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Historic Furnishings Assessment

Morristown National Historical Park, Morristown, New Jersey

December 2003



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HISTORIC FURNISHINGS ASSESSMENT

Ford Mansion and Wick House
Morristown National Historical Park
Morristown, New Jersey

by
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National Park Service
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Introduction

Morristown National Historical Park has two furnished historic houses: The Ford Mansion, otherwise known as Washington's Headquarters, at the edge of Morristown proper, and the Wick House in Jockey Hollow about six miles south. The following report is a Historic Furnishings Assessment based on a one-week site visit (November 2001) to Morristown National Historical Park (MORR) and a review of the available resources including National Park Service (NPS) reports, manuscript collections, photographs, relevant secondary sources, and other paper-based materials. The goal of the assessment is to identify avenues for making the Ford Mansion and Wick House more accurate and compelling installations in order to increase the public's understanding of the historic events that took place there.

The assessment begins with overall issues at the park including staffing, interpretation, and a potential new exhibition on historic preservation at the Museum. The assessment then addresses the houses individually. For each house the researcher briefly outlines the history of the site, discusses previous research and planning efforts, analyzes the history of room use and furnishings, describes current use and conditions, indicates extant research materials, outlines treatment options, lists the sources consulted, and recommends sources for future consultation. The report also considers whether or not the historic furnished interior is the best medium for conveying the houses' themes, the appropriate use of period and reproduction objects, and needs for repair and replacement.¹ The assessment will consider the need for updated historic furnishings reports or other research reports for the Ford Mansion and Wick House. By necessity, the brief history sections rely heavily on information in previously written reports and accounts. The treatment options include historic furnished interiors, historic furnished vignettes, formal interpretive exhibitions, audiovisual presentations, and other viable alternatives.²

Overall Issues

Staffing

The park's current staff members dedicated to cultural resources are a GS 9/11 archivist and a GS-9 museum specialist. The park currently lacks a staff member making intellectual links among the historic houses, furnishings, occupants, park-owned primary sources, and primary and secondary sources outside the park's collections. The museum and library collections are being managed separately by the museum specialist and archivist. Each is working to capacity and unable to take the time to make valuable

¹ This report includes a brief section on period versus reproduction objects at the Ford Mansion and no section regarding this issue at the Wick House because this topic is covered in the park's collection management plan.

² This report does not include a list of fundable projects because the park has a recent collection management plan and action plan which detail all of the park's project needs. The park's archivist has already entered requests for a historic furnishings report for the Ford Mansion and an addendum to the Wick House historic furnishings report into the NPS' Project Management Information System (PMIS). Funding requests for exhibit rehabilitation projects can be made to Fee Demonstration, Major Exhibit Rehabilitation Program administered by Harpers Ferry Center, Cyclic Maintenance, and Cultural Cyclic.

connections with the other collection. As the park's draft collection management plan states, "Consequently, decisions regarding what objects to collect, how much to collect, how to exhibit collections, the use of reproductions, and how to utilize objects within the park programming are made inconsistently and without the benefit of professional recommendations/ standards."³

This assessment agrees with the staffing recommendations supplied in the park's collection management plan. Most notably,

The Supervisory Museum Curator (SMC) position should be reestablished at a GS 11/12 level. This position requires both subject matter expertise and a museum management background. The position description needs to be rewritten to this end.

This position needs to provide supervision to the Museum Specialist and set the work priorities for the Collections Program. The **minimum education requirement** should be [an] MA in history (18th Century emphasis), Historic Preservation, Museum Studies, American Material culture studies or related field with experience in developing and overseeing a museum collection program. This is suggested because of the number of issues, brought up by staff, that require a higher level of scholarly and professional expertise than exists with either incumbent. Such issues include researching, writing, and implementation of historic furnishings plans; management of an active temporary exhibit program; oversight of consumptive use policies and demonstration programs which utilize artifacts; and development of an expansion to the museum building which will include exhibits and collections storage.⁴

Interpretation

The park's preliminary interpretive themes as set forth in its July 2001 "Draft General Management Plan" are listed in part below. Following each is a brief discussion of the relationship between the park's exhibit offerings and the themes.

1. **The American Revolution:** Visitors understand the importance of the encampments at Morristown to the success of the American Revolution. Visitors understand the broad context of the Revolution, including the precipitating events, geography, chronology, and the varied motivations of participants.

According to park staff and in this researcher's experience during the site visit, the park's current exhibit offerings emphasize the importance of Morristown's encampments but do not adequately interpret Morristown's place in the broader context of the Revolution. This deficiency could be corrected in the short-term by replacing one or both of the exhibitions, "Weapons" and "Objects of 18th Century Life," on the second level of

³ "Collection Management Plan: Morristown National Historical Park, Morristown, New Jersey" (Charlestown, MA: Northeast Museum Services Center, National Park Service, United States Department of the Interior, SECOND DRAFT, July 2000), p. 138.

⁴ Collection Management Plan, SECOND DRAFT, p. 139.

the Museum. However, the park should put its funds and efforts into developing a new Revolutionary War exhibition for the soon-to-be expanded museum building. Ideally, this exhibition should precede a more Morristown-focused exhibit such as the current "War Comes to Morristown." The Revolutionary War exhibition should not attempt to cover every aspect of the war. It should cover key themes and sites related to the war while maintaining a continuous tie to Morristown's role. The Morristown-focused exhibition should then examine the more specific Morristown story.

2. **The Encampments:** Visitors understand why George Washington twice chose Morristown for a winter encampment, underscoring the strategic value of its geographical location, populace, and diverse landscapes. Visitors understand the critical linkages between the different encampment areas of Jockey Hollow, Fort Nonsense and Washington's headquarters at the Ford Mansion. The histories of Morristown's encampments, and the affect that they had on both soldiers and civilians, help to illustrate the great costs, personal hardships, and organizational obstacles associated with building and sustaining an army.

The researcher did not spend time exploring Jockey Hollow or Fort Nonsense but instead focused on the park's historic houses and museum exhibits. The physical impact of the military on the Ford and Wick families could be better represented with more crowding of their objects into the few rooms left to them by the army; with more crowding of makeshift sleeping arrangements in the Wick House and Ford Mansion as detailed below; and with more emphasis on the devastation the army visited on Henry Wick's property.

It would also be helpful to place the Morristown encampments in the context of the army's other Revolutionary War encampments such as Valley Forge, Pennsylvania; New Windsor Cantonment, Vails Gate, New York; and Washington's Headquarters at Newburgh, New York, among others. A formal exhibition or audiovisual program would likely be the most effective media for conveying this topic.

3. **General George Washington:** Visitors understand the critical role Washington played in the survival of the Continental Army - his leadership inspired his officers and helped to retain the loyalty of his troops even when faced with shortages and deprivation.

The General George Washington theme is not presented to best advantage in the park's current exhibit offerings. His presence at Morristown, influence, and importance are implied but not fully explored. This is a theme that cannot be addressed adequately in a furnished historic house but rather should be covered in a formal exhibition devoted to the topic.

One way to incorporate Washington's contributions while at Morristown into the Ford Mansion interpretation is to identify one or two pivotal challenges Washington faced and discuss his decisions and actions. If possible, it may be interesting to trace the process of intelligence regarding a specific challenge entering the Ford Mansion, the consideration of the issue by Washington and his aides-de-camp, the transmittal of the orders to the field, and then the execution of the action. This descriptive exercise would

solidify in the visitor's mind that the Ford Mansion was the headquarters and nerve center for the Continental Army. This type of narrative is necessary to override the domestic visual experience the visitor encounters at the house.

4. **Preservation:** Visitors understand that the park's resources are layered in time. Elements that survive from the Revolutionary War period often bear the marks of later generations and may reflect changing societal attitudes about history, patriotism, and, more recently, open space and management of natural systems.

The park's preservation theme is explored very briefly in a small exhibit case in the "War Comes to Morristown" exhibition. The park is considering developing an exhibition devoted to the preservation of the park's historic sites with an emphasis on the Washington Association of New Jersey (WANJ) and early National Park Service activities. The park could install such an exhibition in the short-term by replacing one or both of the exhibitions, "Weapons" and "Objects of 18th Century Life," on the second level of the Museum. However, the park should put its funds and efforts into developing a new exhibition for the soon-to-be expanded museum building. Further discussion of this exhibition is in the below section entitled "Potential Future Exhibition on Historic Preservation at the Park."

5. **Regional Network:** Visitors understand the vital linkages between Morristown National Historical Park and thematically related regional resources.⁵

The regional network theme is not one now clearly incorporated into the park's exhibit offerings. One way in which the park does link with related regional resources is during the annual "Holly Walk" each December when the Ford Mansion and five other area historic houses decorate for the holidays and open to the public.⁶

With research, the park could make connections among its historic houses and other extant Revolutionary-period resources based on how the Fords and Wicks experienced Morristown as a place (e.g., other historic houses whose owners they knew such as the Schuyler-Hamilton House, surviving churches that they attended or used as landmarks). If the park's historic houses have stylistic relationships, or if in future, the historic furnishings chosen for the park's historic houses are influenced by extant examples in the vicinity, those connections could be emphasized. Otherwise, it is difficult to make regional connections within the context of a furnished historic house.

Potential Future Exhibition on Historic Preservation at the Park

The park is considering developing an exhibition for the Museum devoted to the preservation of its historic sites with an emphasis on the Washington Association of New

⁵ Boston Support Office, "Morristown National Historical Park DGMP/EIS" (Boston: Boston Support Office, Northeast Region, National Park Service, United States Department of the Interior, PARK/TEAM REVIEW DRAFT, July 2001), p. 28.

⁶ The only other eighteenth-century house on the tour is the Schuyler-Hamilton House located at 5 Olyphant Place, Morristown, New Jersey.

Jersey period (1873-1933) and early National Park Service period (1933-1942). The formal exhibits in the museum will complement the park's historic furnished interiors at the Ford Mansion and Wick House. The exhibition will address why the events of 1779 to 1780 inspired later generations to save and interpret these properties.

The exhibition should begin by putting the Morristown preservation efforts in the context of the Colonial Revival movement. The World's Fair held in Philadelphia in 1876 is often cited as a seminal event inspiring a new appreciation for American history and decorative arts. Previously, most historians and collectors had focused on European history, art, and decorative arts. The WANJ's preservation work at the Ford Mansion was among the country's early historic preservation efforts. This is not surprising because Washington-related sites were early objects of historic preservation. The Jonathan Hasbrouck House in Newburgh, New York, Washington's headquarters from April to August 1782, was the first publicly operated historic site in the United States (1850) and the Mount Vernon Ladies' Association tackled the preservation of Mount Vernon starting in 1853.

The exhibition should emphasize the fact that preservation efforts, while intended to focus on past history, are also products of their own period in time. The WANJ and NPS efforts of the late nineteenth and early twentieth century provide insight into American culture during those eras. Other themes to include in the preservation exhibition are the organizations' (WANJ and NPS at the Ford Mansion, NPS at the Wick House) visions for the historic houses and the historic preservation processes including documentary research, oral history interviews, archeological research, physical examination of buildings, comparison to other sites, restoration of buildings, and acquisition of furnishings.

The products of the organizations' preservation efforts should be considered as historical artifacts. What decisions and methods represent forward thinking? What cultural biases are evident? In what ways has historic preservation stayed the same and in what ways has it changed? What are the pros and cons of the past and current methods and products? These exhibits should include representations of the WANJ and early NPS interiors. These representations may be limited to photo-reproductions or photograph albums. Or, they may be historic furnished vignettes depending on the space available and desired visitor experience. Photo-reproductions or albums are recommended because they can convey the look of the early interiors in less space and would not replicate the historic furnished interior experience available at the historic houses.

The legacy of the historic preservation movement at Morristown should be explored including the buildings, landscapes, objects, archives, and local historical knowledge collected and saved for the education of the public. Consideration of this legacy should lead into an exhibit describing the park's current vision and goals for the cultural resources at Morristown National Historical Park and how it will proceed in reaching them.

During a cursory examination of the park's resources, the researcher located a good number of documentary and photographic resources. The researcher did not examine the park's collection objects for this purpose. See appendix A for a full listing of items located during this search. The appendix is broken down into items for possible inclusion in the exhibition and sources that can be drawn on to inform the text and interpretation of the exhibition. The types of objects located include nineteenth-century

journal articles including discussion regarding the Ford Mansion and Wick house; pamphlets for events; oral history interviews; invoices for historic furnishings; museum acquisition ledgers and records; inventories; correspondence; many early-twentieth-century photographs of the Ford Mansion, Museum, and Wick House; early postcards; past label copy; and early preservation reports such as historic structure reports and historic furnishings reports.

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Ford Mansion

Brief History

Construction of the Ford Mansion, a high-style Georgian house in Morristown, New Jersey, was completed in 1774. Colonel Jacob Ford, Jr., the house's owner, previously lived in Mount Hope, New Jersey, and moved to Morristown to manage his father's interests. Ford Jr. was a wealthy man at a young age. He was an iron manufacturer, politician, powder mill owner, and commander of the eastern battalion of New Jersey. His wife, Theodosia Ford, was the daughter of a local Presbyterian pastor. The couple had four children: Timothy, Gabriel, Elizabeth, and Jacob.

The Ford Mansion twice served as military quarters during the American Revolution. In 1777, Delaware troops under Captain Thomas Rodney were quartered there. The same year Jacob Ford Jr. died of an illness related to his military duties. Rodney's troops provided an escort for Ford's funeral.

The house served as General George Washington's headquarters from 1 December 1779 to 23 June 1780 during the Continental Army's winter encampment. Despite its large size, the house was not large enough for the Fords and Washington's extended military family. By March 1780, the army had added a log kitchen to the east

⁷ Morristown Park Ranger Thomas Winslow has assembled an excellent collection of historic postcards depicting the interiors and exteriors of both the Ford Mansion and Wick House. This collection is more complete than the one in park ownership. It is highly recommended that any future research project include this resource.

side of the house and a log office to the west side. They also finished two rooms, built a stable, and completed a well.

Washington's military "family" consisted of Washington; Martha Washington; his aides-de-camp Robert Hanson Harrison, Tench Tilghman, Alexander Hamilton, and Richard Kidder Meade; assistant secretary James McHenry; George Augustine Washington, an unofficial member of the headquarters staff; eighteen servants including a steward, housekeeper, cook, hostler; and slaves. Theodosia Ford's family included her, the four children, and an undetermined number (more than one) servants. Her son Timothy was a volunteer in the Continental Army. He was injured in June 1780 but recovered and lived to 1830.

In addition to Washington and his colleagues, other notable people of the day visited the Ford Mansion during Washington's occupancy. A committee from Congress headed by Philip Schuyler visited. In April 1780, Chevalier de la Luzerne, the Minister of France, and Don de Miralles, a Spanish grandee, were at the Ford Mansion. Unfortunately, Miralles died while in residence (purportedly in the southeast chamber) occasioning an elaborate funeral. The Marquis de Lafayette was at the Ford Mansion in May and June 1780.

Theodosia Ford lived in the Ford Mansion with her son Gabriel's family until her death in 1824. According to her husband's will "she is to have the use and privilege of the west part of my house from the middle of the hall upwards to the top of the house and what cellar room she may want."⁸ Her inventory includes a list of furnishings but is of limited use in determining the furnishings the Fords owned in 1779 to 1780 due to its late date. There are references to improvements made to the house in Gabriel Ford's account books including carpeting the dining room in 1816 and 1823. Gabriel Ford, a judge in New Jersey State Court, died in 1849 and the house passed to his son Henry A. Ford. There is evidence of extensive work at the house shortly thereafter in 1853. The first complete record of the house is an 1863 fire insurance document.

There are at least three nineteenth-century publications that feature information about and images of the Ford Mansion. Benson Lossing's 1851 *The Pictorial Field-book of the Revolution* and 1874 *Appleton's Journal* article "Washington's Headquarters at Morristown" feature woodcuts of the exterior. Joseph Tuttle's 1859 *Harper's New Monthly Magazine* article "Washington at Morristown" includes woodcut images of the interior and exterior.⁹

The house remained in the Ford family until it was put up for auction in 1873. Four "patriotic citizens of New Jersey"; then Governor Theodore F. Randolph, General N. Norris Halstead, George A. Halsey, and William Van Vleck Lidgerwood; purchased the mansion to preserve it as a monument. Shortly thereafter they formed the Washington Association of New Jersey. The WANJ did not include women but there was a women's auxiliary which helped raise funds. The Ford Mansion served as the Association's headquarters and museum for the next sixty years.

Early structural changes made by the WANJ include the removal of an addition (believed to be a post-Revolution shed addition to the servant's wing described in the

⁸ "Certified Copy of Last Will and Testament of Jacob Ford, Junior, 1777," Undated Transcription, Morristown National Historical Park, Morristown, NJ, p. 3.

⁹ According to Park Ranger Eric Olsen there are earlier articles regarding the Ford Mansion dating from the 1840s. (Eric Olsen to researcher, Electronic Communication, 24 November 2002.)

1863 fire insurance document) and the removal of a partition dividing a small space from the second floor hall. In the early years of WANJ ownership a janitor occupied the kitchen wing. By 1885, the janitor had moved out, the WANJ had opened up the early fireplace, and portions of the service wing were shown to the public. In 1904, the WANJ added two dormer windows to the rear of the Mansion and installed new matting in the dining room.

The items the WANJ exhibited at the Ford Mansion started as a "collection of relics" because much of the furniture original to the Ford Mansion was sold at auction with the WANJ receiving but a few pieces. The Association soon began to purchase period furnishings for the house from New York City dealers. According to James Elliott Lindsley, author of *A Certain Splendid House*, the Association's most favored dealers were E.L. Holbrook and G. Davis. Invoices from E.L. Holbrook are extant in the WANJ records in the park's library. Also in the WANJ records are early acquisition records detailing the Association's purchases. Lindsley categorizes the early purchases as eighteenth-century ceramics, Chinese export porcelain, lamps, costumes, and household accessories. Labels interpreting the objects were "dotted around the house."¹⁰ In its heyday the WANJ displayed about 2,000 objects in the Ford Mansion. Lindsley states that fewer than 100 of those items remain in the house.¹¹

By the 1920s, the automobile had greatly increased the number of visitors to the Ford Mansion. However, since the WANJ's charter did not allow it to charge an admission fee, the increased visitation brought additional work to the site without additional money to fund it. As early as 1931 the Ford Mansion was under consideration as an addition to the National Park System. In March 1933, President Herbert Hoover signed Morristown National Historical Park's enabling legislation and the Ford Mansion became one of the units. On 4 July that year there was a formal ceremony transferring the Ford Mansion deed from the WANJ to the NPS. Despite the transfer of ownership, the WANJ continues to play an active role at the park. It funds and sponsors educational programs, lectures, symposia, and publications. The WANJ also acquires for the park documents, books, objects, and land.

The Ford Mansion structure underwent an extensive restoration by Works Progress Administration (WPA) workers under the direction of NPS architects (including Thomas Waterman) between 1938 and 1941. The intention of this work was to remove the majority of the later intrusions and furnish the house to its 1779 to 1780 Washington Headquarters appearance. The structural work included removing the WANJ's 1904 dormers and three front dormers; dividing the room above the kitchen into a hall and servants' rooms; replacing the windows with smaller-paned glass; replacing missing hardware with reproduction objects; changing the main stairway and two northwest rooms; rebuilding the fireplace in the office (northwest room, main block); and other small changes. Archeological work was also conducted at this time. However, a later examination of the archeology in Part 1 of the 1959 historic structure report indicated that the archeological work was extensive but that there was very little record of it. The

¹⁰ James Elliott Lindsley, "A Centennial History of the Washington Association," Typescript copy of book later entitled *A Certain Splendid House*, 1973, Box 40, Publications Series, Washington Association of New Jersey Records, 1873-1986, Morristown National Historical Park, Morristown, NJ, p 103.

¹¹ Lindsley, p. 104.

historic structure report concluded that the project was not conducted professionally and future excavations would be unlikely to reveal anything more. The 1959 historic structure report also calls into question the changes to the main stairway and the northwest room fireplace. By 1959 the Ford Mansion again needed work. Its rehabilitation was approved as part of Mission 66 with funds programmed for the early 1960s.

In 1933, immediately after the establishment of Morristown National Historical Park, a new museum building designed by John Russell Pope was erected and some of the former exhibits in the Ford Mansion were moved to the new spaces. There is an existing 1933 list detailing the objects transferred from the WANJ to the NPS. The park catalogued the objects separately assigning new numbers, typing catalogue cards, and taking photographs. In 1935, the park's superintendent described how the staff was using the Ford Mansion kitchen and a wash room as a photo laboratory during the cataloguing of objects.

In 1938, the park began to seriously rethink the furnishings at the Ford Mansion. In August a field coordinator from the Washington Support Office wrote a brief report addressing current conditions, "policy proposals," and "procedure proposals." The field coordinator found the house "overladen with objects -- good, indifferent, and bad." The transfer of some objects to the new Museum had not been completed so the Ford Mansion remained a "cluttered confusion" making it difficult to assess the quality of the furnishings available.¹² Also still in place were many of the WANJ's wall and table cases which the field coordinator recommended moving to storage on the second floor of the service wing. He states, "It seems beyond argument that the only allowable presentation of the Ford house is furnished strictly as it might ha[ve] been in the year that Washington made it his headquarters." Despite the overwhelming presence of Washington's family, the field coordinator recommends "some hint, but no overstressing, of military occupation." In fact, the evidence of military occupation was to be limited to the parlor. He also warns that since there is a museum next door, the Ford Mansion "should avoid the 'museum look.'"¹³ He recommends that objects of the wrong period or type be moved to storage. The park would need to retain some of the large, post-1780 furnishings until objects of the appropriate period could be purchased. The field coordinator recommends against purchasing the most high-style examples possible because they are not in keeping with the somewhat restrained style of the house. Finally, he recommends that the park accept the offers of Mrs. H.H. (Bertha) Benkard and Mrs. Paul Moore, "well-known as discriminating collectors" (Benkard was an associate of Henry Francis du Pont who founded the Winterthur Museum), to assist with the furnishing project.¹⁴

The committee assembled to assist with the furnishings and interior treatment (wall colors and draperies) of the house included Bertha Benkard, Mrs. Paul Moore, and Joseph Downs then of the Metropolitan Museum of Art. Members of park staff who participated are Francis S. Ronalds, Alfred Hopkins, and Melvin Weig. In October 1938 Superintendent Elbert Cox invited Bertha Benkard to assist with rearranging the objects

¹² Memorandum for Mr. Lee from Unsigned "Field Coordinator," Subject: Interior Furnishings, Washington's Headquarters, Morristown National Historic Park, 11 August 1938, Box 15, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ, p. 1.

¹³ Memorandum for Mr. Lee, p. 2.

¹⁴ Memorandum for Mr. Lee, p. [6].

in the rooms with a view to placing the good objects to advantage and "weeding out the horrors."¹⁵ From 1939 to 1940 the committee grappled with the issues of paint color and draperies for the principal rooms. In late 1939 committee members felt that there was a discrepancy between the paint colors in the rooms as discovered in research versus the colors they were actually painted. The rooms were repainted to satisfaction. Also there was disagreement regarding whether the draperies should be fabricated by a local seamstress or a firm experienced in making historic reproductions. It seems the latter opinion won because Ernest LoNano created draperies for the "Guest Room" and Scalamandre (according to current staff) created the ones for the dining room (still in place). The draperies in the parlor have changed since the original NPS installation.

Extant 1940 photographs of the newly completed rooms depict the parlor, office, two bedrooms, and dining room. Some of these rooms are rather sparse. It is clear that the NPS continued to acquire objects to further fill the spaces. There is extant evidence that the WANJ assisted the park in purchasing several objects for the Ford Mansion in 1945 and 1946 including a tall case clock, loop-back Windsor chair, drop-leaf side table, maple chest of drawers, and two four-post beds.¹⁶

The earliest evidence of a written approach to furnishing the Ford Mansion in a historical manner is an undated binder in park files labeled "Furnishing Plan, Ford Mansion." This plan includes text, photographs, and floor plans. Two other more formal furnishing plans were completed in 1964 by Sherman Perry and Ted Sowers and in 1971 by Lenard E. Brown. The Brown plan was reworked between 1971 and 1976 by Vera Craig, Ralph Lewis, Bill Brown, and Morristown Curator Elizabeth Albro. The period of significance in these plans is January to February 1780, from the arrival of Martha Washington to the construction of the log office and kitchen.

Due to the lack of a period probate inventory or Washington's inventory of objects during his stay, twentieth-century furnishings plans are highly conjectural. The Craig and Lewis plan proposed furnishing the entire house as if it were fully occupied by Washington, staff, servants, and wife, Theodosia Ford, her four children, and servants. By 1976, the park owned twenty-two objects (thirteen objects according to Craig and Lewis' stricter criteria discussed below) thought to have been in the house at the time of Washington's occupancy. Only four of the objects have firm attributions. The others were based on oral tradition and Benson Lossing's descriptions in his *Pictorial Field Book of the Revolution*. The plan recommended purchasing many reproduction objects (850) and making use of 132 objects in the park collection. The park curator, superintendent, and regional director objected to the number of reproductions proposed in the plan. At Morristown the pendulum has swung from an emphasis on eighteenth-

¹⁵ Elbert Cox to Bertha Benkard, 5 October 1938, Correspondence 1938, Box 15, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

¹⁶ Francis S. Ronalds to William Hurtig, WANJ, 30 April 1945

Acting Superintendent Paul Heaton to William Hurtig, WANJ, 24 September 1945

Acting Superintendent Paul Heaton to William Hurtig, WANJ, 19 April 1946

Francis S. Ronalds to William Hurtig, WANJ, 23 May 1946

Francis S. Ronalds to William Hurtig, WANJ, 3 October 1946

All located in Folder "Museum Records, n.d., NPS Museum Catalog, 1933," Box 30, Museum and Library Records Series, Washington Association of New Jersey Records, Morristown National Historical Park, Morristown, NJ.

century objects to one of "making the place look lived in." Recently, a great deal of attention has been paid to details intended to humanize spaces within the house such as discarded papers in the parlor used as an office and imitation food in the kitchen.¹⁷

The park's current goal at the Ford Mansion is to furnish the house as accurately as possible to the 1779 to 1780 period of Washington's occupancy. The current approved historic furnishings report written in 1976 is based on an outdated comparative inventory study and the report was never fully implemented. The authors' discussion of Morris County inventories is cursory and does not describe the research rationale behind this portion of the project. It is recommended that the park undertake a new historic furnishings report that re-examines available comparative inventories and other available primary sources including Washington's accounts and extant Washington-associated objects (see "Extant Research Materials" below). One approach is to determine how the Ford Mansion was furnished by the Fords and then deconstruct that furnished house to accommodate Washington's military family, furnishings, and functions.

*Assessment of Previous Historic Furnishings-related Planning Documents:
Ford Mansion*

1938: Cox, Elbert. *Policy Governing the Furnishings of Washington's Headquarters*. National Park Service Report, 1938, Morristown National Historical Park, 620 - Wick House, Records of National Park Service, Record Group 79 National Archives, Philadelphia..

The researcher was unable to locate a copy of this policy during the course of this project. This report would be of interest for any future furnishings study at the Ford Mansion.

1959: Holland, Francis R., Jr. *Historic Structures Report, Part I: Ford Mansion, Morristown National Historical Park*. Morristown, NJ: Morristown National Historical Park, National Park Service, United States Department of the Interior, 1959.

As part of his 1959 *Historic Structures Report, Part I*, Francis R. Holland Jr. included a brief section called "Furnishings Data." The period of significance is Washington's stay during the winter of 1779 to 1780. To this end, the park furnished the Ford Mansion with objects dating to pre-1780. Logically, the objects considered most significant are those with site-specific attributions. The implied interpretive goal of this historic furnished interior was to evoke a sense of the material life of Washington and the Ford family during the 1779 to 1780 encampment.

The introductory paragraph of the "Furnishings Data" suggests that the quality of the furnishings as period objects dating to pre-1780 was more important to the park than the historic assemblage of objects which actually occupied the house historically. According to Holland, the house was "tastefully and adequately furnished." He states that the Ford Mansion is "one of the finest furnished historic houses in the country today, and is continually being improved in quality by the acquisition of even better examples of

¹⁷ Collection Management Plan, SECOND DRAFT, pp. 50, 52.

early American furniture."¹⁸ The Mansion's "excellent Ford family pieces on display" are counted among these good examples.

The bulk of Holland's "Furnishings Data" is a description of extant furniture with attributions to Ford family ownership. Holland relies on Ford family tradition, extant Ford family objects in the house in 1933, the assessments of decorative arts experts, and an 1859 article entitled "Washington at Morristown" written by Joseph F. Tuttle in *Harper's Magazine*. Ford family tradition must be regarded as the only primary source of information regarding the furnishings at the house in 1779-80. However, an informal oral tradition passed down over a century must be considered with a degree of caution. Gabriel Ford, the oft-cited source of first-hand information was ten years old in 1779-80, no known formal oral history interview with Ford survives, and he did not record his own memories of the furnishings. The attribution of objects to the Ford family is further complicated by the lack of an inventory of furnishings purchased from the Ford family by the Washington Association of New Jersey in 1873. This lack of documentary evidence interposes another layer of oral tradition between twentieth-century scholars and the eighteenth-century furnishings in the house. While Tuttle's article is an early written document supplying both descriptions and images of the furnishings purported to have been in the Ford Mansion in 1779 to 1780, it was published ten years after Gabriel Ford's death. Holland likely overstates his case when he writes of Tuttle, "He doubtless obtained the information about the secretary [a Ford family object believed to have been in the Mansion 1779 to 1780], as well as the other pieces he named, from Gabriel Ford."¹⁹

Holland mentions only one instance in which Ford family tradition and Tuttle's authority are questioned on the basis of physical evidence. The object in question is an American-made mahogany side table. Holland writes, "a question has arisen as to whether the table was made prior to 1780. Until this can be cleared up the table will remain in storage."²⁰ While this was likely a wise decision, this possible misattribution taints the rest of the Ford and Tuttle information.

While based on shaky foundations, Holland's "Furnishings Data" offers an honest accounting of the Ford Mansion's furnishings that Holland perceived as most important. In this accounting he differentiates between Ford family objects the National Park Service received from the Washington Association of New Jersey and those later donated to the National Park Service by Ford family descendants. He also distinguishes between the eighteenth-century Ford family furnishings displayed in the house and nineteenth-century Ford family furnishings kept in storage because they were not in the house in 1779 to 1780. There is also a clear distinction between Ford family objects and those acquired as period replacement objects to fill out the rooms in the house. These objects are accorded secondary status because they are not described in the report but their merit is indicated by their sources and quality. A footnote states that Mrs. Paul Moore, "an expert at antiques," purchased and donated some objects. Miss Carrie Foster willed other "fine pieces of furniture" which were pictured in two decorative arts reference books of

¹⁸ Francis R. Holland Jr., *Historic Structures Report, Part I: Ford Mansion, Morristown National Historical Park* (Morristown, NJ: Morristown National Historical Park, National Park Service, United States Department of the Interior, 1959), p. 31.

¹⁹ Holland, p. 32.

²⁰ Holland, pp. 36-37

the day: Luke Vincent Lockwood's *Colonial Furniture in America* and Wallace Nutting's *Furniture Treasury*.²¹

The weaknesses of the Holland report are its eagerness to accept as fact the information supplied by available oral and documentary sources and the lack of a full description or inventory of the furnishings installation. No drawings or photographs are included to illustrate the report. Nor is Tuttle's illustrated article included as an appendix. Another weakness is that Holland and his fellow park staff members did not recognize that the high quality of the individual furnishings did not necessarily create an accurate historic furnished interior. The merit of the report is that it is the first dated treatment of the mansion's historic furnishings and their bases for attribution. Also it contains a description of all of the Ford family objects obtained to date from the Washington Association of New Jersey and Ford family members.

1964: Perry, Sherman W. and Ted C. Sowers. *Furnishing Plan for the Ford Mansion, Morristown National Historical Park*. National Park Service Report, 1964, Cultural Resources Library, Northeast Museum Services Center, Charlestown, MA.

In 1964 Sherman W. Perry and Ted C. Sowers wrote *Furnishing Plan for the Ford Mansion*. Their report expands on Holland's earlier effort focusing on the same period of interpretation, winter 1779 to 1780, and carrying out the same furnishing strategy of augmenting site-attributed objects with good quality period objects. These objects were intended to indicate how rooms were used and furnished while Washington used the house as a work, social, and living space.

The brief administrative history states that a committee of knowledgeable decorative arts scholars/enthusiasts and park staff members was formed in 1939-1940. The committee included Joseph Downs; Mrs. Paul Moore; and Bertha Benkard. Committee members chose colors, "drapery," and furnishings for the Ford Mansion. Holland's earlier emphasis on quality over historic accuracy carries forward with the phrases "gracefully and adequately furnished home" and "simple elegance."²²

The report includes a brief historic overview of the Ford Mansion, a list of the Ford-family-attributed furnishings in the park's collection with catalogue numbers, a list of room dimensions, and floor plans for the two main floors. The list of Ford-family-attributed furnishings includes all the attributed objects from the 1959 Holland historic structure report and adds one recent acquisition. The remainder of the report is a room-by-room treatment of the house's furnishings. Each section begins with a brief description of how the room was used in the winter of 1779 to 1780 and highlights of the current furnishings. These introductory pieces may have been intended as reference material for tour guides. The majority of the room sections also include 8" x 10" black-and-white photographs, an inventory of numbered objects in the room, and a floor plan of the room marked with object locations.

²¹ Holland, p. 31.

²² Sherman W. Perry and Ted C. Sowers, *Furnishing Plan for the Ford Mansion, Morristown National Historical Park*, National Park Service Report, 1964, Cultural Resources Library, Northeast Museum Services Center, Charlestown, MA, p. [1].

Perry and Sowers' report is an excellent document of the installation and interpretation of the Ford Mansion. It is the first room-by-room treatment of the house's furnishings and it remedies the earlier lack of photographs, inventories, and records of object placement. However, this report distances itself further from historical fact than Holland's report. In this case, the listing of Ford family furnishings is offered as a fact without Holland's more careful documentation and distinctions. The brief descriptions of room use are offered without reference to their bases in historic fact or with any qualification regarding the true state of knowledge. The authors also share Holland's earlier misconception that the quality of individual objects can be substituted for knowledge of the actual types of objects that were in the house. As a result, the photographs show competently furnished period rooms that may or may not reflect the physical reality of winter 1779 to 1780.

1971: Brown, Lenard. *Furnishing Plan: Ford Mansion, Morristown National Historical Park, New Jersey*. Washington, DC: Office of History and Historic Architecture, Eastern Service Center, National Park Service, United States Department of the Interior, 1971.

Lenard E. Brown wrote *Ford Mansion Furnishings Plan* in 1971. Brown characterizes it as "a furnishing study for the already-furnished Ford Mansion."²³ Brown's report assesses the furnishings in the house, considers those that would have been in the house in winter 1779 to 1780, and proposes "means by which a degree of 'life' could be introduced into the admittedly antiquarian atmosphere of the mansion."²⁴ Brown makes specific recommendations for activities to interpret, objects to remove, and objects to add to the rooms.

The body of Brown's report contains the longest and most detailed historic overview of the mansion to date. This overview segues to the treatment of furnishings with the assertion that the Ford family "treasured the items associated with [Washington] and passed the knowledge down to their children and grandchildren."²⁵

In the furnishings chapter Brown treats rooms by type, so he evaluates and makes recommendations for bedrooms in one section and dining areas in another. He discusses in general terms the types of objects one would expect to find in different types of eighteenth-century rooms. He then makes specific recommendations about objects that should be added or removed from each room. These recommendations are based on three bodies of information: comparative inventories, previous purchases of George Washington documented in the Washington Papers, and common sense relating to basic European American activities.

While comparative inventories are an accepted source of information when furnishing a house for which no period inventory exists, Brown's use of the inventories does not follow current scholarly standards. Instead of examining in quantity the inventories of the Fords' peers, Brown simply places the Ford family lower on the

²³ Lenard Brown, *Furnishing Plan: Ford Mansion, Morristown National Historical Park, New Jersey* (Washington, DC: Office of History and Historic Architecture, Eastern Service Center, National Park Service, United States Department of the Interior, 1971), p. iii.

²⁴ Brown, p. iv.

²⁵ Brown, p. 18.

economic scale than fellow Morris County resident Peter Kemble, but above William Alexander, Lord Stirling who had to auction off his goods in 1775 to 1776 to meet the demands of his creditors. Ford purchased some of Alexander's goods. Both Kemble and Alexander's inventories advise the types of objects which Ford may have owned. However, by Brown's own admission, "A great number of inventories were not secured because the author felt that proving ten times that there were tables and chairs in the dining room, tea tables and mirrors in the parlor, pots and pans in the kitchen, or beds and wash stands in bedrooms, was more pedantic than productive."²⁶ Based on his analysis of two inventories, Brown produced vague generalizations that do not further his goal of adding life to the Ford Mansion rooms: "A bed, wash stand, dressing table, some trunks for storing clothes, two or three chairs, a looking glass and some pictures were the usual furniture of colonial bedrooms."²⁷

Brown's examination of Washington's purchases for winter encampment in 1776 is a laudable effort. In the same vein, the author also considers the undocumented information provided in the Mount Vernon Ladies Association of the Union publication entitled *George Washington's Military Equipment*. Brown considers the types of objects in each source and recommends what rooms these objects should occupy. Brown's discussion may have been strengthened had he included text from these sources so readers would have access to the same information. In this way they could judge for themselves whether "The only furnishings [purchased by Washington in 1776] that would conceivably have been used in the parlor or living room were carpets."²⁸

Many of Brown's recommendations stem from common knowledge of everyday European American life and the few activities that can with assurance be translated to the past: we know that people slept, ate, read, wrote, cooked, wore clothes, dealt with human waste, traveled, and fought one another. Accordingly, Brown recommends the inclusion of food, tableware, office supplies, reading material, clothing, weapons, chamber pots, and baggage.

Brown is occasionally critical of the extant furnishings in the rooms of the Ford Mansion. For instance, he questioned whether the silver and china in the dining rooms was too high style for day-to-day use. However, he does not take his criticism to the next level and ask whether there should have been two dining areas at all. On the whole, his recommendations for removals are sound including the removal of a nineteenth-century portrait of Paul Revere from the dining room, a guard's uniform from the aides' office, and a cradle from the servants' quarters.

Brown's report contains good recommendations but makes poor use of available sources. This may be attributed to a lack of time for research and the lack of computers with which to quantify large amounts of data. The author also does not ask more probing questions about the overall basis for the attribution of room use in the mansion. An improvement in this report over the others is that it includes a detailed bibliography of sources and a brief research rationale.

1976: Craig, Vera B. and Ralph H. Lewis. *Furnishing Plan for the Ford Mansion (1779-80)*, Morristown National Historical Park. Harpers Ferry, WV: Harpers

²⁶ Brown, pp. 61-62.

²⁷ Brown, p. 40.

²⁸ Brown, p. 24.

Ferry Center, National Park Service, United States Department of the Interior, 1976.

Vera Craig and Ralph Lewis wrote a more extensive furnishing plan with an implementation plan in 1976. The plan opens with a treatment of the Ford Mansion's interpretive objectives and operation. It goes on to analyze historic occupancy, individual occupants, guests, room use, original furnishings (items at the house belonging to the Fords), and military furnishings (items Washington's entourage brought with them). The remainder of the report is a room-by-room description of recommended furnishings. For each room there is a brief narrative description, a list of recommended objects, a floor plan with numbered object locations corresponding to object names, and elevation views with drawings of the recommended furnishings. Lastly, there is a checklist of furnishings for acquisition arranged by object type.

In the Craig and Lewis report, the period of significance is defined as 1 December 1779 to June 1780, with a focus on the early winter months before Washington made additions (later removed) to the house. The primary interpretive theme is George Washington's presence in the house. Visitors are to feel respect for Washington as a man, understand the activity (both business and social) of headquarters, and learn of the problems of billeting Washington's staff in the house. The secondary theme is the Ford family's life and their accommodation of Washington's military family. The intended interpretive experience would begin with an introductory film at the visitors' center and continue in the house through brief, general room labels and a guided tour.

One of the strengths of this report is its detailed treatment of the house's occupants including Washington's military family, guests, and the members of the Ford family. However, these treatments are very compartmentalized and do not describe well how the different members of the households interacted (Ford, Washington, masters, servants, blacks, whites, roommates, visitors).

The analysis of room use is based on a limited body of evidence consisting of a 1780 certificate provided to Theodosia Ford by the government in July of 1780 and Gabriel Ford's memory as recounted by Benson J. Lossing in his 1851 *Pictorial Field-Book of the Revolution*. The July 1780 certificate states that Washington occupied "two rooms below; all the upper floor, kitchen, cellar and stable." According to Gabriel Ford, the Fords occupied two rooms on the east side of the first floor. The authors state, "Matching this much information with the evident space needs of the known occupants has led to general agreement on the probable uses of the available rooms."²⁹ Due to the limited amount of evidence, the authors' conjectural attributions of room use are open to re-examination based on current material culture scholarship. Concerns that rise to the surface include George Washington's private office in a house so pressed for space; dining taking place in three locations; the lack of consideration of outbuildings and the cellar when allotting room uses; and the overemphasis on eating, writing, and sleeping.

Craig and Lewis pursue several lines of inquiry when considering the Ford furnishings that originally occupied the house. They consider the Ford's economic status, furnishings brought from their childhood homes or purchased for their children, and the

²⁹ Vera B. Craig and Ralph H. Lewis, *Furnishing Plan for the Ford Mansion (1779-80)*, *Morristown National Historical Park* (Harpers Ferry, WV: Harpers Ferry Center, National Park Service, United States Department of the Interior, 1976), p. 25.

likelihood that the majority of the goods came from New York or New Jersey. They closely analyze Theodosia Ford's 1824 inventory which is deemed to be a good representation of the Ford's durable goods still in Theodosia's possession. Missing from this inventory are the 1780-era textiles and items she gave away over time. The authors attempt to match extant objects with those listed in the 1824 inventory and those described and pictured in Tuttle's 1859 article. This section concludes with criteria for the purchase of period objects to fill out the house. They recommend that these purchases be limited to the years 1760 to 1777 unless there is good evidence for an earlier item. These purchases should also be informed by the character of the extant objects with Ford provenances, comparative Morris County inventories, and current material culture scholarship.

The authors' discussion of Morris County inventories is cursory and does not describe the research rationale (repositories visited, number of documents examined, how documents selected) behind this portion of the project. The authors felt Andrew Whitehead's inventory, which was made by a Ford relative in 1778, was likely the closest match for the goods Ford owned. A list of the objects in White's inventory is followed by a rough accounting of the objects most often found in other Morris County inventories.

Any future historic furnishings report undertaken with the intent to reconstruct as accurately as possible the furnishings owned by the Fords in 1779 to 1780 should re-examine available comparative inventories. A successful comparative inventory study identifies a group of probate inventories belonging to individuals of the same or similar age, gender, economic status, and geographical area as the person in question. The closer the match, the more accurate the resulting composite inventory is. Identifying likely candidates for comparison is often accomplished by using tax assessment records which list all inhabitants of a town, the value of their real estate, the value of their personal estate, and their assessed tax. The contents of the comparative inventories are quantified to produce a "composite inventory" of the most common items. However, Washington's occupation of the house, the period of significance for the Ford Mansion, will not be reflected in a comparative inventory study. This study will indicate the types of objects the Fords likely owned which then need to be distributed between the Fords' rooms and Washington's.

Craig and Lewis' recommendations for military equipment are informed by extant military objects with Washington provenance in museums and surviving papers and correspondence related to Washington and his aides. The authors then describe common items missing from the above two sources of information and how these objects may have been arranged in the house.

The implementation plan, or "Description of Recommended Furnishings," is competent but does not provide evidence for each recommended object. Particularly weak are the objects added to fill out the rooms based on comparative inventories or common sense. Missing are references to or pictures of prototypes to be reproduced. This plan also sets intangible goals such as interpreting "Hamilton's brilliant intensity" in one of the chambers.³⁰

The strengths of Craig and Lewis' report are the detailed treatment of the house's occupants and the criteria for making future purchases. The analysis of room use is weak due to limited available information. The discussion of comparative inventories also is

³⁰ Craig, p. 100.

weak and does not adhere to current scholarly practice. Lastly, the report lacks evidence supporting the recommendation of each object, particularly those recommended to fill out the house which are likely based on comparative evidence.

Analysis of Room Use Over Time (See appendix B for table of information.)

There is no period and little early information regarding room use in the Ford Mansion during winter 1779 to 1780. In early sources Washington's first-floor public room is thought to be either the southwest room³¹ or southeast room.³² Washington's bed chamber is attributed to either the southwest chamber³³ or the southeast chamber.³⁴

In 1934, the NPS interviewed Mrs. Louise Ferris, a nineteenth-century occupant of the house. The only two rooms she assigns specifically to Washington-family use are the southwest chamber which she states was Washington's bed chamber and the southeast chamber which she believes was Martha Washington's bed chamber.³⁵ Due to the number of people and functions to be housed in the Ford Mansion, it seems unlikely that Martha Washington, despite her important status, would have had a room to herself. According to Ferris, there was also a small chamber partitioned off at the front of the upper main hall which served as a bed chamber. She reports that the second floor of the service wing contained three bedrooms and a bathroom. Rooms were not set aside for bathrooms in the eighteenth century, so this last designation likely originated in the nineteenth century.

Following is a brief analysis of the changes in interpretation and room use in the Ford Mansion during WANJ and NPS occupancy. This analysis is based on a series of museum acquisition ledgers from the WANJ period; the 1933 catalog of objects transferred from the WANJ to the NPS; 1948 interpretive labels in the NPS' cultural resource management archives; the 1959 historic structure report; and the 1964, 1971, and 1976 historic furnishings reports.³⁶ Rooms whose interpretation has remained steady over the years (although furnishings may have changed) are the main hall and office. The unwavering interpretation of the office is interesting in light of the fact that there is no evidence to support it.

The parlor evolved from "Washington's Parlor" during the WANJ years, a term implying a single function, to a more multi-purpose space in the NPS interpretation. In 1948, the room was shown as "Washington's Living and Dining Room." The 1976

³¹ John W. Barber and Henry Howe, *Historical Collections of the State of New Jersey* (New York: S. Tuttle, 1846); Benson J. Lossing, *The Pictorial Field-book of the Revolution*, volume 1 (1851; Reprint, New York: Harper & Brothers, 1976).

³² Joseph F. Tuttle, "Washington at Morristown," *Harper's New Monthly Magazine* 105 (18): 289-309 (February 1859); Joseph F. Tuttle, "The Second Encampment at and near Morristown, 1779-80," *The New Jersey Historical Magazine*: unknown pages (June 1871).

³³ Barber; Tuttle 1859; Tuttle 1871.

³⁴ Lossing, 1851.

³⁵ "Result of Interview - Louise C. Ferris, Speedwell Avenue, Morris Plains, April 20, 1934," Typed Summary, 20 April 1934, Box 15, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ, p. [1].

³⁶ See "Extant Research Materials" section below for details regarding Museum Acquisition Ledgers. Museum Acquisition Ledgers, Box 29, Museum and Library Records Series, Washington Association of New Jersey Records, Morristown National Historical Park, Morristown, NJ.

historic furnishings report designates it as both a dining room and the aides' work room as it is interpreted today.

The northeast room, main block has had several incarnations. For up to twenty-five years, the room appears to have served as a library. After the WANJ's "Associate's Room" began to house the library (post-1887 to pre-1902), the northeast room housed two-dimensional objects and was called the "Autograph Room." When the NPS assumed ownership of the house, it interpreted the room as "Mrs. Ford's Bedroom" which actually was interpreted as a sleeping space for all Ford family members. The 1976 historic furnishings report introduced the current interpretation as the Ford boys' room with Mrs. Ford and her daughter sleeping in the southeast room.

The southeast room, currently interpreted as the Ford's dining room and Mrs. Ford's daily space during Washington's occupation, was interpreted by the WANJ as Washington's dining room. The room was likely a companion to his "parlor" across the hall. The room was more generically called a "dining room" from circa 1902 to 1933. The NPS began to interpret the room as "Mrs. Ford's Dining and Living Room" as early as 1948 and likely earlier. This interpretation continues today.

From before 1885 to the house's transfer to the NPS, the upper main hall served as a gallery space displaying firearms called the "Armory." It appears that the NPS moved these objects to the Museum or storage and interpreted the room as a domestic hallway. The 1964 historic furnishings report recommends interpreting the room as a space for small social gatherings. This interpretation continued until the 1976 historic furnishings report. This report recommended transforming the space into storage by day and sleeping quarters by night for some of Washington's troops. Thus instead of Chippendale furnishings, this report recommends showing pallets, haversacks, and other military supplies in this space. This room's plan was not implemented, so is nearly empty today (see "Current Use and Conditions" section below).

The southwest chamber has been interpreted as Washington's bed chamber since the early WANJ occupancy. However, the interpretation of Martha Washington's sleeping quarters has changed over time. A pre-1885 list of furnishings mentions "Mrs. Washington's Dressing Room" which was likely the northwest chamber connected to the southwest chamber. This implies the interpretation of both Washingtons sleeping in the southwest chamber. A second pre-1885 list provides separate bedrooms for General and Martha Washington. This separation of quarters continued until the early twentieth century. The NPS has always interpreted the southwest chamber as the joint chamber for both Washingtons.

The southeast chamber is not given a name in what appears to be the earliest WANJ list of rooms and objects. Before 1885, the room was interpreted as Martha Washington's chamber. This interpretation continued until the early twentieth century when it appears the southeast chamber was interpreted as "Mrs. Ford's Bedroom." When the house was transferred to the NPS, the room was interpreted as a guest room. While the room was called the "Guest Room" it was understood that it was usually the quarters of some of Washington's aides-de-camp. They were displaced when important guests visited headquarters. Thus, it appears the NPS interpretation of this room as aides' chamber/ guest chamber has remained consistent over time.

The first recorded incarnation (pre-1885) of the northwest chamber was as Martha Washington's dressing room. Shortly thereafter, the interpretation of Martha

Washington's quarters were moved across the hall and the northwest chamber became an "Officer's Room." This interpretation continued until the house's transfer to the NPS. For a short time, the NPS interpreted the room as Washington's dressing room. Likely after the 1938 to 1941 structural work that changed the configuration of the stairs and northwest chamber, the room was no longer accessible to the public and became a storage area as it is today. It is not among the rooms on the 1948 self-guided tour.

The northeast chamber, main block was interpreted by the WANJ as a guest room (probably much like the current aides' room/ guest room interpretation of the southeast chamber). This interpretation does not appear in the earliest listing of rooms, but was in place before 1885. The NPS moved the guest room interpretation to the southeast chamber and the northeast chamber was interpreted solely as aides' quarters. This interpretation continues to the present day.

During the first twelve years of WANJ ownership the service wing served, at least in part, as a janitor's apartment. Thus pre-1885 records do not record collection objects in these spaces. Collection objects are first listed in an 1887 inventory in the kitchen. The kitchen has been interpreted as such to the present day. The pantry is not recorded as a separate space containing collection objects until the 1933 inventory. It is unclear whether this was a later WANJ interpretation or if it started with the NPS. The northeast room, service wing, was an open part of the kitchen likely until the 1938 to 1941 NPS structural work, so its early contents would have appeared under headings for "kitchen." Starting at least by 1948 and likely earlier, this space was called the "buttery." The 1976 historic furnishings report reverses the nomenclature calling the earlier pantry a "buttery" and the northeast room, service wing a "pantry."

Later in the nineteenth century, the second floor of the service wing was used as an "Associates' Room" and, shortly thereafter, both an associates' room and a library. It appears that by 1902, the room was considered a library only. The early NPS interpretation of the room was as a "Flax and Wool Room." The 1938 to 1941 structural work converted the space into its current configuration (three rooms and hall). It appears that as late as 1959 the south chamber contained a restroom. As late as 1971, one of the public rooms was interpreted as servants' quarters while the other was a "Spinning Room." From the 1970s onward both rooms have been interpreted as servants' quarters.

Analysis of Furnishings Over Time (See appendix C for table of information.)

The WANJ and later the NPS and WANJ received offers of Ford-attributed objects for donation or sale. The WANJ acquired some of these objects prior to the NPS occupancy. Some of these objects later (pre-1959) were culled out because they did not suit the NPS' desire to display the Ford Mansion as it appeared in 1779 to 1780. Two early NPS documents suggest the types of objects available to the park during the 1930s. Notes from a 1934 interview with Mrs. Louise Ferris record the objects she and her sister owned with Ford family associations. Many of these objects appear on a circa 1938 "List of Furniture from the Ford House." Apparently Bertha Benkard examined the Ferris objects because the 1938 list notes that several of the objects post-date the park's 1779 to 1780 period of significance. Conversely, Superintendent Cox wrote to Mrs. Paul Moore indicating that only the objects in the possession of Mrs. Louise Ferris of Morris Plains,

New Jersey have solid attributions. The others are based on oral tradition.³⁷ It is necessary to examine the park's accession records to determine which of these objects it may have acquired.

Three NPS reports indicate changing attitudes toward the furnishings the WANJ and early NPS employees purchased as Ford-associated objects located in the Ford Mansion during Washington's 1779 to 1780 occupation. Holland's 1959 historic structure report records a distinction between objects that likely were in the Ford Mansion during Washington's 1779 to 1780 occupancy and those that likely were not. The former objects were those dating to pre-1780 purchased from the Ford estate and/or with a traditional family association. The latter were objects that stylistically dated to post-1780, so could not have been in the house prior to that date. Holland describes twenty-one objects as Ford-associated and likely in the house during Washington's occupancy. Eight others were placed in storage due to their late dates.

The 1964 historic furnishings report by Perry and Sowers contains a list of Ford-associated objects. This list includes all of the objects mentioned in Holland's report and adds a mirror (208) purchased by the park in 1961. The mirror matches a Ford-associated object depicted in Tuttle's 1859 article.³⁸ Perry and Sowers do not challenge any of the assertions made in Holland's report, only add to the list.³⁹

The 1976 Craig and Lewis report examines the park's Ford-associated objects more critically. Their test for the objects is whether or not the object appeared in Theodosia Ford's 1824 inventory. Their rationale was that the only objects in the Ford Mansion when Washington was there *and* in 1873 when the house's contents were auctioned off were those Theodosia Ford kept in her possession until her death. However, this test does not allow for the objects she may have sold or given away when her living quarters shrank when Gabriel Ford came of age, married, and shared the house with her. Thirteen objects passed Craig and Lewis' narrower test: one Windsor chair (7.27A) (it is unclear why they chose this chair out of the four known Windsor chairs); four Chippendale-style dining chairs (7.7, 7.8, 7.9, 7.223) (the last chair is actually in addition to the three such chairs Holland, Perry, and Sowers recorded); the Washington-associated chest (7.121) (although the authors did not believe this was a camp chest); a mirror (208); a curly maple linen press (7.124) which they felt was one of the best-documented objects in the collection; the desk-and-bookcase (7.13); two Queen-Anne-style drop-leaf tables (7.1, 7.2); an oval dining room table (7.32) (although the authors felt this table had been in the Jacob Ford Sr. house nearby); and a walnut tea table (7.45).

It was initially intended that the current assessment consider the authenticity of the Ford-attributed objects in the park's collection. However, due to the brevity of the site visit, park staff schedules, and the public tour schedule the researcher did not examine the Ford-family objects in the collection. While this type of examination and

³⁷ Elbert Cox to Mrs. Paul Moore, 18 June 1938, "Historical File - Research and Survey - Sites/ Buildings - Washington's Headquarters - Research Notes, Part 1 (1 of 2)," Box 31, Central Files Series: Research and Survey, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

³⁸ The majority of the park's early collection records are not available in electronic format. Due to time and staffing constraints, the park was unable to supply current catalogue numbers from its paper records for the objects discussed in this report.

³⁹ It is possible that the table belonged to Jacob Ford Sr. and then moved to the Ford Mansion after the elder Fords both passed away in 1777.

consideration should be part of the scope of work for a historic furnishings report project, it is unlikely that any new or conclusive information will come to light. The past attributions were based on oral tradition and likely cannot be validated any more easily today than twenty-five years ago when Craig and Lewis considered the objects.

Following is a brief analysis of how objects were displayed in the Ford Mansion to reflect the park's changing ideas regarding room use and interpretation. The WANJ's early object locations are recorded in its successive museum acquisition ledgers. Tracking the movement of objects from room to room in these ledgers requires more time with the ledgers than the current project allowed. Therefore, this analysis is limited to the 1959 historic structure report, 1964 historic furnishings report, 1971 historic furnishings report, 1976 furnishings report, and the current installation.⁴⁰

Of the objects with past associations with the Ford Mansion, several are shown in the same rooms repeatedly. Rooms with high concentrations of Ford-associated furnishings (including those not confirmed by the 1976 furnishings report) are the parlor, dining room, and southwest chamber. Objects that tend to migrate in plans between two or among several rooms are the desk-and-bookcase (7.13), high chest (7.68), linen press (850), oval dining table (7.32), a tea table (7.20), and a small drop leaf table (7.191).

