Architectural Analysis of the Nelson House
Colonial National Historical Park
Yorktown, Virginia

by

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Foreword

The Nelson House in the Yorktown unit of Colonial National Historical Park is one of the finest examples of Georgian architecture in Virginia and was the home of Thomas Nelson, Jr., a signer of the Declaration of Independence and Governor of Virginia during the Siege of Yorktown in 1781. Although it had been studied in the past, a full architectural analysis was needed.

With funding from Eastern National, Mark R. Wenger and Willie Graham, architectural historians with expertise in the field of Colonial architecture, undertook this study and completed a final draft in March 2003. Additional material was added, and the report was amended, resulting in the final report in 2012. Their thorough assessment of the structure will be extremely helpful to the National Park Service in preserving and maintaining this national treasure.

I would like to acknowledge the assistance of the following Colonial National Historical Park staff members in reviewing and preparing the report for publication, Jane Sundberg (retired) and Catharyn Ryan.

Karen G. Rehm
Chief Historian
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OVERVIEW

GENERAL INTRODUCTION

In the spring of 1993, the National Park Service commissioned an architectural study of the Nelson House that would fill gaps in the history of the property, identify and document the building's early fabric, and develop an interpretive perspective on the dwelling. The larger purpose of the study was to provide guidance for the management and preservation of what is arguably the most important early building in Yorktown. The study was to consist of:

- An Overview presenting historical and interpretive narratives, summarizing the current state of knowledge about the Nelson house
- A Physical Assessment to identify and characterize all elements of the building
- A Research Assessment to assemble and present selected sources relevant to study of the house.

The Overview synthesizes and illuminates information provided in the Physical and Documentary Assessments, all with the goal of developing ad interpretive perspective on the Nelson House. For that reason, it appears first in the report.

The Physical Assessment documents our comprehensive physical survey of the dwelling. To the degree that non-invasive inspection allowed, every architectural element was thoroughly examined and placed in the timeline of the house. The results of this survey are presented in the form of a catalog, organized by elevation on the exterior, and by room and elevation on the interior. This work was conducted by Willie Graham and Mark R. Wenger, who also shared equally in the writing.

Te Research Assessment is a compilation of selected resources essential to study of the Nelson House. It begins with the 1969 National Park Service report by Charles E. Hatch, Jr., revised by Mark R. Wenger and merged with Chuck Downing's study treating the late nineteenth century and early twentieth century—a neglected period in published histories of the property. The Research Assessment also contains a catalog of all architectural and archaeological artifacts associated with the Nelson House, together with our description and our analysis of every object. The Research Assessment also includes the full report of Professor Herman J. Heikkenen, who conducted a dendrochronological study of the house to assist in fixing its date of construction. Dr. Heikkenen's work was carried out with the assistance of Hugh Beard and Mark R. Wenger.

Finally, the Research Assessment provides a list of sources relevant to the study of the Nelson house, together with a compilation of historical photographs, views, and drawings. These include exterior and interior photographs taken by Willie Graham, who produced the compilation of images.

The authors are indebted to numerous individuals for assistance in completing this study. At the National Park Service, we are grateful to Jane Sundberg for the unfailing good nature with which

she met every contingency and every request for information, access, or support. We are indebted as well to Karen Rehm for her encouragement and for her wise suggestion of including the Hatch material to complete the report. Also we should mention Jim Haskett, whose vision and concern were the driving forces behind commissioning the report. Richard Raymond also deserves special thanks for the many hours he spent in making the artifact storage facilities and the collections in them available for study.

In production of the Research Assessment, historian Chuck Downing, then associated with the Archaeological Project Center at the College of William and Mary, prepared an excellent study of the late nineteenth century to fill a yawning gap in the history of the Nelson House property. Chuck was uniquely qualified to take on this difficult challenge and we are grateful for the results.

In the area of production, Karen Graham, Willie's better half, reformatted the sprawling catalog of the Physical Assessment. The result was a more compact and comprehensible document. Only those involved in the production of this document can appreciate what a complicated and daunting task this revision was. After a long period of inactivity, Karen's assistance got the project back on course and thus made its completion possible. The same may be said for the assistance rendered by Andrew Graham, who scanned the entire Hatch report and thus made it available for revision. This, too, was a necessary requisite step to completion of another task that otherwise seemed too daunting to contemplate.

Finally, George Yetter, as a simple act of friendship, assisted on several occasions with the dwelling's physical assessment, never asking or expecting compensation of any kind. His constant encouragement, in the form of exhortation and questions, never allowed the Nelson House to recede far the authors' minds or consciences. Like the contributions of others enumerated above, George's interest and concern were essential to the report's completion.

HISTORY

Thomas Nelson, The Immigrant

Thomas Nelson immigrated to Virginia in 1705, having come from Penrith, County Cumberland, in the north of England, and it appears that he came to Yorktown fully intending to establish himself there.[1] At the time, he was 28 years old with inherited means and some experience in the merchant's trade. In 1706, Nelson purchased a half-acre lot in Yorktown, "being part of ye Port Land there known by ye Number (52) as by the Plat of Record do appeare."[2] On this property he lived and carried on his business for 38 years. Known to contemporaries as "Scotch Tom", he became the progenitor of a large and distinguished family.[3]

Thomas was the eldest son of Hugh Nelson, a successful merchant whose estate included warehouses and shops in Penrith.[4] In spite of this patrimony, Nelson moved to Whitehaven, Cumberland, a port town on the Irish Sea, when he was 18. Whitehaven carried on a brisk trade with Virginia and from this port, Nelson made voyages to Virginia in 1699, 1698, and 1700.[5] In 1705 he came to stay.

In regards to business, Nelson was immediately successful. Within a short time had purchased slaves and expanded his holdings of land. York County records bear witness to his rapid ascent. He soon became a member of the York County court and eventually became its presiding justice. By 1716, he was a trustee for the Town of York and, during the period 1722-23, served as York County sheriff. At the same time, he procured supplies for the fortifications at Yorktown, saw to repair of the county gaol, and served the county in other capacities.[6]

In 1710, Nelson married Margaret Read, thereby allying himself with an established and respected family. In 1711, Margaret bore the first of three children, a son named William.[7] Within a few years, there were two more births, Mary about 1713 and Thomas in 1716. Sometime after 1718, Margaret Read Nelson died.[8] On February 22, 1723, Nelson was remarried, this time to Frances Tucker, the widow of Robert Tucker of Norfolk. Francis Tucker brought two children to this marriage, to which she and Nelson added one more, a daughter, Sarah Nelson.[9]

During this period, Nelson continued to acquire new holdings in York County, while extending the reach of his business and trading operations. In 1715, he was a charter member of the

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[1] According to a deposition in the York County Records, given on 18 November 1728, Nelson was then 49 years old. At the time he stated that "in the year 1705 this Depont came to settle in York River in Virginia." YCR, OW, 1720-1729, part II, pp. 558-59.
[2] YCR, Deeds, 2, 1701-1713, p. 171.
[3] Emery G. Evans, *The Nelsons: A Biographical Study of a Virginia Family in the Eighteenth Century*. PhD. Diss., University of Virginia, 1957, pp. 1 ff.
[4] Nelson's father Hugh made his will on 13 December 1708. "Virginia Gleanings," Virginia Magazine of History and Biography, 13, pp. 402-03.
[5] YCR, OW, 1720-29, part 2, pp. 558-59.
[6] Evans, pp. 3 ff.
[7] William was said to be in his 62nd year when he died November 19, 1772.
[8] She was still living at the time of father Thomas Read's will, dated 21 May 1718 (proved 15 June 1719).
[9] Evans, pp. 3 ff.

Virginia Indian Company, concerned with trade in the south-western frontier. Through this venture, he became an intimate friend of Governor Alexander Spotswood, and it is likely that he contemplated a seat on the Council. It was not to be. In 1722, Spotswood's removal from office dashed Nelson's chances of becoming a Councillor.[10]

By 1720, he was engaged in the West Indian trade, having dispatched a cargo to Barbados worth £1200. In later years, he would own the ship as well as the contents. Nelson's ventures were not limited to maritime trade, however. In 1732, he acquired a £500 share in an iron mine near Fredericksburg, being a co-owner with Governor William Gooch, among others. In 1719, he acquired additional lands along the Pamunkey River totaling 3273 acres—all by way of headrights for persons brought into the colony.[11]

In 1725, he had acquired still more York County land, these acres in Yorkhampton Parish, some of them through foreclosure. Later, in the period between 1730 and 1732, Colonel Thomas Jones, a planter of King William County, accumulated debts with Nelson amounting to £2000. As a result, Jones was compelled to mortgage some 3,375 acres and 35 slaves. Over the ensuing three years, Jones added another £2500 of debt, and Nelson foreclosed, taking most of the land and the use of Jones' slaves until the debt was retired.[12]

Again in 1738, Nelson expanded his holdings in Yorkhampton Parish by the acquisition of three lots in Williamsburg. In Yorktown, moreover, he purchased additional parcels as opportunity allowed. In 1719 he had joined with Joseph Walker in the construction of Swan Tavern on Lot 25, which became a major place of resort for locals and travelers. By 1726, he was further engaged with the needs of travelers through the operation of a ferry from Tyndall's Point (Gloucester County) to Yorktown.

In 1728, he positioned himself to dominate trade in Yorktown by leasing an 80-foot section of waterfront. With that lease, Nelson received permission to erect a pier and "build warehouses for the securing of merchandizes of great bulk and weight, which through the steepness and height of the bank, cannot easily be conveyed into the town." Nelson was also granted the right to "extend a Wharf of the same breadth from thence into the River" with the stipulation that his development should not "encroach upon the public landings, or streets leading through the said town to the River side."[13]

During this period, Thomas Nelson attended to the rearing and education of his children and to securing advantageous marriages for his daughters. About 1722, Nelson's eldest son, William, went to England for an education and there remained for a decade. In 1732, he returned to the colony where he was immediately appointed a justice of the York County Court.[14] In June of the following year, Nelson's younger son, Thomas, entered the Middle Temple for training in the

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[10] Evans, pp. 4-8.
[11] Evans, pp. 14ff.
[12] Evans, p. 19.
[13] *Executive Journals of the Council of Colonial Virginia*, H.R. McIlwaine, IV, ed. (Richmond: 1930), Vol. IV, p. 184.
[14] William himself would write in late years about England "For I cannot help interesting Myself in what so highly concerns a Country in which I spent so large a Share of my younger days." (Letter to cousin William Cookson, 26 November 1767, Nelson Letterbook, photostat in Colonial National Historical Park Library.)

law. Five years later, he was admitted to the bar in England and, by 1743, was back in Virginia, serving with his brother and father on the York County Court, and also as Deputy Secretary of the colony, a valuable office.[15]

Each of Thomas Nelson's offspring married into established and respected families. In 1728, his daughter Mary was wedded to Edward Berkeley of Barn Elms, in Middlesex County. In 1742, Sarah married Robert Burwell of Isle of Wight County, with a dowry of £1500. Burwell was already related to the Nelsons by marriage, his sister Elizabeth having wed William Nelson in 1738.[16] Thomas, the last to marry, took Lucy Armistead of Caroline County as his bride in 1745.[17]

Near the end of an eventful life, "Scotch Tom" Nelson, immigrant, merchant, planter, mill owner, ferry operator, hostler, justice and politician, increasingly turned his affairs over to the management of his sons, though he did continue to serve as church warden for Yorkhampton Parish. With the end of life in view, Nelson made out his will on August 6, 1745. [18] On October 7 he died:

> Early on Monday Morning last, died, at his House in York Town, in a good old Age, Mr. Thomas Nelson, an eminent Merchant, and 40 Years an Inhabitant of that Place. In his Publick Stations, he acted with Justice, Equity, and Moderation. In his Private, as a just, honest, conscientious Man, and a good Christian; a kind Husband, a tender Parent, a good Neighbour, Charitable to the Poor, and benevolent to all. As he liv'd just, so was he blessed, not only in the Increase of his Wealth, but in the Comfort of his Children, who he liv'd to see (following his good Example) all happily married and settled, and enjoying the greatest Honours and Preferments. As he liv'd truly revere'd and respected, so he died lamented.[19]

To his wife he left £5000 from the "profits of my Lands and Negroes" and also "all those pieces of Gold, Rings, and Jewells whereof she is now possessed." There was more:

> And it is also my will and desire that she have during her natural life the use of my Dwelling-House, Kitchens, Gardens, on the same side of the street [Main Street] with the house, stable, chariot, and chariot Horses, and all of the Furniture at my said house and Kitchen and my Town Cows; also the services of my negroes Grace, Penny, Suckey, Frank, Will, Cesar, Tryal, and Little Davy during her life.

Upon Mrs. Nelson's death, these things would pass on to Nelson's eldest son, William, together with unspecified "Lands, tenants, slaves, and real estate," and also "the residue of my chattels and other personal estate" once "Debts and Legacies" were fulfilled. To his younger son, Thomas, Nelson left £4000, from which any payments previously made to him were to be deducted, plus lands in King William County already transferred to him, and also "the houses,

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[15] Evans, pp. 15-16, 20, 32.
[16] *Virginia Gazette*, 3 February 1738, p. 3, col. 1.
[17] R.C.M. Page, *Genealogy of the Page Family in Virginia. Also a Condensed Account of the Nelson, Walker, Pendleton and Randolph Families.* 2nd ed. (Bridgewater, Va., 1965), pp. 158-59; Evans, pp. 18, 23, 36.
[18] Nelson's will is published the *William and Mary Quarterly*, 1st ser., 6, pp. 143-45.
[19] *Virginia Gazette*, October 3, 1745, p. 2, col. 3.

Lotts and plantations bought for him of Doctor John Dixon, etc." in "York Town and County."

In addition to the £5000 left Mrs. Nelson, Nelson stipulated another £1145 in cash bequests. For daughter Mary Nelson Berkeley, there was to be £25 "to buy her a House Wench", and £200 for each of her five children. To daughter Sarah Nelson Burwell, he left £20 in addition to the "the Negro Wench Belinda, with her increase." She had already received "fifteen hundred pounds sterling as a portion upon her marriage with Mr. Robert Burwell." Finally, there was a thought for his first wife, Margaret Read Nelson: "My last will and Desire is that out of my personal estate my executor do cause to be provided and set up, over or near the grave of my first wife, a handsome marble stone or monument, as soon as conveniently may be." Trusting fully in his son, William, Nelson appointed him sole executor, requesting that "he may not be compelled to give any security to the Court for the due execution" of the will.

William and Thomas Nelson—Sons of "Scotch Tom"

At the time of his death in 1745, Thomas Nelson's children were well established in life, and his sons were already prominent in the affairs of the colony. As mentioned earlier, his eldest son William had married in 1738, and in that same year his first son, Thomas Nelson, Jr., was born.[20] Just where William and Elizabeth Nelson first lived and raised their young son remains unclear. It is possible that all went to live with father Thomas on Lot 52, though William did own a parcel of property in Yorktown, embracing lots 12 and 18 on Main Street near the courthouse. This property remained in his ownership for at least ten years, and he is known to have been living there in November of 1741.[21]

Soon after that date, William built a dwelling of his own, probably following the death of his father in 1745. The house stood on lot 47, though the entire setting encompassed three adjoining lots—46, 85 and 87—as well. William occupied this house for the remainder of his life, and it was here that Thomas Nelson, Jr., and his siblings grew up.

Educated in England and trained in mercantile and agricultural affairs, he had already assumed an important role in the affairs of his community as a member of the York County Court, and in the affairs of the colony as a Burgess for York County.[22] A man of wealth and social standing, he was appointed to "His Majestie's Council of State" to which he took the oath of office on October 10, 1745, just three days after the death of his father.[23]

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[20] It was this year, too, that he was appointed high Sheriff of York County, and, also, was able to offer land for sale in Hanover County, demonstrating a love for land that would continue.

[21] When he mortgaged this property to "Messers Haswell & Hunt of London" in 1741 for something less than £500 sterling it included: "The dwelling House of said Wm Nelson the Elder in the Town of York together with all outhouses, Kitchen, Milkhouse, Storehouse, Stable, Gardens, Orchards, Tenements & Lotts of Land." YCR, Deeds, No. 5, (1741-1755), pp. 15, 204, and also YCR, Deeds & Bonds, No. 3, (1713-1729), p. 505.

[22] This narrative is drawn in large measure from Evans, especially chapters II, III, and IV, pp. 39-178.

[23] Elected to the House in 1742, he was active for a beginner. In the next session of the he was sponsor for bills laying duties liquor, for duties on skins and furs to the better support of William and Mary College, and for the relief of creditors. He was, however, unsuccessful in gaining the passage of a bill to keep goats and hogs from running loose in Yorktown.

Composed of twelve royal appointees, the Council advised the Governor, functioned as the upper house of the Assembly, and constituted the colony's highest judicial body, the General Court. William would serve until his death 27 years later, becoming Council president in 1770. In that capacity, he served as acting governor following the death of Lord Botetourt in October of that year, continuing in that role until Governor Dunmore's arrival the following September.[24]

At the time of his father's death in 1745, William Nelson had become Yorktown's leading merchant and would continue to lead in that regard, even as economic and political conditions changed. By 1750, he had built vigorous wholesale and retail businesses, the former extending as far north as Baltimore and Philadelphia, and the latter reaching as far west as far as Louisa County. To these areas he sent goods imported from London, Liverpool, and Bristol. Because there were no banking institutions, Nelson's endeavors led him to develop an account and loan business and that involved him in the handling of financial matters for others.

His trading activities included enslaved Africans. In 1752, he managed two large consignments, one of them in partnership with his brother Thomas "Secretary" Nelson. He operated a trading ship, the *Nelson*, and from time to time owned interests in other ships. In later years, these activities became less profitable. At the core of Nelson's business enterprise was the store on Main Street and his buildings on the waterfront. Emory Evans described "Scotch Tom's" store thus:

> The store in Yorktown, conveniently located diagonally across from the Custom House and close to the waterfront, carried almost every conceivable item. Hoes, nails, plates, dishes, linens, spices, coffee, raisins, buttons, gloves, hose, cotton, silks, cutlery, chamber pots, and haberdashery made up only part of the stock from which planters could choose.[25]

In time, this store became the most profitable of William's operations—especially during the 1770s. By this time, tobacco profits had plummeted, and Nelson was hard pressed merely to break even in transactions with the eleven merchants who received and filled his orders. Though William did not use tobacco himself, it was a major source of income from his lands. His principal holdings for tobacco production were the Hanover lands, of which he owned nearly 20,000 acres.

Good years yielded as much as 150 hogsheads—though in the remarkable year of 1770, he made 246 hogsheads. He knew, however, that new sources of land were necessary to sustain production. As a result, he acquired additional parcels in Albemarle, Fauquier, and Frederick Counties, and elsewhere. In 1763, he became a leader, together with brother "Secretary" Thomas, in ongoing efforts to drain the Dismal Swamp.

William and his brother had been working together on other matters for some time. Thomas was younger, but no less important in public affairs. At age 27, he was appointed deputy Secretary of the colony. Because the King's appointed Secretary, William Adair, never came

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[24] Evans, pp. 33ff.
[25] Evans, pp. 18-19.

to Virginia, Thomas Nelson was empowered to execute the duties of the office on Secretary's Adair's behalf. In regards to salary, prestige, and influence in important affairs, it was one of the principal posts in the colony.

Like his brother William, Thomas Nelson served in a number of local posts as well. When William was elected to the House of Burgesses, Thomas assumed his place as presiding justice of the York County court. Likewise, when William received an appointment to the Council in 1746, Thomas took up his vacated seat in the lower house of the Assembly. On April 20, 1749, Thomas was appointed to the council as well, where he continued to serve until 1776, succeeding his brother as president in 1772. Known among their associates as "Mr. President" and "The Secretary" respectively, William and Thomas Nelson were leading figures in the conduct of the colony's affairs. But Thomas did not follow his father and brother into commerce, choosing to be a planter, instead. As a result, he involved himself with undeveloped lands on the Greenbrier in western Virginia, in the Loyal Land Company, and in other speculative ventures. This was a natural consequence of his activities as Secretary, which was heavily involved in granting of western lands to patentees.

In 1745, Thomas married Lucy Armistead of Caroline County. Whether they lived initially in Yorktown, or on the King William lands received from his father, remains unclear. He was certainly in Yorktown by 1746 when he became a Burgess, and it was probably about this time that he built an imposing house on edge of Yorktown—just as brother William was building his house. This location was included in the property that "Scotch Tom" had bought in 1774 from Dr. John Dixon, (possibly as a wedding present for Thomas). Apparently, this parcel included "houses, Lots, and plantations."[26]

Thomas outlived his brother by fifteen years and so witnessed the end of the Revolution. His later years were not without health problems, however. In 1770, Martha Goosley observed that he was "Laid up hand and foot with the Gout doing Penance for past Folly." Nonetheless, he maintained a lively interest in physical pursuits like hunting (especially woodcock and fox).[27]

But to return to William, poor tobacco harvests and the disruption of trade put even Yorktown's leading merchant into debt (particularly during 1766-68) to London merchants Edward Hunt and Sons, with whom he had done much business. Poor harvests not only hurt Nelson tobacco profits, they magnified the difficulty of collecting the money owed him. The situation troubled William deeply. Scaling back orders, he wrote to his factor: "To remain in Debt I could never bear but with the greatest Pain, & the Difficulty of getting in money makes me fearful of accumulating any debt on your side of the Water."[28] By the end of the 1760s, William had concluded that wheat, not tobacco, was Virginia's future. The exhaustion of his lands was especially troubling to him. In 1767, he sent clover seed to his Hanover overseer explaining that it produced excellent pasture and "helps to recover land by feeding it." William and his brother Thomas were promoters of arts and manufactures and subscribed to a fund for

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[26] Edward M. Riley, "History of the Founding and Development of Yorktown," 1941, typescript in the library of the Colonial National Historical Park, p. 87.
[27] Frances Norton Mason, ed. *John Norton & Sons Merchants of London and Virginia: Being the Papers from their Counting House.* (Richmond, Va., 1937), p. 145.
[28] Evans, p. 118.

rewarding successful endeavors. Both he and his brother, "The Secretary," had earlier become interested in the promotion of arts and manufactures and were subscribers to the fund rewarding new successful endeavors. These initiatives took on a new urgency as trade and supply came under stress. Self-sufficiency was the answer to deteriorating relations with the mother country. In 1769, William reported that he and his son Thomas both owned suits made of cloth that Thomas had produced in Albemarle County, and that the product was equal to that coming from Yorkshire. Shirts as well as "Shoes, Hose, Buckles, Wigg, & Hat" were all made in Virginia.[29]

Though he loved the mother country and regretted the rupture between Britain and the colonies, William was a Virginian. When in 1759 a Committee of Correspondence was created to inform Virginia's agent in England of the Assembly's actions that he might better present his defense of them, William Nelson chaired the committee. Secretary Thomas Nelson and four other Councillors worked with eight Burgesses to carry forward the work.

Nonetheless, it was with great relief that William Nelson witnessed the repeal of the hated Stamp Act. He also opposed the Townsend Acts and their direct duties on imports. For Nelson it came down to whether Americans were to live as "slaves or Freemen." Looking into the future, he was troubled by what he saw, writing that "the scheme of Politicks" regarding the colonies, "doth not promise happiness to America. The error will not be seen I fear before it is too late."[30]

William Nelson did not sign the association formed in May of 1769 to pressure Parliament but was "an Associate in Principle" and followed the restrictions laid down therein. In his view the duties were "wantonly, arbitrarily & unconstitutionally imposed," so he determined to import only those goods that were absolutely necessary. Later he instructed John Norton to send nothing but garden seeds that year. With most Americans, he believed that "hateful Acts" must be repealed, not only the Townsend duties.[31]

In October of 1770, William became acting governor, and thus found it necessary to dispatch several unfinished matters after the death of Lord Botetourt. Generally he acted forthrightly and with caution. Among the affairs left to his care was a project concerning the colony's western lands, recompense for retired Council president John Blair, the trial of errant clergymen, proposals for an American Episcopate, appointment of Blair's successor, and regulation of the Indian trade.[32]

Hearing reports of rampant plague in Hispaniola, Nelson quickly quarantined ships from those parts, but the report proved to be merely a rumor. Another crisis involved heavy rains and flooding that caused widespread suffering in 1771. Nelson called the assembly into session, and £30,000 in treasury notes were issued for the relief of victims in the James and Rappahannock valleys. The last matter taken up at this session was that of authorizing a statue of former governor Botetourt.

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[29] Ibid., pp. 148-9.
[30] Ibid., pp. 128, 137ff.
[31] *Ibid.*, pp. 140-42.
[32] *Ibid.*, pp. 161, 165.

For years, William and Thomas had travelled between Yorktown and Williamsburg. Sometime before 1749, they secured a house on Francis Street, where they stayed when in Williamsburg. Following Lord Botetourt's death in 1770, William purchased the governor's coach and four white horses, and then hired the coachmen as well. He planned to offer the coach to the next governor at what he had paid.

It is possible that Governor Dunmore purchased the rig when he reached Yorktown on September 24 from the Eastern Shore, to which he had come overland from New York. As a senior member of the Council, William had greeted other arriving governors. In late October 1768, Botetourt had been met within four miles of Williamsburg "by Mr. Secretary and his Brother," who then accompanied His Lordship to the Capitol where the "council and all the Gentlemen of Williamsburg assembled to receive" him.

William Nelson seems to have enjoyed his stint as acting governor and believed that he had been an effective administrator. On hearing of his successor's appointment, he remarked that the King's "Subjects of Virginia have been very easy if not happy during my short administration: However, I still have the pleasure of resigning the Government . . . to one, I trust much more capable."[33]

Despite his involvement in business and in the affairs of state, William evidently enjoyed reading. He followed book notices in *London Magazine* and regularly placed orders. His tastes ran to poetry, history, law and politics. He had an interest in art, too, especially in the landscapes of John Collet. On one occasion, he instructed a friend to bid as high as 25 guineas for paintings that he considered good. William's interest in horse racing, evident in his youth, remained strong. He enjoyed riding and even encouraged his wife to ride until an "ugly fall" put an end to her forays in 1767.

The Nelsons had been prolific insofar as male progeny were concerned, there being, in William's words, "not a female among us except our wives."[34] However, only one of William's sons, Thomas Nelson, Jr., went to England for his education. The others were schooled locally and then attended the College of William and Mary. At one point, there were three Nelson sons there, and a fourth would follow. It is not surprising then, that he involved himself in the affairs of the College, serving as a Visitor.

Hospitality was a badge of gentility in early Virginia, and the Nelsons entertained as befitted people of their rank. In 1741, Council President William Byrd II recorded a visit to William Nelson:

> I went to York in Mrs. Needler's chariot to young Mr. [William] Nelson's where we dined and I ate roast fowl. After dinner we visited Colonel [Phillip] Lightfoot, where we drank tea. Walked about the town, talked with a man just came from Jamaica, lay at Mr. [William] Nelson's, and prayed.

On the following day, Byrd noted:

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[33] Ibid., pp. 163-64.
[34] Evans, p. 116.

> I rose about 8 and prayed. I had chocolat for breakfast....About 11 walked to York-Hampton [now Grace Episcopal] church and had a good sermon; dined with Colonel Lightfoot, and ate fish. After dinner we had tea with old ["Scotch Tom"] Nelson and in the evening we supped at Mr. [Richard] Ambler's with Colonel [William] Fairfax and his lady, went home about 9 and prayed.[35]

In 1767, Governor Fauquier stayed with William Nelson in Yorktown during an illness. After he had recovered, the governor sent a cask of wine to Yorktown, which Nelson promised to forebear sampling until the governor's return. President and Secretary Nelson were influential as Governor John Page would later recall:

> William Nelson and Thos. Nelson (two brothers and members of the King's Council,) I was by these gentlemen, introduced to Lord Botetourt's attention, when he arrived here as Governor, and, after his death, to Lord Dunmore, on his arrival...These circumstances contributed to introduce me into public life.[36]

During the spring of 1772, William Nelson's health began to fail. And though he improved during the summer, by late September he was ill again. On October 6, he filed his will, and on November 16 he died at the age of 61.

Mrs. Francis Nelson's Tenure—1745-1766

Following the death of "Scotch Tom" Nelson in 1745, the house on lot 52 continued in the possession of his widowed second wife, Mrs. Francis Tucker (née Courtney) Nelson. There she lived until her death in June 1766 at the age of 83. Given Mrs. Nelson's advanced age, and the small portion of Nelson's estate over which she exercised full, unencumbered control, it is unlikely that the house changed much during her twenty-year tenure.[37]

Thomas Nelson's Tenure—1768-1789

On Mrs. Nelson's death in 1766, the property passed to her eldest son, William. Because William Nelson had already completed a substantial dwelling across the street, he elected not to occupy his father's house, leaving it instead to his eldest son, Thomas, grandson of the builder. In the fall of 1766, William wrote, "I have yet five sons left & the eldest is the Father of three Boys. He [Thomas] by the Death of my Mother in Law [stepmother] this summer at the Age of near 84 Years, goes into my Father's House...". Charles Hatch notes that there was some delay in Thomas' move, for in February 1768, William noted that, "My Son [Thomas] hath been a Housekeeper abt 3 months: but my wife hath kept on this Side the street the two eldest Boys for

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[35] *Another Secret Diary of William Byrd of Westover, 1739-1741*, Maude H. Woodbin, ed. (Richmond, 1942), pp. 155-56. Byrd had visited Nelson on February 23rd, as well (p. 136).

[36] John Page, "Memoir of Colonel John Page of Rosewell," (c. 1808) in the Virginia Historical Register, 3, p. 147.

[37] Charles E. Hatch, Jr., *The Nelson House and the Nelsons*, (Washington, D.C.: National Park Service, 1969), pp. 73-74.

Company."[38]

Perhaps architectural changes were the occasion for this delay, as it was probably Thomas Nelson who, in response to the growing importance of the meal in genteel society, moved dining from the northwest ground-floor room to the much larger space across the passage. It was surely on this occasion as well that he closed up the buffet in the old dining room and created a new one in the dining room. Fashioned from a panel in the wainscot, the upper door of this new buffet swung open against an inverted pintle, installed as a kind of door stop.

Though most evidence of early paint finishes is now lost, it is likely that the interiors of the house were repainted at this time. Recent research indicates that interior paints were largely confined in these parts to Spanish Brown and to grays during the first half of the eighteenth century. In the decades leading up to the Revolution, the pallet lightened somewhat and tended to include a wider range of hues—sometimes a different color in each space. By the time Thomas Nelson came into possession of his grandfather's house, the original gray paint scheme would have appeared somewhat dated. If paint investigations are undertaken at some future time, the possibility of a re-painting by Thomas Jr. should be explored.

The Post-Revolutionary Era

Architectural changes introduced by subsequent generations of the Nelson family appear to have been relatively modest. Financially, politically, and socially, these later Nelsons were unable to maintain the stratospheric position enjoyed by the first three generations. For Governor Nelson, the Revolution had involved tremendous financial sacrifices, and though he still owned enough property at his death to satisfy the claims of all creditors, it was necessary to divide a greatly diminished estate among ten children. For these children, prospects of rebuilding the family fortune were not good, as post-revolutionary Tidewater rapidly became a commercial and agricultural backwater. Further reducing the family's prospects were the premature deaths of successive male heirs. Generally speaking, these later generations lacked both the means and the social need to build or remodel. For this reason, the Nelson House remained largely unaltered from the time of Thomas Nelson's death until the beginning of the twentieth century.

Tenure of Lucy Grymes Nelson, Wife of Governor Nelson—1789-c. 1815

With the death of Thomas Nelson in 1789, possession of the property passed to his widow, Lucy Grymes Nelson, who by her Thomas's will was to hold the property for her natural life, after which it was to pass to the eldest son, William. Lucy soon renounced the provisions in her husband's will and laid claim to the one-third interest in his property to which she was entitled by law. For about twenty years, she continued to occupy the house along with her son William, his wife Sally (Sarah) Burwell Nelson, and their two sons.[39]

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[38] William Nelson to William Cookson, September 12, 1766, Nelson Letterbook; William Nelson to John Norton, February 27, 1768, *John Norton and Sons...*, p. 39.

[39] Charles Downing, *Research Assessment, Nelson House, Yorktown, Virginia*, 1996, Research Report included as supporting documentation for this study, pp. 4-5.

Tenure of Thomas Nelson, Eldest Grandson of the Governor—c. 1815-1830

William Nelson, son of Governor Thomas Nelson, died without a will in 1809 or 1810, leaving his mother Lucy, his wife, Sally Burwell Nelson, and his two minor sons, Thomas and William, as occupants of the house. Apparently, Lucy Nelson continued to live there until about 1815 when she was listed in tax records at "residing in Williamsburg and York". Perhaps the occasion of her move was the marriage of grandson Thomas to Mary Lewis Peyton, a widow, who presumably came to live with Nelson in Yorktown. The Nelson house was now occupied by Lucy's widowed daughter-in-law, Sally Burwell Nelson, and her minor children, Elizabeth and William, together with Lucy's married grandson, Thomas and his wife.[40]

Lafayette at the Nelson House—1824

In 1824-5 the Marquis de Lafayette returned to these shores for a triumphal tour of the country. Wherever he journeyed, grateful and enthusiastic crowds gathered to meet him. Inevitably, his tour included the place that had seen the height of his glory. On October 19, 1824, he arrived in Yorktown for the anniversary of the siege and its climactic battle.[41]

Lafayette came by boat, descending the Potomac from Washington (having visited President Monroe) and ascending the York aboard the steamship *Petersburg*. Two other ships—the *Potomac* and *Richmond*—provided an escort for the York River leg of the journey. Ten miles below Yorktown, the *Virginia* met an approaching squadron and extended welcome. Lafayette transferred to the *Virginia*, arriving in Yorktown about two o'clock on the 18th.

Governor Pleasants and a host of others stood on the wharf to greet him. Together with Chief Justice John Marshall and Secretary of War John C. Calhoun, Pleasants drove Lafayette to the Nelson House, where he was to be quartered. Later that evening, on the vacant lawn directly across Main Street from the Nelson House, an honor guard of citizens set up the tent used by General Washington during the Revolution, adjacent to a large marquee already there.

At five o'clock, a banquet and reception were held under the shelter of the marquee, after which Lafayette visited the southeast side of Yorktown where the next day's celebration was to occur. A "Triumphal Arch" stood at the site of British Redoubt No. 10 while two obelisks marked Redoubt No. 9 and a point in the 1781 Surrender Route.

The next day, exercises at the Triumphal Arch included several addresses (the principal one by Major General Robert B. Taylor), as well as a grand review of volunteer companies and other troops. Afterward, Lafayette returned to the Nelson House and later had dinner in the marquee across Main Street. The evening culminated with a fireworks display on the battlefield.

The next morning Lafayette enjoyed a breakfast provided by the officers and privates of the volunteers under the Washington tent (now pitched in the troop encampment). Following this,

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[40] Ibid., pp. 6-75.

[41] Carolyn Medlock, "Lafayette visits Yorktown in 1824," a typed staff digest paper dated September 10, 1966 for Colonial National Historical Park.

the last programmed event, Lafayette departed Yorktown, travelling to Williamsburg, escorted by the corps of cavalry. From there he proceeded to Norfolk via Greenspring (where his troops met the British on July 6, 1781) and Jamestown.[42]

The Nelson House played a conspicuous role in the Lafayette celebration. Two days later the *Norfolk and Portsmouth Herald* provided an extended description of the event:[43]

> At half past one, the *Virginia* anchored opposite the place of landing where a pontoon had been thrown out from the shore, the water not being of a depth sufficient to admit a boat within several yards of the beach. The place was designated by a flag staff, from which waved the American ensign --On the height above, (nearly 100 feet above the beach) were stationed the Richmond Volunteer Artillery, under the command of Lieut. Richardson, and Capt Cooke's new Artillery Company from Portsmouth. About 200 yards to the right was the celebrated point of rock, on the elevated summit of which stood the British redoubt, stormed by the forces under La Fayette's command, in Oct. [17]81; on this occasion it was designated by an elegant triumphal arch, of which we shall speak again by and by-On the left of the Artillery, for a quarter of a mile, the heights were lined with groups of spectators, of both sexes; and, in the river below for nearly the same distance, rode at anchor a numerous fleet of small vessels, (we believe nearly a hundred sail,) their decks' crowded with admiring spectators. At the place of landing stood the Governor, with the Executive Council of Virginia and the General Committee of Arrangements --on their left was placed the superb barouche-from Richmond, provided for the General; an elegant family carriage for his suite, and carriages for the conveyance of other distinguished individuals, civil and military --beyond these a long procession of citizens on horseback and on foot was marshaled in excellent order, and lining the beach to a considerable distance. The whole scene as it was presented at the period of the steam boats, coming up to their anchorage, was in the highest degree animated and impressive-wherever the eye turned, some object or other invited observation and excited interest.
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> At 2 o'clock, the illustrious Guest of the Nation was landed at York amidst the thunder of artillery from the heights and from several of the vessels in the river, the cheering strains of martial music, and the acclamations of the thousands of spectators on the heights and on the beach below. Those who did not witness the scene can form but a faint idea of it from description. As the General stepped upon Virginian ground the Governor received him with a warm and heartfelt welcome, which was responded to by the General in his usual brief but expressive manner.
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> With introductions over now came the procession to the Nelson House: The General was then handed to his barouche, accompanied by the Governor, the Chief Justice, and Mr. Calhoun; and the other carriages being filled, the whole moved on through a double row of citizens, who, as the carriages and those on horseback, passed along, successively filed in and following in procession, (the people all the way cheering, and testifying the most enthusiastic joy,) to the residence appointed for the General and his suite, (the venerable

[42] Robert D. Ward, *An Account of General La Fayette's Visit to Virginia in the Years 1824-'25* (Richmond, 1881), pp. 9-42.
[43] Edgar E. Brandon, *Lafayette, Guest of the Nation...*, (Oxford, Ohio., 1950), III, pp. 54-58.

mansion of one of the branches of the Nelson family, and now in possession of Thomas Nelson, Esq. who politely gave it up to the Committee for the General's accommodation. During the siege it was several times pierced by the balls of the American cannon, the marks of which are now visible in its walls.) --Here a double row of officers of Militia, acting as a guard of honor, were ranged on each side of the walk from the court gate to the door of the mansion house, through which the General was conducted.

The throng of spectators in front of the house was immense and so great was the anxiety to have a good look at the General, and a hearty shake of his hand, that it was with great difficulty the marshals could persuade them (force would have been out of the question) to restrain their impatience but for a little while. In about half an hour, the General, attended by Major General Taylor, came out and passed through the guard to the gate. -- Instantly he was caught by the hand, first by one and then another with such rapidity and greediness (if the word may be allowed,) that had all his hairs been hands, the affection and joy of the multitude would have given employment to them all. The General was greatly affected --many who pressed forward had something to say which reminded him that they had been the sharers of his toils and hardships in the glorious campaign of [17]81. It was obvious however that he could not stand these rough demonstrations of affectionate devotion from so large a multitude, and he was led back from the gate to the house, until the enthusiasm of the people could be gratified with a better regard to order and to the General's comfort. The reason of the General's retiring was then made known to them by General Taylor, and the marshals set about opening a passage just wide enough for one person to pass at a time along by the gate. The General then reappeared at the gate and shook them affectionately by the hand, as they severally came up and retired --The scene, to a sensitive mind, was highly affecting --most of those who took him by the hand were of the yeomanry of Virginia --many of them fellow laborers with the good old General in the vineyard of independence. It was not the empty honor of taking a great man by the hand that they coveted; for rank, and titles, and distinction, are barely understood, much less worshipped by the people of Virginia--but they acted from the impulse of hearts warmed towards him by the pure feelings of veneration and gratitude. Dearer--far dearer to them was the simple act of taking by the hand the virtuous La Fayette, the champion of their liberties, and of the rights of man, than could be to the pious anchorite the relics of his patron saint. Such are the feelings which animate the independent yeomanry of our country, and constitute the best safeguard to the purity of our republican institutions.

On a beautiful lawn forming the summit of a lofty eminence, in front of the mansion house was pitched a spacious marquee, with a front of nearly 100 feet, surmounted by a large dome in the centre, at the top of which waved the "star spangled banner," and from the rear of which extended a wing about 50 feet in length. Under each of the wings were placed two rows of tables, and under the dome a circular one cut transversely through the centre in continuation of the passage between those under the wings. --This splendid canopy was appointed for the dining place of the Guest and other distinguished personages, who repaired to it at five o'clock, and partook of a splendid entertainment, provided by Mr. Butler, from Richmond. In the evening the General visited the encampment which was illuminated in a most brilliant style, and thence returned to his lodgings, escorted by the Guard of Honor.

> The tent of Washington[44] was brought ashore from the Petersburg in the evening. This revered relic, had no sooner landed than a number of citizens volunteered to escort it in order of procession to the place where it was to be delivered to the Committee, and as a reward for their services the Committee deputed to them the honor of pitching it. --It was pitched in the lawn at the back of the great marquee.

On the morning of the 19th citizens staged a parade of sorts, beginning at General Lafayette's quarters, continuing up the street beyond the Digges House, turning right by the ruins of Secretary Nelson's house in the direction of the Hampton road. Lafayette later returned to the Nelson House, again in an escorted procession. "The lower rooms of the house were soon filled by a number of guests, who were invited to participate in the public dinners." Later, "A splendid dinner was given in the afternoon to the General, by the high dignitaries of the State in behalf of the volunteers, under the great marquee, in which all the civil and military officers and private citizens who have a part in the arrangements of the festival, participated." Moreover, "The indefatigable genius of Mr. Warrell had prepared several elegant and appropriate transparent paintings, which decorated the front of the General's mansion,[45] and the interior of the marquee producing a fine effect."[46] At the banquet under the marquee:

> the lights set before General La Fayette were fine wax-candles, which had been discovered among the United States stores by Colonel Abram Eustis, and ascertained to have been found among the stores of Lord Cornwallis, captured forty three years before at Yorktown.[47]

Several days prior to the celebration members of "the General Committee, appointed to make arrangements for the reception of General La Fayette at York" had gathered "at Nelson's house, in York" with Colonel Burwell Bassett chosen to preside and John Y. Mason serving as secretary. From among these a local arrangements group was designated "to oversee the construction of necessary buildings and arrange suitable accommodations for General Lafayette and the guests."[48]

Lafayette's visit to the Nelson House would be long remembered. More than half a century later, John Austin Stevens' *Yorktown Centennial Handbook* observed:

> The Nelson house was once more a scene of surpassing interest in 1824, when Lafayette, in his last visit to this country, made it his headquarters. Here he was entertained with old Virginian hospitality. On this occasion a curious incident occurred. In making the

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[44] It was loaned for the occasion by George Washington Parke Custis, Brock, "The Nelson House," *Magazine of American History*, VII, p. 54.

[45] That at the Nelson House seemingly was the "one representing the Goddess of Liberty, who is showing a boy the words, '19th of October, 1781, and the names of Washington, La Fayette, and Nelson:' at her feet, is a small child playing with and regarding a crown as a toy." Ward, p. 38.

[46] Brandon, III, 60-61; Ward, *Lafayette's Visit*, p. 32.

[47] Ward, p. 32.

[48] Ibid., pp. 19-21. The membership was Maj. Thomas Griffin, Maj. John Goodall, Capt. William McCandlish, Robert Anderson, and William Nelson, with Dr. John Carr of Williamsburg as treasurer. The committee proceedings were published as a broadside. A framed copy of it is in the Park collection, having been acquired with the Nelson House.

preparations for his reception, a box of candles, black with age, was discovered, marked Cornwallis' Stores, to the light of which the company danced till they were burned out. A few were preserved, some of which were presented to Colonel Nicholas Fish.... Others will no doubt throw light on the approaching Centennial. The Nelson house, built of brick, the massive construction of which has enabled it to withstand the ravages of time, is still in the possession of the family, and will no doubt play an important part in the approaching ceremonies of the Centennial. A hole made by the cannon ball near the roof is still visible. The interior has been much defaced.[49]

Tenure of William Nelson, Younger Grandson of the Governor—c. 1830-1848

Thomas Nelson, eldest grandson of the Governor, died sometime between 1824 and 1830, predeceasing his mother, Sally, and his grandmother, Lucy. By 1832, the Nelson house was listed in property records under the name of Thomas's younger brother, William, suggesting that Lucy was now deceased, as well. In 1827, William Nelson, grandson of the Governor, had married Catherine Fox with whom he had five daughters—Lucy, Sally, Catherine, Mary and Elizabeth. As of 1838, William Nelson's mother, Sally Burwell Nelson, was still living with him at the Nelson House, as was his married sister, Elizabeth.[50]

A substantial change in the assessed value of the Lot 52 buildings for 1834 suggests that William may have made improvements to the house and/or outbuildings at this time. If this were the case, successive restorations have effaced nearly all evidence of such. As a result, the nature of these changes remains uncertain. It is clear, however, that at some time during the nineteenth century, the following alterations were made:

1) The original stair balustrade was replaced with a pair of sloping rails.
2) Interior access to the cellar was established below the old main stair.
3) The floor in the old chamber was renewed
4) A large porch or wing may have been added to the rear of the house.
5) The lower passage was partly subdivided by a front-to-rear partition.

The last two alterations may reflect the concurrent use of the house by as many as three units of the Nelson family. In addition to William Nelson's widow, Sally Page Nelson, her son William and his family, plus William's sister, Elizabeth, and her husband and step-daughter, John R. West and Sarah West also lived at Yorktown, if not in the house itself.

If William Nelson's circumstances were somewhat reduced from those of his grandfather, he remained, on paper at least, one of the wealthiest men in York County. Listed among his property in 1842 were 29 slaves, $100 in silver and gold, a piano valued at $80, a carriage listed at $240, two gigs at $50 each, together with 19 horses and mules. Clearly, if William Nelson had cared to alter his house, he commanded the means by which to do so. It is conceivable, of course, that some or all of these changes were executed during the Civil War. However this does not seem likely, given the family's reduced circumstances following the war.

[49] Published in New York, 1881, p. 101.
[50] Ibid., pp. 7-8.

By 1844, William Nelson's wife, Catherine, was dead and he had married Martha Shield, the widow of a prominent member of the Whiting family. With Martha came two children by her earlier marriage, Susan Whiting, and John S. Whiting. Though only four years in duration, the union between Martha Shield and William Nelson produced two additional children—a son, William, and a daughter, Fannie.

Tenure of Martha Shield Nelson [later Bryan]—c. 1848-1885

By 1848, William Nelson, younger grandson of the Governor, was dead, leaving behind his widow, Martha Shield, and nine children from three marriages. In order to support herself and these children, Martha sold off a major portion of William Nelson's town lots and outlying properties. By 1850, three of Martha Shields' younger siblings had come to live with her, including her 19-years-old sister, Susan; a brother John at 22 years of age; and Bolivar, who brought with him a wife, Mary, and an infant son, Samuel. Bolivar later became clerk of the York County Court, and during the Civil War, saved the county's records from destruction by disobeying orders to send them to Richmond for safekeeping. With Bolivar and his family, the household now included no fewer than fourteen occupants.[51]

This number included four of the five daughters of William Nelson and Catherine Fox Nelson. Lucy, the oldest, had probably just married William Howard of York County. The four remaining at home were Sarah, Catherine, Mary and Elizabeth. They ranged in age from nine to twenty years. Catherine, who was usually called "Kate", was then fourteen. She would eventually inherit the house and live her last years there. Martha Nelson's two children from her first marriage, Susan and John Whiting, were then twelve and eight years of age. Finally, William (great grandson of the governor, and heir) and Frances (or Fannie), the two children of William and Martha Nelson, were then aged five and three.

Given the family's reduced circumstances, it seems unlikely that Martha Shield Nelson did much to the house during this period. By 1859, she had married George W. Bryan, a local farmer of moderate means who was twelve years her senior. By 1860, census records showed only one of Catherine Fox's daughters, Susan, aged 22, still living at the Nelson House. As noted earlier, Lucy Nelson had married William Howard of York County. In 1854, the second daughter, Sally (or Sarah) had married Felix B. Welton and moved to Hardy County, Virginia (now West Virginia). Conspicuously absent was Kate Nelson, who was twenty-four and unmarried. Given the social conventions of nineteenth-century Virginia, it seems somewhat unusual that a young unattached woman of a well-established family would not have lived at home. Perhaps she had gone to live with relatives elsewhere.

Three of George Bryan's children, William aged seventeen, Lucy (eleven), and George (five) were living with their father in Yorktown. Finally, there were William and Fannie Nelson, now fifteen and twelve years old respectively. Though William was still a minor, the Mutual Assurance Society regarded him as owner of the house.

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[51] Ibid., pp. 8-9.

The Civil War

On April 17, 1861, Virginia seceded from the Union and became the eighth state to the join the Confederacy. Perceiving Yorktown's strategic position, authorities dispatched several hundred militia troops and more than 800 enslaved African-Americans to repair and enlarge fortifications remaining from the 1781 siege. During the winter of 1861-1862, more than 1,000 Confederate troops encamped at Gloucester Point; the number stationed at Yorktown may well have been greater. The winter witnessed constantly deteriorating conditions for the Confederate garrison. Disease and shortages of food were endemic as southern forces awaited the arrival of the Union Army under General George B. McClellan.

McClellan brought his forces to Yorktown in April of 1862 and began preparations for a siege. By month's end, more than 100 guns were in place. A massive bombardment was planned for May 6, but Joseph E. Johnston, then commanding the Confederate Garrison, slipped away, leaving the town in Federal hands. Of the Nelson house, Robert Knox Sneden, a cartographer on the staff of Heinzelman's Third Corps, included the house in a watercolor view that he painted after the Confederate evacuation. He later recalled:

> The Nelson House was the best and finest in town. It had been built by Governor Nelson in colonial times. The bricks and white marble trimmings had been imported from England, and was the headquarters of Lord Cornwallis during the siege of 1781...A red flag was still attached to the chimney on the roof, which we had all along plainly seen from the sawmill or on any part of our front line. This house had been the general headquarters of the Rebel generals Johnston and Magruder during the siege. It was not fired upon on account of the red hospital flag on the roof. When Number 1 battery opened fire on April 30, it could have been smashed with all in it. Jeff Davis himself held a council of war here only two days ago with Generals Robert E. Lee, Johnston, Magruder, [D.H.] Hill, and others relative to the evacuation....If we had only known of it, our 200 pounder Parrot guns would have "hurried them up."[52]

In 1915, York County attorney Conway H. Sheild related his knowledge of the Nelson House during this period in a brief memorandum, indicating that the house had served as a Confederate military hospital before the evacuation of Yorktown in May 1862. From August 1862 to June 1863, the house was occupied by Union troops. According to Sheild, the Union troops removed the balusters from the balustrade and cut "two great circular holes in each of the hand-made doors on the second floor for ventilation." Sheild declared that the "upper flooring" in the house was not original and that the Nelson family had painted each room in the house a different color when they returned to the house after the Civil War.[53]

Sheild was correct in his recollection of the dwelling's occupation by Federal forces. As during the Confederate occupation, the Nelson House functioned as a military hospital. U.S. Army documents reveal that for some time prior to December of 1863, the building had served the 148th Pennsylvania Infantry in that capacity. For a time, this was discontinued, but on the

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[52] Robert Knox Sneden, *Eye of the Storm*, Charles F. Bryan, Jr., and Nelson D. Lankford, eds. (New York, 2000), p. 60.

[53] Memorandum of Conway Sheild, 1915, CNHP.

recommendation of various commanders and medical officers, the hospital was revived. B. B. Breed, Medical Director at Yorktown, urgently propounded the need for:

> ...some place where men brought in from Williamsburg and other out-stations can be properly cared for preparatory to transfer to Gen. Hospital. At present there is no place where men can remain one night except upon the deck of the steamer. Cases are constantly occurring at a post like this requiring immediate and careful attention demanding proper hospital facilities. The buildings recently occupied under the name of the Nelson Hospital are well located and can be fitted out as a hospital at trifling cost. The kitchens and necessary out-buildings are in good repair.

By command of General Butler, Breed's proposal was forwarded to Charles McCormick, Surgeon and Medical Director, Department of Virginia and North Carolina, who affixed his endorsement. Presumably, the proposal was eventually implemented. It is possible that some of the nineteenth-century alterations date from this period. Sheild specifically associated replacement of the stair railing and cutting of ventilation holes in the doors with this period.[54]

In any case, Yorktown remained behind Union lines for the rest of the war. George and Martha Bryan had probably been forced to leave the Nelson House before the onset of the winter of 1861–1862. Thereafter, the whereabouts and activities of only one family member are known for certain.

On April 1, 1862, as Union forces prepared to lay siege to his home town, young William Nelson arrived in Lexington and entered the Virginia Military Institute (V.M.I). He would turn seventeen just three weeks later. By 1864, Nelson was a sergeant in Company D of the V.M.I. Corps of Cadets and fought with his schoolmates in the engagement at New Market. He left Lexington at the end of the war and may have returned to Yorktown briefly. He studied law, became an attorney, and by the late 1860s had moved to New York City where he secured a position with the law firm of Alexander and Greene. Apparently, his half-sister, Elizabeth Page Nelson, moved with him to New York.[55]

After the War

By 1870, Martha Bryan was again living at the Nelson House, apparently separated from husband George who was listed at this time as a resident of Warwick County. By 1871, her stepson, William Nelson, was seriously ill in New York. On the advice of his physician, William moved and settled in Austin, Texas. The exact nature of Nelson's illness is not known, but nineteenth-century physicians often recommended the dry climate of the American southwest for patients suffering from tuberculosis. Apparently William's health continued to

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[54] National Archives, 863 Special Orders 147/7 "Office Med Director/Yorktown Va./Dec 5th 1863" B.B. Breed, Surgeon/Medical Director, to Brig. General Wistar, Record Group 393, Letters Received, Department of Virginia, cited in Downing, Research Assessment.

[55] Downing, pp. 9-10.

deteriorate, and he wrote out his will in December 1875.[56]

Just thirty years old, he had amassed a substantial fortune consisting of $61,000 in "Landed security," $28,000 in county bonds, and a home and real estate in Texas, which he estimated to be worth over $10,000. Nelson bequeathed his home in Texas and much of his investment portfolio to his wife, whose name is not known. Having no children, he left the residue of his estate to family members in Virginia. As for the house, he declared:

> to my sister Kate Nelson, I give $5,000 and my interest in the house at York all of which I wish my sister Fanny to administer until [Kate] is restored and then I wish her to live with my sister Fanny in our house at York which I pray the rest to leave them undisturbed and I believe my title to it to be perfect and capable of being established at law.[57]

What William Nelson meant by Kate's being "restored" is unclear. Though William made no specific mention of his mother living at the Nelson house, the 1880 census reveals that she lived there with Fannie. At the time, Martha Shield Nelson Bryan was 61-years-old and suffered from a "nervous disorder" being cared for by her youngest daughter, Fannie Nelson and a cousin named Susan Kinsen. The absence of Kate Nelson at this point is puzzling, for she now held title to the house. The York County tax assessor first listed her as the sole owner of the Nelson House property in 1877, noting she held title "by [the] will of her brother."[58]

At this time, William Nelson returned to Virginia for a brief visit, sensing, perhaps, that his illness was terminal. He may have come to bid his family farewell and to make them aware of the stipulations of his will. On September 10, 1877, he died in St. Louis while returning from Virginia to his home in Texas. Only thirty-two years old at the time, William Nelson, the last male of that name to own the house, was laid to rest in Austin.[59]

Historical Celebrations

Ironically, it was during this very period that America's awakening interest in its colonial past brought Yorktown and the Nelson House to national attention. In spite of the Civil War's devastating effects, the conflict had been important in promoting an awareness of Virginia's historical and architectural treasures. Within months of the War's end, travel accounts and illustrated articles began to appear in popular northern journals. In 1866, *Appleton's Journal* carried an article on Gunston Hall, the home of George Mason. A few years later, William Byrd's mansion, Westover, was given the full treatment in a lengthy, illustrated piece that appeared in *Harpers Monthly Magazine*. *Scribner's Magazine* soon responded with a twenty-three page spread entitled, "New Ways in the Old Dominion", which included illustrations of historic buildings in Williamsburg and Jamestown.[60]

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[56] Ibid., pp. 10-11.
[57] Ibid., pp. 10-11.
[58] Ibid., p. 11.
[59] Ibid.
[60] John Esten Cooke, "Historic Houses of Virginia: Gunston Hall," Appleton's Journal, 11:263 (April 4, 1874), pp. 417-420; J. R. Chapin, "The Westover Estate," *Harper's Monthly Magazine*, 49:251 (April, 1871), pp. 801-810; Jed Hotchkiss, "New Ways in the Old Dominion," *Scribner's Magazine* (December, 1872), pp. 137-160.

The pace of these publications accelerated noticeably in the 1870s as America approached the hundredth anniversary of its independence. One can hardly overstate the importance of the Centennial in focusing Americans' interest on their past. In Philadelphia, Virginians joined their countrymen in celebration of the nation's hundredth anniversary. This was the Philadelphia Centennial Exposition of 1876, described by journalist Frank Leslie as "the most stupendous and successful competitive exhibition the world ever saw." Thirty-eight nations accepted invitations to participate, and a vast complex of exhibition buildings was erected in Philadelphia's Fairmount Park. More than twenty states constructed pavilions of their own to house exhibits on local manufacturers, agricultural produce, natural resources, etc. Among the most popular attractions were the historical exhibits, which included a display of Washington memorabilia and the "Old Time New England Kitchen" just next door to the Virginia pavilion.[61]

The Philadelphia Exposition was still fresh in the minds of Americans when Yorktown hosted the centennial observance of Washington's victory at Yorktown, in October of 1881. The Yorktown celebration was a national extravaganza, attended by President Chester A. Arthur, members of his cabinet, Congressmen, Supreme Court justices, Ulysses S. Grant, William T. Sherman and Governors representing the thirteen original states. Thousands of spectators witnessed military pageantry provided by contingents from the Army, Navy and Marines. In connection with this celebration, the old Moore House was restored and opened to visitors.[62]

Not surprisingly, the Philadelphia and Yorktown celebrations received extensive coverage in periodicals of the day. For Yorktown, Thomas Nelson Page wrote feelingly of the Nelson House in an article which appeared in the October 1881 issue of *Scribner's Monthly*:

> Scotch Tom's dwelling, known as the "Nelson House," still stands, its lofty chimneys and solid walls -towering among the surrounding buildings; an enduring preeminence which would probably have gratified the pride which tradition says moved him to have the cornerstone passed through the hands of his infant heir. The massive door and small windows, with solid shutters, look as if the house was constructed more with a view to defense than to architectural grace. Within, everything is antique; modern paint has recently, with doubtful success, if not propriety, attempted to freshen up the old English wainscoting; but the old-time air of the place cannot be banished.[63]

Perhaps it was Kate Nelson or her step-mother, Martha Bryan, who had freshened up the mansion's interiors with a coat of paint. Just a short way down the road, Edwin G. Booth had done the same at Carter's Grove—but in red, white and blue. In conjunction with the Yorktown celebration, Booth arranged for the publication of a historic map of the region, adorned at the margins with vignettes of ancient buildings and important players in the Revolution.[64]

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[61] *A Facsimile of Frank Leslie's Illustrated Historical Register of the Centennial Exposition*, 1876, Richard Klein, ed. (New York, n.d.), pp. 87, 90, 153.

[62] Phyllis A. Hall. "Yorktown Revisited: The Centennial and Sesquicentennial Celebrations," *Virginia Cavalcade*, 31:2 (Autumn, 1981), pp. 102-111.

[63] Thomas Nelson Page, "Old Yorktown Virginia," *Scribner's Monthly Magazine*," 22:6 (October, 1881), pp. 801-816.

[64] *The Georgian Period, Being Photographs and Measured Drawings of Colonial Work with Text*, (New York: UPC Book Publishing Co., 1923), p. 65; Mary Stephenson, *Carter's Grove Plantation: A History*, (Williamsburg:

Prominent among these were Thomas Nelson and his house.

Tenure of Kate Nelson–Great Granddaughter of the Governor—c. 1885-1895

The loss of the population schedule for the 1890 federal census makes it difficult to trace the occupants of the Nelson House during the quarter century prior to George Blow's purchase in 1914. In the mid-1880s, Kate Nelson entered into a lawsuit against her stepmother, Martha Bryan; then, in November 1885, she filed a motion with the York County circuit court asking that the suit be removed from the docket in consequence of "the defendant, Martha Bryan, having died."[65]

The following year, Kate Nelson and her sisters were defendants in a lawsuit brought by the Mutual Assurance Society, the firm with which the Nelsons had insured their home since the late eighteenth-century. Between 1883 and 1884—during the prosecution of this suit—the assessed value of the Nelson House property (Yorktown Lot #52) plummeted from $1,240 to $800 without explanation. Two years later, the York County circuit court handed down a judgment in favor of the insurance company in the amount of $771.54. The court appointed local attorneys J.F. Hubbard and Thomas Tabb special commissioners, directing "that they shall sell at public auction the Nelson House." The auction was held on August 16, 1886. Kate Nelson came away from the sale as the "new owner" when her bid of $630 was accepted.[66]

In 1886, Fannie Nelson, now thirty-seven years of age, married Corbin W. Mercer of Richmond. As a result, Kate Nelson may have lived alone in the Nelson House for the remainder of her life. She appears to have died in the early to mid-1890s. In the meantime, the interest in America's past stirred by the Philadelphia and Yorktown celebration had not abated. In 1890, the Carpenters Company of Philadelphia "took into consideration the subject of acquiring the Moore and Nelson mansions at Yorktown" and could not "recommend too strongly the securing of this historic spot by the general government." However, nearly eight decades would pass before the U.S. Government did purchase the Nelson property.

Tenants—The Cruickshank Family, c. 1893-1898

In 1899, Robert N. Howard, Kate Nelson's nephew and the administrator of her estate had recorded an "account of money disbursed" during the years 1896-1899. Kate Nelson left no will, and her small cash estate of $432 was divided equally among her surviving sisters. The Nelson sisters, all of whom were now married except for Elizabeth "Lizzie" Page Nelson, jointly received title to the Nelson House property, as well.[67]

For a time, they rented the house to tenants. In 1981, a memoir of the late Mrs. Lucy Hudgins

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Colonial Williamsburg, Inc., 1963), pp. 128-29. Edwin G. Booth, *In War Time*, (Philadelphia: John D. Avil & Co., 1885), p. 49.

[65] Downing, pp. 11-12.

[66] Ibid., p. 12.

[67] Ibid., p. 12.

O'Hara entitled, "Yorktown as I Remember," was published. As a young girl during the years 1893 to 1898, Mrs. O'Hara lived in the neighborhood of the Nelson House and recalled that the Nelson House was then occupied by a family from Pennsylvania named Cruickshank. Initial local suspicions, engendered by the family's northern origins, were soon dispelled as the Cruikshanks endeared themselves to their new neighbors. Mrs. O'Hara recalled fondly the elaborate Christmas decorations at the Nelson House and the parties the Cruikshanks gave for the local children. Given the divided ownership of the property at this time, it is unlikely that the house witnessed many changes.[68]

There may have been Nelson family members living in the house subsequent to the Cruickshank tenure. In April 1970, Adele Chatfield-Taylor, a daughter of George P. Blow wrote to NPS historian Charles Hatch, recalling that in 1912 when she first visited the Nelson House with her parents, there were "Nelson descendants" living in the southwest room on the lower floor of the house. The identity of these individuals remains uncertain, for in 1908, the surviving Nelson sisters and other heirs had sold the Nelson House to R.A. Lancaster of Richmond for $3,000. On October 24, 1914, Lancaster conveyed the "lot of land with buildings thereon known as the `Nelson House'" to George Preston Blow of La Salle, Illinois.[69]

Tenure of George Preston Blow, 1914-1922

Within a few years of acquiring the Nelson House, George P. Blow and his wife, Adele Matthiessen Blow, effected a complete transformation of this venerable Virginia property. They were not alone in this sort of undertaking. At the time, Virginia was experiencing a rebirth of sorts as numerous old homes were acquired, modernized and "restored" by affluent northerners, many of whom claimed ancestral ties with the Old Dominion. Purchasing old estates, these "expatriates" reestablished themselves in Virginia, where they lived in what was regarded as the easy, hospitable style of their forebears. During the decade between 1925 and 1935 alone, more than a dozen major houses were restored as growing numbers of properties appeared on the real estate market.

The burgeoning interest in Virginia's old mansions was a nationwide phenomenon, going back as least as far as the 1870s. It was not until the 1890s, however, that a trend toward private restorations—the remaking of historic houses as opulent new homes—became discernable. In 1898, Harold J. Coolidge of Boston, a descendent of Thomas Jefferson and his Randolph cousins, purchased Tuckahoe in Goochland County, the boyhood home of his illustrious ancestor. "Once--perhaps twice-each year," Coolidge and his family made a "pilgrimage" to Virginia where they enjoyed the Spartan accommodations of the old house. With the exception of a modern water supply, "so subordinated that it is never wholly apparent," Coolidge "manfully resisted the modern trend" toward improvement. As we shall see, this sort of restraint was to be the exception.

The same year Coolidge bought Tuckahoe, Mrs. C. S. Ramsay, originally a Marylander, purchased Westover, seat of the Byrd family in Charles City County. Like Coolidge, Mrs.

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[68] Ibid., pp. 12-13.
[69] Blow Papers, NPS; Downing, p. 13.

Ramsay traced her lineage back to the Randolphs of Virginia and could even claim a "collateral and remote connection" with the Byrds. "Returning" to the Old Dominion, she undertook to renovate and modernize the mansion, assisted by New York architect, William Howard Messereau. Messereau was one of the earliest professionals to have made a reputation in the field of historic restoration, having previously rehabilitated Fraunce's Tavern in New York City and Washington Irving's house at "Sunnyside," near Tarrytown. In collaboration with Richmond architect, Marion J. Dimmock, Messereau connected the mansion and its two flanking dependencies into a single, elongated structure. Working for Dimmock at the time was a young designer named Duncan Lee, of whom we will hear more.[70]

With the restoration of Westover, the pattern was set. Of Mrs. Ramsay's efforts, one author wrote:

> The blue teapot is certainly lived up to in life at Westover today, and in the restoration of the Georgian manor-house there is no detail of furnishing that has not been as carefully thought out as executed; so it is safe to assert that in its return to its former splendor, it stands as the most faultless example of eighteenth century architecture and furnishing to be found in America.[71]

Replete with colorful historical characters and associations, Westover become the archetypal Virginia plantation mansion—a model for many restorations that soon followed.

It was in 1907, shortly after the completion of Mrs. Ramsay's renovations, that T. Perceval Bisland of New York purchased Carter's Grove. In collaboration with New York architect W. W. Tyree, Bisland modernized and restored the mansion complex in a series of alterations reminiscent of Messereau's work at Westover.[72]

Within a decade, other important estates had been purchased and were undergoing restoration. In 1913, Louis Hertle of Chicago began to rehabilitate Gunston Hall with the help of Washington architect, Glenn Brown, another leading restoration specialist of the period. Removing a huge Victorian turret from the roof, Brown returned the house to its basic eighteenth-century form and introduced, in what became typical fashion, all the latest in modern amenities—plumbing, central heating, electricity, and up-to-date kitchen facilities. Somewhat later, an extensive formal garden, incorporating fragments of an earlier scheme, was laid out on the south side of the house.[73]

It is in the context of these and subsequent restorations that we can understand the Blows' purchase and restoration of the Nelson house beginning in 1914. This was no isolated event. A former Virginian, Blow had been an officer in the U.S. Navy and was now a wealthy man.

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[70] Mark R. Wenger, *Westover: William Byrd's Mansion Reconsidered*, M.A. Thesis, University of Virginia, 1981, p. 12.

[71] Edith Tunis Sale, *Manors of Virginia in Colonial Times*, (Philadelphia: J. B. Lippincott Co.), pp. 147-48.

[72] Mary A. Stephenson, *Carter's Grove: A History*, (Williamsburg: Colonial Williamsburg, Inc., 1964), pp. 133-146.

[73] Historic American Buildings Survey, "Gunston Hall VA-141"; Marilyn Harper, "'What it Ought to Have Been': Three Case Studies of Early Restoration Work in Virginia," M.A. Thesis, George Washington University, 1989, pp. 157-184.

Wishing to live again in Virginia, he found a house to restore, and entrusted supervision of the work to New York architect, Percy Griffin, a partner in the firm of Griffin and Wynkoop.[74]

Among the more significant changes associated with this "restoration" was the addition of dormers to illuminate the mansion's attic, whereby that space became a habitable living area. (Perhaps this expedient was on Duncan Lee's mind as he pondered some years later how to enlarge Carter's Grove for the McCreas.) Under Griffin's direction, "York Hall" as it came to be known, was further augmented by the addition of a guest cottage, a garage, maintenance facilities, tennis courts and a swimming pool. On the west side of the house, landscape architect Charles Gillette of Richmond created a formal garden and also designed landscaping for the entire block embraced by "York Hall."[75]

The rear of the house became the front, owing to its southward orientation and also to the ease of access by automobile. To render the existing south porch more agreeable, Griffin and his clients cut a new window through its south wall, and then glazed all the openings. Before this porch, landscape designer Charles Gillette created a circular drive adorned with plantings.

As a means of controlling access to the grounds, the Blows enclosed the compound's open sides with a brick wall. For pedestrians and automobiles, two gates were positioned in the east wall at a point adjoining the rear yard. Wishing to dispense entirely with access from Main Street, Blow instructed his landscape architect, Charles Gillette, to remove the brick steps on the north side of the compound, to close up the opening that fronted the street, and to make the area at the front of the house into a private boxwood garden. The existing steps were allowed to remain, though the upper platform was rebuilt. On the western side of the house, the old kitchen chimney, the last remnant of a once-busy service yard, was pulled down. Blow intended that the west doorway would face a formal garden. As an expression of its new importance, Griffin enriched this doorway with a pedimented frontispiece.[76]

Blow's changes were not limited to the immediate environs of the house. What had been a series of independent structures and lots were incorporated into a single, large compound encompassing an entire city block. In addition to the main house, buildings were to include the William Smith House, restored as a Guest Cottage; a Garage (now the Chief Ranger's office); a Gardner's Cottage; and a Stable. The latter structures were all new, having been built to purpose, according to traditional designs by Griffin and Wynkoop. Adjoining the west side of the main house was to be a terrace and below it a formal garden. The change in grade between these last two elements and the wall that maintained it were part of George Blow's transformation of the property.

Inside the house, Blow's changes were equally far-reaching. Pre-NPS photos reveal that the old passage floor visible in earlier images was taken up and replaced with dark and light marble tiles laid checkerboard fashion. The extant railings of the stair (nineteenth-century replacements) were removed, and a new railing and balusters supplied, using early remnants as the pattern. In

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[74] For a more detailed account of the Blow's work at York Hall, see Harper, pp. 82-89.
[75] Griffin and Wynkoop, Architects, "Restoration of a Southern Colonial Estate: York Hall, The Residence of Captain George P. Blow, Yorktown, VA.," *The Architectural Forum*, (December 1921), pp. 211-220, plus plates.
[76] Ibid., pp. 199-208.

the corner rooms, all chimneypieces and hearths were replaced with elaborate, historically inappropriate pieces. According to Blow-period accounts, all interior paneling was removed at this time and sent to New York for stripping and restoration. Throughout the house, bituminous waterproofing was applied to the interior face of the masonry.

For reasons of comfort, the Blows and their architects rebuilt all the windows (including replacement of all stools or capping members) and installed a central heating system that utilized steam radiators. To hide this apparatus from view, workmen chased out masonry below the windows and cut registers into the seats and aprons of the windows. At the same time, bathrooms were added on the second floor, and in the attic.

As a concession to modern convenience, a new kitchen/serving pantry was created in the southeast ground-floor room. To bring up food from the cellar kitchen, a dumb-waiter was installed in the southeast corner of the space. To make the flooring more serviceable, the original pine boards were covered with cork tile.

The Blow's restoration aimed at providing an urban estate with all the comforts of a modern home, including provision for guests and servants. To expand the areas available for guests and services, the Blows transformed the attic into a fully habitable space. To accomplish this, it was necessary to improve access to the space. As a result, the attic stair then extant (ascending from the second-floor passage) was removed, and the stairwell was enlarged substantially to afford a more spacious ascent.[77] To light and ventilate the new upstairs rooms, architect Percy Griffin called for a series of new dormers, cut through the original roof framing—purlins, braces and rafters. Up to this time, only a portion of the attic—a small room adjoining the gable windows at each end—had been finished. Now the whole garret received plaster and trim.[78]

The cellar was utilized for services—including a kitchen. To improve access, lighting, and ventilation here, the architects carried the new back stair clear down to the cellar and devised a series of areaways to improve lighting and exterior access to the basement. Wherever the original cellar windows remained, the sills were cut down on a slope to allow more light into the spaces. To provide cleaner, more hygienic spaces, the ceilings were now plastered and the old floors covered over with concrete.

New locks were installed throughout the house, and the large circular holes in the ground-floor doors were patched. In the dining room, the Blows created a door in the paneling to reveal the supposed impact point of an artillery shell in the brickwork behind.

The National Park Service—1968 to Present
The Restoration—1974-1976

On September 24, 1968, the National Park Service (NPS) acquired the Nelson House from George, Anthony, Michael, and John Blow, grandsons of George Preston Blow. Following a

[77] Nelson, pp. 49-50.
[78] For additional detail on the work done to the grounds, see Harper, pp. 185-199.

thorough study of the building by NPS Architect Lee Nelson and Restoration Specialist Gordie Whittington, Nelson prepared a brief report on their findings, with recommendation for restoration. This report was completed in February of 1973.[79] Restoration of the house was undertaken in general accord with Nelson's recommendations, beginning in 1974. The work took 24 months to execute, commencing in 1972, and reaching completion in June of 1976 at a cost of 2.3 million dollars. Architect Robert Simmonds of the Denver Service Center directed the design work, and Gordie Whittington served as on-site supervisor for the restoration.[80]

Exterior restoration involved removal of Blow-period dormers, patching of the roof frame and deck, and installation of shingles. Restoration of the other exterior openings involved removal of the garden-side frontispiece, the installation of new sills in most of the first-and second-floor windows, and the replacement of all cellar window frames.[81] Blow-era steps were removed at all entries, and the earlier steps were reconstructed, those in front based on physical evidence and archaeological fragments. At grade, NPS architects called for filling in areaways and blocking exterior cellar doors created by the Blows. At the same time, they closed the twentieth-century window opening in the rear porch, removed glazing from the original openings, repaired deteriorated areas of masonry, and restored the woodwork to an eighteenth-century design.

Conspicuous among the interior changes was removal of the marble floor installed in the passage by Mr. and Mrs. Blow, and the installation of pine flooring in its place. To complete the restoration of this space, it was also necessary to undo the Blow-era alteration of the attic stair, reconstituting the old one, based on markings on the floor and also on a surviving remnant of the balustrade. In the drawing room, a later doorway to what had been an entry vestibule was closed up and the paneling repaired. In the back parlor the Blows' kitchen was removed and the original flooring, much the worse for wear, was patched where necessary, including the corner where the dumbwaiter, now removed, had ascended.

Upstairs, the Blow-era bathrooms were removed leaving only partitions that dated from the eighteenth century. The associated woodwork was restored, and the walls and ceilings were plastered. In the cellar, the architects called for reconstruction of the original stair to the cellar, based on remaining evidence for the early opening. Once the Blow-era service apparatus was removed and the modern exterior doorways filled in, a new brick floor was laid. The ceilings were plastered anew, and public areas of the cellar were whitewashed. In one of the rooms, a new, forced-air heating and cooling system was installed.

In the first and second floor rooms, all of the paneling was removed, restored and reinstalled. All of the Blow-era window stools were removed, allowing the shutters to be pieced out at the

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[79] Lee Nelson, *Historic Structure Report, The Nelson House, Architectural Data Section*, (Denver, 1973).
[80] Whittington, p. 1.
[81] The records are strangely silent concerning the first-and second-floor windows, but Gordie Whittington noted that the window sills were treated with pentachlorophenol when they were installed. This would indicate that the windows frames were out during the NPS restoration. If replaced by the Blows, they were 54 years old at the time. If they were survivors from the Blow period, they would now be 83 years old, a supposition that does not seem consistent with their present good condition. However, examination shows that the exterior jambs and heads have been stripped, while the sills show no such evidence. It would seem then that the first and second floor window frames were removed during the NPS restoration to allow replacement of the sills. According to Whittington, all cellar window frames were replaced entirely in the NPS restoration. Tape #3, p. 1.

bottoms, where the Blows had cut them down. The ceilings, previously furred down by the Blows, were now returned to their original heights based on the original paint lines left by cornices on the paneling, and plaster was renewed throughout the house. Antique locks were acquired from a dealer in Chesterton, Pennsylvania and installed on every door. All plaster was painted in imitation of whitewash, and the woodwork was painted gray throughout, matching what was then believed to be the first finish coat. In every heated space, Blow-era marble chimneypieces and hearths were removed, and new examples were designed, fabricated and installed, based on archaeological material recovered from the adjoining Smith lot. These pieces are now in the architectural artifact collection. In the dining room, the buffet was restored, based on paint ghosts found on the back of the paneling.

With few exceptions, the NPS work reflects remarkable care and intelligence.

When was the Nelson House Built?

A principal aim of this study has been to establish the construction date of Thomas Nelson's house and so place the building in its proper social and architectural context. Traditional accounts date the present building to 1711, when "Scotch Tom" is said to have passed a foundation brick through the hands of his infant son, William. Nelson acquired Lot 52 (on which the house now stands) in 1706, and as far as we know, lived on the property throughout the remainder of his life. From the very beginning, then, there seems to have been a house of some description on the site. One could argue that this building was the present Nelson House, but there are compelling reasons to believe otherwise.[82]

Most importantly, Nelson's dwelling seems too developed in plan and too conventionally classical in its detailing to be so early. To understand why, let us consider the state of building in Virginia at the end of the seventeenth century and how it changed over the next thirty years.

Throughout the seventeenth century, most inhabitants of the Chesapeake colonies had lived and worked in structures that were lacking in the genteel refinements so plentifully evident at the Nelson house—those who were well off tended to invest their surplus capital in movable goods rather than permanent or enriched houses. Over the last twenty or so years, archaeologists and historians have resurrected a once ubiquitous type of structure referred to in seventeenth-century records as the "Virginia House." The timbers of these houses were most often set directly into the ground, and the frame covered with riven boards. By its very nature, the "earthfast" Virginia house was impermanent—structures erected in this manner could last as little as fifteen or twenty years. There is evidence that earthfast building was known and practiced in other colonies; but while residents in these areas soon moved on to more substantial forms of construction, ephemeral building technologies persisted in the Chesapeake region, even among planters who could afford better.[83]
There were several reasons for this. In an economy based on the labor-intensive cultivation of tobacco, labor costs figured prominently in the planter's building decisions. William Fitzhugh described the situation in a 1689 letter to London:

> I should not advise to build either a great or English framed house, for labor is so intolerably dear, & workmen so idle & negligent that the building of a good house, to you there will seem insupportable, for this I assure you when I built my own house, & agreed as cheep as I could with workmen,...notwithstanding we have timber for nothing but the felling & getting in place, the frame of my house stood me in more in Tobo. @ 8 sh P cent than a frame of the same dimensions would have cost in London by a third at least where everything is bought, and near three times as long preparing . . . [1-30-1687][84]

In this instance, high labor costs were directly related to the easy availability of land, which

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[82] Charles E. Hatch, Jr., *The Nelson House and the Nelsons*, (Washington, D.C.: National Park Service, 1969), pp. 68ff.
[83] Cary Carson et al., "Impermanent Architecture of the Southern Colonies," Winterthur Portfolio 16:2/3, (Summer/Autumn, 1981), pp. 135-196.
[84] William Fitzhugh to Nicholas Hayward, January 30, 1686/7, in William Fitzhugh and his Chesapeake World, 1676-1701, The Fitzhugh Letters and other Documents, (Richmond: Virginia Historical Society, 1963), pp. 202-203.

encouraged newly settled immigrants to take up farming rather than entering the trades. An equally important factor in the backwardness of Chesapeake building was the social disarray of the Chesapeake colonies during this early period, a time in which high rates of mortality hampered the orderly transfer of wealth and political power. The uncertainty of life in the early Chesapeake region tended to emphasize the present over the future and thus discouraged planters from taking the long view of things.[85]

Virginia's one-crop agricultural system reinforced this short-term perspective. A booming economy encouraged growers to focus on immediate returns through quick exploitation of their property. But too often, boom was prelude to bust, a result of Virginia's dependence on a single, volatile commodity. The economic distress which inevitably accompanied these gyrations of the market served to hamper the development of social institutions and their architectural manifestations. The demographics of tobacco culture tended to amplify these problems. Virginia tobacco was grown, harvested, processed, and transported by a vast force indentured laborers, nearly all of them male. Due to seriously skewed ratio between the sexes, large numbers of these men found it impossible to marry, start families, or pass land on to sons or daughters. As a result, Virginians found it difficult to create a traditional society like that which had grown up in New England.[86]

The special character of architecture in the early Chesapeake colonies reflected these social and economic conditions. At the end of the seventeenth century, many houses still consisted of no more than one room with an unheated loft above. Others embraced two ground-floor rooms called the "hall" and the "chamber" (sometimes referred to as the "parlor"). Among the better sort of houses were those containing three or four ground-floor rooms, which included the service spaces necessary for storing and processing foodstuffs—dairies, pantries, kitchens, and such.[87]

The interior finish of these buildings varied tremendously. Among the very best houses, the frame was carefully prepared and decorated with chamfering and other forms of ornament. In these cases, sills spanning between the posts would have carried a raised wooden floor. Undoubtedly, some of these better buildings were plastered, usually without wooden trim or baseboards. More often, houses were roughly framed without interior finishes or raised floors. A wooden or "Welsh" chimney, built of wattle and clay, was frequently the only source of

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[85] Lorena Walsh, "Till Death do us Part: Marriage and Family in Seventeenth-Century Maryland"; Carville V. Earle, "Environment, Disease and Mortality in Early Virginia," and Darrett B. And Anita H. Rutman,"'Now-Wives and Sons-in-Law': Parental Death in a Seventeenth-Century Virginia County," *The Chesapeake in the Seventeenth Century: Essays in Anglo-American Society and Politics*, Thad W. Tate and David L. Ammerman, eds., (New York: W. W. Norton & Co., 1979).

[86] Russell Menard, "British Migration to the Chesapeake in the Seventeenth Century," pp. 114, 129-130; James Horn, "Adapting to a New World: A Comparative Study of Local Society in England and Maryland, 1650-1700," pp. 164-175, both published in *Colonial Chesapeake Society*, Lois Carr, *et al.*, eds. (Chapel Hill, 1988). See also, James Horn, "Servant Emigration to the Chesapeake in the Seventeenth Century," *The Chesapeake in the Seventeenth Century, Essays on Anglo-American Society*, Thad Tate, ed. (Chapel Hill, 1979), pp. 62-64; Walsh, pp. 126-152.

[87] Dell Upton, *Early Vernacular Architecture in Southeastern Virginia*, PhD. Diss., Brown University, 1979, Chapter 2, pp. 43-64.

heat.[88]

To light interior spaces, the very best houses boasted leaded glass windows set into an iron or wooden frame. For most, a mere shutter was, perhaps, the only provision for admitting light and air. As late as the 1780s, one traveler remarked that, "...only the better sort of houses have plastered interiors or glass in the windows."[89]

Late in the seventeenth century, the exteriors of these buildings—roof and walls alike—were universally covered with riven or split boards about four to five feet in length, called clapboards. Unlike the weatherboards we see on later buildings, clapboards had feathered ends, lapped and nailed over one another with the joints vertically aligned. The uneven surfaces of these riven boards—usually daubed with tar instead of paint—gave buildings in this part of the world a distinctive appearance.[90]

The rise of a landed gentry class between 1690 and 1730 saw a corresponding growth of interest in various aspects of genteel living. It was during this period that many families first sought to establish the facts of their ancestry, to procure correctly rendered coats of arms, and to commission portraits of themselves.[91] These new adornments were coincidental with important changes in the organization of the planter's house—the removal of cooking, dining and sleeping from the hall, and the creation of entries or passages that held the hall aloof from comings and goings of the household. No longer a repository for hoes, plow chains, and steelyards, the hall had become a genteel room in which to receive and entertain company. As a result, it tended to have the finest furnishings and the best architectural appointments. After 1720, one rarely found a bed here.

The opening decades of the eighteenth century also witnessed the first indications of widespread interest in formal dining, as planters began to acquire matching sets of dishes and the highly formalized modes of behavior that went with these table settings. Dining became an increasingly important expression of genteel status and eventually demanded its own venue. Thus, it was during the 1730s that dining rooms first began to appear with some regularity in Virginia houses, rapidly gaining momentum during the 1740s and 50s.[92]

The governor of Virginia was surely a leader in this process. The Governor's Palace, completed by 1722, incorporated a large space dedicated entirely to the meal. Referred to as "the great dining room" as early as 1727, it was among the first such spaces local grandees saw, and so must have been a revelation. Other Virginians were soon creating similar spaces, and many acquired freestanding buffets in which to store and display newly purchased items of dining

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[88] Ibid., pp. Chapter 3, pp. 65-113; Fraser Neiman, "Domestic Architecture at the Clifts Plantation: The Social Context of Early Virginia Building," *Northern Neck of Virginia Historical Magazine*, 28:1 (December, 1978), pp. 3092-3128; Carson *et al.*, "Impermanent Architecture...".

[89] Johann David Schoepf, *Travels in the Confederation*, Alfred J. Morrison trans. and ed. (Philadelphia, 1911), II, p. 33.

[90] Carson *et al.*, "Impermanent Architecture....," pp. 141-158.

[91] Carol Shammas, "English-Born and Creole Elites in Turn-of-the-Century Virginia," *The Chesapeake in the Seventeenth Century...*, pp. 274 ff.

[92] Mark R. Wenger, "The Dining Room in Early Virginia," *Perspectives in Vernacular Architecture--III*, Thomas Carter and Bernard L. Herman, eds. (Columbia: University of Missouri Press, 1989, pp. 149-159.

equipment.[93]

By the second quarter of the eighteenth century, material things figured prominently in the efforts of leading planters to establish themselves at the top of an emerging social order. At the same time, increasing life expectancy gave rise to dynastic ambitions that were also to have architectural consequences. Whereas most Virginians, rich and poor, had once lived in ways that were qualitatively similar, the planter's house and possessions became, by century's end, a conspicuous emblem of social, material and political attainment.[94]

It should come as no surprise, then, that the second quarter of the eighteenth century saw a decisive and widespread shift from earthfast building to permanent modes of construction among the wealthiest Virginians, who built brick houses or English-framed houses on brick foundations. During this same period, churches and courthouses exhibited a related shift from frame to brick construction.[95]

The internal organization of the house was also undergoing important changes. By the end of the seventeenth century, probate records reveal a strong trend toward pushing service-related activities out of the house. There were practical reasons for doing this—odors, heat, and the danger of fire—and there were social reasons—Virginia had seen a huge influx of indentured servants in prior decades and enslaved Africans were now being imported in growing numbers, as well. However, we should not ignore the impetus that notions of refinement imparted to this move. All things and all activities regarded as unpleasant were drawn out of the house in order to create a genteel domestic environment.[96]

Concurrent with the change to permanent building around 1720 was a new emphasis on lighting and finishing the dwelling's interior. Window apertures were now filled with large, fully transparent panes of glass, fixed in sliding sash. Unlike wooden shutters or smaller casements, these new windows brilliantly illuminated the dwelling's interior, showing a range of new finishes—wainscot, turnings, plaster, and paint to advantage.

Within the loft space of earlier houses, there had generally been no plaster, no wood trim, no provision for heat, and only modest apertures for light and air. A ladder or enclosed stair often provided the only means of access from below. During the second quarter of the eighteenth century, however, upstairs rooms assumed a new importance and were soon improved provided with plaster, wooden trim, heat, and dormer windows. Access to these spaces now shifted to the entry or passage where it became the dwelling's most visible and decorative feature. Having broken out of its customary enclosure, the stair now ascended in two easy flights to the upper floor, sprawling around the perimeter of the entry with a profusion of ornamental turnings and moldings.

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[93] *Executive Journals of the Council of Colonial Virginia, 1721-1739*, H. R. McIlwaine, ed. (Richmond, 1925-67), IV, pp. 134-5.

[94] Fraser Neiman, "Domestic Architecture at the Clifts Plantation: The Social Context of Early Virginia Building," Northern Neck of Virginia Historical Magazine, 28:1 (December, 1978), pp. 3123-3128.

[95] pp. 3120-21.

[96] Upton, *Early Vernacular Architecture...*, Chapter 5, pp. 148-217. Neiman, *The "Manner house" Before Stratford (Discovering the Clifts Plantation)*, (n.p., 1980), pp. 30-36.

A new tendency to control the boundaries of wall surfaces was apparent in these treatments—in the trimming out windows and doors with classical moldings, and in the growing use of baseboards and chair boards. These elements served a practical purpose, of course, but they were rare before 1720. Recent investigations at the Brush-Everard and St. George Tucker houses in Williamsburg indicate that these interiors, both begun about 1718, were initially plastered from floor to ceiling with minimal use of trim. Not until the 1740s and 50s were chair boards and baseboards installed in these houses.[97]

Also new in the Chesapeake colonies at this time were doors and wainscoting composed of raised panels within a joined frame of stiles and rails—these assemblies became a common form of interior finish for important rooms. The paneled stair spandrel at Lynnhaven House in Virginia Beach, built c. 1724, may be the earliest such to survive in Virginia.[98]

The new penchant for genteel enrichments touched even the dwelling's iron hardware. Thumb latches and foliated hinges, having elaborate silhouettes and filed decoration became common at this time—all supplied from production centers in and around Birmingham, England.

Increasingly, the use of painted finishes multiplied an already expanded array of decorative options, enhanced by the greater illumination of sash windows. Public building records for early Virginia contain only a handful of references to architectural painting before 1730. After that date, mentions of interior and exterior painting rapidly become more numerous.[99] There is every reason to think the use of paints in domestic building followed a similar pattern. Not that all buildings were unpainted before 1730—what was new at that time was the idea that one painted buildings as a matter of course.

The new emphasis on finished surfaces coincided with a growing interest in exotic materials—marble for chimney pieces and special woods for interior joinery—walnut for the lower rooms at Tuckahoe, or the dining room at Peyton Randolph's house, oak for Randolph's upstairs chamber, and "Madeira wood" or mahogany for interior paneling at Rosewell.[100] Where exotic materials were unavailable, painted work was sometimes employed to simulate the appearance of finer work. Meanwhile, imported stonework—ornaments, steps, and paving—began to embellish the dwelling's exterior. The new profusion of decorative techniques required a rapid expansion of the building trades to supply the growing demand for joined, turned, carved and painted work.

Changes to the interior of the dwelling paralleled a similar transformation of the exterior. In contrast with earlier buildings, new houses began to exhibit an obvious move toward balance and order, exemplified by the Brush-Everard House in Williamsburg, built about 1720.[101] The dormers lighting the new upper rooms of such houses imparted a distinctive appearance to the

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[97] Roberta Laynor, Carl Lounsbury, and Mark R. Wenger, *The St. George Tucker House, An Architectural Analysis* (Williamsburg, 2000), pp. 8-10.

[98] Dendrochronology, Dr. Herman J. Heikkenenen. See report filed at the Association for Preservation of Virginia Antiquities.

[99] Building contracts for churches and courthouses, Social History Database, Research Division, Colonial Williamsburg Foundation.

[100] John Carter to How & Kelsick, Plummer-Carter Letterbook, VHS, cited in Catherine M. Lynn, Shirley Plantation, A History, M. A. Thesis, University of Delaware, 1967, p. 56.

[101] Dendrochronology, Dr. Herman J. Heikkenenen, report filed at CWF.

roof line, now recognized as an essential characteristic of early buildings in the region.

New methods for the production and finish of cladding materials further transformed the dwelling's exterior. We have seen that clapboards had been the roofing material of choice during the seventeenth and early eighteenth centuries. Beginning in the second quarter of the eighteenth century, shingles became the preferred covering for substantial houses, often with the butts rounded for ornamental effect.

On vertical surfaces, riven clapboards gave way to sawn and planed weatherboards, which were often enriched with a molding on their lower edge. These weatherboards were not merely lapped over one another and nailed at the ends as had been the case with clapboards. Instead, their ends were neatly butted, and the joints staggered so as to make them virtually disappear. From afar, all that one could see were the strong horizontals of the beaded boards. In Williamsburg this change in cladding technique is captured at the John Blair house, which was built about 1722 and covered with clapboards at that time. In 1737, Blair enlarged his house, replacing the clapboard exterior with sawn and planed weatherboards. In the process, some of the old clapboards were trapped between the old and new portions of the house, where they can still be seen today.[102]

The shift from clapboards to weatherboards and from clapboards to shingles led to changes in protective finishes applied to building exteriors. Until the time of these transformations, structures were generally tarred to protect them from the elements. As late as 1712, William Byrd wrote of tarring his house at Westover.[103] With the coming of weatherboards, paint—rather than tar—became the preferred method of protection for substantial buildings. Even roofs were now painted. Diarist Philip Fithian remarked in 1774 that the wooden shingles of local structures were commonly painted gray to resemble slate.[104] In Annapolis, shingles still in place at the Sands house retain a brightly hued coating of red lead.[105] Color now became a significant dimension of the dwelling's outward appearance—an essential part of the visual order that now characterized the gentry house.

So far, we have spoken only of frame houses. Brick construction further extended the repertoire of decorative possibilities, among which the bonding pattern was highly important. Early masonry was typically laid in one of two bonds:

> English Bond displayed alternating courses of headers (the short bricks) and stretchers (the long bricks). (Actually, all the brick are the same size; the headers are simply laid with their long axis perpendicular to the face of the wall.) This was the utility bond, generally used where appearance was of secondary importance.
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> Flemish Bond, on the other hand, exhibited alternating headers and stretchers in each course. This was often employed where appearance was an important consideration.

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[102] *Ibid.*

[103] The Secret Diary of William Byrd of Westover, 1709-1712, Louis B. Wright and Marion Tinling, eds. (Richmond, 1942), p. 2, entry for 2/9/09.

[104] Edward M. Riley, ed., The Journal of John Harrower, An Indentured Servant in the Colony of Virginia, 1773-1776, (Williamsburg: Colonial Williamsburg, 1963), p. 38.

[105] *Architecture in Annapolis: A Field Guide*. Annapolis: Maryland Historical Trust, 1998), p. 145.

Though Flemish bond has been noted in Virginia as early as the 1670s,[106] the routine appearance of such work after 1700 reflected a new concern with the visual properties of brick masonry. It is often said that the choice between English and Flemish bond was determined by their respective strengths, but the buildings themselves suggest a different explanation. Flemish bond was seldom used where the work was to be hidden—English bond masonry is pretty much the rule in these locations. At the Public Gaol in Williamsburg, the exterior face of the building, once visible from what is now Nicholson Street, was laid in Flemish bond, while the interior of the walls, seen only by prisoners in the exercise yard, were laid in English bond. The significance of Flemish bond lay in its decorative effect—not in its load-bearing properties.

Flemish bond, by its very nature, lent itself to the use of decorative glazing. Glazing was a natural consequence of the brick-making process, and any batch of burned brick yielded a large number of glazed units. These brick could be used at random, or culled from the clamp and laid into a variety of decorative patterns—diapering, a simple, checkered configuration, or a raking header course along the gable. In rare cases, English bond work was laid with all glazed headers, producing a wall with blue horizontal stripes. During the first half of the eighteenth century, all but the last of these techniques enjoyed widespread popularity.

The new techniques of bonding and glazing accompanied other refinements calculated to give wall surfaces a more finished appearance. The scored mortar joints observed in eighteenth-century work created an illusion of regularity where none existed—the hard, straight shadows cast by these incised grooves serve to divert our eye from the sloppy intersection of the mortar with the irregular surfaces of hand-made brick. The effect is not unlike that of an impressionist painting—upon the sight of it, the brain merges a thousand dots of pigment into a coherent image. Viewed from afar, the numerous scored joints of an eighteenth-century brick wall produce a similar illusion—in this case, the impression of a regular and precisely crafted surface. Like Flemish bond work, this technique was a part of the bricklayer's repertoire as early as the 1670s, but its widespread use was an eighteenth-century phenomenon.

Further refinements in early masonry work included rubbing and/or gauging of brick at masonry openings and corners. Quite often the bricklayer selected these brick to contrast with the rest of the wall. The different color and texture of this rubbed work served to emphasize the boundaries of the wall—at openings and at corners—and so enhanced the visual interest of the facade. Rubbing these bricks represented an extravagant expenditure of labor and thus served identify the building's owner as a person of means. Like other masonry refinements, rubbed work was present in Virginia during the last half of the seventeenth century but was seldom used until the early decades of the eighteenth century, when it approached perfection in the ornamental brick doorways of larger houses and public buildings. The great portals at Rosewell would appear to be the earliest dated examples, begun about 1727.

The chimney offered a special opportunity for stylistic exhibition, and it was here that the bricklayer's formal sense found its widest latitude for expression. The reason for this is clear when we consider two contemporary remarks about the importance of chimneys. Travelling through North Carolina early in the eighteenth century, William Byrd of Westover remarked that

[106] John Metz, et al., *"Upon the Palisado" and other Stories of Place from Bruton Heights* (Williamsburg, 1998,), pp. 57-59.

"A man is here thought extravagant if he aspires to a brick chimney."[107] In 1732, William Hugh Grove remarked that travelers could expect genteel provision "where two brick Chimbles shew there is a spare bed and lodging and Welcome."[108] In this landscape of wooden chimneys, a chimney of brick revealed much about a planter's means and ambitions. No wonder bricklayers lavished such effort on these elements, exploiting their decorative and sculptural possibilities to the fullest.

The discussion of brick has focused thus far on relatively small buildings. By the second quarter of the eighteenth century, Virginia's newly constituted gentry class was embarking on domestic building projects of unprecedented scale. Berkeley, built for Benjamin Harrison in 1726, was a large, cubic brick pile, laid out on a central passage plan. Its pedimented end gables relate the structure to the Nelson House, to the dependencies at Shirley (c. 1738) and to the Prentis Store in Williamsburg (c. 1740). No early house showed more clearly the shape of things to come. Significantly, the 1726 date stone in the west gable appears to be wholly untampered with. On this basis, one would not be surprised if a comparable date were advanced for the building of Thomas Nelson's house.[109]

Two other houses of this period represent dead ends in the evolution of gentry housing, but they were important for their sheer mass. Rosewell, in Gloucester County, was begun by Mann Page during the 1720s and completed by his heirs about 1738. It has been suggested that this building owes more to urban precedents in London than to anything in the English countryside. This may account for its oddity and for the fact that it had little subsequent influence in Virginia, save for the remarkable group of craftsmen which moved on to other work when the house was finished.[110]

In 1738, the Lees of Westmoreland County began construction of still another imposing house—Stratford, which stood within a compound of formally–conceived and arranged outbuildings. Stratford shows us that the new concern for style was not limited to the planter's house but extended to the larger environment of which it was a part. Through the creation of formal gardens and axial approaches, many planters sought to order the immediate environs of their dwellings. Frequently visitors approached the house through a forecourt defined by a formal array of ancillary buildings. In some ways, this ordered display resembled the symmetrical array of dishes which adorned the planter's table. At Shirley, in Charles City County, Virginia, the forecourt once consisted of six buildings as shown on the plan. This arrangement was calculated to present an impressive architectural frontage to the river, while providing an outdoor space for the reception of visitors. Historian Rhys Isaac has suggested that the great house, flanked by its many dependencies, served to describe the planter's primacy in and dominion over Virginia society.[111]

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[107] William Byrd, *Histories of the Dividing Line Betwixt Virginia and North Carolina*, (New York: Dover), p. 96.
[108] Virginia in 1732: The Travel Diary of William Hugh Grove," *Virginia Magazine of History and Biography*, 85:1 (January 1977), p.30.
[109] Dendrochronology, Dr. Herman J. Heikkenen. For Prentis, see report filed at CWF.
[110] Ed Chappell, "Rosewell's Architecture Re-evaluated," *Discovering Rosewell, An Historical and Archaeological Overview.* (Gloucester, Va.: 1994), p. 9. Betty Leviner, Rosewell Revisited," *Journal of Early Southern Decorative Art*, 19:2 (November, 1993), pp. 7-9.
[111] Rhys Isaac, *The Transformation of Virginia* (Chapel Hill, 1982), pp. 38-42.

Stratford also illustrates the growing importance of the cellar in the making of Virginia's grandest houses. During the seventeenth century, the term "cellar" had sometimes connoted a free-standing storage building. The famous "Wessels Root Cellar," on Virginia's Eastern Shore is a later example of such.[112] By the early decades of the eighteenth century, these cellars were more often located below the great house. Raised atop its new cellar, the planter's house now presented a more imposing aspect.

Though cellars were mentioned in probate records during the seventeenth century, they did not begin to appear in significant numbers until about 1700, after which their increasing incidence traces a steady upward trend to mid-century. These earliest cellars often occupied only a portion of the area below the house. The 1727 transformation of the Matthew Jones house included a new cellar that embraced just half of the building's footprint.[113] In some instances, new cellars were excavated under existing houses, in which cases, brick retaining walls were erected to secure existing foundations and chimneys. Such was the case at the Lynnhaven house, which was first built without a cellar.

Although joined to the house, these new cellars remained logistically separate—in nearly all cases internal communication between house and cellar resulted from later alterations. Generally, one had to go out-of-doors to reach the cellar. (In this regard, it was no different than the free-standing cellar of earlier decades.) Such was the case at the Nelson house, where the girder that now spans the south end of the passage exhibits evidence of two floor joists was cut out to create the present cellar stair.

Notwithstanding the large service area forming Thomas Lee's basement at Stratford, the dwelling stands among a formally disposed array of outbuildings. This formal relation of the house to its setting was a new idea at the beginning of the eighteenth century. Twenty-five years of archaeology on seventeenth-century, Chesapeake sites has shown that early dwellings rarely faced rivers on a straight alignment. How different this is from later compounds that address the river confidently, assertively, from atop man-made terraces. This contrast encapsulates and summarizes the tremendous changes that had overtaken Virginia building since 1700.

In the effort to settle on a construction date for Thomas Nelson's House, it is useful to review the attributes of the new house that had emerged by 1730:

- Impressive scale
- Control of the larger setting
- Outward symmetry
- Detached service spaces
- Full cellars below
- Full second floor
- Central passage
- Separate dining space

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[112] Upton, Early *Vernacular Architecture*, I, pp. 197-99.

[113] A Preservation Plan for the Matthew Jones House, Fort Eustis, Virginia. Don Linebaugh, ed., (Williamsburg, 1991), See Willie Graham's architectural analysis, Chapter IV, p. 71.

- Opulent, open stair, situated in the entry
- Raised-panel doors and wainscoting
- Blind-nailed floors
- Sash windows
- Imported hardware
- Painted interiors/exteriors
- Exotic materials -marble, mahogany, etc.
- Classical enrichments
- Refined brickwork
- Rubbed and gauged doorways
- Exterior stone ornaments
- Shingled roof coverings

The close correspondence between this list and the attributes of Thomas Nelson's house is striking. Given the development just outlined, it is difficult to accept that such a dwelling could have appeared on the scene, full-blown, in 1711—for that date it would be implausibly precocious. One could expect some of these attributes by 1711, but not all. Seen in the light of this data, the traditional date for construction of the Nelson House appears highly suspect.

For this reason, the authors proposed to bring an independent body of data to bear on the question, summoned by way of an analytical procedure known as "dendrochronology"—that is, the science of dating historical, wooden elements by their annual growth rings. For any given historical period, ever-varying cycles of climate produce a unique pattern of wet and dry years. In the growth of trees, these wet and dry years yield a corresponding pattern of wide and narrow annual rings. By comparing wood samples of unknown date with this established, dated pattern, it is possible to determine where these specimens lie in the chronology, and thus determine the last year of growth present in each. If the wane edge—the last layer under the bark—is present, it represents the last year of growth and thus the felling of the tree. If numerous samples from the same building yield the same result, one can venture an informed guess as to the construction date of the house. This is the essential premise of dendrochronology.[114]

The Nelson House was particularly suited to this sort of study—a substantial portion of the period I framing was easily accessible for sampling, and many components were so massive as to embrace nearly 130 years of growth. Because dendrochronology is statistically based, deep samples of this kind greatly enhance the reliability of the results. To everyone's surprise, Professor Jack Heikkenen's study identified 1729 as the last year of growth for the timbers sampled.[115]

Aside from contemporary developments in domestic architecture, what independent evidence is there to corroborate construction date of c. 1729? The excellent research report compiled by Charles Hatch in the 1970s cites several key references suggesting that Thomas Nelson had

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[114] Dr. Herman J. Heikkenen and Mark R. Edwards, "The Key-Year Dendrochronology Technique and its Application in Dating Historic Structures in Maryland, Association for Preservation Technology, *Bulletin*, 15:3 (1983), pp. 3-26.

[115] Herman J. Heikkenen, *Final Report: The Last Year of tee Growth for Selected Timbers Within the Nelson House As Derived by the Key-Year Method.* March, 1995.

occupied a brick house by the early 1730s. In 1732, for instance, William Hugh Grove included Nelson's among the brick houses in Yorktown.[116]

Lot 52 was the first property acquired by Nelson, and there is no reason to doubt that this became the place of his residence and continued so until construction of the present house. If this is true, and if the mention of a brick house in each of the above accounts refers to Nelson's house, then the present house was certainly up by 1732. This does not rule out a 1711 construction date, but the circumstantial evidence does point to 1729-1731 as a more likely construction period.

Although Nelson had owned lot 52 since 1706, it was not until about 1729 that he began a sustained effort to secure control of all properties that stood between Lot 52 and the river—Lots 40, 46, 47, 84, and 85. Charles Hatch has chronicled this process with a plat of Nelson's lots, bearing the dates of each acquisition. By 1731, Nelson had assembled an urban estate composed of ten more or less contiguous lots stretching from what is now the Smith house, down to the water's edge. If the present house was up in 1711, why would Nelson have waited twenty years to secure the properties between Lot 52 and the river? Surely it was the construction of an imposing new house that prompted Nelson's attempt to broaden his control over adjoining parts of the town. In so doing, Nelson insured that his house addressed not only the street, but the river as well.[117]

The interior woodwork, too highly developed for Virginia in the teens, is quite similar to what was going up in London and surrounding boroughs in the 1720s. It could reasonably date from the early 1730s, though it is also possible that Nelson, like many of his peers, failed to finish his house immediately. Eppington, begun about 1770 by Francis Eppes, was not plastered on the inside until shortly after 1800. Likewise, physical evidence suggests that portions of the Timson and Brush houses remained unplastered inside for well over a decade before they were finally completed on the interior.[118]

There is no reason then, to think that the present interiors are inconsistent with a house of c.1730. While opulent, they lack the well-resolved conventionality observed in mid-eighteenth-century interiors, like those of Wilton, near Richmond. Some of the classical ornaments of Nelson's dining room—the closely-spaced modillions and half-round pilasters with their circular bases—are ungrammatical, reflecting a lack of familiarity with the rules of classical architecture. Here, before our eyes, the conventions are still being worked out.

Together with dendrochronology, the architectural evidence and documentary sources leave little doubt that construction of Thomas Nelson's commenced construction of his house shortly after 1729.

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[116] During a visit to York in 1732, William Hugh Grove mentioned "10 good houses not above 4 of brick" and by an asterisk in the margin noted the names of Nelson and Ambler. Hatch, pp. 69-70.

[117] Hatch, pp. 61-67.

[118] Mark Wenger, Edward Chappell and Willie Graham, *Eppington: An Architectural History*, Colonial Williamsburg Foundation, 1995, pp. 40-44.

The Nelson House—Britain or Virginia?

Having fixed the construction date of Nelson's house, it is now possible to address the issue of its social and architectural context. Given what we know of Thomas Nelson's origins, his great wealth, and his intimate commercial ties with Britain, it is tempting to see his house as an expression of British building traditions. Having grown up at Penrith, in what is now Cumbria, England, Nelson eventually went to the port of Whitehaven where he became involved in the extensive trade that city carried on with Virginia. There can be little doubt that Nelson procured both the brick and the ornamental stonework for his house from England. The dwelling's articulated exterior, with its heavy stone enrichments, exhibits a robust spirit akin to that of contemporary buildings in the north of England, but the resemblance is a general one at best. Among the better houses, one might find stone quoining at the building's corners or a carved frontispiece adorning the front door. Otherwise, Cumbrian buildings have little to do with Nelson's house which, being built of brick, seems more closely related to southeast England, than to the north.[119]

When, on the other hand, we look beyond the dwelling's outward attributes to its internal organization, a debt to local ways of living and building is immediately evident. To understand these indigenous aspects of Nelson's house, we must know something of the local housing tradition that informed its design.

Throughout the seventeenth century and for most of the eighteenth, the core of virtually every Virginia dwelling was a multi-purpose room known as the hall (Fig. 1).[120] For many Virginians, this single room was "all the house there was"—the place where they gathered to work, socialize, sleep, eat, and cook. Compassing up to 400 square feet of floor space, it was the focal point of daily household routine, accessible to anyone who stepped through the front door. Thomas Jefferson conjured up just this sort of house in his description of early living arrangements at Monticello:

> I have here but one room, which, like the cobbler's, serves me for parlor for kitchen and hall. I may add, for bed chamber and study too.[121]

Some Virginians enjoyed a second ground-floor room, usually referred to as the "chamber" or "inward room." As the latter term implies, this inner space made it possible to eat, socialize, and sleep in private, even if certain members of the household continued to sleep in the hall. Throughout the seventeenth and eighteenth centuries, the two-room, hall-and-chamber dwelling remained one of the most common domestic forms in the Virginia landscape.

The first quarter of the eighteenth century saw important changes in this two-cell, hall-and-

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[119] Similar brick, having a chocolate-colored body with yellow flashing is common in southeastern England. However, Carl Lounsbury believes that the yellow surfaces of Nelson's bricks represent the survival of a painted finish. Indeed, remnants of yellow paint remain on the mortar. Experimentation with solvents can determine whether the yellow film on the brick is the same material.

[120] This discussion is based largely on Dell Upton's ideas about early houseplanning traditions. See "Vernacular Domestic Architecture in Eighteenth-Century Virginia," *Winterthur Portfolio*, 17:1 (Spring, 1982), pp. 95-119.

[121] Thomas Jefferson to James Ogilvie, February 20, 1771, *The Papers of Thomas Jefferson-Volume I*, 1760-1776, Julian Boyd, ed., (Princeton: Princeton University Press, 1950), p. 63.

chamber house, as Virginians began to extract certain functions—especially cooking and sleeping—from the main room. By the 1720s, beds were disappearing from the hall, which was fast becoming an elaborately appointed "entertaining room," the nodal point of a convivial, newly formal way of life. Here the owner assembled his or her finest possessions and received guests; here too, the family continued to dine and socialize on formal occasions, withdrawing to the chamber when there was no company.

In keeping with the hall's new importance, some Virginians created an entry or passage for independent access to the two lower rooms, and to the second-floor rooms as well—it was now possible to reach any room in the house without intruding on the hall (Fig. 2). In this way, the new passage excluded certain people from the hall, serving as a kind of waiting room for slaves and for whites of inferior rank. During a visit to Williamsburg in 1783, Alexander Macaulay called at the house of Christiana Campbell where he was offended at having to wait in the passage with Mrs. Campbell's "several Negroes."[122]

During the warmest months, however, this new entry was taken over by the family as an informal sitting room. Probate records reveal growing accumulations of furniture in this space—articles intended for the family's use—couches, chairs, dining tables, and cupboards—even harpsichords! Also indicative of the family's presence here, especially during summer months, were the thermometers frequently mentioned among passage furnishings. Another characteristic item of passage furniture was the telescope. In houses on the water, this instrument was available to view ships on the river, or to survey the skies at night.[123]

[122] Mark R. Wenger, "The Central Passage in Virginia: Evolution of an Eighteenth-Century Living Space," Perspectives in Vernacular Architecture – II, Columbia, Mo.: University of Missouri Press, 1986), pp.137-149.
[123] *The Journal and Letters of Philip Vickers Fithian, 1773-1774*, H.D. Farish, ed. (Williamsburg, 1969), pp. 117, 132; *Inventory of the Contents of Mount Vernon – 1810* (Cambridge, 1909), p. 5.

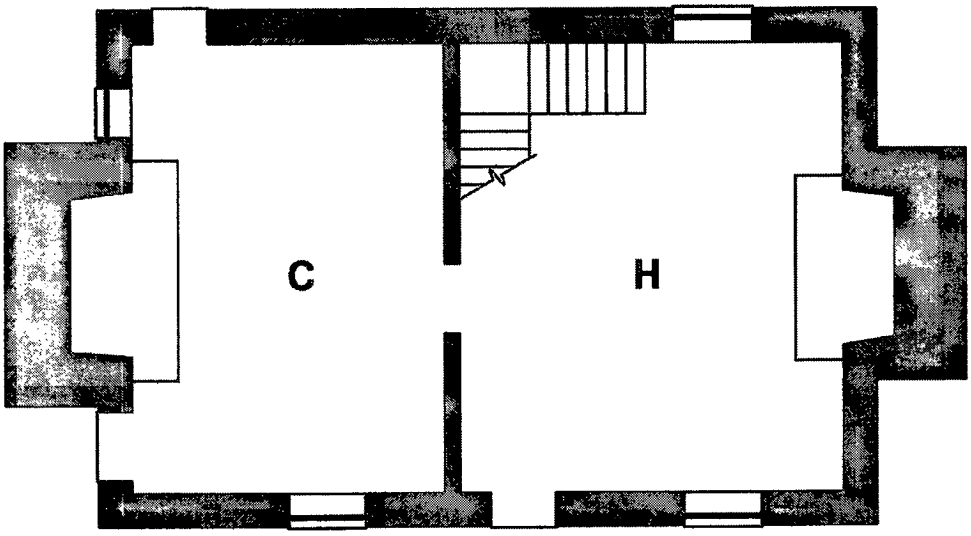


Figure 1: Plan of the Lynnhaven House, Virginia Beach, erected in 1724-25. The following symbols are used on plans throughout this text: BP=back parlor; C=chamber; Cl=closet; DR= dining room; DrR=drawing room; DsR=dressing room; H=hall; L=library; P=parlor; Ps=passage; and SDR=small dining room.

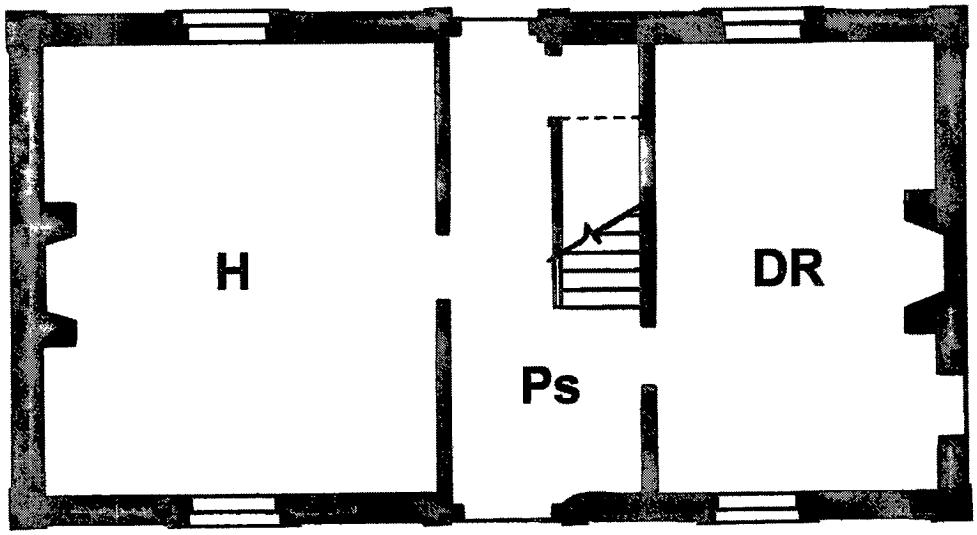


Figure 2: Mason House, Accomack County, erected 1728-29.

In Virginia, all of the earliest references to these passages and several of the earliest survivors are in Williamsburg or in York County.[124] Apparently, these entries were at first an urban amenity and only later made their way to the hinterlands.

Beginning in the early decades of the eighteenth century, gentry society focused increasingly on the meal and its ceremonial equipage. Rooms devoted to dining appear in Virginia records as early as the 1720s, but it was not until the 40s, 50s and 60s that these spaces became common, even among the wealthiest Virginians. Smaller and simpler than the hall, this new room often stood at the front of the house, pushing the chamber backward into a rear shed or ell (Fig. 3).

The resulting L-shaped plan, with its central passage, constituted what Dell Upton has conveniently styled the "three-room house". The Mayo house in Williamsburg, now demolished, exemplifies the type.[125]

In many instances, the chamber, the dining room, or both, were connected by exterior doorways to the service network, which allowed servants and family to come and go without entering the passage. A 1780's plan for Soldier's Joy, the house of William Cabell, shows such an entry (Fig. 4).[126] At Carter's Grove, the chamber and dining room shared a vestibule for this purpose, allowing independent access to both rooms. In some cases a second passage between the two spaces served this purpose—Hewick, in Middlesex County, being one example.

Virginians soon elaborated the three-room formula by adding a fourth room and thus squaring up the plan. The Cupola House in Edenton, North Carolina, is a revealing example, having a small unheated room behind the hall (Fig. 5). Dell Upton observes that this added room had no clearly defined social purpose, hence Virginians' uncertainty about what to call it. Most often they settled on the ambiguous term, "back room."

As first completed, the Nelson house probably repeated the familiar L-shaped disposition of hall, dining room and chamber, augmented by Upton's problematic fourth room (Fig. 6). There can be no question of this plan's origin in the Virginia vernacular architectural tradition. As that tradition evolved so too did the Nelsons' use of their house evolve.

With one space now given exclusively to formal meals, the old hall or "parlor," as it was now called, ceased to be an important venue for dining. During the last quarter of the century, large dining tables began to disappear from the parlor. By the 1790s, dining accoutrements were rarely found there.

In opulent households, the atrophy of the parlor's social function elevated the dining room to a new position of pre-eminence. Apparently, this change led the Nelsons to rearrange their house. We have seen that its internal organization originally conformed to local planning traditions, incorporating the typical hall, dining room, chamber and back room. Initially, the hall occupied

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[124] Cary Carson, "The Consumer Revolution in British Colonial America: Why Demand?" *Of Consuming Interests: The Style of Life in the Eighteenth Century*, Cary Carson, Ron Hoffman, and Peter J. Albert, eds. (Charlottesville, 1994), pp. 624-625; Mark Wenger, "The Central Passage...," p. 137.

