce the amount of UV light coming in through the windows.

It is also recommended that volunteers place store items in temporary storage solutions. For example, until archival boxes can be acquired, volunteer staff can temporarily use regular cardboard boxes to store the clothes. Despite the fact that these are not chemically stable enough to serve as a long-term preservation solution, they can be used in the meantime to help reduce damage from bugs, dust, dirt, and UV light rays. These temporary boxes can be lined with either aluminum foil (which will not rust like other metals) or acid free tissue paper that can act as a buffer between the item and the chemicals in the cardboard.

Papers

Separate from the book category, this portion deals with all of the unbound paper materials found in the collection. As addressed earlier, one of the main risks to these items include the temperature and humidity issues facing the house.

Additional risks to these include contact with certain non-paper items. Volunteers will need to remove metal objects in particular—such as paperclips and staples. Those metal pieces, over time and especially in moist or humid conditions, will rust and ultimately damage the paper itself. Plastic paper clips are a collections-friendly alternative to paper clips as they eliminate the effects of corrosive metal touching paper.



Example of plastic paper clips that should replace metal staples and clips



Photos and documents in archival boxes in upstairs storage room

As the documents are catalogued, the next step for volunteers to address the long-term storage of these pieces. Many papers located in the storage room upstairs are already stored in archival quality boxes. Ideally, over time and as funding allows, all paper items should be stored in these types of boxes with each set of papers in an acid-free folder within the box. Each folder and box should also be labeled so that it can be easily found by volunteers when needed.



Unboxed papers in upstairs storage room

In dealing with mold on paper items, the best option and initial step is to move the item somewhere dry and better climate controlled so that the growth of the mold itself stops and the remaining mold spores are able to completely dry out. Once dried, the mold can typically be removed with a dry paintbrush or natural fiber sponge. However, the mold may leave a stain on the document depending on the level of severity of the mold at the time it is addressed and on the quality and/or condition of the paper itself.

Books

In terms of volume, books make up the bulk of the artifact collection at the T.S. Stribling House and they are also some of the most at-risk pieces in the collection. As mentioned earlier, the high temperature and humidity in the house are especially important factors as these will impact the long-term preservation of the books. The constantly fluctuating temperature and humidity have caused mold to develop in some of the book cases as well as on some of the books themselves. Additionally, the placement of some of these books close to unprotected windows is placing them at risk to damage by UV rays that will cause the covers to fade over time. Installing light-filtering curtains or adding protective film to the windows would also help alleviate this.



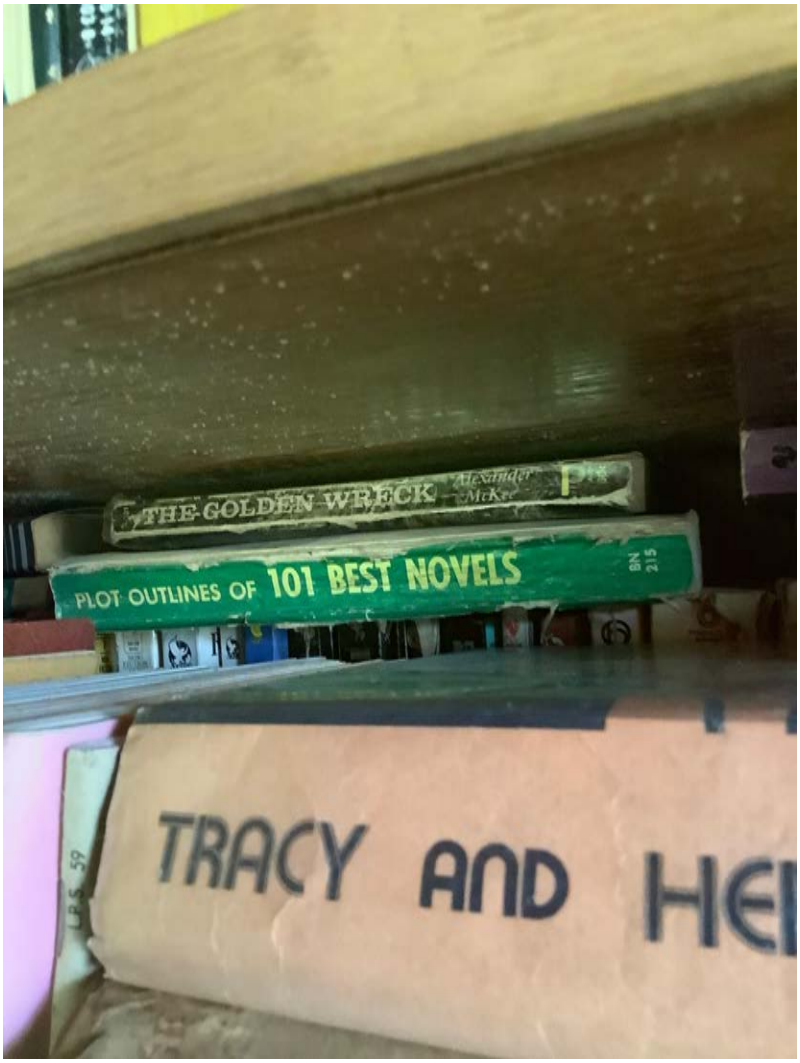
Books displayed in non-ventilated cases that can eventually develop mold

Ideal care for the book collection in the Stribling House entails the ongoing inventorying/cataloguing of each book, removing mold, and identifying which books are the most valuable in terms of historical significance. While some books can and should be on display, others can be placed back on shelves once mold is removed from the books and the shelves. Particularly rare or valuable books should eventually be stored in archival quality boxes.

Books that are going to remain on display in the bookcases should be placed in groups of similar sizes. This way, the covers of adjoining books will help support and stabilize the covers, whereas if books of drastically different sizes were besides each other, then the support would be uneven and eventually cause weakening of the covers.

During our visits, the Steering Committee expressed concern regarding which books should be kept and which items should be discarded, as some of the books were likely left over from the library and have no

direct association with the Striblings. As a general rule, mass produced books published during the last half of the 20th century can be discarded. When volunteers are unsure of the value of significance of a particular book, research on the internet may be required. Websites such as AbeBooks.com and Biblio.com have mechanisms to determine the value and prevalence of particular books when you insert information such as title, author, edition, and cover material.

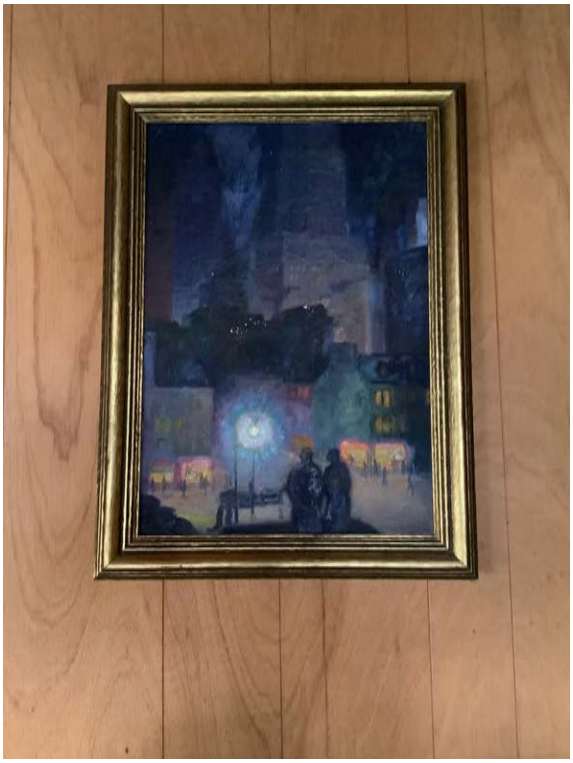


Dried mold along bookcase in T.S. Stribling's room downstairs

When choosing which books to display, consider including more recent editions and copies of Stribling's work so that the older, first editions could be better preserved in storage. Temporary exhibits or special programming present opportunities to briefly display older editions as long as adequate security measures are taken to prevent theft.

Paintings

This category is one that the Steering Committee mentioned a strong concern about given some of the paintings within the house are cracking or otherwise showing signs of deterioration. Because paintings represent a unique combination of materials and factors in terms of preservation and conservation, repairs and conservation work for those paintings that have been cracked or damaged are best done by a professional conservator. For example, the painting in room Stribling's bedroom by Henry Taylor Wise—considered to be one of the most important paintings in the house—may require special attention from a professional conservator.



Painting by Henry Taylor Wise in T.S. Stribling's bedroom

An additional consideration for these paintings moving forward will also be light exposure. Several of these paintings are hanging on walls directly facing windows. Overtime, the sunlight from these windows will cause the paintings to fade. Instead, hanging the paintings away from direct light will help to slow UV deterioration.

Photos and Furniture

Any original photographs that are on display should be digitized and then stored away in labeled folders and boxes. This is a standard practice of museums, as the interpretive value of the image can be conveyed to the visitor by a digital scan just as well as an original. Small scanners can be purchased relatively inexpensively (Amazon sells wireless scanners for under $50.00) and can be used to scan photos of all sizes. Having digital copies of photos helps preserve the originals and also enables the Steering Committee to more easily use the images for programming and marketing.

The main preservation issue regarding the furniture in the house is the mold found in T.S. Stribling's bedroom. During our visit in November, the mold in this room appeared to be dry and will be relatively easy to remove with a soft bristled brush. If mold is not dry, it can be removed with dish soap dissolved in warm water and a soft sponge, moving in gentle circular motions. Wipe with a damp towel, then wipe again with a dry towel. Any areas on furniture that were previously moldy should be monitored to ensure it is not growing back.

Using bleach to remove mold is another, more aggressive option and should be tested on a small, less visible section of furniture before it is used over a large area. Be sure to wear gloves and face masks so as not to inhale mold spores, especially when dusting off dried mold.

Ultraviolet rays that come through the windows also pose a threat to furniture as it can deteriorate the decorative and protective finish overtime. Treating the windows with curtains or UV filters can eliminate this problem. A cheap way to tell how quickly furniture is becoming damaged by UV rays is to place a piece of colored construction paper halfway under a piece of furniture. The exposed end will fade and can be compared to the end that was covered. The difference in the color of the paper can give you a nontechnical idea of the extent of UV damage to a piece of furniture over a particular time frame.

Emergency Plan Development

In addition to beginning the process of assessing, cataloguing, and taking steps to preserve the collection within the house, volunteers should also consider working to create an emergency plan for the house and the collection stored inside it. While it is always hoped that an emergency plan is never needed, it will be beneficial for the museum to have one in case of a fire, tornado, floods, or other inclement weather. Some factors to consider in the development of this plan include:

- Recognizing what the most important items in the collection are and where in the house those items are stored so that, in case of an emergency, the item can be retrieved or recovered as quickly as possible. The information regarding these items' locations should be noted in the emergency plan itself and be updated as needed. Additionally, the floor plan provided in this report can also be utilized as a way to note where these items are located.

- In addition to knowing where these items are stored, volunteers should also develop a plan dealing with who will be responsible and how he or she will deal with the retrieval of these items.

- The museum will also need to consider strategies for evacuating volunteers and guests from the museum in case of an emergency.

SUSTAINABILITY AND SUPPORT

The group of individuals working to preserve and reopen the Stribling Home envision the building not only as a historic house museum where people can come learn about T.S. Stribling's contributions to American literature and Lou Ella Stribling's contributions to the Clifton community, but a "place" that nurtures community through social gatherings and events, outreach to local education institutions, and volunteer opportunities. The Stribling Home is also one of Clifton's most significant heritage assets, creating the opportunity for it and the town of Clifton to benefit more from Tennessee's booming heritage tourism.

