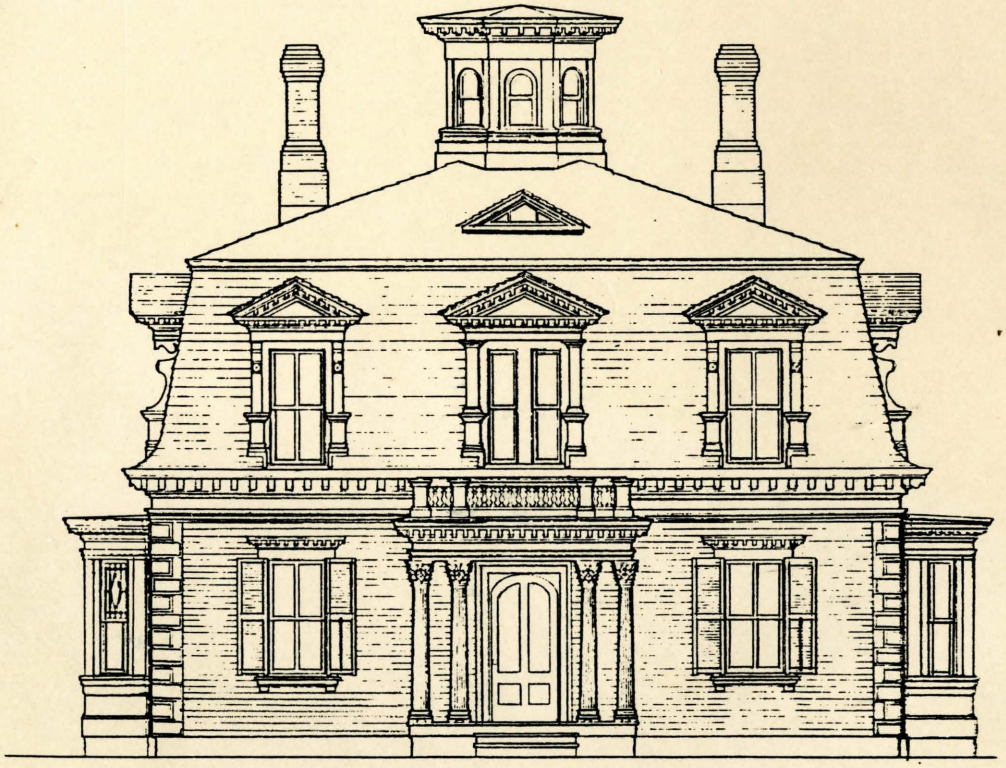
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CAPTAIN EDWARD PENNIMAN HOUSE

Cape Cod National Seashore



Historic Structure Report

HISTORIC STRUCTURE REPORT

CAPTAIN EDWARD PENNIMAN HOUSE

Cape Cod National Seashore
Eastham, Massachusetts

By

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North Atlantic Historic Preservation Center
North Atlantic Region, National Park Service
U.S. Department of the Interior
Boston, Massachusetts

1985

PREFACE

This report was prepared by the North Atlantic Historic Preservation Center, for the North Atlantic Region of the National Park Service. The Preservation Center is part of the Division of Planning and Resource Preservation, North Atlantic Region. It contains laboratories and analytical equipment, and is staffed by historic preservation conservators and exhibit specialists who provide technical support to the parks primarily within the North Atlantic Region. The document presented here was edited and prepared for publication by Preservation Center employee Sharon K. Ofenstein.

TABLE OF CONTENTS

PREFACE ii

TABLE OF CONTENTS iii

LIST OF ILLUSTRATIONS AND CREDITS ix

I. ADMINISTRATIVE DATA 1

II. HISTORICAL BACKGROUND 6

THE TOWN OF EASTHAM 7

THE PENNIMAN FAMILY 12

HISTORY OF OWNERSHIP 16

III. ARCHITECTURAL HISTORY 21

DESIGN 22

SETTING 24

IV. SUMMARY ARCHITECTURAL DESCRIPTION 26

EXTERIOR 27

INTERIOR 28

V. ARCHITECTURAL FABRIC: EXTERIOR ELEMENTS 30

INTRODUCTION 31

A. Dimensions 31

B. Number of stories 31

C. Height 31

D. Orientation 31

FOUNDATION 32

WALLS 34

A. Framing 34

B. Sheathing 35

C. Cladding 35

D. Trim 35

E. Cornice 35

F. Alterations 35

FENESTRATION 36

A. Facade Windows 36

B. Dormer Windows 37

C. Cupola Windows 39

D. Alterations.....39

DOORWAYS 40

A. West Portico 40

B. West (Front) Doorway 40

C. East (Back) Doorway 41

D. Alterations 42

MAIN ROOF 43

A. Framing 43

B. Sheathing 43

C. Cladding 43

D. Trim 44

E. Gutter System 44

F. Alterations 45

CHIMNEYS 46

A. Original Appearance 46

B. Alterations 46

CUPOLA 47

A. Framing 47

B. Cladding and Trim 47

C. Roof 48

D. Alterations 48

LIGHTNING RODS 49

A. Original Appearance 49

B. Alterations 49

PAINT SCHEMES 50

A. Original Appearance 50

B. Alterations 50

VI. ARCHITECTURAL FABRIC: INTERIOR ELEMENTS 51

FRAMING 52

PLAN 54

A. Basement 54

B. First Floor 54

C. Second Floor 55

D. Attic 55

BASEMENT ROOMS 56

A. Rooms 001 and 002: Finished Spaces 56

B. Room 003: Unfinished Space 59

FIRST-STORY ROOMS 61

A. Room 101: Southwest Parlor 61

B. Room 102: Front Hall and Stair 64

C. Room 103: Northwest Parlor 67

D. Room 104: Kitchen 72

E. Room 105: Back Hall and Stair 79

F. Room 106: Dining Room 81

G. Room 107: Pantry 84

SECOND-STORY ROOMS 88

A. Room 201: Southwest Bedroom 88

B. Room 202: Front Hall and Stair 90

C. Room 203: Northwest Bedroom 92

D. Room 204: Southeast Bedroom 94

E. Room 205: Back Hall and Stair 97

F. Room 206: Northeast Bedroom 99

G. Room 207: Bathroom 101

ATTIC ROOMS.....106

A. Attic Stair 106

B. Room 301: Unfinished Space 106

C. Room 302: Finished Spaces 107

D. Cupola 109

VII. EXISTING CONDITIONS AND RESTORATION RECOMMENDATIONS 112

INTRODUCTION 113

EXTERIOR 114

A. General 114

B. Paint 115

INTERIOR 116

A. Basement Rooms 116

Rooms 001 and 002 116
Room 003 121

B. First-Story Rooms 124

Room 101 124
Room 102 126
Room 103 129
Room 104 132
Room 105 136
Room 106 138
Room 107 141

C. Second-Story Rooms 143

Room 201 143
Room 202 146
Room 203 148
Room 204 150
Room 205 152
Room 206 154
Room 207 156

D. Attic Rooms 159

Attic Stair 159
Room 301 160
Room 302 161
Cupola 163

VIII. BIBLIOGRAPHY 165

IX. APPENDICES 168

APPENDIX A. Original Specifications and Drawings For the Captain Edward Penniman House 169

APPENDIX B. Entries from Captain Edward Penniman's Accountbook for the Expenses of Building the House 193

APPENDIX C. Historic American Buildings Survey Drawings 199

APPENDIX D. Remarks from Betsey A. Penniman, Eastham, Massachusetts, 1943 209

APPENDIX E. Letter from Irma Knowles Penniman Kahn to Andrea Gilmore, November 4, 1983 223

APPENDIX F. Completion Report, 1964 Exterior Restoration Work 232

APPENDIX G. Molding-Profile Analysis.....240

APPENDIX H. Door Schedule 249

APPENDIX I. Finishes Analysis 254

APPENDIX J. Plaster and Mortar Analysis 284

LIST OF ILLUSTRATIONS AND CREDITS

1. Penniman House: West Facade. NPS photograph by Andrea M. Gilmore, 1984.

2. Penniman House: East Facade. NPS photograph by Andrea M. Gilmore, 1984.

3. Penniman House: North Facade. NPS photograph by Andrea M. Gilmore, 1984.

4. Penniman House: South Facade. NPS photograph by Andrea M. Gilmore, 1984.

5. Map of Eastham in 1795, by Josiah Rogers and Elijah Knowles.

6. Map of Eastham in 1831, by John Hale. This drawing shows the saltworks in the area.

7. Captain Edward Penniman. Photograph from The Penniman Family 1631-1900, by George W. Penniman and Paul Bigelow, 1981. Courtesy of the Gateway Press, Baltimore MD.

8. Penniman House and Barn, Circa 1880. Photograph from Cape Cod National Seashore files.

9. Penniman House: The Greenhouse, Circa 1890. Photograph from Cape Cod National Seashore files.

10. Map Showing Structures in the Fort Hill Section of Eastham, 1880. Atlas of Barnstable County, by George H. Walker & Co., 1880. Courtesy the Barnstable County Registry of Deeds.

11. View Northward from the Penniman House, Circa 1890. Photograph from Cape Cod National Seashore files.

12. View Northeastward from the Penniman House, Circa 1890. Photograph from Cape Cod National Seashore files.

13. Penniman House: West Foundation Wall. NPS photograph by Andrea M. Gilmore, 1984.

14. Penniman House: East Foundation Wall, Showing Basement Doorway and Window. NPS photograph by Andrea M. Gilmore, 1984.

15. Penniman House: South Facade, Showing Basement Window, Circa 1890. Photograph from Cape Cod National Seashore files.

16. Penniman House: East Facade, Showing Ends of Vertical Sheathing Boards Under Clapboards. NPS photograph by Andrea M. Gilmore, 1984.

17. Penniman House: Corner Quoins. NPS photograph by Andrea M. Gilmore, 1984.

18. Penniman House: Typical First-Story Single Window. NPS photograph by Andrea M. Gilmore, 1984.

19. Penniman House: North-Facade Bay Window. NPS photograph by Andrea M. Gilmore, 1984.

20. Diagram of Colored-Glass Panes in Upper Sash of North-Facade Bay Window. NPS drawing by Andrea M. Gilmore, 1984.

21. Penniman House: West Facade, 1962. Photograph by C. Robinson for HABS, Library of Congress.

22. Penniman House: West Facade, 1962. Photograph by C. Robinson for HABS, Library of Congress.

23. Penniman House: East Facade, 1962. Photograph by C. Robinson for HABS, Library of Congress.

24. Penniman House: East Facade of House and Barn, 1962. Photograph by C. Robinson for HABS, Library of Congress.

25. Penniman House: North Facade of House and Barn, 1962. Photograph by C. Robinson for HABS, Library of Congress.

26. Penniman House: West and South Facades of House and Barn, 1962. Photograph by C. Robinson for HABS, Library of Congress.

27. Penniman House: Detail of Typical Dormer-Window Hood. NPS photograph by Andrea M. Gilmore, 1984.

28. Penniman House: West Facade, Flashing at Base of Center Dormer Window. NPS photograph by Andrea M. Gilmore, 1984.

29. Penniman House: West Facade, Pedestal for Colonette of Center Dormer Window. NPS photograph by Andrea M. Gilmore, 1984.

30. Penniman House: West and North Facades, 1951. Photograph from Eastham, Massachusetts 1651-1951, by Donald G. Trayser, 1951. Courtesy the Hancock Press, Lexington MA.

31. Penniman House: West-Portico Deck and West Entry, Circa 1890. Photograph from Cape Cod National Seashore files.

32. Penniman House: Paired Columns of West Portico. NPS photograph by Andrea M. Gilmore, 1984.

33. Penniman House: Hipped Roof of West Portico. NPS photograph by Andrea M. Gilmore, 1984.

34. Penniman House: Roof Balustrade of West Portico. NPS photograph by Andrea M. Gilmore, 1984.

35. Penniman House: Etched Glass from West-Entry Door. NPS photograph by Andrea M. Gilmore, 1984.

36. Penniman House: East Entry. NPS photograph by Andrea M. Gilmore, 1984.

37. Penniman House: Detail of East-Entry Hood. NPS photograph by Andrea M. Gilmore, 1984.

38. Penniman House: East Facade and Courtyard, Showing Part of East-Entry Door, Circa 1890. Photograph from Cape Cod National Seashore files.

39. Penniman House: Trim at Curb of Mansard Roof. NPS photograph by Andrea M. Gilmore, 1984.

40. Penniman House: East Facade, Circa 1890, Showing South Downspout. Photograph from Cape Cod National Seashore files.

41. Penniman House: East Facade, Circa 1890, Showing North Downspout. Photograph from Cape Cod National Seashore files.

42. Penniman House: Cupola. NPS photograph by Andrea M. Gilmore, 1984.

43. Penniman House: Base of Cupola. NPS photograph by Andrea M. Gilmore, 1984.

44. Penniman House: Cornice of Cupola. NPS photograph by Andrea M. Gilmore, 1984.

45. Penniman House and Barn, Circa 1898. Photograph from A Trip Around Cape Cod, by E.G. Perry, 1898. Courtesy the Charles S. Binner Co., Boston MA.

46. Penniman House: Proposed Basement Plan, Circa 1868. Drawing from Cape Cod National Seashore files.

47. Penniman House: Proposed First-Floor Plan, Circa 1868. Drawing from Cape Cod National Seashore files.

48. Penniman House: Proposed Second-Floor Plan, Circa 1868. Drawing from Cape Cod National Seashore files.

49. Penniman House: Existing Basement Plan, 1962. Measured drawing by T. Reynolds Williams for HABS, Library of Congress.

50. Penniman House: Existing First-Floor Plan, 1962. Measured drawing by T. Reynolds Williams for HABS, Library of Congress.

51. Penniman House: Existing Second-Floor Plan, 1962. Measured drawing by T. Reynolds Williams for HABS, Library of Congress.

52. Penniman House: Existing Attic Plan, 1962. Measured drawing by T. Reynolds Williams for HABS, Library of Congress.

53. Penniman House: Finished Basement Space (Room 001), Southwest Corner. NPS photograph by Andrea M. Gilmore, 1984.

54. Penniman House: Finished Basement Space (Room 001), Looking East at Partition Forming Room 002. NPS photograph by Andrea M. Gilmore, 1984.

55. Penniman House: Southwest Parlor (Room 101), Southeast Corner, Circa 1890. Photograph from Cape Cod National Seashore files.

56. Penniman House: Southwest Parlor (Room 101), Southeast Corner, Circa 1890; Also Shows Ceiling Paper of Dining Room (Room 106). Photograph from Cape Cod National Seashore files.

57. Penniman House: Southwest Parlor (Room 101), Southeast Corner, Circa 1890, Showing Hot-Air Register Installed in Front of Mantelshelf. Photograph from Cape Cod National Seashore files.

58. Penniman House: Southwest Parlor (Room 101), Southeast Corner, Circa 1890, Showing Second Wallpaper. Photograph from Cape Cod National Seashore files.

59. Penniman House: Southwest Parlor (Room 101), Southeast Corner, Circa 1900. Photograph from Cape Cod National Seashore files.

60. Penniman House: Southwest Parlor (Room 101), Southeast Corner, Circa 1900. Photograph from Cape Cod National Seashore files.

61. Penniman House: Southwest Parlor (Room 101), Cast-Plaster Ceiling Medallion. NPS photograph by Andrea M. Gilmore, 1984.

62. Penniman House: Southwest Parlor (Room 101), South-Wall Window. NPS photograph by Andrea M. Gilmore, 1984.

63. Penniman House: Typical Two-Butt Interior Door Hinge. NPS photograph by Andrea M. Gilmore, 1984.

64. Penniman House: Typical Mortise Latch and Knob for Interior First-Story Doors. NPS photograph by Andrea M. Gilmore, 1984.

65. Penniman House: Meeting-Rail Sash Lock, Acorn Type. NPS photograph by Andrea M. Gilmore, 1984.

66. Penniman House: Meeting-Rail Sash Lock, Type with White Porcelain Knob. NPS photograph by Andrea M. Gilmore, 1984.

67. Penniman House: Southwest Parlor (Room 101), East-Wall Mantelshelf, Stovepipe Thimble, and Cover. NPS photograph by Andrea M. Gilmore, 1984.

68. Penniman House: Southwest Parlor (Room 101), Southeast Corner. NPS photograph by Andrea M. Gilmore, 1984.

69. Penniman House: Southwest Parlor (Room 101), Southwest Corner. NPS photograph by Andrea M. Gilmore, 1984.

70. Penniman House: Front Hall (Room 102), Cast-Plaster Ceiling Medallion. NPS photograph by Andrea M. Gilmore, 1984.

71. Penniman House: Front Hall (Room 102), Main Stair. NPS photograph by Andrea M. Gilmore, 1984.

72. Penniman House: Front Hall (Room 102), Circa-1940 Hot-Air Floor Register. NPS photograph by Andrea M. Gilmore, 1984.

73. Penniman House: Front Hall (Room 102), Looking West. NPS photograph by Andrea M. Gilmore, 1984.

74. Penniman House: Northwest Parlor (Room 103), East Wall, Circa 1890. Photograph from Cape Cod National Seashore files.

75. Penniman House: Northwest Parlor (Room 103), East Wall, Circa 1890. Photograph from Cape Cod National Seashore files.

76. Penniman House: Northwest Parlor (Room 103), North-Wall Bay Window, Circa 1890. Photograph from Cape Cod National Seashore files.

77. Penniman House: Northwest Parlor (Room 103), Circa-1890 Hot-Air Floor Register. NPS photograph by Andrea M. Gilmore, 1984.

78. Penniman House: Northwest Parlor (Room 103), Arch over North-Wall Bay Window. NPS photograph by Andrea M. Gilmore, 1984.

79. Penniman House: Northwest Parlor (Room 103), East Wall, Showing Historic Wallpapers. Photograph courtesy the Northeast Document Conservation Center, 1981.

80. Penniman House: Northwest Parlor (Room 103), Detail of Ceiling Paper. Photograph courtesy the Northeast Document Conservation Center, 1981.

81. Penniman House: Northwest Parlor (Room 103), Ceiling Paper and Cast-Plaster Medallion. Photograph courtesy the Northeast Document Conservation Center, 1981.

82. Penniman House: Meeting-Rail Sash Lock, Molded Brass Type. NPS photograph by Andrea M. Gilmore, 1984.

83. Penniman House: Northwest parlor (Room 103), Looking South at Chandelier, 1962. Photograph by C. Robinson for HABS, Library of Congress.

84. Penniman House: Northwest Parlor (Room 103), Northeast Corner. NPS photograph by Andrea M. Gilmore, 1984.

85. Penniman House: Northwest Parlor (Room 103), Southwest Corner. NPS photograph by Andrea M. Gilmore, 1984.

86. Penniman House: Kitchen (Room 104), Northwest Corner, Showing Wainscot. NPS photograph by Andrea M. Gilmore, 1984.

87. Penniman House: Kitchen (Room 104), Cabinets in Northeast Corner. NPS photograph by Andrea M. Gilmore, 1984.

88. Penniman House: Kitchen (Room 104), Marble Washbowl on North Wall. NPS photograph by Andrea M. Gilmore, 1984.

89. Penniman House: Kitchen (Room 104), Cupboards in South End of West Wall. NPS photograph by Andrea M. Gilmore, 1984.

90. Penniman House: Kitchen (Room 104), Former Location of Hot-Water Storage Tank in Upper West-Wall Cupboard. NPS photograph by Andrea M. Gilmore, 1984.

91. Penniman House: Kitchen (Room 104), West Wall, Showing Later Lower Cupboard and Former Location of Mantelshelf. NPS photograph by Andrea M. Gilmore, 1984.

92. Penniman House: Kitchen (Room 104), Mortise Lock with White Porcelain Knob. NPS photograph by Andrea M. Gilmore, 1984.

93. Penniman House: Kitchen (Room 104), Faucets for Sink on East Wall. NPS photograph by Andrea M. Gilmore, 1984.

94. Penniman House: Kitchen (Room 104), Holes in Upper West-Wall Cupboard. NPS photograph by Andrea M. Gilmore, 1984.

95. Penniman House: Kitchen (Room 104), Southeast Corner. NPS photograph by Andrea M. Gilmore, 1984.

96. Penniman House: Back Hall (Room 105), Wainscot. NPS photograph by Andrea M. Gilmore, 1984.

97. Penniman House: Back Hall (Room 105), Northeast-Corner Pipe Chase. NPS photograph by Andrea M. Gilmore, 1984.

98. Penniman House: Back Hall (Room 105), Hole in Ceiling, Showing Drains of Bathroom Sink and Tub. NPS photograph by Andrea M. Gilmore, 1984.

99. Penniman House: Back Hall (Room 105), North Wall, Showing Pipe Chase. NPS photograph by Andrea M. Gilmore, 1984.

100. Penniman House: Dining Room (Room 106), North Wall, 1897. Photograph from Cape Cod National Seashore files.

101. Penniman House: Dining Room (Room 106), Northwest Corner, Showing Doorways to Closet, Front Hall, and Pantry. NPS photograph by Andrea M. Gilmore, 1984.

102. Penniman House: Dining Room (Room 106), West-Wall Mantelshelf. NPS photograph by Andrea M. Gilmore, 1984.

103. Penniman House: Dining Room (Room 106), Ceiling Paper Uncovered During Removal of Later Ceiling. NPS photograph by Andrea M. Gilmore, 1984.

104. Penniman House: Dining Room (Room 106), Northwest Corner, Showing Doorways to Closet, Front Hall, and Pantry. NPS photograph by Andrea M. Gilmore, 1984.

105. Penniman House: Dining Room (Room 106), Southeast Corner. NPS photograph by Andrea M. Gilmore, 1984.

106. Penniman House: Pantry (Room 107), Drawers and Shelves in West-Wall Alcove. NPS photograph by Andrea M. Gilmore, 1984.

107. Penniman House: Pantry (Room 107), Drawers in West-Wall Alcove. NPS photograph by Andrea M. Gilmore, 1984.

108. Penniman House: Pantry (Room 107), Hardware on Alcove Drawers. NPS photograph by Andrea M. Gilmore, 1984.

109. Penniman House: Southwest Bedroom (Room 201), Hardware on Drawers Built Into South Wall. NPS photograph by Andrea M. Gilmore, 1984.

110. Penniman House: Southwest Bedroom, (Room 201), Northwest Corner. NPS photograph by Andrea M. Gilmore, 1984.

111. Penniman House: Southwest Bedroom (Room 201), Southeast Corner. NPS photograph by Andrea M. Gilmore, 1984.

112. Penniman House: Southwest Bedroom (Room 201), Northeast Corner, Showing Former Location of Stove. NPS photograph by Andrea M. Gilmore, 1984.

113. Penniman House: Front Hall (Room 202), Stair Newel and Balustrade. NPS photograph by Andrea M. Gilmore, 1984.

114. Penniman House: Front Hall (Room 202), West Wall, Showing Center Dormer Window. NPS photograph by Andrea M. Gilmore, 1984.

115. Penniman House: Northwest Bedroom (Room 203), Southeast Corner. NPS photograph by Andrea M. Gilmore, 1984.

116. Penniman House: Northwest Bedroom (Room 203), Northeast Corner, 1962. Photograph by C. Robinson for HABS, Library of Congress.

117. Penniman House: Northwest Bedroom (Room 203), Southwest Corner. NPS photograph by Andrea M. Gilmore, 1984.

118. Penniman House: Southeast Bedroom (Room 204), Plaster Infill Above Doorway in Later Partition. NPS photograph by Andrea M. Gilmore, 1984.

119. Penniman House: Southeast Bedroom (Room 204), Sample of Original Wallpaper. NPS photograph by Andrea M. Gilmore, 1984.

120. Penniman House: Southeast Bedroom (Room 204), Original Wallpaper Under Partition. NPS photograph by Andrea M. Gilmore, 1984.

121. Penniman House: Southeast Bedroom (Room 204), Northwest Corner, 1962. Photograph by C. Robinson for HABS, Library of Congress.

122. Penniman House: Southeast Bedroom (Room 204), Northeast Corner, Showing Doorways to Back Hall and Bathroom. NPS photograph by Andrea M. Gilmore, 1984.

123. Penniman House: Southeast Bedroom (Room 204), Northwest Corner, Showing Doorways to Closet and Back Hall. NPS photograph by Andrea M. Gilmore, 1984.

124. Penniman House: Southeast Bedroom (Room 204), Southeast Corner. NPS photograph by Andrea M. Gilmore, 1984.

125. Penniman House: Back Hall (Room 205), Northwest Corner. NPS photograph by Andrea M. Gilmore, 1984.

126. Penniman House: Northeast Bedroom (Room 206), Hole in Floor, Marking Former Location of Pipe Between Cisterns. NPS photograph by Andrea M. Gilmore, 1984.

127. Penniman House: Northeast Bedroom (Room 206), Hole in Ceiling, Marking Former Location of Pipe Between Cisterns. NPS photograph by Andrea M. Gilmore, 1984.

128. Penniman House: Northeast Bedroom (Room 206), Southwest Corner. NPS photograph by Andrea M. Gilmore, 1984.

129. Penniman House: Northeast Bedroom (Room 206), Southeast Corner. NPS photograph by Andrea M. Gilmore, 1984.

130. Penniman House: Bathroom (Room 207), East Wall, Showing Wainscot Patches Marking Former Location of Original Fixtures. NPS photograph by Andrea M. Gilmore, 1984.

131. Penniman House: Bathroom (Room 207), South-Wall Wainscot Patches. NPS photograph by Andrea M. Gilmore, 1984.

132. Penniman House: Bathroom (Room 207), Modern Fixtures. NPS photograph by Andrea M. Gilmore, 1984.

133. Penniman House: Bathroom (Room 207), Plumbing for Existing Tub, and Hole in Floor Remaining from Historic Drain. NPS photograph by Andrea M. Gilmore, 1984.

134. Penniman House: Unfinished Attic Space (Room 301), Lowered Portion of Floor Remaining from Attic Cistern. NPS photograph by Andrea M. Gilmore, 1984.

135. Penniman House: Unfinished Attic Space (Room 301), Framing of Hip of Upper Section of Mansard Roof. NPS photograph by Andrea M. Gilmore, 1984.

136. Penniman House: Unfinished Attic Space (Room 301), Octagonal Framing for Cupola. NPS photograph by Andrea M. Gilmore, 1984.

137. Penniman House: Unfinished Attic Space (Room 301), South Chimney, Showing Flare of Stacks Inside Attic. NPS photograph by Andrea M. Gilmore, 1984.

138. Penniman House: Unfinished Attic Space (Room 301), Holes in Sheathing of Lower Section of Mansard Roof, Marking Former Location of Attic-Cistern Overflow Pipe. NPS photograph by Andrea M. Gilmore, 1984.

139. Penniman House: Finished Attic Space (Room 302), South Wall. NPS photograph by Andrea M. Gilmore, 1984.

140. Penniman House: Finished Attic Space (Room 302), North Wall. NPS photograph by Andrea M. Gilmore, 1984.

141. Penniman House: Cupola, East Window. NPS photograph by Andrea M. Gilmore, 1984.

142. Penniman House: Cupola, Trap Door in Floor. NPS photograph by Andrea M. Gilmore, 1984.

I. ADMINISTRATIVE DATA

The Captain Edward Penniman House, its barn, and 6.6 acres of land in Eastham, Massachusetts, were purchased on June 7, 1963, by the Cape Cod National Seashore, U.S. Department of the Interior. The price was $28,000; the sellers were Maurice Broun and Irma Penniman Broun.[1] Included with the property were a few of the Penniman family's household furnishings. These were removed from the house, and are presently stored at the park's Salt Pond Visitors Center.

Upon acquisition, the house was added to the List of Classified Structures that is compiled by the Historic Architecture Division of the National Park Service. The LCS number for the house is 00105. Its management category is Historic Category A, meaning that it is a structure that must be preserved and maintained. The proposed treatment for the house is adaptive restoration. Both the exterior and interior of the house will be restored to their appearance during Captain Penniman's residence, which ended in 1913.

Once restored, the Penniman House will be used as a principal interpretive site at the Cape Cod National Seashore. To date, an interpretive prospectus has not been prepared for the site. However, the story of Captain Penniman--one of Cape Cod's most successful whaling captains--and the building's outstanding architectural detail and interior finishes, will undoubtedly dictate the focus of its interpretation. The significance of Captain Penniman's life and the house's architectural merit has been amply substantiated.

E.G. Perry, writing in 1898, described Captain Penniman as:

> that arctic whaleman, Chief of his clan - himself a history, with his house full of arctic bear robes, himself hunted down, and a man whose record Cape Cod history will not willingly let die.[2]

Captain Penniman's obituary further describes his prominence in Cape Cod history.

> With his stalwart physique and commanding features, he looked every inch the sea captain of romance in the days of Cape Cod's prominence on the seas, and where the square-rigged sailing ship was still the beautiful queen of the ocean. He sailed all over the globe in search of those valuable commodities which can only be obtained from the great mammals and leviathans of the deep, and was so successful that at fifty-three he was able to retire with his family with a considerable fortune to the comfortable home on the premises of which he was born, on the hill overlooking a beautiful, far-spreading tract of land and ocean, a striking symbol of the commanding and distinguished position which for twenty-nine years, as gentleman-farmer and citizen, he has occupied in [this] section of the Cape.[3]

Architecturally, the Penniman House is an outstanding example of a Second Empire residence (Ills. 1-4). The quality and detail of the original drawings and specifications for the house indicate that it was designed by an established architect (see Appendix A). Unfortunately, the identity of the architect remains unknown. The elaborate exterior trim--cornices and window and door hoods outlined with intricate dentil courses and highlighted with brackets--epitomizes the exuberance of wooden architectural trim applied to the exterior of American buildings following the mechanization of the wood-molding industry.

The interior of the house is noteworthy for its remarkable state of preservation. The interior room plan remains as built. With minor exceptions, all of the original woodwork remains intact, with its original hardware. Abundant evidence for the water-supply and interior-plumbing system, installed when the house was built, will enable the accurate reproduction of this unique system. More noteworthy than these features, however, are the well-preserved interior finishes. The northwest parlor's wallpaper and ceiling paper are outstanding examples of 19th-century wall and ceiling coverings. When writing Wallpaper in America, Catherine Lynn specifically requested photographs of this ceiling paper to include in her book, since it is such a fine example of this 19th-century decorative treatment. Of similar merit is the grained finish on selected woodwork. A variety of woods are imitated, in very intricate and detailed graining patterns. With the exception of limited overpainting, specifically to the kitchen woodwork and minor nicks and scratches, this graining remains in almost-pristine condition.

Development of the interpretive themes of Captain Penniman's life and the house's architectural history should compliment one another. Restoration of the architectural fabric of the house to its appearance during Captain Penniman's residence will reveal much about his taste and wealth after retiring from a career in whaling. Partial furnishing of the house with the Penniman family furniture owned by the Cape Cod National Seashore will further aid in the interpretation of these themes. Another outstanding interpretive resource is the collection of historic photographs, printed from glass negatives found in the house when it was acquired by the National Park Service. These photographs date from between 1880 and 1913, and many--though not all--are reputed to have been taken by Captain Penniman's daughter, Bessie. They show both the interior and exterior of the house, as well as members of the Penniman family. In rooms where complete refurnishing will not be possible, these photographs will provide invaluable information for the visitor about the appearance of the rooms during Captain Penniman's residence. An exhibit about Captain Penniman's whaling expeditions might also be located in one or more of the unfinished rooms.

Since acquisition by the National Park Service, several reports have been prepared by the Cape Cod National Seashore about the Captain Edward Penniman House and its barn, or that refer to these structures. They include:



Illustration 1. Penniman House: West Facade (1984).

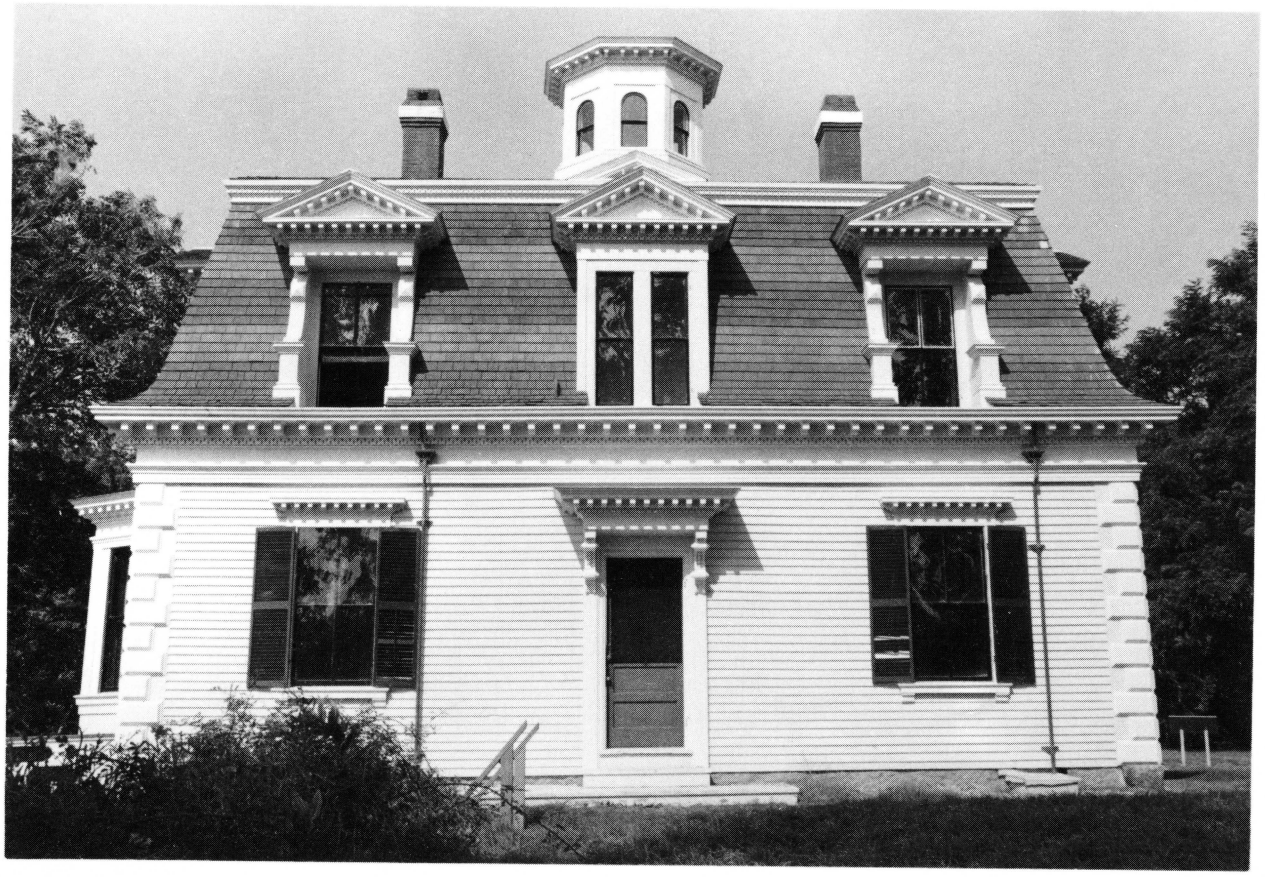


Illustration 2. Penniman House: East Facade (1984).



Illustration 3. Penniman House: North Facade (1984).

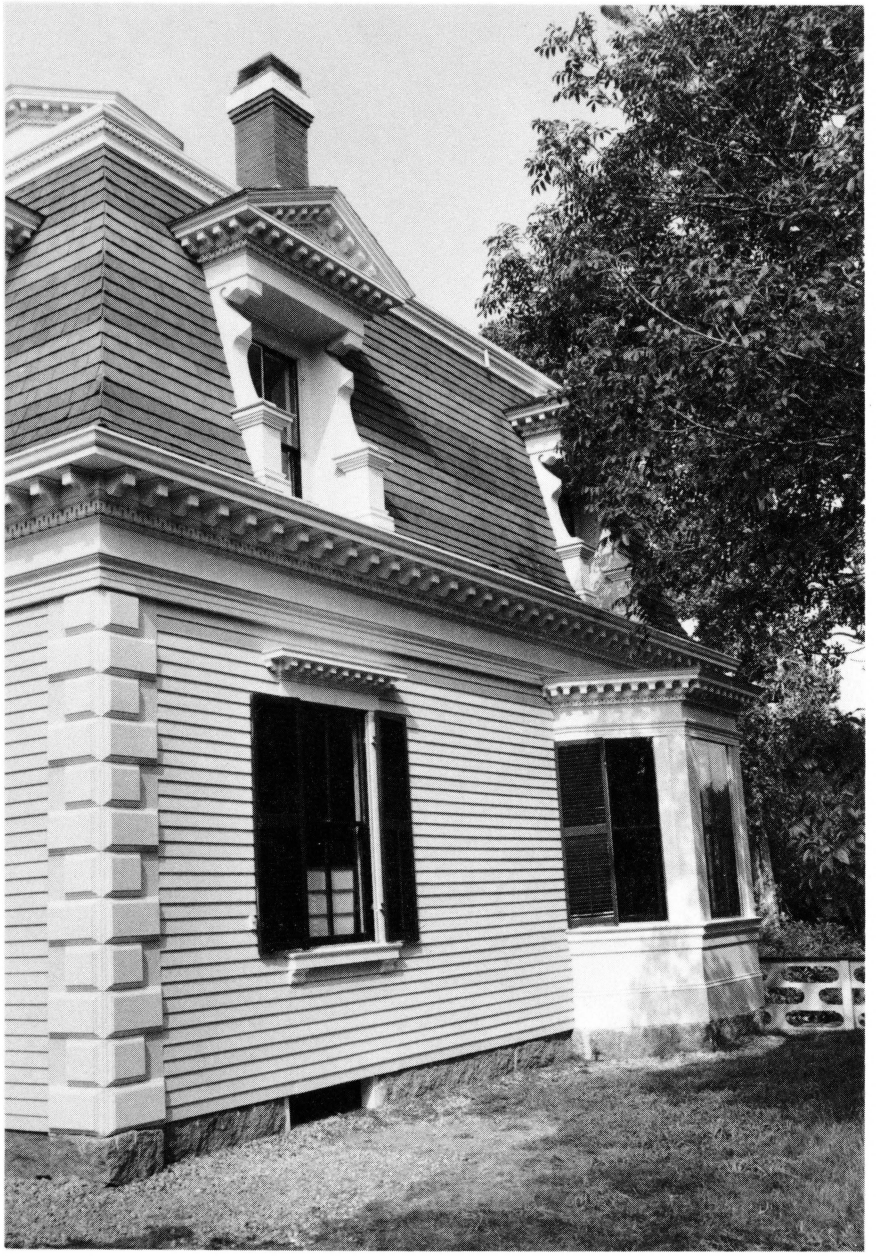


Illustration 4. Penniman House: South Facade (1984).

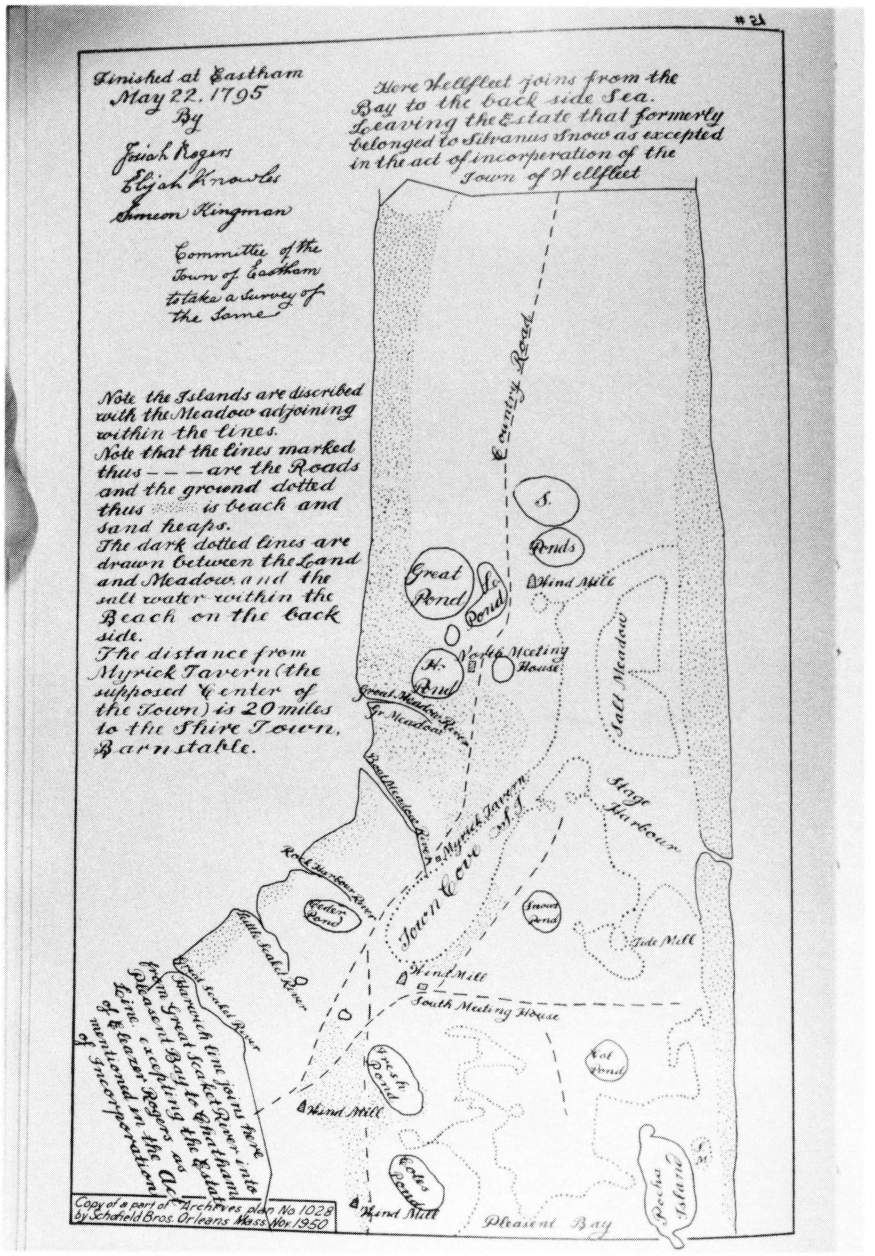


Illustration 5. Map of Eastham (1795).

- Historic Structures Report - Part I: Captain Edward Penniman House and Barn; draft by Edison Lohr, George Von der Lippe, Arnold Gustavson, and F. Cliff Pearce (November 1963, February 1964)

- Historic Structures Report - Part II: Captain Edward Penniman House and Barn; draft by Edison Lohr and F. Cliff Pearce (November 1964)

- Cape Cod National Seashore - Master Plan, by John Bright (February 1970)

- Historic Resource Study - Cape Cod National Seashore, Massachusetts, by Berle Clemensen (1979)

- Documentary Review of Historical Archeology of the Cape Cod National Seashore, by Marlene Rockmore (1979)

- Historic Structure Inventory - Cape Cod National Seashore, by Brian Pfeiffer (1981)

Measured drawings also were done for the house by the Historic American Buildings Survey in 1962. These drawings are included in Appendix C of this report.

Preparation of this historic structure report began in the spring of 1983. Physical investigation, historical research, and the organizational outline for this report were based on the December 1981 draft of the Cultural Resources Management Guidelines (NPS 28). That version of NPS 28 defined a historic structure report as follows:

> A Historic Structure Report consists of the collection, presentation, and evaluation of anthropological/archeological, historical, and architectural/engineering research findings on a historic or prehistoric structure and its setting, along with the recommendation for treatment and use. Each HSR must include an administrative section, a physical history and analysis section, and an appendix. It is usually written and coordinated by historical architects and historians at the level necessary to execute the recommended treatment, i.e., preservation, restoration, or reconstruction. It analyzes and records all periods of construction (not just "significant" periods), modification, source materials, building techniques, other evidence of its use, and its cultural and social setting and history. It can present alternatives for treatment based on fabric investigation. The report must be reviewed in draft by the park manager; the regional historical architect; and the chief historical architect, Office of Cultural Resources Management, Washington. Approval rests with the regional director subject to review and consideration of comments received.

The proposed treatment for the Captain Edward Penniman House is restoration, so the most comprehensive levels of physical investigation and historical research have been conducted to gather data for the writing of this report. This level of physical investigation involved the removal and destruction of some later architectural fabric to uncover, or locate evidence of, original building fabric.

* * *

NOTES

1. Two deeds exist for this property transaction. The first deed is dated June 7, 1963; the second is dated February 10, 1964. The later deed corrected the omission of a parcel of land from the earlier deed.

2. E. G. Perry, A Trip Around Cape Cod, p. 128.

3. George W. Penniman and Paul Biegelow, The Penniman Family 1661 - 1900, pp. 480-81.

II. HISTORICAL BACKGROUND

THE TOWN OF EASTHAM

The Captain Edward Penniman House is located on the west side of Town Cove, in the Fort Hill section of Eastham, Massachusetts. Eastham is in Barnstable County, the county comprising the southeastern peninsula of Massachusetts known as Cape Cod.[1] Situated at the southerly end of the northerly extending arm of the cape, Eastham is bounded on the north by the town of Wellfleet, on the east by the Atlantic Ocean, on the south by the town of Orleans, and on the west by Cape Cod Bay.

Eastham was settled in 1664 by seven families from the Plymouth colony. The original tract of land purchased for settlement by these families extended beyond the present-day boundaries of the town of Eastham, encompassing in addition most of the land in present-day Orleans and Wellfleet. This land was incorporated into a township called Nauset in 1646. Simeon Deyo describes the incorporation of this town and its later division as follows:

> In 1646 the entire tract received from the court an incorporation as follows: June 2d, Nauset is granted to be a township, and to have all the privileges of a township as other towns within the government have." Town officers were elected and in 1647 the first deputy from Nauset appeared at general court. In 1651 it was ordered by the court "that the town of Nauset be henceforth called and known as Eastham"; which name the entire territory bore until the erection of Wellfleet in 1763 and Orleans in 1797; and which name the central portion of the original purchase still bears.[2]

Thus the town named Eastham dates from 1651, and its present boundaries from 1797 (Ill. 5).

The town of Eastham that emerged from the late 18th-century boundary changes is three miles wide and approximately six miles long. Its terrain is gently rolling and dominated by eight freshwater ponds, and by its ocean and bay coastlines. Frederick Freeman, writing in 1862, says the following about Eastham's "superabounding waters":

> So distinguishing a feature of the township are its superabounding waters that we may most readily describe the place by reference to these. There are eight fresh-water ponds. The most considerable is Great Pond, situated about one-fourth m. from the western shore, north of which pond the explorers landed Dec. 6, 1620, and spent the night. The next is Long Pond, separated from the former by a narrow neck only about 40 feet wide. The next largest is Mill Pond, about one-eighth m. from Long Pond and connected with the northern arm of Nauset Harbor. This small harbor, sometimes called Stage Harbor was formerly the first opening into the beach affording any convenient haven, that, in sailing from Race Point south, was to

> be found on the east side of the Cape. Its entrance was in this town, narrow and obstructed by a bar; but for many years it has been moving south and is now in Orleans. The harbor consists of two arms, one extending north, shallow and accompanied by almost 200 acres of salt marsh protected from the ocean by a narrow beach; the other reaching southwest, and denominated Town Cove, having, in ordinary tides, about 14 feet in its main channel, and being secure against winds.[3]

Another notable characteristic of the Eastham landscape by the beginning of the 19th century was the absence of woodland in the township.[4] The virgin forests that had covered the town had been cut down for firewood and shipbuilding. Early photographs of the Captain Edward Penniman House show the surrounding land cleared, in marked contrast to the brush and small trees that have grown up around the property in the last 50 years.

The principal occupation of Eastham's early residents was agriculture. Wheat, corn, and other grains were grown for local use and export. The first gristmill was built in Eastham in 1684, and a second was built in 1703. The windmill that presently stands in the center of Eastham was reputedly built in Plymouth in 1793 and moved to Eastham in 1797.[5]

Eastham also had numerous maritime-related industries. Shipbuilding was one of the earliest local industries, but died out quickly because the supply of lumber for shipbuilding was rapidly depleted. Whaling was another early industry that flourished for a short time, until the whales were eliminated from the coastal waters. During the first half of the 19th century, the town supported cod and mackerel fisheries, as well as a productive shellfish industry along Town Cove. Saltmaking was another prominent industry during this time. An 1831 map (Ill. 6) shows the large number of saltworks located in the town. Alice Lowe describes this industry as follows:

> Another of the early industries was the manufacture of salt from seawater. In 1799 the method of salt manufacture was the boiling down of seawater in large kettles. At that time, salt was selling at $1 a bushel. Soon after that it was discovered that sun evaporation produced more salt more quickly and a more elaborate method of manufacture was devised. The water was pumped by windmills from the bay or cove through wooden troughs or pipes into large wooden vats and exposed to solar heat for evaporation. These vats had moveable covers which could be closed against the rain when necessary. The process took about three weeks, the water usually going through three sets of vats. In time a deposit of salt crystals began to develop. They were scraped from the vat with wooden paddles and stored for drying, a bushel of salt being obtained from about 250 gallons of seawater. These "salt works" as they were called, flourished all over the Cape. In 1837 there were fifty-four

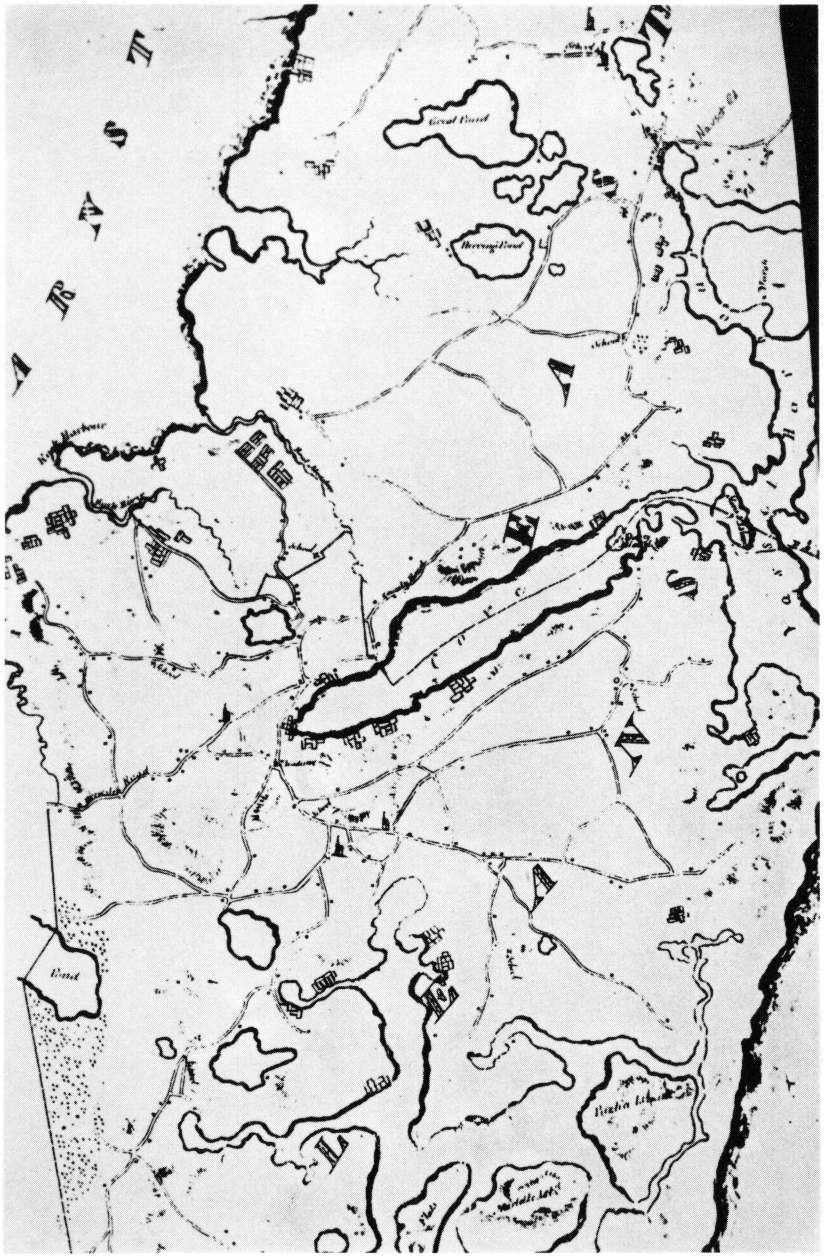


Illustration 6. Map of Eastham (1831).



Illustration 7. Captain Edward Penniman.

> operating in Eastham, yielding 22,370 bushels annually. After 1840 the business began to decline, but continued in some locations until the 1800s when it was replaced by the manufacture of rock salt in other states.

The 1831 map shows several saltworks around Town Cove. In the deed dated June 4, 1846, cited below, Daniel Penniman sold a saltworks to his sisters. This is probably the saltworks shown at the head of Town Cove.

By 1850, both the fishing and the saltmaking industries had declined, and the principal occupation of the residents of Eastham reverted to agriculture. Deyo describes this change in the economy as follows:

> The declination of fishing and other industries has created new ones, of which cranberry culture is most prominent. The peculiar adaptation of the soil to the culture of turnips and asparagus, and the increasing demand of these vegetables as export, has led to a thorough trial which promises good results.[7]

The early homes built in Eastham were scattered throughout the township, rather than grouped around a green, as was typical in New England towns. This settlement pattern persisted throughout the 19th century, and was described by Freeman in 1862 as follows:

> Different parts of the township have distinct appellations but there can scarcely be said to be a village within its bounds; the dwellings are scattered. The Indian name of Nauset still inures to the northeastern portion; the northwestern part a little north of the center township, is Silver Spring; the portion a little southward of the camp-ground glories in a name unhistoric and less euphonious, Half-Way Ponds; the westerly part, lying west of the meeting house, south of Great and Long Ponds, and north of Great-Meadow, rejoices in the name of Great Neck; the extreme southwest is Skaket. The post office designations are Eastham and North Eastham.[8]

No mention is made by Freeman of the Fort Hill area, where the Penniman House was built.[9] It is located in the southeast corner of the township, on the northeast side of Town Cove. Fort Hill was one of the early areas of settlement in Eastham; however, the division of land into small tracts did not occur until the first half of the 19th century.

The Fort Hill area was included in the 200 acres of land purchased by Thomas Prence in 1644. Prence built a house, near the present-day junction of Route 6 and Fort Hill Road, and farmed his extensive acreage. The first town meetinghouse was built near the Town Cove, soon after Eastham was incorporated. A second meetinghouse, built for the locally prominent Reverend Treat, replaced the original meeting house in 1676.[10] The first member of the Penniman family to acquire property at Fort Hill was Scammel Penniman, Captain Edward Penniman's grandfather.

In 1829, he purchased the former Thomas Knowles homestead from Jefse Collins. He purchased an additional five acres adjoining his property in 1834 from Timothy Cole.

* * *

NOTES

1. The meaning of the name Cape Cod and the boundaries defining the geographic region have changed over time. The Historic Structure Report (Architectural Data Section), the Atwood-Higgins House says the following about Cape Cod:

> This name originally described only the head of land at the northeast end of the peninsula, which is now Provincetown. Subsequently, the name came to include all of the peninsula up to the bend, and finally up to the isthmus. Today, Cape Cod has a convenient western boundary at the canal, which was built before the First World War. At the southeastern extremity of Massachusetts, Cape Cod may also be defined as the present county of Barnstable. This land mass extends easterly into the Atlantic Ocean 40 miles, before ascending northerly 35 miles to its extremity in the north latitude 42 degrees-0 4'.

2. Simeon Deyo, History of Barnstable County, p. 721.

3. Frederick Freeman, History of Cape Cod, p. 352.

4. Freeman, p. 352.

5. Alice Lowe, Nauset on Cape Cod, A History of Eastham, p. 29.

6. Lowe, p. 35.

7. Deyo, p. 726.

8. Freeman, p. 352.

9. The source of the name Fort Hill is unknown. None of the early maps consulted during the preparation of this report call this area Fort Hill, nor is any mention made of Fort Hill in the early town histories.

10. Donald G. Frayser, Eastham, Massachusetts 1651-1951, p. 35.

THE PENNIMAN FAMILY

Scammell Penniman was the first member of the Penniman family to purchase property in Eastham; he did so in 1829. Scammell was a sixth-generation descendant of James Penniman, who came to America in 1631.[1] Scammell Penniman was born in Bellingham, Massachusetts, on October 12, 1772. His early training was as a carpenter; he later became a merchant dealing with dry goods and real estate. The Penniman family geneology says the following about Scammell:

> "Scammell was assistant assessor of town, Boston(2) 1821 and same for City of Boston 1823. He had a large West Indian store on Commercial Street at the north end of Boston and accumulated quite a property."[2]

Upon his death in 1836, the Eastham property passed to Scammell's second wife, Hannah. On June 13, 1838, Hannah transferred the property to Scammell's children--Fanny, Daniel, and Maria. The two sisters never married. The following entry appears in the Penniman family geneology describing the sisters:

> "Maria, when about two years old fell down some steps at her father's store and injured her head. The doctor mistreated the hurt, so that she lost her eyesight. At 12, she was sent to Dr. Howe's School and educated there until 30 years of age. She wrote well and read much, having a library in raised letters, did fancy work, her touch being so delicate that she could select colors. She, as well as her elder sister Fanny, were excellent musicians. Fanny taught music in Cambridge for many years. Maria taught piano at the Blind Asylum. She also taught and tuned pianos in Cambridge and was for many years organist at the Congregational Church on Prospect Street. The sisters lost much of their money by land speculations and to lessen the expense of living, bought a house in Salisbury, NH. and removed there. Maria for a time had a music store in Concord, NH. but lost money and gave it up. Fanny dying in 1870, blind Maria insisted on living alone for many years, building her own fires and doing all her own work, but at last she consented to having a family occupy a part of her house, which family remained until after her death. These ladies were very fond of pets and while in Cambridgeport had a large dog named "Soldier." He always wore a wrapper, a sort of blouse and trousers combined, fastened at the neck and ankles to protect the carpets.[3]

This description suggests that Fanny and Maria never lived in Eastham, even though they owned property there. Daniel, on the other hand, appears to have been living in Eastham from at least as early as 1829. He continued to live in the town until he sold his property to his son and moved to Franklin Falls, New Hampshire. The 1860 agricultural census lists Daniel Penniman as owning eight acres of land in Eastham, Massachusetts, as well as one horse, two milk cows, and two pigs. He raised rye, corn, and potatoes.[4]

Captain Edward Penniman, who purchased the property from his father in 1867, was responsible for the construction of the existing structures on the site, and is the renowned member of the Penniman family with who the site is associated (Ill. 7). Edward Penniman was born in Eastham on August 16, 1831. At age 11, he began his career at sea as a cook on a schooner bound for the Grand Banks. This expedition ended in a wreck in which only the crew and cargo were saved. Possibly tempered by this experience, Edward Penniman spent his adolescent years fishing in the Eastham area. In 1852, at the age of 21, he went to New Bedford, from where he embarked on his first whaling expedition to the Pacific aboard the Isabella. This expedition began Edward Penniman's long and highly successful career as a whaling captain. Captain Penniman made seven whaling voyages to the Pacific and Arctic oceans.

Ship Sailed	Duration	Destination
Isabella	1852-1855	North Pacific
Minerva	1855-1859	South Pacific
Minerva	1860-1864	South Pacific
Minerva	1864-1868	Arctic
Cicero	1874-1875	South Pacific
Europa	1876-1879	Coast of Patagonia
Jacob A. Howland	1881-1884	Arctic[5]

A tally of the whale oil and bone acquired by Captain Penniman on these voyages, listed in the History of Barnstable County, Massachusetts, reveals how successful these expeditions were.

> On various voyages, he [Captain Penniman] took 4237 bbls. of sperm oil, 12,096 bbls. of whale oil and 166,871 pounds of whale bone.[6]

In addition to being highly successful, Captain Penniman's whaling voyages were also adventuresome. On his fourth voyage, as captain of the Minerva, he narrowly escaped capture by the Shenandoah, a privateer ship attempting to burn whaling vessels. Other whaling adventures are recorded by Captain Penniman's daughter in her "Remarks," written in 1943 and included as Appendix D of this report. Between whaling voyages Captain Penniman would return to Eastham, and it was here that he retired at the end of his whaling career in 1884. Having amassed a substantial fortune as a whaling captain, Penniman never sought gainful employment upon retiring to Eastham. He occupied his time with small-scale farming. He owned a house and barn, two cows, and a flock of chickens. In addition, he had a large vegetable garden and a greenhouse where he raised chrysanthemums. Penniman also was active in community affairs, most notably the Eastham Universalist Church. His obituary states the following:

> He was the stalwart pillar of the Eastham Universalist Church, and to that his loss will be a staggering blow....[7]

Captain Edward Penniman died at his home in Eastham on October 16, 1913. Upon the death of Captain Penniman, ownership of the Fort Hill

property passed to his wife, Betsey Augusta Knowles Penniman. Betsey Knowles Penniman, like her husband, was a truly remarkable woman. She accompanied Captain Penniman on three of his seven whaling voyages, each time taking one of the children along. She was an active participant in the whaling expeditions, as demonstrated in 1836 when Captain Penniman and most of the crew were ashore and the ship was blown out to sea by a gale. Under her direction the ship weathered the storm at sea and then returned, two days later, to pick up Captain Penniman and his crew.

At the time of Betsey Knowles Penniman's death, ownership of the Eastham property passed to Captain Penniman's daughter, Betsey Augusta Penniman. Betsey had never married and was living in the house at the time of her mother's death. Both of her brothers, Eugene and Edward, had moved to Dorchester, where they were in the hardware business--Penniman Brothers Hardware, founded in 1894. Betsey A. Penniman was an amateur photographer.[8] She died in 1957, leaving the house to her niece, Irma Penniman Broun. Broun and her husband sold the house to the National Park Service in 1963.

* * *

NOTES

1. The history of the Penniman family is fully documented in the geneology, The Penniman Family 1631-1900, by George W. Penniman and Paul Bigelow. For the purposes of the report, only members of the Penniman family who owned the Eastham property are described.

2. Penniman and Bigelow, p. 216.

3. Penniman and Bigelow, pp. 216-17.

4. Marlene Rockmore, Documentary Review of the Historical Archaeology of the Cape Cod National Seashore, p. 7.

5. Simeon Deyo, History of Barnstable County, pp. 743-44.

6. Penniman and Bigelow, p. 485.

7. Penniman and Bigelow, p. 481.

8. "Eastham Now and Then-Miss Bessie Had a Camera," The Magazine, February 19, 1976.

HISTORY OF OWNERSHIP

Maurice Broun and Irma Penniman Broun to U.S. Department of the Interior (family relationship: Captain Edward Penniman's granddaughter)

Barnstable County Registry of Deeds - Book 1239, p. 48, February 10, 1964, Corrective Deed for June 7, 1963, Deed.

All that certain piece or parcel of land situated in the town of Eastham, County of Barnstable, Commonwealth of Massachusetts, more particularly described as follows:

NORTH by Road;

EAST by land of James H. Knowles;

SOUTH by a Creek in the meadow;

WEST by County Road.

For our title see deed from Samuel Penniman to Edward Penniman dated January 2, 1866, and recorded Feb. 23, 1866, on Book 90 at page 162 of the Barnstable, Massachusetts, Land Records, and Will of Betsey A. Penniman, Barnstable Probate Case No. 36559.

This instrument is a corrective deed to the deed from the same grantors to the same grantee dated June 7, 1963, and recorded on June 7, 1973, in Barnstable County Land Records said last referenced deed erroneously omitted the above described parcel of land.