The main features in the 1959 main hall are a dressing table (7.70), high chest (7.68), and tea table (7.20). The 1964 plan is more detailed but likely quite similar to the 1959 presentation. This installation included the three previous items plus maps, five chairs, a tall case clock, and a mirror. Brown commented in 1971 that the installation could use more tables and benches. The 1976 plan seems to have scaled back the number of furnishings. This plan included a reception desk, chair, and smalls; reproduction side chairs; and stored folded tables. Today's installation contains a reception desk and chair (no smalls) and six reproduction chairs.

Objects that appear consistently in the parlor are a mirror (7.124), Queen-Anne-style side chair (7.33), and table (7.2). In 1959, Washington's living and dining room contained these objects plus the Ford-associated desk-and-bookcase. The room depicted in the 1964 historic furnishings report is a genteel space containing high-style eighteenth-century furniture. In addition to the above furnishings there were a Chippendale-style settee, Queen-Anne-style chairs, and ceramics. The 1976 report recommends furnishings for a multi-use work and dining space. There are several small tables for work and a large table supporting tableware to one side. Craig and Lewis recommend that the desk-and-bookcase be moved to the office.

Through time the office has contained one or more Windsor chairs, weapons, and parts of uniforms. The major change that occurs among the installations concerns the desk. In 1959, the desk-and-bookcase was in the parlor, so it is not known what desk appeared in this room. In 1964, a fall-front desk was put in this location. The 1976 plan recommends the desk-and-bookcase be moved from the parlor into this room. It appears this change was never made, however, because a fall-front desk is in the room today. The current installation also contains a large iron-bound trunk.

⁴⁰ The 1959 historic structure report understandably provides limited details regarding furnishings. The 1971 historic furnishings report likewise contains little detailed information as it is primarily a reworking of the 1964 installation. The majority of its recommendations concern adding small, personal items to enliven interpretation.

A cherry chest of drawers (7.200) appears continuously in the northeast room, main block from 1959 to today. In 1964, Perry and Sowers reported that this room was not fully furnished. The room contained a bed and cradle and the park was seeking a four-post bed for it. In 1971, Brown recommended that the cradle be removed because the youngest Ford child was eight years old in 1780. The 1976 historic furnishings report furnishes this space as a room for the three Ford boys including a double-size rope bed, a desk, and smalls indicating education and play. The current installation reflects the spirit of the Craig and Lewis report but moves objects farther to the north wall away from visitors.

The dining room contains a high concentration of Ford-associated objects including Chippendale dining chairs (7.7, 7.8, 7.9), a Queen-Anne-style drop leaf table (7.1), and a tea table (7.45). In 1959, the room contained these objects plus the dining table with a Jacob Ford Sr. association (7.32). The 1964 historic furnishings report is likely very much like the 1959 installation. The dining room is set up as such with a large table in the center of the room, chairs around it, and tableware on the bare table. The 1976 plan recommended a multi-use interpretation for the room reflecting that Theodosia Ford's family had but two rooms for their use and likely did not reserve one of them specifically for dining. Thus the room is furnished in zones for living, sleeping, and dining. Major additions to the room include a four-post bed, an easy chair, and the Ford-associated linen press (850). The current installation retains the spirit of the Craig and Lewis recommendations with minor changes in furniture and smalls.

It is unknown what, if any, furnishings were in the upper main hall prior to 1964. The rather elaborate window treatment on the Palladian window in the 1964 photograph indicates this room may have been furnished along with the others by the late-1930s to early-1940s furnishing committee. The 1964 installation depicts the upper main hall as a small sitting and entertaining space. Objects in the room include a harpsichord, easy chair, candle stand, side chairs, and draperies. The 1971 report confirms that this display continued until the 1976 furnishings plan recommended a different approach. It does not appear that the 1976 recommendations were ever implemented. These involved the installation of bedding, haversacks, equipment, and other military-related objects to indicate that some of Washington's men slept in the hall. Today's installation includes the Washington associated chest (7.121) and a folded reproduction camp bed.

The southwest chamber, interpreted throughout the NPS' ownership as the Washingtons' bed chamber, has continuously contained a mirror (208) and dressing table (7.217). Until circa 1976, an object typically displayed in this room was the Washington-associated chest (7.121). The display and interpretation of this room appears to have changed very little over time. The 1964, 1971, and 1976 plans include a bed with bed hangings, chairs, a tea table, the mirror, and dressing table. These plans include a large rug on the floor and the bed oriented so the head is on the west wall. Today's installation varies from these in that it does not include a rug, the bed is oriented so one side of the bed is against the west wall, and a high chest (7.68) is in the room.

The southeast chamber has changed quite a bit over the years. It is unknown what the pre-1964 installation contained, but it was likely very much like that documented by Perry and Sowers. The "Guest Room" contained an elaborately hung four-post bed, high chest, chest of drawers, buffalo skin rug, and officer's uniform. The 1976 "Aides' Room" took the emphasis off of the occasional guest and focused attention on the several aides

usually lodged there. This installation included several camp beds, camp stools, and tables for writing and other activities. The result is a more utilitarian, less permanent-feeling space. Today's installation is in the spirit of the Craig and Lewis plan.

The pre-1964 northeast chamber likely contained very few furnishings. Like the northeast room, main block below, the 1964 installation appears incomplete. There was a folding camp bed without hangings, smalls indicating military occupancy, and sparse additional items. The 1976 plan recommends the space be furnished to accommodate at least two of Washington's aides. Thus the plan recommends two camp beds, a wash stand, military equipment and uniforms, and small writing surfaces. Like the northeast room below, today's room is furnished in the spirit of the 1976 plan but the furnishings are pushed to the far north wall away from visitors.

The kitchen in the 1964 and 1976 plan contains vast quantities of the expected utilitarian food preparation and serving objects. The major discernable changes are in the furniture. The 1964 kitchen contains two corner cupboards, four chairs, a bench, a trestle table, and a flax wheel. The 1976 kitchen, likely in an attempt to reflect the large number of servants working and being fed in the kitchen, contains a built-in corner cupboard, three tables, two benches, two chairs, and a dresser. The current installation reflects the 1976 recommendations and contains even more chairs than recommended. There are six mismatched chairs around a table and the benches are pushed back to the wall. Park staff have been augmenting the furnishings with imitation foods.

The pantry has changed over time. The 1964 installation is dominated by a large wooden chest upon which a small number of implements and smaller containers are stacked. The 1976 plan favors large barrels and wall shelves. The current installation is dominated on one wall by barrels while the other wall is covered with a large floor-to-ceiling shelving unit supporting smaller containers.

The service wing's southeast room has been interpreted as servants' quarters since at least 1948. Presumably the 1964 furnishings report documents the room as it was installed and interpreted in its near past. In 1964, the room contained one large bed, a cradle, several chairs, and a flax wheel. The 1976 plan for this room includes a cot, bed, chests, a chest of drawers, curtains, and a wash stand. The current installation lacks a wash stand but retains the other types of furnishings. The number of beds and rolled bedding is greater than the number recommended in the 1976 plan.

The service wing's northeast room was interpreted as a spinning room during the early NPS installations. The 1964 plan shows the room filled with spinning wheels, chairs, and a yarn winder. Brown's 1971 report casts doubt on the idea that anyone was actively spinning in the cold, crowded Ford Mansion of 1779 to 1780. The 1976 plan completely reinterprets this space as one usually used for storage but pressed into service for servants' quarters. Thus it is dominated by bedding but also contains a barrel and spinning wheel. The current installation lacks a barrel, retains a spinning wheel, and has a greater number of bed rolls than the 1976 plan.

Period Versus Reproduction Objects at the Ford Mansion

The park's collection management plan discusses at length the park's history of using period replacement objects and reproduction objects. In brief; during the WANJ period, the house contained period replacement objects (objects believed to date to the

eighteenth century) and early-nineteenth-century objects. These items were arranged in both room settings and formal exhibits. In the late 1930s into the 1940s the NPS removed the formal exhibits and attempted to accurately furnish the house with period replacement objects with the exception of textiles (window treatments, bed hangings) which were reproduction objects.

In their 1976 historic furnishings report Craig and Lewis recommended that the house be furnished with Ford-attributed objects and many reproduction objects. The park objected to the quantity of reproductions feeling they would detract from the house's historic significance. The plan's writers maintained that the use of period objects would create period rooms instead of the "setting for a historical drama" they were attempting to create.⁴¹ Duncan Hay states in the collection management plan, "Eventually, after consulting with advisors from the Washington Association, the park acquiesced to the pressure to acquire large quantities of reproduction furnishings." The park did, however, set up criteria:

- a. Originals should be acquired when possible. The Washington Association is willing to assist with acquisitions.
- b. Reproduced items should be "stressed" to give them an aged look. They felt that camp cots, stools and new lock for the front door, though well done, looked too finished and did not fit in well with the time period represented. Workmanship may be too good.
- c. Though the house should have a lived-in look, a concern was expressed that the house should not be so cluttered that visitor access be impaired or original items in the house be lost as primary furnishings and household items which the visitor would like to see.⁴²

Hay goes on to state that the park has recently moved in the direction of including reproduction humanizing touches such as discarded papers in the parlor and imitation food in the kitchen. He felt that "some of these are effective while others are distracting."⁴³

This researcher did not note an undue number of reproduction objects. In most, if not all cases, the current use of reproductions can be defended based on the availability of objects. Reproduction chairs were made using the Ford-attributed chairs as models to achieve the correct number of chairs detailed in Theodosia Ford's inventory. Reproduction camp stools were produced because the quantity of stools needed for the plan would not have been obtainable on the open market and would require costly conservation of the seats. Reproduction textiles and papers were necessary because use of period textiles and paper objects in a consumptive manner would violate accepted

⁴¹ Acting Manager, Harpers Ferry Center to Regional Director, North Atlantic Region, 17 January 1977, Morristown Case File, H30, Ford Mansion Furnishings, quoted in Collection Management Plan, SECOND DRAFT, p. 51.

⁴² William G. Binneweis, Superintendent, Morristown-Edison Group to Regional Director, North Atlantic Region, 11 February 1977, Morristown Case File, H30, Ford Mansion Furnishings, quoted in Collection Management Plan, SECOND DRAFT, p. 51.

⁴³ Collection Management Plan, SECOND DRAFT, p. 52.

museum practices. Of course, period food is scarce and not obtainable in quantity on the open market.

The following guidelines are recommended for the future acquisition of objects at the Ford Mansion:

1. Continue to emphasize Ford- and Washington-attributed objects on guided tours. These objects blend into the room settings and need to be pointed out. Stress to visitors that there are only about a dozen objects believed to have been in the Ford Mansion at the time of the Revolution. Be honest about the period replacement and reproduction status of the balance of the objects.
2. Purchase period replacement objects when feasible (i.e., available and within budget constraints). The Ford Mansion is not intended to be a decorative arts museum but reproduction objects can be costly and can intrude on the historic feeling of a house.
3. Use reproduction objects to strengthen interpretation.
 - Identify and reproduce key Washington-attributed objects in other museum collections (e.g., Washington's mess chest) which would enhance the installation at the Ford Mansion.
 - Use *accurate* reproduction textiles, camp beds (reproduce several different beds, not just one), and food (based on historic research).
 - Use quality color photocopies of historic documents and maps rather than hand-drawn or written copies. It is extremely difficult for the modern hand to capture eighteenth-century writing and drawing.⁴⁴
 - Do not "stress" reproduction objects as this presents a false representation to the public. While it is desirable to have all objects in a room appear harmonious, it is more important not to deceive the public.

Current Use and Condition

Currently the Ford Mansion is a furnished historic house museum. There are at least partial furnishings in the majority of the house's principal rooms. The first and second floor rooms at the center, rear of the house are partially furnished to allow visitors to pass through the rooms. The main and service hallways are unfurnished. The house is generally open seven days a week for hourly guided tours from 10:00 AM to 5:00 PM (last tour at 4:00 PM). Visitors pay an admission fee at the Museum before taking a tour.

Special events at the Ford Mansion include a yearly "Holly Walk" during which visitors can explore six historic houses in Morristown. For the occasion park staff add holiday decorations and add or change furnishings to enhance the tours. A special tour entitled "Spain in the American Revolution" is being offered in September of 2002 in celebration of National Hispanic Month. During this tour an "officer" describes the funeral of Don Juan de Miralles and the role Spain played in the American Revolution. It does not appear that changes will be made to the furnishings for this tour.

⁴⁴ Challenges presented by this recommendation are discussed in footnote under "Ford Mansion-Current Use and Condition-Parlor-Recommendations."

Guided tours start on the upper level of the south side of the Museum. Guides lead visitors along an asphalt path and around to the front, or south side, of the Ford Mansion. Guides pause to point out to visitors the Georgian façade of the house.

According to park staff, tours of the Ford Mansion should be limited to twenty or twenty-five people. However, on busy days, tours can number up to forty people. It is recommended that the park enforce the limit of twenty people per tour to protect the house as a cultural resource and to preserve the quality of the visitors' experience. It should be possible to control the number of people allowed on a tour at the ticket sales area and people will understand tours are offered in limited quantities and available on a first-come, first-serve basis.

One way to increase capacity and decrease the time visitors are kept waiting for a tour is to offer tours every half hour during peak times and days. Thus, two groups of twenty would be in the house at the same time. Ideally the groups would be separated enough to distribute the live load and prevent distraction from two interpreters speaking at once. The cost and availability of tour guides may prohibit the doubling of tour capacity but the park seems to have a dedicated group of volunteer tour guides upon which it can draw.

The current tour path visitors follow starts and ends in the main hall. Different tour guides prefer different routes through the house but each route uses the northeast room and northeast chamber as passages between the Washington-occupied and Ford-occupied areas of the house. The use of one door may be preferable for security but it blurs the lines between the 1779 to 1780 quarters of the two households. In reality, the doors between the main hall and the northeast room and the northeast chamber and the service wing were likely closed and locked to preserve the security of Washington's headquarters. To make this distinction between quarters clear, visitors could enter the main door and tour Washington's headquarters. They could then exit and re-enter the house through the service door to see where the Ford family, their servants, and Washington's servants lived and worked.⁴⁵

Currently, the main hall, upper main hall, and both service halls are covered with gray wall-to-wall carpet to protect the floors. The park should consider removing the carpeting in favor of bare floors or a floor covering more accurate to the time period. The floors can be protected and visitors kept from slipping on wet days by donning "surgical booties." Another alternative is to install painted canvas floor cloths which would protect the floors and be accurate to the historic period (see appendix F for more information). If the park chooses to use booties, it will need seating for visitors to don the booties and a procedure for washing and replacing them regularly.

Curatorial staff is challenged with removing and replacing aged ultraviolet film on the window panes. Over time the staff has managed to get the film off a few windows. There is a current project request for funding to remove and replace the remaining film. It is recommended that staff choose a film or other method that does not require an adhesive on the glass.

According to park staff, the current furnishings are moved occasionally to add interest for staff and visitors. Once a new historic furnishings report is approved, objects

⁴⁵ The park acknowledges that experiencing the two households separately makes sense intellectually but cites several practical concerns including unlocking and locking exterior doors and inclement weather. (Olsen to researcher, 24 November 2002.)

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should be displayed as recommended. If staff would like the ability to make seasonal or other changes, the park should request that the new implementation plan include recommended changes for relevant rooms. Seasonal and other changes will incur more expense in the research and writing of the report and in the implementation of the plan because extra objects (commonly expensive reproduction textiles) likely will be needed.

One detail noted in the collection management plan that pertains to nearly all rooms in the Ford Mansion is the lack of evidence of fires in the fireplaces. According to Hay, "Logs and ash used to be left in the fireplaces [in the historic houses] but they were removed because they caused housekeeping difficulties and retained moisture that was detrimental to the well being of the house and its contents. However, it is important to represent a small banked fire in the fireplaces, while interpreting the unusually harsh winter."⁴⁶

General Recommendations

1. Consider designing a tour path through the house that reflects the house's divided nature between the Washington and Ford families. Closing the doors between the sides and entering the house through the main door for the Washington side and the service door for the Ford side would emphasize the 1779 to 1780 division of space.
2. Limit the number of people on tours of the Ford Mansion to twenty. Increase the frequency of tours rather than increasing the size of tours.
3. Consider representing a fire in the fireplaces. Possibilities includes charred logs (as recommended in the collection management plan), preserved logs, or imitation logs.
4. The park should consider removing the carpeting in favor of bare floors or a floor covering more accurate to the time period. The floors can be protected and visitors kept from slipping on wet days by the donning "surgical booties." Another alternative is to install painted canvas floor cloths which would protect the floors and be accurate to the historic period (see appendix F for more information).⁴⁷
5. Pursue project for removing and replacing aged ultraviolet film on the window panes.
6. Request a new historic furnishings report be written for the Ford Mansion. If the park wants the flexibility to make seasonal and other changes, include that as part of the scope of work.

- Main Hall, First Floor

The first room visitors enter is the main hall on the first floor. This front-to-back central hall is flanked by two rooms on either side. The floor is covered with low-pile, gray wall-to-wall carpet. The walls are noticeably bare aside from whitewash and a

⁴⁶ Collection Management Plan, SECOND DRAFT, p. 53.

⁴⁷ This recommendation supports the draft collection management plan recommendation on page 55. (Collection Management Plan, SECOND DRAFT, p. 55.)

neutrally-painted trim. To the left of the door is a reproduction Pembroke table and armchair. A reproduction green cloth covers the table. This table is intended to represent the reception station where a uniformed guard would greet visitors to Washington's headquarters. Reproduction Chippendale side chairs based on a Ford-associated chair in the park's collection line the east and west walls. A single-candle hall lantern hangs from the simple arch at the center of the hall.

Recommendations

1. Consider displaying small reproduction objects (inkstand, sander, quill pen, paper) on the reception table as recommended in the current historic furnishings report.
2. Consider displaying a combination of chairs and camp stools along the hall walls. Replace camp stool seats (not currently on display). If visitors are allowed to sit on camp stools, budget funds to periodically (perhaps every eight years) replace worn seats.⁴⁸
3. Consider replacing side chairs with Windsor chairs. Windsor chairs were more common hall furniture and more durable for use by Mrs. Ford's military tenants. Mrs. Ford likely would have placed her upholstered side chairs in areas with less traffic. See appendix F for more information regarding hall furnishings.

- Parlor

The parlor is interpreted as the work space for Washington's aides-de-camp and the main dining space for Washington's military family. Overall, the room indicates the level of crowding and activity it must have contained during Washington's occupancy. The room is currently displayed indicating the aides' work space in the center with the dining utensils and tableware stored on the surfaces of the tables and cellarette along the walls. The main feature in the parlor is a reproduction trestle table covered with a large, reproduction green cloth. The table is covered with reproduction papers, maps, books, wax, and writing quills. According to the museum specialist, the only period objects on the table are the inkstand and wine bottle. The five chairs surrounding the table appear to be chairs representing ones Washington may have traveled with because they are simple baluster-back chairs with rush seats.

Two other work spaces in the room are a portable writing desk under the window on the west wall and the desk-and-bookcase on the same wall. A trunk in the southeast corner is covered with maps indicating that maps were stored and transported in such trunks.

There are two objects with Ford family associations in the room: the mirror topped with a phoenix on the south wall and the desk-and-bookcase on the west wall.

⁴⁸ According to Olsen there is documentary evidence for the historic appearance of the camp stools. This evidence should be consulted prior to replacing the current seats. Olsen states, "Originally in 1780 the stools were covered with green material. In 1780 the material had become worn (in use since 1776) and were being recovered with leather." (Olsen to researcher, 24 November 2002.)

The northeast corner of the room behind the door and out of visitor sight is used as a storage area. One large item placed nearly out of view is a triple-back Chippendale-style settee with low-pile velvet upholstery.

Recommendations

1. Remove fire bucket. A future historic furnishings report should consider the possibility of displaying a sand bucket next to the fireplace.
2. Consider moving desk and bookcase to office. If this was Jacob Ford Jr.'s desk, it was likely in his office in the next room, not the parlor.⁴⁹ It is certainly possible that Mrs. Ford had the desk moved to her rooms. However, it is a large piece of furniture which would have taken up a large amount of her precious space. Leaving the desk in Washington's office would have placed it in less danger than leaving it in the parlor where it now stands.
3. Consider moving the mirror to the dining room across the hall. If Mrs. Ford removed all other items from the wall, she likely moved this mirror as well.
4. Consider moving the triple-back settee to Mrs. Ford's room or out of the house. Washington would not have traveled with this object and Mrs. Ford would not have left it behind for his use.
5. Eventually replace maps and rosters drawn and written by interpreters with full-size color copies of original documents. The current array of papers goes a long way to represent the clutter of the aides' work space but objects with eighteenth-century handwriting will take the display to the next level.⁵⁰
6. If it is to remain in this room, replace the missing knee bracket on the cellarette. This would have been a new, intact piece of furniture in 1779 to 1780.
7. Consider what types and quantities of furnishings occupied this room before Washington's arrival. Then deconstruct this room to figure out what would have been

⁴⁹ This recommendation is counter to the park's draft collection management plan. Duncan Hay states, "Although the tall secretary is a Ford family piece that is claimed to have been in the house during the encampment, it appears to be an awfully nice piece to leave for the use of the army. It seems more likely that Widow Ford would have moved it to her side of the house." (Collection Management Plan, SECOND DRAFT, pp. 53-54.)

⁵⁰ There are challenges related to this recommendation. The maps currently on display were traced from copies of the original maps drawn by Washington's map maker, Robert Erskine, now in the collection of the New-York Historical Society (Morristown owns copies). Therefore, the information is considered accurate but the eighteenth-century style and feeling may not be captured (the researcher has not examined the original documents). The park cites the problem that photocopies of the original maps would look over 200 years old when, in fact, they should look new for the purposes of this exhibit. With current digital scanning technology it may be possible to reproduce the maps with enhancement of faded areas and removal of the accretions of time such as water stains and library stamps. Another alternative may be to hire an artist or craftsman to reproduce the information and feeling of the original documents. (Olsen to Racine, 24 November 2002.)

removed and what would have remained. Disburse the removed items into safe and logical locations in the Fords' area of the house. See appendix F for more information regarding parlor furnishings.

8. Some of the window treatments are water-damaged. Consider replacing these with parlor curtains of a style, color, and textile typical of the period (see appendix F for more information).

9. If the park chooses to display items on the walls of the Ford Mansion, the two most likely locations for those items are the dining room and parlor. Mrs. Ford likely removed costly items from the wall and moved them to the dining room, so the removal of these items should be indicated. Nails of the appropriate type and at the correct height could be left in the walls. Also, with fire as the principal heat source, the walls around these items likely would show a smoky surface versus the cleaner area underneath prints, maps, or mirrors. If it is believed that the phoenix mirror was removed, a "ghost" of the object could remain in this room. See appendix F for more information regarding wall hangings.

- Office

This room is currently interpreted as Washington's private office. Before Ford's death in 1777, it had been the private office of Jacob Ford Jr. In the northwest corner is a fall-front desk with a green Windsor chair. On the desk are a tricorne hat with feather, box, cup and saucer, and inkwell with quills. Beside the desk on the west wall is a coat on a hook. The frequent presence of guests in this room is indicated by the four other chairs in the room including three unmatched Windsor chairs and a Windsor chair with a writing arm. On this writing arm are a pewter cup, pewter inkwell with quill, orderly book, and message sealed with wax. Papers protrude from the arm's drawer. Two of the chairs are pulled up to a work table in the southwest corner. This table supports a leather tube with rolled papers protruding from it, an empty candleholder, papers, and an inkwell and quills.

Other items in the room include a small trunk with domed lid; a wash stand with mismatched ewer and bowl; an iron-bound trunk; a teakettle on brazier, fireplace equipment, and leather-bound books in the closet on the south wall. The curtains are simple muslin tab curtains.

Recommendations

1. Move teakettle and brazier to kitchen or pantry. See appendix F for more information regarding teakettles and braziers.

2. Modify wash stand display so that wash stand and its accoutrements match. Now there is a pewter bowl that does not quite fit the wash stand's collar and there is a ewer instead of a bottle which would have been stored on the small shelf below.

3. Consider adding small items recommended in current historic furnishings report including dividers and telescope. See appendix F for contemporary depictions of men meeting and office spaces.

4. Consider moving desk-and-bookcase from parlor to this room. If this was Jacob Ford Jr.'s desk, it was likely in his office, not the parlor.

5. Consider whether there should be military weapons in this room such as the reproduction sword, scabbard, and sword belt based on those at Mount Vernon recommended in the historic furnishings report.

- Northeast Room (main block)

Visitors may enter the northeast room from the main or service halls on the first floor. A rope barrier restricts visitors to the southern third of the room which is unfurnished. The room is currently interpreted as the 1779 to 1780 sleeping quarters of Mrs. Ford's three boys: Timothy (age seventeen), Gabriel (age fifteen), and Jacob (age eight). It is unclear what the original main purpose of the room was but it may have been a reception room less formal than the front parlor.

The current furnishings include a chest of drawers in the northwest corner which supports small personal items including a pewter basin, ewer, cloth, soap, book, mittens, currency, and dice. Beside the chest of drawers is a chair supporting a tricorne hat and small green jacket. An unconvincing reproduction trunk at the head of the bed contains objects used during school programs and supports a shoe horn. The bed is a low, double rope bed with a trundle bed beneath. The bed sits uncomfortably in the middle of the north wall, likely due to the roped visitor passageway. On the east wall is a very large drop-front desk. This desk also contains objects for use during school tours. On the desk are a peg game, bird's nest, clay inkwell with quill, and a slate on which visitors are allowed to write. Near the desk is a very small pair of leather boots and a Queen-Anne-style chair with a rush seat.

The two windows are hung with aged reproduction red copper-plate printed, tab curtains. These curtains are faded and have horizontal tears. Between the windows hangs a firearm.

Recommendations

1. Consider revising the tour path so that the door on the west wall is closed. Visitors may enter or view the room only through the east door. Thus, the room could be furnished on all walls and the bed could be placed in a more realistic location away from the cold windows.

2. Place gun in more convincing location such as on brackets over a doorway.

3. Add a mirror for use with the ewer and wash basin.

4. Add chamber pot.

5. Replace chest with more convincing period replacement or reproduction.
6. Purchase reproduction clothing that more accurately reflects the ages of Mrs. Ford's sons (ages eight to seventeen). The small boots are particularly inappropriate. See appendix F for more information regarding eighteenth-century clothing.
7. Consider adding objects recommended by Park Ranger Eric Olsen in his unpublished "Morristown NHP Historic Furnishings Plans Ideas, Suggestions, Questions." Olsen cites a quotation from a letter by Simeon DeWitt regarding Timothy Ford, "'You know Tim Ford he and I have got accidentally acquainted with each other and amuse ourselves by speaking composing playing on the flute -- smoking together walking & c.'" Based on this information Olsen recommends including a flute, handwritten musical compositions, a pipe, and tobacco.
8. Replace curtains with new reproductions. Store old curtains as part of houses' preservation history. According to the museum specialist, James Elliott Lindsley's wife made the curtains for the house. See appendix F for more information regarding curtains.
9. Again, consider what the room looked like before Washington arrived and then deconstruct it -- what would have remained, what would have been removed, and what would have been added for this period? Were there items on the walls that could have remained from its former use?

- Dining Room

The dining room may be accessed from the main hall to the west and the service hall to the east. To indicate the demarcation of territory between Washington and Mrs. Ford, the west door is closed and barricaded with a chair.

The Fords' dining room is believed to have become Mrs. Ford's main living area during the Washington occupation. Thus the room's dining function would have been subjugated by daily activities that otherwise would have taken place in a parlor, bed chamber, or other receiving space.

The fireplace is flanked with built-in, glazed cabinets for storing and displaying the Ford's tableware. Today these closets are sparsely filled with a mismatched collection of ceramics and pewter. Above the fireplace hangs a sword. At the center of the mantel are books flanked by Chinese export porcelain vases and brass candlesticks. In close proximity to the fireplace are andirons, a fire set, and a plate warmer containing pewter plates. Before the fireplace is an upholstered easy chair. Nearby the chair are a torchere supporting figurines (interpreted as moved from elsewhere in house), a firescreen, teakettle on brazier, a foot warmer, and toys. To the east of the fireplace are a small Queen-Anne-style side table topped with a tape loom and a banister-back side chair with knitting needles.

In the southeast corner there is a small rectangular dining table surrounded with five Chippendale-style chairs. Four of the chairs are reproductions based on the fifth, Ford-associated example. The table is covered with a simple muslin cloth and set with a

mismatched array of tableware including white earthenware, refined stoneware, wood, pewter, glass, and possibly porcelain. In close proximity with the dining table is a high chest and a Pembroke table supporting a similar array of tableware.

The windows on the south wall are hung with custom-made rust-colored curtains with rust-and-blue fringe. According to the museum specialist these curtains were made in the 1930s or 1940s by Scalamandre. Between the windows is a tall case clock.

A canopy bed is located on the far, west wall. The bed is covered with a brown quilted coverlet. The tester, bed curtains, and flounce are a polychrome printed cotton. A warming pan lies in the middle of the bed.

A wide, banister-back chair with a rush seat blocks the door in the west wall. To the north of the door is a large linen press topped with a garniture, presumably moved from one of the rooms occupied by Washington. One door of the linen press is open to show the empty interior.

Recommendations

1. Move teakettle and brazier to kitchen or pantry. See appendix F for more information regarding teakettles and braziers.
2. Remove the warming pan as it would not have been stored on a bed in this manner. Move it to storage in the kitchen or cellarway.
3. Remove banister-back chair from room. While it is likely appropriate to have a piece of furniture in front of the door, this rather large, crude chair is out of place here.
4. Consider removing tall case clock from house. As evidenced through research conducted by Eric Olsen, there is a watch but no clock noted on the tax rateables just after 1780.⁵¹
5. Consider moving the linen press to the southwest chamber. A linen press is more appropriate in a bed chamber. It is unlikely that Mrs. Ford moved this very large piece of furniture to the first floor for the winter. Wherever the linen press resides, it should be filled with appropriate linens if it is to be displayed open.
6. Consider purchasing a close stool (chamber pot enclosed in a chair) for display in this room.
7. The plain-woven, brown upholstery on the slip seats of the chairs is an unusual choice. According to Florence Montgomery in *Textiles in America, 1650-1870* plain-woven worsted textiles were common upholstery fabrics, but they were often dyed bright colors like red, indigo blue, dark green, yellow, or gold.⁵² During the implementation of the

⁵¹ Eric Olsen, "Morristown NHP Historic Furnishing Plans, Ideas, Suggestions, Questions," Unpublished Compilation of Information, n.d., Interpretive Division, Morristown National Historical Park, Morristown, NJ, p. [6].

⁵² Florence M. Montgomery, *Textiles in America, 1650-1870* (New York: W.W. Norton & Company, 1984?), p. 103.

new furnishings plan or when the upholstery fabrics next need to be replaced, consider choosing a different color fabric.

8. Replace the mismatched ceramics on the table and in the glazed cabinets with large matching sets of ceramics suitable to the Fords' economic status. The number and disparate nature of the current display is highly inaccurate. By 1779 to 1780, Americans were very aware of and interested in owning matched sets of ceramics, glasses, and other tableware. In addition, purchase an appropriate complement of matching cutlery and napkins to fill out table. See appendix F for more information on dining room furnishings including table settings and napkins.

9. Replace the faded curtains with appropriate new reproduction curtains (see appendix F for more information). Store old curtains as part of house's preservation history.

10. It appears the bed hangings match the curtains in the southwest bed chamber to indicate that this bed and hangings were removed from that room. However, the bed currently in that room has the same hangings. Choose which bed should match the window curtains and replace the hangings on the other. See appendix F for more information regarding bed hangings.

11. If the park chooses to display items on the walls of the Ford Mansion, the two most likely locations for those items are the dining room and parlor. See appendix F for more information regarding wall hangings.

12. Because this was the one room in which Mrs. Ford could ensure the safety of her fine belongings, there were likely items from all over the house stored here. Consider adding a rolled rug (Fords owned a "turkey rug") or crumb cloth and wall items leaned against walls. Also, if Washington took over her parlor and she wanted to safeguard her best parlor furniture, there likely should be a whole parlor suite in the dining room.⁵³

- Service Hall, First Floor

The first-floor service hall separates the main block of the house from the first-floor kitchen and storage rooms. The service hall has one exterior entrance on the north wall and gives access to two rooms each on the west and east walls. To the west are the northeast room and dining room. To the east are the kitchen and pantry. To the west of the exterior entrance is a stairwell to the second floor.

The floor of the service hall is covered with low-pile, gray, wall-to-wall carpeting. The room is entirely empty aside from a reproduction barrel in the northeast corner covering a fire extinguisher.

⁵³ Duncan Hay writes in the draft collection management plan, "Widow Ford's room and that of her sons should be packed with her best furniture, ceramics, glass, and anything else that could be fit inside." (Collection Management Plan, SECOND DRAFT, p. 53.)

Recommendations

1. With two families and many meals being prepared at the house in 1779 to 1780, this hall likely served as overflow storage space from the nearby pantry and northeast service room. While the two families very likely stored foodstuffs in the basement, items that needed to be kept dry (free from humidity) were likely stored on the first floor. Consider installing large barrels and sacks of supplies in this room as recommended in the current historic furnishings report. See appendix F for discussion of food storage.

2. Consider displaying Windsor chairs and old tables in storage in the hall. See appendix F for more information regarding hall furnishings.

- Kitchen

The large kitchen is located at the southwest corner of the service wing. It has one exterior door in the south wall, a door to the first-floor service hall in the west wall, and a door into the northeast corner room in the north wall. There are two windows on the south wall without curtains. A large fireplace dominates the east wall.

Large items of furniture include two corner cupboards, a trestle dining table, two work tables, a large chest, and two benches. There are six mismatched chairs around the dining table, two of which are too decorative and in too good a condition for the kitchen. A hanging candle holder is suspended from one Windsor chair at the table. Other chairs about the room include a large armchair with a woven textile seat, Windsor chair, ladderback chair, baluster-back chair with a rush seat, and a low chair.

The kitchen is crowded with small utilitarian objects. These objects are crowded into the main portion of the room visitors see from the door while the western corners of the room are relatively sparse. The dining table is set for a meal. Each place is set with a pewter bowl and plate and a drinking vessel. An imitation loaf of bread sits on a plate. The fireplace is filled with and surrounded by copper and iron cooking vessels and utensils. The corner cupboard in the southeast corner contains pewter plates, platters, and bowls; earthenware platters, bowls, and pitcher; a copper kettle; and storage jars. The work tables display a variety of foods, bowls, and food preparation tools.

Recommendations

1. Be sure there is a clear path to the exterior door so that servants could pass easily. Consider installing hooks for hanging cloaks and coats nearby.

2. Remove multiple bread peels. There may have been two here at the most.

3. Remove candle holder from Windsor chair. Candles and candle holders should be stored in pantry during the day.

4. Remove or replace large armchair with woven textile seat. This large chair would have impeded the function of this busy space and the seat is unusual.

5. Remove two chairs at dining table which are of the incorrect style and condition for the kitchen.
6. Move food processor to location where it appears in use or into the pantry or northeast corner room. Now it appears to be on conscious display for visitors.
7. Dismantle the servant dining area. If servants are preparing a midday meal for the Ford and Washington families, they would not be dining at the same time. Display this table as another work space. Place chairs against the walls out of the way.
8. Replace the oven door.
9. Consider representing a fire in the fireplace. Possibilities include charred logs (as recommended in the collection management plan), preserved logs, or imitation logs.
10. Furnish the western corners of the room in keeping with the furnishings in the rest of the room. The hanging shelf in the southwest corner and the corner cupboard in the northwest corners are particularly empty.
11. During research for the new historic furnishings report, consult with an expert who *practices* eighteenth-century hearth cooking to determine what foods and utensils should be in the kitchen. Also determine a point in time to display. If the kitchen is intended to portray the preparation of the families' (Washington and Ford) midday meals, determine at what point in the process action will be "frozen." This way the types and positions of the utensils and food in use will represent a believable stage in a process rather than a random display of objects. Time of year and the foods available are essential considerations for this room. See appendix F for more information about kitchens and food.⁵⁴

⁵⁴ Possible sources for consultants are

Historic Houses of Odessa, Delaware
P.O. Box 507
Odessa, DE, 19730
(302) 378-4069

Colonial Williamsburg
P.O. Box 1776
Williamsburg, VA 23187-1776
(757) 229-1000

The researcher concurs with observations made by Duncan Hay in the park's draft collection management plan. Hay writes "The lack of focus on season and time of day are most apparent in the kitchen. Fresh bell peppers, carrots with green tops, cucumbers, and asparagus were months away in January and February 1780. So were blueberry and raspberry tarts, but these delicacies are prominent on the kitchen tables. The Continental Army's Quartermaster recorded purchasing barrels of potatoes, turnips, onions, salt beef, and dried apples for the general's household supplemented by seasonal fowl (mainly chicken by mid-winter) squirrel, rabbit, beef, pork, ham, and venison. These monochromatic foods may be unappetizing, but they do represent what was being served in the house that winter more accurately than the current colorful array.

The hearth has quite a selection of cooking devices from the 18th and 19th centuries. It's current appearance owes much more to assorted 'colonial kitchens' created during the Colonial Revival movement than to any evidence of true 18th century precedents. There is also a problem with scale. The size and number of implements might have been sufficient to cook for widow Ford and her four children, but they

- Pantry

The pantry is a narrow room to the north of, but not connected to, the kitchen. The pantry has a door to the first-floor service hall on its west wall and a door to a small room in the northeast corner of the house on its east wall. There is a window in the north wall without curtains.

There are five deep, wooden shelves on the south wall. On the near side of the shelving unit on the floor are wooden buckets, a small tree-trunk barrel ("gum tree box"), and a crude mortar and pestle. On the lowest level beneath the shelves are large stoneware jugs. The lowest shelf supports earthenware jars. The three other shelves support a variety of ceramic, metal, and wooden containers. The mouths of three of the ceramic containers are covered with cheesecloth. On the topmost shelf are a bucket and two baskets.

The other contents of the room are arranged on the floor along the north wall. These include numerous candle molds, tin candle holders, a lidded brass container, baskets, a woven tray, a wooden rake, large tree-trunk barrels, a large wooden bowl, a butter churn, and two wafer irons.

Recommendations

1. With two families and many meals being prepared at the house in 1779 to 1780, this pantry would have been filled to capacity. While the two families very likely stored some foodstuffs in the basement, items that needed to be kept dry (free from humidity) such as sacks of flour and meal were likely stored on the first floor. See appendix F for discussion of food storage.
2. Remove several of the candle molds.
3. Display the household's lighting devices stored here. See appendix F for more information regarding candle storage.
4. Remove farm implements such as the hay fork which would have been kept outside the house.
5. Cover all the containers with cheesecloth or corks. These containers held food and drink which needed to be protected from dust and pests.
6. Upgrade the large storage containers from tree-trunk barrels to barrels with wooden hoops. Tree-trunk barrels, or "gum tree boxes," were more commonly found in southern states.⁵⁵ Vary the size of the barrels to suggest different types of contents.

are far too small and too few to prepare meals for an official household of nearly three dozen." (Collection Management Plan, SECOND DRAFT, pp. 52-53.)

⁵⁵ Marilyn Arbor, *Tools & Trades of America's Past: The Mercer Museum Collection* (1981; Reprint, Doylestown, PA: The Mercer Museum, 1994), p. 34.

7. Consider including sacks of provisions as described in the 1976 historic furnishings report.

- Northeast Room, Service Wing

The northeast room in the service wing is a small corner room with a door to the pantry in the west wall and a door to the kitchen in the south wall. According to the museum specialist, this room was at one time part of the kitchen to the south.

Visitors are afforded a limited view of this room from the service hall doors into the kitchen and pantry. Therefore, park staff are able to store housekeeping supplies and equipment here. The objects intended for public view include a large stuffed sack and three cast-iron kettles.

Recommendation

1. At this time, it is unclear what the original configuration of and use for this space was. Now it appears that it should be a continuation of the storage space in the pantry and main hall. To make it a more useful storage space, shelves should be constructed so that smaller items could be stored up off the floor. As in the pantry, larger items can be displayed on the floor.

- Main Hall, Second Floor

The main hall on the second floor runs through the house from front to back over the main hall below. Two doors open off the main hall on the west and east walls. On the west side, the hall gives access to the southwest chamber and the main stairwell. On the east side are doors to the northeast and southeast chambers.

Like its counterpart below, the floor of the upper main hall is covered with low-pile, gray wall-to-wall carpet. The hall is sparsely furnished with reproduction Chippendale chairs (based on the Ford-associated example) along the west wall, a reproduction folded camp bed in the southeast corner, and a large Washington-associated trunk in the northwest corner. Bedding is displayed atop the trunk. Hanging from the center of the ceiling is a five-armed reproduction brass hall lantern.

Recommendations

1. Discourage guides and visitors from handling Washington-and-Ford-associated trunk.
2. Consider replacing side chairs with camp stools. Mrs. Ford likely would have placed her upholstered side chairs in areas with less traffic. Replace camp stool seats (not currently on display). If visitors are allowed to sit on camp stools, budget funds to periodically (perhaps every eight years) replace worn seats.⁵⁶

⁵⁶ According to Olsen there is documentary evidence for the historic appearance of the camp stools. This evidence should be consulted prior to replacing the current seats. Olsen states, "Originally in 1780 the stools were covered with green material. In 1780 the material had become worn (in use since 1776) and were being recovered with leather." (Olsen to researcher, 24 November 2002.)

3. Consider displaying more stored bedding as recommended in the current historic furnishings report including rolled and stacked bed sacks and blankets.

- Southwest Chamber (current Washingtons' Chamber)

The southwest chamber is at the front of the main block. It has one door to the upper main hall in the east wall. There are two windows in the south wall and one window in the west wall. A fireplace dominates the north wall. West of the fireplace there is a door to the northwest chamber. There is no floor covering. The window curtains and bed hangings match the polychrome printed cotton on the bed in the dining room.

The bed is situated horizontally along the west wall to the north of the window. In addition to the polychrome bed curtains, the bed displays a blue quilt, pillows, and a white blanket at the foot. A warming pan sits diagonally in the center of the bed. A chest of drawers with a small brass candle holder on it stands at the foot of the bed.

An upholstered armchair stands before the fireplace. There is a folding fan on the chair, a foot warmer to the left of the chair, and a small Queen-Anne-style table to the right. The table is covered with a crude, wrinkled textile (possibly a napkin?) on which sit a tea bowl and saucer. The fireplace mantel is decorated with an unmatched garniture consisting of two bulbous vases, two baluster-shaped vases, and two cylindrical vases. There are andirons in the fireplace and tongs and a leather fire bucket on the hearth.

To the left of the hall door is a leather trunk with the monogram "SK" and a Queen-Anne-style tilt-top tea table. The table is surrounded by three reproduction Chippendale-style chairs based on the Ford-attributed chair. A copy of a New Jersey newspaper is on the chair closest to the door. To one side of the table is a teakettle on a brazier. A crude damask cloth with a diaper pattern covers the table. The table supports a Chinese export porcelain tea service consisting of an ovoid teapot, sugar, creamer, tea caddy, slop bowl, and three tea bowls and saucers.

The southwest corner of the room is occupied by a Ford-attributed, elaborate dressing table and mirror. There is an assortment of small items on the dressing table.

Other large pieces of furniture in the room include a Queen-Anne-style high chest between the windows on the south wall, a caved-in trunk under the high chest, a roundabout chair beside the high chest, and a Windsor chair near the window in the west wall. There is a chair behind the door swing in the northeast corner out of public view, presumably in storage.

Recommendations

1. Remove fire bucket. A future historic furnishings report should consider the possibility of displaying a sand bucket next to the fireplace.
2. Move teakettle and brazier to kitchen or pantry. See appendix F for more information regarding teakettles and braziers.
3. Remove the candle holder to the pantry for day-time storage.

4. Unless the thought is that Martha Washington could protect her face from the fire with the fan, remove the fan from the upholstered chair.
5. Examine the textiles on the candle stand and tea table. If they are in good physical condition, consider a method of flattening them so they present the proper well-kept appearance.⁵⁷
6. Remove the warming pan as it would not have been stored on a bed in this manner. Move it to storage in the kitchen or cellarway.
7. Change the orientation of the bed so that it is perpendicular to the west wall. This way both occupants could enter it from the two sides.
8. Reconsider the bed hangings that match the ones in the dining room. Choose which bed should match the southwest chamber window curtains and replace the hangings on the other. It makes most sense for the matching curtains to remain on this bed in the room with the window curtains. Mrs. Ford likely moved her daughter's bed and its hangings to the dining room. See appendix F for more information regarding bed hangings.
9. Move the chest of drawers away from the foot of the bed. Place it horizontally against an appropriate wall. If the front of the chest is to be seen, replace the missing brasses.
10. Add to the room a wash stand complete with basin, ewer, and towels.
11. Add a chamber pot or close stool to the room.
12. Add to the fireplace a shovel, poker, and bellows.
13. Consider adding the work basket with knitting and sewing materials recommended in the historic furnishings report and collection management plan. See appendix F for more information on fireside activities.
14. Reupholster the seat of the roundabout chair.
15. Reconsider the garniture on the mantel. Like the mismatched ceramics in the dining room, this mismatched set does not accurately reflect the Fords' social standing.
16. The trunks in the room should reflect Washington's ownership. The current "SK" trunk and trunk in poor condition do not do so adequately. Therefore, the nameplate or monogram should be reproduced from the original engraved brass plates on the set of Revolutionary-War-era trunks in the collection of Mount Vernon. If possible, the park

⁵⁷ Consult the conservation department at Harpers Ferry Center for tips on how to clean and straighten historic textiles. Contact Martin Burke, chief conservator, at Harpers Ferry Center, P.O. Box 50, Harpers Ferry, WV, 25425-0050, (304) 535-6228.

could reproduce a portion of the set entirely.⁵⁸ The number in this room should be minimal because the emptied trunks likely were stored elsewhere.

17. Place a rug on the floor in this chamber. There is evidence that Washington purchased rugs during the Revolutionary War. According to Park Ranger Eric Olsen's unpublished research set forth in "Washington's War Essentials," Washington purchased at least three carpets during the Revolution: "1 carpet 36 sq. yards," "1 carpet 42 sq. yards," and "1 scots carpet." Also, a rug would be desirable on the hardwood floor in the winter.

- Northwest Chamber (current storage)

The northwest chamber is accessible only from a door in the north wall of the southwest chamber. It is unclear how this room functioned during the Fords' occupancy or the winter 1779 to 1780 Washington-family occupancy. Today the room is closed to the public and serves as curatorial storage.

Recommendation

1. Continue to reserve this room for park use because there is no known extant information regarding its historic use and visitor access to the room via the southwest chamber would be awkward.

- Northeast Chamber (main block, current Aides-de-Camp Chamber, rear)

The southeast chamber of the house's main block is accessible from the upper main hall via a door in the west wall and the upper service hall via a door in the east wall. There are two windows on the north wall and a fireplace on the south wall.

The majority of the furnishings in this room hug the north wall away from the path of visitors who pass between the two doors. The room is interpreted as one of the two chambers used by Washington's aides-de-camp. There are two folding field beds set up along the north wall, one with linen curtains and the other with wool. Between the two beds are a table, ladder-back chair, and a wash stand complete with towel and a very small mirror on the wall. On the table are a leather case filled with papers, letters and accounts, two pewter beakers, and a ceramic inkwell with quills. Other furnishings in the room include a hair trunk on the east wall, leather trunk beside one of the beds, a camp stool on the west side of the fireplace, and a peg board with clothing hanging on it also to the west of the fireplace. This clothing is intended to indicate the types of clothing the officers would wear (wool jacket, silk waistcoat, and breeches) but these items are in fair to poor condition (hole in wool jacket, buttons missing from waistcoat, split knee in britches). There is no fireplace equipment in the fireplace.

⁵⁸ Olsen, "Ideas, Suggestions," p. [4].

Recommendations

1. Replace the old clothing on the pegboard with new reproduction examples. Place the worn clothing among the male servants' belongings. See appendix F for more information regarding eighteenth-century clothing.
 2. As recommended by Eric Olsen, move military paperwork to office. Replace these papers with personal items like letters and poetry (McHenry wrote poetry). Also include reproductions of period literature, newspapers, and military instruction manuals.
 3. Consider adding a razor to the wash stand tableau.
 4. Replace splitting seat on camp stool.
 5. Add clay pipe, pipe tongs, and tobacco box as described in historic furnishings report.
 6. Add a chamber pot.
 7. Add andirons and fire set.
- Southeast Chamber (main block, current Aides-de-Camp Chamber, front)

The southeast chamber is at the front of the main block. It has one door to the upper main hall in the west wall. There are two windows in the south wall and one window in the east wall. None of the windows have curtains. A fireplace dominates the north wall.

There are three folding field beds in the room. Two of the beds are reproductions and adorned with bedding and hangings. The third bed is an original eighteenth-century bed and is shown without curtains so visitors can see the bed frame itself.

A table and chairs is set up near the front windows. Items on the table include a travel backgammon set, a hog scraper candlestick with candle, two decanters, two pewter cups, one snifter, a tobacco box, a pipe, a sealed letter, and other small objects. There are three unmatched chairs around the table.

Other substantial furnishings include a large trunk, a smaller leather trunk, a large wooden wash stand with pewter basin and razors, and a camp table. The camp table supports a traveling writing case, inkwell, quill, and paper.

Smaller items in the room include an unsheathed sword on the large trunk, a shoe horn, a pair of boots and a boot jack, a rushlight and two more decanters on the mantel, andirons and a fire set at the fireplace, a teakettle and brazier in front of the fireplace, a foot warmer, cartridge boxes, and a full case of bottles.

Recommendations

1. Move teakettle and brazier to kitchen or pantry. See appendix F for more information regarding teakettles and braziers.

2. According to Eric Olsen, these boots are inappropriate to the time period. If so, remove. If not, position boots so that interior labels are not visible from door.
3. Put sword in sheath as it would have been placed historically. Now it is a conscious display for visitors.
4. Install curtains appropriate to a bed chamber belonging to a member of the Ford family. See appendix F for more information.

- Service Hall, Second Floor

Visitors ascend the stairs from the first-floor service hall to the upper service hall. Unlike its counterpart below, the upper service hall does not run from the house's front to back. Instead there is a small room sectioned off at the front of the house. There is a window in the north wall. This hall gives access to two rooms to the east interpreted as servants' quarters. A door on the south wall leads to a small curatorial work room. A door on the west wall leads into the northeast chamber of the main block. It is necessary to step up to reach this room. The upper service hall's floor is covered with gray, low-pile carpeting and contains no furnishings.

Recommendations

1. Like the hallway below, this hall may have housed overflow storage items. In particular, the space below the rear window may have been a useful storage area.

- South Chamber, Service Wing (Current Curatorial Work Room)

This room has a door in the north wall to the upper service hall and a window in the south wall. The window is covered with black cloth. It contains cleaning supplies, cleaning equipment, alternate light fixtures for the "Holly Walk" display, and sinks with running water.

Recommendation

1. Continue to cover the window with black cloth. This is a very effective way to shield the room's contents from view on the outside and to detract attention from the closed door.

- Servants' Quarters (Front)

Over the kitchen in the service wing is a relatively large room interpreted as servants' quarters. This room has a door to the upper service hall on the west wall and an adjacent door to a smaller room at the rear also interpreted as servants' quarters. There are three windows without curtains across the south wall. The northern portion of the east wall projects into the room, presumably due to the chimney serving the fireplace in the kitchen below. This projection creates an alcove to the south.

The room contains three beds: one folding bed with a gingham cover in the alcove, a folding bed with a wool blanket and pillow with its head to the south wall, and a large double bed with wool blanket and pillow along the west wall. There are also folded bed sacks and blankets on the south and east walls. The bed sacks are muslin covers filled with styrofoam packing peanuts. Two blankets hanging from around the alcove suggest that this area can be closed off from draft and the rooms' other occupants. Other furnishings in the room include a chamber pot, Windsor chair, banister-back chair, trunk with a canteen on it, and tiger-maple chest of drawers. The chest of drawers supports a two-armed candle holder, a pewter ewer and basin, and a towel. Clothing hangs on the west wall.

Recommendations

1. Remove maple chest of drawers. This is too fine an object to have resided in the servants' quarters.
2. Remove candle holder and oil lamp to pantry for day-time storage.
3. Remove canteen.
4. Consider if there should be additional objects to humanize this space which housed so many people. Perhaps some clothing or small bundles of personal objects.⁵⁹
5. Consider if there should be more bed sacks stored around. Between the two families, there were over twenty servants. Even if they shared beds and slept in shifts, there should be more bedding. The current historic furnishings report interprets these two rooms as housing female servants only. The assumption there is that the men slept in the hallways and in out buildings. As suggested by Hay in the collection management plan, a future historic furnishings report should re-examine the relationships among servants with regard to sex, race, and the two households. See appendix F for more information about servants' quarters.⁶⁰

- Servants' Quarters (Rear)

Over the pantry and northeast corner room in the service wing is a narrow room interpreted as servants' quarters. This room has a door to the upper service hall on the west wall and an adjacent door to the larger room at the front also interpreted as servants' quarters. There are two windows without curtains on the north wall.

On the east wall is a folding bed with a blanket. Along the north wall a bed sack is rolled out with mittens and blankets on it. There are also two sets of rolled bed sacks and bedding on the north and south walls. Other furnishings in the room include a ladder-back chair, wool spinning wheel, basket, foot warmer, small cabinet supporting a candle holder, chamber pot, and large chest supporting a tricorne hat. Hanging on the north wall are herbs, a cloak, and a mob cap.

⁵⁹ Collection Management Plan, SECOND DRAFT, p. 54.

⁶⁰ Collection Management Plan, SECOND DRAFT, p. 54.

Recommendations

1. Remove candle holder to pantry for day-time storage.
2. Remove twentieth-century cabinet on north wall.
3. Consider if there should be more bed sacks stored around. Between the two families, there were over twenty servants. Even if they shared beds and slept in shifts, there should be more bedding. The current historic furnishings report interprets these two rooms as housing female servants only. The assumption there is that the men slept in the hallways and in out buildings. As suggested by Hay in the collection management plan, a future historic furnishings report should re-examine the relationships among servants with regard to sex, race, and the two households. See appendix F for more information about servants' quarters.⁶¹

Neighboring Resources

- Museum

The Museum has three main exhibit areas. To the left of the information desk is a large gallery which contains the exhibition "War Comes to Morristown." The exhibition explores wartime Morristown through a variety of media including formal exhibits of objects and artwork, audio presentations, and furnished exhibits. The first panel emphasizes the fact that Morristown was a farming village changed by the events of the Revolutionary War. The exhibits consider Morristown as a community of people, military life and logistics, war crimes, wartime economics, and the commemoration of Morristown's two-time role as encampment site in the Revolutionary War.

This exhibit places the Ford Mansion and Wick House into the larger context of Morristown the community and the business of war. It is made clear that the Fords actually lived well outside of Morristown proper at the time and that hosting General Washington and his men at the Ford Mansion was a hardship for the family. The descriptions of feeding the army, the inflated Continental currency, and the lack of quarters in the area provide the background for the more specific stories of the Wick and Ford Houses.

There are three exhibits containing furnishing in the exhibition. The first is a depiction of a Morristown jail cell. This exhibit describes the incarceration of loyalists and describes the hardships of jail life such as overcrowding, filth, and poor food and water. Visitors look in through a window to see objects on display (lock, key, handcuffs) and a mattress and blanket indicating the prisoners' quarters.

One vignette centers on Henry Wick's original desk. There is a Windsor chair drawn up to the desk and a pipe box containing pipes nearby. On the desk are a mug, book, papers, hog scraper candlesticks, wax, inkwell and quill, spectacles and case, and a pocket knife. Also in the vignette are a ladder-back chair and a 1772 needlework sampler.

⁶¹ Collection Management Plan, SECOND DRAFT, p. 54.

The last furnished exhibit depicts a model, uniformed Continental soldier with representative belongings. These belongings include bed, tilt-top table, chamber pot, leather bag, large trunks, portmanteaux, document box with lock, bottle case with bottles, small decanter, stemmed glasses, hog scraper candle, book, blank orderly books, and an instruction manual. On the wall are a depiction of the Ford Mansion and a survey of the Wick farm.