[125] Wenger, "The Dining Room...," pp. 149-159.

[126] The agreement for construction of this house is published in Alexander Brown, *The Cabells and their Kin*, (Franklin, NC: Genealogy Publishing Co, 1994), p. 202.

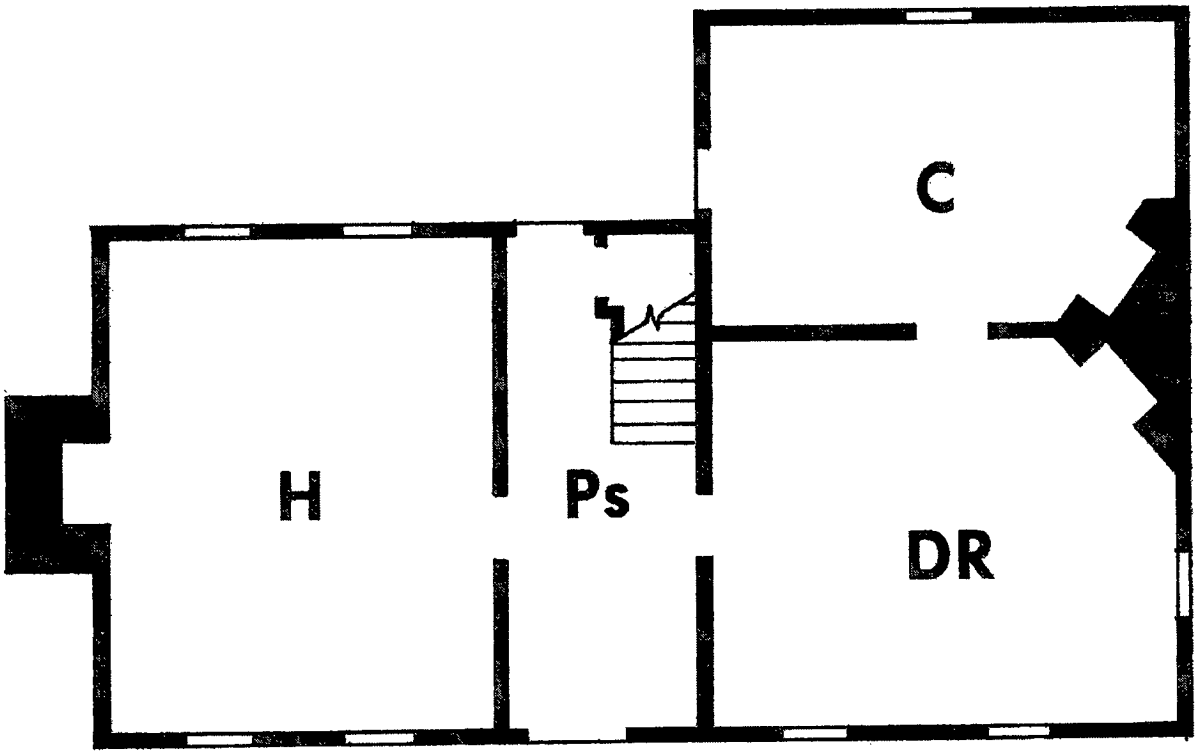


Figure 3: Mayo House, Williamsburg (now destroyed). Built in the third quarter of the eighteenth century.

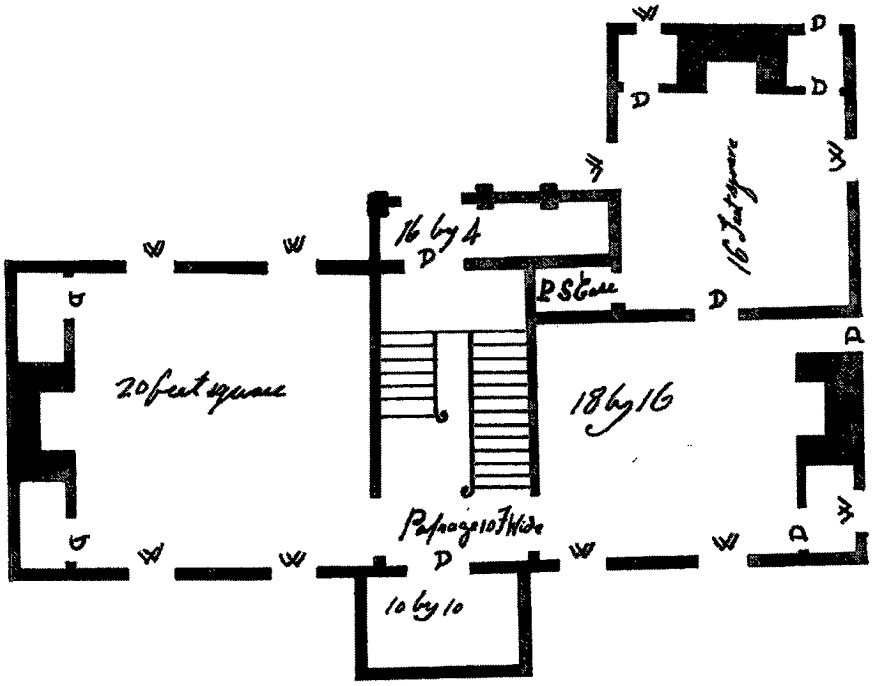
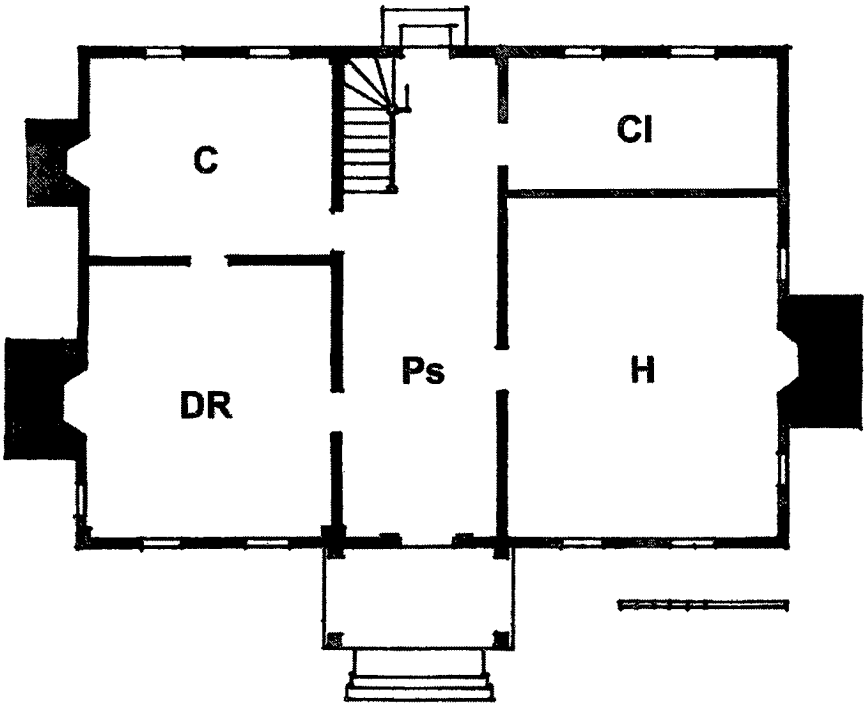


Figure 4: Soldier's Joy, Nelson County. Original plan by William Cabell dating to the 1780s; redrawn by the author. Figure 5, below: Cupola House, Edenton, NC, 1758.



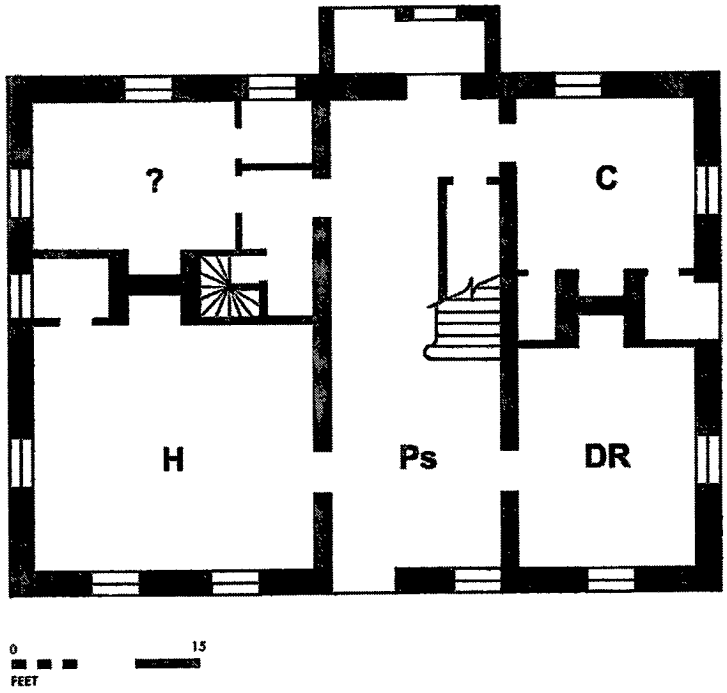
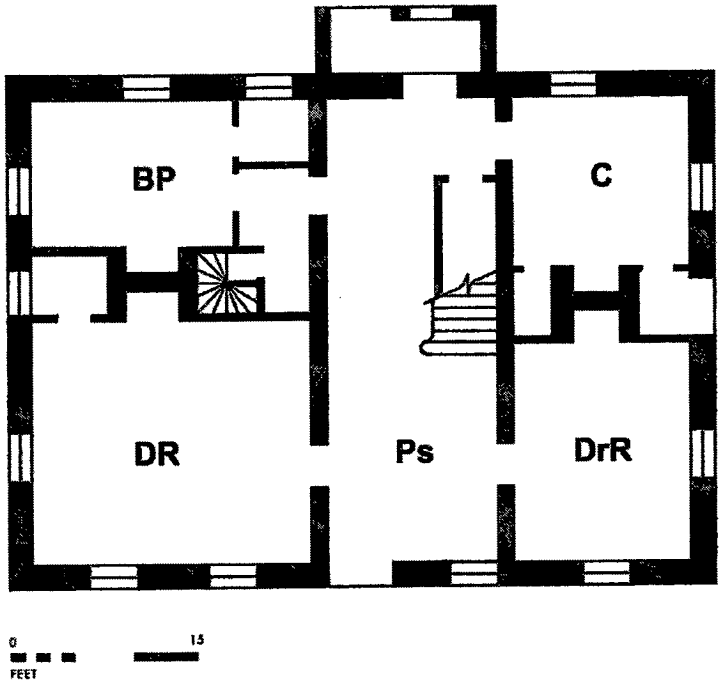


Figure 6 (above): First-floor plan of the Nelson House, Yorktown, as it was originally used. Figure 7 (below): Plan of the Nelson House as it was used at the time of Thomas Nelson's, Jr. death in 1789.



the largest first floor room with the dining room situated in a lesser space across the passage.

By the time Thomas Nelson, Jr., died in 1789, an important change had occurred. Nelson's inventory leaves no doubt that the dining room and the hall (now called the "Drawing Room") had switched places (Fig. 7).[127] The dining room had become the best room. (Compare for example the numbers of chairs in Nelson's dining room and drawing room.) Clearly, the meal had moved to the largest space. As a result of this switch, Nelson created a new buffet in the large east room, positioned behind a hinged section of raised paneling. It was probably at this time that the buffet in the old dining room was closed up, possibly to free up additional space in the chamber closet.

Nelson was not alone in this reshuffling of the house. A nearly identical switch seems to have occurred at Sabine Hall where, as late as 1779, Landon Carter's inventory placed the parlor in the largest, most elaborate room (Fig. 8). Sometime during the tenure of Carter's son, however, the dining room and parlor exchanged places, as Robert Wormley Carter's plan of the house reveals (Fig. 9).

The growing status of the dining room had been reshaping gentry dwellings since the mid-century. In some cases, a large new dining room was created merely by extending the house. Shortly after the death of his mother around 1754, Peyton Randolph added a large, elaborate room to his house in Williamsburg. On the basis of Randolph's inventory, the curatorial staff at Colonial Williamsburg has argued convincingly that this space was a new dining room (Fig. 10).[128]

Grand dining spaces were incorporated into newly built houses as well. In 1758, Colonel John Tayloe began construction of an imposing house at Mount Airy, in Richmond County. When Fithian visited the Tayloes in 1774, it was the dining room—not the parlor—that he took pains to describe. This dining space was almost certainly the largest of the dwelling's four corner rooms (Fig. 11).[129]

Interestingly, it was in the papers of this same Tayloe family that a drawing of another revealing Richmond County house, Menokin, came to light (Fig. 12). Dated 1769, this drawing reveals that the function of the dining room and parlor were sometimes collapsed into a single space called the dining room. In the light of this plan, Fithian's comment about "a dining room where we usually sit" is significant.[130]

Occasionally, the grand dining space remained distinct from a lesser parlor. At Belvoir, in Fairfax County, the dining room of George William Fairfax was the largest room in 1774, having three window curtains versus two in the parlor (Fig. 13). The furnishings of this dining room, moreover, were superior in every respect to those in the parlor. The dining room had finally

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[127] York County Records, W&I, No. 23, (1788-1811) pp. 181 ff. This document is published as an appendix in Hatch, p. 132.

[128] Graham Hood, ed., *Inventories of Four Eighteenth-Century Houses in the Historic Area of Williamsburg*, (Williamsburg: Colonial Williamsburg Foundation, 1974), pp. 24-26.

[129] Fithian, p. 95.

[130] The Menokin plan is reproduced in William Howard Adams, *Jefferson's Monticello*, (New York: Abbeville Press, 1983), p. 7. See also Fithian, p. 80.

ascended to the top of the spatial order.[131]

It is precisely this sort of house that is reflected in Thomas Nelson's 1789 inventory. Judging from the quantity of furnishings in each space, the dining room was clearly the larger of the downstairs rooms, and the room over the dining room appears to be the largest of the upstairs space (Fig. 7). Clearly, the Nelsons were in touch with au currant ideas of household organization, and reconfigured their house accordingly.

The 1789 inventory represents the Nelson household at its zenith. Subsequent generations never attained the social standing enjoyed by the earlier Nelsons—Scotch Tom, William and Thomas, Jr.—nor did they remain at the forefront of innovation where lifestyle and domestic architecture were concerned.

The social importance attached by the Nelsons to each of these spaces was reflected in their architectural appointments. The largest and most important room, from a social standpoint, was the original hall (now the dining room). The pre-eminent status of this space was expressed in its robust Doric orders, in the compound moldings of the wainscoting, doors, and architraves, in its over-window treatments, and in the superior quality and blind-nailing of its floors. There can be no question that this was the principal room. As we would expect, this, the best room of Thomas Nelson's house, was situated with a view of the York River, a prospect that Nelson had been at great pains to secure.

The second largest and most elaborate of the heated ground-floor living spaces was the old dining room—later utilized by Thomas Nelson, Jr., and Lucy Grymes Nelson as a drawing room. In earlier houses the dining room was most often smaller and a bit less elaborate than the hall, and that was the case here. In this case, the classical orders are flat pilasters—two-dimensional in relation to the rounded examples in the old hall.

[131] "Inventory of the Property of George William Fairfax," Fairfax Family Papers, Virginia Historical Society.

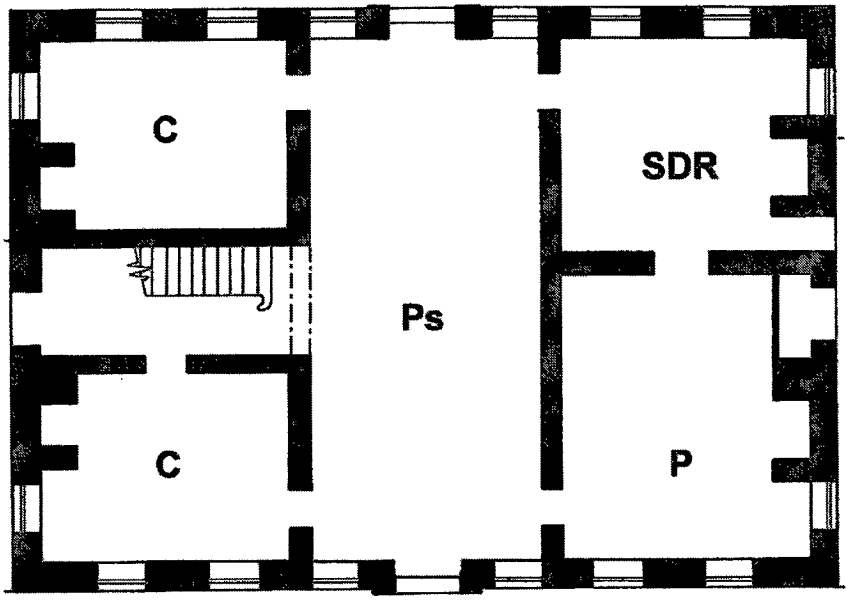


Figure 8: Sabine Hall, Richmond County. Original room distribution based on a 1779 probate inventory of Landon Carter.

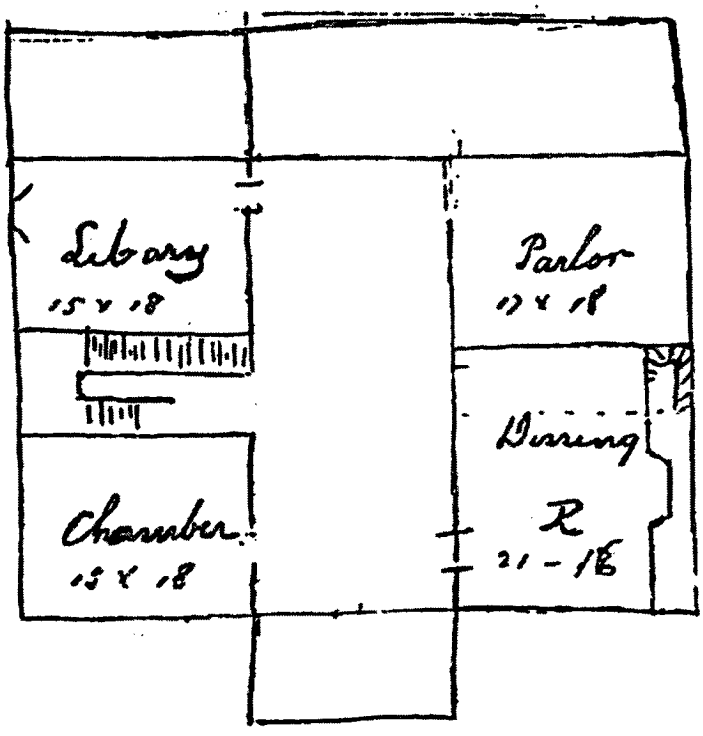


Figure 9: Robert Wormley Carter's plan of Sabine Hall showing changed room functions, c. 1820..

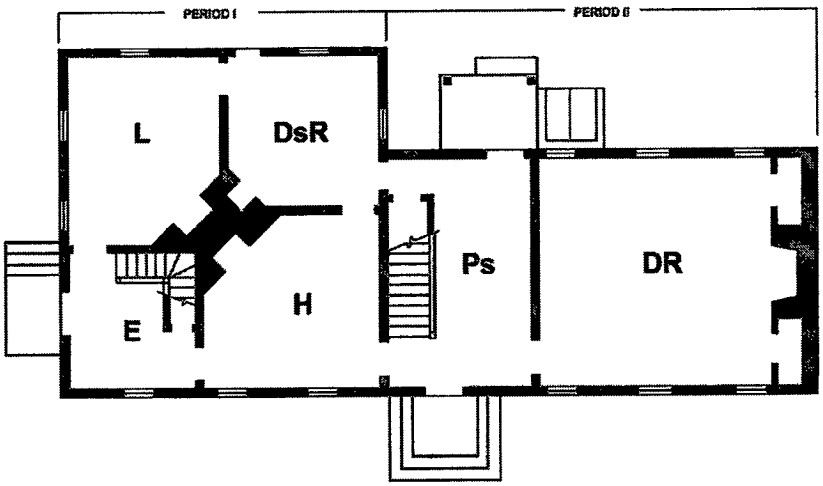


Figure 10: First-floor plan of the Peyton Randolph House in Williamsburg. The house was constructed in 1715-18 and was expanded and remodeled in 1754-55. Shown here with its second-period room arrangement.

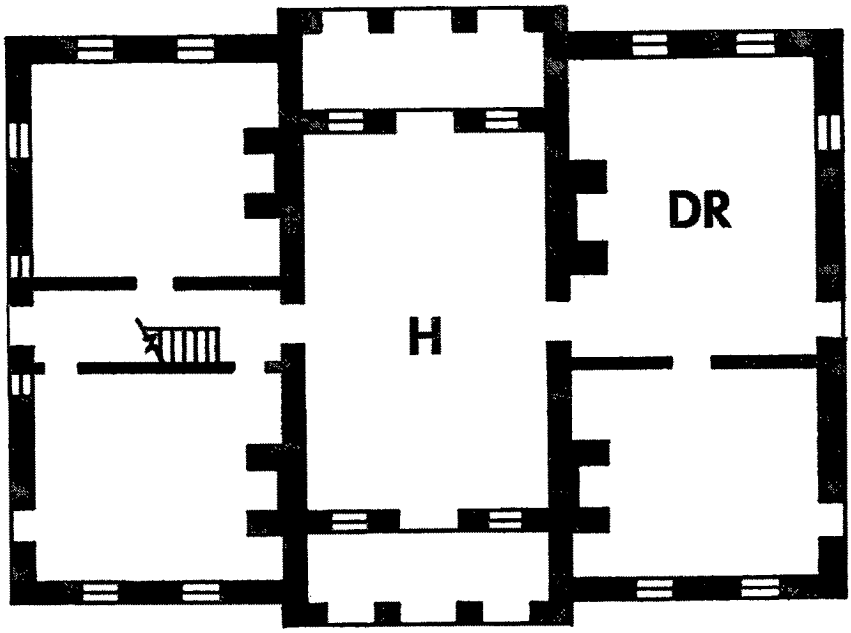


Figure 11: Mount Airy, Richmond County, Virginia, erected about 1758. Note that the stair location is conjectural.

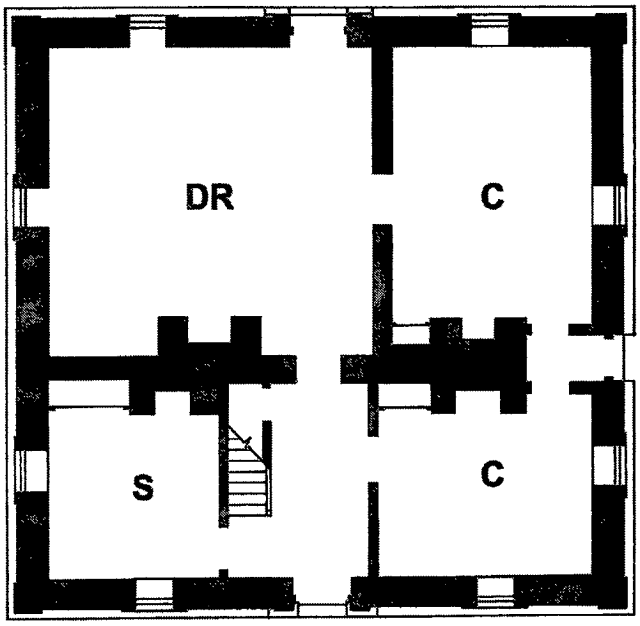
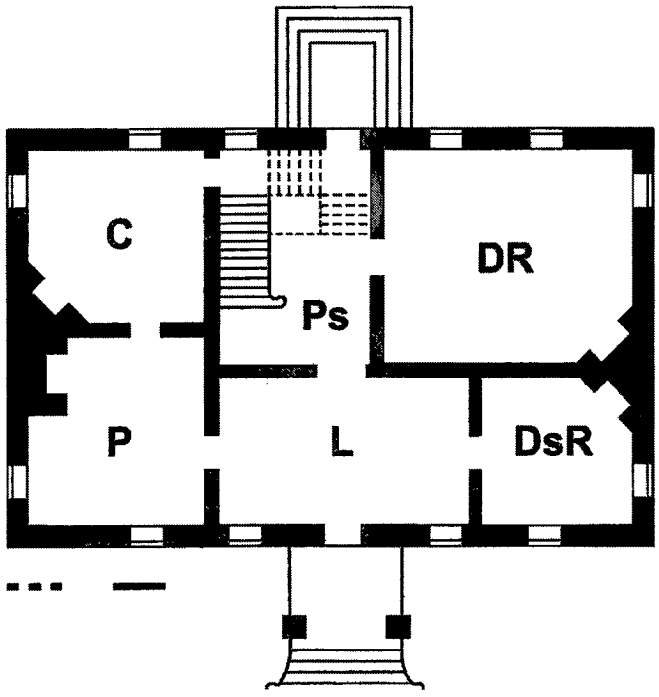


Figure 12: First-floor plan of Menokin, Richmond County, based on a period plan dated 1769.

Figure 13: Belvoir, Fairfax County. Home of George William Fairfax; room functions based on an inventory of 1774.



How Did the Nelson House Work?

There are many ways to make sense of an old house—as a work of art, as a symbol of power and wealth, or perhaps as a technical artifact. Yet, the house will never be more powerfully informative than when we think of it as a place for living—a place that divided and facilitated the daily activities of succeeding families. Let us consider the Nelson house as a domestic environment, then, for this will allow us to understand it as Thomas Nelson, Jr., and his family did.

Most comers would have entered Thomas Nelson's house by the front door. Just inside was a fully-paneled entry—the "passage" in early Virginia parlance—from which an imposing stair rose to the upper floor. By virtue of its situation, this space was the cross-roads of the house, providing independent access to other ground-floor rooms and to the chambers above stairs—hence the presence of a lantern in Nelson's inventory, a typical provision.

This space left no doubt of Nelson family's social importance, and it was here, working through servants, that Thomas Nelson determined who would enter the drawing room, versus who would wait in the passage. In the latter case, Nelson probably came out into the entry to treat with individuals, afterward sending them away. In its role as a public waiting room, then, the passage placed other rooms off limits to visitors who lacked the social credentials to socialize with the family. At the same time it received strangers, it also accommodated domestic servants who were not immediately engaged.

In addition to accommodating visitors and slaves, the passage functioned occasionally as a living space for the family. Here the Nelsons sat, doors open, during the warmest months of the year, seeking respite from the heat and humidity. To accommodate all of these activities, the passage was typically furnished with a dozen or more serviceable chairs, usually Windsors. Often these were painted green, emphasizing the occasional practice of using them outdoors. Curiously, no chairs were mentioned among the contents of Nelson's passage in the 1789 inventory. Perhaps the suite of Windsor chairs listed by appraisers in the dining room had been procured originally for the entry. A single piece of carpeting may have been intended for the stairs (these were often covered) or for the passage floor where it would have limited the transfer of mud and dirt to other rooms. The entry's customary role as a summer living space explains the frequent mention of a thermometer in such spaces, and the vistas these passages often enjoyed toward rivers accounts for the "Spy glass" often found there. Neither of these objects is listed among the contents of Thomas Nelson's passage, which seems rather bare when compared to corresponding spaces in other houses. Perhaps these and other articles of furnishings had—like the Windsor chairs—gone elsewhere by the time the inventory was drawn.

As mentioned earlier, we believe that the largest ground-floor room functioned here as the dining room. We have seen that during the course of the eighteenth century, the dining room became an important venue for the enactment of hospitality's central event—the meal. Abigail Adams could have spoken for Virginians when she observed, "The manners of our country are so intirely changed from what they were in these days of simplicity...unless you can keep a

publick table and equipage, you are but of very little consideration."[132] Acknowledging this fact of life, well-to-do Virginians laid their tables with symmetrical arrays of matching dishes, and ate their meals in several courses, each administered by liveried footmen. Large new dining rooms were the architectural consequence of this trend, and the relocation of dining to the largest and best of Thomas Nelson's rooms is one of the best examples.

From this lavishly appointed room, with its fine equipage, the Nelsons and their guests enjoyed an unobstructed view to the York River. Here Thomas Nelson's table proclaimed his social, political and material attainments, validating his claim to a place in the highest stratum of Virginia society. Nelson had probably moved dining to this space from the room across the passage when he set up housekeeping here in 1766. In the new dining room, he created a built-in cupboard or "buffet" in which to display "precious stores of the table" that were emblematic of his social position—decorated ceramics, brilliant glassware, and valuable plate—the latter engraved with his family's coat of arms. For a vivid, eye-catching background against which to display these objects, Virginians often painted buffet interiors bright red, green, or even orange. It is likely that Nelson did the something similar.[133]

Meals were administered here in multiple courses by liveried servants, working at a sideboard arrayed with a glittering assemblage of plate (or silver). Seated at the "top" of the table, the mistress of the household performed what were called the "honors of the table"—carving and serving, while the master, seated at the "bottom" of the table, attended to its ceremonial aspects, the saying of grace, the receiving of punch, etc. After meals, any ladies present withdrew to have tea, leaving the men to drink, smoke, and converse. On these occasions the drinking frequently continued for hours, after which the men, if they were able, re-joined the ladies in the drawing room. Several French travelers commented disapprovingly on this practice, which seems to have been general in the English-speaking world. In Virginia, as in England, this after-dinner interlude invested the dining space with a strong male association, expressed in the plain, leather-covered chairs employed there. In Nelson's case, a set of Windsor chairs provided the necessary seating, though, as we have seen, these may have begun life in the passage.

The intimate connection between dining rooms and male fellowship that followed meals was highlighted in the 1791 inventory of Benjamin Harrison, for whom appraisers identified a first-floor "dining room" but referred to the room above as being "over [the] drinking room."[134] Moreover, the frequent mention of "tobacco tongs," chafing dishes, and spit bowls in dining rooms reflected the custom of smoking and chewing after dinner, while desks and writing materials point to the occasional conduct of business, as well.[135] This would explain the black walnut "writing table" in the Nelson's dining space.

Of course, ladies withdrawing from the table needed somewhere to go. Usually the hall or parlor

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[132] Quoted in Diane Berger, *"Pray Let Them Be Neat and Fashionable or Send None," Dining in Eighteenth and Nineteenth-Century America, An Exploration of Ritual and Equipage with a Case Study of Virginia Probate Inventories*, PhD. Diss., George Washington University, 1990, pp. 91.

[133] The back side of the wainscoting—the only original portion of this buffet to survive, should be sampled for these colors. Whittington relates that physical evidence for the buffet shelving survived here. See Tape #8. p. 2.

[134] Harrison's House was Berkeley, Charles City County.

[135] The popularity of spit bowls seems to have been largely a post-Revolutionary phenomenon.

served this purpose, and so came to be called the "Drawing Room" in some cases.[136] By virtue of the ladies' customary presence, this drawing room came to be regarded as a female space. As such this room was usually furnished with damask hangings and/or upholstery—a striking contrast with the dining room, which was usually devoid of textiles, aside from a carpet or crumb cloth. The durable custom of withdrawing from the table ensured that tea drinking, and thus the presence of females, would continue to characterize the drawing room. Not surprisingly, we find a tea table among the furnishings of Lucy Nelson's drawing room.

The consumption of tea, with its associated array of precious and colorful ceramics, was performed as if for an audience, and the paneled fireplace wall frequently became a kind of backdrop for the enactment of this ceremony.[137] Seated by or in front of the fireplace, the mistress of the household brewed and poured the tea, much as she did the honors of the table, while a footman handed round the filled cups to family and guests. The Nelson's drawing room, its fireplace bracketed by classical pilasters, was an ideal setting for this activity.

At other times, notably in the morning, the drawing room functioned as a reception space to which arriving guests—those who were social peers of the Nelsons—were first shown. Here the Nelsons and their company amused themselves until dinner time—at cards, with music, in conversation, or with reading a play aloud. About two or three o'clock, those guests favored with an invitation to the Nelson's table were shown across the passage to the dining room.

Few, if any, of these guests ever saw the chamber—a ground-floor space where the mistress of the house traditionally made her bed—and sometimes her husband so as well. By virtue of this custom, the space became a kind of female retreat and a command post for daily household operations. Here, under the direct care of the mistress, were kept those precious commodities—tea, sugar, spices, medicines, etc.—that required secure storage. This practice is reflected in the spice press and sugar box that stood in Lucy Nelson's chamber. To facilitate these managerial aspects of the housewife's routine, we have seen that the chamber often had its own exterior doorway, usually opening into the kitchen yard, so that the chamber was strategically situated between the public side of the house and the workaday areas that served them. Here at the Nelson House, that pattern is evident—the doorway of the little lobby opened toward the kitchen structure that stood nearby and survived into the age of photography. Here, too, the chamber stood behind what was originally the dining room, a repetition of the usual arrangement that remained undisturbed when dining moved across the passage in 1766. In this way, Thomas and Lucy Nelson maintained the crucial connection between the chamber and the service complex.

By process of elimination, Nelson's "Back Parlor," must have been the simplest of the ground-floor rooms—that behind the present dining room. In regards to use, it probably resembled George Mason's study at Gunston Hall, where the family sat or dined to escape the formality of Mason's public rooms "when there was no company." This would explain the presence of just four chairs and the modesty of the equipage and tables for tea listed in this space.[138]

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[136] This space probably served initially as a dining room—a function that would explain indications of an early buffet still visible to the left of the fireplace.

[137] In a handful of houses, a small fireplace crane is encountered in the best room. Such fixtures were probably associated with the making and serving of tea.

[138] The author disagrees with Nelson and DeNood's identification of this space as the chamber. See Nelson, pp. 32-33, and Lavinia DeNood, *Furnishing Plan for the Nelson House of the Colonial National Historical Park, Yorktown,*

Above stairs the upper passage was furnished with a trunk (probably for storing linens) and a "parcel of Books." These articles resembled the contents of second-floor passages in other houses, including that of Edward Ambler, whose 1769 inventory listed a suite of chairs and a press of books in the corresponding space. It is likely that there were once chairs in Nelson's upper passage as well. Often the contents of such spaces were described by appraisers as being "old," and it is likely that family members remained upstairs reading if they did not wish to be with company below.

All but one of the second-floor chambers was denominated according to the room below—"Over the Dining Room," "Over the Drawing Room" and "Over the Chamber." The smallest and simplest, the "Chintz Room," stood over Nelson's Back Parlor. The largest and best was that over the dining room, which had beds greater in value and number than any other space. This was wholly in keeping with the superior architectural treatment of this room, relative to the other second-floor chambers. The remaining spaces, listed according to their order in the hierarchy were those over the drawing room, over the chamber, and over the back parlor. Significantly, this ordering of the rooms accords with the hierarchy of their architectural treatments. The chambers were given to sleeping, of course, but they were much more than a place to lay one's head. Until the eve of the Revolution, the chamber functioned as a quasi-public sitting room, and was often furnished with as many as six chairs. Tea china and tables were frequently found here until the mid-1760s, when they suddenly vanished. This disappearance may have signaled a declining social importance of the upper chambers and also the narrowed compass of its society in the years leading up to the Revolution.

By that time all activity on the upper floor was probably limited to family and those within the owner's intimate circle of friends. Indeed, the post-Revolutionary period was marked by a tendency to draw bed chambers deeper into the house, away from intruding strangers, at the same time that the capacity of the house to accommodate the public side of life was increasing. Thus by 1789, the meal had moved into the largest and best room of Thomas Nelson's house, while appropriating the back parlor as a refuge from public formality. Like other families, he may have pushed waiting servants out of the passage and into the kitchen. By drawing apart and amplifying the public and private spheres of domestic life, Virginians sought to make them cohabit more happily. Changes in the use of this house made by Thomas Nelson, Jr., tell that story very nicely. In its earliest manifestation, the dwelling completed by "Scotch Tom" represented the emergence of the "genteel house" in the early decades of the eighteenth century, with its exotic materials, its carefully wrought embellishments, and its modish constellation of new social spaces—passage and dining room.

To the extent that these stories represent succeeding phases of the consumer revolution, they have a transatlantic dimension, but each was firmly rooted in local circumstance. In Virginia, the genteel house was enthusiastically received by an emerging gentry class during a period of

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Virginia, CNHP, 1976, pp. 46-54. Just as the exterior argues for placing the chamber here, so do the contents of the upstairs rooms. As portrayed by the inventory, the room "over the Chamber" is superior, having beds more numerous and more expensive than in the "Chintz Room" [over the Back Parlor]. This hierarchy of furnishing corresponds with the larger size and superior finish of the rear, second-floor room nearest the Kitchen—i.e., the room "over the Chamber.

unprecedented prosperity. Likewise, an unraveling of social mores after the Revolution prompted Virginians to expand and protect the private sphere of domestic life—to draw public and private life as far apart as the house would allow. The keys to understanding this house are more local than transatlantic, then. All good history seeks to resurrect the lost understanding of things past. The domestic life of the eighteenth century is a world largely lost to us, but early houses like this one offer a way back into that world.

Note: This section was prepared by Mark Wenger and is based on Charles E. Hatch, Jr.'s report on the Nelson House prepared in 1969. Hatch's report is in the Research Assessment section.

PHYSICAL ASSESSMENT

INTRODUCTION

The primary purpose of this physical assessment is to identify early fabric and thus assist the National Park Service in its efforts to manage this important resource. To that end, every component in the present house (apart from modern systems) has been examined and evaluated as to its probable date based on non-invasive survey. In evaluating woodwork, the appearance of nails or other fasteners, together with the condition of surfaces and evident methods of manufacture were helpful in distinguishing old from new material. For ironwork, the thickness of hinges, their manner of attachment, and again, indications as to the method of fabrication was often helpful in assigning date, manufacture, and installation. For brick and stone masonry, the repaired areas were identified on the basis of color and texture even though the work was, in most cases, very nicely executed.

All examined elements are listed in the catalog that follows. On the exterior, the listings are grouped by elevation, moving from large and general to small and specific, from top to bottom and from left to right. Inside the house, the catalog is organized by room, and within each room, the organization runs from elevation to elevation, proceeding clockwise around the room.

For the purposes of the report, the front door is assumed to face north.

General Comments on the Assessment:

The term "original" in the document refers to the initial construction phase, which has been dated through dendrochronology to 1729. "Blow period" changes refers to work undertaken by this family between 1914 and 1922. National Park Service (NPS) restoration took place in 1974-76.

Through the peculiarities in the manner in which difference carpenters work, the hands of various craftsmen can be identified, although their names remain unknown. These craftsmen have been assigned letters (Artisans A through F) to distinguish their work whenever differences could be recognized.

PHYSICAL ASSESSMENT - EXTERIOR

General Notes

Roof
Round-butt wood shingles dating from the 1974 restoration are based on early examples. Storm damage in the 1990s led to their replacement, much of which had been in an advanced state of decay. At the time of the storm those on the north slope remained in good condition.

Brick Masonry
Much of the dwelling's original brick masonry remains intact. Areas of rebuilding and re-pointing will be identified under the discussions for each elevation. The degree of importance originally ascribed to each of the dwelling's exterior elevations is evident in the treatment of its brickwork. On the north and east sides those most visible from the main street, the window openings are adorned with rubbed-and-gauged arches and rubbed jambs—all picked out with a vivid red brick.

In contrast, the south and west sides—those facing the rear of the lot or the kitchen yard—red brick is omitted from the upper window jambs and from the arches of the cellar windows of the south front as well. (There are no cellar windows on the west front.) Clearly, Nelson regarded the front and east facades of his house sides as the most visible and most important.

Chimneys
East: Largely original. Laid in English bond with brick similar to the yellow/brown wall brick below. Corners made of red bricks that have been rubbed. The cap was rebuilt by the National Park Service (NPS).

West: Largely original. Laid in English bond with brick similar to the yellow wall brick below. Corners made of red bricks that have been rubbed. North face rebuilt when struck by lightning in 1995. The cap was previously rebuilt by the NPS.

Wall

General
Most brickwork is original, though some patching, especially at the window openings, is evident. These patches appear to be of nineteenth-century vintage.

Individual bricks display a purplish brown hue with yellowish flashing and occlusions. They are very similar to brick commonly seen in the southwest of England and were almost certainly imported from that region. Similar examples have been recovered from the South River at London Town (Anne Arundel County, Maryland). Still other examples have been noted at the Charles Carroll House in Annapolis and at 39 Church Street, Charleston, South Carolina. All known examples are from port towns that presumably had ready access to such imported material.

The walls are laid in Flemish, having scored mortar joints and, on the best elevations, rubbed dressings at the windows, rubbed and gauged arches over the windows, and a doorway of rubbed and gauged work. Closers are used at the window jambs (some exceptions) and at the quoins.

Most bricks making up the rubbed work are bright red and were possibly imported as well, being the sort for which Sussex was noted in the eighteenth century. These, in combination with the brick described above, create an effect very like that seen in Canaletto's view of Whitehall Palace.

Water Table
The water table is made up of three courses, all rubbed and laid in Flemish bond with fine putty joints. The top course is a cyma recta, the middle course a torus, and the lower course a cove. At each corner, the water table dies against molded projections on the quoins. This molding continues through the stone quoins, breaking out around them at each corner. The water table brick matches that of the wall.

Belt Course
This projecting feature girds the house at the level of the second floor. Composed of rubbed-and-gauged work, it is three-courses high (two courses of regular work) and returns about eight-inches short of the extended quoins at each corner. It is laid up in Flemish bond with closers on alternate courses. Lead coping, possibly original, protects this belt course from the weather. Like the rubbed dressings of the windows, it is bright red in color and is possibly composed of imported bricks. Sussex supplied these bright-hued "rubbers" to London and may have been the source of these.

Frontispiece
This feature, the focal point of the front facade, is laid in rubbed-and-gauged brick, roughly in conformity with the Tuscan order, the base aligning with and made of the same molding as the water table, having a single large torus at the base of each un-fluted pilaster. The door exhibits the same vivid brick used for the belt course and window arches, except at the water table and the short plinth below which are made of rubbed-and-gauged body brick. Completed shortly after 1729, this portal was among the first of Virginia's classical doorways executed in rubbed brick. Berkeley, completed about 1726, may have had a similar entry. Examples at Christ Church, Stratford Hall, the Secretary's Office in Williamsburg, and at Carter's Grove were built in 1732, 1738, 1749 and 1751 respectively.

Stone Masonry

Windows
Keystones: The massive, unadorned keystones are composed of very white limestone. All appear to be original and remain in a remarkable state of preservation.
(Stone) Window Sills: The sills are of a grayer material than the keystones—probably Portland stone. Each is cut with a groove on the underside to provide a drip.

While the origin of the quoin material remains uncertain, there can be no doubt that all elements

of stonework adorning the windows were imported. The extensive use of such items reflected the weight of Nelson's purse, and the extent of his trading connections.

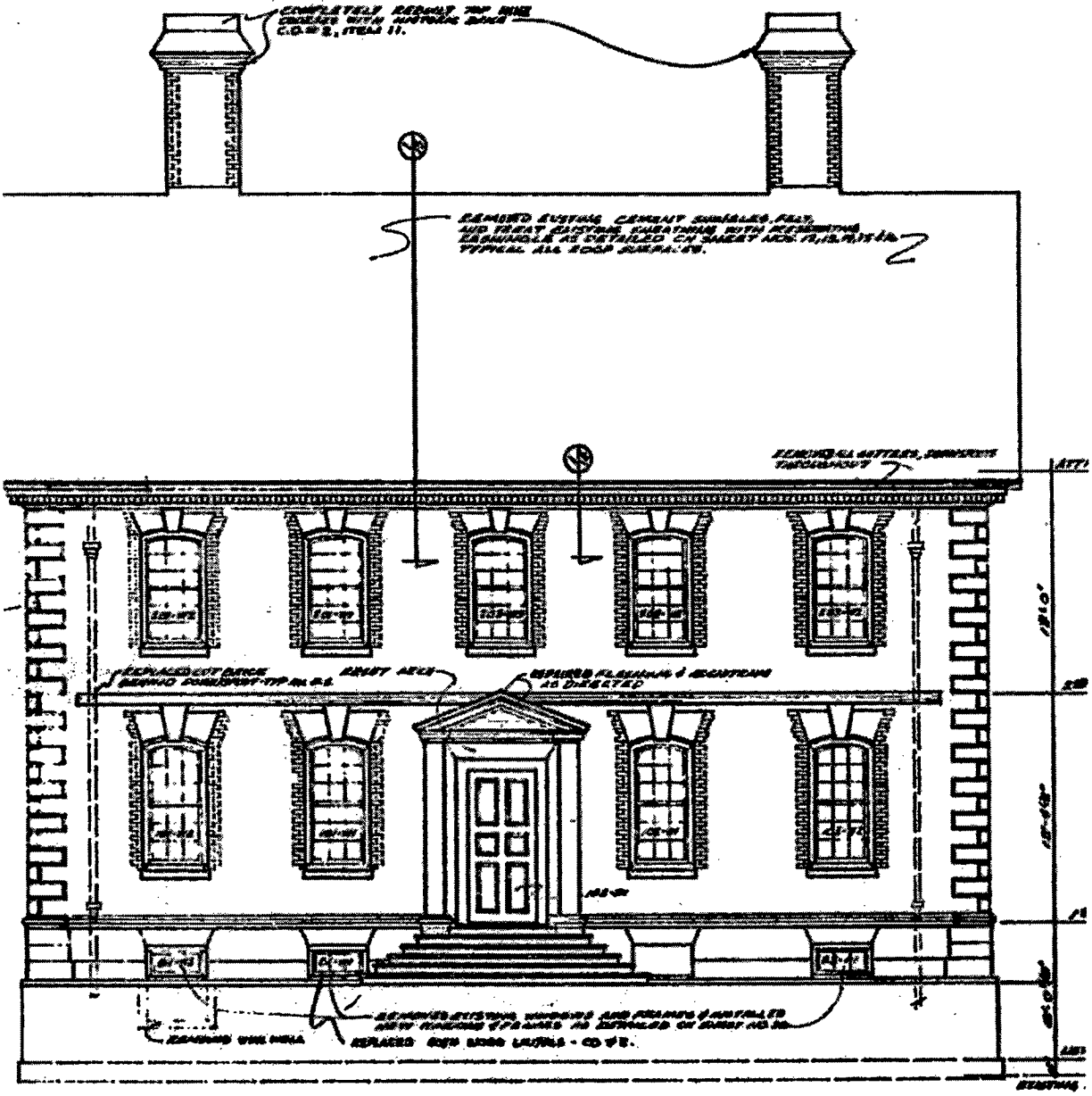
Quoins
Above Water Table: These are of dressed sandstone with beveled edges, each stone laid in alternating directions. The quoins extend from the cornice down to the water table where the stone is molded so as to carry the water table profile around the corner. Each sandstone quoin is four-course high.

Below Water Table: Below the water table, the projection and dressing of the quoins continue, but here the inner edges all align vertically. Unlike the smoother texture of the blocks above the water table, below they display rougher tooling, like the blocks on the rest of the sandstone foundation.

Foundation
The Foundation is composed of yellow sandstone, roughly dressed, with visible tool marks. Two courses are visible above grade; the lower of these projects slightly. Flemish bond brickwork is laid within a framework of stone using the same body brick as above the water table, including the use of closers at the corners and at openings.

Steps
All exterior steps date from the NPS restoration and are made of Indiana limestone in conformity to fragments recovered from the site at that time, and with archaeological evidence. The "locking" configuration of these stones was unique among early examples in Virginia. It remains unclear whether the front steps are correctly configured, as they cut across adjacent cellar windows in a rather awkward fashion. Similar conditions exist at Westover and at Carter's Grove, where the present steps were added in the eighteenth and twentieth centuries respectively. Early photographs depict semi-circular steps at the front and a smaller brick stoop at the west door.

Cornice
The cornice is partly original, composed of a corona, fascia, soffit, square modillions and bed molding. At each of the building's four corners is a special modillion cut in the plan of a fleur-de-lis. Whether any of these are original deserves closer inspection. In the raking cornices, the modillions are formed in a customary fashion with the lower surfaces following the slope of the roof and the sides cut plumb.



NORTH ELEVATION
(FRONT OR MAIN STREET)

NORTH ELEVATION

Brick Masonry
Wall: Almost all original, with some patching on the west jamb of window 6. This patching is composed of light salmon brick laid in a white, beige mortar with scored joints. This work probably made good the damage that occurred during the Revolutionary War and appears to date from that period. Note that early photographs in Colonial Williamsburg's collection show the walls intact.

Water Table: Original.

Belt Course: Original with some light re-pointing over keystones 6 and 9.

Doorway: Original. Note that within the tympanum, the yellow body brick has been used, and is not gauged nor is it rubbed. See discussion above under "frontispiece" for description of this feature.

Window Arches: Original. Some rebuilding at windows 9, 10, 11. No. 13 has been totally rebuilt; no. 12 is a blind window.

Stone Masonry
Windows
Keystones: All first- and second-floor windows retain their original keystones.

Window Sills: All first- and second-floor windows retain their original sills.

Quoins above Water Table: All original.

Quoins below Water Table: All original.

Foundation: Original.

Steps: NPS restoration. Original steps may have been semi-circular. See discussion above.

Cornices
Crown molding: All modern (NPS restoration?).

Fascia: Easternmost section is modern (probably NPS restoration). Remainder appears original.

Soffit: Easternmost section is modern (probably NPS restoration). Remainder appears original.

Modillions: Date could not be determined by visual inspection. Probably original.

Modillion Band: Easternmost section is modern (probably NPS restoration). Remainder appears original.

Bed Molding: Easternmost section is modern (probably NPS restoration). Remainder appears original.

Windows
Cellar
Window No. 10
Arch: Original, five or six voussoirs replaced at right end.

Jambs:
East: Original.

West: Original.

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

Window No. 11
Arch: Original, some replaced lower voussoirs replaced—three in center, two at left, one at right.

Jambs:
East: Original.

West: Original.

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

Window No. 12
Arch: Original.

Jambs:
East: Original.

West: Original.

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

Window No. 13

Arch: Installed by NPS (belt-sander marks).

Jambs:

East: Original.

West: Original.

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

First Floor

Window No. 6

Arch: Some light re-pointing.

Jambs:

East: Original.

West: Much rebuilt after Revolutionary War; salmon brick.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS. Sash has red primer, a convention used by NPS.

Window No. 7

Arch: Original.

Jambs

East: Original.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 8

Arch: Original, light re-pointing.

Jambs

East: Original.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 9

Arch: Largely original, west side patched, some bricks replaced.

Jambs:

East: Original.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

<u>Second Floor</u>

Window No. 1

Arch: Re-pointed above; otherwise, light re-pointing.

Jambs:

East: Original—one brick replaced.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 2

Arch: Original.

Jambs

East: Two bricks replaced, probably by NPS.

West: Two bricks replaced, probably following revolutionary War damage.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 3

Arch: Original.

Jambs

East: One brick replaced.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 4

Arch: Original, some light re-pointing.

Jambs

East: Original.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 5

Arch: Original; very light re-pointing.

Jambs:

East: Original.

West: Original.

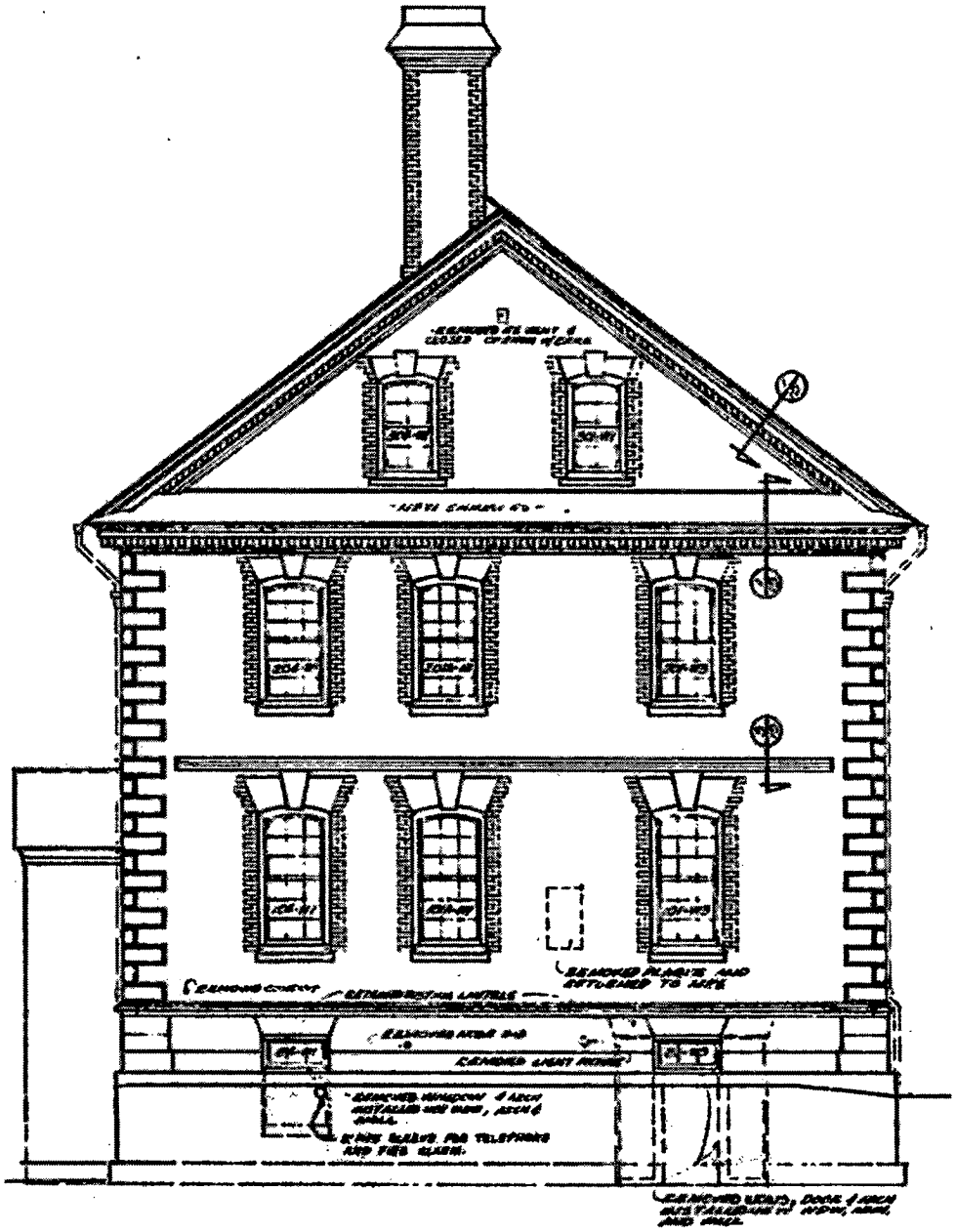
Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.



EAST ELEVATION
(NELSON STREET)

EAST ELEVATION

Brick Masonry
Wall: Almost all original, with some patching, mostly in a salmon colored brick. As on the north elevation, the walls are laid in Flemish bond with scored joints and rubbed dressings at the windows, rubbed-and-gauged arches over the windows. Closers are used at the window jambs (with some exceptions) at the quoins. The same character of rubbed work and stock brick as on the north elevation. Shell damage from the Revolutionary War evident on this façade, with cannon balls inserted in damaged areas probably in the twentieth century.

Water Table: Original.

Belt Course: Original. See North Elevation for description.

Stone Masonry
Windows
Keystones: All first- and second-floor windows retain their original keystones.

Window Sills: All first- and second-floor windows retain their original sills.

Quoins above Water Table: All original, laid in alternating directions, each made of dressed sandstone with beveled edges, each being four-courses high. These quoins extend from the cornice down to the water table where the stone is molded and becomes an extension of that member.

Quoins below Water Table: Original. See North Elevation.

Foundation: Original. Some patching. Brick in foundations same as north elevation. See discussion, north elevation.

Cornices
Raking-North:
Crown molding: Modern (NPS restoration?).

Fascia: Original.

Soffit: Original.

Modillions: Original.

Modillion Band: Original.

Bed Molding: Original.

Raking-South:
Crown molding: Modern (NPS restoration?).

Fascia: Original.

Soffit: Original.

Modillions: Original.

Modillion Band: Original.

Bed Molding: Patched at bottom; otherwise original.

Horizontal:
Crown molding: Modern (NPS restoration?).

Fascia: Patched at north end.

Soffit: Seemingly original.

Modillions: Date could not be determined by visual inspection. Probably original.

Modillion Band: Original.

Bed Molding: Partially original; may have some patching.

Windows
Cellar
Window No. 10
Arch: Totally replaced by NPS.

Jambs:
North: Totally replaced NPS.

South: Totally replaced NPS.

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

Window No. 11
Arch: Totally replaced by NPS.

Jambs

North: Original (rubbed, body color, has closers).

South: Original (rubbed, body color, has closers).

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

First Floor

Window No. 6

Arch: Original.

Jambs:

North: Five courses replaced after Revolutionary War.

South: Three-quarters replaced after Revolutionary War.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 5

Arch: Original, light re-pointing.

Jambs:

North: Original.

South: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 4

Arch: Largely original; some replacement and re-pointing by NPS.

Jambs:

North: Half replaced after Revolutionary War.

South: Three-quarters replaced after Revolutionary War.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Second Floor

Window No. 3

Arch: Original, light re-pointing.

Jambs

North: Original.

South: Original

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 2

Arch: Original, light re-pointing.

Jambs:

North: Modest replacement.

South: Extensive replacement after Revolutionary War damage.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 1

Arch: Some replacement, some re-pointing.

Jambs:

North: Extensive replacement following Revolutionary War damage.

South: Original

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Garret

Window No. 8

Arch: Original.

Jambs:

North: Original.

South: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 7

Arch: Original, light re-pointing.

Jambs

North: Original.

South: One quarter replaced after the Revolutionary War.

Keystone: Original.

Sill (stone): Original.

Sill (wood): May be original.

Frame: Original.

Sash: Replaced NPS.

SOUTH ELEVATION

Brick Masonry
Wall: Largely original, with some re-pointing. Several patches of rebuilt brickwork. Section of repair above belt course, center of the building, as a result of Revolutionary War damage. In the foundation, below window 6, NPS repair.

Water Table: Seemingly no replacement. Flemish bond, rubbed-and-gauged brick. Some twentieth-century re-pointing. Bricks are yellow color.

Belt Course: Rubbed-and-gauged, reddish orange brick laid in Flemish bond. Lead cap. Appears to be all original with some re-pointing.

Window Arches: Original. Some rebuilding at windows 9, 10, 11. No. 13 has been totally rebuilt; No. 12 is a blind window.

Porch: Largely original. Most rebuilding NPS period, although foundations in southwest corner may be part of Revolutionary War era repairs (seven courses high in orange color brick). Yellow-colored body brick. Brickwork bonds into main body of house, implying it is an original feature, although it cuts into a cellar window arch. Half vault under porch floor entirely rebuilt. Closers at all openings. Doorway arch half replaced with original brick yellow body color, not rubbed. Segmental arch made of rowlocks. Paint ghost under door arch for earlier wood jamb. South wall more than half rebuilt; west wall largely rebuilt (15% original). Arch over bulkhead rebuilt. East wall is 5/8 rebuilt and also bonds into main body of house. (Note that bonding starts *above* water table.) (Inside porch—paneled closet with HL hinges and paneled seat all NPS.)

Chimneys: Largely original with replacement in caps. Note that the upper four courses, the top weathered courses, and a few molded bricks below are all original. Rubbed corners. English bond with closers used at the corners. Yellow body brick, except for red molded cap and bright reddish-orange corners. Surviving part of cap is laid in all-header bond. Re-pointed. See discussion in opening, general remarks.

Stone Masonry
Windows
Keystones: All first- and second-floor windows retain their original keystones.

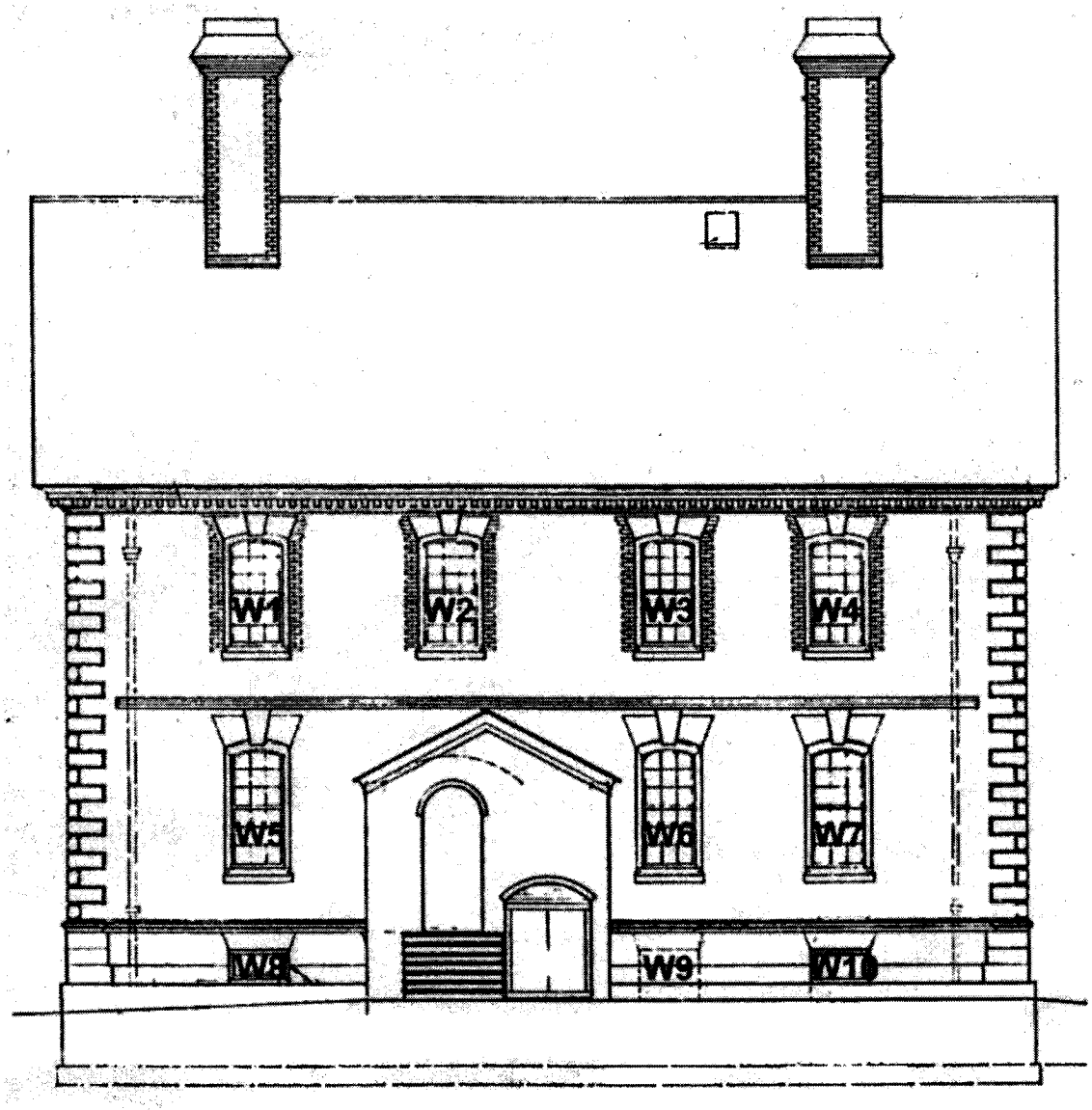
Window Sills: All first- and second-floor windows retain their original sills.

Quoins above Water Table: All original. They are of dressed sandstone with beveled edges, each stone laid in alternating directions. These extend from the cornice down to the water table where the stone is molded so as to carry the water table profile around the corner.

Quoins below Water Table: More roughly tooled than above. All original, sandstone.

Foundation: Original. Roughly tooled sandstone. Brickwork set within stone work. A fair amount of rebuilding—to the east of window 8 and east of porch.

Steps: NPS restoration on NPS rebuilt brick foundations.



SOUTH ELEVATION

Porch Floor: Limestone, NPS.
Cornices

Crown Molding: All modern (NPS restoration?).

Fascia: Parts may be original.

Soffit: Some parts appear to be original.

Modillions: Date could not be determined by visual inspection. Probably original.

Modillion Band: Presumably original.

Bed Molding: Seems to be largely original.

Windows
Cellar
Window No. 8

Arch: Original. Rubbed-and-gauged, yellow body-colored brick. Very little re-pointing.

Jambs:

East: Rebuilt, although reusing mostly old bricks from this site. Brick portion entirely NPS period.

West: Rubbed; re-pointed.

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

Window No. 9

Arch: Rebuilt by NPS. Seems to retain original relationship to half vault of porch, although vault is also replaced.

Jambs

East: Rebuilt.

West: Rebuilt, NPS.

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

Window No. 10

Arch: Rebuilt by NPS.

Jambs

East: Original, some re-pointing.

West: Largely rebuilt, reusing some original brick. NPS.

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

First Floor

Window No. 5

Arch: Original.

Jambs:

East: Original.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 6

Arch: Original, partially (badly) re-pointed NPS.

Jambs:

East: At impost level, a few bricks replaced to repair Revolutionary War damage.

West: At impost level, a few bricks replaced to repair Revolutionary War damage.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 7

Arch: Original, very little re-pointing.

Jambs:

East: One brick at impost level replaced to repair Revolutionary War damage.

West: One brick at impost level replaced to repair Revolutionary War damage.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Second Floor

Window No. 1

Arch: Original.

Jambs:

East: Original.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 2

Arch: Original, some re-pointing.

Jambs:

East: Original.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 3

Arch: Largely original, some bad NPS re-pointing.

Jambs:

East: Original.

West: Jamb is original, but some brickwork west of arch rebuilt, probably by NPS, largely reusing original brick.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 4

Arch: Original.

Jambs:

East: Original.

West: Original.

Keystone: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

First-Floor Door:

Arch: Original.

Jambs:

East: Original.

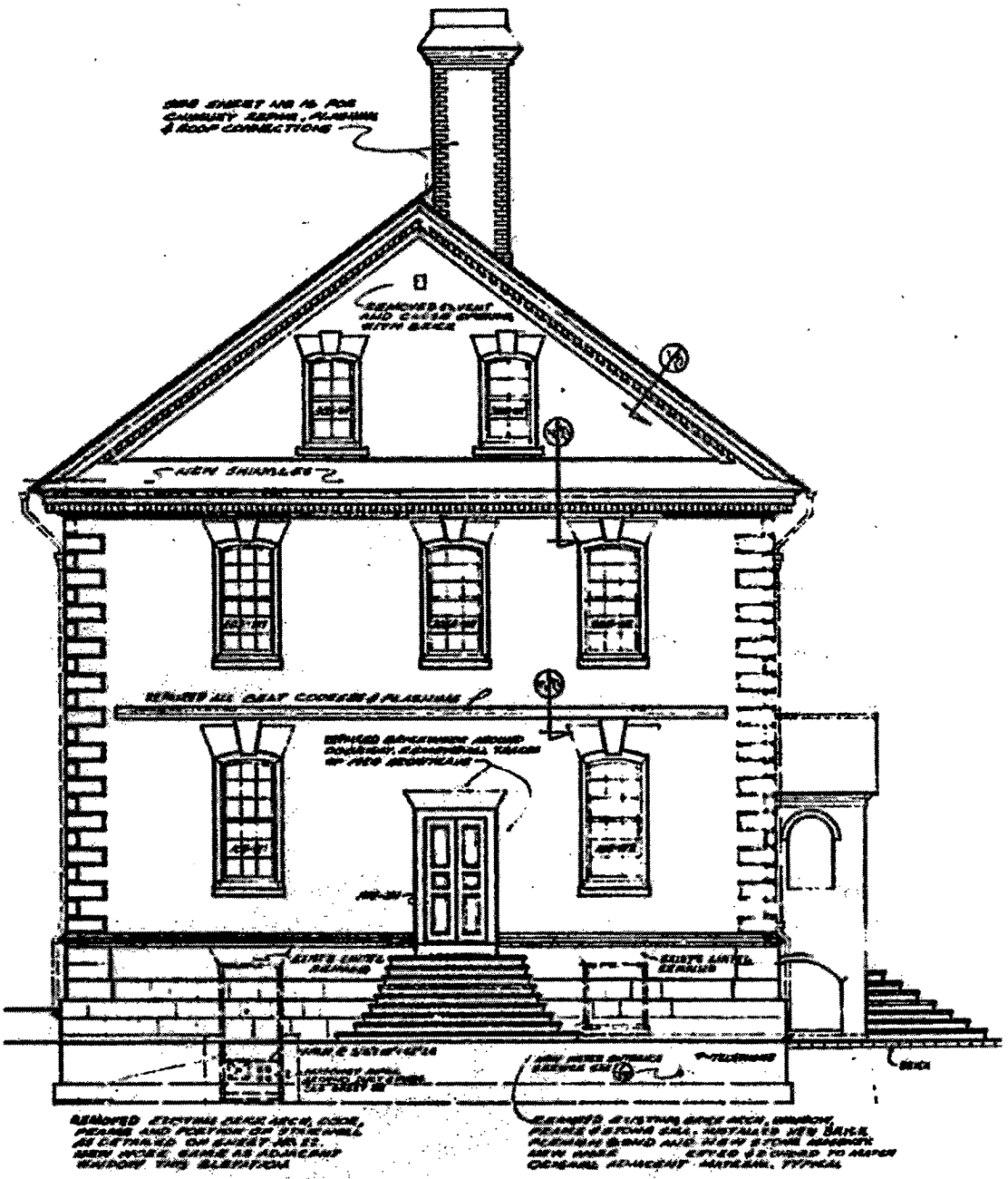
West: Original.

Frame: Largely original, some patching.

Sill (stone): NPS

Door Leaf: NPS.

Bulkhead Door and Trim: NPS



WEST ELEVATION

WEST ELEVATION

Brick Masonry
Wall: Largely original. Early patch in upper gable. Some re-pointing, especially around door (NPS repairs) and below water table.

Water Table: Original, with the exception of a patch near the corner at the south end.

Belt Course: Flemish bond, original. Rubbed-and-gauged, reddish-orange brick, original lead cap. See North Elevation for description.

Stone Masonry
Windows
Keystones: All first- and second-floor windows retain their original keystones.

Window Sills: All first- and second-floor windows retain their original sills.

Quoins above Water Table: All original, laid in alternating directions, each made of dressed sandstone with beveled edges, each being four-courses high. These quoins extend from the cornice down to the water table where the stone is molded and becomes an extension of that member.

Quoins below Water Table: Original. See South Elevation.

Foundation: Partially original. Large sections replaced by NPS. Brick in foundations same as north elevation. See discussion, north elevation.

Steps: NPS.

Cornices
Raking-North:
Crown molding: Modern (NPS restoration?).

Fascia: Partially replaced NPS.

Soffit: Appears to be original.

Modillions: Some possibly original.

Modillion Band: Appears to be original.

Bed Molding: Original.

Raking-South:
Crown molding: Modern (NPS restoration?).

Fascia: Partially replaced NPS.

Soffit: Appears to be original.

Modillions: Some possibly original.

Modillion Band: Appears to be original.

Bed Molding: Original.

Horizontal:
Crown molding: Probably NPS.

Fascia: Possibly replaced NPS.

Soffit: Probably original.

Modillions: Date could not be determined by visual inspection. Some probably original.

Modillion Band: Probably original.

Bed Molding: Probably original.

Windows
First Floor
Window No. 4
Arch: Original, some re-pointing.

Jambs:
North: Original.

South: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Replaced NPS.

Sash: Replaced NPS.

Window No. 5
Arch: Original.

Jambs:

North: Original.

South: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Second Floor

Window No. 1

Arch: Original.

Jambs:

North: Original.

South: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 2

Arch: Original.

Jambs:

North: Original.

South: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 3

Arch: Original.

Jambs:

North: Original.

South: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Garret

Window No. 6

Arch: Heavily re-pointed by NPS, although original.

Jambs:

North: Original.

South: Original.

Sill (stone): Original.

Sill (wood): Replaced NPS.

Frame: Original.

Sash: Replaced NPS.

Window No. 7

Arch: Heavily re-pointed by NPS, although original.

Jambs:

North: Original.

South: Original.

Sill (stone): Original, made of two pieces.

Sill (wood): Replaced NPS.

Frame: Original.

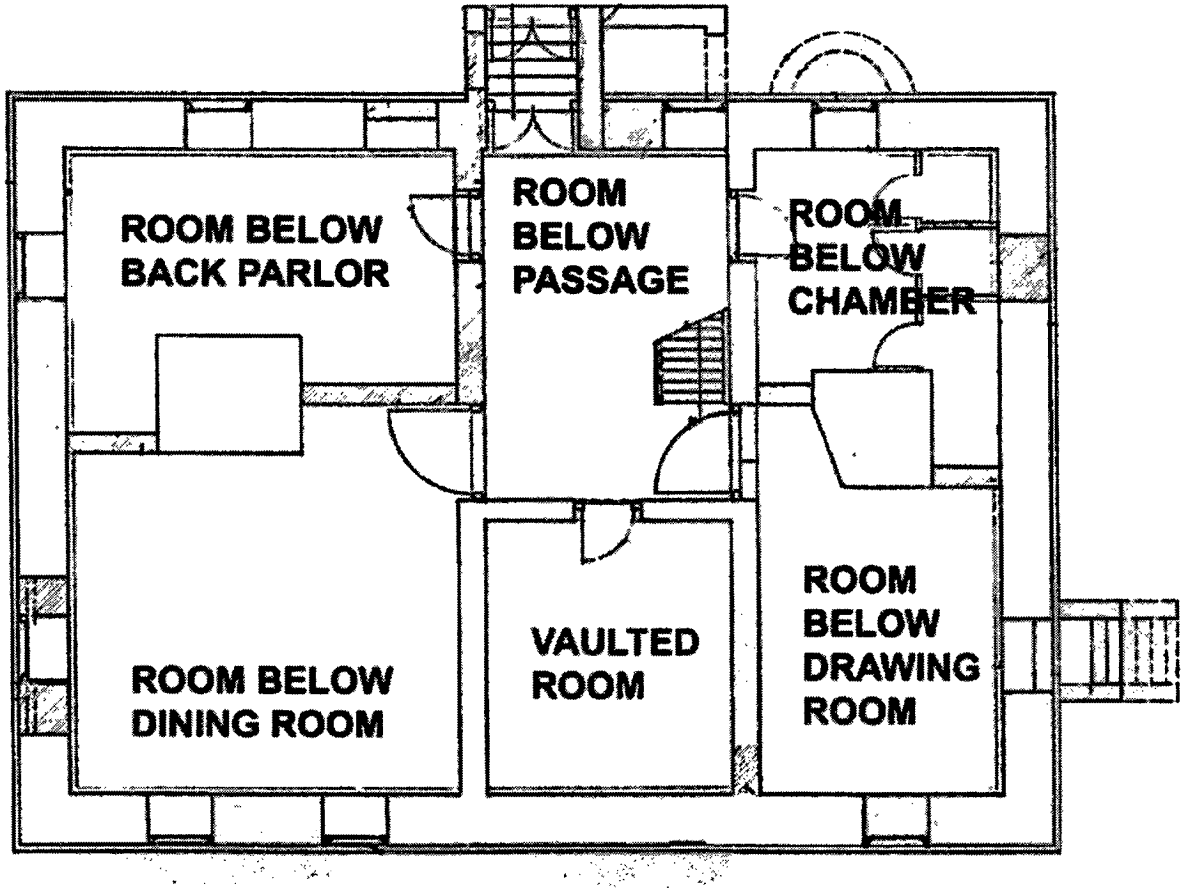
Sash: Replaced NPS.

First-Floor Doorway
Arch: Original. Rubbed and gauged, reddish-orange brick.

Jambs: Original.

Sill (stone): NPS

CELLAR PLAN


ROOM BELOW BACK PARLOR
ROOM BELOW PASSAGE
ROOM BELOW CHAMBER
ROOM BELOW DINING ROOM
VAULTED ROOM
ROOM BELOW DRAWING ROOM

PHYSICAL ASSESSMENT – INTERIOR

CELLAR
ROOM BELOW THE DINING ROOM

Ceiling
Plaster: The present plastered ceiling dates to the NPS restoration.

Framing: Two principal east/west framing members protrude below the finished plaster ceiling, one centered between the chimney foundation and the north wall, the other receiving the vault that carries the hearth of the dining room fireplace above. Both members are about fourteen-inches wide, being pit-sawn tulip poplar. The bottom faces display rust marks left by expanded metal lath dating from the Blow restoration. The undersides of these members do not appear to have been plastered prior to the Blow renovations.

North Wall
Masonry: Located on the perimeter of the building, this wall rests on a foundation of roughly dressed sandstone. Above this foundation the brickwork, largely original, is laid in English bond with undercut joints and a rowlock course at the bottom to level up the work where the stone is higher. Rebuilding by the NPS is evident in the upper courses between the windows. In the Blow period, the window openings themselves were lowered to admit more light, so that all jambs seem to have been rebuilt with flush joints to a level well below the original sill. In the NPS restoration, sloping sills were created in order to reestablish the original exterior openings, while continuing to admit more light inside.

West Window
Opening: In the Blow period, the sills of cellar windows were lowered well-below grade to admit more light, so that the jambs are rebuilt with flush joints to a level well below the original sill. In the NPS restoration, sloping sills were created in order to reestablish the original exterior openings, while continuing to admit more light inside.

Lintel: Three members; the interior face of the innermost is pit-sawn but the under side is circular-sawn. These surely date to the NPS restoration, reflecting the concern for correct treatment of visible surfaces.

Frame: NPS restoration.

Sash: NPS restoration.

Hardware: Wrought iron, NPS restoration.

East Window
Opening: In the Blow period, the sills of cellar windows were lowered well-below grade to admit more light, so that the jambs are rebuilt with flush joints to a level well below the original sill. In the NPS restoration, sloping sills were created in order to reestablish the original exterior openings, while continuing to admit more light inside.

Lintel: Two members, all surfaces circular-sawn, NPS restoration.

Frame: NPS restoration.

Sash: NPS restoration.

Hardware: Wrought iron, NPS restoration.

East Wall
Masonry: This is also a perimeter wall and thus has the roughly dressed sandstone foundation. Above this foundation the brick masonry is laid in Flemish bond. A large section of the this wall, extending about 3 feet to either side of the window, opening was rebuilt over its entire height--stone and brick--in the NPS restoration (also visible on the exterior). The brickwork of this patch continues the English bond of the original interior work, but replicates the sloping window sills introduced in the Blow period. Otherwise the NPS rebuilding restored the original condition, altered when the Blows created an areaway and exterior door in this location.

Window
Lintel: Two members. Pit-sawing marks overlay circular sawing. NPS restoration, reflecting the concern for correct treatment of visible surfaces.

Frame: NPS restoration.
Sash: NPS restoration.
Hardware: Wrought iron, NPS restoration.

South Wall
Masonry: This wall is composed of the stone foundation of the east chimney and the English-bond brick masonry to either side. Except for the brick vault that carries the hearth of the Dining Room fireplace above, all brick masonry on this wall was rebuilt in the NPS restoration. Because this is an interior wall, there is no stone underpinning for this brickwork. The stone chimney foundation rises to a height of 5'-9" above the level of the present floor (above this level is brick masonry). Situated on the interior of the building, this stone has not suffered water damage like that on the exterior walls and so retains its original tooled surface. Most of the stone work probably resembled this surface when the house was first completed. At both upper corners, the stonework is rebated for reasons now unclear.

West Wall
Masonry: This is also an interior wall and thus has no stone underpinning. Most of the English-bond brick masonry is original. NPS rebuilding is visible over the door and at the north end of the lintel, at the north doorjamb, and the courses below the large central girder. What appears to be a large patch above the north end of the lintel may represent a Blow-period repair.

Door
Lintel: Pit-sawn, but appears to date from the NPS restoration.

Door: NPS restoration.

Frame: NPS restoration.

Hardware

Lock: Antique iron rim lock with reproduction keeper. NPS restoration.

Escutcheon: NPS reproduction.

Hinges: Cross-garnets, NPS reproductions.

Floor

The present floor dates from the NPS restoration. Composed of hand-made brick laid with white mortar in running bond. The resulting floor surface is about nine inches above the original dirt floor. Originally, it would have been necessary to step over the sills if the door frames. As the NPS envisioned using the cellar for interpretive purposes, it was deemed necessary to raise the floors and thus eliminate the tripping hazard posed by the doorsills. Loose bricks at regular intervals allow for pest-control treatments along the walls.

ROOM BELOW THE PASSAGE

Ceiling

Plaster: The present plastered ceiling dates to the NPS restoration.

Framing: About 10'-9" from the south wall, an east-west girder protrudes below the plaster. Roughly 13½" wide, it appears to be pit-sawn tulip poplar. At its western end the south face has been hollowed out to allow headroom when the cellar stair was first created, probably in the Blow era.

North Wall

Masonry: Original English-bond brick masonry has no stone underpinning, as it is an interior wall. Area above and beyond the end of the door lintel is rebuilt. Individual units have been replaced over the entire wall surface, but especially at the cellar doorjambs.

Door: See Vault Room, South Wall, Door.

East Wall

Masonry: Extensively rebuilt. Between the doorways, 5-course American bond work appears to date from the Blow period. The masonry over the door lintels and the jambs of both doors were entirely rebuilt in the NPS restoration. Only the upper 2/3s of the wall adjoining the bulkhead door appears to be original.

North Door: See Room below Dining Room, West Wall, Door.

South Door: See Room below the Back Parlor, West Wall, Door.

South Wall

Masonry: Except for the east jamb of the bulkhead door, and a short stub of brickwork at the west end, this wall was entirely rebuilt in the NPS restoration.

Door

Lintel: Inaccessible, covered with plaster in the NPS restoration.

Frame: NPS restoration.

Door: NPS restoration.

Hardware

Lock: Antique iron rimlock with reproduction keeper. NPS restoration.

Upper Bolt: NPS reproduction.

Lower Bolt: NPS reproduction.

Hinge: NPS reproductions.

Window
Lintel: Two members. The visible faces have simulated pit-sawing but non-visible faces are circular-sawn. NPS restoration.

Frame: NPS restoration.

Sash: NPS restoration.

Hardware: Wrought iron, NPS restoration.

West Wall
Masonry: Original brick masonry, laid in English bond with undercut joints. There is no stone underpinning under this interior wall. The areas above both doors were rebuilt in the NPS restoration. Minor patching of the jambs occurred at this time as well.

North Door: See Room below the Drawing Room, East Wall, Door.

South Door: See Room below the Chamber, East Wall, Door.

Floor: The present floor dates from the NPS restoration. Composed of hand-made brick laid with white mortar in running bond. The resulting floor surface is about nine-inches above the original dirt floor. Loose bricks at regular intervals allow for pest-control treatments along the walls.

VAULTED ROOM

Vault
Original header-bond masonry laid over centering composed of 2½" to 3" laths.

North Wall
Masonry: Stone underpinning on this exterior wall. Above is English-bond brick masonry, all original.

East Wall
Masonry: English-bond brick masonry up to the spring of the vault, all original, with undercut joints. No stone underpinning on this interior wall.

South Wall
Masonry: English-bond brick masonry with undercut joints, all original except rebuilt areas above the door and the replacement of individual units in the jambs.

Door
Lintel: Two members. Passage face of south member has simulated pit-sawn surface, all others circular-sawn. NPS restoration.

Frame: Early, possibly original, though frame displays surprisingly little wear. Wear does suggest that the present door swing is correct.

Door: NPS restoration. Band-sawn material hand-planed on passage face.

Hardware
Lock: Antique stock lock, probably 19th century and not original to the house.

Escutcheon: Antique, probably not original to the house.

Hinges: Antique cross-garnets, possibly original to the house. These are fastened to an applied piece of trim. There is no corresponding trim on the head or opposite jamb. The face of the doorframe is slightly rebated to provide a flat surface against which to shut the door.

West Wall
Masonry: English-bond brick masonry up to the spring of the vault, all original, with undercut joints. No stone underpinning on this interior wall.

Floor

The present floor dates from the NPS restoration. Composed of hand-made brick laid with white mortar in running bond. The resulting floor surface is about nine inches above the original dirt floor. Loose bricks at regular intervals allow for pest-control treatments along the walls.

ROOM BELOW THE DRAWING ROOM

Ceiling
Plaster: The present plastered ceiling dates to the NPS restoration.

Framing: Two principal east-west framing members are left un-plastered in the NPS restoration, but are covered over with fibrous material. One of these members is centered between the chimney foundation and the north wall, the other receives the vault bearing the hearth of the drawing room fireplace above. Both members are about fourteen-inches wide. The material and surface preparation of this framing could not be determined.

North Wall
Masonry: Located on the perimeter of the building, this wall rests on a foundation of roughly dressed sandstone. Above this foundation the brickwork, largely original, is laid in English bond with undercut joints and a rowlock course at the bottom to level up the work where the stone is higher. In the Blow period, the window opening was lowered slightly and the jambs rebuilt. In the NPS restoration, a sloping sill was created in order to reestablish the original exterior opening, while continuing to admit more light inside.

Window:
Lintel: Two members. The member closest the exterior may be old, as it appears to be pit or mill-sawn and is much darker than the NPS material. The inner member is circular-sawn and very dark. It probably dates from the Blow restoration and reflects the concern for correct treatment of visible surfaces.

Frame: NPS restoration.

Sash: NPS restoration.

Hardware: Wrought iron, NPS restoration.

East Wall
Masonry: This is an interior wall and thus has no stone underpinning. Most of the English-bond brick masonry is original, though it was re-pointed in the Blow period. At the door the ghost of Blow-period trim is visible on the north jamb and a series of wooden plugs for attaching this trim has cracked the masonry in the upper half of the jamb. At the extreme north end, this wall is penetrated by ductwork associated with the NPS restoration.

Door
Lintel: Two members, circular-sawn.

Frame: NPS restoration.

Door: NPS restoration.

Hardware:
Lock: Antique iron rimlock with reproduction keeper. NPS restoration.

Escutcheon: NPS reproduction.

Hinges: NPS reproductions.

South Wall
Masonry: This wall is composed of the stone foundation of the west chimney and the English-bond brick masonry to either side. The east side of the stone chimney foundation rises to a height of 7'-4". The west side appears to have been dismantled to a height of 5'-0" and filled with early brickwork that butts and does not course with the adjacent exterior wall. This infill may be original, however, as it has matches the east wall in color and texture. It is penetrated in two places by ductwork installed in the NPS restoration. To the left of the chimney foundation the lower half of the brick masonry wall is early brownish-colored brick, somewhat like the exterior walls, laid in white mortar. Like the wall to the west of the chimney, this work does not course with the adjacent wall. The upper half of this section was rebuilt in the NPS restoration. There is no stone underpinning for this portion of the wall.

West Wall
Masonry: This is also a perimeter wall and thus has the roughly dressed sandstone foundation. Above this foundation the brick masonry is laid in English bond with undercut joints. To level up the work, the bricklayer began with a rowlock course. About two feet north of the chimney is a brick plug in the stonework down at floor level—possibly the closure for a drain that once emptied toward what is now the garden.

Opening: There appears to have been a Blow-period door and areaway in this location, as the jambs are built out into the room with flush joints and five-course American bond characteristic of the early 20th-century work on this site. These jambs run the full height of the room. A concrete slab spans the opening. Modern infill appears to date from the NPS restoration.

Floor
The present concrete floor appears to date from the NPS restoration. Threaded brass plugs allow for pest-control treatment along the walls.

ROOM BELOW THE CHAMBER

Ceiling
Plaster: The present plastered ceiling dates to the NPS restoration.

Framing: One principal east/west framing members protrudes blow the NPS plaster, receiving the vault that carries the hearth of the chamber fireplace above. This member is about fourteen-inches wide, being pit-sawn tulip poplar, with wane edge and bark on the lower surface. The bottom face displays no evidence of early plaster.

North Wall
Masonry: The chimney base is built of stone to a height of about 5'-0". Above this stonework the brick masonry begins with a rowlock course and is thereafter laid in English bond with undercut joints. NPS rebuilding of this masonry is visible on the left or west corner. For the sections of brick masonry to either side, see Room below the Drawing Room, South Wall, and Masonry.

East Wall
Masonry: See Room below the Passage, West Wall, Masonry.

Door
Lintel: NPS restoration. All faces have simulated pit-sawing.

Frame: NPS restoration.

Door: NPS restoration.

Hardware:
Lock: Antique iron rimlock w/ reproduction keeper, NPS restoration.

Escutcheon: NPS reproduction.

Hinges: NPS reproductions.

South Wall
Masonry: Like other exterior walls, this one has a sandstone foundation. On top of this stonework, the brick masonry begins with a rowlock course, and is thereafter laid in English bond with undercut joints. The window opening was lowered in the Blow period and the jambs were consequently rebuilt. In the NPS restoration, a sloping sill was created in order to reestablish the original exterior opening, while continuing to admit more light inside. There is a 12" by 14" NPS patch where this wall meets the adjoining exterior wall. The bottom of this patch stands at or near exterior grade.

Window

Opening: In the Blow period, the sills of cellar windows were lowered well-below grade to admit more light, so that the jambs are rebuilt with flush joints to a level well below the original sill. In the NPS restoration, sloping sills were created in order to reestablish the original exterior openings, while continuing to admit more light inside.

Lintel: Two members. Both have simulated pit-sawn finish on visible faces. Exterior face of outer member is circular-sawn. NPS restoration.

Frame: NPS restoration.

Sash: NPS restoration.

Hardware: NPS restoration.

West Wall

Masonry: About two-thirds of this wall is presently covered with drywall, however, the southern third of the wall appears to be original. Like other exterior walls, it has a sandstone foundation. On top of this stonework, the brick masonry begins with a rowlock course, and is thereafter laid in English bond with undercut joints.

From the exterior, a large rebuilt area is evident, probably a Blow-period opening closed up in the NPS restoration.

Floor

The present floor dates from the NPS restoration. Composed of hand-made brick laid with white mortar in running bond. The resulting floor surface is about nine inches above the original dirt floor. Loose bricks at regular intervals allow for pest-control treatments along the walls.

ROOM BELOW THE BACK PARLOR

Ceiling
Drywall: NPS restoration.

Framing
A principal east-west framing member, running along the south face of the chimney foundation was no drywalled, but covered over with fibrous material in the NPS restoration. The member is about 14" wide. The material and surface preparation of this wall is composed of the stone foundation of the east chimney and the English-bond brick masonry to either side. Except for the western half of the brick vault that carries the hearth of the Back Parlor fireplace, all brick masonry on this wall was rebuilt in the NPS restoration. Because this is an interior wall, there is no stone underpinning for this brickwork. At both upper corners, the stonework is rebated for reasons now unclear. On the stonework are remnants of early plaster containing oyster shell and cow hair, indicating that this room was plastered sometime prior to the Blow restoration. On the rebated west side of the chimney is a modern coating of plaster, probably dating from the NPS restoration.

Remnants of wooden nailers at each salient corner of the chimney foundation indicate the presence of a wooden enclosure on each side. On the east corner, the lower of two nailers appears to have been cut from floorboard. The upper nailer is circular sawn, and probably dates from the Blow period.

East Wall
Masonry: This is a perimeter wall and thus has the roughly dressed sandstone foundation. Above this foundation the brick masonry is laid in English bond with undercut joints. To level up the work, the bricklayer began with a rowlock course. The entire wall was covered with bituminous waterproofing in the Blow restoration. The wall just north of the window was probably chased out, at this time as well, and then bricked up in the NPS restoration.

Window
Opening: In the Blow period, the sills of cellar windows were lowered well-below grade to admit more light, so that the jambs are rebuilt with flush joints to a level well below the original sill. In the NPS restoration, sloping sills were created in order to reestablish the original exterior openings, while continuing to admit more light inside.

Lintel: Two members. The outside lintel is unpainted and seemingly mill-sawn. It appears to be poplar and may be early. The inside lintel is circular-sawn and has a bituminous coating. It probably dates from the Blow restoration.

Frame: NPS restoration.

Sash: NPS restoration.

Hardware: Wrought iron, NPS restoration.

South Wall
This perimeter wall has a roughly dressed sandstone foundation. Above this the brick masonry is laid in English bond with undercut joints. The masonry around the window openings was extensively repaired in the NPS restoration.

East Window
Opening: The Blows lowered the sills of cellar windows to admit more light, so the jambs are rebuilt with flush joints to a level well below the original sill. The NPS filled the opening, but only for a portion of the wall depth. A duct penetrates the new work.

Lintel: Two members. Both are circular-sawn and have a bituminous coating. They probably date from the Blow restoration.

Frame: NPS restoration.

Sash: NPS restoration.

Hardware: Wrought iron, NPS restoration.

West Window
Opening: In the Blow period, this seems to have become a door into an areaway. The Blow-period bituminous waterproofing goes nearly to the bottom of each jamb. The NPS closed this, but only for a portion of the wall depth. This patched area is now penetrated by a duct and water pipes.

West Wall
Masonry: Entirely rebuilt. See Room Below the Passage - East Wall - Masonry. About five linear feet of wall at the northern end is laid in 5-course American bond. It dates to the Blow restoration. The remainder was rebuilt in English bond during the NPS restoration.

Door
Lintel: Circular-sawn. NPS restoration.

Frame: NPS restoration.

Door: NPS restoration.

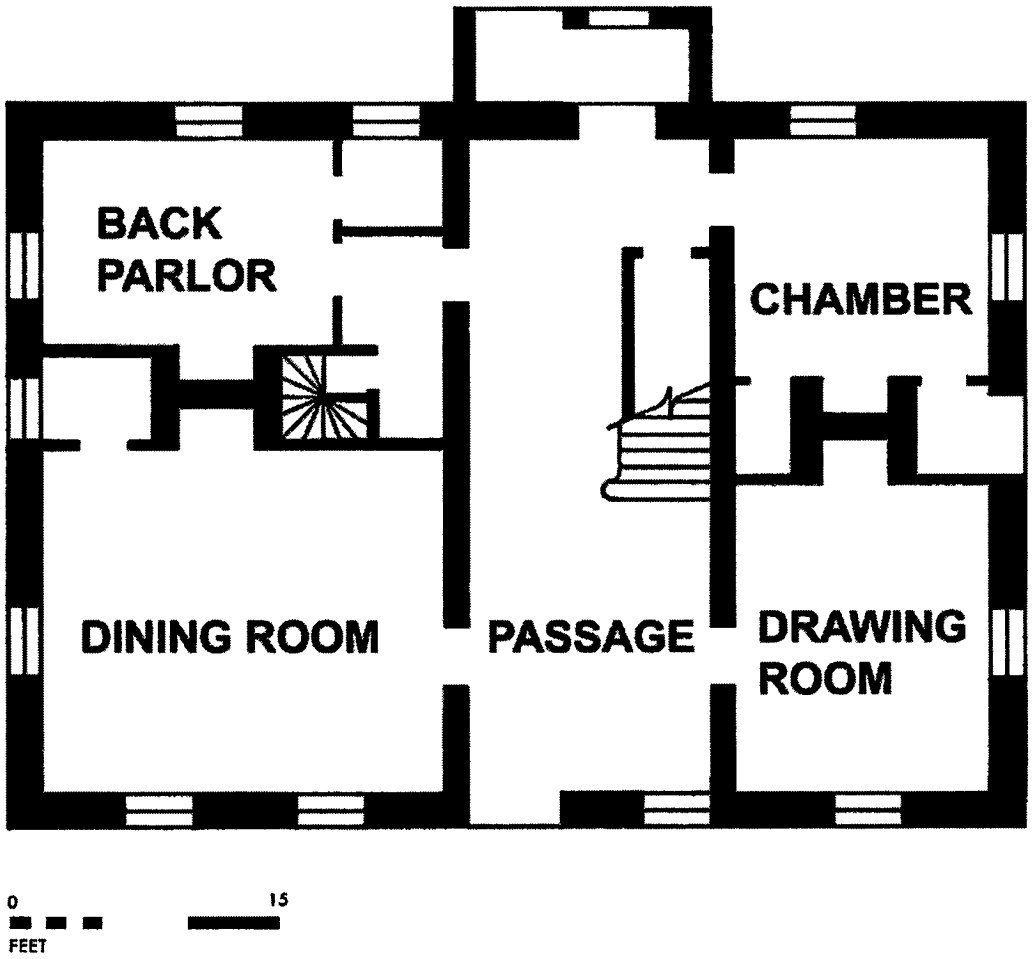
Hardware
Lock: Antique iron rimlock with reproduction keeper. NPS restoration.

Escutcheon: NPS reproduction.

Hinges: NPS reproductions.

Floor: Concrete slab, NPS for mechanical equipment in the room. Threaded brass plugs around the perimeter are for pest-control.

FIRST FLOOR PLAN



FIRST FLOOR PASSAGE

Ceiling
This dates from the NPS restoration. The existing plaster surrounds two smoke detectors and a distribution head for the fire suppression system, all installed at that time.[1]

Light Fixture: Installed in the NPS restoration—in location indicated by a hole in the framing. This fixture is inappropriate to the 18th-century period interpreted at the Nelson House.

North Wall
Cornice: Whittington reports that this cornice was renewed in the Blow restoration. However, much original material remains. The cornice appears intact in the pre-Blow photographs.[2]

Crown Molding: Original.

Fascia: Entirely 20th century, probably NPS, having sharp fore edge and hand-planed surface.

Soffit: Appears to be 20th century, having none of the raised grain or doughy look of earlier material.

Bed Molding: Entirely original.

Surbase: Original, including short section applied to paneled jamb of front door.

Base: All modern. The original base was removed to allow for installation of a marble floor in the Blow restoration. The marble floor was removed in the NPS restoration and a new base installed.

Paneling: All original. At least three joiners appear to have been involved in the fabrication of this work:

Artisan A used large round pegs, about 3/8" diameter, and always pinned the rails where the stiles join in. His work is visible in the northern 1/2 of the passage, running from the stair well, around the north wall, to a point about mid-way down the east wall.

Artisan B used very small round pegs, about 1/4" diameter, but none of these are visible where the stiles join the rails. This work appears between the mid-point of the east wall and the door to the back parlor.

Artisan C used small, irregular pegs. All rails are pinned where the stiles join in. This work is visible at south end of the passage beginning at the door to the back parlor.

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[1]Gordie Whittington, transcript of taped interview, NPS, tape #5, p. 4-5.
[2]Lee Nelson, *The Nelson House Architectural Data Section*, (Denver: National Park Service, 1973), pp. 2, 21.

Window
Paneled Front:

Paneling Over Window:

Flush panel: Original.

Left Stile: Original. Patched at top. Cloak pin evidence 5'-4 1/2" AFF with 3/4" base.

Right Stile: Original. Cloak pin evidence 5'-4 1/2" AFF. No visible evidence base. Four additional holes +/- 6'-3" AFF, purpose unknown.

Soffit: Original. Artisan A. Arched and, on the right side, splayed.

Jamb Linings
Left: NPS restoration. Two glued-up pieces with joiner marks.

Right: NPS restoration. 1-1/2" patch at bottom.
Shutters
Left Shutter: Same as right shutter. The ghost of a Blow-period fixture for latching the shutters is visible on the interior face of this shutter.

Right Shutter: Original. Artisan A. Both stiles were pieced out in the Blow restoration. The bottoms of all shutters were cut off at that time to allow for raising of the window stools. In the NPS restoration, all shutters were pieced out at the bottom to re-establish their original length.[3] As repaired, the hinge stile is much wider than its opposite.

Auxiliary Leaf: This element was renewed in the Blow-period restoration. The ghost of a Blow-period fixture for latching the shutters is visible on the interior face of this leaf.

Shutter Hardware

Main Hinges: Unusually thick straps and countersunk screw holes identify these shutter hinges as modern reproductions--probably dating from the Blow restoration.[4]

Auxiliary Leaf Hinges: Again, thick straps and countersunk holes date these small, foliated side hinges to the 20th century. However, these were installed in the NPS restoration.[5]

Knob: Blow period, wood.

Trim at Frame
Head: NPS restoration.

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[3]Whittington, tape #7, p. 5; tape 8, p. 8.
[4]Whittington.
[5]Ibid.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Pulley Stiles

Left Side

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash

Upper: NPS restoration.

Lower: NPS restoration.

Stops

Head: NPS restoration.

Right Jamb: NPS restoration.

Left Jamb: NPS restoration.

Sill: NPS restoration.

Seat

Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[6]

Back: Original. Artisan A.

Left Jamb: Original. Artisan A. Stiles patched top and bottom; lower rail patched at

[6]Whittington, tape #7, p. 5.

bottom--Blow restoration?

Right Jamb: Original. Artisan A. Stiles and rails patched top and bottom—Blow restoration?

Bench: Heating registers were cut into the window seats in the Blow restoration. In the NPS installed new seats, basing their replacements on the originals. These are hand-planed on the upper surface, but chatter marks from the joiner are visible on the under side.[7]

Apron:

Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings.[8]

Base: In the Blow restoration, a "scallop-shaped" opening was cut into the base of each window apron to allow for convection around the radiators below the window seats. Remnants of a similar system can still be seen at Carter's Grove. The present base and cap member date from the NPS restoration.

Front Door

Door: Replaced in the Blow restoration. Upper 3/4s of lock stile is an NPS repair, having pegged connections and a hand-planed surface.

Frame: Original. Patched at the bottom.[9]

Soffit: Original.

Right Jamb: Original. This is a continuation of the paneling on the passage wall. The molded closure strip between the jamb and doorframe appears to be modern.

Left Jamb: Original. The stile at the salient corner has been patched below the middle rails. This paneled jamb is very weathered, suggesting that the front and rear doors remained open much of the time prior to the advent of central climate control systems. The molded closure strip between the jamb and doorframe appears to be modern.

Hardware:

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.[10]

Hinges: Thick straps, oddly proportioned barrels and countersunk screw holes identify these as modern hinges. They were installed, along with door, in the Blow restoration.

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[7]Whittington, tape 8, p. 8.
[8]Ibid.
[9]Whittington, tape 1, p. 3-4.
[10]Whittington, tape 8, p. 18.

East Wall
Cornice: Whittington reports that this cornice was renewed in the Blow restoration. However, much original material remains. The cornice appears intact in the pre-Blow photographs.

Crown molding: Entirely 20th century, probably NPS.

Fascia: Entirely 20th century, having a hand-planed surface typical of NPS work.

Soffit: Appears to be entirely 20th century, probably NPS.

Bed molding: Original.

Surbase: Original except for that portion between the front door and the door to the hall, which has a slightly different profile that the other sections. This could be a Blow-period replacement, though the piece is in very rough condition that would suggest greater age. There is a 3/4" patch in the base member. The torus is a separately applied member and runs continuously at this point.

Base: All modern. The original base was removed to allow for installation of a marble floor in the Blow restoration. The marble floor was removed in the NPS restoration of and a new base installed.

Paneling: All original, extending into the reveal of the front door where it forms the right paneled jamb. Including this jamb, the paneling of the east wall is divided into seven distinct sections, all separated by base-to-cornice stiles that break the upper and lower rails. As noted above, three different joiners were involved in making the finishes of this wall.

Dining Room Door
Door: Original. Artisan B. Two large holes in the upper panels, visible in the pre-Blow photos, were patched during the Blow restoration. The lock stile and rail have also been patched. The bottom of the door may have been cut off at some point to clear a threshold, or perhaps the Blow-period marble floor.

Artisan A made that portion between the front wall and the midpoint between the Hall and Back Parlor doors.

Artisan B made the paneling between this midpoint and the left side of the Back Parlor door.

Artisan C made the paneling from the left side of the Back Parlor door to the back corner by the chamber door.

Soffit: Original. Artisan A.

Right Jamb: Original. Artisan A. This has been shimmed out to meet the door trim.

Left Jamb: Original. Artisan A. This has been shimmed out to meet the door trim.

Trim: All original except the backband of the head trim. The architrave is composed of three separate members. At the bottom of both jambs, all three of these members have been patched at the bottom.

Plinths: These were renewed in the NPS restoration after the Blow-period marble floor was removed. The originals are visible in pre-Blow photograph of the passage.

Hardware:
Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Hinges: Thick straps, oddly proportioned barrels and countersunk screw holes identify these as modern hinges. They date to the Blow restoration.
Back Parlor Door
Door: Original. Artisan B. Six-panel, A-B-A layout. The lock stile and lock rail have been patched to close the holes from and earlier lock. The rail tenons do no come entirely through the lock stile, which may be a Blow-period replacement, later patched in the NPS restoration. The rail above the middle tier of panels may also have been patched, possible after removing some sort of latch.

Soffit: Original. Artisan A.

Right Jamb: Original. Artisan A.

Left Jamb: Original. Artisan A.

Trim: All modern except for backband.

Plinths: These were renewed in the NPS restoration after the Blow-period marble floor was removed.

Hardware:
Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Hinges: Thick straps, oddly proportioned barrels and countersunk screw holes identify these as modern hinges. They date to the Blow restoration.

South Wall
Surbase: Original. Section on left paneled jamb of back door may be a modern replacement.

Base: All modern. The original base was removed to allow for installation of a marble floor in the Blow restoration. The marble floor was removed in the NPS restoration and a new base installed.

Paneling: Mostly original, however, the flush boards above the opening are not pegged into the adjoining stiles. Artisan C. Stiles on east side of back door have been patched just above the middle rails. The stiles on both sides of the opening have been patched at the bottom.

Back Door
Door: Modern, probably dating to the Blow restoration.

Frame: This frame may be original, but seems is in unusually good condition. In the NPS restoration the left jamb was patched from the lower end of the keeper to a height of about 5'-0". The NPS-period keeper was then applied over the patch. Puttied holes for hardware to carry a door bar are visible on both jamb members.

Soffit: Original. Artisan A? The raised-panel assembly originally accommodated the asymmetrical configuration of the jambs with a drastic splay on the right or the west side (see, for example, the soffit of the window in this room). Two pegs for the original angled stile are visible in the outer rail near the right hand corner of the door opening. A third, possibly later, peg evidently secures the present arrangement. When the soffit was changed, the panel was cut off and shaped with a new molding. The panel was flipped in the re-installation so that the cut end was to the east door left. This edge of the panel field is sharper than the other sides, and exhibits some chipping of the flat surface as if cut with a course saw. Also the panel moldings do not meet at 45 degree angles.

Right Jamb: Original. As with the paneled jambs of the front door, there is only a bead at the salient corner, which is integral with the wall paneling. This jamb has been patched at the bottom. It splays very little.

Left Jamb: Same as the right jamb, only this side splays drastically. The stile at the corner appears to be a modern replacement, showing very little wear relative to the other members.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Hinges: Thick straps, oddly proportioned barrels and countersunk screw holes identify these as modern hinges. They were installed, along with door, in the Blow restoration.

West Wall
Cornice: Whittington reports that this cornice was renewed in the Blow restoration. However, much original material remains. The cornice appears intact in the pre-Blow photographs.[11]

Crown molding: Original.

Fascia: Entirely 20th century, probably NPS.

[11]Whittington.

Soffit: Appears to be entirely 20th century, having none of the raised grain seen on early trim that's been stripped.

Bed molding: Original.

Surbase: Original. This ascends with the stair and, at the landing, dies against the paneling of the south wall. About 17" from the wall there is a straight joint in the base member and in the applied torus—probably the result of an old patch. Below the landing a section of surbase to the left of the chamber door is original, but, for some reason now unclear, has been cut of about 3/4" short of the door trim. This cut appears to be fairly recent, as there is no paint on it. This cut goes through what seems to have been an original nail hole.

Base: The molded cap member is original between the stair and the drawing Room Door. Otherwise, all members are modern. The original base was removed to allow for installation of a marble floor in the Blow restoration. The marble floor was removed in the NPS restoration and a new base installed.

Paneling: Original. This paneling ascends with the stair and, with the surbase, ramps up at the landing. Similar treatments are to be seen at Westover, Wilton and Ampthill.

Artisan A made the paneling from the front corner of the passage to the first stair tread.

Artisan B made the paneling from the first stair tread to the edge of the stair well.

Artisan C made the paneling on the first landing.

Chamber Door
Door: Original. Artisan B. Lock rail and lock stile patched, the later for what appears to have been a cylinder lock with an oval escutcheon. Two nail holes for the latter are visible, one above and one below the patch. The lock stile may be a Blow-era replacement, patched in the NPS restoration. The patched hole in the lock rail was almost certainly associated with the cylinder lock.

Soffit: Original. Artisan A. The rail on the passage side has been pieced out so that the door trim sits "on" rather than "into" the surrounding wall surface.

Right Jamb: Original. Artisan A. The rail on the passage side has been pieced out so that the door trim sits "on" rather than "into" the surrounding wall surface.

Left Jamb: Original. Artisan A. The rail on the passage side has been pieced out so that the door trim sits "on" rather than "into" the surrounding wall surface.

Trim: Flat members on left jamb and head are original. Backbands and flat member on right jamb are modern. Unlike door trim in the front of the passage, a single architrave here meets the jamb paneling with a bead and fillet.

Plinths: These were renewed in the NPS restoration after the Blow-period marble floor was removed.

Hardware:
Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Hinges: Thick straps, oddly proportioned barrels and countersunk screw holes identify these as modern hinges. They date to the Blow restoration. The lower hinge is applied over a modern patch, probably dating from the Blow period.

Drawing Room Door
Door: Original. Artisan C? Hinge stile and lock rail patched. The lock stile may be a Blow-era replacement, later patched in the NPS restoration, as the rail tenons do not come all the way through this member.

Soffit: Original. Artisan C.

Right Jamb: Original. Artisan C. Patched at bottom.

Left Jamb: Original. Artisan C. Patched at bottom.

Trim: All original. The double architrave is composed of three separate members. At the bottom of both jambs, all three of these members have been patched at the bottom.

Plinths: The left plinth is original. That on the right was renewed in the NPS restoration after the Blow-period marble floor was removed.

Hardware:
Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Hinges: Thick straps, oddly proportioned barrels and countersunk screw holes identify these as modern hinges. They date to the Blow restoration.

Stair
Railing: Installed at the time of the Blow restoration, based on a horizontal section of balustrade recovered from the attic.

Newel: From the taped interview with Gordie Whittington, it would appear that this was installed in the NPS restoration, based on an original recovered from an outbuilding on the property. However, this remark could refer to the corner member of the attic stair railing. The present feature is highly unusual for an 18th-century newel in Virginia.[12]

[12]Whittington, tape 3, p. 5.

Balusters: All balusters date to the Blow period, their form determined on the basis of a horizontal section of balustrade recovered from the attic at that time.[13]

Treads: All treads were replaced in the NPS restoration, owing possibly to the poor condition of the originals. Each is fastened to the bottom edge of the riser above with a modern wrought nail.

Risers: All original except for the bottom riser. These are mostly edge-grain material SYP. Each is gauged or undercut on the back face where it meets the tread above and the cleats to either side. Each riser was originally toe-nailed into the original tread above which, judging from the angles of the nail holes, must have had an integral nosing. This nailing pattern was repeated when the treads were replaced, though the nails appear to be too low down on the riser to connect with the tread above.

Brackets: These appear to be walnut and are all original. They were all reset with cut nails, possibly in the NPS restoration when all treads were replaced. This repair necessitated temporary removal of the risers and perhaps of the brackets as well. As is usual, these miter with the risers.

Stringer: All original, bearing paint lines that show the position of the brackets prior to being reset. Most have moved only slightly.

Architrave: All original. At the corner of the cellar stair enclosure, this member jogs upward to follow the lower side of the stair carriage.

Spandrel: All Original. Artisan C. There is no pegging at the junction of the upper and lower rails.

Base: All modern. The original base was removed to allow for installation of a marble floor in the Blow restoration. The marble floor was removed in the NPS restoration. The area formerly occupied by the base was opened up at that time to create a return air register. The small areas of base to either side of this opening date to the NPS restoration.

Floors:

1st Landing: This flooring was renewed during the Blow restoration, as the boards were surfaced on a power planer and have large accumulations of wax between them. This wax is not present between the NPS floorboards in the passage.

2nd Landing: Same as 1st landing.

Paneling:

1st Landing

West Wall: Original. Artisan C.

South Wall: Original. Artisan C.

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[13]Whittington; Nelson.

2nd Run: Original. Artisan B.

2nd Landing:
South Wall: Original. Artisan A.

East Wall: Original. Artisan C.

3rd Run: Original. Artisan B. Note: It seems that Artisan B made all the sloping elements for the stair.

Soffits:

1st Run: Original. Artisan A. Patched in SE corner.

1st Landing: Original. Artisan A. A new bead has been inserted to fill the void between this soffit and that of the 1st run. There is also a new shim along the south wall and a patch in the SE corner.

2nd Run: Original. Artisan A.

2nd Landing: Original Artisan C? North rail has been patched.

3rd Run: Original. Artisan A.

Stop Boards: All original. These provide a surface against which to stop the upper edge of the last soffit, the plaster ceiling and the main cornice.

Stair Framing: The original carriages of pit-sawn poplar remain in place, though the flooring below them has been renewed. The cleats are pit-sawn with wrought-nail fastenings. They are all eased on their sloping edges, a detail that makes sense if the space served initially as a closet.

Cellar Stairway Door

Door: Original? Artisan B. This door appears to be old, but is in exceedingly good condition if that is so. This suggests that the alteration that created the cellar stair occurred rather late in the building's history. The outer rails and stiles are rebated about 1/8" to bring the door flush with the 1" trim that is applied to the doorframe. The lock stile and lock rail are both patched to obscure the location of earlier locks. These are probably NPS patches.

On the stair side of the hinge stile is the ghost of a plate that activated a light switch buried in the doorframe. The top of this plate was 5'-1 1/2" above the floor. Three screw holes indicate the manner of attachment. This mark corresponds with a 5 1/2" high X 1 3/4" wide patch in the reveal of the left (west) doorframe that indicates the location of the switch. On the opposite side of the frame member is the exit hole for wiring that served

the switch. This was surely a Blow-period amenity, removed in the NPS restoration.

Frame: All original. It is made of pit-sawn poplar. Although the flooring under this frame was renewed in the NPS restoration, the frame appears not to have been moved. The right jamb is patched where a small lock mounted on the closet face of the door (probably original) cut into the frame.

Trim: All original but the backband on the right jamb. A clear paint line indicates that the original member was slightly wider that the present replacement. Like the frame behind it, the trim on the right side is patched where a small lock mounted on the closet face of the door (probably original) cut into the frame. The protruding bolt of this lock probably damaged the trim on repeated occasions, thus necessitating the repair.

Hardware:

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.[14]

Hinges: Thick straps, oddly proportioned barrels and countersunk screw holes identify these as modern hinges. They are let in flush with the face of the door and probably date to the Blow restoration.

Stair framing: Original, having two straight carriages with wrought-nailed cleats that have been eased on the sloping edges. This makes sense if the space below the stair was to be an unfinished closet.

Cellar Stair Opening: The cellar stairs appears to have been created subsequent to the original construction, as indicated by sawed-off tenons for the original floor joists. When the opening was cut through, it was necessary to dish out the underside of the girder to provide the necessary headroom.

Floor

Photos taken just prior to the Blow restoration show the original passage floors worn down to the dowels just in front of the hall door, with the boards running perpendicular to the main axis of the room. In the Blow restoration this flooring was replaced with black and white marble. The Blow-period marble floor was removed in the NPS restoration, when the present floorboards were installed. They have significantly more knots and flat grain than originals would have had--see those in the upper passage for instance. If this upstairs flooring is any indication, the flooring of the rooms originally came all the way through the doorway to meet that of the passage.

[14]Whittington, tape 8, p. 18.

DRAWING ROOM

Ceiling
Renewed in NPS restoration. Plaster adjoins fire detection and suppression devices installed at that time.

North Wall
Cornice
Crown Molding: Entirely 20th century, except for a short, original section over the east pilaster (including the returns).

Fascia: Entirely 20th century except for a short, original section over the east pilaster.

Soffit: Appears to be entirely original material.

Bed Molding: Original.

Surbase: Original. Returns at pilasters. This molding seems slightly superior to that in the passage, having a cyma reversa instead of a cyma recta below the torus.

Base: On both sides of the window, the cap member is original, but the plinth member is new, dating from the NPS restoration.

Paneling
Right of Window: Original. Artisan C.

Left of Window: Original. Artisan C. The upper right panel has a 7" high x 3 1/2" wide patch about 6'-3" above the floor.

Window:
Paneled Front
Paneling over Window: Flush Boards. Original.

Cushion Frieze: Original.

Cyma below Frieze: Original.

Left Stile: Original. Cloak pin evidence 4'-5" AFF w/ 1" base. Evidence for sloping curtain clasp 5'-2" AFF (top hole), probably Victorian.

Right Stile: Original. Cloak pin evidence 4"-5-1/2" AFF. No visible evidence for base.

Soffit: Original. Artisan A. Arched and splayed.

Jamb Linings:

Left: NPS restoration? Joiner marks visible.

Right: Original. Patched at bottom. Two pieces glued up.

Shutters:

Left Shutter: Original. Artisan C. Same as right shutter. The ghost of a small Blow-period fixture for latching the shutters is still visible on the interior face.

Right Shutter: Original. Artisan C. Hinge stile is pieced out so that there is a great disparity in the widths of the inner and outer members--4' versus only 3-1/4". The bottom of the shutter was cut off during the Blow restoration to accommodate new, thicker window stools installed at that time. The stools and the bottoms of the shutters were restored by the NPS.

Auxiliary Leaf: Original. The ghost of a small Blow-period fixture for securing the shutters is still visible on the interior face.

Shutter Hardware
Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions--probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Again, thick straps and countersunk holes date these small, foliated side hinges to the 20th century. However, these were installed in the NPS restoration.

Knob: Blow period, wood.

Trim at Frame

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles

Left Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.
Right Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash

Upper: NPS restoration.

Lower: NPS restoration.

Stops:

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:

Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[15]

Back: Original. Artisan C. The upper edge of the top rail is shimmed to receive the stool. The seat backs in this room recline slightly.

Left Jamb: Same as right jamb. The left stile is patched top and bottom and the right stile is patched at the top. The bottom edge of the lower rail is shimmed out to meet the seat.

Right Jamb: Original. The top of the right stile is patched. Due to the sloping seat back, the panel is trapezoidal in shape.

Bench: Heating registers were cut into the window seats in the Blow restoration. In the NPS installed new seats, basing their replacements on the originals. These are hand-planed on the upper surface, but chatter marks from the joiner are visible on the under side.

Apron

Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel

[15]Whittington, tape #7, p. 5.

installed in its place, secured with applied ovolo moldings.[16]

Base: In the Blow restoration, a "scallop-shaped" opening was cut into the base of each window apron to allow for convection around the radiators below the window seats. Remnants of a similar system can still be seen at Carter's Grove. The present base and cap member date from the NPS restoration.

Right Pilaster

Shaft: Original. The shaft is beaded at the corners and has eight stopped flutes. The window trim and paneling lie in the same plane, forming the surface to which the pilaster is applied. The lower ends of the fluting die against the base molding; the upper ends stop about 12" below the bed molding of the cornice. The pilasters have entasis, diminishing from 10-3/4" at the base, to 10" at the cornice. This diminution begins about 3'3" above the floor. The stopped fluting rises to a point about 3'-5" above the floor.