Maurice Broun and Irma Penniman Broun to U.S. Department of the Interior

Barnstable County Registry of Deeds - Book 1204, p. 378, June 7, 1963, for the sum of $28,200.

All that certain piece or parcel of land situated in the town of Eastham, County of Barnstable, Commonwealth of Massachusetts, more particularly described as follows:

WESTERLY by Governor Prence Road;

NORTHERLY By Fort Hill Road, so-called;

EASTERLY by a fence to the East of the Driveway on the herein described premises and the prolongation thereof;

SOUTHERLY by a line parallel with and 25 feet Southerly from the Southerly side line of the Barn situated on the

above described premises, which line intersects the Easterly boundary of the herein described premises and Governor Prence Road.

For our title see deed of Town of Eastham, Trustee under the Will of Betsey A. Penniman dated August 1959 and recorded in Barnstable Deeds Book 1053, Page 240.

Betsey A. Penniman to Maurice Broun and Irma Penniman Broun (family relationship: Captain Edward Penniman's daughter to her niece--Captain Penniman's granddaughter--and husband)

Barnstable County Registry of Deeds - Book 1053, p. 240, September 8, 1959.

A remainder interest under Section Third of the will of the said Betsey A. Penniman in the land and buildings in said Eastham, County of Barnstable, Massachusetts, bounded and described as follows:

WESTERLY by Governor Prence Road;

NORTHERLY by Fort Hill Road (so called);

EASTERLY by a fence to the east of the driveway (on the herein described premises) and the prolongation thereof; and

SOUTHERLY by a line parallel with and twenty-five (25) feet southerly from the southerly side of the barn on the aforesaid described premises; which line intersects the easterly boundary of the described premises and Governor Prence Road, all as described in the 'Third' section of the will of the said Betsey A. Penniman.

Daniel Penniman to Captain Edward Penniman (family relationship: father to son)

Barnstable County Registry of Deeds - Book 90, p. 162, February 23, 1866, for $1,000.

Edward Penniman his heirs and assigns forever a piece of Land and meadow situated in said Eastham together with all the buildings consisting of a Dwelling House, Two Barns, outbuildings and improvements. bounded on the North by the road, on the East by land and meadow of James H. Knowles, on the south by the Creek in the meadow, on the West by the County road. The above described and bounded premises is the homestead recently occupied by said Daniel Penniman. containing about twelve acres of land and meadow, more or less.

Fanny Penniman and Maria Penniman to Daniel Penniman (family relationship: sisters to their brother, Captain Edward Penniman's father)

Barnstable County Registry of Deeds - Book 87, p. 504, February 7, 1866.

> Know all men of these Presents, That we, Fanny F. Penniman and Maria Penniman the Mortgagees named in a [?] dated June fourth, 1846, and Recorded with the Barnstable Deeds Lib. 38, Fol. 89, hereby acknowledge that the [?] of money secured by said Mortgage, and the interest have been paid to us by Daniel Penniman of Franklin in the State of New Hampshire, formerly of Eastham, in the County of Barnstable, and State of Massachusetts the Mortgagor marked in said Mortgage: and in consideration thereof, we do fully discharge said Mortgage, and release and quit claim unto the said Daniel Penniman, his heirs, and assigns forever, the premises therein described, said Mortgage is hereto annexed. Witness our hands and seals, this seventh day of February, A.D. 1866.

Daniel Penniman to Fanny Penniman and Maria Penniman (family relationship: Captain Edward Penniman's father to his sisters)

Barnstable County Registry of Deeds - Book 38, p. 89-91, June 4, 1846, for $1,600.

> The following described of lands and buildings thereon situated in said Eastham and described as follows to wit. The first lot is called the homestead, formerly owned by Thomas Knowles, beginning at the corner of James Knowles dooryard and running southerly to the main creek in the meadow, thence westerly to the creek to a dike or ditch which separates what is called the Ministerial lot, thence northerly by the fence as it now stands to the road near William Knowles, thence Easterly by the road, to the first mentioned corner, including the meadow. - Also a piece of land and meadow bounded on the west and north by the county and town road leading to James Knowles and adjoining the land above described on the East part and Samuel Freeman's farm on the south, said land measures about five acres, and is the same which said Fanny F. and Maria conveyed to me by the deed dated October 6, 1838. Also one string or lot of salt water, containing eight hundred feet of salt-works together with the land on which they stand, situated in Eastham, adjoining on Seth Pain's saltworks and bounded beginning at the southwest corner of said works running Easterly to the end of the staging to the south end of said works, thence westerly by said works to the first mentioned bounds together with the mill belonging to said works. Also the privilege of passing around and going to and from said works and taking off salt by land or water. Also a certain tract of land being an undivided half part hereof situate in said Eastham and being the same which Freeman D. Mayo and wife conveyed to me by deed dated October 30th, 1837.

Hannah Penniman to Daniel Penniman and Fanny and Maria Penniman (family relationship: stepmother to stepson and stepdaughters; Hannah was Scammell Penniman's second wife. Hannah Penniman was Captain Edward Penniman's step-grandmother; Daniel was his father, and Fanny and Marie were his aunts)

Barnstable County Registry of Deeds - Book 17, p. 267, June 18, 1838.

> All my right, title, interest and estate in and to two combined lots of land with the buildings thereon situated in the said Eastham, bounded and described as follows: to wit the first lot is the homestead formerly owned by Thomas Knowles, late of said Eastham, bounded beginning at the corner of James Knowles door yard and running southerly to the main creek in the meadow, thence westerly by the creek to a dike or ditch which separates what is called the Ministerial lot, thence northerly by the fence as it now stands to the road near William Knowles thence easterly by the road to the first mentioned corner, including the meadow. The premises were conveyed to Scammell Penniman by the Deed of Jefse Collins recorded in the Barnstable Registry, Book 2, page 120. Also a piece of land and meadow bounded on the West and North by the County and Town Road leading to James H. Knowles and adjoining the lands above described on the last part, and Samuel Freeman's farm on the south part said land measures about five acres and is the same which Timothy Cole conveyed to said Scammell Penniman by Deed dated May 21, 1834, and recorded in Barnstable Registry, Book 18, page [?] meaning to convey all my right, title and interest in and to all the real estate and land of Scammell Penniman deceased, situate in Eastham.

Timothy Cole to Daniel Penniman (family relationship: Captain Edward Penniman's grandfather)

Barnstable County Registry of Deeds - Book 18, p. 1, May 22, 1834, for the sum of $208.

> A piece of land and meadow situated in Eastham and bounded as follows, [?]. On the West and North by the county and town road that leads to James H. Knowles and adjoining the said Penniman homestead on the East part and Samuel Freeman on the South part. The land and meadow contains about five acres.

Jefse Collins to Daniel Penniman

Barnstable County Registry of Deeds - Book 2, p. 120, May 1, 1829, for the sum of $700.

> All the homestead formerly owned by Thomas Knowles, late of Eastham deceased, said property is situated in Eastham aforesaid and is bounded as follows: [?] beginning at the corner of James Knowles door yard and running southerly to the main creek in the

> meadow, thence Westerly by the creek to a dike or ditch which separates what is called the Ministerial lot, thence Northerly by the fence as it now stands to the road near William Knowles, thence Easterly by the road to the first specified bound including the meadow, fruit trees and all the buildings now standing on said land which is within the bounds specified, with all the privileges and appurtenances to the aforesaid granted premises belonging. Reserving to myself the right of improving one half of the dwelling house, right in common in all the outbuildings until September next and the privilege of moving from said place all furniture, provisions, stock, wood, counter and shelves from the North room of the dwelling house and everything that does not belong directly to said place.

A fire in 1827 at the Barnstable County Courthouse destroyed all of the deeds that had been filed for the county up to that date, so the May 1, 1829, deed cited above is the earliest formal record of ownership for the Captain Edward Penniman House property.[1] It is known that the property was included in the 200 acres purchased by Thomas Prence in 1644, and that upon his death in 1672, ownership of the property passed to his son-in-law, Samuel Freeman. From 1672 until 1829, the ownership of the property remains largely unknown.

* * *

NOTES

1. Marsha L. Fader, Historic Structure Report, Architectural Data Section, The Atwood-Higgins House, p. 14.

III. ARCHITECTURAL HISTORY

DESIGN

The Captain Edward Penniman House was built in 1868. The most conclusive documentation for this date of construction is the entries in Captain Edward Penniman's Accountbook for the expenses he incurred building the house from June 17 through December 8, 1868.[1] Original drawings and specifications for the house also exist (see Appendix A); unfortunately, they bear neither the signature of the architect nor a date. The last two pages of the specifications, where the date and name of the architect probably were written, have been lost.

For the present, the architect of the Penniman House remains unknown. However, it seems likely that a Boston architect prepared these drawings and specifications. The theory that the plans for the house were either bought by the captain from France, or ordered by him directly from France, is completely unfounded.[2] There are no records of Captain Edward Penniman ever traveling to France. From September 11, 1864, to April 2, 1868--the years immediately preceding the building of the house--Penniman served as captain of the Minerva, on a whaling voyage to the South Pacific. Furthermore, the specifications and drawing labels are written in English, and there is no indication they are a translation. In fact, two items in the specifications rule out this possibility with almost positive certainty. First, interspersed throughout the text are sketches of architectural details. Second, and even more persuasive, is the architect's reference to the materials from the old house then still on the site that could be reused in the new house--chimney bricks, floorboards, etc. This indicates a familiarity with the site that an architect living in France would not have had.

Another myth about the house, which is equally unfounded, is that it is "a unique piece of architecture for the area with only one reputed twin on the outskirts of Paris."[3] Although the Penniman House may be one of the few Second Empire houses in Eastham, there are numerous houses of this architectural style in nearby Brewster and Provincetown. Elsewhere in the United States, the Second Empire style enjoyed great popularity during the 1860's and 1870's. The existence of a twin house on the outskirts of Paris, although not positively refuted by information during the preparation of this report, seems highly unlikely.

The master builder of the Penniman House was Nathaniel Nickerson. His name is written on the back of one of the original drawings of the house, suggesting that they were the drawings and specifications from which he worked. Nathaniel Nickerson is also the most highly paid of the men who worked on the construction of the house.[4] The other men who were involved with its construction are listed in Captain Penniman's Accountbook, as well.

NOTES

1. Captain Edward Penniman, Accountbook, 1867-1880.
2. Cape Cod Compass, Vol. No. 19, 1966.
3. John J. Clark, "Eastham's Most Expensive House," p. 2.
4. Accountbook.

SETTING

The property that Captain Penniman purchased from his father in 1868 consisted of approximately 12 acres of land, on which were located a dwelling house, two barns, and several outbuildings.[1] The exact locations of these structures has not been determined by archeological investigations. Local history states that the dwelling house was located southeast of the existing house, so evidence of its foundation may have been obliterated by the building of the present barn in 1880.[2] Physical evidence of some of the other structures may have been destroyed by the excavation of land to create the 8-foot-high mound on which Captain Penniman built his house, or it may have been covered over by the mound.[3]

Not all of the early structures were torn down immediately, however. Tax records for the property for 1878--10 years after the construction of the present house--describe a house with a mansard roof, a barn, a woodhouse, and an "old house."[4] The old house apparently was pillaged for building materials for the 1868 house, so its usage after that time seems problematic. Nevertheless, this and several other early buildings were standing a decade after the construction of the present house. One thus must attempt to visualize Captain Penniman's elegant Second Empire house, perched on its 8-foot-high artificial mound, surrounded by a variety of simple wooden structures.

By 1880, however, all of the pre-1868 structures had disappeared. The earliest photograph of the property (Ill. 8) shows only the present house and the mansard-roofed barn built by Penniman in 1880. The old house, barn, and woodhouse thus must have been taken down between 1878 and 1880.

Soon after the barn was built, a greenhouse was constructed along the north wall of the courtyard (Ill. 9). It was a rectangular structure of wood and glass that extended along the full length of the courtyard's north stone wall. With the building of this greenhouse, Captain Penniman appears to have completed his master plan for the property; all of the old buildings had been demolished, and three new structures erected.

In the 1920's, the greenhouse was destroyed in a hurricane; it was not rebuilt. With this exception, the property retains its late 19th-century site plan.

In addition to the outbuildings that stood on the Penniman property, several other properties on Fort Hill were visible from the house. Like the Penniman property, they were small farms, consisting of a house, barn, and outbuildings, surrounded by open fields and marshes (Ills. 10-12).

The open fields and marshes that characterized the 19th-century Fort Hill landscape stand in marked contrast to the scrub trees and brush that

cover the hill today, obscuring the views of--and from--the house. Irma Penniman Kahn describes the early 20th-century views from the house as follows:

> Until the Park bought the property, trees were not allowed to grow in the field facing the ocean. We had a beautiful view of the Town Cove, the ocean and the sand dunes. The views were the prime reason for building the house where it stands. The sun rising out of the sea was spectacular, some nights it was the full moon we saw - again spectacular. We watched whales blow as they swam and cavorted in the water, as seen from our dining room window. Now all that is gone as the trees have been allowed to grow. The land was clear and planted to hay which was harvested for our golden Gurnsey cow, Daisy, and our horse, Molly.[5]

Similarly, the views of the house from the town of Eastham have been obscured by the trees and brush. An architectural landmark, visible for miles in the 19th and early years of the 20th century, the Penniman House can now be seen only from Fort Hill Road.

* * *

NOTES

1. See deed dated February 23, 1866.

2. Captain Edward Penniman, Accountbook, 1867-1880.

3. Captain Penniman had his house built on an 8-foot elevated terrace so he could view the Atlantic Ocean and Cape Cod Bay from the cupola (see Appendix E).

4. Assessor's records for the Town of Eastham.

5. Appendix E.

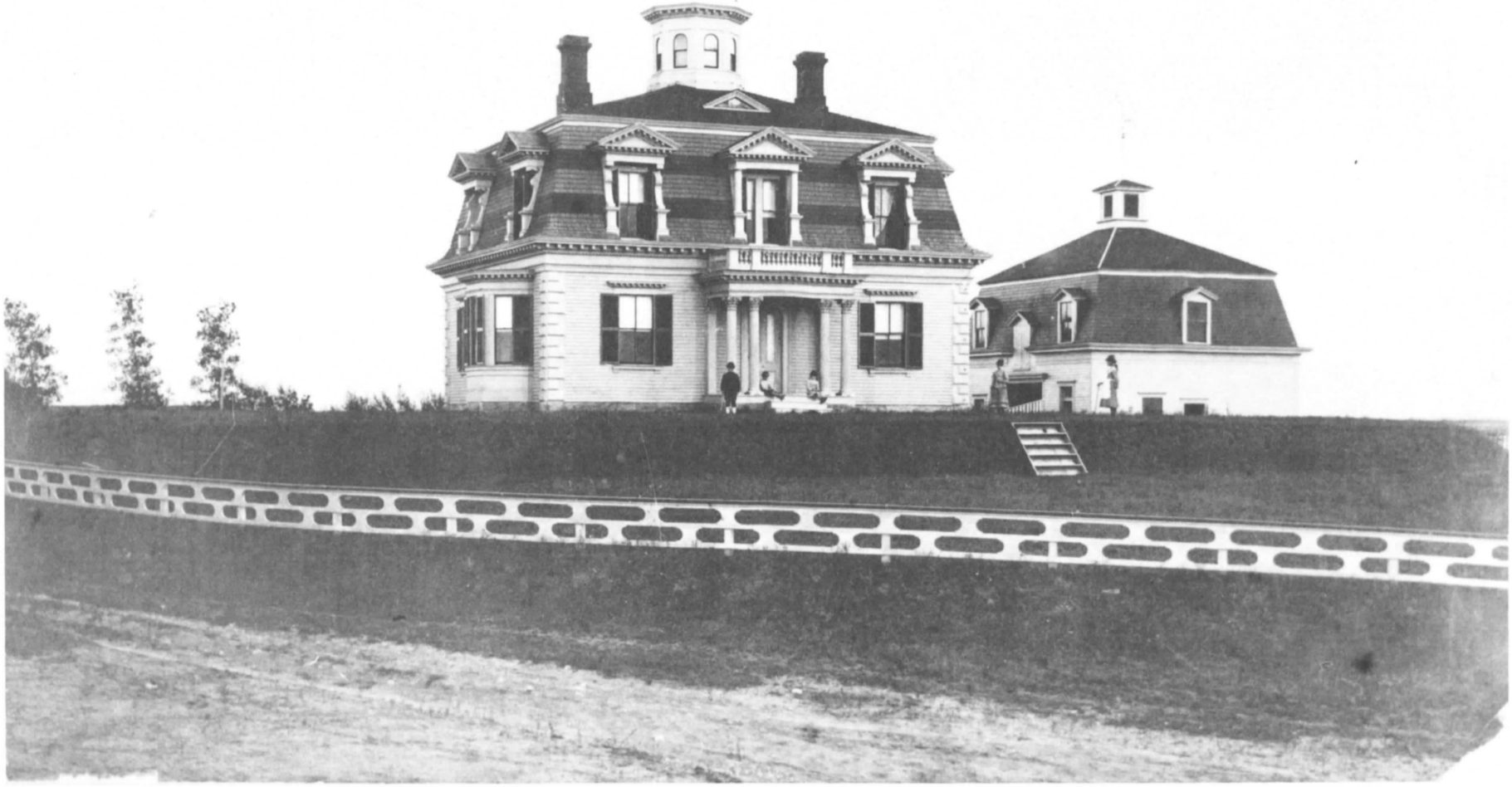


Illustration 8. Penniman House and Barn (Circa 1898).



Illustration 9. Penniman House: The Greenhouse (Circa 1890).

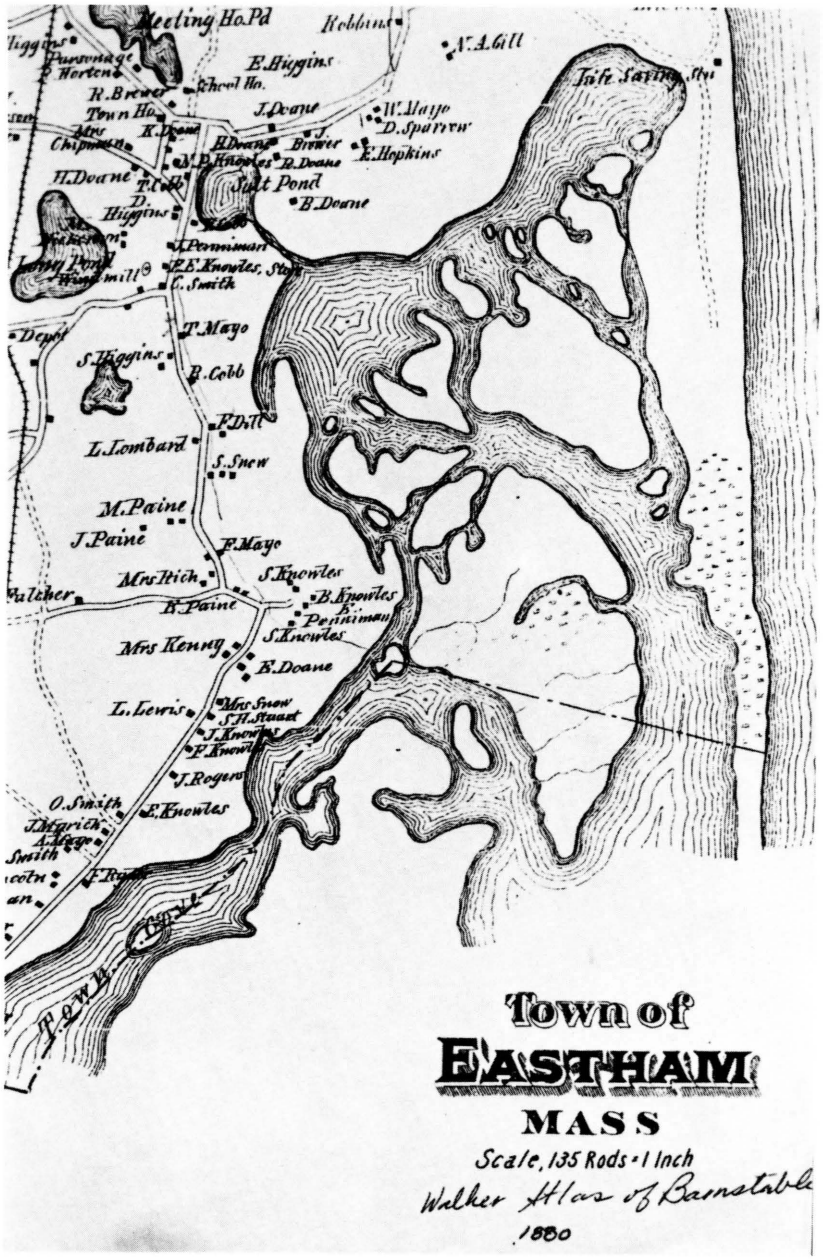


Illustration 10. Map Showing Structures in the Fort Hill Section of Eastham (1880).



Illustration 11. View Northward from the Penniman House (Circa 1890).



Illustration 12. View Northeastward from the Penniman House (Circa 1890).

IV. SUMMARY ARCHITECTURAL DESCRIPTION

EXTERIOR

The Captain Edward Penniman House, built in 1868, is a 2-1/2 story, wood-frame structure with a mansard roof.[1] The mansard roof is the characteristic feature of Second Empire-style architecture in mid 19th-century America.[2] The house is located along the west side of Town Cove, in the Fort Hill section of Eastham. The principal elevation of the house faces west.

The house is symmetrical in design--three bays wide (40 feet 4-3/4 inches) and two bays deep (34 feet 3-1/4 inches). A doorway is centered at first-story level in each of the west and east (front and back) facades; bay windows are located diagonally opposite each other at first-story level on the north and south sides (see Illustrations 1-4).

The house has a stone foundation. Below grade, it is constructed with rubblestone and mortar; above grade, it is constructed with cut granite blocks and mortar. The exterior walls of the house are wood-framed and clad with clapboards. Exuberant architectural millwork trims the windows, doorways, and cornice that punctuate the exterior walls. Most of the first-floor windows are also fitted with louvered wooden blinds. The principal, west facade of the house is dominated by an elaborate entrance portico, featuring Corinthian columns and a hipped roof crowned with a balustrade.

The mansard roof, like the walls of the house, is wood-framed. It is clad with wooden shingles. The sloping sides of the lower part of the mansard roof, which form the second-story exterior walls, are not curved, but rather flared at their lower edges. They are fenestrated with the same symmetry as the first story. The upper part of the mansard roof is ridge-hipped. The ridge is surmounted with an octagonal cupola. Brick chimneys are located in the north and south roof slopes; the east and west roof slopes contain small triangular windows.

The exterior of the house is presently painted with its ca.-1890 color scheme. The clapboards are yellow; the trim, white; the window sash, black; the window blinds, green; and the roof shingles, brown and red.

INTERIOR

The interior of the house, which remains remarkably unaltered, is characterized by the same symmetry and elaborate embellishment as seen on the exterior of the house.

The interior plan consists of four rooms, two on each side of a central hall. The plan deviates slightly from a traditional central-hall plan, in that the hall does not extend the full length of the house. The hall had to be shortened to accommodate the first-story pantry, the enclosed back stair, and the second-story bathroom.

Unlike the interior room plan, which is relatively simple, the interior woodwork and finishes are ornate and of high quality. The one exception to this statement is the floors, which consist of pine boards; however, they were originally covered with carpeting. The interior woodwork, which is soft wood everywhere except in the dining room, is elaborately molded. The dining room woodwork is oak. The windows in the southwest parlor, northwest parlor, and dining room have molded, recessed panels below them extending from window apron to baseboard. The front stair has a handsome mahogany newel, handrail, and turned balusters. Much of the interior woodwork retains its 19th-century finish. Doors on both the first and second stories have fine grained finishes. The grained woodwork in the kitchen has been covered over by a layer of latex paint. The northwest parlor retains the paint scheme applied when the flocked wallpaper and ceiling paper were hung, ca. 1880.

The interior walls and ceilings of the house are plastered. Except for the kitchen, pantry, back hall, and bathroom, the walls were originally wallpapered. The only rooms retaining their historic wallpapers are the northwest parlor and northwest bedroom. The walls of the other rooms of the house are presently covered with later wallpapers or modern latex paints. The ceilings in the house historically were painted with white calcimine paint, except for the ceilings in the dining room and northwest parlor, which were papered. The historic dining room ceiling paper was replaced by the existing paper by ca. 1920; the northwest parlor ceiling paper remains intact.

The house was built with interior plumbing. The kitchen contained two sinks, and a full bath was located on the second story. Water was supplied to this system by two cisterns, one located in the attic and the other underground at the northeast corner of the house. All of the historic bathroom furniture and fixtures have been removed. The kitchen retains its original marble sink and cabinet; the tin kitchen sink has been removed.

The original heat source for the house was wood or coal stoves. All the fireplaces in the house are purely decorative. Most have recessed areas in the plaster below their marble mantelshelves that contain metal stovepipe thimbles. Circa 1890, a hot-air, coal-fired furnace was

installed to supplement the stoves. It has since been replaced with an oil-fired, hot-air furnace.

When first built, the house was lighted with kerosene lamps. The house is presently wired with minimal electrical service, installed ca. 1930.

* * *

NOTES

1. Cyril Harris, in his Historic Architecture Sourcebook, defines Second Empire style in the U.S.A. as, "A stylistic designation named after the French Second Empire after Napolean III (1852-1870), but referring to grand eclectic architecture in the U.S.A., not only in the 1860's but also the 1870's, primarily public buildings. Its characteristic feature is the high mansard roof, for which it is also called Mansard style."

V. ARCHITECTURAL FABRIC: EXTERIOR ELEMENTS

The exterior of the Penniman House underwent few significant alterations from the time of its construction in 1868 until its acquisition by the National Park Service in 1964. It is assumed that the 1964-65 exterior restoration work performed by the Park Service only repaired or replaced in kind deteriorated fabric. (Since this work was only minimally documented, the specifics of the architectural fabric involved are not known; see Appendix F.) Therefore, the extant fabric described below can be considered to be the historic fabric, unless otherwise noted in the text.

INTRODUCTION

A. Dimensions

40 feet 4-1/2 inches wide by 34 feet 5-1/2 inches deep

B. Number of Stories

Two and a half, plus a cupola

C. Height

Above grade, including the cupola: 37 feet 2-1/4 inches

D. Orientation

The house faces west.

FOUNDATION

The foundation walls of the Penniman House are approximately 7 feet high, 1 foot 6 inches thick, and built of stone. The portion of the walls below grade (5 feet 6 inches high) consist of random-size fieldstone. The portion above grade (1 foot 6 inches high) is constructed of cut granite blocks (Ill. 13). The stone is laid with a natural cement mortar; the mix is one part natural cement to three parts sand. An exception to this type of stone construction is found at the south end of the east foundation wall. This portion of the foundation is exposed and constructed of brick. The brick is laid in stretcher courses (Ill. 14).

The basement of the house is only partially excavated. Under Room 103 (northwest parlor) and Room 104 (kitchen) there is only a crawl space. A stone partition wall, 4 feet 3 inches high, separates the basement from the crawl space. The foundation dimensions given above apply only to the fully excavated portions of the basement. It is assumed that the crawl-space foundation walls are more shallow than 7 feet.

The specifications for the house detailed the construction of the foundation as follows:

> Masonry: To excavate and stone up a cellar the entire size of the House (Exclusive of the projections) 7-1/2 feet deep in the clear of floor joists. Said wall to be built of good stones to make a strong wall. to build an outside cellarway with stone steps....The underpinning to be 2 feet wide of split stones, to be plinths on the corners to receive the quoins. said plinths project 4 inches from the sill and to be 18 inches broad on the face. To lay all foundations below the frost for the Portico, Bay Windows, and Back Porch. The underpinning to be well backed up and the underpinning, as also the cellar wall, to be well pointed, with mortar. The underpinning to be handsomely lined off on the Top Edge to receive the sill.

Comparison of this text and the existing foundation reveal that there are several discrepancies between the specifications and the foundation as built. First, there does not appear to have been any significant excavation required for the building of the foundation. As discussed above, Captain Penniman raised the house site approximately 8 feet, so that he could view both Cape Cod Bay and the Atlantic Ocean from the cupola. Physical evidence, specifically the courtyard's retaining walls, indicate that this was accomplished by building the foundation walls and then filling around them. The courtyard retaining walls are built with the same stone and mortar as the house foundation, indicating the same date of construction. The placement of the basement doorway and double-hung window in the brick portion at the south end of the east foundation wall further supports the theory that the foundation and courtyard walls were built and then dirt pushed against them. One entry



Illustration 13. Penniman House: West Foundation Wall (1984).



Illustration 14. Penniman House: East Foundation Wall, Showing Basement Doorway and Window (1984).



Illustration 15. Penniman House: South Facade, Showing Basement Window (Circa 1890).

in Captain Penniman's Accountbook reads, "July 1, 1868: paid James Rogers for digging basement $15.00." This suggests that there was some excavation associated with the building of the basement. However, it seems highly improbable that the mound was built up and then excavated for the house's foundation.

Another discrepancy between the specifications and the basement as built is that the basement is not fully excavated. This seems odd in light of the theory that the foundation walls were built and then dirt piles against them. One possible explanation for the crawl space is that the hill was higher on the north side of the house, and that the height of the foundation walls conformed to the existing terrain. This theory has not been confirmed by archeological investigation. The uniform surface of the dirt floor in the crawl space suggests that it was partially filled for leveling. The most likely explanation for these discrepancies is that the specifications were written prior to Captain Penniman's decision to raise the house site 8 feet.

The foundation walls of the crawl space contain no openings. The foundation walls of the fully excavated portion of the basement contain two small windows, one in the west and one in the south wall. The south foundation wall's window opening is 3 feet 5 inches wide and 1 foot high. It has a simple wooden frame and four panes of glass. This window appears in the ca. 1890 photograph of the south elevation of the house (Ill. 15), and is assumed to be original. The west foundation wall's window opening measures 2 feet wide and 1 foot high. Patching around this window indicates that it is not original. It is not visible in the historic photographs of the west elevation, but it does appear in a photograph of the house taken in 1951. Its date of installation is thus unknown. Since there is no brick patching or much mortar patching around the window, it is assumed the granite foundation wall was cut to size for this window.

The exposed portion of the foundation, at the south end of the east wall, opens into the courtyard (Ill. 14). This brick wall contains a doorway and window. The door has two recessed lower panels and four glazed upper panels. The window is double-hung, with two-over-two sash. Both the doorway and window have simple, wooden frames. Pintles mounted on the north side of the doorway casing are for a screen door presently stored in the barn. It is a simple two-panel screen door with handsome metal corner brackets. The door is painted black. The hinges for this screen door are visible in the ca.-1890 historic photographs, so it dates to the historic period. The basement window was fitted with blinds.

WALLS

A. Framing

Only limited portions of the wall framing--in the basement and in the attic--were exposed for examination during the preparation of this report. The exposed framing, however, matches that shown on the specification drawings. In the absence of better documentation, these drawings will serve as the basis for the description of the wall framing that follows. The framing shown incorporates a combination of balloon-frame and traditional post-and-beam construction. The walls are constructed with standard framing members--sills, posts, girts and braces. However, the floor joists are not set into the girts: rather, the floor joists rest on ledgers that are set into the vertical framing members. F.E. Kidder in his Building Construction and Superintendence manual described this type of combination frame as follows:

> Combination frame - the better class of wooden buildings are now framed on a sort of combination of the balloon and old-fashioned methods. The braced frame is adopted as far as the sills, posts, girts and braces are concerned, but the common studding is generally mortised at the lower end only and spiked at the upper end, and generally the plate is made of two thicknesses of 2" x 4" or 2" x 6" plank spiked to the top of the studding and breaking joint.

The specifications described the sizes of the framing members as follows:

> Frame: the frame to be of spruce or hemlock. to be good sound square edged lumber. Outside sills 6 x 7 in. Tie sills 7 x 7 in. Joist for the first floor 3 x 7 in. Posts 4 x 7 in. Plates 6 x 6 in. Tie beams 6 x 7 in. Floor joist for the second floor 2 x 10 inches. Studding 3 x 4 in. Tuck or cap studding may be 2 x 4 in. Joist for the third floor 2 x 7 in. Rafters for the sharp roof to be 3 x 5 in. Hip rafters, 2 x 7 in. For other rafters see Bill of frame. The frame of the floor joist where they come to the outside walls to be supported by halving a board into the Studding and the Rafters. The joist to be spiked into the studding and the rafters. The plates to be stayed to the floor joist to prevent the roof from spreading. Floor joist framed 16 inches from center to center.

The exposed framing members reveal that, for the most part, the size lumber cited in specifications was used. A known exception is the plates, which measure 5 by 4 inches, rather than 6 by 6 inches.



Illustration 16. Penniman House: East Facade, Showing Ends of Vertical Sheathing Boards Under Clapboards (1984).

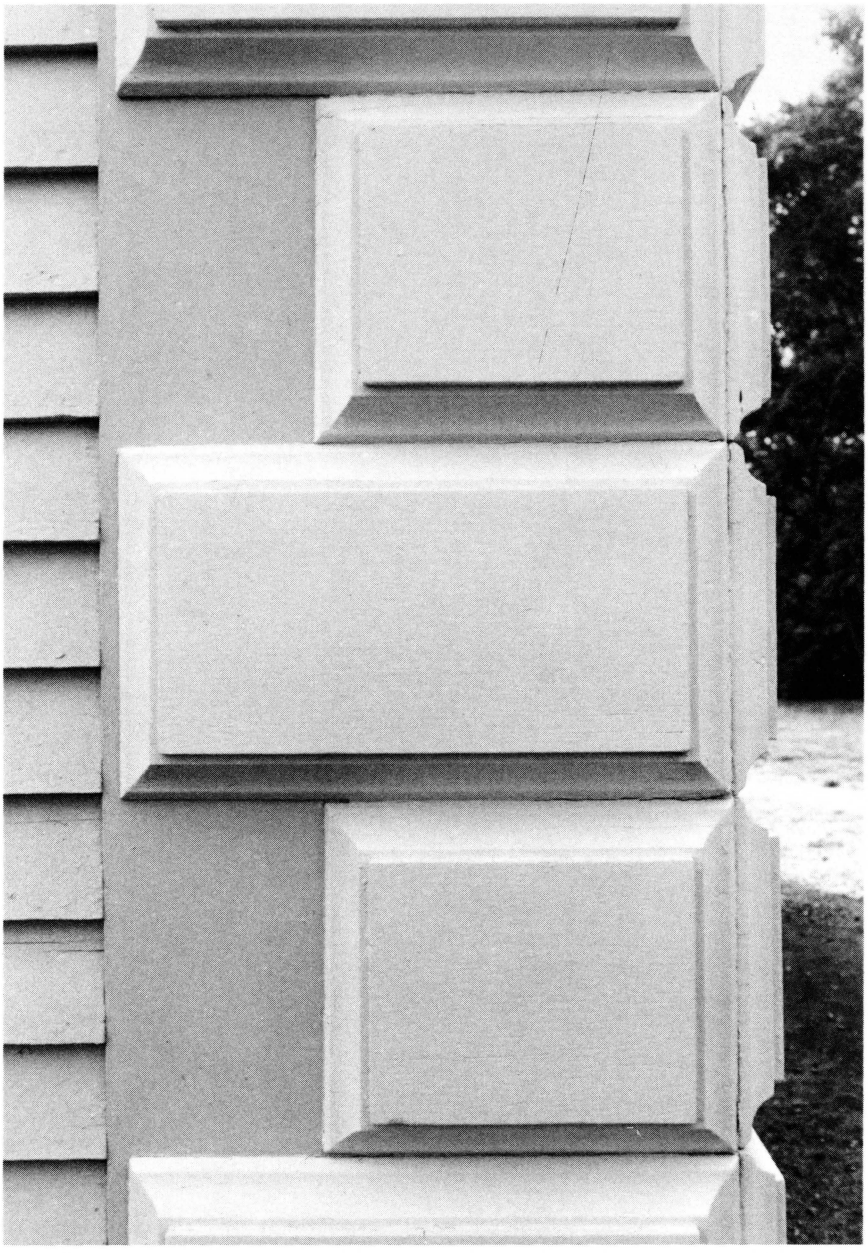


Illustration 17. Penniman House: Corner Quoins (1984).

B. Sheathing

The sheathing boards are of random width, 1 inch thick, and laid vertically (Ill. 16). The specifications call for "Inclosing Boards - the walls and roofs to be covered with good square edged sound seasoned inch boards. May be of pine or hemlock. All to be thoroughly nailed."

C. Cladding

The exterior walls of the house are covered with clapboards. The original clapboards are circular sawn and have a 3-1/2-inch reveal. The specifications state: "The walls to be clapboarded with first quality of Eastern pine clapboards. Laid to weather not to exceed 4 inches."

D. Trim

The corners of the walls are trimmed with 12 quoins of alternating size (Ill. 17). The large quoins measure 1 foot 6-1/4 inches by 10-1/4 inches; the small quoins measure 1 foot by 10-1/4 inches. The quoins are 1-3/4 inches thick. They are nailed to a cornerboard 1 foot 6-3/4 inches wide. The specifications called for:

> Quoins on the corner of the house. All to be put up agreeable to detail drawings. Of the best of lumber and workmanship. The corners of the house to be ceiled with narrow boards before the quoins are put on. The quoins will be 1-3/4 inches thick.

E. Cornice

The main house cornice consists of a pair of fillets, a bead, a cavetto, a fillet, a fascia, a cavetto, a dentil course, a fillet, a quarter-round, a row of brackets trimmed with a cavetto molding, and a fillet. A wooden gutter also is present (see "MAIN ROOF," Section E). These architectural elements are the same as those used for the cornices of the bay windows and west entry portico, except that they are larger in scale.

F. Alterations

In 1964-65, the exterior of the Penniman House was extensively restored by the National Park Service. Among other work, deteriorated woodwork was repaired and replaced. The minimal documentation that exists for this work has been assembled in Appendix F. Examination of this documentation reveals the general scope of the work, but provides few specifics about the architectural fabric that was altered or replaced. Short of disassembling the exterior woodwork--an exercise deemed unjustifiable at this time--this information must remain unknown.

FENESTRATION

A. Facade Windows

The walls of the Penniman House are three bays wide and two bays deep. Both the east and west elevations have windows placed symmetrically on either side of their centrally located entrance doorway. The north and south walls each have a single window and a bay window, located diagonally opposite each other. On the north wall, the single window is at the east end, while the bay window is at the west end. On the south wall, the locations of these windows are reversed. The placement of the windows, although not strictly symmetrical, is balanced.

Single Windows

Architraves. The single, first-story windows have unmolded, vertical casings 4-3/4 inches wide. The lower 1 foot 4 inches of the casing flares and is 5-3/4 inches wide. The sills are 6 inches wide, 1-1/2 inches thick, and have a rounded edge. The sills extend 3 inches beyond the vertical casings. The window aprons are 2-3/4 inches thick, 2-1/2 inches wide, and 3 feet 11-3/4 inches long. The window aprons are fitted with a pair of cyma recta brackets. The tops of the windows have a 6-inch-wide horizontal casing, capped by elaborately molded window hoods. The moldings comprising the window hood, from bottom to top, are: a cavetto, a quarter-round, a row of ogee brackets trimmed out with quarter-rounds, a fillet, and a quarter-round. The window hoods have flat tops that were originally covered with tin.

Sash. The single, first-story windows are two-over-two, double-hung windows (Ill. 18). The lower sash measures 2 feet 11-1/2 inches long and 3 feet wide; the upper sash measures 2 feet 10-1/4 inches long and 3 feet wide. The window sash is 1-3/4 inches thick. The panes of glass in this sash measure 1 foot 3-1/2 inches wide and 2 feet 8 inches long. The specifications state: "Windows as per plan - sashes 1-1/2 inches thick. All to be hung with weights in the usual way. The pullies, cords and sash fastenings to be of good quality. Glass in the first story to be 16x32 in....Glass to be the first quality of French glass under plate."

Blinds. All of the first-story windows have louvered blinds. The blinds measure 5 feet 9 inches long, 1 foot 6 inches wide, and 1-1/8 inches thick. They are of mortise and tenon construction. Most of the louvers are fixed, but the louvers on the lower half of the right blinds are movable. The movable louvers are set into holes drilled into the stiles. They are connected, with a loose-fitting staple, to a movable wooden dowel that opens and closes the louvers. The blinds are hung with pintle-type butt hinges 1-3/4 inches long. The bottoms of the blinds are fitted with metal strip latches. These latches hook over staples mounted on the window sills, to hold the blinds closed, and staples mounted on the clapboards, to hold the blinds open.



Illustration 18. Penniman House: Typical First-Story Single Window (1984).

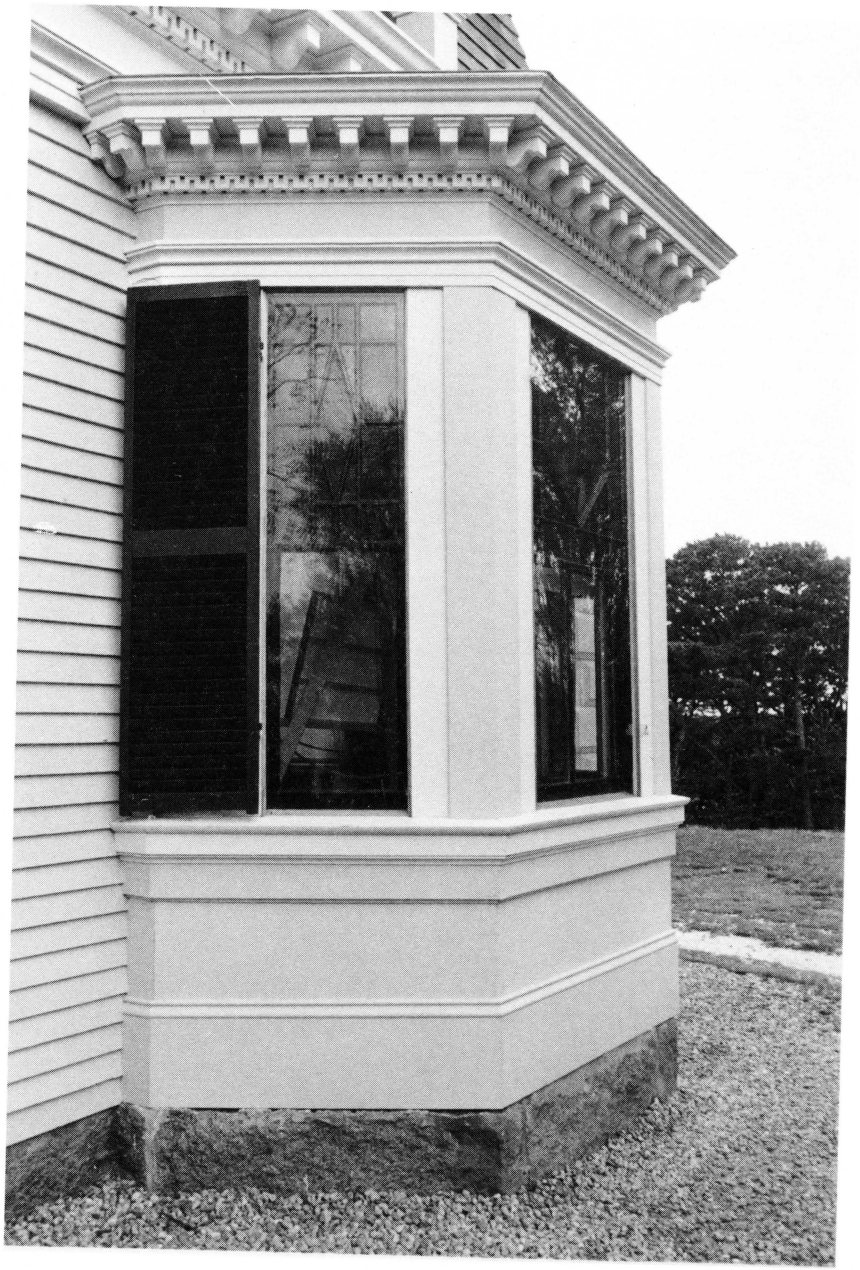


Illustration 19. Penniman House: North-Facade Bay Window (1984).

Bay Windows

Reference to the bay windows in the specifications included:

> The Bay Windows full size. get the width of your sashes and then equalize the width on the corners...The foundation for the Bay Windows to be three inches larger than the sills to admit of a moulding outside of the boarding....The portico and bay window roofs to be Tinned. The tin to be the first quality roofing tin. And to be put on in the usual way locked and soldered joints. All projections made tight where they connect with the main building.

Architraves. The bay windows have foundation fascias 11-1/2 inches wide, separated--with an ovolo and bead molding--from the panel that extends up to the base of the window trim. The window apron consists of a fillet, a cavetto, and a fillet molding. The window sill is 6 inches wide and 1-1/2 inches thick. Its edge is cut in the shape of a quarter-round. The sides of the windows are trimmed with unmolded boards. A complex molding, consisting of two fillets, a bead, a cavetto, and two fillets, runs along the top of these windows. Above this complex molding is another fascia and the molded wooden detail comprising the bay window's roof cornice. The cornice consists of a cavetto, a quarter-round, a row of ogee brackets trimmed out with cavettos, a fillet, a quarter-round, and a cavetto. The bay windows each have a flat roof that was originally covered with tin.

Sash. The bay windows contain three double-hung windows (Ill. 19). The upper sash in the side windows measures 1 foot 7 inches wide and 2 feet 11-1/4 inches long. The single panes of glass in the side windows measure 1 foot 3-1/2 inches wide and 1 foot 8 inches long. The center bay windows are the same size as the single, first-story windows. Originally, both the north and south bay windows had clear glass (Ill. 8). By ca. 1890, the glass in the upper sash in the north bay window had been replaced with small panes of colored glass. The shapes and colors of the panels of glass are shown in Illustration 20.

Blinds. Exterior blinds are seen on the bay windows in photographs taken ca. 1898. Later photographs show that they were removed before 1951, but that those on the angled side windows were rehung before 1962.

B. Dormer Windows

The lower slopes of the mansard roof are fenestrated with the same basic symmetry as the first-story walls. The north and south sides of the roof contain two single windows, while the west and east sides contain two single windows on either side of a double, center window. The upper west and east slopes each contain one small triangular window. All dormers are roofed with wooden shingles.

A series of HABS photographs taken in 1962 (Ills. 21-26) depict clearly the design of the dormer windows.

Single Windows

The only reference to these windows in the specifications stated: "Windows on the roof to have pilaster with brackets."

Architraves. The single windows are recessed into the steeply sloping lower portions of the mansard roof. This creates a flat area at their feet, which is flashed with sheet metal. On either side of this area is a simple wooden pedestal supporting a pilaster-like member that curves concavely upward to end in a rectangular boss. Atop each boss is a bracket that supports the window's projecting pediment. These pediments, like the other prominent architectural features of the house, are decorated with a collection of molded wooden trim (Ill. 27). The horizontal cornice of the pediment is trimmed with a cavetto, a dentil course, and a row of brackets surrounded with quarter-rounds. The tympanum is similarly trimmed, while the raking cornice consist of a cyma recta molding and fillet.

Sash. The single windows have two-over-two, double-hung sash. These measure 2 feet 10 inches wide, 2 feet 9 inches long, and 1-3/8 inches thick; the panes of glass are 1 foot 1-1/2 inches wide by 2 feet 5-1/2 inches long.

Double Windows

Architrave of West Window. The trim for the dormer window centered on the west roof slope resembles that of the single windows. It has the same sheet-metal flashing (Ill. 28) and simple pedestals, except that these latter support freestanding columns (Ill. 29). The specifications state: "Have the middle [west] dormer window wider than the others. Make a mullion window of it. The window to have columns on sides as it will be seen on drawing."

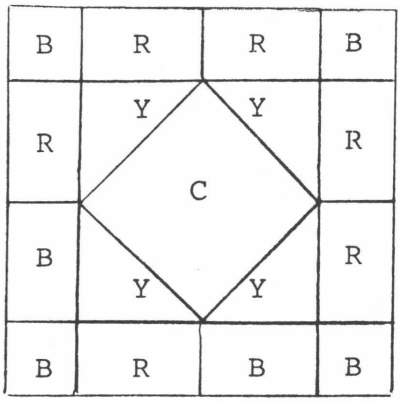
Architrave of East Window. The double window on the east side of the roof is not recessed as deeply into the roof slope as the other windows are (Ill. 23). The specifications stated: "The center window on the back side to be the same size as the front but to be plain without columns. The sashes to project on a line of the studding below. I do this to save all the room in the bathroom." This window has a plain casing topped by the usual ornate pediment.

Sash. Both double windows are single-paned, double-hung windows. Their sash measure 1 foot 6 inches wide by 2 feet 9-1/4 inches long by 1-3/8 inches thick; the panes of glass are the same size as those for the single windows.

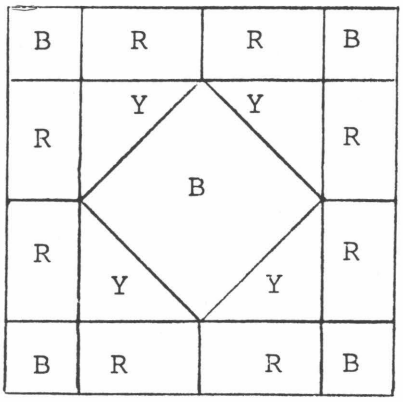
Blinds

All of the dormer windows were fitted with louvered blinds, judging by photographs taken ca. 1898. The second-story blinds were of the same construction as the blinds on the first story, but were smaller. They

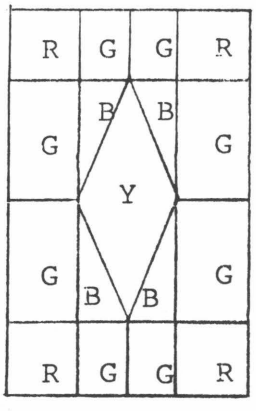
Colored Window Glass in the
Upper Sash of the Bay
on the North Elevation



Center Window
Existing Glass Colors



Center Window
Probable Historic
Glass Colors



Color Keys:

B - Blue

R - Rose

Y - Yellow

G - Green

C - Clear

Illustration 20. Diagram of Colored-Glass Panes in Upper Sash of North-Facade Bay Window (1984).



Illustration 21. Penniman House: West Facade (1962).

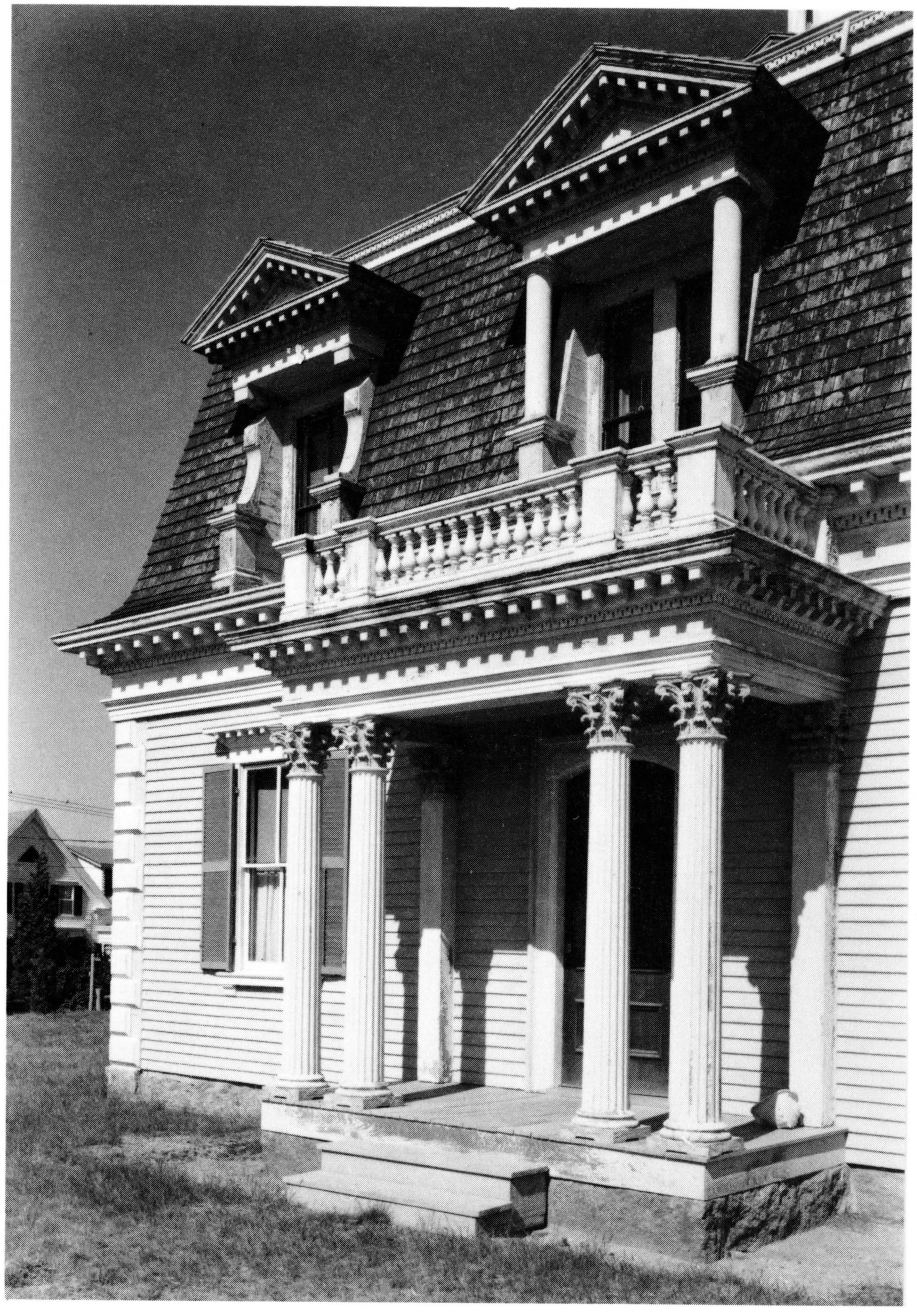


Illustration 22. Penniman House: West Facade (1962).

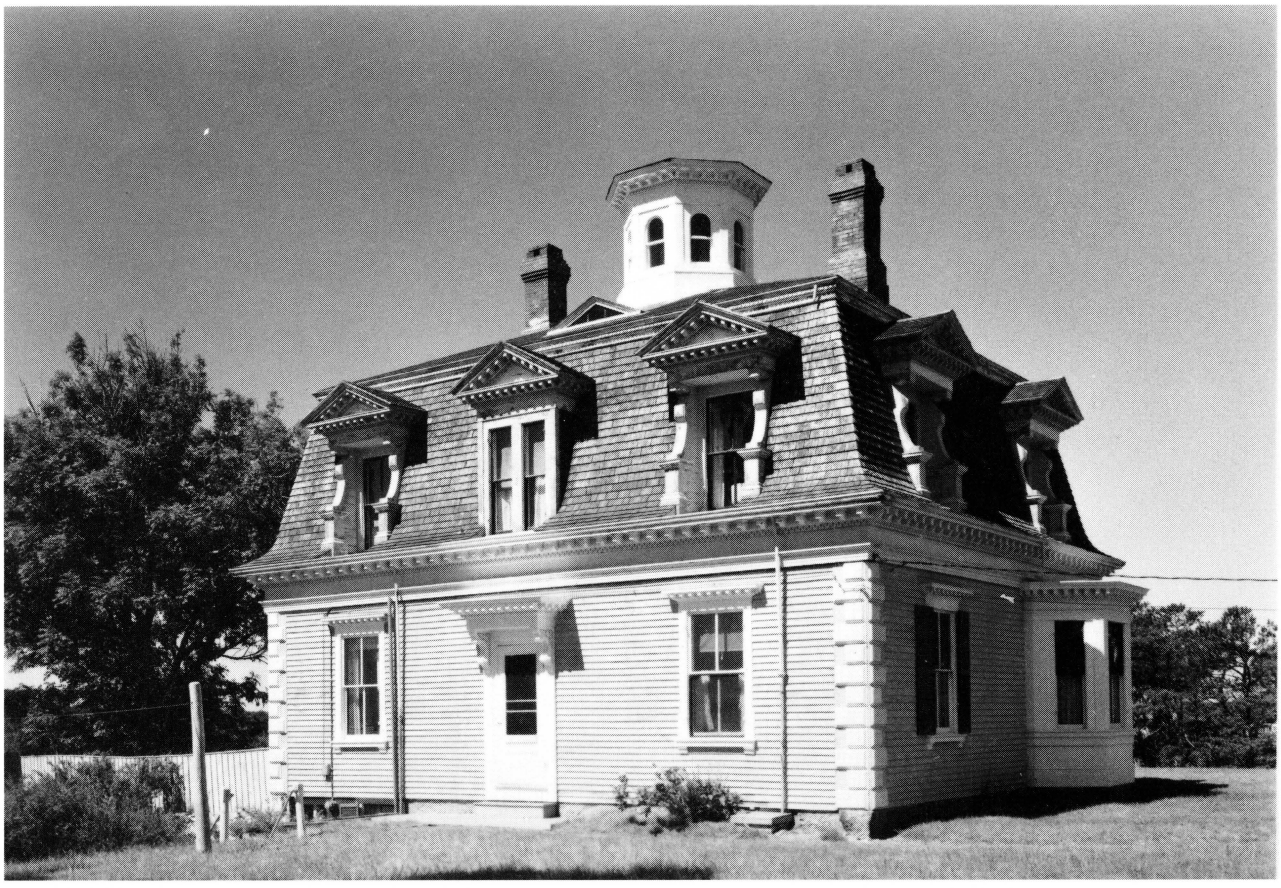


Illustration 23. Penniman House: East Facade (1962).

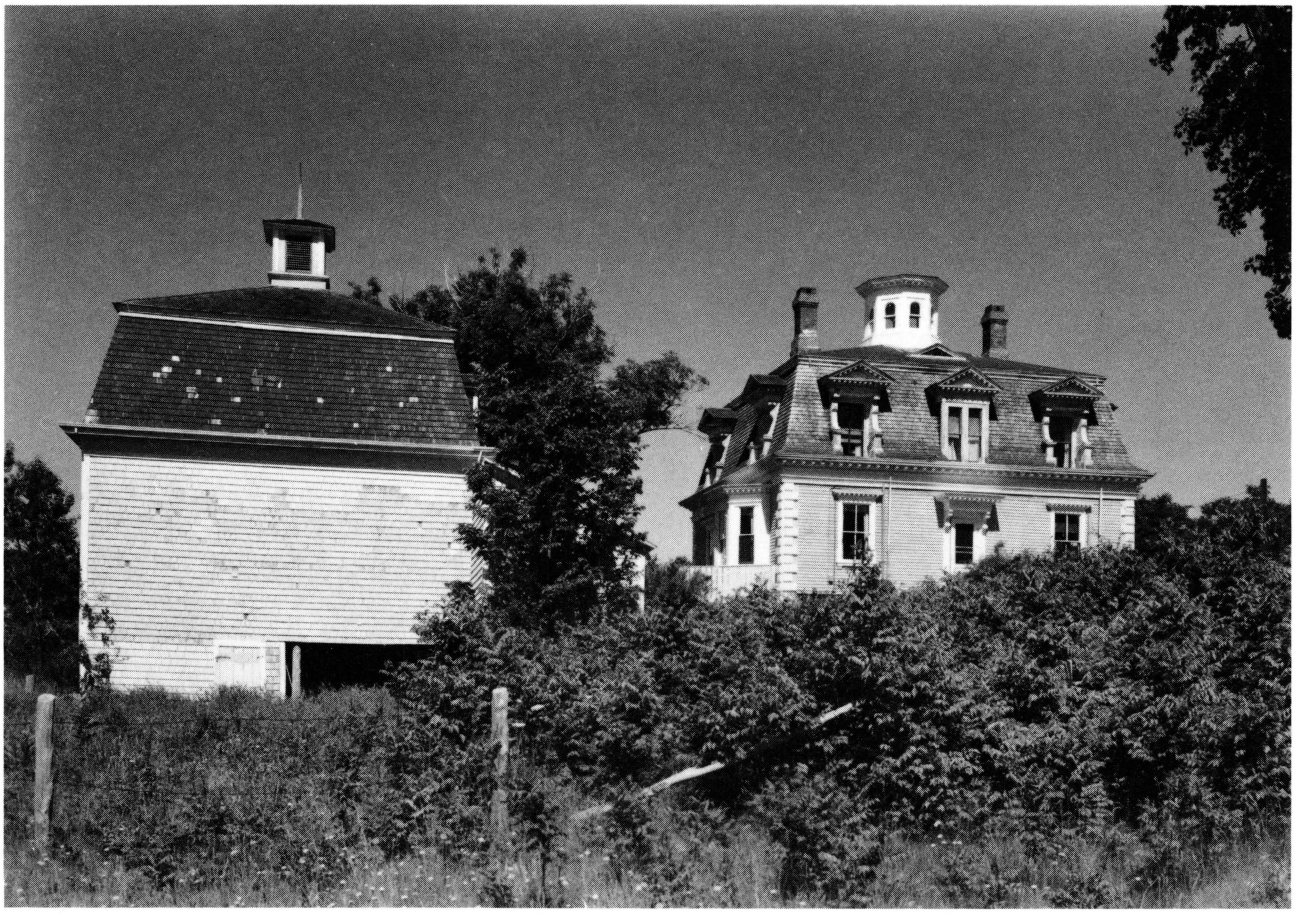


Illustration 24. Penniman House: East Facade of House and Barn (1962).



Illustration 25. Penniman House: North Facade of House and Barn (1962).



Illustration 26. Penniman House: West and South Facades of House and Barn (1962).

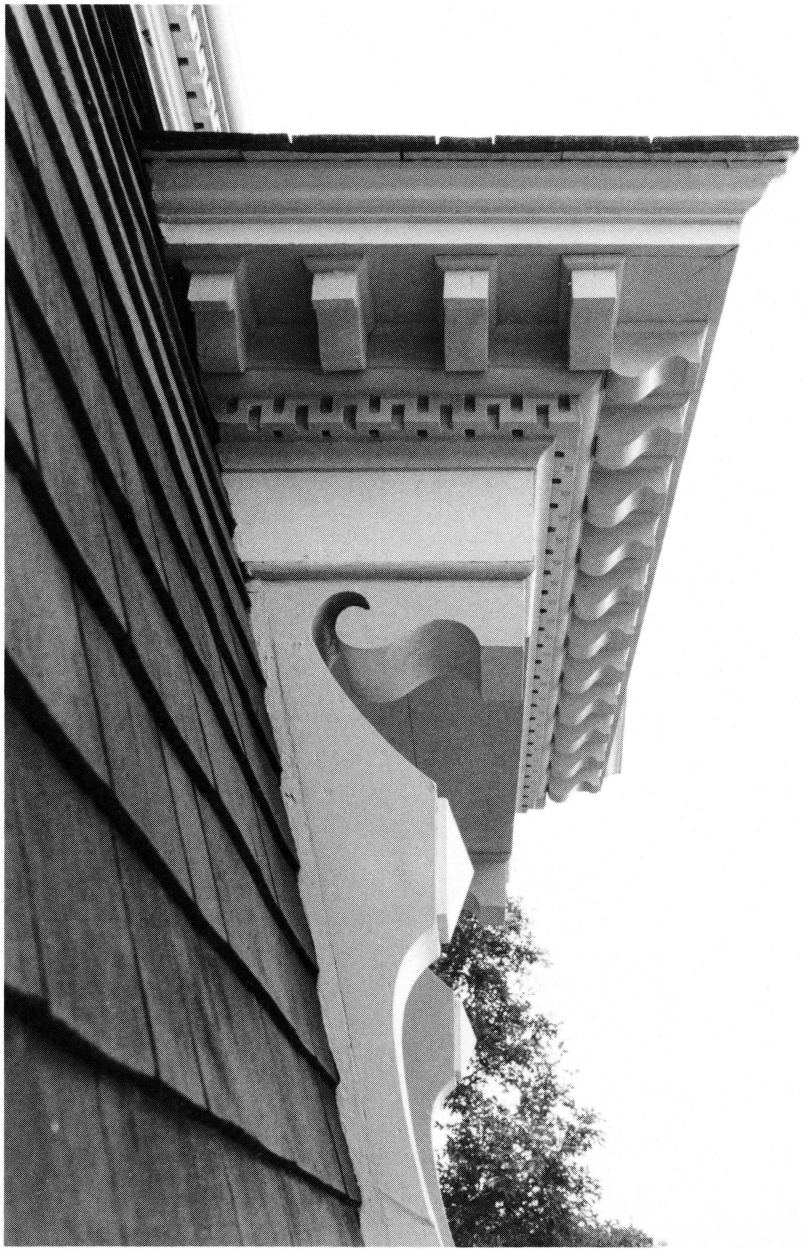


Illustration 27. Penniman House: Detail of Typical Dormer-Window Hood (1984).



