



1997

The Woodlands: Documentation of an American Interior

Catherine Ann Carosino
University of Pennsylvania

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The Woodlands: Documentation of an American Interior

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THE WOODLANDS: DOCUMENTATION OF AN AMERICAN INTERIOR

Catherine Ann Carosino

A THESIS

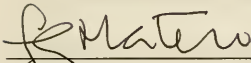
in

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in Partial Fulfillment
of the Requirements for the Degree of

MASTER OF SCIENCE

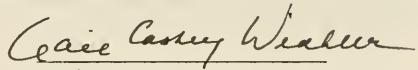
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Supervisor

Frank G. Matero

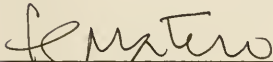
Chairman, Graduate Program
in Historic Preservation



Reader

Gail Caskey Winkler, Ph.D.

Lecturer, Graduate Program
in Historic Preservation



Graduate Group Chair

Frank G. Matero

Chairman, Graduate Program
in Historic Preservation

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THE WOODLANDS
Documentation of an American Interior

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INTRODUCTION

Restoration of a building to its original appearance or to a significant point in time, while a laudable goal, is not a process to be entered without great caution. Careful planning is crucial to ensure compatibility between the existing building fabric and the uses envisioned. A realistic assessment of the work required and the resources available is crucial to the appropriate allocation of scarce funds and effort. Documentation and investigation of the historic structure are two key components in the planning process. Documentation provides a picture of the structure as it presently exists while architectural investigation provides a picture of the structure as it once existed during its period of significance. From the results of these two tasks, true extent of the required restoration work can be assessed. The intent of this thesis was to combine documentary research, field investigation and laboratory analysis to provide a sound foundation for planning the eventual finishes restoration in three of the first floor public rooms of The Woodlands.

Of the six rooms located on the first floor of The Woodlands, three were selected as targets for analysis; the Vestibule, the Oval Drawing Room and the Southeast Parlor. The Oval Drawing Room and the Southeast Parlor have been closed to the public and unavailable for survey since the middle of the nineteenth century. The Vestibule was selected because it is located at the main entrance of the building and from it visitors receive their first impression of The Woodlands. This room was previously documented in the 1940 HABS drawings and had received a preliminary paint analysis in the course of a 1992 building assessment conducted by John Milner Associates, Inc.. The Oval Drawing Room and the Southeast Parlor were selected precisely because they had not yet been

documented in previous surveys as this half of the building was inaccessible as part of the caretaker's apartment. The Saloon had already been the subject of an Historic Structure Report in 1981 and the Dining Room was studied extensively by a team of students from the University of Pennsylvania in 1995. The Southwest Parlor presently serves as the cemetery company office and was not available for this study.

This document is divided into the following four chapters roughly corresponding to the four phases of the investigation itself:

Chapter One: Context

This chapter chronicles briefly the history of The Woodlands and attempts to place the building in the context of the neoclassical style as it developed abroad and as it was interpreted by the elite of Philadelphia during the Federal period.

Chapter Two: Methodology

This chapter describes the methodology employed in investigating and documenting the selected rooms at The Woodlands. Primary archival sources are briefly discussed and investigation, sampling and laboratory procedures are described.

Chapter Three: Report of Findings

This chapter is divided into three sections, one for each room investigated. Each section is further divided into three subsections. The first subsection for each room includes all archival references which relate to that room, either definitely or with a high degree of probability. Each reference is numbered and they are frequently referred to throughout the architectural and finishes analyses which follow. The remaining two

subsections in each section describe the architectural evidence and findings of the finishes analysis for that particular room in narrative form.

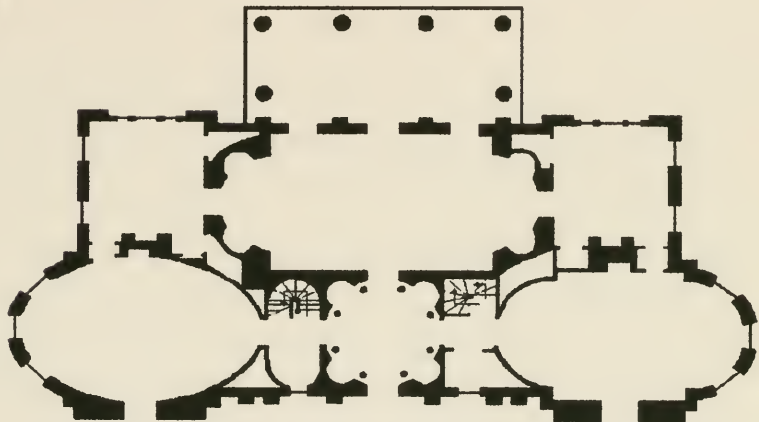
Chapter Four: Recommendations

Based on the findings described in Chapter Three, Chapter Four provides recommendations for restoration of the interior finishes in each of the subject rooms. Recommendations for specific areas of future research beyond the scope of this thesis are also included.

While this thesis attempts to provide much of the information required to pursue restoration of these valuable rooms, it is not intended to be final statement on the subject. Indeed, a number of avenues for future research are suggested in the final chapter. It is the author's hope that the findings of this document, combined with the work of others, may serve in some way to stimulate the preservation planning process already underway at The Woodlands in order to bring about the restoration of the building in a thoughtful and appropriate manner.

FIGURE 1.1.1

Plan and South Elevation of The Woodlands. Plan is from 1891 Ogden Codman drawing and modified by the author to reflect existing conditions. Elevation photograph by the author.





CHAPTER ONE -- CONTEXT

Section 1.1 History of the Mansion

The history of a property such as The Woodlands, which has survived since the eighteenth century, can by no means be exhaustively examined within the scope of a few pages. Such is not the intent of this chapter. Rather, the author's intent is to provide a general historical background against which to present an architectural analysis of selected portions of the building. For an extensive and more fully documented history of the Woodlands, the reader is referred to Timothy Preston Long, *The Woodlands: A Matchless Place*; an unpublished master's thesis from the University of Pennsylvania.

History of the Woodlands

The history of The Woodlands begins late in the seventeenth century as the province of Pennsylvania and the city of Philadelphia in particular began to attract large numbers of settlers. Tracts of land were granted to new settlers directly by William Penn, founder of the colony. The Woodlands stands on what was originally a 545 tract patented by Benjamin Chambers on July 3, 1704¹. The land passed through two generations of the Chambers family and thence through a deed of partition to Stephen Jackson². Stephen Jackson enlarged his holdings by purchasing an additional tract of land from John Bartram on December 30, 1720³.

¹ See Philadelphia Patent Book A, Vol. 2, p. 692 for this transaction.

² Stephen Jackson acquired the Woodlands portion of the original tract on January 11, 1716 or 1717 via a deed of partition between himself and his sister-in-law, the surviving daughter of John Chambers. Jackson's deceased first wife was the other daughter of John Chambers. See Exemplification Book E or F, v. 9, p. 171.

³ See Deed Book G. v. 7, p. 248 for this transaction.

FIGURE 1.1.2

Detail of the 1796 Peter C. Varle map of Philadelphia showing the Woodlands property. Photograph courtesy of the Historical Society of Pennsylvania, Philadelphia.



A portion of this land came into the hands of the Hamilton family on January 29, 1734, when Andrew Hamilton I (c. 1676 - 1741) purchased 250 acres of the what would become The Woodlands from Stephen Jackson in exchange for an annuity for life.⁴ The recital portion of the deed describes the boundaries of the tract of land and any structures thereon. In this case, the description makes mention only of a “messuage” or dwelling house. It is thought that this is the structure eventually became the nucleus of The Woodlands.⁵ Because the first mention of such a structure on the property occurs with this deed, it appears that this original building was constructed by Stephen Jackson during his ownership of the property. This would place the date of the construction of the original house between 1716 and 1734. At the time he purchased The Woodlands, Andrew Hamilton I had already established a grand estate for himself at Bush Hill, at that time located to the northwest of the city limits.

Andrew Hamilton I died of yellow fever on August 4, 1741, leaving the Bush Hill estate to his younger son James Hamilton (1710-1783) and The Woodlands to his older son Andrew Hamilton II (d. 1747). According to an account given in the Hamilton estate papers, Priscilla Williams, sister of Stephen Jackson, had become the mortgage holder upon her brother’s death on July 2, 1741, and thus continued to lay claim to The

⁴ “Bounds of Stephen Jackson’s tract of 250 acres,” Hamilton Estate Papers, Thomas Cadwalader Legal Papers, Historical Society of Pennsylvania, Philadelphia.

⁵ John Milner Associates, Inc., “An Architectural/Historical Assessment and Space Planning Study of The Woodlands, The Hamilton Residence,” dated September 1992, University City Historical Society, Philadelphia. This study presents a series of floor plans illustrating the evolution of the mansion as determined by architectural investigations performed at the site.

Woodlands.⁶ It was not until Andrew Hamilton II paid off his obligation to Priscilla Williams on January 15, 1745 that the Hamilton family gained full title to the property.

Architectural investigations undertaken sporadically between 1981 and 1994 suggest that a major campaign of modifications occurred c. 1745 under the direction of Andrew Hamilton II, the father of William Hamilton. The original house, apparently consisting of a simple two-story rectangular block, was nearly doubled in size with the construction of an addition to the north which now houses the circular vestibule and stair hall. The Woodlands was now a “comfortable and fair sized house.”⁷ The northeast corner of the enlarged residence is visible behind the finish walls of the later rooms.⁸

William Hamilton (1745 - 1813) inherited The Woodlands at the age of two after the death of Andrew Hamilton II.⁹ He was raised by his widowed mother until at the age of 18 he was graduated from the University of Pennsylvania and gained possession of his inheritance in 1762. Based on the available documentary evidence, it would appear that he began alterations to the house within the next few years. In his correspondence with George Washington nearly twenty years later, Hamilton mentioned the addition of the south portico, possibly as early as 1764.¹⁰ Though not specifically described, it is likely

⁶ See the “Hamilton Papers” folder in the Hamilton Estate Papers, Box 35, Legal Papers, in the Thomas Cadwalader Collection at the Historical Society of Pennsylvania for a narrative of the Woodlands chain of title. The date of this chain of title is not known, however, the author has verified all deed and exemplification references listed.

⁷ Howard Donaldson Eberlein and Cortlandt Van Dyke Hubbard, Portrait of a Colonial City: Philadelphia 1670-1838 (Philadelphia: J.B. Lippincott Co., 1939), 448-450.

⁸ Architectural investigations undertaken in 1995 by Robert FitzGerald, Timothy Long and Thomas McGimsey opened a hole in the plaster of the north niche in the Oval Drawing Room where the exterior quoins of the earlier structure may be seen.

⁹ Andrew Hamilton’s will dated August 27, 1747, No. 187 for the year 1747 at the Philadelphia City Archives.

¹⁰ Timothy Long, “The Woodlands: A Matchless Place” (Master’s thesis, University of Pennsylvania, 1991), p. 176.

that the two-story, three-sided bays which now form the ends of the Saloon were also added at this time.¹¹ The Revolutionary War brought little change to the financial fortunes of the Hamilton family. However, while William Hamilton was sympathetic to the cause of the colonies prior to the outbreak of the war, he did not favor complete severance of ties with Great Britain. His lack of enthusiasm was misconstrued, intentionally or not, as loyalty to the British. Two attempts to prosecute him for high treason ended with his acquittal. As a result, he did not take an active role in the hostilities, preferring instead to retire to his home at The Woodlands and await the end of the war.¹²

William Hamilton's self-imposed exile at The Woodlands was not spent in idleness. He writes to his friend William Tilghman in April 1779, "...I have just been making some considerable improvements at the Woodlands, and I long to have you see them."¹³ The improvements are not described. The household accounts for the years 1782 through 1785 reflect a flurry of building activity.¹⁴ The following is a partial list of the materials and services required:

William Hamilton Esq.

To Abraham Streater Dr

To cash [?] on his Accs for Work [?] done at his House - viz

Tho. Poultney & Sons for Nails

1..7..8

¹¹ John Milner Associates, Inc., "Historical Assessment and Space Planning Study of The Woodlands" (University City Historical Society, 1992), p.28. The earliest account of discovery of these three sided bays may be found in Reed Engle and John Dickey's "Historic Structure Report: The Saloon of The Woodlands", prepared in 1981 for the University City Historical Society. However, the addition of the bays was at that time incorrectly attributed to Andrew Hamilton II c. 1745.

¹² Long, "The Woodlands: A Matchless Place", p. 83-85.

¹³ Hamilton to Tilghman, April 1779, Case 20, Box 24, Society Collection, Historical Society of Pennsylvania, Philadelphia (hereafter referred to as Society MSS).

¹⁴ Woodlands Household Accounts, Dr. George Smith Collection, Historical Society of Pennsylvania, Philadelphia (hereafter referred to as Woodlands MSS).

Michael Gunckel for do	0..4..4
Nicholas Esling for Bricks	2..5..
Cooper Harrison & Co. for Boards	3..11..1
Edw. Dickins for Glazing	0..9..4
Poultney & Wistar for Bolts & c	0..8.[?]
Building an Oven	1..10..0
Jos. Walker for Boards	10..2..6
James Dilworth for Hair	0..10..0
Francis Mahoney for Laths	3..0..0
Isaac Walker for Lime	3..0..0
Wetherill & Truman for Laths	0..15..0
Sellers for nails	0..18..10
Stephen Yerkes for lime	3..11..3
Jonath. Cleaver for do	3..0..0
Sam Lestor for Laying 6 hearths	1..10..0
Poultney & Wistar for ironmongery	0..4..3
Thos Poultney & Son for do.	0..5..1
Isaac Kite for Carpenter's Work	7..10..10
John Adams do	0..19..6
1785 Joseph Ogden for Boards and Scantling	7..15..7
1785 Bartling & Tharswood ?? for lumber	15..9..6
1785 Capt Shaffer for carpenter's work	63..14..10

While no specific rooms or portions of the house are mentioned, the purchase of bricks and the laying of hearths suggests the construction of additional fireplaces and chimneys, a substantial undertaking. The purchase of lime, hair, lath and nails indicates plaster work in progress, hardly surprising if extensive fireplace work occurred.

After the end of the Revolution in 1783, the cloud of suspicion gradually dissipated, leaving William Hamilton to resume his social and academic contacts in the city of Philadelphia. By this time, The Woodlands estate had grown to 554 acres, much of which was farmed by tenants, leaving roughly one hundred acres for the propagation of

plants and the establishment of a sumptuous landscape garden.¹⁵ Also in this year, William's fortunes changed significantly with the death of his uncle, the former governor, James Hamilton. He inherited at least a portion of the valuable Bush Hill estate but also some of his late uncle's financial obligations.

The death of his brother Andrew Hamilton III in 1784 left William the sole heir to the sizable Hamilton real estate holdings, not only in the Philadelphia area but in Lancaster County as well, which were a significant source of income. However, his brother's death also left William responsible for raising a large family of four nieces and three nephews. It appears that many of the later improvements to The Woodlands by William Hamilton were made necessary as much by the unexpected addition to his household as by his desire to emulate the latest English fashion.

The progress of work at The Woodlands was interrupted by William Hamilton's departure for England in October, 1784. The principal object of the trip was to settle some remaining accounts for the estate of his deceased uncle James Hamilton though he planned to view all "...[he had] ever heard of as worthy of notice."¹⁶ He left his affairs in the hands of his friend Dr. Thomas Parke. An advertisement in the Pennsylvania Packet dated September 28, 1784 announced a public sale of furnishings, books and other possessions at the Bush Hill estate.¹⁷ The funds from such a sale may well have been

¹⁵ 1784 Return of Taxables for Blockley Township lists William Hamilton's Woodlands as 554 acres with 3 dwelling houses, 1 barn and 1 stable. Copy available in the Woodlands file at the Philadelphia Historical Commission.

¹⁶ Hamilton to Parke, November 2, 1785, Society MSS.

¹⁷ Alfred Coxé Prime, The Arts and Crafts in Philadelphia, Maryland and South Carolina 1721-1785 (Philadelphia: The Walpole Society, 1929), 193. An advertisement in the Pennsylvania Packet on September 28, 1784 announced a sale at Bush Hill and listed a wide array of interior furnishings and personal belongings.

enough to finance his passage to England, however, correspondence with Dr. Parke during his stay abroad indicates that his lack of steady income proved to severely limit his travels in that country.¹⁸

Design of the Woodlands

The extent to which William Hamilton was responsible for the design of the improvements to The Woodlands has not yet been determined. What is known is that he did have the house measured and the existing plan drawn by master carpenter Thomas Nevell (1721-1797) to be forwarded to him in London.¹⁹ No reference has yet been found to any architect or other design professional that Hamilton may have contacted during his stay in London. Richard Betts, in his 1979 article “The Woodlands” suggests that the designer of The Woodlands was not likely to have been a prestigious architect such as Robert Adam or Sir John Soane since William Hamilton was by no means a wealthy man by English standards nor would The Woodlands have been considered a grand residence. Rather, the designer of The Woodlands was more likely a lesser known individual familiar with the prevailing style and works of the more famous practitioners.²⁰ In his correspondence with his friend Dr. Thomas Parke during this period, Hamilton makes occasional requests for dimensions and descriptions of various furnishings and

¹⁸Hamilton to Parke, March 8, 1786, Pemberton Papers, Vol. 45. Historical Society of Pennsylvania, Philadelphia, 111-113. William Hamilton complained of his inability to embark for America due to lack of funds.

¹⁹ William Hamilton, Case 20, Box 24, Society MSS. The plan is referenced in a letter from William Hamilton to an unknown party written while he was in New York, preparing to sail for London. “...Nevill’s plan should be paid for & put into na??ows [may be Nancarrow, referring to surveyor John Nancarrow] hand, who is to lay down the draft of Bush Hill adjoining to it & it should be forwarded to me.” Thomas Nevell was a prominent master builder and architect in the second half of the eighteenth century. He designed Mount Pleasant in 1762 and founded a school of architecture in Philadelphia in 1771.

²⁰ Richard J. Betts. “The Woodlands” Winterthur Portfolio 14, (August 1979), 213-234.

landscape features, suggesting that the design process was indeed underway.²¹ William Hamilton further indicates that several craftsmen and household servants, and perhaps some building materials, were dispatched from London to begin work on the property in the spring of 1786 in order to save the expense of local labor.²²

Construction of The Woodlands 1786-1791

The most ambitious building campaign in the history of The Woodlands began nearly one year after the William Hamilton's return from London in the summer of 1786. He did not hire general contractor John Child until the spring of 1787, however his correspondence indicates that building activity was probably already underway.²³ The most valuable source of information regarding the 1786-1788 renovations at the Woodlands is the voluminous correspondence between William Hamilton and his secretary, Benjamin Hays Smith, and between Hamilton and his Lancaster agent, Jasper Yeates.²⁴ Hamilton's letters provide tantalizing references to the work underway and express frequently his frustration with its progress. The uncertain cash flow from his

²¹ Hamilton to Smith, September 30, 1785, Dr. George Smith Collection, Historical Society of Pennsylvania, Philadelphia (hereafter referred to as Smith MSS). Hamilton wrote to his personal secretary to "...inform me of the Dimensions of the Sideboard I bought of Mr. Penn: not only the size of the board, but of the frame as to width, length & height I wish to know what can stand under it."

²² Hamilton to Parke, September 24, 1785, Society MSS. "Having resolved to return in the Spring I am daily looking forward to the arrangements for making my situation convenient and agreeable. Some addition to the House, a Stable & other offices are immediately necessary at the Woodlands, and as I have most severely felt the consequences of having workmen at extravagant prices, I mean to take from hence some who will engage with me for a certain number of years on moderate terms, & if the remittances will admit I will also purchase in this country every kind of material by which anything can be saved."

²³ Hamilton to Parke, March 8, 1786, Volume 45, Pemberton papers, Historical Society of Pennsylvania, Philadelphia.

²⁴ Hamilton's complete correspondence with Benjamin Hays Smith may be found in the Dr. George Smith Collection at the Historical Society of Pennsylvania. The Yeates correspondence may be found among the Yeates Papers in both the Historical Society of Pennsylvania and The Library Company of Philadelphia.

Lancaster properties caused frequent delays in the construction schedule as the following comment from William Hamilton to Jasper Yeates suggests:

“until the time of my removal to the Woodlands can be ascertained which wholly depends on my obtaining Monies to hurry the finishing of my House as will accomodate my family before the winter”²⁵

Work continued sporadically on the house through the winter of 1787-1788 with the fabrication of windows and doors to weatherproof the building. Finish work was naturally delayed until spring and several letters to Benjamin Hays Smith confirm that plastering and flooring were underway by the summer of 1788.²⁶ Unfortunately, frequent absences among the workers and less than diligent supervision by Child caused the work to remain unfinished through the next winter. William Hamilton expressed his frustration in the following comments to his secretary:

If Mr. Child pays so little attention to my other directions I must in my own defence immediately on my return give up all thoughts of removing to the Woodlands during this year of our Lord. Should that be the case, I shall as soon as I return Home discharge every Workman and shut up the house untill the spring as I am determined not to be subject to the inconvenience of leaving my family during the short days to attend any workmen whatever....²⁷

Work did not cease completely for the winter in spite of Hamilton’s threat.

Fanlights and shutters for the windows continued to be manufactured. With the arrival of spring and summer, plaster finish work in the dining room was apparently nearing

²⁵ Hamilton to Yeates, September 13, 1787, Yeates Papers, Correspondence, 1784-1790, Historical Society of Pennsylvania, Philadelphia.

²⁶ Hamilton to Smith, July 8, 1788, Smith MSS. “...let me know whether the Scotchm(an) has begun to plaister at the Woodlands & whether Mr. Child has engaged two fresh men for the dowelled flooring & whether Wm the plaisterer has return’d to his work.”

²⁷ Hamilton to Smith, October 22, 1788, Smith MSS.

completion.²⁸ The Woodlands household accounts for this period reflect the ongoing plaster work with numerous payments for lime, hair and scantling. As the project neared completion through 1791, payments are recorded which appear to be for wallpaper from the well-known shop of William Poyntell, for the services of decorator and paperhanger Francis DeLorme, and for a variety of fabrics and trims.²⁹

Post Construction developments

The initial spate of construction which began in 1786 appears to have lasted approximately six years, much of which is chronicled, as discussed above, in Hamilton's correspondence with his secretary Benjamin Hays Smith. Sporadic references to the Woodlands in later documents from a variety of sources indicate that work continued to proceed, probably at a much slower pace, for at least several more years, if indeed it was ever truly completed.

An incompletely dated letter from an unknown woman, "L.G.", to her sister provides a valuable description of the building c. 1794.³⁰ In particular, she describes the

²⁸ Hamilton to Smith, tentatively dated June 13, 1789, Smith MSS.

²⁹ These two men were well known importers of wallpapers in the city of Philadelphia in the years following the Revolution. Examples of their advertisements are as follows:
Francis DeL'Orme - "assortment of handsome paper hangings from Paris, in the latest taste, some emblematic of the late Revolution. He puts up these papers himself, and gives them a coat of varnish, which adds much to their brilliance....." General Advertiser, Nov. 18, 1790.

William Poyntell - "Variety of Rich Festoon, and Narrow Borders, on fancy Grounds, and elegant Pannel Paper." Federal Gazette, July 10, 1792.

William Poyntell - "... has purchased an invoice of Three Thousand Pieces, Just arrived from France, New Patterns and brilliant colours...." Federal Gazette, Oct. 9, 1792

³⁰ "Woodlands." Society Miscellaneous Collection. Historical Society of Pennsylvania, Philadelphia. The date on the letter reads Sunday, June 15 with no year given. The years 1788 is proposed by Richard Betts in his article "The Woodlands" and the year 1794 is proposed by Timothy Preston Long in "The Woodlands: A Matchless Place." June 15 falls on a Sunday in both these years. The author believes that the latter date is probably correct as the description of the building's interior does not appear to be consistent with the state of construction known to have been completed in June of 1788.

reflection of the gardens in the mirrored doors of the Saloon. The fact that the mirrored doors are in place implies that the space was finished or very nearly so. Yet at this time she also mentions "...a very handsome room, which, when finished will form a complete oval," indicating that the drawing room was not yet complete six years after the start of construction.³¹

The building activity reflected in the household accounts of The Woodlands was not entirely devoted to new construction and the completion of William Hamilton's innovative schemes. Already substantial resources were devoted to the restoration and repair of several significant elements added in the 1786-1789 campaign and before. The following excerpt from a letter by William Hamilton dated March 17, 1802, describes several near disasters which befell the mansion:

Early in the winter I discovered accidentally that the plynths or supports of the portico columns were rotten as punk & that the whole of them as well as the roof hung in jeopardy. The securing of them by underpinning with stone which was immediately necessary was attended with an immensity of trouble & no small degree of expense. This you will readily believe when you are told that the columns & Roof were obliged to be raised and supported during the operation by screws of an immense force. This was hardly ended when an accident happen'd equally unlooked for & was nearly attended with most serious consequences. The ceiling of my dining parlour (in consequence of the rascality of in laying the plaister to the thickness of from 4 to 5 Inches) came down at once (without the smallest previous notice) with such force as to crush all in its way & shake the House like an aspen leaf... As the whole cornice had come down, the repairs have been attended with great inconvenience & cost ... While the ceiling was repairing the House itself had like to have been destroyed by fire which had got to a considerable head & burnt thro the roof without being observed... Such a winter I have never before experienced in my life.³²

³¹ "Woodlands." Society Miscellaneous Collection. Historical Society of Pennsylvania, Philadelphia.

³² William Hamilton, March 17, 1802. Published in "Some Letters from William Hamilton to his Private Secretary." *Pennsylvania Magazine of History and Biography* 29, nos. 1-3 (1905), 265.

Throughout the last decade of the eighteenth century, visitors to the city of Philadelphia frequently stopped at The Woodlands, by now known as a showplace both for the mansion and for the surrounding gardens. Descriptions of the property have appeared in a number of published memoirs.³³ Perhaps the most detailed description appears in the unpublished diary of Dr. Charles Drayton of South Carolina.³⁴ The following description dates from Drayton's visit to The Woodlands on November 2, 1806:

[Misspellings and punctuation errors are as found in the original manuscript.] Dined at Mr. Hamilton's, at his elegant seat about 3 miles from Philadelphia. The house extends more than 70 feet. It is of rough Stone, coated over with lime. One ascends to the principal Stage by 3 steps of hewn Stone, about 40 feet long, & land on an area of the same Stone & of the same length & about 6 broad. On this 4 Doric pilasters of Stone support a pediment. [Drayton's footnote: the earth must have been raised to the steps, for] the garden front has a portico 2 stories & 12' wide with 4 doric pillars of wood from which 6 or 7 steps descend at the ends. the principal floor is 14 feet high; & the Attic, 9. the Entrance is a Vestibule, circular 15 feet in diameter, with 8 3/4 columns, 4 doors, & 4 niches between them. It is lighted by the uppermost panels, of glass, in the folding doors. NB, the dining room & 2 small cabinets or parlors are papered. [Drayton's footnote: these are well furnished. with really good paintings.] there is but one principal door in each - the others for convenience, are not apparent, having no architraves of wood or paper to be seen. Whereby the walls seem spacious and unbroken by many doors. the attic contains 8 bedchambers of which 3 small ones are over the Salloon. The following plan may be sufficient to comprehend the position of the appartments more clearly. the oval room on the right is a dining room - & its correspondent,

³³ See the following published travel accounts:

Thomas Twining. Travels in America 100 Years Ago: Being Notes and Reminiscences by Thomas Twining. New York: Harper & Brothers Publishers, 1894.

Budka, Metchie J. E., trans. and ed. Under Their Vine and Fig Tree: Travels Through America in 1797-1799, 1805 with some further account of life in New Jersey. Vol. 4. New Jersey Historical Society, Elizabeth, NJ.

Smith, Robert C., trans. and ed., "A Portuguese Naturalist in Philadelphia, 1799." Pennsylvania Magazine of History and Biography 78, no. 1 (January 1954): 71-106.

"Notes and Queries: Visit of Manasseh G. Cutler." Pennsylvania Magazine of History and Biography 73, no. 1 (January 1949): 109-111.

³⁴ Dr. Charles Drayton, "Memoirs", Drayton Hall, National Trust for Historic Preservation, 52-62. This excerpt first published in "The Woodlands: A Matchless Place" by Timothy Long.

not yet finished is for a drawing room <upon> the domestic offices are below. & the Stables at a distance. Upon the whole, it is an elegant convenient edifice. [Paragraph followed by a sketch of the floor plan]

The dining room may be said to be a square, with a cemicircle at two opposite ends. In one, are 3 windows, extending near to the floor; & the narrow piers, on each side that in the centre, are fitted with mirrors, from near the floor to more than a man's height, so that the whole cemicircle seems light. In the opposite one, in the centre is a handsome door, & on each side a large flat niche, occupied by a large picture in each. Opposite the chimney is a recess, formed by a square Venetian window, in which, is a sideboard: at each end of which is a lofty pedestal, supporting a Vase. the former is a conservatory for wine, plates & required to be at hand: - the Vase latter, a case for spoons. this room being papered, the door leading to the garden parlour is not Seen. this was the occasion of great surprise to a formal popmpous gentleman, who finding the company about to withdraw, stalked slowly to open the principal door. & when he turned, nobody was to be seen, the company having passed thro the concealed door.

In the two small parlours, the chimneys project; having shallow closets at their sides, for wine, books, china, & ca. these being papered, the doors are not seen. this position of closets is frequent in Philadelphia, & <as> is very convenient, while they do not disfigure. In one of these Mr. H has books. I saw no room appropriated as a Library.

The Salloon is not finished. the stucco walls being yet to be apportioned into parts, by pilasters I believe, & bass relief figures in clear obscure. one pannel over a door is so done with Lions. The 2 semi-circles contain 4 niches: in one, is a concealed stove. behind the other, is a closet, entered from the west cabinet. The chains & curtains for this apartment, are from the plunder from the 2 of France's house at St. Cloud. I saw them deposited in a bed-chamber for the present.

In the unfinished Drawing room, which has a charming view of the Schylkill. & part of the city. I saw two knacks [mechanical devices], one for drying plants: the other an extensive measure, fit for the pocket....

In addition to Drayton's description of the papered door treatment, his narrative also indicates that the oval drawing room in the northeast corner and the main Saloon do not appear to be complete, almost twenty years after the start of construction. Whether the work to be completed consisted of finishing the initial construction of the room begun in 1786 or a later campaign of renovations is not known. Substantial new work was

completed prior to 1808 with the construction of two “pavilions” projecting from the north facade where the Venetian windows in the dining and drawing rooms had been located. The new structures are partially visible in the view of *The Woodlands* published by William Birch in 1808 in *The Country Seats of the United States of North America*.³⁵ Whether this was the work in progress during Drayton’s visit cannot be ascertained without further documentary evidence.

The *Woodlands* again appeared in print the following year in the periodical *Port Folio* which included a detailed description of the artworks and furnishings within accompanied by an engraving of the exterior by William Strickland.³⁶ Despite the fairly large number of written accounts pertaining to *The Woodlands*, little detailed information regarding the decorative finishes and trim is found to aid in the restoration of the interior spaces. A description included in an insurance policy survey in 1811 supplies the next snapshot in the architectural chronology of *The Woodlands*. The following excerpts from Mutual Assurance Policy No. 3095 dated February, 1811, contain information relevant to the first floor public spaces:

Survey of William Hamilton’s two story stone House (known by the name of the *Woodlands*) situate in Blockley Township near Grays Ferry. Dimensions 40 foot by 80 feet exclusive of 4 Bows. [The 4 bows mentioned refer to the curved east and west ends of the oval drawing room and dining parlor respectively and to the two projecting pavilions on the north elevation, now missing.] First story 5 Rooms One Marble Mantle & 3 Wood Mantles, neat Surbase Washboards Windows cased & inside Shutters. Marble to Chimnies [hearths], Stucco Cornice. Two rooms plain

³⁵ William Birch, *The Country Seats of the United States of North America* (Springfield, Pennsylvania: by the author, 1808), unpagged.

³⁶ Oliver Oldschool, Esq., “American Scenery for the *Port Folio*: *The Woodlands*,” *Port Folio* 2, no. 6 (December 1809): 504-507.

FIGURE 1.1.3

1808 William Birch engraving of the southeast corner of The Woodlands. Note the edge of the north pavilion visible at the right. Photograph courtesy of the Historical Society of Pennsylvania.



FIGURE 1.1.4 1809 William Strickland engraving for the periodical Port Folio. Note again the north pavilion protruding to the right. From a photograph courtesy of the Historical Society of Pennsylvania.



dado Surbase high. Four Mahogany doors. Hall. Circular, Dome Ceiling. 8 plain Collums ornamented Caps & Stucco Cornice...One flight continued Mahogany handrail Stairs neat Brackets turn'd ballusters...Materials good and well built.³⁷

This insurance policy survey is the last known written reference to or description of The Woodlands during William Hamilton's lifetime. William Hamilton died on June 5, 1813, at The Woodlands and thus began the property's slow, inevitable decline.³⁸ As he was unmarried and childless, by the terms of his will, The Woodlands and all other real estate were transferred to his nephew James Hamilton.³⁹ No administration or inventory exists to detail the furnishings, books and artworks present in The Woodlands at the time of William's death.

James Hamilton (d. 1817)

Upon the death of his uncle, James Hamilton became an exceedingly wealthy young man. The ground rents from the Hamilton lands in Lancaster and from the division of the Bush Hill estate provided a substantial annual income.⁴⁰ The Hamilton family consisting of William Hamilton's nieces and nephews continued to reside at The

³⁷ Mutual Assurance Policy No. 3095, Survey No. 1680, February, 1811, Mutual Assurance Company records, Historical Society of Pennsylvania, Philadelphia. Copy available in the "Woodlands" file at the Philadelphia Historical Commission.

³⁸ Pennsylvania Gazette, Wednesday, June 9, 1813. "Died, on the 5th instant, at the Woodlands, William Hamilton, Esquire, in the 68th year of his age. His remains, attended by a large assemblage of friends and other citizens, were interred, on Monday, in the family burying place, at Bush Hill."

³⁹ William Hamilton's will dated September 9, 1811. Proved 1813. #74. Will Book No. 5, p. 13. Philadelphia Register of Wills. He left small cash legacies to his nieces Margaret and Rebecca, several domestic servants and to two close friends. His niece Mary and nephew Andrew received nothing. William Hamilton had to break a previous entail in his father's will that required the property to be left to his namesake Andrew III in order to pass the property to James. See the agreement between William and James Hamilton dated April 30, 1805 in folder labelled "Bush Hill, etc. 1809-1869" in Box C-57-1 of the Hamilton Estate Papers, Thomas Cadwalader Collection, Historical Society of Pennsylvania, Philadelphia.

⁴⁰ Nicholas B. Wainwright, ed., "The Diary of Samuel Breck, 1814-1822," Pennsylvania Magazine of History and Biography 102, no. 4 (October, 1978):468-508.

Woodlands. It would appear from several references dated between 1814 and 1820 that while James had inherited the family wealth, it was his older sister Mary who maintained responsibility for the daily management of the estate. A letter from a woman by the name of Margaret G. Cary, visiting from the Boston area describes Mary Hamilton as being, among other things "...a very energetic character....She is the principal directress of the Woodlands, keeps several men constantly at work, and is making great improvements."⁴¹

The Woodlands account books from 1817 through 1820 survive among the Hamilton Estate papers and the list of materials purchased includes a variety of building materials.

The following purchases were recorded for the year 1817:

January 22	Jn. Walsh - Glazing -- \$5.12
March 8	Wm Wihoff for Paints -- \$9.15
June 21	Hubbell lumber -- \$466.20
June 28	C. Baker for locks -- \$2.03
	Curtains Callendering[?] -- \$12.80
	Cambric -- \$6
July 7	Lime -- \$17.50
	Shell Lime -- \$14.25
	Hinges -- \$2.25
July 14	Pyott for glass -- \$5
	Cabinet Maker -- \$4
	Hooks -- \$3
	Curtains Glazing -- \$12.80
July 31	D.B. Lint for Plated Moulding -- \$10.75
	Lime -- \$48.37
August 19	Lime for Woodlands -- \$8.80
Sept 22	Lime -- \$11.25, \$11.37
Oct. 3	Sash line -- \$2
	Hair for Plaistering -- \$2
Oct 10	Patent sash line -- \$5.33 ⁴²

⁴¹ "The 'Woodlands' Described in 1815 -- Notes and Queries." *Pennsylvania Magazine of History and Biography* 15, no. 4 (1891): 494-497. From "The Cary Letters. Edited. at the Request of the Family, by C.G.C." Cambridge, MA, 1891.

⁴² James Hamilton's Estate in Account with James Lyle. Hamilton Estate Papers, Box C-57-1, Thomas Cadwalader Collection, Historical Society of Pennsylvania, Philadelphia (hereafter referred to as Hamilton MSS).

Unfortunately, James Hamilton enjoyed his newfound wealth for only a few short years after his uncle's death. He died suddenly while traveling with his sister and nieces in upstate New York.⁴³ He died intestate, leaving no instructions for the disposition of his substantial personal wealth and real estate holdings. His deceased sister's husband, James Lyle, and Richard Milne and John Newman, merchants, were appointed to administer the estate.⁴⁴

As James Hamilton left no will and testament, The Woodlands, Bush Hill, the Lancaster real estate and all the cash and personal assets were divided among the surviving family members. The heirs, however, elected to assign their shares of the furnishings and other household goods to their sister Mary "...as a testimony of their affection for her, and under a belief that Mr. James Hamilton, had he made a will, would have bequeathed her a much larger portion of his estate...."⁴⁵ Subsequent examination of Mary Hamilton's will disclosed a list of several artworks and pieces of silver and porcelain specifically described but otherwise offers no evidence or description of William Hamilton's furnishings taken from The Woodlands.⁴⁶

⁴³ Wainwright, *Diary of Samuel Breck*, July 21 - 29, 1817.

⁴⁴ Letters of Administration dated August 2, 1817 were granted to James Lyle, Richard Milne and John Newman. See Administration #189, 1817, Book M. p. 40 at the Philadelphia Register of Wills. James Hamilton's personal estate was valued at \$30,000.

⁴⁵ James Hamilton's Estate in Account with James Lyle, Hamilton MSS. Entry dated March 31, 1821 -- "At the death of the late James Hamilton, he left no other personal estate unaccounted for in the pregoing account except the furniture, horses, Carriages, Liquors & other things attached to his establishment at the Woodlands the greater part of which were old and had been left to him by his uncle William in the year 1813 and had been in the use of the family for four years during the lifetime of the said James Hamilton and of course were somewhat impaired in value - As it was the wish of the family residing here to present their shares thereof to Miss Mary Hamilton, as a testimony of their affection for her, and under a belief that Mr. James Hamilton, had he made a will, would have bequeathed her a much larger portion of his estate - it was deemed unnecessary for me as Administrator to file an inventory of the said effects, in which all the family here concurred...."

⁴⁶ Mary Hamilton's will, No. 127, 1849, Will Book 22, p. 182

Mary Hamilton (1772-1849)

After James' death, the Hamilton real estate, including the Woodlands was divided equally among the four surviving heirs: Margaret Hamilton, the eldest and unmarried; Mary Hamilton, also unmarried; Andrew Hamilton IV, married and soon to leave for England; and Rebecca Hamilton O'Bierne, the youngest. Ownership of The Woodlands, however, was eventually consolidated in the hands of Margaret and Mary Hamilton. On May 14, 1819, Andrew Hamilton IV, in a letter to his attorney James Lyle [his brother-in-law, husband of his deceased sister Ann Hamilton Lyle], gave his consent to the sale of his share of The Woodlands to his sisters, Mary and Margaret Hamilton, at a price to be determined by a panel of three people including James Lyle and two others to be chosen by him and the Hamilton sisters.⁴⁷ Rebecca Hamilton had married an Irishman, Francis Lewis O'Bierne, and she and her husband relinquished their share of The Woodlands and the income from the remainder of the estate in exchange for a single lump sum payment from James Hamilton's estate.⁴⁸

Based on the household accounts examined for the years 1818 through 1821, it would appear that some work continued at The Woodlands for at least one year after James Hamilton's death. In 1818, there were payments made for quarrying stone and for the purchase of bricks, nails and lumber.⁴⁹ It may be that whatever improvements were

⁴⁷ Letter dated May 14, 1819 from Andrew Hamilton [IV] to James Lyle, Correspondence from 1811-1857, Hamilton Estate papers, Box 56. Judge John Cadwalader papers. Historical Society of Pennsylvania, Philadelphia.

⁴⁸ O'Bierne folders in Box 34/C56, Hamilton MSS.

⁴⁹ James Hamilton in account with James Lyle. Hamilton MSS.

undertaken at this time were executed in preparation for the sale of the property. The house hold accounts for 1819 and 1820 list the following expenses:

1819

Mar. 30 -- S. Simmons for Boards -- \$20

June 23 -- Carriage Hire for Surveyor of Woodlands -- \$3

1820

Jan 22 -- S. Relf for advertizing Woodlands -- \$19.60

June 30 -- Rhodes & Sons for Lumber -- \$11.77

July 24 -- Poulson's for advertizing Woodlands -- \$26.67⁵⁰

A diary entry by neighbor Samuel Breck dated August 3, 1820, mentioned that the property was indeed for sale for the sum of seventy-five thousand dollars. Though he expressed doubt that the property would sell at that price, he did not think it unreasonable.⁵¹ Samuel Breck further reveals that in this particular entry that the income of the Hamilton family had been substantially reduced due to the loss of much of the ground rent from the Bush Hill property.

As Breck predicted, The Woodlands failed to sell for an acceptable sum. Whether Margaret and Mary Hamilton continued to reside there until the property was sold at Sheriff's sale in 1827 is doubtful. After James Lyle's death in 1825, his son-in-law Henry Beckett [husband of Mary Lyle] took over the administration of the James Hamilton estate and the Hamilton family legal affairs. Margaret Hamilton, too, died in 1825, leaving her sister Mary Hamilton the sole heir. At this time, the executors of Margaret Hamilton's estate brought suit against the surviving executors of William Hamilton's estate [Dr.

⁵⁰ James Hamilton in account with James Lyle, Hamilton MSS.

⁵¹ Wainwright, Diary of Samuel Breck,

Thomas Parke and William Crammond] to extract the remainder of James Hamilton's, and thence Margaret's legacy.⁵² It was this action which appears to have eventually forced the disposal of The Woodlands at Sheriff's sale.⁵³

Only a brief excerpt from the household accounts has been located for the last years of the Hamilton ownership of The Woodlands.⁵⁴ Sporadic references to repairs and the installation of new furnaces in the house in 1826 indicate that the property was maintained at least to a limited extent.⁵⁵ A additional entry in this same list of payments refers to the receipt "By cash [of]12 months Rent of the Mansion House & due 31" of \$500.00 dated December 11, 1826, which suggests that Mary Hamilton may have moved out of The Woodlands well before its actual sale.⁵⁶ Ownership of the property passed to Henry Beckett and Mary Lyle Beckett by Sheriff's Deed on December 27, 1827.⁵⁷ One week later, Henry Beckett sold the property to Thomas Flemming.⁵⁸ The final entry in The Woodlands household accounts on January 4, 1828, lists "By Cash rec'd from Thos.

⁵² Several documents referring to this lawsuit are located in the "Hamilton Papers" folder, Box 35, Hamilton MSS.

⁵³ The executors attempted to sell the Woodlands through other channels as indicated by several payments for advertisements in several newspapers including the National Gazette, Poulson's Daily Advertiser and the Philadelphia Gazette. The following payments are listed in the Estate of James Hamilton in Account with James Lyle, Hamilton MSS.

Jan 5, 1827 -- for advertising the estate for sale National Gazette -- \$1.83, Poulson's paper -- \$1.86;
Jan 9, 1827 -- 1/2 of bill for Advertizing House in 4th Philadelphia Gazette -- \$.97, Ditto Poulson's Paper -- \$.94

⁵⁴ "The Woodlands in account with Henry Beckett 1826," Folder III, "Hancock / Hannay" box, Hamilton MSS.

⁵⁵ "The Woodlands in account with Henry Beckett 1826," Hamilton MSS. The estate accounts list the following payments:

Dec. 11, 1826 -- F.V. Bussier for repairing the Pavilions

Feb. 3, 1827 -- Sundry small bills to this day vis. Isaac Elliot -- Box of glass and Paint Brush

March 7, 1827 -- Alex Pringle Farmer, 3 Mos. wages to Inst. + 2 Furnaces for house

⁵⁶ "The Woodlands in account with Henry Beckett 1826," Hamilton MSS.

⁵⁷ Sheriff's deed to Henry Beckett and Mary Lyle Beckett dated December 27, 1827, Sheriff's Deed Book E, p. 26 located at the Philadelphia Register of Wills.

⁵⁸ "The Woodlands in account with Henry Beckett, January 4, 1828," Hamilton MSS.

Flemming, the full purchase money of Mansion House and Grounds adjoining \$30,000.⁵⁹ With this transaction, William Hamilton's showplace passed from the hands of the Hamilton family.

After the sale of the Woodlands, Mary Hamilton moved into a townhouse at 316 Chestnut Street where she lived until her death in 1849.⁶⁰ Diarist Sidney George Fisher recounted conversations with Mary Hamilton on several occasions and her lasting regret at having sold the family estate.⁶¹

Woodlands Cemetery Company

Once out of the hands of the Hamilton family, The Woodlands continued the process of decline begun during the last years of Mary Hamilton's ownership when the family's resources had dwindled.⁶² Maintenance was deferred for several years while the future of the property remained uncertain. Ownership of The Woodlands passed in 1831 from Thomas Fleming and wife to Thomas Mitchell, a speculator who allowed the mansion and landscape to languish further as he anticipated a rise in real estate values. Diarist Sidney George Fisher, after visiting the property in 1838, expressed concern that the estate would not survive.

...Stopped at the Woodlands and went in. Never was there before...It was one of the most beautiful country seats in America at the time of

⁵⁹ "The Woodlands in account with Henry Beckett." Folder "Beckett 1816-1830." "Hancock/Hannay" box, Hamilton MSS.

⁶⁰ McElroy's 1840 Philadelphia Directory, p. 103. This publication lists "Mary Hamilton gentw. 316 Chestnut"

⁶¹ Nicholas B. Wainwright, ed., The Diary of Sidney George Fisher, 1834-1871 (Philadelphia: Historical Society of Pennsylvania,). See entries for January 22, 1837 and October 21, 1838.

⁶² Sophia Cadwalader, ed., Recollections of Joshua Francis Fisher Written in 1864 (Boston: pvt pt., 1929), 214-224. Fisher noted that "...His [William Hamilton's] successors had little of his knowledge or taste, and not much money to spare. Thus, I knew the place only in decay...." A description of the mansion follows.

Hamilton's death in 1813. Miss Hamilton sold it some years ago, for \$30,000. If I had such a place I would rather part with my life, an old family estate too, & she rich.... It is now owned by Mitchel, the conveyancer, who bought on speculation & it will probably before long be dismantled, disforested & cut up into town lots. It is rapidly going to decay now.⁶³

Nearly two years later, however, Fisher's fears were not realized. Rather, he had the opportunity to glimpse what lay in store for the property.

Rode with [Thomas] Mitchell out to the Woodlands, he having offered to take me & show me his plans....He proposes to convert it into a cemetery, & expects to make a great deal of money. I think it not improbable.⁶⁴

On April 14, 1840, the Woodlands Cemetery Company was incorporated for the purpose of developing the property as a rural cemetery. Three months later on July 13, 1840, Thomas Mitchell and his wife sold the property to Benjamin G. Mitchell in trust. Benjamin Mitchell fulfilled the terms of the trust and sold the property to Garrick Mallery, Samuel Edwards, Eli Kirk Price and Thomas Mitchell, trustees of the Woodlands Cemetery Company. The trend toward locating burial grounds outside the city core had begun during the previous decade based on the belief that the atmosphere surrounding the dead was unhealthy for the living. The area's first rural cemetery had been established at Laurel Hill several years before. The early years The Woodlands as a cemetery were devoted to restoring the grounds overgrown from years of neglect and to surveying and laying out burial plots as well as picturesque roads and paths. The derelict mansion also

⁶³ Wainwright, The Diary of Sidney George Fisher, October 21, 1838.

⁶⁴ Wainwright, The Diary of Sidney George Fisher, April 10, 1840.

received emergency maintenance. The first interment occurred in 1845 with the transfer of the remains of Commodore David Porter from another site.

