

Finishes Assessment of Select Interior Spaces Of the Stedman Buttrick House Minute Man National Historical Park



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TABLE OF CONTENTS

I.	PROJECT BACKGROUND	5
II.	SITE VISIT	7
III.	ASSESSMENT METHODOLOGY	9
IV.	PRELIMINARY HISTORICAL RESEARCH.....	11
	The Family: Recollections of Stedman Buttrick (<i>grandson of builder</i>)	11
	The Architect: James Purdon.....	13
	The Architecture and Its Landscape: Stedman Buttrick House.....	17
	The Wallpaper: <i>Les Courses de Chevaux</i>	21
V.	ASSESSMENT FINDINGS	29
	Architectural	29
	Wallpaper	31
	Painted Finishes	33
	Summary of Some Outstanding Questions	42
VI.	RECOMMENDATIONS.....	43
	General.....	43
	Historical/Architectural Research	43
	Wallpaper	44
	Painted Finishes.....	44

PROJECT BACKGROUND

The superintendent of Minute Man National Historical Park (Minute Man NHP or MIMA) contacted the program manager of the Northeast Region's Historic Architecture Program (HAP) in February 2008, with a request for a finishes analysis of select interior spaces of the Stedman Buttrick House at MIMA. The Buttrick House built in 1911 has a dual use today: the first story is used as a visitor center (North Bridge Visitor Center), while the second and third stories contain park administrative and interpretive offices.

The park is contemplating refurbishing the painted finishes of public spaces, particularly those of the first story and the stair hall. In addition, the park has in its collection a scenic panoramic wallpaper manufactured by the French wallpaper firm of Zuber et Cie and titled *Les Courses de Chevaux* (Horse Races). The wallpaper was purportedly removed from the former dining room walls (current exhibit room for the visitor center). The woodwork in this room is varnished wood or stained. A gray-green color is visible in areas of the entry and stair hall where paint has chipped from woodwork. The superintendent has questioned whether this gray-green color might be the original finish dating to the house's construction and would have related to the removed wallpaper. The scenic wallpaper is monochromatic, originally block-printed in various shades of gray grisaille.¹

The project architectural conservator (hereinafter referred to as Ms. Perrault) was directed by HAP's program manager to travel to Minute Man NHP the third week of March to take a limited number of paint samples (approximately 20 samples) of the select interior spaces of the Buttrick House for purposes of determining the original painted finishes of the woodwork for those spaces. The areas identified by the program manager to be sampled were the "front entrance vestibule and entrance hall, the bookshop area, the staircase, and the second-story stair hall."²

The following finishes assessment does not represent a thorough study nor has it been edited by HAP's technical editor. The assessment was assembled relatively quickly to provide some immediate guidance to the park, as they address the important issue of interior finishes. This assessment is meant for internal park use only, as the illustrations included may be protected by copyright law.

¹ From *Merriam-Webster's Online Dictionary*: **grisaille** - decoration in tones of a single color and especially gray designed to produce a three-dimensional effect.

² E-mail from Peggy Albee to Nancy Nelson, Terry Wallace (cc: Carole Perrault), "Re: Fw: National Register Description of the Stedman Buttrick House," February 11, 2008, 12:21 PM.

SITE VISIT

On Thursday, March 20, Ms. Perrault made a site visit to the Stedman Buttrick House for purposes of paint sampling. Upon arrival she met with Terrie Wallace, Curator, and Steven Neth, Museum Technician. They provided her with photocopies of documentation, as follows:

- Boston National Park Service Group Memorandum from General Superintendent, Boston Group to Chief, Branch of Museum Operations, Harpers Ferry Center, dated November 4, 1970, with subject line: “Item for Museum Clearing House;” accompanied by a hand-written note card with citations pertaining to grisaille wallpaper titled the *Courses de Chevaux*³ (*The Horse Race*), which is the subject of the aforementioned memorandum (the data on the card was included in the memorandum)
- Museum Catalog Record –Cultural Resources for the subject wallpaper (*Les Courses De Chevaux*), dated July 23, 2001

In addition, Curator Wallace showed Ms. Perrault color photographs (4 inch x 6 inch) of the subject wallpaper taken in 1978, sometime after it had been detached from the wall.

Curator Wallace then took Ms. Perrault to the archives housed in the site’s Carriage House. Ms. Perrault was shown construction blueprints of floor plans for the Stedman Buttrick House. After a review of the first- floor plan, Ms. Wallace brought Ms. Perrault to the Buttrick House, showing her the rooms and spaces designated for sampling. Ms. Perrault began her sampling by extracting finish samples from the former dining room’s woodwork.

During the course of her site visit, Ms. Perrault had an informal meeting with Site Superintendent Nancy Nelson. Supt. Nelson showed her several features associated with second- story closets/cabinets, where she thought original paint had survived without being covered by later finishes. In addition, she showed Ms. Perrault several areas of chipped paint in the stair hall, which she thought might be exposing the original painted finishes.

At 11:00 A.M., Curator Wallace, Museum Tech Neth, and Ms. Perrault traveled by car to the Job Brooks House where the wallpaper is stored. There the group met with Historical Architect Richard Crisson, who is the park’s architectural advisor for Section 106 Compliance. The archival storage space is very tight, so it was difficult to fully view the boxed wallpaper. Combined with limited time, only rough measurements were taken of the wallpaper panels. Following this side visit, the team then returned to the Stedman Buttrick House, where the former dining room was viewed in the context of the wallpaper measurements just taken. Historical Architect Crisson subsequently left and Ms. Perrault resumed sampling.

³ The name of the wallpaper appears as *Les Courses De Chevaux* and *Les Courses Des Chevaux*, with the former seemingly being more accurate.

ASSESSMENT METHODOLOGY

Room Nomenclature

Throughout this assessment the original names for the particular spaces and rooms under study will be used. The current entry hall, however, is a consolidation of the original vestibule, entry hall, coat closet, and toilet into one space. The historic and current nomenclature consists of the following:

Former Use/Name

Dining Room
Living Room
Vestibule, Entry Hall, Coat Closet, Toilet
Stair Hall and Stairs
Master Bedroom

Current Use/Name

Exhibit Room
Bookshop
Entry Hall
Stair Hall and Stairs
Superintendent's Office

Paint Sampling

Ms. Perrault briefly surveyed rooms, spaces and features under study before sampling, for any obvious evidence of modifications to the architecture. Forty- seven samples were taken during her March 20th site visit. This number was larger than the 20 estimated because of the complexity of architectural details and the need to obtain a meaningful population. Samples were extracted with an x- acto type knife and placed in coin envelopes—one sample location per envelop. Each envelop was labeled with the location of extraction. During the process of extraction, samples often fracture at weak points. The sample envelop consequently will contain multiple specimens. The front façade was designated as *west* for the purposes of sample location identification.

Microscopy

The Historic Architecture Program's Standard Operating Procedures for Paint Analysis were adhered to. The samples were mounted in individual wax- filled Petri dishes. These samples were then viewed with the aid of a binocular microscope illuminated with fiber optic lights and a blue filter. The latter simulates a north light, which is the most desirable light for color matching. A sample control card was completed for each of the 47 sample locations. Photomicrographs were taken of select samples for illustrative purposes. Following the analysis, the cards, sample envelopes, and wax- filled Petri dishes were stored with other MIMA samples in the Historic Architecture Program's Microscopy Laboratory at Lowell.

Historical Research

Ms. Perrault undertook a cursory search, primarily online, of the family, the architecture, the architect, and the wallpaper. The intent of this historical research was to provide context for the assessment and to inform Ms. Perrault's finishes study. The results immediately follow in the section titled *Preliminary Historical Research*.

PRELIMINARY HISTORICAL RESEARCH

The Family: Recollections of Stedman Buttrick (*grandson of builder*)

According to an interview with Stedman Buttrick (10th generation Buttrick in Concord, per his own calculation of lineage), his grandfather built the subject house in 1911- 1912. (The house's centennial will be observed in three years, 2011- 2012.) Mr. Buttrick expressed in the interview that the family "always bridled at the term mansion," in referring to the house. He said that "we thought of it as the homestead because that's the way it was in my grandfather's will, and he was the one who built it."⁴



Mrs. Stedman Buttrick and Son John by Cecilia Beaux

Mr. Buttrick said that his grandmother died giving birth in 1909⁵ and that his "grandfather was busy at work and very successful at it, his reaction was to drive himself harder at work as a kind of anodyne, as my father described it, to his grief. He drove himself and at the same time he decided he better build a real big place." The interview continued, with Mr. Buttrick recounting that his grandfather decided to build on Buttrick land on Liberty Street. He said that some houses had to be moved and Metcalf & Eddy did the work. Mr. Buttrick further explained that: "The land had been in the family ever since the settlement of Concord so there was not a question about having to buy land. The cost of it (*the work of moving houses? the house?*) was around \$45,000 at the time. The cost of it was high because there was a lot of rock everywhere."

Mr. Buttrick continued that his "grandfather was so busy at work that he hired a housekeeper named Miss Pride who ran the place. Then there were the usual sorts of governesses. The brothers and sisters bonded together since they didn't have a mother. He noted that "the homestead constituted the obvious Liberty Street property plus what they called the Major John Buttrick house and the fields going up toward the Estabrook Woods. That was the homestead property. I think the total property was probably under 100 acres." His father grew up in the house, but the current Mr. Buttrick (born in Boston) commented that he lived in the house until he went to boarding school. He says he has many memories of living in the homestead in the 1930s and 1940s, while the 1950s are "more spotty."

He recalled that the National Park Service purchased the property in 1962. This date should be verified against park records.

⁴ Interview with Stedman Buttrick, Age 67; Interviewed April 17, 1997; Concord Oral History Program, Renee Garrelick, Interviewer; Concord Library, 7 pages. This interview was found by Ms. Perrault online at this address: http://www.concordlibrary.org/scollect/Fin_Aids/OH_Texts/Buttrick.html.

⁵ Mrs. Stedman Buttrick and her son John have been immortalized in a painting by American artist Cecilia Beaux (1855- 1942). This painting was commissioned after her death in childbirth. The painting entitled, "Mrs. Stedman Buttrick and Son John," is included in an article written by Lynne Moss Perricelli entitled *Cecilia Beaux's Legacy*, as follows: <http://www.myamericanartist.com/2008/01/cecilia-beauxs.html>.

Mr. Buttrick related that the entire family loved the land, but his “father and mother both thought the house was dull.” He continued by stating that “around 1946 Miss Mary Ogden Abbott,⁶ the good sculptor and artist and a very strong willed person, gave my father a pretty good draftsman’s set. He started to redesign the house as he wanted. It was so grandiose. The living room needed two grand pianos to balance them. I think they really disliked the house.”

Of added importance to the homestead were the gardens. According to Mr. Buttrick his grandfather started the two formal upper gardens, but everything else was his father’s doing. By the 1950s the gardens were well known, as his father entered iris competitions. An online search suggests that there is considerable information related to the gardens, as they appeared during the 1950s- 60s. Two folders of information and many images, such as that pictured *below left*, are purportedly extant at the Archives of American Gardens, Smithsonian Institution. The photograph of Stedman Buttrick to the *direct right* and of Cooley’s Gardens catalog *below right* are reproduced from the websites noted in Footnote 7.⁷ The gardens have not been maintained since the property was acquired by the NPS.



