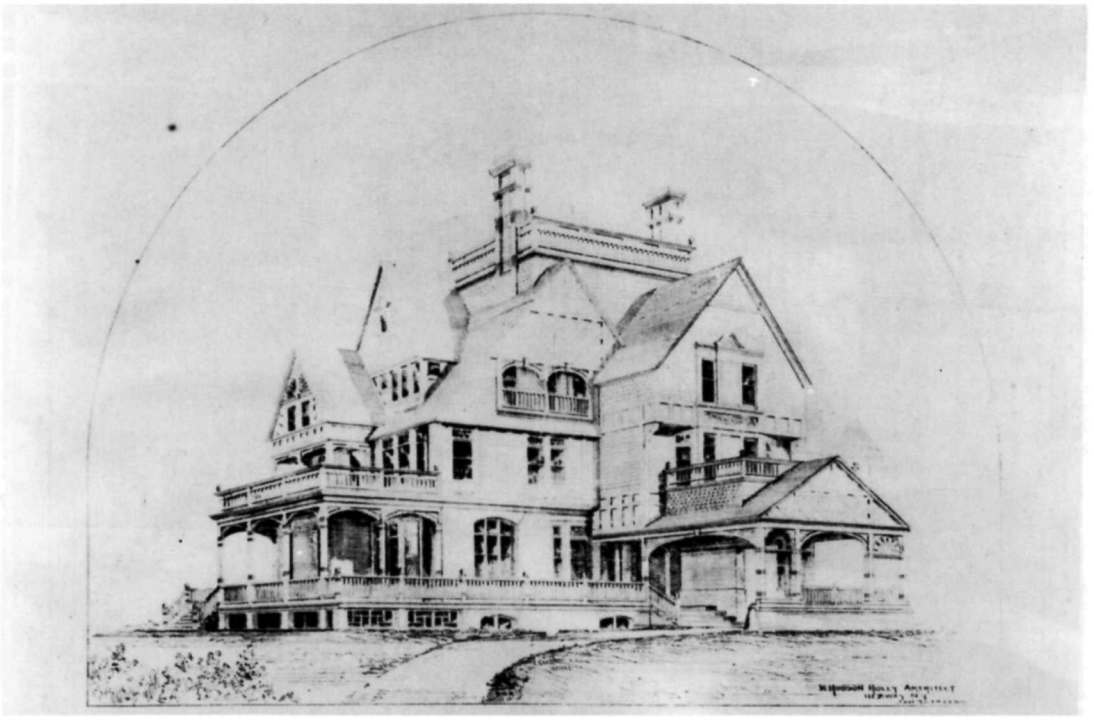


Architect's rendition of Glenmont. H. Hudson Holly, Architect, 111 B'Way, N.Y. Jan. 30, 1880.

Historic Furnishings Report

The House at Glenmont

Volume I: Administrative & Historical Data

Edison National Historic Site
West Orange, New Jersey

U. S. Department of the Interior/National Park Service

APPROVED:

Maryanne Gerbauckas
Superintendent, Edison National Historic Site
December 1996

HISTORIC FURNISHINGS REPORT

The House At Glenmont

Edison National Historic Site
West Orange, New Jersey

Volume 1:

Administrative and Historical Data

by

Kristin S. Herron

National Park Service
1998

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When I began working at Edison National Historic Site as curator of Glenmont in mid-October 1993, I inherited a thick document, inches deep and rich with information about the house at Glenmont. In writing, revising and editing this Historic Furnishings Report I have come to owe many people.

The research for this project was begun in 1984 by Leah Brodbeck Burt. Leah clearly spent invaluable time assembling the primary and secondary documents necessary to write this report. She also gathered information from friends and family of the Edisons. The insight of these people has been critical to understanding and recording the Edisons' life at Glenmont. Posthumous thanks are due to: Thomas and Mina's youngest son and daughter-in-law, Theodore and Ann Edison, as well as Dave Schantz and John Venable who were involved with the Charles Edison Fund. Conversations and interviews with Nancy Miller Arnn, the Edisons' niece; Alfreda Irwin, historian-in-residence at the Chautauqua Institution; Katherine Hosmer, Mina Edison's bird-watching/conservation friend in Fort Myers, Florida; and Mary Elizabeth (Lynn) Given, Mina's social secretary, were all critical to this final product.

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It would be remiss of me not to thank the staff at Edison National Historic Site for their support while the new curator (me) hid away at the computer, or in Vault 12, always finishing that furnishings report. Without then-Collections Manager Ken Chandler, a true computer wizard, the mysteries of formatting might be lost on me. Terri Jung, Chief of Visitor Services and Resource Protection, and Karen Sloat-Olsen, Lead Park Ranger (Interpretation) provided the details and information necessary for the Interpretative Objectives and Operating Plan. Park Ranger John Warren wrote the initial drafts of those sections and provided thoughtful comments and corrections to the lengthy "Historical Occupancy" portion of the plan. Both the Archives and Thomas A. Edison Papers Project staffs helped me quickly find documents I needed. Archivist George Tselos reviewed my "Notes on Sources" as did Archives Technician Doug Tarr who also proofread the historical narrative. Park Ranger Ben Bolger's adept proofreading of the entire Historic Furnishings Report caught errors I missed.

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Kristin Herron
November 15, 1996

ADMINISTRATIVE DATA

On December 6, 1955, Secretary of the Interior Douglas McKay designated the Glenmont property, consisting of house, grounds and outbuildings, as the Edison Home National Historic Site. Initially operated and maintained by Thomas Alva Edison, Inc., and then by its successor, the McGraw-Edison Company, the site remained in non-federal ownership until July 22, 1959, when the property was deeded to the United States government. Because of Glenmont's location in a private residential area, the Proprietors of Llewellyn Park imposed restrictions upon use of the site, noted in a Memorandum of Agreement dated August 3, 1959.

The Edison Laboratory National Monument was established July 17, 1956; the National Park Service (NPS) began to jointly administer the Edison Home and the Edison Laboratory National Monument in 1959. Glenmont opened to the public under the auspices of the NPS on May 16, 1961. Just over a year later, on September 5, 1962, an Act of Congress renamed both properties the Edison National Historic Site (Edison NHS).

Glenmont is located in Llewellyn Park, the first romantically designed planned residential community in the United States. (The term "romantically designed" means that Llewellyn was the first planned residential community in the nation designed to highlight the natural world around it, an idea that embraced the 'romantic' view of landscape.) It was the home of Thomas Alva Edison from January 20, 1886, when he purchased the property, until his death on October 18, 1931. Edison brought his second wife, Mina Miller, to Glenmont after their marriage on February 24, 1886. On March 23, 1891, he sold Glenmont to his private secretary, Samuel Insull, who in turn sold the property to Mina Edison on April 2, 1891. Glenmont belonged to Mina until she sold it to Thomas A. Edison, Inc. on June 27, 1946. She intended that the house "and its contents, particularly the living-room on the second floor, should be preserved as a memorial to my dear husband and his work."[1] As a widow, Mina Edison continued to live at Glenmont until her own death on August 24, 1947.

INTERPRETIVE OBJECTIVES

Already a celebrated inventor, Thomas Edison faced many changes in his life in 1886. Yet, neither a new wife nor a new home could change his old work habits. He spent little time at the house, but worked long hours at an immense laboratory, completed in 1887 and located just down the hill from Glenmont.

Interpretation of the house at Glenmont will emphasize five main points:

[1] Mrs. Edison to Thomas A. Edison, Inc., letter, December 31, 1945; Essex County Registry of Deeds, Book 210, p. 124, June 27, 1946.

- The impact of Edison's inventions on daily life

  This impact can be examined two ways: 1) by looking at daily home life at Glenmont, and 2) by considering a more national point of view. Immediate effects of Edison's inventions at the Glenmont estate include the house's electrification in 1887, as well as the use of the phonograph and motion picture equipment in the home. On a larger scale, the availability of electricity changed forms of lighting and household appliances in homes across the country, while the phonograph and motion pictures significantly altered American popular culture.

- The public image and obligations of a world-renowned inventor

  Besides being an elaborate wedding gift for Mina, Edison's choice of Glenmont as the couple's home served his public life well. A grand and stylish place in a wealthy, private residential area, Glenmont manifested Edison's international presence. It also provided a suitable location for hosting the social obligations which came with his fame.

- Edison's private life

  As was true of many men of his era, Edison spent less time with his family than his wife did. Although Edison worked long hours at the labs, however, he was not always absent from Glenmont. Family stories, collected through oral histories, provide glimpses into his use of the home and involvement in family events, particularly during holidays. Objects within the home, including minerals, chemicals and souvenirs in the Den, and his books and desk in the Living Room, also provide entrée to Edison the man.

- Mina Miller Edison as the "home executive" of Glenmont

  In 1891, the deed of the Glenmont estate transferred to Mina, in order to protect the home if Edison's business ventures failed. Although she already ruled the domestic sphere at Glenmont, she now also possessed official title to the property. By calling herself a "home executive," Mina demonstrated that she considered home life her full-time occupation. She hired and supervised service staff, and organized entertainment for the inventors, foreign dignitaries, capitalists and celebrities who came to meet and socialize with Edison. Decorative decisions and changes required Mina's approval. Her duties also included the upbringing of the three children born to her and Edison (Madeleine, Charles and Theodore), community involvement through participation in local organizations, and support of religion and the arts.

- The contextual relationship of the Edisons and Glenmont to their era

  Social history as well as the history of architecture and the decorative arts provide the means for relating the famous inventor and his home to larger historical

discussions. Issues of class relationships and male-female roles, a trend towards country living, and the popularity of revival-style furnishings are larger issues illustrated within the story at Glenmont.

Thus, the house at Glenmont allows interpreters to weave together a variety of themes for the visitor, placing the Edisons and their private life within a broader historical context.

OPERATING PLAN

Guided Tours

When the HFR is implemented, areas previously made inaccessible to visitors will be opened, and tour schedules and routes will need to be changed. The following describes an ideal plan.

The house at Glenmont will be open to the general public seven days a week, from 11 A.M. to 4 P.M. except when the site is closed for holidays or inclement weather. Tickets will still be obtained at the Visitor Center on Main Street and Lakeside Avenue. Two types of tours will be available: a 30-minute introductory tour and an hour-long, in-depth tour. All tours will limited to 12 visitors; in special cases as many as 15 visitors may be admitted at one time. Access to the house will be limited to guided tours. This personal service will be provided by uniformed interpreters, or in special cases by the curator.

Interpreters should stress to visitors that Glenmont is a national treasure, and that visitors can aid in its preservation by not touching anything except the staircase handrails. Gum, candy, baby bottles, and all kinds of food will be prohibited on the tour, as will flash and video photography. Smoking will be prohibited both inside and outside the house.

The tour route which follows will accommodate both the 30-minute and hour-long tours. However, the latter deviates by continuing to the third floor before descending again to the first floor service area. This carefully choreographed arrangement allows for two simultaneous tours of the house on busy days. While the longer tour visits the third floor, the 30-minute tour may complete the first floor. Then, before the next 30-minute tour reaches the service area the hour- long tour can continue on the first floor.

Visitors will enter through the Conservatory (101) which serves as a visitor center and waiting area. Tours will begin in the Reception Room (102) and Drawing Room (100) and continue to the Entrance Hall (103) and Library (104). Visitors will then climb the main staircase to the second floor.

In the Second Floor Hall (214), interpreters will specifically point out the Living Room (206) and the Edison Bedroom (203). Visitors will then be allowed to look around at the remaining stanchioned rooms: Mrs. Sloane's Room (200), Theodore Edison's Room (206), West Room (213), Hall Bathroom (213), and North Room (210). By exiting through the door to the service wing, visitors will follow the ranger down the stairs to the

Service Hall (117). The main stairs may be used for visitors who feel uncomfortable traversing the narrower stairs.

For the one-hour tour, visitors will continue to the third floor and be shown two Servant's Rooms (307 and 308), the Sewing Room (305), and Miss Bogue's Room (301) before descending the stairs back to the first floor Service Hall.

Visitors will pass by the Servants' Dining Room (105) to the Laundry (106) and enter the Kitchen (107). After a glimpse at the Refrigerator Room (107a) and Preserving Room (110), the tour will continue through the Pantry (108) to the Dining Room (105). Visitors will leave the house through the Den (114), except in cases of inclement weather, when they exit under the porte cochere.

Special Programs and Events

Special events offer new ways to interpret home life at Glenmont. They allow for alternative elaborations of Glenmont's themes and encourage repeat visitation. Interpretive and curatorial staff should meet well in advance of special programs and events to agree upon the timing and setup of these events, what tour route should be used, what artifacts should be displayed, where they should be displayed, and how the event should be publicized. Working together, park staff can maximize visitor enjoyment and minimize wear on the resources.

"An Edison Family Christmas" is an annual special event. By using historic photographs, oral histories and contemporary vouchers, the house is decorated to give the visitor a flavor of Christmas during the 1920s. Since Mina decorated Glenmont differently each year, there is some opportunity for varying the house's decorations. A possible alternative to this program might be the development of three examples to rotate annually – a different decorating scheme each year – of "An Edison Family Christmas," which could involve small, related exhibitions in the Conservatory.

Additional programs could be offered on a rotating schedule, as well, possibly being offered every few years, or varying, depending on interpretive staff specialties and interests. Possibilities for other programs include a Women's History Month tour, like the "Electric Servants" one of March 1994, which emphasized technological innovations in household appliances. "Art in the Home" closely examined fine arts in the Glenmont collections, while a living history program could include first-person interpretation.

Education

Special tours for school or adult groups might eventually be developed. Currently college students are accommodated through regular tours; no programs exist at Glenmont for other age groups. Because of the small size of some of the rooms, limited numbers of visitors may tour the house simultaneously. In order to protect the resource, larger school groups cannot be accommodated.

PRIOR PLANNING DOCUMENTS

Much of this Historic Furnishings Report has been drawn from the tremendous research and documentation of the NPS' draft Historic Structures Report (1993) of the house at Glenmont by Barbara Yocum. Other planning documents affecting the use and management of Glenmont are:

IDLCS: 1840-0026-10. Management Category A. Entered on the National Register on March 10, 1980.

Historic Structures Report, Part I, Administrative, Historical, and Architectural Data, Glenmont Chimneys. August 1961.

Historic Structures Report, Part I, Historical Data, "Glenmont" Home of Thomas Alva Edison. December 1961.

Historic Structures Report, Part I, Architectural Data, "Glenmont." February 1962.

"Progress Data and Research Notes, Architectural Study of Glenmont, Home of Thomas Alva Edison," by John P. Shaw (Supervisor of the Historic American Buildings Survey team that prepared architectural drawings of the existing conditions). Summer 1962.

Historic Structures Report, Part I, Administrative Data, "Glenmont" Home of Thomas Alva Edison. November 1963.

Historic Structures Report, Part I, Architectural Data Section, Rehabilitation of Glenmont, Home of Thomas A. Edison. February 1964.

Historic Structures Report, Part II (Portion), Architectural Data, The Conservatory, Building No. 10, Glenmont. July 1964 & January 1965.

Historic Structures Report, Part II (Portion), Historical Data, Rehabilitation of Main Roof, Edison Home, Building No. 10. June 1965.

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"Structural Investigation—Glenmont." February 1975.

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"Historic Paint Colors and Recommendations for Repainting the Exterior of Glenmont, Edison National Historic Site" (incomplete draft). December 1977.

"An Analysis of the First Floor Decorative Finishes at Glenmont, Llewellyn Park, West Orange, New Jersey." 1980.

Interpretive Prospectus, Edison National Historic Site. 1991.

"Historic Structures Report: The House at Glenmont" (1993 draft).

HISTORICAL DATA

INTRODUCTION

This Historic Furnishings Report recommends for the house at Glenmont a restoration date of 1930. After much debate and discussion this was determined as the most appropriate restoration date, considering the resource and issues of historic preservation. NPS documents indicate the long debate on this issue which began with an emphasis on a 1947 date (the year of Mina Edison's death), changed to a 1931 date (the year of Thomas A. Edison's death), and followed with proposals for a restoration date period of the 1915-25 decade. A "Glenmont Matrix," compiled by Glenmont Curator Kristin Herron in August 1995, delineates what is known about conditions of the entire estate (house exterior and interior, grounds and outbuildings) during the 1915-25 decade and by 1931. After discussion with Ken Chandler, Supervisory Museum Curator, the restoration date of 1930 was proposed and accepted by Superintendent Maryanne Gerbauckas. This restoration plan, then, relies heavily upon the inventory of household furnishings taken on November 6, 1930, and on the residence appraisal completed January 16, 1931. Also, oral histories and recent research have provided more information regarding life in the house and at the estate during the early 1930s. This additional research has proved particularly useful in understanding the house in the year before Edison's death.

Because the draft Historic Structures Report for the house at Glenmont was so exhaustive, a number of related interior details are not thoroughly examined in this Historic Furnishings Report. Information regarding built-in furniture, wall finishes and treatments, ceiling decoration, floor coverings, lighting, plumbing, heating, and architectural details appear in the draft "Historic Structures Report: The House at Glenmont" (1993), as do recommendations for restoration of such details, and are referenced in this report.

Seasonal changes in textiles and upholstery certainly occurred at the house at Glenmont. However, such interior variations are not explored within each room. In addition to photographs, the most heavily used sources for the Historic Furnishings Report are the household inventories. Five of the seven inventories were conducted during winter months; the 1891 and 1924 inventories were completed in May of those years. The 1930 inventory, conducted on November 6, serves as the primary outline for restoration. Thus, by relying on that document, the house will follow what was more likely a winter dress. In the Recommended Furnishings Section of this report, appropriate upholstery and coverings will be indicated in the description of each object; the column concerning implementation will note whether or not reupholstering will need to take place. As a whole, most of the collection requires reupholstering, and window treatments will need to be reproduced.

Finally, bed coverings are not always noted in the plan, since they were not always listed in inventories. When Mina conveyed the house to Thomas A. Edison, Inc., "linens, laces, [and] bedding" did not convey. Generally, all beds should be covered with bed coverings

appropriate to the decorative scheme of the time period, and available in the collections. These specific decisions will be made at the time of implementation.

SUMMARY OF SOURCES

Since most of the sources consulted for this Historic Furnishings Report can be found in the archives of Edison NHS, citations will only indicate the location of documents if they are housed elsewhere. Generally, sources will be referred to in the narrative sections for each room, yet will not be footnoted since the Documentary Section includes detailed references. Thus, sufficient information will appear in the text so the citation may be cross-referenced.

Seven separate household inventories – taken in 1886, 1891, 1921, 1924, 1930, 1937 and 1947 – figure prominently in this report. These inventories consist of lists detailing the furnishings of the house, and provide a valuation of the property. The full citations for these documents appear in each room's "Documentary and Photographic References" section. References to these documents are indicated either directly ("the 1930 inventory notes...") or indirectly ("by 1930..."). Similarly, if an object appears in numerous inventories, an abbreviation similar to that used in the Recommended Furnishings Section – "inventories 1921-37" – will serve as a reference. This notation indicates that an object was listed in each of the inventories taken during that period (1921, 1924, 1930 and 1937).

Residence appraisals, which record and place value upon the structural components of the house, were taken concurrently with the 1921 and 1924 household inventories, and then again in January 1931. These are treated as separate documents in this report. However, since the first two residence appraisals are continuations of the household inventories for those years, they are referenced by appropriate page numbers within the citation for the inventory. The 1931 residence appraisal appears as a separate citation.

Individual voucher citations often contain the word "invoice" or "estimate" (sometimes "estimate and specifications"). As a rule, any citation listed as an invoice indicates work which was completed and for which either Mina or Edison paid. Sometimes estimates were paid, or included a note approving the work. In such cases the document is listed as an estimate, and the notation indicating its completion appears as well. Occasionally, an estimate for which no documentation exists to corroborate its implementation is included as evidence. Generally, those estimates include reference to furnishings which did exist in the rooms, for example, furniture for which reupholstering did not occur.

A coincidence that should be noted: over the years, Mina contracted with three different decorating firms with similar names – Herts Brother, Herter Brothers, and Herter Looms. Despite the names' resemblance to one another, there is no current evidence that any of these three firms were connected.

Sources consulted for this study are summarized below. Because of the large variety of

documents used for this Historic Furnishings Report, any requests to consult a document should include as full a citation as possible.

Photographs

Although the Edison Laboratory is well-documented photographically throughout the years of Thomas Edison's tenure, his home in Llewellyn Park is not. In 1892 William Kennedy Laurie Dickson, a respected Edison employee, made a set of 11" x 14" glass plate negatives of the Library, Reception Room, Drawing Room, and Den. These photographs were eventually published in his book, *The Life and Inventions of Thomas Alva Edison.*[2] Although fewer than one hundred family photographs, taken at Glenmont between 1892 and 1947, are known to exist, those that do exist provide invaluable insight into the family's use of particular rooms. Additionally, photographs tend to clarify furnishings of the period following Mina Edison's death in 1947 and again in 1960. Commercial photographer George Van took the 1947 photographs, and Ralph & Ralph photographers produced the 1960 versions. Additional images are bound in albums. Photographs of each room are listed in the "Documentary and Photographic References" section of this report.

Inventories

Seven formal inventories document Glenmont furnishings from 1886 to 1947. The first was created upon the sale of the house and furnishings from Arnold, Constable & Company to Thomas Edison in 1886. This inventory was updated with minor additions in 1891 when the Thomas Edison/Samuel Insull/Mina Edison transfers occurred. Five inventories, in the form of insurance appraisals, were conducted in 1921, 1924, 1930, 1937 and 1947. Three residence appraisals, documenting and valuating structural elements, were completed in 1921, 1924 and 1931. The 1886, 1891 and 1930 inventories are reproduced in Appendixes C, D and E.

Business Papers

Vouchers, which include invoices, receipts and job estimates in the Edison NHS archives clearly outline changes in household furnishings throughout the Edison years. The organization of these documents varies greatly. Vouchers relevant to the Glenmont estate dating from 1886 to 1915 are separated into subject categories such as "Furniture and Architecture," and within these categories vouchers are arranged chronologically. After 1915, though, the arrangement becomes more complex. A "Strictly Private Series" seems to relate primarily to Glenmont and Mrs. Edison's personal uses of Glenmont, and dates from early 1923 through October 1931.

Additional invoices and receipts, found in the Smith Memorial Library at Chautauqua, New York, were also consulted.

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[2] W.K.L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison* (New York: Thomas Y. Crowell & Co., 1894). Six negatives are housed in the archives at Edison NHS.

Census Records

Federal and state census records were consulted primarily to provide more information on domestic and grounds staffs. The 1900, 1910 and 1920 federal census records, and the 1895, 1905 and 1915 New Jersey state records for the Glenmont estate, are in the research files at Glenmont, located in room 304.

Contemporary Publications

A handful of contemporary books, newspapers and periodical articles refer to Glenmont. Most articles were accessed either at the Smith Memorial Library, Edison NHS, or were available in reprint form. Exceptions occur, notably the 1891 *Decorator and Furnisher* article, located at the Avery Library, Columbia University. Of these sources, the 1891 *Decorator and Furnisher* and the 1894 *New York Recorder* articles are reproduced in Appendixes A and B.

Letters and Personal Notations

Informal letters, marginalia, speech drafts and notes by Mina Edison supplement the more formal documentary evidence available. This material was found in the Lewis Miller Cottage at Chautauqua, the Smith Memorial Library, and Edison NHS. Although not largely consulted for this Furnishings Report, additional collections of Mina Edison's personal correspondence exist both privately and at the Edison Winter Home in Fort Myers, Florida. Unfortunately, the private collections have not been made readily available, and the documents in Florida were only recently discovered. Both will need to be examined in the future.

Interviews

Interviews with family members and friends provide additional insight into the Edison family lifestyle. Interviewed were Madeleine Edison Sloane, Charles Edison, Theodore Edison, Mary Sawle, Mary Elizabeth (Lynn) Given, Nancy Miller Arnn and June Mates. Mary Sawle's interview was found at the Lewis Miller Cottage, and June Mates' contributions are in the research files at Glenmont. All others are in the Edison NHS Archives.

Collections

The furnishings at Glenmont also provide a rich resource. Approximately 25,000 objects comprise the Glenmont collections, all originating from the Edison family. Also, many of the furnishings selected by Pottier and Stymus for Henry C. Pedder remain at Glenmont. As visual and artifactual evidence they support descriptions found in inventories, business papers, letters and oral histories.

HISTORY OF THE STRUCTURE

Since a thorough discussion of the structural history of the House at Glenmont can be found in the draft "Historic Structures Report: The House at Glenmont," little structural history will be included in this Historic Furnishings Report. Yet, since architectural history forms part of the history of Glenmont, it will not be neglected entirely. Information relevant to historic occupancy and furnishings will generally be included in the respective narratives. Details, however, will be left to the Historic Structure Report.

A future cultural landscape report will provide specifics regarding the rest of the estate and its outbuildings. While landscape information is certainly significant to understanding the history of the estate, such information will primarily be left to the cultural landscape report.

ANALYSIS OF HISTORIC OCCUPANCY

The Construction of Glenmont: Pedder Occupancy (1880-84)

Henry C. Pedder, a confidential clerk for the dry goods store Arnold, Constable and Company, and his wife, Louisa, first purchased land in Llewellyn Park on December 24, 1879. The first romantically designed planned residential community in the United States, the park was the dream of Llewellyn Haskell, a prosperous partner in the New York wholesale drug firm of Haskell, Merrick and Bull. By 1857 Haskell had bought 350 acres of an area then known as "Eagle Ridge," and deeded the property to three original trustees, T. B. Merrick, Edwin C. Burt, and Augustus O. Moore.

Construction of the Pedders' house, designed by the New York architect Henry Hudson Holly, was begun on this plot of 10.47 acres in 1880.[3] Architect Holly had only recently completed houses for other prominent members of the community: Mr. Samuel C. Burdick, of Harrison Street; Mr. George E. Hamlin, of Montrose; Mr. Edward Winslow, of Harrison Street; and Mr. E. S. Sandford and Mr. Watson Matthews, both of Montrose in South Orange. Thus, it seemed Holly was eminently qualified for the task at hand.[4]

The architect's January 20, 1880, drawing of the facade of this Queen Anne-style home, as well as an illustration of the first floor plan, appeared August 27, 1881, in the *American Architect and Building News*. Based upon an invoice from the decorators, the house must certainly have been completed by May 7, 1882.[5]

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[3] Pedder continued to purchase land through 1884. Purchases in June of 1881 and January of 1884 brought his total to five parcels and 23.72 acres.

[4] *Why, Where, & How to Find Homes Half Hour Ride by Rail for New York Business Men. Being a Short Descriptive Guide by Delaware Lackawanna and Western Railroad to the Oranges.* (Orange, New Jersey: J. Schenk, March 1880).
[Note: Location unknown; referenced by Leah B. Burt].

[5] Pottier and Stymus, New York, to H. C. Pedder, Esq., invoice, May 7, 1882.

Pedder demanded the finest building materials for his new home. Indeed, the *New York Times* noted that the interior finishes were "surpassed by none in the State."[6] This was likely due to Pedder's choice of Pottier & Stymus, one of the foremost decorating establishments in New York City. Founded in 1859, the firm counted among its early commissions the furnishing of the President's office and the Cabinet room of the White House during Grant's administration. *King's Handbook of New York City* observed that Pottier and Stymus clearly "stood at the head of its business" with a "world wide reputation for superior grades of furniture and woodwork, which they manufacture, as well as for their artistic conceptions in interior decoration."[7]

Little is known about the Pedders and their presence at Glenmont. Pedder seems to have established himself in the community since he acted as vestryman for the Grace Episcopal Church which was frequented by the elite of Llewellyn Park. And certainly the location of the home proved convenient, for it required but a 15-mile commute to his office in New York City. Although they had no children, it seems that the Pedders shared Glenmont with Mrs. Pedder's sister, who was a widow with three children, and a brother-in-law named Mr. Lake.[8]

Misfortune befell Pedder in July 1884 when he and two colleagues were accused of embezzling from Arnold, Constable and Company. Documentation regarding the situation remains scanty; this may be due to the company's desire to keep details private "as the firm consider[ed] the affair one affecting only themselves." However, Pedder's company reacted quickly, taking over the Llewellyn Park properties, including the later additions on Eagle Ridge, likely as partial restitution for the funds embezzled.[9]

The house was officially sold to the company on July 14, 1884, for one dollar. The Pedders may have remained in the house for a few more days. Indeed, the July 19, 1884, *New York Times* noted that:

> Mr. Pedder lives in Llewellyn Park, Orange, N.J., and is one of forty who have homes in that beautiful resort. The house is a many-gabled structure of Queen Anne architecture, surrounded by smooth-shaven lawns dotted with shrubbery and flowers in the highest art of landscape gardening. The house is considered one of the finest in the park, and its interior finish is surpassed by none in the State. It stands on a commanding knoll facing the east. The ground on which it is built encompasses about 10 acres, part of it wooded, but all under the care of gardeners, making a delightful house. It has connected with it

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[6] "In and About the City: Mr. Pedder's Luxurious Habits," *The New York Times,* July 19, 1884, n. pag.

[7] *King's Handbook of New York City, 1893.* [Located in a private collection.]

[8] Information regarding the status of the Grace Episcopal Church in the late-19th century comes from telephone conversations between Kristin Herron and Father Rena(?), Grace Episcopal Church, Nutley, and Father Clark, Church of the Epiphany, Orange (formerly Grace Episcopal) on November 7, 1994. While documentation is not clear, it appears that the widowed sister of Mrs. Pedder may have remarried a man named Mr. Lake. "In and About the City," n. p.

[9] "In and About the City," n. pag.

> extensive greenhouses and stables. The interior finish is throughout of costly woods, and the house is furnished with elegance. It was built about three years ago, but additions and improvements have been constantly making since. The latest addition was a billiard room, only partially completed when the owner returned from Europe.[10]

Pedder's property transferal and subsequent disappearance were mentioned in Hester M. Poole's 1891 article in the *Decorator and Furnisher*, "The Residence of Thomas A. Edison, Orange, NJ." Recent research suggests that Pedder fled to St. Kitts, his native land, after the scandal broke. However, his trail then disappears, particularly since Arnold, Constable and Company worked hard to keep the scandal quiet, probably to avoid the unwanted publicity of a trial.[11]

Arnold, Constable & Company Ownership (1884-86)

Ownership of the Pedder estate transferred to Arnold, Constable and Company on July 14, 1884. The partners, Hicks Arnold, Richard Arnold, Frederick A. Constable and James M. Constable, purchased the entirety of the Pedders' land in Llewellyn Park, including fixtures, furniture and personal property within the site's structures, for one dollar.[12] Unfortunately, the maintenance history of the property after the purchase is still a mystery.

By the spring of 1885, a real estate specialist, M. J. Asch, had been retained, likely to assist in selling the property. A June 12, 1885 letter from Architect Holly to Asch outlined the costs of the former Pedder estate. The letter is somewhat difficult to read; the following items are abstracted:

First plot	$10,000.
Second plot	6,000.
Third plot	20,000.
House cost originally	$70,000.
with additions	20,000.
Stable and outbuildings	15,000.
Greenhouse complete (as slated)	40,000.
Cost of laying out grounds	10,000.
Original cost of furniture and decorations	30,000.
Value of land	
[probably referring to new shrubs, plants and fencing]	25,000.
Bric a Brac, Pictures, Statuary,	
Curtains & Hangings, Rugs & Library	25,000.
	$271,000.[13]

[10] Ibid. The *Times* may have been unaware of the sale when it ran this article.

[11] Based on a lecture given at Edison NHS by Ken Zapata, on April 13, 1995. Zapata wrote a paper "Henry Pedder: Glenmont's Infamous Imposter" for a graduate course in journalism. It was based on contemporary newspaper accounts. Notes from this talk are located in the research files in room 304 at Glenmont.

[12] Essex County Registry of Deeds, Book 122, p. 318.

The question of the value of the Pedder estate prior to its sale to Thomas Edison has often proven confusing. Holly presented Asch with a total valuation of $306,000. But this seems to have been an error. The total, as noted above, included land valued at $36,000 and further itemized expenses of $235,000. Holly's figure may have come about by adding the price of the land twice, albeit incorrectly.[14]

Nevertheless, a purchase and sale contract for the estate was signed on January 11, 1886, by Thomas Edison, who paid $125,000 for the property.[15]

The Edisons at Glenmont (1886-1931)

Thomas A. Edison. Thomas Edison signed the deed and mortgage documents for Glenmont on January 20, 1886.[16] This transaction not only included 13 and 54/100 acres of land, but also the house, barn, greenhouse, and grounds, and all of the Pedder furnishings. A 39-year-old widower, Edison presented the Glenmont estate as a wedding gift to 20-year-old Mina Miller, whom he married on February 24, 1886, in the library of her childhood home, Oak Place, in Akron, Ohio.[17] Family history indicates that Edison allowed Mina to choose as her new home either a town house in New York City, or the former Pedder estate in Llewellyn Park. She selected the latter. He remarked on his splendid good fortune in having the opportunity to make that purchase:

> But when I entered this I was paralyzed. To think that it was possible to buy a place like this, which a man with taste for art and a talent for decoration had put ten years of enthusiastic study and effort into — too enthusiastic, in fact — the idea fairly turned my head and I snapped it up. It is a great deal too nice for me, but it isn't half nice enough for my little wife here.[18]

That same year, an exterior photograph of Edison's new home appeared in *L'Architecture Americaine*, a Parisian publication.[19]

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[13] Henry Hudson Holly to J. Asch, Esquire, letter, June 12, 1885.

[14] Thanks are due to Nancy Waters who reviewed the complicated math and pointed out discrepancies. See also NPS, "Historic Structures Report: The House at Glenmont" by Barbara A. Yocum, (draft 1993), vols. 1 and 2, p. 23 [hereafter cited as NPS, "HSR: House at Glenmont"].

[15] Essex County Registry of Deeds, Book D of Miscellaneous, p. 95.

[16] Edison obtained a $85,000 mortgage on the $125,000 house.

[17] Edison was first married to Mary Stilwell from 1871 until her death in 1884. Information on the location of the wedding comes from a display at Oak Place, Akron, Ohio, which is now a boarding house. Visit by Kristin Herron on September 4, 1995.

[18] Josephson, *Edison*, p. 311.

[19] *L'Architecture Americaine* (Paris: Andre, Daly fils Cie, 1886), republished as *American Victorian Architecture: A Survey of the 70's and 80's in Contemporary Photographs.* (New York: Dover, 1975).

The earliest reference to the name of the estate Edison purchased, Glenmont, does not actually appear until two years after the Edisons moved in. However, the origin of this name found on an 1888 map of Llewellyn Park remains unclear. A nearby forested area in the park was originally known as Glyn Ellyn, and changed to The Glen by 1880. Situated on a rise of land, the Edisons' estate may have been named Glenmont in reference to the landscape.[20] The name may also have been recommended by the architect Henry Hudson Holly, although no documentation exists regarding a decision to name the property. An advocate of naming country houses, Holly discussed this in detail in his 1863 book *Holly's Picturesque Country Seats.*[21]

Technically, Edison retained full ownership of Glenmont from January 20, 1886, until March 23, 1891, when he sold the house and furnishings to his private secretary, Samuel Insull, for the sum of one dollar. In turn, Insull sold the estate on April 2, 1891, to Mina M. Edison for the same amount. The purpose of this transaction was to prevent the possibility of business creditors seizing the home.

Glenmont proved convenient for Edison since his new laboratories, completed in 1887, were located less than a mile away from the estate. However, even with this proximity Edison continued to work long hours at the labs and spend little time at Glenmont. When he was at home, work was not far from his mind. As his son, Charles, noted:

> Father worked in his laboratory all day long. He used to come home and perhaps after a brief nap of fifteen or twenty minutes he would come down to dinner. Then he would go upstairs and read or think out things, and he'd make a list of things he was going to do the next day. As ideas occurred to him he would jot them down. So, really, the home was his thought bench, you might say, as the other was his work bench.[22]

Edison preferred such private use of Glenmont. But his reputation created a social obligation to entertain. Since he did not seem to enjoy such events, Edison often feigned illness to avoid his own dinner parties. Madeleine recalled that "he had this awful indigestion, usually before a party, not afterwards."[23] He would then retire to the Bedroom, or perhaps to the Living Room and his books and desk. Within Glenmont, his presence seems most evident in those spaces as well as in the Den, which displays mementos given to him by admirers.

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[20] Theodore Edison believes the Glenmont name to have been derived from its location, as told through family lore. While no supporting documentary evidence exists, many other Llewellyn Park estates were named. Information supplied by Theodore Edison, October 27, 1986. See also NPS, "HSR: House at Glenmont," pp. 20-21.

[21] Holly suggests a number of names for country homes that cannot be designated by a number, like in the city. He encourages that it be "suggestive of some fact connected with the house," and lists names like Glen Villa, Glenfield, and Glen Cottage. Henry Hudson Holly, *Holly's Picturesque Country Seats,* 1863 (New York: Dover Publications. Inc., 1993), p. 57.

[22] Transcription of interview with Mr. Charles Edison, Mr. Wendell Link, April 14, 1953, p. 71; The National Historic Site Marker on the house refers to Edison's "thought laboratory." No evidence exists to support the notion that Edison himself used that term. Indeed, he did not likely separate the thought and work process. Charles' comment may be the origin of this popular belief.

[23] Madeleine Sloane, transcript of interview by Kenneth Goldstein, December 1, 1972, p. 10.

Mina Miller Edison. While Edison remained preoccupied with his scientific endeavors and the laboratory, his new wife Mina Miller Edison assumed the administration of Glenmont, as well as that of their winter home, Seminole Lodge, in Fort Myers, Florida.[24] At Glenmont, her responsibilities included planning meals, supervising house staff, ordering supplies, requesting repairs and improvements, reviewing house accounts, and signing checks.[25] Mina's education in Ohio and at a Boston finishing school prepared her for both her social and domestic roles; likewise, study at the Chautauqua Assembly, a Sunday school institute in New York state co-founded by her father, had further augmented those skills.

Time spent reviewing music and the classics in Boston differed from Mina's training at Chautauqua. There her education took place in the School of Domestic Science. Even women who had servants to prepare their meals met in the model kitchen of Mrs. Emma P. Ewing. They learned to make bread, prepare appetizing sauces and dressings, and serve tables with refinement. Since Ewing's writings encouraged the practice of cooking hygienically and of performing basic chemical tests upon foods, likely her classes did as well.[26]

Such formal training in domestic duties seems to have made an impression on Mina. Years later, in a 1930 interview with *The American Magazine,* Mina noted that:

> The term housewife is the worst misnomer we have in our language. A married woman should be known as the home executive. A girl goes out into the world of business and gains a definite title of some sort — secretary, stenographer, cashier, or bookkeeper. Think how insignificant and remote are her possibilities for constructive effort as compared to those within the reach of the woman who manages the home![27]

In an interview conducted 10 years later, she reinforced her belief that "the first obligation of parents is to educate their daughters." Mina pointed out the significance of the homemaker and the necessity of education for women in the *Christian Science Monitor*:

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[24] The Edisons spent between six weeks and several months each year at the Ft. Myers residence. By 1920 Mina had added a third household to her duties: the Lewis Miller Cottage at Chautauqua, New York, the home of her father, Lewis Miller, an inventor-manufacturer. J. V. Miller to Mina Edison, deed of gift, Lewis Miller Cottage. January 13, 1920. Lewis Miller Cottage, Chautauqua, New York.

[25] NPS, "HSR: House at Glenmont," p. 39.

[26] Emma P. Ewing, *Cooking and Castle Building* (Chicago: Fairbanks, Palmer & Co.). See also Emma P. Ewing, "Domestic Science in the Household," "Skilled Housework," "Culinary Rubbish," "Cooking and Culture," "Does Plain Living Induce High Thinking?," "Good Food at Cheap Rates," "Our Domestic Muddle and the Way Out of It," "What Shall We Eat?," "The Industrial Emancipation of Women," "The Missing Link in the Food Question," "A Plea for Home," "Home-Making," "Barbara and Bridget," "Cookery and Christianity," "Work for Women," "Only a Cook," *Chautauqua Assembly Herald,* 1884-1901; Marion Harland, "Chemistry in the Kitchen," *Marion Harland's Complete Cook Book* (Indianapolis: Bobbs-Merrill Company, 1903), p. 12.

[27] James R. Crowell, 'Mrs. Thomas A. Edison tells you in this intimate and sparkling story "What it Means to be Married to a Genius,'" *The American Magazine,* 1930, n.p.

> All higher education for women, Mrs. Edison feels, should be a powerful contribution to home life. And everything should be done to dignify the homemaker's task. Mrs. Edison would have a cook make of her job a practical art, based on scientific knowledge of food elements, and would name her "kitchen chemist."[28]

Such views may well have led Mina to suggest, in that same article, that her husband also believed that domestic duties possessed a scientific element.[29] Two laboratory notebooks in her hand bear her signature as well as that of Edison.[30] While not documented, it is believed that Edison encouraged Mina's pursuits of chemical experiments related to the kitchen. Indeed, room 110 was once known as the Laboratory, and a photograph from 1903 shows Mina and Edison in the Laboratory examining equipment (see figure 44).

As expressed in 1940, Mina's views on the education of women, however, went beyond household management. Ultimately,

> . . . a home woman, to make a thorough going job of her home duties, Mrs. Edison believes, cannot be too well informed beforehand. Women, she said, should be educated in history, music, and art, not necessarily to perform, but to understand — for they must mingle with their husband's friends and with their own children.

Vouchers indicate that Mina's comments were not just rhetoric. She seemed to enjoy going into New York City to attend the opera, musicales, and theatrical productions. In January 1912, Mina attended Mr. Bagby's Musical Mornings on successive Mondays at the Waldorf-Astoria Ballroom, and heard Madame Tetrazzini, Enrico Caruso, Geraldine Farrar, Madame Matzenauer, Maggie Teyte, Kathleen Parlow and Efrem Zimbalist. Among other performances, she attended one by the Boston Symphony Orchestra at Carnegie Hall in 1921.[31] Additionally, she subscribed to numerous magazines, including *Harper's Bazaar*, *Life*, *Century*, *Art Annual*, and *Country Life*.[32] Organizational

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[28] Pearl Strachan, "Interview with Mrs. Thomas A. Edison," *Christian Science Monitor.* June 28, 1940, n. p.

[29] Mina noted that her husband agreed with the thoughts of Ellen Richards, one of the founders of the domestic science movement in the late-19th century. The Strachan article notes that Richards believed that "the time has come when we must have a science of domestic economy, and it must be worked out in the homes of our educated women. A knowledge of the elements of chemistry and physics must be applied to the daily living."

[30] Lab notebooks N-86-04-03.3, N-86-08-03; significant dates include April 7 and 8 in the former, and August 3 in the latter (1886). Notes do not seem to indicate experiments in domestic science, but rather in electricity. Yet, they indicate both an interest in science on Mina's part, and support of that interest from Edison. Some precedent for Edison's support may have stemmed from his attempts to encourage his first wife, Mary Stilwell, in those pursuits. Mary, however, did not seem to be so inclined, for Edison wrote in his lab notebooks that "Mrs Mary Edison My wife Dearly Beloved Cannot invent worth a Damn!!" and "My Wife Popsy Wopsy Can't Invent." Reese V. Jenkins, ed., *et. al, Vol. I, The Papers of Thomas A. Edison: The Making of an Inventor February 1847-June 1873* (Baltimore: The Johns Hopkins Univ. Press, 1989), pp. 449, 460.

[31] Mr. Bagby's Musical Mornings, advertisement, [subscription purchase is assumed due to notation "1 Jan. 1912, OK"]; Boston Symphony Orchestra, Boston, to "our subscribers," letter, March 19, 1921, [contains handwritten notations: "I will renew send (?) order," and "Card sent 3/25/21 for renewal"].

[32] Invoices dating between 1887 and 1915, from Brentano's, a New York bookseller, show subscriptions to these and other magazines. Examples of such invoices include: Brentano, New York, to Thos. A. Edison, Esq., Llewellyn Park, Orange, NJ., invoice, Jan. 1, 1888 *(Harper's Bazaar);* Brentano's, New York, to Mrs. Thos. A. Edison, Orange,

memberships, in such groups as the Daughters of the American Revolution suggested historic as well as social concerns while Mina's interests in natural history developed from childhood.[33] As she suggested, such experiences provided Mina with the social graces necessary for entertaining as well as the skills she believed important in raising her children.

The Edison Children. Initially, the Edison household included Mina's three stepchildren: then 12-year-old Marion Estelle, 10-year-old Thomas Alva, Jr., and seven-year-old William Leslie. However, Marion, Thomas Alva, Jr., and William Leslie Edison spent little time at their father's new residence for they attended schools elsewhere. Marion boarded at Somerville Seminary in Somerville, New Jersey, and Bradford Academy in Bradford, Massachusetts. Both Thomas and William boarded at St. Paul's School, Concord, New Hampshire, and J. M. Hawkins School on Staten Island. William later studied at the Sheffield Scientific School at Yale.[34] The children visited only during school holidays; thus, their presence at Glenmont was only minimally felt.

Together, Mina and Thomas Edison had three children: Madeleine, born May 31, 1888; Charles, born August 3, 1890; and Theodore Miller, born July 10, 1898. All three children were born in the Edison Bedroom (master bedroom) at Glenmont. Baptism for each also occurred at the house, in the Reception Room. Additionally, Madeleine's wedding to John Sloane took place in front of the mirror in the Drawing Room on June 17, 1914.[35]

Mina's influence likely affected her children's matriculation in private schools and college. Madeleine attended Bryn Mawr College in Pennsylvania for two years. Charles graduated from the Hotchkiss School in Lakeville, Connecticut; Theodore first attended the Haverford School in Haverford, Pennsylvania, and then Montclair Academy in Montclair, New Jersey. Both sons attended Massachusetts Institute of Technology, Charles for three years, and Theodore for four. Theodore received a degree in physics, and went on to do some graduate work.[36]

NJ, invoice, Jan. 1, 1893 *(Life, Century);* Brentano's, New York, to Mrs. Thos. Edison, Glenmont, Llewellyn Park, Orange NJ, invoice, Jan. 1,
1909 *(Art Annual, Country Life).*

[33] The card catalog in the archives at Edison NHS cites DAR activities, but the source is unstated. A note written in Mina's hand on a letter to her from the Secretary of the Woman's Roosevelt Memorial Association states Mina's role with the DAR: "Our D.A.R. chapter of which I am Regent." She later became Chaplain General for the national organization, but resigned in 1924 as indicated in that year's national report. Figures 11 and 12 show Mina and other members of the DAR at Glenmont.

[34] Various tuition vouchers dating between 1886 and 1891 document schools attended by the three children from Edison's first marriage. Examples include: Bradford Academy, receipt from Marion E. Edison, Dec. 21, 1888; St Paul's School, Concord, N.H., to Thos. A. Edison, Esq., invoice, June 19, 1891: "To two Son's [*sic*] Tuition and Residence from February 14, 1891."

[35] Madeleine Edison Sloane, transcript of Glenmont Audio Tape Tour (from late 1970s), January 1989, p. 3. Madeleine and John Sloane had four boys, the only Edison grandchildren.

[36] Tuition vouchers dating between 1906 and 1913 detail educational expenses for Mina and Edison's three children. Examples include: Montclair Academy, Montclair, NJ, to Mrs. Thomas A. Edison, invoice, Feb. 16, 1912; Edwd. W. S.

House Employees. Women comprised the majority of salaried employees who worked at the house. While male employees, who often tended to the greenhouse, are listed by name on payroll slips, women's names do not regularly appear. Perhaps this is due to Mina's comment on a note dated 1892. She requested Mr. Randolph, Edison's financial secretary at the Laboratory, to "simply state department of girls as there are often changes, thus constantly altering names. The amount in this way will always be the same unless I tell you differently."[37] At that time "salaried girls" included a waitress, cook, maid, nurse and laundress. By 1894 only three positions—cook, nurse and maid—were noted. A payroll note from May 1897 listed a laundress, cook, nurse, maid and companion as being on salary.[38] Additional vouchers from employment agencies suggest that Mina also hired temporary staff as needed. For example, on August 21, 1912, she contracted for a kitchen maid at $3.00, from the Orange Bureau of Domestic Requirements. An additional charge of $1.00, as a fee for an emergency, implies a last-minute request.[39]

While a butler was hired for a single day, January 23, 1901, from Mrs. L. Seely's Employment Bureau in New York, a regular salaried butler does not seem to have joined the staff until 1904. Henry Horsey's name appears as early as November 1910; he seems to have been part of the staff into the 1920s. Theodore Edison referred to Horsey as "the butler who was with us for many years."[40] Lynn Given, Mina's personal secretary from 1931 to 1936 recalled that "when we had special big bashes, Henry Horsey was reinstated. And Henry Horsey apparently was the butler in the house for years and then he retired. And then on special occasions he would come back. He was a real honest-to-God butler."[41]

Information provided by the 1915 New Jersey State Census indicates that four staff members lived on the property. Mary McMann, a 46-year-old, English-born woman had lived in the United States for 20 years. She worked as the Edison's cook. Occupants at the house also included two maids; Julia Burke, a 53-year-old American-born chambermaid, and Jennie Everson, the 29-year-old parlor maid. Jennie emigrated six

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Jackson, The Haverford School, Haverford, Penna., to Mrs. Edison, letter, Feb. 4, 1910 [regards bills for Theodore]; see also Josephson, *Edison*, p. 444.

[37] Mrs. Edison to Mr. Randolph, note, September 30, 1892.

[38] "Salaries of girls at House for December 1892." Mrs. Edison [Payroll], December 1892; Mrs. Edison [Payroll], March 1894; "Salaries Girls at house for May 1897," Mrs. Edison [Payroll], May 1897.

[39] Orange Bureau of Domestic Requirements, East Orange, NJ, to Mrs. Edison, Llewellyn Park, W.O., invoice, October 1, 1912.

[40] 1904, [Payroll]; November 1910, [Payroll]; January 1917, "Mrs. Edison House Salary analysis for 1917 per Wm. Hass' accts."; R.W. Kellow, Confidential note to Mrs. Thomas A. Edison, January 21, 1920, regarding rates for household workers in the Oranges. Theodore Edison transcript, p. 19.

[41] Lynn Given, transcription of interview by staff, Edison NHS, second draft, March 20, 1990, p. 14. Horsey's address is listed in cards located in Mina's desk in room 205, suggesting a continued relationship with the family into the 1940s.

years earlier, from Norway. The gardener, Ernest Walter, likely lived with his family in the living quarters at the greenhouse. In 1908 Walter entered the United States, at age thirty, after leaving his home in Germany. Listed as an alien, he lived on the estate with his 38-year-old wife, Elizabeth, and their two-year-old son, Alfred. Elizabeth, a U.S. resident for 15 years, may not have worked for the Edisons, as her occupation was noted as housewife.[42]

The 1920 federal census lists five employees living on the property. Mary McMahon (McMann) again appears as the Edisons' cook. Helena (Lena) L. Doyle, a 54-year-old Irish maid and Joseph P. Flattery, the 32-year-old Maine-born houseman also lived in the house.[43] Ernest Walters, the gardener, and his family continue to reside on the estate. George J. Williams, a chauffeur, his wife, two daughters and son, may have lived in the garage.[44] Other evidence of household staff during the 1920s appears in newspaper articles and personal letters. Several articles from the Fort Myers *News Press*, dating between 1922 and 1924, refer to the Edisons' housekeeper and cook, Lena Doyle (Mrs. Michael Doyle and later Mrs. Phillips). In 1922, the paper notes that "Mrs. Michael Doyle of the Edison household is in this city to make the final preparations for the coming of the peerless electrical wizard and Mrs. Edison." Four days later, a report on the Edisons' first evening notes that "the winter home [which] had been put into spick and span shape by Mrs. Doyle, Mr. Edison's housekeeper," and that Edison "sat down to a fine hot dinner that had been prepared with extraordinary care by Mrs. Doyle, who is regarded as one of the best cooks in all of Jersey."[45]

Much of what we know of that decade is due to Lynn Given's recollections of domestic life in the Edison household in the 1930s. Indeed she has provided the most detailed information regarding the service staff from any era. For example, all household servants, she noted, wore uniforms:

> Normal maids' uniforms. Some of them were black and white. It depended...they dressed for dinner. I mean, Joanna [Haufe] wore black and white for dinner. And then during the daytime, she wore mostly light colors. And Martha [Keller? or Michel?] — I

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[42] New Jersey State Census, 1915, County of Essex, Town of West Orange, Enumeration District 2nd Ward, Line 9, June 10, 1915, microfilm 2688, reel 25, Alexander Library, Rutgers University.

[43] Although Mina suggests that staff changed often, Lena Doyle is an example of a staff member who either continuously remained as an employee, or who returned. She is listed in the 1895 New Jersey Census Records for the estate as Lena McCarthy (her maiden name). Additionally, a photograph taken c.1891 believed to be a young Lena holding Madeleine, suggests also that her role as maid may have involved nursery duties.

[44] Fourteenth Census of the United States: 1920 Population, Town of West Orange, Enumeration District 320, sheet no. 1, line 22, January 2, 1920, Morris County Library, Morristown, New Jersey. Williams is noted as a renter. However, his entry does not specify that he works for a private family as the other servants' entries do.

[45] "All is Ready for the Edisons," Fort Myers *News Press,* March 18, 1922; "Face Wreathed in Smiles as He Steps Upon Familiar Soil" Fort Myers *News Press,* March 22, 1922, newspaper clippings, Edison-Ford Winter Estates. Thanks are due to Edison-Ford Winter Estates Curator, Michele Wehrwein Albion, for forwarding this material. Copies also on file in room 304, Glenmont, Edison NHS. It is not clear whether Mary McMann was no longer part of the staff or whether Lena served as cook only in Fort Myers. The reference to being one of the finest cooks in New Jersey suggests that she took over these duties in West Orange.

> can't remember what Martha wore — but it seems to me that she wore black and white, too. And the second floor maid whose name I can't remember. They all had uniforms.[46]

The staff represented many cultural backgrounds and included women from Norway, Switzerland and Germany. Although Given's comments reflect the state of the staff during the early 1930s, Madeleine Edison Sloane also remembers that the servants of her childhood "all seemed to be of different nationalities, a league of nations."[47]

American women served on the staff as well, including Queenie Adams, an African-American from Florida. She was the cook between 1930 and her death in 1937. In a particularly telling letter dated May 16, 1930, and written to her brother, John Miller, Mina inquires about the possibility of special quarters in the Garage for Queenie. Mina expresses concern about housing arrangements for her African-American cook: "A difficulty just came up yesterday in talking over the matter of taking Queenie home with us for cooking. Edith thinks that white girls would not be willing to use the same bathroom as Queenie. It occurred to me that we could fix up those end rooms of the garage for Queenie." Mina even went so far as to draw her idea of the proposed apartment and its arrangements.[48] There is no evidence that this actually occurred, particularly since June Mates, daughter of chauffeur Sidney Scarth (who worked for the Edisons from the mid-1920s until 1943), recalls living above the garage until she was 16 years old, in 1943.[49]

Inventories support oral histories which indicate that live-in help stayed in rooms on the third floor. Unfortunately, the only association with a specific individual and a room begins with the 1931 residence appraisal which refers to room 301 as "Miss Bogue's Room." Serving the household in various capacities – piano teacher, secretary, companion to Mrs. Edison – from as early as 1903, Lucy Bogue was considered a virtual family member. This may suggest why her room, while on the third floor, was not located in the servants' wing.

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[46] Given interview, pp. 16-17. Likely, service staff would have been expected to wear uniforms in earlier years as well. A card file in the archives office containing names of those sending flowers to Edison's funeral provide surnames in brackets. Although Given did not recall the second floor maid's name, she believed that the woman was Norwegian. This may have been Anna Sjeureeth.

[47] Madeleine Audio Tour, p. 3.

[48] Mina Edison, Seminole Lodge, Fort Myers, FL, to John [V. Miller], letter, May 16, 1930.

[49] Notes from telephone conversation, June Mates to Kristin Herron, February 1, 1995. Notes can be found in file for Sidney Scarth in room 304.

Entertaining at Glenmont

A full household staff proved particularly necessary when the Edisons entertained. Although Edison was not fond of dinner parties, Mina seemed to enjoy visitors. These might have included members of her family, the Millers, or son Charles and his college friends from Massachusetts Institute of Technology. Yet, due to Edison's international presence, famous persons also appeared with some regularity.

The Glenmont Guest Book, dating between 1895 and 1945, provides a glimpse at some of these famous names. Orville Wright, Helen Keller and educator Maria Montessori are listed as visiting in 1913. John Burroughs, the naturalist, signed his name on August 15, 1918. A party held on August 1, 1929 brought Charles and Anne Lindbergh, George Eastman and Henry Ford who noted that his time at Glenmont had been "two of the best days I ever spent."[50] Entertainment likely included an elaborate dinner and possibly a musicale or dramatic performance.

Events at Glenmont were often tied to visits to the laboratory. On June 17, 1918, the Blue Devils of France, an elite military unit, visited the labs as well as Glenmont. Photographs in the *Edison Herald: The Edison Company Magazine* show the pilots both at the labs and on the lawn at Glenmont. The oft-repeated story of the King of Siam's visit suggests a rare occasion when Edison did not feign illness to get out of entertaining. The 1931 visit of the King and his family remains a strong memory for Madeleine:

> He and the rest of the royal party were suppose[d] to go to the laboratory first. They had the red carpet all laid out for them there. But by mistake, the parents of the Queen, the Prince and Princess Vashti, came directly here and one of their party came through the open front door to announce their arrival just as my father came down the stairs in his shirt sleeves and suspenders shouting "Mom, Mom, where's my other suit?" And Mother wasn't ready for them yet, either. So I had to go outside and reroute them until Mother finished the luncheon arrangements and Father got a coat on.[51]

Family events, such as birthdays and holidays, also received great attention. The Purssell Brothers of East Orange, baked a special "Locomotive in Cream" to be served at a party for Theodore Edison's third birthday. Purchases of table decorations for "entertainment" on February 10, 1912, were likely intended for celebration of Edison's 65th birthday the following day. The invoice from Wadley and Smythe indicated "Decorating Table with Sheet Moss boxeding [*sic*] and furnishing flowers for same." The flowers included "4

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[50] Glenmont Guest Book, March 1895-December 1945. The 1913 dates are estimates, while the 1918 and 1929 dates are so indicated in the book.

[51] Madeleine Audio Tour, p. 7. Edison received two visits from the King of Siam. The first dates to December 1914, for the King's signature appears in the Glenmont guest book with that date. The second visit occurred in 1931, a few months before Edison's death. Madeleine does not indicate which visit she recalls in this quotation. However, since Lynn Given, Mina's social secretary between 1931 and 1936, also has a memory of this episode, it likely concerns the later visit even though it seems suspect that Edison could be rushing down the stairs in 1931! Given interview, pp. 20-21. Thanks are also due to Doug Tarr for pointing out photographs of the King of Siam's visit, dated July 1, 1931.

bunches of Forsythia, 3 dozen Pink Killarney Roses, and 1 dozen American Beauty Roses."[52]

Perhaps due to Edison's invention of the phonograph, music played a large role in entertainment at Glenmont. It was also important to Mina's view of proper home life. In a talk presented to the National Recreation Congress on October 15, 1929, she expressed that "music is the very soul of recreation in the home." She encouraged family participation in making music, for what was most important was not necessarily performing well, but the act of performing together. She also stressed that listening was important, too: "The radio and mechanical musical instruments do have a contribution to make to home recreation, if the family listens to them with the idea of building up for themselves a mutual interest in music appreciation."[53] The Edisons celebrated music both by performing themselves (particularly on the piano), and through musical events at the house. A silk moire-covered program for a February 5, 1890 performance of the Philharmonic Club at Glenmont featured the gilt outline of a guitar on the front. On May 16, 1891, a "Matinee Musicale" featuring a number of professional and amateur vocalists, was performed at Glenmont to benefit the Fresh Air Fund and Flower Mission.[54]

Of all the festive times celebrated at the house, the Fourth of July seems to have been Edison's favorite. Two family photographs support this notion. One shows Edison on the front steps of Glenmont with his children dressed in Fourth of July costume; all four look out towards the lawn. In the second photograph, the three children pose together on the lawn.[55] Edison's biographer, Matthew Josephson, notes that on the Fourth, Edison devoted his time to his children, rising early in the morning to set off a giant firecracker out on the lawn. One of the children believed that Edison "became a child himself. . . .He would have us children run around barefoot and would throw those little Chinese firecrackers at our feet, enjoying himself hugely."[56] Indeed, an invoice from 1893 lists the elaborate purchases made for the Fourth. Noting that "This Bill Is For Fireworks Only," it included: "2 doz. Pkg. Electric Torp., 1 Dragon's Nest, 1 Devil Among the Tailor, 1 Surprise Box, 1 Floral Fount[ain], 1 [doz.] Rockets, 1 lb., 1 [doz.] 10 B. R. Candles, 1 lb. Colored Fire, 1 Firework Balloon 20 ft."[57]

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[52] Purssell Bros., Bakers, Caterers and Confectioners, East Orange, N.J., to M. Thomas A. Edison, Llewellyn Park, West Orange, invoice, July 31, 1901; Wadley & Smythe, New York, to Mrs. Thomas A. Edison, Llewelyn [*sic*] Park, N.J., invoice, March 1, 1912.