The following information focuses on ways to build sustainability for the continuous, effective operation of the Stribling House. As a publicly owned building whose operations are largely run by volunteers, sustainability planning will help ensure that the valuable resources of public money and volunteer time are used to build a stable organization that can serve Clifton in various ways for decades to come.

When staff from the Center for Historic Preservation first visited the Stribling House in May 2019, the volunteer staff provided a list of questions and concerns pertaining to running the Stribling House, building a supportive community around the museum, and potential programs. The following section seeks to answer these questions, while also providing information regarding potential partners and supporters.

Oversight

One question city officials and volunteer staff had was whether or not they should form a board of directors to help administer and support the T.S. Stribling House. Since the T.S. Stribling Museum is not an official non-profit organization with 501(c)(3) status, there is no legal obligation to create a board of directors. Though the Stribling House does not have a formal board of directors, several community members of different professions and interests have come together to form a steering committee.

The Stribling Steering Committee should develop a mission statement. Having a mission statement will ground the Stribling House in a specific purpose or purposes which can help guide future decisions. A mission statement will also lend stability in that it will remain as committee members change and will help convey the Stribling House's purpose to others.

While it is not necessary, an option for the administration of the Stribling House is obtaining official non-profit, 501(c)(3) status with the IRS.

Benefits of becoming a 501(c)(3) include:

- possible tax exemption from sales tax
- charitable contributions to the Stribling House would be tax deductible
- increased eligibility for grants, as some granting institutions will only accept applications from established non-profits
- provides legal entity status
- lends a certain level of credibility to the operation

Potential drawbacks of 501(c)(3) status:

- it takes time and money to acquire this status

- non-profit status requires the keeping of detailed records and is answerable to the state and the IRS

If a 501(c)(3) is formed, it is a legal requirement that the organization is governed by a board of directors. It is also important to remember that the formation of a legal non-profit organization to run the Stribling House *does not mean the organization must own the building*. An arrangement that has worked elsewhere in Tennessee involves non-profit organizations who administer a local historic building/museum and the goings on therein, while the city retains ownership of the building and is responsible for its physical maintenance.

The current core group of volunteers who are involved at the Stribling House represent a wide array of talent and connections with other institutions in Clifton and Wayne County. Maintaining diversity of age and occupation on a board is key because each member will bring particular expertise, perspectives, and connections.

Building Community around the Stribling House

While the Stribling House certainly has the potential to lure tourists to Clifton, the volunteer staff at the understand the importance of building local support. This is especially important since the maintenance of the building is funded with public money. Encouraging residents' feelings of "ownership" in the Stribling House can help engage the community and prevent the institution from relying solely on the seasonal swings of tourism.

Ideas to engage with locals:

- Host an "Open House" - People who work at historic sites and museums often assume that everyone in the community feels welcome at the site or museum. Even people who have grown up in Clifton, or pass the house every day, may not feel welcome, or it may not have occurred to them that they are welcome. Hosting an open house for everyone in the community to come inside and see what's going on is a simple way to show locals that this is a community institution to be enjoyed by them. These types of events are also important since the museum is not open regularly to the public.

  Getting the word out about open house events is crucial. Local radio advertisements, flyers placed in local businesses, Facebook announcements, and even door-to-door canvasing in the surrounding neighborhood are good ways to ensure different types of people know about the open house.

  In addition to community members in general, be sure to extend personal invitations (by email, letter, or phone call) to city commissioners, other members of the Joint Economic and Community Development Board, and faculty and staff at Columbia State's Clifton Campus.

- Partner with the Wayne County Library Association for the children's Summer Reading Program. Consider the possibility of hosting limited public library programming at the Stribling House. For example, any storybook readings to children could take place in the front room of the

home. This will make the younger generation aware of the Stribling House and could potentially engage their parents with the site.

- Engage local groups. Whatever their particular purpose, local groups are often looking for a way to contribute to local causes or enjoy local places. For example, inviting the Wayne County Senior Citizens group to the house for a visit will help engage an often-overlooked demographic with the current happenings at the Stribling House. Youth groups such as Girl and Boy Scouts are often looking for volunteer projects to complete. Identifying simple but important tasks that need to be done in and around the Stribling House can prepare you to take advantage of volunteer labor when the opportunity is presented.

- Engage with local public schools. Build relationships with local public school teachers and invite them to the Stribling House. There is a lesson plan in this report that can guide local educators in teaching children about T.S. Stribling and encourage fieldtrips to the house. Considering Lou Ella's involvement with music and the local Frank Hughes School, there is justification to work with the school's band to host small concerts from the porch, or even have band students help clean or otherwise preserve the instrument collection in the house.

- Host carefully planned events. For smaller museums especially, events are often integral to driving annual attendance numbers, engaging diverse audiences, as well as nurturing partnerships that may otherwise not exist. The volunteer staff at the Stribling House have opened the building for community-wide events and have also considered hosting Stribling House-specific events. Being open for community-wide events that are already happening is a great way to catch people while they are already out and about.

  Planning Stribling House-specific events can be tailored to particular strengths or associations that the house has. For example, the idea of a themed event, such as one where there are musicians playing on the porch while the instrument collection is displayed inside, is unique to the Stribling Home and would likely offer a unique experience that visitors cannot find elsewhere in Wayne County.

  Be careful to avoid "event fatigue" which can exhaust volunteer, or even paid staff. Planning too many events may result in quantity over quality which can bring down event attendance altogether. While there is not a specific number of events that is too few or too many, avoid planning events just for the sake of trying to bring people in the doors. Think about what the Stribling House has to offer the community, and build from there. For example, do you think the local community would be interested in a display of Lou Ella's vintage clothing? If so, the museum could think about hosting a "ladies' night out" that showcases the clothing collection.

  Consider partnering with the local Chamber of Commerce to host an "after-hours" event on a weekday evening that would give local businesspeople the chance to network and take a tour of the Stribling House.

- Be ready with tasks when people ask if they can help. As mentioned previously, when planning for work that needs to be done in or on the Stribling House, it is a good idea to create a list of tasks that community members can volunteer and work at with little training or preparation. These types

of tasks can include cleaning windows, painting siding or other parts of the house, trimming vegetation, etc. Would-be volunteers are often frustrated when they offer their time but no one takes advantage in a timely manner. Having a list of "volunteer-ready" tasks can help the staff or board take advantage of community members' labor when it is offered.

Partnerships and Supporters

It is important for the Stribling House to develop partnerships with local, regional and state entities. Partnerships imply a standing relationship where both parties receive reciprocal benefits which serve to strengthen and perpetuate the collaboration. For example, the Steering Committee that is currently working to restore and preserve the Stribling House has a partner in the city of Clifton. In this relationship, the volunteer staff can lean on the city for physical maintenance of the building, while the city leans on the volunteer staff to administer and develop one of the town's cultural and heritage assets from which all residents of Clifton can benefit.

Supporters are entities or individuals that choose to support the Stribling Museum through monetary donations, in-kind donations, and grant funding. Supporters include private businesses, individuals, and granting organizations.

Partnerships

The Stribling Steering Committee has already begun to establish relationships with local organizations, including the City of Clifton, the Clifton Family and Education Club, Columbia State Community College's Clifton Campus, Clifton River Arts Council, the Wayne County Joint Economic Community Development Board, the Chambers of Commerce. Below are ways to build upon those existing relationships.

Columbia State Community College – Clifton Campus

The Stribling House's existing relationship with Columbia State Community College's Clifton campus and campus coordinator Sidonna Foust is important to maintain. Ms. Foust has already coordinated CSCC student involvement through High Impact Learning courses, where students have helped man Stribling House booths at community events. While this is a good way to involve students, strengthening the relationship between CSCC and the Stribling House should be a main priority as the Stribling House has the potential to become a local "learning lab" for students who are interested in tourism, service industries, history, and literature.

Before involving CSCC more at the Stribling Museum, be sure to identify exactly how the students can meaningfully contribute so time spent is mutually beneficial for all involved. Having an idea of where students can contribute will help prepare you to reach out to specific professors with the help of Ms. Foust. Student work does not have to be directly related to Stribling and his literary significance. The Striblings' life could be used as a lens to understand historical trends affecting the nation and state. Since the house is full of historic artifacts, history students could choose an artifact to study and use as a lens to understand broader historical trends and meet learning objectives for the class.

Relevant programs and classes at CSCC:

- Certificate in Hospitality and Tourism Management with classes such as "The Guest Experience" and "Regional Tourism." This certificate program also requires an internship. Students pursuing this certificate could help devise marketing strategies and products for specific events, give tours of the home, or develop a specific program for the museum.

- Modern Humanities (HUM 1020) – This course focuses on interaction of architecture, art, culture, and literature and daily life. Many of Stribling's works could be used as case studies through which to investigate such interactions of the era. These connections could be conveyed in a local context by visiting the Stribling Museum where students could choose an artifact to study to learn more about a particular era's culture and daily life.

- Modern United States History (HIST 2020) – Covers from the Civil War to the present. Tracing Stribling's life from growing up in late 19th century Clifton to becoming a Pulitzer Prize-winning author who wrote books commenting on southern life could align with pertinent historical trends of this era such as southern economies rebounding from war and race relations. Students could choose an artifact at the Stribling House and research its purpose and historical and cultural impact for course credit.

- Tennessee History class (HIST 2030) – Stribling's life could be used as a lens to learn more about late 19th century life in Tennessee, the cultural and economic impact of the Tennessee River, and the race relations elaborated upon in Stribling's fiction. Aside from learning about Tennessee history through Stribling's life, studying Stribling as a Pulitzer Prize-winning Tennessean is another way to integrate his significance into learning objectives for this course.

- Graphic Design program – Developing a relationship with professors at CSCC who teach graphic design can help bring these skills to the Stribling Museum. For example, a graphic design student can help the Steering Committee develop a logo or visuals for marketing. The student would gain real world experience, and possibly course credit, working with a "client," while the Stribling House gains access to skills that may otherwise lack.

The Steering Committee at the Stribling House should also be in contact with Ms. Foust and other leaders at CSCC to offer the museum as a place where students can fulfill their Tennessee Promise community service hours. Since these hours are limited to 8 hours per semester, appropriate short-term tasks should be identified at the Stribling House so members of the Steering Committee are ready to direct Tennessee Promise volunteers.

Wayne County Public Schools

As a local, city-owned historic site, the Stribling House is situated to become a valuable and active partner for schools in Wayne County including Frank Hughes School, Waynesboro Elementary School, Waynesboro Middle School, and Wayne County High School. Using the learning objectives and historical relevance in lesson plan available in this report, the Steering Committee may consider approaching the school board and individual school administrators about making fieldtrips to the Stribling House a unique, local tradition.

Consider beginning with the Frank Hughes School where there is already a connection to the house through Lou Ella Stribling who once taught at the school. Framing the Stribling House as a place where local children can go to learn about local history, and how that history is significant on different levels, will strengthen the value of the museum as a local public asset.

To accommodate groups of school children, consider collaborating with the Education students at CSCC to help develop age-appropriate tour scripts and even lead school tours of the house.

The Steering Committee at the Stribling House should also be in contact with career counselors and other leaders at Wayne County High School to offer the museum as a place where students can fulfill their Tennessee Promise community service hours. Since these hours are limited to 8 hours per semester, appropriate short-term tasks should be identified at the Stribling House so members of the Steering Committee are ready to direct Tennessee Promise volunteers.