Base

Molding: Original. This member is composed of a cove, a fillet and a large torus. The cap member of the adjacent base dies against the cove portion. This portion is made from a solid block of wood.

Plinth: Original. This too is a solid block of wood.

Left Pilaster

Shaft: Original. Same as right pilaster.

Base Molding: Original. Same as right pilaster.

Plinth: Original. Same as right pilaster.

East Wall

Cornice

Crown Molding Entirely 20th century except for the short section over the south pilaster. New material was probably installed by the NPS, and is identified by a distinctive tilt to the narrow bottom surface of the molding.

Fascia: Entirely 20th century, having the hand-planed surface typical of NPS work.

Soffit: Appears to be entirely original material.

Bed Molding: Mostly original material. The sections over the door and over the north pilaster are 20th century, probably Blow-period material reworked by the NPS.

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[16]Ibid.

Surbase: Original on both sides of the door.

Base: The cap member is original on both sides of the door; the plinth member dates to the NPS restoration.

Paneling
Right of Door: Original. Artisan C.

Left of Door: Original. Artisan C. Stile at left door jamb is patched, probably after removal of a Blow-era light switch.

Above Door: Original. Artisan C.

Passage Door:
Door Leaf: Original. Artisan C? Hinge stile and lock rail patched. The lock stile may be a Blow-era replacement, later patched in the NPS restoration, as the rail tenons do not come all the way through this member. The hinge stile is patched behind present hinges. The lower rail and both stiles are patched at the bottom of the door.

Trim: Original. Unusual double architrave with a cove forming the transition between the planes of the flat member. Same back band as elsewhere. Unlike the trim in the passage, these architraves sit out on or near the surface of the paneling. On the left jamb the back band has been patched at the bottom. On the right jamb, the flat member is patched behind the lower hinge.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Hinges: Thick straps and countersunk screw holes identify these as modern hinges. They date to the Blow restoration. They are surface mounted over modern patches in the door and trim.

Right Pilaster
Shaft: Original. The shaft is beaded at the corners and has eight stopped flutes. The window trim and paneling lie in the same plane, forming the surface to which the pilaster is applied. The lower ends of the fluting die against the base molding; the upper ends stop about 12" below the bed molding of the cornice. The pilasters have entasis, diminishing from 10-3/4" at the base, to 10" at the cornice. This diminution begins about 3'3" above the floor. The stopped fluting rises to a point about 3'-5" above the floor.

Base:

Molding: Original. This member is composed of a cove, a fillet and a large torus. The cap member of the adjacent base dies against the cove portion. This portion is made from a solid block of wood.

Plinth: Original. This too is a solid block of wood.

Left Pilaster

Shaft: Same as right pilaster.

Base:

Molding: Same as right pilaster

Plinth: Same as the right pilaster.

South Wall

Cornice

Crown Molding: Entirely 20th century, probably installed by the NPS. Identified by a distinctive "tilt" to the filet at the bottom of the molding.

Fascia: Entirely 20th century, having the hand-planed surface typical of NPS work.

Soffit: Entirely 20th century, probably NPS, having what appears to be a hand-planed surface.

Bed Molding: Original.

Surbase: To the right of the chimney the surbase is new; that to the left appears old by has apparently been reused. See Paneling - Left of Chimney.

Base: Cap members on both sides of the fireplace are old, but are probably re-used (see Paneling). The plinth members are both modern dating to the NPS restoration.

Paneling

Right of Fireplace: T his section was reworked in the 1970s restoration to close off a door, presumably cut through in the Blow period, though Nelson, Whittington and Degler were uncertain of its vintage after their initial investigations in 1971.[17] The inner edges of both outer stiles have been patched to a height of 7'-5", indicating the approximate height of the opening. The right stile appears to have been run through a shaper after the patching. The top and bottom rail, the panels and the center stile below the middle rails appear to be old material. The middle rails, the panels and the center stile above date from the NPS restoration. There is no peg for the central stile in the top rail. The pegging of the top rail to the side stiles is obviously modern showing prominent, rough end grain. The pegging of the middle rails into the side stiles is identical.

Left of Fireplace: The section of paneling to the left [east] of the fireplace has been altered. Visible on each of the outer stiles are two sets of peg holes--the lower set has three pegs, the upper set two pegs--a total of five anomalous pegs on each stile. The peg groupings on the two stiles are directly opposite one another, leaving no doubt that there were once two horizontal members spanning between the outer stiles in these locations. The double-peg grouping represents a 3-1/4" rail, probably having an ovolo on the upper and lower edges. The pair of three-peg groupings below may reflect a deep rail made up of three flush boards the whole about

[17]Lee Nelson, *The Nelson House Architectural Data Section,* (Denver: National Park Service, 1973), pp. 17-18.

1'-3" high. This surface may have been cut out to form the semi-circular head of a cupboard.

No pegs were present; the middle and lower rails tie into the stiles, nor are there pegs in the rails where the middle stile ties in. Evidently, only the side stiles and the top rail are original. Viewed in sum, we believe this evidence suggests an arrangement similar to that illustrated below:

Chimney Breast: Original. Artisan C. The stile on the right has been shimmed out to conform to the present marble chimneypiece. Evidence remains of at least three cloak pin installations:

Left Stile
3'-0 1/4" above hearth; 7/8" base.

3'-0 3/4" above hearth; 3/4" base.

4'-11" above hearth; no visible base.

Right Stile
3'-0" above hearth; 7/8" base

3'-0" above hearth; 1" base.

4'-11 3/4" above hearth; no base visible.

Chimneypiece: Installed during NPS restoration, based on archaeological fragments.

Fireplace
Firebox: Plastered during the NPS restoration. Brickwork not visible for inspection.

Hearth: Bricks laid in mortar. NPS restoration.

Fore hearth: Marble slab installed in the NPS restoration, matching chimneypiece based on archaeological fragments.

Right Pilaster: Original.

Shaft: The shaft is beaded at the corners and has eight stopped flutes. The window trim and paneling lie in the same plane, forming the surface to which the pilaster is applied. The lower ends of the fluting die against the base molding; the upper ends stop about 12" below the bed molding of the cornice. The pilasters have entasis, diminishing from 10-3/4" at the base, to 10" at the cornice. This diminution begins about 3'3" above the floor. The stopped fluting rises to a point about 3'-5" above the floor.
Base:

Molding: Original. This member is composed of a cove, a fillet and a large torus. The cap member of the adjacent base dies against the cove portion. This portion is made from a solid block of wood.

Plinth: Original. This too is a solid block of wood.

Left Pilaster:
Shaft: Same as right pilaster.

Base

Molding: Same as right pilaster

Plinth: Same as the right pilaster.

West Wall

Cornice:

Crown Molding: Entirely 20th century, except for short section over north pilaster. Modern material, probably NPS.

Fascia: Entirely 20th century, some parts having the hand-planed surface typical of NPS work.

Soffit: Entirely 20th century. Probably NPS.

Bed Molding: Entirely 20th century except for section south of the window. Probably NPS.

Surbase: The portion on the right side of the window is original; that on the left dates from the NPS restoration.

Base: The cap member is original on both sides of the window; the plinth portion dates to the NPS restoration.

Paneling:

Right of Window: Original. Artisan C.

Left of Window: Original. Artisan C.

Over window: Original? Flat surface to which a large torus and cyma are applied, suggesting an entablature. The members making up this surface do no appear to be tenoned into the adjacent stiles.

Window:

Soffit: Original. Artisan A. Arched and splayed.

Paneled Front

Paneling over Window

Flush boards: Original.

Cushion Frieze: Original.

Cyma below Frieze: Original.

Left Stile: Cloak pin evidence 4'-7 1/2" AFF w/ 1" base. Evidence for sloping curtain clasp 5'-2" AFF (top hole).

Right Stile: Cloak pin evidence 4'-6 5/8" AFF w/ 1" base. Evidence for sloping curtain clasp 5'-2 1/2" AFF (top hole).

Jamb Linings
Left: NPS restoration. Two pieces glued up.

Right: NPS restoration. Three pieces glued up. Joiner marks visible.

Shutters
Left Shutter: Original. Artisan C. Same as right shutter.

Right Shutter: Original. Artisan C. Hinge stile is pieced out so that there is a great disparity in the widths of the inner and outer members--4" versus only 3".

Auxiliary Leaf: Original. The ghost of a small Blow-period fixture for securing the shutters is still visible on the interior face.

Shutter Hardware
Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions--probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Again, thick straps and countersunk holes date these small, foliated side hinges to the 20th century. However, these were installed in the NPS restoration.

Knob: Blow period, wood.

Trim at Frame
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles
Left Side:
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:

Upper: NPS restoration.

Lower: NPS restoration.

Stops:

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat: Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[18]

Back: Original. Artisan C. The upper edge of the top rail is shimmed to receive the stool. The seat backs in this room recline slightly.

Left Jamb: Same as right jamb.

Right Jamb: Original. Both stiles have been patched, top and bottom. Due to the sloping seat back, the panel is trapezoidal in shape.

Bench: Heating registers were cut into the window seats in the Blow restoration. In the NPS installed new seats, basing their replacements on the originals. These are hand-planed on the upper surface, but chatter marks from the joiner are visible on the under side.

Apron: Paneling: Original stiles and rails. The panel was replaced with a bronze grill in

[18]Whittington, tape #7, p. 5.

the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings. The left stile is patched at the bottom.[19]

Base: In the Blow restoration, a "scallop-shaped" opening was cut into the base of each window apron to allow for convection around the radiators below the window seats. Remnants of a similar system can still be seen at Carter's Grove. The present base and cap member date from the NPS restoration.

Right Pilaster: Original. The shaft is beaded at the corners and has eight stopped flutes. The window trim and paneling lie in the same plane, forming the surface to which the pilaster is applied. The lower ends of the fluting die against the base molding; the upper ends stop about 12" below the bed molding of the cornice. The pilasters have entasis, diminishing from 10-3/4" at the base, to 10" at the cornice. This diminution begins about 3'-3" above the floor. The stopped fluting rises to a point about 3'-5" above the floor.

Base:

Molding: Original. This member is composed of a cove, a fillet and a large torus. The cap member of the adjacent base dies against the cove portion. This portion is made from a solid block of wood.

Plinth: Original. This too is a solid block of wood.

Left Pilaster
Shaft: Same as right pilaster.

Base

Molding: Same as right pilaster

Plinth: Same as the right pilaster.

Floor: All original, but three boards to the right of the fireplace. These are re-sawn material, evidently laid when the present floor register was installed. There is also a small patch adjoining these new boards. Edge grain SYP +/- 11-1/2" widths, having some flat grain. They are face-nailed with what appear to be headless flooring brads.

An old photo shows the flooring of this room going 1/2 way through the doorway to the passage. In all likelihood, it originally ran all the way through.[20]

[19]Ibid.
[20]Nelson.

DINING ROOM

Ceiling: Modern. The ceiling was lowered in the Blow period, ostensibly to provide a more satisfactory relationship to the pilaster capitals. In the NPS restoration the original ceiling height was restored.[21]

North Wall

Cornice: The ceiling of the Dining Room was dropped down in the Blow-period restoration, ostensibly to relate it more rationally to the pilaster capitals. The original ceiling height was re-established in the NPS restoration, which necessitated a complete reworking of this cornice.

Crown Molding: Original.

Fascia: Western half is original material, running to a point just above the left pilaster of the west window. The remainder is 20th century, probably Blow period. On this later fascia, the fore edge of the drip is slightly eased.

Soffit: Original.

Modillions: All original material, having the raised grain and rounded edges typical of early material that's be stripped.

Modillion Band: This appears to be entirely original material, having raised grain in various places due to Blow-era stripping.

Bed Molding: Entirely 20th century, probably NPS.

Surbase: The section between the windows is modern, probably dating to the NPS restoration, as it seems to have very little paint build-up. The sections of surbase at either end are original. The profile is identical to that in the drawing room.

Base: Original. This 5-1/4" high member is molded on the upper edge with a cyma reversa and astragal.

Paneling: The panel molding is highly enriched with a cyma and ovolo on the stiles and rails, and an ovolo adjoining the panel fields. The rails and stiles lie in the same plane as the window trim and with this trim forms the surface to which the pilasters are affixed.

East Section: Original. Medium pegs round, some irregular.

Central Section: Original.

West Section: Original.

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[21]Whittington, tape.

West Window

Soffit: Original. Artisan C. The raised panel is splayed on both sides. The panel moldings match those of the wainscoting.

Paneled Front

Paneling over Window: Flush boards with two closely spaced pegs on each side. Upper pair probably hidden by cushion frieze and cyma.

Cushion Frieze: Original.

Cyma: Original.

Left Stile: Original. Cloak pin evidence 4'-7 3/4" AFF; no evidence of base; very large shank—Victorian? Cloak pin evidence 5'-6 3/4" AFF; no evidence for base.

Right Stile: Cloak pin evidence 4'-8 1/4" AFF; 1" base; very large shank - Victorian period? Sloping curtain clasp 5'-2" AFF (top hole)

Jamb Linings

Left: NPS restoration. Joiner marks visible.

Right: NPS restoration. Hand-planed.

Shutters

Left Shutter: Original. Both stiles pieced out so that there is a great disparity in the widths of the inner and outer members--4 1/4" on the right stile versus only 3 1/4" on the left. Paint ghost for Blow-period latch crosses over patch. Evidently patching of shutters occurred during Blow restoration. Right stile patched at top and bottom.

Right Shutter: Original. Hinge stile is pieced out so that there is a great disparity in the widths of the inner and outer members—4" on the left stile versus only 3 1/4" on the right. Left stile patched at the top.

Auxiliary Leaf: Original. Patched at top.

Shutter Hardware

Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions--probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Again, thick straps and countersunk holes date these small, foliated side hinges to the 20th century. However, these were installed in the NPS restoration.

Knob: Blow period, wood.

Trim at Frame

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Pulley Stiles

Left Side

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash

Upper: NPS restoration.

Lower: NPS restoration.

Stops

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat

Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[22]

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[22]Whittington, tape #7, p. 5.

Back: Original.

Left Jamb: Original.

Right Jamb: Original.

Bench: Heating registers were cut into the window seats in the Blow restoration. In the NPS installed new seats, basing their replacements on the originals. These are hand-planed on the upper surface, but chatter marks from the joiner are visible on the underside.

Apron:

Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings.[23]

Base: Original.

Right Pilaster: West Window

Capital: Original. Pseudo-Corinthian w/ two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Original.

Base:

Molding: Original.

Plinth: Original.

Left Pilaster: West Window

Capital: Original. Pseudo-Corinthian w/ two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Original. Fillet on west side patched at bottom.

Base

Molding: Original.

Plinth: Original.

[23]Ibid.

East Window

Paneled Front

Paneling Over Window: Original. Artisan A. Flush boards with two closely spaced pegs on each side. Upper pair probably hidden by cushion frieze and cyma.

Cushion Frieze: Original.

Cyma: Original.

Left Stile: Original. Cloak pin evidence 4'-5 3/4" AFF; large shank but no evidence of base -Victorian?

Right Stile: Original. Cloak pin evidence 4'-7 1/4" AFF; large shank but no evidence of base—Victorian?

Soffit: Original. Artisan C.

Jamb Linings

Left: Blow period? Has paint line from higher Blow-period stools and visible joiner marks.

Right: NPS restoration. Hand-planed.

Shutters

Left Shutter: Original. Both stiles pieced out so that there is a great disparity in the widths of the inner and outer members--4" on the right stile versus only 3 3/8" on the left. Both stiles and lower rail patched at the bottom. Ghost of Blow-period latch crosses over pieced out edge.

Right Shutter: Both stiles pieced out so that there is a great disparity in the widths of the inner and outer members--4 1/4" on the right stile versus only 3 1/4" on the left. Both stiles and lower rail patched at the bottom.

Auxiliary Leaf: Original. Ghost of Blow-period latch.

Shutter Hardware

Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions--probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Again, thick straps and countersunk holes date these small, foliated side hinges to the 20th century. However, these were installed in the NPS restoration.

Knob: Blow period, wood.

Trim at Frame

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Pulley Stiles

Left Side

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash

Upper: NPS restoration.

Lower: NPS restoration.

Stops

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat

Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[24]

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[24]Whittington, tape #7, p. 5.

Back: Original.

Left Jamb: Original.

Right Jamb: Original. Bottom rail patched.

Bench: Heating registers were cut into the window seats in the Blow restoration. In the NPS-installed new seats, basing their replacements on the originals. These are hand-planed on the upper surface, but chatter marks from the joiner are visible on the underside.

Apron

Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings.[25]

Base: In the Blow restoration, a "scallop-shaped" opening was cut into the base of each window apron to allow for convection around the radiators below the window seats. Remnants of a similar system can still be seen at Carter's Grove.

Left Pilaster: East Window

Capital: Original. Pseudo-Corinthian w/ two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Outer filet patched at bottom, as on right pilaster of west window, as if something once spanned the pier between, running just above base height.

Base

Molding: Original.

Plinth: Original.

Right Pilaster: East Window

Capital: Original. Pseudo-Corinthian w/ two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Original. Right side of shaft has 2 x 1/ 3/4" patch at bottom,

Base

Molding: Original.

Plinth: Original.

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[25]Ibid.

East Wall
Cornice: Ceiling lowered and cornice reworked in Blow period; ceiling height re-established and cornice reworked again by NPS.

Crown Molding: One piece of original material at north end; two short original pieces at south end; otherwise 20th century, probably NPS.

Fascia: 20th century, probably NPS.

Soffit: Original.

Modillions: 20th century, probably Blow-era material reused in NPS restoration. Individual modillions have recent scars, but none of the raised grain typical of early stripped material.

Modillion Band: This appears to be entirely original material, having raised grain in various places due to Blow-era stripping.

Bed Molding: 20th century, NPS?

Surbase:
North Section: Original.

South Section: Original.

Base:
North Section: Original.

South Section: NPS restoration.

Paneling
North Section: Original. Artisan C. Door cut into right panel in lower tier to exhibit damage, purportedly from an artillery projectile, though it is difficult to identify an undisturbed trajectory that would have allowed a shot to reach this point. The door is a Blow-period feature, having early 20th-century hardware. The panel moldings have been cut out to facilitate the door swing.

South Section: Original. Artisan C.

Window
Paneled Front
Paneling over Window: Original. Flush boards with significantly smaller pegs, one on each side, and level with the tangent point of the curved window head. Upper pegs probably hidden by cushion frieze and cyma.

Cushion Frieze: Original.
Cyma: Original.

Left Stile: Original. Cloak pin evidence 4'-8 1/2" AFF; large shank; no evidence for base. Clustered nail holes +/- 6"-0" AFF.

Right Stile: Original. Cloak pin evidence 4'-8" AFF; large shank; 1" base.

Soffit: Original.

Jamb Linings:
Left: NPS restoration. Two glued-up pieces with visible joiner mark.

Right: NPS restoration?

Shutters:
Left Shutter: Original. Double pegging. Artisan? Right stile pieced out so that there is a great disparity in the widths of the inner and outer members—4 1/4" on the right stile versus only 3 1/4" on the left. Both stiles and lower rail patched at the bottom.

Right Shutter: Original. Single pegging. Left stile pieced out so that there is a great disparity in the widths of the inner and outer members--4 1/4" on the left stile versus only 3 1/4" on the right. Both stiles and lower rail patched at the bottom.

Shutter Hardware

Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions--probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Again, thick straps and countersunk holes date these small, foliated side hinges to the 20th century. However, these were installed in the NPS restoration.

Knob: Blow period, wood.

Trim at Frame

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Pulley Stiles

Left Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:

Upper: NPS restoration.

Lower: NPS restoration.

Stops:

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat

Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[26]

Back: Original. Bottom rail shimmed.

Left Jamb: Original.

Right Jamb: Original. Bottom rail patched.

Bench: Original. This is one of the only original window seats remaining in the house.

Apron:

Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings.[27]

Base: Original.

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[26]Whittington, tape #7, p. 5.

[27]Ibid.

Left Pilaster
Capital: Original. Pseudo-Corinthian w/ two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Original.

Base:

Molding: Original. This member is composed of a cove, a fillet and a large torus. The cap member of the adjacent base dies against the cove portion. This portion is made from a solid block of wood.

Plinth: Original. This too is a solid block of wood.

Right Pilaster
Capital: Original. Pseudo-Corinthian with two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Original.

Base

Molding: Original.

Plinth: Original.

South Wall
Cornice: Ceiling lowered and cornice reworked in Blow period; original ceiling height re-established and cornice reworked by NPS.

Crown Molding: Original.

Fascia: Entirely 20th century. Fore edge of drip is slightly eased on eastern section, probably Blow period; western section probably NPS.

Soffit: Original.

Modillions: All original material.

Modillion Band: Original.

Bed Molding: Entirely modern, probably NPS.

Surbase:
East Section: Original.

West Section: Original.

Base:
East Section: NPS restoration.

West Section: NPS restoration.

Paneling:
East Section: Original.

Chimney Breast: Original. Left stile has many nail holes and cloak pin evidence at 2'-5 1/4" AFF w/ 3/4" base. Right stile has cloak pin evidence at 2'-5" AFF, but no indication of base size.

West Section: Original.

Closet Door:
Door: Original. Lock stile has 1 3/4" x 2"-7" inch patch, starting 2'-6" AFF. On the edge is a 7" x 2" patch above present lock. Lock rail patch visible above present lock. Compound panel molding faces the dining room--ovolo faces closet.

Trim: Original.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Hinges: Original, mounted with flat-head wood screws and set flush with face of door. No evidence of earlier fasteners or hinges.

Chimneypiece:
Fireplace:
Firebox: Plastered in NPS restoration. Brickwork not visible for inspection.

Hearth: NPS restoration. Brick laid mortar.

Fore Hearth: NPS restoration. White marble with gray veining, based on archaeological fragments.

Left Pilaster
Capital: Original. Pseudo-Corinthian w/ two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Original.

Base:
Molding: Original.

Plinth: Original.

Right Pilaster
Capital: Original. Pseudo-Corinthian w/ two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Original.

Base:
Molding: Original.

Plinth: Original.

West Wall
Cornice: Ceiling lowered and cornice reworked in Blow period; original ceiling height re-established and cornice reworked by NPS.

Crown Molding: Original.

Fascia: Original.

Soffit: Original.

Modillions: All modillions on this wall appear to be 20th century, having none of the raised grain or prominent end grain seen on original examples. They bear numerous recent scars, probably a result of the NPS reworking Blow-period material.

Modillion Band: Original.

Bed Molding: Entirely 20th century, probably NPS.

Surbase:
North Section: Original.

South Section: Original.

Base:
North Section: Original.

South Section: Original, with 12" patch at north end.

Paneling:
North Section: Original. Central stile has cloak pin evidence 6'-5 1/2" AFF, w/ 3/4" base.

Over Door: Original.

South Section: Original.

Passage Door:
Door: Original. Artisan B? North stile replaced in Blow restoration. Beside the present keyhole escutcheon is a circular 1" patch for a Blow-period lock. South stile patched behind both hinges. Circular patches in the upper tier of panels. Large patch on the lock rail. These holes are visible in the pre-Blow photos. Compound moldings face Dining Room; ovolos face the Passage.

Frame: Original. Cove with cyma reversa and bead. Patched behind keeper and both hinges.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Hinges: Thick straps and countersunk screw holes identify these as modern hinges. They date to the Blow restoration.

Left Pilaster
Capital: Original. Pseudo-Corinthian w/ two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Original.

Base:
Molding: Original.

Plinth: Original.

Right Pilaster
Capital: Original. Pseudo-Corinthian w/ two tiers of crudely fashioned acanthus leaves, but no caulicoles. The abacus is substantially under-scaled in comparison with those of more conventional design.

Shaft: Original.

Base:
Molding: Original.

Plinth: Original.

Buffet:
Jambs: Original. Ovolos of both stiles have been repaired. East stile patched for earlier lock. The absence of a rabbet on left jamb suggests that the door was an original feature, though the right jamb is rabbeted.

Door: The use of this feature as a cupboard door dates to the 18th century, as a small joined frame of 2-1/2" x 1-1/8" battens, secured with wrought rose-head and T-head nails, stiffens the panel from the back. The door was cut to swing free of rails and stiles around it. A patch for earlier keyhole is visible 1" farther to the right of the present keyhole. Additional patches on the door indicate it may once have swung off of the left jamb. The lower patch on the jamb, 11" from bottom of upper cupboard, does not correspond with that on door. However there is a corresponding scar on the door. There is also a patch in the door 2-3/4" above the cupboard floor. The upper patches in stile and door align. Wear patterns suggest that the bottom door patch could represent a previous lock. The bottom left corner of the door is also patched.

Hardware:
Hinges: Modern. Blow period?

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania. Previous lock was larger.

Escutcheon: This was installed during the NPS renovation, based on the original that had survived on the door below.

Stop: A wrought iron shutter pintle was driven into the top rail of the paneling so as to catch the top of the door, and thus keep it door from swinging out too far.

Interior: All reconstructed in the NPS restoration. According to Gordie Whittington, ghosts on the back of the paneling revealed the configuration of the shelving, with half-round nosings dying into the backs of the stiles to either side of the opening. This suggested the concave treatment of the shelving.[28]

Closet below Buffet:
Door: Original. Top and bottom battens original, vertical battens are NPS. Appears always to have swung in present configuration.

Jamb: Left jamb has no channel cut out for a panel. Right jamb has a rabbet. Top of right jamb and right side of head have been patched.

Lock: Installed in the NPS restoration. Whittington seems to indicate that the original lock for this door was one of two pieces of original metalwork surviving at the Blow restoration. Apparently it was stolen during the restoration. The replacement may have come from the same Chestertown, Pennsylvania, antique dealer who provided other locks for the restoration.[29]

Escutcheon: Original.[30]

Hinges: These date from the NPS restoration and were fabricated by Gordie Whittington.

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[28]Whittington, tape 8, p. 2.
[29]Whittington, tape 7A, p. 11.
[30]Whittington, tape 7A, p. 11.

According to Whittington they were based on nail holes and on ghosts of the originals still visible on the door at the time of the restoration. These replaced Blow-period hinges similar to those still in place in the cupboard above.[31]

Interior: Reconstructed in the NPS restoration.[32]

Floor: Original. These floor boards exhibit narrower and more consistent widths than elsewhere. Like the floors in the Back Parlor, they are doweled and blind-nailed, having very little flat grain. The average width is 5-1/4". Small patch in center of room may have been the location for call button. To the north of the hearth is a Blow-period or earlier patch. There is also a patch, one board wide, at the passage door.

[31]Whittington, tape 7A, p. 1; tape 8, p. 2.
[32]Whittington, tape 7A, p. 11; tape 8, p. 1.

DINING ROOM CLOSET

Ceiling: Plaster. NPS restoration.

North Wall
Cornice: NPS restoration.

Base: NPS restoration.

Plaster: NPS restoration.

Door Trim: NPS restoration.

East Wall
Cornice: NPS restoration.

Base: NPS restoration.

Plaster: NPS restoration.

South Wall
Cornice: NPS restoration.

Base: NPS restoration.

Plaster: NPS restoration.

West Wall

Cornice: NPS restoration.

Plaster: NPS restoration.

Window:
Paneled front:
Paneling over Window: Original. Artisan C. Flush boards, no panel. Filled holes for what appears to have been brackets for a curtain rod.

Right Stile: Original beaded board. Numerous filled holes in face of trim, possibly for tying back curtains.

Left Stile: Original beaded board. Back of trim is cut with a v-groove, showing where an earlier

set of stools were, probably Blow period.

Soffit: Original. Artisan A.

Jamb Linings:
Right: Works to window stools restored by NPS. Hand-planed surface typical of NPS work.

Left: Works to window stools restored by NPS. Hand-planed surface typical of NPS work.

Shutters:
Left Shutter: Original. Artisan A. Hinge stile pieced out. Patched at top and bottom. Ghost of Blow-period latch for closing shutters.

Right Shutter: Original Artisan A. Hinge stile pieced out. Patched at top and bottom. Evidence visible for earlier hinge (upper) that carried central leaf.

Auxiliary Leaf: Date uncertain. Ghost of Blow-period latch for closing shutters. Traces of what may be ripples from power joiner, but unclear. Some hand planing. Could be an original feature, but more likely a Blow-period replacement.

Shutter Hardware:

Main Hinges: Iron butt hinges, modern.

Auxiliary Leaf Hinges: Foliated H-hinges, NPS.

Knob: Blow period, wood.

Trim at Frame
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: Unexamined.

Pulley Stiles:
Left Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: Modern, probably Blow Period. NPS restoration.

Sash Cord: NPS restoration.

Right Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: Modern, probably Blow Period.

Sash Cord: NPS restoration.

Sash:

Upper: NPS restoration.

Lower: NPS restoration.

Stops:

Head: Modern, NPS?

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat: Everything from the stools down was replaced in the NPS restoration.

FIRST-FLOOR BACK STAIR HALL

General Remarks: This area was heavily reworked by the Blows in order to create a more satisfactory service stair. The original configuration was re-established in the NPS restoration. As a result, little original material remains in this area. While the cornices contain much original material, these elements have probably been reshuffled somewhat.

Ceiling: Modern plaster, NPS.

North Wall
Cornice:
Crown Molding: Original material, mid-section is a 20th-century patch.

Fascia: Entirely 20th century, having hand-planed surface typical of NPS work.

Soffit: Entirely 20th century, NPS.

Bed Molding: Modern, NPS.

Ground: Entirely 20th century, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

East Wall
Cornice:
Crown Molding: Entirely original material.

Fascia: Entirely original material.

Soffit: Entirely original material.

Bed Molding: Entirely original material.

Ground: Modern, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

South Wall

Cornice:
Crown Molding: Entirely original material.

Fascia: Entirely original material.

Soffit: Modern, NPS.

Bed Molding: Entirely original material.

Ground: Modern, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

West Wall
Cornice:
Crown Molding: Entirely original material.

Fascia: Entirely original material.

Soffit: Entirely original material.

Bed Molding: Entirely original material.

Ground: Modern, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

Doorway:
Door: See Passage: East Wall, Back Parlor Door

Frame:
North Jamb: Original. Primary member and backband patched at bottom. Remainder of trim dates to NPS restoration.

Trim: Applied backband, all dating to the NPS restoration.

Hardware:
Hinges: Original? H-L's.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Stair Enclosure - Short Wall
Cornice
Crown Molding: Entirely original material.

Fascia: Entirely original material.

Soffit: Entirely original material.

Bed Molding: Entirely original material.

Ground: Modern, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

Stair Enclosure - Long Wall
Cornice:
Crown Molding: Entirely original material.

Fascia: Entirely original material.

Soffit: Entirely original material.

Bed Molding: Entirely original material.

Ground: Modern, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

Floor: Entirely modern, NPS. Like the passage floor of the same vintage, it has substantially more flat grain, more knots and fewer rings per inch than earlier floors in the house.

BACK PARLOR

Ceiling: NPS restoration.

North Wall
Cornice:
Crown Molding: Modern, probably NPS.

Fascia: Modern, probably NPS.

Soffit: Modern, probably NPS.

Ground: Original.

Base: NPS restoration.

Plaster Wall Surface: NPS restoration.

Chimney Breast Paneling: Original. Both stiles patched. Cyma at top dates to NPS restoration. Cloak pine evidence.

Left Stile:
4'-8" AFF; 3/4" base
5'-0" AFF; no evidence for base

Right Stile:
4'-7 1/2" AFF; 3/4" base
4'-11 3/4" AFF; 3/4" base

Fireplace:
Chimney piece: NPS. White marble, design and material based on archaeological fragments.

Firebox: Plastered in NPS restoration. Brick not visible for inspection.

Hearth: NPS restoration. Brick laid in mortar. These should be dry-laid.

Fore Hearth: NPS. White marble, based on archaeological fragments. This is raised 5/8" AFF, an inappropriate condition.

East Wall
Cornice:
Crown Molding: Modern, probably NPS.

Fascia: Modern, probably NPS.

Soffit: Modern, probably NPS.

Ground: Original.

Base: NPS to right of window; left side is original.

Plaster Wall Surface: NPS restoration.

Window:
Paneled front:
Paneling over Window: Original. Two raised panels with ovolo moldings.

Left Stile: Original. Patches below window seat. Cloak pin evidence 4'-10" AFF; 1" base.

Right Stile: Original. Patched at top. No cloak pin evidence. Ten scribed circles arranges in two horizontal rows, clustered about 4'-0" AFF.

Soffit: Original.

Jamb Linings:
Left: NPS restoration? Hand-planed.

Right: NPS restoration? Hand-planed.

Shutters:
Left Shutter: Original. Pieced out on hinge side. Patched at bottom.

Right Shutter: Original. Pieced out on hinge side. Patched at bottom. Ghost for Blow-period latch.

Auxiliary Leaf: Blow period. Visible joiner marks. Patched at top.

Shutter Hardware:

Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions--probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Foliated H-hinges, NPS.

Knob: Blow period.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Left Side
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: Original.

Back: Original.

Left Jamb: Original.

Right Jamb: Original.

Bench: NPS restoration.

Apron:

Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings.

Base: NPS restoration.

South Wall

Cornice:

Crown Molding: Modern, probably NPS.

Fascia: Modern, probably NPS.

Soffit: Modern, probably NPS.

Ground: Original.

Base: NPS restoration.

Plaster Wall Surface: NPS restoration.

Window:

Paneled front:

Paneling over Window: Original. Two raised panels with ovolo moldings.

Left Stile: Original. Patched below window seat. Cloak pin evidence: 4'-5 3/4" AFF; 1" base; 4'-6 1/2"; no base.

Right Stile: Original. Patched below seat. Cloak pin evidence 4'-5 1/2" AAF.

Soffit: Original.

Jamb Linings:

Left: NPS restoration? Hand-planed.

Right: NPS restoration? Hand-planed.

Shutters:

Left Shutter: Original. Double pegs. Pieced out on hinge side, 3-3/4" vs. 3-1/4". Bottom rail and bottom of both stiles patched. Nail holes for three hinges for auxiliary leaf, four holes each location. Left stile and bottom rail patched.

Right Shutter: Original. Double pegs. Pieced out on hinge side, 4-1/4" vs. 3-1/2". Bottom rail and bottom of both stiles patched. Ghost for Blow-period latch.

Auxiliary Leaf: NPS restoration. Visible joiner marks, but no ghost of Blow-period latch.

Shutter Hardware

Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions—probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Foliated H-hinges, NPS.

Knob: Blow period.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Left Side

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: NPS restoration.

Back: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Bench: NPS restoration.

Apron:
Paneling: NPS restoration.

Base: NPS restoration.

West Wall
Cornice:
Crown Molding: Modern, probably NPS.

Fascia: Modern, probably NPS.

Soffit: Modern, probably NPS.

Ground: South half original material; north half 20th century, NPS.

South Door:
Door: Original. Artisan A[?]. This door has the same panel moldings as the north door but does not exhibit the broad members and double pegging seen on the other door. Together with wear marks on the floor, wear on the raised panels and lock/hinge evidence suggest that the present orientation and swing of the door are correct. Again, the south stile appears to be a Blow-period replacement, having crisper moldings than the other members and a circular patch for a cylinder lock. The lock rail is patched for the knob shaft of what was probably the original lock.

Frame: South jamb member is original. Remainder probably dates to NPS restoration.

Trim: NPS restoration.

Linings: NPS restoration.

Hardware:
Hinges: Modern H-Ls, surface mounted with FH screws, NPS.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.[33]

North Door:
Door: This early door is unlike any other in the house, having very broad rails and stiles, double pegging and a small ovolo adjoining the panel fields. It may have been added late in the 18th century, or brought in from another location during the Blow restoration. Should early paints survive here, comparison of the finishes on this door with those in the room might establish the date of installation. On the room face of the door, the ovolos of the earlier members have been cut out, possibly to allow for repair of the panels. These moldings were replaced with applied sticking secured by wire finishing nails. The door has been pieced out on both edges, possibly during the NPS restoration and once swung from the opposite edge. Penetrations for the keyhole and knob shaft of the earlier lock are visible on the lock rail. On the passage side the ghost of the knob escutcheon can also be seen. The lock rail is also patched just above the present door knob. The two upper most panels and the south stile appear to have been replaced. The latter is evidence in the crispness of the moldings and in the absence of hinge evidence to correspond with the earlier swing of the door. This significance for the replacement stile is patched after removal of what seems to have been a cylinder lock. This was almost certainly a Blow-period lock. Based on the patches in the lock rail, it seems likely that the lock was originally on what is now the room face of the door, near its north edge. If the door is original to this location, this evidence would swing the door from the south jamb.

Trim: NPS restoration.

Linings: NPS restoration.

Hardware:
Hinges: Modern H-Ls, surface mounted with FH screws, NPS.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.[34]

Floor: Mostly original, doweled and blind-nailed—unusual for a lesser room. Early in this century the room functioned as a kitchen. During this period an impervious floor was laid over the original, hence the rusting of the numerous nails left in the floor. Some of these nails may relate to earlier carpet installations, some to the later kitchen floor. The original floor has been patched in the following locations: first board south of hearth; borders at either end of hearth; two boards by south wall; 2'-4" x 3'-6" area in SE corner; one board adjoining the north wall, east of the fireplace; and in the closet doorway where the NPS removed wall framing to re-establish the original opening.

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[33]Whittington, tape 8, p. 18.
[34]Whittington, tape 8, p. 18.

BACK PARLOR CLOSET

Ceiling: Modern plaster, NPS.

North Wall
Cornice: Modern beaded board, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

East Wall
Cornice: Modern beaded board, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

Doorway:
Door: See Back Parlor: West Wall, South Door

Frame: See Back Parlor: West Wall, South Door. The original south jamb and bears the mark of an earlier keeper positioned about 2' higher than that existing. This probably corresponds with the evidence of an earlier lock seen on the door.

Trim: Applied backband, all dating to the NPS restoration.

South Wall
Cornice: Modern beaded board, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

Window: All finishes associated with this window date to the NPS restoration.

West Wall
Cornice: Modern beaded board, NPS.

Base: Modern, NPS.

Plaster: Modern, NPS.

Floor: Two floor boards adjoining the south wall have been replaced. Otherwise, the closet retains its original doweled and blind-nailed flooring. The flooring does not run continuously underneath the partition or through the door. Rather, the closet flooring meets that of the parlor in the doorway. These conditions make it clear that the closet and this opening were original features.

CHAMBER

Ceiling: Modern plaster, NPS restoration.

North Wall

Cornice:

Crown Molding: Only the sections of molding at either end are original. All others are 20th century.

Fascia: Appears to be 20th century, Blow era?

Soffit: Appears to be 20th century, Blow era?

Ground: Entirely original material.

Base: NPS restoration.

Chimney Breast Paneling: Original. Middle rail patched at intersection with central stile. Lower corners of flanking panels also patched at this point—evidently a stove thimble was cut in here sometime during the 19th century. Right stile patched behind hinge for closet door.

West Closet Doorway:

Door: Original. West stile has been replaced, probably in Blow period, as the new member has a cylindrical patch adjoining the lock rail. Lower lock rail is also patched for an earlier lock. Upper lock rail is patched behind the present lock.

Trim: The middle member is original. All other elements date to the NPS restoration.

Hardware:

Hinges: Original H-L hinges, set flush with the door face.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

Fireplace:

Chimney piece: NPS restoration. White marble with brown veins, based on archaeological fragments.

Firebox: Rebuilt in the NPS restoration.

Hearth: NPS restoration. Brick laid in mortar. These should be dry-laid.

Fore Hearth: NPS restoration. White marble with brown veins, based on archaeological fragments.

East Wall
Cornice:
Crown Molding: Entirely original material.

Fascia: Appears to be 20th century, Blow era?

Soffit: Appears to be 20th century, Blow era?

Bed Molding: Entirely original material.

Ground: Entirely original material.

Base: NPS restoration.

Doorway:
Door: See Passage - West Wall - Chamber Door

Trim: Original. Single architrave. Right Jamb extensively patched. Left jamb patched at bottom.

Hardware:
Hinges: Original H-Ls.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

South Wall
Cornice:
Crown Molding: The section over the keystone, the adjoining section to the immediate left and the long piece at the far right are original. The remaining pieces are 20th-century material.

Fascia: The sections on either side of the keystone assembly are original; that above the keystone is 20th century.

Soffit: Modern, probably NPS.

Bed Molding: Entirely original, including returns.

Ground: Entirely new, probably NPS.

Base: NPS restoration, all portions.

Window:
Paneled Front:
Paneling over Window: Original.

Keystone: Original.

Left Stile: Original. No cloak pin evidence.

Right Stile: Original. No cloak pin evidence.

Soffit: Original.

Jamb Linings:
Left: NPS restoration. Wire finishing nails.

Right: NPS restoration? Wire finishing nails. Two pieces glued up.

Shutters:
Left Shutter: Original. Pieced out on hinge side.

Right Shutter: Original. Pieced out on hinge side, 3-1/2" vs. 2-1/2". Stile patched behind lower main hinge.

Auxiliary Leaf: NPS restoration. Conspicuous hand-planning. No ghost of Blow-period latch.

Shutter Hardware:

Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions—probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Foliated H-hinges, NPS.

Knob: Blow period.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Left Side

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: NPS restoration.

Back: Original.

Left Jamb: Original.

Right Jamb: Original. Patched at bottom, all members.

Bench: NPS restoration.

Apron:
Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings.

Base: NPS restoration.

West Wall
Cornice:

Crown Molding: Entirely original material.

Fascia: Appears to be 20th century.

Soffit: Modern, NPS?

Bed Molding: Entirely original material.

Ground: Modern, NPS?

Base: NPS restoration, all locations.

Window:
Paneled Front:

Paneling over Window: Original.

Keystone: Original.

Left Stile: Original. No cloak pin evidence.

Right Stile: Original. No cloak pin evidence.

Soffit: Original.

Jamb Linings:
Left: NPS restoration. Two pieces glued up. Wire finishing nails.

Right: Original? Hand-planed and pieced out on both edges.

Shutters:
Left Shutter: Original. Patched behind main hinges. Pieced out on hinge side, 3-1/2" vs. 2-3/4". One inch circular patch on left stile. Bottom rail patched.

Right Shutter: Original. Pieced out on hinge side, 4" vs. 3". Stile patched behind lower main hinge.

Auxiliary Leaf: NPS restoration. Conspicuous hand-planing.

Shutter Hardware:

Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions—probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Foliated H-hinges, NPS.

Knob: Blow period.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Left Side
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: NPS restoration.

Back: Original.

Left Jamb: Original.

Right Jamb: Original. Patched at bottom, all members.

Bench: NPS restoration.

Apron:

Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings. Double-panel configuration.

Base: NPS restoration.

Floor: This is 19th-century tongue and groove, later face-nailed. 7-1/4" to 9" widths. Border around hearth replaced.

CHAMBER CLOSET

Ceiling:
NPS restoration.

North Wall
Cornice: NPS restoration. Beaded fascia with hand-planed surface.

Plaster: NPS restoration.

Base: NPS restoration.

East Wall
Cornice: NPS restoration. Beaded fascia with hand-planed surface.

Plaster: NPS restoration.

Base: NPS restoration.

South Wall
Cornice: NPS restoration. Beaded fascia with hand-planed surface.

Plaster: NPS restoration.

Base: NPS restoration.

Doorway:
Door: Original. Flat panels, no moldings. Lock rail patched. See Chamber N. Wall, Closet Door.

Trim: Single architrave. East member original. All others NPS restoration.

Hardware:
Hinges: Original H-Ls let in flush with face of door and breast.

Lock: Early iron rimlock installed during NPS restoration. Modern keeper.

West Wall
Cornice: NPS restoration. Beaded fascia with hand-planed surface.

Plaster: NPS restoration.

Base: NPS restoration.

Floor:
Original. Square-edge pine boards, face nailed. About 10" widths. NPS floor registers.

CHAMBER LOBBY

Ceiling:
NPS restoration.

North Wall
Cornice: NPS restoration. Beaded fascia with hand-planed surface.

Plaster: NPS renovation.

Base: NPS restoration.

East Wall
Cornice: NPS restoration . Beaded fascia with hand-planed surface.

Plaster: NPS restoration.

Base: NPS restoration.

South Wall
Cornice: NPS restoration. Beaded fascia with hand-planed surface.

Plaster: NPS restoration.

Base: NPS restoration.

Doorway:
Door: Original. Raised panels both faces. See Chamber, North Wall, West closet door.

Trim: NPS restoration. Single architrave.

Hardware:
Hinges: NPS restoration

Lock: Knob and escutcheon NPS. See Chamber, North Wall, West closet door.

West Wall
Cornice: NPS restoration. Beaded fascia with hand-planed surface.

Plaster: NPS restoration.

Doorway:

Door: NPS restoration. Double door.

Frame: Original. North jamb bears evidence of hinges for single door.

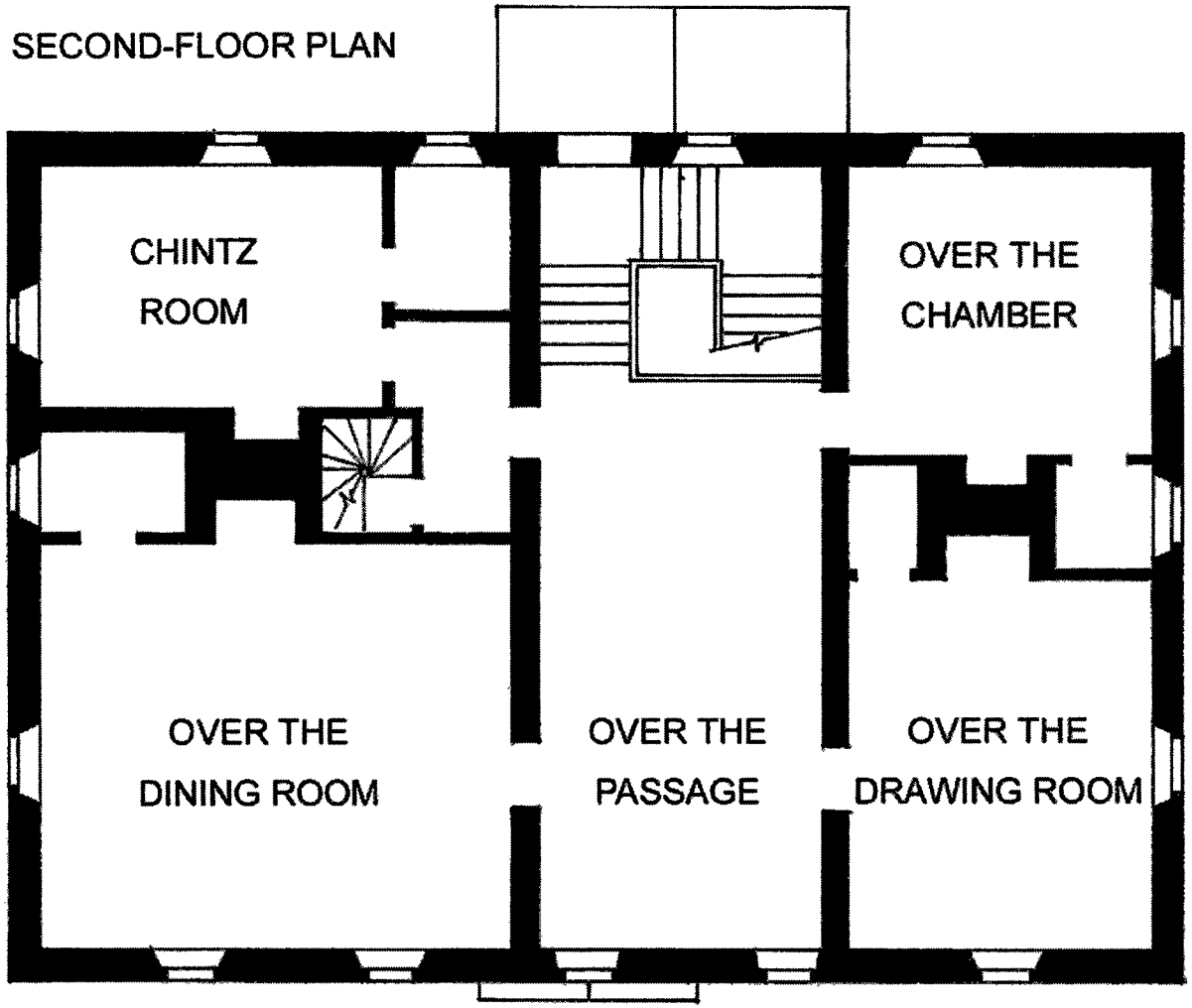
Trim: NPS restoration.

Hardware:
Hinges: NPS restoration

Lock: NPS. Frame bears evidence that this door was barred. Staple was on north jamb.

Floor:
NPS restoration. A portion being reused antique flooring. Two NPS floor registers.

SECOND-FLOOR PLAN



OVER THE PASSAGE

Ceiling:
NPS restoration.

North Wall
Cornice: Mostly original. The bad molding appears to be NPS.

Surbase: Original. Pieced out at east end.

*Base: N*PS restoration.

Paneling: Original.

East Window:
Paneling Above: Original.

Soffit: Original.

Shutters:
Right Shutter: Original. Pieced out at bottom.

Left Shutter: Original. Pieced out at bottom and on hinged edge. Originally used in a different orientation, as nail holes for early hinges are visible on the fore edge of the shutter.

Auxiliary Leaf: NPS restoration.

Shutter Hardware:
Main Hinges: Blow period.

Central Leaf Hinges: Blow period.

Seat:
Stool: Blow period.

Back: Original.

Right Jamb: Original.

Left Jamb: Original.

Bench: Original.

Apron:
Paneling: Panel replaced in NPS restoration. Ovolos applied with wire finishing nails.

Rails and stiles original.

Base: NPS restoration.

West Window
Paneling Above: Original.

Soffit: Original.

Shutters:
Right Shutter: Original. Patched at bottom; pieced out on hinged edge.

Left Shutter: Original. Patched at bottom.

Auxiliary Leaf: NPS restoration.

Shutter hardware
Main Hinges: Blow period.

Central Leaf hinges: Blow period.

Seat:
Stool: Blow restoration.

Back: Original.

Right Jamb: Original.

Left Jamb: Original.

Bench: Original.

Apron:
Paneling: Panel replaced in NPS restoration. Ovolos applied with wire finishing nails. Rails and stiles original.

Base: NPS restoration.

East Wall
Cornice: Original.

Base: NPS restoration.

Plaster: NPS restoration.

North Door:
Door: Original. The large circular cut-outs visible in pre-Blow photos are present here, having been patched in the Blow period. The outer stile is a modern replacement.

Soffit: Original.

Right Jamb: Original.

Left Jamb: Original.

Trim: Different profile than on other doors in this space. Probably NPS.

Hardware:
Lock: NPS restoration.

Hinges: Let in flush. NPS restoration.

South Door:
Soffit: Original.

Right Jamb: NPS restoration.
Left Jamb: NPS restoration.

Trim: Backband all NPS. Base member NPS at head. Jamb members original.

Hardware:
Lock: NPS restoration.

Hinges: NPS restoration.

South Wall
Cornice: Original.

Paneling: Original. Cap is modern, probably Blow period.

Plaster: NPS restoration.

Window:
Paneling Above: Original.

Soffit: Original.

Shutters:
Right Shutter: Original. Patched at bottom; pieced out at fore edge.

Left Shutter: Original. Patched at bottom; pieced out on hinged edge.

Right Auxiliary Leaf: Original? Patched at bottom edge.

Left Auxiliary Leaf: Blow period.

Shutter Hardware:
Main Hinges: Blow period.

Auxiliary Leaf Hinges: Blow period.

Seat:
Stool: Blow Period.

Back: Original.

Right Jamb: Original. Patched at bottom and on fore edge.

Left Jamb: Original. Patched on rear edge. Pieced out on fore edge.

Bench: Original.
Apron:
Paneling: Panel replaced in NPS restoration. Ovolos applied with wire finishing nails. Rails and stiles original.

Base: Probably Blow period.

West Wall
Cornice: Original.

Base: Original.

Paneling: Original. Cap probably dates to Blow period.

Plaster: NPS restoration.

North Door:
Door: Original. The large circular cut-outs visible in pre-Blow photos are present here, having been patched in the Blow period. The outer stile is a modern replacement.

Soffit: Original.

Right Jamb: Original.

Left Jamb: Original.

Trim: Backbands and base member original at jambs. All trim at head is Blow period.

Hardware:
Lock: NPS restoration.

Hinges: NPS restoration.

South Door:
Soffit: Original.

Right Jamb: Original.

Left Jamb: Original.

Trim: Backbands original at jambs; Blow period at head. Right backband patched at floor. Base member new all around.

Hardware:
Lock: NPS restoration.

Hinges: NPS restoration.

Floor: Original. Face-nailed with wrought flooring brads. Southern yellow pine with some flat grain and sap wood. Average width about 9". On the floor are indications of where a 19th-century stair ascended to the attic.[35]

[35] Nelson, pp. 49-50.

OVER THE DINING ROOM

Ceiling: Renewed in NPS restoration. Plaster adjoins fire detection and suppression devices installed at that time.

North Wall
Cornice:
Left of West Window:
Crown Molding: Original.

Fascia: Original.

Soffit: Right section original, left section NPS restoration.

Bed Molding: Original.

Over West Window and Returns:
Crown Molding: Original.

Fascia: Original.

Soffit: Original.

Bed Molding: Original.

Between East and West Windows:
Crown Molding: Original.

Fascia: Original.

Soffit: Original.

Bed Molding: Original.

Surbase: Less elaborate than in the Room over the Drawing Room, having only a torus raised on and flanking cavettos and fillets.
Left of West (Left) Window: Replaced, probably in the Blow restoration of 1920.

Between the windows: All original.

Right of the East (Right) Window: Original.

Base:
Left of West (Left) Window: Replaced, probably in the 1970s NPS restoration.

Between the windows: Original.

Right of the East (Right) Window: Original.

Paneling: Paneling in this room is located only on the north (front) wall and on the chimney breast.

Left of West (Left) Window: All original. Artisan F, characterized by large round pegs, 7/16" diam, and double pegged at intersection of rails and intermediate stiles.

Between the Windows: All original. Artisan F, characterized by large round pegs, 7/16" diam, and double pegged at intersection of rails and intermediate stiles.

Right of the east (Right) Window: All original. Artisan F, characterized by large round pegs, 7/16" diam, and double pegged at intersection of rails and intermediate stiles

West Window :
Paneled Front:
Paneling Over Window: Original. Artisan F.

Left Stile: Original. Cloak pin evidence 5'-4" AFF; no base.

Right Stile: Original. Cloak pin evidence 5'-10 3/4" AFF; no base.

Soffit: Original. Artisan F.

Jamb Linings:
Left: Original. Originally glued up from two pieces. Now patched at the bottom and on the interior edge.

Right: Original.

Shutters:
Left Shutter: Original. Artisan F. Right stile pieced out to produce a substantial difference between widths of inner and outer members—4" vs. 3-3/8". Rails are 4-1/4". Both stiles patched at bottom. Pulls date to NPS restoration.

Left Auxiliary Leaf: Original. Ghost of Blow-period latch.

Right Shutter: Original. Artisan F. Outer stile pieced out to produce a substantial difference between widths of inner and outer members—4" vs. 3-3/8". Rails are 4-1/4". Bottom rail and the interior stile are patched at bottom. Holes for earlier main hinge visible at top of shutter, somewhat below present position. Pulls date to NPS restoration.

Right Auxiliary Leaf: Original. Patched at the bottom. Ghost of Blow-period latch.

Shutter Hardware:

Main Hinges: Curved angles, thick straps, countersunk holes. Appears to be NPS.

Auxiliary Leaf Hinges: Foliated wrought iron H-hinges are reproductions, having countersunk screw holes.

Knob: Blow period, wood.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Left Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[36]

Back: Original. Artisan F.

Left Jamb: Original. Artisan F. Left hand stile pieced out.

Right Jamb: Original. Artisan F. Left hand stile pieced out.

Bench: Heating registers were cut into the window seats in the Blow restoration. In the NPS installed new seats, basing their replacements on the originals. These are hand-planed on the upper surface, but chatter marks from the joiner are visible on the underside.

Apron:

Paneling: Original stiles and rails. Artisan F. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings.[37]

Base: Original. Patched at lower right corner.

East (Right) Window:
Paneled Front:

Paneling over Window: Original. Artisan F.

Left Stile: Original. Cloak pin evidence:
4'-10 1/4" AFF; 5/8" base.
4'-4 1/2" AFF; 1" base.

Right Stile: Original.

Soffit: Original. Artisan F.

Jamb Linings:
Left: Original. Pieced out on right edge.

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[36]Whittington, tape #7, p. 5.
[37]Ibid.

Right: Original.

Shutters:
Left Shutter: Original. Artisan F. Outer stile pieced out to produce a substantial difference between widths of inner and outer members—4-1/2" vs. 3-1/4". Rails are 4-1/4". Both stiles patched at bottom. Pulls date to NPS restoration. Screw holes for earlier hinge visible above and below current hinges. Ghosts for foliated H-hinge to carry auxiliary leaf, now missing.

Right Shutter: Original. Artisan A. Outer stile pieced out to produce a substantial difference between widths of inner and outer members—4-1/2" vs. 3-1/2". Rails are 4-1/4". Bottom rail and both stiles are patched at bottom. Holes for earlier main hinge visible at top and bottom of shutter, somewhat below present position. Pulls date to NPS restoration. Screw hole visible for earlier auxiliary leaf hinge.

Auxiliary Leaf: Original, but probably not to this window. Patched at the bottom. Ghost of Blow-period latch, does not correspond with any evidence on shutters.

Shutter Hardware:

Main Hinges: NPS restoration. Curved angles, thick straps, countersunk holes.

Auxiliary Leaf Hinges: Wrought iron H-hinges are reproductions, having countersunk screw holes and beveled edges.

Knob: Blow period, wood.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Left Side

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[38]

Back: Original. Artisan F.

Left Jamb: Original. Artisan F.

Right Jamb: Original. Artisan F.

Bench: Heating registers were cut into the window seats in the Blow restoration. In the NPS installed new seats, basing their replacements on the originals. These are hand-planed on the upper surface, but chatter marks from the joiner are visible on the underside.

Apron:

Paneling: Original stiles and rails. Artisan F. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings.[39]

Base: NPS restoration, replacing Blow-period scalloped base.

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[38]Whittington, tape #7, p. 5.
[39]Ibid.

East Wall
Cornice:
Left of Window:
Crown Molding: Original.

Fascia: Original.

Soffit: Right section original, left section NPS restoration.

Bed Molding: Original.

Ground: Original.

Over Window and Returns:
Crown Molding: Original.

Fascia: Original.

Soffit: Patched, NPS restoration.

Bed Molding: Original.

Right of Window:
Crown Molding: Original.

Fascia: Original.

Soffit: Left section original, right section NPS restoration.

Bed Molding: Original.

Ground: NPS restoration.

Base: NPS restoration.

Plaster: Re-skimmed in 1970s NPS restoration, if not completely re-plastered.

Window:
Paneled Front:
Paneling Over Window: Original. Artisan A.
Left Stile: Original. Patched at bottom. Evidence for three cloak pins clustered between 5-3 1/4" and 5'-5"; 1" base.

Right Stile: Original. No cloak pin evidence.

Soffit: Original. Artisan A.

Jamb Linings:
Left: Original.

Right: Original, composed of two, glued-up pieces.

Shutters:
Left Shutter: Original. Artisan F. Outer stile pieced out to produce a substantial difference between widths of inner and outer members—4-1/8" vs. 3". Rails are 4-1/4". Both stiles patched at bottom. Pulls date to NPS restoration. Screw holes for earlier main hinges, top and bottom.

Left Auxiliary Leaf: Original. Patched at bottom. Ghost of Blow-period latch.

Right Shutter: Original. Artisan F. Outer stile pieced out to produce a substantial difference between widths of inner and outer members—4-1/8" vs. 3-1/4". Rails are 4-1/4". Holes for earlier main hinge visible at top of shutter, ghost and holes visible at bottom. Pulls date to NPS restoration.

Right Auxiliary Leaf: Original. Patched at the bottom. Ghost of Blow-period latch. This leaf has been cut down, as the present edge cuts through the screw holes for the Blow-period latch.

Shutter Hardware:

Main Hinges: Curved angles, thick straps, countersunk holes. Appears to be NPS.

Auxiliary Leaf Hinges: Foliated wrought iron H-hinges are reproductions, having countersunk screw holes.

Knob: Blow period, wood.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Left Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[40]

Back: Original. Artisan A. Patched in bottom right-hand corner.

Left Jamb: Original. Artisan F.

Right Jamb: Original. Artisan F.

Bench: Original, one of the few seats in the house to remain unaltered.

Apron:

Paneling: Original. Artisan F.

Base: Original.

South Wall
Cornice:
Crown Molding: Original.

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[40]Whittington, tape #7, p. 5.

Fascia: Original.

Soffit: NPS restoration.

Bed Molding: Original.

Ground:
Left of Chimney breast: Original, patched at east end.

Right of Chimney breast: NPS restoration.

Base: All modern, dating to the NPS restoration.

Plaster: Replaced in the NPS restoration.

Chimney Breast Paneling: Original. Artisan F. Inconclusive evidence for cloak pins on both stiles at intersections with lower rail.

Chimneypiece: Installed during NPS restoration. Form and profiles based on archaeological fragments. Type of marble is not represented in the archaeology and appears inappropriate for the period.

Fireplace:
Firebox: Plastered in the NPS restoration. Date of brickwork behind unknown.

Hearth: Replaced in the NPS restoration. The brick should be dry-laid.

Fore Hearth: Marble slab installed in the NPS restoration, matching chimneypiece based on archaeological fragments.

Closet Door:
Door: Original. Artisan G, characterized by large round pegs, 7/16" diam., having no pegs at the intersection of rails and intermediate stiles. Right stile pieced out on the edge. This stile bears evidence of a vertically proportioned lock, probably a cast-iron Victorian example. The opposite stile bears evidence of H-L hinges. The holes, being much larger on the room face of the door. This seems to indicate that the door once swung into the room, rather than into the closet as is presently the case. There is no visible evidence of an early latch that would have corresponded with swinging the door from this stile. Below the present lock is a sizable patch on the lock rail, corresponding with the present swing of the door.

Door Trim: Moldings and frame, NPS restoration.

Hardware:
Lock: Installed in the NPS restoration. Ball and Ball, keeper is Ball & Ball model 2019 D.

Hinges: Reproductions, dating from the NPS restoration.

West Wall
Cornice:
Crown Molding: Original.
Fascia: Original.

Soffit: Original.

Bed Molding: Original.

Ground: NPS restoration.

Plaster: Re-skimmed in 1970s NPS restoration, if not completely re-plastered.

Base: NPS restoration, both sides of door.

Passage Door:
Door: Original. Artisan F. Large pegs show on passage side, tapering to smaller diameter on room side.

On the room side, the rail above the lock rail, bears scars for an unidentified latching mechanism? On the passage side, the lock rail has a 4" x 2-1/2" patch. The lock obscures the patch on the room side. There is also a cylindrical patch in the lock stile. The south stile is patched at the bottom.

In the 19th century, a large hole was cut into each of the upper panels. These were expertly repaired in the Blow restoration.

Trim: Original, but the south piece is not original to this location, as indicated by screw holes for a keeper and rebates for hinges that do not correspond with evidence on the door. This is a joined frame, 1-1/4" deep, applied to the opening so as to butt the edge of the jamb paneling. At the top, the stiles run all the way through and are fastened at the corners with a single peg. Applied to this assembly is a conventional cyma backband. On the north jamb, the inner edge of the flat member has been patched from 1'-6-1/2 to 4' 3-1/2" above the floor. The south jamb piece and applied backband are patched at the bottom.

Lock: Installed in the NPS restoration. This appears to be a reproduction lock, Ball & Ball model # 201 D1.

Hinges: Original. These are H-L type hinges, let in flush with the face of the door and trim and fit the rebates exactly. They are affixed with flat-headed wood screws. Both hinges exhibit significant wear at the bearing points of the barrels. There appears to be no other evidence for hinges, and the affected stile and rails appear to be original.

Floor:
Nearly all flooring in this room is original. The material is all clear, but has more sapwood than

in the room over the drawing room. The widths are more consistent than in the passage, averaging 5-6 inches. The flooring has always been face-nailed with headless brads, as there is no blind-nailing at the joist locations. There are four patches:

1) At the hearth - 1'-3" x 6-1/2".
2) Ends of 7 boards along the east wall are patches just south of the window.
3&4) Two patches immediately inside the door opening.

The piece that trims the west side of the hearth is original. That on the front and east sides were replaced in the NPS restoration. Original configuration around the hearth remains unclear.

CLOSET IN ROOM OVER DINING ROOM

General Comments:
Except for a single floorboard by the door, all visible finishes in this space date to NPS restoration.

OVER THE DRAWING ROOM

Ceiling:
Renewed in NPS restoration. Plaster adjoins fire detection and suppression devices installed at that time.

North Wall
Cornice:
Left of Window:
Crown molding: NPS restoration.

Fascia: Original.

Soffit: Original.

Bed Molding: Original.

Over Window and Returns:
Crown Molding: Returns original, otherwise NPS restoration.

Fascia: Original.

Soffit: Original.

Bed Molding: Original.

Right of Window:
Crown Molding: NPS restoration.

Fascia: Original.

Soffit: Original.

Bed Molding: Original.

Base: Entirely replaced in NPS restoration.

Paneling:

Right of Window: All Original. Artisan E, whose work is characterized by double pegging of the central stiles. Generally staggered, these round, neatly executed pegs are about 5/16" in diameter. Also distinctive is the horizontal orientation of the grain in the lower tier of panels.

Left of Window: As above.

Window:
Paneled Front:
Paneling over window: Original ?

Left Stile: Original. Has 3/4" patch at bottom. Cloak pin evidence:
4'-4 1/2" AFF (2 pins); 3/4" base on 1
6'-1 3/4"; no base

Right Stile: Original. Has 3/4" patch at bottom. Cloak pin evidence:
4"-5" AFF (2 pins); no base
6'-2" AFF; 3/4" base

Soffit: Original.

Jamb Linings:
Left: Original. Reinstalled with wire finishing nails.

Right: Original. Patched at bottom.

Shutters:
Left Shutter: Original. Artisan A. Outer stile pieced out to produce a substantial difference between widths of inner and outer members—4" vs. 2-1/2". Undisturbed rails are 4-1/4" wide. Bottom rail and both stiles are patched at bottom, probably a result of changing stool heights in the Blow and NPS restorations. Filled holes from an earlier set of main hinges are visible at top and bottom of shutter, about 1-3/4" from edge of outer stile. Though the central leaf now swings from the opposite shutter, paint ghosts for an earlier set central leaf hinges are visible on the inner stile, with filled holes about 1/2" from the edge.

Right Shutter: Original. Artisan A. Outer stile pieced out to produce a substantial difference between widths of inner and outer members—4" vs. 2-1/2". Rails are 4-1/4". Bottom rail and both stiles are patched at bottom. Paint ghosts of earlier main hinge visible at top of shutter, about 2" from outer edge of outer stile.

Auxiliary Leaf: This element has conspicuous hand-planing characteristic of the NPS work, and surely dates from the NPS restoration. The original probably swung from the opposite shutter, where ghosts of two side hinges are visible.

Shutter Hardware:

Main Hinges: Probably NPS. Very thick straps.

Auxiliary Leaf Hinges: Wrought-iron H-hinge differs from foliated type seen elsewhere. Possibly original. Matches paint ghosts on back face of left shutter.

Knob: Blow period, wood.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles: Left Side
Left Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: Stools were raised in the Blow period. They were restored to original height in the NPS restoration.[41]

Back: Original.

Left Jamb: Original.

Right Jamb: Original.

Bench: Heating registers were cut into the window seats in the Blow restoration. In the NPS installed new seats, basing their replacements on the originals. These are hand-planed on the upper surface, but chatter marks from the joiner are visible on the underside.

Apron:

Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings. The stiles have been pieced out on the outer edges and both have 4" patches at the bottom.[42]

Base: In the Blow restoration, a "scallop-shaped" opening was cut into the base of each window apron to allow for convection around the radiators below the window seats. Remnants of a similar system can still be seen at Carter's Grove. The present base, with the cap molding returned at the ends, dates from the NPS restoration. On the lower rail is a paint ghost from an earlier base, dating perhaps from the Blow restoration.

East Wall
Cornice:
Crown Molding: Original.

Fascia: Original.

Soffit: Original.

Bed Molding: NPS restoration.

Ground: Original.

Base: NPS restoration.

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[41]Whittington, tape #7, p. 5.
[42]Ibid.

Passage Door:
Door: Artisan A. Large pegs show on passage side, tapering to smaller diameter on room side. Lock stile may have been replaced as marks of power joiner visible on passage side. However, unlike replaced stile of drawing door below, this stile leaves tenons of rails visible.

On the room side, the top rail is patched where central stile joins in. Lower down, the lock rail has 4-3/4" x 2-2/4" patch partially hidden by present lock.

On the passage side, the lock rail has a 3" x 2-5/8" patch. There are also three cylindrical patches—a 1/2" diam. patch on the lock rail, a 1-1/8" diam. patch where the lock rail and stile meet (this intrudes into the patch just described), and another 1-1/8" diam. patch on the outer stile.

In the 19th century, a large hole was cut into each of the upper panels. These were expertly repaired in the Blow restoration.

Trim: Original. This is a joined frame, 1-1/4" deep, applied to the opening so as to butt the fore edge of the jamb paneling. The stiles run all the way through and are fastened at the corners with a single peg. Applied to this assembly is a conventional cyma backband. On the lock-side jamb, the inner edge of the flat member has been patched to a height of 4'-9".

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.[43]

Hinges: Original. These are H-L type hinges, let in flush with the face of the door and trim, and affixed with flat-headed wood screws. Both hinges exhibit significant wear at the bearing points of the barrels. There appears to be no other evidence for hinges, and the affected stile and rails appear to be original.

South Wall
Cornice:
Crown Molding: Right section original, left section NPS restoration.

Fascia: Original.

Soffit: Original.

Bed Molding: Right section original, left section NPS restoration.

Ground: Original.

Chimney Breast Paneling: Original. Probably artisan E, having double-pegged rails. The right stile has a 3" patch at the bottom. The left stile has a 6" patch at the bottom. The lower 1-1/4" of

[43]Whittington, tape 8, p. 18.

the rail just above the chimneypiece is a patch. Filled holes from cloak pins or some other device are visible 4'-5" above the floor—one on the right stile, two on the left. Also two cloak pins in 2nd rail above the fireplace, 7-1/2" from left and 9" from right, respectively, both with 3/4" bases.

Chimneypiece: Installed during NPS restoration, based on archaeological fragments.

Fireplace:
Firebox: Plastered in the NPS restoration. Date of brickwork unknown.

Hearth: Renewed in the NPS restoration. The brick should be dry-laid.

Fore Hearth: Marble slab installed in the NPS restoration, matching chimneypiece based on archaeological fragments.

West Wall
Cornice:
Left of Window:
Crown Molding: Original.

Fascia: Original.

Soffit: Original.

Bed Molding: Original.

Ground: Original, 3" NPS patch at south end, NPS Dutchman at north end on lower edge.

Over Window and Returns:
Crown Molding: Original.

Fascia: Original.

Soffit: Original. Left return may be modern replacement.

Bed Molding: Original.

Right of Window
Crown Molding: NPS restoration.

Fascia: Original.

Soffit: Original to about 8" beyond return, otherwise NPS restoration.

Bed Molding: Original.

Surbase: Original. Only the paneled portion of the wall has a surbase.

Base: NPS restoration.

Paneling: This wall is paneled on the left side of the door only. The beaded ground that carries the cornice across the rest of the wall indicated that the present arrangement is original.

Window:
Paneled Front
Paneling over window: Original.

Left Stile: Original. Patched at bottom. Cloak pin evidence:
4'-5" AFF; no base
6'-1 1/4" AFF; 3/4" base

Right Stile: Original. Cloak pin evidence:
4'-10" AFF; no base
6'-0 1/2" AFF; 3/4" base
6'-2" AFF; 3/4" base

Soffit: Original.

Jamb Linings:
Left: Original. Reset with wire finishing nails.

Right: Original.

Shutters:
Left Shutter: Original. Bottom of both stiles and bottom rail patched.

Left Auxiliary Leaf: Original. Patched at bottom.

Right Shutter: Original. Bottom of both stiles and bottom rail patched.

Right Auxiliary Leaf: Original. Patched at bottom.

Shutter Hardware:
Main Hinges: Unusually thick straps with countersunk screw holes identify these shutter hinges as modern reproductions—probably dating from the Blow restoration.

Auxiliary Leaf Hinges: Foliated H-hinges, NPS.

Knob: Blow period, wood.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Left Side:
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[44]

[44]Whittington, tape #7, p. 5.

Back: Original.

Left Jamb: Original.

Right Jamb: Original.

Bench: NPS restoration.

Apron: Original rails and stiles. Panel and ovolos NPS restoration.

> Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings. The stiles have been pieced out on the outer edges and both have 4" patches at the bottom.[45]
>
> Base: In the Blow restoration, a "scallop-shaped" opening was cut into the base of each window apron to allow for convection around the radiators below the window seats. Remnants of a similar system can still be seen at Carter's Grove. The present base and cap member date from the NPS restoration.

Floor:
Original. Tongue-and-grove, faced-nailed pine boards. Patched at Passage doorway.

[45]Ibid.

OVER THE BACK PARLOR

Ceiling:
20th-century plaster, probably NPS period. NPS period smoke detectors and Halon fire suppression heads mounted to ceiling.

North Wall
Cornice:
Crown Molding: NPS restoration.

Fascia: Left section NPS restoration, right section original, with Dutchman at east end.

Soffit: Original.

Bed Molding:
Left of Chimney Breast: NPS restoration.

Right of Chimney Breast: NPS restoration.

Base: Original to right of chimney, 20th century (NPS period?) to left of chimney. Original existed in pre-restoration photographs around room.

Plaster Wall Surface: NPS restoration.

Chimney Breast: Original, artisan A. Top panel has added strip between original glued joint. Patch in center rail and bottom panel for late 19th-century stove thimble. Left stile patched. Stiles and rails molded with ovolo. No other adornment except fillet on raised panel.

Chimneypiece: NPS period, marble. No mantel survived when pre-restoration photograph taken.

Fireplace:
Firebox: Plastered in the NPS restoration. Date of brickwork unknown.

Hearth: NPS period, brick and mortar.

Fore Hearth: NPS period, marble slab. Set about 3/4" above the floorboards. Pre-restoration photograph shows a flush-set sandstone or limestone slab that had fractured into many pieces.

East Wall
Cornice:
Left of Window:
Crown Molding: NPS restoration.

Fascia: Original.

Soffit: NPS restoration.

Bed Molding: NPS restoration.

Ground: Original.

Over Window and Returns:
Crown Molding: NPS restoration.

Fascia: Original, patched over window.

Soffit: NPS restoration.

Bed Molding: NPS restoration.

Right of Window
Crown Molding: NPS restoration.

Fascia: NPS restoration.

Soffit: NPS restoration.

Bed Molding: Right section original, left section NPS restoration.

Ground: Original.

Base: 20th century NPS[?]. Original existed in pre-restoration photographs of room.

Wall surface: 20th century, (NPS period?). Plaster.

Window:
Paneled Front:
Paneling Over Window: Original, artisan D?

Left Stile: Original. No cloak pin evidence.

Right Stile: Original. No cloak pin evidence.

Jamb Linings:
Left: Original.

Right: Original.

Soffit: Original, artisan A.

Shutters:
Left shutter: Original, artisan D. Both stiles pieced out, bottom edge patched 20th century.

Right shutter: Original, artisan D. Hinge stile pieced out and bottom edge patched 20th century. Evidence for shutter hinges beyond present hinges.

Auxiliary Leaf: Original.

Shutter Hardware:

Main Hinges: 20th century Blow(?) period replacements.

Auxiliary Leaf Hinges: H-hinge, NPS restoration.

Knob: Blow period, wood.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Left Side:
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:

Stile: NPS restoration.
Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[46]

Back: Original, artisan D.

Left jamb: Original, artisan D.

Right jamb: Original, artisan D.

Bench: Original.

Apron:

Paneling: Original stiles and rails. The panel was replaced with a bronze grill in the Blow restoration. In the NPS restoration, this grill was removed and a new panel installed in its place, secured with applied ovolo moldings. The stiles have been pieced out on the outer edges and both have 4" patches at the bottom.[47]

Base: Original. Integral cyma cap with returns molded into ends of board.

South Wall
Cornice:
Left of Window:
Crown Molding: NPS restoration.

Fascia: NPS restoration.

Soffit: NPS restoration.

Bed Molding: NPS restoration.

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[46]Whittington, tape #7, p. 5.
[47]Ibid.

Ground: Original, 5" patch at west end.

Over Window and Returns:
Crown Molding: Left return original, otherwise NPS restoration.

Fascia: Original.

Soffit: Original, left return patched.

Bed Molding: Returns original, over window NPS restoration.

Right of Window:
Crown Molding: NPS restoration.

Fascia: NPS restoration.

Soffit: Original.

Bed Molding: NPS restoration.

Ground: Original.

Base: Original to right of window, 20th century (NPS period?) to left of window. Original existed in pre-restoration photographs around room.

Wall surface: 20th century (NPS period?). Plaster.

Window:

Paneled Front:
Paneling Over Window: Original, artisan D?

Left Stile: Original. Cloak pin evidence 5'-5" AFF; no base.

Right Stile: Original. Cloak pin evidence 5'-5 3/8" AFF; 3/4" base.

Soffit: Original, artisan A or D.

Jamb Linings:
Left: Original. Single piece.

Right: Original. Two pieces glued up.

Shutters:
Right shutter: Original, artisan A or D. Right stile pieced out and bottom patched 20th century.

Right Auxiliary Leaf: Original. Patched at bottom.

Left shutter: Original, artisan A or D. Hinge stile pieced out and bottom patched in 20th century.

Left Auxiliary Leaf: Original. Patched at top. Ghost of hinge on outer edge, bottom and top. Hinge strap was 6" x 3/4".

Shutter Hardware:

Main Hinges: Modern replacements, probably dating to the Blow period.

Auxiliary Leaf Hinges: Modern replacements, probably dating to the Blow period.

Knob: Blow period, wood.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:

Left Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Right Side:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:
Upper: NPS restoration.

Lower: NPS restoration.

Stops:
Head: Modern, probably dating to the Blow period.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:
Stool: Stools were raised in the Blow restoration. They were restored to original height in the NPS restoration.[48].

Back: Original, artisan A or D. Right side pieced out 20th century.

Left Jamb: Original, artisan A. Right side pieced out 20th century.

Right Jamb: Original, artisan A.

Bench: Original.

Apron:

Paneling: Original. Artisan A. Left stile pieced out and right stile patched bottom 20th century.

Base: Original.

West Wall
Cornice:
Crown Molding: NPS restoration.

Fascia: Right section original, left section NPS restoration.

Soffit: Right section original, left section NPS restoration.

Bed Molding: NPS restoration.

Ground: NPS restoration.

Base: 20th century (NPS period?). Original existed in pre-restoration photographs around room.

[48]Whittington, tape #7, p. 5.

Wall Surface: 20th century (NPS period?). Plaster.

Closet Door:
Door: Original, artisan D. Hinge stile pieced out and bottom edge patched 20th century. Top and bottom of left stile patched. Right stile patched by Blows where lock removed; NPS later patched the Blow-era lock over the same patch.

Trim: 20th century, probably NPS period.

Hardware:
Hinges: Original, location shifted slightly. Present hinges show in pre-restoration photograph of room.

Lock: Early iron rimlock installed during NPS restoration. Modern keeper.

Door to Back Stair:
Door: Original, artisan D. Bottom edge pieced out 20th century. Left stile and lock rail patched where original lock was located.

Trim: NPS restoration.

Hardware
Hinges: Original. Present hinges show in pre-restoration photograph of room.

Lock: Early iron rimlock installed during NPS restoration. Modern keeper.

Flooring:
Starting from the south, the partially exposed floorboard and the next four boards are in their original location. The next three have had their eastern ends replaced. From the north wall, at the east end, the first full-width three boards are original, as is the board under the baseboard. The west ends of the boards across the entire depth of the room have been cut off, and those boards extending through the western partition are Blow-era replacements. The four boards immediately east of the hearth and the floorboard south of the hearth are NPS period. All other boards and patching date to the Blow period.

Hearth trimmers: NPS period.

OVER THE CHAMBER

Ceiling:
NPS restoration.

North Wall
Cornice:
Crown Molding: NPS restoration.

Fascia: Original, patched at east end.

Soffit: Original.

Ground: Original, 2" patch at east end.

Base: NPS restoration.

Chimney Breast Paneling: Original. Covers breast only.

East Closet Doorway
Door: Seemingly original, but raised panels both faces. Lock rail patched and east stile replaced.

Trim: Double architrave, lower member original. Upper member and backband modern.

Hardware:

Hinges: Early H-Ls let in flush w/ door. FH woodscrews.

Lock: Early iron rimlock installed during NPS restoration. Modern keeper.

Fireplace:
Chimney piece: NPS restoration. White marble with gray veins, based on archaeology.

Firebox: Plastered in NPS restoration.

Hearth: NPS restoration. Modern brick laid in mortar.

Fore Hearth: NPS restoration. White marble with gray veins, based on archaeology.

East Wall
Cornice:
Crown Molding: NPS restoration.

Fascia: Original.

Soffit: Original.

Bed Molding: NPS restoration.

Ground: Original.

Base: NPS restoration.

Doorway:
Door: See Over the Passage : West Wall , Door.

Trim:

Hardware:
Hinges: Original H-Ls surface-mounted flush with face of door and trim. Countersunk screws.

Lock: Installed in the NPS restoration. This and other locks were provided by an antique dealer in Chesterton, Pennsylvania.

South Wall
Cornice:
Crown Molding: Inaccessible.

Fascia: Inaccessible.

Soffit: Inaccessible.

Bed Molding: Inaccessible.

Ground: Inaccessible.

Base: NPS restoration, all portions.

Window:
Paneled Front:
Paneling over Window: Original.

Right Stile: Original. Patched at bottom.

Left Stile: Original. Patched at bottom.

Soffit: Original.

Jamb Linings:
Left: Probably NPS restoration. Hand-planed and affixed with wire nails.

Right: Probably NPS restoration. Hand-planed and affixed with wire nails.

Shutters:
Left: Original. Both stiles pieced out at bottom.

Right: Original. Both stiles pieced out at bottom.

Shutter Hardware:
Main Hinges: Probably NPS restoration. Very thick with rounded straps.

Central Leaf Hinges: Probably NPS restoration.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Right Side:
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Left Side:
Stile: NPS Restoration.

Parting Bead: NPS Restoration.

Pulley: NPS Restoration.

Sash Cord: NPS Restoration.

Sash:
Upper : NPS Restoration.

Lower: NPS Restoration.

Stops:
Head: NPS Restoration.

Left Jamb: NPS Restoration.

Right Jamb: NPS Restoration.

Sill: NPS Restoration.

Seat:
Stool: NPS Restoration.

Back: Original. Upper edge of top rail pieced out.

Jambs:

Left: Original. Rails and stiles patched top and bottom.

Right: Original. Rails and stiles patched top and bottom.

Bench: NPS Restoration.

Apron:
Paneling: Original rails and stiles. Panel and ovolos NPS restoration.

Base: NPS restoration.

West Wall
Cornice:
Crown Molding: Inaccessible.

Fascia: Inaccessible.

Soffit: Inaccessible.

Bed Molding: Inaccessible.

Ground: Inaccessible.

Base: NPS restoration, all locations.

Window:
Paneled Front:

Paneling over Window: Original.

Right Stile: Original. Cloak pin evidence:
1 @ 5'-7 3/4" AFF; 1 1/4" base
4 @ 5'-10 5/8" AFF; 2 w/ 3/4" base; 1 w/ 1" base
1 @ 6'-2 1/2" AFF

Left Stile: Original. Patched between apron and bench. The bead has been replaced for the upper half of the stile between the stool and head. Vague cloak pin evidence at 5'-5" and 5'-6" above finished floor.

Soffit: Original.

Jamb Linings:

Left: Original, 2 boards glued up.

Right: Original, 2 boards glued up.

Shutters:
Left: Original. Pieced out at bottom.
Auxiliary Leaf: Original. Patched at bottom. Holes for Blow period latch.

Right: Original. Pieced out at bottom.
Auxiliary Leaf: Original. Probably Blow period. Patched at bottom. Holes for Blow period latch.

Shutter Hardware
Main Hinges: Wrought iron H-hinges are reproductions, having countersunk screw holes and beveled edges.

Auxiliary Leaf Hinges: Wrought iron H-hinges are reproductions, having countersunk screw holes and beveled edges.

Trim at Frame:
Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Pulley Stiles:
Right:
Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Left:

Stile: NPS restoration.

Parting Bead: NPS restoration.

Pulley: NPS restoration.

Sash Cord: NPS restoration.

Sash:

Upper: NPS restoration.

Lower: NPS restoration.

Stops:

Head: NPS restoration.

Left Jamb: NPS restoration.

Right Jamb: NPS restoration.

Sill: NPS restoration.

Seat:

Stool: NPS restoration.

Back: Original.

Jambs:

Left: Original.

Right: Original.

Bench: NPS restoration.

Apron:

Paneling: Stiles and rails original. Panel and ovolos NPS restoration.

Base: NPS Restoration.

Floor:
This is 19th-century tongue and groove, later face-nailed. 7-1/4" to 9" widths, wide near fireplace. Border around hearth replaced.

ATTIC

General Remarks:
From a practical standpoint, the restored plan of the attic does make sense, with each of four spaces lit by a gable-end window. Physical evidence indicates that the present locations of the knee walls are correct, and that the space was plastered in the eighteenth century. In the Blow restoration, the attic had been appropriated for bedrooms, necessitating a new division of the space, installation of dormer windows to light the rooms, and enlargement of the stair to provide easier access. A bituminous waterproofing was added to the interior face of the masonry gables, and bracing was added at the mid-points of the lower-tier rafters, reusing materials removed to make way for the dormers. In the NPS restoration, the Blow-period partitions, dormers and stair were removed. The stair and roof were rebuilt in their original configurations, and the original division of the space was re-established. Portions of the attic remain unplastered.

In the following catalog, the trusses are numbered 1 to 5, moving from east to west. Sections of sheathing are designated by the adjacent trusses that frame them. The sections of framing between are identified according to the truss to the east. Like the trusses, rafters and ceiling joists are numbered from east to west, renewing the numerical sequence at each truss.

Roof Sheathing:
Section 1/2:
North Slope:
Upper Tier: 90% original.

Middle Tier: Inaccessible.

Lower Tier: Inaccessible.

South Slope:
Upper Tier: Original.

Middle Tier: Original.

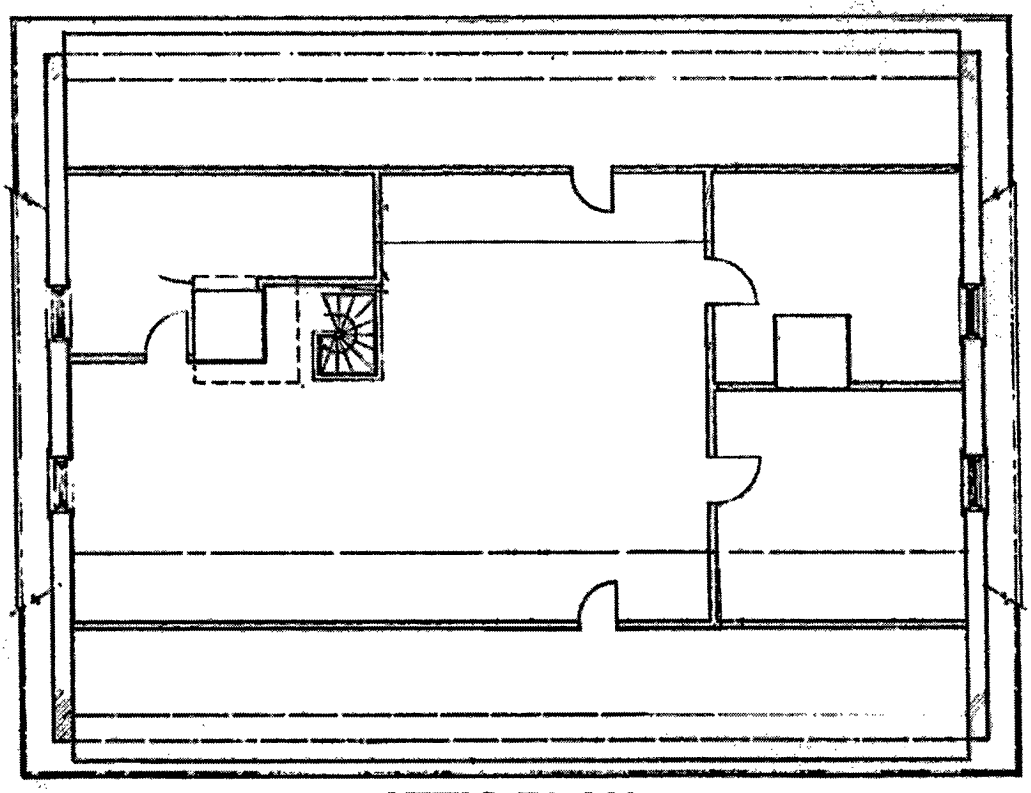
Lower Tier: 30% original. Patched where Blow-period dormer was removed by NPS.

Section 2/3
North Slope:
Upper Tier: 95% original.

Middle Tier: Inaccessible.

Lower Tier: Inaccessible.

South Slope:
Upper Tier: Original.



ATTIC PLAN

Middle Tier: 30% original. Patched where Blow-period dormer was removed by NPS.

Lower Tier: 25% original. Patched where Blow-period dormer was removed by NPS.

Section 3/4:
North Slope:

Upper Tier: 90% original.

Middle Tier: Inaccessible.

Lower Tier: Inaccessible.

South Slope:

Upper Tier: 90% original.

Middle Tier: Inaccessible.

Lower Tier: Inaccessible.

Section 4/5:
North Slope:
Upper Tier: Original.

Middle Tier: 60% original.

Lower Tier: 30% original.

South Slope:
Upper Tier: Original.

Middle Tier: 75% original.

Lower Tier: 50% original.

Roof Framing:
East Cornice Outriggers:
North Slope: Original. Tulip poplar. Tennoned and pegged.

South Slope: Original. Tenoned and pegged.

Truss 1:
North Upper Chord: Original. Poplar.

South Upper Chord: Original. Poplar.

Collar: Original. Reinforced with iron straps by NPS.

North Strut: Original. Poplar.

South Strut: Original. Poplar.

Bottom Chord: Original. Poplar

North Slope:
Upper Tier Rafters:

1	Original.
2	Original.
3	Original. Scorched
4	Original. Charred.
5	Original. Mill-sawn, charred.
6	Original. Mill-sawn, scorched.
7	Original. Mill-sawn.

Upper Purlin: Original.

Middle Tier Rafters:

1 Original.
2 Original.
3 Cut out for Blow-period dormer and replaced in the NPS restoration.
4 Cut out for Blow-period dormer and replaced in the NPS restoration.
5 Original.
6 Original.
7 Original.

Lower Purlin: Original.

Diagonal Brace: Replaced in NPS restoration.

Lower Tier Rafters:

1 Original.
2 Original.
3 Cut out for Blow-period dormer and replaced in the NPS restoration.
4 Cut out for Blow-period dormer and replaced in the NPS restoration.
5 Original.
6 Original.
7 Original.

South Slope:

Upper Tier Rafters

1 Original.
2 Original.
3 Original. Patched in NPS restoration.
4 Original.
5 Original. Truncated for chimney.
6 Original. Truncated for chimney.
7 Original. Truncated for chimney.

Upper Purlin: Original.

Middle Tier Rafters:

1 Original.
2 Original.
3 Original.
4 Original.
5 Cut out for Blow-period dormer and replaced in the NPS restoration.
6 Cut out for Blow-period dormer and replaced in the NPS restoration.
7 Cut out for Blow-period dormer and replaced in the NPS restoration.

Lower Purlin:

1 Original.

2 Original.
3 Original.
4 Original.
5 Cut out for Blow-period dormer and replaced in the NPS restoration.
6 Cut out for Blow-period dormer and replaced in the NPS restoration.
7 Cut out for Blow-period dormer and replaced in the NPS restoration.

Diagonal Brace: Original.

Lower Tier Rafters:
1 Original.
2 Original.
3 Original.
4 Original.
5 Cut out for Blow-period dormer and replaced in the NPS restoration.
6 Cut out for Blow-period dormer and replaced in the NPS restoration.
7 Cut out for Blow-period dormer and replaced in the NPS restoration.

Ceiling Joists:
1 Original.
2 Original.
3 Original.
4 Original.
5 Original. Mill-sawn, truncated for chimney.
6 Original. Mill-sawn, truncated for chimney.
7 Original. Mill-sawn, truncated for chimney.

East Chimney Headers:
North: Original.

South: Original.

Truss 2:
North Upper Chord: Original.

South Upper Chord: Original.

Collar: Original.

North Strut: Original.

South Strut: Replaced in Blow restoration. Steel reinforcing.

Bottom Chord: Inaccessible, but probably original.

North Slope:

Upper Tier Rafters:

1 Original.
2 Original.
3 Original.
4 Original.
5 Original.
6 Original.

Upper Purlin:

Original.

Middle Tier Rafter:

1 Original.
2 Original.
3 Original.
4 Cut out for Blow-period dormer and replaced in the NPS restoration.
5 Cut out for Blow-period dormer and replaced in the NPS restoration.
6 Original.

Lower Purlin: Original. Patched in NPS restoration.

Lower Tier Rafters:

1 Original.
2 Original.
3 Original.
4 Cut out for Blow-period dormer and replaced in the NPS restoration.
5 Cut out for Blow-period dormer and replaced in the NPS restoration.
6 Original.

Ceiling Joists:

1 Original.
2 Original.
3 Original.
4 Original.
5 Original.
6 Original.

South Slope:

Upper Tier Rafters:

1 Original.
2 Original.
3 Original. Truncated for NPS roof hatch.
4 Original.
5 Original.
6 Original.
7 Original.

Upper Purlin: Original.

Middle Tier Rafter:

1 Original.
2 Original.
3 Original.
4 Cut out for Blow-period dormer and replaced in the NPS restoration.
5 Cut out for Blow-period dormer and replaced in the NPS restoration.
6 Cut out for Blow-period dormer and replaced in the NPS restoration.

Lower Purlin: Original.

Lower Tier Rafters:

1 Original.
2 Original.
3 Original.
4 Cut out for Blow-period dormer and replaced in the NPS restoration.
5 Cut out for Blow-period dormer and replaced in the NPS restoration.
6 Cut out for Blow-period dormer and replaced in the NPS restoration.

Ceiling Joists:

1 Original.
2 Original.
3 Original.
4 Original.
5 Original.
6 Original.

Truss 3:
North Upper Chord: Original. Damaged by artillery projectile. Sheathing repaired by NPS.

South Upper Chord: Original.

Collar: Original.

North Strut: Original.

South Strut: Original.

Bottom Chord: Inaccessible, but probably original.

North Slope:
Upper Tier Rafters:

1 Original. Damaged by artillery projectile.
2 Original. Damaged by artillery projectile.
3 Original.

4 Original.
5 Original.
6 Original.
7 Original.
8 Original.
9 Original.

Upper Purlin: Original.

Middle Tier Rafter:
1 NPS restoration.
2 NPS restoration.
3 NPS restoration.
4 NPS restoration.
5 NPS restoration.
6 Original.
7 NPS restoration.
8 NPS restoration.
9 NPS restoration.

Lower Purlin:
NPS restoration.

Lower Tier Rafters:
1 NPS restoration.
2 NPS restoration.
3 NPS restoration.
4 Original.
5 Original.
6 Original.
7 NPS restoration.
8 NPS restoration.
9 NPS restoration.

South Slope:
Upper Tier Rafters:
1 Original.
2 Original.
3 Original.
4 Original.
5 Original.
6 Original.
7 Original.
8 Original.
9 Original.

Ceiling Joists:

1 Original.
2 Original.
3 Original.
4 Original.
5 Original.
6 Original.
7 Original.
8 Original.
9 Original.

Truss 4:

North Upper Chord: Original.

South Upper Chord: Original.

Collar: Original.

North Strut: Original.

South Strut: Original.

Bottom Chord: Inaccessible, but probably original.

North Slope:

Upper Tier Rafters:

1 Original.
2 Original.
3 Original.
4 Original.
5 Original.
6 Original.
7 Original.
8 Original.
9 Original.

Upper Purlin: Original.

Middle Tier Rafter:

1 Original.
2 Original.
3 Original.
4 NPS restoration.
5 NPS restoration.
6 NPS restoration.
7 Original.

8 Original.
9 Original.

Lower Purlin: Original. Cut in Blow period for dormers and repaired in NPS restoration.

Diagonal Brace: NPS restoration.

Lower Tier Rafters:
1 Original.
2 Original.
3 Original.
4 NPS restoration.
5 NPS restoration.
6 NPS restoration.
7 Original.
8 Original.
9 Original.

South Slope:
Upper Tier Rafters
1 Original.
2 Original.
3 Original.
4 Original.
5 Original.
6 Original.
7 Original. Retains hanger for stabilizing collar.
8 Original. Retains hanger for stabilizing collar.
9 Original. Retains hanger for stabilizing collar.

Upper Purlin: Original.

Middle Tier Rafter:
1 Original.
2 Original.
3 Original.
4 NPS restoration.
5 NPS restoration.
6 NPS restoration.
7 Original.
8 Original.
9 Original.

Lower Purlin: Original.

Diagonal Brace: Original. Cut in Blow period for dormers and repaired in NPS restoration.

Lower Tier Rafters:

1 Original.
2 Original.
3 Original.
4 NPS restoration.
5 NPS restoration.
6 NPS restoration.
7 Original.
8 Original.
9 Original.

Ceiling Joists:

1 Original.
2 Original.
3 Original.
4 Original.
5 Original.
6 Original.
7 Original.
8 Original.
9 Original.

Truss 5:
North Upper Chord: Original.

South Upper Chord: Original.

Collar: Original.

North Strut: Original.

South Strut: Original.

Bottom Chord: Original.

East Chimney Headers (Trimmers):
North: Original.

South: Original.

West Cornice Outriggers
North Slope: Original. Tulip poplar. Tenoned and pegged.

South Slope: Original. Tenoned and pegged.

Chimneys

East: Original. Flush joints. Eight courses/2 feet. Corbels over to exit roof.

West: Original. Undercut joints. Eight courses/2 feet.

East Gable
Masonry: Original. Steps in 1/2 brick course above the collars. Joints not struck.

Wall finish: Blow period. NPS plaster in north room.

North Window:
Lintel: Inaccessible.

Trim at Wall: Blow-period restoration.

Jamb Linings: Blow-period restoration.

Soffit: Blow-period restoration.

Trim at Frame: Blow-period restoration.

Stops: Blow-period restoration.

Sash: NPS restoration.

South Window:
Lintel: Original.

Trim at Frame: Blow-period restoration.

Stops: Blow-period restoration.

Sash: NPS restoration.

West Gable
Masonry: Original. Bituminous waterproof coating applied in south room during Blow-period restoration.

Wall finish: Plaster in north room, NPS restoration.

North Window:
Lintel: Inaccessible.

Trim at Wall: Blow-period restoration.
Jamb Linings: Blow-period restoration.

Soffit: Blow-period restoration.

Trim at Frame: Blow-period restoration.

Stops: Blow-period restoration.

Sash: NPS restoration.

South Window:
Lintel: Original.

Trim at Wall: Blow-period restoration.

Jamb Linings: Blow-period restoration.

Soffit: Blow-period restoration.

Trim at Frame: Blow-period restoration.

Stops: Blow-period restoration.

Sash: NPS restoration.

Floor:
Originally the attic was floored as a single space. The flooring was laid in groups of four boards with the end joints all aligned, taking 4 of 5 lengths to traverse the space. The groups are staggered so that the ends of adjacent groups fall on different joists. Except for the area around the stair, most of the present flooring is original. A patch in the flooring shows where a 19th-century stair ascended from the passage below.[49]

Stair:
NPS restoration. Trapezoidal configuration based on railing fragment recovered from the attic. Opening created for Blow-period stair floored back over in NPS restoration.

[49] Nelson, pp. 49-50.

RESEARCH ASSESSMENT

THE NELSON HOUSE (Revised)

by

Charles E. Hatch, Jr.
National Park Service
Colonial National Historical Park, 1969

Mark R. Wenger, Revised 2006

INTRODUCTION

The following document is a revision of the Nelson House historical report first completed by Charles E. Hatch, Jr., in 1969. The present revision preserves virtually all of Hatch's information in a rewritten narrative, omitting only inappropriate or inaccurate data. To avoid duplication, the illustrations that originally accompanied Hatch's report have been relocated in the "Images" section at the end of the Research Assessment, this to facilitate a complete compilation of historical images relating to the house. In a very few cases, new material has been inserted into Hatch's narrative.

The revised narrative appears as part of the Research Assessment, since Hatch's original report provided much of the information cited in the "History" section of the Overview, and because it was cited on a number of occasions in Chuck Downing's account of the Nelson House in the nineteenth century, which has also been included as part of the Research Assessment.

Chapter I: Thomas Nelson, the Immigrant

Thomas Nelson immigrated to Virginia in 1705, having come from Penrith, County Cumberland, in the north of England. It appears that he came to Yorktown fully intending to establish himself there.[1] At the time he was 28 years old, with inherited means and some experience in the merchant's trade. In 1706 Nelson purchased a half-acre lot in Yorktown, "being part of ye Port Land there known by ye Number (52) as by the Plat of Record do appeare."[2] On this property he lived and carried on his business for 38 years. Known to contemporaries as "Scotch Tom", he became the progenitor of a large and distinguished family.[3]

Thomas was the eldest son of Hugh Nelson, a successful merchant whose estate included warehouses and shops in Penrith.[4] In spite of this patrimony, Nelson moved to Whitehaven, Cumberland, a port town on the Irish Sea, when he was 18. Whitehaven carried on a brisk trade with Virginia, and from this port, Nelson made voyages to Virginia in 1699, 1698, and 1700.[5] In 1705 he came to stay.

In regards to business, Nelson was immediately successful. Within a short time had purchased slaves and expanded his holdings of land. York County Records bear witness to his rapid ascent. He soon became a member of the York County court and eventually became its presiding justice. By 1716, he was a trustee for the Town of York, and during the period 1722-23, he served as York County sheriff. At the same time, he procured supplies for the fortifications at Yorktown, saw to repair of the county gaol and served the county in other capacities.[6]

In 1710, Nelson was married to Margaret Read, thereby allying himself with an established and respected family. In 1711, Margaret bore the first of three children, a son named William.[7] Within a few years there were two more births, Mary about 1713, and Thomas in 1716. Sometime after 1718, Margaret Read Nelson died.[8] On February 22, 1723, Nelson remarried, this time to Frances Tucker, the widow of Robert Tucker of Norfolk. Francis Tucker brought two children to this marriage, to which she and Nelson added one more, a daughter, Sarah Nelson.[9]

During this period, Nelson continued to acquire new holdings in York County, while extending the reach of his business and trading operations. In 1715 he was a charter member of the Virginia Indian Company, concerned with trade on the southwestern frontier. Through this venture he became an intimate friend of Governor Alexander Spotswood. Perhaps this

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[1] According to a deposition in the York County Records, given on 18 November 1728, Nelson was then 49 years old. At the time he stated that "in the year 1705 this Depont came to settle in York River in Virginia." YCR, OW, 1720-1729, Part II, pp. 558-59.

[2] YCR, *Deeds*, 2, 1701-1713, p. 171.

[3] Emory G. Evans, *The Nelsons: A Biographical Study of a Virginia Family in the Eighteenth Century.* PhD. Diss., University of Virginia, 1957, pp. 1 ff.

[4] Nelson's father Hugh made his will on 13 December 1708. "Virginia Gleanings," *Virginia Magazine of History and Biography*, 13, pp. 402-03.

[5] YCR, *Orders and Wills*, 1720-29, part 2, pp. 558-59.

[6] Evans, pp. 3 ff.

[7] William was said to be in his 62nd year when he died November 19, 1772.

[8] She was still living at the time of father Thomas Read's will, dated 21 May 1718 (proved 15 June 1719).

[9] Evans, pp. 3 ff.

friendship led Nelson to consider a seat on the Council, but it was not to be. In 1722, Spotswood's removal from office probably dashed Nelson's chances of becoming a Councilor.[10] By 1720, he was engaged in the West Indian trade, having dispatched a cargo to Barbados worth £1200. In later years he would own the ship as well as the contents. Successful as these ventures were, Nelson's activities were not limited to maritime trade. In 1732 he acquired a £500 share in an iron mine near Fredericksburg, being a co-owner with Governor William Gooch, among others. In 1719, he acquired additional lands along the Pamunkey River totaling 3273 acres—all by way of headrights for persons brought into the colony.[11]

In 1725, he had acquired still more York County land, these acres in Yorkhampton Parish, some of them through foreclosure. In a later instance, Col. Thomas Jones, a planter of King William County, accumulated debts with Nelson amounting to £2000 in the period between 1730 and 1732. As a result, Jones was compelled to mortgage some 3,375 acres and 35 slaves. Over the ensuing three years, Jones' added another £2500 of debt, and Nelson foreclosed, taking most of the land and the use of Jones' slaves until the debt was retired.[12]

Again in 1738, he expanded his holdings in Yorkhampton Parish and acquired three more lots in Williamsburg. In Yorktown, moreover, he purchased additional parcels as opportunity allowed. In 1719 he had joined with Joseph Walker in the construction of Swan Tavern on Lot 25, which became a major place of resort for locals and travelers. By 1726, he was further engaged with the needs of travelers through the operation of a ferry from Tindall's (Gloucester) Point to Yorktown.

In 1728, he positioned himself to dominate trade in Yorktown by leasing an 80-foot section of waterfront. With the lease, Nelson received permission to erect a pier and "build warehouses for the securing of merchandizes of great bulk and weight, which through the steepness and height of the bank, cannot easily be conveyed into the town." Nelson was also granted the right to "extend a Wharf of the same breadth from thence into the River" with the stipulation that his development should not "encroach upon the public landings, or streets leading through the said town to the River side."[13]

During this period Thomas Nelson also attended to the rearing and education of his children and with the arrangement of advantageous marriages for his daughters. About 1722, Nelson's eldest son, William, went to England for an education and there remained for a decade. In 1732, he returned to the colony and was immediately appointed a justice of the York County Court.[14] In June of the year following, Nelson's younger son, Thomas, entered the Middle Temple for training in the law. Five years later he was admitted to the bar in England, and by 1743, he was back in Virginia, serving with his brother and father on the York County Court, and also as

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[10] Ibid., pp. 4-8.
[11] Ibid., pp. 14 ff.
[12] Ibid., p. 19.
[13] *Executive Journals of the Council of Colonial Virginia*, H. R. McIlwaine, IV, ed. (Richmond: 1930), Vol. IV, p. 184.
[14] In later years William Nelson wrote about England, "For I cannot help interesting Myself in what so highly concerns a Country in which I spent so large a Share of my younger days." (Letter to cousin William Cookson, 26 November 1767, Nelson Letterbook, photostat in Colonial National Historical Park Library.)

Deputy Secretary of the colony, a valuable office.[15]

Each of Thomas Nelson's offspring married into established and respected families. In 1728, his daughter Mary was wedded to Edward Berkeley of Barn Elms, Middlesex County. In 1742, Sarah was joined in marriage with Robert Burwell of Isle of Wight County, with a dowry of £1500. Burwell was already related to the Nelsons by marriage, his sister Elizabeth having wed William Nelson in 1738.[16] Thomas, the last to marry, took Lucy Armistead of Caroline County as his bride in 1745.[17]

Near the end of an eventful life, "Scotch Tom" Nelson, emigrant, merchant, planter, mill owner, ferry operator, hostler, justice and politician, increasingly turned his affairs over to the management of his sons, though he did continue to serve as church warden for Yorkhampton Parish. With the end of life in view, Nelson made out his will on August 6, 1745.[18] On October 7 he died:

> Early on Monday Morning last, died, at his House in York Town, in a good old Age, Mr. Thomas Nelson, an eminent Merchant, and 40 Years an Inhabitant of that Place. In his Publick Stations, he acted with Justice, Equity, and Moderation. In his Private, as a just, honest, conscientious Man, and a good Christian; a kind Husband, a tender Parent, a good Neighbour, Charitable to the Poor, and benevolent to all. As he liv'd just, so was he blessed, not only in the Increase of his Wealth, but in the Comfort of his Children, who he liv'd to see (following his good Example) all happily married and settled, and enjoying the greatest Honours and Preferments. As he liv'd truly revere'd and respected, so he died lamented.[19]

To his wife he left £5000 from the "profits of my Lands and Negroes" and also "all those pieces of Gold, Rings, and Jewells whereof she is now possessed." There was more:

> And it is also my will and desire that she have during her natural life the use of my Dwelling-House, Kitchens, Gardens, on the same side of the street [Main Street] with the house, stable, chariot, and chariot Horses, and all of the Furniture at my said house and Kitchen and my Town Cows; also the services of my negroes Grace, Penny, Suckey, Frank, Will, Cesar, Tryal, and Little Davy during her life.

Upon Mrs. Nelson's death, all of this would pass on to Nelson's eldest son, William, together with unspecified "Lands, tenants, slaves, and real estate," and also "the residue of my chattels and other personal estate" once "Debts and Legacies" were fulfilled. To his younger son, Thomas, Nelson left £4000, from which any payments previously made to him were to be deducted, plus lands in King William County already transferred to him, and also "the houses, Lotts and plantations bought for him of Doctor John Dixon, etc." in "York Town and County."

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[15] Evans, pp. 15-16, 20, 32.
[16] *Virginia Gazette*, 3 February 1738, p. 3, col. 1.
[17] R.C.M. Page, *Genealogy of the Page Family in Virginia, Also a Condensed Account of the Nelson, Walker, Pendleton and Randolph Families*. 2nd ed. (Bridgewater, Va., 1965), pp. 158-59; Evans, pp. 18, 23, 36.
[18] Nelson's will is published the *William and Mary Quarterly*, 1st ser. 6, pp. 143-45.
[19] *Virginia Gazette*, October 3, 1745, p. 2, col. 3.

In addition to the £5000 left Mrs. Nelson, Nelson stipulated another £1145 in cash bequests. For daughter Mary Nelson Berkeley, there was to be £25 "to buy her a House Wench", and £200 for each of her five children. To daughter Sarah Nelson Burwell, he left £20 in addition to the "the Negro Wench Belinda, with her increase." She had already received "fifteen hundred pounds sterling as a portion upon her marriage with Mr. Robert Burwell." Finally, there was a thought for his first wife, Margaret Read Nelson: "My last will and Desire is that out of my personal estate my executor do cause to be provided and set up, over or near the grave of my first wife, a handsome marble stone or monument, as soon as conveniently may be." Trusting fully in his son, William, Nelson appointed him sole executor, requesting that "he may not be compelled to give any security to the Court for the due execution" of the will.

Chapter II: Noted Sons – William Nelson and Secretary Thomas Nelson

At the time of his death in 1745, Thomas Nelson's children were well established in life, and his sons were already prominent in the affairs of the colony. As mentioned earlier, his eldest son William had married in 1738 and in that some year his first son Thomas Nelson, Jr. was born.[20] Just where William and Elizabeth Nelson first lived and raised their young son remains unclear. It is possible that all went to live with father Thomas on Lot 52, though William did own property in Yorktown--a parcel embracing lots 12 and 18 on Main Street near the courthouse, where suitable housing existed. This property remained in his ownership for at least ten years, and he is known to have been living there in November of 1741.[21]

Thereafter, William's tenure on this site would be brief, for he soon built a dwelling of his own, probably following the death of his father in 1745. The house stood on lot 47, though the entire setting encompassed involving the adjoining lots 46, 85 and 87 as well. William occupied this house for the remainder of his life, and it was here that Thomas Nelson, Jr., and his siblings grew up.

Educated in England, and trained in mercantile and agricultural matters, William had already assumed an important role in the affairs of his community as a member of the York County Court, and in the business of the colony as a Burgess for York County.[22] A man of wealth and social standing, he was appointed to "His Majestie's Council of State" for which he took the oath of office on October 10, 1745, just three days after the death of his father.[23]

Composed of twelve royal appointees, the Council advised the Governor, functioned as the upper house of the Assembly, and constituted the colony's highest judicial body, the General Court. William would serve on the Council until his death 27 years later, becoming its president in 1770. In that capacity he also served as acting governor following the death of Lord Botetourt, continuing until Governor Dunmore's arrival the following September.[24]

At the time of his father's death in 1745, William Nelson had become Yorktown's leading merchant, and would continue to lead in that regard, even as economic and political conditions changed. By 1750 he had built vigorous wholesale and retail businesses, the former extending as far north as Baltimore and Philadelphia, and the latter reaching westward as far as Louisa County. To these areas he sent goods imported from London, Liverpool, and Bristol. Because there were no banking institutions, Nelson's endeavors led him to develop an account and loan business and involved him in the handling of financial matters for others.

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[20] William was appointed High Sheriff of York County that same year, and offered land for sale in Hanover County.
[21] In 1741 Nelson mortgaged the property to "Messers Haswell & Hunt of London" for less than £500 sterling. At the time it included "The dwelling House of said Wm Nelson the Elder in the Town of York together with all outhouses, Kitchen, Milkhouse, Storehouse, Stable, Gardens, Orchards, Tenements & Lotts of Land." YCR, Deeds, No. 5, (1741-1755), pp. 15, 204, and also YCR, Deeds & Bonds, No. 3, (1713-1729), p. 505.
[22] This narrative is drawn largely from Evans. See especially chapters II, III, and IV, pp. 39-178.
[23] Upon his election to the House in 1742, Nelson immediately became an active member--he sponsored bills for duties liquor, for duties on skins and furs to support the College, and for the relief of creditors. He was not successful in his effort to secure passage of a bill to keep goats and hogs from running loose in Yorktown.
[24] Evans, pp. 33ff.

His trading activities included traffic in African slaves. In 1752 he managed two large consignments, one of them in partnership with his brother Thomas ("The Secretary") Nelson. He operated a trading vessel, the Nelson, and from time to time, owned interests in others, but in later years these activities became less profitable. At the core of Nelson's business enterprise was the store, on Main Street, and his buildings on the waterfront. Emory Evans described "Scotch Tom's" store thus:

> The store in Yorktown, conveniently located diagonally across from the Custom House and close to the waterfront, carried almost every conceivable item. Hoes, nails, plates, dishes, linens, spices, coffee, raisins, buttons, gloves, hose, cotton, silks, cutlery chamber pots and haberdashery made up only part of the stock from which planters could choose.[25]

In time, this store became the most profitable of William's operations--especially during the 1770s. By this time, tobacco profits had plummeted and Nelson was hard pressed merely to break even with the eleven merchants who received and filled his orders. Though William did not personally use tobacco, it had been a major source of profit—his principal holdings for tobacco production were the Hanover lands, of which he owned nearly 20,000 acres.

Good years yielded as much as 150 hogsheads—though in the remarkable year of 1770, Nelson made 246 hogsheads. New sources of land were necessary to sustain production. As a result, he acquired additional parcels in Albemarle, Fauquier, and Frederick counties. In 1763, he became a leader, together with brother "Secretary" Thomas, in ongoing efforts to drain the Dismal Swamp, and thus open up a huge area of fertile land.

William and his brother had been working together on other matters for some time. If Thomas was younger, he was no less important in public affairs. At age 27 he had been appointed deputy Secretary of the colony. Because the King's appointed Secretary, William Adair, never come to Virginia, Thomas Nelson was empowered to execute the duties of the office acting in the Secretary's behalf. In regards to salary, prestige, and influence in important affairs, it was one of the principal posts in the colony.

Like his brother William, Thomas Nelson served in a number of local posts as well. When William was elected to the House of Burgesses, Thomas assumed his place as presiding justice of the York County court. Likewise, when William received an appointment to the Council in 1746, Thomas took up his vacated seat in the lower house of the Assembly. On April 20, 1749, Thomas was appointed to the council as well, where he continued to serve until 1776, succeeding his brother as president in 1772. Known among their associates as "Mr. President" and "The Secretary" respectively, William and Thomas Nelson were leading figures in the conduct of the colony's affairs. But Thomas did not follow his father and brother into commerce—he chose to be a planter, instead. Consequently, he involved himself with undeveloped lands on the Greenbrier in western Virginia, in the Loyal Land Company, and in other speculative ventures. This was equally a consequence of his activities as Secretary, which was heavily involved in the granting of western lands to patentees.

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[25] Ibid., pp. 18-19.

Thomas (Secretary) Nelson had married Lucy Armistead of Caroline County in 1745. Whether they lived initially in Yorktown, or on the King William lands received from his father, remains unclear. Nelson was certainly in Yorktown by 1746 when he entered the House of Burgesses. About this time, he is presumed to have built his imposing house at the edge of Yorktown, on a lot purchased by his father in 1744. During the same period, it appears that the Secretary's brother, William, was building his house.[26]

Secretary Thomas Nelson outlived his brother by fifteen years and so witnessed the end of the Revolution, though he was plagued in the later years by health problems. In 1770, Martha Goosley observed that he was "Laid up hand and foot with the Gout doing Penance for past Folly." Nonetheless, he maintained a lively interest in physical pursuits like hunting (especially woodcock and fox).[27]

But to return to William Nelson, poor tobacco harvests and the disruption of trade put even Yorktown's leading merchant into debt (1766-68 particularly) to London merchants Edward Hunt and Sons with whom he had done much business. Poor harvests not only hurt Nelson's tobacco profits, they magnified the difficulty of collecting the money owed him. The situation was a source of considerable anxiety. Scaling back orders, Nelson wrote to his factor: "To remain in Debt I could never bear but with the greatest Pain, & the Difficulty of getting in money makes me fearful of accumulating any debt on your side of the Water."[28] By the end of the 1760s, William Nelson had concluded that wheat, not tobacco, was Virginia's future. The exhaustion of the land was especially troubling to him. In 1767, he sent clover seed to his Hanover overseer explaining that it produced excellent pasture and that it "helps to recover land by feeding it." Also, William and brother Thomas were promoters of arts and manufactures, and subscribed to a fund set up to reward successful endeavors. These initiatives took on a new urgency as overseas trade came under increasing pressure. Self-sufficiency was the answer to deteriorating relations with the mother country. In 1769, William reported that he and his son Thomas both owned suits made of cloth that Thomas had produced in Albemarle County, and that the product was equal in quality to that coming from Yorkshire. Shirts as well as "Shoes, Hose, Buckles, Wigg, & Hat" were all made in Virginia.[29]

Though he loved the mother country and regretted the rift between Britain and her colonies, William was a Virginian. When in 1769 a Committee of Correspondence was created to inform Virginia's agent in England of the Assembly's actions, that he might better present his defense of them, William Nelson chaired the committee. Secretary Thomas Nelson and four other Councilors worked with eight Burgesses to carry forward the work.