[53] Mrs. Thomas A. Edison, "Leisure and Contentment," *The High School Teacher*, September 1930, pp. 263-64, 283.

[54] Glenmont, Feb. 5th 1890, program for Philharmonic Club performance: "Programme of Matinee Musicale at the Residence of Mrs. Thomas A. Edison, 'Glenmont,' Llewellyn Park, Orange, N.J., Saturday, May 16, 1891, at four o'clock."

[55] Edison NHS, Album 13. Copies of the originals, located in the interpretive files at Glenmont, were studied. Because of the age of the children, the photograph likely dates between 1900 and 1905.

[56] Josephson, *Edison*, p. 288.

[57] Henry F. Schmidt to Mrs. Thos. A. Edison, invoices, July 5, 1890 and July 6, 1893.

If Mina had a favorite holiday, it was most likely Christmas, as she arranged for different decorations each year and invited numerous guests.[58] Madeleine recalled that "[the center table in the Dining Room] used to seat about thirty. And there was quite a lot of family plus a lot of strays that Mother used to pull in, people who didn't have any other place to go."[59] Mina planned elaborate, multi-course meals. In 1891 the Christmas dinner menu included: oysters, consommé, hard-shell crab, good applesauce, potato croquettes, mushroom patties, cucumber salad, ice cream, plum pudding, mince pie, cheese, nuts, raisins, candy and fruit. A staunch Methodist, Mina did not favor the consumption of alcoholic beverages. While drinks were served at more formal events, the family did not generally partake, even on holidays.[60]

Christmas decorations changed yearly, but the Christmas tree itself stood in the Den. Theodore Edison remembers that:

> this was a place where they often had Christmas parties. The tree used to be right in the middle, and then all the people would come. Christmas was quite a day here, and they often had, oh, maybe 20, 30 people would be in for Christmas dinner. Then they would all come out here and sit around the tree and they would distribute presents, you know.[61]

Mina heavily decorated the tree with ornaments and lights. On November 26, 1901, she purchased "1 Lot of Tree Ornam[ents]" from F.A.O. Schwarz which included "a hansom, deer, horse, donkey, camel, 4 boxes icicles, 1 box ornaments, lanterns, ½ dozen snow balls, piano, lamb, banjo, two trumpets, mandolin, two guitars, 2 boxes balls, four butterflies, star, three cornucopias, two silver ornaments, and tinsel strings."[62] Floral decorations generally included holly and poinsettias. In 1909 a table tree and "made up Basket of assorted Plants" were purchased for Christmas. The 1915 celebrations included: 40 Double Holly wreaths, Holly, 50 yds. Double Roping, Mistletoe, and 4 Rosewood wreaths and berries as well as three dozen Christmas dinner favors.[63] Toys for the children often came from F.A.O. Schwarz.[64]

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[58] Vouchers for Christmas suggest changing decorating schemes; purchases were different each year. Further, Mina's niece, Nancy Miller Arnn, indicates that decoration for Christmas changed every year. Telephone conversation, Nancy Miller Arnn to Kristin Herron, December 5, 1995.

[59] Madeleine Audio Tour, p. 8.

[60] Nancy Miller Arnn, taped interview by George Tselos and Kristin Herron, November 8, 1993.

[61] Theodore Edison, transcription of interview with Oral History Research Office, Columbia University, 1974, p. 15.

[62] F.A.O. Schwarz, New York, to Mrs. T. Edison, Llewelyn [*sic*] Park, Orange, N.J., invoice, November 26, 1901.

[63] Popken & Collins, Florists and Seedsman, Orange, N.J. to Mrs. Thos. A. Edison, invoice, Feb. 1, 1910; George Smith, Florist, East Orange, N.J. to Mrs. Thomas A. Edison, Llewellyn Park, W. Orange, invoice, Jan. 1, 1916; The Berryhill Nursery Co., Harrisburg, Penn., to Mrs. T. A. Edison, Llewellyn Park, W. Orange, N.J., invoice, Dec. 31, 1915.

[64] See Appendix O for sample invoices.

Before sharing the day with guests, however, private family traditions were honored. When the children were young, they began the day by waking their parents. With their uncle, they played the phonograph in the Second Floor Hall, gathered their stockings from the fireplace in the Living Room, and sang carols outside their mother and father's room. After singing, they went in and sat on the bed. Theodore noted: "I think Father got very little out of it, because of course he couldn't hear, and having all these kids climbing all over the place and looking at these presents didn't mean much to him. But it was wonderful for us."[65] This ritual was followed by opening larger gifts under the tree.

On October 21, 1931, three days after Edison died in his bed at Glenmont, his funeral was held in the Drawing Room. It was reported that "400 of his friends crowded the drawing room . . . for the simple funeral services in mid-afternoon."[66] *The New York Times* noted that the house was filled with flowers:

> The friends of the inventor entered the house through a door on which hung a bouquet of lilies of the valley, orchids and smilax. There was no crepe. . . .The stairs leading to the second floor were banked with flowers. In a corner was a wreath of white lilies from the Edison Pioneers with a card which read, "Farewell Master." . . .The coffin which had been closed and sealed before the first mourners arrived rested between two windows.[67]

Mina Miller Edison without Thomas (1931-47)

After her husband's death, Mina Edison continued to alternate her time between Glenmont and the winter home in Fort Myers, Florida, when she was not traveling. She was joined in those domiciles by her second husband, widower and long-time friend Edward Everett Hughes. During the five years of their marriage, from October 30, 1935, until his death in January 1940, Mina used the name Mina Edison Hughes. After Edward's death she reclaimed the name Mina Miller Edison.

When Hughes lived at Glenmont, he occupied the bedroom known prior to his tenancy as "Mrs. Sloane's Room" while Mina continued to live in the room she had shared with Edison. Although few details regarding their relationship and use of Glenmont are known, documentation shows that Mina continued her executive role in matters regarding the home. Perhaps due to extended absences from New Jersey, she was assisted in the management of the estate by her brother, John V. Miller until his death on August 16, 1940.

It has been generally assumed that Mina made few changes to the house after Edison's death. However, documents, photographs, and physical evidence prove otherwise. Consultations through 1940 with architects and interior decorators led to structural and

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[65] Theodore Edison interview, p. 148.

[66] "Edison Widow Kisses Casket in Dusk Burial," *Brooklyn Daily Eagle*, October 22, 1931. Thanks are due to John Warren and Edison NHS volunteer Dr. Miles MacMahon for sharing this article.

[67] "Edison is Buried; Notable at Grave," *The New York Times*, October 22, 1931. Thanks are due to Mike Foley for providing a copy of this article.

decorative changes. A local architect, Hobart Alexander Walker, altered the second story porch by replacing screens with glass panels in 1935. Greater changes occurred when the well-known New York-based interior decorator, Anne Renner, renovated the Den, Dining Room and West Room during a busy 1934-35. Renner was also involved in changes to the Conservatory during 1937.[68]

Although she remarried, Mina kept alive the memory of her first husband. Even before she offered to sell the Glenmont estate to Thomas A. Edison, Inc. in late 1945, she worked to commemorate Edison's life at Glenmont. Because Mina associated the second floor Living Room with Edison's inventive mind, she attempted to keep the space as it appeared during his life. In a letter to Thomas A. Edison, Inc., Mina wrote: "It has always been my desire that Glenmont and its contents, particularly the living-room on the second floor, should be preserved as a memorial to my dear husband and his work."[69] Additionally, visual recollections of Edison filled the house, particularly the first floor. Busts, portraits, and photographs (including 29 in the Den), as well as mementos presented to him during his lifetime, ensured his continued presence.[70]

While ownership of Glenmont transferred to Thomas A. Edison, Inc. on June 27, 1946, Mina continued to live there until her death on August 24, 1947.

Thomas A. Edison, Inc. Ownership (1946-59)

In a letter dated December 31, 1945, Mina Edison offered Thomas A. Edison, Inc. the ownership of the Glenmont estate. Because the company commemorated her husband through both its name and activities, she believed its administration of the estate could accomplish her desire for the home to be preserved as a memorial to him. In the letter, Mina specifically requested that the second story Living Room remain unaltered. An additional condition of sale provided for her continued occupancy in the house until her death.[71]

Thomas A. Edison, Inc. accepted Mina's asking price of $180,000 as well as the stipulated conditions. The company officially acquired the estate on June 27, 1946. As agreed, Mina remained in the house until her death less than one year later.

The Edisons' son Charles arranged for photographs to be taken of the exterior as well as much of the interior of the house after his mother's death. These images suggest the arrangement of the home during the initial year of Thomas A. Edison, Inc. ownership.

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[68] The above was summarized from NPS, "HSR: House at Glenmont," pp. 69-71, and John D. Venable, *Mina Miller Edison,* (East Orange, NJ: Charles Edison Fund, 1981), pp. 20-21.

[69] Mina M. Edison to Thomas A. Edison, Inc., West Orange, New Jersey, December 31, 1945.

[70] Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen, "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J.," November 15, 1937, pp. 60, 66.

[71] Mina M. Edison to Thomas A. Edison, Inc., letter, December 31, 1945.

Considering the small amount of written documentation regarding the use of Glenmont during this time, these images add much to understanding the arrangement of the home immediately after its transferal.

With the sale, Thomas A. Edison, Inc. assumed responsibility for the Glenmont grounds and estate. It seems that use of the house varied during the 13-year period of company ownership. After Mina's death, the house alternately served as a hostel for visiting dignitaries, a reception space and, eventually, as a limited-use museum.[72]

According to obituaries printed in the *Newark Sunday News* and the [Richmond, Indiana] *Pal-Item*, Lucy Durfee Bogue, the Edison children's piano teacher and later Mina's personal secretary and companion, was serving as the curator of Glenmont by 1953. Family history indicates that she died on December 4, 1953 in the Living Room of Glenmont, where she had continued to reside after Mina's death. According to both obituaries, a memorial service was held at the house at 3:30 P.M. on December 6, 1953.[73]

Nora Foley kept household expense accounts between 1952 and 1955. An April 16, 1953, letter to Miss Foley at Glenmont from Charles Edison suggests that she resided in the home. References in the accounts to income from rooms and guests supports the notion that Glenmont was occasionally rented out. Social functions are noted in the accounts as well, and these were hosted sometimes by Mrs. Sloane.[74]

Federal Ownership (1959-Present)

Although Thomas A. Edison, Inc. still administered Glenmont by 1955, the estate received designation on December 6, 1955, as the Edison Home National Historic Site. The site, comprising the estate and the Edison Laboratory National Monument, was collectively renamed Edison National Historic Site on September 5, 1962 by an Act of Congress. Officially donated to the United States of America on July 22, 1959 by the McGraw-Edison Company (formerly Thomas A. Edison, Inc.), Glenmont's administration was assumed by the NPS on August 3, 1959. The joint signing of a memorandum of agreement was arranged between the NPS of the U. S. Department of the Interior, and the Trustees and Committee of Managers of Llewellyn Park. This document allowed for the home to be open to the public, although certain restrictions were placed upon the NPS by the Proprietors of Llewellyn Park. These restrictions involved: the payment of fees to the Proprietors by the NPS, defined hours of operation, a maximum number of daily visitors, and the denial of picnicking, sale of souvenirs, or the

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[72] The above was summarized from NPS, "HSR: House at Glenmont," pp. 70-74.

[73] Edison NHS catalog card 119.026 and object folder includes information provided by Ruth Bogue Bell in a letter to Charles Edison dated April 29, 1956; "Miss Bogue, 83, Edison Curator: Former Secretary of Inventor's Wife Dies at Glenmont," *Newark Sunday News*, December 6, 1953; "'Aunt Lucy' Bogue is Dead; had Charge of Edison Home," [Richmond, Indiana] *Pal-Item*, December 10, 1953. Great-niece Kathleen "Kay" Kaeuper, recalls that she attended Aunt Lucy's funeral at Glenmont. Telephone conversation, Kay Kaeuper to Kristin Herron, June 1995.

[74] Glenmont budget and vouchers [unprocessed] 1952-55, written by or sent to Nora Foley, Glenmont, Llewellyn Park, West Orange, New Jersey. These are the known examples of household accounts. Nora Foley may have kept more records which are still undiscovered.

use of a public address system on the grounds. Visitors were first admitted to Glenmont under the auspices of the NPS on May 16, 1961.[75]

Prior to opening to the public, the interior of the house was photographed in a manner similar to that which occurred after Mina Edison's death. Such visual documentation indicates the condition of the house and arrangement of furnishings as presented at the beginning of NPS administration.

Occupancy of the house after Lucy Bogue's death does not seem to have been documented. However, Clarence Askew remembers that various staff lived on the third floor and used the kitchen until as late as 1972 or 1973. George and Germaine Leek, stayed over in the house at least five days a week, as caretakers. Apparently, Charles' cook, Elizabeth, as well as a secretary/housekeeper also lived at Glenmont. However, the cook and secretary/housekeeper may have been living at Glenmont before the NPS began its administration there. Occasionally, NPS staff lived in the house temporarily, until permanent lodging could be found elsewhere. Elizabeth Albro, Supervisory Museum Curator, lived in the house in 1968 or 1969. Since the early 1970s, no one has lived in the house.[76]

The preservation and restoration of Glenmont became primary concerns of the NPS. Documentation of the house and its outbuildings was begun in the mid-1960s with numerous architectural study reports. During the 1970s, structural engineers investigated deteriorating conditions at the home while a study of the fire and security alarm system was conducted. Paint analyses of both the exterior and interior finishes were completed.

Although numerous physical changes transpired in the Glenmont house, the most drastic took place during 1984-87 when the house was closed to the public for the installation of structural steel reinforcement. During this time additional studies, the draft "HSR: House at Glenmont," and this historic furnishings report were begun. The home continues to be open to the public for guided tours.[77]

EVIDENCE OF ROOM USE AND FURNISHINGS

Basement

Referred to as the "cellar" or the "basement" in invoices dating between 1889 and 1920, the area accessed by a stairwell off the first floor Service Hall is called the "cellar" in the 1921 and 1924 residence appraisals, while the 1931 residence appraisal lists it as the

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[75] Honig, Milton, "Edison's Mansion Opened to the Public," *New York Times,* May 17, 1961, n. pag.

[76] Conversations between Kristin Herron and Clarence Askew, maintenance mechanic, Edison NHS, September 13 and 14, 1994. Clarence has worked for Edison NHS since the mid-1960s. He believes the name of the secretary/housekeeper was Miss Reedy.

[77] The above was summarized from NPS, "HSR: House at Glenmont," pp. 73-86.

"basement."[78] Household inventories taken between 1921 and 1947 consistently refer to the space by the latter term. Since it is not known which name was preferred by the Edisons, this report will use the term "basement."[79]

Besides its obvious function as a storage area, the Basement also houses Glenmont's mechanical systems. As indicated by the residence appraisals, Glenmont's mechanical systems were housed in several of the Basement's numerous small rooms. In both the 1921 and 1924 documents the Basement includes the following rooms/areas: storage, boiler room, tank and pump room, preserve rooms, and fuel room. The 1931 residence appraisal further details this space, noting that it consisted of: one hall, three storerooms, two coal rooms, boiler room, pump room, wood room, ash room, two closets, and a heater room. Plans drawn in 1962 by the Historic American Buildings Survey (HABS) delineate a total of 23 spaces, including nine unexcavated areas.[80]

While the 1891 inventory listed one electric pump in the Basement, household inventories generally focus upon furnishings, primarily those in storage. This occurs in more detail in those inventories conducted between 1921 and 1930. Objects noted include: an Arco Wand vacuum cleaner and attachments; portable carriage and one horsepower electric motor; an Accurate copper fire extinguisher; four rustic settees and matching armchair; a seven-foot-long willow sofa and matching armchair; an enamel cot and a cotton mattress; an enamel metal washstand; and a pine work bench "in the rough." By 1937, and through 1947, only the vacuum cleaner and attachments, fire extinguisher, rustic settees and armchair, and the pine work bench remained in the Basement. Tools first appear with the work bench in those inventories. Unfortunately, specific room locations for the objects are not indicated.

Machinery, while part of the Basement furnishings, appears only in the residence appraisals. In 1921 and 1924 listed machinery included: a Springfield Gas Machine #1822 with tank, cable, weight, etc., (obsolete); a Rumseef Seneca Falls 12" stroke Crocker-Wheeler cistern pump operated by a 1 belt-driven 2 h.p. motor; a Gould hand-operated deep well pump; a Pittsburgh #200 Multicoil hot water heater, attached to a 150 gallon hot water tank; and a Janes & Kirtland #200 laundry stove with hot water coil.[81]

At least one specific location, the pump room, is indicated in the 1931 appraisal. Located there was a Pittsburg Automatic storage system, with asbestos-covered tank and Moment valve. Other machinery consisted of two Ideal steam boilers and an Ideal water heater with piping to the Conservatory. Detailed electrical outfittings in the basement hall, closet, storerooms #1-#3, coal rooms #1 and #2, and boiler room are also listed.

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[78] For information regarding invoices, see NPS, "HSR: House at Glenmont," pp. 174-75.

[79] In general, Edison room name preferences are not known. This report will tend to cite one appropriate to the 1930 period of restoration. If the 1930 inventory and 1931 residence appraisal use different names, the one which is most evocative of the room's function has been chosen.

[80] NPS, "HSR: House at Glenmont," pp. 174-75.

[81] Two small spelling changes occur in the 1924 appraisal: "Rumsey" and "Pittsburg."

The function of the Basement today remains much the same as it did for the Edisons. The area provides storage space for both artifacts and non-artifacts belonging to the NPS, and contains much of the home's mechanical systems. Some of the machinery included in the historic documents is still housed in the Basement.

Notably, the Springfield Gas Machine can be found in section B9, storeroom #2. Activated by a pump or meter-wheel, this machine drove air through a "carburreter" situated in an underground vault 275 feet from the house, near Honeysuckle Road. From the carburetor the gas/air mixture was piped back to the burners in the house. A weight, suspended and arranged on pulleys, drove the carburetor. This weight is a massive stone disc resting in a brick-lined circular cavity just below the level of the Basement floor. Remnants of this pulley system are visible here and there.

Used for producing illumination by gas, the Springfield Gas Machine was in operation when the Pedders owned Glenmont. As invoices note, purchasing "gasolene" for lighting continued during the Edisons' tenancy, at least through 1912. While the exact date of the disuse of this method of lighting remains unknown, it is clear that by 1921 the Springfield Gas Machine was no longer in service at Glenmont, since the 1921 residence appraisal lists the Springfield Gas Machine as an obsolete system.[82]

There are no plans to refurnish the Basement.

For more complete details on the Basement and its furnishings, see **Basement** in the **Documentary and Photographic References** section of this report.

First Floor: Drawing Room (100)

A large, formal room with a bay, the Drawing Room adjoins the Reception Room on the west side of the house. The room was sometimes referred to as the "parlor"; this appellation appears in an 1884 bill from Pottier and Stymus, as well as in the 1886 inventory. A Roux and Company bill from 1887 calls the space the "front parlor." Invoices between 1909 and 1913 refer to the space as the "music room." Most documents, however, indicate that the room was primarily referred to as the "drawing room."

A drawing (or withdrawing) room historically indicates a space in which to retire after dinner for drinks, conversation and entertainment. Madeleine Edison Sloane mentioned that the room was often the scene of musicales, recitals, or formal family functions. She said that, when she was younger, "We had Yale uncles and they used to bring all their college friends here and the house was always full of young people. We'd gather around the piano and sing and play." As an adult, though, the Drawing Room held special meaning for Madeleine for "I was married here, right over there in that recessed area with

[82] See NPS, "HSR: House at Glenmont." pp. 207, 938-41; the Edisons seem to have used this method of lighting simultaneously with electricity.

the large mirror. It was covered with a beautiful tapestry and the flowers were arranged so it made a little chapel."[83] Her wedding to John Sloane was held in June 1914: two years later, a second wedding took place in the room, between Mina's niece, Grace Miller, and Halbert Hitchcock.[84]

Initially a smaller room, the Drawing Room was enlarged between 1883 and 1884, and retains much of the Pedder's furniture which the Edisons acquired in 1886.[85] By 1884, furnishings included two carved rosewood sofas, two carved rosewood armchairs, six carved rosewood chairs, two gilt fancy chairs, one carved rosewood tête-à-tête, two carved rosewood tables (one with an onyx top), the marble bust of *The Rose* on an onyx and gilt pedestal, the marble statue of *Mischief* on a rosewood pedestal, a gilt cabinet (with glass sides, door, shelf, and onyx top), a Weber piano with decorations of wood and side-arm brass candle holders, a piano stool, footstool, a carved rosewood music stand, etagere with plate glass doors and mirrors, carved rosewood mantel with plate glass mirror, two faience candlesticks, fireplace equipment, chandelier, pink corded heavy silk scarf, 21 glass or ceramic vases, silver-plated card plate, Crown Derby pitcher, two cups and saucers, decorated pitcher, three figurines, glass basket, and basket with raised flowers. Nine oil paintings executed by artists L. Perrault, Andreotte, Hector Le Roux, Elizabeth Jane Gardner, Joseph Cromans, William Hart, Paul Seignac, L. Douzette, and Sanford Robinson Gifford hung on the room's walls, as did four paintings on porcelain: *Paris*, *Festival Sacred Bull*, *Christian Martyr Parrot*, and *2 Girls*. Four Turkish rugs covered the floor. Silk plush portieres hung at the doors, and at the windows were hangings and lambrequins of maroon and old gold satin, lace curtains and holland shades.[86]

Several accounts from the 1890s describe, sometimes contradictorily, the appearance of the Drawing Room. Hester Poole's 1891 article, "The Residence of Thomas A. Edison, Orange, N.J.," expressed her belief that the room's decorating style was one of "hackneyed conventionalism." Dickson and Dickson noted in *The Life and Inventions of Thomas A. Edison* that the Drawing Room retained "the same guise of fanciful grace as the reception room, and is in open rebellion to the imposition of stiff, archaic rules." The *Boston Record* called it "spacious and lofty" and promised that "the beauty of the drawing room is the corner where the piano stands, with a dainty little figure in white marble near by."[87] With the exception of the Dicksons, the authors of these three articles

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[83] Madeleine Audio Tour, pp. 4-5.

[84] Nancy Miller Arnn, taped interview by Leah Burt and Nancy Waters, February 27, 1991.

[85] NPS, "HSR: House at Glenmont," pp. 235-48. The Pottier & Stymus bill dated May 7, 1882, refers to "refinishing, regulating upholstery and covering" the rosewood suite. These Rococo Revival furnishings date to c.1860. They likely belonged to Pedder before he owned Glenmont.

[86] Referred to as "Holland blinds" in England, holland shades were so called for the thick linen from which they were made. The simpler "window shade" became a common term in the United States by 1860. See William Seale, *Recreating the Historic House Interior*, (Nashville, TN: American Association for State and Local History, 1988), p. 86.

[87] Poole, "The Residence of Thomas A. Edison," pp. 95-96; Dickson and Dickson, *The Life and Inventions of Thomas A. Edison*, p. 355; *Boston Record*, June 30. 1890, "Superb Country Homes," n.p.

chose only to describe the interior of the house. Poole provided the greatest detail for she noted:

> an immense beveled mirror arched at the top and framed in heavily carved San Domingo mahogany. There are two windows on either side. Before the mirror a pedestal of Mexican onyx upbears the marble bust of a lovely young girl. Between the bay and the entrance, at the middle of one end of the drawing room, is the fire-place, mantel and over-cabinet in dark mahogany, with fire-place fittings in steel and brass, all highly polished.
>
> The other extremity of the drawing room is divided from the main portion by a flat arch of carved mahogany supported by pillars of Mexican onyx. At the south end, facing the fire-place, stands an upright piano in an inlaid and carved frame under a central window of stained glass. The all-over carpet shows soft-hued conventionalized roses powdered over a ground of pinkish gray, with a deep border of turquoise and winy crimson. The walls are hung with embossed paper, showing figures of shaded pale gray-green on a dull, gold-lined background. The ceiling, divided into large sections by beams faced with mahogany, repeats in decoration of lighter, softer tints, the delicate warm coloring of the carpet.
>
> The frieze, eighteen inches wide, consists of a scrollwork of burnished gold on a groundwork of dull gold, and the cove is picked out with the same colors.
>
> That which attracts the eye upon first entering the drawing-room is a magical central chandelier hanging over an elegantly carved table of mahogany and onyx. It blossoms into bulbs of the finest cut glass, thirty in number, I believe. To the frames are attached innumerable balls of crystal, the whole forming the center of brilliant illumination.[88]

The onyx pillars, onyx table, and beauty of the marble bust *The Rose* were also remarked upon in an 1894 *New York Recorder* article.

Significant changes were effected in the Drawing Room between 1909 and 1910, under the direction of Proctor and Company. The company removed the embossed wallpaper, replacing it with fabric. The onyx columns and arch came down; a new, ivory-colored plaster ceiling was installed. Windows were added and altered, as were doors. Eight wall sconces replaced previous lighting devices.[89]

Furnishings changed, too. The Pedder's tête-à-tête, upholstered in embossed velvet on a gray ground, was removed. Two carved gilt and polychrome antique Italian floor torchieres were added. Proctor and Company laid two antique Ghiordes rugs and one antique Samarkand rug. Windows were hung with point d'esprit sash curtains, tudor silk taffeta hangings, and velvet valances with antique appliqué, fringe, and galloon. Portieres were made of Liberty velvet.

The Drawing Room remains today much as it did after the completion of Proctor and Company's redecorating in 1910. Minor furnishings changes, however, are apparent in

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[88] Poole, "The Residence of Thomas A. Edison," pp. 95-96.

[89] NPS, "HSR: House at Glenmont," pp. 236-46. A picture window was added on the south wall and the door to the Fern Room installed.

the inventories. The 1921 inventory shows that the Weber piano and stool had been replaced with a Steinway Parlor Grand Piano covered with an antique embroidered chasuble, and accompanied by a mahogany Queen Anne bench. Other decorative objects included: a relief panel after the Della Robbia school, two sterling silver 25th wedding anniversary pieces (a vase and a bonbon dish engraved "TAE and MM 1886-1911"), Hungarian jar, three-piece Royal Vienna garniture, Majolica taboret, glass vase with silver deposit, and a baptismal font. A Royal Bengal tiger skin rug and two Indo-Chinese rugs provided additional floor coverings. Little else was altered during the 1920s, except for Herter Looms' reupholstering of the sofas in damask in 1923.

By 1930, the piano was replaced again, with a Mason & Hamlin grand in an ebonized case. An easy armchair, upholstered in damask, was added. Dorothy Vicaji's 1926 portrait of Mina hung on the west wall.[90] Mrs. Opal Kunz, aviatrix and wife of the Tiffany gemologist, made to Mina a gift of the Carrara marble sculpture, *Musica*, and its marble-topped console table which appeared by the time of the 1937 inventory. By 1947, a Steinway grand piano again graced the Drawing Room, albeit a different model from that found in 1921.

There are reproduction textiles in this room. The gilt chairs were reupholstered by James Donadio & Son in 1966. The sofas also received new upholstery in 1966. Curtains were reproduced in 1963, 1964, 1970, and 1976. Between 1977 and 1978 portieres, made by the same company, were produced for the Drawing Room.[91] A reproduction of the damask wall fabric was installed in 1986.

Today, the room is shown during public tours.

For more complete details on the Drawing Room and its furnishings, see **Drawing Room** in the **Documentary and Photographic References** section of this report.

Conservatory (101)

In his book *Modern Dwellings in Town and Country*, the architect Henry Hudson Holly recommended southerly exposures for conservatories attached to a house.[92] Appropriately, the Conservatory at Glenmont faces the south with additional exposures towards the east and west. It also adjoins the Reception Room through curtained French

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[90] The 1921 inventory notes Albert Delmont Smith's 1912 oil painting, *Portrait of.* It does not indicate who the subject is. A 1914 photograph of the Drawing Room, looking southwest, shows a portrait in the same location where the Vicaji portrait of Mina hangs. It is of a young woman, and may be an earlier portrait of Mina. This portrait is not believed to be in the Glenmont collections.

[91] The chairs were reupholstered August 17, 1966, order number EDIS-64, Velvet 3360-2. A list of upholstery and drapery changes, prepared by Marilyn Kyles, Registrar, notes the dates of purchase orders. Most textiles at Glenmont date between the 1960s and the 1980s. It is not clear in most cases, as with the sofas, if any historical evidence was used in the decisions for fabric. The portieres are represented by Purchase Orders PX-1840-7-158 and PX-1840-8-0045.

[92] Henry Hudson Holly, *Modern Dwellings in Town and Country, 1878* (Watkins Glen, New York: American Life Foundation, reprint 1977), p. 43.

doors and the Drawing Room through French doors shielded by an ascending louvered door shutter. Known as the Conservatory, this room appears to have been called by another name only twice. Initially, before it was enclosed in the late 1880s, the space was known as the "Verandah." And, in 1913, the term "Palm Room" appeared on an invoice from decorators Proctor and Company.[93]

Oral tradition suggests that Mina Edison favored the Conservatory due to her devotions to horticulture and bird-watching. Mina's interests in flowers and plants may have developed during her childhood in Akron, Ohio, where her father kept a greenhouse; her ongoing interest is evidenced by monies given to the New Jersey Floricultural Society.[94] Organizational membership also suggests her enjoyment of bird-watching. She was involved with the Chautauqua Bird and Tree Club, and kept an extensive collection of books related to birds at Glenmont.[95] An informal setting, the Conservatory was appropriately "filled with a great variety of palms" which were cultivated in the greenhouse on the Glenmont estate.[96] The Conservatory also provided a location for Mina to pursue her interest in bird-watching, as the broad view of the grounds took in numerous birdhouses and feeders.

However, Mina was not the only one who regularly used the Conservatory. The room was also used for formal gatherings, most notably for a portion of the celebration of Madeleine Edison's wedding to John Sloane in 1914.

Stylistically, furnishings for the Conservatory remained relatively static. In 1886 a willow sofa, two willow armchairs, three willow rocking chairs, two straight-back chairs, a round-top table, and two ornamental Chinese hanging lamps were being used in the room. Similar wicker furniture, suggesting an outdoor garden, appears in later household inventories.

Although inventories do not specifically make note of planters for the palms, a 1900 invoice from Adolph Vogel indicates that the carpenter fashioned 12 palm boxes out of chestnut for Mrs. Edison. Similarly, a Rutherford, New Jersey, nursery, Bobbink &

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[93] NPS, "HSR: House at Glenmont," p. 259.

[94] A letter dated January 13, 1913, from Oak Place Green Houses, Akron, Ohio, lists seven Millers who were to receive birthday flowers. An invoice dated January 1, 1901, from Oak Place Greenhouse in Akron, Ohio, to Mrs. Thos. A. Edison, notes the purchase of "4 Holly Wreaths" for Christmas 1900. Oak Place was Mina's childhood home; Walter McRay,
Treasurer, New Jersey Floricultural Society of the Oranges, to Mrs. Thos. A. Edison, letter, February 28, 1910. The letter, requesting funding for the organization, includes a handwritten notation from Mina to give $5. This Society was a medium through which the professional or amateur gardener could improve his or her knowledge of horticulture. The group met on the second Friday of every month at 240 Main Street in Orange, where they held regular competitive exhibits and lively discussions on plant life. (Society information from Leah B. Burt.)

[95] Although no known voucher shows dues paid to the Chautauqua Club, it seems certain Mina was involved with the group. A postcard from Mina's brother John featuring a flock of seagulls and a reference to the Bird and Tree Club hints at her interest. John [Miller] to Mrs. Edward E. Hughes, Lewis Miller Cottage, Chautauqua, New York, postcard, August 14, 1936.

[96] Poole, "The Residence of Thomas A. Edison," p. 95.

Atkins, supplied three green, square tubs, with iron bands and feet in 1913. During that same year, Proctor and Company covered numerous cushions in either gray stripe linen, block print cretonne in gray and yellow or mulberry and gray, or a cretonne of yellow roses and gray.[97] The decorators also painted some of the wicker a soft gray and re-stained the remainder a soft brown.

Photographs from 1916 and 1918 suggest that arrangements in the Conservatory were very different those years than from other years. The earlier image, taken around the time of Grace Miller's wedding, shows a prie-dieu with turned elements and a large cushion in front of a small oriental carpet, both framed by palms, in the southern section of the Conservatory. The latter photograph shows a billiard table. Since inventories suggest a well-furnished space, this latter photograph may also indicate a temporary arrangement for a special event.

By 1921, and through 1924, inventories note that the wicker furnishings of the Conservatory included: a porch swing, a roll-back lounge, four armchairs, and a side chair, all enameled green and black. A Crex armchair with side pockets, a flare back (peacock) armchair and a two-shelf stand complemented the wicker. The 10 cushions listed would have been placed on the furniture while the floor was covered with a dyed India carpet and a Mousol-Kurd runner.[98]

By 1930 two tile-topped wrought iron tables and a nest of glass-topped lacquered tables had been added. A split cane armchair and side table, a Directoire-style, metal-framed side chair and some smoking paraphernalia appeared in the 1937 and 1947 inventories.

Today, the Conservatory has reproduction wicker furniture, including two sofas, four armchairs, one side chair, two tables, and a two-shelf stand. A bronze bust of Mina Edison on a marble pedestal as well as a modern folding table, telephone, fire extinguisher, signage, and a small wrought iron garden chair are also in this space. The floor is covered with a gray/blue carpet installed in 1993. While not directly shown to the public, the Conservatory is interpreted during tours. It is also used during inclement weather as a waiting area for tours and occasionally used as a reception space for NPS events, the annual Llewellyn Park Proprietors' Meeting, or for small changing exhibits.

For more complete details on the Conservatory and its furnishings, see **Conservatory** in the **Documentary and Photographic References** section of this report.

Reception Room (102)

At the south end of the Reception Hall is the Reception Room. The Reception Room connects to the more formal Drawing Room as well as to the Conservatory. Inventories

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[97] Cretonne is a usually unglazed white cotton cloth, printed on one or both sides, in dark colors. It was popular during the late-19th century to cover furniture or for window curtains. The material is no longer available in the United States. From Jane Nylander, *Fabrics for Historic Buildings* (Washington, D. C.: The Preservation Press, 1990).

[98] The runner is listed as a "Caucasian runner" in the 1930-47 inventories..

as well as most invoices refer to the "reception room." Variations do not occur until the 1930s when Mrs. Renner, Inc. called this the "music room," and Kent-Costikyan listed it as the "organ room" in 1935.

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The Pedders likely used the Reception Room much as the Edisons did. It also served as a family gathering place for organ music and choral singing. Madeleine remembered:

> Mother was very popular and used to serve tea in this room to her many callers. And Father liked this room too, especially that organ over there. He used to enjoy crashing chords on it.[99]

However, based upon the recollections of the three Edison children, many musical events were held in the Drawing Room or the Den.

The room's primary functions are evident through the furnishings provided by Pottier and Stymus. They furnished the room in 1882 with a center table, cabinet, sofa, lady's armchair, gentleman's armchair, two low-seat chairs, two chairs, a pedestal, organ case and organ seat, two small cabinets, a corner cabinet, and two sets of damask curtains in 1882. Four years later when the Edisons moved in, the number of furnishings had increased and the inventory provided more detailed descriptions of the furniture. The suite of furniture was described as birch, upholstered in old gold figured silk. The organ was listed as a Mason and Hamlin 14-stop pipe organ in birch and bird's-eye maple, with two music stands of matching wood. Other objects included: a mantel with shelves in birch and bird's-eye maple; a gilt chandelier; bronze or brass stand with plant vase; a birch and bird's-eye maple secretary with mirror, two side shelves and an inside closet; an imitation black bamboo fancy chair with green silk upholstery; a brass three-cornered armchair with red silk plush seat; a two-shelved corner stand lined with old gold silk plush; a decorated china and brass mantel clock; 25 vases; china card receiver; two china baskets; two hand-painted china plates; two gilt double Tiffany candlesticks with red satin shades; cameo cut pitcher; cuspidor; embroidered red plush table scarf; fifteen volumes of books; china figurine; and nine water colors. A Turkish rug covered the floor, and lace curtains, old gold figured satin brocade window curtains, and lambrequins as well as holland shades hung at the windows.

Hester Poole seemed to approve of this decorating scheme, for she wrote in the *Decorator and Furnisher* in 1891, "The reception room, directly opposite the library, and occupying with the hall the eastern front of the house, is cheerful, light and sparkling." She believed this effect came from the predominance of the bird's-eye maple. Her description also emphasized the walls and doorways:

> The walls of the reception-room are hung with a dado of purplish crimson silk twill, a kind of deep raspberry color, contrasting strongly with the woodwork, over which, separated by a moulding of satinwood, extends the papering. This is a thick material, on the dull gold background of which are raised lines in diaper pattern. They accord well

[99] Madeleine Audio Tour, p. 3.

> with the curtains, showing tinted figures on a gold ground hanging under narrow scarf drapery, which also depends in graceful folds between the sashes.
>
> The door hangings carry out the same rich, cheerful scheme of color. These are old gold plush crossed by dados of the same crimson tinted material, the latter heavily embroidered with bullion and finished with dependent tassels of the same. In all these decorations and furnishings there are no glaring contrasts, nothing loud and strident. From the window transoms of painted glass to the buff ceiling bordered with conventionalized roses on a trellis of golden brown, from the chairs and sofas covered with creamy-brown brocade to the carpet repeating the same soft tone of yellow in a variety of tints, there is a sense of restful harmony.[100]

The description of the door hangings match the recommendations of Clarence Cook in his publication *The House Beautiful.* Cook suggested decorating curtains with horizontal bands rather than vertical stripes. Vertical stripes might become concealed in the folds of curtains, but horizontal bands could not, regardless of how many folds the curtain made.[101]

Beginning in 1909, and progressing well into 1910, Proctor and Company redecorated the Reception Room. The changes obviously reflected the current decorating craze ushered in by Elsie de Wolfe. A professional New York decorator, de Wolfe preferred practical simplicity in interior design. Interiors, she believed, should be comfortable as well as pleasing to the eye. Obviously she did not appreciate Victorian clutter. Instead, heavily influenced by 18th-century French decoration, which she believed to be aesthetically perfect, de Wolfe adapted the style to 20th-century American interiors. She preferred light colors and the use of mirrors both for reflection and the illusion of space.[102]

During this redecoration, the light fixture was changed to that which is in place today. Initially, a gas chandelier was used. Although no images of it are known to exist, the 1886 inventory described it as "1 chandelier, gilt, 6 jets and drop center lamp, globes & c., all good." Sometime between the electrification of the house in 1887, and the transfer of the deed to Mina in 1891, the chandelier was replaced by the electrolier visible in figure 20. An invoice from Edward F. Caldwell, of New York City, documents the new Alabaster electric light fixture installed in 1909.

Additional changes instigated by Proctor and Company included stripping the walls of their paper, fabric, and dado molding, and hanging yards of gold-colored Cluny brocade instead. The ivory ceiling was embellished with gold line tracings and egg-and-dart motifs. Four carved wooden electric light fixtures were added to the walls, and a pair of carved wooden electric light standards to the mantel. A carved wooden antique Baroque

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[100] Poole, "The Residence of Thomas A. Edison," p. 95.

[101] Clarence Cook, *The House Beautiful,* 1878. (North River Press, Inc., reprint 1980), p. 136.

[102] Jean Gordon and Jan McArthur, "Interior Decorating Advice as Popular Culture: Women's Views Concerning Wall and Window Treatments, 1870-1920," in Marilyn Ferris Motz and Pat Browne, eds. *Making the American Home: Middle Class Women and Domestic Material Culture 1840-1940,* (Bowling Green, OH: Bowling Green State University Popular Press, 1988), pp. 115-17.

mirror took the place of the Holly-inspired overmantel shelves. Gold window hangings and portieres with special antique fringed edging and galloon, point d'esprit sash curtains, violet tudor silk curtains, and new holland shades were installed.

The detailed 1921 inventory demonstrates that while the furniture was not removed by Proctor and Company, a number of smaller decorative objects were, a decision which would likely have met with de Wolfe's approval. The room contained only three vases (23 less than in 1886) and only three paintings. Additions included an ivory-enameled circular table with painted floral decoration, along with a scalloped top maple table, a mahogany drop leaf tea table, jardiniere, and Italian plaster wall panel, *Madonna and Child*. The secretary had been removed as well as the fancy chair, three-corner armchair, and the two-shelved corner stand. A 15' x 9' oriental Lahore rug replaced the Turkish rug. Window and door hangings made by Proctor and Company remained.

Only slight changes have since occurred in the room. In 1923 Herter Looms reupholstered the sofa and two armchairs in velvet, and the two side chairs and organ bench in damask. By 1930, the suite of maple furniture was covered in panne velour, two shield back chairs in a polychrome cut silk velvet, and the organ bench in silk velvet. The oil portrait of Madeleine Edison Sloane by Dorothy Vicaji appeared by then, but was replaced by 1947 with an oil portrait of Theodore Edison by D. Berhey. However, the Vicaji portrait was switched back sometime after 1947. In 1966 the furniture received new webbing. An armchair may have been reupholstered using "original" velvet. Window curtains were made in 1963, 1970, 1972 and 1976. In 1986, Scalamandre Silks reproduced the wall covering. Repainting of the cornice was begun; it remains to be completed.

Currently, the room is open and interpreted to the public. Most of the historic furnishings remain intact.

For more complete details on the Reception Room and its furnishings, see **Reception Room** in the **Documentary and Photographic References** section of this report.

Reception Hall and Main Stairway (103)

Formal access to Glenmont was made through the front door, across an encaustic tile-floored vestibule and into the Reception Hall. Initially named the "Hall" in 1881, the term also appeared in numerous invoices, as well as in the 1931 residence appraisal. "Main Hall" appeared in the bills from Pottier and Stymus; "Lower Hall" was chosen for the 1886 inventory. Articles written in 1892 and 1894, as well as the residence appraisals of 1921 and 1924, and the 1937 and 1947 inventories, refer to the "Entrance Hall." The 1921-30 inventories list the "Reception Hall." A 1935 bill from Mrs. Renner, Inc. calls this the "Foyer Hall." Besides descriptively explaining the purpose of this space, the name "Reception Hall" is preferred here, as it appears in the 1930 inventory.

The Reception Hall functioned in numerous ways. It served as a place in which to greet visitors and relieve them of their outer garments. As an entry way, it also provided

passage to first floor rooms, including the service wing, and to the second floor via the main stairway. An alcove arranged with furniture likely encouraged the Dicksons to proclaim that the space was "luxuriously furnished" and served as "a general lounging place."[103] Indeed, this was typical for halls of the late-19th century, as decorative arts historian Candace M. Volz notes:

> This "living hall" type was advocated by the English design reform movement of the 1870s to the 1890s as a return to the medieval great hall. In this type of hall, the stair was treated in an elaborate, highly decorative manner, and in larger houses there frequently was a fireplace with a seating group.[104]

The architectural elements in the Reception Hall and on the Main Stairway, strongly reflect Architect Henry Hudson Holly's influence. In *Modern Dwellings in Town and Country*, Holly recommended high wainscoting, chimney-piece panels to the top of the frieze, and a wall covering of stamped leather.[105] While referencing British antecedents, Holly wrote that:

> Another favorite custom of the Queen Anne period, before paper-hanging was invented, was to cover the walls, above the wainscot, with stamped leather. This system of decoration, as before mentioned, was productive of some of the best results. The ground-work was usually of silver or gold, upon the surface of which scroll-work of the period was introduced in relief. This was frequently treated with some of the richest effects of color, the whole producing an exquisite result, and one which our modern paper-stainers have failed to achieve.

Indeed, with the house at Glenmont, Holly followed his own advice. The walls are wainscoted and feature a bronze-colored Lincrusta-Walton, a material strongly resembling embossed leather. Pottier & Stymus, of New York City, billed Henry Pedder for "decorate[ing] the walls of the Main Hall in Bronze" in 1882.[106] Holly also favored carved flowers, like the many-petaled sunflower design, prominently featured over doorways, on the staircase balustrade, and on the entrance doors.[107]

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[103] Dickson and Dickson, *The Life and Inventions of Thomas Alva Edison*, p. 339.

[104] Candace M. Volz, "The Modern Look of the Early-Twentieth-Century House: A Mirror of Changing Lifestyles," in Jessica H. Foy and Thomas J. Schlereth, eds., *American Home Life, 1880-1930: A Social History of Spaces and Services* (Knoxville: University of Tennessee Press, 1994), p. 30.

[105] Holly, *Modern Dwellings in Town and Country, 1878*, p. 172

[106] Lincrusta-Walton, invented in 1877 in England, was advertised as a highly sanitary and durable alternative to stamped leather and embossed wallpaper. Pottier and Stymus likely purchased the Lincrusta-Walton from Frederik Beck & Co., for documentation shows they were the only American suppliers by 1882. (See catalog title page for Lincrusta-Walton from the firm of Fr. Beck & Co., New York City, Avery Library, Columbia University; also Winkler and Moss, *Victorian Interior Decoration*, p. 121).

[107] Scully, Vincent J., Jr., *The Shingle Style and the Stick Style* (New Haven: Yale University Press, reprint 1971), pp. 33, 62-63, and 75. Ralph Dutton, *The Victorian Home* (London: B. T. Batsford, Ltd., 1954), p. 172. The sunflower was a key motif of the Aesthetic Movement (c.1880s). Glenmont's original interiors were firm examples of Aesthetic Movement design.

The stained glass windows in the alcove and on the stairway were likely designed and manufactured by the East Orange Glass Stainer, George Payne. The 1890 publication, *The Oranges and Their Leading Business Men*, notes that:

> There is perhaps no manufacture in which every successive stage requires so much care as glass, and none in which results on so large a scale, involve such delicate skill. Mr. George Payne has been engaged in this work since 1862. He is a graduate of Clayton & Bell's Stained Glass Works of London, England, and after graduating, was employed as assistant teacher for ten years. Mr. Payne shows great artistic skill in this work, and is prepared to fill any order for stained glass, memorial windows being made a specialty. Mr. Payne has executed all the Art Glass in the residence of Mr. T. A. Edison. . . Llewellyn Park.[108]

The window off the main stairway may be an example of the mural decorations Payne was capable of producing. Featuring Penelope, the wife of Ulysses, the design presents the legendary story of her long wait for his return from the Trojan War. During Ulysses' absence, Penelope was courted by numerous men, yet postponed choosing among them until she finished weaving a funeral cloth for her father-in-law, Laertes. However, in secret each night, she unraveled her work, postponing the completion of the cloth until Ulysses' return. The Pedders reasons for this design choice is not known.[109]

The Reception Hall retains much of the furniture purchased by the Pedders in 1882 and acquired by the Edisons four years later. This includes built-in furniture consisting of a settee, plant stand, hat rack with shelf and large beveled mirror, and a window seat. The Pottier and Stymus bill indicates that the room was furnished with two carved chairs, ottoman, carved table, mahogany two-panel screen, set of plush window curtains, two pole cornices and rods, pair of plush door curtains and pole cornice to the library, rug, carved oak table, bronze hall base for umbrellas, two sets of tassels for the windows and a panel for the mantel. In 1884 a card receiver was added to the furnishings. The 1886 inventory is more detailed for it lists two Turkish rugs and a mat, carved oak sofa with leather cushion seats, two carved oak armchairs, carved oak table with a marble top, Paillard music box, cane seat corner chair with a red plush cushion and hand embroidered back, a cane seat fancy chair with gray silk cushion and embroidered back, large plant vase, steel fireplace equipment, carved oak table with a Moorish bronze vase on top, a vase with raised flowers and similar basket, a glass basket, two large Japanese vases, a vase decorated with a lion's head, silver-plated card receiver, and a brass umbrella stand. A moose head (actually caribou) with antlers, and four oil paintings (*Wood Scene*, *Stream and Wood Scene*, *Rivulet* and *Wood Scene*, by H. Geyer) hung on the walls. Windows were hung with window curtains of corded worsted brocade and holland shades.

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[108] *The Oranges and Their Leading Business Men* (Newark, N.J.: Mercantile Publishing Co., 1890), p. 88, in the New Jersey room, Newark Public Library.

[109] The phrase "Penelope's Web" derives from this story. Symbolically, Penelope and her weaving/unraveling represent something which is always being worked on, but never finished. Perhaps this reflects the choice of her image, as a house is never really finished either. See *Bullfinch's Mythology* (New York: Gramercy Books, 1979), pp. 184-85. Alternately, Penelope symbolizes the faithful wife and thus represents the ideal, moral standards of a Victorian home. Thanks to Pauline K. Eversmann, Director of Education, Public Programs and Visitor Services at the Winterthur Museum, Garden and Library, for this insight.

Additionally, a carved mahogany pedestal and an oil painted by H. Geyer were listed on the "Stairway, 1st Landing."

In 1890 the Edisons purchased a large oil painting, *Le matin apres le bal* (Morning After the Ball), by the New Jersey-born artist Abraham Archibald Anderson (1847-1940), which hangs over the landing on the main stairway. In his autobiography, Anderson discussed this painting:

> It ["The Morning After the Ball"] represents a life-size female figure seated in bed reading in the morning paper an account of her successful debut of the night before.
>
> This picture was exhibited at the Salon [Paris] and more photographs of it were sold that year, according to my publishers, Braum and Company, who paid me a commission on their sales, than of any other picture in the exhibition. While in the Salon, it was purchased by Thomas A. Edison and is now hanging in his house in Menlo Park [*sic*]. He never allowed it to go out to exhibition, fearful, as he has told me, that it might be damaged in transit.
>
> The model who had posed for the painting was one of the danseuses of the ballet at the Grand Opera. She had a remarkably well-proportioned face and figure.[110]

The Edisons selected the painting at the Paris Salon while they were visiting France to attend the 1889 Exposition. The voucher for the painting, dated September 27, 1890, lists the price as $2500. Herts Brothers billed Edison in December 1890 for repairing and touching up the gilded frame of the "Main Hall oil painting" after shipment.

Two articles, from 1891 and 1894, detail the interior of the Reception Hall, often indicating specific objects. The former, from the *Decorator and Furnisher*, notes a large oriental rug in blue, crimson and amber covering the parquet flooring. It describes the window seats as containing decorative vases. *Superb Country Homes* states that "the entrance hall at Glenmont has several stained glass windows. A carved oak table in the center of the hall, which is as large as many drawing rooms, holds a curious Japanese vase, which is always filled with flowers, both Summer and Winter."

There was a change in floor covering in September 1899 when Edison paid W. & J. Sloane $300 for one Kirman Rug measuring 18'2" x 19'3" and $8.60 for measuring and relaying "10 yds Matting" in the "Entrance Hall." The main stairway also got carpeting from W. & J. Sloane in this year. An invoice indicates 144-1/12 feet of stair pads and 31-1/4 yards of Axminster carpet for the "Main Stairs."[111]

The hall was lighted from about 1886 to 1905 by "a wonderful electric chandelier in glass and silver gilt, which depended from the mid-ceiling"; another hanging fixture, "a large conical lantern of Moorish work made of concentric figures, incised and covered with

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[110] Abraham Archibald Anderson, *Experiences and Impressions—The Autobiography of Col. A. A. Anderson,* (New York: The Macmillan Company, 1933), pp. 24-25. Copy at the Winterthur Library, Winterthur, Delaware. Thanks are due to Beth Aukstikalnis for researching this painting.

[111] The same type of carpet was laid in the second and third floor halls.

Arabic lettering" provided supplemental lighting in the alcove.[112] In November 1905, the Mitchell Vance Company of New York City installed a chain-hung electric fixture with a leaded glass bowl and six pendant bulbs, probably to replace the electric chandelier. The company also supplied the one-light "Electric Standard" lamp that is mounted on one of the newel posts on the stair landing.

The window and door curtains favored by the Pedders were described as being "thick tapestry." Conventionalized flowers in dull gold interwoven with threads of brighter gold, pale blue, and olive decorated a crimson ground with a border of winy plush edged with tassels of silk.[113] These, however, were replaced in 1910, when Proctor and Company brought window hangings and portieres of wine red "liberty velvet" with special edging and lining. Proctor and Company also replaced the lace window curtains in the alcove with "gold tudor silk curtains" (later described in inventories as "gold silk sundour" curtains).[114] Inventories indicate that holland shades were at the windows throughout the Edison occupancy.

Proctor & Company provided new carpet, padding and stair pads for the main stairs and landing in 1911. Although the bill did not specify the type of carpeting, likely it was the "brown Chenille Rugs" from the "stairway from first to second floor and second floor hall" for which Kent-Costikyan provided an estimate in 1934. It may also have included six yards of green figured Wilton and the 10 yards of high pile chenille listed with the rugs in the 1921 through 1937 inventories.

The 1921 inventory indicates that furnishings, including the Paillard music box, two-paneled mahogany screen, a 12' x 18' Turkish rug, and much of the smaller bric-a-brac had been removed. Additions included: a bronze bas-relief bust portrait of President Garfield, bronze bust of Mr. Edison, a pair of Japanese bronze candlesticks, a Tiffany silver card tray, a leaded and jeweled glass fire screen depicting a mother and child seated at a fireside, a fuel box, two Minton jardiniere stands, a Japanese koro vase with taboret base, and a green Grueby vase. Although the settee, chairs, and long built-in seat at the foot of the staircase remained, the upholstery changed by 1921 to stamped velvet on the settee and matching chairs, and French brocade on the Italian Renaissance chair. The floor covering also changed, for the inventory lists three Bokhara rugs, a Shiraz rug, and a black bear skin.[115] A Clemens Hellebush (Cincinnati, Ohio) mahogany chime clock was placed upon the pedestal on the landing.

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[112] NPS, "HSR: House at Glenmont," pp. 306-7.

[113] Poole, "The Residence of Thomas A. Edison," p. 95.

[114] The term "sundour" likely refers to products of Morton Sundour Co. of New York City. Advertising Sundour tapestries, chenilles, reps, madras, casements, and rugs, the company claims that the materials are "Guaranteed absolutely fast to sun and wash." While the sunfast textiles indicated in the Edison inventories may have been produced by this company, it is also possible that "sundour" was used much as Kleenex is today – a name which generically refers to all other similar products. Advertisement from *Good Furniture Magazine*, October 1921, p. 52. Gold draperies were reproduced by James Donadio and Son of Orange, New Jersey, Purchase Order PX-670-3-0077, Morristown-Edison Group, January 31, 1973.

[115] Kent-Costikyan, Inc., cut down and repaired the largest Bokhara in 1932 and sold Mrs. Edison another Afghan Bokhara at the same time (Kent-Costikyan, Inc., to Mrs. Edison, letter and estimate, February 16 and 19, 1932).

By 1930, a pair of silvered bronze candlesticks and the 1926 Silvette portrait of Thomas A. Edison were among the furnishings in the Reception Hall. Some smaller decorative objects were removed, like the La Farge fire screen and the Grueby vase. But other objects took their place; the bear skin rug, which did not appear in the 1924 inventory, returned.

The main stairway's furnishings included the clock and mahogany pedestal, as well as a metal house safe. While the latter is noted as being kept in the closet in 1930 and 1937, it seems likely that it may have always resided there, where it would not be so conspicuous.

Today, the Reception Hall and Main Stairway are furnished much as the inventories suggest. Some later additions and deletions have occurred, including the current display of a portrait of Charles Edison. An additional difference involves the floor covering. At least by 1960 a reproduction carpet installed for the NPS replaced previous floor coverings. Due to wear, this carpeting was replaced again in 1985.[116]

For more complete details on the Reception Hall and Main Stairway and their furnishings, see **Reception Hall and Main Stairway** in the **Documentary and Photographic References** section of this report.

Library (104)

The secluded room to the right of the entrance has always been called the Library.[117] Used primarily during the Pedder occupancy, the cooperative efforts of architect Henry Hudson Holly and the New York decorating firm of Pottier & Stymus are in evidence in this room. The results reflect much of Holly's views on library decor as it appeared in his book, *Modern Dwellings*:

> Probably, the library, more than any other room in a house, reflects the master mind of the household. One person regards this apartment as simply a place in which to read newspapers, write letters, and keep slippers and dressing-gown. Another's idea is that it is like a museum for bric-a-brac, with showy bookcases and ample shelving for books, purchased by the yard, selected according to their backs. . . .[118]

Holly's discussion of other room elements – wall, ceilings and built-in bookcases – is also relevant to the library. His comments on color and ornament indicate that

> the heaviest and richest colors should be upon the floor or near it, and the lightest and most brilliant either upon or in the neighborhood of the ceiling. . . .Ceilings are especially

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[116] NPS, "HSR: House at Glenmont," p. 320.

[117] Currently, NPS staff refer to the room as the "Pedder Library," possibly, in part, because of the belief that the room has remained virtually untouched since Pedder's time.

[118] Holly, *Modern Dwellings in Town and Country, 1878*, p. 107.

> susceptible to ornamentation, for the reason that their entire surface may be seen at once.[119]

The bookcases should not be excessively tall since

> one of the most conspicuous articles of furniture is the bookcase. . . .for we are enabled to use the top for bronzes and other ornaments, while the wall space above is left free for pictures.[120]

Appropriately, the ceiling as well as the walls above the mahogany wainscoting are finished with decorative stenciling. Tall mahogany bookcases line the walls and are embellished with the same carved sunflower motif which appears in the woodwork of the Hall. Compartmental shelves for the display of ornaments are part of the design of the mahogany mantel and overmantel.

Although the Pedders may have used their library regularly, the Edisons did not seem to find much use for this room. Instead, they preferred the second floor Living Room for reading and repose. Indeed, daughter Madeleine recalled in 1973 that "none of the family used this room too often but I used to curl up once in a while on that sofa in the far right corner. . . reading. . . .We did most of our reading in the upstairs living room which you'll see."[121] However, as the guest book was kept in this room, visitors may have entered to sign their names.

Because it received little attention by the Edisons, the library retains more of the original furniture and finishes than any other room in Glenmont. Most of the furnishings were acquired in 1882 by the Pedders and have survived to the present day. These include furniture listed in an invoice from Pottier and Stymus: a table, three armchairs, a low-seated chair, a sofa, and a pedestal.

The 1886 inventory, taken when Edison became owner of Glenmont, provides a more detailed listing of the objects acquired from the Pedders. The objects noted in the decorator's invoice appear, as well as numerous additional furnishings. Thus, the room included: a mahogany sofa with three pillows; two fancy pillows; three mahogany armchairs; chair; reading chair; carved mahogany pedestal with bronze statue, *Meditation*; bronze pedestal; reading lamp; an extensive list of books; carved mahogany table with leather top; embroidered black cloth; mahogany stained glass screen called *Mother & Child*; a blue vase shaped like a half-moon; vase with painted roses; snowy owl in glass shade; painted glass urns; three colored engravings; five engravings; painted plate; brass frame oval mirror; three bronze plaques; carved mantelpiece, Tiffany red marble clock; two bronze and marble pedestals with busts of Virgil and Homer; satinwood table; brass ink stand; smoking set; four china groups; silk plush wastepaper basket; and a brass paper and envelope holder. Portieres hung at the door. Three of the

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[119] Ibid., pp. 160 and 169.

[120] Ibid., p. 198.

[121] Madeleine Audio Tour, pp. 6-7.

windows had holland shades, while window hangings were of "old gold embossed velvet"(same as covers on furniture).[122]

Decorative alterations occurred in 1890 when Herts Brothers "re-upholstered seat of Library sofa, and supplied 1 set Summer window curtains of gold Tapestry, and one Tapestry Table Cover." Soon followed Hester Poole's article in the *Decorator and Furnisher* noted the rich interior of the Edisons' Library. She highlighted ornamental embellishments like the

> embossed copper and brass upon the walls, bronze vases, the heads of Bryant and Longfellow, convex mirrors, and valuable curios of various kinds. The mantel in dark mahogany, its cabinet above, bear vases in rich pottery and French figurines in bisque; and the fireplace fittings in steel and brass contain remarkable statuettes raised in high relief from the surface of jambs and fender.[123]

Additional objects appeared in the 1891 Bill of Sale of Glenmont from Thomas Edison to his wife through Samuel Insull and included one electrolier and two side electroliers. Further changes in textiles came in 1910 when Proctor and Company made "one pair of portieres and four single window hangings from own material, with lining of silk brocade, and three pairs of deep gold tudor silk curtains with floss edge."