University of North Alabama (UNA)

The University of North Alabama is located in Florence, just over an hour away from the Stribling House. There is a biography of Stribling on UNA's website stating Stribling is "arguably one of the most important residents to ever live in Florence, Alabama, and the most esteemed graduate" of the school.[1] In addition, UNA's Collier Library has a duplicate of the Stribling Collection whose originals are held by the Tennessee State Library and Archives. Given the school's association with Stribling, access to the Stribling collection, and proximity to Clifton, the Steering Committee may consider pursuing a partnership with the UNA Public History Center currently administered by Dr. Brian Dempsey in the history department.

Partnering with UNA's Public History Center could provide access to the university's Public History graduate students looking for resume-building experiences through internships and on-site museum work. Making contact with Dr. Dempsey informing him of the current efforts to get the Stribling Museum up and running and inviting him and his students for a tour of the house is a good way to begin a relationship between the institutions.

bdempsey@una.edu
256-765-5069

[1] William E. Smith, Jr., "T.S. Stribling – Biography: Southern Literary Maverick," University of North Alabama, https://www.una.edu/library/collections/t.s.-stribling---biography.html, accessed 11.12.2019.

Supporting Agencies and Potential Grants

The organizations listed below include those that offer grants for which the Stribling House is potentially eligible. Different grants will help the Stribling House in different ways. For example, there are "bricks and mortar" grants that enable organizations to do physical repair and preservation work on historic places; grants that provide funding for the cataloguing and preservation of museum artifacts; and grants that will fund temporary programs offered by the museum. Thinking of grant opportunities in these categories can help to prioritize which ones to apply for at different stages of the museum's progress.

South Central Tennessee Development District (SCTDD)

The City of Clifton and the Stribling House already have a longstanding relationship that should be maintained, primarily through the agency's preservation planner Sarah McLeod. Any steps forward such as progress on the preservation of the building, or the development of a rack card or new exhibit should be shared with the SCTDD as well as other regional and local authorities, including state representatives.

Review the following "Grant Ready Checklist" published by the Association for State and Local History before applying for funds:

What do you do?

- Can you show a need for what you do?
- What is the impact of what you do? Is it significant?
- Does any other organization or group do it? What does your group provide/do that others do not?

Who is your audience?

- Can you describe your audience?
- How does your audience matter to you and to the potential funding organization?
- Is this the appropriate audience or just the convenient audience?

How do you make a difference?

- Can you describe the work of your organization in terms of 'benefits' to the community?
- Can you explain the difference you make or envision making?
- What do you have that other applicants may not?

Are you a smart investment?

- Is your mission statement clear? Does it inform donors of the difference your group makes?
- Do you have a governing body?
- Does your governing body have a clear purpose and clear roles?
- Do you have qualified advisors and consultants? [For example, any partners such as the Center for Historic Preservation at MTSU or individuals that are not part of your governing body but contribute to your goals.]
- Do you practice appropriate financial management?

Are you a good partner?

- Can you demonstrate community partnerships and community oriented work?
- Can you provide thorough reports of your activities and impact in a timely manner?

Grants for Building Preservation and Repair Work

Tennessee Department of Tourism

- Tourism Enhancement Grant – Tourism is one of Tennessee's most important economic drivers. The Tourism Enhancement Grant is designed to help Tennessee communities strengthen their tourism assets with the goal of increasing the economic impact of tourism in a particular place. Repair to historic buildings, such as the ones needed at the Stribling House, is an eligible project. Up to $75,000 is available but the requested amount must be matched.

  This Tourism Enhancement Grant is one of the few available for "bricks and mortar" repair on an historic building. Fortunately, the Stribling Museum is particularly well-positioned to apply as it is a city-owned property, a contributing building in a National Register-listed historic district, is associated with a Pulitzer Prize-winning Tennessean, and located in one of Tennessee's distressed counties.

  For more information on this grant, visit https://www.tn.gov/tourism/statewide-partners/grants-initiatives.html

  Contact person: Melanie Beauchamp
  Email: Melanie.beauchamp@tn.gov
  Phone: 615-741-9009

United States Department of Agriculture, Rural Development

- Community Facilities Grant Program – These USDA grants are available to rural areas for the development or improvement of "essential community facilities" which can include museums. Rural areas include towns with less than 20,000 people, making projects in Clifton eligible. Funding priorities are based on communities of 5,500 or less, providing Clifton (with a 2017 population of around 2,700) an edge in the application process. Priority is also based on the community's median household income. Grant funds are allocated on a scale, with the least populated area with the lowest median household income eligible for up to 75% of the cost of the proposed project.

- Rural Community Development Initiative Grants – These funds are potentially available to help low income rural communities develop community facilities and community and economic development projects. The minimum award is $50,000 and matching funds equal to the amount of the grant is required.

To discuss eligibility for these grants, contact the regional Rural Development office in Lawrenceburg.

Contact person: Faye McEwen
Email: Faye.McEwen@tn.usda.gov
Phone: 931-762-6913

Grants for the Preservation of Museum Collections and Artifacts

Tennessee State Library and Archives and the Tennessee Historical Records Advisory Board

The Tennessee State Library and Archives (TSLA) is Tennessee's official repository for government records, historic newspapers, and other historic collections that help tell the story of Tennessee's history. The organization holds several thousand documents in its T.S. Stribling papers collection. There are also several documents in need of preservation in the Stribling House but it is currently unclear as to how many of the documents in the house are duplicates of what is held at TSLA, and what is original.

While TSLA focuses much of its outreach to public libraries and government archives across the state, the Tennessee Historical Records Advisory Board, which is based at TSLA, is the state committee for projects in Tennessee funded by the National Historical Publications and Records Commission. Grant funding is available to colleges, historical societies, local governments, and other agencies or institutions that collect and preserve historical records. Organizations who have received funds from this organization in the past have done so for projects such as determining the scope of a collection, develop a records management plan, and digitizing records. This could involve using grant funds to hire an intern or temporary part-time employee to solely work on a specific records related task as defined in the grant application.

Contact person: Sara Baxter
Email: Sara.Baxter@tn.gov
Phone: 615-253-3470

Institute of Museum and Library Services

This nationwide organization is dedicated to helping build strong libraries and museums by increasing those institutions' capacity to have an impact on their communities. There are several grants available through IMLS, all of which are listed on their website. Some of these grants are aimed towards the physical preservation of collections, while others are meant for community engagement projects and programming. The organization also offers grant webinars through their website that provide more information about specific grants and educate applicants on how to make their applications stronger. Having a good idea of the scope of the collection and significant items in it will make for a stronger application.

- Inspire! Grants for Small Museums – This grant is an initiative of the Museums for America program that is designed to help small museums achieve priorities in their strategic plan, meaning

the Stribling Steering Committee and the City of Clifton would need to develop a strategic plan to qualify. The project categories include Lifelong Learning, Community Anchors and Catalysts, and Collections Stewardship and Access. Given that one of the objectives of a strategic plan for the Stribling Museum would likely be the care of the Stribling Collection and papers, the Collections Stewardship and Public Access project category would likely be the most successful request for funds.

The contact person for this grant is Mark Feitl
Email: mfeitl@imls.gov
Phone: 202-653-4635

Grants for Programming and Community Engagement

Tennessee Arts Commission (TAC)

The TAC offers several grants all aimed at encouraging the prevalence of arts-based learning and "creative placemaking" across the state. Since the Stribling Museum has already received a small grant from TAC, the Steering Committee can leverage that award to apply in for other funding opportunities from the organization. The majority of TAC grants are programs-based, meaning trusted members of the Steering Committee or other community members would be required to run the funded programs. In some cases, money could be used to hire someone to carry out a project such as a temporary afterschool program, or multi-weekend event.

- Rural Arts Project Support – This funding opportunity can fund various arts-related projects and activities in rural areas, including Wayne County. The proposed project should focus on "community vitality and engagement." Funds can range from $500 to $15,000

- Creative Placemaking Grant – This opportunity seeks to help communities "strategically shape the physical and social character of their neighborhood, town, city, or region around arts and cultural activities or assets." These awards range from $5,000-$10,000 and applications must show the ability of the museum to match funds 4:1 with cash or in-kind donations. The TAC encourages applicants to partner with other organizations (public and/or private) for the proposed project.

  Examples of funded projects include renovation and repair of places that will serve as cultural heritage museums; digital preservation projects that are made available to the public; regularly scheduled artist demonstrations or workshops; and events based around the significance of a place's unique artistic or cultural heritage. As the home of a Pulitzer Prize-winning author, which is also located near the Tennessee River, the Stribling Museum has the ability to leverage itself as Clifton's unique heritage asset that contributes to residents' quality of life.

  Link to more information about this grant: https://tnartscommission.org/grants/creative-placemaking-grants-competition/

Humanities Tennessee

- General Grant - This organization offers an annual grant that supports humanities education projects throughout Tennessee. Current funding priorities include projects having to do with the

centennial of woman suffrage. However, once the centennial anniversary passes, a community engagement project based on the Stribling's Pulitzer Prize-winning novel *The Store* would meet the criteria of involving a significant text and the rural audience in Clifton might not otherwise have access to similar humanities education and projects (another criteria).

An electronic form available on http://www.humanitiestennessee.org to fill out and receive an application.

Heritage Tourism

The Stribling House is one of Clifton's most significant heritage assets and has the potential of becoming a significant economic asset in the future. As part of his focus on improving the lives of rural Tennesseans, Governor Bill Lee directed Tennessee's Department of Tourism to especially assist the state's 15 distressed counties, including Wayne County. The Stribling House can leverage this along with the museum's location in a National Register-listed historic district, and the cultural and historical significance of T.S. Stribling to acquire assistance from state agencies such as the Department of Tourist Development. While developing a website entirely dedicated to the Stribling Museum can be a future goal, the museum can take advantage of existing online platforms such as state and regional tourism websites.

Before being able to use such websites or mount or participate in a heritage tourism campaign, the Stribling Museum should establish an operating schedule. The more the museum is open to the public, the better but the more important goal is consistency of operating hours and adherence to the operating hours once they are printed online or otherwise circulated. Even if the museum is only open on Saturdays, consistently being open one day a week is better than being open more often but sporadically. Establishing consistent operating hours is also important when working with the departments of tourism, as these agencies look to promote what is readily accessible to the public.

Aside from setting and publishing the operating schedule, the Steering Committee might consider developing physical rack cards or simple brochures to place in regional visitors centers and other historic sites such as the Wayne County Museum. Before developing this marketing piece, it would be beneficial for the Steering Committee to develop a mission statement for the museum. This will help visitors understand the historic site and what it has to offer during a visit. A PDF of the rack card can then be available online through the City of Clifton's website (which also has a page for the T.S. Stribling House) and can be linked to through other websites such as the Tennessee vacation website run by the Tennessee Department of Tourist Development and the South Central Tennessee Tourism Association.

Tennessee Department of Tourist Development

The Stribling House already has a page on the Tennessee Vacation website and is a point of interest on the Tennessee River Trail website. This representation is good, though the information about the Stribling House is sparse, some of the information that is there is incorrect, there is no information regarding if and when the museum is open, and there are no images to encourage a visit. Already having a presence on the Tennessee Vacation website is an advantage because new information can be added to the existing page by the department. Once the museum has a set schedule, even if it is just one day a week, be sure to communicate that to a tourism official so it can be added to the T.S. Stribling page on the agency's website when they update it.