Stedman Buttrick (*son of builder*), center, in blazer and bow tie



Stedman Buttrick House Sculptural Ornaments at an Entrance to the Garden from Archives of American Gardens (MA 179065)



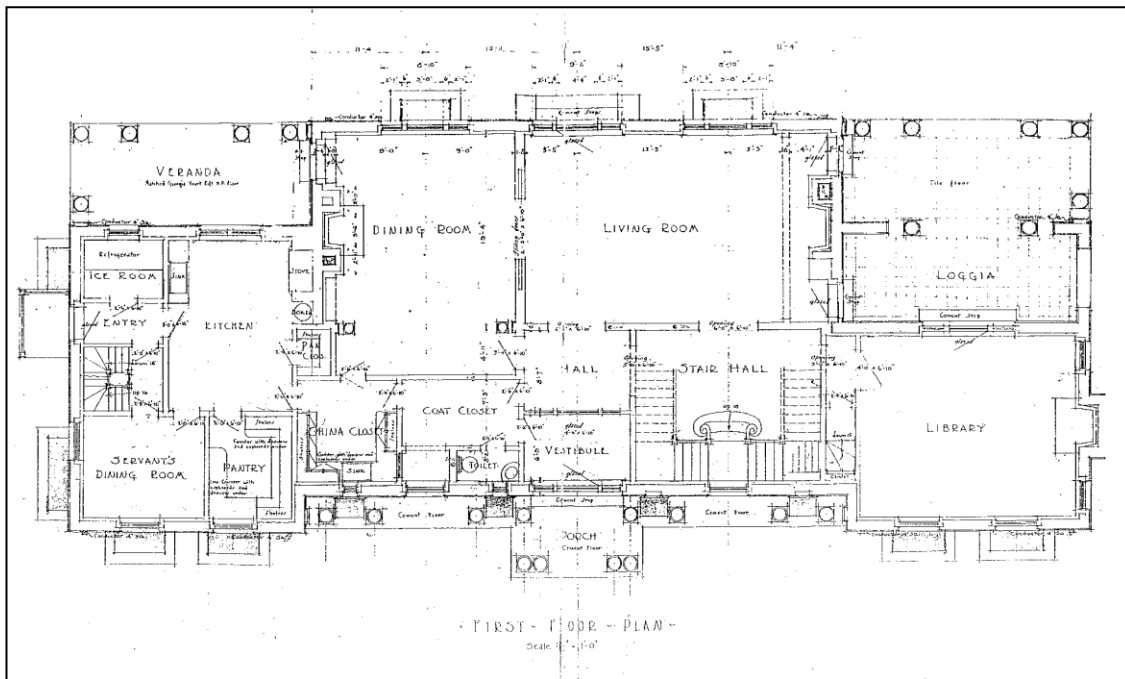
The Garden of Stedman Buttrick, Concord MA From Cooley’s Gardens Catalog for 1952

⁶ This is the same Mary Ogden Abbott (of Concord) whose bas-relief, teakwood sculpture “Western Gates: Indian Gates,” resides in the U.S. Department of the Interior Building, Washington, D.C. See David W. Look, AIA, and Carole L. Perrault, *The Interior Building: Its Architecture and Its Art*, (Washington, D.C: Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1986), pp. 138- 140.

⁷ <http://192.80.61.73/Daylilies/people/Nesmith.html>
<http://www.hips-roots.com/visitors/v-dg-frame.html>

The Architect: James Purdon

The Stedman Buttrick House was designed by architect James Purdon (8 Beacon Street, Boston, MA), according to the set of original blueprints in the site's archives.⁸



The Boston Public Library's Fine Arts Department maintains an index card file on buildings and architects. A call to the department confirmed that they had several cards on James Purdon. The librarian shared several of the listed projects, as follows: the Delphic Club and the Owl Club at Harvard University and the Bourne Town Hall. These structures were constructed of brick and are still standing. Mr. Purdon presumably was a graduate of Harvard University. At some point, it seems that he collaborated with a partner and the firm was known as Purdon and Little. The collaborator was J. Lovell Little.



1914 Bourne Town Hall,
with added wings

⁸ This address is taken from an original blueprint of the first-floor plan, housed in the park's archives in the site's Carriage House. Site Curator Terrie Wallace showed Ms. Perrault the blueprints, while an interpreter provided her with a copy of a reduced version of the first-floor plan, kept at the front desk of the visitor center.

The *Harvard/Radcliffe Online Historical Reference Shelf: Cambridge Buildings and Architects* by Christopher Hail,⁹ includes the following pertaining to James Purdon:

PURDON James 1874- 1966

.....1904- 1942 *COPAR* [2] architect Boston
.....1902 Linden st 9
.....1905 Holyoke st 30
.....1908 Holyoke st 39- 41
.....1918 Norfolk st 14- 26
.....1926 Mass ave 485

LITTLE J Lovell 1871- 1943

.....1905- 1937 *COPAR* [2] architect Boston
.....& RUSSELL Benjamin F W
... .1928 Scott st 18

A preliminary online search of James Purdon produced some additional project results, as follows:

- **1904 Church of the Disciples**, corner of Peterborough and Jersey Streets, Boston; the Boston Landmarks Commission describes the structure as “blending elements of classical and Georgian Revival styles ... a solid example of early twentieth century Boston church design;” a brick structure, with white cast stone columns and trim, costing \$80,000 (total cost, including land, furnishings, landscaping and architect’s fees, came to \$115,000); including a large lighted library and a 3- manual, 2000 pipe organs installed by Hutchings and Volney in 1907
- **1909 Spencer House along Fraternity Row, Williams College, Williamstown, MA**
(below left)



- **1910 York Harbor Reading Room, York, ME** (above right)

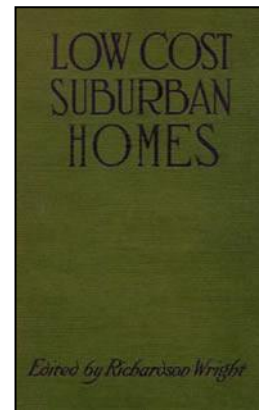
⁹ <http://hul.harvard.edu/huarc/refshelf/cba/l.html>; In addition, the Cambridge Historical Commission has survey sheets, newspaper articles and miscellaneous historical documentation related to the structures noted in the Hail list, which Ms. Perrault viewed but did not copy.

- Mention of James Purdon is made in a Massachusetts Historical Commission's (MHC) Reconnaissance Survey Town Report for Westwood, MA, in 1980, as follows:

Most lavish buildings of the period (1870- 1915) include several large-scale mansions built as the main houses of country estates; in addition, some existing Federalist and earlier farmhouses were restored and altered when some former farms were converted to estates. Architects known to have done residential work in Westwood include Parker, Thomas and Rice (3 commissions). As much of this development was overflow from Dedham and Dover, and since many of the same families built estates in each town, it is likely that the firm of Kilham & Hopkins and **James Purdon (active in Dover and Dedham)** also designed houses in Westwood. Major examples remain of Federalist Revival architecture (Grove and Summer Sts), Queen Anne and Colonial Revival architecture (High and Fox Hill Sts), and eclectic early 20th century designs (south of Clapboardtree St).

In addition, research at the Loeb Library, Harvard University brought forth a book entitled *Low Cost Suburban Homes: A Book of Suggestions for the Man with the Moderate Purse*, edited by Richardson Wright and originally published in 1916. **James Purdon** is listed as one of the architect's whose work is featured, as follows:

Lewis Colt Albro, Norman Baird Baker, Bates & How, Dwight J. Baum, Caretto & Forster, Ralph Adams Cram, Kenneth W. Dalzell, Davis, McGrath & Keissling, Druckenmiller, Stackhouse & Williams, Duhring, Okie & Ziegler, A. Raymond Ellis, Aymar Embury II, Albert Faulkner, Howard Hammit, Hanker & Cairns, Horace T. Hatton, Hunt, Myron & Elmer Grey, George Hunt Ingraham, Charles Barton Keen, Kelley & Graves, W. Duncan Lee, J. Lovell Little, Jr., Martin & Kirkpatrick, Claude Miller, Murphy & Dana, Putnam & Cox, **James Purdon**, Watson K. Phillips, C.E. Schermerhorn, Frank Lloyd Wright.



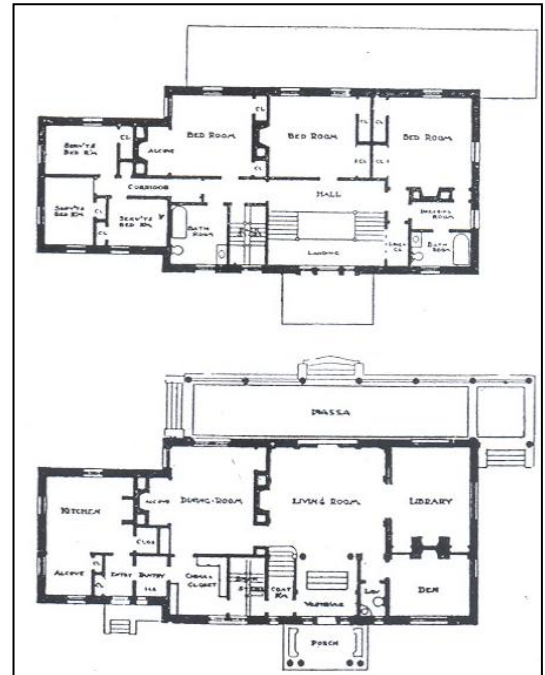
The house designed by James Purdon, and illustrated on the following page, was scanned from *Low Cost Suburban Homes*, the chapter titled “The Cost of Different Kinds of Building.” The intent of the chapter was to illustrate, by cost figures, the economic value over time of a “more permanent” building. As the contributing author stated:

The main object of this article is to make the prospective house builder feel that he owes it to himself, and also to the community in which he lives, to build the outside of his dwelling of as permanent a character as possible, and also to make it a credit to his neighborhood.

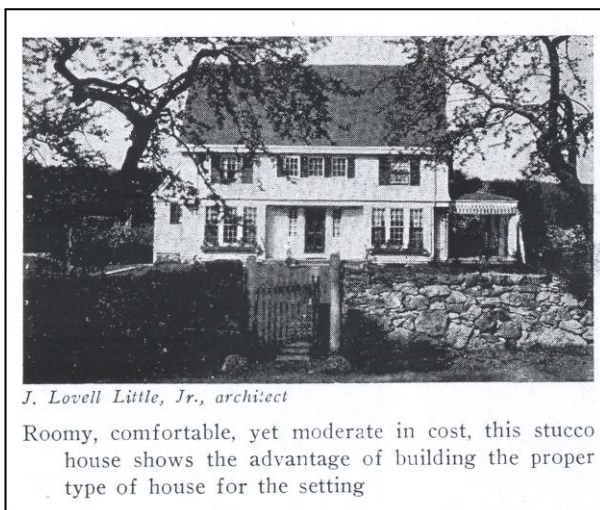
The illustrated house (House No. 3 below) designed by James Purdon is quite similar to the Stedman Buttrick House, but not the same.



Brick house designed by James Purdon, published in *Low Cost Suburban Homes* by Richardson Wright, 1916, pp. 26- 27



A design by architect J. Lovell Little, Jr., who appears to have collaborated at some point with James Purdon, is also included in the publication. Mr. Little's house is constructed of stucco. See illustration below.



Stucco house designed by J. Lovell Little, Jr., published in *Low Cost Suburban Homes* by Richardson Wright, 1916, p. 19

Ms. Perrault's brief search of James Purdon indicates that it would be beneficial to pursue a more extensive search of his professional productivity, as he appears to have had an active and vital career as an architect of residences and institutional buildings throughout Massachusetts. A determination of his significance as an architect should be an important component of an Historic Structure Report (HSR).