Illustration 28. Penniman House: West Facade, Flashing at Base of Center Dormer Window (1984).



Illustration 29. Penniman House: West Facade, Pedestal for Colonette of Center Dormer Window (1984).

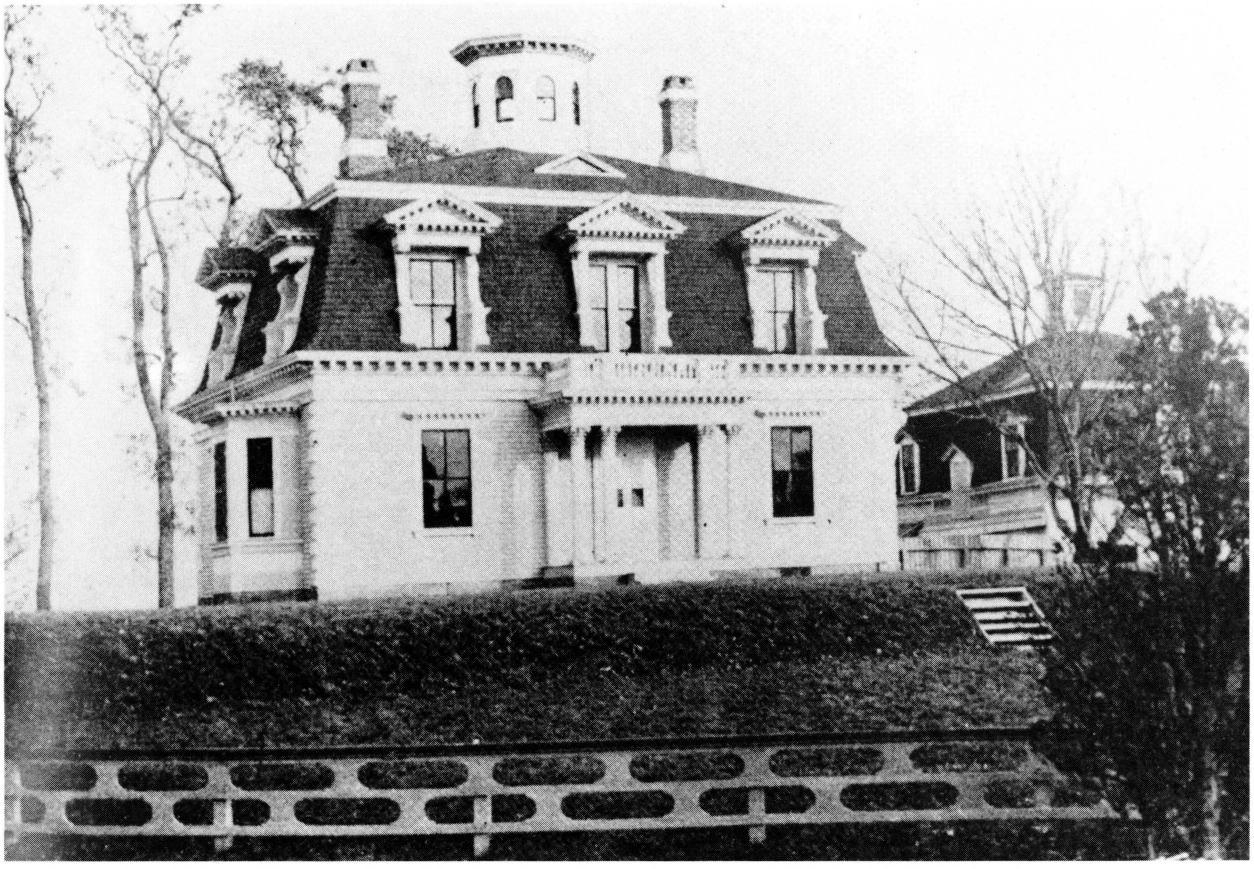


Illustration 30. Penniman House: West and North Facades (1951).

measured 1 foot 5 inches by 5 feet 5 inches long. These blinds were removed prior to 1951 and were not replaced.

Triangular Windows

There are small triangular windows in the east and west slopes of the top portion of the mansard roof. The sash in these windows each contain three panes of glass.

C. Cupola Windows

The octagonally shaped cupola has a window in each of its eight sides. They are double-hung, single-sash windows. The glass in the upper sash has a curved top. The lower sash measures 1 foot 7-1/2 inches long by 1 foot 5 inches wide by 1-1/4 inches thick. The glass measures 1 foot 3-1/2 inches by 1 foot 1-1/2 inches. The upper sash measures 1 foot 6-1/2 inches long by 1 foot 5 inches wide by 1-1/4 inches thick. The glass measures 1 foot 3-1/4 inches (to the top of the curve) by 1 foot 1-1/2 inches. All of the ca.-1868 cupola window sash has been replaced; however, the historic photographs reveal that the new sash closely matches the original. The window sills are 6-1/2 inches wide and 1-3/4 inches thick. The window casings are 4 to 4-1/2 inches wide and unmolded.

D. Alterations

As indicated, the flat hoods over the single windows and the flat roofs over the bay windows originally were covered with tin. This was replaced with modern sheet metal at some point--probably lead-coated copper in 1964-65.

A photograph taken ca. 1951 (Ill. 30) shows that the shutter blinds had been removed by that time. However, they must have been placed in storage, because some of the historic blinds were rehung before 1962 (Ills. 21-26), while others were found still in storage by this author.

DOORWAYS

A. West Portico

The west entry portico is a rectangular structure 11 feet 2 inches long by 5 feet 3-1/4 inches wide. It has a granite-block foundation. The portico deck consists of boards 4-1/2 to 4-3/4 inches wide, running east/west. They are approximately three-quarters of an inch thick (Ill. 31). The original portico steps have been replaced. The existing steps are 4 feet 10 inches long; the treads are 1 foot wide, and the risers are 5 inches high. Pairs of Corinthian columns (Ill. 32) support the northwest and southwest corners of the portico roof, while single Corinthian pilasters support the northeast and southeast corners. The columns have bases 1 foot 2-1/4 inches square. The bases are 2-1/2 inches high. The shafts of the columns are fluted and slightly tapered. At their base, the columns are 1 to 2 inches in diameter. The Corinthian capitals are Roman in style--bell-shaped with volutes, and covered by three rows of acanthus leaves. The pilasters are plain, except for their Corinthian capitals. They are 8-1/4 inches wide and 5-3/4 inches deep. The portico cornice consists of a pair of fillets, a bead, a cavetto, a fillet, a fascia, a cavetto, a dentil course, a quarter-round, a row of brackets trimmed with a cavetto molding, a fillet, a quarter-round, and a cavetto.

The portico has a shallow hipped roof (Ill. 33) that was originally covered with tin. A balustrade runs along the perimeter of the portico roof (Ill. 34). The balustrade is constructed with pairs of pedestals on its west side. The pedestals are located above the portico columns. Two full balusters and two half balusters are located between the corner pedestals; 12 full balusters and two half balusters are located between the center pedestals. The north and south sides of the balustrade contain eight full balusters and two half balusters.

B. West (Front) Doorway

The west doorway is the formal entrance of the house. It is covered by the rectangular portico described above.

Architecture

The casing of the west doorway is 8 inches wide, and consists of a torus, cavetto, fillet, and quarter-round (Appendix G, Molding B).

Door

The door (Ill. 31) measures 3 feet 2 inches wide by 7 feet 3-1/4 inches high, and has a curved top (see Appendix H). It is a four-panel door: the lower panels are wood and trimmed with a complex molding (Appendix G, Molding C). The upper panels originally held glass etched with a floral pattern (Ill. 35). The hardware on the door includes



Illustration 31. Penniman House: West-Portico Deck and West Entry (Circa 1890).



Illustration 32. Penniman House: Paired Columns of West Portico (1984).

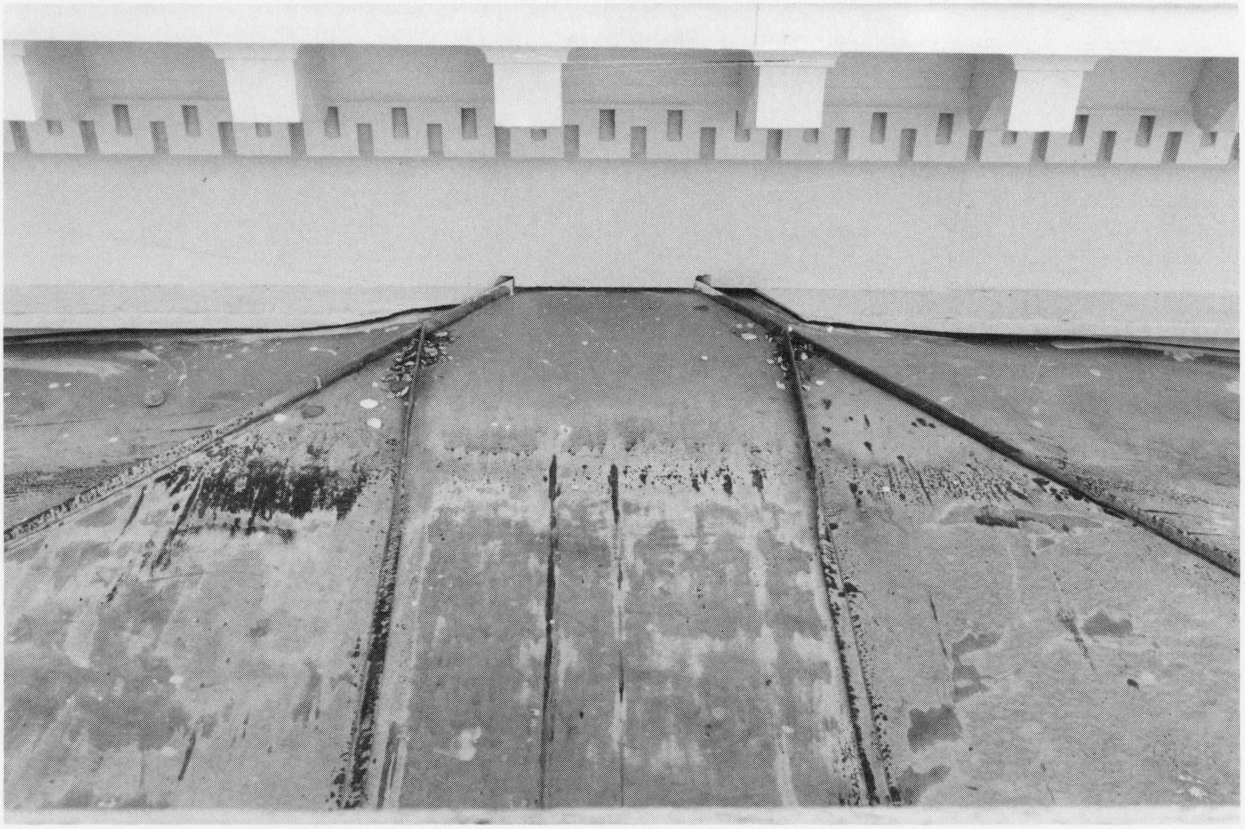


Illustration 33. Penniman House: Hipped Roof of West Portico (1984).



Illustration 34. Penniman House: Roof Balustrade of West Portico (1984).

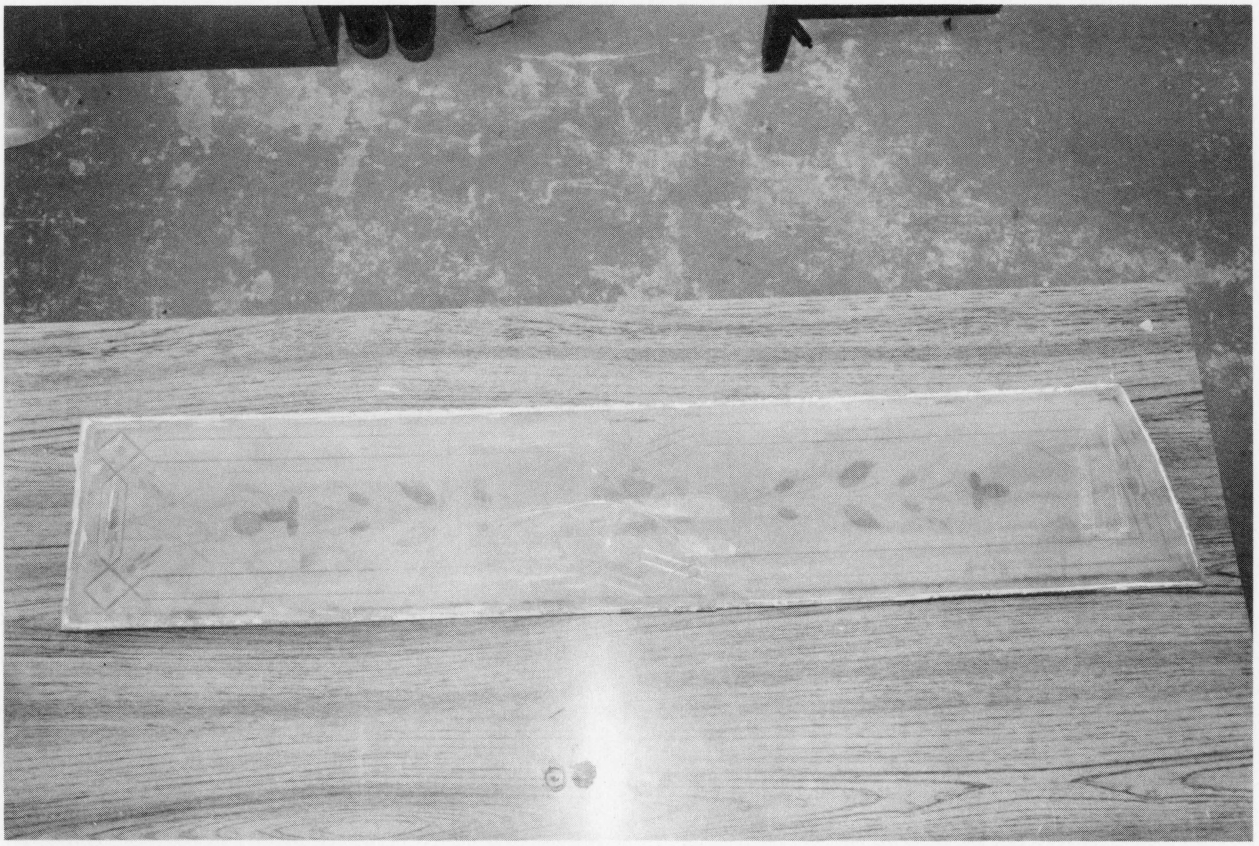


Illustration 35. Penniman House: Etched Glass
from West-Entry Door (1984).

two-knuckle butt hinges 4-1/2 inches long. It has a mortise lock with a silver-plated exterior knob. The door knob, which appears in Illustration 31, is missing. The door also had a mechanical door bell, which has been removed. The bell was circular in shape, and had a curved handle with a white porcelain knob.

The specifications stated the following about the west entry doorway:

> The front door to be in form agreeable to Design. to be 1-7/8 inches thick and made to receive Glass in the upper panels. To be 7 feet 8 inches high, 3 feet 2 inches wide....The knobs for the front door to be silverplated....(The Glass in the front door to be furnished by the proprietor).

C. East (Back) Doorway

Architrave

The original doorway casing and hood for the east entry door remain intact (Ills. 36-37). The casing is 6 inches wide with a molded inner edge. The side moldings consist of a fillet, ovolo, fillet, and cavetto (Appendix G, Molding A). The doorway hood is supported by ornately carved brackets. The brackets are mounted on the doorway casing. The hood consists of a five-inch-wide fascia and a projecting cornice composed of a cavetto, dentil course, quarter-round, row of brackets trimmed with quarter-rounds, a fillet, a quarter-round, and a cavetto. The hood has a flat roof that was originally covered with tin.

Door

The original east entry door has been replaced, and the only reference to it in the specifications is that the "back door to be 1-3/4 inch thick." Therefore, most of the information about this door must be gleaned from the historic photographs. The opening for this door measures 3 feet by 6 feet 11 inches. Illustration 38 shows the door with four panels, the lower two of wood and the upper two glazed. The wooden and glazed panels are surrounded by a wooden molding. The profile of this molding is unknown, but probably either matched the molding on the west exterior door or on the interior doors. Nothing is known about the original back door hardware.

The doorway casing retains one leaf each of two-leaf butt hinges that appear to have been for the screen door shown in one of the 1962 HABS photographs of the house (Ill. 23). Cutouts for the hinges of an earlier screen door are also found on the doorway casing. This screen door is presently stored in the barn. It has four screened panels and is painted black. Although not visible in any of the historic photographs, its style suggests that it dates to the historic period.

Steps

The original east entry steps have also been rebuilt, and no documentation for their design has been found. It is assumed that they were a pair of simple wooden steps, roughly the width of the doorway opening. The area in front of the steps is paved with brick. A walk leads from the back doorway to the steps in the wall along Fort Hill Road.

The original drawings for the house show an enclosed porch, 8 feet long and 5 feet 3 inches wide, at the east entry doorway. All physical evidence and photographic documentation indicate that this porch was never built. In addition, no mention was made in the written portion of the specifications, which seems unusual in light of the detail with which it is drawn.

D. Alterations

West Portico

Like the flat roofs over the bay windows, the shallow hipped roof of the west entry portico was originally covered with tin. This was replaced with modern sheet metal at some point--probably lead-coated copper in 1964-65.

West Doorway

Illustration 30 indicates that by ca. 1951, a storm door had been installed here. The etched-glass panels of the main door were removed and stored at the site. The doorknob and mechanical doorbell are gone.

East Doorway

As indicated, the original east entry door was replaced sometime after ca. 1890. The presumably historic screen door here was removed and stored in the barn prior to 1962, when the present screen door is first seen. The flat hood over the doorway was originally roofed with tin. This was replaced with modern sheet metal at some point--probably lead-coated copper in 1964-65. The east entry steps were rebuilt.



Illustration 36. Penniman House: East Entry (1984).

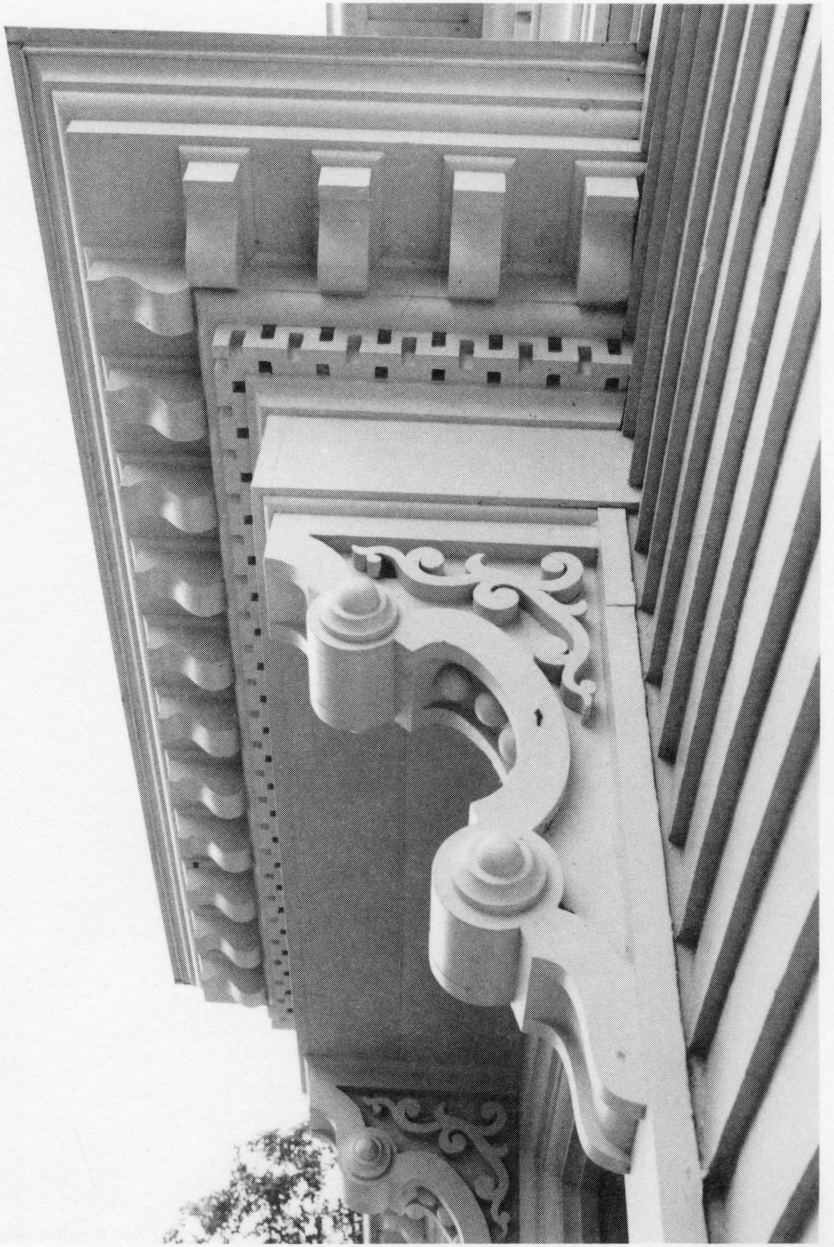


Illustration 37. Penniman House: Detail of East-Entry Hood (1984).



Illustration 38. Penniman House: East Facade and Courtyard, Showing Part of East-Entry Door (Circa 1890).

MAIN ROOF

A. Framing

The Penniman House has a 1-1/2 story mansard roof. The lower sides of the roof are canted and flared out at their bottom edges; the top portion is hipped. Unlike the framing for the walls, nearly all of the roof framing was exposed in the attic during the preparation of this report. As shown in the specification drawings, the rafters in the sloping sides of the mansard are 3 by 5's placed approximately 16 inches on center. These rafters are toenailed to the girt and plate.

The sides of the dormer-window openings are framed with 3 by 5's. The bottoms of the openings are framed by the girts, while the tops are framed by the attic-floor ledger strip. The framing of the dormer windows illustrates well how the combination frame--described previously in "WALLS," Section A-- functions.

The hip rafters in the top of the mansard roof are 2 by 7's, while the vertical rafters that join the plates and hip rafters are 2 by 4's. These rafters are placed approximately 26 inches on center. They are toenailed to the plates and hip rafters. An exception to the rafter size is the rafters that run from the plates to the base of the cupola. These rafters are 3 by 4's, rather than 2 by 4's. The chimneys are framed with 3 by 4's; the triangular windows located in the east and west hips are framed with 2 by 4's.

B. Sheathing

The roof sheathing boards are 1 inch thick and of random widths, varying from 10 to 15 inches. On the lower sides of the mansard, they run horizontally.

C. Cladding

The roof was originally covered with wooden shingles. The specifications call for:

> The shingles to be of the first quality of Eastern Cedar Rift Shingles. The sharp Roof, the shingles may be laid 4-3/4 inches to the weather. On the flat roofs, laid not over 4-1/4 inches. All slash or swallow-tailed shingles will be rejected. Shingle to be nailed with Sweeds Iron Nails.

Since the roof shingles have been replaced at least three times, it is impossible to say how closely the specifications were followed. The lower sides of the mansard roof are presently covered with 25 courses of shingles, the same number of courses as shown on the earliest photograph of the house (Ill. 8). The existing shingles on the mansard roof have an exposure of 4-3/4 inches.

D. Trim

The curb where the lower sides and the top of the mansard roof meet is trimmed with the typical exterior architectural detail. The trim consists of a bead, a fillet, a cyma recta, a dentil course, and a fillet, plus a gutter (Ill. 39).

E. Gutter System

The Penniman House has wooden gutters at the eaves level and at the curb of the mansard roof. Portions of the original gutters appear to have been replaced as part of the 1964-65 restoration of the exterior of the house, but large sections of the historic gutter remain. The gutters are spiked to the girts and plates.

In the original design for the house, the gutters functioned as part of the water supply system. The upper gutter had no downspouts; rather, a lead pipe ran from the back of the east gutter into the attic cistern. The lower gutter had two downspouts, both located on the east side of the house. The downspout at the north end of the east wall ran into the underground cistern at the northeast corner of the house. The downspout at the south end of the east wall ran into the courtyard.

The original downspouts are visible in the historic photographs of the east elevation of the house (Ills. 40-41). They appear to be 2 inches in diameter. They run from the back of the gutters, across the cornice fascia and bed molding, then down the wall. The downspouts appear to have been secured with metal strap brackets, mounted on the bed molding and on the 10th clapboard, counting from the bottom to the top of the wall.

There were no gutters on the dormer windows, the bay windows, or the portico.

The specifications for the house stated the following about the gutters and conductors:

> To be 4 Tin Conductors [downspouts] from the main cornice to the cistern in the cellar. Also 2 from the upper roof to the cistern in the attic. to be 2 inches in diameter, to be painted two coats on the outside and one inside. to be connected with the gutters in the usual way with Lead Pipe. to be short lead Pipes from the Portico and Bay Windows.



Illustration 39. Penniman House: Trim at Curb of Mansard Roof (1984).



Illustration 40. Penniman House: East Facade, Showing South Downspout (Circa 1890).



Illustration 41. Penniman House: East Facade, Showing North Downspout (Circa 1890).

As described above and as seen in the historic photographs, the actual placement of the conductors on the house varied considerably from what was called for in the specifications. First, there were only two conductors from the main roof cornice; one ran into the courtyard and the other into the underground cistern located at the northeast corner of the house. The cellar cistern mentioned in the specifications was never built. Second, there is no photograph or physical evidence to indicate that originally there were ever any short lead pipes from the portico roof and bay windows. Neither of these appendages has gutters, and water runoff appears to have been controlled by sloping their roofs away from the main house.

F. Alterations

Cladding

As stated previously, the wooden roof shingles have been replaced at least three times since the house was built. The present wood-shingle roof dates to the 1964-65 NPS restoration.

Gutter System

The 1962 HABS photographs (Ills. 21-26) show that additional conductors had been added by that time. This installation probably coincided with the abandonment of the cistern-based water-supply system.

CHIMNEYS

A. Original Appearance

The Penniman House has two brick chimneys, located in the north and south slopes of the hipped part of the roof. The chimneys were built for stoves and contain two flues each. The base of the south chimney is exposed in the basement. It has been extensively rebuilt. A hinged iron clean-out door is located in its west side. The base of the north chimney is concealed in the crawl space.

Through the first and second stories, the chimneys are concealed; only the metal stovepipe-hole cover plates are visible on these floors. In the attic, both chimneys are exposed. Here, their shape is flared. Their bases measure 1 foot 8-1/2 inches by 1 foot 10-1/2 inches; their tops measure 2 feet 6 inches by 2 feet 8 inches. This flared shape facilitated the transition from the narrow portion of the chimneys, running through the first and second floors, and the wider, more proportionally correct chimneys built above the roof line.

The chimneys above the roofline have been completely rebuilt; therefore, the description of their original appearance is taken from the earliest known photograph of the house (Ill. 8), and the specification drawings. The base of the chimneys appear to have been approximately 3 feet square, and 8 to 9 courses high on the lower side of the slope. Above the base, the chimneys step in approximately 2 inches and rise five courses. They then step in again approximately 2 inches and rise 18 to 20 courses, for the main shaft. The chimneys' cornices are constructed with four projecting courses of brick--two single courses and a double course. The chimney head, which steps in from the projecting cornice approximately 3 inches, is constructed of three courses of brick.

The specifications stated the following about the construction of the chimneys:

> To be two chimneys as will be seen in Drawing to commence on good stone foundations and toped [sic] out agreeable to design with the first quality of hand weathered Bricks. to be two flues in Each Chimney equal to 8 x 12 inches. Each to be plastered or pargeted. Stove pipe thimbles put in where directed. To furnish and set a Wash Boiler in the Basement....Bricks in the old chimney may be used in the new where not exposed to view.

B. Alterations

The photograph of the Penniman House taken ca. 1951 (Ill. 30) reveals that the chimneys had been rebuilt by this time. The existing chimneys are narrower and taller than the original chimneys.

CUPOLA

The cupola is an octagonal structure with a flat roof, located at the center of the hipped top portion of the mansard roof (Ill. 42). On the original elevation drawings for the house, the cupola is shown as a square structure with a hipped roof. On the south elevation "Flat" has been written in beside the cupola roof, indicating that this change was made before the cupola was built. In the original specifications, the cupola was called "observatory." The following statements were made about its construction:

> All projections made tight where they connect with the main building. The exterior finish, such as cornices, portico, bay windows, observatory, dormer or [?] windows....Those [windows] in the observatory to be 14 x 16 in....The stairs to the attic and observatory must be carried forward as will be seen by dotted lines on chamber floor plan at A to give head room.... Also to ceil the observatory up to the window sills....the observatory...to be lathed and plastered.

A. Framing

As built, the cupola is 8 feet 8 inches wide at its base and 8 feet 3 inches high. Its vertical framing consists of eight 3 by 4 posts. The posts on the north and south sides of the octagon are supported by 3 by 4 posts that carry the load of the cupola down to the second-floor framing. The east and west posts have no vertical support. The vertical posts are lined with 3 by 4's, spiked to their bases. It is assumed that the cupola plates are also 3 by 4's; however, they were not exposed during the preparation of this report. The cupola roof rafters are 2-1/2 by 4's, running east/west and located approximately 18 inches on center.

B. Cladding and Trim

The design of the cupola includes a base, a center portion containing the windows, and a top portion consisting of a very wide fascia topped by the usual dentiled and bracketed cornice.

The base is formed by two fascia boards. The lower one measures 9-3/4 inches wide; the upper one, which steps back about three-quarters of an inch, is 7 inches wide. Atop the upper board, stepped back 3 inches farther, are a fillet and a cavetto that abut the underside of the continuous sill that serves all of the windows (Ill. 43).

The wall area of the middle portion of the cupola features one unmolded, recessed panel on each of the eight sides. Each panel contains one of the eight windows of the cupola, which have already been described

in "FENESTRATION," Section C. The corners of the sides are trimmed with a pair of boards 5 to 5-1/2 inches wide that extend from the continuous sill up to the wide fascia of the cornice.

The cupola cornice consists of a 1-foot-wide fascia, a cavetto, a dentil course, a quarter-round, a row of brackets trimmed with cavettos, a fillet, a quarter-round, and a cavetto (Ill. 44).

C. Roof

The roof of the cupola was originally covered with tin. A lightning rod was located in its center.

D. Alterations

Roof

The original tin covering was replaced with modern sheet metal at some point--probably lead-coated copper in 1964-65.



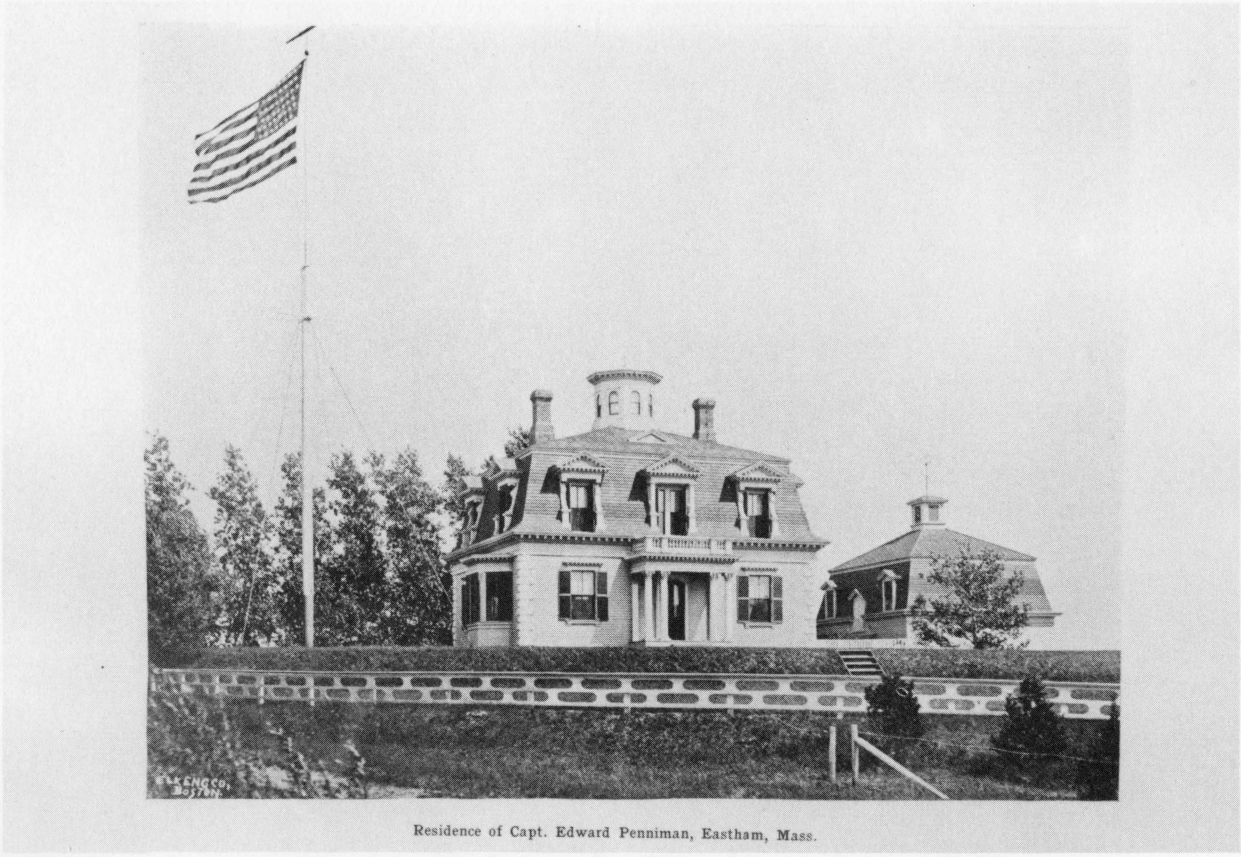
Illustration 42. Penniman House: Cupola (1984).



Illustration 43. Penniman House: Base of Cupola (1984).



Illustration 44. Penniman House: Cornice of Cupola (1984).



Residence of Capt. Edward Penniman, Eastham, Mass.

Illustration 45. Penniman House and Barn (Circa 1898).

LIGHTNING RODS

A. Original Appearance

The earliest photograph of the house, taken ca. 1880 (Ill. 8), shows the house with lightning rods. This indicates that they were either installed at the time the house was built or shortly afterwards. All of the physical evidence for the lightning rods, except for four metal fasteners that held glass insulators, has been destroyed. The best photograph showing the lightning rods is from E. G. Perry's book, A Trip Around Cape Cod, published in 1898 (Ill. 45). It shows air terminals of the ball-and-spear type on the northwest and southwest corners of the hipped top of the mansard roof, on the west sides of the chimneys, and on the west side of the cupola. Since lightning rods are installed with a balancing symmetry, for effectiveness, it is assumed that lightning rods were also located on the northeast and southeast corners of the top of the mansard roof, and on the other three sides of the cupola.

The system was grounded at diagonal corners of the house: one cable ran up the quoins at the south end of the west facade, while another ran up the quoins at the east end of the north facade. The cables were attached via glass insulators held with cast-iron fasteners that seem to have been mounted on every third quoin. The cables ran up over the projecting cornice, and up the edges of the lower part of the mansard roof to the lightning rods located at their respective corners. The cables continued up the hips of the upper part of the roof to the ridge. (Illustration 45 shows eight fasteners located along the roof's hip.) From there, a branch dropped down along each of the other two hips to the lightning rods located at the southeast and northwest corners of the lower roof. Another branch ran long the ridge of the upper roof and around the base of the cupola to link up with the cable system on the opposite side of the roof. Other branches ran out to the lightning rods on the chimneys, and up to those on the roof of the cupola.

B. Alterations

The lightning rods were gone from the house by 1951 (Ill. 30).

PAINT SCHEMES

A. Original Appearance

The original paint scheme for the house was determined by paint analysis (see Appendix I) and an examination of the earliest known photograph taken of the house. The colors were as follows:

Clapboards	brown	Munsell 10 YR 5/2
Trim	light brown	Munsell 10 YR 6/2
Doors	brown	Munsell 10 YR 5/2
Blinds	unknown, probably either dark brown or dark green	
Window sash	black	Munsell N 1.5
Roof shingles	red	Munsell 7.5 R 3/8
Roof shingles	brown	Munsell 5YR 2/2

The same colors were used for the first repainting of the house, done sometime prior to 1890.

B. Alterations

Around 1890, the color scheme was changed. The clapboards were painted yellow, the trim white, the window blinds and doors dark green, and the window sash black. This paint scheme remained on the house throughout the 20th century, although the color of the yellow paint darkened with successive repaintings (see Appendix I).

The restoration work performed by the National Park Service in 1964-65 included the stripping of exterior paint, via chemicals, and repainting. Since that time, the house has been repainted once, in 1978. At that time paint samples were taken from the areas of the house that had escaped chemical stripping. The paint colors from ca. 1890 were color-matched for this repainting. They are identified in Appendix I.

VI. ARCHITECTURAL FABRIC: INTERIOR ELEMENTS

Much of the information known about the interior elements of the Penniman House has been gained by technical analysis, especially of samples of paint, wallpaper, and mortar and plaster. Whenever samples of these materials have been used to establish a fact about an element, the identification numbers of the samples are cited in the text.

The identification numbers for the samples have been assigned on the basis of the Integrated Research Organization System (IROS) used by the North Atlantic Historic Preservation Center. In this system, a typical sample identification number will include a four-letter park code, a one- or two-digit structure code, a letter denoting the type of sample, and a three-digit number unique to that sample. For the Penniman House, the park code is CACO, while the structure code is 77. The letter "P" denotes a paint sample; the letter "W" identifies a wallpaper sample; and the letter "M" signifies a mortar or plaster sample. Thus, the sample "CACO 77 P001" would be the first paint sample taken at the Penniman House, while the sample "CACO 77 M022" would be the 22nd mortar/plaster sample taken there.

Since all of the samples cited in the text are from the Penniman House, the numbers of the samples have been abbreviated to include only the type and number of the sample (i.e., P001).

FRAMING

Only limited portions of the interior framing of the Penniman House were exposed for study during the preparation of this report. They included the south bay of the first-floor framing, exposed in the basement; the framing for the kitchen floor, visible through a cutout in the kitchen floor; and a small portion of the floor framing for the second-story northeast bedroom, visible through a cutout in the closet of the northwest bedroom.

The original drawings for the house include floor plans for the first-floor framing. The specifications state the following about the size and placement of the first-floor framing members: "Outside sills 6 x 7 in. Tie sills 7 x 7 in. Joist for the first floor 3 x 7 in....Floor joist framed 16 inches from center to center." Examination of the first-floor framing, exposed in the basement, reveals that it was assembled according to the specifications, with only one minor exception. The exception was, that: the floor joists under the front entry hall are 2 by 7's, rather than 3 by 7's. The floor joists are set into the sills and tie beams with cog-butt joints. The joint cut is 3-1/2 inches deep.

The specifications call for the "Floor joist for the second floor 2 x 10 inches." The limited area of the second-floor framing available for inspection consists of 2 by 10 floor joists spaced 16-18 inches on

center. It is assumed that the general placement of the second-floor framing members is the same as that of the first floor, except that the front hall contains the opening for the stair. The framing for the third floor is also assumed to be similar to that of the first floor, with regard to its general plan. The specifications call for "Joist for the third floor 2 x 7 in." The specifications further state that "The floor joist where they come to the outside walls [second- and third-floor joists] to be supported by halveing a board into the studding and the rafters. The joist to be spiked to the studding and rafters. The plates to be stayed to the floor joist to prevent the roof from spreading." The joists are probably set into the tie girts and plates with cog-butt joints; however, this has not been verified.

None of the framing of the interior partition walls was exposed during the preparation of this report. The specifications call for "studding 3 x 4 in. Tuck or cap studding may be 2x4 in." They go on to describe the partitions as follows:

> Partitions set of 2 in. plank. Those side of the doors to be 7 in. wide all others 4 in. The partition side of the back stairs, and all others where they are supported in the middle may be of inch boards, all partitions set for 16 inch nailings.

PLAN

The ca.-1868 proposed floor plans for the Penniman House (Ills. 46-48) were changed somewhat during the construction of the house. The original, as-built room arrangement closely resembles the present arrangement, seen in the HABS floor plans (Ills. 49-52). The main differences are the partition wall that carved Room 002 out of Room 001, and the closet of Room 201. Both of these are later alterations, as described below.

A. Basement

The basement floor plan as built in 1868 consisted of one finished room (Room 001), located in the northeast corner of the fully excavated portion of the basement. The portion of the basement under the northwest parlor and kitchen was excavated only to a depth of 1 foot 10 inches to 2 feet. Access to the finished basement room was possible from the kitchen, via the basement stair, and from the unfinished portion of the basement, through doorways located in the finished room's west and south walls.

Comparison of the ca.-1868 "Plan of Basement" with the HABS basement plan reveals that the division of the basement space, as built, differed considerably from the way in which it was originally proposed. The most notable difference is that the original plan shows the basement fully excavated, which--as described above--it was not. The "Sistern," located along the east side of the basement stair, was never built. The underground cistern constructed at the northeast corner of the house undoubtedly replaced this cistern. In addition, the finished room is shown on the original plan in the southeast corner of the basement, rather than in its present location, 4 feet 6 inches north of the south foundation wall.

B. First Floor

The original first-floor plan as built in 1868 consisted of four principal rooms: two parlors (Rooms 101 and 103), the kitchen (Room 104), and the dining room (Room 106), grouped around the front and back halls. The front, center entry hall (Room 102), with its curving east wall, provided access to the parlors and dining room. The front stair was located along the south wall of Room 102. The back entry hall (Room 105) provided passage between the dining room and kitchen. Passage between these rooms was also possible through the pantry (Room 107). The rear stair, which was enclosed, was located between the back entry hall and the pantry.

Comparison of the proposed plan for the first floor with the 1962 HABS first-floor plan reveals that the proposed plan was followed closely. The only variation occurred in the placement of the kitchen cabinets and sinks. On the proposed plan, they are located only along the north wall, extending across the window. As built, they were located between the windows on the north and east walls.

C. Second Floor

The second-floor plan as built in 1868--like that of the first floor--consisted of four principal rooms (Rooms 201, 203, 204, 206) grouped around the front and back stair halls. All of the principal second-floor rooms are bedrooms. Access to the west bedrooms (Rooms 201 and 203) was from the front stair hall (Room 202), while the east bedrooms (Rooms 204 and 206) were reached through the back hall (Room 205). The bathroom (Room 207) was accessible through the back hall. In addition, the bathroom could be entered from both of the east bedrooms (Rooms 204 and 206). The back stair ran north/south between the bathroom and back hall.

On the second floor, the most notable variation between the proposed and as-built plans is the location of the attic stair. The proposed second-floor plan shows the attic stair running up perpendicular to the back stair. As built, the attic stair was above the back stair. The placement of the attic stair in this location required that a doorway be located in the east wall of the back hall, for access to this stair. An additional doorway was cut through at the foot of the attic stair, to provide access from the back hall to the bathroom. On the proposed second-floor plan, the only access to the bathroom was from the east bedrooms. Related to these variations in plan is the east wall of the front stair hall. On the original second-floor plan, it is drawn as a single, solid line with square corners. As built, this wall was curved and had a doorway at the end leading into the back hall. One additional difference between the plans is that the closet shown on the original plan on the south side of the chimney between Rooms 201 and 204 was never built. Passage between these two rooms has always been possible, although the door separating the rooms originally hung on the Room-201 side of the passage.

D. Attic

The proposed drawings for the house do not include an attic plan, so that the original layout intended for this space is unknown. The as-built attic story included one finished room (Room 302) measuring 15 feet 8-1/2 inches by 8 feet 10 inches, located in the center of the west half of this story. Access to this room was through a doorway located in its east wall. The remainder of the attic (Room 301) was unfinished. The stair from the second floor was located in roughly the center of the east wall, approximately 1 foot 9 inches in from the wall's edge. The attic cistern stood along the east side of this stair. The cupola stair was located on the south side of the doorway leading into Room 302.

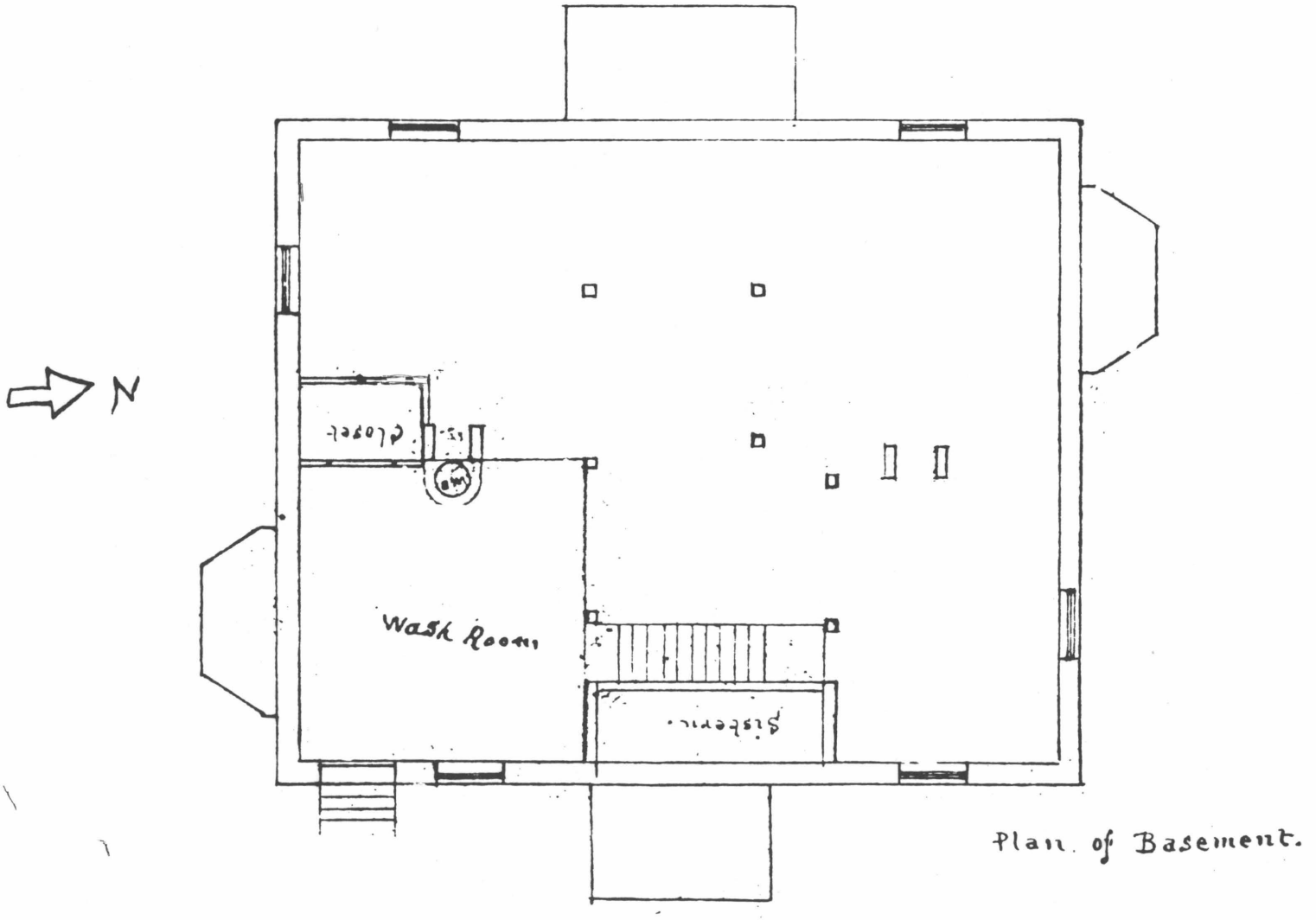


Illustration 46. Penniman House: Proposed Basement Plan (Circa 1868).

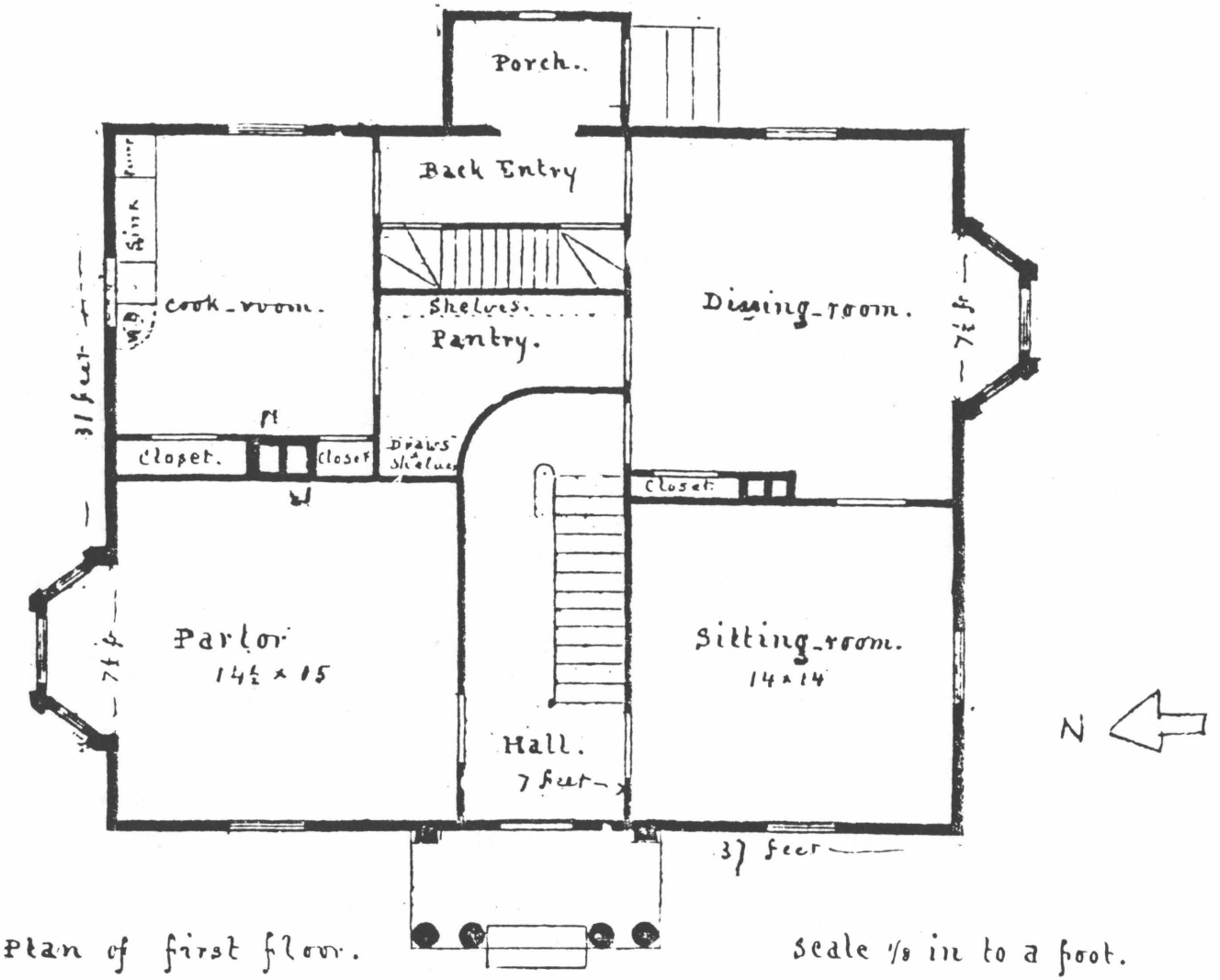


Illustration 47. Penniman House: Proposed First-Floor Plan (Circa 1868).

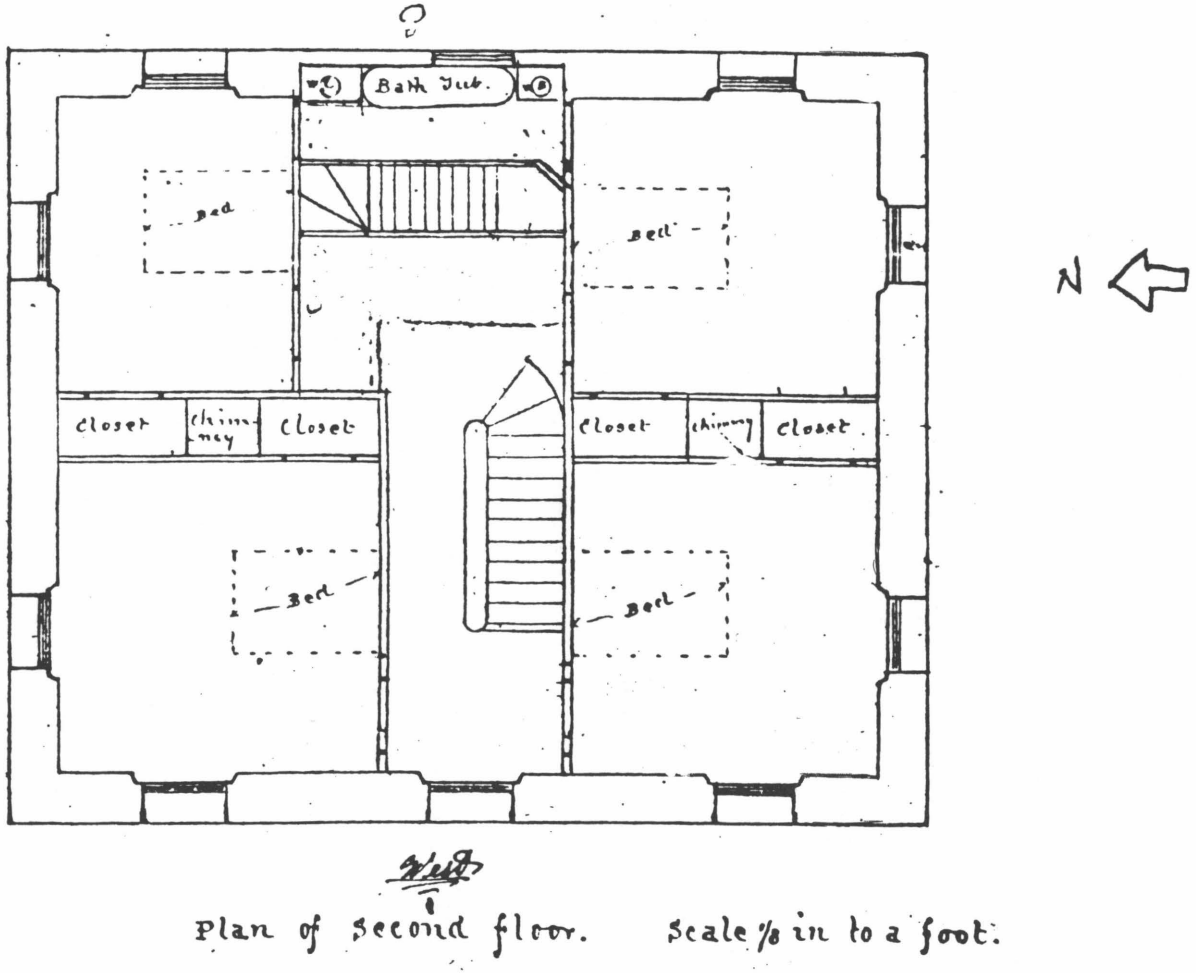
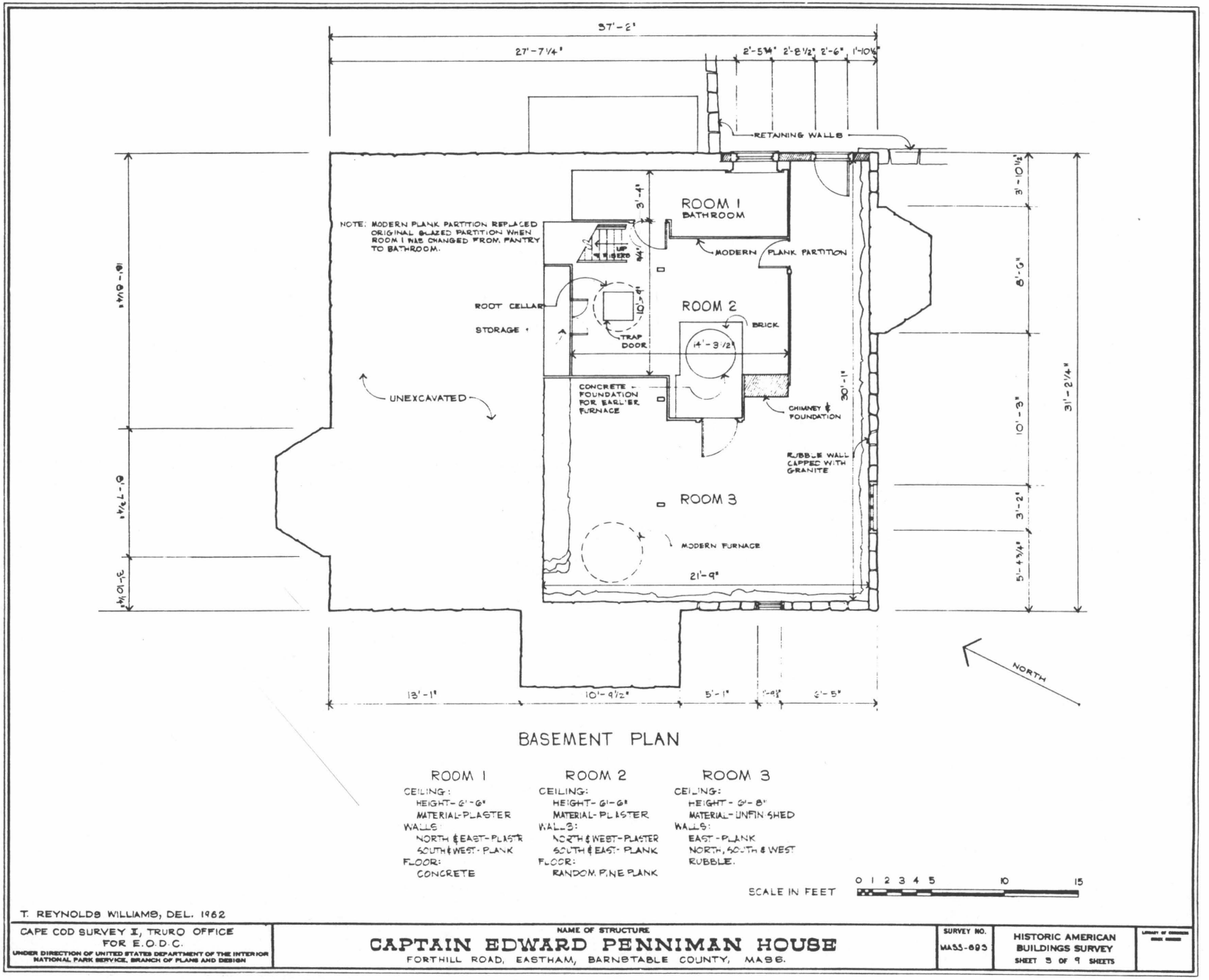


Illustration 48. Penniman House: Proposed Second-Floor Plan (Circa 1868).



BASEMENT PLAN

ROOM 1	ROOM 2	ROOM 3
CEILING:	CEILING:	CEILING:
HEIGHT- 6'-6"	HEIGHT- 6'-6"	HEIGHT- 6'-8"
MATERIAL- PLASTER	MATERIAL- PLASTER	MATERIAL- UNFINISHED
WALLS:	WALLS:	WALLS:
NORTH & EAST- PLASTER	NORTH & WEST- PLASTER	EAST- PLANK
SOUTH & WEST- PLANK	SOUTH & EAST- PLANK	NORTH, SOUTH & WEST
FLOOR:	FLOOR:	RUBBLE.
CONCRETE	RANDOM PINE PLANK	

T. REYNOLDS WILLIAMS, DEL. 1962

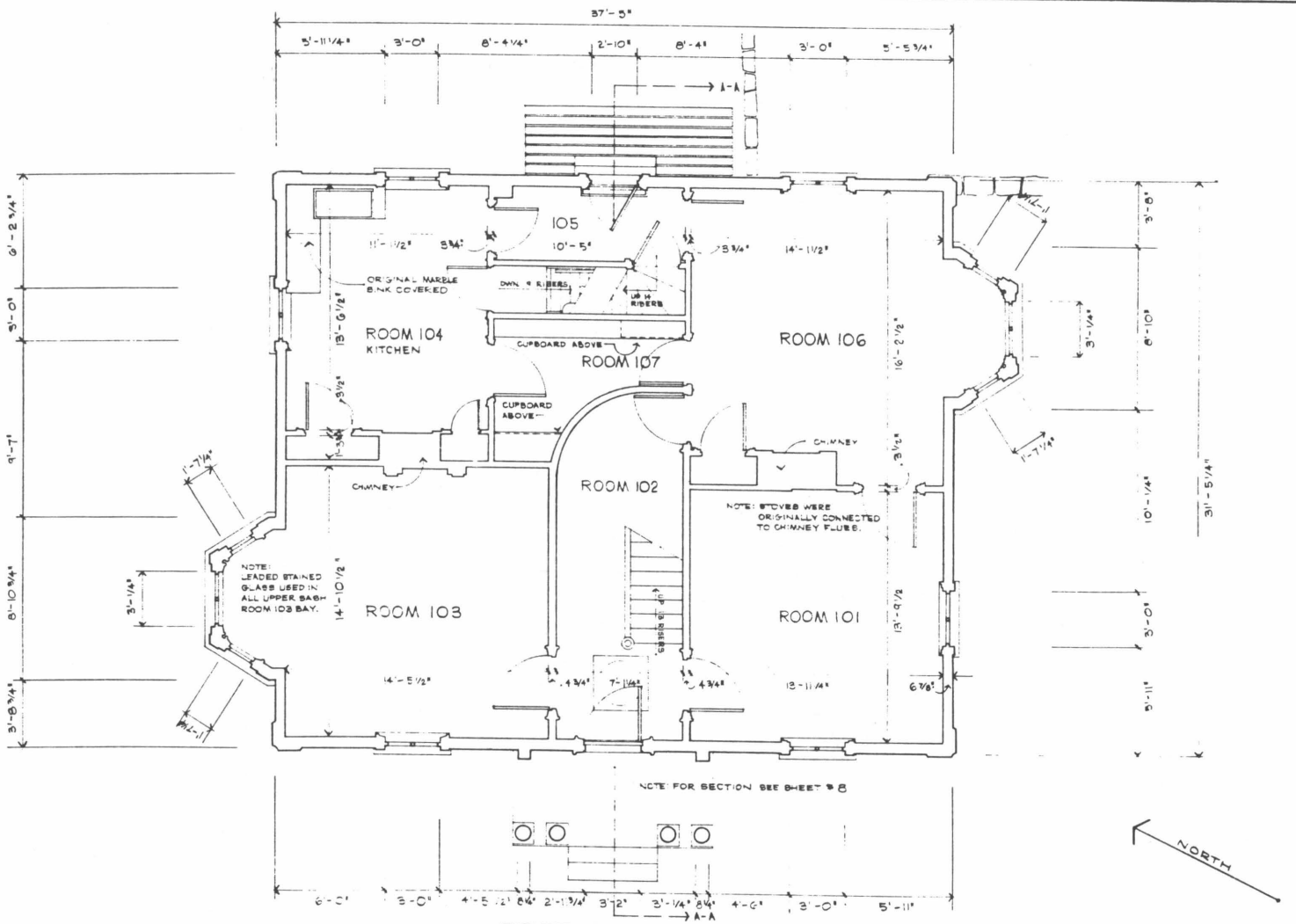
CAPE COD SURVEY II, TRURO OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 3 OF 9 SHEETS

Illustration 49. Penniman House: Existing Basement Plan (1962).