Nonetheless, it was with great relief that William Nelson witnessed the repeal of the hated Stamp Act. He also opposed the Townsend Acts, and their direct duties on imports. For Nelson it came down to whether Americans would live as "slaves or Freemen." He was troubled by prospect of

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[26] Edward M. Riley, "History of the Founding and Development of Yorktown," 1941, typescript in the library of the Colonial National Historical Park, p. 87.
[27] Frances Norton Mason, ed. John Norton & Sons Merchants of London and Virginia: Being the Papers from their Counting House. Richmond: Dietz Press, 1937, p. 145.
[28] Evans, p. 118.
[29] Ibid., pp. 148-9.

a rupture with Britain, writing that "the scheme of Politicks" regarding the colonies, "doth not promise happiness to America. The error will not be seen I fear before it is too late."[30]

William Nelson did not sign the association formed in May of 1769 to pressure Parliament. Instead, he was "an Associate in Principle" following the restrictions laid down therein. In his view the duties had been "wantonly, arbitrarily & unconstitutionally imposed," and he determined to import only those goods that were absolutely necessary. Later he instructed John Norton to send nothing but garden seeds that year. With most Americans, he believed that "hateful Acts" must be repealed; not only the Townsend duties.[31]

In October of 1770, William became acting governor, and thus found it necessary to dispatch several unfinished matters after the death of Lord Botetourt. Generally, he acted forthrightly, and with caution. Among the affairs left to his care were a western lands colony project, recompense for retired Council president, John Blair, the trial of errant clergymen, proposals for an American Episcopate, appointment of Blair's successor, and regulation of the Indian trade.[32]

Hearing reports of rampant plague in Hispanola, Nelson quickly quarantined ships from those parts, but the report proved to be an unfounded rumor. Another crisis involved heavy rains and flooding that caused widespread suffering in 1771. The assembly was called into session, and £30,000 in treasury notes were issued for the relief of victims in the James and Rappahannock valleys. The last matter taken up at this session was that of authorizing a statue of the recently deceased governor, Lord Botetourt.

For years, William and Thomas had traveled often between Yorktown and Williamsburg. Sometime before 1749 they had secured a house, on Francis Street near the Capitol, where they stayed when in Williamsburg. Following Lord Botetourt's death in 1770, William purchased the governor's coach, and four white horses, hiring the coachmen as well. These he planned to offer to the next governor at what he had paid.

It is possible that Governor Dunmore purchased the rig when he reached Yorktown on September 24 having come overland from New York. As a senior member of the Council, William had greeted other arriving governors. In late October 1768, Botetourt had been received within four miles of Williamsburg "by Mr. Secretary and his Brother," who then accompanied him to the Capitol where the "council and all the Gentlemen of Williamsburg assembled to receive" him.

William Nelson seems to have enjoyed his stint as acting governor and believed that he had been an effective administrator. On hearing of his successor's appointment, he remarked that the King's "Subjects of Virginia have been very easy if not happy during my short administration: However, I still have the pleasure of resigning the Government . . . to one, I trust much more capable."[33]

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[30] Ibid., pp. 128, 137ff.
[31] Ibid., pp. 140-42.
[32] Ibid., pp. 161, 165.
[33] Ibid., pp. 163-64.

Despite his deep involvement in business and affairs of state, William seems to have enjoyed reading. He followed book notices in London Magazine and regularly placed orders. His tastes ran to poetry, history, law, and politics. He had an interest in art, too, especially in the landscapes of John Collet. On one occasion he instructed a friend to bid as high as 25 guineas for paintings he considered good. William's interest in horse racing, evident in his youth, remained strong. He enjoyed riding and even encouraged his wife to ride until an "ugly fall" put an end to her forays in 1767.

The Nelsons had been prolific insofar as male progeny were concerned, there being, in William's words, "not a female among us except our wives."[34] However, only one of William's sons, Thomas Nelson, Jr., went to England for his education. The others were schooled locally, and afterward attended the College of William and Mary. At one point, there were three Nelson sons in attendance, and a fourth would follow. It is not surprising then, that William Nelson involved himself in the affairs of the College, serving as a Visitor.

Hospitality was a mark of genteel status in early Virginia, and the Nelsons entertained in a manner befitting their rank. In 1741, Council President William Byrd II recorded a visit to Nelson's house in Yorktown. Having attended court in Williamsburg, he left town with his daughters:

> I went to York in Mrs. Needler's chariot to young Mr. [William] Nelson's where we dined and I ate roast fowl. After dinner we visited Colonel [Phillip] Lightfoot, where we drank tea. Walked about the town, talked with a man just came from Jamaica, lay at Mr. [William] Nelson's, and prayed.

On the following day, Byrd noted:

> I rose about 8 and prayed. I had chocolat for breakfast....About 11 walked to York-Hampton [now Grace Episcopal] church and had a good sermon; dined with Colonel Lightfoot, and ate fish. After dinner we had tea with old ["Scotch Tom"] Nelson and in the evening we supped at Mr. [Richard] Ambler's with Colonel [William] Fairfax and his lady, went home about 9 and prayed.[35]

A quarter century later, Governor Fauquier stayed at Nelson's house during an illness. After he had recovered, the governor sent a cask of wine to Yorktown, which Nelson promised to forbear sampling until the governor's return. President and Secretary Nelson were influential as Governor John Page would later recall:

> William Nelson and Thos. Nelson (two brothers and members of the King's Council,) I was by these gentlemen, introduced to Lord Botetourt's attention, when he arrived here as Governor, and, after his death, to Lord Dunmore, on his arrival...These circumstances contributed to introduce me into public life.[36]

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[34] Evans, p. 116.

[35] *Another Secret Diary of William Byrd of Westover, 1739-1741*, Maude H. Woodbin, ed. (Richmond, 1942), pp. 15556. Byrd had visited Nelson on February 23rd, as well (p. 136).

[36] John Page, "Memoir of Colonel John Page of Rosewell," (c. 1808) in the *Virginia Historical Register*, 3, p. 147.

During the spring of 1772, William Nelson's health began to fail. And though he improved during the summer, he was ill again by late September. On October 6, he filed his will, and on November 16 he died at the age of 61.

Chapter III: A Famous Grandson

Thomas Nelson, Jr., was born in Yorktown (perhaps in the house of his grandfather on Lot 52) and spent his earliest years in the town. Whatever the precise location of his birth, Thomas, Jr. surely visited his grandparents' residence often and also the storehouse across the street operated by his father and grandfather, "Scotch Tom." Young Thomas was not quite seven years old when his grandfather died. Thereafter, his grandmother continued to occupy the mansion. Within a short time, Thomas was attending a school kept by the Rev. William Yates over the York River in Gloucester County.[37]

At the age of fourteen, he travelled to England to continue his education in the care of two of his father's friends, a Mr. Hunt of London and the Rev. Beilby Porteus, who at that time was a Fellow of Christ's College, Cambridge University. Initially Thomas attended the preparatory school of Dr. Newcome at Hackney, just outside of London, where he continued for six years. Afterward, he went to Christ College, Cambridge University, where he "Resided till Lady Day [March 25], 1761."[38] Thomas was "a pensioner" rather than a "Fellow commoner," that is to say, an undergraduate who paid for his education, versus a "scholor" who received a stipend for his support. There is no record that Nelson took a degree, though this was not unusual among gentlemen in the eighteenth century.[39]

William Nelson had been deeply concerned about the potentially bad influences of an English education on Thomas, Jr. and viewed his return to Virginia with relief. While many of the young men being sent to England at this time developed strong loyalist sympathies, young Thomas remained attached to Virginia. Nonetheless, William Nelson came to believe that an English education was no longer helpful or necessary. As a result, none of the other Nelson boys journeyed to England for their education.

Immediately on his return to Virginia, Thomas was elected to the House of Burgesses—reportedly while still at sea! He would serve as a Burgess for the next fifteen years, moving to the Virginia House of Delegates in 1776. Initially, he seems not to have been very active, as his name does not appear in the journals for the first three sessions of his tenure. Nonetheless, in addition to serving York County as a Burgess, he was named to the county court as a justice

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[37] About 1808, John Page recalled, "...in the year 1752, when I was nine years old, my father put me into a grammar school, at the glebe house of our parish, where the Rev'd Mr. Wm Yates, had undertaken the tuition of twelve scholars I found there...Thos. Nelson (the late Gen. Nelson)." *Virginia Historical Register*, III, p. 144.

[38] Brydon, "The English Education of Thomas Nelson, Jr., of Yorktown," *Virginia Magazine of History and Biography*, LI (1943), pp. 347-48. Brydon further reports: "There is a tradition that Thomas Nelson while at school in Hackney saved from death by drowning a younger lad, the son of Lord North. This tradition is supported by the fact of the existence today of a gold snuff-box, with a beautifully painted miniature of Lord North in the inside of the lid, which as a highly prized relic has come down in the Nelson family. It is said to have been presented by Lord North to young Nelson as a mark of appreciation and gratitude for saving his son. This snuff-box is now preserved by the Virginia Historical Society." About 1808, John Page recalled, "But in the year 1752, when I was nine years old, my father put me into a grammar school, at the glebe house of our parish, where the Rev'd Mr. Wm Yates, had undertaken the tuition of twelve scholars I found there... Thos. Nelson (the late Gen. Nelson)." Virginia Historical Register, III, p. 144.

[39] Ibid., p. 349.

of the peace in February of 1762.[40]

In Williamsburg he met Lucy Grymes, the daughter of Councilor Philip Grymes of Middlesex. Better educated than most ladies of the period, she also had attended the school of the Reverend William Yates. Lucy was proficient in arithmetic, enjoyed reading, played the harpsichord, and was judged an "Elegant Dancer." Attracted to each other, Thomas Nelson, Jr. and Lucy Grymes were married by Reverend Yates on July 29, 1762. Lucy eventually bore eleven children, including five in the first six years, all of these boys. There would later be girls as well. All of this seems to have had a settling effect on Thomas, for he became increasingly responsible in public affairs and in his own business. During this period, moreover, he learned something of his father's business and aided in the management of his plantations. In 1767 he was raising tobacco, probably in Albemarle County, and had set aside a property in York County "to produce Wheat, Corn etc., for the Use of his Family." Locally, he involved himself in the arrangements for building a public wharf in Yorktown, drew lists of titheables, helped plan the building of a new public warehouse, and made repairs to the local jail. On January 1, 1773, he was made a vestryman for York-Hampton Parish. "As had his father, Thomas was taking much interest in church affairs."[41]

In the Assembly as well, he soon became active, and his duties on the various committees multiplied. In 1772, he was continued on the committees of Religion, Privileges and Elections, and also Propositions and Grievances. Already his growing political sympathies were apparent—he was among the leaders of a group that, in May of 1769, formed a non-importation association in response to the Townshend and other acts.[42]

In 1772, Thomas and his brother Hugh assumed control of their father's mercantile concern. Although the times portended change and disorder, the brothers were optimistic. Tobacco prices declined, however, and they soon found it difficult to collect payment on the debts they held. Large orders for merchandise had indebted the firm to British merchants, especially the Thomas and Roland Hunt firm of London.

Thomas and Hugh Nelson took Augustine Moore into partnership, changing the firm's name to Thomas Nelson, Jr., and Company. Moore, "a Man conversant in business & of the greatest integrity," had been with the business since 1746, when he arrived from the country below Yorktown as an apprentice to William Nelson.

Meanwhile, Thomas had endeavored to sell the Penrith estate[43] which had descended from his grandfather. Debts to English firms were growing, but Nelson did not yet curb his spending. In 1773, he bought some land in York County, added a few slaves to his holdings, and ordered his

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[40] Much of this narrative unless otherwise noted is from Evans, The Nelsons, a well-documented narrative previously cited. There is a brief thumbnail sketch in Weddell, *Virginia Historical Portraiture*, p. 264, along with a reproduction of Nelson's 1754 portrait painted in London when he was 16 years old.

[41] *The Nelsons*, p. 182.

[42] Ibid., pp. 98-103ff.

[43] William Nelson referred to "a small Inheritance I have in and near the town of Penrith of about £50 a year. It hath been in the Hands of Mr. Wm Cookson Grocer there, who married a near Relation of mine, and who accounts annually with me for the Rents with great exactness and Fidelity." Nelson Letterbook, Nelson to Samuel Martin, July 2, 1772, p. 240.

mother a "genteel chariot" with six harnesses. Thomas wished it to be of a "grave color" with the Nelson coat-of-arms painted on the side. In addition, he bought a "fleet plain post chaise" for his own use, his old one being "Broke to pieces." Early in 1774, moreover, he ventured a full share (50 pounds) in the agricultural enterprise organized by Italian émigré, Philip Mazzei, for the production of wine, oil, and silk, serving on the committee that administered its operation.

Business conditions continued to deteriorate, and Nelson's affairs were in an "unhappy state" by 1775. Heavily indebted to the Hunt firm, he was still unable to collect on the many debts owed him. Moreover, his tobacco crop was disappointing and he hesitated to buy tobacco from other planters, having, in his words, "burnt my fingers" in this way the previous year.

In spite of these troubles he hoped to succeed his father on the Virginia Council in 1772 and sought endorsements. In March of 1773, John Page was named instead. Though Nelson had been passed over, many thought him well qualified. Robert Carter Nicholas, for example, wrote:

> His pretensions are superior, all things consider'd, to those of any other. I believe he has as good a Heart as any Man living; his morals are sound, his Conduct steady, uniform & Exemplary; & in point of Fortune, which necessarily gives a Man an Independency of Spirit, he is inferior to very few.[44]

Another attempt to secure a council seat in 1774 also failed. Compelled to remain in the assembly, he played an increasingly active role in that body, and in the various conventions that followed the British tea act, the Boston tea party, and the closing of the port of Boston. In May of 1774, Dunmore dissolved the Assembly and many of its membership reconvened at the Raleigh Tavern to continue public business. Thomas Nelson was among those who signed an association protesting the Boston Port Bill and calling on Committees of Correspondence in the various colonies to name delegates for a general congress "to deliberate on those general measures which the united interests of American may from time to time require."

Virginia's Burgesses were summoned to Williamsburg on 1 August to consider cutting off trade with England. Nelson and his fellow York County Burgess, Dudley Digges, laid the matter before their constituents, and the "Freeholders, and other Inhabitants of York County met according to publick Notice at the Courthouse in York" on July 18. Chosen as "Moderator," Nelson made an "Address to the People," and along with Digges was named to represent York in the convention. "Business being finished, the Deputies were invited to a genteel Entertainment provided for them by the Inhabitants of York County, as Testimony of the entire Approbation of the Conduct at the Gentlemen."[45] Nelson wished to stop all imports, but "as a People in Debt" he concluded, for the time, that the embargo should apply to exports only. The British, he believed, must "feel the effects of their mistakes . . . [and] arbitrary Policy."

The Virginia Convention met on the day appointed and formed an association to halt imports from England after November 1. If American grievances were not redressed by August 10, 1775, exports were to be stopped as well. The convention then named delegates to the general congress in Philadelphia, scheduled for September. Though Thomas Nelson was in the running,

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[44] Mason, *John Norton & Sons*, pp. 285-86.
[45] *Virginia Gazette* (Purdie and Dixon), July 21, 1774, p. 1, c. 1.

neither he nor Thomas Jefferson were sent at this time.

Later, the call went out for a second general congress to meet in Philadelphia in May of 1775. Because there had been no redress of American grievances, Virginia called a second convention in Richmond, to meet during March. Again, Nelson and Digges were present when the delegates assembled at St. John's Church. Patrick Henry's motion to plan for defense of the colony raised strong objections, but Nelson rose to speak in support, concluding, "that if any British troops should be landed within the County, of which he was lieutenant, he would await for no orders, and would obey none, which should forbid him to summon his militia and repel the invaders at the water edge."[46] Eventually, the resolves were passed, and delegates were named to attend the second congress. Again, Nelson was excluded.

The Third Virginia Convention convened on July 17, 1775. Nelson served on the Committee that drafted an ordinance for creating an armed force to defend the colony. Three regiments were proposed, but there were, as yet, no arrangements for raising troops. Patrick Henry was appointed to the first regiment, Thomas Nelson the second, and William Woodford the third. Nelson Thomas had not sought this appointment, and he maintained that others were better qualified to fill it. At length he resigned, and was soon after elected to serve as a Virginia delegate to the Continental Congress in September.

In August 1775, Thomas and Lucy Nelson journeyed with others to Philadelphia. En route they were delayed when the carriage broke down and, "through the unskillfulness of the driver" it was run against a tree and demolished.[47]

Nelson made a favorable impression in Congress, and vigorously engaged himself in the work, especially where it involved treasury and finances. He opposed the ruinous printing of paper currency, advocating interest-bearing treasury notes instead, but he did not prevail, as the members still displayed considerable reluctance to break with England. Thomas desired that the colonies should declare their independence, stop "beating around the bush" and cease the "womanish hankering after Great Britain." In February, 1776 he gave vent to his feelings:

> We are now carrying on a war and no war. They seize our property wherever they find it either by land or sea, and we hesitate to retaliate, because we have a few friends in England who have ships. Away with such squeamishness say I.

By March 1776, he had returned to Virginia, finding strong talk of independence. A third time he was elected to represent York at the Virginia Convention, scheduled to assemble in Williamsburg on May 6. For months he had staunchly supported independence, and at the convention, independence was the first order of business.[48] It was arranged for Nelson to introduce the resolutions for independence (drafted by Edmund Pendleton and Meriwether Smith) and for Patrick Henry to support the proposal. Of Nelson's delivery, Edmund Pendleton

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[46] Quoted in *The Nelsons*, pp. 202ff.
[47] *Virginia Gazette* (Purdie), September 14, 1775.
[48] *The Nelsons*, p. 223.

recalled:[49]

> Nelson affected nothing of oratory, except what ardent feelings might inspire, and characteristic of himself, he had no fears of his own which to temporize, and supposing that others ought to have none he passed over the probabilities of foreign aid, stepped lightly on the difficulties of procuring military stores and the inexperience of officers and soldiers, but pressed a declaration of independence upon what, with him, were incontrovertible grounds that we were oppressed; had humbly supplicated a redress of grievances, which had been refused with insult; and that to return from battle against a sovereign, with the cordiality of subjects was absurd.

Virginia's delegates to Congress should be urged in the strongest manner to procure an immediate, clear, and full "Declaration of Independency." Though there were other proposals, this was the substance of the one adopted. With the convention's resolutions of May 15 in hand, Thomas Nelson returned to Philadelphia.[50]

He delivered them to the Virginia delegation and on June 7, Richard Henry Lee moved for a declaration of independence on the floor of Congress, recommending the formation of foreign alliances and a confederation of the independent states. Two committees were formed; one to draw up the declaration and another to develop a plan of confederation. Thomas Nelson served on the latter committee.

Meanwhile Virginia was hard at work on a state constitution and a bill of rights. The convention also named a new slate of delegates to the Continental Congress for the coming year. Nelson was among those chosen. During this time he had remained in Philadelphia and was present when Congress finally approved the motion for independence and, on July 4, for the formal declaration, at which time he probably affixed his signature on the document.[51]

Meanwhile the plan for confederation had been presented to Congress, but no agreement on this document was forthcoming. In September, 1776 Nelson returned to Virginia, finding that all three of his cousins (William, Thomas, and John, all sons of the Secretary) were serving as officers in the army and that his youngest brother, Billy, was lieutenant of a militia company of William and Mary students.[52]

The reconstitution of Virginia's government in May 1776 required the election of a new governor. While Secretary Thomas Nelson had not actively revolted against the crown, his loyalty to the colonists' cause was not doubted. Owing to his long experience in government, some thought that he, as governor, might be able to unite radicals and conservatives behind the cause. His opponent in this election was the silver-tongued Patrick Henry, who defeated Nelson by a vote of 60 to 45. On the same day, June 26, Secretary

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[49] From "Edmund Randolph's Essay on the Revolutionary History of Virginia, 1774-1782," *Virginia Magazine of History and Biography*, XLIV, pp. 41-42; Stout, *Nicolas Martiau*, pp. 89-91.
[50] *The Nelsons*, p. 228.
[51] Ibid., pp. 235ff. He was on hand as well to sign, on August 2, the engrossed copy of the Declaration. Stout, Nicolas Martiau, pp. 89-91.
[52] Ibid., pp. 232-33.

Nelson declined his election to the Council for reasons of 'Age and infirmities" though he continued on in his post as Secretary, an office that the new government had not significantly changed.

Thomas Nelson, Jr., having returned to Virginia in October of 1776, assumed his seat in the House of Delegates for the duration of the session and went back to the Continental Congress in November. For reasons of safety, Congress had moved to Baltimore. He was elated at Washington's successful strike across the Delaware, which surprised a garrison of Hessians at Trenton, described by Nelson as "those Scoundrels" and "these damn'ed Invaders."

The depleted state of the treasury troubled Nelson, and his health continued to decline. In February he returned to Virginia, where he saw his new daughter Lucy (born on January 2) for the first time, no doubt a source of pride and joy. However, the deterioration of Virginia's economic circumstances compelled him to disband the firm of Thomas Nelson, Jr., and Company, which he announced in the Virginia Gazette on April 11, 1777.[53]

By the end of April, Nelson had returned again to Philadelphia, but for only a short time. On May 2, he suffered what may have been an apoplectic stroke on the floor of Congress. It was not serious, though it did incapacitate him for a time, temporarily affecting his memory. Immediately, he resigned and returned to Virginia to recuperate at his Hanover County plantation, "Offley Hoo."[54]

His recuperation was short—barely two weeks. Late in May of 1777 he returned to Williamsburg and was again active in the House of Delegates to which he had been elected. He also served as Lieutenant of the York County militia. Of this seemingly miraculous return to service in Virginia, one historian has observed:

> Evidently Nelson's recovery had been rapid, for he did not decline either of these jobs. It would seem strange that he could perform these duties at a time when he did not feel capable of serving in the Congress; but neither of these positions was as exacting as congressional service and in those days devotion to state superseded devotion to nation. Thomas Nelson was no exception to this rule.[55]

Though his name was high in the balloting for a seat in the upper house, he declined the post on June 27, the last day of the session. Soon after, in response to Sir William Howe's threatened invasion of Virginia, the Governor called on the militia, and the state made preparations to meet the invader. Nelson was made a general, a post which he accepted on July 19, refusing to take a salary for his service. He was soon immersed in military matters and presented a plan for reorganizing the militia. However, when the expected invasion did not materialize, the militia

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[53] "The partnership of Thomas Nelson, jun. and company of York being at an end, all persons indebted to them are requested to settle their accounts as soon as possible, and those who cannot conveniently discharge their balance it is expected will give bond for the same. If any have demands against the partnership, they are desired to bring them in and they shall be paid." It was signed by Augustine Moore. *Virginia Gazette* (Purdie), Supplement, p. 4, c. 1.

[54] *The Nelsons*, pp. 240 ff.

[55] Ibid.., p. 245.

was dismissed and Nelson was discharged-Virginia's offer to place five thousand militia under Nelson for service with Washington was declined, as the need then was not great, and subsisting the troops would have been too difficult.

During the fall session of 1777, funding of the war effort continued to nag the Assembly. At length, the state appealed to private sources for financing—Secretary Nelson, for instance, loaned £645. At the same time, the Assembly increased taxation in hopes of raising more revenue. Debts to British creditors could be satisfied by paying the state, instead—debtors who did so received a voucher discharging their obligation. Moreover, payments could be made in depreciated paper currency. Still another feature of the bill was the provision for sequestration of the real and personal property in Virginia of British subjects. Having missed some of the early debates owing to a spell of illness, Nelson returned in January 1778 and opposed the measure, contending that not only was it a breach of contract and a cancellation of agreements knowingly and purposefully arrived at, but it was also a practice unlike British actions, and an act unfair to British merchants and citizens. Reportedly, he ended his argument declaring, "for these reasons . . . I hope the bill will be rejected; but whatever its fate, by God, I will pay my debts like an honest man," The bill passed.[56]

Nelson was one of two brigadier generals named to command volunteer troops raised to augment the regular Virginia regiments. Early in March of 1778, Congress called for persons of means in the country to form troops of light cavalry and to be in service for the remainder of the year at their own expense, except for themselves and forage for their horses. Nelson relayed this appeal, suggesting that local subscriptions be made where necessary to finance the equipping. In May, the Assembly assented and called for a regiment of 350 horses to form Nelson's command. Though Nelson's unit did not reach the authorized strength, (only about 100 reported on June 15), he headed north in July, having completed the training of his men. Much to Washington's regret, Congress decided that Nelson's men were not needed and the troops returned to Virginia. Records show that the state funded much if the cost for this short-term corps, and on January 15, 1779, Nelson received a warrant for £669 to recover all of his unpaid expenses.[57] Again Thomas had been thwarted in his effort to serve in an active field command.

Nelson returned to Virginia and in the House of Delegates resumed his now-familiar role. By December, however, he was ready to return to the Continental Congress. Having raised £1,200 through the sale of 600 acres in York County, he prepared for the return to Philadelphia. Earlier, Washington had admonished him that men of his talent and rank were now sorely needed in the Congress.

In February of 1779, he arrived in Philadelphia, finding many of the same old problems still under consideration – the army depleted, subsistence in short supply, inflation rampant, paper currency depreciating, and more. His stay was short-lived. In May he returned to Virginia, pleading poor health, though he did not comment on specifics. Indeed, one historian has noted that, "The enigmatic thing about this illness, as with the previous ones which occurred in Philadelphia, was that Thomas returned home and took on tasks which would seem too strenuous

[56] Ibid., p. 258.
[57] Ibid., p. 262, note 21.

for a man unable to discharge the duties of a Congressman."[58]

In May of 1779, a British force landed at Portsmouth. Again, Nelson headed the militia, but the affair was short-lived. He was now elected to represent York County in the House of Delegates. Moreover, Governor Patrick Henry had served the allowable three terms, and Nelson made a run to be his successor. However, both he and John Page were defeated by Thomas Jefferson. On the first ballot there were 55 votes for Jefferson, 38 for Page and 32 for Nelson. In the second round of balloting the tally was 67 for Jefferson and 61 for Page. In the fall of 1779, Nelson had also been among the losers in the effort to prevent removal of the state capital to Richmond.

At the beginning of 1780 debt weighed heavily on Virginia, and the threat of British invasion was a constant concern. The state sought to secure loans, but the response was poor. Jefferson solicited loans from private individuals, Nelson among them. However, this effort netted only about ten thousand pounds.

In May, the Assembly moved to Richmond. During this session, Nelson dealt largely with matters of finance and defense, serving in a number of important committee positions. On the 30th of the month, the Assembly received from Congress a request for nearly two million dollars, to fund actions of the army in concert with the large French expeditionary and naval force expected to enter Chesapeake Bay. The deadline was scarcely two weeks away—June 15.

The Assembly resolved to sell 600,000 pounds of state tobacco, and to borrow the remaining funds from individuals. Nelson and other leaders intensified their solicitation for private loans. One biographer notes:

> In this situation, he, and evidently some of the others who were soliciting funds, pledged their own security for the payment of these loans if the state did not fulfill its obligations. In this manner Thomas was able to raise approximately £41,000, £7000 of it being from the estate of Robert Carter Burwell, which Nelson as executor controlled.[59]

As a member of the Assembly, and as a militia commander, Nelson was prominent in Virginia's affairs during the latter half of 1780. During the summer of 1780 he was preparing the local militia against the possibility of invasion. When a British fleet entered Chesapeake Bay late in October, Nelson was the only man available to head state forces, all other candidates being absent. He served until the return of Peter Muhlenberg, who succeeded to command but left Nelson to organize resistance north of the James.

On landing, the British occupied Hampton and Newport News, establishing a base at Portsmouth. Confusion reigned in the region, but Nelson was able to bring some order to the situation. To procure critically needed supplies, he advanced money from own pocket, funds that were reimbursed the following year— £10,000 in depreciated currency. He formed one regiment and posted it down the Peninsula to watch the British. As it turned out, the British

[58] Ibid., p. 271.
[59] Ibid., p. 281.

commander had come to Virginia to link up with Cornwallis, who did not get through at this time. After waiting, General Leslie withdrew from the State. Again, the militia was dismissed, and all retuned to a precarious normalcy. The respite would not be a long one.[60]

In January, the British mounted a new invasion. The militia was summoned once again, and Nelson received a brigadier general's commission. Now, led by Benedict Arnold, the British force sailed up the James River and landed at Westover. Nelson witnessed this movement from Jamestown, but was unable to block it, his available force being small, poorly equipped, and ill-trained. Arnold went as far as Richmond, raiding and burning supplies as he found them. Baron von Steuben, at the time organizing and drilling troops in western Virginia, soon arrived and assumed command south of the James.

Nelson intended that his 450-man force would harass Arnold's troops on their return to Westover. However, a heavy rain soaked his gun powder and thus rendered the Virginians inoperative for the time being. Arnold continued his descent of the James unmolested, plundering south of the river as he went. In late January, his force returned to Portsmouth.

Von Steuben and Nelson conferred in Williamsburg concerning the possibility of expelling Arnold's force, but possibly owing to green troops, inadequate arms, and a dearth of artillery, they decided against such an enterprise. Instead, they attempted to contain Arnold. General Muhlenberg was to command south of the James and Nelson on the Peninsula. Thomas was later prominent in an unsuccessful plan to send a fire ship into the British Portsmouth fleet, and in a secret project to kidnap Arnold (the latter was never implemented).[61]

In mid-February, Captain Tilly, of Admiral Destouches' French fleet entered Chesapeake Bay to render assistance. Delighted, Nelson met and conferred with Tilly aboard the ship, *Eveille*, but settled on no plan of action. Nelson's forces were not ready for an attack, and Tilly was unwilling to move his ships into the shallow Elizabeth River. Besides, Tilly feared that a larger British fleet was in prospect, and was not prepared to wait for circumstances to improve.[62]

Nelson returned to Williamsburg, where he found an order to assume command south of the James. Militia and regular forces were to be separated, Muhlenberg commanding the latter. Nelson, however, was unable to comply with the order, having become ill with a "violent pluerisy." Von Steuben exhorted Nelson to return to duty as soon as possible, as he needed the commander's "Council & ... influence" concerning another plan to take Arnold, this one predicated on the availability of Lafayette's force, still en route, and on a promise of assistance from Captain Tilly. Nelson was unable to return until early May, however. By that time, conditions were vastly changed.

On March 16, the British Navy intercepted the French fleet sent to aid operations in Virginia, and, after a brisk engagement off the Virginia Capes, the French were forced to return to Newport, Rhode Island. This British victory allowed 2,600 men under Maj. Gen. William

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[60] Ibid., pp. 283ff; see also Henry P. Johnston, *The Yorktown Campaign and the Surrender of Cornwallis*, New York, 1881, chapter 3.
[61] *The Nelsons*, pp. 289ff.
[62] Ibid., p. 304; Johnston, Yorktown Campaign, chapter 3.

Phillips to join Arnold. Meanwhile, the Virginian's strength had dwindled, compelling Von Steuben to pull his force back to Petersburg. In mid-April Phillips moved up the James. Following a day's fight before Petersburg, Von Steuben was forced to withdraw again, leaving the area to be pillaged by the enemy. The British continued forward, burning barracks and stores at Chesterfield Court House, striking naval installations at Osborne's, below Richmond, and advancing on Manchester, opposite Richmond. Here the British saw Lafayette's troops across the James, having arrived by a series of forced marches.

Prior to Lafayette's arrival, Nelson, now returned to duty, had posted a small force at Richmond. Sensible of Lafayette's reinforcement, however, the British declined to engage Nelson and descended the James toward their base at Portsmouth. Lafayette followed, sending Nelson to Williamsburg in advance of his own units now at Bottoms' Bridge. Prior to Cornwallis' arrival from the south at Petersburg on May 20, Lafayette had only about 900 Continentals and approximately 1500 militia under Nelson and Muhlenberg, not enough for a full-scale action. Having united with Phillips, Cornwallis turned and moved back toward Richmond, compelling Lafayette to retreat northward toward expected reinforcements under General Anthony Wayne. On the march Nelson visited his family at the Hanover plantation, and made arrangement to evacuate them to safety. Having accomplished this, he rejoined the Army. Cornwallis gave up the chase and turned his attention to stores at Point-of-Fork on the James above Richmond and to the Assembly in session at Charlottesville. Lt. Col. John Simcoe set upon the former, and Lt. Col. Banastre Tarleton would have succeeded in capturing the latter (along with Governor Jefferson) but for Jack Jouett's timely ride.[63]

The Assembly fled to Staunton and reassembled there. Jefferson's term as governor had expired on June 2. After calls for a "dictator" were narrowly beaten back, the Assembly named Thomas Nelson, Jr., governor on June 12, 1781. To strengthen the executive, the Assembly granted an expansion of the governor's authority which greatly facilitated his conduct of the war. Nelson received the news of his election on June 16 while encamped on the South Anna River. He later remarked that, "[To] have declin'd the appointment might have indicated timidity. I therefore accepted it with a determination to exert every power that I possess'd to give energy to Government and security to the inhabitants of the State."[64]

Nelson departed immediately and reached Staunton on June 18. He would need to draw on his considerable legislative experience and on his understanding of military affairs, accumulated during his brief time of service. Washington, for one, was pleased to hear of Nelson's selection. He characterized Nelson as "an honest man, active, spirited and decided, and will, I daresay, suit the times as well as any other person."[65]

Nelson quickly exercised the broadened powers of the chief executive. "In the end," observed one biographer; "Thomas was to go beyond even the sweeping powers granted him."[66] W.H. Gaines writes:

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[63] Ibid., pp. 304-12.
[64] Ibid., p. 314.
[65] Ibid.
[66] Ibid., p. 316.

> Nelson soon showed Virginians that he was a man of energy and determination who had no great regard for popularity. Jefferson's hand [as governor] had been tied by a state constitution which had created deliberately a weak executive. Nelson secured from the General Assembly a grant of emergency powers and proceeded to use them. There were those who cried "dictator", but the forceful new governor was more interested in winning a war than in debating political theory. More men and more supplies were needed to build up the state's defenses and to support the small force of Continental troops led by Lafayette which was then operating in Virginia. When persuasion failed Nelson impressed what was needed. When it was inconvenient to consult the executive council, as the enabling act required him to do, he acted on his own.[67]

Also he began to deal with the Loyalists (some of whom he had arrested) and with the need to bring new recruits into the army. With Cornwallis withdrawing to the coast, Nelson saw an opportunity to return the seat of government to Richmond. Late in June he was in Charlottesville where he fell ill, and so remained inactive for more than a week, possibly suffering from asthma. Early in July he ordered the return to Richmond. En route he stopped to Hanover to visit his family and was out of touch for a time, much to the consternation of his aides. By mid-July he had returned and took up the problems of finance, military strength, and supply. He was quick to act on irregular issues or seizure of supplies, even for needy troops, and even though it involved Anthony Wayne and his command.[68]

He received news of the plan for concerted action by the French and Americans with a joyful heart. "An event so unexpected, and so much wish'd cannot but be productive of the most happy consequences to this Country," he wrote Washington. On a journey to visit Lafayette at his headquarters near West Point, Nelson became ill again and retired to Hanover for the last two weeks of August, leaving Lieutenant Governor David Jameson in charge of the state's affairs. Early in September he resumed his duties again, making a visit to Lafayette and then returning to Richmond. Procurement of supplies for the French army now became the principal task, and he employed the power of impressment extensively. Once again the militia was called forth, and efforts to obtain flour, meal, salt, and beef were accelerated, while stockpiles of saddles, ammunition, powder, uniforms and shoes were increased.[69]

In September, Nelson made known his plan to join the forces assembling for the Yorktown siege. In Williamsburg, he encountered the army on September 11 and, a few days later, took command of the three Virginia militia brigades assembled there. He devoted more time to liaison between Washington's headquarters and the State government and in sustaining the allied armies, than to his own troops. These activities placed him at some distance from the Council whose assent was required in many matters, a situation that later brought sharp criticism down on him, for it compelled him in many cases to act alone, without consulting the Council. This, of course, was patently illegal.[70] Even Lieutenant-Governor Jameson urged Nelson's return to Richmond, but Thomas demurred. On September 21 he wrote to Jameson:

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[67] "Thomas Nelson, Jr. -Governor at Arms," *Virginia Cavalcade*, I (Autumn 1951), p. 40.
[68] *The Nelsons*, pp. 323ff.
[69] Gaines, *Cavalcade*, I, 41; The Nelsons p. 31.
[70] *The Nelsons*, pp. 332ff; Gaines, *Cavalcade*, I, pp. 41-42.

> It gives me Concern to hear that the Members of the Council give such bad attendance at a Time when Matters of so great Moment are in agitation, & when they know not but what their presence may be of the last Importance. It is however impossible for me to quit the Army at this Time, -at least the bad Consequence which would result from it would not be compensated by any Good which might arise from my attending at the Council Board. The Wants of the Army which are many, & which require the most instant Attention, are here represented to me on the Spot, & the most immediate Measures are fallen upon to supply or anticipate, them. Not all the Exertions which could possibly have been made in Richmond, & the commissaries & others above, would have prevented the Army either from suffering extreme Distress, or seizing the little that remains to the People of the Neighborhood, to their utter ruin. It is my Opinion that nothing should come into Competition with our Endeavours to give Success to the present Military Operations, because, if they fail, we shall have but the shadow of a Government, if even that, whereas if they succeed, the Hands of Government will be Stronger & it will be more respectable than ever.[71]

Nelson soon shifted subsistence supplies to a central location and assumed command of distribution that American and French troops might share equally, and he intensified efforts to collect supplies. Already he had contacted the governors of North Carolina and Maryland, having received assurances of support from the North. He was piqued by French efforts to garner supplies in the countryside—they paid with hard money while his own representatives could offer only depreciated paper currency.

Nonetheless, Nelson and Lafayette rode out to greet Washington and Rochambeau when the latter arrived in Williamsburg on September 14. Once again, illness forced Nelson inside for a time, but it did not incapacitate him. He was moving about in time to depart with the troops of September 28. Before Yorktown his units would be positioned on the extreme allied right, where they were a reserve for Lafayette's regulars.[72]

At the conclusion of the siege, Nelson was elated at the Allies' success, and pleased with his own role in it. Glowing with optimism, he wrote, "This blow I think must be a decisive one." His reason, however, likely was not the real one: "it being out of the Power of G. B. [Great Britain] to replace such a number of good troops."[73]

Nelson's problems did not end with the victory. The need to subsist the captured British and wintering French troops in the area, the management, storage and release of equipment, and the disposal of surplus cattle added to his burdens for a time. Western land claims and continuing civil strife in lower Tidewater continued to require his attention as well. The mounting volume of work overwhelmed him, amidst growing criticism of his earlier autocratic measures. Soon his health began to fail, leaving no alternative but resignation. To the speaker of the Virginia House of Delegates, he wrote: "The very low state of health to which I am reduced, and from which I have little expectation of soon recovering, makes it my duty to resign the government

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[71] *Official Letters of the Governors of the State of Virginia*, edited by H.R. McIlwaine, III (Richmond, 1929), p. 65.
[72] *The Nelsons*, pp. 336ff; Johnston, *Yorktown Campaign*, Chapter 5.
[73] *Official Letters of the Governors*, III, pp. 88-89.

that the state may not suffer for want of an executive."[74] Benjamin Harrison succeeded to the position, having been elected by the Assembly on November 30.

Soon members of the Assembly remonstrated against Nelson's issue of impressment warrants "without advice of Council" and without specified limits except for the persons executing them. They also objected to his blocking of French purchases on the open market and his embargoes on exported commodities. Piqued by these attacks, he appeared before the delegates to defend of his actions. As a consequence of this presentation, the Assembly unanimously agreed (the House on December 29th and in the Senate on the 31st) that his acts had been beneficial and "warranted by necessity," and, moreover, that they "held the same validity . . . as if they had been executed by and with the advice of the Council, and with all formalities prescribed by law."[75] It was further stated that: "Thomas Nelson junior, esquire, be, and he hereby is, in the fullest manner indemnified and exonerated from all penalties and damages which might have accrued to him from the same."[76]

Though Thomas Nelson would live another eight years, and though he remained sporadically active between illnesses, his health, financial circumstances and leadership were waning. He passed the winter of 1781-82 at his plantation in Hanover, where accommodations were satisfactory, but unpretentious. There, Generals Rochambeau and Chastellux visited him the following spring, when his last child, Judith, was born.

Nelson now turned his attention to personal business and considered reactivating his old company. Business had been at a standstill since the beginning of hostilities. He had debts, of course, but also resources, including over 20,000 acres across five counties, together with 400 slaves, 500 cattle, 100 horses and mules, and numbers of sheep and hogs.[77]

In the fall of 1782, Nelson returned to York, accompanied by his uncle, The Secretary, and his brother, Hugh. By November he was back in the House of Delegates, which prompted a move to Williamsburg and the reopening of his mercantile firm there. However, illness soon compelled him to resign from office once more. Unable to attend both public service and the conduct of private business, he confined himself to the latter.

He arranged for the payment of his old debts with the Hunt firm in London, and he was finally able to sell off his inheritance in Penrith. At the same time he petitioned the state for repayment of loans backed by his own security in 1780—these had injured Nelson's finances, and thus placed added strain on his creditors. Although there was favorable report in the amount of £10,525 on which "no part of principal or interest hath yet been paid" the bill to redress the situation, presented in January 1785, failed to come up for a vote. In the next session as well,

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[74] Quoted in The Liaisons, pp. 349-50.
[75] Ibid., pp. 351-52.
[76] William Waller Hening, *The Statutes at Large Being a Collection of all the Laws of Virginia*, X (Richmond, 1822), p. 478. The preamble of the act read in full: "Whereas upon an examination it appears, that previous to, and during the Siege of York, Thomas Nelson, junior, esquire, late governor of this commonwealth, was compelled by the peculiar circumstances of the state and army, to perform many acts of government without the advice of the council of state, for the purpose of procuring subsistence and other necessaries for the allied army under the command of his excellency general Washington."
[77] *The Nelsons*, pp. 356ff.

there was a favorable committee report, but the resolution to carry it out was dismissed on the last day of December 1785. The matter was not taken up again, and evidently Nelson was compelled to pay from his own pocket.[78] In addition to his own wealth, Nelson had also risked sizeable portions of an estate for which he was an executor. The outcome is unknown, "but it served to point out the involved state of Nelson's affairs and the fact that his patriotism surpassed his business judgment."[79] Nelson lamented having taken on this "Executorship for several thousand pounds." He brought suits to collect debts, including one against Carter Braxton that dragged on for years.[80]

In the spring of 1786, Thomas Nelson was again elected to the House of Delegates from York County. Once again, he involved himself in matters of financial matters, particularly the precarious state of paper currency, and embarrassed state of Virginia's finances, being as always, a hard currency advocate. Ultimately, he served on the committee that selected delegates to the convention in Philadelphia, called to consider revision of the Articles of Confederation. When Patrick Henry declined to serve, the governor tapped Nelson, but he also declined. In May of 1787, he wrote Edmund Berkeley:

> I know by my own feelings that nothing can be more disagreeable than to be dunn'd. I am however unfortunately reduc'd to the necessity of dunning [others], or parting with more property than I can spare from my numerous family. George Smith, the young man, who lives with me, will present your Bond and open account to you....Do my Dear Sir give me all the assistance in your power. If I do not raise a sum of money in the course of this Week, some of my Negroes will be sold on Monday next.[81]

Nelson fell ill again during the summer months that followed. Though serving as a delegate for York, he did not attend the full session of the assembly. The recent death of his uncle, "The Secretary," had probably had a depressing effect.[82] Nonetheless, he soon recuperated enough to voice his opposition to the "New Constitution" drafted by the Philadelphia Convention. He was deeply unhappy when Virginia passed it, though by this time he was no longer a well man.

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[78] Nelson's heirs later, through St. George Tucker, sought indemnity in the Virginia Assembly for Thomas Nelson's uncompensated.

[79] *The Nelsons*, p. 364.

[80] Ibid., pp. 365 ff. Certain other members of the Nelson clan emerged from the Revolution with finances intact. The Secretary, now retired on his plantation in King William County, began to profit from his western lands. Thomas Nelson's younger brother, William, now held a seat on the Council and he and his brother Nathaniel received confirmation of their Nansemond and Norfolk County lands. However, Nathaniel died in the spring of 1786, making Thomas one of his heirs and beneficiaries.

[81] Quoted in *The Nelsons*, p. 369.

[82] It is unfortunate that Secretary Nelson has come to be listed in some quarters as a man of loyalist sympathies. Such seems most unfair and unjust. It remained for the Marquis de Chastellux, who visited with him in in Hanover sometime after the Siege of Yorktown, to pen, perhaps, an accurate analysis of the man whom he found to have no rancor even though his Yorktown mansion was in shambles. Chastellux saw him as an American: "Too far advanced in age to desire revolution, too prudent to check the great event, if necessary, and to faithful to his countrymen to separate his interests from theirs, he those the crisis of this alteration to retire from public affairs, thus did be opportunely quit the theatre when new pieces demanded fresh actors, and took his seat among the spectators, content to offer up his wishes for the success of the drama, and to applaud those who acted well their part. Rut in the last campaign chance produced him on the scene and made him unfortunately famous." Quoted in Brock, "The Nelson House," *Mag. of Am. Hist.*, VII, p. 49.

Nelson became quite ill in the summer of 1788, and his condition grew worse. He was now indebted to the amount of £13,000 and was forced by circumstances to sell 120 slaves in Prince William County. Fearful that he would not be able to settle his affairs, he sought to retain the property his large family would need. His health declined further in December, and he drew up his last will and testament. It is said that he died during an attack of asthma on January 4, 1789 at the age of 50, while visiting one of his plantations in Hanover.[83]

Despite misfortunes, Thomas Nelson had been able to preserve most of his land holdings, and so left a sizeable inheritance including sufficient resources to cover his debts. For the latter, he earmarked 1,500 acres in Hanover, plus his Prince William and Loudoun lands as well as his two Elizabeth River surveys. These debts were settled in March 1791, but not in the manner he had arranged. It came largely through the sale of slaves (some £3,032) and lands (about £8,147) in York, Hanover, and Frederick counties.[84] Among the expenses of the estate was £1,268 for his mother, owed from his father's estate.

The settlement was complicated somewhat when his widow renounced the provisions of the will that affected her, claiming "that portion of the Estate of the aforesaid Thomas Nelson deceased to which by Law I am entitled." She, on June 4, 1789, she declared that:

> I Lucy Nelson of the Town and County of York widow and Relict of Thomas Nelson Esquire deceased of the aforesaid Town and County for and in consideration of divers secret causes . . . do by these presents renounce the will of the aforementioned Thomas Nelson....I do hereby declare that I will not take or accept the provision made for me.[85]

Nelson's will clearly shows that he did not die in want. However, he was unable to pass on a substantial fortune such as he had inherited, having been wrecked by the Revolution, by his poor business sense, and by his by his own reckless generosity. Though he had been a patriot, "an ardent Revolutionist,'' he was "in no sense a Radical.'' He was and remained basically conservative in politics and business.[86]

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[83] Weddell, Virginia Historical Portraiture, p. 264.

[84] The settlement was by the estate's administrator, Thomas' son William Nelson, Jr., and recorded in YCR, WI, 23, pp. 661-663. Of the more personal items disposed of in the settlement (likely surplus items) were two saddles and bridles (£5. 10s.0p), a "Black Gammon Table" (1.4.0), an "Iron Toothed Harrow" (0.12.6), a shaving glass (0.3.0), two "Large Glasses" (16.0.0 and 3.10.0), a gun (2.0.0) and two pairs of pistols (21.0.0).

[85] YCR, Deeds, 6 (1777-1791), p. 414.

[86] Brydon, "The English Education of Thomas Nelson, Jr.," *Virginia Magazine of History and Biography*, II, 349-50.

Chapter IV: Thomas Nelson Assembles a Town Estate

Thomas Nelson acquired his first Yorktown property on July 2, 1706, when he purchased Lot 52 from Col. Thomas Ballard and Maj. William Buckner, Trustees of the town, for 180 pounds of tobacco, agreeing within twelve months "to build and finish on ye sd Lott . . . a good house to Containe at Least Twenty foot Square." The deed was recorded three months later, on September 24.[87] "Ten poles in length & Eight in breadth," this lot had been sold initially to "James Darbisheire of Yorke and County" by deed of July 19, 1699.[88] However Darbieshire failed to meet the stipulated deadline for building on the lot, and so forfeited it.

In 1707, Nelson acquired a second property, Lot 46, situated directly across Main Street from Lot 52 and adjoining the "Great Valley," a principal thoroughfare between Main Street and the waterfront and river. Two previous owners of this half-acre had failed to build upon it and had thereby forfeited the parcel. In 1691, it had been "taken up by Thomas Cheasman Gent" and subsequently, in 1705, by John Owen of Prince George County, Virginia. Nelson assumed ownership by deed of March 4, 1707 (recorded on March 24).[89]

The first lot (52) became the location of Nelson's home and on the other he built storehouses, being already an established merchant. These two half-acre parcels, each measuring ten poles deep by eight poles wide, constituted the nucleus of what eventually became Nelson's extensive holdings.

The next acquisition was Lot 48, a half-acre parcel adjoining the east side of Lot 52. With this parcel, Nelson occupied all of Main Street in the block between present-day Read and Nelson streets.[90] Like the others, this lot had been purchased earlier and forfeited—in this case by William Cary, "Gent of 'ye County of Warwick."[91]

In 1712, Nelson added Lot 49 directly behind (south of) 48, and then, in 1715, Lot 50, giving him an acre and a half on the cross street (now Read Street). A year later he added Lot 57 beyond the cross street (now Nelson), opposite Lot 52. This last parcel became his "Stable Lot" rounding out the holdings around his residence. Lot 49 had already passed through the hands of several owners when Nelson acquired it in 1712.[92] The deed described him as being of York "Town & County Gentl." Previously, he had been designated simply as "Merchant"—it was a significant transition. Nelson purchased the lot for £7 from "Micajah Perry & Richd Perry of

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[87] It was the "Trustees to the Port Land in York Town, Gentm of the one part" and "Thomas Nelson of the prsh and County aforesd Mecht of the second part" for "All that lott or half acre of Land Scituate in York Towne being part of ye Port Land there known by ye Number (52) as by the Plot of Record do appeare." *Deeds & Bonds*, No. 2 (1701—1713),
p. 171.

[88] It was recorded on October 14 in *Deeds & Bonds*, No.1 (16941701), p. 195.

[89] *Deeds & Bonds*, No. 2, pp. 141, 271.

[90] These designations date only from the early 1930s.

[91] *Deeds & Bonds*, No. 2, pp. 225, 326.

[92] Deserted by its first owner, William Simson, the lot was purchased again in June, 1706 by James Bowman, a blacksmith of the "parish of York-Hampton" in York County. In November of 1707 Bowman sold it to Thomas Mountfort of York County, indication that he had satisfied the standard building requirement. Thomas Mountfort's "Son & heir at Law," a York County planter, inherited it and in June 1711 sold it to "Micajah Perry of London Merchant," along with a 200-acre plantation and another Yorktown lot. Deeds & Bonds, No.2, pp. 175, 253, 371.

London Merchants," working through the firm's Yorktown attorney, William Buckner, "by vertue of a Power of Attorney." The property was described as lot "(49) late in the Tenure of James Bowman with all houses buildings & appurtenances thereon."[93]

In the case of Lot 50, the original grantee had been John Dunbar, in 1707. However, he too failed to build the required house and the lot reverted to the Trustees, to be taken up by others. The next owner was Yorktown carpenter Edward Powers, who in January, 1709 purchased it from the feoffees. Thereafter, he held it for over five years, clear indication that he had built a dwelling on the half-acre property. He then sold it to "Tho: Nelson of ye Town & County of York" for £10 Virginia money. Like Lot 49, this parcel adjoined other property belonging to Nelson.[94]

The early history of Lot 57 was much more active, being linked for a time with neighboring Lot 56, on Main Street, where the Sessions House now stands. Lot 57 initially went to Thomas Sessions, "Inholder," in 1699. Thomas and Hester Sessions sold it to Robert Snead, planter and gentleman in 1701, and Snead to John Fenton in 1703. Fenton soon sold it to John Martin, also in 1703, and two years later Martin sold it back to Fenton. (Both men were merchants.) For some reason, Fenton was obliged to forfeit the property at this time. Quite possibly, no one had yet built a house sufficient to meet the building stipulation, even though this had been complied with on Lot 56. In 1708 the Trustees, back in control of the property, conveyed it to Nathaniel Huggins and it was from Huggins, a "Weaver" of Gloucester County, that Thomas Nelson brought the lot in 1716.[95]

In time Lot 57 was developed by Thomas Nelson as his "stable yard," identified in a 1745 deed for the adjoining property. The South boundary of Lot 56, the deed stated, was "the stable Yard of Thomas Nelson, deceased." In 1764 Lot 57 was used for this purpose by Nelson's widow, who lived on in the house. That another deed had identified it as "a Stable Lott of the Hon. William Nelson" in 1763 is not disturbing, since Mrs. Nelson had a resident life interest in her home which in reality had passed to her oldest step-son, William, on the death of her husband and his father, Thomas Nelson.[96]

These six town lots would constitute the core of Nelson's holdings, though he continued to acquire properties in various parts of town, extending his operation from Main Street down to the edge of the York River. With Joseph Walker, Nelson purchased Lot 25 from Benjamin Clifton in 1719 and soon "built a Tenement commonly called the Swan." Eventually, Nelson's son, William, bought out Walker's interest to become full owner of lot and tavern. In 1724, Nelson purchased the adjacent parcel, Lot 31. Evidently there was already a building on the property, for he was willing to pay John Brooks, "Mariner," £1100 sterling for it, a vast sum.[97]

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[93] *Deeds & Bonds*, No. 2, pp. 371, 407.

[94] *Deeds & Bonds*, No. 2, p. 335: No. 3, pp. 75, 76.

[95] *Deeds & Bonds*, No. 1, p. 220; No. 2, pp. 15, 81, 94, 124, 298; No. 3, p. 178. Lots 36 and 57 passed together from Sessions through Fenton to Nelson.

[96] *Deeds*, No. 5, p. 166; No. 6 (1735-1763), p. 509; No. 7, (1763-1769), p. 55.

[97] *Deeds & Bonds*, lt.3, pp. 303, 394, 425: *Deeds, Orders, Wills*, No. 16 (1720-1729), Pt. 1, p. 287; *Virginia Magazine of History and Biography*, XXXI, 60. These lots (25 and 31) passed, one by deed in 1735 and the other by will, to President William Nelson, who in March 1761 conveyed them to "Thomas Nelson the Younger," his "Son and Heir apparent." In 1773 Thomas, Jr., sold one of the lots, No. 31, to William Reynolds for the handsome sum of

Still another important property was added to Nelson's Yorktown holdings in 1729-Lot 47 "next adjoining to the storehouse of said Thomas Nelson" with the "premises and appurtenances." Among the "appurtenances" was the house of Charles Cox, who had purchased it in 1706 from the town trustees."[98]

In 1728, Nelson received a lease from the Council for an 80-foot square parcel on the waterfront, in the "Common" area under the bluff, at the river's edge. Situated "opposite to his own Lotts, and adjoining to the landing he now useth in York town," this parcel carried with it the right to build a wharf into the river at the same location. Undoubtedly, this was Nelson's reason for gaining control of the parcel.[99]

In 1731, Nelson added three more lots. One was Lot 40 on the brow of the bluff overlooking the York River, and adjoining what became Read Street. Very near Nelson's waterfront lease, this half-acre had belonged initially to Richard Starke, "Chiruageon," in November 1691, who sold it in less than a year to Governor Francis Nicholson. Nicholson, in his turn, sold the parcel Kingsmill Eyre. On July 12, 1731, Eyre's attorney conveyed it to Thomas Nelson.[100] Lots 84 and 85 came through the same transaction as Lot 40, all for £100 "Lawful money of Great Britain." Initially, Governor Nicholson had secured these lots,[101] and like Lot 40, had conveyed them to Kingsmill Eyre.[102] Lots 84 and 85 lay back toward the river from Lots 46 and 47, and these four parcels together formed a block of property interposed between Thomas Nelson's house and his waterfront property. This block of property, or most of it, would become the site of William Nelson's residence, with its adjoining dependencies and gardens. By 1738, Thomas Nelson had purchased a dozen half-acre lots in Yorktown, besides his waterfront lease—more than any other citizen.[103] The thrust of his operation, as already shown, was in the center of town extending between two "cross streets" (Nelson and Read) from the south side of Main all the way to the water.

£550 Virginia currency. *Deeds*, No.4 (1729-1740), p. 353; *Deeds*, No.6, pp. 318; *Deeds*, No.8 (1769-1777), p. 302; Charles F. Hatch, Jr., "Final Historical Reports on Developed Unites in the Town of Yorktown I. Swan Tavern-Lot No. 25, II; Corbin Griffin Medical Shop-Lot No. 30, III; Reynolds House-Museum Unit-Lot No. 31" (a type written report dated 1939), pp. 10-14, 55-56.

[98] *Deeds & Bonds*, No. 2. p. 179; *Deeds*, No. 4, p. 33. The initial grantee for Lot 47 had been Daniel Parke, who forfeited through non-development.

[99] *Executive Journals of the Council of Colonial Virginia*, IV, p. 184.

[100] *Deeds, Orders, Wills*, No. 1, pp. 406, 407; *Deeds*, No. 4, p. 101.

[101] *Deeds*, No. 4, p. 101.

[102] An order of court on September 26, 1692 read: "The Rt Honble Francis Nicholson Esqr his Deed from Ye Trustees for his port lands in this County, was this day by them acknowledged in Cort to his Honors use, And it is Orded to be committed to Record." *Deeds, Orders, and Wills*, No. 9, (1691-1694), p. 169.

[103] Riley, "Development of Yorktown," pp. 80-81.

Chapter V: "Scotch Tom" Builds a Home and Creates a Family Residence

Documents do not provide a date for construction of the mansion that now stands on Lot 52. Is it possible that "Scotch Tom" Nelson built it in the beginning? Both of his sons built large houses at an early age. The first known references to the present dwelling date to 1732 and 1736, when it was mentioned by travelers visiting Yorktown. Neither indicated that it was new, but both were impressed.

Thomas Nelson arrived in Yorktown in 1705, bought the lot in 1706 and married a lady from a prominent family in 1710; they had their first child in 1711 with others following about 1713 and 1716. It has been generally assumed that he did not build his mansion at that time, but for financial reasons erected a less substantial house to satisfy building stipulations that accompanied his purchase of Lot 52. None of this may have been necessary as either the kitchen (40 by 20 feet), or the servants quarters (20 by 24 feet), both later known to have stood here, would have satisfied the building requirement for 'a good house to Containe at Least Twenty foot Square."

Family tradition dates construction of the residence to 1711. In an early twentieth-century account of Yorktown, Mrs. Sidney Smith reported the discovery of some account "copied from an old history giving 1711 as the time of the building of this house...Miss Kate Nelson, the last of the Nelson family to live in this house also told the writer that her father had stated to her that the house was built in 1711."[104] There is the family tradition, too, that Thomas let the "cornerstone" brick pass through his infant son William's hand as a ceremonial gesture for his first son and future heir. The story, current in the early nineteenth century, was detailed by Bishop William Meade:

> The cornerstone of it was laid by old President Nelson, when an infant, he was held by his nurse and the brick laid in his apron and passed through his little hands.[105]

William Hugh Grove, who landed in Yorktown on June 23, 1732, noted that there were about "10 good houses not above 4 of Brick". This remark, Grove noted in the margin of the manuscript the names of Nelson and Ambler.[106] Four years later, another observer was, in general, more favorably impressed with the town of York than had been Grove:

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[104] *Old Yorktown and its History.* (Yorktown, Va., c. 1920), p. 14. In his *Genealogy of the Page Family in Virginia*, p. 156, R. C. M. Page states that Nelson built his brick mansion about 1715, but he does not give the source of his data.

[105] *Old Churches. Ministers and Families of Virginia*, I, p. 205. Some versions of this legend erroneously ascribe the house to William Nelson with the brick passing through the hands of Thomas Nelson, Jr. William did not build the home and lived in it only as Scotch Tom's son. He established his own home across the street on Lots 46, 47, 84, and 85. Moreover, Thomas Nelson, Jr., was not born until well after the house was constructed. For these versions of the story, see Edith Tunis Sale, *Interiors of Virginia Homes in Colonial Times* (Richmond, 1927), p. 89: Paul Wilstach, *Tidewater Virginia* (Indianapolis, .n.d.), p. 208.

[106] Manuscript Diary in Alderman Library, University of Virginia, leaf 54. To put this reference to the Nelson House in proper context, Grove wrote: "York-This City (As tis' Call'd) is indeed a delicat village...A Stranger Concluded there were at least 100 houses whereas there are really not 30 for Their Kitchins, Warehouses &c: are here & generally Elsewhere Separate from their dwelling houses & make them appear Different habitations there are about 10 good houses not above 4 of Brick the rest of Timber viz Pine Planks Covered wth Shingles of Cypress."

> You perceive a great Air of Opulence amongst the Inhabitants, who have some of them built themselves Houses, equal in Magnificence to many of our superb ones at St. James's: as those of Mr. Lightfoot, Nelson, &c. Almost every considerable Man keeps an Equipage....The most considerable Houses are of Brick; some handsome ones of Wood, all built in the modern Taste; and the lesser Sort, of Plaister. There are some very pretty Garden Spots in the Town.[107]

Thomas Nelson's will, dated August 6, 1745, made only brief reference to his residential establishment, which he left to his oldest son, William, subject to the life-time interest given Thomas's second. He enumerated the "Dwelling—House, Kitchens, Gardens" and the "Furniture" in the buildings plus his "stable, chariot, and chariot Horses."[108] All was on the same (south) side of Main Street, and it is clear that the stable and other appurtenances occupied Lot 57, diagonally across a sideway from the residence.[109] Early records are silent concerning the precise location of the "Gardens" but they probably came to include Lots 49 and 50, and possibly a small part of the northwestern section of Lot 48. This area, at least, was known as the Nelson garden lots in the next century and in the early part of this century.[110]

Little is known of Nelson's garden, though evidently, he enjoyed it. In 1738 the *Virginia Gazette* mentioned his exchange of horticultural information and his disposition to try new kinds of plants. This *Gazette* news item rebutted some reader who had questioned the veracity of reports alleging unusually large cucumbers—a kind of horticultural fish story:

> ...we must by Leave assure him [the doubter], that the Description we gave of that Cucumber was true; and that from the Seed of it, and others of the same Kind, abundance of them have been propagated in several Gentlemens Gardens this Year; particularly in That of Mr. Thomas Nelson, Merchant, in York Town, who has one in his Garden, which measur'd (this Day) 40 Inches in Length; and has several others 3 Feet long: He had some this Year, which exceeded any of these in Size; but being ripe and wither'd, are now considerably shrunk. There are Two Species of them, one Green the other White: the Green ones are the largest, but both of 'em eat well.[111]

Deeds for certain properties adjoining Nelson's Lots 52 and 48 leave little doubt as to where "Scotch Tom" Nelson established his residence, as that for Lot 43 in 1721, situated southeast and opposite to Nelson. [112] And there was that for Lot 54, in February of 1720, which was "joining to the Street that leads to Mr Thomas Nelsons now dwelling house."[113]

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[107] "Observations in Several Voyages and Travels in America in the Year, 1736," *The William and Mary College Quarterly Historical Magazine*, 1st Ser., XV (1907), p. 222.
[108] *William and Mary Quarterly*, 1st Ser., VI, pp. 143-45.
[109] A deed of 1746 notes this as the "stable yard of Thomas Nelson, deceased," another in 1763 as "a Stable Lott of the Hon. William Nelson," and still another in 1764 as "Mrs. Frances Nelson's Stable Lot." *Deeds*, No. 5, p. 166; No. 6, p. 509; No. 7, p. 55.
[110] Mutual Assurance Society, Policy (No. 17298) for Lot 53 in 1852 showed "Nelson's garden and open lots" to the northwest while the "Nelsons Dwelling &c" stood 120 feet off "to the northeast." The Mutual Assurance Society records are in the Library of Virginia, but there are copies (negative photostats) in the CNHP Library.
[111] August 25-September 1, p. 4, c. 1.
[112] *Deeds & Bonds*, No. 3. p. 340.
[113] *Deeds & Bonds*, No. 3, p. 346.

When John Gauntlett sketched Yorktown from a British naval vessel anchored opposite the place in 1765, he paid special attention to the Nelson House, accentuating its dominant position, as he did for several other larger houses in the town. Though some of the details were inaccurate, he obviously saw the same house that stands today. He showed, too, that the property was enclosed at the time with a wooden fence. The Nelson House had a group of dependencies that were characteristic of the time. The earliest enumeration of these structures appears to have been when the property was insured in 1796, as will be discussed later. Except for the spinning house, this listing could have represented the earlier scene—dwelling, kitchen, and washhouse, quarter, smokehouse, dairy, poultry house, and well house. That Alexander Berthier did not show them all on his 1781 billeting map is not a concern, as he sometimes showed dependencies and sometimes did not. He did, however, show the residence and the kitchen, plus two other structures, which were evidently quite small. All appeared to align closely to Main Street, as he tended to place his symbols in this manner. In one detail he must have been in error, unless it represented some temporary military expedient. He showed a line that denoted fencing, or some other form of demarcation, that includes the Nelson House (but not its dependencies) and the Edmund Smith House including two dependencies of the latter. These were entirely separate properties at the time and remained so until George Preston Blow acquired both early in the twentieth century.

The Correspondence of William Nelson affords a glimpse of activity at the Nelson House during a change of occupants and ownership in 1766. After "Scotch Tom's death in 1745, his second wife and widow, Mrs. Frances Tucker, (née Courtney) Nelson, continued in residence for more than twenty years. A very elderly lady, she died in June of 1766. The property then passed to William, who was already established across Main Street and elected not to occupy the vacated house. As he wrote on September 12:

> "I have yet five sons left & the eldest is the Father of three Boys. He, Thomas, by the Death of my Mother in Law [stepmother] this summer at the Age of near 84 Years, goes into my Father's House: That which I have built I have lately added to being more roomy & fit for my family."[114]

Earlier (in July, 1766) he had written: "Tom is the Father of three Sons and goes to Housekeeping this Fall as I presume you heard of the Death of the poor old Lady: who held out till Life became Burthen to her: or rather till she lost all sensibility of pleasure or pain."[115] There seems to have been some delay in Thomas Nelson's full occupation of the house, owing perhaps to the need for alterations. The buffet in the drawing room was probably closed at this time and a new one created in what was to be Thomas Nelson's dining room. On February 27, 1768, William wrote:

> My Son Thomas hath been a Housekeeper abt 3 months: but my wife hath kept on this

[114] Letter to William Cookson, Nelson Letterbook, pp. 12, 36.

[115] *Mason, John Norton & Sons*, p. 15; Brock, "The Nelson House," *Mag. Am. Hist.*, VII, 47. This was not necessarily in conflict with the notice in the *Virginia Gazette* (Purdie and Dixon) of June 13: "On Monday last died at York in the 84th year of her age, Mrs. Frances Nelson relict of Thomas Nelson, Esq; late of York county. She was a lady endowed with many amiable qualities, which makes her death more regretted by all who had the pleasure of her acquaintance; particularly by the poor and needy, whose wants she often supplied with a liberal hand."

> Side the street the two eldest Boys for Company. My family is much reduced of late: Bob, Nat and Carter go to school to Mr. Washington [,] Hugh at College & Ed Berkeley hath taken Miss Molly Burwell to wife: & my youngest Boy Bill I must send some where this summer to school.[116]

The Nelson House was soon a lively place again— Thomas Jr. saw "his fifth son christen'd" there in the fall of 1768.[117] E. G. Evans has further described the period before the war. In 1774 business was taking a turn for the worse, and relations with England were daily approaching impasse and revolution. Nonetheless:

> The pending marriage of Thomas' younger brother Robert to Molly Grymes, Lucy Nelson's sister, no doubt added an air of gaiety to family affairs. Molly and her two sisters had lived with Thomas and Lucy since the death of their father, so naturally the two young people saw each other often. The marriage was delayed while waiting for Molly's wedding apparel, which had been ordered from London. It arrived finally and the marriage took place in Yorktown late in October of 1774. This was followed on December 19 by the birth of a daughter, Mary to Thomas and Lucy, their seventh child. The seven Nelson children, with the addition of the three Grymes girls, must have made a lively household. For the increasing brood there was soon to be a tutor. He was Jacob Hall, Jr., evidently from Pennsylvania. For teaching the five Nelson sons, he was paid £50 a year, furnished with room and board, as well as a servant, and given the use of Nelson's library, which Hall characterized as a "fine collection."[118]

With the war, came important changes, especially when the British bought full-scale action to Yorktown in the late summer and fall of 1781. No one's property would escape unscathed. Already there had been great damage through the thievery and heedless vandalism of troops stationed there. In April 1777, Nicolas Cresswell recorded in his journal for April 29 that in and around Yorktown:

> there are several very good Gentlemen's houses built of brick and some of their gardens are laid out with the greatest taste of any I have seen in America, but now almost ruined by the disorderly soldiers, and, what is more extraordinary, their own soldiers the guardians of the people and the defenders of their rights. Houses burnt down, others pulled to pieces for fuel, most of the Gardens thrown to the street, everything in disorder and confusion and no appearance of trade.[119]

Little is known as to how much of this vandalism specifically related to the Nelson

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[116] A letter to John Norton in London in Mason, *John Norton & Sons*, p. 39. Earlier (September 1766) William had written William Oookson thanking him for his "kind Invitation to send one or two of my sons to your part of the Country for Education, but they have a Mother so extreamly tender of them that she cant bear the Thoughts of parting them at a time of Life that she can hardly expect to see them again." Nelson Letterbook, p. 12

[117] Mason, *John Norton & Sons*, p. 77. William had also written to Norton earlier, in August, that "My Son is the Father of four Sons the oldest not yet in Breeches" and now there were five -William (1763), Thomas (1764), Philip (1766), Francis (1767), Hugh (1768). Others would follow as Elizabeth (1770), Mary (1774), Lucy (1777), Robert (1778), Susanna (1780), and Judith (1782). Page, *Genealogy of the Page Family*, p. 171.

[118] *The Nelsons*, pp. 202-03.

[119] *The Journal of Nicholas Creswell, 1774-1777* (New York, 1924), pp. 206-07.

properties, particularly the Nelson House on Lot 52.

Chapter VI: British Headquarters and Damage to Nelson Houses

We know but little of the role played by Governor Nelson's house during the British occupation of Yorktown, or while the French wintered there following Washington's victory. Like others among the largest and most opulent houses in Yorktown, it was probably used by both armies. The mansion and its kitchen appear conspicuously on Alexander Berthier's plan of Yorktown, drawn for billeting purposes. The Nelsons were not in residence at the time—Thomas had moved his family to Offley Hoo in Hanover County, where they remained for an extended period.

When Cornwallis arrived in Yorktown during August of 1781, he set up headquarters in the home of Secretary Nelson[120] who now an old man afflicted with gout. Initially, the Secretary continued to occupy his house. However, when the allied bombardment began, this house and the headquarters were soon ravaged. Eventually, Secretary Nelson was obliged to leave. On October 10, he "came out of York [and] I am told he is not restricted by a Parole." According to one account, two of his Sons serving in Washington's army, Colonel William and Major John, went in under a flag of truce to assist, as walking was difficult for him.[121]

St. George Tucker saw him the next day and wrote:

> I this day dined in Company with the Secretary. He says our Bombardment produced great Effects in annoying the Enemy & destroying their works. Two Officers were killed & one wounded by a Bomb the Evening [9th] we opened. Lord Shuten's [likely Lt. Col. Chewton, aide-de-camp to Lord Cornwall] canewas struck out of his Hand by a Cannon Ball. Lord Cornwallis has built a kind of Grotto at the foot of the secretary's Garden where he lives under Ground. A negroe of the Secretary's was killed in his House.[122]

Heavy fire from the American guns soon made the Secretary's house untenable. Fifteen years later, Isaac Weld, then visiting Yorktown, observed:

> In the town the houses bear evident marks of the siege, and the inhabitants will not, on any account, suffer the holes perforated by the cannon-balls to be repaired on the outside. There is one house in particular, which stands in the skirt of the town, that is in a most shattered condition, It was the habitation of a Mr. Neilson, a Secretary under the regal government, and was made the headquarters of Lord

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[120] This is shown on various siege plans, including John Hill's "A Plan of York Town and Gloucester in the Province of Virginia" (London, 1785), photostat in files, CNHP.

[121] Evans, *The Nelsons*, p. 346. One witness at the scene offered another explanation. The Marquis de Chastellux wrote later of the 'anguish' of the Secretary's sons when his house was under fire: "I was witness to the cruel anxiety of one of these young men, when after the flag was sent to demand his father, he kept his eyes fixed upon the gate of the town, by which it was to come out, and seemed to expect his own sentence in the answer." *Travels in North-America in the Years 1780-81-82* (New York, 1827), p. 221.

[122] "St. George Tucker's Journal of the Siege of Yorktown, 1781," edited by Edward M. Riley, *The William and Mary Quarterly*, 3rd Series, V (1948), pp. 386, 387. Capt. James Duncan observed, "He [Secretary Nelson] informs us our fire did great execution last night; that we had killed 11 or 12 of their officers, that his black servant was killed by his bedside, and the first gun fired killed two commissarys as they were sitting at their wine." "Diary of Captain James Duncan," *Pennsylvania Archives*, 2nd Ser., XV, p. 750.

> Cornwallis when he first came to the town; but it stood so much exposed, and afforded so good a mark to the enemy, that he was soon forced to quit it. Neilson, however, it seems was determined to stay there till the last, and absolutely remained till his negro servant, the only person that would live with him in such a house; had his brains dashed out by a cannon ball while he stood by his side; he then thought it time to retire, but the house was still continually fired at, as if it had been headquarters. The walls and roof are pierced in innumerable places, and at one corner a large piece of the wall is torn away.[123]

Having previously first occupied the Secretary's house, "Lord Cornwallis was soon obliged to seek another asylum"[124] this one situated "under the bank of the river."[125] Normally, the Governor's home on Lot 52 would have been a logical alternative, as it was commodious and stood less exposed, being in the middle of the town. Governor Nelson understood this and evidently directed fire against his own dwelling to drive out the enemy—or so it was said in later years.

General Washington recalled that Governor Nelson was present when Secretary Nelson had brought news of the effectiveness of artillery fire against his own house. As an American battery prepared to open, after Lafayette, general officer of the day, is reported to have asked the Governor about a first target. Nelson reportedly answered:

> There to that house. It is mine, and, now that the Secretary's is nearly knocked to pieces, is the best one in the town, There you will be almost certain to find Lord Cornwallis and the British headquarters. Fire upon it, my dear marquis, and never spare a particle of my property so long as it affords a comfort or a shelter to the enemies of my country.

This is a repetition of the story that Lafayette told during his visit to Yorktown in 1824. It was further recalled then that Nelson turned and rode away without waiting to observe the effects of the barrage that he had suggested.[126] The anecdote has since much embellished.[127]

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[123] Issac Weld, Jr., *Travels Through the States of North America, and...Canada. 1795, 1796 and 1797* (London, 1807), I, pp. 164-65. This account confirms the observations of St. George Tucker from the works on October 18: "the Secretary's house with one of the Corners broken off, & many large holes thro the Roof & Walls part of which seem'd tottering with their Weight afforded a striking Instance of the Destruction occasioned by War. Many other houses in the vicinity contributed to accomplish the Scene." Curiously, Tucker's journal refers on numerous occasions to Secretary Nelson's House, but makes no mention of the Governor's home. "Journal," pp. 391ff.

[124] *Travels in North America*, p. 221.

[125] Octavius Pickering, *The Life of Timothy Pickering* (Boston, 1867), I, p. 304.

[126] W. H. Gaines, "Governor at Arms," *Virginia Cavalcade*, I, pp. 41-42. The Lafayette account would have it a day, or two, after the 10th. Louis Gottschalk, *Lafayette and the Close of the American Revolution* (Chicago, Ill., n.d.), pp. 316-17.

[127] One version told at the time of the Yorktown Centennial asserted, "It is tradition that the patriotic gentlemen [Governor Nelson], presuming that his house would afford shelter to the British officers offered a reward of five guineas to every gunner who should strike it with his fire." John Austin Stevens, Yorktown Centennial Handbook (New York, 1881), pp. 99-101. Another version recounts that, "A few days before this eventful night [October 14, when British Redoubts No. 9 and No. 10 were stormed], the Governor of Virginia, who was present in person, commanding the Virginia State forces, had displayed his patriotism by an act which attracted much attention. Observing that his own house within the town had escaped injury from the shells, he learned that General

Artillery found Nelson's house, as its southeast face still shows. Even now there are two solid shot visible on the outside, reset at points where there had been penetrations during the bombardment. There were scars inside too, several of which remain exposed to view. Nonetheless, the damage does not appear to have been heavy, though it was surely terrifying for those present at the time.[128]

The tradition that Cornwallis' second and last headquarters was established in Governor Nelson's home, as the Governor seemingly thought, is very strong. Family members certainly believed as much, and passed the story on. It was generally accepted as fact at the time of Lafayette's visit and was possibly one reason for quartering the Marquis there.[129] On the other hand, categorical statements that it was headquarters do not appear until the time of the Civil War and particularly the Centennial, and these are generally unsupported.[130] There has been no shortage of such statements since.[131]

Perhaps this was the reason for the placement and dedication of a plaque on the southeast front

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Washington had given orders that the gunners should not aim at it. He immediately had a gun turned on it and offered a prize of five guineas to the gunner who should strike it." Thomas Nelson Page, "Old Yorktown," Scribner's Monthly, XXII (October, 1881), p. 810.

[128] Paul Wilstach's story actually pertained to the Secretary Nelson house rather than to the Governor's, to which he had erroneously attached the story: "Two cannons were accordingly pointed against it and the balls began tearing through it. The British officers were at the moment at table and two of them were killed by the first shot. The subsequent shots caused the staff to abandon the house." *Tidewater Virginia*, p. 208-09. One contemporary story about the shelling of Secretary Nelson's house probably became a source of confused tales concerning the Governor's house. Benjamin Latrobe, who painted the ruins of the Secretary Nelson House ruins several years before the turn of the eighteenth century, wrote: "A gentleman who was present during the Siege, observing my original drawing, told me the following anecdote of the hole in Secretary Nelson's house which appears between the window and door on the left hand. The Duke de Viomenil came into the American lines and visited a battery. He observed an American cannoneer who appeared to point his gun with great care. 'Sir,' said the Duke, 'I will give you a dollar if you at the first attempt throw a ball to strike the fascia that runs around that house.' (The fascia is a string of projecting brickwork, between the first and second stories.) 'Will you give me a dollar,' replied the American, 'for every ball I throw to strike the fascia? And I will give you two for every miss.' It was agreed. The American then threw thirteen successive balls and made the hole in question without missing once. The Duke paid his thirteen dollars and begged to be excused any more experiments.' "View at Little York in Virginia," *Virginia Cavalcade*, I (Autumn, 1951), p. 47.

[129] E. E. Brandon, *Lafayette: Guest of the Nation* (Oxford, Ohio, 1957), III, p. 87.

[130] Henry P. Johnston, first serious student of the siege, wrote, "In what house Cornwallis took up his quarters next [after Secretary Nelson's House] does not appear--possibly Governor Nelson's, in the town. More likely he pitched his tent under the bank which gave rise at the time to the story that he made a cave his head-quarters." *The Yorktown Campaign and the Surrender of Cornwallis 1781*, p. 139, note. In 1881, R. A. Brock was much more positive: "through the stirring relation which the Nelson House holds by tradition to the memorable Siege, many popular writers have fallen into the error of assigning it as the headquarters of Cornwallis, a mistake in identity which by repetition has fixed itself upon the public mind." See "The Nelson House," Magazine of American History, VII, p. 48.

[131] Henry Howe's *Historical Collections of Virginia* (Charleston, S.C., 1845), p. 522, placed only "some of the British officers" there. Interestingly, Howe reported that, "Portraits of this last-named gentleman and wife [President William], which were mutilated by the British at Hanover, where they were sent for safety, [now] adorn its walls." Matthew Brady accepted the story in 1862. The caption for his view of the Nelson House, registered as Brady's Album Gallery No, 393, reads: "Headquarters of Lord Cornwallis at the Surrender of Yorktown: Now used as a Hospital, under the Superintendence of Miss Dix." CNHP photocopies, Nos. 16,601 and 16,602.

of the mansion for the Virginia Yorktown Sesquicentennial celebration on October 16, 1931.[132] Cast in bronze, it exhibits a bust of "Earl Cornwallis" as "Commander of the British Forces" and the inscription reading, "A Testimonial of the Affection of Virginia for the Mother Country."

[132] The Richmond News Leader, October 17, 1931; *Official Program of the Yorktown Sesquicentennial Celebration Yorktown, Virginia. October 16, 17, 18, 19, 1931*, copy in files of CNHP.

Chapter VII: The Nelson House Property as Seen in Insurance Records (1796-1880)

From 1796 to 1860, successive owners of the Nelson House repeatedly insured their property with the "Mutual Assurance Society" of Virginia.[133] Nine policies from this period survive, each accompanied by a plat. In all there were eight structures on the property, occupying all of Lot 52 and a substantial portion of Lot 48, adjoining. Measuring 264 feet wide x 165 feet deep, this property embraced the entire south side of Main Street, between Read and Nelson Streets. Here, immigrant Thomas Nelson had created his domestic compound, with all components necessary for urban living.[134]

Valuable as the Mutual Assurance Society plats are, they are not scale drawings of the site—the distances seem to have been paced or estimated. The dimensions of the main house, for instance, were given as 40 feet x 60 feet in 1796 and 1810—but as 50 x 40 in 1823. (The actual measurements are 40 feet, 7 inches x 56 feet, 4 inches.)[135] Not surprisingly, the principal structure received the most careful attention. Details about other structures, except where they had a bearing on the main house, were often omitted.

The earliest policy was drawn in 1796 for William Nelson, who then occupied the house. Of all the policies, this one is the closest in time to 1781, and in most essentials, it probably reflects the property as it existed at the time of the Siege. For the next sixty years, the place witnessed few changes, excepting the addition of one or two minor structures. The 1796 policy and its associated plat list eight structures, the first three marked A, B, and C. The remaining five were undesignated:

"Dwelling House" -A
"Kitchen & Wash-house -B
"Servant's Quarters" -C
"Poultry House"
"Dairy" ("F" in 1838)
"Spinning House" ("E" in 1838)
"Smoak House" ("D" in 1838)
"Well"

In some cases, the policies recorded the sizes of these buildings as well as the distances between them.

The 1796 Plat

(A) the "Dwelling House," was described in 1796 as being built of brick, 2 stories high, "Covered with Wood," [shingles] and measuring 40 x 60 feet, with its long side fronting Main

[133] The Society was established on December 26, 1795. The Society records are in the Library of Virginia. Photostats of relevant policies are housed in the library of CNHP.
[134] There are policies for the years 1796 (Policy No. 98), 1810 (No. 196), 1815 (No. 1507), 1823 (No. 5049), 1830 (No. 7612), 1838 (No. 10765), 1846 (No. 14290), 1853 (No. 17661), and 1860 (No. 21356).
[135] In 1830 it was 56 x 42; in 1838, 58 by 41; in 1853 and 1860, 56 x 40.

Street. It stood a few feet from the "Cross Street" and back from Main Street far enough to create a "Front Court 30 feet" deep. There was also a "Back Court 60 feet" deep, running across the rear of the house. For the entire 65 year period covered by the plats, the dwelling appears as a simple rectangle with no appendages--front, back, or sides. Consequently, it has been suggested that the present rear appendage must date to the period after 1860.[136] However, the brickwork of this porch suggests that is an original feature, or at least an early addition to the house, for the masonry of these adjoining structures is bonded, and the materials match very closely.

The 1796 policy states that: "No house intervenes between the front of the Dwelling House and the edge of the River Bank which is distant at least four hundred feet." Evidently, the storehouse that Thomas Nelson had erected on Lot 46—across Main Street from his dwelling—must have disappeared by this time. All other buildings, except the servants quarters, were built of "wood covered with wood, of which the House denominated the Kitchen and Wash-House alone has a Chimney." The noted degree of "Contiguity" between individual buildings varied slightly from policy to policy. In 1838, and again in 1853, a general statement concerning the proximity of buildings to one another was substituted. The latter statement read, "The buildings A. B. and C. and the smaller buildings [4 of them] described, are all contiguous within thirty feet of each other."

(B) the "Kitchen & Wash-house," appears on the 1796 policy as a 40 x 20 foot structure, standing just 27 feet from the house. The building's narrower dimension fronted on Main Street, being closer to that thoroughfare than the dwelling. At the time, it was a "Wooden" building, "one story high." On the plat, a transverse line through the center of the structure shows the division of wash-house and kitchen, the latter occupying the back room. Measurements for this building differ on later policies, but not markedly.[137] Later policies offer no hint of change, either by addition or subtraction. (The 1853 description of the wash-house as being "1-½ stories" rather than one story is insignificant--19th-century photos of the structure show a one-story building with no dormers.) The building's function remained unchanged throughout the period of the insurance policies— the 1846 policy lists a "Wood Kitchen & Wash House." Remarkably, it survived into the twentieth century.

(C) the "Servants Quarters," stood in alignment with the kitchen, just three feet away. Built of brick and covered with a wooden shingle roof, it was said to measure 20 x 24 feet with its longer side facing Main Street.[138] Evidently it continued in use as servants' quarters, being consistently noted as such on subsequent policies. The building is last shown on the 1853 plat. It must have disappeared by 1860, for it does not appear on that document. Sketches completed before the siege of 1862 do not show the building and thus confirm this supposition.

In 1796, the "Poultry House" stood directly behind the servants' quarters, within "5 feet" of the kitchen and even closer to the servants' quarters. This slight structure was not dimensioned then, or later. It appeared again on the 1810 plat, but then disappeared for a time from the documents. In 1853, it reappeared as a "log fowl house -under $100 in value," in the same general area as

[136] Hatch, p. 86.
[137] The policies for 1810 and 1815 give it as 21 x 42 feet; that in 1830 as 20 x 43; and those for 1838 and 1853 as 20 x 42.
[138] Additional measurements include 22 x 27 feet (1810, 1815), 22 x 24 (1838), 22 x 26 (1830), and 24 x 28 (1853).

formerly shown. Like the brick servant's quarter, it disappeared sometime after 1853.

The "Dairy" stood 21 feet from the residence on the 1796 plat, being the first of three dependencies stretching westward from the "Back Court." It was a square building, situated only 4 feet from the "Spinning House," which was next in the line. The size of this dairy was not recorded. There are dimensions, however, in the 1838 policy where it is described as "F. upper dairy wood," being 12 x 12 feet in size. (This was after the old spinning house had become the "Lower dairy," but before that structure was converted to a smokehouse.) The dairy was always a lesser structure, as in 1853 when it was "under $100 in Value." It was listed in the 1860 policy, and seems to have disappeared sometime in the latter decades of the nineteenth century.

In 1796, the "Spinning House" was the middle and smallest of three dependencies at the rear of the service yard, being just three feet from the smokehouse and four from the dairy. Nearly-square in plan, it was built of wood and covered with a wooden shingle roof. Evidently, this structure remained constantly in service, though its function changed periodically. In 1838, it served as the "Lower dairy," and by 1853 it had become a "Smokehouse."

The "Smoak House," so noted in 1796, evidently was the largest of the three dependencies and farthest removed from the main house. It was square in plan, built entirely of wood. Dimensions for this structure were given on the 1838 plat, where it is said to measure 16 x 16 feet. Eventually the building ceased to function as a smokehouse, being described in 1853 as a "Lumber house under $100 value."

A "Well" shown on the 1796 plat stood very close to Main Street, perhaps 10 or 15 feet beyond the servants' quarters. No later plat shows or notes this feature, though it is unlikely that it went out of use in this period. According to J. R. Chandler of Yorktown, 82 years old in 1969, there was a well in this approximate location. In the days of his youth it was a main source of water in Yorktown—good water, he recalled, coming from possibly 75 feet deep.[139]

The Garden

As noted earlier, most of the parcel embracing Lots 52 and 48 was occupied by the Nelson House and its dependencies. However, it appears that a portion of this tract (the northwestern corner, bounded on two sides by streets) was unoccupied by buildings. This area seems to have served as a garden—the Mutual Assurance records indicate as much by 1846. Moreover, another policy for Lot 49, directly behind Lot 48, identified the adjacent lot, No. 53, as "Nelson's garden and open lots."[140] An open, direct way from the house would have been available to any garden on Lot 48.

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[139] Mr. Chandler remembers no other outbuildings besides the kitchen. He was interviewed by Charles Hatch, the original author of these historical chapters, in August, 1969.

[140] Policy No. 17,298 drawn to William S. Mallicote.

Chapter VIII: A Century and a Quarter in Brief Review

After General Nelson's death the old house continued on as a Nelson home for almost 120 years, often for the widow of the previous owner. This was true of Lucy, Thomas Nelson, Sr.'s wife, who outlived him by more than thirty years. She outlived her son, William, as well, to whom the house had passed, subject to her life interest.

William died prior to 1810, leaving three children, Thomas, who had no heirs, Elizabeth Nelson[141] and William Nelson, Jr. Eventually, William, Jr. came into full ownership and later bequeathed the property to his son, also named William.[142] William, Jr., died prior to 1853, and his widow, Martha, remained in residence with their young son (again named William) and perhaps other children. This William, last in the direct line, died in September of 1877 in St. Louis, Missouri at the age of 32, leaving a widow but no children.[143] His sisters inherited the property and continued in residence there until early in the 20century.

Through this period, the Nelson House was an important historical attraction, and Bishop William Meade lamented the result:

> His [General Nelson's] papers and those of his father descended, together with the old York house, to one of his sons and the descendants of the same. They were doubtless objects of curiosity and desire to its numerous visitors from all parts of the State and land, especially after it became as it was for many years, one of public entertainment. Too freely may the desire and curiosity of travellers and visitors have been yielded to, and too little, as in many cases in Virginia, have such relics of our ancestors been prized.[144]

The Nelson House served as Lafayette's quarters when he returned to Yorktown in 1824, figured prominently in the Centennial celebration of 1881, and was an important shrine for historians like Henry Howe and Benson J. Lossing. Moreover, it had accommodated church services in the difficult years after 1814, when the York-Hampton parish Church was destroyed by fire. A century later it became the usual meeting place of the Yorktown Historical Society.[145]

The Nelson House was much affected by the Civil War, especially around the time of the 1862 siege. It served as a hospital, first for Confederate forces, and then for the Union occupiers. Reportedly, the "balustrade around the staircase was entirely destroyed by the Federal troops

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[141] About 1813, she wedded John R. West of Accomac County, later owner and resident of the Dudley Digges House on lot 77. They had a daughter, Sarah.

[142] About 1827 William Nelson, Jr., (b. 1801) married Mrs. Catherine Fox about 1827 by whom he had five daughters--Lucy Thomas, Sally Burwell, Catherine, Mary Berkeley and Elizabeth Page. About 1844 he was married again, this time to Mrs. Martha Whiting (born Martha Shield) and from this union were born two children--a son, William Nelson, and a daughter, Fannie Burwell Nelson.

[143] Page, *Genealogy of the Page Family*, pp. 174 ff.

[144] *Old Churches, Ministers and Families of Virginia*, I, p. 213. Meade also noted: "Not long before General Nelson's death he caused his correspondence to be collected and filed by his son Philip who had been trained to the mercantile life. These have disappeared."

[145] Formed in 1824, the society was active for a time. A note in a "Yorktown Country Club Scrap Book" (in the files of CNHP) states that "Meetings were always held at the Nelson House."

during the late war, whose desire to secure historical souvenirs too often took the form of vandalism and the wainscoting is badly damaged." It has been suggested that the now-filled circular holes high in the interior doors of the house were cut at this time to provide ventilation and to allow ready view into the room by attending nurses and aides.

Clearly, it was the Nelson House that Harriet Douglas Whetten mentioned in her letter of May 8, 1862, written "Off Yorktown" on the "Steamer Knickerbocker" following a visit in Yorktown. A volunteer Sanitary Commission nurse, she wrote:

> You would be surprised to see how small Yorktown is. One street facing the water with a few, perhaps a dozen, good old houses, and the ruins of a few others. I send you a sprig of boxwood from Lord Cornwallis' garden -Miss Dix's headquarters -an old brick house [with] a wide hall in the middle, panneled, with a handsome staircase.[146]

Yorktown and the Nelson House continued to support military efforts on the Peninsula during General McClellan's now-famous campaign. In late June, Miss Whetten noted:

> We stopped at Yorktown and received [on board] about 320 from the Hospitals there - not very badly wounded though -chiefly convalescents, or hurt in the hand or foot. One of them had his dog, Fanny, with him, small, black & brindled, who had been with him in three battles -in the last she never left his heels.[147]

In regard to Yorktown's Civil War experience, R. A. Brock observed in 1881:

> In the early months of the late civil war, the "Nelson House" was occupied as quarters by the Confederate soldiers, then stationed on the Peninsula, and we are informed that a large number of family papers, covering a period of a century and a half, stored in the attics, were utilized by some Louisiana Zouaves as bedding. They were gathered up by permission of General Geo. W. Randolph, then in command of the Confederates, by a visitor from Richmond, and brought thither, but we know not their fate. After the battle of Bethel, June 10, 1861, the Nelson house did service as a hospital for the accommodation of the Federal soldiers wounded in that engagement, who fell into the hands of the Confederates.[148]

Though it was in poor repair at the time of its restoration, the Nelson House seems to have been satisfactorily maintained until near the end of the nineteenth century. Except for the kitchen, it is difficult to pinpoint just when the dependencies disappeared. The last record of all is the 1860 insurance policy. Views from the late nineteenth and early twentieth centuries show the old kitchen and washhouse. Evidently the kitchen burned early in the twentieth century. Its massive

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[146] "A Volunteer Nurse in the Civil War: The Letters of Harriet Douglas Whetten," Paul H. Hass, ed. *Wisconsin Magazine of History*, XLIII (1964-1965), p. 136. Dorthea Lynde Dix had been named superintendent of nurses by the Sanitary Commission in the spring of 1861.

[147] *Ibid.*, p. 145. The Nelson House was the principal hospital in Yorktown and likely many of the 320 which Miss Whetten mentioned were taken from the house.

[148] "The Nelson House," Magazine of American History, VII, p. 57.

chimney stack still stood when restoration was undertaken.[149] From among the many structures of the Nelson domestic compound, then, only the residence itself has survived.

A mid-eighteenth-century view and later descriptions of Lafayette's 1824 visit suggest that fencing stood in front and to the side of the Nelson House in colonial times. By the time of the Civil War, this enclosure had disappeared. Afterwards a low brick wall was laid up, and was later included in the wall constructed Captain George Preston Blow to enclose his property.[150]

In his recollection of Yorktown in the early twentieth century, Mr. J. R. Chandler remembered that the house had been much "run-down" during the occupancy of Miss Kate Nelson, the last member of the Nelson family to reside here. After her death, it remained vacant for some time. When the old kitchen was abandoned, he recalled that the west corner room on the first floor served this purpose. He was uncertain, however, which room then served as the dining room. He saw the concealed stairway that ran from basement to attic, and remembers that there was at that time a room in each end of the attic where the gable windows are—only an unlit attic space separated these two rooms.[151]

Lafayette at the Nelson House -1824:

Travelling as a "Guest of the Nation," Lafayette returned to the United States for a "Triumphal Tour," of the Country in 1824-25. A grateful and enthusiastic people greeted him wherever he went. His travels included Virginia and Yorktown, where Governor James Pleasants, Jr., invited him to be present on October 19, 1824, for the anniversary of the Yorktown siege and its climactic battle.[152]

As part of a carefully planned visit, Lafayette came down the Potomac from Washington (after having visited President James Monroe) through the Chesapeake Bay, and up the York River in the Steamship Petersburg. Two other ships--*Potomac* and *Richmond*—joined the *Petersburg* for its ascent of the York. Ten miles from Yorktown, the *Virginia* met the incoming flotilla of six ships and extended welcome. Lafayette boarded the *Virginia* for the remainder of the trip to Yorktown, arriving about two o'clock on the 18th.

Greeting him on the wharf was the Governor Pleasants and a host of other dignitaries. Pleasants, with Chief Justice John Marshall and Secretary of War John C. Calhoun, accompanied Lafayette in the special barouche (built for the occasion), driving through town to the Nelson House, where he was to be quartered. Later that evening, the Revolutionary War tent of Washington was brought from the *Petersburg* and set up by an honor guard of

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[149] [149] Mr. J. R. Chandler of Yorktown, 82 years of age at the time of his recollections, remembered the kitchen well and reported that it was covered with beaded weatherboards. Interviewed by Charles E. Hatch, Jr. on

[150] Mrs. Sydney Smith, in *her Old Yorktown* (c. 1920), p. 14, relates, "The wall around the house was not built until after the Civil War, and was put up by the last William Nelson."

[151] Interview of August 27, 1969. Mr. Chandler considered the dormers which were added by the Blows as being out of period and much out of the character of the old house. He also believed that the rear appendage was a nineteenth century addition. In his recollection, a brick walk led from the front of the house directly to Main Street.

[152] Carolyn Medlock, "Lafayette visits Yorktown in 1824," a typed staff digest paper dated September 10, 1966, for CNHP.

citizens on the green directly across Main Street from the Nelson House, almost adjacent to a "spacious marquee" already there.

At five o'clock a banquet and reception were held under the marquee, and later that evening Lafayette visited the southeast side of Yorktown where the next day's events would be held. A "Triumphal Arch" had been erected at the site of British Redoubt No. 10 and obelisks marked the site of Redoubt No. 9 and the Surrender Route of 1781.

On the 19th, exercises at the "Triumphal Arch," included addresses (the principal one delivered by Major General Robert B. Taylor) and a grand review of volunteer companies and troops. Afterward Lafayette returned to the Nelson House and that evening dined in the marquee across Main Street. Later in the evening, the Marquis and others attended a fireworks display on the battlefield.

On the 20th, Lafayette attended a breakfast provided by the officers and privates of the volunteers under the Washington tent (now moved to the troop encampment area). At the conclusion of this last programmed event, Lafayette departed Yorktown, travelling to Williamsburg with the corps of cavalry riding in escort. From there he would go on to Norfolk via Greenspring (where his troops fought on July 6, 1781) and Jamestown.

Lafayette's two-day visit to Yorktown had been a festive occasion, and throughout this event the Nelson House played a conspicuous role.[153] Upon his arrival, for example, the Norfolk and Portsmouth Herald reported on October 22nd and 25th:[154]

> At half past one, the Virginia anchored opposite the place of landing where a pontoon had been thrown out from the shore, the water not being of a depth sufficient to admit a boat within several yards of the beach. The place was designated by a flag staff, from which waved the American ensign --On the height above, (nearly 100 feet above the beach) were stationed the Richmond Volunteer Artillery, under the command of Lieut. Richardson, and Capt Cooke's new Artillery Company from Portsmouth. About 200 yards to the right was the celebrated point of rock, on the elevated summit of which stood the British redoubt, stormed by the forces under La Fayette's command, in Oct. [17]81; on this occasion it was designated by an elegant triumphal arch, of which we shall speak again by and by-On the left of the Artillery, for a quarter of a mile, the heights were lined with groups of spectators, of both sexes; and, in the river below for nearly the same distance, rode at anchor a numerous fleet of small vessels, (we believe nearly a hundred sail,) their decks' crowded with admiring spectators. At the place of landing stood the Governor, with the Executive Council of Virginia and the General Committee of Arrangements --on their left was placed the superb barouche-from Richmond, provided for the General; an elegant family carriage for his suite, and carriages for the conveyance of other distinguished individuals, civil and military --beyond these a long procession of citizens on horseback and on foot was marshalled in excellent order, and lining the beach to a considerable distance. The whole scene as it was presented at the period of the steam

[153] Robert D. Ward, *An Account of General La Fayette's Visit to Virginia in the Years 1824-'25* (Richmond, 1881), pp. 9-42.
[154] Quoted in Brandon, *Guest of the Nation*, III, pp. 54-58.

boats, coming up to their anchorage, was in the highest degree animated and impressive--wherever the eye turned, some object or other invited observation and excited interest.

At 2 o'clock, the illustrious Guest of the Nation was landed at York amidst the thunder of artillery from the heights and from several of the vessels in the river, the cheering strains of martial music, and the acclamations of the thousands of spectators on the heights and on the beach below. Those who did not witness the scene can form but a faint idea of it from description. As the General stepped upon Virginian ground the Governor received him with a warm and heartfelt welcome, which was responded to by the General in his usual brief but expressive manner.
With introductions over now came the procession to the Nelson House: The General was then handed to his barouche, accompanied by the Governor, the Chief Justice, and Mr. Calhoun; and the other carriages being filled, the whole moved on through a double row of citizens, who, as the carriages and those on horseback, passed along, successively filed in and following in procession, (the people all the way cheering, and testifying the most enthusiastic joy,) to the residence appointed for the General and his suite, (the venerable mansion of one of the branches of the Nelson family, and now in possession of Thomas Nelson, Esq. who politely gave it up to the Committee for the General's accommodation. During the siege it was several times pierced by the balls of the American cannon, the marks of which are now visible in its walls.) —Here a double row of officers of Militia, acting as a guard of honor, were ranged on each side of the walk from the court gate to the door of the mansion house, through which the General was conducted.

The throng of spectators in front of the house was immense and so great was the anxiety to have a good look at the General, and a hearty shake of his hand, that it was with great difficulty the marshals could persuade them (force would have been out of the question) to restrain their impatience but for a little while. In about half an hour, the General, attended by Major General Taylor, came out and passed through the guard to the gate. — Instantly he was caught by the hand, first by one and then another with such rapidity and greediness (if the word may be allowed,) that had all his hairs been hands, the affection and joy of the multitude would have given employment to them all. The General was greatly affected --many who pressed forward had something to say which reminded him that they had been the sharers of his toils and hardships in the glorious campaign of [17]81. It was obvious however that he could not stand these rough demonstrations of affectionate devotion from so large a multitude, and he was led back from the gate to the house, until the enthusiasm of the people could be gratified with a better regard to order and to the General's comfort. The reason of the General's retiring was then made known to them by General Taylor, and the marshals set about opening a passage just wide enough for one person to pass at a time along by the gate. The General then reappeared at the gate and shook them affectionately by the hand, as they severally came up and retired —The scene, to a sensitive mind, was highly affecting --most of those who took him by the hand were of the yeomanry of Virginia --many of them fellow laborers with the good old General in the vineyard of independence. It was not the empty honor of taking a great man by the hand that they coveted; for rank, and titles, and distinction, are barely understood, much less worshipped by <u>the people</u> of Virginia--but they acted from the impulse of hearts warmed towards him by the pure feelings of veneration and gratitude.

> Dearer—far dearer to them was the simple act of taking by the hand the virtuous La Fayette, the champion of their liberties, and of the rights of man, than could be to the pious anchorite the relics of his patron saint. Such are the feelings which animate the independent yeomanry of our country, and constitute the best safeguard to the purity of our republican institutions.
>
> On a beautiful lawn forming the summit of a lofty eminence, in front of the mansion house was pitched a spacious marquee, with a front of nearly 100 feet, surmounted by a large dome in the centre, at the top of which waved the "star spangled banner," and from the rear of which extended a wing about 50 feet in length. Under each of the wings were placed two rows of tables, and under the dome a circular one cut transversely through the centre in continuation of the passage between those under the wings. —This splendid canopy was appointed for the dining place of the Guest and other distinguished personages, who repaired to it at five o'clock, and partook of a splendid entertainment, provided by Mr. Butler, from Richmond. In the evening the General visited the encampment which was illuminated in a most brilliant style, and thence returned to his lodgings, escorted by the Guard of Honor.
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> The tent of Washington[155] was brought ashore from the Petersburg in the evening. This revered relic, had no sooner landed than a number of citizens volunteered to escort it in order of procession to the place where it was to be delivered to the Committee, and as a reward for their services the Committee deputed to them the honor of pitching it. —It was pitched in the lawn at the back of the great marquee.

On the morning of the 19th: "Agreeably to the arrangement of the General Committee, a procession of the citizens was formed as on the preceding day, beginning at General La Fayette's quarters, extending up the street beyond West's House, and then turning to the right, in the direction of the Hampton road." Following these events Lafayette returned to the Nelson House in an escorted procession. "The lower rooms of the house were soon filled by a number of guests, who were invited to participate in the public dinners." Later, "A splendid dinner was given in the afternoon to the General, by the high dignitaries of the State in behalf of the volunteers, under the great marquee, in which all the civil and military officers and private citizens who have a part in the arrangements of the festival, participated." Moreover, "The indefatigable genius of Mr. Warrell had prepared several elegant and appropriate transparent paintings, which decorated the front of the General's mansion,[156] and the interior of the marquee producing a fine effect."[157] At the banquet under the marquee:

> ...the lights set before General La Fayette were fine wax-candles, which had been discovered among the United States stores by Colonel Abram Eustis, and ascertained to have been found among the stores of Lord Cornwallis, captured forty three years before

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[155] It was loaned for the occasion by George Washington Parke Custis, Brock, "The Nelson House," *Magazine of American History*, VII, p. 54.

[156] That at the Nelson House seemingly was the "one representing the Goddess of Liberty, who is showing a boy the words, '19th of October, 1781, and the names of Washington, La Fayette, and Nelson:' at her feet, is a small child playing with and regarding a crown as a toy." Ward, *La Fayette's Visit to Virginia*, p. 38.

[157] Brandon, *Lafayette: Guest of the Nation*, III, 60-61; Ward, *Lafayette's Visit*, p. 32.

at Yorktown.[158]

On Friday, October 15, just prior to the celebration, 21 members of "the General Committee appointed to make arrangements for the reception of General La Fayette at York" had gathered "at Nelson's house, in York," with Colonel Burwell Bassett chosen to preside and John Y. Mason serving as secretary. From among these a local arrangements group was designated "to superintend the erection of necessary buildings and to prepare suitable accommodations for General Lafayette and the guests.[159]

Lafayette's visit to the Nelson House would be long remembered. More than half a century later, John Austin Stevens' *Yorktown Centennial Handbook* observed,[160]

> The Nelson house was once more a scene of surpassing interest in 1824, when Lafayette, in his last visit to this country, made it his headquarters. Here he was entertained with old Virginian hospitality. On this occasion a curious incident occurred. In making the preparations for his reception, a box of candles, black with age, was discovered, marked Cornwallis' Stores, to the light of which the company danced till they were burned out. A few were preserved, some of which were presented to Colonel Nicholas Fish.... Others will no doubt throw light on the approaching Centennial. The Nelson house, built of brick, the massive construction of which has enabled it to withstand the ravages of time, is still in the possession of the family, and will no doubt play an important part in the approaching ceremonies of the Centennial. A hole made by the cannon ball near the roof is still visible. The interior has been much defaced.

The Nelsons and the Nelson House and the Church

Having consulted family papers, correspondence, church records, and recollections of older family members, Bishop William Meade commented at length about the religious orientation of the Nelson family, especially President William and his wife, Elizabeth. Elizabeth had been educated by her aunt, Mrs. Page of Rosewell:[161]

> She was truly a pious and conscientious woman. The private and public exercises of religion, her well-known frequent prayers for her children and pious instruction of them, and exemplary conduct in all things, established this beyond all contradiction. Mrs. Nelson wasn't alone in her personal piety, nor in her wishes and endeavors for the religious welfare of her children. President Nelson performed his part most faithfully.[162]

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[158] Ward, *La Fayette's Visit*, p. 32.

[159] Ibid., pp. 19-21. The membership was Maj. Thomas Griffin, Maj. John Goodall, Capt. William McCandlish, Robert Anderson, and William Nelson, with Dr. John Carr of Williamsburg as treasurer. The committee proceedings were published as a broadside. A framed copy of it is in the CNHP collection, having been acquired with the Nelson House.

[160] (New York, 1881), p. 101.

[161] Meade, Old Churches, Ministers, and Families of Virginia, I, p. 205. "One of his [William's] sons was burned to death, and another became an idiot by a fall from an upper story. These afflictions contributed to make Mrs. Nelson a woman of a sorrowful spirit.'" Ibid., I, pp. 205-06.

[162] Ibid., I, p. 206.

Thomas Nelson, Jr., was placed under a local tutor to prepare him for later education in England. Bishop Meade observed:

> At the age of fourteen -sooner than was intended -he was sent thither. The circumstance which hastened his going was the following. On one Sunday afternoon, as his father was walking on the outskirts of the village of York, (for it was then but a village, and never much more,) he found him at play with some of the little negroes of the place. Feeling the evil of such associations, and the difficulty of preventing them he determined to send him at once to England, and, a vessel being ready to sail, he was dispatched the next day to the care of his friends [there.][163]

According to Bishop Meade, Nelson's letters revealed a "deep anxiety for the improvement of his son in all things, but especially in morals and religion. He is evidently uneasy about the spirited character of his son, fearing it might lead him astray, and [he] begs his friends to inform him if his son shows a disposition to idleness and pleasure." So great was this concern, that Nelson delayed his son's return to Virginia by several months to avoid his sailing with two other young Virginians "whose habits he feared were not good."

> Upon Thomas Nelson's arrival in Virginia, his father observed:
> Mr. Nelson writes to his friends in England that he is much pleased with the general improvement of his son, but regrets to find that he has fallen into that bad practice, which most of the young Virginians going to England adopt, of smoking tobacco, adding, emphatically, 'filthy tobacco;' also that 'of eating and drinking, though not to inebriety, more than was conducive to health and long life.' Still, he was rejoiced to see him, such as he was, with good principles.[164]

According to the Reverend John Camm, long-time minister at the Yorktown Church and sometime president of the College of William and Mary, William Nelson was a good citizen and mindful of his obligations to his country and fellow citizens.[165] He remained "constant in his attendance at the ordinary service of God and the celebration of the Lord's Supper, and in exhibiting unaffected and fervent devotion."[166] Moreover, "On Church-Sundays he always had a large dinner prepared, to which rich and poor were indiscriminately invited" since many travelled a considerable distance to Yorktown to attend service.

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[163] Ibid., I, p. 206.

[164] Ibid., I, p. 207.

[165] This is deduced from a printed sermon of Camm delivered on the occasion of William's death, from which Meade quotes at some length (Ibid., I, 208-09). Meade also drew upon a brief manuscript biography of Thomas Nelson, Jr., written by Judge Tucker.

[166] Ibid., I, pp. 208-209. "His charities were many, and dispensed with choice and discretion, and so as to be most serviceable to the receivers and the least oppressive to their modesty. As one of the first and most respected merchants in this dominion, he had great opportunity of being acquainted with the circumstances of many people whose cases otherwise would have escaped his knowledge. This knowledge was often turned to their advantage whose affairs fell under his consideration....He was an instance of what abundance of good may be done by a prudent and conscientious man without impoverishing himself or his connections,-nay, while his fortunes were improving."

The degree of Thomas Nelson, Jr.'s devotion as a churchman remains unclear, as the records concerning this aspect of his life are few. Thomas's brother, on the other hand, is known to have "followed the example of his father's piety, and was a kind of lay preacher to the families in York, especially to those of his own name." This was during the lean days following disestablishment and the rise of other churches following the Revolution. Of Hugh Nelson, it is said:

> Besides reading the service and sermon in the church every Sunday in the absence of the minister, and every Sunday when there was no minister, as was often the case after the war, he acted as minister in preparing the candidates for the first confirmation ever held in York, soon after Bishop Madison's return from England with Episcopal confirmation. On the morning of the confirmation he assembled them all in the large parlor or hall at the old house in York, and addressed them on the nature of the rite.[167]

The "old house in York" mentioned here was probably that of Hugh Nelson, earlier built by his father William. This dwelling stood directly across the street from that built by Thomas "Scotch Tom" Nelson. Hugh's dwelling, like the York Church," burned in the Yorktown fire of 1814. Divine services were held occasionally in the Nelson home, owing to the absence of a church. The journals of the Episcopal Diocese of Virginia recorded this in 1824, when Bishop Richard Channing Moore visited Yorktown and "preached in the courthouse in the morning and at Mr. Nelson's house in the afternoon."[168] This arrangement probably continued for some time, since York Church (now Grace Church) was not rebuilt until 1848.

Lossing Visits the Nelson House in 1848

At twilight on December 20, 1848, Benson J. Lossing arrived in Yorktown to collect data for his *Pictorial Field Book of the Revolution.*[169] He "passed the night at the only inn in the place [Swan Tavern] which is owned by William Nelson, Esq., grandson of Governor Thomas Nelson." Apparently, Lossing was introduced to Nelson, and the two dined "upon far-famed York River oysters just brought from their cozy bed" and continued in conversation until midnight. "Mr. Nelson resides in the fine old mansion which belonged to his grandfather, and which yet bears marks of the iron hail poured upon it during the siege of Yorktown." Lossing toured the area with William Nelson, "riding in his carriage." In this way he saw "the several localities which make Yorktown historically famous." Lossing expressed gratitude for "the kindness and intelligence of that gentleman," to whom, he added, "I am indebted for much of the pleasure and profit of my visit there."

Lossing's last stop before departing for Hampton on the afternoon of the 21st was at the Nelson House. He commented on this building and on the ruins of William Nelson's house across the street:

> From the field of humiliation [surrender] we [Lossing and Nelson] rode back to the

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[167] Ibid., I, p. 212.
[168] Charles B. Hatch, Jr., "Grace Church (Formerly York Church, York-Hampton Parish): A Chapter of Church History," CNHP, 1969, p. 18.
[169] 2 vols. (New York, 1860), II, p. 301.

> village, and after visiting the remains of the elegant dwelling of President Nelson,[170] which was situated near that of the governor, within the British lines, I passed an hour in the venerated mansion of Governor Nelson. It was erected by the first emigrant Nelson ("Scotch Tom"), and of imported bricks. Among other relics of the past, I saw upon the walls the mutilated portraits of President Nelson and his lady, the parents of the governor. They were thus injured by the British when they rifled his house at Hanover, whither he had taken his family and furniture for security.[171]

Another of Lossing's observations concerned a tree on the premises and its association with Lafayette's visit a quarter century before:

> A few feet from the door of Mr. Nelson's dwelling is a fine laurel-tree.[172] On the occasion of La Fayette's visit to Yorktown in 1824, a large concourse of people were assembled, branches were taken from this laurel-tree, woven into a civic crown, and placed upon the head of the venerable marquis. He took it from his brow, and placing it upon that of Colonel Nicholas Fish of the Revolution, who accompanied him, remarked that no one was better entitled to wear the mark of honor than he.[173]

The Nelson House in 1854:

The author of an article in Putnam's Magazine, "Yorktown in 1854,"[174] wrote an account of the town after visiting the area. Among other things, he had seen the Nelson House, occupied at that time "by the estimable widow [Martha Nelson] of the grandson of Governor Nelson." Owing to the dwelling's shell-damaged exterior, the writer confusedly presented it as the site of Secretary Nelson's ordeal during the siege, though he correctly related the supposition that Cornwallis used the house as his headquarters:[175]

> Cornwallis, after seeing his servant killed, was driven further into town, to another mansion belonging to the Nelsons, although the American shot still pursued him. The house is of bricks, and the marks of several balls are still to be seen; one shot penetrated the southeast corner, went through the wall, entered the dining room, tore off a couple of panels of the wainscoting, and spent its force against the marble mantel, which it shattered to pieces. Three other cannon shots have left their marks, all on the eastern gable end. Two of them went through the wall; the hole made by one of these is still open; a third stuck half way.

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[170] This had burned in the fire of 1814.

[171] Lossing, p. 324.

[172] On Charles F. Gillette's Ground Plan for "York Hall, Yorktown, Va." (Plan 56-2la) a "Lafayette Tree" is shown just to left of the steps as one enters from the front. The tree is now gone. Copy of plan in files of CNHP.

[173] Lossing, p. 315.

[174] Vol. IV, No. XIX (July 1834), p. 40.

[175] He assumed that Secretary Nelson's house on the east end of town had been that of the Governor. "In a conspicuous angle of these works may be seen the foundation and ruins of the costly mansion of the patriotic Governor Nelson who commanded the Virginia militia at the Siege. Justly supposing that his house would be the most convenient spot for Cornwallis's headquarters, the Governor, with rare disinterestedness, offered the American gunners a guinea a-piece for every shot which should hit his own house -a promise which it is said he scrupulously redeemed. Under such incentives it was, of course, soon a heap of ruins."

Thomas Nelson Page and the Nelson House -1881

Thomas Nelson Page wrote feelingly of the Nelson House and of Rosewell, and of the Nelsons and the Pages, from whom he was descended.[176] The Yorktown Centennial was the occasion for Page's story, which appeared in October 1881 in *Scribner's Monthly: An Illustrated Magazine for the People.*[177] Of the old Nelson home, he observed,

> Scotch Tom's dwelling, known as the "Nelson House," still stands, with its lofty chimneys and solid walls -towering among the surrounding buildings; an enduring preeminence which would probably have gratified the pride which tradition says moved him to have the corner-stone passed through the hands of his infant heir. The massive door and small windows with the solid shutters[178] look as if the house had been constructed more with a view to defense than to architectural grace. Within, everything is antique; modern paint has recently, with doubtful success, if not propriety, attempted to freshen up the old English wainscoting;[179] but the old-time air of the place cannot be banished.[180]

Page now abandoned himself to romantic fancy:

> Memory grows busy as she walks through the lofty rooms and recalls the scenes they have witnessed. Here, in "ye olden tyme," dwelt a race which grew to wealth and power noted even in that age, when the mere lapse of years, opening up the broad wild lands to the westward, and multiplying the slaves, doubled and quadrupled their possessions without care or thought of the owners. Here have been held receptions at which have gathered Grymeses, Digges, Lees, Carters, Randolphs, Burwells, Pages, Byrds, Spotswoods, Harrisons, and all the gay gentry of the Old Dominion. Up the circular stone steps,[181]-where now the dust of the street lies thick, blushing, laughing girls have tripped, followed by stately mammas over whose precious heads the old-time "canopies" were held by careful young lovers, or lordly squires whose names were to become as imperishable as the great Declaration they subscribed.[182]

Page continued:

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[176] Thomas Nelson Page was the son of John Page of Oakland, in Hanover County, and of Elizabeth Burwell, daughter of Capt. Thomas Nelson of the same place. This John Page was the grandson (through Francis Page and General Nelson's daughter, Susan) of Governor John Page of Rosewell, in Gloucester County. Captain Thomas Nelson, who married Judith Nelson his cousin, had been the oldest son of Col. Hugh Nelson of Yorktown and his wife Judith Page, daughter of John Page of North End in Gloucester County (now Mathews.) Judith Nelson was the youngest child of General Thomas Nelson, Jr. and his wife Lucy Grymes. General Nelson and Col. Hugh Nelson were both of Yorktown and brothers, sons of President William Nelson. Judith Nelson was one of General Nelson's family of eleven children, five of whom married sons and daughters of Governor John Page of Rosewell and two others children of John Page of North End. Page, Genealogy of the Page Family, pp. 78-88, 160-73, 181-82.