While the room remained close to its late-19th-century scheme, a photograph taken around 1918 shows a significantly different arrangement (figure 33). While other historic photographs show the room fixtures centered around the library table and chairs, this image depicts an open space, with the library table against the window. A wicker chair, shown on the left of the photograph, and likely moved from the Conservatory, also appears in the 1921 inventory. The chairs have slipcovers. Although this photograph may document a special event, it is not known what that might have been.[124]

By the 1920s inventories show slight additions and deletions in the furnishings. Although no floor covering was specifically noted in the 1886 inventory, the 1891 Decorator and Finisher referred to a "dark colored antique rug," likely the Oushak rug noted in the 1921 inventory. That document indicates further changes. The room also contained: an enameled willow armchair, a silk embroidered table cover, cut-glass inkwell, sterling silver tray, reading glass, ivory stamp box, ivory bridge of ten elephants, mahogany pedestal with ormolu mounts, two crown Derby vases, a Bennett pottery vase, Haviland Limoges jar, enameled porcelain vase, pitcher and plateau with Dickens motif,

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[122] The "gold and maroon embossed velvet" upholstery, draperies, and portieres survived until 1974, when they were reproduced by Scalamandre Silks. This appears to be a reproduction of the textile used in the 1880s, as noted in a May 13, 1970 letter from Elizabeth R. Albro, Supervisory Museum Curator, Morristown Edison Group, to Scalamandre Silks. The letter indicates that she sent a sample of the 1880s textile for reproduction; see also catalog cards for EDIS 102303 and EDIS 102304.

[123] Poole, "The Residence of Thomas A. Edison," p. 94.

[124] The possibility certainly exists that this room arrangement was an aberration. Indeed, 1917 would have been the year of Edison's 70th birthday. The photograph could date to that time and thus demonstrate changes made to accommodate celebrations.

brass steel fireplace equipment, three tepoy stands, two porcelain plaques, terra cotta bust of Thomas Edison, two Japanese bronze vases, two bronze urns, a marble bust of Venus, bronze vase and stand, walnut revolving bookstand and a cut-glass vase. One less engraving and colored engraving appeared than in 1886.[125] Also, some objects had been removed: the bronze statue *Meditation*, a bronze pedestal, reading lamp, embroidered black cloth, blue vase, painted plate, brass frame oval mirror, satinwood table, brass ink stand, smoking set, four china groups, and the wastepaper basket. The window and door treatments noted by 1910 – the window hangings, portieres, silk sundour curtains, and holland shades – remained by 1921.

Minimal differences seem to have occurred after 1921. Although the sundour curtains continue to be listed in inventories through 1947, gauze curtains with pleated headings appeared in a 1934 bill from Mrs. Renner, Inc. for this room. While the placement of some of the bronze urns and prints seem to have varied since, the arrangement of the room today looks similar to the arrangement in the majority of historic photographs.

For more complete details on the Library and its furnishings, see **Library** in the **Documentary and Photographic References** section of this report.

Servants' Dining Room (105)

In addition to a formal dining room used by the Edisons, a separate, smaller dining area existed for staff. Located off the back stairs on the first floor of the Service Hall, the room appeared in a floor plan published in the 1881 *American Architect and Building News* as the "Servants Hall." Regarding such spaces, Holly remarked in his *Modern Dwellings* that:

> These halls I would especially recommend in every house where more than two servants are required as giving them a place to sit and take their meals, without intruding upon the province of the cook. The kitchen may be made correspondingly smaller, while the hall adds to the independence of the servants generally.[126]

The 1886 household inventory noted the "Servants' Dining Room" as did invoices from 1905, 1916 and 1927.[127] Later inventories, as well as the 1921 and 1924 residence appraisals, refer to the room as "Helps' Dining Room" although the apostrophe sometimes changed places. The 1924 inventory listed the room as "Helps" while the 1930-47 inventories called it "Help's." Another variation occurred in the 1931 residence appraisal when the room was named the "Service Dining Room."[128]

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[125] The Haviland Limoges jar, described as a "floral decorated" may be the vase with painted roses listed in the 1886 inventory.

[126] Holly, *Modern Dwellings in Town and Country, 1878*, p. 93.

[127] NPS, "HSR: House at Glenmont," p. 352.

[128] "Help" is the more common term used in Glenmont's inventories. However, the term references an early-19th-century apprenticeshipsystem typical of rural areas or small towns. In the context of suburban turn-of-the-centuryNew Jersey, domestics were considered servants. Thus, rooms associated with the term "help" will instead use the term more

When Edison bought Glenmont in 1886, this room contained an ash extension table, two cane seat chairs, a clock, two ornaments, an ash cupboard, and a Brussels carpet. The floor covering was changed three times before another detailed household inventory was taken. In 1889 the firm of W. & J. Sloane was contracted to "alter and lay 32 yds. Axminster carpet" in the "Servants' Dining room." E. W. Peckham, of Orange, New Jersey, billed Mina for an "Ingrain Art Square" in the "Servant's Dining room." Finally, in 1916 the Dreadnought Flooring Company of New York laid 20 square yards of interlocking linoleum tiling in the space.

Besides its obvious use as an area in which to eat meals, the Servants' Dining Room also provided a sitting room for service staff. This is evidenced by additional furnishings which appeared by 1921: three more oak cane seat side chairs, two ash chairs with leather-upholstered backs and seats, two painted rockers, a small open front oak bookcase, nine assorted framed pictures, an Edison cylinder phonograph with records, and miscellaneous bric-a-brac. The windows were hung with three pairs of net curtains and three holland shades.

Although furnishings remained much the same throughout subsequent inventories, an oil painting referred to as "Mouch" was specifically listed in the 1930 and 1937 inventories. An upright piano and bench were also added by 1930. Further evidence of the room's use for entertainment came with the 1937 inventory which listed a Fada radio in a walnut case.

The Servants' Dining Room now contains many of the furnishings indicated by the 1930 inventory. However, a fumed oak rocker substitutes for one of the painted rockers. Only one of the leather upholstered side chairs is in the room. Although inventories do not indicate table settings, the ceramics, glass, flatware and books currently on the table may have been included as bric-a-brac. The room is regularly shown to the public. The same interlocking linoleum tile remains in the room, although it has deteriorated. The windows continue to be hung with net curtains and shades.

For more complete details on the Servants' Dining Room and its furnishings, see **Servants' Dining Room** in the **Documentary and Photographic References** section of this report.

Laundry (106)

It seems that this room, located at the northeast corner of the service wing, has always been referred to as the Laundry. Indeed, all of the inventories between 1921 and 1947 list it as such. In this area hired help washed, ironed, and maintained the family's clothing and linens. Payroll lists indicate the presence of a salaried laundress by at least 1892. While female staff were not often given job titles, Mrs. M. Callaghan requested payment

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appropriate to the period, "servant." For more details see David M. Katzman, *Seven Days a Week: Women and Domestic Service in Industrializing America* (Urbana, IL: Univ. of Illinois Press, 1981), pp. 151-52.

for "two days in the laundry" in 1899, while Mrs. M. Cox seemed to have a permanent position as laundress between 1908 and 1914.[129]

The earliest reference to equipment in the Laundry appears in 1894, when George B. Crofutt was called upon "to repair wringer." A January 19, 1914, letter from Mrs. Edison to the Hurley Machine Company of Chicago indicates that a "Thor Electric Home Laundry Machine" had not been used for over a year.[130]

Inventories from 1921 to 1947 describe a virtually unaltered room. Furnishings included a Thor electric washing machine, hotel size, with copper body and swing wringer which likely replaced an earlier model. Two pine laundry tables, three assorted chairs, one stained double-door cupboard, and miscellaneous laundry utensils and sundries were also noted as furnishings. By 1916, new laundry tubs had been added, as had a laundry stove, although they did not specifically appear in the inventories.[131] A Thor electric ironer had also been added by 1924. Thirty square yards of interlocking linoleum, laid in 1916 by the Dreadnought Flooring Company, remained through 1947. Six Swiss sash curtains and five holland shades hung on the windows.

Currently, the Laundry is used as an administrative space by NPS staff. The room still houses the tubs and stove added in 1916, as well as a double door cupboard. The interlocking linoleum was replaced in 1958 with the green sheet linoleum which still remains.

For more complete details on the Laundry and its furnishings, see **Laundry** in the **Documentary and Photographic References** section of this report.

Kitchen (107)

The architect Henry Hudson Holly recommended that a kitchen be placed on the north side of the dining room. He also stressed that "the comforts and accommodations for servants in the country are matters which should receive more consideration than is usually accorded them.... Give them cheerful kitchens, exposed to light and air."[132] Continually referred to as the "Kitchen" within historic documents, this room is located on the north side of the house, attached to the Dining Room by a Pantry.

A center of activity, particularly when the Edisons entertained, the Kitchen was the domain of the hired cook and kitchen maid. Payroll lists, census records and oral histories provide names of some of the women who held these positions, although they

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[129] Examples of relevant references include: Mrs. Edison, [Payroll] memo, "Salaries of girls at House for December 1892"; Mrs. M. Callaghan, West Orange, N.J., to Mrs. Edison, letter, May 18, 1899; Mrs. M. Cox, Orange, New Jersey, to Mrs. T. A. Edison, letter requesting payment for 27 days in August in the laundry, dated August 31, 1909.

[130] An unsigned copy of this letter was consulted for this citation.

[131] NPS, "HSR: House at Glenmont," pp. 364-65, 368-69.

[132] Holly, *Modern Dwellings in Town and Country, 1878*, pp. 43 and 114.

seem to have changed often. Ellen Carr served as cook when the New Jersey State Census was conducted in 1905; Marion Reined held that position in 1910. Mary McMann appears in vouchers and census records at least between 1915 and 1920. Queenie Adams served from the early 1930s until her death in 1937. Kitchen maids included Ana Gustaverson in June 1905 and Margaret Cunningham in 1912.[133]

The first reference to the Kitchen and its furnishings appears in the 1886 inventory which notes that the room contained "ordinary utensils." Three years later, W. & J. Sloane laid linoleum in the Kitchen, Hall, and two pantries. The company repeated that work in 1899.

Sometime between 1905 and 1912 an annunciator, housed in an oak case, was mounted to the north wall. An electric signaling device, the annunciator provided a means of summoning service staff from various areas of the house. Nineteen stations are identified by the name of a room or hall. Signal buttons are located throughout the house.[134]

Two significant changes occurred between 1916 and 1917. Although documentation has not been found indicating the laying of interlocking linoleum in the Kitchen, this work was likely carried out when the Dreadnought Flooring Company laid such flooring in the Servant's Dining Room and Laundry in 1916.[135] The following year the original coal range was sold "at a scrap value of 90 cents per 100 lbs." Signaling a change in cooking methods, a Reliable cabinet gas range with smoke hood replaced the coal range.

Further furnishings in the kitchen appear consistent from 1921 to 1930. These include: a white enamel towel holder with cane panel, Accurate copper fire extinguisher, three fire pails, small oak case wall clock, white enamel six-foot zinc top table with two drawers, and a white enamel five-foot zinc top table. An assortment of culinary utensils filled cabinets, tables, and drawers.

Alterations came in May 1931 when a stove from the Birkenmeier & Kuhn Company of Newark, New Jersey, replaced the Reliable model. A new sink was likely installed around 1940. By 1947, eight bed trays, several picnic baskets, thermos bottle sets, and other miscellaneous objects could also be found in the Kitchen. The tables and built-in cabinets have been painted a light yellow with red trim which appears to date to 1951. The faucet on the sink dates to 1961.[136]

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[133] These are just a few representative names. Information comes from the New Jersey State Census 1905 and 1910; the U.S. Bureau of the Census: Twelfth Census, 1900, and Fourteenth Census, 1920; A.V.W., [Payroll for Kitchen Maid], May 1912; "Queenie Adams Mourned; 'Wizard' of Edison Kitchen," *Newark Star-Eagle*, January 18, 1937. Photocopy of clipping from scrapbook of June Mates in Queenie Adams file in room 304 at Glenmont.

[134] For additional details about the annunciator, see NPS, "HSR: House at Glenmont," pp. 381-82.

[135] Interlocking linoleum in the Kitchen appears in the 1921-47 inventories.

[136] NPS, "HSR: House at Glenmont," pp. 375-76, 383-84.

As of July 1, 1994, the Kitchen became part of the regular tour route. It contains the two tables and a few pots and pans.

For more complete details on the Kitchen and its furnishings, see **Kitchen** in the **Documentary and Photographic References** section of this report.

Refrigerator Room (107a)

Plans for the house published in the *American Architect and Building News* in 1881 refer to this small room off the kitchen as the "Pantry." A 1907 letter from painters, as well as all three residence appraisals, call the space the "Refrigerator Room," likely due to the built-in refrigerator located on the east wall. Inventories do not list this room.

A refrigerator/ice box was indicated in the 1881 floor plans. It was replaced in 1922 by the Lorrilard model, which remains. But the Refrigerator Room not only provided space for keeping foods cool, it also provided additional space to store non-perishables. Shelving on the west wall likely included a third shelf, as indicated by physical evidence found behind the barrels. It is not clear when the change from wall-mounted shelves to barrels occurred.[137]

Although a modern refrigerator used by NPS staff had been placed in this room, it was removed. The room currently includes some kitchen-related artifacts and is presently shown to the public.

For more complete details on the Refrigerator Room and its furnishings, see **Refrigerator Room** in the **Documentary and Photographic References** section of this report.

Pantry (108)

The Pantry, which connects the Kitchen and Dining Room has alternately been called by that name and "butler's pantry." The latter name was preferred during the Pedders' occupancy of the house. Historic documents from the Edisons' tenure suggest that "Pantry" was more often used during the 20th century. However, it is not the Pantry listed separately in the 1921-37 inventories. Dimensions suggest that room 111, known as the Pantry Closet, was named "Pantry" in those documents. It is likely that room 108 and the contents of its cupboards were inventoried with the Dining Room.[138]

The Pantry served as a passageway between the service area of the house and the formal Dining Room. It also provided space for the storage of ceramics, glassware and utensils. At least two staff members would have been most familiar with this room: the waitress and butler. Employment records indicate that a waitress was on the staff from 1889 to

[137] Ibid., p. 391. Nancy Waters suggests that the marble shelf would have been used as a kneading board and the barrels for flour and sugar.

[138] The 1924 inventory notes objects stored in the Pantry in the Dining Room section.

1930. She was probably responsible for delivering food to the Dining Room, as well as removing dirty dishes which could then be washed in the pantry sink. A butler is first mentioned on the payroll in 1904. William Minor held that position until 1910. He was assisted by Michael Flaherty in 1905. The 1910 federal census, taken on April 27, indicated a 26-year-old German named Waldo Lehant as the butler. However, it seems he did not hold the position long. Payroll records from November 1910 through January 1917 name the Englishman Henry Horsey as butler.[139] A confidential note from R. W. Kellow to Mrs. Thomas A. Edison, dated January 21, 1920, indicates that Henry was paid $100 per month (higher than general rates for butlers in the Oranges), while his assistant received $40 per month. The assistant was likely Joseph P. Flattery.

The wall buffets, cupboards, and closets most likely date to the enlargement of the room, between 1883 and 1884, and include a steam-heated food warmer built into the base of one of the cupboards. A voucher from Pottier & Stymus to Henry C. Pedder indicates the use of a scalloped leather border trim applied with gilt nails to the shelves of the Pantry. Remnants of those gilt nail holes, spaced approximately every inch, are still visible.[140] Linoleum had been installed in the pantry by 1899. This room was most likely also covered with interlocking linoleum in 1916. Based upon the residence appraisals from 1924 and 1931, the Monel-metal sink was installed sometime between those years.

Currently cupboards with glass panels house tablewares, although those without such visibility provide storage space for supplies. Visitors walk through this room from the Kitchen to the Dining Room on the current tour. The floor is covered with sheet linoleum, which was probably installed in 1955.[141]

Although no specific documentation exists regarding the floor covering, it is likely that the interlocking linoleum laid in the Servants' Dining Room and in the Kitchen – and listed in inventories for the "pantry closet"– was also laid in the Pantry in 1916.

For more complete details on the Pantry and its furnishings, see **Pantry** in the **Documentary and Photographic References** section of this report.

"Laboratory Entrance" (109)

A passageway connecting the Kitchen and the Preserving Room, the "Laboratory Entrance" is not listed in household inventories. Indicated by an 1899 invoice as the "room between Kitchen and Gymnasium," it appears in the 1921 and 1924 residence

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[139] Some payroll notices between 1892 and 1903 indicate the presence of a waitress, including "Salaries of girls at House for December 1892." References regarding butlers include the 1901 invoice from Mrs. L. Seely's, [Payroll] 1904; [Payroll] November 1910; New Jersey Census, 1905; U.S. Bureau of the Census: Thirteenth Census, 1910; "Mrs. Edison House Salary analysis for 1917. . . ."

[140] In *Modern Dwellings,* Henry Hudson Holly advocated "a simple border of leather, attached to each shelf by means of silver nails" for a bookcase without doors. This advice seems to have carried over to the pantry shelves at Glenmont even though they do have doors. See Holly, *Modern Dwellings in Town and Country, 1878*, p. 201.

[141] NPS, "HSR: House at Glenmont," p. 396.

appraisals as the "Rear Pantry." The 1931 appraisal labels it the "laboratory entrance," likely referring to the name often associated with room 110.

The use of the name "laboratory entrance," while contemporary with the selected restoration date, is presented with cautionary quotation marks since its overuse could possibly perpetuate the confusing notion that room 110 was Edison's home laboratory. Evidence indicates that the room functioned as Edison's home laboratory for only a brief period of time during the early part of the 20th century. "Laboratory entrance" may well have been a name that stuck, although it no longer represented the function of the space.

The 1921 and 1924 appraisals describe the two wood cabinets which remain in the room, suggesting its use as a storage space. Curiously, the cabinets are not described in the 1931 inventory. Currently used for storage, the "Laboratory Entrance" also houses a water cooler and continues its historic use as a passageway between rooms.

There are no plans to restore this room.

For more complete details on the "Laboratory Entrance" and its furnishings, see **"Laboratory Entrance"** in the **Documentary and Photographic References** section of this report.

Preserving Room (110)

An octagonal-shaped space, the Preserving Room is believed to be part of an 1884 addition to the house since it does not appear in earlier architectural plans. Although apparently used for a variety of purposes during the Edisons' occupancy, surprisingly little is known about the room's most common use. Contractors' bills from the turn of the century refer to it as the "gymnasium." A 1903 photograph showing both Mina and Thomas Edison is captioned "In the Laboratory" (figure 44). Unfortunately it remains questionable exactly how long the room's different names accurately reflected its different functions. The most popular name for this room, though, has been "laboratory." Indeed, the 1921-31 residence appraisals each use that title. However, household inventories refer to the room as the "Preserving Room" between 1921 and 1937; the 1947 inventory includes it with "Service Quarters, Pantry and Kitchen, Etc."[142] Because of the label used by the 1930 inventory, and the type of furnishings noted therein, "preserving room" will be used in this report.

A painter's bill from December 16, 1899 noted work done in the "Gymnasium Pantry and room between Kitchen and Gymnasium." Such directions indicate room 110. Likely, then, Christmas gifts of physical fitness equipment belonged in this space. Such equipment, purchased by Mina from Spalding-Bidwell Company, a New York athletic store, included: a horizontal bar, climbing rope, #301 rings, #100 mat, #101 mat, Whiteley exerciser, four clubs, two pairs one-pound T.M. Clubs, two pairs one-pound T.M. dumbbells, and four hangers. How frequently this gymnasium was used is not

[142] NPS, "HSR: House at Glenmont," pp. 413-14.

clear. Since Edison did not favor exercise – he was once quoted as saying, "I use my body just to carry my brain around"– it seems more likely to have been frequented by Mina and the children.[143] Although, as Madeleine indicated, "It was a gymnasium at first, and we didn't seem to do very well on the gymnasium."[144]

The first known reference to the laboratory appears in a letter from 1889, regarding a newly-installed burglar system. Thirteen years later, a March 14, 1902 letter from Edison to James Beggs and Co. of New York City, requests a price for a pressure blower for a home laboratory.[145] Photographic evidence, including an image of Edison and his son Charles (figure 43), and the aforementioned photograph from 1903, visually demonstrate the use of this room as a lab. Charles uses a mortar and pestle to grind while standing at a table spread with other dishes and test tubes. Mina and Edison seem to examine a piece of equipment in the 1903 photograph.[146] Madeleine referred to this image when recalling the room's use after it was a gymnasium: "He had a laboratory for a while. It's now a sort of spare room down by the kitchen, that Mother had made into a laboratory for him. . . .and I have a little picture I took when I was nine years old, it's a good picture, of him and Mother in the laboratory doing experiments."[147] Edison lore perpetuates the idea that this room served as his chemical laboratory away from the main lab on Main Street. However, because of Mina's retrospective expression of an interest in scientific approaches to domestic duties in a 1940 interview, it is possible that the area was used by her. Books found in the Living Room, including *Home Made Apparatus*, *Principles of Domestic Engineering*, and *Foods and Their Adulteration*, imply this interest.[148] Further, as the first photograph suggests, the children likely conducted experiments here as well. Exactly when the room's function changed again remains unknown. However, a letter written in January 1929 by John Miller, Mina's brother, refers to the "so-called Laboratory," suggesting that the familiar name did not match the room's use at that time.

Furnishings appearing in the 1921-37 inventories more accurately describe a Preserving Room. In 1921 and 1924, the space was home to: a stained, zinc-top table measuring 36" x 80" with an undershelf; an oak-top table measuring 30" x 54" with iron base; a Duntley

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[143] Josephson, *Edison*, p. 436.

[144] Madeleine Sloane, transcript of interview by Kenneth Goldstein, December 1, 1972, p. 34.

[145] Thanks are due to Karen (Detig) Dreitlein, formerly of the Edison Papers Project, for pointing out the 1902 letter.

[146] NPS, "HSR: House at Glenmont," p. 413.

[147] Madeleine interview, p. 34. If figure 44 is this photograph, then either Madeleine was actually 15 or the image is dated incorrectly.

[148] Pearl Strachan, *Christian Science Monitor*, June 28, 1940, n. p. For a lengthy quotation, see the Historical Occupancy section of this report; John F. Woodhull, *Manual of Home Made Apparatus.* (New York: John F. Woodhull, 1888; E. L. Kellogg &c Co., 1895; A. S. Barnes & Co., 1906); Harvey W. Wiley, *Foods and Their Adulteration: Origin, Manufacture, and Composition of Food Products, Infants' and Invalids' Foods, Detection of Common Adulterations, and Food Standards.* (Philadelphia: P. Blakiston's Son & Co., 1911); Mary Pattison, *Principles of Domestic Engineering, or the What, Why and How of a Home.* (New York: Trow Press, 1915). It should be stressed that no actual evidence has been found to prove that Mina conducted experiments at Glenmont. However, the knowledge she gained from books likely affected her role as home executive, and thus her governing of her staff.

vacuum cleaner; a papier-mâché towel holder; Pompeian terra cotta wine jar on metal tripod stand; a 10" electric fan; and miscellaneous housemaid's utensils, flower vases, and baskets. Thirty-three yards of inlaid linoleum covered the floor. By 1930, the iron-based table had been removed, as was the papier-mâché towel holder by 1937. Yet, in 1930 the room included "3 assorted vacuum cleaners," and, in 1937 and 1947, an unspecified "assortment of Vacuum Cleaners, Sweepers, Brooms etc." Sometime between 1929 and 1958 a large General Electric freezer chest was installed at the north wall. Installation of the existing sheet linoleum occurred in 1958.[149]

Although the room is currently used as a work and storage space by NPS maintenance, this use is being phased out. Until restoration is complete, however, the room may continue to provide temporary storage for artifacts during special programs, and may also continue in its role as a first floor curatorial work space.

For more complete details on the Preserving Room and its furnishings, see **Preserving Room** in the **Documentary and Photographic References** section of this report.

Butler's Room (113)

In the back northwest corner of the house, connecting the Den and the Preserving Room, is the Butler's Room. Part of an 1884 addition, the room remained unfinished until 1890. An invoice from the decorators Herts Brothers listed the room as the "toilet room." However, all three residence appraisals call it the "butler's room," as did a 1907 architectural proposal which was never carried out. J.V. Miller referred to the room as the "small room which has been used by the chef" while the 1937 and 1947 inventories list it with the Den as the "room off Den."[150]

The youngest of the Edison children remembers the room and its association with the family's butler. Theodore recalled: "The little room at the end was where Henry Horsey, the butler who was with us for many years, he used to use that as a dressing room and what not."[151] Although little information exists, it seems that the room eventually changed functions, serving later as a storage space.

In 1890, Herts Brothers placed a white mahogany toilet table and glass in this room. They also continued their design for the Den by finishing the walls of the Butler's Room with the same tapestry and wainscoting, and by installing identical parquet flooring.

In the entry for the Den, the 1937 and 1947 inventories note objects removed to the "room off Den." These included an oil painting entitled *Capture of Ella Dosen, Bergen,*

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[149] NPS, "HSR: House at Glenmont," pp. 415-16, 421 for further discussion of the linoleum and freezer chest.

[150] Ibid., p. 438 for reference of the 1907 architectural proposal.

[151] Theodore interview, p. 19. June Mates, who grew up on the estate, recalled that, at least during the late 1920s and into the 1930s, Horsey resided on Edisonia Terrace in West Orange, a street located near the Laboratory Complex. Notes from conversation at Glenmont, June Mates to Kristin Herron, March 1, 1995.

1812 and a tavern table with four turned legs and box stretcher by 1937. The 1947 inventory indicated that the room housed only an ebonized music cabinet.

Today the room is used as storage space for artifacts. There are no plans to restore this room.

For more complete details on the Butler's Room and its furnishings, see **Butler's Room** in the **Documentary and Photographic References** section of this report.

Den (114)

When Herter Looms presented an estimate for the Den in 1889, it was known as the "sitting room." Invoices from Herts Brothers in 1890 list changes to the "lounging room"; the 1891 inventory documents furnishings for the same-named room. The *New York Recorder* article of 1894 describes it as the "Billiard Room" because there was a billiard table in it. Later, during Mrs. Renner's 1935 alterations, "Souvenir Room" became the reference of choice. However, the inventories, as well as other articles and invoices from as early as 1892, prefer "Den."

A lounging place, the Den provided entree into the world outside of Llewellyn Park. Filled with medals and certificates, as well as gifts, souvenirs, and memorabilia from around the world, the room commemorated Edison's international renown. It also served as a space in the house in which the family could pursue leisure interests. Madeleine recalled:

> We had dancing classes here with a teacher coming in to instruct us Edison children and those of the neighbors. We had amateur theatricals too, using the den as a stage and seating our audience in the dining room.[152]

Photographic evidence supports Madeleine's memories. She and Charles watch Mina at the piano in a photograph taken in 1897 (figure 51). Theodore sits at a piano lesson while his teacher, Lucy Bogue, looks on (figure 53). A brass and snare drum appear in the 1921 inventory of the Den; the presence of both Amberola and disc phonographs also suggest the importance of music within the Edison household, particularly within the Den.

A place in which to hold special events, including garden and civic club meetings, the Den was also the scene of private, family occasions. Mina and Edison's niece, Nancy Miller, married Dr. Edward Thomas Arnn in this room on November 18, 1944. A significant portion of Christmas celebrations also occurred in the Den. The Christmas tree was in the middle of the room as photographs attest (figures 49-50), and as Theodore remembered:

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[152] Madeleine Audio Tour, p. 8.

> Christmas was quite a day here, and they often had, oh, maybe twenty, thirty people would be in for Christmas dinner. Then they would all come out here and sit around the tree and they would distribute the presents, you know.

Entertainment at the holidays came in unexpected ways, often at a family member's expense. Theodore continued:

> And of course, the family was inveterate practical jokers all the time. One incident was, my mother was giving my sister some very fine set of china. My sister knew she was getting it, too. So, my cousin, I think it was, Lewis Miller? and Uncle John Miller, they were distributing the presents around. A lot of people sat around the edge of the room, you see, and then certain ones would go and pick them up and bring them to the people around the edge.
>
> And so my cousin was just getting this box of china, he'd found that under the tree, and he was down here, and he had had it in his hand, and my uncle was getting some other present for somebody else, and he was down here, and he straightened up — about that time — knocked this box right out of my cousin's hand, and it fell on the floor and broke in a thousand pieces.
>
> Well, my sister was fit to be tied over this beautiful china that was coming to her, you know. And then it turned out that this was a lot of old broken dishes that they'd gotten in the five and ten cent store some place, and discards. . . .[153]

Initially, this room was not included in the structure completed for the Pedders in 1881. An addition was completed by 1884, as indicated both through a penciled note on the ceiling framing, as well as reference in a *New York Times* article dated July 19, 1884, which noted "The latest addition [to the house] was a billiard room."[154] Yet, the room remained unfinished when Edison purchased Glenmont in 1886. It took some time to complete, as a letter written September 14, 1889, from Edwards and Company to Charles Batchelor refers to the "door [from the Dining Room] leading to unfinished room." A final bill from Herts Brothers dated December 31, 1890 suggests that the room was complete and furnished by then.

The Herts Brothers bill delineates finishes as well as furnishings. The latter included a built-in window seat and book cabinet and furniture of white mahogany: combination table for games, tea table, wood box, four lounging chairs, and round-top table. Brass andirons, frame and fender were found at the fireplace. Corded tapestry hung on the walls. Cushions for the seats in the bay window, and an ornamental cover for the center table were also listed. The parquet floor was covered with a rug in the center of the room as well as in the circular bay. Portieres hung at the door into the Dining Room; 11 window shades were included, and curtains provided for the bay windows. The 1891 inventory, conducted three months after Herts Brothers' work was completed, further lists: a large mahogany table, two small mahogany tables, four large smoking shans, revolving bookcase, two phonographs, Aeolian organ, three leather blotters, wood box,

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[153] Theodore interview, p. 10.

[154] For the reference regarding the ceiling framing, see NPS, "HSR: House at Glenmont," p. 444.

andirons, fender, five electroliers, electric lamp, window seat cushions, two rugs, a satin and plush portiere, and two sets of satin curtains. In April, Friederich A. Krupp, the German munitions manufacturer, gave Thomas Edison a desk set made out of models of guns and projectiles. As noted in a letter to Edison, "I [Krupp] have presented a duplicate to His Majesty the German Emperor and that said duplicate is the only specimen in existence besides yours."[155]

The Den received much attention in the 1890s, likely due in part to its recent completion. Poole described it first, noting the furnishings and architecture in great detail. Her comments further detailed the choices made by the Herts Brothers. The lounging chairs and window seat were covered in a green and dull gold frise velour. The sofa featured a dull, deep green stamped leather cover. A heavy, green plush portiere, embroidered in silver cover faced into the Den. Dull green silk apple valances, with panels pendant half length between the sashes, were edged with arabesques of plush, a shade deeper in color, the figures outlined in small twisted silver cord. She effused that:

> [it was] the most unique and delightful of rooms. . . projected and built by himself [Edison], and suggesting, in size and finish, something of the breadth of the inventor's nature. . . .
>
> The influence of this rest-inspiring room is difficult to put into words. Partly it is owing to the happy architectural proportions, partly to the restriction and harmony of tints, and something to the soft, subdued yet diffused light which, partially coming from above, permits neither glaring sunshine nor heavy shadows. That the greens and yellows, the coloring of the landscape and sunshine, are the most grateful of any to the eye, it takes but little reflection to perceive.[156]

The Dicksons, as well, approved of the room. In their discussion, however, they emphasized not so much its aesthetic beauty as how the "occupations [of the family] are indicated in a variety of ways" through the piano, phonograph, books and ornaments like the Krupp inkstand and Edison's medals.[157]

The ceiling mural, by Domenico Tojetti, provides one of the most striking features of the room, which Poole particularly noted:

> The culmination of this beautiful room, beautiful in its spaciousness, in the harmony of its proportions, undisturbed by the variety of its parts, and in its grateful and restful coloring — is found in the ceiling. Some four feet from the side walls the arched ceiling rises in a skylight about four feet in height, allowing side lights alternating with decorative panels, on each of the four sides. The sashes are lighted by dull glass set in

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[155] F. A. Krupp, Essen, Germany, to Thomas Edison, letter, April 6, 1891. Attached to Wm. H. Meadowcraft to Mrs. Edison, September 14, 1919. From the latter: "This letter turned up in an unexpected place, and I guess you will be glad to add it to your collection."

[156] Poole, "The Residence of Thomas A. Edison," p. 95.

[157] Dickson and Dickson, *The Life and Inventions of Thomas A. Edison*, pp. 342-54. A Weber piano appears to have been added to the room between 1891 and 1892. It is the same piano that received an Automaton piano attachment in 1892.

> small curved leads, the glass clouded and striated in soft creamy green as quiet and reposeful as a cool sunset sky. The intervening panels set in moldings of light mahogany, are painted in dull shades of apple green and warm buff in the graceful scroll work of the renaissance. The ceiling center, one large canvas, some 12 x 16 feet, depicts a light and charming composition. Music and Science, under the guise of lovely female figures, with their respective symbols, sport with cherubs against a background in perfect harmony with the coloring elsewhere seen.[158]

Originally, the painting was to depict "Mercury with Electric Light." Why the subject changed is unclear. Possibly the change was made at Edison's request, for he still held title to the house in 1890. His disgruntlement with the electric light business at that time may have made him less than amenable to a mural honoring the invention.[159] Alternately, perhaps Music and Science was chosen because of Edison's perfected phonograph of 1888.

Mina contracted with Proctor and Company in 1910 to have the draperies, valances, and portieres redone, using green Liberty velvet, overlaid with a special galloon incorporating a fringe edge, and lined with sateen. The hair cushions on the circular window seat were redone with the same green Liberty velvet; button-tufting added stability. Three years later, Proctor and Company again made textile changes in the room. Plain net curtains with a narrow lace edging were produced for the windows. Two pillows were covered in green Liberty velvet, two in Habutai silk, and three in block print linen.[160]

The 1921 inventory includes two significant changes, for neither the large white mahogany table purchased in 1890 nor a piano are listed in the room.[161] Additions included: three decorated Hepplewhite-style chairs, two rosewood-grained side chairs, an oak arm rocker, a lacquered four-fold screen,[162] small mahogany drop leaf table, two oak

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[158] Poole, "The Residence of Thomas A. Edison," p. 95. The name Tojetti is mentioned in two sources cited here. Despite different first names, it is likely they are the same person since dates and locations overlap. Professor V. Tojetti of San Francisco was known for his allegorical paintings. He painted a large (6' x 8') mural entitled *The Progress of America* for C. W. Kellogg of San Francisco, in 1875. *Art Journal* (New York: D. Appleton & Co., 1875), p. 384. Domenico Tojetti (1806-92) worked on panels at the Mark Hopkins residence in San Francisco. Katherine S. Howe and Alice Cooney Frelinghuysen, et al., *Herter Brothers: Furniture and Interiors for a Gilded Age* (New York: Harry N. Abrams, Inc. 1994), p. 180.

[159] See NPS, "HSR: House at Glenmont," pp. 450-55 for additional information regarding the mural.

[160] Proctor and Company, New York, to Mrs. Thomas A. Edison, invoice, May 31, 1913. Habutai is a soft, lightweight Japanese silk in a plain weave.

[161] In a telephone conversation on February 6, 1996, George Crouthers, Gardener for Edison NHS, told Glenmont Curator Kristin Herron the following which his predecessor, Thore (Tom) Hallstrom), told him. After Mrs. Edison decided that she did not want the large table in the house, it was stored on the second floor of the garage. Due to leaks in the roof, over time the table was severely water-damaged. It was then moved to the basement of the house, where it was when George started working at the site in 1970. Between 1971 and 1972, the table was sent to Harpers Ferry Center for conservation. Upon its return, it was placed in the Den, where it used to reside. Supposedly, Edison played poker on this table with friends like Henry Ford and Harvey Firestone. The table does not appear in subsequent inventories. A 1939 voucher shows that "Mrs. Hughes has decided to keep old piano—send check for $350." Photographs from 1947 and 1960 show the piano, a Mason and Hamlin Grand, which remains in the Den to this day. As a 1939 Steinway was added to the Drawing Room, the old piano was likely moved to the Den. However, subsequent inventories do not list a piano in this room.

[162] Later, a two-fold oak screen with Japanese silk panels appears in the inventories. Barbara Yocum believes that

cabinets, teakwood taboret, teakwood table with marble top, Queen Anne-style mahogany armchair, ebonized music cabinet, oak side chair, small mahogany pedestal table, small white mahogany table with four curved legs, and a polychrome and gilt book trough. Also within the Den were: a Bradley and Hubbard bronzed smoker's stand, Chinese bronze floor lamp, a barrel-shaped porcelain taboret, three-piece Russian bronzed iron group, terra cotta statue entitled *Suzanne au Bain*, small Austrian bronze buffalo by Pallenberg, Kayzerzinn figure of a Japanese lady with fan and parasol, Chinese carved soapstone ornament, Chinese bronze lotus flower ornament, pair of serpentine vases presented by Czar Nicholas II of Russia, leaded art glass hanging window panel, Sevres vase, gold-plated cylinder record on a pedestal within a bell jar, and a walrus leather fishing outfit.[163] Two oil paintings, Bergslien's *Capture of Ella Dosen, Bergen, 1812*, and a triptych by Schmidt called *Tall Trees of California*, hung on the walls as did a colored portrait of Edison, a washed drawing, *What Hath God Wrought*, three certificates, an autographed poem entitled "America," and 18 other assorted framed portraits, photographs and pictures.

Decorative additions to the room continued to increase over the years, due in large part to the acquisition of gifts from admirers. The Imperial Invention Association of Japan presented Edison with a bow and quiver of arrows in 1929. The Bergslien painting was replaced by a portrait of Mina Miller Edison Hughes by 1937. New furnishings represented both the historic past and the modern age. The 1930 inventory described an early American-type tavern table, "seventeenth-century" walnut stool, two X-shaped stools, two rush-seat slat-back chairs, a refectory table, gateleg table, and a wooden sculpture etched with "1798," which provided a Colonial Revival influence in the room.[164] Yet, the addition of a motion picture outfit, consisting of film projector, reel case, cine Kodak, screen, and lot of films and reels showcased a modern approach to entertainment.

The two curio cabinets, located on the west and north walls, contained a varied collection of memorabilia, gifts, and souvenirs, including: a German porcelain basket, an Austrian

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photo documentation suggests the four-fold screen noted in the 1921 and 1924 inventories had been reduced sometime between 1924 and 1930.

[163] A. A. Vantine & Co, 877 & 879 Broadway, New York, to Thomas Edison, invoice for the **Chinese bronze floor lamp**, October 2, 1903; the **terra cotta statue *Suzanne au Bain*** is modeled after the original marble statue by G. B. Lombardi. "Suzanne" or "Susannah" was the wife of Joachim, a Babylonian. The expression of the face, her attitude, and movement, suggest that the sculptor intended to represent her as being startled by some noise just as she is about to step into the water. The *Art Journal,* 1875 (New York: D. Appleton & Company), p. 217; the **Sevres vase** was part of the original furnishings from Oak Place, the Miller family homestead in Akron, Ohio. It is visible in a number of photographs taken at Oak Place prior to 1921; the **cylinder record on a pedestal** was presented to Thomas Edison by the Edison Phonograph Jobbers Association, July 18, 1906; the **walrus leather fishing outfit** was presented to Thomas Edison by the Edison Disc Jobbers Association on his 74th birthday, February 11, 1921.

[164] The Colonial Revival influence is implied by the descriptions of the objects which liken them to early American furnishings. Interest in the past, and in things that seemed "colonial" was heightened by 1930. Four years previous was the sesquicentennial of American independence, re-awakening that interest. Five years before, in 1925, the Metropolitan Museum of Art opened its American Wing, thus demonstrating that American furnishings and decorative arts were valuable objects to be treasured. It should be noted that the "1798" sculpture is from Brienz, Switzerland, and does not have American historical overtones.

green glass vase and plateau, a mottled blue Bennett pottery vase, a Royal Worcester cake plate and tea set, Dresden Capo di Monte bouillon cup and saucer, and a pâte-sur-pâte green vase.

The year 1935 saw the remodeling of the Den under the direction of Mrs. Renner, Inc. of New York City. Mrs. Renner removed the decorative grille work at the south bay window. The upper arch on the mantel was also removed and the Ionic columns reduced in size. One of the original ceiling lights was placed in storage.[165] The wall finish was changed from a floral tapestry fabric to a blue-green paint. Perhaps most significantly, the ceiling was insulated and covered over so that it appeared flat instead of domed. Additionally, the upholstery was changed on some chairs. Two of the "Sleepy Hollow" chairs were covered in printed linen and the third in velvet. The large leather armchair, and extra pillows, were also reupholstered in velvet.[166] By this time one of the oriental rugs had been removed.[167]

The NPS made structural changes to the room between 1966 and 1967. The ceiling was returned to its pre-1935 appearance. No further restoration work occurred. As noted in the draft Historic Structures Report, the configuration of the Den today—of both its architectural detail and furnishings—is one which never existed historically. This room is seen by the public.

For more complete details on the Den and its furnishings, see **Den** in the **Documentary and Photographic References** section of this report.

Dining Room (115)

To the right of the foot of the main stairway, directly facing the entrance, is a doorway into the Dining Room. Henry Hudson Holly advocated that a dining room be on the west side of a house which is where he located the room at Glenmont.[168] With the exception of an 1890 article in the *Boston Record*, which labeled the space the "dining hall," the room has always been called the "dining room."

Family meals, as well as formal dinners, were served in the Dining Room. In a 1901 interview for *The London Magazine*, Edison related that:

> My day's work begins about twenty minutes to seven in the morning. . . .On arriving downstairs I dive into the morning paper to get the news, until breakfast is ready. . . . My children usually breakfast with me. There are three of them — Madeline [*sic*], thirteen

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[165] It has since been returned.

[166] See Anne Renner, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J., estimate, July 1, 1935; [Mrs. Renner, Inc., New York], "List of articles to be brought from the Edison house, Llewellyn Park, West Orange, New Jersey, Monday, July 8th." July 8, 1935.

[167] Another was removed by 1937; by 1947 only two rugs remained.

[168] Holly, *Modern Dwellings in Town and Country, 1878*, p. 43.

> years old; Charlie, eleven; and Theodore, three. . . .After breakfast I smoke a mild cigar.[169]

The article indicates that Edison's morning meal often included "a small chop, a round of toast, and a cup of tea." Madeleine recalled that generally, the children ate separately from their parents, at least at dinnertime: "On ordinary days the adults ate at seven o'clock but my brothers and I ate at six, at a small table over by the window." Festive occasions, such as holidays, birthdays, and wedding receptions, called for extensive preparations for decorations, seating arrangements, and food selection. The table pulled out to accommodate up to 30 guests at Thanksgiving or Christmas and was often covered with decorative favors for such events (figure 66).[170]

The Dining Room was once smaller than its present size. The transverse ceiling beam indicates the original length of the Dining Room, since it closely relates to extant foundation remnants in the basement. Although documentation does not exist detailing the room's enlargement, it is assumed that the work was completed in 1884 when Pedder contracted for a west addition. As noted in the draft "HSR: House at Glenmont" however, this work may not have been completed when Edison purchased the house in 1886, since the adjacent den was still unfinished. Further, the 1886 inventory indicates only the presence of two windows and one doorway, although the enlargement added a window and double door into the Den.[171]

Furnishings selected by Pottier and Stymus in 1882, and listed in more detail in the 1886 inventory, suggest a design scheme influenced by a room painted by James A. McNeill Whistler. Popularly known as the "Peacock Room" for the rich hues, striking birds and motifs adorning the walls, Whistler called his 1876 creation *Harmony in Blue and Gold.* Designed for the London home of Frederic Leyland, for a room which housed Leyland's porcelain collection, the "Peacock Room" intrigued architect Holly, as he noted in *Modern Dwellings in Town and Country.*[172] Yet, whether Holly directly influenced Pottier & Stymus' decorating scheme at Glenmont is not known. It is likely that members of the firm were familiar with Whistler's work. The appraisers, at least, noted the connection, for the colors of the room are described as "peacock blue."

The 1886 inventory lists the following furnishings: a mahogany dining table with five leaves, two armchairs, 10 chairs, a side table with marble top and shelf, sideboard with marble top and mirror, octagonal table, stand with plate glass sides and door, corner sideboard, and mantelpiece with shelves and mirror (all of mahogany), fireplace equipment, two painted china plates, crimson-colored glass owl jug, two hand-painted

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[169] W. B. Northrup, "One Day with Edison," *The London Magazine,* c.1901, pp. 169-70.

[170] Madeleine Audio Tour, p. 8.

[171] NPS, "HSR: House at Glenmont," pp. 481-82.

[172] Steven O'Connor, "The Peacock Room," *University of Delaware Messenger,* Fall 1993. 3. Holly called the Peacock room "one of the most remarkable specimens of decoration" and proceeded to quote extensively from G. W. Smalley's letters to the *New York Tribune.* pp. 178-81.

plates with birds, five vases, glass jug, china figurine of swan and Cupid, peacock blue silk plush embroidered table cover, and numerous table settings.[173] A brass chandelier hung from the ceiling and two painted plates in velvet frames and three engravings hung on the walls: *Sheep and Dogs*, by Verbockhoven; *Jersey Cows with Milkmaid*, by Edwin Douglass; and *Dogs, Duck, etc.*, by W. H. Simmons. The furniture was all covered in a silk and worsted tapestry of peacock blue. A Turkish rug covered the floor. Windows were hung with holland shades and window hangings of peacock blue plush. An olive silk plush portiere hung at the door to the Reception Hall.

Poole noted the color scheme in 1891. She wrote that: "The walls are hung with heavily embossed paper on a ground of dull yellow with deep blue as the predominant tint in its Persian figuring. The same deep dull blue appears in the large central rug and in the plush portieres and window hangings. The former are heavily embroidered with garlands in bullion."[174] Dickson and Dickson indicated that the woodwork, about which Poole also commented, was "rich with carvings of oak and mahogany, hunting and pastoral scenes, and heavy with the breath of flowers."[175]

Changes came in 1902 when work was completed by A. H. Davenport Company. The "old mantel, facing and hearth," were replaced by a mantel with mirror and Sienna marble facing and hearth. A built-in china cabinet was installed on the north wall. Davenport also replaced the original Pedder dining table with a more substantial one, which included nine leaves. The company hung a green-striped material on the walls, eliminated trim over the sideboard, and painted all of the woodwork – except for the door, sideboard and china cabinets – an ivory color.[176] An eight-light electric fixture with a center drop light provided the focal point of lighting in the room.[177] The two armchairs

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[173] Decorative objects did not appear in the 1882 document, and a few objects—two children's chairs, two pedestals, and olive-plush portieres—are not found in 1886. Table settings were probably stored in the pantry when not in use. The addition of a china cabinet in the Dining Room in 1902 also provided space for the storage of ceramics and glassware. Since the inventories do not specifically detail these contents, they will not appear in the furnishings plan. However, the inventories will be used to guide the display of proper tablewares in both the cabinets and pantry.

[174] Poole, "The Residence of Thomas A. Edison," p. 95. After the enlargement of the Dining Room, Herts Brothers' invoice noted some changes: "three sets of Window hangings of Blue Tapestry, Pole cornice put in order, and one pair Portieres Door to Hall, of satin plush," in 1891.

[175] Dickson and Dickson, *The Life and Inventions of Thomas A. Edison*, p. 342.

[176] This color scheme is similar to the color scheme in decorator Elsie de Wolfe's dining room in the Washington Irving House, East 17th Street, New York. De Wolfe's room, shown in a photograph from c.1898 also included striped wall covering above ivory-painted wainscoting. Although de Wolfe never did any decorating work at Glenmont, Mina owned three copies of de Wolfe's decorating book, and the design of the Glenmont dining room reflected popular interior design of the time as espoused by the influential decorator de Wolfe. See Stephen Calloway, *Twentieth-Century Decoration* (New York: Rizzoli, 1988), p. 20.

[177] Mrs. J. E. H. Gordon sent a complimentary copy of her book, *Decorative Electricity* (London: Sampson Low, Marston, Searle, & Rivington, Ltd., 1891), to Thomas Edison in March 1891. She recommended that a fixture over the dining room table should be "a suspended light wire frame, round or eight-sided, covered with silk and edged with a frill. . . made of a fairly large size, so that the light may not be concentrated. The wire frame should be light, and should hang from the ceiling with a counter weight, so that it may be raised or lowered at pleasure. With this the table is brightly illuminated, and there is no glare in the eyes. The height of the center pendant should be carefully arranged at least ten minutes before dinner, to avoid any swinging motion." While no evidence exists that this book influenced the choice of fixture 11 years later, it does describe that installed by A. H. Davenport. See pp. 44-49.

and 10 side chairs were reupholstered in French verdure tapestry. Three oriental rugs were added to the room: an 11' x 18' Candahar, a 5' x 10' Serebend, and a 5'3" x 10' Kurdestan. Three ecru and three white window shades, along with three pairs of window curtains and two pairs of portieres were also added.

Two years later, McGibbon and Company, of New York, slipcovered the Dining Room walls with taffeta. "Slipcovering" suggests a temporary treatment. Without photographs, descriptions, or remnants of this material, neither its design nor intent is known.[178]

Proctor and Company reupholstered the seats and backs of the 12 dining room chairs with a reproduction of antique tapestry in 1914, although the insurance inventory some seven years later still referred to the upholstery as French verdure tapestry. By 1916, a tall case clock made in Amsterdam was included in the furnishings of the Dining Room. It had come to Mina from her family's estate in Akron, Ohio.[179]

The 1921 inventory notes the existence of a two-paneled mahogany screen, which had earlier been used during Grace Miller's wedding in 1916 (figure 69). Fireplace equipment had changed by this time, to Colonial brass andirons, wire mesh hood spark screen, three-piece fire set and stand, and fuel holder. Further additions included: a mahogany arm rocker with frizette cushion covering, muffin stand, walnut drop leaf table, gateleg table, scroll leg mahogany veneer side table, a Tiffany mantel clock with a bronze case, porcelain Fischer Budapest Koro, Imari punch bowl, Hampshire pottery vase, burl walnut humidor, Tiffany bronze match box holder, and Tiffany bronze lamp with art glass dome shade. The Douglass engraving had been moved to the third floor hall; in its place hung Landseer's *Scene in the Highlands* and *Highland Cattle*, by Rosa Bonheur. Three oil paintings originally bought by the Pedders were also moved into the Dining Room at this time: *Winter Landscape* by H. Geyer, *Cattle and Landscape* by William Hart, and *Cattle at Stream* by Bretter. Green silk velour door and window hangings, sateen-lined and decorated with two-inch corded braid appliqué, replaced the blue tapestry, with Arabian net window and door curtains filling the center void.[180] Oriental carpets covered the floor.

No significant changes were noted in the 1924 inventory, except for the addition of two cloisonné vases. However, Herter Looms partly reupholstered and recovered the rocker, and made separate chintz slip covers piped with tape for all the dining room chairs, including the rocker, in 1924.

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[178] The 1921 and 1924 residence appraisals note a tapestry wall hanging which does not clearly point to the green-striped material installed in 1902. However, since a photograph (figure 69) taken in 1916 shows the green-striped covering, it seems likely that the taffeta was a temporary covering.

[179] Mina's mother died in 1912, but her estate was not settled until c.1915-16. Information provided by former Glenmont Curator Leah Burt, to Barbara Yocum, March 3, 1992.

[180] By 1923, Herter Looms had to reverse the three pairs of window hangings and the two pairs of portieres, remaking them in the process.

Two high chairs became a temporary part of the furnishings by 1930. Another oil painting, a 1926 portrait of Thomas Edison by Ellis Silvette, replaced the Simmons engraving. The badly worn Candahar gave way to a 12'6" x 19'6" Sarouk rug with a 24" Herati border.

When Mrs. Renner, Inc. redecorated the Den, the company also made changes in the Dining Room. The walls, woodwork and built-in cabinets were painted in a green and gold scheme. The furniture was reupholstered: two armchairs and a rocking chair in velvet, and 10 side chairs in an embroidered textile. Velvet portieres were hung, red ones facing the Den and an unnamed color towards the Reception Hall. Gold-colored moire curtains hung with blue festoons. Mrs. Renner's ideas behind the room's decoration were expressed in a letter to Mina after the work was completed: "Having woodwork and built-in pieces of furniture the same colors as the walls is the greatest possible improvement as it makes the room seem so much better proportionately."[181]

By 1937, the gateleg table, high chairs, and thermos jug had been removed. After 1937, the tall clock, Imari bowl, humidor, portrait of Edison, and holland shades have disappeared. However, the 1947 inventory included the addition of a silver-plated Viking Ship table centerpiece.

Today, the Dining Room remains much as it did in 1935. It is regularly interpreted to visitors.

For more complete details on the Dining Room and its furnishings, see **Dining Room** in the **Documentary and Photographic References** section of this report.

Fern Room (116)

Built between 1909 and 1910 and connecting the Drawing Room and Dining Room in the southwest corner of the house, the Fern Room was so called in all five of the household inventories as well as in the residence appraisals of 1921 and 1924. The 1931 residence appraisal, however, referred to it as the "Rear Entrance," possibly due to the exterior door on the west wall. Additional names appeared on bills from contractors. The room was called the "Ante Room" in bills from 1909 and 1910; "Exedra" it was called in 1909, as well as in a 1923 entry in Edison's private bill book.[182]

As indicated by its name, the Fern Room provided an interior space for the display of plants. Subsequently, this small area contained few furnishings. Thore (Tom) Hallstrom, who worked for the Edisons as a gardener from April 1934 until the 1970s, talked about the Fern Room in an oral history conducted in 1969. Hallstrom discussed Mina's name for the room and the kind of plants which could survive in the space:

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[181] Anne Renner, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Chautauqua, New York, letter, August 7, 1935.

[182] NPS, "HSR: House at Glenmont." See p. 512 for details regarding relevant bills and alternate names.

> This in the back of the house is what Mrs. Edison called Exedra. I have looked in the dictionary, but can't find it. It seems to be the Greek or Latin of something....There was never too much heat so you could only grow certain plants for this, plants that didn't need too much heat like ivy or Jerusalem cherries we used to have in here for Christmas and Gloxinias in the summer. . . . And this floor was cold and raised so you couldn't keep anything in here that needed much heat.

Hallstrom also discussed the few furnishings in the room:

> "That [*Mischief*] was always here, it was on a pedestal here in this corner. And on this pedestal [referring to a second pedestal] we had ivy hanging down or some plant that was hanging down."[183]

Hallstrom stated that the skylight was, to his memory, original to the room.

The focal point of the Fern Room was a marble statue entitled *Mischief*, by Corbellini of Milan, Italy. Initially listed in a February 8, 1884 bill from Pottier and Stymus for the Drawing Room, the statue is shown on a pedestal in that room in a photograph taken around 1892 (figure 10). A later (c.1900 or later) photograph shows it, too, likely sitting on that same oak and marble pedestal, in the Fern Room (figure 72). The only other object included in the room, a marble pedestal, probably served as a plant stand. The statue and pedestals appear in inventories between 1921 and 1937. The 1947 inventory lists only the pedestals.[184]

These three objects – the statue *Mischief*, its pedestal, and the marble pedestal that probably served as a plant stand – are currently visible in the room. While not directly shown to the public, the room may be seen by visitors while they are in the Dining Room.

For more complete details on the Fern Room and its furnishings, see **Fern Room** in the **Documentary and Photographic References** section of this report.

Service Hall (117)

On the first floor, a double-swinging mahogany door separates the service wing from the Main Hall. This area was named the "Back Hall" on the 1881 floor plan as well as on a 1909 invoice. Other bills, dating between 1909 and 1912, alternately listed it as the "Hall" or "Rear Hall." Residence appraisals from 1921 and 1924 most often use "Service Hall," while the 1931 appraisal uses a variation, "Service Portion: Hall."[185]

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[183] C. Thore (Tom) Hallstrom, transcription of interview by Loretta Schmidt, September 23, 1969. *Webster's Third New International Dictionary* indicates that an exhedra (or exedra) is a Greek word literally meaning an outdoor seat. In ancient Greece and Rome it was an open room for conversation or a semicircular seat for the same.

[184] For evidence of *Mischief* in the Drawing Room, see Pottier & Stymus to H. C. Pedder, invoice, May 7, 1882 (includes Feb. 8, 1884); 1886 inventory.

[185] NPS, "HSR: House at Glenmont," p. 519.

The Service Hall allowed staff access to first floor service rooms and the basement and to the back stairs which led to the third floor. It thus provided a way for the hired help to move about the house without being seen by family members or visitors.

In 1889 W. & J. Sloane altered and laid "14 yds. Brussels carpet" in the "1st Back Hall." By 1912, Proctor & Company had "Men to take up pack clean remake and put down carpet."

Although no furnishings are listed for the Service Hall, a work order from Thomas A. Edison, Inc., dated October 28, 1919, indicates the installation of two wall-mounted telephones. They likely hung on the walls near the staff rooms. Additionally, the Service Hall featured a dumbwaiter which allowed for the movement of dishes and food to the second story. This has twice been converted: in 1943-44 into a passenger elevator, and in 1968 into an air return for the heating system.[186]

Currently the Service Hall is seen regularly by visitors. The only furnishing is a small, painted table; the floor is covered with a green sheet linoleum installed in 1958.

For more complete details on the Service Hall and its furnishings, see **Service Hall** in the **Documentary and Photographic References** section of this report.

Second Floor: Mrs. Sloane's Room (200)

The bedroom above the parlor, and to the right of the Edison Bedroom, has come to be known as Mrs. Sloane's Room, although it has been occupied by many other persons during its history. When Pottier and Stymus decorated the house, this was called the "Room over Parlor," and mistakenly, the "Room over Dining room." In 1886 the inventory listed it as "Bedroom Over Parlor." An 1887 invoice indicates separate rooms for the Edisons, noting this as "Mrs. Edison's room," while an 1889 letter from Edwards and Company refers to the "Guests Room."[187] "Miss Edison's Room" or "Madeline's [*sic*] Room" was its title in 1905 estimates and invoices from decorators; the former also appeared in 1913. By the 1920s, however, the room's name reflected Madeleine's marital status: besides a 1924 estimate, the 1921-30 inventories note "Mrs. Sloane's Room." Between the year of Edison's death, and Mina's remarriage, 1931-35, "South Room" was preferred. By 1936, however, it became "Mr. Hughes Room" or "Mr. E. E. Hughes' Room." After his death, it seems to have again been called the "South Room," as indicated by the 1947 inventory.

Although called Mrs. Sloane's Room, this was indeed a kind of guest room, designated for Madeleine whenever she visited. While she was touring the house in later years as,

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[186] Ibid., pp. 523-24 for further details on the dumbwaiter.

[187] Since the Roux & Co. invoice seems to be the only evidence indicating separate bedrooms for the Edisons, this idea is only speculative. An attachment to: Herter Brothers to Mrs. Edson [*sic*], estimate, March 14, 1889 refers to "Mrs. Miller's Room." While it is not clear to which room this refers, it may be to room 200, which may have served as a guest room for Mina's mother.

she referred to a room as "one I used for quite a few years after I was grown up."[188] Since her memories of a bedroom emphasize room 206, which later became Theodore's, the associations with this room seem to point to the adult Madeleine as its main inhabitant.

Besides painting the walls and decorating the ceiling, Pottier and Stymus provided furnishings for this room in 1882. These consisted of: a birch and maple bedstead, birch and maple bureau with dressing glass, gentleman's bureau, table, bedding, lounge, armchair, low-seat chair, chair, mirror over the wash basin, and lace curtains.

The more detailed 1886 inventory indicates a fully furnished room. In addition to the bedstead, bureau with dressing glass, table, bedding, lounge, and three chairs noted in 1882, the inventory lists: a birch and bird's-eye maple mantelpiece, child's brass bedspread with bedding, mahogany rocking chair, steel and brass grate and fender, two cut-glass scent bottles, two Royal Worcester match boxes, three vases, dressing case with faience candlesticks, two figurines of a boy on a book, gilt and porcelain clock with a vase on top and two matching side pieces, two figurines of children with baskets, blue and white ceramic basket, Doulton ware cuspidor, and a pink figured satin bed cover. The walls were hung with three engravings: one of Longfellow and two of biblical subjects. The chairs and lounge were covered in a light blue figured silk, and the rocking chair in old gold plush embroidery. The floor coverings included a blue ground Brussels carpet and three fur rugs: an unnamed white fur, and a wolf and a fox fur. Lambrequins, made of the same material as the upholstery, hung at the windows, as did holland shades.