Important people to engage with at the Department of Tourism is Melanie Beauchamp, Assistant Commissioner who focuses on Rural Tourism and Outreach. She is also the main contact for the Tourism Enhancement Grant. Engaging her with the site and the vision of the Steering Committee will be an important step in acquiring assistance from the agency.

Email: Melanie.Beauchamp@tn.gov
Phone: 615-741-9009

South Central Tennessee Tourism Association (SCTTA)

Consider becoming a member of the South Central Tennessee Tourism Association. The SCTTA maintains a website and publishes brochures and travel guides specifically for South Central Tennessee, including Wayne County. The 2018 SCTTA Visitors Guide mentions Wayne County's natural areas and Clifton's Marina as points of interest. The Stribling House could be added to the next edition of this guide to increase exposure as well as help strengthen Wayne County's attractions. The museum could also potentially be added to the SCTTA's brochure "Rt. 64 Runs Through It" which lists Clifton as a major stop.

The SCTTA contact person is Rene Lance.
Email: rene@sctta.org
Phone: 931-993-3286

Professional Memberships

There are several membership-based, professional organizations for history museums that can provide networking opportunities with other historic sites, professional development, and resources such as publications geared towards museum management and programming.

Tennessee Association of Museums (TAM)

The Tennessee Association of Museums offers institutional memberships to museums, historic sites, and state parks across the state. Such a membership can provide access to the TAM newsletter, free registration for regional workshops, discounted registration at the TAM annual conference, and access to the TAM network of other museums and historic sites. While there certainly are other, larger membership-based organizations, beginning with TAM membership is a great place to start for young museums because it focuses on issues and opportunities specific to Tennessee museums, and it will help build a regional network.

The annual conference is a great way to network with other historic sites throughout the state and it rotates to a different grand division of Tennessee each year. The 2021 annual conference will take place in west Tennessee, and the 2022 conference will be in middle Tennessee. Conference admission is not included with membership but membership does provide a discounted conference price. Annual institutional membership dues are based on operating budgets and begin at $60.00. For more information and a full list of membership benefits, follow this link: http://www.tnmuseums.org

Southeastern Museum Conference (SEMC)

The Southeastern Museum Conference is a museum organization comprised of various types of museums throughout the southeast region. While membership in TAM will be most beneficial while the Stribling Museum is getting established, as the museum matures, SEMC membership could also be beneficial. Benefits are much the same as TAM but on a larger, regional scale and include networking, professional development, and annual conferences.

Institutional membership dues are based on a museum's operating budget and begin at $50.00. For more information follow this link: https://www.semcdirect.net/benefits

American Writers Museum (AMW) Affiliate Program

Once the Stribling Museum is established, becoming an AWM affiliate could help increase exposure among an audience particularly interested in American authors and literary history. Affiliate author museums are located across the nation and include the F. Scott Fitzgerald Museum in Montgomery, Alabama, the William Faulkner Home in Mississippi, and the Alex Haley Interpretive Center in Henning, Tennessee. The main benefit of becoming an affiliate is exposure to a wider audience. To become an affiliate, an online application must be filled out and is reviewed by AWM staff.

Follow this link to the AWM website: https://americanwritersmuseum.org/partners/become-an-affiliate/

Whether or not the Stribling House becomes an affiliate, the AWM website maintains a list of affiliate museums across the country and can be a good place to investigate what other author museums are doing in regards to community engagement, fundraisers, and programming.

Building Assessment and Preservation Recommendations

Prior documentation

The T.S. Stribling House is a 1924 bungalow originally built for the Kloss family (Lou Ella Kloss Stribling's parents), indicated by the "K" seen under the eyebrow arch on the northwest corner of the porch. The Center for Historic Preservation at MTSU first documented the house in 1989 at the request of the South Central Tennessee Development District when the town of Clifton first set out to create the T. S. Stribling House Museum. The 1989 analysis determined the house was in "good overall condition" but noted preservation issues including deteriorated mortar joints in the chimneys, rusted flashing on the roof, and peeling paint on the exterior. Interior issues were largely a result of exposure to and retention of moisture.

The T.S. Stribling House was also documented as a contributing, Craftsman-style building in the Water Street Historic District listed in the National Register of Historic Places in 1992 by the Center for Historic Preservation at MTSU and the South Central Tennessee Development District. Thus, the Stribling House is not only significant for its association with Pulitzer Prize-winning author T.S. Stribling, its historic architecture and setting are important components of the National Register-listed historic district and should be preserved. The National Register nomination also notes the later 20th century garage located near the southwest corner of the Stribling House as a "noncontributing" building due to its more recent build date.

Prior Uses and Adaptation

Until fairly recently, the city of Clifton used the T.S. Stribling House as the Clifton Public Library. In preparation for its use as a public building, city officials made a few relatively nonconsequential changes, including the addition of fluorescent light fixtures in some of the bottom floor spaces, remodeling the bathroom downstairs, new wallpaper in many rooms, and the addition of an ADA accessible ramp at the northeast corner of the porch.



c. 2002 interior photograph during its use as a public library. Image shows the original dining room space being used as a book stack room with the original kitchen space visible through the doorway.

Important Architectural Elements

The home's exterior has changed little since 1924, leaving the important architectural elements or, "character-defining features," intact. Preserving these features will ensure the home remains a contributing building in the Water Street Historic District. These features also help the building retain its appearance from the time of the Striblings' occupation of the home, providing a physical link to T.S. Stribling's life.

Exterior character-defining features include:

- the home's general shape with multiple roof lines
- wide eave overhangs and triangular knee braces at the roof-wall junctions of the gables
- exposed concave-shaped rafter ends along the horizontal rooflines
- wood siding
- beadboard porch ceiling
- slightly tapered, square-shaped wood porch columns
- windows



North elevation of house. Notice braces under gables and tapered porch columns.

Interior character-defining features:

- window and door trim, baseboards
- baseboards, stair balustrade and newel post
- hardwood floors
- paneled partition between the living and dining room spaces made of built-in storage topped with Craftsman-style columns
- built-in ironing board cabinet located in the kitchen, a physical reminder that this room located in the back of the house was a domestic workspace

Needs Assessment and Recommendations

When maintaining a historic building, it is helpful to keep the following concepts in mind:

- Regular maintenance is the best insurance against costly repairs and replacement
- Repair damaged or deteriorated historic features when possible, rather than replacing with new materials or reproductions
- If replacement is the most practical alternative, match the new material to the original as closely as possible. Document the replacement process.

**There is an appendix to this report that provides information about different levels of intervention to help guide wood-related preservation issues while maintaining integrity*.

House Exterior

The exterior of the Stribling House needs several repairs, most of which result from lack of basic maintenance and upkeep. Some of the issues need to be dealt with promptly, while other can be addressed at a later date. The following discussion will lay out each preservation issue and our recommendation to begin resolving it. Following the recommendations is a table that sets up a timeline for action. Consultation with qualified professionals is recommended for any and all work on the house.

Roof

The roof is currently covered by 3-tab asphalt shingles and a gutter system has been installed. Due to the lack of fascia, the gutter system has been hung from strapping attached to the underside of the shingles. As a result, there is a large gap between the roof edge and the gutter. In an attempt to bridge this gap, shingles have been overhung the edge more than the recommended length (normally about an inch). The following roof issues are visible from the ground:

- sporadic moss growth
- broken and missing shingles along the roofs edge
- deteriorated wood underneath shingles at roof's edge
- the soffit, or underside of the overhanging eaves, is deteriorated and bulging downward in some places



Moss growth on roof, shingles hanging over the roof's edge, and damage to wood underneath shingles



Damage to soffit

Recommendations:

- The gutter system needs to be replaced as well as the shingles hanging over the edge of the roof. The deteriorated wood planks along the eaves (underneath the shingles) should be inspected and repaired/replaced where necessary before installing new shingles or gutters. The deteriorated soffits underneath the eaves should also be inspected and repaired as needed.

- After the wood along the roof's edge has been repaired as needed, place a metal roof edge that slides underneath the shingles and over the side of the gutter. This will remedy the current gap between the roof's edge and gutter, eliminating the need to overhang the shingles too far. Metal roof edges are designed to direct water into the gutter, create a straight, flat surface for the shingle to lay on, and keep water from creeping back up under the single on shallow roofs. Be sure to select a roof's edge that fits well. There are a few different prefabricated sizes. If these do not fit, a custom roof's edge will have to be made.

- The gutter system needs to be replaced. Metal gutters are preferable over vinyl gutters as they will last longer and are more durable. Consider choosing a gutter color that blends in better with the brown shade of the home's trim.

- Remove moss from the roof. Moss will cause the shingles to life up and hold moisture.

- Inspect the roof especially around flashing near window dormers and ventilation pipes and repair as necessary.

- Create a plan for inspecting the roof regularly, such as semiannually. Do a walk around inspection after major rains and storms.

Drainage and Surrounding Landscape

Ground drainage issues around the house should be remedied alongside the roofing issues to ensure the roof, gutters, and ground system work together to effectively carry off rainwater. Issues include:

- Gutter downspouts are dumping water directly near the building's foundation

- Branches from mature trees hang over areas of the gutters and roof, allowing branches and leaves to accumulate on the roof and in the gutters

- Young trees along the perimeter of the house will grow to eventually shade large areas of the siding. Such shaded areas prevent the exterior walls and siding from drying out naturally due to poor ventilation. This will cause moisture retention, the growth of mold and mildew, and accelerate deterioration of the surrounding siding.



Gutter downspout is dumping water too closely to the foundation. Leaves and debris should be cleared.

Recommendations:

- Each gutter downspout needs a flexible extender attached to it to carry water further away from the foundation of the house
- Trim the branches of mature trees to prevent them from hanging over the roof and gutters
- Consider removing the young trees in the landscaping around the house, as they will grow to shade large portions of the exterior wall and present moisture retention issues. At the very least, keep these trees manicured to prevent constant contact with the house siding.
- The ground immediately surrounding the foundation should be graded, or slanted, away from the foundation so that rainwater runs away from the house and doesn't sit next to it.

Walls/Siding

- A few pieces of siding are loose or falling
- Some areas have peeling paint
- Mildew is visible, especially on the east elevation between the rafters and the tops of the windows



The east elevation receives less sunlight than other areas of the house due to a nearby tree line and overhanging eaves. This has allowed mildew to grow on the wall above the windows. The young trees should be trimmed or removed.

Recommendations:

- Before beginning repair work on the siding do a thorough inspection of all exterior walls to locate all areas of concern to better plan for the repair process. Pay special attention to the corners of the walls where the siding meets the corner boards and places where the siding meets the window frames.

- Before reattaching and repainting pieces of siding, inspect them to ensure the wood is sound. Deteriorated pieces of siding should be replaced and painted to match the rest of the house. If a longer piece of siding must be replaced, often the rotted ends can be cut off and the good section(s) can be used to replace shorter pieces elsewhere.

- When repainting, be sure to remove peeling paint down to the next sound layer instead of adding another layer over deteriorated paint

- Any deteriorated caulking should be completely removed and replaced with caulking designed to expand and contract with the wood

- Mildew can be washed off of painted surfaces using a medium-soft bristled brush and a commercial mildew remover, or a homemade solution of one gallon of water, two cups of bleach, and a cup of dish detergent. Using ammonia is not necessary. Be careful not to mix bleach with ammonia, or any liquid containing ammonia as it will generate toxic gas.