On the Museum's second floor is a large auditorium in which visitors may watch a twenty-minute film entitled "Life of a Soldier." The film depicts the winter conditions of the Morristown encampments as well as the different experiences and quarters of those involved. In many ways, it enacts the concepts explored in the exhibition downstairs: hardships of quartering soldiers, shortages of food, illness, and the inflation of Continental currency. The film underscores that the conditions at Morristown were worse than those at Valley Forge. The contrast between the material lives of the officers and the enlisted men is made clear through disparities in lodging, food, and entertainment (or lack thereof).

On the Museum's uppermost level, to left and right of the door leading to the Ford Mansion, are two exhibition galleries. The gallery to the right contains the exhibition entitled "Objects of Eighteenth-century Life." This exhibition is divided between two halves of the room. To the left are the more utilitarian items including farm tools, carpentry tools, woodsmen's tools, lighting, and kitchen tools. To the right are more upscale goods including items for personal adornment, dining, keeping time, currency, and furnishings.

The gallery to the left contains a large variety of weapons including firearms, powder horns, and swords. Of particular note are George Washington's swords, one a 1770 silver-hilted small sword and another a hunting sword with an agate grip.

Within the last several months the NPS has decided to expand the Museum to reflect the original design of the building as designed by John Russell Pope in the 1930s. The Museum currently contains 3,000 square feet of display area. An undetermined amount of the 7,000-square-foot expansion will contain additional exhibition space.⁶²

Recommendations

1. Compare the mattress and blanket in the jail exhibit to the bedding displayed at the soldiers' hut at the Jockey Hollow visitors' center. Is it intentional that the mattress in the jail looks better than the one at Jockey Hollow and the blankets are very similar? If so, retain. If not, determine which installation should be adjusted (likely the jail?).
2. This author agrees with the draft collection management plan "Exhibits" chapter in thinking the furnished exhibits are redundant in light of the park's two furnished historic houses. Be sure to tell visitors at the Wick House that they can see original Wick furniture at the Museum. Explain that for preservation (environment, hearth cooking) reasons the furniture is safer at the Museum than at the Wick House. If the visitors' center at Jockey Hollow is reconsidered, perhaps the Wick furniture should be exhibited there in closer proximity to the house so that visitors who only visit Jockey Hollow can make the connection.

⁶² Clifford W. Starrett, "Museum Expansion," *The Headquarters Report*, Summer 2002, p. 5.

3. If the park chooses to update the "Objects of Eighteenth-century Life" gallery with a similar object-based exhibition, the interpretation of the objects should make connections to Morristown and the park's furnished historic houses.

4. The park is considering developing an exhibition for the Museum devoted to the preservation of its historic sites with an emphasis on the Washington Association of New Jersey period (1873-1933) and early National Park Service period (1933-1942). This is an excellent topic for the Museum and provides a nice link to the park's historic houses. The Museum's expansion increases the possibility of installing such an exhibit. See the above section "Potential Future Exhibition on Historic Preservation at the Park" and appendix A for a listing of items for possible inclusion in the exhibition.

- Wayside

There is one bronze wayside exhibit entitled "A Yardful of Buildings" on the path from the Museum to the Ford Mansion. The main message of the wayside is that there were other buildings on the site besides the Ford Mansion including a carriage house, stable, root cellar, out house, log house, and kitchen (log house and kitchen were built connecting to the Ford Mansion during Washington's occupancy). The only extant remnants of these structures are archeological foundations.

Extant Research Materials

There are a variety of extant primary sources that offer glimpses into the material lives of the Ford and Washington families during the winter of 1779 to 1780. Jacob Ford Jr.'s 1777 will describes the property, leaves the entirety of the household furniture to his wife Theodosia Ford, and describes the portion of the Ford Mansion in which she may live. Park Ranger Eric Olsen's unpublished research indicates that the Ford's property is listed in the tax rateables in the early 1780s. Theodosia Ford's 1824 inventory is extant but is separated from the Ford Mansion's 1779 to 1780 period of significance by forty-four years.

Theodosia Ford's 1780 letter to General Washington requesting a certificate and the certificate she received from Colonel Richard Meade in exchange survive. Meade's certificate describes the length of time Washington's family lodged at the Ford Mansion (1 December 1779 to 23 June 1780) and the number of rooms they occupied. It also indicates the work and construction Washington conducted at public expense: built stable, finished two upper floors, and put well in order. There are four extant receipts related to this work: one for plastering (15 March 1780) and two for "clearing and stoning the well" (both 28 March 1780).⁶³

Life at the Ford Mansion during this time is also illuminated by the correspondence and writings of Washington and his men. Washington writes to Nathanael Greene on 22 January 1780 detailing his dissatisfaction with his quarters and

⁶³ Receipts, George Washington Papers, Reel 117, Volume 29, in Eric Olsen, Interpretive Resources, Compilation of documents created for information of park interpreters, n.d., Interpretive Division, Morristown National Historical Park, Morristown, NJ.

the number of people needing accommodation, thus precipitating the work completed in March.⁶⁴ James McHenry wrote to Alexander Hamilton on 18 March 1780 how Meade "thrust himself up the chimney this morning, while we were dressing round the fire, in order to be more at liberty, as I supposed to read your letter, or hide any thing it might contain, from profane eyes."⁶⁵ James McHenry's poem "A Morning Scene in a Hut" is also supposed to describe life during his time at Morristown as part of Washington's family.⁶⁶

A British intelligence report, "Intelligence No. 1," dated 3 March 1780 describes Washington's body guard as 350 strong. About one-third of them lodge nightly "in the lower part of the house in which the General Quarters."⁶⁷

Park Ranger Eric Olsen has conducted research into General Washington's account books and letter books for the period 1775 to 1780. His rationale is that items purchased by or for Washington in the near past may have continued to be in his possession at the Ford Mansion. Olsen's research summarizes the dates and objects requested by or purchased for Washington. The correspondents include John Cox, George Geddis, Nathanael Greene, John Mitchell, Juan de Miralles (for gift), and Lord Stirling. Receipts for goods are from Matthew Irwin for furniture and cloth, William Hollinshead for tableware, Joseph Stanbury for cut glass, Benjamin Harbeson of Philadelphia for metal vessels and tableware, Plunket Fleeson of Philadelphia for textiles and furniture, and John Osborne for furniture. Also illuminating is Olsen's "Supplies Drawn from Quartermaster's Stores at Morristown for Washington's Headquarters, December 13, 1779 - January 30, 1780." A similar list details the supplies drawn from 31 January - 14 June 1780. Olsen made these notes from then Morristown Deputy Quartermaster General James Abeel's Receipt Book.⁶⁸ Supplies are mainly related to construction (nails, glass, locks, etc.) and basic containers (bowls, pans, buckets).

The park has a collection of the Ford family papers, including the Gabriel H. Ford Papers from 1787 to 1849 and the Henry Augustus Ford Papers from 1799 to 1902. The researcher examined these briefly, looking for particular items that may indicate the types of furnishings the Ford family owned or how they lived. Gabriel Ford's memoirs and a nineteenth-century insurance policy had been mentioned in other documents but did not come to light during this search. Other research reports indicate that Gabriel Ford's

⁶⁴ Richard K. Showman, ed. *The Papers of General Nathanael Greene, 1 November - 31 May 1780*, volume 5 (Chapel Hill, NC: University of North Carolina Press, n.d.), pp. 302-303.

⁶⁵ Harold C. Syrett, ed. *The Papers of Alexander Hamilton, 1779-1781*, volume 2 (New York: Columbia University Press, 1961), p. 288.

⁶⁶ Henry Flynt and Helen Flynt, *Journal of a March, a Battle, and a Waterfall Being the Version Elaborated by James McHenry from His Diary of the Year 1778* (Privately printed, 1945), p. vii.

⁶⁷ "Intelligence No. 1," 3 March 1780, in Eric Olsen, Interpretive Resources, Compilation of documents created for information of park interpreters, n.d., Interpretive Division, Morristown National Historical Park, Morristown, NJ.

⁶⁸ Eric Olsen, "Washington's War Essentials"

Eric Olsen, "George Washington's Daily Expense Account, Monthly Summaries of Purchases, December 1779 - June 1780"

Eric Olsen, "Supplies Drawn from Quartermaster's Stores at Morristown for Washington's Headquarters, January 31 - June 14, 1780"

All located in Interpretive Resources, Compilation of documents created for information of park interpreters, n.d., Interpretive Division, Morristown National Historical Park, Morristown, NJ.

The Morristown Deputy Quartermaster General James Abeel's Receipt Book is located in the New Jersey Room, Alexander Library, Rutgers University, New Brunswick, New Jersey.

memoirs, which have been lost since at least 1959, are quoted in the Henry Augustus Ford Papers. Due to a shortage of time, the researcher did not seek these out. While this brief survey did not yield any information pertaining to the Ford family's furnishings or lifestyle, these papers merit another examination.

The park also owns the Washington Association of New Jersey Records which provide insight into that Association's management of the Ford Mansion. Series V, Boxes 29 and 30 contain a series of six ledger books and museum records recording the acquisitions of the Association. A seventh volume is related to books and two-dimensional objects. There is also an uncatalogued ledger, dating from 1902 to circa 1942, in the park's possession. The researcher has attempted to put these books in chronological order based on the evolution of room names, the 1885 move of the janitor from the service wing, and writing styles. The ledgers that most resembled the room nomenclature and handwriting of the ledger started in February to May 1902 are placed later in the series than those least resembling it. The 1902 "Catalog Museum Acquisitions" appears to have been the final ledger used until the transfer to the NPS. It would likely be item 6A in the following list. The proposed order for the remaining ledgers in Washington Association of New Jersey Records, Series V, Box 29 is 1) Ledger with no distinguishing marks, Blue Spine, Marbleized Cover, Worse condition than others, pre-1885; 2) Ledger R3, Blue Spine, Marbleized Cover, pre-1885; 3) Ledger R3, Blue Spine, Marbleized Cover, Contains supplementary inventory from January 1887, ledger circa 1887; 4) Ledger R4, Blue Spine, Marbleized Cover, post-1887; 5) Front reads "Washington Association," Spine reads "Record," Cover is brown-fabric-covered board, undated, likely 1890s; 6B) Ledger R150, Black-grained cover in red half-leather binding, appears to be companion volume to 1902 ledger, circa 1902. Ledger R150 details holdings in the library and displayed in the Lafayette Rooms such as books, letters, and two-dimensional objects. Box 29 also contains two undated, early inventories. One is a room-by-room inventory which states that it was "Copied from Mr. T[?]A [Frausiole's?] List." The other inventory does not have room-by-room headings but when studied further may prove to be arranged that way.⁶⁹

The WANJ museum records are segregated into three different folders in Box 30. Folder "Museum Acquisitions: Miscellaneous Correspondence and Acknowledgements, 1886-1957," contains early WANJ correspondence indicating the offers of objects the Association received and what offers they considered. Folder "Museum Acquisition Records, N.D., Cards Typed," contains records indicating the objects donated to and purchased by WANJ from 1874 to about 1895. The pages are at times out of order or numbers are used twice. Folder "NPS Museum Catalog 1933," contains a document that is about 300 pages in length and indexed by room and object numbers inside the front cover. It is the "Accession Catalogue of The Museum Collection of the WANJ." It states, "This material was turned over to the National Park Service of the US Department of the Interior 1933. Prepared by J. Paul Hudson, Museum Curator and Richard H. Schroeder, WPA Clerk." This catalogue is a document of the old WANJ object numbers and the newly assigned NPS numbers.

The WANJ records also contain a flyer entitled "Washington Association of New Jersey" in Series VIII, Box 39, Folder "Miscellaneous Publications." The centerfold of

⁶⁹ Museum Acquisition Ledgers, Box 29, Museum and Library Records Series, Washington Association of New Jersey Records, Morristown National Historical Park, Morristown, NJ.

the flyer contains rare, undated photographs of the Ford Mansion parlor and kitchen during WANJ management.

In the mid-1970s, the book *A Certain Splendid House* describing the WANJ management of the Ford Mansion was published. The researcher was unable to find a copy of the printed book but examined the typescript copy of the manuscript "A Centennial History of the Washington Association" which later was entitled *A Certain Splendid House*. The six chapters of the manuscript provide the history of the house from 1710 to 1780; describe the Fords, the Ford Mansion, and Morristown; describe "The Crisis" of 1872 to 1873 when the Ford Mansion was purchased by preservationists; outline the first decade of the Washington Association of New Jersey's existence;⁷⁰ reminisce about the "Golden Days of Historic Housekeeping"; and detail the transfer of possession from the WANJ to the NPS. The WANJ received items from Henry A. Ford including a tall case clock, Queen-Anne-style tables, and three Chippendale-style chairs. Other Ford heirs gave significant furnishings for the house in 1873. Lindsley acknowledges that the WANJ did not have the appropriate furnishings in its collection to accurately depict the Ford Mansion as it was in 1780. The NPS needed to purchase or seek loans of appropriate eighteenth-century objects.⁷¹

The park's Cultural Resource Management Archives tell the story of how the park managed the Ford Mansion from 1933 to 1989, with the majority of the records falling between 1933 and 1950. These records are primarily contained in two archival boxes, Boxes 15 and 16. Box 15 contains a pamphlet printed for the dedication of Morristown National Historical Park on 4 July 1933. The pamphlet contains a photograph of the Ford Mansion kitchen. This box also contains correspondence and meeting notes regarding the Ford Mansion from the 1930s into the early 1940s. Correspondents/ participants include noted preservationist Bertha Benkard, Colonial National Historical Park, Elbert Cox, Metropolitan Museum Curator Joseph Downs, Albert Good, Al[?] Hotchkiss, Herbert Kahler, Mrs. Paul Moore (local interested preservationist), Secretary of WANJ Henry Pitney, Mayor Clyde Potts, Francis S. Ronalds, and Carl Vogt. Correspondents and meeting notes discuss goals of restoring house and furnished interior, cataloging collection objects, paint colors, selecting textiles, acquiring objects, rearranging good objects and "horrors," provenance of objects attributed to Ford ownership, specific room-by-room recommendations, crowd control, and using spaces in the house as a photo lab.

Of particular interest is a 1934 interview with Mrs. Louise C. Ferris who lived in the Ford Mansion during the nineteenth century. Also interesting is a six-page memorandum dated 11 August 1938 from an unknown Washington-office field coordinator to a "Mr. Lee." The document proposes a "general program for improving the presentation of the interiors and contents" at the Ford Mansion. The document opens with observations and then makes policy and procedural proposals. It describes a time when the Museum was just completed and all necessary objects and documents had not been removed to the museum yet. Also, the park was grappling with removing

⁷⁰ This chapter mainly contains information regarding Association leaders and social activities. There is also a small amount of information on the early caretakers.

⁷¹ Lindsley, pp. 104, 124.

undesirable furnishings from the house and determining what types of objects it should pursue.⁷²

One item the researcher did not locate in the park's Cultural Resource Management Archives was Elbert Cox's 1938 *Policy Governing the Furnishings of Washington's Headquarters*.⁷³ This document likely provides a brief but informative description of the park's intent in furnishing the Ford Mansion. The document is located at the National Archives' Philadelphia facility in record group (RG) 79 (see below).

The park's early interpretation of the Ford Mansion is illuminated by the 1948 label copy in Box 31. The eleven labels provide a full guided tour of the house including "General Washington's Living and Dining Room" (parlor), "Mrs. Ford's Dining and Living Room" (dining room), "Mrs. Ford's Bedroom" (northeast room, main block), "General Washington's Office" (office), "General and Mrs. Washington's Bedroom" (southwest chamber), "Guest Room" (southeast chamber), "Aides' Room" (northeast chamber), "Servants' Quarters" (servants' quarters, front and rear), kitchen, pantry, and buttery (northeast room, service wing).

The park's Cultural Resource Management archives contain correspondence related to the 1976 historic furnishings report by Vera Craig and Ralph Lewis. A memorandum from park Superintendent William G. Binnewies dated 14 October 1976 accepts the plan but requests that when possible eighteenth-century period objects be purchased instead of the recommended reproductions and that sets of linens and china not be purchased in excess of the park's display needs. A memorandum dated 22 October 1976 from the park historian to the superintendent details more specific concerns about individual furnishings recommended in the plan. The writer concurred that period objects should be obtained when available but noted that the plan usually recommends reproduction objects when period originals are unavailable in the correct condition or quantity. There are also two undated lists of furnishings to acquire that appear to be related to the 1976 furnishings plan. These lists indicate the process and rationale behind the implementation of that project. A completed "1976 Survey of Furnished Historic Structures" (submitted January 1977 by Susan Kopczynski) describes the progress of the project: "Rooms in Mansion are currently completely furnished, containing 23% of the items called for in the plan. most of the items to be reproduced are bed linens, pallets, clothing, barrels, and Queensware dinner service for 18."⁷⁴

There are at least three nineteenth-century publications that feature information about and images of the Ford Mansion. Benson Lossing's 1851 *The Pictorial Field-book of the Revolution* and 1874 *Appleton's Journal* article "Washington's Headquarters at Morristown" feature woodcuts of the exterior. Joseph Tuttle's 1859 *Harper's New*

⁷² Memorandum for Mr. Lee from Unsigned "Field Coordinator," Subject: Interior Furnishings, Washington's Headquarters, Morristown National Historic Park, 11 August 1938, Box 15, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁷³ The 1938 *Policy Governing the Furnishings of Washington's Headquarters* is likely different from the 11 August 1938 Memorandum to Mr. Lee because Elbert Cox was on the list of people to receive copies of the memorandum.

⁷⁴ "1976 Survey of Furnished Historic Structures," Completed by Susan Kopczynski, 27 January 1977, "Ford Mansion Furnishings Plan, Correspondence and Memoranda, 1976-1977," Box 15, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

Monthly Magazine article "Washington at Morristown" includes woodcut images of the interior and exterior. The objects depicted include the dressing table now in the southwest chamber (7.217), the desk-and-bookcase now in the parlor (7.13), a rococo style mirror, and a table with a small, square top and simple, tapered legs.⁷⁵

A post-1938 document lists objects with supposed Ford-family attributions. The document appears to list objects the park has under consideration for acquisition. Superintendent Cox writes to Mrs. Paul Moore indicating that only the objects in the possession of Mrs. Louise Ferris of Morris Plains, New Jersey have solid attributions. The others are based on oral tradition.⁷⁶ However, Bertha Benkard gave several of the Ferris objects dates after the 1779 to 1780 period of significance.⁷⁷ It is necessary to examine the park's accession records to determine which of these objects it may have acquired.

Likely some of the park's earliest images of the Ford Mansion's interior are four early-twentieth-century postcards.⁷⁸ Two postcards are in the park's Cultural Resource Management Archives in Box 33. Both postcards depict the same corner in the house with a fireplace to the left, a desk-and-bookcase in the corner and a window to right. One postcard is possibly a lithographic print. The other was mechanically produced based on a photograph. The other two postcards are uncatalogued to date and depict early exhibits in the house. One depicts the exhibits in the Armory and the other shows early exhibits in a different room.

The park does not have any photographs of the Ford Mansion prior to the 1930s but it does have many photographs detailing its own management of the house. A small number of photographs are located in the park's Cultural Resource Management archives. There is a black three-ring binder entitled "Morristown National Historical Park - Through the Years" in Box 16. This binder contains photographs dated from 1939 to 1962. Two early (1939-1940) photographs depict costumed interpreters in the Ford House kitchen and at a tea table in a different room. Another photograph, possibly from the 1950s, depicts the Ford Mansion kitchen. Also in Box 16 are a series of photographs taken by Melvin Weig in 1940. These photographs show the Ford Mansion's newly restored rooms including "Washington's Dining Room," "Washington's Sitting Room," "Mrs. Ford's Room," kitchen, and two different bedrooms. One photograph of the "Guest Bedroom" shows curtains and bed hangings by Ernest LoNano, a renowned maker of period textiles during this period of preservation history. He fashioned many period textiles for the Winterthur Museum among other contemporary institutions.

The bulk of the Ford Mansion photographs are in the park's Photographic Collection. The researcher was able to examine the Photographic Collection finding aid

⁷⁵ According to Park Ranger Eric Olsen there are earlier articles regarding the Ford Mansion dating from the 1840s. (Eric Olsen to researcher, Electronic Communication, 24 November 2002.)

⁷⁶ Elbert Cox to Mrs. Paul Moore, 18 June 1938.

⁷⁷ "List of Furniture from the Ford House," "Historical File - Research and Survey - Sites/Buildings - Washington's Headquarters - Research Notes, Part 1 (1 of 2)," Box 31, Central Files Series: Research and Survey, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁷⁸ Morristown Park Ranger Thomas Winslow has assembled an excellent collection of historic postcards depicting the interiors and exteriors of both the Ford Mansion and Wick House. This collection is more complete than the one in park ownership. It is highly recommended that any future research project include this resource.

in detail, but time constraints prevented examination of the pictures themselves (See appendix A for more detailed information regarding photograph numbers and subjects). Photographs in the "WH" series, dated 1935 to 1936, depict early exhibit cases, the first-floor hall, parlor, "Dining Room," "Mrs. Ford's Bedroom," "Washington's Living Room," the "Alexander Hamilton Room," and the "Armory." Photographs in the "W" series, dated 1937 to 1938, include images of the first-floor hall and the kitchen. The "A" series, dating to the 1930s and 1940s, includes images of the "Living Room," "Washington's Bedroom," "Guest Room," "Washington's Living Room and Dining Room," kitchen, "Mrs. Ford's Dining Room/ Bedroom," "Aides' Room," "Servants' Room," buttry/pantry, and Washington's office. The "B" series, dating to the 1930s to 1950s, contains 1939 photographs of the "Guest Room," "Washington's Bedroom," kitchen, and upper main hall. The "63" series which dates to 1963 contains one photograph of the kitchen. The "65" series includes photographs of "Washington's Living Room/ Dining Room" and the kitchen. The "67" series contains just one unidentified Ford Mansion interior.

The National Archives Record Group 79, Records of the National Park Service contains a cache of Morristown National Historical Park's resource management records. The park has two guides to the records at the National Archives but it is unclear whether either document captures all of the information that may be available there. The earlier of the two is a 1973 inventory compiled by Vera Craig. Items of interest on this list include the following

RG79 NPS CCF 1933-49
Morristown
207-02.3 Box No. 2001
207-03 Morristown Historians Reports

RG79 NPS CCF 1933-49
Morristown
608-618 Box No. 2006
610 Ford

RG79 NPS CCF 1933-49
Morristown
801-01-833.04, Box No. 2013
833 Exhibits

RG79 NPS CCF 1933-49
Morristown
833.05-855 Box No. 2013
833-05 Museums

RG79 NPS CCF 1933-49
Morristown
857-883.06 Box No. 2014
871 D.A.R.

The second resource is the Guide to Records in the National Archives - Mid Atlantic Region compiled by Kellee Blake and Nancy Malan in 1995. This guide addresses Accession NN 372-117(1973), General Correspondence from Region 5, 1938-1952. The material related to Morristown is located in Boxes 83 to 90 of this collection. It appears that the majority, if not all, of the Morristown-related records are located at the National Archives' Northeast Philadelphia Facility in Center City Philadelphia (phone 215-597-3000, fax 215-597-2303).

In addition to its own collection objects, the park can also draw upon the collections of other institutions. Extant objects of interest include Washington's mess kit in the collection of the Smithsonian Institute and the trunks, sword, and camp bed in the collection of Mount Vernon. Institutions whom the park should contact and/or visit regarding objects and current interpretation include

George Washington's Mount Vernon
P.O. Box 110
Mount Vernon, VA 22121
(703) 780-2000
fax (703) 799-8654

New Jersey Historical Society
52 Park Place
Newark, NJ 07102
(973) 596-8500
fax (973) 596-6957

New Windsor Cantonment State Historic Site
P.O. Box 207
Vails Gate, NY 12584
(845) 561-1765
fax (845) 561-6577

Smithsonian Institution
Division of Social History
(202) 357-2308

Stony Point Battlefield
P.O. Box 182
Stony Point, NY 10980
(914) 786-2521

Valley Forge National Historical Park
Curator, Michelle Ortwein
P.O. Box 953
Valley Forge, PA 19482
(610) 783-1000
fax (610) 783-1088

Washington's Headquarters State Historic Site
84 Liberty St., P.O. Box 1783
Newburgh, NY 12551
(845) 562-1195
fax (845) 561-1789

Harpers Ferry Center staff implemented a historic furnishings report at Washington's Headquarters at Valley Forge National Historical Park in the 1990s. Katherine Menz' 1989 report should be considered during the course of any future historic furnishings report project for the Ford Mansion.

Treatment Options

The treatment options contain phrases which require some clarification. For the purposes of this assessment, a *formal exhibit* is a designed display of objects, text, images, and audiovisual components intended to interpret one or more themes. A *historic furnished interior* is a fully furnished room or series of rooms in a historic structure interpreted to one most significant time period based on sufficient supporting historical evidence. *Historic furnished vignettes* are fully furnished *portions* of rooms. They are based on sufficient supporting evidence, but allow for gaps in knowledge of furnishings and do not deceive visitors into thinking they are seeing a completely treated room when they are not. They also allow for a more flexible use of space because they do not occupy entire rooms.

1. Continue to exhibit interior loosely based on 1976 historic furnishings report. No action. Fits within General Management Plan Alternative A. NOT RECOMMENDED.

No action is not a recommended option. The current furnishings depict an inaccurate view of history to visitors

2. Implement 1976 historic furnishings report. Fits within General Management Plan Alternative A. NOT RECOMMENDED.

The 1976 historic furnishings report is based on an outdated comparative inventory study. The authors' discussion of Morris County inventories is cursory and does not describe the research rationale behind this portion of the project. Any future historic furnishings report undertaken with the intent to reconstruct as accurately as possible the furnishings owned by the Fords in 1779 to 1780 should re-examine available comparative inventories.

Implementing a report based on outdated, and potentially flawed, research is not a good use of park funds and will not adhere to the current staff's desire to illustrate as accurately as possible the 1779 to 1780 interior of the Ford Mansion.

3A. Produce updated historic furnishings report based on current standards for comparative inventory research. Period of significance to reconstruct is winter 1779 to

1780. Interiors will be fully furnished. Fits within General Management Plan Alternative B.

The researcher has not examined the cache of inventories available at the New Jersey State Archives to determine the number of available comparative inventories for the updated historic furnishings report. It is reasonable to expect that there will be a fair number of suitable inventories due to the penchant for New Jersey residents to record inventories, the Ford's upper to middling status, and the Ford's British heritage which they shared with many other New Jersey residents.

It remains to be seen whether fully furnished interiors or the more conservative historic furnished vignettes will be the most recommended option for the Ford Mansion.

The research and implementation of an updated historic furnishings report is necessary to complete the project.

3B. Produce updated historic furnishings report based on current standards for comparative inventory research. Period of significance to reconstruct is winter 1779 to 1780. Interiors will be fully furnished. Formal exhibits interpreting a continuum including winter 1779 to 1780, WANJ period (1873-1933), and early NPS period (1933-1942) will be located in nearby Museum. Fits within General Management Plan Alternative C.

The formal exhibits in the Museum will complement the fully furnished 1779 to 1780 interior at the Ford Mansion as described above. The exhibits will address why the events of 1779 to 1780 inspired later generations (including the WANJ and the NPS with the aid of the Civilian Conservation Corps) to save and interpret this property. Exhibits will include representations of the WANJ and early National Park Service interiors. These representations may be limited to photo-reproductions or photograph albums. Or, they may be historic furnished vignettes depending on the space available and desired visitor experience. Photo-reproductions or albums are recommended because they can convey the look of the early interiors in less space and would not duplicate the historic furnished interior experience available at the historic houses.

In addition to the requirements of 3A above, this option requires an interpretive exhibition plan and the fabrication of exhibit media for the Museum to complete the project.

4A. Produce updated historic furnishings report based on current standards for comparative inventory research. Period of significance to reconstruct is winter 1779 to 1780. Interiors will be historic furnished vignettes, or portions, of rooms. Fits within General Management Plan Alternative B.

The researcher has not examined the cache of inventories available at the New Jersey State Archives to determine the number of available comparative inventories for the updated historic furnishings report. It is reasonable to expect that there will be a fair number of suitable inventories due to the penchant for New Jersey residents to record

inventories, the Ford's upper to middling status, and the Ford's British heritage which they shared with many other New Jersey residents.

It remains to be seen whether fully furnished interiors or the more conservative historic furnished vignettes will be the most recommended option for the Ford Mansion.

The research and implementation of an updated historic furnishings report is necessary to complete the project.

4B. Produce updated historic furnishings report based on current standards for comparative inventory research. Period of significance to reconstruct is winter 1779 to 1780. Interiors will be historic furnished vignettes, or portions, of rooms. Formal exhibits interpreting a continuum including winter 1779 to 1780, WANJ period (1873-1933) and early NPS period (1933-1942) is to be located in the nearby Museum. Fits within General Management Plan Alternative C.

The formal exhibits in the Museum will complement the 1779 to 1780 historic furnished vignettes at the Ford Mansion as described above. The exhibits will address why the events of 1779 to 1780 inspired later generations (including the WANJ and the NPS with the aid of the Civilian Conservation Corps) to save and interpret this property. Exhibits will include representations of the WANJ and early NPS interiors. These representations may be limited to photo-reproductions or photograph albums. Or, they may be historic furnished vignettes depending on the space available and desired visitor experience. Photo-reproductions or albums are recommended because they can convey the look of the early interiors in less space and would not replicate the historic furnished interior experience available at the historic houses.

In addition to the requirements of 4B above, this option requires an interpretive exhibition plan and the fabrication of exhibit media for the Museum to complete the project.

5. Produce updated historic furnishings report. Period of significance to reconstruct is mature WANJ period (1902?-1933). Interiors will be fully furnished. Fits within General Management Plan Alternative C. NOT RECOMMENDED.

The WANJ used the Ford Mansion as a building in which to display its broad collection of Americana which spanned the seventeenth to the nineteenth centuries. Rather than period rooms or historic furnished interiors, the Ford Mansion contained furniture and formal museum displays. While these installations are interesting from a museological perspective, it is not necessary to recreate them inside the house for the visiting public. The NPS deaccessioned some of the objects from the WANJ museum. Also, visitors can understand the types of installations the WANJ museum contained from surviving images of these early exhibits.

6. Produce updated historic furnishings report. Period of significance to reconstruct is mature WANJ period (1902?-1933). Interiors will be furnished vignettes, or portions, of rooms. Fits within General Management Plan Alternative C. NOT RECOMMENDED.

The WANJ used the Ford Mansion as a building in which to display its broad collection of Americana which spanned the seventeenth to the nineteenth centuries. Rather than period rooms or historic furnished interiors, the Ford Mansion contained furniture and formal museum displays. While these installations are interesting from a museological perspective, it is not necessary to recreate them inside the house, even on the scale of vignettes, for the visiting public. The NPS deaccessioned some of the objects from the WANJ museum. Also, visitors can understand the types of installations the WANJ museum contained from surviving images of these early exhibits.

7. Produce updated historic furnishings report based on current standards for comparative inventory research. Period of interpretation will be continuum including winter 1779 to 1780, WANJ period (1873-1933), and early NPS period (1933-1942). Interiors will be furnished vignettes, or portions, of rooms. Fits within General Management Plan Alternative C. NOT RECOMMENDED.

It is not necessary or desirable to recreate the WANJ or the early NPS interiors inside the Ford Mansion, even on the scale of historic furnished vignettes. Comparison photographs can convey the same points in a more efficient manner. The Ford Mansion has greater interpretive potential for conveying the 1779 to 1780 milieu of Washington's military family and the Ford family.

8. Install combination of formal and furnished exhibits. Period of interpretation will be continuum including winter 1779 to 1780, WANJ period (1873-1933), and early NPS period (1933-1942). Fits within General Management Plan Alternative C.

Installing both historic furnished interiors/vignettes and formal exhibits in the Ford Mansion offers the park the flexibility to explore interpretive themes in a variety of formats. It is more desirable for formal exhibits to be located in the nearby Museum so that they will not intrude on the eighteenth-century ambience created at the Ford Mansion. However, it is possible to select rooms in the house which could be used as formal exhibit areas without sacrificing the eighteenth-century interpretation. Spaces with redundant functions such as one of the officers' quarters or servants' quarters should be considered first.

The formal exhibits will complement the 1779 to 1780 historic furnished vignettes/interiors elsewhere in the house. The exhibits will address why the events of 1779 to 1780 inspired later generations (including the WANJ and the NPS with the aid of the Civilian Conservation Corps) to save and interpret this property. Exhibits will include representations of the WANJ and early NPS interiors. These representations may be limited to photo-reproductions or photograph albums. Or, they may be historic furnished vignettes depending on the space available and desired visitor experience. Photo-reproductions or albums are recommended because they can convey the look of the early interiors in less space and would not replicate the historic furnished interior experience available at the historic houses.

Exhibit cases, panels, lighting, and other equipment should be planned and installed with the well-being of the historic structure in mind. Intrusive methods should be avoided.

The research and implementation of an updated historic furnishings report, an interpretive exhibition plan, and the fabrication of exhibit media are necessary to complete the project.

3. Install formal exhibits throughout house. Period of interpretation will be continuum including winter 1779 to 1780, WANJ period (1873-1933), and early NPS period (1933-1942). Fits within General Management Plan Alternative C. NOT RECOMMENDED.

Visitors to historic houses are usually disappointed when they do not find furnishings inside. Unless there is little information regarding a house's historic furnishings or if historic furnishings do not support the house's main themes, it is recommended that historic houses be furnished. In the case of the Ford Mansion, there are likely a number of comparative inventories to suggest the Revolutionary-period furnishings of the house. It is expected that these inventories would form a sufficient basis for at least historic furnished vignettes. In order for the house to meet visitor expectation, it is not recommended that the interior be wholly given over to formal exhibits.

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Wick House

Brief History

Henry Wick married Mary Cooper in 1735. Mary was the daughter of a well-known New England and Long Island family. The Wicks had five children: Henry Wick Jr. in 1737, Mary in 1739, James in 1741, Phoebe in 1746, and Temperance in 1758. They lived on Long Island in Suffolk County, New York, until their move to Morris County, New Jersey in the mid-eighteenth century.

Henry Wick completed the story-and-a-half Cape-Cod-style house in Jockey Hollow in 1750. He may have moved to Morris County, New Jersey as early as 1747. It is unclear whether his father-in-law, Nathan Cooper, assisted him with the purchase of the land and the building of the house. Henry Wick owned a 1,400-acre farm and was comparatively prosperous. According to the Tax Rateables of 1779 and 1780, 800 acres of the property were "improved," or in use. While the Wick House appears modest today, it was substantial compared to others in the mid-eighteenth century.

During the Revolutionary War, the Wick House was at the center of several winter encampments. In 1777, the house served as quarters for convalescent Continental Army officers. When the Continental Army encamped at Jockey Hollow during the winter of 1779 to 1780, Major General Arthur St. Clair used one side of the Wick House as his headquarters. St. Clair's home was in Pottsgrove, Pennsylvania (near Philadelphia), and he was the commander of the Pennsylvania line. While this was his winter headquarters, he was not always in residence at the Wick House. Park Ranger Eric Olsen has determined through the examination of period correspondence that St. Clair was at the Wick House for about seventy days between late November 1779 and early June 1780. St. Clair's aides-de-camp during his stay were Captain Lawrence Keene and Major Isaac Budd Dunn. It is unclear whether the elderly Henry Wick was serving in the Morris County militia at this time, as commonly believed, or at home due to his

advanced age. Traditionally, the only two family members believed to be at home during St. Clair's stay were his wife Mary and their twenty-one-year-old daughter Temperance (Tempe).

Tempe Wick is at the center of a legend born out of the mutiny of the Pennsylvania line in 1781. Tempe supposedly hid her horse in the Wick House for several days so that the soldiers could not steal it for transportation.

Ownership of the Wick House passed to Tempe Wick at the time of her mother's death in 1787. She married William Tuttle the following year. In 1811 the couple put the house in trust for their daughters. In 1816, a Barnet Doty was living in the house and it was advertised for lease. From 1855 to 1859, a woman later known as Mrs. Orlando Stiles lived in the Wick House. She was interviewed by NPS staff members during their restoration efforts in the 1930s. The Wick House passed out of family ownership in 1871. Lloyd W. Smith, a member of the WANJ, purchased the Wick House along with much of the Jockey Hollow tract during the 1920s and donated the property to the NPS when Morristown NHP was created in 1933.

Like the Ford Mansion, the Wick House was documented by Benson Lossing and other nineteenth-century chroniclers as a landmark of the American Revolution. The house was featured twice in articles by Reverend Joseph Tuttle, once in 1859 with an accompanying woodcut and once in 1871. In 1909, Andrew Sherman wrote an article entitled "The Wick House and Its Historical Environment" in *American Historical Magazine*.

NPS architects began documenting the Wick House in 1934 in preparation for a massive restoration/ reconstruction effort. The goal of the project was to return the house to its 1750 appearance and restore/ reconstruct a "typical" group of period outbuildings. The documentation included archeology, physical investigation of the buildings, documentary research, and oral history interviews with former occupant Mrs. Orlando Stiles. PWA workers undertook the restoration of the house, which would later be termed a "reconstruction," from August 1934 to August 1935. The direct supervisors were Daniel Jensen and Thomas Waterman and the general supervisor was Charles Peterson. According to Jensen's final report in 1935, the project was quite extensive and included stripping and residing the house, rebuilding the foundation, applying a new roof, treating the framing, removing all of the plaster, removing the chimney with Dutch oven and replacing it with three fireplaces, relaying the floors with some original flooring and flooring from two other houses, removing the stairs in the kitchen and rebuilding stairs in the front entry, and replacing some of the hardware with reproduction objects.⁷⁹ As far as the outbuildings, a cow shed was "rebuilt"; a carriage barn was retained; and several new structures were built including a sheep barn and sty, wood shed, two corn cribs, privy, smoke house, and well head.⁸⁰

There has been considerable debate about some aspects of the restoration -- particularly the rebuilding of the chimney which involved recreating two fireplaces and eliminating a bake oven that the project's architects believed to date from the mid-

⁷⁹ Daniel C. Jensen, *Final Construction Report: Restoration of Tempe Wick House and Outbuildings, Jockey Hollow, Morristown National Historical Park, Morristown, New Jersey*, National Park Service Report, 1935, Cultural Resources Library, Northeast Museum Services Center, Charlestown, MA, p. 2.

⁸⁰ Jensen, pp. 3-4.

nineteenth century. No one seemed to question the basic premise of the restoration. From the outset, architects strove to return the Wick House to its "original" 1750 appearance by removing any later additions and replicating or reconstructing elements that they believed to date from initial construction. The facts that Henry Wick's house was thirty years old, had sheltered a family of seven, and might have received modifications by the time St. Clair took up residency, were not addressed.⁸¹

The project team received some information too late and, at times, project supervisors discounted as unreliable some of the evidence at hand. Mrs. Stiles informed them at the completion of the project that they had rebuilt the bulkhead in the wrong place. An investigation indicated that she was correct and the bulkhead was moved in 1936. However, the team was unable or unwilling to follow Stiles' description of the fireplace and attic stairs because it would have changed the whole restoration.⁸² Finding another nineteenth-century woodcut illustration of the house in a Benson Lossing article corroborated the 1859 Tuttle woodcut which had been earlier ignored in favor of physical evidence that the team may have misunderstood. The bottom line is the chimney complex extant in 1934 to 1935 may have been the original but the team was thrown off by an 1848 door on the oven.⁸³ Torres-Reyes aptly states in his 1971 historic structure report that the team in the 1930s made some mistakes but that the park needs to accept them because there is no physical evidence left to support a revision.⁸⁴

As early as January 1934, there was discussion of furnishing the Wick House. Vernon Setser wrote to Charles Peterson that he believed it "quite feasible to attempt to refurnish the houses [including Ford Mansion], and restore the farms, on paper, at least, as illustrative of early farm economy." He explained that the cost of implementing such a plan at the Wick House may be vastly reduced because the junior chapter of the local Daughters of the American Revolution (D.A.R.), the "Tempe Wick Chapter" of the Children of the American Revolution (C.A.R.) had "adopted" the house. The organizations could assist in securing donated furnishings in exchange for the privilege of having C.A.R. meetings in the house.⁸⁵

In late March 1936, the park began to distribute the *Report on the Furnishing of Wick House* by Vernon Setser and Lloyd Biebigheiser. Superintendent Elbert Cox describes it as a "tentative and suggestive guide for plans to furnish the Wick House as a Colonial home."⁸⁶ Earlier that year, the park photographed a chair in the possession of Helen Shelton, likely in preparation for this report. In May 1936 Cox reported to the director of the NPS that the D.A.R. and C.A.R. were assisting with the acquisition of objects and, in fact, already had objects in hand. In this letter he discusses the possibility of using Bertha Benkard, a well-known decorative arts expert of the time, to assist with

⁸¹ Collection Management Plan, SECOND DRAFT, pp. 55-56.

⁸² Ricardo Torres-Reyes, *Historic Structure Report: The Wick House, Morristown National Historical Park* (Washington, DC: Office of History and Historic Architecture, Eastern Service Center, National Park Service, United States Department of the Interior, 1971), p. 45.

⁸³ Torres-Reyes, HSR, p. 45.

⁸⁴ Torres-Reyes, HSR, p. 49.

⁸⁵ Vernon G. Setser to Charles Peterson, Chief, Eastern Division, Branch of Plans and Design, 15 January 1934, Correspondence 1934, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁸⁶ Elbert Cox to NPS Director, 26 March 1936, Correspondence 1936, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

this furnishings project as Louise du Pont Crowninshield was assisting with the furnishing project at George Washington Birthplace.⁸⁷ By July of that year Benkard was working on the project. Cox wrote to her regarding her fears of the park acquiring undesirable objects. Cox stated, "I would rather see the house empty than furnished with questionable pieces, and I am sure the local women [D.A.R.] understand our policy in the matter."⁸⁸

Another player came into the mix by August of 1936. Mildred Ennis, chair of the D.A.R.'s furnishings committee, wrote to a Mrs. Paul Moore describing the D.A.R.'s progress. She enclosed a list of furnishings they had gathered to date and stated that Benkard and Joseph Downs of the Metropolitan Museum of Art were approving the objects as they were gathered. She said that if objects did not have a New Jersey provenance, they could be approved if they conformed to the time period and character of the house. For the time being the objects were being stored in Ennis' attic. Ennis felt that Moore's suggestions of a cupboard, dresser, and settee would be splendid additions to the house.⁸⁹

In late 1936, it seems that the many personalities involved in the furnishing project were starting to wear on one another. Cox wrote to the director of the NPS recommending that Mrs. Moore, a collector interested in donating furniture for two rooms, be allowed to participate in the project. As before, the NPS or Benkard would approve her donations. Although, he admits, the D.A.R. was becoming suspicious of Benkard.⁹⁰ By December 1936 it appears that Moore was playing the role of coordinator once held by Ennis. Cox requested that she contact Benkard and Downs for a meeting to discuss the project.⁹¹ A week later Thomas Vint wrote to the director of the NPS expressing his concerns about Moore: he feared her local connections and felt that she knew little about furniture. He favored Benkard.⁹²

In January 1937, Moore offered to supply objects from her collection or through purchase for the kitchen, west front bedroom (hall), and small bedroom. The park planned to install the furnishings in the spring.⁹³ The objects were installed by April and

⁸⁷ Elbert Cox to NPS Director, 18 May 1936, Correspondence 1936, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁸⁸ Elbert Cox to Bertha Benkard, 23 July 1936, Correspondence 1936, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁸⁹ Mildred Ennis to Mrs. Paul Moore, 21 August 1936, Correspondence 1936, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁹⁰ Elbert Cox to NPS Director, 25 November 1936, Correspondence 1936, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁹¹ Elbert Cox to Mrs. Paul Moore, 18 December 1936, Correspondence 1936, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁹² Thomas Vint to NPS Director, 24 December 1936, Correspondence 1936, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁹³ Elbert Cox to NPS Director, 15 January 1937, Correspondence 1937, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

Cox was communicating with Moore regarding acknowledgement plaques. His suggestions indicate that he wanted to capture the fact that the D.A.R. assisted with the project but that all of the furnishings had been donated by Moore.⁹⁴ About a year later, a letter from Cox to the director of the NPS documents that the D.A.R. and C.A.R. had withdrawn from the project when Mrs. Moore took over.⁹⁵ Thus, it seems their early collection of objects were not incorporated into the display.

The remainder of 1937 was spent acquiring additional objects to fill out the display, properly positioning the objects, documenting the objects in floor plans and inventories, and discussing security for small objects. Benkard and Moore were to position the objects in the house and then Cox would order a diagram to be drawn. Moore continued to acquire small objects. In August 1937, Cox sent Moore a letter detailing objects they were still seeking so she could look for them while on a trip to see the Derby House at Salem Maritime National Historical Park.⁹⁶ According to the park's Cultural Resource Management Archives, Junior Historian Russell Baker completed an inventory of the objects in the house in 1937, but there was no inventory in the file. An additional group of objects added to the installation is documented in "Suplimentary [sic] List of Wick House Accessions/ Placed in the house on October 14, 1938." The list is all small, utilitarian objects such as tableware, kitchen utensils, containers, and lighting equipment that likely were placed in the kitchen, pantry, and "Spinning Room."⁹⁷ With the exception of the very occasional addition of an object to the Wick House interior, the park's attention appears to have moved from the Wick House to the Ford Mansion furnishings project in 1939.

Longfellow National Historic Site Curator Kathleen Catalano drafted a furnishing plan for the Wick House in 1974. This plan gave rise to the debate between using period or reproduction objects. The plan called for a mixture of the two, but the park wanted to use more reproduction objects because the kitchen was to be used for cooking demonstrations. Others including the regional curator and the acting manager of Harpers Ferry Center objected to the use of reproductions. In 1981, Catalano's plan was approved. A mixture of objects would appear in all rooms except the kitchen which was to be furnished with reproduction objects. Recently the park has been replacing period objects with reproductions.⁹⁸

Some of Catalano's recommendations for the interpretation of room use should be revisited. For example, interpreting the parlor both as the Wick's best room and a military headquarters seems contradictory. While some of the Wick's furnishings may have been left in the room, many of their fine breakables were likely removed to the

⁹⁴ Elbert Cox to Mrs. Paul Moore, 28 April 1937, Correspondence 1937, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁹⁵ Elbert Cox to NPS Director, 15 April 1938, Correspondence 1938, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁹⁶ Elbert Cox to Mrs. Paul Moore, 5 August 1937, Correspondence 1937, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁹⁷ "Suplimentary [sic] List of Wick House Accessions/ Placed in the House on October 14, 1938," Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

⁹⁸ Collection Management Plan, SECOND DRAFT, p. 56.

rooms reserved for the family. It also seems unlikely that the Wick's youngest daughter Tempe slept in the hall with soldiers across the entry. She likely shared her mother's bedroom during this time. On balance, though, the majority of Catalano's recommendations are sound. In particular, the recommendations for the cellar are accurate and ambitious.

With some moderate modifications the 1974 historic furnishings plan can serve as the guide for a successful historic furnished interior. The research and recommendations are sound but the implementation plan needs to be adjusted to accommodate the open hearth cooking demonstrations and more recent historical and material culture scholarship. Because the plan was based on the inventories of Henry and Mary Wick and sound comparative inventory research, it is not necessary to replicate this research. However, the 1974 plan does not address the 1779 to 1780 occupants of the house and their activities at any length. It is recommended that the research conducted by the interpretive staff be augmented with further research and written in a formal document. The updated implementation plan (including objects lists and floor plans) and the treatment of the house's occupants and their activities can serve as an addendum to the 1974 historic furnishings plan.

In January 2002 a Wick-attributed object was up for auction at Sotheby's in New York City. The large, Chippendale-style gateleg table has a history of being offered to and refused by the NPS (see appendix E for a compilation of documents related to this table). The gateleg table and two chairs was first offered to the park in the 1930s by Mrs. J.M. (Florence Mary) Moore of Spokane, Washington, a Wick family descendent.⁹⁹ In 1935, Vernon Setser, co-author of the 1936 Wick House historic furnishings report, wrote to the Superintendent,

One consideration leads me to hesitate about recommending the acquisition of Mrs. Moore's furniture for use in the Wick House. They are unusually fine pieces for farm house furniture. They appear to be more costly than any of the Chippendale furniture in the Ford collection. The Fords were wealthy people, while the Wicks were merely respectable farmers. The Wick desk in the Ford House is much plainer than the Ford *escritoire*, although both were probably from the shop of the same cabinet maker. Elaborately carved mahogany or walnut does not seem to harmonize with the other items among Mary Wick's household effects.¹⁰⁰

The park did not acquire the table at this time.

In February 1945, the table changed hands between a Mr. A.H. Syverson of Spokane, Washington, and C.W. Lyon, Inc., an American antique dealer in New York City. The table was sold with a history provided by Mrs. Moore tracing the table's history from Henry and Mary Wick to their daughter Phoebe Leddel. The table then

⁹⁹ Mrs. J.M. (Florence Mary) Moore is a different person than Mrs. Paul Moore, the individual donating and coordinating furnishings for the Wick House.

¹⁰⁰ Vernon G. Setser to Superintendent Morristown NHP, 17 December 1935, Correspondence 1935, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

descended through the female line to Mrs. Moore. The table remained in New Jersey until Mrs. Moore's great-grandmother Caroline Latham Perry moved it to Coldwater, Michigan, in 1887.¹⁰¹ Mrs. Norvin H. Green of Tuxedo Park, New York, purchased the table from Lyon in April of the same year.¹⁰² Norvin H. Green consigned the table to Parke-Bernet Galleries, Inc. of New York City for sale. The gallery sold the table to antique dealer John S. Walton on 2 December 1950.¹⁰³

Walton advertised the table for sale in the *Magazine Antiques* in 1952. Then mayor of Morristown, Parsons Todd, wanted to purchase the table for the park. Superintendent Francis Ronalds asked Melvin Weig to check the historical files and found the old correspondence on the table. To appease the mayor, Ronalds agreed to visit the dealer and look at the table. Walton "quite frankly admitted that he had accepted the statement of Mrs. Moore and had no other proof whatsoever that the table 'was part of the original furnishings of the Wick House.'"¹⁰⁴ Ronalds wrote to Edwin Small of Salem Maritime National Historic Site, "I saw the table and feel certain that had it been in the Wick House, it would have taken up far more room than ever Tempe's horse needed when stabled there. I thought you would enjoy the prices. Walton had just sold the 'Wick' table to Gunston Hall for \$4,500."¹⁰⁵

Gunston Hall, the historic home of George Mason in Fairfax County, Virginia, purchased the table in early March 1952 and retained it as a representative eighteenth-century furnishing until the January 2002 sale at Sotheby's in New York City. Again, the park was contacted to see if it would be interested in the sale. NPS staff again consulted the Cultural Resource Management Archives and assessed the suitability of the object for the Wick House. As before, the Wick family provenance was based on the statement of Mrs. Moore and the table was deemed inappropriate for the house on the basis of its size, cost, and place and time of manufacture.

The table is repeatedly described as "superbly carved" and "extremely large" phrases that are inconsistent with the park's knowledge of Henry Wick and the Wick House. Wick was not from a wealthy background. His father was a serge dresser who owned a windmill and tavern on Long Island. Henry Wick's wife, Mary Cooper, was from a wealthier background and Wick's father-in-law may have assisted him in purchasing the land in Morristown. Wick was a comparatively well-off farmer; he owned a great deal of land but most of it was unimproved. Wick was certainly not in the social strata of the other patrons of Gilbert Ash, the New-York-City craftsman to whom the table's manufacture is attributed, such as Sir William Johnson and the Van Renssalaers.

¹⁰¹ A. H. Syverson to C.W. Lyon, Inc., 21 February 1945, information included with facsimile communication from Lauren Gioia, Sotheby's New York Press Office, to researcher, 15 January 2002.

¹⁰² Charles W. Lyon, Statement Regarding Gate Leg Mahogany Table, 1952, information included with facsimile communication from Lauren Gioia, Sotheby's New York Press Office, to researcher, 15 January 2002.

¹⁰³ Anton Rudert to John S. Walton, 11 March 1952, information included with facsimile communication from Lauren Gioia, Sotheby's New York Press Office, to researcher, 15 January 2002.

¹⁰⁴ Superintendent, Morristown NHP to NPS Regional Director, Region 1, 12 March 1952, Correspondence June 1939 - March 1952, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

¹⁰⁵ Francis S. Ronalds to Edwin Small, Salem Maritime National Historic Site, 21 March 1952, Correspondence June 1939 - March 1952, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

The Wicks lived on Long Island, not in New York City. It seems more likely that they would have commissioned furniture from a local maker than one working at a distance from them. Also, Ash's working dates are 1748 to 1765. The Wicks were married in 1735 and likely would have purchased their household furniture at or around that time. The Wicks moved to New Jersey in 1750, giving them and Ash only two years' productive overlap in the same state. The conservative spending habits and stylistic choices exhibited by the surviving Wick desk, chair, and house make this type of purchase unlikely.

The items listed in the Wicks' inventories are not exceptional. Many items are listed with low values and described as "old." This table would not have appeared on the Wicks' inventories in any case because Phoebe Wick married and set up her house in 1770, well before her parents died.

It is more likely that this table was owned by Phoebe and Dr. Leddell without passing first through her parents' hands. Leddell was a wealthier man than the Wicks as evidenced by his ability to own slaves making him more likely to purchase an elaborate table from a distant maker. Also the Leddells would have been buying furniture for a new home in 1770 when the Chippendale style was popular. Again, the timing does not quite fit because Ash's working dates stop at 1765 and the Leddells were not married until five years later. However, beginning the chain of ownership at the Leddells confirms Mrs. Moore's assertion that the table descended in Phoebe Leddell's female line but does not adhere to Moore's improbable idea that the table originated at the Wick House.

*Assessment of Previous Historic Furnishings-related Planning Documents:
Wick House*

1936: Setser, Vernon G. and Lloyd Biebigheiser. *Report on the Furnishing of Wick House*. National Park Service Report, 1936, Drawer 2, Series III: Research Reports, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

Setser and Biebigheiser offer a brief history of the Wick House before delving into the topic of furnishings. The authors begin fittingly with the surviving 1781 Henry Wick and the 1787 Mary Wick inventories. They then examine the accuracy of five pieces of furniture with Wick family attributions. They feel that the style and character verify that the Wicks owned the furniture. The five objects are the walnut desk in the Morristown NHP collection; a black Windsor armchair owned by Miss Helen Shelton of Morristown; a gateleg table and two side chairs (all supposed to be mahogany) owned by Mrs. J.M. Moore of Spokane, Washington and a descendant of Henry Wick; and a chair supposed to be identical to the Moore chairs in the possession of Walter L. Bush of Newark, New Jersey. However, this last object had no tradition of ownership in the Wick family.

The authors acknowledge that the gateleg table and three chairs are more high style than the house and the other two pieces of furniture. The photograph of the objects does show fairly sophisticated Chippendale-style furniture. The authors speculate that this is perhaps due to changes in furnishings in the six years between the deaths of the

two Wicks. They note that Mary Wick's inventory lists seven more chairs and one fewer table than Henry Wick's. The authors feel this may indicate the disposal of one set of dining furniture and the purchase of another.¹⁰⁶

In their recommendations, Setser and Biebigheiser admit that they diverge from the quantity and types of objects in the Wicks' inventories. They caution, however, that the park not purchase all the objects they recommend because the house would be over-furnished. They exclude some items from Mary Wick's inventory because they could not locate appropriate examples for models. They add objects indicated in comparative inventories. "Extracts" of these comparative inventories are included toward the rear of the report. The sixteen inventories are all from former inhabitants of Morris County who died between the years 1768 and 1787. It appears that nine of the inventories are comparable to the Wicks', three are comparable or slightly above the Wicks' means, one is above the Wicks' means, while three are below the Wicks' means. Though a small sample, it appears Setser and Biebigheiser chose the comparative inventories with care.

The bulk of the Setser and Biebigheiser report is a compilation of objects dating from the late-eighteenth to early-nineteenth century which they recommend as models for the objects purchased for the Wick House. Prior to the photographs, the authors describe their rationale. Citing the architecture of the house, they felt that the Wicks had "old-fashioned" tastes. They felt that even the more high-style furniture belonging to Moore was heavy and crude compared to other period examples. Setser and Biebigheiser also wanted to set up a contrast between the more high-style Ford Mansion and the humble Wick House.

The authors admit that many of the furnishings depicted are of New England origin because those images were more readily available. They felt that this was not inaccurate, though, because Morristown was settled by people from New England. The authors note that in New Jersey native whitewood replaced the pine often used in New England furniture. They recommend that whenever possible the park purchase objects with a Morristown or New Jersey provenance.