The work performed on the Woodlands mansion at this time consisted of those repairs needed to prevent further decay of the building and to make it safe for the use of the Cemetery Company. Among the items found in the Treasurer's Reports were the following:

8/25/1840 Treasurer's Account No. 7 (Jos. B. Townsend) \$12.00 to Brinton Jacobs for flooring boards

10/2/1845 Treasurer's Account No. 5 \$274.90 to A. Benton for cedar shingles for house

1/30/1847 Treasurer's Account No. 12 (J.B. Townsend) \$200.00 to John Gibson for painting⁶⁵

While much of the company's business was conducted from an office downtown, the Cemetery Company eventually recognized the potential of the old Hamilton mansion it had acquired with the property. Executive Committee meeting minutes dated May 4, 1847, include the following text from a letter written by James Leslie and read before the Executive Committee members. He suggested that the Woodlands Cemetery Company take the following steps:

Improve the Old Mansion Still retaining its Anteaque appearance, coteing the walls with Roughcasting Mastick or Paint outside And paint the wood work And fit up the large room for a Chapell, and build such lodges at the Entrance Equal if not Superior to those at Laurell Hill or Monument

⁶⁵ Treasurer's Reports, Woodlands Cemetery Company Records, Historical Society of Pennsylvania, Philadelphia (hereafter referred to as Woodlands Cemetery HSP MSS).

Cemeterys and remove Old buildings, Sheads fences and dead trees, which only mar and Obstruct the unsurpassed natural Buties of the grounds.⁶⁶

Apparently Leslie was willing and able to undertake much of the required work himself. It was he who installed the new wood shingle roofs on the mansion and replaced the crumbling steps to the south portico.⁶⁷ Perhaps the most noteworthy change which occurred during this early renovation campaign was the removal of the two “pavilions” projecting to the north from the dining room and the oval drawing room.⁶⁸ These features, having been located on the landward side of the building, were never captured in detail in the paintings and engravings of the Woodlands which were executed during its period of prominence in the eighteenth century. As no later graphic documentation has come to light to more fully document the pavilions, their appearance must for the time being remain the subject only of conjecture. By 1850, the Board of Managers of the Woodlands Cemetery was able to report to the Trustees the completion of the following improvements:

...The Mansion which was dilapidated to an extent [illegible word] almost ruinous when the Cemetery Co. began their improvements was a few years since well roofed with cedar; the north projections were removed and the portico repaired. Since and chiefly during the past year, the exterior of the walls was yellow washed, the woodwork painted on the outside, the

⁶⁶ “Reports of Committee and Bills,” Woodlands Cemetery Company records, The Woodlands, Philadelphia (hereafter referred to as Woodlands Cemetery Company MSS). Misspellings and punctuation errors are as transcribed from the original.

⁶⁷ “Executive Committee Minute Book 1843-1852,” Woodlands Cemetery HSP MSS. The following items of work were recorded:

5/5/1845 “... Roof of house repaid [?] with tin to prevent leakage; also spouts. The old steps removed, and the porch planted round with running roses, and steps in the centre only. House repaired and painted.”

6/3/1845 “...Mr. Leslie has [from] the materials in the old steps built others between the centre columns.”
10/1/1845 “Mr Leslie has put a cedar shingle roof on the Mansion and privy....”

⁶⁸ “Executive Committee Minute Book 1843-1852,” Woodlands Cemetery HSP MSS. Noted on May 9, 1848, “The north projections of the Mansion have been removed and the window placed flush with the face of the building; and the entire house yellow washed with two coats.”

sashes of the old windows replaced with new and freshly glazed. The whole exterior is now in good order, proof against the weather and of creditable appearance.⁶⁹

The company records indicate that the largest reception room in the mansion, the Saloon, was redecorated to serve as a chapel, as suggested by James Leslie several years earlier. Stained-glass lunettes were substituted for the original iron and gilt fanlights over all the exterior doors. Bills for furniture, specifically settees, and wallpaper from March 1856, may reflect additional improvements to this room.⁷⁰ The Oval Drawing Room or “east room” was designated for use as a meeting room by the Board of Managers in the fall of 1857 and the Executive Committee authorized to redecorate it as appropriate.⁷¹ The Southeast Parlor was at this time used as the company office.

The living arrangements for the resident caretaker were changed c. 1887. At that time, the Cemetery Company took over the southwest cabinet as an office.⁷² The Saloon remained as a Chapel. The Cemetery Company continues to use the southwest room as one of two offices on the site.

The numerous layers of nineteenth-century wallpaper and many layers of paint found during investigations of the building interior indicate that the Woodlands Cemetery

⁶⁹ “Report of the Managers of the Woodlands Cemetery 1850.” Woodlands Cemetery HSP MSS.

⁷⁰ “Minute Book 1846-1861.” Woodlands Cemetery Company MSS. On March 4, 1856 “The following bills were passed and ordered to be paid: Robert Liggett settees \$27.25. John W. Kline paper hangings \$74.38 Isaac Elwell hanging paper \$56.00 and David Ferguson \$27.00”

⁷¹ “Minute Book 1846-1861.” Woodlands Cemetery Company MSS. The following was recorded on September 1, 1857: “On motion of Mr. Lindsay, Resolved that the Executive Committee be authorized to furnish the east room of the mansion for the accomodation of the managers at their meetings and for the comfort of visitors.”

⁷² A lease agreement dated February 14, 1887, found in the records of the Woodlands Cemetery Company at the Woodlands reads as follows: “This Agreement Witnesseth that The Woodlands Cemetery Company of Philadelphia doth hereby let unto William B. Walker, the Mansion House in Woodlands Cemetery in the Twenty-Seventh Ward of the City of Philadelphia, excepting and reserving however the main hall or Chapel Room and the Office Room in the South West corner of the Mansion.

Company, or more likely the live-in caretakers, continued to redecorate and modernize the building on a regular basis. Speaking tubes, mechanical ductwork and eventually electrical wiring were installed as such conveniences became practical. An extensive restoration campaign was undertaken at the turn of the twentieth century which may have removed all but a few vestiges of the building's original decorative finishes. The following excerpts from an 1899 newspaper article also focus on the discovery of several "secret passages" during the course of the work:

HAMILTON MANSION HAS BEEN RESTORED

The historic and venerable old Hamilton Mansion... is being completely renovated and repaired....Considerable taste was shown in the stately facades, while the ingenuity of the interior arrangements of the building, its winding staircases, alcoved walls, secret passages with their hidden doorways, lofty ceilings and elaborate plastic decorations, prove its designer to have been a man of cosmopolitan tastes, who had put to use the ideas gained by extensive travel and observation in the construction of his home. While the workmen were engaged in repairing the outer walls the other day they discovered several ingeniously concealed stairways which were so cunningly hidden that their existence was entirely unknown to the present tenants of the old mansion. At the side of the fireplace, in the room now used as an office but once as a reception room, a secret panel was revealed, which upon removal disclosed a stairway leading to the second and third floors. The panel stands at the back of an opening that was apparently used for a bookcase, and it would be impossible to discover it unless by accident. Another secret stairway was discovered in the concert or ballroom. Here the panels at the eastern end lead to secret chambers and stairways....After a lapse of over one hundred years the old Hamilton mansion still retains many of its noble features, and, although the rooms have long since been denuded of their handsome damask hangings, ornamental mirrors, beautiful and costly paintings and fine furniture, some of which are said to have adorned the drawing rooms of Marie Antoinette, they still retain evidences of a past grandeur.⁷³

⁷³ The Philadelphia Press, January 15, 1899.

The surviving check stubs of the Woodlands Cemetery Company show another burst of restoration activity in 1906 including exterior painting, extensive glazing and window repairs, roofing and interior painting and papering. These check stubs, along with the Superintendent's Weekly Reports and Cash Books document the Company's expenditures on the mansion up to the 1960's, though generally not in great detail. Major painting and/or redecorating campaigns appear to have occurred again in 1912 and in 1929-1930. Pertinent information from these sources will be discussed in detail with the analysis of the specific rooms in Chapter 3.

The end of the nineteenth and the beginning of the twentieth century brought renewed interest in The Woodlands on the part of architects and architectural historians for its early application and interpretation of the Adam style in America. The mansion was measured, drawn and photographed c. 1890 by the noted architect Ogden Codman and it is his documentation that is featured in Fiske Kimball's 1922 publication Domestic Architecture of the American Colonies and the Early Republic in which The Woodlands is discussed along with other notable mansions of the period. Additional photographs and drawings appeared in a number of books, scholarly and otherwise, throughout the early decades of the twentieth century [see the Bibliography for additional references]. In 1932, a team of architects from the Philadelphia Chapter of the American Institute of Architects produced the most extensive graphic documentation of The Woodlands to date. These

documents were incorporated into a set of drawings prepared for the Historic American Buildings Survey (HABS) in 1940.⁷⁴

The Recent Past

While The Woodlands was measured, drawn and photographically documented by architects and architectural historians several times during the late nineteenth and early twentieth centuries, it has only been since 1950 that any serious effort was directed toward archival research and physical investigations. Certainly the designation of the mansion and grounds as a Philadelphia Historic Landmark in 1956 sparked a certain amount of interest leading to a major campaign of investigations and restoration in 1964-1965.⁷⁵ G. Edwin Brumbaugh, a leading historical architect, was engaged by the Woodlands Cemetery Company to conduct architectural investigations in selected areas of the building.⁷⁶ Also at this time, Beatrice Kirkbride, an employee of the Philadelphia Historical Commission, was hired to research the history of The Woodlands mansion through available archival information.⁷⁷

The focus of Brumbaugh's first investigation was the south portico which suffered from visible deterioration at the bases of its supporting columns. This work and the resulting structural repairs exposed valuable architectural evidence of the building's

⁷⁴Federal Project 498-A; PA - 1125, 18 sheets. It should be mentioned that a number of inaccuracies have been noted in the HABS floor plans.

⁷⁵ Philadelphia Historic Register data

⁷⁶ George Edwin Brumbaugh (1890-1983) began his independent practice in 1916 primarily in residential design. His interests gradually shifted toward historic architecture. He served on the architectural advisory committee for the restoration of Independence Hall. For his contributions to the field of historic preservation he received the National Trust Historic Preservation Award in 1980.

⁷⁷ Payments to G. Edwin Brumbaugh for his architectural commission and to Beatrice Kirkbride for her research reports are recorded in the surviving check stubs of the Woodlands Cemetery Company at The Woodlands.

original configuration and shed considerable light on the construction techniques used to fabricate the massive columns.⁷⁸ Brumbaugh's investigations revealed that each of the four massive columns across the front of the portico was constructed not of solid drums but of narrow tapered staves forming a shell around a massive central post. Also discovered was the fact that deterioration in the structural posts had occurred to such an extent as to leave the weight of the roof gable supported only by the entablature framing. The primary repairs to this area consisted of installing concrete pedestals to support the column posts and the installation of new ventilated column bases.⁷⁹ Complete scraping and repainting of the portico columns, entablature, ceiling and pediment were also recommended.⁸⁰

Brumbaugh's second campaign addressed the former locations of the twin "pavilions" constructed at either end of the north facade c. 1808.⁸¹ After the removal of the enclosed porches by the Cemetery Company c. 1850, the arched openings in the north facade of the main house were replaced with double hung windows surrounded by crude rubble stone and brick fill. What Brumbaugh discovered behind the rubble fill in the arched portion of the openings were recessed segmental arches; the outer coated with what appeared to have been the original 1788 stucco, the inner coated with interior finish

⁷⁸ G. Edwin Brumbaugh, "Preliminary Restoration Report No. 1 dated April 28, 1965," G. Edwin Brumbaugh Papers, Library Division of the Henry Francis DuPont Winterthur Museum, Centerville, DE (hereafter referred to as Brumbaugh MSS).

⁷⁹ See Edwin Brumbaugh's field notes, photographs and sketches in G. Edwin Brumbaugh Collection, Office Records, Box 106, "The Woodlands" Folder, Brumbaugh MSS.

⁸⁰ G. Edwin Brumbaugh, "Initial Program -- Restoration of the Woodland, Philadelphia dated August 28, 1964," Brumbaugh MSS. Payments to J.P. Burn, Inc. may be found in the Woodlands Cemetery Company check stubs at the Woodlands for work done on the south portico.

⁸¹ G. Edwin Brumbaugh, "Preliminary Restoration Report No. 2 -- North Terrace Doors dated June 7, 1965," Brumbaugh MSS.

plaster in excellent condition. The impression of a curved wooden frame in the inner arch and the impression of a massive stone sill in the masonry below the floor level suggested to Brumbaugh an original set of arch headed French doors. His design for the restoration of these openings incorporated paired French doors surmounted by an arched iron and glass transom window and flanked by Doric pilasters with an oddly truncated entablature. The installation of the new doors was completed in December, 1965, but had to be redone less than two years later due to severe warping of the new doors and frames.⁸² The replacement doors remain installed at The Woodlands to date.

Brumbaugh performed some additional investigations at The Woodlands including removal of one of the pilasters on the north facade, exposing the northeast corner of the c. 1745 addition. His February, 1964, report to the cemetery company also suggested at least a cursory examination of many interior features though no evidence was offered to substantiate his opinions regarding the date and provenance of the various architectural elements discussed.⁸³

The involvement of a prestigious restoration architect such as G. Edwin Brumbaugh, in conjunction with the historical integrity and physical condition of the property and even the significance of the later cemetery was undoubtedly an important factor in the nomination of the Woodlands to the National Register of Historic Places.

⁸² Bills and correspondence relating to the completion of this work and the subsequent damage and repairs may be found in the folder "Woodlands - Philip Price - Pending" in the G. Edwin Brumbaugh Papers at Winterthur.

⁸³ Brumbaugh, "Preliminary Report dated February 18, 1964", unpagged.

The Woodlands was first named a National Historic Landmark in 1968, an honor accorded to only a small proportion of historic sites.⁸⁴

Since gaining its landmark status, the Woodlands has been the subject of continuing archival and architectural investigation, both by students and professionals. Architects John Dickey and Reed Engle completed an Historic Structure Report on the main ballroom, referred to as the Saloon, in 1981.⁸⁵ This study significantly clarified the evolution of the house between the Hamilton family's purchase of the property in 1734 and the documented renovations made by William Hamilton between 1786 and 1789. Behind the east and west apses of the Saloon were found angled masonry walls, finished with plaster and wallpaper, which corresponded to two three-sided bays, both rising a full two stories. The addition of the south portico at about the same time provided additional space in pleasant weather. The Historic Structure Report proposed a date of c. 1745-1747 for these changes, ascribing them to Andrew Hamilton II, William Hamilton's father. The Saloon was restored, complete with new mirrored door panels and glass fanlights, based on this document. The recent discovery of salvaged original mahogany doors in the basement, however, has cast some doubt on the accuracy of some of the door details.⁸⁶

While the 1981 Historic Structure Report of the Saloon provided a wealth of physical evidence regarding the construction of the building itself, extensive research into

⁸⁴ The Woodlands was nominated to and listed in the National Register of Historic Places twice, first for the mansion in 1968 and again in 1975 for the stable, grounds and cemetery.

⁸⁵ John M. Dickey and Reed L. Engle. "Historic Structure Report: The Saloon of the Woodlands, Woodlands Cemetery, Philadelphia, Pennsylvania, September 30, 1981" University City Historical Society, Philadelphia.

⁸⁶ Original mahogany doors were discovered in the basement of the mansion by students of the Graduate Program in Historic Preservation at the University of Pennsylvania during architectural investigations undertaken in the spring of 1995.

the archival history of the Woodlands was limited to one scholarly article by Richard Betts, published in the Winterthur Portfolio in 1979.⁸⁷ This article provided the first glimpse into the construction of The Woodlands via correspondence between William Hamilton, and his good friend Dr. Thomas Parke, and his secretary Benjamin Hays Smith from 1784 through 1789. It was left to Timothy Long to pursue the history of the property from the death of William Hamilton through its evolution under the ownership of the Woodlands Cemetery Company. His thesis, “The Woodlands: A Matchless Place,” remains the most extensive documented history of both the mansion and the grounds. Subsequent studies have included “An Architectural / Historical Assessment and Space Planning Study of The Woodlands,” completed by John Milner Associates, Inc. in September, 1992, which offered an assessment of the building’s condition accompanied by recommendations for preservation and building usage. A detailed interior finishes study, also completed by students of the University of Pennsylvania in 1995, proposed a chronology of finish treatments for the dining room located in the northwest corner of the building.

⁸⁷ The few other articles published up to this time consisted largely of newspaper accounts, often based on outdated sources and containing inaccurate information, and rather romantic accounts of life on the estate. A number of statements made in this article, however, have since been proven incorrect.

Section 1.2 The English Aesthetic

The purpose of this section is to briefly discuss the English architecture which so greatly influenced the buildings and decorative tastes of American craftsmen and homeowners, both before and after the American Revolution. The English fashion for Neoclassical design was the primary aesthetic behind William Hamilton's planning and decoration of The Woodlands. An understanding of the decorative style he strove to emulate is essential to ensure accurate interpretation of the evidence uncovered during architectural investigations and finishes analysis.

From their founding in the seventeenth century, the American colonies were almost entirely dependent upon their native England for architectural technology and precedent. The craftsmen immigrating to the new world naturally turned to the familiar, traditional forms of English dwellings built with the plentiful wood and masonry materials available in the colonies. Surface finishes and decoration were, at the beginning, minimal or non-existent. The physical and economic hardship of life in the early colonies did not permit excessive devotion to current fashions. Once trade began to flourish, however, a new class of merchants emerged who, along with the already wealthy landowners, had the financial resources required to support their social ambition and the pursuit of a fashionable lifestyle.

As the colonists began to build and prosper in the early and middle decades of the eighteenth century, they naturally looked to England and to the stylish homes of the upper class whom they wished to emulate. The prevailing aesthetic at the time was the solid,

FIGURE 1.2.1

Cliveden (1763-1767) in Philadelphia illustrates the robust, heavy detailing typical of the Georgian style in colonial America. Photograph from Virginia McAlester and Lee McAlester, *Field Guide to American Houses*.



symmetrical Georgian style which, when interpreted on American soil with indigenous materials, produced innumerable hall and parlor type houses in frame or brick with the boldly profiled, heavy trim and details today associated with Colonial Williamsburg and similar collections of period buildings. Although the Georgian style had already begun to wane in England by the middle of the eighteenth century, the American colonies lagged significantly behind in adopting newer fashions for several reasons. First, written communications between the two continents were generally quite slow and not altogether reliable. Second, personal travel between England and America was also slow and prohibitively expensive for all but the wealthy, though indentured workers and immigrant craftsmen did their share in transmitting changing tastes and styles. Third, the poor availability and high cost of architectural pattern books and other publications significantly slowed the dissemination of new fashions to the new world. Finally, the number of wealthy merchants and landowners in America who were able to pursue such fashions was in reality only a very small proportion of the population.

The excavations at the ancient Roman cities of Pompeii and Herculaneum provided the impetus for a sweeping change in English (and French) architectural fashions. Rather than the chaste, heavy, rectilinear geometry of the Palladian school, the excavations of these ancient dwellings revealed instead an abundance of lively, delicate and colorful decorations. *Trompe l'oeil* murals, friezes of decorative swags and foliage, and painted wall panels imitating marble and other precious materials became the height of fashion for wall treatments by the end of the eighteenth century. Published volumes of illustrations from these and other ruins greatly assisted in the spread of the new style.

FIGURE 1.2.2

Drawing Room at Derby House from The Works of Robert and James Adam, Volume II, Part 1, Plate 5.



The Adam brothers of Scotland proved to be among the most adept and adventurous in pursuing this new avenue of neoclassical architecture and decoration. The fact that the general use of lighter, brighter colors and delicate decorative motifs during the last decades of the eighteenth century is frequently referred to as the Adam style is a tribute to the breadth of their influence. The first collection of engravings featuring their work was published in 1773 with great success.⁸⁸ It was the Adam style, reborn in the United States as the Federal style, which came to symbolize the break from the mother country and the somber Georgian forms associated with colonialism toward the birth of the new republic after the American Revolution.

The first principal change wrought by this new style was the replacement of boldly profiled cornices and pediments with more delicately scaled moldings as the planes of the wall surfaces took on increased importance through the addition of elaborate painted decorations. Elaborate wall paneling and chimney pieces gave way to plaster walls and delicate mantels. Like the villas of Pompeii, fashionable houses in Europe adopted the use of painted or plaster medallions or “panels,” vignettes enframed by delicate scrollwork.⁸⁹ The arts of scenic painting and imitative finishes such as graining and marbleizing reached their peak during this period. In a natural progression from handicraft to mass production, printed wallpapers could also produce the effect of elaborate painted decoration at a fraction of the cost. As is the case with most fashion, a style which began with intricate

⁸⁸ Robert Adam exploited the style far more extensively than most of his contemporaries. The work of the Adam brothers was published in Works of Architecture in five volumes starting in 1773 and subsequently published in single volume in 1778-9.

⁸⁹ Peter Thornton, Authentic Decor: The Domestic Interior 1620-1920 (New York: Viking Penguin Inc., 1984), 140.

and costly craftsmanship available only to the elite was eventually marketed to the middle classes in the form of manufactured decorations.⁹⁰ The advent of mass-produced *papier mache* and composition ornaments allowed extensive low relief decoration of painted surfaces without the expense of cast plaster or hand-carved wood.⁹¹

With its increased emphasis on the delicacy of decorations, it was inevitable that the new neoclassical or Adam style would commend a palette of suitably delicate colors for the decoration of residential interiors. Large expanses of wall decoration demanded the use of lighter, brighter shades than were previously used. The medium of distemper paints lent itself far more easily to bright, clear tints than did heavier, more durable linseed oil and this delicate, slightly matte finish was widely used. Though the English upper classes may have initiated this neoclassical style with its new palette of colors and lexicon of decorative motifs, its translation in practice and manufacture tended to be far more sober and somewhat uninspired compared to its historical precedent. The English wallpapers of this period, for example, are dominated by blues, grays and black-and-white “grisaille” often in small repeating patterns derived from textile manufacture. It was left to the French to assume undisputed leadership in the production of fine wallpapers, favoring vivid colors in striking combinations. As many as eighteen colors were used to produce large-repeat classical “arabesque” patterns similar to those found in the villas of Pompeii and favored by the wealthiest clients both in Europe and in America.⁹²

⁹⁰ Thornton, *Authentic Decor*, 9.

⁹¹ Thornton, *Authentic Decor*, 151.

⁹² Catherine Lynn, *Wallpaper in America From the Seventeenth Century to World War I* (New York: W.W. Norton and Co., 1980), 71.

The other principal change characteristic of the new Adam style was its emphasis on movement and rhythm in the arrangement of interior spaces as opposed to the traditional emphasis on square and rectangular spaces arranged in relation to a central corridor or axis. Distinctive elements of the new fashion included the use of oval or circular rooms, often with domed ceilings; rooms offset from the central axes; and the placement of doors and windows in such a way as to encourage passage between spaces or to capture pleasing views.

The scenic landscape too, whether viewed through the windows or in the form of *trompe l'oeil* murals or scenic wallpaper, had also departed from the symmetry and geometry of the traditional formal garden. The English by this time were acknowledged masters of naturalistic landscape gardening, often employing prodigious effort to achieve seemingly unplanned groves of trees and picturesque vistas of lawns and specimen plantings. The Adamesque ideals of movement and rhythm translated easily between the exterior landscape and the architecture of the domestic interior.

These ideals of liveliness, delicacy and spontaneity were widely reflected in fashionable English residences during the last decades of the eighteenth century. These, therefore, were the ideals transmitted to the new American republic, still dependent upon the culture of its mother country at the end of the Revolution. The fact that the neoclassical style differed so greatly from the style associated with the colonial years made it all the more appropriate to the political leaders and cultural elite of the new democracy. When William Hamilton traveled to England in 1785-1786, the Adamesque decoration of the homes and the artful manipulation of the landscape gardens he visited surely made a

deep impression. This was the English aesthetic he sought to recreate at The Woodlands to "...make it smile in the same useful & beautiful manner."⁹³

⁹³ Hamilton to Smith, September 30, 1785. Smith MSS.

Section 1.3 The Philadelphia Interpretation

William Hamilton had the opportunity to learn the tenets of the new neoclassical architecture first hand in England and undoubtedly to view examples of the work of its master, Robert Adam. Once back in America, however, his aspirations for The Woodlands were certainly tempered by financial constraints and by the prevailing social climate in Philadelphia. The availability of suitable materials and craftsmen also played a significant role in the construction of The Woodlands and other prominent residences of the time. The purpose of this section is to summarize briefly the conditions which shaped fashionable life, particularly the building and decoration of residences, in Federal Philadelphia.

The fact that Philadelphia was founded by Quakers was to have a profound visible influence on the architectural development of the urban fabric. The Quakers were, from the first, an industrious group of citizens and proved particularly adaptable to the mercantile trades. The success of their business activities provided the capital to finance the construction of port facilities and commercial buildings of all types. Members of this prosperous class also built homes for themselves, some of which were quite luxurious by eighteenth century standards. However, the rules of the Quaker sect discouraged excessive display of wealth, thus limiting to some extent the size and exterior decoration of buildings, including residences.⁹⁴ The exercise of an individual's fashionable taste was limited to the decoration of building interiors, though even here a rich but somewhat

⁹⁴ Beatrice B. Garvan, Federal Philadelphia, 1785-1825: The Athens of the Western World (Philadelphia: Philadelphia Museum of Art, 1987). 14.

somber palette of buffs, grays and golds, punctuated by occasional blues and greens, predominated.⁹⁵

To a substantial degree, the palette of colonial Philadelphia was influenced not only by the conservatism of its Quaker founders, but also by the cost and availability of building and decorating materials. Philadelphia, as the pre-eminent trading city in the American colonies, enjoyed the greatest selection of goods and services for sale in the new world. Finished fabrics, furniture and pigments for paints were but a few of the materials imported, primarily from England. The products of American manufacturers were certainly cheaper in price but generally inferior in quality compared to English goods. Thus, the wealthiest citizens who wished to follow the latest fashion purchased imported items.⁹⁶ In the case of decorating materials such as paints and wallpapers, however, not only the manufacturer but also the colors selected conveyed an unspoken announcement of the owner's wealth and good taste. As previously mentioned, the colonial color palette was dominated by buffs, golds and "stone" colors, generally manufactured by combining earthen pigments in oil. These pigments saw much use because they were the least expensive and not prone to pronounced fading or discoloration with age. Green and blue pigments, historically, were used only sparingly as they were very expensive relative to the earth pigments and notoriously unstable. Thus, lavish use of these ephemeral colors in

⁹⁵ Frank S. Welsh, "The Early American Palette: Colonial Paint Colors Revealed," in Roger W. Moss, ed., Paint In America: The Colors of Historic Buildings (Washington, D.C.: The Preservation Press, 1994).

71.

⁹⁶ Thornton, The Domestic Interior, 140.

the form of paints or wallpapers in residences bespoke the wealth and status of the owners.⁹⁷

Like paint pigments and wallpapers, architectural theory and decorative ideas in colonial Philadelphia were largely imported from the mother country. English craftsmen and their publications such as Batty Langley's, The Builder's Jewel, and William Chambers', A Treatise on Civil Architecture, highly influential in Europe, slowly made their way across the Atlantic.⁹⁸ As with imported textiles and paint materials, only the wealthiest Americans could afford to order books or to belong to institutions such as the Library Company of Philadelphia or the Athenaeum of Philadelphia which possessed these works. While it is known that the Hamilton family belonged to both these institutions at various times, it is more likely that William Hamilton may have had English architectural books in his own personal collection.⁹⁹

Books were not the only source of information for those who wished to build and decorate in the latest English fashion. Upholsterers, plasterers and other craftsmen immigrated regularly to the American colonies, often settling and setting up business in the major cities. The newspapers of eighteenth-century Philadelphia prior to the American Revolution list a number of individuals offering to wallpaper rooms and ships' cabins.

⁹⁷ Lynn, Wallpaper in America, 125, 127. In 1790, Thomas Jefferson received 145 rolls of wallpaper from Arthur and Robert in Paris including pea green and sky blue. George Washington also inquired of Clement Biddle if blue or green wallpaper was available in Philadelphia. Blue and green were also thought most complementary for hanging paintings in gilt frames.

⁹⁸ Martin Eli Weil, "Interior Architectural Details in Eighteenth-Century Architectural Books and Philadelphia Country Houses" (master's thesis, University of Delaware, 1967), 15. The first edition of The Builder's Jewel was published in London in 1741. The book was first advertised for sale in Philadelphia in 1760. William Chambers' Treatise on Civil Architecture was published in London in 1759.

⁹⁹ Payments to the Athenaeum of Philadelphia and the the Library Company for annual dues are noted in The Woodlands household accounts. Woodlands MSS.

Work of this type, along with drapery and carpeting, was generally performed by upholsterers.¹⁰⁰ A variety of other craftsmen including plasterers, gilders, carvers and painters were also represented. Examples of their handiwork may still be found in the many pre-Revolutionary residences which remain throughout the city and surrounding areas. A brief description of one or two of these early estate homes is warranted to provide a point of contrast to the style of The Woodlands, both before and after William Hamilton's 1786-1789 renovations.

Woodford, now in Fairmount Park, was one of the earliest estates to be settled outside the city of Philadelphia though the mansion which is the focal point of the property was not erected until c. 1750. The house was occupied by a number of prominent families during the eighteenth and nineteenth centuries, and was a center of loyalist activity before and during the Revolution.¹⁰¹ The appearance and plan of the original one story house are characteristic of the Georgian style so often identified with colonial America. The brick walls are punctuated with symmetrical windows detailed with small lights and thick muntins. Engaged columns and a prominent entablature surround the front door. A second floor added c. 1771 was designed using a similar vocabulary of symmetry and bold, heavy trim, with the addition of a Palladian window suggesting its later date. The interior of the house was first restored c. 1930 and the original woodwork has survived largely intact. The window sills and surrounds are richly paneled and the rooms are ornamented with boldly profiled crown moldings and chair rails. The historical color

¹⁰⁰ Alfred Coxe Prime, The Arts and Crafts in Philadelphia, Maryland and South Carolina 1721-1785: Gleanings from Newspapers (Philadelphia: The Walpole Society, 1929).

¹⁰¹ Martin P. Snyder, "Woodford," The Magazine Antiques 82 (November 1962), 516.

FIGURE 1.3.1

Woodford (c. 1750; renovated 1771). Photographs as published in Eberlein & Hubbard, Colonial Interiors, Third Series, 1938.



scheme has not yet been scientifically analyzed and the rooms are presently decorated in soft, generally neutral tones. Though not as luxurious as some of the surrounding estates to come, Woodford represented the typical, comfortable country residence of a prominent Philadelphia family prior to the Revolution.

Far more imposing than the house at Woodford is Mount Pleasant, constructed in 1762 for Captain John MacPherson, a retired sea captain.¹⁰² In this building may again be seen the characteristic traits of the Georgian style as practiced in colonial America. The symmetrical exterior is again delineated with bold detailing, this time in the form of brick quoins and belt course against a stucco field, prominent window keystones, lintels and the like. The main entrances on the east and west facades are set forth in projecting pedimented bays and topped by second floor Palladian windows. The weight and substance of Georgian detailing are even more readily apparent inside the building where the public spaces are decorated with exuberantly carved fireplace overmantels, door surrounds, pilasters and window surrounds. Heavy crown moldings and deeply recessed wainscot paneling are featured throughout the house. False doors and cabinet fronts are implemented to preserve the required symmetry within individual rooms. The existing color scheme dates to the building's restoration in the 1920's and is carried throughout the public areas of the house. Mount Pleasant, the epitome of the stylish country seat in colonial Philadelphia, was one of the last great mansions constructed before the start of the Revolution and the subsequent dawn of the Federal style.

¹⁰² Louis C. Madeira, "Mount Pleasant," The Magazine Antiques 82 (November 1962), 529.

FIGURE 1.3.2

Mount Pleasant (1762-1765) Photographs as published in Louis Madeira, "Mount Pleasant," The Magazine Antiques.



The success of the American Revolution and the subsequent establishment of Philadelphia as the provisional capitol brought a significant change in the political, social and cultural leadership of the city. Pre-Revolutionary Philadelphia, though a mercantile powerhouse, was nonetheless restrained in its social and cultural activity by the strict precepts of its Quaker leadership. The influx of new and powerful citizens from other parts of the fledgling nation after the war's end produced a profound shift away from the religious rule of the Quaker sect toward the secular authority of business and political leaders. In conscious imitation of the English and French elite, the upper-class citizens of Philadelphia established a thriving salon society similar to those of Paris and London where the city's elite met to share the latest political and cultural ideas.¹⁰³ It was to this circle that the architectural and decorative fashions of the European elite were transmitted via books, correspondence and personal experience. Though the fortunes of the new American Upper Class were hardly comparable to those of English and French aristocrats, they did their best to emulate the aristocratic lifestyle. Adopting a new style of architecture may have seemed an eminently suitable way for the new nation to announce its break with the colonial past in favor of a new democracy.

Members of the American Upper Class were avid followers of European fashion and of English fashion in particular. The end of the Revolutionary War brought a wealth of new goods and business opportunities in the absence of British restrictions. The number of advertisements for imported fabrics, wallpapers, upholsterers and plasterers in

¹⁰³ Garvan, Federal Philadelphia, 22.

Philadelphia newspapers increased dramatically after the war.¹⁰⁴ A general preference for imported goods prevailed. Thomas Nurby, for example, stated in the Pennsylvania Packet that he would “... hang any Paper from the most elegant imported from the East Indies or Europe, to the most indifferent manufactured in this country...”¹⁰⁵ Patriotism aside, in matters of taste and decoration, European taste and quality were deemed much superior.

Also at this time, publications from Europe and craftsmen emigrating from the old world brought with them news of the rising neoclassical style, then approaching its peak in England. Those wealthy enough to afford it, such as William Hamilton, traveled to Europe to acquaint themselves with the latest fashion. The influence of the neoclassical or Adam style began to appear in the United States shortly after the end of the Revolution and by the 1790's, the new aesthetic had firmly taken root. Its characteristics included a greater emphasis on wall surfaces rather than on elaborate moldings and trim, the use of brighter and more delicate colors, and the introduction of larger windows and sometimes mirrors to bring in natural light. An emphasis on movement and rhythm in spaces, perfected by the French, brought the introduction of circular and oval rooms and the gradual demise of the traditional hall and parlor plan. The French influence in decorating continued to increase for several reasons through the end of the eighteenth century. First, their wallpapers were acknowledged as the best in the world for their vibrancy and complexity of color and their artistry in design. Second, the French eliminated the

¹⁰⁴ Prime, The Arts and Crafts in Philadelphia, Maryland and South Carolina 1768-1800: Series Two, Gleanings from Newspapers (Philadelphia: The Walpole Society, 1932). This volume contains shows significantly more advertisements for imported goods than does his previous book, The Arts and Crafts of Philadelphia, Maryland and South Carolina 1721-1785.

¹⁰⁵ Prime, The Arts and Crafts of Philadelphia, Maryland and South Carolina 1768-1800, 219. Advertisement for Thomas Nurby, paper hanger, in the Pennsylvania Packet dated May 9, 1786.

payment of export duties on wallpapers, making them somewhat less expensive.¹⁰⁶

Finally, the American public sympathized with the people of France in their struggle for democracy. Wallpapers depicting themes related to the French Revolution were, as after the American Revolution, briefly popular.¹⁰⁷

William Hamilton's fervent acceptance of the new architecture brought the Adam style to The Woodlands a few years earlier than to much of the rest of Philadelphia. Indeed, the property remains as one of the earliest surviving examples in the city.¹⁰⁸ Unfortunately, the 1786 town home of William Bingham, perhaps the grandest Federal residence in the city, did not survive the nineteenth century.

Several outstanding later examples of Federal architecture in Philadelphia survive in Fairmount Park including Solitude, Rockland, Sweetbrier, Summerville or "Strawberry Mansion," and Lemon Hill. Detailed descriptions of each example will not serve the purpose of this narrative. Rather, two examples, Sweetbrier and Lemon Hill, will be briefly described. Both residences were constructed at the very end of the eighteenth century, the height of the Federal Style in Philadelphia.

Sweetbrier was constructed in 1797 by Samuel Breck, a successful merchant and relatively recent arrival in Philadelphia. Like many of his peers, Breck turned to the Schuylkill countryside as a refuge from the yellow fever epidemics that swept the city in

¹⁰⁶ Lynn, *Wallpaper in America*, 93.

¹⁰⁷ Prime, *Arts and Crafts in Philadelphia, Maryland and South Carolina 1765-1800*, 216. Carnes, Burrill & Edward advertised wallpapers in the *Pennsylvania Packet* on April 27, 1793, including the following: "15,000 Pieces Paper, in 600 different patterns, from two to twenty-six colors. The New and beautiful figure of the destruction of the Bastile lately received from Paris, is now finished."

¹⁰⁸ Solitude, built by John Penn in 1785 is another surviving example of the early Federal style in Philadelphia.

FIGURE 1.3.3

Sweetbrier (1797). Photographs as published in Joan Church Roberts, "Sweetbrier," The Magazine Antiques.



the 1790's.¹⁰⁹ The mass of the building is a simple rectangle with a hipped roof, not unlike the earlier Georgian style. However, the delicacy of its detailing is in marked contrast to the boldness and high relief of Georgian residences. The exterior is coated with stucco scored to look like ashlar stone which serves to emphasize the planes of the walls by eliminating the distraction of highly textured rubble stonework. Quoins and belt courses are in very low relief. The cornices, door and window surrounds are simple in detail and narrow in width. The window openings themselves are very tall with large panes, typical of this period. The interior was restored in the late 1920's in a generally neutral color scheme. The interior trim is limited to delicate linear moldings, emphasizing the flat planes of the walls rather than drawing attention to themselves. Ornamental plaster work consists only of ceiling medallions rather than the elaborate low relief work often found in homes at this time. The effect of the whole is one of classical restraint.

Lemon Hill, on the other hand, embodies the more exuberant aspect of the Federal style in Philadelphia. Construction was completed under the ownership of Henry Pratt in 1799-1800.¹¹⁰ Its use of oval and circular spaces suggests a French influence.¹¹¹ As with many of its contemporaries, the exterior is notable for its smooth, stuccoed planes and the delicate scale of its details such as the extravagant fanlight over the main entrance. The interior too, is notable for its rich yet restrained finishes. The plaster cornices are devoid of carved detail and are reduced to narrow bands which simply delineate the change of planes from wall to ceiling. The doors and fireplace mantels in the oval parlors are

¹⁰⁹ Joan Church Roberts, "Sweetbrier," *The Magazine Antiques* 82 (November 1962), 525.

¹¹⁰ Roger W. Moss, *The American Country House* (New York: Henry Holt and Company, 1990), 26.

¹¹¹ Virginia Norton Naude, "Lemon Hill," *The Magazine Antiques* 82 (November 1962), 531.

meticulously fitted to the pronounced curve of the wall surface. The mansion was originally restored in 1926 and its current neutral interior color scheme is more representative of twentieth-century tastes.

FIGURE 1.3.4

Lemon Hill (c. 1800) Photographs as published in Virginia Norton Naude, "Lemon Hill," The Magazine Antiques.



CHAPTER 2 -- DOCUMENTATION AND INVESTIGATION

Section 2.1 Archival Research

Much of what is known regarding the early history of The Woodlands has been gleaned from archival sources. The prominence of William Hamilton, his ancestors and of the circle in which he socialized greatly improved the likelihood that original correspondence and records relating to his life and to The Woodlands would be preserved. And indeed, a number of primary sources have survived.

The most revealing look into the design and actual construction of The Woodlands comes from the correspondence of William Hamilton himself, much of which is available at the Historical Society of Pennsylvania and the Library Company of Philadelphia. The most extensive collections are the Dr. George Smith Collection at the Historical Society, which includes Hamilton's letters to his secretary Benjamin Hays Smith, and the Yeates Papers at the Library Company which include letters to his Lancaster agent Jasper Yeates. As discussed in the previous chapter, these letters offer numerous references to the state of construction of his house at The Woodlands and often his frustration at its lack of progress. These dated references have proved invaluable in constructing a chronology of the project. As most of the known Hamilton correspondence has already been examined by other researchers, this paper has relied on evidence culled from the work of these earlier writers.¹¹² No new correspondence related to the historic interior was discovered in the course of research for this report.

William Hamilton's direct references to construction of The Woodlands are the most readily interpreted and therefore perhaps the most desirable form of archival

¹¹² See especially Richard Betts and Timothy Long.

evidence. However, the scattered bits of information contained in The Woodlands household account books provided valuable insights by recording, in a chronological fashion, the purchase of construction materials.¹¹³ From the types of materials used and the amounts and dates of purchases, the general stage of construction at a given time was often easily deduced. For example, the purchases of a variety of fabrics and wallpapers in 1791 offer significant evidence that at least a portion of the interior was nearly finished by this time. The accounts also proved to be a useful supplement to the available written correspondence by identifying the occupations of several individuals mentioned in Hamilton's letters to his secretary Benjamin Smith. All available Woodlands household accounts were examined by the author.

The primary sources of evidence regarding The Woodlands extend beyond the immediate Hamilton circle to include the personal recollections of those who visited the estate and also official documentation generated by the government and surveys prepared by insurance companies for their own purposes. The value of the former often lies in their tendency to capture details of finishes and furnishings long removed but they may also be subject to poetic license and personal opinion. Dr. Charles Drayton's 1806 description, transcribed in Section 1.1.1, contains by far the most detailed information regarding the actual appearance of the interior of The Woodlands. Tax information and insurance surveys, while strictly objective also tend to provide only the bare minimum in terms of descriptive information. The 1811 Mutual Assurance Company survey, for example, enumerates the number of rooms and describes briefly their materials of construction but

¹¹³ "Woodlands Household Accounts". Woodlands MSS.

provides no further information regarding their appearance. The majority of these descriptions have been compiled by Michael Hardy of the University City Historical Society in an unpublished document "Some Historical Accounts of The Woodlands."¹¹⁴

Taken together, these sources compose a relatively complete picture of The Woodlands as it appeared during the lifetime of William Hamilton, the period of its greatest significance. The following one hundred eighty years, however, have wrought substantial changes on both the interior and exterior of the house. The majority of these changes were recorded, at least in minimal detail, by the employees of the Woodlands Cemetery Company. A limited number of these records, including a book of Executive Committee meeting minutes, are available in the collection of the Historical Society of Pennsylvania. The majority are still in storage in the basement at The Woodlands. Documents relevant to the history of the house include the Superintendent's Weekly Reports, company correspondence, company cash books and check stubs. The author has thoroughly examined the above documents for references to repairs and alterations made in the house. Information from these sources has identified major repair and remodeling campaigns and has assisted in dating some of the physical evidence examined.

Interest in The Woodlands on the part of the architectural and historical communities has produced numerous sources of secondary documentation. Measured drawings and photographs by Ogden Codman recorded the floorplan of the building in 1891. His photographs proved to be particularly helpful in the course of this interior

¹¹⁴ Michael Hardy, ed., "Some Historical Accounts of The Woodlands," University City Historical Society, Philadelphia.

study.¹¹⁵ The most extensive, detailed documentation was produced by the Philadelphia Chapter of the American Institute of Architects in 1932. These drawings generated by this project formed the basis for a Historic American Buildings Survey documentation project. These drawings include some of the only measured details of the surviving interior trim. Unfortunately, they do not include either the Oval Drawing Room or the Southeast parlor which were not accessible at that time as they were part of the caretaker's suite of rooms. The preparation of nomination forms for the Pennsylvania State Register and the National Register of Historic Places constituted some of the first research into the early history of the building.

The relatively recent introduction of architectural investigation techniques has also provided information valuable to this study in the form of field notes and Historic Structure Reports. Edwin Brumbaugh kept extensive field notes of his investigations of the south portico and north facade in 1964 and 1965. Brumbaugh's references to specific pieces of evidence and subsequent restoration have proven useful in dating the physical evidence related to the most recent finishing campaigns. While the Historic Structure Report prepared by Reed Engle and John Dickey, AIA in 1981 focused only on the Saloon of The Woodlands, their resulting discovery of William Hamilton's c. 1765 renovations has greatly clarified the evolution of the house.

Finally, a variety of tertiary sources have provided background information for the research undertaken for this thesis. American architectural history and decorative arts in

¹¹⁵ Ogden Codman's original drawings and photographs are located in the archives of the Society for the Preservation of New England Antiquities. The drawings and two photographs were published in the 1922 edition of Fiske Kimball's Domestic Architecture of the American Colonies and the Early Republic. A number of inaccuracies have been noted.

general and Philadelphia history specifically were reviewed in order to establish the cultural context for William Hamilton's work at The Woodlands. The physical investigations and interior finishes analysis were supported by a review of the existing literature regarding early American construction technology, wallpaper manufacture and paint identification and characterization.

Section 2.2 Architectural Investigations

William Hamilton's personal correspondence and household accounts provide a rough chronology of the design and construction of the 1786-1792 renovations. Published travel accounts are helpful as they describe the room through the eyes of strangers, often recording unusual details and descriptive information. The records and correspondence of the Woodlands Cemetery Company can give some insight into how the rooms and their finishes may have changed over the last one hundred fifty years but offer no visual evidence. To ensure the most accurate restoration possible, the archival evidence must be supplemented by investigation of the building's physical fabric both to corroborate the written information and to perhaps supply missing pieces of the puzzle.

Architectural investigation seeks to examine and document specific materials and conditions and to evaluate them in light of the known construction technology and the stylistic vocabulary of the relevant period. Through the evaluation of individual pieces of evidence the evolution of the structure, or in this case a room, as a whole may be clarified. At The Woodlands, the process consisted of two basic tasks, the documentation of general conditions and based on those conditions, the examination and analysis of specific architectural elements.¹¹⁶

The documentation of general conditions included the verification of existing drawings, namely the 1940 HABS documentation, and the preparation of simplified base drawings of the interior elevations on which to record specific architectural conditions and

¹¹⁶ Nicholas Gianopolous, "Suggested Guidelines for the Structural Examination, Analysis and Evaluation of a Historic Structure." Association for Preservation Technology Bulletin 14, no. 4 (1982). 27.

evidence. Starting from the floor and working upwards, the author examined the architectural features in the Vestibule, Southeast Parlor and Oval Drawing Room including wall surfaces, trim, doors, windows and fireplaces, noting the dimensions and location of each element. Unusual circumstances such as patching, paint and hardware shadows were noted. Black and white and color photographs supplemented written field notes and sketches.¹¹⁷

Where an anomaly in the floor plan or the unusual appearance of a finished surfaces suggested a concealed condition, additional investigation was performed. For example, the concealed space behind the northwest niche in the Oval Drawing Room was studied through an observation hole cut in the finished plaster of the niche.¹¹⁸ Finish trim around the east windows and around the jib door to the Southeast Parlor was removed in order to examine the fabrication of the woodwork itself and of the nails that fastened it. More extensive fabric removals were required in the Southeast Parlor where the entire room had been encapsulated in gypsum drywall.

The second portion of the investigation focused on the removal of physical samples for further investigation and photography under both low and high magnification. The materials removed included nails, wallpaper, and wall plaster. The results of individual sample examinations are discussed in Chapter 3 -- Report of Findings with the particular room from which they came. Small samples of building materials may yield

¹¹⁷ Tomas Spiers, Jr., "Architectural Investigation and Analysis for Historic Structure Reports," Association for Preservation Technology Bulletin 14, no. 4 (1982), 24.

¹¹⁸ Observation window opened by Timothy Long, Robert FitzGerald and Thomas McGimsey in 1994.

considerable information regarding the time and manner of their manufacture and therefore the structure in which they are installed.

The manufacture of building materials was one of the first industrial endeavors in the burgeoning American colonies, first by hand and then by machine. From the end of the eighteenth century throughout the Industrial Revolution, documented changes in manufacturing technology were reflected in the materials produced. For example, building nails and lumber are perhaps the two most readily dated materials which typically remain *in situ*.

Up to approximately the last quarter of the eighteenth century, building nails were almost exclusively hand wrought of iron. The manufacture of nails, however, was one of the earliest construction tasks to be adapted to the use of machines, first by cutting, and eventually by extrusion. The shape and texture of early nail heads and shanks often reflect the type of machine and process which produced them. These identifying characteristics and their application to nails found at The Woodlands will be discussed in Chapter 3. While specific dates cannot be assigned to individual nails due to regional variations in technology and material availability, their approximate age is readily determined.¹¹⁹ The approximate age of the nails, in conjunction with other evidence, may prove to differentiate original construction from later building campaigns. And as original plaster and surface trim may be lost to repair and remodeling, it is often nails and framing which constitute the only remaining evidence of the original building construction.

¹¹⁹ Lee H. Nelson, "Nail Chronology as an Aid to Dating Old Buildings." American Association for State and Local History, Technical Leaflet 48 (Nashville, TN, 1968), 1.