The siding on the west elevation is in good condition due to more exposure to sunlight

Porch

The half-wrap around porch features a beadboard ceiling, paneled square-shaped columns, and original tongue-and-groove flooring. Issues include:

- Severe buckling of flooring in between the front door and front steps caused by swelling of tongue-and-groove planks. This is also causing the planks to separate from the joists below
- Rot along base of porch columns
- Front door handrail has broken/is not safe to use



Seasonal swelling and moisture retention causing buckling



Deterioration and rot at base of porch column

Recommendations:

- The tongue-and-groove planks that are buckling need to be taken off to inspect the joists underneath. Joists should be replaced or repaired as needed.

- Once the joists are sound, the tongue-and-groove flooring can be replaced. The planks should be inspected for rot, peeling paint should be taken off and repainted before being reattached.

- One option in replacing the flooring section in front of the main door is to entirely remove the section of tongue-and-groove flooring and lay it perpendicular to the rest of the deck flooring. Though this would change the original pattern of the flooring, it would decrease the chances of buckling reoccurring as it would provide space for the wood to swell outward toward the steps, instead of forcing planks upward when they swell.

- Repair the handrail at the front porch so it is sturdy and safe to use

- Inspect each porch column for extent of deterioration and rot. Pieces that are rotted beyond repair with epoxy or consolidant should be replaced with a new piece of wood cut to match the original.

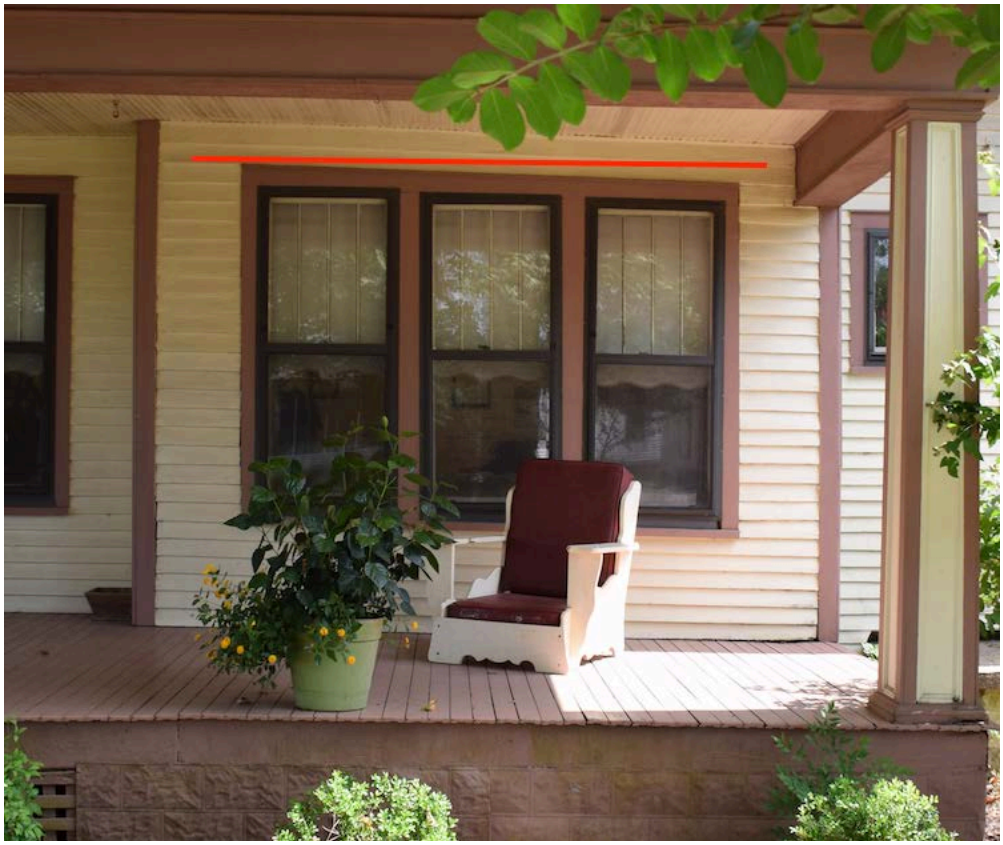


When replacing the floor planks, one option is to remove the highlighted section and lay the planks perpendicular so the wood has more room to expand

Windows

The Stribling House's four-over-one, double hung sash windows are original to the home and should be preserved if at all possible. While there are modern alternatives that may offer more energy efficiency and easier operation, maintaining a building's original windows is a major step towards ensuring its historic architectural integrity. The windows are currently covered by storm windows. Issues include:

- There are a few cracked window panes
- There are signs of condensation on the interior of the sill and sash
- Exterior sills show minor damage from normal weathering
- As a result of the wood's natural swelling and contracting, windows are inoperable or very difficult to open and close
- The windows in the living room and dining room spaces are inoperable due to a failure in the loadbearing wall



West elevation where loadbearing wall is failing, causing the wall and thus the windows in the wall to slope downward. Windows pictured look into the dining room

Recommendations:

- Windows should be dealt with on a unit-by-unit basis since the windows in the house have varying degrees of issues

- The living room and dining room windows on the west elevation should not be repaired until the loadbearing wall has been lifted back up into its proper position and secured

- Once structural issues are resolved, remove the storm windows temporarily and assess each exterior window frame for cracked paint and deteriorated wood. Gently poke the wood with an ice pick, screw driver, or other pointed object to test for softness and dry rot.

- If wood deterioration is shallow, the frame can be repaired with an appropriate epoxy. Be sure to sculpt the epoxy to match the surrounding mold.

- If damage is too deep to repair, the piece of wood will need to be replaced with a custom-molded piece of wood.

- Once all damaged wood has been repaired or replaced, caulk joints as necessary with pliable caulking that will contract and expand with the wood. Remove any loose or peeling paint, then repaint with an appropriate exterior paint.

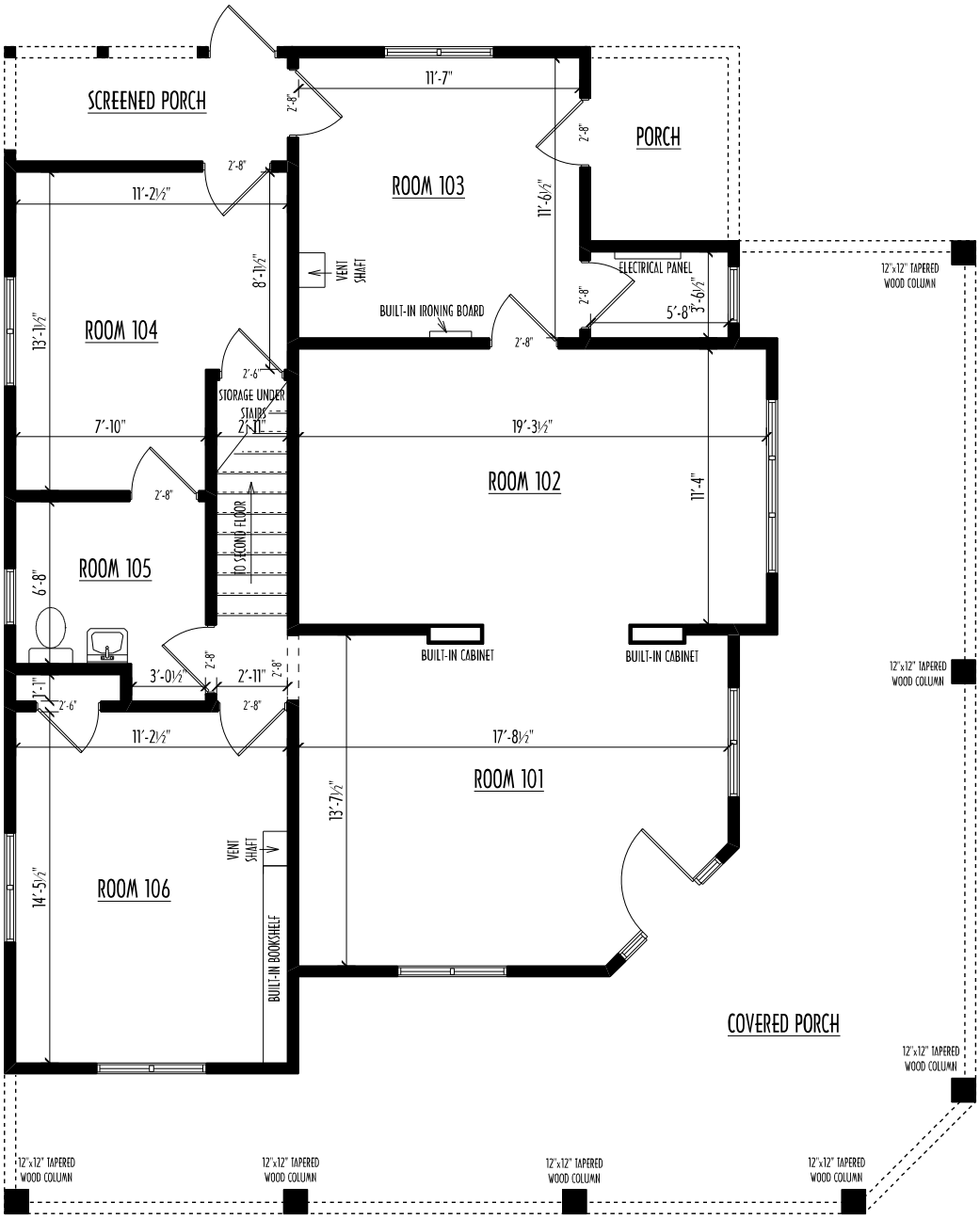
House Interior

The major issues evident in the home include a failing loadbearing wall and humidity-induced damage. Due to the movement of a loadbearing wall, window frames in that wall are distorted and the windows will not open. Humidity and fluctuating temperatures have caused the windows to contract and swell, which has also caused windows to stick. Mold and mildew are especially present in T.S. Stribling's bedroom downstairs and in the spaces upstairs from lack of consistent humidity control. Other than these issues, much of what needs to be fixed is cosmetic, such as the peeling of modern wallpaper and mid-20th century ceiling tiles. The original tongue-and-groove flooring is in good shape, as is the majority of the original Craftsman-style woodwork.