The compilation of photos is nearly fifty pages long, at times with several objects depicted per page. The objects shown include wooden furniture, upholstered furniture, metal cooking implements and vessels, lighting, dairy tools, fiber-processing equipment, and mirrors. The authors also include several photographs of Colonial Revival interiors such as a bedroom, kitchens, and a dining room so those implementing the plan would have a pictorial catalogue of the objects to purchase and how to arrange them in the rooms. The authors obviously were at the mercy of what was available to them because the photographs do not represent a cohesive idea for implementation. There is a range of objects from very crude to those seemingly too high-style for the authors' purpose. Some objects like a settle, dresser, and loom are very large and out of scale for the Wick House. Also, some of the furnishings, such as high-style Chippendale easy chair with inaccurate upholstery is misdated to 1725-1750.

Just before the compilation of photographs, there is a blueprint of the Wick House's floor plan with recommended furnishings in each room. As the blueprint notes, the drawing does not indicate the placement of kitchen utensils, lighting, firearms, ceramics, or other small objects. This drawing with its numbered large objects is the

¹⁰⁶ The park never acquired this table. See "Brief History" above.

strongest indication of the authors' intent for the completed interior. It graphically boils down the fifty photographs into a useable plan.

The bibliography contains some key decorative arts texts available at that time: the Brooklyn Museum's *Guide to American Rooms*, R.T.H. Halsey and Charles C. Cornelius' *Handbook of the American Wing* [Metropolitan Museum of Art], Russell Hawes Kettle's *Pine Furniture of Early New England*, Luke Vincent Lockwood's two-volume *Colonial Furniture in America*, Wallace Nutting's *Furniture of the Pilgrim Century* and *American Furniture Treasury*, and Edward Wenham's *The Collector's Guide to Furniture Design*.

Setser and Biebigheiser's study is an interesting example of an early NPS historic furnishings report. The report compiles a great deal of pictorial and a quality selection of comparative inventory information. However, the authors, due to the early nature of their work, do not adhere to current scholarly practice in analyzing the comparative inventories. Nor do they make a complete list of concrete recommendations for objects to include in the Wick House installation. The floor plan with suggested locations for large furnishings is the best indication of the authors' intent. Also problematic is this report's focus on the Wick family's usual occupation of the house rather than the military's occupation in 1779 to 1780. It would be necessary to compare the report's floor plan to photographs from the late 1930s and early 1940s to properly assess the extent to which this plan was implemented.

1962: Stewart, Bruce W. *Historic Structures Report, Part I: Wick House, Morristown National Historical Park*. Morristown, NJ: Morristown National Historical Park, National Park Service, United States Department of the Interior, 1962.

The main focus of Bruce W. Stewart's Historic Structure Report, Part I, is naturally the historic building. The final section addresses furnishings and exhibitions. He states, "The Wick House is completely furnished as a typical farmhouse of the colonial period."¹⁰⁷ The furnishings are intended to reflect the life of a prosperous eighteenth-century farmer. Stewart argues that the effect of the furnishings is lost due to a lack of lighting in the structure and advocates placing a "subdued light" in each room.

1963: *Furnishing Plan for Wick House, Morristown National Historical Park*. National Park Service Report, 1963, Drawer 2, Series III: Research Reports, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

The furnishing plan commences with a brief statement of significance citing the Wick House as a typical example of an eighteenth-century structure and noting the importance of its association during periods of the American Revolution in the years 1777 and 1779 to 1781. It provides a brief history of the house. There is then the obligatory mention and inclusion of the Wicks' inventories.

¹⁰⁷ Bruce W. Stewart, *Historic Structures Report, Part I: Wick House, Morristown National Historical Park* (Morristown, NJ: Morristown National Historical Park, National Park Service, United States Department of the Interior, 1962), p. 6.

The plan contains a letter from Acting Superintendent Sherman W. Perry to the Regional Museum Curator dated 18 October 1963. Perry states, "All specimens in the Wick House are period pieces, except desk No. 7.12 in the dining room which is an association [?] piece." This likely refers to the Wick-family-associated desk now in the park's Museum.

There is a rough floor plan of the house's first floor including room names and the location and catalogue numbers of the objects in the rooms. The room names appear to reflect the author's conception of the Wicks' use of the rooms without the added layer of St. Clair's occupation. The hall is called the "Master Bedroom," the parlor is called the "Dining Room," the west room is called "Tempe Wick's Bedroom," and the east room is called the "Spinning Room."

Following the floor plan are sections for each room including narratives, lists of objects in the rooms, and black-and-white photographs of the installations. The narrative for the dining room indicates that the Wick-family-associated desk was in this room and that the room was not interpreted to the period of Major General Arthur St. Clair's occupation. The furnishing of "Tempe Wick's Bedroom" is quite unusual in that it contains a cradle (Tempe was twenty-one years old in 1780) and an "old wood-spring wagon seat used as a chair."

Several furnishings shown in the photographs and on the object lists indicate that they were purchased and located based on the earlier Setser-Biebigheiser plan. These objects include a dresser, corner cupboard, and settle in the kitchen; a round table, four chairs, and the Wick desk in the "Dining Room" and two chests and a four-post bedstead in the "Master Bedroom." The spinning wheels that the 1936 plan recommends for the kitchen are in the 1963 "Spinning Room." The high chest the 1936 plan recommends for the parlor may have moved to "Tempe Wick's Bedroom." There is no evidence of some of the recommended 1936 furnishings: the large loom in the kitchen; barrels, meal chest, and churn in the pantry; bedroom furniture in the east room/ "Spinning Room" and west room/ "Tempe Wick's Bedroom"; easy chair in the parlor/ "Dining Room"; and table in the hall/ "Master Bedroom."

This plan does not contain analysis of the types of furnishings to contain in the rooms. It is more of a completion report and explanation of what the park placed there. It is an excellent record of this early 1960s installation.

1971: Torres-Reyes, Ricardo. *Furnishing Study: Wick House, Morristown National Historical Park*. Washington, DC: Office of History and Historic Architecture, Eastern Service Center, National Park Service, United States Department of the Interior, 1971.

Ricardo Torres-Reyes wrote a furnishing study for the Wick House in 1971. The study expands on the work begun by Setser and Biebigheiser in 1936. The intent was to furnish the Wick House as a typical eighteenth-century farmhouse at the time of the American Revolution, with a focus on Major General St. Clair's occupation of 1779 to 1780. Despite the desire to interpret the military occupation, the author does not address the furnishings or equipment St. Clair brought with him due to a lack of information.

Torres-Reyes admits that there are no new site-specific primary source documents to inform his study. He attempts to further analyze the probate inventories of Henry and

Mary Wick; provide options for the future acquisition and deaccession of objects; and make the house look "lived in" rather than like a museum. The report is based on the Wick family probate inventories; Morris County inventories; several volumes of *Extracts from American Newspapers* covering the years 1750 to 1780; Sherman's 1909 *American Historical Magazine* article "The Wick House and Its Historical Environment"; and secondary sources on period furnishings, Morris County history, and Revolutionary War encampments.

Torres-Reyes lists the contents of the Wicks' inventories side-by-side according to rough categories such as "kitchen-pantry" and "personal effects." He does not make connections between the items listed in both inventories. He notes that items were clearly omitted from the inventories, so he supplements them with information from comparative inventories. Torres-Reyes examined seventeen Morris County inventories made between the years 1768 and 1787. An appendix contains a listing of objects found in these inventories classified under the same headings as those used in the Wick inventory section. This list is of limited use, however, because he does not qualify whether this is a list of every type of object in the inventories, the most commonly found objects, or a cross-section of objects included for a variety of reasons.

The "Farmhouse Furnishings" section provides the greatest degree of synthesis in the report. It is a room-by-room description of room function and the types of items found in those rooms. This section is intentionally general in nature. Torres-Reyes states, "In the chapter that follows, we discuss briefly some aspects of homestead life and everyday things. They will provide a general frame of reference for adding daily-life relevance to the existing furnishings." The report falls short of making concrete recommendations for acquisitions and deaccessions. The author states, "It would be physically impossible to accommodate in the Wick House all the furnishing pieces recommended or indirectly suggested in this report."¹⁰⁸ The report is rather a listing of all objects possible in a home of the middling sort and the choice of objects is apparently left up to the park and the availability of objects. Also problematic is this report's focus on the Wick family's usual occupation of the house rather than the military's occupation in 1779 to 1780, the identified "key point of interpretation" for the Wick House.¹⁰⁹

The report concludes with a discussion of where the Wicks obtained goods and supplies. The author addresses "Do It Yourself," craftsmen both local and farther afield, imports, public sales, peddlers, and general stores. Under each source, Torres-Reyes describes the types of goods available at each. This discussion is informed by both secondary sources and period newspaper articles.

Torres-Reyes' report compiles a great deal of information and categorizes objects in the Wick and comparative inventories into useful object types. Yet, this report suffers from the same weaknesses as the 1936 Setser-Biebigheiser study. The author does not adhere to current scholarly practice in analyzing the comparative inventories. Nor does he make concrete recommendations for objects to include in the Wick House installation. Instead, the report describes the constellation of every possible type of object one could find in an eighteenth-century house.

¹⁰⁸ Ricardo Torres-Reyes, *Furnishing Study: Wick House, Morristown National Historical Park* (Washington, DC: Office of History and Historic Architecture, Eastern Service Center, National Park Service, United States Department of the Interior, 1971), p. 11.

¹⁰⁹ Torres-Reyes, *Furnishing Study*, p. I.

1974: Catalano, Kathleen and Karen Williamson. *Furnishings Plan, Part E, Descriptive List of Proposed Furnishings: The Wick House*. National Park Service Report, 1974, Cultural Resources Library, Northeast Museum Services Center, Charlestown, MA.

In 1974, Kathleen Catalano researched and wrote a Furnishings Plan accompanied by floor plans, elevations, and perspective views by Karen Williamson. The plan defines Major General St. Clair's occupation of the house during winter to spring of 1779 to 80 as the period of greatest significance. This plan combines the current historic furnishings report format's evidence of room use and furnishings section with an implementation plan. Treatment of occupants is limited to footnote references to Continental Army officers.

The author draws on many primary sources including the Wicks' 1781 and 1787 inventories, 113 Morris County comparative inventories made between 1765 and 1785, contemporary diary entries, and contemporary advertisements. The appendices contain the Wick inventories and a sampling of the Morris County inventories. In her recommendations, Catalano adheres to the numbers of large pieces of furniture given in Henry Wick's 1781 inventory. She then fills in these bare bones with some of the details given in Mary Wick's 1787 inventory and comparative inventories. Catalano's recommendations for military furnishings are based on Harold Peterson's 1968 *The Book of the Continental Soldier* and extant objects in American museums. Catalano makes good use of this combination of sources. She makes furnishings recommendations based on the most common findings in the comparative inventories while resisting the temptation to replicate unusual circumstances such as Eliza Susan Quincy's collection of framed prints in favor of blank walls.

The bulk of the report is a room-by-room treatment of the furnishings. Each section starts with a brief history of room use and the interpretive intent for the room. The "Detailed List" of recommended furnishings is a narrative describing the recommended furnishings and the evidence upon which they are based. Many sections are illustrated with images including portraits, prototype extant objects, and print sources. The recommended furnishings are graphically placed within the Wick House's rooms through floor plans, wall elevations, and perspective drawings. Each section concludes with a "Summary List" of the recommended furnishings with estimated costs. These furnishings are listed in order according to the wall elevations.

Some of Catalano's recommendations for the interpretation of room use should be revisited. For example, interpreting the parlor both as the Wick's best room and a military headquarters seems contradictory. While some of the Wick's furnishings may have been left in the room, many of their fine breakables were likely removed to the rooms reserved for the family. It also seems unlikely that the Wick's youngest daughter Tempe slept in the hall with soldiers across the entry. She likely shared her mother's bedroom during this time. On balance, though, the majority of Catalano's recommendations are sound. In particular, the recommendations for the cellar are accurate and ambitious.

Catalano makes good use of a combination of primary and secondary sources. Her individual furnishings recommendations are sound but the recommendations regarding the interpretation of room uses should be revisited.

Analysis of Room Use Over Time

There is no evidence for how the rooms of the Wick House were used historically. Traditional use patterns inform the use of some rooms. The front two rooms were a hall and parlor while the rear room was a kitchen. The hall functioned as a day-to-day living space. Prior to the introduction of separate kitchens, cooking and other day-to-day activities were performed in the hall. In the case of the Wick House, the kitchen was likely the site for heavy work such as cooking, occasional laundry, and other messy tasks. The hall likely was the site for more contained indoor tasks such as sewing and childcare. The parlor was set aside as the location for the family's best possessions including furniture, ceramics, textiles, and even at times the best bed in the house. The small room in the northeast corner of the house likely was a pantry, or storage space for food and other household supplies. It is unclear how exactly the other two rooms were used historically. In addition to these spaces, the Wick family also had a cellar for storage and a garret for storage and extra sleeping space. See appendix F for discussion of food and candle storage.

There is no evidence for how the NPS interpreted the rooms until the 1963 historic furnishings report. Two other sources for comparison are the HABS drawing accompanying Torres-Reyes' 1971 historic furnishings report and Catalano and Williamson's 1974 historic furnishings report. Rooms that maintain their interpretation throughout the three documents are the kitchen, pantry (Catalano calls it a "buttery"), and entry.

The small, rear room to the east is interpreted in 1963 as a "Spinning Room." The HABS plan describes it more generically as the "East Chamber." Catalano calls it the "East Bedroom." Backing further away from assigned function, it may be more accurate to call this the "East Room." "Chamber" is not a preferable term because it usually refers to a room on the second floor.

The large, front room to the east is called the "Dining Room" in the 1963 plan. The HABS plan calls it the "East Parlor" while Catalano calls it simply the parlor. The last is the preferable term.

The west, front room is called the "Master Bedroom" in the 1963 plan. The HABS drawing terms it the "West Parlor" to distinguish it from the room to the east. Catalano refers to this room as the "Hall or Keeping Room." "Hall" is the preferred term here because it adheres to the traditional terminology of the hall-parlor plan house.

In 1963, the west, rear room was interpreted as "Tempe Wick's Bedroom." The HABS plan called it the "West Chamber." Catalano refers to the room as the "West Bedroom." Again, "West Room" may be the most accurate term for this room to avoid the word "chamber" and the function implied by the word "bedroom."

Analysis of Furnishings Over Time (See appendix D for table of information.)

There are only a handful of known extant objects with potential Wick-family attributions. Setser and Biebigheiser examine the accuracy of five pieces of furniture with Wick family attributions. They feel that the style and character verify that the Wicks owned the furniture. The five objects are the walnut desk in the Morristown NHP collection; a black Windsor armchair owned by Miss Helen Shelton of Morristown; a gateleg table and two side chairs (all supposed to be mahogany) owned by Mrs. J.M. Moore of Spokane, Washington and a descendant of Henry Wick; and a chair supposed to be identical to the Moore chairs in the possession of Walter L. Bush of Newark, New Jersey. However, this last object had no tradition of ownership in the Wick family. As detailed above, the park did not acquire the gateleg table and there is no evidence that it acquired the three chairs, either.

The next critical examination of the furnishings in the Wick House was Catalano's 1974 historic furnishings report. This report only comments on the Wick-attributed furnishings the park acquired: the desk and Windsor chair. According to Catalano, there is no evidence to support the traditional attributions. Like Setser and Biebigheiser, she felt that the desk (7.12) was in keeping with the Wicks' "rural taste" and middling economic status. The Windsor chair was a common form, an item the Wicks likely owned, and Catalano felt that the park's Wick-attributed Windsor chair held merit as a chair in its own right.

The only object in the park collection with a traditional Wick family association the researcher was able to track over time is the desk (7.12). In 1963, the desk was exhibited in the parlor, then interpreted as a dining room. Catalano's 1974 plan moves the desk to the hall, a space believed to have been inhabited by the Wicks during St. Clair's occupancy. Today, the Wick desk appears, likely along with the traditionally Wick-associated Windsor chair, in the park's Museum. The desk was removed from the Wick House due to the house's uncontrolled climate and the dangers posed by open hearth cooking demonstrations.

The kitchen as documented in 1963 contained quite a bit of furniture including a dresser, cupboard, "hutch table," two pine settles, and an arm chair. In addition, the kitchen contained a wide variety of items related to food preparation and serving. The 1974 historic furnishings plan recommended the removal of all furniture except a table, chair, and chest. The 1974 room also contained a wool wheel, a flax wheel, and other wool and flax processing tools. On the north wall was a pegboard with clothing hung on it. The chore of washing was indicated with a wash tub and bucket. The recommended furnishings also included fireplace equipment and food preparation tools. Tableware is absent. Today, there is no wool and flax processing equipment in this room. The flax wheel appears in the west room. The northwest corner of the kitchen is dominated by benches and other flat surfaces for visitor seating. The room's current main function as an open hearth cooking space is indicated by the barrels of wood, the work table before the hearth, and the many food preparation tools. Missing today from the 1974 recommendations are the pegboard with clothing and containers for washing.

The pantry in 1963 contained a combination of food preparation and serving objects (in addition to those in the kitchen); carpenter's tools; and shoemaker's tools. The recommendations in the 1974 plan reflect Catalano's preference to interpret the room as a

"buttery." She recommended that the room have floor-to-ceiling shelving on three walls. There is a high representation of dairy processing equipment. There is also a wide variety of containers including bowls, jars, boxes, and crocks. Another large category of objects were lighting and light-tending equipment. It appears that Catalano's recommendation for shelving was never carried out because only the south wall has shelving today. On these shelves are a variety of containers made of wood, earthenware, and pewter. There are also a few plates on the shelves. On the floor below the shelves are wooden barrels. There are no stoneware vessels. The other two walls are lined at floor level with ironware, a chest, bucket, churn, and reflector oven. The current emphasis is on storage, not on dairy processing as set forth in the Catalano plan.

The 1963 "dining room" was dominated by a large dining table with chairs and tableware. Other objects in the room were the traditionally Wick-associated desk in the southwest corner, a small table, bench, and corner cupboard. The windows were furnished with tab curtains. The 1974 plan for this room retains the domestic dining room theme with the table and chairs but overlays it with a distinct military presence. The tableware not seen in the 1974 plan's kitchen is displayed partly on the wall shelves in this room. Military furnishings include a camp bed, rolled bedding, chests and cases, a mess chest, camp stools, swords, canteens, and parts of uniforms. Officers' personal items include spectacles, a tobacco box, and a pipe. The present installation is in the spirit of the 1974 plan. However, the use of a rope separating visitors from the furnishings limits the display of objects to the southeast side of the rope. Thus, the northwestern third of the room is bare except for a pair of andirons in the fireplace. Additional pieces of furniture include a chest on the north wall and a folding table for writing on the east wall. The large dining table is set up to depict a work space. Items in the 1974 plan but excluded from the current installation are the wall shelf containing tableware, mess chest, and bed rolls.

The east room was interpreted in 1963 as a "spinning room," so it predictably contained two spinning wheels and a yarn winder. It also contained a stocking form and boot form displayed on the wall and a stool. The recommendations in the 1974 plan diverge from the spinning room theme and interpret this room as the bedroom of Major General St. Clair. Therefore, the room was recommended to contain a low rope bed, chamber pot, wash basin, chest, and campaign trunk. Military items include uniform parts and a sword. Personal items include toiletries and a tobacco box. It appears that the 1974 plan was at least partly implemented because the current installation resembles it. Missing items include the chamber pot, sword, and major general's hat. The quality of some objects, such as the "major general's coat" and a wooden chest do not reflect very well the 1974 plan's intent.

The only moveable object in the 1963 entry hall was a leather fire bucket. The 1974 plan recommended peg boards for this space (in addition to the one in the kitchen): one for civilian clothes and one for military ones. Today the entry hall is empty.

The 1963 interpretation of the hall was as a "master bedroom." The room contains a bed, wardrobe, dressing table, mirror, chest, three unmatched chairs, a chest, and mirror. Other objects in the room include a warming pan, several lighting devices, and curtains on the windows. The 1974 plan recommendations indicate that this room was interpreted as the Wick's main living space which contained Tempe Wick's bed. Recommended large pieces of furniture for the room include the traditionally Wick-

associated desk (7.12), a low rope bed, a tea table with tea set, chairs, a gateleg table, and a chest. The plan recommends wall shelves on the east wall containing pewter and ceramics. Female daily employments are indicated with a basket of knitting, basket of sewing, and tape loom. Recommended personal items are toiletries, slippers, a pipe rack with pipes, and a tobacco box. Items on the desk are a desk set, ledger, papers, and books. Like the parlor, today's installation is restricted by a rope separating the visitors from objects. In this case the northeast third of the room is devoid of objects. It appears that the room retains the interpretation recommended in 1974, but the smalls in the room lack the rationale present in the 1974 historic furnishings report. The room contains a desk (not the Wick desk), bed, tea table, and gateleg table. The room lacks the wall shelving and its contents, pipe box, knitting basket, sewing basket, and objects on the tea table. The gateleg table supports an odd assortment of smalls including sugar nippers, a candlestick, and a pewter teapot.

In 1963, the west room was interpreted as Tempe Wick's bedroom. However, the objects in the room are a hodgepodge of objects that do not represent a twenty-one-year-old woman's living space. These items include a cradle, chest-on-frame, child's writing desk, mirror, and an "old wood-spring wagon seat used as a chair." Smalls in the room are limited to a betty lamp and hog scraper candlestick. The 1974 plan interprets the room as Henry and Mary Wick's bedroom. The recommended furnishings included a low rope bed, chamber pot, his and hers footwear, and a woman's nightgown. Other items indicating human habitation include a watch box, shaving bowl, wash basin, and toiletries. The current installation in the west room reflects many of the 1974 recommendations but also has a fiber-processing interpretation. In addition to bedroom-type furniture, the room contains a flax wheel, tape loom, wool carders, and several drop spindles (presumably for an interpretive program). Like in the hall, the smalls are an odd lot. Here they include a medicine bottle, spoon, comb, and candle holder.

The 1974 historic furnishings report made recommendations for an installation in the cellar. There is no evidence that the cellar was interpreted before 1974 or that the 1974 plan was ever implemented. Visitors do not see the cellar on tours today. Catalano's installation focuses on the cellar's role as a storage space. The majority of items in the plan are barrels and stoneware crocks.

Current Use and Condition

Currently the Wick House is a furnished historic house museum with open hearth cooking in the kitchen fireplace. There are at least partial furnishings in all of the first floor rooms. The house is generally open seven days a week from 9:30 AM to 4:30 PM. Visitors are encouraged to pay an admission fee at the nearby visitors' center, but some visitors involved in recreational activities on park property enter without paying.

According to park staff, the story specific to the Wicks, Wick House, and St. Clair's occupancy is quite brief. Therefore, the interpretation extends into typical eighteenth-century life and objects. The special events offered at the Wick House and Farm reflect the broad eighteenth-century-life interpretation of the site and often entail visitor participation. Offerings during the summer and early fall of 2002 include demonstrations of weaving, spinning, needlework, paper making, using period farm tools,

and various occupations at "Colonial Crafts Day." Other offerings include tours of the kitchen garden, using a drop spindle, and a militia muster.

If walking from the visitors' center, visitors approach the Wick House from the south. They walk along the east side between the house and garden in order to reach the rear door on the north side. Visitors enter the kitchen first and encounter a costumed interpreter and burning fire. The interpreter presents a brief overview of the house's history and encourages visitors to view the house which is furnished as a typical eighteenth-century farmhouse. Visitors are able to fully access the kitchen and entry; walk into the parlor and hall and view furnished portions of these rooms over ropes; and view the pantry, east room, and west room from the doorways over ropes.

Park staff are dissatisfied with the current fluorescent lighting of the Wick House. First, it produces a historically inaccurate color of light. Second, it is not adequate to light the house when it is open to 4:30 PM on dark, late fall days. It is recommended that the park undertake a lighting plan to explore the possibilities new lighting technologies may have to offer as solutions.

One detail noted in the collection management plan that pertains to the two front rooms in the Wick House is the lack of evidence of fires in the fireplaces.¹¹⁰

General Recommendations

1. Consider representing a fire in the front room fireplaces. Possibilities includes charred logs (as recommended in the collection management plan), preserved logs, or imitation logs.
2. Contract for a lighting plan. (See appendix G for recent brief magazine article regarding lighting alternatives.)
3. Request an addendum to the 1974 historic furnishings plan. Include and elaborate on the research conducted by interpreters over the years on topics such as the Wick family, life on the Wick farm during the Revolution, the Wick's contribution to the War effort, St. Clair, St. Clair's movements, and his military family.

- Kitchen

The kitchen contains a working fireplace where interpreters light fires and do a limited amount of open hearth cooking. There are a variety of large and small cooking utensils and vessels along the south wall which likely change depending on the activity at the fireplace. The southwest corner is filled with a box of large firewood and barrels of tinder. A work table sits in front of the fireplace. The west and north walls are lined with a long, low box and several benches for seating school groups. A rake stands in the northwest corner. A settle and samples of past dyeing and weaving projects occupy the east wall south of the door to the buttery.

¹¹⁰ Collection Management Plan, SECOND DRAFT, p. 57.

Recommendations

1. Remove rake to outdoor location.
2. Move display of dyed and woven textiles out of view. Show these to visitors only when dyeing and weaving is the topic of a special event.
3. Remove all but one bench. There is not a clear differentiation between public and display space in this room. The display of so many benches implies that an eighteenth-century room contained this number.
4. Remove settle. This large piece of furniture was not listed in the Wicks' inventories.
5. Move fiber-processing equipment from west room to this room. The Wicks clearly were involved in this type of work because their inventories list a wool wheel, flax wheel, and looms. Spinning is an appropriate winter time activity and likely took place in the kitchen work space. The smaller looms may have been used in the hall because they took up less space and required less room to operate. The location of the large loom is indicated by Jane Nylander's statement, "Because of their size, looms were usually set up in large, unfinished (and therefore unheated) spaces, often the large attic of the main house, but sometimes a shed attic or an unused chamber. Some professional weavers worked in ell rooms or dedicated small buildings known as 'shops,' where their equipment could be set up permanently."¹¹¹ See appendix F for more information about spinning and weaving.
6. Reconsider the amount of firewood and storage space in the kitchen. Perhaps Jane Nylander's information regarding New England firewood may be used as a guideline: "Sometimes a day's supply of wood was stacked in the corner of the kitchen or in an adjacent shed" (see appendix F for more information).¹¹²
7. Implement (add and remove objects as appropriate) the 1974 furnishings plan. This plan does a good job of balancing the correct number of cooking utensils between the kitchen and the pantry. It also accurately reflects the additional types of activities and objects that should be in the kitchen.
 - For the sake of the open hearth cooking demonstrations, the work table should be moved closer to the fire and the display on it can be modified to provide an adequate work surface.
 - Monitor the wool recommended by the plan to ensure that it does not attract pests.
 - Omit hetchel. Flax combing is a messy process and likely not one conducted indoors.
 - Move warming pan from hall to kitchen or cellarway (see appendix F for more information on warming pans).

¹¹¹ Jane C. Nylander, *Our Own Snug Fireside: Images of the New England Home, 1760-1860* (New Haven: Yale University Press, 1993), p. 177.

¹¹² Nylander, p. 88.

- Move and fill spoon rack from hall.

See appendix F for more information about kitchens and food.

- Pantry

In its current state, the pantry is an unconvincing catch-all filled with a jumble of containers and cooking equipment. Despite the number of objects, the items displayed do not represent a full complement of cooking utensils, dairy-processing tools, or stored goods. The cooking utensils and dairy-processing tools are particularly important because they are mentioned in the Wicks' inventories (although dairy equipment is only described as "milk room furniture"). To make the best use of this precious ground-level storage space, this room likely had shelves on every available wall as shown in the 1974 furnishings plan. The 1974 furnishings plan also provides a more convincing array of objects to be stored in this space including dairy-processing tools, lighting devices, and storage containers (see appendix F for additional information on food storage and butter making equipment).

Recommendations

1. Move sugar and nippers from hall into this space. Purchase larger synthetic sugar cone. Eighteenth-century sugar would not have been packaged in this type of paper and sugar cones were often much larger than this example.
2. Move all lighting devices and candles from around house into this space. Lighting devices and candles generally were stored when not in use. See appendix F for more information regarding candle storage.
3. Remove some of the redundant cooking equipment like two of the three Dutch ovens and one of the reflector ovens.
4. Try to bring the complement of cooking equipment in line with that described in the Wicks' inventories. The 1974 furnishings report does a good job of keeping to these numbers and should be consulted for the items to be placed here and in the kitchen to achieve this balance.¹¹³
5. Do not store the officers' tableware in this room because it should be in the mess chest as indicated in 1974 furnishings report.
6. If the park wishes to interpret this space as a buttery, augment current dairy-processing equipment with items recommended in 1974 furnishings report and appendix

¹¹³ Duncan Hay writes in the draft collection management plan regarding the ratio of equipment to foodstuffs, "The pantry is well stocked with equipment. There are more iron pots here than in the Ford Mansion. It is unlikely that a small family need[ed] such a complement, even with a number of military 'guests.' By contrast, there is surprisingly little evidence of food storage. Admittedly, the winter in question was a starving time, but there might at least have been empty barrels for flour, pickled cabbage, salt beef, and pork here or in the cellar." (Collection Management Plan, SECOND DRAFT, p. 57.)

F. If current deep earthenware bowls are intended to represent milk pans, replace them with accurate *shallow* milk pans.

7. Augment current storage containers with stoneware jars covered with cheesecloth. Stoneware was a more common storage vessel than earthenware because salt glaze did not react with acidic food the way lead glaze did. See appendix F for more information on food storage.

8. Add items currently missing (e.g., case of bottles and two smoothing irons) that are listed in Wicks' inventories and/or recommended in 1974 furnishings report.

9. Install shelving in pantry to support contents of room. Large, heavy items logically belong on floor while often-used items (e.g. lighting devices) should be on shelves within easy reach.

- Parlor (Aides' Room)

Visitors can enter the parlor from the kitchen or the entry. In either case, they view the furnished southeast portion of the room over a rope that extends from the southwest corner to the doorway of the east room. Thus, about one-third of the room on the visitors' side of the rope, including the fireplace, is unfurnished.

The southeast corner contains a camp bed complete with hangings. In the vicinity of the bed is a chamber pot, clothing, trunk, and canteen. Beside the bed is a folding desk with a mirror on the wall above it and a camp stool in front of it. The mirror glass is in poor condition because it has desilvered. There are two other camp stools beyond the foot of the bed. While it is believed that St. Clair had two aides who lived in this house during the winter of 1779 to 1780, there is only a bed and trunk for one.

The northeast portion of the room is dominated by a Queen-Anne-style drop-leaf table covered with maps and documents. Also on the table are a hog scraper candle and a clay pipe. There are four chairs at the table and one chair, in fair to poor condition, pushed against the wall next to the east room door. On the floor near the table are a foot warmer and a teakettle on a portable brazier.

In the northeast corner is a chest with drawer covered with a jumble of small objects. These objects are not a meaningful assemblage and are difficult to see in this corner behind a door and under a thick layer of dust. The objects on the chest include a woven textile, pipe box, iron pipe holder, small reproduction earthenware plate, jug, tin candle holder, pewter inkwell, horn cups, shears, wooden bowl, and box. The lower board on the rear of the chest is detaching.

Recommendations

1. Move teakettle and brazier to kitchen or pantry. See appendix F for more information regarding teakettles and braziers.

2. Use quality color photocopies of historic documents and maps rather than hand-drawn or written copies. It is extremely difficult for the modern hand to capture eighteenth-century writing and drawing.¹¹⁴

3. Examine the rear of the chest of drawers to see what, if anything, can or should be done to address the loose board.

4. Replace splitting fabric on camp stools.

5. Remove the majority of objects from top of chest with drawer. With three men working in one room, it is doubtful that a surface would have been allowed to become a catch-all. This surface may have supported further papers and office supplies, stored dining equipment, personal items, or military items such as swords and hats. It is wise to keep the items on this surface to one main type or point because they are behind the door and not available for close examination.

- The textile displayed as a "bureau scarf" is inaccurate to the period, the iron pipe stand would be near the fireplace, and the shears and wooden bowl serve no purpose here. The earthenware plate reflects the correct materials and decoration for the period, but likely does not represent a period size.

6. Implement a modified version of the 1974 furnishings plan that reflects the position of the barrier rope. Also take into account Hay's observation in the collection management plan: "It is unlikely that the Wicks would have left table and chairs for the use of soldiers. More likely that military men would have set up on camp furniture and made due with trunks and planks."¹¹⁵

- Install objects reflecting the inhabitation of two men in this room including travel trunks, toilet articles, collapsed beds and stored bedding, canteens, and military equipment and uniforms.
- Consider substituting makeshift military furniture for the table and chairs currently in the room.
- Consider including other items recommended in 1974 furnishings plan including full mess chest, spectacles, and tobacco box. Recommended wall shelves are problematic because Wicks may have had shelves in parlor to display their creamware, but they would not have left these items with the soldiers. The question then is what the soldiers would have placed on the shelves. Perhaps the chest with drawer could be removed and these shelves could display the selected small items.

- East Room

The east room is interpreted as the temporary sleeping quarters of General St. Clair. The small room is dominated by a rope bed along the north wall. There is also a traveling trunk and a chest in the room. The traveling trunk is on the west wall and is

¹¹⁴ Challenges presented by this recommendation are discussed in footnote under "Ford Mansion-Current Use and Condition-Parlor-Recommendations."

¹¹⁵ Collection Management Plan, SECOND DRAFT, p. 57.

intended to be St. Clair's military campaign chest. Unfortunately, the top of the trunk indicates that it belonged to a Capt. Nathaniel Webb and it is in poor condition which makes it difficult to believe it belongs to a peripatetic military general. The chest is also in poor condition but likely correctly represents the frugal lifestyle of the Wicks by showing a worn item in a bedroom.

The general's presence is indicated by a foot warmer and shoes under the bed; a very small shaving mirror over the bed; and a basin, ewer, mug, shoe horn, and folded clothes on the chest. These small items do not convey the general's presence in a convincing manner. The shaving mirror should be on a wall near the basin (in this case the south or east walls). The clothing, instead of an undistinguished pile, should better represent the items a general would have worn. The 1974 furnishings plan recommends that a blue and scarlet major general's coat with gilt epaulettes and stars be draped over the bed. The plan also recommends including a major general's hat and a hunting sword and scabbard on the campaign trunk. The small items in the room should better represent the habits and toilet of an eighteenth-century man. The 1974 furnishings report recommends including a tobacco box, hand towel, wash basin, shaving box with looking glass, steel razor, bone hair comb, shaving bowl, shaving brush, handmade soap, and chamber pot.

Recommendations

1. Until the 1974 furnishings plan is implemented, move small mirror from north wall to east wall near basin and within view of visitors.
2. Replace Webb trunk with period or reproduction campaign chest in good condition.
3. Implement 1974 furnishings plan, particularly recommendations for clothing, military equipment, and small personal items. Move bone comb from west room to this bedroom.

- Entry

Visitors can enter the entry from either the parlor or hall. The entry is relatively dark due to a lack of windows and is currently an empty space. The 1974 furnishings plan recommends installing pegboards on the east and west walls. The pegboard on the east wall was to hold military outerwear and the one on the west was to hold women's outerwear. The inclusion of these adorned pegboards would humanize this now empty space. They would also remind visitors that in the winter the house's inhabitants likely entered through the unheated entry to retain heat inside the heated rooms such as the kitchen where visitors enter today.

Recommendations

1. During interpretive talk, remind visitors that the Wick House is interpreted to the winter of 1779 to 1780. During this winter, the house's inhabitants likely entered and exited the house via the unheated entry rather than through the kitchen door where heat would be lost and the floor soiled.

2. Install pegboards and outerwear as recommended in 1974 furnishings report.

- Hall

Visitors enter the hall from the kitchen or the entry. In either case, they view the furnished southwest portion of the room over a rope that extends from the southeast corner to the west room doorway. Thus, about one-third of the room on the visitors' side of the rope, including the fireplace, is nearly empty. The only items on the visitors' side are andirons, a reproduction green chest, and a reproduction pierced tin lantern.

The southwest corner is dominated by a double bed with a bed key on top. The 1974 furnishings report recommends that this room be interpreted as Tempe Wick's sleeping quarters and the west room be the "master bedroom" occupied by Mary Wick while Henry Wick is away. According to more recent interpretive notes, Henry Wick was likely at home during the winter of 1779 to 1780. If Henry Wick is home, Henry and Mary Wick are likely sleeping in the larger bed in the larger room with the fireplace as the room is currently interpreted. Tempe Wick may also be sleeping in this room if the smaller room is too cold. If Henry Wick is not home, Mary and Tempe Wick are likely sleeping together in this warmer room. In any event, it is doubtful that with a roomful of soldiers across the hall that the Wicks would have allowed Tempe to sleep in the hall alone as described in the 1974 furnishings report.

The south and west walls are lined with furniture including a stored square tilt-top tea table, banister-back chair, Windsor chair, gateleg table, candlestand, and fall-front desk. The desk is a reproduction of a Wick-family-associated object now displayed in the Washington's Headquarters Museum. On the desk at the Wick House are a tricorne hat, candlestick, folded papers in the pigeon holes, a cup and saucer, a newspaper, a letter, and an inkwell with quills. On the gateleg table is a wrapped sugar cone in a small reproduction earthenware plate, an earthenware jug, sugar nippers, a brass candlestick, and a pewter teapot. Above the gateleg table is a spoon rack containing three pewter spoons, a knife, and a wooden spoon.

Recommendations

1. Rotate stored tea table so tabletop faces into room.
2. Move bed key to less prominent location, perhaps under bed? Also, display only one bed key in the house, i.e., remove this example or the one in the west room.
3. Move sugar and sugar nippers to pantry.
4. Remove the warming pan as it would not have been stored on a bed in this manner. Move it to storage in the kitchen or cellarway.
5. Move lighting devices and candles to pantry.
6. Move spoon rack to kitchen.

7. Move small looms from west room to this room.
8. Consider varying the kinds of blankets in this house and the Ford Mansion. Now it appears that private citizens, military officers, and servants all used the same type of striped wool blankets. The 1974 furnishings report recommends a solid fabric top quilt for this bed.
9. Consult the Wicks' inventories for other items that belong in this room such as books and a rug. The 1974 furnishings report recommends including on the desk an eighteenth-century King James Bible, Isaac Watts psalm book, and a 1780 almanac. These items should be reproductions due to the lack of climate control in this house. The 1974 furnishings report does not recommend a rug but if the Wicks owned one as indicated by Mary Wick's inventory, it was likely in this room during the winter of 1779 to 1780.
10. Add other items to desk as recommended by 1974 furnishings report such as tobacco box, farm ledger book, and sander.
11. Consider replacing the unusual chair now at the desk with a more common example such as a Windsor chair.
12. As recommended in 1974 furnishings report, include domestic activities in this room such as knitting, sewing, and use of tape loom. See appendix F for more information on fireside activities.
13. Consider stacking some tableware on gateleg table in place of mismatched items there now. The remainder may be stored in a chest (propped open for public view). The tableware would have been displayed in the parlor and removed to the Wicks' rooms for safekeeping when the soldiers arrived. Consult 1974 furnishings plan for hall, east wall for appropriate examples. Do not display on shelves as recommended in 1974 furnishings plan.
14. Consider setting up the tea table with a display of teaware as recommended in the 1974 furnishings plan for hall, north wall. This display could be set up in the middle of the room, behind the rope, preferably out of visitors' reach.
15. Decide who is at home during the winter and who is sleeping where. This determination will influence distribution of personal items in this room and west room.
16. Consider upgrading and adding to the furnishings in the hall. As Hay notes in the collection management plan, "today the officers' side of the house still has a nice round table and four splat back chairs that look nicer than anything on the homeowner's side."¹¹⁶ He recommends furnishing this room and the west room "more densely to represent family goods moved from the other side of the house for safekeeping."¹¹⁷

¹¹⁶ Collection Management Plan, SECOND DRAFT, p. 57.

¹¹⁷ Collection Management Plan, SECOND DRAFT, p. 58.

- West room

The west room is dominated by a bed along the east wall and a series of large pieces of furniture along the west wall including a wooden candle stand, flax wheel, chair made out of solid boards like a settle, and a chest of drawers. Other furniture in the room includes a towel rack, white-painted Windsor chair, and wooden chest in poor condition.

The space is humanized through the display of clothing, a basin and ewer, a medicine bottle, a spoon, a bone comb, and a foot warmer. These items are not as convincing as the more extensive list recommended in the 1974 furnishings report which includes slippers, towels, a shaving bowl, a hand mirror, and soap (not recommended here) among other items. The 1974 interpretation of this room as a "master bedroom" during the winter of 1779 to 1780 should be reconsidered as discussed in the "Hall" section above.

Lighting devices currently in the room include a combination candle/rush holder and a pewter candle holder. The majority of the other items in the room relate to fiber processing and do not belong in a bedroom. These items include the flax wheel, tape loom, wool carders, large basket of drop spindles, and two large baskets of wool under the bed.

Recommendations

1. Move flax wheel and wool carders to the kitchen.
2. Move small looms to hall.
3. Remove remaining fiber processing equipment and supplies. Items used for interpretive purposes such as group of drop spindles should be stored out of view in area such as attic. If wool is for interpretive programs, store in attic in sealed containers to avoid attracting pests.
4. Unless interpreting evening, move lighting devices to storage in pantry.
5. Rotate the bed ninety-degrees to line up along the north wall as recommended in the 1974 furnishings report. This way objects can be displayed under bed and head of bed will not be under window.
6. Place the wooden candlestand beside head of bed.
7. Move bed key to less prominent location, perhaps under bed? Also, display only one bed key in the house, i.e., remove this example or the one in the hall.
8. Move cloak and hat to entry hall.
9. Place cork in medicine bottle.

10. Refinish or remove white Windsor chair. Windsor chairs are not usually finished in light colors. A black, green, or dark red finish is more historically accurate.
11. Replace quilt on chest at end of bed with better example. Quilt can appear worn but should not display poor craftsmanship.
12. Decide who is at home during the winter and who is sleeping where. This determination will influence distribution of personal items in this room and west room. If it is determined that Tempe Wick slept in this room, reassess the display of personal items accordingly.
13. If it is determined that this space should be the Wicks' bedroom, implement the 1974 furnishings plan recommendations for small and personal items including chamber pot, women's and men's slippers, towels, shaving bowl, hand mirror, and hair brush.
 - Move watch box down near head of bed over candlestand.
 - The current earthenware pitcher and basin can be substituted for the recommended pewter wash basin. The glass bottle and spoon can take the place of the recommended earthenware jar and wooden spoon.
 - Exclude recommendations for shoes, nightgown, newspaper, and linen pocket. If we are to believe that Mrs. Wick is elsewhere in the house, she is likely wearing the shoes and pocket. She probably stowed her nightgown in the chest of drawers. Reading likely took place in the hall or kitchen during daylight hours, so the newspaper should be in one of those rooms instead.
 - Move comb to east room as part of implementation of 1974 furnishings report.

Neighboring Resources

- Visitors Center

Current Use and Condition

The visitors' center has basically three zones: the visitor use area (ticket sales, shop, rest rooms), exhibit area, and theater. Visitors can enter the exhibit area through an opening to the right of the information desk or through the theater which is enclosed by a wall directly behind the information desk and accessible through an opening to the left of the desk. The exhibits and film relate to the general living conditions for soldiers at Jockey Hollow and provide a larger context for the Wick House.

Upon entering the exhibit area to the right of the desk, there is a small exhibit on an outdoor hazard, ticks. There are then three panels mounted on the exterior wall. The first is entitled "Cantonment of Stark's Brigade at Jockey Hollow, 1779-80." The panel includes a reproduction of a drawing of the encampment buildings which reflects the orders given by General Washington and Quartermaster General Nathanael Greene. The drawing shows enlisted men's huts and the fewer, larger buildings for the company-grade officers. The panel states that archeology undertaken at the site confirmed this arrangement.

The second panel depicts *Colonel Walter Stewart in Front of Continental Army Encampment, 1781* by Charles Willson Peale. The panel states that prior to the construction of huts at Jockey Hollow, soldiers lived in tents during a blizzard in December 1779.

The third panel includes a copy of an original watercolor painting of a Revolutionary War military hut in Charlottesville, Virginia.

Directly across from this panel is a life-size reconstruction of an enlisted men's hut. The visitor is located a story above the hut's floor and looks in through the cutaway roof. Six bunks are in view to the right and, presumably, six others are out of view just below the visitors' line of vision. The scene is supposed to take place at 9:00 PM. The atmosphere is disorderly. There are clothes hung to dry. Cooking is taking place at the fire. There are a convincing number of plates and spoons. There is one fork and a haphazard representation of drinking vessels: four horn cups, one leather mug, one pewter mug, and several canteens. Filled sacks are used for pillows. Other objects in the hut include a musket, part of a musket, two bayonets, buckets with metal hoops, Continental currency, two lanterns, two cartridge boxes, a pair of mittens, a book, and cards.¹¹⁸

When compared to a photograph of the enlisted men's hut in the *Morristown Official National Park Handbook* (this edition first published in 1984), it is clear that the furnishings have changed over time in the direction of fewer objects. Objects present in the *Handbook* photograph and missing at the time of the site visit include several textiles (most notably the one previously on the far shelf), a vignette on the far shelf indicating a meal in progress, and camp stools. It is unclear whether the changes were made intentionally to improve interpretation or because objects were no longer fit for display or were needed elsewhere.

Walking to the left, the visitor enters a movie theater. Jockey Hollow's current movie is entitled "Winter Camp, 1779-1780, Jockey Hollow." The movie focuses on the hardships endured by enlisted men during the encampment including cold, hunger, and illness.

Recommendations

1. At the time of the site visit, the enlisted men's hut needed basic housekeeping because there was a thick layer of dust present.
2. The intent of this historic furnishings assessment was to examine the furnishings in the Ford Mansion and the Wick House. The park requested that the researcher also offer comments on the exhibit in the enlisted men's hut. This is an area outside this researcher's area of expertise, so the following comments are very general in nature. If the park wants to seriously improve the contents of the exhibit, it should contact the Historic Furnishings Department at Harpers Ferry Center where there are specialists in military equipment and furnishings.

¹¹⁸ According to Eric Olsen, the hut was furnished in the 1970s by Bill Brown at Harpers Ferry Center. He stated that objects were not purchased for this installation. It was instead furnished with "cast-offs" from the interpretive division and a re-enactment group. He also notes discrepancies in the quantity of objects included versus the number of men that would have inhabited such a hut.

- The disorderly nature of the hut seems out of keeping with military expectations.
 - Consider using buckets with wooden hoops instead of metal.
 - There do not appear to be enough weapons or ammunition for twelve men. Consider adding more of both.
- Waysides

There are two wayside exhibits near the Wick House. The first is an aging, plastic-coated exhibit entitled "A Revolutionary Winter." The second is a metal relief entitled "The Wick Farm." This wayside describes how Henry Wick sold trees as a cash crop, many of the 10,000 soldiers encamped in Morristown lived on Wick's land, and Major General Arthur St. Clair, commander of the Pennsylvania line, used the Wick House as his headquarters.

Extant Research Materials

As evidenced in the past furnishings studies of the Wick House, the primary documents are the extant inventories of Henry (1781) and Mary (1787) Wick. These inventories share the same limitations as many such period documents: they do not list objects room by room and the objects are described in one or two words each. Mary Wick's inventory is longer and better details the small objects than that of Henry Wick. As has been the practice in past reports, the study of comparative inventories and primary sources is required to understand and fill out these terse documents.

Kathleen Catalano's 1974 furnishings plan draws on many primary sources including the Wicks' 1781 and 1787 inventories, 113 Morris County comparative inventories made between 1765 and 1785, contemporary diary entries, and contemporary advertisements.¹¹⁹ The appendices contain the Wick inventories and a sampling of the Morris County inventories. This study should be the starting point for any future research reports on the furnishings of the Wick House.

Park Ranger Eric Olsen's unpublished research refers to other primary source documents including tax lists, Revolutionary War certificates, and correspondence. A general sense of the Wick family's holdings is contained in the tax rateables lists for August to September 1779 and January 1780. Olsen has located and recorded material from Revolutionary War certificates dating to 1780 and 1782. These indicate the amount of hay and wood the army took from the Wicks. One certificate dated 25 February 1782 entitles the Widow Mary Wick to over \$113 for "Damages done to her farm by the Army which was in winter quarters." Two of these certificates are published in the Neilson Papers.

Information about the Wick farm can also be found in period correspondence. On 16 April 1778, Bloomfield addresses a letter from Valley Forge to Henry Wick at "Wick Hall Morris County." He writes,

¹¹⁹ Catalano drew the comparative inventories from the New Jersey State Library in Trenton, New Jersey.

I have desired the bearer Lieut. Kinney to call at Wick Hall and request Mrs. Wicks to try if any of her keys will open my fathers under desk drawer but [illeg.] in order to get my Beaver hat sold to Mr. Kinney and to put [illeg.] things in the drawer, belonging to me which will be delivered by him . . .

I reckn either you or Mrs. Wicks would as soon part with your pipes as to have another family as noisy as the one you lately was troubled with - however be that as it will I shall positively make Wick Hall my Head quarters at any rate when I am so happy as to come into your corner of the globe."¹²⁰

Apparently, Bloomfield and others had stayed with the Wicks and left belongings in storage there. There are several references to the Wicks and the Wick farm during 1780 and 1781 in *Extracts from the Letter-Books of Lieutenant Enos Reeves*. Reeves was from Charleston, South Carolina. Reeves mentions dining with the Wicks, Henry Wick's death, repairing huts near the Wick House, and cutting wood on the Wick Farm. This correspondence provides indications of the Wicks'/ officers' social life and the layout of the Wick farm. In 1816, the Wick farm is described in an advertisement as "a good dwelling house, barn and outhouses, with a well of good water at the door, nine or ten hundred bearing apple trees and other fruit in abundance."¹²¹

The Wick House is mentioned and illustrated with a woodcut in the 1859 article entitled "Washington at Morristown" written by Joseph F. Tuttle in *Harper's Magazine*. The author writes, "The Wicke House is still standing, and has undergone but few changes. On the outside door still hangs the heavy dog-headed knocker which has often startled the family when the army was encamped on the farm. An immense chimney stack occupies the centre of the house, on three sides of which are large fire-places."¹²² In 1909, Andrew Sherman wrote an article entitled "The Wick House and Its Historical Environment" in *American Historical Magazine*.

The park's Cultural Resource Management Archives tell the story of how the park managed the Wick House from 1933 to 1989, with the majority of the records falling between 1933 and 1950. These records are contained in one archival box (Box 14). The correspondence is arranged by year or years while reports and interviews are foldered separately. Correspondents include Russell Baker, Bertha Benkard, Verne Chatelain, Elbert Cox, Mildred Ennis of local chapter of Daughters of the American Revolution, Mrs. Moore (local interested preservationist), Charles Peterson, Vernon Setser, Thomas Vint, and Melvin Weig. Correspondents discuss the feasibility of furnishing the house, potential participants in the refurnishing effort (Mrs. Moore, Bertha Benkard, Joseph Downs), withdrawal of the Daughter of the American Revolution and Children of the American Revolution from project, acquiring furnishings, approving furnishings to be exhibited, finishes, the 1936 Setser and Biebigheiser report, placing furnishings in rooms, recording placement of furnishings, provenance of objects attributed to Wick ownership, and acknowledgement plaques. One item of particular interest is a one-page document

¹²⁰ Eric Olsen, "Bloomfield's Letter," Transcription of Letter from Bloomfield to Henry Wick, 16 April 1778, n.d., Interpretive Resources, Interpretive Division, Morristown National Historical Park, Morristown, NJ.

¹²¹ Eric Olsen, Brief Untitled Analysis of Wick Family and Farm, n.d., Interpretive Resources, Interpretive Division, Morristown National Historical Park, Morristown, NJ.

¹²² Tuttle, 1859, p. 298.

entitled "Suplimentary [sic] List of Wick House Accessions/ Placed in the house on October 14, 1938." The list contains all small, utilitarian objects such as tableware, kitchen utensils, containers, and lighting equipment that likely were placed in the kitchen, pantry, and "Spinning Room." Another interesting item is a 1935 interview between Assistant Architect Jensen and Mrs. Orlando Stiles who lived in the Wick House from 1855 to 1859 and believed an indentation in the floor was made by Tempe Wick's horse.

The park does not have any early historic photographs of the interior of the Wick House but it does have several photographs detailing its own management of the house. A small number of photographs are located in the park's Cultural Resource Management Archives. There is a black three-ring binder entitled "Morristown National Historical Park - Through the Years" in Box 16. This binder contains photographs dating from 1939 to 1962. Two 1950s photographs show an interpreter with visitors in the Wick House kitchen. Another photograph, possibly from the 1950s, depicts the Wick House kitchen.

The bulk of the Wick House photographs are in the park's Photographic Collection. The researcher was able to examine the Photographic Collection finding aid in detail, but time constraints prevented examination of the pictures themselves (See appendix A for more detailed information regarding photograph numbers and subjects). In the "WH" series there are photographs of the Wick House's kitchen, "Spinning Room," and a third room dated 1935. The "A" series contains photographs of the Wick House dating to the 1930s and 1940s. Spaces depicted in this series include the "Dining Room," kitchen, several bedrooms, "Work Room," and pantry. There is one photograph in the "B" series, a picture of the kitchen dated 1938. The two photographs in the "63" series, dated 1963, show the "Spinning Room" and pantry. The "67" series, dated 1967, contains one unidentified Wick House interior.

The National Archives Record Group 79, Records of the National Park Service contains a cache of Morristown National Historical Park's resource management records. The park has two guides to the records at the National Archives but it is unclear whether either document captures all of the information that may be available there. The earlier of the two is a 1973 inventory compiled by Vera Craig. Items of interest on this list include the following

RG79 NPS CCF 1933-49
Morristown
207-02.3 Box No. 2001
207-03 Morristown Historians Reports

RG79 NPS CCF 1933-49
Morristown
620-621 Box No. 2009
620 Guerin and Tempe Wick House
620-046 Museums

RG79 NPS CCF 1933-49
Morristown
801-01-833.04, Box No. 2013

833 Exhibits

RG79 NPS CCF 1933-49
Morristown
833.05-855 Box No. 2013
833-05 Museums

RG79 NPS CCF 1933-49
Morristown
857-883.06 Box No. 2014
871 D.A.R.

The second resource is the Guide to Records in the National Archives - Mid Atlantic Region compiled by Kellee Blake and Nancy Malan in 1995. This guide addresses Accession NN 372-117(1973), General Correspondence from Region 5, 1938-1952. The material related to Morristown is located in boxes 83 to 90 of this collection. It appears that the majority, if not all, of the Morristown-related records are located at the National Archives' Northeast Philadelphia Facility in Center City Philadelphia (phone 215-597-3000, fax 215-597-2303).

Treatment Options

The treatment options contain phrases which require some clarification. For the purposes of this assessment, a *formal exhibit* is a designed display of objects, text, images, and audiovisual components intended to interpret one or more themes. A *historic furnished interior* is a fully furnished room or series of rooms in a historic structure interpreted to one most significant time period based on sufficient supporting historical evidence. *Historic furnished vignettes* are fully furnished *portions* of rooms. They are based on sufficient supporting evidence, but allow for gaps in knowledge of furnishings and do not deceive visitors into thinking they are seeing a completely treated room when they are not. They also allow for a more flexible use of space because they do not occupy entire rooms.

1. Continue to exhibit interior loosely based on 1974 historic furnishings plan. No action. Fits within General Management Plan Alternative A. NOT RECOMMENDED.

No action is not a recommended option. The current furnishings depict an inaccurate view of history to visitors

2A. Implement 1974 historic furnishings plan with new addendum. Install combination of period and reproduction objects. Fits within General Management Plan Alternatives A and B.

With some moderate modifications the 1974 historic furnishings plan can serve as the guide for a successful historic furnished interior. The research and recommendations are sound but the implementation plan needs to be adjusted to accommodate the open

hearth cooking demonstrations, the current room barriers in the hall and parlor, and more recent historical and material culture scholarship. Because the plan was based on the inventories of Henry and Mary Wick and sound comparative inventory research, it is not necessary to replicate this research.

However, the 1974 plan does not address the 1779 to 1780 occupants of the house and their activities at any length. It is recommended that the research conducted by the interpretive staff be augmented with further research and written in a formal document.

The updated implementation plan (including objects lists and floor plans) and the treatment of the house's occupants and their activities can serve as an addendum to the 1974 historic furnishings plan.

In this option, visitors will experience the furnished rooms as museum rooms in which they can look but not touch the vast majority of objects.