Like nail manufacturing technology, the technology of structural framing evolved significantly from the late eighteenth through the nineteenth century. Though wide variations occur between geographical regions and even urban and rural areas in the same region, the means of fabricating and erecting a structure generally suggest its approximate age. The fabrication of structural framing is generally reflected by the marks of the tools used to cut and shape the member. Such marks may range from adze marks indicative of hand hewing, perhaps in the eighteenth century, to circular saw marks which suggest a date of c. 1850 or later.¹²⁰ Once fabricated, the method used to assemble individual members into a structural frame may also provide evidence regarding the sequence and date of construction. Most structural framing in the eighteenth and up to the mid-nineteenth centuries used mortised and tenoned connections between individual members. Connection in this fashion requires a strict sequence of erection. The addition of new members is made obvious by their lack of mortise and tenon connection to the surrounding frame. The removal of original framing is betrayed by the empty mortise holes left behind. Examination and documentation of the original framing and any new or missing members often provides concrete evidence of building additions and changes in configuration over time.

The change from adze marks to circular saw marks on lath and framing lumber unintentionally documents changes in woodworking technology. In addition, changes in the dimensions and profile of wood trim are also indicative of shifts in stylistic vocabulary

¹²⁰ Edward P. Friedland, Antique Houses: Their Construction and Restoration (New York: Dutton Studio Books, 1990), 22.

and popular tastes. The transition from the pre-Revolutionary Georgian style to the Federal style is reflected in a gradual change from wide, heavily profiled moldings to narrower, flatter moldings. As with the dating of nails and saw marks, however, the accuracy of dating molding profiles is limited to within a few decades. Factors such as a site's location relative to a major city and the relative wealth of the owner must be taken into account.¹²¹ In the case of The Woodlands where the owner was extremely wealthy and the site located in close proximity to the wealthiest, most fashionable city in the new nation, it is obvious that the trim and finishes would be in the latest taste of the time.

In keeping with the Federal fashion for delicate trim and expansive walls, it is not surprising that evidence of wallpapers remains throughout The Woodlands. References in William Hamilton's accounts and in the later records of the Woodlands Cemetery Company indicate the use of wallpapers until at least the early twentieth century. Dating of remaining wallpaper fragments through both stylistic and scientific analysis is crucial to assigning dates to associated fabric such as later trim and plaster.¹²² Stylistic analysis suggests that some of the earliest wallpapers remaining in the house are French products dating to the eighteenth century, probably installed by William Hamilton. The later wallpaper campaigns installed by the Woodlands Cemetery Company are more difficult to date accurately by their style given the explosion of colorways and patterns available in the mid to late nineteenth century. Scientific analysis of the pigments and fibers which make up the wallpaper itself in comparison with known samples becomes valuable in

¹²¹ See Weil, Interior Architectural Details for a survey of molding profiles taken from Philadelphia's eighteenth century country houses including The Woodlands.

¹²² Catherine Lynn Frangiamore, Wallpapers in Historic Preservation (Washington, D.C.: Technical Services Division, National Park Service, 1977), 70.

characterizing these later finishes. This aspect of the work will be further described in Section 2.3.

Section 2.3 Finishes Analysis

The most technical aspect of these investigations, the finishes analysis, requires a significantly more detailed strategy than the earlier phases of work to ensure accuracy of the final data. Improper selection and handling of material samples may distort or destroy critical information. Even well chosen and prepared samples may not yield maximum information when the examination techniques employed are inappropriate to the material being tested or to the type of data desired. The following is a brief summary of the methodology and techniques applied in selecting, preparing and examining finishes samples from The Woodlands.

Perhaps the most crucial step in performing a finishes analysis is the determination of sampling locations. A poorly selected sample will not provide accurate information despite expert preparation and examination. In the case of The Woodlands, preliminary sampling was performed prior to generating a final sampling plan. Preliminary sampling involved a cursory examination of the existing paint layers *in situ* by means of a technique known as “cratering”.¹²³ Cratering is performed using a scalpel equipped with a curved blade. By rotating the blade of the scalpel against the finish surface, a small conical depression or crater is formed, its sides sloped at a shallow angle. The sloping sides of the crater form a cross-section, revealing the strata of paint layers on the surface. The edges of the crater may be sanded with a fine abrasive and wiped free of dust with a cloth dampened in water or mineral oil to better reveal the layers. Examination with a hand lens

¹²³ Norman Weiss and Morgan Phillips, “Some Notes on Paint Research and Reproduction,” Association for Preservation Technology Bulletin 7, no. 4 (1975), 14.

provides the researcher with a rough idea of the stratigraphy at that location. Unusual decorative treatments such as graining, marbling, gilding and stencilling may or may not be detected at this stage of investigation. This initial screening will often bring to light areas of surface deterioration and later fabric to be avoided during final sampling.

The final sampling plans for each room were drafted using base elevation drawings prepared by the author from the existing HABS documentation. Samples were taken from each architectural element such as baseboards, window trim and wall surfaces, in at least three locations. Where possible, samples were removed from indented moldings, joints between pieces and other locations not subject to abrasion in the course of daily use. Such locations are less likely to have been completely stripped during the course of later repainting campaigns.¹²⁴ Sampling numbers and sites are noted on the interior elevations.

Samples were removed for examination using a variety of tools due to varying substrate conditions. The curved scalpel used for initial cratering proved adequate for most of the plaster substrates. Often there were few accumulated layers of paint and the finish plaster separated quite readily from the rough coats. In most cases, a heavier duty utility knife was necessary to penetrate harder plaster surfaces. The scalpel and knife were less successful in removing samples intact from painted wooden surfaces due to a tendency of the later paint layers to fracture and delaminate from one another. The Dremel motor tool, a small hand-held drill with interchangeable tips, was considerably more effective in gently removing material without disruption of the paint stratigraphies.

¹²⁴ Andrea M. Gilmore, "Analyzing Paint Samples: Investigation and Interpretation" in Roger Moss, ed., Paint in America, 176.

Once removed, each sample was placed in an individual envelope pre-labeled with the sample number, location and date.

The preparation of paint samples for cross-section examination and photomicrography is a time consuming process. In order to reduce the preparation time, all samples were cursorily examined in order to select only the best sample in each set of three for mounting and further testing. The selected samples were cast into individual cubes of organic resin to stabilize the paint layers for cutting and polishing.¹²⁵ Once cured, the cubes containing the samples were sliced roughly perpendicular to the orientation of the paint layers using a Buehler Isomet low speed saw with diamond wafering blade. In order to best view the stratigraphy of finishes, the samples were polished using successively finer abrasive grits starting with #200 garnet paper and progressing through #400, #600, Buehler TexMet cloth with Metadi II diamond paste and finally, Buehler polishing cloth with Micropolish II .05 micron alumina powder.

Once polished, the cross sections were examined at 50X and 100X magnification under reflected quartz-halogen illumination using Nikon OptiPhot 2-Pol and SMZ-U stereo microscopes. Each paint layer was examined and described in terms of its general color, thickness, texture, and distinguishing characteristics such as fractures or delaminations. The purpose in recording stratigraphies for all samples is to provide a basis for comparison between samples taken from undated fabric and samples taken from known, dated fabric. By correlating similar color sequences, a relative chronology may be

¹²⁵ Bio-Plastic polyester / methacrylate resin with methyl ethyl ketone catalyst manufactured by Ward's Natural Science.

established between the architectural elements of a particular room. A sample record sheet, prepared for each sample examined, records the sample number and location, conditions of examination, the complete stratigraphy of paint layers, and color matching notations. The record sheet also includes a photomicrograph of the sample taken at 50X magnification using reflected quartz-halogen illumination and the Nikon Optiphot 2-Pol microscope. Photomicrographs of selected samples are included in the Finishes Analysis subsections for each room.

In addition to clarifying the construction chronology of individual rooms at The Woodlands, the finishes analysis is also intended as a guide in generating recommendations for restoration of these spaces. In some rooms such as the Vestibule, the examination of available paint stratigraphies helped to identify several distinct periods of decoration in each room, any of which may be selected as the target for restoration. For some rooms such as the Oval Drawing Room, however, examination of finishes made it painfully clear that some of the existing interior trim is not original, perhaps limiting the options for period restoration. For the purposes of this study, where the fabric is believed to date from the eighteenth century, the color of the earliest visible finish layer was matched to the standardized Munsell color system. In an attempt to assess the assumed yellowing and darkening of the paint binding medium over the past century or more, the samples were color matched twice. The first matching took place during the initial examination. Then the samples were exposed to indirect daylight for approximately one week before color

matching the second time.¹²⁶ The results are noted on the sample record sheets. To achieve the most accurate color match, the quartz-halogen illumination was modified using a daylight filter.

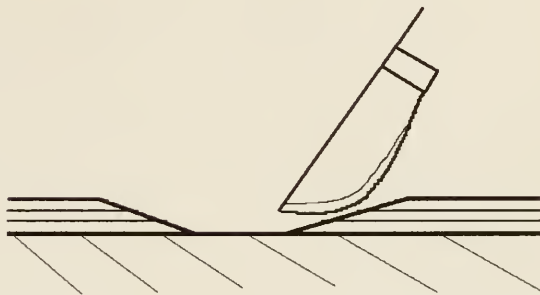
For the majority of the samples taken, analysis was limited to visual examination and photography under the microscope. In some cases, however, additional information was sought which required further investigation. Occasionally, the pigments used in architectural paints may provide crucial information regarding the date of their manufacture and application. Zinc white, for instance, was not available for general use in architectural paints until c. 1850.¹²⁷ Thus, confirming the presence of zinc white by either microchemical testing or polarized light microscopy loosely dates the selected paint layer to at least the latter half of the nineteenth century. Pigments and binding media may also be tentatively identified by examining their fluorescence behavior when exposed to ultraviolet light. The specific chemical tests utilized and the results of microscopic particle and fiber analyses, where performed, will be discussed in Chapter 3 -- Report of Findings in the finishes analyses for the individual rooms.

¹²⁶ Morgan W. Phillips, "Discoloration of Old House Paints: Restoration of Paint Colors at the Harrison Gray Otis House, Boston" *Association for Preservation Technology Bulletin* 3, no. 4 (1971), 40. See this article for a discussion of the yellowing of paint mediums and means of bleaching early paints.

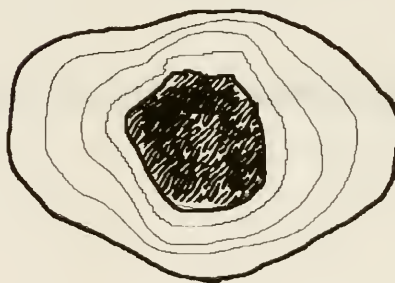
¹²⁷ Rutherford J. Gettens and George L. Stout, *Painting Materials: A Short Encyclopedia* (1942; reprint, New York: Dover Publications, 1966), 177.

FIGURE 2.3.1

Cratering technique for preliminary finishes sampling. Drawing by author.



CRATERING TECHNIQUE



PRELIMINARY STRATIGRAPHY

CHAPTER THREE -- REPORT OF FINDINGS

SECTION 3.1 THE VESTIBULE

Subsection 3.1.1 Archival Research

Reference #1 January 3, 1788 William Hamilton to Benjamin Hays Smith¹²⁸

“...I hope Mr. Child will not forget my anxiety to have Barry’s door, as well as the three portico sash doors hung & ready for glazing on my return & also the two gate doors in the East & West parlors....”

Reference #2 January 25, 1789 William Hamilton to Benjamin Hays Smith

“...P.S. The fan lights & boards should be sent out immediately & Brahm should put the glass in directly.”

Reference #3 October 1789 William Hamilton to Benjamin Hays Smith

“...Mr Child told me he would not fail to remind you of getting Mr. Fluce out to mend the hot house...He promised also to get him when at The Woodlands to repair the fan light of the vestibule door & the ox-eye in the men’s garret...I should like too to know ultimately whether there is any likelihood of obtaining a large stone for the platform of the vestibule front door as the railing is nearly complete....”

Reference #4 November 2, 1806 Dr. Charles Drayton memoirs

“...The Entrance is a Vestibule, circular 15 feet in diameter, with 8 3/4 columns, 4 doors, & 4 niches between them. It is lighted by the uppermost panels of glass, in the folding doors.”

Reference #5 1809 Oliver Oldschool in the periodical Port Folio, Vol. 2, no. 6

“...At the entrance, by the north door, where there is a vestibule sixteen feet in diameter....”

Reference #6 March 21, 1811 Mutual Assurance Policy No. 3095 Survey No. 1680

“...Hall, Circular Dome Ceiling. 8 plain Collums ornamented Caps & Stucco Cornice. Two Arch head outside doors, neat Circular top Frontispiece plain Collums.”

¹²⁸ All correspondence shown between William Hamilton and his secretary Benjamin Hays Smith is as published by Richard Betts in “The Woodlands” in the Winterthur Portfolio.

#1077 Bennett Canvas Goods & Bag Company, Inc. \$57.50
Cocoa matting, etc.

Reference #15 1936 Photograph by Cortlandt Van Dyke Hubbard¹³⁰

See Figure 3.1.2.

Reference #16 1940 HABS Project PA - 1125, Sheet 9 of 18

Details from the house of William Hamilton. See Figure 3.1.3.

Reference #17 September 1992 John Milner Associates, Inc.

An Historic Structure Assessment and Space Planning Study of The Woodlands

Paint analysis of the Vestibule

¹³⁰ Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard, Colonial Interiors: Federal and Greek Revival, Third Series (New York: William Helburn, Inc., 1938), 18.

FIGURE 3.1.1

1891 Ogden Codman photograph of the Vestibule as published in Fiske Kimball's Domestic Architecture of the American Colonies and of the Early Republic (1922).



FIGURE 3.1.2

1936 Cortlandt Van Dyke Hubbard photograph of the Vestibule as published in Eberlein and Hubbard's Colonial Interiors, Third Series, Federal and Greek Revival.



FIGURE 3.1.3

1940 HABS Drawing of the Vestibule.

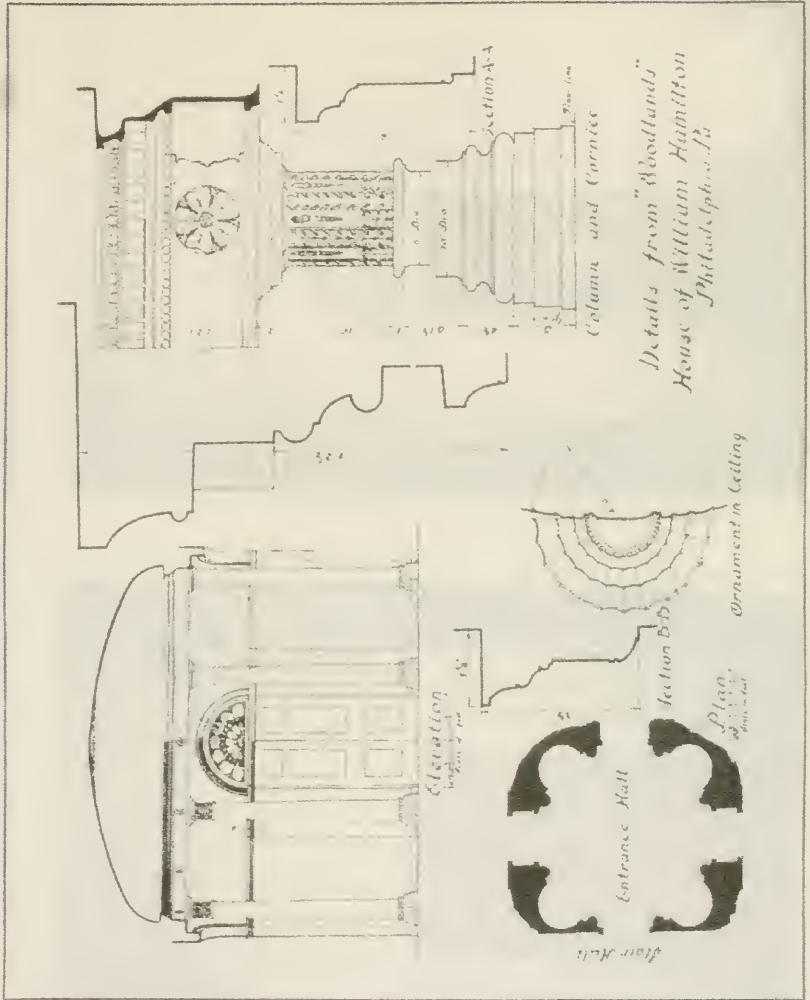
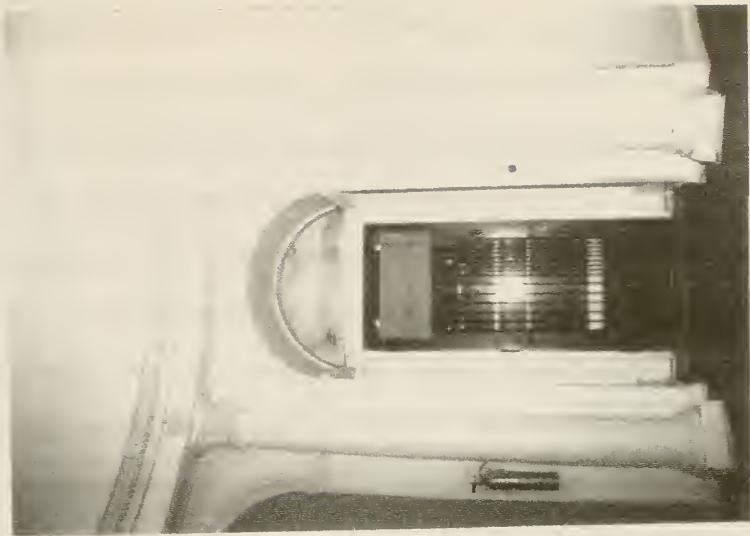
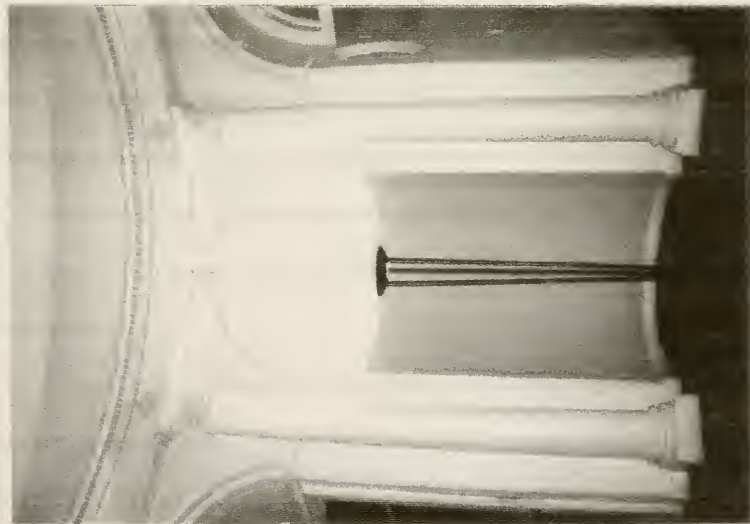


FIGURE 3.1.4 1996 Typical conditions in the Vestibule. Photographs by the author.



SECTION 3.1 THE VESTIBULE
Subsection 3.1.2 Documentation of Conditions

During William Hamilton's tenure at The Woodlands, the primary entrance to the mansion was located on the north facade. A wide single door topped with an elliptical gilt and iron fanlight opened into the domed circular space generally called the hall or vestibule. The chamber is fifteen feet seven inches in diameter with four doorways oriented to the points of the compass. The double doors to the south lead to the Saloon or ballroom. The east opening leads to the main stair and Oval Drawing Room beyond; the west to the servants' stair and Dining Room. Fanlights above the north and south door openings admit natural light from two directions. Between the doorways are four arched semicircular niches. The doorways and niches are separated by eight engaged Corinthian columns which support an elaborate wood and plaster entablature and cornice encircling the room. The plaster ceiling is in the shape of a shallow dome surmounted by a decorative plaster sunburst medallion. This room was used as the main entrance after the Woodlands Cemetery Company took over the building until 1887 when the main entrance to the cemetery office and "chapel" was changed to the south side of the mansion. The room has been relatively well documented since approximately the turn of the twentieth century. Figures 3.1.1 through 3.1.4 illustrate the appearance of the Vestibule from 1891 through the present.

Of the three rooms investigated in this study, the Vestibule appears to have changed the least in appearance. Archival references and physical evidence suggest that the majority of the fabric remaining is original to William Hamilton's 1786-1790

renovations. Change has been largely limited to the paint colors used on the wall surfaces and trim.

Flooring

The finish flooring in the Vestibule consists mostly of original pine boards or heart pine boards according to the 1811 Mutual Assurance survey. [Reference #6] The widths of the early floorboards range from 6-1/4" to 8-3/4". They are laid running north - south and their lengths vary due to the unusual room configuration. Like the flooring in the adjacent Dining and Drawing rooms adjacent, the boards are not joined by the common tongue and groove method but are joined together by 3/8" thick wood dowels installed at approximately four feet on center.¹³¹ There are no visible nail holes, suggesting that the boards were blind nailed through their sides into the joists below.

An area of obviously newer fabric is installed in the northwest quadrant of the room in front of the northwest niche. In this location, a considerably narrower stock (2" to 2-1/2") was used for patching, similar to the machine made wood flooring of the late nineteenth and twentieth centuries. An undated check stub in the amount of eighty dollars for "wood carpet & etc." is recorded in the checkbook that spans from mid-1901 through mid-1904 which may suggest a possible date for this repair. [Reference #13] The underside of this flooring is concealed by an early lath and plaster treatment installed between the joists and is not accessible for inspection.¹³²

¹³¹ Helene Von Rosenstiel and Gail Caskey Winkler. *Floor Coverings for Historic Buildings* (Washington, D.C.: The Preservation Press, 1988), 42. Similar installations at the Samuel Powel house and at Stenton, both located in Philadelphia. Doweling was considered the best method for laying floors in the eighteenth century.

¹³² Between the Vestibule floor joists, installed just below the flooring above, is found rough plaster on hand-split wood lath. The lath is apparently fastened to ledger boards nailed to the sides of the floor joists

Full carpeting would have been unlikely in the main entrance room to the mansion due to heavy foot traffic though a painted floorcloth might well have been used. However, based on microscopic examination of samples from the floor surface, it appears likely that floorboards were originally painted a medium gray, a common eighteenth century color. Up to nine campaigns of later wood graining are also visible in samples. Historic photographs taken of this room show bare, probably painted floors, covered with a scattering of small rugs. (See Figures 3.1.1 and 3.1.2.) Payments in 1898 and as late as 1935 for “matting” and “cocoa matting”, combined with the discovery of several small fragments of such matting under one of the column bases indicates the occasional, possibly seasonal, use of this floor covering. [Reference #11 and #14]

Walls

The wall surfaces in the Vestibule are finished with a combination of wood boards and plaster on lath. The walls between the niches which form the circular outline of the room are sheathed with wood boards, installed vertically and very slightly curved. The degree of curvature varies between boards and it may be that individual wallboards have simply cupped over time. The boards appear to be at least 8” wide and 5/8” thick and are nearly ten feet high continuing beneath the molded trim to the bottom of the cornice. Between the intermediate molding and the projecting entablature above, the wall surface is again fabricated of vertical boards, also slightly curved to match the radius of the room.

running parallel to them. This work may have served as fire or draft proofing and is concealed beneath a finished ceiling of lath and plaster attached to the bottoms of the joists. This detail is found below the floors and above the ceilings throughout the house. John Claudius Loudon suggests this type of treatment for fireproofing in his Encyclopedia of Cottage, Farm and Villa Architecture published in 1833.

Large amounts of putty between these boards suggests that the joints were prone to frequent splitting with changes in temperature and humidity over the years.

The exaggerated curves of the four niches lent themselves more readily to lath and plaster rather than wood boards as a surface finish. Oddly enough, the northwest niche is plastered on both its exposed and unexposed sides. The unexposed side is visible through a crawlspace over the existing bathroom. Whether all the niches are treated similarly and whether this was done as perhaps a means of rodent or sound proofing is not known. There are at least seventeen layers of paint on the finished plaster of the niche, suggesting that the original finish plaster remains and was not replaced. A patch located toward the top of the southwest niche conceals the opening from an earlier stovepipe. Over the plaster which forms the patch were found small shreds of wallpaper. Given the spherical volume at the tops of the niches, the satisfactory installation of a patterned wallpaper treatment would be nearly impossible. Nor is there any evidence of such a treatment in any of the other niches. Therefore, it is suggested that the wallpaper over the stovepipe patch in the southwest niche may have been used to camouflage shrinkage and cracking of the patching plaster prior to repainting the area. The pattern of the small shred of wallpaper found does appear to match the pattern found on a large scrap found in the Oval Drawing Room and will be discussed in Section 3.2.3.

Trim

Perhaps the most striking aspect of the decoration of the Vestibule at The Woodlands is William Hamilton's lavish use of decorative woodwork and composition ornament. The eight engaged columns may most nearly be described as resembling the

Corinthian order. Each unit is constructed, like the exterior columns, of shaped staves probably glued together to form a hollow shell. Separation between the individual staves is evident at several of the columns. (See Figure 3.1.5.) Investigation under the base of the column to the west of the front door did not reveal the presence of any structural member at the core of the column. Rather the wooden shell simply rests upon its profiled base and a hollow square plinth box below and is most likely supported by some substantial connection to the backing wall. The columns taper gradually from the floor to capitals ornamented with double acanthus leaves fabricated of wood fiber and glue composite material or “compo,” common in the late eighteenth century and still in use today. In the case of the columns in the Vestibule, unfortunately, a significant amount of this original ornament, perhaps 25% is now missing. (See Figure 3.1.6.) The examination of color samples from several locations on the columns indicate numerous painting campaigns. For the most part, the colors used are shades of white ranging from ivory to the present bright white. Occasional layers of varnish suggest the possibility of early marbling of the columns and cornice. The Victorian period brought several successive campaigns of dark color, captured in the 1891 photograph taken by Ogden Codman. (See Figure 3.1.1.) In fact, the photograph suggests a scheme of several colors, highlighting the base and capital and even changing colors midway up the column shafts.

The eight columns support a delicately detailed frieze and cornice which encircles the room. The frieze is of plain flat plaster, ornamented with flowerlike paterae located above each column. Above the frieze, the cornice consists of a combination of moldings including beads, dentils and leaf-and-dart, all of plaster. The complete profile is

FIGURE 3.1.5

Column base in the Vestibule. Note separation of the vertical staves which form the column. Photograph by author.



FIGURE 3.1.6

Column capital and cornice in the Vestibule. Note significant loss of composition ornament. Photograph by author.



reproduced in Figure 3.1.3 from the 1940 HABS drawings.¹³³ The underside of the entablature is a simple panelled soffit. Examination of the paint samples from the cornice and frieze suggests a color history similar to that of the column capitals described above.

The lavish decorative trimwork of the Vestibule is not limited to the columns and cornice. The arched door openings and niches are further delineated with detailed moldings of their own. The heads of both the doors and niches are trimmed with a narrow 3-3/4" molding with reeded detailing which extends between the spring points of each arch. A large hand-headed cut nail exposed and extracted from the spring point of the northeast niche is consistent with the c. 1786 date of the Vestibule construction. Around the perimeters of each niche and door opening a 1/2" radius, quarter-round, reeded composition molding hides the gap at the change in plane between walls. The vertical portions of this molding are attached in segments ranging from ten inches to over twenty inches in length, the curved segments are considerably shorter. Finally, the baseboards in the Vestibule deserve mention because they are as plain and unobtrusive as the rest of the room is rich and ornate. The baseboards consist of plain narrow boards 3-1/2" wide and approximately 3/4" thick. While the Federal style of the period did indeed reduce the width and depth of moldings in general, the baseboards at the Woodlands are notable for their complete lack of decoration. In all probability, their reduced profile and ornamentation may be a result of the tight radius required to fit the plan of the niches. Such a curve would have been extremely difficult to fabricate with a heavily profiled

¹³³ Complete profiles of all moldings in this room were documented in the HABS drawings prepared based on the 1932 AIA survey.

molding. The stratigraphy of paint layers on this element correlates with the other eighteenth century trim, proving it to be original fabric rather than a later replacement. A modern shoe molding has been added around the column bases only, attached with wire nails. The paint stratigraphy from this element, when compared with the finish layers present on nearby woodwork, provides a means of roughly dating the last few layers of white paint to the twentieth century.

Windows and Doors

The size and placement of windows and the manipulation of light play a major role in the elegant reception rooms at The Woodlands; however, their role is limited in the Vestibule. Fenestration in this room consists only of the fanlights located above two of the door openings, using mostly borrowed light to fill the space. William Hamilton's correspondence with his secretary Benjamin Hays Smith dated January 25, 1789, mentions fanlights and probably shutters being sent out for glazing. [Reference #2] This may or may not refer to these specific windows. None of the fanlights originally installed survive. The existing fanlight over the south doorway consist of a semicircular wood and glass sash fabricated and installed as part of a restoration campaign in 1982. This fanlight is divided into five roughly wedge shaped lights radiating from a small semicircular light. The panes are quite large relative to those in original fanlights remaining in the building. The fanlight over the south door replaced a stained glass lunette installed c. 1850 by the Woodlands Cemetery Company when the Saloon was decorated for use as a chapel. The fanlight over the main entrance door in the north facade is of wrought iron with gilt accents similar to

the eighteenth century fanlight remaining in the arched window of the Southeast Parlor. It was fabricated and installed in 1996 by a local craftsman.

Like the fanlights, none of the existing doors in the Vestibule are original to the space. The paired doors leading southward to the Saloon were designed and installed during the restoration of the Saloon by John Dickey and Reed Engle in 1982. The leaves are built with plain, slightly recessed panels facing into the Vestibule. The panel rails and stiles on the Vestibule side roughly match the dimensions of original panelled doors elsewhere in the building. The Saloon side of these doors, exposed when the doors are folded open into the original jamb pockets, is glazed with mirror, as the original doors probably were. The surviving double doors leading to the Saloon from the Southeast Parlor, for example, still retain several pieces of possibly original mirror and the use of mirrored doors is well documented in historic correspondence.¹³⁴ The detailing of these reproduction mirrored doors appears to be incorrect, however, as the width of the “muntins” which enframe the mirrors is considerably narrower than those of the Southeast Parlor doors. Investigations in the basement of the building by a team of students from the University of Pennsylvania in 1994 uncovered a pair of mahogany doors which are identical to the early doors surviving *in situ* and may indeed be the original doors which hung between the Vestibule and the Saloon.

The existing paired entrance doors in the north opening are reproductions fabricated and installed in 1996, based on a 1994 design.¹³⁵ These replaced a single glazed

¹³⁴ “Woodlands,” probable date 1794, Society MSS.

¹³⁵ Construction drawings for these doors, by Lauren Leatherbarrow, are on file at the Philadelphia Historical Commission.

door which had been installed in the early to mid-twentieth century. Figure 3.1.7 is a period exterior photograph showing doors existing c. 1920 in this location. No early images of The Woodlands capture the north facade and therefore the appearance of the original door cannot be known with any certainty. William Hamilton's direction to his secretary in January, 1788, to have "Barry's door" hung and ready for glazing may well refer to this opening as this section of the residence is known to have been under construction at that time.

Ceiling

The final component of the vestibule which merits discussion is the ceiling which is formed of lath and plaster in the shape of a shallow dome. Above the ceiling, radiating wood rafters scribed to the shape of the dome provide the nailing grounds for the hand-split plaster lath. A cast plaster medallion in the form of a sunburst is mounted in the center of the dome, with a modern pendant light fixture mounted at its center. Stylistically, this somewhat abstract sunburst motif appears to be consistent with the Adamesque vocabulary but there is no firm stylistic evidence to date this decoration to a later period. Examination of surface samples from several parts of the dome did not reveal any fresco or original decorative treatment. However, references to scraping and calcimining of the vestibule ceiling suggest that the original surface finish layers, whether plain or decorative, have probably been removed.

Conclusion

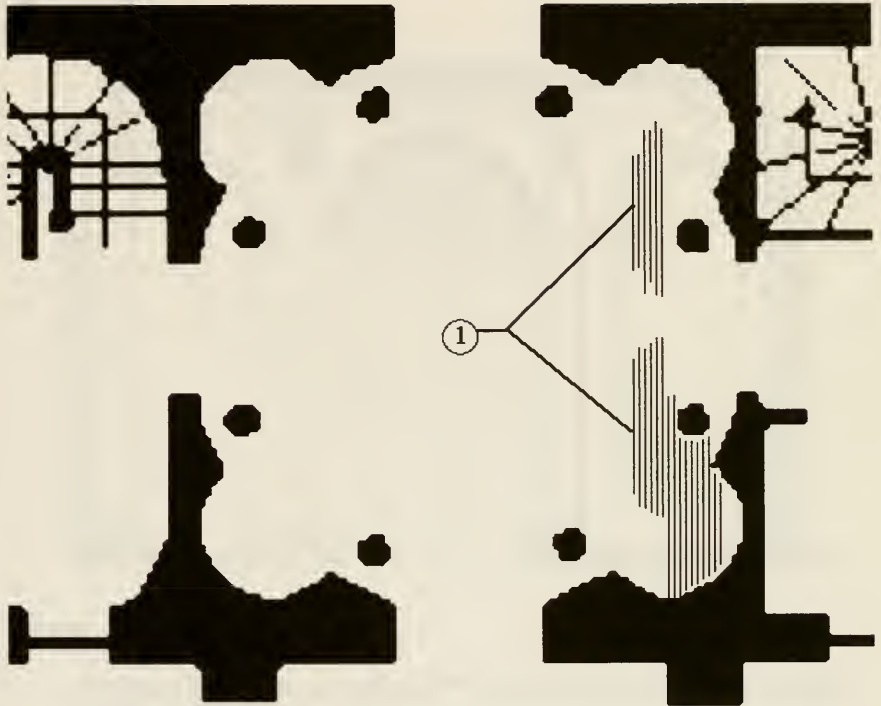
The investigations undertaken in the Vestibule served primarily to clarify the construction techniques employed in the assembly of this room rather than to distinguish

FIGURE 3.1.7 Detail of a c. 1920 view of the north facade of The Woodlands from Kimball, Domestic Architecture. The double doors shown were in place at least through the preparation of the HABS drawings in 1940.



original fabric from later renovations. The architectural evidence discussed is summarized in the annotated base elevation drawings included in Figures 3.1.8 through 3.1.12. Redecorating campaigns over through the history of The Woodlands appear to have affected only the surface finishes and therefore, color schemes in this space. It is left to the finishes analysis in Section 3.1.3 to further refine our perception of how the appearance of this room evolved.

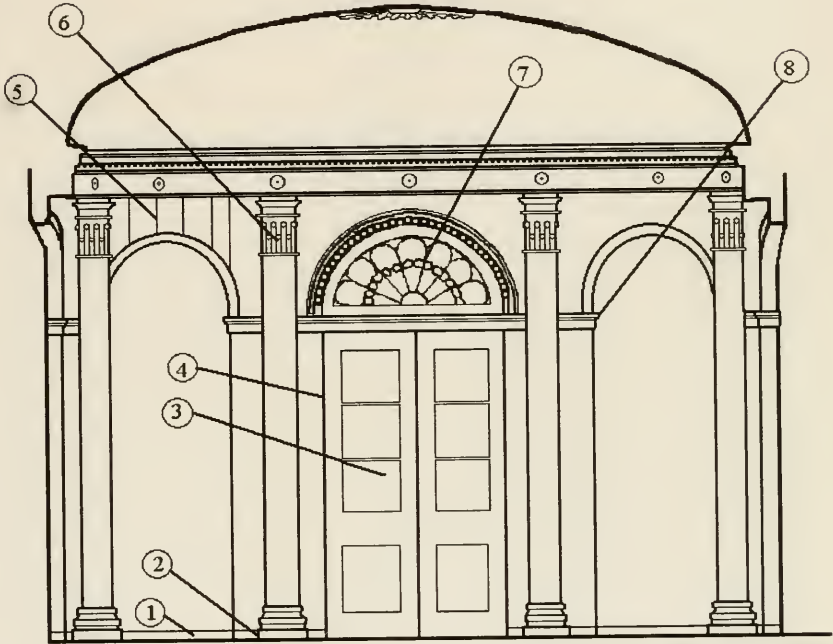
Figure 3.1.8 Annotated floor plan of the Vestibule.



NOTES:

1. Narrow width, machine made flooring used to patch at the northwest and southwest niches. Nails not visible from below.

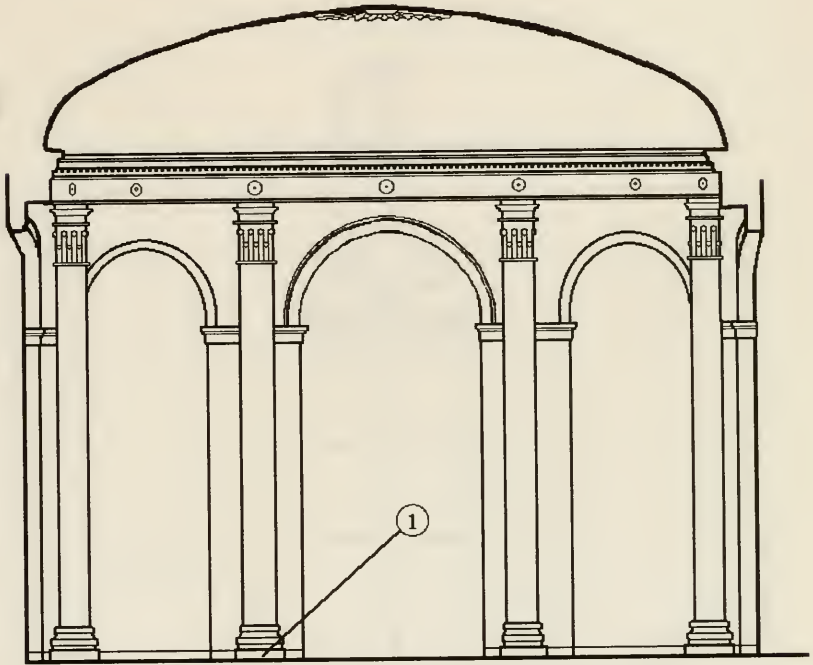
Figure 3.1.9 Annotated North elevation of the Vestibule. Drawing by author.



NOTES:

1. Baseboard 3-1/2" high, protruding 3/8" to 1/2" from the wall. Abuts the middle level of the column plinths.
2. Column plinth boxes and shoe mold assembled with extruded wire nails dating to the twentieth century.
3. New double doors fabricated in 1996 based on historic photographs dating from the turn of the century.
4. Jamb pockets to accomodate double doors as they fold back. Existing pockets slightly too small for the new doors.
5. Curved wood wall sheathing. Movement between segments is a long standing problem based on large amounts of putty and plaster crack fill.
6. Significant loss of composition ornament from column capitals is typical. Overall about 25% missing.
7. New gilt and iron fanlight installed 1995.
8. Missing molding return at spring point of northeast niche.

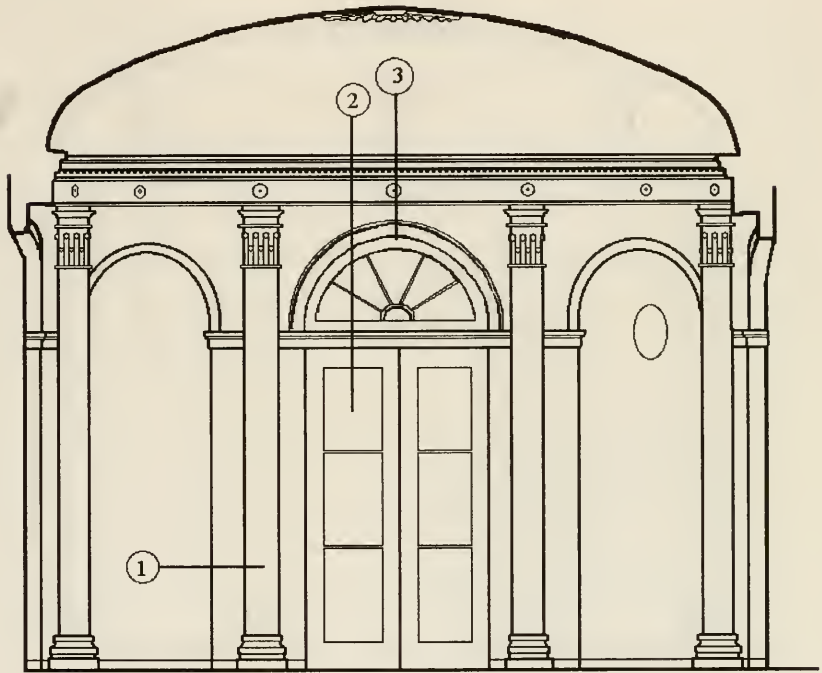
Figure 3.1.10 Annotated East elevation of the Vestibule. Drawing by author.



NOTES:

1. View under column plinths shows no structural post or support within columns. Columns built up of staves resting on hollow plinth box. Attachment to the wall above is assumed.

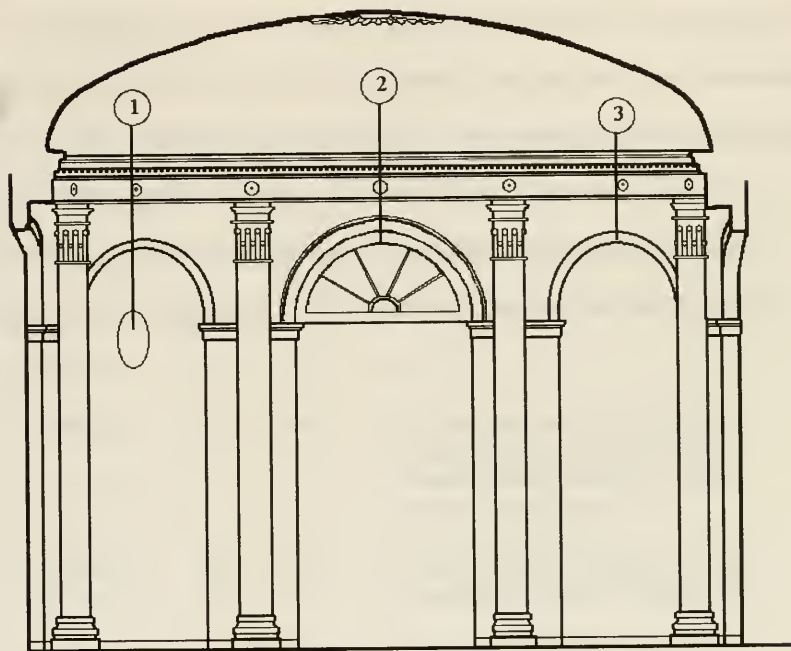
Figure 3.1.11 Annotated South elevation of the Vestibule. Drawing by author.



NOTES:

1. Separation of column staves noted in several locations. Many joints filled with putty.
2. Double doors with mirror panels installed during the 1981-1983 restoration of the Saloon by John Dickey and Reed Engle. A pair of mahogany door leaves stored in the basement may be the original doors for this opening based on comparison with the original gate doors remaining to the southeast and southwest parlors.
3. New wood and glass fanlight installed 1981-1983. Replaced stained-glass lunette installed by the Woodlands Cemetery Company c. 1865.

Figure 3.1.12 Annotated West elevation of the Vestibule. Drawing by author.



NOTES:

1. Plaster and wallpaper patch at former stovepipe location.
2. New wood and glass fanlight installed 1981-1983 based on existing rabbet in arched door head.
3. Reeded composition trim applied around the perimeters of the niches, attached in 10" to 20" segments except at arched heads.

SECTION 3.1 THE VESTIBULE

Subsection 3.1.3 Finishes Analysis

The Vestibule at The Woodlands has changed little in terms of its architectural fabric over the course of its two hundred year history. Any changes in its appearance have been largely the result of changing surface finishes. Examination of physical samples taken from this room suggest four major periods in its evolution. Precise dates cannot be ascribed to these rather arbitrary periods, rather they are based largely on changes in ownership and use of the mansion. The designated periods and their approximate dates are as follows:

Period I	1788 - 1840	William Hamilton's renovations and times of relative prosperity for the Hamilton family through the decline and sale of the property.
Period II	1840 - c. 1860	Initial cleanup and restoration by the Woodlands Cemetery Company
Period III	c. 1875 - 1900	The heyday of the Woodlands Cemetery including several "restoration" campaigns.
Period IV	1900 - Present	Scholarly efforts directed toward architectural investigation and restoration at The Woodlands.

The appearance of the major elements of the Vestibule will be discussed in the context of all four periods. While not every paint layer can be assigned an exact date in the evolution of the room, the author has attempted to chronicle general trends in the decoration of this particular space. Technical evidence such as pigment identification will

be discussed as required. Representative paint stratigraphies for each major architectural feature are included at the end of this section.

Period I

The Vestibule was built within the confines of the existing early structure and as it was to be the main entrance to the mansion, it is not surprising to find it mentioned during the early stages of the 1786-1792 renovations. The circular form and the neoclassical detailing suggest right away that William Hamilton was striving to imitate the Adam style he had so recently seen in England. It is to be suspected that the original decorative scheme for this room would incorporate the light, subtle colors characteristic of that style. The earliest surviving paint finishes appear to indicate two early schemes, both consisting of whites or creams and pale blues or grays.

The flat plaster surfaces in the Vestibule are limited to the dome of the ceiling and the interiors of the four arched niches. In keeping with delicacy of the neoclassical style, light pastel or neutral colors probably executed in matte, opaque distemper paints would be expected on these surfaces. Unfortunately, the distemper medium which lends itself so well to these tints is also one of the more ephemeral types of paint coatings. It offers poor resistance to abrasion and, as the glue medium is soluble in water, distemper coatings are not washable. In fact, the general practice for painting over finishes of this type called for removal of the earlier coatings by means of scraping or by use of a weak solution of vinegar and water. The Woodlands Cemetery Company meeting minutes dated September 22, 1854, call for the walls and ceilings of the chapel [Saloon] and Vestibule to be calcimined, a reference to distemper paints. [Reference #7] This most likely also

included scraping. The stratigraphies remaining on these plaster surfaces reflect this theory for though numerous layers still survive, the lowermost layers are disrupted and frequently difficult to interpret.

From the plaster ceiling samples examined, it would appear that the dome of the Vestibule was originally finished with a plain white distemper. Only very thin scattered fragments remain on the samples, the rest of the coating and probably subsequent coatings having been washed or scraped away. Of the samples taken, no two had identical paint layering, there being quite a bit of fragmentation among the lower layers as mentioned above. The sample illustrated [V-W-002B} contained the most complete stratigraphy of the group though the substrate is in poor condition. The first finish for which any significant evidence remains consists of three layers: pale blue oil paint, cream colored oil primer, and translucent size. Based on its fluorescent properties, the translucent size was most likely a resin based coating used to seal the plaster surface to receive oil paint. The pale blue and cream have yellowed slightly with age. Microchemical analysis revealed the blue pigment to be artificial ultramarine, not seen until the third quarter of the nineteenth century, mixed with white lead.¹³⁶ The color and texture of these two campaigns of pale blue are very similar to three campaigns of pale blue on the woodwork adjacent to the columns below, which were painted a creamy white. However, these layers appear to contain the pigment Prussian Blue which was readily available in the late eighteenth

¹³⁶ Sample treated with dilute nitric acid completely decolorized, suggesting a high probability of artificial ultramarine. Confirmatory testing with sodium azide reagent was not conclusive.

century.¹³⁷ The spandrel panels above the arched trim also retain evidence of an earlier pale blue paint.

The evidence remaining in the plaster niches is just as tenuous as that on the ceiling. The samples show fewer layers of finishes than might be expected given the age of the room, suggesting that earlier layers of distemper may have been removed. Of the remaining layers, the earliest visible finishes are again white or very pale gray, probably distemper [Sample V-W-004A]. One might expect a slightly darker or lighter color in these niches to contrast with the field of the wall as is found in other interiors of the period.¹³⁸ Whether these are the original layers is highly doubtful though the white and pale gray colors would not be improbable.

The highlight of the Vestibule is its elaborate woodwork in the form of columns and circular entablature. In keeping with the neoclassical tendency to subtly emphasize trim and decoration by application of a lighter color, the discovery of numerous coats of lead white oil paint on the columns, entablature and trim is hardly surprising. In all cases observed, campaigns of creamy white paint, now yellowed with age, covered the columns, entablature and trim. In one sample taken from the cornice, however, a distinct varnish layer among the earliest finishes raises the tantalizing possibility that the surface was marbled. Further investigation of the vestibule woodwork by means of exposure

¹³⁷ Sample treated with dilute nitric acid did not decolorize, suggesting Prussian Blue. However, confirmatory testing was inconclusive.