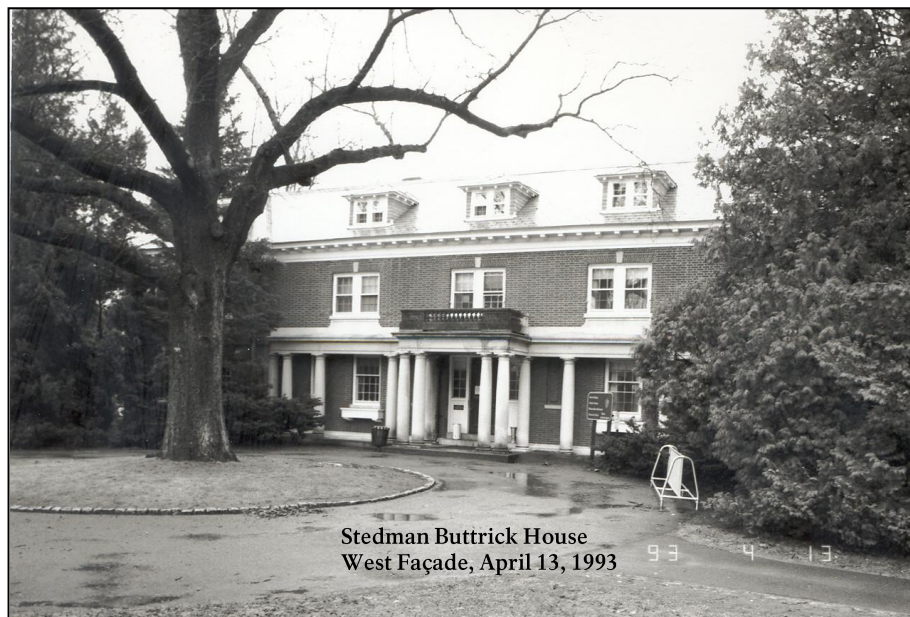
The Architecture and Its Landscape: Stedman Buttrick House

Minute Man NHP was listed in the National Register of Historic Places (NR) on 10/15/66, with documentation accepted by the Keeper on 11/29/02 and amended to include archeological significance 12/02/02 and amended again 10/25/06 to correct mistakes in 2002 documentation. The Buttrick House, its Caretaker's Cottage, Carriage House and Designed Landscape were determined to be contributing structures of the Minute Man NHP and their significance lies in the architecture category under "Late Nineteenth and Twentieth Century Revivals, Classical Revival."

Stedman Buttrick House

Section number 7, "Present Physical Appearance", pages 5- 6, of the 2002 NR documentation describes the architecture of the Stedman Buttrick House, as follows:

This two- and- one- half- story, Classical Revival- style building has a rectangular- plan main block flanked by two- and- one- half- story, hip- roof wings. The building has a low- pitched hip roof, pierced by hip dormers at regular intervals. The eaves overhang slightly and are accentuated by decorative notched modillions (*sic*) over a beaded frieze. The structural system is brick, laid in Flemish bond. A five- bay portion of the seven- bay façade (west elevation) is recessed behind a Tuscan column colonnade on the ground floor. A portico with a decorative crowning balustrade, molded frieze, and Tuscan column supports projects from the center entrance bay. A flat- roof vestibule addition is located under the roof of the portico and obscures the original double- door entrance. Fenestration consists of paired six- over- six and single twelve- over- six double- hung sash windows set in rectangular openings with splayed arch lintels with keystones. To the north of the mansion is a large parking lot which is entered directly from Liberty Street.

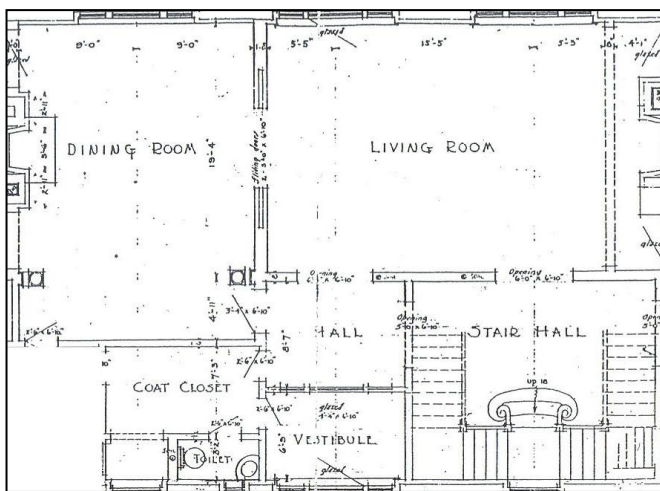


Section number 8, “Architectural Significance, Domestic Buildings, Late Nineteenth and Twentieth Century Revivals, Classical Revival,” page 32, of the 2002 NR documentation continues its commentary on the Buttrick Mansion’s architecture, as follows:

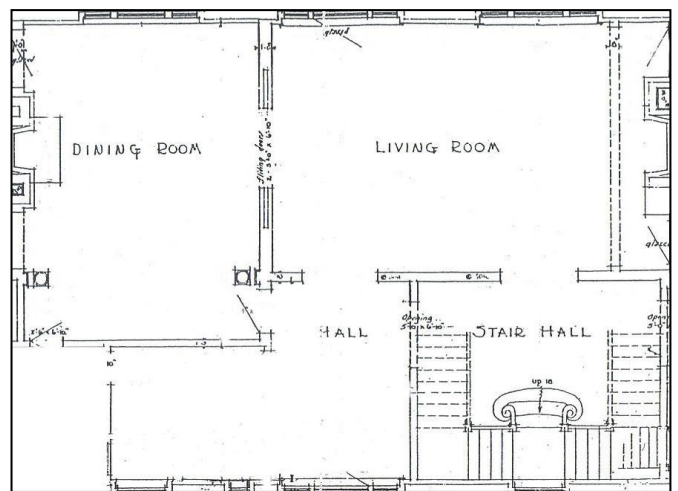
One of the finest local examples of the Classical Revival style is the **Buttrick Mansion at 174 Liberty Street (map No. 8)**. Built in 1911, the building is the most impressive structure in the district and features a number of hallmarks of the Classical Revival style. Constructed of brick laid in a Flemish bond pattern, the building has a low-pitched hip roof with slightly overhanging eaves that cover decorative notched modillions and a banded frieze. Fenestration is regular and consists of single and paired double-hung sash windows with masonry sills and splayed arch lintels with keystones. A corbeled (*sic*) brick stringcourse runs around the building between the first and second stories. The most unusual feature of the Buttrick Mansion is its recessed ground level entry behind a Tuscan column colonnade.

As previously noted, Minute Man NHP has in its collection original blueprints of the floor plans for the Stedman Buttrick House. A detail of the 1911 first-floor plan is shown below (left). This detail illustrates the first-story study area for this current finishes assessment. To the right is another floor plan of the same, roughly modified by Ms. Perrault to reflect more accurately the existing floor plan.

At some point in the structure’s evolution, the first-floor plan was modified to consolidate the vestibule, hall, coat closet, and toilet into one entry hall space. Park staff suggested that the modification occurred during the transformation of the building from a home into a visitor center. Ms. Perrault was not provided with plans other than the ca. 1911 floor plans. Presumably, plans and specifications for NPS modifications could be located at relevant NPS and National Archives repositories. Finding these plans and specifications would offer insight into the changes introduced to the building at the time the building was converted into a visitor center.



Stedman Buttrick House
First-floor Plan, 1911



Stedman Buttrick House
First-floor Plan, Existing

Buttrick Designed Landscape

Section number 7, “Present Physical Appearance,” pages 5- 6, of the 2002 NR documentation describes the Buttrick Designed Landscape, as follows:

The Buttrick Mansion sits within a formal designed landscape (**Buttrick Designed Landscape (map no. 7)**) that dates from the early twentieth century. The building looks out over the Concord River to the southeast, with terraces and paths extending out to the water’s edge. A rectangular garden to the south of the house is visible in an early (pre- 1913) plot plan of the property drawn by Framingham architect Charles H. Wheeler. The more elaborate gardens, including the river and bridge overlooks with their paths and plantings, evolved during the 1920s (General Management Plan 1989:98). Other elements of this landscape include a winding path with granite pavers set in decorative geometric patterns, stepped terraces marked by ornamental shrubs and trees, and open land with vistas of the river and the North Bridge to the southeast. The landscape was designed by landscape architect Harold Hill Blossom (1879- 1935), a Fellow with the American Society of Landscape Architects (ASLA).



Stedman Buttrick House
Terraced Gardens, 1993

Section number 8, “Architectural Significance, Domestic Buildings, Late Nineteenth and Twentieth Century Revivals, Classical Revival,” page 32, continues the 2002 NR documentation on the Buttrick Designed Landscape, as follows:

The building is located within a designed landscape Buttrick Designed Landscape (map. No. 7), composed of a circular asphalt drive to the west and rolling, grassy terrain dotted with mature trees, overlooking the Concord River. To the rear of the house is a series of stepped terraces that are planted with ornamental shrubbery and accessed by a winding path of granite pavers set in decorative geometric patterns.

According to the NR documentation, the Olmsted Center for Landscape Preservation produced a report titled *Cultural Landscape Report for North Bridge Unit* in 2004. It was written by Deborah Dietrich-Smith. Whether the CLR contains information that could be useful to an HSR on the Stedman Buttrick House and its ancillary structures could not be ascertained, as a report was not located in HAP offices. The CLR should be on the list of reports to be reviewed by the HSR author.

Buttrick Carriage House and Caretaker’s Cottage

Section number 8, “Architectural Significance, Domestic Buildings, Late Nineteenth and Twentieth Century Revivals, Classical Revival,” page 32, of the 2002 NR Documentation describes the ancillary buildings as follows:

To the north and set down on a slight slope are two substantial outbuildings—the Carriage House (map no. 5) and Caretaker’s Cottage (map no. 6)—with parged stone exterior walls, six- over- six double- hung sash windows, and exposed rafter ends.



Buttrick Carriage House
1993



Buttrick Caretaker’s Cottage
1993

Several technical publications on stucco, contemporaneous with the period of these structures, were located during Ms. Perrault’s brief search. Such publications would provide valuable contextual and technical data on the stucco ancillary structures of the Stedman Buttrick homestead. An example is the publication *The Stucco House* published by The Atlas Portland Cement Company in 1921, which has a useful chapter on stucco application.

The Wallpaper: *Les Courses de Chevaux*

Historical Documentation and Catalog Data

The principal piece of historical documentation that was provided by the site curator to Ms. Perrault is the following 1970 NPS Memorandum from the General Superintendent of the Boston Group to the Chief, Branch of Museum Operations, Harpers Ferry Center. In this memorandum, Supt. Benjamin J. Zerbey describes the wallpaper "on hand" and offers it to Harpers Ferry Center for use elsewhere. Apparently, the follow-up to the memorandum does not exist in the park files.

D6215	Boston National Park Service Group Post Office Box 160 Concord, Massachusetts 01742 November 4, 1970
Memorandum	
To:	Chief, Branch of Museum Operations, Harpers Ferry Center
From:	General Superintendent, Boston Group
Subject:	Item for Museum Clearing House
We have on hand sufficient wallpaper, which has been removed from a room in the Buttrick House, to paper a fairly good sized room. Edwin Small provided the following description and references:	
<u>Courses Des Chevaux (The Horse Race)</u>	
A grisaille paper, printed by Zuber in 1838. The paper consists of 32 strips, each of which is 12 feet high and 18 inches wide.	
The scenes include: Flat-racing at Newmarket, the races in Rome, obstacle-racing.	
Nancy McClelland, <u>Historic Wall-Papers</u> (J. B. Lippincott Co., Philadelphia and London, 1924) p. 292	
(Flat-racing at Newmarket shown on p. 293)	
(Paper in Fowler House, Danversport, Massachusetts, owned by the Society for the Preservation of New England Antiquities.)	
Mr. Small believes that this paper is quite valuable, and can possibly be used in another park area or we can transfer it to the Museum Clearing House in Springfield, Virginia. Please let us have your thoughts on this.	
(Sgd) Benjamin J. Zerbey	
Benjamin J. Zerbey	
cc: Director, Northeast Region	

In addition, to this memorandum were a handful of small color snapshots of the removed wallpaper taken in 1978 (not reproduced herein). On the back of these photographs is written “Buttrick Mansion, Dining Room Wallpaper.”

MIMA NHP Museum Technician, Steven Neth, cataloged the wallpaper on July 23, 2001. A scan of the Museum Catalog Record- CR is shown below.