Front bedroom currently interpreted as T.S. Stribling's room

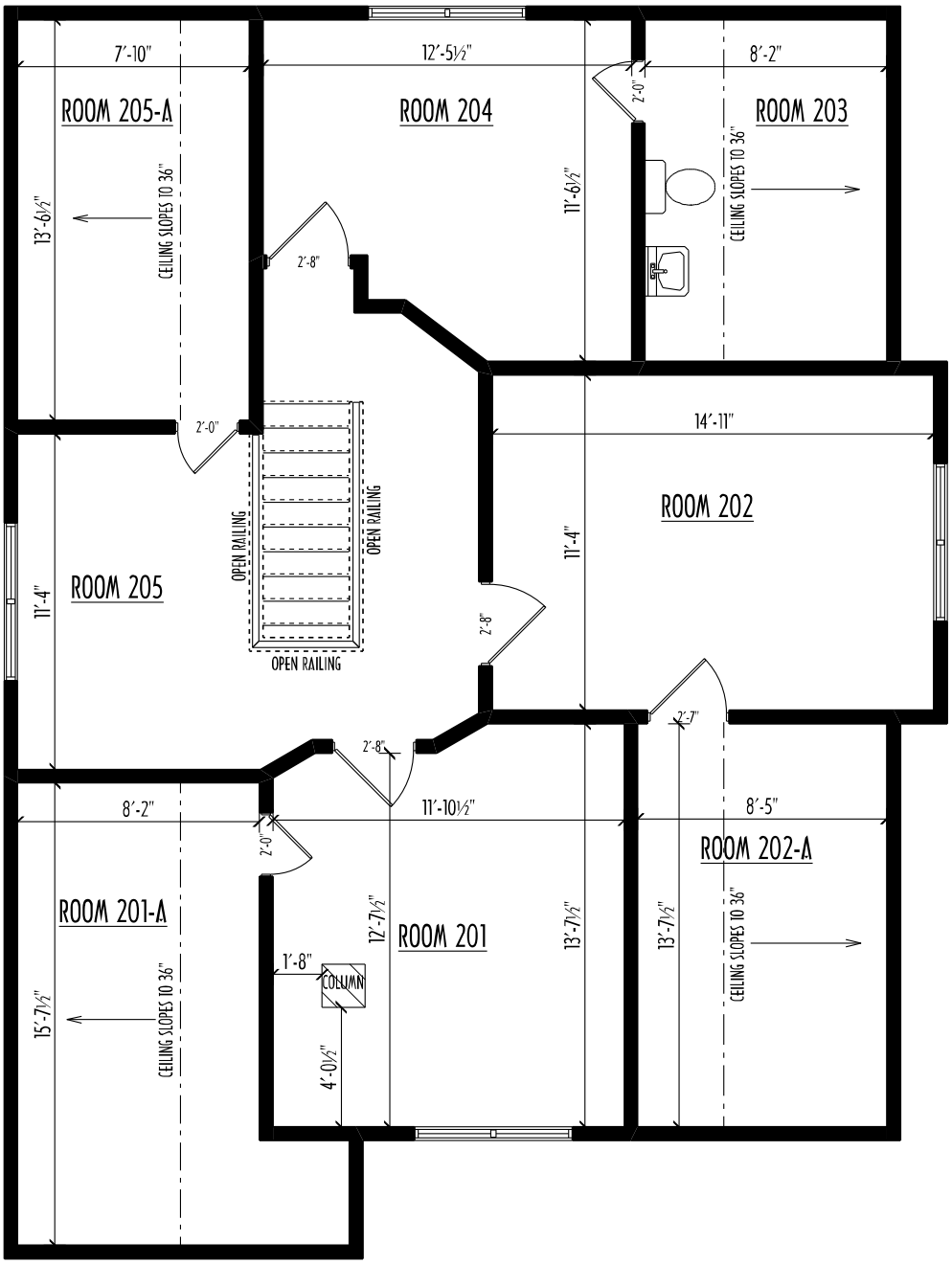
The following floorplans can be useful in planning repair work on the interior of the house as well as emergency/disaster planning.



T.S. STRIBLING HOUSE

FIRST FLOOR

SCALE: 3/16" = 1'-0"



T.S. STRIBLING HOUSE

SECOND FLOOR

SCALE: 3/16″ = 1′-0″



Former dining room stripped of wallpaper

Some later changes to the house include the ceiling tiles located in the kitchen and T.S. Stribling's room downstairs. These appear to be "Weldtex" tiles which are plywood squares with a "combed" or striated effect milled into the top ply. The "combed" effect was meant to add depth to a room, hide imperfections and the nails used the attach them, and age well by hiding wear and tear caused by homeowners. The tiles became popular in the 1950s and were available through the late 1960s as an easy and inexpensive way to refinish ceilings and walls. Even though these ceiling tiles are not original to the house, they were likely added around the time T.S. and Lou Ella moved to the house in 1959. Perhaps the Striblings added it themselves to update the home, as the material was allegedly "one of the choice materials used in residential renovations."[2] The faux wood wall paneling in T.S. Stribling's room was likely added when the ceiling tiles were added.

[2] Mary Ottoson, "Weldtex: The Plywood Panel that Grows Old Gracefully," research paper for the School of the Art Institute of Chicago, April 2009, page 2.



Combed wood ceiling tile in T.S. Stribling's bedroom on first floor



Source: United States Plywood Corporation advertisement for Weldtex from Popular Science *magazine, April 1955, page 254.*

Because the ceiling tiles and faux wood wall paneling date to the era when the Striblings lived in the home, keeping them is historically appropriate, as it was and still is a common trend for the next generation to use new materials to update a family home. These changes also help tell the story of how the building changed over time with the addition of post-World War II prefabricated materials.

None of the wallpaper in the house is original and likely dates to the renovation of the house into the public library. Craftsman-style houses like the Stribling Home would have originally had either wallpaper on their walls, or the walls were finished with plaster over lathe and then painted the desired color. Neither the ceilings nor the walls of the Stribling House were covered in plaster, but were originally covered in decorative wallpaper.

Lou Ella's family likely had their new home wallpapered in 1924 when it was built, and it is also likely that when the Striblings moved in 1959, they changed the original wallpaper to better suit their tastes as they did with the addition of the ceiling tiles and wall paneling. This also supported by the fact that wallpaper became more affordable, readily available, and easier to apply in the 1950s and thus became a relatively easy "go-to" that homeowners used to update the look of their home interiors.[3] The late 20th century renovation that occurred when the city acquired the home and renovated it for use as a public library included re-wallpapering many of the rooms, which still remains today expect for the dining room and kitchen. These areas currently have barre walls.

The city also added florescent light fixtures to spaces downstairs but were wise in leaving the light fixtures that were already there, which were likely the same ones the Striblings' had during their time there. It will be ideal to remove the florescent fixtures but the need for well-lit spaces should also be considered, especially in the spaces where exhibit panels and objects will be displayed.

Structural Concerns

The most pressing, and likely most costly concern is the movement of the west elevation's wall which is currently sloping downward. This is most evident when looking at the distorted window frames in the former dining room. It is also causing the floors to slant. These problems will only get worse over time if they are not properly addressed by a licensed professional, preferably one with experience working on historic homes.

The likely due to the failure of a beam or post, or an issue with the footing. Because the location of the issue is hidden under the house, modern practices and materials will not compromise the integrity of the home's historic architecture. Steel I-beams and adjustable posts can be used to replace damaged materials and can be adjusted in the future if needed.

When raising sagging sections of a home, it must be done in small increments, such as a half and inch a month. It has taken almost a century for the home to settle into its current position. If the home is raised too quickly, it could cause more damage to the flooring, walls, or even break windows. It is especially important to keep an eye on the windows directly affected by the sag when raising the building.

Indoor Environment and Humidity Control

[3] Zoe Hendon, *Wallpaper* (New York: Shire Publications, 2018), 43.

The most complicated and technical issues related to the proper preservation of the Stribling House and artifacts therein are attempting to control the air flow, humidity levels, and temperatures so that these factors do not constantly and drastically fluctuate. Historic homes, such as the Stribling House, are built to "breathe," and are much different than newer homes which have a vapor barrier, effectively turning the house into a bubble. Because of this, modern remedies used on modern homes will not necessarily work as effectively on historic home and may need to be tailored.

Insulating the entire house is an option but it is an expensive, invasive, and labor intensive option that risks the loss of historic materials. Insulating the entire house could also create a vapor barrier that the house is not meant to have. Creating a vapor barrier could slow down the natural venting of the wall and a buildup of condensation could develop and begin to rot the wall from the inside out.

Recommendations:

- Consider insulating the attic. This, along with an efficient HVAC system, would result in better temperature regulation in the home without creating a potentially damaging vapor barrier that encapsulates the entire house. Moisture could still collect, but attic insulation is more easily monitored and could also be relatively easily removed if it becomes problematic.

- One of the key elements in keeping moisture accumulation to a minimum is air circulation. On days when the temperature is moderate, open windows to allow natural airflow.

- Monitor humidity levels using an indoor humidity gauge. Though historic house museums present an added challenge because many of the artifacts are best preserved at different specific temperatures, a good general window is between 45-55% relative humidity. Avoid letting the internal humidity exceed 65% which increases the likelihood of mold growth, or fall below 30% as items such as paper and books can become brittle. The goal is to remain at fairly *consistent* relative humidity that falls between 45-65%. Humidity gauges range drastically in price but a reliable and easy to use gauge can be purchased for as little as $15.00.

  If the HVAC system is unable to keep relative humidity consistent, consider using humidifiers or dehumidifiers as needed.

Windows

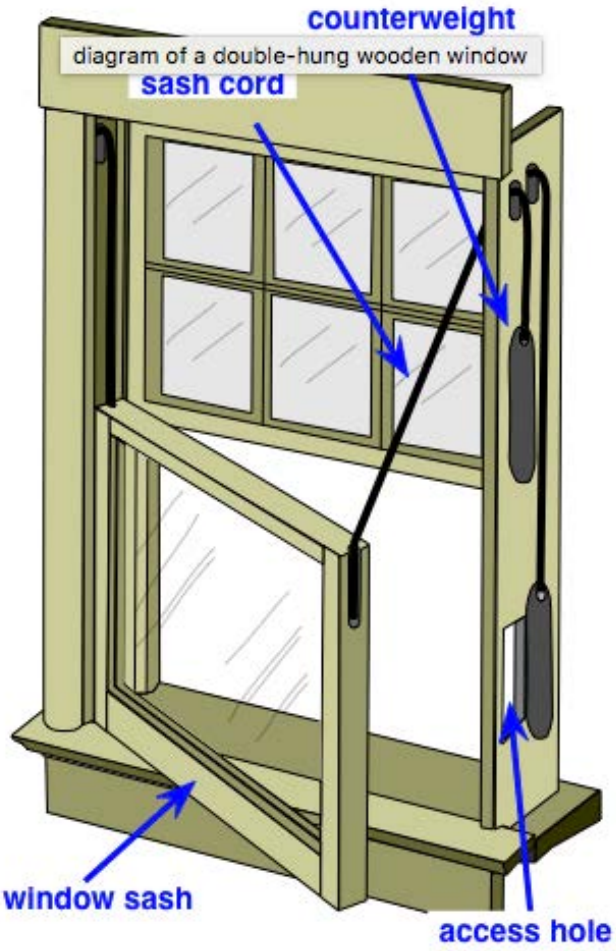
The majority of the windows in the house are inoperable and the interior frames show some signs of moisture damage from condensations. As stated before, the windows should be dealt with on a unit-by-unit basis that addresses any exterior issues such as rotted sills or peeling paint, at the same time each window's interior issues are addressed. It would be ideal if the majority of the windows were operable.



Wear on window sash where condensation has worn off stain. Dried mold along bottom frame.

Recommendations:

- Do not address windows until the structural issues in the house are resolved
- Assess any deterioration of the wood pieces of the window
- Determine why each window is inoperable. If it is because the rope and counter weight are broken, the window can become operable again once the counterweight is reattached or a new rope is installed. Sometimes, builders would create an “access door” or hole in the window frame to provide access to the weight. Sometimes they did not. If there is no access door in the frame, the trim and frame may need to be removed to access the rope and weight.



Possible location of access hole in window frame

- Due to the inoperability of many windows, the frame, or trim around the window may need to be removed anyway in order to address issues with the wood and restore the window's ability to open. Window sashes may need to be sanded with light sand paper in order to properly fit and glide as they were intended.

- After sanding, take a sash to have the stain matched and re-stain any pieces that were sanded. Re-stain any other window trim or frame as needed.

- Apply a coat of polyurethane to the window trim and frame to protect the wood from condensation

- Prior to replacing the sashes, add or replace a weather strip to the exterior of the sash. The best kind for wood windows are the metal weather strips that were commonly used during this period. The availability of the weather strips is often limited in stores and may need to be ordered online.