[177] (New York, 1881), XXII, pp. 801-l6. Illustrations for the story were by R. Blum, J.H. Pennell and F.M. Lungren.

[178] There is no evidence of exterior shutters in the accompanying illustration, an engraving done in some detail.

[179] The repainting was surely done in anticipation of the 1881 Centennial celebration.

[180] *Scribner's Monthly*, XXII, pp. 803-04.

[181] A sketch of the house accompanying the article also shows a low brick wall and an opening through it, with enclosed steps down to the street level.

[182] Ibid., pp. 804-05.

> Coming down to a later period, a more historical interest attaches itself to the mansion. George Mason and Washington and Jefferson have slept here;[183] Cornwallis established his head-quarters here during the last days of the great siege, when his first head-quarters, Secretary Nelson's house, had been shelled to pieces. Lafayette, no longer the boyish adventurer with a mind wild with romantic dreams of the Cid, and chased like a fugitive by his sovereign, but the honored and revered guest of a mighty nation, returning in his old age to witness the greatness of the New World toward which his valor had so much contributed, slept here and added another to the many associations which already surrounded the mansion.[184]

Some Early Efforts Toward Saving the House [185]

After the Yorktown monument to the Alliance and Victory was pronounced complete in January 1885, an enlisted soldier from the U.S. Army was detailed as "Keeper" of the column and adjacent grounds. Efforts to establish of a regular position of watchman were unsuccessful as were moves to construct quarters for the purpose. Congress considered the matter on several occasions in the late 1880s. A bill introduced in the House of Representatives on January 10, 1887, proposed purchase of the Nelson House for a sum not exceeding $5,000, for "the use of the keeper of the Yorktown Monument." No doubt, the interest in preserving this and other local landmarks and in creating a Yorktown park had grown out of the 1881 Centennial celebration.

The idea of a park, despite its defeat in 1882, remained alive. In June of 1890, members of Congress, representatives of the Carpenters' Company of Philadelphia, and others journeyed to Yorktown to inspect the completed Monument. The group also took "into consideration the subject of acquiring the Moore and Nelson mansions at Yorktown 'with the grounds thereto attached." The committee dealing with this proposal concluded that it could not "recommend too strongly the securing of this historic spot by the general government." In October the Carpenters Company of Philadelphia stated its unqualified support, emphasizing that "the Government should secure the Temple farm and the historic Moore House to be preserved and placed in charge of an official to take care of the property and pay proper attention to visitors." Neither this, nor other related measures were enacted, however.

In 1894, there was another unsuccessful proposal for purchasing the Nelson House. It was described as "a solid brick structure . . . still in a good state of preservation" and closely associated with the Yorktown Battlefield, General Thomas Nelson ("one of the central figures in the final act of the drama which closed the struggle for American independence on that historic field"), the 1781 bombardment, its occupancy by British officers and its association, in 1824, with the Marquis de Lafayette. The text further noted that:

> such monuments of those eventful days are fast passing away before the corroding touch of time, and it is eminently proper that they should be preserved as memorials more

[183] To date, no documentation for this has been found.
[184] *Scribner's Monthly*, XXII, p. 805.
[185] Charles B. Hatch, Jr., "The Evolution of the Concept of Colonial National Historical Park: A Chapter in the Story of Historical Conservation," July 28, 1964, pp. 8-13. This paper was intended as Chapter I of the Park's History.

precious than any that art could produce and should become the common property, even as the memories they recall are the common heritage, of the American people.[186]

[186] Quoted from House Resolution No. 5546.

Chapter IX: The Nelson House Restoration and "York Hall"

In October of 1914, Captain George Preston Blow of La Salle Illinois, a native of Norfolk, Virginia and a veteran of the United States Navy, together with his wife Adele Matthiessen Blow, purchased lot 52 in Yorktown, embracing the Nelson House, its outbuildings, and the yards in front and back. Soon after, they began a thorough restoration of the mansion, which they now renamed, "York Hall."[187]

As a result of the restoration, the Nelson home became the centerpiece of a small, urban estate, which included various properties, some of which had not been owned by Thomas Nelson, the Immigrant, or by his grandson, Thomas Nelson, Jr. This new estate was to include a guest house (the Edmund Smith House) and a gardener's cottage (the Ballard property), plus new features opening on Read Street—a garage, maintenance facilities, tennis courts, hot house, a swimming pool, and a formal garden. George Waller Blow (son of Captain Blow) and his wife Catherine would later continue developing the estate.[188]

The transformation of "York Hall" and its adjacent facilities was planned and supervised by Percy Griffin of the New York architectural firm, Griffin & Wynkoop. The new landscape was designed by Charles F. Gillette of Richmond and executed under his supervision.

This work was featured in the December, 1921 issue of *The Architectural Forum*:

> Like many other old southern houses York Hall fell into semi-ruin and decay until it was purchased and restored by Captain George P. Blow, whose home it now is. The restoration has been carried out with the utmost care to preserve the eighteenth century character of the house; parts which it was necessary to restore were studied from other parts still in place and woodwork was worked to agree with that originally used.[189]

The surviving wainscot was all removed, fumigated, and stripped. From the paint layers it appeared to Wynkoop that there had been originally "a definite color scheme for each room,[190]

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[187] YCR, *Deed Book No. 34*, p. 401; A "Nelson House... (York Hall)" fact sheet compiled in the early 1960s, probably by Mrs. George Waller Blow (copy in files of Colonial NHP); Manuscript letter (with a brief account of the restoration) M.F. Gallagher (Chicago, Illinois) to Mr. George W. Blow (then of New York), and Mrs. Wayne Chatfield Taylor (Lake Forest, Ill.), June 30, 1931 (in files of Colonial NHP). The Blows actually purchased the property from R. A. Lancaster, Jr., of Richmond, the agent who held the Nelson House for A. A. Blow and Thomas P. Bryan. Lancaster had purchased the house and lot from members of the Nelson family, which had possessed it since 1706. The transaction involved three deeds (October and December 1908, and April 1909) and a total payment of $3,100.00. *Deed Book, No. 29*, pp. 513, 515, 516.

[188] The "York Hall," property included seven town lots, though there were other Blow holdings of considerable extent. Acquisitions for the core property were not all accomplished immediately. Lots 48, 49, and 30 ("known as the Nelson House garden lots") were purchased by Captain Blow from Nelson heirs in March 1915; the old Smith House and lot (No. 53) was added, part in February 1915 and the remainder in March 1917; Lot 54 (the colonial Ballard Home lot) came in 1919 (but subject to a life interest); and Lot 55 was added in 1920. *Deed Book. No. 34*, pp. 117, 243; No. 35, p. 387; No. 36, p. 331; and No. 37, p. 79.

[189] "Restoration of a Southern Colonial Estate: 'York Hall,' the Residence of Capt. George P. Blow, Yorktown, Va.: Griffin and Wynkoop, Architects." *Architectural Forum*, December, 1921, pp. 211-20.

[190] A lavender and old rose on the dining room walls, yellow and white in the drawing room, black and red in the study and bedrooms of blue-gray, green and blue and brown.

and curiously enough the successive coats of paint showed that the original color schemes had been adhered to in previous periods of redecorating."[191] By Wynkoop's account, the paint colors were reproduced as carefully as possible. "They are toned colors, purposely aged in appearance." Of particular note was the black and red of the study. Subsequent studies showed this conclusion to be incorrect.[192]

Wynkoop further declared, "All of the paneling and all of the wide boards in the Nelson House are original. The only substitutions are tiled entrance hall where the boards were irreplaceable as they were too worn to use and served to repair other floors."[193]

The stairway "was restored from a few remaining balusters and a section of handrail together with the mortise holes in the old treads."[194] According to a later account, the replacement of "the bannister was made possible by the finding of a section of railing in the great beamed attic. The lowest step of the stairs was intact to indicate the swing of the bannister and the position of the newel post which carries an ivory button, testimony to the world that the contractor has been paid in full."[195]

Another earlier repair had involved "the closing of the circular holes cut in the doors for ventilation when the home was a hospital" during the Civil War. "Whether the cutout circles were found in the attic along with the bannister section or whether they were replaced by Virginia craftsmen is not certain. Possibly a bit of each."[196] The shell-damaged face of the house was the subject of special attention, which included resetting several cannon balls lodged in the southeast face of the building. In the Dining Room, moreover, access was provided to a shot supposedly lodged in the interior face of east wall—perhaps a fabrication, for it is difficult to see how any projectile fired from Washington's or McClellan's positions could have ended its

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[191] *Architectural Forum*, p. 216.

[192] "The wood was first given a slightly yellowish ground with paint and over this black and chinese red in their respective positions were wiped on and rubbed down, the red being the secondary color and applied to the bevel of panels and parts of mouldings. All surfaces were then stippled with a purple glaze and dusted. This produced a very mellow and aged effect, the wiping of color leaving the recesses of mouldings and slight imperfections in the wood darker in tone than flat and round surfaces. The appearance of the walls, however, is not in the least "painty;" the colors are put on in thin mediums and the wiping and rubbing afforded an opportunity of sensing the texture of the wood beneath the colored surface. The yellow ground shows through the other colors, harmonizing them with the black and gold marble mantel facing." *Architectural Forum*, pp. 216-19.

[193] "Nelson House (York Hall)" fact sheet.

[194] *Architectural Forum*, p. 213. According to Thomas T. Waterman, "The stair ascends in three flights, an initial long run against the west wall, a short cross run on the south wall, and a final run on the east wall. The stair treads, risers, and stringers are original, the balusters and hand rails being reproductions of the old. It is exceptionally broad and easy and has a particularly fine terminal scroll." *The Mansions of Virginia* 1706-1776. (Chapel Hill, 1946), pp. 172-73.

[195] Brief account with Gallagher letter (1931). [This folklore is unlikely to be true. Ivory buttons of this sort are generally confined to 19th century houses, and so would have nothing to do with construction of the Nelson House. In any case, the authors have never encountered a documented instance of an ivory button installed for this purpose, despite having examined hundreds of dwellings].

[196] "Nelson House (York Hall) fact sheet." The fact sheet, also, has the account that "there is [was] an old newspaper drawing of the house as a hospital, the gift of Judge and Mrs. Conway Sheild who live across the way in the oldest house in Yorktown." [Hatch reported that they still did, as of 1969].

flight here.[197]

Though the house was originally covered with wood shingles, "Mr. Blow substituted slate, which proved to be not quite what was wanted." Sometime prior to 1931 the slate was replaced by shingles of concrete asbestos, probably following the practice of the Williamsburg Restoration. Aside from their practicality, these concrete shingles had the added advantage of looking much like an old shingle roof.[198]

Inside and out, the house was adapted the lifestyle the Blows desired, particularly in the realms of space and orientation. This is evident from photos taken before and after the restoration, and also from written accounts and plans.

1. The house did not have dormers on the third floor. Because it was originally illuminated only by the gable windows, its utility was somewhat limited. Adding four large dormers on each of the two slopes of the roof transformed the entire garret into usable living space. A new stair, easy of ascent, provided an appropriate access to the resulting bedrooms.

2. The simple doorway that had faced the old kitchen building was adorned with a new surround of rubbed brick[199] in order to present a formal front toward the new garden, created on the adjacent Lot, number 48.[200]

3. The cellar, seemingly used by the Nelsons for wine and other storage, was adapted to kitchen and living purposes by the Blows. The southeast room the basement kitchen above became a serving pantry, to which food was delivered on a special conveyor. (A similar space with similar logistical provision was created by William F. DuPont in his 1901-2 renovation of Montpelier.)

4. On the exterior, an existing rear appendage was modified to bring more light into the structure. This entrance appears to be quite early, if not original, nineteenth-century insurance policies and a mid-1860s engraving of the rear of the house notwithstanding. Waterman commented that: "The rear wall of the mansion, overlooking a walled entrance court, is now the main front of the house, but the symmetry of the four openings is disturbed by a vestibule built against the hall door."[201] In regards to this appendage, Edith Tunis Sale remarked that, "in the restoration of the house a second arch was cut and windows added."[202]

5. According to Thomas Waterman, the restoration resulted in the replacement of all the

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[197] Clyde F. Trudell, *Colonial Yorktown: Being a Brief Historic of the Place; Together with Something of Its Houses and Public Buildings,* (Richmond, 1938), p. 129.
[198] Brief account with Gallagher letter (1931).
[199] The doorway "on the west elevation is modern and existed formerly as an untrimmed opening." Waterman, The Mansions of Virginia, p. 168.
[200] Gillette modeled the restored garden on "a formal arrangement ...at Groombridge" in Kent, England, which Captain and Mrs. Blow had visited and photographed. Brief account with Gallagher letter (1931).
[201] Waterman, *The Mansions of Virginia*, p. 172.
[202] Sale, *Interiors of Virginia Houses in Colonial Times*, p. 90.

mantels in the building. He commented:

> The marble mantel [in the dining room, the room so used by the Blow family][203] with piers and frieze, is a copy of the original. This is true of all others in the house, the new ones taking the place of slightly damaged originals. Like those at Rosewell, the fireplaces here have corner jambs and smoke channels, and are apparently rebuildings of the originals. [204]

6. Edith Sale observed: "The small chamber leading to the secret stairway of Colonial days was sacrificed for domestic purposes in the restoration...though the stair was removed, the panel in this room [dining room] which gave access to it may still be seen."[205] There was of course nothing secret about the stair. It was accessible from the back room and provided a means of private movement for family and servants, removing service traffic from the main stair. The buffet in the present dining room is the result of an alteration, probably carried out when the present space was dedicated to dining, during the lifetime of Thomas Nelson, Jr.

7. In developing plans for the grounds, the entrance through the brick wall out in front of the house was closed and a new entry, suitable for auto traffic, was created in what had been the rear yard. In this way, the back door of the Nelson House became the front door of York Hall. According to the architect, "The entrance from the street is being closed and a still pool arranged in the center of the space to reflect the old doorway, the foliage and the sky."[206] This arrangement demoted the old front door to a private access.

8. In the nineteenth century a low brick wall had been constructed along Main Street in front of the house, replacing an older fence and gate of wood. At the time of restoration the wall then existing was incorporated into the higher wall with which Mr. Blow encompassed the "York Hall" estate.

Despite these and other changes, which included the introduction of electricity, central heating,

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[203] There is pre-revolutionary record to indicate how specific rooms were used in the colonial period. However, room names in the 1789 inventory (Appendix A) almost certainly reflect the pre-revolutionary pattern of room-use established by Thomas Nelson after he occupied the house in 1768.

[204] *Mansions of Virginia*, p. 173.

[205] *Ibid.*, p. 27. There is also reference to this "hidden stairway leading to the garret" in Robert A. Lancaster, *Historic Virginia Homes and Churches* (Philadelphia, 1915), p. 27. This would have been before the restoration. In 1969 Hatch reported an undocumented label, of Blow Family origin, behind the dining room panel today that reads: "These hinged panels gave access to concealed storage space between the walls where silver and valuables could be hidden in time of emergency. It was large enough for several people to remain comfortable within if necessary and communicate with a small circular stairway leading to the attic, later remodeled for a service stair."

[206] *Architectural Forum*, pp. 220, 217. This was written, or published, in December, 1921 at which time other plans were still projected: "One or two accessory or service buildings, such as a garage and chauffeur's cottage which are necessary for present day use, have been planned in the spirit of the older fisherman's cottages in the neighborhood." Already the Smith Mouse had become a guest house, there was a stable, and the "Gardiner's Cottage" ["Wisteria Cottage"] "modeled on Lines of Old Local Fisherman's Cottage."

and plumbing, architectural comment was favorable. Edith Sale remarked that,[207] "there was much repairing to be done, and so well was this accomplished that the house still remains a splendid example of the Colonial builder's art and one feels the splendor of its brightest days within the paneled walls of the spacious rooms."

The record of the Nelson House restoration, while not voluminous, is helpful in understanding these changes. After the sale of York Hall to the Park Service, the Blow family made available blue prints and plans concerning the house and some other portions of the estate.[208] Conditions before the restoration, especially at the Nelson House proper, were documented in some forty large format photographs. These have been arranged and preserved in several large size family albums. All were made available for photocopy of which a selection has been included as illustrations in this report.[209]

Insurance Evaluations[210]

	1796	*1810*	*1815*	*1823*	*1830*	*1838*	*1846*	*1853*	*1860*
Dwelling House	5500	4000	5000	4000	4750	7000	8000	9000	5000
Kitchen/Washhouse	200	300	300	300	500	250	300	300	
Servants' Quarters	300	300	300	400	300	300	267	300	
Spinning House						<100		<100	
Smoke House						<100		<100	
Dairy						<100		<100	
Poultry House						<100		<100	
Well						<100		<100	
	6000	4600	5600	4700	5550	7550	8567	9600	5000

Owners and Occupants as Reflected in Insurance Policies:

1796 - William Nelson reported the property as being "now occupied by my self," though the buildings were "at present owned by Lucy Nelson (during her life & by William Nelson's heirs after her death)." The policy further noted that the buildings were "occupied by the

[207] *Interiors of Virginia Houses in Colonial Times*, pp. 94-95. Though this is but a passing note recorded by Rosewell Page, it seems appropriate to include it here. Captain and Mrs. George Blow "were the owners of the Nelson House or York Hall for a good many years. At the death of Mrs. Blow in 1929 she bequeathed the property to her children with the request that they endow it to be used as a historic shrine, open to the public for a small remuneration, except for two months in the year when the family is in residence." Susanne Williams Massie and Frances Archer Christian, *Homes and Gardens of Virginia* (Richmond, 1931), p. 95.

[208] The Historic American Buildings Survey record of this structure is limited to 12 photographs made in 1934, 1937, and 1938.

[209] Both blue prints and copy negatives are now a part of the Colonial NHP files. It should be mentioned, also, that some of the old views included in the albums will be helpful in the study of other buildings and features, in the Yorktown area (see CNHP photograph numbers l6, 500-16, 603).

[210] The 1860 policy evaluation was reduced, by notation, in 1866 to $4000 and in 1876 to $2000. It remained at $2000 in 1877 and again in 1880.

said Lucy Nelson."[211]

1815 - Policy drawn in the name of "Lucy Nelson and others residing at York and Williamsburg." The buildings were then "occupied by Sarah Nelson and Thomas Nelson."

1823 - The buildings owned by Lucy Nelson, Sarah Nelson, and Thomas Nelson "residing at Hanover and York" but were "occupied by Sarah Nelson and Thomas Nelson."

1830 - The policy drawn for "Sarah Nelson, William Nelson, & John R. West for themselves and Elizabeth PH. West residing at York Town." Occupied by William and Sarah Nelson.

1838 - The property and buildings owned by William Nelson, John R. West, Sarah Nelson and Elizabeth P. H. West, residing in Yorktown. Occupied by William and Sarah Nelson.

1846 - Insured for William Nelson alone, "my Buildings on my own land now occupied by myself."

1853 - Buildings owned by William Nelson, infant son of William Nelson deceased, "and were occupied by Martha Nelson Widow of William Nelson deceased."

1860 - William Nelson owner; occupied by his mother, "Mrs. Martha Nelson."

[211] Another reference was to the "buildings of William Nelson representatives and Lucy Nelson." A further note declared, "The Proprietors of the within mentioned property, are said to be Lucy Nelson widow of Genl Thomas Nelson decd. of York, Tenant for Life Sarah Nelson widow of Genl Wm Nelson, of York, and Thomas Nelson son of said Wm Nelson decd Reversioners whose Guardian is Robert Nelson of York."

Chapter X: The Nelson House Architecture

Architectural writing about the Nelson House is generally couched in superlatives. The house has been widely admired for its mass and vigorous detail. In *National Geographic*, one author asserted that "history and architecture make this one of Virginia's most noted homes."[212] Likewise, Thomas T. Waterman saw it as "a superb Virginia house"[213] and Clyde F. Trudell regarded it as "One of the best examples of Georgian architecture in all Virginia."[214] Lawrence Kocher and Howard Dearstyne viewed it as a place of "considerable historical significance" and "notable as a town dwelling of fair size and excellent details, " adding, "It is built of a pale-red brick with angle quoins and key blocks above the windows of Aquia Creek stone."[215]

In his guidebook book, *Architecture in Virginia*, William B. O'Neal wrote:

> This sturdy house, with its segmental headed windows, its quoins, its pedimented gables and strongly dentiled cornice, seems to have survived very well indeed the 'disorders-and confusions' of the various wars that have eddied about Yorktown. Its interior, with its central hall [is] not quite on axis... . The paneling is among the most interesting in Virginia. Although there is a slight provincialism about the proportions of the Nelson House, its excellent preservation and its forthrightness give it a splendid independence.[216]

Actually the house is not as large as first impressions photographs might suggest. Much of this is supposedly due "to the extremely large scale employed in the design and in the execution of detail." Moreover,

> There is a consistency in the scale throughout and the very happy relation of parts produces a domestic effect in spite of the boldness of execution. The same vigorous handling is noted on the interior, the first floor rooms are 12 feet high and the windows, which are given vertical prominence by the use of pilasters or special paneling, are 7 feet high. The interior doors on the other hand are only 7 feet high, which tends to emphasize the largeness of the scale.[217]

Students of architecture have seen a kinship between many of the Virginia's great early houses, of which the Nelson House is one. Often it is compared favorably with other houses of its kind.

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[212] Howell Walker, "History Keeps House in Virginia," *National Geographic Magazine* (April, 1956), pp. 447-48. Combining "beauty and history," the "Georgian Mansion," it was, walker concluded "Virginia's most famous Revolutionary home," having "solidly defied time and three wars" and stood "broad, substantial, masculine."

[213] Thomas T. Waterman, *The Mansions of Virginia*, (Chapel Hill, 1945), pp. 168, 406.

[214] Clyde Trudell, *Colonial Yorktown* (Richmond, 1938), p. 135. Emmie F. Farrar later expressed the similar thought that "One of the finest examples of Georgian architecture in Virginia, [The Nelson House] is a famous shrine." *Old Virginia Houses Along the James* (New York, 1957), p. 215.

[215] Lawrence Kocher and Howard Dearstyne, *Shadows in Silver: A Record of Virginia, 1850-1900, in Contemporary Photographs* (New York, 1954), pp. 23, 40.

[216] William B. O'Neil, *An Official Guide to Four Centuries of Building in the Old Dominion* (New York, 1968), p. 63.

[217] *The Architectural Forum*, p. 213.

Thomas T. Waterman, for example, wrote:

> The difference in scale between Rosewell and the Nelson House is profound, but the work of the same hand is seen in both. Rosewell is tall, exquisitely fashioned, feminine; Nelson House is broad, substantial, and masculine. A comparison of the window heads will illustrate this contrast. In Nelson House the heavy sashes and cornice, the latter with big, closely spaced modillions, bear out this scale, as do the superb chimney stacks with richly moulded caps and steep weatherings similar to those of Carter's Grove. Useful dormers, installed at the time of the reconditioning of the house in 1920, detract from the original intent of the design.[218]

Some comments concerned the chimneys: "The great chimney stacks [of Carter's Grove] are another noteworthy element in the design. The moulded brick caps, with those of the Nelson House, Yorktown, are undoubtedly the finest in Virginia."[219]

Waterman further observed that the "Nelson House, except for the four-bay south elevation, is almost the counterpart of Berkeley, and possesses a generally superior and more monumental architecture."[220] He considered it fortunate that "a superb Virginia home of the type and size of Berkeley remains complete with its woodwork. This is the Nelson House."[221]

The woodwork within the house has prompted much comment, as from the architects who reconditioned it when the house was restored:

> There is a remarkable dignity about the old paneling and it can be ascribed to the pleasing proportions of the wall dimensions and the extreme simplicity of the mouldings. The typical panel mould is a simple, flat quarter-round made of the rails and stiles, and the panels themselves have their edges beveled to give them prominence.... Mouldings throughout were necessarily worked by hand and show many departures from the strictly accurate form to which we are accustomed... several of the paneled rooms are arranged with pilasters supporting the entablature and the curiously fashioned capitals of the pilasters in the dining room are said to have been made by slave workmen from some-one's meager description of the Corinthian capitals of Christopher Wren or Inigo Jones.[222]

Waterman, too, noted the peculiarities of the "pseudo-Corinthian order," but concluded that "The resulting effect is much a pilaster treatment, but it has novelty and considerable grace in spite of the fact that the proportions and detail are not particularly good. The capitals have single bands of tall acanthus leaves. The windows, doors and mantels are framed by the orders." Further to

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[218] Waterman, *Mansions of Virginia*, p. 172. Waterman regarded the Nelson House and Berkeley as rare examples of early "Virginia pediment-roof houses," p. 408.

[219] Thomas T. Waterman and John A. Barrows, *Domestic Colonial Architecture of Tidewater Virginia* (New York, 1932), p. 101.

[220] "It has richer detail such as stone corner quoins, window sills, and keystones, a fine gauged-brick balustrade-type water table (as seen at Rosewell), deep flat window arches and segmental soffits, and a gauged belt course and fine pedimented doorway." Waterman, *Mansions of Virginia*, p. 168.

[221] *Ibid.*, p. 168

[222] *The Architectural Forum*, pp. 213-14.

the subject of orders, he commented that "The northwest room is also paneled to the ceiling and has fluted pilasters marking the window and door openings and the mantel. The order was apparently Doric, but the capitals have been removed."[223]

In plan, the off-center passage excited comment:

> There are two rooms on the east side with a lobby and service stair between them, and two square rooms to the west. These latter have an entry between them, in the thickness of the chimney wall. This was probably a pantry for the kitchen that stood farther to the west. The second floor repeats the first except that space for a stair to the attic is borrowed from the east rooms.[224]

The bricks and brickwork of the building were also subjects of remark. As described by the restorers of the house:

> The bricks are larger than modern brick measuring 9 inches long, 4-½ inches wide and 2 5/8 inches thick. They are a dull brownish red that approaches a rose color. The bond is Flemish with headers having a dull blue glaze through which the red body of the brick shows. The gray mortar joints measure about 1/8 inch in thickness. Smaller bricks with smooth texture and thin joints gave decoration about the doors and windows and were used in the pilasters at the main entrance.[225]

The massive brick chimney stacks are a notable feature. "At the Nelson House a much more conventional profile is found [than at Stratford], but as fine as the correct and beautifully worked caps at Carter's Grove."[226] The "classic doorways were executed in brick" being a very early example of such work.[227] The prominent use of stone for quoins and for keystones over the windows also ranks an early and vigorous example of this practice in Virginia. Waterman and Barrows noted that: "At the Nelson House . . . stone keys are again employed and quoins are first used at the corners."[228]

Waterman sought to define the significance of the Nelson House in relation to its influence on other structures: "Although the Governor's Palace must have inspired wealthy planters to new ideas in housing themselves, no other house is known to have been designed from it."[229] But he saw a kinship in design and execution of many of the mansions of the period,[230] seeing in them the same architects and builders working from the same style books, especially among "that

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[223] Waterman, *Mansions of Virginia*, p. 172-73.
[224] *Ibid.*, p. 172.
[225] *The Architectural Forum*, p. 212.
[226] Waterman, *Mansions of Virginia*, p. 96.
[227] Fiske Kimball, *Domestic Architecture of the American Colonies and the Early Republic* (New York, 1922), p. 67. Among others that Kimball notes are Stratford, Christ Church, and, later, Carter's Grove.
[228] Waterman, *Domestic Colonial Architecture of Tidewater Virginia*, p. 11.
[229] Waterman, The *Mansions of Virginia*, p. 103. It "initiated a period of mansion building unequalled in the history of England's Colonies.... the great Virginia landowners soon sought to build houses becoming their estate," Harold Eberlein and C. Van Dyke Hubbard, *American Georgian Architecture* (London, 1952), p. 14.
[230] Berkeley, Sabine Hall, Rosewell, Nomini Hall, Cleve, Carters Grove, Elsing Green, Westover, Wilton, Powhatan, Wythe House, and Nelson House.

great group of early houses built for the Carter and allied families." He believed, too, that "the buildings have not only a definite English quality but also a definite county quality, which is Shropshire." They were also believed to show the mark of English architectural publications of this time. Prominent among these was William Salmon's *Palladio Londinensis, or the London Art of Building*, first published in 1734. Waterman also made a case for the relationship of the off-axis floor plan to that of the Queensferry House[231] in London, illustrated in Giacomo Leoni's *Designs for Buildings*, a volume of new material added to his English translation of Leon Battiste Alberti's *Ten Books of Architecture*, first published in 1726.[232] Thus, in architectural terms, as well as in history, the Nelson House was thought to keep very good company, indeed. This was the opinion as early as 1881, when R. A. Brock wrote:

> the historic building at Yorktown known as the Nelson House, would arrest attention as a memorable object, did not its impressive association with the decisive event of the American Revolution invest it with a more significant interest.[233]

[231] *Mansions of Virginia*, pp. 107, 109, 172, 406.
[232] As Westover, Nomini Hall, Nelson House, Wilton, Elsing Green.
[233] "The Nelson House," *Magazine of American History*, VII, p. 47.

Appendix A:
Inventory of the Thomas Nelson, Jr., Home—1789

APPRAISEMENT[234] of the Estate of General Thomas Nelson deceased in York County, June the second one thousand seven hundred and Eighty nine.

DINEING ROOM

1 Dozen green Windsor Chairs	4/16/
2 Mahogany Dineing Tables	11/ /
1 black walnut side Board	3/12/
1 ditto . . . writing Table	1/10/
1 large Turkey Carpet	13/10/
1 pair And Irons and Tongs	/18/
1 fire Skreene	1/ 5/
1 large Looking Glass with sconces £5, 1 Ditto chimney with sconces £3/10	8/10/
3 blue and white China Bowles (not sound)	1/ 5/
2 Enamil'd ditto (one cracked)	2/10/
1 Tea board, 2 Tea pots, 7 coffee cups, 7 Tea ditto, 8 Sauces & 1 Bowl	1/10
3 Tumblers, 5 Crewitts & 4 Glass salts & 1 Glass mustard pot with a spoon	/15/
15 Queens China Dishes 40/. 18 Plates 4/6	2/4/6
1 Dozen do. Wash Basons	/10/
1 Mohogany Tea Board, 2 Sliders & 2 Japan'd waiters	/12/
1 dozen shallow and 7 deep blue and white China plates	/18/
1 China blue and white Tureene	4/10/
1 Tea Kettle and Trivit 12/6. 1 Japaned plate warmer 12/6	1/5/
2 Tin Lanthorns 8/. 2 Tin Coffee Pot 4/1	/12/
6 Brass flat candlesticks 18/. 2 high ditto 10/	1/8/
6 high fluted brass candlesticks	2/ 8/
7 pair steel snuffers 10/. 1 Tin cheese toaster 11/6	/11/6
2 Knife Trays lined with Tin	/ 5/
2 dozen Ivory handle Table knives and forks	2/10/
26 knives ditto smaller & 50 forks	1/15/
1 silver Soup spoon 40/. 10 Table spoons and 1 marrow spoon £8	10/ /
1 dozen Desert spoons 96/. 13 Tea spoons 40/.	6/16/
1 Tankard 3 waiters, 1 salver, 1 porringer in pint can & 1 Pepper-box, weight 108 oz. 16 dwt @ 7/6	40/15/
2 pr. Carpeting side Board	/ 6/
1 silver mounted Fowling piece	6/ /

[234] YCR, *Wills and Inventories* No, 23 (1788-1811), pp. 181 ff. There were inventories, also, for various plantations in Hanover as Mountair, Skelton Smith's, George Smith's, Richard Mauray's, William Mallory's, Bridge Quarter, and Bellfield.

1 pair Silver Capt Pistols 30/. 1 pair brass Barrel ditto 30/.	3/ /
1 black Walnut Desk £3, 1 Backgammon Table 24/.	4/ 4/
1 Shaving Glass Mahogany case	/ 3/
In the passage. 1 Glass Lanthern £6, Looking Glass £3/10, 1 ps Carpeting £2/5	11/15/

IN THE DRAW ING ROOM

2 Arm & 1 Dozen Mohogony chairs with leather Bottoms	22/ /
1 round Mahogony Tea Table 40/. 1 Cherry ditto 40/.	4/ /
2 mohogony Tea boards 15/	/15/
1 Looking Glass £5. 1 Chimney Ditto 50/.	7/10/
1 pair And Irons shovel and tongs Brass heads	2/ /
1 Scotch Carpet	5/ /

IN THE CHAMBER

1 Bed matrass boulster, Bedstead and suit yellow morrain Curtains	25/ / 6
Mohogany Chairs £9, 1 dressing Table and Glass £6	15/ /
1 large ditto. Desk £10, 1 ditto spice press 30/.	11/10/
1 mohogany sugar box 40/, 1 Carpet 15/	2/15/
1 pair And Irons, Tongs and Bellows	1/ /

IN THE BACK PARLOUR

4 walnut Chairs 20/. 1 ditto Tea Table 20/.	2/ /
1 large ditto round Dining Table	1/10/
1 pair old and irons	/ 5/

IN THE CHINTZ ROOM

2 Beds boulster & Bedsteads @ 90/	9/ /
5 black walnut chairs 50/. 1 ditto Table 6/.	2/16/
1 dressing Glass £3, 1 pair And Irons 7/6	3/ 7/ 6
1 Set Table china consisting 1 Tureen and dish 28 dishes 4 puding ditto 87 plates, 27 desert ditto and two butter boats	20/ /
1 compleat set Tea China	6/ /
1 China bason and bottle 15/. 1 Glass bowl and plate 6/.	1/ 1/
2 large Decanters 20/. 5 quart Decanters 15/.	1/15/
1 Glass Funnel & 13 wine Glasses & 1 beer Glass	/12/

1 Glass Tumbler with a top Glass mustard pot & Crewit	/ 5/
2 small stone Pots 12/. 2 China Salts 1/3	/13/ 3
1 Glass Epern	7/ /

IN THE ROOM OVER THE DRAWING ROOM

1 Bed boulster matrass, 7 Pillows Bedstead & a suit blue morrain Curtains	20/ /
1 Table and glass 20/. 2 mohogany and 2 Windsor chairs 60/.	4/ /
2 small carpets 10/. 1 pair And Irons, Tongs and shovel 12/.	1/ 2/

IN THE ROOM OVER THE DINING ROOM

1 Bed.boulster, 2 pillows, 1 matrass, mahogany Bed stead with a suit red Morrain curtains	28/ /
1 mahogany low Bedstead, Bed boulster and 2 pillows	12/ /
1 Black walnut Bedstead, Bed boulster and 2 ditto	10/ /
1 Bed, oznabrigs Tick with 1 pillow	2/ /
6 Mahogony Chairs £12, 1 Wash stand 20/.	13/ /
1 Table and Dressing Glass £3, 1 Carpet 25/.	4/ 5/
2 Bed carpets 6/. 1 pair And Irons Tongs and Shovel 40/	2/ 6/
5 pair best Bed Blankets £10, 5 pair old ditto £4	14/ 0/
21 pair sheets different qualities @ 30/	31/10/
2 mersails Quilts £6, 4 patch callico quilts £8	14/ /
6 White counterpins £7/10, 8 Chex Ditto £4	11/10/
18 pillow cases 54/. 40 Towels different sorts £4	6/14/
16 Damask Table cloths different qualities @ 20/	16/ /
38 ditto . . . Napkins different qualities @ 4/	7/12/

IN THE ROOM OVER THE CHAMBER

4 Bedsteads with Beds @ £5	15/ /
5 leather bottom chairs 30/. 1 pine Table 5/.	1/15/
1 pair And Irons Tongs and shovel	/15/

THE PASSAGE UP STAIRS

a pair Globes £3, 1 large Leather Trunk brass nails 30/	4/10/
a parcel of Books	30/ /

IN THE KITCHEN

9 Pewter Dishes 72/. 3 pewter dish covers 15/.	4/ 7/
6 Tin dish covers 18/. 1 pewter & 1 Tin cullinder	1/ 8/
2 copper Fish Kettles 60/. two ditto stewpans 40/	5/ /
1 preserving Pan and cover	/15/
Forks Skimmers, Ladles and Graters 10/.	/10/
3 bell mettle Skillets 60/. 1 spice Mortar 7/6	3/ 7/6
6 Iron Pots & 1 Dutch Oven with Hooks and hangers	3/ /
3 spitts 15/. 2 frying pans 8/. 2 grid Irons 8/.	1/11/
1 pair And Irons tongs and shovel 50/. 1 dripping pan 10/	3/ /
one large Kitchen Pine Table	/10/
2 Coppers & 2 Iron kettles £12/6, 6 Tubs and pails12/.	12/12/

AT THE STABLE

A Waggon and Gear £25, 5 mules @ £15, £75	100/ /
a Charriot and Harness for 4 horses	60/ /
4 Charriot Horses @ £25. £100 a bay mare £8	108/ /
12 Milch Cows £36, 1 saddle & 2 bridles 40/	38/ /
a saddle, 1 newer	3/10/
1 Tumbrill £3/10. 1 old ditto with one Wheel 30/	5/ /

IN THE STORE

a pine writing Desk £3, a Pine Table 6/.	3/6/
a black walnut writing Table	2/ /
1 Iron pot 6/. 1 dripping Pan 10/. 3 spades 20/	1/16/
2 black walnut chairs 20/ 9 sett brass Chair boxes 45/	3/ 5/
5 sett Iron chair boxes 12/6, 1 Iron Chain 20/	1/12/ 6
1 Cask read lead dry 25/	1/ 5/
1 pair Grocers Scales with lead Weights	/ 5/

NEW PLATE IN THE HOUSE

2 Dozen Table spoons, 6 gravy ditto, 1 Dozen Tea spoons 6 Salt spoons	
1 peper do, 1 mustard ditto, 6 salt cellars, 1 Sugar dish a Rim & Casters & 1 milk pot weighing in the whole 150 oz. ldwt. Silver Epern weighing.....	
92 19	
243: @ 13/4 pr. oz.....	162/ /
Glasses and Box belonging to it	8/ /

one pair large Money scales	1/ 5/

NEGROES

Cook Cain £80, old Tryall £10, Sukey £5	105/ /
Wagoner Cain £70, Peter £0, Penny £40	150/ /
Heffy £30, Grace £40, Krender and her Infant £45	115/ /
Rose £35, Sue £25, Beck £15, Betty £50	125/ /
Lucy Mountfort £40, Bob £17.10, Sally £15	72/10/
Sukey £10, Edy £17.10, Louisa £5, Janny £10	42/10/
Aggy £40, Betty £12, Denah £5, Betsy £20	77/ /
Cooper £25, Phil £65, Roger £45, Child George £30	65/ /
Jerry £17.10, Aggy £20, Massey £45	82/10/
Letty & Child Grace £45, Betty £20, Tenah £15	80/ /
Pegg £40, Judy £30, Dinah £20, Jammey £25	115/ /
Old Hannah £15, Phillis £5, Nancy & Child Tom £55	75/ /
Joan £17.10, Rachael £15, Else £12, Charles £5	49/10/
Charles £40, John £40, George £40, York £40	160/ /

AT THE QUARTER

an old Waggon £10, old ox Cart £2	12/ /
Red Waggon £15, Ox Cart £17.20 rolling Cart £1.10	34/ /
Two Whipsaws £3, 1 Cross cut 10/. Grindstone 6/	3/16/
4 narrow Axes 12/. 9 Weeding hoes 27/	1/19/
2 chip Ploughs and Gear £2, 4 small half shear Ditto 32/	3/12/
5 Harrow shanks 25/. 3 three toed harrows 30/	2/15/
1 Hog Harrow with Iron teeth 12/6, 6 Iron Wedges 24/.	1/16/6
3 Ox Chains 15/. 4 Grubbing hoes 12/. 3 spades 9/	1/16/
4 Ox Yokes and staples 40/. 6 hogs £6	8/ /
5 Mules £55.13 Oxen, £52, Wheat Fan £3	110/ /
23 grown cattle £69, 15 young ditto £18.15	87/15/
20 old sheep & 9 Lambs £18.12, coopers Tooles £2.10	21/2/
	£ 2790/19/3

Wm. Reynolds)
Corbin Griffin) Sworn before Hugh
Matthew Pope) Nelson, Gent.

RETURNED into York County Court the twentieth day Of July 1789 and Ordered to be recorded.

Teste
RO: H. WALLER, Cl. Cur.

Appendix B:
Thomas Nelson, Jr.'s Will[235]

IN THE NAME OF GOD, I Thomas Nelson of the Town and County of York being of sound and disposing mind tho' infirm in body and being sensible of the Casualties to which human nature is subject do constitute and make this my last Will and Testament thereby disposeing of and bequeathing all my Worldly Goods and Chattles in manner following.

IMPRIMIS. I give and bequeath unto my beloved Wife Lucy Nelson all her wearing apparel Jewells of every kind and my Chariott and four Horses, to hold as her own proper Goods forever. I lend to her during her natural life my lands and plantations in Hanover County known by the names of Montair, Mallorys Longrow and Smiths with the slaves stocks of every kind and Plantation Utensils on the said Lands I also lend her during her Natural life my Farm near York together with the Slaves, Stocks and Plantation Utensils thereon and the choice of Ten of my House Servants also the liberty of cutting fire Wood of I a Tract of Land I have in Warwick County known by the name of Hobdy's and Timber for the use of the aforesaid Farm likewise My houses and Lots in York Town (except such of them as I shall herein after bequeath otherwise) my Household and Kitchen furniture and my Plate of every kind except so much thereof, as shall be hereafter otherwise bequeathed. But it is my Will that my Wife do, out of the Profits of the Estate I have before lent her pay unto my Mother each year during her Life one hundred Pounds Sterling, it being an annuity left her by my Father and furnish her with five fat Hogs, one Grass Beef and two stalled Beeves. It is also my Will and Desire that out of the Profits of the Estate I have lent my Wife she do maintain and educate all my younger Children until they shall come to the age of twenty one years or marry.

Item. I give and bequeath unto my Son Thomas Nelson and his Heirs forever my Houses and Tenements in the City of Williamsburg, all my Lands in the County of James City, and two thousand five hundred acres of land lying on the upper part of my Tract in Hanover, on both sides--Newfound River, including the Land he is at present possessed of but it is my Will that he shall not til after the Death of my Wife possess or enjoy any of that part of the Land on which Skelton Smith lives, except a Stripe of high Land of an hundred yards breadth beginning at the Causey and running thence parraled with the sunken grounds of the River to my upper Line I also bequeath unto him and his Heirs forever the Slaves, Stocks, of every kind and Plantation Utensils of which he is at present possessed, and likewise a Negro Woman named Aggy living at York, together with her Increase except her eldest Son Charles, but it is my Will that he do furnish my Mother each year during her Life with four fat Hogs.

Item, I give and bequeath unto my son Philip Nelson and his Heirs forever all that Plantation and Tract of Land in the County of Hanover known by the name of Offley bounded as follows: beginning at Little River bridge, and running along the Road which crosses the said Bridge and Mr. Berkeley's Mill Road until it strikes the dividing Line between Mr. Berkeley's Land and my own, in the Mill Road thence along that Line until it strikes the Hanover Town road, thence along that Road so as to include a piece of Land called the Triangle purchased by

[235] *Wills and Inventories*, No. 23, p. 171.

my Father of Mr. Berkeley, thence along the dividing line between Mr. Berkeley and the Offley tract to Little River, thence up the River so as to include the Mill & mill—pond to the beginning. I also bequeath unto my said Son Philip and his Heirs forever the Slaves, Stocks and Plantation Utensils lately allotted to his Use on that Plantation and also a negro Girl by the names of Melinda now living with Mrs. Brown at Bullrun, and I do further Will that my said son Philip do furnish my Mother with three fat Hogs each Year during her life.

Item, I give and bequeath unto my Son Francis Nelson and his Heirs forever all my Lands in the County of Hanover lying on the North side of Little River and known by the name of Bridge Quarter, also a Tract of Land lying on the South side of Little River, to be taken off the Montair Tract and to be bounded as follows: Beginning at Little River bridge and running up the River to the Mouth of Colley Swamp; thence by a right Line to be drawn to the mouth of the first Branch that runs into Colley Swamp on the North East side, thence by a Line to be drawn as nearly paralel to the little River Roade as may be to the Road leading from David Anderson's old Store to Hanover Town, thence along the said Road to Mr. Berkeley's Mill Road, thence along the Little River Road to the beginning. I also give unto him and his Heirs forever the Slaves, Stocks and Plantation Utensils now on the said Lands, and It is my Will that the Slaves be increased so as to make up ten hoe hands and five Plow-boys, It is also my Will that my said Son Francis do furnish my Mother with two fat Hogs each year during her Life.

Item. I give and bequeath unto my son Hugh Nelson and his Heirs forever my Land and Plantation in Hanover County known by the name of York's to be bounded as follows, beginning at Jones Swamp Road to where it joins the Road leading from David Anderson's old Store to Hanover Town thence up the said Road to where it intersects John Thompson's line, thence along the Lines of the said Thompson, Nathaniel Rice, and David Thompson to Jones Swamp; thence down the said Swamp by its several meanders to the beginning. I also give to him and his Heirs forever the Slaves now on the said Land, their number to be increased out to the rest of my Estate so as to make in the whole ten Hoe hands and five Plow boys; I also give him the Stocks of every kind and Plantation Uttensils on the said Land. To my Son Hugh and his Heirs forever I also give one hundred Acres of Land in the County of York which I purchased of my Brother Hugh and fifty acres in the same County on the large Swamp in Charles Parish; also the Reversion which I have in a tract of Land near York, now occupied by Mrs. Lucy Moore, together will all the Interest which I have or may have in a Water Grist Mill on the said Lands; but he is to furnish my Mother with two fat Hogs each year during her Life.

Item, I give and bequeath unto my Son Robert Nelson and his Heirs forever after the Death of My Wife, all my Tract of Land in the County of Hanover known by the name of Montair, also ten Hoe negroes, five plow Boys, Thirty Cattle, twenty Sheep and the Plantation Utensils on the Place. But it is my Will that my son Francis shall have it in his option at any time within six months after the Death of my Wife to take in lieu of the Estate I have herein before bequeathed him, the said Montair Tract together with the Slaves, and other Estate herein bequeathed to my Son Robert; and should my Son Francis make his election of the Montair Estate then it is my Will that my Son Robert shall have all the Bstate which I have herein before bequeathed to my Son Francis. Item I give and bequeath unto my Daughter Elizabeth Page one thousand Pounds to be paid by my Executors out of the Issues of the Lands hereinafter appropriated to the payment of my debts, so soon after my Debts are paid as conveniently may be. I also give unto her and her

Heirs forever the reversion of a Negro Women named Nancy now in possession of my Mother, together with her present and future increase.

Item. I give and bequeath unto my Daughters Mary Nelson, Lucy Nelson, Susanna Nelson and Judith Nelson six hundred Pounds each to be paid them by my Executors, out of the Funds appropriated to the payment of my Debts, when they shall respectively come of age or marry; but it is my will that if their Legacies can be conveniently raised out of the said Funds at an earlier Period, then the Money shall be put out to Interest or otherwise disposed of as my Executors shall think most condusive to the Interest of my said Daughters. I do also give to each of my Daughters Mary, Lucy Susanna and Judith and their Heirs forever a Negro Girl to be chosen out of my Estate at Large by my Wife and Executors.

Item. It is my Will and Desire that Doctor Augustine Smith shall not be charged with or called on to repay one Shilling that I have expended in his maintenance and education, and that he have credit in full for all Sums with which he may be charged on my Books.

Item. I give and bequeath unto my Son William and to his Heirs forever all the Lands whereof he is at present possessed together with the slaves, stocks of every kind and Plantation Utensils thereon and at the Death of his Mother, I further give him that plantation whereon Skelton Smith now lives (except so much thereof shall be included in the bequest I have herein before made to my Son Thomas Nelson) Long-Row and William Mallorys, including the sunken Grounds on Newfound River below the Causey; also all the Slaves, Stocks and Plantation utensils on the said Plantation. I also give to my Son William after the Death of his Mother the choice of five of the ten house Servants which I have herein before lent to my Wife; and it is my Will that the remaining five Servants with their Increase be divided at the Death of my Wife among my other five Sons; but in case any of the said House Servants should die before my Wife, it is my Will that then my Son William shall have his choice of one half of what shall remain alive and the Remainder be divided among my other five Sons. I give to my Son William and his Heirs forever my trusty and faithful Servant James Rideout and an Amathist Seal left me by my Father. It is my Will that all my Blacksmiths, Carpenter's, Shoemakers and Weavers do continue to work for my Wife and Several Children; and at the Death of my Wife I give and bequeath them to my Son William & his Heirs forever.

Item. I give and bequeath to each of my Sons, except my Son William a Negro Boy to be taken from my Estate at large and put to work with my Carpenters in order to learn the trade.

Item. I give and bequeath to my Son William Nelson and his Heirs forever my Lotts in the Town of York which I purchased of William Rowsay adjoining the Street which runs by Mr. Abraham Archers and the late Secretary Nelsons, and at the Death of my Wife I give to him and this Heirs forever all my Lotts, Lands and other Property in and about York which I have herein before lent to my Wife during her Life, and not herein otherwise disposed of.

Item. It is my Will, that so much of my most indifferent Plate as will be sufficient to procure a Dozen and an half of table spoons & a Dozen tea-spoons for each of my Sons except my Son William be appropriated to that Use; all the rest and residue of my Plate I give to my Son William after the Death of my Wife.

Item. It is my Will that Smith Harry be furnished out of the Profits of the Estate which I have lent to my Wife, with a good House to live in during his Life: also with a good Suit of Cloaths, two Shirts, two Blankets, three hundred Weight of Pork and Five Barrels of Corn each Year during his Life and that he be considered from hence forward as tree and discharged from all service.

Item, I give and bequeath unto my Executors hereinafter named and their Heirs and Assigns forever my lands in the County of Hanover known by the names of Bull-field and Bull-hill containing by estimation one thousand five hundred and sixty eight Acres, more or less; also all my Lands in the Counties of Prince William and Loudon, and likewise two Surveys on the Waters of Elizabeth River made in partnership with Robert Andrews Esq. Doct: James McLurg, and John Page Esq. of Rosewell, with which Robert Andrews Esquire is well acquainted having transacted all the business. To have and to hold the said several Tracts of Land to them, their Heirs, and Assigns forever. IN TRUST nevertheless for the purpose of paying all my just Debts and the Legacies bequeathed in this Will. I do constitute and appoint my Friends Nathaniel Burwell of Carter's Grove and Francis Willis of Gloucester and my Sons William and Thomas Nelson executors of this my Will and Guardians of all my younger Children, requesting them to bring my Son Robert up to some profession, such as they shall think will best suit his genius.

Item. I give and bequeath unto my Nephew William Nelson Son of My Brother Nathaniel Nelson after the Death of my Mother a negro boy named Dick who now rides as a Postilion for my Mother, to have and to hold the said Boy Dick to him and his Heirs forever.

Item. It is my Will that my Son William shall enter upon and enjoy all the sunken Grounds on New-found River (which in a former Clause of this Will I bequeathed to him after the Death of his Mother) immediately after my Decease.

I do constitute and declare this to be my last Will and Testament hereby revoking and annulling all former Wills and Codocils heretofore made by me IN WITNESS whereof I have hereunto set my hand and affixed my Seal this twenty sixth Day of December in the Year of our Lord one thousand seven hundred and eighty eight. But before signing and sealing this I do declare it to be my further Will that should my Wife die before Smith Harry, then my Son William to furnish him with what I have bequeathed to him in this Will: and further that after the Death of my Mother each of my Sons shall furnish my Wife with as many fat hogs as they are by this will to furnish my Mother with. I do also bequeath unto my Son William all the rest and residue of my Estate of What nature soever after my Debts and Legacies herein mentioned are paid and satisfied, to hold to him and his Heirs forever.

THOS. NELSON (L.S.)

Testes

Jno. Minor, Jr.
Edmd. Berkeley, Jr.
Nelson Berkeley Junr.

Appendix C:
A Digest of William Nelson's Will

William Nelson enlarged his substantial inheritance into a considerable fortune, of which his will gives good indication. The will also highlights the high standard of living that Nelson's family, including Thomas, Jr., enjoyed.[236] Indeed, William expressed gratitude for "the worldly Estate with which it hath pleased God to bless me, so much above my desire."

To his wife Elizabeth, went £5000 sterling, payable after a year, plus an annual stipend of £250 "during her natural life." For the remainder of her life, Nelson directed that she should enjoy the use of "my House wherein I now live, with the Lotts and Gardens thereto belonging, including the Store Garden, but not the Storehouses, also my Stable and the Lott whereon it stands, the use of all my household furniture, Plate, Coach, Chariot and Cart with all their Harness, my Town Horses and Town Cows, and the use of Ten House Servants, such as she shall Chuse." She was also to receive (1) "her Watch, all her Jewels, Rings, Snuff Boxes, Clothes and other ornaments of which she may be possessed at the time of my death." (2) All "the liquors and Provisions of every kind that shall be in the House at my death, and any Medeira Wine and Rum imported for the use of the family, which may be in my storehouses." (3) He also left her "all such Family goods and liquors as I may have wrote for ...[and] such new goods as she may chuse out of my store for herself and the use of my three young children to the amount of One hundred and fifty pounds Sterling, prime cost." (4) She was to "be supplied out of any part of my estate, with such Beef, Pork, Wheat and Corn as she shall require annually." (5) Also for her lifetime she would have "the use and profits" of his "Plantations in Warwick and James Cities Counties, commonly called Cheesecake Plantation" including "the Use of Slaves and Stocks of every kind," as well as "my Plantations near Yorktown called Pennys and Tarrapin Point, including my meadows with the Slaves, horses, carts and stocks of every kind thereto belonging with liberty of cutting her firewood off the said lands and also a tract called Dowsings." She did not receive an interest, except as noted, in her husband's "Store Houses in Yorktown and at the waterside." These he devised "to my sons Thomas [the Signer] and Hugh."

Thomas and Hugh were the oldest sons and thus were the main legatees in their father's will, though all the children were substantially provided for.[237] In time, Hugh was to receive "the House I now live in, the lots and gardens thereto belonging, together with the Store Garden . . . also my Stable and the lott on which it stands, likewise all the furniture of my House, as it may remain at his mother's death, my Plate excepted." At the same time Hugh would get one-third of the Plate and Thomas two-thirds, plus "my best Silver Cup." Already Hugh had been assigned "all my lands and Slaves in the counties of Frederick and Fauquier" and in time would get the "Cheesecake Plantation" closer to Yorktown. There was also a £2000 legacy for Hugh, plus his

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[236] The will is published in *The Virginia Magazine of History and Biography*, XXXIII (1925), pp. 190-192.

[237] Nelson's son, Robert, received all of his father's lands, slaves, and stock in Albemarle County, to be assigned from Thomas, in whose "possession and occupation" they were at the time. Also, Robert was to receive £2000 sterling and his father's "gold Stock Buckle." Sons Nathaniel and William, not yet of age, were each bequeathed £5000 sterling and, jointly, all of their father's "share and interest in The Dismal Swamp Scheme." Nelson further reserved "my Sword and Pistols" for Nathaniel, and "my best Garnett sleeve Buttons set in gold," for William, Jr. For his sister Mary Berkeley, William willed £25 sterling yearly as well as any money she owed him." Moreover, "Cousin" Hephzibah Nelson was to receive £20 on a similar basis.

father's "Mulatto woman named Aggy with all her Children and future increase," together with "the Ten House Servants" plus their increase after his mother's death, and "my gold watch, chain and Cornelian."

It was his son, Thomas, who would receive "my Virginia Amathyst Seal set in gold." To Thomas, as well, William Nelson left the considerable "lands and estate in the County of Hanover" and a "Mulatto woman Hannah" with her increase (the latter after his mother's death.) There was also this significant entry: "All the rest and residue of my estate of what nature of quality whatsoever, whether real or personal in Virginia or elsewhere, I give, devise and bequeath to my son Thomas Nelson."[238] This covered unspecified lands, slaves and moneys, including the house built by "Scotch Tom" the immigrant, on the south side of Main Street.

William's was a sizeable fortune. Besides the number of going plantations with slaves and stock scattered over six counties and a prosperous mercantile business, his cash bequests amounted of more than £19,000 sterling, plus annual life annuities totaling nearly £300 per annum, sterling.[239]

[238] There were other specific bequests that preceded this provision. Some of the current money was to be set aside for "the poor of the Parish of York Hampton" and another £100 current for "the Public Hospital for the reception of Lunatics in Williamsburg." This he intended "towards the further relief of such Patients as may be sent to the said Hospital." It was "not to the enlargement at the Building or to any other purpose."

[239] To act as "executors of this my Will," and as "guardians of my younger children during their minority" he named "my dear Brother, the Hon. Thomas Nelson Esquire," together with "my dear friend Robert Carter Nicholas Esqr" and "my two sons Thomas and Hugh."

THE NELSON HOUSE AND ITS OCCUPANTS IN THE NINETEENTH CENTURY

This portion of the Research Assessment was prepared by Charles M. Downing in 1996 as a preparatory step to the completion of an architectural study of the brick house built on Lot 52 by "Scotch Tom" Nelson. It fills out the history of the dwelling during the nineteenth century—a period for which portions of the property's history and certain of its occupants and owners remained relatively obscure.

The history of the Nelson House and its occupants between the death of Governor Thomas Nelson, Jr., in 1789 and the purchase of the property by George P. Blow in October 1914 has received relatively little attention. Those descendants of Governor Nelson who occupied the house in the nineteenth century were not active in the world of politics and commerce. In general, the nineteenth-century Nelsons seem to have led relatively obscure lives in comparison with their forebears. Governor Thomas Nelson's title to the house was successively passed on to a son, grandson, and great-grandson, all of whom were named William Nelson and none of whom lived to attain the age of fifty. The Governor himself died shortly after his fiftieth birthday. Thus, for much of the nineteenth century, the Nelson household at Yorktown was headed by women: the widows of Governor Nelson's son and grandson and later by his unmarried great-granddaughters. The untimely deaths of the Governor's male heirs, the limited economic opportunities for women in nineteenth century society, and the effects of regional economic decline and war dictated that the Nelson women would struggle to maintain rather than to expand the family fortune.

Yorktown also passed the nineteenth century less conspicuously and without the commercial success of the eighteenth. After the American Revolution, Yorktown never regained the status it previously enjoyed while a center of trade in slaves, tobacco, and imported goods. Like Williamsburg and Hampton, respective seats of the neighboring counties of James City and Elizabeth City, Yorktown was relegated to being foremost a center of local government. With the disappearance of tobacco as a major cash crop, agricultural production declined precipitously in eastern Virginia during the early decades of the nineteenth century. One historian remarked that by 1820 Virginia agriculture had reached its "lowest ebb" in the counties of James City and York (Bruce 1932:9).

Coincident with the declining economy, the number of slaves on the James-York peninsula steadily decreased. Early nineteenth-century writers warned slaveholders against "the evil" of keeping more slaves than could profitably be used (Craven 1965:103). "Progressive" thinkers in tidewater Virginia favored taking advantage of the increased demand for slaves in the Deep South by selling off the excess labor supply and making more efficient use of those who remained (Bragdon, et. al. 986:205).

Governor Thomas Nelson's enormous financial sacrifices on behalf of the Revolution limited the inheritance that he was able to provide for his family. In addition, the Revolution had put an end to his commercial interests in Yorktown. Nonetheless, Nelson died owning extensive land and sufficient funds to pay his substantial debts. In his 1789 will, Nelson divided his estate among ten of his eleven children. For the remaining thirty-four years of her life his widow, Lucy

Grymes Nelson, would live occasionally at the Nelson House with her children and grandchildren in Yorktown. Governor Nelson left his wife with a life interest in the house on Main Street. Otherwise, his eldest son, William, was to receive "all [his] my Lotts, Lands, and other Property in and about York which I have herein before lent to my Wife during her Life" (Hatch 1969:143).

Lucy Grymes Nelson would outlive her son, William, by more than a decade. According to the Mutual Assurance Society declarations compiled by Charles E. Hatch and the county land tax books, Lucy Grymes Nelson resided in the house until about 1814. In that year, she was listed in the land tax book as a resident of Williamsburg while the 1815 insurance document stated that she resided in "Williamsburg and York" (Hatch 1969:91-92 and York County Records [YCR] Land Book 1814).

In 1790, the year following his father's death, William Nelson had married Sally Burwell Page, the daughter of Governor John Page of Rosewell in Gloucester County (Page 1972:78). Sally Page, whose actual given name was probably Sarah, would have been her husband's half-second cousin once removed. To explain, William Nelson and Sally Burwell Page were respectively a great-grandson and granddaughter of Thomas "Scotch Tom" Nelson, the builder of the Nelson House. Sally was a granddaughter of Scotch Tom and his first wife, Fanny Houston, while William Nelson was descended from Scotch Tom's second marriage.

In comparison with his father, little is known of William Nelson's life and career. He was born in Yorktown in 1763 and would have been an adolescent during his father's Revolutionary War service and governorship (Page 1972:171). According to Nell Moore Lee, William Nelson attended the College of William and Mary and served as the secretary of the Flat Hat Club while a student. About 1784, when he reached his majority, he was given tracts of his father's Hanover County land as well as slaves and livestock (Lee 1988:370,512).

Curiously, William Nelson was referred to on occasion in insurance declarations and tax records as "General William Nelson" (see Hatch 1969:91 and YCR Land Book 1812). There is no record of his having served in the military much less having attained such a high rank. But William Nelson did have two first cousins and an uncle with the same name, in addition to his late grandfather, "President" William Nelson. His uncle William was only nine years his senior and lived in Yorktown where he served as judge of the York County circuit court (Page 1972:162). Thus, the appellation "General" seems to have been used simply to identify William Nelson in the records (and perhaps within the extended family as well) as the son of Governor Thomas Nelson, Jr., who had held the rank of major general during the Revolution. One source states that William Nelson was called "little York" by his family (Couper 1933:145).

In 1796, William Nelson, then about thirty-three years old, was living in the Nelson House with his wife and two young children, Thomas and Elizabeth. The couples' third and last child, William, Jr., was born in 1801. Lucy Grymes Nelson probably lived with them (Hatch 1969:91 and Page 1972:174). Shortly after Governor Nelson's death, Lucy renounced the provisions in her husband's will and laid claim to the one-third interest in his property to which she was entitled by law (Hatch 1969:60 and YCR Deed Book 6:414). William Nelson seems to have pursued the life of a gentleman farmer while living in his Yorktown home. He probably oversaw

the management of Mountforts and Pigeon Quarter, two family farms on the southwest outskirts of Yorktown. After his death, the two tracts were listed respectively in the tax records under his mother's and his own name (YCR Land Book 1812).

Until 1810, all of Governor Nelson's real estate was listed in the tax records as part of his estate. About 1809 or 1810, William Nelson died. His death appears to have been sudden and unexpected as he left no will. Nelson would have been about forty-six years of age. None of his children had yet reached legal adulthood. The oldest, Thomas, would have been about eighteen. In the eyes of the Mutual Assurance Society there was some ambiguity regarding the ownership of the estate owing to the dower rights of two generations of widows and an underage heir. In 1810, the insurance declaration indicated that the proprietors of the Nelson property were "said to be Lucy Nelson widow of Genl Thomas Nelson decd of York, Tenant for Life [,] Sarah Nelson [i.e., Sally Page Nelson] widow of Genl Wm Nelson of York, and Thomas Nelson son of said Wm Nelson decd, Reversioners whose guardian is Robert Nelson of York" (Hatch 1969:91).

The Thomas Nelson mentioned was the oldest son of William Nelson. His guardian, Robert Nelson, was William Nelson's younger brother. Fifteen years younger than his brother William, Robert Nelson was regarded as an eminent jurist. He taught law at the College of William and Mary and also served as an equity judge. He eventually became Chancellor of the College. Robert Nelson married Judith Page, a younger sister of his brother William's wife (Page 172). Thus, Robert and Judith Nelson were not only guardians of their nephew, Thomas, but his blood uncle and aunt and cousins as well.

Robert Nelson may have been an important influence on his nephews, Thomas and William. In 1815, Thomas Nelson married Mary Lewis Peyton, a widow. Thomas and Mary Nelson had no children. Thomas died young sometime between the years 1824 and 1830. Thomas's younger brother, William, eventually inherited the Nelson House and worked as an attorney in York County. Given his uncle's position at William and Mary, it seems fair to assume that young William Nelson received his legal education in Williamsburg.

In 1815, the insurance declaration stated that the owners of the Nelson House property were "Lucy [Grymes] Nelson and others residing at Williamsburg and York." The Nelson House in Yorktown was "occupied by Sarah Nelson and Thomas Nelson." It appears that Lucy Nelson had moved to Williamsburg leaving the Nelson House to her widowed daughter-in-law and her newly married grandson. William Nelson also lived in the Yorktown house. William, who was ten years younger than his brother, Thomas, would have only been fourteen in 1815. Rounding out the household was Elizabeth, the sister of Thomas and William (Hatch 1969:92 and page 1972:174).

In 1823, the family renewed its policy with the Mutual Assurance Society. Lucy Grymes Nelson was still the family matriarch thirty four years after the death of her husband, Governor Thomas Nelson. Also listed as an owner was Sarah (or Sally) Nelson who had now been a widow herself for well over a decade. Thomas Nelson was listed as the third owner of the property and here appears for the last time in the extant records pertaining to the family. Sarah (or Sally) Nelson and Thomas Nelson were give as the residents of the house. Lucy may have

been living at the family's Hanover County estate by this time (Hatch 1969:92). In 1824, Thomas Nelson played host to the Marquis de Lafayette during his celebrated return to Yorktown. The event is recounted in detail in Hatch's history (Hatch 1969:97-103).

It is not certain when Lucy Grymes Nelson and her grandson, Thomas, died. Both were gone by 1830. The family's Yorktown property continued to be listed under Lucy Grymes Nelson's name until the early 1830s (YCR Land Books 1823-1832). It is possible that she ultimately outlived not only her husband and son, but her eldest grandson as well.

In 1827, William Nelson married Catherine Fox, with whom he would have five daughters: Lucy, Sally, Catherine, Mary, and Elizabeth (Page 1972:174). In 1832, the Nelson House was listed under William Nelson's name for the first time, strongly suggesting that his grandmother was deceased by that time. His mother, Sally, was still living with him in 1838 (Hatch 1969:92). He may have been practicing law for several years at that point, but in April 1832, the county clerk noted that William Nelson along with three other local lawyers had been licensed "to practice as attorneys in the superior and inferior courts of the Commonwealth of Virginia" (YCR Order Book, 1831-1844:16). In 1836, the family benefited from a long overdue tribute to Governor (and Major General) Thomas Nelson. On July 2, 1836, the 24th U.S. Congress voted to "compensate the heirs of General Thomas Nelson, dec'd for his extraordinary services and sacrifices during the war of the revolution." The Congress granted his heirs "five years full pay of a major general" as well as "warrants for land" (U.S. Congress 1836). Given the large number of the Governor's descendants by this time, the occupants of the Nelson House would have received only a portion of the sum.

There may have been three family units living in the Nelson House during the 1830s. In addition to his mother, Sally Page Nelson, William's sister, Elizabeth, and her husband and stepdaughter, John R. West and Sarah West also lived at Yorktown, if not in the house itself (Hatch 1969:92). William Nelson was the last of the male line of the family to live in the Nelson House as an adult. There was a change in the assessment of the property that suggests at least the possibility that William made some improvements. In 1833, the Nelson House property was valued at $1,220 with $600 of the total comprising the building assessment. In 1834, the buildings on the property were valued at $1,000, but the total for the whole property as reduced to $1,200 (YCR Land Books 1833-1834).

While William Nelson may not have approached the level of affluence of his ancestors, he was on paper one of the wealthier men in York County. In 1842, only three county residents paid more in personal property tax than William Nelson. He owned 29 slaves, many of whom no doubt worked as house servants. His stables housed 19 horses and mules. He traveled stylishly about the region on legal business. His carriage was assessed at $240, and he owned two gigs valued at $50 each. Taxable luxury goods in the Nelson household consisted of a piano valued at $80 and $100 in gold and silver plate. Nelson owned a gold and a silver watch as well (YCR Personal Property Books 1842-1843). In 1844, the value of carriages and gold plate were reduced by half (YCR Personal Property Book 1844).

Tragedy struck the family when Catherine Fox Nelson died, leaving her husband and five young daughters. The date of her death is not known, but genealogist Richard C. M. Page stated that

William Nelson married his second wife, Martha Shield Whiting, about 1844. Martha Shield, who was seventeen years younger than William Nelson, had been born in York County. She was first married to an unknown member of the prominent Whiting family of Elizabeth City County. She was widowed while in her mid-twenties, but not before she had two children: Susan Whiting, born about 1838; and John S. Whiting, born about 1842 (Page 1972:174 and Va. Census 1850). When she married William Nelson, she brought her two natural children with her to the Nelson House where they became acquainted with their five new step sisters.

The marriage between William Nelson and Martha Shield Whiting lasted only about four years but produced two children, William and Fannie. William Nelson, Sr. died in 1848 at the age of forty-seven (YCR Personal Property Book 1849), leaving behind his second wife together with nine children and step-children. In his 1846 will, William Nelson left a life interest in his estate to his wife Martha and infant son, William. William Nelson listed his real estate as "a large Brick mansion wherein I do now reside, with tenements and appurtenances" and a "brick stable lot." He also made a general reference to property in York and Warwick counties (YCR Will Book 13:67). Young William and his sister, Fannie probably had little if any memory of their father. In 1848, William was only three and Fannie about one year of age (Va. Census 1850).

Martha Shield Whiting Nelson was only thirty years old when she was widowed for the second time. With nine children to support, she appears to have struggled. In late 1850, Martha sold off a sizable portion of her late husband's real estate and probably many of the family's slaves and livestock as well. Robert Anderson, a wealthy local merchant, paid a total of $3,520 for three of William Nelson's farm tracts in York County: Pigeon Quarter, the "French Quarter" and Terrapin Point. In addition, Anderson paid William Nelson's estate $590 for "lots No. 12, 18, 19 & part of 13 in Yorktown" (Anderson 1850-1854:n.p.). As noted above, in the mid-1840s, William Nelson paid taxes on 29 slaves and 19 horses and mules. In 1850, Martha Nelson was charged with only five slaves and two horses (YCR Personal Property Book 1850).

In 1850, the federal census taker arrived at the Nelson House. There he found Martha Nelson at the head of a household numbering 14 people not including the African-American servants. In addition to her four children and five stepdaughters, Martha's two younger brothers and her younger sister had come to live with her. It is possible that the Shields occupied the tenement buildings noted in William Nelson's 1846 will. Martha Nelson was listed as the head of the household and at 32 years old was its oldest member. Her brother, John B. Shield was ten years younger and gave his occupation as "farmer." Bolivar Shields, 25 years old, also lived at the Nelson House with his wife, Mary, and infant son, Samuel. Bolivar was employed as a clerk, presumably at the York County Courthouse (Va. Census 1850). Shields holds a prominent place in York County's history. He served as clerk of the circuit court during the Civil War and is solely responsible for preserving the county's records. Consequently, York County is one of the few Tidewater localities whose court records escaped the Civil War intact. Currently, a plaque honoring Bolivar Shields hangs in the York County court house. Susan Shield, Martha Nelson's nineteen-year-old sister also lived in the house (Va. Census 1850).

In 1850, four of the five daughters of William Nelson and Catherine Fox Nelson lived with their widowed stepmother (Va. Census 1850). Lucy, the oldest daughter, had probably just married William Howard of York County (Page 1972:174). The four girls remaining at home were

Sarah, Catherine, Mary and Elizabeth. They ranged in age from nine to twenty years. Catherine, who was usually called "Kate" was then fourteen. She would eventually inherit the house and live her last years there. Martha Nelson's two children from her first marriage, Susan and John Whiting, were then twelve and eight years of age. William and Frances (or Fannie), the two children of William and Martha Nelson, were then aged five and three (Va. Census 1850). With seven children under the age of twelve living in the house, it must have been an active place. Martha Nelson probably relied heavily on her siblings and her oldest step daughters in running the household.

Sometime between 1854 and 1859, Martha Nelson married George W. Bryan, a York County farmer. Bryan was twelve years older than his new wife (Va. Census 1860). The marriage appears to have been his second, while it was Martha's third. During the 1840s, George W. Bryan lived on a 196-acre farm about four miles west of Yorktown. A middling farmer, Bryan's modest house was assessed at $196-about one-fifth the value of the Nelson House. Bryan owned seven African-American slaves, two horses, and a "pleasure carriage" valued at only $25. Bryan had at least four children of his own from his first marriage (YCR Land Books 1842-1849 and Personal Property Books 1842-1850).

By 1860, George and Martha Bryan were living in the Nelson House. The occupants had changed since the census of 1850. Only one of William Nelson's daughters by Catherine Fox, Susan, aged twenty-two, still lived with her stepmother. As noted above, Lucy Nelson had married William Howard of York County. In 1854, the second daughter, Sally (or Sarah), had married Felix B. Welton and had moved to Hardy County, Virginia (now West Virginia) (Page 1972:174). The most conspicuous absence was that of Kate Nelson, who would have been twenty-four in 1860. Kate never married, and given the conventions of nineteenth-century Virginia, it seems somewhat unusual that a young unmarried woman of a well-established family would not have lived at home. Kate may have been living with relatives elsewhere. Three of George Bryan's children, William aged seventeen, Lucy (eleven), and George (five) were living with their father in Yorktown. Last, but certainly not least, were William and Fannie Nelson, age fifteen and twelve (Va. Census 1860). Although still a minor, the Mutual Assurance Society regarded young William Nelson as the owner of the house (Hatch 1969:92). In the county land tax books, the property was listed as part of his father's estate, and would continue to be until well after the Civil War (YCR Land Books 1850-1875).

On April 17, 1861, Virginia seceded from the Union and became the eighth state to the join the Confederacy. Given Yorktown's strategic position, several hundred militia troops were sent almost immediately to Yorktown and Gloucester Point to prepare defenses. In May 1861, a federal gunboat aptly called the Yankee approached the narrows of the river within site of the Nelson House. Confederate gunners positioned at Gloucester Point opened fire on the Union vessel and forced it to withdraw. By the summer of 1861, nearly 800 African-American slaves had been "procured" to renovate and expand the Revolutionary War earthworks surrounding Yorktown. Four hundred more African-Americans were set to work on the defenses at Gloucester Point. During the winter of 1861-1862, there were more than 1,000 Confederate troops at Gloucester Point and the number stationed at Yorktown may well have been greater. As the winter wore on, conditions worsened for the Confederate garrison. Food shortages and disease were rampant as the southerners awaited the approach of General George B. McClellan's

Army of the Potomac (Downing 1992:146147).

In 1915, York County attorney Conway H. Shield wrote a brief memorandum relating his knowledge of the Nelson House. Shield wrote that the house had been used as a Confederate military hospital prior to the Confederate evacuation of Yorktown in May 1862. From August 1862 to June 1863, the house was occupied by Union troops. According to Shield, the Union troops removed the balusters from the balustrade and cut "two great circular holes in each of the handmade doors on the second floor for ventilation." Shield declared that the "upper flooring" in the house was not original and that the Nelson family had painted each room in the house a different color when they returned to the house after the Civil War (Shield 1915).

In the face of McClellan's superior numbers, the Confederate army evacuated Yorktown in May 1862. Yorktown would remain behind Union lines for the reminder of the war. During that period the house again functioned as a hospital, first for the 148th Pennsylvania Regiment and later as a general hospital for Yorktown and outlying posts. (Special Orders 147/1 National Archives).

George and Martha Bryan and families had probably been forced to leave the Nelson House before the onset of the winter of 1861-1862. For the remainder of the Civil War, the whereabouts and activities of only one member of the family is known for certain.

On April 1, 1862, as Union forces prepared to lay siege to his home town, young William Nelson arrived in Lexington and entered the Virginia Military Institute. He would turn seventeen three weeks later. In 1864, Nelson was a sergeant in Company D of the V.M.I. Corps of Cadets and he fought at the celebrated Battle of New Market. He left Lexington at the end of the war and may have returned to Yorktown briefly. He studied law, became an attorney, and by the late 1860s had moved to New York City and there secured a position with the law firm of Alexander and Greene (Couper 1933:145). His half-sister, Elizabeth Page Nelson, apparently moved to New York with him (Page 1972:174). William Nelson appears to have been a highly successful lawyer (Couper 1933: 145.).

In 1870, George and Martha Bryan resided at the Nelson House with three of the Bryan children. All of Martha's children had left home (Va. Census 1870). By the mid-1870s, George and Martha were apparently living separately. In that year, George W. Bryan was listed as a resident of Warwick County (YCR Personal Property Book 1874). In 1880, Martha was 61 years old and still at the Nelson House. She suffered from a "nervous disorder" and was cared for by her youngest daughter, Fannie Nelson and a cousin named Susan Kinsen (Va. Census 1880). Again, the absence of Kate Nelson appears puzzling as she now had title to the house.

By 1871, William Nelson was seriously ill in New York. On the advice of his physician, William moved and settled in Austin, Texas (Couper 1933:146). The exact nature of Nelson's illness is not known, but nineteenth-century physicians often recommended the dry, temperate climate of the American southwest for patients suffering from tuberculosis. Apparently in failing health in Texas, William Nelson wrote out his will in December 1875. He was only thirty years old. Despite his youth, he had amassed a substantial fortune consisting of $61,000 in "Landed security," $28,000 in county bonds, and a home and real estate in Texas which he estimated to be

worth over $10,000 (YCR Will Book 14:201).

William Nelson bequeathed his home in Texas and much of his investment portfolio to his wife. Her name is not known. William Nelson had no children and thus left the rest of his estate to his Virginia family. His half-brother, John S. Whiting, was then living in Pine Bluff, Arkansas. Whiting served as one of the three executors of William Nelson's estate and also received $5,000. To his sister, Fannie, William left bonds and $10,000 cash along with the request that she use the money "to support herself and my mother and such other purposes as she may deem proper" (YCR Will Book 14:202).

In the fifth clause of his will, Nelson made a further request of Fannie regarding their half-sister, Kate. The text reads as follows:

> to my sister Kate Nelson, I give $5,000 and my interest in the house at York all of which I wish my sister Fanny to administer until [Kate] is restored and then I wish her to live with my sister Fanny in our house at York which I pray the rest to leave them undisturbed and I believe my title to it to be perfect and capable of being established at law" (YCR Will Book 14:202).

William made no specific reference to his mother living at the Yorktown house, but, as noted above, the 1880 census indicates that she lived there with Fannie. Kate is not mentioned in the 1880 census although the York County tax assessor began listing her as the sole owner of the Nelson House property in 1877. The assessor noted in the margin that Kate held title to the house "by [the] will of her brother" (Va. Census 1880; YCR Land Books 1877-1885). What William Nelson meant by Kate's being "restored" is open to speculation.

Perhaps aware that his illness was terminal, William Nelson returned to Virginia briefly in 1877. He may have done so to bid his family farewell and to make them aware of the stipulations of his will. On September 10, 1877, William Nelson died in St. Louis while en route from Virginia to his home in Texas. He was buried in Austin. William Nelson was only thirty-two years old when he died (Couper 1933:146).

Regrettably, the population schedule of the 1890 federal census has been lost. Thus, the residents of the Nelson House for the quarter century prior to George P. Blow's 1914 are known only sporadically. In the mid-1880s, Kate Nelson entered into a lawsuit against her stepmother, Martha Bryan. In November 1885, Kate filed a motion with the York County circuit court asking that the suit be removed from the docket in consequence of "the defendant, Martha Bryan, having died" (YCR Order Book, 1877-1896:343).

The following year, Kate Nelson was the defendant in a lawsuit brought by the Mutual Assurance Society, the firm with which the Nelsons had insured their home since the late eighteenth-century. Kate Nelson's surviving sisters were also named as defendants. The papers from the cause of the Mutual Assurance Society v. Kate Nelson, et al. are listed in the York County chancery index. However, researchers are not permitted to examine the chancery files. During the research for this segment of the report, a York County deputy clerk looked in the file box designated in the index and reported that the papers were missing. They may have been

misfiled. The papers from this suit may contain valuable information concerning the Nelson House and family during the 1880s. Without these chancery papers, it is impossible to determine precisely why the Mutual Assurance Society sued the Nelson family.

Between 1883 and 1884, the building assessment on the Nelson House property (Yorktown Lot #52) was reduced from $1,240 to $800. No explanation was given for the alteration (YCR Land Books 1883-1884). In 1886, the York County circuit court handed down a judgement in favor of the insurance company in the amount of $771.54. The court appointed local attorneys J.F. Hubbard and Thomas Tabb as special commissioners and decreed "that they shall sell at public auction the Nelson House." The auction was held on August 16, 1886. Kate Nelson came away from the sale as the "new owner" when her bid of $630 was accepted (YCR Deed Book 21:304).

In 1886, Fannie Nelson, who was then thirty-seven, married Corbin W. Mercer of Richmond (Page 1972:174). Kate Nelson may have lived alone in the Nelson House for the remainder of her life. She appears to have died in the early to mid-1890s.

According to historian Charles Hatch, in 1890, the Carpenters Association of Philadelphia "took into consideration the subject of acquiring the Moore and Nelson mansions at Yorktown" and could not "recommend too strongly the securing of this historic spot by the general government" (Hatch 1969:114). It would be nearly eight decades before the U.S. Government did purchase the Nelson property.

In 1899, Robert N. Howard, Kate Nelson's nephew and the administrator of her estate had recorded an "account of money disbursed" during the years 1896-1899. Kate Nelson left no will, but small cash estate of $432 which was divided equally among her surviving sisters. The Nelson sisters, all of whom were married except for Elizabeth "Lizzie" Page Nelson, also jointly acquired the Nelson House property (YCR Will Book 16:145). For a time they rented the house to tenants.

In 1981, the memoir of the late Mrs. Lucy Hudgins O'Hara entitled *Yorktown as I Remember*, was published. As a young girl during the years 1893 to 1898, Mrs. O'Hara lived in the neighborhood of the Nelson House. She recalled that the Nelson House was then occupied by the Cruikshank family of Pennsylvania. Mrs. O'Hara recalled that after initial local suspicion of the family because of their northern origins, the Cruikshanks endeared themselves to their new neighbors. Mrs. O'Hara recalled fondly the elaborate Christmas decorations at Nelson House and the parties the Cruikshanks gave for the local children (O'Hara 1981:16).

In April 1970, Adele Chatfield-Taylor, a daughter of George P. Blow wrote to NPS historian Charles Hatch thanking him for a recent tour of the Nelson House. Mrs. Chatfield-Taylor recalled that in 1912 when she first visited the Nelson House with her parents, there were "Nelson descendants" living in the southwest room on the lower floor of the house (Chatfield-Taylor 1970). Who these people may have been is not certain.

In 1908, the surviving Nelson sisters and other heirs had sold the Nelson House to R.A. Lancaster of Richmond for $3,000 (YCR Deed Book 29:513). On October 24, 1914, Lancaster conveyed the "lot of land with buildings thereon known as the 'Nelson House'" to George Preston

Blow of La Salle, Illinois (YCR Deed Book 34:401). On September 24, 1968, the NPS acquired the Nelson House from George, Anthony, Michael, and John Blow, the grandsons of George Preston Blow (YCR Deed Book 214:470).

CATALOG OF ARTIFACTS NELSON HOUSE

CAT NO	*OBJ LOCATION*	*OBJ NAME*
COLOY 46470	BLDG 278 TOP OF SHELF 40-41	BED MOLDING

.625" x 3.75" x 36.25"; SYP; early square cuts both ends. Pit-sawn on back, otherwise planed. Stripped, leaving little or no paint residue--only slight island of blue-gray in low spot. Puttied nail holes indicate reuse. Marked "1 205 BAS" on back in black marker.

COLOY 46471	BLDG 278 TOP OF SHELF 40-41	BOARD

.5 x 4.25" x 29", SYP; new square cut at bottom; early miter at top. .5" full bead at inner edge. Primed after backband applied[?]. Stripped, leaving residue of Spanish brown.

COLOY 46472	BLDG 278 CAB DR SH 61C-62C	WINDOW TRIM?

48.5" x 4.375" x .875", SYP. Early square cuts both ends. One end rabbeted w/ nail holes. All surfaces planed, except pit-sawn outer edge. Stripped, with traces of light blue over puttied holes for wire finishing nails indicate reuse. Paint is Blow period. Marked "2-201" on back in black marker. 3/4" ghost on one edge, possibly indicating point where jamb lining of window joined this piece.

COLOY 46473	BLDG 278 CAB DR SH 61C-62C	BASE/ARCHITRAVE?

46.5" x 4" x .875" SYP. Old cuts both ends. One edge pit-sawn, all others planed. Cyma reversa and Bead on inner edge, matching backband molding. Stripped, with traces dark red primer--possibly Blow-period. Stripe 2" wide unpainted as if covered by adjacent paneling. Puttied holes for wire finishing nails indicate reuse.

COLOY 46474	BLDG 278 CAB DR SH 61C-62C	FLOOR BOARD

29.75" x 2.75" x 1.25". SYP. New cuts both ends. 1 edged ripped down, modern cut. Underside pit-sawn, gauged and undercut. 3/16 x 3/8 spline engages groove in remaining edge. One wrought flooring nail remains. Upper surface waxed. Tag: "Piece of 3rd floor flooring with spline and wrought nail. 4/19/77 Gordie Whittington."

COLOY 46475	BLDG 278 CAB DR SH 61C-62C	BED MOLDING

32.5" x 3.5" x .75", SYP. Old coping left end, old square cut right end. Pit-sawn on back, other surfaces planed. Stripped, with traces of light blue over puttied holes for wire finishing nails indicate reuse. Paint is Blow period. Marked "204 8" on back in black marker.

COLOY 46476	BLDG 278 CAB DR SH 61B-62B	BED MOLDING

.75" x 3.75" x 31"; White pine[?]; new salient miter at right end; new coping at left end;

planed all surfaces; Stripped; Round holes where wire finishing nails were set and puttied. Blow period element. Tag: "Blow period bed molding Reproduction. Very good too. From room 106. Gordie Whittington 4/19/77."

COLOY 46477 BLDG 278 CAB DR SH 61B-62B FASCIA

.625" x 4.375" x 33"; SYP; salient miter at left early square cut at right end. Hewn on upper edge, all other surfaces planed. Cove on lower edge. Rat damage to upper edge at left end. Area behind cornice never primed. Stripped, leaving traces of light blue-gray below the crown molding. Puttied holes for wire nails indicate late reuse. Marked "6-201" on back in green marker; same on front.

COLOY 46478 BLDG 278 CAB DR SH 62B-64B BED MOLDING

.625" x 4" x 53.5", SYP. Early square cut at right end; early coping at left end. Pit-sawn on back, other surfaces planed. Stripped, leaving residue of Spanish brown with traces of white and , in some lower spots on the fillet, a gray-green. Some Spanish brown and white finish seeped over top. Traces of red primer, blue-gray and white on lower edge. Puttied holes for wire finishing nails indicate reuse. Marked "4-101" on back in black marker. "#2" in pencil.

COLOY 46479 BLDG 278 CAB DR SH 62B-64B BED MOLDING

.75" x 4" x 54.375"; SYP; early miter (interior) right end, retaining original return; early miter (interior) on left end. Sawn on back, other surfaces planed. Pit or mill sawing quite distinct--very regular w/ large strokes indicating rapid feed. Probably mill-sawn. Stripped, with traces of red primer and blue-gray finish remaining. Marked "12-103" on back in black marker. "F Window" in pencil; charring on lower edge of return.

COLOY 46480 BLDG 278 CAB DR SH 62B-64B BED MOLDING

.75" x 4" x 52.75", SYP. Early miter (interior) cut at right end; Early square cut at left end. Pit-sawn on back, other surfaces planed. Stripped, with lightest traces of red primer remaining with some blue-gray in the low spots. Spanish brown primer and blue-gray finish seeped around top edge. Small traces of blue and white finishes on edge. Puttied holes for wire finishing nails indicate reuse. Marked "#1" and "15-103" on back in black marker.

COLOY 46481 BLDG 278 CAB DR SH 61B-62B BED MOLDING

.75" x 4" x 35.5", SYP. New cut at left end. Early miter (interior) at right end. Pit-sawn on back, other surfaces planed. Stripped, with traces (very light) of red primer, plus ocher and blue-gray over putty in the low spots--Blow period finishes? Significant seepage of white and blue-gray finishes over top edge and at corner of miter. Small traces of blue and white finishes on edge. Puttied holes for wire finishing nails indicate reuse. Some of yellow finish goes over puttied holes. Paint is probably late. GOOD PIECE FOR BLOW PERIOD FINISHES.

COLOY 46482 BLDG 278 CAB DR SH 62B-64B CROWN MOLDING

.75" x 3.875" x 44.675"; white[?] pine, lighter w/ flatter grain than other pieces. Original miter cut on end. Pit-sawn on back, other surfaces planed. Very roughly stripped, with ample traces of Blow period paint remaining--green over white over red. Puttied holes for wire finishing nails indicate reuse. Marked "105 CR 10" on back in black marker. IMPORTANT PAINT EVIDENCE FOR BLOW PERIOD. Probably a blow-period element.

COLOY 46483 BLDG 278 CAB DR SH 64B-65B BED MOLDING

.75" x 3.75" x 34.75"; SYP. New cut at right end; early square cut at left end. Pit-sawn on back, other surfaces planed. Stripped, with traces of red primer remaining. Good traces of early[?] medium greenish gray finish in early nail hole and on lower edge (w/ glue). Wire nail repair to upper fillet and lower cyma. Marked "5 104 A" on back in black marker. Spanish Brown primer seeped around lower edge.

COLOY 46484 BLDG 278 CAB DR SH 64B-65B BED MOLDING

.625" x 3.5" x 35", SYP. Coped at left end; early square cut at right end. Pit-sawn on back, other surfaces planed. Stripped. Some white, light blue finish seeped over top. traces of red primer on lower edge. Puttied holes for wire finishing nails indicate reuse. Marked "205" on back in black marker.

COLOY 46485 BLDG 278 CAB DR SH 64B-65B BED MOLDING

.75" x 3.75" x 24.25"; SYP; new cut @ left; early square cut at right end. Pit-sawn back, otherwise planed. Stripped, leaving residue of Spanish brown w/ medium blue finish. Slight seepage of primer and light blue at lower edge. IMPORTANT PAINT EVIDENCE--MEDIUM BLUE EARLY? (May be Blow period). "1 104A" on back in black marker.

COLOY 46486 BLDG 278 CAB DR SH 64B-65B BED MOLDING

.625" x 3.75" x 34.5"; SYP; Early (salient) miter right side; Early square cut left side. Pit-sawn on back, other surfaces planed. Stripped. traces of light blue paint top edge; traces of Sp. brown bottom edge. Puttied holes for wire finishing nails indicate reuse. Marked "3-203" on back in black marker. GOOD PAINT IF ONLY SMALL QUANTITIES.

COLOY 46487 BLDG 278 CAB DR SH 61A-62A CROWN MOLDING

.94" x 3.75" x 25.5", SYP. Early square cut at right end; new cut at left end. Pit-sawn on back, other surfaces planed. Stripped, with no traces of red primer remaining. Some seepage of red primer and light, blue-gray finish at lower edge. Traces of finish on bottom of fillet. Different workmanship than on other pieces. Flat of back is narrower, piece is heavier. Marked "101-[4?]" on back in black marker.

COLOY 46488 BLDG 278 CAB DR SH 61A-62A CROWN MOLDING

.69" x 3.75" x 41", SYP. Old square cut right end; old coping left end; Pit-sawn on back, other surfaces planed. Stripped, with traces of red primer remaining. Seepage of Spanish brown primer and gray-green finish at bottom edge. Puttied holes for wire finishing nails indicate reuse. Marked "#13 20 4CR" on back in black marker.

COLOY 46489 BLDG 278 CAB DR SH 61A-62A MOLDING

.625" x 3.875" x 41.75". SYP; new cut at left end; early coping at right end; pit-sawn on back, otherwise planed. Stripped, leaving heavy residue of Spanish brown primer. "4 106" on back in black maker.

COLOY 46490 BLDG 278 CAB DR SH 61A-62A CROWN MOLDING

.625" x 3.75" x 37". SYP; new cuts both ends; pit-sawn on back, otherwise planed. Stripped, leaving residue of Spanish brown primer w/ traces blue-gray and white finishes. Modest seepage of red primer upper and lower edges. "11-105 [?] 11" on back in black maker.

COLOY 46491 BLDG 278 CAB DR SH 62A-63A CROWN MOLDING

.69" x 3.75" x 27.75", SYP. Old square cut at right end; old miter (interior) at left end. Pit-sawn on back, other surfaces planed. Stripped, with traces of red primer remaining. Small seeping of light blue-gray finish around bottom edge. Marked "5-201" on back in black marker.

COLOY 46492 BLDG 278 CAB DR SH 62A-64A CROWN MOLDING

.69" x 3.81" x 35.25", SYP. New cuts both ends. Pit-sawn on back, other surfaces planed. Stripped, with heavy residue of red primer remaining and traces of Blow-period finishes--white, bright red, blue-gray. Some light blue seeped under bottom edge--Blow period? Marked "18 105 CR" on back in black marker. GOOD FOR BLOW-PERIOD FINISHES.

COLOY 46493 BLDG 278 CAB DR SH 62A-64A CROWN MOLDING

.687" x 3.75" x 41.75"; SYP; new cuts both ends. Pit-sawn on back, otherwise planed. Filled holes for wire fin. nails indicate reuse in Blow period or later. Stripped leaving traces of gray finish; "5-201" on back in black marker.

COLOY 46494 BLDG 278 CAB DR SH 64A-65A TREAD NOSINGS

1) 1.25" x 2.5" x 28.5"; SYP; early cut right end; recut cut through dovetail baluster mortis at left end. Remnants of early nosing w/ riser let into a channel on the underside--highly unusual mode of construction. No finish, except reddish varnish as on underside of flooring at Gunston Hall. Dado for riser is 1.125" x 3.75".

2) 1.25" x 4.25" x 2" to 2.25". SYP - Short section of front edge of tread--including channel for riser; profile fairly good. Tiny trace of paint?

3) 1.375" x 3.625" x 29.5"; old cut at right end (at wall); new cut at left (balustrade). Paint on top of tread and at nosing on right end of tread. IMPORTANT FOR PAINT EVIDENCE. Heavy insect damage, extensive wear.

4) 1.25" x 3.625" x 4.625". SYP; new cuts @ both ends; underside has reddish varnish where riser hits underside of tread. VERY IMPORTANT PAINT EVIDENCE. No finish. Tag: Four pieces of original stair tread with nosing edge. 4/119/77 Gordie Whittington.

COLOY 46495 BLDG 278 TOP OF VIS CAB #2 PANEL SECTION

Tag: "Panel used by the Blows for plumbing access where 210A is header panel of the reconstructed door 206-1. Three nail holes at end with unpainted portion of rail is another indication." Red primer, 2 hinge scars, "Plumbing access for Room 210A", written on back. Slide plate for both on hinge side.. Groove for handle.

COLOY 46496 BLDG 278 TOP OF SHELF 9-11 CROWN MOLDING

SYP. Modern cuts both ends.Pit-sawn on back, other surfaces planed. Stripped, with residue of red primer and traces of green-gray finish remaining. Small traces of blue and white finishes on edge. Puttied holes for wire finishing nails indicate reuse. Marked " " on back in black marker.

COLOY 46497 BLDG 278 TOP OF SHELF 9-11 MOLDING

.562" x 4.25" x 75.625", SYP. New cut at bottom; early miter at top. Recent dados routed into back of trim near bottom. All surfaces planed. Appears to have been stripped twice-once showing location of original backband--a second time, revealing position of Blow backband. 1/2" bead on inner edge; Mitered at one end. DEMONSTRATES THAT BLOW PRIMER IS THICK RED COAT. GOOD EVIDENCE FOR LATE FINISHES--INCLUDING BRIGHT BLUE IN LOW SPOTS. Unpainted on back side. Marked "205D 202" on back in black marker. Pencil inscription on back: "Bullshit." VERY IMPORTANT PIECE.

COLOY 46498 BLDG 278 TOP OF SHELF 10-11 SURBASE ASSEMBLY

2.5" x .5" cap member; 2" x .75" molding below. Top piece quarter-sawn SYP w/ simple, rounded nosing; Base is flat-sawn SYP in form of fillet/cove/bead/fillet. Attached w/ cut nails--no other nail holes for attachment. Later piece? Nails heads in top of cap crushed to resemble clasp nails. Lots of paint. Marked on back of base member "Top of wainscot panel Room 201". Tag: "Room 201." VERY GOOD PAINT EVIDENCE.

COLOY 46499 BLDG 278 TOP OF SHELF 10-11 ARCHITRAVE

Base member: .56" x 4.675" x 45[?]"; backband: 1.875" x.56", SYP. Original miters both ends; all other surfaces planed. 1/2" bead on inner edge; stripped, leaving Spanish brown residue. Lots of other paint left on base member. Some seepage of blue finish around the edge. Unpainted on back side. Puttied holes for wire finishing nails indicate reuse, but old holes in backband align with those in the base member. Marked "202" on back in black marker. "Room 6 Hall" in blue crayon on back. VERY IMPORTANT FOR PAINT EVIDENCE.

COLOY 46500 BLDG 278 TOP OF SHELF 7-9 BASE

.685" x 3.675" x 73.625". SYP; early miter (interior) at right end; early square cut at left end. .5" full bead on top edge. Lower edge hewn or scribed to floor, all other surfaces planed. Stripped, leaving residue of black paint. Traces of red primer on back--spilling down from top??? Marked "203" on back. Tag: "Baseboard with full bead, but very thin; location not known, Gordie Whittington 4/19/77."

COLOY 49387 BLDG 278 TOP OF SHELF 7-10 WINDOW CASING[?]

.5" x 3" x 57.25". White pine[?]. Salient miters at both ends. All surfaces planed. Light, flat-grain material w/ .25" bead [inner] edge. Traces of white paint finish inner beaded edge and on face; outer edge unpainted. Holes for wire nails drive from back indicate reuse. Marked "202 Back Window" on back in black marker. Probably Blow period element.

COLOY 49388 BLDG 278 TOP OF SHELF 7-8 SASH STOP

38.25" x 1.625" x .44", SYP. Ear;y square cut one end. 3/4 bead one edge 1/2" wide. All surfaces planed. [Early?] blue-gray paint remains. Puttied holes for wire finishing nails indicate reuse. Tag: "Found 4/17/73 by H. Jenkins in the wall framing between Room over the Drawing Room and the bath in the south corner." 2nd tag: "Piece of original window stop, only piece found in research and was placed between the studs." VERY IMPORTANT FOR PAINT EVIDENCE.

COLOY 49389 BLDG 278 TOP OF SHELF 7-8 2 BACKBANDs

1) 41.5" x 1.75" x .75" SYP. Old miter one end, new cut opposite. All faces planed. Cyma reversa and bead on upper face. Stripped, with traces dark red primer-possibly Blow-period. Unpainted on back side. Puttied holes for wire finishing nails indicate reuse. Tag: " Bundle of backband mouldings with same profile as Rooms 101, 102, and 103 Base caps."

2) Same; early square cut one end, new cut opposite. Remarkably clean on back--possibly Blow-period piece? Earliest nail holes appear to be for cut nails.

COLOY 49390 BLDG 278 TOP OF SHELF 7-8 BACKBAND

.75 x 1.875" x 43.75"; SYP; cyma recta and bead; early miter on right end; new cut opposite end; early square cut at bottom; clearly from door head. Stripped, leaving very light residue of Spanish brown. Primer ran down behind trim--also white and possibly blue. Puttied nail holes indicate reuse. IMPORTANT PIECE FOR PAINT STUDIES.

COLOY 49391 BLDG 278 TOP OF SHELF 6-8 BACKBAND

.75 x 2" x 57.75", SYP. Cyma Recta and bead; early miter at top for interior angle; early square cut at bottom. Stripped, leaving heavy residue of Spanish brown w/ traces of white, light blue-gray, then green finishes. Possibly Blow-period paint. Wire-nailed shim on edge. SHIM SHOULD BE REMOVED TO STUDY PAINT FINISHES UNDERNEATH. IMPORTANT PIECE FOR PAINT STUDIES. Inscribed "Front Door" on back in pencil.

COLOY 49392 BLDG 278 TOP OF SHELF 5-6 CORNICE FASCIA

.675" x 4" x 31.5"; New square cut w/ mitered cove at right end; Early interior miter at left end. Hewn on top edge, otherwise planed surfaces. Stripped, leaving Spanish brown residue with white and greenish gray finishes in low spots; Puttied wire nail holes indicate late reuse; GOOD PAINT EVIDENCE. Marked "Room 102" on back in black marker. About 16" of lower edge split off; back planed down to receive lead edge of soffit.

COLOY 49393 BLDG 278 TOP OF SHELF 5-6 ARCHITRAVE

1.25" x 2.375" x 42"; SYP; new cuts both ends. One edge ripped down. Hewn outer edge; all other surfaces planed. 1/2" bead on inner edge; Mitered at one end. Not stripped, so probably reused and thus spared stripping; painted face 1.125-1.875 wide; greenish color over gray over red. Possibly back side of panel stile Unpainted on back side. Puttied holes for wire finishing nails indicate reuse. Marked "101A WINDOW" on back in black marker. Cardboard tag: "4/19/77. Gordie Whittington." IMPORTANT FOR PAINT EVIDENCE.

COLOY 49394 BLDG 278 TOP OF SHELF 5-6 CORNICE FASCIA

.625" x 4.375" x 39"; new square cut right end; broken @ left end; all surfaces planed but hewn upper edge. Cove on bottom edge; Stripped leaving residue of Spanish brown and greenish-gray in low spots. Puttied holes for wire nails indicate reuse in late period. "6 to Mark" in pencil of front; "Room 101 6 on back in black marker.

COLOY 49395 BLDG 278 TOP OF SHELF 5-6 CORNICE FASCIA

49" x 4.5" x .75", SYP. broken one end; new cut opposite. Pit-sawn on upper edge, other surfaces planed. Stripped, with residue of red primer and remaining traces of gray finish. Portion behind crown molding was not painted. Marked in [pencil?] on unpainted area: " 6" to

Mark". Marked "101 6" on back in black marker.

COLOY 49396 BLDG 278 CAB 25 DR A SH NEWEL

Unpainted newel, trapezoidal in plan, presumably for attic stair, having turned half-baluster attached w/ wrought, Lheaded brads. Both unpainted poplar. Top half of newel split off, and top half of baluster broken off, though portion of full length remains. This piece was the basis for restoration of the main stair balustrade and of the attic stair as well. Mortises (one in each of two adjacent sides) at lower end of newel and coped lower end of half baluster reveals position and height of lower rail, and the profile of its top. Upper mortise reveals height and size of original top railing.

COLOY 49397 BLDG 278 CAB 25 DR A SH BALUSTER

Turned baluster matching profiles of original, found by Gordie Whittington during NPS restoration. Probably Blow period, as it has circular saw marks on the lower end, together with marks left by headstock of a modern lathe. Possibly walnut.

COLOY 49398 BLDG 278 CAB 25 DR A SH BALUSTER

Item is unnumbered but fits description as to object type and storage location. Baluster matches that attached to newel (#45396), only here the entire baluster survives. This provided important evidence for appearance of the main balustrade, since it is whole. Appears to have been from a horizontal run in the attic, as it is unpainted poplar with flat top. Faceted cut on the lower end indicates that this is probably from same run as #49396.

COLOY 49399 BLDG 278 CAB 25 DR A SH MOLDING

Backband molding used for all doors in Room 106, and on the Room 105 side of Door 105-D1. Southern yellow pine. Retrieved by Gordie Whittington, 2/19/77. Edged adorned w/ cyma reversa and bead. VERY IMPORTANT FOR PAINT EVIDENCE, where paint ran behind this piece and thus survived the successive stripping operations. Traces of reddish first coat [primer?] intact on outer face. red and white visible on rear surface. Trim was apparently removed at some point and re-installed in such as way as to expose about 5/8" of the rear surface as this edge bears at least two coats of what seems to be a modern paint--a white and later a medium green.

COLOY 49400 BLDG 278 CAB 25 DR A SH DOOR FRAME

12' section of solid poplar door frame, w/ integral stop and beveled jamb. Possibly from rear door, as this seems to have come from a well-protected area. Red primer on two adjacent surfaces--reveal and exterior. No bead where these planes meet. Retains fragments of white finish cots on revel, but not exterior. Interior face has no paint except for tiniest traces at each edge. Suggests that trim had 1/2 rather that full bead on inner edge. Face of frame that abuts masonry is hewn. Outer, primed face bears no paint lines, suggesting that the piece was primed before exterior trim applied White finished wraps onto to this outer surface about 1/8", suggesting that the trim had full bead. Accord to note by [Gordie Whittington?] piece

reused by Blows as blocking between joists to support marble floor in room 102 (passage). Appears to retain wane edge where interior face and outer edge of frame meet.

COLOY 52341 BLDG 278 CAB 25 DR A SH SHUTTER

Fragment cut from outer edge of shutter (so labeled) or more likely from edge of a door, since the top as well as the edge of the stile is beveled. There is a mortise for the tenon of the top rail, and below it, a cut-out for a hinge. Fragment Retains what appears to be a early layer of paint which goes down into both the mortise (very slightly) and into the cut-out. VERY IMPORTANT FOR PAINT EVIDENCE. Found by Gordie whittington "in winding stair framing between 1 &2 floors 3/14/73". Original piece.

COLOY 54848 BLDG 278 TOP OF SH 39-41 CUPBOARD BACK

1" x 5.5" x 49.5"; SYP; ghosts of at least three shelves, aligning with holes for rose-head nails, driven from the back--typical detail for cupboard construction. Pit-sawn back side--otherwise planed. Not plaster evidence on rear. Shelves spaced 17, 19.5" respectively, middle shelf ghost being wider than the others. New cut [lower?] end; original bevel cut [upper?] end. Stripper, residue of Spanish Brown. Appears to have been primed rather sloppily after the shelving went in. Lower down there appears to have been some sort of dark finish over the Spanish brown.

There are four of these pieces all more or less similar. Two have plaster evidence on the back; two do not. One has some finish evidence. VERY IMPORTANT FOR PAINT EVIDENCE.

COLOY 55399 BLDG 278 TOP OF CAB 13, 15 CORNICE FASCIA

Section of cornice fascia, 32" x 3.25" x .375". Southern yellow pine. Planed on all but the pit-sawn upper edge. Marked on back, "RM 101" and "5" in black marker. Traces of reddish primer on face and on drip. Original piece.

COLOY 55400 BLDG 278 TOP OF CAB 11, 13, 15 CORNICE FASCIA

Section of cornice fascia, 67.25" x 4.5" x .875". Southern yellow pine. Planed on all but the pit-sawn upper edge. New straight cuts at either end. Marked on back, "RM 101" in black marker. Light traces of reddish primer and light blue paint on face and on drip. Early holes puttied. Original piece.

COLOY 55401 BLDG 278 TOP OF CAB 13, 15 CORNICE FASCIA

Section of cornice fascia, 40.75" x 4.25" x .675" (Thickness varies top to bottom). Southern yellow pine. Planed on all but the pit-sawn upper edge. New cuts on both ends. Marked on the back "Room 105" and "5" in black marker. Ghost of reddish primer on face and on drip. Original piece.

COLOY 55402 BLDG 278 TOP OF CAB 11, 13, 15 CORNICE FASCIA

Section of cornice fascia, 44.5" x 3.25" x .5". Southern yellow pine. Planed on all but the pit-sawn upper edge. Original miter at right end for salient corner. Old straight cut at left end. Marked on back, "104" in black marker. Light traces of reddish primer and light blue paint on face and on drip. Early holes puttied. Original piece.

COLOY 55403 BLDG 278 TOP OF CAB 13, 15 CORNICE

NOT FOUND.

COLOY 55404 BLDG 278 TOP OF CAB 13, 15 CORNICE FASCIA

Section of fascia, 46.5" x 3" x .5". Southern yellow pine, hand-planed all surfaces except split upper edge. Cove on bottom edge of member. New, straight cuts both ends. Traces of Spanish Brown primer on front and on drip. Stripped. Marked on back "104//7" in black marker. Original piece.

COLOY 55405 BLDG 278 TOP OF CAB 11, 13, 15 CORNICE FASCIA

Section of fascia, 62.25" x 4.5" x .5". Southern yellow pine, hand-planed all surfaces except pit-sawn upper edge. Cove on bottom edge of member. Mitered at both ends for interior corners. Traces of Spanish Brown primer and of light blue paint on fascia and drip. Stripped. Marked on back "TV 1-103/11" in black marker. Gnawed by rats on upper edge. Portion of upper edge broken off. Original piece.

COLOY 55406 BLDG 278 TOP OF CAB 5-16 CORNICE FASCIA

Section of fascia, 47.25" x 3.25" x 7/16". Southern yellow pine, hand-planed all surfaces except pit-sawn bottom edge. Cove on bottom edge of member, with 7" wire-nail patch at right end. Left end mitered for inside corner. Traces of light blue paint on face and on drip. Stripped. Marked on back "18 103/ 5". Original piece.

COLOY 55407 BLDG 278 TOP OF CAB 9, 11, 13 BED MOLDING

Section of bed molding for cornice, 74.75" x 3.5" x 3/4". Southern yellow pine, pit-sawn on back. Mitered for interior corner at right end--early cut w/ holes for what appear to have been cut or wrought nails. At left end primer stops where adjacent piece was coped over it. Heavy damage from stripping. Paint on bottom edge went all the way to the back--was therefore mounted on a wooden surface. Back of member is pit-sawn. Marked "19-103" in black marker. Early nail holes puttied. Also marked "III (3)" in pencil on back. Marked "2" in red crayon on the front. Some traces of what could be early paint on front. Original piece.

COLOY 55408 BLDG 278 TOP OF CAB 9, 11 BED MOLDING

Section of bed molding for cornice, 54.75" x 3.5" x 3/4". Southern yellow pine, pit-sawn on back. Mitered for interior corner at right end--later cut w/ holes for what appear to have been wire nails. Retains modern return at left end, secured with wire nails. Paint on bottom edge

went all the way to the back--was therefore mounted on a wooden surface. Back of member is pit-sawn. Marked on back "7-103" in black marker. Early nail holes puttied. Traces of blue paint on lower edge. Original piece.

COLOY 55409 BLDG 278 TOP OF CAB 9, 11 BED MOLDING

Section of bed molding for cornice, 43.5" x 3.5" x 3/4". Southern yellow pine, pit-sawn on back. Old straight cut at right end. Primer stops where adjacent cornice coped around this piece. Retains early 1-1/4" return at left end, secured with what appear to be tiny cut brads, though this is not entirely clear. Primer stops where adjacent piece was coped over it. Paint on bottom edge went all the way to the back-was therefore mounted on a wooden surface. Back of member is pit-sawn. Marked "1-103" and "OK" in black marker. Early nail holes puttied, w/ blue traces running over low spots in this putty. Original piece.

COLOY 55410 BLDG 278 TOP OF CAB 9, 11 BED MOLDING

Section of bed molding for cornice, possibly white pine, less dense than other material with prominent flat grain. 46.75" x 3.5" x 3/4". back was surfaced on a power planer. Clearly a Blow-period replacement. Marked "102-8 " on back in black marker. Stripped--by NPS??

COLOY 55411 BLDG 278 TOP OF CAB 9, 11, 13 BED MOLDING

Section of bed molding for cornice, 68" x 3.5" x 3/4". Southern yellow pine, pit-sawn on back. Mitered for interior corner at right end--later cut w/ holes for what appear to have been wire nails. Retains 1-1/4" return at left end, secured with what appear to be tiny cut brads, though this is not entirely clear. Primer stops where adjacent piece was coped over it. Traces of blue paint remain, which appear to be Blow period, as the paint goes down into striations left by stripping. Paint on bottom edge went all the way to the back--was therefore mounted on a wooden surface. Back of member is pit-sawn. Marked "1-103" and "OK" in black marker. Early nail holes puttied. Paper tag stapled to back reads, "BED MOLDING FROM ROOM 103--WHERE IT WAS USED BEFORE BLOW RESTORATION, CAN NOT BE POSITIVELY DETERMINED BECAUSE RESEARCH REVEALED VARIOUS SIZES USED THROUGHOUT THE ROOMS, AND SOME ROOMS WERE FINISHED WITH A CORNICE, NOT ORIGINALLY DONE./GORDIE WHITTINGTON 4/19/77." Original piece.

COLOY 55412 BLDG 278 TOP OF CAB 9, 11 BED MOLDING

Section of bed molding for cornice, 59.5" x 3.5" x 3/4". Southern yellow pine, pit-sawn on back. Mitered at right end--old cut w/ holes for what appear to have been early nails. Sloping cut at left end. Primer stops at this end where adjacent piece was coped over it. Traces of blue paint remain. Paint on bottom edge went all the way to the back-was therefore mounted on a wooden surface. Back of member is pit-sawn. Marked "14-103" and "OK" in black marker. Early nail holes puttied. Original piece.

COLOY 55413 BLDG 278 TOP OF CAB 13, 15 CORNICE FASCIA

Section of fascia, 51.5" x 4.5" x .5". Southern yellow pine, hand-planed all surfaces except pit-sawn bottom edge. Cove on bottom edge of member. Mitered at both ends for interior corners. Traces of Spanish Brown primer and of light blue paint on drip. Faintest races of red primer on face. Stripped. Marked on back "12 103/ 6" in black marker and crossed out w/ yellow grease pencil. "RM 103 E W" in yellow on back. Original piece.

COLOY 55414 BLDG 278 TOP OF CAB 9, 11, 13 BOARD

Unidentified pine board, 41" x 5" x 1/2". Southern yellow pine. Planed on face, surfaced on power planer on rear face, lower edge circular sawn. Knots and significant flat grain. Possibly employed as a base, with beveled top edge. White, paint-like residue on bevel and on upper 2.25" of back. Probably Blow period replacement.

COLOY 55415 BLDG 278 TOP OF CAB 9, 11 CORNICE MOLDING

Cornice from over window. 50.5" x 4" x 3/4". Mitered for interior corner at right end, coped around adjacent crown molding at left end, also for and interior corner. Mitered end retains two wire nails, probably from Blow period. Seems to have a red, transparent primer. Early nail holes puttied. Back of member is pit-sawn. Inscribed in pencil, "End window." Numbered "14-103" w/ black marker. Was mounted on wooden surface--no plaster on bottom edge. Paint/putty on back of lower edge. Traces of blue in low spots on bottom edge. Marked "2" on front in red marker or crayon. Original piece.

COLOY 55416 BLDG 278 TOP OF CAB 9 BED MOLDING

Section of bed molding for cornice, 20.5" x 3.5" x 7/8". Striated from stripping. Southern yellow pine. Recent cuts at both ends. Traces of blue paint remain. Paint on bottom edge went all the way to the back--was therefore mounted on a wooden surface. Back of member is pit-sawn. Marked "201-6" on the back in black marker. Marked "6" on front in red crayon. Original piece.

COLOY 55417 BLDG 278 TOP OF SH 31-33 CORNICE FASCIA

.435" x 3.5" x 45"; SYP; interior miters (orig.) at both ends; cove on lower edge of fascia; planed on all but the upper edged which is hewn. Stripped, retaining almost no trace of paint. Marked " 16-103 2" on back in black marker.

COLOY 55418 BLDG 278 TOP OF SH 31-33 CORNICE FASCIA

.435" x 3.5" x 53" ; SYP; interior miters (orig.) at both ends; cove on lower edge of fascia; planed on all but the upper edged which is hewn. Stripped, retaining slight traces of blue-gray. Puttied nail holes indicate reuse. Marked " #5-103 10 7" on back in black marker. This piece was probably situated between two windows.

COLOY 55419 BLDG 278 TOP OF SH 31-33 SOFFIT

1" x 3.25" x 52.25"; SYP; ripped down to present width; pit-sawn opposite edge. Planed on lower face; upper face pit-sawn. Stripped, retaining almost no traces of finish-perhaps never primed. Hacked out on upper face in the period. Marked "ROOM 103 WEST WALL" on back in red marker.

COLOY 55420 BLDG 278 TOP OF SH 31-33 BOARD

1" x 4.375" x 54.25" = .75" sawn tenon. SYP. All original cuts with tenon at one end; planed on front edge and lower face. Rear edge hewn, upper face pit-sawn. Stripped, retaining traces of Spanish brown w/ traces of blue-gray finish. Some seepage of finish around edge. Finish goes farther back toward wall than primer--orig. 1.75" exposed-later 2.75" exposed. Puttied nail holes indicate reuse. Unpainted where covered by bed molding. Marked "#8-103" on back in black marker. Tag: "Soffit cornices of two rooms that show mortise and tenon corner fitting of the original. Gordie Whittington 4/19/77." (This refers to present piece and to Y55420).

COLOY 55421 BLDG 278 TOP OF SH 31-32 SOFFIT

.875" x 3.5" x 37.5"; SYP; Tenoned one end; modern cut opposite end.; planed on front edge and lower face. Rear edge hewn, upper face pit-sawn. Stripped, retaining traces of Spanish brown. Unpainted where covered by bed molding. Marked "#8-103" on back in black marker. Tag: "Soffit cornices of two rooms that show mortise and tenon corner fitting of the original. Gordie Whittington 4/19/77." (This refers to present piece and to Y55420).

COLOY 55422 BLDG 278 TOP OF SH 31-33 BASE[?]

.875" x 4.25" x 46.75"; SYP; [modern?] cuts both ends-salient miter at left; interior miter at right; .5", full bead on upper edge; pit-sawn on back, planed on to and front; lower edge exhibits recent sawing. Stripped, retaining traces of blue-gray paint in low spots--no Spanish brown below. Puttied nail holes indicate reuse. on back in black marker.

COLOY 55423 BLDG 278 TOP OF SH 31-33 MOLDING

.75" x 3.75" x 54", White pine[?]. Left end coped; right end butted. Pit-sawn on back, other surfaces planed. Stripped. Small traces of blue and white finishes on edge. Probably Blow-period element, though has filled nail holes.