¹³⁸ Joseph and Anne Rynwerkt, *Robert and James Adam: The men and the style* (New York: Rizzoli, 1985). A variety of types of niche treatment are illustrated in both color and black and white photographs in this volume.

windows is suggested. Visible layers of dirt between paint layers suggest the passage of years between repaintings.

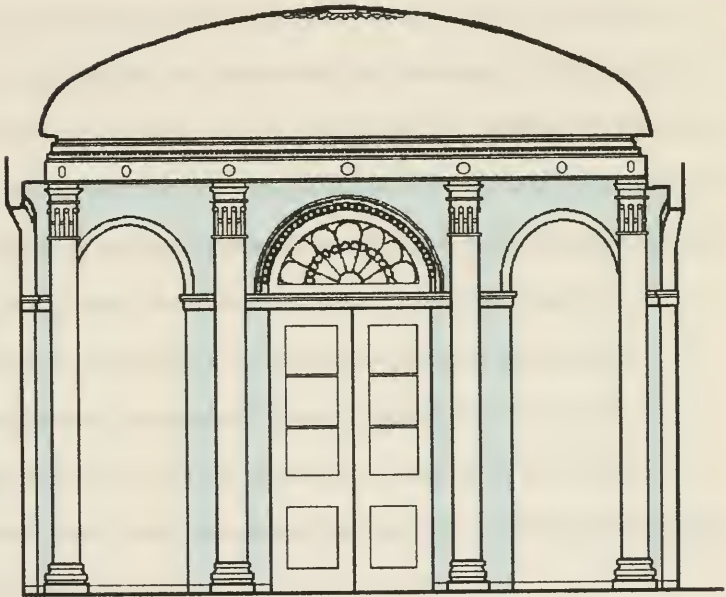
The floor, as would be expected of a traffic surface, was painted a relatively dark color to minimize the appearance of soiling and wear. Fragments of what is probably an original layer of medium bluish gray paint are visible beneath a multitude of later layers. Medium to dark grays were extremely common as floor colors as the required pigments were inexpensive and readily available. Thomas Jefferson, a longtime friend of Hamilton's used a similar floor color in the domed hall of his home at Monticello.¹³⁹ When examined under ultraviolet light, a later varnish layer is visible over the remaining fragments of gray paint suggesting an attempt to improve the appearance of the floor without complete repainting.

A rendering of this proposed Period I decorative scheme is shown in Figure 3.1.13.

¹³⁹ Winkler and Rosenstiel. Floor Coverings. 74.

FIGURE 3.1.13

Proposed period I color scheme in the Vestibule. Note the original colors shown for the ceiling dome and plaster niches are based on deteriorated, fragmented evidence but appear to be consistent with the rest of the scheme. Further sampling required to determine if the columns and entablature were originally marbledized as scattered remnants of varnish suggest.



Period II

After William Hamilton's death, the house and grounds at The Woodlands began a slow, inevitable decline. As Sidney George Fisher later noted, William Hamilton's heirs had neither the taste nor the resources to maintain the estate in the appropriate manner. After the sale of the property in 1827 to Thomas Mitchell, the grounds and mansion were allowed to deteriorate as their owner awaited a rise in land values. By the time the Woodlands Cemetery Company was incorporated and work began on the property, the house was in need of substantial maintenance including roofing, painting and windows. It would appear that the Vestibule was painted at least once during the course of this work, presumably to improve its appearance for visitors. The work done at this time appears to have been haphazard, using inexpensive materials and little surface preparation.

The ceiling is known to have been painted with distemper paints in 1854 [Reference #7] however, there appears to be no evidence of these remaining in the samples retrieved as they were most likely scraped or washed away prior to later campaigns. In the plaster niches, the white and pale gray layers of distemper could just as easily date from this period of decoration as from the original work.

The woodwork shows several campaigns of creamy white and pale gray paints applied in greatly varying thicknesses. The poor condition of the room prior to this work can be discerned in the disruption and fragmentation of the earlier layers in almost every sample. Thick, irregular dirt layers between coats suggest that the wood trim surfaces were not necessarily even washed prior to applying the new finishes. The paint materials

used during this period all contain lead to some degree as indicated by positive reaction to a sodium sulfide test.

The general appearance of the room at this time was most likely nearly monochromatic with perhaps some contrast between pale grays and whites. Whether this was intentional as the room was to be an entrance to a chapel or whether the object was to improve the appearance of the room as quickly and inexpensively as possible is not entirely certain. . The only evidence of color found was on the top molding of the cornice, though nowhere else. [Sample No. V-WW-003B]. It would appear that perhaps certain elements of the entablature may have at some time been highlighted in a contrasting color.

Period III

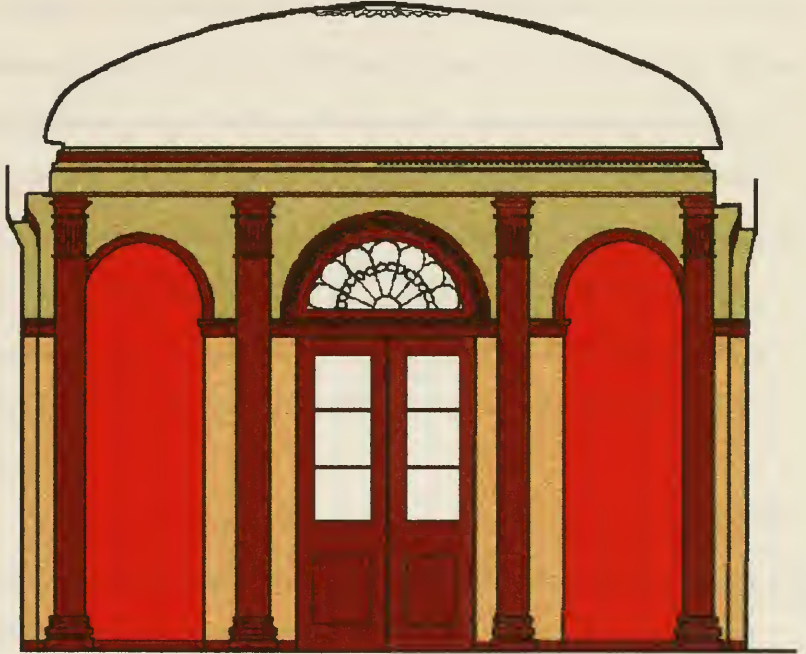
Period III is arbitrarily defined as the late nineteenth century through the turn of the twentieth century, a prosperous time for the cemetery company. The mansion was in use as a residence for the cemetery caretaker, as a chapel for services and as an office for the cemetery company. This period includes the first photographs of The Woodlands, including the Vestibule, and the first extensive documentation of the building. Several newspaper articles related to The Woodlands and to times gone by were published by the popular press. [References #9, #12]

In terms of decorative finishes in the Vestibule, Period III is certainly one of the more vivid. The first photograph of the room, taken by Ogden Codman in 1891 and published in 1922 in Kimball's Domestic Architecture, shows the walls of this once light, airy space fully clad in fashionably rich Victorian colors. The ceiling appears to be painted a much lighter shade in contrast. According to the paint stratigraphies examined,

there appear to have been two different campaigns of dark colors used during Period III in the Vestibule. It is not certain which of these is shown in Ogden Codman's black and white photograph.

The first scheme appears to include extensive graining of the wood columns and capitals and possibly the plaster frieze and cornice. The photomicrographs of the column samples show a ground coat of a strong orange red on the column shafts, possibly to replicate mahogany. The graining glaze is extremely thin and not necessarily visible in all samples under reflected light. [Sample No. V-WW-011B] Physically probing individual fragments was required to confirm the presence of an uneven brown resinous layer, typical of graining. A similar treatment is evident at the column capitals and bases though with a dark orange yellow ground layer, perhaps in imitation of a different type of wood. [Sample No. V-WW-009A] The scheme grows more complex as individual elements of the cornice and entablature appear to have been colored in slightly different shades of golden brown [Sample No. V-WW-001B] and golden (olive) green [Sample No. V-WW-004B]. Additional sampling or an exposure window is required to gain a more comprehensive view of what may be a polychromed treatment of the cornice. The same olive green is carried downward to the spandrel panels, arched door trim and column plinths. In addition, a medium greenish yellow is applied to the wood walls on either side of each column [Sample No. V-W-003B], contrasting vividly with a strong orange red in the plaster niches [Sample No. V-W-004A]. A color rendering of this proposed scheme is shown in Figure 3.1.14.

Figure 3.1.14 Proposed color scheme in the Vestibule, third quarter of the nineteenth century. Note: The original doors were no longer extant for sampling, therefore the existing doors are shown treated in the same manner as the rest of the woodwork. Drawing by author.



The next Victorian scheme, while still incorporating rich saturated color, depends more on several tones of the same hue rather than strongly contrasting hues. In this case, the baseboards, door trim and cornice were painted a strong green color which is visible in all the samples. The column capitals and bases continue to be grained with a red brown undercoat and dark brown top coat. The spandrel panels above the arches, the columns, the plaster niches and even the floor are colored with a lighter, brighter green than that used on the trim. The wall panels between columns appear to have remained the same greenish yellow color used in the previous painting campaign. A colored rendering of this second scheme is illustrated in Figure 3.1.15. The shift from the use of contrasting or complementary colors to closely related or harmonious colors in the Vestibule at The Woodlands appears to parallel a similar shift in popular color theory which occurred c. 1880-1890.¹⁴⁰

The color seriations recorded during this study for the most part closely parallel the findings of a 1992 paint study performed by John Milner Associates, Inc.¹⁴¹ One set of samples was included in the 1992 study that was not addressed in the course of this research. The author of this study was unable to access the plaster ceiling medallion for sampling. Recorded paint seriations from the ribs and field of the sunburst medallion showed both red and green layers, correlating with the two schemes described above.¹⁴² It

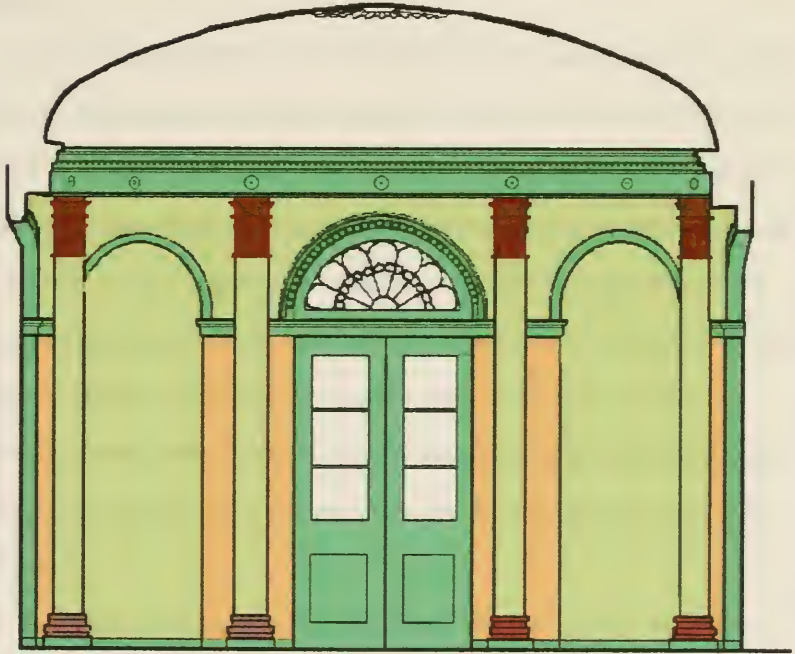
¹⁴⁰ Gail Caskey Winkler and Roger W. Moss, Victorian Interior Decoration: American Interiors 1830-1900 (New York: Henry Holt and Company, 1986), 195.

¹⁴¹ John Milner Associates, Inc. "An Architectural / Historical Assessment and Space Planning Study of The Woodlands, 1992," University City Historical Society, Philadelphia..

¹⁴² John Milner Associates, "An Architectural / Historical Assessment," PS-1, PS-2.

FIGURE 3.1.15

Proposed color scheme in the Vestibule, late nineteenth century. Note: The original doors are not extant for sampling, therefore, the existing doors are shown, treated in the same manner as the surrounding woodwork. There is no firm evidence regarding the ceiling color. Drawing by author.



should be noted, however, that only one other earlier paint layer was found on both the field and ribs of this medallion. Though this plaster ornament could have been stripped of early distemper layers as occurred with the ceiling, the possibility should be considered that this medallion may in fact date from the nineteenth century.

Period IV

Period IV begins with the turn of the twentieth century and ends with the present condition of The Woodlands. While this may seem a rather broad increment of time in the context of human history, in the decorative context of the Vestibule at The Woodlands this century has been uneventful. Changing tastes steered the color scheme of the space away from the rich color palette of the Victorian era toward simpler treatments in the spirit of the Colonial Revival. The room was documented in 1936 by Cortlandt Van Dyke Hubbard and published in a number of important works on the history of American architecture, including Fiske Kimball's Domestic Architecture of the American Colonies and of the Early Republic (1922) and Eberlein and Hubbard's Colonial Interiors series. (See Figure 3.1.2.)

The domed ceiling has been decorated in light colors throughout the twentieth century in hues of peach, white, yellow, and most recently, a pale yellow green. The wood walls of the room and the plaster walls of the niches, until recently, have been treated identically in most painting campaigns. The colors, as shown in the stratigraphy of Sample V-W-004A, include a variety of pastels and strong, bright colors.

Little can be said regarding the treatment of the decorative woodwork and plaster as the paint colors used since the turn of the century have been exclusively shades of

cream and white. The heavy accumulation of these layers in recent years obscures much of the decorative detail on the cornice and column capitals. The floors have received numerous campaigns of imitation wood graining and dark brown paint.

With the return of pale colors and white trim throughout most of the twentieth century, the appearance of the Vestibule has virtually come full circle since its construction in 1788.

SECTION 3.2 OVAL DRAWING ROOM

Subsection 3.2.1 Archival Research

Reference #1 July 8, 1788 William Hamilton to Benjamin Hays Smith

“...When you write let me know whether the Scotchm[an] has begun to plaister at the Woodlands & whether Child has engaged two fresh men for the dowelled flooring & whether Wm. the plaisterer has return’d to his work.”

Reference #2 August 30, 1789 William Hamilton to Benjamin Hays Smith

“...I take for granted that Child will find work sufficient to employ him. If he has materials the Grounds of the drawing room will be a good subject.”

Reference #3 September 27, 1789 William Hamilton to Benjamin Hays Smith

“... Mr Child should be worry’d until he sufficiently secures the sideboard window & makes it to run easily backwards & forwards. He should tell you what will be the cost of the mahogany for the stair rail and also for ye stuff for ye oval room soffit & shutters & you will inform me by the stage so that I may arrange for them. He should remind Willy of bringing home the sash head of the oval room venetian...”

Reference #4 June 15 (probably 1794) Personal letter from “L.G.” to “Eliza”¹⁴³

“...The house is planned with a great deal of taste, the front is divided into a spacious hall with a room at each end, the back part is composed of a large dining-room, separated by an entry leading from the hall to the back door, from a very handsome room, which, when finished will form a complete oval....”

Reference #5 November 2, 1806 Dr. Charles Drayton memoirs

“...The following plan may be sufficient to comprehend the disposition of the appartments more clearly. the oval room on the right is a dining room - & its correspondent, not yet finished, is for a drawing room....In the unfinished Drawing room, which has a charming view of the Schylkill, & part of the city....”

Reference #6 1809 Oliver Oldschool in the periodical Port Folio, Vol. 2, no. 6

“...At the entrance by the north door, where there is a vestibule sixteen feet in diameter, a corridor leads on the east side to a fine oval dining room thirty feet by twenty-two, and

¹⁴³ “Woodlands,” Society MSS.

another on the west to the Library, a square room with two bows, thirty feet by eighteen....”

Reference #7 March 21, 1811 Mutual Assurance Policy No. 3095 Survey No. 1680

“First story 5 Rooms One Marble Mantle & 3 Wood Mantles, neat Surbase **Washboards Windows cased and inside shutters. Marble to Chimnies, Stucco Cornice. Two rooms plain dado Surbase high. Four Mahogany doors...**One flight continued Mahogany handrail Stairs neat Brackets turn’d ballusters...Floors heart pine boards...Glass 15 by 26 - 15 by 16 - 14 by 22 & 8 by 10 Inches. Brick Stud & Board partitions.”

Reference #8 December 11, 1826 The Woodlands in Account with Henry Beckett¹⁴⁴

F.V. Bussier “repairing the Pavilions” \$10.00

Reference #9 May 9, 1848 Woodlands Cemetery Company Executive Committee Meeting Minutes

“The north projections of the Mansion have been removed and the window placed flush with the face of the building; and the entire house yellow washed with two coats.”

Reference #10 1850 Report of the Managers of the Woodlands Cemetery

“...The Mansion which was dilapidated to an extent [illegible word] almost ruinous when the Cemetery Co. began their improvements was a few years since well roofed with cedar; the north projections were removed and the portico repaired. Since and chiefly during the past year, the exterior of the walls was yellow washed, the woodwork painted on the outside, the sashes of the old windows replaced with new and freshly glazed. The whole exterior is now in good order, proof against the weather and of creditable appearance.”

Reference #11 February 6, 1850 Woodlands Cemetery Company Receipt Books

“Rec’d Feby 6, 1850 from Jos. B. Townsend Treas of the Woodlands Cemetery Company Seventy six dollars 70 cents in full for Bill of sash, etc. furnished for property on the Cemetery.” Ar[illegible] George

Reference #12 September 1, 1857 Woodlands Cemetery Company Executive Committee Minutes

¹⁴⁴ “The Woodlands in account with Henry Beckett.” Hamilton MSS.

“On motion of Mr. Lindsay, Resolved that the Executive Committee be authorized to furnish the east room of the mansion for the accomodation of the managers at their meetings and for the comfort of visitors.”

Reference #13 1864 Joshua Francis Fisher¹⁴⁵

“The North front was extended by two long oval rooms, a drawing room and a dining room, the latter filled with family portraits....The drawing room furniture was said to be from Versailles, and daresay there were many things worthy of note which have escaped my memory. But we had nothing like it near Philadelphia, and it all impressed my youthful imagination.”

Reference #14 July 14, 1882 The Philadelphia Record

“There is a vestibule at the north entrance sixteen feet in diameter. One corridor leads to a spacious oval shaped room, which was once a banqueting hall. In this hall the services of the dead are celebrated previous to interment. The other corridor brings the visitor to a square shaped room where the large and valuable library of the Hamilton family was kept, but which is now used by the officers of the cemetery.”

Reference #15 October 14, 1890 The Philadelphia Times

“The library is connected with the entrance hall by a short dark passage containing a large roomlike closet, and a steep, narrow stairway to the upper floor, which a stranger might pass without suspecting its presence. The main staircase is on the opposite side of the hall, and curves upward by easy, well lighted flights to the second floor, which contains a number of bedrooms. Close by the main stairway is the entrance to the dining room, an apartment similar in shape to the library. It is 30 feet in length by 22 feet wide, with a broad bay window at one end. The panels that are inserted in the curving walls at the opposite side were at one time filled with mirrors.

The furniture and interior decorations of the Woodlands mansion are said to have been of especial elegance. The walls in some of the rooms were hung with heavy damask and ornamented with mirrors with frames of cut glass; articles of vertu, and a collection of paintings, including the works of Italian, Flemish and Dutch schools, gathered in Europe by Mr. Hamilton, with the aid of Benjamin West. Much of the furniture was brought from the Old World, where some of it is said to have adorned the drawing rooms of Marie Antoinette. Tradition says that a sailing vessel, whose only cargo consisted of articles for the decoration of the Woodlands, came up the Schuylkill and made fast at a wharf that was built at the foot of the lawn, the furniture being carried directly to the house for which it was intended.”

¹⁴⁵ Cadwalader, Recollections of Joshua Francis Fisher, 214-224.

Reference #16 October 14, 1890 The Philadelphia Times

“...a little girl, now advanced in years, who tells an interesting story of a discovery she made while rambling through the old house. ‘Among the friends of my childhood,’ she says, ‘was an aged lady, who, in her childhood, had made long visits to the Woodlands as a friend of the family. She told me many interesting tales of the old house, of its beautiful furniture, of the traditions that surrounded it, and of the secret passages that it was supposed to contain.’ ‘...I was especially fond of the main staircase, where the curving walls were covered with scenic paintings, representing an expanse of forest. In the foreground I remember there were several large trees, and between them might be seen long sylvan vistas, with herds of deer in the distance...’.”

Reference #17 March 10, 1891 Ogden Codman photograph of the west end of the Oval Drawing Room¹⁴⁶

See Figure 3.2.1.

Reference #18 1936 Cortlandt Van Dyke Hubbard photograph of the west end of the Oval Drawing Room¹⁴⁷

See Figure 3.2.2.

¹⁴⁶ Kimball, Domestic Architecture, 255.

¹⁴⁷ Eberlein and Hubbard, Colonial Interiors, 6.

Figure 3.2.1 1891 Ogden Codman photograph of the West end of the Oval Drawing Room as published in Fiske Kimball's Domestic Architecture of the American Colonies and of the Early Republic (1922).



Figure 3.2.2 1936 Cortlandt Van Dyke Hubbard photograph of the west end of the Oval Drawing Room as published in Eberlein and Hubbard's Colonial Interiors, Third Series, Federal and Greek Revival (1938).



Figure 3.2.3 1997 Existing conditions in the Oval Drawing Room. Photographs by the author. This page includes the east (top) and the west (bottom) elevations.



FIGURE 3.2.3 1997 Existing conditions in the Oval Drawing Room. Photographs by the author. This page includes the north (top) and south (bottom) elevations.



SECTION 3.2 OVAL DRAWING ROOM

Subsection 3.2.2 Documentation of Conditions

One of the most spectacular rooms at The Woodlands is the Oval Drawing Room located in the northeast corner of the mansion. This portion of the building, along with the Dining Room in the northwest corner and the southeast and southwest corner parlors, was initially constructed during William Hamilton's 1786-1791 renovation campaign.

The room is oval in shape, thirty feet long by twenty-two feet wide, with its long axis oriented east-west. The ceiling is fourteen feet high. Centered on the north wall is a pair of French doors crowned by an semicircular fanlight, the whole set into a wide arched recess. These French doors and their fanlight date from an investigation and restoration campaign conducted in 1964 by historical architect G. Edwin Brumbaugh. This opening has been changed several times since its original construction, having been originally an arched venetian window, then a doorway when a projecting porch was added c. 1808, and then a double hung rectangular window after removal of the porch c. 1850. These changes will be discussed in further detail later in this section. The east end of the room is seen from the exterior as a curved projecting bow. Three large double hung windows are spaced symmetrically about the center of the bow. The openings are further protected by double leafed, paneled wood shutters which fold back into pockets in the window jambs, a detail seen throughout the house. In the southeast quadrant of the wall, a flush curved door opens into the Southeast Parlor. Generally referred to as a jib door, this opening was left free of trim and protruding hardware and painted or papered to blend with the surrounding wall surface. Centered in the south wall is a fireplace, now ornamented with

a mantel of dark, heavily veined marble with applied carved decorations in light grayish white marble. There is a shallow rectangular recessed niche above the fireplace mantel. In the southwest and northwest quadrants of the oval, two more recessed niches span from the floor to just below the cornice. The bottom portions of these niches have been filled with wood paneling resembling that below the windows. Centered in the west end of the room is a grand entrance consisting of a single carved mahogany door flanked by Ionic columns supporting an ornate entablature and cornice. The flat plaster ceiling is ornamented by a classical, denticulated plaster cornice and frieze. This oval room has served a variety of functions, particularly during the ownership of the Woodlands Cemetery Company which has used it as a meeting room, reception area and caretaker's living room. Like the Vestibule, it has been relatively well documented since approximately the turn of the twentieth century. Figures 3.2.1 through Figure 3.2.3 partially illustrate the appearance of the Oval Drawing Room from 1891 though the present.

The appearance of the Oval Drawing Room has altered significantly over its two hundred year history both through changes in surface finishes and through changes in architectural details. Most of the changes that have occurred are not documented in the archival records but in the physical evidence left behind.

Floors

Like the floors in the Dining Room and Vestibule, the flooring in the east and west ends of the Oval Drawing Room consists of pine boards running north to south, joined with wooden dowels. A change in the flooring materials from the Dining Room and

Vestibule may reflect a slightly later date. The floor boards throughout the Oval Drawing Room are noticeably narrower (2-3/8" to 3-3/4" wide) than the boards used in the earlier rooms. In many cases, their lengths exceed nineteen feet. The flooring is certainly original based on a treatment of lath and plaster attached to its underside with hand-wrought nails. It is assumed to be joined with dowels like the rest of the early floors in the house. The boards are butted together at their edges but the location and spacing of the dowels could not be verified without extensive removal of putty and paint. The east end of the floor appears to be heavily damaged. Its surface is visibly wavy and buckled and large amounts of putty clog the joints between boards.

A nine foot wide and four foot deep area of poorly concealed patching is visible in front of the French doors in the north wall which appears to be related to the 1964 Brumbaugh restoration work. The patching boards are of one length and form a visible seam where they are attached to the floor joist below. These 2-1/2" wide boards are joined by tongue and groove joints and blind nailed. Examination of the surface finishes on this flooring revealed 2 campaigns of paint and graining, compared to the six campaigns of finishes observed elsewhere in the room.

The floorboards in the center of the room are consistently narrower than those of either end, though they are not replacements. Damage is visible in front of the marble hearth on the south side of the room. In this case, observation under raking light reveals what appear to be tool marks made by a scraper or plane. Whether this is related to an attempted refinishing of the floor or whether the floor surface was reduced to make it flush

with the adjacent hearth is not known. The hearth was greatly enlarged, probably in the mid-nineteenth century, and is now surrounded by a mitered band of wood.

The obvious care taken to maintain a uniform floorboard width in this room suggests that perhaps the floors were meant to be exposed. Review of the historic photos of this room shows the use of scattered small rugs rather than wall to wall carpeting throughout the last century. However, the surface samples do not show a heavy buildup of wax or early coating materials. A 3/8" average gap exists under the baseboards and under the bottom edge of the window and niche trim, usually filled with scantling or blocking. Whether this gap around the perimeter of the room is indicative of an earlier carpet installation is debatable. Paint buildup obscures any possible tack holes around the perimeter of the room. Six campaigns of paint and imitation wood graining, two to three thin coats each, were observed. The presence of only six campaigns of painting or imitation graining after two hundred years may indicate that the floors were either carpeted for some years or stripped and refinished at some point.

Walls

Unlike the earlier Dining Room which is formed from a square space with two semicircular bows, the walls of the Drawing Room form a true oval. As is obvious from the floor plan, the north and east walls are of thick stone, with plaster applied directly to the masonry to form the gentle curve of the oval. The south and west walls are primarily wood stud partitions except for the masonry chimney mass. The wall surface on these partitions is plaster, of varying thickness, on hand split wooden lath. The use of hand

wrought iron nails to fasten the lath is compatible with the late eighteenth century construction date.

Wood boards or scantling were applied around the perimeter of the room and around window and door openings to serve as guides for the plasterer's screed, a standard practice to produce a true, level surface. The grounds were then covered with a thin layer of finish plaster in the final stage of the work. Years of changing temperature and humidity, particularly on the exterior walls, may cause the wood grounds to shrink and swell almost imperceptibly but often enough to crack the thin layer of applied plaster. This is the case in the Oval Drawing Room where the location of the grounds is generally visible to the naked eye or with the aid of raking light. (See Figure 3.2.4.) In the Oval Drawing Room there are 3 inch wide horizontal wood grounds installed at 2'-6", 8'-5" and 13'-0" above the finish floor. A 9" wide baseboard nailer serves as the bottom ground. The 2'-6" ground apparently served as a nailer for a missing chair rail. The ground located 8'-5" above the floor once served as a nailing surface for a later picture rail, shown in place in the Ogden Codman photograph of 1891. This molding has also been removed. The uppermost ground protrudes from beneath the plaster cornice where it most likely served as a nailer or guide as the plaster cornice was run in place. Plaster grounds are also visible around the original windows, the jib door and around the arched recess in the north wall now filled with the French doors. The grounds around the perimeter of the recessed niches in the west end of the room are not visible but form the side reveals of the niches. The "chair rail" ground and the "picture rail" ground stop short at the edges of each niche. The tops of the niches are at 10'-9" feet above the finish floor.

Figure 3.2.4 Typical configuration of plaster grounds / nailers in the Oval Drawing Room. The thin shadow lines denote where these members have expanded and contracted over many years, cracking the thin surface plaster. Photograph by author.



Figure 3.2.5 Plaster application and framing at the perimeter of the observation window cut in the northwest niche in the Oval Drawing Room. The brown fragments between the two campaigns of plaster appear to be extremely heavy paper, though probably not wallpaper. Photograph by the author.



Simultaneous to this study, other researchers investigating the evolution of the earlier portions of The Woodlands opened an observation hole in the northwest niche in the Oval Drawing Room.¹⁴⁸ Through this hole, the verso of the wall fabric can be studied. The studs supporting the finished surface of the recessed niche appear to be a combination of straight sawn and pit sawn material based on the regular and irregular marks left on the wood surfaces. Curiously, the back side of this partition is finished with lath and plaster like the back of the niche in the Vestibule, perhaps for sound, draft or rodent-proofing. The lath on both sides of the partition is hand-split and the nails are hand wrought iron, both suggesting an eighteenth century installation. To have completed the plastering behind the recessed niche, the plasterer would have had to exit through the top of the cavity through an unfinished floor or through an opening in the north masonry wall. What appears to be a window in the north wall closed with rubble fill is visible at this location on the exterior. The plaster finish itself is extremely thick, generally exceeding 2-1/2" and consists of what appear to be two campaigns of both scratch and brown coat. The earlier campaign is a coarser material containing large amounts of animal hair binder and has a floated surface. Shreds of paper are sandwiched between the two campaigns of plastering, though no pattern is visible to confirm that these fragments were wallpaper. (See Figure 3.2.5.) The bottoms of the niches were encapsulated by paneling installed in the mid-nineteenth century. Behind this paneling, shreds of wallpaper were discovered, still

¹⁴⁸ Timothy Long, Tom McGimsey and Robert FitzGerald presented their findings regarding the pre-1788 portion of the structure in a lecture at the Woodlands in April, 1995.

adhered to the finish plaster surface. Stylistic and technical analysis of these fragments is discussed in Subsection 3.2.3.

Another shallow niche is found in the wall above the fireplace mantel. This niche is rectangular, measuring 4'-11-1/2" wide by 7'-0-1/2" tall. The plaster reveal at the vertical edges is 1-1/4" deep. The niche was presumably intended to accommodate a large painting or overmantel mirror. The practice of placing a mirror or painting above the fireplace has been a common one throughout the history of American and European interiors since glass became more available in the seventeenth century.

Ceiling

The ceiling of the Oval Drawing Room consists of plain painted plaster on lath. Given the Adamesque decoration of the remainder of the room, it is somewhat surprising not to find some sort of plaster ceiling ornamentation. The ceiling of the Dining Room is known to have at least partially collapsed in 1802, apparently due to an excessively thick plaster application. No such catastrophic failure is known to have occurred in the Oval Drawing Room; however, examination of the paint stratigraphy from the existing ceiling plaster reveals fewer layers than might be expected after over two hundred years. Numerous generic references to plaster work in the Woodlands Cemetery Company records raise the possibility that the ceiling in the Oval Drawing Room may have been patched or entirely replastered as occurred in the Southeast Parlor. Another possible explanation for the small number of paint layers lies in the fact that the distemper paints frequently used for walls and ceilings were generally scraped or washed off prior to application of subsequent coatings as occurred in the Vestibule and Saloon.

Trim

While most of the original eighteenth century wall fabric appears to remain, much of the existing architectural trim and detailing in the Oval Drawing Room appears to date from a later period. Recording and comparison of the molding profiles, examination of the trim nails and comparison of paint stratigraphies have provided a number of clues relevant to the dating of this fabric.

The fascia of the existing baseboard consists of a flat board 6" wide by 3/4" thick which is kerfed on the back to form the required curve and is attached with 2" long heavy cut nails with hand wrought heads. This bottom element of the base is mounted such that its bottom edge sits on average 3/8" above the finish floor, leaving an unsightly gap which is generally filled with scantling. A shoe molding is shown covering this gap in the photographs dating from the 1930's. Most of the baseboards have been removed and reinstalled at some point for the installation of electrical service. The top profiled portion of the base actually consists of two separate pieces. Behind the fascia is another 3/4" board, the molded top of which protrudes past the fascia to form the top of the ogee. The bottom of the ogee is made up of a thin molded strip applied in the rabbet formed by the fascia and backboard as illustrated in Figure 3.2.6. The ogee molding which crowns the baseboard appears to have a pronounced asymmetrical curve almost identical to the profile of the baseboard molding surviving in the Saloon.¹⁴⁹ The deeply curved, asymmetrical ogee on the baseboard moldings in both the Saloon and in the Oval Drawing Room are

¹⁴⁹ Weil, "Interior Architectural Details," 40, 42, 75, 76. All of the molding profiles in the Saloon at The Woodlands were documented in 1967 as part of this unpublished master's thesis and assessed in relation to the published architectural pattern books of the period.

FIGURE 3.2.6

Baseboard configuration and profile in the Oval Drawing Room.
Drawing by author; half actual size.



consistent with designs shown the late eighteenth century publications of William Pain and Asher Benjamin.¹⁵⁰ There is no baseboard left in place behind the paneling in the niches; however, the wallpaper pattern left in place stops approximately 7-1/2" above the finish floor, indicating that there probably was once a baseboard there.

Unlike the baseboards, which are almost certainly original, the narrow profiled trim which surrounds the window recesses and the recessed niches in the west wall appears to be later material. Indeed, no trim at all appears on the niches in the Dining Room opposite. The proposed profile for this trim is shown in Figure 3.2.7. Though the profile is very deep, the individual curves and ogees are quite shallow, suitable for fabrication by machine. The combination of cavetto moldings and ogee profiles, as well as the bead on the inner edge do not in the least resemble original trim found elsewhere in the building. (See also Figure 3.2.7.) The molding is then fastened to the framing or grounds below with cut finish nails. The nails themselves are extremely thin (<1/16") L-headed cut sprigs with fine sharp edges, suggesting a range of dates from 1820 to 1840 or slightly later. The vertical and horizontal trim pieces are mitered at their intersection. Triangular plinth blocks, approximately 1/2" thick, are inserted between the floor and the bases of the window and niche trim, perhaps to terminate the later shoe molding. The straight vertical runs of molding appear to be fabricated of single pieces rather than built up of several individual moldings. However, the curved trim required to fit the walls in the Oval Drawing Room required a slightly different methods of fabrication to form such a thick section. For example, the curved trim above both the recessed niches consists of a base

¹⁵⁰ Weil, "Interior Architectural Details," 14-18.

FIGURE 3.2.7 Proposed profile of the window and niche trim in the Oval Drawing Room. The individual pieces of trim appear to date from several campaigns based on variations in curvature and the use of a two-piece molding in some locations versus the single pieces used in other locations in the same room. Drawing, actual size, by author.

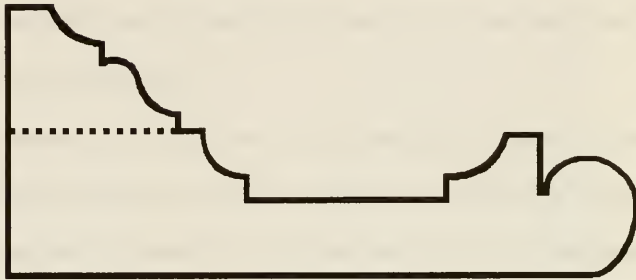
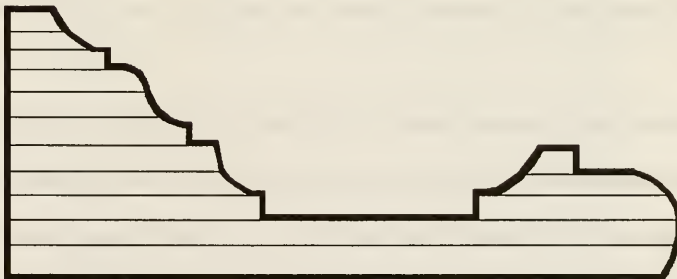


FIGURE 3.2.8 Methods of molding fabrication for the curved window and niche trim in the Oval Drawing Room, c. 1840 or later. Drawing, actual size, by author.



piece with an additional backband attached separately. In another case, a curved piece of window head trim removed from the center bow window is fabricated of up to 10 layers of wood approximately 1/8" thick each, which are laminated together to build up the final profile as shown in Figure 3.2.8. Though this technology is relatively common today, the author was unable to document the extent of its use in the nineteenth century. The machine cut and headed nails are certainly after 1840 based on the orientation of the iron fibers parallel to the nail shank.¹⁵¹

If the vertical trim at the window surrounds and niches is believed to be a c. 1840-1850 modification, plaster and composition patches at chair rail level in most locations, suggest that this trim was installed over an original chair rail. The outside edge of the north trim at the south niche bears clear evidence in the form of a plaster patch in a shape strongly resembling the outline of a molded chair rail. (See Figure 3.2.9.) If the window and niche trim had been installed simultaneously with the chair rail, there would have been no need to scribe the trim to fit over the chair rail. All but two pieces of the vertical trim bear traces of such patches. If such a chair rail molding did indeed exist, it was removed prior to the 1891 Codman photograph and no material remains of it have been found at the site.

In addition to the perimeter molding, the window recesses are finished with simple paneling installed between the window sills and the finish floor. The paneling consists of flat stiles and rails surrounding flat panels recessed approximately 3/8". The stiles and rails range from 2-1/2" to 3" wide with the rails mortised into the vertical stiles at each

¹⁵¹ Nelson, "Nail Chronology," 3.

FIGURE 3.2.9 Patch at chair rail level in the north trim of the south niche in the Oval Drawing Room. The rough profile indicated corresponds closely with the profile of the surviving chair rail in the Southwest Parlor. Photograph by author.



end. A cut brad or “sprig” with a handmade “L” head was removed from the paneling below the center window, corroborating the assumed late eighteenth century date. The paneling under the northeast and northwest niches, though it attempts to replicate the original work, actually dates from approximately the middle of the nineteenth century. Its configuration of plain stiles and rails matches the earlier work, however, the stiles and rails are visibly wider and the stiles are mortised into the rails rather than vice versa. A large machine cut and headed nail used to fasten the top ledge appears to date from c. 1840-1850. When this ledge was removed, the contents of the cavity behind the paneling included large shards of early mirror, shreds of wallpaper and miscellaneous nails and debris. The 1890 article in the Philadelphia Times [Reference #15] mentions large mirrors that once adorned these niches, lending a possible explanation for the fragments found, though such popular accounts are not always reliable.

The simplicity and low relief of the woodwork in this room appears to be somewhat at odds with the proportions and depth of the plaster cornice near the ceiling. The overall depth of the cornice is 16-5/8” and its profile is as illustrated in Figure 3.2.10. Upon looking at the interior elevations, this wide cornice seems heavy in comparison to the 6” wide original baseboards below and to the detailing of the shutters. The surviving original cornice in the Saloon and the 1802 cornice in the Dining Room opposite are significantly narrower. Examination of the paint stratigraphy on the upper 8” of this cornice versus the 8” wide bottom segment shows what appears to be a discrepancy in the number of painting campaigns which suggests that the bottom frieze and torus molding may have been added later.

FIGURE 3.2.10

Cornice profile in the Oval Drawing Room. The frieze and bottom molding may not be original. Drawing, half size, by the author.



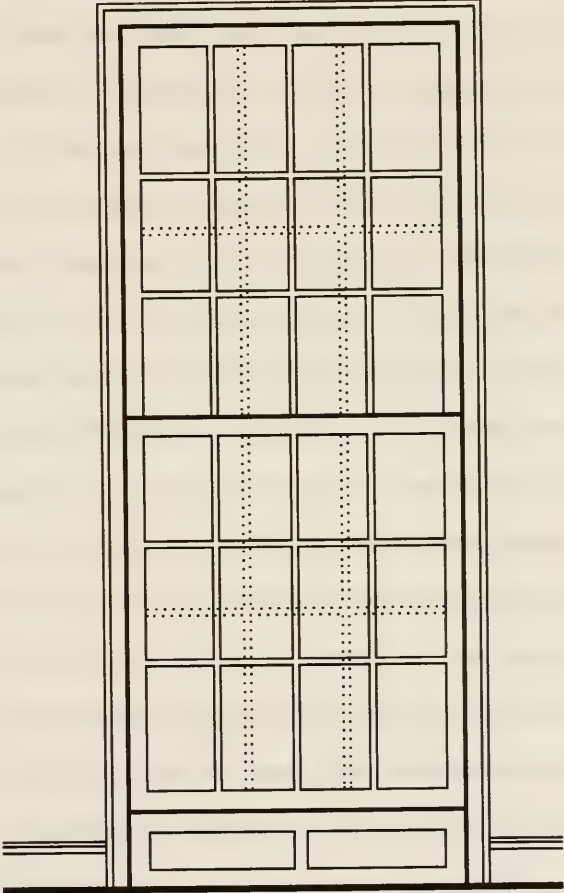
Windows and Doors

Much of the charm of the Oval Drawing Room derives from the abundant light and exterior scenery introduced by the three tall windows in the east end. The existing mortised and tenoned window frames are original to the eighteenth-century renovation campaign. The outlines of dutchmen patches in the base of each jamb indicate the location of the weight pockets. Hamilton's correspondence with his secretary Benjamin Hays Smith dated October 12, 1789, requests that models and quantities of the desired sash weights be sent to him in Lancaster so he could proceed to place an order. A number of payments in the Woodlands Household Accounts reference glazing, sash line and other window maintenance work, however, the condition of the windows obviously continued to deteriorate until in 1850, the Woodlands Cemetery Company Executive Committee reported "the sashes of the old windows replaced with new and freshly glazed".

[Reference #10, #11] The existing 1850 windows are twelve over twelve, with three rows of lights, each four panes across. The window panes measure 10-1/2" wide by 17-1/4" high. The narrow, peaked muntin profile shown in Figure 3.2.11 is consistent with the mid-nineteenth century sash replacement date. The 1808 engraving by William Strickland shows these windows but the sash shown consist of only two rows of three lights each per sash. Given the size of the window openings, this would require a glass size of roughly 13 inches wide and over twenty inches high. The Mutual Assurance survey of 1811 does list a number of glass sizes including 14 x 22 and 15 x 26. Though these may not be the exact pane sizes for these windows, the possibility that the original windows were six over six rather than the existing twelve over twelve should be considered. The use of such large

FIGURE 3.2.11

Existing (solid lines) and proposed (dotted lines) configurations of the Oval Drawing Room window sash. Drawing by author, 1/4" = 1'-0."



panes of glass would have been extremely costly in the late eighteenth century and thus far more fashionable.

A panel configuration similar that used below the windows and niches is also employed in the construction of the folding shutters installed on each of the three east windows. Each window is equipped with upper and lower sets of shutters which fold back into pockets set into the window jambs. The lower set is equipped with a bolt consisting of a bar which rotates around a pin to lodge in a keeper mounted on the opposing shutter. The existing H hinges may be original though they do not match the small eighteenth century butterfly hinges used on some of the smaller shutters throughout the rest of the house. Similar shutters in the venetian window of the Southeast Parlor were fitted with mirrors on their exterior faces so that, when folded open into the jamb pockets, the mirrored faces reflected additional light to the interior. No such mirrors remain in place in the Oval Drawing Room shutters, however, evidence exists of such a treatment was intended for the lower shutters. In the outermost leaves of these shutters the intermediate rail is recessed, allowing the installation of a mirror covering the full length of the shutter. Only the outermost leaves, the ones exposed when the shutters are folded open into their pockets, are treated in this manner. The intermediate rails of the upper shutters are not suppressed, suggesting that they were not meant to be mirrored.

The simplicity of the window woodwork in this room contrasts emphatically with the sumptuous decoration of the west doorway. (See Figure 3.2.12.) The large mahogany door is flanked by fluted Ionic pilasters, heavily decorated with composition

ornaments such as acanthus leaves and flower-shaped paterae. Over the head of the doorway is mounted a rectangular plaque decorated in low relief, containing winged sphinxes with human heads along with delicate scrollwork. Below is a floral double swag with ring and ribbon motifs. The door surround is topped by a denticulated cornice. The pilasters and neoclassical entablature decoration of the door surround are consistent with the tenets of the Adam style and are certainly original to William Hamilton's 1786-1791 renovation campaign. A backband molding applied around the edges of the actual door opening appears to have been added later. One curious condition, visible almost immediately upon viewing this doorway, is the presence of two 6" wide fluted patches located 6'-5" above the floor toward the top of the fluted portion of the pilasters. It would seem that these were added to increase the height of the doorway. The door in this opening is almost exactly the same size as that in the Dining Room, however, the Dining Room door surround shows no evidence of having been raised. The sequence of paint layers on the patched portion is slightly later than that observed on the rest of the pilaster. One possible explanation is that some early sconces or similar attachments were removed from the door surround and the pilasters patched. No other explanation for these patches has been emerged.

The interior face of the mahogany door is also decorated with recessed panels highlighted by gouged borders. What were probably applied rosettes at each corner are now missing. Twentieth century reeded trim is applied around the inner edge of the gouged borders. The exterior face of the door also has recessed panels, the profile of

FIGURE 3.2.12 West door surround detail and door panel profile in the Oval Drawing Room. Photograph and drawing by author.



which is identical to that on the interior face. (See Figure 3.2.12.) However, the panels on this side are raised with a profile matching that of the paneled door jambs. Lines of paint buildup around the perimeter of the panels on both sides of the door suggest that it was completely stripped relatively recently. The door measures 7'-1" high by 3-1-1/2" inches wide by 2" thick. It is not curved to fit the shape of the room. The hardware consists of two large cast iron five knuckle butt hinges. A mortised lockset has been removed and the mortise repaired with a dutchman patch but the glass knob and keyhole remain. A modern deadbolt provides security.

Unlike the west door with its highly decorative surround, the door to the Southeast Parlor was meant to escape the visitor's notice. The jambs of the door are formed by flat boards, plastered over, with no original trim or surround. The baseboard which encircles the room continues across the base of the door. Two large cast iron butt hinges protrude from the wall and allow the door to swing outward without binding at the baseboard. The door surface exposed to the Oval Drawing Room was fabricated such that it was completely flush and apparently received the same wallpaper treatment as the surrounding wall surface. A similar door treatment existed in the Dining Room opposite and is described as follows by Dr. Charles Drayton after his 1806 visit to The Woodlands:

...there is but one principal door in each - the others for convenience, are not apparent, having no architraves of wood or paper to be seen. Whereby the walls seem spacious and unbroken by many doors....

and

[regarding the Dining Room] ...this room being papered, the door leading to the garden parlour is not Seen. this was the occasion of great surprise to a formal pompous gentleman, who finding the company about to withdraw,

stalked slowly to open the principal door. & when he turned, nobody was to be seen, the company having passed thro the concealed door.¹⁵²

The jib door for the Oval Drawing Room was not in place when these investigations commenced, having been removed for convenience and stored in the basement by the caretaker who resides there. With the relocation of the caretaker's apartment to the second floor, this door has been reinstalled. It is constructed in much the same manner a typical six panel door except the panels are flush with the rails on the exposed face. At some point in time, probably in the late nineteenth century, the jib door opening received molded wood trim around its perimeter and narrow applied moldings to make it appear much like a traditional door with recessed panels. The top molding of the adjoining baseboard was notched to receive the new trim. The jib door surround and the applied panel moldings were removed in 1994 and are stored in the basement at The Woodlands. The existing hardware consists of cast iron three knuckle butt hinges and a surface mounted iron box lock labelled "Improved Lock No. 50" with an eagle within a circle at the top.

The remaining opening into the Oval Drawing Room consists of the French doors and semicircular fanlight installed within an arched recess in the north wall. These doors were installed as part of an architectural investigation and restoration campaign conducted by restoration architect G. Edwin Brumbaugh in 1964.¹⁵³ The new doors replaced a double hung window installed c. 1850 when the projecting "pavilions" were removed from the north facade. Figure 3.2.13, a 1936 photograph by Cortlandt Van Dyke Hubbard,

¹⁵² Charles Drayton, "Memoirs." Drayton Hall, National Trust for Historic Preservation.

FIGURE 3.2.13

1936 exterior photograph by Cortlandt Van Dyke Hubbard showing the late nineteenth / early twentieth century appearance of the north window opening. Photograph courtesy of the Philadelphia Historical Commission.