An addendum to the current historic furnishings plan, the removal of some current objects, and purchase of some new objects is required to complete this project.

2B. Implement 1974 historic furnishings plan with new addendum. Install combination of reproduction and easily replaceable period objects. Fits within General Management Plan Alternatives A and B.

With some moderate modifications the 1974 Historic Furnishings Plan can serve as the guide for a successful historic furnished interior. The research and recommendations are sound but the implementation plan needs to be adjusted to accommodate the open hearth cooking demonstrations and more recent historical and material culture scholarship. Because the plan was based on the inventories of Henry and Mary Wick and sound comparative inventory research, it is not necessary to replicate this research.

However, the 1974 plan does not address the 1779 to 1780 occupants of the house and their activities at any length. It is recommended that the research conducted by the interpretive staff be augmented with further research and written in a formal document.

The updated implementation plan (including objects lists and floor plans) and the treatment of the house's occupants and their activities can serve as an addendum to the 1974 historic furnishings plan.

In this option, visitors will be able to handle and use all of the objects on exhibit except for those being used in the fire. This option would change the current relatively static displays into active learning opportunities for visitors. Visitors will likely be more engaged and stay longer in the house. In order to keep the furnishings in adherence with the furnishings plan, staff will need to constantly consult the plan and move objects back into place after they have been moved by visitors. Objects will also need to be replaced more often due to wear and breakage.

An addendum to the current historic furnishings plan, the removal of some current objects, and purchase of some new objects is required to complete this project. Funds also must be budgeted for periodic replacement of worn objects.

2C. Choose either option 2A or 2B above. Plus, formal exhibits addressing expanded narrative will be located in visitors' center. Fits within General Management Plan Alternative C.

The formal exhibits at the visitors' center will complement the fully furnished 1779 to 1780 interior at the Wick House. They will address eighteenth-century agriculture, the Wick family, the soldiers who stayed in the house 1779 to 1780, local Revolutionary War myths including that of Tempe Wick and the horse, and the aftermath of the war. The park's desk and Windsor chair with traditional Wick family associations would be part of the display.

In addition to the requirements of 2A or 2B above, this option requires an interpretive exhibition plan and the fabrication of exhibit media for the visitors' center to complete the project.

3. Produce updated historic furnishings report based on current standards for comparative inventory research. Period of significance to reconstruct is winter 1779 to 1780. Interiors will be fully furnished. Fits within General Management Plan Alternative B. NOT RECOMMENDED.

It is not necessary to fully research a new historic furnishings report. It is possible to adjust the implementation plan and augment the material on the 1779 to 1780 occupants and their activities as described in options 2A-2C above.

4. Produce updated historic furnishings report based on current standards for comparative inventory research. Period of significance to reconstruct is winter 1779 to 1780. Interiors will be historic furnished vignettes, or portions, of rooms. Fits within General Management Plan Alternative B.

It is not necessary to fully research a new historic furnishings report. It is possible to adjust the implementation plan and augment the material on the 1779 to 1780 occupants and their activities as described in options 2A-2C above.

Also, it is not necessary to limit the furnishings installations to historic furnished vignettes because there is sufficient primary and comparative information to support fully furnished interiors.

The advantages to furnished vignettes are they take up less room than fully furnished rooms allowing for the easier passage of visitors through rooms (the current installations in the hall and parlor are actually very large vignettes) and they require fewer furnishings, meaning they cost less.

5. Produce updated historic furnishings report. Period of significance to reconstruct is early NPS period (1936-1942). Interiors will be fully furnished. Fits within General Management Plan Alternative C. NOT RECOMMENDED.

The NPS installation at the Wick House was not a significant, well-executed, or well-documented Colonial Revival installation. Therefore, it does not warrant reconstruction.

6. Produce updated historic furnishings report. Period of significance to reconstruct is early NPS period (1936-1942). Interiors will be historic furnished vignettes, or portions, of rooms. Fits within General Management Plan Alternative C. NOT RECOMMENDED.

The NPS installation at the Wick House was not a significant, well-executed, or well-documented Colonial Revival installation. Therefore, it does not warrant reconstruction.

7. Produce updated historic furnishings report. Period of interpretation will be continuum including winter 1779 to 1780 and early NPS period (1933-1942). Interiors will be furnished vignettes, or portions, of rooms. Fits within General Management Plan Alternative C. NOT RECOMMENDED.

This option provides for the installation of 1779 to 1780 and early NPS interiors in the Wick House. The NPS installation at this house was not a significant, well-executed, or well-documented Colonial Revival installation. Therefore, it does not warrant reconstruction, even as a small vignette in the Wick House.

8. Install combination of formal and furnished exhibits. Furnished exhibits will focus on winter of 1779 to 1780. Formal exhibits will address expanded narrative. Fits within General Management Plan Alternative C.

The furnished Wick House provides a necessary contrast to the more high-style Ford Mansion and the grim quarters afforded the soldiers in their huts as depicted at the visitors' center. The Wick House suggests the experience of a farm family of middling status during the Revolutionary War. Intruding on this furnished space with formal exhibits to a great extent is not desirable. The current room installations indicate the way in which the Wicks and the soldiers likely divided the space between themselves. They also indicate the types of objects that surrounded these people.

The only room that may be sacrificed as an exhibit space without negatively impacting the house is the west room. This room is small and would yield a limited amount of exhibit space. However, the room is well situated so that visitors could view the exhibit immediately after the interpreter's introduction in the kitchen. The formal exhibits can address eighteenth-century agriculture, the Wick family, the soldiers who stayed in the house 1779 to 1780, local Revolutionary War myths including that of Tempe Wick and the horse, and the aftermath of the war.

Exhibit cases, panels, lighting, and other equipment should be planned and installed with the well-being of the historic structure in mind. Intrusive methods should be avoided.

In addition to the requirements of 2A or 2B above, this option requires an interpretive exhibition plan and the fabrication of exhibit media to complete the project.

9. Install formal exhibits throughout house. Fits within General Management Plan Alternative C. NOT RECOMMENDED.

Visitors to historic houses are usually disappointed when they do not find furnishings inside. Unless there is little information regarding a house's historic furnishings or if historic furnishings do not support the house's main themes, it is recommended that historic houses be furnished. In the case of the Wick House, there are two early probate inventories and a number of comparative inventories which indicate the Revolutionary-period furnishings in the house. For the house to meet visitor expectation and meet the potential of the extant documentary resources, it is not recommended that the interior be wholly given over to formal exhibits.

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Wick House Sources for Future Consultation

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Tuttle, Joseph F. "The Second Encampment at and near Morristown, 1779-80." *The New Jersey Historical Magazine*: unknown pages (June 1871).

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National Park Service Report, 1939, Files of Branch of History, Interior
Building?.

Appendix A

Guidance on Objects and Sources for Exhibition on Preservation of Ford Mansion and Wick House at the Park's Museum

Items for Possible Inclusion in Exhibition

Invoice, E.L. Holbrook, New York, 1886, Folder "Museum Records, n.d., NPS Museum Catalog, 1933," Box 30, Museum and Library Records Series, Washington Association of New Jersey Records, 1873-1986, Morristown National Historical Park, Morristown, NJ. E.L. Holbrook was one of the WANJ's favorite New York City dealers.

Journal Article, Early, Benson J. Lossing, *The Pictorial Field-book of the Revolution*, Vol. 1. 1851. Example of information about/ images depicting the Ford Mansion prior to its purchase by early preservationists.

Journal Article, Early, Benson J. Lossing, "Washington's Headquarters at Morristown." *Appleton's Journal* 280 (12): 129-131 (August 1874). Example of information about/ images depicting the Ford Mansion around the time of its purchase by early preservationists.

Journal Article, Early, Joseph F. Tuttle, "Washington at Morristown," *Harper's New Monthly Magazine* 105 (18): 289-309 (February 1859).

Ledger, "Catalog Museum Acquisitions," 1902 to ca. 1942, uncatalogued, in park library, Morristown National Historical Park, Morristown, NJ. Ledger contains listings of furnishings arranged by room. A typical entry will contain a brief description of the object and the donor in one ink and hand. Later written additions may describe a transfer to another room or provide further information regarding the object's historic date and type. The age and accretions of information may impress upon visitors the *process* of preservation.

Pamphlet, Dedication of Morristown National Historical Park, July 4, 1933. Cultural Resource Management Records, Box 15, Correspondence 1933, Morristown National Historical Park, Morristown, NJ. Pamphlet contains addresses of Harold Ickes and Morristown Mayor Clyde Potts. Also contains photograph of Ford Mansion kitchen.

Photographs, In Binder Entitled "Morristown National Historical Park - Through the Years," 1939-1962, Box 16, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ. Two early (1939-1940) photographs depict costumed interpreters in Ford House kitchen and at tea table in different room. Two 1950s photographs show an interpreter with visitors in the Wick House kitchen. Two

other photographs, possibly from the 1950s, depict the Ford Mansion and Wick House kitchens. A 1962 photograph portrays a tour of the Museum.

Photographs, Ford Mansion, 1935-1936, Morristown National Historical Park Photographic Collection, WH Series, Morristown National Historical Park, Morristown, NJ.

WH 44-45, 135, 137-138, 153, 212, 263-264, 271, 278-280, 287, 352-355, 360, 363, 365: Exhibit Cases, Ford Mansion, 1935.

WH 118-120, 123, 126-133: Exhibit Cases, Ford Mansion, 1936.

WH 174: Main Hall, First Floor, Ford Mansion, 1935-1936.

WH 200: Furniture, Ford Mansion, 1935.

WH 202: Main Hall, First Floor, Ford Mansion, 1935.

WH 213: Parlor, Ford Mansion, 1935.

WH 214: Dining Room, Ford Mansion, 1935.

WH 359: Fireplace, "Mrs. Ford's Bedroom," Ford Mansion, 1935.

WH 361: Corner, Main Hall and "Washington's Living Room," Ford Mansion, 1935.

WH 364: Corner, "Alexander Hamilton Room," Ford Mansion, 1935.

WH 366: Corner, Armory, Ford Mansion, 1935.

Photographs, Ford Mansion, 1937-1938, Morristown National Historical Park Photographic Collection, W Series, Morristown National Historical Park, Morristown, NJ.

W 94: Main Hall, Ford Mansion, 1937-1938.

W 98A-99: Kitchen, Ford Mansion, 1937-1938.

Photographs, Ford Mansion, 1930s-1940s, Morristown National Historical Park Photographic Collection, A Series, Morristown National Historical Park, Morristown, NJ.

A 764AB-765AB: "Living Room," Ford Mansion, 1947.

A 803-806: "Washington's Bedroom," Ford Mansion, 1947.

A 871: "Guest Room," Ford Mansion, 1947.

A 957: "Washington's Living Room and Dining Room," Ford Mansion, 1930s-1940s.

A 958: Kitchen, Ford Mansion, 1930s-1940s.

A 965: "Mrs. Ford's Dining Room/ Bedroom," Ford Mansion, 1930s-1940s.

A 966: "Guest Room," Ford Mansion, 1948.

A 2226A-2228A: "Washington's Bedroom," Ford Mansion, 1950.

A 2230A-2231A: "Guest Bedroom," Ford Mansion, 1950.

A 2232A-2232A: "Aides' Room," Ford Mansion, 1950.

A 2234A-2236A: "Servants' Room," Ford Mansion, 1950.

A 2237A-2238A: Kitchen, Ford Mansion, 1950.

A 2239A: Buttery/ Pantry, Ford Mansion, 1950.

A 2382: Kitchen, Ford Mansion.

A 2384: Washington's Office, Ford Mansion.

Photographs, Ford Mansion, 1940, Folder "Ford Mansion 1940 (M.J. Weig)," Box 16, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ. Black and white photographs of newly restored rooms including Washington's dining room, Washington's sitting room, Mrs. Ford's room, kitchen, and two different bedrooms. One photograph of the "guest bedroom" shows curtains and bed hangings by Ernest LoNano, a renowned maker of reproduction textiles during this period of preservation history. He fashioned many reproduction textiles for the Winterthur Museum among other contemporary institutions.

Photographs, Ford Mansion, 1930s-1950s, Morristown National Historical Park Photographic Collection, B Series, Morristown National Historical Park, Morristown, NJ.

B 7110, 7148: "Guest Room," Ford Mansion, 1939.

B 7111: "Washington's Bedroom," Ford Mansion, 1939.

B 7145: Kitchen, Ford Mansion, 1939.

B 7149: Upper Hall, Ford Mansion, 1939.

B 7178-7181: Exhibits [in Main Hall?], [Ford Mansion?], 1939.

Photographs, Ford Mansion, 1963, Morristown National Historical Park Photographic Collection, 63 Series, Morristown National Historical Park, Morristown, NJ.

63 8-9: Kitchen, Ford Mansion, 1963.

Photographs, Ford Mansion, 1965, Morristown National Historical Park Photographic Collection, 65 Series, Morristown National Historical Park, Morristown, NJ.

65 16: "Washington's Living Room/ Dining Room," Ford Mansion, 1965.

65, 17: Kitchen, Ford Mansion, 1965.

Photographs, Ford Mansion, 1967, Morristown National Historical Park Photographic Collection, 67 Series, Morristown National Historical Park, Morristown, NJ.

67 9: Interior, Ford Mansion, 1967.

Photographs, Museum, 1937-1938, Morristown National Historical Park Photographic Collection, W Series, Morristown National Historical Park, Morristown, NJ.

W 118: Museum Reception Desk and Vestibule

Photographs, Museum, 1930s-1940s, Morristown National Historical Park Photographic Collection, A Series, Morristown National Historical Park, Morristown, NJ.

A 517: Museum Exhibits, Washington Room, Museum, circa 1938.

A 522: Auditorium, Museum, 1937.

A 523-528, 536-538: Interiors, Museum, 1937.

A 529: Kitchen, "Historical Museum," 1931.

A 709-712: Museum Exhibits, Washington Room, Museum, 1941-1942.

A 961: Revolution Room, Museum, 1948.

A 962: Washington Room, Museum, 1948.

A 963-964: "Mutiny Diorama," Museum, 1930s-1940s.

A 970-974: Revolution Room, Museum, 1948.
A 2258: Orientation Exhibit, Museum, 1950.
A 2259A: Revolution Room, Museum, 1950.
A 2261A: Selectroslide Presentation, Museum, 1950.
A 2385-2390: Exhibits, Museum.

Photographs, Museum, 1930s-1950s, Morristown National Historical Park Photographic Collection, B Series, Morristown National Historical Park, Morristown, NJ.

B 6188-6190: Exhibits, Museum, 1930s-1950s.
B 6208: Revolution Room, Museum, 1938.
B 6209-6213, 6257-6263, 6266-6269, 6278-6281: Exhibits, Museum, 1938.
B 6264: Archeology Exhibit, Museum, 1939.
B 6673: Diorama, Museum, 1939.
B 6680-6682: Exhibits, Museum, 1939.
B 6699-6700: Exhibit on WANJ, Museum, 1939.
B 7093-7094: Exhibits, Museum, 1939.
B 7127AB: Exhibit on Colonial Lighting, Museum, 1939.
B 7508, 7510: Exhibits, Museum, 1940.
B 7633-7641: Proposed Exhibits, Museum.
B 7677: Lafayette Hall before Demolition, Museum.
B 7723-7727: Old Exhibits, Museum, 1940.
B 7977-7981: New/ Revised Exhibits.

Photograph, Wick House, 1933, Folder "Wick House - Restoration 1933 - Photos," Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ. Photograph depicts Wick House interior partition with Henry Wick's signature on it.

Photographs, Wick House, 1935-1936, Morristown National Historical Park Photographic Collection, WH Series, Morristown National Historical Park, Morristown, NJ.

WH 186: Kitchen, Wick House, 1935.
WH 205: Room, Wick House, 1935.
WH 211: Spinning Room, Wick House, 1935.

Photographs, Wick House, 1930s-1940s, Morristown National Historical Park Photographic Collection, A Series, Morristown National Historical Park, Morristown, NJ.

A 2-5: Interior, Wick House, 1930s-1940s.
A 66: Dining Room, Wick House, 1930s-1940s.
A 69-70: Interior, Wick House, 1930s-1940s.
A 247-251: Furniture made by CCC [for Wick House?], 1930s-1940s.
A 501-504: Furniture, Wick House, 1930s-1940s.
A 539-549: Objects, Wick House, 1937.
A 563: Kitchen Furniture, Wick House, 1937.
A 976: Kitchen, Wick House, 1930s-1940s.

A 2240A-2243A: Dining Room, Wick House, 1950.
A 2245A: Bedroom, Wick House, 1950.
A 2246A-2249A: Large Bedroom, Wick House, 1950.
A 2250A: Small Bedroom, Wick House, 1950.
A 2251A-2255A: Kitchen, Wick House, 1950.
A 2256A: Work Room, Wick House, 1950.
A 2257A: Pantry, Wick House, 1950.
A 2381: Kitchen, Wick House.

Photographs, Wick House, 1930s-1950s, Morristown National Historical Park Photographic Collection, B Series, Morristown National Historical Park, Morristown, NJ.
B 6460-6461: Kitchen, Wick House, 1938.

Photographs, Wick House, 1963, Morristown National Historical Park Photographic Collection, 63 Series, Morristown National Historical Park, Morristown, NJ.
63 22: Spinning Room, Wick House, 1963.
63 23: Pantry, Wick House, 1963.

Photographs, Wick House, 1967, Morristown National Historical Park Photographic Collection, 67 Series, Morristown National Historical Park, Morristown, NJ.
67 3: Interior, Wick House, 1967.

Postcard, Ford Mansion, Armory, Early Twentieth Century, uncatalogued in museum collection, Morristown National Historical Park, Morristown, NJ. Early view of Ford Mansion exhibits during WANJ operation.

Postcard, Ford Mansion, Parlor, Early Twentieth Century, uncatalogued, in museum collection, Morristown National Historical Park, Morristown, NJ. Early view of Ford Mansion exhibits during WANJ operation.

Postcards, Ford Mansion, First Floor, Northwest Room?, (Office) Early Twentieth Century (2), Folder "FM - Postcards," Box 33, Central Files Series: Research and Survey, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ. Both postcards depict same corner with fireplace to left, desk and bookcase in corner and window to right. One is possibly a lithographic print. The other was mechanically produced based on a photograph.

Report, Vernon G. Setser and Lloyd W. Biebigheiser, *Report on the Furnishing of the Wick House*, National Park Service Report, 1936, Drawer 2, Series III: Research Reports, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ. Example of early furnishings report including discussion of potential Wick family objects and photographs of early-eighteenth and late-nineteenth-century furniture given as examples of objects to purchase.

Also includes blueprint showing Wick House floor plan and recommended arrangement of furnishings.

Sources that May Inform Exhibition

Correspondence and Meeting Notes, Ford-Mansion-Related, 1935, 1938, 1939, 1943, Dated Folders of Correspondence, Boxes 15-16, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ. Correspondents/participants include noted preservationist Bertha Benkard, Colonial NHP, Elbert Cox, Metropolitan Museum Curator Joseph Downs, Albert Good, Al[?] Hotchkiss, Herbert Kahler, Mrs. Paul Moore (local interested preservationist), Secretary of WANJ Henry Pitney, Mayor Clyde Potts, Francis S. Ronalds, and Carl Vogt. Correspondents and meeting notes discuss goals of restoring house and furnished interior, cataloging collection objects, paint colors, selecting textiles, acquiring objects, rearranging good objects and "horrors," provenance of objects attributed to Ford ownership, specific room-by-room recommendations, crowd control, and using spaces in the house as a photo lab. Of particular interest is a 1934 interview with Mrs. Louise C. Ferris who lived in the Ford Mansion during the nineteenth century.

Correspondence, Wick-House-Related, 1934, 1936-1939, Dated Folders of Correspondence, Box 14, Morristown National Historical Park, Morristown, NJ. Correspondents include Russell Baker, Bertha Benkard, Verne Chatelain, Elbert Cox, Mildred Ennis of local chapter of Daughters of the American Revolution, Mrs. Paul Moore (local interested preservationist), Charles Peterson, Vernon Setser, Thomas Vint, and Melvin Weig. Correspondents discuss feasibility of furnishing house, potential participants in refurnishing effort (Mrs. Paul Moore, Bertha Benkard, Joseph Downs), withdrawal of the Daughters of the American Revolution and Children of the American Revolution from project, acquiring furnishings, approving furnishings to be exhibited, finishes, the 1936 Setser and Biebigheiser report, placing furnishings in rooms, recording placement of furnishings, provenance of objects attributed to Wick ownership, and acknowledgement plaques.

Interview, Assistant Architect Jensen and Mrs. Orlando Stiles, 1935. Mrs. Stiles lived in the Wick House from 1855 to 1859 and believed an indentation in the floor was made by Tempe Wick's horse.

Flyer, "Washington Association of New Jersey," Folder "Miscellaneous Publications," Box 39, Publications Series, Washington Association of New Jersey Records, 1873-1986, Morristown National Historical Park, Morristown, NJ. Centerfold contains undated photographs of Ford Mansion parlor and kitchen.

Inventories, Museum (2), Box 29, Museum and Library Records Series, Washington Association of New Jersey Records, 1873-1986, Morristown National Historical

Park, Morristown, NJ. These early inventories are undated. One is a room-by-room inventory which states that it was "Copied from Mr. T[?]A [Frausiole's?] List." The other inventory does not have room-by-room headings but when studied further may prove to be arranged that way.

"THE FORD MANSION, [handwritten note] Room Label copy in use as of Jan. 1, 1948," "Historical File - Research and Survey - Sites/ Buildings - Washington's Headquarters - Research Notes, Part 1 (1 of 2)," Box 31, Central Files Series: Research and Survey, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ. Period room label copy documents early interpretation of house.

Ledgers, Acquisition (6), Box 29, Museum and Library Records Series, Washington Association of New Jersey Records, 1873-1986, Morristown National Historical Park, Morristown, NJ. These ledgers document the acquisition and arrangement of objects in the Ford Mansion.

Records, Museum, Folder "Museum Acquisitions: Miscellaneous Correspondence and Acknowledgements, 1886-1957," Box 30, Museum and Library Records Series, Washington Association of New Jersey Records, 1873-1986, Morristown National Historical Park, Morristown, NJ. Early WANJ correspondence indicates the offers of objects the Association received and what offers they considered. Acknowledgements indicate the following objects were donated to the park in 1945-1946: tall case clock with Morristown family provenance, large Chinese export porcelain dished platter, a loop back Windsor chair, drop-leaf side table, maple chest of drawers, and two four-post beds.

Records, Museum. Folder "Museum Acquisition Records, N.D., Cards Typed," Box 30, Museum and Library Records Series, Washington Association of New Jersey Records, 1873-1986, Morristown National Historical Park, Morristown, NJ. These records indicate the objects donated to and purchased by WANJ from 1874 to about 1895. The pages are at times out of order or page numbers used twice.

Records, Museum. Folder "NPS Museum Catalog 1933," Box 30, Museum and Library Records Series, Washington Association of New Jersey Records, 1873-1986, Morristown National Historical Park, Morristown, NJ.. This document is about 300 pages in length and is indexed by room and object numbers inside the front cover. It is the "Accession Catalogue of The Museum Collection of the WANJ." It states, "This material was turned over to the National Park Service of the US Department of the Interior 1933. Prepared by J. Paul Hudson, Museum Curator and Richard H. Schroeder, WPA Clerk." This catalogue is a document of the old WANJ object numbers and the newly assigned NPS numbers.

Report, Elbert Cox, *Policy Governing the Furnishing of Washington's Headquarters*. National Park Service Report, 1938, Morristown National Historical Park, 620 -

Wick House, Records of National Park Service, Record Group 79, National Archives, Philadelphia.

Report, Daniel C. Jensen, *Final Construction Report: Restoration of Tempe Wick House and Outbuildings, Jockey Hollow, Morristown National Historical Park, Morristown, New Jersey*. National Park Service Report, 1935, Cultural Resources Library, Northeast Museum Services Center, Charlestown, MA. Briefly describes restoration of Wick House to its 1750 appearance including the repair and/ or reconstruction of a "typical group" of outbuildings. Briefly describes changes to the house.

Report, Clifford R. Stearns, *Report on Historical Data on the Wick Homestead, Collected to April 1, 1934*. Morristown, NJ: Morristown National Historical Park, National Park Service, United States Department of the Interior, 1934. Contains early information available regarding Wick House including an interview with an occupant of the house from 1903 to 1905 named Morrow.

Appendix B: Ford Mansion Room Names Circa 1873 to Present

The following chart was compiled from these sources:

John W. Barber and Henry Howe, *Historical Collections of the State of New Jersey* (New York: S. Tuttle, 1846).

Benson J. Lossing, *The Pictorial Field-book of the Revolution*, vol. 1. (1851; Reprint, New York: Harper & Brothers, 1976).

Joseph F. Tuttle, "Washington at Morristown," *Harper's New Monthly Magazine* 105 (18): 289-309 (February 1859).

Joseph F. Tuttle, "The Second Encampment at and near Morristown, 1779-80," *The New Jersey Historical Magazine*: unknown pages (June 1871).

"Result of Interview - Louise C. Ferris, Speedwell Avenue, Morris Plains, April 20, 1934," Typed Summary, 20 April 1934, Box 15, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ, p. [1].

Museum Acquisition Ledgers (5), Box 29, Museum and Library Records Series, Washington Association of New Jersey Records, Morristown National Historical Park, Morristown, NJ.

Museum Acquisition Ledger (1), Uncataloged, Archives, Morristown National Historical Park, Morristown, NJ.

"NPS Museum Catalog, 1933," Box 30, Museum and Library Records Series, Washington Association of New Jersey Records, Morristown National Historical Park, Morristown, NJ.

"THE FORD MANSION, [handwritten note] Room Label copy in use as of Jan. 1, 1948," "Historical File - Research and Survey - Sites/ Buildings - Washington's Headquarters - Research Notes, Part 1 (1 of 2)," Box 31, Central Files Series: Research and Survey, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

Francis R., Jr. Holland, *Historic Structures Report, Part I: Ford Mansion, Morristown National Historical Park* (Morristown, NJ: Morristown National Historical Park, National Park Service, United States Department of the Interior, 1959).

Sherman W. Perry and Ted C. Sowers, *Furnishing Plan for the Ford Mansion, Morristown National Historical Park*, National Park Service Report, 1964, Cultural Resources Library, Northeast Museum Services Center, Charlestown, MA.

Lenard Brown, *Furnishing Plan: Ford Mansion, Morristown National Historical Park, New Jersey* (Washington, DC: Office of History and Historic Architecture, Eastern Service Center, National Park Service, United States Department of the Interior, 1971).

Vera B. Craig and Ralph H. Lewis, *Furnishing Plan for the Ford Mansion (1779-80), Morristown National Historical Park* (Harpers Ferry, WV: Harpers Ferry Center, National Park Service, United States Department of the Interior, 1976).

Appendix B: Ford Mansion Room Names, Circa 1873 to Present

Current	Barber & Howe, 1846	Lossing, 1851	Tuttle, 1859	Tuttle, 1871	Mrs. Louise Ferris, 1934 (recalling pre-1873)
Main Hall, First Floor	Omitted	Omitted	Omitted	Omitted	Omitted
Parlor (Aides' Workroom)	Washington's Dining Room	Washington's Dining Room	Omitted	Omitted	Parlor
Office	Omitted	Omitted	Omitted	Omitted	Office
Northeast Room, Main Block (Ford Boys' Room)	Mrs. Ford's Use	Mrs. Ford's Use	Omitted	Omitted	Library
Dining Room (Mrs. Ford's Room)	Mrs. Ford's Use	Mrs. Ford's Use	Washington's Room	Washington Dining, Reception, Sitting Room	Dining Room
Service Hall, First Floor	Omitted	Omitted	Omitted	Omitted	Butler's Pantry
Kitchen	Omitted	Omitted	Omitted	Omitted	Kitchen
Pantry	Omitted	Omitted	Omitted	Omitted	Pot Room?
Northeast Room, Service Wing	Omitted	Omitted	Omitted	Omitted	Part of Kitchen?
Main Hall, Second Floor	Omitted	Omitted	Omitted	Omitted	Hall plus small chamber at front
Southwest Chamber (Washingtons' Chamber)	Omitted	Washington's Chamber	Omitted	Omitted	Washington's Chamber
Northwest Chamber (Storage)	Omitted	Omitted	Omitted	Omitted	Guest Room
Northeast Chamber (Aides-de-Camp, Rear)	Omitted	Omitted	Omitted	Omitted	Guest Room
Southeast Chamber, (Aides-de-Camp, Front)	Washington's Chamber	Omitted	Washington's Chamber	Washington's Chamber	Martha Washington's Chamber
Service Hall, Second Floor	Omitted	Omitted	Omitted	Omitted	Bedroom
South Chamber (Curatorial Work Room)	Omitted	Omitted	Omitted	Omitted	Bathroom
Servants' Quarters, Front	Omitted	Omitted	Omitted	Omitted	Bedroom
Servants' Quarters, Rear	Omitted	Omitted	Omitted	Omitted	Bedroom

Appendix B: Ford Mansion Room Names, Circa 1873 to Present

WANJ 1 (pre-1885)	WANJ 2 R3 (pre-1885)	WANJ 3 R3 Incl. 1887 Inventory	WANJ 4 R4 (post-1887)	WANJ 5 "Record"	WANJ 6A "Catalog of Museum Acquisitions" (circa 1902)
Main Hall	Main Hall	Main Hall	Main Hall	Main Hall	Main Hall
Washington's Parlor	Washington's Parlor	Washington's Parlor	Washington's Parlor	Washington's Parlor	Parlor
Washington's Office	Washington's Office	Washington's Office	Washington's Office	Washington's Office	Office
Main Floor?	Library?	Library?	Library?	Autograph Room	Autograph Room
Washington's Dining Room	Washington's Dining Room	Washington's Dining Room	Washington's Dining Room	Washington's Dining Room	Dining Room
Omitted (Janitor's Apartment)	Omitted (Janitor's Apartment)	Omitted	Omitted	Omitted	Omitted
Omitted (Janitor's Apartment)	Omitted (Janitor's Apartment)	Kitchen	Kitchen	Kitchen	Kitchen
Omitted (Janitor's Apartment)	Omitted (Janitor's Apartment)	Omitted	Omitted	Omitted	Omitted
Omitted (Janitor's Apartment)	Omitted (Janitor's Apartment)	Part of Kitchen?	Part of Kitchen?	Part of Kitchen?	Part of Kitchen?
Upper Hall	Armory	Armory	Armory	Armory	Armory
Washington's Bedroom	General Washington's Room	General Washington's Room	General Washington's Room	General Washington's Room	General Washington's Room
Mrs. Washington's Dressing Room	Officer's Room	Officer's Room	Officer's Room	Officer's Room	Officer's Room
East Second Floor?	Guest Room	Guest Room	Guest Room	Guest Room	Guest Room
Unnamed?	Mrs. Washington's Room?	Mrs. Washington's Room?	Mrs. Washington's Room?	Mrs. Washington's Room?	Mrs. Washington's Room?
Omitted (Janitor's Apartment)	Omitted (Janitor's Apartment)	Omitted	Omitted	Omitted	Omitted
Omitted (Janitor's Apartment)	Omitted (Janitor's Apartment)	Omitted	Omitted	Omitted	Omitted
Omitted (Janitor's Apartment)	Omitted (Janitor's Apartment)	Omitted	Associates' Room?	Associates' Room? Library	Library? - Companion Volume
Omitted (Janitor's Apartment)	Omitted (Janitor's Apartment)	Omitted	Associates' Room?	Associates' Room? Library	Library? - Companion Volume

Appendix B: Ford Mansion Room Names, Circa 1873 to Present

NPS Museum Catalog, 1933	Room Label Copy, 1948	HSR, Holland, 1959	HFR, Perry & Sowers, 1964	HFR, Brown, 1971	HFR, Craig & Lewis, 1976
Main Hall	Omitted	Main Hall	Omitted	Lower Anteroom	Center Hall, First Floor
Parlor	Washington's Living and Dining Room	Washington's Living and Dining Room	Washington's Living and Dining Room	Washington's Living and Dining Room	Dining Room/ Aides' Workroom
Washington's Office	Washington's Office	Washington's Office	Washington's Office	Washington's Office	Washington's Office
Autograph Room/ Mrs. Ford's Bedroom	Mrs. Ford's Bedroom	Mrs. Ford's Use	Mrs. Ford's Bedroom	Mrs. Ford's Bedroom	Ford Boys' Room
Dining Room	Mrs. Ford's Dining and Living Room	Mrs. Ford's Dining Room	Mrs. Ford's Living Room and Dining Room	Mrs. Ford's Living Room and Dining Room	Southeast Room (Ford Family Daily Space)
Omitted	Omitted	Omitted	Omitted	Omitted	Service Hall
Kitchen	Kitchen	Kitchen	Kitchen	Kitchen	Kitchen
Pantry	Pantry	Omitted	Pantry	Pantry	Buttery
Part of Kitchen?	Buttery	Omitted	Buttery	Pantry?	Pantry
Armory/ Second Floor Hall	Omitted	Upper Hall	Upper Main Hall	Upper Hall	Center Hall, Second Floor
Washington's Bedroom	General and Mrs. Washington's Bedroom	Washington's Bedroom	Washington's Bedroom	Washington's Bedroom	Bedroom Number 1 (Washingtons' Chamber)
Officer's Room/ Washington's Dressing Room	Omitted	Omitted	Omitted	Omitted	Omitted
Guest Room/ Aides' Room	Aides' Room	Omitted	Aides' Room	Aides' Room	Bedroom Number 3 (Aides' Chamber)
Mrs. Ford's Bedroom/ Guest Room	Guest Room	Omitted	Guest Room	Guest Room	Bedroom Number 2 (Aides' Chamber)
Omitted	Omitted	Hall	Omitted	Omitted	Upper Service Hall
Omitted	Omitted	Restroom?	Omitted	Omitted	Omitted
Library/ Flax and Wool Room	Servants' Quarters	Servants' Room	Servants' Quarters	Servants' Quarters	Southeast Room over Kitchen (Servants' Quarters)
Library/ Flax and Wool Room	Servants' Quarters	Servants' Room	Spinning Room	Servants' Quarters	Northeast Room over Kitchen (Servants' Quarters)

Appendix C: Objects with Past and Present Ford-Mansion Associations

The following chart was compiled from these sources:

"Result of Interview - Louise C. Ferris, Speedwell Avenue, Morris Plains, April 20, 1934," Typed Summary, 20 April 1934, Box 15, Central Files Series: Washington's Headquarters, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ, p. [1].

"LIST OF FURNITURE FROM THE FORD HOUSE," circa 1938, "Historical File - Research and Survey - Sites/ Buildings - Washington's Headquarters - Research Notes, Part 1 (1 of 2)," Box 31, Central Files Series: Research and Survey, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

"THE FORD MANSION, [handwritten note] Room Label copy in use as of Jan. 1, 1948," "Historical File - Research and Survey - Sites/ Buildings - Washington's Headquarters - Research Notes, Part 1 (1 of 2)," Box 31, Central Files Series: Research and Survey, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

Francis R., Jr. Holland, *Historic Structures Report, Part I: Ford Mansion, Morristown National Historical Park* (Morristown, NJ: Morristown National Historical Park, National Park Service, United States Department of the Interior, 1959).

Sherman W. Perry and Ted C. Sowers, *Furnishing Plan for the Ford Mansion, Morristown National Historical Park*, National Park Service Report, 1964, Cultural Resources Library, Northeast Museum Services Center, Charlestown, MA.

Lenard Brown, *Furnishing Plan: Ford Mansion, Morristown National Historical Park, New Jersey* (Washington, DC: Office of History and Historic Architecture, Eastern Service Center, National Park Service, United States Department of the Interior, 1971).

Vera B. Craig and Ralph H. Lewis, *Furnishing Plan for the Ford Mansion (1779-80), Morristown National Historical Park* (Harpers Ferry, WV: Harpers Ferry Center, National Park Service, United States Department of the Interior, 1976).

Appendix C: Objects with Past and Present Ford-Mansion Associations

Object	Basis	Source 1/ Location Then	Source 2/ Location Then	Source 3/ Location Then	Source 4/ Location Then	Manuf./ Time Period in Ford Mansion	Notes
Armchair, Loop-back Windsor (7.25A)	Ford Family Tradition	1948 Labels/ Office	Holland, 1959/ Office	Perry & Sowers, 1964/ Office	Craig & Lewis, 1976/ Rec. for office	1775/ 1779-1780	
Armchair, Loop-back Windsor (7.25B)	Ford Family Tradition	1948 Labels/ Office?	Holland, 1959/ Office	Perry & Sowers, 1964/ Washington Bed Chamber		1750-1780/ 1779-1780	
Armchair, Loop-back Windsor (7.27A)	Ford Family Tradition	Holland, 1959/ Washington Bed Chamber	Perry & Sowers, 1964/ Office	Craig & Lewis, 1976/ Rec. for office		1775/ Unknown	
Armchair, Loop-back Windsor (7.27B)	Ford Family Tradition	Holland, 1959/ Washington Bed Chamber	Perry & Sowers, 1964/ Washington Bed Chamber			1750-1870/ Unknown	
Chairs, Chippendale Dining (7.7, 7.8, 7.9, 7.223)	Ford Family Tradition	1948 Labels/ Mrs. Ford's LR/DR (3 Chairs)	Holland, 1959/ Mrs. Ford's LR/DR	Perry & Sowers, 1964/ Mrs. Ford's LR/DR (7.7, 7.8, 7.9)	Craig & Lewis, 1976 (4 chairs) / Rec. 7.7 and 5 repros for Washington Bed Chamber, rec. orig. 7.7 or repro for Northeast Room, Main Block, 7.8, 7.9, 7.223 plus 2 repros for dining room, 7.7 repro also for dining room	1760-1780/ 1779-1780	
Chest of Drawers, Cherry (7.200)	Ford Estate	1948 Labels/ Northeast Room (Main Block)	Holland, 1959/ Northeast Room (Main Block)	Perry & Sowers, 1964/ Northeast Room (Main Block)	Craig & Lewis, 1976/ Rec. for Northeast Room, Main Block	1770-1780/ Unknown	Craig & Lewis do not comment on Ford attribution
Chest, Chinese Camphor Camp (7.121)	Given to Mrs. Ford by Washington when left 1780	1948 Labels/ Washington Bed Chamber	Holland, 1959/ Washington Bed Chamber	Perry & Sowers, 1964/ Washington Bed Chamber	Craig & Lewis, 1976/ Rec. for Northeast Chamber	Unknown/ 1780	Craig & Lewis doubt this was camp chest - maybe some other kind chest for Washington HQ
Chest, Queen Anne High (7.68)	Ford Estate	1948 Labels/ Washington Bed Chamber	Holland, 1959/ Main Hall	Perry & Sowers, 1964/ Main Hall	Craig & Lewis, 1976/ Rec. for Dining Room	1720-1730/ Unknown	Craig & Lewis do not comment on Ford attribution
Mirror (208)	Tuttle Article	Perry & Sowers, 1964/ Washington Bed Chamber	Craig & Lewis, 1976/ Rec. for Washington Bed Chamber			Unknown/ 1779-1780	Purchased 1961, matches object depicted in Tuttle article

Appendix C: Objects with Past and Present Ford-Mansion Associations

Object	Basis	Source 1/ Location Then	Source 2/ Location Then	Source 3/ Location Then	Source 4/ Location Then	Manuf./ Time Period in Ford Mansion	Notes
Mirror (7.124)	Ford Family Tradition	1948 Labels/ Washington LR/DR	Holland, 1959/ Wash LR/DR	Perry & Sowers, 1964/ Washington LR/DR	Craig & Lewis, 1976/ Rec. for parlor	1750/ 1779-1780	Craig & Lewis doubt attribution because comparable mirror not in T. Ford 1824 inventory
Press, Curly Maple Linen (850)	Unknown	1948 Labels/ Guest Room	Perry & Sowers, 1964/ Guest Room (not listed on Ford Furniture page)	Craig & Lewis, 1976/ Rec. for Dining Room			Craig and Lewis feel one of better documented objects in collection
Secretary, Mahogany Chippendale (7.13)	Ford Family Tradition/ Ford Estate	1948 Labels/ Washington LR/DR	Holland, 1959/ Washington LR/DR	Perry & Sowers, 1964/ Washington LR/DR	Craig & Lewis, 1976/ Rec. for office	1770/ 1779-1780	
Side Chair, Queen Anne (7.33)	Ford Family Tradition	1948 Labels/ Washington LR/DR	Holland, 1959/ Washington LR/DR	Perry & Sowers, 1964/ Washington LR/DR	Craig & Lewis, 1976/ Unknown	1750-1760/ 1779-1780	Craig and Lewis comment on this chair but do not confirm its attribution
Table, Chippendale Tripod (7.20)	Ford Estate	Holland, 1959/ Main Hall	Perry & Sowers, 1964/ Main Hall	Craig & Lewis, 1976/ Rec. for Washington Bed Chamber		1760/ Unknown	Craig & Lewis do not comment on Ford attribution
Table, Dressing (7.70)	Ford Estate	1948 Labels/ Northeast Room (Main Block)?	Holland, 1959/ Main Hall	Perry & Sowers, 1964/ Main Hall		1710-1730/ Unknown	
Table, Mahogany Chippendale Dressing (7.217)	Ford Family Tradition, Used by Washington	Holland, 1959/ Washington Bed Chamber?	Perry & Sowers, 1964/ Washington Bed Chamber	Craig & Lewis, 1976/ Rec. for Washington Bed Chamber		1750-1770/ 1779-1780	Craig & Lewis believe object came into Ford family post 1779-1780
Table, Mahogany Queen Anne Drop Leaf (7.1)	Ford Family Tradition/ Ford Estate	1948 Labels/ Mrs. Ford's LR/DR	Holland, 1959/ Mrs. Ford's LR/DR	Perry & Sowers, 1964/ Washington's LR/DR	Craig & Lewis, 1976/ Rec. for Dining Room	1760-1780/ 1779-1780	
Table, Oval Dining Room (7.32)	Mrs. Charles Deshler	1938 List of Furn/ Private Coll.	Holland, 1959/ Mrs. Ford's LR/DR	Perry & Sowers, 1964/ Mrs. Ford's LR/DR	Craig & Lewis, 1976/ Rec. for parlor		WANJ purchase, Craig and Lewis attribute to Jacob Ford Sr.

Appendix C: Objects with Past and Present Ford-Mansion Associations

Object	Basis	Source 1/ Location Then	Source 2/ Location Then	Source 3/ Location Then	Source 4/ Location Then	Manuf./ Time Period in Ford Mansion	Notes
Table, Queen Anne Drop Leaf (7.2)	Ford Family Tradition/ Ford Estate	1948 Labels/ Washington LR/DR	Holland, 1959/ Washington LR/DR	Perry & Sowers, 1964/ Mrs. Ford's LR/DR	Craig & Lewis, 1976/ Rec. for parlor	1760/ Unknown	Craig & Lewis believe likely Ford object based on similar in T. Ford 1824 inventory
Table, Small Drop Leaf	Ford Descendant	Holland, 1959/ Washington Bed Chamber?	Perry & Sowers, 1964/ Washington Bed Chamber (7.191)?	Craig & Lewis, 1976/ Rec. table 7.191 for main hall		Unknown/ 1779-1780	Craig & Lewis doubt attribution because comparable table not in T. Ford 1824 inventory
Table, Walnut Tray-top Tripod (7.45)	Ford Estate	1948 Labels/ Mrs. Ford's LR/DR	Holland, 1959/ Mrs. Ford's LR/DR	Perry & Sowers, 1964/ Mrs. Ford's LR/DR	Craig & Lewis, 1976/ Rec. for Dining Room	1770/ Unknown	
Clock, Kitchen	Style	Holland, 1959/ Storage				Late 1700s, post Washington	NPS moved to storage due to late date of manuf
Clock, Mahogany Sheraton-style Tall Case	Style	Holland, 1959/ Storage				1800, post Washington	NPS moved to storage due to late date of manuf
Mirror, American "Architectural"	Style	Holland, 1959/ Storage				1800-1810, post Washington	NPS moved to storage due to late date of manuf
Table, American Mahogany Side	Ford Family Tradition, Tuttle Article	Holland, 1959/ Storage				questionable date of manuf./ 1779-1780	NPS moved to storage due to late date of manuf
Table, Half-round Hepplewhite-style Card	Style	Holland, 1959/ Storage				Early 1800s, post Washington	NPS moved to storage due to late date of manuf
Table, Mahogany Banquet	Style	Holland, 1959/ Storage				1785, post Washington	NPS moved to storage due to late date of manuf
Table, Mahogany Sheraton-style Drop Leaf Pembroke	Style	Holland, 1959/ Storage				1790, post Washington	NPS moved to storage due to late date of manuf
Washstand, Mahogany	Style	Holland, 1959/ Storage				Early 1800s, post Washington	NPS moved to storage due to late date of manuf

Appendix C: Objects with Past and Present Ford-Mansion Associations

Object	Basis	Source 1/ Location Then	Source 2/ Location Then	Source 3/ Location Then	Source 4/ Location Then	Manuf./ Time Period in Ford Mansion	Notes
Armchair, Mahogany Chippendale	Miss Eleanor Boatwright	1938 List of Furn/ Private Coll.					No evidence WANJ or NPS acquired this object
Chair, "Bedroom" Rocking	Louise Ferris	Ferris, 1934/ Private Coll.					No evidence WANJ or NPS acquired this object
Chair, "Prayer"	Louise Ferris	Ferris, 1934/ Private Coll.					No evidence WANJ or NPS acquired this object
Chair, Heart-shaped Back	Mrs. Charles Deshler	1938 List of Furn/ Private Coll.					No evidence WANJ or NPS acquired this object
Chairs, Dining (6)	Louise Ferris	Ferris, 1934/ Private Coll.	1938 List of Furn/ Private Coll.			1820 (Benkard date), post Washington	No evidence WANJ or NPS acquired this object
Chairs, Heart-shaped Back	Mrs. Elizabeth Case	1938 List of Furn/ Private Coll.					No evidence WANJ or NPS acquired this object
Chairs, Very Old (3) – ill. shows loop-back Windsor and "captain's chair"	Louise Ferris	Ferris, 1934/ Private Coll.	1938 List of Furn/ Private Coll.				No evidence WANJ or NPS acquired this object
Chairs, Windsor (4)	Mrs. William Meek	1938 List of Furn/ Private Coll.					No evidence WANJ or NPS acquired this object
Clock, "Grandfather"	Louise Ferris	Ferris, 1934/ Private Coll.	1938 List of Furn/ Private Coll.			1786-1799 (Benkard date), post Washington	No evidence WANJ or NPS acquired this object
Clock, "Grandfather"	Mrs. William Meek	1938 List of Furn/ Private Coll.				1732 John Drury of London/ Unknown	No evidence WANJ or NPS acquired this object
Desk-Secretary	Mrs. Raymond Rose	1938 List of Furn/ Private Coll.					No evidence WANJ or NPS acquired this object
Forks, Ford Family Coat of Arms (2)	Mrs. Harold Hancock	1938 List of Furn/ Private Coll.					No evidence WANJ or NPS acquired this object

Appendix C: Objects with Past and Present Ford-Mansion Associations

Object	Basis	Source 1/ Location Then	Source 2/ Location Then	Source 3/ Location Then	Source 4/ Location Then	Manuf./ Time Period in Ford Mansion	Notes
Side Chair, Queen Anne w/ Ball & Claw	Miss Eleanor Boatwright	1938 List of Furn/ Private Coll.					No evidence WANJ or NPS acquired this object
Table, "Occasional," Legs Cut Down	Louise Ferris	Ferris, 1934/ Private Coll.					No evidence WANJ or NPS acquired this object
Table, Antique Card	Louise Ferris	Ferris, 1934/ Private Coll.	1938 List of Furn/ Private Coll.			1840 (Benkard date)/ post Washington	No evidence WANJ or NPS acquired this object
Table, Dressing (Long Drawer, 2 Short Drawers, Undertray)	Louise Ferris	Ferris, 1934/ Private Coll.	1938 List of Furn/ Private Coll.			1810 (Benkard date)/ post Washington	No evidence WANJ or NPS acquired this object
Table, Dressing (Long Drawer, No Undertray)	Louise Ferris	Ferris, 1934/ Private Coll.					No evidence WANJ or NPS acquired this object
Table, Drop Leaf	Louise Ferris	Ferris, 1934/ Private Coll.					No evidence WANJ or NPS acquired this object
Table, Mahogany Chippendale "Tip"	Miss Eleanor Boatwright	1938 List of Furn/ Private Coll.					No evidence WANJ or NPS acquired this object
Table, Old Dining Room	Louise Ferris	Ferris, 1934/ Private Coll. (Ferris' sister Mrs. Phillips)	Craig & Lewis, 1976/ Not Acquired				No evidence WANJ or NPS acquired this object
Table, Sewing	Louise Ferris	Ferris, 1934/ Private Coll.	1938 List of Furn/ Private Coll.			1820, (Benkard date)/ Unknown	No evidence WANJ or NPS acquired this object
Vases (2)	Louise Ferris	Ferris, 1934/ Private Coll.				1825 (Benkard date)/ Unknown	No evidence WANJ or NPS acquired this object

Appendix D: Objects with Past and Present Wick-House Associations

The following chart was compiled from these sources:

Vernon G. Setser and Lloyd Biebigheiser, *Report on the Furnishing of Wick House*. National Park Service Report, 1936, Drawer 2, Series III: Research Reports, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

Furnishing Plan for Wick House, Morristown National Historical Park, National Park Service Report, 1963, Drawer 2, Series III: Research Reports, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

Kathleen Catalano and Karen Williamson, *Furnishings Plan, part E, Descriptive List of Proposed Furnishings: The Wick House*, National Park Service Report, 1974, Cultural Resources Library, Northeast Museum Services Center, Charlestown, MA.

Appendix D: Objects with Past and Present Wick-House Associations

Object	Basis	Source 1/ Location Then	Source 2/ Location Then	Source 3/ Location Then	Notes
Desk, Walnut (7.12)	Wick Family Tradition/ Style	Setser & Bieb, 1936/ Unknown	HFR, 1963/ Dining Room	Catalano, 1974/ Hall	No proof of attribution but in keeping with "rural taste" and middling status
Arm Chair, Black Windsor	Miss Helen Shelton	Setser & Bieb, 1936/ Private Coll	Catalano, 1974/ Kitchen		No proof of attribution; rely on merit as chair
Table, Gateleg	Mrs. J.M. Moore	Setser & Bieb, 1936/ Private Coll			Object not acquired, considered too high style
Chairs, Side (2)	Mrs. J.M. Moore	Setser & Bieb, 1936/ Private Coll			No evidence objects acquired, considered too high style
Chair	Mr. Walter L. Bush, Same as those in Moore coll.	Setser & Bieb, 1936/ Private Coll			No evidence object acquired, considered too high style

Appendix E: Compilation of Documents Related to Wick-attributed Table

Vernon G. Setser to Superintendent Morristown NHP, 17 December 1935, Correspondence 1935, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

Superintendent, Morristown NHP to NPS Regional Director, Region 1, 12 March 1952, Correspondence June 1939 - March 1952, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

Francis S. Ronalds to Edwin Small, Salem Maritime National Historic Site, 21 March 1952, Correspondence June 1939 - March 1952, Box 14, Central Files Series: Wick House, Cultural Resource Management Archives, Morristown National Historical Park, Morristown, NJ.

A. H. Syverson to C.W. Lyon, Inc., 21 February 1945, information included with facsimile communication from Lauren Gioia, Sotheby's New York Press Office to author, 15 January 2002.

Charles W. Lyon, Statement Regarding Gate Leg Mahogany Table, 1952, information included with facsimile communication from Lauren Gioia, Sotheby's New York Press Office to author, 15 January 2002.

Anton Rudert to John S. Walton, 11 March 1952, information included with facsimile communication from Lauren Gioia, Sotheby's New York Press Office to author, 15 January 2002.

John S. Walton, "The Ultimate in Perfection of Design and Rarity in 18th Century American Furniture," *The Magazine Antiques*, February 1952, information included with facsimile communication from Lauren Gioia, Sotheby's New York Press Office to author, 15 January 2002.

John S. Walton to Mrs. Breckinridge Long, 5 March 1852, information included with facsimile communication from Lauren Gioia, Sotheby's New York Press Office to author, 15 January 2002.

Gunston Hall, Furnishings Committee Minutes, April 1952, information included with facsimile communication from Lauren Gioia, Sotheby's New York Press Office to author, 15 January 2002.

Annie Groer, "Selling Off the Not-Quite Right at Gunston Hall," *Washington Post*, 17 January 2002.

Sotheby's, Property from the Collection of Gunston Hall Plantation, New York, January 20, 2002. New York: Sotheby's Auction House, 2002.

Wendy Moonan, "Antiques," *New York Times*, 18 January 2002.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
MORRISTOWN NATIONAL HISTORICAL PARK
MORRISTOWN, NEW JERSEY

December 17, 1935

Memorandum for the Superintendent

Subject: Furniture from the Wick House belonging to Mrs. Moore of Spokane, Washington.

The table and chairs shown in the photograph sent by Mrs. Moore are unquestionably in the style of the period from about 1740-1790. They show very distinctly what is known as Chippendale influence in the design of the back, the curve of the cabriole leg, the ball and claw feet, and the elaborately carved knees. They seem to be of either mahogany or walnut. As far as style is concerned, they could be used without just criticism in any restoration of the period of the American Revolution.

No conclusion is justifiable as to whether or not these pieces were actually in the Wick House at the time of the Revolution. The inventory of Mary Wick's estate lists one breakfast table, which is among the most highly valued items in the list. It might be assumed that this is Mrs. Moore's table. However, the only chairs listed are "sixteen common chairs" to which no great value was assigned by the appraisers. One might expect to find chairs of the type of Mrs. Moore's described as a set or as matching the breakfast table. This is mere supposition, however.

I have not had an opportunity to discuss this subject with Mr. Bush since the photograph was received. However, we did discuss it previously. Mr. Bush knew of the pieces in Spokane and had seen either the furniture or photographs of it. He has, or had, a single chair, which he said was an exact duplicate of those of Mrs. Moore's. He did not know its history. He seemed to have no doubt that Mrs. Moore's were authentic Wick pieces.

One consideration leads me to hesitate about recommending the acquisition of Mrs. Moore's furniture for use in the Wick House. They are unusually fine pieces for farm house furniture. They appear to be more costly than any of the Chippendale furniture in the Ford collection. The Fords were wealthy people, while the Wicks were merely respectable farmers. The Wick desk in the Ford House is much plainer than the Ford escritoire, although both were probably from the shop of the same cabinet maker. (Elaborately carved mahogany or walnut does not seem to harmonize with the other items among Mary Wick's household effects.) They would not contribute to the farm house atmosphere which the house itself, the outbuildings, fences, etc., have been designed to build up. I doubt very much if finer Chippendale than Mrs. Moore's could be obtained for furnishing the Ford House. If not, the distinction between the mansion and farm house type would not be carried out.

U. G. Setzer

W. H. Parsons

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
MORRISTOWN NATIONAL HISTORICAL PARK

March 12, 1952

Memorandum
MORRISTOWN, NEW JERSEY

To: Regional Director, Region One
From: Superintendent, Morristown National Historical Park
Subject: Chippendale dining table said to have been part of the original furnishings of the Wick House.

You will be interested in a call that I made yesterday on Mr. James E. Walton, antique dealer, 427 Park Avenue, New York City.

In Antiques Magazine Mr. Walton had placed the following ad:

"A rare and important mahogany oval top drop leaf Chippendale dining table with six superbly carved cabriole legs. This extraordinary table is extremely large, 69" by 60" by 29" and has every characteristic of the work of Gilbert Ash of Wall Street, New York, about 1750. There is a drawer in each end. A closely similar example of comparable size is on exhibition at the Metropolitan Museum, New York. The carving is almost identical to that on the famous Sir Henry Johnson chairs.

This fine table descended in the Wick family of Morristown, N. J. and was part of the original furnishings of the Wick house, which was restored in a park established by the National Park Service in March 1933, now known as the Morristown Historical Park."

Upon seeing the ad, I spoke to Melvin Weig, who got out the 1935 file on the table. You will perhaps recall your own correspondence on the subject with the then owner of the table, a Mrs. J. M. Moore of Spokane, Washington. Melvin also pointed out that the Wick inventory showed that the best table the family owned was listed at fifteen shillings. Furthermore, Mrs. Moore, though a descendant, had no documentary proof as to the authenticity of the table as a Wick family piece.

Mayor Parsons Todd of Morristown telephoned me about the table as someone had sent him the Walton advertisement from Antiques. Mr. Todd was all for buying the table for the Park. I explained as best I could but told him that I would call on Mr. Walton and ask for his proof of the statement in his ad.