FIRST FLOOR PLAN

ROOM 101
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER WITH ROSETTE.
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 102
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER WITH ROSETTE
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 103
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER WITH ROSETTE
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 104
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 105
CEILING:
HEIGHT- 9'-3/4"
MATERIAL- PLASTER
WALLS:
WAINSCOT - 30" PLASTER ABOVE
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 106
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER
WALLS: PLASTER
FLOORS: 2 1/4" HARD-WOOD

ROOM 107
CEILING:
HEIGHT- 9'-3/4"
MATERIAL- PLASTER
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

T. RENOLDS WILLIAMS, DEL. 1962

SCALE IN FEET 0 1 2 3 4 5 10 15

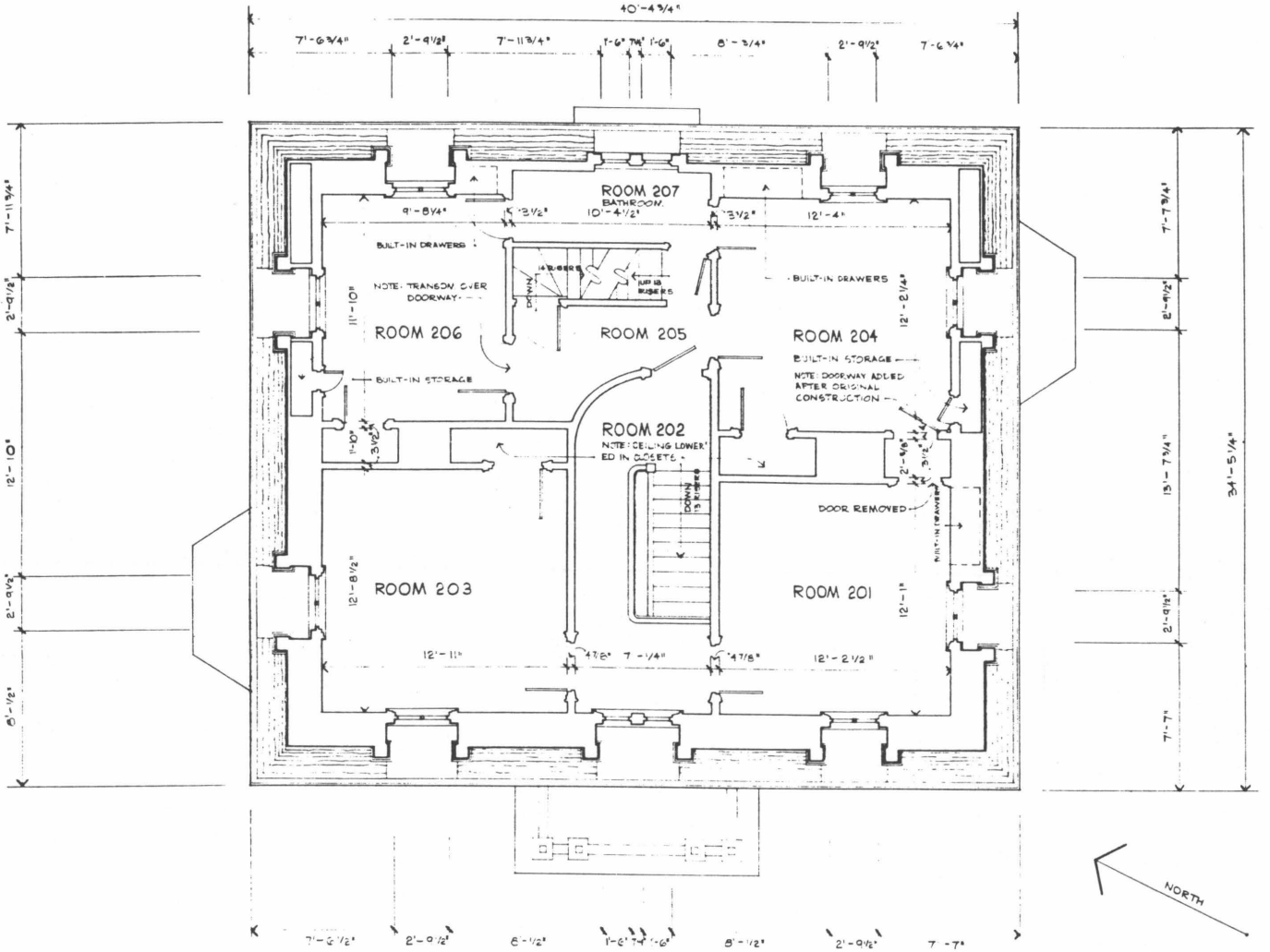
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MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 4 OF 9 SHEETS

Illustration 50. Penniman House: Existing First-Floor Plan (1962).



SECOND FLOOR PLAN

ROOM 201	ROOM 202	ROOM 203	ROOM 204	ROOM 205	ROOM 206	ROOM 207
CEILING: HEIGHT- 8'-8 1/4" MATERIAL- PLASTER	CEILING: HEIGHT- 8'-8 1/4" MATERIAL- PLASTER	CEILING: HEIGHT- 8'-8 1/4" MATERIAL- PLASTER	CEILING: HEIGHT- 8'-9" MATERIAL- PLASTER	CEILING: HEIGHT- 8'-9" MATERIAL- PLASTER	CEILING: HEIGHT- 8'-9" MATERIAL- PLASTER	CEILING: HEIGHT- 7'-9 3/4" MATERIAL- PLASTER
WALLS: PLASTER	WALLS: PLASTER	WALLS: PLASTER	WALLS: PLASTER	WALLS: PLASTER	WALLS: PLASTER	WALLS: PAINTED T&G SIDING WIDE FOR WAINSCOT NARROW ABOVE.
FLOOR: 4 1/2" PINE PLANKS	FLOOR: 4 1/2" PINE PLANKS	FLOORS: 4 1/2" PINE PLANKS	FLOORS: 4 1/2" PINE PLANKS	FLOORS: 4 1/2" PINE PLANKS	FLOORS: 4 1/2" PINE PLANKS	FLOOR: PINE PLANKS

T. REYNOLDS WILLIAMS, DEL. 1962

SCALE IN FEET 0 1 2 3 4 5 10 15

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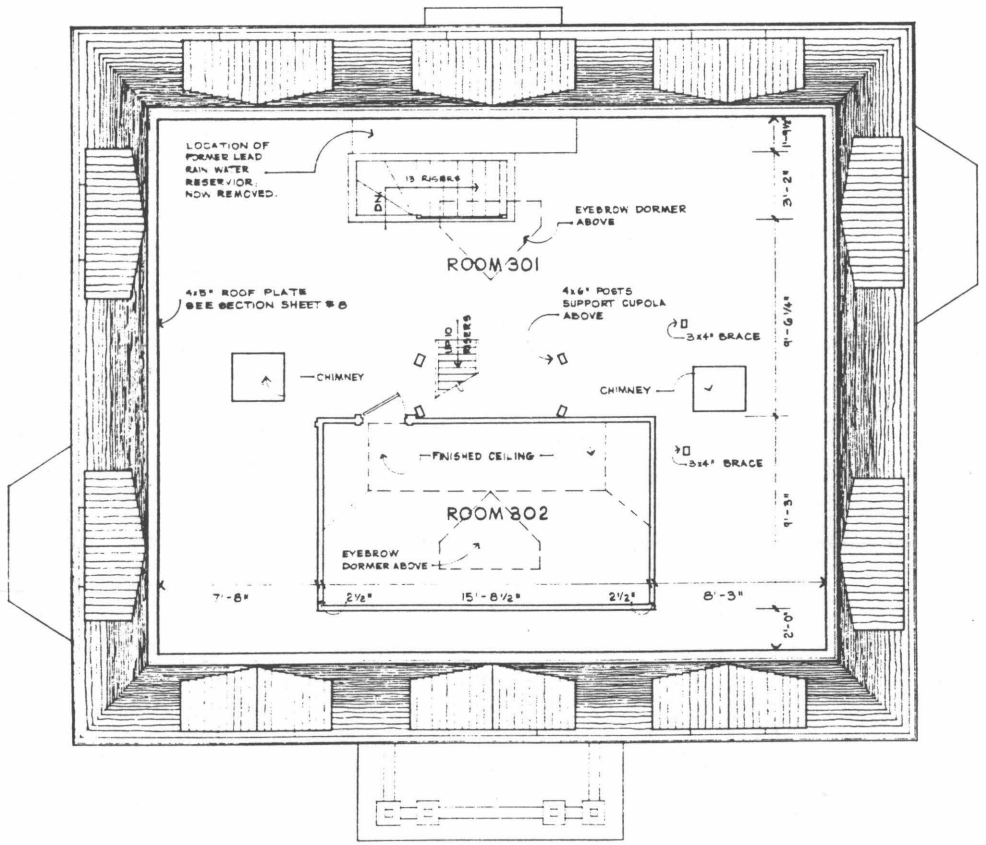
NAME OF STRUCTURE
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FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO. MASS-683

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 8 OF 9 SHEETS

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Illustration 51. Penniman House: Existing Second-Floor Plan (1962).



NORTH

ATTIC FLOOR PLAN

ROOM 301	ROOM 302
CEILING:	CEILING:
HEIGHT- 7'-1 3/4"	HEIGHT- 6'-3 3/4"
MATERIAL- UNFINISHED	MATERIAL-PLASTER
WALLS:	WALLS:
UNFINISHED	PLASTER
FLOOR:	FLOOR:
4½" PINE PLANKS	4½" PINE PLANKS

SCALE IN FEET 0 1 2 3 4 5 10 15

T. REYNOLDS WILLIAMS, DEL. 1962

CAPE COD SURVEY II, TRURO FIELD OFFICE FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO. MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 6 OF 9 SHEETS

Illustration 52. Penniman House: Existing Attic Plan (1962).

BASEMENT ROOMS

A. Rooms 001 and 002: Finished Spaces

Room 001 is the primary finished basement room (Ill. 53). It originally occupied the entire northeast corner of the excavated part of the basement; it measured 13 feet 8 inches by 14 feet 3-1/2 inches. On the ca.-1868 proposed basement plan, Room 001 is labeled "Wash Room." However, Irma Penniman Kahn remembers the wash stove for the laundry as being on the west side of the south chimney, in the unfinished part of the basement, rather than in Room 001.[1] Room 001 probably was used for drying clothes, and for storage. Room 002 was created later, but still during the historic period, by partitioning off the east end of the original Room 001.

Floor

Room 001 has a wooden floor. This floor is constructed with a single layer of boards, nailed to 2 by 4 sleepers laid in the sand of the cellar floor. The floorboards are random-width pine boards 1 inch thick and laid east/west. Located in roughly the center of the north half of the floor is a circular root cellar. The root cellar is constructed of natural cement and is 3 feet 2 inches in diameter and 2 feet 10 inches deep. Its inner walls are whitewashed. The root cellar had a hinged wooden cover, 2 feet square. The hinges for this have been removed, but cutouts on the floorboards mark their former locations. Room 002 has a modern, poured-concrete floor.

Walls and Ceiling

The walls of Room 001 and 002--excluding the partition--are constructed with wooden planks, placed vertically and toenailed to the basement and first-floor framing members. Paint and other markings on many of these planks indicate that they were reused from the old house. Machine-cut lath is nailed with cut nails to the planks, and plaster is applied to the lath. The ceilings of these rooms are also plastered. The lath to which this plaster is keyed is nailed to the underside of the first-floor joists. The walls and ceilings in Rooms 001 and 002 were originally whitewashed.

Woodwork

Baseboards. The baseboards are 7 inches high and unmolded. They are set nearly flush with the plaster.

Doorways. The south and west doorways of Room 001--both leading to the unfinished part of the basement--are original. The south doorway's casing is 4 inches wide. It is constructed with two overlapping pieces of wood. The inner edge of the casing is beaded. The west doorway's casing is a plain board 5 inches wide on the sides, and 2-3/4 inches on the top. Both doorways contain doors apparently reused from the earlier

house on the property. The south door has five panels; the panels are raised and have a beveled edge (Appendix G, Molding GG). The door retains its original Norfolk latch, but appears to be hung with later five-knuckle hinges 2-1/2 inches long. The west door has four panels; the panels are raised and have a beaded edge (Appendix G, Molding FF). This door is hung with H hinges and has a Norfolk latch. Markings on the door from an earlier set of hinges and latch indicate that the existing hardware is not original to the door. The doorway between Rooms 001 and 002 will be described in "Alterations."

Windows. There are no windows in Room 001. The only window in Room 002 is in the east foundation wall. Its casing is the same as that used for the south doorway. The window sill is 10-1/4 inches wide (to span the thickness of the basement wall) and 3/4 inches thick. The window apron is 3-1/2 inches wide, with a beaded lower edge. The sash is two-over-two, double-hung sash, with ogee muntins (Appendix G, Molding Z).

Basement Stair. The basement stair is of open-tread design. The stair consists of nine steps, each with a 7-inch rise. The existing treads are 1-1/2 inches thick and 7-1/2 inches wide, and are replacements. The stringer cutouts indicate that the treads were originally 8-1/2 inches wide.

Other Woodwork. In addition to the more standard woodwork described above, the finished basement rooms in the Penniman House also has a variety of wooden hook racks, shelves, and built-in cupboards.

The wooden hook racks are located on the south and west walls. They are 3 inches wide. The hooks are spaced 10-12 inches on center. The rack on the west wall is at a height of 4 feet 6-3/4 inches up from the baseboard; the rack on the south wall is at a height of 5 feet.

The shelves are located in the northwest corner of Room 001 and along the east wall of Room 002. The northwest corner shelf is triangular in shape. It is supported with wooden ledger strips, nailed through the plaster walls with cut nails. The east-wall shelves were removed when the bathroom was installed ca. 1960; however, markings on the plaster walls identify their size and location. The east wall had four shelves running from the north wall over to the window. They were 7/8 inches thick, 11-1/2 inches wide, and supported by ledgers 1-1/2 inches wide. The shelves were located at the following heights: 1 foot 3 inches, 2 feet 6 inches, 3 feet 8-3/4 inches, and 4 feet 6-1/2 inches, measuring down from the ceiling.

The built-in cupboards are located along the north wall, on either side of the basement stairs. They are built into the crawl space. The west cupboard is 1 foot 9 inches deep, 7 feet 6 inches long, and 2 feet 1 inch high. The cupboard doorway's casing consists of plain boards 3 inches wide. The doorway contains double doors constructed with beaded boards and measuring 1 foot 3 inches by 2 feet. These are hung on butt hinges 2 inches long, and they have wooden knobs. Inside, the west cupboard has one shelf 1 foot 2-1/2 inches wide and located at a height of 1 foot 2 inches. The shelf is supported on wooden ledger strips.

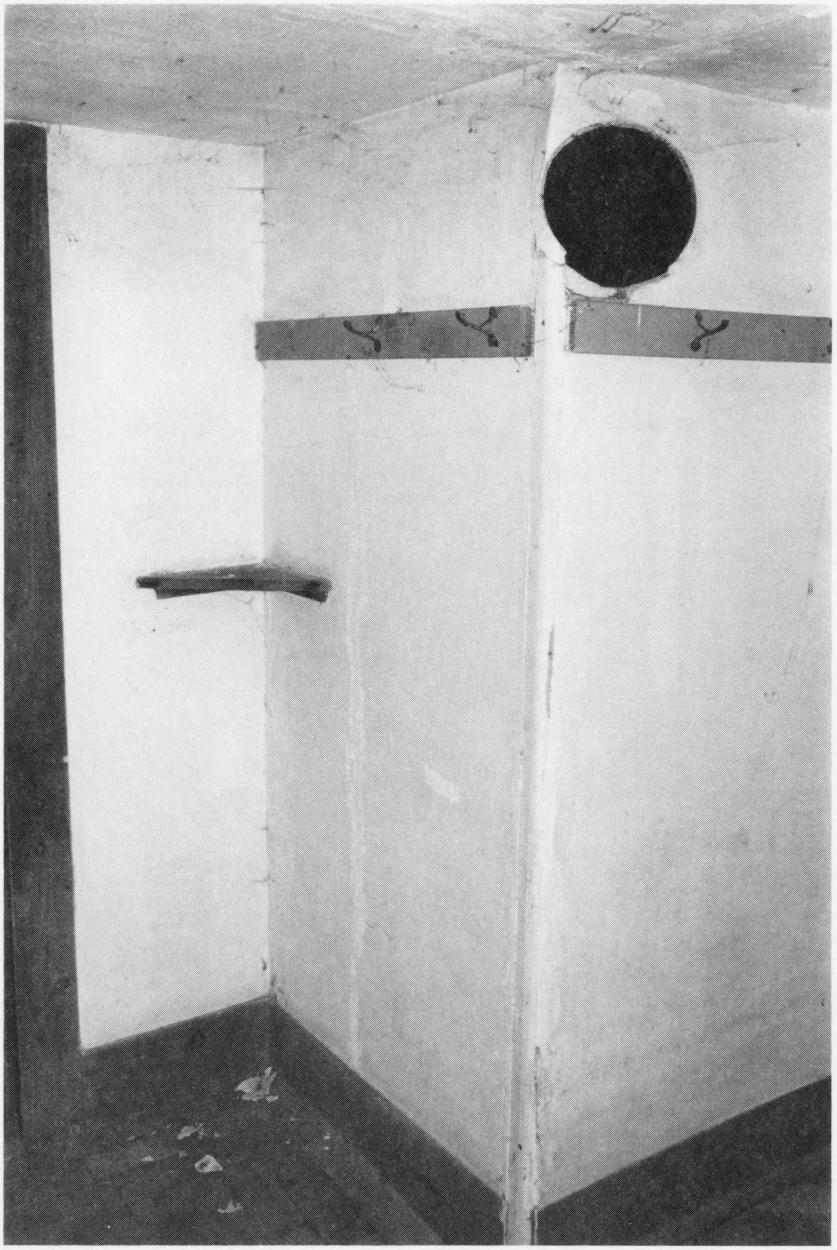


Illustration 53. Penniman House: Finished Basement Space (Room 001), Southwest Corner (1984).

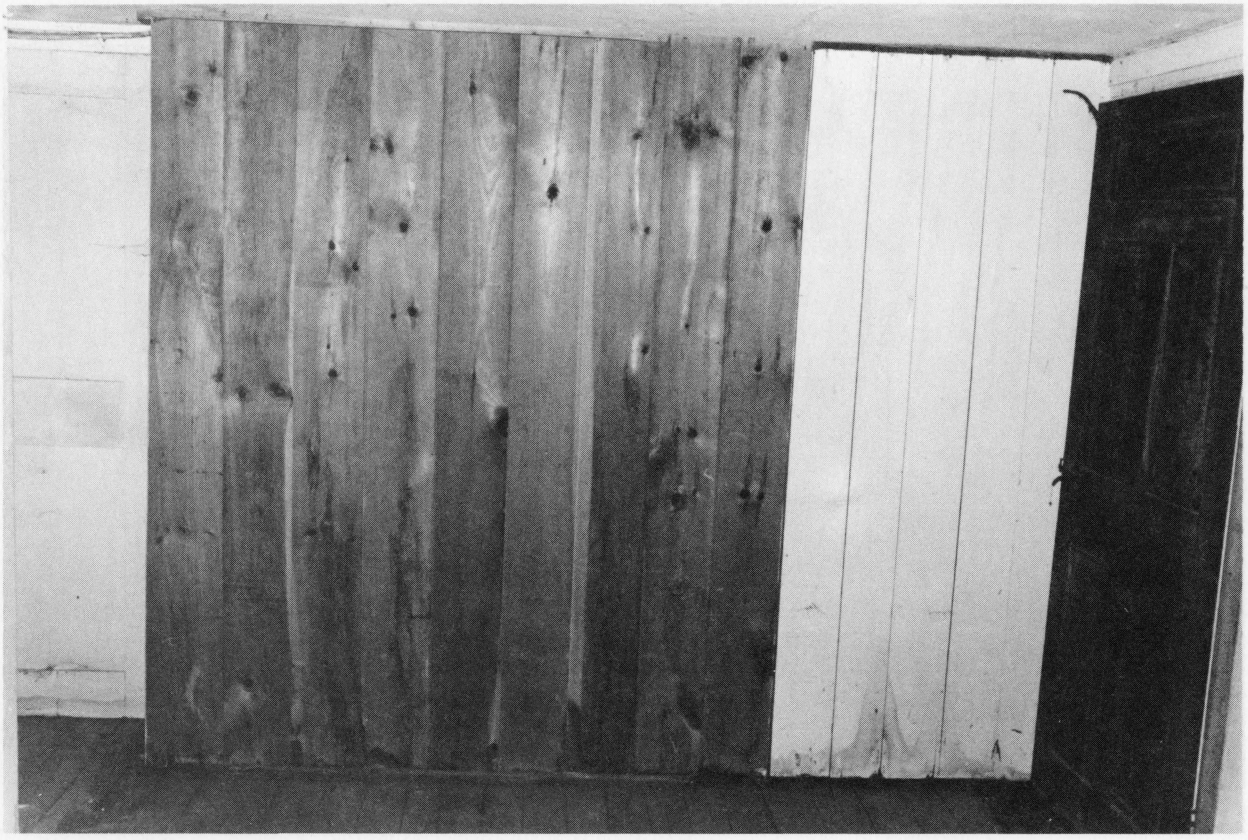


Illustration 54. Penniman House: Finished Basement Space (Room 001), Looking East at Partition Forming Room 002 (1984).

The east cupboard is 1 foot 9 inches deep, 3 feet 10 inches long, and 2 feet high. It has a single door measuring 2 feet by 1 foot 3-3/4 inches. Its construction, hardware, and casing are the same as those for the west cupboard. However, this cupboard does not have an interior shelf.

Finishes. Most of the woodwork was originally painted gray. The exception was the south and west doors, which were grained and have never been overpainted. Room 001 retains its original paint scheme--whitewashed walls and gray woodwork--except in the area that became Room 002.

Alterations

Numerous alterations have been made to Room 001. The earliest change was the building of the east partition wall creating Room 002 (Ill. 54). Physical evidence indicating that this partition was not part of the original basement construction includes the extension of the wooden floor under, and the plaster ceiling above, the partition. In addition, if this wall had been constructed at the same time as the other basement partition walls, the vertical boards would have been covered with lath and plaster. Instead, they are simply whitewashed. Although not original, the partition's cut nails and random-width vertical boards indicate that it was an early alteration.

As built, the center portion of the wall was originally glazed, to allow light to pass from the east basement window into Room 001. The glazed portion of this wall was removed and replaced with unpainted vertical boards when the bathroom was installed ca. 1960. At the north end of the partition is a doorway between Rooms 001 and 002. The door here features two raised, molded panels (Appendix G, Molding EE) and a Suffolk latch that appears to be an old one simply tacked on to this door when it was installed. It is hung with cabinet-size, two-knuckle hinges--not its original hardware--and so appears to have been reused, but not from the old house here previously. All elements of the doorway were whitewashed, to match the rest of the partition. Room 002 was used to store canned fruits and vegetables. A second icebox was also housed in this room (see Appendix E).

By 1897, a coal-fired furnace was installed in the southwest corner of Room 002.[2] This furnace stood on a concrete slab 3 feet 3 inches in diameter, surrounded by brick laid in sand. Prior to the pouring of the concrete slab and laying the brick, the wooden floor in this part of Room 001 was removed. The manufacturer of the original coal-fired furnace is unknown. Extant physical evidence indicates, however, that hot-air ducts ran from the furnace through the west wall of Room 001 to floor registers in Rooms 101 and 103, and through the ceiling of Room 001 to a floor register in Room 106.

The original coal-fired furnace was replaced ca. 1915. Parts of the second furnace are still stored in the basement. They are marked "Crawford No. 127 - Walker & Pratt Mfg. Co., Boston, patented Oct. 22,

1901, Aug. 18, 1911 and Sept. 28, 1915." This coal furnace was replaced by an oil furnace, located in the northwest corner of the unfinished part of the basement, by 1940.

Between 1958 and 1962, Room 002 was remodeled for use as a bathroom. The work involved removing the glazed portion of the partition wall and replacing it with vertical boards; the replacing of the wooden floor with a concrete floor; and the installation of a shower, toilet, sink, hot-water heater, and pump. The walls and woodwork were also painted blue at this time.

Another minor alteration that was made in Room 001 was the replacing of the stair treads. The new treads are held in place with wire nails and are unpainted, indicating that they were changed recently. Part of the west wall has also been removed. The specific dates of these alterations are unknown.

B. Room 003: Unfinished Space

Room 003 is the unfinished portion of the basement. This area has always been used for storage. The coal bin was located in the southwest corner of this room, and the laundry stove stood along the west wall of the south chimney. Access to Room 003 is possible from the courtyard, via the east exterior doorway, and from Room 001, through that room's two original doorways.

Original Fabric

The floor in Room 003 is covered with concrete. Its surface is rough and irregular. Room 003's walls consist of the stone foundation walls and the vertical planks that form the backside of the walls of Room 001. The stone walls are whitewashed; the vertical planks are unfinished. The first-floor joists and subflooring serve as the ceiling in this portion of the basement. Many of the boards used for the first-floor subflooring are reused. Some are painted, and others are covered with wallpaper. The window opening in the south wall is historic, but it is now filled with plywood.

Alterations

Very few alterations have been made to Room 003. The four-pane sash seen in the south window in the historic photographs has disappeared, and been replaced with plywood. The window opening in the west wall is also covered with plywood, but it retains its sash. As indicated in Chapter V, this opening represents an alteration of unknown date. In addition, the coal bin and the wash stove have been removed. No evidence for the water supply or the heat source for the wash stove remains. The west end of the north stone wall, separating the fully excavated portion of the basement from the crawl space, has been rebuilt with portland cement. This work appears to have been done ca. 1940. An oil-fired, hot-air

furnace also was installed in the northwest corner of this portion of the basement at that time. This furnace heated the house with a single register located in the front hall. The register measured 3 feet 1 inch square, and required that the first-floor framing be cut and boxed in to accommodate its placement. The oil tank for the furnace is located in the southwest corner of Room 003. The existing hot-air furnace, which replaced the ca.-1940 furnace, was installed by the National Park Service in 1976.

* * *

NOTES

1. Appendix E.

2. The exact date of this furnace installation is unknown. The earliest interior photographs show the floor registers, so the furnace must have been in place by the 1890's. However, it may have been installed as much as 20 years earlier: the fact that it needed replacement ca. 1915 supports a pre-1890 date of installation.

FIRST-STORY ROOMS

A. Room 101: Southwest Parlor

Room 101 is the southwest parlor. On the original floor plans for the house, this room is called the "Sitting-room." Historic photographs taken in the sitting room (Ills. 55-60) suggest that this was the room where the family spent most of its leisure time; the northwest parlor appears to have been used for more formal entertaining.

Room 101 is roughly square in shape, measuring 13 feet 11-1/4 inches by 13 feet 9-1/2 inches. Access to this room is possible through the front hall (Room 102), and from the dining room (Room 106). Single windows are centered in the south and west walls. A marble mantelshelf is mounted on the east wall.

Floor

The finish floor in Room 101 is random-width, flush pine boards 4 to 10 inches wide. They are 1-1/2 inches thick and held in place with cut nails. The floor was originally unfinished and covered with a patterned wall-to-wall carpet. The carpet has been removed; however, the historic photographs confirm its existence and show its pattern. Tack holes around the perimeter of the room also verify that carpeting was the original floor covering.

The floor in Room 101 has two patched areas. One of the patches is in front of the east-wall mantelpiece. It measures 1 foot 2-1/2 inches by 1 foot 8 inches and is the location of a former register for the hot-air furnace. The design of this floor register matches the existing floor register in Room 103. The second patched area is in the northwest corner of the room. It measures 3 feet square. The framing for this opening, visible in the basement, indicates that it was original or a very early alteration. The function of this opening is unknown.

Walls and Ceiling

The walls and ceiling in the sitting room are finished with lath and plaster. The original specifications for the house state the following about the lath and plaster:

> All the rooms, walls, closets, and stairways, as also the observatory and a room in the back loft to be lathed and plastered. The laths to be of a good quality free from sap stained knots. Plastering, the first coat to be a common brown coat, of lime, sand, and hair, in proportions to make a strong mortar and to be put on to a good thickness.



Illustration 55. Penniman House: Southwest Parlor (Room 101), Southeast Corner (Circa 1890).



Illustration 56. Penniman House: Southwest Parlor (Room 101), Southeast Corner (Circa 1890); Also Shows Ceiling Paper of Dining Room (Room 106).



Illustration 57. Penniman House: Southwest Parlor (Room 101), Southeast Corner, Showing Hot-Air Register Installed in Front of Mantelshelf (Circa 1890).



Illustration 58. Penniman House: Southwest Parlor (Room 101), Southeast Corner, Showing Second Wallpaper (Circa 1900).



Illustration 59. Penniman House: Southwest Parlor (Room 101), Southeast Corner (Circa 1900).



Illustration 60. Penniman House: Southwest Parlor (Room 101), Southeast Corner (Circa 1890).

The ceiling has an ornate cast-plaster medallion located in its center (Ill. 61). The diameter of the medallion is 1 foot 10 inches. The medallion consists of an egg-and-dart border, with surrounding concentric circles of foliate and rope motifs. A large metal hook projects from the center of the medallion. This hook held a kerosene lamp. The walls of the room originally were wallpapered. Samples of this wallpaper were found in the attic and under the metal brackets supporting the marble mantelshelf. It is a small repeating pattern of stars and circles; it has a salmon background with gold stars. The ceiling was originally painted with a white calcimine paint.

Woodwork

Baseboard. The baseboard in Room 101 is 9-3/4 inches high, with a molded upper edge (Appendix G, Molding L).

Doorways. There are two original doorways in the southwest parlor--one in the north wall, leading to the front hall, and one in the east wall, leading to the dining room. The doorway casings are 5-1/4 inches wide and elaborately molded (Appendix G, Molding E). The top and side members of the casings are joined with miters. The doors are of mortise and tenon construction. They have four recessed, molded panels (Molding BB). The measurements of these doors are given in Appendix H. The specifications say the following about the first-floor doors:

> Inside doors on the first floor to be 7 feet 4 inches high. Those from the Main Hall to be 3 feet wide... All doors to be well-proportioned four paneled. Those on the first and second floors to have mouldings. All the doors to be made of the best Eastern soft pine, thoroughly seasoned.

Windows. The south and west windows have the same casings as the doorways. The sides of the casings extend beyond the bottom of the window to the floor. The area between the window and the floor is filled with a molded, recessed panel (Appendix G, Molding CC). The window sill is 2 inches wide and 1 inch thick, and has a squared edge. The window apron consists of a pair of fillets, a quarter-round, and a cavetto (Molding O). The sash is two-over-two, double-hung sash. They have wide ogee muntins (Molding X).

Finishes. All of the woodwork in Room 101 except for the window sash was painted white originally. The window sash was finished with a red-pigmented glaze (Ill. 62).

Hardware

The original hardware on the doors in Room 101 consists of two-knuckle, pintle-type butt hinges 3 inches wide by 4 inches long (Ill. 63), and mortise latches with brass roses and octagonal, clear glass knobs (Ill. 64). The windows have meeting-rail locks. The meeting-rail lock on the south window has a rectangular iron base and an acorn-shaped

knob (Ill. 65). The meeting-rail lock on the west window has a circular iron base and a white porcelain knob (Ill. 66). The sash-cord plates on these windows are iron. They are rectangular, measuring 1 by 3-3/4 inches.

Mantel

The mantelpiece in Room 101 is white marble (Ill. 67). It is 3 feet 7-1/2 inches long and 10 inches wide. The mantelshelf is curved and has a rounded edge. The junction of the mantelshelf and the plaster wall is trimmed with a marble strip 2-3/4 inches wide. The mantelshelf is supported by ornate cast-iron brackets. Most of the plaster wall beneath the mantelshelf is recessed. The recessed area is 2 feet 7-1/2 inches wide, 2 feet 10 inches high, and 1-3/4 inches deep. It is framed with wooden corner beads. Located at a height of 1 foot 10-1/2 inches and centered in the recessed area is a stovepipe thimble. The thimble is 5-1/4 inches in diameter and has a pressed metal frame 6-1/2 inches square with a raised floral pattern. The thimble opening has a circular cover.

Mechanical Equipment

The original heat source for Room 101 was a wood or coal stove. Irma Penniman Kahn describes the stoves used in the house as follows:

> Black cast iron about 2-1/2 ft. wide, about 3-1/2 ft. high - burned coal or wood - on claw type legs as I recall. All with front doors with mica windows so that one got a fireplace effect.[1]

This stove continued to be used in the spring and fall, when the hot-air, coal-fired furnace was not needed to heat the house. When not in use, the stove was removed and stored in the barn. This accounts for its absence in all of the historic photographs, even though it is assumed that it was still being used when these photographs were taken.

Alterations

With the exception of redecorating, few alterations were made to Room 101. A hot-air register was installed in the floor below the mantelshelf by 1890. The walls were also repapered ca. 1900. The ca.-1900 wallpaper had a swag and fleur-de-lis pattern. This wallpaper shows in several of the historic photographs (e.g., Ills. 58-60), and narrow strips of it were found under the brackets of the mantelshelf. The woodwork and ceiling probably were repainted at this time, as well. Both were painted white. Most likely it is this decorative scheme that Irma Penniman Kahn described in her letter of November 3, 1983:

> The northwest parlor, we called it the sitting room. I believe it had white woodwork, had wall-to-wall carpeting in beige and golden colors, with a two-tone beige figured wallpaper which blended with the rug.[2]

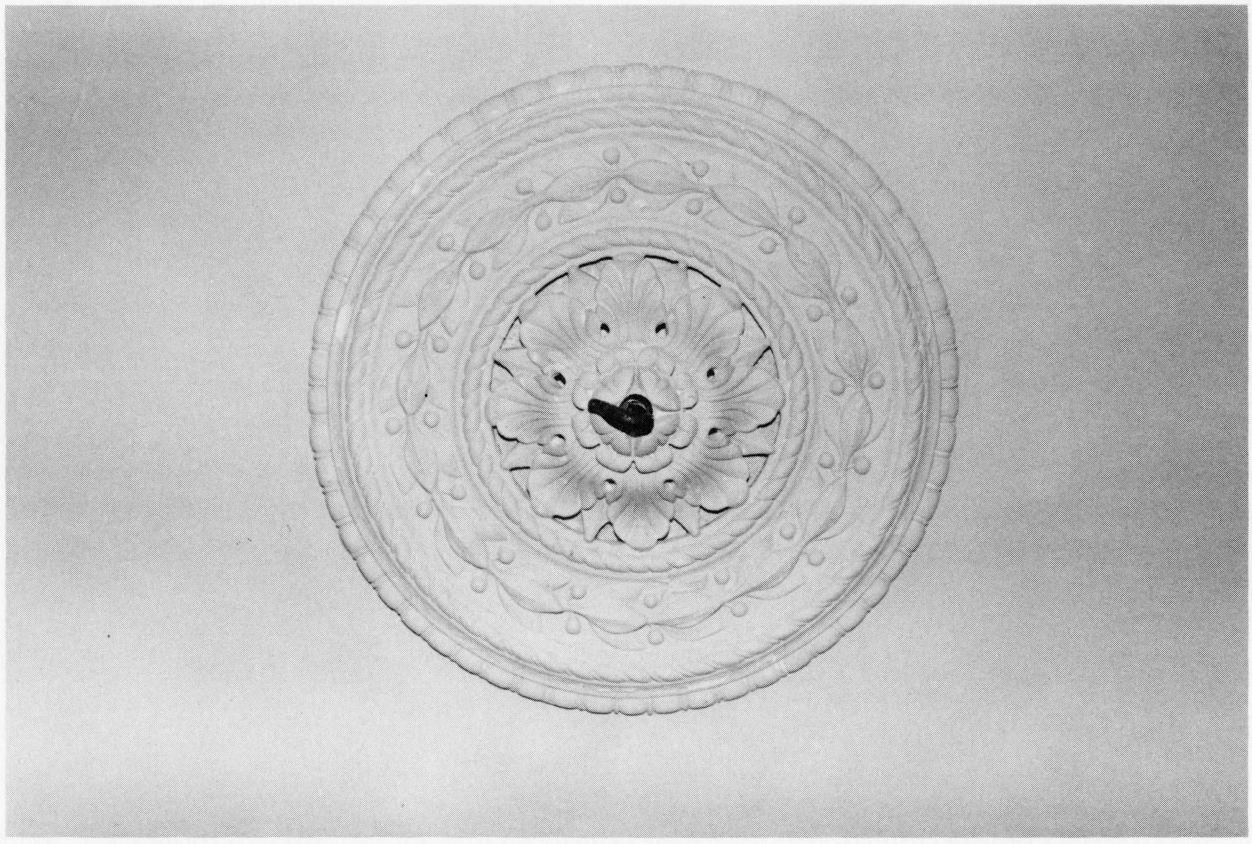


Illustration 61. Penniman House: Southwest Parlor (Room 101), Cast-Plaster Ceiling Medallion (1984).

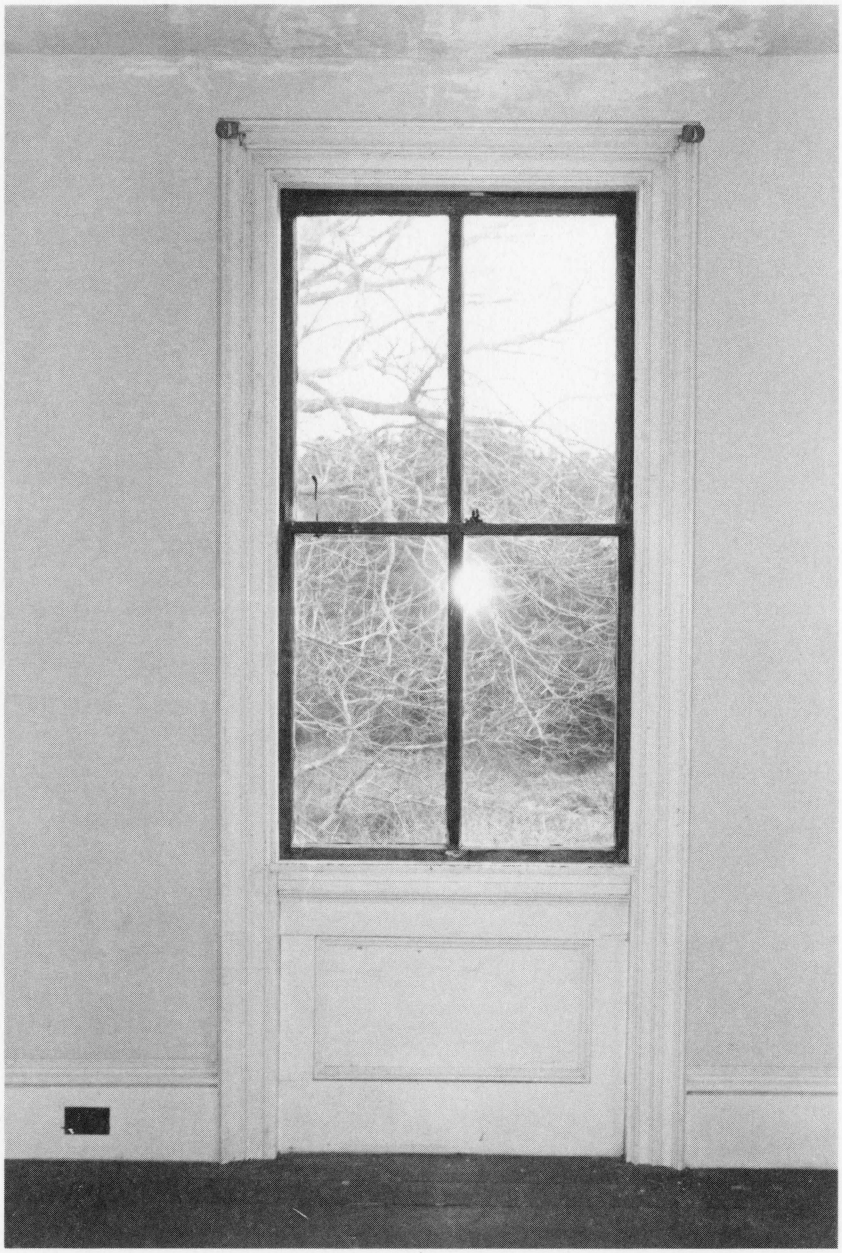


Illustration 62. Penniman House: Southwest Parlor (Room 101), South-Wall Window (1984).

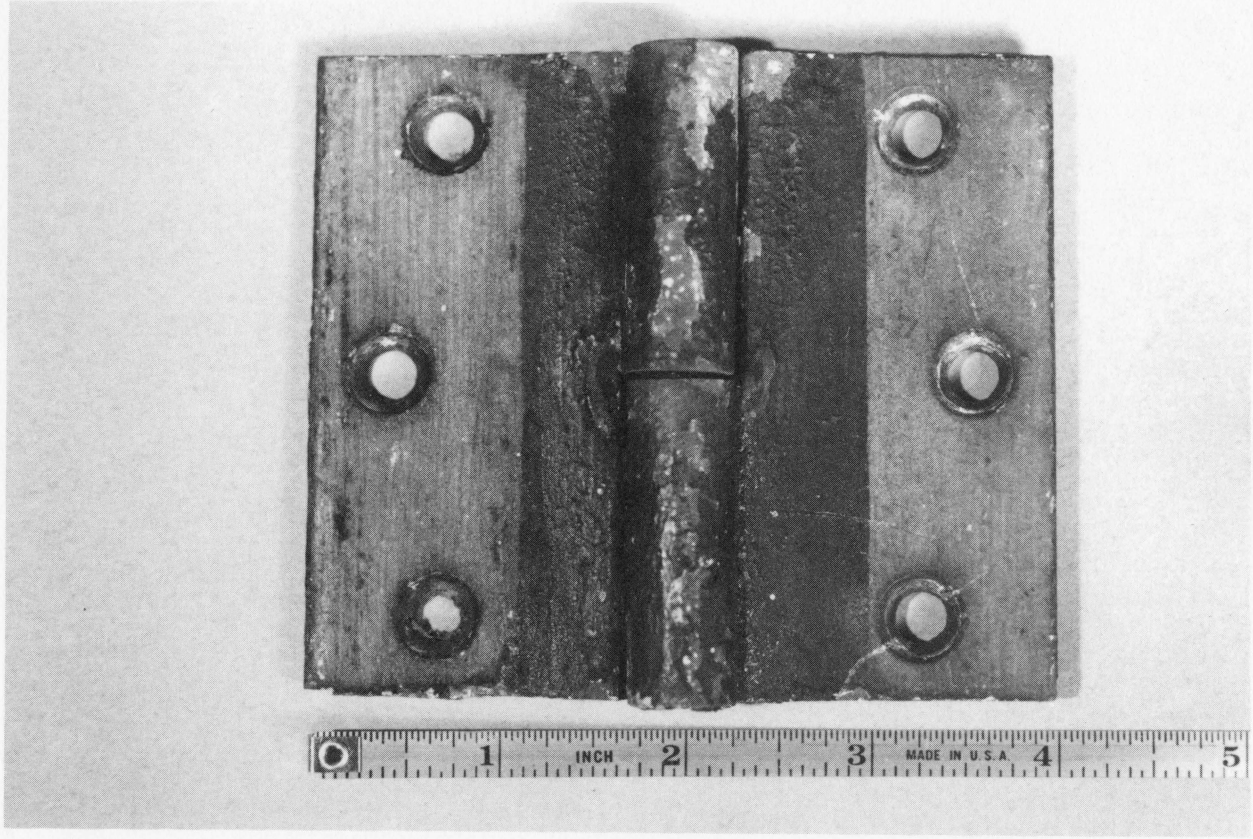


Illustration 63. Penniman House: Typical Two-Butt Interior Door Hinge (1984).

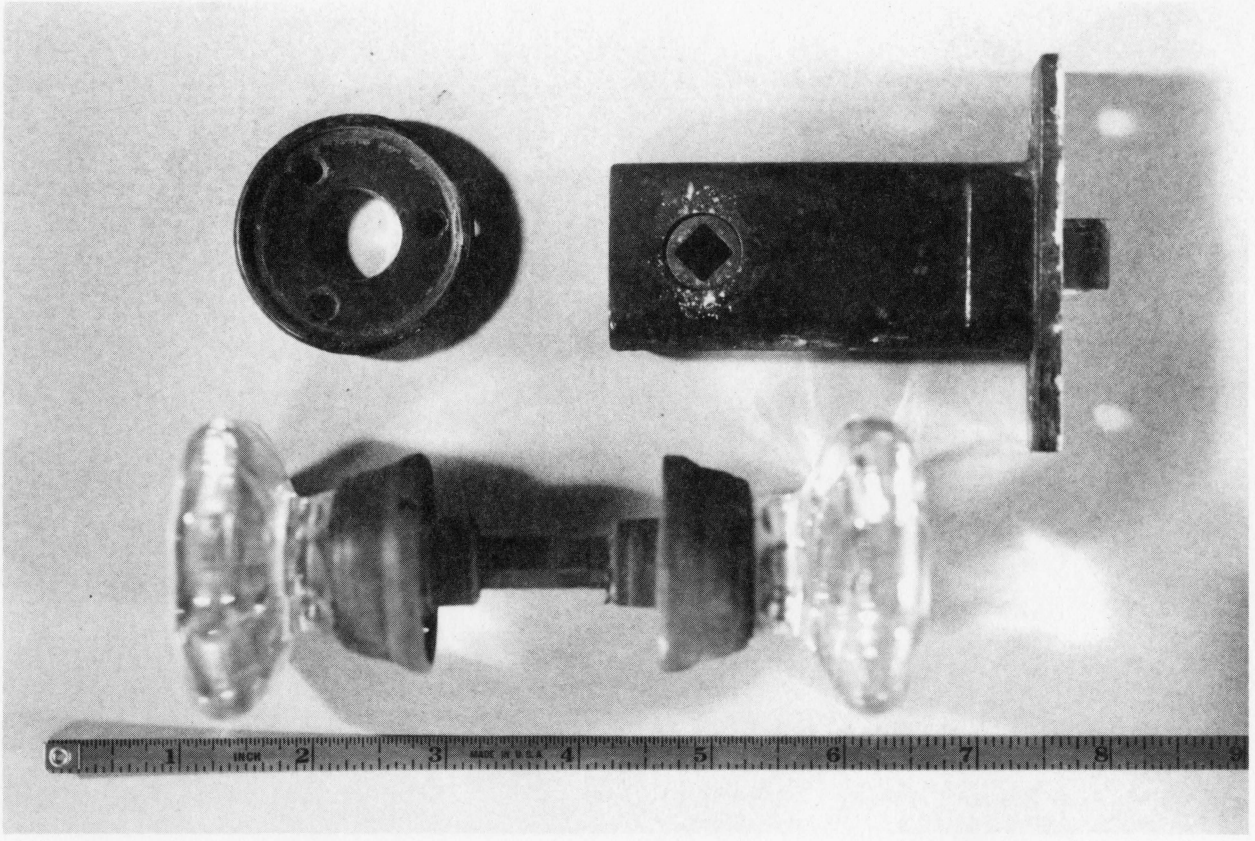


Illustration 64. Penniman House: Typical Mortise Latch and Knob for Interior First-Story Doors (1984).

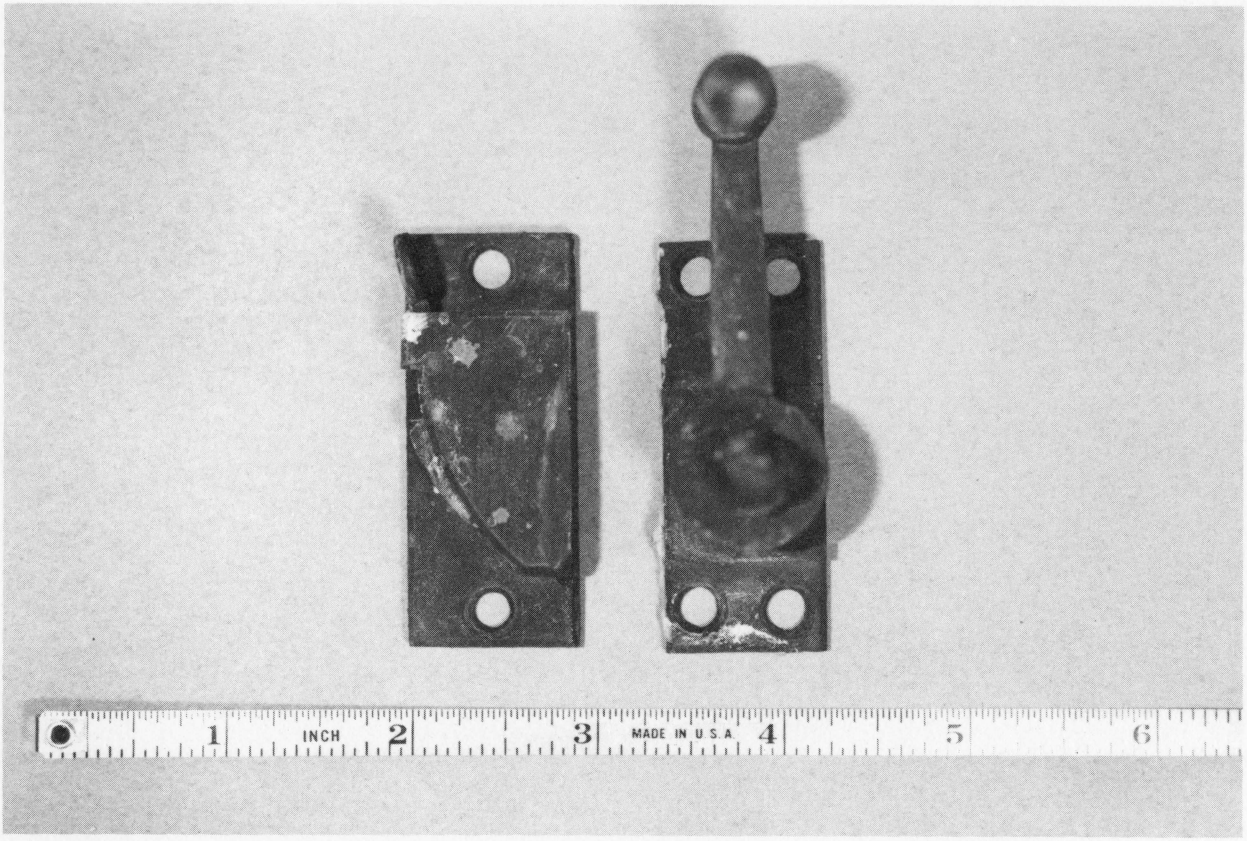


Illustration 65. Penniman House: Meeting-Rail Sash Lock, Acorn Type (1984).

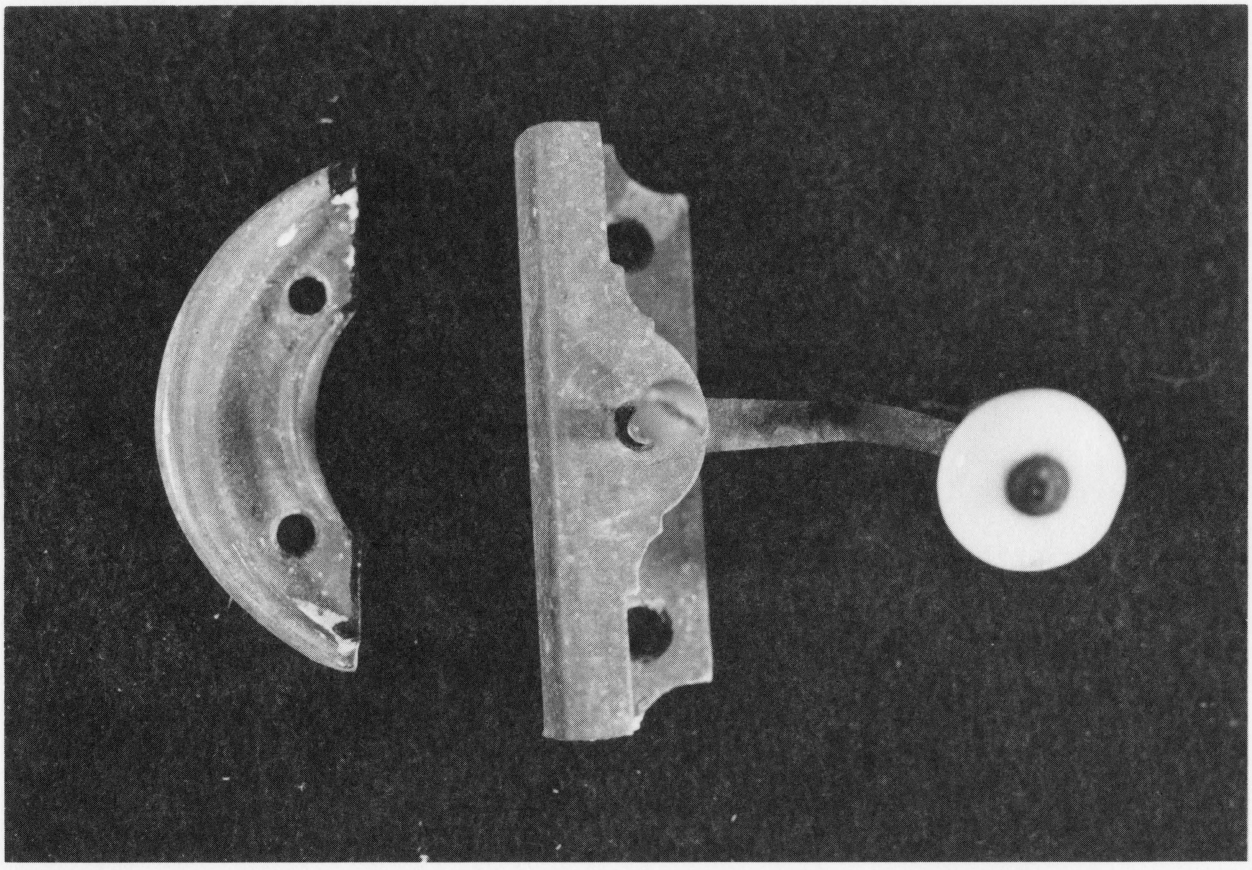


Illustration 66. Penniman House: Meeting-Rail Sash Lock, Type with White Porcelain Knob (1984).



Illustration 67. Penniman House: Southwest Parlor (Room 101), East-Wall Mantelshelf, Stovepipe Thimble, and Cover (1984).

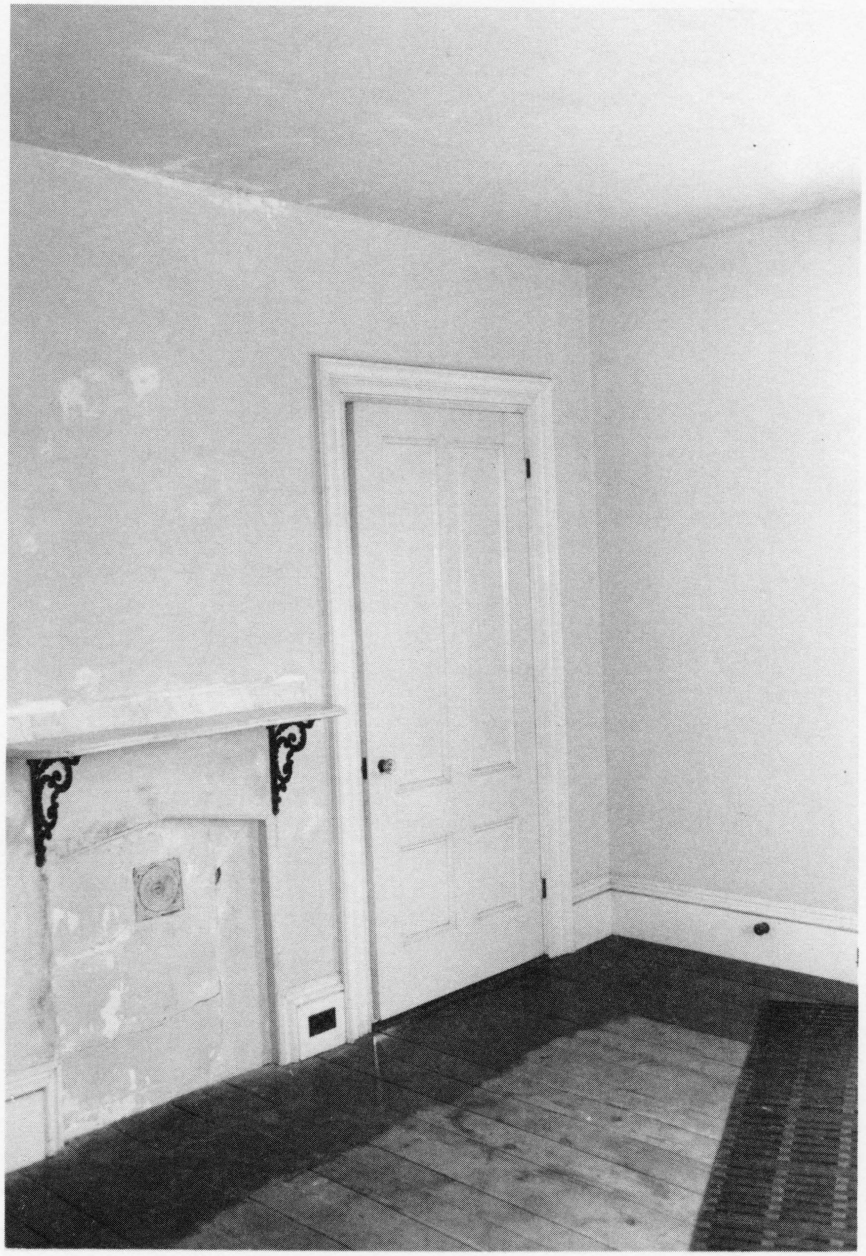


Illustration 68. Penniman House: Southwest Parlor (Room 101), Southeast Corner (1984).



Illustration 69. Penniman House: Southwest Parlor (Room 101), Southwest Corner (1984).

Around 1930, when the house was wired for electricity, two baseboard receptacles were installed in Room 101. One receptacle is located in the south wall, on the east side of the window; the other is located on the east wall, at the south end. In the 1950's, the walls in this room were stripped of their wallpaper and painted their present light gray color. The woodwork and ceiling were also painted white at this time. The modern layer of red paint on the edges of the floor, obviously applied in this way for use with an area rug, most likely dates to ca. 1950, as well. Figures 68 and 69 show the existing conditions in Room 101.

B. Room 102: Front Hall and Stair

Room 102 is the front hall. On the ca.-1868 floor plans, it is labeled "Hall." It is rectangular in shape: 7 feet 1-1/4 inches wide and 19 feet long. The east wall of the front hall is curved. The house's principal entry doorway is located in the west wall. A doorway in the north wall leads into the northwest parlor (Room 103); doorways in the south wall lead to the southwest parlor (Room 101) and the dining room (Room 106).

Floor

The finish floor in Room 102 is random-width pine boards 4 to 10 inches wide. The boards are held in place with cut nails. The floor in the hall was originally covered with a patterned wall-to-wall carpet. This carpet has been removed, and since there are no historic photographs of this room, the carpet tack-holes around the perimeter of the room must suffice as evidence of its existence. Irma Penniman Kahn in her letter of November 4, 1983, states: "The front hall, up and down stairs as well, had wall-to-wall carpeting of a deep rose pattern, the same carpeting in the upper hall."[3] Although it cannot be positively stated, this is probably the original carpet.

Located in the center of the west end of the floor is a hot-air register 3 feet 1 inch square. It was installed in the floor ca. 1940. Originally there appears to have been no openings in the front-hall floor.

Walls and Ceiling

The walls and ceiling in Room 102 are finished with lath and plaster. The ceiling has a small cast-plaster medallion on its west end (Ill. 70). The medallion consists of a foliate border surrounding a row of beads, a cyma recta molding, and a center circular floral motif. A metal hook, on which a kerosene lamp hung, was connected to the center of this medallion. The presence of only one layer of modern paint on walls in the front hall indicates that they were originally wallpapered. The design of this wallpaper is unknown, since no wallpaper samples have been found in this room, and there are no historic photographs. The ceiling appears to have been painted originally with a white calcimine.

Woodwork

Baseboard. The baseboard in Room 102 is 10-1/4 inches high, with a molded upper edge (Molding M, Appendix G).

Doorways. All four of Room 102's doorways have a casing that is 6 inches wide and elaborately molded (Appendix G, Molding D). The top and side members of the casings are joined with miters. The main entry doorway contains a four-panel door with a rounded top. It is of mortise-and-tenon construction. The upper panels, whose tops are also rounded, were glazed with engraved glass in a floral pattern. Both of these glazed panels have been removed from the door. One is missing; one is broken, but complete, and in storage at the park's Salt Pond Visitor's Center. The lower panels are of wood and recessed. Both the glazed and wooden panels are trimmed with the typical first-floor door-panel moldings. The original specifications of the house called for: "the front door to be in form agreeable to Design. to be 1-7/8 inches thick and made to receive glass in the upper panels. To be seven feet 8 inches high, 3 feet two inches wide."

The three interior doors in Room 102 have four molded, recessed panels. The measurements of these doors are given in Appendix H.

Windows. There are no windows in Room 102.

Front Stair. The main stair of the Penniman House runs up the south wall of the front hall (Ill. 71). The specifications for the house say the following about the stair:

> the front stairs to be an open handrail stair case. Treads 1-1/8 inch thick to project with a noseing in this form the Post, Handrail and Balusters to be of Mahogany. The Post to be 8 inches in diameter. Rail 3-1/2 in. Balusters 1-3/4 inches. Post and Balusters turned to some good design...the space under the front stairs may be left open for a Table and Hat rack or it may be partitioned up with door for a Closet. As shall be decided by the proprietor.