¹⁵³ G. Edwin Brumbaugh, "Preliminary Report No. 2 dated April 28, 1965," Brumbaugh MSS. A copy of this report is also available at the Philadelphia Historical Commission.

shows the appearance of this earlier window. Preceding this window, as described in Section 1.1 - History of the Mansion, was presumably a door which provided access to the projecting pavilion. Little is known about these structures as the north elevation of the house was generally ignored by early painters and engravers in favor of the more imposing south facade. The 1808 William Birch engraving barely shows the northeast corner of the Oval Drawing Room pavilion, and is the only known graphic documentation of this construction. (See Figure 1.1.4.) Brumbaugh's investigations in 1964 uncovered evidence of the c. 1806 additions in the form of two recessed arches hidden beneath the later rubble fill. The outer arch covered in exterior stucco and the inner arch retaining interior finish plaster in excellent condition. These arches and the large stone sill at floor level are all that remain of the former door to the pavilion. According to Brumbaugh, the diameter of the arches was too large to have spanned a single door, therefore a pair of doors was indicated. The height of the new doors and fanlight installed, however, conflicts with a preexisting arched niche in the north wall. The awkwardness of the resulting configuration suggests that the evidence surrounding this door opening, and the matching opening in the Dining Room, should be reassessed. The appearance of the door to the pavilion, while a fascinating mystery, should not be overemphasized as the pavilions are not original to the eighteenth century plan of the house. William Hamilton's correspondence of September 27, 1789 would seem to indicate that in his original scheme for the Oval Drawing Room this opening contained a "venetian" or Palladian window, probably much like the ones which survive in the Southeast and Southwest Parlors.

[Reference #3]

Fireplace

The existing fireplace mantel in the Oval Drawing Room is of a striking black marble, heavily mottled with what appear to be white fossilized shells. (See Figure 3.2, 14.) The jambs of the outer mantel frame consists of rectangular pieces of marble, 6-7/8" wide, set on slightly wider plinths of the same material, 5" high. The middle 4-7/8" of the jambs are recessed 1/4". Small foliated ornaments, carved in a white or light gray marble, are applied at the top of each jamb, below the corner blocks. The corners are formed of 7" square blocks of black marble with a carved white marble rosette in the center of each. The head of the mantel is of the same black and white marble carved into a configuration of three recessed panels, the center panel slightly smaller than the others. The head and jamb reveals are lined with 3/4" thick strips of white marble, probably to cover an unsightly gap between the mantel and the inner surround. Over all is a molded white marble mantel shelf, 9-1/2" deep. The dramatic combination of black marble with white ornament is not compatible with detailing of the room and the neoclassical preference for delicate rather than dramatic color combinations. The existing mantel would be more consistent with a date of 1830-1840, and may perhaps date to the initial restoration of The Woodlands by the cemetery company.¹⁵⁴ A wood mantel with

¹⁵⁴ See Eberlein and Hubbard, Colonial Interiors for a number of similar black marble mantels dating from c. 1820 - 1840. Also the Executive Committee Meeting Minutes of December 7, 1844 mention the proposed sale of some exterior statuary to a Mr. McClanahan for seventy dollars payable in marble work. A receipt recorded February, 20, 1846 mentions the payment of "one hundred and eleven dollars 94 cents in full for my bill of marble work, tiles and jobbing at the mansion house at cemetery" signed by James McClanahan may relate to the installation of one or several new mantelpieces.

Adamesque composition ornament would seem to be more in keeping with the general lightness of the room. A strip of disrupted plaster suggests that an earlier, slightly larger mantel was removed. The baseboards, too, fall slightly short of the existing mantel on the east side. Inside the mantel jambs, immediately adjacent to the firebox, is a recessed surround of a different type of marble, probably Pennsylvania Blue marble, which measures 5-1/4" wide at the head and 1-3/8" wide at the jambs. This material was locally available and proved to be extremely popular for fireplace surrounds in the better houses of the Philadelphia area. Given that the narrow sides of this surround match the width of the original hearth, it may be concluded that this inner surround is original. Several neoclassical wood mantels survive in the house, both in the upstairs bedrooms and stored in the basement. One mantel in particular, richly ornamented with composition swags, festoons and medallions almost exactly fits the width of the original hearth and surround. (See also Figure 3.2.14.) The height of the mantel opening is greater than the height of the exposed inner surround however probing by means of a knife blade seems to confirm that the head of the surround continues up behind the later mantel. The Adamesque decoration of this particular mantelpiece is consistent with the neoclassical motifs applied to the west doorway.

Inside the firebox itself is an ornate cast iron fireback, similar to others in the house. The oval medallions, swags and garland motifs are indicative of its late eighteenth century date.

FIGURE 3.2.14

Existing marble mantelpiece in the Oval Drawing Room and the proposed original wood mantel piece now in storage. Existing fireplace photograph by author. Original fireplace photograph as published in Eberlein and Hubbard, Colonial Interiors, Third Series, Federal and Greek Revival.

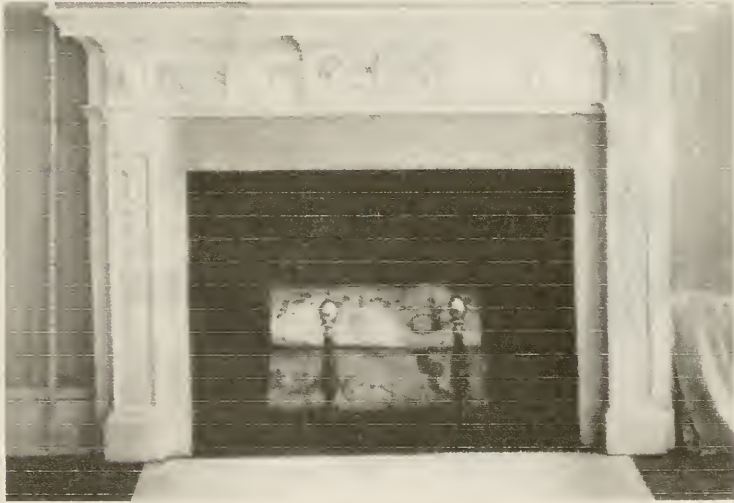


FIGURE 3.2.15

Annotated floor plan of the Oval Drawing Room. Drawing by author.

NOTES:

1. Original stone hearth enlarged on sides and front. Floor patched on all sides.
2. Patching where new French doors installed by G. Edwin Brumbaugh in 1965.
3. Significant warping and cupping of floorboards. Extensive putty repairs.

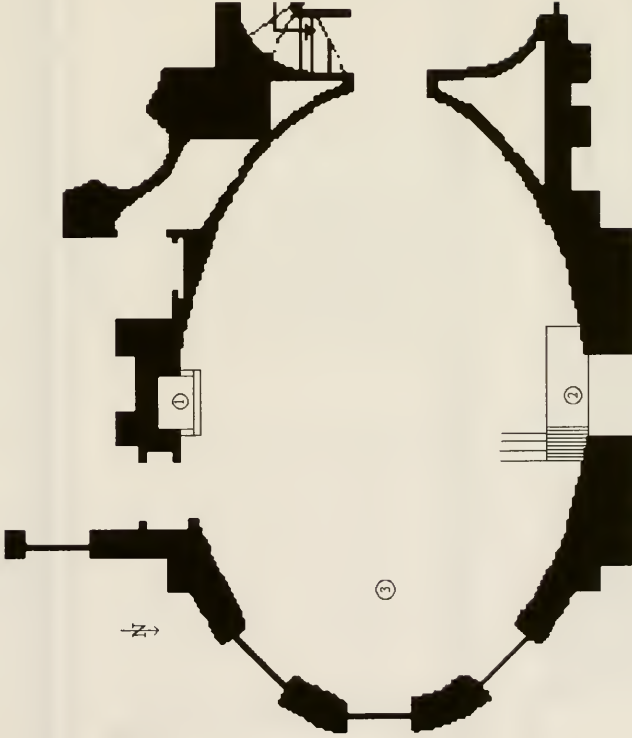
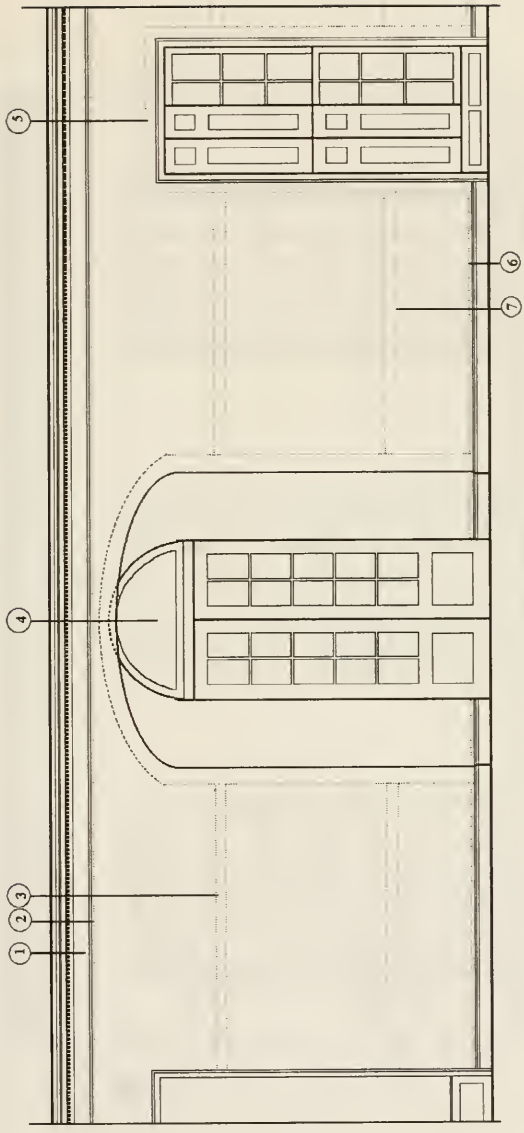


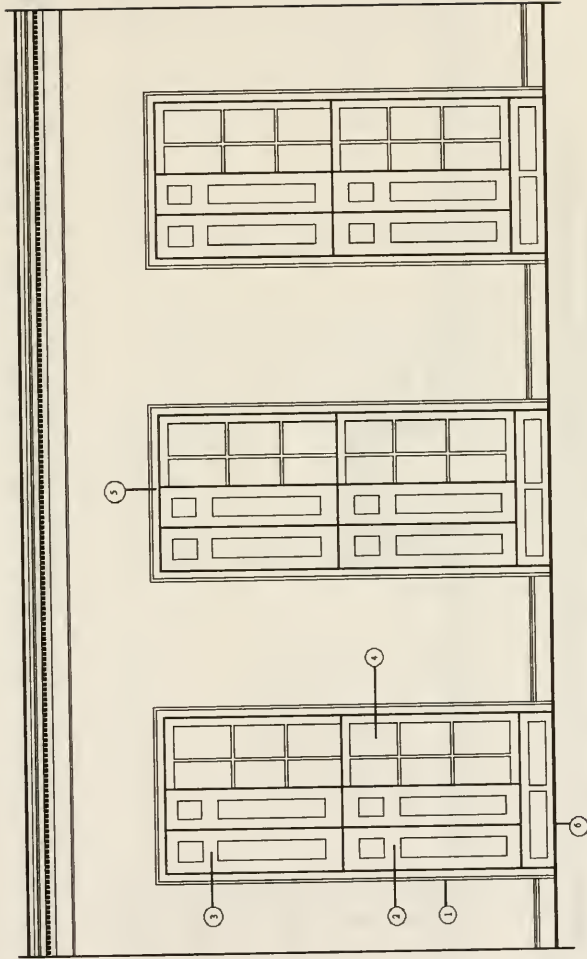
FIGURE 3.2.16 Annotated North elevation of the Oval Drawing Room. Drawing by author.



NOTES:

1. Plaster frieze and torus molding appear to date from the nineteenth century based on the paint sequence.
2. Edge of plaster screed or nailer protrudes 8'-5" AFF.
3. Picture rail nailer / plaster screed located 8'-5" AFF.
4. French doors and semicircular fanlight installed during Brumbaugh restoration in 1965.
5. Plaster screed / trim nailers visible around the perimeters of all windows.
6. Plaster screed / baseboard nailer visible above top edge of baseboard ogee.
7. Chair rail nailer / plaster screed located 2'-6" AFF.

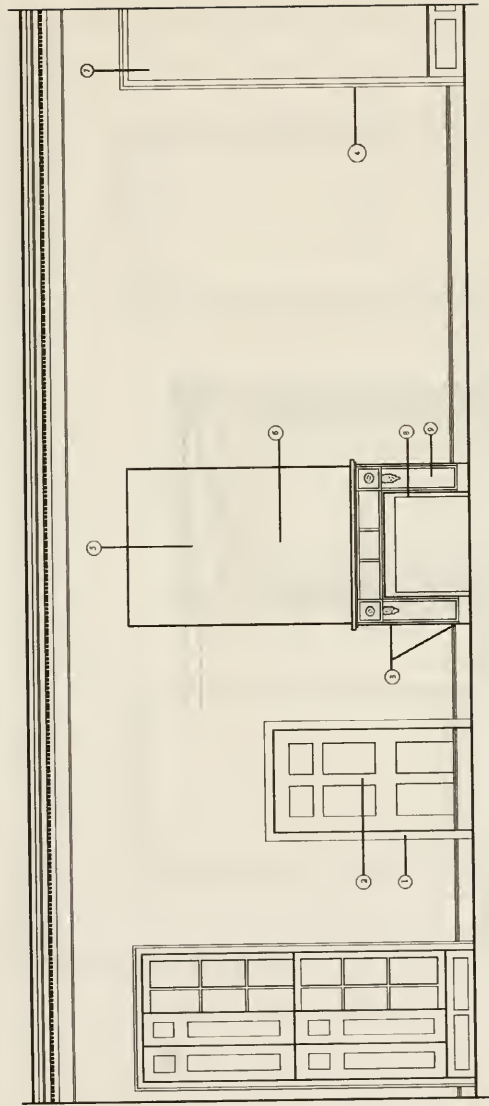
FIGURE 3.2.17 Annotated East elevation of the Oval Drawing Room. Drawing by author.



NOTES:

1. Putty patch at former chair rail location where new trim scribed to fit over original chair rail.
2. Recessed rails on the outermost leaves of the shutters suggest probable mirror treatment.
3. The lack of recessed rails on the upper shutters indicates only the lower were mirrored.
4. All window sash were replaced c. 1850.
5. Curved window head trim made up of 1/8" laminations. Nails indicate after 1840.
6. Gap below window paneling suggests possible carpet treatment.

FIGURE 3.2.18 Annotated South elevation of the Oval Drawing Room. Drawing by author.

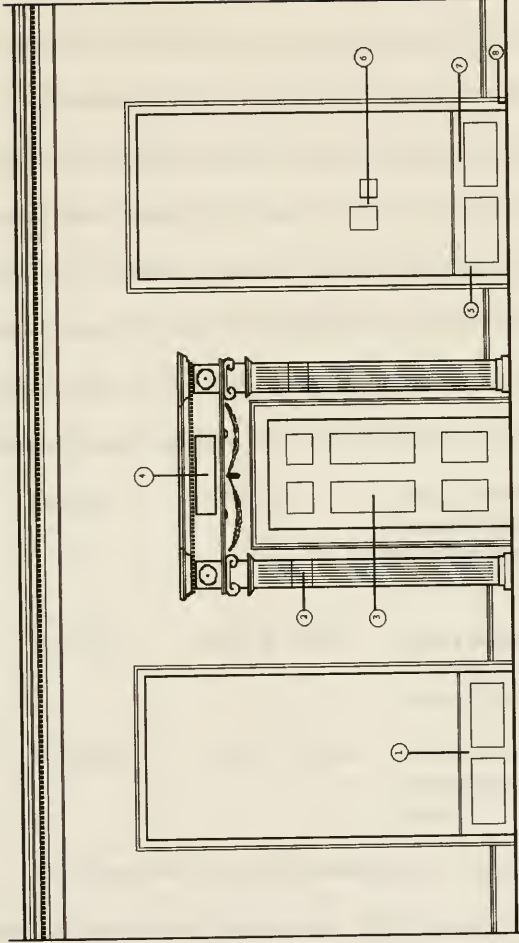


NOTES:

1. Nineteenth century door trim on original jib door. Baseboard cut to allow installation.
2. Original curved jib door. Six-panel construction, flush on Drawing Room side.
3. Disruption of plaster and baseboard typical both sides where earlier mantel removed.
4. Putty patch where newer niche trim scribed over original chair rail.
5. Picture rail nailer/plaster screed, discontinuous at niche over fireplace.
5. Flat, shallow plaster niche above fireplace.
7. Damaged plaster around head and top of jambs at both niches.
8. Earlier, probably original, marble fireplace surround.
9. c. 1850 black and white marble mantel.

FIGURE 3.2.19

Annotated West elevation of the Oval Drawing Room. Drawing by author.



NOTES:

1. c. 1850 panelling at niches conceals 18th century wallpaper in niche.
2. Patches in pilasters on either side of the west door. Unknown purpose.
3. Original mahogany six-panel door with goouge work decoration around panels.
4. Original door surround heavily ornamented with composition decorations.
5. Panel construction differs from that under windows. Stiles mortised into rails.
6. Observation holes behind north niche. Corner quoins of earlier house are visible.
7. Mirror shards located behind panelling. Niche supposedly once entirely mirrored.
8. Plinth blocks fill gaps below window and niche trim, possibly after carpet removed.

SECTION 3.2 OVAL DRAWING ROOM

Subsection 3.2.3 Finishes Analysis

The Oval Drawing Room was apparently the last of the major public rooms in The Woodlands to be completed. The letter written by “L.G.” to her sister, tentatively dated 1794, mentions a room which “...when completed will form a complete oval.” [Reference #4] The fact that this room was still apparently unfinished in 1794 comes as something of a surprise when William Hamilton’s letter of August 30, 1789, implies that the walls of the room were near finished as the plaster grounds were to be installed immediately. [Reference #2] Hamilton’s uncertain stream of funds perhaps delayed the work. Once finished, however, the Oval Drawing Room would have been lavishly furnished in the fashionable Federal style. The evolution of this room is divided into three periods based on perceived major changes in the decor. The three periods are as follows:

Period I	1788 - 1840	William Hamilton’s renovations and times of relative prosperity for the Hamilton family through the decline and sale of the property.
Period II	1840 - c. 1890	Initial restoration by the Woodlands Cemetery Company through the removal of the last wallpaper finish.
Period III	c. 1890 - Present	Initiation of painted wall finishes in the Oval Drawing Room through the present.

The appearance of the major elements of the Oval Drawing Room will be discussed in context of all three periods. While the intermediate campaigns of wallpaper no longer remain and not every paint layer can be assigned an exact date in the evolution

of the room, this chapter will attempt to chronicle general trends in the decoration of this particular space. Technical evidence such as pigment identification will be discussed as required. Representative paint stratigraphies for each major architectural feature are included at the end of this section.

Period I

Not much remains of the original eighteenth century finishes in the Oval Drawing Room at The Woodlands but the few surviving pieces of evidence are enough to reconstruct the general appearance of the room. The most prominent characteristic of this space is its oval shape, formed by large expanses of curved plaster wall. Therefore, the investigation of the original wall treatment is absolutely critical to undertaking its eventual restoration. It is extremely fortunate then, that fragments of an early, probably original wall covering remain. Behind the wood paneling installed in the recessed niches on the west wall, particularly the south niche, there survives a nearly intact layer of wallpaper which illustrates a scheme of two dimensional “panels” printed on paper and cut to fit the dimensions of the niche. Figures 3.2.20 through 3.2.22 show the fragments as they remain in situ as well as a color rendering approximating the original appearance. The paper is applied as a patchwork of sheets, many of which have been cut down in size to fit the dimensions of the plaster niche. The widest sheet appears to be approximately 18” wide. The length of the sheets cannot be determined as the paper is cut off above the sill of the paneling. The pattern starts approximately 7-1/2” to 8” above the finish floor with a narrow band of what appears to be a bead and reel or similar type of molding. The dimensions given are approximate because the lower portion of the paper treatment is only

partially accessible without completely dismantling the paneling. The height of the bead and reel “molding” would fall just above the baseboard based on the height of the existing baseboards outside the niche. Below this “molding”, plain paper extends to the floor. The rest of the pattern consists of three rectangular “panels”, one 2’-5” wide center panel flanked by two narrow 8-3/4” panels on either side. The width of the panel was determined by placing the bottom portion first and laying the sides over top at the desired width. The outer portion of the panel borders consists of a 2-3/8” wide band of ornate foliage and scrollwork. Inside the scrollwork is a 3/4” wide “frame” of thin stripes with a classically inspired beaded molding. The widths of the panels appear to have been calculated so as not to interrupt the pattern of the borders. The paper is generally in quite poor condition having suffered from the rundown of subsequent stripping agents and paint campaigns. The backing is a handmade rag paper composed primarily of cotton fibers as identified by comparison of microscopic samples with known reference fiber samples. This paper composition is certainly consistent with the proposed late eighteenth century date. The ground color appears to have been a very light blue, visible on only a small portion of the sample. The pigment or dye is extremely deteriorated and microchemical testing provided no firm identification. Presumably, lack of light has caused the pigment or dye to decolorize to nearly white. The pattern is block printed in white and at least three shades of brownish gray ranging from a light warm gray to a dark, almost bronze color.¹⁵⁵ The classically-inspired molding patterns could be American, English or

¹⁵⁵ Frangiamore, Wallpapers in Historic Preservation, 69-72. See this publication for numerous suggestions for the identification of historic wallpapers.

FIGURE 3.2.20 Location of remaining wallpaper behind the south niche paneling in the Oval Drawing Room. Photograph by the author.

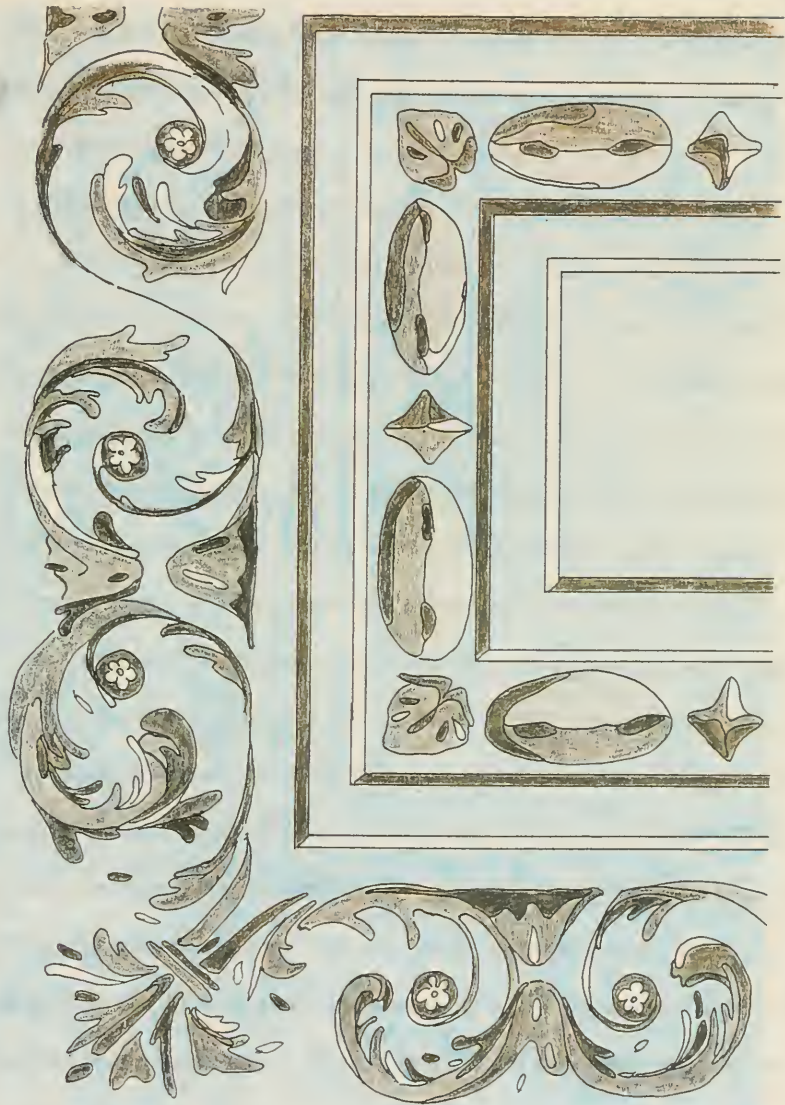


FIGURE 3.2.21

Sample of eighteenth century wall covering from behind the paneled niche in the Oval Drawing Room.



FIGURE 3.2.22 Rendering of 18th century wallcovering



European in origin. The use of brilliantly colored French wallpapers has been verified elsewhere in the house.¹⁵⁶ The limited number of colors and their relative softness and lack of contrast suggest that this probably an English paper rather than a French paper. The level of detail and print quality of the pattern also do not seem consistent with quality of the other French papers in the house.

The three panel configuration used in the niches raises the question of the unknown panel configuration used on the the rest of the wall surfaces in the Oval Drawing Room. Paneled wall treatments illustrated in the works of Robert Adam and others of the late eighteenth century, often executed in low relief plaster rather than wallpaper, suggest the general appearance that William Hamilton was trying to achieve. (See Figure 3.2.23.) A complete wallpaper treatment interpolated from the evidence left in the niches is shown in Figure 3.2.24. Note that the “jib” door to the Southeast Parlor would have been papered over, leaving the wall treatment uninterrupted and concealing the opening.

The presence of the paneled wallpaper also raises a question regarding the original use of trim in the room, particularly at chair rail level. The Mutual Assurance survey of 1811 notes the presence of “neat Surbase” but not in any particular room, suggesting that all the first floor rooms received “surbase” or chair rail. Evidence of an earlier chair rail, in the form of profiled patches, is clearly marked in the sides of slightly later window and niche trim. The question arises as to how the paneled wallpaper treatment is arranged around the chair rail. Most Adamesque schemes show separate panels above and below the level of the chair rail. However, the panels remaining in the niches would have been

¹⁵⁶ A small but significant fragment of a French Reveillon paper was found in the northeast bedroom and

FIGURE 3.2.23

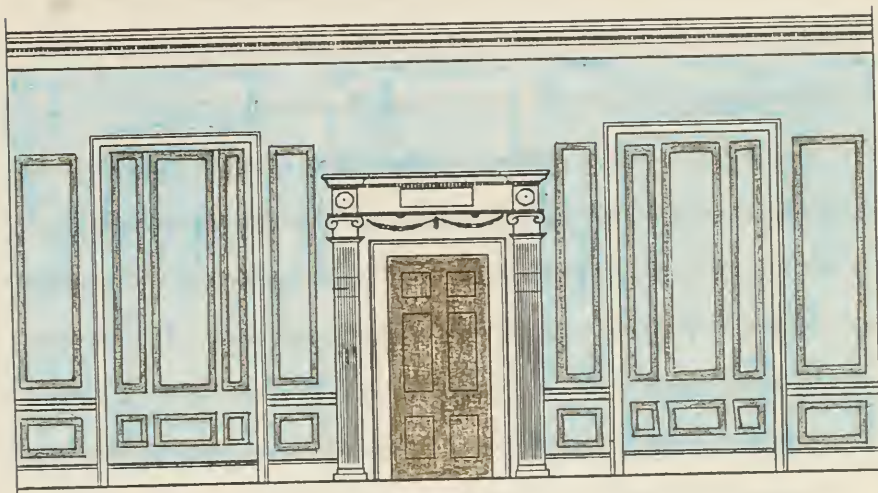
Entrance Hall at Newby Hall, Yorkshire, c. 1766 by Robert and James Adam. Detail taken from photograph by A. F. Kersting in Joseph and Anne Rykwert, Robert and James Adam: The men and the style.



another brightly colored, large repeat paper, probably French was uncovered in the Dining Room.

FIGURE 3.2.24

Proposed wallpaper “panel” treatment in the Oval Drawing Room. Drawing by author based on evidence remaining in west end niches.



strangely small if terminated below the chair rail, suggesting instead that they may have extended the full height of the niche. The treatment illustrated in Figure 3.2.24 shows all panels divided around the chair rail.

While the missing chair rail, baseboards and west door surround are believed to be original, the existing niche and window trim appear to date from a later period, probably after the arrival of the Woodlands Cemetery Company in 1840. No evidence regarding the dimensions or the profile of the original trim has come to light. The eighteenth century woodwork remaining appears to have been painted a creamy white color, prepared of white lead in oil, like that used in the Vestibule. Reading the stratigraphies has proven difficult in all the rooms as they are, for the most part extremely disrupted, probably from scraping. Knowing that the mansion was relatively neglected and possibly vacant for a number of years prior to restoration by the cemetery company, it would hardly be surprising that original paint would have deteriorated to the point where it required scraping. Fragments of a heavily yellowed white lead paint cling to the substrates in a number of samples, however, the application of a similar white lead paint in the initial restoration makes it extremely difficult to distinguish between the two campaigns. The difference is most evident when observed under ultraviolet light where the eighteenth century layers still autofluoresce but appear darker and yellower than the c. 1840 layers. The window shutters and paneling retain almost none of their original paint. Their late eighteenth century provenance is found in the use of early cut nails with handmade heads.

The study of paint layering has proven valuable in determining the relationship of the Adamesque mantel surround found in an upstairs bedroom to the original fireplace in

the Oval Drawing Room. The earliest finish layers remaining on the mantel are indeed white lead in oil like those of the other Drawing Room woodwork. The layers appear to diverge around the middle of the nineteenth century, suggesting that if this mantel was indeed installed in the Oval Drawing Room it did not remain there long after the arrival of the Woodlands Cemetery Company. [Sample No. ODR-FP-001]

The upper part of the cornice was originally also painted white to match the woodwork, though apparently in distemper rather than oil based paint. One or more layers of deteriorated white distemper remain though these may not fully reflect the paint history of this element as distemper paints were commonly washed or scraped away before repainting. [Sample No. ODR-WW-018A] What is more interesting, however, is the fact that the flat frieze below the molded top part of the cornice appears to have fewer paint layers than the surface above. The stratigraphy in this sample begins with a cream colored paint applied directly over what appears to be a translucent size layer. The size layer, which autofluoresces in ultraviolet light suggests that this is the initial paint campaign over new plaster. A similar layer occurs approximately two layers higher in the stratigraphy of the upper cornice, suggesting that the plaster frieze and its bottom beaded torus molding were added later, probably c. 1850, by the cemetery company.

The ceiling plaster appears to be original to the room as it retains a series of somewhat granular looking white distemper layers. The use of white as a ceiling color seems appropriate to balance the rich pattern of the walls though it does seem slightly odd that the ceiling would not have contrasted subtly with the adjacent plaster cornice. Later ceiling finishes would proved to be far more colorful. [Sample No. ODR-C-001]

Samples of the surviving original floorboards show no sign of a painted or grained finish during Period I. The first paint campaign on the original floorboards matches that found on the patched material around the enlarged fireplace hearth, probably installed after William Hamilton's death. Heavy paint buildup around the perimeter of the baseboards obscures any evidence of tack holes or other means of fastening carpet though carpet would seem to be the logical floor finish in such an elegant reception room.

Finally, the 1811 Mutual Assurance survey makes mention of four mahogany doors, the door to the Oval Drawing Room being one of them. The fact that door is made of mahogany suggests that it would almost certainly not have been painted originally. It has been stripped relatively recently as evidenced by a line of paint residue around the perimeters of at least one of the panels. Examination of the paint residue did not provide a useful layering sequence.

Period II

Period II is arbitrarily defined as beginning with the initial restoration by the Woodlands Cemetery Company c. 1850 and ending with the removal of the last known wallpaper finish c. 1890. The Ogden Codman photograph of 1891 shows the Oval Drawing Room with its first painted wall finish. Several important fragments of evidence survive which provide valuable insight into the room's changing appearance during the second half of the nineteenth century.

As with Period I, the character of the Oval Drawing Room was largely defined by the decoration of the large expanses of plaster wall. After the initial campaign of neoclassical paneled wallpaper, there appear to have been at least three additional layers of

wallpaper. Fragments of these subsequent materials were found behind the paneling now covering the bottoms of the north recessed niche in the west wall. The sequence of paint layers on this paneling closely matches the sequence found on the window sash which are known to have been replaced c. 1850. Cut framing and trim nails used to fabricate the paneling are also consistent with this date. These wallpaper fragments almost certainly postdate the paneling even though they were found behind it. A probable explanation for this fact is that the top of the paneling, based on paint stratigraphy, was replaced late in the nineteenth century. If the cavity was open at some point during restoration work, this may have provided an opportunity for the wallpaper fragments to be deposited behind the paneling. Using a thin spatula and dental pick with the assistance of steam from a household iron, the loose fragments were separated into three layers. Computer reproduced images of each of these three wallpapers are shown in Figures 3.2.25 through 3.2.27. The size of the fragments makes it exceedingly difficult to draw conclusions about the overall appearance of the papers but the visible portions of each pattern are described as completely as possible. The earliest layer, probably dating to c. 1865 is a stylized floral or damask pattern printed in light greenish blue with dark green detailing on a cream colored ground. (See Figure 3.2.25.) The backing is rag paper, still used for better wallpapers in the middle of the nineteenth century. The orientation of the paper fibers indicates that the paper is machine made. The pattern is printed in what appears to be a relatively thin medium and the accumulation of pigment along the top edge of each printed element is consistent with mid to late nineteenth century roller printing. Analysis of several isolated grains of bright blue pigment indicated the presence of artificial

ultramarine, available c. 1865.¹⁵⁷ As this is the first known wallpaper applied after the installation of the niche paneling, it would appear to coincide with the first campaign of paint on the paneling, a creamy white. Mid-nineteenth century decorating guides suggest that woodwork color should be determined by the colors of the wallpaper pattern and could be lighter or darker than the overall tone of the walls.¹⁵⁸ In this case, creamy white may well have been considered appropriate for this wallpaper.

The second layer of paper is most likely a vine and scroll motif with a large repeat. (See Figure 3.2.26.) The small sample found reveals only a fraction of a single repeat. The backing is again a machine made rag paper. The ground, though badly faded, appears to have been a rose or salmon color. The vine and scroll motif is printed in a creamy color with ocher and metallic copper accents. Stylistically and technically, this paper would appear to date from the last quarter of the nineteenth century. Following the creamy white paint, a campaign of dark brown paint and perhaps later varnish would not be inappropriate for the warm tones of the vine and scroll wallpaper.

The final fragment found is extremely dirty and in poor condition. The pattern consists of thin black lines spaced 1/16" apart on a light colored or uncolored ground. Over the background lines are scattered sprigs of flowers and scrolls which appear to be roller printed in tones of ocher, rose, blue and dark green. (See Figure 3.2.27.) The colors

¹⁵⁷ Pigment decolorized in dilute nitric acid, which suggests ultramarine blue 1860 or later. Confirmatory testing not conclusive. Dating of this pigment for wallpaper use is based on Catherine Lynn Frangiamore, *Wallpaper in America*, p. 43.

¹⁵⁸ Winkler and Moss, *Victorian Interior Decoration*, 13, 20.

FIGURE 3.2.25

First layer of wallpaper found behind paneling in Oval Drawing Room. Ultramarine blue pigment and machine printing suggest a date c. 1865.

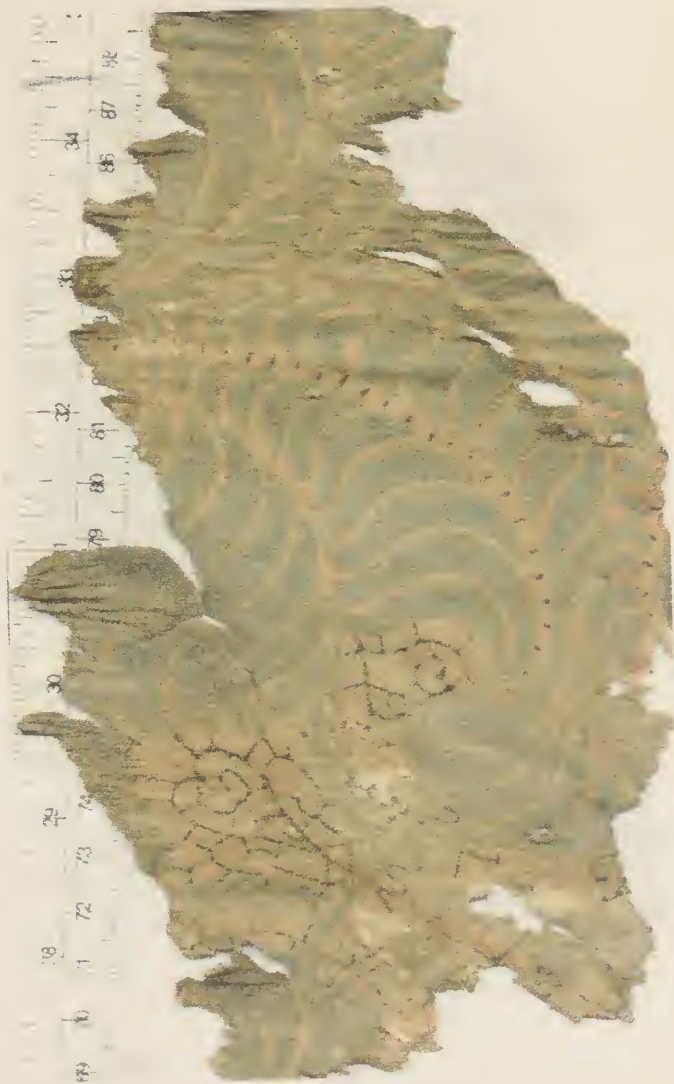


FIGURE 3.2.26

Second layer of nineteenth century wallpaper in Oval Drawing Room, probably dating from c. 1870-1880.

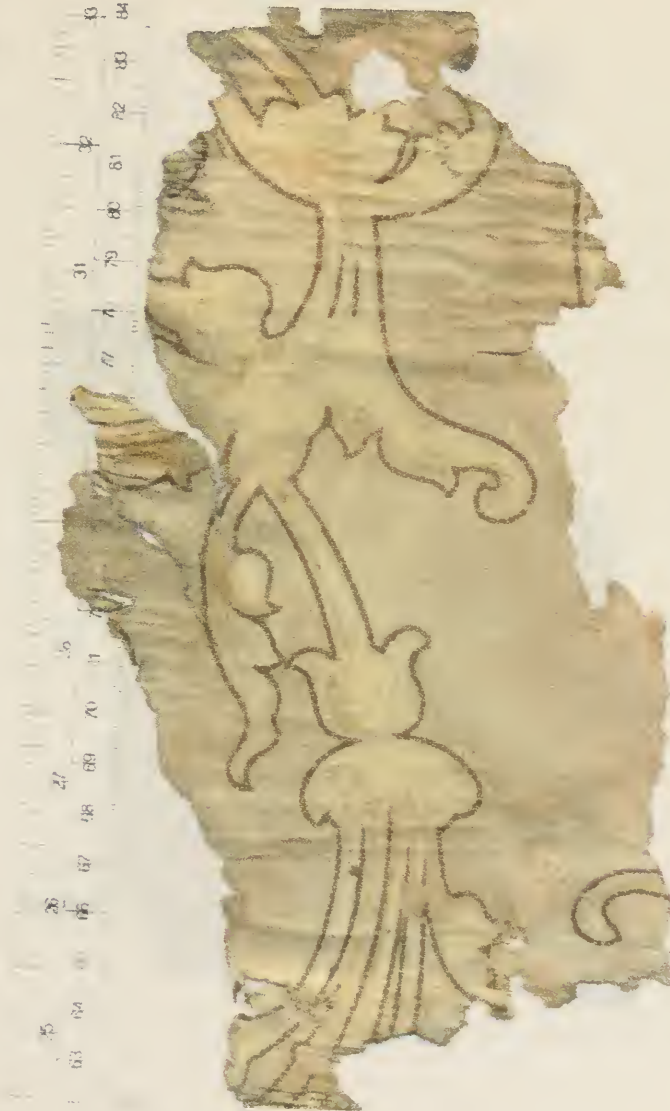
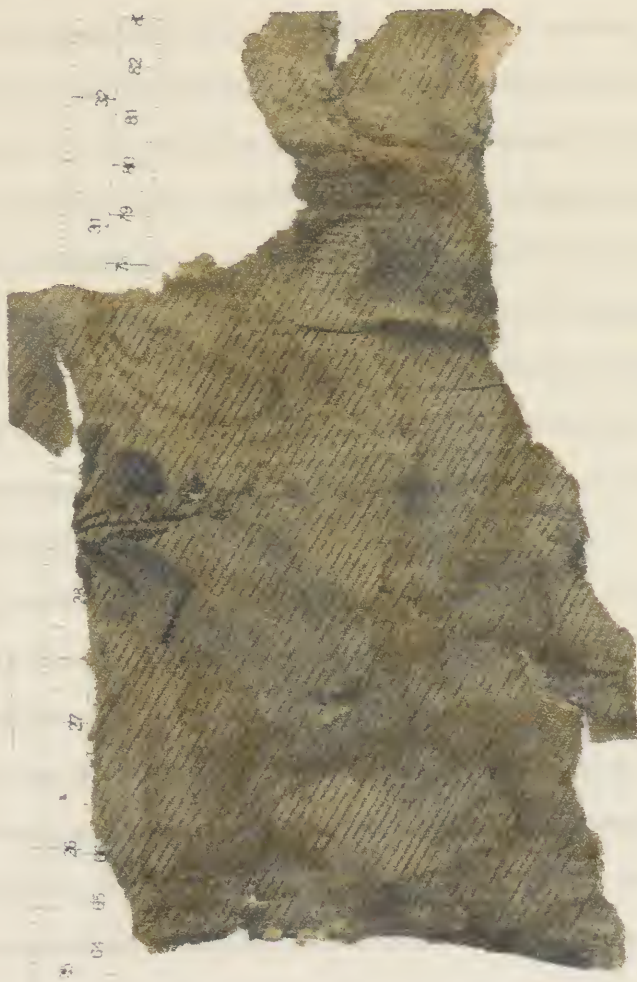


FIGURE 3.2.27 Third layer of late nineteenth century wallpaper in the Oval Drawing Room.



appear to be thicker and heavier around the edges of the pattern.¹⁵⁹ Whether these colors are darkened with dirt, deteriorated by the acids in the wood pulp paper or are intentionally somber is not certain. Attempts to clean the fragment with a soft rubber conservation sponge did not result in much visible improvement. The backing paper is of wood pulp fibers and is extremely brittle. The use of what would generally be considered a cheap paper with a very old-fashioned pattern seems out of character for this room. A campaign of graining applied over the previous brown paint would again be somewhat appropriate to this paper. The above pairings of wallpaper patterns with known trim colors are based on the fragments uncovered and certainly appear to be plausible in light of the tastes of the mid to late nineteenth century. The possibility exists, certainly, that other wallcoverings used during this period simply did not survive which would alter the schemes described. It is also probable that borders or friezes of complementary patterns were also used though no evidence of these remains.

As previously mentioned, the first paint campaign on the paneling below the recessed niches consists of a creamy white paint which apparently dates to c. 1850. This date is based on the layering sequences surviving on the window sash rails and muntins, which are known to have been replaced by the cemetery company at this time. The existing window and niche trim also bear the same sequence of paints, suggesting that they were installed by the cemetery company in the mid-nineteenth century. The nail samples recovered from the laminated trim above the center window confirm a date after 1840. All baseboards, paneling, window and niche trim, the cornice and the west door

¹⁵⁹ Winkler and Moss, *Victorian Interior decoration*, 70.

surround appear to have been treated identically at any given time as would be expected. Only the shutters show any variation in their paint stratigraphy, suggesting a period in the late nineteenth century during which the rails were grained and the panels painted a light buff color on the interior face.

The paint evidence remaining on the ceiling is somewhat problematic. After the campaigns of white distemper, which most likely relate to Period I, is seen a very thin layer of intense blue. [Sample No. ODR-C-001] The blue finish appears as a thin layer of distinct, fine particles rather than a layer of pigment in a binder a fact which seems to suggest a distemper rather than an oil based paint. Microchemical testing suggests the presence of artificial ultramarine as the blue pigment, dating to c. 1860. Staining, in an attempt to identify glue or oil binders, was inconclusive. Thus it would appear that the blue ceiling color was contemporary with the greenish blue wallpaper. Aesthetically, the only wallcovering of the three later fragments which could have been remotely compatible with such a ceiling finish is the c. 1865 greenish blue floral. However, the use of such a dark paint color with a relatively light wall finish would not necessarily have been in keeping with recommended decorating practice.¹⁶⁰

Following this granular blue layer is a thick coating of what appear to be a semi-translucent size, perhaps applied to prepare a chalky surface for the strong orange red paint that follows. What is puzzling is that this semitranslucent layer and the following orange red were only found in samples taken from around the perimeter of the room. No evidence of either finish was found on samples taken from the middle of the ceiling.

¹⁶⁰ Winkler and Moss, Victorian Interior Decoration, 13.

[Orange red not found in Sample No. ODR-C-001] Whether this is indicative of a border stencil or similar treatment should perhaps be investigated further by means of an exposure window. Without further investigation, the relation of the various campaigns of ceiling color to the proposed wall treatments cannot be confirmed.

The final major element of the Oval Drawing Room, the floor, was most likely carpeted for at least part of Period II based on the fact that there are only six paint campaigns. The fact that only six paint campaigns are evident on a two hundred year old floor suggests that the surface was covered, probably with carpet, for much of its life. The floor is bare in the 1891 Codman photograph but there is no visible evidence of dirt or wax build-up or of a natural finish applied prior to the first campaign of paint. [Sample #ODR-F-001] It would therefore seem that the carpeting was removed and the floor first painted at about the time when the wallpaper was stripped and the walls first painted c.1890.

Period III

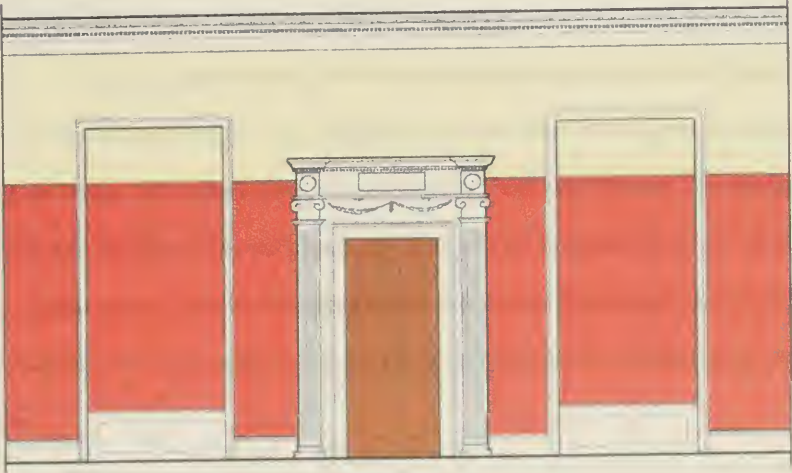
The third period in the evolution of the Oval Drawing Room begins with the removal of the last wallpaper finish prior to the 1891 Ogden Codman photograph and includes all the subsequent painting campaigns up until the present time. With the exception of the wall colors, the appearance of the room has changed little since the turn of the twentieth century. The 1891 photograph focuses on the ornate door surround at the west end of the room but is also shows a two-toned color scheme on the walls. The bottom color is very dark, the top color very light. Comparison of paint stratigraphies from the upper and lower walls confirm that the bottom color was a very strong, slightly

brownish red, also known as India red. The paint is applied in two coats over an extremely thin skim coat of plaster. [Sample No. ODR-W-01A, -002C, -020] The stratigraphy from the upper wall begins with a single layer of pale yellow orange or peach color, also applied over a thin gypsum plaster skim coat. [Sample Nos. ODR-W-005C, 006C, 007B] The two colors meet at the level of a former picture rail, attached to the original plaster ground at 8'-5" above the finish floor. No evidence of this molding remains but is assumed to have been added immediately prior to this painting campaign. Samples taken from the upper and lower portions in the recessed niches show that this contrasting color treatment was carried across the niches as well though a thick white coat of lime finish plaster suggests that the tops of the niches were not resurfaced prior to painting. There are more layers of red paint on the lower walls than there are light paint on the upper walls. This, and the presence of a new picture rail molding suggest that perhaps a wallpaper frieze may have been originally applied above the dark red walls. No evidence has been found to confirm or deny this hypothesis. The c. 1890 two-toned paint scheme is shown in Figure 3.2.28.

To complement this first scheme of dark red and light yellow orange walls, all of the woodwork, except for the picture rail, and the plaster cornice were also painted a light yellow orange. Visible drops of strong red are present between two layers of light yellow orange paint in Samples ODR-WW-03B and ODR-WW-22B from the baseboard ogee and confirm this color combination. The 1891 photograph confirms that the baseboards and door surround were both a very light color. Based on the sequence of paint layers where

FIGURE 3.2.28

c. 1890 two toned color scheme in the Oval Drawing Room.
Drawing by author.



the niche and window trim were patched, the chair rail was removed just prior to this decorating campaign. The use of light trim rather than dark in this scheme may reflect the growing influence of the Colonial Revival in interiors around the turn of the twentieth century. This trend continued throughout the twentieth century based on the numerous layers of white and cream paint on all trim elements.