- Replace cracked glass panes

- If lubricant is needed for wood-on-wood surfaces, consider using organic beeswax. This was a common method to improve wood-on-wood sliding, such as found on windows and furniture drawers.

Cosmetic Concerns

- Wallpaper has peeled off the walls in some places due to humidity
- Some of the combed wood ceiling tiles have come apart or have been removed altogether
- Florescent light fixtures were installed in the front rooms of the house to provide better lighting for the library
- The dining room and kitchen walls are currently bare
- Address florescent light fixtures
- Carpet was added in the kitchen
- Vinyl composition tile was added in the bathroom



Combed wood ceiling tiles in the kitchen have fallen. Florescent fixtures.

Recommendations:

- Though floor covering is not an immediate concern, it would be ideal to remove the carpeting in the kitchen area to reveal original flooring. The original flooring would need restoration to remove carpet glue. There may also be stains or discoloration on the original floor where major kitchen appliances once sat. Such signs of wear don't necessarily need to be removed as they speak to the continued use of the house.

- Similarly, though it is not a pressing preservation concern, it would be ideal to eventually remove the vinyl tile in the bathroom

- Similarly, it would be ideal to remove the vinyl tile in the bathroom to reveal original flooring which was likely ceramic tile. When the bathroom was renovated for public library use, a tub was likely

removed from the bathroom. Removing the vinyl tile will likely reveal where the tub once was and may require the installation in that space of new tile that matches the original.

- The ceiling tiles located in T.S. Stribling's room are in good condition and should remain as they were likely added around the time he began living there

- The ceiling in the kitchen should be restored with new combed wood tiles as needed, OR all tiles in the kitchen should be taken off in and white, or light colored ceiling paper, which was likely covering the ceiling originally, should be installed.

  If you choose to replace the missing tiles, Eichler Siding out of California is the only company currently known to make combed ceiling tiles.

  http://www.vintageplywood.com or 415-883-5300

- Consider removing the fluorescent light fixtures from the ceilings downstairs. There are less distracting options, or museum appropriate options such as track lighting, to supplement the extant residential fixtures.

- Once the humidity issue in the house is fixed, the loose and falling wallpaper should be reattached or replaced and the dining room should be repapered.

- Although the wallpaper in the rooms upstairs is in worse condition due to the humidity, dealing with the wall and ceiling paper downstairs should take priority. Determine, with budgets and more pressing preservation issues in mind, which rooms should be completely repapered, and which rooms' wallpaper and ceiling paper can be reattached for the time being.

- Ceilings can be repapered using white or cream colored ceiling paper

- Be sure to choose a wall and ceiling paper adhesive that is most effective when attaching paper to painted wood walls

- When choosing a wallpaper for the living room, dining room, and kitchen, aim for a lighter-colored paper for the walls (to avoid darkening the rooms) based on a pattern from the mid-20th century (the time around the Striblings' occupation of the home). There are several companies that specialize in providing "vintage wallpaper." Some of these companies provide actual rolls of historic paper that were produced in the 1930s, 40s, 50s, 60s, and so on. Others provide reproduction wallpaper based on original patterns from a certain era.

  A few companies that sell historic wallpaper or provide reproductions of historic wallpaper:

  - Hannah's Treasures at www.hannahstreasures.com
  - Rosie's Vintage Wallpaper at www.rosiesvintagewallpaper.com
  - Vintage Wallpapers at www.vintagewallpapers.be/en/

Many of the wallpapers on the company websites are categorized into decade and room type. Browsing these can provide an idea of what patterns are available and what fits your budget. If a historic pattern is too expensive, you can try to find modern, less expensive wallpaper that closely resembles a historic pattern.

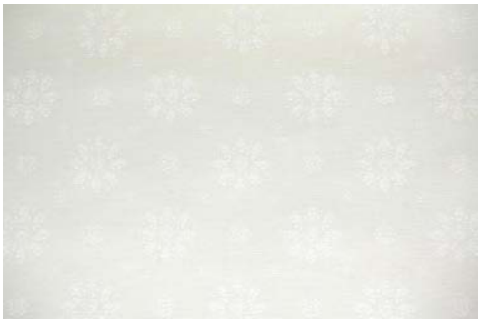
Examples of wallpaper designs from the 1950s that would be appropriate for the living room and dining room. These do not have to be the patterns that are used but are good examples of mid-20th century wallpaper that will not clash with the woodwork and other original features in the house. All samples seen below are actual wallpaper designs from the 1950s as seen on the Hannah's Treasures website:



1950s floral pattern



1950s floral pattern



1950s geometric pattern



1950s geometric pattern



1950s botanical pattern



1950s damask pattern

Examples of appropriate wallpaper patterns for a 1950s kitchen:



1950s wallpaper patterns

Original Harwood Flooring

Other than accumulated dust and dirt, the original hardwood flooring is in good condition though the protected coating is worn. The floors upstairs are coated in a darker stain and there are areas where pieces of flooring were removed for electrical wiring. The flooring does not pose an immediate preservation issue and can be addressed after other, more pressing issues are resolved.



Protective coating is worn in living room. A piece of furniture likely sat over this particular area during the home's use as a library.

Recommendations:

- Floor should be cleaned of dust and dirt and worn areas assessed
- Since it is unclear how many times the floor has been sanded and refinished, and hardwood floors can only withstand a certain amount of refinishing, it may be best to "screen" or scratch-sand the area just enough make an abrasive surface, then recoat with an oil-based varnish or polyurethane to protect the wood.

Prioritized Preservation Timeline

Volunteers and city officials are beginning to address some of the preservation issues at the Stribling House. The following is a list of issues that need to be addressed, with the first item on the list being the most important. City officials and volunteer staff should work down the list as resources become available. Some of the work can coincide, while very pressing issues such as the structural problems, should be a project that occurs while no other work is going on in the house.

1. Structural Concerns – Hire a licensed professional to address the structural issues evident on the west side of the house. This work should be done before any other work on the house is completed, as raising the house back up can potentially undo or compromise any new work.

*After the structural issues are resolved, some of the work can happen at the same time.

2. Other safety concerns can be addressed while working on the consistent regulation of the interior's temperature and humidity:

    A. Safe entry and egress from the home – The buckling of the porch in front of the main entry poses a safety risk for everyone who enters the home. It is also an egress obstacle in the case of an emergency. The buckling needs to be resolved and the handrail near the entryway stairs needs to be repaired.

    B. Removal of mold from objects and woodwork inside – Mold poses a potential health hazard. The mold is most visible in T.S. Stribling's bedroom downstairs and in the upstairs spaces. The mold in the bedroom downstairs appeared dry, indicating there has been some improvement in the house's humidity and temperature control. The mold upstairs is mostly located on the ceiling and wallpaper around the air vents.

        Removing the mold is important but the mold will slowly grow back if the temperature and the humidity in the house isn't regulated. Planning out a system to regulate the interior environment will entail ensuring the proper function of the HVAC system, potentially installing insulation in the attic, purchasing an inexpensive device that measures relative humidity, and potentially using humidifiers or dehumidifiers.

3. Windows, roof, and drainage

    A. Assess the windows unit-by-unit - Because windows are located throughout the house and exhibit different levels of wear and preservation issues, the level of intervention or work needed may not be the same for all of them. Ideally, windows will be restored so that they can open and close, any damage to the wood is mitigated, and further damage prevented by applying coats of polyurethane. Start with the windows that need the most attention first.

    B. Roof issues – Have roof and gutter system inspected and repaired/replaced as needed.

C. Drainage and landscaping around house – Install flexible downspout extenders to carry water away from foundation, grade land away from foundation, and trim or remove the young trees.

D. Address mildew and peeling paint on exterior siding – This is largely a cosmetic concern but do ensure that you inspect any areas of peeling paint and mildew growth for softness and rot, as individual pieces may need to be repaired or replaced.

A PLAN FOR MOVING FORWARD

Creating a Prioritized Action Plan

Within the next year:

1. Start addressing the most pressing preservation concerns (structural, safety, and temperature control). Prepare to apply for funds from agencies listed. Publicize your process and your successes so that officials and community members can see progress. You don't have to hide repair and preservation work. On the contrary, the process of preserving a historic building can be used as an opportunity to engage the local community and instill pride in the restoration of a local heritage asset.

2. Continue to inventory and catalogue the items in the house. Take feasible artifact preservation measures listed in this report such as the removal of mold from books and furniture, and replacing wire hangers for plastic ones.

3. The Steering Committee should develop a mission statement to guide future decisions about events, programming, and to clarify the museum's message to visitors.

4. Engage humanities professors at CSCC. Invite them and their students to the site for a tour and discuss the possibility of using the museum as a learning lab for students more often.

5. Set hours of operation, even if it is just one day. Publicize this locally and reach out to tourism agencies listed in this report.

6. Implement interpretation recommendations in this report.

APPENDIX I

Wood Repair and Replacement

There are generally three levels of intervention when dealing with slightly deteriorated to completely failing historic woodwork: stabilization and conservation, repair, and replacement. When deciding which level of intervention is required, it is important to balance the historical significance and visibility of the particular component with cost-effectiveness and practicality, all of which vary with each property, owner(s), budget, and intended use.

Of course, the most ideal scenario is the least invasive of three, stabilization and conservation. The intent is to preserve the damaged material in such a way as to stabilize and conserve it with small repairs without major loss of the original historic material. Consolidants and epoxies are often appropriate to use for such repairs.

Note about consolidants and epoxies

Consolidants of different chemical compositions have been used over many decades on wood that has superficial decay or damage and limited internal damage. Such wood often has small cracks and fissures; the low viscosity character of a consolidant enables it to fill these vulnerable areas and stabilize the wood as the liquid cures.

Consolidants are sometimes used before the application of epoxy. Epoxies, "fillers" often made of resins and plastics, are used to fill large voids and more substantial loss of material in a section of wood with the intent to stabilize it. Once cured, many epoxies can be sanded and/or carved and painted over.

It should be noted the use of consolidants and epoxies is *not* reversible. However, when applied correctly and in the appropriate circumstances, they enable property owners to preserve as much original historic woodwork as possible by abating decay and preserving the healthy wood.

More extensive damage may require a more involved repair. Such damage includes deterioration along the length of the wood piece, accelerated deterioration at the ends or anywhere the piece endures extra stress, or any other such deterioration that can affect the proper function of the piece. Oftentimes, one can avoid total replacement by reinforcing the wood at the location of the damage, so as to restore the strength and function.

Such repairs can involve a combination of materials and mechanisms such as epoxy, new wood, plastic, fiberglass, clamps, angle iron, etc. In *Historic Preservation Technology,* Richard A. Young notes two common systems for this purpose: the WER system and the BETA system. Both systems were developed to use epoxy and a reinforcement material such as wood to prevent total replacement of historic materials. Young notes:

> "*Both methods use epoxies in combination with fiberglass, plastic, or metal to make rods that are then inserted into channels and holes that have been cut or bored into structurally weakened*

members. After insertion, additional epoxy is poured into the void surrounding the rod and left to cure."[4]

Wood splicing is another repair method that involves clearing away the most deteriorated pieces of the wood and replacing it with another piece of wood made to match the cleared-out area (think about it as a puzzle piece). The new piece of wood can be attached by nailing, screwing, and/or using water-resistant resin adhesives, depending on the visibility of the area and the desired finish.

Replacement is warranted when the deterioration of the wood and cost/practicality of repair exceeds historic value. Especially when dealing with visible areas and key defining decorative features, care should be taken to replicate the original element as closely as possible. Keep in mind, replacement materials should be of similar strength and durability as the original materials.