COLOY 55424 BLDG 278 TOP OF SH 31-32 FASCIA BOARD

1.25" x 5.25" x 38,25", SYP. Left end has orig. square cut; new cut right end. 1/2" full bead lower edge. Portion of bead cut way at right end when board cut in recent times. Pit-sawn on back, hewn upper edge, other surfaces planed. Stripped, with spanish brown residue, w/traces of blue-gray and white finishes in recess of bead. Primer on lower edge extended all the way to the wall. Primed before plaster? Area behind cornice unpainted. Puttied holes for wire finishing nails indicate reuse. Marked "#4-101A" on back in black marker. Cardboard tag:

"Two pieces of Cornice frieze with Full Bead. 4/19/77 Gordie Whittington." Marked in pencil in what appears to be an early hand: "[H2 stair?] Hall." Several circles, 2.25" dia. inscribed w/ dividers. VERY IMPORTANT FOR DOMESTIC NOMENCLATURE.

COLOY 55425 BLDG 278 TOP OF SH 31-32 FASCIA BOARD

AS 55424. 1.25" x 5.25" x 38", SYP. Salient miter (orig.) left end; mitered bead only at right end. Pit-sawn and planed on back, Hewn upper edge, other surfaces planed. Stripped, spanish brown residue w/ white finish in low spots. Unpainted where covered by bed/crown molding. Finishes cover entire bottom edge. No puttied holes. Marked "104A" on back in black marker, DUMBWAITER" on back in yellow grease pencil. IMPORTANT FOR PAINT EVIDENCE.

COLOY 55426 BLDG 278 TOP OF SH 33-35 BED MOLDING

SYP. 1" return (salient) at right end, and old miter at left end. Pit-sawn on back, other surfaces planed. Stripped, with spanish brown residue. Puttied nail holes indicate reuse. Marked "#17-103" on back in black marker.

COLOY 55427 BLDG 278 TOP OF SH 33-35 FLAT DOOR CASING

1.675" x 1.125" x 78"; SYP; original cuts both ends. Traces of red primer and gray, blue finishes on face and reveal. Plaster evidence--ghosts, nails, and holes--on the outer edge. Holes indicate clasp nails in period I, additional holes for cut-nails in back indicate reuse in the 19th century. Paint retains ghosts of 1st-period foliated hinges top and bottom. Gap in plaster evidence on edge 30" to 35" indicates chair board. Note: "Never saw this piece of trim before today 08/06/75. Must be taken from either the Smith or Ballard House, However it would be right possibly for some of the close trim of Nelson House. -Gordie Whittington."

COLOY 55428 BLDG 278 TOP OF SH 33-35 BASE BOARD

.5" x 2.25" x 49.5", SYP. Original square cuts both ends. All surfaces planed, except lower sawn edge, which was possibly scribed to the floor. 1/2" full bead top edge. Drips on rear face indicate horizontal orientation. Stripped, with traces of red [primer]. Puttied holes for wire finishing nails indicate reuse. Marked "Base 102" on back in black marker.

COLOY 55429 BLDG 278 TOP OF SH 33-35 ARCHITRAVE MOLDING

.75" x 3.875" x 78", SYP. Original cuts both ends. Hewn outer edge, all other surfaces planed. 1/2" bead on inner edge; 3" cut away and mitered at one end. Stripped, with traces of blue-gray and white finish over spanish brown primer. Unpainted toward outer edge as if covered by a backband. Unpainted on back side. Puttied holes for wire finishing nails indicate reuse. Marked "R-102 Side 106-D1" on back in black marker. Cardboard tag: "Architraves of 102 side of 106-D1 which are two to narrow since wall panels returned to their original position. 4/19/77. Gordie Whittington."

COLOY 55430 BLDG 278 TOP OF SH 33-36 BED MOLDING

.75 x 3.75 x 71", White Pine? New cuts both ends. Power planed on back. Sp. Brown [primer?] w/ putty{/} over it. Blue-gray paint on back. Puttied holes for wire fin. nails indicate reuse in the Blow period. Marked "Room 102-7" on back in black marker. Blow-period element.

COLOY 55430 BLDG 278 TOP OF SH 33-36 BED MOLDING

.75 x 3.5 x 24.5"; SYP; Orig square cut left end; new miter right end. Planed all surfaces but back which is pit-sawn. Stripped leaving residue of Spanish brown primer. Primer seeped around to rear face at square end. Puttied holes indicate reuse.

COLOY 55431 BLDG 278 TOP OF SH 33-34 BED MOLDING

.68 x 3.5 x 29.75", SYP. Original miter cut on end. Pit-sawn on back, other surfaces planed. Stripped, with traces of red primer remaining. Small traces of blue and white finishes on edge. Puttied holes for wire finishing nails indicate reuse.

COLOY 55432 BLDG 278 TOP OF SH 33-34 BED MOLDING

24.25" x 3.25" x .75", SYP. Old square cut left end. New miter right end. Pit-sawn on back, other surfaces planed. Stripped, with traces of Sp. brown primer remaining. Puttied holes for wire finishing nails indicate reuse. Marked "5" on back in black marker.

COLOY 55433 BLDG 278 TOP OF SH 33-35 BED MOLDING

44" x 3.75" x .75", SYP. Old square cuts both ends. Pit-sawn on back, other surfaces planed. Stripped, with traces of strong red primer and gray finish remaining. Puttied holes for wire finishing nails indicate reuse. Marked "3" on back in black marker.

COLOY 55434 BLDG 278 TOP OF SH 33-34 BED MOLDING

.75" x 3.625" x 38.5" SYP. Early square cuts both ends. Pit-sawn on back, other surfaces planed. Stripped, with significant paint finishes seeped around right end and top edge, putty at left end. Split mended w/ wire finishing nails. Puttied holes for wire finishing nails indicate reuse. Marked "8-104" on back in black marker. IMPORTANT FOR PAINT EVIDENCE.

COLOY 55435 BLDG 278 TOP OF SH 33 BED MOLDING

.68" x 4" x 21", SYP. Old coping at left end; old square cut at right end. Pit-sawn on back, other surfaces planed. Stripped, with residue of putty and glue in coping. Paint seepage around upper and lower edges. Puttied holes for wire finishing nails indicate reuse. No marking as to location except "4" on back in red marker.

COLOY 55435 BLDG 278 TOP OF SH 33 BED MOLDING

.68" x 4" x 12.25", SYP. AS 55435; new cut right end; old square cut w/ putty, etc. left end.

Stripped, with residue of Spanish brown, and of gray finish in lower spots. Finishes have seeped around top edge.

COLOY 55436 BLDG 278 TOP OF SH 34-35 BED MOLDING

.75" x 4" x 46.5" , SYP. Old square cut at left; old salient miter at right. Pit-sawn on back, other surfaces planed. Stripped, but with modest seepage of paint around upper and lower edges. Puttied holes for wire finishing nails indicate reuse. Marked "104" on back in black marker.

COLOY 55437 BLDG 278 TOP OF SH 35-36 BOARD

.75" x 3.625" to 2.875 x 40"; SYP; recent breaks at both ends; cove on lower edge of fascia; planed on all but the upper edged which is hewn. Stripped, retaining traces of Spanish brown paint. Puttied nail holes indicate reuse. Marked "104" on back in black marker.

COLOY 55438 BLDG 278 TOP OF SH 34-36 RAIL -WAINSCOT

1.25" x 4.125" to 4.5" x 46"; SYP; cove on lower edge of fascia; planed on front face and inner edge; outer edge is hewn; back is pit-sawn. Inner edge adorned w/ ovolo & groove to receive panel. Short tenons (original) at each end, cut longer on one side that the other. Stripped, retaining traces of Spanish brown w/ blue-gray and white finishes. Unpainted where covered by base, surbase or adjoining wainscot. Black paint (Blow?) on back. Puttied nail holes indicate reuse. Tag: "Intermediate wall panel nail, tenon at each end to match panel groove of the stile; primer does not stop in straight line--applied before surbase; probably lower [upper?] rail--little paint in groove."

COLOY 55439 BLDG 278 TOP OF SH 35-36 UPPER ARCHITRAVE

1" x 5.25" x 39.5"; SYP. Original miter top end; original square cut bottom end. Inner edge of base member finished w/ cyma. All other surfaces planed. 1/2" bead on inner edge; Mitered at one end. Applied backband w/ large cyma outside edge, smaller fillet/cyma recta/bead/fillet outside edge. This trimmed 32" opening, Stripped, with traces of blue-gray and white finish over spanish brown primer down in the low spots. Heavy paint runs on top and on back--blue-gray and an orange--later[?]. Otherwise unpainted on back side. IMPORTANT FOR PAINT EVIDENCE. Puttied holes for wire finishing nails indicate reuse. 2.625" patched on top edge 3.5" from right end; lower edge patched 2.25" from right end.

COLOY 55440 BLDG 278 TOP OF SH 36-37 ARCHITRAVE

1" x 5.25" x 59"; White pine[?]; planed on all sides. Interior miters at both ends--apparently this trimmed the head of the door. Retains remnants of white paint over bright red. Puttied nail holes indicate reuse. IMPORTANT FOR BLOW-PERIOD PAINT. This is a Blow-period element.

COLOY 55441 BLDG 278 TOP OF SH 36-38 WINDOW SEAT

1.125" x 4.75" x 59"; SYP; rear edge split off; otherwise planed on other sides except ends which are sawn. Nosing molding has torus/filet/cove profile, returning at the ends. These ends are coped around the window trim. Top surface rebated where Blow-period heating register was let in. Primed gray by the Blows w/ red finish. Stripped by NPS? Lots of paint remains on underside of nosing. Underside shows evidence of having been surfaced on a power joiner. Stripped. Puttied nail holes indicate reuse. Marked "105" on back in black marker. IMPORTANT FOR BLOW-PERIOD PAINT.

COLOY 55442 BLDG 278 TOP OF SH 36-39 SHUTTER CENTRAL LEAF

1" x 6.25" x 74"; SYP; planed on all sides; rabbeted on both edges for shutters. As viewed from inside, the leaf has been narrowed by taking material from right edge--present rabet nearly takes away nail holes for the original hinges. Pre1914 paint finish captured under later Blow-period hardware (two hinges, both applied with screws) being protected from stripping. Top{?} end may also be Blow-period cut. Large accumulations of paint on top{?} edge. Marked "203-1" on inside face. Tag: "Center leaf of two window shutters, original but altered to fit Blow needs. Gordie Whittington 4/19/77". VERY IMPORTANT FOR WHAT MAY BE LATE, BUT PRE-BLOW PAINT.

COLOY 55443 BLDG 278 TOP OF SH 36-39 SHUTTER

1" x 7.125" x 74"; SYP; planed on all sides; rabeted on both edges for shutters. As viewed from inside, the leaf has been narrowed by taking material from right edge--present rabet nearly takes away nail holes for the original hinges. Pre1914 paint finish captured under later Blow-period hardware (three hinges plus latch, all applied with screws) being protected from stripping. Bottom end may also be a Blow-period cut. Large paint accumulations in notch at one end. VERY IMPORTANT FOR WHAT MAY BE LATE, BUT PRE-BLOW PAINT.

COLOY 55444 BLDG 278 TOP OF SH 35-38 SOFFIT

.75" x 3.125" x 73.75"; SYP; mitered [new?] right end; square cut with portion of tenon [early?] at left end; planed on front edge and lower face. Rear edge modern sawing which cuts through nail hole for period I clasp nail; upper face pit-sawn. Stripped, retaining heavy traces of Spanish brown with smallest traces of blue-gray in low spots. Unpainted where covered by bed molding. Marked "101A" on back in black marker. Tag: "Cornice soffit from room 101A-Blow-period installation, the original location unknown. 4/19/77 Gordie Whittington".

COLOY 55444 BLDG 278 TOP OF SH 35-38 SOFFIT

.75" x 3.125" x 39.75"; SYP; New cuts both ends--Blow period reuse; planed on front edge and lower face. Rear edge sawn; upper face pit-sawn and planed. Primed before application of bed molding. Plaster or paint reside on unpainted portion. Stripped, but with significant seepage of white and blue-gray, then and greenish gray at the fascia. Marked "101A" on back in red marker. Tag: "Cornice soffit from room 101A Blow-period installation, the original location unknown. 4/19/77 Gordie Whittington".

COLOY 55445 BLDG 278 TOP OF SH 37-40 CROWN MOLDING

.935" x 3.75" x 91"; SYP; Modern salient miter at right end; Original coping at left end; planed on all but the back which is pit-sawn. Stripped, retaining traces of blue-gray paint--no Spanish brown. Marked "3" on back in black marker. Tag: "Crown molding from Room 101. Red Primer is missing. Other trim in this room was originally primed with red oxide. 4/19/77 Gordie Whittington."

COLOY 55446 BLDG 278 TOP OF SH 38-40 DOOR FRAME

Door head member. 5.25" x 6.75" x 42"; Poplar; new cut one end, earlier, but not original cut opposite. .75" full bead. Iron oxide or red lead paint--original? Not stop for door. Tag: "Part of original basement door frame. Blow used it for lintel over their boiler room's exterior door. (B3). It has original basement paint coats. Wood is Poplar. Gordie Whittington 4/19/77."

COLOY 55460 BLDG 278 CAB 25 DR A SH PLASTER

3.5" x 2" x .375". Two coat plaster, having many coats of whitewash. Lath impressions in back face. From ceiling or frame partition. IMPORTANT PAINT EVIDENCE.

COLOY 55461 BLDG 278 CAB 25 DR A SH LIMESTONE CHIP

3.75" x 2.5" x .875". 2 finished surfaces. Original use/ disposition unknown.

COLOY 55462 BLDG 278 CAB 25 DR A SH NOTE

"CHIP FROM STONE IN LOWER GARDEN WHICH HAS KEYWAYS./
RV.SIMMONDS/NELSON HOUSE"

COLOY 55463 BLDG 278 CAB 25 DR A SH MARBLE FRAGMENT

COLOY 55465 BLDG 278 CAB 25 DR A SH PAINT

Paint samples from lower horizontal cornice of west (gardenfront) gable. VERY IMPORTANT FOR PAINT EVIDENCE. Sampled collected by [?] 2/15/73. Munsell notation "5Y 7/2".

COLOY 55466 BLDG 278 CAB 25 DR A SH PAINT

Paint samples from crown molding on west (garden-front) gable, possibly from horizontal run. VERY IMPORTANT FOR PAINT EVIDENCE. Sampled collected by [?] 2/15/73. Munsell notations: "original 5Y -7/2; existing surface 5Y 8/2; prime red & soffit 10R 3/2".

COLOY 55467 BLDG 278 CAB 25 DR A SH PROBLEM

COLOY 55468 BLDG 278 CAB 25 DR A SH NOTE

"ORIGINAL STEP STONE WITH CURVED END FOUND IN GARDEN. R.V. SIMMONDS/NELSON HOUSE."

COLOY 55469 BLDG 278 CAB 25 DR A SH PUTTY

Possibly clay filler for caulking wood in exterior woodwork. Has thick layer of what may be exterior paint.

COLOY 55470 BLDG 278 CAB 25 DR A SH NOTE

"Putty sample from Dining/Crown mold of cornice/BLOW PERIOD". May refer to item immediately previous.

COLOY 55471 BLDG 278 CAB 25 DR B SH MOLDINGS

Two pieces of small cove molding, possibly necking from pilasters in the main downstairs room, as they are curved by means saw kerfs cut into the back of each piece. Both of these retain many layers of paint, probably from the 19th century, as a cut nail, the shank of which tapers in only one dimension, remains in place. VERY IMPORTANT PAINT EVIDENCE. Last color appears to be a bright, medium blue, possible from a patriotic paint scheme similar to that created by Edwin Booth at Carter's Grove in observance of the Yorktown Victory centennial. Underneath this blue are one or more whites. Marked "Room 8 205-2" on back in black marker.

COLOY 55472 BLDG 278 CAB 25 DR B SH PAINT

One large, thick sample of paint from exterior cornice, several smaller samples. Initial [prime?] coat of red succeeded by whites. VERY IMPORTANT FOR PAINT EVIDENCE.

COLOY 55473 BLDG 278 CAB 25 DR B SH PAINT

Sample of thick reddish paint taken from some architectural element made of poplar. Probably early. VERY IMPORTANT FOR PAINT EVIDENCE.

COLOY 55474 BLDG 278 CAB 25 DR B SH BOARD

"Fragment of window architrave, removed by Blows and re-used for "sheathing between joists of room 102 floor to provide grouting space under marble floor they installed. Originally part of an A-room window architrave. Gordie Whittington 4/19/77". Fragment is 7 x 1-3/8 x 1-3/4, made of southern yellow pine. Paint line on rear face where jamb lining met back of architrave. Traces of red primer [?] and bluish white finish coat remain. VERY IMPORTANT FOR PAINT EVIDENCE. Rabet to receive shutter, eased to allow for passage of moving leaf. Beaded on inner edge of interior face.

COLOY 55475 BLDG 278 CAB 25 DR B SH ROOF SHEATHING BOARD

Section of roof sheathing, 7-1/2 x 1 x 19-1/4. Southern yellow pine, pit-sawn and ciphered on both edges. Only identifiable nail is cut. Removed by Blows and re-used in framing dormers, according to note of Gordie Whittington, 19 April 77.

COLOY 55476 BLDG 278 CAB 25 DR B SH BASE BOARD

Base board, southern yellow pine, 4-1/2" x 3/4" x 24-1/2. Ogee molding upper edge. Paint line on interior face for 1/2' shoe molding. Paint could pre-date Blow restoration, as accumulations are quite thick. From second-floor window seat, according to Gordie Whittington's note of 20 April, 77. Left end cut square and exhibits paint buildup. Must have come from location near a corner. VERY IMPORTANT FOR PAINT EVIDENCE.

COLOY 55477 BLDG 278 CAB 25 DR B SH FLOOR BOARD

Section of floor board 5-1/2 X 1-3/8 X 19-1/2, southern yellow pine, removed from room 104 in 1975 according to note of 19 April 74 by Gordie Whittington. Gauged and undercut, doweled and blind-nailed. One oak dowel remains in edge of board. Surface appears worn. Plaster stain give appearance of reuse.

COLOY 55478 BLDG 278 CAB 25 DR C SH FLOOR BOARD

Fragment of window architrave, removed by Blows and re-used for sheathing to carry grout for marble floor of Room 102. Southern yellow pine, 12 x 6-3/4 x 1-3/8. Came from 101A or 104A according to Gordie Whittington's note of 4/19/77. Paint line on rear face where jamb lining met back of architrave. Traces of red primer [?] and bluish white finish coat remain. VERY IMPORTANT FOR PAINT EVIDENCE. Rabet to receive shutter, eased to allow for passage of moving leaf. Beaded on inner edge of interior face.

COLOY 55479 BLDG 278 CAB 25 DR C SH BOARD

Section of original baseboard removed from room 205 during NPS restoration, 14-1/4 x 5-1/4 x 1-1/8, southern yellow pine. Right end rabetted to receive perpendicular piece at corner. Paint build-up. Whittington's Note of 19 April 77 indicates that it "has Blow paint". VERY IMPORTANT FOR PAINT EVIDENCE, as earlier finishes may have survived behind plaster on top edge. Lower edge scribed to fit to floor.

COLOY 55480 BLDG 278 CAB 25 DR C SH ROOF SHEATHING BOARD

Section of roof sheathing, 8 x 1-1/8 x 20-1/2. Southern yellow pine, pit-sawn and ciphered on both edges. Only identifiable nail is cut, but impression of a wrought nail head clearly evident. Whitewash on original upper surface indicates reuse and highlights pit-sawn surface.

COLOY 55481 BLDG 278 CAB 25 DR C SH BOARD

Section of roof sheathing, 8 x 1-1/8 x 18-1/2. Southern yellow pine, pit-sawn and ciphered on both edges. Identifiable nails are wrought, cut and wire. Whitewash on original upper surface

indicates reuse and highlights pit-sawn surface.

COLOY 55482 BLDG 278 CAB 25 DR C SH CORNICE FASCIA

Section is 22-1/4 x 4-1/4 x 1/2, southern yellow pine. Appears to have been installed. Cove molding on lower edge miters at left end, probably at a salient corner. Marked "5201", possibly indicating room 201 as original or intended location. Appears not to have been painted blue, but is now stripped. Paint line for crown molding barely visible. Puttied holes suggest reuse.

COLOY 55483 BLDG 278 CAB 25 DR D SH STARTER SHINGLE

21" x 3 to 3.75" x .5 to .125". Cypress? Round-butt. Individual strokes of draw knife visible in making of rounded butt. Not drawn completely smooth either side. Two wrought nails 13.5" from butt. No finish.

COLOY 55484 BLDG 278 CAB 25 DR D SH STARTER SHINGLE

7.75" x .5" (max) x 2.875" (split)". Cypress? Very slow growth, very light. Round-butt form. Original width +/-5" Individual strokes of draw knife visible in making of rounded butt. Riven underside--upper side drawn smooth. Split by wrought nail. 1 wrought nail remains. Beveled on top edge. No finish.

COLOY 55485 BLDG 278 CAB 25 DR D SH SHINGLE

As 55486, split to 2.25" width.

COLOY 55486 BLDG 278 CAB 25 DR D SH SHINGLE

13.875" x 3.375 to 2.625" x .5 to .325". Cypress? Square-butt. Drawn completely smooth top, incompletely so underneath. No nails, no finish.

COLOY 55487 BLDG 278 CAB 25 DR D SH SHINGLE

As 55483. One wrought nail 12.25" from the butt. Measures 1/2" at the butt. Tag: "Unweathered shingle found behind bed mould of the rear cornice (south). It has hand wrought nail and is made of cypress. Found by Tom Armstrong, 06/17/75."

COLOY 55488 BLDG 278 CAB 25 DR D SH SHINGLE

As 55483, no nails, upper and lower surfaces only partially smoothed. Measures 7/16" at the butt.

COLOY 55489 BLDG 278 CAB 25 DR D SH FLOOR BOARD

NOT FOUND.

COLOY 55490 BLDG 278 CAB 25 DR D SH FLOOR BOARD

"Flooring: principal room, first floor Removed for grille, 1975." Pieces from two adjacent floor boards, doweled and blind nailed, gauged and undercut, fashioned from southern yellow pine. Butted edges still jointed by oak dowel. Floor surfaces dark with wax. Indicates appearance of floors in Blow period. Holes at opposite corners for starting saber saw.

COLOY 55491 BLDG 278 CAB 25 DR D SH ROOF SHEATHING

14" x 8" x 1", SYP. New cuts both ends. Pit-sawn both faces. Ciphered in the upper and lower edges. Cut and wire nails plus some earlier holes?

COLOY 55492 BLDG 278 CAB 25 DR E SH SHINGLE

10.25" x 3.625" x .5". Cypress? Round-butt. Weathered on top surface, showing outline of coping [?] at side and at top. Rough underside. Two nail holes. No finish. Marked on back, "Nelson House, Yorktown, VA., found behind rear roof cornice Sept 1971."

COLOY 55493 BLDG 278 CAB 25 DR E SH SHINGLE

NOT FOUND.

COLOY 55494 BLDG 278 CAB 25 DR E SH STARTER SHINGLE

11" x 5" x 3/8". Cypress? round-butt starter. Weathered on top surface, showing outline of round-butt shingles in the course above. Drawn partly smooth underneath. One nail hole. No finish. Marked on back, "Nelson House, Yorktown, VA., found behind rear roof cornice Sept 1974."

COLOY 55495 BLDG 278 CAB 25 DR E SH SHINGLE

23.5" x 4.5" x .625". Cypress? Square-butt starter. Weathered on top surface, showing outline of round-butt shingles in the course above. Drawn partly smooth underneath. One nail hole. No finish. Marked on back, "Nelson House, Yorktown, VA., found behind rear roof cornice Sept 1974."

COLOY 55496 BLDG 278 CAB 25 DR D SH HINGE

Wrought-iron strap hinge--door[?] side only. Has penny-type finial, and integral pin (this is usually a part of the portion attached to the jamb. Beveled edges, with three holes for mounting. Probably 19th century.

COLOY 55497 BLDG 278 CAB 25 DR H SH MANTEL FRAGMENT?

White marble fragment w/ yellowish-gray veining. 7" X 5.25"(W) X 1.125"(T). Front face finished flat. The back side and both inner and outer edges are cut. Straight cut at one end,

suggesting that this is from vertical stile member of a marble chimney piece. Marked "209" w/ grease pencil. One end broken. Reddish residue on one edge, to a point .75" behind face of piece--possibly primer?

COLOY 55498 BLDG 278 CAB 25 DR F SH MANTEL FRAGMENT?

White marble slab 5"(W) x 4.75" x 1.125"(T). Front face and one edge finished. Back and opposite edge cut, the latter with a small lip adjoining the rear surface. There is mortar adhering to this edge.

COLOY 55499 BLDG 278 CAB 25 DR H SH MANTEL

NOT FOUND.

COLOY 55500 BLDG 278 CAB 25 DR H SH MANTEL

Flat fragment, white w/gray veining.

COLOY 55501 BLDG 278 CAB 25 DR F SH BRICK

7" x 4" x 2.5". Beveled brick rubbed n beveled face. Sooting indicates that this came from the sloping courses of the chimney cap. Part of a pipe stem embedded. Mortar or indications thereof on all but beveled and sooted face.

COLOY 55502 BLDG 278 CAB 25 DR F SH BRICK

Similar to 55501.

COLOY 55503 BLDG 278 CAB 25 DR F SH BRICK

Similar to 55501.

COLOY 55504 BLDG 278 CAB 25 DR F SH BRICK

Similar to 55501.

COLOY 55505 BLDG 278 CAB 25 DR F SH BRICK

Similar to 55501.

COLOY 55506 BLDG 278 CAB 25 DR F SH BRICK

Voussoir from door or window arch, 5.25" x 3.75" x 1.875". This is a stretcher, with sawn faux joint to resemble two headers. Rubbed on all surfaces. Buttered at edges w/ white lime putty having no aggregate. On the soffit, 1" back from the face, is a white paint line where window frame/ backband touched, earlier, darker paint line situated about 2" in from face.

This suggests at least two generations of windows or of window trim prior to NPS restoration.

COLOY 55507 BLDG 278 CAB 25 DR F SH BRICK

Similar to 55501.

COLOY 55508 BLDG 278 CAB 25 DR F SH BRICK

Similar to 55501.

COLOY 55509 BLDG 278 CAB 25 DR F SH BRICK

Similar to 55501.

COLOY 55510 BLDG 278 CAB 25 DR F SH BRICK

Beveled brick from corner of chimney cap. 8" x 3.875" x 2.25". Rubbed on beveled faces only.

COLOY 55511 BLDG 278 CAB 25 DR F SH BRICK

Similar to 55501.

COLOY 55512 BLDG 278 CAB 25 DR F SH BRICK

NOT FOUND.

COLOY 55513 BLDG 278 CAB 25 DR F SH BRICK

Beveled brick from chimney cap. Rubbed on beveled face, including mortar joint. 6" x 4.125" x 2.25". Some sooting of the other faces. This fragment shows quite clearly that the chimney was rubbed after the chimney was laid up.

COLOY 55514 BLDG 278 CAB 25 DR F SH BRICK

NOT FOUND.

COLOY 55515 BLDG 278 CAB 25 DR F SH BRICK

NOT FOUND.

COLOY 55516 BLDG 278 CAB 25 DR G SH BRICK

NOT FOUND.

COLOY 55517 BLDG 278 CAB 25 DR G SH BRICK

NOT FOUND.

COLOY 55518 BLDG 278 CAB 25 DR G SH BRICK

Similar to 55501.

COLOY 55519 BLDG 278 CAB 25 DR G SH BRICK

Similar to 55501.

COLOY 55520 BLDG 278 CAB 25 DR G SH BRICK

Similar to 55501.

COLOY 55521 BLDG 278 CAB 25 DR G SH BRICK

Similar to 55501.

COLOY 55522 BLDG 278 CAB 25 DR G SH BRICK

Similar to 55501.

COLOY 55523 BLDG 278 CAB 25 DR G SH BRICK

Similar to 55501.

COLOY 55524 BLDG 278 CAB 25 DR G SH BRICK

Similar to 55501.

COLOY 55525 BLDG 278 CAB 25 DR G SH BRICK

As 55517, but rubbed face broken away.

COLOY 55526 BLDG 278 CAB 25 DR G SH BRICK

Similar to 55501.

COLOY 55527 BLDG 278 CAB 25 DR G SH BRICK

As 55517, but not rubbed.

COLOY 55528 BLDG 278 CAB 25 DR E SH EXTERIOR CROWN MOLDING

3.5" x 8.75" x .875", Poplar[?]. New cuts both ends. Lots of paint--early? Made w/o lower cyma. Tag: "Exterior cornice molding of eaves. Gordie Whittington 4/19/77." IMPORTANT PAINT EVIDENCE.

COLOY 55529 BLDG 278 CAB 25 DR E SH WINDOW SEAT FRAGMENT

6.5 x 4.25 x 1.125", SYP. Old cuts both ends. Rear edge grooved like flooring. Front edge split off. Primed green-gray underneath and on top where protected by paneled jamb. Otherwise stripped, apparently in place. Remnants of red paint in aperture and rebate for heating register.

COLOY 55530 BLDG 278 CAB 25 DR E SH FLAT WINDOW TRIM

7" x 3.5" x .825", SYP. section of trim forming cover of sash weight pocket. New cut at bottom, otherwise ali original edges. Blue-gray paint exhibits ghost of hinge, including dots of paint where there were vacant holes in the hinge. IMPORTANT FOR PAINT EVIDENCE. Tag: "Small piece of sash weight pocket 4/17/77. Gordie Whittington."

COLOY 55531 BLDG 278 CAB 25 DR E SH CROWN MOLDING

5.125" x 3.5" x .875", SYP. Old miter (salient) at right; old square cut at left. Flat-grain w/ no discernable saw-marks on back--Blow period element? Pit-sawn on back, other surfaces planed. Stripped. Has wire-nail repairs.

COLOY 55532 BLDG 278 CAB 25 DR E SH FASCIA

14.75" x 3.75" x .625", SYP. New cut at right; old miter at left. Pit-sawn on upper edge, other surfaces planed. Stripped, with traces of red primer and gray finish--Blow period? Puttied holes for wire finishing nails indicate reuse. Tag: "Bundle of cornice fascia."

COLOY 55533 BLDG 278 CAB 25 DR E SH BASE

16.75" x 3.5" x .875", SYP. New cuts both ends. Pit-sawn on back, other surfaces planed. Dark red primer with gray finishes. Marked "E" on back in blue crayon. Tag: "Nelson House. Removed from 104 side of partition between 101A and 104. 9/20/73. Carpenter, T. Hank." IMPORTANT PAINT EVIDENCE.

COLOY 55534 BLDG 278 CAB 25 DR E SH CROWN MOLDING

16.5" x 4" x .75", SYP. Original square cut left end; old coping at right. Pit-sawn on back, other surfaces planed. Stripped, with traces of dark red primer seeping over the top edge. Puttied holes for wire finishing nails indicate reuse. Marked "205" on back in black marker.

COLOY 55535 BLDG 278 CAB 25 DR E SH CROWN MOLDING

11.25" x 4" x .75", SYP. Old square cut at left; modern cut at right. Pit-sawn on back, other surfaces planed. Stripped, with residue of red primer and traces of light blue finish remaining. Small traces of blue and white finishes on edge. Puttied holes for wire finishing nails indicate reuse. Marked "204" on back in black marker.

COLOY 55536 BLDG 278 CAB 25 DR H SH MANTEL

Similar to 55541. Has roughly finished edge--possibly rear of hearth?

COLOY 55537 BLDG 278 CAB 25 DR H SH MANTEL FRAGMENT?

Gary/white variegated marble fragment, 3.5" x 3" x 1.125"(T). Finished on the front and on one edge. The opposite edge is broken away; the back side is cut. On the edge is a band of reddish residue, possibly primer, on the finished edge where it adjoins the face. Marked "209" w/ grease pencil. Similar to 55541.

COLOY 55538 BLDG 278 CAB 25 DR H SH MANTEL

Related to 55541.

COLOY 55539 BLDG 278 CAB 25 DR H SH MANTEL FRAGMENT?

White marble fragment w/ gray veining, profile as 55544. 6" x 1.75" x 1". Rebated on rear face as 55544. Marked "209" w/ grease pencil.

COLOY 55540 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Yellowish-gray marble fragment w/ darker, ocher-gray veining. 5" X 4.25" X 1.5". Front face finished with shallow channel and beginning of bead, most of which is broken away. Mortar of the back. The back side is cut, the front is finished, the inner and outer edges are broken. Straight cut at one end, suggesting that this is from vertical stile member of a marble chimney piece. Marked "209" w/ grease pencil.

COLOY 55541 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining. Red pigment on intact edge.

COLOY 55542 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white.

COLOY 55543 BLDG 278 CAB 25 DR H SH MANTEL FRAGMENT?

Gray marble w/ dark gray veining. 5.25" x 1.75" x .875". Appears to have mortar and/or whitewash on finished face-perhaps reused. Back side and outer edge cut, the latter w/ a pronounced bevel. Front and outer edge finished. Inner edge has large bead. It is unclear how this piece relates to the present finishes of the house. Marked "209" w/ grease pencil.

COLOY 55544 BLDG 278 CAB 25 DR H SH MANTEL FRAGMENT?

White marble fragment, 1.675' x 3.25" x 1.125". Fashioned with large bead on what was

probably the inside edge. Outer edge cut on slight bevel. Back side roughly tooled with 1/2" rebate behind the bead--perhaps to receive plaster[?]. All other surfaces finished. Straight cut at one end. It is unclear how this piece relates to the present finishes of the house. Marked "209" w/ grease pencil.

COLOY 55545 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white.

COLOY 55546 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55547 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55548 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55549 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white.

COLOY 55550 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55551 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55552 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white.

COLOY 55553 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55554 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55555 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white.

COLOY 55556 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55557 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

1.5" x 1.75" x 1.75" Gray marble w/ white veining. Cut as if for volute.

COLOY 55558 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55559 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55560 BLDG 278 CAB 25 DR H SH MARBLE MANTEL FRAGMENT

Flat piece, white w/ gray veining.

COLOY 55561 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Fragment of 55644.

COLOY 55562 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55563 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55564 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55565 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Amorphous white chunk. 1" thick, smooth back.

COLOY 55566 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55567 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55568 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55569 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55644 -hearth?

COLOY 55570 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

8" x 7" x 1.25" Lt. gray One intact edge, rough back -rough finish and whiter than 55626. Bevels near good edge.

COLOY 55571 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55572 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55573 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55574 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55644?

COLOY 55575 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Amorphous white chunk.

COLOY 55576 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55577 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55578 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55645?

COLOY 55579 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55644?

COLOY 55580 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

8" x 7" x 1.125" White w/ large areas of gray variegation. Intact edge adorned w/ 3/4" half bead, filet, and rounded channel. Part of 55645.

COLOY 55581 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Fragment of 55644. This fragment seems to establish that the red pigment is coming out of the fireplace. Top and inner edges intact. Top edge has cramp hole and thin line of putty, indicating how the pieces were set. Smooth on the back side.

COLOY 55582 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55644?

COLOY 55583 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55644?

COLOY 55584 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55585 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55586 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55587 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55588 BLDG 278 CAB 25 DR I SH MARBLE MANTEL FRAGMENT

Related to 55644?

COLOY 55589 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55644.

COLOY 55590 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55644.

COLOY 55591 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55592 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Amorphous fragment, part of 55644?

COLOY 55593 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55594 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55595 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55644.

COLOY 55596 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55597 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645 -corner piece.

COLOY 55598 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55599 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55600 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55601 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55602 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55603 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55604 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55605 BLDG 278 CAB 25 DR F SH MARBLE MANTEL FRAGMENT

Fragment of 55645.

COLOY 55606 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Fragment of 55645?

COLOY 55607 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Fragment of 55610.

COLOY 55608 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Flat fragment, white w/ gray veining.

COLOY 55609 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Large fragment of 610.

COLOY 55610 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

8.5" x 8" x 1.125". White w/ gray veining. Appears to be top portion of side member or stile for chimneypiece. Has 7/8" half bead, filet and shallow round channel on three edges.

COLOY 55611 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

White w/ gray veining; a fragment of 55610?

COLOY 55612 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Fragment of 55610 -corner piece.

COLOY 55613 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Fragment of 55644 -spandrel/lintel piece.

COLOY 55614 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Fragment of 55610?

COLOY 55615 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Fragment of 55610 (2 pieces).

COLOY 55616 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Fragment of 55645, embedded in later (probably Blow-period) mortar, indicating its use as rubble filling for some feature.

COLOY 55617 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Flat fragment w/ one intact edge, rounded. White w/ gray veining.

COLOY 55618 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Fragment of 55610.

COLOY 55619 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Fragment of 55645

COLOY 55620 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

Small fragment w/ lip of good edge, white w/ gray veining. Seeming related to 55621.

COLOY 55621 BLDG 278 CAB 25 DR G SH MARBLE MANTEL FRAGMENT

2" x 1.375" x 1.25" white w/ gray veining. Two dowel holes. Lip on lower edge. Original form/application unclear.

COLOY 55622 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Fragment of 55645?

COLOY 55623 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

See 55639.

COLOY 55624 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

See 55626.

COLOY 55625 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

NOT FOUND.

COLOY 55626 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Possibly a paver? Medium gray w/ white veining. Appears to have been approx. 9.5" square x 1.25" deep. Rough hewn back, roughly beveled at edge.

COLOY 55627 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Related to 55626.

COLOY 55628 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Related to 55642.

COLOY 55629 BLDG 278 CAB 25 DR K SH MARBLE MANTEL FRAGMENT

Originally 5" wide x ??" long X 1.75" thick. White marble w/ red variegation, quite similar to stone found at Blandfield. Rough back. Paver?

COLOY 55630 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Related to 55630.

COLOY 55631 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Related to 55642.

COLOY 55632 BLDG 278 CAB 25 DR K SH MARBLE MANTEL FRAGMENT

Related to 55642.

COLOY 55633 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Gray w/ white veining. Beaded on one edge. See 55637.

COLOY 55634 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Lt. gray w/ white veining. 5" x 2.5" x 1.5" Hole for cramp in top edge. Intact [top?] edge has ogee, filet and channel molding. See 55637. Marked "201/2". Rough back.

COLOY 55635 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Gray w/ white veining. Beaded on one edge. See 55637.

COLOY 55636 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Related to 55639.

COLOY 55637 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

6" x 2.25" x 1.325". Gray w/ white veining. Intact edge has 3/4" half bead. Red pigment at edge, wrapping around to back. Smooth on back face. Related to 55639.

COLOY 55638 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

6" x 6.5" x 1.5" Two adjacent edges are intact. [Rear?] broken edge has mortar remnants indicating this is also a period edge--possibly the rear edge of a hearth. See 55626 for related piece. [Front?] portion scratched on face-- unscratched portion may have been covered by chimneypiece or???. Rough underside

COLOY 55639 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

6" x 5" x 1" possibly piece of a hearth for 55537? Gray. Also related to 55635.

COLOY 55640 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

Related to 55632.

COLOY 55641 BLDG 278 CAB 25 DR K SH MARBLE FRAGMENT

5.25" x 2.75" x 1.125". White w/ gray veining. 3/4" band of red pigment inner edge, seeming coming out of fireplace. Marked "209" in blue crayon on front. Related to 55637.

COLOY 55642 BLDG 278 CAB 25 DR K SH MARBLE MANTEL FRAGMENT

10" x 5.5" x .875" Gray with white veining. Rough on the underside.

COLOY 55643 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Related to 55637.

COLOY 55644 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

Left spandrel section of marble chimneypiece. Best fragment from the house. 19.5" x 10.5" x 1.25". Segmental soffit. Inner edge has ogee, outer edge a round channel, filet and bead. Smooth on back side. Many of the fragments are related to this piece. Has cramp holes top, side and bottom. Bottom is notched for cramp that secured upper end of stile below.

COLOY 55645 BLDG 278 CAB 25 DR J SH MARBLE MANTEL FRAGMENT

14.75" x 9.5" x .875". White w/ gray veining. Appears to be part of lintel, as one intact edge slopes as to receive keystone. Upper and lower edges adorned w/ 1" sq. channel.

Unnumbered BED MOLDING

.685" X 3.5" X 44"; SYP; Original[?] square cuts at both ends; Planed all but rear face which is pit-sawn. Stripped leaving residue of Spanish Brown primer. White and then blue-gray finishes seeped around edges. Accumulation of Putty, etc. on endgrain of left end. Impression of cut nail head on face near left end. Putty Marked "1 m" on back in black marker.

SOURCES

Books and Reports listed under "Nelson" and "Nelson House" in the card catalog of the Colonial National Historical Park Library (CNHP), Yorktown, Virginia.

Architectural Forum

1921 "Restoration of a Southern Colonial Estate: York Hall, the Residence of Capt. George P. Blow." Architectural Forum, (1921): 200-211.

A general overview of the history of the Nelson house and the restoration work on the house.

Barka, Norman

1978 *Archaeology of the Nelson, Smith, and Ballard Houses, Yorktown, Virginia.* Southside Historical Sites, c/o Department of Anthropology, College of William and Mary, Williamsburg.

Copy not found in CNHP Library. The copy at Swem Library has been held by the cataloguing department since 1993 and is not currently available.

Beaudry, Mary C.

1974 "Historical Documents Relating to Lots 52, 53, and 54 in Yorktown, Virginia." A Research Report under the Direction of Norman F. Barka. Southside Historical Sites Foundation, College of William and Mary, Williamsburg, Virginia.

Copy not found in CNHP Library.

Evans, Emory G.

1957 "The Nelsons: A Biographical Study of a Virginia Family in the Eighteenth Century." PhD. Dissertation, University of Virginia.

Copy not found in CNHP Library.

1975 *Thomas Nelson of Yorktown: Revolutionary Virginian.* University Press of Virginia, Charlottesville, Virginia.

A concise scholarly biography (204 pages) drawn largely from the author's doctoral dissertation. Emphasis is placed on Nelson's political career leading to the American Revolution.

1978 *Thomas Nelson and the Revolution in Virginia.* Independence Bicentennial Commission, Williamsburg, Virginia.

A pamphlet published as part of the "Virginia in the Revolution" series. Offers a general overview of Nelson's activities and his substantial political and military contributions to the American Revolution.

Goralski, William and Jeannine Durfee

1993 Finding Aid to the CNHP Archives, 1930-1981. James River Institute for Archaeology, Jamestown, Virginia.

Contains reference on page 29 to a 481-item collection of "engineer's drawings" of the Nelson House covering period 1920-1976].

Halverson, Valerie

1971 "The Nelson House, Yorktown, Virginia: An Interpretation." Photocopy of paper written for seminar for historical administrators. CNHP Library, Yorktown, Virginia.

A 20-page typescript with an overview of the economic and social milieu in which the Nelson family lived during the latter eighteenth century.

Hardin, Taylor Scott

1930 "A Virginia Estate: York Hall or Nelson House at Yorktown, Virginia." Photographs by Frances Benjamin Johnston. Home and Field (1930):25-37.

Hatch, Charles E.

1969 *The Nelson House and the Nelsons: A General Study*. Colonial National Historic Park, Office of History and Historic Architecture, Eastern Service Center, National Park Service, Department of the Interior, Washington, DC.

The ranking work to date on the subject of the Nelson House. The author analyzed a variety of sources in setting forth his history of the structure. In addition to Hatch's detailed study of the house in the eighteenth-century period, the volume includes transcriptions of Nelson family documents as well as a valuable appendix containing copies of insurance plats, photographs, and illustrations.

Kaminski, Vance L.

1980 *Historic Structure Preservation Guide: The Nelson House, Colonial National Historical Park, Yorktown, Virginia.* 2 vols. U.S. Department of the Interior, Denver, Colorado.

A two-volume report containing a summary of work required on the Nelson House. Also includes definition of bid terms, submittals, temporary facilities and controls, and a segment on project closeout. Drawings show the existing condition (in 1980) of the restoration work on the Nelson House.

Lee, Nell Moore

1988 *Patriot Above Profit: A Portrait of Thomas Nelson, Jr. Who Supported the American Revolution With His Purse and Sword.* Rutledge Hill Press, Nashville, Tennessee.

A lengthy treatment (640 pages) of Thomas Nelson and his times. Lee offers at once a more imaginative, detailed, and comprehensive account of Nelson's family life and his world than Evans's biography.

McManus, Edward

1974 "An Artifact Study: Two Spoons (4Y/39A10)." Research report on file at the CNHP Library, Yorktown, Virginia.

Nelson, William

n.d. William Nelson (1711-1772) Letterbook. 2 vols. CNHP Library, Yorktown, Virginia.

Novak, Linda-Joy

1990 "The Nelson, Smith, and Ballard Houses Archaeological Cataloguing Project." James River Institute for Archaeology, Jamestown, Virginia.

Discusses in great depth the methods used in organizing the artifact collections from these sites. Also analyzes the study collection drawn from the archaeological work on the Nelson House.

Page, Richard Channing Moore

1881-93 Letters from Richard C.M. Page to John Ott and R.A. Brock concerning the Nelson House and the Nelson Family. New York.

Copy not found at CNHP Library.

1965 *Genealogy of the Page Family in Virginia: also a condensed account of the Nelson, Walker, Pendleton, and Randolph Families*. 2nd edition. C.J. Carrier, Bridgewater, Virginia. Part II (p.151-194) contains a genealogy of the Nelson family.

Parke-Bernet Galleries

1941 "The Furnishings of Historic York Hall, Yorktown, Virginia." Parke-Bernet Galleries, New York.

An illustrated catalogue of the furnishings of York Hall belonging to the estate of Mrs. George Preston Blow sold at auction by the New York gallery.

Rogers, Rebecca M.

1979 *The Dependencies of the Nelson, Smith, and Ballard Houses, Colonial National Historical Park, Yorktown, Virginia: Historic Structure Report, Architectural Data Section.* Denver Service Center, Mid Atlantic/ North Atlantic Team, Branch of Historic Preservation, National Park Service, Department of the Interior.

See section on Nelson House Files at CNHP.

Van Horne, John C., editor

1975 *The Correspondence of William Nelson as Acting Governor of Virginia, 1770-1771.* University Press of Virginia, Charlottesville, Virginia.

Whittington, Gordie

1980 "The Nelson House as Seen Through the Eyes of a Restoration Specialist." Typescript of a tape-recorded tour of the Nelson House. On file at the CNHP Library, Yorktown, Virginia.

Fully illustrated with photographs, this typed transcript recounts the tour of the Nelson House given by Whittington. During the tour, Whittington responds to questions offered by CNHP staff.

Bound Drawings and Related Materials

National Park Service.

"Colonial National Historical Park, Restoration of the Nelson House, Project No. 4290-1247/4873, Specifications, National Park Service -Denver Center," May 31, 1974."

Specifications for restoration of the Nelson House.

BOUND WITH

National Park Service.

"Restoration of Nelson House Field Data..."

37 sheets of drawings reduced to 11 x 14" format in Xeroxed sheets. Draftsmen: Robert Simmonds and Gordie Whittington. Field data on existing conditions prior to resonations, as well as additional material uncovered during the restoration. Includes site plan, measured details of cornices, shingles, framing, nailing of roof sheathing, attic stair, misc. fragments, moldings profiles, hardware, window openings, the 1st floor cupboard, and a stone step fragment.

BOUND WITH

National Park Service.

"Restoration of the Nelson House -Phase I."

41 Sheets reduced to 11 x 14" format in Xeroxed sheets. Draftsmen: Gordie Whittington, S. Stevens, and L. Rogers. Delineates Nelson-era configuration of the interiors, based on pre-restoration Blow photographs. Also includes measured drawing of early shingle, and of Blow-period mantles.

BOUND WITH

National Park Service.

"Restoration of the Nelson House -Phase II."

87 Sheets reduced to 11 x 14" format in Xeroxed sheets. Draftsmen: Martinson, Simmonds, Stevens, Davis, and Case. Working drawings for new restoration work. Includes site plans, exterior elevations, floor plans, architectural, structural, mechanical, and hardware (antique).

National Park Service.

"Historic Structures Preservation Guide, The Nelson House, Colonial National Historical Park, Yorktown, Virginia, by Vance L. Kaminski, Historical Architect, National Park Service -Denver Service Center, August, 1980." 2 vols.

Includes guidelines on Preservation and Inspection, Bibliography, Guideline Specifications, Maintenance and Inspection Checklists, and Construction Records. The latter (Section VI) contains much useful information including a daily diary kept by Gordie Whittington in 4 spiral-bound notebooks, 15 June 73 to 19 Feb 76, now in a loose leaf binder, filed with the park copy of the Historic Structures Preservation Guide. This section also contains a list of 41 items removed from the building during the restoration, and information on brick, stone and mortar analysis performed during the restoration, as well as specs for the restoration mortar. An extremely important report.

George P. Blow Collection

1. York Hall Guest Book.

Volume 1. Leather embossed volume covering the years 1931-1936. Contains an admission ticket to York Hall. Guests include the Carter Family of Shirley Plantation, Charles City County, Virginia and members of the Massachusetts D.A.R.

2. York Hall Guest Book.

Volume 2. Leather embossed volume covering years 19361940, 1952, 1957, 1962, and 1966. Guests include Mrs. Harry F. Guggenheim, Mr. and Mrs. James H. Ripley, and Joseph Pulitzer, Jr. Also contains names of visitors to the house on "Yorktown Day" in 1966.

3. Visitors Register.

Contains signatures of visitors from the "Garden Pilgrimages" of the Garden Club of Virginia, 1931-1932.

4. Register of Visitors to York Hall, Yorktown, Virginia.

Begins October 4, 1919 and continues into 1920.

5. York Hall Memorial Association: A record of Non-Paying Guests, 1930-1935.

Includes names of invited guests to the house during the stated period.

6. Binder Containing Letters and Reports from ca.1914-1916.

Contains the following items:

1) Copy of report regarding the quality of well water at Nelson House.

2) List of Nov. 1916 "items of cost" for Nelson House and Cottage.

3) Undated letter from A.A. Blow to G.P. Blow.

4) Letter dated Mar. 30, 1916 from L. Lundquir of Hicks Nurseries, Westbury, N.Y. to G.P. Blow containing suggestions for planting and moving trees.

5) Report on climate and temperature of Yorktown, Virginia.

6) Letter dated Mar. 14, 1915 from Conway H. Shield to G.P. Blow.

7) Letter dated Nov. 14, 1914 from A.A. Blow of Baltimore to G.P. Blow containing diagram of Nelson House property.

8) Letter dated Jan. 12, 1915 from Herbert Smith to G.P. Blow discussing purchase of Nelson House property.

9) Letter dated Jan. 15, 1915 from George L. Smith to Conway H. Shield discussing G.P. Blow's purchase of "garden lots" at Nelson House.

10) Letter dated Jan. 22, 1915 from Conway H. Shield to G.P. Blow.

11) Letter dated Jan. 27, 1915 from Conway H. Shield to G.P. Blow discussing abstract of title on Nelson property.

12) Letter dated Jan. 20, 1915 from Conway H. Shield to G.P. Blow concerning purchase of the three Nelson garden lots.

13) Letter dated Feb. 3, 1915 from Conway H. Shield to G.P. Blow discussing purchase of land behind the Nelson House.

14) Letter dated Feb. 6, 1915 from G.P. Blow to Conway H. Shield discussing purchase of property adjacent to Nelson House.

15) Undated plan for addition to Nelson House drawn by A.A. Blow.

16) Letter dated Nov. 2, 1914 from G.P. Blow to Conway H. Shield discussing purchase of three half-acre lots adjacent to Nelson House.

17) Undated notes on the plans for restoration of "Nelson Hall, Yorktown, Virginia."

18) Letter dated Feb. 18, 1915 from Percy Griffin to G. P. Blow discussing overall restoration of Nelson House.

19) Letter dated Feb. 24, 1915 from G.P. Blow to Percy Griffin discussing overall restoration of Nelson House.

20) Letter Feb. 23, 1915 from G.P. Blow to Conway H. Shield concerning plans for the Nelson House water and drainage.

21) Letter dated Feb. 25, 1915 from G.P. Blow to Percy Griffin concerning dormer windows on Nelson House.

22) Letter dated Feb.17, 1915 from Griffin & Wynkoop, Architects to G.P. Blow including estimates for work at Nelson House.

23) Letter dated Jan. 21, 1915 from William F. Dixon to Griffin & Wynkoop concerning estimates for work to be done at Nelson House.

24) Letter dated Feb. 11, 1915 from Norcross Brothers Construction Company to Griffin & Wynkoop discussing costs for work on Nelson House.

25) Letter dated Feb. 19, 1915 from Conway H. Shield to G.P. Blow discussing deeds for the garden lots adjacent to the Nelson House.

26) Letter dated Feb. 27, 1915 from Griffin & Wynkoop to G.P. Blow discussing choice of

contractor for work on Nelson House.

27) Letter dated Mar. 1, 1915 from Griffin & Wynkoop to G.P. Blow discussing choice of contractor for work on Nelson House.

28) Letter dated Mar. 6, 1915 from Griffin & Wynkoop to G.P.Blow discussing overall plans for work on house.

29) Letter dated Mar.12, 1915 from Griffin & Wynkoop to G.P. Blow discussing choice of contractor for work on house.

30) Letter dated Mar.12, 1915 From Griffin & Wynkoop to G.P. Blow concerning the decisions to be made regarding electric lighting in house and saving old window frames.

31) Letter dated Mar. 13, 1915 from Griffin & Wynkoop to G.P. Blow concerning plans for garden wall and location for well on property.

32) Undated plats of town lots in vicinity of Nelson House.

7. G.P. Blow Scrapbook entitled "Yorktown During Four Wars".

Dated 1920, includes Civil War maps and other published historical sources.

8. Scrapbook, 1931.

Contains various memorabilia from the Yorktown Sesquicentennial (150th anniversary of Yorktown siege) in 1931.

9. Album inscribed "Yorktown, Virginia, 1692 to 1915."

Contains photographs of Yorktown buildings taken ca. 1915 (?) by Tebbs Architectural Photograph Company, 31 E. 27th St., New York. Shows interior views of the "Small House." Some photographs include incidental views of the exterior of the Nelson House.

10. Untitled Album.

Contains the following photographs of the Nelson House identified as "York Hall":

1) Photo of York Hall taken from "Water Battery" on bluff 100 feet above York River looking southwest.

2) Photo of York Hall front entrance looking south. Trees and foliage largely obscure view of the front of the house.

3) Rear view of York Hall looking northwest.

4) Rear view showing south elevation of York Hall.

5) Rear view showing south and west elevations of York Hall.

6) View of "garden" and west elevation of York Hall.

7) View of interior of front hall of York Hall.

8) Group of five interior views of York Hall.

9) Group of additional interior views of York Hall as well as dependencies.

11. Album inscribed "Photographs of York Hall, 1740 to 1915."

1) Group of photographs dated 1924 showing exterior of York Hall and garden. These photos show a trellis attached to the western elevation of the house.

2) Group of photographs of other Virginia buildings including Bruton Parish Church in Williamsburg and the Cape Henry Lighthouse.

3) Several photographs and duplicates showing exterior views of York Hall as well as street views and other buildings in Yorktown.

4) Views of York River taken from Yorktown.

5) Views taken of York River from front of Nelson House looking down the old eighteenth-century leading to riverfront.

6) View of Coleman Bridge with swing span opened to allow passage of U.S. Navy aircraft carrier.

12. Album inscribed "Photographs of York Hall, 1740 to 1915."

1) Group of photographs taken ca. 1915 showing exterior of front of York Hall in disrepair. The front yard is shown overgrown with foliage and several window panes are seen to be missing.

2) Photograph of surviving chimney standing to the west of York Hall.

3) Interior views of front hall of York Hall.

4) Series of photographs showing contrasting "before and after" views of York Hall restoration.

13. Album embossed with the title "Photographs."

1) Photographs of Nelson House in 1919 identified as the home of Mr. and Mrs. George Blow.

2) Photographs of Blow family members at York Hall.

3) Group of color post cards of Yorktown scenes.

4) Color and black-and-white post card views of colonial-period Virginia churches.

5) Color post card views of various historic buildings in Virginia.

14. Metal Box containing the following papers:

1) Deeds and abstracts for lots 54 and 55 plus the "bluff lots" held by the York Memorial Trust.

2) Pension annuities, Manufacturers' Life Insurance Co., 5 October 1955, for 3 persons, probably Blow family servants:

Alphonse Echo Whiting

Samuel Edward Johnson

Mary E. Wood Childry

3) Blank forms for verifying ages of the above individuals.

4) Letter, 17 September 1940, from landscape architect Charles Gillette to unidentified correspondent, concerning the above annuities. Letterhead: "York Hall, Yorktown, Virginia, Address your reply to Charles F. Gillette, 105 East Cary Street, Richmond, Virginia." (Apparently, Gillette was managing the estate for the trust set up by the Blow family).

5) Deed, 4 December 1940, terminating Blow Real Estate Trust.

6) Deed, 24 December 1921, to Helen L. Paul, lot 42.

7) Deed, 21 May 1946, to George W. Blow, lot 42.

8) Deed, 4 December 1940, to George W. Blow, successor in Trust to Wayne Chatfield-Taylor, Blow Real Estate Trust.

9) Instrument of Gift, 1 July 1930, $10,221.59 to York Hall Memorial Trust.

10) Schedule of securities held in trust for the York Hall Memorial Trust, 3 December 1930.

11) Power of Attorney -Richard A. Blow to Wayne Chatfield-Taylor, 27 January 1930.

12) Check for McCormick Trust, 7 October 1931.

13) Powers of Attorney -George Preston Blow to Wayne Chatfield-Taylor, 15 October 1928 and 30 June 1939, Income Tax, 1924-26.

14) Power of Attorney -Frederick M. Blow to C.G. Sedgwick, 1 February 1933.

15) Letter, 12 January 1934, from Clarence Charlton, LaSalle National Bank, to Gallagher, Rinaker, Wilkinson and Hall, re: Moeller Trust Distribution.

16) Interest Coupons -Joint Stock Land Bank of Milwaukee

17) Letter, c. 22 September 1922, Richard Blow to Gallagher, Rinaker, Wilkinson and Hall, re: Disposition of pearl necklace.

18) List of securities held by York Memorial Trust and receipts for bonds, 12 October 1931.

19) Deed, 12 August 1936, to George W. Blow, lot 51.

20) Deed, 27 April 1925, Blows convey properties to themselves as trustees of the Blow Real Estate Trust.

21) Deed, 13 October 1913, to George P. Blow, 114 acre tract SE of Yorktown.

22) Deed of Lease, 15 December 1914, to George P. Blow, lots 46 and 48.

23) Deed, 20 December 1921, to George P. Blow, lots 85, 128, and 129.

24) Deed, 24 Jun 1924, to George P. Blow, lots 120-125.

25) Deed, 29 May 1919, to George P. Blow, lot 54.

26) Deed, 26 March 1917, to George P. Blow, lot 53.

27) Deed of B&S, 20 December 1921, to George P. Blow, lot 53.

28) Agreement to place Chicago law firm on retainer for Western Clock Co. LaSalle, Illinois, 11 May 1927.

29) Demand note of $500 loan to Mrs. M. Jeuptner-Stuarts by George W. Blow's mother, 9 December 1925.

30) Receipts for Blow stocks.

31) Indenture of Trust, 24 Dec 1923, Blows convey properties to themselves as trustees of the Blow Real Estate Trust.

32) Bill of Sale, 24 December 1923, from to , Blows convey all articles of property used at York Hall to themselves as trustees of the Blow Real Estate Trust.

33) Agreement with Gallagher, Rinaker, Wilkinson and Hall, 28 April 1925, to prosecute claim against the United States Government for depreciation of patent held by Western Clock Co., LaSalle, Illinois.

34) Lease, 13 December 1919, to George P. Blow, lots 120, 121, and 123.

35) Letter from Gallagher, Rinaker, Wilkinson and Hall, 11 November 1926, turning over quit claim deeds to Blow properties.

36) Agreement, 15 June 1917, concerning location of a fence, witnessed by architect Percy Griffin and landscape architect Charles Gillette, plots A and B.

37) Plat, July 1918, of lots 46, 47, 84, 85, 19, 120, 121, 122. 123, 124, 125, 126, 127, 128, 129 by (blueprint).

38) Quit claim deed, 28 December 1926, to George P. Blow, lot 21.

39) Plat of Jamestown Portland Cement subdivision, 2 July 1921, by Charles Gillette (blueprint).

40) Deed, 29 September 1919, leasing Temple Farm to George

P. Blow from 1 October 1919 to 20 September 1920.

41) Quit claim deed, 15 December 1914, to George P. Blow-right to level, grade and plant lots 46 and 84.

42) Deed, 16 February 1915, to George P. Blow, part of lot 53.

43) Deed, 26 June 1915, to Lilly N. Parlou, lots 48-50.

45) "Plan Showing Location of Line as Indicated by Walls & Fences," 15 June 1917, Charles F. Gillette, lots 56-57 (blueprint).

46) Lease, 13 December 1919, to George P. Blow, Lots 120, 121, and 123.

47) Deed, 19 July 19 1929, to Blow children to Comte de Grasse Chapter, DAR, lot 43 (Customs House).

48) Abstract of title to George P. Blow, lot 55.

49) Deed, 17 April 1920, to George P. Blow, lot 55. 50) Deed, 29 May 1922, to George P. Blow, lots 126 and 127. 51) Deed, 20 December 1909, to Lillie N. Parker, lots 4850.

52) Deed, 29 March 1923, to Adele M. Blow, lots 43-45. 53) Deed, 23 October 1925, to George W. Blow, lots 46 and 84.

54) Copy of letter from [?] to Daniel M. Hawks, Curator, Yorktown Victory Center, 1 March, 1983, lending Yorktown and related memorabilia.

National Park Service Research Files

I. File #1 marked "Nelson House, Arch. Drawings, loans, etc."

1) Letter dated Oct. 26, 1972 from CNHP Supt. James R. Sullivan to Dr. Hugh N. Pendleton of Waltham, MA. in which the former acknowledges receipt of silver items owned by the Nelson family. Some of the items were decorated with the Nelson family crest.

2) Correspondence of July 1971 between Charles E. Hatch, Jr. and Mrs. Wilbur Nelson Baumann of Rahway, N.J. concerning an alleged "portrait from life" of Thomas Nelson, Jr.

3) Letter dated Dec. 8, 1970 from Dr. Randolph T. Shields, Jr. of Staunton, VA to Charles E. Hatch, Jr. concerning watch belonging to General Thomas Nelson and "silver rim spectacles" belonging to Mrs. Nelson.

4) Correspondence, clippings, and documents relating to the "secret stairway" in the Nelson House dining room removed during the Blow restoration.

5) Copy of affidavit dated Mar. 22, 1915 by Conway H. Shield, Commonwealth's Attorney for York County. In the document, Shield recorded what he had either observed or been told about military damage incurred at the Nelson House. It is not certain what portion, if any, of his account was based on first-hand observation. Shield stated that the mantels on the east side of the house had been destroyed during the 1781 bombardment of Yorktown. He added that the house had been used as a military hospital prior to the Confederate evacuation of Yorktown in May 1862. From August 1862 to June 1863, the house was occupied by Union troops. According to Shield, the Union troops removed the balusters from the balustrade and cut "two great circular holes in each of the hand-made doors on the second floor for ventilation." Shield declared that the "upper flooring" in the house was not original and that the Nelson family had painted each room in the house a different color when they returned to the house after the Civil War.

6) Notes on a Feb. 9, 1970 tour of the Nelson House conducted by James Haskett and Charles Hatch for Mrs. Adele Chatfield-Taylor, a daughter of George P. Blow. According to Hatch, Mrs. Chatfield-Taylor "had special custodial relationships with the property in the early and middle 1930s, after the death of her mother."

7) Letter dated Apr. 11, 1970 from Adele Blow Chatfield-Taylor to Charles Hatch thanking him for the tour of the Nelson House. Mrs. Chatfield-Taylor recalled that when she first saw the Nelson House in 1912 there were "Nelson descendants" living in the southwest room on the lower floor of the house.

8) Photocopy of handwritten document dated 1918 and entitled "Yorktown" by "E.B.A." The author was identified as a "Virginia cousin of the Blows." The document is a

general history of the town.

9) Photocopies of the 1921 Architectural Forum and 1930 Home and Field articles concerning the Blow restoration of York Hall. Full bibliographic citations are included in the bibliographic section.

10) Letter dated June 30, 1931 from Michael F. Gallagher to Mrs. Wayne Chatfield-Taylor of Lake Forest, IL. and Mr. George W. Blow of New York, NY. Gallagher describes York Hall based on information drawn from the two magazine articles noted above.

11) Undated memorandum from the Chief, Park Historic Architecture to the Supt. of CNHP concerning a un-provenienced album of 33 photographs of the Nelson House mounted on linen.

II. File #2 marked "Articles & Info. on Purchase of Nelson House."

1) Article dated Feb. 9, 1967 from the Virginia Gazette stating that a $54,000 gift from the "Rockefeller brothers" has enabled the NPS "to continue its option rights to the Nelson House in Yorktown."

2) Memorandum dated Mar. 1, 1973 from Associate Director of Professional Services to Director of Northeast Region. Concerns interpretive presentation of Nelson House and architectural historian Lee H. Nelson's "production guide" for the Nelson House.

3) Photocopy of U.S. Senate Calendar No. 508, Report No. 523 to accompany House Resolution 7362, 90th Congress, 1st Session, 1967. Authorizes the Secretary of the Interior "to acquire certain properties within the CNHP in Yorktown, Va."

4) Photocopy of House of Representatives Report No. 297 to accompany H.R. 7362.

5) Copy of letter dated July 7, 1965 from George Blow [grandson of Capt. George P. Blow] to U.S. Senator A. Willis Robertson of Virginia informing the senator that he and his four brothers intend to sell the Yorktown properties that they inherited from their mother who died in March 1965.

6) Copy of letter dated July 7, 1965 from George Blow to George B. Hartzog, Director of the NPS informing him of his intent to sell the family's Yorktown property.

7) Copy of letter dated Sep. 30, 1965 from U.S. Representative Thomas N. Downing of Virginia to George B. Hartzog, Director NPS, recommending the purchase of the Blow property and referring him to Lewis F. Powell, attorney and counsel for Blow heirs.

8) Article from the Daily Press, Sunday, May 29, 1966. Reports potential sale of Yorktown property by George, John, Anthony, and Michael Blow to NPS.

9) Copy of letter dated Oct. 12, 1966 from Carlisle H. Humelsine, Chairman of the Board of the Va. Dept. of Conservation and Economic Development to Hon. Wayne N. Aspinwall, U.S. House of Reps. Committee Chairman urging hearings and passage of legislation to facilitate purchase of Blow property in Yorktown.

10) Article in Virginia Travel Log, 7(16), Oct. 24, 1966. Reports that the Department of the Interior had "recommended the enactment of legislation authorizing funds to acquire the George Waller Blow estate within the boundaries of CNHP." The estate comprises 23 lots and parts of 2 others including nine buildings, four of which are historic homes: the Nelson House, the Smith House, the Ballard House, and the Pate House.

11) Memorandum dated Nov. 16, 1972 from James Sullivan, Supt. of CNHP concerning visit of Dr. Ernest Connally of WASO and staff. Dr. Connally said of the Nelson House that it "was worthy of and demands top exhibition building treatment." He stated that national foundation funding may be available because of the upcoming Bicentennial. He recommended completing work on the Nelson House first and then constructing the outbuildings "according to NPS standards." Also suggested that the archeology should be "done intelligently" and the Nelson House garden should not be damaged unless archeological results warranted it.

12) Memorandum dated Feb. 21, 1973 from Lee H. Nelson, architect to Chief, Park Historic Architecture, Office of Archeology and Historic Preservation. Concerns production guide for Nelson House.

13) A series of letters dated during the years 1972-1973 discussing the implementation of a heating and cooling system in the Nelson House. The merits of various types of systems are discussed.

III. Lee H. Nelson, "The Nelson House: Historic Structure Report, Architectural Data Section."

Rough draft dated Dec., 1972. Notes that because of limited time there was "no investigation of the cellar and little on the third floor" of the Nelson House. Architect Lee H. Nelson recommends removal of dormers, brick enframement from northwest doorway, front steps, cellar areaways at sides and rear, brick back porch. Recommends restoration of roofing and cellar window openings. Points out that reconstruction of outbuildings "would involve considerable conjecture." Discusses condition of exterior. Recommends "room-by-room" paint-color investigation. Includes drawings of the following rooms as noted in Thomas Nelson's 1789 probate inventory: dining room, passage (stair hall on 1st floor), drawing room (1st floor), chamber (1st floor), back parlor (1st floor), chintz room (2nd floor), room over drawing room (2nd floor), room over the chamber (2nd floor), passage upstairs (2nd floor), and roof framing. Draft includes bibliography.

IV. Jill A. Marsteller, "Background Report and Exhibit Design for the Nelson House,

Yorktown, Virginia."

Marsteller suggests that "the dining room of the Nelson House should rightly be the most elaborate and detailed display of reproduction goods of all the rooms of the mansion." Discusses economic conditions of the period 1760-1780 and the influence of the Queen Anne and Chippendale decorative styles. Recommends consulting the writings of William Byrd and the Marquis de Chastellux for social customs and descriptions of meals. Points out that on site archeology revealed quantities of white and blue as well as Queen's china. Bibliography included in report.

V. Text of interpretive "playlet".

Set at the Nelson House in May 1776. Characters include Lucy Grymes Nelson, wife of Thomas Nelson and her brother, John Robinson Grymes. The action consists of a political debate between Mrs. Nelson who espouses the patriot cause and her Loyalist brother.

VI. Jill A. Marsteller, "Furnishing Plan for the Nelson House, CNHP, Yorktown, Virginia."

Written to cover the years 1766 to 1789, the period during which the house was occupied by Thomas Nelson, Jr. and his family. The author points out that the period coincides with the Chippendale decorative style. She discusses the balance between old and new furnishings as well as British and colonial-made items. It is recommended that some colonial goods be used, but that English items predominate. The author cautions that Thomas Nelson's 1789 inventory should be used as "a yardstick only" noting that "many objects are wanting from the inventory which is documented elsewhere."

VII. Rebecca M. Rogers, *Historic Structure Report, Architectural Data Section: The Dependencies of the Nelson, Smith, and Ballard Houses*, 1979.

The author identifies the known dependencies associated with the Nelson House. The best documented structure was the kitchen or wash house which appeared in the insurance declarations. The structure was approximately 20 by 40 ft., constructed and had a gable end facing Main Street. During the 1920s, the Blow family had the chimney and foundation removed. A brick drain associated with the wash house has also been found. Rogers also identifies the servants' quarters (also thought to be "Nelson's warehouse") and the poultry or fowl house.

There were also three other wooden buildings that may have served different functions over time: the spinning house (also known as the lower dairy or smokehouse), the smokehouse (also the lumber house), and the dairy (also called the upper dairy or smokehouse). In addition, the author notes a marl foundation on the property which may represent a temporary building constructed in 1706-1707 to fulfill the covenants of the purchase agreement of Lot 52 in Yorktown. Ultimately, the author argues that

investigations and research on the Nelson outbuildings "have not produced substantial information." She concludes that "without further evidence giving actual building locations, uses, and design features, the dependencies cannot be reconstructed within the meaning and intent of the NPS Administrative Policies."

Other Institutions

Colonial Williamsburg Foundation -Shirley Collection

Small sketch on card. On reverse in notion "2nd Carter Betty Braxton/Yorktown Va/June 27th 1857."

Shows pale fence around front of property and textile hangings at the windows.

Harper, Marilyn.

1989 "`What it Ought to have Been:' Three Case studies of Early Restoration Work in Virginia," MA thesis, George Washington University.

Chronicles the restoration of three early Virginia Houses--Woodlawn, Gunston Hall and Nelson House. The introductory remarks on the restoration of the house are useful as also the account of George P. Blow's restoration.

Library of Virginia

Charles F. Gillette Archive

Contains over 1000 files of personal correspondence and business records, plus over 6000 drawings. A 600=page finding aid is available. Maps will be available to the Public in May, 1998. Nelson House (York Hall) material includes: Collection Group: Business Records; General Client File -No. 56 -George P. Blow. File Headings:

	1921
Jan	1922
Feb	1922
Mar	1922
Apr-June	1922
Jul-Sept	1922
Oct-Dec	1922
Jan-June	1922
July-Dec	1922
Jan-June	1932
July-Dec	1923
Jan-June	1924
July-Dec	1924
	1925
	1926
	1927-1928
	Misc.

Longest, George C.

1992 Genius in the Garden: Charles F. Gillette and Landscape Architecture in Virginia. Virginia State Library. Richmond, Virginia.

National Archives

1863 Special Orders 147/7 "Office Med Director/Yorktown Va./Dec 5th 1863"

B.B. Breed Surgeon/ Medical Director to Brig. General Wistar, Record Group 393, Letters Received, Department of Virginia.

Explains the need for a post or general hospital facility in Yorktown, where the sick from outlying posts can be cared for. Recommends the use of the Nelson house, and is accompanied by a plan of the building. Endorsed by various officers in the chain of command.

Royal Institute of British Architects

1767 Drawings of Thomas Hunt 1737-between 1809 and 1818. "The Plan of the Parlor Floor of a House now building by the Hon.ble Thos. Nelson, Esq. in York Town Virginia. Designed by Himself."

This is believed to represent the house of Secretary Thomas Nelson. Hunt was a gentleman amateur in matters of architecture. Hunt notes that his plan was drawn from Nelson's letter of 15 September 1765.

Virginia Historical Society

Robert Knox Snedon Collection

Watercolor maps and drawings covering the Peninsular Campaign among other things. Includes several maps and views of Yorktown and vicinity, several; showing the Nelson House. Excellent source for the appearance of the town at the time of McClellan's move toward Richmond.

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FINAL REPORT

THE LAST YEAR OF TREE GROWTH FOR SELECTED TIMBERS WITHIN THE NELSON HOUSE AS DERIVED BY KEY-YEAR DENDROCHRONOLOGY

SUBMITTED BY:

Herman J. Heikkenen, Ph.D.
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Peter J.J. Egan, President

March 1995

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Peter J.J. Egan, Ph.D., President

March 8, 1995

ABSTRACT

THE LAST YEAR OF TREE GROWTH FOR SELECTED TIMBERS WITHIN THE NELSON HOUSE AS DERIVED BY KEY-YEAR DENDROCHRONOLOGY*

This key-year dendrochronology study has established that selected structural members within the Nelson House were hewed and sawed from tulip-poplars (Liriodendron tulipifera L.) that were felled after the growing season of 1729.

The year of best fit, 1729, for the tulip-poplar key-year pattern was highly significant when aligned with the area tulip-poplar key-year pattern derived for Virginia.

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* U.S. Patent No. 4,373,393

Dendrochronology, Inc.
P.O. Box 293, Blacksburg, Virginia 24060
Peter J.J. Egan, Ph.D., President

March 8, 1995

FINAL REPORT

THE LAST YEAR OF TREE GROWTH FOR SELECTED TIMBERS WITHIN THE NELSON HOUSE AS DERIVED BY KEY-YEAR DENDROCHRONOLOGY*

I. INTRODUCTION:

The interest expressed in Dendrochronology, Inc.'s key-year alignment technique to date the year of construction of the Nelson House has led to this study.

The key-year technique relates to a new dendrochronological method for the study of annual growing seasons and tree species over an extended period of time. The key-year technique relates particularly well to a method of accurately determining the year of construction and authenticity of timbers within historic structures (Heikkenen 1984; Heikkenen and Edwards 1983, 1984).

This study presents the alignment of the tulip-poplar (Liriodendron tulipifera L.) key-year pattern for selected timbers within the Nelson House and the corollary: the last year of tree growth of said timbers used in the construction of this historic structure.

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* U.S. Patent No. 4,373,393

II. DESCRIPTION OF STUDY AREA:

The Nelson House is located in Yorktown, York County, Virginia. This historical structure is within the oak, pine and tulip-poplar key-year patterns derived for Virginia.

Within this study area is one predominant physiolographic region--the Atlantic Coastal Plain. The geological materials are predominantly horizontal unconsolidated beds of marine deposits. Elevation ranges from sea level to 200 feet. The topography has eroded through time to a dissected upland plateau, fringed with flood plains of alluvial deposits. The soils range from sands and sandy loams to silt loams.

The forests within the study area are now mainly second growth white and red oaks (Quercus spp.), tulip-poplar (Liriodendron tulipifera L.), and sweet gum (Liquidambar styraciflua L.). The pines, especially Virginia (Pinus virginiana Mill.) and loblolly (P. taeda L.), occur on abandoned farmland and cutover forest land. Present stand composition varies widely with soil drainage and past land use. There are few, if any, old growth stands that have not been partially logged.

The annual precipitation rnages from 41-45 inches per year; the soils usually return to field capacity during the winter, and the annual potential evapo-transpiration throughout the study area ranges between 28-34 inches. The study area is well known for occasionally extreme moisture deficits and excesses.

III. AREA KEY-YEAR PATTERN:

The development of the area's tree-ring pattern for a given tree genera is a computerized analysis of the number of trees from a given site expressing relative growth differences in a given year, especially the key years in which a significant number of the trees coincide regarding the relative growth. The development of the area key-year pattern has been achieved by non-parametrical testing (Chi-square and Kappa) for the year of best fit for the key-year pattern from currently living trees and structures.

The area oak, pine and tulip-poplar tree-ring patterns from currently growing trees and historic structures have been derived from previous studies in eastern Virginia, Colonial Williamsburg, the Western Shore

of Maryland, and the lands bordering the Chesapeake Bay. The tulip-poplar key-year pattern was used to align the tree-ring pattern from the Nelson House. The area tulip-poplar tree-ring pattern extends from 1793 back to 1589 (TAZ3, p = .05).

IV. DESCRIPTION OF THE NELSON HOUSE:

Situated on a bluff overlooking the York River, the Nelson House is a two-story structure of brick that stands on cellar walls of stone masonry. Crowning the entire structure is an immense gable roof from which rises a pair of massive brick chimneys. Rubbed brickwork and stone quoining accent the corners and masonry openings of the five-bay front and rear facades. The interior is divided on both floors by a central hallway which communicates with each of the corner rooms.

V. SAMPLING PROCEDURES:

The dating of the timbers from the Nelson House is based on wood samples removed by boring. Wood samples were obtained from a cellar girder and within the roof collars, trusses, struts and rafters. The diameter of said samples being 0.5 inches or less. The sampling did not impair either the structural strength or the historic character of the wooden framing member for the first floor and roof.

A total of 16 samples were removed from the wooden framing members for the first floor and attic on January 14, 1995 as follows: girder (1), collars (5), trusses (4), struts (5), and a rafter (1) (Fig. 1a and 1b, Index i-iv).

VI. TREE-RING ANALYSES:

The analyses of the disks involved the laboratory preparation of these samples by stabilizing, slicing to expose the transverse surface of the vessels, measuring each annual ring of each sample, and presenting the data in a form suitable for computerized analyses.

The measurement of the widths of the annual rings was done with a dendrochronometer developed by Dendrochronology, Inc. This machine has a movable stage (24" linear displacement) on which the wood sample was placed. The stage is hand moved, either forward or reverse (accuracy .01 mm). The prepared wood specimens were examined under binocular magnification

(variable, 10 - 40X) under direct or transmitted light. When the width of an annual ring had been traversed, the distance was concomitantly measured and entered into the computer data bank. This dendrochronometer is unique regarding linear displacement, variable magnification, and lighting. The automatic recording of the data eliminated human error regarding the transfer of data and the year of occurrence of a given tree ring.

The data for each wood sample removed from the wooden framing members of the cellar and attic of the Nelson House regarding tree species, wane edge, number of years, and comments are given in the Index (iv).

VII. DERIVING THE KEY-YEAR PATTERN:

The dating of the Nelson House is based on the tulip-poplar key-year (KY) pattern derived from the wood samples taken from the cellar and attic. This tulip-poplar KY pattern (NHYS3), with n = 10 and at a probability level of p = .05, has a total of 20 KY (12 +KY and 8 -KY) and a length of 136 years.

VIII. DATING THE NELSON HOUSE:

The tulip-poplar KY pattern (NHYS3, n = 10) for the Nelson House was aligned with the tulip-poplar KY pattern for Virginia (TAZ3, p = .05), year by year, from 1793 back to 1620. The year of best fit was 1729, having highly significant Chi-square and Kappa values (X^2 = 9.0, K = 1.0)(Fig. 2, Index v).

IX. DISCUSSION:

The tulip-poplar trees that were used to construct the first floor and roof of the Nelson House were felled over a three-year period of time after the growing seasons of 1729, 1728 and 1727. The wooden framing members of the Nelson House which could be observed were all hewed and/or sawn from tulip-poplar trees. Within the roof, some trees (at least three) were used to construct numberous structural members.

LITERATURE CITED

Heikkenen, H.J. 1984. "Tree-Ring Patterns: A Key-Year Technique for Cross-dating." Journal of Forestry, Vol. 82, No. 5: 302-305.

_____ and M.R. Edwards. 1983. "The Years of Construction and Alteration of Two Buildings as Derived by the Key-Year Dendrochronology Technique," Conservation of Wooden Monuments: Proceedings of the ICOMOS Wood Committee, IV International Symposium, Canada, June 1982: 173-186.

_____ and M.R. Edwards. 1984. "A New American Dendrochronological Technique and Its Application in Dating Historic Structures in Maryland," Bulletin: The Association for Preservation Technology, Vol. XV, No. 3: 3-25.

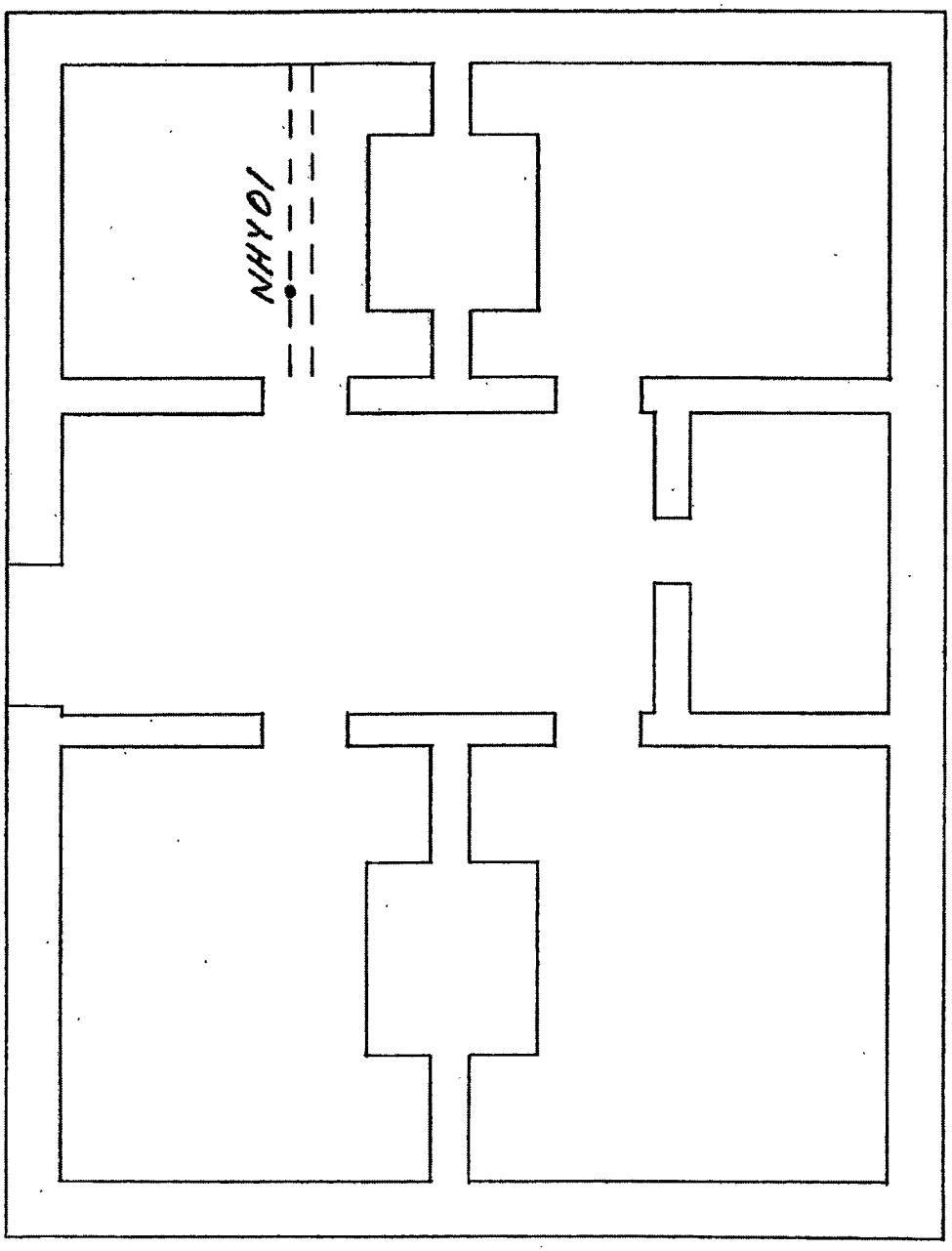


Figure 1a. The approximate location of the wood sample removed from within the cellar of the Nelson House on January 14, 1995. (Drawing by Mark Wenger)

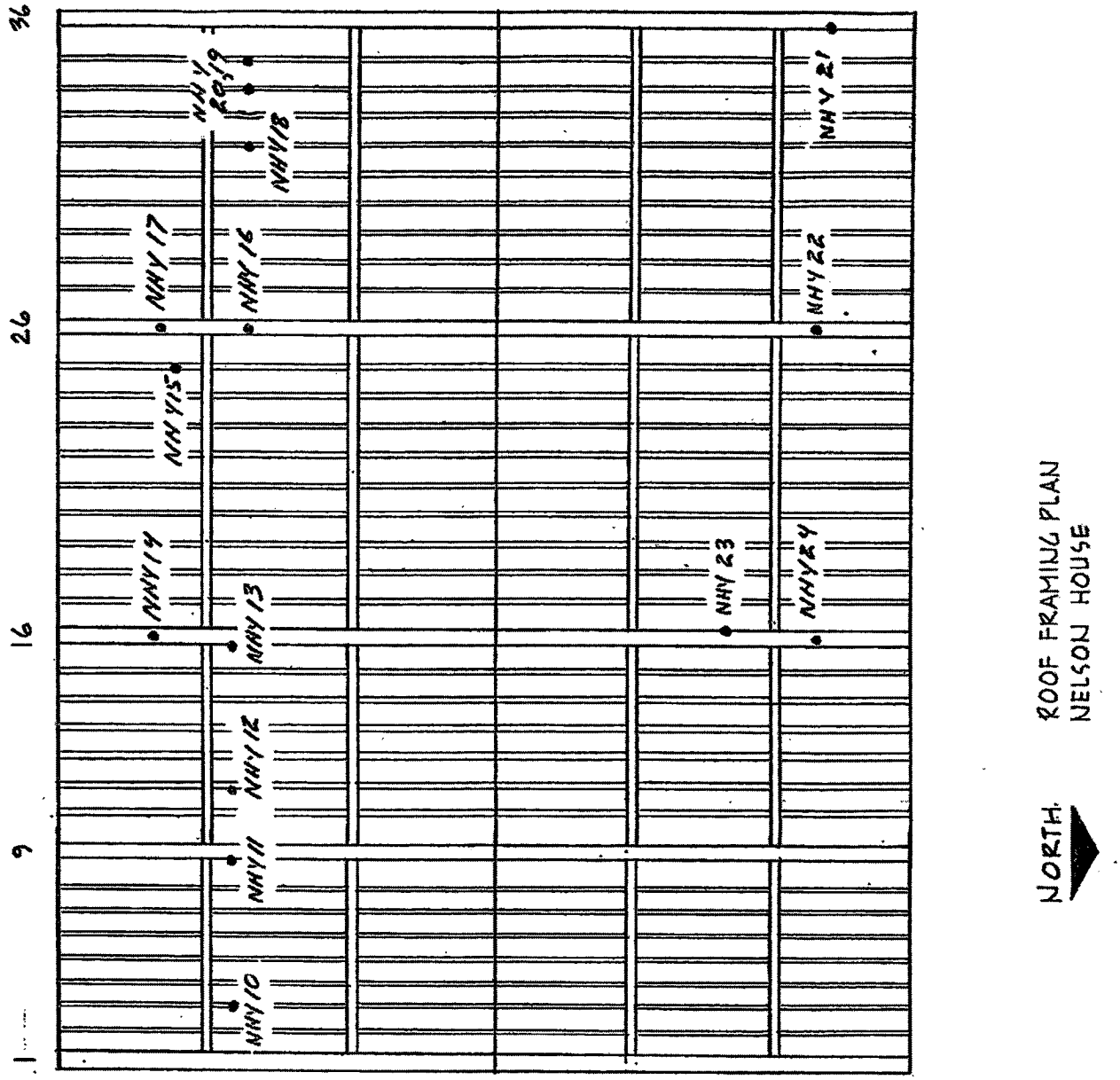


Figure 1b. The approximate location of the wood samples removed from the attic of the Nelson House on January 14, 1995. (Drawing by Mark Wenger).

Dendrochronology Samples
Nelson House
Yorktown, Virginia
January 21, 1995*

Herman J. Heikkennen & Hugh Beard

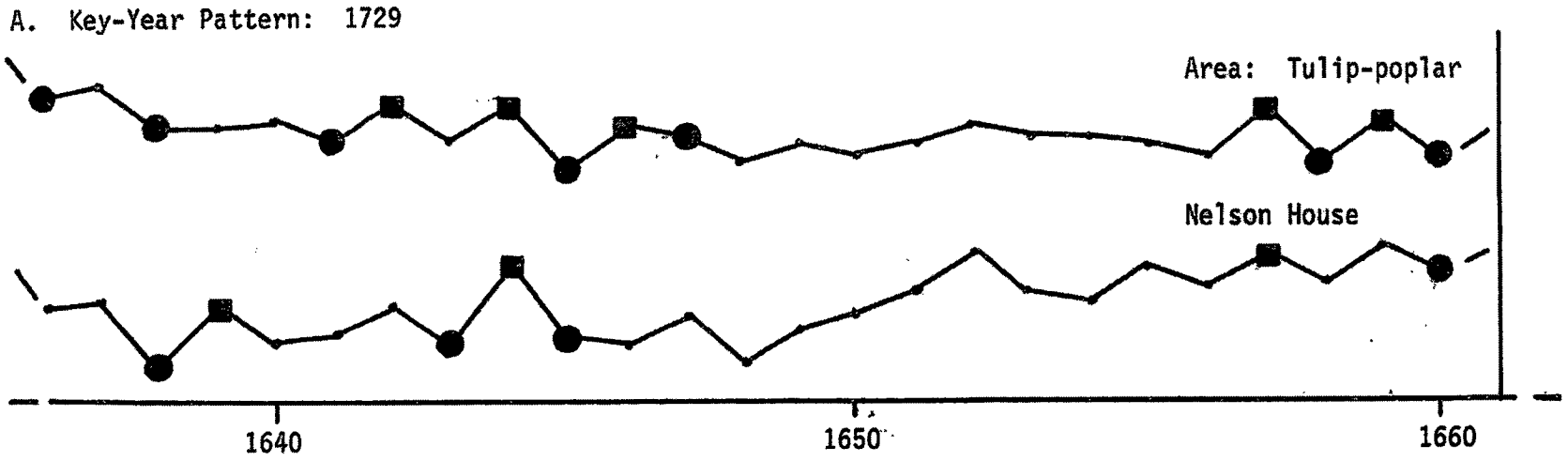
SAMPLE	SPECIES	BAY	SPACE	LOCATION	ELEMENT
NHY-01	T. Poplar		SW Cellar	Opposite hearth	Girder
NHY-10	T. Poplar	3	Attic	+/- 1' from s. end	Collar
NHY-11	T. Poplar	9	Attic	+/- 2'above lower purlin	Truss-South
NHY-12	T. Poplar	11	Attic	+/- 1' from s. end	Collar
NHY-13	T. Poplar	16	Attic	Midway along lower rafter tier	Truss-South
NHY-14	T. Poplar	16	Attic	+/- 8" AFF	Strut-South
NHY-15	T. Poplar	25	Attic	Midpoint	Rafter-South
NHY-16	T. Poplar	26	Attic	Just below lower purlin	Truss-South
NHY-17	T. Poplar	26	Attic	+/- 3' AFF	Strut-South
NHY-18	T. Poplar	32	Attic	+/- 2" from s. end	Collar
NHY-19	T. Poplar	35	Attic	+/- 6' from s. end	Collar
NHY-20	T. Poplar	34	Attic	+/- 10' from n. end	Collar
NHY-21	T. Poplar	36	Attic	+/- 1' AFF	Strut-North
NHY-22	T. Poplar	26	Attic	+/- 4" AFF	Strut-North
NHY-23	T. Poplar	16	Attic	+/- 2' AFF	Truss-North
NHY-24	T. Poplar	16	Attic	+/- 8" AFF	Strut-North

* Mark Wenger

Site: Nelson House, Yorktown, Virginia

Date: Saturday, January 14, 1995 Name: N. J. Herkenrath, K. G. Beard, R. M. Wenger

File	Species	Type	Member	Wane	Y	X^2	Used	Comments
NHY 01	T	D	girder	+	192	-1	+	insect / black rot / line
NHY 10A	T	D	collar	+	26	/	-	
NHY 11A	T	D	truss-S	+	117	0	+	
NHY 12A	T	D	collar	+	86	C		see 12H
NHY 13A	T	D	truss-S	+	100	-1		see 13H
NHY 14A	T	D	strut-S	+	189	0		see 14H
NHY 15A	T	D	rafter-S	+	104	0	+	upw 3"
NHY 16A	T	D	truss-S	+	109	C	+	11-10Y OK / 11-18Y ? / 1 18Y OK
NHY 17A	T	D	strut-S	+	184	0		see 14H
NHY 18A	T	D	collar	+	44	0		see 12H
NHY 19A	T	D	collar	+	135	0	+	
NHY 20A	T	D	collar	+	28	/	-	
NHY 21A	T	D	strut-N	+	141	0	+	Y1-40: 111 Y/i
21B				-	16	/	-	
NHY 22A	T	D	strut N	+	190	-2	+	
NHY 23A	T	D	truss-N	+	89	-1		Y51 snap / 1" false rings @ 60? 16!
NHY 24A	T	D	strut-N	+	174	-1		see 14H
NHY 12H	T	D	—	+	86	0	+	AGR 12A + 18A
NHY 13H	T	D	—	+	100	-1	+	AGR 13A + 23A
NHY 14H	T	D	—	+	189	0	+	AGR 14A + 17A + 24A



B. Contingency Table: 1729

	+	−	
+	5	0	5
−	0	4	4
	5	4	9

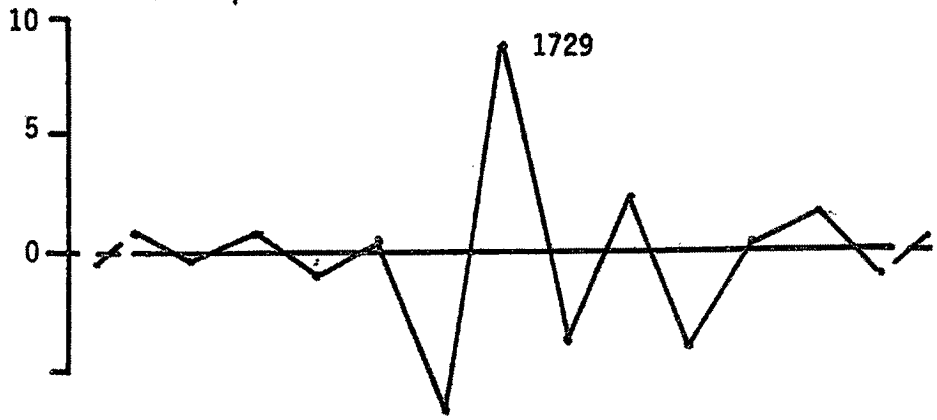
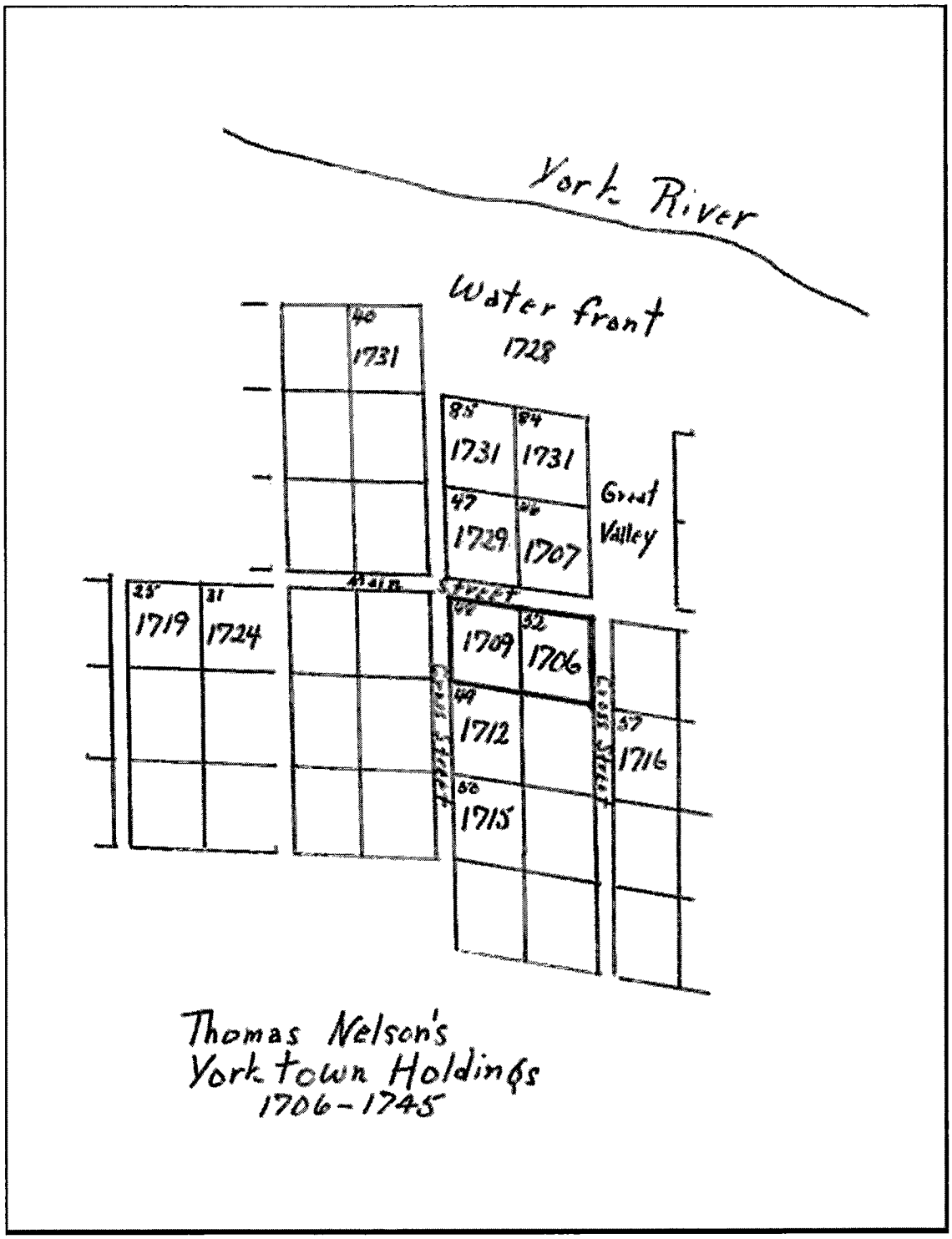


Figure 2. The alignment of the tulip-poplar KY pattern (NHYS3, n = 10, p = .05) for the Nelson House with the area tulip-poplar pattern (TAZ3, p = .05) for Virginia showing the decades of 1640 and 1650. The year of best fit was 1729 (X^2 = 9.0, K = 1.0).

ILLUSTRATIONS



Thomas Nelson's Yorktown land holdings, 1706-45. Illustrated in Charles E. Hatch, *The Nelson House*, 1969.

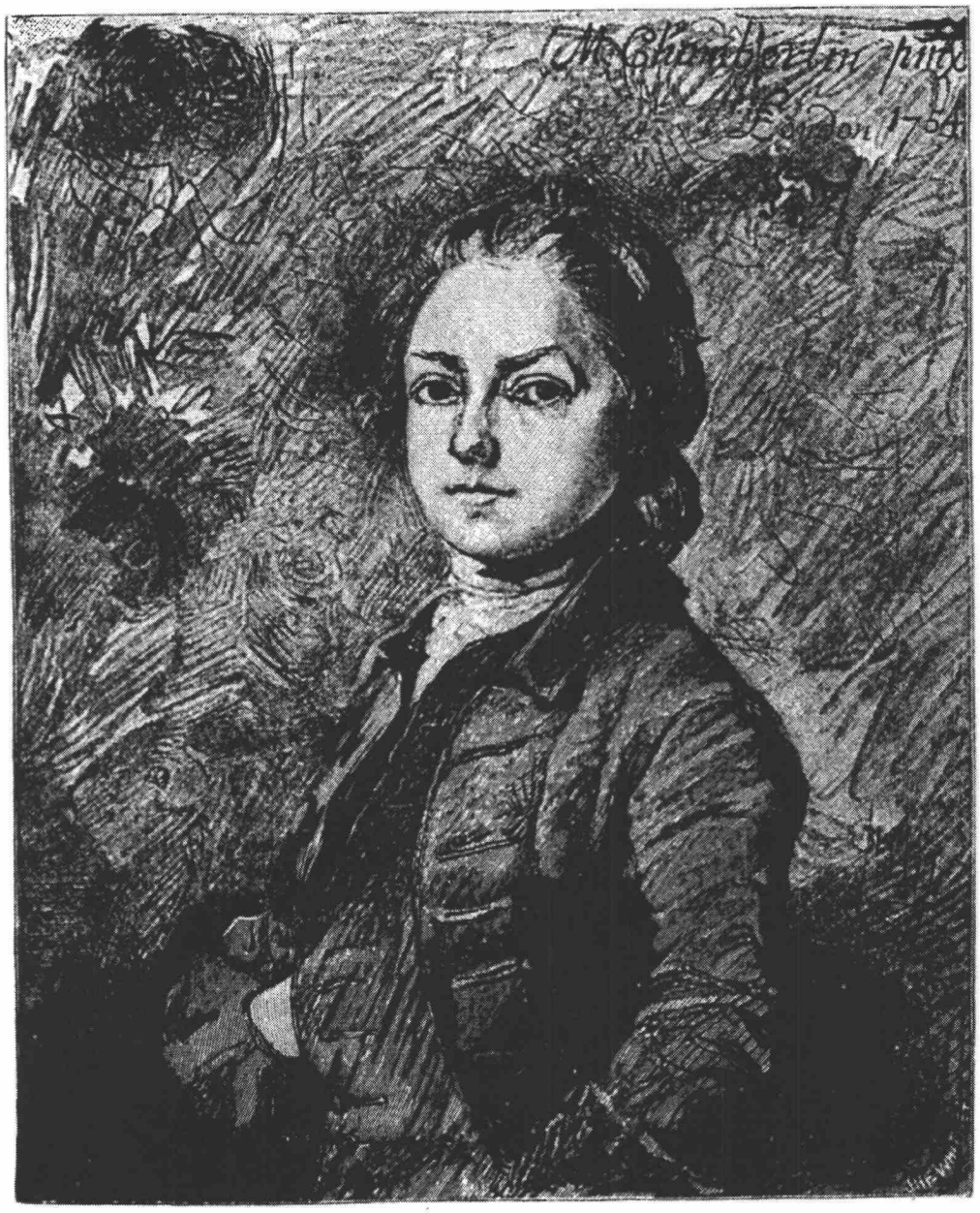


(From a water-color copy by C. H. Sherman, New York, 1883, from the original portrait by unknown artist.)

HON. WILLIAM NELSON, OF YORKTOWN, VIRGINIA.

Thomas Nelson's Yorktown land holdings, 1706-45. Illustrated in Charles E. Hatch, *The Nelson House*, 1969.

President William Nelson (from R.C.M. Page, *Genealogy of the Page Family*, 2nd Edition, Bridgewater, Virginia, 1965), p. 153. Illustrated in Charles E. Hatch, *The Nelson House*, 1969.

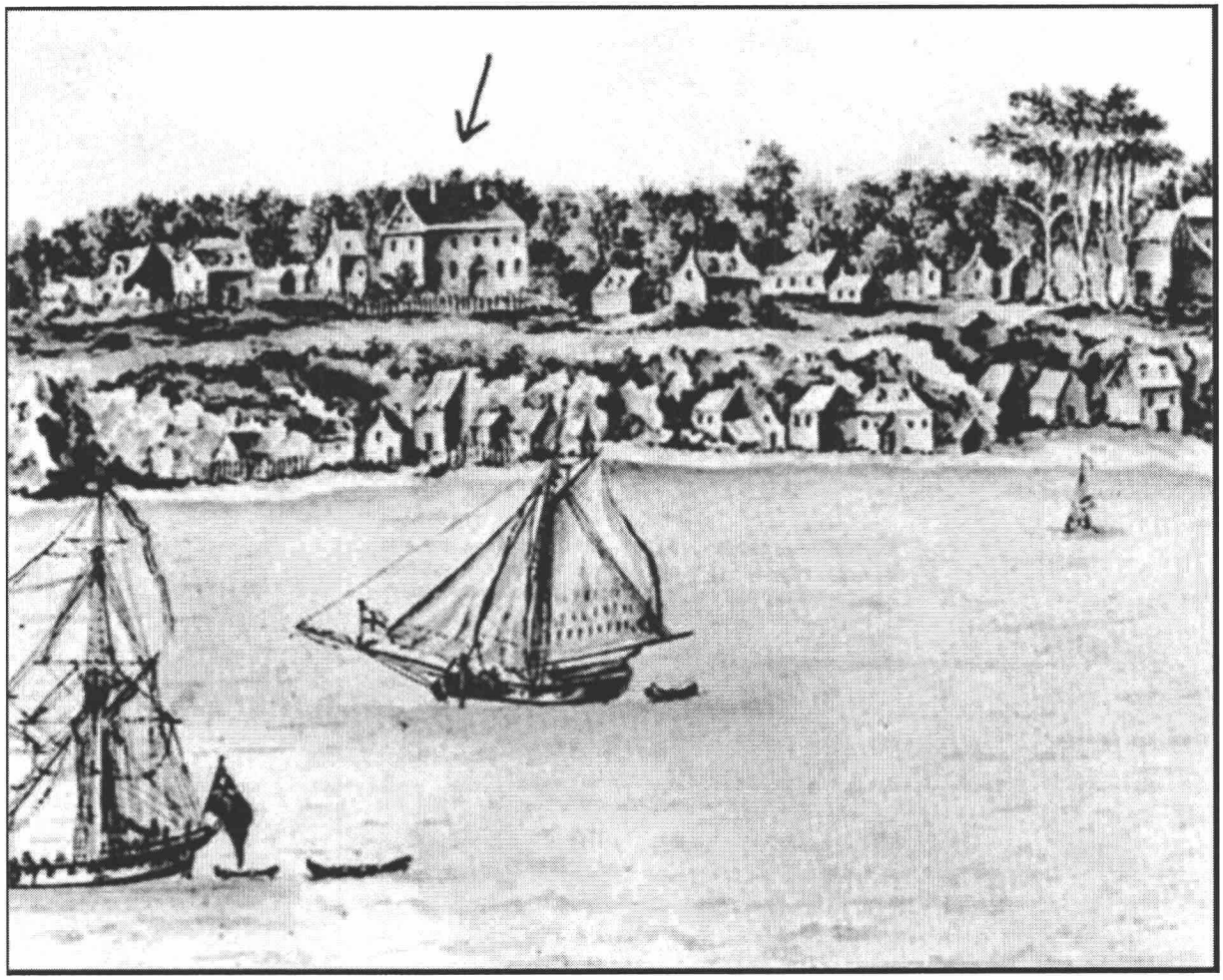


PORTRAIT OF GOVERNOR NELSON AT THE AGE OF FIFTEEN.

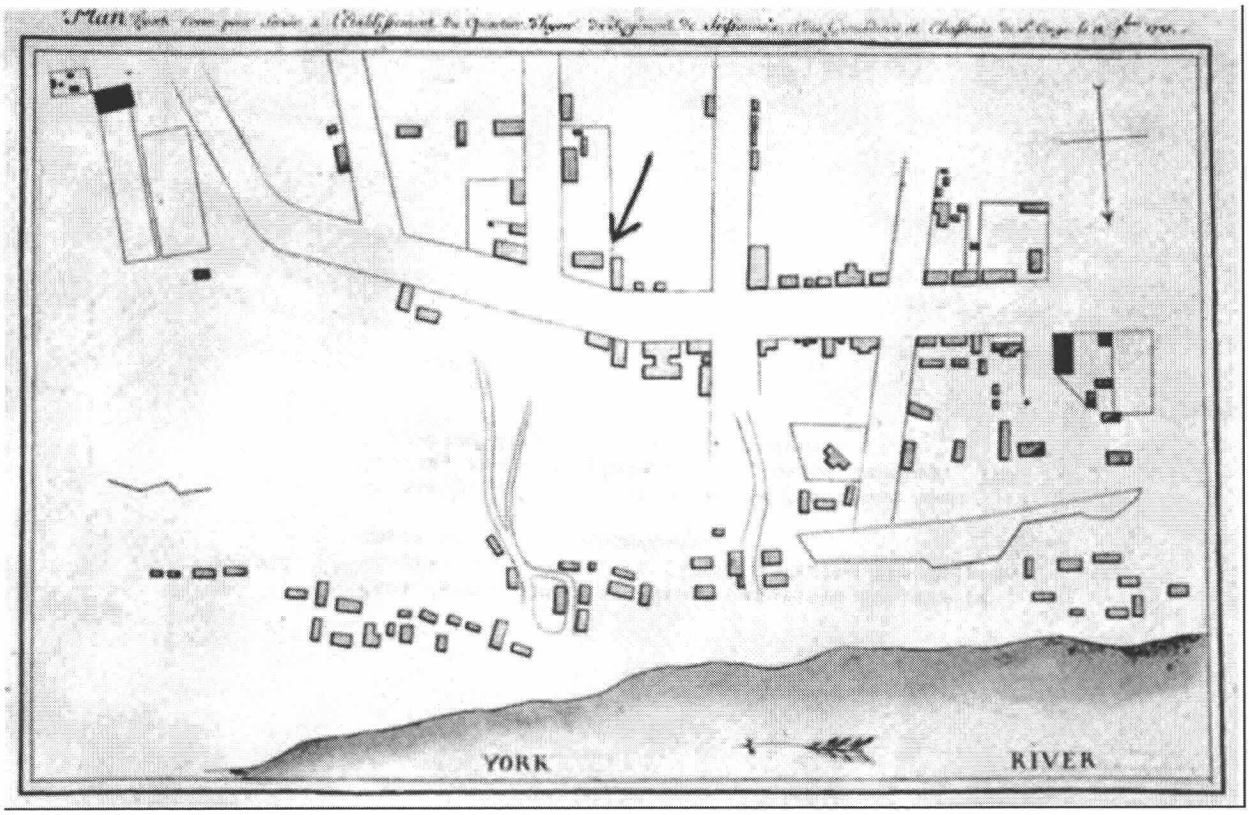
Thomas Nelson, Jr., after the Mason Chamberlain portrait of 1754. This, the only contemporary portrait, was described in 1878: "Nelson's age is about 16, his hair is light (the color of Naples yellow in the light), his eyes are a medium shade of blue and his complexion is ruddy with plenty of warm color." Page Geneaology, p. 170. Portrait from *Scribner's Monthly* (October, 1881), XXII, p. 809.