MUSEUM CATALOG RECORD-CR	CLASSIFICATION HISTORY		OBJECT LOCATION JBI R		CONTROLLED PROPERTY N		
	STRUCTURES		OBJECT STATUS AND YEAR STORAGE 2001		PARK ACRONYM MIMA		
	BUILDING COMPONENT		ACQUISITION TYPE FIELD COLLECTION		ACQUISITION DATE 02/05/2001		
	OBJECT		ITEM COUNT 13		LOT QUANTIFICATION STORAGE UNIT EA		
	WALLPAPER						
	DESCRIPTION Grisaille Wallpaper entitled: 'Course Des Chevaux (The Horse Race)'. 13 sheets of heavy wallpaper stock that is colored in various shades of gray, green and browns. When the 13 pieces are placed side by side, they depict a horserace in three different settings: Racing at New Market; The Races in Rome and Obstacle Racing. People in carriages and along the racetrack, are dressed in various periods of 15th to 19th Century of English and Roman Style dress. Paper was removed from the Buttrick Mansion Dining Room (C1970) during is conversion to a visitor						
	SITE OF ORIGINAL COLLECTION/PROVENIENCE			SITE OF ORIGIN			
	CULTURAL IDENTITY			OBJECT DATE 1838-1911		HISTORIC / CULTURAL PERIOD	
	DIMENSIONS/WEIGHT L 266.7, W 166.2 IRREG CM _ _ _			PHOTO NUMBER		OTHER NUMBERS	
	MEDIUM/MATERIALS PAPER, ADHESIVE (PAINT) (GLUE)			CONDITION COM/FR		MAINTENANCE CYCLE	
IDENTIFIED BY AND DATE NETH, STEVEN 07/23/2001		EMINENT FIGURE ASSOCIATION		ARTIST/MAKER ZUBER			
CATALOGUER AND DATE NETH, STEVEN 07/23/01		VALUE AT ACQUISITION, BASIS		CURRENT VALUE, DATE, BASIS			
RESTRICTION N	REPRODUCTION N	PUBLICATION CITATION N	PRESERVATION TREATMENT N	CATALOG FOLDER N	SIGNIFICANCE N		
U.S. DEPARTMENT OF THE INTERIOR			MUSEUM CATALOG RECORD - CULTURAL RESOURCES		NATIONAL PARK SERVICE FORM 10-254 REV. 7/84		

Zuber et Cie Wallpaper at Martin Van Buren National Historic Site

Another National Park Service structure in its Northeast Region features a Zuber et Cie wallpaper, which hangs in the building’s “dining hall.” During his presidency, President Martin Van Buren purchased a Federal- style home in the town of his birth Kinderhook, New York. He called the home “Lindenwald.” Upon purchase, he commenced a major redecoration that spanned the years from 1839- 1841. Hung in the dining hall during this period was the scenic wallpaper titled *Paysage à Chasse*. This paper was first printed by Zuber et Cie in 1831. By the time the house came into the National Park Service in the 1970s, the wallpaper was still intact albeit in disrepair. Over the course of eight years in the 1980s, the wallpaper was removed, conserved and reinstalled, by conservators under contract with the National Park Service. In some areas of the dining hall, the conservators installed newly printed Zuber et Cie paper. See links identified in footnote below for articles describing the conservation process and the detailed decision- making that ensued.¹⁰ The Lindenwald experience will inform staff of Minute Man NHP of what a wallpaper conservation project could entail.

¹⁰ <http://aic.stanford.edu/jaic/articles/jaic20-02-010.html>
<http://aic.stanford.edu/sg/bpg/annual/v07/bp07-02.html>

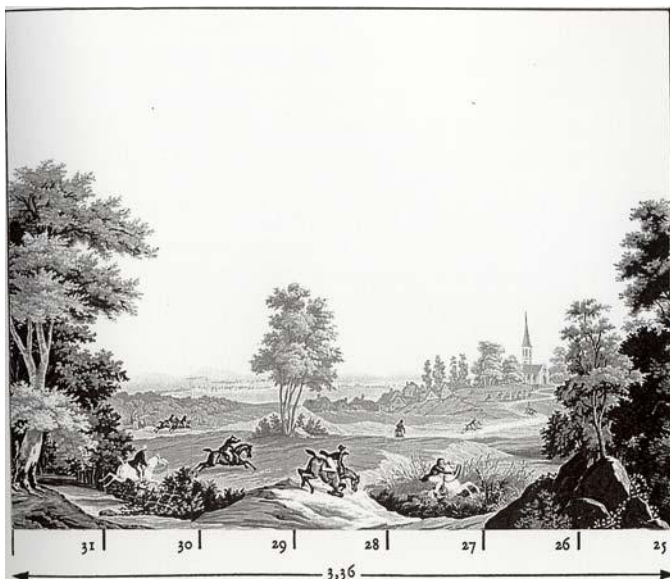
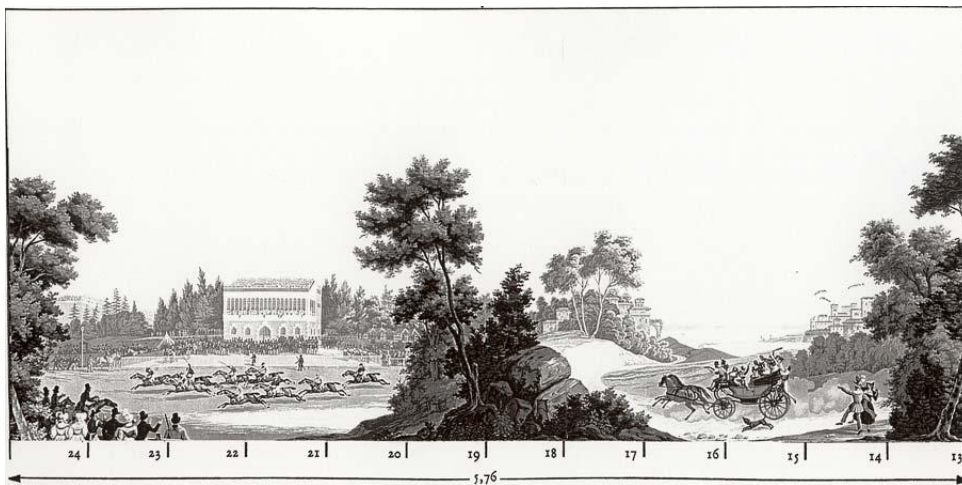
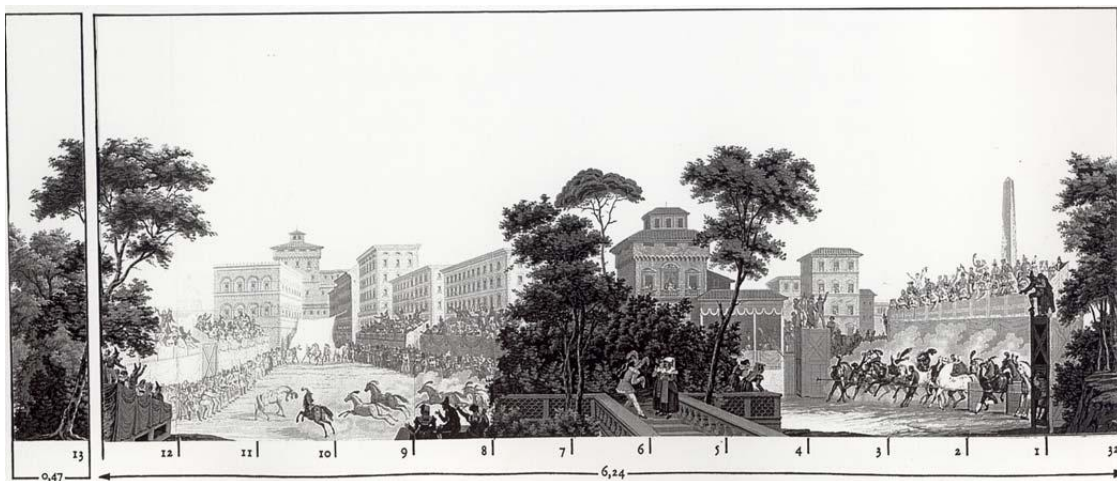
Les Courses de Chevaux and Zuber et Cie

Some preliminary online research brought forth some additional information on the subject wallpaper and its manufacturer. The next several pages (Pages 24- 27) of this assessment present Ms. Perrault's online findings. A summary of this documentation is presented below, under the page number where more detailed information on the topic can be found:

- **Page 24** shows the complete panorama of Zuber et Cie's *Les Courses de Chevaux*, with the individual panels designated in a scale below the photos. The wallpaper was manufactured in panels (called breaths in the photographs' text), ca. 18 inches wide and 12 feet- 6 inches high. The wallpaper was handmade and hand blocked and was assembled with horizontal seams to the height of 12 feet- 6 inches.
- **Page 25** includes a historic photograph which shows the wallpaper installed in a Boston house. The photograph survives in the Historic New England collections and has been catalogued in the organization's Wallpaper Collection. The catalog entry has been transcribed by Ms. Perrault below the photograph on page 25. The Historic New England's collections staff questioned whether the wallpaper was a 20th-century reprint. Note that the designer has been identified as Jean Julian Deltel, spelled in other sources as Jean- Julien Deltil.
- **Page 26** illustrates a newly printed version of the wallpaper recently installed in an unspecified room created by contemporary interior designers. The photograph is included herein to give a sense of how the Buttrick House wallpaper may have looked when new. Note the variety of grays and the effect of the grisaille technique. Also referenced on Page 26 is a 1920's version of *Les Courses de Chevaux*, which was exhibited at the 2007 Ellis Antique Show in Boston (not illustrated herein).
- **Page 27** shows the manufactory and manufacture process, as extracted from the website of Zuber et Cie, the manufacturer. Zuber et Cie continues to manufacture *Les Courses de Chevaux* today, following centuries- old methods and using historic woodblocks, at its home in Rixheim, France (Alsace- Lorraine region). The paper was purportedly designed and first printed in the 1830s. Of particular note is the fact that the *historic woodblocks* used in printing the wallpaper were given a protected status in 1995 by the French government for their cultural and historical value as "Nationally valuable historical monuments." See the links listed in Footnote 11 for a more detailed discussion of the printing process.¹¹

Panoramic wallpapers were developed to provide a modular structure so that landscapes and figurative scenes could be readily adapted to the limitations of an architectural space. The challenge, and the genius required, for the designers was to develop a composition that followed a structure and rhythm of scenes or "tables" that would not be repeated. Even from the beginning, panoramic wallpaper manufacturers offered the opportunity for buyers to acquire all or part of a "series."

¹¹ http://www.wanhatkonstit.fi/Zuber_info.htm
http://www.zuber.fr/default_zone/gb/html/page-23.html



These photos of the wallpaper *Les Courses de Chevaux* were taken from the website noted in the footnote. The website describes the scenic wallpaper as printed in grisaille, in 18 different shades of grey. The complete scenic has 32 adjacent breadths, which were hand-printed with 767 blocks. Note the different breadths are identified by a number below the image, from 1- 32.¹²

¹² http://www.wanhatkonstit.fi/Zuber_Courses_Chevaux.htm



Historic New England's *Wallpaper in New England Collection* features an online database, which includes a photograph of *Les Courses de Chevaux* found in a house in Boston. The above photograph is the object catalogued. The catalog data has been transcribed below.¹³

Accession Number:	27- 24
Object State:	Photo
Object Form:	Wall
Date:	From: 1836 To: 1838
Print Technique:	Block Printed
Wallpaper Medium:	Paper
Period Style:	Scenery
Decorative Motif:	horses, trees, people, buildings
Description:	Scenic paper illustrating scenes and activities of a town. In one scene, there are horses galloping and in another there are townspeople gathered around various buildings and structures.
Object Use:	Sidewall/Fill
Pattern Name:	<i>Les Courses de Chevaux</i>
Room of Installation:	Sitting Room
Inscription on Objects:	written on verso of photograph: "39 BEACON ST., BOSTON, MA/DETAIL OF MANTEL/SCENIC WALLPAPER / 2 ND FLOOR REAR ROOM"
Provenance:	39 Beacon Street, Boston, MA
Bibliographic Reference:	"French Scenic Wallpaper," p. 284
Manufacturer:	Zuber et Cie, Alsace, France
Designer:	Jean- Julian Deltel
Notes by Collections Staff:	A 20 th century reprint?