[4] Richard A. Young, *Historic Preservation Technology* (Hoboken, New Jersey: John Wiley & Sons, Inc., 2008), 71.

APPENDIX II

MTSU Center for Historic Preservation
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MTSU Center for Historic Preservation

Lesson Plan: The T.S. Stribling House Museum

Grade(s): 11th grade, 12th grade

Subject(s): Social Studies, U.S. History

Time Required: estimated time—Three 60 minute class periods.

Author: Layla Smallwood, MTSU Center for Historic Preservation



Front view of the T.S. Stribling House Museum, *Courtesy of the city of Clifton, Tennessee and the T.S. Stribling Museum volunteer staff.*

Overview:

Thomas Sigismund Stribling, more commonly known as T.S. Stribling, was an author and the first Tennessean to be awarded the Pulitzer Prize. T.S. Stribling and his wife Lou Ella Kloss Stribling were both natives of Clifton, Tennessee. Stribling penned books about the political issues of his time and life in inland southern communities. The Stribling family home is now a house museum and is open for visitors and local students to tour and grasp the importance of Stribling's work and influence in 20th century America. The T.S Stribling home was donated to the city of Clifton, Tennessee for a museum in 1946. The Stribling Museum volunteer staff encourage educators to use this three part lesson plan as a supplemental resource to enhance student learning before, during, and after their visit to the T.S Stribling Museum. In this lesson plan, students will delve into deep discussion about the collections within the home of Pulitzer Prize winning Tennessean T.S Stribling, while also making connections to United States history during Reconstruction, the Gilded Age, and the Progressive Era.

**We encourage teachers to introduce these lessons after teaching students about the Civil War, Reconstruction, the Gilded Age, and the Progressive Era.*

Investigative Question:

- Why are the collections and literature of the T.S Stribling House Museum significant to local, state, and national history?

Understanding goals:

- Students will understand how the economic, political, and social framework of American history and society changed during Reconstruction, the Gilded Age, and the Progressive Era.
- Students will understand the scope and time periods of T.S. Stribling's literary works and connect events, people, dates, and terms in the context of American history.

Objective:

- Students will use prior knowledge of American history to draw conclusions and make connections between the collections of the T.S. Stribling House Museum, literature of T.S. Stribling, and events happening in America during the late 1800s and early 1900s.

Standards:

Social Studies Standards:

AAH.19: Analyze the effects of Reconstruction on the legal, political, social, cultural, educational, and economic life of freedmen.

TN.31: Describe how the Civil War impacted various populations in Tennessee (e.g., African Americans, American Indians, and women)

US.04: Analyze the causes and consequences of Gilded Age politics and economics as well as the significance of the rise of political machines, major scandals, civil service reform, and the economic difference between farmers, wage earners, and industrial capitalists.

US.08-18: "The Progressive Era:" Students will analyze the changing national landscape, including the growth of cities and the demand for political, economic, and social reforms, during the early 20th century

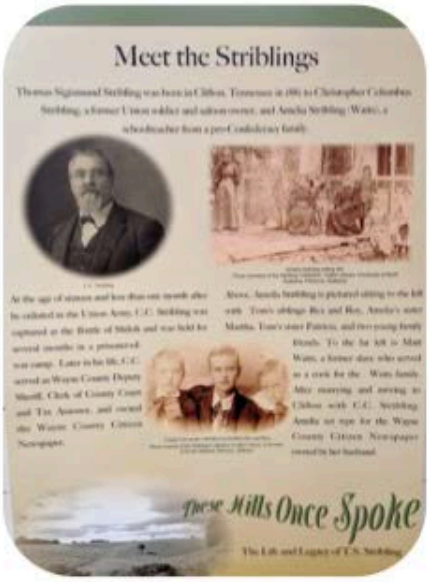


Photo of interpretation panels at the T.S. Stribling House and Museum, *photos courtesy of the T.S. Stribling House and Museum volunteer staff*

Social Studies Practice Standards:

SSP.02: Critically examine a primary or secondary source in order to: Extract and paraphrase significant ideas, discern differences between evidence and assertion, draw inferences and conclusions, Recognize author's purpose, point of view, and potential bias, and assess the strengths and limitations of arguments.

SSP.03: Synthesize data from a variety of sources in order to: Establish accuracy and validity by comparing sources to each other, recognize disparities among multiple accounts, and frame appropriate questions for further investigation.

SSP.04: Construct and communicate arguments by: citing supporting evidence to: demonstrate and defend an understanding of ideas, compare and contrast viewpoints, illustrate cause and effect, predict likely outcomes, and devise new outcomes or solutions.

SSP.05: Develop historical awareness by: Recognizing how and why historical accounts change over time, perceiving and presenting past events and issues as they might have been experienced by the people of the time, with historical empathy rather than present-mindedness, evaluating how unique circumstances of time and place create context and contribute to action and reaction, and identifying patterns of continuity and change over time, making connections to the present.

Materials:

- Large Post-It note or butcher paper
- Student handout for museum visit
- Primary Source Analysis Handout
- Clipboards

Lesson Procedure, Pre-Visit Activity:

Materials Needed:

- Large Post-It Notes or Butcher Paper
- Markers
- Tape
- Computer/internet access for research in Step Four.

Step One, 0:00-5:00:

Explain to students that we will be reviewing Reconstruction, and early 20th Century America. We encourage teachers to introduce concepts and events of Reconstruction, the Gilded Age, and the Progressive Era before this lesson is taught. Instruct students to work in three groups and assign each group one topic: Reconstruction, the Gilded Age, or the Progressive Era. Next give each group one large Post-It Note or a piece of butcher paper. Students will work in their small groups and write down all that they can think of or associate with the time period they were assigned.

Step Two, 5:00-15:00:

Instruct students to stick or tape their large Post-It Notes or butcher paper to the wall and have students participate in a gallery walk. Ask students to discuss the time periods as a class. The teacher will facilitate this discussion while allowing students to lead the direction of the discussion.

Step Three, 10:00-30:00:

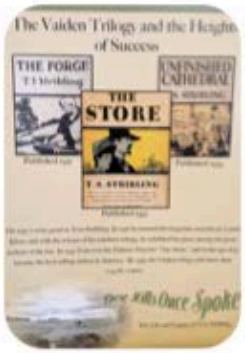
Next, the teacher will introduce T.S. Stribling to the students. Explain Stribling's history and connections to Clifton, Tennessee and his literary accomplishments, such as being the first Tennessean awarded the Pulitzer Prize.

Step Four, 30:00-50:00:

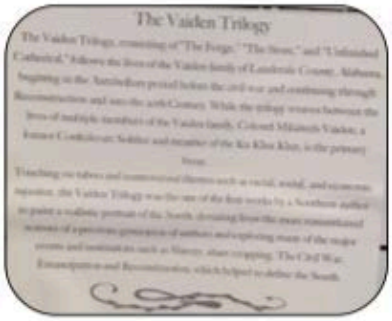
The students will be instructed to complete individual research on T.S. Stribling and create three questions to ask/learn about when visiting the T.S. Stribling House and Museum. The students will be asked to turn in their research findings and questions into the teacher before the site visit, so the teacher can ensure questions are appropriate.

Step Five, 50:00-60:00:

The teacher will review fieldtrip procedures and behavioral expectations when visiting a historic site or house museum. This also might be a good time for the teacher to show students a map of the house layout (bathrooms, exits, etc.).



Photos of interpretation panels at the T.S. Stribling House Museum, *photos courtesy of the T.S. Stribling House and Museum volunteer staff*



Lesson Procedure, Site Visit Activity:

Materials Needed:

- Handout for students to complete during tour.
- Clipboards for each student
- Pencils
- Primary Source Analysis Sheet

Step One, 0:00-5:00:

Explain to students that they will be grouped to begin their house tour—the grouping is up to the teacher and dependent upon class sizes. Groups can be sent in every few minutes. Remind students to have their questions they created in the pre-visit activity ready—they might find some answers during their tour!

Step Two, 5:00-30:00:

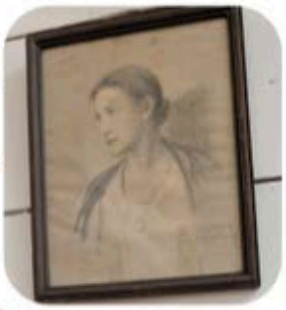
The students will given a handout to guide them throughout their tour. Ask the students to complete the handout while they are touring the T.S. Stribling Home and Museum.

Step Three, 30:00-50:00:

The students will come back together as a class and discuss their handouts. Students will be asked what artifact, picture, document, or interpretative text in the collection stuck out to them the most while visiting. The students will be asked if they found answers to their questions they created during the pre-visit activity. Students will be encouraged to share their findings. If answers are not found during their tour, the students can present their questions to the volunteer staff, classmates, and the teacher for discussion.

Step Four, 50:00-60:00

Students will be given a Primary Source Analysis Sheet and asked to go back to the piece (discussed in Step Three) that stuck out to them the most during their museum visit. Ask students to complete the Primary Source Analysis for their chosen item.



Encourage students to look at the item and think about the following questions while completing their Primary Source Analysis.

- What does the item look like?
- What do they (the students) see?
- What do they (the students) know about the item?
- How was the item used?
- Who owned the item?
- What was/is the item's purpose?
- What questions do they (the students) have about their chosen item?



Photos of sketches of T.S. and Lou Ella Stribling at the T.S. Stribling House Museum, *photos courtesy of the T.S. Stribling House and Museum volunteer staff*

Lesson Procedure, Post-Visit Activity:

Step One, 0:00-20:00

After visiting the T.S. Stribling House and Museum, ask students to share their Primary Source Analysis sheet findings and questions with the class.

Step Two, 20:00-45:00:

Students will use their completed handout from their visit, as well as their completed Primary Source Analysis to reflect upon their visit at the Stribling House Museum. Encourage students to evaluate the site in an age appropriate response using the following questions:

- What time period is being interpreted?
- What time period is most relevant to T.S. Stribling's work?
- What stories are being told?
- How are the stories being told?
- How does the site connect to the time period and events in history we have discussed thus far in class?
- What was your favorite part of the site visit?
- What recommendations do you have to make the site visit even better for students visiting in the future?
- Why does the T.S. Stribling House Museum matter to local, state, and national history?
- What questions do you still have about Reconstruction?
- What questions do you still have about T.S. Stribling?

Step Three, 50:00-60:00

Encourage students to share pieces of their brief site evaluation with the class. Ask students to discuss, compare, and contrast their site evaluations.



Photo of interpretation panels at the T.S. Stribling House and Museum, *photos courtesy of the T.S. Stribling House and Museum volunteer staff*

Museum Visit Assignment **Name:**_____

1. What is the name of the site you are visiting today and where is it located?

_____

_____

2. Where and when was T.S. Stribling born?

_____

_____

3. What career did T.S. Stribling's father want him to pursue?

_____

_____

4. What is the name of the first novel T.S. Stribling sold?

_____

_____

5. List 5 books written by T.S. Stribling:

_____

_____

6. T.S. Stribling was the first Tennessean to do what?

_____

_____

7. Who did T.S. Stribling marry?

_____

_____

8. Why are the musical instruments displayed in the Stribling House Museum?

_____

_____

9. What artifact, picture, document, or interpretative text in the collection stuck out to you the most during your visit?

_____

_____

10. What time period do you feel aligns the most with T.S. Stribling's work and the Stribling House collections? Why?

_____

_____

_____

_____