Structural changes effectively remodeled this room in 1905. It was probably architect Edward L. Tilton, the designer of the addition to the Living Room that same year, who planned the changes for Mrs. Sloane's Room. A doorway and window replaced an original south window, closets were built into the north wall, a bookcase was added to the south wall, and new electric lights were mounted. Although documentation remains scant, Yocum's examination of the architecture indicates that the room was made smaller by moving the east wall in by about three feet, and by adding the bathroom.[189]

Eight years later, in 1913, Proctor & Company was hired to redecorate. The company repaired the canvas on the ceiling and tinted it, re-plastered cracks in the walls, and repainted the walls with two coats. The upholstery was changed to a cretonne. The Edisons' carpet was dyed a golden brown. A bed canopy, made of blue tudor silk, as well as bedspread and pillow sham appeared on the bill. Blue silk curtains with ivory fringe were made for five windows with valances and four windows without valances. Six pairs of net tiebacks with lace edges and five pairs of net curtains were also made.

The 1921 inventory continued to list the furniture which appeared by 1886. Many of the decorative objects appear to have been changed, however. Additions included: a Turkish taboret with satinwood and pearl inlay, another mahogany rocker, a Hitchcock chair with

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[188] Madeleine Audio Tour, p. 15.

[189] See NPS, "HSR: House at Glenmont," pp. 550-61 for further architectural details.

rush seat, walnut prie-dieu, mahogany trunk stand, an oak tepoy stand, a turquoise-blue Sevres mantel clock, majolica vase, a cloisonné jar with cover, five-inch silver candlestick, a 12-1/2"-diameter Tiffany compotier with initials "ME," a three-piece Cauldon china set, a German pâte-sur-pâte vase, a Sheffield silver inkstand, an armor-bronze-silver altar candle stand, two silver photograph easels, an Indian woven fiber trinket box, woven trinket basket, a nine-piece sterling silver dresser set, a four-piece shell Pyralin dresser set, an English salt-glazed teapot and creamer, an Italian cameo brooch on leather easel, tortoiseshell brooch, two feather pillows, five assorted lingerie pillows, figured raw silk bedset, a crackle-glazed vase, miscellaneous lot of toilet utilities, 20 assorted silver trinkets and curios, and a lot of miscellaneous "curios, trinkets, cloisonné, bric a brac." Thirteen assorted pictures hung in the room. Although the inventory indicated that the walls were covered with a tapestry, Yocum believes the stippled walls were mistaken for a fabric.[190] The bed hangings were of lace and pongee. Cretonne upholstery covered the lounge and chairs. The stained mahogany rocking chair had a velour seat and back, while the mahogany arm rocker sported figured damask. A Wilton and an Axminster rug covered the floor as did two mounted skin rugs. Curtains were hung with taffeta silk and novelty net curtains as well as holland shades.

Most of the furnishings indicated in the 1921 inventory remained through 1930. However, the oak tepoy stand and mounted skin rugs had been removed by 1924.

In 1927 the Misses McKey submitted a proposal, which was later accepted, for the redecoration of the South Bedroom.[191] Architectural changes involved the removal of woodwork from the mantel, removing the built-in bookcase, and altering the wall light fixtures. The ceiling was covered with canvas and the walls stippled. Furniture additions included two painted wood somnoes, two small table lamps, and a stool. There were significant upholstery changes. The lounge and chairs were covered in blue fabrics while cushions received brocade covers in old gold, peach, rose and blue. A pink taffeta cover was made for the dressing table, as was a table scarf. The bed was treated with peach and ivory curtains, bedspread and valance. Striped curtains and point d'esprit curtains hung at the windows.

A "Colonial" rush-seat chair, four-piece table set of ruby glass, Tiffany shell lamp, and porcelain figurines were added by 1930. Instead of 13 assorted prints, the walls were hung with five antique samplers and four oil paintings: *Fishing Boats off Coast* by Ebert; *Angels; In Landscape* (*Angels; In Landscape* is one title for a pair of paintings); and *Portrait of a Gentleman*.[192] By 1937, a mahogany chifforobe, bookstand, metal floor lamp and a green broadloom carpet had been added, while the trunk stand, sterling candlestick, cloisonné jar, German vase, crackle-glazed vase, salt-glazed teapot and

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[190] Ibid., pp. 556-57.

[191] A payment statement dated September 17, 1927, indicates the August 1, 1927, estimate was accepted.

[192] The samplers were collected by Madeleine after her marriage. The Ebert painting depicts Monhegan Island, Maine. Mina traveled there to pursue her bird-watching interests. Theodore was involved in the conservation of Monhegan's natural landscape.

creamer, arm rocker, majolica vase, compotier, Pyralin dresser set, Sheffield inkstand, nine-piece dresser set, cologne bottles, trinket box, altar candlestand, brooches, *Portrait of a Gentleman*, and Wilton and Axminster rugs were no longer listed.[193]

The second rocker, Hitchcock side chair, mahogany book trough, and table lamps had also disappeared by 1937. Only two paintings, both entitled *Angels; In Landscape,* were listed as being in the room as late as 1947. That inventory also failed to list holland shades, while it noted the addition of a Sevres porcelain urn, a four-piece gilt glass dressing table set, and two hooked rugs.

As evidenced by a photograph taken in 1960 (figure 76), the floor was once covered with carpeting, likely added by the NPS in preparation for the opening of the home in 1961. The date it was removed is unknown. Draperies were reproduced "based on what was there" in 1963.

For more complete details on the Mrs. Sloane's Room and its furnishings, see **Mrs. Sloane's Room** in the **Documentary and Photographic References** section of this report.

Edison Bedroom (203)

Located above the Reception Room, Mina and Thomas Edison's bedroom adjoins a roof deck which covers the Conservatory. Since Pottier and Stymus called the room both "Room over Reception room" and "Madam's Room," it seems that the space was initially intended for Louisa Pedder's use. The 1886 inventory, however, preferred a variation on the former name: "Bedroom over Reception Room." Mina may well have claimed the room too, for a May 7, 1887 invoice for Roux and Company was for cleaning the fireplaces in "Mrs. Edison's Room," as well as "Mr. Edison's Room."[194] References to "Mrs. Edison's" Boudoir, Bedroom, or Room can also be found in the *New York Recorder* article from 1894, as well as in invoices from E.W. Peckham dating from 1900 and 1905, and from Herter Looms in 1923. Inventories from 1921 to 1930 prefer "Owner's Room." By 1935, Mrs. Renner, Inc. presented bills for work completed in "Own Bedroom"; Kent-Costikyan indicated rugs to be removed from "Mrs. Hughes' Room" in 1936. The 1937 inventory also listed "Mrs. Edison-Hughes' Room," while the 1947 inventory included the "South East Bedroom." This report will use "Edison Bedroom," since it is more reflective of the occupants.

Significant private family events occurred in the Edison Bedroom. All three children of Mina and Thomas Edison were born in the mahogany bed in this room, a fact to which each of them refer. Both Charles and Theodore specifically mention the bed. Charles recalled that "there was a large mahogany double bed with a canopy over it in this room in which I was born," while Theodore noted that "the old bed looks just about the way it

[193] Some of these objects may have remained, yet were listed in the general category of "miscellaneous bric-a-brac."

[194] Edison's Room may have been room 200, known as "Mrs. Sloane's Room." However, no definitive proof exists to support this notion.

was and as far as I know, I was born right about there." Additionally, Madeleine remembered that the "newest baby always slept in this room with Mother and Father."[195] The bed is also where Edison died, early on the morning of October 18, 1931.

The firm of Pottier and Stymus furnished this room in 1882. Their invoice indicates that the room then contained a bedstead with canopy, bureau with dressing glass, table, lounge, armchair, low-seat chair, chair, "gents" bureau, brass bedstead, rocking chair, bedspread and scarf. The chairs were covered in muslin. Windows were hung with both tapestry and lace curtains.

The 1886 inventory provided greater details about the furniture Pottier & Stymus selected while also indicating additional acquisitions. Thus, the furniture included the mahogany canopy bedstead with mattresses and pillows, a blue figured silk covering decorated with peacocks, child's brass bedstead with mattress and pillow, mahogany lounge, four mahogany chairs, worktable with pink plush top, round-top mahogany table, lady's bureau with marble top and mirror to the floor, mahogany gentleman's bureau, mahogany mantel with shelves and mirror, two china ornaments, *Boy in Wheelbarrow* and *Awake and Asleep,* two cut-glass bottles, embroidered toilet set, and a polished steel and brass grate with fender. Only one engraving, *Girl Gathering Daisies*, was noted. The lounge and chairs were upholstered in a figured silk with floral design. An Axminster carpet and blue sheep mat covered the floor. Window hangings were made of the same material as the upholstery. Holland shades hung at the windows.

Architectural changes first occurred in 1900. E. W. Peckham installed canvas and an applied ornament to the ceiling, removed window seats, and finished the walls with oil paint. Five years later, the room was enlarged: the south and west walls were moved outward by about three feet. Additionally, two closets were built in the northwest and southeast corners. The walls were then hung with grass cloth.[196]

Most likely to complement the room's enlargement, interior decorator Elizabeth S. Ross was contracted to make decorative changes in 1905. She covered the lounge, armchair, side chair, and one reception chair in Louis XVI Damask no. 19002, and two chair cushions in pink Liberty velvet. The dressing table was draped in a figured cream silk. Seven pairs of fancy net curtains were made and hung.[197]

With the exceptions of the gentleman's bureau and brass bedstead indicated in Pottier & Stymus' bill, the other furniture the company provided for the room remained in the room during the Edisons' occupancy. Although later inventories suggest that the dressing table draped by Elizabeth Ross remained, the 1921 inventory notes a burnt wood dressing table. The Edisons acquired more objects, and the contents of the room continued to

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[195] Charles Edison interview, p. 3; Madeleine Audio Tape, p. 16.

[196] NPS, "HSR: House at Glenmont," pp. 585-86.

[197] The 1921 inventory lists the upholstery fabric as being a "silk armure," a silk fabric with an all-over pattern of small conventional motifs on a twilled or rep ground.

increase. By 1921 the list included: a child's washstand, carved mahogany pedestal table, white enameled dressing table bench, mahogany nightstand, spindle-back rocking chair, white enameled Windsor rocking chair, Hitchcock side chair, mahogany footstool covered in damask, book trough, cherry shoe box, mirror with gilt frame, Tiffany snakeskin easel clock, Griotte marble mantel clock, two Indian braided grass baskets, polychrome triptych photo easel, ivory trinket box, Japanese ivory carving of four Geisha girls supporting a crystal ball, porcelain water pitcher, three cloisonné enameled vases, Rookwood vase, a pair of faience candlesticks, sterling silver jar, Tiffany sterling silver bell, Hawkes etched crystal cologne bottle, Tiffany favrile glass trinket holder, Tiffany favrile glass vase, carved ivory figure, Minton jar, carved ivory photograph easel, four silver photo easels, Healey gold-burnished porcelain pin tray, five ivory dresser toilet sundries, 15 silver toilet articles, and other miscellaneous bric-a-brac.[198] Six assorted sofa cushions were likely placed on the lounge, while one small, embroidered floor cushion may have served as a footrest. The walls were hung with an oil painting, *Jardiniere of Flowers*, a picture, *Lady With a Book*, a sampler, eight miniature silhouettes, and 45 assorted pictures and photographs. Four dyed Smyrna rugs covered the floor. Windows were hung with two pairs of figured silk portieres, seven pairs of striped net curtains, and 14 holland shades.

Herter Looms extensively redecorated the Edison Bedroom between 1923 and 1924. The armchair, side chair, and bench were painted while other furniture was given a walnut tone. One overstuffed side chair, 11 round clear lamps, a chandelier, two metal flower wall brackets, and a lamp were added.[199] A number of light fixtures received new shades, generally of shirred chiffon. The grass cloth was removed and replaced with canvas and paint. The lounge (listed as a couch) was reupholstered in blue rep (a fabric ribbed on a diagonal), the side chair and chair in brocaded taffeta, while the armchair was reupholstered plain and its seat cushion covered in brocade. The spindle-back rocker's cushion was covered with blue velvet as was the box seat; the dressing table bench's pad was recovered in yellow velvet. Slipcovers were made for the chairs, bench, lounge, rocker pad, and cushions. Although only the covers for the desk chair, small chair, and couch were indicated as being yellow, likely all the covers were the same color. Window treatments were altered, too. Two satin curtains covered the group of three windows, while two pairs were hung to the left of the bay window. Seven pairs of net curtains, satin tiebacks, and net tiebacks were also included, and glass rosettes held the tiebacks in position. The bed and dressing table were draped.

While most of the furnishings from the 1921 inventory remained through 1930, some changes did occur. By 1924 the nightstand no longer appeared in the inventory. Similarly, the floor cushion, oil painting, *Jardiniere of Flowers*, and the 45 assorted pictures were absent from the list. Two Meissen electroliers were added, and the floor covering consisted of four high-pile chenille rugs.

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[198] The "15 silver toilet articles" were stolen in April 1981.

[199] Although the "11 round clear lamps" are noted in the Herter invoice, they do not appear in subsequent inventories.

Two decorated bedside somnoes were added by 1930, as were two polychrome metal candlestick lamps with oval silk shades and two 15" tree-form mantel candelabra decorated with amethyst teardrops. However, the carved mahogany pedestal table had been removed. Also by 1930, an unsigned oil portrait of Mina's mother, Mary Valinda Alexander Miller, hung in the room.

Letters and estimates from the interior decorator Mrs. Renner, dated between 1933 and 1935, indicated decorative changes were still occurring in the room. In 1933, Mrs. Renner suggested remaking a lampshade as well as the

> dressing table using pale yellow or green taffeta and the old lace and most of the pleating which we would reverse so that the unfaded side would be out. I can get enough of the origina! mauve taffeta to replace the pleating where it is sunburned.... The celanese taffeta however, does not give the service that the real silk does.

The next year she gave an estimate to "reverse satin curtains and fringe on edge, recover 2 armchairs, patch out new pieces in 9 places, remove present welts and replace with cord." While no invoices have been found, a March 31, 1934, telegram confirms the estimate was indeed carried out. In 1935 Mrs. Edison accepted an estimate for remaking the dressing table in new taffeta, although the color was not specified.

By 1937, the child's wicker washstand had been removed, as had smaller objects like the ivory trinket box, two of the cloisonné vases, Minton jar, and Tiffany favrile trinket holder. Additions included a wicker work stand, a child's chair, and a decorated circular table with tripod legs. Miniature family portraits and a pastel of Madeleine and Charles Edison were added, and 24 assorted pictures and photographs were also listed.

A number of objects were omitted from the 1947 inventory, including the Tiffany clock, sterling silver jar, child's chair, and a footstool. Many more were added: four jewel boxes, a crystal perfume bottle, a Philco Table Model Radio, an ivory bridge of elephants, Doulton figurine, wool rugs, Navajo rugs, and hooked rugs.

As evidenced by a photograph taken in 1960 (figure 81), the floor was covered with carpeting, likely added by the NPS in preparation for the opening of the home in 1961. The date the carpeting was removed is unknown.

Today the room contains furnishings reflecting no particular time period. The room is shown to the public on regular tours.

For more complete details on the Edison Bedroom and its furnishings, see **Edison Bedroom** in the **Documentary and Photographic References** section of this report.

Edison Bathroom (204)

The Edison Bathroom, located on the east side of the house, connects the Edison Bedroom and the Living Room. An 1882 bill from Pottier and Stymus refers to it as the "Room over Hall" as well as the "Dressing Room adj. to Madam's Room." The 1886

inventory lists the "Dressing Room," while invoices from 1900 note the "Bathroom." Remaining inventories refer to the "Owner's Bath" in 1921, 1924 and 1930, and "Bathroom" in 1947. This report will use "Edison Bathroom" to remain consistent with the name designated for room 203.

Little information exists regarding this room during the Pedder years or the early part of the Edison occupancy. The titles of the room and a bill from Pottier & Stymus noting the placement of a "Medicine Closet and Mirror over Basin" in the room in 1882 provide few details. Interestingly, Charles Edison remembered that as a child he was often in this room's bathtub. He recalled:

> Mostly I remember the bathtub in that room because I was often taken in there to be put in the bathtub. Plumbing in those days wasn't what it is now [1953], and I remember that the tub was a wooden-sided affair — a zinc-lined, large sumptuous tub. It had a cover which pulled down and completely covered the tub. That was made up of squares of mahogany that stuck up a little bit. I don't know whether that describes it exactly. It was just one big cover that would cover the whole tub with these squares of slightly raised wood. I had cause to remember it, because I used to have to lie on these things while I was being dressed and I remember how they hurt my back. So, that's one of the earliest recollections I had. Also, that place served as a kind of a home operating table for any minor cuts, bruises, or other operations that went on in any household in those days.[200]

Unfortunately, no additional documentation of such a bathtub is known.

The use of the space clearly was changed from a dressing room to a proper bathroom, under the direction of architect Percy Griffin of New York City, between 1899 and 1900.[201] The installation of a bathtub, as well as other fixtures – medicine closet, mirror, shelves, towel rods, sink and toilet – likely coincided with Griffin's alterations.[202]

Invoices from Herter Looms in 1923 and 1924 include slight changes: installation of fixtures, painting, dyeing and remaking of own curtains, and the addition of a white enamel mirror. An invoice dated May 2, 1924 indicates the addition of a "slip cover for seat pad of black chair," and a ceiling fixture.[203]

Other furnishings are noted in the inventories. An "Eastland" walnut chiffonnier with a marble top is the only object noted in all five inventories.[204] Between 1921 and 1930, an

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[200] Charles Edison, transcription of interview by Mr. Wendell Link, April 14, 1953, p. 3. Charles' description does not match the tub in this room or any other.

[201] NPS, "HSR: House at Glenmont," p. 611.

[202] Ibid., pp. 611-22.

[203] Although only one of the four notices from Herter Looms directly mentions "Own Bath," the copy of the order refers to "two hard wood door" which are to be painted. The Edison Bathroom is the only bathroom in the house with two doors. Copy of order, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J., copy of order, August 15, 1923; Herter Looms, New York, to Thomas A. Edison [*sic*], Llewellyn Park, West Orange, N.J., invoice, December 3, 1923; Herter Looms, New York, Thomas A. Edison, Esq., Orange, N.J., invoice, April 5, 1924; Herter Looms, New York, to Thomas A. Edison, Esq., West Orange, N.J., invoice, May 2, 1924.

[204] "Eastland" likely refers to "Eastlake." Charles L. Eastlake, of England, wrote *Hints on Household Taste*, first

enameled ash slipper chair and Chatillon bath scale as well as Geraldine curtains and holland shades also appeared in the room.[205] While the inventories indicate that rugs covered the ceramic tile floors, these changed from a Shirvan, Navajo and braided rag rug according to the 1921 and 1924 inventories, to three hooked rugs between 1930 and 1947.

Yet photographs taken in 1947 show far more furnishings in the room than are listed in the inventory. The chiffonnier does not match the description from 1921, which indicates that it has a marble top. Further, all of the inventories describe the object as including "four large and six small drawers." The painted chiffonnier in the photograph has four large and two small drawers. While it appears similar in style to the bedstead, as indicated by the 1937 and 1947 inventories, it does not match that suggested in earlier inventories. Additionally, a two-shelf rattan stand, painted chair, wastebasket, 12-drawer stand, traveling cases, and miscellaneous toiletries fill the room.

Today the Edison Bathroom is not shown to the public; rather, it is used for storage. The fixtures remain in the room as does the Chatillon bath scale.

For more complete details on the Edison Bathroom and its furnishings, see **Edison Bathroom** in the **Documentary and Photographic References** section of this report.

Living Room (205)

Built over the porte cochere, the Living Room was referred to as the "Sitting Room" during the Pedder occupancy, a name which alternated with "Living Room" when the home was occupied by the Edisons. Herter Looms chose to label it the "Library" in their decorating invoice from August 1923. The most-often-used name, however, is "Living Room," which consistently appears in the household inventories and residence appraisals.

A family space less public than the formal first floor rooms, the Living Room was used by Edison and Mina as well as the children. In a 1901 interview Edison discussed his evening regime, likely conducted in the Living Room. He told the reporter that when Mrs. Edison makes him quit working at the laboratory early in the evening,

> I continue to get even with her by doing some work at home. After reading the evening papers, and before retiring, I make up my list of seventy-five subjects for the next day. It is usually midnight before this task is completed.[206]

Their youngest son, Theodore, recalled:

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published in 1868. The widespread popularity of the text and his design philosophy led to the development, in the United States, of furnishings in the "Eastlake" style, combining elements of medieval and gothic design.

[205] "Geraldine" likely indicates "grenadine" which is a plain or figured textile with an open weave.

[206] Northrup, "One Day with Edison," p. 172.

> The living room was always more or less the center of the house where we worked. . . .when Father was looking for something, why he would want us to look through all the references to some particular chemical. So we'd get these books and we'd work maybe until two o'clock in the morning, putting little slips of paper in the books and stacking them up on the table and then he would read through all these references to whatever he was looking up. The whole family sometimes was involved in that.

Daughter Madeleine continued, explaining other uses of the room:

> I liked it better when we played Parcheesi. Father was very fond of the game but it had to be played according to his rules. These house rules were inflexible, except when they didn't work to his advantage. Then they got bent a little. He didn't like to lose.
>
> One thing, we could do pretty much as we pleased here or make as much noise as we liked. Father's deafness permitted him to concentrate on his reading matter.
>
> On Sundays, this room would be strewn with newspapers. Father subscribed to about five papers and he read everything. . . .His chair is on the far side of the fireplace.[207]

Thus, of all of the rooms in the house, this one may best reflect both family interaction, and Edison's own use of his home.

When Pottier & Stymus furnished the house in 1882, this room was about half the size it is today. Then the firm decorated the ceiling, papered the sidewalls, and supplied a cherry table, divan sofa, armchair, low seat chair, rocking chair, chair, footrest and portable desk. Two years later Pottier & Stymus again worked on the room, this time to "line the backs of the top [book] cases of the Sitting room, line the backs of the etagere mantel of the Sitting room, and line the doors of the bottom of the cases."

When Edison purchased Glenmont in 1886, the cherry suite of furnishings was still in place. Additional furniture included book cases with mirrors, a center table, table for a bird stand and a gilt fancy table. A black metal clock with bronze statue of *Naiade*, silicon pitcher and mug, ceramic figures, three vases, baskets, fireplace equipment, and four engravings – *La Adorazion*, *Castle Scene*, *Girl and Dog*, and *Girl with St. Bernard and Pug*, the last two by Heywood and Hardy (artist, George W. Green) – also decorated the room. A Wilton carpet and "grey and black" fur rug covered the floor while the windows were hung with holland shades and hangings of gold silk plush to match the upholstery. In 1889 Herter Brothers papered the walls for the Edisons with French velvet paper, decorated the ceiling and frieze, including plaster relief, and recovered the furniture in velvet.

In 1891 Hester Poole described the room as "looking eastward over grand slopes and billowy verdure to the metropolis. . . [with prevailing] rich warm tones of terra-cotta, paling from deep shades to those of red cream."[208] The following year, the Dicksons

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[207] Madeleine Audio Tour, pp. 14-15.

[208] Poole, "The Residence of Thomas A. Edison," p. 96.

indicated Mrs. Edison's private sitting room as "fronting on the lawn and presenting a fascinating medley of knick-knacks, photographs, pictures, flowers and draperies."[209] The 1891 inventory indicated that window hangings were plush with lace inner curtains.

Major architectural changes occurred in 1905. Architect Edward L. Tilton was hired to draw the plans to expand the Living Room, so that it extended out over the porte cochere. The plans, approved by Mina on May 15, 1905, were implemented by Hoggson Brothers Contracting Designers of New York. Built-in bookcases in the older section of the room were reproduced in this new addition, and the decorative ceiling continued.[210]

A photograph from 1907 suggests that the cherry furnishings had been replaced; the 1921 inventory clearly supports this. The new scheme included a carved oak library table, two carved oak tables (one 30 inches in diameter and the other 36 inches in diameter), oak desk, oak two-drawer letter file, Adams design mahogany library table, two mahogany footstools, two plain oak tepoy tables, mahogany-finish folding card table, mahogany bookstand with inlaid lines, mahogany reception chair with saddle seat, large oak armchair, two Chippendale-style armchairs, oak armchair, lounging armchair, side chair, walnut reading armchair, walnut armchair, walnut arm rocker, walnut side chair, oak davenport, and an oak two-drawer card index. Light fixtures included a Damascus chased brass three-light electric lamp with a leaded art glass dome shade, and a Tiffany floor lamp with a 24" art glass dome shade. Smaller, decorative objects filled the room: an embossed brass polygonal jardiniere, English copper lustre pot with broken handle, floral-decorated Staffordshire sugar and creamer, Fulper ash bowl, Russian brass seven-light candelabra, decorated pottery jardiniere, brass revolving book stand for table use, Ruskin pottery bowl, four sterling silver photograph easels, blue pottery vase with mottled glaze, turned redwood mortar and pestle, cut-glass inkwell with hinged sterling silver cover, tooled leather book rack, pair of Sheraton inlaid mahogany book blocks, Russian hammered brass tripod bowl, blue Grueby vase, an iridescent lustre glass flower bowl, Yorkshire pottery jardiniere, yellow pottery flower vase, Kienzle leather easel clock with Radiolite dial, Italian faience compotier, pair of brass dragon candlesticks, copper engraved plate tray, and a Tiffany silver presentation urn.[211] Although the engravings had been removed by 1921, other pictures hung in their stead, including: a pastel, *Venetian Scene*; a 12" x 17" rendition of Thomas Edison; a 9" x 13" artist proof colored etching by Cowper entitled *1914 Roma*, a 7" x 9" process-colored photograph of Thomas Edison; Japanese gold-lacquered picture, *Mt. Fujiyama*; and 45 assorted photographs. Two hand-tufted Agra rugs covered the floor. Holland shades as well as rose silk sundour curtains hung at the windows.

The interlocking plaster configuration on the ceiling and the fabric wall covering were removed in 1923 by Herter Looms, who also updated the fireplace and mantel area, and

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[209] Dickson and Dickson, *The Life and Inventions of Thomas A. Edison*, p. 355.

[210] For more details on structural changes, see NPS, "HSR: House at Glenmont," pp. 626-45.

[211] This silver presentation piece, engraved "A Token of Appreciation of Mr. Edison's Inventive Genius in the Field of Animated Photographs," was stolen in April 1981.

built bookcases which extended to the ceiling. The whole of the room was painted in a "soft Louis XVI green with gold bronze powder rubbed into the molding and the walls in a pale yellow/cream."[212] The company was also contracted to provide lamp shades for various lighting devices.

While the 1921 and 1924 inventories are similar, the oak two-drawer letter file and the two plain oak tepoy tables were removed by 1924. Instead, a Western Electric Radio #301 and three assorted floor and table lamps (two wrought iron, one gilt metal with spiral stem) with fancy silk shades were placed within the room. The 36" diameter carved oak table had been placed elsewhere in the house, only to be brought back into the Living Room by 1930. The only prints removed were the *Venetian Scene*, Cowper etching, and *Mt. Fujiyama*. Twenty yards of chenille carpet also covered the floor. Through 1930, 20 yards of chenille carpet covered the Living Room floor.

By 1930, the Adams design mahogany library table and the Western Electric Radio had been removed. Additions included a walnut-finish Edison Model C4 Radio, a wooden child's desk with chair, and child's rocker. The shade on the Damascus lamp had changed so as to match the wall sconce shades decorated with a cut-out flower drip design. Two oil paintings, one of Charles Edison and one of Mary Valinda Alexander Miller, had also been added to the room.

The installation of two Frigidaire room coolers occurred in August 1931. Mrs. Renner requested the removal of two air conditioning machines in the Living Room in 1934 while redecorating many of the rooms at Glenmont. However, Mina responded negatively: "Tell Mrs. Renner, Do not want machines removed. All well. Mrs. Edison."[213]

The 36"-diameter carved oak table was again removed by 1937, along with the mahogany-finish folding card table, mahogany bookstand with inlaid lines, the embossed brass jardiniere, copper lustre pot, Staffordshire sugar and creamer, Fulper bowl, seven-light brass candelabra, decorated pottery jardiniere, brass revolving book stand, Damascus lamp, Ruskin pottery bowl, yellow pottery flower vase, dragon candlesticks, and Tiffany presentation urn. In their stead appeared: four maple side chairs with cane seats and vase-shaped splats, a decorated small tripod smoker table stand, small table with Puerto Rico map insert, oblong walnut side table with four turned legs and stretcher, stained wood magazine stand, wooden three-tier stand, small mahogany side table for books and magazines, a tile-top smoker table on wrought iron stand, pair of 10" Swedish glass beaker vases etched with flying birds, another 10" Swedish glass large beaker vase engraved with a sailboat and one engraved with a nude female, green and gold jar converted to a desk lamp with a pleated silk shade, pair of 10" Lenox china vases with eggshell glaze, Japanese Satsuma miniature vase on a teak base, pair of bronze busts of Thomas Edison by Walter Russell, bronze bust of Edison by E. E. Codman, and an

[212] The room was repainted by Mrs. Renner in 1934. Paint analysis demonstrates that the same green painted on the woodwork in 1923 was selected for the entire room in 1934. See NPS, "HSR: House at Glenmont," pp. 638-40.

[213] I. W. Walker to Mrs. Thomas A. Edison, telegram, March 1, 1934.

assorted lot of smoker and desk accessories. The 12" x 17" Edison portrait and the process-colored Edison photograph also had been removed. A family oil portrait by brother-in-law Halbert Hitchcock had been added. Also on the walls were: a charcoal and crayon portrait of Thomas Edison created by George Stayko; an oil painting, *Coast Scene with Fishing Boat and Cottages*, by Ebert; a 9" x 11-1/2" oil painting, *Summer—Wood Interior*, by D.G. Rursert, New York, 1935; a 10-1/2" x 13" 17th-century Russian icon, silver on black velvet, entitled *Portrait of a Saint*, and a 19" x 23" oil painting, *Chautauqua Hills*, by Will Larymore Smedley.

Although 1947 photographs show the large carved oak library table considered Edison's desk, it does not appear in the inventory, nor were the Edison C4 Radio or most objects added in 1937. However, the room included an old type Edison Radio #18 in a walnut cabinet, Hitchcock side chair with rush seat, metal typewriter stand, mahogany nest of tables with bamboo-turned supports, a General Electric floor lamp with brass stand and silk shade, and two Indian woven baskets were in the room.

In her offer of sale to Thomas A. Edison, Inc., on December 31, 1945, Mina Edison noted that "Glenmont and its contents, particularly the living-room on the second floor, should be preserved as a memorial to my dear husband and his work." Mina additionally indicated that "his desk, books, papers and other mementos of his activities have been preserved intact in the position and condition in which he left them." However, photographic evidence shows several changes to the arrangement of the furnishings prior to Edison's death. For example, a photograph taken c.1916 shows Edison at the Adams-style library table. While the larger oak table seems to have clearly been "Edison's desk" by his death in 1931, it may not have been so used earlier.

For more complete details on the Living Room and its furnishings, see **Living Room** in the **Documentary and Photographic References** section of this report.

Theodore Edison's Room (206)

Theodore Edison's Room occupies the east corner of the second floor main hall, next to the staircase leading to the third floor. During the Pedder occupancy the room was known as the "Room Over Library"; in 1886 as the "Bedroom Over Library." The room served as a bedroom for many of the Edison children. It was called "Daughters Room" in an 1887 bill, and "Marion's Room" in 1889.[214] Madeleine recalled that "all of us claimed this bedroom. My sister, Marion, had it first, then I had it, then my brother Charles, then my brother Theodore."[215] A Proctor and Company invoice from 1913 calls this "Theodores Room;" between 1921 and 1930 it is listed as "Mr. Theodore Edison's Room" or "Mr. Theodore's Room." The 1937 and 1947 inventories list it as the "Northeast Room" and "North East Room," respectively. One estimate incorrectly notes this as the "South Bedroom."[216]

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[214] An attachment to Herter Brothers to Mrs. Edson [*sic*], estimate, March 14, 1889, refers to "Marion's Room."

[215] Madeleine Audio Tour, p. 14.

[216] This document confuses the compass directions. McBurney and Underwood to Mrs. Edison Hughes, estimate,

While room 200 has come to be associated with Madeleine, she preferred room 206

> because it isn't as overpowering as the other rooms. It has a nice view and there's a porch. I always wanted a door cut through so I could use the porch, but it was never put in. I felt a proprietary interest in the ceiling of this room because it's hand painted and I watched the man do it.[217]

Theodore reminisced about his room while visiting Glenmont in 1974. "This is a room where I used to be," he said in reference to room 206.

> This is the room that — let's see, the northeast corner on the — next to the living room — and this has all been prettied up since I was here, though, and the bathroom has been added. That used to be just a porch outside, and there used to be a sink in the corner there next to the stairways, and no full bath in here. And let's see — this has been converted into a girl's room really, but one time I had this whole curved wall completely covered with pictures of automobiles, all the different makes. . . .Mother took those all off and put them in a scrapbook some place.
>
> Now [they] put in little secret compartments in this fireplace, in there. There's one there, and these two come out, and then there was a still more secret thing. You could pull this big square one out, and then there was a thing off to the right of that, in there. There was another little compartment. Oh, that was very secret, in there.

Although Theodore seems to have occupied the room the longest, by 1921 he was 23 years old and no longer living at home. The room's furnishings likely indicate a space which served as a guest room specifically for his visits, much like Mrs. Sloane's Room (room 200) and Charles Edison's Room (room 300).

Pottier & Stymus decorated the ceiling and painted the sidewalls in 1882. The firm also supplied the furnishings: an ash bedstead, ash bureau, ash table, ash medicine closet and mirror, an armchair, low seat chair, and chair. A bedspread and scarf covered the bedstead; the chairs were upholstered in muslin. Lace curtains hung at the windows.

While the types of furniture listed on the 1886 inventory were similar to those provided by Pottier and Stymus, the wood was listed as birch and bird's-eye maple for the bedstead, bureau with marble top and mirror, center table, three chairs, and mantelpieces.[218] Two cut-glass scent bottles, three speckled glass ewers, speckled glass basket, marble and brass clock with urn ornament, also decorated the room. The chairs were covered in black silk, matching the cloth top of the center table and a silk cover in old gold embellished with black stripes and Japanese hand embroidery. A Wilton carpet was laid on the floor. Lambrequins of the same material as the furniture hung at the windows, as did holland shades.

February 21, 1940.

[217] Madeleine Audio Tour, p. 14.

[218] These may well be the same objects as those from Pottier and Stymus, with some confusion over wood identification.

In 1900, E. W. Peckham provided an estimate which included painting "Flower border on ceiling as shown by sketch." The side walls were to be painted in oil, woodwork cleaned, and new draperies, carpeting, and slipcovers were to be furnished. The carpeting then in room 203 was to be made into a rug for "son's room." This work was to commence in July, and be completed by early September. A handwritten note indicated that six payments were made equaling the estimate's total. Peckham was hired again in 1905, to clean and repair the ceiling, clean the woodwork, and stipple the walls.

The 1921 and 1924 inventories indicate substantial changes to the furnishings. The room included: a brass bedstead with box spring and hair mattress, bird's-eye three-drawer dresser with marble top, child's rolltop desk, Windsor arm rocker, armchair, two side chairs, brass andirons, fender, and shovel, revolving three-shelf bookcase, globe steel filing cabinet, three oak card index cases, eight ash storage files on two sanitary bases, an "old style" (cylinder) phonograph and record cabinet, snow shoes, guitar, Cauldon china round plateau, three-piece croton set,[219] glass cologne bottle with sterling deposit, ivory clothes brush, brass travel clock, sterling photo easel, miscellaneous bric-a-brac of curios, trinkets, and toiletries. On the bed was a cretonne bed cover and roll bolster. Eighteen assorted framed pictures and an etching by Hamilton entitled *Landscape and Stream* hung on the walls. The chairs were upholstered in cretonne, while the rocker's seat was velour. A 9' x 12' Japanese jute rug covered the floor. Three pairs of blue silk curtains with cretonne lambrequins and cross bar net curtains hung at the window as did six holland shades.

By 1930, a hexagonal taboret with mother-of-pearl inlay, curly maple writing table and chair had been moved into the room. The snow shoes, guitar, bookcase, filing cabinet, index card cabinets, and storage files were no longer listed. The blue silk curtains had been replaced with blocked linen. Further additions came by 1937, including a cedar lift-top chest, turnable oak book stand, rush top bench, and two hooked rugs. One of the side chairs, the fireplace equipment and eight of the assorted prints were no longer on the list. The armchair had been reupholstered in green armure.

In 1940 a bathroom (room 207) was constructed on the roof deck at the north wall of room 206. As a result of this construction, a window was altered into a door, the corner sink likely removed, and the green walls painted pink. That same year, a substantial estimate from McBurney and Underwood suggested changes in textiles as well as papering of the walls. There is no evidence that this estimate was carried out, although this seems a likely time to further alter the space.[220]

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[219] The actual function and design of a "croton set" is unknown. However, the croton was a type of plant popular for indoor use as well as for growing outside. The leaves are multicolored and considered in period literature to be particularly lovely when placed within similar colored jardinieres. Likely a croton set would be three pots for indoor plants. See L. H. Bailey, *Cyclopedia of American Horticulture*, (New York: The Macmillan Company, 1902), p. 344. Thanks are due to Neville Thompson, Librarian in charge of Printed Books and Periodicals at the Winterthur Museum, Garden and Library, for assistance with understanding the "croton."

[220] NPS, "HSR: House at Glenmont," pp. 661, 663, 672-73.

In 1947 the single bed contained a rose-quilted head panel and a candlewick spread. A pair of French Acajou bedside tables with marble tops, a pair of Meissen vases, a candelabra/lamp in the shape of an oriental figure, two Lenox white-glazed pedestal urn vases, Berlin porcelain bull-shaped powder box and cover, and assorted desk utensils had been added, too. The fireplace equipment was noted this time. Besides the jute rug, the floor was covered with four modern hooked rugs, two broadloom mats and a broadloom rug. Only three assorted prints were noted, while three additional paintings were specified: Ebert's *Coast Scene with Fisher Boat and Cottages,* D. J. Russert's *Summer — Wood Interior,* and J. P. Rolf Triscott's *Rocky Coast Scene*.[221] China, glassware, and an unnamed number of "framed samplers" were implied as being in the room. They were listed under "estate appraisal." The Windsor rocker and Edison phonograph with its own cabinet were no longer listed.

As evidenced by a photograph taken in 1960 (figure 101), the floor was once covered with carpeting, likely added by the NPS in preparation for the opening of the home in 1961. The date it was removed is unknown.

For more complete details on the Theodore Edison's Room and its furnishings, see **Theodore Edison's Room** in the **Documentary and Photographic References** section of this report.

North Room (210)

The North Room is located at the far end of the back section of the Second Floor Hall. During the Pedder occupancy, in the 1886 inventory, this room was known as the "Room Over Kitchen," and "Bedroom over Kitchen." An 1889 estimate from Herter Brothers, as well as the 1891 inventory, referred to this as the "Nursery." Called "North Guest Room" by the 1921 and 1924 residence appraisals and 1947 inventory, other inventories list it as the "North Room." Madeleine believed the room was initially used as a nursery and later as a guest room, confirming names found in inventories.[222]

A built-in window seat in the northwest corner is probably original to the room. Additional furnishings were added in 1882 by Pottier & Stymus who furnished the room with a butternut bedstead, butternut bureau, butternut table, a rocker, low seat armchair, a chair, and a mirror over washstand. Windows were hung with lace curtains. The furniture remained by 1886 when the room also included: two engravings, three ornaments, four small vases, fancy bureau set, toilet set on the washstand, a red silk and lace bed cover, Brussels carpet, silk tapestry lambrequins, and holland shades. By 1891 a "little brass bed," carpet, and three pairs of white muslin curtains had been added.

Architectural alterations occurred in 1909. The existing wall light fixtures were installed then, as was a sink in the east closet. The closet located on the south wall was

[221] The Ebert painting had been in the South Bedroom in 1930 and 1937.

[222] Madeleine Audio Tour, p. 13.

constructed at that time and the washstand and mirror removed.[223] A mahogany four-poster bed purchased from W. Ludwig Schultze Co. took the place of the butternut bedstead.

The 1921 inventory confirms the placement of the four-poster bed in the North Room and notes plain scrim, shirred tester, drop curtains, and a French tufted bedset. It also demonstrates further changes in furnishings. Whether these occurred after the 1909 alterations or much later is not clear without documentation or photographs. However, by 1921, the room also included: an oak library table, mahogany table, walnut side rocker, stained birch rocker settee with a spindle back, mahogany desk with simulated Vernis Martin panels and chair, mahogany chest of drawers, walnut mirror, side chair with cane seat, and mahogany fiddle-back side chair. A pair of brass andirons with ball caps, brass fender, alabaster mantel clock with gilt bronze figure mounts, pair of Dresden porcelain candelabras, Venetian glass "Doges" goblet, brass candlestick with handle and glass shade, pair of cut-glass cologne bottles, Sevres puff box with ormolu mounts, a four-piece floral-decorated dresser set, and miscellaneous bric-a-brac also filled the room. A watercolor entitled *Garden Scene* and two framed colored prints replaced the engravings listed previously. A Gorevan rug covered the floor, while windows were hung with both cretonne and scrim curtains and holland shades.

Changes through 1947 were minimal. The 1930 inventory indicates the addition of an oleograph of the Miller family as well as a hooked rug and silk curtains and valances. The Venetian goblet had been removed by 1937; the curtains and valances were then made of glazed floral chintz. Three assorted oriental summer rugs appeared by 1947 while the mantel clock and candelabras had been removed. An oil painting by S. B. Morse entitled *Summer Landscape with Log Cabin* replaced the oleograph.[224]

Currently, the room is shown during public tours and contains many of the original furnishings from the 1931 period of restoration.

For more complete details on the North Room and its furnishings, see **North Room** in the **Documentary and Photographic References** section of this report.

Hall Bathroom (211)

Located off the back portion of the Second Floor Hall, between the North Room and West Room, is the Hall Bathroom, so called by the 1921-31 residence appraisals. One of two original bathrooms in the house, this space appears much as it did in 1909, after substantial architectural alterations had occurred. Initially a larger family bathroom, the Hall Bathroom previously connected to what is now another bathroom, room 212.[225]

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[223] NPS, "HSR: House at Glenmont," pp. 701-2.

[224] The catalog card indicates that the S. B. Morse painting shows the Lewis Miller birthplace.

[225] For a detailed explanation of the architectural changes in room 211, see NPS, "HSR: House at Glenmont," pp. 712-22.

Theodore Edison recalled the "old bathroom" during an oral interview conducted at the house. He spoke at length on the fixtures, for "you don't find [them] in some of the modern bathrooms."

> For instance, the shower, see the lower ring carried the curtains and then the upper ring is the shower itself. But the hot and cold water comes up, and then after you have gotten the temperature that's shown by that thermometer there the way you want it, then you can regulate the total flow separately. So you can regulate the amount of the mix independent of the total flow, and have the temperature thermometer to show you. You don't find that in the modern bathroom.
>
> Of course, that's a modern seat in there. That used to have a high tank like that other one.[226]

Although plumbing existed when the Pedders moved in, those fixtures were replaced between 1899 and 1900 when the sink, bathtub, shower, and sitz bath were installed.[227]

Although no inventories made note of such furnishings, a bill from 1905 indicates the purchase of shower curtains. Further evidence regarding fixtures comes from the residence appraisals. The 1921-31 appraisals note a toilet, likely high-tank, with an oak seat; bathtub and shower; sitz [seat] bath; and a pedestal sink. The 1931 appraisal notes a wall mirror as well as "4 glass & nickel plated toilet accessories," although it is noted in the draft Historic Structures Report that these accessories were likely installed during renovations in either 1900 or 1909. Likewise, the floor covering dates to renovation in 1900.[228]

Today the room looks as it did in a 1960 photograph. Besides the fixtures noted above, it also contains a side chair and towels. Thus, while the objects in the room are generally appropriate, the current toilet dates from c.1941 and the faucet handles from 1952. The room is shown during public tours.

For more complete details on the Hall Bathroom and its furnishings, see **Hall Bathroom** in the **Documentary and Photographic References** section of this report.

West Room (213)

Located to the left of the main stairway, the West Room was called the "Room Over Dining Room" during the Pedder occupancy. The 1886 inventory listed it as the

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[226] Theodore interview, p. 44.

[227] For further details, see NPS, "HSR: House at Glenmont," pp. 719-22. However, note that a sitz bath and a footbath are not one and the same. Contemporary trade catalogs of bathroom fixtures differentiate between these two fixtures. Based on visual evidence, the object within this bathroom is, indeed, a sitz bath. See, for example, trade catalog for the Standard Sanitary Manufacturing Company of Pittsburgh, PA, 1908 edition, in the Winterthur Library. Thanks are due to Neville Thompson for assistance in solving this confusion.

[228] NPS, "HSR: House at Glenmont," pp. 713-14.

"Bedroom Over Dining Room," while 1887 Pottier and Stymus invoices referred to the "Large Chamber" or "Blue Room." In 1891 and 1947, inventories noted the "West Bedroom" while "West Room" appeared in the 1921-30 inventories and "West Guest Room" in 1937.

This room seems to have always been used as a guest bedroom for family and friends. Evidence includes the following quotation found on the flyleaf of *Thoughts, Selected from the Writings of Favorite Authors* in Mary Miller Nichols' [Mina's sister] hand: "Will and I met Mina 1934 after Battle Creek, Florida. With Mina the winter of 1935 in the room over the Dining Room. Also 1936."[229]

Pottier & Stymus furnished and decorated the room in 1882 by placing a bedstead with canopy, bureau, table, lounge, armchair, low-seat chair, chair, brass bedstead, bedspread and scarf as well as cashmere trimming window hangings. The ceiling was decorated and the sidewalls painted. Changes began in 1884, however, when Pedder had the room enlarged to its present size.[230]

By 1886, the inventory indicates the room contained only a cherry canopy bed, bureau with mirror, sofa, armchair, two chairs, fireplace equipment, a cherry mantelpiece with shelves, brass chandelier, red satin and lace bed cover, and window hanging of white silk tapestry, to match the upholstery. The mantel and overmantel were also cherry. The Edisons hired Pottier & Stymus in 1887 to redecorate this larger space. For this they added a rocker and fancy chair. Again, the sidewalls were covered, but this time in a blue and ecru Spanish tapestry. Window hangings and upholstery were also changed to match, likely influencing the firm's reference to the room by its predominant color, blue.

The 1891 inventory confirmed the acquisitions of a rocker and fancy chair. It also indicated the presence of 10 slipcovers, a set of bed curtains and draperies, bureau with onyx top, one double and single window curtain of silk madras, one plush double portiere, one set of silk madras curtains and lambrequins, six framed pictures, one writing table, two electroliers, and three side electroliers.

Another decorating change occurred between 1909 and 1910 which coincided with extensive architectural alterations.[231] Proctor & Company completely refurbished the room, supplying a prima vera mahogany bedroom set which consisted of two special-size single beds, two special commodes, two carved Adams mirrors, a dressing table and stool, writing desk, oval table, armchair, two side chairs, and cornices for all windows, French doors, and to span the width of the room. Feet on the earlier couch, large easy chair, and another chair were changed to match the new bedroom suite. The old

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[229] *Thoughts, Selected from the Writings of Favorite Authors*, (Oakland, California: Ladies of Fabiola Hospital Association, 1901). This book was located in the collections at Glenmont by former curator Leah B. Burt.

[230] For details on the enlargement, see NPS, "HSR: House at Glenmont," pp. 738-56.

[231] For discussion of architectural changes, see NPS, "HSR: House at Glenmont," pp. 739-40.

wallpaper was replaced with "67 yds. 50" Sicilian silk."[232] Upholstery changed for the couch and two chairs to an old gold damask with a special silk fringe and gimp. The dressing table stool was covered in brocatelle. Habutai silk covered a four-fold, black-lacquer screen. A blue taffeta and a Liberty velvet pillow were also made. The company re-dyed and stretched the oriental carpet. Window and door curtains, including the portieres, were made up in a "grey Liberty satin with special bowknot edging and galloon" while sash curtains were of tudor silk.

By 1921, the inventory indicates that another armchair and two side chairs had been added to the room as well as a rocker, double cushion ottoman upholstered in velour, mahogany drop leaf table, mahogany trunk stand, mahogany ladder back rocker with rush seat, ten sterling silver dresser utensils, a sterling silver photograph easel, a 10" Royal Copenhagen vase, a pair of metal book blocks covered with floral appliqué, a turned mahogany candlestick, three-piece copper lustre set (creamer, sugar bowl, waste bowl), three-piece croton set, blue and white Canton vase, a pair of cut-glass cologne bottles, carved gilt wood candlesticks, a Gorham sterling silver covered cut-glass inkwell with tray, a four-and-a-half-inch-square Tiffany sterling silver pen tray, a small silver easel desk clock, an Indian woven basket vase, Hopi Indian pottery bowl, a four-piece Limoges night set with glass tumbler, and miscellaneous bric-a-brac. In addition to five assorted framed pictures, specific pictures mentioned were: a watercolor by E. Farenghi entitled *Italian Landscape with Peasants in Foreground*, an oil painting of *Lady in Seated Posture*, and a watercolor by S. P. Rolf Triscott entitled *Country House*. A 18' x 10' Beshir rug, a 6' x 5' Shirvan, as well as a leopard skin rug and wolf skin rug covered the floor. Three pairs of gray silk portieres, a pair of matching Duplex portieres, two pairs casement portieres, two pairs Pongee silk window curtains with fringe, two pairs of matching casement curtains, and nine holland shades were also part of the room's decor.

Changes by 1924 were few and included the addition of a rosewood couch, an additional armchair, and side chair. However, the mahogany rocker which appeared in 1921 had been removed. The only change apparent by 1930 was the addition of a hooked rug, which did not appear again in subsequent inventories.

Malcolm Baker submitted an estimate for removing the Sicilian silk from the walls, removing the cornice, and painting the walls with three coats in 1933. However, the work was not done until 1934, under the direction of Mrs. Renner. This work included painting the walls with a stippled finish and adding a decorative, swagged frieze still visible today.

Two side chairs, the ottoman, Royal Copenhagen vase, turned mahogany candlestick, the Hopi bowl, photograph easel, couch, armchair and side chair and the Limoges night set had all been removed by 1937. The Triscott painting had been replaced by the oil portrait of Mina's father, Lewis Miller, by Silvette. At this same time a pair of gilt and polychrome candlestick lamps with silk shades, a five-inch sterling silver candlestick, a

[232] In their August 5, 1909, estimate, Proctor & Company indicated the wall covering as a silk finish moire in deep old ivory tone.

metal candlestick with glass globe, cast iron door stop, cloisonné jar with cover, blue-and-white Persian jar converted to a table lamp, and a Gorham sterling silver lady's dresser set engraved with Mina's initials and her 40th birthdate appeared in the room. A small maple drop leaf table, added by 1937, was replaced in 1947 with a Swiss chalet design table and chair. Upholstery also changed when one boudoir chair was covered in floral glazed chintz, and three additional chairs were upholstered in green and gold brocade. The Shirvan rug had disappeared by this time. Window hangings of striped silk taffeta, with marquisette lace inner curtains and door panels replaced the Liberty silk hangings. The number of holland shades decreased by two, to seven.

For more complete details on the West Room and its furnishings, see **West Room** in the **Documentary and Photographic References** section of this report.

Second Floor Hall (214 & 214b)

Access to the Second Floor Hall was gained by the main staircase from the first floor Reception Hall or by a double-swinging door from the service stairs. There are two sections to the Second Floor Hall, the main section including the area leading to rooms 200, 203, 205 and 206, and the area providing passage to rooms 210, 211 and 213. Pottier and Stymus listed this as the "Main Hall and Side Hall" in 1882, while the 1886 inventory called it "Upper Hall." Inventories from 1921 and 1924, as well as the 1931 residence appraisal, prefer "Second Floor Hall," while the 1921 and 1924 residence appraisals used "Second Floor Stair Hall." "Second Floor Stairs, Landing and Hall" appears in the 1930, 1937, and 1940 inventories.

Pottier and Stymus "decorated [the] walls of Main Hall in bronze" in 1882, and furnished "one combined wardrobe and chiffonnier." By 1886 the inventory included: a cherry worktable with maroon cloth top, two oak wardrobes (likely the combined wardrobe and chiffonnier), a Tiffany chime clock and brass wall stand, mirror, two oil paintings by Geyer, a watercolor by Brewert, and an Axminster carpet.

In 1899, W. & J. Sloane replaced the original Axminster carpeting with "67 3/4 yards Axminster Carpet." Fifteen years later Proctor and Company was contracted "to cut Hall carpet into rugs and [weave] with braid."

By 1921, the Tiffany clock had been moved to the Dining Room. The cherry worktable and the diamond-shaped mirror had also been removed. Instead, the hall included more furnishings: a curly maple library table with two drawers, mahogany desk with three drawers, walnut box seat hall chair, humidor with stand, mahogany chest, an Edison Chippendale model disc phonograph, three fire extinguishers, jardiniere, copper-bronze tray with bronze pitcher and goblet, thermos vacuum carafe, silver-plated candlestick, and a Louis Tiffany verte bronze tripod candlestick with pierced shade. Another Geyer oil painting, *Winter Landscape*, a crayon portrait of Thomas Alva Edison, a family crayon portrait by J. H. White, a crayon family portrait (Nancy Elliott Edison) by Page

Wingrove, a portrait of Lewis Miller by J. H. Moser, and three assorted framed pictures hung on the walls.[233] High pile chenille rugs and a Navajo rug covered the floor.

Wilbur S. Knowles, architect, made arrangements with Charles A. W. Rinschede and Herter Looms in New York "to stipple walls with powdered gold bronze" in 1924. The work was approved by Charles Edison.

A mahogany writing table with tapering legs substituted for the maple table which was moved to the South Bedroom by 1930. A table lamp first appears in this inventory. Also added was a set of three mahogany nesting tables. The J. H. White family crayon portrait had been removed and an oil painting of Mary Valinda Alexander Miller was added.

Between 1932 and 1935, estimates and invoices from Kent-Costikyan indicate that carpeting from the Second Floor Hall was removed, cleaned and repaired. A 1934 estimate indicates the color of the chenille rugs as brown. Although an estimate was completed in 1940 for installing new Kentshah carpeting in a "mauve-beaver" color, it was never carried out.[234]

Subsequent inventories show further changes. The jardiniere remained until sometime before the 1937 inventory was conducted, as did the vacuum bottle and plated candlestick. By 1937, the hall chair, nesting tables, mahogany chest, Navajo rug, tray, pitcher, goblet, Tiffany candlestick, and the portraits of Mr. and Mrs. Miller and Mrs. Edison were no longer listed. Instead, the room contained "assorted bric a brac," which may have included some of the unlisted items. Additional furnishings – a side chair, bench, two water colors, and an oil painting – were included in the 1947 inventory.

Currently, the Second Floor Hall is shown during public tours. The floor is covered with a modern carpet.

For more complete details on the Second Floor Hall and its furnishings, see **Second Floor Hall** in the **Documentary and Photographic References** section of this report.

Third Floor

Due to the need for storage and administrative space within the house, current plans do not involve the restoration of all rooms on the third story. While documentary and artifactual histories have been completed for these spaces, furnishings plans are only prepared for four rooms: Miss Bogue's Room, Sewing Room, and Servant's Rooms #2 and #3.

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[233] The Geyer painting was likely moved from the stairs landing in order to make room for the A. A. Anderson painting, *Le Matin après le Bal*, purchased in 1889.

[234] Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, estimate, February 24, 1940. Extant carpeting has a 4-1/2" dark outer border and a 1-3/8" inner border. The label on the reverse reads as follows: "Firth Hand-Set Custom Made Hobart Chenille; color, Sp. Brown; Reg. 1876; Order No. 8013; Firth Carpet Company, 295 Fifth Avenue, New York City."

Guest Room #3 (300)

The 1882 Pottier and Stymus invoice and the 1886 inventory refer to this room, respectively, as the "Room over the Parlor, 3d Floor" and "Bedroom Over Parlor, 3d Floor." Although the room is not assigned to any one person by name, the 1892 publication, *The Life and Inventions of Thomas A. Edison* refers to a room occupied by Tom and William, Edison's sons from his first marriage, which is likely this space. The Dicksons described the room as being "surprisingly neat, and betrayed its occupancy only by a litter of paints and brushes."[235] Ten years later, a bill from E. W. Peckham, dated June 23, 1902, calls this "Mr. Charles' Room." Charles, the oldest son from Edison's second marriage to Mina Miller, would have been 12 years old at the time. Due to the color of the curtains and rugs added in 1902, a bill from E. W. Peckham indicated this as the "Red-room, 3rd Floor." While the 1931 residence appraisal notes the room as "Mr. Charles'," the 1921 inventory calls it "Guest's Room #3," and the 1924 and 1930 inventories refer to "Guest Room #3." By 1937, it had become "Spare Room #2"; in 1947 it was called simply the "Spare Room."

In an oral interview conducted in 1974, Charles Edison's brother, Theodore, recalled that "this used to be my brother's room, Charles Edison's Room."[236] The space he referred to was clearly room 300, evident from an architectural description:

> Over in that little, well, I don't know what you'd call it, little dormer or whatever it is by the fireplace, right beside the window, just to the left of the window, I had knocked a hole in through the wall and made a little room in an L all clear around, over in back of the book cases.

While Charles did not reside at Glenmont by 1930, when he was 40, the room likely remained "Charles Edison's Room" to the family. Indeed, the inclusion of two single beds suggests that Charles had used it occasionally when visiting with friends.

Details of furnishings from the Pedder era are scanty. The Pottier and Stymus invoice notes a canopy over the bedstead, curtains, "1 set Bedspread &c," and a fine rug. In 1884 they installed a mirror over the washstand. When the Edisons took over the property in 1886, the inventory only listed a small bedside rug and shades for all the windows.

In 1902 when the room was first called Mr. Charles', a contract was let to E.W. Peckham. The June estimate and August 14, 1902, invoice indicated a number of changes: repairs were made to the walls, ceiling and floor; a tinted ceiling canvas, wall shelf and picture moulding were installed; sidewalls were hung with both a lining paper and wallpaper; the woodwork was painted; the existing window sash was replaced by a one-over-one sash on the south wall; and the floor was finished. Red embroidered curtains and three red rugs were added to the room.

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[235] Dickson and Dickson, *The Life and Inventions of Thomas A. Edison*, p. 356.

[236] Theodore interview, p. 47.

Proctor and Company was involved in another redecorating scheme at Glenmont, which took place between 1913 and 1914. Although no new furniture or furnishings were introduced, the company did alter curtains, upholstery and wall coverings, repaired plaster, and repainted woodwork.

The 1921, 1924 and 1930 inventories are virtually identical. They list furnishings as including: two single brass beds, an inlaid mahogany bow-front chest, mahogany shaving mirror, four-drawer oak letter file, rattan two-shelf stand, two maple side chairs, maple armchair, fumed oak arm rocker with saddle seat, oak side chair with saddle seat, mahogany double door gentleman's wardrobe, child's table and chair, mahogany three-fold screen with gilt tile effect panels, mahogany double towel rack, blue 21" Kozan porcelain bottle vase, brass andirons and fender, and a two-piece Cauldon croton set. Seven assorted framed pictures hung on the walls. The maple armchair and one side chair were upholstered in chintz, while the other side chair had a cretonne seat. Floor coverings included a 5' x 5' Daghestan rug and a 30" x 60" mohair rug. The only variation between the three inventories is the description of the three window shades: in 1921 they are referred to as "opaque," while in 1924 and 1930 they are listed as "holland" shades.

By 1937, several objects had been removed. These included: the oak letter file, rattan stand, oak rocker, oak side chair, mahogany wardrobe, child's table and chair, mahogany screen, mahogany towel rack, and the seven pictures. In their stead stood a lady's dressing table with mirror and skirt of silk and lace, and a mission oak chaise longue with a cretonne cover. Additionally, two electric fans, a 22" bronze bust of Thomas Edison, iron fire tool and stand, wire mesh spark screen and five pieces of bric-a-brac had been added. No floor coverings were listed, but the three shades included in previous inventories remained.

The room was much more sparsely furnished in 1947. By then the mahogany chest, shaving mirror, three holland shades, and dressing table had been removed. The floor, however, was once again covered with 40 yards of old, worn Brussels carpet.

Currently, the room provides curatorial storage. There are no plans to restore this room.

For more complete details on the Guest Room #3 and its furnishings, see **Guest Room #3** in the **Documentary and Photographic References** section of this report.