¹³ http://www.historicnewengland.org/wallpaper/catalog/search_details.asp?id=27- 24



The scenic wallpaper *Les Courses de Chevaux* was published in *House & Garden* magazine in March 2005. The image shown above was found online¹⁴ and is the image that was published. It is hung in a guest bedroom (building and location unidentified) designed by interior designers Timothy Haynes and Kevin Roberts, founding partners of the New York based design firm Haynes- Roberts, Inc. The above color image is included to offer a sense of what the historic wallpaper in the MIMA collection may have looked like when new. Zuber et Cie is still manufacturing this paper using many of the historic woodblocks. Note the visual effect of the monochromatic grays.

Another online reference to this pattern, notes that the 2007 Ellis Antiques Show in Boston featured the following:

The entire back wall in the booth of Washington dealer Kyser Hollingsworth was taken up by a seven- panel panorama, "Les Courses de Chevaux." The circa 1920 scenic wallpaper was made in France by the Zuber company using the original Seventeenth, Eighteenth and Nineteenth Century woodblocks and entailed the use of 18 shades of gray. It suggested the races at Ascot, England.

¹⁴ <http://m-a-belle.blogspot.com/2007/10/views-of-zuber.html>

Zuber et Cie was founded in 1797. The manufactory is located in Rixheim, France.¹⁵ It is lauded as being the last manufactory in the world to produce woodblock printed wallpapers and furnishing fabrics. It has in its collection over 100,000 woodblocks. As previously noted, Zuber et Cie still creating wallpapers with the historic craft and using original woodblocks. The following images were taken from the company's website, noted in the footnote below.



XIX Century Woodblocks



Woodblock Printing



Colour Laboratory



Brushing Graduated Backgrounds

¹⁵ http://www.zuber.fr/default_zone/gb/html/page-31.html

ASSESSMENT FINDINGS

Architectural

Historic Structure Report (HSR)

An Historic Structure Report does not exist on the Stedman Buttrick House and its ancillary buildings. According to Curator Wallace: “The HSR is now funding component A, Historic Structure Report: Buttrick Mansion, Cottage & Carriage for PMIS 73086, Safety & Resource Preservation for 100-year Anniversary of Stedman Buttrick House.” Without this valuable document, a holistic treatment plan for the homestead does not exist nor have character-defining features been identified.

National Register of Historic Places (NR) and List of Classified Structures Documentation (LCS)

The size and complexity of this park from a historical, architectural, cultural and archeological perspective is clear by the voluminous National Register documentation. The NR Form for Minute Man NHP identifies the period of significance as ca. 1655- 1959 and the significant dates as April 19, 1775 and September 1, 1959.¹⁶ The opening line of the documentation states the following:

Minute Man National Historical Park (NHP) was created by an act of Congress on September 21, 1959 for the purpose of preserving the Lexington and Concord Battlefield and its contributing resources “in the public interest as prime examples of the Nation’s historical heritage” (Public Law 86- 321).

The areas of significance for Minute Man NHP were identified as military, literature, architecture, agriculture, archeology and commemoration. The Stedman Buttrick House significance falls under the category of architecture. It should be noted, however, that there is some discrepancy between how the Stedman Buttrick site is viewed in the NR and the LCS systems of documentation. Specifically, the NR places the house in a more high- style “Classical Revival” class, while the LCS links the house more clearly with the “Colonial Revival,” as follows:

Built by Stedman Buttrick on his family’s land & designed by Colonial Revival architect J. Purdon. Together with several outbuildings, the ensemble is a good reflection of the contemporary scene during the American Colonial- Revival style period in the early 20th c.

¹⁶ The significant date is identified as September 1, 1959, while the act of Congress establishing the park is September 21, 1959. Is this discrepancy a typo on the NR Form or is there a particular reason why the dates are different?

Minute Man NHP is locally significant under Criterion C as embodying a collection of dwellings that are representative of local building trends from the early 18th century through the mid- 20th century. The period of significance for Architecture extends from ca. 1705 when the Meriam House was constructed to 1946 when the Beatteay House was completed.

Built in the early 20th century, the high Colonial Revival-style house of Stedman Buttrick, a descendent of the Buttrick family who fought at the 1775 battle, is reflective of national trends in domestic architecture.

The NR 2002 documentation does include a section on the “Colonial Revival,” but its authors chose to place the house under the “Classical Revival” section. The stance the historians took when preparing the NR appears to be a more traditional architectural history textbook approach. This approach does not accurately reflect how the Stedman Buttrick homestead was perceived at the time of construction nor does it take into account recent scholarship related to the Colonial Revival.

It should be noted that the suburban movement, and with it the revival of everything “Colonial,” was capturing the imagination of architects, builders and consumers in the early years of the 20th century. The Stedman Buttrick homestead and houses like it were recognized in the contemporaneous literature as suburban homes of moderate cost in Colonial Revival style, not high-style Classical Revival structures. Ancillary structures, setting, and associated gardens were considered critical components of the whole ensemble in the design principles set forth at the time. The periodicals of the day (such as *American Homes and Gardens*, *House Beautiful*, *Better Homes and Gardens*, and *Country Life in America*) included articles that spoke loudly and clearly to this model.

Construction and Modifications

Three significant dates in the Stedman Buttrick Homestead’s history, which surfaced during the preliminary research phase of this assessment, include the following:

1911- 1912	Original Construction Architect: James Purdon Owner: Stedman Buttrick (<i>father</i>)
1940s	Possible Modifications Owner: Stedman Buttrick (<i>son</i>)
1962- 1970s	Modifications by National Park Service Transformation to Visitor Center

Wallpaper

Provenience

A cursory examination of the wallpaper's design confirmed that it is indeed a French scenic panoramic paper manufactured by Zuber et Cie and titled *Les Courses de Chevaux*. It was designed by Jean-Julien Deltail between 1835-1838¹⁷ and inspired by Antoine-Jean-Baptiste Thomas's *Un an à Rome et dans ses environs*, Paris, 1830, pl. 10, 11, and 45.¹⁸

The date of the MIMA wallpaper's printing and installation has not been verified by historical or architectural research. The fact that Zuber et Cie continues to manufacture this paper, makes it a bit more complicated to say with certainty the date of the wallpaper's printing and subsequent installation. Scenic panoramic papers were recommended in the prescriptive literature for house decoration in the 1910s-1920s, so it is possible that it dates to the Stedman Buttrick House construction or thereafter. Two references to *Les Courses de Chevaux* in this assessment (see pages 25 and 26) suggest a date of 1920s for the respective examples. A paper conservator or the paper's manufacturer may be able to offer a printing date, by analysis of the wallpaper's properties and/or telltale signs of the manufacturing process.

Conditions

The French scenic wallpaper exists in a dismantled state, in sections that vary in width, depending upon how many panels (breaths) are included in each section—varying from one-half to four breaths in a section. The sections are stored flat in acid-free map folders, one on top of the other, in a large box. The larger panels are folded within their respective map folder.

The wallpaper is mounted on a canvas-like backing. It appears to have been coated at some point in its history with a clear coating (varnish?). This coating has discolored with time, giving the surface a brown-like tint to it. Along the selvage are areas where the gray-pigmented paint is more true to its original appearance. There are areas of abrasion and tears along with stains. The general condition of the image appears to be fair, as it is generally intact. The wallpaper as a whole might be considered in a poorer state, because of the discolored coating and the affect this has on the wallpaper's surface appearance.

Dimensions

Prior to investigating the wallpaper in storage, Ms. Perrault noted that the 1970 NPS Memorandum described the wallpaper as consisting of "32 strips, each of which is 12 feet high and 18 inches wide." It was apparent to Ms. Perrault that the paper would not fit vertically at 12 feet high, with the existing dado paneling in the dining room. Subsequently, the team found the

¹⁷ Ms. Perrault has found referenced several different dates for the original design, varying between 1835-1838.

¹⁸ Odile Nouvel-Kammerer, *French Scenic Wallpaper, 1795-1865*, Paris, 2000.

wallpaper in storage to be approximately half that size. While the panel strips (breaths) of the Minute Man NHP wallpaper are generally 18± inches wide, the wallpaper is roughly 65+ inches high.¹⁹ Approximately 24 vertical strips were counted. The total width was roughly 48+ lineal feet.

Ms. Perrault spoke to a New York representative of Zuber et Cie's and learned that a new paper would measure, as follows: 50 feet- 4 inches lineally by 12 feet- 6 inches high. Reviewing again the 1970 Memorandum, it seems likely that the measurements included were directly referencing the description from Nancy McClelland's 1924 book *Historic Wall- Papers*, rather than the actual dimensions of the wallpaper in the Minute Man NHP collection. A large portion of the 12 feet- 6 inches blocked wallpaper is devoted to sky. No doubt, the wallpaper was intentionally designed with that feature to provide greater flexibility in its installation.

In - Situ Location

It has been assumed by the park that the scenic wallpaper was removed from a room of the Stedman Buttrick House because of the NPS 1970 Memorandum which states as much. They further believe the wallpaper was removed from the dining room because of the aforementioned photographs, which have written on their reverse side "1978" and "Dining Room."

Historical Architect Crisson and Ms. Perrault returned to the Stedman Buttrick House with the rough dimensions to determine whether it was feasible that the wallpaper once hung in the dining room. The lineal dimensions seem compatible; however, the vertical dimensions do not seem to be compatible, based on the existing placement of woodwork. The question arose as to the date of the paneling—when was it introduced? Was it introduced in ca. 1911- 1912, at the time of the house's construction or did it relate to modifications made by the Buttrick family or by the NPS? More intensive architectural or historical investigation is needed to ascertain whether or not the woodwork is original.

Removal Date

Historical documentation (the NPS 1970 Memorandum and the 1978 photographs) does not offer a precise date for the wallpaper's removal. The question remains as to whether the wallpaper's removal related to the NPS modifications or to previous work undertaken by the Buttrick family.

¹⁹ Note that the measurements were taken very quickly and without precision, due to time limitations and storage facility constraints.

Painted Finishes

Overview

The limited paint analysis of the original finishes for the woodwork of the entry hall, dining room (current exhibit room), living room (current bookshop), and stair hall (first and second stories) suggests that the original painted finishes were whites or creams, except for those areas that are currently varnished/stained (the dining room woodwork and the railing and treads of the stairs).