The wall colors following that first paint campaign have consisted of single shades applied the full height of the wall, ranging from shades of buff to light gray to turquoise and the present pale yellow green, all with white or cream colored trim. The ceiling colors during this period have generally been very light with the exception of several layers of a strong blue green applied to the ceiling and cornice around the time of Brumbaugh's 1964 restoration work. This ceiling color apparently corresponded to a light bluish green wall color.

The floor in the Oval Drawing Room has been painted since the beginning of Period III with dark buff, brown or various graining treatments. The existing light golden brown grained finish dates to after the Brumbaugh restoration. The 1936 Cortlandt Van Dyke Hubbard photograph shows the room with scattered area rugs over a painted floor. See Figure 3.2.2.

SECTION 3.3 SOUTHEAST PARLOR

Subsection 3.3.1 Archival References to the Southeast Parlor

Reference #1 January 3, 1788 William Hamilton to Benjamin Hays Smith

“...I would have you call immediately on Hamilton¹⁶¹ & desire him to go directly to ye Woodlands in order to get the dimensions of the Windows & to borrow Childs sash plane. Inform Mr. H of my request to have the 4 East & West sashes of the S East & S West square parlours done first and the middle Sashes in the venetians in those rooms afterward the side sashes of the venetians cannot be done anything with untill my return, as I have not yet determined the manner of their open'g.”

Reference #2 January 25, 1789 William Hamilton to Benjamin Hays Smith

“P.S. The fan lights & boards [shutters] should be sent out immediately & Brahm should put the glass in directly.”

Reference #3 Spring and Summer 1789 Woodlands Household Accounts

May 1, 1789 Woodlands Household Accounts
pd for screws, hinges & c 1..17.7
pd Child

May 22, 1789 pd Child, Harding, Brown, Davis, Hilton
pd Glue, pullies & c. 1..2..7

June 14, 1789 pd G.Hilton, Mullen

June 15, 1789 pd Child for men
pd for Boards

June 17, 1789 pd for hair
pd Stewart, Walker, Harvey

June 17, 1789 Pd Thomson

June 18, 1789 pd Lime man
pd Scotch William, St. Hart (Monday)
pd Child, Barry, R. Hays , Obrien (Thursday)

June 20, 1789 pd Hilton, Child, Steel, Jordan, Brown, Watt, Fletcher, Johnson, Hay & Dalrymple
pd for bell materials
pd for window fastning 0..7..6
pd for lime 0..11..3
pd for Boards 0..9..0
pd for Hair 0..11..3

¹⁶¹ William Hamilton was a carpenter working on The Woodlands, not related in any way to the Hamilton family of The Woodlands.

June 28, 1789 pd for Hinges & bolts 0..12..9
 July 4, 1789 pd for 18 pair of Butts, Pullies & c 1..1..0
 pd Mr. Child for Jordan (old & young), Steel, Penn
 pd Poyntell 100..0..0
 pd. Bringhurst 50..0..0
 pd Stewart & Nesbitt, Paxson¹⁶²

Reference #4 November 2, 1806 Dr. Charles Drayton "Memoirs"

"...the dining room, & 2 small cabinets or parlors are papered. These are well furnished, with really good paintings. there is but one principal door in each the others for convenience, are not apparent, having no architraves of wood or paper to be seen. Whereby the walls seem spacious & unbroken by many doors...In the two small parlours, the chimneys project; having shallow closets at their sides, for wine, books, china, & ca. these being papered, the doors are not seen. this position of closets is frequent in Philadelphia, & is very convenient, while they do not disfigure. In one of these Mr. H has books. I saw no room appropriated as a Library."

Reference #5 1809 Oliver Oldschool in the periodical Port Folio, Vol. 2, no. 6

"...With these two rooms communicate two others of smaller size, which may be justly called two large cabinets of gems. "On every side the living canvas speaks." The walls are decorated with the works of several of the ancient painters, from the Italian, Dutch, and Flemish schools, many of which are of great merit."

Reference #6 March 21, 1811 Mutual Assurance Policy No. 3095 Survey No. 1680

"First story 5 Rooms One Marble Mantle & 3 Wood Mantles, neat Surbase Washboards Windows cased and inside shutters. Marble to Chimnies, Stucco Cornice...Four Mahogany doors. Floors heart pine boards...Glass 15 by 26 - 15 by 16 - 14 by 22 & 8 by 10 Inches. Brick Stud & Board partitions."

Reference #7 1850 Report of the Managers of the Woodlands Cemetery

"...The Mansion which was dilapidated to an extent ??? almost ruinous when the Cemetery Co. began their improvements was a few years since well roofed with cedar; the north projections were removed and the portico repaired. Since and chiefly during the past year, the exterior of the walls was yellow washed, the woodwork painted on the outside, the sashes of the old windows replaced with new and freshly glazed. The

¹⁶² Based on graffiti found on the exposed wallboards in the Southeast Parlor, this room was under construction in the spring and summer of 1789. These payments are shown as they quite likely represent materials purchased for the Southeast Parlor.

whole exterior is now in good order, proof against the weather and of creditable appearance.”

Reference #8 February 6, 1850 Woodlands Cemetery Company Receipt
Books

“Rec’d Feby 6, 1850 from Jos. B. Townsend Treas. of the Woodlands Cemetery Company Seventy six dollars 70 cents in full for Bill of sash, etc. furnished for property on the Cemetery.” Ar??s George [first name illegible]

Reference #9 1864 Joshua Francis Fisher¹⁶³

“...The small cabinets to the east and west, were almost entirely covered with pictures to the ceilings, a large part of them of the Dutch and Flemish schools. There were cabinets of curiosities, mosaics, etc. and I recollect two beautiful mirrors of Venetian glass, with cut and engraved frames of glass, in the finest possible taste, which my visits to Europe taught me to appreciate....His house had no room appropriated for books, & I supposed there was no library, but when it was sold & about to be dismantled, certain triangular closets, & others with shelves, which had been entirely covered with pictures, were opened, which appeared to be filled with a pretty large collection.”

Reference #10 November 3, 1885 Woodlands Cemetery Company Executive
Committee Minutes

“On motion the Executive Committee, were requested to proceed with the repairs needed at the Mansion, new Roof, and Replastering the Chapel ceiling, **office ceiling** and the ceiling of a room in the second story.”

Reference #11 March 1, 1887 Woodlands Cemetery Company Executive
Committee Minutes

“The Secretary reported that Mr. Walker the Superintendent wished to occupy the East end room now used as an office for a Dining Room and give up the corresponding room in the West end for the office. and also to have the public entrance changed to the front of the mansion.”

Reference #12 October 14, 1890 The Philadelphia Public Ledger

“...On either side of the ballroom, and occupying the remaining space in the southeast and southwest corners of the building are two square apartments with great broad windows, extending from the floor nearly to the ceiling.”

¹⁶³ Cadwalader. Recollections of Joshua Francis Fisher. 214-224.

In both these rooms there are evidences of unusual elegance. The panels of the doors are filled with mirrors which give rise to a bewildering illusion at first glance, while the mantels of the fireplaces are of beautiful dark marble, highly polished. Descriptions of the old house say that the room on the southwest corner at one time contained a number of paintings of considerable merit by European artists, while one of the tenants of the house, while removing the wallpaper in the room in the southeast corner, found that the walls were originally covered with a coarse, heavy material, upon which were painted pictures representing scenes in a forest with realistic birds, flowers and animals.

In both of these rooms may still be seen concealed closets of considerable size. They are formed by the curving walls of the alcoves in the ball room, and are probably eight feet in depth, and of tapering shape, with shelves along the sides. The doors form a smooth unpanelled surface, set into the walls of the rooms, except where they form part of the wainscot or surbase, when the panelling of the remaining portion of the room is reproduced, the presence of the opening being imperceptible except for a narrow crack.”

Reference #13 June 14, 1891 The Philadelphia Times

“... in the southeast and southwest corners of the house--the furniture was old and massive and there was no incongruous profusion of ornament as is common to-day. China vases four feet high were placed in the window and daily filled with flowers from the magnificent gardens that surrounded the house.”

Reference #14 January 15, 1899 The Philadelphia Press

“...On either side of the ballroom and occupying the remaining space in the southeast and southwest corners of the building are two separate apartments with great broad window extending from the floor nearly to the ceiling. In both these rooms there are evidences of unusual elegance. The panels of the doors are fitted with mirrors which give rise to a bewildering illusion at first glance, while the mantels are of beautiful dark marble, highly polished.”

Reference #15 January 15 & 19, 1909 Woodlands Cemetery Company Checkbooks

#1315 A. L. Diament & Co. \$20.08
to refurnishing & hanging burlap for papering parlor & upstairs room

#1318 A. L. Diament & Co. \$8.00
Balance of payment for papering parlor & upstairs room

Reference #16 1936 Cortlandt Van Dyke Hubbard photograph of the exterior of the southeast corner of the building

SECTION 3.3 SOUTHEAST PARLOR

Subsection 3.3.2 Documentation of Conditions

General Description

The Southeast Parlor is one of two rooms at The Woodlands described in 1809 by Oliver Oldschool as “large cabinets of gems,” a reference to the multitude of artworks displayed as well as to the small boxlike forms of the rooms themselves. As the Southwest Parlor remains occupied as an office by the Woodlands Cemetery Company, the scope of this study was limited to investigation of the Southeast Parlor. The room is nearly square measuring sixteen feet east to west by eighteen feet north to south and located in the southeast corner of the house diagonally between the Oval Drawing Room and the Saloon. According to most archival references, it was originally a reception room and picture gallery, filled with numerous canvases by a variety of European masters. The south wall is dominated by a large Palladian or “venetian” window reaching from just above the floor to nearly twelve feet high and flooding the room with abundant natural light. Located in the west wall are three openings. The left and right doors are camouflaged “jib” doors, which open into a roughly triangular closet and a narrow, curving dead-end passageway respectively. A jib door is one that is flush and treated with baseboard, chair rail and is treated in such a manner as to blend into the surrounding wall surface. The center opening contains a pair of “gate” doors which open into the Saloon. The north wall is dominated by a fireplace and the projecting chimney mass. A glazed door to the left of the chimney opens into a shallow closet while a door to the right of the chimney opens into the Oval Drawing Room. Finally, two tall, rectangular, double hung

windows are located in the east wall. Over the past one hundred fifty years, this room has been utilized by the Woodlands Cemetery Company and its caretakers as an office, a dining room and, most recently a kitchen. No historic photographs or drawings of this room have come to light. Figures 3.3.1 and 3.3.2 document the appearance of the Southeast Parlor before and after removal of twentieth century gypsum wall sheathing.

Flooring

The floor of the Southeast Parlor, like those of some of the other rooms consists of 3-3/4" to 5" wide pine boards laid north to south. Whether the floorboards are dowelled like those of the other rooms could not be determined due to layers of mastic and sheet flooring but it is assumed to be so. Much of the visible surface of the floor is covered with what appears to be linoleum sheet flooring, probably installed c. 1960. The pine flooring that is visible is in poor condition and there is widespread splitting and wear. There are also numerous penetrations for former plumbing and electrical work. There is no evidence of any painted finish on the floorboards, even in low traffic areas and it is therefore likely that there was a carpet of some type though no evidence remains. The ends of the floorboards around the perimeter of the room are badly deteriorated and no early tack marks were distinguishable.

Walls

The walls of the Southeast Parlor have offered some of the most valuable and intriguing evidence discovered in the course of this study. When this investigation commenced in 1994, the walls of the room were sheathed with gypsum wallboard and a dropped acoustic tile ceiling concealed the upper two feet of the walls and the plaster

FIGURE 3.3.1

The Southeast Parlor prior to removal of gypsum wallboard in 1994. West elevation (top) and South elevation (bottom). Photographs by the author.



FIGURE 3.3.1

(continued from previous page) Southeast Parlor prior to the removal of gypsum drywall in 1994. North elevation. Photograph by author.



FIGURE 3.3.2 1997 Existing conditions in the Southeast Parlor after removal of gypsum drywall. South elevation (top) and North elevation (bottom). Photographs by author.



ceiling. At the direction of historical architect Timothy Long, the wallboard and dropped ceiling were removed early in 1995, revealing an unusual original wall surface. It should be noted that the back of the gypsum wallboard removed bore a label with a patent pending date of 1921, thus giving the earliest possible date of the sheathing installation. This date, in combination with the paint stratigraphy observed on the surface of the gypsum board, was helpful in assigning approximate dates to paint finishes found elsewhere in the room.

The “unusual wall surface” below consists of random width, tongue and groove wood boards fitted together between vertical stiles. (See Figure 3.3.3.) The boards are joined to the stiles by means of tongue and groove joints or occasionally toe nailing. The stiles are nailed to straight sawn furring strips fastened to the stone masonry behind with wrought iron spikes. This wall surface is installed from chair rail height to an average height of approximately twelve feet above which the wall finish changes to plaster. Below the chair rail, the surface consists of smooth tightly fitted boards. The fact that these matched boards were painted suggests that they were exposed as the dado finish. Obviously, the upper wall boards were not intended as a substrate to receive a plaster finish. Rather, it was intended that wallpaper, glued to burlap or other fabric backing, or fabric applied over flannel batting would be hung directly over the wooden walls and fastened at the perimeter with tacks.¹⁶⁴ Such a treatment would be the most sensible in a room intended as a picture gallery as the stout boards would be able to support the weight

¹⁶⁴ The use of fabric over flannel batting was not uncommon as a wall finish in fashionable English homes. This treatment was used at Osterley Park and at Chiswick, both of which may have been visited by William Hamilton during his stay in England.

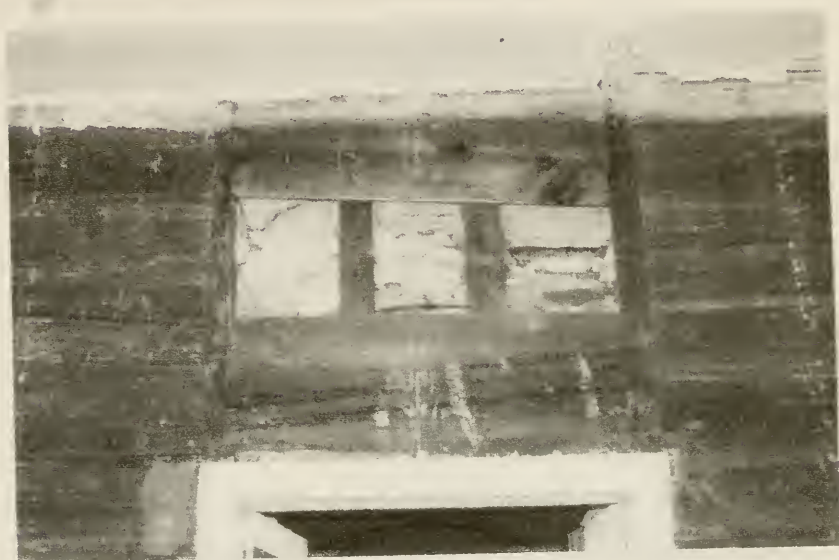
of large framed paintings and artworks could be arranged at will rather than being restricted to wall studs or picture rails. The paintings might also be rearranged frequently without the fear of extensive plaster damage and patching. The multitude of nail holes large and small in the surviving boards suggests a large number of artworks, regularly rearranged. The horizontal wallboards between the windows on the east wall were removed and reinstalled to run electrical conduit. Elongated nail holes in the boards elsewhere in the room suggest that the fabric has been disturbed in several locations.

In the case of the Southeast Parlor, the boarded walls have provided not only saw marks and nails by which to tentatively date the room but also a confirmation of the construction date in the form of eighteenth century graffiti. On the west wall between the center door and the left closet are a number of notations and calculations made in graphite pencil on the bare wood. A number of circles also appear, etched with a compass. More importantly, among these figures is the signature of John Child, the contractor, and the written date "May 29, 1788".

Plaster finishes in the Southeast Parlor are limited to the top two feet of the walls and to the projecting chimney mass, the front of which is plaster applied over masonry. The wall plaster is installed over hand split lath. Hand wrought iron nails in the lath suggest are consistent with the late eighteenth century date of this room. The plaster finish averages about one inch thick and appears to consist of a 1/2" thick scratch coat with a second brown coat, 1/2" thick, applied over it. A yellowish brown tinge on the rough surface of the brown coat appears to be a transparent size or possibly an adhesive residue. A later skim coat of gypsum plaster is extremely poorly adhered to this substrate.

FIGURE 3.3.3

Board wall surface on the west wall of the Southeast Parlor.
Photograph by author.



As this room is known to have been wallpapered, it is highly likely that the eighteenth century plaster never received a finish coat prior to papering. This appears to have also occurred in the Dining Room and possibly the Oval Drawing Room as well. The presence of several small fragments of paper on the unfinished surface suggest that the yellowish residue is indeed wallpaper adhesive. One might ask why, given the board finish used elsewhere, that plaster would have been used at all. The plaster installed at the top of the walls in all probability provided a base for running plaster cornice moldings around the perimeter of the room. The front of the chimney mass is plastered full height and has been skim coated at least once. A patch concealing a stove pipe hole occurs 8'-0" above finish floor.

While addressing the subject of walls in the Southeast Parlor, the subject of closets deserves special mention. William Hamilton's Woodlands incorporated a number of innovative features, including concealed closets. The jib doors in the west wall conceal two deep, irregularly shaped closets, though these may have once been passageways. The north wall has two closets of a different type, shallow with rabbeted sides for adjustable shelving. One is located to the left of the fireplace, the other is contained in the east side of the actual chimney mass. (See Figure 3.3.4.) When Dr. Charles Drayton visited The Woodlands in 1806 he remarked on the convenience of these features for holding "wine, books, china & etc." [Reference #4] There is, however, one more closet in the Southeast Parlor not observed by Dr. Drayton nor by any visitor in over seventy years. The removal of the c. 1920 gypsum wallboard exposed a cabinet in the east wall of the chimney mass, above the book closet previously mentioned. This closet or cupboard is slightly over two

FIGURE 3.3.4

Shallow book closet with adjustable shelving in the east side of the fireplace mass of the Southeast Parlor. Photograph by author.



feet wide by slightly less than four feet high and 14” deep with a rough plaster finish inside. There is no evidence of shelving. (See Figure 3.3.5.) The door, fabricated of wood boards like the surrounding walls, was nailed shut with wire nails prior to the wallboard installation. A row of tack holes around the perimeter of the door suggest that it was operable and wallpapered or covered with fabric to match the surrounding wall. Inside were found a quantity of unused hand wrought iron nails and a number of paper scraps, including newspapers and an auction catalog dated 1789.

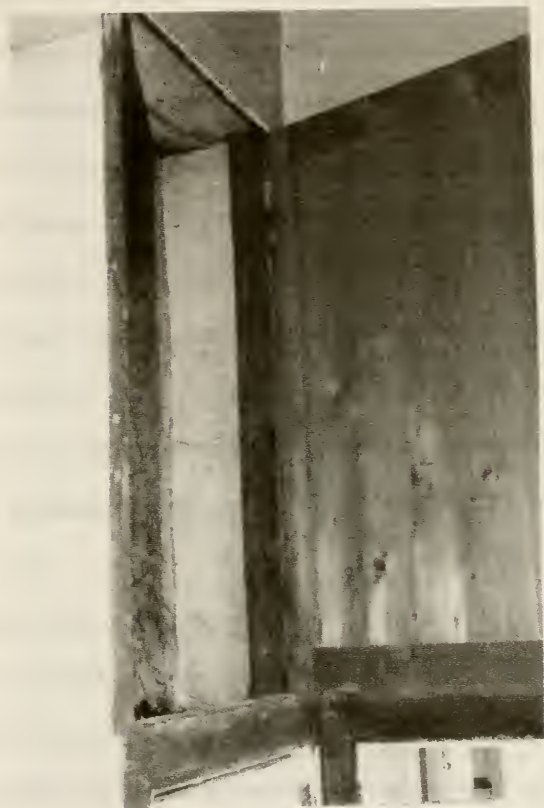
Trim

The interior wood trim in the Southeast Parlor represents a mixture of styles and profiles ranging from original fabric from the 1789 construction through the last campaign c. 1920. Though not much of the eighteenth century trim remains, enough evidence has survived since its removal to establish a fairly complete picture of the room’s appearance. In addition, the paint evidence remaining on the existing trimwork which was installed during the nineteenth and twentieth centuries provides us with several readily datable points in the history of the room.

The baseboard consists of a plain board 5-1/2” inches wide by 1” thick with a 3/4” deep rabbet in its top edge to receive a top molding. The fascia board is fastened to the framing behind with cut finish nails. The profile of the ogee molding appears to be much the same as that found in the Oval Drawing Room and the Saloon. The asymmetrical curve of the ogee is consistent with profiles published in popular architectural pattern books of the late eighteenth and early nineteenth centuries. The fascia board appears to

FIGURE 3.3.5

Concealed closet in the upper portion of the east wall of the fireplace mass located in the Southeast Parlor. Photograph by author.



have been straight sawn but there are no distinguishable saw marks on the back of the profiled molding. The baseboard assembly, including the molding profile are illustrated in Figure 3.3.6. A twentieth century shoe molding completes the configuration. This baseboard continues across the bottoms of the two concealed closet doors in the west wall. In order for these doors to open outward fully, the base of the hinge jamb had to be scribed to allow the baseboard to fold back into the wall without binding. The scribed opening, visible where later door trim was removed, duplicates quite closely the dimensions of the baseboard, including the profile of the ogee molding. A similar situation occurs in the north wall to the left of the fireplace and on the east wall of the chimney projection which incorporates a shallow book closet. In most cases, these scribed openings have been filled with blocking to accommodate later door trim. By utilizing these jib doors with their continuous trim, the Parlor appeared more spacious and its walls uninterrupted by the numerous closet openings. Typical examples of this scribed detail are shown in Figure 3.3.7.

In addition to their profiles and nail chronology, the baseboards also help to prove the existence and to date the removal of an important early feature. On either side of the venetian window in the north wall, appear stepped patches in the baseboard and its ogee molding. The patches in the plain portion of the baseboard are 8-1/2" and 9" long. The patches in the ogee molding are 6-1/4" and 6-3/4" long respectively and centered over the patches in the plain board below. When viewed, these patches form the outlines of what appear to have been column or pilaster plinths. (See Figure 3.3.8.) The patches are attached to their substrate by means of narrow gauge, L headed, machine cut trim nails

FIGURE 3.3.6

Baseboard configuration in the Southeast Parlor. The shoe molding appears to be a late nineteenth or early twentieth century addition. Drawing by author, half actual size.



FIGURE 3.3.7A Scribed openings in door jambs for baseboard (A) and chair rail (B) moldings in the Southeast Parlor. Arrows indicate scribed areas. Photographs by author.

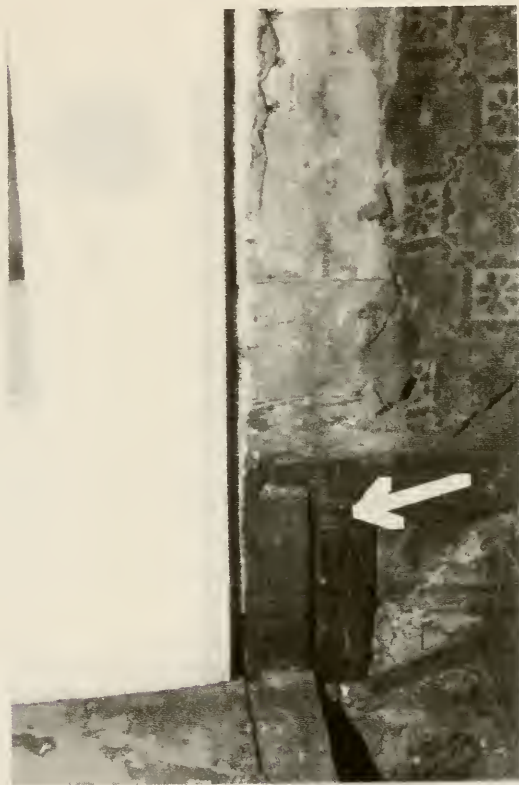
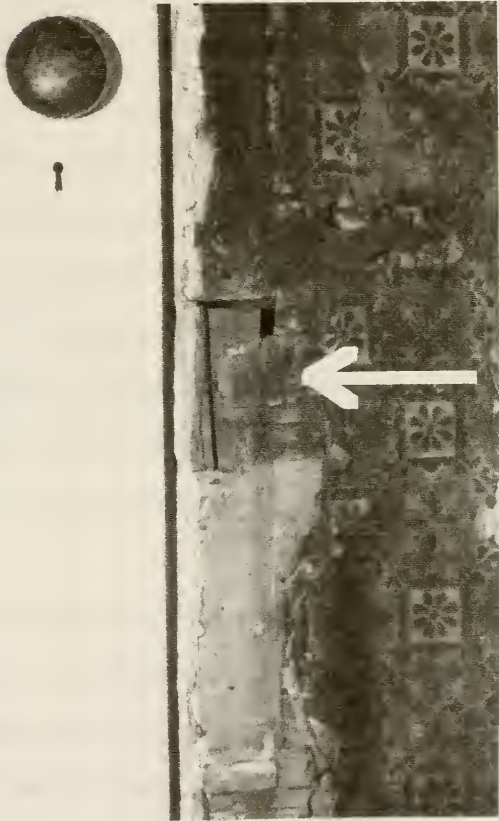


FIGURE 3.3.7B Scribed openings in door jambs for baseboard (A) and chair rail (B) moldings in the Southeast Parlor. Arrows indicate scribed areas. Photographs by author.



which appear to date from c. 1820 to 1840. No saw marks are discernible. The lack of any patching in the shoe molding indicates that the earlier pilaster plinths were removed prior to the mid-twentieth century.

Further investigation of these baseboard patches leads the eye upward toward the areas above the side sashes of the venetian window. Here is faintly visible a paint shadow showing a distinct outline of a pilaster capital and entablature surrounding the venetian window. Figure 3.3.9 shows both a field sketch and photograph of this important evidence. The paint shadow is due to the overlapping of wet paint onto the board wall during the painting of the trim. Dovetail shaped holes in the wall boards within the pilaster shadow suggest the means by which this woodwork was attached. No archival evidence has come to light relating to the installation, removal or appearance of this feature. Only the nails in the baseboard patching material suggest a date of removal c. 1840 or perhaps slightly later. The Southwest Parlor, now the cemetery office, has not been investigated to determine the existence of a similar treatment which might be expected.¹⁶⁵

Another missing feature of the Southeast Parlor interior is the original chair rail, probably removed in the early twentieth century. A paint shadow visible on the wallboards clearly shows the exact width of the trim. Scribed openings in the jib door jambs confirm the presence of a molding at this height and give a rough idea of its profile. The shape of the scribed openings, when compared to the profile of the surviving chair rail

¹⁶⁵ Robert FitzGerald, Tim Long and Tom McGimsey studied this assembly and its original appearance in 1995 as part of diagnostic services provided in assistance to ongoing grant work at The Woodlands.

FIGURE 3.3.8

Patch in baseboard fascia and ogee immediately to the right of the venetian window in the Southeast Parlor showing the location of an earlier column plinth. Photograph by author.

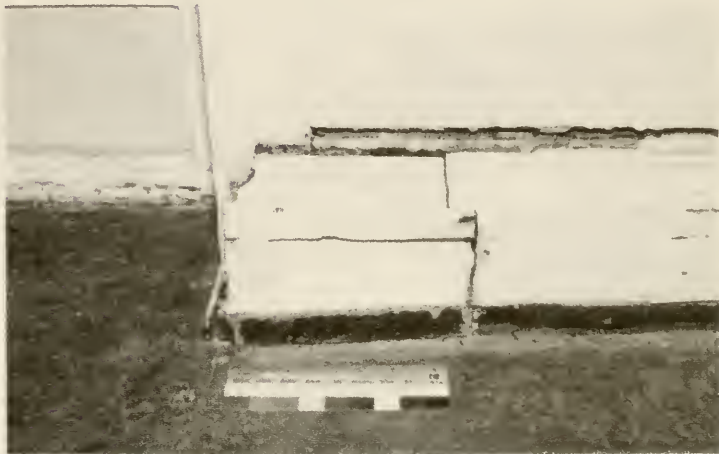


FIGURE 3.3.9

Field sketch and photograph of the paint shadow surrounding the Venetian window on the south wall of the Southeast Parlor which suggests a missing pilaster and entablature treatment. Photograph and drawing by author.

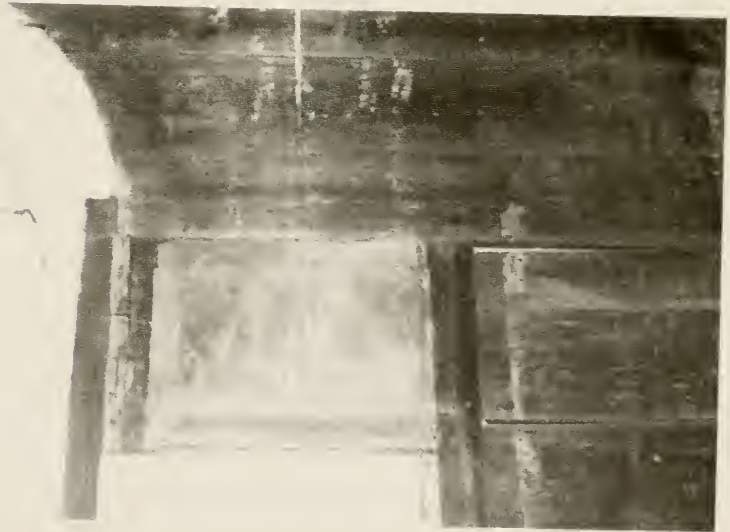
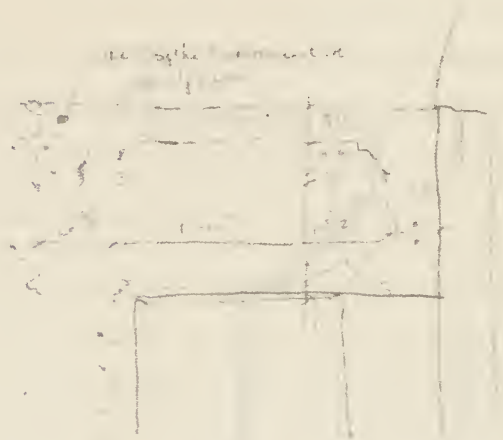
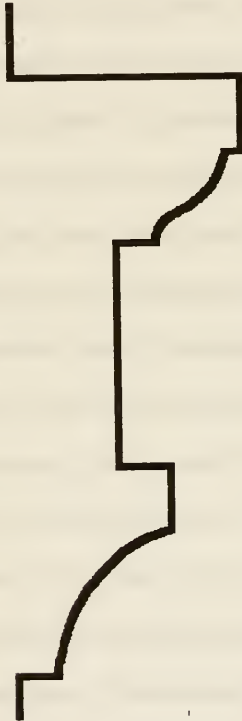


FIGURE 3.3.10

Chair rail profile in the Southwest Parlor. The profile of this molding appears to match the rough profile visible in the jambs of the jib doors. Drawing by author, actual size.



in the Southwest Parlor, suggest that the original chair rail in the Southeast Parlor was identical. See Figure 3.3.10 for a measured profile of the chair rail in the Southwest Parlor. A row of tack holes along the top of the chair rail shadow shows where the wallpaper or fabric treatment was attached. The fact that the dado was painted suggests that the original paper or fabric wall covering hung from the cornice down to chair rail level, leaving the painted dado exposed. On the west side of the fireplace mass, however, wallpaper hangs intact from floor to ceiling. The backing fabric consists of burlap from the cornice down to the chair rail height with up to seven layers of wallpaper still adhered. Below the chair rail the backing fabric changes to a muslin material with only four layers of wallpaper remaining. The bottom layer of wallpaper on the muslin backing runs is installed from floor to ceiling, probably being the first finish after the removal of the chair rail. A check stub dated January 15, 1909 records a payment to A. L. Diamant & Co. in the amount of \$20.08 for “refurnishing & hanging burlap for papering parlor & upstairs room.” A subsequent payment for \$8.00 dated January 19, 1909 is also recorded. [Reference #15] As the Southwest Parlor was by this time in use as the cemetery company office, it is not improbable that the parlor referred to was indeed the Southeast Parlor, part of the caretaker’s apartment. If this was the case, the muslin below the chair rail and its first layer of paper may have been installed, and the chair rail removed, at this time. A new chair rail was installed as part of the same renovation campaign in which the gypsum wallboard was installed, after 1921 and perhaps well into the twentieth century. The relatively flat profile and the use of extruded wire nails are consistent with that date. Much of this later trim was removed with the gypsum sheathing but remains on the

property. Paint samples taken from this element provide a datable point in the analysis of older stratigraphies.

The existing window trim surrounding both the venetian window and the two window recesses in the east wall is almost certainly a later addition, perhaps installed at approximately the same as the window and niche trim in the Oval Drawing Room. The window trim profiles in the two rooms are quite similar and both are composed of a base molding with an attached backband to achieve a very deep profile. (See Figure 3.3.11 for the molding profile.) The molding components are attached to each other and to the substrate with narrow cut finish nails dating between c. 1820 and c. 1840.

The final decorative molding in the room is the plaster cornice, though like most of the other trim in the Southeast Parlor, it does not date to the original decoration of the room. This room has had a documented history of water problems and visible water damage is present in the existing cornice and ceiling. The Woodlands Cemetery Company Executive Committee meeting minutes for November 3, 1885, reflect a motion to proceed with replastering of the Chapel [Saloon] and office ceiling. At this time, and up until 1887, the Southeast Parlor was used as the company office. Not surprisingly, the profile of the existing cornice, shown in Figure 3.3.12, does not in the least resemble eighteenth century work but is more consistent with late nineteenth century tastes. Neoclassical ogee, ovolo and cavetto elements are completely abandoned in favor a narrow band with a diagonal fascia surface. No positive evidence remains of the original plaster cornice, however, a faint horizontal ridge in the wall plaster located 7-1/2" below the existing cornice may mark the depth of the original profile.

FIGURE 3.3.11

Window trim profile in the Southeast Parlor. The trim moldings differ very slightly in curvature and method of fabrication from window to window, suggesting more than one generation of woodwork. For example, some pieces are fabricated of a single length of wood while others are composed of a base molding with a backband as shown. Drawing by author, actual size.

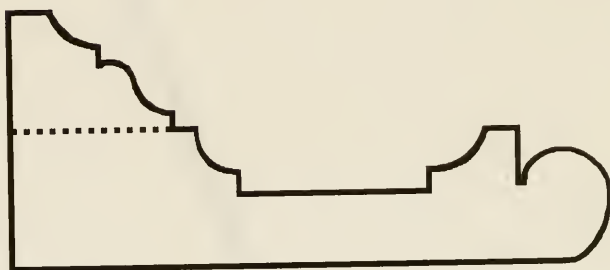


FIGURE 3.3.12 Plaster cornice profile in the Southeast Parlor, probably dating from ceiling replacement in 1885. Drawing by author, actual size.



Ceiling

Like the cornice, it would appear that the ceiling in the Southeast Parlor has been at least extensively repaired, probably completely replaced, based on the records of the cemetery company. The existing ceiling consists of plaster on lath though no extensive investigation was performed of the ceiling framing and plaster substrate.

Windows and Doors

The windows and doors which survive in the Southeast Parlor range from original 1789 fabric to twentieth century components. The lack of finished wall surfaces in this room allow access to and close study of the door and window openings, revealing numerous traces of earlier configurations and hardware long since gone.

The south wall of the Southeast Parlor is dominated by a tall venetian or Palladian window consisting of a center arched opening flanked by two narrow rectangular side openings. The missing venetian windows from the Oval Drawing Room and the Dining Room were in all probability quite similar. Thus the Southeast Parlor venetian constitutes important archaeological evidence on which future restoration of the Dining Room and Oval Drawing Room windows, if appropriate, could be based. The center arched opening measures 4'-1" wide by 11'-0" tall with the sill set 12" above the finish floor. The mortised and tenoned frame is original with the location of the original sash weight pockets still visible. A pocket in the arched head allows the large bottom sash to be raised up into the wall out of sight. An original semicircular iron and glass fanlight survives at the top of this opening. The configuration of three rows of four lights across in the existing upper and lower sash, however, is visibly incompatible with the proportions and

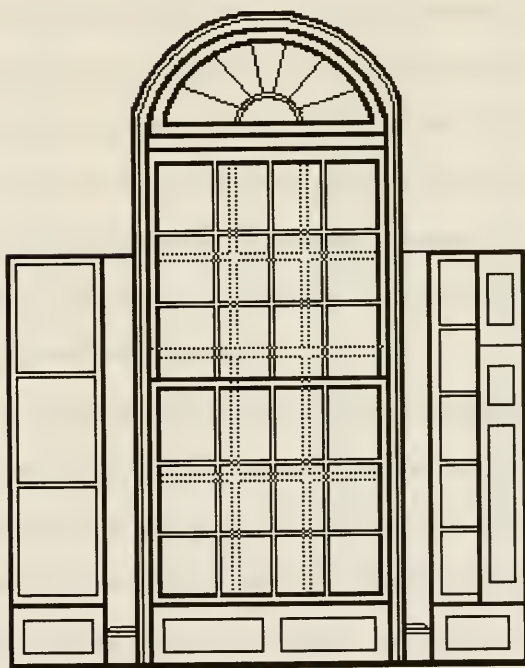
arrangement of the fanlight glazing. The panes are 10-1/2” wide by 14-1/2” tall. The Executive Committee’s annual report of 1850 states that all the window sash in the house were replaced during the previous year as they were sorely deteriorated. The narrow profile of the muntins is consistent with the recorded replacement date of 1850. The muntins in the original Southeast Parlor sash should probably have aligned with the concentric muntins of the semicircular fanlight above.¹⁶⁶ (See Figure 3.3.13.) The proposed glass size is 15” wide, very large by eighteenth century standards but corroborated by the Mutual Assurance survey recorded in 1811. [Reference #6] The William Strickland engraving of 1808, if interpreted literally, shows lights of a similarly large size. (See Figure 1.1.4.)

The existing fixed sash in the two side openings of the venetian window also date to the middle of the nineteenth century. These openings measure 1’-6” wide by 6’-3” tall and are separated from the arched center opening by thick mullions. The panes are arranged in 5 rows, 2 lights across. The Strickland engraving shows an original configuration of three large lights, one atop the other. A glass size of 14” by 22” as listed in the 1811 survey would be compatible with this configuration. The presence of weight pockets in the frames indicates that these side sashes were once operable.

The space between the venetian window and the floor is faced with simple wood paneling, consisting of flat panels recessed 1/2” from the surrounding stiles and rails. A similar paneling detail is carried upward to the folding shutters which protect both the side

¹⁶⁶ Historical architect Timothy Long located an original venetian sash in the stable in the course of his on-going investigations at the site. The window remains in storage at The Woodlands.

FIGURE 3.3.13 Existing and proposed original window configuration in the Venetian window of the Southeast Parlor. Existing configuration is shown in solid lines. Proposed configuration is shown in dotted lines. Drawing by author.



and center sashes. In general, the shutters consist of multiple leaves hinged together which fold accordion style into pockets in the window jambs. The tall center sash is protected by lower and upper sets of shutters. The outermost leaves of the lower set measure 8-1/2" wide by 4'-9" tall and grow progressively narrower toward the middle of the window. The center leaf is 5-1/2" wide, unpanelled and attached to the west set of shutters. The widths of the shutters in the upper set are consistent with the lower set but they are slightly shorter. It is likely that the original window sash arrangement was such that the elevation of the meeting rails corresponded with the elevation of the break between the lower and upper sets of shutters in order to present a neat appearance from the outside. The shutters belonging to the side openings consist of paired leaves, hinged to fold outward toward the jamb pockets. These shutters are taller than the shutters of the adjacent center window yet the opening is not tall enough to justify a second set of shutters. Therefore, the side shutters are scored at 5'-9" above the floor to appear as if they match the height of those in the center.

Perhaps the most striking characteristic of this shutter treatment is the use of mirrors in the upper and lower shutters, installed in the panel recesses of the outermost leaves. When the shutters are folded open into the jamb pockets, these mirrors reflect additional natural light to the interior of the parlor. The original mirrors still remain in the shutters of the center portion of the venetian window. (See Figure 3.3.14.) There were no mirrors in the shutters of the side sash. Based on archival references to the use of mirrors, it is likely that this treatment carried over elsewhere in the house.

FIGURE 3.3.14

Original mirrors remaining in the outermost leaves of the venetian window shutters in the Southeast Parlor. Photograph by author.



The two windows in the east wall of the Southeast Parlor are less spectacular than the grand venetian window but they too flooded the room with natural light in the mornings. These windows are virtually identical to the rectangular double hung windows in the remaining first floor rooms, measuring 4'-1" wide by 4'-9" tall with their sills set 13" above the floor. As is the case with the other windows, the window frames are original and the existing sash date to 1850. The shutters are similar to those elsewhere and consist of upper and lower sets with two leaves each side. No mirrors have been found recessed in these locations. It is worth noting that the northernmost window served as a door from c. 1930 through c. 1965 while the room was used as the caretaker's kitchen. There does not appear to have been any damage or material replacement at this window as a result of this use.

While the windows in the Southeast Parlor were meant to be prominent features in the architecture of the room, most of the doors were meant to disappear and to not distract the attention of the visitor from the paintings around him. There were five so-called jib doors in the Southeast Parlor, providing access to closets and quite possibly to servants' passages.¹⁶⁷ Three of them remain though all are at least slightly altered. Two are located in the west wall and one in the east wall of the fireplace mass. The fourth, in the north wall to the left of the fireplace, has been replaced with a mid-twentieth century glazed door. The original jib doors were constructed in much the same manner as a typical panelled door. In order to disappear, their exposed surfaces were treated in the

¹⁶⁷ William Hamilton may have seen similar doors installed in the fashionable English homes he undoubtedly visited. For example, a similar door treatment is shown in a photograph of the state bedchamber in Kedleston Hall, Derbyshire, by Robert Adam in Joseph Rykwert and Anne Rykwert, Robert and James Adam, 70.

same manner as the walls around them. There was baseboard applied across the bottom edge as described earlier. The chair rail also continued straight across the door. Between the two moldings, in order to match the fitted boards of the dado, a layer of thin fitted boards was applied to the exterior face of the door running edge to edge. Above the chair rail, in order to provide a flat surface for the application of wallpaper, thin horizontal boards were applied between thin vertical stiles. See Figure 3.3.15 for a detailed drawing of the jib door construction.

The only other surviving doors in the Southeast Parlor are the double doors in the west wall which open into the Saloon. Hamilton refers to these as gate doors. The original doors are mahogany but quite thin, their stiles measuring only 1" thick. They are hinged to open into the Saloon, folding back into shallow recesses in the jambs. Each leaf is configured with three panels one above the other and mirrored on the Parlor side. Fragments of the original mirrors remain, held in place with masonite. The existing doors consist of the original leaves, faced with new paneled leaves of similar thickness and mirrored on the Saloon side. This modification occurred during the 1982 restoration of the Saloon. The mirror dimensions of the new work for some reason were not fabricated to match those of the earlier doors. Whether mirrors were originally installed on both the Parlor and Saloon sides of these doors is not known. Without dismantling the existing door assembly, it is impossible to determine the original panel and mirror arrangement though there appears to have been extensive reworking of the south leaf. These doors are set in paneled jambs, the profiles of which do not match the simple style used elsewhere in the Southeast Parlor and may not date to the installation of the existing door surround.

FIGURE 3.3.15

Typical jib door construction in the Southeast Parlor. The room side (left) received chair rail and baseboard to match the adjacent walls. The passage or closet side (right) shows typical six-panel door construction. Drawing by author, not to scale.

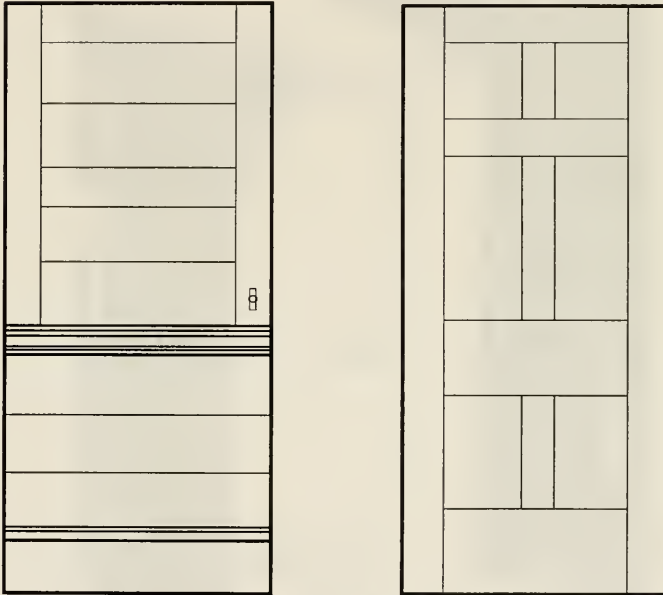


FIGURE 3.3.16

Existing gate doors to the Saloon. The original doors, with mirrored inserts on the Southeast Parlor side, have been fastened to a new pair of doors with mirrors on the Saloon side. This alteration dates to the Saloon restoration in 1983. Photograph by author.



The remaining door opening in the Southeast parlor is the northeast door to the Oval Drawing Room. A curved jib door already fills this opening on the drawing room side, however, numerous hinge marks and jamb cutouts on the parlor side of this opening suggest there was an additional jib door opening into the Southeast Parlor.¹⁶⁸ The wedge-shaped space between the two is approximately 2 feet deep at its widest point. The whereabouts of this door and its original appearance are unknown. The opening measures 3'-0" wide by 6'-7" high with a rabbeted stop and the jambs are finished with simple recessed paneling like that used under the windows.

Though a number of original doors survive in the Southeast Parlor, very little of their original hardware remains. The jambs of the jib door openings are scarred with hinge mortises suggesting at least two or three changes in hardware over the years. The earliest generation of hinges were small square leaved butterfly hinges. Three screws in each leaf secured the hardware to door and jamb. The top two pairs of hinges are typically located close together near the top of the door with a third hinge located just above the chair rail. There is no indication of hinges located at the base of the door as the jamb is typically scribed to accommodate the baseboard. Whether this unusual hinge configuration provided enough support to smoothly operate these heavy doors is debatable but the primary reason for such placement appears to be concealment under the fabric and paper wall treatment. Later hardware has consisted of plain square leaved butterfly hinges, ornate nineteenth century hinges and modern butt hinges. The original locking or latching hardware is now

¹⁶⁸ The hinge marks are indicative of the small eighteenth century butterfly hinges used throughout the house.

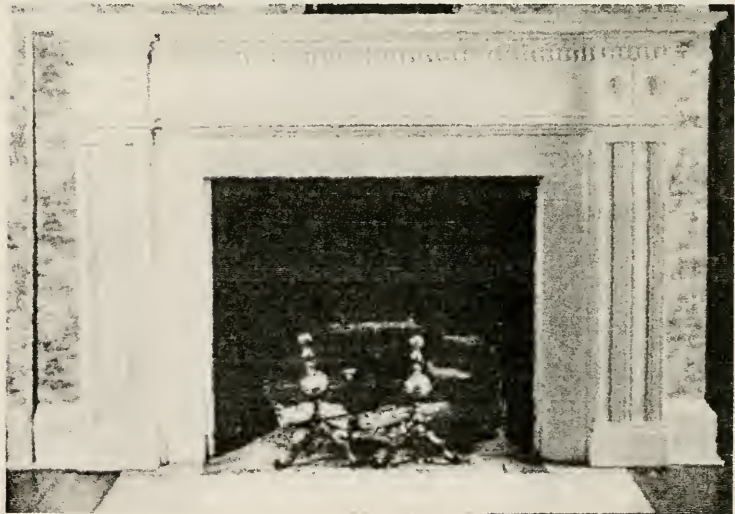
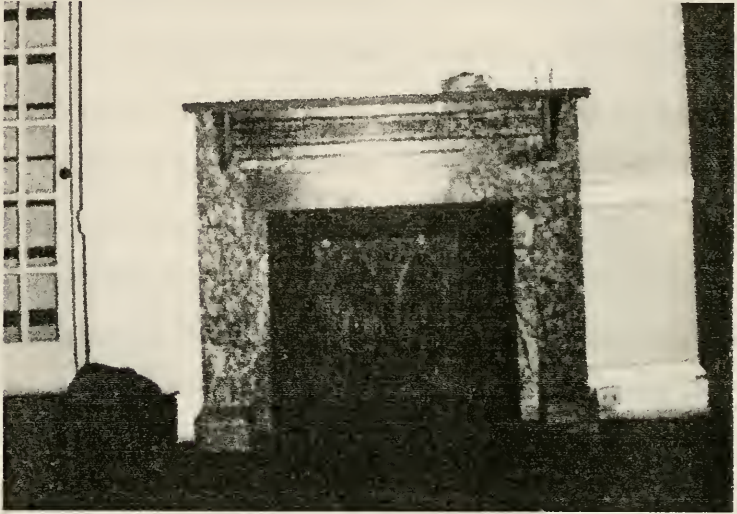
gone, replaced with late nineteenth and twentieth century surface mounted box locks and knobs. One can only assume that, for doors meant to be unobtrusive, simple ring pulls such as those found on the shutters and on other doors throughout the house would have been preferable. The heavy paint buildup on the doors obscures any surface scars.