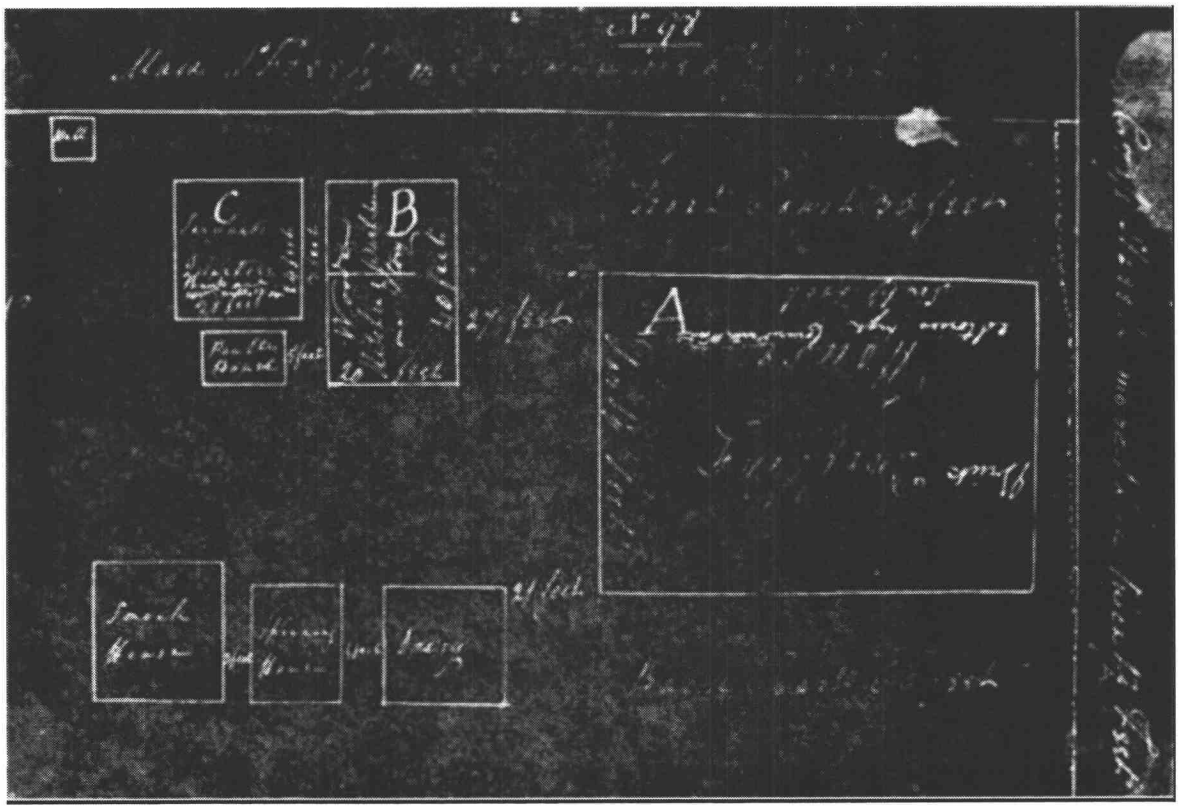
Thomas Nelson, Jr. (Library of Virginia). Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



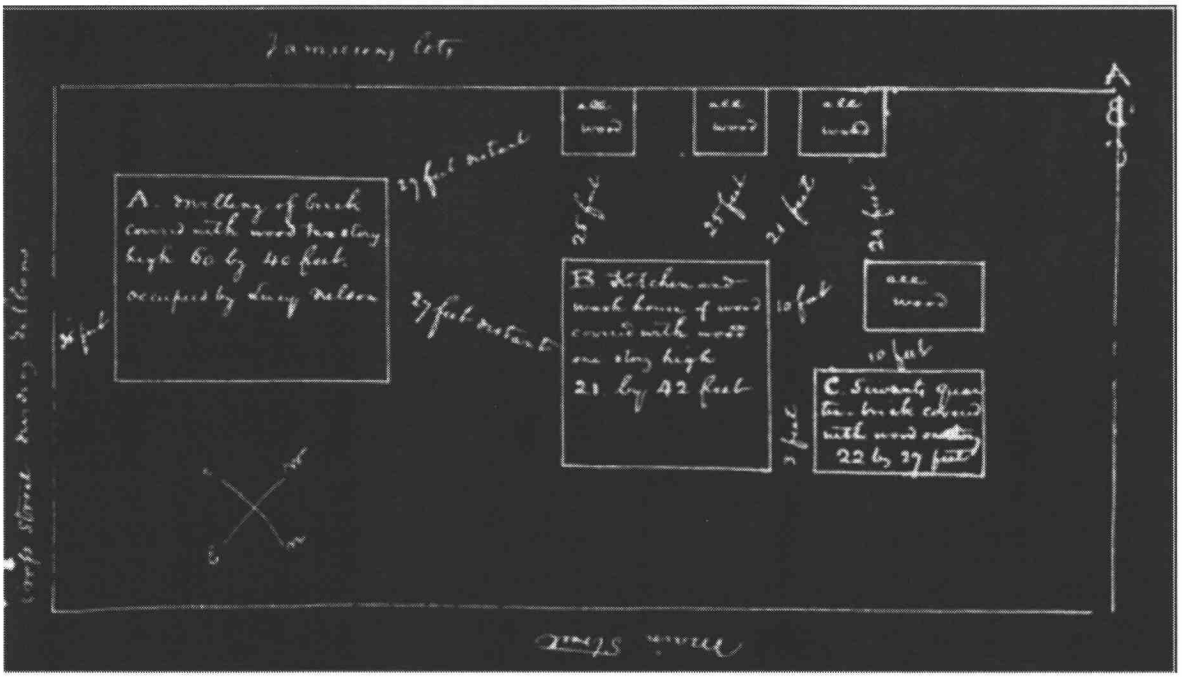
Detail from an early view of Yorktown showing the Nelson House. (Added arrow points to Nelson House.) Sketched by John Gauntlett while aboard a British naval vessel in York River, opposite Yorktown. The sketch was long thought to have been made c. 1755, however the recent discovery of a letter dating Secretary Nelson's house to 1765 casts doubt on the earlier date. The original is in a manuscript volume, "Voyage of the H.M.S. Success and H.M.S. Norwich to Nova Scotia and Virginia 1754-56," in the library of the Mariner's Museum (Newport News, Virginia). Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



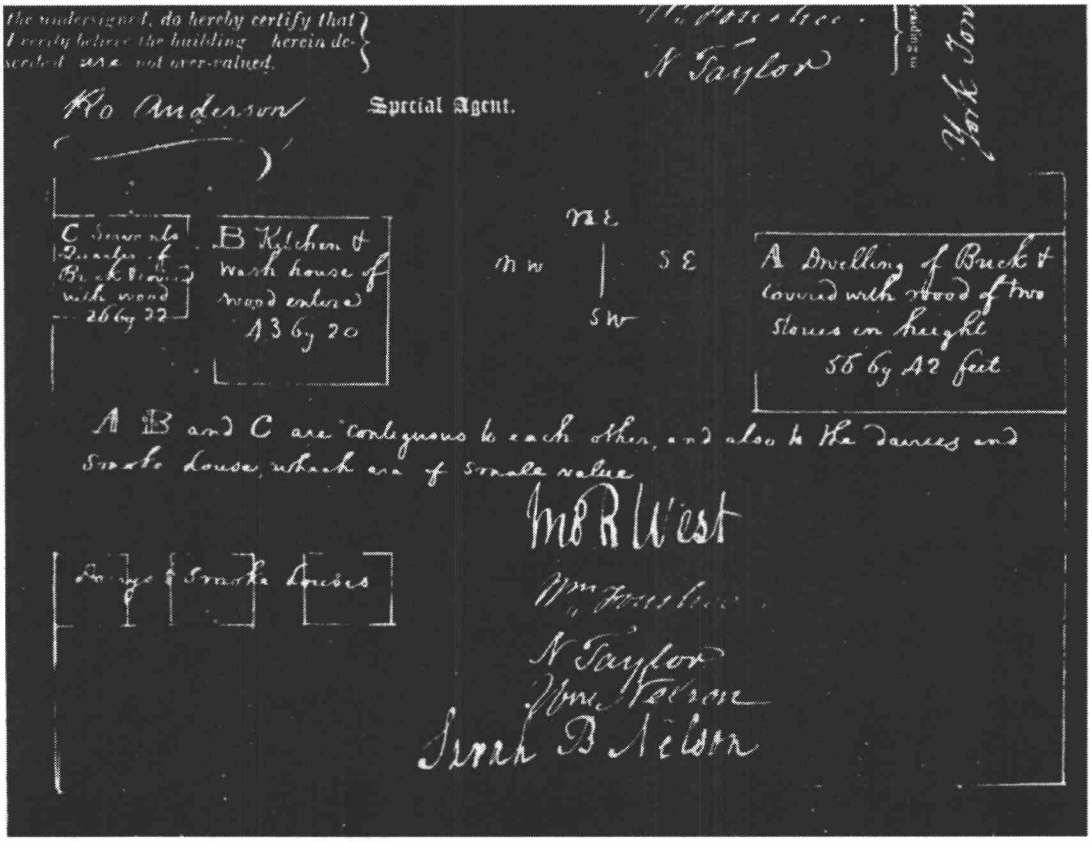
Alexander Berthier's Plan of Yorktown, 1781. Added arrow points to the Nelson House and its outbuildings. (Berthier Papers, Princeton University Library.) Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



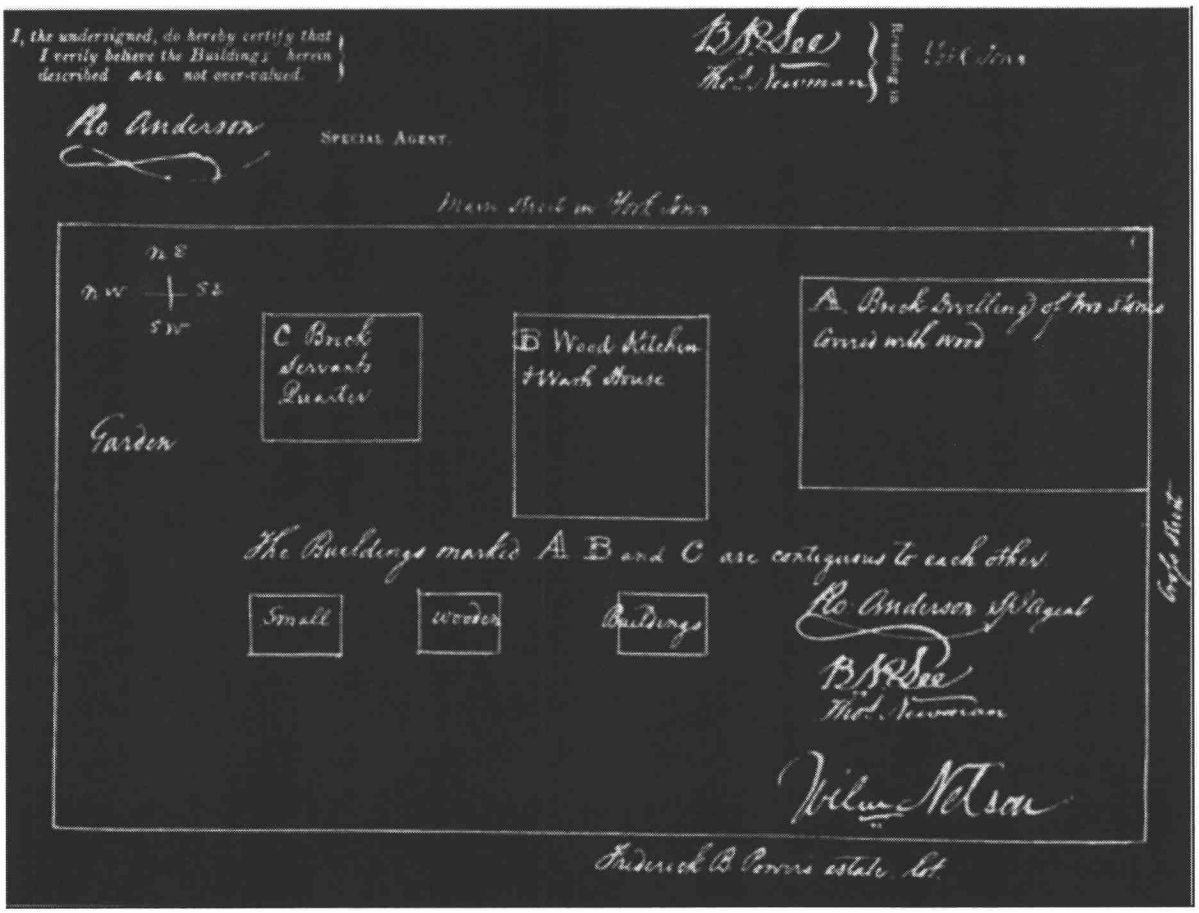
The Nelson House property, Mutual Assurance Society of Virginia, Policy No. 98 (1796). Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



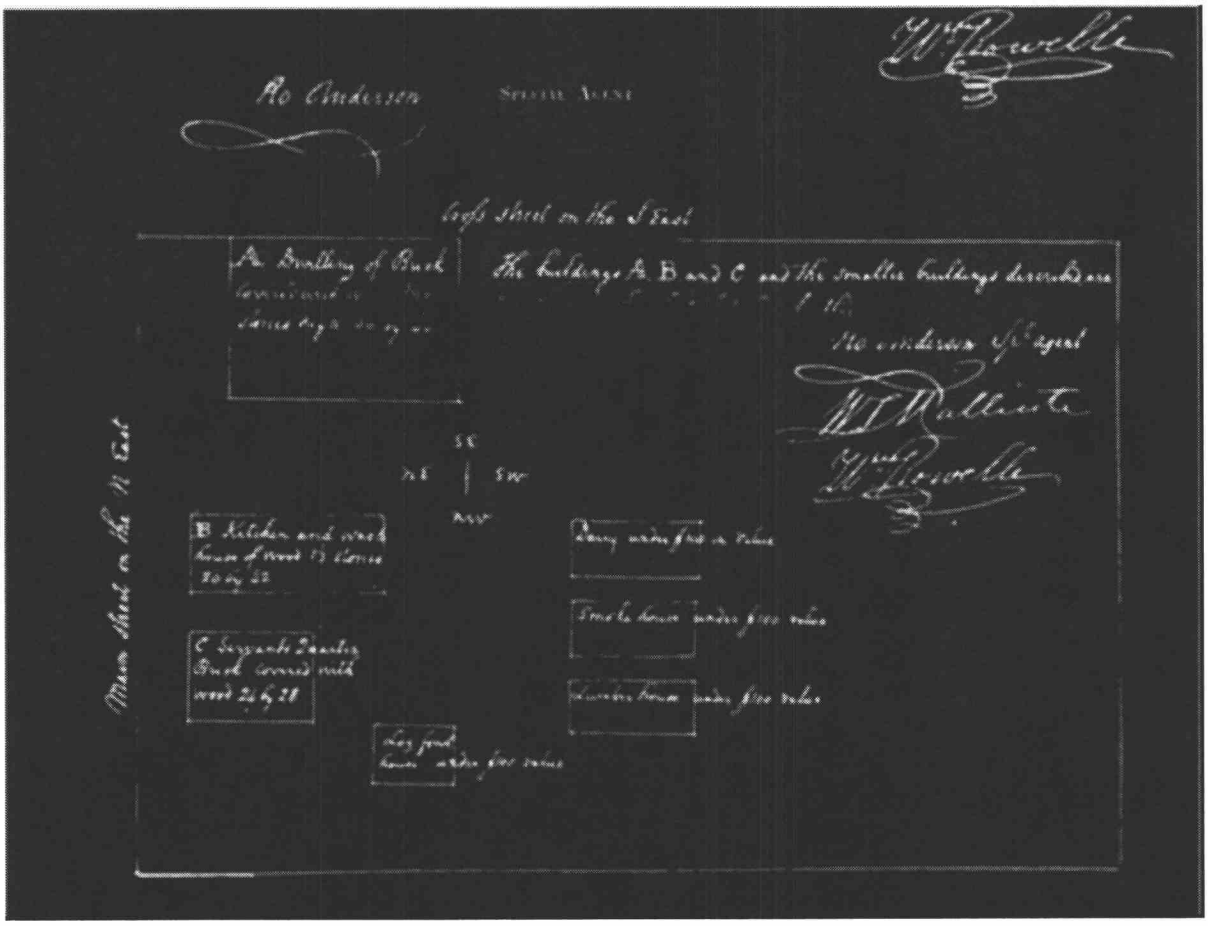
Nelson House and its dependencies. Mutual Assurance Society of Virginia, Policy No. 196 (1810). Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



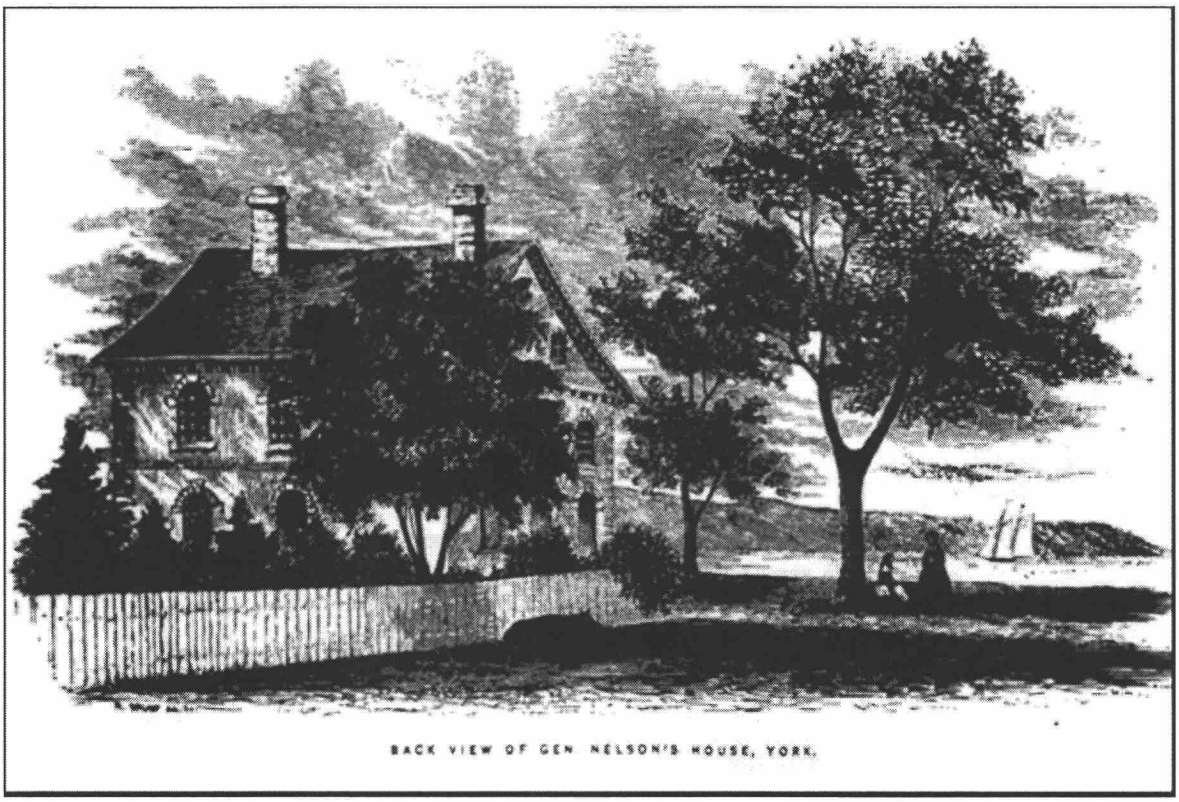
The Nelson House property, Mutual Assurance Society of Virginia, Policy No. 7612 (1830). Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



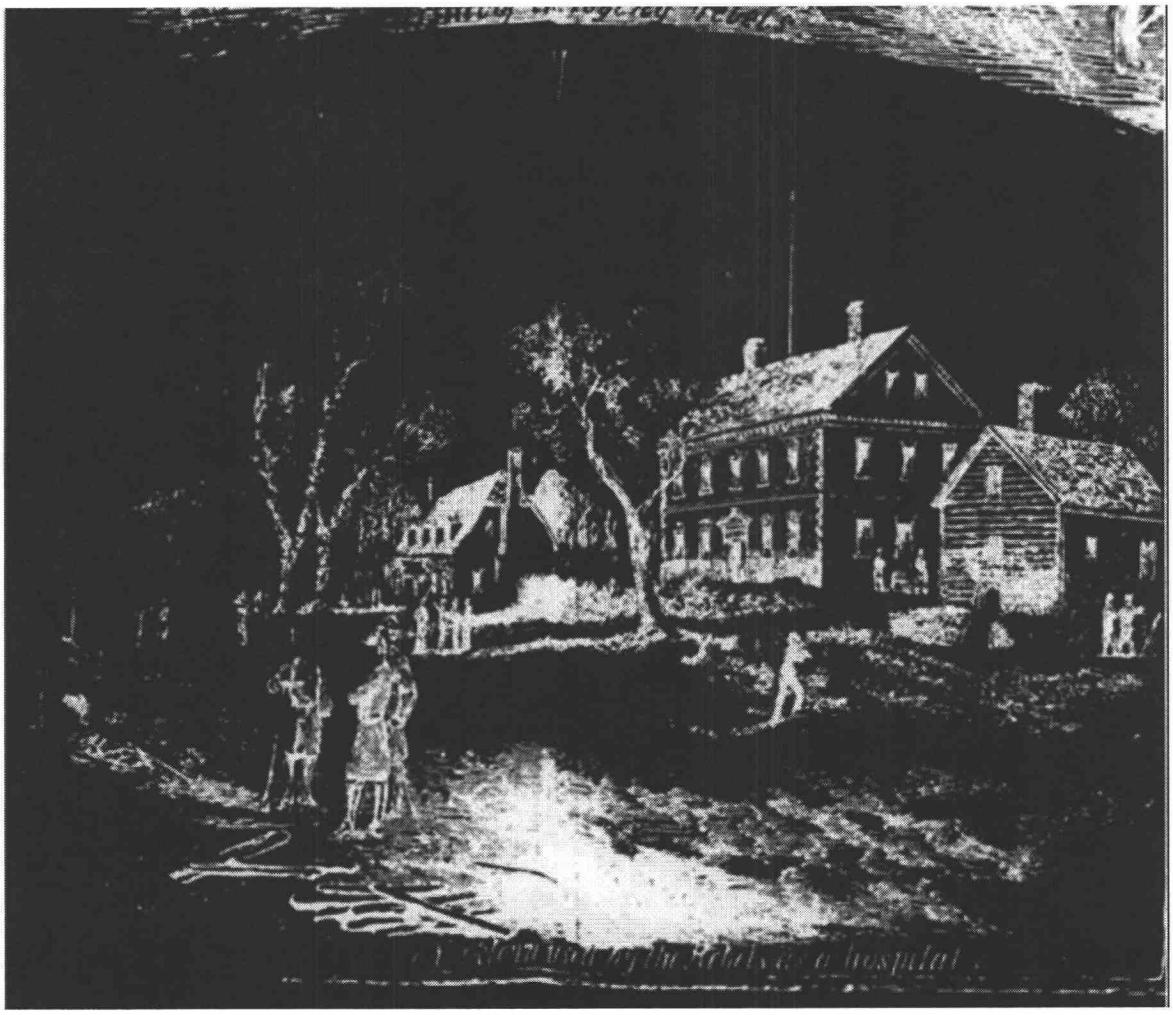
The Nelson House property. Mutual Assurance Society of Virginia Policy No. 14,290 (1846). Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



The Nelson House property, Mutual Assurance Society of Virginia, Policy No. 17,661 (1853). Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



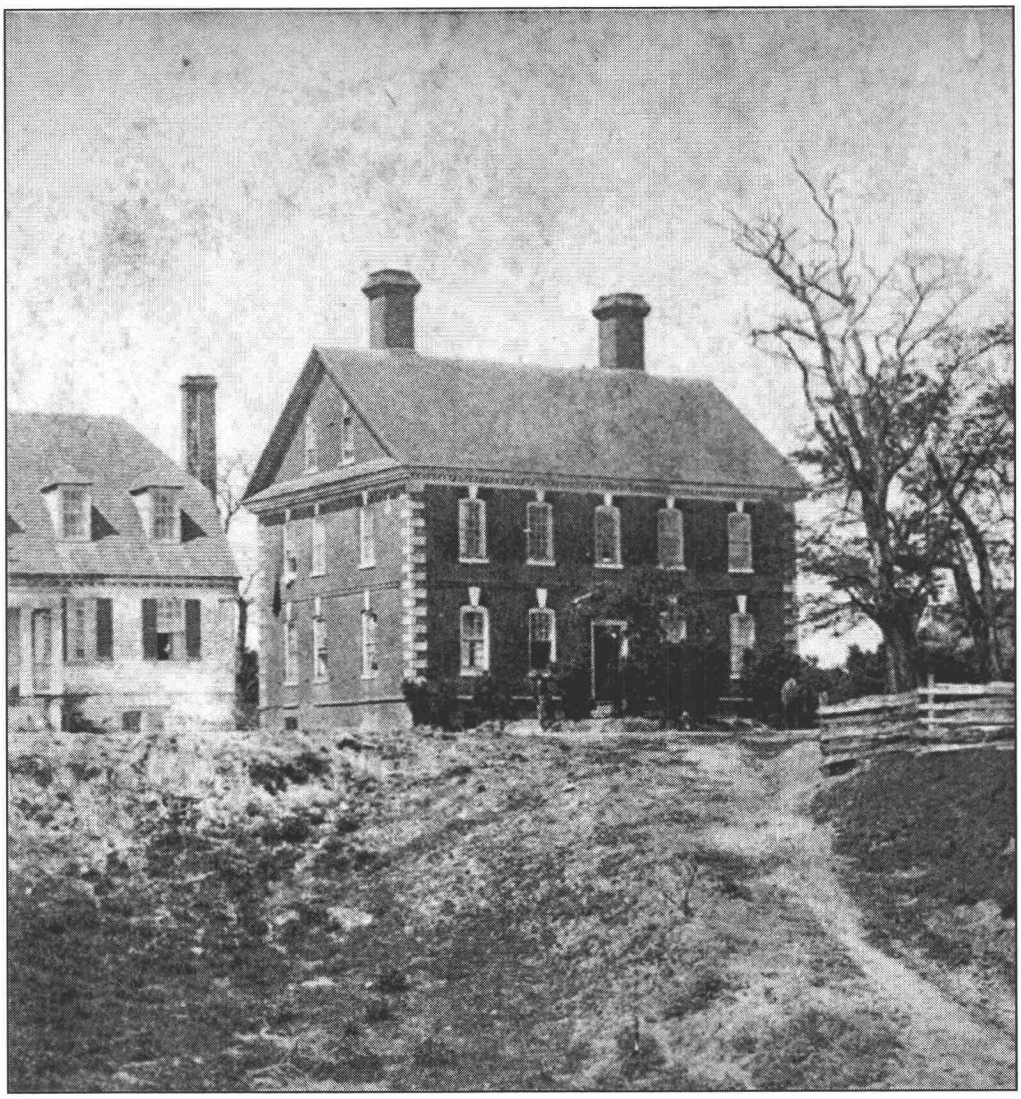
The Nelson House from the South. A much-abstracted and inaccurate view. William Meade, *Old Churches, Ministers and Families of Virginia* (Philadelphia, 1857), Vol. I, pp. 204-05. Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



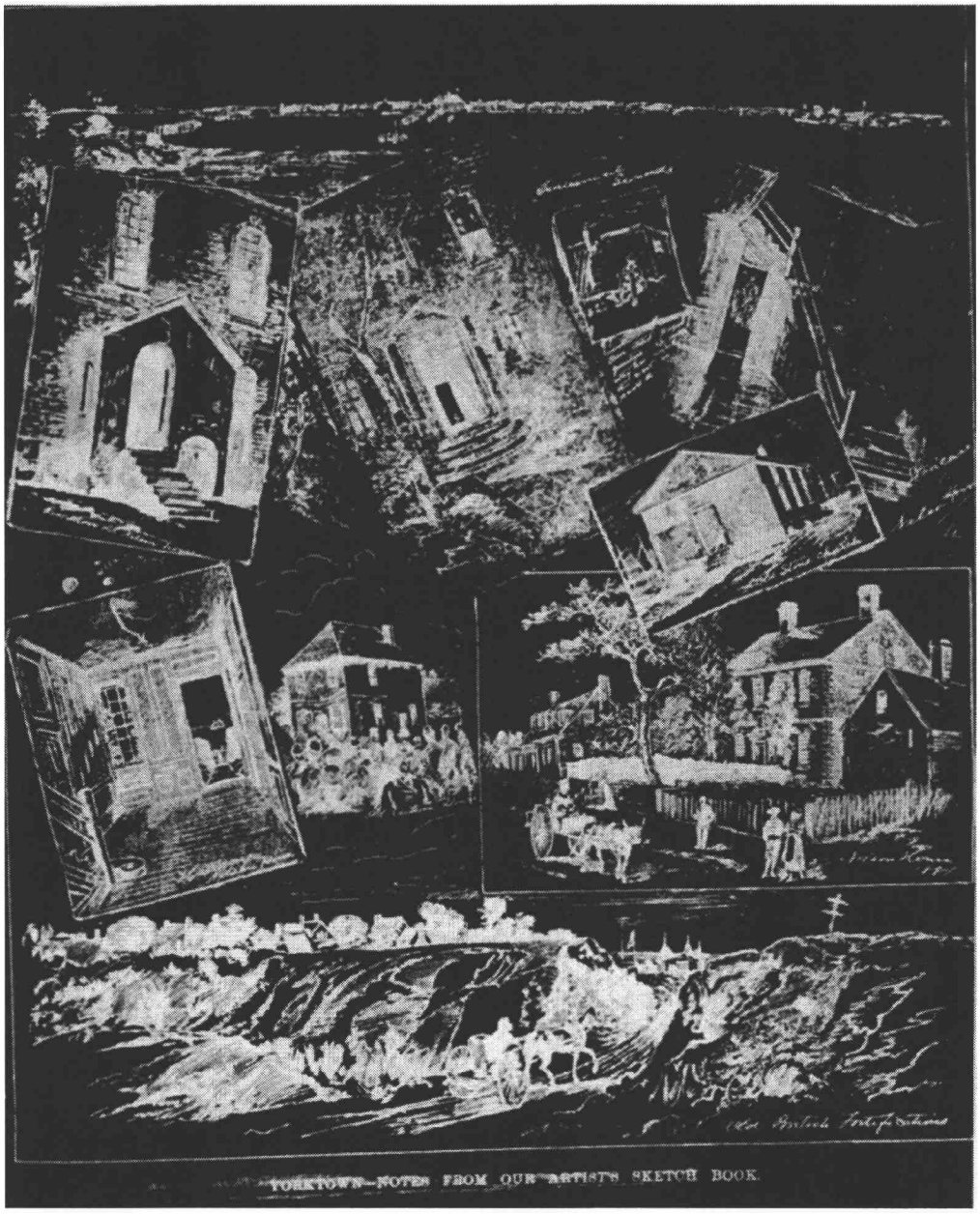
The Nelson House was "used by the Rebels as a hospital." The Nelson House, together with the washhouse-kitchen, as sketched in 1862. This view is significant for indicating that the kitchen was still covered with horizontal weatherboards at this late date. Harper's Weekly, (May, 1862), pp. 328-29. Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



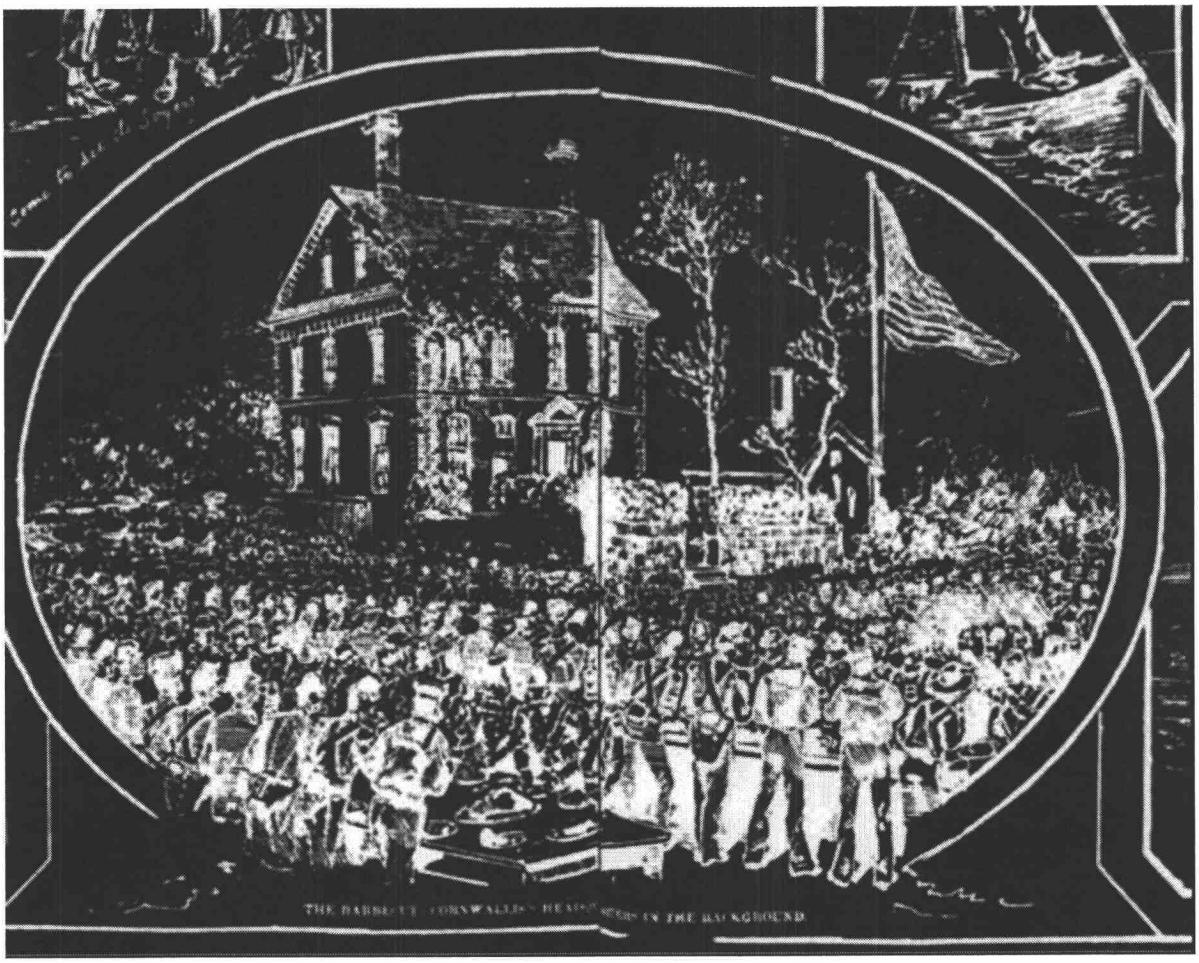
The Nelson House, 1862. Note mature plantings disposed around the perimeter of the front yard and the complete absence of fencing. The textiles hanging from the garret windows would suggest that even the attic space was used when the Nelson House was serving as a hospital. (Matthew Brady). Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



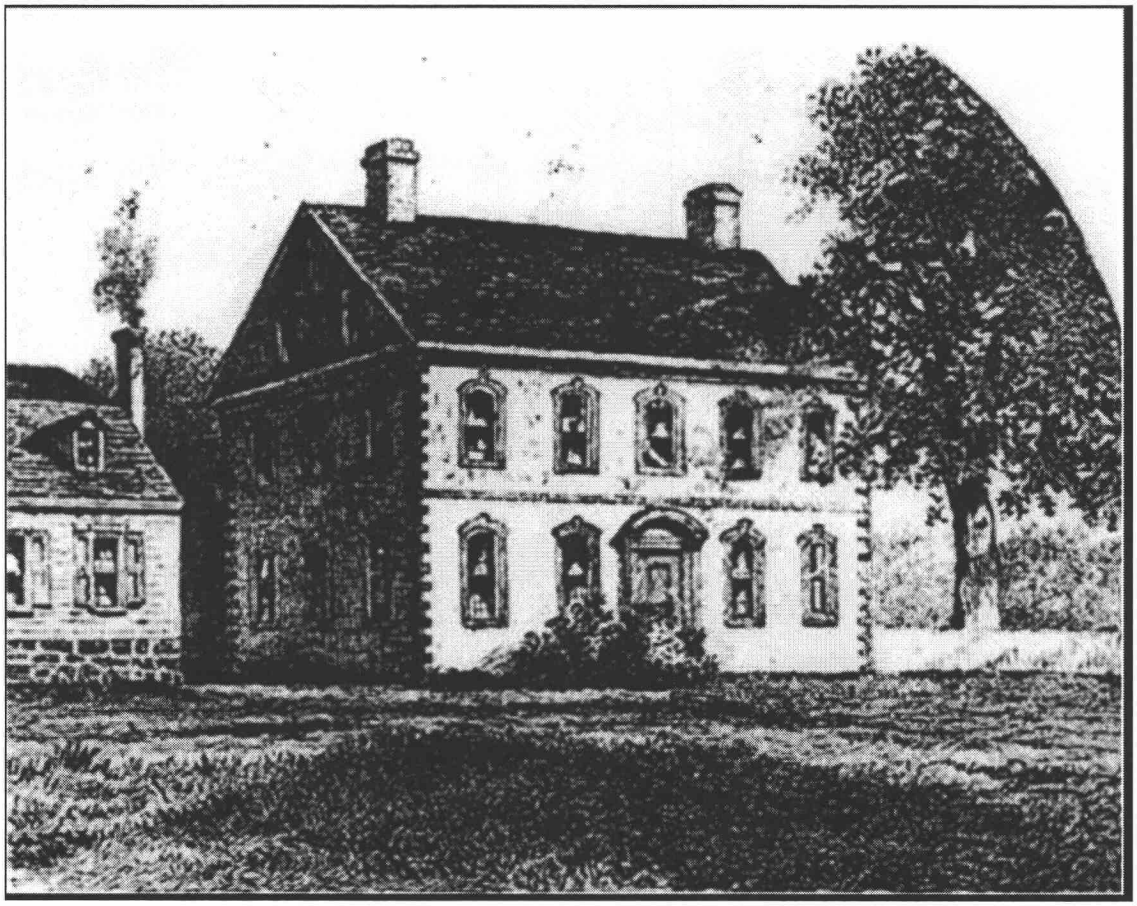
Nelson House about the time of the Civil War. Rockefeller Library, Colonial Williamsburg Foundation. Copy from stereoscopic slide (negative no. CN 63-GR-172-4).



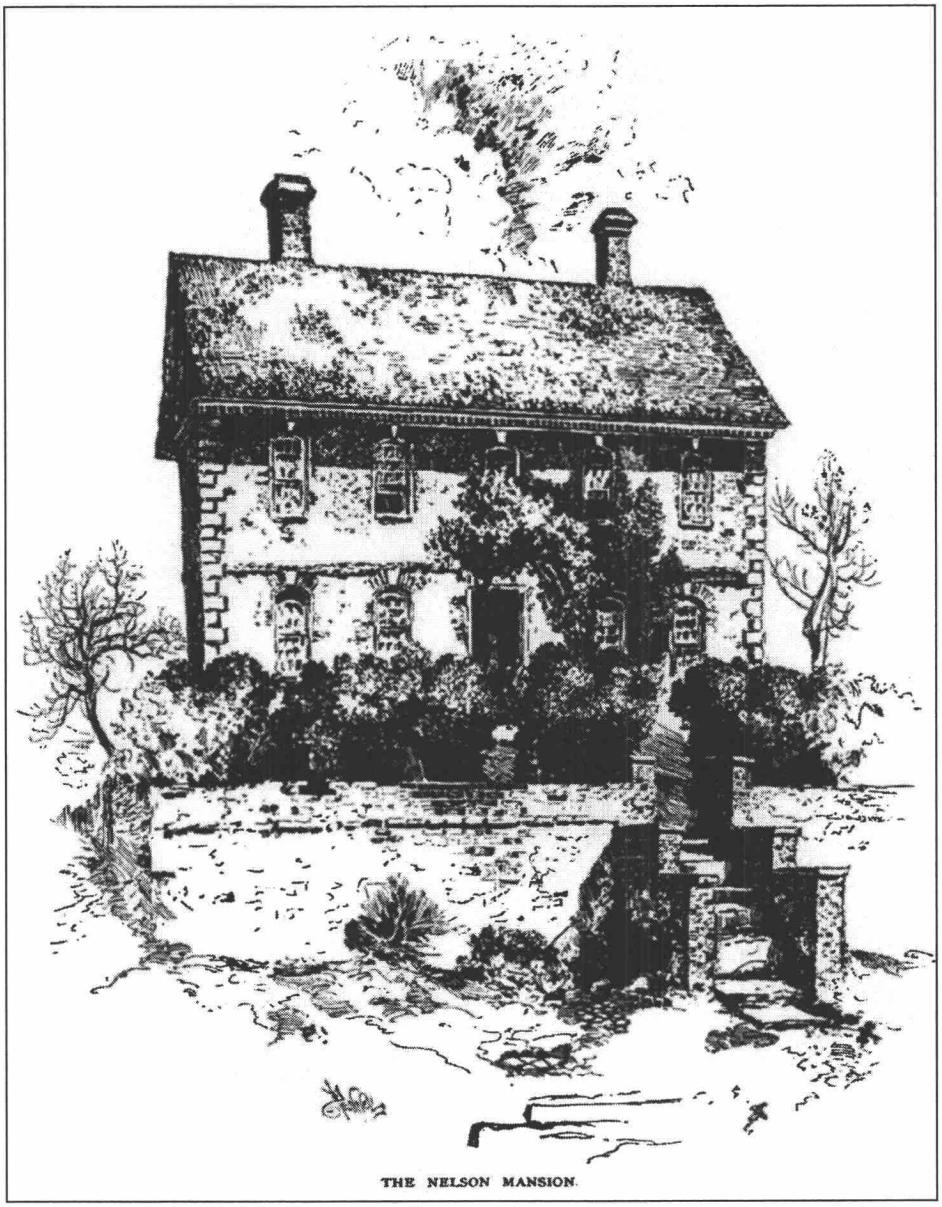
"Yorktown—Notes from our Artist's Sketchbook," a collage of Nelson House sketches. *The Daily Graphic: An Illustrated Evening Newspaper* (New York), October 17, 1881, XXVI, No. 2665, p.1). Among these various Yorktown scenes are several showing the Nelson property: (1) house and kitchen (center, right), (2) the first-floor passage (center, left), (3) the "Rear Door" (top, center), (4) the front entrance (top, center), (5) the stairway and first-floor passage. Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



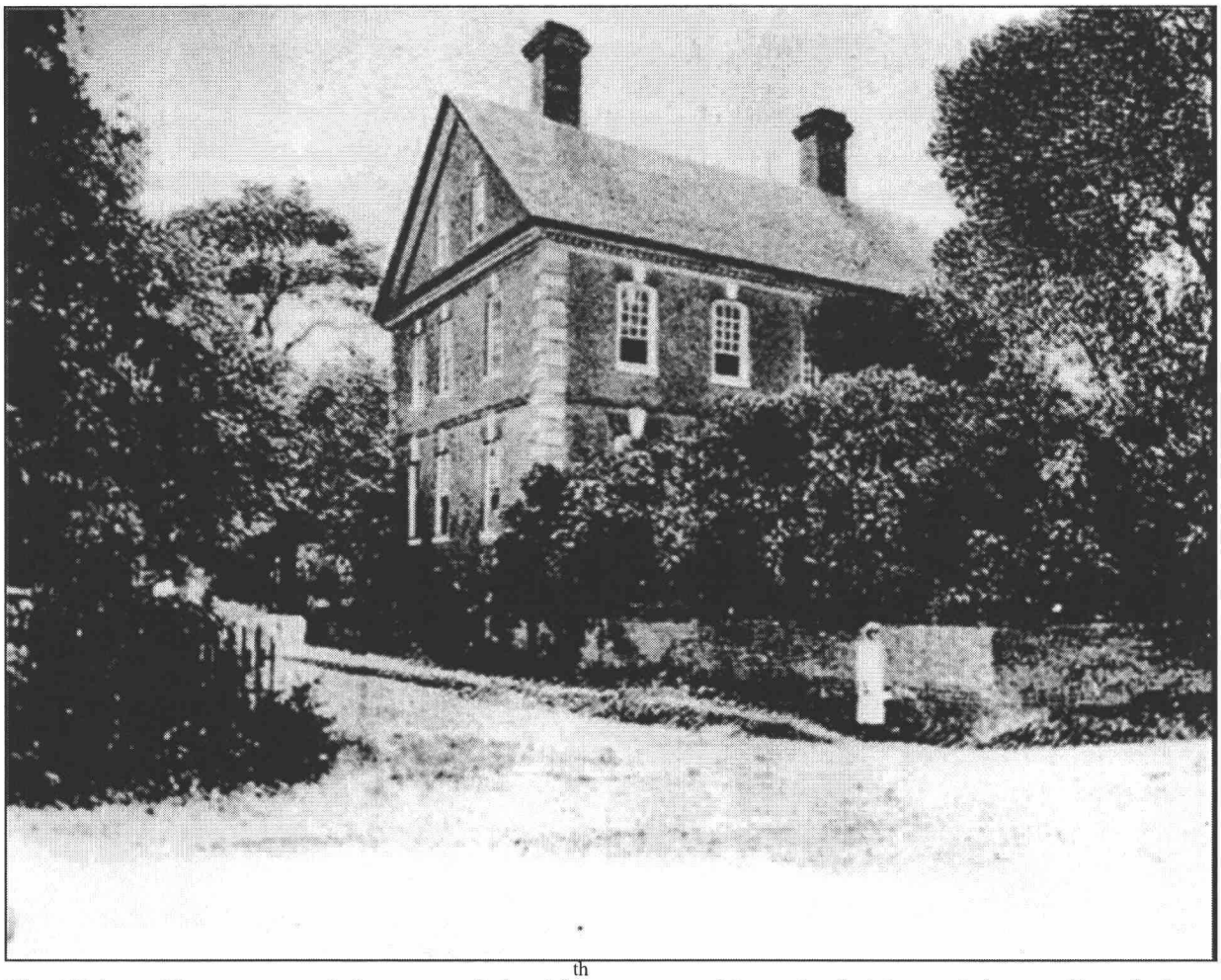
"The Barbecue—Cornwallis' Headquarters in the Background." *The Daily Graphic: An Illustrated Evening Newspaper* (New York) October 29, 1879, pp. 844-45. Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



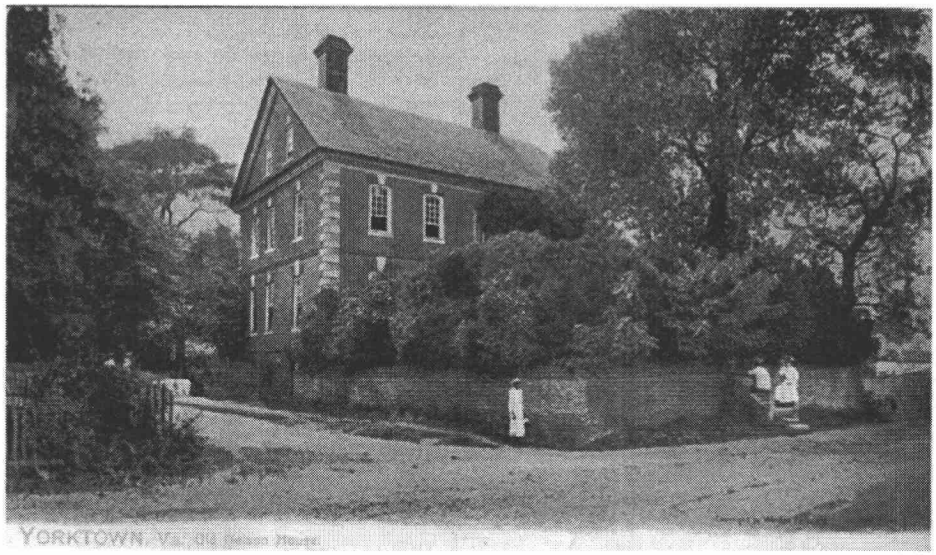
The Nelson House, illustrated in "The Nelson House, Yorktown, Virginia," *Magazine of American History*, VII, 1881. Segmental door and window arches, inaccurately placed chimneys, and stone foundations depicted on the Shield House next door demonstrate the unreliability of this view.

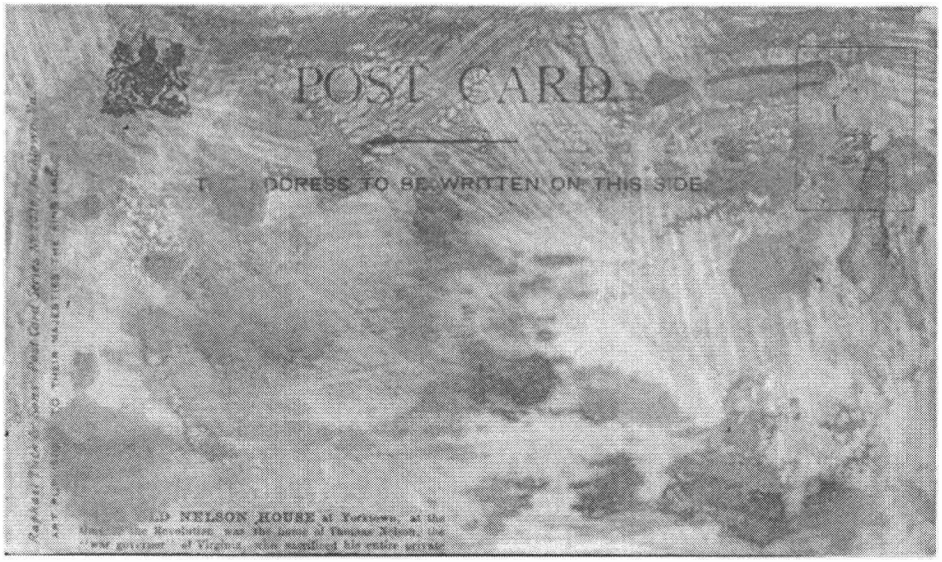


"The Nelson Mansion," (*Scribners Monthly*, October 1881, XXII, p. 803). Illustrated in Charles E. Hatch, Jr., *The Nelson House*, 1969.

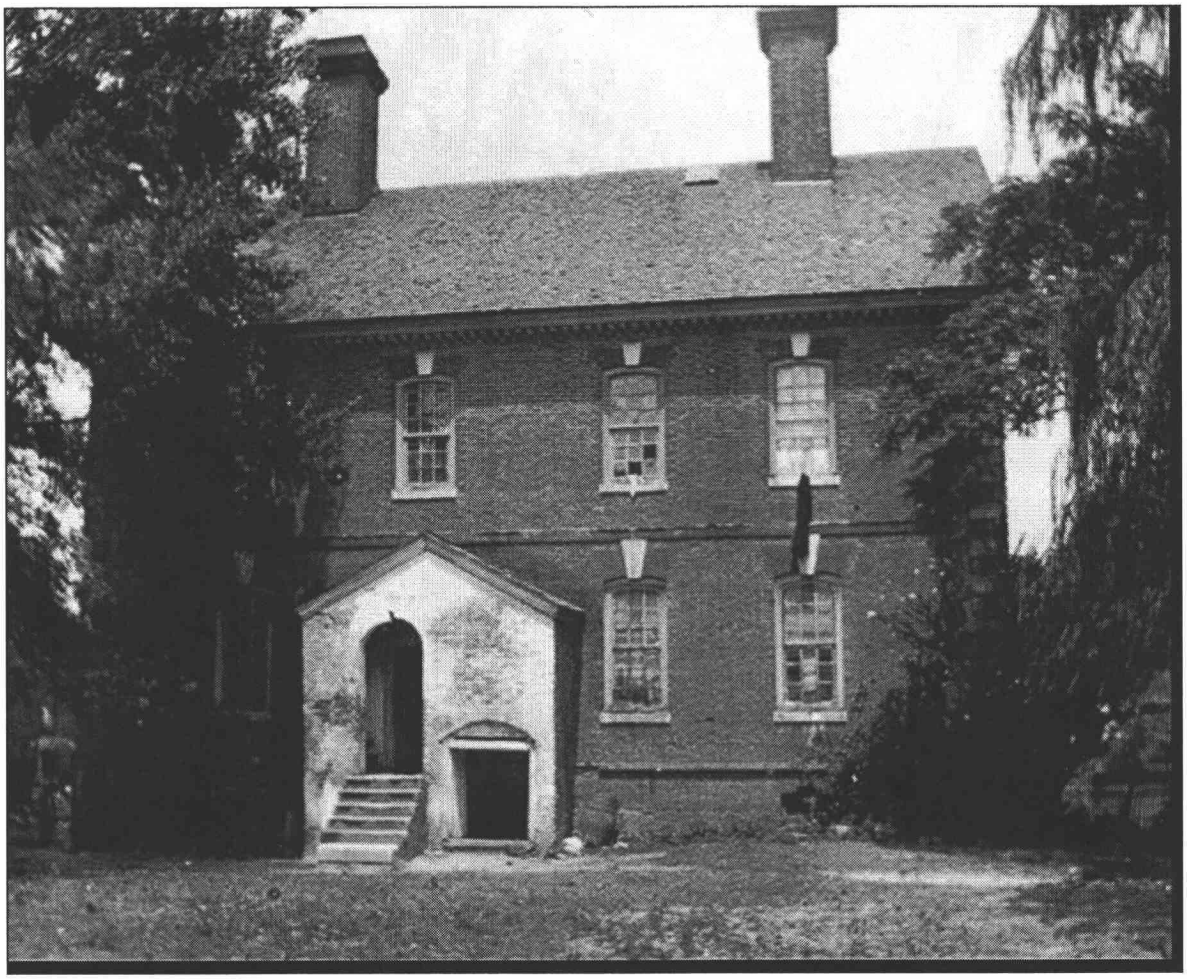


The Nelson House around the turn of the 20th century. Note the brick retaining wall and the mature plantings above it. Illustrated in Charles E. Hatch, *The Nelson House*, 1969. This image was retouched and is possibly a detail from an early postcard.

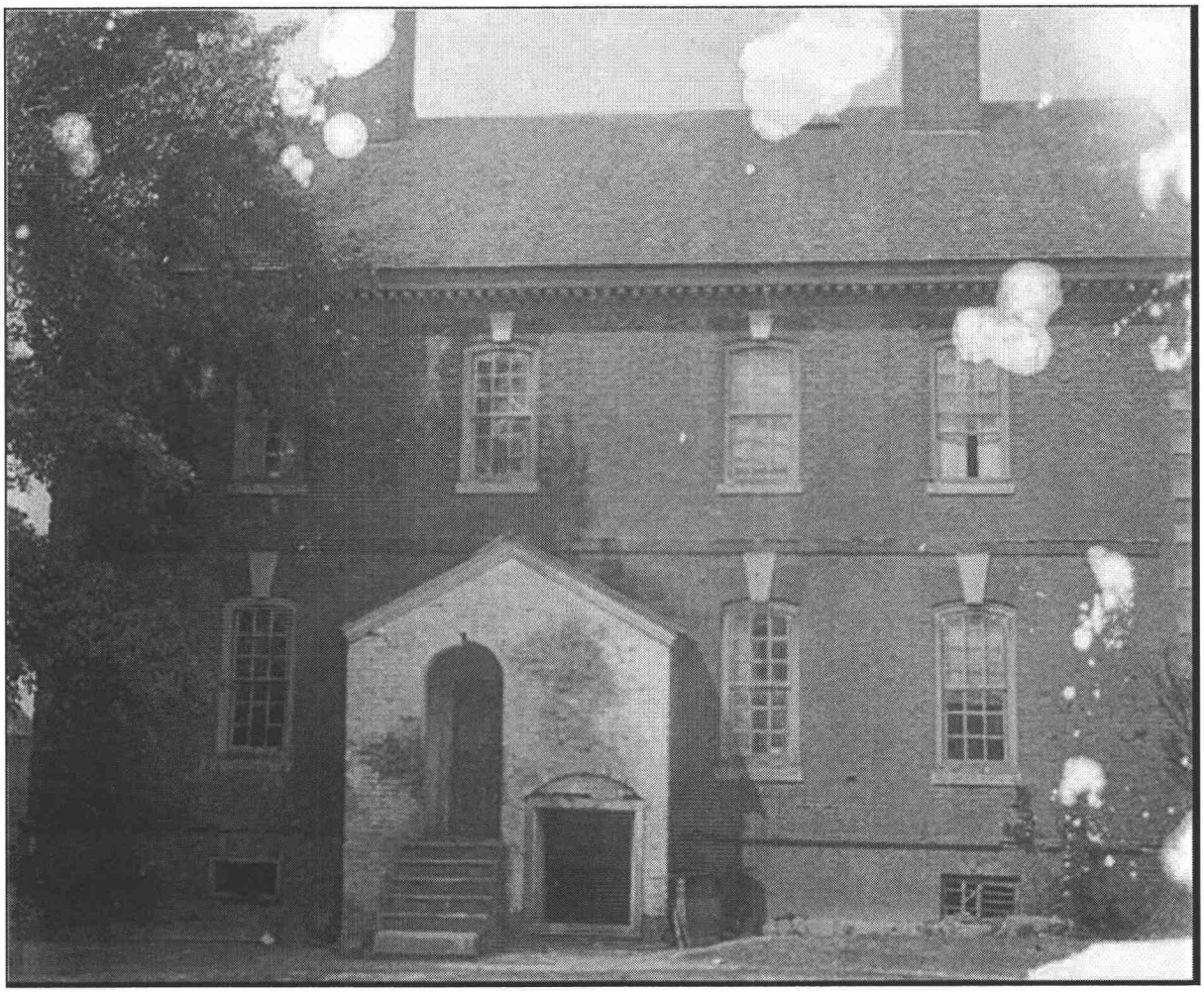




Nelson House. (Color postcard). This tinted image appears to have been made from the previous black and white photo.



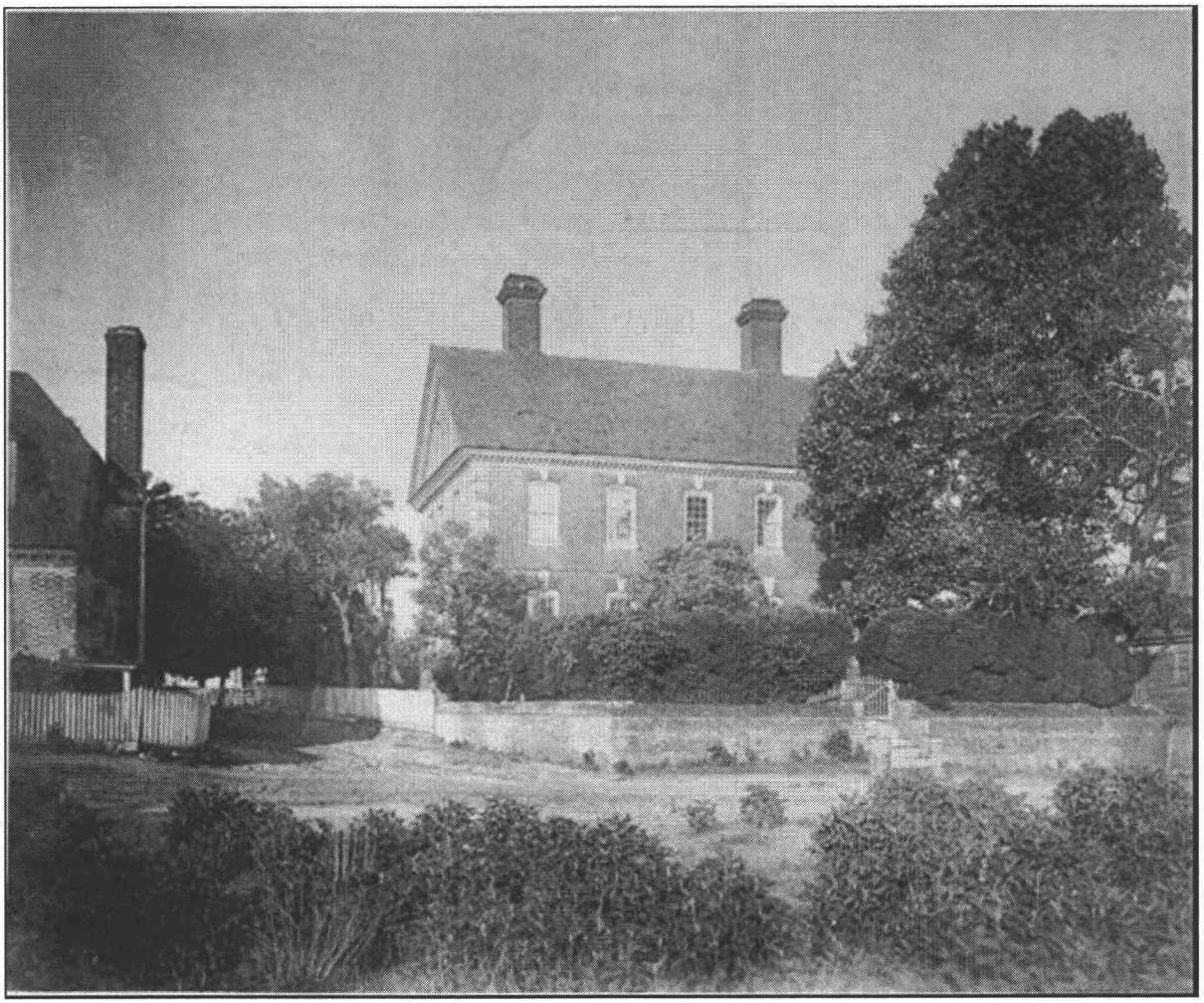
Rear (south) elevation of the Nelson House, before the Blow restoration. Note the roof hatch and the early stone steps (replaced during the restoration). Print from glass-plate negative given to Colonial Williamsburg Foundation in 1959, Rockefeller Library (negative no. 77-1390).



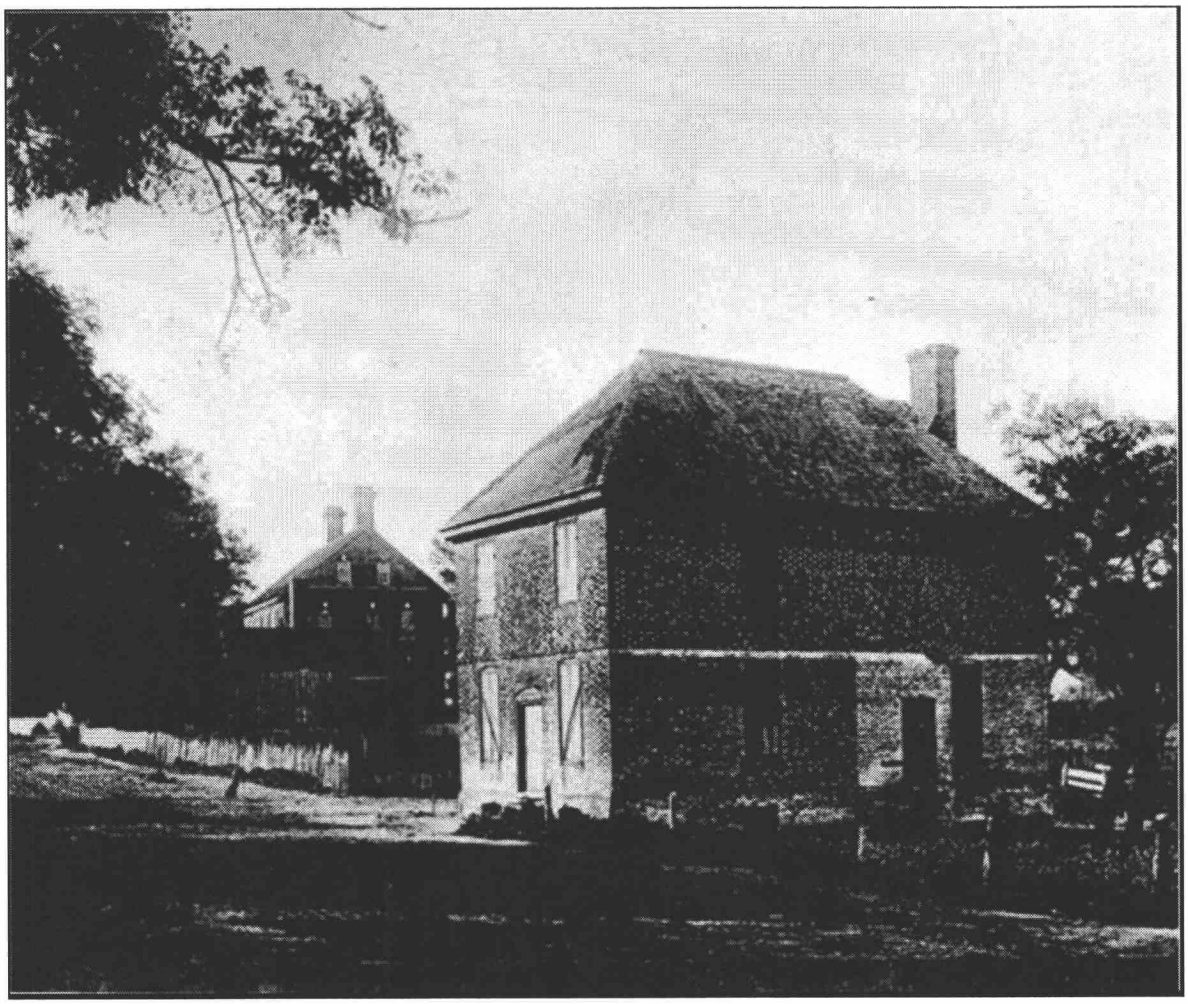
Rear (south) elevation of the Nelson House before the Blow restoration, c. 1897. From a glass plate negative in the photo collection at Colonial Williamsburg, Rockefeller Library (negative no. 71-619).



Nelson House and frame kitchen, c. 1899-1903. From a glass-plate negative, Rockefeller Library, Colonial Williamsburg Foundation (negative no. 77-1399).



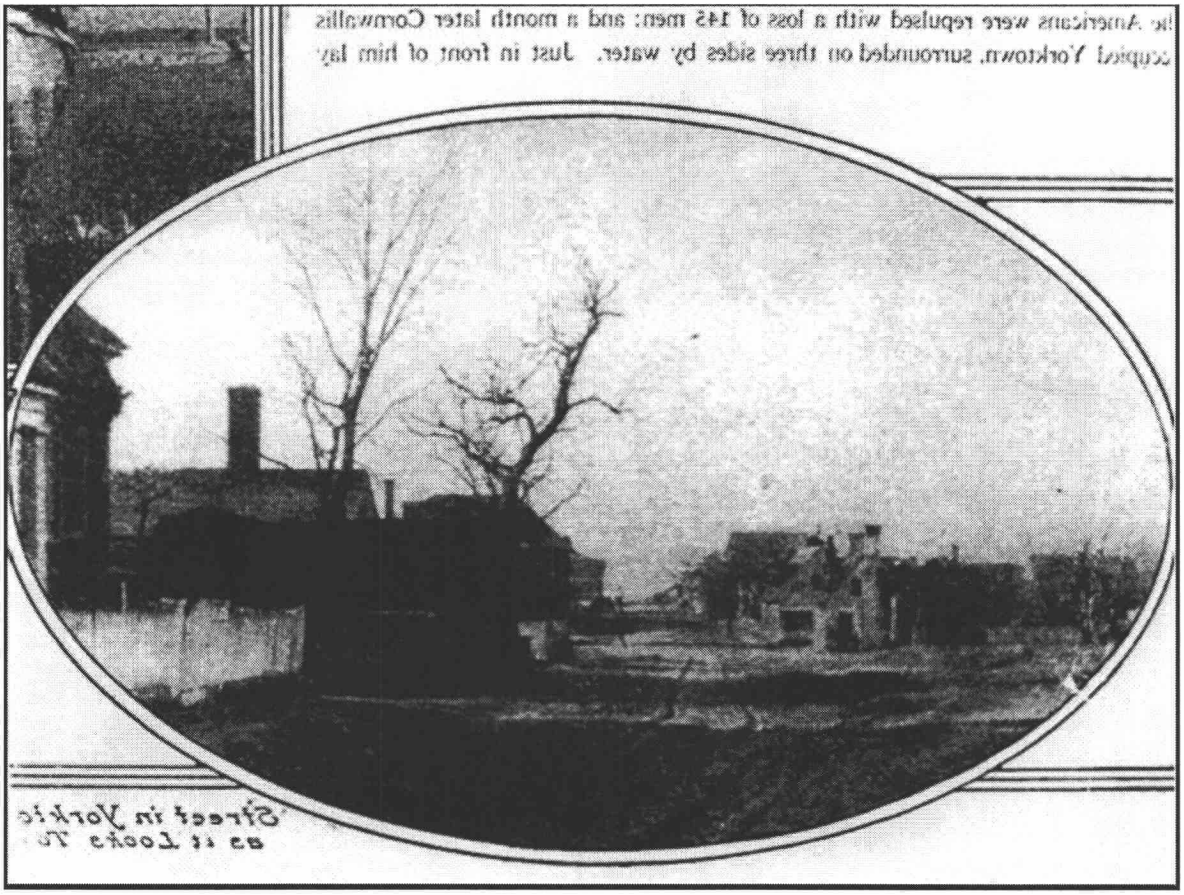
The Nelson House, with part of kitchen at far right, c. 1900. Note the wooden gate and fence behind the brick wall. (Huestis Cook) Illustrated in Charles E. Hatch, *The Nelson House*, 1969. File print, Rockefeller Library, Colonial Williamsburg Foundation (negative no. 62-GR-1254).



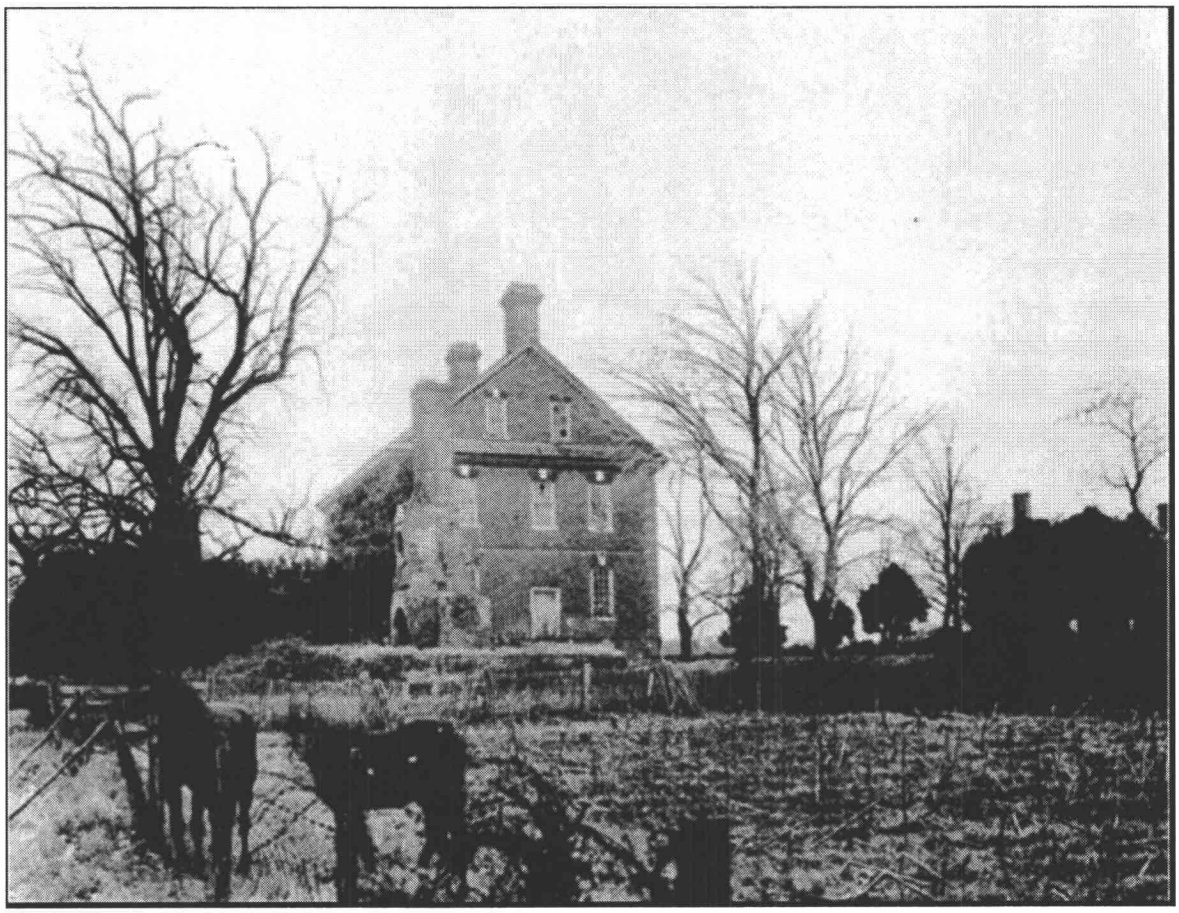
The Nelson House stands in the background of this view, with the old kitchen and chimney towering in front of it. The old "Custom House" (Ambler's Store) looms in the foreground. Note the vertical siding on the kitchen and the wooden fence enclosing the near end of the Nelson property. (Huestis Cook, probably 1890-1900) Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



Nelson House and kitchen chimney just prior to the Blow restoration. Note the brick wall and steps that provided access to Main Street. Note also the wooden fence that enclosed the kitchen yard. This is likely the latest image of the house in which a nineteenth-century shingle roof can be discerned. (Blow Family Album, Huestis Cook) Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



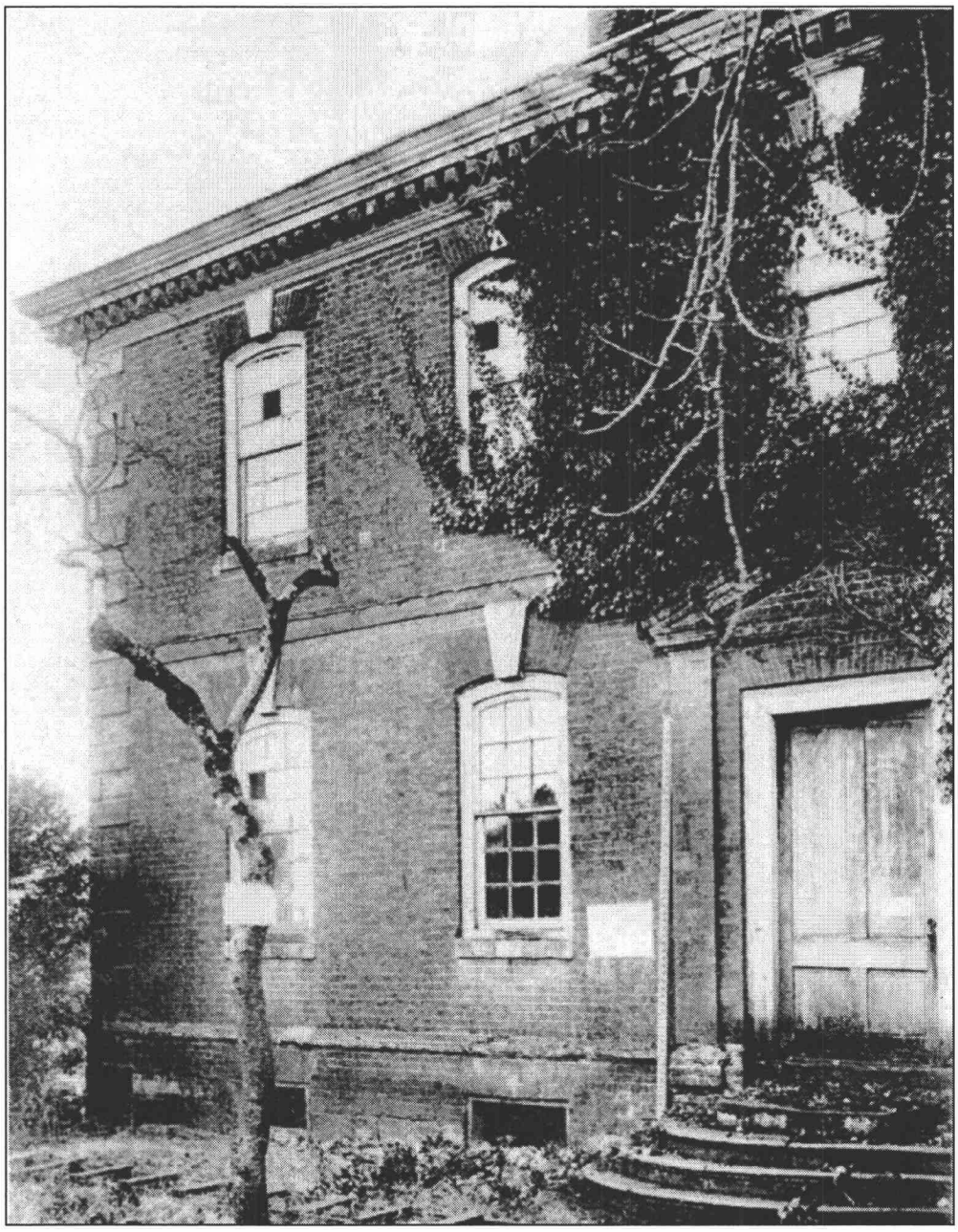
The Nelson House in silhouette (left distance). Also visible are the brick steps and enclosing brick wall for the mansion proper, all surmounted by dense, mature plantings. In the left foreground is the Sheild House. (*New York Sun*, Pictorial Magazine Section, October 19, 1913). This image has been reversed to show the buildings in their proper orientation. Illustrated in Charles E, Hatch, The *Nelson House,* 1969.



Northwest elevation of the Nelson House just prior to the Blow restoration. Note the unadorned doorway of the mansion, as well as the chimney and raised foundations of the kitchen. Notealso the double or "folding" doors that occupied the doorway to the house. (Blow Family Album) llustrated in Charles E. Hatch, *The Nelson House*, 1969.



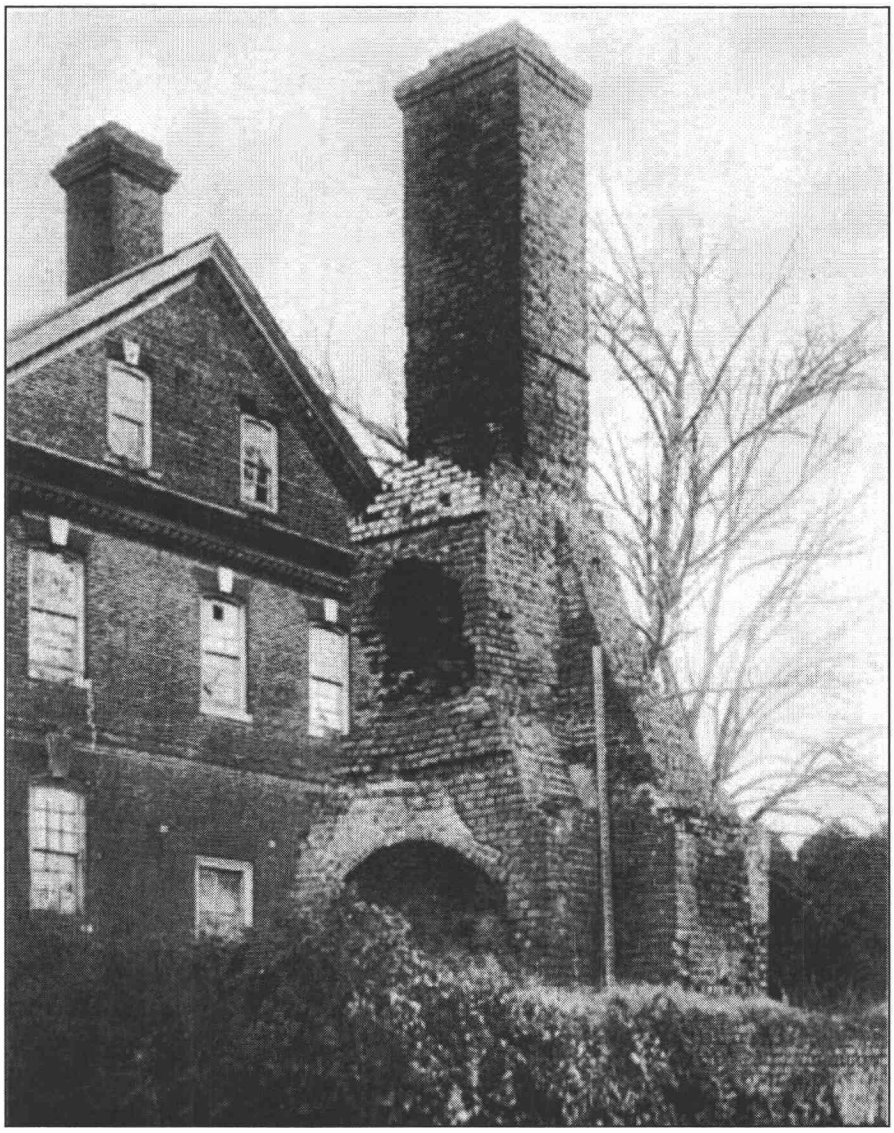
Nelson House and kitchen chimney, taken during the Blow era, prior to restoration. The kitchen stood until 1913 at least. Photo by John A. Barrows, 1914, Rockefeller Library, Colonial Williamsburg Foundation (negative no. 90-1015).



The front of the Nelson House, just prior to the Blow restoration. The circular stone steps appear at first to be early, yet the pilaster bases of the rubbed doorway have nothing to stand on. NPS specialists found that a broader, pyramidal set of steps preceded these. Note that the cellar window sashes are gone, and that the frames for these openings appear to have been replacements. The front door seems also to be a nineteenth-century replacement. The bottom of the door and frame are very decayed. Whether the sill was stone or wood remains unclear. (Blow Family Album) Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



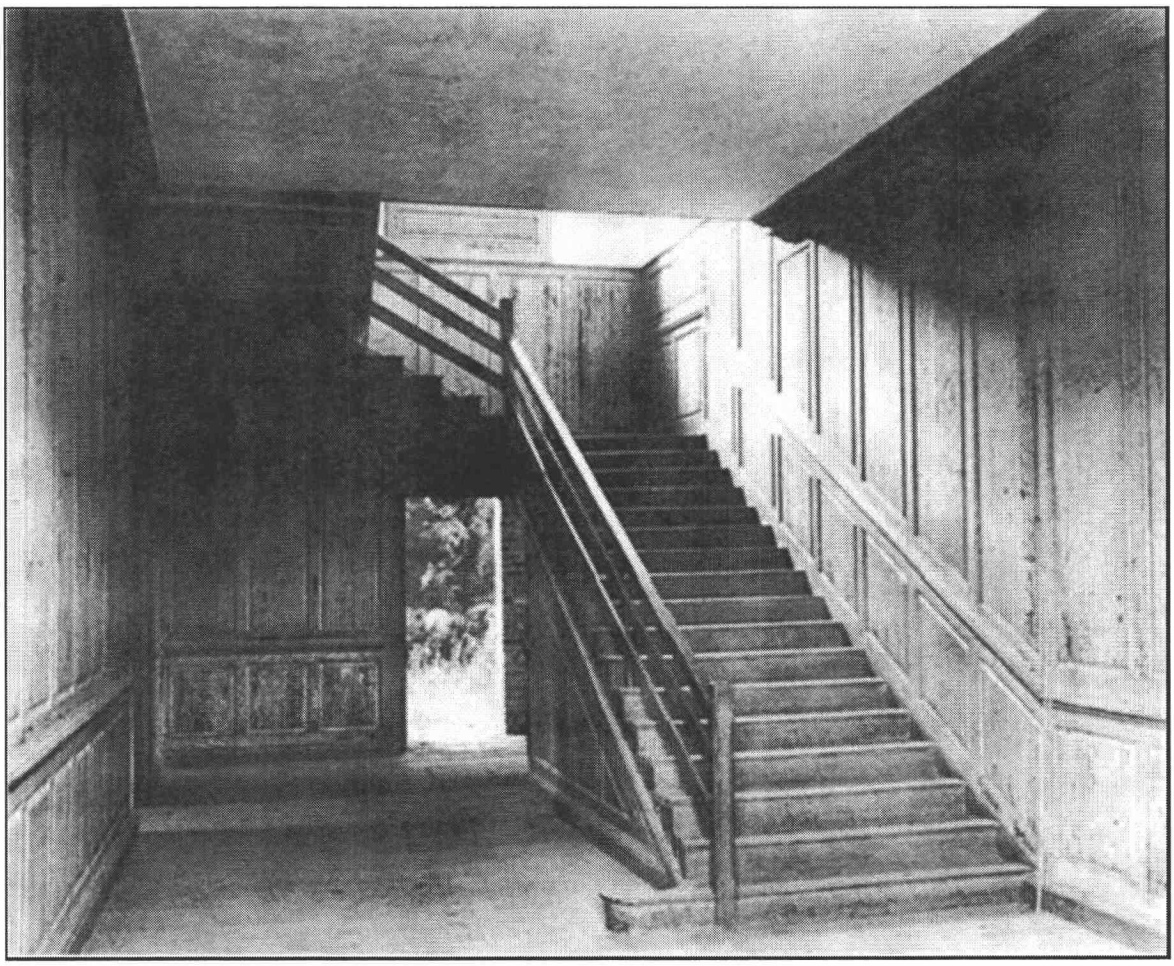
Rear and southeast elevations, just prior to the Blow restoration. Note the repaired brickwork between the corner and the last window to the right on the lower floor. This where a solid shot was set during the restoration. Additional repairs are visible on either side of the window, down at sill level. These may have followed the removal of shutter hardware or the closing of put-log holes. The rear appendage that sheltered the back door and cellar entry is visible here, prior to the cutting of additional openings in the restoration. A slate roof had been applied by the time this photo was taken. (Blow Family Album) Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



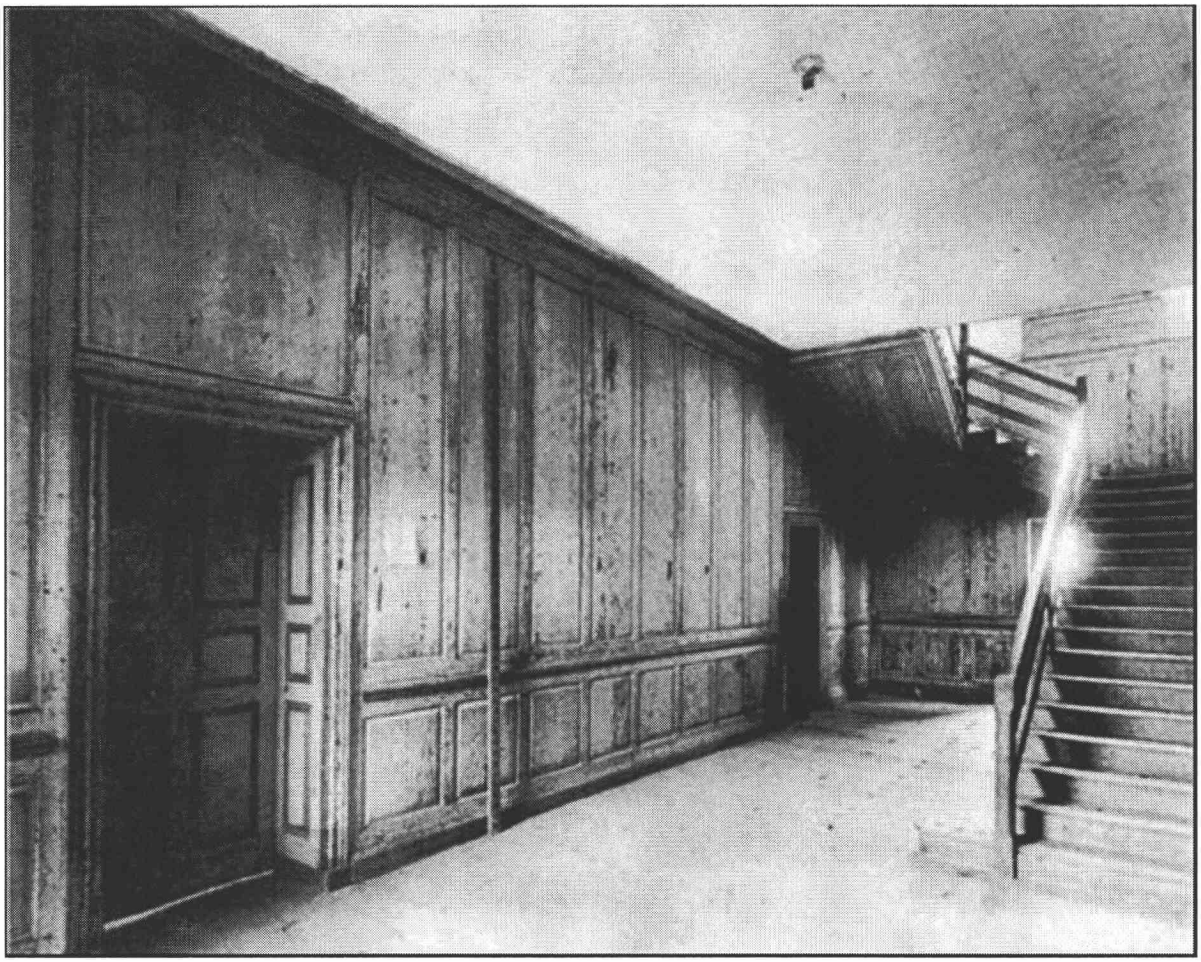
The old Nelson kitchen/wash house chimney prior to the Blows' restoration but after their purchase of the property. Note the closed-up oven on the left side of the chimney, and the sloping oven flue ascending its right flank. Rebates for bond timbers are visible above both fireplaces. The original rowlock arch of the lower fireplace appears to have been rebuilt, with the new arch intruding into the old. Above the second-floor fireplace, only a small portion of the original rowlock arch remains visible. The drip-course projection on the side of the stack marks its former intersection with the roof. On the end of the mansion, note the plain masonry opening of the doorway, as well as the paneled, inward-swinging door and paneled jambs. Interestingly, the divisions of the door and jambs do not match, as they should in early work. (Blow Family Album) Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



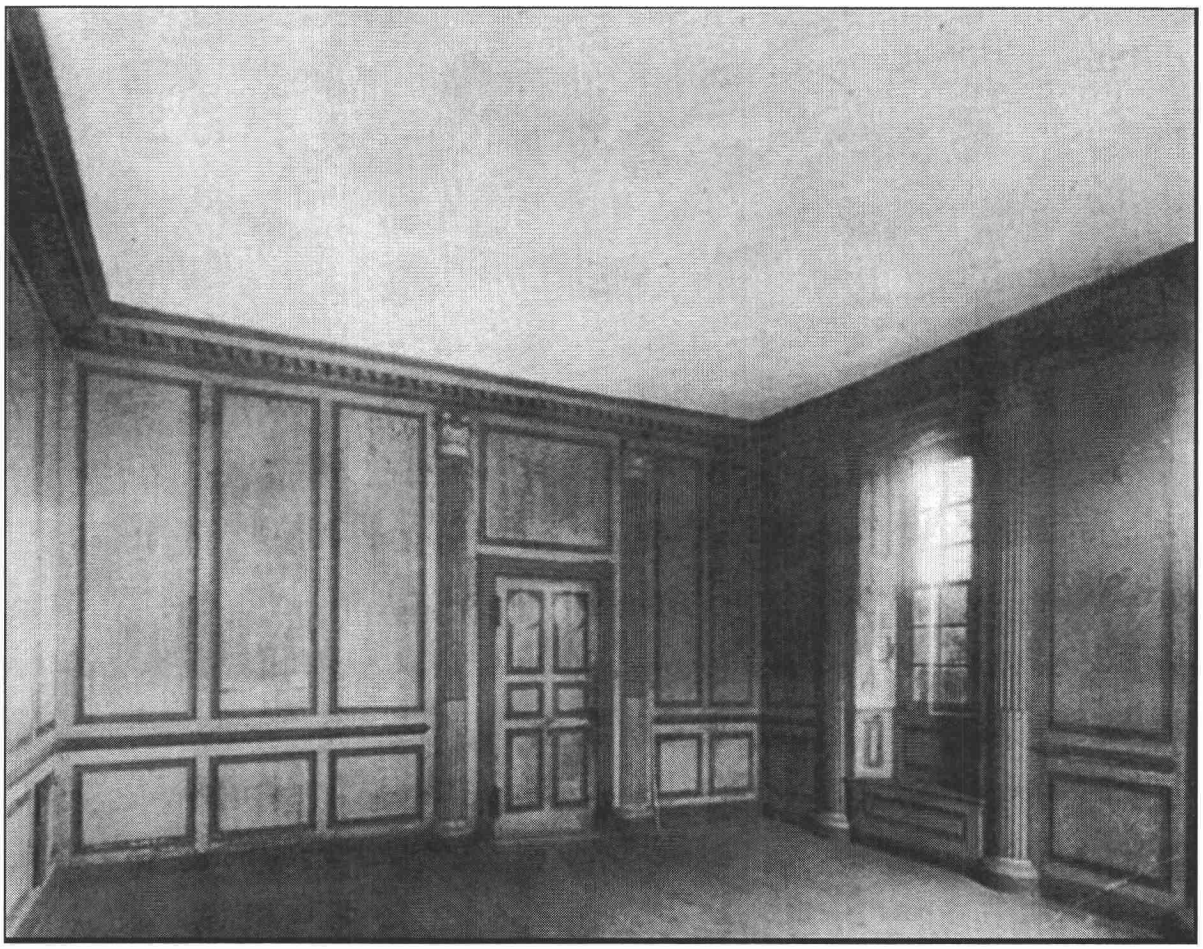
South elevation of the Nelson House before the Blow restoration was completed. This photograph by John A. Barrows was taken the same day as the previous image—and from virtually the same vantage point. Rockefeller Library, Colonial Williamsburg Foundation, (negative no. 91-638).



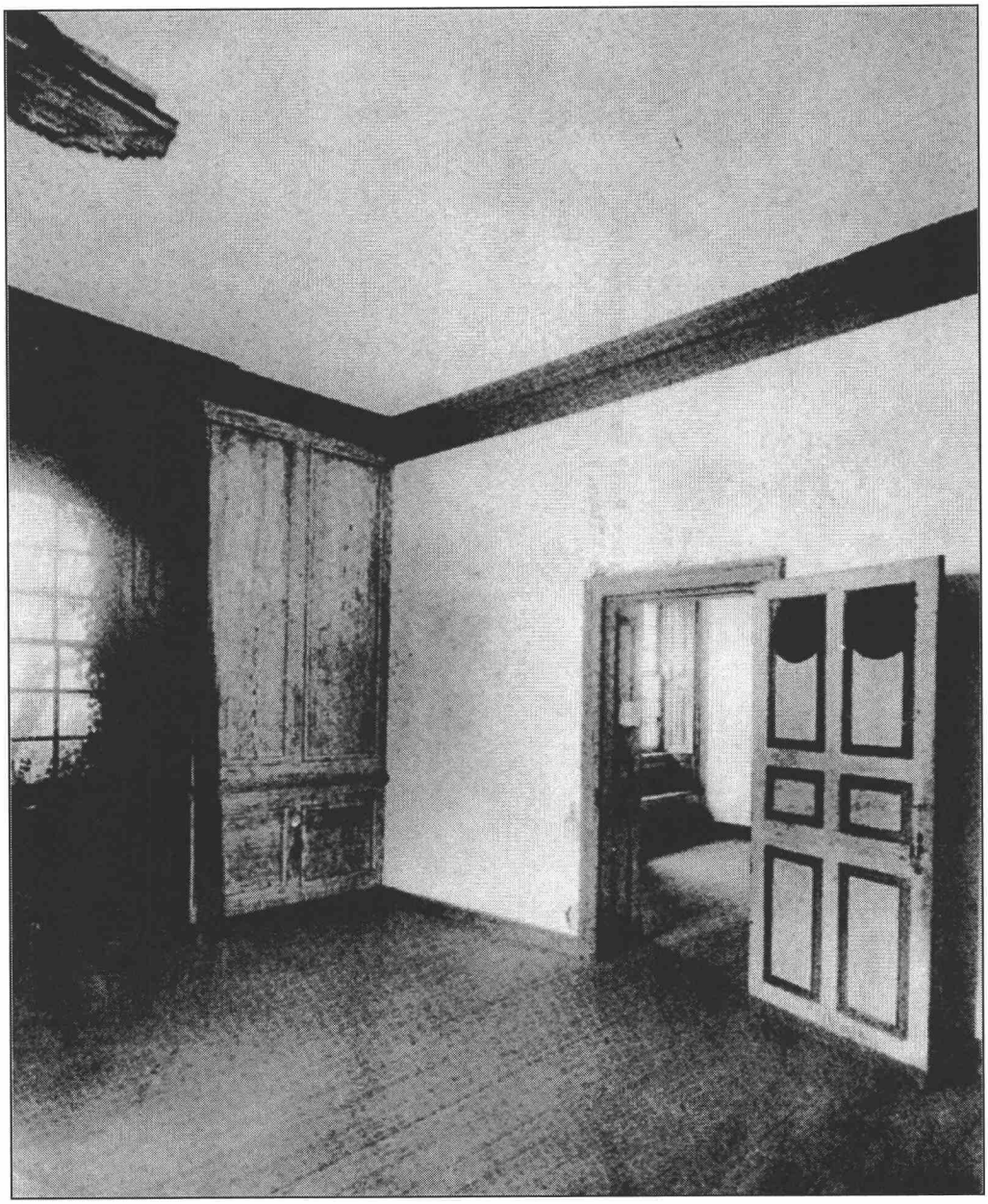
View of the Nelson House stair and rear doorway before the Blow restoration. (Blow Family Album) Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



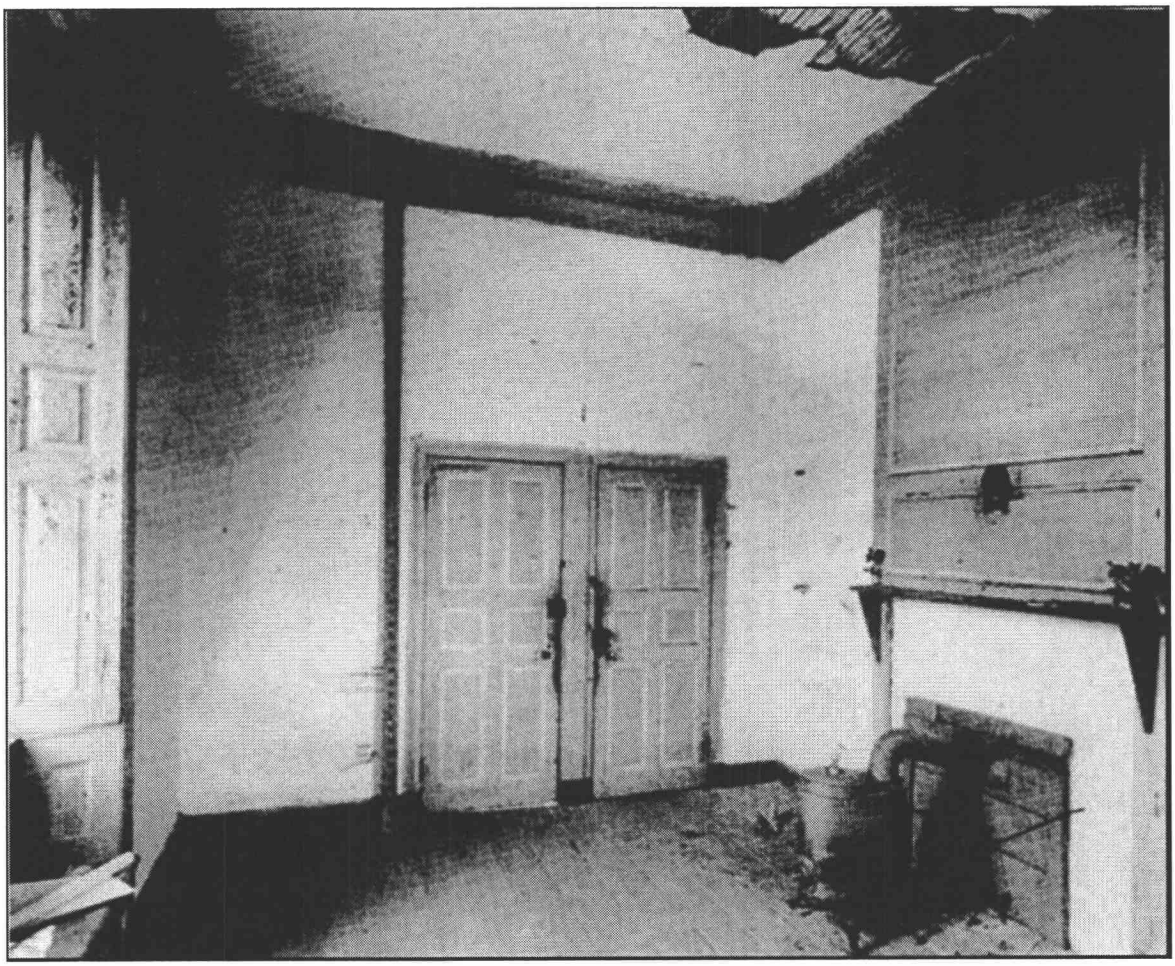
View of the Nelson House stair and rear doorway before restoration. (Blow Family Album) Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



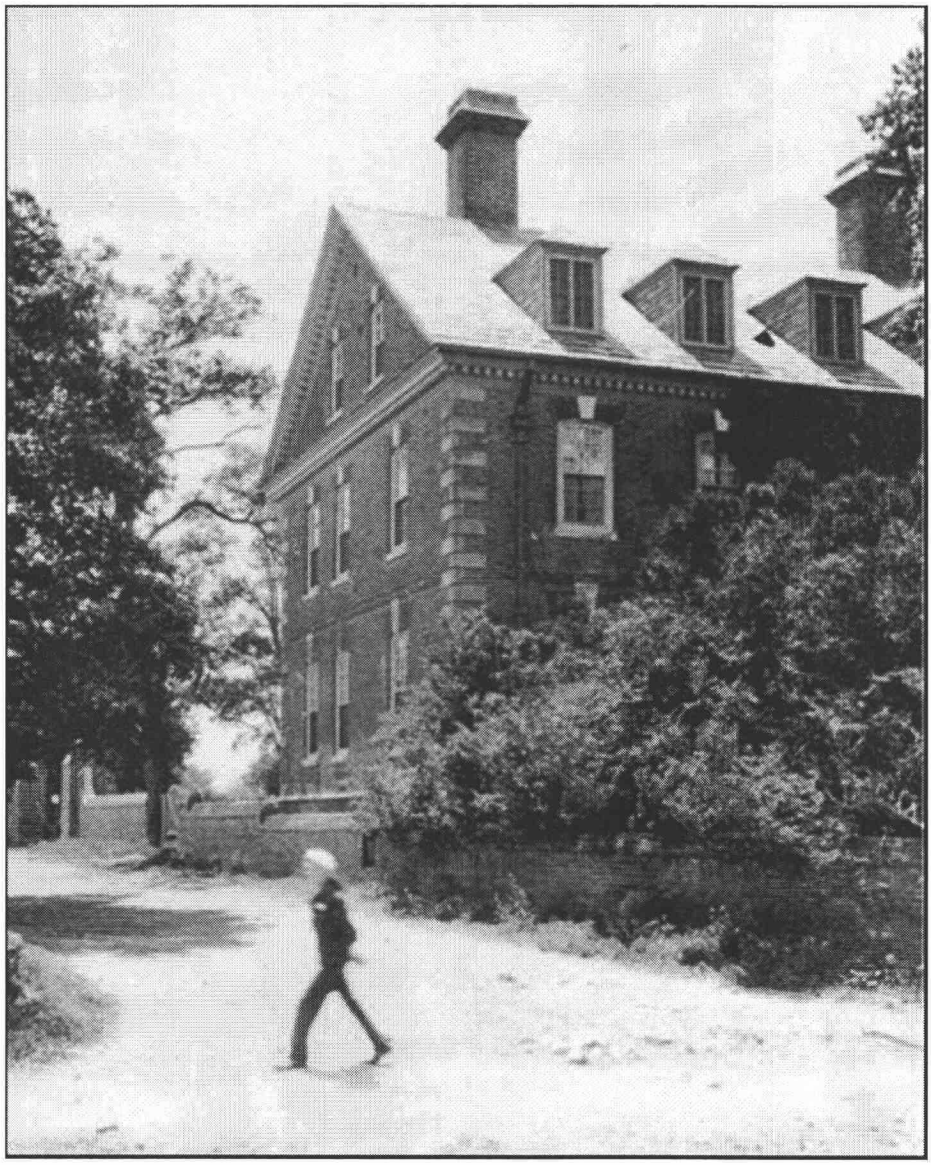
Thomas Nelson, Jr.'s dining room, prior to restoration. Note surface-mounted hinges on the passage door, and the pair of large holes. Note also the lower door of the buffet standing slightly ajar. (Blow Family Album) Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



Second-floor chamber over Thomas Nelson, Jr.'s drawing room, prior to the Blow restoration. Note the late thumb latch and the pair of holes in the door to the upper passage. (Blow Family Album) Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



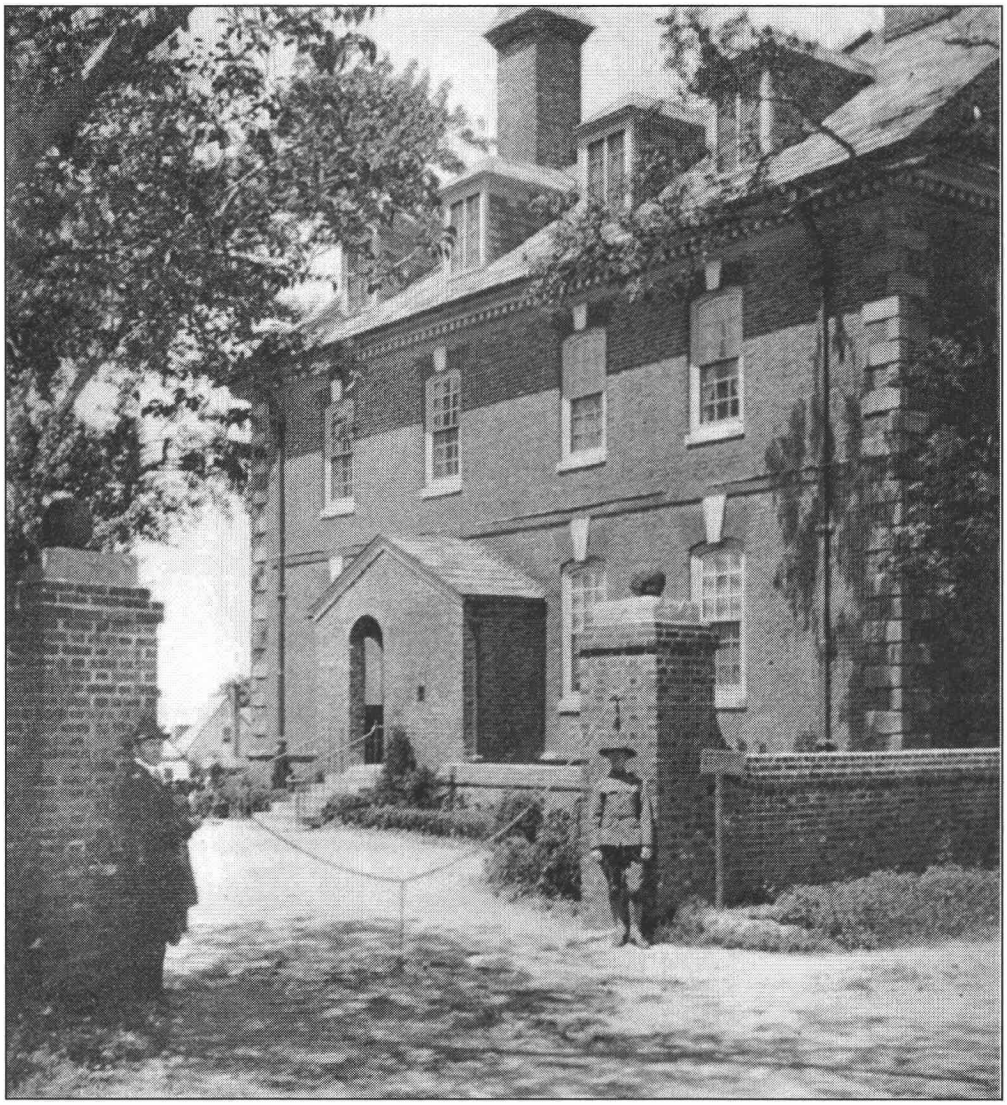
Second-floor chamber over Thomas Nelson, Jr.'s Back Parlor, before the Blow restoration. Note the early stone hearth, the plastered fireplace surround, the late mantle shelf, and the stovepipe hole cut through the paneled breast. (Blow family Album) Late locksets are visible on both doors. Illustrated in Charles E. Hatch, *The Nelson House,* 1969.



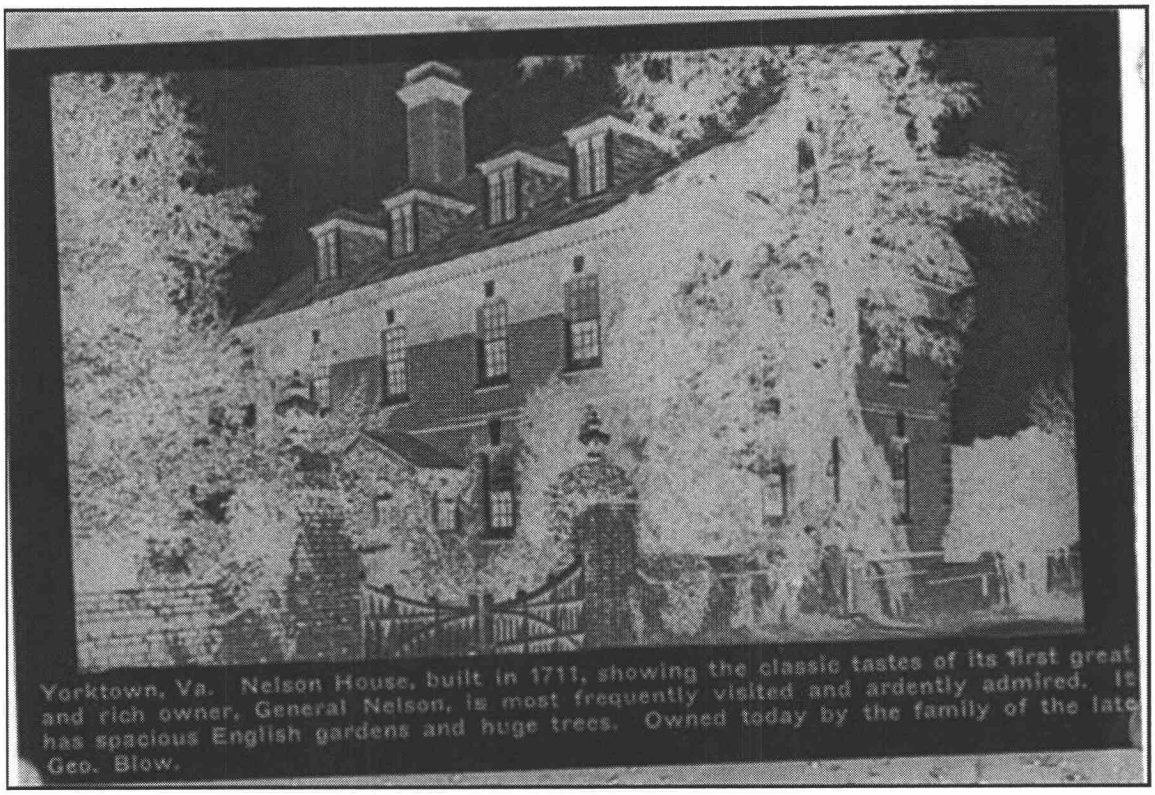
Nelson House before the Blow restoration was completed. Wilfred Warren Barrows photo album, 1918. Rockefeller Library, Colonial Williamsburg Foundation (negative no. 90-1378 CN).



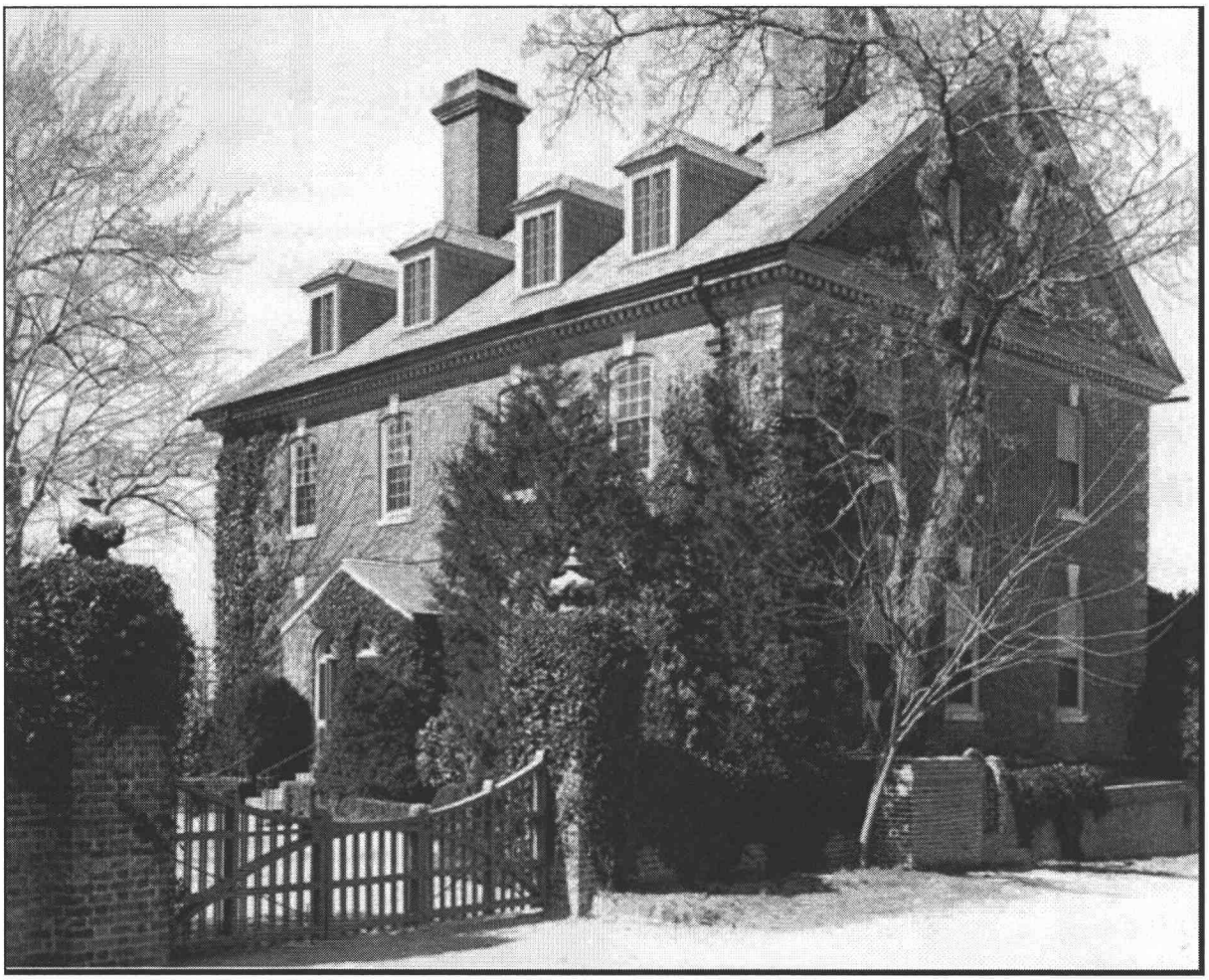
Nelson House. Wilfred Warren Barrows photo album, 1918. Rockefeller Library, Colonial Williamsburg Foundation (negative no. 90-1377 CN).



View of Nelson House before the Blow restoration was completed. Note that the large gates have not yet been installed, and windows have not been cut into the rear appendage. However, dormers have been added to the roof, the rear steps have been replaced, and the masonry is repaired. Wilfred Warren Barrows photo album, 1918. Rockefeller Library, Colonial Williamsburg Foundation (negative number 90-1379).



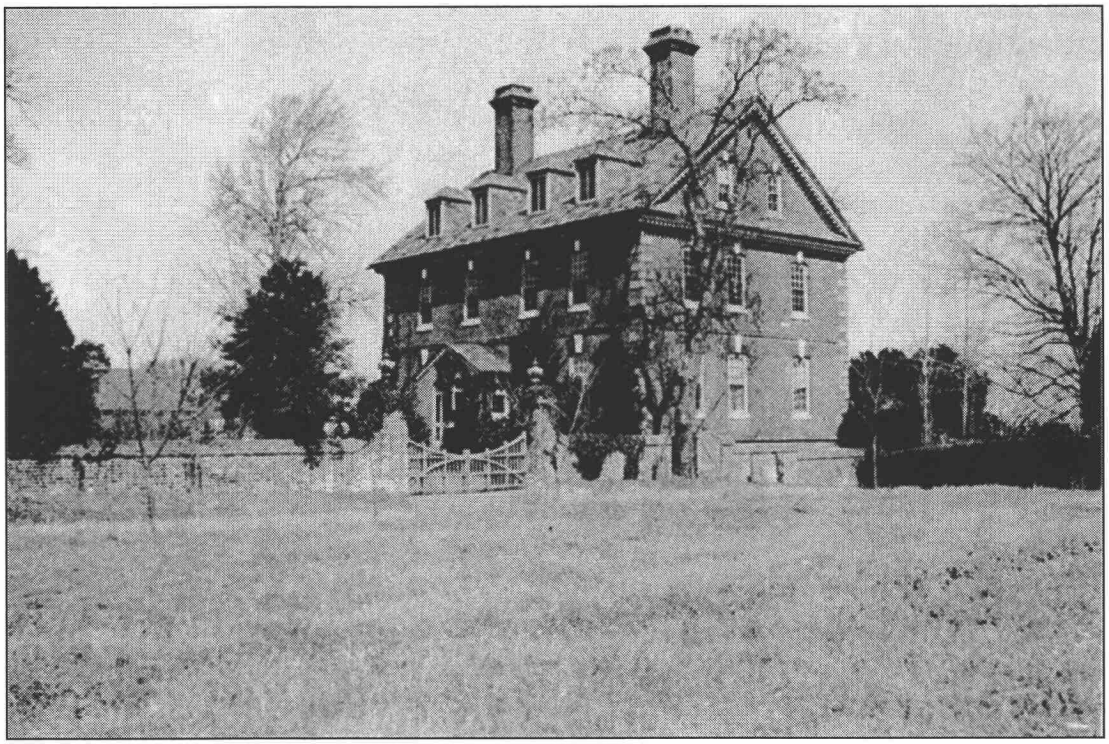
Glass-plate negative of the Nelson House after the Blow restoration was completed. Note that windows have been cut into the rear appendage. Rockefeller Library, Colonial Williamsburg Foundation, Special Collections.



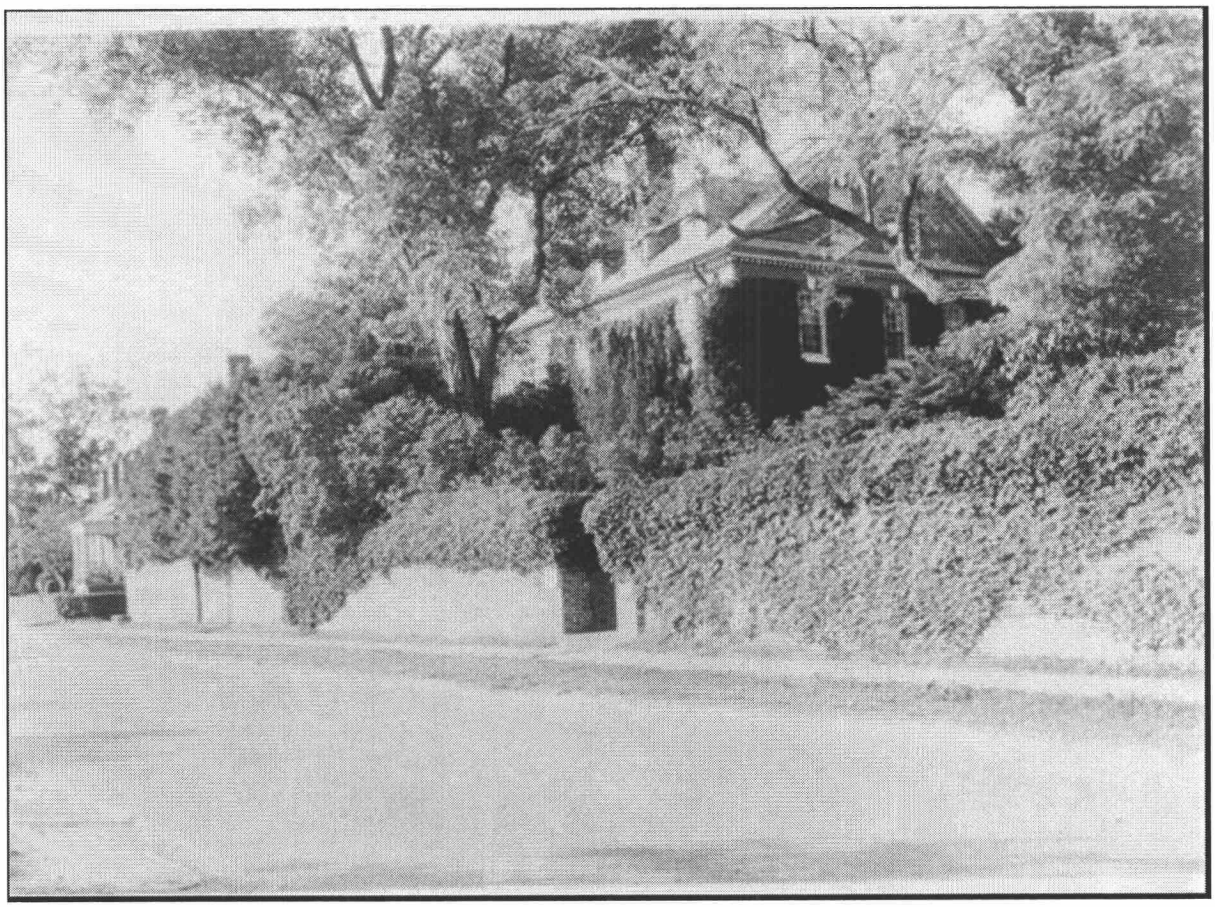
Nelson House. The ivy indicates that this photo was taken some months after the previous view. Photo by Theodor Horydczak. Rockefeller Library, Colonial Williamsburg Foundation (negative no. TH-19).



Nelson House, Photo by James Latimer, c. 1920. Gift of Harriet Tokarz, West Point, Virginia. Rockefeller Library, Colonial Williamsburg Foundation (negative no. 96-71 CN).



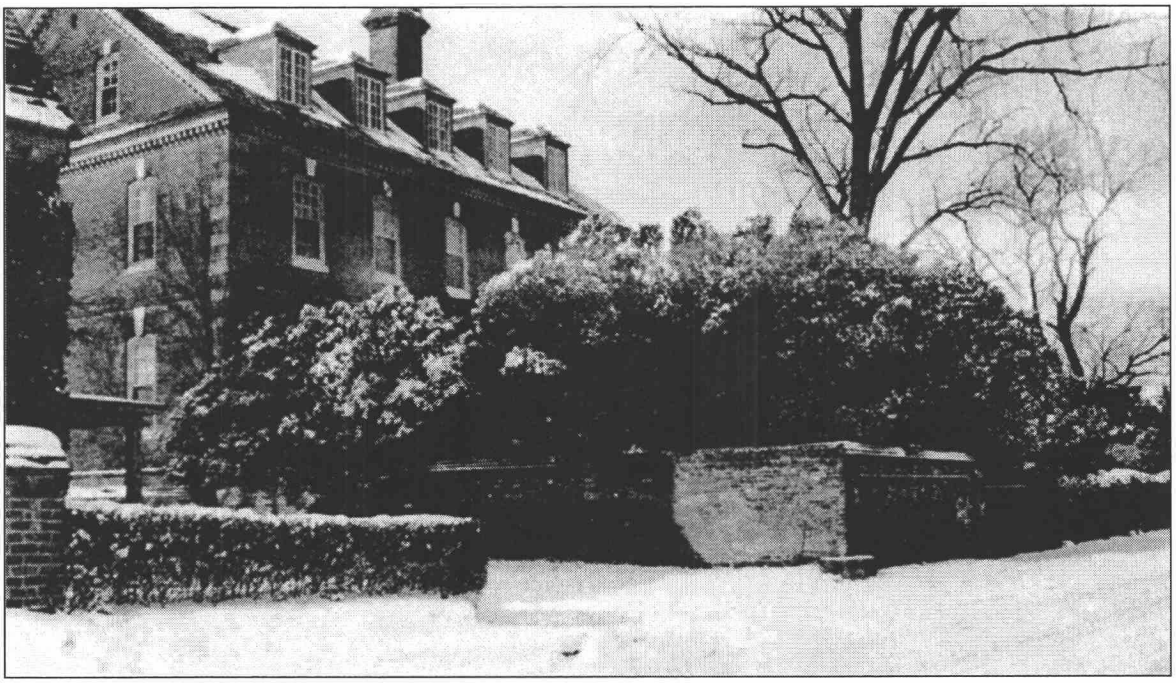
Nelson House view from the south, shortly after the Blow restoration, c. 1920. (From an old negative belonging to W. L. Scott of Yorktown). Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



Nelson House. Photograph by Owens, 1931. Rockefeller Library, Colonial Williamsburg Foundation (negative no. 86-6118).



Nelson House Frontispiece, surrounded with ivy, c. 1930. Photo by Theodroe Horydczak. Rockeller Librray, Colonial Williamsburg Foundation (negative no. TH-41).