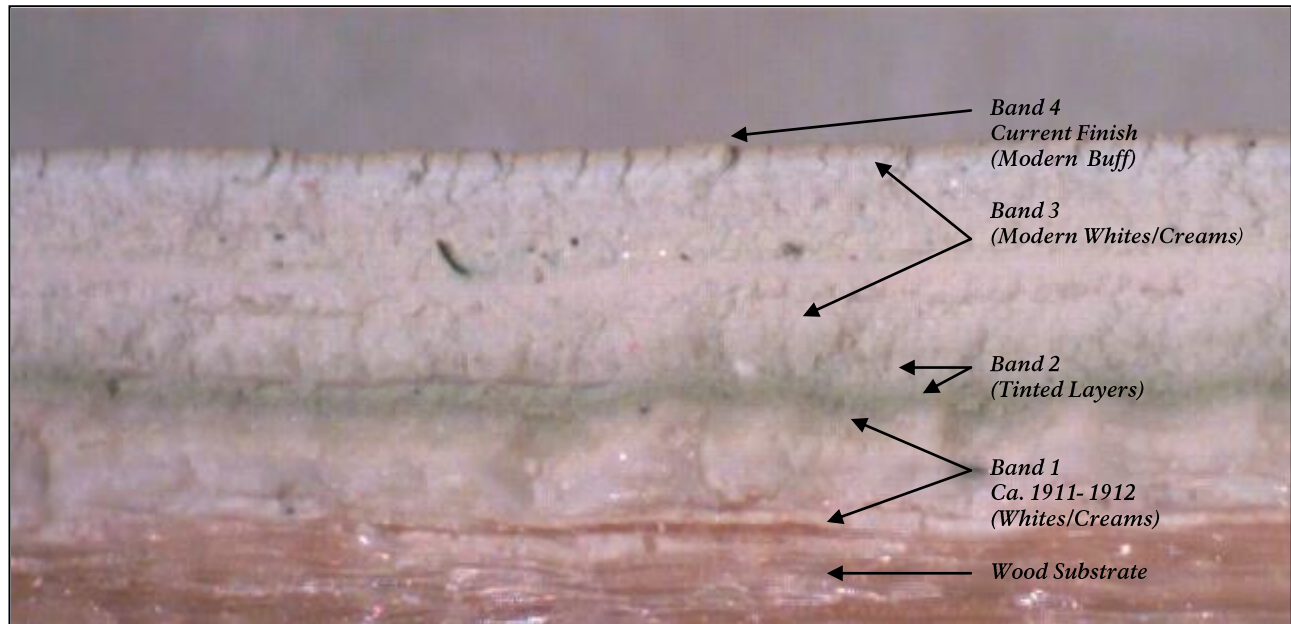
Since an HSR does not exist on the Stedman Buttrick House that would inform the sampling process, the dates of many finishes cannot be stated with certainty. Date identification, whether absolute or relative, will require further historical documentation or architectural investigation.

In addition, there appears to be some variation in the types of woods used for different architectural elements. Whether these differences signify different periods of work or different woods used at one time cannot be stated with certainty at this time either. Furthermore, some samples from balusters appear to have a clear coating that originally penetrated the wood substrate. The meaning of this possible coating would require additional analysis.

It can be said with certainty, however, that the typical chromochronology (color history) of painted finishes on the woodwork appears to be monopolized by whites/creams. White was a common treatment for woodwork in a Colonial Revival home. In addition, it was common practice to varnish/stain the railing and treads of stairs, while painting the remainder of the components white. The layers that are identified as whites/creams imply that the layers vary from bright whites to cream whites. The process of identifying the exact layer for color matching, bleaching samples, and precise color matching requires more extensive analysis and is beyond the scope of this current assessment. The yellowish coating (oil), above the earliest whites, needs further analysis to determine its properties and relationship to the finish.

A typical chromochronology (with a history that dates back to the house's construction) for the sample population includes approximately four bands of different finish types. These bands are defined by both color and paint base. The paint base refers to whether the paint is a lead-, zinc- or titanium- based or a combination thereof. On the following page is illustrated the general pattern of finishes found in the population of samples for the select features of the Stedman Buttrick house sampled, listed from the earliest to the most recent finishes.

A more detailed accounting of the finishes for the spaces under study follows subsequently. Select samples are illustrated by photomicrographs. Note that the true color of the finishes represented in the photomicrographs may be distorted because of the variables involved in capturing and printing images. The sample numbers are composed of the LCS building number, which for the Stedman Buttrick House is 5- 122- A, and a unique sequential number for the sample such as 1, 2, 3, etc. The numbers are written as follows: Sample No. 5- 122- A- 1, Sample No. 5- 122- A- 2, Sample No. 5- 122- A- 3, etc.



A model of finishes for the woodwork in the living room of the Stedman Buttrick House is shown above. The pattern of finishes (or bands) is applicable to other spaces sampled in the house, with the color and quantity of finishes in any one band possibly deviating slightly from the model.

Band 1—*whites/creams*

- earliest painted finishes (ca. 1911- 1912)
- several finishes
- lead based and zinc based?
- in cross- section a gloss- like appearance
- surface of finish possibly hand- rubbed linseed oil (?) coating

Band 2—*tinted finishes*

- including such colors as light gray- green, light green, light yellow
- one or two finishes
- titanium based?

Band 3—*whites/creams*

- approximately eight finishes
- titanium based?
- matte- like appearance in cross- section
- suggests a modern paint

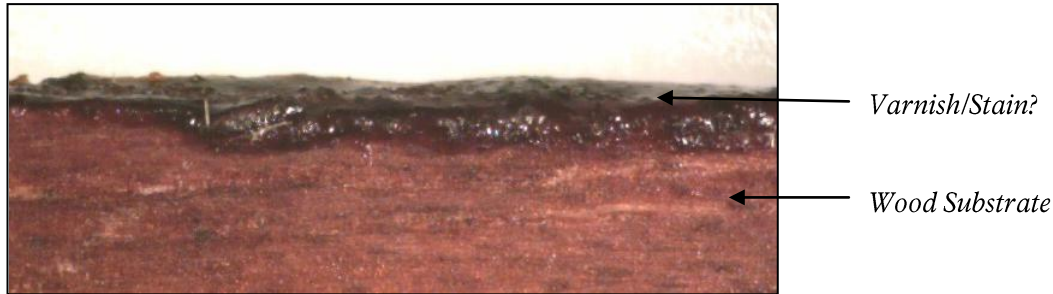
Band 4—*buff- colored*

- most recent painted finish
- titanium based?
- matte- like appearance in cross- section
- suggests a modern paint

Dining Room (Current Exhibit Room)

The woodwork in the dining room is dark wood with a pigmented clear coating (varnish or stain?). The type of wood was not identified, but its color suggests cherry or possibly mahogany. It appeared to Ms. Perrault that the woodwork had never been painted with a traditional pigmented paint. She took five samples to confirm whether this was the case. The samples did not show any evidence of paint stripping and the only finishes were clear coatings. In fact, there was very little coating on the woodwork.

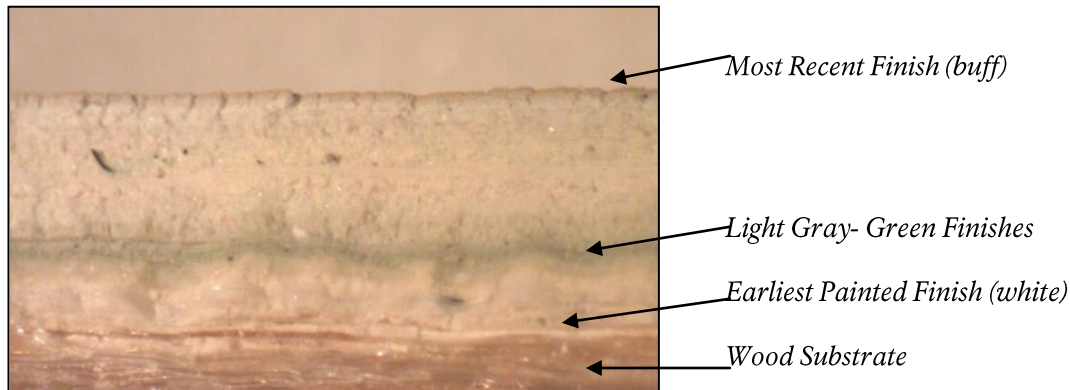
Purportedly, the Zuber et Cie wallpaper titled *Les Courses de Chevaux* in the Minute Man NHP collection once hung in this room. The paper as it exists today lineally would be compatible with the lineal wall space, but the current vertical configuration of the wood trim appears not to be compatible with the existing height of the wallpaper. It is essential that a more complete understanding of the history of the wood paneling be realized before any changes are made to this room's architecture.



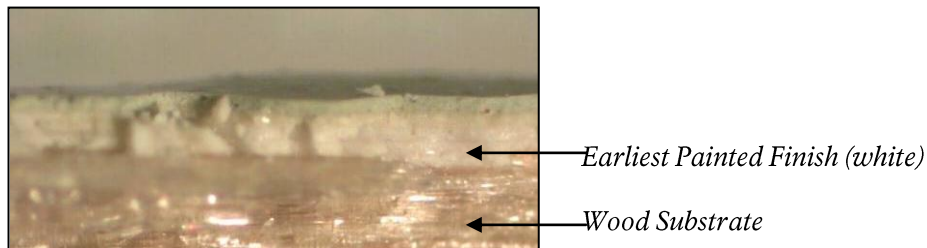
Sample No. 5-122-A-2 (*cross-section of complete stratigraphy for room*)
South Wall, Behind West Column, Panel Molding

Living Room (Current Bookshop)

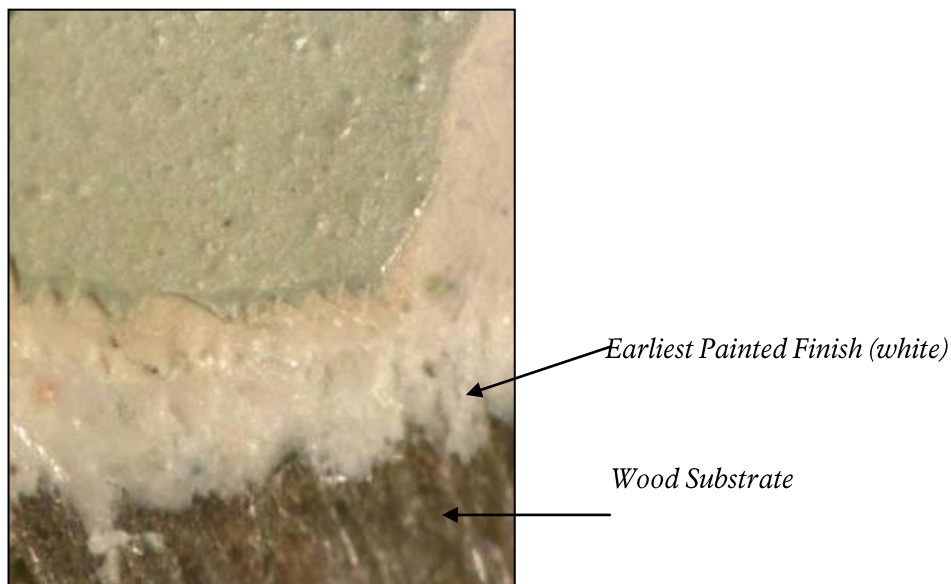
Four samples were extracted from woodwork in the living room. The chronochronology from the earliest layers to the most recent is roughly as follows: whites/creams, greens, whites/creams, buff.