The stair as built (Ill. 64) consists of 13 steps. The risers are 8 inches high, 1 inch thick, and 36-1/2 inches long. The treads are 9 inches wide, 1 inch thick, and 37-1/2 inches long; they have a rounded nose. The joints between treads and risers are finished with a simple molding (Appendix G, Molding W). The mahongay blustrade has a newel at both first- and second-floor level. The first-floor newel is 3 feet 2-1/2 inches high and hollow. It has an octagonal base, half of which is built into the first stair. The octagonal base is followed by three circular sections of decreasing diameter. A cyma recta molding forms the base for the main shaft of the newel. The main shaft is also octagonal in shape, and tapers from bottom to top. Each face of the octagon has a

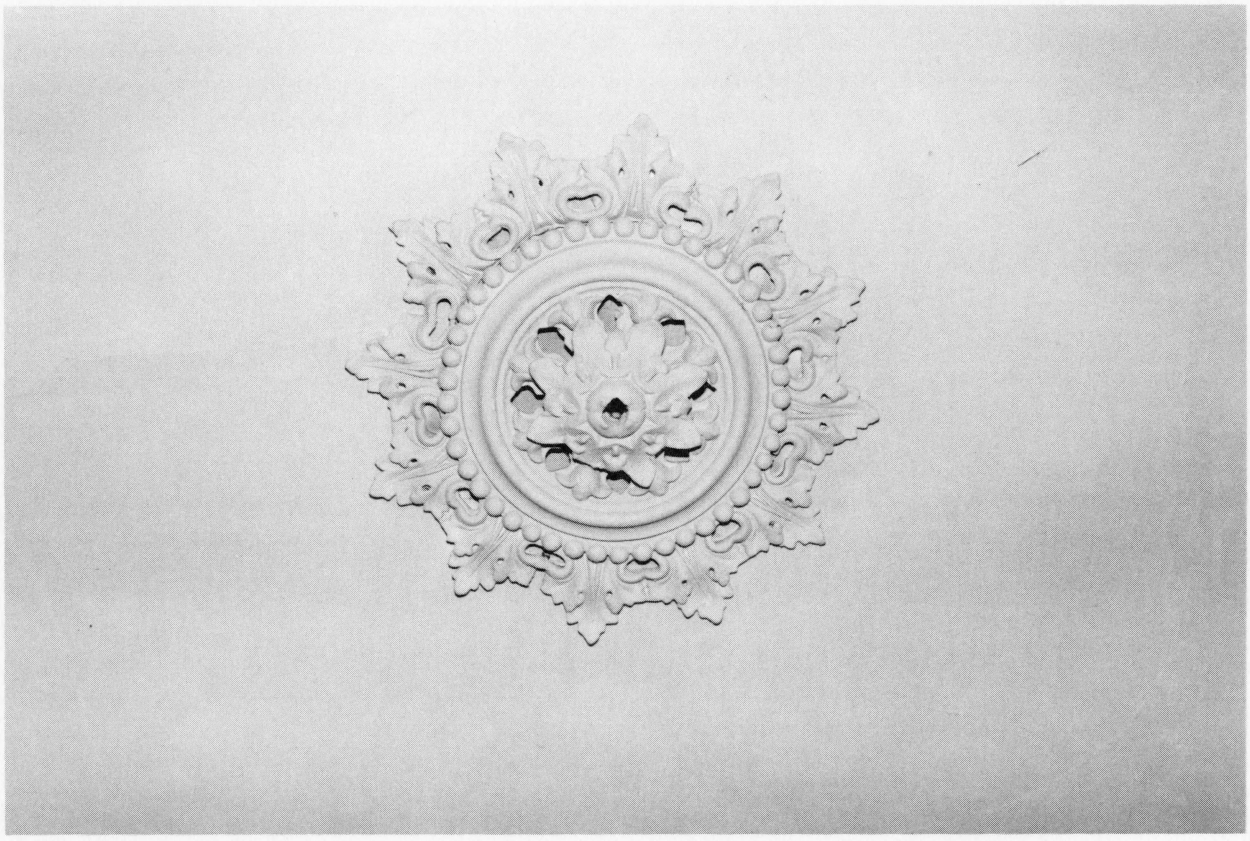


Illustration 70. Penniman House: Front Hall (Room 102), Cast-Plaster Ceiling Medallion (1984).



Illustration 71. Penniman House: Front Hall (Room 102), Main Stair (1984).

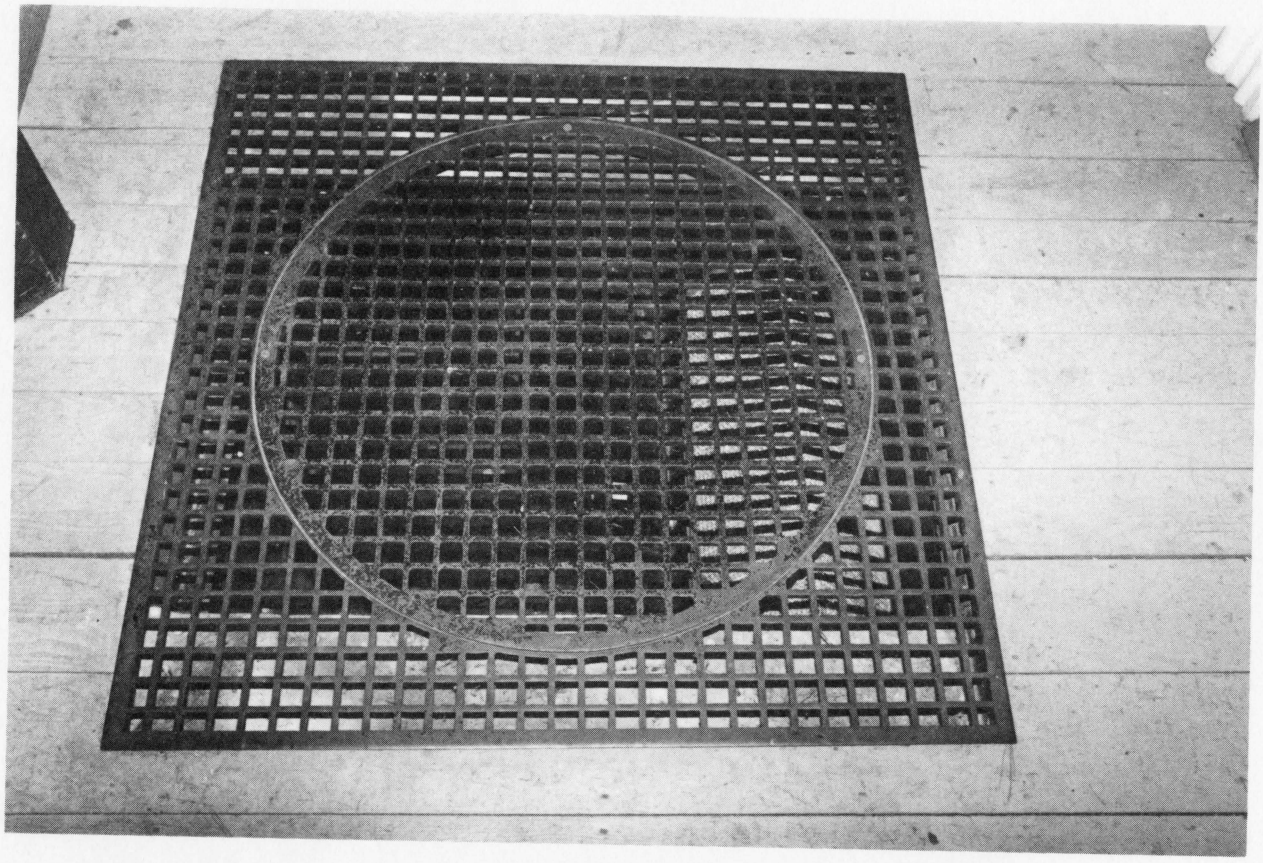


Illustration 72. Penniman House: Front Hall (Room 102), Circa-1940 Hot-Air Floor Register (1984).

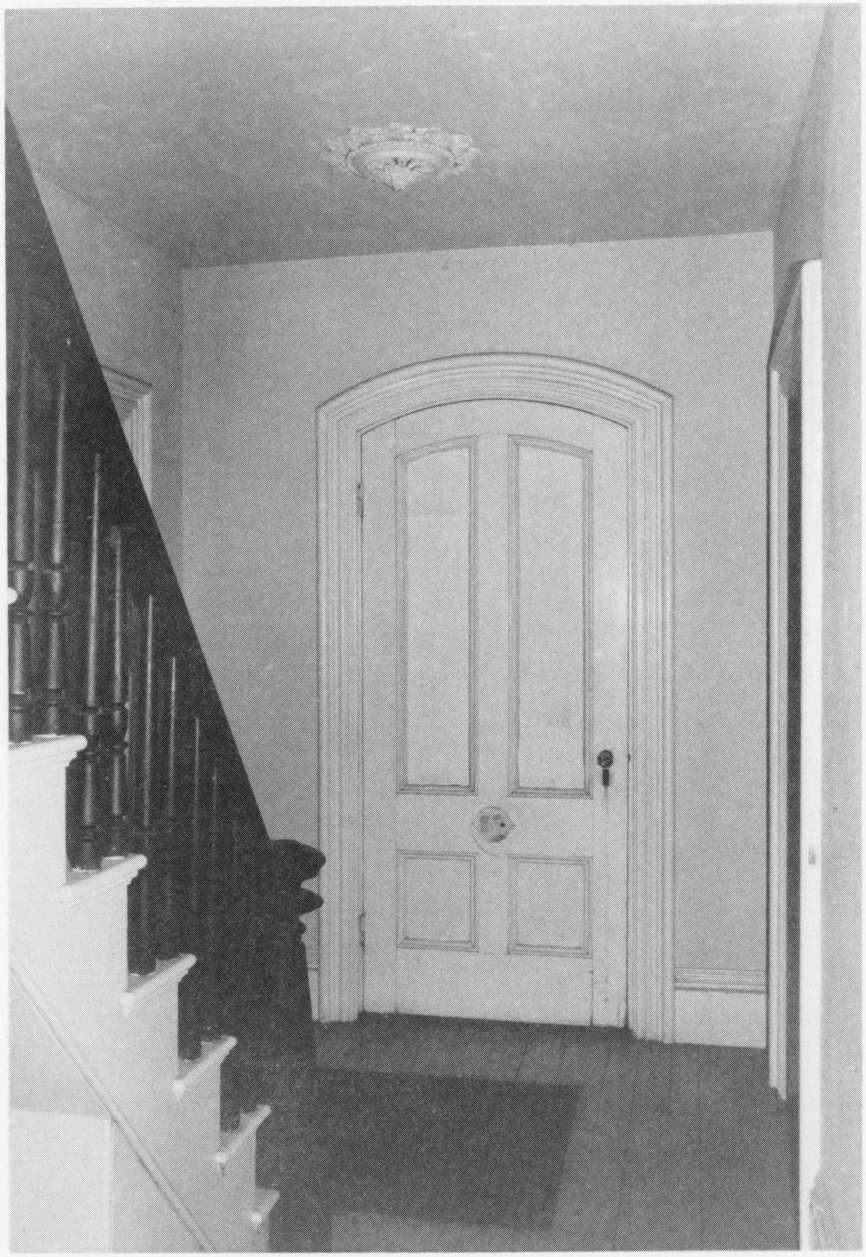


Illustration 73. Penniman House: Front Hall (Room 102), Looking West (1984).

raised panel with rounded edges. The top of the newel consists of several circular shapes of varying diameters. The cap consists of four concentric circular shapes of decreasing diameters. The second-floor newel will be described in connection with Room 202.

Two turned balusters sit on each tread. They are placed approximately 2-1/4 inches apart and three-quarters of an inch in from the end of the tread. The balusters are set into the treads with dovetail joints. These joints are covered by a half-round molding that matches the nosing on the stair treads. The tops of the balusters are set into circular openings in the handrail. The handrail features a double-ogee profile; it is 3-1/2 inches wide and 2-1/4 inches thick. The area under the stair, on the first floor, was left open.

All components of the balustrade originally were finished with stain and lacquer.

Hardware

The original hardware on the interior doors in Room 102 consists of two-knuckle, pintle-type, butt hinges 3 inches wide by 4 inches long and mortise latches with brass roses and octagonal, clear glass knobs. The west exterior door is hung with two-knuckle, pintle-type butt hinges 4-1/2 inches long by 4 inches wide. It has a mortise lock, and on the interior a clear glass, octagonal knob and brass rose. The keyhole is fitted with a rectangular brass escutcheon measuring 2-1/8 inches long by 3/4 inches wide. The escutcheon has a pivoting cover. The original specifications for the house call for: "the knobs for the front door to be silverplated." Whether the interior doorknob was ever a silver-plated knob cannot be positively stated, although it seems unlikely, since the existing clear glass, octagonal knob is typical of the original first-floor door hardware.

The bell portion of the mechanical door bell was located on the door's center rail. It has been removed and is missing. The only remaining evidence of its existence is the circular paint outline that surrounds its former location.

Alterations

No significant structural alterations have been made in Room 102 since its original construction. Around 1940, the coal furnace was abandoned and an oil-fired, hot-air furnace installed. The oil-fired blower furnace has one large register located in the center of the west end of the floor in Room 102 (Ill. 72). Since ca. 1940, this hot-air register has been the sole source of heat for the house, with the heat being controlled by opening and closing the doors to the rooms adjoining the front hall.

The front hall has been redecorated several times. The woodwork has four layers of white paint, indicating it was repainted a minimum of two

times. The walls are covered with one layer of modern gray paint applied ca. 1950. Until this time the walls had been wallpapered. No samples of the wallpaper hung in this room have been found. The floor also is covered with one layer of modern gray paint applied ca. 1950. The painting of the floor indicates that the wall-to-wall carpeting--the original floor covering--had been removed by this time. One other alteration to Room 102 was the addition of an electrical receptacle in the north wall baseboard ca. 1930.

Irma Penniman Kahn remembers the front hall as follows:

> The front hall, up and down stairs as well had wall-to-wall carpeting of a deep red rose pattern, the same carpeting in the upper hall. The walls up and down stairs had paper of light cream with a striped fleur-de-lis design. All woodwork was of white. The front hallway up and down stairs had white enamel paint.[4]

Illustration 73 shows the existing condition of the hall.

C. Room 103: Northwest Parlor

Room 103 is the northwest parlor. The original floor plans for the house call this room the "parlor." It was the most elegantly decorated room in the house (Ill. 74-76), and was used by the Penniman family for formal entertaining.

Room 103 is roughly square in shape, measuring 14 feet 5 inches by 14 feet 10-1/2 inches. Access to the northwest parlor is possible only from the front hall (Room 102). A bay 8 feet 10-3/4 inches wide is located in the center of the north wall; it contains three windows. A single window is located in the west wall. A marble mantelpiece is mounted on the east wall.

Floor

The finish floor in the northwest parlor is the same random-width pine boards as used for the other floors that originally were carpeted. The floor is unfinished, since it was originally covered with a wall-to-wall carpet. The carpet shown in the historic photograph of this room is owned by the National Park Service, and is in storage at the Salt Pond Visitor's Center. It exhibits an Anglo-Japanese floral pattern in shades of green, red, and gold.

Whether or not this carpet is the original carpet for this room is unknown. The wallpaper and ceiling paper, as well as the colored glass windows in the north bay's windows, were installed ca. 1885, and there is a good possibility that the carpet may also date to this redecorating. In the floor, along the south wall, is a register for the hot-air furnace (Ill. 77). The register measures 1 foot 4 inches by 11 inches. It is



Illustration 74. Penniman House: Northwest Parlor (Room 103), East Wall (Circa 1890).

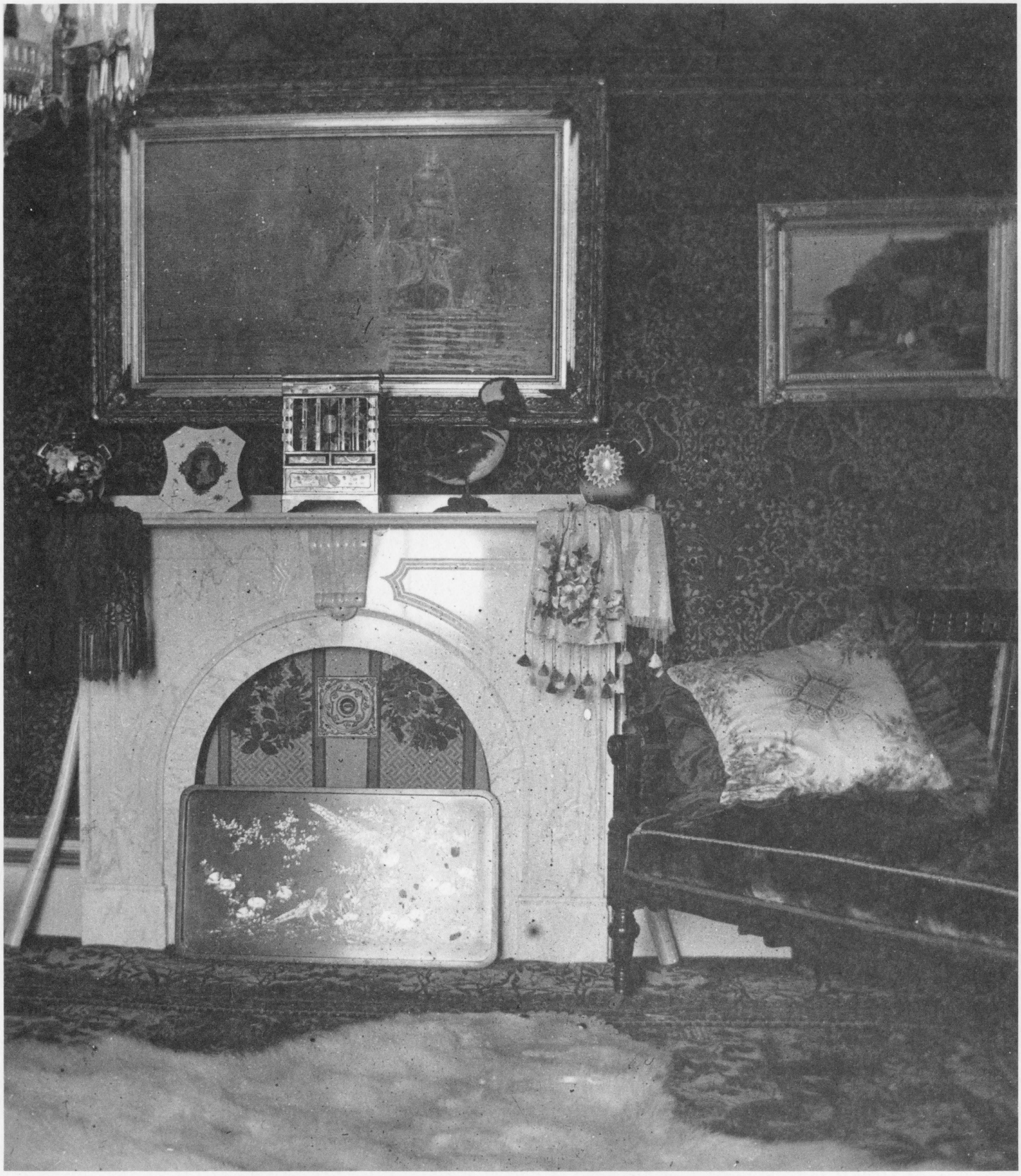


Illustration 75. Penniman House: Northwest Parlor (Room 103), East Wall (Circa 1890).



Illustration 76. Penniman House: Northwest Parlor (Room 103), North-Wall Bay Window (Circa 1890).

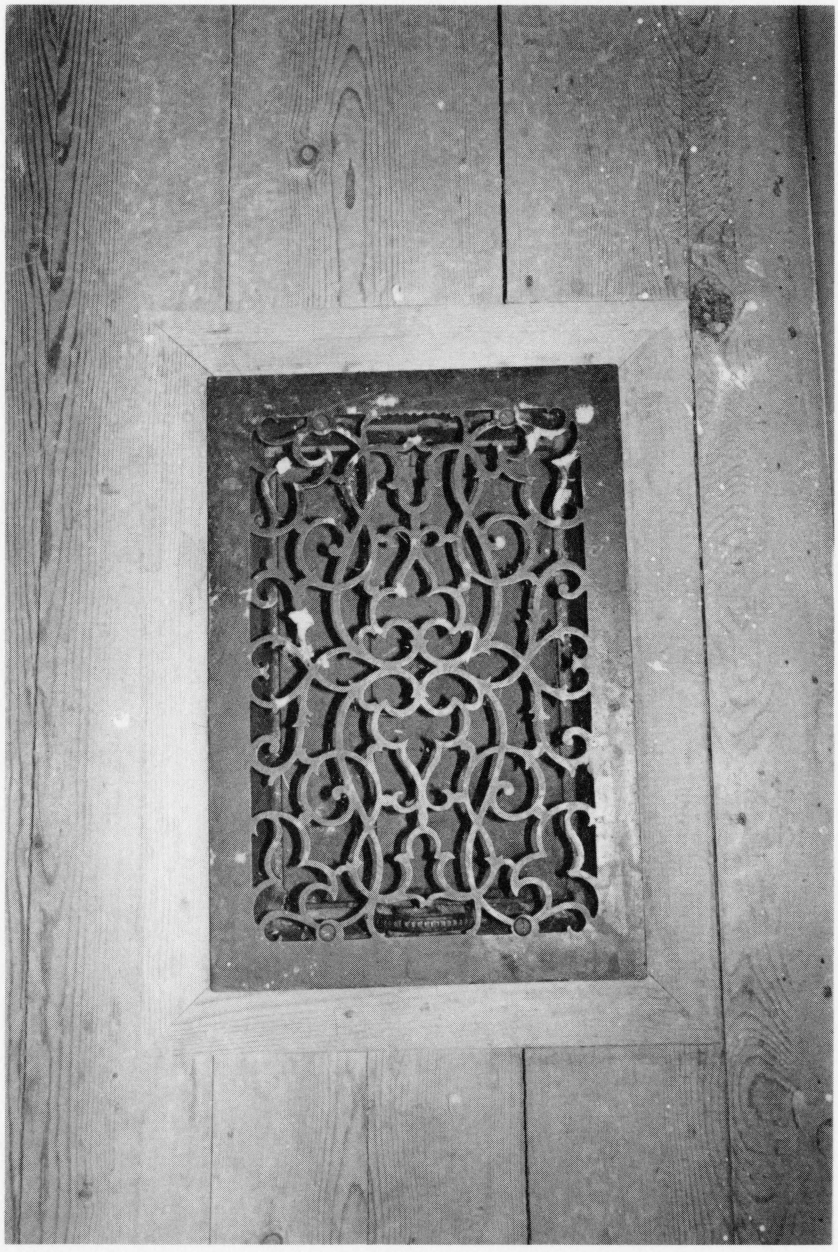


Illustration 77. Penniman House: Northwest Parlor (Room 103), Circa-1890 Hot-Air Floor Register (1984).

made of cast iron and features a curvilinear pattern. It is set into a wooden frame 2-1/2 inches wide.

Walls and Ceilings

The walls and ceiling in the northwest parlor are finished with lath and plaster. The opening in the north wall for the bay is framed by an arch squared off at the top, also constructed of lath and plaster. The edges of the arch are trimmed with a wooden bead molding (Ill. 78). The arch springs from molded plaster imposts.

The walls of Room 103 originally were wallpapered. No samples of the original paper have been found. The original finish on the ceiling was probably calcimine paint, as was used elsewhere in the house. The small areas of the plaster ceiling that are presently exposed do not have an identifiable paint layer. These areas have been subject to water damage that could have caused the calcimine paint to break down. Another possibility is that it was washed off before the ceiling paper was hung.

The existing wallpaper and ceiling papers appear to have been hung ca. 1885. Stylistically, these papers date from the 1880's, rather than the 1860's. The wallpaper, with its horizontal division, is typical of late 19th-century designs. Catherine Lynn, in Wallpaper in America, says the following about the popularity of horizontally sectioned wallpapers during that time period:

> If during the 1870s and 1880s most taste makers, as well as manufacturers and consumers, agreed about the superiority of honest flat patterns to picture papers, there was even more general agreement about the advantages of dividing walls into horizontal sections, composed of a wide frieze at cornice level, a dado on the lower portion of the wall--below the chair rail and usually about three feet high, and a "filling" or "screen" of wallpaper between the two. Any and all of these element were often furnished with additional border patterns.
>
> This horizontal scheme of wall division stands out in strong contrast to the mid-nineteenth-century schemes for dividing walls into vertical panels. The horizontal bandings of wallpaper imitated basic architectural division of walls, executed more expensively during this period in wood paneling, carving, painted decoration, and textile hangings.[5]

Ceiling papers like the one hanging in Room 103 are also a typical late 19th-century decorative treatment. Lynn goes on to say:

> Not content with the variety of patterns rising from dado level through fill to frieze height on walls, many wallpaper manufacturers printed patterns especially for ceilings during the 1870s and 1880s. These patterns sometimes added a fourth element to the thematic sets.[6]

The redecorating of the northwest parlor ca. 1885 coincides with Captain Penniman's retirement from whaling. He returned from his final whaling voyage on November 18, 1883.

The walls in Room 103 are covered with three papers: a border running above the baseboard, a fill paper, and a frieze paper (Ill. 79). A wood and plaster picture rail separates the screen paper from the frieze paper. The top of the frieze paper is trimmed with a wood and plaster cornice molding. The baseboard border is 2-5/8 inches wide. Its pattern consists of two one-dimensional, dentil-like courses in black and gold, separated by a black horizontal band. The "screen" paper is a rococo-style flocked paper. The pattern consists of red floral and pineapple-like motifs, highlighted with gold, on a dark gray ground. The individual pieces of paper are 1 foot 6 inches wide and 6 feet 3 inches long. The frieze paper is also flocked. The flocked portion, as on the screen paper, is red; the ground, dark gray. There is no gold highlighting in the frieze. The pattern of the frieze is divided into three horizontal bands. The lower band is a narrow Vitruvian wave pattern; the center, an abstract curvilinear pattern; and the upper band, a triangular-shaped geometric pattern. The frieze paper is 1 foot 6 inches wide.

The picture rail is approximately 2 inches wide. It is constructed of a wooden strip to which molded plaster is applied. The plaster moldings consist of a band of egg-and-dart topped with a course of beading. The cornice molding is constructed of the same material as the picture rail. It is approximately 3 inches wide and comprised of a foliate band topped by a row of beads. The cornice molding is used only in the main portion of the room, and not in the north bay. In the bay, the picture-rail molding is used at the junction of the frieze and ceiling papers. Both the picture rail and cornice moldings are covered with one layer of gold paint, indicating that they were installed at the time the wall and ceiling papers were hung.

The ceiling paper in the northwest parlor consists of multiple portions of border papers pieced together to form an elaborate frame around a center field paper (Ill. 80). The outermost border has blue edges surrounding a tan diaper pattern that serves as the background for clusters of pink and yellow flowers. At the center of each of the walls, this border is interrupted by a panel with a white ground and a floral spray with pink flowers. Inside this border is a narrow border with a brown, one-dimensional, floral pattern. It is followed by two borders with brown, curvilinear, two-dimensional floral patterns. At the corners and centers of each of the walls, various other papers have been added to complete the overall border pattern. The field paper has a white ground with a pattern of gold and pale blue geometric shapes.

The ceiling papers from the Penniman House were reputedly imported from France.[7] However, in the absence of a bill of sale or any written documentation regarding this purchase, the source of the papers cannot be identified positively.



Illustration 78. Penniman House: Northwest Parlor (Room 103), Arch Over North-Wall Bay Window (1984).

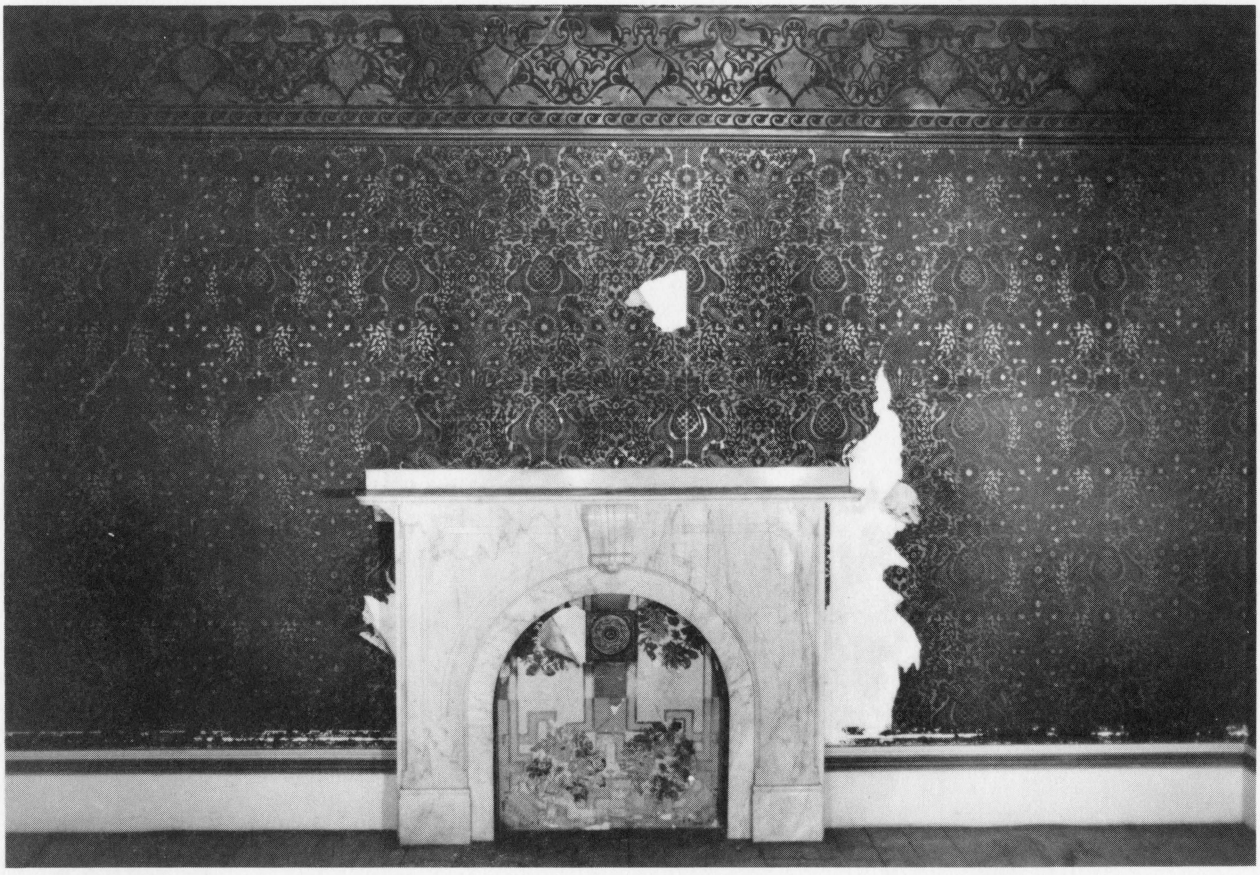


Illustration 79. Penniman House: Northwest Parlor (Room 103), East Wall, Showing Historic Wallpapers (1981).

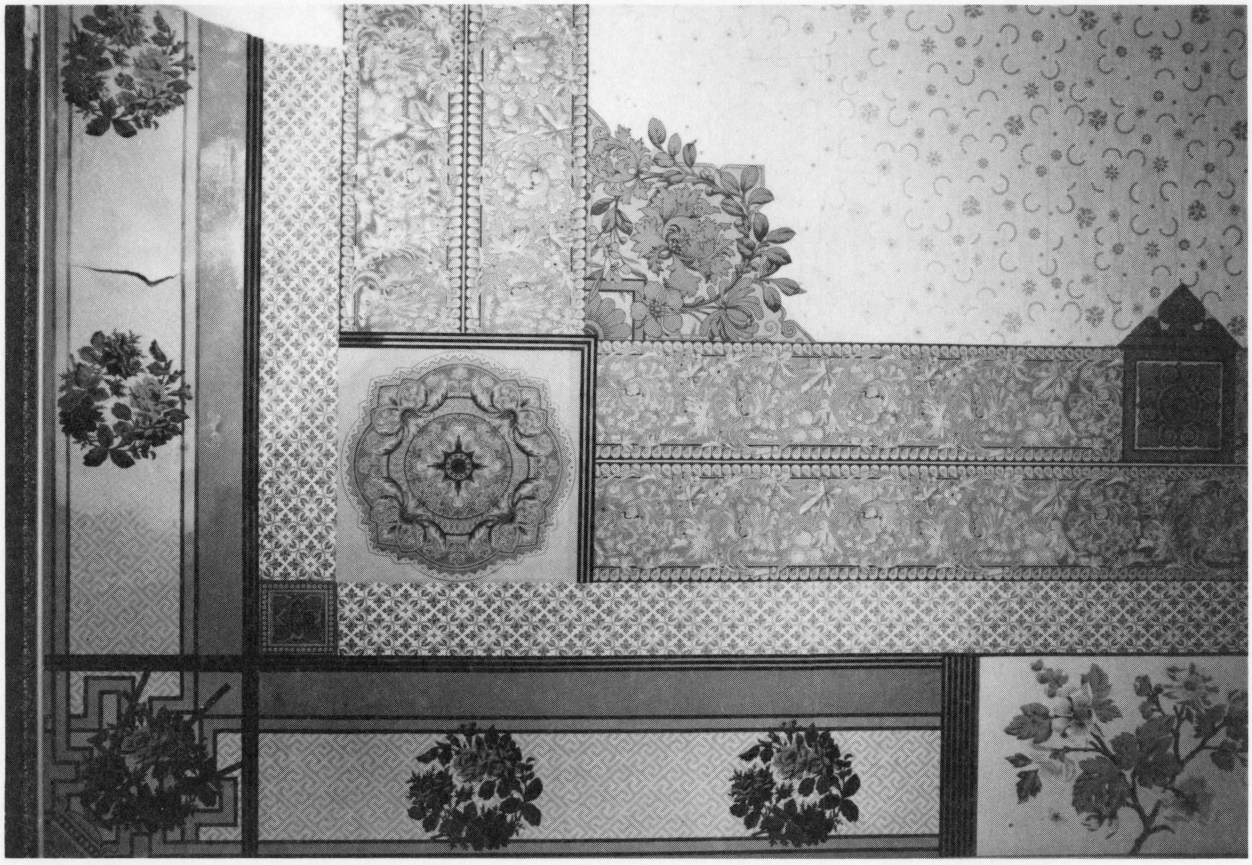


Illustration 80. Penniman House: Northwest Parlor (Room 103), Detail of Ceiling Paper (1981).

Located in the center of the ceiling in Room 103 is an ornate cast-plaster medallion (Ill. 81). The medallion is divided into eight sections filled with fruit and flowers. The center of the medallion has a projecting pineapple motif, inside of which there was a hook from which the chandelier hung. It is assumed that this cast-plaster medallion was installed as part of the ca.-1885 redecorating because of its relationship to the ceiling paper, and the similarity of its pineapple motif to the pineapple-like shapes in the wallpaper.

Woodwork

Baseboard. The baseboard is the same height and style as that used in Room 102: 10-1/4 inches high and finished with Molding M.

Doorways. The doorway in the south wall has the same casing as found in the adjacent front hall. Its door is the typical first-floor door, with four molded, recessed panels. The measurements for this door are given in Appendix H.

Windows. The casings of the Room-103 windows match that of the doorway. As in Room 101, the casings extend below the bottom of the window down to the floor. The area between the window sill and floor is filled with a recessed, molded panel. The sills and aprons of the Room-103 windows also match those in Room 101.

The window sash in the west window of Room 103 is typical of the original first-floor windows, with its wide ogee muntin profiles. It is assumed that the original window sash in the bay windows also had the same muntin profile. The earliest photograph of the house (Ill. 8) shows the bay windows with clear, single panes in the side windows and two panes in the center windows. The existing window sash, with the small panes of colored glass in the upper sash, appear in the later historic photographs of the northwest parlor. These photographs were taken after the parlor was redecorated ca. 1885, and it assumed that this sash was installed as part of that work.

The ogee muntins of the sash with the small panes of colored glass are narrower (Appendix G, Molding Y) than those of the other windows in the house. The shapes of the colored glass consist of a diamond-shaped center piece, surrounded by triangular pieces and an outer border of square and rectangular pieces. The colors of the glass are rose, blue, yellow, and green (Ill. 20).

Picture Rail. The wood and plaster picture rail below the frieze wallpaper has been described in the section, "Walls and Ceiling."

Finishes. The paint on the woodwork confirms the idea that the flocked wallpaper and the ceiling paper are the second decorative scheme for Room 103. The paint samples taken from the woodwork indicate the room was painted once prior to its existing paint scheme. Examination of the historic photographs of Room 103 reveal that the existing paint scheme dates to ca. 1885.

Hardware

The original hardware on the door in Room 103 consists of two-knuckle, pintle-type hinges 3 inches wide by 4 inches long, and a mortise lock with brass roses and octagonal, clear glass knobs. The escutcheons are brass, 1 inch wide by 1-1/2 inches long, and have round corners. The windows are fitted with meeting-rail locks. These locks are brass, with a molded decorative pattern. They have rectangular bases, a circular pivoting shaft, and a hinged handle (Ill. 82). The windows also retain some of their drapery hardware. The historic photographs (e.g., Ill. 76) show that red velvet draperies hung at the west window and the arched bay opening. They were suspended from a brass rod 3 inches in diameter, and were tied back to brass hooks.

Mantel

The mantelpiece in Room 103 is white marble (Ill. 75). It is 3 feet 7 inches high and 4 feet 6 inches wide. It has an arched opening 2 feet 7-1/4 inches high and 2 feet 5-1/2 inches wide. The sides of the mantelpiece are incised with decorative panels; its edges are beveled. The keystone is shaped like a scroll. The mantelshelf measures 5 feet 2 inches long by 10 feet 3/4 inches wide, and has rounded edges. The junction of the mantelshelf and the plaster walls is trimmed with a marble strip 2-1/2 inches high. The area inside the arched opening, formed by the sides of the mantelpiece, is plastered. This plastered surface is covered with pieces of the ceiling paper. Located in its center, at a height of 1 foot 10 inches (measuring up from the floor) is a stovepipe thimble and cover. It is the same type of frame and stovepipe cover as found in Room 101.

Mechanical Equipment

The original heat source in Room 103 was a wood or coal stove. As in Room 101, it stood on a metal shield, and was used throughout the 19th century to supplement the coal-fired, hot-air furnace.

The northwest parlor was lighted by an ornate kerosene chandelier (Ill. 83). This chandelier most likely dates to the ca.-1885 redecorating of the room; prior to this, the room probably was lighted with a simpler kerosene lamp. The chandelier that hung in this room from ca. 1885 to ca. 1960 contained five lights. The upper four were mounted on curved brass brackets and had circular, etched-glass globes. The fifth light hung at the bottom of the chandelier and had a painted glass shade. The bottom of the shade was trimmed with glass prisms. A second band of glass prisms hung at the center of the chandelier.

Alterations

As described above, the existing decorating scheme for the northwest parlor dated to ca. 1885, and represents the major alteration to this room. Since then, few changes have been made. Around 1960, the

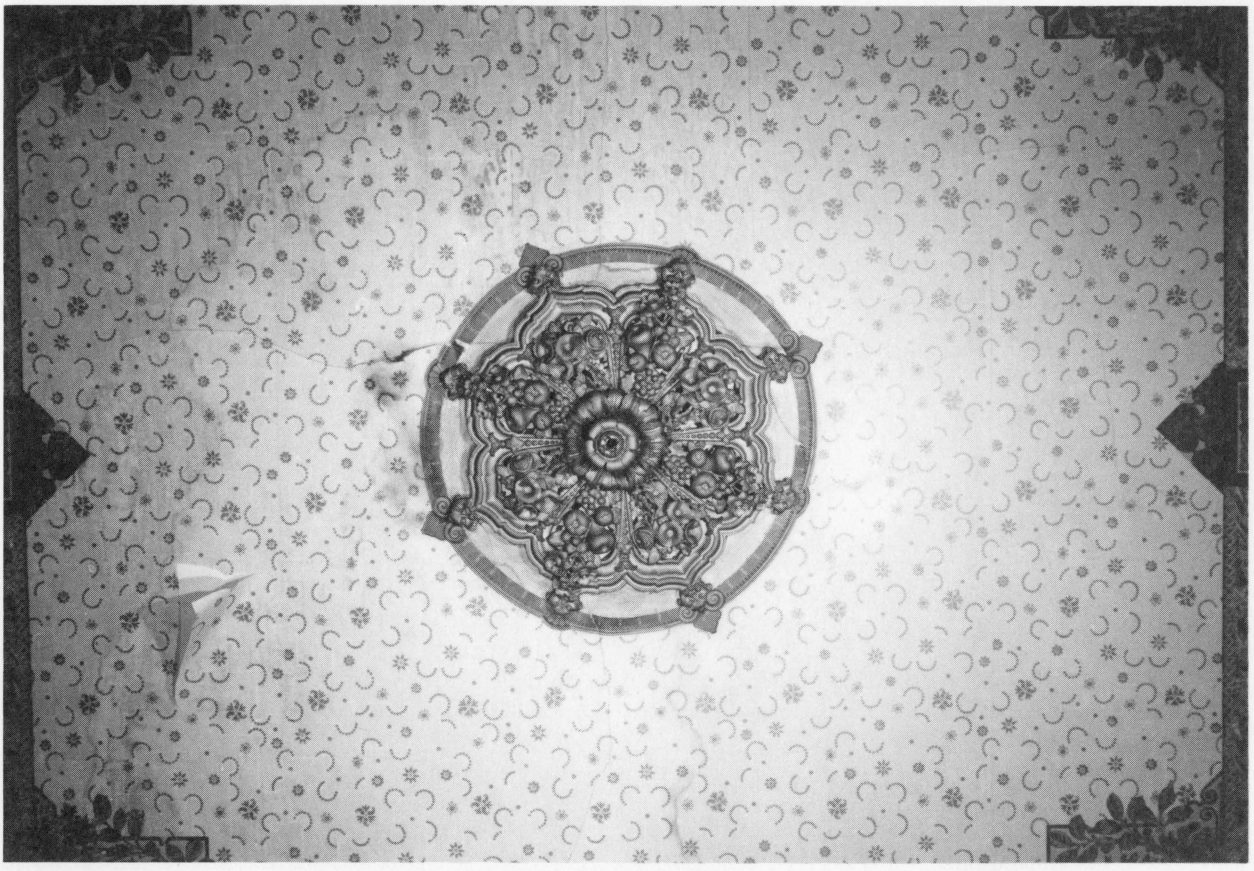


Illustration 81. Penniman House: Northwest Parlor (Room 103), Ceiling Paper and Cast-Plaster Medallion (1984).

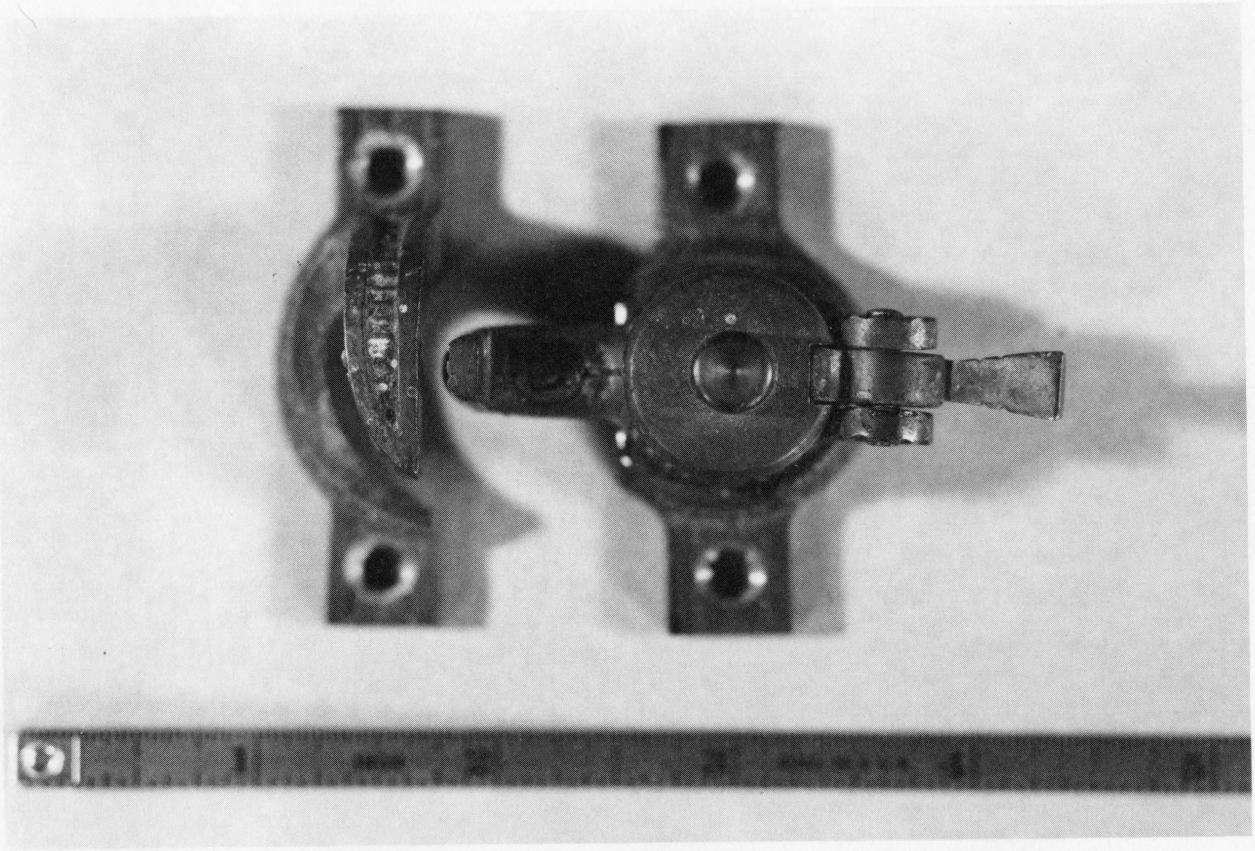


Illustration 82. Penniman House: Meeting-Rail Sash Lock, Molded Brass Type (1984).



Illustration 83. Penniman House: Northwest Parlor (Room 103), Looking South at Chandelier (1962).



Illustration 84. Penniman House: Northwest Parlor (Room 103), Northeast Corner (1984).

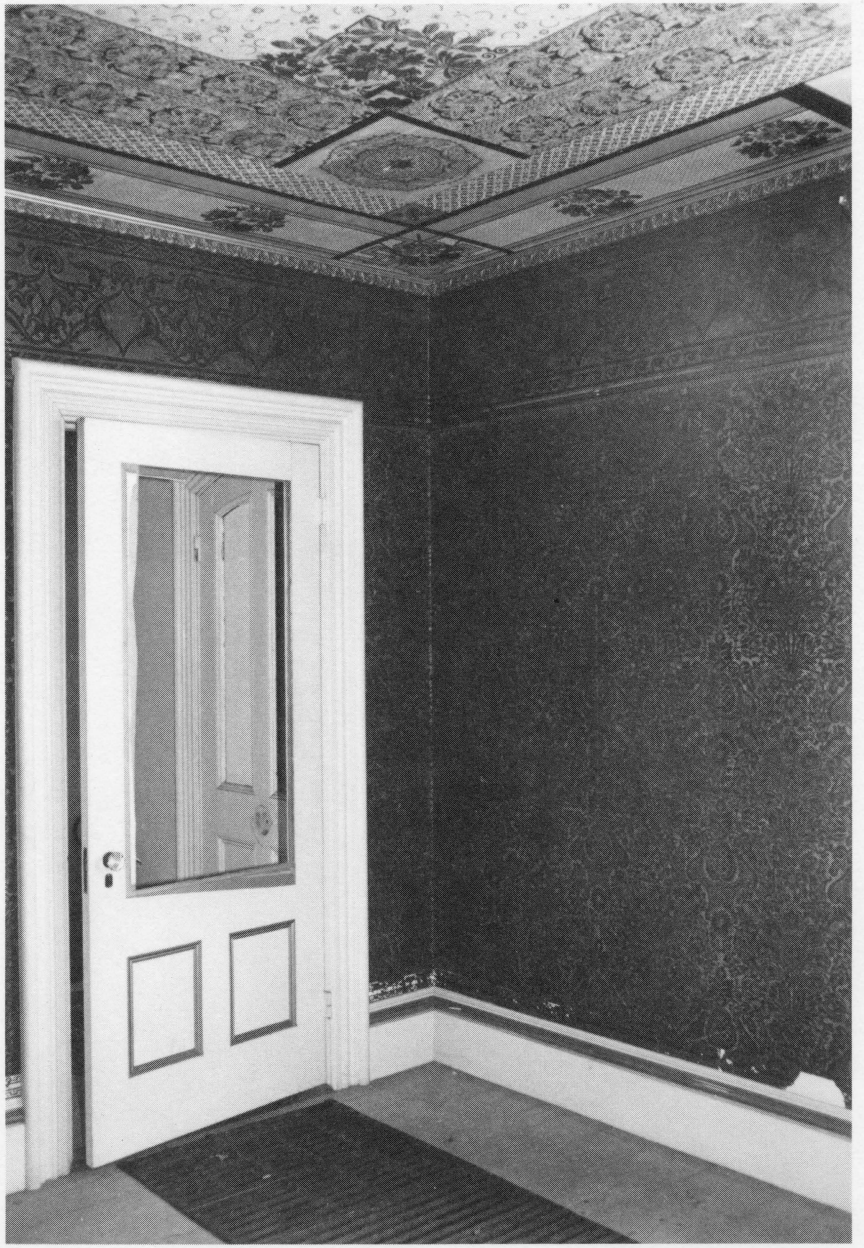


Illustration 85. Penniman House: Northwest Parlor (Room 103), Southwest Corner (1984).

chandelier was removed and sold; the carpet was taken up and put in storage at the Salt Pond Visitor's Center. Vandals also smashed the upper two panels of the door ca. 1970. With these exceptions, Room 103 retains its ca.-1885 appearance. The remarkable state of preservation of the interior finishes in this room--wallpaper, ceiling paper, and painted woodwork--will require that great care and skill be employed for their restoration. Illustrations 84 and 85 show the existing conditions of Room 103.

D. Room 104: Kitchen

Room 104 is the kitchen; it is called the "cook-room" on the original drawings. The kitchen is the smallest of the first-floor rooms, measuring 13 feet 6-1/2 inches by 11 feet 1-1/2 inches. Three doorways in the south wall provide access into the kitchen. At the east end is the doorway leading to the back hall (Room 105). In the center is the basement doorway. At the west end is the doorway leading to the pantry (Room 107). Single windows are located in the north and east walls. A white porcelain sink and a marble washbowl, with their respective wooden cabinet bases, stand in the northeast corner of the room. The west wall features a cupboard recessed into its south end, a closet recessed into its north end, and a marble mantelshelf mounted on the wall between them. There are no historic photographs of the kitchen.

Floor

The floor in the kitchen consists of pine boards 4-1/2 to 5 inches wide. The specifications for the house say that "the floor in the cook room to be of southern pine." The kitchen floor was originally finished with stain and shellac (P061). There is one opening in the kitchen floor. It is located in front of the east window, and measures 1 foot 2 inches by 1 foot 2-1/2 inches. The opening is unframed and consists merely of cut finish flooring and subflooring. This opening appears to have been made to gain access to the sink drains in the crawl space beneath the kitchen floor.

Walls and Ceiling

The walls (above the wainscot) and the ceiling in the kitchen are finished with lath and plaster. The walls were originally painted with a lead-base, off-white paint (P062); the ceiling was painted with a white calcimine paint (P054).

Woodwork

Baseboard and Wainscot. The woodwork in the kitchen, with the exception of the doors and window sash, is American chestnut. The wainscot is 2 feet 9 inches high (Ill. 86). It consists of an unmolded baseboard 8 inches high, followed by a recessed panel 1 foot 2 inches high with molded edges. Above the panel is a fascia 4-3/4 inches wide,

two fillets 1 inch wide, and a cap seven-eights of an inch wide, which also functions as the window sill. Above the cap is another strip of wood 2-3/4 inches wide. The specifications called for "The kitchen to be ceiled up to the windows with narrow boards beaded." The cut nails used to assemble the existing wainscoting and its original oil and yellow-varnish finish confirm that it dates to ca. 1868. For this part of the house, the specifications were not followed.

Doorways. The four doorways in the kitchen all have casings 4-3/4 inches wide, with a beaded edge (Appendix G, Molding I). Their doors are typical for those on the first floor, having four recessed, molded panels. The measurements of these doors are given in Appendix H. They originally had a grain-painted finish.

Windows. The casings of the windows are the same as those used for the doorways. The sash is typical of that found elsewhere on the first floor.

Sink Cabinetry. The northeast corner of the kitchen contains an assemblage of three cabinets that support the kitchen sink and washbowl (Ills. 87-88). The original specifications call for:

> The Sink, Dresser, and Washbowls, in the Cook-room or Kitchen to be ceiled up with Doors. Also to fit a place for a flour board and pump. The sink to be of large size. The Wash bowl in the Kitchen and Bathroom to have 2 Drawers under each.

The original floor plan for the kitchen shows all of the sink cabinetry located along the north wall. It seems likely that the building of the underground cistern at the northeast corner of the house resulted in the placement of the sink along the east, rather than the north, wall.

The construction details of the three cabinets suggests that they were not all built at the same time, but rather sequentially. The westernmost cabinet in particular appears to have been "added on." However, all three cabinets are constructed with cut nails, and with the same type of beaded matched boards finished with oil and yellow varnish; there is no finish flooring inside of any of the three, nor is there any paint on the portions of the kitchen walls covered by the cabinets. Thus, all three cabinets must have been introduced when the kitchen was built, ca. 1868.

The cabinet along the east wall, which contains the kitchen sink, looks to have been built first. It is 2 feet 7-1/2 inches high, 1 foot 9-3/4 inches wide, and 5 feet 4 inches long. One cabinet door is located under the sink. It is hung with a pair of two-knuckle butt cabinet hinges two inches long. It has a wooden knob for a handle and a brass latch. There is a threshold across the cabinet doorway opening. The kitchen sink was set into the countertop of this cabinet, which was constructed of planks 1 inch thick. The junction of this wooden countertop and the cabinet is trimmed with a bead and quarter-round molding (Appendix G, Molding V).



Illustration 86. Penniman House: Kitchen (Room 104), Northwest Corner, Showing Wainscot (1984).

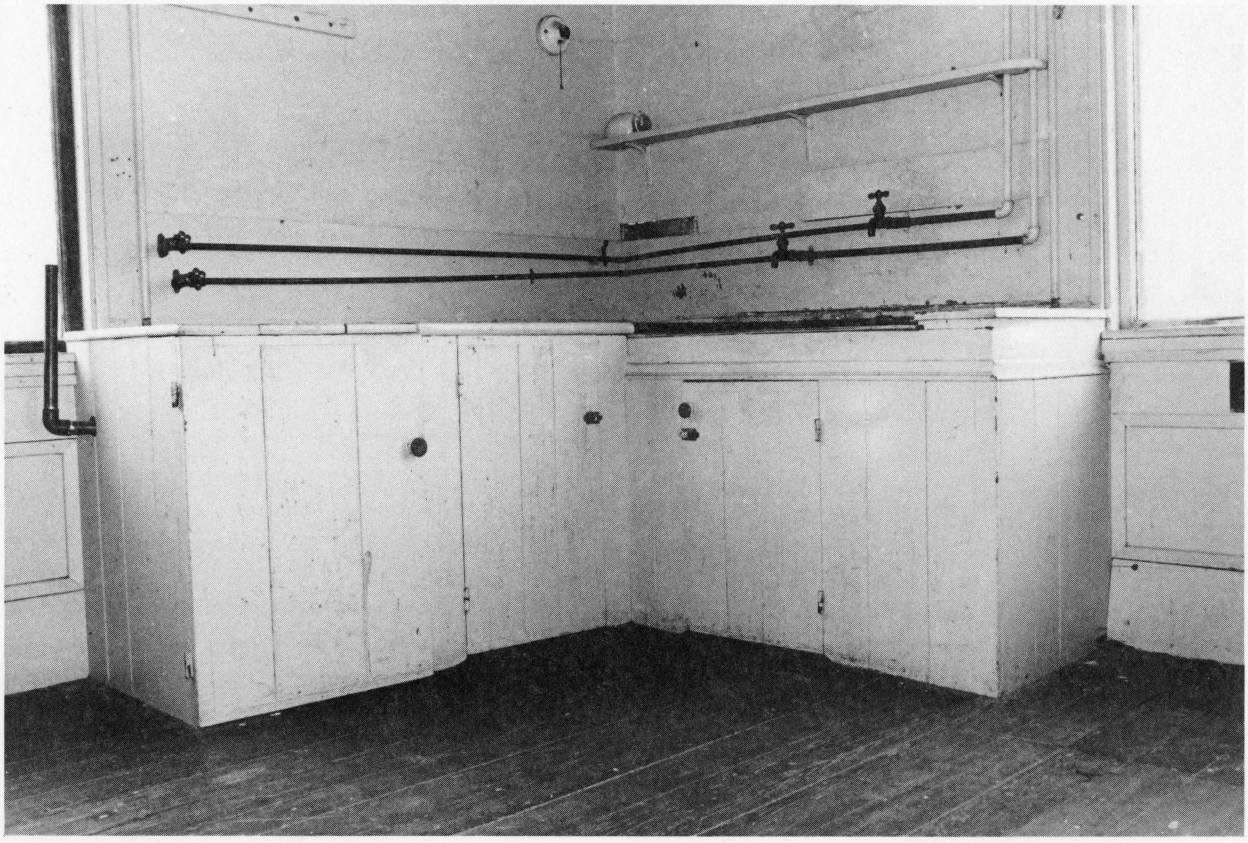


Illustration 87. Penniman House: Kitchen (Room 104), Cabinets in Northeast Corner (1984).



Illustration 88. Penniman House: Kitchen (Room 104), Marble Washbowl on North Wall (1984).

The original kitchen sink has been replaced. Irma Penniman Kahn described it as a "black iron sink."[8] The existing sink, which is white porcelain, appears to be approximately the same size and in the same location as the original sink. On the south side of the sink there is a hole 1-1/2 inch in diameter in the countertop where the force pump was mounted. This force pump was used to drive water from the underground cistern at the northeast corner of the house up into the attic cistern.

The two cabinets on the north wall together measure 4 feet 2-1/2 inches long, 1 foot 11-3/4 inches wide, and 2 feet 10-3/4 inches high. The easternmost cabinet, supporting the marble washbowl, appears to have been built next. The front of the cabinet has one door that extends its full height. This door is hung with a pair of two-knuckle butt cabinet hinges 2 inches long, and has a brass latch. Both hinges and latch match those on the east cabinet. This cabinet door also has a threshold. The marble sink sits on a wooden base that is nailed to the sides of the cabinets. The original wooden base has been replaced; the existing base is held in place with wire nails. The marble sink top measures 2 feet 4 inches by 1 foot 9-1/2 inches. Its top is cut to drain towards the bowl. The sink bowl is white porcelain, 1 foot 10-1/2 inches in diameter and 7 inches deep. It has an overflow drain on its north side. In the top of the marble sink, at the back of the washbowl, are two faucet openings that are covered with nickel caps. The faucets for this sink were always mounted on the wooden backsplash above the sink.

The north-wall cabinet to the west of the washbowl cabinet appears to have been the last cabinet built. It may well be the "Dresser" cited in the specifications. The front side of the cabinet contains a door that occupies the entire side. The door is hung with the same type of hinges as the other cabinet doors, and has a wooden knob matching that on the east-wall cabinet's door. The latch on this door is a circular, pivoting brass latch. It matches the latch on the lower section of the west-wall cupboard. This cabinet door has no threshold. The countertop of the cabinet is constructed with three flush boards laid north/south. At the counter's edge, the sides of the boards are rounded.

Cupboard. The cupboard recessed into the south end of the west wall (Ill. 89) actually consists of two separate cupboards, a large upper one and a smaller lower one. The upper one, which extends to the ceiling, has a single door 1 foot 6-1/2 inches wide by 5 feet 8-1/2 inches high. This door is hung with the same hinges as used on the sink cabinets, and has the typical wooden knob. The historic hot-water storage tank was housed inside this cupboard. The wooden shelf on which it sat forms the bottom of the cupboard; a hole 5-3/4 inches in diameter with beveled edges (Ill. 90) marks the precise location. There are two other shelves in this cupboard. One is attached to the south wall, at a height of 15 inches above the bottom shelf; it measures 7 inches wide by 17 inches deep. The second shelf is a triangular shelf located in the southwest corner, at a height of 40 inches above the bottom shelf. It measures 16 by 16 inches, and has below it a wooden rack with four metal hooks.

The lower cupboard consists of an original half, to the south, and a later half, to the north. The original half has a single door constructed of beaded matched boards. The door extends the full height of the cupboard. It is hung with a pair of the typical 2-inch, two-knuckle butt hinges, and has a circular, pivoting brass latch like the one found on the third sink-cabinet's door. Marks on the door indicate that it originally had a wooden knob like those found on the sink cabinets; it presently has a smaller, white porcelain knob. This door has a threshold. There is no evidence that this cupboard ever contained shelves. However, its north wall is fitted with a sliding panel. Originally, this gave access into a wall cavity just north of the cupboard, which contained the pipes connecting the hot-water storage tank and the cookstove. The recessed-panel wainscot extended from the mantel area all the way over to the north jamb of the original lower cupboard's door. At some later date, the wainscot was cut back to expose the cavity, and a vertical-board door was installed to create the north half of the present-day lower cupboard (Ill. 91). This probably coincided with the removal of the hot-water storage tank from the upper cupboard.

Closet. The closet recessed into the north end of the west wall was historically fitted with shelves. It had five shelves 1 foot 1/2 inches wide and 5 feet 1 inch long. They were set on 1-1/2 inch ledger strips, nailed through the plaster to the studs. All of these shelves are missing, but the ledger strips are still in place. Paint lines and the ledger strips indicate that the heights of the shelves were 1 foot 10 inches , 3 feet 1 inch, 4 feet 3 inches, 5 feet 4 inches, and 6 feet 3 inches above the floor.

Other Woodwork. On the east wall above the sink is another shelf, 4 feet 10-1/2 inches long and 4 inches wide. It is mounted on black metal brackets. A paint sample taken from the plaster underneath one of the shelf brackets (P064) contains only the two original layers of off-white primer and finish paint, indicating that this shelf was installed ca. 1868.

Also on the east wall, south of the window, is a wooden rack with hooks. This likewise has only the two layers of paint underneath it (P066), and so is part of the original kitchen woodwork. The rack is 2 feet 4-1/4 inches long and 2 inches wide. It has four brass hooks spaced approximately 6-8 inches on center. A second rack with hooks, centered on the north wall east of the window, has an additional layer of green paint on the plaster underneath it (P065). The plaster walls in the kitchen probably were repainted within 20 years of the time the house was built, and the north-wall hook rack most likely was installed at that time. This rack is 1 foot 11-3/4 inches long and 1-3/4 inches wide, with five brass hooks placed approximately 5-1/4 to 5-1/2 inches on center.