When I introduced myself to Mr. Walton, one of his customers heard me say National Park Service and introduced himself as a friend of Horace Albright. This led to immediate and friendly relations with Mr. Walton, who quite frankly admitted that he had accepted the statement of Mrs. Moore and had no other proof whatsoever that the table "was part of the original furnishings of the Wick House."

UNITED STATES
DEPARTMENT OF THE INTERIOR

NATIONAL PARK SERVICE
MORRISTOWN NATIONAL HISTORICAL PARK

...not purchased it directly from him, there having been two other owners
in between.

He had sold the table to Gustav Hall and Joe Downs had passed on the
authenticity of the piece to its date. Mr. Walton had not yet shipped the table
to Virginia so I was able to examine it. The table is a very nice one, but if
the piece ever had it, it would have taken up more of their restricted space
than some of the other pieces which were in 1781. Mr. Walton told
me that he received \$1,700.00 for the table.

Mr. Walton has an astonishing number of pieces possessing historic
associations. These he showed me that had some historical documentation
include a beautiful 1760 Chippendale breakfast table from the Barron House, Portsmouth,
N. H. (\$2,000.00) A 1770 Windsor Arm Chair which belonged to Israel Putnam (750.00)
and four Mahogany Chippendale side chairs (circa 1760) from Germantown that would
be a fine acquisition for the Morris House. (\$2,000.00)

Francis E. Ronalds
Superintendent

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
MORRISTOWN NATIONAL HISTORICAL PARK
MORRISTOWN, NEW JERSEY

Wick House

Mr. Edwin Small
Salem Maritime National Historic Site
Salem, Massachusetts

Dear Ed:

Thanks for your memorandums on the Warner House in Portsmouth.

Over the telephone I told Elbert that I was going to write to you regarding the Chippendale Breakfront. Hence the C. C. It was for him, not the Museum Division.

This man Walton had advertised in Antiques that he had a table from the Wick House, and also mentioned the NHP. Back in Elbert's day here, 1935 to be exact, this piece had been turned down as there was no proof of its having been a Wick piece. I saw the table and feel certain that had it been in the Wick House, it would have taken up far more room than ever Tempe's horse needed when stabled there.

I thought you would enjoy the prices. Walton had just sold the "Wick" table to Gunston Hall for \$4,500.00.

Am leaving for Richmond Sunday night. Dr. Douglas Freeman is putting me up Monday and I am going to Washington with James Wright Brown for an inspection of Ned's Zenger dioramas. Rennie Lee and I are taking him to Manassas and Woodlawn.

Yesterday, I had a letter from Mrs. Crowninshield. She is flying to Portugal in April to be gone until late July. Probably, won't get to Marblehead this summer until about August. Will see her in Delaware before she shoves off.

In the same mail with your memorandum was a letter from Stuart Barnette to Eric Gugler about their mutual friend John Howells.

Hope to see you soon.

Sincerely,

Francis S. Ronalds
Superintendent

SYVERSON-KELLEY, INC.
ADVERTISING
MOHAWK BLDG.
SPOKANE, WASH.

Ref.
C-9040
C-9041

February 21, 1945

C. W. Lyon, Inc.
15 E. 56th St.
New York, N. Y.

Gentlemen:

The table and two chairs were shipped Saturday by express. I am sending this letter by airmail so their history will be on hand when they arrive. Following is the material supplied by Miss Moore:

The furniture is from the Wick homestead in Morristown, New Jersey.

Henry Wick, (in company with his father-in-law Nathan Cooper, purchased the Wick tract near Morristown, New Jersey, in 1746. He went there to live in 1748. The house was built between 1746 and 1748.) Picture of the home as originally built is enclosed. When the house was finished Mr. Wick brought his family from Long Island to the new home. The gate-leg table and Chippendale chairs were in his possession at that time.

He was captain of the Morris County Cavalry and served under General George Washington during the Revolutionary War. General Washington was often a guest at the Wick home.

The furniture remained in New Jersey until 1887, then was moved by Miss Moore's great-grandmother, Caroline Latham Perry, to Coldwater, Michigan. The furniture was moved from Michigan to Chicago in 1898 by Miss Moore's grandmother, Caroline Perry Wilson. It remained there until 1926, when Miss Moore's mother, Louise Wilson Moore, brought it to Spokane, Washington.

Following is the line of descent of the family that has owned the furniture:

Henry and Marry Wick.

Daughter Phoebe, born Nov. 9, 1746. She married Dr. William Leddel April 5, 1770.

Page 2 -
C. W. Lyon, Inc.

Feb. 21, 1945

Their sixth child, Mary Tailer Leddel, born Nov. 20, 1786.
Married John Latham March 13, 1824.

Their only child, Caroline Blotchley Latham, born March 18,
1826. Married Dr. Frederick Perry Nov. 18, 1849.

Their only daughter, Caroline Latham Perry, born July 2, 1852.
Married Louis Wilson Sept. 26, 1874.

Their second child, Louise Latham Wilson, born August 17, 1877.
Married James Milton Moore Sept. 15, 1903.

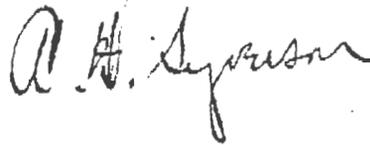
Their only child, Florence Mary Moore, is the present owner of
the furniture.

Verification regarding Henry Wick and the homestead can be
found in Munsell's History of Morris County, New Jersey, on page 121.
Item about Henry Wick can be found on page 35.

The Wick house was restored in a park established by the
National Park Service in March 1933, now known as the Morristown His-
torical Park, Morristown, New Jersey, as part of the Jockey Hollow
Revolutionary camp area. The Wick house is mentioned in the pamphlet
issued by the U. S. Department of the Interior, referring to Morristown
National Historical Park, New Jersey. It states --- "The Wick house,
an interesting New England type, was used as headquarters by General
St. Clair in 1779-80."

I trust this gives you the information you wish and that you
find the table and chairs are in good condition for immediate sale to
your prospective buyers.

Very truly yours,



A. H. Syverson

AHS VZ

C. W. LYON, INC.

AMERICAN ANTIQUES

2 WEST 56TH STREET

NEW YORK 19, N. Y.

PLAZA 7-1045

IRVING W. LYON, PRESIDENT
CHARLES W. LYON, JR., VICE-PRES. & TREAS.

1952

In February of 1945, we purchased a New York State gate leg, mahogany table from Mr. A. H. Syverson of Spokane Washington. It had six cabriole legs, terminating in ball and claw feet, and acanthus leaf carving on the knees.

On April 17, 1945, we sold this table to Mrs. Norvin H. Green of Tuxedo Park, New York, along with a letter of the table's history, from Mr. Syverson.

Charles W Lyon

G-26

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980 MADISON AVENUE · NEW YORK 21

PUBLIC AUCTION SALES AND APPRAISALS OF
ART AND LITERARY PROPERTY

TELEPHONE
TRAFALGAR 9-8300
CABLE ADDRESS: PARKCAL

March 11, 1952

Mr. John S. Walton
427 Park Avenue
New York, N. Y.

Dear Mr. Walton:

This will certify that Mr. Norvin H. Green consigned to us for sale at auction the large Chippendale dining room table #672 in the sale catalog and it was sold to John S. Walton on December 2, 1950.

Very truly yours,

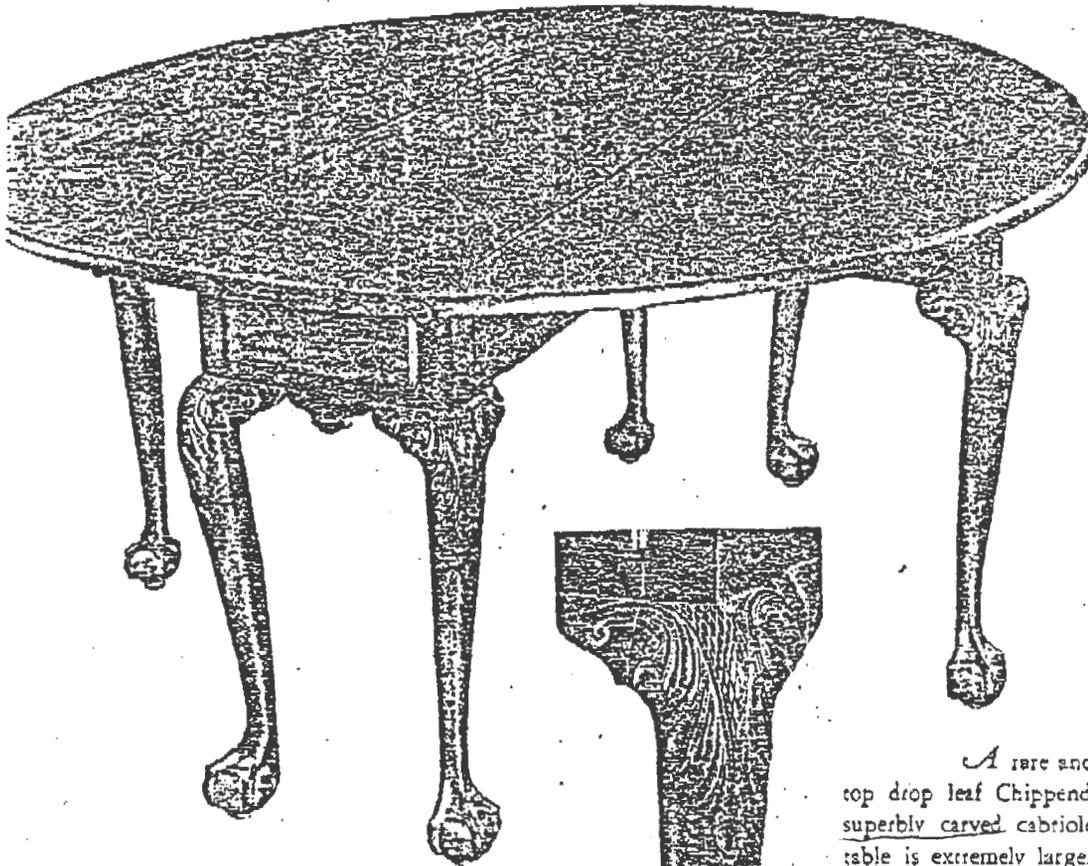

 PARKE-BERNET GALLERIES, INC.

AR:eb

6-26

Antiques, Feb. 1952

*The Ultimate in Perfection of Design and Rarity in 18th Century
American Furniture*



*detail
of the carving
on the table legs*

A rare and important mahogany oval top drop leaf Chippendale dining table with six superbly carved cabriole legs. This extraordinary table is extremely large, 69" by 60" by 29" and has every characteristic of the work of Gilbert Ash of Wall Street, New York, about 1750. There is a drawer in each end. A closely similar example of comparable size is on exhibition at the Metropolitan Museum, New York. The carving is almost identical to that on the famous Sir Henry Johnson chairs.

This fine table descended in the Wick family of Morristown, N. J. and was part of the original furnishings of the Wick house, which was restored in a park established by the National Park Service in March 1933, now known as the Morristown Historical Park.

From
our shop
for young collectors

A new England
Windsor armchair,
with carved arms.

\$100.00



John S. Walton

Specialist in authentic American furniture of the 18th Century.

427 Park Avenue

(between 55th and 56th Streets)

New York, N. Y.

PLaza 9-1444

JOHN S. WALTON *18th Century American Antiques*

427 PARK AVENUE
BETWEEN 55TH AND 56TH STREETS
NEW YORK 22, N. Y.
PLAZA 9-1444

March 5, 1952

Mrs. Breckinridge Long
147 Seabreeze Avenue
Palm Beach, Florida

Dear Mrs. Long:

Thank you for your letter of the 4th and your telegram. I am enclosing a bill for the table and the guarantee, also a letter of the history from the people from whom C. W. Lyon purchased it, in 1945. Mr. Armstrong asked me to get a letter from C. W. Lyon in which their sale of the table to Mr. Green was stated. This letter will be forwarded to you. The Park Bernet Galleries will also forward a letter of their being commissioned to sell the table for Mr. Green and my purchase of it at the sale.

I told Mr. and Mrs. Armstrong that I in all probability will deliver the table personally as I should very much like to see Gunston Hall.

When you are in New York, and have the opportunity, I should certainly be honored by your visit.

Very truly yours,

John S. Walton
John S. Walton

jsw:mb

G-26

FURNISHINGS COM. MEETING
APRIL 1952

847

G-26

Gifts accepted by the Committee:

1. Large Hurricane Shade, Circa 1800; presented by Mrs. C. H. Anthony of Hartford, Conn., as memorial to her great aunt Mrs. George P. McLean.
2. Mahogany candlestand screen, presented by Mrs. Lamot du Pont Copeland, as memorial to her grandmother.
3. An early shaving mirror, Circa 1790, presented by Miss Josephine Rohrer in honor of the Maryland Society of the Colonial Dames.
4. Antique bed with carved paw feet, presented by Luke Burnell Lockwood and Dr. Jane Lockwood.
5. Antique bedspread of crewel work embroidery for the above bed; presented by Mrs. Luke Vincent Lockwood.
6. Mantle garniture of delft, Circa 1750-60, consisting of three jars presented by Mrs. Breckinridge Long.
7. Fund of \$5000 from Mrs. Frederick W. Hilles; a ball and claw-foot dining table, a beautiful example of its type was purchased with \$2500 of this fund; with the \$500 residue we would like to purchase a large punch bowl of Chinese export ware. These pieces represent a memorial to the mother of Mrs. Hilles, Susan Alice Ensign Morse.
8. Fund of \$500, presented by the Ohio Society in honor of Mrs. George Hoadly, a former Regent of Gunston Hall.
9. Fund of \$500. presented by Mrs. Frank Krebs of the Missouri Society as a memorial to her Mother, Addie Allison.
10. Fund of \$500. presented by the Oregon Society for some special gift. Can be used to pay for making a set of draperies.
11. Gift of \$40. for furnishings from Mrs. Charles F. McLaughlin.
12. Brass warming pan with iron handle, early brass candlestick, and pair small iron andirons presented by Mrs. Breckinridge Long.
13. Memorial Fund of \$1000. from Mrs. Ethelbert Ide Low, to purchase a piece of furniture in memory of her mother.
14. Silver tray made in London 1762; presented by Mrs. Charles F. McLaughlin (Margaret Bruce McLaughlin) in honor of her sister, Miss Elizabeth Bruce.

All of the larger Mason portraits with the exception of one which is still in the hands of the restorer, have been cleaned and repaired and are back again at Gunston. Their appearance is much improved and they should need nothing more done for years to come.

The Furnishings Committee met at Gunston Hall on April 16th, five members only being present. The members voted unanimously to turn over the North East bed room to the Museum. On April 17th, meeting with the Museum Committee, the decision was made to give the larger South East room to the Museum Committee instead, so that visitors might enjoy the view over the garden from it. This leaves only one of the larger rooms on the second floor to be furnished.

The question of selecting material and designs for the window and bed draperies of George's chamber was discussed. The committee discarded the samples sent by Mrs. Low which they considered too light in color, and empowered Mrs. Thacher to select yellow damask instead and the design for draperies.

The committee decided to keep all the pieces of furniture on loan from Yale until such time as we secure pieces of our own to replace them.

Selling Off The Not-Quite Right at Gunston Hall

By Annie Groer
Washington Post Staff Writer
Thursday, January 17, 2002; Page H01

The New York Chippendale dining table was splendid, and its date of manufacture was the right period for Gunston Hall, patriot George Mason's mid-18th-century plantation in Fairfax County.

But after a decade spent studying the furnishings of other Virginia and Maryland gentry from the era, researchers deemed it "historically inappropriate" for Mason's house. The genteel planter and human rights advocate, they concluded, was more likely to have owned a table made in London than in Manhattan.

As a result, the intricately carved circa-1760 piece attributed to cabinetmaker Gilbert Ash is going on the auction block Sunday at Sotheby's in New York, with a pre-bid estimate of \$150,000 to \$250,000.

So too are other Gunston Hall pieces, including six carved Chippendale chairs, circa 1765, believed to have been made in Boston or Salem, Mass. (\$60,000 to \$100,000); a circa-1770 Chippendale carved and figured walnut tall-case clock signed by Jacob Godschalk of Philadelphia (\$40,000 to \$60,000); and a Queen Anne walnut dressing table, circa 1740-60, also from Philadelphia (\$30,000 to \$50,000).

They are among 200 lots of furniture, art, rugs, dishes, sconces and other domestic items that, "after 10 years of research, we were able to determine pretty conclusively were not likely for George Mason to have had in his house," said Gunston Hall Director Tom Lainhoff.

What researchers could not ascertain was precisely what Mason *did* have in the gracious 1 1/2-story manor house he built between 1755 and 1759 on 5,500 acres of working farmland and forest in Lorton.

It was there he reared nine children, debated Revolutionary politics with George Washington, Thomas Jefferson and James Madison, and died in 1792 at age 67. Unfortunately for historians, however, no detailed estate inventory was ever found.

Mason's descendants sold the plantation in 1866, and it remained privately occupied until 1950, when it opened to the public as a museum owned by the Commonwealth of Virginia. It has been run ever since by the Colonial Dames of America, whose aim is to spread the word about the author of Virginia's Declaration of Rights and the inspiration for the U.S. Constitution's Bill of Rights.

Much architectural and archaeological research has been done over the past half-century on the house and grounds.

In 1989, a decade-long survey of Gunston Hall's contents was launched, during which time researchers collected more than 300 estate inventories from other "elite households" in the Chesapeake Tidewater region, said Lainhoff. The test that determined who among the wealthy landowners would have been Mason's "social peer" were the objects they used to entertain family and friends.

That meant "dinner service and equipage -- china, glassware and particularly cutlery because a lot of

people in pretty wealthy households ate with their fingers. Some people might be rich in land but poor in other aspects," said Lainhoff of these implements denoting refinement.

Other clues as to what the gentry owned were culled from newspaper ads, merchant accounts, orders for goods and store inventories.

"We found an order he placed for beer glasses engraved with flowers. It looks like a wineglass, with barley and hops," said Lainhoff. Two years later, a piece of one of them was unearthed during a dig on the property. The staff was thrilled.

Their survey of 60,000 objects from similar households became a computer database containing several surprising findings. For instance, although many people today consider chandeliers and foot warmers staples of fine Colonial homes, the Gunston Hall team found but one example of each.

"Chandeliers were used in public buildings only," said Lainhoff. "You go into historic houses from the 17th through the 19th century up and down the East Coast and you find foot warmers everywhere. But they are nowhere in any of these 60,000 objects. Using this method, we were able to come up with what we think is a very defensible furnishings plan for Gunston Hall."

John A.B. Nye, Sotheby's director of American furniture, agrees. "Earlier in the 20th century, people weren't as focused on the more academic aspects of furnishings of period homes. So more often than not, when an institution was offered an antique, an object, by one of their benefactors, obviously they would accept it with little regard to whether it was suitable for the house, geographically or historically. The reconsideration of furnishings of homes is becoming quite fashionable."

Floor coverings, Nye said, are a case in point. "One assumes every room had an Oriental rug. That was not the case. That was Colonial Revival from the 1920s and '30s."

Such revelations made it possible to deaccession with confidence and seek out pieces more suitable to the house, said Susan Borchardt, Gunston Hall's deputy collections director.

"It turns out that regionalism is so important that each section of the country had very distinct taste. There was some exporting of furniture from New England. And Philadelphia sent Windsor chairs south. But in the South, you either bought regionally or from England because that is where you had all your credit from your tobacco sales," she said. It would have been a simple matter for Mason to have furnishings loaded onto empty ships bound for Alexandria or his own Potomac mooring.

"If you had a connection directly with an English merchant, they would then order for you. You find planters saying, 'I want a bedstead with beech posts and blue and white hangings, and four side chairs,' or whatever," said Borchardt. "We have looked very hard at extant Mason family pieces, and we know there are British pieces."

He also bought fine furnishings from talented artisans in Northern Virginia, Fredricksburg, Williamsburg and Annapolis, she said. "We have discovered that the Chesapeake gentry liked 'neat and plain,' which is period language for pieces that have elegant but simple lines. You don't see the amazing amounts of British carving. But you do see very up-to-date cabinetry techniques, much finer construction techniques. Things like that have been totally discovered within the past 25 years."

To prevent Gunston Hall's curatorial "generalists" from making mistakes, specialists in 18th-century

prints, paintings, metals and furniture examined dozens of objects, Borchardt said. "Along the way, years ago, a piece that was supposed to be from Pennsylvania turned out to be a very fine dressing table made in Virginia, and we were very excited about that."

Staff and consultants also "identified pieces that were too early or too late for the house." Most were sent to Sotheby's, although a few of those "inappropriate" pieces remain so Gunston Hall does not appear completely denuded to its 45,000 annual visitors.

Some of the 250 items in this weekend's sale -- which starts the same day as New York's week-long Winter Antiques Show -- carry estimates in the hundreds, not thousands, of dollars. "People might like to have something affordable from Gunston Hall," said Borchardt.

The proceeds -- estimated by Sotheby's in the \$625,000 to \$990,000 range -- will be used for conservation and acquisition, including what Borchardt calls Mason's "mystery pieces. We know they are out there, but we don't know where the heck they are."

Small wonder, because Mason had 59 grandchildren and 1,000 descendants. "Things got really spread out. He wasn't a president, and people did not save his things avidly," she said.

Mason's card table, however, did survive, and when its last owner died, her siblings gave it back to Gunston Hall. "We were flabbergasted. It was wonderful," said Borchardt.

One of the most spectacular pieces -- a sterling silver "monteith," or large scalloped bowl made in 1690 -- is on loan to the museum from another descendant. Given to Mason, already a fourth-generation American, by his grandfather, it was used to clean wineglasses, serve punch and christen babies.

It managed to survive three centuries and change because the Virginia gentleman who so fervently championed every freeman's right to "life, liberty . . . happiness and safety" also made clear to his heirs he did not want them melting down or selling off the family silver.

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PROPERTY FROM THE COLLECTION OF GUNSTON HALL PLANTATION

New York Sunday, January 20, 2002

AUCTION

1334 York Avenue
New York, NY 10021
Sunday, January 20, 2002
at 10 15 am

EXHIBITION

Tuesday, January 8
10 am to 5 pm
Wednesday, January 9
10 am to 5 pm
Thursday, January 10
10 am to 5 pm
Friday, January 11
10 am to 5 pm
Saturday, January 12
10 am to 5 pm
Sunday, January 13
1 pm to 5 pm
Monday, January 14
10 am to 5 pm
Tuesday, January 15
10 am to 5 pm
Wednesday, January 16
10 am to 5 pm
Thursday, January 17
10 am to 5 pm
Friday, January 18
10 am to 1 pm

1084 THE WICK FAMILY
CHIPPENDALE CARVED
AND HIGHLY-FIGURED
MAHOGANY SIX-LEG
DROP-LEAF DINING
TABLE, ATTRIBUTED TO
GILBERT ASH,
NEWYORK
CIRCA 1760

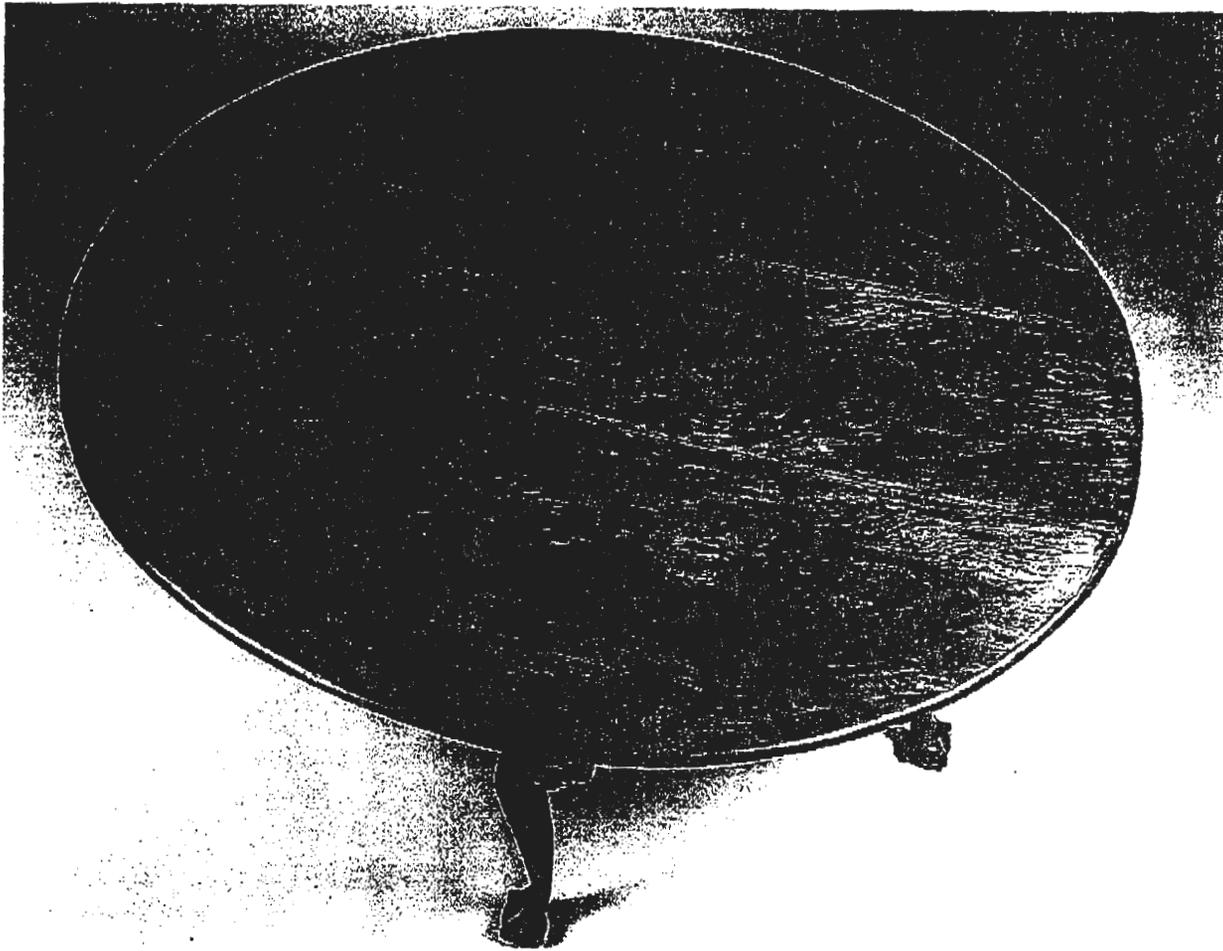
each end fitted with a
molded drawer. Appears
to retain the original
knobs.

height 28 $\frac{1}{4}$ in. by length
67 $\frac{3}{4}$ in. by width 15 $\frac{3}{4}$ in. by
width open 59 $\frac{1}{4}$ in.
(71.8cm. by 172.1cm. by
40cm. by 151cm.)

\$150,000-250,000

This extraordinary dining table is an important surviving example of New York Chippendale furniture, significant for the rarity of its form, the high quality of its craftsmanship, and the history of its descent. It is attributed to Gilbert Ash (1717-1785), an accomplished Colonial cabinetmaker who counted Sir William Johnson and members of the Van Rensselaer family among his patrons. He began working as a freeman joiner in 1748 and advertised frequently in local newspapers during the 1750s and 1760s. In October and November of 1759, he advertised in *The New-York Mercury* "At the Upper End of Wall-Street, near the City Hall" that he manufactured "good Soap ... and Barbary Wax mould Candles. The Shop-Joiner or Cabinet Business is still carried on at the same Place, where may be had all sorts of Work made in that Branch, Tables, Chairs, Desks." By 1765, Ash ceased working as a cabinetmaker and continued on in the soap- and candle-making business. He died on January 3, 1785 "an old and much respected inhabitant ... an agreeable companion ... possessed of excellent mechanical genius."

This table bears an Ash attribution since it has distinctive carved legs remarkably similar to those on two side chairs with his signature. One at Winterthur Museum is inscribed "Made by Gilbert Ash in wall Street R(?) nie(?) Sld [G?]ail(?) new york" (see Roderic Blackburn, "Gilbert Ash Inscriptions Reconsidered," *The Magazine Antiques*, February 1983, fig. 1, p. 428). Two others from the same set were bequeathed to the Albany Institute of Art by a member of the Van Rensselaer family. One is inscribed "Made by Gilbert Ash in wall Street at Newyork" and illustrated in Blackburn's article, fig. 2, p. 429. A marble slip table at the Metropolitan Museum of Art, illustrated in Morrison Heckscher, *American L¹⁰ Furniture in The Metropolitan Museum of Art*, 1985, p. 158, no. 94 and an easy chair at Colonial Williamsburg illustrated in a John Walton advertisement in *The Magazine Antiques*, January 1970, feature carved legs identical to those on the dining table and must be products of the same shop. A side chair at Winterthur Museum with closely related carved knees belonged to Sir William Johnson (1715-1770) and is attributed to Ash (see Blackburn, fig. 5, p. 431).



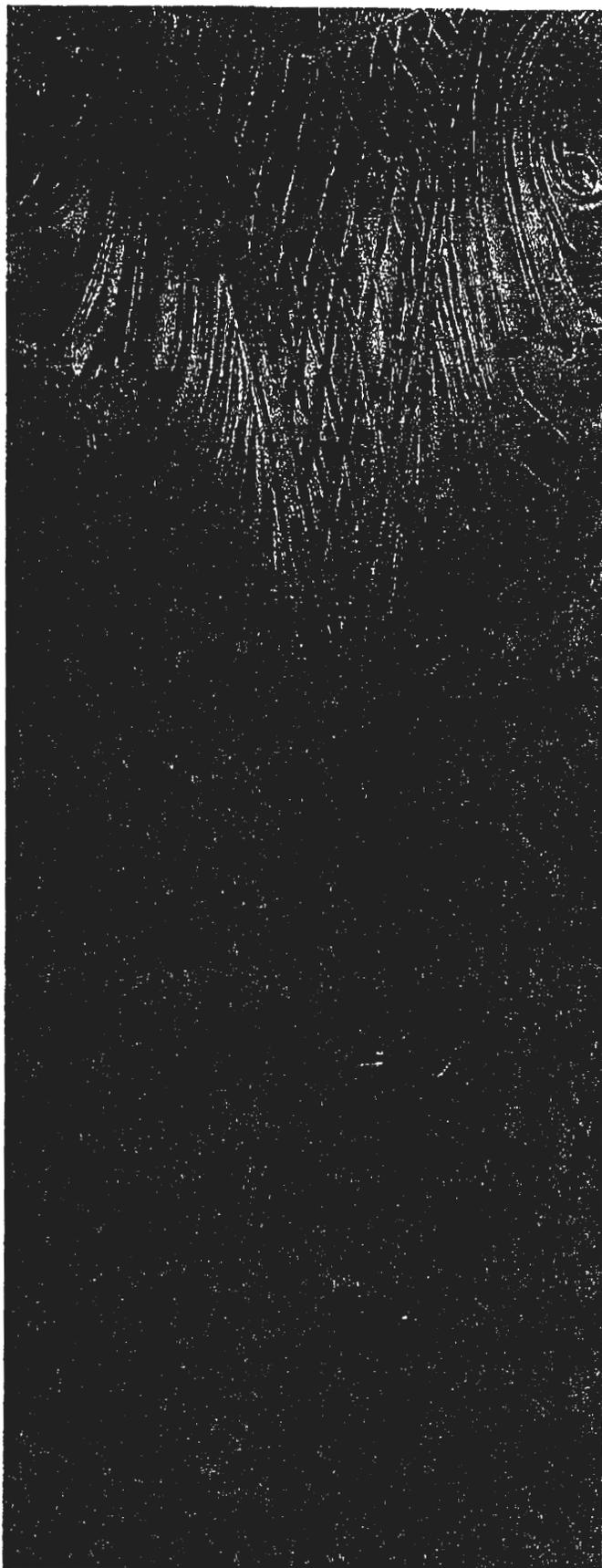
1094 DETAIL OF TOP

This dining table was among the original furnishings of the Wick House in Morristown, New Jersey, home of Captain Henry Wick (1707-1780) and his wife Mary (Cooper). A native of Bridgehampton, Long Island, Captain Wick moved to Morris County, New Jersey in 1748. During the Revolutionary War, he served under General George Washington, who was a frequent guest at the Wick home. He also served as a private in Captain John Lindsley's Company and as a captain of the Morris County Cavalry, as well as a guard to Governor Livingston and the Privy Council (Barbara Hoskins, *Men from Morris County New Jersey Who Served in the American Revolution*, Morristown, N.J., 1931, p. 187). *The History of Morris County, New Jersey* (New York, 1882, p. 35) records that "At one time near Camptown, one of the members of the Provincial Congress, Caleb Camp, was surprised by a party of British infantry at his own home, and while he was deliberating as to the possibility of getting to his horse in the barn, Captain Wick's company charged in upon them and put the enemy to flight, though superior in numbers. The dead were found for three miles in the course of their flight." It was on Captain Wick's farm that the Revolutionary Army encamped in 1780. He died there on December 21, 1780.

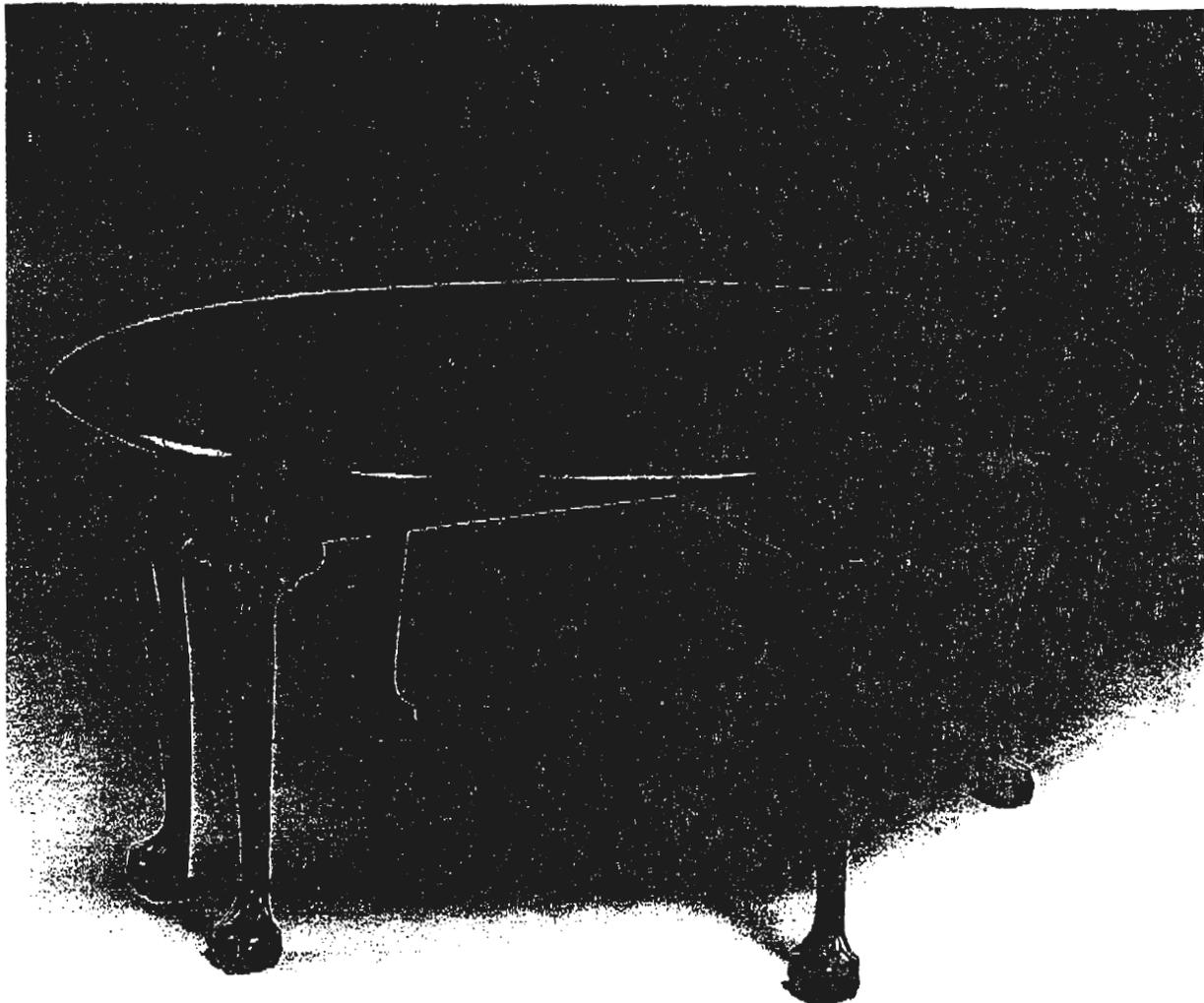
Captain Wick married Mary Cooper in 1735 and they had five children, including a daughter, Tempe, who is renowned for refusing to give up her horse to the cavalry in the spring of 1780. *The History of Morris County, New Jersey* records that several soldiers stopped Tempe while she was riding and commanded her to dismount her horse, which they needed to remove army stores. After one soldier seized the reins, Tempe acquiesced and asked them to return the horse to her if possible and to treat him well. The soldier released the reins, thinking Tempe was about to dismount. Instead, she rode away to the Wick House and hid her horse in the first floor bedroom. The soldiers searched for the horse in the barn and woods, never thinking to look in the bedroom, where it remained for three weeks until the last troop was gone.

PROVENANCE

According to a family letter tracing the history of this table (now lost but extant in 1950 at the Norvin Green sale), it was among the original furnishings of the Wick House in Morristown, New Jersey, home of Captain Henry Wick (1707-1760) and his wife Mary (Cooper); Collection of his great-granddaughter, Caroline Latham Perry, Coldwater, Michigan, (1887); Collection of her daughter, Caroline Perry Wilson, Chicago, Illinois, 1898; Collection of her daughter, Louise Wilson Moore, Spokane,



1084 DETAIL OF LEG



1094

Washington, 1926; Collection of Florence Mary Moore of
 Spokane; A. H. Syverson of Spokane, who sold it to Charles W.
 Lyon of Millbrook, New York in February 1945
 Norvin H. Green, Tuxedo Park, New York, April 1945
 Parke-Bernet Galleries, *The Notable American Collection of Mr.
 and Mrs. Norvin H. Green*, November 29-December 2, 1950,
 Sale 1202, lot 672
 John S. Walton, New York, December 1950

LITERATURE

Hinckley, F. Lewis. *A Dictionary of Antique Furniture*. New York:
 Bonanza Books, 1953

Walton, John S. advertisement, *The Magazine Antiquary*,
 (February 1952), where it is described as (the ultimate in
 perfection of design and rarity in 18th century American
 furniture)

antiquarian
 Wick

ANTIQUES

Wendy Moonan

A Bit Fancy
For Go Fish

This week's sales of Americana have several outstanding lots, but probably none are showier than the pair of Charles-Honoré Lannuier American Empire-style card tables that Christie's is selling this afternoon. The tables, which retain their Lannuier labels and were included in the catalog for the Lannuier show at the Metropolitan Museum of Art in 1998, have winged female caryatid supports and paw feet. They have rosewood veneers, matching die-stamped brass borders on their aprons and gilded brass star-and-eagle mounts. They were made around 1815 for a Philadelphia merchant, George Harrison, and his wife, Sofia.

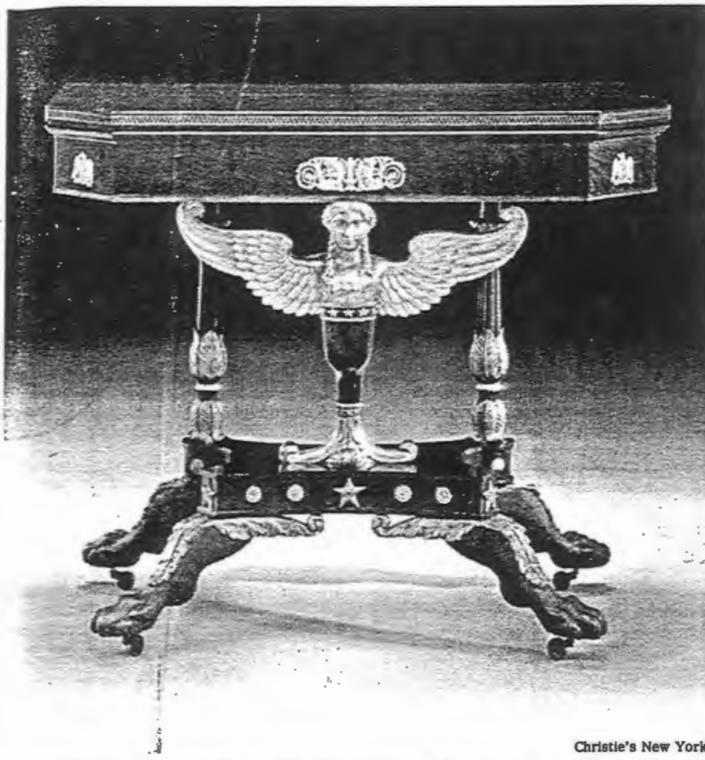
Lannuier, a master cabinetmaker from Paris, worked in New York from 1803 to 1819. About 125 pieces of his furniture survive, including 28 tables with winged caryatids. He is known for giving a distinctive American edge to French-period styles.

As Ulrich Leben, a curator, wrote in the Met catalog, "Honoré Lannuier's furniture — which he himself designated as being in the French style — is definitely not Parisian, but, instead, his own original American expression." The tables are being sold separately; the estimate for each is \$500,000 to \$800,000.

Gunston Hall

Curators constantly reinterpret collections on the basis of new research, particularly at house museums like Gunston Hall Plantation, the Virginia home of George Mason. Mason (1725-92), known as the forgotten founding father, refused to sign the Constitution because it lacked a Bill of Rights. But he was one of its chief framers and, in 1776, the author of the Virginia Declaration of Rights, the first public American document to call for freedom of speech and religion.

Gunston Hall, 20 miles south of Washington, is owned by Virginia and attracts about 45,000 visitors a year. After a 10-year study, the museum decided to auction 250 objects at Sotheby's on Sunday. The viewing ends today. The sale includes furniture, carpets, porcelain and lighting devices. Tom Lainhoff, the museum's director, said the pieces were "redundant, either too early or too late for the house, and things made in areas that rarely provided goods to the Chesapeake market."



A card table, circa 1815, by Charles-Honoré Lannuier, at Christie's.

In 1755 Mason hired an English carpenter-joiner to design the main house for his 5,500-acre tobacco and wheat plantation on the Potomac River: William Buckland, a 21-year-old who had just completed a seven-year apprenticeship. Armed with books like Abraham Swan's "English Architect," Buckland sailed to America and served a four-year indenture.

A fourth-generation Virginian, Mason built a one-and-a-half-story gabled brick structure, a form popular in Virginia since the 1600's. At 7,200 square feet, it has four brick chimneys, stone quoins (blocks) on the corners and two porches. The front porch resembles a columned Roman temple; the other is Gothic with ogival arches.

The interior has a center hall that is 12 feet wide and two grand rooms for entertaining. "Mason obviously wanted to make an impression with the interiors," said Susan Borchardt, the museum's deputy director. "He really embellished them." The dining room is a tour de force of carved ornamental woodwork. "Cornice, window and door frames, recessed cupboards, chair rail and baseboard are all elaborated with a fineness of detail and workmanship unsurpassed in colonial Virginia," Herbert

A. Claiborne wrote in *The Magazine Antiques* in April 1953.

Even its flooring was extravagant. "The boards are even in width and beautifully finished," Ms. Borchardt said. The tongue-and-groove flooring used dowels instead of nails.

The other grand space, the Chinese Room, is a confection of carving, with tentlike Chinese pagodas above the windows and doors. The style is an early example of American chinoiserie, a Western adaptation of Asian motifs. "It is the only extant Chinese room in an American 18th-century house," Mr. Lainhoff said. "Buckland — and his carver, William Bernard Sears — went on to do other houses together, but Gunston Hall was his masterpiece."

No estate inventory has surfaced, but one can surmise that Mason's furnishings were equally grand. He was an astute businessman, one of the wealthiest in Virginia, with 90 slaves and about 20 outbuildings.

"In the South, people tended to buy locally or from England," Ms. Borchardt said. "Planters had so much credit with English merchants, to whom they sold tobacco, that they tended to look to England for silver, ceramics, tea chests, clocks, clothing, books, fabric and furniture."

Mr. Lainhoff said: "It is more like-

ly that he bought from London, Dublin or Glasgow than Boston or Philadelphia. The furniture that survives is either British or Virginian."

The museum is selling its antiques from the other American colonies. Lot 1084, for example, is a large Chippendale drop-leaf oval dining table, circa 1760. When open, the table is 67 inches long and seats eight. It has six legs with webbed ball-and-claw feet and two drawers.

"The top and leaves are made with three single boards of dense, highly figured mahogany," said John B. A. Nye, the director of Sotheby's American furniture department.

Sotheby's said the table was made for Capt. Henry Wick, a farmer in Morris County, N.J., who shared his house with Maj. Gen. Arthur St. Clair during the Revolution. Wick Hall is part of Morristown National Historical Park, which includes George Washington's military headquarters and was the encampment for 13,000 soldiers during the winter of 1779-80, the coldest of that century.

But was it Wick's table? Laurel Racine, the acting director of the National Park Service's Northeast Museum Services Center in Boston, is writing a historic furnishings assessment of Wick Hall. She said she could not confirm that the Sotheby's table came from the Wick house. She noted that the table had been offered to the park service for Wick Hall twice, in 1935 and 1952, and twice rejected.

"I would be more willing to believe it was owned by Phoebe, Wick's daughter, who married Dr. William Leddell in 1770," she said. "He was a slave owner and richer than her parents, and they would have been buying furniture at that time, when the Chippendale style was popular."

Mr. Nye said: "In the field of American furniture, it is rare indeed to have such complete and thorough documentation of the history of a table from 1760, as we have in the case of the Wick table. Our attribution is firmly based on a provenance history, which was dictated in the 1940's by the last living descendant of Captain Wick, Florence Mary Moore, who owned the table and was able to name every owner back to Wick himself. We will share this documentation with any prospective buyer."

Sotheby's has attributed the table, which is not signed, to Gilbert Ash, a New York cabinetmaker. "The knee carving, with crosshatching and flat foliage, is similar to the carving on a signed Ash side chair at Winterthur," Mr. Nye said. The table sold at Sotheby's in 1950 for \$3,800. Today the estimate is \$150,000 to \$250,000.

Appendix F: Brief Treatments of Objects and Issues, Arranged Alphabetically

Bed Hangings
Buttery
Clothing
Curtains
Firewood
Fireside Activities
Floors
Food
Hall/ Passage
Napkins
Office
Parlor and Dining Room
Servants' Quarters
Spinning and Weaving
Storage: Candles
Storage: Food
Teakettles and Braziers
Wall Hangings
Warming Pans

Introduction

This appendix contains information and illustrations regarding furnishings issues identified by the park and/ or the researcher. Admittedly, the sources from which this information is drawn do not relate specifically to New Jersey, but the New England and Virginia sources indicate general trends in early America which may be applied with care to the park's historic houses.

Bed Chambers and Bed Hangings

- Appearance

The following quotation indicates that seasonal changes of bed hangings were rare until the nineteenth century: "The fully enclosing bed curtains that were such a comfort in cold weather were sometimes taken down in summer, especially the foot curtains. If they were made of wool, the curtains were brushed thoroughly, sprinkled with black pepper or fine tobacco to ward off moths, wrapped in paper, and carefully laid away. Apparently, many people left tester cloths, head cloths, and bed valances nailed in place for years, dusting them occasionally with a damp cloth. In the nineteenth century, when cotton fabrics became inexpensive, some people used a completely different set of bed hangings in summertime -- often a tester cloth, valance, and matching ruffled counterpane of dimity, white muslin or light chintz." Jane C. Nylander, *Our Own Snug Fireside: Images of the New England Home, 1760-1860* (New Haven: Yale University Press, 1993), pp. 123-124)

- Textiles

Cheyney: "While most of the eighteenth-century bed hangings which have survived are basically cotton or linen or occasionally silk, woolen fabrics led the field in popularity before the Revolution. Serge, say, cheyney, and linsey-woolsey are mentioned in seventeenth-century inventories, and to these can be added in the eighteenth century camlet, harrateen, mohair, moreen, and shalloon, all of which enjoyed real vogue in their day. . . . Cheyney and harrateen bed curtains are often mentioned in the same inventories and advertisements, but such a reference would suggest that at least they could not have been radically different materials. The value of cheyney is apt to be lower than harrateen when the two are found together, yet it appears the finest houses and is often handsomely described." Cummings, pp. 20, 22.

Cheyney: "A worsted furnishing material dyed red, green, blue, yellow, or purple and sometimes watered. . . . The fabric was related to harateen and moreen although not now clearly distinguishable, and not documented example of the material has been found." Montgomery, p. 199.

Copperplate: "Copperplate bed hangings are mentioned commonly from the time of the Revolution on, and by the beginning of the nineteenth century they lead the field in popularity." Colors available in 1795 include red and white, purple and white, and blue and white. Cummings, p. 23.

Harateen: "A worsted furnishing material frequently mentioned as dyed green, red, yellow, blue, or 'Cloath Coloured.' Related to cheney, moreen, and camlet, it was among the important Norwich manufactures. harateen is one of the most frequently listed materials for furnishing and upholstery in inventories prior to about 1750, after which it began to lose its popularity to washable materials." Montgomery, p. 256.

Dr. William Glysson of Dudley, Massachusetts, 1780. Caption and Illustration. Abbott Lowell Cummings, Bed Hangings: A Treatise on Fabrics and Styles in the Curtaining of Beds, 1650-1850 (1961; reprint, Boston, MA: Society for the Preservation of New England Antiquities, 1994), 40, fig. 20.



Fig. 20. Dr. William Glysson of Dudley, Massachusetts
Painting by Winthrop Chandler, ca. 1780.
Courtesy of the Ohio Historical Society.

Fig. 20. DR. WILLIAM GLYSSON (1750-1793) of Dudley, Massachusetts. Painting by Winthrop Chandler (1747-1790), ca. 1780. (Owned by the Ohio Historical Society.)

The subject, Dr. Glysson, was a brother of the artist's wife, and the portrait itself went west to Ohio about 1800 with the doctor's widow. It has remained from that time until the present in the vicinity of Marietta.

This is one of the rare eighteenth-century American pictures which shows a fully curtained bed, and one which proves, incidentally, that curtains *were* intended to be fully drawn. In the original painting the fabric (whatever it may be) is a simple gray in color. Again the curtains hang to the floor, and there is neither flounce nor shaped bases below the side rails.



Fig. 29. Woodcut Illustration

The Wreath (New York: the American Tract Society, 150 Nassau St., n.d.), 1800-1825.

Fig. 29. WOODCUT ILLUSTRATION. *The Wreath* (New York: the American Tract Society, 150 Nassau St., n.d.), 1800-1825.

“Harry Heedless” (or one of his friends), shown here in a reformed attitude, kneels beside a field bedstead whose open curtains are draped over the finials of the posts, the foot and end curtains having also been looped around one another. This is, of course, the simplest way of keeping the curtains open. In a similar vein eighteenth-century English pictures will often show the curtains knotted around the bed post. Once again the flounce covers both the rail and post, and the covers are so tucked in that they actually seem to overhang the bed frame—a feature which can be noted in a number of these pictorial views. This is probably to be explained by the nature and shape of the early featherbed tick.

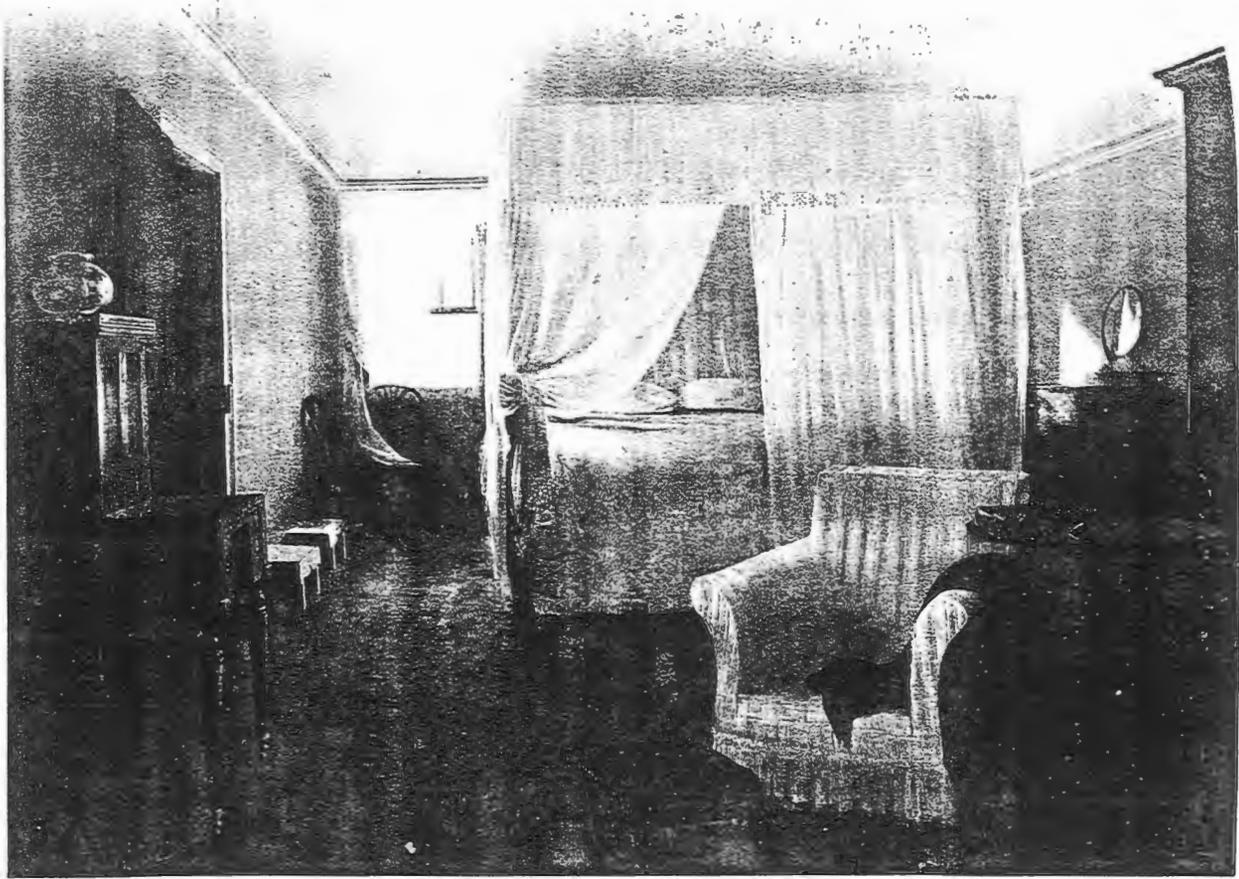


Fig. 33. The Bedchamber of Washington.

Painting by John G. Chapman, ca. 1834.
Courtesy Wethersfield/Homeland Foundation, Amenia, N.Y.

Fig. 33. THE BEDCHAMBER OF WASHINGTON. Painting by John G. Chapman (1808-1889), ca. 1834. (Owned by Chauncey Stillman; on loan to the Virginia Museum of Fine Arts.)

¹ *Essex Institute Historical Collections*, Vol. 36 (1900), p. 254.

This painting, exhibited at the National Academy of Design in 1835, was "drawn on the spot"² and provides a most interesting document of the appearance of Washington's bedroom at Mount Vernon in the early 1830's. The flat-top bedstead with heavy carved posts is not the one used by Washington, but a subsequent addition after the household effects were divided following the death of Martha Washington in 1802. Here we see a bed, window curtains, and armchair done *en suite* in what appears to be a sheer white muslin embellished with hand-tied fringe which is used as edging for curtains, valances and counterpane.

The Bedchamber of Washington, circa 1834. Caption and Illustration. Cummings, pp. 46, fig. 33.

Table of Materials

(Arranged in four ten-year periods according to the frequency of their mention in inventories.)