Fireplace

The north wall of the Southeast parlor is dominated by stark outline of the fireplace and its dark marble mantelpiece. The mantel is made of a heavily mottled black and gray marble which bears a strong resemblance to the readily available King of Prussia marble. The lines of the piece are severe, far more suited to the c. 1830-1840 Greek Revival than to the original Adamesque style of the room. The jambs are faced with plain flat slabs of marble 8" wide set on 5" high plinths over which is set a headpiece 11" wide and 4'-6" long, ornamented with a simple ribbed detail. The original mantel shelf is missing and has been replaced with a modern wood shelf. Also missing are the original marble columns which originally rested on the plinths and supported the mantel shelf. The existing mantel in the Southwest Parlor appears to be identical to that of the Southeast Parlor and its mantel shelf and columns remain intact. (See Figure 3.3.17.) The disruption of the wall plaster around the perimeter of this mantelpiece suggests that it is indeed a later addition to the parlor, possibly dating to the arrival of the Woodlands Cemetery Company. Around the immediate perimeter of the firebox is a flat marble surround, also probably of King of Prussia marble. At the head of the opening, this surround measures 5-1/2" wide while the width at the jambs is 3-1/4". This surround may well date to the late eighteenth century as similar treatments appear in other Philadelphia

FIGURE 3.3.17

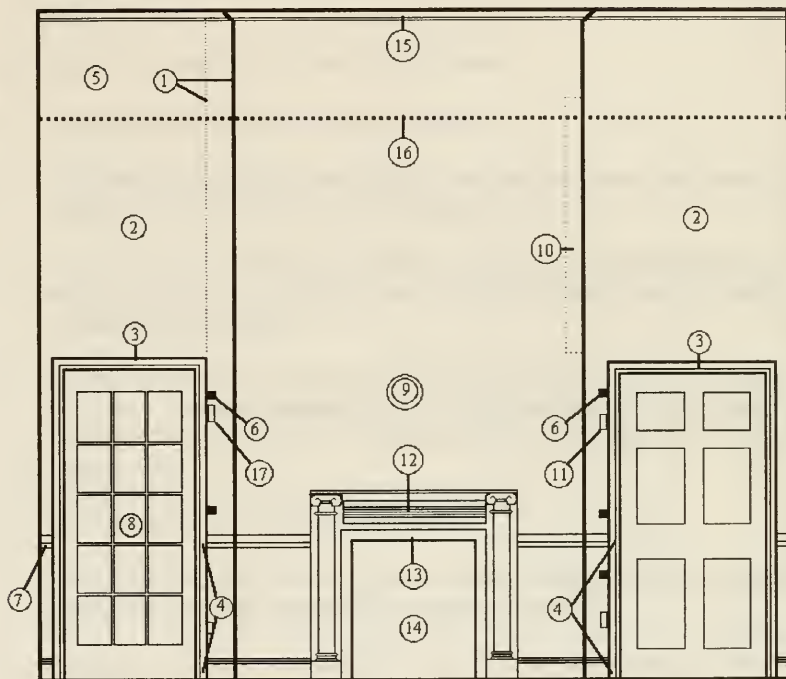
Existing (top) and proposed (bottom) fireplace mantels in the Southeast Parlor. The proposed mantel shown is one of two similar mantels now located upstairs, either of which would have fit this fireplace opening. Photographs by the author and as published in Eberlein and Hubbard's Colonial Interiors.



homes of the Federal period. The dimensions of the fireplace opening, including the width of the original surround is consistent with the size of the openings in the two earlier wood mantels found in the second floor bedrooms. (See Figure 3.3.17.) This and the fact that the ornamentation found on the upstairs mantels is more in keeping with the period of the room lend support to the theory that one of these two mantels may have originally been located in the Southeast Parlor. Also notable in discussing this fireplace is the presence of an original eighteenth-century cast iron fireback. This piece is decorated with the delicate oval medallions, swags and festoons characteristic of the neoclassical style.

The fireplace hearth has been enlarged by the installation of a 14” wide slab of marble spanning the width of the existing fireplace surround. The original floorboards were simply notched out to accommodate the slab and face nailed along the edge.

FIGURE 3.3.18 Annotated drawing of existing conditions in the Southeast Parlor, North elevation. Drawing by author.



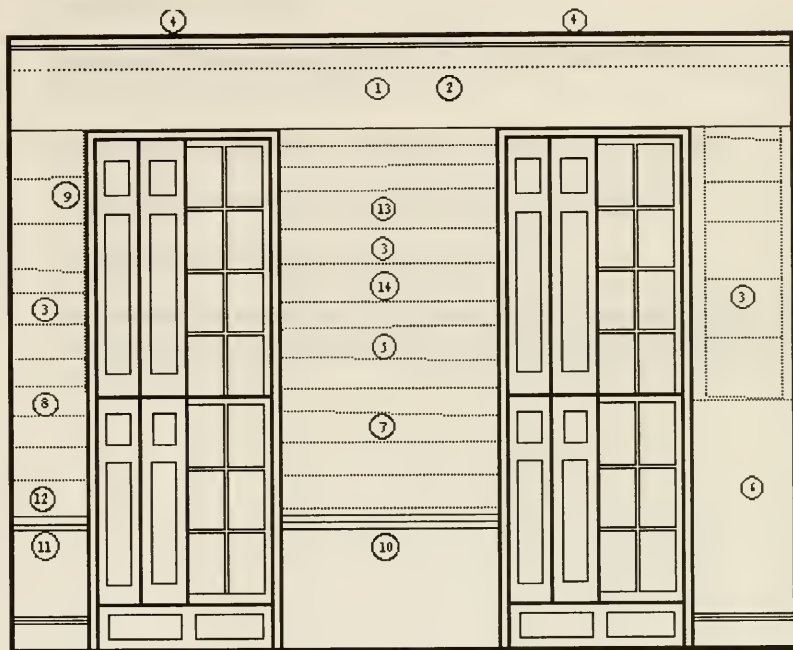
NOTES:

1. Wallpapers on burlap and muslin backing encapsulated by mechanical ductwork until drywall removal in 1995.
2. Heavy concentration of nail holes of varying sizes at these locations, presumably from hanging pictures.
3. Twentieth century chair rail removed this elevation.
4. Jib door jamb scribed to allow baseboard and chair rail to fold in when the door is opened outward. Cut to rough profile of missing chair rail.
5. Two campaigns of plaster; two coat work on top of earlier two coat work.
6. Early, probably original, hinge mortises. This configuration of two hinges at the top of the door and one in the middle is seen throughout the house. The early hinge leaves were 2" x 2", attached with three screws.

Notes to Figure 3.3.18 continued;

7. Paint shadows behind the modern chair rail show the width of the original chair rail.
8. Glazed door installed in the mid-twentieth century.
9. Plaster patching at former stovepipe location.
10. Wood member forming the north edge of the concealed closet door frame in the upper portion of the east side of the fireplace mass.
11. Second set of hinge mortises, probably late nineteenth or twentieth century; each leaf 3-1/2" high by 1-1/2" wide; 3 screw, decorative butterfly profile. Door is missing from this location.
12. Existing black and gray marble mantel probably dating from the arrival of the Woodlands Cemetery Company c. 1850. This mantel appears to have been identical to that in the Southwest Parlor though its colonnettes and original mantel shelf are missing.
13. Marble fireplace surround, probably original.
14. Cast iron fireback ornamented with oval medallions, swags and other neoclassical motifs; almost certainly original to the eighteenth century.
15. Existing cornice is known to date from approximately 1885 when the ceiling was replaced.
16. Level of twentieth century acoustic tile ceiling.
17. Modern hinge mortises 3" high by 1-1/2" wide, top and bottom.

FIGURE 3.3.19 Annotated drawing of existing conditions in the Southeast Parlor, East elevation. Drawing by author.



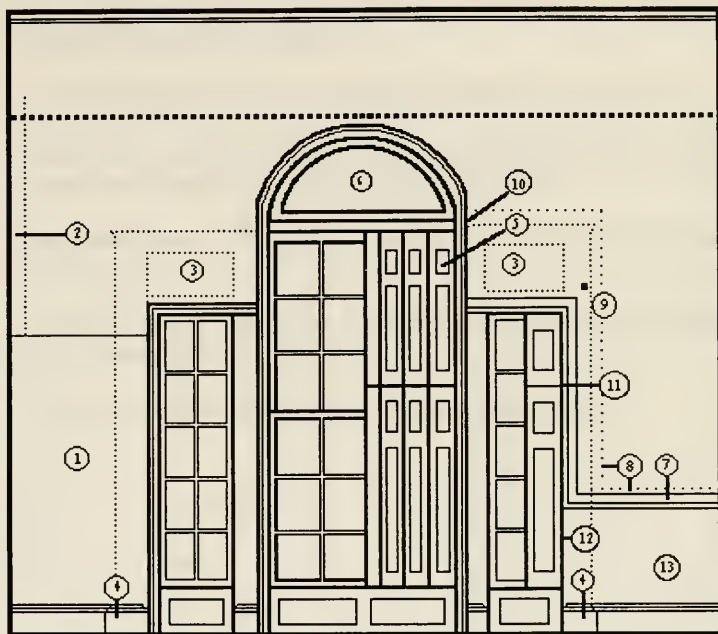
NOTES:

1. The upper two feet +/- of the walls are plaster on split lath fastened with wrought iron nails dating to the late eighteenth century. This presumably served as a base for running the original plaster cornice in this room.
2. A faint line occurs in the upper wall plaster approximately 7-1/2" below the existing cornice. This appears to denote the depth of the original cornice.
3. Denotes a concentration of nail holes, presumably from hanging pictures.
4. Water damaged plaster cornice and ceiling.
5. Wallboards in this area are severely insect damaged. Several have also been removed and replaced to install electrical service.
6. Linoleum wallcovering installed directly over the existing wallpaper when this room became a kitchen early in the twentieth century. Wallpaper on burlap and muslin backing remains below.
7. General board wall construction technique consists of tongue and groove boards spanning horizontally and joined into vertical stiles with tongue and groove joints and toe nails.

Notes to Figure 3.3.19 (continued)

8. Speaking tube still in place.
9. Row of tacks indicates where wallcovering was attached. Fibers from fabric backing visible in some locations.
10. Four holes in wall sheathing to attachment of former kitchen cabinetry.
11. Original wainscot consisted of matched boards with paint finish.
12. Twentieth-century chair rail remains in place.
13. Cross rails on the window shutter are not recessed like those on the south wall venetian window, suggesting that mirrors were not installed in these shutters.

FIGURE 3.3.20 Annotated drawing of existing conditions in the Southeast Parlor, South elevation. Drawing by author.



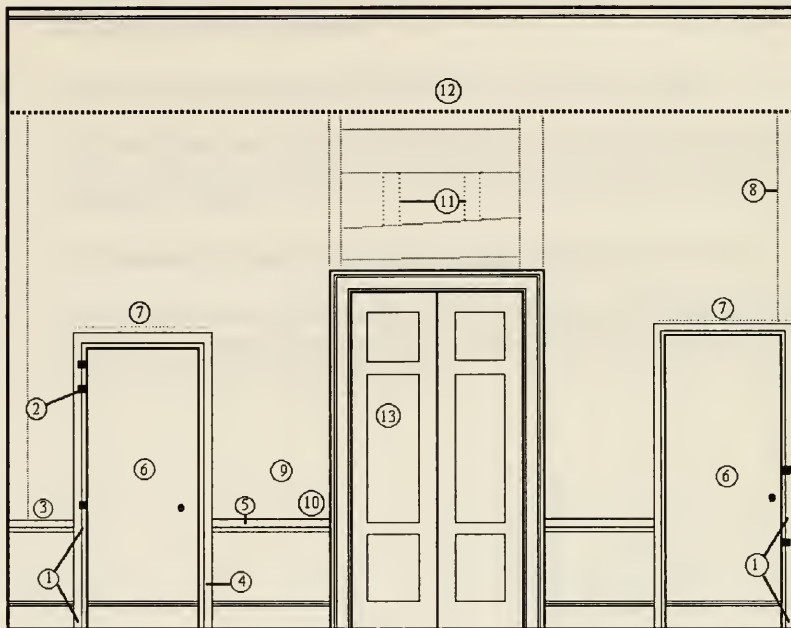
NOTES:

1. Linoleum wall surface installed when this room became a kitchen early in the twentieth century. Behind it remains wallpaper on burlap and muslin backing. Backing fabric changes from burlap to muslin from chair level to baseboard.
2. Shreds of bright green wallpaper remain pasted to corner stiles of wallboards (typical).
3. Paint shadow indicates earlier pilaster and entablature treatment at venetian window. Based on the wallpaper found over top of this shadow, this feature was removed c. 1840-1850.
4. Patches in baseboard show location of earlier pilaster plinths.
5. Mirrors installed in the outermost leaves of the top and bottom window shutters.
6. Original iron and glass fanlight still in place. Above, a pocket in the window frame allows lower sash to slide upwards into the ceiling.

Notes from Figure 3.3.20 (continued)

7. Twentieth-century chair rail / window trim partially removed.
8. Rows of tack holes around the perimeter of the wall and window trim where paper or fabric wall finish was attached.
9. Dove tail shaped hole where earlier pilaster treatment was attached.
10. Window trim consisting of base molding with attached backband. Nails used to assemble and attach this molding suggest a date c. 1825.
11. Single leaf shutters on the sidelights are scored to resemble the paired shutters on the center sash.
12. Dutchman patch used to conceal sash weight pockets indicates that sidelight sash were originally operable.
13. Original wainscot finish consisting of matched, painted boards.

FIGURE 3.3.21 Annotated drawings of existing conditions in the Southeast Parlor, West elevation. Drawing by author.



NOTES:

1. Jib door framed scribed at baseboard and chair rail levels to allow trim to fold into the wall when the door was opened outward.
2. Hinge mortises from probable eighteenth-century hinges. Two located near top of door and one just above chair rail level. This arrangement appears to be consistent among all the jib doors in the house.
3. Twentieth-century chair rail removed.
4. Paint shadow visible since removal of door trim shows width of original chair rail and original paint finish.
5. Paint shadow showing width of earlier chair rail.
6. Original jib doors with baseboard still intact. Several generations of hinges and hardware are evident.
7. Row of tack holes, many with fibers attached, where earlier fabric of paper wall finish was attached.
8. Wallpaper shreds adhered to the corner stiles of the wallboard. (typical)

Notes to Figure 3.3.21 (continued)

9. Signature and calculations written in pencil reads “Phidla J F B May 29, 1788.” Above is the signature of John Child, the contractor hired by Hamilton to construct the additions to The Woodlands.
10. Several circles etched into the wall surface with a scribe or compass.
11. Where wallboards are missing, exterior surface of earlier (1764) window bays is visible. Studs behind wallboards are straight sawn and attached with hand wrought iron spikes.
12. Two campaigns of plaster on split lath fastened with wrought iron nails.
13. Original “gate” doors approximately one inch in thickness with early mirror panels still in place. New mirrored doors have been fastened to the Saloon side during the restoration of that room 1981-1983.

SECTION 3.3 SOUTHEAST PARLOR

Subsection 3.3.3 Finishes Analysis

In terms of appearance, the Southeast Parlor has changed the most dramatically of any of the rooms investigated. Though there is tangible evidence in the form of nineteenth century wallpapers, this investigation failed to uncover any evidence of the original wall finish. A significant feature, namely the pilasters and entablature which originally surrounded the south venetian window, has been removed. Like the Oval Drawing Room, the existing evidence reflecting the evolution of the Southeast Parlor seems to lend itself most appropriately to three distinct periods. The history of this room will be discussed in the context of the following periods:

Period I	1788 - 1840	William Hamilton's renovations and times of relative prosperity for the Hamilton family through the decline and sale of the property.
Period II	1840 - c. 1920	Use of the Southeast Parlor as an office for the Woodlands Cemetery Company and later part of the caretaker's suite.
Period III	c. 1920 - Present	Installation of gypsum drywall in the Southeast Parlor, encapsulating the early wall surface.

The appearance of the major elements of the Southeast Parlor will be discussed in the context of all three periods. While not every paint layer can be assigned an exact date in the evolution of the room, the author has attempted to chronicle general trends in the decoration of this particular space. Technical evidence such as pigment identification will

be discussed as required. Representative paint stratigraphies for each major architectural feature are included at the end of this section.

Period I

As discussed in Section 3.3.2, the use of heavy board walls in the Southeast Parlor leaves no doubt that this room was meant to be a picture gallery and to be finished with hangings of some kind, either of paper or fabric. The Woodlands household accounts list several payments to “Mr. DeLorme” in 1791, probably Francis DeL’Orme, a Philadelphia wallpaper seller and installer.¹⁶⁹ A sum of one hundred pounds was also paid to William Poyntell, another well-known wallpaper importer and manufacturer, this same year. Whether either of these payments are specifically related to finishing the Southeast Parlor is not known. Early accounts of the house during William Hamilton’s lifetime, including those written in 1806 by Dr. Charles Drayton and in 1809 by Oliver Oldschool, describe the room as “well furnished” with a large collection of paintings by a number of acknowledged European masters. [References #4, #5] An account published in 1890 in the Philadelphia Public Ledger gives a tantalizing reference to an early wall covering, mentioning that “... one of the tenants of the house, while removing the wallpaper in the room in the southeast corner, found that the walls were originally covered with a coarse, heavy material, upon which were painted pictures representing scenes in a forest with realistic birds, flowers and animals.” [Reference #12] Unfortunately, no physical evidence has come to light to confirm the veracity of this account and such popular publications are

¹⁶⁹ Prime, Arts and Crafts in Philadelphia 1765-1800, 216. Francis DeL’Orme - “assortment of handsome paper hangings from Paris, in the latest taste, some emblematic of the late Revolution. He puts up these papers himself, and gives them a coat of varnish, which adds much to their brilliance.....General Advertiser, Nov. 18, 1790.

not always reliable. Scenic papers, imported from several sources including France, England and the Orient, were the most expensive wallpapers available and hence, highly fashionable. Also, given William Hamilton's status as one of the most prominent botanists and landscape gardeners in eighteenth century America, a paper depicting realistic flowers and scenery seems particularly appropriate. It does seem odd, however, that Hamilton might have installed an expensive scenic paper in a room where the walls were meant to be "covered with pictures". [Reference #9]

Whatever the pattern of the original wall covering, it apparently hung from immediately below the cornice to the chair rail level where it was fastened with tacks and perhaps a fillet. A line of tack holes wraps around the perimeter of the room at chair rail level, continuing up and around door and window openings, including the now missing pilaster treatment around the venetian window. In some locations, early tacks remain, surrounded by fibers from the fabric backing. At door openings, it would appear that the body of the hanging was cut out to accommodate the opening of the doors. The cut out piece was then either glued or tacked to the flat door surface. As no wood trim surrounded the door, the wallpaper pattern continued uninterrupted so the opening was effectively camouflaged.

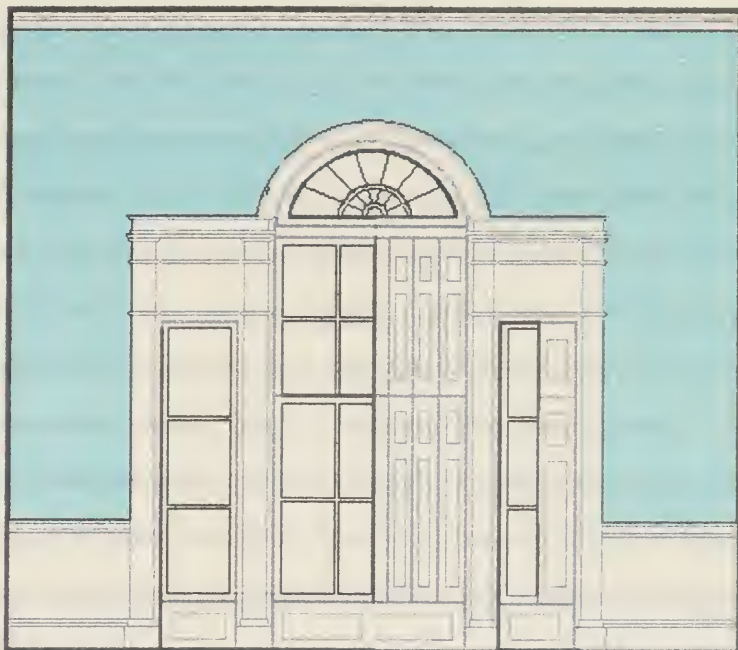
Below the chair rail, painted matched boards formed a plain dado. In most locations, numerous layers of later paint cover the original creamy white color. Below the later closet door trim, however, the original paint remains undisturbed. [Sample SER - W - 001A] The paint layers found here match those of the paint

shadow formed by the original pilaster treatment on the south wall. The baseboards appear to have been scraped as most of the sample stratigraphies are highly disrupted. However, small fragments of heavily yellowed white lead paint are present in some locations, suggesting that at least some of the existing baseboards are original. The window paneling and shutters appear to have been also been treated with white lead in oil. The chair rail and pilaster treatment have been removed in their entirety. Therefore, the original decorative scheme for the Southeast Parlor would appear to be similar to that shown in the Period I color rendering in Figure 3.3.22.

The ceiling in this room was replaced in 1887 due to extensive water damage but the date of the room and the use of creamy white as a trim color suggest that the ceiling was decorated with a light color as well, possibly white distemper which appears to have been used elsewhere in the house. No evidence of a painted finish is evident on the pine floorboards in this room but their extremely poor condition makes it extremely difficult to state with certainty that the floor was never painted. Given the luxurious furnishings and valuable artworks displayed, it seems likely that this small room would have been carpeted. Undated payments for blue and green “Persian” in the Woodlands household accounts may possibly refer to such a finish.

It should be noted that the existing fireplace in the Southeast Parlor is almost certainly not original to the space. The dimensions of the firebox opening are relatively consistent with those of either of the two wood mantels in the second floor northeast and

Figure 3.3.22 Proposed Period I scheme for the Southeast Parlor. A textile wall finish is likely. Blue was selected based on the fact that blue and green walls were considered to be most appropriate for display of gilt framed pictures such as are known to have been in this room.



southeast bedrooms. Either mantel would be appropriate to the eighteenth century appearance to the room.

Period II

It would appear that the Southeast Parlor remained much as it was originally decorated until The Woodlands was acquired and restored by the Woodlands Cemetery Company c. 1850. The fact that the window sash are known to have been replaced at this time provides a baseline date for the earliest layers of paint, approximately three layers of white lead in oil. The fact that the paint used in the 1850 window replacement is of the same composition as the paint used originally makes it extremely difficult to distinguish clearly between the two generations of paint. In general, the original white lead paint appears slightly to significantly more yellow than the 1850 campaign when viewed under the microscope in reflected light. The difference between the two generations of paint is more evident when viewed under ultraviolet light. The older campaign appears noticeably yellower than the later white layers, due to the deterioration and alteration of the oil binder after two hundred years of concealment under later paint. As mentioned previously, the original eighteenth century paint layers are often fractured and discontinuous, suggesting that the woodwork was scraped to remove loose paint prior to repainting.

The original wallpaper probably remained in place on the board walls through the 1850 restoration campaign though it may well have been papered over. The fact that the baseboard patches in the south wall lack the 1850 white lead finish layers suggests that the pilaster and entablature window surround also survived to at least the middle of the nineteenth century. The original concealed jib doors were apparently stripped of their

wallpaper and painted to match the rest of the woodwork. The door openings themselves were further defined with some type of wood trim, now missing. It is assumed that the original chair rail which spanned the doors was removed from them at this time. The existing door trim is known to have been installed after 1921. Paint shadows of the earlier trim remain on the dado on each side of the door openings.

It is quite likely that the windows received new trim at this time also, based on the fact that the wood substrate appears to be in very good condition and the first visible paint layers date to this period. The window trim consists of a base molding with an applied backband, attached to each other and to the substrate with fine machine cut nails or “sprigs,” consistent with work occurring up through the middle of the nineteenth century.

The new window sash and trim and the existing baseboards, dado, window frames and presumably the chair rail, received several coats of a creamy white paint much like the original, evidence of which is found in relatively good condition on most of the samples examined.

The existing marble fireplace surround, consistent with the late Greek Revival, may also have been added and the hearth enlarged in this initial restoration campaign.

An exact date cannot be given for the next major renovation in the Southeast Parlor but it would appear to have taken place not many years after the 1850 work. This campaign, however, would produce a drastic change in the appearance of the room due to the removal of the pilaster and entablature which surrounded the venetian window. No mention of the venetian window woodwork or its removal is found in the records of the Woodlands Cemetery Company. Patches in the baseboard fill the gaps left by removal of

the column plinths. The very thin, machine cut nails used to attach the patching material suggest a date of removal after 1840 and the stratigraphy of paint on the baseboard patches postdates the c.1850 paint campaign.

The original wall hangings would also have been removed at this time. In their place, new wallpaper adhered to a new layer of burlap backing was installed, attached with tacks at the perimeter. This wallpaper and subsequent layers remain in place in the southeast corner of the room. They were encapsulated by an application of linoleum on the walls in that area when the room became the caretaker's kitchen. Another strip of wallpapers on burlap remains in the northwest corner of the room where it was encapsulated by a later heating duct. It must be noted that the wallpaper and burlap in the southeast corner extend all the way to the sidelight of the venetian window, covering the paint shadow of the original pilaster. Thus, they could not have been installed until after the window surround was removed. In total, seven layers of wallpaper were uncovered in the southeast corner, dating from the c. 1850-1860 up through the first quarter of the twentieth century. The remaining strip of papers in the northwest corner includes an additional layer consisting of two patterns separated by a narrow border. The papers and patterns vary widely but given the uses of the room as first the cemetery company office and eventually the caretaker's dining room, the wallpapers used were probably not particularly sophisticated or expensive. The papers found are described in the following text and are illustrated in Figures 3.3.20 through 3.3.26 as they were scanned directly by computer. Unfortunately, most of the the papers appear to have been at least partially

stripped prior to application of the succeeding layers, leaving only small fragments and little information is available regarding roll widths and pattern repeats.

Detailed microscopic analysis was not performed on each paper sample except for backing fiber and occasional pigment identification in an attempt to more precisely date these layers of paper. Most of the data used to characterize these wallpaper layers is based on observation of the materials themselves and their appearance as an indicator of the manufacturing process which produced them.¹⁷⁰ An attempt has been made to match each layer with its appropriate trim color based on the popular tastes and prevailing color theory as it evolved between 1850 and 1900. No evidence of wallpaper friezes has been uncovered except where noted.

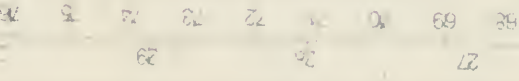
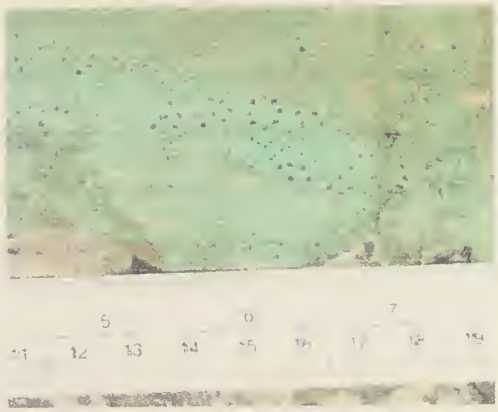
Layer No. 1: Black and white pin dots on a bright green ground.

This pattern is printed on what is now an extremely brown and brittle backing, probably wood pulp paper. The fact that the paper breaks easily along a crisp, straight edge indicates that is most likely machine made and therefore consistent with the proposed date of 1850 or later. The pigments are not readily soluble in water, also suggesting a late nineteenth century date. This paper is hung from the cornice down to the chair rail. The first layer of the paint seriation after the initial 1840-1850 restoration is a layer of medium or chocolate brown paint, applied to all the woodwork in the room and presumably to the

¹⁷⁰ Winkler and Moss, Victorian Interior Decoration, 70. This source provides a number of helpful, qualitative tests to determine critical dating information such as method of paper manufacture, method of printing and backing fiber identification. See also Frangiamore, Wallpapers in Historic Preservation.

FIGURE 3.3.23

Fragments of three wallpaper campaigns in the Southeast Parlor. Samples are shown in chronological order left to right.



now missing cornice. It would appear that this paint color outlasted several campaigns of wallpaper with the addition of only one or two layers of varnish. (See Figure 3.3.23.)

Layer No. 2: Black dots on a plain white ground

Note that this description is based on extremely small fragments and it likely that the pattern seen may only be the background to a larger pattern. Based on the small amount of fabric visible, this black dot pattern appears to be a very inexpensive, generic, machine manufactured wall covering. The paper backing, however, is rag paper composed of white and a variety of colored fibers. The paper fibers appear to be oriented primarily in one direction, suggesting a machine made paper. This paper hangs from the cornice down to the chair rail. The earlier brown trim finish may be suited to this later paper as well. (See Figure 3.3.23.)

Layer No. 3: Undistinguishable pattern of dark grays

Note that this description is based on extremely small fragments and the majority of the colors and ground have delaminated and adhered to the succeeding layer. This pattern is printed on bleached rag paper, a sign of fairly high quality. The colors which form the pattern are laid upon a white, chalky ground and are very poorly adhered. Most of the pattern has flaked off either in the process of separation or during scraping and application of the subsequent layers. The paper hangs below the cornice down to the chair rail. The chocolate brown trim, perhaps with an additional coat of varnish as is visible in most samples, would have been appropriate to such a somber palette. (See Figure 3.3.23.)

FIGURE 3.3.24

Layer No. 4 -- Varnished wood grain paper applied floor to ceiling, c. 1909.



Layer No. 4: Wood grain imitating oak

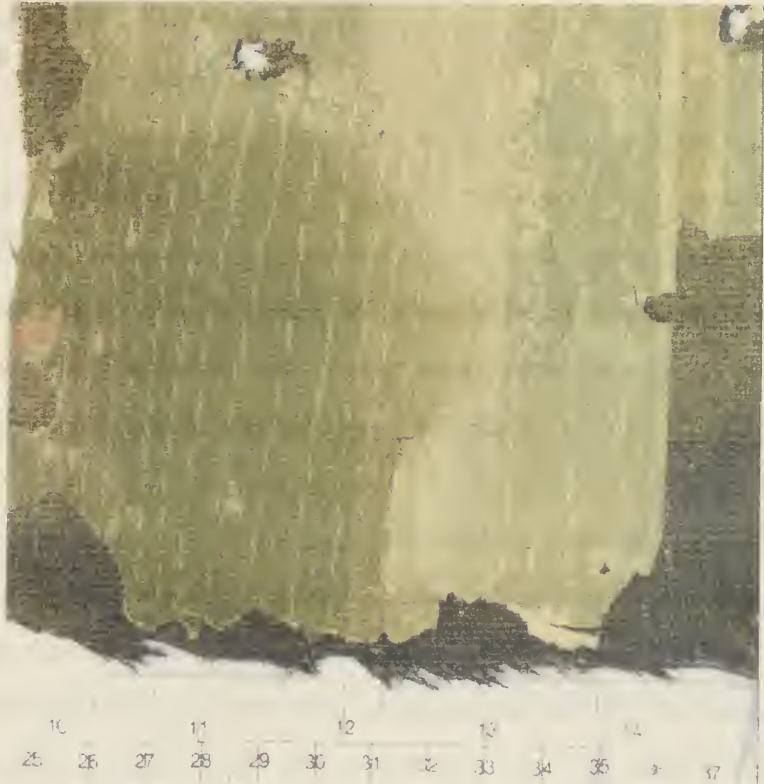
Note that this description is based on a scattered small fragments. The pattern is a simulated wood grain, oriented vertically. The very thin ground is a golden brown with vertical grain lines in a slightly darker golden brown. Figuring in cream and brown is applied to more closely approximate the appearance of oak. The wood pulp paper is extremely thin and brittle, certainly machine made. The surface has been varnished for appearance and durability. This paper is hung on the same burlap backing as the previous three layers down to chair rail level. This wood grain paper then continues down to the baseboard as the first finish layer on a new backing of fine muslin. There is a reference in the Woodlands Cemetery Company records regarding the “hanging of burlap and papering” in the “Parlor” in 1909 which may provide the date for this treatment though such wood grain papers were probably more fashionable several decades earlier. (See Figure 3.3.24.)

Layer No. 5 Wood grained stripe

This pattern consists of muted striped in warm grays, olive and muted brown overlaid on a vertical wood grain. The backing paper is thin and uniform, light colored but brownish in tone, suggesting machine made and printed wood pulp paper. The colors have faded badly over most of the sample but a small area remains where the colors are more vibrant and the surface slightly glossy, suggesting an application of varnish either during manufacture or after installation. The olive green in this paper would be consistent with the first of two campaigns of olive colored paint found on all the woodwork. The paint layers themselves are relatively uniform in texture, however, there are scattered large

FIGURE 3.3.25

Layer No. 5 -- Wood grained stripe. Note darker colors in area where varnish remains. Photograph by author.



particles of yellow pigment. The cemetery records list a payment for a variety of painting materials in 1912, including chrome yellow and lamp black, two of the pigments suggested for making olive green.¹⁷¹ (See Figure 3.3.25.)

Layer No. 6 “Tapestry” design

This pattern appears to simulate a woven tapestry with figures in olive highlighted with white and dark red on a rose colored ground. (See Figure 3.3.26.) The paper backing is machine made with a wood pulp paper based on the appearance of the fibers and their orientation in one direction. The colors are somewhat thick and chalky and easily removed with a damp swab. A second campaign of olive green paint on the woodwork appears to be consistent with this wall finish.

Layer No. 7 Geometric interlace

This paper is decorated with a pattern of interlocking large and small circular motifs executed primarily in olive green on a cream colored ground. Portions of the design are highlighted with metallic bronze, silver and copper accents. The ivory colored paper backing is machine made with an embossed linen-like texture. A large amount of this particular paper is exposed in the southeast corner where it was the last layer applied before the installation of linoleum on the walls in the vicinity of the stove. Either the olive green or the imitation wood graining which followed it would have been an appropriate trim color for this paper. (See Figure 3.3.27.)

Layers 8A and 8B Repeating geometric dado with monochrome paisley pattern

¹⁷¹ F. Maire, Modern Painter's Cyclopedia (Chicago: Frederick J. Drake & Company, 1910), 152. The materials purchase is recorded in the Woodlands Cemetery Company cashbook dated February 22, 1912 from Harrison Bros. & Co, Inc.

FIGURE 3.2.26 Layer No. 6 Olive colored “tapestry” design on rose colored ground.

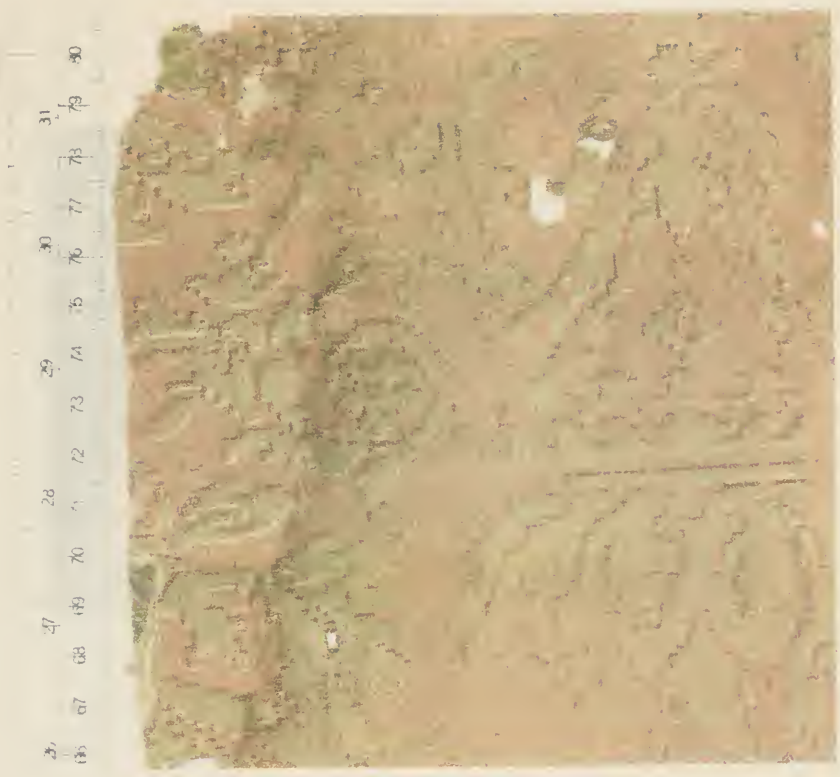


FIGURE 3.3.27 Layer No. 7 -- Geometric interlace in olive green with metallic accents

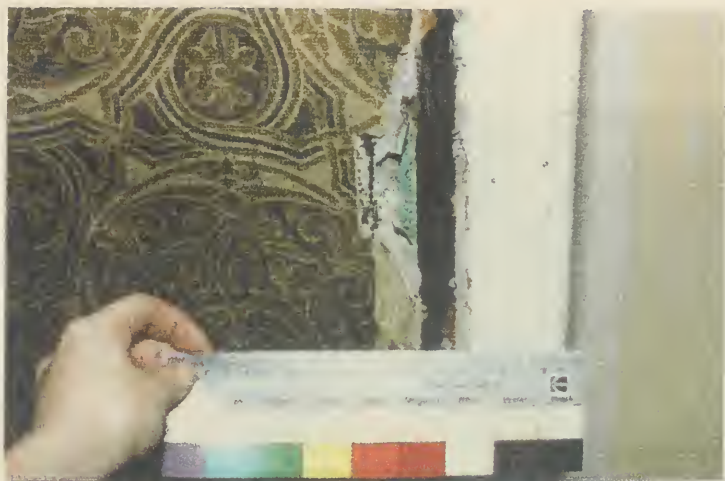
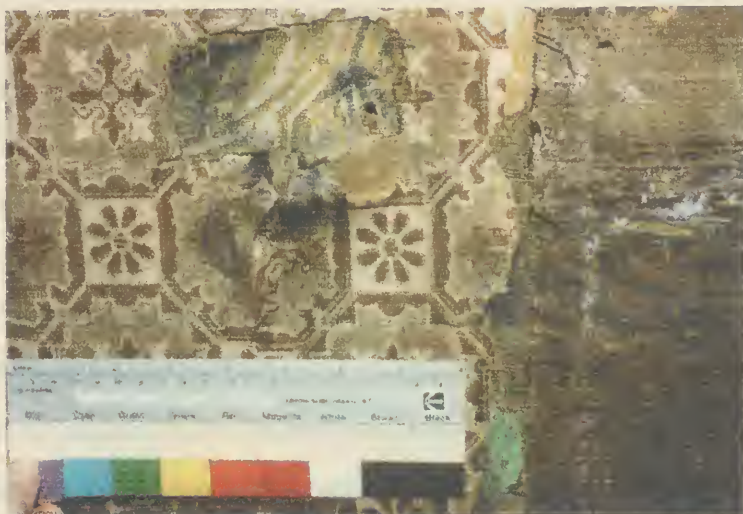


FIGURE 3.3.28

Layer No. 8A -- Alternating geometric in red, white and brown on a tan ground. Photograph by the author.



The final wallpaper treatment in the Southeast Parlor uses two patterns separated by a dark, narrow border at picture rail level. The bottom pattern consists of alternating geometric motifs printed in dark red, white and golden brown on a tan colored ground. (See Figure 3.3.28.) The paper backing is very thin and brittle, indicating wood pulp. Vertical streaking in the patterned areas confirm that this pattern was machine printed. The pattern above the chair rail consists of a nearly monochromatic paisley type pattern in closely related shades of pinkish tan with metallic accents. The two are separated by what appears to be a dark red-brown border though the material is extremely dirty. This treatment would certainly be compatible with the last campaign of graining on the wood work in this room.

While the wall surfaces in the Southeast Parlor are relatively well documented, the ceiling treatment is unclear. The ceiling and plaster cornice were replaced in 1885, however, no paint layers show up on the ceiling plaster until apparently after the turn of the twentieth century. The first layer visible is a bright white. The following sequence corresponds to the installation of the drywall. The plaster cornice, on the other hand shows evidence of several layers of white, probably distemper, and a strong orange red prior to the drywall layering sequence. The possibility that the ceiling in this room was papered during the late nineteenth and early twentieth centuries should be considered.

Period III

The final period in the evolution of the Southeast Parlor begins with the installation of gypsum drywall above the level of the chair rail, encapsulating the wood boards and preserving valuable architectural evidence. The drywall, made by United States Gypsum

Company and bearing a Patent Pending date of 1921, is coated with approximately ten layers of paint, providing a baseline date for the later finishes found on other surfaces. The eight foot sheets span between the chair rail and the bottom of the 2'-0" band of wall plaster under the cornice. The band of plaster, up until this time had presumably been covered with wallpaper, as it bears the same stratigraphy as the drywall. What appears to be a size or glue residue is visible on the plaster samples examined. The wall colors of this period have ranged from neutral creams and tans to a relatively deep turquoise and shocking pink. The wall surfaces and the plaster fireplace mass were treated identically in most schemes though two schemes of vividly contrasting colors were noted. The upper wall surfaces and the dado were generally painted contrasting colors. The first and last color schemes related to the drywall installation are shown in Figure 3.3.29.

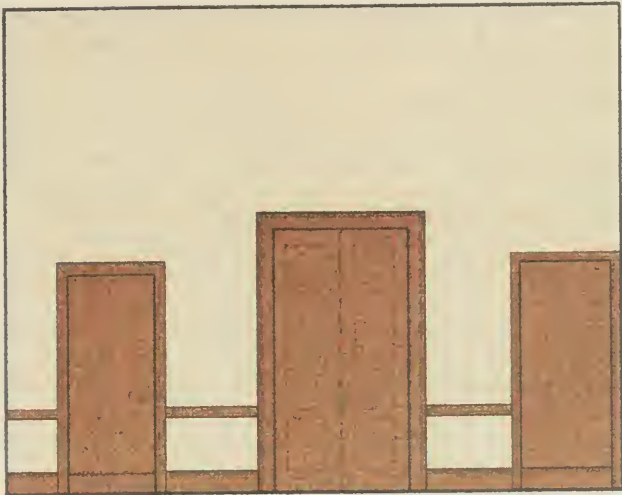
A new chair rail was installed to cover the joint at the base of the drywall. The same trim was carried around the door openings, replacing an earlier profile. The original chair rail had been removed some years previously and the wallpaper extended uninterrupted from floor to ceiling. Examination of a sample from this molding indicates that it was originally grained. [Sample #SER-WW-001] Samples from other woodwork show graining layers at the same time. Different colors of primer and ground were used, suggesting that the new chair rail was probably painted later to match the existing trim. Since the installation of the drywall, the trim in the Southeast Parlor has generally been finished in light colors, typical of all the rooms in the house. A late campaign of brilliant orange is the sole exception.

The plaster ceiling, which was replaced in 1887, has consistently been painted the same color as the drywall sheathing except for the final campaign of bright pink. The ceiling stratigraphy ends c. 1980 when a dropped acoustic tile ceiling was installed. The ceiling and the two foot wide band of wall plaster were concealed from that point on.

The wood flooring is presently partially covered with a dark blue mottled sheet flooring with a narrow beige border stripe. Whether this was installed to coordinate with the turquoise wall finish campaign cannot be determined as no specific bills or payments were noted in the cemetery records.

FIGURE 3.3.29

First (top) and last (bottom) Period III color schemes in the Southeast Parlor. In the second scheme, the dotted line represent a later acoustic tile ceiling. The jib doors had been recently removed and stored. Drawings by author.



CHAPTER 4 - CONCLUSIONS

SECTION 4.1 Recommendations for Restoration

The primary purpose behind most of the research and field work prepresented in this thesis is to provide information and documentation on which to base future research and eventual restoration of The Woodlands. Unquestionably, the William Hamilton's experiments with neoclassical architecture and English landscape gardening from 1788 through the end of his life in 1813 constitute the period of greatest significance of the building. Thus, a target restoration date of c. 1800 is recommended. At this time, The Woodlands' interiors were substantially complete. The north "pavilions" had likely not yet been built, eliminating the problem of attempting their reconstruction which is problematic due to a lack of information. Only the first floor public areas need be restored as these are the rooms from which most eighteenth-century visitors viewed the surrounding pleasure garden. The second floor is for the most part utilized as living quarters for the cemetery caretaker and should remain so. While the surrounding cemetery landscape cannot be erased and is indeed significant in its own right, the domain within the walls of The Woodlands may be returned to a semblance of its former elegance.

While the restoration of the ornate interiors captures the imagination, the building suffers most at present from structural inadequacies and deferred maintenance. Structural repair work and the necessary exterior pointing and painting are beyond the scope of this thesis. It need only be briefly mentioned that a sound structure and a weathertight exterior envelope must be achieved before commencing interior work. The following recommendations are given on a room by room basis for interior finishes only.

THE VESTIBULE

The Vestibule, architecturally, has been modified the least of any room on the first floor. Its appearance has been affected only by a variety of color schemes ranging from eighteenth-century neoclassical colors to rich late nineteenth century Victorian shades. For the most part, it is possible to restore this room to an approximation of its earlier appearance by simply selecting the appropriate colors. A proposed scheme of creamy white and pale blue appears to be most appropriate. There are, however, several details which require additional reflection and perhaps further investigation before restoration decisions are made.

First, the plaster ceiling and niche colors have not been completely determined due to probably removal of the earliest paints. Selection of an appropriate color for these significant elements is critical to the success of this room. In the absence of additional information, a matte white finish would be appropriate based on several layers of white distemper noted in the finish analysis. Second, the floor appears to have been painted relatively early and the first medium bluish gray color would again be appropriate. Third, and most problematic, is the configuration of the front doors. No evidence has come to light regarding the configuration of the original front door. In the absence of definite information, the existing doors were fabricated based on the earliest known photograph of The Woodlands dating from 1865. and should remain in place.

OVAL DRAWING ROOM

The Oval Drawing Room, except for the addition and later removal of the north pavilion, has undergone relatively few architectural changes. The original chair rail is long

removed and the window and niche trim appear to date to c. 1825 or later based on the method of millwork fabrication. The overall appearance of the room, however, is largely dependent on the material or finish on the large curved expanses of plaster wall. We are fortunate in this case to have been left a significant piece of evidence in the form of eighteenth-century wallpaper still adhered to the plaster wall behind the paneling of the south niche. The neoclassical molding pattern and the division of the niche into “panels” will be extremely helpful in fabricating reproduction wallpaper or selecting a compatible pattern. In any case, the walls of the Oval Drawing Room should be finished with wallpaper, applied in a panel configuration. The woodwork color has been established as a creamy white by examination of the earliest paint finishes. The existing trim, though not all original, should remain in place. The ceiling, like that of the Vestibule, is problematic due to probable removal of much of the earliest finishes, however, selection of a compatible color in this case should not be difficult.

The existing French doors in the north wall date to the 1965 work by Brumbaugh and while not completely compatible with the targeted period of restoration, they may remain in consideration of building access and egress requirements. There is no substantial evidence of the appearance of the pavilion structures to permit a reconstruction of this feature.

Another major element of this room, however, is its large expanse of flooring which, in all probability was carpeted. The household accounts which were examined for specific material purchases, should perhaps be reexamined in hopes of locating payments to a carpet seller or manufacturer. No physical evidence has yet been located to prove or

deny the existence of a carpet in this room or to determine its appearance. Period literature, particularly English, may shed some light on an appropriate pattern complementary to that used on the walls.

If possible, the original neoclassical wood mantel should be restored and installed. The existing marble mantel should remain with the property.