Hardware

The hardware on the kitchen doors consists of two-knuckle, pintle-type butt hinges 3 inches wide by 4 inches long, and mortise latches with black iron roses and white porcelain knobs. The exception

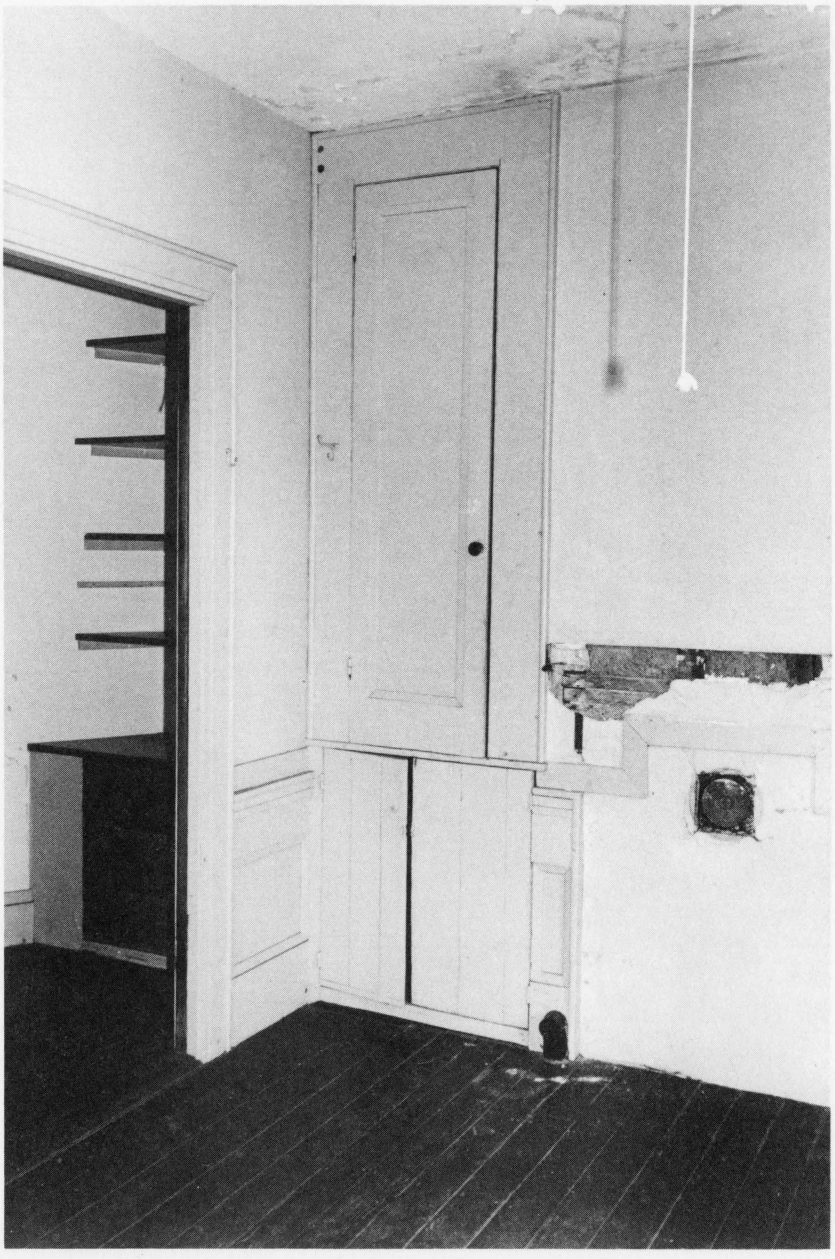


Illustration 89. Penniman House: Kitchen (Room 104), Cupboards in South End of West Wall (1984).

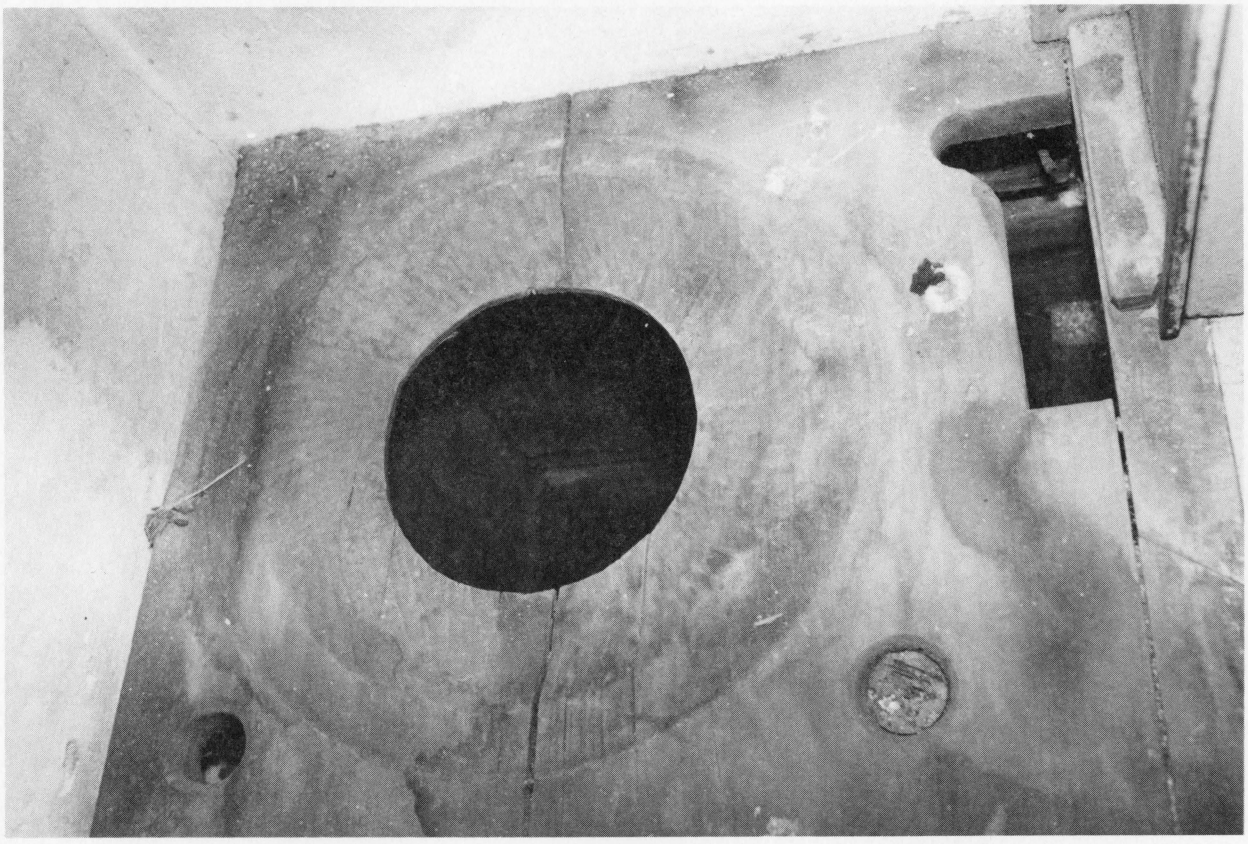


Illustration 90. Penniman House: Kitchen (Room 104), Former Location of Hot-Water Storage Tank in Upper West-Wall Cupboard (1984).

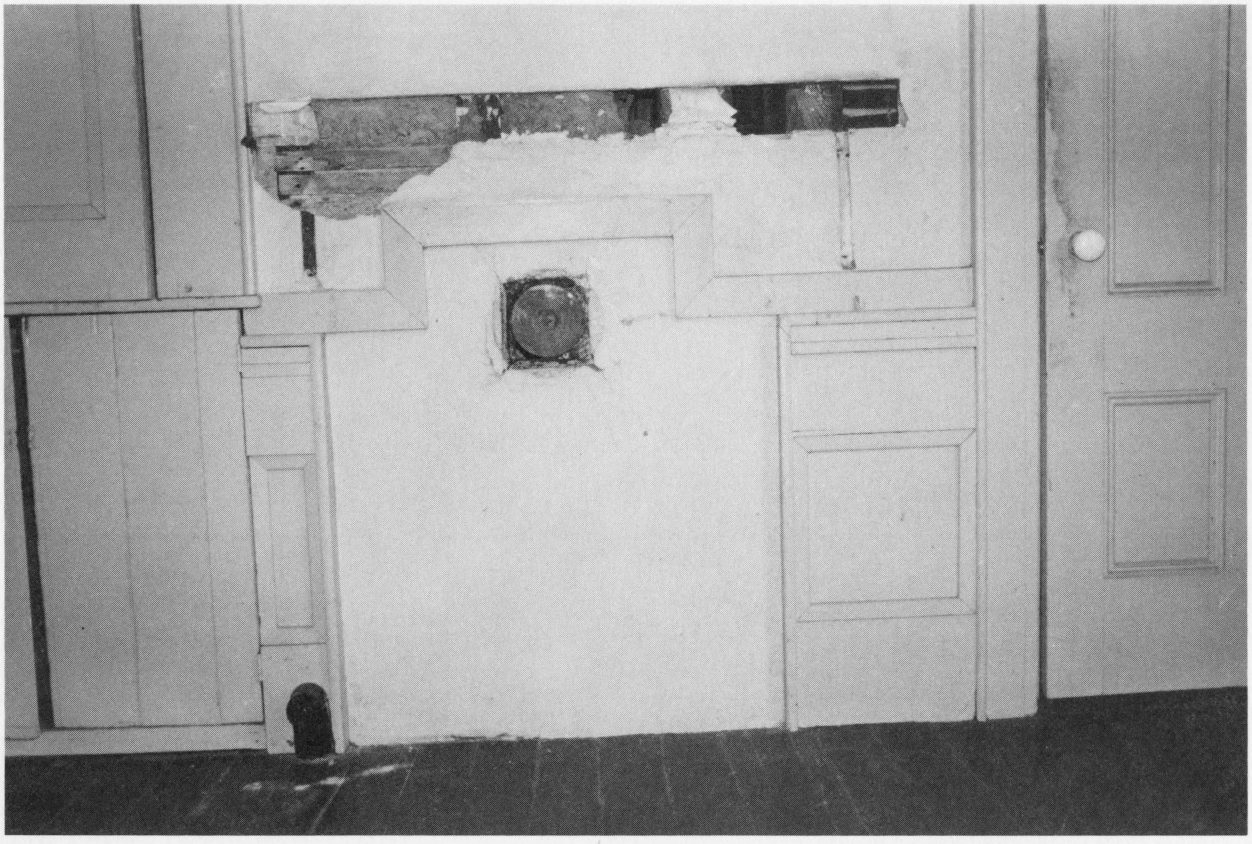


Illustration 91. Penniman House: Kitchen (Room 104), West Wall, Showing Later Lower Cupboard and Former Location of Mantelshelf (1984).

is the basement door, which has a mortise lock marked "R.E. Mfg. Pat. May 29, 1868" (Ill. 92). The escutcheons on the kitchen doors are iron. They are rectangular in shape--1-1/8 by 1-5/8 inches with rounded corners. The kitchen windows have meeting-rail locks. The east window's meeting-rail lock has a rectangular iron base and an acorn-shaped knob. The north window's meeting-rail lock has a circular iron base and a white porcelain knob. The sash cord plates on these windows are iron. They are rectangular, measuring 1 by 3-3/4 inches. The hardware of the sink cabinets and west-wall cupboards has been described in the section, "Woodwork".

Mantel

The design and material of the kitchen mantelpiece on the west wall are unknown, since it has been removed and is missing. The specifications for the house state: "The mantelpiece in the cook room or kitchen to be of good wood." However, the way the plaster is set around the mantelshelf and trim, the absence of any nail holes in the studs behind the mantelpiece, and the supporting of the mantelshelf with metal brackets, suggest that a marble--rather than a wooden--mantelpiece was used in the kitchen. An entry in Captain Penniman's Accountbook for October 15, 1868, that says "Bought of A. Wentworth & Co. 3 marble slabs and top pieces - $17.25" also suggests that the kitchen had a marble mantelshelf. (The existing marble mantelpieces in the dining room and southwest parlor account for two of the three marble slabs: more than likely, the third was used in the kitchen.) The opening in the plaster into which the mantelpiece was set measures 3 feet 11 inches long by 3-3/8 inches wide.

In the plaster wall beneath the mantelpiece is a metal stovepipe thimble in a frame with cover. The unit is of the same design as the other first-floor covers, and is located at a height of 2 feet 4 inches above the floor. However, in the other first-floor rooms, the stovepipe thimble is located in a recessed area underneath the mantelpiece. In the kitchen, the plaster surface in which the thimble is mounted is flush with the plaster wall.

Mechanical Equipment

The original heat source for the kitchen was the cookstove. The floor in front of the mantelshelf contains an area outlined by nail holes, measuring 3 feet 8 inches by 3 feet 6 inches. It is assumed that these were made by the nails that held a metal floor shield in place. Irma Penniman Kahn described the kitchen stove as follows:

> Kitchen stove - large - black - 6 lids - warming closet above stove lids. Large oven - claw feet - stood well up off the floor - all of the stoves had heat resistant - metal and whatever - under them for fire protection.[9]

The historic plumbing system for the kitchen and bathroom was fairly complex. It appears to have functioned as follows:

Water was pumped from the underground cistern at the northeast corner of the house, with a force pump mounted at the south end of the east-wall kitchen sink, up to the attic cistern. The pipe from the underground cistern ran up the east wall of the kitchen into the northeast bedroom (Room 206) and then into the attic. The attic cistern also could be filled with water from the gutter system at the top of the mansard roof.

Two supply lines ran from the attic cistern down the northeast corner of the bathroom (Room 207) and into the back hall (Room 105). They then turned through the wall into the southeast corner of the kitchen. From there, one line ran along the top of the east wall to the northeast corner of the kitchen, and dropped down to provide cold water to the kitchen sink and washbowl. The other line ran along the top of the south wall into the upper west-wall cupboard. It then dropped down to the cookstove adjacent to the cupboard, feeding cold water into a compartment within the cookstove to be warmed. The heated water was pumped back up into the hot-water storage tank in the cupboard. A continuation of the supply line ran from the tank, back along the south wall to the southeast corner of the room. Here, a T-joint split the flow of hot water. One branch ran upward to the bathroom. The other branch ran along the east wall of the kitchen, below the cold-water supply line, to the two sinks in the northeast corner.

Both the cold- and the hot-water supply lines to the sinks ran down to the splashboard behind the kitchen sink. At the splashboard, the pipes turned approximately 90 degrees and ran over to the sink faucets. The faucets, which are still in place, are mounted to the splashboard with oval brackets. The faucets are brass and marked "The Haydenville Co. - Hampshire - Trade -H- Mark" (Ill. 93). From the kitchen-sink faucets, the supply pipes ran along the splashboard to the marble washbowl. This portion of the brass piping has been removed and replaced with modern copper pipe. The faucets for the marble washbowl also have been removed. Oval markings in the paint over the splashboard suggest that the washbowl had the same faucets as the sink.

The drains for the kitchen sink and marble washbowl are 2-inch pipes. They run in the crawl space under the kitchen floor, over to the main waste line located near the southeast corner of the kitchen.

The evidence for this arrangement of supply lines consists of the runs of pipe still in place on the east wall of the kitchen, and the holes and paint "ghosts" of brackets for runs of pipe no longer extant (e.g., Ill. 94). The size of the bracket outlines on the south wall matches the size of the brackets holding the existing brass pipes three-quarters of an inch in diameter that still run along the east wall of the kitchen. It is more than likely that the pipes that ran along the south wall were also brass pipes three-quarters of an inch in diameter.

There also are remnants of what appears to be an earlier supply arrangement to the cookstove and hot-water storage tank. A lead pipe remains in place under the floor of Room 206, running from the southeast

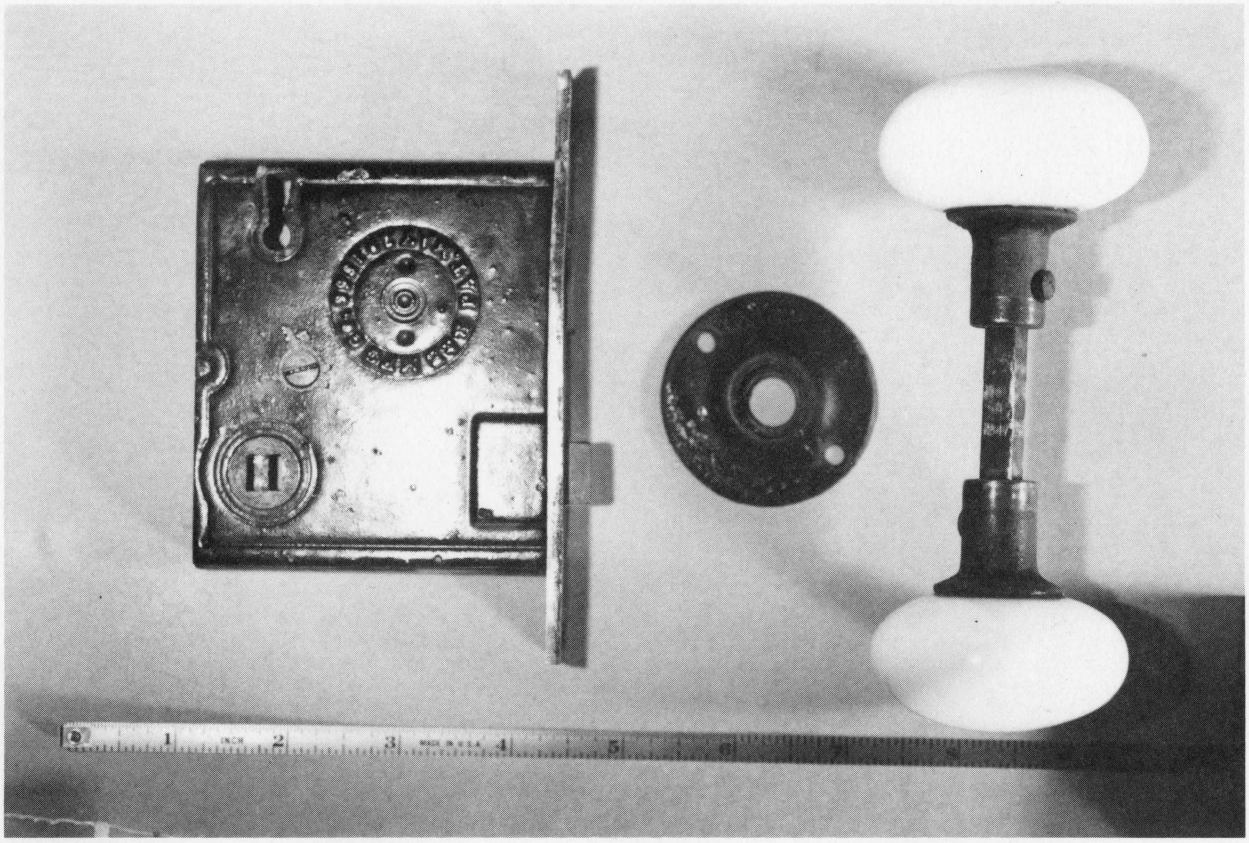


Illustration 92. Penniman House: Kitchen (Room 104), Mortise Lock with White Porcelain Knob (1984).

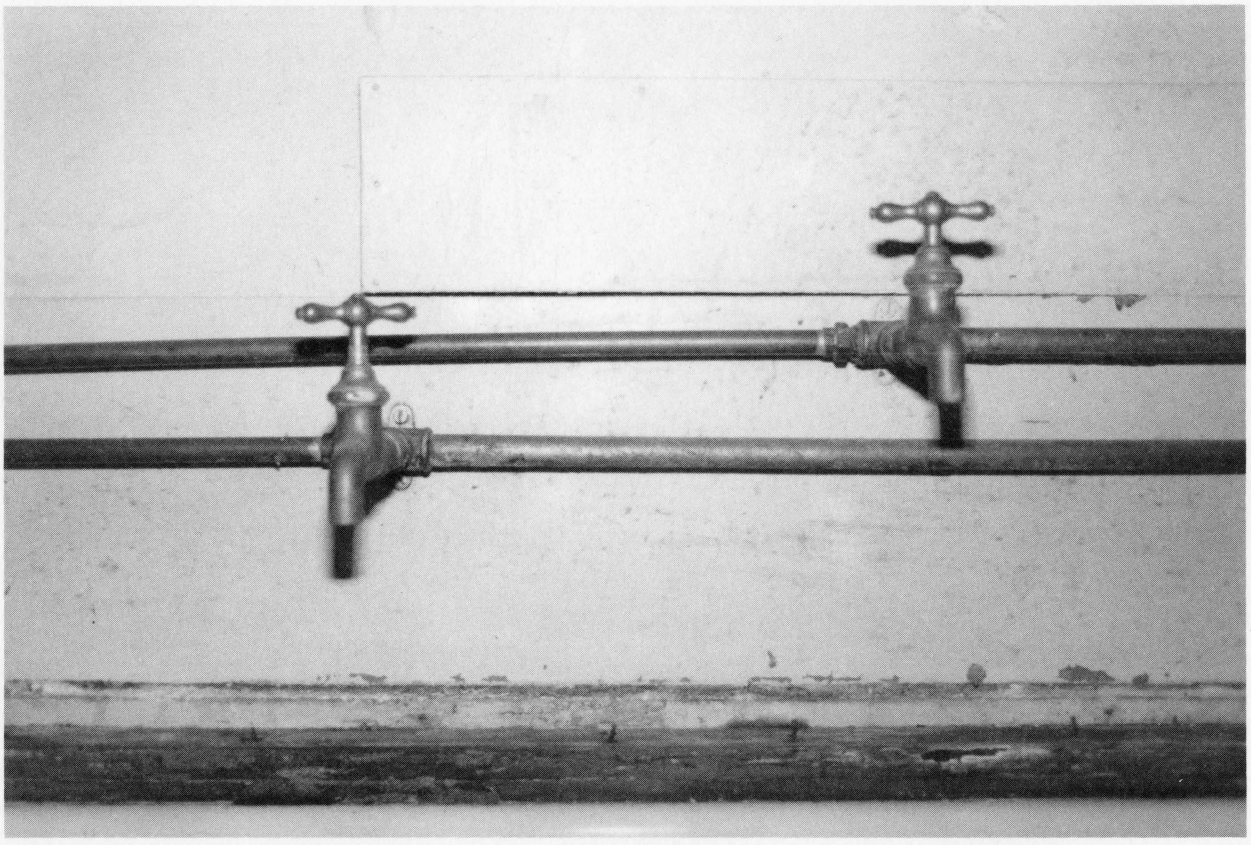


Illustration 93. Penniman House: Kitchen (Room 104), Faucets for Sink on East Wall (1984).

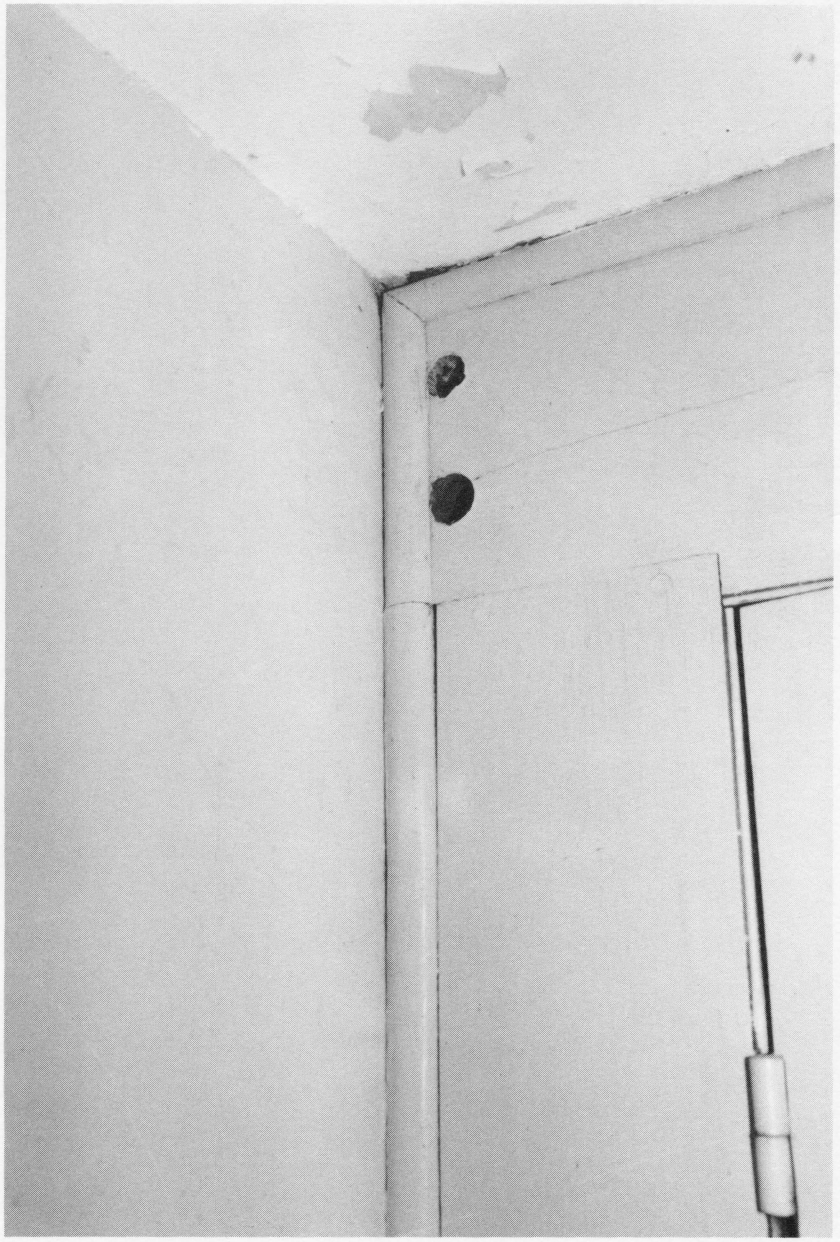


Illustration 94. Penniman House: Kitchen (Room 104), Holes in Upper West-Wall Cupboard (1984).

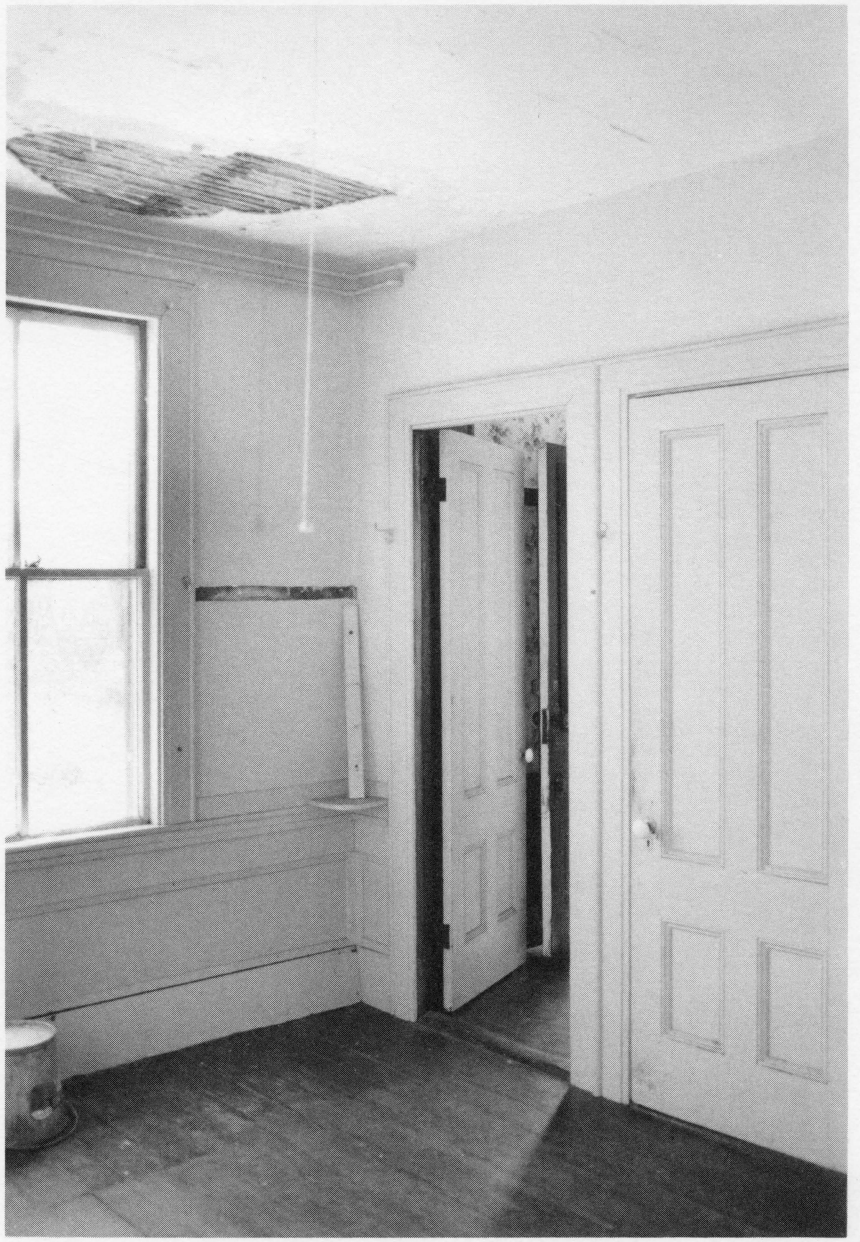


Illustration 95. Penniman House: Kitchen (Room 104), Southeast Corner (1984).

corner along the south wall into the closet of Room 203. This closet is located right above the west-wall kitchen cupboard; a hole in the ceiling of the cupboard suggests that the lead pipe once dropped down here to feed cold water to the cookstove. The outflow pipe from the hot-water storage tank would still have run along the south wall of the kitchen: there is only one layer of modern paint (P130) within the outlines of the brackets' "ghosts" on the south wall, which indicates that at least one run of pipe was here originally.

The original lighting fixtures in the kitchen probably were wall-mounted kerosene lamps. The design and location of these lamps is unknown.

Alterations

As the most intensively used room in the house, the kitchen has succumbed to the most alterations. The plaster walls were repainted approximately seven times, the first five times a shade of green, the sixth time cream, and the final time pink (P062, 063). The sixth time the plaster walls were painted, ca. 1940, the grained woodwork was painted blue. It was repainted a lighter shade of blue when the plaster walls were painted pink (P053, 055). The floor also was painted ca. 1940, a gray color. It is presently painted red (P061). The ceiling in the kitchen was repainted several times with white calcimine paint (P051).

Paint evidence suggests that the hot-water storage tank and its south-wall water-supply pipes were removed ca. 1960. Paint samples taken from the former locations of the pipe brackets (e.g., P130) contain only one layer of pink paint, indicating that they were removed prior to the last time the kitchen was painted. The right half of the west wall's lower cupboard would have been created at this time, as well. The tank probably was removed when the wood cookstove--which had heated the tank's water--was replaced with an electric stove. From then on, hot water was obtained from an electric hot-water heater located in the basement.

These two new electrical appliances must have required an increase in electrical service. The existing electrical receptacles are located on the north wall, under the window; on the east wall, under the window; and on the south wall, in the plaster wall between the basement and pantry doorways. There is also a receptacle for an electric stove in front of the chimney. The kitchen has two porcelain light fixtures, one in the center of the ceiling and the other on the north wall, above the marble washbowl.

The faucets for the marble washbowl were removed after 1964.[10] New runs of copper pipe and shut-off valves were installed along the north wall splashboard for a washing machine, which stood in front of the north-wall window. At this time the marble washbowl was covered over with a sheet of plywood with a vinyl top.

Irma Penniman Kahn remembers the kitchen as it appeared in the early 20th century as follows:

> In the center of the kitchen was a large oval, wooden table where my grandmother Augusta cooked up a storm every Saturday. Baking cakes, pies, bread biscuits, donuts, baked beans, brown bread - a week's supply for the family. At times my father would be seating near the table shucking clams for the chowder. They were fresh from the salt water flats where he had dug them that morning. The walls of the kitchen were cream colored enamel paint and the woodwork and the floors of natural varnished wood. During the 1940's my sister, Muriel, painted the woodwork and floors in the kitchen. A narrow shelf over the sink held six kerosene lamps which people carried when retiring for the night.
>
> The small lamps were about 6" in diameter, three glass ones and three tin ones, all with handles. All lamps were trimmed and chimneys cleaned every Saturday morning. The room between the kitchen and dining room was called the Butler's pantry, where everyday dishes and best dishes were kept. There was the icebox and a drop leaf table for preparing some of the food. The built-in drawers were filled with table linens and kitchen towels. In the small closet in the kitchen with the shelves were stored spices, sugar, flour, and so fourth, plus all the cooking pots and pans. Seldom used cooking utensils were kept under the hot water tank closet. Several times a year, home-made soap was made outdoors in the courtyard. The cooking pot was kept in the cellar. A large brown wick nickel lamp was used on the middle of the kitchen table.[11]

Figures 86 and 95 show the present condition of the kitchen.

E. Room 105: Back Hall and Stair

Room 105 is the back hall; on the original drawings for the house it is labeled the "Back Entry." Located in the east wall of the back hall is the east entry doorway. The back hall provides access to the kitchen (Room 104), the dining room (Room 106), and the back stair. There are no historic photographs of the back hall.

Floor

The floor in the back hall is the same as the floor in the kitchen, pine boards 4-1/2 to 5 inches wide. This floor was originally stained and shellaced (P069). Directly in front of the east entry doorway, no finish floor was laid. The area not covered with finish flooring measures 3-1/4 inches by 3 feet 6-3/4 inches long, and is trimmed out with a quarter-round molding. Since this area does not encompass the full door swing, it is not obvious why this area was recessed.



Illustration 96. Penniman House: Back Hall (Room 105), Wainscot (1984).



Illustration 97. Penniman House: Back Hall (Room 105), Northeast-Corner Pipe Chase (1984).

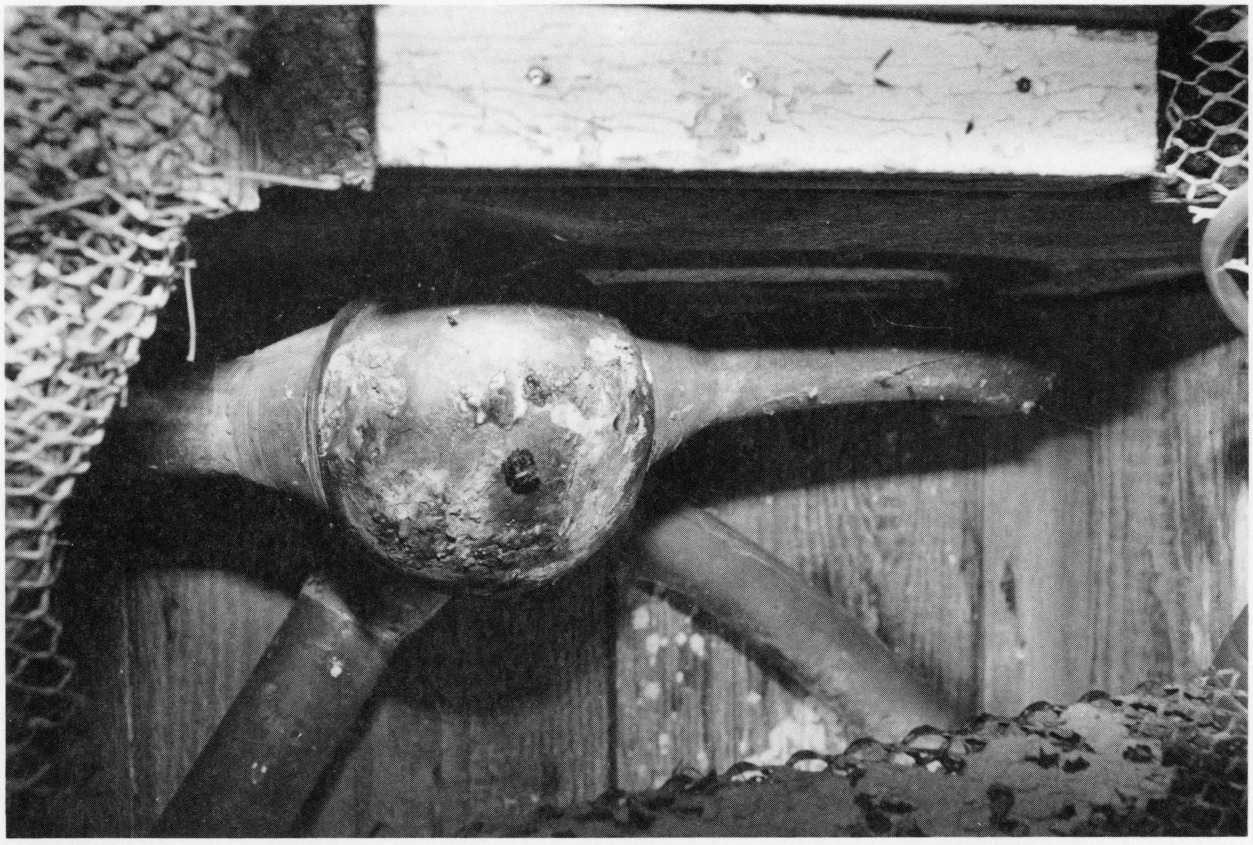


Illustration 98. Penniman House: Back Hall (Room 105), Hole in Ceiling, Showing Drains of Bathroom Sink and Tub (1984).



Illustration 99. Penniman House: Back Hall (Room 105), North Wall, Showing Pipe Chase (1984).

Walls and Ceiling

The walls (above the wainscoting) and the ceiling in the back hall are finished with lath and plaster. The walls were originally painted with a lead-base light gray paint (P068, 138). The ceiling originally was painted with a white calcimine paint.

Woodwork

Wainscot. The woodwork in the back hall includes wainscoting 2 feet 6 inches high (Ill. 96). It is constructed of beaded boards of varying widths (5-10 inches) placed horizontally. The wainscoting is capped with a piece of wood three-quarters of an inch thick that projects one-quarter of an inch beyond the wainscoting. The wainscoting is American chestnut, and has an oil and yellow-varnish finish.

Doorways. The casings of the four doorways in the back hall are of American chestnut, like the wainscot, with a plain profile (Appendix G, Molding J). They also have the oil and yellow-varnish finish. The existing east exterior door dates to ca. 1920. The only information about the original east entry door is contained in the specifications for the house, and in the historic photographs. The reference to this door in the specifications states: "Back door to be 1-3/4 inch thick." The historic photographs, which include only limited views of the doorway, show a four-panel door with the long, upper panels glazed. Its proportions appear to have been similar to those of the three interior doors. These doors are typical of those on the first floor. Their measurements are given in Appendix H. All four of the doors are grained.

Windows. There are no windows in Room 105.

Back Stair. The back-hall stair is enclosed. The door into this stair is located in the west wall of the back hall. The specifications for the back-hall stair refer to "Back stairs partitioned up with a door at the bottom and three winders at the top, with six straight steps between." The treads of the straight steps are 2 feet 6 inches long, 9 inches wide, and 1 inch thick. The risers are 7-3/4 inches high. The junction of the treads and risers is trimmed with cavetto moldings.

Along the east wall of the stair enclosure is a wooden handrail 1 inch in diameter. It is mounted to the plaster wall with two elaborate cast-iron brackets that match the brackets used for the basement-stair handrail.

Other Woodwork. On the east wall, on either side of the exterior doorway, are wooden hook racks. The rack north of the doorway is at a height of 3 feet 9 inches above the wainscoting cap. It is 2-3/4 inches wide and three-quarters of an inch thick. It is nailed to the studs with cut nails. Mounted on the rack are four hooks, placed approximately 8 inches on center. The rack south of the doorway is at a height of 3 feet above the wainscoting cap. This rack is 2-1/2 inches wide and three-fourths of an inch thick, and has three hooks.

Located in the northeast corner of the back hall is the wooden casing of the chase for the bathroom waste pipe (Ill. 97). The wooden casing measures 9-1/4 by 10-3/4 inches, and is grained.

Hardware

The original hardware on the interior doors in Room 105 consists of two-knuckle, pintle-type butt hinges 3 inches wide and 4 inches long, and mortise latches. The back-stair and kitchen doors have white porcelain knobs; the door into the dining room has an octagonal glass knob. The only original hardware remaining on the east entry door is the hinges. These hinges are two-knuckle, pintle-type butt hinges 4 inches square. All of the other hardware on the existing door dates to ca. 1920.

Alterations

The most significant change made to Room 105 was the replacement of the east entry door. A paint sample taken from underneath the bell on the exterior side of this door (P017) suggest that the existing door was installed ca. 1920. It is a four-panel door. The lower two panels are recessed wooden panels with molded edges; the upper two panels are glazed. This door is hung on the reused hinges of the original east entry door, described above. It has a mortise lock with a bronze knob and escutcheon plates. It also has a mechanical door bell. The bell on the inside of the door is 2-1/2 inches in diameter and plain. The exterior ringing mechanism consists of a decorative, rectangular brass base with a handle that is activated by twisting.

The other changes made to Room 105 have been primarily decorative. The plaster walls in this room were repainted green once prior to being wallpapered. Irma Penniman Kahn describes the wallpaper in the back hall as having been "a washable glossy covered soft covering, soft blue and gray in color."[12] This is probably the wallpaper that still hangs in the back stair and second-floor back hall. The existing wallpaper in Room 105 is a green and red floral print. The ceiling has been repainted several times with white calcimine. At its south end, a hole has been cut in the ceiling for access to the drains for the second-floor bathroom (Ill. 98). The woodwork in Room 105 has never been painted over; it retains its oil and yellow-varnish finish. The floors have been painted twice, the first time gray and the second time red. Illustration 99 shows the existing conditions in the back hall.

F. Room 106: Dining Room

Room 106 is the dining room. It is called the "Dining-room" on the original drawings for the house, and has always been used for this purpose. The dining room is rectangular in shape, measuring 16 feet 2-1/2 inches by 14 feet 1-1/2 inches. A bay 8 feet 10 inches wide and 3 feet deep is located in the center of the south wall of this room. A closet is located in the north end of the west wall.

In addition to the closet door, Room 106 has four other interior doorways, allowing direct passage into the southwest parlor (Room 101), the front hall (Room 102), the back hall (Room 105), and the pantry (Room 107). There also are four windows--a single window located in the east wall, and three windows in the bay. A marble mantelpiece is mounted on the west wall.

Floor

The original finish floor in the dining room was random-width pine boards. This floor was unfinished and was covered with wall-to-wall carpeting. It had a large floral pattern, and was probably the carpeting that Irma Penniman Kahn says had "a pattern of cabbage roses in soft pink colors."[13] The wall-to-wall carpeting was removed from this room ca. 1940, and a floor laid of oak boards 2-1/2 inches wide.

Walls and Ceiling

The walls and ceiling in the dining room are finished with lath and plaster. The historic photographs showing this room (Ills. 56, 100) indicate that both the walls and ceiling were papered. Stylistically, the wallpapers showing these photographs appear to date to 1880-1900.[14] The portion of the ceiling paper visible in Illustration 56 is too small to date stylistically. It seems probable that, like the northwest parlor, the dining room was redecorated ca. 1885 when the Pennimans returned home after their last whaling voyage. This date is further supported by the fragments of wallpaper found under the mantelshelf brackets. An early striped rag-pulp paper--the first of three layers found under the brackets--was probably the original wallpaper used in the dining room.

The wallpaper shown in the 1897 photograph of the dining room (Ill. 100) had a curvilinear foliate pattern. It was hung with frieze paper 1 foot 6 inches wide, which had a similar foliate pattern and pairs of peony-shaped flowers at its top. Several small fragments of wallpaper were found under the metal brackets supporting the mantelshelf. The fragments are so small that it is difficult to determine if they are part of the wallpaper shown in the historic photographs. A molded plaster picture rail separated the wallpaper and frieze paper. A second molded picture rail was located at the junction of the frieze and ceiling papers.

Only a small portion of the dining room's ceiling paper is visible in Illustration 56. It appears to have had a field paper with a pattern composed of a variety of interconnecting shapes. The center of the ceiling was covered with an octagonally shaped paper that surrounded a cast-plaster medallion. The dining room ceiling paper was composed of a variety of field and border papers, like the ceiling paper in the northwest parlor. No fragments of the historic ceiling paper have been found, but some of its pattern was visible on the ceiling plaster when the nonhistoric wallpaper was removed.

The cast-plaster medallion that was originally located in the center of the ceiling has been removed. Other than the outline of it, which shows in Illustration 56, nothing is known about its size or design.

Woodwork

Most of the woodwork in Room 106 displays the form of the soft-wood painted trim of Room 101, but is made instead of American chestnut with an oil and yellow-varnish finish.

Baseboard. As in Room 101, the baseboard is 9-3/4 inches high, with a molded upper edge (Appendix G, Molding L).

Doorways. The doors of Room 106 are not American chestnut, but are of soft wood grain-painted to resemble two types of wood (Ill. 101).

Windows. The windows of the bay in the dining room match those in the bay of the northwest parlor (Room 103) in design. Their upper sash, however, were not replaced with colored glass; they were panes of clear glass, double panes in the center window and single panes in the side windows.

Picture Moldings. The two picture moldings in this room are described in the previous section, "Walls and Ceiling."

Hardware

The original hardware on the doors of Room 106 consists of two-knuckle, pintle-type butt hinges 3 inches wide by 4 inches long, and mortise latches with brass roses and octagonal, clear glass knobs. The windows have meeting-rail locks. The locks are made of iron, and have rectangular bases and acorn-shaped handles.

Closet

The closet, located in the northwest corner of the room, contains five shelves. The shelves are 4 feet long, 1 foot 1-1/4 inches wide, and seven-eighths of an inch thick. They sit on ledger strips 1 inch wide by three-quarters of an inch thick, and are located at heights of 1 foot 10 inches, 3 feet 1 inch, 4 feet 3 inches, 5 feet 4 inches, and 6 feet 3-1/2 inches above the floor. The plaster walls inside the closet and the shelves are painted.

Mantel

The mantelshelf in the dining room is white marble (Ill. 102). It is 4 feet 2 inches long and 9-1/2 inches wide. The mantelshelf is curved in shape and has rounded edges; it matches the mantelshelf in Room 101. The junction of the mantelshelf and plaster wall is trimmed with a marble strip 2-3/4 inches wide. The mantelshelf is supported on cast-iron brackets having a scroll design. The brackets are painted black. As in

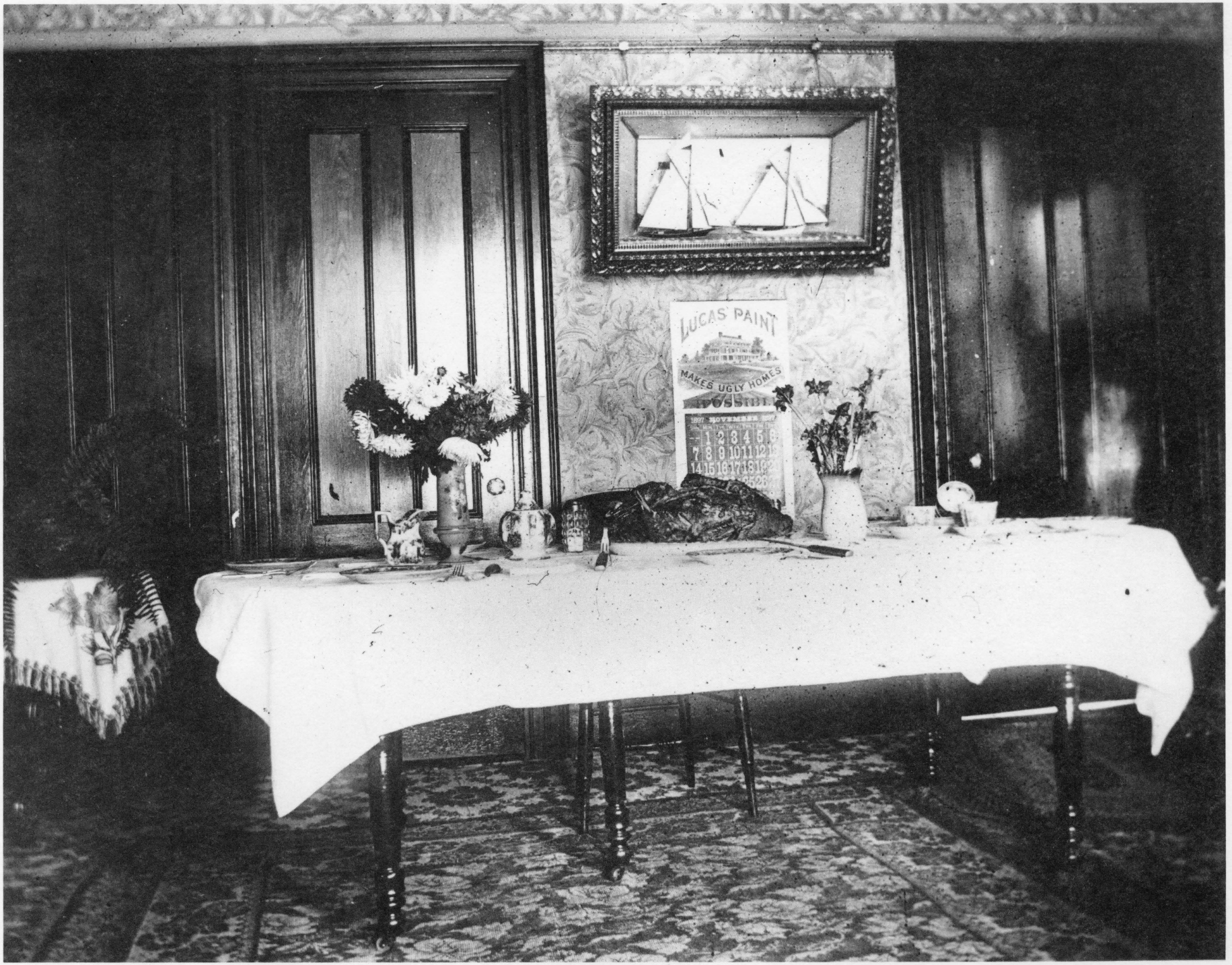


Illustration 100. Penniman House: Dining Room (Room 106), North Wall (1897).



Illustration 101. Penniman House: Dining Room (Room 106), Northwest Corner, Showing Doorways to Closet, Front Hall, and Pantry (1984).



Illustration 102. Penniman House: Dining Room (Room 106), West-Wall Mantelshelf (1984).



Illustration 103. Penniman House: Dining Room (Room 106), Ceiling Paper Uncovered During Removal of Later Ceiling (1984).



Illustration 104. Penniman House: Dining Room (Room 106), Northwest Corner, Showing Doorways to Closet, Front Hall, and Pantry (1984).



Illustration 105. Penniman House: Dining Room (Room 106), Southeast Corner (1984).

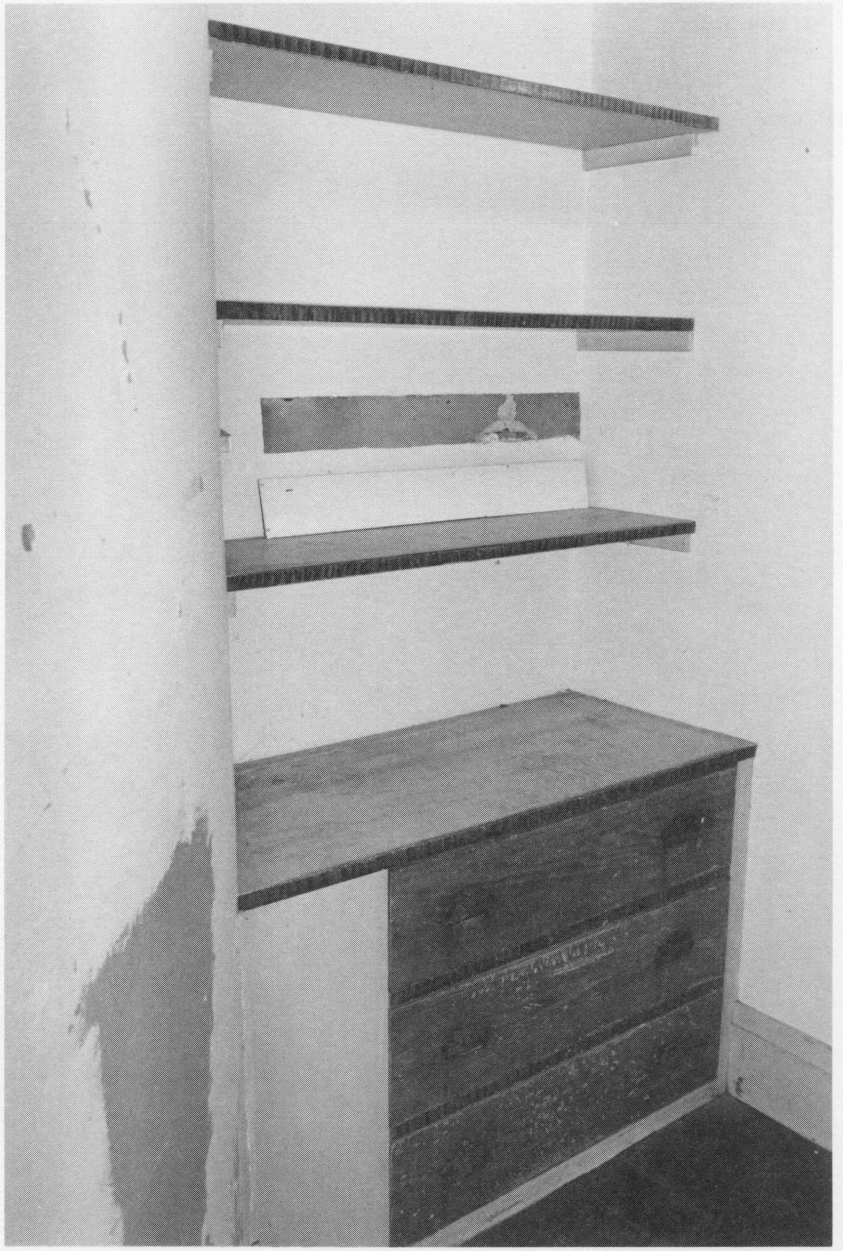


Illustration 106. Penniman House: Pantry (Room 107), Drawers and Shelves in West-Wall Alcove (1984).

the other first-floor rooms, there is a recessed area under the mantelshelf. It is 2 feet 7 inches wide and 2 feet 10 inches high. The original stovepipe thimble and cover have been removed from this recessed area. It assumed that they were of the same design as, and placed similarly to, the stovepipe openings in the other first-floor rooms.

Mechanical Equipment

The original heat source in the dining room was a coal and wood stove. The original light source was the kerosene chandelier that hung in the center of the room.

Alterations

When the hot-air furnace was installed ca. 1890, a register was installed in the floor beneath the mantelshelf. This register was the same size, and more than likely the same design, as the existing register in Room 103. Around 1920, the original wallpaper and ceiling paper were replaced. Remnants of the wallpaper and most of the ceiling paper hung at this time were found when the later pressed-cardboard ceiling was removed (Ill. 103). Both the wall and ceiling papers have a matched pattern in shades of brown. Around 1930, an electrical outlet was installed in the baseboard of the east wall.

The ceiling light in the center of the room also may have been electrified at this time, although the existing fixture appears to be later. The switch for this light is located on the north wall. The pressed-board ceiling was installed ca. 1940.[15] At this time, the cast-plaster medallion in the center of the ceiling was removed. The most recent alteration to the dining room was made ca. 1950, when the wallpaper was stripped from the walls and they were painted with a gray latex paint. Illustrations 104 and 105 show the present condition of the dining room.

G. Room 107: Pantry

Room 107 is the pantry. It bears this name on the original drawings for the house, and has always been used for this function. The southwest corner of the room consists of a convexly curving wall that is the curved east wall of the adjacent front hall (Room 102). Built-in drawers and shelves are located at the north end of the west wall, which is not curved; built-in shelves also line the east wall. The pantry provides passage between the kitchen and dining room.

Floor

The floor in the pantry matches the floor in the kitchen. It consists of pine boards 4-1/2 to 5 inches wide originally finished with

pigmented oil. The floor inside the south cupboard along the east wall retains its original finish; elsewhere, the floor has been painted over.

Walls and Ceiling

The walls and ceiling in the pantry are finished with lath and plaster. The walls originally were painted with a lead-base, salmon-colored paint. The ceiling was painted with white calcimine.

Woodwork

Baseboard. The baseboard is 7-3/4 inches high, with a simple beveled upper edge.

Doorways. The doorway casings are simple, 2-inch-wide strips of wood with a beveled surface (Appendix G, Molding K). The casings originally were painted the same salmon color as the plaster walls. The doors are typical for the first floor, and are discussed in the descriptions of the adjoining kitchen and dining room. The surfaces of the doors are grained to match the kitchen graining.

Windows. There are no windows in the pantry.

West-Wall Cabinetry. In the alcove formed at the north end of the west wall by the curved wall of the front hall is built-in cabinetry, consisting of three drawers below a waist-high counter surface, and three shelves above (Ills. 106-107). The individual drawers are 2 feet 8 inches long, 1 foot 6 inches wide, and 7-3/4 inches deep. The faces of the individual drawers, as well as the 1-inch portion of the frame separating the drawers, is grained; the remainder of the wood is painted salmon. The back edge of the counter surface has a groove to hold plates. The shelves above the counter surface are 3 feet 7 inches long and 1 inch thick, and they vary in width from 11-1/4 to 13 inches. The shelves are located at 1 foot 3 inches, 3 feet 7-3/4 inches, and 4 feet 10 inches above the counter top. The edges of these shelves are grained, and their surfaces are painted salmon.

East-Wall Shelves. The five shelves along the east wall run its full length. Originally, they were all open shelves; the shelves on the south end are now closed in to form cupboards. The shelves are 1 foot 1 inch wide and 1 inch thick. They are located at heights of 1 foot 11 inches, 3 feet 4-1/4 inches, 4 feet 10-1/4 inches, 5 feet 11-1/4 inches and 7 feet 3-1/2 inches above the floor. The ends of the shelves are supported by ledger strips five-eighths of an inch thick and 1-1/4 inches wide. In their center they are supported by 1-inch dowels and 3-foot-long ledger strips. Like the west-wall shelves, the edges of the shelves are grained, while their surfaces are painted salmon.



Illustration 107. Penniman House: Pantry (Room 107), Drawers in West-Wall Alcove (1984).



Illustration 108. Penniman House: Pantry (Room 107), Hardware on Alcove Drawers (1984).

Hardware

The hardware on the pantry doors has been described already in the descriptions of the kitchen and dining room. The west-wall pantry drawers have cast-iron pulls (Ill. 108).

Mechanical Equipment

The pantry has never had a separate heat source. Its original lighting was probably a wall-mounted kerosene lamp. The design and location of this lamp is unknown.

Alterations

Few changes have been made to the original architectural fabric of the pantry. Doors have been added to the south end of the east shelving, to form cupboards. The upper cupboard, which covers the top four shelves, is 3 feet 6-1/2 inches wide and 3 feet 11-3/8 inches high. It has double doors constructed with beaded matched boards. They are hung with 2-inch, three-knuckle cabinet hinges, and have circular pivoting brass latches.

The lower cupboard was built within the area between the bottom shelf and the floor. This cupboard has double doors constructed with random-width boards half an inch thick and wire nails. The doors have no hinges. They are held in place with wooden slats. Inside the lower cupboard, at a height of 8-1/4 inches above the floor, is a modern shelf.

In addition to the alterations to the east-wall shelving, the pantry walls and woodwork were repainted twice. The grained edges of the shelves and the doors, however, have never been overpainted. The ceiling has been repainted at least once, and the floor twice.

Around 1930, the pantry was wired for electricity. A pull-chain porcelain fixture is located on the ceiling, and an outlet sits in the west wall.

NOTES

1-4. Appendix E.

5. Catherine Lynn, Wallpaper in America, p. 417.

6. Lynn, pp. 426-27.

7-9. Appendix E.

10. Irma Penniman [Broun] Kahn, to Andrea M. Gilmore, November 23, 1983.

11-13. Appendix E.

14. Lynn, Chapter 16.

15. Kahn to Gilmore, December 1983.

SECOND-STORY ROOMS

A. Room 201: Southwest Bedroom

Room 201 is the southwest bedroom. On the original second-floor plan for the house, it is shown with a bed centered on the north wall. Room 201 is roughly square in shape, measuring 12 feet 2-1/2 inches by 12 feet 1 inch. It is accessible from the second-floor front hall (Room 202) and from the southwest bedroom (Room 204), through a closet in the east wall. Single windows are located in the west and south walls. A pair of drawers is built into the south wall, east of the window.

Floor

The finish floor in Room 201 consists of random-width (4-10 inches) flush pine boards--the same as that found in the first-floor rooms where carpeting was the original floor covering. All evidence of the original carpet, except for the tack holes around the perimeter of the room, has been destroyed. No historic photographs have been found to date of this room, so the design and colors of the carpet are unknown. The grass matting presently covering the floor in this room was installed ca. 1925.[1]

Walls and Ceiling

The walls and ceiling in the southwest bedroom are finished with lath and plaster. The walls originally were covered with wallpaper. The existing wallpaper in this room is modern, and none of the historic wallpaper has been found. The ceilings originally were painted with white calcimine (P090).

Woodwork

Baseboard. The baseboard resembles the baseboards in Room 101 and 106, being 9-3/4 inches high and finished with Molding L (see Appendix G).

Doorways. Originally, this room had two doorways with doors--one at the west end of the north wall, leading to Room 202, and one at the south end of the east wall, leading to Room 204. In the late 19th century, the east-wall door was taken from its doorway, when the Room-204 space directly east of that doorway was converted into a closet for Room 201. This work is discussed more fully in connection with Room 204.

The casings of the two doorways are 4-1/2 inches wide and molded complexly (Molding F). The north-wall door is typical of those used on the second floor of the Penniman House. They are of the same design, and have the same panel moldings, as the first-floor doors, but are smaller. They are 1-1/4 inches thick, rather than 1-1/2 inches thick, and are generally narrower. See Appendix H for specific sizes.

Windows. The window casings are the same as the doorway casings. The window sills are seven-eighths of an inch thick and have squared edges. The window aprons are 3-1/4 inches wide and molded (Molding P). As on the first floor, the second-floor window sash are two-over-two, double-hung sash. The muntin profile is the same as for the first-floor windows, but the overall size of the sash is slightly smaller.

Drawers. Because of the outward flare of the bottom edge of the Penniman House's mansard roof, the lower part of the second-floor rooms' exterior walls is unusually deep. The builders of the house took advantage of this fact and constructed a pair of drawers in the south wall of Room 201, east of the window. The drawers have a simple molded casing (Molding T). The drawers themselves are 3 feet 2 inches long, 1 foot 6 inches wide, and 10-1/2 inches deep. They are constructed with cut nails, and have cast-iron pulls marked: "Pat. July 28th, 1868" (Ill. 109).

Finishes. With the exception of the window sash, all of the woodwork in Room 201 was originally painted white. The window sash is finished with a red-pigmented glaze (P084-089).

Hardware

The original hardware on the north-wall door in Room 201 consists of a pair of two-knuckle, butt hinges 3 by 4 inches, and a mortise latch with white porcelain knobs. The original window hardware includes meeting-rail locks with circular iron bases and white porcelain knobs. The windows also have rectangular, iron sash-cord plates, 1 inch wide by 3-3/4 inches long.

Mechanical Equipment

The southwest bedroom originally was heated with a wood or coal stove. Judging by the rectangular patch in the east wall, the stovepipe ran into a hole in a large metal plate embedded in the plaster of the wall. From there, the pipe ran into the south chimney flue. The patch could not have related to the hot-air furnace installed ca. 1890, because that furnace did not serve the second-floor rooms of the house. Heat ducts from this furnace ran only to registers located in the floors of the first-floor rooms. The southwest bedroom was originally lighted with a kerosene lamp.

Alterations

The metal stovepipe plate has been removed, the hole into the chimney flue filled in, and the plaster wall patched. This room also gained a closet in the late 19th century, but since the closet was created out of a space in the adjacent Room 204, the work had little impact on Room 201. The only change in the latter involved the removal of the east-wall doorway's door. This was done because the door was needed in Room 204. No replacement door was ever hung.



Illustration 109. Penniman House: Southwest Bedroom (Room 201), Hardware on Drawers Built Into South Wall (1984).