Miss Bogue's Room (301)

Used primarily as a bedroom by both the Pedders and the Edisons, this southerly third floor room was occupied by different persons at different times. Initially designated as a bedroom for Mr. Lake, Henry C. Pedder's brother-in-law, the room was also referred to as: the "Bedroom Over Reception Room, 3rd Floor" in 1886; "Boy's Sitting Room: Third Floor, South" and "Boy's Room" in 1905; "Third Story Room" in 1916; "Guest's Room #2" in 1921; "Guest Room #2" in 1924 and 1930; "Miss Bogue's Room" in 1931;

"Secretary's Room" in 1937; and "Secretary's Bedroom" in 1947.[237]

As evidenced by the various names given this room between 1916 and 1924, it provided additional space for overnight guests. Yet, as oral interviews with family members and former employees attest, the real associative value of the room for the Edisons concerns its use by Miss Lucy Durfee Bogue. Miss Bogue's great nephew, James R. Huff, believes that she "did not come to live with the Edison family until the stock market collapse of 1929 wiped out her small business in New York City." However, an invoice from John L. Reid, a heating and ventilating contractor, dated November 27, 1907, includes notes in Mina's hand referring to a radiator for six rooms including one for "Miss Bogue." Although no specific room is noted, that document, Lucy's role as piano teacher at Glenmont, and Huff's knowledge of her business in New York City suggest that it is possible Miss Bogue was a regular overnight guest prior to full-time residency.[238]

Miss Bogue, "Boguey," "Bogie," or "Boguelette," as she was fondly called, initially served as a piano teacher for the young Edison children; a photograph dated c.1907 shows her with Theodore at the piano in the Den at Glenmont (figure 53). Originally from Chicago, Miss Bogue established a piano studio in New York City by 1906 and taught children in the Oranges as well.[239] One of those children, Peter Stuyvestant Barry, who grew up in Llewellyn Park, later reminisced about his childhood and noted that:

> It was after I got my bike that, like other Park children, I had music lessons from Miss Bogue in the Edison House. Every week I'd ride there, and out would come the obvious fact that I hadn't practiced adequately. But I loved to hear her play, and she taught me chords. . . .[240]

Barry's recollection suggests that Bogue may have used Glenmont as her West Orange studio.

No evidence supports the long-held idea that Bogue served as the children's governess.[241] Eventually, however, her role became that of Mina's companion, occasional secretary,

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[237] "In and About New York City," n. pag.

[238] James R. Huff, Vero Beach, FL., to Douglas A. Tarr, Archives Technician, Edison NHS, letter, April 28, 1994. An invoice from John L. Reid, a heating and ventilating contractor, dated November 27, 1907, includes notes in Mina's hand referring to a radiator for six rooms including one for "Miss Bogue." Although the invoice does not note which room was Miss Bogue's, it is possible that the room she moved into between 1929 and 1931 was the room she used previously.

[239] "'Aunt Lucy' Bogue is Dead; Had Charge of Edison Home." [Richmond, Indiana], *PAL Item*, December 10, 1953.

[240] Peter Stuyvestant Barry, "The Park," (unpublished manuscript). Located in the research files in room 304 at Glenmont. Note found in Leah B. Burt's files with notation "from Keith Robbins, 5/22/91." Robbins wrote a master's thesis on Llewellyn Park.

[241] Neither documents nor oral interviews clearly provide evidence that Miss Bogue served as a governess for the Edison children, although this myth was erroneously reproduced in the first printing of Neil Baldwin's *Edison: Inventing the Century* (New York: Hyperion, 1995). Indeed, although vouchers suggest her employment with the Edisons as early as 1903, a 1904 *New York Times* article announces the suicide of Edith Pardoe, the Edisons' governess. Bogue's great-nephew also indicates that "governess" was never a title she held with the Edisons. In

and piano teacher.[242] The relationship between the two women was a close one. Mina wrote to her brother John from Fort Myers:

> Had a fine letter from Boguelette too. I dont [*sic*] know of anyone coming into my life that has done so much for my inner self as she has — Mrs. Franks some way made me dissatisfied with myself but she always stirs up the rebellious or worse side in me some way but Boguelette gives me higher aims without the resentful attitude.[243]

Miss Bogue seems to have felt similarly about Mina. In a letter to Mina dated July 6, 1936, she writes: "Muzzer [?] darling — Please accept this birthday greeting from me with my true love....Your love gives me many, many wonderful presents — large and small; things and checks, and I love and do enjoy them all....Devotedly, Lucy."

Bogue continued to remain at Glenmont even after Mina's death in 1947. According to Charles Edison and Ruth Bogue Bell, Lucy died at Glenmont in the Living Room.[244] Bogue was listed as the house's Curator in two obituaries published shortly after her death on December 4, 1953.[245] While further details of her employment remain scanty, the significance of Bogue's relationship with the Edisons seems to have gone beyond that of a mere employee.

Bogue was well liked and regarded much as a family member, as Lynn Given, Mina's personal secretary between 1931 and 1936, recalled. Given also indicated that the special tenor of Bogue's relationship involved her residence in the home; Given was not privy to this information, as she lived elsewhere. In an oral interview Given noted that "she [Bogue] lived up on the third floor" and that room 301 was indeed Lucy Bogue's bedroom: "This is Bogie's Room." Nancy Miller Arnn, Mina's niece, recalled this as well. The only known document listing "Miss Bogue's Room," however, is the 1931 residence appraisal.[246]

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response to the suggestion he writes: "Clearly, this is not accurate... If Lucy came to live with the Edisons, as I was told, after the stock market crash in 1929, Theodore would have been at least 31 years of age. None of the family would have needed a governess at that late date. While no one seems to know just when and how Lucy became involved with the Edisons, it appears that it was as a piano teacher." James R. Huff, Veer Beach, Florida, to Kristin Herron, curator, Glenmont, letter, March 23, 1995.

[242] Lynn Given interview, p. 26.

[243] Mina, Ft. Myers, Florida, to John, letter, c.1908.

[244] Catalog card, 119026. The description refers to a letter from Ruth Bogue Bell to Charles Edison dated April 29, 1956, which was sent with a Kodak snapshot of Lucy Bogue to Charles.

[245] "'Aunt Lucy' Bogue is Dead;" "Miss Bogue, 83, Edison Curator: Former Secretary of Inventor's Wife Dies at Glenmont," *Newark Sunday News*, December 6, 1953.

[246] Lynn Given interview, from tape; Nancy Miller Arnn, tape of oral interview with George Tselos and Kristin Herron, December 9, 1993; Brentano's to Mr. Thos. A Edison, invoice, July 1, 1918 (this includes an order for Miss Lucy Bogue and implies delivery to Glenmont).

Originally furnished in 1882 by Pottier & Stymus, "Mr. Lake's Room" included an ash bedstead, ash dressing table, table, bedding, desk; a lounge, armchair, and chair covered in muslin; and "1 medicine chest and mirror over washstand." Pottier & Stymus also decorated the ceilings and walls and supplied cornices to the windows. By 1886, the table had been removed, and other objects noted: mantelpieces, mirror and shelves; a three-piece toilet set; brass and steel grate and fender; and an oil painting by Henry Geyer, entitled *Wood and Water*. The 1886 inventory further indicated that the lounge, chair and armchair were upholstered in a silk figured tapestry. A Brussels carpet and two small bedside mats covered the floor. Window treatments included shades, curtains and lambrequins; the lambrequins were made of the same material as the upholstery.

Contractor E. W. Peckham's specifications for redecoration, dating from April and May 1905, concerned a room on the third floor alternately known as the "Boy's Sitting Room:–Third Floor, South" and the "Boy's Room." Evidence suggests that these names actually refer to room 301. Since the then-15-year-old Charles Edison used room 300 as his bedroom, he was likely the "Boy" mentioned. Additionally, Yocum notes that architectural evidence locates Peckham's work in room 301.[247] Peckham altered the room by building a stained, whitewood bench; painting and stippling the ceiling; hanging the wall with clean lining paper and then burlapping; cleaning and staining the woodwork; removing woodwork from around the basin for repairs; removing the overmantel and repairing the wall; and putting up "4 pairs of sash."[248]

Eleven years later, Proctor and Company redecorated a "Third Story Room," believed to be room 301. Their March 6, 1916 bill notes that they repaired and painted the ceiling, cleaned and oiled the woodwork, and hung the walls with Parma satin material. The company also provided a bedspring and mattress for the room.[249] As noted in the Historic Structure Report, room 301 must be the room in question, for by 1916 it was the only formal space on the third floor with unpainted woodwork. It also has four window sash, which correspond to the "4 window shades" then supplied. In addition, Proctor and Company had already worked on rooms 300 and 304 just three years earlier.

In 1921 the American Radiator Company noted that three rooms on the third floor, including the one "over reception room" were "usually unoccupied — close off." That same year a detailed account of the room's furnishings was taken for an insurance inventory. Then, the room contained a maple and bird's-eye maple bedstead, maple dressing table with a marble top, walnut two-drawer library table with baize top, walnut upholstered Turkish armchair, walnut reception chair, two mahogany ladder-back side chairs with rush seats, rattan settee, maple side chair with embossed leather seat and back, child's bureau, three enameled towel racks, oak commode, willow basket bassinet, brass andirons and a copper lustre bowl with cover. The walls were decorated with four colored etchings, all by R. H. Cowper: *Rome 1914*, *Rome*, *Fountain*, and *Medici Studio*,

[247] NPS, "HSR: House at Glenmont," pp. 811-12.

[248] E. W. Peckham to Mrs. Thomas A. Edison, specifications, April 10 and May 1, 1905.

[249] Proctor and Company, to Mrs. Thomas A. Edison, bill for redecoration, March 6, 1916.

as well as three miniature silhouettes. Damask upholstery covered the furniture, and a 3' x 3' Daghestan rug, a 4'6" x 9' Navajo rug, and two small Navajo mats covered the floor. The windows were hung with holland shades. This arrangement remained through 1930.

Yet, by 1937, the furnishings had been altered; only the bed, dressing table, and library table remained. The other objects were replaced by a mahogany ladder-back rocker with rush seat, ash arm rocker with upholstered seat and back, mahogany side chair with pierced slat back and upholstered seat, decorated tripod table with circular top, chaise longue with Mission oak frame, round cherry bedside table with turned spindle legs, and a Chinese red lacquer table lamp with paper shade. The etchings and silhouettes were no longer in the room. The floor was covered with four 3' x 4' 6" assorted braided cotton rugs. No window treatments were mentioned for this room.

A change in floor covering was the only difference noted by the 1947 inventory. Instead of assorted rugs, the room contained a 9' x 12' Wilton rug.

Although the public does not currently see room 301, it is arranged as a bedroom and includes the bedstead, dressing table, library table, and fireplace equipment mentioned in the 1921-30 inventories.

For more complete details on Miss Bogue's Room and its furnishings, see **Miss Bogue's Room** in the **Documentary and Photographic References** section of this report.

Guest Room #1 (304)

Located on the east side of the house, the "Blue Room" was initially known as the "Billiard Room," as it was so used by the Pedders, and for a short time by the Edisons. However, its use changed by 1905 when it was converted into a bedroom. That year also saw a number of changes in the room's name. E. W. Peckham, who carried out the work, initially called the space the "Guest Room:– East," then the "Billiard Room" and later still, the "Blue-Room, 3rd Floor East." Another bill, from Proctor & Company in 1913, refers to the "Middle Room." Inventories and appraisals also note the room's name: it was known as "Guest's Room #1" in 1921; "Guest room #1" in 1924 and 1930; "Blue Room" in 1931; "Spare Room" in 1937; and "Store Room" by 1947.

Architect Henry Hudson Holly found billiard rooms appropriate for his houses, noting that "billiard tables are now made to suit apartments of any size, and are so ornamental as to be placed in one end of the parlor."[250] The May 7, 1882, bill from Pottier and Stymus shows that the Pedders did, indeed, include a billiard room in their home, albeit on the third floor. This room was furnished with a sideboard, divan sofa, six chairs, cue rack, billiard table, two sets of leather headings, and a wash basin with mirror. Two years later the firm added a small table to the room.

[250] Holly, *Modern Dwellings in Town and Country, 1878*, p. 119.

The Edisons seemed to have enjoyed billiards as well. Edison expressed interest in a book from Appleton & Company in New York, entitled *Scientific Billiards, and Practice Shots, with Hints to Amateurs*.[251] And, the 1886 inventory lists a well-furnished space for billiards and entertaining. The room included: a Collender convertible pool/carom table in birch and bird's-eye maple, set of counters, four ivory billiard balls, 16 composition pool balls, leather bottle with small ivory balls, 14 cues (six fancy and eight plain) and two bridges, rubber cover for the billiard table, 27" velvet carpet around the billiard table, leather-covered sofa and six chairs, mahogany table with brass legs upon which rested a three-piece horn smoking set, mahogany segar [*sic*] box, brass and steel letter press, six engravings, two black ground vases decorated with painted flowers, two match holders with a fox and bear design, four-piece German porcelain punch set (bowl, pitcher, tongs and tray), pair of buffalo horns, two china cuspidors (one broken), six cut-glass tumblers, two cut-glass decanters, a champagne cooler, four jugs in a basket, seven liqueur cups, another decanter, two goblets, 18 wine glasses, and a birch and bird's-eye maple corner sideboard with mirrors, closet, shelves, and drawer.

Although the exact length of time Guest Room #1 was used as a billiard room is not known, the Dicksons noted the room in their 1892 publication *The Life and Inventions of Thomas A. Edison* as they "paus[ed] for a glimpse at the billiard room, which is also located on this floor [the 'topmost floor']." A newspaper article from 1894, however, notes the presence of the billiard table in the Den: "Opening from the dining room at the back is the billiard room, billiards being a game which both Mr. and Mrs. Edison like very much and play very well."[252] An October 25, 1900 bill from Braun & Chamberlin, which notes the movement of the table, probably documents its return to the third floor.

Nevertheless, by 1905, the room's use had changed significantly.[253] Extensive work, completed under E. W. Peckham, converted the billiard room into a bedroom. In that year, Peckham painted the ceiling and cornice with oil and tinted it with kalsomine, painted the woodwork white, cleaned and prepared the side walls, hung clean lining paper and wallpaper, took out the overmantel, and repaired the cornice over the mantel. The room was cleared of its previous furnishings and decorated with blue curtains, a carpet and rug, and a new chandelier. Peckham's work also included "leveling the hearth and three-inch oak border."

The 1921 inventory clearly indicates a guest's bedroom, for the furnishings include: a curly maple sleigh bed, white mahogany three-drawer dressing table with mirror, walnut rolltop desk, rectangular bird's-eye maple table with drawer, oak revolving bookcase, a carved wood chair, two children's rockers, two upholstered seat maple chairs, oak rocker with upholstered seat and back, mahogany towel rack, walnut washstand with marble top,

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[251] A handwritten notation in Edison's hand found in "1885 Publisher's Trade List Annual" shows his interest in purchasing this book. Reference found by former Glenmont Curator, Leah B. Burt.

[252] "Superb Country Homes," n. pag.

[253] As Barbara Yocum notes in the draft HSR, the house did not appear to have a billiard room after 1905. However, a photograph from 1918 does show a billiard table in the Conservatory.

walnut tripod table, brass fender, inlaid center table, white enamel framed wall mirror, Minton porcelain swan centerpiece, German pâte-sur-pâte vase, pewter trophy mug, a wood carving by H. Spring entitled *The Defender*, and miscellaneous bric-a-brac. On the walls hung a process-colored photograph of Mrs. T. A. Edison, by Hartsook; a watercolor entitled *Beach Scene*, by M. Davis; an oil painting entitled *The Inlet*, by Thomas Alva Edison, Jr., and seven assorted framed pictures. Brussels carpet covered the floor, and seven holland shades hung on the windows.

Changes, as indicated by the inventories taken between 1924 and 1930, appear minimal. Only the walnut rolltop desk and wood carving had been removed by 1930. Residence appraisals indicate that sometime between 1921 and 1924 the room was re-papered and painted green. The Brussels carpet, well-worn by 1930, was made into a rug.

Although the room is known as the "Spare room" in 1937, it appeared to already serve as a storage space. By 1937, the oak revolving bookcase had been moved out, as had the photograph of Mrs. Edison and the painting by Thomas A. Edison, Jr. A brass child's bed and a lot of miscellaneous furniture were newly listed. By 1947, the mahogany towel rack and carved chair had been moved elsewhere. Officially a storeroom, it also included three old oak filing cabinets, a wood child's desk and chair, an assortment of brassware, three paintings by Thomas, Jr., 30 assorted framed pictures, and the Bergsien painting, *Capture of Ella Dosen Bergen, 1812.*

Presently, Guest Room #1 serves as a curatorial work area. It includes curatorial files as well as storage space for artifacts temporarily off display. There are no plans to restore this room.

For more complete details on Guest Room #1 and its furnishings, see **Guest Room #1** in the **Documentary and Photographic References** section of this report.

Sewing Room (305)

Known as the "Room Over Library, 3rd Floor" in 1882, this northeasterly-facing room appears in the 1886 inventory as the "Sewing Room," even though it then contained children's desks and a piano. Likewise, the 1891, 1921, 1924 and 1930 inventories all refer to it as the "Sewing Room." However, by 1937 and through 1947, its function changed as indicated by its new name, the "Secretary's Office." Theodore Edison recalled this transition in an oral interview: "This used to be the old sewing room, and then later on it became Miss Bogue's office."[254]

The 1886 inventory notes that the room contained an upright Bradbury piano and stool, two children's desks with drop lids, and an ash clothes press. A Brussels carpet covered the floor and the windows were hung with holland shades. Such furnishings imply the dual use of the space for sewing as well as schooling, which the 1884 *New York Times*

[254] Theodore Edison interview, p. 46; Lynn Given noted that she also used this office when she served as Mina's personal secretary between 1931-36 (from tape).

article suggested as well. Although the Pedders had no children, Mrs. Pedder's widowed sister, who shared the house, had three children.[255] Certainly, by 1891 when the Edisons had moved in, it functioned as a sewing room for it contained "1 Machine, 1 Gas Stove, 1 Sewing Table, 1 Form."

In 1905 structural changes in the Sewing Room directly affected its furnishing plan. On April 10, 1905, E. W. Peckham sent Mina Edison a corrected estimate and specifications for work to be done in the Sewing Room; bills continuing through June of that year further document the enlargement of this room. The construction of a dormer window on the east wall, the creation of a small closet in the northeast corner, and the addition of custom-built wardrobes expanded both room size and storage space.

The 1921 and 1924 inventories list a Singer treadle sewing machine in an oak case, a 3' enameled iron and brass single bed, three assorted sewing tables, four assorted chairs, and a plain pine storage cabinet.[256] In addition to holland shades, net curtains were hung. No floor covering was noted. The only additions included in the 1930 inventory were two typewriters – a Royal standard and a Royal portable.

By 1937, all sewing equipment, along with the bed, one table, and two chairs had been removed. In their stead appeared an oak flattop desk and a metal stationery supply cabinet with two doors within the room. Only the Royal portable typewriter was available for secretarial use, along with miscellaneous supplies. Although the window shades remained, the net curtains were not listed.[257]

Additional furnishings continued to indicate the use of this room as an office through 1947. A wood towel rack, metal typewriter stand, steel four-drawer filing cabinet, and other steel and wood files had been added to the objects noted in 1937. The floor contained a 9' x 12' Wilton three-quarters rug with a blue field. The window shades, however, were not included in this inventory.

The NPS continues to use the Sewing Room as an office space for the Glenmont Curator.

For more complete details on the Sewing Room and its furnishings, see **Sewing Room** in the **Documentary and Photographic References** section of this report.

Servant's Room #1 (306)

While little documentation exists regarding service quarters, three servant's rooms appear on the 1886 inventory. These likely correspond to what are now five rooms, 306 through

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[255] "In and About the City," n. pag.

[256] Although E. W. Peckham built pine storage cabinets in this room in 1905, the cabinet listed in the inventory is likely additional to those built-ins. Both were varnished in 1905 and appear in the 1931 residence appraisal. Since only one unvarnished cabinet appears in the furnishings appraisal, this reference is probably to another, movable object.

[257] Likely, the sewing machine and supplies were moved to room 310, as noted in the inventory for that room.

310, for architectural evidence suggests that rooms 307 through 309 were initially one space. Room 306, located in the north corner of the Hall: Service Portion, was known in the 1886 inventory as "Servant's Room No. 3." Subsequent inventories used variations of "Help's" in naming the space: "Help's Room #1" in 1921 and 1930, "Helps Room #1" in 1924, and the more general "Help's Quarters" in 1937 and 1947.

In his book *Modern Dwellings*, architect Holly noted that accommodations for domestics should be a serious concern of the mistress of the house. Holly wrote:

> The old habit of putting them anywhere to work, and in some close or dismal garret to sleep, has justly excited rebellion among these necessary, and now independent, members of our households. This, no doubt, in a great measure accounts for the difficulties with servants of which we hear house-keepers complain. Give them . . . bedrooms comfortably warmed and furnished . . . and the hue and cry against the tyranny of cooks and chambermaids will become things of the past.[258]

The original arrangement of bedrooms for domestics, of which this room is the first, support Holly's view of providing for one's staff.

Before structural alterations occurred in the this room, it contained two single bedsteads, a bureau with mirror, and a table, as noted in the 1886 inventory. The floor was covered with a Brussels carpet, and four holland shades covered the windows.[259]

By 1921, the room contained more furnishings; inventories indicate that this arrangement remained through 1947. A white enamel folding iron cot with mattress and bedding replaced the two bedsteads. Additionally, the space included a white enamel metal washstand with porcelain contents, an oak three-drawer dresser with mirror, a small circular pine table, and three assorted chairs. The Brussels carpet had been replaced by three Wilton rugs and a Shirvan rug. In addition to the four holland shades, window coverings included four curtains of an unspecified material.[260]

Room 306 is currently used for the storage of prints and artifacts. There are no plans to restore this space.

For more complete details on Servant's Room #1 and its furnishings, see **Servant's Room #1** in the **Documentary and Photographic References** section of this report.

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[258] Holly, *Modern Dwellings in Town and Country, 1878*, p. 114.

[259] A Brussels carpet would more likely be found in a public space, like a dining room. Likely, this carpet was either a remnant or worn.

[260] Again, the floor coverings suggest choices for public spaces. Those appearing in the room were likely remnants or worn rugs removed to the third floor.

Servant's Room #2 (307)

Room 307 is located on the west side of the house in the Hall: Service Portion, next to room 306. It may have served as a closet for both a room which originally comprised 308 and 309, and for the hall. Later construction of a dormer, possibly in 1909, further altered this space.[261] The room appeared in the 1921 and 1930 inventories as "Help's Room #2," as "Helps Room #2" in 1924, and was listed among "Help's Quarters" in the 1937 and 1947 inventories.

By 1921, the room contained one double-door stained wardrobe, a white enameled iron bed, cottage-style bedroom table, ash three-drawer dresser and mirror, and a side chair with a cane seat. Two domestic rugs covered the floor; the windows were hung with holland shades and curtains of undesignated fabric. These furnishings remained in the room through 1947.

The room currently contains an enameled bed, wastebasket, dresser, mirror and rocking chair, but functions as a storage space.

Most of the live-in help from this decade were immigrants from a variety of Western European and Scandinavian countries. Evidence from census records suggest not all were recent immigrants. Mary McMann, listed in the 1915 New Jersey State Census as the Edison's cook, was born in England, but had lived in the United States for 20 years. A letter dated October 29, 1928, and signed by Anna Bjorkander, indicates that Mrs. Edison's offer of employment assisted her move from Sweden to the United States. Yet, she was listed in the 1905 New Jersey State Census as an employee of the Edisons.[262] Personal objects might thus represent a recent immigrant and one who has spent more time in the United States and might have more locally purchased goods. Artifacts could include family Bibles and small textiles which may have been easily transported. Additionally, religious images and inexpensive prints or magazine images may have served to decorate the walls.[263]

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[261] NPS, "HSR: House at Glenmont," pp. 869-76 for more detailed architectural information.

[262] October 29, 1928, letter, Anna Bjorkander, West Orange, to Mr. Thomas A. Edison (*misspellings and grammar reproduced*): "Please take time to read this! Please advise me how to do. I am the swedish-girl, that Mrs. Thomas A. Edison helped over from Sweden. Mrs. Th. A. E. send me a thicket, and I was to pay it little every month, untill it is paid. I came to your house the 19th of June, and having 65 dollar a month, Mrs. Th. A. E. takes 15, so it is 60 dollar, I have paid on the thicket. But Mrs. Th. A. Edison will not give me the 50 for this month. And besides that she has throne me out of the house, Glenwood, for no reason. I have done my work rigth and fateful, but Mrs. Thomas A. Edison, refuses to give me references. I have wittness on what I say. I have no home and no money and no place to urn my living, a family is so kind as to let me stay with them, wille I am hunting for work to make my living, but I have no money to pay my board with. Please remember that you both have been poor yourself, and how would you have liked to be treated like your wife do me. Would you please send word, or a letter, down to the Swedish Baptist Church. 55 Roseville Ave., Newark. N.J. to me and let me know it you would do rigth to me I have done rigth to yours." *Note*: A woman of the same name is listed in the 1905 New Jersey State Census as an employee of the Edisons. Perhaps this Anna is a relative of that employee.

[263] Permanent exhibitions at the Ellis Island Immigration Museum display objects brought to the United States with immigrants from many nations. Oral histories augment those displays. Bibles, jewelry, textiles are some of the items represented. Specific references to personal furnishings in service areas are also noted in NPS, *Historic Furnishings Report, Sagamore Hill*, by David H. Wallace (Harpers Ferry Center, NPS, U.S. Department of the Interior, 1989), pp. 89-90.

For more complete details on Servant's Room #2 and its furnishings, see **Servant's Room #2** in the **Documentary and Photographic References** section of this report.

Servant's Room #3 (308)

Servant's Room #3 originally joined with rooms 307 and 309, forming the largest bedroom in the third floor service area. It is believed to be the "Room over Dining Room, 3d Floor," mentioned in Pottier and Stymus' 1882 bill. The 1886 inventory included it as "Servants Room No. 2." A wood partition wall, installed in 1902, divided the room into 308 and 309. Located on the west side of the house, "Help's Room #3" was listed by that name in the 1921 and 1930 inventories. The 1924 inventory left off the apostrophe, while the 1937 and 1947 inventories included this space with other service rooms by referring to them all as "Help's Quarters."

In 1882 the room was furnished with "1 mirror over washstand," likely the same mirror still in the room. By 1886, it then contained "1 Bedstead, mattress & pillow," "1 Wood top table," "2 wood wardrobes," a "Brussels carpet," "grate andirons," and "holland shades on windows."

Furnishings were few in 1921: a white enamel cot, oak stand, mirror, and rocker. Two rag rugs covered the floor; the window was hung with opaque shades and curtains. Subsequent inventories report the same furnishings through 1947. The 1921-31 residence appraisals note a marble sink, further detailed in the 1931 appraisal as having an oak cabinet base and two brass faucets.

Although it is not clear which members of the service staff occupied this room during the Edison tenancy, a voucher for plumbing work completed in this room in 1952 refers to it as the "Butler's Bedroom." This same voucher indicates the installation of the present sink.[264] Currently, the room is used by the NPS for textile storage.

For more complete details on Servant's Room #3 and its furnishings, see **Servant's Room #3** in the **Documentary and Photographic References** section of this report.

Servant's Room #4 (309)

As noted in the descriptions of the previous two rooms, Servant's Room #4 was initially part of a larger room separated in 1902 by a wood partition. Also located on the west side of the house, this may well have been the more desirable of the two spaces created in 1902, for it contains two windows, a fireplace, and radiator.[265] With Servant's Room #3, this room may be the one listed in Pottier and Stymus' 1882 bill as well as that noted in the 1886 inventory as "Servant's Room No. 2." The 1921 and 1930 inventories note it as

[264] NPS, "HSR: House at Glenmont," p. 877.

[265] Ibid., pp. 876, 883.

"Help's Room #4" while in the 1924 inventory it appears as "Helps Room #2." It is included among "Help's Quarters" in the 1937 and 1947 inventories.

The 1886 furnishings included the bedstead, wood-top table, grate andirons, two wardrobes, and a Brussels carpet, as noted for Servant's Room #3. By 1921, after the rooms had been divided, Servant's Room #4 contained: a white enamel iron bed, oak three-drawer dresser and mirror, ash double door wardrobe, mahoganized pedestal stand, white enamel washstand with porcelain fittings, ash side chair with leather-upholstered back and seat, and a white enamel-painted arm rocker. Two cotton rugs were on the floor; holland shades and curtains of undesignated fabric hung at the windows. These furnishings remained in the room through 1947.

Although it is not currently shown to the public, the room serves as a storage space and contains a white enamel iron bed, painted dresser with mirror, double door wardrobe, Singer sewing table, small painted folding table, two armchairs, painted towel rack, bronze Japanese floor lamp, two table lamps, glass container, set of children's blocks, clock, and a hooked rug. There are no plans to restore this room.

For more complete details on Servant's Room #4 and its furnishings, see **Servant's Room #4** in the **Documentary and Photographic References** section of this report.

Servant's Room #5 (310)

The last of the service bedrooms, Servant's Room #5 is located on the south side of the house, adjacent to Servant's Room #4. This space was called "Servants Room No. 1" in 1886; work orders from 1905 refer to it as the "Man's Room." Like previous service rooms, inventories list this room as: "Help's Room #5" in 1921 and 1930, "Helps Room #5" in 1924, and as a part of "Help's Quarters" in 1937 and 1947.

Architectural changes were made in 1905, as E. W. Peckham noted on the estimate and specifications: "cut out window, and enlarge to box. Put in new frame, casement windows, all slating, tinning and painting, finishing inside and out." New partition walls and a doorway were also built, possibly in 1905 or 1909.[266]

While Servant's Room #5 is one of the three original servant's bedrooms, the 1886 inventory indicated only that the room included a clothes press, a Brussels carpet, and holland shades at the windows. Perhaps, as suggested in the draft Historic Structures Report, the lack of a bedstead opens up the possibility that this room was used instead as a storage space by the Pedders.

However, the inventories from 1921 to 1947 detail furnishings which indicate the use of the room as a bedroom: a white enamel iron bed, a three-drawer ash dresser with mirror, an ash double-door wardrobe, an ash bedroom table, a metal washstand with its porcelain fittings, a stained cane-seat rocker, and a maple cane-seat side chair. The only later

[266] Ibid., pp. 889, 891.

additions were a treadle Singer sewing machine and an assortment of sewing utensils which appear in 1937. These changes coincide with the removal of sewing equipment from the Sewing Room in the same year when that room became known as the "Secretary's Office."

The floor of Servant's Room #5 was covered with two cotton braided rugs and a Shirvan rug by 1921. These coverings continued to be noted through 1947 when that inventory indicated that all three rugs were badly worn. Holland shades were at the windows throughout; however, there was no reference to curtains.

Today the room is arranged as a bedroom, although it is not shown to the public. Furnishings in the space include: a white enamel bed, pink and white cotton double-weave bedspread, wardrobe, dresser with mirror, armchair, ceramic toiletries, commode, towel rack, wastebasket, glass container, canasta set, box of desk supplies, wooden souvenirs from Hawaii, and a brown wool rug. There are no plans to restore this space.

For more complete details on Servant's Room #5 and its furnishings, see **Servant's Room #5** in the **Documentary and Photographic References** section of this report.

Hall: Service Portion (311)

Called the "Upper Hall (3rd floor)" in 1886, and simply "Stair Hall" in the 1921 residence appraisal, this area received further definition by 1907 due to its two distinct uses. An invoice from W. & J. Sloane references the "3rd Front Hall" and "3rd Back Hall." Since stairs continue to the third floor in both the service and master sections, such division seems logical. The "Service Portion" noted in the 1931 residence appraisal appears as "Helps' Hall" in the 1921 and 1930 inventories, "Helps Hall" in 1924, and is included under "Third Floor/Help's Quarters" in the 1937 and 1947 inventories as "Hall." The name appearing in the 1931 residence appraisal is used here since it clearly delineates separate spaces and is preferred by the draft Historic Structures Report.

Although three oil paintings hung on the walls in 1886, these were likely found in the area which came to be known as the Master Portion. An Axminster carpet covered the floor, which matched that on the stairs from the first floor to the third; holland shades hung on the windows. When the Master Portion received new Axminster carpeting in 1907, the Service Portion was laid with "own carpet," likely that removed for the new Axminster.

From 1921 to 1947 few changes occurred in the Service Portion of the Third Floor Hall. The few furnishings—a light oak, double-door gentleman's wardrobe and two brass Pyrene fire extinguishers—appear in all five inventories. Likewise, the area consistently included two pairs of net curtains. Differences appear, however, with the floor treatments. Both the 1921 and 1924 inventories indicate the presence of 40 yards of Axminster carpet, to cover two flights of stairs as well as the hall, and four square yards of inlaid linoleum, which purpose is not noted. Alterations in the floor covering occur by 1930, and remain through 1947, when it seems the stairs were fitted with linoleum ("24

Square yards linoleum for stairs" are noted), while the hall retained an Axminster cover.

This area currently contains the wardrobe, two modern fire extinguishers, an emergency salvage cache, and boxes containing textiles. Visitors do not presently see this hall except for special tours.

For more complete details on the Hall: Service Portion and its furnishings, see **Hall: Service Portion** in the **Documentary and Photographic References** section of this report.

Hall: Master Portion (312)

With room 311, this space was called the "Upper Hall (3rd floor)" in 1886, and simply "Stair Hall" in the 1921 residence appraisal. Separate references to the hall areas accessed by two distinct stairs came with the 1907 invoice from W. & J. Sloane which noted the "3rd Front Hall" and "3rd Back Hall." Due to the clarity provided by the 1931 residence appraisal terminology—Hall: Master Portion—and the consistency it provides with the draft Historic Structures Report, it will be used here as well.

"Third Floor Hall" appears in the 1921-47 inventories and seems to indicate the master portion of the hall. In 1886 three oil paintings in gold frames hung on the walls. These included *Cattle Scene*, by Breter, *Wood Scene*, and *Winter Scene* by H. Geyer. An Axminster carpet covered the floor, which matched that on the stairs from the first floor to the third; holland shades hung on the windows. W. & J. Sloane laid a new Axminster in November 1907.

Furnishings were listed as part of the Hall: Master Portion by 1921 and remained through 1947 with only slight changes. Objects included: a Willow corner chair and cushion seat, Swiss music box, cedar linen chest, Accurate copper fire extinguisher, and two fire pails. Images hanging from the walls differed from those listed previously. The three paintings of the 1886 inventory had been replaced by a colored aquarelle, *Coast Scene*; an etching by Alfred C. Alais after E. Douglas' *Milkmaid and Cattle*; a line engraving, *Cathedral Town*; an open letter proof engraving by P. Allais after H. Schopin's, *Daniel devant Balthazar*; an oil painting by S. R. Gifford, *On the Beach*; and two framed pictures. Thirty yards of Axminster carpet still covered the floor, while on the stairs was a high-pile chenille. One pair of net curtains and one holland shade hung on the sole exterior window in the hall.[267]

The corner chair disappeared by 1930, while a Pyrene fire extinguisher had been added sometime by 1937. Additions to the wall decorations were made by that year, too, with an oil painting by H. Geyer entitled *Wood Interior*, and a photograph of Mina Miller (Edison) at the age of six. By 1947 the Gifford oil painting, *On the Beach*, seems to have been removed to the Drawing Room on the first floor.[268]

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[267] Proctor and Company provided two pairs of plain net sash curtains in May 1913.

[268] The 1947 inventory notes a Gifford painting entitled *Coast Scene* in the Drawing Room. Based on its

Today, the Hall: Master Portion is furnished with the music box on a linen chest, *Milkmaid and Cattle*, *Daniel devant Balthazar*, *Wood Interior*, *Cathedral Town*, a photograph of a child and two framed portraits. Visitors do not regularly see this area, except on special tours.

For more complete details on the Hall: Master Portion, and its furnishings, see **Hall: Master Portion** in the **Documentary and Photographic References** section of this report.

Fourth Floor: Attic

The fourth floor of the house, while generally referred to as the attic, has also been specifically described as a storage space. The 1886, 1921, 1924 and 1937 inventories all separately call the room the "Attic," while the 1930 and 1947 inventories use "Attic Store Room." During the 1920s, the "Store Room" appeared as a distinct space from the Attic. Residence appraisals provide further delineation of the space, noting a "Bedroom," "Store Room," and "Storage Attic" in 1921 and 1924. In 1931 five names were listed: "Stair Hall, Bedroom, Cedar Closet, Store Room [and] Unfinished Attic."

Original to the house, the Attic seems to have served primarily as a storage space. Yet, an 1889 letter from Edwards and Co. to Charles Batchelor describes an annunciator button in the "Play Room." It is suggested in the draft Historic Structures Report that the attic may well have been the playroom, since it was painted in July 1889. Traditional use of such spaces for play areas is documented by Karin Calvert, a specialist in the history of childhood. Calvert writes:

> Traditionally, the indoor play area for children had storage space that allowed plenty of room for rough-and-tumble play during inclement weather, with little danger that the children would damage anything of value. . . . the nineteenth-century play room was usually a large, virtually empty space located near the top of the house, which provided children with space for active play.[269]

Youngest son Theodore recalled the attic both as a storage area and as a playroom: "This used to be where we kept a lot of the baggage and trunks and things and boxes. . .as I remember, we used this as a playroom." More specifically, Theodore indicated that it was a gymnasium:

> The main part of the attic, at the north end of it, this was used as a gymnasium at one time, and there used to be a horizontal bar that went across here, and there were mats and

---

dimensions and description, however, and the continued presence of the Aquarelle entitled *Coast Scene* on the third floor, this painting is likely *On the Beach*.

[269] Karin Calvert, "Children in the House, 1890-1930." In Jessica H. Foy and Thomas J. Schlereth, eds., *American Home Life, 1880-1930: A Social History of Spaces and Services* (Knoxville: University of Tennessee Press, 1992), p. 81.

> so on in here. Then right in back you can see, there still are, some of the old Indian clubs and dumbbells, you see, back there.[270]

Perhaps distinct from the gymnasium, the playroom was located in the finished area on the south side of the house, the same space which was listed as a bedroom in the 1931 residence appraisal.

Unfortunately, no further evidence indicates furnishings for a gymnasium or playroom. Instead, inventories indicate its use as a storage space. The earliest list, from 1886, shows that the room contained just a sofa, two cedar chests and "some brass and marble covers for radiators."

Many more objects appeared by the 1921 inventory. Two areas in the attic were listed separately. The Store Room included Brussels stair carpeting and rug, fumed oak settee, two hair-stuffed window seats covered in velour and tapestry, one down sofa cushion, one carved cypress pedestal table, a box containing six pairs of window curtains and portieres, and 15 assorted framed pictures. In the section known as the Attic were 12 assorted traveling trunks, the cedar chests, 17 porch chairs, a "Colonial" stained cradle, Accurate copper fire extinguisher, a Sole leather hat box, and a lot of miscellaneous summer drapes.

Additions were few when the 1924 inventory was conducted. Two more trunks were noted, as well as oil paintings by Ebert, entitled *Rocky Coast Scene*, and by P. Massa-Florence, called *Character Study—Old Man and Wife*, and a framed color print. Most notably, the number of assorted prints jumped to 105.

By 1930, the number of objects stored in the Attic had increased. The list particularly included ceramics, such as vases, plates, and figurines. While these were noted separately and described, by the 1937 and 1947 inventories, objects tended to be listed in groupings: "an assortment of old furniture."

Significant structural changes occurred in 1968 when the NPS installed a new heating system. Fire protection equipment was added in 1978; in 1985, the building was reinforced with steel beams. The Attic continues to function as a storage space, housing artifacts, and is not shown to the public.

There are no plans to restore this space.

For more complete details on the Attic and its furnishings, see **Attic** in the **Documentary and Photographic References** section of this report.

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[270] Theodore interview, pp. 49-50. Likely, the gymnasium was moved to the fourth floor from room 110 when that space became the home Laboratory.

DOCUMENTARY AND PHOTOGRAPHIC REFERENCES

Basement

(1) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 129; see also pp. 140, 170.

(2) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 110; see also pp. 116, 137.

(3) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 146.

(4) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See pp. 1, 49, 55, 59-60.

(5) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 100.

(6) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 49.

Photographs: Basement

Figure 6 Shows the air pump in room B9 of the Basement (looking north), 1960. Edison NHS, class 12.435/130, neg. no. 6814.

First Floor: Drawing Room (100)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York to H. C. Pedder, Esq., Orange N.J.:

Decorating Ceiling of Drawing Room		
* * * *		
Papering Walls of Drawing Room		
* * * *		
DRAWING ROOM		
1 Pr. Door Curtains		490.—
1 Pole Cornice		28.—
Altering and supplying Onyx top to Rosewood Table and refinishing same		
Refinishing, regulating upholstery and covering		
2 Sofas		
2 Arm Chairs		
4 Chairs		
and furnishing trimming	340.—	
Making up Brocade Curtains for 1 Bay &		
3 Single Windows and rich trimmings		390.—
1 Piano Stool		87.—
1 Gilt Chair		110.—
1 [Gilt Chair] with arms		165.—
Applying Decorations of Wood to Piano Case		390.—
3 Carved & Gilt Ornaments for Ceiling Jewelled		68.—
7 Pole Cornices R.W. & G.		90.60
Making up and furnishing trimmings for 7 Headings		185.—
Making up 1 Pr Door Curtains to Hall, Plush trimmings &c		380.—
1 Pole Cornice		20.—
2 Registers		48.—
Making alterations to Woodwork Wainscoting &c		62.—
Exchanging carved caryatides		68.—
Refinishing and recovering 2 R.W. Chairs		40.—
* * * *		
Lace Curtains for Parlor		
* * * *		
Oct. 9/83		
1 Marble Bust "The Rose" by Albani of Florence, Italy		1000.—
Less 10%	100.-	900.
* * * *		
Feb. 8/84		
3 Shades, Parlor	15.—	
Brass Rosettes, Tassels &c for Parlor Curtains &c putting on same		
DRAWING ROOM		
Changing Mirror in Recess		280.—
1 Rosewood & Marble Screen with Gilt Brass Work		850.—
1 Stained Glass Panel		140.—
Altering Table		60.—
[Altering] Mantel Etagere		90.—

1 Onyx & Marble Pedestal 350.—
1 Pedestal for "Mischief" 160.—
1 Oak Tea Table 45.—
Different Repair jobbing &c, as follows:
Hanging & Altering Curtains
Cutting Floor &c for Gas Fitters
Supplying 18 New Locks putting on same and different alterations
Repairing Sliding Doors
Hanging Curtains
Repairing Rocker
Making up a scarf for Pedestal
Altering Window Seat Parlor
Supplying necessary floor and Rosewood work
1 R.W. Cabinet Top & Glass, Metal Brackets for Piano
Hanging Pictures unpacking & putting up Furniture
1 Plate Glass 44 x 14
Repairs to Cornices
Altering Old Curtains
Varnishers on Frame
Unpacking & packing pedestal &c 357.—

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on pp. 5-7.

(3) 1887, June 27. Invoice, Roux & Co., New York, to Mr. T. A. Edison, Orange N.J.:

May 7 Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering linings in [several rooms including] Front Parlor

(4) 1889, May 18. Invoice, estate of Albert Weber, Manufacturer of Weber Pianos, New York, to Mr. Edison, Laboratory, W. Orange, N.J.:

Tuning piano 5.00

(5) 1890, June 30. "At Edison's Home: Where the great American Wizard Lives and Works." Boston *Record*, no page:

> The interior of Mr. Edison's house is naturally quite elegant in all its appointments. There is a spacious and lofty drawing room at the left of the hall as you enter. There are some handsome paintings upon the wall, many rich curios, a little Florentine table, a cabinet with an array of Sevres vases and Dresden figures. Many charming and valuable bits of china were purchased last summer by Mrs. Edison while abroad. The furniture is of crimson satin, with rich damask hangings at doors and windows. The beauty of the drawing room is the corner where the piano stands, with a dainty little figure in white marble near by; just over it hangs a painting of Capri, one of the really good paintings in the house. The piano is a beauty in rosewood, with much ornamentation.

(6) 1891. Hester M. Poole, "The Residence of Thomas A. Edison, Orange, N. J.," in *The Decorator and Furnisher*, pp. 95-96.

(7) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on p. 2.

(8) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 2.

(9) 1892. W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison*, p. 355: "The drawing-room retains the same guise of fanciful grace as the reception room, and is in open rebellion to the imposition of stiff, archaic rules."

(10) 1894, August 19. *New York Recorder*, "Superb Country Homes: Views of the Interior of Mr. and Mrs. Edison's House":

> The drawing rooms, two in number, with onyx pillars between, are finished in crimson damask and carved rosewood. The pictures are by such artists as Corot, Perault Le Roux, and a very charming one, a head, is by an American woman, Elizabeth Gardner, the faithful pupil of Bouguereau. One of the choice bits in the drawing room is a gold and onyx table—rather small and very handsome.
>
> In the deep recess, which is partly window and partly mirror, is a beautiful marble bust, "The Rose," it is called. It represents the head of a young girl—a rosebud—and as it stands before a large mirror, both the marble and its reflection add to the attractiveness of this part of the drawing room. In another corner—for delicious "corners" abound in this room—stands an upright piano, with a pretty marble statue near....

(11) 1900, September. Invoice, Herts Brothers, New York, to Mrs. Thomas Edison, Llewellyn Park, Orange, N.J.:

Repairing covering of sofa, 2 arm chairs and 2 side chairs	15.50
Recovering Piano Bench in Lampas	8.75
Labor changing edging on Parlor Curtains	7.50

(12) 1909, August 5. Estimate, Proctor & Company, New York, to Mrs. Thomas A. Edison:

MUSIC ROOM

Ceiling:

Ceiling to be thoroughly repaired, all cracks cut out, replastered and painted three coats of the best white zinc, moulding and panels lined off with 1/4" gold line, and egg and dot borders touched up in gold, final finish to be a deep old ivory	175.00
Removing present Onyx columns and rose wood supports	38.00

Furnishing 5, 2-light antique side wall sconces	@ 63.00 each	315.00
2 Ceiling lights	@ 67.50 each	135.00
2 Special carved antique floor lamps with shades complete	170.00	340.00
Repairing and scraping floor, restaining & re-waxing same		72.00

Walls:

Walls will require:		
65 yds. Cluny brocade, special color	@ 3.25	211.25
140 [yds.] special gimp	@ .40	56.00
60 [yds.] interlining	@ .40	24.00
Lathing walls		27.50
Labor sewing in workroom		16.50
Upholsterer's time hanging material on walls at house		68.00

Curtains:

14 Pair of double sash curtains of filet net or Tudor silk, with edging	@ 17.50 a pair	245.00
2 Sets curtains for two large view windows	@ 24.00 a set	48.00
7 pair of fine all-silk taffeta window hangings with special taffeta border	@ 87.50 a pair	612.50
2 Pair curtains for special View Windows	@ 102.00 pr.	204.00
2 [Pair curtains] of own brocatelle, remade and trimmed for door leading to Reception room and door leading to Hall	@ 63.00 a pair	126.00
Cleaning antique rose wood furniture, repairing same and recovering such parts as may be imperfect with own material		45.00
11 sets pulley cords & drops for windows & portieres	@ 2.75 set	30.25

(13) 1910, July 1. Invoice, Proctor & Company to Mrs. Thomas A. Edison:

MUSIC ROOM:

Ceilings prepared, new canvas furnished painted four coats, finished in old ivory, rubbed off complete		187.00
Walls:		
72 yds Cluny brocade	3.25	234.00
67 yds lining	.40	26.80
Labor hanging lining		33.50
Lathing for walls and labor on same		27.50
155 yds special gimp	.50	77.50
Labor in work room on wall covering		16.50
Upholsterers labor hanging material		68.00
Rosewood: varnish removed, new wood stained, shellacked and rubbed down to soft finish		207.00
Hangings:		
12 pr Point d Esprit sash curtains requiring 49 yds.	.90	44.10
110 yds lace edging	.30	33.00
Labor making all complete		28.50
2 Pr Point d Esprit net curtains for French door complete		21.60
Six windows requiring:		

40 yds tudor silk	2.25	90.00
50 2/3 [yds.] real filet lace border	3.75	190.00
12 real filet lace squares	3.75	45.00
Labor making complete	87.00	
6 Sets pulley cords and drops	2.25	13.50
1 Pr plain tudor silk curtains with antique filet lace, for French door		68.66
1 Set pulley cords and drops		2.25
6 Sets cords and small drops for upper net sash curtains	1.75	10.50
6 Pr silk taffeta window hangings with special silk fringe and galloon	87.50	525.00
6 Sets pulley cords and special tassel drops	3.50	21.00
3 Pr. Liberty velvet portieres requiring:		
35 yds. velvet	2.00	70.00
3 Antique embroideries 65.00; 75.00; 67.50		207.50
Labor in laying out design and applique work on 3 pr.	165.00	
17 1/2 yds. interlining	.50	8.75
17 1/2 [yds.] brocade lining	2.00	35.00
Labor making 3 pr.	22.50	67.50
3 Sets special pulley cords and tassel drops	3.50	10.50
1 Large velvet valance with antique applique, fringe and galloon, complete		66.00
2 Medium size valances with same style of trimming made complete	@ 52.00	104.00
2 Smaller size valances with same style of trimming	37.00	74.00
8 Special carved wood Italian side lights mounted for electricity	65.00	520.00
2 Doz frosted electric bulbs	5.20	10.40
Rosewood furniture:		
3 Sofas		
2 Arm chairs		
6 Side chairs		
1 Large table		
1 Console table		
1 Music Art folio varnished removed, repaired, shellacked and rubbed down to a dull finish complete		263.00
Seats and backs of above pieces of furniture, remade, new webbing and hair furnished, and re-covered with damask		208.50
33 1/2 yds. damask used to cover above	5.25	175.88
42 [yds.] special gimp	.55	23.10
Floor cleaned, varnish removed, shellacked, and waxed	65.00	
Old paper removed and walls washed down		16.00
2 Antique blue brocade pillows	28.50	57.00
1 Fine antique Samarkand rug #1907		550.00
1 [Fine antique] Ghiordes [rug] #2431		125.00
1 [Fine antique Ghiordes rug] 3144		110.00
2 Antique carved and decorated Italian torchieres with electric mounting	165.00	330.00
2 Special Lamp shades made of violet cloth of gold		

with special fringe	55.00	110.00

* * * *

Music Room		
4 New Shades & rollers		
8 Holland shades put on own rollers		
2 sets green pulley cords and drops	2.75	5.50

* * * *

Music Room		
Brass fixture		64.50

(14) 1913, July 18. Letter, Herter Looms, New York, to Mrs. Thos. Edison, Llewelyn [*sic*] Park, Orange, N.J.:

> We have been waiting to hear from you regarding your final decision concerning the shades for your Music and Reception rooms.
>
> The final idea of small individual screens with the mille fleur designs, samples of which you have there, seem to be most appropriate and pleasing in every way for the Music Room.

(15) 1914, May 26. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Jan. 31, 1914
To repairing, Rose-wood Sofa, 1 small chair & 2 Italian floor Lamps 14.25

(16) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 12-17.

(17) 1923, May 7. Estimate, Herter Looms, New York, to Mrs. Thomas A. Edison, Llewlyn [*sic*] Park, Orange, N.Y. [*sic*]:

<u>DRAWING ROOM</u>:		
Sofa #1, partly reupholstered and recovered in damask, finished with gimp		157.00
Sofas #2 and #3, seats partly reupholstered and recovered in damask, finished with gimp,	@ $170.25	340.50
22 own pillows for sofas #2 and #3, recovered in damask,	@ 54.00	162.00
Cleaning and touching up frames additional.		
To fasten all corners of wall and to put on new galloon		148.75

[**Note:** A number of alterations were written over the typed order. The list above reflects those changes. Additionally, a drawing for placement of furnishings appears on the first page and notes the color of the damask as "blue green."]

(18) 1923, August 15. Copy of order, Herter Looms, New York, to Thomas A. Edison,

Llewellyn Park, West Orange, N.J.:

DRAWING ROOM:

Sofa #1, partly re-upholstered and recovered in damask, finished with gimp		157.00
Sofas #2 and #3, seats partly re-upholstered and recovered in damask, finished with gimp,	each $170.25	340.50
2 pillows for sofas #2 and #3, recovered in velvet,	each $54.00	108.00
To fasten all corners of wall and to put on new galloon		148.75

(19) 1923, December 3. Invoice, Herter Looms, New York, to Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

DRAWING ROOM:

Sofas No. 2 and No. 3 reupholstered and recovered		340.50
Sofa No. 1 reupholstered and recovered		157.00
Cartage on furniture to New York and Ferryage		19.52
[Cartage on furniture to] West Orange & Ferryage		19.70
1 Special iron floor standard		150.00
1 shade for floor standard		65.00
Tax		2.75

DRAWING ROOM

Repairing chairs			30.00
2 pillows of velvet	@ $54.00		108.00
Fastening all corners of wall and putting on new galloon		148.75	
8 triple screens of shirred gauze	@ $15.00		120.00
Tax on screens			2.00

(20) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 9-13.

(21) 1926, May 20. Receipt, Dorothy Vicaji to Mrs. Thomas Edison:

Received of Mrs. Thomas Edison the sum of five thousand three hundred and ten dollars for the painting of her portrait and the painting of Mrs. John Sloane's portrait with the two frames.

[**Note:** Receipt could not be located at time of HFR revision 5/94.]

(22) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 13-19.

(23) 1934, March 8. Estimate, Mrs. Renner, New York, to Mrs. Thomas A. Edison, Fort Myers, Florida:

MAIN DRAWING ROOM:
Removing material from back of green blue sofa and replacing
with new material, using material thus obtained to recover
arms of two sofas 18.00

(24) 1935, July 8. List, (Mrs. Renner, New York), "List of articles to be brought from the Edison house, Llewellyn Park, West Orange, New Jersey, Monday, July 8th":

DRAWING ROOM:
Valance from Drawing Room, to have new fringe
7 pair of gauze curtains
1 Pair of taffeta curtains (so we can match trimmings)
1 Shade from wall brackets
2 Large lampshades

(25) 1936, June 17. Estimate, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

Estimate for additional cleaning and repair work essential to keep your rugs in good order:

DRAWING ROOM:

Samarkand 11x5.7 This is the Brown and Green at the large window. Cleaning and hand-sponging, repairing badly worn corner and several breaks along one side	20.00
Ghiordez 5.6x4 In Bay Window, Dri-Naphtha cleanse and repair binding	6.00
Ghiordez 4.10x3.4 At Fireplace, Dri-Naphtha cleanse only	2.00

(26) 1936, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

To: Cleaning, handsponging, dri-naphtha cleansing and repairing Rugs, as follows:

DRAWING ROOM:

Samarkand 11 x 5.7 Repair & Clean	20.00
Ghiordez 5.6 x 4 [Repair & Clean]	6.00
Ghiordez 4.10 x 3.4 Clean only	2.00

(27) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 13-20.

(28) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 9-13.

Photographs: Drawing Room

Photographs of the Drawing Room appear in figures 7-15. These images date between 1891 and 1947, and include evidence of Mina's involvement in the Daughters of the American Revolution as well as the pictures from the wedding of her niece, Grace Miller, to Halbert Hitchcock, on February 15, 1916.

Figure 7	Drawing Room, looking northwest, 1891. *1891 Decorator*
Figure 8	Drawing Room, looking north, c.1892. Edison NHS, Album 12, EDIS 560.
Figure 9	Drawing Room, looking west, c.1892. Dickson, p.344.
Figure 10	Drawing Room, looking east, c.1892. Edison NHS, Album 13, EDIS 14239.
Figure 11	Drawing Room, looking south, c.1916-26. Mina Edison with group of women in DAR costume. Edison NHS, Album 5, EDIS 14061.
Figure 12	Drawing Room, looking northwest, c.1916-26. Mina Edison in DAR costume. Edison NHS, Album 5, EDIS 14061.

Figure 13 Drawing Room, looking northwest, 1916. Edison NHS, class 12.425/14.
Figure 14 Drawing Room, looking southeast towards Conservatory, 1947. Edison NHS, class 12.435/15, neg. O-1160-24.
Figure 15 Drawing Room, looking west, 1947. Edison NHS, class 12.435/13, neg. O-1160-22.

Additional images, not reproduced in this report, are listed below:

- Drawing Room, looking southwest, 1914. Room arranged for Madeleine Edison's wedding. Edison NHS, Album 113.
- Drawing Room, looking west, 1914. Mirror draped, two large candlesticks flanking, for Madeleine Edison's wedding. Edison NHS, Album 113.
- Drawing Room, looking northwest into Fern Room, 1931. Edison's funeral. Edison NHS, Album 38.
- Drawing Room, looking southwest, 1931. Mirror draped, Edison's casket surrounded by flowers. Edison NHS, Album 38.
- Drawing Room, looking west, 1931. Edison's casket surrounded by flowers. Edison NHS, Album 38.
- Drawing Room, looking southwest, 1931. Room arranged for Edison's funeral. Edison NHS, Album 38.
- Drawing Room, looking north, 1947. Edison NHS, class 12.435/14, neg. O-1160-23.
- Drawing Room, looking south, 1947. Edison NHS, class 12.435/12, neg. O-1160-21.
- Drawing Room, looking southwest, 1960. Edison NHS, class 12.435/71, neg. 6749.
- Drawing Room, looking southeast, 1960. Edison NHS, class 12.435/72, neg. 6750.
- Drawing Room, looking north, 1960. Edison NHS, class 12.435/73, neg. 6751.
- Drawing Room, looking northwest, 1960. Edison NHS, class 12.435/74, neg. 6752.

Conservatory (101)

(1) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 4.

(2) 1891. Hester M. Poole, "The Residence of Thomas A. Edison, Orange, N. J.," in *The Decorator and Furnisher*, p. 95.

(3) 1900, November 1. Invoice, Bill No. 4, Adolph Vogel, West Orange, N. J., to Mrs. T. A. Edison:

August 5		
8 Palm Boxes of Chestnut Complete	@ 4.70	37.60
4 [Palm Boxes of Chestnut Complete]	@ 3.85	15.40

(4) 1905, December 1. Invoice, John L. Reid, Newark, N. J., to Mrs. Thomas A. Edison, West Orange, N.J.:

Repairs to Conservatory Heater		
1 #B 15 Smoke Box		5.50
1 #B 15 Grates		4.75
1/2 gal. Black Asphaltum		.45
Steam-fitter and Helper, 14 hrs	@ 1.05	14.70
Car-fare		.40
		25.50

(5) 1910, March 18. Letter, Wilbur S. Knowles, New York, to Mrs. Edison:

> I called at Vantine's. The new lot of Teakwood Lanterns cost $15.00 each, total ($30.00) delivered. I'd like to see them hung in the conservatory before your return they seem so satisfactory. It costs $24.00 to repair the two old ones. Unless you have some sentiment about the old ones, I advise you to buy the new ones.

(6) 1913, January 20. Invoice, Bobbink & Atkins, Rutherford, N. J., to Mrs. Thomas A. Edison, Glenmont, Llewellyn Park, West Orange, N.J.:

3 Square Tubs 24" top height 21"		
with iron bands and feet, painted green	9.50	28.50

(7) 1913, May 31. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison:

Palm Room:

Willow furniture put in order & painted soft grey		38.00
12 1/2 yds. grey stripe linen used to cover own		
cushions for seats & backs of above furniture	1.25	15.63
Labor re-making cushions & covering same		26.50
To re-staining in soft brown:		
2 Willow chairs		

1 Arm chair (Chinese) 1 Chinese rattan Settle 2 Stools		17.50
To re-covering own cushions with brown agra cloth	3.75	7.50
2 yds. block print cretonne grey & yellow	3.50	7.00
2 [yds. block print cretonne] mulberry & grey	3.50	7.00
2 [yds. block print cretonne] yellow roses & grey	3.50	7.00
Labor making above materials into 9 pillow covers for Palm room & freshening up own pillows		6.75
1 Byzantine Pedestal		18.50
1 [Byzantine] Saucer		4.50
1 Antique Adams carved wood Lamp		22.00
1 [Antique] Lamp Shade		18.00

(8) 1914, May 26. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison:

1 Billiard table cover requiring:		
7 1/4 yds. agra cloth	@ 1.25	9.06
12 [yds.] fringe	@ .50	6.00
Labor making		4.00

(9) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 11.

(10) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 8.

(11) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 12.

(12) 1934, March 8. Estimate, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Fort Myers, Florida:

Conservatory:

Repairing 7 pieces of wicker furniture, including Peacock chair, varnishing peacock chair	36.75

(13) 1934, April 3. Letter, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Fort Myers, Florida:

> We did not include repairing the wicker furniture in our estimate as at the time we decided on the scheme for the Conservatory, you thought you would have it repaired there. In our letter of November 29, 1933, we said that the price of repairing the peacock chair would have to be given when it was delivered to New York.

(14) 1937, March 4. Letter, Mrs. Renner, Inc., New York, to Mrs. E. E. Hughes, Fort Myers, Florida:

> I think you are wise to decide on having the Conservatory floor brown so I will consult with Mr. Miller and have the color mixed accordingly.

(15) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 21-22.

(16) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 14.

Photographs: Conservatory

Figure 16 Conservatory, possibly looking west, c.1888. Mina Edison holding baby on her lap. Edison NHS, class 14.354/4, neg. O-6037F.