Sample No. 5- 122- A- 8 (*cross- section of complete stratigraphy for room*)
Living Room, Baseboard, North of Doorway from Entry Hall



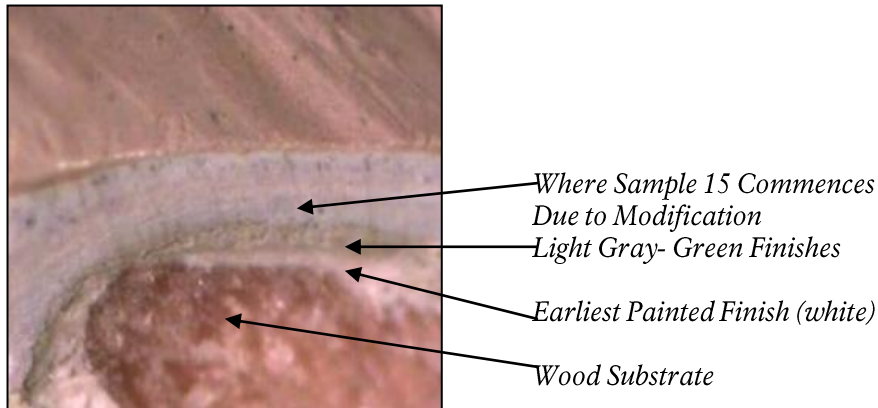
Sample No. 5- 122- A- 7 (*cross- section of earliest finishes*)
Door Trim, Living Room to Dining Room, West Side



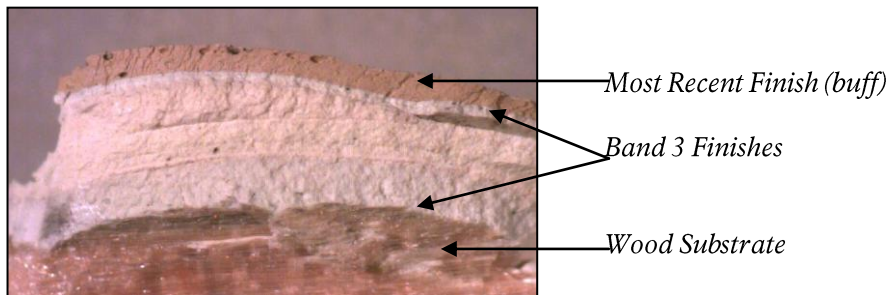
Sample No. 5- 122- A- 6 (*earliest finishes, viewed from above*)
Sliding Door Jamb, Between Dining Room & Living Room

Entry Hall

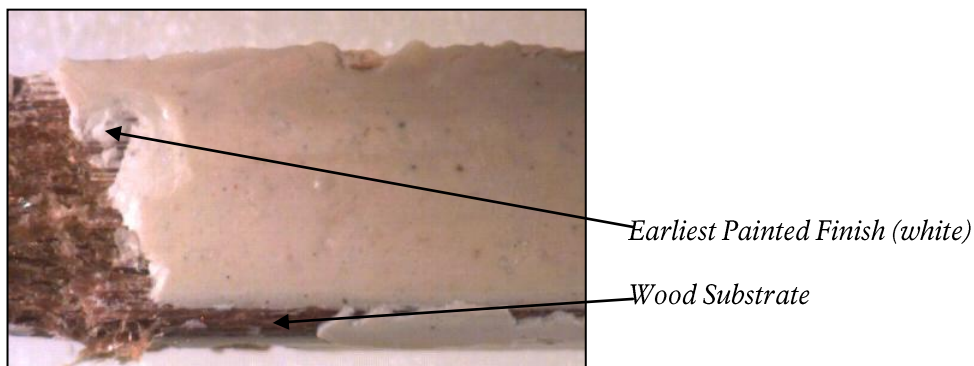
The entry hall has been significantly modified as previously mentioned. The former vestibule, coat closet, and toilet were removed and the space made into one large entry hall. Some paint samples taken from woodwork in this area feature fewer painted finishes, because they were taken from architectural fabric which presumably was introduced at the time of the modification (see photomicrograph of *Sample 15* below). In any case, the first painted finish on the extracted woodwork samples, which display a complete stratigraphy for the hall, appears to be a white finish (see photomicrographs of *Samples 11* and *19* below).



Sample No. 5- 122- A- 19 (*cross- section of complete stratigraphy for room*)
Doorway from Entry Hall to Stair Hall, West Trim



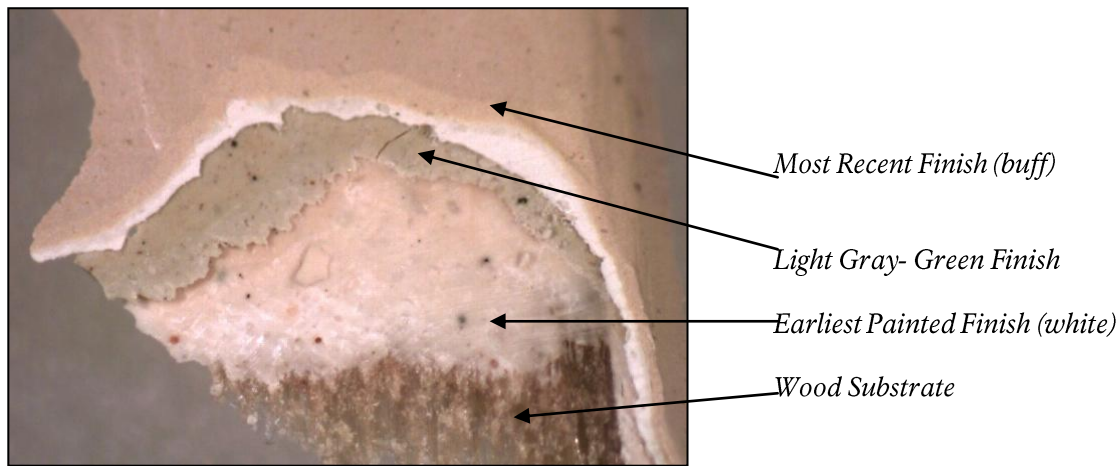
Sample No. 5- 122- A- 15 (*cross- section of post- entry modification finishes*)
West Wall, South of Entry Doorway, Later Chair Rail below Earlier Chair Rail Fragment



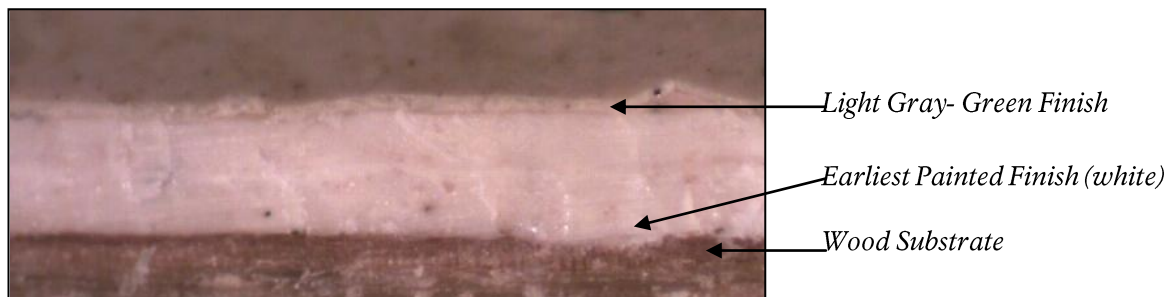
Sample No. 5- 122- A- 11 (*earliest finishes, viewed from above*)
Doorway from Entry Hall to Dining Room, North Wall, Door Trim

Stairs

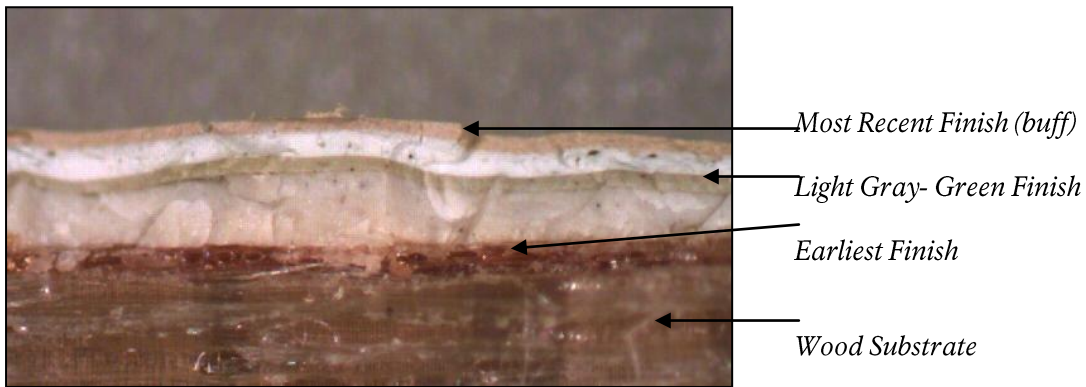
The stairs appear to have been finished less frequently than the other woodwork in the stair hall. The park's superintendent questioned whether the first finish was a light gray- green. From the review of samples in the population under study, it shows the light gray- green finish is mid- way up in the stratigraphy. The earliest finishes are whites/creams, with possibly a thin oil coating (linseed oil?). This coating may represent the intent to give a polished or rubbed finish to the woodwork. A complete stratigraphy for the newel post of the stairs is shown in the photomicrograph of *Sample 32*. Note that the photomicrograph of *Sample 38* illustrates the surface of the finish before the introduction of the light gray- green finish. Apparent is the oil coating, which created a fracture point because of its apparent long exposure to the elements. In addition note the cracked surface condition, which is described as alligatoring in the profession. The light gray- green finish must have been exposed for a long period too, as the paint fractures above it as well. The stairs' railing exhibits a clear coating, varnish/stain as depicted in the photomicrograph of *Sample40*.



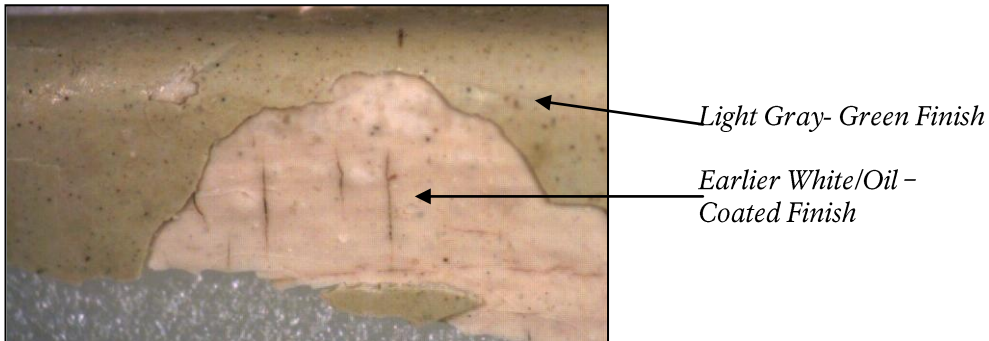
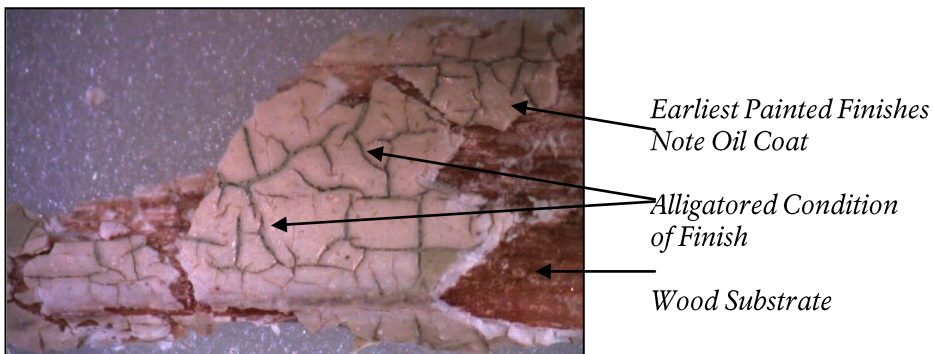
Sample No. 5- 122- A- 32 (*complete stratigraphy for feature, viewed from above*)
Stairs, North Side, 2nd Landing, Newel Post



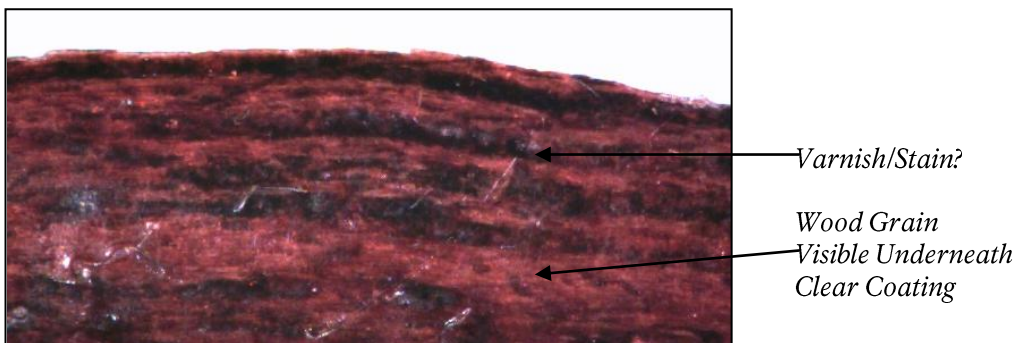
Sample No. 5- 122- A- 24 (*cross- section of earliest finishes*)
Stairs, North Side, Underside