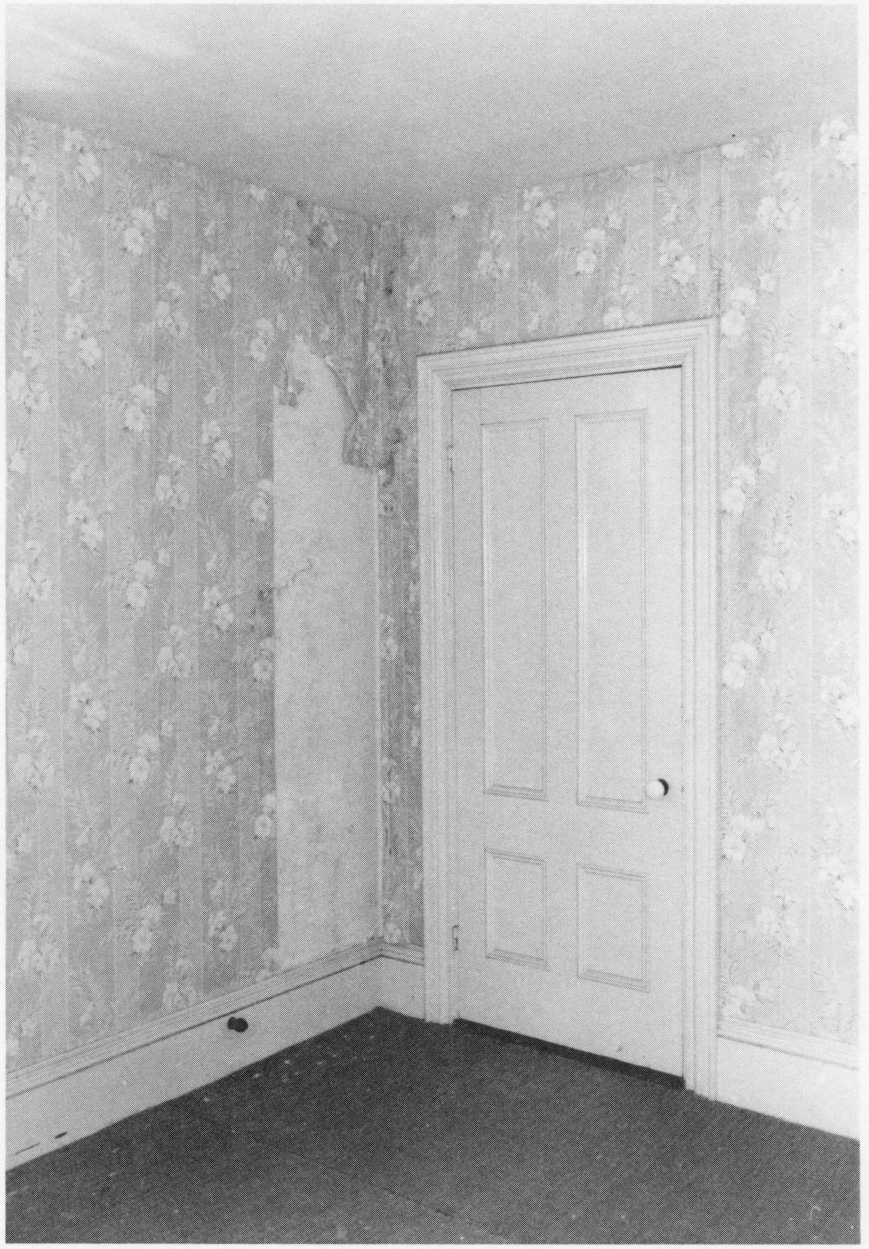


Illustration 110. Penniman House: Southwest Bedroom (Room 201), Northwest Corner (1984).



Illustration 111. Penniman House: Southwest Bedroom (Room 201), Southeast Corner (1984).

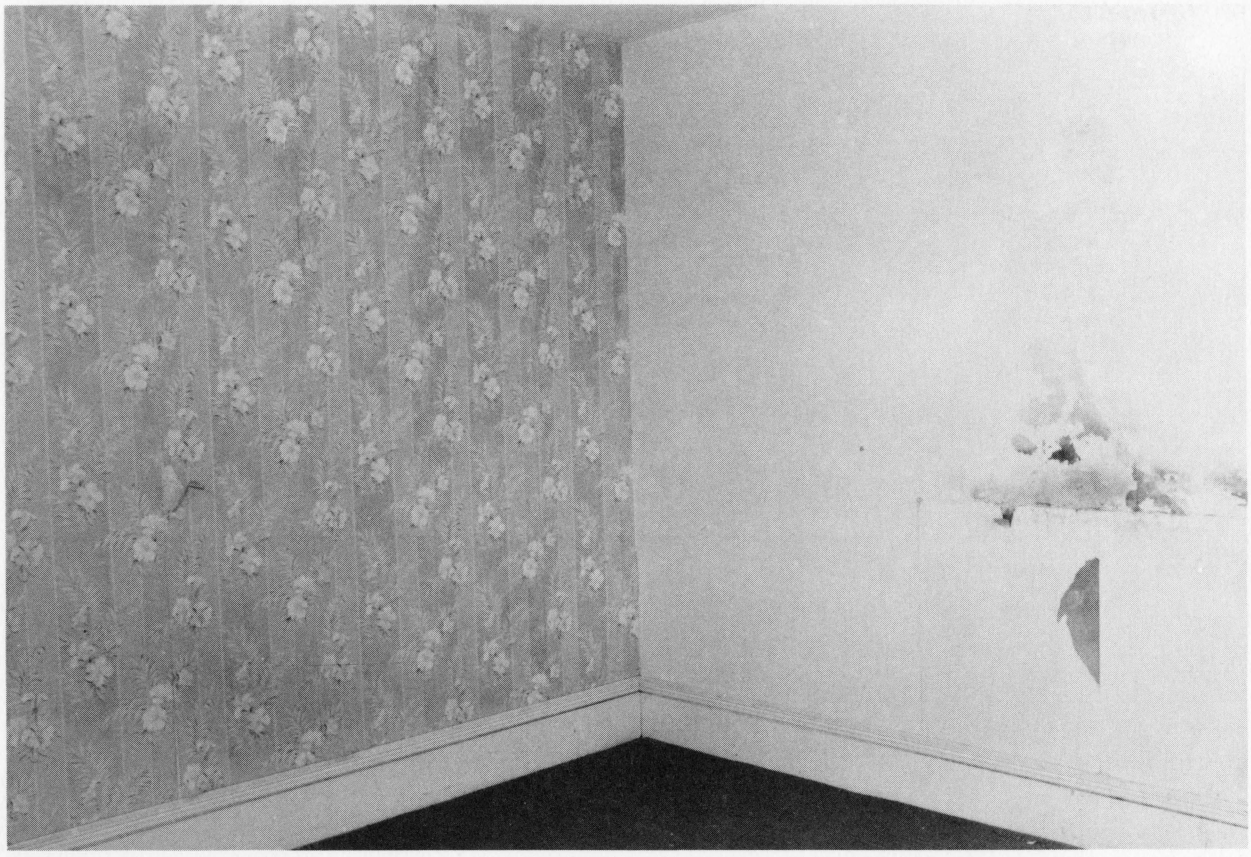


Illustration 112. Penniman House: Southwest Bedroom (Room 201), Northeast Corner, Showing Former Location of Stove (1984).

Room 201 has been redecorated several times. Paint samples taken from the woodwork reveal that it has been repainted two or three times--always white. The ceiling also has been repainted several times. It is assumed that the walls were repapered a similar number of times; however, the absence of wallpapers today prevents this from being stated positively. The green and tan grass matting that presently covers the floor was laid in 1925. It consists of strips 3 feet wide that runs east/west. It was installed with newspapers underneath, probably to prevent dirt from falling into the floor cracks. The matting is held in place with small staples. Around 1930, an electrical outlet was installed in the east wall.

Irma Penniman Kahn remembers the southwest bedroom as follows:

> The southwest bedroom which belonged to my Aunt Bessie was furnished with a dark wood high head board bed. The woodwork was white enamel. The bureau, commode, and bed side table all had pink marble tops. The commode had a back, top and side of marble. A lovely room with green shades and rose-colored curtains, wall-to-wall blond matting and scattered rose and green hooked rugs. A rocker and straight-backed chair with wicker backs and seat.[2]

Figures 110-112 show the existing conditions in Room 201.

B. Room 202: Front Hall and Stair

Room 202 is the main hall on the second floor. On the original floor plan for the house, this room is not labeled. The hall is basically rectangular in shape--7 feet 4-1/4 inches wide and 17 feet 6 inches long. However, its east wall is curved. On the original floor plans, the east wall is shown as being straight; obviously, the curve was introduced during construction. The stair from the first floor runs up the south wall of the hall. The stairwell opening is surrounded by a mahogany balustrade. Doorways opening off the hall lead into the southwest bedroom (Room 201), the northwest bedroom (Room 203), and the back hall (Room 205). A double window is located in the west wall.

Floor

The finish floor in Room 202 is the typical random-width, flush pine boards that originally were covered with carpeting. All evidence of the original carpeting, except for the evidence of tack holes around the perimeter of the room, has been destroyed. The carpet described by Irma Penniman Kahn in her letter of November 4, 1983, may be the original. She says the following: "The front hall, up and down stairs as well had wall-to-wall carpeting of a deep rose pattern, the same carpeting in the upper hall."[3] The floor is presently painted gray.

Walls and Ceiling

The walls and ceiling of the hall are finished with lath and plaster. As in the first-floor hall, the walls in the second-floor hall were originally wallpapered--more than likely with the same wallpaper. The design and colors of this wallpaper are unknown. The walls are presently covered with a single layer of modern gray latex paint. The ceiling originally was painted with a white calcimine paint; it is presently covered with the same gray latex paint as is on the walls.

Woodwork

Baseboard. The baseboard in this room is similar to that used in the front hall on the first floor (Room 102). It also is finished with Molding M, but is one-quarter of an inch high, at 10-1/2 inches.

Doorways. The doorway casings are 6 inches wide, and match the doorway casings used in Room 102 and 103 (Molding D). The three doors in this room are typical of those on the second floor, as described in connection with Room 201.

Windows. The double window in the west wall, which consists of two narrow windows side by side, is the west-facade dormer window discussed at length in the chapter on exterior architectural elements. Its interior casing matches that of the room's doorways. The window sill is 3-1/2 inches wide, three-quarters of an inch thick, and has a squared edge. The window apron consists of a bead-and-ogee molding (Molding P). Each of the two windows contains one-over-one, double-hung sash.

Front Stair. The stairwell opening in Room 202 is surrounded by continuation of the mahogany balustrade used on the first floor (Ill. 113). The newel at this level is a solid piece of wood. It has a tapering main shaft. At the top of the shaft is a square block into which the rail is bolted. The newel cap consists of concentric circles of varying diameters. The balusters are 2 feet 5 inches high and set 4-1/2 inches apart; they are toenailed to the floor. The handrail is the same as that used at first-floor level.

Finishes. The baseboards, doorway and window casings, and doors in Room 202 originally were painted white. The stair newel and balustrade were finished with stain and lacquer, while the window sash had the usual red-pigmented glaze.

Hardware

The original hardware on the doors in Room 202 consists of pairs of two-knuckle, 3- by 4-inch butt hinges, and a mortise latch with white porcelain knobs. The windows also have the typical rectangular, iron sash-cord plates.



Illustration 113. Penniman House: Front Hall (Room 202), Stair Newel and Balustrade (1984).



Illustration 114. Penniman House: Front Hall (Room 202, West Wall, Showing Center Dormer Window (1984).

Mechanical Equipment

Room 202 has never had a separate heat supply. Hot air rising from the first-floor stoves was its only original heat source. It was lighted historically with kerosene lamps.

Alterations

Aside from redecorating, no significant alterations have been made to Room 202. Paint samples taken from the woodwork and ceiling reveal that they were painted two or three times. It seems likely that the walls also were repapered several times; however, none of the wallpapers from these decorating schemes has been found. The modern gray latex paint presently on the walls and ceiling was applied ca. 1950. Around 1930, an electrical outlet was installed in the north wall. Illustration 114 shows the existing conditions in Room 202.

C. Room 203: Northwest Bedroom

Room 203 is the northwest bedroom. On the original second-floor plan for the house, a bed is shown centered on the south wall. Room 203 is nearly square in shape, measuring 12 feet 11 inches by 12 feet 8-1/2 inches. It is accessible from the front hall (Room 202) via a door located at the west end of the south wall. Single windows are located in the west and north walls. A closet is located at the south end of the east wall.

Floor

The floor in Room 203 is the typical random-width, flush pine boards. It was originally covered with carpeting, as evidenced by the tack holes surrounding the perimeter of the room. This carpeting was removed and replaced with grass matting ca. 1925. Its color and design are unknown.

Walls and Ceilings

The walls and ceiling in the northwest bedroom are finished with lath and plaster. The walls originally were finished with wallpaper. The existing wallpaper does not appear to be original, but was probably hung between 1890 and 1910.[4] It therefore dates to the historic period for the house, and should be conserved. The wallpaper is rococo in style, with a dominating diamond motif. The pattern is printed, with gold and brown colors, on a white ground. The wallpaper is hung with a frieze paper 1 foot 6 inches wide. The diamond-shaped, rococo-style motif is repeated in the frieze, but is larger in size than in the wallpaper. The frieze paper is printed in the same colors as the wallpaper. It is separated from the wallpaper by a wooden and molded-plaster picture rail. The molded plaster surface is painted green and gold. The picture

rail is secured with wire nails, further supporting the contention that the existing wallpaper was hung ca. 1900.

The original finish on the ceiling was white calcimine paint.

Woodwork

Baseboard. The baseboard in Room 203 is the same as that used in Room 201: 9-3/4 inches high and finished with Molding L (see Appendix G). The baseboard in the closet is 7 inches high and unmolded.

Doorways. The doorway casings match those in Rooms 101 and 106 (Molding E); they are 5-3/4 inches wide. The casing on the inside of the closet door is similar but narrower. This is the only closet in the Penniman House that has a molded inner casing for its doorway. The doors in Room 203 are typical of those found on the second floor.

Windows. The window casings are the same as the doorway casings. The window sills are 3-1/2 inches wide, seven-eighths of an inch thick, and have a squared edge. The window aprons are 3-3/8 inches wide and consist of a fillet and ogee-and-bead molding (Molding P). The window sash in Room 203 is typical for the second floor.

Drawers. Unlike the other second-floor bedrooms, Room 203 has no drawers or cupboards built into the flared sides of the mansard roof. In the closet, mounted at a height of 4 feet 11-1/2 inches above the baseboard, is a wooden rack 2-3/4 inches wide with cast-iron hooks.

Finishes. All of the woodwork in Room 203, except for the window sash was originally painted white. The window sash featured the usual red-pigmented glaze (P092-096).

Hardware

The original hardware on the doors and windows in Room 203 matches that on the doors and windows in Room 201.

Mechanical Equipment

Room 203 originally was heated by a wood or coal stove. Illustration 115 shows clearly the hole in the east wall remaining from the metal plate that received the stove's pipe, as described in connection with Room 201. This room was originally lighted by a kerosene lamp.

Alterations

The stovepipe plate has been removed, the opening in the chimney flue filled in, and the plaster wall patched. Except for this, and redecorating, Room 203 retains its original appearance. Paint samples from the woodwork contain four layers of white paint, indicating that it was primed and painted twice. The ceiling also has been repainted several times. The wallpaper presently hanging on the walls is at best



Illustration 115. Penniman House: Northwest Bedroom (Room 203), Southeast Corner (1984).



Illustration 116. Penniman House: Northwest Bedroom (Room 203), Northeast Corner (1962).

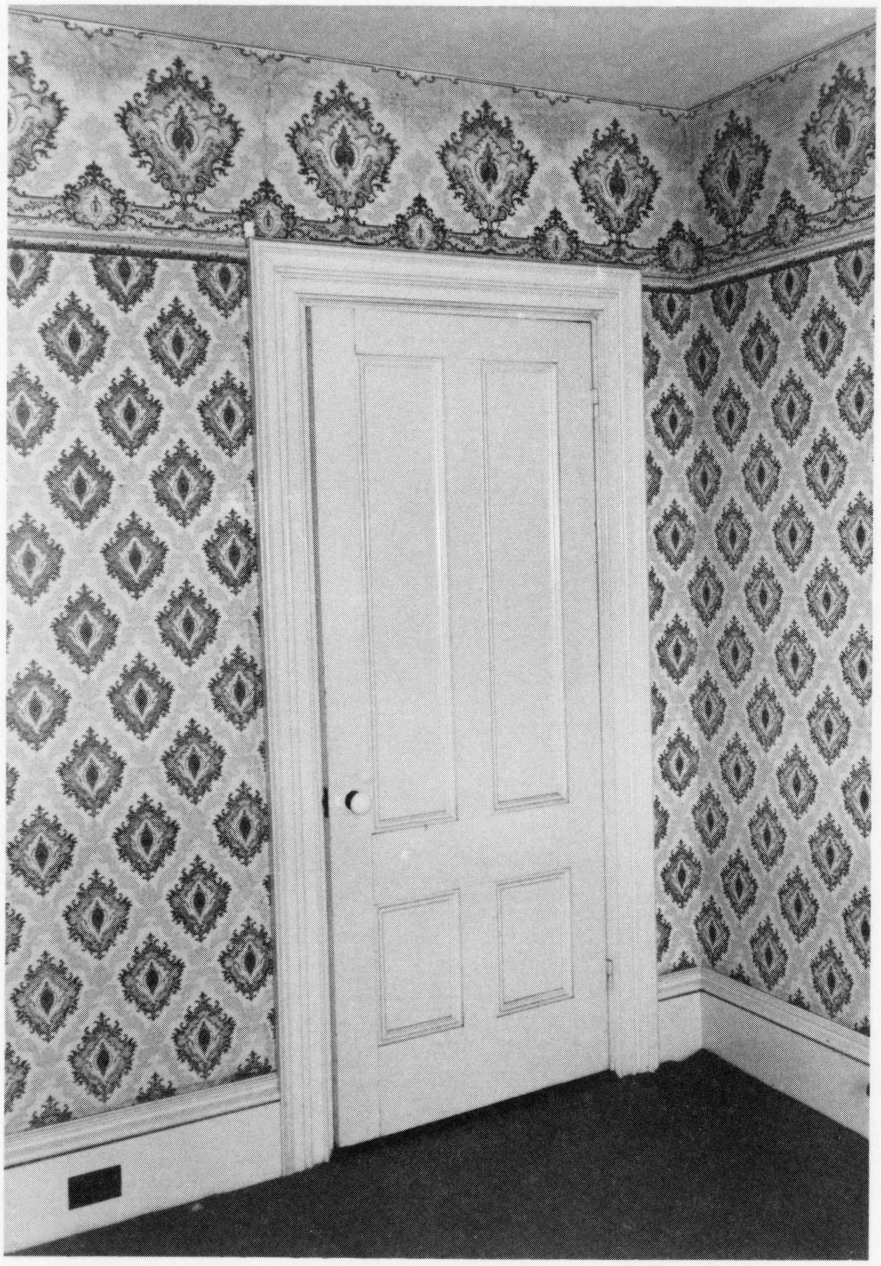


Illustration 117. Penniman House: Northwest Bedroom (Room 203), Southwest Corner (1984).

the second paper hung in this room. The closet walls are covered with two other wallpapers, neither of which appears to be ca.-1868 wallpaper. Whether or not they ever hung on the walls in this room cannot be stated positively. The green and tan grass matting that presently covered the floor in Room 203 was laid in 1925. It is the same matting as found in Room 201. Around 1930, an electrical outlet was installed in the south wall.

Irma Penniman Kahn remembers the northwest bedroom as follows:

> A huge dark wood high back bed stood in the northwest bedroom. A bureau, commode, and bed side table all topped with Vermont white marble. A rocker, a straight backed chair. Both had wicker backs and seats. This was called the guest room. Green shades and white lace curtains, wall-to-wall grass matting with hand-made scattered rugs.[5]

Illustration 116, a photograph of Room 203 taken in 1962, shows many of the furnishings described by Mrs. Kahn. Illustrations 115 and 117 show the existing conditions in Room 203.

D. Room 204: Southeast Bedroom

Room 204 is the southeast bedroom. On the original second-floor plan for the house, a bed is shown centered on the north wall. Room 204 is approximately square in shape, measuring 12 feet 2-1/2 inches by 12 feet 4 inches. As originally built, the room also included a small alcove at its southwest corner, with a doorway leading to the southwest bedroom (Room 201). This alcove was later partitioned off to create a closet for Room 201 (Ill. 118), but a doorway was built into the partition, to preserve communication between the two bedrooms. Room 204 also can be accessed from the back hall (Room 205) and the bathroom (Room 207). Single windows are located in the east and south walls. A closet is recessed into the north end of the west wall.

Floor

The finish floor in Room 204 is random-width, flush pine boards. Tack holes around the perimeter of the room indicate that this room originally was carpeted. This carpet has been removed, and--in the absence of any historic photographs of this room--its design and colors are unknown. The grass matting presently covering the floors in this room was installed ca. 1925.

Walls and Ceiling

The walls and ceiling in the southeast bedroom are finished with lath and plaster. The walls originally were covered with wallpaper that had a white background with yellow flowers (Ill. 119). A sample of this wallpaper was found under the casing of the doorway in the

southwest-corner partition (Ill. 120). As described below, the creation of this doorway was a 19th-century alteration. The original finish on the ceiling was white calcimine paint.

Woodwork

Baseboard. The baseboard in this room is the same as that used in Rooms 201 and 203: 9-3/4 inches high and finished with Molding L.

Doorways. The original second-floor plan shows a bed in Room 204, in a location that would block the present north-wall doorway to the back hall. Nevertheless, this doorway was part of the house's construction, since it matches the other original doorways in the room. These include the north-wall doorway to the bathroom; the west-wall doorway to the closet; and the doorway inside Room 201's closet. All of these doorways' casings match those in Room 201, being 4-1/2 inches wide and trimmed with Molding F. All four of the doorways' original doors remain, as well; the door of the doorway now in Room 201's closet was removed and rehung in the new doorway that was built into the partition forming the closet. All four doors are typical of those used on the second floor of the Penniman House.

Windows. The window casings match the doorway casings in this room. The window sills and aprons are the same as those in Rooms 201, 202, and 203. The window sash is typical for the second floor.

Cabinetry. Built into the east wall of Room 204, north of the window, are a pair of drawers. The drawers are 2 feet 10 inches long by 1 foot 5-1/2 inches wide by 10-1/2 inches deep. They are constructed with cut nails. The drawers are framed with a simple wooden molding (Molding T).

A cupboard with one door is built into the south wall, west of the window. The door measures 2 feet 7-1/4 inches high by 1 foot 7 inches wide. It is constructed with beaded matched boards, and had a circular wooden knob for a handle, which is now missing. The cupboard door is framed with the same molding as the east-wall drawers. The interior cupboard space measures 6 feet 9 inches long by 1 foot 1 inch wide. Located at a height of 1 foot 4-3/4 inches above the floor is an 11-inch-wide shelf. The shelf's ledgers are held in place with cut nails, indicating that it is probably original. The interior of the closet has a wooden hook rack, mounted at a height of 5 feet 6 inches above the floor.

Finishes. The original finish scheme for the woodwork included white paint on the baseboards and casings of the doorways, windows, drawers, and cupboard. The doors, including the cupboard door, and the drawers were grained. All of the doors except the cupboard door were grained to imitate two types of wood. The body of the door was grained as a light wood, while the panel moldings were grained as a dark wood. The window sash was finished with the typical red-pigmented glaze (P097-102).



Illustration 118. Penniman House: Southeast Bedroom (Room 204), Plaster Infill Above Doorway in Later Partition (1984).



Illustration 119. Penniman House: Southeast Bedroom (Room 204), Sample of Original Wallpaper (1984).



Illustration 120. Penniman House: Southeast Bedroom (Room 204), Original Wallpaper Under Partition (1984).



Illustration 121. Penniman House: Southeast Bedroom (Room 204), Northwest Corner (1962).



Illustration 122. Penniman House: Southeast Bedroom (Room 204), Northeast Corner, Showing Doorways to Back Hall and Bathroom (1984).



Illustration 123. Penniman House: Southeast Bedroom (Room 204), Northwest Corner, Showing Doorways to Closet and Back Hall (1984).

Hardware

The original hardware on the doors and windows in Room 204 is typical of that used on the second floor. The cabinet hinges of the south-wall cupboard door are two-knuckle, 3-inch butt hinges. The pulls on the east-wall drawers are cast iron, and match those on the drawers in Room 201.

Mechanical Equipment

Room 204 originally was heated with a stove, whose pipe ran into a metal plate embedded in the west wall, and thence into the south chimney flue. Room 204 originally was lighted with a kerosene lamp.

Alterations

Room 204 has the distinction of being one of the few rooms in the Penniman House that has been altered structurally. As originally built, it had a small alcove--formed by the chimney--in its southwest corner. A doorway in the alcove's west wall led to Room 201. Later, a partition with a doorway was built across the east side of the alcove. The door of the original doorway to Room 201, because it had graining that matched the other doors in Room 204, was taken from the original doorway and hung in the new doorway. This created a closet for Room 201, while preserving the communication between the two rooms. As part of the work, wooden racks with hooks were mounted on the north and south walls of the closet.

Physical evidence attesting to the original presence of the alcove is as follows:

- the plaster above the present doorway into Room 201's closet is later, infill plaster (Ill. 118);
- the casing of this doorway is unmolded, and does not match the other doorway casings in Room 204;
- the casing of this doorway has only two layers of white paint on it, while the other woodwork in Room 204 has four layers;
- the casing of this doorway has a layer of wallpaper underneath it (Ill. 120); and
- the east-side casing of the doorway inside the closet matches the other doorway casings in Room 204.

The remodeling of the Room-204 alcove was an early alteration, probably done by ca. 1890. Physical evidence supporting this early date include the cut nails used to construct the doorway casing, and the single layer of wallpaper--printed on rag stock--underneath this casing.[6]

Aside from the enclosing of the alcove, and the removal of the stovepipe plate, the other alterations that have been made in Room 204 have been associated with redecorating. Samples taken from the painted woodwork contain four layers of white paint, indicating it has been repainted twice. The grained doors and glazed window sash have never been painted over. The ceiling has been repainted several times, always with a white calcimine paint. The wallpaper presently hanging on the walls dates to ca. 1950. Undoubtedly several wallpapers were hung after the original wallpaper, described above, and this wallpaper; however, nothing is known about their color or design. The green and tan grass matting presently covering the floor in Room 203 was laid in 1925. The electrical outlet, located in the baseboard of the west wall, was installed ca. 1930.

Captain Penniman's granddaughter recalls the southwest bedroom as follows:

> The southeast bedroom was light blond color which matched the room's varnished woodwork. There was a large rocker and straight-backed chair with a wicker back and seat. The bureau stood between the south and east windows. Green shades and white lace curtains. This was the Captain's and Augusta's room as it looked out to the sea. Straw matting, wall-to-wall with Grandmother's braided rugs scattered here and there.[7]

Illustration 121, a photograph of the room taken in 1962, shows many of the furnishings described by Mrs. Kahn. Illustrations 122-124 show the room's existing condition.

E. Room 205: Back Hall and Stair

Room 205 is the back hall. On the original second-floor plan for the house, this room is unlabeled. This plan shows the back hall as an L-shaped space, with the second-floor back stair located along its east wall, and the attic stairs dotted in along the north wall. As built, the southwest corner of the back hall is curved, and the attic stair ascends above the second-floor back stair, rather than along the north wall. Room 205 contains five doorways. A west-wall doorway leads to the front hall (Room 202). A south-wall doorway accesses the southeast bedroom (Room 204). A doorway at the south end of the east wall leads to the bathroom (Room 207), while a doorway at the north end communicates with the back stair. The fifth doorway leads to the northeast bedroom (Room 206). Room 205 also provides access to the attic stair, at the southeast corner of the room.

Floor

The finish floor in Room 205 is the typical random-width, flush pine boards found in the other rooms of the house. There is no evidence of carpet tack holes around the perimeter of this room. One of the gray paint layers presently on the floor is a lead-base paint, and may be historic. Alternatively, the floor may have been unfinished originally.



Illustration 124. Penniman House: Southeast Bedroom (Room 204), Southeast Corner (1984).



Illustration 125. Penniman House: Back Hall (Room 205), Northwest Corner (1984).

Walls and Ceiling

The walls and ceiling in Room 205 are finished with lath and plaster. The walls were originally painted cream. When viewed under the microscope, this paint contains unevenly dispersed orange-pigment particles (P172, 174). The washable, oil-cloth "paper" presently hanging on the walls in this room was hung ca. 1900. An advertisement for this type of wallpaper reads as follows:

> Sanitas...oilcloth...the washable wall covering...in hundreds of dull finished reproductions of paper and fabrics for living rooms ... in plain and glazed tile effects for bathrooms, kitchens, and pantries.[8]

The back hall's wallpaper imitates bluish-green rectangular glazed tiles. The ceiling in the back hall originally was painted with white calcimine paint (P177).

Woodwork

Baseboard. The baseboard in Room 205 is 9-1/4 inches high, with a molded upper edge (Appendix G, Molding L).

Doorways. The full-size doorway casings are 3-3/4 inches wide and molded (Molding H). However, many of these casings had to be reduced in width because of the space limitation imposed by the size and shape of the room, and the number of doors. All of the doors in this room are typical in design of those on the second floor, although they vary considerably in size.

Windows. The only window in Room 205 is a square, single-pane transom light located above the north-wall doorway to Room 206. It has a plain, 4-inch-wide casing.

West-Wall Rack. Mounted in the west wall, at the recessed area at its north end, is a wooden rack with six hooks. This rack, which is secured with cut nails, is 2 feet 11-1/2 inches long and 2-3/4 inches wide. The hooks are placed 6-1/2 to 7-1/2 inches on center.

Finishes. With the exception of the doors, all of the woodwork in Room 205 originally was painted white. The doors were grained to imitate a light wood (P103-109).

Hardware

The original hardware on the doors in Room 205 is typical of that generally used on the second floor. The door leading into the bathroom has a mortise lock, however, rather than just a mortise latch. This door has metal, rectangular key escutcheons.

Mechanical Equipment

Room 205 has never had its own heat source. It was undoubtedly minimally heated by hot air rising from the first floor. Its doors also served as the only means of preventing the hot air from the second floor from escaping up the attic stair. Space limitations prohibited installing a door at the foot of the attic stairs, so the closing of the back hall's doors has always been an important part of the house's overall heating plan.

Alterations

Alterations to Room 205 have been minimal. As noted above, the wallpaper presently on the walls in this room was hung ca. 1900. The painted woodwork was also repainted white once, probably when this wallpaper was hung. The grained doors retain their original finish. Like the woodwork, the ceiling has been repainted once. Room 205 has no electrical fixtures or receptacles.

Illustration 125 shows the existing conditions of Room 205.

F. Room 206: Northeast Bedroom

Room 206 is the northeast bedroom. On the original second-floor plan for the house, a bed is shown centered on the south wall. Room 206 is the smallest second-floor bedroom, measuring 11 feet 10 inches by 9 feet 8-1/4 inches. There are two doorways in the south wall of this room. The one at the east end leads to the bathroom (Room 207); one at the west end leads to the back hall (Room 205). Single windows are located in the north and east walls; a closet is located at the north end of the west wall.

Floor

The finish floor in Room 206 is random-width, flush pine boards. They are presently painted gray. Tack holes around the perimeter of the room indicate that the floor originally was covered with carpet. The historic carpet has been removed, and--in the absence of any early photographs of this room--its design and colors are unknown. This room did not receive later grass matting, like the other second-floor bedrooms, judging by the absence of staple holes in the floor. The three layers of lead-base paint found on this floor provide further evidence that it was never covered with grass matting (P178).

Located in the floor along the east wall is a hole 1-1/4 inches in diameter (Ill. 126). It was cut for the water-supply pipe that ran from the underground cistern up to the attic cistern.



Illustration 126. Penniman House: Northeast Bedroom (Room 206), Hole in Floor, Marking Former Location of Pipe Between Cisterns (1984).

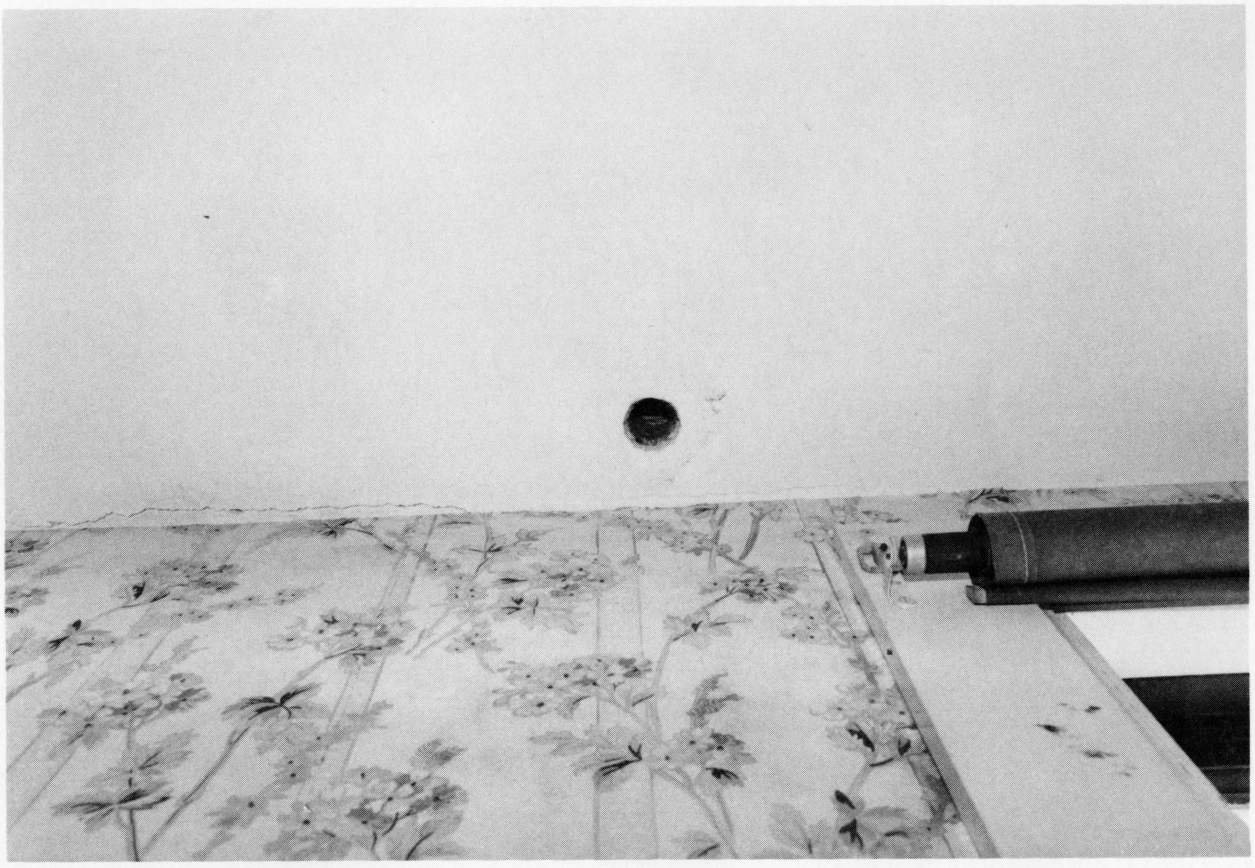


Illustration 127. Penniman House: Northeast Bedroom (Room 206), Hole in Ceiling, Marking Former Location of Pipe Between Cisterns (1984).



Illustration 128. Penniman House: Northeast Bedroom (Room 206), Southwest Corner (1984).



Illustration 129. Penniman House: Northeast Bedroom (Room 206), Southeast Corner (1984).

Walls and Ceiling

The walls and ceiling of Room 206 are finished with lath and plaster. The walls originally were wallpapered; however, all evidence of this wallpaper has been destroyed. The wallpaper presently hanging on the walls in this room dates to ca. 1940. The original finish in the ceiling was white calcimine paint (P113). In the ceiling, along the east wall, is another hole 1-1/4 inches in diameter (Ill. 127), through which the attic-cistern supply pipe ran.

Woodwork

Baseboard. The baseboard in Room 206 matches those in the other second-floor bedrooms: 9-3/4 inches high and finished with Molding L (see Appendix G).

Doorways. The doorway casings are 5 inches wide. They are plain, except for the inner edge, which is shaped with a cove molding (Molding G). The doors are typical for the second floor.

Windows. The window casings match the doorway casings. The window aprons are also the same, except that they are 2-7/8 inches, rather than 3-7/8 inches, wide. The window sash in Room 206 is typical. The transom window above the southwest doorway to Room 205 has been described in connection with that room.

Cupboard. Built into the west end of the north wall of Room 206 is a cupboard. The cupboard door measures 1 foot 3-1/4 inches wide by 2 feet 7-1/4 inches high. It is constructed with three beaded boards. The cupboard casing is constructed with the same simple molding as that used elsewhere on the second floor for built-in cupboards and drawers (Appendix G, Molding T). The interior space of the cupboards is 3 feet 11-3/4 inches long by 1 foot 2 inches high by 2 feet 8 inches high. It has no interior shelves.

In the south wall are two built-in drawers. The drawers measure 2 feet 2-3/4 inches long by 1 foot 6 inches wide by 10-1/2 inches deep. They are constructed with cut nails. The Room-206 drawers are shorter than the built-in drawers in Rooms 201 and 204, because of the location of the east-wall window.

Closet. The interior of the closet has an unmolded baseboard 7 inches high. On its west wall, at a height of 4 feet 5-1/2 inches above the floor, is a wooden rack 2-3/4 inches wide with cast-iron hooks.

Finishes. The original finish on the baseboard and the casings of the doorways, windows, drawers, and cupboard was white paint. The doors, including the north-wall cupboard door, and the east-wall drawers were grained to imitate a light-colored wood. The window sash was finished with the typical pigmented glaze (P110-115).

Hardware

The original hardware on the doors and windows in Room 206 is typical of that used on the second floor. The door leading into the bathroom has a mortise latch. The keyhole escutcheons are rectangular with rounded edges. The cabinet hinges used to hang the north-wall cupboard door are two-knuckle, 2-inch butt hinges. The pulls on the east-wall drawers are cast iron, matching those on the drawers in Room 201 and 204.

Mechanical Equipment

Room 206 originally was heated with a stove, whose pipe ran into a metal plate embedded in the west wall, and thence into the north chimney flue. Room 206 originally was lighted with a kerosene lamp.

Alterations

As with the other bedrooms in the Penniman House, the metal stove plate has been removed, the hole in the chimney flue filled in, and the plaster wall patched. The other alterations that have been made to Room 206 have been primarily decorative. Samples taken from the painted woodwork reveal that it has been repainted white once. The grained woodwork has never been overpainted. The ceiling also has been repainted. The plaster walls have been repapered at least twice. The two papers presently hanging in this room date to ca. 1940. It seems likely that the walls were probably repapered several times between 1868 and 1940; however, no samples of these wallpapers have been found. Around 1930, an electrical outlet was installed in the east-wall baseboard. When the attic cistern was abandoned around 1950, the water-supply pipe running up the east wall of this room was removed.

Irma Penniman Kahn recalls the northeast bedroom as follows:

> The northeast room had blond varnished furniture and varnished light woodwork. The bed was an authentic Jenny Lind. There was a commode with a blanket chest on top. A bed side table, a rocker and straight-backed chair, all matching pieces, The wallpaper was changed very few years in all of the bedrooms always of some flower design on the pink side. Lace curtains and green shades.[9]

Illustrations 128 and 129 show the existing conditions in Room 206.

G. Room 207: Bathroom

Room 207 is the bathroom. It is shown on the original plan of the second floor of the house, with the bathroom fixtures drawn in along the east wall and labeled. Several references are made to the bathroom in

the specifications for the house. They read as follows:

> The Bathroom to be ceiled up with Black Walnut. The boards to be not over 3 inches wide to be tongued and beaded... the Washbowl in the Kitchen and Bathroom to have two Drawers under each.... A Cistern to be built in the attic directly over the Bathroom and to come down to 7 feet from the attic floor making the Bathroom 7 feet high.... The Cistern to have an overflow pipe and pipes to lead water to the Wash Bowls in the Bathroom and Cookroom. Also pipes to the Wash Bowls from the Hot Water Tank. The soil pipe from the Water seat or Trap to be 4 inches in diameter.... All the above articles such as Bath Tub, Wash Bowls, Water seat, Pipes, and Hot Water Tank to be of a good quality, and to be put up in a Workmanlike manner....10

This documentation clearly indicates that the bathroom was installed in the house during construction. It is reputed to be one of the earliest indoor bathrooms on Cape Cod; however, no research has been done to substantiate or refute this claim.

The bathroom is rectangular in shape, measuring 10 feet 4-1/2 inches by 3 feet 9 inches. The ceiling height is 7 feet 9-3/4 inches, roughly a foot lower than in the other second-floor rooms, to accommodate the cistern above. Room 207 has three doorways, one located in each of its north, south, and west walls. A double window is located in the east wall. The large number of wall openings, and the small size of the room, left limited space for the placement of bathroom fixtures.

Floor

The original floor material in Room 207 is unknown. The present floor--which contains no markings from the original, built-in bathroom fixtures--appears to have been installed when they were removed, circa 1935. It consists of fir boards 3-1/4 inches wide.

Walls and Ceiling

The walls in the bathroom are finished with lath and plaster above a wooden wainscot. The plaster does not extend down behind the wainscot. The original finish on the plaster walls was a white lead paint. Examination of this paint under the microscope reveals a dispersion of blue pigment particles that undoubtedly gave it a blue tone (P140-148). The bathroom ceiling also was finished with lath and plaster. It originally was painted with white calcimine.

Woodwork

Baseboard and Wainscot. There is no baseboard, since the wainscot extends down to the floor. The wainscot is original, being nailed to the wall studs with cut nails, without any plaster beneath

it. This woodwork is 3 feet 4-1/2 inches high. It is constructed with beaded boards 5 to 6 inches wide, placed horizontally and finished with a 2-inch bead cap.

Doorways. The unmolded doorway casings are 4 inches wide where space permits, but a number of them apparently needed to be cut down before they could be installed, because of space limitations. The bathroom doors, although small in size, are typical in style for the second floor.

Windows. The double window in the bathroom, which consists of two narrow windows side by side, is the east-facade dormer window discussed at length in the chapter on exterior architectural elements. Its interior casing matches that of the doorway, and it has a sill 4 inches wide. Each of the two windows contains one-over-one double-hung sash.

Finishes. Most of the woodwork in the bathroom originally was grained. The exception was the window sash, which was finished with red-pigmented glaze.

Hardware

The original hardware on the doors and windows in the bathroom is typical for the second floor. All of the doors have mortise locks, with rectangular keyhole escutcheons.

Mechanical Equipment

The original bathroom fixtures--water closet, bathtub, and sink--were encased in wood. Reference is made to these fixtures in the specifications just quoted, and Irma Penniman Kahn recalls that "The tub, marble bowl and flush toilet were all boxed in with blond, varnished wood. I believe the tub was tin, painted inside, as I remember."[11] The original wood-cased bathroom fixtures were removed circa 1935, and the existing, white porcelain fixtures installed. In the absence of any early photographs of the original bathroom, little is known about the design of the fixtures. Their placement appears to have been as shown on the original second-floor plan--along the east wall, with the water closet at the north end, the bathtub in the center, and the sink at the south end. Patching in the wainscoting and cutouts in the doorway casings provide a few clues about the size of these fixtures. Beaded boards 2-1/2 to 2-3/4 inches wide were used to fill in the wainscoting when the original fixtures were removed. These boards are narrower than the 5- to 6-inch boards used for the original areas of wainscoting. The casing of the north-wall doorway to the northeast bedroom (Room 206) has a section cut out of it, to a height of 1 foot 6 inches; this suggests the level of the seat of the original water closet. Illustration 130 shows the narrower, infill boards on the east wall; they cover the area below window-sill level, and indicate that the height of the original tub's enclosure was approximately 2 feet 5 inches. Illustration 131 depicts the narrower boards on the south wall, and a cutout in the casing of the doorway to the southeast bedroom (Room 204), both attesting to the dimensions of the original sink cabinet.

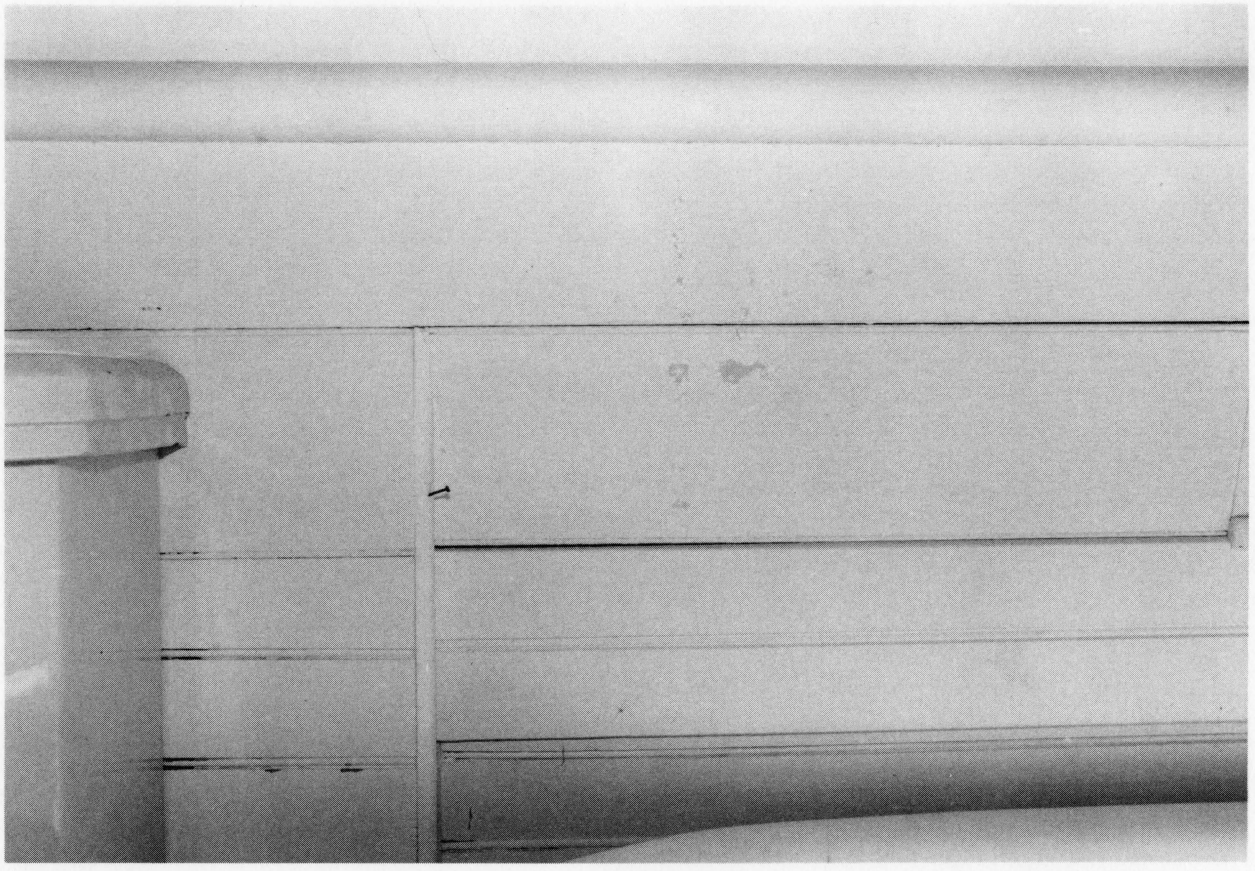


Illustration 130. Penniman House: Bathroom (Room 207), East Wall, Showing Wainscot Patches Marking Former Location of Original Fixtures (1984).



Illustration 131. Penniman House: Bathroom (Room 207), South-Wall Wainscot Patches (1984).

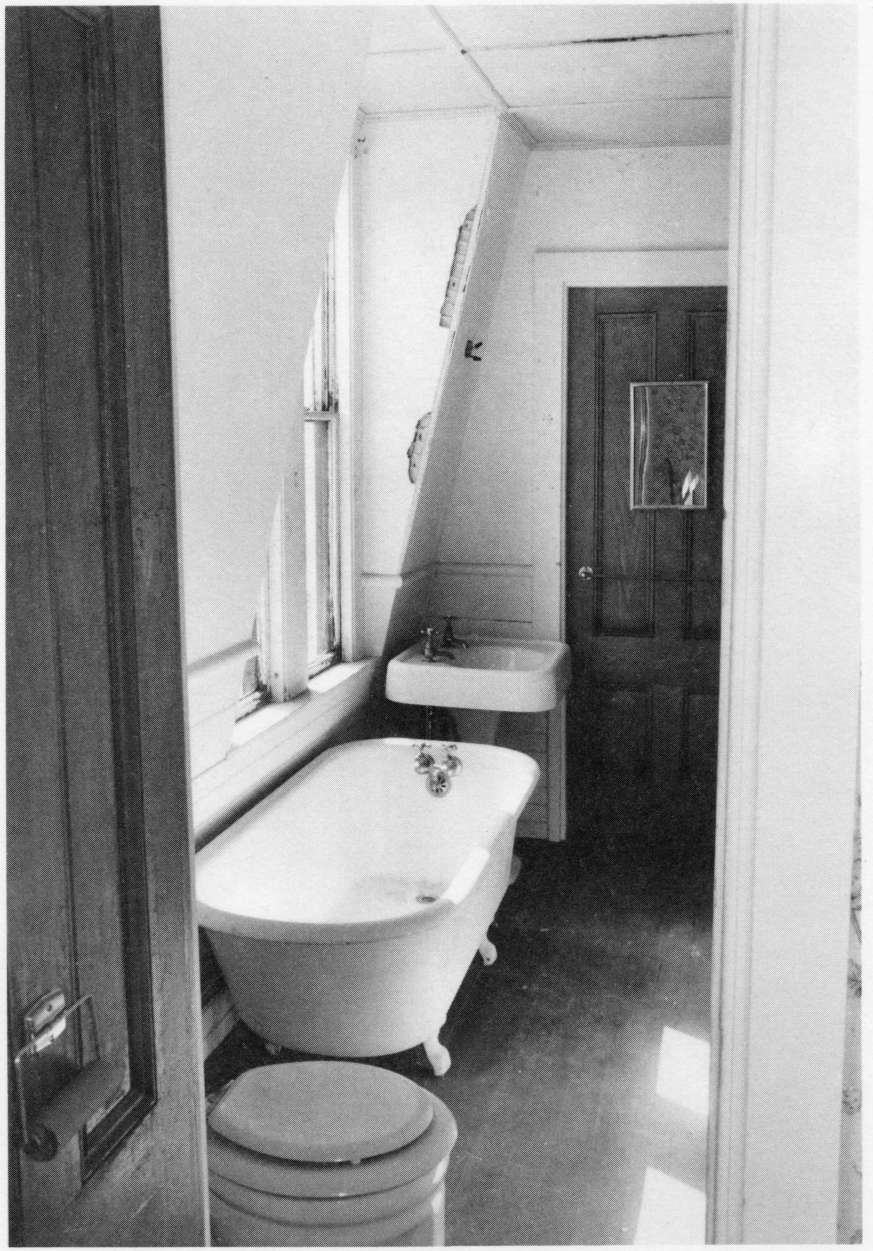


Illustration 132. Penniman House: Bathroom (Room 207), Modern Fixtures (1984).



Illustration 133. Penniman House: Bathroom (Room 207), Plumbing for Existing Tub, and Hole in Floor Remaining from Historic Drain (1984).

Water for the bathroom was supplied by the attic cistern. Cold water ran down directly from the cistern. Hot water was supplied by a line that ran from the attic cistern, down to the cookstove located in the kitchen, and then up to the bathroom. The type of faucet used with the original marble washbowl and bathtub, and the water closet's flushing mechanisms, are unknown. The bathroom never had a direct heat source. By opening and closing doors, however, it could be heated by the stoves in Room 204 and 206.

Alterations

As stated above, the bathroom was remodeled extensively ca. 1935. All of the original bathroom fixtures were removed, a new fir floor laid, and new fixtures installed. The toilet installed at that time has since been removed, so its make and design are unknown. The ca.-1935 bathtub is white porcelain, with claw-toed feet. It has a nickel-plated faucet. The faucet handles are also nickel-plated, with white porcelain centers marked "H" and "C". The nickel towel rod that is mounted on the south-wall door also was probably hung when the bathroom was remodeled.

In addition to the ca.-1935 remodeling, the bathroom has been repainted several times. Paint samples taken from the plaster walls contain approximately seven layers of paint. Those taken from the woodwork contain three layers of paint, including the graining. The beaded boards used to patch the wainscoting when the original fixtures were removed have no grained finish layer, and only two layers of white paint. Their paint-layering sequence suggests that the grained woodwork in the bathroom was first overpainted at the time of the remodeling. Comparison of the paint samples taken from the plaster and woodwork also reveals that the plaster walls were repainted several times while the woodwork retained its original, grained finish. The first repainting saw the walls painted tan, followed by light blue and then green. The cream and white paint layers appear to date to the remodeling. The plaster ceiling also was repainted several times with white calcimine paint. It was covered over ca. 1950 with sheets of pressed cardboard-like fibers held in place by wooden strips. The installation of the ceiling may have coincided with the abandonment of the attic cistern. The sheets were painted white, and their wooden strips were blue.

At the time the attic cistern was abandoned, the supply lines running down the north wall of the bathroom were removed. The existing bathroom pipes were then connected to the supply lines, running up from the electric pump and hot-water heater located in the basement. The new supply lines, half-inch copper pipes, run up the wood-encased pipe chase located in the northeast corner of the back hall (Room 105).

The bathroom has one electrical outlet located in the plaster wall above the sink.

Illustrations 132 and 133 show the existing bathroom fixtures.

NOTES

1. Newspaper bearing the date December 27, 1925, was laid under matting when it was installed.

2-3. Appendix E

4. Stylistically, this wallpaper appears to date to ca. 1890. Its rococo patterns, and the use of a frieze and body paper, are all typical of turn-of-the-century wallpapers. See Catherine Lynn, Wallpaper in America, Chapter 17.

5. Appendix E.

6. By the end of the 19th century, all but the highest-quality wallpapers were being printed on wood-pulp paper stock.

7. Appendix E.

8. Lynn, p. 471.

9. Appendix E.

10. Appendix A.

11. Appendix E.

ATTIC ROOMS

A. Attic Stair

The attic stair is located between the back hall and the bathroom. On the original second-floor plan, the attic stair is shown between the back hall and the northeast bedroom; however, they were never built in this location.

Treads and Risers

The attic stair consists of 13 risers; the top three are winders. The straight stair treads are 9 inches wide and 2 feet 9 inches long. The risers are 7 inches high. The stairs originally were painted tan (P150).

Walls

The walls of the attic stair are finished with lath and plaster. They were originally painted tan (P149). The attic stair has no railing, and is open at both the second and third floors. The absence of a door at the bottom of the stairs is unusual, particularly since the stair leads directly into the unfinished attic space. However, space limitations prevented the hanging of a door in this location.

Alterations

Repainting is the only alteration that has been made to the attic stair. The treads, risers, and plaster walls have been repainted twice: the treads and risers were painted gray, and the plaster walls, blue.

B. Room 301: Unfinished Space

Room 301 is the unfinished attic space. No original third-floor plan for the Penniman House has been found, so the room's proposed original use is undocumented. However, it seems likely that it was intended for storage. It has always been used for that purpose.

Floor

The floor in Room 301 is constructed with random-width flush boards 12-14 inches wide and three-quarters of an inch thick. On the east side of the attic stair, where the cistern was formerly located, the floor is recessed 4 inches (Ill. 134). This portion of the floor measures 2 feet 4 inches wide by 5 feet 10-1/2 inches long. Located at the north end of the recessed area are two holes 1-1/2 inches in diameter with beveled edges. Lead pipes ran from the cistern down through these holes, into the bathroom below.

Walls and Ceiling

The walls and ceiling in Room 301 are unfinished. The roof framing members and sheathing boards are exposed (Ills. 135-136) and have been described above in Chapter V, 'MAIN ROOF," Sections A and B. The chimneys are also exposed in this space. They taper from 1 foot 10-1/2 inches by 1 foot 8-1/2 inches at their bases to 2 feet 8 inches by 2 feet 6 inches at their tops (Ill. 137).

Cistern

The attic cistern has been removed and destroyed. The specifications for the house state the following about this cistern:

> A Cistern to be built in the attic directly over the Bathroom and to come down to 7 feet from the attic floor making the Bathroom 7 feet high and the Cistern 2 feet deep. The Cistern to be made of plank thoroughly secured and lined with sheet lead. The Cistern to have an overflow pipe and pipes to lead water to the Wash Bowls in the Bathroom and Cookroom.[1]

One source of water for the attic cistern appears to have been the gutter of the upper portion of the mansard roof. The water ran through a hole 3 inches in diameter cut in a sheathing board. The plate is also partially cut out for this opening. Water was also pumped up to the attic cistern from the underground cistern located at the northeast corner of the house.

Another hole in the sheathing boards, 1-1/2 inches in diameter and approximately 2 feet above the former cistern floor, appears to be the opening through which the overflow pipe ran (Ill. 138). This overflow would have run into the gutter at the lower edge of the mansard roof.

Alterations

With the exception of minor repairs made to the sheathing boards around the chimneys, and the replacement of the east dormer windows, Room 301 remains unaltered.

C. Room 302: Finished Space

Room 302 is the finished third-floor room. It is located in approximately the center of the west side of the third floor. It is rectangular in shape, measuring 15 feet 8-1/2 inches by 9 feet 3 inches. Room 302 is entered through a doorway located in its east wall. A low, triangular dormer window is located in its west wall.

Floor

The finish floor in Room 302 is random-width, flush pine boards 4-10 inches wide. They are laid east/west. This floor extends beyond the



Illustration 134. Penniman House: Unfinished Attic Space (Room 301), Lowered Portion of Floor Remaining from Attic Cistern (1984).



Illustration 135. Penniman House: Unfinished Attic Space (Room 301), Framing of Hip of Upper Section of Mansard Roof (1984).



Illustration 136. Penniman House: Unfinished Attic Space (Room 301), Octagonal Framing for Cupola (1984).

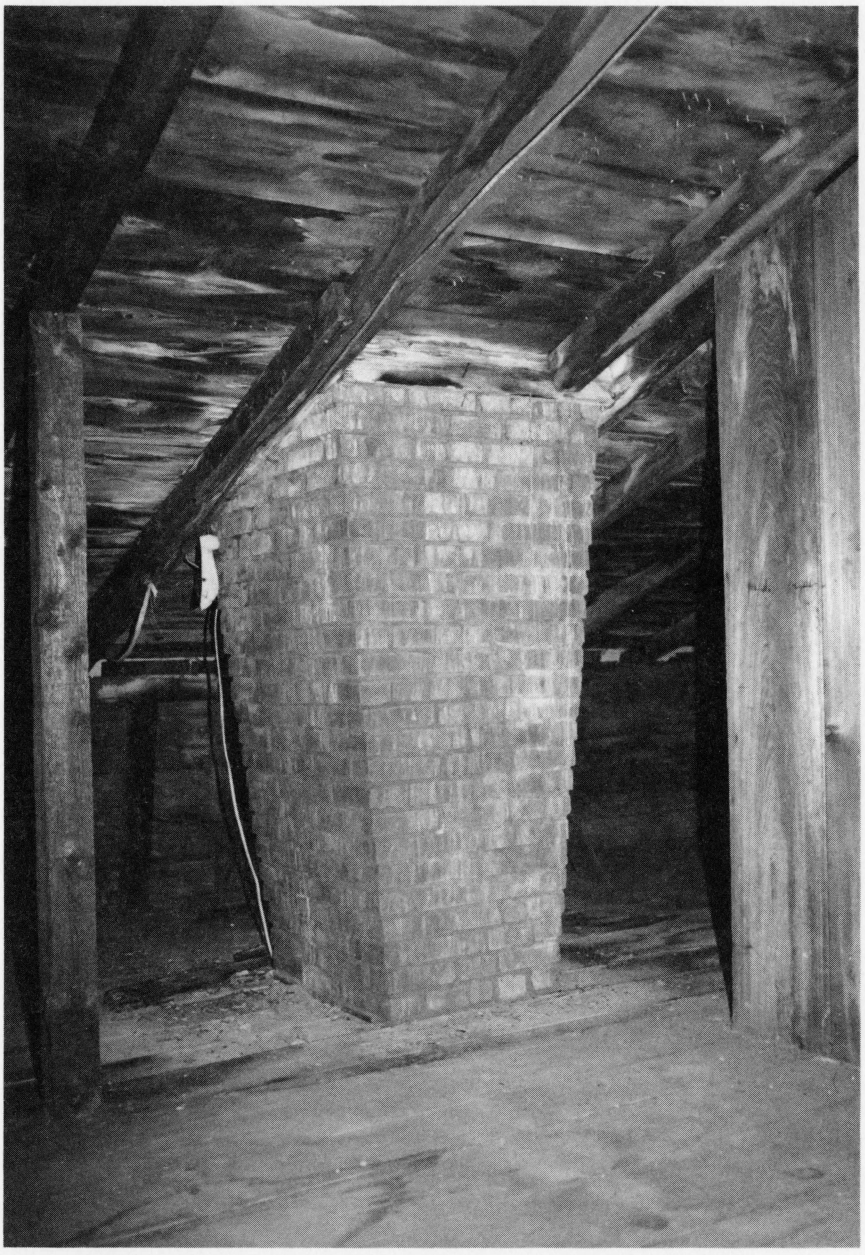


Illustration 137. Penniman House: Unfinished Attic Space (Room 301), South Chimney, Showing Flare of Stacks Inside Attic (1984).

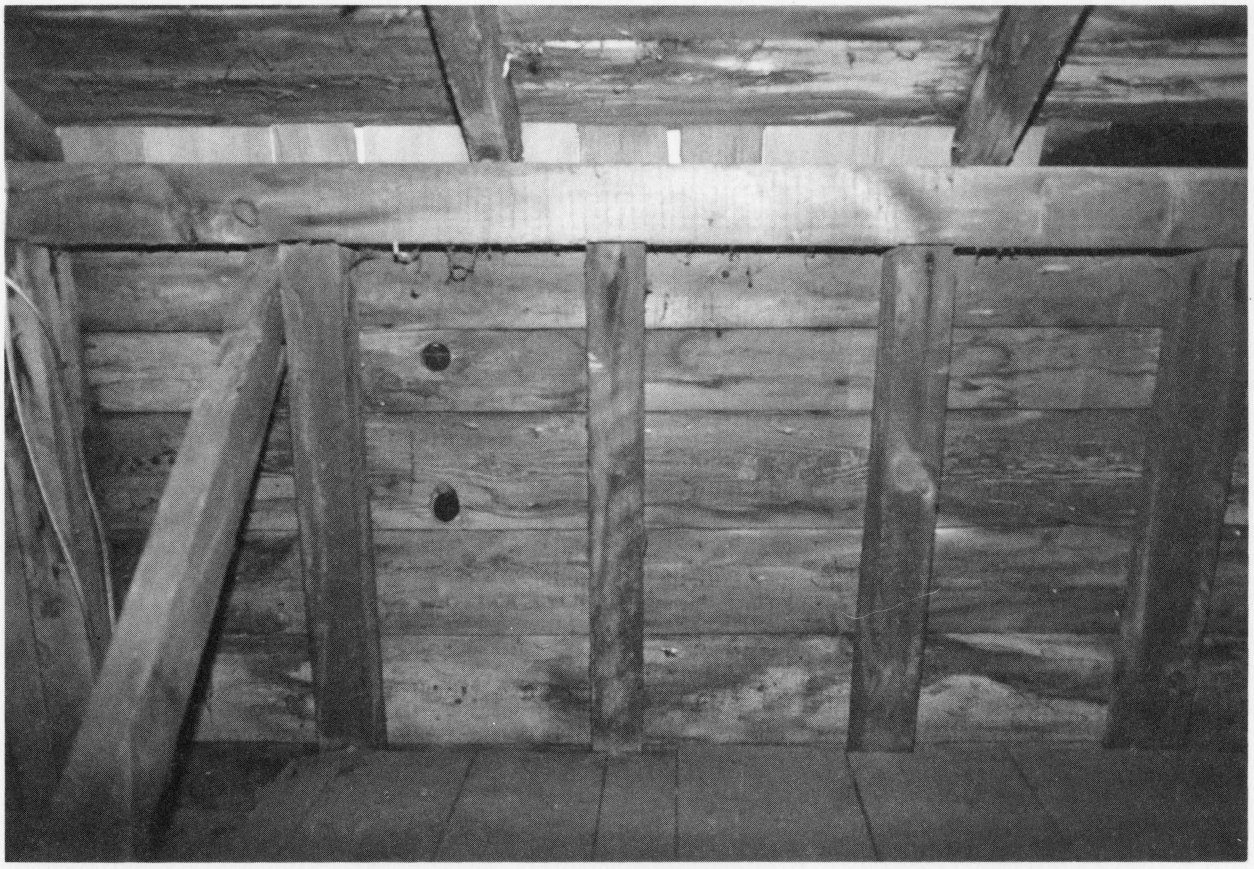


Illustration 138. Penniman House: Unfinished Attic Space (Room 301), Holes in Sheathing of Lower Section of Mansard Roof, Marking Former Location of Attic-Cistern Overflow Pipe (1984).