Figure 17 Conservatory, looking south, c.1900 or later. Edison NHS, Album 5, EDIS 14061.

Figure 18 Conservatory, looking south, 1947. Edison NHS, class 12.435/25, neg. O-1160-34.

Figure 19 Conservatory, looking northwest, 1960. Edison NHS, class 12.435/70, neg. 6748

Additional images, not reproduced in this report, are listed below:

- Conservatory, looking south, 1914. Orchestra arranged for entertainment at Madeleine Edison's wedding. Edison NHS, Album 113.
- Conservatory, looking south, October 21, 1931. Filled with flowers for Edison's funeral. Edison NHS, Album 38.
- Conservatory, looking north, into Reception Room, October 21, 1931. Filled with flowers for Edison's funeral. Edison NHS, Album 38.
- Conservatory, looking south. Mina and her sisters, c.1932. EDIS 105362, located in Room 200.
- Conservatory, looking south(?), November 18, 1944. Nancy Miller Arnn bridal portrait. Edison NHS, uncataloged album in Room 300, Glenmont.
- Conservatory, looking south(?), November 18, 1944. Nancy Miller and Edward Thomas Arnn wedding portrait. Edison NHS, uncataloged album in Room 300, Glenmont.
- Conservatory, looking south(?), November 18, 1944. Mina Edison, Nancy Miller Arnn,

Edward Thomas Arnn, Mrs. Arnn(?), Ewing Arnn. Nancy and Edward cut their wedding cake. Edison NHS, uncataloged album in Room 300, Glenmont.

- Conservatory, looking south, 1960. Edison NHS, class 12.435/69, neg. 6747.

Reception Room (102)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceilings of Reception [Room]

* * * *

Papering Walls of Reception [Room]

* * * *

RECEPTION ROOM	
1 Center Table	210.—
1 Cabinet	450.—
1 Sofa Muslin	
1 Ladies Arm Chair	
1 Gents [Arm Chair]	
2 Low Seat Chairs	
2 Chairs	480.—
Labor of covering and trimmings for same	86.—
1 Pedestal	80.—
1 Organ Case	490.—
Making up 2 Sets Curtains in Damask, Trimmings &c	384.—
1 Organ Seat	76.—
1 Corner Cabinet	70.—
2 Small Cabinets	110.—

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on pp. 2-4.

(3) 1887, June 27. Invoice, Roux & Co., New York, to Mr. T. A. Edison, Orange N.J.:

May 7

Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering linings in [several rooms including] Reception Room

(4) 1891. Hester M. Poole, "The Residence of Thomas A. Edison, Orange, N. J.," in *The Decorator and Furnisher*. 1891, p. 95.

(5) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on p. 3.

(6) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 3.

(7) 1894, January 23. Invoice, Mason & Hamlin Organ and Piano Co., New York, to Mrs.

Edison:

Repairing, cleaning, & tuning organ 7.50

(8) 1905, December 30. Invoice, A. H. Davenport, Co., New York, to Mr. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

November 29, 1905

Recovering sofa & 6 chairs for reception room 270.

(9) 1909, August 5, estimate, Proctor & Company, New York, to Mrs. Thomas A. Edison:

> It has been quite difficult to figure on the Reception Room, as there has been so much uncertainty as to what will be used on the walls. I am sending over various samples with the prices marked on them, but in the estimate I have figured on the brocatelle, which is $8.50 a yard. Of course if you should decide on one of the less expensive materials it will be less the difference in price per yard, as the labor and gimps are the same.

* * * *

RECEPTION ROOM

Ceiling:

All cracks in center and corners of ceiling thoroughly cut out and re-plastered; ceiling covered with canvas and painted three coats of the best white zinc, final color a deep old ivory, line in center and gold touching up cornices		128.50
Lathing walls and furnishing lath and labor complete	16.50	
Cleaning, scraping and re-waxing floor	28.50	
45 yds. Brocatelle, made to order	@8.50	382.50
45 [yds.] lining for same	@.40	18.00
90 [yds.] special gimp	@.50	45.00
Labor in sewing room		13.00
Upholsterer's labor in hanging same		48.00

Woodwork:

1 Alabaster Ceiling Light with Antique gilt chain (electric lights to be hid from view)		335.00
1 Pr. Carved Antique Italian Candlesticks, mounted for 3-light electric, to be connected with mantel shelf		165.00
4 carved antique gold side brackets, each with 2 lights ready to attach to wall	@47.50 each	190.00
Repairing organ and lining same with new silk		33.00
1 Special Italian gold mirror for back of mantel		67.50
Removing over top mantel, also removing wood rail from side walls		19.00
Cleaning all woodwork and furniture		33.00

Curtains:

Furnishing new Holland shades for windows		28.50
Making 2 pr. Portieres complete, of same material as wall-covering	@120.00 each	240.00
2 sets of overhangings for window draperies with valances complete		255.00
16 Pr. double tudor silk sash curtains, with silk edging	@17.50 each	280.00

2 sets Pulley cords & attachments for portieres	@2.75 a set		5.50

(10) 1909, December 8. Invoice, Edwd. F. Caldwell & Co., New York to Mr. Thos. A. Edison, Llewellyn Park, Orange, N.J.:

RECEPTION ROOM:

1 A 13263 6 lt. Electric Alabaster Ceiling Fixture, Gold	325.00	

(11) 1910, July 1. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison:

RECEPTION ROOM:

Ceiling washed off, prepared, covered with canvas, lined off with gold lines and tinted egg and dart with gold		128.50
Woodwork cleaned off, new wood stained to match old, shellacked and rubbed down		67.00
Organ varnished, cleaned, shellacked and rubbed down, also 2 small cabinets		16.50
Removing old paper and repairing walls		14.00
Floor repaired, scraped, stained and waxed, complete		45.00
Picture moulding furnished and put in place		14.90
Lathing walls, including labor		16.50
40 yds. lining for walls	.4	16.00
Labor hanging lining		10.20
42 yds. Cluny brocade to cover walls	3.25	136.50
90 yds. special gimp	.50	45.00
Labor hang walls by upholsterer		48.00
[Labor] on material in work-room		13.00
4 Carved wood electric light side brackets mounted for 3 light electric	47.50	190.00
1 Pr. special carved wood electric light standards for mantel shelf		110.00
1 Antique Baroque carved wood Mirror		87.50

Hangings:

2 Pr. Cloth of gold window hangings requiring		
13 1/2 yds. of cloth of gold	@8.50	114.75
19 1/2 yds. special antique fringed edging	3.25	63.38
19 [yds.] special galloon	1.50	28.50
13 [yds.] interlining	.50	6.50
13 [yds.] sateen lining	.50	6.50
Labor making 2 Pr.	13.50	27.00
2 Cloth of gold valances requiring:		
8 1/2 yds. cloth of gold	8.50	72.25
16 [yds.] special antique fringe	3.25	52.00
20 [yds special antique] border	1.50	30.00
Lining and interlining		8.50
Labor making	14.50	29.00
Portieres:		
2 pr. cloth of gold portieres requiring 12 yds. gold cloth	8.50	102.00
20 yds. special galloon border	2.25	45.00
11 1/2 [yds.] brocade lining	2.00	23.00

11 1/2 [yds.] interlining	.50	5.75	
Labor making 1 pr. 10.50 1 pr. 12.00			22.50
2 Sets pulley cords and tassel ends		3.50	7.00
Sash curtains East window requiring 6 pr.:			
17 1/2 yds. Point d'Esprit		.90	15.75
43 [yds.] lace edging		.30	12.90
Labor making 6 pr.		2.25	13.50
Large group of French windows requiring for upper and lower:			
20 yds. Point d'Esprit		.90	18.00
67 [yds.] lace edging		.30	20.10
Labor making 12 curtains			18.50
2 Pr. double width violet tudor silk curtains requiring 22 yds. tudor silk		2.25	49.50
24 yds special edging		.40	9.60
Labor making		7.50	15.00
1 Single pr. violet tudor silk curtains with edging			25.00
3 Sets pulley cords and drops		2.25	6.75
2 Antique gold brocade pillows with white down filling	24.00		48.00
2 Liberty velvet pillows		5.50	11.00
To repairing organ stool and re-polishing			6.50
Re-upholstering and furnishing Liberty velvet cover for same			8.50
Velvet tudor silk made into curtain for organ and labor on same			14.00
1 Single pr. lavender curtains			25.00
1 Set pulley cords & drops			2.25
* * * *			
Brass fixtures			42.85

(12) 1913, July 18. Letter, Herter Looms, New York, to Mrs. Thos. Edison, Llewelyn [*sic*] Park, Orange, N.J.:

> We have been waiting to hear from you regarding your final decision concerning the shades for your Music and Reception rooms....In the Reception Room I believe the screen for the wall bracket, as sample you already have, will be the solution for those brackets.
>
> The shades for the mantel should be somewhat deeper and wider diameter at the top than the one you have there at present. The background color to be a little warmer, and the gold redder, more in keeping with the gold of the standards. If you dislike the light thrown upward into the room, we can make a lid or cover for the tops of these, which concentrates the light through the design. I do think the introducing of the green in the shades in this room adds much to their chic. I understood you wanted them early in the Fall.

[**Note:** A handwritten note, not in Mina's hand, indicates that she was planning to take this matter up in the fall when she returned from vacation.]

(13) 1914, May 26. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison:

Jan. 31, 1914
. . . refinishing . . . . 1 small chair Reception Room

(14) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 6-10.

(15) 1923, May 7. Estimate, Herter Looms, New York, to Mrs. Thomas A. Edison, Llewlyn [*sic*] Park, Orange, N.Y. [*sic*]:

RECEPTION ROOM:		
Sofa #1: Reupholstering seat and back and recovering in damask, finished with gimp		$175.00
2 side chairs, #2 and #4, seats and backs re-upholstered and recovered in velvet, finished with gimp	@ $68.00	136.00
2 arm chairs, #3 and #5, seats and backs re-upholstered and recovered in damask, finished with gimp	@ $114.00	228.00
1 organ bench, partly re-upholstered and recovered in velvet, finished with gimp		22.50
2 pillows on sofa #1, recovered in velvet and trimmed with cords of damask	@ 14.75	29.50
Cleaning and touching up frames additional.		

[**Note:** A diagram indicating the placement of furniture is included at top of the first page of the estimate.]

(16) 1923, August 15. Copy of order, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

RECEPTION ROOM:		
Sofa #1: Re-upholstering seat and back and recovering in velvet, finished with gimp		175.00
2 side chairs, #2 and #4, seats and backs reupholstered and recovered in damask, finished with gimp,	each $68.00	136.00
2 armchairs, #3 and #5, seats and backs reupholstered and recovered in velvet, finished with gimp,	each $114.00	228.00
1 organ bench, partly reupholstered and recovered in damask, finished with gimp		22.50
Cleaning and touching up frames additional		

(17) 1923, December 3. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

RECEPTION ROOM:		
1 sofa, reupholstered seat and back recovered		175.00
2 armchairs reupholstered and covered in velvet		228.00
2 side chairs, reupholstered and covered in damask		136.00
1 organ bench seat reupholstered and covered in damask	22.50	

(18) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 5-7.

(19) 1926, February 16. Letter, Chas. L. Dolt, New York, to Mr. Knowles, Orange, N.J.:

> I agree to repair the Mason & Hamlin organ now located in the residence of Mrs. Thomas A. Edison, convey same to my shop, and return to residence of Mrs. Thomas A. Edison when repairs are satisfactorily made, to wit —
>
> Recover with new material the bellows
> Recover the feeder corners
> Repair all notes cyphering
> General overhauling in a thoroughly workmanship manner
> For the sum of one hundred fifty dollars $150.00
> Cartage both ways forty four dollars 44.00
>
> I agree to repair organ within 21 days Total $194.00

(20) 1926, May 20. Receipt, Dorothy Vicaji to Mrs. Thomas Edison:

> Received of Mrs. Thomas Edison the sum of five thousand three hundred and ten dollars, for the painting of her portrait and the painting of Mrs. John Sloane's portrait with the two frames.
>
> [**Note:** Receipt could not be located at time of HFR revision 5/94.]

(21) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 6-11.

(22) 1932, February 19. Estimate, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, New Jersey:

> Confirming our estimate we give you herewith a summary of the work to be done on your rugs:
>
> Reception Room, Indo-Ispahan, 14.9 x 9.0, to be hand-cleansed, numerous breaks and torn places to be repaired and bad portions to be filled in with new nap for the sum of $150.00
>
> ESTIMATE APPROVED: (includes signature: Mrs. Thos. A. Edison)

(23) 1934, March 8. Estimate, Mrs. Renner, New York, to Mrs. Thomas A. Edison, Seminole Lodge, Fort Myers, Florida:

> [**Note:** A subsequent telegram, dated March 31, 1934 indicates this work was carried out.]

RECEPTION ROOM:

Recovering organ bench, using present cover of bench for borders
on 2 side chairs, placing new material on bench,
putting cord in seams 16.50

Replacing new borders on two side chairs, putting cord in seams,
repairing upholstery on backs 29.75

Note: We find we can get a sample length which will enable us to patch out these pieces of furniture with the same material

(24) 1934, June 19. Estimate, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

We give you, here, our estimate, for cleaning, repairing, and re-laying of certain rugs as listed below:

Reception Room, Antique Agra Rug, 14'9" x 8'11"
to be cleaned and repaired. This will cost: 53.00

Repairing consists of, going over the entire rug, sewing any breaks or holes, to keep the rug in general good condition. You will remember that I advised a certain sum be spent on this rug each year to keep it in good condition.

(25) 1935, July 8. List, (Mrs. Renner, Inc.), "List of articles to be brought from the Edison House, Llewellyn Park, West Orange, New Jersey, Monday, July 8th":

MUSIC ROOM:
2 pair of over curtains and valances
Chair or organ bench in purple damask (background of which we are to copy for new curtains)

(26) 1935, August 19. Invoice, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, New Jersey:

To: Reception Room; Hand-cleaning and Repairing One (1)
Antique Indo-Ispahan Rug 14'9" x 8'11" 50.00

(27) 1935, August 30. Letter, Anne Renner, New York, to Mrs. Thomas A. Edison. Chautauqua, New York:

I am enclosing a cutting of the material which we are having specially woven for the Reception Room curtains. The loom is all set and we are going to proceed with the weaving of this material early Tuesday morning so, if you have any criticism, will you please wire me at 943 Lexington Avenue immediately upon receipt of the sample. The material in the large piece is very much handsomer than in this cutting as you get so many different lights and shades in it. I am sure you will find that this

made up makes exceedingly handsome curtains.

* * * *

[Handwritten note attached] I have attached small cuttings of the furniture coverings and the wall covering from the Reception room and enclosed an envelope so they can be returned to me.

(28) 1936, June 17. Estimate, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

ORGAN ROOM:
Ant. Indo-Ispahan 14.9x8.11
Cleaning, handsponging and repairing as follows: Reweaving in the Blue Palmettes of the field and magenta color in the border to preserve and keep rug in good order 50.00

(29) 1936, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

To: Cleaning handsponging, dri-naphtha cleansing and repairing Rugs, as follows:

ORGAN ROOM:
Ant. Indo-Ispahan
14.9 x 8.11 Repair & Clean 50.00

(30) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 7-12.

(31) 1944, March 7. Letter, Leslie Leet, Leet Organ Company, Cranford, New Jersey to Mrs. Thomas A. Edison, Glenmont, Llewellyn Park, West Orange, N.J.:

> We enclose a sample of a material we have located for use in replacing the torn cloth back of the display pipes for your organ. We also enclose a small sample of the original material so you may compare the two. The new material is as close as we have been able to match the original color and it was with considerable difficulty that we located this piece.
>
> In the event that the sample does not meet your approval, possibly you could secure the material for us, as we have tried all our sources of supply. Due to the shirring, four yards of material at least one yard wide are required.

(32) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 5-8.

Photographs: Reception Room

The Reception Room appears in figures 20-25; the photographs date between 1892 and 1947. The 1918 image shows the billiard table set up in the Conservatory.

Figure 20	Reception Room, looking east, c.1892. Edison NHS, neg. L-6012.
Figure 21	Reception Room, looking east, c.1892. Edison NHS, Album 13, EDIS 14239.
Figure 22	Reception Room, looking southwest, 1918. Edison NHS, class 12.425/13.
Figure 23	Reception Room, looking northwest, 1947. Edison NHS, class 12.435/11, neg. O-1160-20.
Figure 24	Reception Room, looking south towards Conservatory, 1947. Edison NHS, 12.435/10, neg. O-1160-19.
Figure 25	Reception Room, looking east, 1947. Edison NHS, class 12.435/9, neg. O-1160-18.

Additional images, not reproduced in this report, are listed below:

- Reception Room, looking east, November 18, 1944. Reception line of Nancy Miller and Edward Thomas Arnn wedding. Edison NHS, uncataloged album in Room 300, Glenmont.
- Reception Room, looking southeast, 1960. Edison NHS, class 12.435/66, neg. 6744.
- Reception Room, looking east, 1960. Edison NHS, 12.435/67, neg. 6745.

Reception Hall and Main Stairway (103)

(1) 1881, August 27. "Residence of Mr. Henry C. Pedder," *American Architect and Building News*.

(2) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating the walls of Main Hall in Bronze	280.—

* * * *

Hall

2 Carved Chairs	120.—
1 Ottoman	160.—
1 Carved Table	180.—
1 Mahog 2 Panel Screen	459.—
1 Set Window Curtains in Plush	325.—
2 Pole Cornices & Rods for same	55.—
Making up 1 Pr Door Curtains in Plush to Library	426.—
1 Pole Cornice for same	20.—
1 Rug	230.—
1 Oak Carved Table	300.—
1 Bronz [*sic*] Hall Base for Umbrellas &c	190.—
2 Sets Tassels for windows	18.—
1 Panel for Mantel	184.—

* * * *

1 Oak Panel for Moose Head	20.—

[**Note:** This was listed under Spare Room over Parlor.]

* * * *

Feb. 8/84

1 Rich Card Receiver	510.—

(3) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 16.

(4) 1887, June 27. Invoice, Roux & Co., New York, to Mr. T. A. Edison, Orange N.J.:

May 7

Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering linings in [several rooms including] Hall

(5) 1887, July 5. Invoice, Pottier & Stymus, New York, to Thomas A. Edison, Esq., Llewellyn Park, Orange, N.J.:

1 Maple & Mahogany Hall Table	32

* * * *

1 Plush Mat for Console Table
2 [Plush Mats for Console Table]

(6) 1890. *The Oranges and Their Leading Business Men*, (Newark, NJ: Mercantile Publishing Co., 1890), p. 88:

> George Payne, Art Glass Stainer, Memorial Windows a Specialty. Mural Decorations, etc. R.R. Place, opposite Brick Church station, East Orange. (P.O. Box 676, Orange). There is perhaps no manufacture in which every successive stage requires so much care as glass, and none in which results on so large a scale, involve such delicate skill. Mr. George Payne has been engaged in this work since 1862. He is a graduate of Clayton & Bell's Stained Glass Works of London, England, and after graduating, was employed as assistant teacher for ten years. Mr. Payne shows great artistic skill in this work, and is prepared to fill any order for stained glass, memorial windows being made a specialty. Mr. Payne has executed all the Art Glass in the residence of Mr. T. A. Edison...Llewellyn Park...He will also undertake mural decorations of any kind, for which he has marked facilities.
>
> The premises occupied by Mr. Payne comprise two floors, measuring 25 x 50 feet, and are situated at R.R. Place, opposite the Brick Church station. He employs five assistants, who are well trained to this delicate work, but over whom Mr. Payne keeps a strict supervision. Mr. Payne imports his glass direct from England and Bohemia. A visit to this establishment will prove of unusual interest.

(7) 1890, September 27. Invoice, A. A. Anderson, Paris, France, to Mr. Thos. A. Edison through John Claflin: for painting 'Morning after the Ball,' 2500 plus $62.74 expenses.

(8) 1890, December 31. Invoice, Herts Brothers, New York to Mr. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Hall.

Repairs to and relining 2 Tapestry curtains for Hall windows	33.00
* * * *	
Overhauling 2 Carpets and 2 Rugs, destroying moths and renovating, putting down carpets, stretching, tacking &c in 7 rooms, 2 large Halls and stair and closer carpets.	48.45
* * * *	
Cabinetmakers time and expenses repairing large gilt frame, Main Hall oil painting	5.55
Gilders time and expenses repairing and touching up gilding of large frame, including gold leaf used	10.80

(9) 1891. Hester M. Poole, "The Residence of Thomas A. Edison, Orange, N. J.," in *The Decorator and Furnisher*, p. 94.

(10) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on p. 2.

(11) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 2.

(12) 1892. W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison*, p. 339:

> [The entrance hall is] luxuriously furnished...after the fashion of English manors...and serves as a general lounging place, rather than as a mere passage for ingress and egress. Red mahogany, cunningly wrought, enters into the composition of floor, walls, and ceiling, affording an effective background for the glowing Eastern fabrics which abound. The furniture is upholstered in leather of a dusky crimson hue. An old-time fireplace has its appropriate burden of logs and massive andirons, and is surmounted by a suit of knightly armor. A lordly staircase of polished mahogany faces the front entrance, on the first landing of which is an immense casement of stained glass, the rainbow hues of which float down to us in a species of glorified mist.
>
> * * * *
>
> Among the numerous invitations comprised in the book, we notice one from Buffalo Bill, signed by some of the invited guests, Ada Rehan, Whitelaw Reid, Chauncey Depew and A. Anderson, artist of the painting 'After the Ball,' which, together with a rude cross affixed by the celebrated Indian chief Rocky Bear, surmounts the grand staircase at Glenmont.

(13) 1894, August 19. "Superb Country Homes: Views of the Interior of Mr. and Mrs. Edison's House," *New York Recorder*:

> The entrance hall at Glenmont has several stained glass windows. A carved oak table in the center of the hall, which is as large as many drawing rooms, holds a curious Japanese vase, which is always filled with flowers, both Summer and Winter.

(14) 1899, December 29. Invoice, W. & J. Sloane, New York, to Mr. T. A. Edison, Llewellyn Park, Orange, N.J.:

5 Sept/99			
Main Stairs	31 1/4 yds. Axminster Carpet	@2.50	78.13
Making	[31 1/4 yds. Axminster Carpet]	.20	6.25
Binding	for		1.50
144 9/12 ft. Stair Pads		.12	17.37
	* * * *		
1 Kirman Rug 18'2" x 10'3"	for		300.00
Entrance Hall	Relaying 10 yds Matting	.08	.80
	Expenses to Measure & Lay for	7.80	
	Expressage on samples returned [for]		.25

Girl's time sewing Rug, 1 day	2.50	2.50
2 Fibre Rugs		1.50
2 [Fibre Rugs]		1.25

(15) 1905, December 22. Invoice, The Mitchell Vance Company, New York, to Mr. Thomas A. Edison, Llewellyn Park, N.J. (Bill to Edw. L. Tilton, 32 B'way):

Nov. 8, '05	
Hall 1 12 Lt. Elect Ceiling Light	200.00
Putting up	20.00
Hall 1 Lt. Elect Standard	92.50
Putting up	9.25

(16) 1910, July 1. Invoice, Proctor and Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.

Hall:		
3 Pr. Portieres requiring:		
33 yds. liberty velvet	2.00	66.00
27 [yds] special border	1.75	47.25
32 [yds] interlining	.50	16.00
33 [yds] brocade lining	2.00	66.00
Labor making 3 Pr.	8.50	25.50
3 Sets pulley cords and drops	2.75	8.25
2 Pr. liberty velvet window hangings requiring:		
13 1/2 yds. liberty velvet	2.00	27.00
13 1/2 [yds] interlining	.50	6.75
13 1/2 [yds] sateen	.50	6.75
17 1/2 [yds] special edging	1.75	30.63
2 Sets pulley cords & drops	2.75	5.50
making @ Pr of	7.00	14.00
2 Pr. gold tudor silk curtains	22.50	45.00
2 Sets pulley cords and drops	2.50	5.00

* * * *

Brass fixtures:	
Hall	21.50

(17) 1911, March 1. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Dec. 31, 1910	
Shades for Hall windows	9.00

(18) 1912, January 20. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Dec. 30, 1911	
1 New carpet for Main stair & landing	139.20
Labor and padding for same	15.60
New stair pads	10.25

(19) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 1-5.

(20) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 1-4.

(21) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 1-4.

(22) 1932, February 16, letter, Kent-Costikyan to Mrs. Thomas A. Edison:

> Mr. Jayne will put down . . . in the Hall the Afghan Bokhara. The Bokhara you will find is a fine and very durable piece and is worth at least $300. But I am pleased to make you a special net wholesale price on that of $165.

(23) 1932, February 19, estimate, Kent-Costikyan to Mrs. Thomas A. Edison:

Confirming our estimate we give you herewith a summary of the work to be done on your rugs:

> Stairs 1st to 2nd Floor and 2nd Floor Hall rugs. 8 Pieces in all. To be taken up, cleaned and refinished, stretched and sized, repaired and relaid for the sum of $116.

[**Note:** Includes "ESTIMATE APPROVED" with signature of Mrs. Thos. A. Edison, suggesting that the work was done.]

(24) 1934, February 15. List, Mrs. Renner, Inc., New York, "List of articles to be brought to New York from the residence of Mrs. Thomas A. Edison on Tuesday, February 20th, by our truckman, Edward Michel":

HALL: 1 Gauze curtain

(25) 1934, June 19. Estimate, Kent-Costikyan, New York to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

. . . for cleaning, repairing and re-laying of certain rugs as listed below:

Stairway from first to second floor, . . . brown Chenille Rugs,
to be taken up, cleaned, handwashed, repaired, color restored
in some places and re-layed . This will cost: 57.00

[**Note:** Approved]

(26) 1935, July 8. List, (Mrs. Renner, Inc., New York), "List of articles to be brought from the Edison House, Llewellyn Park, West Orange, New Jersey, Monday, July 8th":

FOYER HALL: Gauze casement curtains

(27) 1935, August 19. Invoice, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, New Jersey:

To: Main Hall; Cleaning and Handwashing Three (3) Beshir Bokhara Rugs 16.40

(28) 1936, June 17. Estimate, Kent-Costikyan, New York, to Mrs. Mina. M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

HALL
Beshir Bokhara 1 10.6x8.4 Cleaning, handsponging, fringing out and overcasting one end at entrance 8.00
Beshir Bokhara 9.6x8.6 Cleaning, handsponging and reweaving center part toward one end 10.00
Beshir Bokhara In the Bay Window, will do 'As is'

HALL — Ft. of Stairs Beshir Bokhara 6.8x4 Worn through and should be replaced when we can find one in the right color at a reasonable price. Will do 'As is' for the present

(29) 1936, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

To: Cleaning, handsponging, dri-naphtha cleansing, and repairing Rugs, as follows:

HALL —	Beshir Bokhara 10.6 x 8.4 Repair & Clean	8.00
	[Beshir Bokhara] 9.6 x 8.6 Repair & Clean	10.00
	[Beshir Bokhara] (No repair work)	
Ft. of stairs	[Beshir Bokhara] 6.8 x 4 (No repair work)	

(30) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 1-6.

(31) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 1-4.

Photographs: Reception Hall and Main Staircase

Figure 26 Reception Hall, looking southwest, 1891. 1891 *Decorator*.
Figure 27 Reception Hall, looking west, 1947. Edison NHS, class 12.345/5, neg. O-1160-14.
Figure 28 Reception Hall, looking south, 1947. Edison NHS, class 12.435/8, neg. O-1160-

17.

Figure 29 Reception Hall, looking southeast, 1947. Edison NHS, class 12.435/6, neg. O-1160-15.

Figure 30 Reception Hall, looking north, 1947. Edison NHS, class 12.435/7, neg. O-1160-16.

Figure 31 Reception Hall, looking northwest, 1960. Edison NHS, class 12.435/60, neg. 6738.

Additional images, not reproduced in this report, are listed below:

- Main Stairway, looking southwest, November 18, 1944. Nancy Miller and Charles Edison descending stairs. Edison NHS, uncataloged album, Room 300, Glenmont.
- Reception Hall, looking west, November 18, 1994. Nancy Miller Arnn and Doctor Edward Thomas Arnn. Edison NHS, uncataloged album in Room 300, Glenmont.
- Main Stairway, looking southwest, November 18, 1944. Nancy Miller Arnn and Edward Thomas Arnn as she prepares to toss the wedding bouquet. Edison NHS, uncataloged album, Room 300, Glenmont.
- Reception Hall, looking west, November 18, 1944. Nancy Miller Arnn and Edward Thomas Arnn leaving wedding reception to shower of flower petals. Edison NHS, uncataloged album, Room 300, Glenmont.
- Reception Hall, looking south, 1952. Edison NHS, class 12.435/138, neg. 6685.
- Reception Hall, looking west, 1960. Edison NHS, class 12.435/58, neg. 6736.
- Reception Hall, looking southeast, 1960. Edison NHS, class 12.435/59, neg. 6737.
- Reception Hall, looking northeast, 1960. Edison NHS, class 12.435/61, neg. 6739.

Library (104)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceilings of Library

* * * *

Papering Walls of Library [This item is likely an error, for no other documentation or physical evidence indicates papering in the Library.]

* * * *

Library

1 Table	220.—
2 Arm Chairs Muslin	
1 Low Seat Chair [Muslin]	
1 Arm Chair [Muslin]	
1 Divan Sofa [Muslin]	290.—
Labor of covering and trimmings for same	178.45
Making up Velour Curtains trimmings &c	165.—
1 Pedestal	230.—
1 Adj Arm Chair & Bookrest in Velour	215.—
Lining Bookcase Doors with Silk	65.—

* * * *

Lace Curtains for Library

* * * *

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on pp. 8-15, 17-18.

(3) 1887, June 27. Invoice, Roux & Co., New York, to Mr. T. A. Edison, Orange N.J.:

May 7

Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering linings in [several rooms including] Library.

(4) 1890, December 31. Invoice, Herts Brothers to Mr. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Library

Reupholstering seat of Library sofa	38.
1 set of Summer window curtains of gold Tapestry	98.
1 Tapestry Table Cover	46.

(5) 1891. Hester M. Poole, "The Residence of Thomas A. Edison, Orange, N. J.," in *The Decorator and Furnisher*, pp. 94-95.

(6) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on p. 2.

(7) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 2.

(8) 1892. W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison*, p. 341:

> On the right of this entrance hall is the library, containing many exquisite pieces of statuary, bronze and marble, together with a few choice paintings, among them an excellent copy of Guido Reni's 'Aurora,' Sauvage's 'Meditation,' and a life bust of Mr. Edison himself. Stained glass is also used in the room, and with considerable effect, sufficient light being admitted for purposes of study, without necessitating the garish glare attendant on the untempered daylight.

(9) 1910, July 1. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Library:

1 Pr. portieres made of own material		8.50
5 2/3 Yds. silk brocade lining	2.00	11.34
4 Single window hangings made from own material	4.50	18.00
3 Pr. deep gold tudor silk curtains with floss edge	22.50	67.50
3 Sets pulley cords and drops	2.25	6.75

(10) 1912, January 20. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

1911, Dec. 30
To cleaning & dyeing own carpet rug for Library 31.50

(11) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 19-43.

(12) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 15-37.

(13) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 21-50.

(14) 1934, February 15. Mrs. Renner, Inc. Copy. List of articles to be brought to New York from the residence of Mrs. Thomas A. Edison on Tuesday, February 20th, by our truckman, Edward Michel:

Library:

2 Pair of Gauze curtains
1 Sofa & 3 back pillows
1 Pair of brown and gold portieres
1 Arm chair (brown and gold material on outside back)

(15) 1934, March 8. Estimate, Mrs. Renner, Inc., New York to Mrs. Thomas A. Edison, Fort Myers, Florida:

Library:

3 pair of new gauze curtains, pleated heading, using same twisted silk couched down on seams @48.00 144.00

Note: As a means of comparison in price, when we replaced these curtains some time ago, the cost of same was $75.00 per pair.

Removing material from back of arm chair, replacing with new, cutting off narrow strips from curtains and rehemming, using material thus obtained to piece out present sofa 65.00

(16) 1934, April 3. Letter, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Fort Myers, Florida:

> I understand from your telegram that with the exception of the items you mentioned, you wish us to proceed with the work as called for in our estimate of March 8th. We are therefore rushing all these items with the greatest possible dispatch....
>
> I am enclosing cuttings of the original curtains for Hall and Library with a sample of the only color at present available that in any way resembles the old material. Two pair of the Library curtains are in such bad condition that we cannot even reverse them. However, I will look at them when I am out there again and we may be able to save one pair by making them to the sill. They are so far gone, however, that I think it is to your disadvantage to put any labor into them and I think making one or two pairs of new material and leaving one pair of the old will make too great a contrast in color. We can make the new pairs of curtains without trimming which would bring the cost down somewhat.

(17) 1935, July 8. (Mrs. Renner, Inc.). List of articles to be brought from the Edison house, Llewellyn Park, West Orange, New Jersey, Monday, July 8th:

Library:

1 Sofa which is to have material of seat re-inforced

(18) 1937, February 19. Letter. Mrs. Renner, Inc., New York, to Miss Bogue, c/o Mrs. E. E. Hughes, Llewellyn Park, West Orange, N.J.:

We are sending our truckman on Wednesday, Feb. 24th to pick up the following articles to be brought to our shop in New York:

Library:	1 rocker
	1 Table cover

(19) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings in are listed on pp. 24-55.

(20) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 16-37.

Photographs: Library

Photographs for the Library, dating between 1890 and 1960, can be found in figures 32-38. This includes the only known image to show a significantly different room arrangement, a photograph taken c.1918.

Figure 32	Library, looking southwest, c.1890. Dickson, p. 341.
Figure 33	Library, looking northwest, c.1918. Edison NHS, class 12.425/19.
Figure 34	Library, looking north, 1947. Edison NHS, class 12.435/23, neg. O-1160-32.
Figure 35	Library, looking south towards Reception Hall, 1947. Edison NHS, class 12.435/24, neg. O-1160-33.
Figure 36	Library, looking southeast, 1960. Edison NHS, class 12.435/63, neg. 6741.
Figure 37	Library, looking northeast, 1960. Edison NHS, class 12.435/64, neg. 6742.
Figure 38	Library, looking southwest, 1960. Edison NHS, class 12.435/65, neg. 6743.

Additional images, not reproduced in this report, are listed below:

- Library, looking northeast, 1960. Edison NHS, class 12.435/62, neg. 6740.

Servants' Dining Room (105)

(1) 1881, August 27. "Residence of Mr. Henry C. Pedder," *American Architect and Building News*.

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 22.

(3) 1889, July 18. Invoice, W. & J. Sloane, New York, to Mr. Thomas A. Edison, Llewellyn Park, Orange, N. J.:

Servants Dining Room:
Altering and Laying 32 yds. Axminster Carpet @ .12 3.84

(4) 1905, September 30. Invoice, E. W. Peckham, Orange, N. J., to Mrs. T. A. Edison:

Ingrain Art square, Servants Dining room 11.25

(5) 1916, January 26. Invoice, Dreadnought Flooring Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

January 24, 1916
To "DREADNOUGHT" Flooring laid at the above residence:
In Servants Dining Room as per our contract of Jan. 4th, 1916 137.00

(6) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 72; see also p. 140.

(7) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 63; see also p. 116.

(8) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 85.

(9) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See p. 1.

(10) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 97-98.

(11) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property

Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 46-47.

Photographs: Servants' Dining Room

Figure 39 Servants' Dining Room, looking east, 1960. Edison NHS, class 12.435/89, neg. 6767.

Laundry (106)

(1) 1894, July 1. Invoice, George B. Crofutt, Orange, N. J., to Mrs. Thomas A. Edison:

March 28, 1894
To Repairing Wringer .50

(2) 1914, January 19. Unsigned copy of letter, Mrs. Edison to Hurley Machine Co., Chicago, Illinois:

> Replying to your letter of recent date relative to the Thor Electric Washing Machine, beg to advise you that we have not used the machine for over a year.

(3) 1914, January 28. Letter, N. H. Haberle, Hurley Machine Company, New York, to Mrs. Thos. A. Edison, Llewellyn Park, Orange, N. J.:

> Your letter of Jan. 19th to the Hurley Machine Co. regarding your THOR Electric Home Laundry Machine, has been referred to the writer for his personal attention.
>
> Would you kindly advise when it will be convenient for you to have me call and I will be glad to put the machine in proper running order, also to instruct your laundress just how to use same.

(4) 1916, January 26. Invoice, Dreadnought Flooring Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N. J.:

January 24, 1916
To "DREADNOUGHT" Flooring laid at the above residence:
In Laundry as per contract of Jan. 4th, 1916 138.00

(5) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 73.

(6) 1916, February 16. Invoice, C. Garrabant and Son, Plumbing and Heating Contractors.:

taking down boiler and laundry stove
putting back boiler and laundry stove
setting up washtubs in Laundry
3 No. AW Tray Tubs and Plug

[**Note:** This invoice is referenced in HSR (draft) by Barbara Yocum, p. 368, but could not be located at time of HFR revision 5/94.]

(7) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 64.

(8) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 86.

(9) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 98-99.

(10) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 47.

Photographs: Laundry

Figure 40 Laundry, looking southwest, 1960. Edison NHS, class 12.435/88, neg. 6766.

Kitchen (107)

(1) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 22.

(2) 1889, July 18. Invoice, W. & J. Sloane, New York, to Mr. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Kitchen:

15.0 x 6.6	10 8/9 yds. Linoleum	@ 1.00	45.56
6" Linoleum Border			@ .25

(3) 1899, December 29. Invoice, W. & J. Sloane, New York, to Mr. T. A. Edison, Llewellyn Park, Orange, N.J. [**Note:** MME signed for payment.]:

Kitchen & Closet off Kitchen, Butler's Pantry & Closet off,			
Back Hall & Laundry	100 1/9 yds. Linoleum	1.00	100.11
Laying [100 1/9 yds. Linoleum]		.10	10.01

(4) 1914, January 31. Invoice, Lewis & Conger, New York to Mrs. T. A. Edison, Llewellyn Park, N.J.:

January 21, 1914

4 doz. Dish Cloths	2/1.50 2/1.12	5.24
4 Whisks	2/.38 2/.33	1.42

(5) 1915, June 30. Invoice, Lewis & Conger, New York to Mrs. T. A. Edison, Llewellyn Park, N.J.:

June 25

2 Fly Swatters	.08	.16
2 Whisks	.33	.66
1 [Whisk]		.25
4 Aprons	.88	3.52
4 Cake Pans	.15	.60
3 [Cake Pans]	.50	1.50

(6) 1915, July 12. Letter and Invoice, Young Men's Christian Association, Drew Theological Seminary, H. Herbert Tompkins to Mrs. Edison:

> Dear Mrs. Edison:
>
> Am very sorry not to have been able to deliver your "WEAR EVER" Aluminum Utensils, but they were delayed in shipping from the factory.
>
> I am sure your excellent knowledge of Aluminum and its durability is well vouched for; in fact when you consider that any one of these utensils will outwear three or four of any other make and will actually last a life time, always keeping a high polish

with reasonable care, they are cheap. A glance at some of the enamel or agate utensils which have been used for but a year or even in some cases only a few times will convince anyone of the value of "Wear-Ever" Aluminum utensils. They cannot chip, rust or easily break.

1 Steamer Kettle	3.85	
1 Perculator [*sic*] Coffee Pot		3.10
3 Omelet Pans	5.25	
1 Loose Tube Bottom	.40	
1 Triplicate Sauce Pans (Three Pans to one flame)	3.50	
1 Combination Roaster	5.25	
1 Handy Kitchen Combination	4.30	
1 Griddle	2.20	
1 Tea Kettle with Inset	5.00	
3 Pkges Brillo Cleaner & Polisher	.75	
	33.60	

(7) 1917, September 24. Memorandum, A. C. Emery, (Thomas A. Edison, Inc.), to R. W. Kellow:

Subject: Coal Range, from Mrs. Edison's residence.

Please be advised that this range has been sold with a lot of other material located in the Alden Street Yard and I have issued instructions that when this material is removed, that the range be weighed separate so that I can give Mrs. Edison proper credit for same.

(8) 1917, November 14. Memorandum, R. W. Kellow, Secretary, Thomas A. Edison, Personal, to Mrs. Thomas A. Edison, Llewellyn Park:

SUBJECT: Sale of Coal Range
The Coal Range removed from your residence at Llewellyn Park, which you asked me to have sold for you, returning the proceeds to you, has been disposed of. The range weighed 231 lbs., and sold at a scrap value of 90¢ per 100 lbs. The proceeds of the sale, namely, $2.08 have been handed to Mr. Charles Haas, for your account.

(9) 1919, June 14. Copy. Note of expenditures to Wilbur S. Knowles & Thorbjorn Bassoe, Architects, New York, for "Services in connection with improvements in house at Glenmont:

Baurer Bros.	Zinc Table Cover	11.24

(10) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 70.

(11) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 61.

(12) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 45.

(13) 1931, May 2. Invoice, Birkenmeier & Kuhn Co., Newark, N.J., through Thomas A. Edison, Inc., Orange, New Jersey, to Mrs. T. A. Edison, Llewellyn Park:

1 — #3700 Vulcan Range	92.50
1 — #3836 [Vulcan Range]	70.00
1 — #3796 Salamander Broiler	50.00
1 — #777 — 26" high shelf	10.00
	$222.50

(14) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 95.

(15) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 45.

Photographs: Kitchen

Figure 41 Kitchen, looking southeast, 1960. Edison NHS, class 12.435/887, neg. 6765.

Refrigerator Room (107a)

(1) 1881, August 27. "Residence of Mr. Henry C. Pedder," *American Architect and Building News*.

(2) 1907, February 2. Letter, Smith & Co., Orange, N.J. to Mrs. T. A. Edison, Llewellyn Park, West Orange, N.J.:

> Kitchen Walls and Ceiling and Refrigerator Room to be Painted Two Coats.

(3) 1922, 9/21-11/29. J.V. Miller Miscellaneous Notebook No. 4, Edison Laboratory, West Orange, N.J. #22-09-21. Entries referring to the refrigerator are dated Oct. 20, 24, 25, and Nov. 3 & 4, 1922.

10/24
House — Refrig.
Ready for Refrigerator

10/25
House — Refrig.
Called up Mr. Carman of Lorillard [*sic*] — says now can't have box out here until Monday Oct. 30th —

10/30
House — Refrigerator
Lorillard [*sic*] —
Refrigerator & spare one arrived about 11 am. . . . Removed old box and found floor in bad shape, also nest of rats.

11/3
House — Refrig.
Lorrilard

11/4
Refrig. — Will be furnished this am.

(4) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." See p.158.

(5) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." See p. 128.

(6) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See pp. 1, 24, 63.

Photographs: Refrigerator Room

No known photographs exist of the Refrigerator Room.

Pantry (108)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Feb. 8/84
Leather Border & Gilt Nails & putting on same
for Shelves in Butler's Pantry 16.76

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 22.

(3) 1916, February 1. Invoice, C. Garrabant & Son, Plumbing and Heating Contractors, Orange, N.J.

Jan. 4 1916
on Butlers Pantry Sink pipes 2.86

[**Note:** This invoice is referenced in Yocum, p. 368, but could not be located at time of HFR revision, 5/94.]

Photographs: Pantry

Figure 42 Pantry, looking west, 1960. Edison NHS, class 12.435/86, neg. 6764.

"Laboratory Entrance" (109)

(1) 1899, December 16. Invoice, John Voss, Painter and Decorator, Orange, N.J. to Mrs. Th. Edison.

(2) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." See pp. 140, 157.

(3) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." See pp. 1, 127.

(4) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See p. 1.

Photographs: "Laboratory Entrance"

There are no known photographs of this room.

Preserving Room (110)

(1) 1889, September 14. Letter, Edwards and Company to Charles Batchelor.

(2) 1899, November 28. Invoice, Spalding-Bidwell Co., 29-33 West 42nd St., New York to Mrs. T. A. Edison, Llewellyn Park, Orange, N.J.:

1 Horizontal Bar	35.00
1 Climbing Rope	4.00
1 #301 Rings	3.00
1 #100 Mat	12.00
1 #101 Mat	18.00
Whiteley Exerciser	5.00
4 Clubs	6.00

[**Note:** The invoice includes the handwritten notation "Chris/99/MME."]

(3) 1899, December 15. Invoice, Spalding-Bidwell Co., New York to Mrs. T. A. Edison, Llewellyn Park, Orange, N.J.:

2 pr. 1 lb. T.M. Clubs	.80
2 [pr. 1 lb. T.M.] Dumb Bells	.80
4 [pr.] Hangers	.80

[**Note:** The invoice includes the handwritten notation "Chris/99/MME."]

(4) 1899, December 15. Invoice, Adolph Vogel, West Orange, N.J. to Mrs. T. A. Edison:

Est for Partition (to) Gymnasium	20.00

(5) 1899, December 16. Invoice, John Voss, Orange, N.J. to Mrs. Th. Edison:

Painting Walls and Varnish Woodwork of Gymnasium Pantry and room between Kitchen and Gymnasium.	36.50

(6) 1900, Jan. 8. Invoice, John Voss, Orange, N.J. to Mr. Th. Edison:

Finishing floor in gymnasium	7.00
Rec. payment	

(7) 1900, September 1. Invoice, Cahill & Mills, East Orange, N. J. to Mr. Thos. Edison:

August 31, 1900	
To 2 1/2 hrs. Man Rep. Gas in Gymnasium	.98

(8) 1902, March 14. Letter, Thomas A. Edison to James Beggs & Co., New York.

(9) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 71; see also p. 140.

(10) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 62; see also p. 116.

(11) 1929, January 21. Letter, J. V. Miller to Plant Service Division, Thomas A. Edison, Inc.:

> On the first floor in the extreme northwest corner of the house and opening into the so-called laboratory, there is a small room which has been used by the chef. In this room there is no radiator and, therefore, it is, of course, quite cold on occasions. Mrs. Edison would like to have a radiator installed in this room.

(12) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 84.

(13) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See p. 1.

(14) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 96.

(15) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 45-46.

Photographs: Preserving Room

Figure 43 Preserving room, looking west, c.1903. Thomas Edison supervising his son, Charles, in chemistry. Edison NHS, Album 7, EDIS 14047.

Figure 44 Preserving Room, looking west, c.1903. Mina and Thomas Edison. Edison NHS, Album 13, EDIS 14239.

Figure 45 Preserving room, looking east, 1960. Edison NHS, class 12.435/85, neg. 6763.

Figure 46 Preserving room, looking west, 1960. Edison NHS, class 12.435/84, neg. 6762.

Butler's Room (113)

(1) 1890, September 3. Estimate, Herts Brothers, New York, to Mr. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

FURNITURE

1 Toilet Table for Toilet Room with glass

* * * *

WOODWORK

To supply all woodwork to finish the rooms completely, All Door and Window trimmings, Doors with hardware, Wainscoting,...

FLOOR

Hardwood 7/8 Parquet floor Oak center tile effect with a Border to match of oak, mahogany, Maple and Prima Vera.

DECORATIONS

Walls hung with corded tapestry with pulvinated border with brass nails and plush.

(2) 1890, December 31. Invoice, Herts Brothers, New York, to Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Lounging Room and Toilet Room.
Cabinet trimwork in Prima Vera, including door and window trims, wainscotting [*sic*],...
Inlaid Parquet floor as per design
Hanging walls with corded Tapestry....
Furniture.
1 [White Mahogany] Toilet Table and glass

(3) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." See p. 155.

(4) 1929, January 21. Letter, J. V. Miller to Plant Service Division, Thomas A. Edison, Inc.:

> On the first floor in the extreme northwest corner of the house and opening into the so-called laboratory, there is a small room which has been used by the chef. In this room there is no radiator and, therefore, it is, of course, quite cold on occasions. Mrs. Edison would like to have a radiator installed in this room.

(5) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." The Butler's Room is listed on p. 22.

(6) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 60, 64.

(7) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 38.

Photographs: Butler's Room

There are no known photographs of this room.

Den (114)

(1) 1884, July 19. "In and About the City: Mr. Pedder's Luxurious Habits," *The New York Times*, no page.

(2) 1889, March 14. Estimate, Herter Brothers, New York, to Mrs. Edson [*sic*]:

Sitting Room of Antique Oak:
Oak Ceiling beams & Cornice
1 Pair double sliding doors
3 Single folding doors,
6 door trims & jambs,
9 Window trims with sliding shutters
6 Columns, also platform and railing for large bay
Large mantel with carved stone facing, also glass mosaic panel in upper part
Mosaic hearth
Carved transom, seats and closets complete
Wainscoting around the room 5'6" high
700 feet oak Parquet flooring
Ornamental plaster panels between beams and for ceiling of Dome
Decorating large cove and ceiling
Walls covered with tapestry
Complete for the sum of 5100

(3) 1889, September 14. Letter, Edwards & Company, New York, to Chas. Batchelor, Esq., Orange, N.J.:

Buglar [*sic*] Alarm Connections, 1st floor:
Dining Room — [Connect all windows in] Dining Room
doors & drawers of Side board & folding doors <u>leading to unfinished Room</u>

(4) 1890, September 3. Estimate, Herts Brothers, New York, to Thomas A. Edison, Esq., Llewellyn Park, Orange, N.J.:

Estimated cost for work now making and required to complete Lounging Room, furnishings &c., in addition to contract, Residence, Thomas A. Edison, Esq., Llewellyn Park, Orange, N.J.

Not ordered or in hand.

Bay screen
1 pair portieres and pole to pull $300
Lace curtains, about 200
1 divan sofa
1 arm chair to match
1 side chair to match
1 rocking chair $820
1 Ertell patent Reading chair
4 light chairs
3 ottoman footrests

Cushions for seat of circular bay window $80
1 Drawing Table and board, about $85
Sash and glass to protect stained glass of parlor
window now nearly broken from wind pressure,
repairing glass----------as per cost.

[**Note:** Overwritten by Thomas Edison: "Dont want any of these TAE".]

FIRE PLACE.
2 Brass andirons,
1 Brass frame,
1 brass Fender

FURNITURE.
1 combination Table for games, Etc.
1 Afternoon Tea Table,
4 Lounging chairs,
1 Toilet Table for Toilet with glass
1 Wood box

CURTAINS.
Curtains and supports for circular Bay windows,
Curtains and supports for Bay window,
1 pair Portiere door to Dining Room,
with pole to pull complete.

All the foregoing work to be of the best material of their several kinds, as well as construction and finish To be sett [*sic*] in place and finished complete including all packing, Cartage and transportation for the sum of Six thousand five hundred Dollars $6500.

(Possibly continuation of this Herts Brothers estimate)

WOODWORK Prima Vera,
To supply all woodwork to finish the rooms completely,
All Door and Window trimmings, Doors with hardware, Wainscoting, Mantel and bevelled mirror for same, ceiling work, screen work in front of circular window and window seat for same, Cue and Ball cabinet and a Buffet.

FLOOR
Hardwood 7/8 Parquet floor Oak center tile effect with a Border to match of oak, mahogany, Maple and Prima Vera.

DECORATIONS.
Walls hung with corded tapestry with pulvinated border with brass nails and plush.
Ceiling decoration of panels in fresco, stucco effect, and center large panel on canvas "Mercury with Electric light"

MARBLE FACINGS AND HEARTH.
To be of green Serpentine or "Alps" marble.

STAINED GLASS.
To be set into all Dome lights of soft colored krinkle glass thoroughly leaded and adjusted to suit the light and coloring of the room.

(5) 1890, December 31. Invoice, Herts Brothers, New York, to Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Lounging Room and Toilet Room
Cabinet trimwork in Prima Vera, including door and window trims, wainscotting, mantel with bevel mirror, ceiling work, screen work in front of circular window, window seat and book cabinet.
Inlaid Parquet floor as per design
Hanging Walls with corded Tapestry with pulvinated border, brass nails and picture molding. Decorating panels of ceiling with fresco decoration, stucco effect, and large painted canvas panel in center.
Stained glass for all Dome lights
Marble facings and hearth
2 Brass Andirons
1 Brass frame
1 Brass fender
Furniture
1 White Mahogany Combination Table for games
1 White Mahogany Tea Table
[1 Toilet Table and glass]
1 [White Mahogany] Wood Box
4 [White Mahogany] Lounging chairs uphol'd in frise velour.
Curtains
Curtains and supports for circular Bay Window
Curtains and supports for Bay Window
1 pair Portieres Door to Dining Room with pole to draw complete
11 Window shades complete

	All for	6500
	Amount forward	6500
1 Rug for center of room		
1 [Rug for] circular Bay		655
1 White Mahogany Round Top Table		200
Cushions for seat of circular Bay Window		80
Covering same in frise velour		48
Extra for ceiling painting		150
Ventilation of Lounging Room, including repair of roof and cutting for electric wire		85

* * * *

Taking out and resetting sash in dome roof of lounging room, including one light ribbed glass	24.75

* * * *

5 Prima Vera and Metal Electroliers special design	580
1 Center Ornamental cover and base for Table	34.50

(6) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on pp. 6-7.

(7) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to

her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 6.

(8) 1891. Hester M. Poole, "The Residence of Thomas A. Edison, Orange, N. J.," in *The Decorator and Furnisher*, p. 95.

(9) 1892. W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison*, pp. 342-54:

> Back of this is Mr. Edison's 'den,' than which no spot was ever less suggestive of its name. Nor does the task of 'bearding the lion in his den, the Douglass in his lair,' call for any special display of prowess. That individual, ensconced in the recesses of a deep arm-chair, and screened behind the pages of a New York periodical, turns on us a face so luminous with good nature and kindly humor, as to have enlisted the affections of any, less familiar than we were, with his most lovable personality. . . .
>
> The 'den' is not what the title might suggest—a narrow cage, devoted to pessimistic soliloquies. It seems rather a general lounging place for the family, whose occupations are indicated in a variety of ways. Here is a Weber piano, full-toned and sweet; there is an organette or mechanical organ, a magic lantern with arrangements for exhibiting a superb collection of colored and uncolored views; a phonograph and several revolving bookcases, well filled with scientific books of reference. On the mantle-piece [*sic*], which, like the other fittings of the room, is of white mahogany, are several ornaments, which possess a peculiar personal interest, in addition to their intrinsic value. Foremost among these are the statues of serpentine marble, gifts of the Russian Emperor; the quaint Japanese vases, presented by the Society of Engineers of Japan; and the Krupp inkstand, a present from the bellicose manufacturer, and probably the most unique appliance of the kind. It consists of a collection of miniature guns and shells, made of Krupp steel, the ink well being constructed of shells, while a heavy siege gun supports the penwiper, being elevated and depressed at will in the same manner as its martial prototype. Half a shell receives the pens, and the tall candle-sticks which guard the outposts are made in the form of 'Long Toms,' the whole presenting a tout ensemble sufficiently realistic to find place in the War Department of Lilliputia. It is significant to see this triumph of the pen over steel, and to note the docile way in which these grim servants of Ares lend themselves to the furtherance of the despised scrivener's craft.
>
> In a bay window we ensconced ourselves with the hostess for the better contemplation of Mr. Edison's medals and decorations, which were effectively displayed on a background of black velvet. These comprise, among others, the Prince Albert gold

medal, from the London Society of Arts (1892); the three degrees of the Legion of Honor—officer, chevalier and commander; the bronze medal of the Photographic Society of France, conferred in connection with the kinetograph; the Order of Commander of the Crown of Italy; medals from the American Institutes of Boston and New York; from the expositions of Sydney (1879), Melbourne (1889), Milan (gold), Crystal Palace (1882, silver), and Paris (1879 and 1889).

There is also a cigar case from the Emperor of Russia, enameled in fervid blues, scarlets and gold, and embellished with an inscription, presumably of an affectionate and personal nature, but which, to the eye of the uninitiate, simply present an aggregation of trip-hammers and other unintelligible signs. Having sufficiently examined these international tributes, we apply ourselves to the perusal of a very interesting scrap-book, compiled of autograph letters, relating to the trip undertaken by Mr. and Mrs. Edison to the Paris Exposition of 1889. Here is a letter from Madame Carnot, couched in pretty foreign English, placing the Presidential opera box at 'Monsieur and Madame Edison's disposal....

Among the numerous invitations comprised in the book, we notice one from Buffalo Bill, signed by some of the invited guests, Ada Rehan, Whitelaw Reid, Chauncey Depew and A. Anderson, artist of the painting 'After the Ball,' which, together with a rude cross affixed by the celebrated Indian chief Rocky Bear, surmounts the grand staircase at Glenmont....

The mellow chiming of a distant clock reminds us of the passage of time and the extent to which we have trespassed on our hostess' leisure. We therefore emerge somewhat reluctantly from our downy nest and proceed to the examination of the reception rooms, after a lingering glance at the den ceiling, which is painted by Tojetti, and set about with curious devices of glass, somewhat resembling the shining scales of the tarpon.

(10) 1892, July 14. Invoice, C. E. Morris, Orange, N. J., to Mrs. T. A. Edison:

Slipcovers for 4 Arm chairs in den	2.00	8.00
[Slipcovers for] 3 Window seats [in den]	1.25	3.75
[Slipcovers for] 1 Reclining chair [in den]		2.25

(11) 1892, September 21. Letter, A. O. Tate to Automaton Piano Co., 15 East 14th Street, New York:

In reply to your favor of the 10th inst Mr. Edison desires me to state that you can put the Self-Playing Attachment on his piano at his house in Llewellyn Park, Orange, N.J. and he will furnish the Electric Motor and Battery and if the Attachment works satisfactorily he will buy it.

(12) 1892, October 18. Letter, Thomas Edison to Aeolian Organ & Music Co., West 23rd St., New York: "The Aeolian I have at my house works very nicely and is perfectly satisfactory."

(13) 1894, August 19. *New York Recorder*, "Superb Country Homes: Views of the Interior of Mr. and Mrs. Edison's House": "Opening from the dining room at the back is the billiard room, billiards being a game which both Mr. and Mrs. Edison like very much and play very well."

(14) 1900, October 25. Invoice, Braun & Chamberlin, East Orange, New Jersey, to Mrs. Thos. Edison:

2 Days labor taking billiard table apart & putting up 8.00

(15) 1904, Nov. 1. Invoice, A. A. Vantine & Co., New York, to T. A. Edison, Orange N.J.:

October 2, 1903
1 Bronze Lamp 55.00
[penciled in: "House furnishings"]

(16) 1905, December 30. Invoice, A. H. Davenport, New York, to Thomas A. Edison:

November 29, 1905
Reupholstering old sofa for den 78.00

(17) 1910, July 1. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Den Hangings:			
Circular and Bay windows			
Curtains and valances requiring:			
36 1/3 yds green liberty velvet		@ 2.00	72.67
18 [yds] interlining		@ .50	9.00
18 [yds] sateen		@ .50	9.00
44 [yds] special galloon, fringe edge		@ 2.25	99.00
Labor making 2 Pr. hangings		@ 8.50	17.00
Labor [making] 2 valances			18.50
1 Pr. extra large Portieres requiring:			
17 1/2 yds. liberty velvet		@ 2.00	35.00
12 1/2 [yds.] special edging		2.25	28.13
9 [yds.] interlining		.50	4.50
9 [yds.] sateen		.50	4.50
Labor making			11.00
1 Set pulley cords & drops			2.75
Remaking all hair cushions for Circular window seat, requiring:			
14 1/2 yds. green Liberty velvet	@ 2.00	29.00	
9 Doz buttons		@ .20	1.80
Labor making and covering same			26.50
			369.35

3 Pr. Portieres requiring:

33 yds liberty velvet	2.00	66.00
27 [yds] special border	1.75	47.25
32 [yds] interlining	.50	16.00
33 [yds] brocade lining	2.00	66.00
Labor making 3 Pr.	8.50	25.50
3 sets pulley cords and drops	2.75	8.25
2 Pr. liberty velvet window hangings requiring:		
13 1/2 yds liberty velvet	2.00	27.00
13 1/2 [yds] interlining	.50	6.75
13 1/2 [yds] sateen	.50	6.75
17 1/2 [yds] special edging	1.75	30.63
2 Sets pulley cords and drops	2.75	5.50
Making 2 Pr. Of [handwriting illegible]	7.00	14.00
		187.00
Brought forward		687.98
2 Pr. gold tudor silk curtains	22.50	45.00
2 Sets pulley cords and drops	2.50	5.00

(18) 1913, May 31. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison:

Den:		
3 Cushions covered with blue block printed linen		
used on Den window seat	3.75	11.25
4 Pr. & 4 single curtains for Den requiring:		
22 yds. plain net	.75	16.50
35 [yds.] narrow lace edging	.25	8.75
Labor making 4 Pr. and 4 single curtains		17.00

* * * *

Den off Dining Room

2 Green liberty velvet pillow covers	4.25	8.50
2 Habutai silk [pillow covers]	3.75	7.50
3 Block print pillow covers	3.50	10.50
1 Own Oriental embroidery made over with new pongee silk back		1.40

(19) 1919, September 4. Letter, Wm. H. Meadowcroft to Mrs. Edison, with attachment dated April 6, 1891, F. A. Krupp to Mr. Edison:

> Ever since I received your grand present, I have turned about in my mind, how I could embody the mark of attention which I was longing to put before you so as connect it in some way or other with the line of business which I pursue. I could not send you a gun for your own private use. At last I have conceived the idea to put together an arrangement of writing table implements out of models of guns and projectiles.
>
> Although the work has finally not turned out as tasteful as I wished it to be, I may say that it was conceived with the best intention and in handing it to you I beg to assure you that its

accomplishment has been followed by me with a most keen and hearty interest.