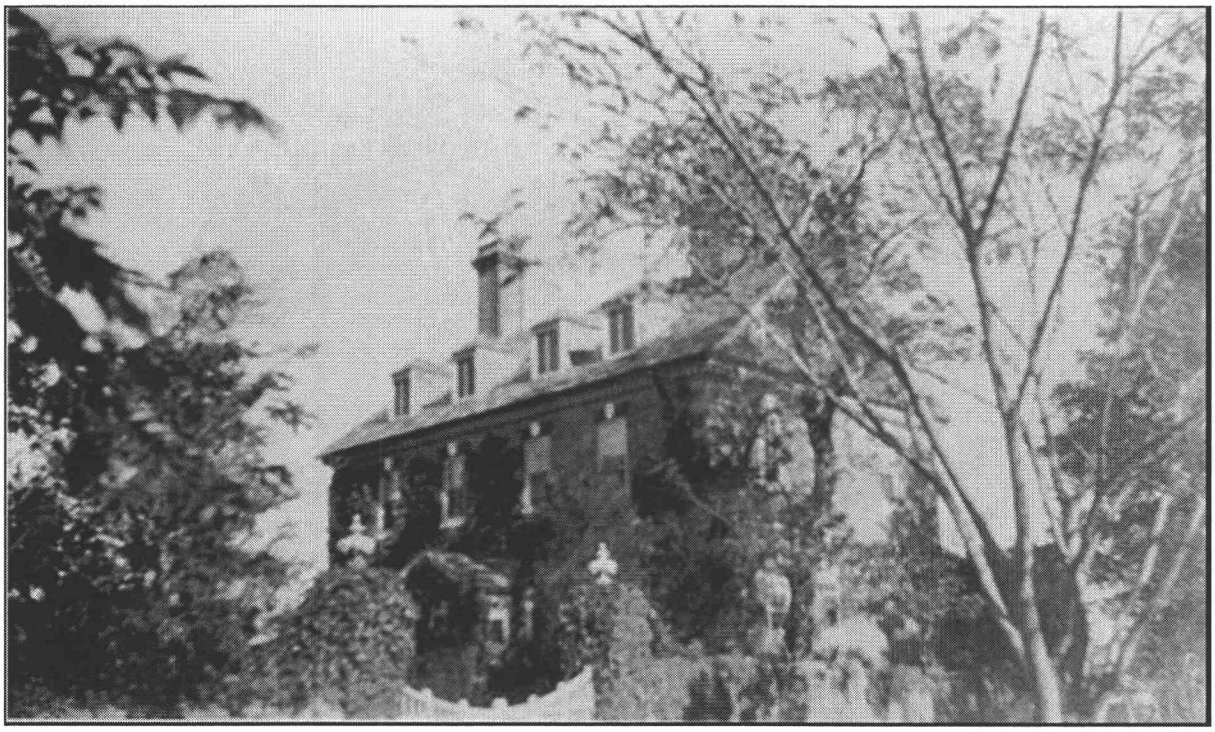
Nelson House from Main Street, sometime after the Blow restoration, c. 1920. (From an old negative belonging to W. L. Scott of Yorktown, Virginia). Illustrated in Charles E. Hatch, *The Nelson House*, 1969.



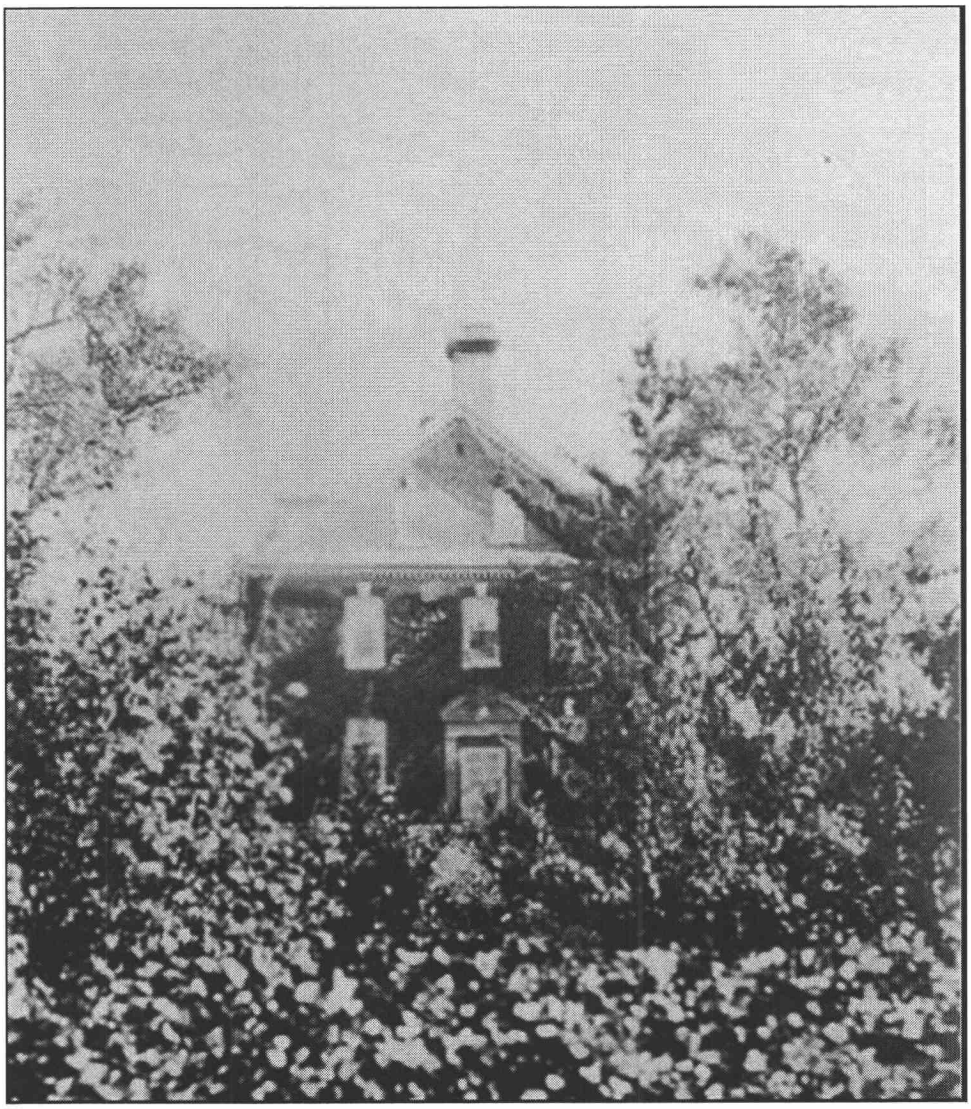
Nelson House. Photo by John A. Barrows, c. 1930. Rockefeller Library, Colonial Williamsburg Foundation, (negative no. 91-632).



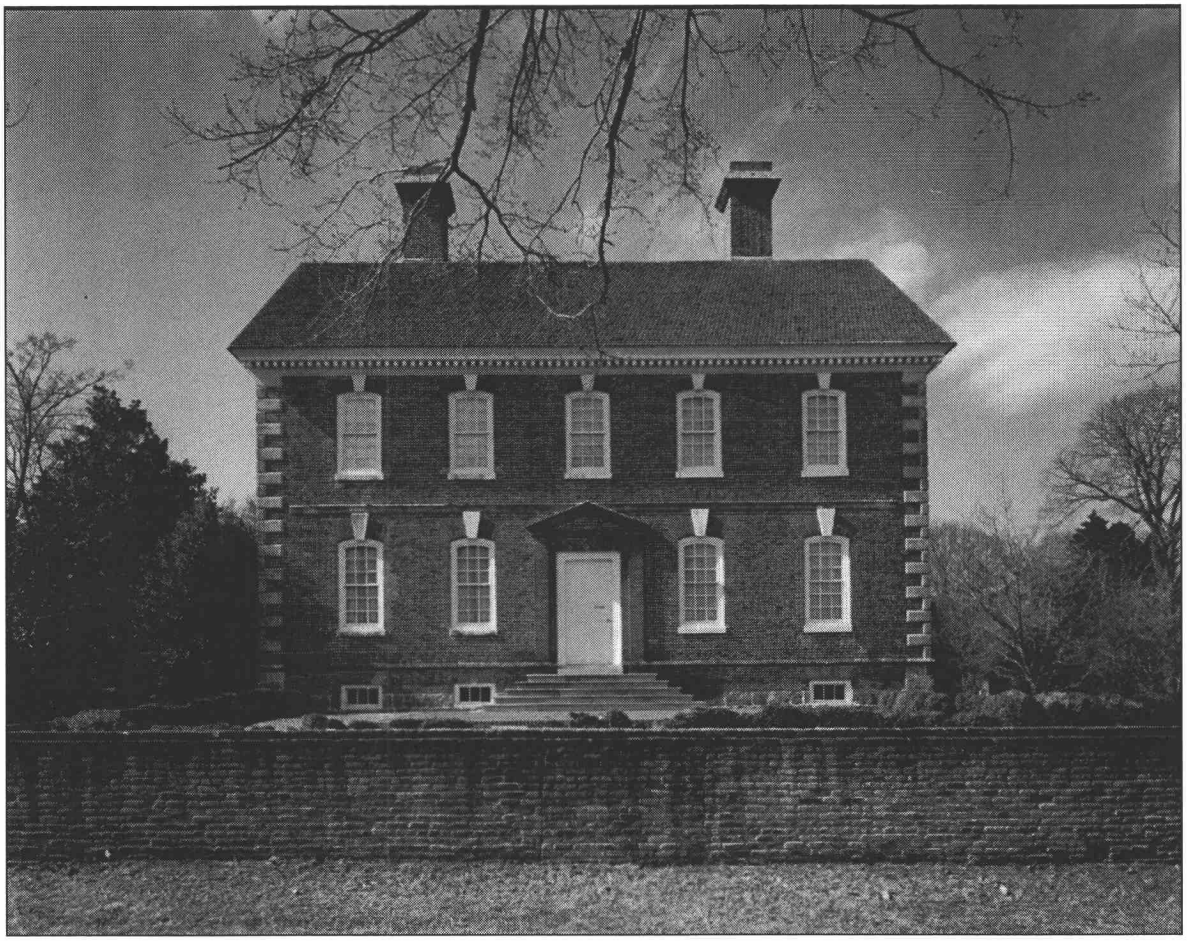
Blow-era west doorway to the mansion. Photo by John A. Barrows, c. 1930. Colonial Williamsburg Foundation (negative no. 91-623 CN).



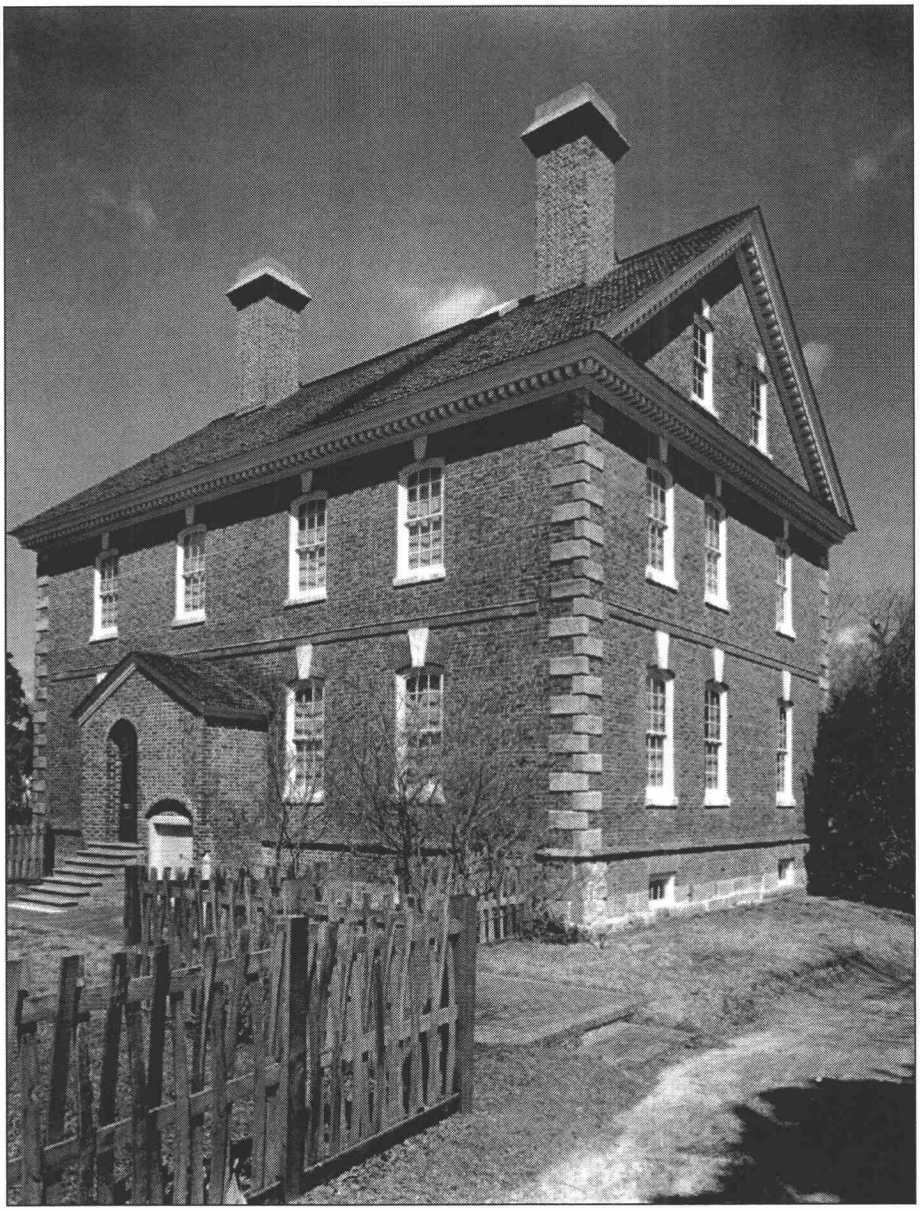
Nelson House. Photo by John A. Barrows, c. 1930. Rockefeller Library, Colonial Williamsburg Foundation (negative no. 91-637 CN).



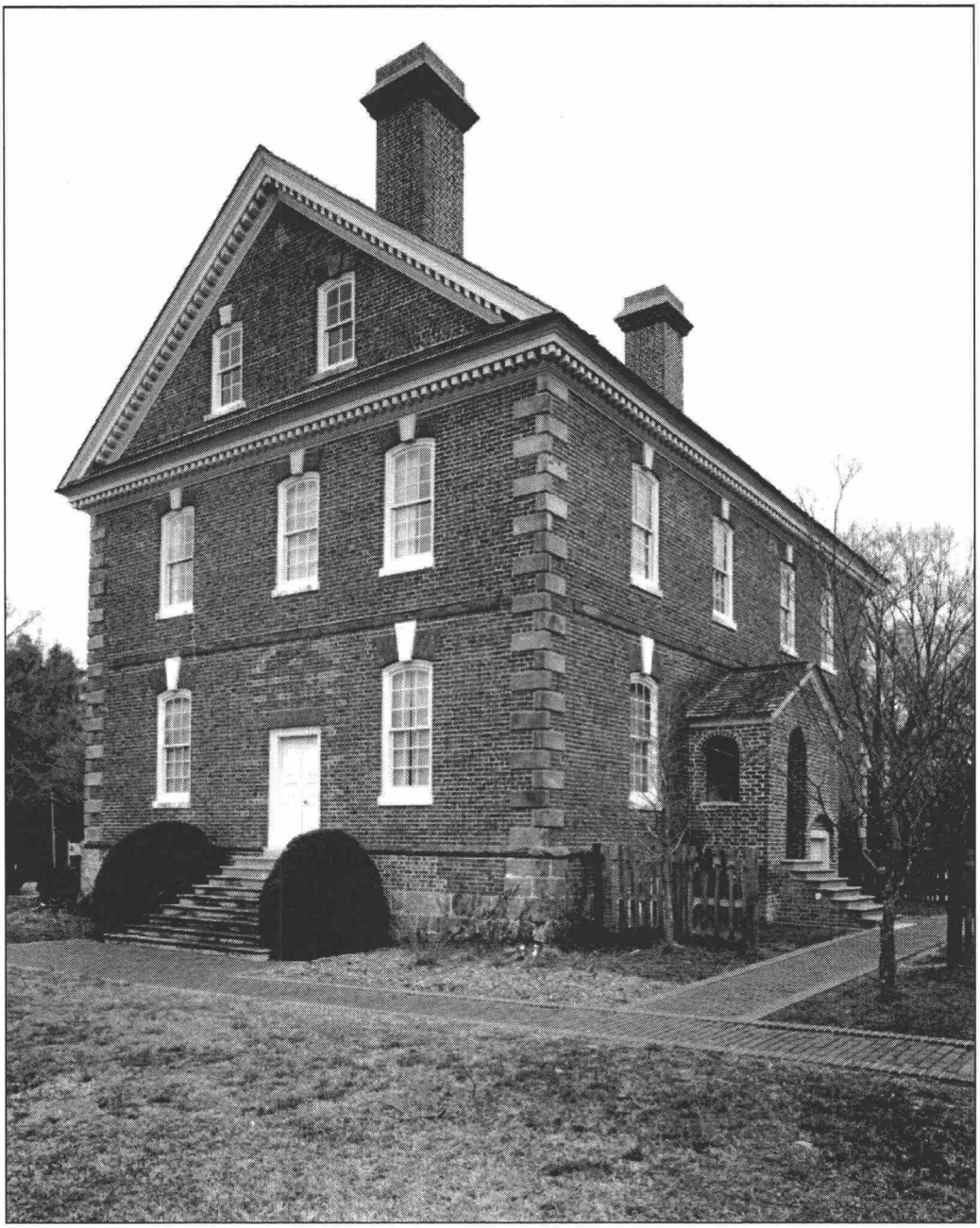
Nelson House. Photo by John A. Barrows, c. 1930. Rockefeller Library, Colonial Williamsburg Foundation, (negative no. 91-643 CN).



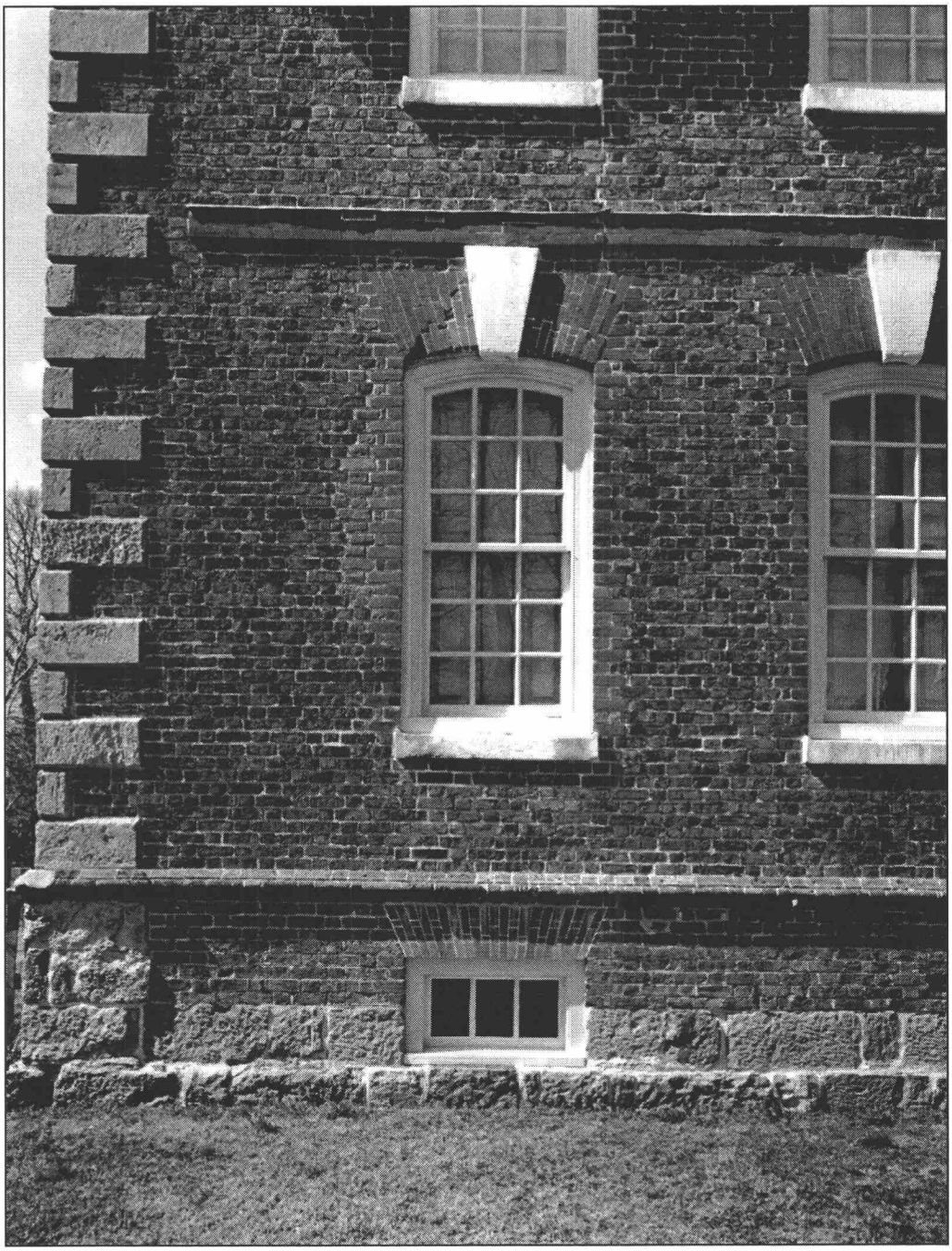
Rockefeller Library, Colonial Williamsburg Foundation
Photo Credit: Willie Graham



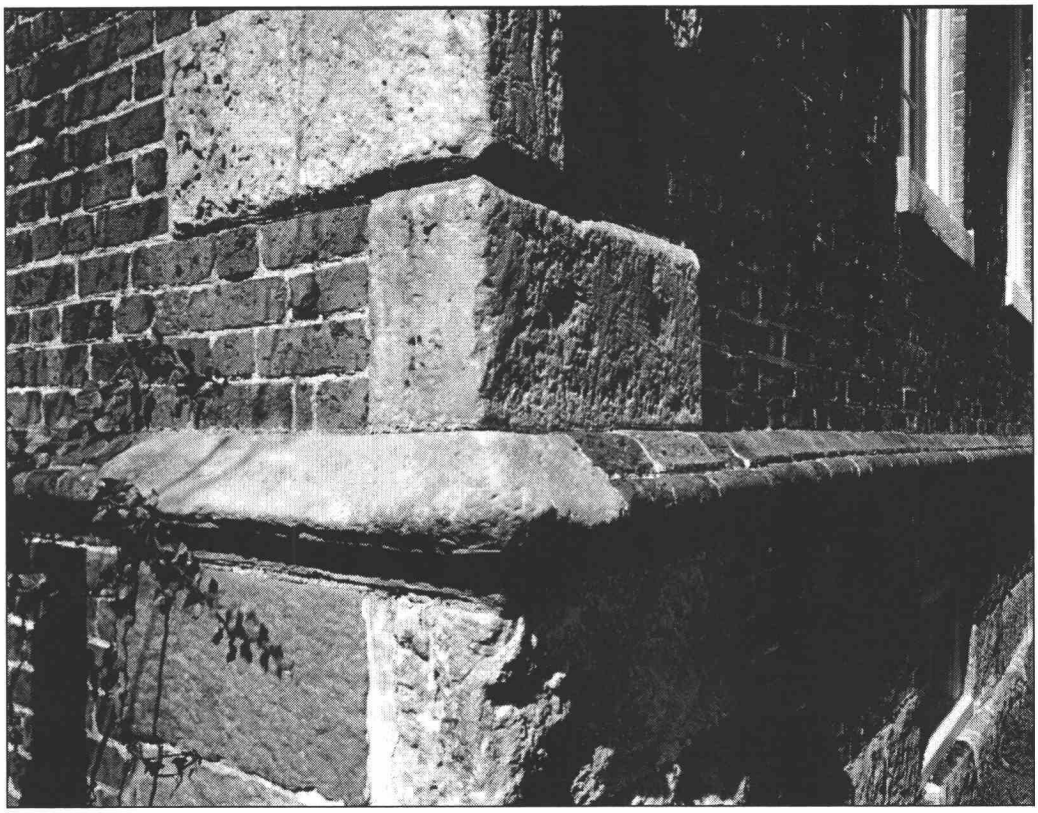
Rockefeller Library, Colonial Williamsburg Foundation
Photo Credit: Willie Graham



Rockefeller Library, Colonial Williamsburg Foundation
Photo Credit: Willie Graham



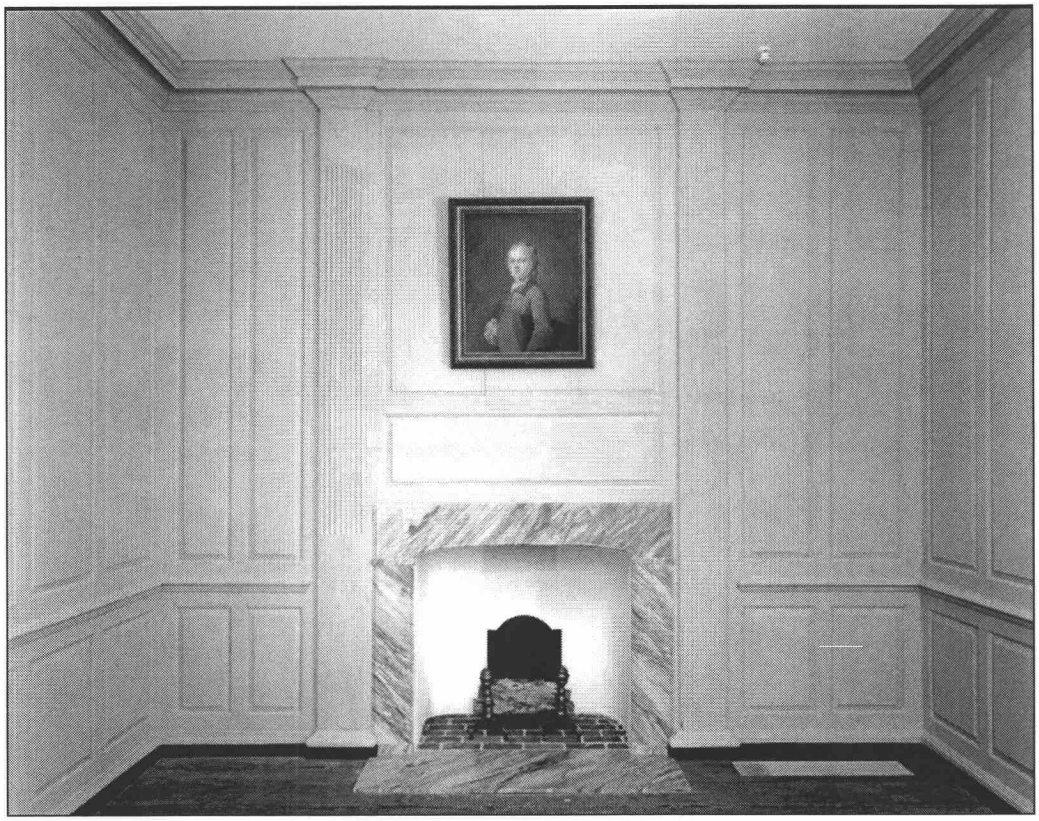
Rockefeller Library, Colonial Williamsburg Foundation
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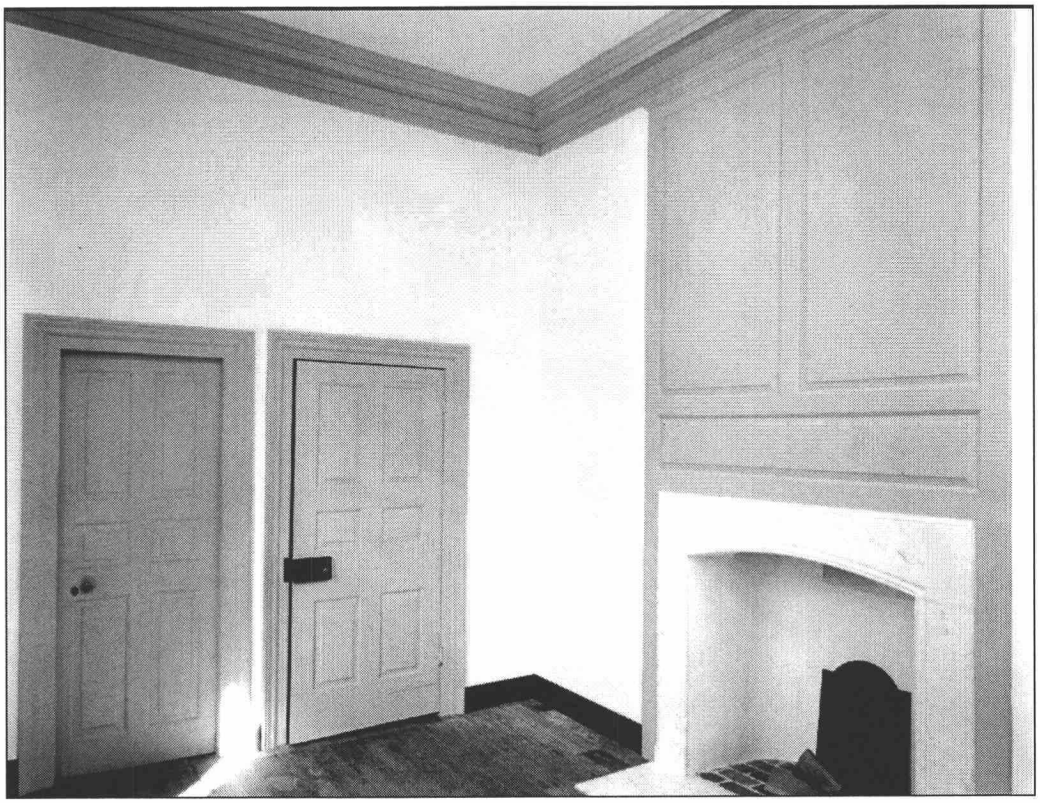
Rockefeller Library, Colonial Williamsburg Foundation
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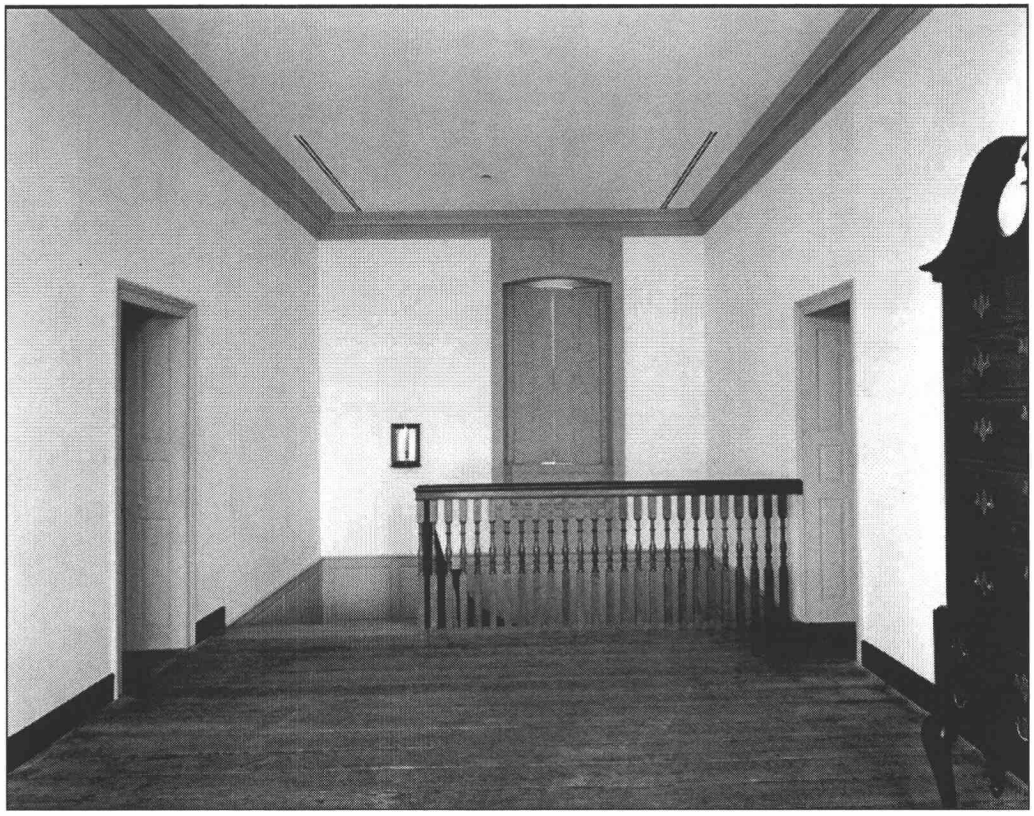
Rockefeller Library, Colonial Williamsburg Foundation
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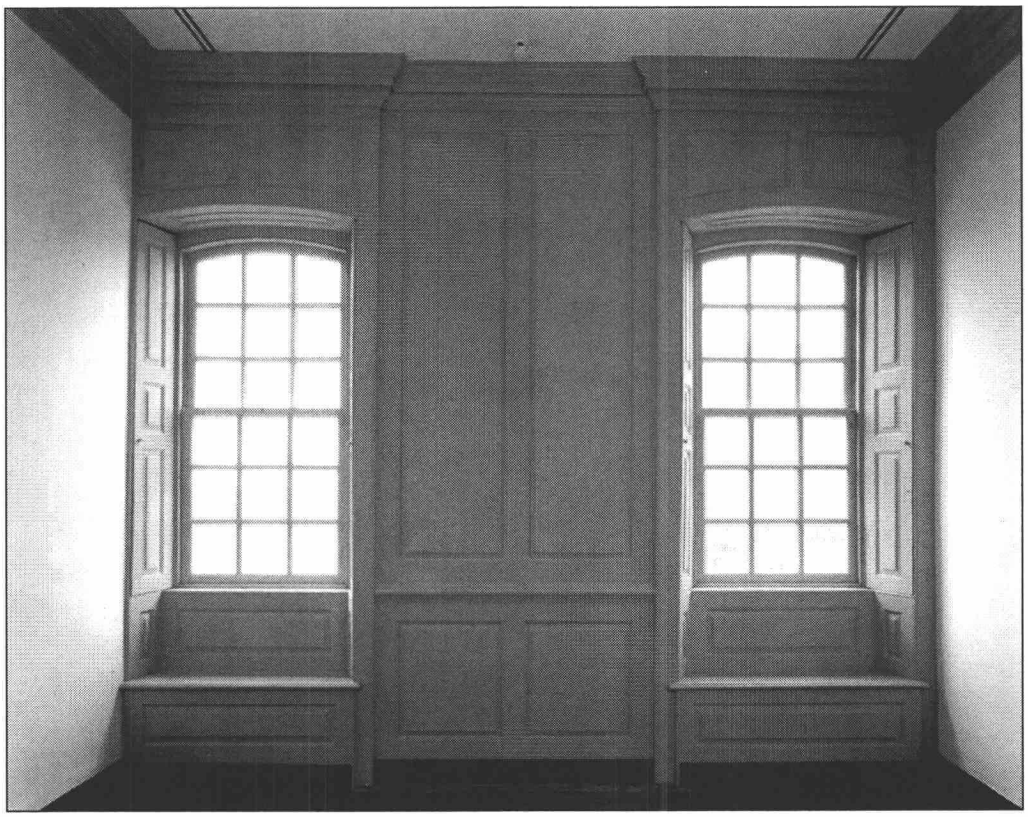
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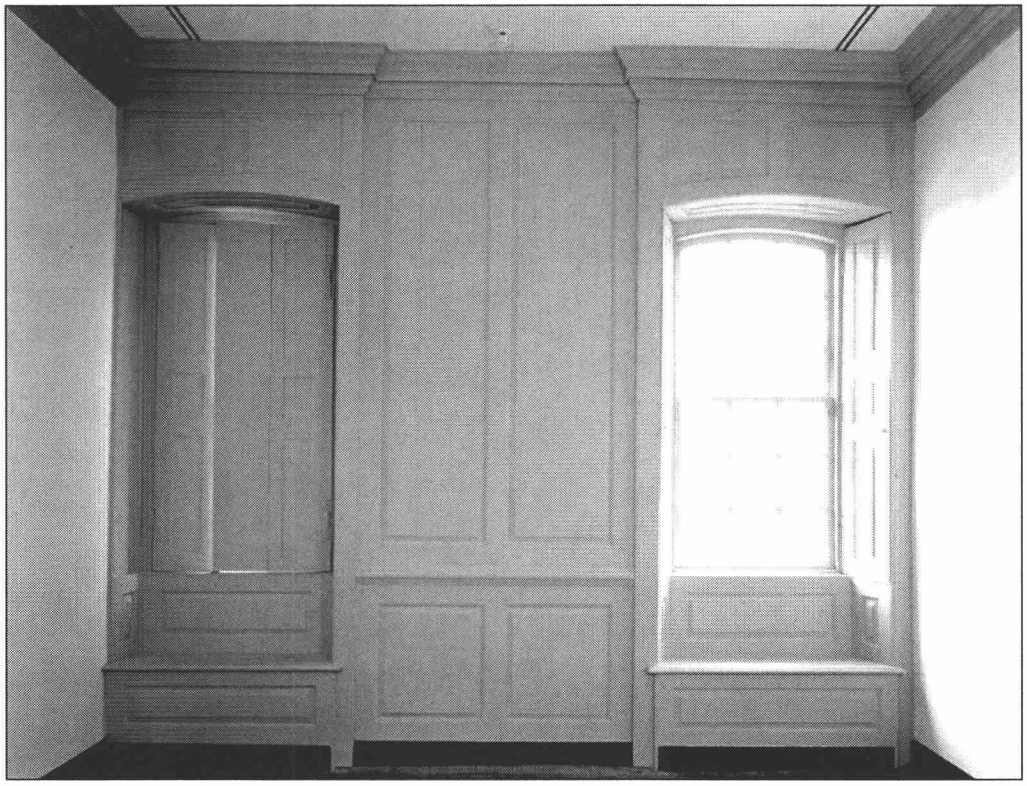
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Photo Credit: Willie Graham



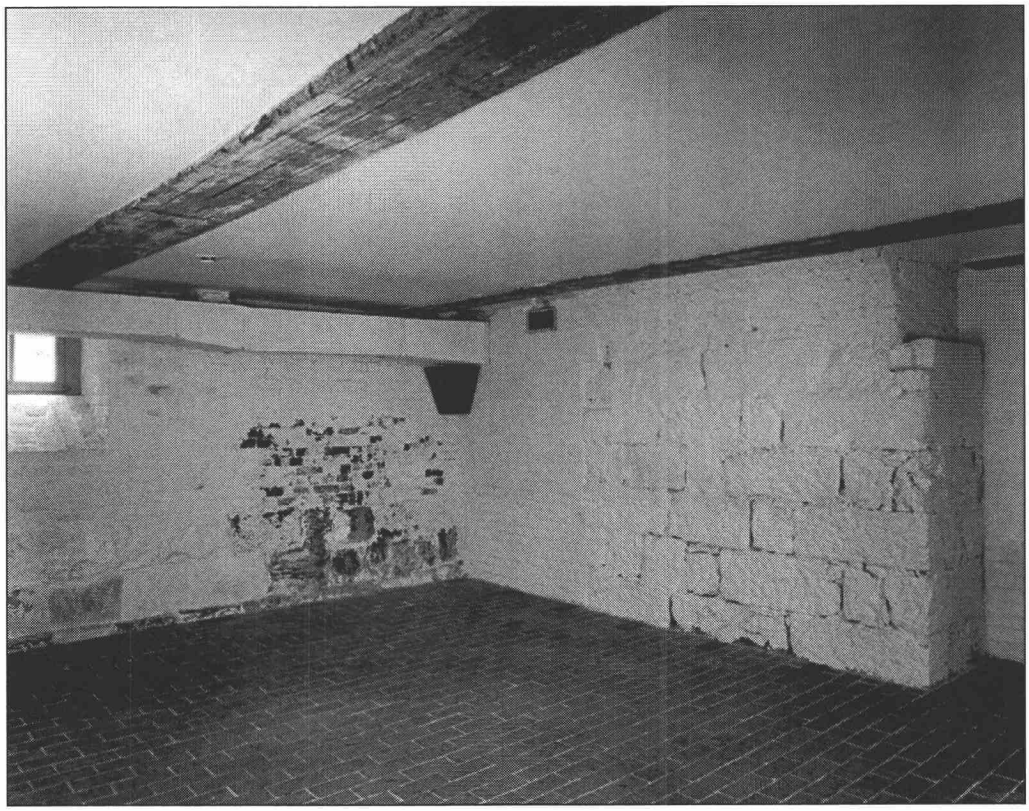
Rockefeller Library, Colonial Williamsburg Foundation
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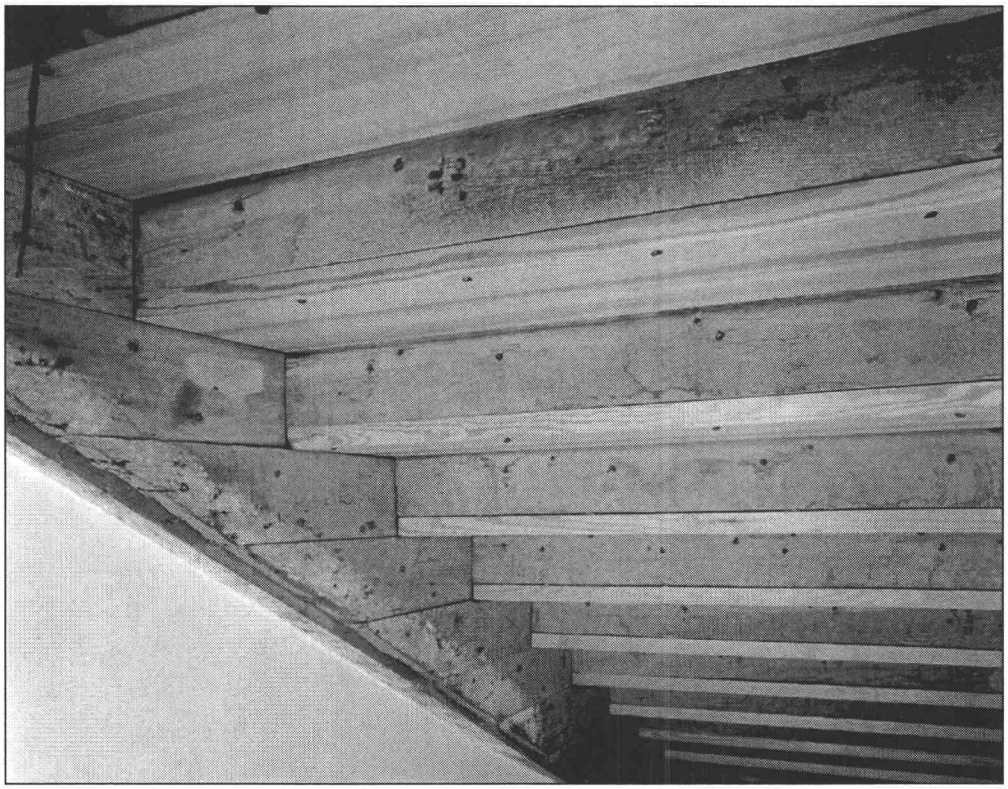
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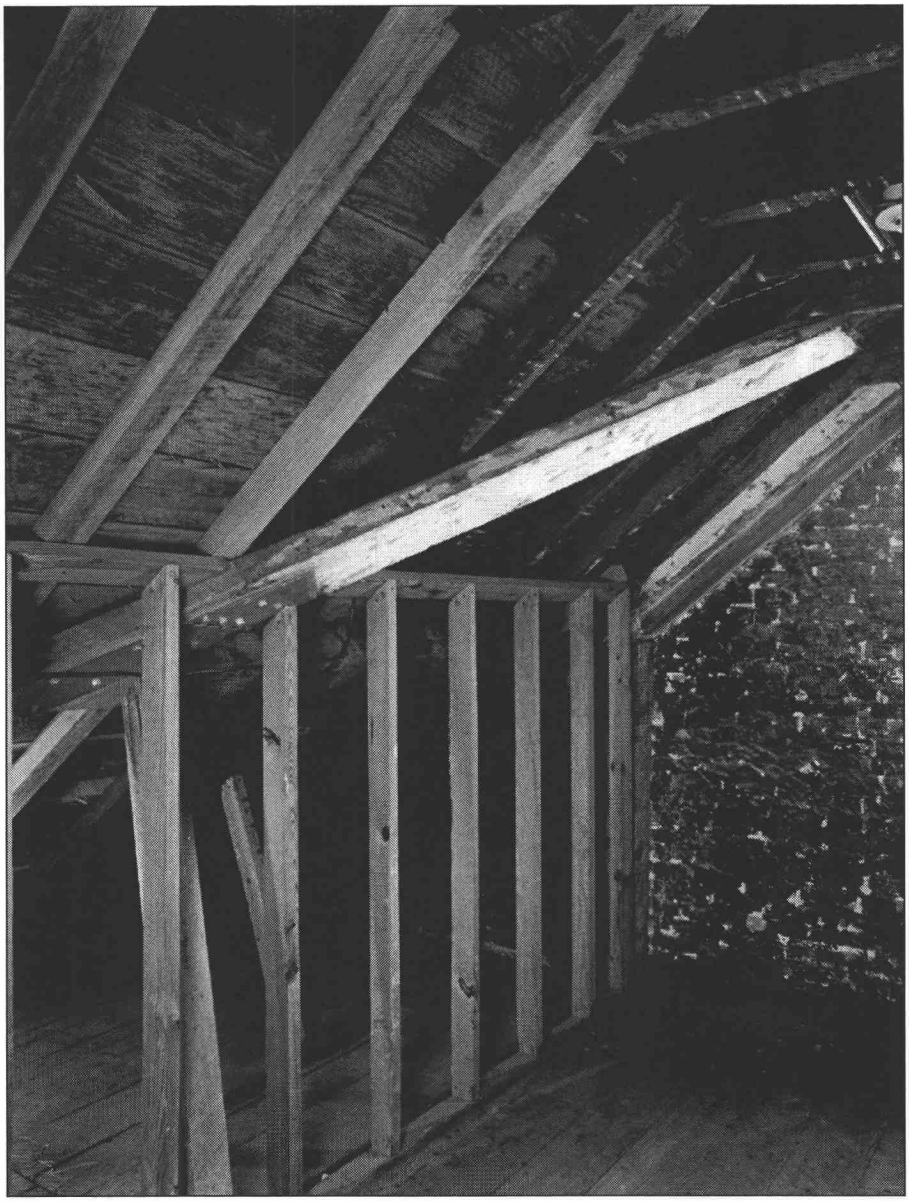
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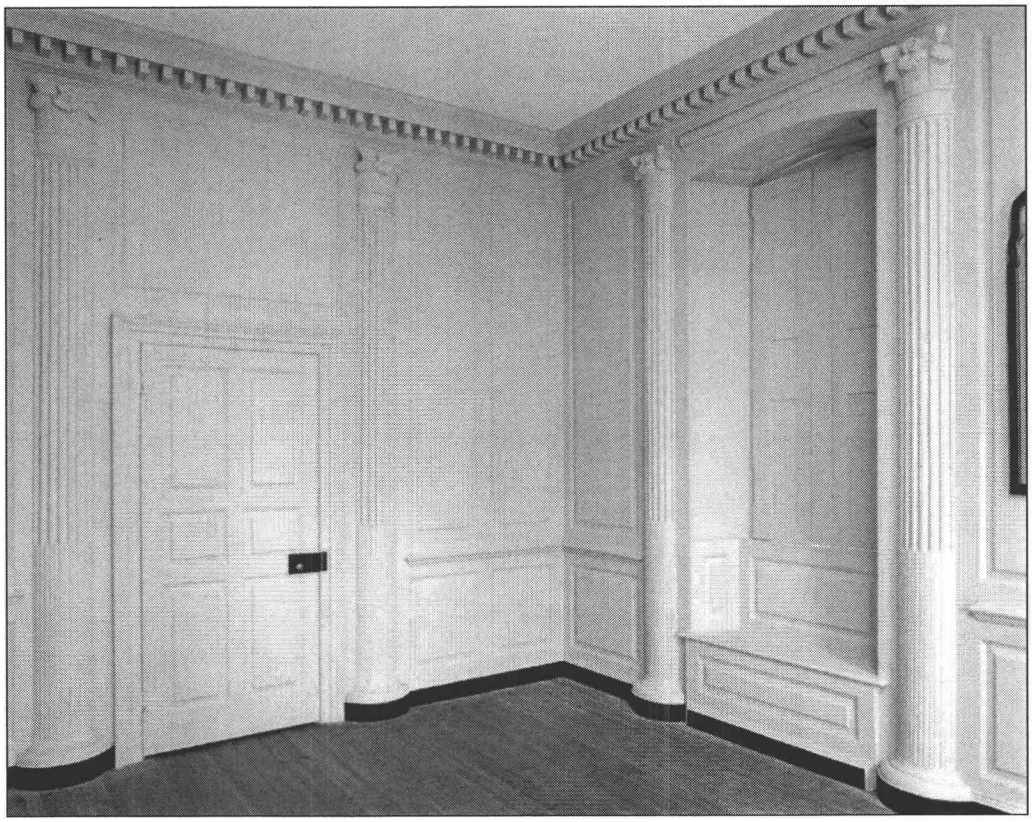
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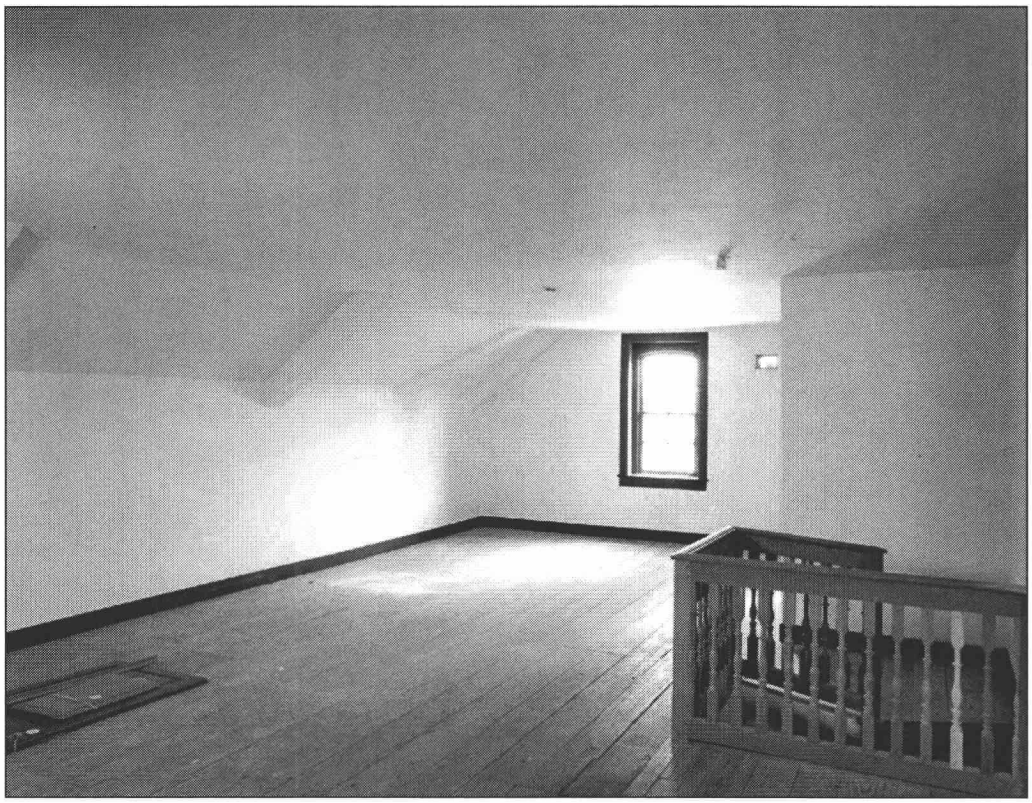
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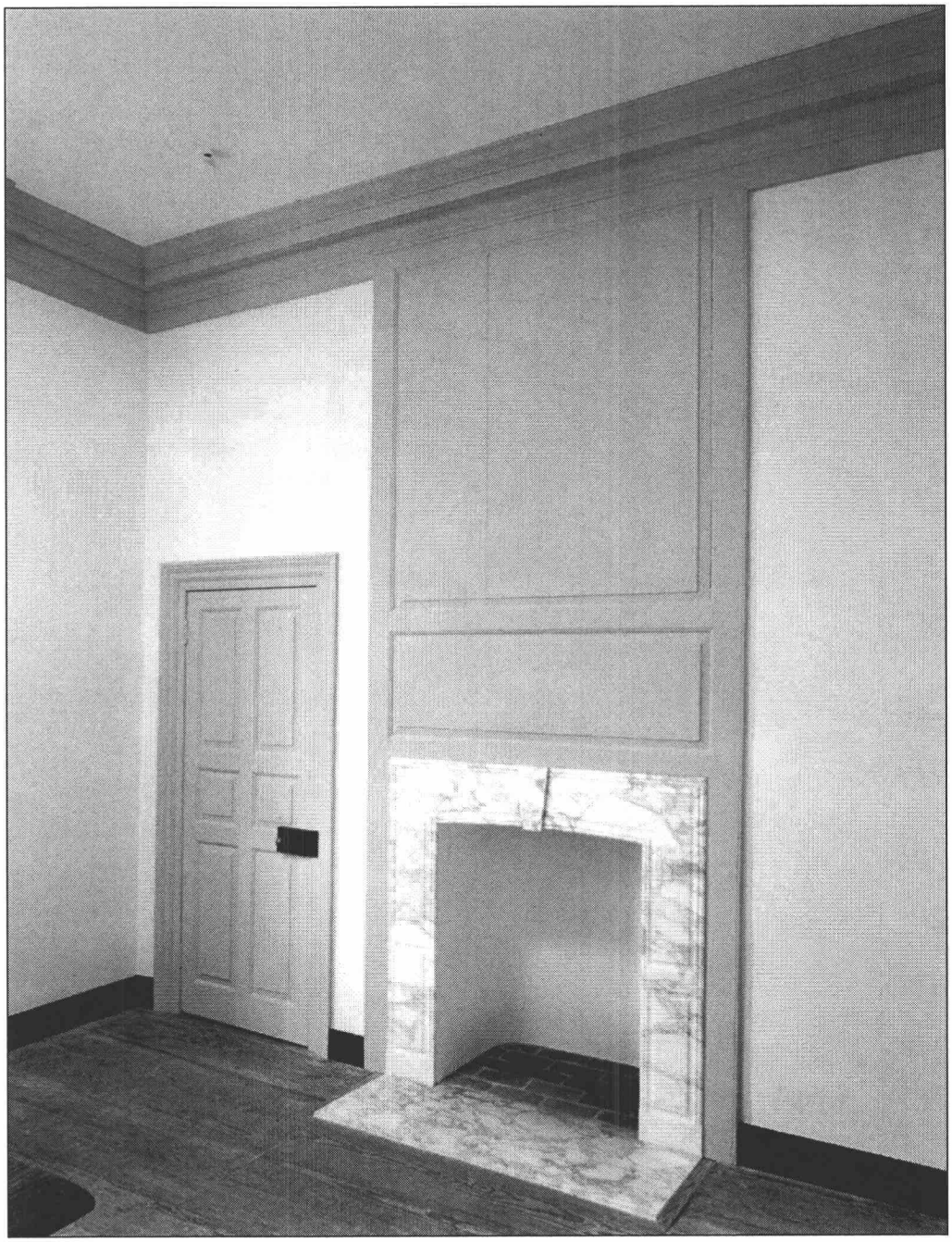
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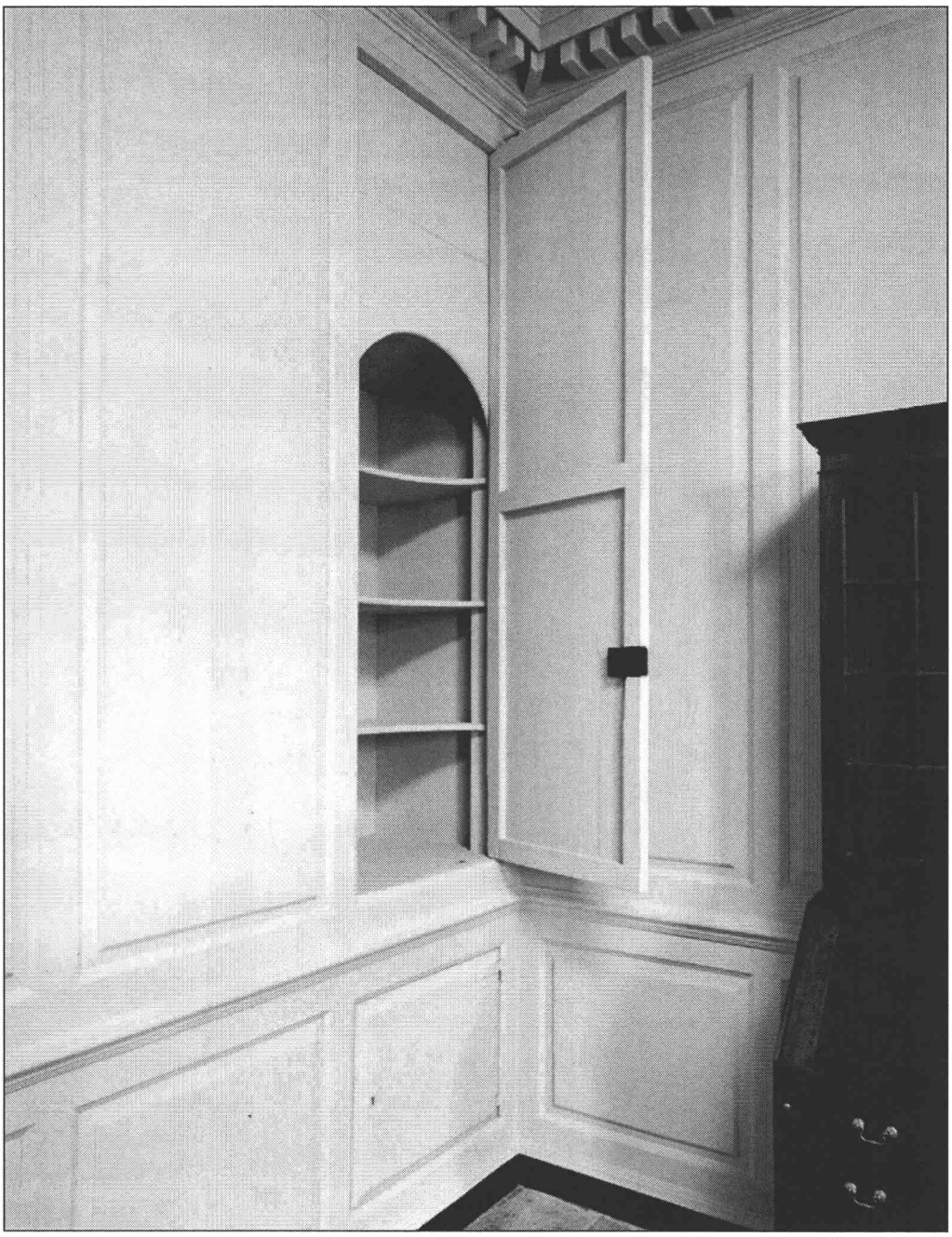
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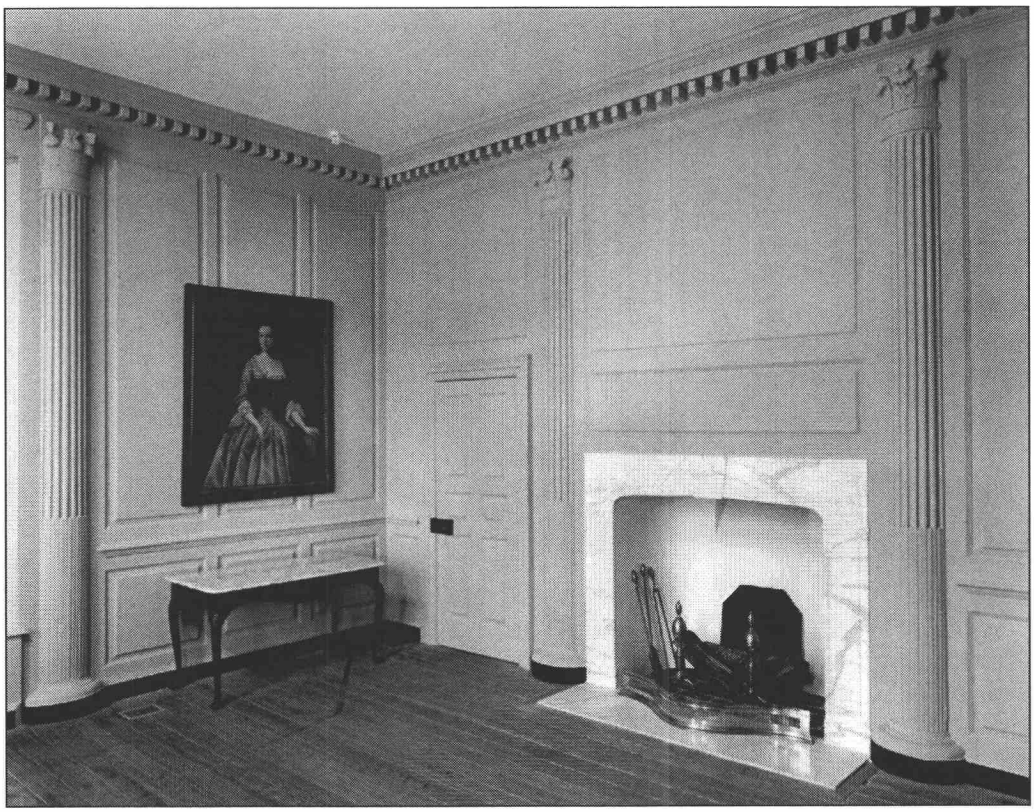
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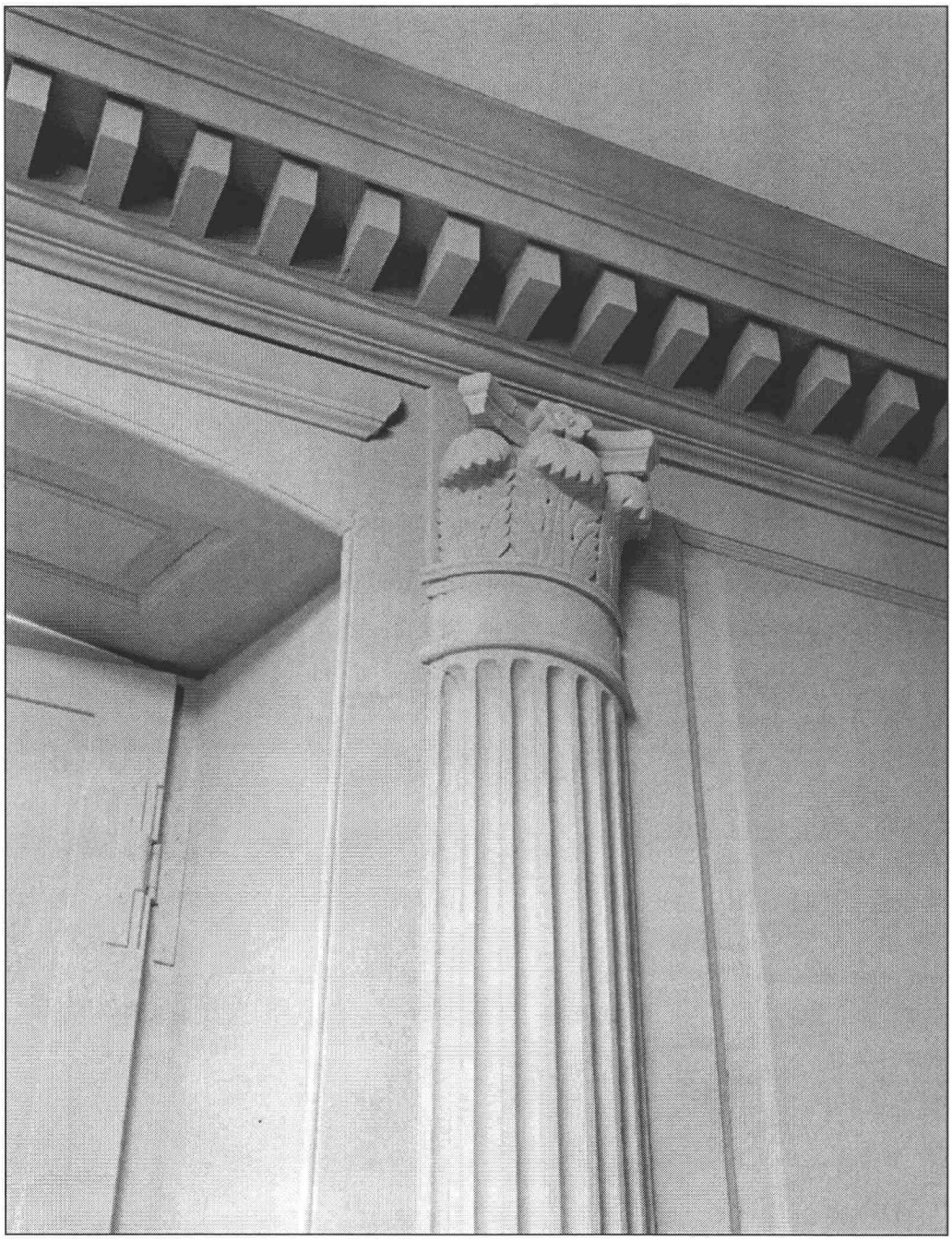
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Rockefeller Library, Colonial Williamsburg Foundation
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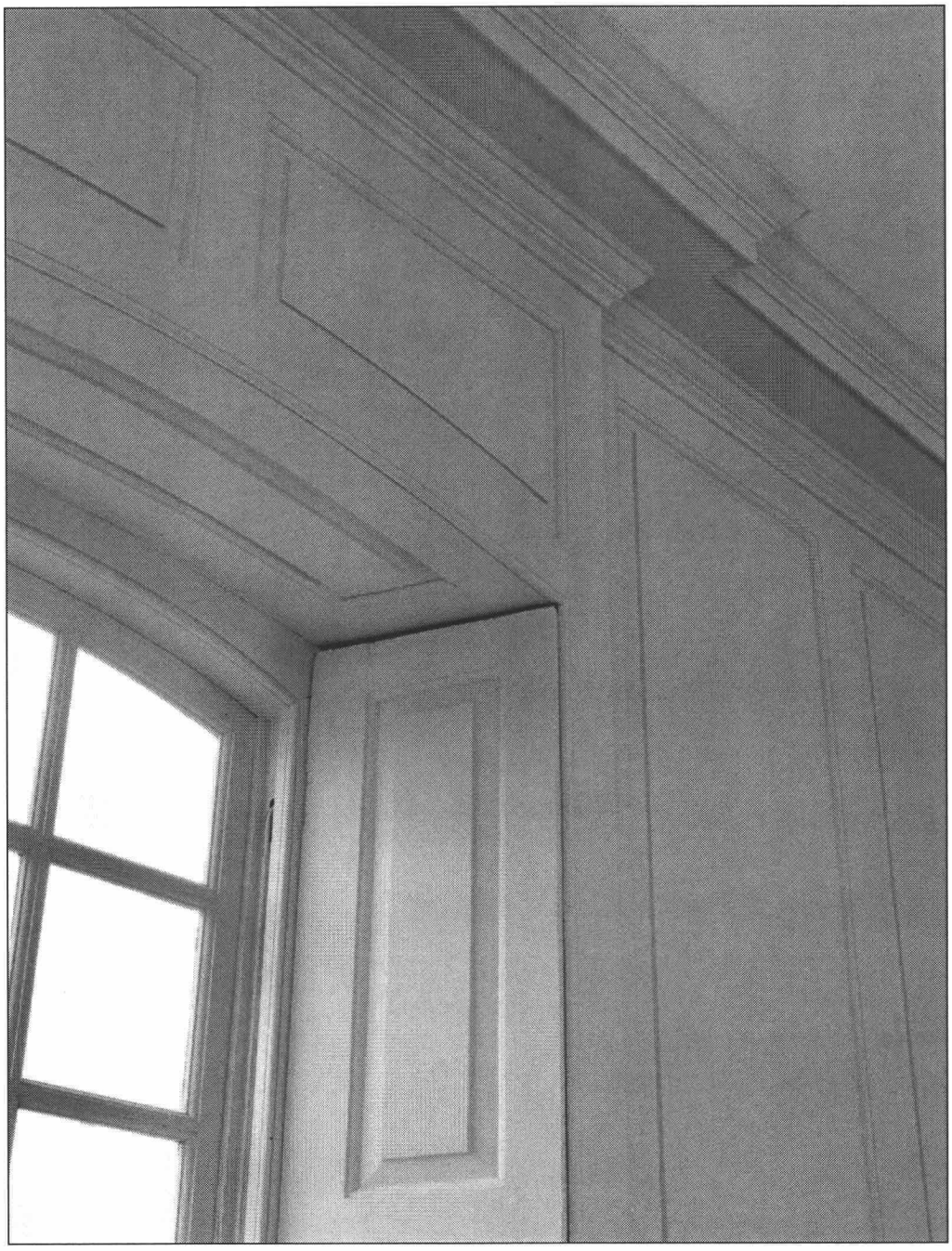
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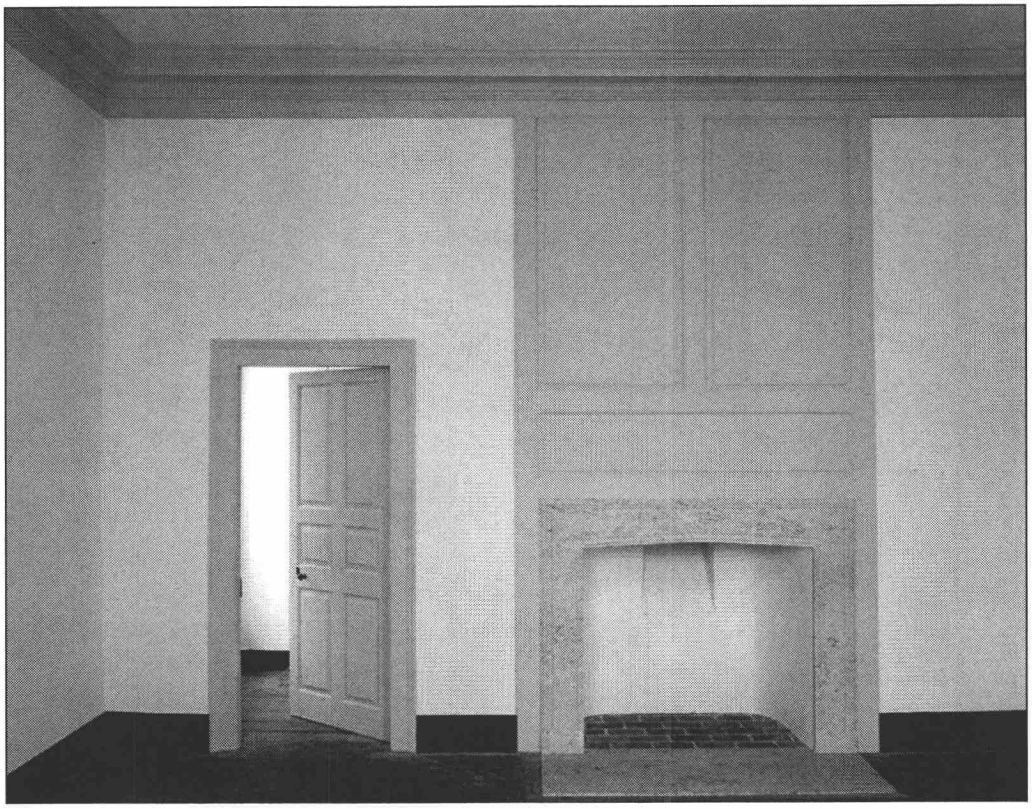
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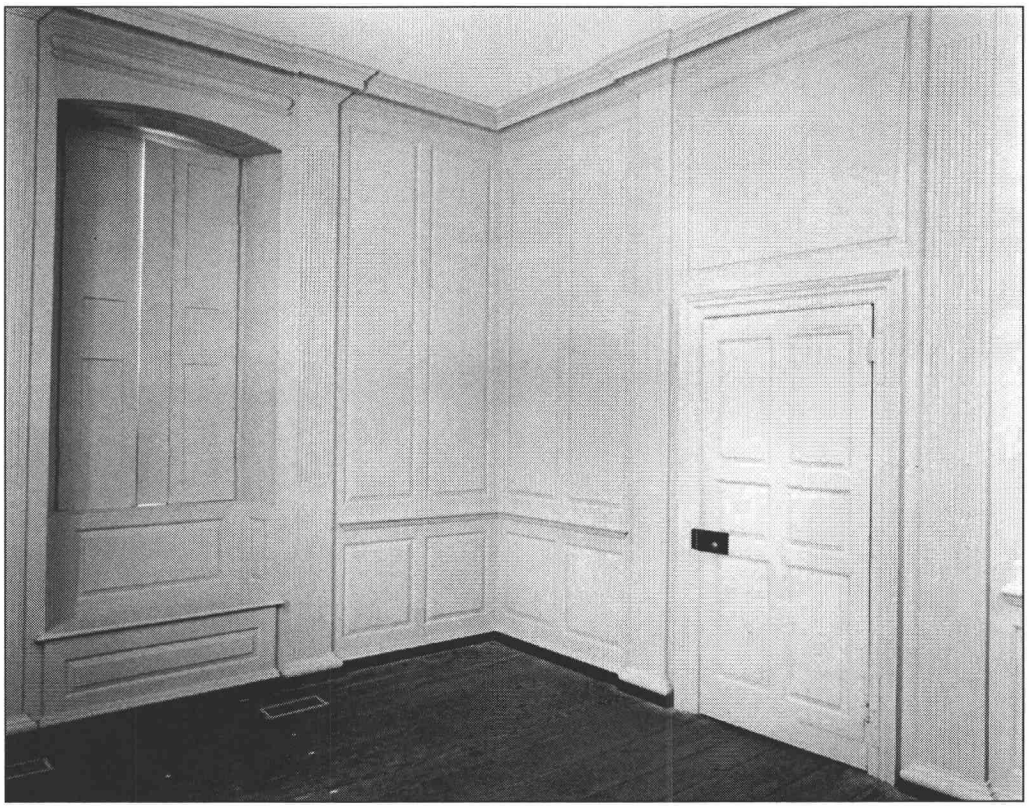
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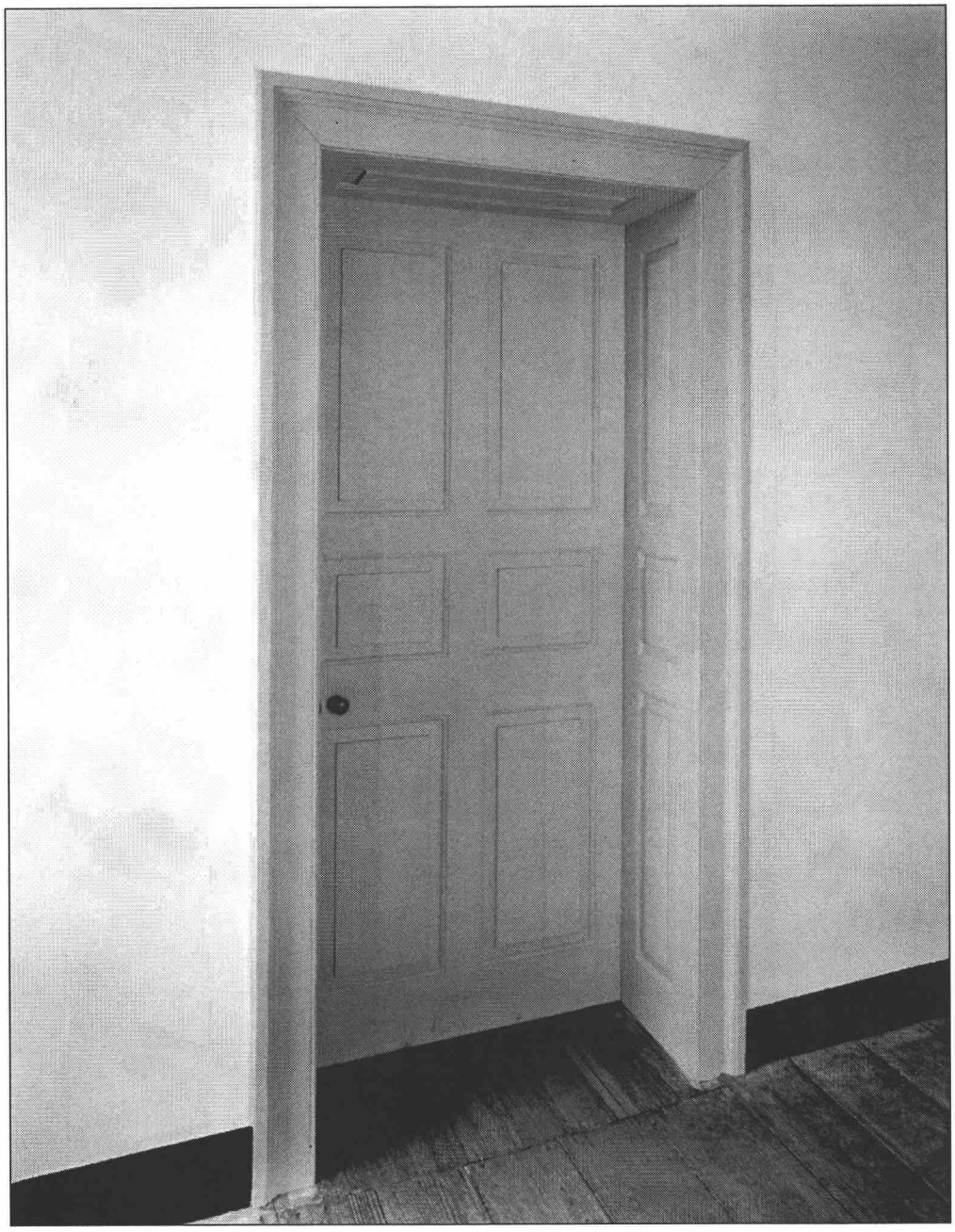
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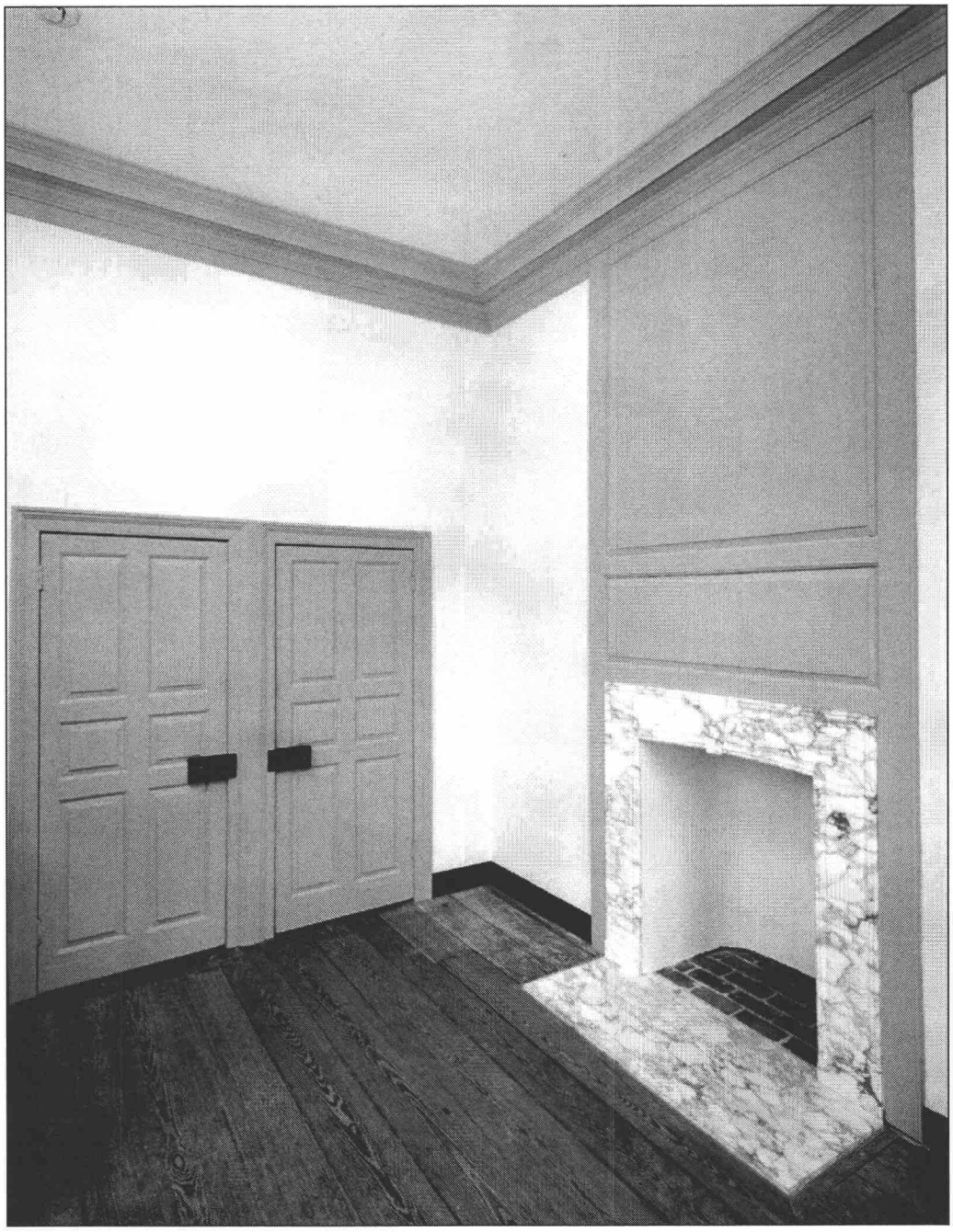
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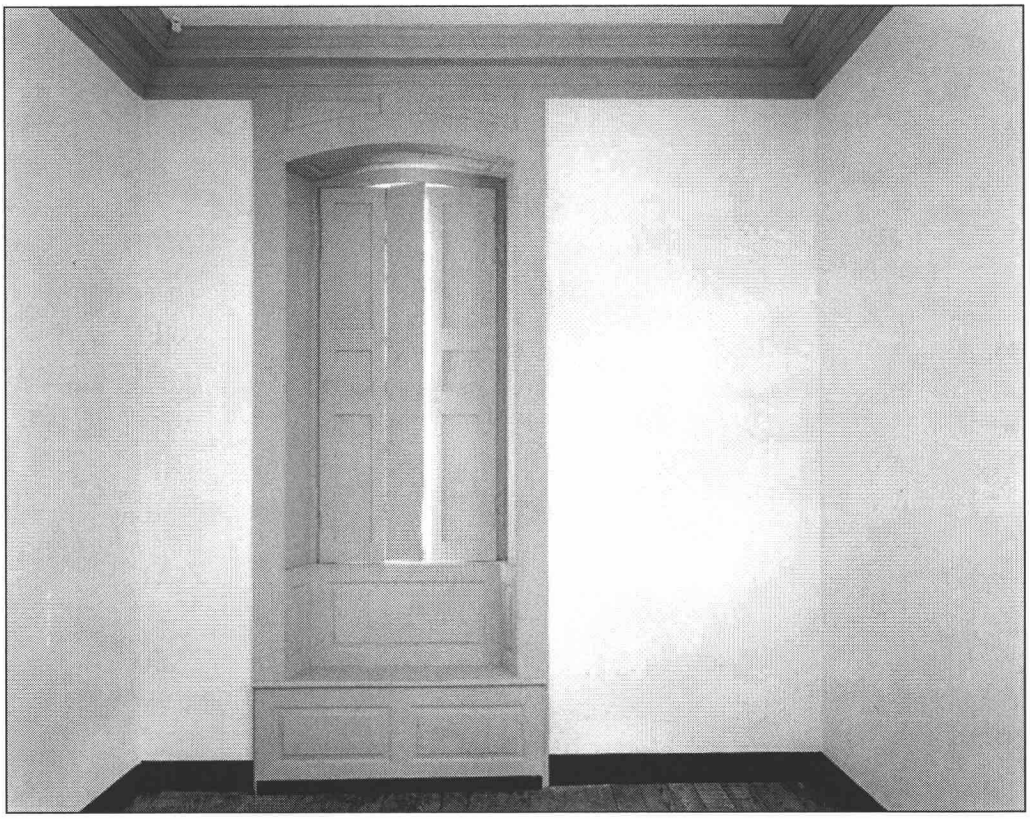
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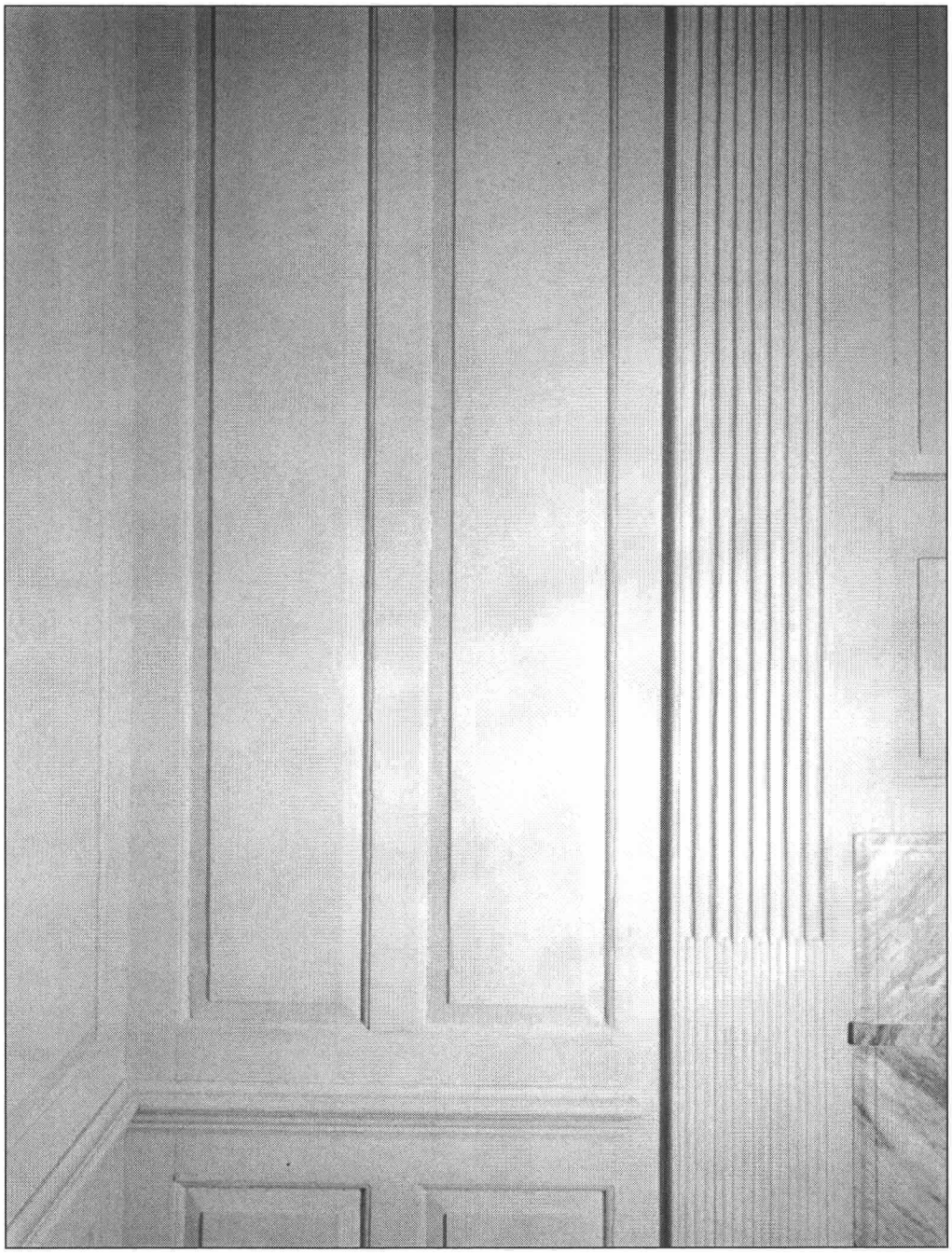
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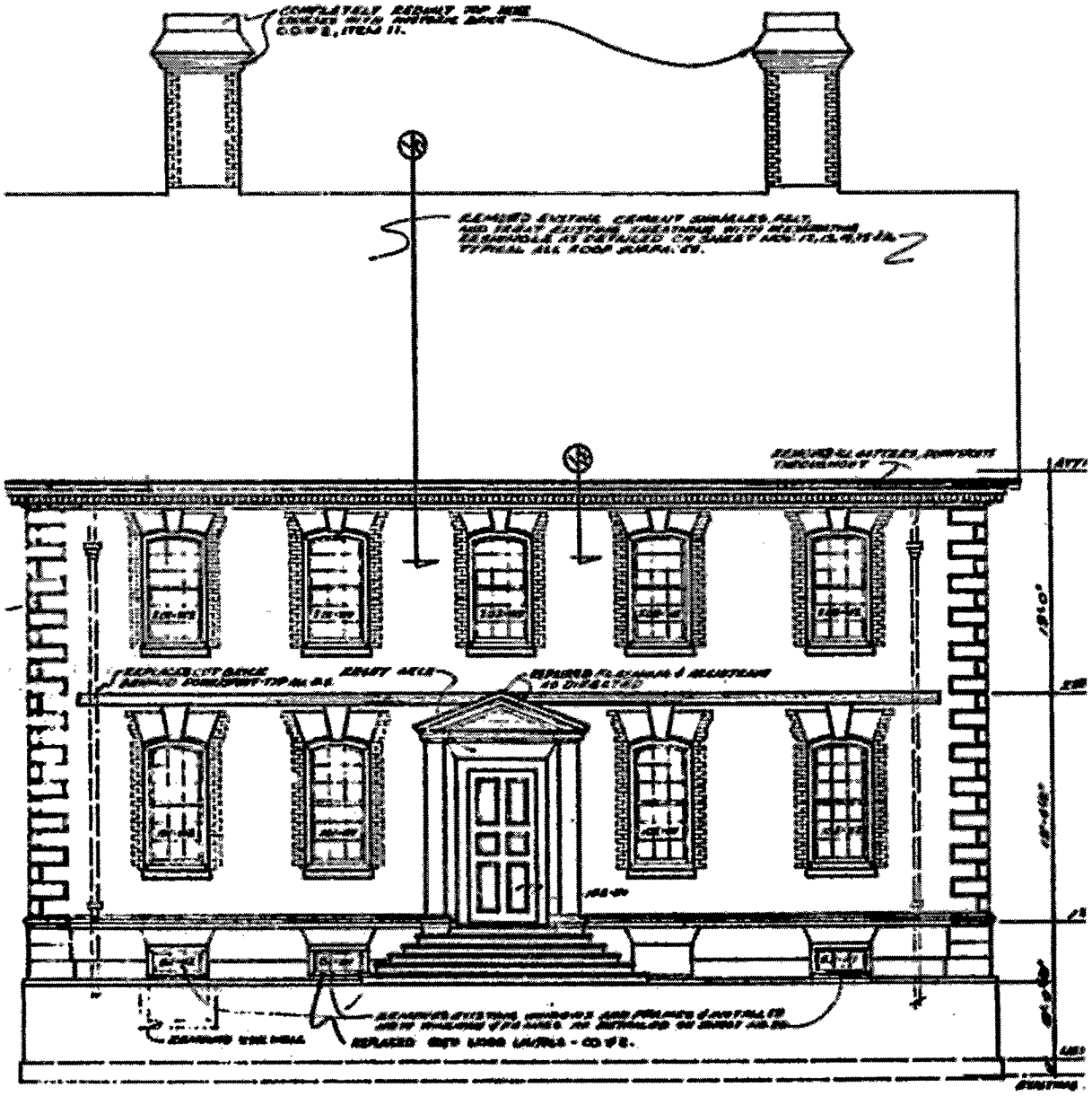
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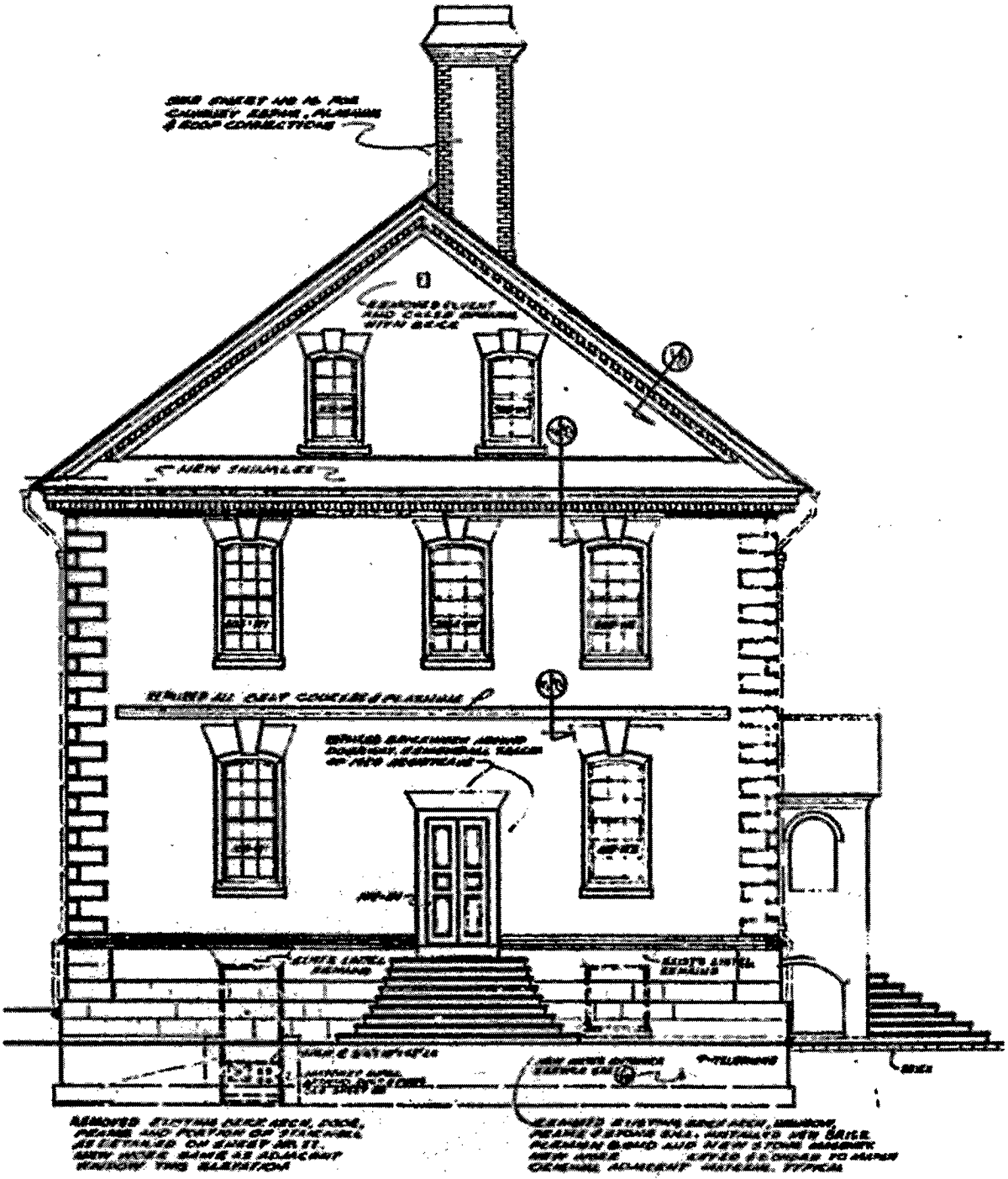
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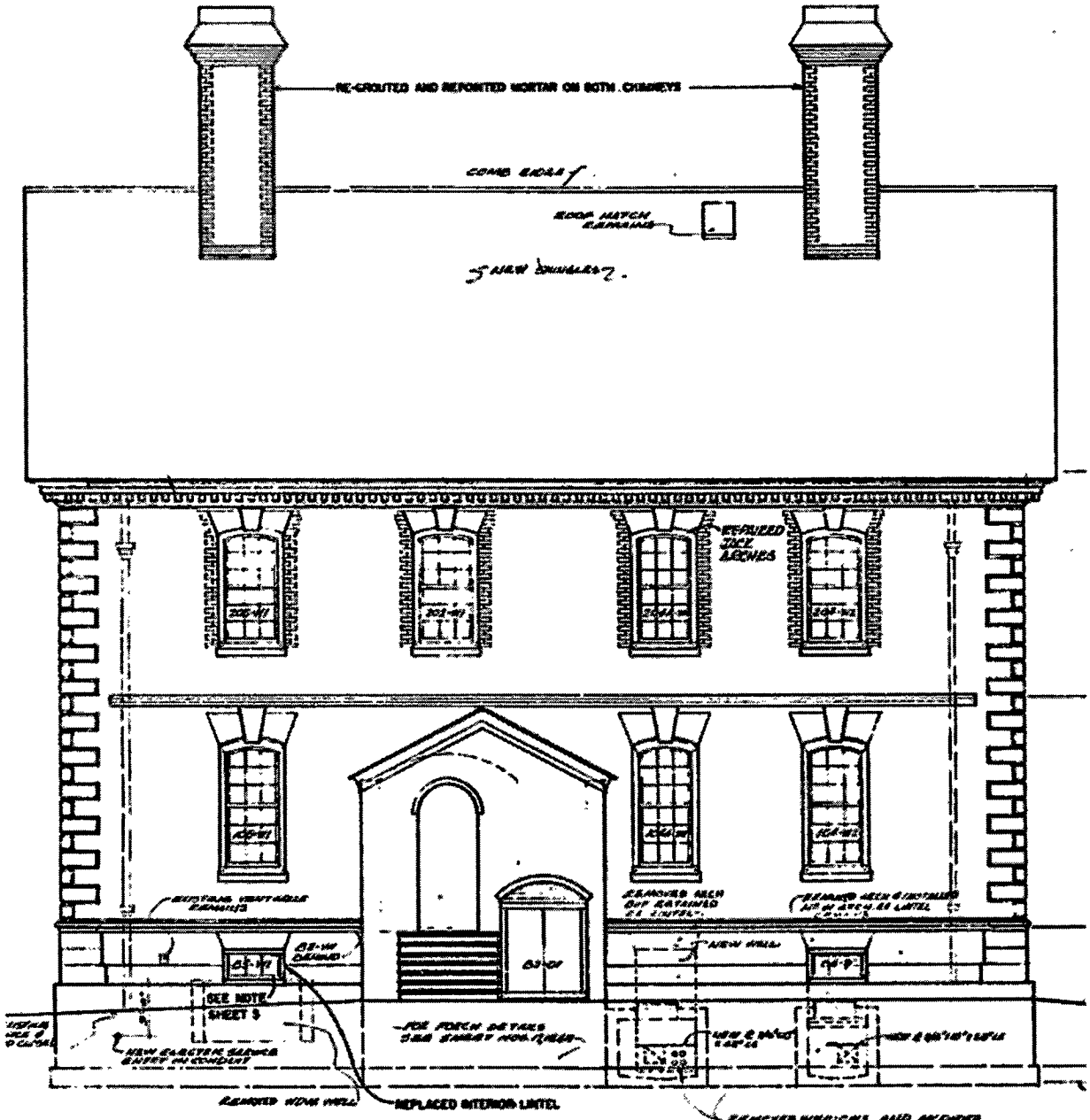
Rockefeller Library, Colonial Williamsburg Foundation
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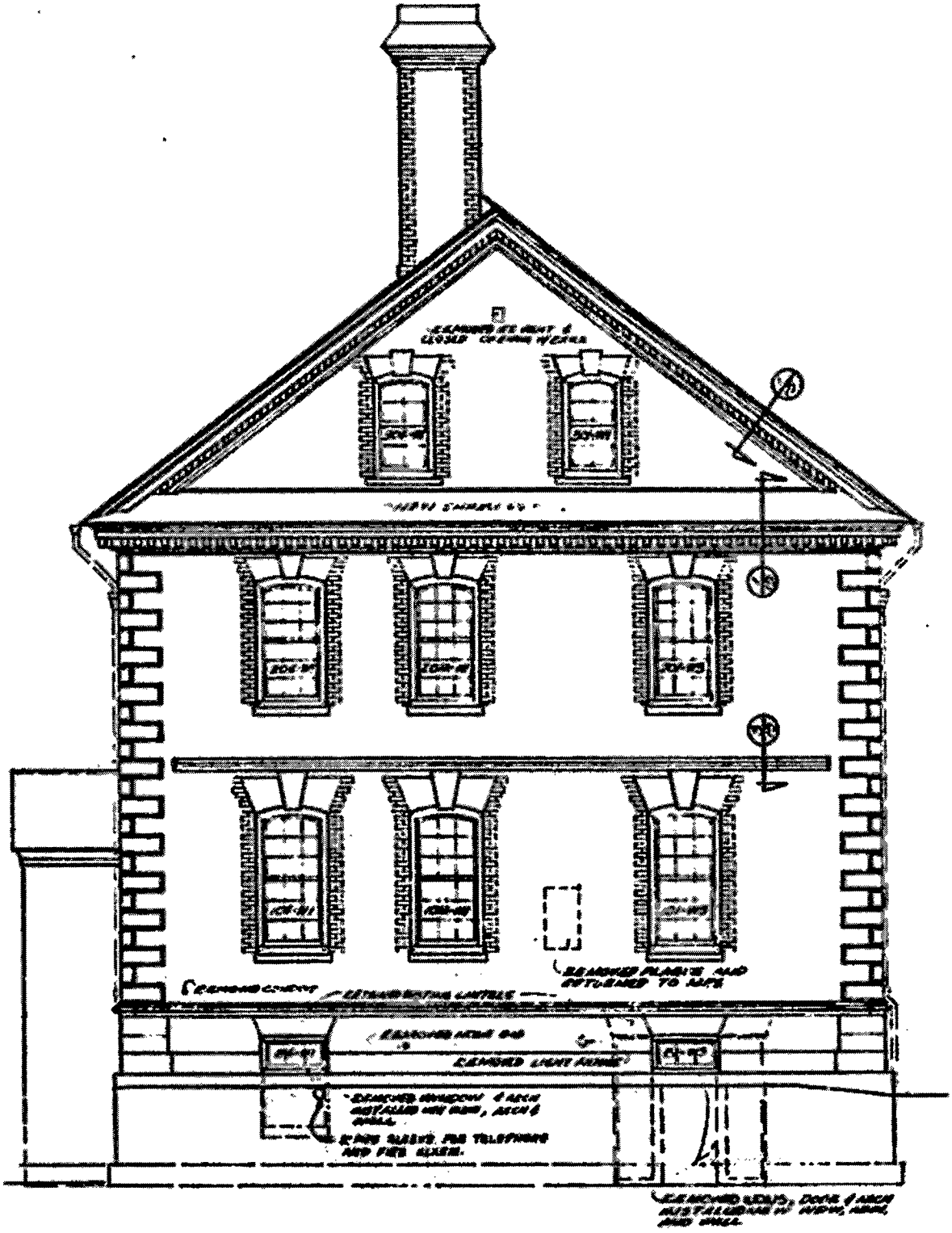
NORTH ELEVATION
(FRONT OR MAIN STREET)



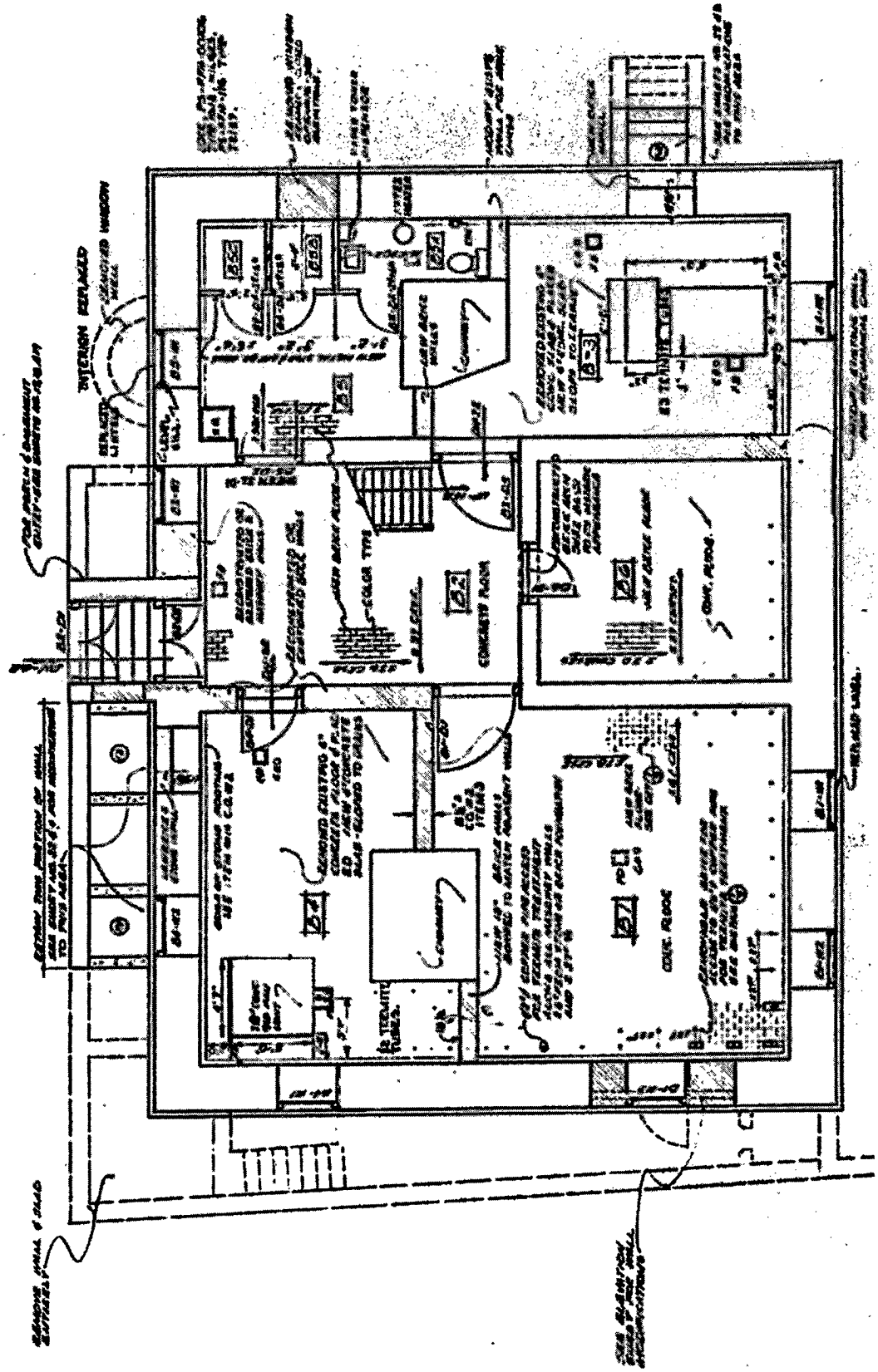
WEST ELEVATION



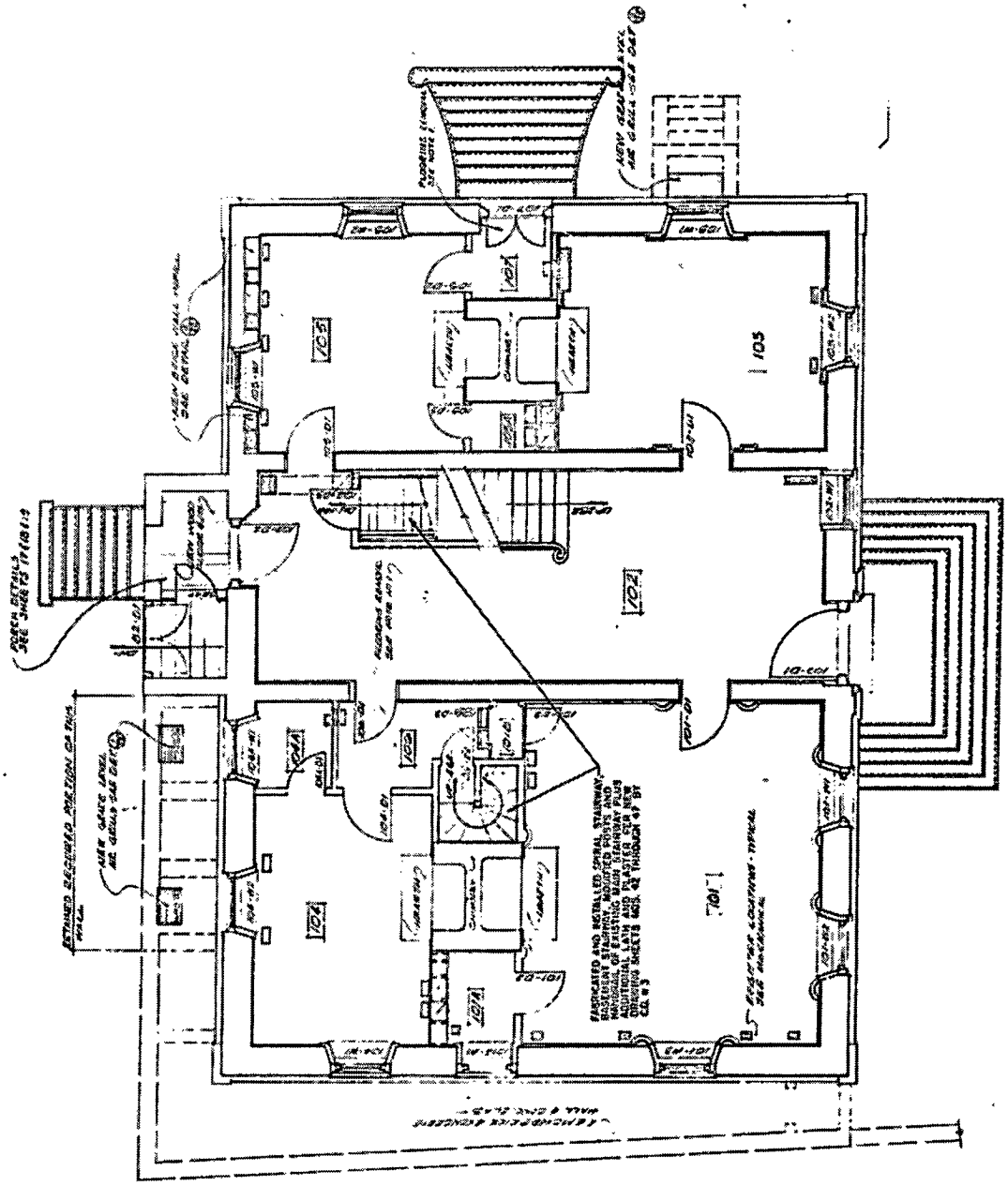
SOUTH ELEVATION



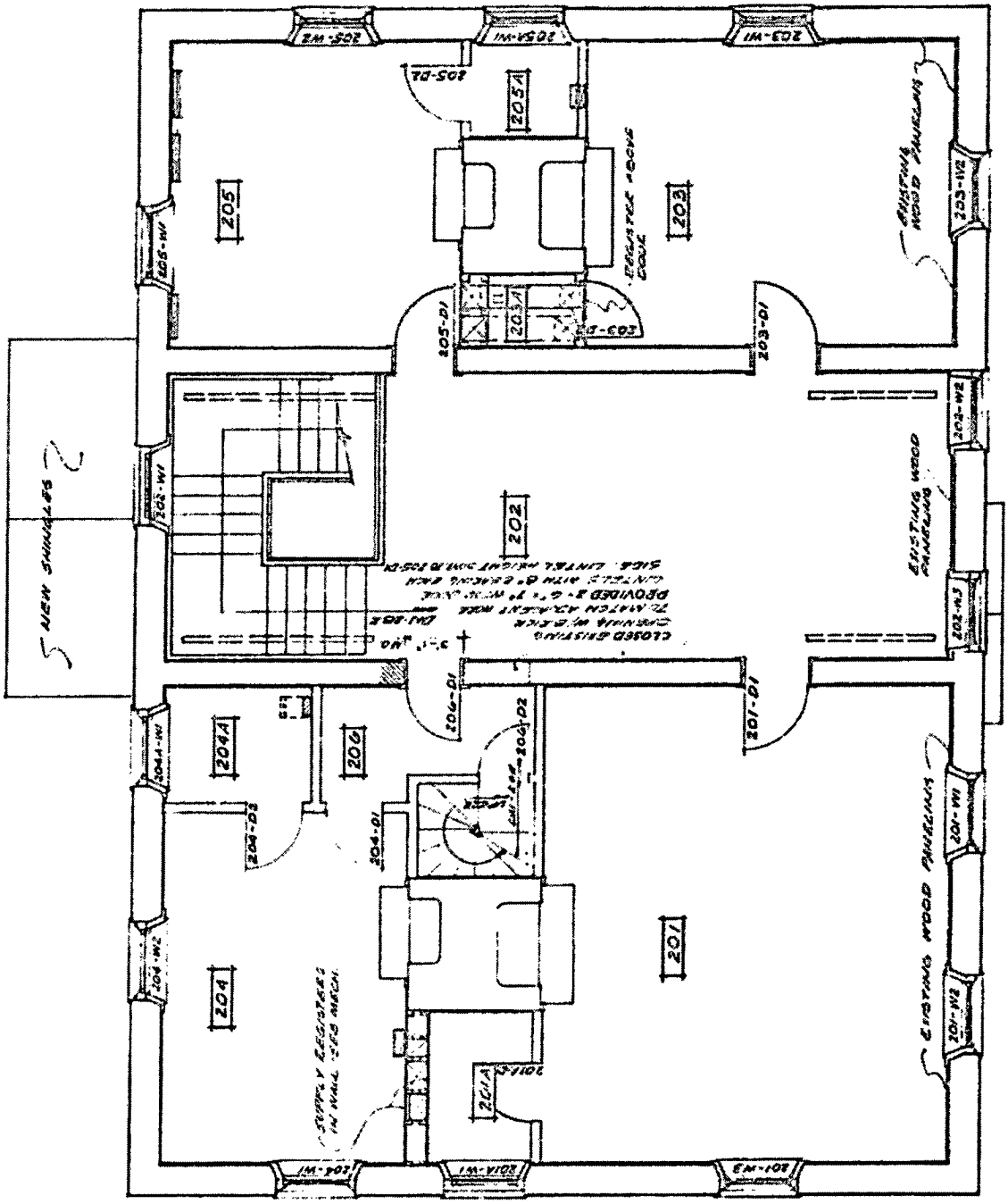
EAST ELEVATION
(WILSON STREET)



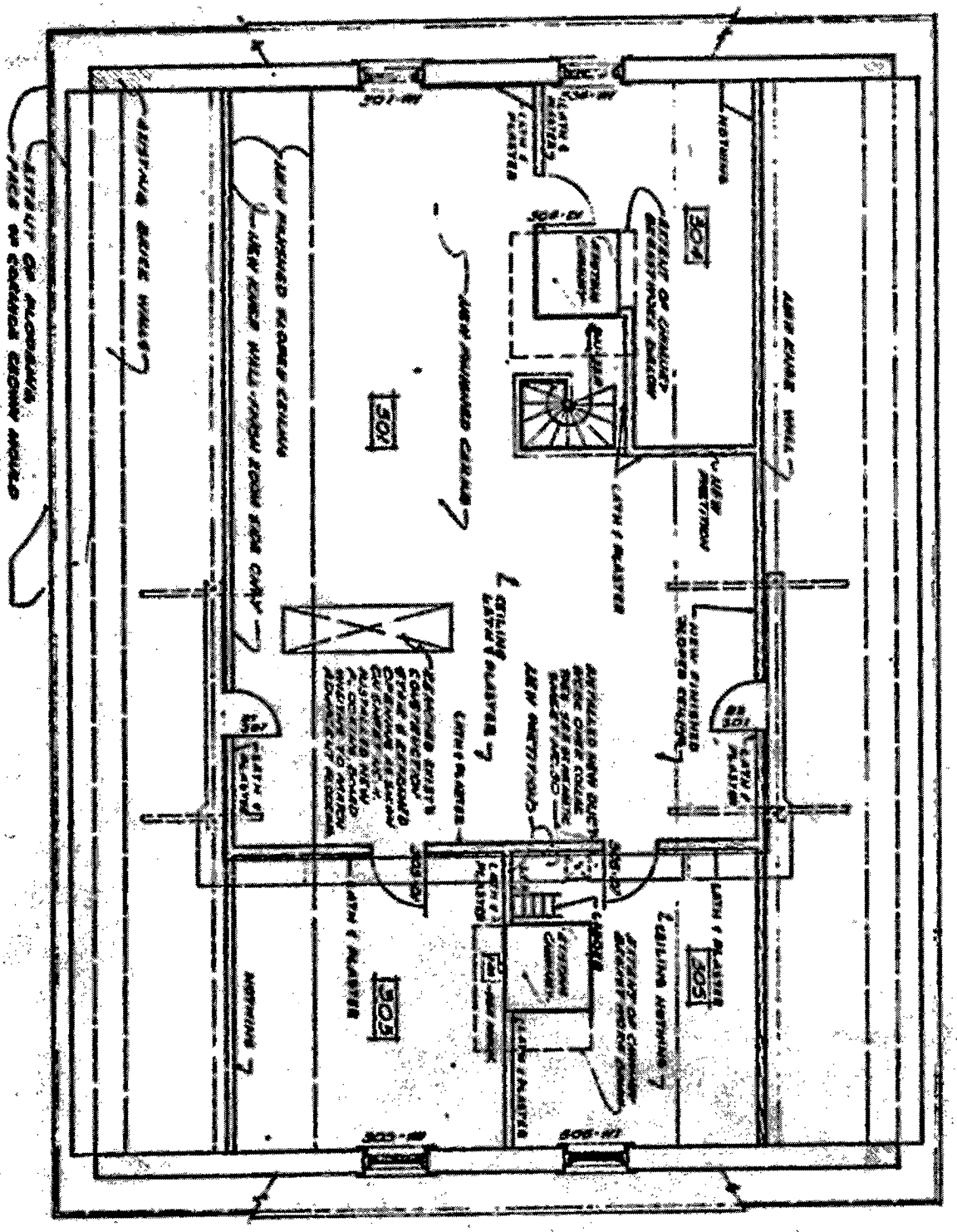
Cellar Floor Plan



First Floor Plan



Second Floor Plan



Attic Floor Plan