1700-1710	1730-1740	1760-1770	1800-1810
Serge 33	Calico 68	Harrateen 61	Copperplate 20
(blue 2)	Cheyney (China) 58	(green 27)	Calico 7
(green 1)	(red and crim-	(red, crimson,	Check 5
(red 1)	son 16)	scarlet 17)	Harrateen 5
(purple 1)	(blue 12)	Cheyney (China) 52	("old" or
Calico 23	(green 7)	(green 14)	"worn" 3)
Camlet 10	(yellow 3)	(red, crimson 12)	Damask 4
Cheyney 4	(striped 2)	(blue 8)	Woolen and worsted 4
Holland 4	Camlet 22	(yellow 1)	Patch 3
Linen 4	Serge 15	(purple 1)	Cotton 2
Printed 4	Diaper 12	Calico 40	Linen 2
Darnick 3	Linen 12	(blue and	"old camlet" 1
Diaper 3	Damask 8	white 6)	Chintz 1
Linsey woolsey 2	Printed 5	Camlet 9	"India Stamp" 1
Muslin 2	Silk 4	Linen 8	Muslin 1
Calamanco 1	Chintz 3	Chintz 7	"Silk Satin" 1
Chintz 1	Fustian 3	"Workt" 7	Wrought 1
Cotton 1	Kenting 3	Check 6	
Druggett 1	"Workt" (or	Print 4	
Kenting 1	wrought) 3	Mohair 3	
Say 1	Holland 2	Damask 2	
	Muslin 2	Diaper 2	
	Plaid 2	Cotton 1	
	Bengal 1	Lincy 1	
	Harrateen 1	Linsey woolsey 1	
	Lincy 1	Dimity 1	
	Linsey woolsey 1	Moreen 1	
	Seersucker 1	Muslin 1	
	Worsted 1	Plaid 1	
		Satin 1	
		Serge 1	
		Shalloon 1	
		Silk 1	

"Table of Materials." Table of textiles used for bed hangings listed in New England probate inventories "arranged in four ten-year periods according to the frequency of their mention in inventories." The most common textiles in use for this purpose between 1760 and 1810 were harrateen, cheyney, and copperplate-printed cotton. Cummings, p. 14.

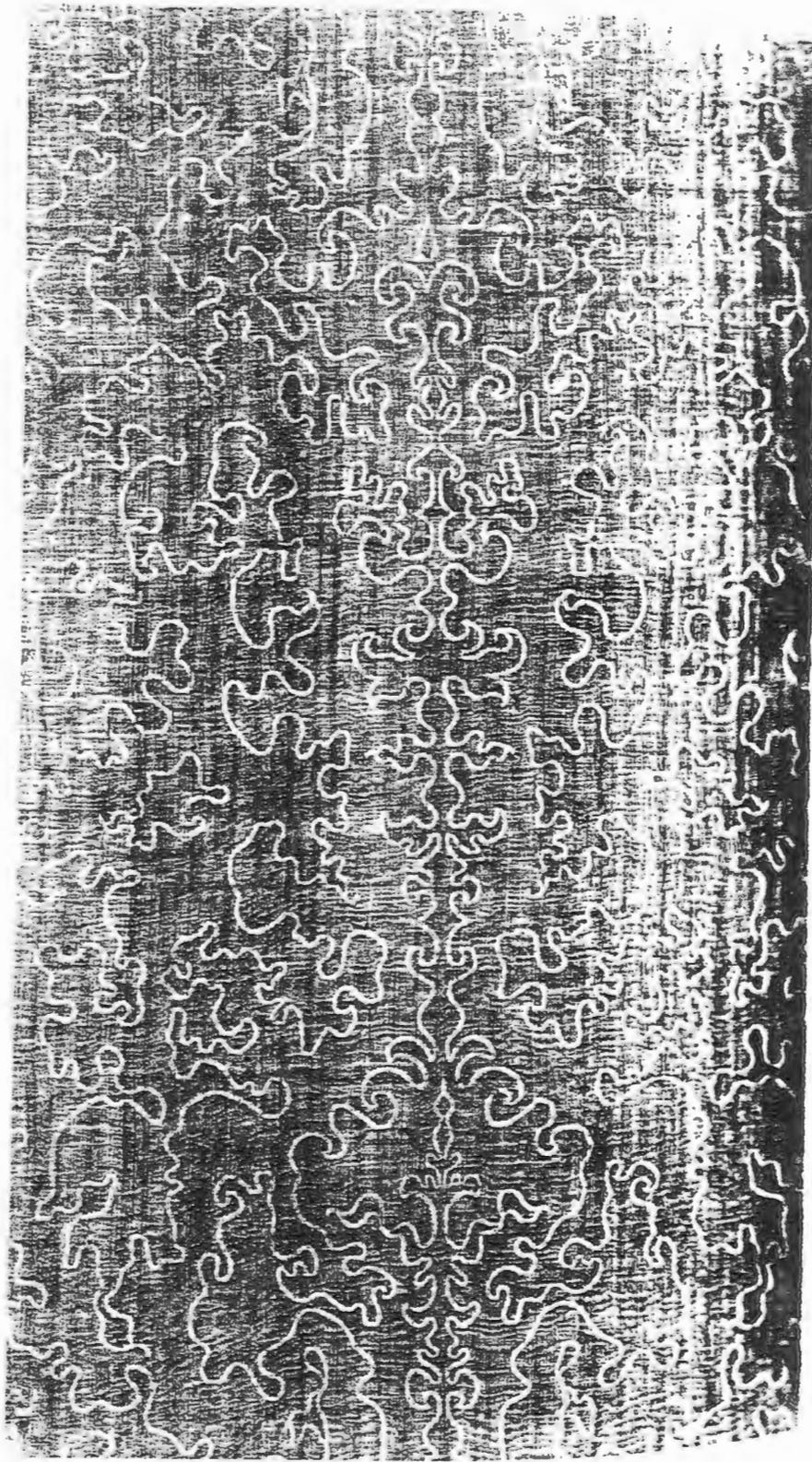


Illustration of "cheney," a common bed hanging textile in the mid-eighteenth century. According to Montgomery, common colors included red, blue, green, and gold. Florence M. Montgomery, *Textiles in America, 1650-1870* (New York: W.W. Norton & Company, 1984?), p. 198.



Reproduction bed hangings at Brush-Everard House, Colonial Williamsburg, Williamsburg, Virginia. Jan Kirsten Gilliam and Betty Crowe Leviner, *Furnishing Williamsburg's Historic Buildings* (1991; reprint, Williamsburg, VA: The Colonial Williamsburg Foundation, 1995), p. 59.



Reproduction bed hangings at the Governor's Palace, Colonial Williamsburg, Williamsburg, Virginia. According to Cummings, copperplate-printed cottons were popular bed hangings from the time of the Revolution into the nineteenth century. Gilliam, p. 40. (Cummings, p. 23).

Buttery

The following quotation indicates that dedicated "butteries" were more common in the mid-nineteenth century: "Butter making and cheesemaking had to be done in a cool room located near the water supply and the cow barn. Such a room was often called the 'buttery.' As dedicated spaces for domestic work were added to New England farmhouses in the middle of the nineteenth century, and butter making and cheesemaking rose in commercial importance, special rooms for dairying became a high priority." Nylander, p. 201.



Photograph of the buttery at the Coffin House, Newbury, Massachusetts, managed by the Society for the Preservation of New England Antiquities. Notice the large size of this room when compared to that in the Wick House. Also notice the shallow milk pans which allow milk to cool. Nylander, p. 201.

Butter & Cheese Making

Dairying in America

Butter and cheese are milk by-products used in cooking and as foods. The raising of cattle for milk and the manufacture of these goods is known as dairying.

The American dairy industry had its beginnings in 1624 with the importation of three heifers and a bull to New England from Great Britain. By 1650 cattle had been distributed to New York and Philadelphia, and the colonists were well on their way to the raising of livestock and the home production of butter and cheese.

From the early 18th century to the middle of the 19th, the making of butter and cheese was part of the daily routine of the housewife and farmwoman. Butter was churned about twice a week from September to June. (It was not made during the hottest months because high temperatures caused it to spoil.) Cheese was pressed during July and August. Butter and cheese were produced in bulk for year round family consumption and for sale and trade.

By 1850, the manufacture of dairy products was greater in America than in any other country. After 1855, large-scale factory production of dairy products was firmly established, and farm and home production of these articles gradually decreased.

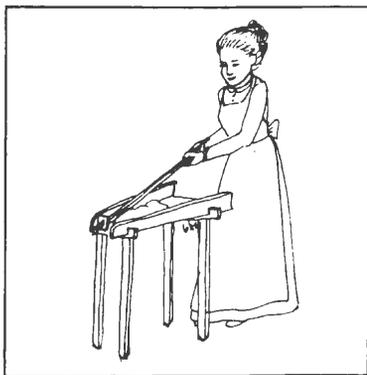
Cheese

When a sour milk culture is added to milk or cream, it causes the milk to separate into curds and whey. Curd is the whitish, solid portion from which cheese is made. Whey is the thin, watery part which is pressed from the curds until the desired dryness has been achieved.

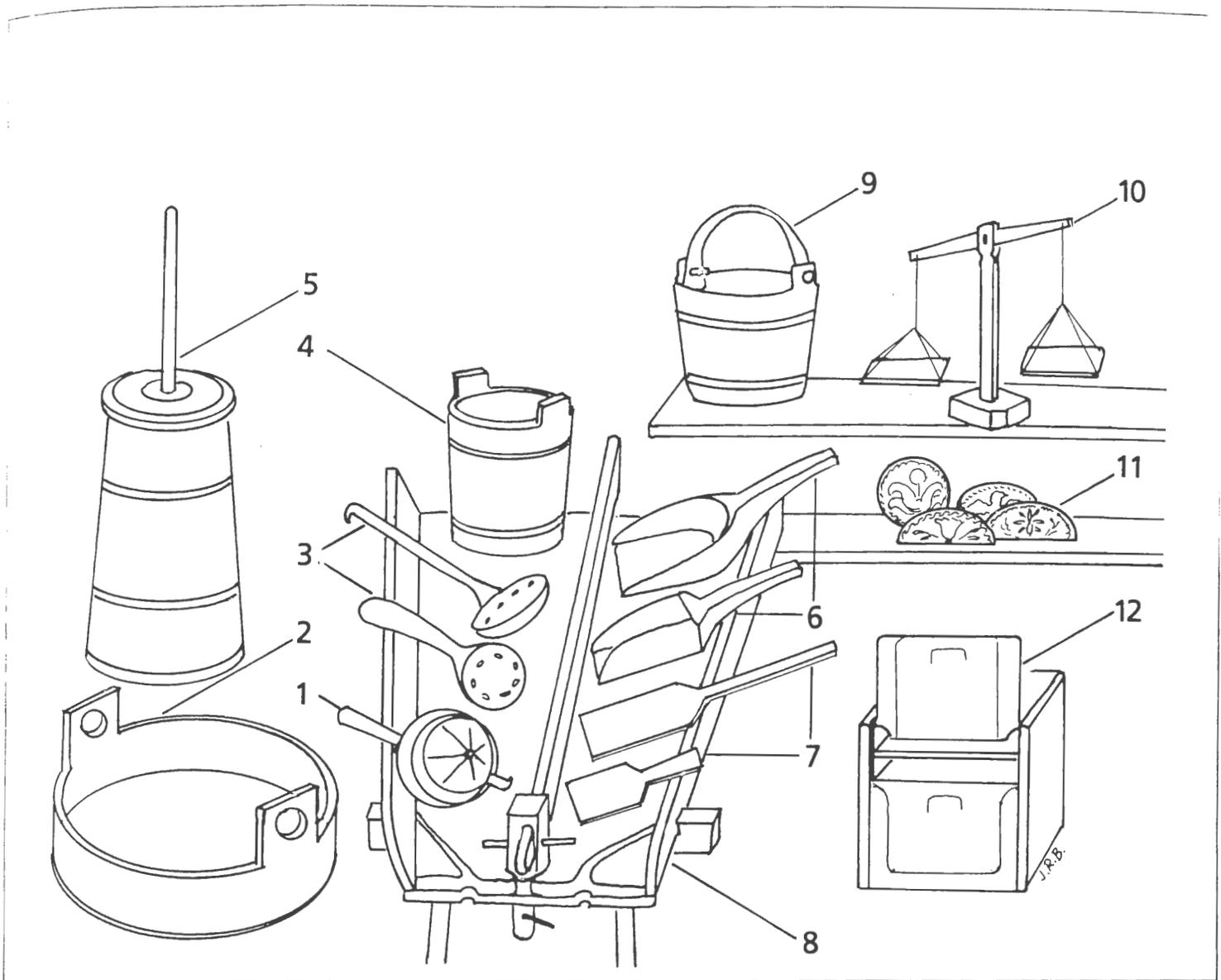
To make cheese, the curds were cut with a wooden knife and placed in a cheese drainer which rested on a tub. They were wrapped in a cheesecloth, and the whey drained through the cloth into the tub. The whey was usually mixed with cornmeal and fed to the pigs. The curds were then placed in a cheese press, a tool designed to compress the curds and remove any remaining whey.

After being pressed, the cheese was smeared with butter, wrapped in a cloth, and placed in a cheese closet to age or "ripen."

From the beginning of the 18th century, cheese and cheese dishes were standard fare in most American homes. Being high in protein, cheese was sometimes substituted for meat, and it was an important cooking ingredient. It was boiled, roasted, stewed, and toasted, and was used in hashes, ragouts, soups, and casseroles.



Description of butter and cheese making and illustration of butter making tools. If the park chooses to interpret the houses' pantries as "butteries" it should include a more representative sample of butter making tools. Marilyn Arbor, *Tools & Trades of America's Past: The Mercer Museum Collection* (1981; Reprint, Doylestown, PA: The Mercer Museum, 1994), pp. 18-19.



Butter Making Tools

1. Milk Strainer:	Used to strain warm milk, fresh from the cow, to remove any hair or dust that might have fallen in during milking.	6. Butter Scoops:	Used to remove the butter from the churn.
2. Keeler:	Shallow, staved wooden tub in which milk for making butter was placed. It was set in a cool place such as the cellar or spring house until the cream rose to the top.	7. Butter Workers:	Wooden paddles used to cut and press the butter after it was taken from the churn, to remove moisture clinging to it (called "working" the butter).
3. Cream Skimmers:	Wooden or tin skimmers used to remove the cream from the milk daily.	8. Butter Working Table:	Also used to work butter. Butter was placed on the fan-shaped table and slapped with the bar pivoted at its lower, narrower end until all the moisture was removed.
4. Sour Cream Tub:	Pail in which cream was kept until it soured and enough had been gathered to begin the churning process.	9. Firkin:	Wooden pail used for storage of butter.
5. Butter Churn:	Essential tool for making butter. The most common type of churn (displayed here) consists of a deep, narrow barrel with a plunger fitted through the lid. The cream was placed inside and after 30 minutes to 2 hours of steady, even churning (working the plunger up and down), globules of butter formed and rose to the top of the cream.	10. Butter Scale:	Used to weigh butter to be traded or sold.
		11. Butter Prints:	Used to imprint butter with an attractive pattern.
		12. Butter Box:	Used to carry butter to market.

Clothing

The following selections are intended to suggest the types of clothing the park could display in storage furniture or on hooks in the historic houses.

"Women seldom owned more than four or five gowns and petticoats at a time; men usually owned a few coats and pairs of breeches or pantaloons, a few vests, and perhaps as many as half a dozen shirts. Both owned a few pairs of stockings -- perhaps half a dozen; one or two pairs of shoes and boots; and a hat or bonnet. Of course, there were wealthy people who owned much more. . . . Nobody changed all of their clothes daily." Nylander, p. 156.

"Layers of clothing in natural fibers helped to keep people of all ages warm in cold weather." Nylander, p. 156.

Men's and women's shirts typically made of linen until 1830. Nylander, p. 156.

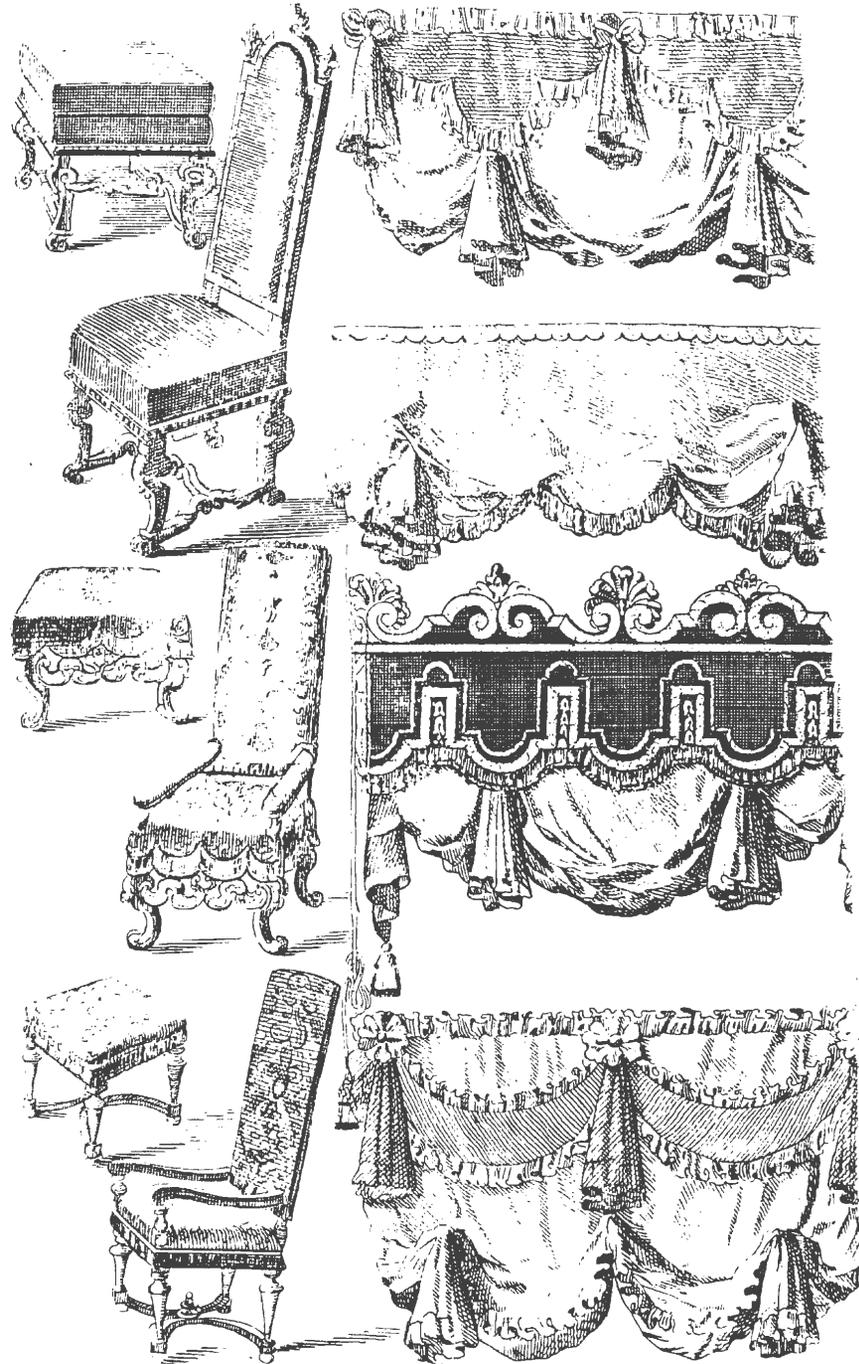
"In cold weather both sexes might wear fleecy woolen undervests or long flannel drawers for months at a time, although these were apparently not common. Woolen or linen stockings and stout leather shoes were everyday wear. Everyday gowns, coats, and trousers were made in practical dark colors, while white was favored for undergarments and stockings. Silk or woolen gowns, suits, and stockings were worn for best by both men and women; the uppers of women's dress shoes were also silk. Both men and women wore some kind of neckwear -- usually large linen handkerchiefs for every day, but sheer muslin handkerchiefs, fichus, and collars were as fashionable for women as silk stocks were for men. Outdoors, cloaks were worn by many women and some men; others wore heavy woolen greatcoats. Everyone wore mittens or gloves and some kind of head covering when outdoors. At night, many people did not undress completely but wore their shirts or shifts to bed with wool stockings and nightcaps in wintertime to preserve warmth in the head and extremities. Nylander, pp. 156-157.

"Perhaps most interesting to the modern reader is the relatively small number of garments made each year for each individual. Every garment was clearly intended to be worn for a long time; the diary contains frequent references to mending or altering clothing for adults as well as for children." Nylander, p. 157.

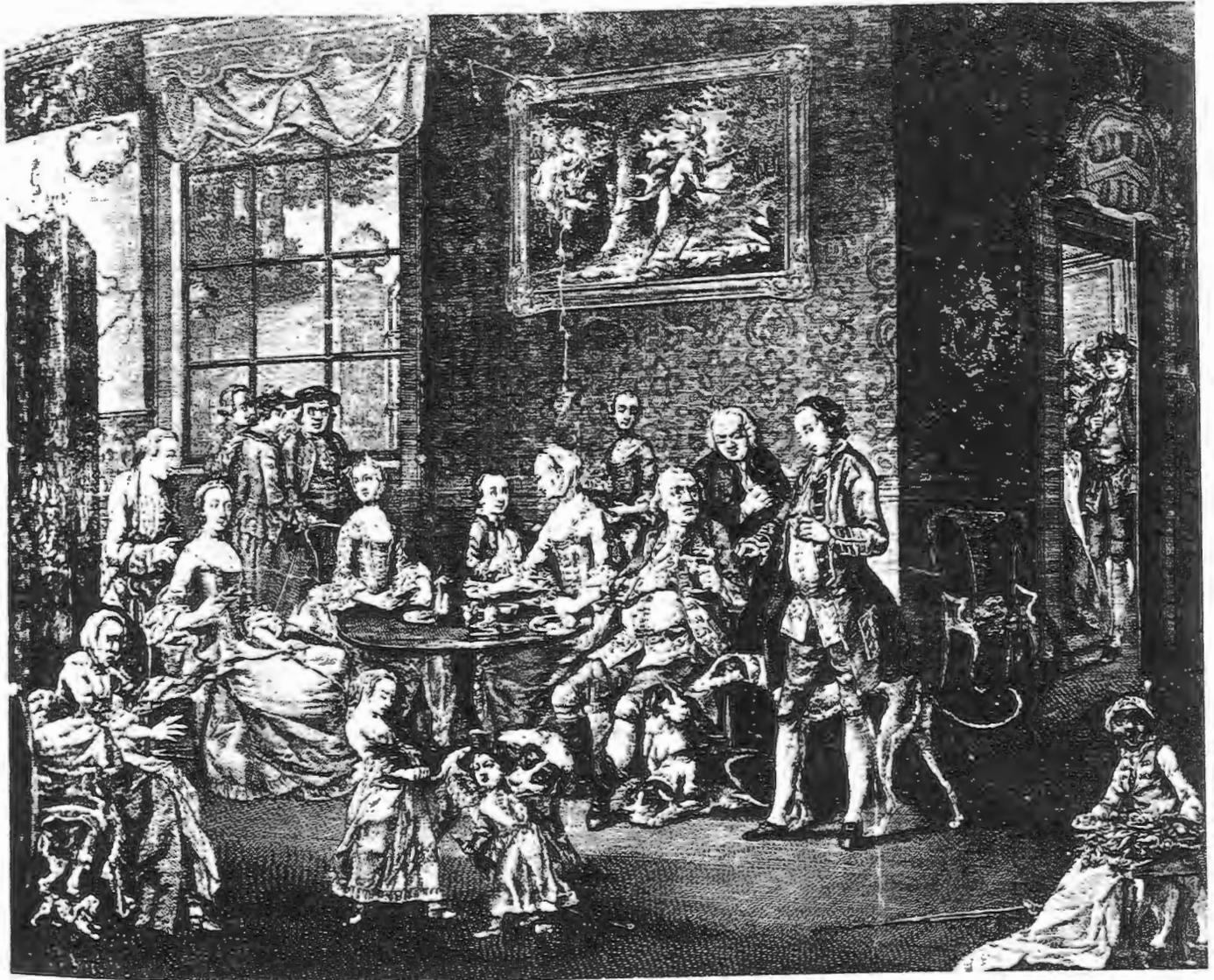
"Many . . . garments for children were intended to be worn for several years and were made with broad bodices gathered on drawstrings and generous tucks and hems that could be let down as a child grew. People who were dressed in this way certainly lacked uniformity on the height of their hemlines and the bulkiness of their silhouette." Nylander, p. 158.

Curtains

"Window curtains were fairly rare in eighteenth-century New England houses. When they were used, they served utilitarian as well as an ornamental function, controlling light and air by being easily adjusted in length or drawn up and out of the way." Nylander, 124.



Four designs for window curtains by Daniel Marot, architect to William of Orange. From *Werken van D. Marot* . . . (Amsterdam, [1707?], p. 81 (Winterthur Museum Library). The top two, simpler pull-up designs could potentially serve as prototypes for curtains at the Ford Mansion. Montgomery, p. 54.



Morning, 1766. This print depicts an English window curtain dating to within fifteen years of the Ford Mansion's period of significance. Montgomery writes, "The window curtain is raised behind a stiff upholstered valance edged and scrolled with tape. Cords for drawing the curtain are fastened around cloak pins at the right of the window frame. This print served as a model for the curtains created for the assembly room from Gadsby's Tavern, Alexandria, Virginia, after the installation of the room in the American Wing of the Metropolitan Museum of Art." Montgomery, p. 53.



Illustration from the 1776 play *The Suspicious Husband*. The print is nearly contemporary with the Ford Mansion's period of significance. Montgomery writes, "The engraving shows a variation on the pull-up window curtain of the eighteenth century. It appears to have been made in one piece and, presumably, it would have covered the window to the floor when released. Here, it is shown drawn up beneath a stiff scalloped valance. The sides are allowed to droop in points suggesting a V-shaped arrangement of tapes and rings on the back." Montgomery, p. 56.



Bed chamber in the Peyton Randolph House, Colonial Williamsburg, Williamsburg, Virginia. Note the fairly simple reproduction pull-up style curtain. Gilliam, p. 45.

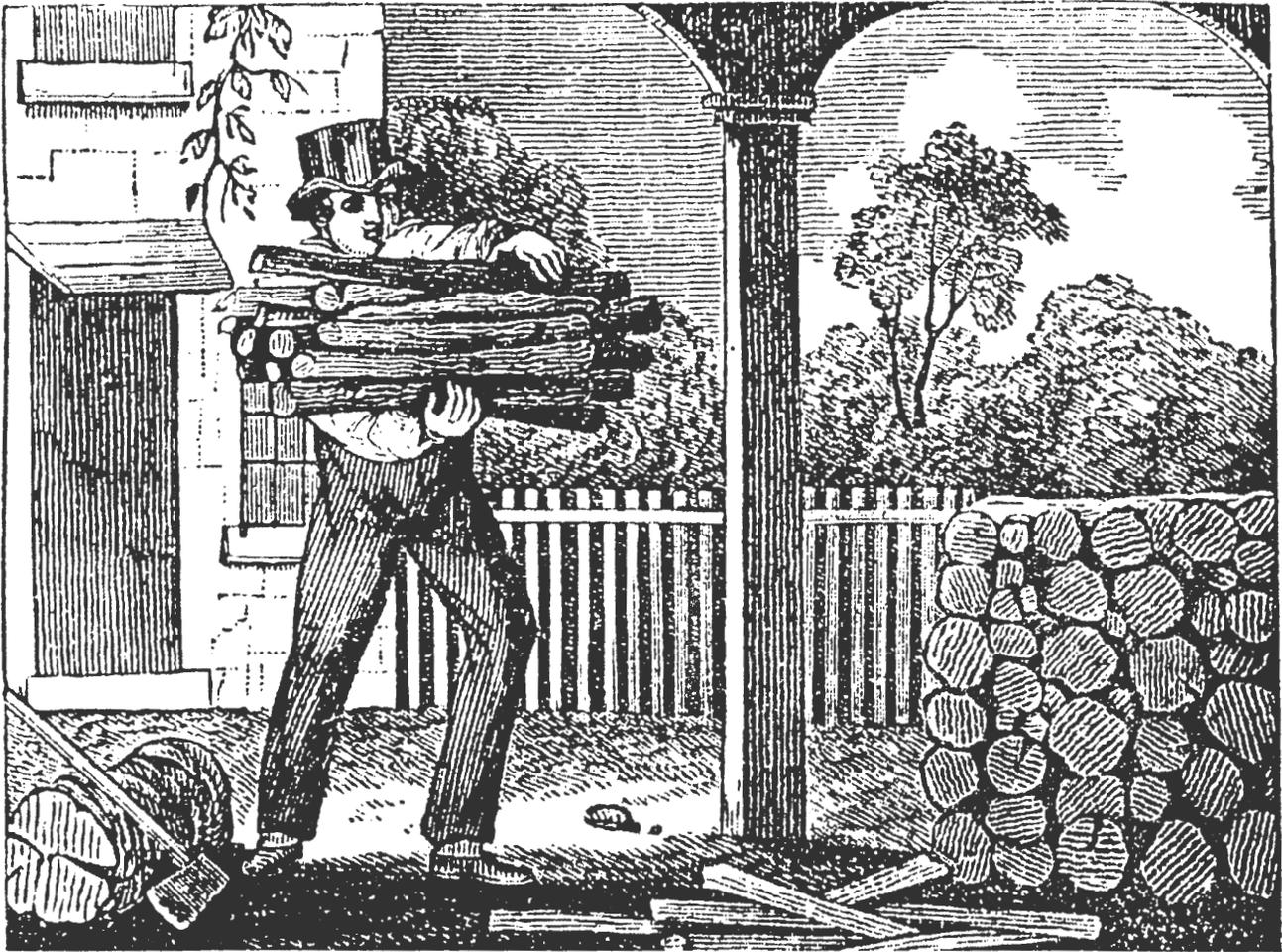
Firewood

"Careful management of fires and a knowledge of the properties of different species of wood enabled a family to get the most heat for their labor or investment. Hickory, birch, and good cuts of white oak and ash provided a good steady fire for baking, while lesser kinds of oak, chestnut or hemlock could be used for a more moderate fire. If no dry wood was available, ash and hickory would be the best to use. Green or rotten wood was regarded as useless although either one was sometimes found buried in the center of purchased cords." Nylander, p. 84.

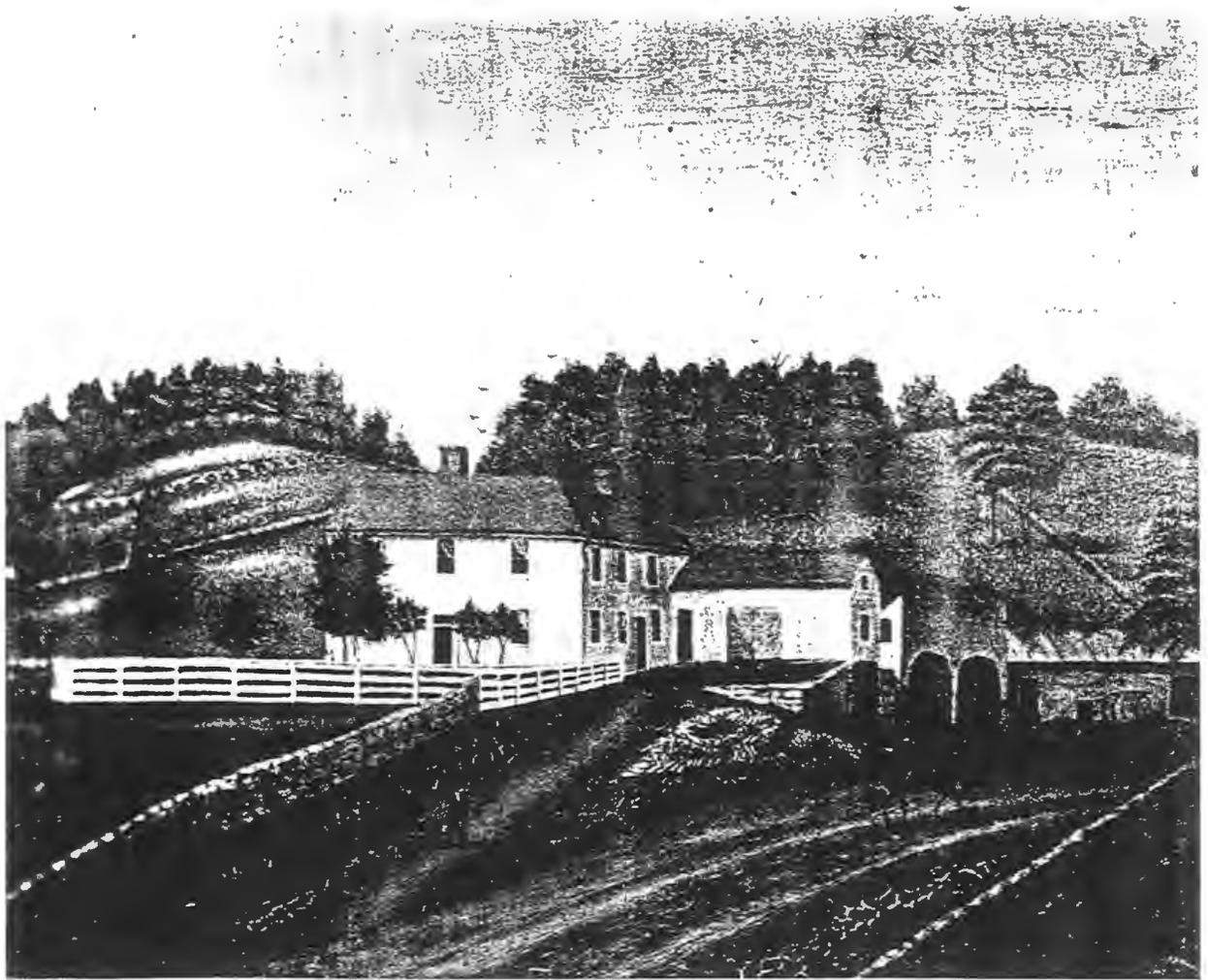
"In most households, maintaining a supply of appropriately cut, split, dry wood seems to have been the responsibility of men and boys, but it is much less clear who carried the responsibility of building and maintaining a good fire." Nylander, p. 87.

"In addition to banking the fire and finding a light, women also had to cope with the related tasks of sweeping up wood chips, bits of bark, pine needles, insects, and other dirt that fell from the incoming wood, and cleaning up ashes that blew from the fireplace or were scattered when the hearth was cleaned. Some people kept their firewood and kindling in a wood box to contain the mess. . . . Sometimes a day's supply of wood was stacked in the corner of the kitchen or in an adjacent shed. In some old New England Houses, the walls of the corner nearest the kitchen fireplace were badly dented and had their moldings entirely worn away by stacks of wood that had been piled there.

Thomas Robbins, who rented second story rooms, kept his wood stacked conveniently in the garret of the house in which he lived. Some farmhouses had separate woodhouses or conveniently attached woodsheds, but both travelers' accounts and contemporary landscape pictures make it clear that some people stored a large portion of their wood outdoors in untidy piles." Nylander, p. 88.



"Bringing in Wood," *Peter Parley's Method of Teaching Arithmetic*, Old Sturbridge Village, Sturbridge, Massachusetts. The woodcut print depicts a neatly stacked pile of wood under a shelter near the house. Nylander, p. 83.



Oil Painting, circa 1820-1840, collection of Dr. and Mrs. Barnes Riznik. This painting of a farmhouse depicts a large, disorderly woodpile in the yard. Nylander, p. 85.

Fireside Activities

"Undoubtedly many families were entertained by music and storytelling in addition to reading aloud selections from the Bible, poetry, or fiction. Unwilling to sit with idle hands, women and girls spent the time knitting or sewing, while men whittled clothespins, made candle rods, or did small repairs to tools, harnesses, or household furnishings." Nylander, p. 239.

Floors

The following selections provide evidence for a more historically accurate floor covering for the passages that are currently carpeted.

"To protect the floorboards of the passage from excess traffic or to keep rain, mud, or sand from being tracked into the house, a painted canvas floorcloth could be installed." Gilliam, pp. 19, 23.

"While carpets were elegant, they were expensive and hard to clean. A cheaper alternative was to lay down an 'oyl' or floorcloth. A heavy piece of canvas was thickly painted, in a plain color, with its own unique design, or in imitation of marble. Floorcloths occur in inventories most commonly for passages and dining rooms. Since these cloths could be easily cleaned, they were well-suited to areas that were bound to accumulate dirt from high usage." Gilliam, p. 61.

Food

The following selections are intended to suggest the types of food the park could display in the pantries and/ or kitchens of the historic houses.

- Foods Gleaned from "George Washington's Daily Expense Account: Monthly Summaries of Purchases December 1779-June 1780," a listing compiled by Eric Olsen from Washington's Account Books, 1775-1780, Interpretive Resources, n.d., Interpretive Division, Morristown National Historical Park, Morristown, NJ. Items listed here focus on months December 1779-February 1780.

Condiments: Vinegar, Mustard

Dairy: Butter, Eggs

Fruit: Apples

Meats: Fowl, Geese, Turkey, Quail, Pigeon (December only), Duck, Pheasant, Mutton, Pig, Veal, Rabbit, Squirrel, Venison

Nuts: Hazelnuts

Root Vegetables: Potatoes, Turnips, Cabbage, Beets

- Kitchen Items Gleaned from "Supplies Drawn from Quartermaster's Stores at Morristown for Washington's Headquarters, December 13, 1779-January 30, 1780" and "Supplies Drawn from Quartermaster's Stores at Morristown for Washington's Headquarters, January 31-June 14, 1780," a listing compiled by Eric Olsen from Washington's Account Books, 1775-1780, Interpretive Resources, n.d., Interpretive Division, Morristown National Historical Park, Morristown, NJ. Items listed here focus on December 1779-February 1780.

Containers: Four Wooden Bowls

Cooking Vessels: Three Sauce Pans, One Large Kettle, One Griddle

- Kitchen Items Gleaned from "Washington's War Essentials," a listing compiled by Eric Olsen from Washington's Account Books, 1775-1780, Interpretive Resources, n.d., Interpretive Division, Morristown National Historical Park, Morristown, NJ.

Containers: Common Coarse Mugs (1776), Bowls etc. for Kitchen (1776), Three Wooden Bowls (1779), Earthen Pan (1779), One Bowl (1780)

Cooking Vessels: Copper Teakettle (1777) Three Baking Dishes and Their Pudding Pans (1777)

Utensils: Funnel (1777), Funnel (1779), One Sieve (1780)

"Although the New England diet relied heavily on meat, fresh meat was in limited supply in rural kitchens. Underwood rightly tells us that 'in ancient times few farmers had regular supplies of fresh meat. Except at the autumnal pig-killing, or at the slaughter of a lamb in spring, or very rarely in winter of a steer, their tables were furnished with salted beef and pork from their own cellar, and with dried salt fish. To allay the irritation caused by such viands, many vegetables were used; but the main dependence was pickled peppers, and "cowcumbers," . . . and applesauce.'" Nylander, pp. 202-203.

"Some meat was frozen for winter use; hams were salted down in anticipation of smoking in late winter; some meat was exchanged with neighbors; and most of that which was to be preserved for family consumption was salted down in large barrels in the cellar. Meat that was to be frozen was stored in the attic or in an unheated lean-to or chamber." Nylander, p. 203.

"On farms, chickens and fowls could be killed at any time for pies or for roasting; turkeys and an occasional goose were usually roasted." Nylander, p. 204.

"The New England diet included fish of various kinds as well as meats." Nylander, p. 205.

"Families living far from the sea purchased salt cod and mackerel in small quantities at local stores or by the barrelful from regional merchants. In cold weather, country storekeepers might have some fresh fish available, and occasionally a friend or relative visiting from a coastal town might bring fresh fish." Nylander, p. 206.

"Even freshwater fish were salted for storage, if they were caught in sufficient quantities to make it seem worthwhile." Nylander, p. 206.

"Root vegetables, squashes, cabbages, peas, and beans were grown for winter storage as well as to be eaten fresh." Nylander, p. 206.

Items for cellar storage: potatoes, parsnips, pumpkins, turnips, beans, cabbages, and carrots. Nylander, p. 206.

"Slices of apple and pumpkin were dried in the fall to be reconstituted later for pies. Abner Snager preserved pumpkin in several ways -- by cutting it up and drying the pieces, by brewing it, and by grinding it up and extracting the juice in a cider mill." Nylander, p. 207.

"Peas and beans were dried and shelled for winter storage, while bunches of herbs, peppers, whole winter squashes, ears of seed corn, and some other vegetables were hung to dry near the kitchen fire. Despite the fact that most of these foods were soon moved to drier, darker places for actual storage, these picturesque activities created the kind of image that has come to symbolize the bounty and self-sufficiency of a New England farm." Nylander, p. 207.

Description of attic storage: "The garret, which was of huge dimensions, . . . displayed a labyrinth of dried pumpkins, peaches and apples hung in festoons upon the rafters, amid bunches of summer savory, boneset, fennel, and other herbs." Nylander, p. 208.

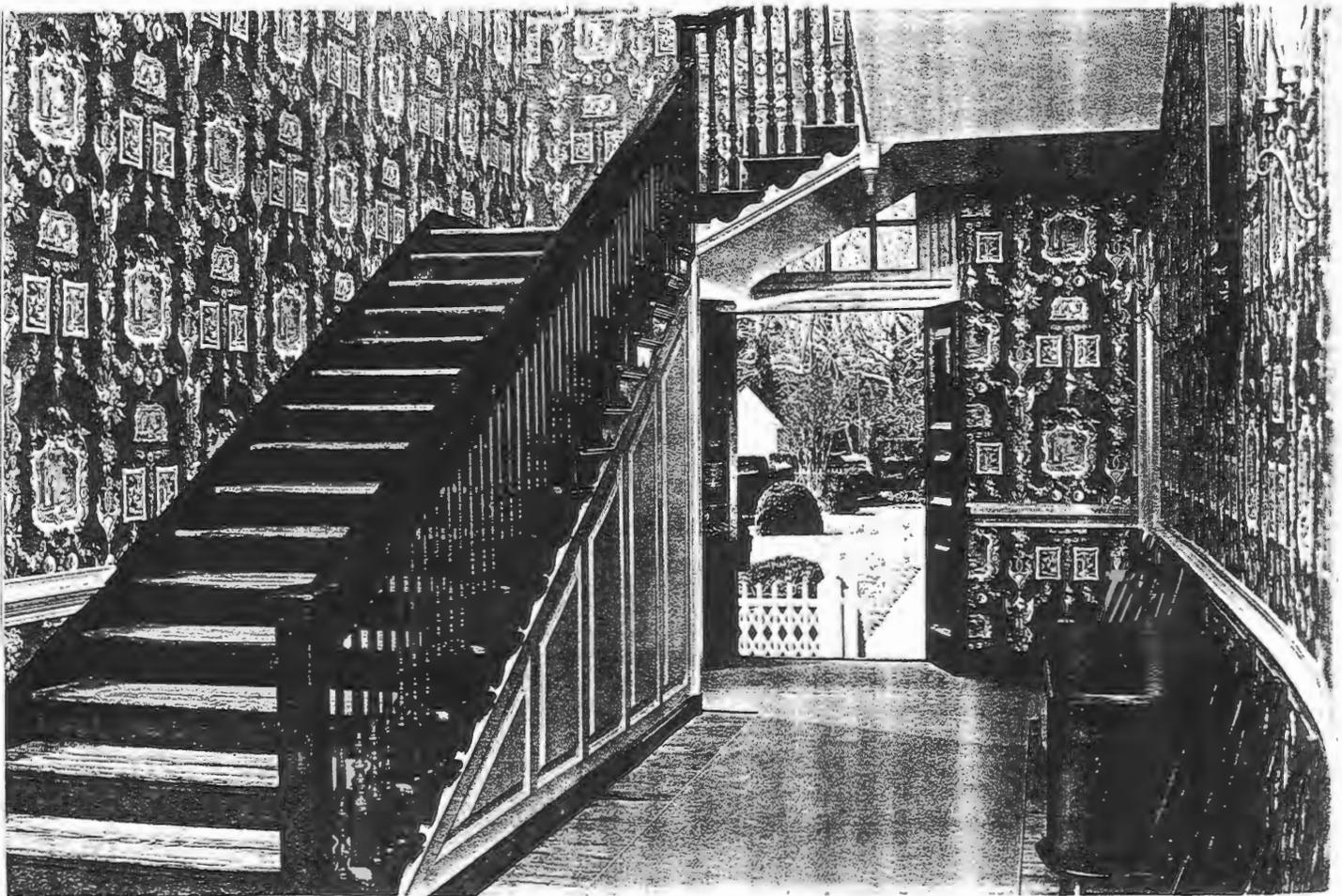
"Although cookbooks are full of recipes for fruit preserves and jams, some housewives felt that these were too rich and contained too much expensive sugar for regular family use." Nylander, p. 210.

"Apples were stored whole and used for cider, applesauce, and pies. It was always a triumph to preserve some good, sound apples until spring or early summer, when the first of the new crop would be ready for picking." Nylander, p. 210.

"Making barrels of applesauce for winter storage was a time-consuming kitchen project in November." Nylander, p. 210.

Hall/ Passage - Ford Mansion

"By the second half of the eighteenth century the central passage often contained typical furnishings such as a set of chairs of lesser quality that could be easily carried to the other rooms. . . . Tables often described in inventories as 'old' or 'round,' the style popular early in the century and therefore old-fashioned by the 1760s and 1770s, were frequently placed in passages. Tables centrally located in passages, could be transported to any room in the house when needed. Gilliam, pp. 19, 23.



Passage of the George Wythe House, Colonial Williamsburg, Williamsburg, Virginia. Notice the Windsor chairs and drop-leaf table pushed against the wall of the passage in this reconstructed historic furnished interior. Gilliam, p. 22.

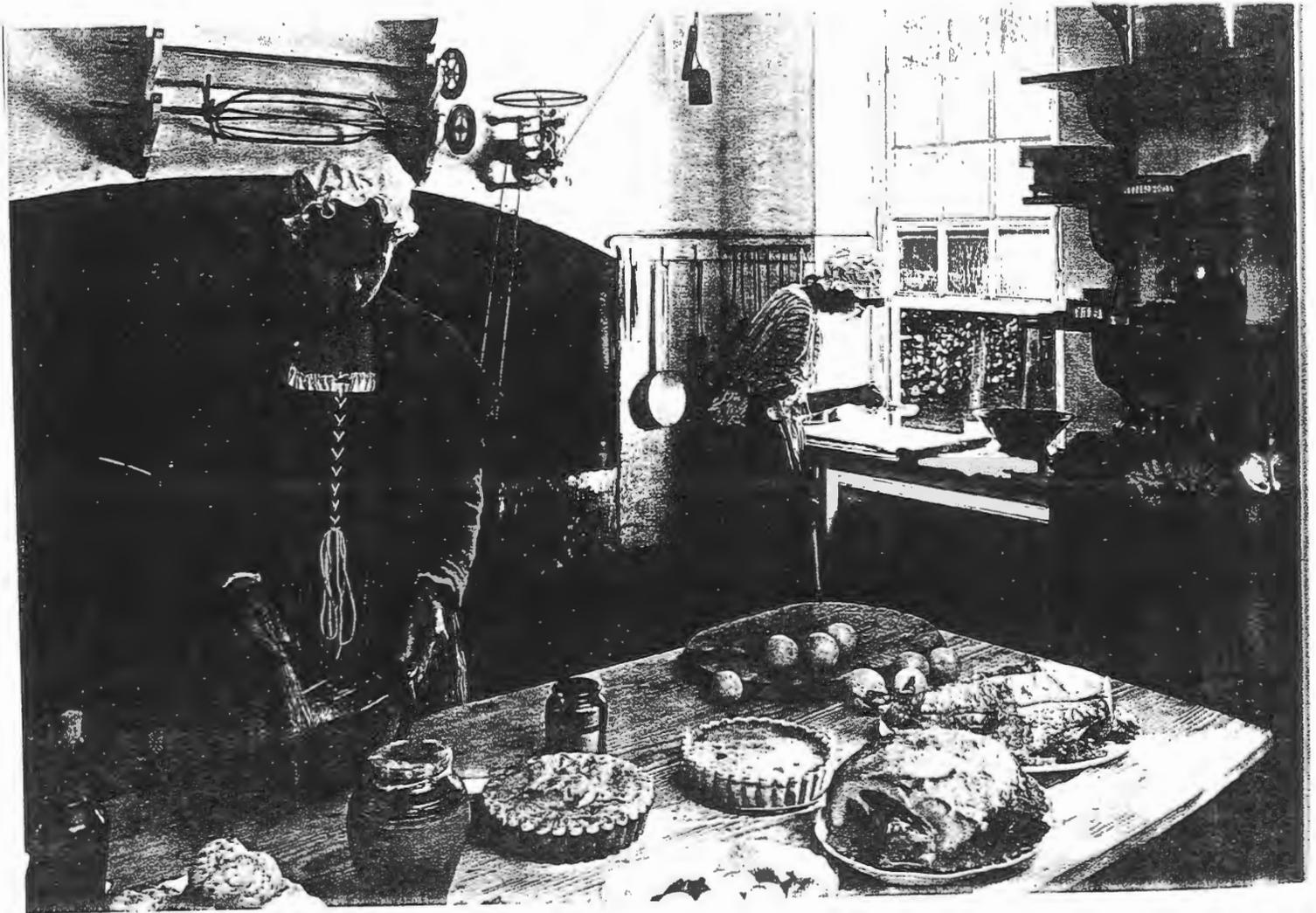


Passage of the Benjamin Powell House, Colonial Williamsburg, Williamsburg, Virginia. Notice the Windsor chairs and map hanging on the wall of the passage in this reconstructed historic furnished interior. Gilliam, p. 21.

Kitchen



George Wythe House Kitchen, Colonial Williamsburg, Williamsburg, Virginia. This kitchen was furnished by and is used by the museum's foodways specialists during cooking demonstrations. The objects are reproductions. Gilliam, p. 77.



Governor's Palace Kitchen, Colonial Williamsburg, Williamsburg, Virginia. This kitchen was furnished by and is used by the museum's foodways specialists during cooking demonstrations. The objects are reproductions. Gilliam, p. 77.

Napkins

These selections are provided in case the park wishes to fully set a dining table with reproduction napkins.

- Appearance

"Embroidered initials in counted cross-stitch or marking stitch provided a way to keep track of sets of linen that appeared identical. Sheets and pillowcases, tablecloths and napkins . . . were usually identified in this way, making . . . sorting bed and table linen into sets after laundering a relatively easy matter." Nylander, p. 133.

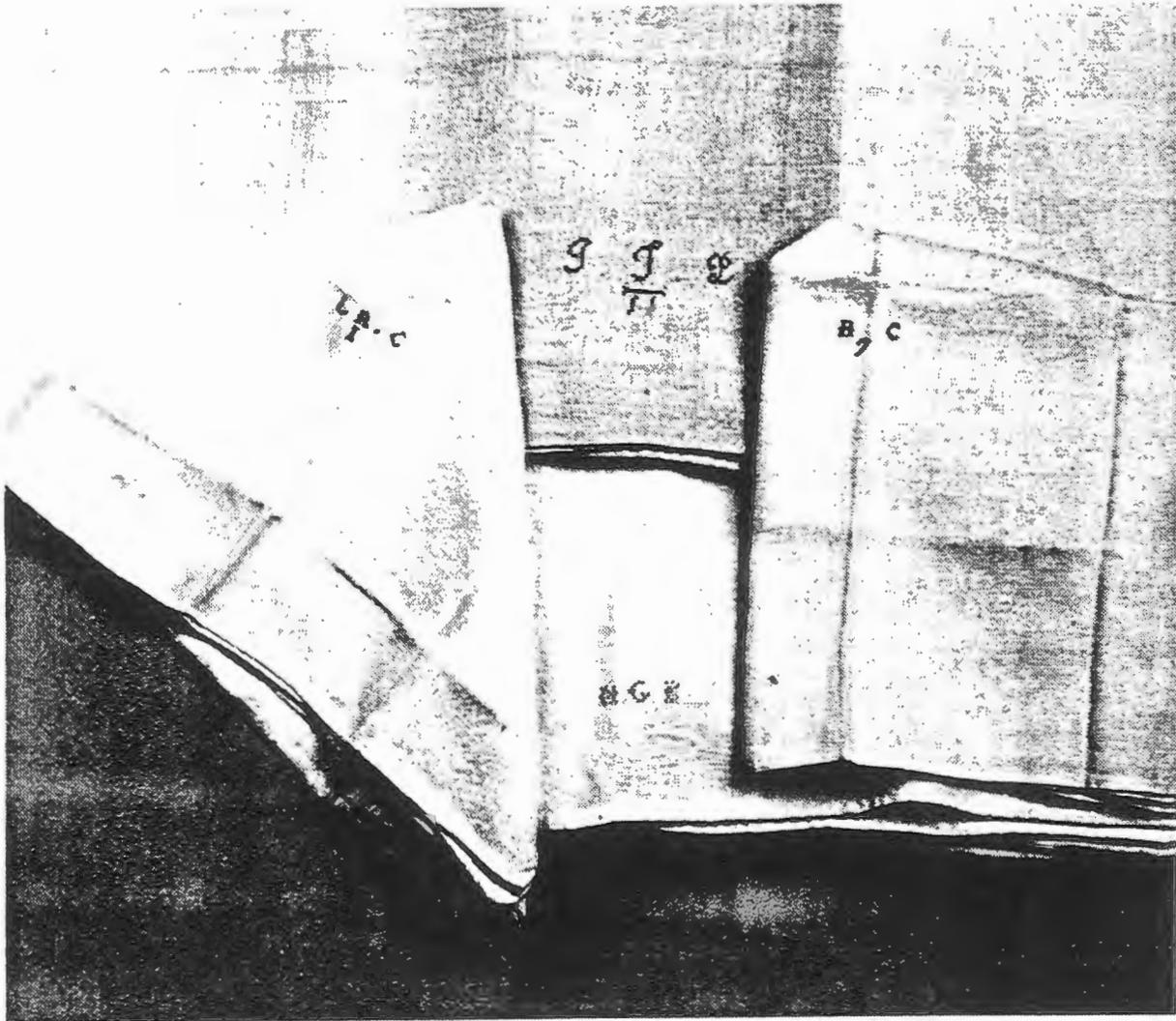
- Textiles

Definition of "Tabling": "Table linen such as diaper, barleycorn, and damask." Montgomery, p. 356.

Barleycorn: "Any cloth woven with a small figure resembling a barley kernel." Montgomery, p. 155.

Damask: "A reversible patterned fabric made from several fibers, or combination of fibers, and used as table linen, clothing, and furnishings." Montgomery, p. 213.

Diaper: "A kind of dimity; a linen fabric (sometimes with cotton) woven with lines crossing to form diamonds with the spaces variously filled with lines." Montgomery, p. 218.



Marked linens, Thompson Family, New England, late-eighteenth to early-nineteenth century, Strawberry Banke, Portsmouth, New Hampshire. According to Nylander, "The numbers and symbols added below the owner's initials were signs of sets or clues to the date each piece was first placed in service. Nylander, p. 133.