You may like to know that I have presented a duplicate to His majesty the German Emperor and that said duplicate is the only specimen in existence besides yours.

(20) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 44-50.

(21) 1924, February 21. Estimate, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

Souvenir Room:
Slip covers for 1 large sofa,
Three small armchairs and
Two side chairs,
Two pillows,
Using own feathers,
To be of chintz bound with tape 175.00
Slip covers for bay window seat cushions, to be of chintz, bound with tape 76.75

(22) 1924, May 2. Estimate, Herter Looms, New York, to Thomas A. Edison, Esq., West Orange, N.J.:

Souvenir Room:
Slip covers of chintz for sofa, arm chairs, side chairs and pillows 175.00
Slip covers of chintz for bay window seat cushions 76.75

(23) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 38-44.

(24) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 51-59.

(25) 1935, June 22. Typed note attached to Johns-Manville advertising brochure:

The representative was here this morning to take measurements for an estimate on the new ceiling for the den. He left this book for you to see, thinking you might be interested. They have done some ten or twelve houses in the Park and near by, among them the Bottome and Pomeroy Houses, just in case you wanted to inquire.

(26) 1935, July 1. Estimate, Anne Renner, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

Souvenir Room

Removing material from walls, repairing walls and ceiling, canvassing new ceiling, painting, glazing and varnishing, going over and restoring and partially refinishing woodwork; floor to be scraped and refinished All of the above to be done for the sum of 735.00

Installing studs in recess present ceiling; Furnishing and installing composition board ceiling; Removing existing grill partition and patching; Removing and re-setting picture moulding, back member of wainscote crown moulding and back band of door and window trim; Removing present over-mantel and pilasters, re-setting pilasters under present mantel shelf; 777.40

The above price of $777.40 included expenses of delivery, men's travelling time and expense

Insulating roof of Souvenir Room against heat and cold 203.50

1 Curtain each end of bay, 1/2 widths each curtain, not to draw; 1 long plain shaped valance; curtains and valance lined, interlined, trimmed with fringe;
2 pair of curtains on bay window back of sofa, 1 plain shaped valance, lined, interlined, trimmed with fringe, made to draw 735.00
9 pair of gauze curtains to draw, untrimmed, using own rods and fixtures 325.80
1 Sofa, now tufted, to be made plain, frame cleaned and re-inforced, entirely reupholstered and recovered in printed linen, trimmed with guimp [*sic*] 318.25
2 Own pillows recovered with red velvet trimmed with fringe 36.25
1 large leather arm chair, reupholstered and covered with printed linen, trimmed with new guimp [*sic*], arms of chair filled in, frame strengthened, touched up and rewaxed 159.00
1 Own arm chair reupholstered, covered with own blue velvet, trimmed with new guimp [*sic*], to have new fringe 7" deep around bottom of chair, frames re-inforced and strengthened 89.00
2 Arm Chairs reupholstered and covered with own blue velvet, trimmed with new guimp [*sic*], to have new fringe 7" deep around bottom of chair, frames re-inforced and strengthened. 178.00
$6605.85

3 Tufted seat cushions for bay window remade, recovered both side with handblocked printed linen with contrasting welts 245.00
3 Side chairs, seats reupholstered and recovered with red velvet, trimmed with guimp [*sic*] 37.60

(27) 1935, July 2. Letter and estimate, Anne Renner, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

I forgot to leave the rough sketches with you this morning so I am enclosing them with my estimate for the two new doors and windows, screens, etc. for the Souvenir Room.

Souvenir Room
Removing existing masonry wall underneath two center windows
Removing four existing windows and furnishing and installing complete including bucks, jambs, sills, exterior trim, hardware, 2 center doors and two casement curtains to swing out;
Weather stripping doors and windows and patching floor in bay;
Supplying and setting two new screen doors and two roller screens for two windows, screens to be set inside doors and swing in;
Shifting one base outlet and installing one new one
Removing present chandelier and installing new ones to be selected (Price of these not included)
All of the above complete for the sum of $1020.60

Removing existing radiator and supplying and setting two new radiators in each of the two end windows in this bay 125.00
Supplying four new dark green window shades and four new cream color shades for two doors and two windows including installation 36.00

(28) 1935, July 8. List (Mrs. Renner, Inc., New York), "List of articles to be brought from the Edison house, Llewellyn Park, West Orange, New Jersey, Monday, July 8th":

Souvenir Room:
1 Sofa
5 Sofa Cushions ["5" penciled in over typed "2"]
1 Large leather arm chair
3 Upholstered arm chairs
All Cushions from window seat
3 Side chairs with upholstered seats

(29) 1935, July 21. Letter, secretary to Mrs. Edison to Mrs. Renner, Inc.:

> I have just seen Mrs. Edison at Chautauqua and she asked me to please send her the samples of the striped material and the printed linen that Mrs. Renner proposes to use for the two Sleepy Hollow chairs and the big leather chair before she decides.

(30) 1935, July 30. Letter, H.V. Shannon, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Chautauqua, New York:

> I am forwarding under separate cover, the materials used in the Souvenir Room scheme and four samples of striped material for your selection. As I wrote you, under date of July 16th, we are covering the rocker in the Dining Room with your own blue velvet and will have enough blue velvet for two of the extra pillows to be used on the sofa in the Souvenir Room.
>
> We are now planning to cover two of the Sleepy Hollow chairs in the printed linen, the large leather arm chair, the 3rd sleepy hollow chair and the other extra pillow for the sofa in the stripe you select. The sofa and window seat are to be covered in printed linen, the three side chairs and two pillows for sofa in

velvet as estimated. Please let us know your decision as soon as possible as we are reserving these materials to be sure the one you select will not be out of stock.

(31) 1935, July 31. Letter, John V. Miller to Mrs. Thomas A. Edison, Lewis Miller Cottage, Chautauqua, N.Y.:

> Work downstairs in the dining room and den is progressing nicely and certainly makes a tremendous change, especially in the den. It makes the room look much larger. I took it upon myself yesterday to request Mr. Tannhauser to have the track between the two rooms for the sliding doors lowered, so that there is no chance of tripping on it or having to hurdle it while dancing. He thinks it can be done without much trouble by putting in larger rollers in the door.

(32) 1935, August 7. Letter, Anne Renner, Mrs Renner Inc., New York, to Mrs. Thomas A. Edison, Chautauqua, New York:

> I have never seen a room more improved architecturally than the Souvenir Room. We had entirely completed this part of the work including the removal of the wall covering and getting the ground coats of paint on walls and ceiling. The insulation has also been finished so that the room now seems exactly like the Dining Room so far as temperature is concerned.

(33) 1935, August 9. Letter, Anne Renner, Mrs. Renner, Inc., to Mrs. Thomas A. Edison, Chautauqua, New York:

> I am sending to-day prints of various types of chandeliers, any one of which is suitable and attractive for the Souvenir Room. Since we are taking out the one in the bay window opposite the fireplace, there would be four of these in the room. We have lowered the four present chandeliers enough so that the man can refinish the wood underneath the plate that fits against the ceiling and these we can put back in place if you decide that you do not want to make any selection until you return to town. If you want the new ones in place before your return, it would be well to let me have your decision as promptly as possible as it takes some time to get the order through.

(34) 1935, August 15. Letter, H.V. Shannon, Mrs. Renner, Inc., New York, to Miss M. E. Given, c/o Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

> Thank you so much for returning the samples so promptly. They all came back except the blue linen one, which material we are using in the Souvenir Room. As I am now engaged in getting together trimmings for the Sleepy Hollow and leather arm chairs, I need this sample very badly and if you have it on hand, I would appreciate it if you could return it as since it is an import, I am unable to get another sample from the wholesale house.

Mr. Gartmayer wanted me to ask Mr. Risse if it would be all right for him to come out next Monday as he would like to try out the pattern he has made for the valances for the Souvenir Room and I believe he said he would also like to start putting up some of the fixtures.

(35) 1936, June 17. Estimate, Kent-Costikyan, New York, to Mrs. Mina M. Edison-Hughes, Llewellyn Park, West Orange, N.J.:

Den:		
Gorovan 12.10x8.6	To be cleaned and handsponged	
Sarouk 9.9x6.5	To be cleaned and handsponged	
Kurd 9.10x5.9	To be cleaned and handwashed	
	Cleaning above three rugs	18.00

(36) 1936, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

Den:
To cleaning, handsponging, dri-naphtha cleansing and repairing rugs:

Gorovan 12.10 x 8.6		
Sarouk 9.9 x 6.5	Cleaning all 3 rugs	18.00
Kurd 9.10 x 5.9		

(37) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 56-66.

(38) 1939, November 22. Letter, H.D. Griffith, Griffith Piano Company, Newark, N.J., to James Laing.

> We should like to get this account on our books in the regular way, but it is impossible to do so until we either get possession of the Mason and Hamlin grand that is called for in the contract, or a check to the amount of $350.00 to offset it, or a new contract.

(Handwritten) Mrs. Hughes has decided to keep old Piano—send check for $350.

(39) 1939, December 11. Invoice, H.D. Griffith, Griffith Piano Company, Newark, N. J., to Mina M. Edison-Hughes:

Amount due on account of not turning in Mason & Hamlin Piano	350.00
Payment due 12/1 per contract	200.00
Interest	7.13
	557.13

(40) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison,

Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 38-41.

Photographs: Den

Figures 47-62 show the Den between 1892 and 1947. The photographs document a number of activities. Figure 48 includes Edison sitting in the bay window with two of his children, Charles and Madeleine. Christmas celebrations from 1900 and 1930 are evident in figures 49-50. The latter depicts Edison seated on the left while his niece, Nancy Miller (Arnn); nephew, Stuart Alexander Miller; and grandson, John Sloane, unwrap Christmas presents. An 1897 photograph (figure 51) shows Mina playing the piano while Madeleine and Charles watch. The piano is featured in figure 53 as well. In this image Theodore Edison plays while his teacher, Lucy Bogue, looks on. A c.1903 photograph (figure 56) shows Edison and Charles in front of the megalethoscope. Figure 58 was taken at the time of Madeleine Edison's wedding to John Sloane in June, 1914. A 1917 image (figure 59) includes musical instruments listed in inventories.

Figure 47 Den, looking north, c.1892. Edison NHS, Album 12, EDIS 560.

Figure 48 Den, looking southeast, c.1892. Charles, Thomas and Madeleine Edison. Edison NHS, class 14.330/6, neg. O-6038-F.

Figure 49 Den, looking west, c.1895-1910. Christmas tree in center of Den. Edison NHS, Album 13, EDIS 14239.

Figure 50 Den, looking southwest, c.1930. Thomas Edison, Nancy Miller (Arnn), Stuart Alexander Miller, and John Sloane unwrapping Christmas gifts. Edison NHS, class 14.330/11, neg. O-8668.

Figure 51 Den, looking southwest, c.1897. Madeleine, Mina, and Charles Edison at piano. Edison NHS, class 14.354/1.

Figure 52 Den, looking south, 1907. Edison NHS, class 12.425/22, neg. 8365.

Figure 53 Den, looking southwest, c.1907. Theodore Edison playing piano, while Lucy Bogue supervises. Edison NHS, class 14.313/7, neg. 8362.

Figure 54 Den, looking southwest, c.1900 or later. Edison NHS, class 12.425/21, neg. 6940.

Figure 55 Den, looking north, c.1903. Thomas Edison sitting in chair to left. Edison NHS, Album 7, EDIS 14047.

Figure 56 Den, looking northeast, c.1903. Charles Edison sitting on arm of chair next to his father. Edison NHS, Album 7, EDIS 14047.

Figure 57 Den, looking northeast, c.1900 or later. Edison NHS, class 12.425/24, neg. 6938.

Figure 58 Den, looking southwest, 1914. Madeleine Edison's wedding. Edison NHS, Album 113.

Figure 59 Den, looking south, 1917. Musical instruments and Home Projecting Kinetoscope in large bay. Source unknown.

Figure 60 Den, looking north towards mantel, 1947. Edison NHS, class 12.435/19, neg. O-1160-28.

Figure 61 Den, looking southeast towards exterior door, 1947. Edison NHS, 12.435/22, neg. O-1160-31.

Figure 62 Den, looking west, 1947. Edison NHS, class 12.435/21, neg. O-1160-30.

Additional images, not reproduced in this report, are listed below:

- Den, looking north, c.1892. (Vertical image). Edison NHS, Album 12, EDIS 560.

- Den, looking southeast, 1917-31. In advertising brochure: "Mr. Edison Uses the Torrington Electric Cleaner."
- Den, looking north, November 18, 1944. Nancy Miller Arnn dances with Charles Edison at her wedding reception. Edison NHS, uncataloged album in Room 300, Glenmont.
- Den, looking north, November 18, 1944. Charles Edison dances with Mrs. James Fahey (Ewing Arnn) and Nancy Miller Arnn dances with Peter Sloane, at the Arnn wedding reception. Edison NHS, uncataloged album in Room 300, Glenmont.
- Den, looking south, 1947. Edison NHS, class 12.435/20, neg. O-1160-29.
- Den, looking northwest, 1960. Edison NHS, class 12.435/80, neg. 4758.
- Den, looking southwest, 1960. Edison NHS, class 12.435/81, neg. 6759.
- Den, looking southeast, 1960. Edison NHS, class 12.435/82, neg. 6760.
- Den, looking northeast, 1960. Edison NHS, class 12.435/83, neg. 6761.
- Den, looking northeast, 1967. Edison NHS, class 12.425/23.
- Den, looking northwest, no date. Edison NHS, class 12.435/136, neg. O-1717.

Dining Room (115)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling of Dining [Room]

* * * *

Papering Walls of Dining [Room]

* * * *

1 Extension Table	180.—
2 Arm Chairs	
8 Chairs	380.—
1 Serving Table	120.—
2 Child's Chairs	60.—
Making up 3 Sets Curtains Trimmings &c	247.—
1 Mahogany China Closet	396.—
1 Table Cover	392.—
Mounting 2 (Own) Plates in Frames	19.50
2 Plush and Mahog Pedestals	96.—
1 Pr Door Curtains in Olive Plush to Hall	478.—
1 Pole Cornice &c	25.—

* * * *

Lace Curtains for Dining Room

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on pp. 19-21.

(3) 1887, June 27. Invoice, Roux & Co., New York, to Mr. T. A. Edison, Orange N.J.:

> May 7
> Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering linings in [several rooms including] Dining Room.

(4) 1889, September 14. Letter, Edwards & Company, New York, to Charles Batchelor:

Buglar [*sic*] Alarm Connections, 1st floor:

> [Connect all windows in] Dining Room doors & drawers of Side board & folding doors <u>leading to unfinished Room</u>

(5) 1890, June 30. "At Edison's Home: Where the Great American Wizard Lives and Works," Boston *Record*:

> The dininghall is a stately room on the north side of the house;
> here are the conventional-oak wainscoting and high oak mantel;
> the furniture is also oak, the chairs being upholstered in dark
> green velvet; the oak floor is nearly covered with a Persian rug.

(6) 1890, December 31. Invoice, Herts Brothers, New York, to Mr. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Dining Room

3 setts [*sic*] Window headings of Blue Tapestry .	86.—
Pole cornice put in order .	5.—
1 pair Portieres, Door to Hall, of satin plush	70.—

(7) 1891. Hester M. Poole, "The Residence of Thomas A. Edison, Orange, N. J.," in *The Decorator and Furnisher*, p. 95.

(8) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on p. 3.

(9) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 3.

(10) 1892. W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison*, p. 342:

Greetings exchanged, we mount a short flight of steps, facing the entrance, and pass into the dining room, rich with carvings of oak and mahogany, hunting and pastoral scenes, and heavy with the breath of flowers.

(11) 1894, August 19. *New York Recorder*, "Superb Country Homes: Views of the Interior of Mr. and Mrs. Edison's House":

> The dining room is stately and sombre, as the fin de siecle dining room should be. There are some beautiful pieces of silver on the sideboard, which stands in a niche built expressly for it. Mrs. Edison has an immense amount of silver, but she keeps most of it stored away in a safe deposit vault. There are two superb chandeliers fitted like the others through the house with electricity, and a huge Eastern rug as soft as velvet covering the center of the floor.

(12) 1902, December 31. Invoice, A. H. Davenport, New York to Thomas A. Edison:

Alterations to plaster ceiling	165
Hanging canvas on same	45
Tinting ceiling and cornice	65
Hanging walls in green stripe material	110
Removing old mantel, facing & hearth	18
[Removing] trim over sideboard	3.50
Changing old picture moulding & running new moulding where required	18
1 Mantel piece with mirror	225
Sienna marble facing and hearth & iron lining	110
Painting woodwork of room, excepting	

doors of sideboard, ivory white		195
Repairing, scraping & refinishing floor		108
Scraping & refinishing room sides of doors, mhg. color		75
Refinishing old sideboard and changing hardware on same		20
1 Mhg. china cabinet		435
3 new upper sashes, with clear plate glass		75
Removing, resilvering & replacing mirror in sideboard		9
Push plate for pantry door		3.50
Alterations to top of dining room windows		45
Changing pantry door to swing the other way		6.50
Refinishing pantry side of door mahogany color		15
Scraping and refinishing hall floor at foot of stairs		17
3 pair window curtains	85	255
2 [pair] portieres		295
1 dining table		225
3 ecru, & 3 white holland shades	2.25	13.50
Reupholstering 12 chairs in tapestry	16	192
1 Rug		455
1 [Rug]		350
1 [Rug]		125
Travelling expenses of workman		87.29
Filling holes in floor where bells were		3
Stops on sideboard drawers		1.50
Refinishing top of white mhg. table		4
Repairing plaster wall in niche back of cabinet		11
Removing furniture from room, packing and shipping dining chairs		15
Refinishing woodwork of dining chairs		15
1 Electric drop light over table		85
3-3 light electric brackets		78
Altering chandelier into 8 light electric , including man time tacking down, shipping and rehanging		71.80
Fares and expenses of men while putting up fixtures		2.20
		4047.79

(13) 1904, August 1. Invoice, McGibbon & Company, New York, to Mrs. T. A. Edison, Orange, N.J.:

July 14, 1904

Slip Covering Dining Room Walls with Taffeta	97.50

(14) 1914, May 26. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

January 31, 1914

To repairing, wood work & refinishing 12 Dining Room chairs & 1 small chair Reception Room	29.00

To re-upholstering seats and backs of 12 Dining Room chairs and covering with reproductions of antique

tapestry; including hair etc. 96.50

(15) 1920, October 23. Letter, Secretary to M. H. Thatcher Co., Orange, N. J.:

> This will confirm instructions of Mrs. Edison while Mr. Thatcher and I were together at Mrs. Edison's residence on yesterday, that Mr. Thatcher is to attend to the resetting and repair of fireplace and hearth in the dining room of the Edison residence.

(16) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 51-68.

(17) 1923, May 7. Estimate, Herter Looms, New York, to Mrs. Thos. A. Edison, Orange, N.J.:

DINING ROOM:

3 pairs of own window curtains, front to be reversed to back; back to be used for the front, relined with parma satin,	$48.50 per pair	145.50
2 pairs of own portieres, front to be reversed to back,	$32.50 per pair	65.00

(18) 1923, December 3. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

DINING ROOM

Remaking own curtains	145.00
Remaking own portiers [*sic*]	65.00

(19) 1924, February 21. Estimate, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

DINING ROOM TO ENTRANCE HALL

1 pr. doublefaced portieres, to be trimmed with border of chintz down front and across bottom, using own poles but supplying new rings, pulley cords and drops ; Install complete	135.00

DINING ROOM

10 side chairs and 2 armchairs, to have separate slip covers for seats and backs, to be made of chintz and piped with tape	250.00
1 rocker, partly reupholstered and recovered	62.50
1 slip cover of chintz, piped with tape	27.50

* * * *

Painting and repairing plaster cornice 150.00

(20) 1924, May 2. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq., West Orange, N.J.:

DINING ROOM:

1 pr. double faced portieres in entrance to hall	135.00
Slip covers of chintz for ten side chairs and 2 arm chairs	250.00
Slip cover of chintz for 1 rocker	27.50
1 rocker, reupholstered and recovered	62.50

(21) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 45-59.

(22) 1929, January 21. Letter, J. V. Miller to New Jersey Bell Telephone Co., East Orange, N.J.:

> You will recall that last year you changed over the desk phones at the home of Mrs. Thomas A. Edison from the old type to the new type receiving sets; also that on the set placed in the dining room ...[was] to have an extra length of cord connecting the wall box to the instrument so that same could be carried to the dining room table.
>
> Although this arrangement is very convenient, still a great deal of additional convenience would be derived by having a long cord placed between the stand or switch part of the instrument and the transmitting and receiving or hand part of the instrument. By this method only the lighter part of the instrument would be carried to the table where it could be easily held while the actual conversation is going on, whereas with the present arrangement it is necessary to put the heavy part of the instrument on the table and then use the transmitter and receiver as usual.
>
> Mrs. Edison would like very much to have the longer cord connected in as above described and we wonder if this cannot be arranged. White cord, of course, is desire....The writer hopes that it is possible to do this and that the change can be made before the return of the family from Florida.

(23) 1929, April 8. Letter, J. V. Miller to New Jersey Bell Telephone Co., East Orange, N.J.:

Re: Nassau 1

> In the latter part of January we wrote you relative to a change in the cord for the new type telephone which is located in Mrs. Edison's dining room, that is Mrs. Thomas A. Edison's dining room in Llewellyn Park.
>
> I understand that it takes quite a long time to have this special cord made up, but as time is getting near when the family will be returning from Florida, I am writing this letter to call your attention to the matter and express my hope that the change can

be made within a week or two so that same will be ready when the family returns.

(24) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 60-64.

(25) 1932, February 16. Letter, Kent-Costikyan, Inc., New York, to Mrs. Thomas A. Edison, Llewelyn [*sic*] Park, New Jersey:

> Mr. Jayne will put down in the Dining Room the Ardebil Serebend rug....The Ardebil Serebend to be spread in the Dining Room will cost you $217. If you examine that rug you will find that it is an extraordinarily fine piece—one of a kind that we seldom come across. I consider that rug worth $700. to $800. but as I secured it at an attractive price, I am pleased to give you the benefit of it....If you decide that these are satisfactory, you will please let Mr. Jayne bring back with him your rug in the Hall....From the fragment taken out of that we will make you a small rug, and likewise the worn out Serebend in the Dining Room will be cut down and made into a smaller rug which you can make use of.

(26) 1934, June 19. Estimate, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

For cleaning, repairing and re-laying of certain rugs as listed below:

> Dining Room, Large Elvend Rug, to have edges repaired and retouched. This will cost: 12.00

(27) 1935, July 1. Estimate, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

DINING ROOM:
Ceiling washed, repaired, touched up, painted two coats of gold color, one coat of glaze and flat varnish.
Sidewalls to have fabric removed, plaster repaired and painted three coats with one coat of glaze and flat varnish.
Hardwood doors and sash of windows cleaned and bleached where necessary, touched up and varnished
All other woodwork including dado, door and window trim, mantel, painted two coats, glazed, striped with gold and varnished.
Floor to be scraped, refinished with two coats and shellacked and waxed

All of the above to be done for the sum of 575.00

3 Built in pieces of furniture, finish removed, to be painted three coats, glazed, striped with gold and varnished; inside of China closet to be painted, glazed,

scumbled [*sic*] with gold and varnished	178.00
3 pair of curtains of gold-colored moire, to hang to floor, lined, interlined, to draw, no trimming; three draped valances lined, interlined, with festoons to be faced back with blue satin, three pair of tassel cord loops for tie-backs	587.90
3 pair of gauze curtains to hang to sill, 1 width of material to each curtain, made to draw, trimmed with fringe	177.00
1 pair of portieres, Dining Room to Souvenir Room, double faced, made of red velvet, 1/2 widths to each curtain, interlined, made to draw, untrimmed	368.25
1 pair of portieres, door to Hall, velvet both sides, interlined, untrimmed, 1 width to each curtain, to fit opening looped high with cords and tassels	295.00
2 Arm chairs to be reupholstered, frames re-inforced, touched up and rewaxed, covered in velvet trimmed with guimp [*sic*]	145.00
10 side chairs to be reupholstered, frames re-inforced, touched up and rewaxed, covered in needlework design, trimmed with guimp [*sic*]	687.50
1 Rocking chair, cushion remade, back reupholstered and recovered with own blue velvet, trimmed with guimp [*sic*]	35.00
	$3048.65

(28) 1935, July 8. (Mrs. Renner, Inc., New York), "List of articles to be brought from the Edison house, Llewellyn Park, West Orange, New Jersey, Monday, July 8th":

DINING ROOM:
Old dark blue velvet curtains used in this room formerly. (Return brown velvet facing).
2 Arm chairs
10 Side Chairs
1 Rocking Chair

(29) 1935, July 30. Letter, H. V. Shannon, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Chautauqua, New York:

> As I wrote you, under date of July 16th, we are covering the rocker in the Dining Room with your own blue velvet and will have enough blue velvet for two of the extra pillows to be used on the sofa in the Souvenir Room.

(30) 1935, August 7. Letter, Anne Renner, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Chautauqua, New York:

> I was at the house on Monday to see a finished sample for the color and guilding [*sic*] in the Dining Room. We took out the rug so we could be perfectly sure it was all in harmony. The

color is beautiful and I am sure you are going to be pleased with it. Having woodwork and built in pieces of furniture the same color as the walls is the greatest possible improvement as it makes the room seem so much better proportionately.

(31) 1935, September 5. Letter, Anne Renner, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Chautauqua, New York:

> I have just returned from the house where we have replaced all the glass and china in the cabinets in the Dining Room. The man is now hanging the curtains and they look very handsome. I am sure you will be pleased with them.

(32) 1937, March 4. Letter, Anne Renner, Mrs. Renner, Inc., New York, to Mrs. E. E. Hughes, Fort Myers, Florida:

> I will have the slip covers for the Dining Room and Souvenir Room installed as quickly as possible and will not make any alteration in the curtains at the door to the Dining Room as you have instructed.

(33) 1937, June 12. Letter, (Lucy Bogue) to Mrs. Renner, Inc.:

> The dining room hangings and pillows, and blue velvet have come and no doubt the bathroom rug will soon follow.

(34) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 67-71.

(35) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 42-44.

Photographs: Dining Room

Figure 63 Dining Room, looking southeast, 1891. 1891 *Decorator*.
Figure 64 Dining Room, looking southwest, c.1909. Thomas Edison seated at table, eating breakfast. Edison NHS, class 14.220/84.
Figure 65 Dining Room, looking west, c.1895-1910. Christmas tree visible in Den. Edison NHS, Album 13, EDIS 14239.
Figure 66 Dining Room, looking west, c.1926. Table set for large gathering during Christmas season. Edison NHS, class 12.425/21.
Figure 67 Dining Room, looking northwest, Christmas 1925. Mina Edison dressed as "The Old Woman in the Shoe." Edison NHS, Album 5, EDIS 14061.
Figure 68 Dining Room, looking southeast, c.1900 or later. Edison NHS, Album 15, EDIS 14257.

Figure 69 Dining Room, looking northeast, February 15, 1916. Grace Miller's wedding. Edison NHS, class 12.425/20, neg. O-8669.

Figure 70 Dining Room, looking east towards Reception Hall, 1947. Edison NHS, class 12.435/18, neg. O-1160-27.

Additional images, not reproduced in this report, are listed below:

- Dining Room, looking west, no date. Mina Edison on right in Essex Chapter DAR costume. Edison NHS, Album 5, EDIS 14061.
- Dining Room, looking west towards Den, 1947. Edison NHS, class 12.435/16, neg. O-1160-25.
- Dining Room, looking east towards Entrance Hall, 1947. Edison NHS, class 12.435/17, neg. O-1160-26.
- Dining Room, looking west towards Den, 1932. Halbert Hitchcock and Mina Edison exhibiting painting of Edison and relatives over portieres to Den. Edison NHS, class 14.352/22, neg. O-8667.
- Dining Room, looking northwest, 1952. Edison NHS, class 12.435/139, neg. 6686.
- Dining Room, looking northwest, 1960. Edison NHS, class 12.435/75, neg. 6753.
- Dining Room, looking southwest, 1960. Edison NHS, class 12.435/76, neg. 6754.
- Dining Room, looking east, 1960. Edison NHS, class 12.435/77, neg. 6755.
- Dining Room, looking northeast, 1960. Edison NHS, class 12.435/78, neg. 6756.
- Dining Room, looking southeast, 1960. Edison NHS, class 12.435/79, neg. 6757.

Fern Room (116)

(1) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 18; see also p. 140.

(2) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 14; see also p. 116.

(3) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 20.

(4) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See p. 61.

(5) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 23.

(6) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 15.

Photographs: Fern Room

For a photograph showing *Mischief* in the Drawing Room, c.1892, see figure 10.

Figure 10 Drawing Room, looking east, c.1892. Edison NHS, Album 13, EDIS 14239.
Figure 71 Fern Room, looking southwest, 1914. Edison NHS, Album 113.
Figure 72 Fern Room, looking northwest, c.1900 or later. Edison NHS, class 12.425/15.

Service Hall (117)

(1) 1881, August 27. "House for Mr. Henry C. Pedder, Llewellyn Park, Orange, N.J." *American Architect and Building News*, p. 98.

(2) 1889, July 18. Invoice, W. & J. Sloane, New York, to Mr. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

[Altering and Laying] 14 [yds.] Brussels [Carpet]	@ .10	1.40
1 Yd. Velvet Filling	2.00	2.00
10 [Yd.] Binding	.06	.60

(3) 1909, May 2. Invoice, Smith & Blatherwick, Orange, N.J., to Mrs. Th. Edison, Llewellyn Park, W.O.:

March 17 to April 4th
"repairing Back Hall"

(4) 1912, January 2. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

December 30, 1911
Back Stair:
Men to take up pack clean remake and put down carpet 33.00

(5) 1912, April 1. Invoice, Smith & Blatherwick, Orange, N.J., to Mrs. Th. A. Edison, Llewellyn Park, W.O.:

March 12
to paint . . . Hall

(6) 1919, October 28. Work order, from Thomas A. Edison Industries to Goodwin & Van Zandt:

> Bring to Lab from Mrs. Edison's house, old wall telephone instruments which have been superceded [*sic*] by interconnecting telephone system. One of these instruments is located on wall of back hall of 1st floor. There is also an extra instrument which has been removed from the wall...Fill holes in wall in back hall where instruments have been removed and restore wall to color of bal[ance].

(7) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." See pp. 140, 159.

(8) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." See pp. 116, 129, 142, 145.

(9) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See pp. 1, 22, 56, 64.

Photographs: Service Hall

Figure 73 Service Hall, looking north, 1960. The door to the elevator shaft is visible on left. Edison NHS, class 12.435/91, neg. 6769

Second Floor: Mrs. Sloane's Room (200)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceilings of [Room over] Drawing [Room]
Painting Sidewalls of the above

* * * *

Room over Dining Room: [**Note:** Seems to be error in original invoice.]

1 Birch & Maple Bedstead		
1 [Birch & Maple] Bureau Dressing Glass		520.—
1 Gents Bureau		130.—
1 Table		55.—
Bedding		78.—
1 Lounge	Muslin	
1 Arm Chair	[Muslin]	
1 Low Seat Chair	[Muslin]	
1 Chair [Muslin]		155.—
Labor of covering & trimmings		42.80
Making up 3 Sets Headings, Furnishings trimmings &c		168.—

* * * *

Lace Curtains for Room over Parlor

* * * *

Loops for Room over Parlor

* * * *

Room over Parlor:

1 Mirror over Wash Basin	21.00

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 27.

(3) 1887, June 27. Invoice, Roux & Co., New York to Mr. T. A. Edison, Orange N.J.:

May 7

Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering linings in [several rooms including] Mr. Edison's Room

[**Note:** This work was requested for 10 different rooms. While it has been speculated that Room 200 was known as Mr. Edison's Room early in his marriage to Mina, there is no direct documentation of such an arrangement. However, it is likely that this room's fireplace equipment was included in Roux & Co.'s work.]

(4) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed under "Four Bed Rooms, Second Floor," p. 6.

(5) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to

her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed under "Four Bed Rooms, Second Floor," p. 6.

(6) 1905, August 14. Specifications and estimate, E. W. Peckham, to Mrs. Thomas A. Edison:

Miss Edison's Bedroom:
Wash ceiling and cornice and side wall.
Repair canvas and prepare the ceiling and cornice and tint.
Prepare side wall and paint with oil, stipple.
Clean woodwork, varnish and rub for finish.
Stain new floor to match the old. Clean the old floor and finish. 196.00

(7) 1905, August 17. [Estimate], Elizabeth S. Ross, New York, to Mrs. Thomas A. Edison:

[**Note:** This estimate was stamped PAID. Additionally, this paid estimate lists the "South Room." Because "Miss Edison's Room" (the southern bedroom) includes furnishings for a bathroom, and the only other room she was known to occupy (Room 206) did not have a bathroom in 1905, it is believed that the entry below represents Room 200 and not that labeled "South Room."]

Miss Edison's Room:
One blue carpet made and laid (English 12/4 Velvet &
lined as per measurements taken) 200.00
To recover in cretone [*sic*]
One arm chair,
one side chair,
one reception chair ,
for the sum of 75.00
valances pleated in same cretone [*sic*] for the sum of 55.00
Two pink tudor bath rugs order for the sum of 23.00

(8) 1905, October 12. Invoice, Adolph Vogel, West Orange, N. J., to Mrs. Thos. A. Edison:

Extra Work for South Bed Rooms:
August 18, 1905
J U 3hr removing Window boxes SW Room 2nd fl 1.80
Sept. 2
2 hr. shop for Closets SW Room 2nd 1.20
Sept. 26
1 Bev Plate Mirror for Door 15.64
[**Note:** This is for the Bathroom Doorway.]

(9) 1905, December 22. Invoice, Mitchell Vance Company, New York, to Mr. Thomas A. Edison, Llewellyn Park, N.J.:

December 4, 1905
Madeline's [*sic*] Room:
2-lt. Electric Brackets @ 30.00 60.00
2 Snap switches 12" green silk cord on each switch
@ 1.00 2.00

[Note in Mina's hand]

These brackets I think should be sunken in the wall. . . .

(10) 1906, February 3. Letter, Mitchell Vance Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

> Referring to the 2-Lt. Electric Brackets with snap switches and electric cord, we would say that you are mistaken about the necessity of the brackets being sunken in the wall. The part that has been sunken is the outlet box back of the bracket which enables us to put the bracket flat against the wall. The cord switch is attached at present in the only way feasible, this hanging free from the bracket. This part could not be sunken in the wall and meet the requirements of the Underwriters.
>
> This letter is based upon a report made by our electrician who did the work.

(11) 1913, May 31. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

<u>Miss Edison's Room</u>:		
To cutting out sections of canvas on ceiling & cornice, ceiling repaired, washed off, prepared & tinted		58.50
To cutting out cracks in walls, plastering where broken, preparing & painting 2 coats including inside of closets which were plastered & painted		120.00
<u>Furniture</u>:		
1 Small Sofa couch		
1 Arm chair		
2 Side chairs		
Woodwork cleaned off, repaired & refinished		26.40
Upholstery all remade & covered with cretonne		55.00
16 yds. cretonne used to cover furniture	1.50	24.00
40 [yds.] gimp	.20	8.00
36 [yds.] cord	.20	7.20
5 Pr. Net curtains requiring:		
24 1/2 yds. net	1.10	26.95
42 [yds] lace edging	.30	12.60
Labor making 5 Pr.		16.50
Blue silk curtains for 5 windows & valances for 4 windows requiring:		
32 1/2 yds. blue Tudor silk	2.25	73.13
9 2/3 [yds.] Rumachudda [silk] used for front hem	@ 1.65	15.95
45 yds. Pongee used for lining curtains & valances	@ 1.10	49.50
10 yds. ivory fringe	1.10	11.00
Labor making blue silk hangings		53.25
[Labor making blue silk] valances		29.50
6 Pr. net tie backs with lace edge	1.10	6.60
Bed —		

1 Pr. lace net curtains with lace edge & ruffle		15.00
Bed Canopy recovered requiring:		
8 yds 36" silk	2.25	18.00
4 1/2 [yds] sateen	.50	2.25
Upholsterers labor		6.75
1 Pr. blue Tudor silk curtains & valance for Bed requiring:		
9 1/8 yds Tudor silk	2.25	20.53
9 5/8 [yds] Tussah [silk] lining	2.25	21.66
3 [yds] Chudda [silk] for hems	1.65	4.95
5 [yds.] silk fringe	1.10	5.50
Labor making curtains		12.50
[Labor making] valance		7.00
1 Bed spread & pillow sham requiring:		
9 3/4 yds Tussah silk	2.25	21.94
Lining & interlining		6.50
13 yds silk fringe	1.10	14.30
Labor making bed spread & sham		18.50
To dyeing own carpet golden brown		28.50

* * * *

<u>Fixtures for Miss Edison's Room:</u>		
4 Sets 3/8 rods & fixtures	.35	1.40
4 1/2" Tubes & fixtures	1.65	6.60
3/8 Rods & fixtures	.40	1.20

(12) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 99-102.

(13) 1924, February 21. Estimate, Herter Looms, New York, to Thomas A. Edison, Esq.:

<u>MRS. SLOAN'S [*sic*] ROOM</u>	
1 rocker partly reupholstered and recovered	
in moire, trimmed with cord	55.00

(14) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 86-88.

(15) 1927, August 1. Estimate, The Misses McKey, New York, to Mrs. Thomas Edison, Llewellyn Park, Orange, New Jersey:

Painting side walls;

All cracks pointed up, walls given one coat of shellac and finished with two coats of flat paint, stipple finish. Color to be selected.

Ceiling;

Calsomine washed off, cracks pointed up with plaster. Because of bad condition of ceiling it will be covered with strong prepared canvass then painted to make permanent surface. Color of ceiling old ivory.

Carpentry;

Woodwork removed from over mantle [*sic*];
Woodwork removed from wall where dressing-table is to stand
New woodwork painted to match the old; Two doors varnish removed, scraped and refinished; base-board and all woodwork cleaned and polished; floor cleaned and waxed;

Total $745.00

Windows;

Three pair of long curtains of striped taffeta, with full valances Of the same; all hems by hand.
Three pair long point d'esprit curtains edged with lace and tied back with lace edged straps of lace edged net.
One curtain of same for window above dressing-table;
One curtain of same for glass door;
One curtain of peach colored gauze for bath-room window ;

Total $706.00

Bed;

Long curtains at sides of bed to be of peach colored striped taffeta like windows;
Long inside curtains of point d'esprit edged with lace;
Full valance from top of canopy of striped taffeta like side curtains;
Top and back of canopy of shirred silk, old ivory in color;
Bed-spread of Venetian hand-made filet lace;
Lining of peach colored silk for the same ;

Total $676.00

Dressing-table;

Cover to be of pink taffeta shirred full, and trimmed with flounce of old lace furnished by Mrs. Edison; Top of flounce bound with blue ribbons, which are used as trimming, catching knot of small blue flowers, and continue around end of dressing-table; Two carved and gilded alter vassetti to hold eletric [*sic*] lights with sprays of old Venetian crystal flowers, forming shades for lights;
Mirror rebacked; frame covered with taffeta like table;
Stool for dressing-table with pad of old rose brocade

Total $565.00

Furniture;

Chaise longue upholstered and covered with blue moire;
For it the following four cushions;
One cushion of old gold brocade;
One cushion of brocaded peach taffeta;
One cushion of old brocade, rose and silver;
One cushion of pale rose taffeta with shirred trimming;
One couvre pied of rare old blue brocade; interlined with lambs wool and lined with pink silk;
One arm chair upholstered in self-toned blue silk damask;
One side chair upholstered in hand embroirdered [*sic*] linen
One side chair all-over upholstered in blue with flower design in silver;
One cushion of hand embroidered linen for rocking-chair ;

Total $658.50

Dresser;

Lace furnished by Mrs. Edison made into scarf for dresser
Lining for same of blue satin; Eletric [*sic*] fixtures
Electric [*sic*] fixtures removed and replaced with new sockets;
Shades for same made of old Venetian crystal flowers.
adjusted for lights ;

Total $270.00

Night-tables;
Two night-tables Italian of the seventeenth century, of painted wood with decoration of painted medallions and design in gold;
Square of old rose brocade for each table edged with silver lace;
Small lamp for each table of ivory crackle pottery.
with shade complete;

Total $225.00

Writing table
Top covered with old blue brocade like arm chair,
edged with gold galloon;
Table cleaned and waxed ;

Total $27.50

Note-----
As the shelves on the dresser could not be removed as estimated without defacing it we have included without extra charge the installation of the base plug for the desk lamp, and also the painting of the bath-room chair. On the floor we did the work as specified in the estimate at $25.00, but as the floor was in too bad condition to get a perfect result from that work we had it reclined. spots spared [*sic*], shellacked [*sic*] and relaxed. No extra charge.

(16) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 114-18.

(17) 1932, February 19. Estimate, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, New Jersey:

South Room, 3 blue carpet rugs to be cleaned and repaired
where the seams are broken, etc., for the sum of $30.00

(18) 1935, August 19. Invoice, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, New Jersey:

To: South Room; Cleaning and Handwashing One (1)
Blue Domestic Rug 13'5 x 10'10". 8.40

(19) 1936, June 17. Estimate, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

MR. HUGHES ROOM

Blue Carpet 13.5 x 10.10	Cleaning, sponging, and sewing seams
Blue Carpet 6.4 x 6.0	Cleaning and sponging
Domestic Rug 6 x 3	Cleaning and sponging

The three rugs 16.00

(20) 1936, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

MR. HUGHES ROOM
Blue carpet — Cleaning, etc. (3 pieces) 16.00

(21) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 130-33.

(22) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 68-70.

Photographs: Mrs. Sloane's Room

Figure 74 Mrs. Sloane's Room, looking southwest, 1947. Edison NHS, class 12.435/54, neg. O-1160-63.
Figure 75 Mrs. Sloane's Room, looking north towards mantel, 1947. Edison NHS, class 12.435/53, neg. O-1160-62.
Figure 76 Mrs. Sloane's Room, looking southwest, 1960. Edison NHS, class 12.435/110, neg. 6788.

Additional images, not reproduced in this report, are listed below:

- Mrs. Sloane's Room, looking northeast, 1960. Edison NHS, class 12.435/111, neg. 6789.

Edison Bedroom (203)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling of Room over Reception Room
Painting Sidewalls of the above

* * * *

Madam's Room:

1 Bedstead with Canopy		
1 Bureau Dressing Glass		630.—
1 Table		60.—
1 Lounge	Muslin	
1 Arm Chair	[Muslin]	
1 Low Seat Chair	[Muslin]	
1 Chair	[Muslin]	158.—
Labor of covering and trimmings for same		149.50
Bedding		78.—
1 Gents Bureau		140.—
Making up 3 sets Curtains in own Tapestry, trimmings, &c		393.—
Making up 1 set of Curtains in own Tapestry, trimmings, &c		175.—
1 Brass Bedstead		64.—
Bedding for same		22.—
1 Rocking Chair		118.—
1 Set of Bed Spread & Scarf		185.—

* * * *

Lace Curtains for Madams [*sic*] Room

* * * *

Loops for Madams [*sic*] Room

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 26.

(3) 1887, June 27. Invoice, Roux & Co, New York, to Mr. T. A. Edison, Orange N.J.:

May 7

Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering lining in [several rooms including] Mrs. Edison's Room.

(4) 1889, October 14. Invoice, Herter Brothers, New York, to Mrs. Thos. A. Edison, Llewellen [*sic*], Orange, N.J.:

Bedroom:

Recovering in tapestry 1 Lounge, 1 Armchair,	
Ladies Chair & 1 Chair	140.00
New Window Cushions to match	145.00

(5) 1890, December 31. Invoice, Herts Brothers, New York, to Thomas A. Edison, Llewellyn Park, Orange, N.J.:

11 sets Mosquito net Draperies for Bedrooms,
including Mahogany fin and ash poles
and supports for same fitted up complete 237.00

(6) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on p. 6.

(7) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 6.

(8) 1894, August 19. *New York Recorder*, "Superb Country Homes: Views of the Interior of Mr. and Mrs. Edison's House":

> From the windows in Mrs. Edison's boudoir there is a spacious view of the Orange Valley, and from a French window one can step to the upper balcony, where an awning is stretched in Summer, and easy chairs and a table piled high with the latest magazines suggest a cozy corner and a comfortable place in which to lounge.

(9) 1900, July 2. Estimate and invoice, E. W. Peckham, Orange, N. J. to Mrs. Thomas A. Edison:

Mrs. Edison's Chamber:

> Ceiling and sidewalls to be cleaned. All cracks to be cut out and filled, and necessary mason work attended to. Ceiling to be lined with canvas, relief ornament applied, and decorated as shown by sketch. Side walls painted in oil, wood work to be cleaned. Window seats taken out and cornices taken down. Brass rods, poles, rings and brackets, etc., furnished and put up. New shades and rollers furnished and put up. Sash curtains, as selected, to be furnished and put up. Inside curtains and draperies for windows and bed, linings and trimmings, etc., as shown by samples and sketch, furnished and put up. Furniture to be recovered. A cushion for an arm chair to be covered. Carpet as selected, furnished, made and laid. Picture moulding furnished and put up.
>
> * * * *
>
> Carpet now in Mrs. Edison's room, to be made into a rug for son's room.

(10) 1905, August 14. Estimate and specifications, E. W. Peckham, Orange, N. J., to Mrs. Thomas A. Edison:

[**Note:** An invoice of September 30, 1905, indicates payment of the following:]

<u>Mrs. Edison's Bedroom</u>:
Wash ceiling, cornice and side walls. Piece out canvas on ceiling. Clean the woodwork, stain and even tone to match the door frame, varnish and rub for

finish. Furnish and put up ornament, same detail as on the ceiling in the bay. Tint ceiling and cornice. Pick out the ornament, old ivory effect. Paint two closets and picture moulding. Stain new floor to match the old. Clean the old floor and finish. Tint side walls, furnish & hang grass cloth.

(11) 1905, August 17. Estimate and invoice, Elizabeth S. Ross, interior decorator, New York, to Mrs. Thomas A. Edison:

Mrs. Edison's Room:

To cover one reading lounge tufted, one arm chair tufted, one side chair tufted and one reception chair tufted in Louis XVI Damask No. 19002 without fringe, and two chair cushions in pink liberty velvet for the sum of	125.00
Seven pair fancy net curtains made and hung	40.00
To drape dressing table with figured cream silk madress [*sic*] lined with thin cream silk, labor and frame for the sum of	75.00

This does not include table or mirror.

(12) 1916, September 29. Estimate, Helen Criss and Lucia Fuller, interior decorators, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

We beg to submit herewith estimate for carpet for your own bedroom:

To cover floor complete with Wilton Carpet	403.50
Pins and sockets	22.50
To making one rug seamless Axminster	527.00

(13) 1917, March 7. Estimate, C. Victor Twiss Company, interior decorations, New York, to Mrs. Thomas A. Edison:

The estimate includes detailed changes to finishes, electric fixtures, carpet, draperies, and furniture, none of which were actually used.

(14) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 92-96.

(15) 1922, October 17. Estimate, Arden Studios, Inc., New York, to Mrs. Thomas Edison:

We are sending you by express today schemes for your Sitting Room and Bedroom.

> For your Bed Room, I am sending four different schemes combining chintz with mauve silk for curtains. Two of these would look very well combined with pale warm gray walls. The glazed chintz would require walls in a deep cream, or even yellow tone, and the chintz on the cream ground with large flowers would work out well with ivory walls and woodwork.

(16) 1923, August 15. Copy of order, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

MRS. EDISON'S ROOM:

Ceiling washed and painted two coats, including ornamentation (Ornaments touched up with a different color)		
Side walls grass cloth removed, plaster repaired, canvased, painted two coats and one coat of glaze, woodwork thoroughly sand papered and painted four coats		$515.00
Painting five coats:		
1 armchair		
1 side chair		
1 bench		85.00
Furniture to be toned walnut, approximate price		225.00
Scraping and refinishing floor		90.00

* * * *

CURTAINS

2 single curtains over group of three windows;		
2 pairs of curtains left of bay window;		
To be made of satin, one width in each curtain, unlined, trimmed with fringe, to draw		
3 plain shaped valances, lined and interlined, made of satin and trimmed with fringe;		
4 pairs of shirred loops, made of satin;		
Including materials, fixtures and installation, complete		895.00
7 pairs of striped net curtains, trimmed with ruffles and lace edging;		
Install complete		425.00
7 pairs satin tie backs		30.00
1 rocker		
1 chair		
1 box seat — to have pads recovered in velvet; for the three		78.00
2 metal flower lamp candle sticks, finished with silver leaf toned, gold picked out in the colors of the room,	each $45.00	90.00
1 painted iron flower standard		110.00
2 metal flower wall brackets in colors,	each $75.00	150.00
4 silk screens for wall brackets to be of shirred gauze with picoted scalloped bindings of mauve and green silk,	each $7.50	30.00

(17) 1923, September 21. Copy of order, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

MRS. EDISON'S ROOM:

One own couch re-upholstered, tufted and recovered in blue rep	305.00
One over stuffed side chair, re-upholstered plain and recovered with brocaded taffeta	135.00
One side chair seat re-upholstered and covered with brocaded taffeta	35.00
One seat pad for spindle back rocker, covered in blue velvet	24.00
One pad for dressing table bench, recovered with yellow velvet	28.00

	One easy armchair, re-upholstered plain with loose down seat cushion recovered in brocade		278.00

(18) 1923, September 24. Estimate, Herter Looms, New York, to Thomas A. Edison. Esq., Llewellyn Park, West Orange, N.J.:

One Chandelier		285.00
Wiring two own Dresden figures (2 lights each) Repairing one of the figures; furnishing two carved wooden bases shaped to figures, and painting to harmonize with tints in the porcelain,	each $45.00	90.00
Two shades for the above, (Made of chiffon, trimmed with own lace)	each $50.00	100.00

(19) 1923, December 3. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

<u>MRS. EDISON'S BEDROOM</u>:		
Painting work		555.00
Painting 1 armchair 1 side chair 1 bench		85.00
Furniture toned walnut		225.00
Scraping and refinishing floor		90.00
1 shirred shade		25.00
Tax on shade		.75
3 prs. Large glass rosettes		
2 [prs.] Small [glass rosettes]		35.00
Covering top of own table		13.50
1 own couch reupholstered and covered		305.00
1 chair, seat pads covered in velvet		25.00
1 box seat in blue velvet		25.00
Seat pad for spindle back rocker covered in blue velvet		24.00
1 Pad for dressing table bench		28.00
1 flower candle stick		45.00
1 painted floor standard	110.00	
1 shade for [floor standard]		75.00
Tax on shade		3.25
2 Metal flower wall brackets	@ $75.00	150.00
Installation cost		28.50
4 silk screens for wall brackets	@ $7.50	30.00
2 own porcelain groups wired and repaired	@ $55.00	110.00
2 shirred chiffon shades for own groups	@ $50.00	100.00
Tax on shades		4.00
Draping bed with canopy, valance, and side curtains		495.00
[Draping] dressing table and glass top		235.00
1 Chandelier		285.00
2 satin curtains over group of three windows		
2 prs. satin curtains left of bay window		
3 plain shaped valances		

4 prs. shirred loops	895.00
7 prs. net curtains	425.00
7 prs. satin tiebacks	30.00

(20) 1924, April 5. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq., Orange, N.J.:

This invoice is identical to that of December 3, 1923, except it also includes the following:

1 sq. pillow, yellow satin	42.00
1 blue oval velvet pillow	32.00
1 sq. brocade pillow	39.00
1 oval shirred bolster pillow in satin	47.50
1 over stuffed side chair	135.00
Reupholstering seat of side chair and covering with brocaded taffeta	35.00
7 prs. net tie backs	37.00
Dyeing and remaking own carpet into 2 rugs	230.00
Cartage	18.05
8 25 W round clear lamps and 3 40 W round clear lamps	4.32
Framing portrait	78.00
1 cord for mirror	13.50
1 cord for painting	13.50
1 rectangular pillow	25.00
reupholstering and covering own arm chair	278.00
Cartage on furniture	18.00

(21) 1924, May 2. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq.:

<u>OWN BEDROOM</u>	
Slip covers of yellow for desk chair and small chair, also couch	105.00
Slip covers for large arm chair, bench, rocker pad, dressing bench cushion, dressing table chair and six pillows	160.00
1 shirred chiffon shade	25.00
U.S. Gov't tax on shade	.75
1 metal flower lamp	45.00

(22) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 80-83.

(23) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 108-13.

(24) 1933, March 3. Letter, Anne Renner, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Fort Myers, Florida:

Miss Bogue came in to see me this week and brought your lampshade and dressing table curtain.

We can put a new lining in the lampshade for $7.25, however, I would advise against doing this as the interlining and outside gauze are so weakened by light that they are also beginning to go. We can entirely remake this shade and touch up the color of the fringe so that you would have practically a new shade, for the price of $36.00. I am sure you would find it more economical in the long run to do this rather than to put a new lining in the shade in its present condition. As a comparison of prices, this dressing table originally cost $295.00

I find there is no possibility of getting any more of the silk like that used on your dressing table. I made some curtains of this same material for a client some time ago and I thought I had a small piece left over which I should have been very glad to give you for the dressing table but unfortunately I find there is none of it left. We can entirely remake the dressing table using pale yellow or green taffeta and the old lace and most of the old pleating which we would reverse so that the unfaded side would be out. I can get enough of the original mauve taffeta to replace the pleating where it is sunburned. We can do all of this for the price of $112.50 and if you wish us to use celanese taffeta, could do the work for $97.50. The celanese taffeta however, does not give the service that the real silk does. If you decide that you want to have the dressing table made over, I will submit samples to you at once of taffetas I would suggest as a substitute for the stripe.

Mina Edison's handwritten comment on margin of letter:

Please return end curtain as I can turn the front to the back and for the time being it will answer as all the rest is in perfect order. . . . Think it wise to make the new shade for the lamp.

(25) 1934, March 8. estimate, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison:

[**Note:** Telegram from March 31, 1934, indicates that Mrs. Renner was given permission to complete the work from the March 8 estimate.]

<u>OWN BEDROOM</u>:

Reverse satin curtains and fringe on edge	45.00
Recover 2 arm chairs, patch out new pieces in 9 places, remove present welts and replace with cord	58.00

(26) 1934, June 19. Estimate Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

For cleaning, repairing and re-laying of certain rugs as listed below:

Mrs. Edison's Room, one (1) Rose Domestic Carpet,
to be cleaned and handwashed: 12.00

(27) 1935, July 1. Estimate, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison:

[**Note:** "Mrs." appears on the ACCEPTED line; the next entry suggests that this was, indeed, accepted.]

OWN BEDROOM:
Remaking own dressing table with new taffeta, cleaning and reversing
trimming and adding new pleating where required 95.00

(28) 1935, July 8. List, Mrs. Renner, Inc., "List of articles to be brought from the Edison house, Llewellyn Park, West Orange, New Jersey, Monday, July 8th":

OWN BEDROOM:
1 Dressing Table

(29) 1936, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

MRS. HUGHES BEDROOM—
Repairing, cleaning Rose Axminster (6 pieces) 40.00

(30) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 124-29.

(31) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 65-67.

Photographs: Edison Bedroom

Figure 77 Edison Bedroom, looking south, 1947. Edison NHS, class 12.435/39, neg. O-1160-48.

Figure 78 Edison Bedroom, looking southwest towards sun porch door, 1947. Edison NHS, class 12.435/38, neg. O-1160-47.

Figure 79 Edison Bedroom, looking northeast towards Edison Bathroom, 1947. Edison NHS, class 12.435/40, neg. O-1160-49.

Figure 80 Edison Bedroom, looking northwest, 1947. Edison NHS, class 12.435/41, neg. O-1160-50.

Figure 81 Edison Bedroom, looking northeast, 1960. Edison NHS, class 12.435/109, neg. 6787.

Additional images, not reproduced in this report, are listed below:

- Edison Bedroom, looking west, November 18, 1944. Mina Edison with niece Nancy Miller who is preparing for her wedding. Edison NHS, uncataloged album in Room 300, Glenmont.
- Edison Bedroom, looking southeast, 1960. Edison NHS, class 12.435/106, neg. 6784.
- Edison Bedroom, looking southwest, 1960. Edison NHS, class 12.435/107, neg. 6785.
- Edison Bedroom, looking northwest, 1960. Edison NHS, class 12.435/108, neg. 6786.

Edison Bathroom (204)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Lace Curtains for Dressing Room adj., Madam's Room

* * * *

Room Over Hall:
1 Medicine Closet and Mirror over Basin 58.

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 26.

(3) 1900, January 27. Invoice, Percy Griffin, architect, to Thos. A. Edison, Esq.:

Due David George for canvas & painting canvas in bathroom
in residence, Llewellyn Park $50.00

(4) 1900, July 2. Estimate, E. W. Peckham, Orange, N. J., to Mrs. Thomas A. Edison:

BATH ROOM:
Side walls and ceiling to be lined with canvas and enameled. Door frames, window frames and sash enameled. Shade and roller furnished and put up. Silk inside curtains as shown by sample, furnished, trimmed and put up.

(5) 1909, December 8. Invoice, Edwd. F. Caldwell & Co., New York, to Mr. Thos. A. Edison, Llewellyn Park, Orange, N.J.:

October 6th, 1909.
Bathroom:
1 C 12965 — 1 lt. Electric Ceiling Fixture, Nickel Plated,
with Frosted Ball Lamps, and Beaded Cover 16.00

(6) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 94, 96.

(7) 1923, August 15. Copy of order, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

BATHROOM:
Old canvas on ceiling and side walls to be removed;
plaster repaired and recanvased, ceiling and side walls
painted three coats gloss enamel finish;
present woodwork painted three coats, gloss enamel finish;
two hard wood doors painted five coats, gloss enamel finish 175.00

(8) 1923, December 3. Invoice, Herter Looms, New York, to Thomas A. Edsion [*sic*], Llewellyn Park, West Orange, N.J.:

BATHROOM:	
Painting work	175.00
1 White enamel mirror	30.00
Dyeing and remaking own curtains	18.50

(9) 1924, April 5. Invoice, Herter Looms, New York, Thomas A. Edison, Esq., Orange, N.J.:

There are quite a few items on bill which were not estimated such as tax on lamp shades, cartage, changing sockets on brass floor standards, repairing chairs and

* * * *

installing fixtures in bathroom	40.00
bathroom tile cleaned and pointed	30.00
1 white enamel mirror	30.00
dyeing and remaking own curtains	18.50

(10) 1924, May 2. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq., West Orange, N.J.:

OWN BATH	
Slip cover for seat pad of black chair	8.50
1 ceiling fixture	45.00

(11) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 81-83.

(12) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 110, 111, 113.

(13) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 127, 129.

(14) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 66.

Photographs: Edison Bathroom

Figure 82 Edison Bathroom, looking northwest, 1947. Edison NHS, class 12.435/44, neg. O-1160-53.

Figure 83 Edison Bathroom, looking southeast, 1947. Edison NHS, class 12.435/45, neg. O-1160-54.

Living Room (205)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling of Sitting Room
Painting Sidewalls of the above rooms excepting the Sitting Room

* * * *

Papering Walls of Sitting Room		180.—

* * * *

1 Cherry Table		120.—
1 Divan Sofa	Muslin	
1 Arm Chair	[Muslin]	
1 Low Seat Chair	[Muslin]	
1 Rocking	[Chair, Muslin]	
1 Chair	[Muslin]	
1 Foot Rest	[Muslin]	285.—
Labor of covering and trimmings for same		121.—
1 Portable Desk		230.—
Making up 1 set Long Curtains in Cashmere, trimmings &c		220.—

* * * *

Feb.8/84
Lining Backs of top Cases of Sitting Room
[Lining Backs of] Etagere Mantel Sitting Room
[Lining] Doors of Bottom of Cases

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on pp. 24-25.