SOUTHEAST PARLOR

The Southeast Parlor presents several of the same restoration issues as the Oval Drawing Room in terms of selecting appropriate materials, colors and patterns to replace ephemeral textile and paper original finishes. In this room, however, there is even less to work with in terms of physical evidence. One might look to some of the great English manors that William Hamilton's visited such as Osterly Park and Chiswick House for a suggestion as to the material he might have selected to finish this room. Fabric wallcoverings were widely used in English interiors at the time. The function of the Southeast Parlor as a picture gallery also plays a part in the choice of wall finish as the color and pattern would have been selected to complement the paintings to be displayed. Blues and greens were often preferred for this purpose. Thus, the known tastes of the period provide some direction in making this important restoration decision.

As with the Oval Drawing Room, the Southeast Parlor would almost certainly have been carpeted to complement the richness of the other furnishings. Selection of an appropriate floor covering should be guided by a knowledge of period tastes.

The missing pilaster treatment at the venetian window may be replicated with a fair degree of certainty based on the paint shadows remaining on the south wall which show

the pertinent dimensions of this missing woodwork. The molding details may be adapted from those used elsewhere in the house. The existing window trim, though not original, may be retained in the absence of evidence regarding the size and profile of the earlier fabric. The original gate doors to the Saloon are in great need of repair and restoration. The early mirrors remaining in the panels on the Parlor side must be retained. Finally, the black marble mantel should be removed and replaced with one of the eighteenth century wood mantels located in the second floor bedrooms

CONCLUSION

The Woodlands is extraordinarily fortunate to have survived since William Hamilton's death in a relatively unaltered state. The vast majority of changes have been cosmetic in nature and most are reversible. The focus of this thesis has been surface finishes and indeed, it has only scratched the surface in terms of the extensive of the preservation issues to be resolved at The Woodlands. It is hoped by assembling the archival and physical evidence together here for at least a portion of the building, that they may be integrated more easily into the preservation planning process to ensure appropriate stewardship of this remarkable site.

SECTION 4.2 Recommendations for Further Study

While the scope of this thesis is limited to only three rooms at The Woodlands, the number of possible avenues for further research continued to grow with the progress of this work. The author attempted to pursue easily accessible, known sources of information for references to the desired rooms. For any who might wish to expand upon the work presented here, particularly if the building is to receive significant interior restoration, the following suggestions may provide additional archival information relevant to the interiors at The Woodlands:

Yeates Papers located at the Historical Society of Pennsylvania and at the Library Company of Philadelphia

While the author did have the opportunity to review a limited amount of previously published correspondence between William Hamilton and his agent Jasper Yeates, a large number of unpublished documents remain which may contain random information regarding the house at The Woodlands. The extent to which these other documents have been examined by previous researchers is not known.

Visitors' Accounts

Some of the most valuable information available regarding the interior finishes at The Woodlands has been transmitted via the written accounts of visitors to the property in the late eighteenth and early nineteenth centuries. As Hamilton's estate was a well-known showplace, it is quite possible that additional information exists in the diaries and correspondence of both American and foreign visitors known to have traveled in this area.

Business Records

A number of small firms and contractors are listed in the records of the Woodlands Cemetery Company for work done at the mansion in the nineteenth and early twentieth centuries. At least one of the later decorating firms is still in business. Attempts to contact A.L. Diament and Company (listed in 1907) for this thesis were not successful though the firm is still in operation. This and other companies may be valuable resources regarding recent changes to the building's interior.

Fiske Kimball Collection, University of Virginia, Charlottesville

Fiske Kimball, former director of the Philadelphia Art Museum, published the earliest known photographs of The Woodlands in his 1922 book, *Domestic Architecture of Colonial America and of the Early Republic*. Whether these are the only photographs he had available is not known. This collection could yield additional images of the building and its interiors.

Field Investigations

As mentioned in the finishes analyses of the individual rooms, additional laboratory and field investigation may prove useful in verifying the presence of decorative finish treatments from the Victorian period and possibly from William Hamilton's period. The ceilings in both the Vestibule and the Oval Drawing Room are somewhat problematic in terms of their original appearance due to the probable removal of early distemper finishes. In all samples examined herein, the only early evidence remaining is fragmented and disrupted. Additional sampling is suggested in hopes of locating an area that was not completely stripped. Also, variation of the paint layer sequences found on the Oval Drawing Room ceiling suggest a possible decorative treatment such as a border stripe. An

exposure window may clarify if this treatment or a stencilled pattern were applied in this room.

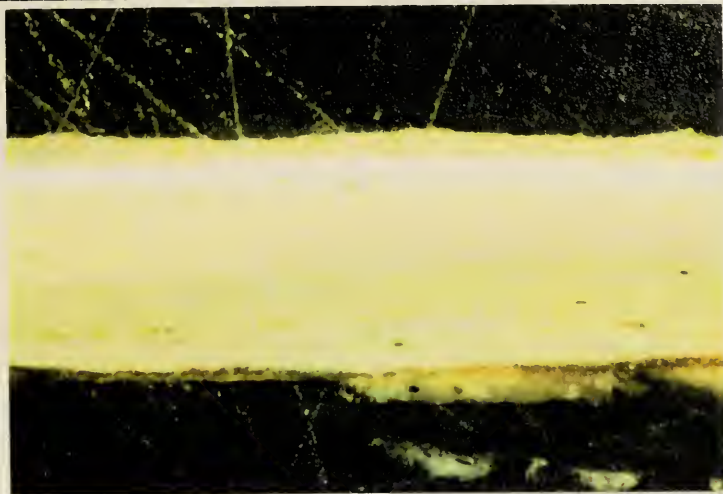
Further sampling and perhaps an exposure window may also be a useful in determining whether the columns and entablature in the Vestibule received a decorative marbled finish. The presence of a visible varnish layer over the original paint finish in one cornice sample suggests that this treatment may have been used. The classically-inspired trimwork of this small room would have lent itself well to such a finish.

Finally, though many layers of wallpaper have been found in the Southeast Parlor, it is likely that the earliest wall finish in that room was some type of fabric hanging. Hamilton's visit to England would have exposed him to the use of such materials and the household accounts do indeed contain payments for several fabrics though not mentioned for this room. In the course of future work, particularly if the wood wall surface is temporarily removed, attention should be paid to searching for possible scraps of fabric likely to have been deposited behind the walls by mice or other means.

APPENDIX

Selected Paint Sample Records

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: V - W - 002B

Date Removed: 8-January-95

Element and Location: Base of plaster dome, Vestibule

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

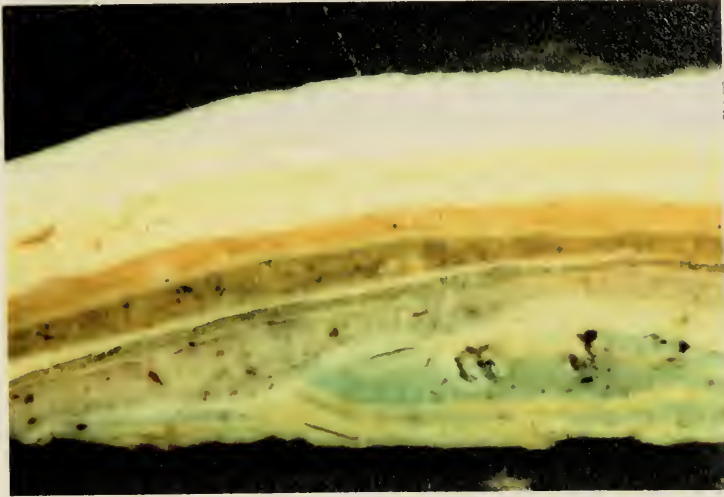
Substrate: Plaster

Seriation:

1. White, F, granular appearance	13.
2. White, F, granular	14.
3. Light yellow, possible thin size layer	15.
4. White, P; lead positive	16.
5. Pale blue, F; lead positive	17.
6. Grayish Cream, P; lead positive	18.
7. Pale blue, F; lead positive	19.
8. Pale peach, F	20.
9. Pale peach, F	21.
10. Pale peach, F	22.
11. White, F	23.
12. Light yellow, F	24.

Summary: The ceiling of the Vestibule is known to have been scraped at least once in preparation for new paint, making it difficult to locate sample containing the earlier paint layers. The earliest layers in this sample appear to be thin coats of a white distemper or whitewash. Based on microchemical testing, the presence of artificial ultramarine blue in Layer 5 dates to c. 1860 or later.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: V - W - 003B

Date Removed: 8-January 95

Element and Location: Wood panel between NW niche and WNW column, Vestibule

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

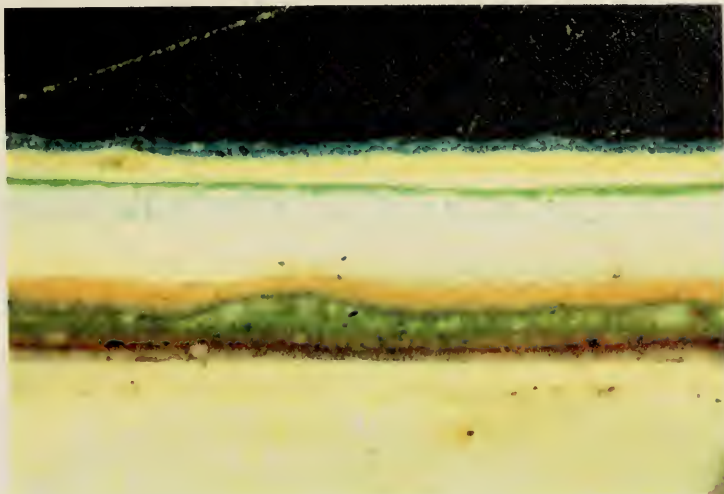
Substrate: Wood

Seriation:

1. Cream, P, thin	13. Translucent white, F
2. Cream, F, thin	14. White, F
3. Cream, F, thin	15. Light greenish gold, F
4. Very pale blue, F	16. Cream, P
5. Cream, P, thin	17. Tan, F
6. Very pale blue, F	18. Tan, F
7. Cream, P	19. Off white, F, thin
8. Cream, F	20. White, F
9. Very pale blue, F, Fragmentary; thick	21. Off white, F, very thick
10. White, P	22. White, F
11. Light gray, F, irregular, red particles	23. Cream
12. White, F	24. thru 26. Pale blue, cream, whites

Summary: The original finish layers on this surface are a delicate pale blue slightly yellowed with time. The Munsell notation closest to the visible color is 5BG 6/3. This notation reflects a degree of yellowing and should be adjusted prior to selecting the final color.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: V - W - 004A

Date Removed: 8-Jan-95

Element and Location: Wall plaster from spring point, NW niche, Vestibule

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

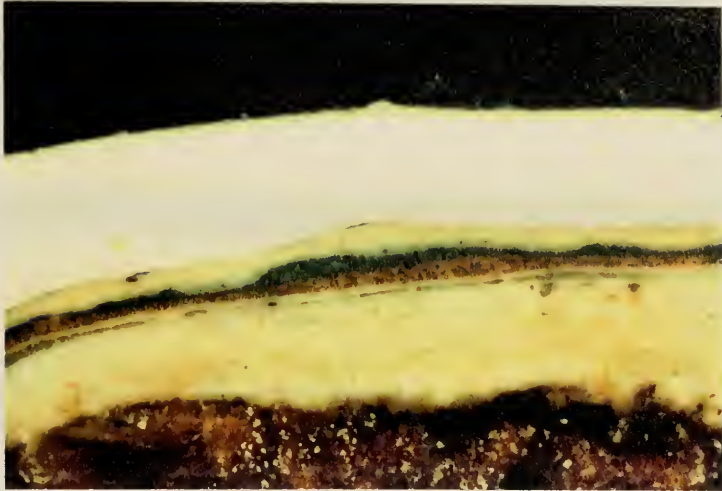
Substrate: Plaster

Seriation:

1. Translucent white, P, thin, granular	13. Light tan, F
2. Very light gray, F, thin	14. Very pale gray, F
3. White, F	15. Very pale blue, P
4. White, F	16. Very pale blue, F
5. Translucent white or light gray, F, fragmentary	17. Cream, F
6. Translucent white or light gray, F	18. Light blue, F, thick
7. Medium red orange, F	19. Bright yellow green, F
8. Greenish tan, P	20. White, F
9. Light green, F	21. Light yellow green, F
10. Light gray, F	22. Dark blue, F
11. Light orange tan, P	23.
12. Light tan, F	24.

Summary: It is highly likely that the niches in the Vestibule were scraped for repainting at least once as was the ceiling. The existing early finish layers are white to very pale gray which would be compatible with the pale blue finish found on the adjacent wall surfaces.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: V - WW - 001B

Date Removed: 8-January-95

Element and Location: Cornice dentil over NW niche, Vestibule

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

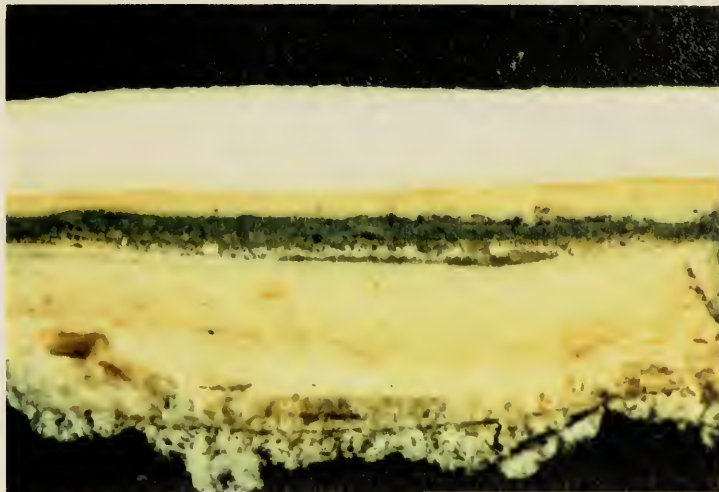
Substrate: Plaster and putty, stained golden brown, probably due to sizing

Seriation:

1. Cream, P	13. Creamy tan, F, graining
2. Cream, F	14. Dark brown, F; thin; all previous layers lead +
3. Cream, F	15. Cream, P, thick
4. Cream, F	16. Cream, F, thick
5. Cream, F, thin dirt layer above	17. White, F; thick
6. Cream, F, thin dirt or varnish above	18. Cream, F, thick
7. White, F, very thin	19. White, F
8. Translucent white, F, thick, dirt above	20. White, F
9. White, P, very thin	21. Light yellow green, F
10. Medium yellow brown, F, thin	22.
11. Medium yellow green, F	23.
12. Light yellow gray, P	24.

Summary: As with the rest of the woodwork in the Vestibule, the cornice dentil was originally finished in a creamy white. No evidence was seen of varnish or glaze as was found on other samples to suggest marbling.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: V - WW - 002B

Date Removed: 8-January-95

Element and Location: Acanthus leaf ornament, top of cornice; NNW column, Vestibule

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

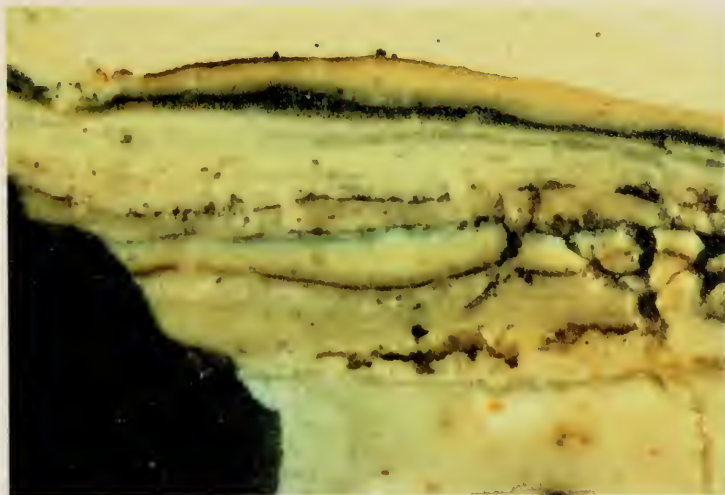
Substrate: Composition

Seriation:

1. Translucent, granular	13. White, F, thin partial layer
2. Varnish size, untinted, mixed in previous layer	14. Medium greenish tan, F
3. Cream, P	15. Medium yellow green, F
4. Cream, F	16. Dirt layer
5. Cream, F, thin	17. Off white, P
6. Off white, F	18. Creamy tan, F
7. Off white, F	19. Varnish layer, amber tinted
8. Off white, F	20. Cream, P, thick
9. Off white, F	21. Cream, F, thick
10. Off white, F	22. Cream, F, thick
11. White, P	23. White, F
12. White, F, granular, dirt above	24. Light yellow green, F

Summary: The earliest finish layers on this molding coincide with the early layers on the remaining woodwork. The original finish was a creamy white, approximately Munsell 2.5 YR 8.5/3.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: V - WW - 003B

Date Removed: 8-January-95

Element and Location: Fillet molding below beads; top of cornice, Vestibule

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

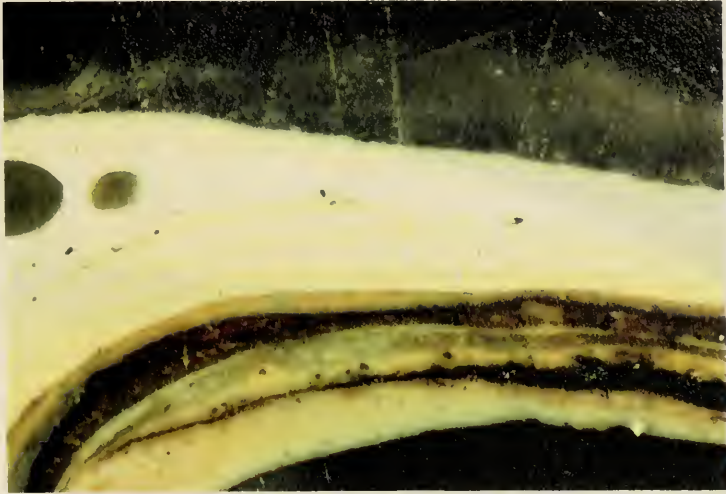
Substrate: Plaster

Seriation:

1. White, F, granular; delaminated above	13. Medium greenish tan, F
2. Cream, F, fragmented	14. Medium olive green, F
3. White, F, granular, fragmented	15. Grayish cream, F
4. Light yellow brown, F, thin, fragmented	16. Cream, F
5. Cream, P, thin, fragmented	17. Medium yellow orange, F; possible graining
6. Cream, F, thick, fragmented	18. Cream, P
7. Pale blue, F, thin, fragmented	19. Cream, F
8. Cream, F, thick; very dirty above	20. White, F
9. White, F, thick, granular	21. Cream, F
10. White, F, thick	22. White, F
11. Translucent white, F	23. White, F
12. White, F	24.

Summary: This sample from the cornice fillet molding shows the same cream colored original paint as the other woodwork; however, a layer of varnish or other colored coating above suggests possible marbling. An exposure window is recommended for a section of the entablature to confirm or deny the presence of such a treatment.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: V - WW - 009A

Date Removed: 8-January-95

Element and Location: Top molding, column capital ESE column, Vestibule

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

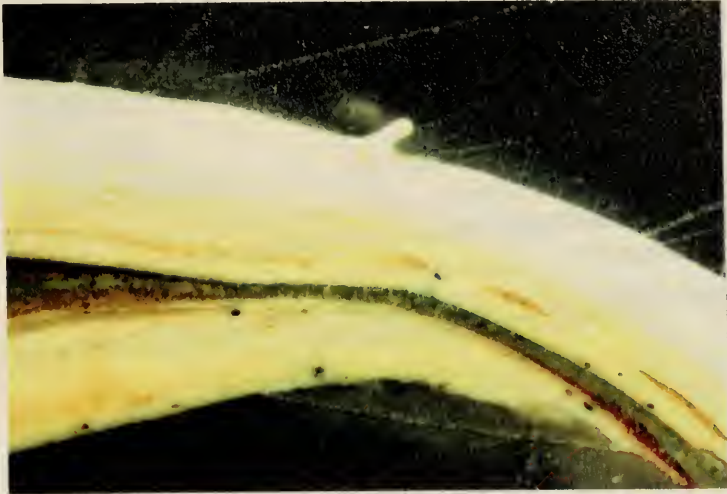
Substrate: Wood, detached

Seriation:

1. Yellowish cream, P	13. Light olive green, F, discontinuous
2. Yellowish cream, F, thick	14. Medium orange yellow, F, discontinuous, dirty
3. Dirt layer or delamination	15. Medium olive green, F, discontinuous
4. Yellowish cream, F	16. Medium red orange, F, discontinuous
5. Dirt layer or delamination	17. Grayish cream, P
6. Yellowish cream, F, very thick	18. Tan, F; possible graining
7. Cream, F, thick	19. Thin varnish layer
8. Cream, F	20. thru 25. Creams and whites
9. Varnish layer, brown tint, irregular thickness	21.
10. Cream, F	22.
11. Translucent white, F, irregular thickness	23.
12. White, F, thin and irregular	24.

Summary: The earliest finish layers on this sample show that the column capitals were also painted in a cream color. The primary interest in this sample stems from the variety of rich colors found which date from the last quarter of the nineteenth century. The changes from one color to another suggest striping or other polychrome treatment.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: V-WW-011B

Date Removed: 8-January-95

Element and Location: Column base (NNW column); top torus mold

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

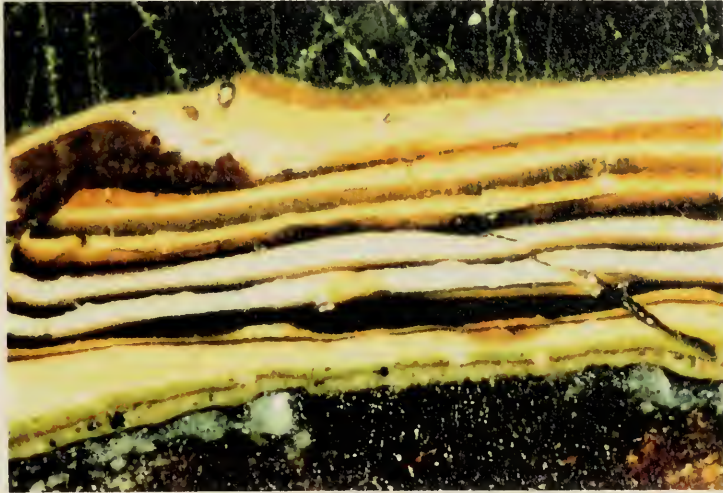
Substrate: Wood

Seriation:

1. Cream, P, thin and irregular	13. Medium red orange, F, discontinuous
2. Cream, F, thick	14. Dark brown, F, discontinuous
3. Cream, F, very thick	15. Off white, F, irregular thickness
4. Cream, F	16. Off white, F, irregular thickness
5. Cream, F	17. Off white, P, irregular thickness
6. Off white, P, thin	18. Off white, F
7. Off white, F, thin and translucent	19. Cream, F
8. White, F, thin, discontinuous layer	20. White, F
9. Medium orange yellow to medium orange red	21. White, F
10. Light green gray, P	22. Cream, F
11. Light olive green, F	23. White, F
12. Thin dirt layer	24.

Summary: Like the sample from the column capital, this sample from the column base is of more interest for its nineteenth century paint layers than its original finish. As this sample was taken at the transition from column to base, the colors for both elements are present. The original finish was again a creamy white.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: V - F - 001

Date Removed: 8-Jan-95

Element and Location: Wood flooring in Vestibule

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

Substrate: Wood: surface appears to be disrupted

Seriation:

1. Medium gray, P, discontinuous layer	13. White, P, thick
2. Medium gray, F, discontinuous layer	14. Medium red brown, F, very thin ground
3. Dark brown or varnish, very thin, discontinuous	15. Varnish layer, slightly yellow tint
4. Greenish tan, F	16. White, P
5. Light yellow brown, F, thin	17. Medium red brown, very thin ground
6. Medium yellow green, F	18. Varnish layer, thick, yellow tint
7. Cream, P, thin	19. Light orange yellow, P
8. White granular fill material, discontinuous	20. Medium yellow orange, F, thin ground
9. Creamy tan, F, thick ground for graining	21. Light orange yellow, P
10. Varnish layer, thin, uniform	22. Medium yellow orange, F, thin ground
11. Creamy tan, F, thin ground for graining	23. Varnish
12. Varnish layer, very thick and irregular	24. Light orange yellow with light brown graining

Summary: As the primary entrance to the mansion, it is not surprising that the floor in the Vestibule has been repainted quite a few times. Relative to restoration of this room, the initial medium gray layers would be compatible with the proposed wall finishes. The approximate color is Munsell 2.5 PB 5/2.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: ODR-W-001A

Date Removed: 25-Nov-94

Element and Location: Wall plaster below chair rail, East wall, Great Drawing Room

Illumination: Reflected Quartz Halogen

Magnification: 100X

Treatment: None

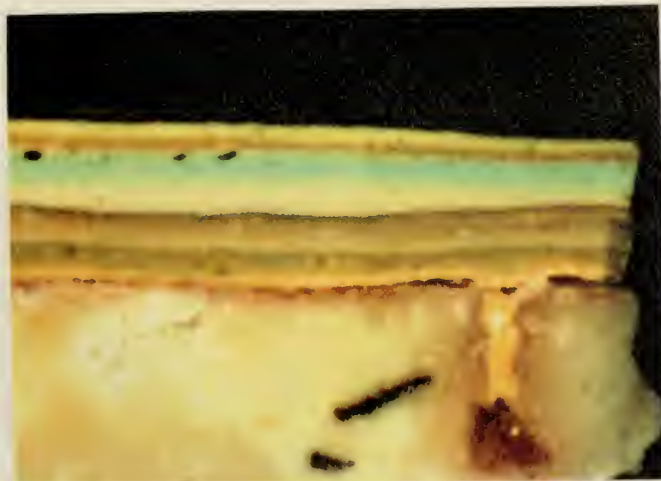
Substrate: Plaster

Seriation:

1. Medium brownish red, P	13.
2. Medium brownish red, F, thick	14.
3. Light yellow tan, F, yellowed at top of layer	15.
4. Light tan, F	16.
5. Pale bluish gray, F	17.
6. Cream, F	18.
7. Light bluish green, F	19.
8. Light greenish blue, F	20.
9. Medium pinkish brown, F	21.
10. Light greenish yellow, F	22.
11.	23.
12.	24.

Summary: Brownish red layers constitute the first paint campaign after the removal of the previous wallpaper treatments. This paint scheme is documented in the 1891 photograph by Ogden Codman.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: ODR-W-006C

Date Removed: 3-Dec-94

Element and Location: Wall plaster, top of South recessed niche, Great Drawing Room

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

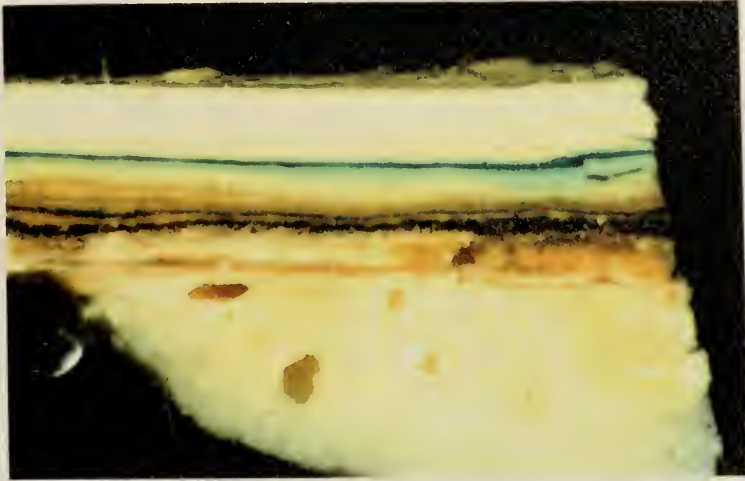
Substrate: Plaster

Seriation:

1. Transparent, pinkish tinted size	13. Light greenish blue, F
2. Pale yellow orange, F, fragmented	14. Light grayish green
3. Light yellow tan, P	15. Medium pinkish brown, F
4. Light yellow tan, F; dirt layer above	16. Light greenish yellow, F
5. Light yellowish gray, P	17.
6. Light pinkish tan, F	18.
7. Light pinkish tan, F	19.
8. Dark gray; fluoresces brt. blue, may be varnish	20.
9. Pale bluish gray, F	21.
10. Cream, F	22.
11. Light bluish green, F	23.
12. Light bluish green, F	24.

Summary: The niches appear to have been skim coated and sized prior to painting. The light colored initial color matches that found in the top of the other niche. Layer No. 8 appears dark gray in reflected light but autofluoresces a bright blue, much like varnishes seen elsewhere. This layer appears nowhere else in the Oval Drawing Room and its significance is not known.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: ODR-W-018A

Date Removed: 5-Feb-95

Element and Location: Plaster cornice dentil, West wall, Great Drawing Room

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

Substrate: Plaster

Seriation:

1. White, thin, fragmented	13. Pale blue, F, thick
2. White, fragmented; yellowed with later size	14. Medium greenish blue, F, very thin
3. White, fragmented; yellowed with later size	15. Medium greenish blue, F, very thin
4. Pale yellow, F, fragmented; ground for graining	16. Cream, P
5. Medium brown, F, fragmented; probable graining	17. Cream, F
6. Varnish, thick	18. White, F
7. Light yellow orange ground, F; ground	19. White, F
8. Medium brown, F; graining layer	20. White, F
9. Varnish	21. White, F
10. Pale yellow, F; dirt layer above	22.
11. Pale yellow, F; dirt layer above	23.
12. Off white, F, thick	24.

Summary: The original white coatings are extremely deteriorated and fragmented, suggesting that they were distemper based and some attempt was made to remove them prior to later campaigns. Two sequences of graining appear as compared to one sequence on most of the woodwork below. However, the cornice was not always treated in the same manner as the woodwork elsewhere in the room.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: ODR - WW - 021A Date Removed: 15-Jan-95
 Element and Location: Paneling under north window, left stile of left return, Oval Drawing Room

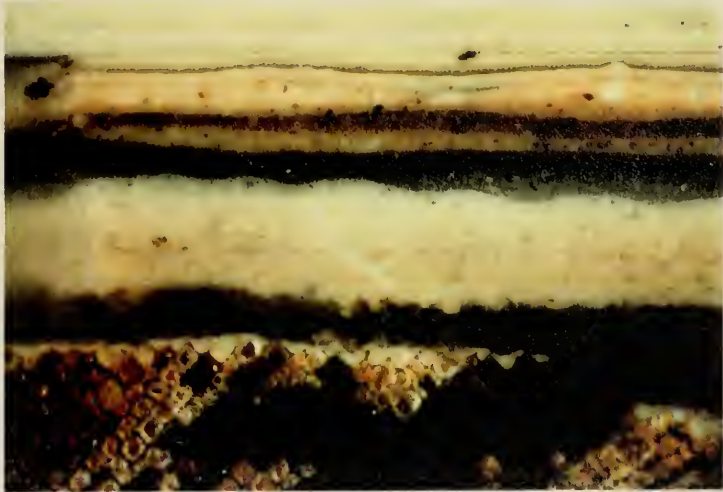
Illumination: Reflected Quartz Halogen Magnification: 100X
 Treatment: None

Substrate: Wood
 Seriation:

1. Pale yellow, P, very thick	13. Light yellow orange, F
2. Pale yellow, F, thick	14. Varnish layer
3. Pale yellow, F, thick	15. Pale grayish yellow, P
4. Cream, F	16. Light yellow orange, F, thick
5. Cream, F	17. Off white, F
6. Light cream, F	18. Off white, F
7. Translucent white, F	19. Off white, F
8. Possible varnish or size layer	20. White, F
9. Dark brown, F, very thin	21. White, F
10. Medium brown, F, thin	22. White, F
11. Possible varnish layer	23. Cream, F
12. Yellowish cream, P	24. White, F

Summary: The window paneling is assumed to be original fabric based on the nails used to assemble it. This sample appears to have some of its original cream colored finish remaining though it has yellowed with age. The remainder of the stratigraphy matches the other woodwork. The presence of graining (Layers 13-15) on the stile but not the panel suggests a two toned treatment at some time.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: ODR - WW - 022A

Date Removed: 5-Feb-95

Element and Location: Body of baseboard, Oval Drawing Room

Illumination: Reflected Quartz Halogen
 Treatment: None

Magnification: 100X

Substrate: Wood

Stratification:

1. Cream, P	13. Cream, P
2. Cream F	14. Cream, F, delamination above
3. Cream, F	15. Off white, F
4. Off white, P	16. Off white, F
5. Translucent white, F, irregular thickness	17. Off white, F
6. Very dark brown, F	18. Off white, F
7. Medium brown, F	19. Cream, F
8. Varnish layer	20. Cream, F
9. Pale yellow, P, ground for graining	21. Cream, F
10. Medium yellow brown, F, graining layer	22. White, F
11. Pale yellow orange, P	23. White, F
12. Pale orange yellow, F	24.

Summary: At least some of the baseboard in the Oval Drawing Room is original based on the wrought headed nails used to fasten it. This particular sample, however, displays no visible evidence of the early

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: ODR - WW - 23A

Date Removed: 5-Feb-95

Element and Location: Window muntin, bottom sash, south window, Oval Drawing Room

Illumination: Reflected Quartz Halogen

Magnification: 100X

Treatment: None

Substrate: Wood

Seriation:

1. White, P	13. Cream, F
2. White, F	14. Cream, F
3. Translucent white, F	15. Cream, F
4. Varnish or size layer	16. Cream, F
5. Medium brown, F	17. Cream, F
6. Varnish layer	18. White, F
7. Light orange yellow, F, ground for graining	19. White, F
8. Light orange yellow, F, graining layer	20. White, F
9. Probable varnish layer	21. White, F
10. Pale orange yellow, P	22.
11. Pale orange yellow, F	23.
12. Pale grayish yellow, F; delaminated above	24.

Summary: The existing window sash throughout the house are known to have been replaced c. 1850 which indicates the earliest possible dates for the paint layers in this sample. The remainder of the layering sequence is identical to that found on the other woodwork in this room.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: ODR - WW - 23C

Date Removed: 5-Feb-95

Element and Location: Window trim from south window; right jamb 8'-0" AFF, Oval Drawing Room

Illumination: Reflected Quartz Halogen

Magnification: 100X

Treatment: None

Substrate: Wood

Seriation:

1. Cream, P, thick	13. Thin varnish layer
2. Cream, F, thick	14. Cream, F
3. Cream, F, thick	15. Off white, F, delamination above
4. Off white, F, granular	16. Off white, F, delamination above
5. Translucent white, F, granular	17. Off white, F, delamination above
6. Possible varnish or size layer	18. Off white, F, drops of tan visible above
7. Dark brown, F	19. Off white, F
8. Varnish layer	20. Off white, F, delamination above
9. Medium brown, F	21. Cream, F
10. Varnish layer	22. White, F
11. Cream, F, thin ground for graining	23. White, F
12. Medium yellow brown, F, graining layer	24.

Summary: The window trim is almost certainly not original to the room, however, there appear to be more than one generation, fabricated to neary identical profiles. The paint stratigraphy in this particular sample closely parallels that found on the paneling below the recessed niches, known to date from the arrival of the Woodlands Cemetery Company.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: ODR - WW - 026B

Date Removed: 5-Feb-95

Element and Location: Unpatched portion on pilaster, west door surround, Oval Drawing Room

Illumination: Reflected Quartz Halogen
 Treatment: None

Magnification: 100X

Substrate: Wood

Seriation:

1. Yellowish cream, P	13. Yellowish cream, F, probable ground
2. Yellowish cream, F, thick	14. Medium yellow brown, F, probable graining
3. Yellowish cream, F, thick	15. Thin varnish layer
4. Yellowish cream, F, thick	16. Light orange yellow, P
5. Yellowish cream, F, thick	17. Light yellow orange, F
6. Yellowish cream, F, thick	18. Off white, F
7. Cream, F	19. Cream, F, delamination above
8. Translucent white, F, thick and yellowed	20. Cream, F, delamination above
9. Varnish layer	21. Cream, F, delamination above
10. Dark brown, F	22. Cream, F
11. Varnish layer, thick	23. White, F
12. Medium brown, F	24. thru 26. Creams and whites

Summary: The unpatched portion of the pilaster appears to retain some of its original cream colored paint where the patched portion shown in the previous sample lacks the early layers. It would appear that the pilasters were patched by the Woodlands Cemetery Company though the reason remains unclear.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: ODR - F - 001

Date Removed: 5-Feb-95

Element and Location: Floorboard, east end of Great Drawing Room

Illumination: Reflected Quartz Halogen

Magnification: 100X

Treatment: None

Substrate: Wood; no visible dirt or wax buildup

Seriation:

1. Medium orange yellow, P	13. Very light yellow, F, ground
2. Dark orange yellow, F, very thin, ground	14. Medium yellow brown, F, glaze for graining
3. Varnish or graining layer, very thick	15. Light yellow orange, F, ground
4. Varnish layer	16. Medium yellow brown, F, glaze for graining
5. Cream, P, thin	17.
6. Dark orange yellow, F, very thin, ground	18.
7. Varnish layer	19.
8. Dark brown, F, thick	20.
9. Dark orange brown, F, thick	21.
10. Varnish layer	22.
11. Very light yellow, F, ground	23.
12. Medium yellow brown, F, glaze for graining	24.

Summary: This floor appears to have been covered for much of its life to to the small number of paint and graining campaigns. There is no wax or dirt buildup to suggest the floors were left bare.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: SER - C - 001A Date Removed: 8-January-95
 Element and Location: Ceiling plaster adjacent to fireplace flue, Southeast Parlor

Illumination: Reflected Quartz Halogen Magnification: 100X
 Treatment: None

Substrate: Plaster, scattered aggregate

Seriation:

1. White, P; possible skim coat prior to painting	13. Light cream, F
2. White, F; fragmented	14.
3. Cream, F	15.
4. Light greenish blue, F	16.
5. Pale greenish blue, F, very thin	17.
6. Medium greenish blue, F	18.
7. Medium greenish blue, F	19.
8. Pale yellow orange, F; very thick	20.
9. Pale yellow, F	21.
10. White, F	22.
11. Cream, F	23.
12. Off white, F	24.

Summary: The initial layer visible appears to be either a thick paint layer or a very thin skim coat applied prior to painting. This ceiling was replaced in 1885 due to water damage. The earliest layers are not relevant to the eighteenth century period of significance but they are useful for dating finishes found elsewhere in the room.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: SER-W-005A

Date Removed: 8-Jan-95

Element and Location: Plaster at southeast corner of fireplace projection, 56" AFF, Southeast Parlor

Illumination: Reflected Quartz Halogen

Magnification: 100X

Treatment: None

Substrate: Plaster

Seriation:

1. Light tan, P	13. Pale pink, F, thin and granular
2. Yellowish cream, F	14. Medium pink, F, thick
3. Thin dirt layer	15. Pinkish tan, F, thick
4. Light tan, F	16. Light yellow, F, very thick
5. Thin dirt layer or delamination	17.
6. Yellowish cream, F	18.
7. Thin dirt layer or delamination	19.
8. Pinkish tan, F, thin and granular	20.
9. Cream, P	21.
10. Cream, F	22.
11. Cream, F	23.
12. Cream, F	24.

Summary: The plastered chimney mass is believed to have received a wallpaper or fabric finish until some time in the late nineteenth or early twentieth century. Therefore the earliest layers seen in this sample are of little interest other than for purposes of dating other elements in the room.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: SER - W - 006 Date Removed: 8-January-95
 Element and Location: Drywall sheathing removed from walls, Southeast Room, dated c. 1921

Illumination: Reflected Quartz Halogen Magnification: 100X
 Treatment: None

Substrate: Gypsum wallboard

Seriation:

1. Cream, P	13. Bright pink, F
2. Cream, F	14.
3. Very light greenish blue, P	15.
4. Light greenish blue, F, thin dirt layer above	16.
5. Medium greenish blue, F, very thin	17.
6. Translucent layer or delamination	18.
7. Cream, F	19.
8. Translucent layer or delamination	20.
9. Cream, F, partial delamination above	21.
10. Cream, F; fragmented	22.
11. White, F; thick	23.
12. Pale pink, F; thin and irregular	24.

Summary: The gypsum wallboard removed from the walls of the Southeast Parlor may be dated to 1921 at the earliest based on its patent date. Therefore, the stratigraphy on this sheathing is useful for dating the adjacent ceiling and cornice sequences.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: SER - W - 009A

Date Removed: 8-January-95

Element and Location: Bottom edge of cornice fascia, west wall of Southeast Parlor

Illumination: Reflected Quartz Halogen

Magnification: 100X

Treatment: None

Substrate: Plaster, no aggregate visible, probably gypsum

Seriation:

1. White, P	13. Light cream, F
2. White, F	14. Cream, F
3. White, F	15. Cream, F
4. Translucent layer, irregular thickness	16. Cream, F; very thin
5. Bright red orange, indiv. particles not film	17. White, F
6. Cream, F	18.
7. Very light greenish blue, F	19.
8. Very light greenish blue, P	20.
9. Light greenish blue, F, thin dirt layer above	21.
10. Light blue, F	22.
11. Cream, P	23.
12. Cream, F	24.

Summary: The cornice was apparently replaced at the same time as the ceiling in 1885; however, the paint sequence shows a number of additional layers. Layers 6. through 17. match the sequence of the ceiling. One possible explanation is that the ceiling could have been papered, a common treatment in the late nineteenth century.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: SER-WW-001

Date Removed: 8-Jan-95

Element and Location: Chair rail removed from west wall, Southeast Parlor

Illumination: Reflected Quartz Halogen

Magnification: 100X

Treatment: None

Substrate: Wood

Serialization:

1. Pale yellow brown, P	13. Translucent white, very thick fill
2. Pale yellow brown, F	14. Pinkish tan, F
3. Pale yellow brown, F	15. Bright yellow orange, F
4. Light brown, F	16. Light yellow, F, irregular thickness, fractured
5. Thin dirt or varnish layer	17. Creamy white, F
6. Off white, P	18.
7. Off white, F	19.
8. Creamy white, F, thick	20.
9. Cream, F	21.
10. Creamy white, F	22.
11. Light gray, P, pink drops on top this layer	23.
12. Light gray, F	24.

Summary: The existing chair rail dates from the installation of the gypsum wall sheathing some time after 1921. The earliest layers on this element appear to represent primer and a graining campaign, perhaps to match the adjoining woodwork which was apparently already grained.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: SER - WW - 002D

Date Removed: 8-Jan-95

Element and Location: Baseboard, south of double doors, west wall, Southeast Parlor

Illumination: Reflected Quartz Halogen

Magnification: 100X

Treatment: None

Substrate: Wood

Seriation:

1. Cream, P

13. Varnish layer

2. Cream, F

14. Cream, P, thick and irregular

3. Cream, F, delamination above

15. Cream, F, thin

4. White, P, thin

16. Cream, F

5. White, F

17. Light cream, F

6. White, F, very thin

18. Light cream, F

7. Translucent white, F

19. Cream, F

8. Medium brown, F, possible ground

20. Light gray, P

9. Dark olive green, P, appears yellow gray

21. Light gray, F

10. Dark olive green, F, appears yellow gray

22. Bright orange, F

11. Cream, P

23. White, F

12. Medium tan, F, graining layer

24.

Summary: The baseboard fascia and ogce appear to be original to the room based on the means of fabrication and the nails used for their attachment. Thus the earliest layers on this sample are of interest to the restoration of the room. The Munsell notation that best matches this color is 2.5 YR 8.5/3 though it must be noted that this paint remains slightly yellowed in spite of bleaching by sunlight.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: SER - WW - 004C

Date Removed: 8-January-95

Element and Location: Lock stile, north closet door, west wall, Southeast Parlor

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

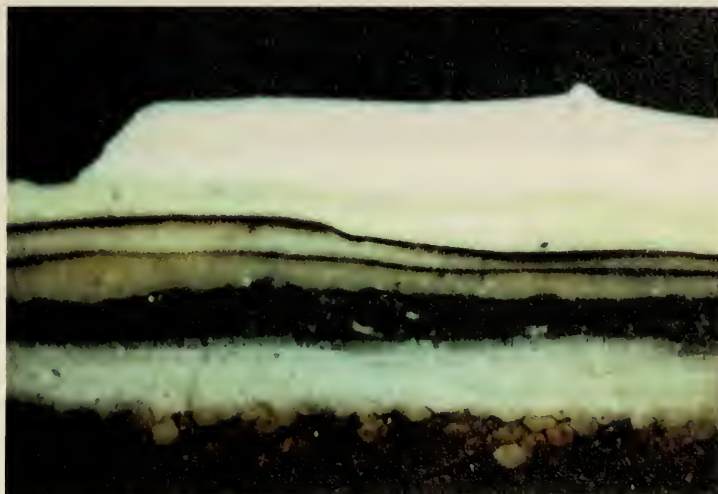
Substrate: Wood

Seriation:

1. Yellowish cream, P	13. Light cream, F, delamination above
2. Yellowish cream, F	14. White, F
3. Cream, F, may be part of previous layer	15. White, F
4. Medium orange brown, F, very thin ground	16. White, F
5. Varnish layer	17. White, F
6. Medium yellow brown, F, very thin ground	18. Bright orange, F
7. Varnish layer	19.
8. Cream, P	20.
9. Translucent layer or delamination	21.
10. Cream, F	22.
11. Light cream, F	23.
12. White, F	24.

Summary: Both closet doors on the west side of the Southeast parlor were intended to blend with the walls around them. In this case, it is likely that the upper portion of the door was originally papered or covered with fabric while the wainscot was painted. The earliest layers in this sample presumably date from the removal of the paper or textile wall finish after the arrival of the Cemetery Company.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: SER - WW - 007A

Date Removed: 8-January-95

Element and Location: Meeting rail, lower sash, center arched window, south wall, Southeast Room

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

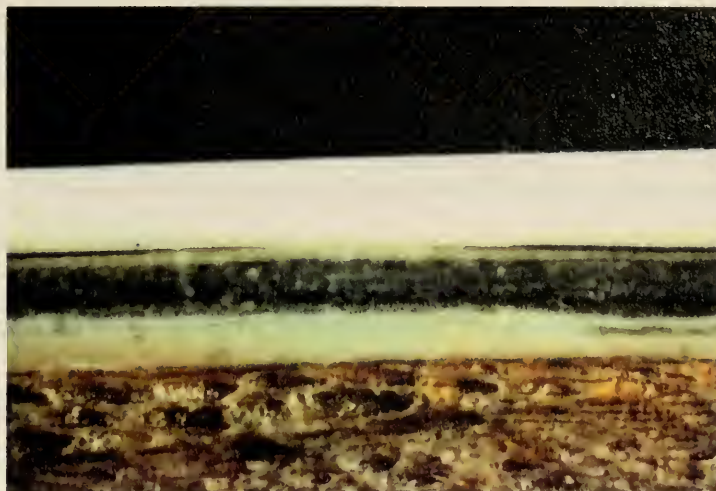
Substrate: Wood

Serialization:

1. White, P	13. Varnish layer
2. White, F, may be part of previous layer	14. Cream, F, thick
3. White, P, very thin	15. Light cream, F
4. Translucent white, F	16. White, F
5. Medium brown, F, ground for graining	17. Light cream, F, thick
6. Dark olive green, P,	18. Cream, F; thick
7. Dark olive green, F, heavy dirt above	19. White, F
8. Yellowish cream, P, very thick	20. White, F
9. Medium brown, F, very thin ground	21.
10. Varnish layer	22.
11. Cream, P	23.
12. Medium orange brown, F, very thin ground	24.

Summary: The windows in the Southeast parlor and throughout the house were replaced by the cemetery company c. 1850, thus dating the earliest layers found on this sample. This layering sequence is found on virtually every woodwork sample in the room.

SAMPLE RECORD SHEET
The Woodlands, Philadelphia, Pennsylvania



Sample No.: SER-WW-013A

Date Removed: 8-January-95

Element and Location: Window trim, left jamb, arched window, Southeast Parlor

Illumination: Reflected Quartz Halogen

Magnification: 50X

Treatment: None

Substrate: Wood

Seriation:

1. Cream, P	13. Varnish layer
2. Cream, F	14. Yellowish cream, P
3. Cream, F	15. White, F
4. Translucent white, F	16. Cream, F, thin
5. White, F	17. White, F, very thick
6. Medium brown, F, possible ground	18.
7. Dirt or varnish layer	19.
8. Translucent white, F	20.
9. Medium olive green, P	21.
10. Medium olive green, F	22.
11. Yellowish cream, P	23.
12. Medium yellow brown, F, very thin ground	24.

Summary: This window trim dates from between c. 1825 and 1840, based on the use of a backband molding and on the nails used to assemble the piece. Therefore the earliest paint layers in this sample are not of interest for restoration work but they are useful for dating sequences elsewhere in the room.

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