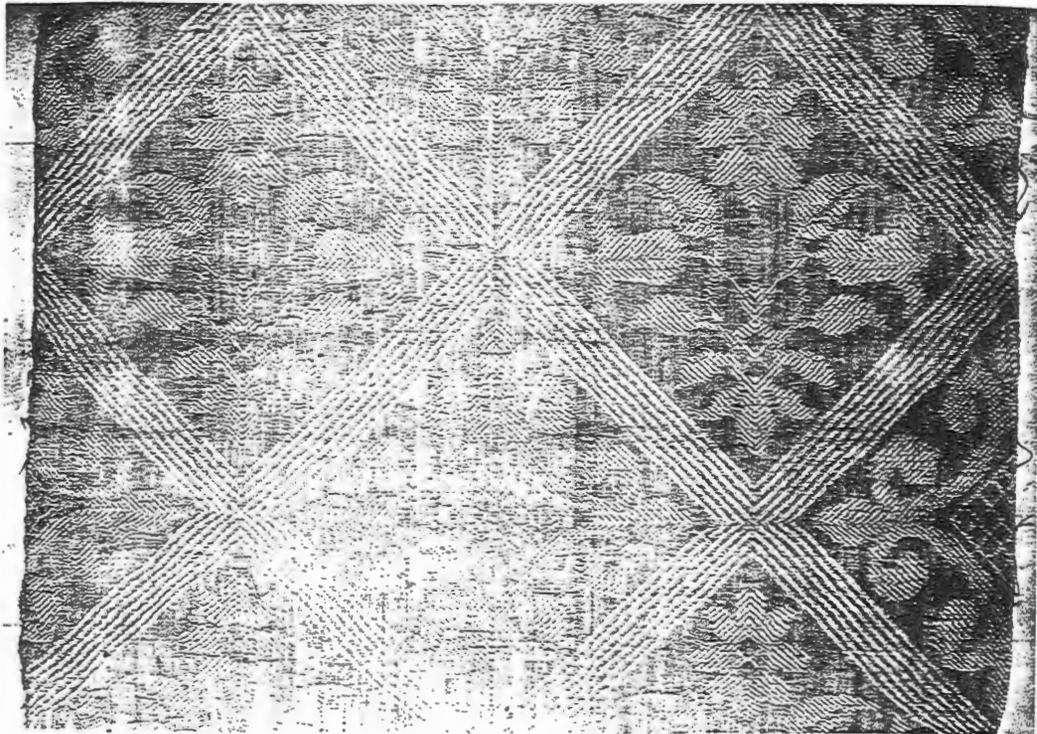
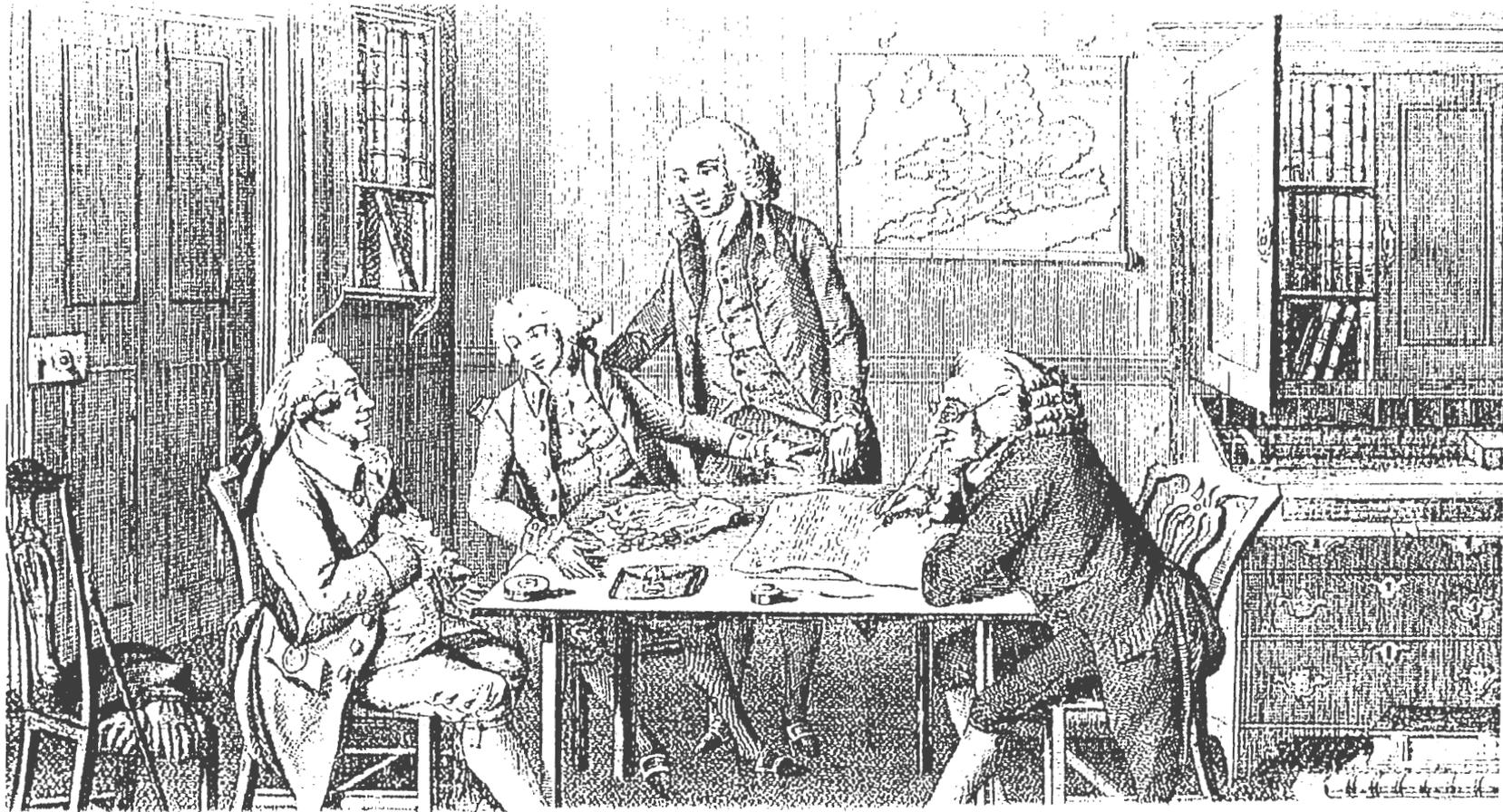


Illustration of woven diaper with flower pattern, linen warp and cotton weft. Diaper was a common textile for making napkins in the eighteenth century. Montgomery, plate D-25.

Office



Lord Halifax and His Secretaries, Attributed to Daniel Gardner, after Hugh Douglas Hamilton, circa 1765-1767, National Portrait Gallery, London, England. Aside from the civilian clothing, this scene is one that likely occurred frequently in Washington's Ford Mansion study. Lord Halifax (on right) dictates to one secretary while a second one melts wax over the candle to seal a letter. Gilliam, p. 55.



Charles Concluding a Treaty of Marriage, with the Daughter of the Nobleman, England, 1787, The Colonial Williamsburg Foundation, Williamsburg, Virginia. The meeting appears to be taking place in a study. Note the books on the hanging bookshelf to the left, the books in the desk-and-bookcase, the map on the wall, the Chippendale-style chairs, and the size and location of the table. Gilliam, p. 55.

Parlor and Dining Room - Ford Mansion

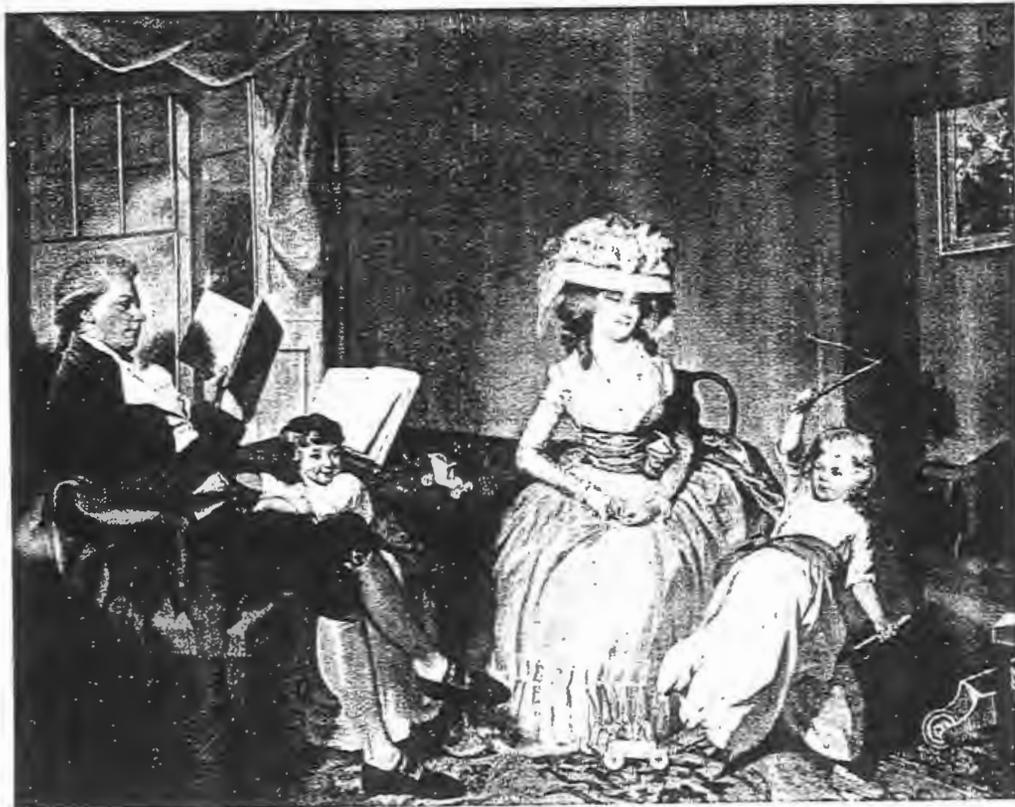
At the time of the Ford Mansion's period of significance, sets of objects (ceramics, silverware, napkins, garnitures) were extremely important. In order to be historically accurate, the park needs to set tables (depending on the time of day to be shown) and decorate mantels with matching objects. George Jaffrey's estate (described below) contained sets of ceramics, glasses, and silver. Also illuminating are his multiple small dining tables and pewter plates.

The selection regarding the estate of George Jaffrey indicates that he owned many two-dimensional objects to hang on walls. However, there is ample evidence for eighteenth-century interiors with few or no wall hangings (see also "Wall Hangings" section below).

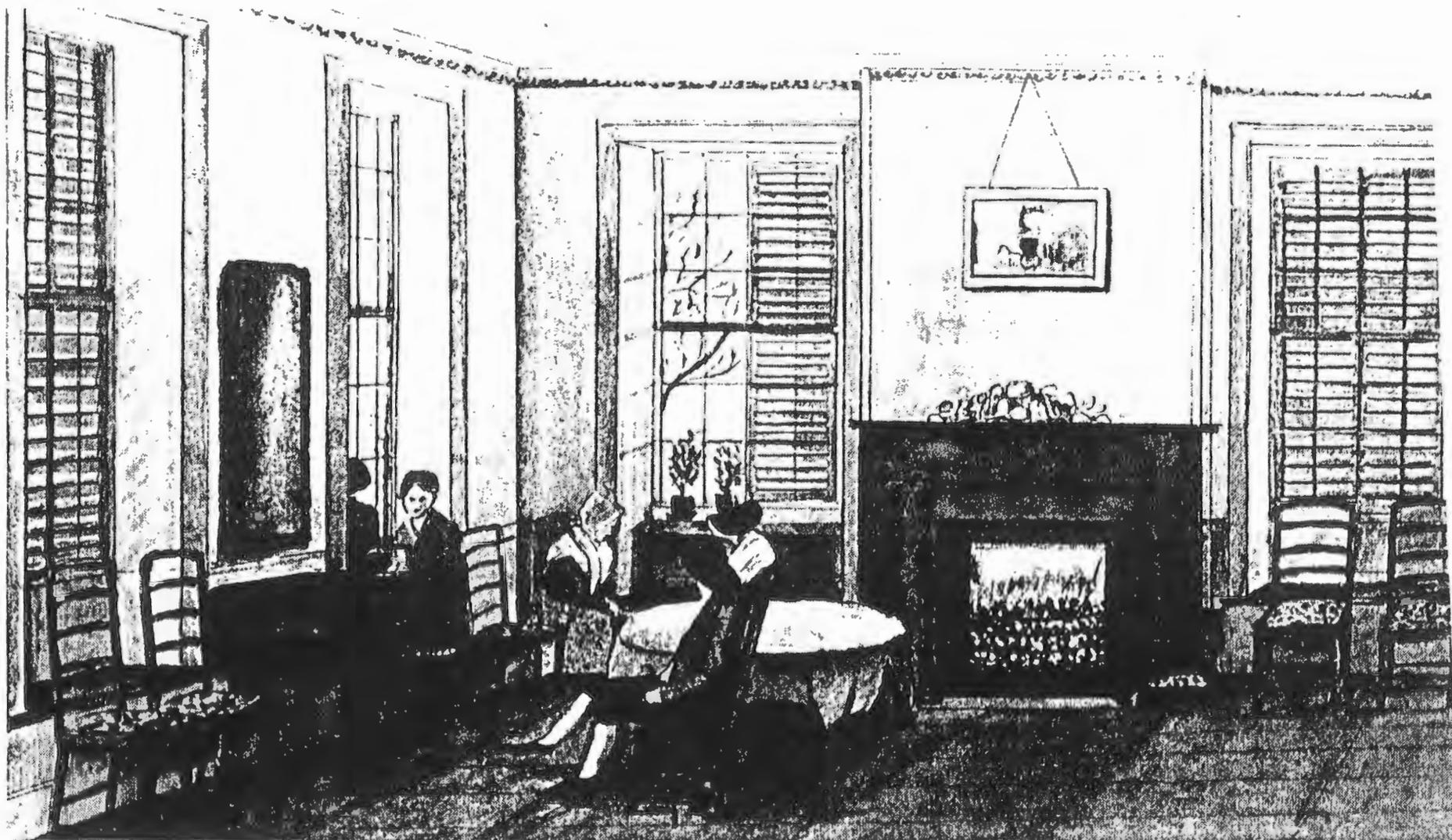
1750 probate inventory, "wealthy" George Jaffrey, Portsmouth, New Hampshire: "Jaffrey's dining room was furnished with three small tables (one of which was designated a tea table), six chairs, three window squabs, fireplace furniture, a pair of wooden stands, and a clock. In the adjacent parlor were two great chairs with cushions and eight smaller chairs with cushions, window-seat cushions, an escritoire, three tables, and fireplace furniture. The parlor was certainly considered the best room, with its expensive furniture and wall decorations consisting of maps of Asia and the Mediterranean, valuable pictures of King William and Queen Mary, and thirteen mezzotints. Fourteen people could be seated in the parlor and nine in the dining room, but in each case a third of them would be seated in window seats, and all of them would be divided among small tables. Both the dining room and the parlor had built-in cupboards called 'beaufats' in which were sets of burnt china, white earthen plates and dishes, a few cups and saucers, and a cracked quilted china bowl together with cruets, saltcellars, wineglasses, and a pint decanter. Jaffrey owned a considerable amount of silver, including spoons, knives, forks and canns, chafing dishes, and candlesticks, which were listed separately; but since the 'case for spoons, knives and forks' was in the dining-room beaufat, perhaps those and some of the other silver were normally stored there in the lower section, which had a strong lock on its solid wooden door. In the parlor beaufat was a japanned monteith, a flowerpot, two cracked china bowls, two glass basins (one broken), a china sugar dish, two alabaster bowls with covers, four glass salvers, and a variety of other glass and china, most of it in poor condition. In Jaffrey's household, as in thousands of other prosperous New England homes of his day, meals were served on pewter plates, which were stored in the kitchen and served in the parlor, sitting room, or dining room; tea, coffee, punch, and wines were served in glass or ceramic vessels, which were conveniently stored in beaufats or cupboards in the more public first-floor rooms. There was no single long table for dining, and people expected to be seated in small groups at a number of tables wherever they ate." Nylander, p. 247.

The following quotation advocates a restrained furnishing scheme: "In the homes of the wealthiest people, the most formal rooms, designated drawing rooms, were places where one could 'concentrate the elegance of the whole house.' Since such rooms were intended to be used as settings for lively social intercourse, it was recommended that they be furnished in a restrained and elegant way. In his 1803 *Cabinet Maker's Dictionary*,

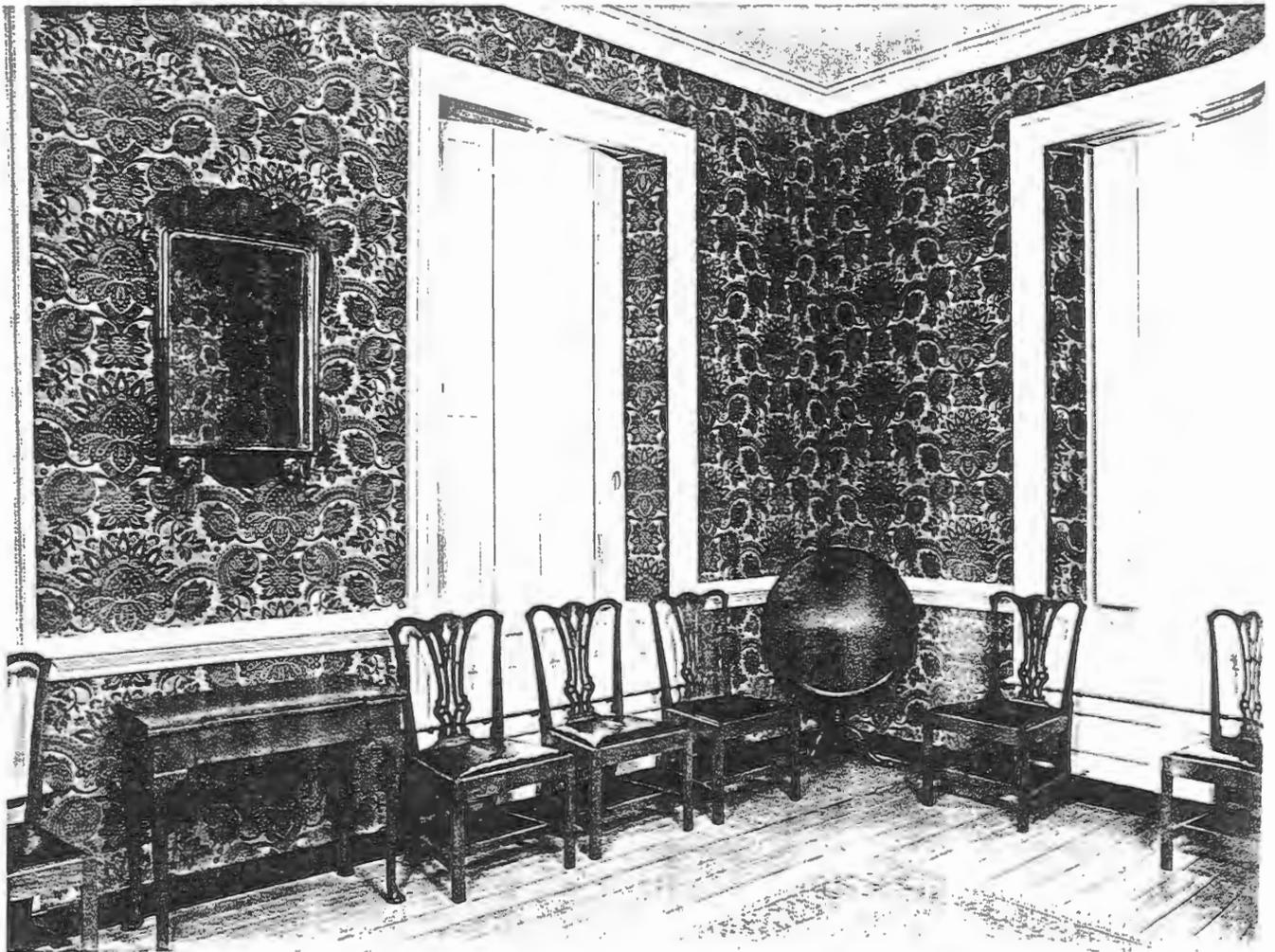
Thomas Sheraton wrote: "The walls should be free of pictures, the tables not lined with books, nor the angles of the room filled with globes; as the design of such meetings are not that each visitant should turn to his favourite study, but to contribute his part towards the amusement of the whole company. The grandeur then introduced to the drawing room, is to be considered, not as the ostentatious parade of its proprietor, but the respect he pays to the rank of his visitors." Nylander, p. 252.



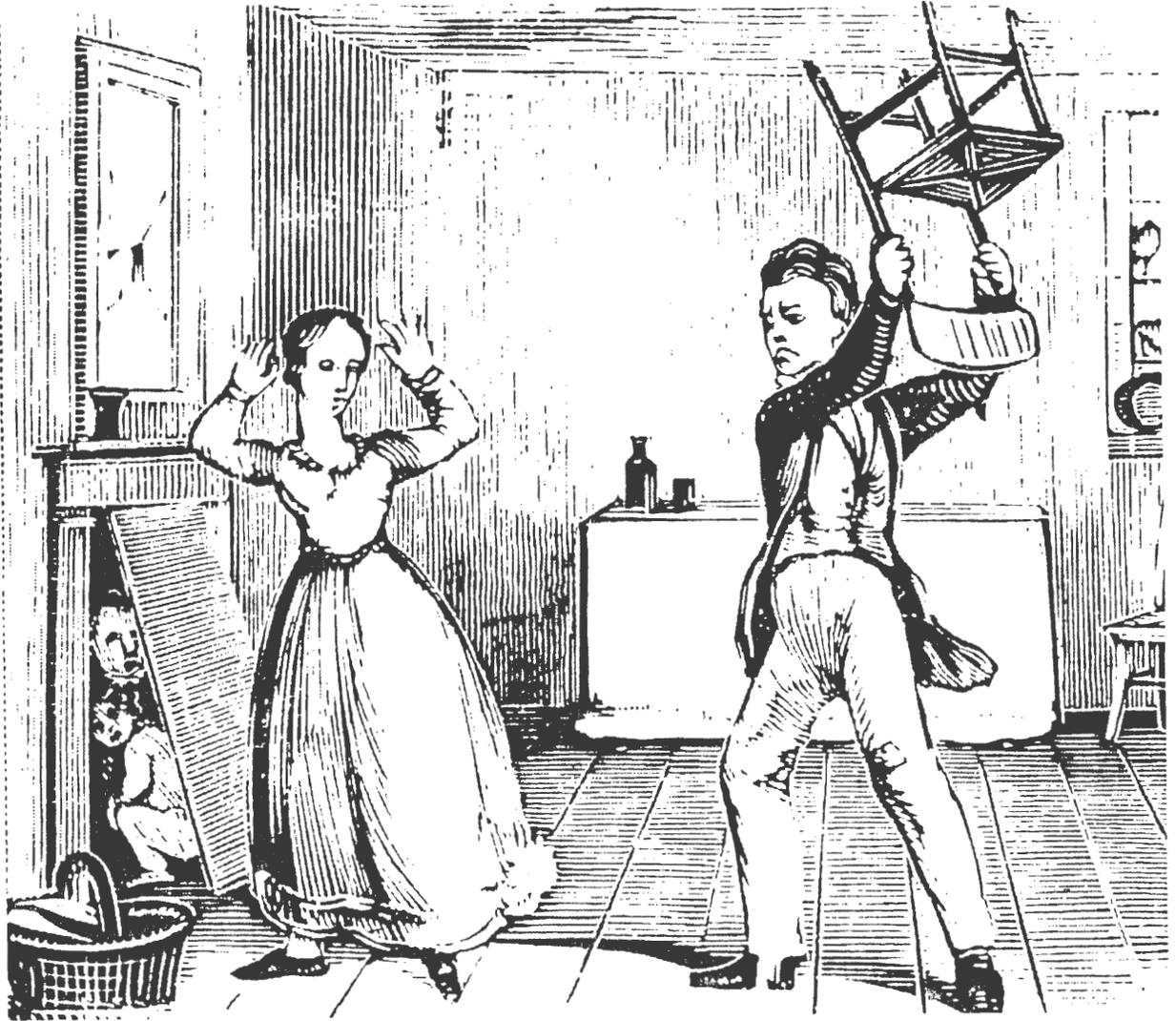
Mr. and Mrs. Hayward, Sir William Beechey, England, circa 1785, Christie's, London, England. This English painting depicts a parlor nearly contemporary with the Ford Mansion's period of significance. Notice that the parlor wall is bare and a painting hangs on the passage wall through the door to the right. Also note the window curtain. Nylander, p. 20.



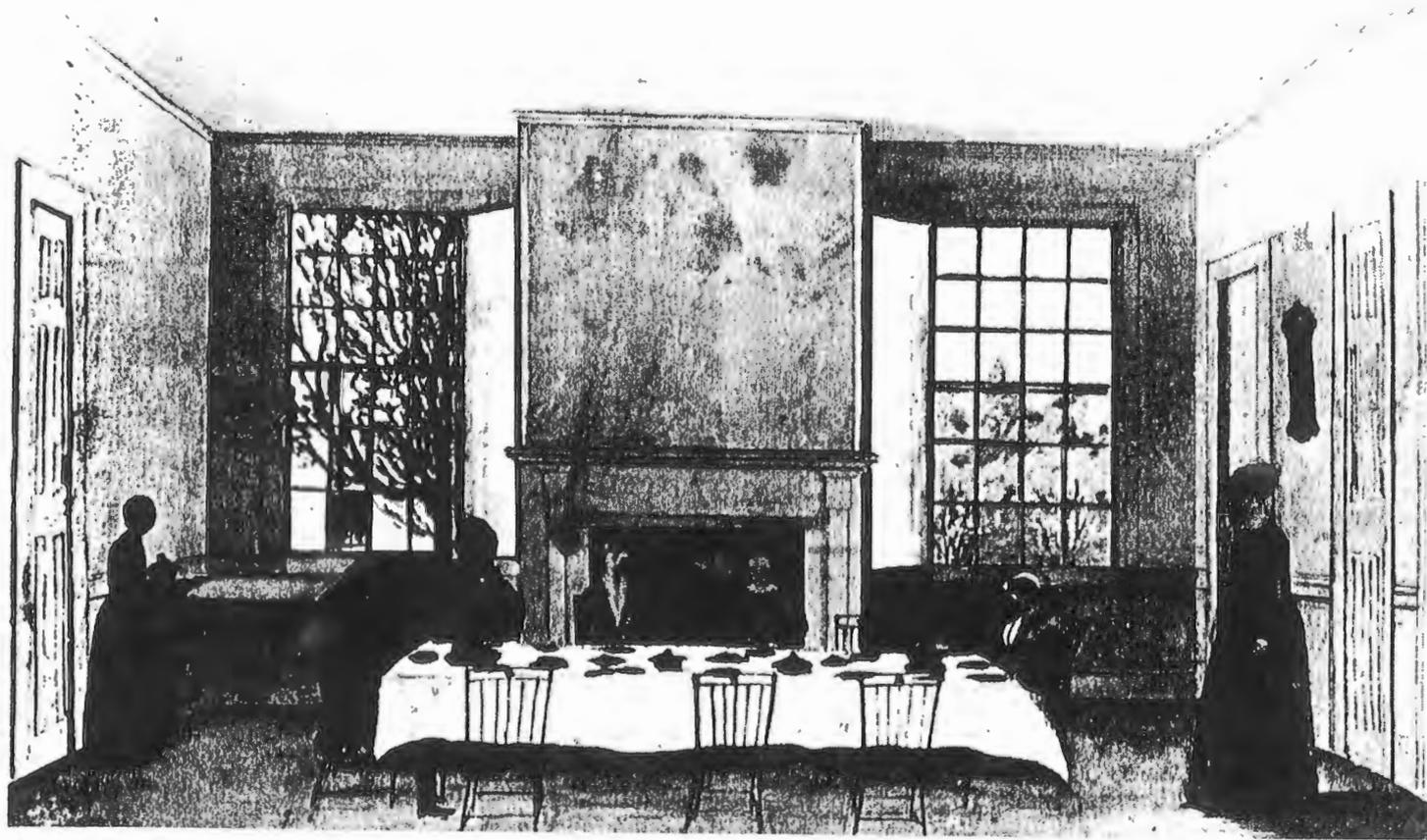
Parlor, Home of Abm Russell, Esquire, New Bedford, Massachusetts, circa 1812, Joseph S. Russell, 1848, Old Dartmouth Historical Society, New Bedford. While this watercolor depicts a room thirty years later than the Ford Mansion's period of significance, it indicates the items hung on the wall by a prosperous Quaker family. Above the fireplace is a single framed image of a landscape hung on one nail hammered in at the cornice molding. There is also a large pier glass hung fairly low on the left wall. Also note the chairs pushed back to the walls, "at rest," and the table (with cloth) and chairs pulled forward for use. Nylander, p. 129.



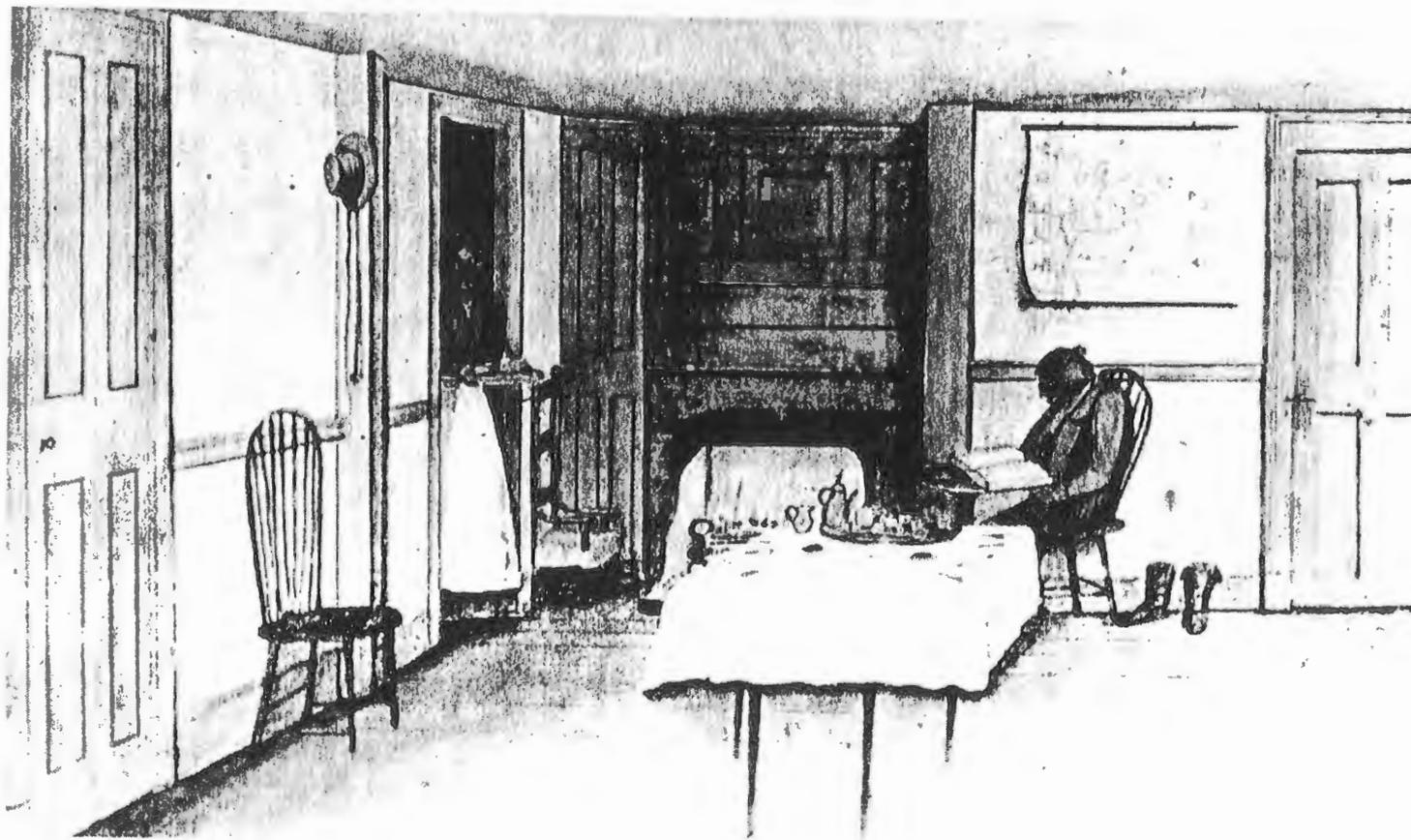
George Wythe House Parlor, Colonial Williamsburg, Williamsburg, Virginia. This reconstructed historic furnished interior has a large area rug on the floor, tables and chairs pushed against the wall "at rest," and a mirror on the wall. Gilliam, p. 12.



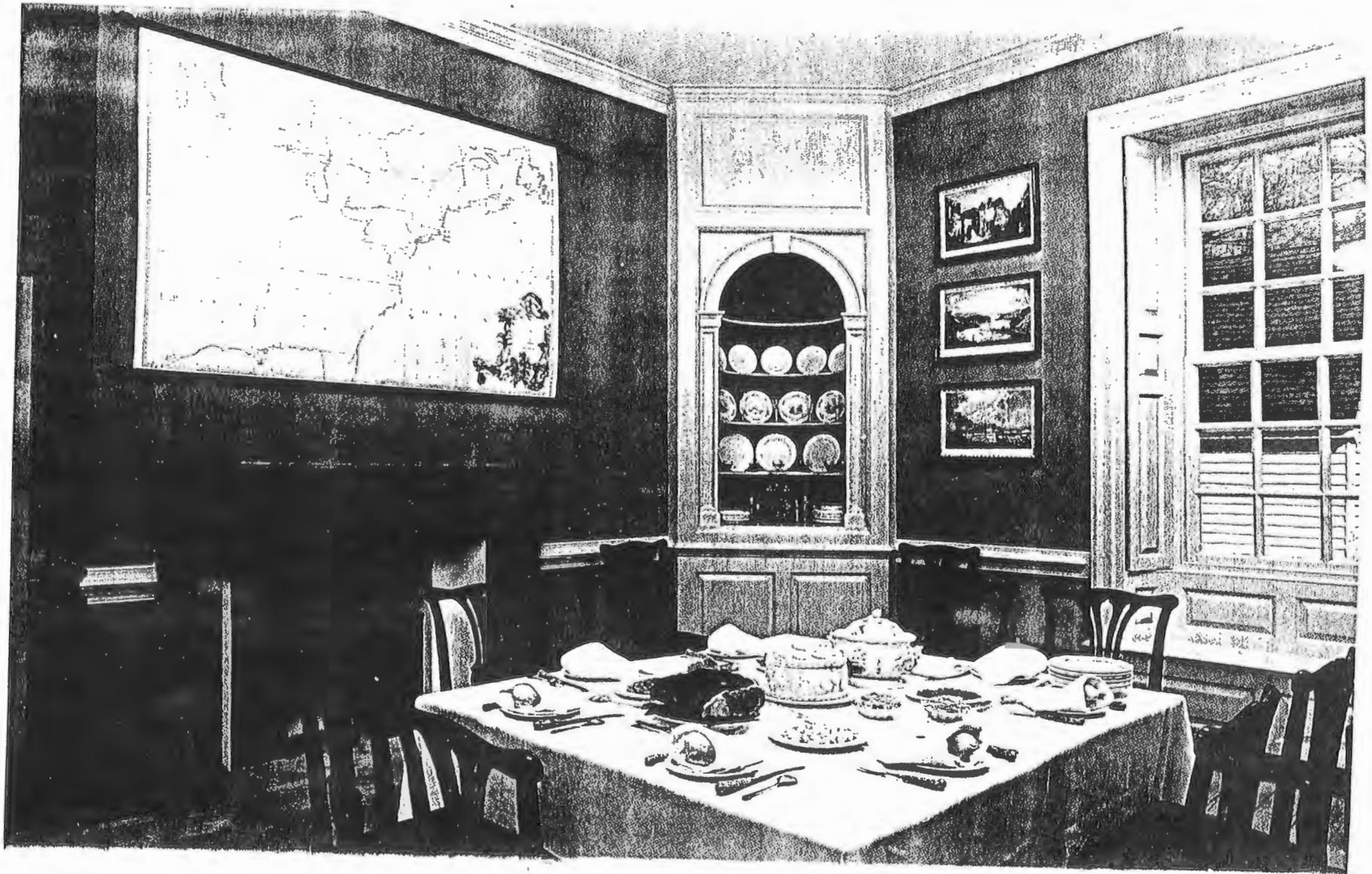
"An Incident in Foster, Rhode Island," 1841, in *Albert Alden Proof Book*, American Antiquarian Society. Notice the mirror over the fireplace and empty walls in this parlor or dining room. Nylander, p. 128.



"Dining Room of Abm Russell New Bedford," circa 1812 by Joseph S. Russell, circa 1848, Old Dartmouth Historical Society, New Bedford, Massachusetts. The dining room walls are bare with the exception of the looking glass on the wall. Note the table cloth, table settings, and covered serving dishes. Abraham Russell Sr.'s 1837 probate inventory listed the following items for this room: dining table, tea table, six chairs, and a refrigerator. According to Nylander, a second room was also furnished for dining with a dining table, sideboard, twelve chairs, and a looking glass. Nylander, p. 189.



"Dining Room of Dr. Whitridge as it Was in the Winter 1814-15. Breakfast Time (Pot-Apple Pie), Joseph S. Russell, circa 1848, Old Dartmouth Historical Society/ New Bedford Whaling Museum, New Bedford, Massachusetts. There is a map on the far wall. The table is covered with a cloth and a coffee service is on a tray. Nylander, p. 188.



George Wythe House Dining Room, Colonial Williamsburg, Williamsburg, Virginia. This reconstructed historic furnished interior displays a large map and matched set of prints on the walls. The ceramics in the corner cupboard are matching sets. The table is fully set with matching ceramics, silverware, and napkins. Unused chairs are left along the wall. Gilliam, p. 7.



Governor's Palace Dining Room, Colonial Williamsburg, Williamsburg, Virginia. Again notice the map and looking glass on the walls. There is a matched set of figurines on the mantel. The Governor's Palace building and furnishings are reconstructed. Gilliam, p. 29.

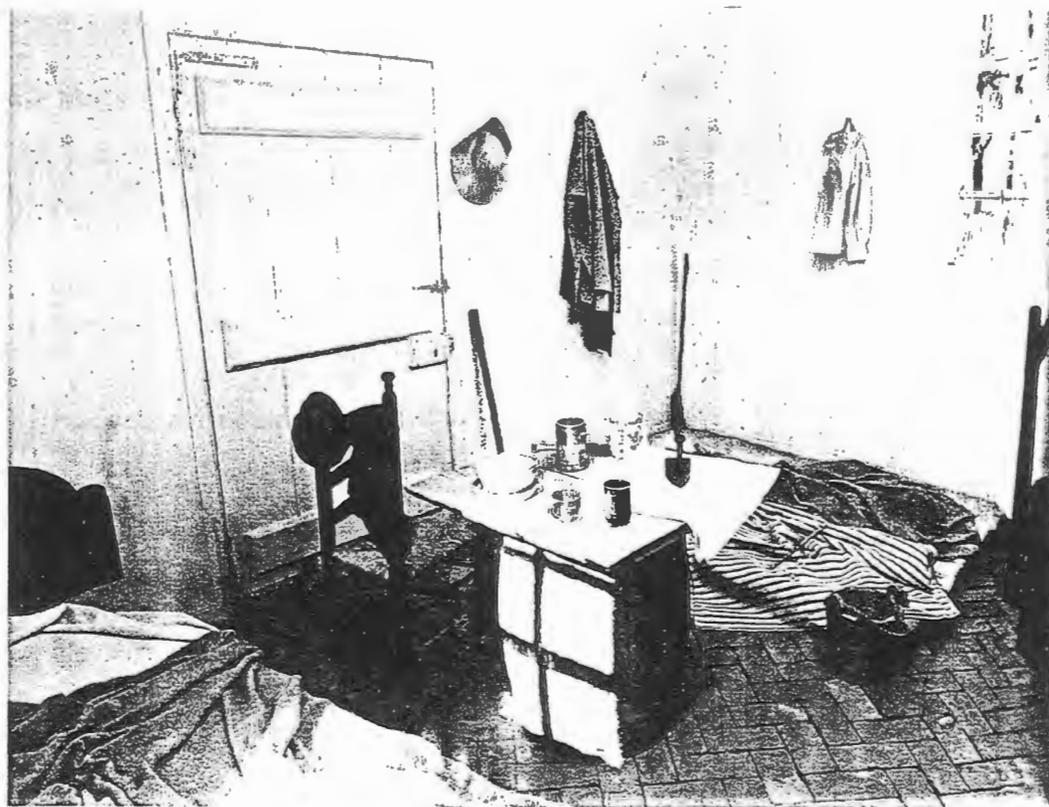


Peyton Randolph House Dining Room, Colonial Williamsburg, Williamsburg, Virginia. This reconstructed dining room interior shows a table covered with a table cloth and set with matching ceramics, silverware, napkins, and reproduction eighteenth-century foods. Notice the wine bottles and glasses on the marble-topped table in the background. Gilliam, p. 27.

Servant's Quarters



George Wythe Kitchen, Lydia's Room, Colonial Williamsburg, Williamsburg, Virginia. This reconstructed interior is unusual in that only one servant occupied this room. The furnishings still inform the servants' quarters at the Ford Mansion. The room contains secondhand furniture, some extra clothing, and work implements. Gilliam, p. 75.



George Wythe Laundry, Colonial Williamsburg, Williamsburg, Virginia. This reconstructed slaves' room is interpreted as the quarters for one or more slave families. There is a low-post bed, bed pallet, board on barrel used as a table, extra clothing, and work implements. Gilliam, p. 76.



"Frederick Arrested for Debt, and Thrown in Prison," England, August 31, 1787, The Colonial Williamsburg Foundation, Williamsburg, Virginia. This image depicts a prison but it can also inform the furnishing of servants' quarters. The room contains a low-post bed, broken chair, table, water container, some incidentals on the wall, and little else. Gilliam, p. 35.

Spinning and Weaving

"In most households the wool was spun and processed first, and the linen spun in later winter. Then, 'as soon as the spring weather would permit weaving without a fire, the looms in the back chamber were set in motion, weaving the next season's linen.'

No active loom or spinning wheel existed without quantities of hatched and combed flax, bags of fleece, rolls of carded wool, or piles of imported cotton being stored in the same house. Whether kept in bags, in baskets, or in loose piles on the floor, the fibers generated dust, attracted insects, and gave off bits of chaff, small sticks, and bits of dirt. Wool gave off its own distinctive odor, especially in damp weather. Since unprocessed flax was a fire hazard as well, the bulk of a season's production was usually kept in an unheated room -- a shed or garret -- and small quantities were brought forth as needed." Nylander, p. 174.

"In some houses a separate room was set aside for spinning, but often the work was done in the kitchen." Nylander, p. 175.

"Spinning flax was a more sociable activity than spinning wool or weaving. The equipment was fairly small, and the work could be done while seated. In contrast, spinning at the wool wheel, or 'walking wheel,' required a space of at least thirty-six square feet; a woman could walk three or four miles in the course of a day's wool spinning." Nylander, p. 175.

"Because of their size, looms were usually set up in large, unfinished (and therefore unheated) spaces, often the large attic of the main house, but sometimes a shed attic or an unused chamber. Some professional weavers worked in ell rooms or dedicated small buildings known as 'shops,' where the equipment could be set up permanently." Nylander, p. 177.

Storage: Candles

"Since tallow has a low melting point and is an edible fat that is very attractive to rodents, it was important to store candles in a cool place and to secure them from rats and mice. A small quantity could be kept handy in the kitchen or pantry in a tin candle box, but the bulk of a year's supply required careful storage. While visiting in Boston in June 1818, Elizabeth Salisbury sent directions concerning this to her son Stephen in Worcester: "You will have the candles put down cellar -- on the Cider horses I should think the best place, not on the floor. Charge Melinda to keep them covered on account of the Rats." Nylander, pp. 110-111.

Storage: Food

"Unoccupied chambers, unfinished lean-to spaces, and shed chambers were ideal storage places for foodstuffs that would be best preserved by freezing. Although most fruits and vegetables had to be protected from freezing, one cookbook author suggested that

'cranberries keep well in a firkin of water. If they freeze, so much the better.' The only concern was unseasonably warm weather.

Because of the radiant heat of an active central chimney, the temperature in many attic spaces remained above freezing. Meal, flour, and dried foodstuffs such as corn, apples, pumpkins, and herbs could be safely stored in attics regardless of how cold it became. Whole apples, squashes, and onions stored well in the dry heat of an attic during the fall, but they would be damaged if it got too cold. Potatoes, carrots, beets, and cabbages would be damaged by either extreme heat or cold. William Pyncheon of Salem noted on October 30, 1788, that when the weather was 'excessively cold, people's roots were frozen in the garret.'

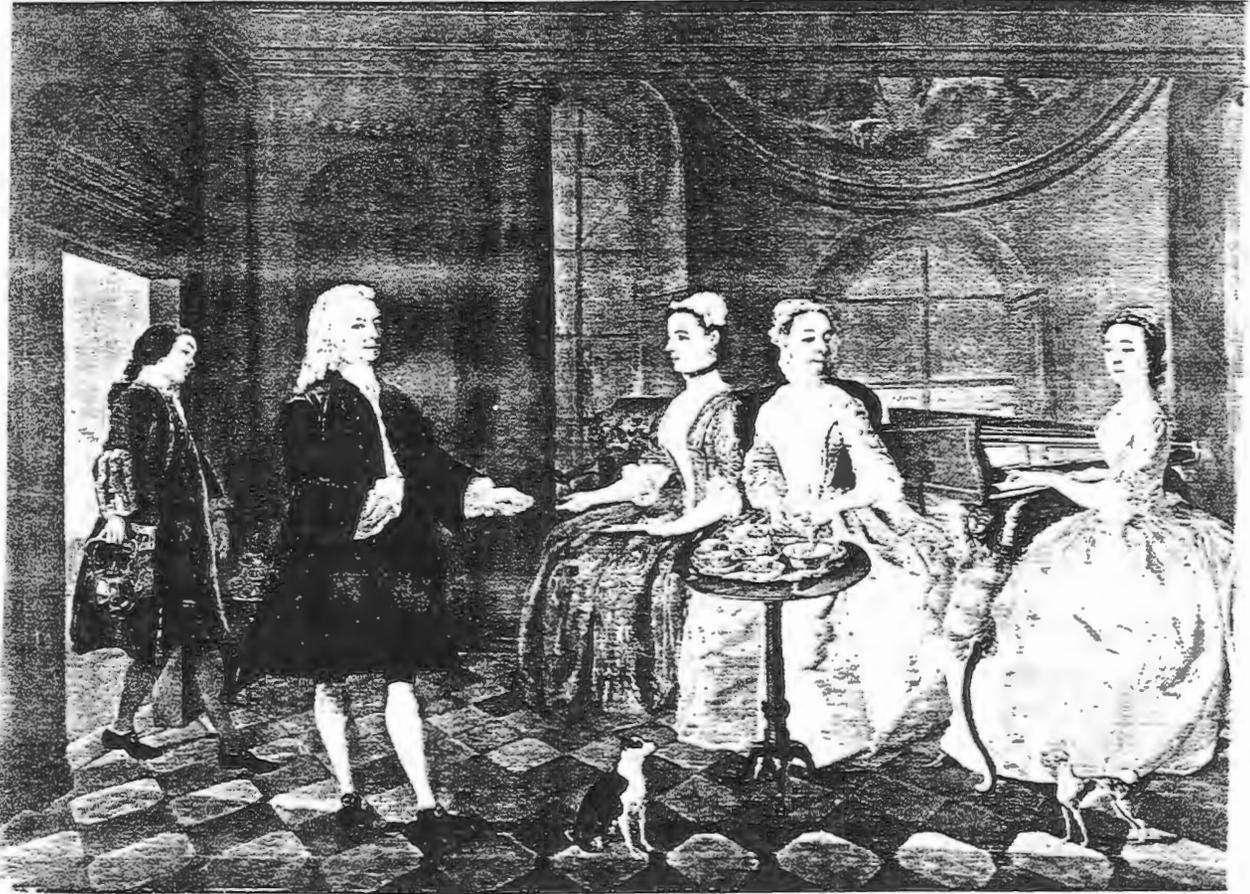
Cellars were more reliable for storing root vegetables, apples, and cider, which needed to be protected from freezing." Nylander, pp. 96-97.

Teakettles and Braziers

Park staff expressed concern about the numerous teakettles and braziers in the historic houses. The following sources indicate that teakettles should be moved to the kitchen and the braziers removed from their current positions implying indoor use because they are hazardous to use inside. While it would be appropriate to display teakettles resting on warming trivets, the more likely scenario was that servants brought boiling water from the kitchen to the house's occupants.

"Vessels of this type [teakettle] were typically . . . kept filled by the fire to provide a ready supply of boiling water." Donald L. Fennimore, *Metalwork in Early America: Copper and Its Alloys from the Winterthur Collection* (Winterthur, DE: The Henry Francis du Pont Winterthur Museum, 1996), p. 84.

"Copper teakettles, regardless of size, were designed to heat, boil, and dispense water from kitchen hearths." Fennimore, p. 86.



A Family Being Served Tea, Circa 1740-1745, Yale Center for British Art, Paul Mellon Collection, New Haven, Connecticut. Notice the servant to the left bringing hot water into the parlor for tea. There is no evidence of a heat source to keep the water warm. Gilliam, p. 17.



Teakettle on Stand with Tray, England, 1730-60, Tray, circa 1850, Henry Francis du Pont Winterthur Museum. Kettles on stands with spirit burners were popular in England during the second quarter of the eighteenth century. Some also appeared in the American colonies. This smaller, more elaborate teakettle which would be placed on a table is a more accurate object for the Ford Mansion than the large teakettles and braziers now on exhibit. Fennimore, p. 83.

CAST IRON BRAZIER

GOOSE BAY WORKSHOPS EXCLUSIVE!

Historic reproduction. This is a very fine reproduction of a cast iron brazier in our own collection! It has been dated mid 17th to mid 18th century. It is a charming piece, with three gracefully tapering legs and two handles shaped like hearts! Handmade cast iron. Includes a removable cast iron grate to hold the coals and a copper ash pan to collect fallen ashes. (PLEASE USE CAUTION! Use braziers only in well ventilated areas. Do not use braziers to heat a tent or any enclosed area.)

Dated: mid 17th to mid 18th century

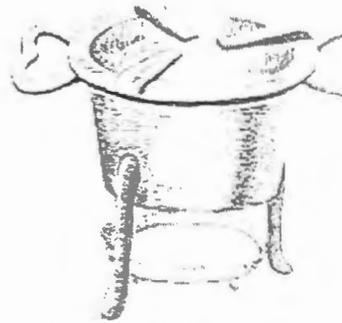
Origin: English/American

Materials: cast iron, copper

Dimensions: 7" tall x 10" wide incl. handles. 8 lb.

I-0046 CAST IRON BRAZIER \$129.00

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Cast Iron Brazier Catalogue Entry, Goose Bay Workshops Website, www.goosebayworkshops.com, 2002. Current catalogue entries for reproduction cast iron and copper braziers (not shown) in large and small sizes warn customers, "PLEASE USE CAUTION! Use braziers only in well ventilated areas. Do not use braziers to heat a tent or an enclosed area." It seems unlikely that the Washington and Ford families used several hot, fume-creating braziers in the rooms of the Ford Mansion. Fireplaces supplied heat and servants likely brought hot water to the occupants of the house as they needed it. www.goosebayworkshops.com/makingfire.htm, 2002

WARMING TRIVET

GOOSE BAY WORKSHOPS EXcLUSIVE!

Historic reproduction. Beautiful copy of an original trivet that is really a work of art! Three graceful "Queen Anne" style legs are completely hand forged. The iron ring supports large kettles and pans, while the small center disk will hold a smaller pot. t Glowing coals were raked under the trivet to keep the food warm. It would also make a nice trivet for a teapot to keep water simmering! This would have been a common piece of 18th century cooking equipment.

Dated: 1730 - 1780

Origin: English/American

Materials: iron

Dimensions: 10 1/4" tall

I-0054 WARMING TRIVET \$199.00

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Iron Warming Trivet Catalogue Entry, Goose Bay Workshops Website, www.goosebayworkshops.com, 2002. As the catalogue text suggests, coals beneath a trivet on the hearth could keep water warm. However, trivets were more likely found in kitchens than in other rooms of the house.

www.goosebayworkshops.com/hearthessen.htm, 2002.

Wall Hangings

Common wall hangings the park may wish to employ are looking glasses, maps, small landscape paintings or prints (see also "Parlor and Dining Room" section above).

"Once the finish of the wall was determined, the owner could then choose to decorate the walls with paintings, frequently of family members, and prints, sometimes a series or individual works by Hogarth. Some unframed prints in areas with less expensive furnishings were treated with varnish and then nailed directly to the wall. Framed material was often hung with small brass rings and nails. The prints could be arranged singly or in sets. . . . Other decorative and useful hangings included maps, which could be either framed or more commonly attached to wood rollers and then hung. Maps seemed to have been hung most often in the public spaces of a house such as the parlor, dining room, or passage and also in the study, but rarely in the bedchamber.

Both decorative and functional, looking glasses also adorned the wall." Gilliam, pp. 65-66.

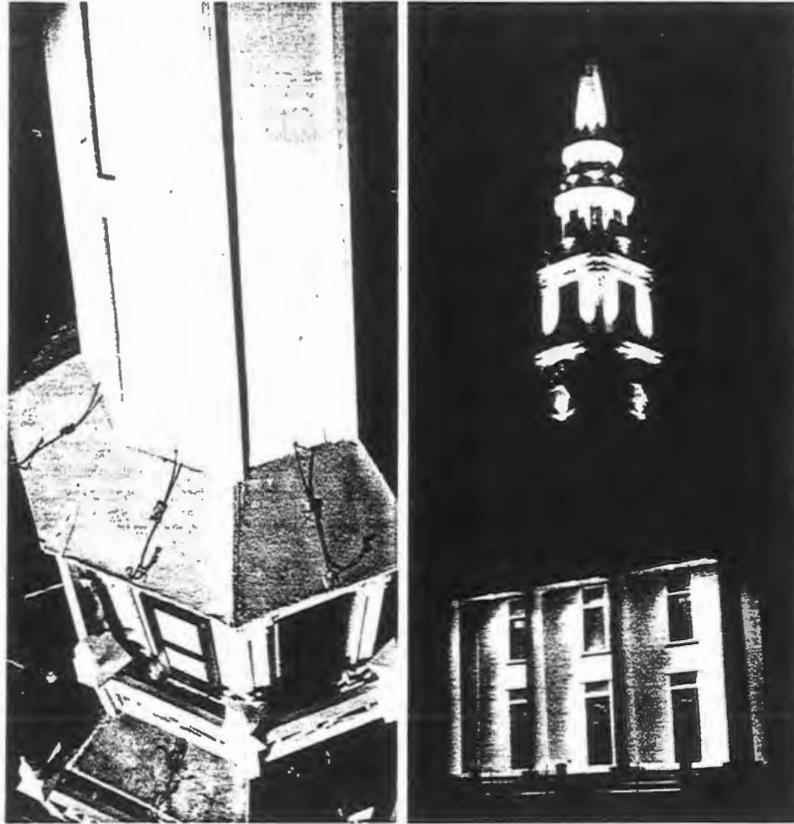
Warming Pans

"Before climbing into their bed at night, some people took time to warm it. Stones or bricks that had been heated by the fire and were wrapped in pieces of old blankets could serve this purpose, or one could use a special warming pan. Long-handled brass warming pans were kept in kitchens or in the cellarway, where they could be filled with coals from the dying fire at the end of the day and carried quickly to the cold bedchamber. Such a pan was placed between the sheets and rubbed briskly to warm the bed and eliminate any lingering dampness. The effect upon the sheets was very much that of ironing, but a more lasting warmth was absorbed by blankets and by the feathers or straw that filled the bed itself. Rubbing a long-handled metal pan full of hot coals demands a steady hand, strength, and speed if one were not to scorch the sheets or spill the coals. Once used, a warming pan could be laid up on the hearth until the next morning or returned to the kitchen. In either case, it was essential for the person who was to occupy the bed to climb in quickly in order to enjoy the transitory effect of the warming.

Although warming pans seem to have been fairly common, it is difficult to know with what frequency they were actually used. The task is easily performed, but some people felt that having one's bed warmed was a sign of weakness. Having contracted a cold, Isaiah Thomas of Worcester had his bed warmed on December 20, 1826, and later noted in his diary that he felt that such an indulgence was a 'very unusual thing for me.'" Nylander, p. 96.

Appendix G

Allen Freeman, "Lights Up, Out of Sight," *Preservation*: 84 (July/ August 2002).



"Tails" emerge from the church's steeple, which is lighted by only two metal halide bulbs.

Project

Lights Up, Out of Sight

A \$17,000 LIGHTING CONTRACT WAS READY to be signed, but the clients balked. Wouldn't coffee-can fixtures be sore thumbs on the pristine 1833 Greek revival church? they wondered. What about maintenance? When a bulb on the 137-foot-tall steeple died, should the 250-member congregation spend \$1,300 to lease a cherry-picker crane to replace it? Should they wait for three to conk out? Spot all 35 bulbs—working or not—once a year?

Then, at a meeting last year, two members of the Evangelical Congregational Church restoration committee in Grafton, Mass., mentioned a demonstration they'd seen at a Boston seminar. That evening, chairman Louis Genatossio telephoned lighting designer Sandra Liotus and her partner, engineer David Crampton-Barden, in Newport, R.I., who drove to Grafton the next day. Liotus and Crampton-Barden design systems that employ glass-fiber threads bundled into "tails" that conduct the light; unlike plastic optic tubes, glass tails stay clear and flexible.

Their solution in Grafton uses two 150-watt metal halide bulbs in accessible housings inside the steeple. From the bulbs, tails extend out through tiny holes in the steeple to fittings, the diameter of a dime, that aim and focus the light. Power consumption is roughly a fifth that of the rig proposed in the contract that was never signed. There is none of the heat associated with exterior bulbs to potentially mar historic surfaces, and all devices are unseen from the ground.

Installed with volunteer helpers, the system went up for less than \$20,000, small potatoes in the church's \$450,000 exterior restoration. But, "of all the things we've done," says Genatossio, "this is what people comment about most. The effect is quite subtle, almost magical."

|| ALLEN FREEMAN