Sample No. 5-122-A-39 (*cross- section of complete stratigraphy for feature*)
Second Story, Stairs, West Balcony, Baluster



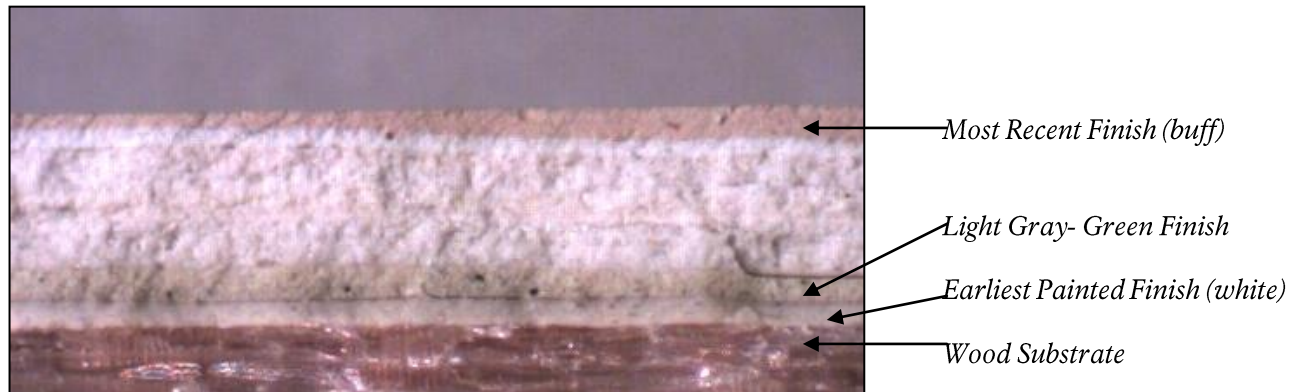
Sample No. 5-122-A-38 (*two different specimens; partial stratigraphy, viewed from above*)
Second Story, Stairs, West Balcony, Newel Post



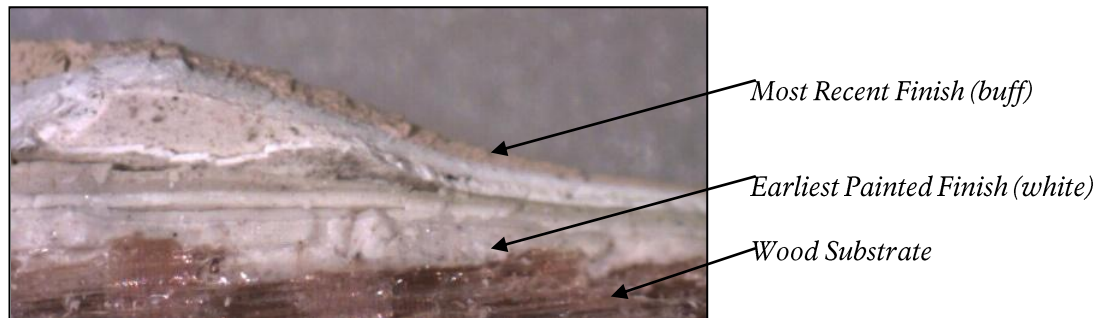
Sample No. 5-122-A-40 (*complete stratigraphy for feature, viewed from above*)
Second Story, Stairs, West Balcony, Railing

Stair Hall (First and Second Stories)

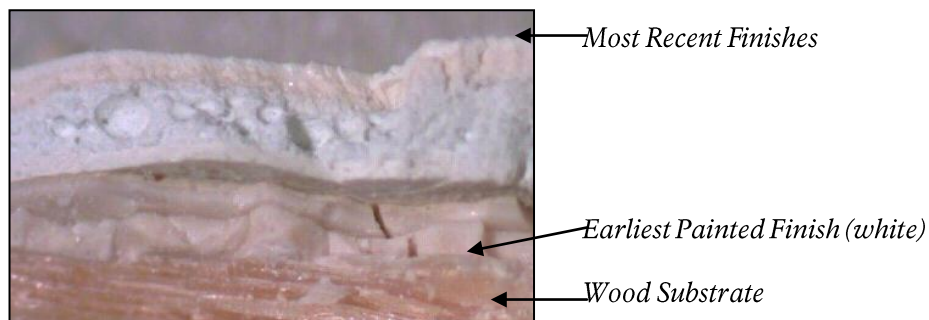
The earliest finishes found on samples removed from the first and second stories of the stair hall appear to be whites. See photomicrographs of *Samples 23, 28 and 42*, shown below, for a typical stratigraphy for the woodwork in these spaces.



Sample No. 5- 122- A- 23 (*cross- section of complete stratigraphy*)
First Story, Doorway from Stair Hall to Entry Hall, West Trim



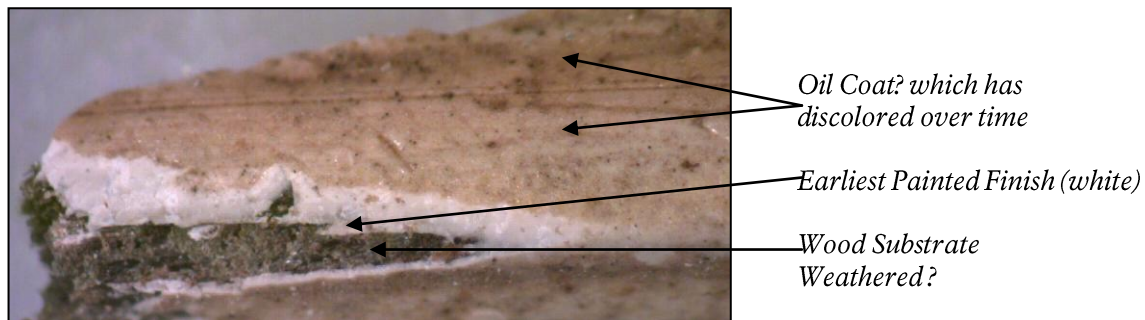
Sample No. 5- 122- A- 28 (*cross- section of complete stratigraphy*)
Stairs, North Side, West Wall, Baseboard between 1st and 2nd Landing



Sample No. 5- 122- A- 42 (*cross- section of complete stratigraphy*)
Second Story, Stair Hall, North Wall, Door Trim

Master Bedroom (Current Superintendent's Office)

Superintendent Nelson asked Ms. Perrault to sample the recessed window cabinet in her office (former master bedroom). Supt. Nelson thought that the shelves might exhibit original paint, i.e., paint that had never been covered by other finishes. The sample specimen showed possibly more than one finish, with the upper surface of the last finish discolored due to the discoloration of a possible oil coat and dirt accumulation. These finishes were all whites/creams. The wood substrate in the sample appeared particularly weathered. This might imply that the shelf was not originally finished and allowed to weather. Further analysis would be required to confirm this hypothesis. See the photomicrograph of *Sample 47* shown below.



Sample No. 5- 122- A- 47 (*complete stratigraphy for feature, viewed from above*)
Second Story, Master Bedroom, South Wall, Window, Closet, Shelf

Summary of Some Outstanding Questions

The following questions have been assembled to offer some direction to the park or future researchers regarding the subject finishes and wallpaper of this assessment. Answers to the list of questions are critical for the identification of treatment and relevant decision- making.

Architecture

- the history of modifications to the architecture of the rooms/spaces under study, specifically
 - what is the chronology of changes for the select spaces?
 - what is the date(s) of the wood trim and its coatings in the dining room?

Wallpaper

- the date of the wallpaper *Les Courses de Chevaux*'s printing, along with other related questions
 - when was the paper first installed?
 - where was the paper installed?
 - when was the paper removed?
 - was it altered in height upon installation? upon removal?

Painted Finishes

- the composition and surface properties of the original painted finishes
 - were these finishes hand- rubbed (polished) with an oil coat?
 - what were the clear coatings—varnishes? stains?

RECOMMENDATIONS

General

Minute Man NHP appears to be in agreement with professional staff of HAP about the importance of an HSR to this site's future. As mentioned, the park hopes that funding will be forthcoming, so that an HSR could be prepared in anticipation of the Stedman Buttrick House's upcoming centennial in 2011- 2012.

Ideally, an HSR would judiciously inform decisions that have the potential for effecting substantial change to the Stedman Buttrick House's architectural fabric; specifically, treatment decisions that could affect the physical appearance and architectural/historical integrity of the resource. It would be unwise to undertake such change without a treatment plan, informed by research and knowledge of the structure's individual history and of the ensemble's collective history. This holistic approach to analysis would ensure a solid philosophical foundation for future use and treatment. In addition, it would offer the greatest hope that the significance and integrity of the resources would be respected, as the Stedman Buttrick homestead moves into its next century. Finally, it would have promise to richly augment the site's interpretive program with scholarly insightfulness.

Historical/Architectural Research

Whether through the mechanism of an historic structure report, an historic resources study (HRS), or NR studies, historical/architectural research should be pursued to better understand the structure's original construction, its architect (James Purdon), the Buttrick family's contribution to the site's evolution, and the NPS years. In addition, further exploration into the architectural style of the ensemble in national, regional and local contexts is necessary and critical to a fuller understanding of the broader resource. The Colonial Revival movement has been a subject of intense recent scholarship. The movement's relationship to this site and the park as a whole should be deeply explored. There is no question that this cultural resource could more fully contribute to the Minute Man NHP, with proper understanding and more expansive interpretation.

If it seems that an HSR, or like studies, on the Stedman Buttrick House won't be funded for some time, it would be immensely beneficial to the park's mission to find a means to undertake interviews with the following groups (if it hasn't done so already) concerning the history of the property:

- with surviving Stedman Buttrick family members and others who knew the site during its Buttrick years
- with National Park Service staff who knew the site during the early NPS years
- with NPS staff who worked on the structures at the site

With the passage of time, people who have had direct connections with the property will lose memory or die. Therefore, it is essential to tap into these resources as soon as possible.

Wallpaper

Conservation of Historic Wallpaper

The fact that MIMA NHP has cataloged the Zuber et Cie wallpaper and has it stored in acid free folders and within a climate-controlled building is a good first step to protecting this architectural artifact. It is recommended, however, that a more thorough documentation of the wallpaper be made by a team consisting of the park curator, an architectural conservator and a paper conservator. The paper should be moved to a location where it can be carefully viewed in its entirety. An analysis of the current storage methods should be made, as well as a determination of conservation treatment necessary to either maintain or to re-install the wallpaper, if the latter is an option.

Re- Installation of Historic Wallpaper

In addition to meeting the conservation needs of the wallpaper, it is recommended that the wallpaper not be re- installed without confirmation of the following:

- that the date of the structure's significance coincides with the wallpaper's installation
- that the room of its original installation is identified, along with the configuration of the room's architectural components
- that a holistic treatment plan exists and the re- installation of the wallpaper is specified

Installation of New Wallpaper

It might be appropriate to purchase a newly printed version of the scenic panoramic manufactured by Zuber et Cie for installation, if

- the wallpaper was indeed installed during the significant period of the structure's history (the latter date dependent upon HSR findings)
- the room of the wallpaper's installation is confirmed
- the existing wallpaper cannot be appropriately re- installed or the cost of conservation is prohibitive
- the holistic treatment plan recommends this action

The retail cost for the paper today would be roughly \$22,350, according to Zuber et Cie's New York office. More detailed information on newly manufactured wallpaper can be had by faxing the New York office with specific questions.

Painted Finishes

It is recommended that historic painted finishes not be restored until a period of significance has been identified for the structure and an HSR is available to inform the finish choices. In the interim it would be appropriate to re- paint, but with existing colors, or with a white or neutral pallet, in the public spaces.