(3) 1887, June 27. Invoice, Roux & Co., New York, to Mr. T. A. Edison, Orange N.J.:

May 7
Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering linings in [several rooms including] Sitting Room

(4) 1889, March 11. Estimate, Herter Brothers, New York, to Mrs. Edson [*sic*]:

Sitting Room:

1 Sofa			
1 Arm Chair	Covered in silk Velour		340
1 Ladies [Chair]			
1 Chair			
Window drapery in Plush & Embdy			300
[Window drapery in] Velour			350
Window seats in Velour			50
23 [sq.] yds. Berlin hand knit Carpet		@ 10	230
Walls papered with fine french wall paper			60
Decorating Ceiling & Frieze including plaster relief			250

(5) 1889, October 14. Invoice, Herter Brothers, New York, to Mrs. Thos. A. Edison, Llewellen [*sic*] Park, Orange, N.J.:

Sitting Room	
Recovering in Velvet	
1 Sofa 1 Arm Chair 1 Ladies Chair, & 1 Chair	
1 Window Seat to match.	
Window Drapery & Curtains to match of plush.	
Berlin Rug made from design & colorings selected.	
Walls papered with french velvet paper	
Ceiling decorated incl. plasterwork	1200.
1 Arm Chair upholstered and covered in plush	60

(6) 1891. Hester M. Poole, "The Residence of Thomas A. Edison, Orange, N. J.," in *The Decorator and Furnisher*, p. 96.

(7) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on p. 5.

(8) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 5.

(9) 1892. W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison*, p. 355:

> Up stairs, the first room entered, is Mrs. Edison's private sitting room, fronting on the lawn and presenting a fascinating medley of nick-knacks, photographs, pictures, flowers and draperies.
>
> We pass in succession through a number of exquisite rooms, carpeted in rich-hued velvets. There are many of these reception chambers, all fitted up in the same delicate hues, the ceilings painted with designs of flowers and Cupids, after the joyous French fashion.

(10) 1905, May 8. Invoice, Edward L. Tilton, Architect, New York, to Mrs. Thomas A. Edison:

[**Note:** This invoice is in regard to the enlargement of the Sitting Room.]

To amount due on account of professional services	
in connection with proposed alteration to house at Llewellyn Park, N.J.	$250.—

(11) 1914, May 26. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Library:

To cleaning material on walls		55.00
8 Pr. soft Rumachudda silk curtains requiring:		
38 5/8 yds silk	1.75	67.60
55 [yds.] special fringe	1.10	60.50
Labor making 8 pr		33.00
15 yds pulley cord	.10	1.50
11 Own wire frames recovered requiring:		
4 1/4 yds tudor silk	2.25	9.56
5 1/2 [yds.] special fringe	2.50	13.75
1 yd lining silk		1.50
Labor recovering 11 frames		24.50
To repairing large antique Lamp Shade		2.20
1 Piece antique Chinese embroidery made into Table mat		24.00
5 yds narrow gimp (used on table mat)	.45	2.25
5 [yds.] wide [gimp (used on table mat)	.65	3.25
1/2 [yds.] interlining	.60	.90
Labor making table mat		6.50
2 Own Library pillows recovered with reproduction of antique brocade & trimmed with silk tassel gimp complete	19.50	39.00
1 Billiard table cover requiring:		
7 1/4 yds agra cloth	1.25	9.06
12 [yds] fringe	.50	6.00
Labor making		4.00

(12) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 78-91.

(13) 1922, October 17. Letter, Arden Studios, Inc., New York, to Mrs. Thomas Edison:

> We are sending you by express today schemes for your Sitting Room...:
>
> For the Sitting Room we are submitting two plans — First — one with yellow curtains combined with mulberry for furniture covering. The mulberry, gold and green stripe to be used for the sofa and one or two chairs, and the mulberry two tone velvet for the other chairs. Or, you may prefer to use the velvet on the sofa and have the chairs of the damask. An alternative scheme in the same coloring is the mulberry and gold velvet in damask design combined with the striped mulberry and gold antique satin. In this scheme we would use velvet for the sofa and one or two large chairs, using the stripe for the other chairs, and the same yellow curtains as for first scheme.
>
> Second — Is a combination of linen and velvet. One is the Spanish linen which you liked so well combined with blue and gold velvet and gold gauze undercurtains. Alternate the more yellow linen in tone than the Spanish linen combined with the same colors. I would suggest in this case using the velvet for the

sofa and figured linen for the chairs. The stripe taffeta we are sending is a suggestion for pillows on sofa, and the gold gauze for the undercurtains.

With these, we are sending three pencil and one colored sketch showing the alteration in mantel and bookcases. We have shown the wall as painted in yellow and have changed the facing on the mantel to a light marble. We did not change the shape of the fireplace as Mrs. Alexander felt that it would be a mistake to do this as it was perfect in shape with the mantel as altered. The long elevation shows your front windows with the shelves carried to the top as suggested. The other sketch shows the door end of the room treated in the same manner. The small pencil sketch shows the shelves where you keep your atlases arranged to incorporate your files, and at the left a space for your card tables. This drawing we have marked "A". The little flap attached marked "B" is another sketch for equalizing the panelling. This latter idea would be to have a door which could be closed and shut off your filing case entirely. This method is more symmetrical in appearance, but would not take care of the tables. If these plans appeal to you I will be glad to come out any time with a cabinet maker and get a definite price for the alteration.

The sample of dark gray brown wood we are sending gives the color to which we would like to refinish your present woodwork.

(14) 1923, August 15. Copy of order, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

LIBRARY:
All plaster mouldings and hard finish, also upper members to cornice to be removed;
The ceiling to be re-surfaced with a coat of white plaster (no mouldings) excepting new member to be run on cornice to make a proper finish;
New ceiling to be sized and covered with canvas, painted two coats and one coat of glaze;
Side walls present material to be removed, plaster repaired, canvased and painted two coats and one coat of glaze;
All woodwork present finish removed and painted three coats and one coat of glaze;
Floor to be scrapped and refinished, changing outlets of two brackets on wall between mantle [*sic*]and bay window;
Installing four floor plugs and two switches;
Book shelves to be built to ceiling on wall between mantle [*sic*] and bay window;
Lowering shelf of mantle [*sic*];
Installing new straight carved panel across the front of mantle [*sic*] above tiling;
Lengthening the pilaster and enlarging panel over mantle [*sic*];
Scrapping [*sic*] present woodwork and repainting soft Louis XVI green;
Setting own filing cabinet in present built-in-desk to be concealed by a door;
Gold bronze powder to be rubbed into moulding ; $3200.00

(15) 1923, September 17. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

Living room		
6 double screens	@ 12.50	75.00
	Tax	.75
Living Room		
1 shade for own wood lamp		55.00
	Tax	2.25
1 parchment shade for own floor lamp		75.00
	Tax	3.25

(16) 1923, December 3. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

Living Room:		
6 double screens	@ $12.50	75.00
	Tax	.75
1 shade for own wood lamp		55.00
	Tax	2.25
1 parchment shade for own floor lamp		75.00
	Tax	3.25

* * * *

LIVING ROOM		
Cabinet work, plastering and painting		3650.00
7 prs. of curtains of striped sunfast		
2 single curtains		448.00
1 shirred shade		40.00
	Tax	1.50
Changing sockets on own brass floor standard		26.50
1 Sultanabad lamp		65.00
1 [Sultanabad] shade		35.00
Tax on shade		1.25

* * * *

[Installing] 6 brackets in library (?)

(17) 1924, February 21. Estimate, Herter Looms, New York to Thomas A. Edison, Esq., Llewellyn Park, West Orange, N.J.:

LIVING ROOM, 2nd floor:
Slip covers for furniture, 2-3-5-6-7-11, to be made of chintz and piped with tape;
Slip covers for furniture, 1-4-8-9-10, to be made of blue rep and piped with chintz;
Complete 595.00

[**Note:** Coded map of room attached.]

(18) 1924, April 5. Invoice, Herter Looms, New York, to Thomas A. Edison, Esq., Orange, N.J.:

Living Room:

6 double screens	at 12.50	75.00
	Tax	.75
1 shade for own wood lamp		55.00
	Tax	2.25
1 parchment shade for own floor lamp		75.00
	Tax	3.25
Cabinet work plastering and painting		3,650.00
7 prs. of curtains of striped sunfast		
2 single curtains		448.00
1 shirred shade — tax		41.50
changing sockets on own brass floor standard		26.50
1 Sultanabad shade		65.00
1 Sultanabad shade		35.00
Tax on shade		1.25

* * * *

[Installing] 6 brackets in library

(19) 1924, May 2. Estimate, Herter Looms, New York, to Thomas A. Edison, Esq., West Orange, N.J.:

LIVING ROOM		
1 slip cover of red linen, piped with chintz		
2 slip covers made of chintz piped with red, each $11.00		33.00
Slip covers of chintz and rep		595.00

[**Note:** Invoice of May 6, 1924, suggests this estimate was accepted.]

(20) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 68-79.

(21) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 92-107.

(22) 1931, August 31. Invoice, Thomas A. Edison, Inc., West Orange, N. J., to Thomas A. Edison (Private):

L&M to cover electrical work necessary in connection with electrical installation of Frigidaire Room Coolers at "Glenmont."

Labor	1.54
Mat'l	9.34
	10.88

(23) 1934, March 1. Telegram, I. W. Walker to Mrs. Thomas A. Edison, Ft. Myers, Flo:

> Mrs. Renner requests removal of two air conditioning machines in living room by next Thursday if moved where to please advise.

[Mina's handwritten comment on telegram:]

Tell Mrs. Renner Do not want machines removed. All well. Mrs. Edison.

(24) 1935, July 8. List, (Mrs. Renner, Inc., New York), "List of articles to be brought from the Edison house, Llewellyn Park, West Orange, New Jersey, Monday, July 8th":

SITTING ROOM:
1 Large octagonal red shade from table lamp
1 Large floor standard shade
All wall bracket shades
1 Shade from bridge lamp

(25) 1936, June 17. Estimate, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

UPSTAIRS LIVING ROOM
Turkish Rug 15.3 x 11 (the smaller rug of the two in this room —)
Reweaving burned places at fireplace and repairing binding 35.00

UPSTAIRS LIVING ROOM
Turkish Rug 17.4 x 16.8 The larger one of the two in this room.
Cleaning, handsponging, clipping and recoloring place
about 4 inches square, which had been repaired previously 25.00

(26) 1936, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

UPSTAIRS LIVING RM
Turkish 17.4 x 16.8 clean, repairing, etc. 25.00

* * * *

UPSTAIRS LIVING ROOM
Turkish Rug 15.3 x 11 Reweaving burned places at
fireplace and repairing binding 35.00

(27) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 105-23.

(28) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 53-64.

Photographs: Living Room

Living Room photographs date between 1907 and 1960; they appear in figures 84-97. Two images, figures 86 and 87, show Mina at her desk and Edison at his, respectively. Figure 90, from 1932, was taken at Christmastime, for it shows the stockings hung over the fireplace.

Figure 84 Living Room, looking northeast, 1907. Edison NHS, class 12.425/26, neg. 8364.
Figure 85 Living Room, looking northwest, 1903. Edison NHS, class 12.425/28.
Figure 86 Living Room, looking southwest, c.late 1920s. Mina Edison at her desk. Edison NHS, class 14.351/60.
Figure 87 Living Room, looking east, c.late 1920s. Thomas Edison at his desk. Edison NHS, class 14.220/83.
Figure 88 Living Room, looking northeast, 1929. Edison NHS, class 12.425/27.
Figure 89 Living Room, looking southwest, 1931. Lucius Hitchcock painting Thomas Edison's portrait. Edison NHS, class 14.225/301, neg. 5764C.
Figure 90 Living Room, looking north, 1932. Edison NHS, class 12.425/1, neg. O-6379.
Figure 91 Living Room, looking west, 1947. Edison NHS, class 12.435/34, neg. O-1160-43.
Figure 92 Living Room, looking northwest, 1947. Edison NHS, class 12.435/37, neg. O-1160-46.
Figure 93 Living Room, looking southwest, 1947. Edison NHS, class 12.435/35, neg. O-1160-44.
Figure 94 Living Room, looking northeast, 1947. Edison NHS, class 12.435/31, neg. O-1160-40.
Figure 95 Living Room, looking southeast, 1947. Edison NHS, class 12.435/32, neg. O-1160-41.
Figure 96 Living Room, looking northeast, 1947. Edison NHS, class 12.435/33, neg. O-1160-42.
Figure 97 Living Room, looking southeast, 1947. Edison NHS, class 12.435/30, neg. O-1160-39.

Additional images, not reproduced in this report, are listed below:

- Living Room, looking southwest, 1932. Edison NHS, class 14.225/300, neg. 5764a.
- Living Room, looking southwest, 1932. Edison NHS, class 14.225/302, neg. 5765a.
- Living Room, looking southwest, 1932. Edison NHS, class 14.225/303, neg. 5765b.
- Living Room, looking northwest, 1947. Edison NHS, class 12.435/36, neg. O-1160-45.
- Living Room, looking east, 1955. Edison NHS, class 12.435/133.
- Living Room, looking southeast, 1955. Edison NHS, class 12.435/134.
- Living Room, looking east, 1960. Edison NHS, class 12.435/101, neg. 6779.
- Living Room, looking northeast, 1960. Edison NHS, class 12.435/102, neg. 6780.
- Living Room, looking west, 1960. Edison NHS, class 12.435/103, neg. 6781.
- Living Room, looking northwest, 1960. Edison NHS, class 12.435/104, neg. 6782.

Theodore Edison's Room (206)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling of [Room over] Library
Painting Sidewalls of the above

* * * *

Room over Library:

1 Ash & Ash Bedstead	
1 [Ash & Ash] Bureau	400.—
1 [Ash & Ash] Table	50.—
Bedding	78.—
1 Arm Chair Muslin	
1 Low Seat Chair [Muslin]	
1 Chair [Muslin]	95.—
Labor of covering & trimmings	66.25
Making 3 Sets Headings in own Lampas, trimmings &c	135.—
1 Set Bed Spread & Scarf	210.—

* * * *

Lace Curtains for Room over Library

* * * *

[Loops for] Room over Library

* * * *

1 Ash Medicine Closet & Mirror over Basin over Library 2nd Floor 45.—

* * * *

Feb. 8/84
Lining Back of Etagere Mantel Room over Library

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 28.

(3) 1887, June 27. Invoice, Roux & Co., New York, to Mr. T. A. Edison, Orange N.J.:

May 7
Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering linings in [several rooms including] Daughters Room

(4) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed under "Four Bed Rooms, Second Floor," p. 6.

(5) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed under "Four Bed Rooms, Second Floor," p. 6.

(6) 1900, July 2. Estimate, E. W. Peckham, Orange, N. J., to Mrs. Thomas A. Edison:

GUEST ROOM:
Ceiling and side walls to be cleaned. All cracks to be cut out and filled, and necessary mason work attended to. Ceiling to be lined with canvas. Flower border painted on ceiling as shown by sketch. Side walls to be painted in oil. Picture moulding to be furnished and put up. Wood work to be cleaned. Long sash curtains furnished and put up; to be selected. Draperies for windows and bed, linings, trimmings, etc., as shown by samples and sketch, furnished and put up. Furniture recovered. Carpet as selected, furnished, made and laid. New slip covers furnished. Wood work to be cleaned. All necessary carpenter work, tightening floors, etc., to be attended to. Carpets to be taken up and cleaned. Carpet now in Mrs. Edison's room to be made into a rug for son's room.

The above work complete for the sum of $2,740.00
Work to commence July 11th., and be finished Sept. 8th.
Payments to be made on account.

[**Note:** Six payments noted as paid.]

(7) 1913, May 31. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Theodores [*sic*] Room:		
3 Pr. 1/2 width linen hangings & valances, made from own goods & for which we furnished sateen lining, edging & labor complete		58.50
3 Pr. Filet net sash curtains with cluny edge	10.75	32.25
To making Bed-spread & sham also valance, own linen used for spread & sham, linen for valance furnished by us also sateen lining, etc.		26.50
To re-upholstering 1 Arm chair & 1 side chair, covered with own linen		21.00
To work on chairs in Cabinet Shop		4.20

(8) 1915, January 20. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

December 31, 1914		
To dyeing 4 pr. blue silk curtains	4.00	16.00
3 Pcs. blue cord	.25	.75
Labor altering blue silk curtains for windows in Theodore's Room		7.25

(9) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 97-98.

(10) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 84-85.

(11) 1927, August 1. Estimate, The Misses McKey, New York, to Mrs. Thomas Edison, Llewellyn Park, Orange, New Jersey:

North-east bedroom;
All cracks pointed up with plaster, given one coat of shellac;
finished wiyh [*sic*] two coats of flat paint, stipple finish;
color a soft green, to be selected. 165.00

* * * *

North-east bed-room:
Restoring of frescoed ceiling to match part painted 35.00

(12) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 119-20.

(13) 1935, August 19. Invoice, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, New Jersey.:

Mr. Theodore's Room; Cleaning and Handwashing One (1)
Green Hand-Tuft Rug 11'9 x 8'9 8.64

(14) 1936, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

MR. THEODORES [*sic*] ROOM:
Handtufted 12 x 8.9 Cleaning etc. 8.00

(15) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 136-38.

(16) 1940, February 21, estimate, McBurney and Underwood, New York, to Mrs. Edison Hughes:

[**Note:** Company confused compass points and called this the South Bedroom.]

South Bed-room

3 prist net curtains to floor, 5" ruffle, looped back with tie-backs of taffeta,
28 yds 72" net
3 draped valances of taffeta, lined with sateen
16 yds taffeta
Net and taffeta to be chosen
Making curtains and valances 80.00

Upholstered headboard and frame to fit own spring and mattress 54.50

Quilted taffeta slipcover for headboard, skirt of

taffeta for boxspring, and chintz bedspread with drop
6 1/2 yds taffeta
13 yds 36" chintz or 9 3/4 yds 50" chintz
chintz and taffeta to be chosen
Making slipcover, skirt and bedspread 51.00

Slipcovers with pleated skirts for armchair and side chair,
1 side chair seat and 1 cushion cover
20 yds 36" chintz or 14 yds 50" chintz
Making slipcovers etc. 47.00

* * * *

A crystal chandelier for South bed-room could be had for about 150.00

Estimate on Painting
South Bed-room

Wash off ceiling, repair cracks and tint; color to tone in with paper.
Walls, repair cracks and hang paper and lining paper. Clean woodwork 186.00
If woodwork is painted four coats, eggshell gloss, total 236.00

14 rolls paper @
If decorations on ceiling are to be retained, to clean and remove all loose and chipped materials, repair and touch up, this would be done on a time and material basis.

(17) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 73-75.

Photographs: Theodore Edison's Room

Figure 98 Theodore Edison's Room, looking southeast, 1947. Edison NHS, class 12.435/49, neg. O-1160-58.

Figure 99 Theodore Edison's Room, looking northwest, 1947. Edison NHS, class 12.435/48, neg. O-1160-57B.

Figure 100 Theodore Edison's Room, looking northeast, 1947. Edison NHS, class 12. 435/50, neg. O-1160-59.

Figure 101 Theodore Edison's Room, looking southeast, 1960. Edison NHS, class 12.435/100, neg. 6778.

North Room (210)

(1) 1882, May 2. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Room over Kitchen:		
1 Butternut Bedstead		
1 [Butternut] Bureau		320.—
1 [Butternut] Table		45.—
Bedding		70.—
1 Rocker	Muslin	
1 Low Seat Arm Chair	[Muslin]	
1 Chair	[Muslin]	110.—
Labor of covering and trimmings for same		18.75
Making up 3 sets of Headings in own Cashmere, Trimmings &c		65.—
1 Bed Spread & Shams		100.—
* * * *		
Lace Curtains for [Room over] Kitchen		
* * * *		
Room over Kitchen:		
1 Mirror over Washstand		23.—

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 23.

(3) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on p. 6.

(4) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 6.

(5) 1909, October 27. Invoice, W. Ludwig Schultze Co., New York, to Mrs. Thomas A. Edison, Llewelyn [*sic*] Park, Orange, N.J.:

1 mahogany four posted Bed	150.00

(6) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 107-9.

(7) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 92-95.

(8) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 126-28.

(9) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 146-48.

(10) 1940, December 12. Letter, Anne Renner, Mrs. Renner, Inc., New York, to Mrs. Thomas Edison, Llewellyn Park, West Orange, N.J.:

> I am enclosing a group of cuttings as suggestions for the casement curtains in the North room, also, the best of the green materials I have found for the new skirts we are to make on the window seat cushions. I should advise using one of the taffetas rather than the glazed chintz which is not very good in color.
>
> I am enclosing cuttings of materials for the blanket cover to go under the crochet spread and hope you can give me your decision by to-morrow morning as we are trying so hard to get all the things ready for next Friday.

(11) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 80-81.

Photographs: North Room

Figure 102 North Room, looking west, c.1897. Charles, Madeleine and Mina Edison. Edison NHS, class 14.354/2.

Figure 103 North Room, looking west, 1947. Edison NHS, class 12.435/46, neg. O-1160-55.

Figure 104 North Room, looking north, 1947. Edison NHS, class 12.435/47, neg. O-1160-65.

Figure 105 North Room, looking southeast, 1960. Edison NHS, class 12.435/98, neg. 6776.

Additional images, not reproduced in this report, are listed below:

- North Room, looking northwest, 1960. Edison NHS, class 12.435/99, neg. 6777.

Hall Bathroom (211)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

2nd Floor
Decorating Ceilings of Bath and Dressing Rooms
Painting Sidewalls of the above rooms

(2) 1904, Nov. 21. Invoice, The J. L. Mott Iron Works, New York, to Mrs. Thos. A. Edison, Orange, N.J.:

2 White Duck Curtains for 247-R Shower	7.25 ea.	14.50

(3) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." See p. 171.

(4) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." See p. 139.

(5) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See pp. 32, 46, 53, 66.

Photographs: Hall Bathroom

Figure 106 Hall Bathroom, looking east, 1960. Edison NHS, class 12.435/97, neg. 6775.

West Room (213)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder. Esq., Orange, N.J.:

Decorating Ceiling of [Room over] Dining [Room]
Painting Sidewalls of the above

* * * *

Room over Dining Room:

1 Bedstead & Canopy		
1 Bureau		590.—
1 Table		60.—
Bedding		78.—
1 Lounge	Muslin	
1 Arm Chair	[Muslin]	
1 Low Seat Chair	[Muslin]	
1 Chair	[Muslin]	165.—
Labor of covering and furnishing trimmings		41.36
Making up 1 Window Curtains in own Cashmere, trimmings &c		90.—
Making up 1 set of Curtains for Canopy in own		
Cashmere furnishing Trimmings &c		105.—
1 Brass Bedstead		62.—
Bedding for same		20.—
1 Bed Spread & Scarf		105.—

* * * *

Room over Dining Room

1 Cherry Medicine Closet & Mirror over Basin	48.—

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 23.

(3) 1887, June 27. Invoice, Roux & Co., New York, to Mr. T. A. Edison, Orange N.J.:

May 7

Cleaning nickel frame and fender, grate basket, crown andirons, tile hearth, and lustering linings in [several rooms including] Spare Room

(4) 1887, May 17. Estimate, Pottier & Stymus, New York, to Thomas A. Edison Esq. Llewellyn Park, N.J.

Chamber
To covering sidewalls in Spanish tapestry, retouching ceiling, frame work & moldings, gimp, cord &c
Refinishing floor & woodwork

1 Set of Bed Curtains & Draperies with Bedspread & shams
1 Set of transom curtains & lambrequin with gilt pole
3 Sets of Window curtains & fringe, gilt pole

1 Double Portiere in plush & gilt pole
Paneling Bedstead & Canopy in plush or sateen

[Paneling Bedstead & Canopy in plush] Bureau
[Paneling Bedstead & Canopy in] Table & Mantel
Bureau to have onyx top
1 New Rocker
1 [New] Fancy chair with cushion
Recover 1 Arm Chair
1 Lounge
1 Chair
Slip Cover Complete for $1695.

(5) 1887, July 5. Estimate, Pottier & Stymus, New York, to Thos. A. Edison Esq. Llewellyn Park, Orange, New Jersey:

Large Chamber:

Covering Sidewalls in blue & ecru Spanish tapestry with border, gimp & cord assorted to material, lining sidewalls & cornice, embellishing ceiling, extra picture moulding	675.—
Refinishing floor & woodwork	45.—
1 Set of Bed Curtains & Draperies with bedspread & pillow shams lined with silk	135.—
1 Set of Transom Curtains and Lambrequins silk madras & silk lining with gilt pole and center bracket	116.—
1 Double & 2 Single Window Curtains in silk madras & lined with silk fringe &	178.—
1 Double Portiere in plush and gilt Pole	82.—
Paneling Bedstead in plush & sateen	
[Paneling] Bureau [in plush sateen]	
[Paneling] Table [in plush sateen] Bureau to have onyx top	238.—
1 New Rocker	
1 Fancy Chair with cushion	
Recover 1 Arm Chair	
1 Lounge	
1 Chair	
1 Stuff Back Chair	
New Slip Covers	226.—

(6) 1888, December 31. Invoice, Arnold, Constable & Co., New York, to T. A. Edison, Llewellyn Park, Orange, N.J.:

October 17, 1888	
1 Leopard Skin	55.—

(7) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on pp. 3-4.

(8) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on pp. 3-4.

(9) 1909, December 8. Invoice, Edwd. F. Caldwell & Co., New York, to Mr. Thos. A. Edison, Llewellyn Park, Orange, N.J.:

(October 6th, 1909.)		
WEST GUEST ROOM:		
6 A 6764 — 2 lt. Electric Brackets, Antique Gray Silver, with Candles and Frosted Ball Lamps	@ 40.00	240.00
(November 19th, 1909.)		
Labor installing 2 Temporary Brackets in West Guest Room,		1.70

(10) 1910, July 1. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison. Llewellyn Park, Orange, N.J.:

West Bed Room:		
Repairing ceilings, covering with prepared canvas, painting four coats, deep old ivory finish		136.00
* * * *		
Woodwork in Bedroom: varnish removed, new wood stained, all wood shellacked and finished in wax dull		112.00
Removing old paper from walls, sand-paper same making ready to hang wall paper, also removing old laths and muslin		27.00
Floor scraped, shellacked and waxed		67.00
Furnishing lath and labor on same		22.00
Picture moulding furnished, and put in place and painted		27.00
63 yds. lining	.40	25.20
Labor on lining		24.00
67 yds. 50" Sicilian silk	3.75	251.25
165 [yds.] special gimp to order	.50	82.50
Labor in Sewing room		13.50
Upholsterers labor		55.00
Sash curtains:		
21 yds. cross bar and embroidered muslin	2.00	42.00
45 [yds.] fine edging	.30	14.40
Labor making all		21.50
2 Pr. plain tudor silk curtains with fringe & edge	25.00	50.00
1 Pr. extra large tudor silk curtains with fringe edge		33.00
2 Pr. tudor silk curtains for Casement windows	10.75	21.50
5 Sets silk pulley cords and drops	2.25	11.25
4 Sets linen pulley cords and drops for sash curtains	1.75	7.00
Grey Liberty satin hangings:		
2 Pr. for French windows requiring:		
12 1/2 yds. satin	6.00	75.00
26 [yds.] special bow knot edging	1.40	19.60
26 [yds. special bow knot] galloon	.90	23.40
25 [yds.] sateen and interlining	.50	12.50
Labor making 2 pr.	13.50	27.00
1 Pr. Liberty satin window hangings for Picture window requiring:		
7 1/2 yds. satin	6.00	45.00

14 [yds.] special bow knot edging	1.40	19.60
14 [yds.] special bow knot galloon	.90	12.60
15 [yds.] sateen and interlining	.50	7.50
Labor making extra wide		17.50
1 Pr. Liberty satin Portieres double face requiring:		
13 yds. satin	6.00	78.00
27 1/2 yds. special bow knot edge	1.40	38.50
27 1/2 [yds. special bow knot] galloon	.90	24.75
6 1/2 [yds.] interlining	.50	3.25
Labor making 1 double pr (equal to 2 pr)		27.00
2 Pr. Liberty satin hangings for casement window requiring:		
3 1/2 yds. satin	6.00	21.00
6 [yds.] special bow knot edging	1.40	8.40
6 [yds.] special [bow knot] galloon	.90	5.40
Sateen and interlining		1.50
Labor making 2 pr.	7.50	15.00
3 Sets pulley cords & drops	2.75	8.25
2 Sets pulley cords & drops	2.25	4.50
To dyeing Oriental carpet and stretching same		26.00
1 Blue taffeta down pillow		10.50
1 Liberty velvet pillow down filling		9.00
2 very large shades		
2 Shades for Casement windows		
Prima Vera Mahogany and Ebony Bedroom Sets:		
2 Special size single beds	127.00	254.00
2 [Special] Commodes	125.00	250.00
1 4' Dressing-table		135.00
1 4' Writing Desk		165.00
1 Dressing table stool		35.00
1 Oval table		65.00
1 Arm chair upholstered in muslin		58.50
2 Side chairs [upholstered in muslin]	35.00	70.00
2 Carved Adams Mirrors	33.00	66.00
2 4' Mahogany & ebony window cornices	27.50	55.00
1 7' cornice		42.50
2 Cornices for width of room	55.00	110.00
2 [Cornices for width of] casement	27.50	55.00
1 Own Couch altered to match furniture new feet		55.00
1 Large easy chair altered to match furniture, new feet		42.00
1 S/S upholstered chair altered to match furniture new feet		31.00
8 3/4 yds. old gold damask to cover 3 pieces:		
1 Couch and 2 chairs	7.00	61.25
2 3/4 yds. special silk fringe	5.50	15.13
10 1/2 [yds. special] gimp	.60	6.30
Labor re-making, upholstering and covering 3 pieces (couch & 2 chairs)		67.50
1 1/3 yds. brocade to cover own 2 side chairs	6.50	8.67
Gimp and labor covering		3.50
1 Cushion for Dressing table stool covered with brocatelle		7.50
2 3'6" Bed rolls	4.75	9.50

1 Special 4 fold screen requiring:		
16 yds. 30" habutai silk	2.25	36.00
16 [yds.] cotton lining	.10	1.60
1 Four-fold frame with black lacquered outside frame		18.50
Labor making screen complete		12.50
1 Antique Sheraton mahogany table		65.00
Brass fixtures:		
West Room		24.00

(11) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 103-6.

(12) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 89-91.

(13) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 121-25.

(14) 1932, February 19. Estimate, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, New Jersey:

2nd Floor West Room:
Antique Oushak, 17.7 x 9.8, to be hand cleansed and restored, repair many
broken places over the entire surface and fill in with new nap
many of the worn places, repair binding and ends for the sum of $200.00

[**Note:** Estimate includes the following notation: "ESTIMATE APPROVED AWJ: MC" and includes a signature: "Mrs. Thos. A. Edison."]

(15) 1933, October 2. Estimate, Charles A. W. Rinschede, New York, to Malcolm Baker, Montclair, N.J.:

My estimates for contemplated work at the residence of Mrs. Thomas A. Edison, Llewelyn [*sic*] Park, Orange, N.J., are as follows:

West Bedroom:

Ceiling and cornices, all necessary preparation of plaster, etc., to be given one coat of paint and then tinted in water color.
The wood cornice underneath soffit of beam to be removed. All present wall material to be removed, plaster repaired, cracks cut out, etc., painted three coats, stippled finish.
All woodwork, including window cornices, to be cleaned, oiled and waxed, as may be directed 325.00

Floor to be cleaned, broken places to be filled in with plastik [*sic*] wood, waxed, etc. all to be refinished in wax 60.00

If all woodwork of room has present finished removed and painted in a egg-shell to tone in with walls, add 125.00

If electric light fixtures are to be taken down and replaced by us, add 25.00

If side walls are to be canvassed, add 100.00

(16) 1933, October 3. Estimate, Malcolm Baker, Montclair, New Jersey, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, New Jersey:

For proposed painting in west guest room:

Material to be removed from walls, and wood cornice taken down.
Ceiling and cornices washed, all necessary preparation of plaster, etc., to be given one coat of paint and then tinted in water color.

Walls: plaster repaired, cracks cut out, etc., painted three coats, stippled finish.

All woodwork, including window cornices, to be cleaned, oiled and waxed

Floor to be cleaned, broken places filled in with plastic wood, waxed, etc., all to be refinished in wax

If all woodwork of room has present finish removed and painted in an egg shell finish, add
If walls are to be canvassed, add

(17) 1934, Feb. 15. Copy of List, Mrs. Renner, Inc., "List of Articles to be brought to New York from the residence of Mrs. Thomas A. Edison on Tuesday, February 20th, by our Truckman, Edward Michel."

<u>WEST ROOM</u>:
1 large arm chair
1 Small arm chair, wood back
2 side chairs, wood back
1 of the shorter cornices for over window
1 Dressing table bench
2 Bolster rolls
2 Mattresses
2 Box Springs
1 Rocker
Net Curtains
All old window shades

(18) 1934, March 8. Estimate, Mrs. Renner, Inc. to Mrs. Thomas A. Edison:

<u>West Room</u>:
Remaking mattresses and springs for 2 beds 90.00

2 — 3/4 1/2 S.B. Springs, French Hair top, remade,
new ticking, hair sterilized:
2 3/6 Black Drawings hair mattresses, Imperial edge,
remade, hair sterilized, new ticking

4 Mirror panels, backs to be resilvered, everlast finish	44.40
Supplying 9 new shades, including installation	32.00

(19) 1934, March 8. Letter, J.V. Miller, Orange, N.J. to Mrs. Thomas A. Edison, Seminole Lodge, Fort Myers, Florida:

> I am not sure about the work done in the West room, especially the molding. It does not seem to me to be so very wonderful and I think that when Mrs. Renner is out here I will see her and go over it with her.

(20) 1934, March 19. Letter, Anne Renner, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Fort Myers, Florida:

West Room:

> The cleaner to whom we sent the net curtains for the West Room tells me they have thin places in them and he cannot guarantee that holes will not develop when they are cleaned. I looked up the date on which these were made and found it is almost six years since they were hung. Do you want me to take the chance of having them cleaned and dipped or do you think it advisable to make new net curtains for this room....

Overwritten in Mina's hand:

> I think the curtains can be washed and dipped. I think our Mrs. Pettit can wash them and then you can have them dipped. I will send word about that other items [*sic*]. Also will attend to check when I receive bill. Mr. John Miller thinks I am going to be disappointed in the West Room. It may be that frieze is not just right. I am not sure that I like it so may take it off.

(21) 1934, March 27. Letter, Anne Renner, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Fort Myers, Florida:

> I called Mr. Miller in regard to the West Room because I thought if he had observed anything that was not right, I would take care of it before your return. I find that his objection was to the frieze and this, of course, is because he had not seen the materials for the room so that he did not realize why we had used the accents of the stronger color. I am sure you are going to like the room as it is because the materials give us a logical reason for using this decorative motif around the top of the room. I remember you liked it very much when we had all of the fabrics spread out there....

I am particularly anxious to know about the bolsters for the West Room as we have the spreads finished and I want to have everything in place for the time you return. I will send the net curtains to Mrs. Pettit and a sample of the color we want them dipped and perhaps she could do the whole thing.

(22) 1934, June 19. Invoice, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

West Room, Antique Oushak 17'8" X 9'7", cleaning and repairing: 56.00

(23) 1934, October 8. Letter, Mrs. Renner, Inc., New York, to Mrs. Thomas A. Edison, Llewelyn [*sic*] Park, West Orange, N.J.:

If you wish to have four new net panels for your West Room, the cost would be $7.25 each or $29.00 for the four. Should you prefer, however, having a half width added to the present panels the cost would be $3.85 each or $15.40 for the four. The new material would have to be dipped in order to be the same color. These prices are at actual cost.

(24) 1934, October 27. Letter, Mrs. Thomas A. Edison to Mrs. Renner, Inc., New York:

It does not seem to me that this is a very good match. Cant [*sic*] you do better with it? P.S. As to the net panels for the West Room. I think it will be more satisfactory to have new ones instead of piecing these. Please make new ones, as per your letter of October 8th.

(25) 1935, July 8. List, [Mrs. Renner, Inc., New York], "List of articles to be brought from the Edison house, Llewellyn Park, West Orange, New Jersey, Monday, July 8th":

WEST ROOM:
Bedspreads
Chintz chair to be recovered in velvet

(26) 1935, August 19. Invoice, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, New Jersey:

West Room; Hand-cleaning and Repairing One	50.00
Antique Oushak Rug 17'8 x 9'7	40.00

(27) 1936, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

WEST ROOM — Ant. Oushak 17.8 x 9.7 Cleaning etc. 40.00

(28) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 139-45.

(29) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 76-79.

Photographs: West Room

Figures 107 and 108 show the West Room in use during Madeleine Edison's wedding, as a place to store presents. Other photographs, from 1947 and 1960, can be found in figures 109-11.

Figure 107 West Room, looking east, 1914. Madeleine Edison's wedding gifts displayed on draped tables. Edison NHS, Album 113.

Figure 108 West Room, looking west, 1914. Madeleine Edison's wedding gifts displayed on draped tables. Edison NHS, Album 113.

Figure 109 West Room, looking west, 1947. Edison NHS, class 12.435/52, neg. O-1160-61.

Figure 110 West Room, looking east towards Second Floor Hall, 1947. Edison NHS, class 12.435/51, neg. O-1160-60.

Figure 111 West Room, looking southwest, 1960. Edison NHS, class 12.435/96, neg. 6774.

Second Floor Hall (214 & 214b)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder., Esq., Orange, N.J.:

2d Floor
Decorating Ceilings of Main Hall & Side Hall

* * * *

2d Hall
1 Combined Wardrobe & Chiffonnier 296.—

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 24.

(3) 1899, December 29. Invoice, W. & J. Sloane, New York, to Mr. T. A. Edison, Llewellyn Park, Orange, N.J. [**Note:** MME paid]:

September 5, 1899		
Main Stairs		
31 1/4 yds Axminster Carpet	2.50	78.13
Making		
[31 1/4 yds Axminster Carpet]	.20	6.25
Binding		
144 9/12 ft. Stair Pads	.12	7.37
2nd Hall		
67 3/4 yds Axminster Carpet	2.50	169.38
Making		
[67 3/4 yds Axminster Carpet]	.20	13.55
45 yds. Lining .12 1/2 5.63		
2nd Stairs		
11 [yds] Axminster Carpet	2.50	27.50
Laying		
[11 yds Axminster Carpet]	.12 1/2	1.38
1 7/12 doz. 3/4 Stair Pads	2.50	3.96

(4) 1913, May 31. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

To covering 1 cushion with velvet for 3 corner chair 2nd Hall 9.00

(5) 1914, May 26. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

January 31, 1914
2nd Story Hall:
Inlaid floor repaired, scraped and shellaced [*sic*] 45.00
Hall carpet cut into rugs, repaired, washed, and woven with braid 65.00

(6) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects

contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 75-77.

(7) 1924, April 4. Estimate, Charles A. W. Rinschede, interior decorator, New York, to Wilbur S. Knowles, New York City, (for the proposed work to be done at the Residence of Thomas A. Edison, Esq., West Orange, New Jersey):

SECOND AND THIRD FLOOR HALLS:
To stipple walls with powdered gold bronze as per sample.
For the sum of 75.00
[**Note:** A handwritten note indicates: "att Mr. Charles Edison" and "accepted."]

(8) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 66-67.

(9) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 88-91.

(10) 1932, February 16. Letter, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, New Jersey:

> I have requested the Manager of our Service Corporation to come to your house with this note tomorrow to see you in regard to the taking away and the cleaning of your stair carpets.

(11) 1934, June 19. Estimate, Kent-Costikyan, New York, to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

For cleaning, repairing and re-laying of certain rugs:
Stairway from first to second floor, and second floor hall,
brown Chenille Rugs, to be taken up, cleaned, handwashed,
repaired, color restored in some places and re-layed. 57.00
[**Note:** Mina M. Edison signed on approval line.]

(12) 1935, September 25. Invoice, Kent-Costikyan, New York, to Mrs. Mina M. Edison Hughes, Llewellyn Park, West Orange, N.J.:

STAIRS & UPPER HALL
Cleaning and handwashing 32.00
Repairing and relaying 35.00

(13) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 101-4.

(14) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 50-52.

Photographs: Second Floor Hall

Figure 112 Second Floor Hall, looking southwest towards Main Staircase, 1947. Edison NHS, class 12.435/28, neg. O-1160-37.

Figure 113 Second Floor Hall, looking northwest, 1947. Edison NHS, class 12.435/27, neg. O-1160-36.

Figure 114 Second Floor Hall, looking northeast, 1947. Edison NHS, class 12.435/29, neg. O-1160-38.

Figure 115 Second Floor Hall, looking southwest, 1960. Edison NHS, class 12.435/94, neg. 6772.

Additional images, not reproduced in this report, are listed below:

- Second Floor Hall, looking east, November 18, 1944. Edward Thomas Arnn and Nancy Miller Arnn in front of Lewis Miller portrait hanging between rooms 205 and 206. Edison NHS, uncataloged album, Room 300, Glenmont.
- Second Floor Hall, looking northwest, 1960. Edison NHS, class 12.435/95, neg. 6773.

Third Floor: Guest Room #3 (300)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling of Room over Parlor, 3rd Floor

* * * *

Arranging Curtains
Supports to Windows of 3rd Floor & supplying Cornices to windows

* * * *

Spare Room over Parlor:
[**Note:** Although this does not specify the 3rd floor, furnishings for another entry suggest the room immediately above the parlor (Room 200).]

1 Canopy over Bedstead	65.00
1 Set of Curtains in Satin &c	165.00
1 Set Bedspread &c	160.00
1 Fine Rug	180.00

* * * *

Room over Parlor, 3rd Floor:

1 Mirror over Washstand	21.—

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 29.

(3) 1892. W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison*, New York: Thomas Y. Crowell and Company, p. 356:

> The topmost floor is devoted to the accommodation of the younger olive branches and their nurses, and is as cosy [*sic*] and liberal in its arrangements as the heart of child could demand. The joint department, consecrated to Messrs. Tom and William, was surprisingly neat, and betrayed its occupancy only by a litter of paints and brushes.

(4) 1902, June 23. Specifications and estimate, E. W. Peckham, Orange, N. J., to Mrs. T. A. Edison:

Mr. Charles's Room:
Ceiling and side walls to be washed cracks cut out and stopped ceiling lined with canvas and tinted
Side walls lined with fresh clean lining paper, and hung with paper selected
A shelf with back plate and brackets to be put up on a line with the break in side wall, around the room, except over mantel, a similar shelf above each window
All woodwork to be cleaned, varnish washed off, etc. and painted white three coats, also shelf
A picture moulding made to order put up as a finish at the ceiling
A pair of net curtains, with a straight plait across the top, and red embroidered edge made to match decoration, as shown by sample, at each window
Three Smyrna rugs, made in red to match decoration
Two pairs new window sash single light, plate glass, put in to replace present square pane sashes in south window

Cleaning, painting, canvas ceiling, papering, shelf, etc.		245.00
Curtains		36.00
Three rugs		120.00
New sash		24.00
		$426.00

* * * *

The floor in Mr. Charles' room to be finished & repaired. Two chairs to be covered with corduroy.

[**Note:** Work done based on notation on bill from Aug. 14, 1902.]

(5) 1905, May 1. Specifications and Estimates, E. W. Peckham, Orange, N.J. to Mrs. Thos. A. Edison, Llewellyn Park, West Orange, N.J.:

Red-room, 3rd Floor:		
Touching up and one coat of oil paint		$18.00

(6) 1913, May 31. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Mr. Charles Room:

Ceilings:		
Old canvas removed, cracks cut out, re-plastered, prepared & tinted		45.00
Woodwork:		
Puttied, sandpapered & painted 2 coats		48.00
24 Rolls lining paper furnished & hung		12.00
25 1/2 [Rolls] English wall-paper	@ 1.10	28.05
Cost of hanging		15.80

* * * *

Furnishings for Mr. Charles Room:

3 Pr. Filet net sash curtains	10.75	32.25
2 valances requiring:		
3 1/3 yds block print linen	4.25	14.16
10 [yds] special edging	.75	7.50
6 [yds] sateen & interlining		3.75
Labor making 2 valances		12.25
Bed Spreads, Shams valances requiring:		
17 1/6 yds. Agra cloth	1.25	21.46
3 [yds.] Block print linen for appliqué work	@ 4.25	12.75
36 yds mercerized cord for appliqué work	@ .10	3.60
14 1/2 [yds] Sateen used for Spreads, Shams, & cover for Spring attached to valance	@ .50	7.25
Labor on Bed-spreads, Shams, valances & Cover including appliqué work		36.50
1 Arm chair		
1 Side [chair]		
1 [Side] chair upholstered back		

Upholstered, remade & put in order furnishings		
new gimp, hair & muslin & including upholsterers		
labor covering chairs & window seat cushion		38.25
3 Chairs & 1 large cushion for window seat covered in block print linen & requiring:		
12 yds 50" block print linen	4.25	51.00
To remaking 2 leather cushions		3.65
[To] cabinet labor repairing furniture		6.50

(7) 1914, May 26. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Jan. 31, 1914

Mr. Charles's Room:

To dyeing lot of own red rugs		33.00
8 1/2 yds. Point d'Esprit net	.90	7.65
Labor altering own net curtains		17.50

(8) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 119-20.

(9) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p.103.

(10) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 136-37.

(11) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 155-56.

(12) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 86.

Photographs: Guest Room #3

Figure 116 Guest Room #3, looking southwest, 1960. Edison NHS, class 12.435/121, neg. 6799.

Figure 117 Guest Room #3, looking northeast, 1960. Edison NHS, class 12.435/122, neg. 6800.

Miss Bogue's Room (301)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling & walls of Mr. Lake's Room		170.—

* * * *

Arranging Curtains		
Supports to Windows of Mr. Lake's Room and . . .		
Supplying Cornices to windows		

* * * *

Mr. Lake's Room 3rd Floor:		
1 Ash Bedstead		
1 [Ash] Dressing Table		300.—
1 Table		55.—
1 Bedding		70.—
1 Desk		165.—
1 Lounge	Muslin	
1 Arm Chair	[Muslin]	
1 Chair	[Muslin]	125.—

Labor of covering & Trimmings	26.83
Making up 2 Sets of Curtains in own Cashmere Trimmings &c	128.—

* * * *

Room over Reception Room [3rd Floor]:	
1 Medicine Closet and Mirror over Washstand	48.—

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 29.

(3) 1892. W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison*, p. 356.

(4) 1905, April 10. Estimates and specifications, E. W. Peckham, Orange, N.J., to Mrs. Thomas A. Edison, Llewellyn Park, West Orange, N.J.:

BOY'S SITTING ROOM: Third Floor, South	
Paint ceiling and cornice four coats of oil paint and stipel.	30.00
Clean wall and prepare for paper.	8.00
Hang with clean lining paper, and burlap as selected.	40.00
Wood work to be cleaned and stained, finish flat with wax.	72.00
Clean wall and prepare for paper.	
Take out wood work about basin in the corner,	
no plumbing, and repair wood work. Take out	
over mantel, repair wall.	18.00
	168.00

(5) 1916, March 6. Bill for redecoration from Proctor and Company to Mrs. Thomas A. Edison.

[**Note:** This invoice is referenced in the HSR (draft), p. 812, and in Burt's previous draft, but could not be located at time of HFR revision 5/94.]

(6) 1921. [Specifications]. American Radiator Company to Thomas A. Edison Residence Llewellyn Park, West Orange, N.J.

(7) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 117-18.

(8) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 100-1.

(9) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 134-35.

(10) 1931, January 19. The Atlantic Appraisals Co. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, located at Llewellyn Park, West Orange, N.J." References to "Miss Bogue's Room" appear on pp. 36, 58, 67.

(11) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 153-54.

(12) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 85.

Photographs: Miss Bogue's Room

Figure 118 Miss Bogue's Room, looking southeast, 1960. Edison NHS, class 12.435/123, neg. 6801.

Figure 119 Miss Bogue's Room, looking northwest, 1960. Edison NHS, class 12.435/124, neg. 6802

For additional photograph of Miss Bogue, see EDIS 119026. The photograph is currently located in Room 203, Owner's Room.

Guest Room #1 (304)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling and Painting walls of Billiard Room	185.—
* * * *	
Arranging Curtains	
Supports to Windows of...Billiard	
* * * *	
Billiard Room 3rd Floor	
1 Corner Sideboard	310.—
1 Divan Sofa Muslin	
6 Chairs [Muslin]	290.—
Material, trimming and Labor of covering	217.41
1 Cue Rack	110.—
1 Billiard Table	360.—
2 Sets Leather Headings	130.—
Slip Covers for all Furniture	298.—
* * * *	
1 Wash Basin Mirror Billiard Room	22.—
Feb. 8/84	
1 Small Table Billiard Room	35.—

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 30.

(3) 1892. W. K. L. and Antonia Dickson, *The Life and Inventions of Thomas A. Edison*, p. 356.

(4) 1900, October 25, invoice, Braun & Chamberlin, East Orange, New Jersey, to Mrs. Thos. Edison:
[**Note**: An 1894 article in the *New York Recorder* indicates the billiard table was found in the Den at that time. Possibly the following documents its movement back to the third floor.]

2 Days labor taking billiard table apart & putting up	8.00

(5) 1905, April 10. Corrected estimate and specifications, E. W. Peckham, Orange, New Jersey to Mrs. Thos. A. Edison:

Guest Room, East:	
Paint ceiling and cornice one coat of oil and tint with kalsomine	20.—
Clean woodwork and paint white	
Four coats of oil, egg shell finish	60.—
Clean and prepare side walls	6.—
Hang with clean lining paper and then with paper as selected	18.—
Take out overmantel, repair the wall, cut out and blind cracks in ceiling,	
and re-run the cornice over mantel	16.—

Floor to be clean, no bleaching or scraping 12.—

$132.—

(6) 1905, May 1. Specifications and estimates, E. W. Peckham, Orange, N.J. to Mrs. Thos. A. Edison, Llewellyn Park, West Orange, N.J.:

Blue-room, 3rd Floor East:
Furnish material a blue foliage linen taffeta as shown and selected from sample, make and put up two pairs straight inside curtains to the floor, a straight valance across the top of each window no lining, finish an edge and special applied Adam design in white cord as shown by sample and approved.

Brass poles one and one half inch, rings, brackets and caps
five eighth inch rods for valances put up. $12.00
One pair of net curtains, material furnished to match sash curtains,
made and put up with rods top and bottom on glass door $4.25.

Blue-room, 3rd Floor East:
Furnish carpet and have rug made to fit space inside of floor border, the half to be cut out.
Color and design as shown by sample and approved, approximate cost $75.00
Doors in Blue-room, 3rd Floor:
Staining and rubbing $9.00

Blue-room, 3rd Floor:
Leveling hearth anf [*sic*] three inch oak border $16.00

(7) 1905, May 15. Contract of May 1st, E. W. Peckham, Orange, N.J. to Mrs. T.A. Edison:

Blue room
Net door curtains up 4.25
Carpet rug (Estimate $75) 71.98
Staining & rubbing doors 9.00

(8) 1905, June 12. Invoice, E. W. Peckham, Orange, N. J., to Mrs. Thomas A. Edison:

Raising hearth & new border in Blue Room 16.00

(9) 1905, June 1. May 1st payment due, E. W. Peckham, Orange, N.J. to Mrs. Thomas A. Edison:

Curtains for Blue room 76.00
Poles, rings etc. [Blue room] 12.00
Chandelier [Blue room] 30.00

(10) 1905, June 12. Invoice, E. W. Peckham, Orange, N. J. to Mrs. Thomas A. Edison:

Raising hearth and new border in Blue room 16.00

* * * *

Clearing out Billiard room, moving furniture etc., April 17th 2.20

* * * *

(11) N.d. [after 1905, June 12]. Items of contract May 1st completed & bill rendered:

Blue room		
Net door curtains		4.25
Carpet rug	(Estimate 75)	71.98
Staining doors		9.00

(12) 1913, May 31. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

Middle Room: To re-pairing wall-paper	6.30

(13) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 115.

(14) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on pp. 98-99.

(15) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 132-33.

(16) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 151-52.

(17) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 87-88.

Photographs: Guest's Room #1

Figure 120 Guest's Room #1, looking east, 1960. Edison NHS, class 12.435/118, neg. 6796.

Sewing Room (305)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling of [Room over] Library [3rd Floor]

* * * *

Room over Library, 3rd Floor:
1 Mirror over Washstand 21.—

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 31.

(3) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Thomas A. Edison to Samuel Insull, conveying to Insull the "fixtures, furniture and personal property on the land" in Llewellyn Park. Furnishings are listed on p. 7.

(4) 1891, May 6. Certified Copy of Bill of Sale and Schedule, Register of Deeds and Mortgages, Essex County, New Jersey, Samuel Insull to Mina M. Edison, conveying to her the "fixtures, furniture and personal property" on the land in Llewellyn Park. Furnishings are listed on p. 7.

(5) 1905, April 10. Corrected estimate and specifications, E. W. Peckham, Orange, N. J., to Mrs. Thos. A. Edison, Llewellyn Park, West Orange, N.J.:

Sewing Room:
Cut double dormer window in roof, east side to center of above the single window, second floor below. Frame and sash, slating, trimming, and painting, inside and out, panel doors to cup-boards on each side. Finished complete. 146.—
Ceiling and walls painted three coats oil. 36.—
Wood work one coat varnish. 8.—
Make and finish one large wardrobe for clothes approximately twelve feet long, six feet high and two feet deep. Four double panel doors and a pole inside. Base and cornice for finish. Varnished outside. 60.—
Move wardrobe from guest room to sewing room to go in front of chimney breast, and box the space back of it. 6.—
$256.—

(6) 1905, May 1. Specifications and estimates, E. W. Peckham, Orange, N. J., to Mrs. Thos. A. Edison:

Sewing Room:
Taking down partition wall at right of dormer window, repairing walls, in part off set by estimate for two doors in contract of April 10th. 20.00

* * * *

Wardrobe approximately five feet long, two feet six inches deep, six feet three inches high, three slides or drawers, one with partition in center, two doors and pole for clothes inside,

base and cornice for finish, varnish outside 55.00
A stand of shelves to be built approximate cost 16.00

* * * *

[Chandelier for] Sewing-Room 20.00
Alterations in Sewing-Room 20.00

* * * *

Wardrobe [55] and shelves in Sewing-room [16] 71.00

(7) 1905, May 15. Invoice, E. W. Peckham, Orange, N. J., to Mrs. T. A. Edison:

Sewing Room:
Tearing down wall etc. 20.—

(8) 1905, June 1. Invoice, E. W. Peckham, Orange, N. J., to Mrs. Thomas A. Edison:

Sewing Room:
[Chandelier] Sewing room 20.—

(9) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 114.

(10) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 97.

(11) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 131.

(12) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 157.

(13) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 84.

Photographs: Sewing Room

Figure 121 Sewing Room, looking southeast, 1960. Edison NHS, class 12.435/117, neg. 6795.

Servant's Room #1 (306)

(1) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 31.

(2) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 122.

(3) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 104.

(4) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 138.

(5) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 158.

(6) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 89.

Photographs: Servant's Room #1

No known photographs exist of Servant's Room #1.

Servant's Room #2 (307)

(1) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 123.

(2) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 105.

(3) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 139.

(4) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 159.

(5) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 89.

Photographs: Servant's Room #2

There are no known photographs of Servant's Room #2.

Servant's Room #3 (308)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling of [Room over] Dining Room, [3d Floor]

* * * *

Room over Dining Room (3rd floor)
1 Mirror over Washstand 21.

(2) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 31.

(3) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 124; see also p. 172.

(4) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 106; see also p. 139.

(5) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 139.

(6) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See p. 54.

(7) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 159.

(8) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 90.

Photographs: Servant's Room #3

There are no known photographs of Servant's Room #3.

Servant's Room #4 (309)

(1) 1882, May 7. Invoice, Pottier & Stymus, New York, to H. C. Pedder, Esq., Orange, N.J.:

Decorating Ceiling of [Room over] Dining Room, [3rd floor]

* * * *

Room over Dining Room (3rd floor)
1 Mirror over Washstand 21.—

(**Note:** The mirror and washstand do not exist in Room 309 due to the partition from 1902.)

(2) 1886, January 20. Bill of Sale (with inventory of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 31.

(3) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 125.

(4) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 107.

(5) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 140.

(6) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 160.

(7) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 90.

Photographs: Servant's Room #4

Figure 122 Servant's Room #4, looking southwest, 1960. Edison NHS, class 12.435/120, neg. 6798.

Servant's Room #5 (310)

(1) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 126.

(2) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 108.

(3) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 141.

(4) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 161.

(5) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 91.

Photographs: Servant's Room #5

No known photographs exist of Servant's Room #5.

Hall: Service Portion (311)

(1) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on pp. 28-29. (**Note:** These likely refer to the Master Portion, room 312.)

(2) 1907, November 30. Invoice, W.& J. Sloane, New York, to Mr. T. A. Edison, Llewellyn Park, N.J.:

November 18, 1907
3rd Back Hall — Altering & Laying Own Carpet [for] 2.60

(3) 1913, May 31. Invoice, Proctor & Company, New York, to Mrs. Thomas A. Edison, Llewellyn Park, Orange, N.J.:

3rd Story Hall — 2 Pr. plain net sash curtains 5.50 11.00

(4) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 121; also p. 140

(5) 1924, May 24. The Atlantic Appraisals Co. Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 103; also pp. 134, 139.

(6) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on p. 138.

(7) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See pp. 1, 34, 38.

(8) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on p. 158.

(9) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on p. 89.

Photographs: Hall: Service Portion

Figure 123 Hall: Service Portion, looking southwest, 1960. Edison NHS, class 12.435/119, neg. 6797.

Hall: Master Portion (312)

(1) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on pp. 28-29.

(2) 1907, November 30. Invoice, W. & J. Sloane, New York, to Mr. T. A. Edison, Llewellyn Park, N.J.:

November 18, 1907

44 3/8 yds. Axminster Carpet		@3.00	133.13
	Labor	for	11.09

(3) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on p. 113.

(4) 1924, April 4. Estimate, Charles A. W. Rinschede, New York, to Mr. Wilbur S. Knowles, New York (for work to be done at the Residence of Thomas A. Edison, Esq., West Orange, New Jersey):

SECOND AND THIRD FLOOR HALLS:
To stipple walls with powdered gold bronze as per sample.

For the sum of	att Mr. Charles Edison	$75
	Att Mr. John V. Miller	$12

[**Note:** The notation "accepted" and ditto marks appear after each price, suggesting that the work was indeed completed.]

(5) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas A. Edison, located at Llewellyn Park, N.J." Furnishings are listed on p. 96.

(6) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, N.J." Furnishings are listed on p. 96.

(7) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." See p.1.

(8) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen: "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 149-50.

(9) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison,

Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 82-83.

Photographs: Hall: Master Portion

Figure 124 Hall: Master Portion, looking south, 1960. Edison NHS, class 12.435/114, neg. 6792.
Figure 125 Hall: Master Portion, looking northwest, 1960. Edison NHS, class 12.435/115, neg. 6793.

Fourth Floor: Attic

(1) 1886, January 20. Bill of Sale (with inventory of contents of house at Llewellyn Park), James M. Constable &AL to Thomas A. Edison, Register of Deeds and Mortgages, Essex County, New Jersey. Furnishings are listed on p. 31.

(2) 1921, February 28. The International Appraising Co. "Inventory and appraisal of Residence Building, and the furnishings, art objects and misellaneous [*sic*] effects contained herein, property of Mrs. Thomas A. Edison, located at 'Glenmont' Llewellyn Park, W. Orange, N.J." Furnishings are listed on pp. 127-28.

(3) 1924, May 24. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the furnishings, art objects, bric a brac, etc. and construction of 'Glenmont' the residence of Mrs. Thomas E. Edison, located at Llewellyn Park, N.J." Furnishings are listed p. 109.

(4) 1930, November 6. The Atlantic Appraisals Co. "Inventory and appraisal of the Household Furnishings, Art Objects, and Miscellaneous Effects property of Thomas A. Edison located at Llewellyn Park, West Orange, New Jersey." Furnishings are listed on pp. 142-45.

(5) 1931, January 16. The Atlantic Appraisals Company, Inc. "Inventory and appraisal of the Residence Construction property of Thomas A. Edison, Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 142-45.

(6) 1937, November 15. Steele, Michaelsen & Van Dyke, Appraisers; Cornelius C. M. Michaelsen. "Affidavit of Appraisal" for property "belonging to Mrs. Mina M. Edison Hughes, and situated at Llewellyn Park, West Orange, N.J." Furnishings are listed on pp. 162-64.

(7) 1947, November 5. Cornelius C. M. Michaelsen, Fine Arts and Personal Property Appraiser. Appraisal of contents of the residence belonging to "Thomas A. Edison, Incorporated and located at 'Glenmont', Llewellyn Park West Orange, N.J." Furnishings are listed on pp. 92-93.

Photographs: Attic

No known photographs exist of the Attic.