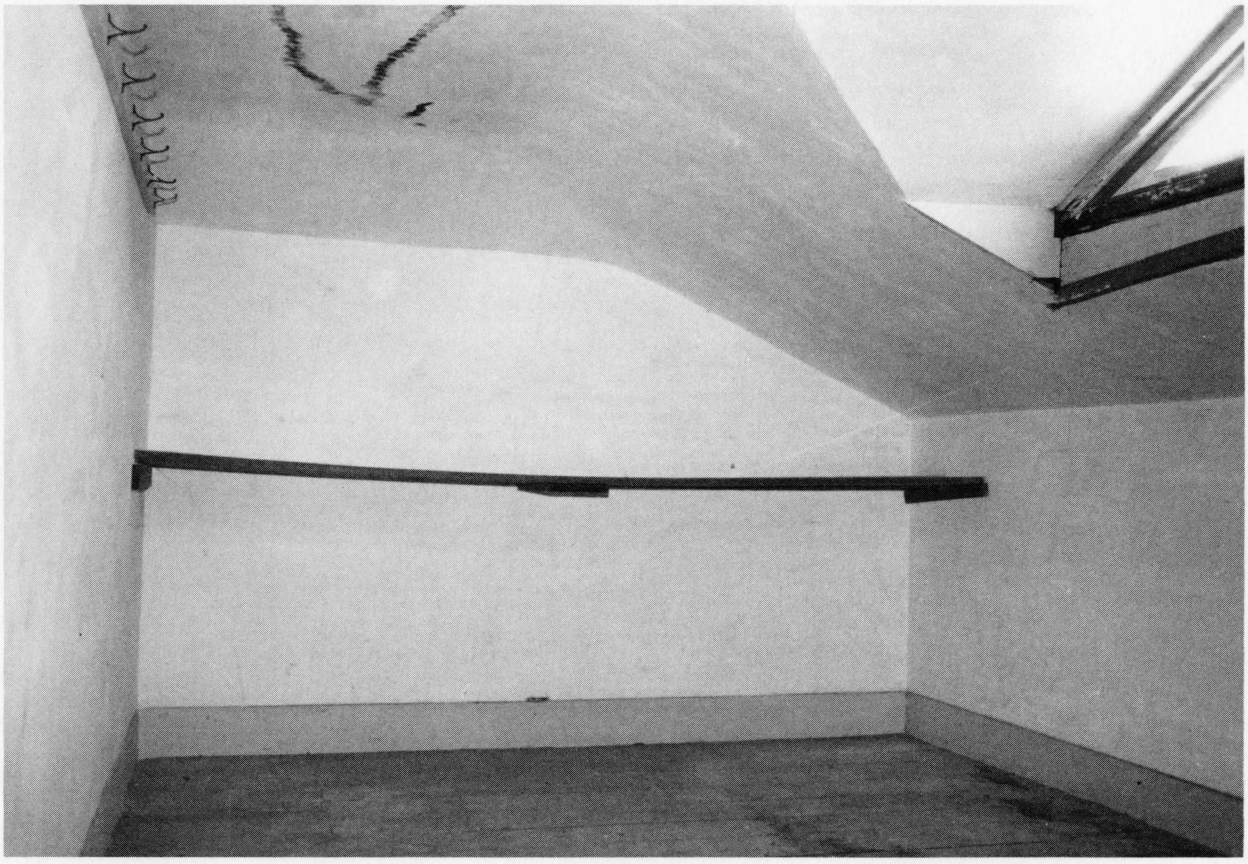


Illustration 139. Penniman House: Finished Attic Space (Room 302), South Wall (1984).

walls of Room 302 and fills the entire area between the chimneys. This floor obviously was laid before Room 302's vertical walls were constructed.

Walls and Ceiling

The vertical walls in Room 302 are constructed with vertical boards 12-14 inches wide. On the south wall, an old door has been used as part of the vertical sheathing. The bases of the vertical boards are toenailed to the floorboards; their tops are nailed to 2 by 3's nailed to the cupola posts and the roof framing. Wooden lath is nailed to the vertical boards, and plaster is applied over the lath. The plaster walls originally were wallpapered; they are presently bare. The ceiling in Room 302 also is finished with lath and plaster. The shape of the ceiling conforms to the hip of the roof, indicating that the lath is nailed directly to the roof framing. The ceiling plaster is unpainted.

Woodwork

Baseboard. The baseboard in Room 302 is 6-1/4 inches high and unmolded.

Doorways. The casing of the doorway in the east wall is 3-1/4 inches wide and unmolded. The door is a four-panel door typical of those found on the second floor of the house.

Windows. The casing for the small, triangular dormer window has been removed, but it probably was similar to the doorway casing. The sash contains three panes of glass. Now this sash is fixed, but it may have been operative prior to its reconstruction in 1964. The muntins have a lamb's-tongue profile, rather than the wide ogee profile of the other windows of the house.

East-Wall Rack. Located on the east wall is a wooden hook rack. It is 10 feet 2 inches long, 3 inches wide, and three-fourths of an inch thick. The rack has 11 iron hooks. Along the south wall is a shelf 1 foot 7 inches wide. The shelf is supported with wooden ledger strips nailed to the wall with cut nails.

Finishes. All of the woodwork in Room 302 originally was painted gray (P151-152).

Hardware

The door in Room 302 is hung with two-knuckle butt hinges measuring 3-1/2 inches long. It originally had a Norfolk latch, whose outline is visible in the door's paint. The latch handle has been removed, but its catch--mounted on the doorway casing--is still in place. The window in Room 302 presently has no hardware. It is held in place with wooden molding strips.

Mechanical Equipment

Room 302 has never had a heat source, and probably was only used as a summer bedroom. It has always been lighted with kerosene lamps.

Alterations

No known significant alterations have been made to Room 302. The woodwork has never been repainted. The wallpaper, referred to by Irma Penniman Kahn, has been removed from the walls, as has the latch handle from the door. Otherwise, the room remains intact.

Mrs. Kahn remembers the room as follows:

> In the bedroom on the third floor attic was furnished my great Grandmother's blond four poster bed, spread with a thick featherbed mattress. A large painted metal chest of many colors and designs. Chairs and a table. Wallpapered, I don't recall the woodwork painted or varnished, whatever it would still be intact, I believe at this time.[2]

Illustrations 139 and 140 show the existing conditions of Room 302.

D. Cupola

The cupola is the octagonal room located in the center of the top of the mansard roof. It is reached by an open, ladder-like stair of 10 risers. Access into the cupola is through a trap door located in its floor. The cupola has eight round-headed, double-hung windows.

Floor

The floor in the cupola is constructed with random-width flush boards 8-10 inches wide. The trap door is located on the north side of the floor. It measures 2 feet 1-1/2 inches by 2 feet 8-3/4 inches. It is hung with five-knuckle butt hinges 2-1/2 inches long, and has a leather strap for a handle.

Walls and Ceiling

The walls and ceiling are finished with lath and plaster. The walls and ceiling originally were painted cream (P179-186).

Woodwork

Baseboard. The baseboard in the cupola is 7 inches high, with a rounded upper edge.

Doorways. The only doorway in the cupola is the trap door in the floor.



Illustration 141. Penniman House: Cupola,
East Window (1984).

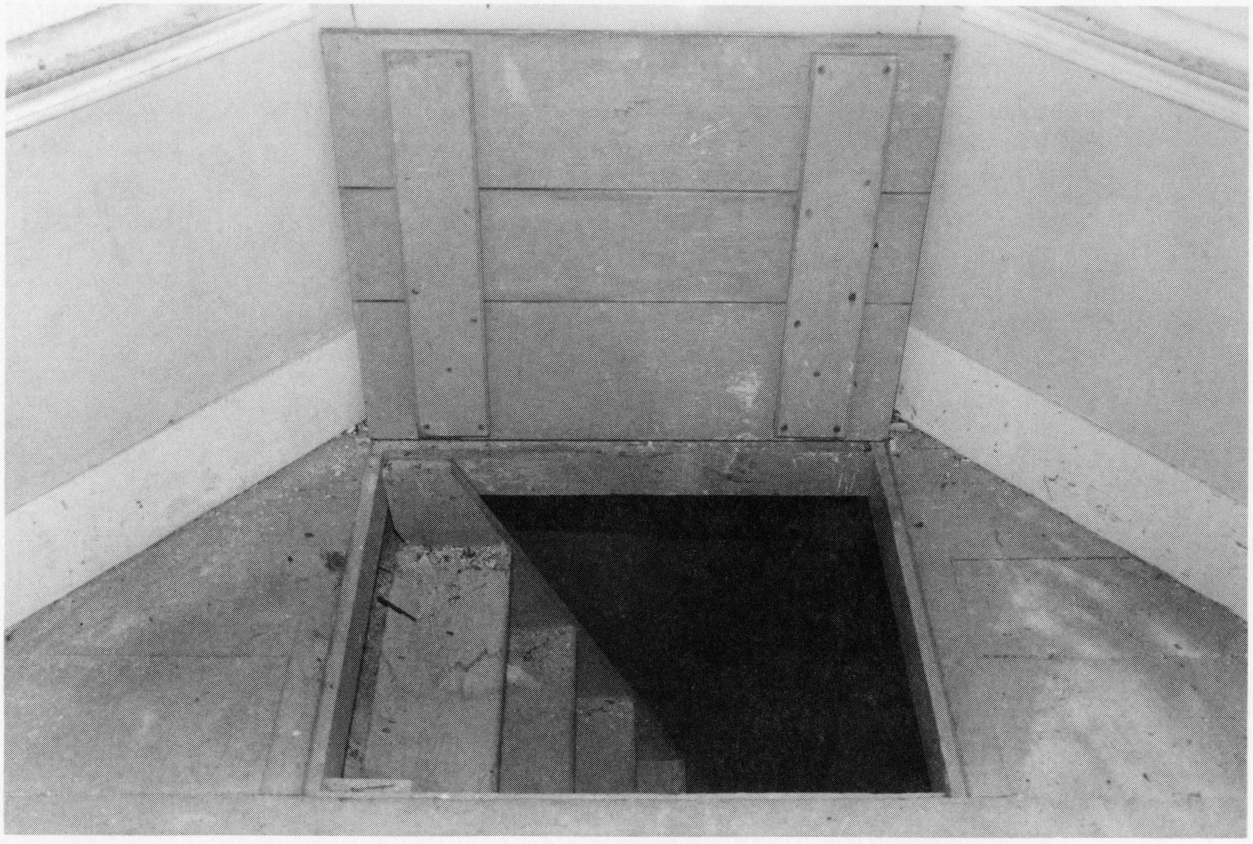


Illustration 142. Penniman House: Cupola, Trap Door in Floor (1984).

Windows. The window casings are 4-3/4 inches wide and molded (Appendix G, Molding F). The window sills are 3-1/2 inches wide and three-quarters of an inch thick, with a rounded edge. The window aprons are also molded (Molding G). The sash are one-over-one, double-hung sash. The wooden portions of the upper and lower sash are rectangular in shape, but the glass in the upper sash has a semicircular top (Ill. 141).

Hardware

The windows have iron meeting-rail locks with white porcelain knobs. Their sash-cord plates are also iron, measuring 1 inch wide by 3-3/4 inches long. Centered above each window, approximately 1 inch below the junction of the wall and ceiling, are white porcelain knobs for hanging pictures.

Mechanical Equipment

The cupola has never had a heat source. It has always been lighted by natural daylight, or with a kerosene lamp.

Alterations

The cupola has been altered several times. The window sash has been replaced, probably as part of the 1964 restoration work. The plaster underneath the windows has been replaced with wallboard. The room also has been repainted several times.

Irma Penniman Kahn describes the cupola as follows:

> There were two ship's chairs and Grandpa's spy glass. On the walls whaling prints, collector's items. One above each window. I remember the paint on the wall as brilliant blue and white woodwork.[3]

Illustrations 141 and 142 show the existing condition of the cupola.

NOTES

1. Appendix A.

2-3. Appendix E.

VII. EXISTING CONDITIONS AND RESTORATION RECOMMENDATIONS

INTRODUCTION

The planning documents for the Cape Cod National Seashore specify the restoration date for the Captain Edward Penniman House as 1913, the last year of Captain Penniman's residency. A number of alterations were made by the Penniman family to the original house prior to 1913. These alterations should be considered equally as historic as the original architectural elements that remain.

When particular paint colors are recommended for use in restoration activities, they are specified by means of the Munsell system of color notation. This system uses numerals and letters to describe a color in terms of its chroma, value, and hue, in that order. A typical Munsell number would be 2.5 GB 2/4.

EDITOR'S NOTE:

During fiscal year 1985, extensive exterior and interior restoration work was performed at the Penniman House, by a combination of contractual and NAHPC day-labor efforts. This work accomplished most of the recommendations listed here. Recommendations that were not carried out for one reason or another are marked here with brackets [ ]. Thus, the reader can assume that, unless an item is enclosed in brackets, it was accomplished. For a detailed account of the project, refer to the completion report to be issued by NAHPC Exhibit Specialist Stephen Spaulding early in 1991.

EXTERIOR

A. General

The exterior of the Penniman House is generally in good repair. The most obvious problem--the leaking top portion of the mansard roof--will be repaired by contract during fiscal year 1985. As part of this contract, a system of lightning protection will be installed on the house. Deteriorated and missing window blinds also are scheduled for repair and replacement during fiscal year 1985.

Minor carpentry repairs remain to be done. The wooden cover of the cistern at the northeast corner of the house is rotted and will require rebuilding. The east entry door is a replacement in the wrong style. It should be replaced with a door matching the one shown in the historic photographs. This door should be hung with appropriate reproduction hardware. Miscellaneous other wooden elements that are rotted will also require replacement.

The system for conducting water away from the house is in need of modification. The gutter system at the curb of the mansard roof, which originally fed the attic cistern, presently has only one outlet, located on the south side of the house. It is not adequate to empty this gutter system, and the gutters overflow during a heavy rainfall.

The lower gutter system, at the bottom edge of the mansard roof, has two leaders connected to copper downspouts located on the east side of the house. The southeast downspout empties into the courtyard, at times causing flooding in front of the basement door. This downspout should be run underground to a dry well, to eliminate courtyard flooding. The northeast downspout empties into the underground cistern at the northeast corner of the house. This cistern is no longer used as a source of water, leaving approximately 1200 gallons of water located partially under the house. This moisture source provides a ripe environment for insect infestation and fungus attack. It therefore is recommended that the cistern be drained and filled with sand. The northeast conductor would then be diverted, below the wooden cistern cover, to a dry well located away from the house.

A final modification that should be made is the redesign of the first-story downspouts. The historic photographs of the east elevation of the house show the downspouts with simple straight runs, mounted via brackets on the cornice's bed molding and on the clapboards at the height of the window sills. The existing downspouts, installed in 1964, have projecting, rectangular catch basins and pairs of strap brackets; these are incorrect, and should be replaced. The new downspouts should match in appearance those shown in the historic photographs.

B. Paint

Within the next two years, the exterior of the house will require at least partial repainting. Paint is peeling in various locations. Once the wooden surfaces are exposed, mold and fungus are likely to grow, because of the house's coastal location. Therefore, it is important not to postpone painting, particularly since replacement of the elaborate exterior millwork will be costly. The paint colors used for all future repainting should be those specified in 1978 (see Appendix I).

INTERIOR

A. Basement Rooms

ROOMS 001 AND 002

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The existing wooden floor in Room 001 is extensively rotted. The original wooden floor in Room 002 has been replaced with a concrete slab.	[Remove the concrete slab.] Install new wooden flooring in its place, and in areas where old floor is rotted. New flooring to have 2 by 4 sleepers laid north/south 2 feet on center, and hard pine floorboards 1 inch thick and 4-1/4 to 4-3/4 inches wide.
	The circular brick base on which the boiler formerly stood has settled, and some of the bricks are loose.	Take up and relay the circular brick base.
	The cover over the root cellar needs to be repaired.	Repair the root-cellar cover. Reuse existing cover boards; replace missing rails. Replace missing hinges and handle; hinges to be of brass, the same size as the existing cutouts.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Walls	The plaster walls in Rooms 001 and 002 are significantly deteriorated. Large areas of the plaster along the north wall have fallen. In this area, the vertical sheathing boards behind the plaster are rotted, and the heads of the nails securing the lath have rusted off. All of the plaster around the chimney also has been removed. In Room 002, where bathroom fixtures were installed ca. 1960, plaster walls have been damaged by the installation of these fixtures and the later water heater.	Replace rotted sheathing boards. Reattach all loose lath; replace missing lath. Where possible, consolidate loose plaster. Replaster areas where plaster is missing. (Do not fill in circular openings for former heating ducts.) Once the plaster repairs are complete, whitewash the walls. The plaster walls at the top of the basement stair should be painted to match the kitchen walls.
	The vertical-board partition between Rooms 001 and 002 is in good condition. Six of the boards, at the south end, date from the historic partition here; they retain their whitewash finish.	Remove modern vertical boards (those that are not whitewashed). [Replace the glazed portion of the wall.]
Ceilings	The plaster ceilings in Rooms 001 and 002 are essentially intact, but in need of consolidation.	Reattach all loose lath. Consolidate loose plaster. Repair cracks in plaster. Replaster areas where plaster is missing. Once the plaster repairs are complete, whitewash the ceiling.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	The baseboards on the north and east walls, and portions of those on the south and west walls, are rotted.	Replace rotted portions. Paint light gray--Munsell no. 10B 7/1.
	The casing of the west doorway to Room 003 is missing its south side.	Replace the south side of the west doorway's casing; new parts to match existing.
		Paint the casings of the doorways to Room 003 gray; do not paint the doorway between Rooms 001 and 002.
	The doors are in good repair.	The grained doors in the south and west walls of Room 001 should be cleaned carefully. The same is true for the whitewashed door between Rooms 001 and 002.
	The casing, sill, apron, and sash of the east-wall window in Room 002 are intact. The sash bear traces of red-pigmented glaze that was used on all of the sash on the first and second floors.	Paint the window casing, sill, and apron gray. Restore or reapply the pigmented glaze of the window sash.
	The wooden hook racks are intact, and covered with their original gray paint.	The paint should be cleaned and left exposed.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)	The original east-wall shelves in Room 002 have been removed and destroyed.	Once the modern bathroom fixtures have been removed and the plaster walls restored, the east-wall shelves should be rebuilt. The shelves should run from the northeast corner of the room over to the window. The shelves should sit on ledger strips 1-1/2 inches wide. The shelves should be 11-1/2 inches wide and seven-eighths of an inch thick. The approximate height of the shelves should be 1 foot 3 inches, 2 feet 6 inches, 3 feet 8-3/4 inches, and 4 feet 6-1/2 inches below ceiling level. All shelves and ledger strips should be painted gray.
	The basement stair has been rebuilt: all the treads have been replaced.	The modern stair treads are 7-1/2 inches side; the original treads were 8-1/2 inches side. New treads 8-1/2 inches wide should be installed, both for restoration accuracy and safety. The woodwork at the top of the basement stair--baseboard, shelf, and doorway casing--should be grained to match the kitchen woodwork.
Hardware	The hardware on the doors and windows is intact. All of the door hardware was reused at the time of construction. Dampness in the basement has caused the hardware to rust.	All of the hardware should be cleaned. The missing hinges for the root-cellar cover are to be replaced.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems	The ca.-1960 bathroom fixtures and plumbing are in place, as are the hot-water heater and water pump. None are operational at this time.	All the modern bathroom fixtures are to be removed.
	The electrical fixture in the ceiling of Room 001 is connected and operational. It is controlled by a switch at the top of the basement stair. There is another fixture on the west wall of Room 002. It is controlled by a pull switch.	Minimal electrical service will be maintained in the basement. Both of the extant fixtures should be retained and rewired. A maintenance outlet should be installed in an inconspicuous location in Room 002.

ROOM 003

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is rough concrete, in good condition.	No restoration work is recommended on the floor at this time.
Walls	The stone foundation walls are in need of some repointing. The whitewash is peeling and flaking. The part of the north wall separating the excavated portion of the basement from the crawl space under the northeast parlor has collapsed, and has been replaced with a poured-in-place concrete wall.	The foundation walls should be repointed with a mix consisting of one part lime, two parts mortar, and nine parts sand. The sand used should match a sand sample on file at NAHPC. Once repointed, the walls should be whitewashed. The north wall can be left as is.
Ceiling	The ceiling is the first-floor joists and subflooring. They appear to be in good condition. The subfloor boards were reused from an old house, and bear fragments of old wallpaper that are significantly deteriorated.	No restoration work is recommended for the ceiling. [Where possible, the historic wallpaper should be removed; samples should be submitted to the CACO curator.]
Woodwork	The bottom of the east exterior door is extensively rotted, and the glazing needs complete replacement.	Rebuild rotted portions of the door; replace broken glass and reglaze. Paint the same dark green color as the exterior of the door (Munsell no. 2.5GB 2/4).

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)	The historic window opening in the south wall is missing its four-pane, horizontal sash, seen in Illustration 15. Plywood fills this opening now. The window opening of unknown age in the west wall retains a two-pane sash, but it is also covered with plywood.	The plywood should be removed from both windows. A four-pane sash matching that seen in Illustration 15 should be reproduced and installed in the south window. The existing sash of the west window should be restained and repaired. The sash of both windows should be painted gray, to match the other woodwork in the room.
Hardware	The hinges and mortise lock on the east basement door are rusted. The doorknob is missing.	The hinges should be cleaned and painted. The mortise lock should be removed, cleaned, and oiled. It should then be reinstalled with a new brown porcelain knob. The historic mortise lock will not be operational. A modern lock should be installed on the door for purposes of security.
Mechanical Systems	The existing hot-air, oil-fired furnace installed in 1976 is in good operating condition. The oil tank also is in good condition.	No work is recommended on the furnace at this time. Since the furnace only supplies hot air to one register, located in the first-floor front hall, it is a minimal heat source. If the house were to be used during the winter months, it would be inadequate and have to be supplemented.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems (continued)	Three porcelain fixtures with pull-chain switches are mounted on the floor joists. All are in working order.	The three porcelain fixtures should be retained and rewired. Two maintenance outlets should be installed, one on the south and one on the west wall. [Due to the high level of moisture in the basement, a dehumidifier should be installed. This will help to prevent further deterioration of the plaster, woodwork and hardware. Efforts also should be made to ventilate the space by opening the windows and door.] The basement should be wired with fire and intrusion alarms.

B. First-Story Rooms

ROOM 101

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floors	The floor is in good condition. The edges of the floor are covered with a modern red paint.	The red paint should be stripped and all the floorboards left unfinished. When this room is furnished, the floor will be carpeted.
Walls	The plaster walls are cracked. The modern latex paint that covers the walls is peeling.	The plaster walls should be patched. The peeling paint should be scraped off and the surface smoothed. A custom reproduction of the star-pattern wallpaper should be hung.
Ceiling	The ceiling has several major cracks, and there is evidence of water damage along the east wall, in front of the chimney.	The plaster on this ceiling will require some consolidation as well as general patching. Once repaired, it should be painted with white calcimine paint.
Woodwork	All of the original woodwork in Room 101 is intact and in good condition. It is painted with a white latex paint.	The only woodwork requiring significant repair are the windows. All of the sash should be removed so that their sash cords can be replaced. The finish on the sash--the pigmented glaze--should be repaired or stripped and reapplied before the sash are reinstalled. Some experimentation will be required to determine the best means for restoring this finish.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)		The other woodwork should be washed with a nonionic detergent. It then should be lightly sanded and painted with a white, high-gloss, oil-base paint (Munsell no. N 9.5/).
Hardware	All of the hardware in Room 101 is intact.	The door and window hardware should be removed, cleaned, oiled, and reinstalled. The cast-iron brackets supporting the marble mantelpiece should be scraped and repainted black. The cast-iron stovepipe thimble cover should be scraped and repainted with a gold paint. [The historic curtain rods in this room are missing. Until this room is furnished, they will not be replaced.]
Mechanical Systems	Room 101 presently has two electrical outlets.	The electrical outlets should be removed and the baseboards patched. A reproduction hot-air register in the floor in front of the mantelshelf should be reinstalled. It will not be connected to a hot-air duct. Modern fire-alarm and intrusion-detection systems should be installed in this room.

ROOM 102

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with a modern gray paint.	The gray paint should be stripped, and the floorboards left unfinished. When the hall is furnished, the floor will be carpeted.
Walls	The plaster walls have some minor cracks, but are in good condition. Generally, the modern gray latex paint that covers the walls is peeling.	The plaster walls should be patched. The peeling paint should be scraped off, and the wall surface smoothed. A custom reproduction of the historic striped floral wallpaper should be hung.
Ceiling	The ceiling has some minor cracks.	Some small areas of this ceiling may require consolidation; however, most of the repairs should be limited to general patching. Once repaired, the ceiling should be painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the original woodwork is intact and in good repair.	All of the woodwork except the mahogany balustrade should be washed with a nonionic detergent. It should be lightly sanded and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The stain-and-lacquer finish on the mahogany balustrade should be cleaned and repaired where necessary. The glass in the west entry door should be replaced with reproduction glass etched to match the original glazed lights.
Hardware	With the exception of some of the west entry door's hardware, all of the original hardware in Room 102 is intact. Missing from the west entry door are the knobs and the mechanical door bell.	All of the original hardware should be removed, cleaned, oiled, and reinstalled. The hardware missing from the west entry door should be replaced. The specifications called for the door knob to be silver-plated, and it appears to be silver-plated in the early exterior photographs of the house. It is not known whether the interior door knob was silver-plated. [The mechanical door bell had a curved handle with a white porcelain knob, shown in the historic photographs. Paint lines on the interior of the door reveal that the inside bell was circular in shape. However, in the absence of any historic photographs showing this part of the bell, its actual design is unknown.]

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems	The modern oil-fired, hot-air furnace register is located in the floor of Room 102. The furnace is in good working order. The register is the only heat source for the house.	The modern furnace will remain in its existing location. No work is recommended on the furnace at this time.
	There is one electrical outlet in the north wall baseboard.	The electrical outlet should be removed from the north wall, and the baseboard patched. A new, grounded receptacle should be installed under the stair.

ROOM 103

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is presently unfinished.	No work is recommended on the floor at this time. When Room 103 is refurnished, this room will be carpeted. The original carpet for this room is in storage at the Salt Pond Visitor's Center, CACO. Either this carpet, or a reproduction of this carpet, will be used for the furnishing of this room.
Walls	The plaster walls appear to be in good condition. The only visible evidence of damage is above the mantelpiece, where water has seeped in around the chimney. The walls are presently covered with a ca.-1880, red flocked wallpaper. The wallpaper is in stable condition.	[The wallpaper should be completely conserved by contract. When this is done, the plaster walls should be consolidated and patched as necessary.]

Architectural Fabric	Existing Conditions	Restoration Recommendations
Ceiling	Like the walls, the ceiling is completely covered with paper. The ceiling papers are in stable condition, but will require full conservation. During the 1981 contract to stabilize the wall and ceiling papers, the plaster ceiling was consolidated in several areas.	[Complete conservation by contract is recommended for the ceiling paper. The wallpaper and ceiling papers in Room 103 are outstanding examples of 19th-century decorative finishes, and their conservation should be of the highest priority.] [As with the walls, some plaster consolidation and patching may be required when the ceiling papers are conserved. During this conservation work, the metal plaster screens used for consolidating in 1981 should be recessed and covered over with patching plaster.
Woodwork	All of the woodwork, except for the upper panels of the door to Room 102, is intact. The panels were broken by vandals and are missing. The window sash retains their glazed finish, but their sash cords need to be replaced.	The door should be repaired. All of the paint on the woodwork dates to ca. 1880, when the wall and ceiling papers were hung. This paint should be cleaned and touched up; it is not to be painted over. The touch-up paint will have to be custom-mixed. It most closely matches Munsell no. 2.5YR 9/2. The window sash should be removed; their pigmented glaze should be restored, and their sash cords replaced, before reinstallation.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	All of the original door and window hardware in Room 103 is intact. The large brass rod for the bay window drapes is in place, as are the brass tieback drapery hooks. The other curtain rods, for the lace sash curtains shown in the historic photographs of this room, are missing.	[The door and window hardware should be be removed, cleaned, oiled, and reinstalled. The brass drapery rod and tiebacks should be taken down, polished, lacquered, and reinstalled.]
	The stovepipe thimble cover remains in situ.	The cast-iron stovepipe thimble cover should be scraped and repainted with gold paint.
Mechanical Systems	Room 103 contains no modern mechanical systems. A floor register from the ca.-1890 hot-air furnace is located along the south wall, but it is disconnected.	No modern mechanical systems should be installed in Room 103, [with the possible exception of modern intrusion-alarm equipment.] No smoke or heat detectors are to be mounted on the historic ceiling papers.

ROOM 104

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition, although there are some areas of wear in front of the sink and former stove location. The floor is painted red.	The paint should be stripped from the floor, and the original oil finish restored.
Walls	The plaster walls are covered with nine layers of paint, the top layer being pink. The paint is extensively alligatored and peeling. The walls also have several major cracks. The former locations of historic pipe brackets can be seen on the south wall.	The plaster walls surfaces will have to be scraped, to remove all of the loose paint. The former locations of the pipe brackets on the south wall should be marked. The cracks and surface should then be painted off-white (Munsell no. 10Y 8.5/1). The paint should be a semi-gloss, oil-base paint.
Ceiling	The plaster ceiling is significantly deteriorated. Much of the plaster has come away from its keys, and some areas have fallen.	The remaining historic plaster should be consolidated, and the areas where the plaster has fallen repaired. Once repaired, the ceiling should be painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	With minor exceptions, all of the kitchen woodwork is intact. The exceptions include the five closet shelves that are missing, and the west-wall cupboard, which has had a second section added to its lower part.	The closet shelves should be replaced. They should be 5 feet 1 inch long, 1 foot one-half inch wide, and seven-eighths of an inch thick. They will be supported by the existing ledger strips. The right-hand door of the lower part of the cupboard should be removed, and the original wainscoting replaced.
	The window sash need repair. The bottom rail of the lower sash of the east window is rotted and will have to be replaced. All sash cords need to be replaced.	The window sash should be repaired. The sash cords should be replaced.
	All of the woodwork, including the window sash, is painted blue.	The paint should be stripped off the woodwork. The American chestnut cupboards and woodwork, not including the window sash, should be restored with their original oil and yellow-varnish finish. The doors should be grained. The sash should be finished with the usual red-pigmented glaze.
Hardware	The original door and window hardware is intact. The windows have different meeting-rail locks, but they match other original meeting-rail locks found elsewhere in the house. The wooden knobs of the west-wall cupboard are missing, as is the stovepipe thimble cover.	The original hardware should be removed, cleaned, oiled, and reinstalled. The wooden cupboard knobs and metal stovepipe cover should be replaced.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems	The kitchen's only mechanical system is limited electric service. There is a single porcelain fixture located in the center of the ceiling, which is controlled by a switch located on the south wall. There are four outlets in the kitchen, as well as an electric-stove outlet.	All of the existing electric wiring should be removed from the kitchen. New modern maintenance outlets should be installed in the closet and in the cupboards.
Plumbing	The kitchen sink is presently supplied with hot and cold water by a combination of historic and modern piping. The sink drains into the historic plumbing that connects to a modern septic tank. The original water-supply lines to the marble sink have been removed. Modern copper supply lines for a washing machine run across the splashboard of the north wall.	All of the modern copper piping should be removed, and the original three-quarter-inch brass piping restored. The replacement piping should match the existing original brass piping on the east wall. Replacement piping will be needed along the south wall, and from the east-wall sink over to the marble sink on the north wall.
	The faucets of the historic kitchen sink on the east wall are intact. The faucets of the marble sink are missing.	The marble sink should receive faucets matching those of the kitchen sink.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Plumbing (continued)	The force pump that pumped water from the underground cistern up to the attic cistern was located on the south side of the kitchen sink. It is missing, and no photographs have been located showing this pump.	[In the absence of any documentation, the replacement of the force pump is not recommended at this time.]
	The cistern supply pipe, which was a lead pipe 1 inch in diameter that ran between the two cisterns, is missing. However, a hole in the floor of Room 206 indicates where it ran up the east wall.	
	The historic hot-water storage tank originally was located in the upper part of the west-wall cupboard. Water was heated by coils inside the adjacent kitchen stove. This tank has been removed; no documentation regarding its design or size has been found.	[As with the force pump, the lack of documentation about the tank precludes its replacement at this time.]
		Modern fire-alarm and intrusion-alarm systems should be installed.

ROOM 105

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is painted red.	The red paint should be stripped, and the original oil finish restored.
Walls	The oil-cloth wall covering thought to have been used here historically has been removed. The plaster walls are presently covered with a ca.-1940 wallpaper. Under the wallpaper are three layers of peeling paint. The walls also contain some minor cracks.	The modern wallpaper should be stripped from the walls, and the wall surfaces scraped to remove all of the loose paint. The wall surface and cracks then should be patched. It was decided that reproduction of the oil cloth would be impractical; the walls should be painted tan (Munsell no. 2.5Y 8.5/2). The paint should be a semi-gloss, oil-base paint.
Ceiling	The plaster ceiling is generally deteriorated. It has an opening in its south end that provides access to the drains from the bathtub and sink. This opening is covered with a piece of plywood, one eighth of an inch thick and painted white.	The ceiling plaster should be consolidated and patched. The south opening should be filled in. (The second-floor bathroom will not be operational, so there will be no need for a drain clean-out.) The ceiling should be painted with white calcimine.
Woodwork	With the exception of the east-entry door and the hook rack south of the east entry doorway, all of the woodwork is original. The interior doors in Room 105 are grained; the rest of the woodwork is American chestnut finished with oil and yellow varnish.	A reproduction door should be made for the east entry. It should match the historic door, which is partially visible in the historic photographs. On the interior, this door will be grained. The south hook rack should be removed. The finishes on the other woodwork--the graining and varnished oil--should be repaired and cleaned.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	All of the original interior door hardware is in place. The east entry door retains only the hinges of the original door here.	The historic hardware should be removed, cleaned, oiled, and reinstalled. Reproduction hardware should be made for the east entry door. The mortise lock should be similar to the one found on the east basement door. It should have a brown mineral knob on the exterior, and a white knob in the interior.
Mechanical Systems	Room 105 presently has no mechanical systems.	Modern fire-and intrusion-alarm systems should be installed.

ROOM 106

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The existing floor consists of oak boards, 2-1/4 inches wide, laid ca. 1940. It is in good condition, but not historic.	The ca.-1940 floor should be removed, [and the condition of the historic floor assessed. The floor's original, unfinished, random-width pine boards, which will be covered with carpeting, should be restored.]
Walls	The plaster walls are covered with a modern gray latex paint. This paint is flaking and peeling. The walls contain some minor cracks. The plaster above the west-wall mantelpiece is stained and deteriorated, due to water leakage around the chimney.	The plaster walls should be patched, the peeling paint scraped off, and the surface smoothed. A custom reproduction wallpaper, manufactured to match the paper seen in the historic photographs, should be hung in this room. The plaster walls inside the closet should be painted (Munsell no. 10YR 8/4).

Architectural Fabric	Existing Conditions	Restoration Recommendations
Ceiling	The ceiling in the dining room is covered with wooden strapping that was used to hold sheets of pressed cardboard installed ca. 1940. Under the strapping is a layer of ca.-1920 wallpaper. The original plaster is significantly deteriorated. Many of its keys appear to be broken, and it is water-stained.	The remaining pressed-cardboard sheets and strapping should be taken down, and the ca.-1920 wallpaper removed, so that the condition of the original ceiling can be better assessed. It appears that the entire ceiling will have to be replaced. [Historic photographs of the dining room show the ceiling covered with elaborate papers, similar to those on the northwest-parlor ceiling. No samples of the early ceiling papers have been found, so it is not possibly to have them accurately reproduced at this time. Should adequate documentation become available, reproduction papers should be made and hung on the dining room ceiling.] In the meantime, the ceiling should be painted with white calcimine. [The dining room ceiling also originally had a cast-plaster ceiling medallion at its center. If adequate documentation becomes available, it too should be reproduced.]

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	Most of the original door and window hardware in the dining room is intact. Missing is the window-curtain hardware, and the stovepipe thimble and cover.	[The historic hardware should be removed, cleaned, oiled, and reinstalled. When the rooms are refurnished, appropriate reproduction curtain rods should be purchased.] A reproduction stovepipe thimble and cover should be purchased and installed. The cast-iron brackets supporting the mantelpiece should be scraped and painted black.
Mechanical Systems	The dining room presently has a ca.-1950 light fixture in the center of the ceiling. It is controlled by a switch located on the north wall. There is one electrical outlet in the east wall.	All of the existing electrical service--ceiling fixture, switch, and outlet--should be removed. The resulting holes in the plaster and baseboard should be patched. A modern maintenance outlet should be installed in the closet. A hot-air register, matching the register in Room 103, should be installed in the patched area of floor in front of the mantelpiece. This register will not be connected to a hot-air duct. Modern fire- and intrusion-alarm systems should be installed.

ROOM 107

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is painted red.	The red paint should be stripped, and the original oil finished restored.
Walls	The plaster walls are in good condition, with only minor cracks and small holes. The walls are painted with a white latex paint.	All peeling paint should be scraped. Once repaired, the walls should be patched. The walls should be painted salmon (Munsell no. 10YR 8/4). The paint should be a semi-gloss, oil-base paint.
	The plaster ceiling is in good condition, with only minor cracks and small holes. It is painted with a white latex paint.	All the peeling paint should be scraped off the ceiling. It should then be washed with a vinegar solution, patched, and painted with white calcimine.
Woodwork	All of the original pantry woodwork is intact. The south end of the east-wall shelving has been enclosed to form two cupboards. This work appears to have been done ca. 1940. The pantry woodwork is painted with a white latex paint, except for the edges of the shelving and the doors, which retain their original graining. The pantry door leading into the kitchen is stored in the attic.	The later cupboard doors enclosing portions of the east-wall shelving should be removed. [Any damage resulting from their removal should be repaired.] The pantry/kitchen door should be rehung. The woodwork, except for the shelves, should be painted Munsell no. 10YR 8/4. The paint should be a high-gloss, oil-base paint. The original salmon paint on the surfaces of the shelves, and the original graining on the edges of the shelves and the pantry doors, should be cleaned and repaired.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	The pantry door and cupboard retain all of their original hardware.	The original door and cupboard hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	The pantry has one pull-chain porcelain fixture located on the ceiling. There is also an outlet in the west wall.	The existing ceiling fixture and outlet should be removed, and a modern maintenance outlet installed in a less-conspicuous location, probably in the east wall. Modern fire- and intrusion-alarm systems should be installed.

C. Second-Story Rooms

ROOM 201

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with grass matting, installed ca. 1925, that is in generally good condition.	The grass matting should be removed. If this room is furnished for interpretation, the floor should be carpeted. However, no documentation for the historic carpet here has yet been found.
Walls	The plaster walls in Room 201 are generally in good condition, except for the east wall. This wall has incurred years of water damage, and the plaster is stained and crumbling. With the exception of the east wall, all of the walls in Room 201 are papered with a ca.-1950 wallpaper. The east wall is painted with a white latex paint.	The modern wallpaper should be stripped from the walls, and the plaster patched and consolidated where necessary. [The walls in this room were originally wallpapered; however no photographs or samples of historic wallpaper have been found, making reproduction impossible at this time. Should adequate documentation for this wallpaper be located, it should be reproduced.]

Architectural Fabric	Existing Conditions	Restoration Recommendations
Ceiling	As with the walls, the most deteriorated portion of the ceiling plaster is along the east wall, where water has leaked in around the chimney. There is a major crack in this area of the ceiling, as well as water staining and general crumbling of the plaster. Because this area of plaster has been wet over a number of years, the lath nails also may be rusted away. The ceiling is painted with a white latex paint.	The repair of the plaster ceiling in Room 201 should begin by removing an area of the deteriorated plaster along the east wall to determine the condition of the lath. If the heads of the lath nails have rusted off, the lath should be renailed to the ceiling joists. Areas of total plaster loss should be replastered, and loose areas consolidated. After general patching is completed, the ceiling should be painted with white calcimine.
Woodwork	All of the historic woodwork is intact. The door formerly in the closet doorway was moved from its original location to a new doorway at the rear of the closet. However, this alteration occurred during the historic period. The window sash are in need of general repair--sash-cord replacement, etc.	The door formerly in the closet doorway should not be returned to that location. The window sash should be removed and repaired, and the sash cords replaced, before the sash are reinstalled.
	All of the woodwork, except for the window sash, is painted with a white latex paint. The window sash is finished with red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent. It then should be sanded lightly and painted with a white, high-gloss, oil-base paint (Munsell no. N9). The glaze on the window sash should be repaired, or else stripped and reapplied. The choice should be determined by experimentation.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	All of the historic door and window hardware in Room 201 is intact. The only piece of hardware missing from the room is the stovepipe thimble and cover that were located in the east wall.	The original door and window hardware should be removed, cleaned, oiled, and reinstalled. A reproduction stovepipe thimble and cover, matching those found on the first floor, should be set into the east wall. Since working stoves will not be installed, the thimbles need not be set into the chimney flues.
Mechanical Systems	One electrical outlet, installed ca. 1930, is located in the east-wall baseboard.	The electrical outlet should be removed, and the baseboard patched. A maintenance outlet should be installed in the passage between Rooms 201 and 204. Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 202

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor in Room 202 is in good condition. It is painted with a modern gray paint.	The gray paint should be stripped and the floorboards left unfinished. When the hall is furnished, its floor will be carpeted. To date, no documentation for the historic carpet has been located.
Walls	The plaster walls have some minor cracks, but are generally in good condition. They are painted with a modern gray latex paint that is peeling.	The plaster walls should be patched, the peeling paint scraped, and the wall surface smoothed. A custom reproduction of the historic striped floral wallpaper should be hung.
Ceiling	The west end of the hall ceiling is generally in good repair, with only minor cracks and holes. The east end of the ceiling is markedly deteriorated; part of it has fallen. This damage was caused by water leaking in around the base of the cupola. The ceiling is painted with a white latex paint.	The exposed lath nails at the east end of the ceiling should be checked to determine if their heads have rusted off. If necessary, the lath should be renailed. The area of total plaster loss should be replastered, and loose areas consolidated. This should be followed by general patching, and the application of a coat of white calcimine paint.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the historic woodwork in Room 202 is intact. The window sash are in general need of repair.	The window sash should be removed and repaired, and the sash cords replaced.
	Most of the woodwork in Room 202 is painted white. The exceptions are the mahogany stair balustrade, which is stained and lacquered, and the window sash, which are finished with the typical red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent. It then should be sanded lightly and painted with a white, high-gloss, oil-base paint (Munsell no. N9). The finish on the stair balustrade should be repaired and cleaned. The glaze on the window sash should be repaired, or stripped and reapplied, before the sash are reinstalled.
Hardware	All of the historic door and window hardware in Room 202 is intact.	The original door and window hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	One electrical outlet, installed ca. 1930, is located in the north-wall baseboard.	The electrical outlet should be removed, and the baseboard patched.
		Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 203

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with grass matting, installed ca. 1925, that is in generally good condition.	The grass matting should be removed. [If this room is furnished for interpretation, the floor will be carpeted. However, to date, no documentation for the historic carpet in Room 203 has been found.]
Walls	The plaster walls in Room 203 appear to be in good condition. They are presently covered with a ca.-1900 rococo wallpaper, so that a completely accurate assessment of their condition is not possible. There does appear to be some slight water damage along the east wall, due to leaking around the chimney.	[Some minimal consolidation of the plaster walls may be necessary. This should be done at the time the rococo wallpaper--which dates to the historic period for the house--is conserved.]
Ceiling	The ceiling is generally in good repair. There is some minor water damage along the east wall. The entire ceiling is painted with a white latex paint.	The ceiling plaster should be patched, consolidated, and painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the original woodwork is intact. The windows are in need of the typical repairs.	The windows should be removed and repaired, and the sash cords replaced.
	With the exception of the window sash, all the woodwork is painted with a white latex paint. The window sash are finished with red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent. It then should be sanded lightly and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The glaze on the window sash should be repaired, or stripped and reapplied, before the sash are reinstalled.
Hardware	All of the historic door and window hardware is intact. The only piece of hardware missing from the room is the stovepipe thimble and cover that were located in the east wall.	The original door and window hardware should be removed, cleaned, oiled, and reinstalled. A reproduction stovepipe thimble and cover, matching those on the first floor, should be set into the east wall.

ROOM 204

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is presently covered with grass matting installed ca. 1925. The grass matting is worn, and there is a torn area in the center of the room.	The grass matting should be removed. If the room is furnished for interpretation, the floor should be carpeted. No documentation for this carpet has been found to date.
Walls	The plaster walls in this room are generally in good repair. They are presently covered with a ca.-1950 wallpaper.	The modern wallpaper should be stripped from the walls, and the plaster patched and consolidated. A reproduction wallpaper--based on the samples found under the southwest doorway's casing--should be hung.
Ceiling	The ceiling is generally in good condition, except along the west wall, where there has been extensive water damage.	As in Room 201, repair of the plaster ceiling in Room 204 should begin with the removal of a small area of the deteriorated plaster to determine the condition of the lath. If the heads of the lath nails have rusted off, the lath should be renailed to the ceiling joists. Areas of total plaster loss should be replastered, and loose areas consolidated. After general patching is completed, the ceiling should be painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the original woodwork is intact. As noted in the text of the report, the partition containing the southwest doorway in this room is an early alteration. The windows are in need of the typical repairs.	The partition containing the southwest doorway should not be removed. The window sash should be taken out and repaired.
	Most of the woodwork is painted with a white latex paint. The doors are grained to imitate a light-colored wood, while their panel moldings are grained to imitate a dark-colored wood. This is the doors' original finish, and it is in good condition. The window sash are finished with red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent, sanded lightly, and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The graining on the doors should be cleaned, and damaged areas repaired as necessary. The glaze on the window sash should be restored, or else removed and reapplied, before the sash are reinstalled.
Hardware	All of the historic door and window hardware is intact. The stovepipe thimble and cover, which were located in the west wall, are missing.	The historic hardware should be removed, cleaned, oiled, and reinstalled. A reproduction stovepipe thimble and cover, matching those on the first floor, should be set into the west wall.
Mechanical Systems	There is one electrical outlet in the west-wall baseboard.	The existing electrical outlet should be removed, and the baseboard patched. A modern maintenance outlet will be installed in the closet. Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 205

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with a modern gray paint.	The paint should be stripped, and all floorboards left unfinished.
Walls	The plaster walls are covered with a oil-cloth "paper" hung ca. 1900. It is therefore difficult to determine the condition of the plaster walls. The bond of the paper to the plaster walls is good, except in several small areas.	No repairs are recommended at this time for the plaster walls. Although the wall covering in Room 205 is not original, it dates to the historic period and should be conserved.
Ceiling	The ceiling is in good condition, with only minor cracks and small areas of peeling paint.	The cracks should be patched, the peeling paint scraped, and the surface smoothed. The ceiling then should be painted with white calcimine.
Woodwork	All of the original woodwork in Room 205 is intact.	
	The casings of the doors and transom window are painted white; the doors are grained.	The painted woodwork should be washed with a nonionic detergent, sanded lightly, and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The grained finish of the doors should be cleaned, and any scratches or damaged areas repaired.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	All of the original hardware is intact.	The original hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	The back hall contains no mechanical systems.	Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 206

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition. It is covered with modern gray paint.	No restoration work is recommended on the floor at this time. [If the room is furnished for interpretation, this floor should be carpeted. No documentation has been found for this carpet.]
Walls	The walls are covered with two layers of modern wallpaper. The wallpaper peeling off the walls in large sheets. Where exposed, the plaster is generally in good condition. The area of greatest deterioration is on the west wall, where the plaster is water-stained and crumbling.	The modern wallpaper should be stripped from the walls, and the plaster walls consolidated where necessary. [The walls in this room were originally wallpapered; however, no photographs or samples of this wallpaper have been found, making reproduction impossible at this time. Should adequate documentation for this wallpaper be located, it should be reproduced.]
Ceiling	As with the walls, the most deteriorated portion of the ceiling plaster is along the west wall, where water has leaked in around the chimney. The ceiling is painted with white calcimine.	The repair of the plaster ceiling in Room 206 should begin with the removal of an area of deteriorated plaster along the west wall to determine the condition of the lath. If the heads of the lath nails have rusted off, the lath should be renailed to the plaster joists. Areas of total plaster loss should be replastered, and loose areas consolidated. After general patching is completed, the ceiling should be washed with a vinegar solution and painted with white calcimine.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork	All of the historic woodwork in Room 206 is intact. The window sash needs the typical repairs.	The window sash should be removed and repaired, and the sash cords replaced.
	Most of the woodwork is painted white. The doors, drawers, and cupboard door are grained. The window sash are finished with the usual red-pigmented glaze.	The painted woodwork should be washed with a nonionic detergent, sanded lightly, and painted with a white, high-gloss oil-base paint (Munsell no. N9/). The finish on the grained woodwork should be cleaned and repaired. The glaze on the sash should be restored, or removed and reapplied, before the sash are reinstalled.
Hardware	All of the hardware in Room 206 is intact. The only element missing is the stovepipe thimble and cover.	The original hardware should be removed, cleaned, oiled, and reinstalled. A reproduction stovepipe thimble should be set into the west wall.
Mechanical Systems	There is one electrical outlet, installed ca. 1930, in the east-wall baseboard.	The existing outlet should be removed, and the baseboard patched. A modern maintenance outlet should be installed in the closet.
		Modern fire-alarm and intrusion-alarm equipment should be installed.
Plumbing	The lead pipe connecting the underground cistern and the attic cistern ran up the east wall of Room 206. Holes in the floor and ceiling identify the location of this pipe. It was removed ca. 1950.	A lead pipe 1 inch in diameter should be reinstalled, running up the east wall of the room.

ROOM 207

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor consists of fir boards 3-1/4 inches wide that were installed ca. 1935. It is in good condition, and has a shellaced finish.	Since the historic bathroom will not be restored at this time, no work is recommended on the floor. The original finish floor is unknown.
Walls	The plaster walls are generally deteriorated, with multiple minor cracks and holes. The paint on the plaster walls is peeling.	The peeling paint should be scraped from the plaster walls, and their surfaces smoothed. The walls then should be painted with a semi-gloss, oil-base paint (Munsell no. 10YR 9/1).
Ceiling	The ceiling is markedly deteriorated, with roughly a 2-foot-wide area of loss at its north end. Around 1950, the plaster ceiling was covered with sheets of pressed cardboard that were removed during the preparation of this report.	All of the remaining ceiling plaster will require consolidation. Areas of loss should be replastered. The entire ceiling should be washed with a vinegar solution to remove the residue of old calcimine paint. The ceiling should then be painted with white calcimine.
Woodwork	All of the original bathroom woodwork, except for the wood-encased original bathroom fixtures, is complete. As discussed in the text of this report, when the original bathroom fixtures were removed ca. 1935, narrow matched boards were used to patch the walls. The window sash need the typical repairs.	For the present, the narrow, matched-board sheathing from ca. 1935 should be left in place. The window sash should be removed and repaired, and the sash cords replaced.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)	Originally, all of the bathroom woodwork was grained, except for the window sash, which were finished with the typical red-pigmented glaze. All of the woodwork is presently painted over with white latex paint.	All of the bathroom woodwork should be regrained, except for the window sash. These should have their original red-pigmented glaze restored.
Hardware	The original door and window hardware is intact. The towel rack on the south-wall door appears to date to the ca.-1935 remodeling of the bathroom.	All of the original hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	The existing bathroom fixtures, except for the toilet, date to the ca.-1935 remodeling of the bathroom. The toilet dates to ca. 1950. The brass water-supply lines to the bathtub and sink also date to the ca.-1935 remodeling. The water to this bathroom is presently shut off. If connected, the existing fixtures could be made operational.	Since the house is to be restored to its appearance ca. 1913, the existing bathroom fixtures should be removed. Afterwards, it is recommended that the bathroom be left empty. For purposes of interpretation, the original plan for the second floor can be used to show the location of the fixtures, along with Irma Penniman Kahn's description of these fixtures. Also, the extant physical evidence indicating the height of the water-closet seat, the tub casing, and the sink cabinet can be pointed out. An illustration of a bathroom from this period might be used for interpreting this room. Unless substantially more documentation for the wood-encased bathroom fixtures is located, no attempt should be made to reconstruct them.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Mechanical Systems (continued)	The bathroom has one electrical outlet, located in the sloping plaster wall above the sink.	The existing electrical outlet should be removed, and the plaster wall patched. Modern fire-alarm and intrusion-alarm equipment should be installed.

D. Attic Rooms

ATTIC STAIR

Architectural Fabric	Existing Conditions	Restoration Recommendations
Stair	The attic stair is in sound condition.	No structural work is recommended for the stair.
	The stair is presently painted gray.	The stair should be painted tan (Munsell no. 10YR 9/1).
Walls	The plaster walls that enclose the stair are generally in good condition.	No plaster repairs are needed.
	The walls are painted blue. The paint is peeling.	The peeling paint should be scraped, and the wall surface smoothed. The walls then should be painted tan (Munsell no. 10YR 9/1).

ROOM 301

Architectural Fabric	Existing Conditions	Restoration Recommendations
	The unfinished attic space is structurally sound. Some of the roof framing members and sheathing boards around the chimneys are rotted.	The rotted framing members and sheathing boards should be replaced when the wood-shingle roof is replaced in 1985.
	There are no mechanical systems in this room.	Modern fire-alarm and intrusion-alarm equipment should be installed.

ROOM 302

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The floor is in good condition and unfinished.	No work is recommended on the floor.
Walls	The plaster walls are cracked; in some areas, the plaster has pulled away from the lath. The walls are presently unpainted; they were originally wallpapered.	The plaster should be patched and consolidated. No samples of historic wallpaper for this room have been found.
Ceiling	The plaster ceiling contains multiple cracks. There is also some water damage.	The ceiling plaster should be patched and consolidated. It should not be painted.
Woodwork	All of the original woodwork in Room 302, except the dormer window's casing, is intact.	A casing should be made for the dormer window. It should be unmolded, resembling the casing of the doorway. It should be painted gray (Munsell no. 10YR 8/1) to match the other woodwork in the room. Since this paint should match the historic paint, custom mixing may be necessary.
	The original woodwork retains its original gray paint.	The original gray paint on the woodwork should not be painted over.

Architectural Fabric	Existing Conditions	Restoration Recommendations
Hardware	Most of the hardware in Room 302 is intact. The latch is missing from the door.	The existing hardware should be removed, cleaned, oiled, and reinstalled. A replacement latch should be located for the door. It may be desirable to hinge the dormer window sash, so that it can be opened to ventilate the attic space.
Mechanical Systems	Room 302 presently has no mechanical systems.	Modern fire-alarm equipment should be installed in this room.

CUPOLA

Architectural Fabric	Existing Conditions	Restoration Recommendations
Floor	The cupola floor is in good condition. It is covered with modern gray paint.	The modern gray paint should be stripped and the floorboards left unfinished.
Walls	The plaster walls in the cupola are significantly deteriorated. The portion of the walls under the windows has been replaced with modern plasterboard.	The modern plasterboard should be removed. Wooden lath should be reinstalled, and the portion of the walls under the windows replastered. The walls then should be painted Munsell no. 2.5Y 8.5/2. A semi-gloss, oil-base paint should be used.
Ceiling	The entire plaster ceiling has fallen.	The wooden lath of the ceiling should be renailed and replastered. It should be painted the same color as the walls (Munsell no. 2.5Y 8.5/2).
Woodwork	All of the original cupola woodwork, except for the window sash, is intact. The window sash appear to have been replaced as part of the 1964 exterior renovation work.	

Architectural Fabric	Existing Conditions	Restoration Recommendations
Woodwork (continued)	Most of the cupola woodwork is painted white. Some of the replacement sash is not painted.	The woodwork should be washed with a nonionic detergent, sanded lightly, and painted with a white, high-gloss, oil-base paint (Munsell no. N9/). The elements of the window sash that are painted should be stripped, and all sash elements should be finished with a red-pigmented glaze.
Hardware	All of the original cupola hardware is intact. When the window sash was replaced, the original hardware was reused.	The original hardware should be removed, cleaned, oiled, and reinstalled.
Mechanical Systems	The cupola presently contains no mechanical systems.	Modern fire-alarm and intrusion-alarm equipment should be installed.

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IX. APPENDICES

APPENDIX A.

Original Specification and Drawings

for the

Captain Edward Penniman House

Specifications

Of the materials and workmanship required in the Erection of a Dwelling for Edward Penniman to be located at Eastham. —— Mass

Dimensions.

For dimensions of House. Height of Stories, Dimension. and Subdivisions. of the several Stories see Drawings.

Frame.

The frame to be of Spruce or Hemlock. to be good Sound square Edged Lumber. Outside Sills 6×7 in Tie Sills 7×7 in. Joist for the first floor 3×7 in. Posts. 4×7 in Plates 6×6 in. Tie beams 6×7 in Floor joist for the second floor 2×10 inches. Studding 3×4 in Jack or Cap Studding may be 2×4 in. Joist for the third floor. 2×7 in. Rafters for the sharp Roof, to be 3×5 in Hip Rafters, 2×7 in for other rafters see Bill of frame. The frame to

be put together in the usual thorough manner. ※

Inclosing Boards.

The walls and Roofs to be covered with good square Edged sound seasoned inch boards. May be of Pine or Hemlock. All to be thoroughly nailed.

Shingles.

All the roofs Except Porticos ~~to be~~ and Bay Windows to be shingled. the shingles to be of the first quality of Eastern Cedar Cut shingles. the sharp Roofs, the shingles may be laid 4¾ inches to the weather. on the flat roofs. laid not over 4¼ inches, All slash or swallow tailed shingles will be rejected — shingle to be nailed with 3 weeds Iron nails — the Porticos and Bay Window roofs to be Tined the Tin to be the first quality roofing Tin. And to be put on in the usual way locked and soldered joints. All projections made tight when they connect with the Main building.

& The [illegible] joist where they come to the outside walls, to be supported, by nailing a board into the Studding and the Rafters. The joist to be spiked to the studding and Rafters. the Plates to be stayed to the floor joist to prevent the roof from spreading.

Floor joist framed 16 inches from centre to centre.

The Exterior finish, such as Cornices. Portico Bay Windows. Observatory, Dormer or Lithern Windows. Quoins or the Corners of House. All to be put up agreeable to detail Drawings. of the best of Lumber and workmanship. the Corners of the House to be Ceiled with narrow boards before the quoins are put on. the quoins will be 13/4 inches thick. the Main Roof from the Dormer Window sills to the gutter to be Tinned. the tining to turn up back of the Ceiling. and to turn up. into a groove in the Window sill. See full size Drawing.

Clapboarding.

The Walls to be Clapboarded with the first quality of Eastern Pine Clapboards. Laid to the weather not to Exceed 4 inches. the Portico to be Ceiled overhead with narrow boards tongued and beaded. To be 4 Tin Conductors from the Main Cornice to the Cistern in the Cellar. also 2

from the upper roof to the Cistern in the attic. To be 2 inches in diameter. to be painted two coats on the outside and one inside. to be connected with the gutters in the usual way with Lead Pipe. to be short Lead Pipes from the Portico and Bay Windows.

Windows.

Windows as per Plan. Sashes 1½ inches thick. all to be hung with weights in the usual way. the Pullies. Cords. and Sash fastnings to be of a good quality. Glass in the first story to be 16×32 in Glass in the second story to be 15×30 in those in the Observatory to be 14×16 in. those in the Cellar to be 10×14 in. Glass to be the first quality of French Glass. under Plate. For Windows in the Dock-loft see drawings. You had better lay or line down on a floor. the Bay Windows full size. get the width of your sashes. and then Equalize the width on the bottoms. have

the middle Dormer. 7½ inches wider then the others. Make a Mullion Window of it. this window to have Columns on the sides as will be seen on Drawing. Other Windows on the roof to have Pilasters with Bracket. see full size Drawing. the centre Window on the back side to be the same size as the front. But to be plain. Without Columns. the Sashes to project on a line of the studding below. I do this to save all the room in the Bath room. the Bath room will be plastered on to the studding and rafters. Reduce the Plate down to the size of the Rafters. Glass in the Observatory to 14 × 16 in. The Horizontal Cornices to the Dormer Windows. will be all on a Level. the Ridge or Apex of the middle Dormer Windows. will Extend up some 3 inches into the Upper Cornice.

the foundation for the Bay Windows to be three inches
longer then the sills to admit of a Moulding
outside of the boarding.

Blinds

All the Windows to have Blinds. to be 1¼ inch thick
made of good stock. the lower half to be swivel
slats. all to be hung complete with the most
approved fastenings.

Floors

All the floors except the bookroom. and Portico
to be Double thickness of inch boards. the under
thickness or floor may be laid from board ta-
-ken from the old house, the upper thickness or
top floor to be of Spruce not over 7 inches wide
all laid to break joints over the under floor
the floor in the bookroom to be of Southern
pine. the Portico to be of Southern pine 1¼ inch
thick Tongued. and not over 5 inches wide.
Outside steps to be of Plank in the usual way.

Masonry To Excavate and stone up a Cellar the entire size of the House (Exclusive of the Projection 7½ feet deep, in the Clear of floor joist. Said Wall to be built of good stones to make a strong wall. to build an outside Cellarway with stone. steps: to build a Cistern as will be seen on Basement plan. the wall to be built of Bricks 8 in thick. and lined with Bricks laid Edgi wise in Cement Mortar. to build 8 inch Brick Piers where indicated on the plan, the Piers and Cistern may be built of the Bricks from the old Chimney. the Cistern to have an over flow pipe -

the underpining to be 2 feet wider of split stones. to be Plinths on the Corners to receive the groins. said Plinths to project 4 inches from the sill. and to be 18 inches broad on the face. To lay all foundations below the frost from the Portico & Bay Windows. and Back Porch.

Chimneys To be two Chimneys as will be seen on Drawing to commence on good stone foundations. and Doped out agreeable to design with the first quality of hard weather Bricks. to be two flues in Each Chimney Equal to 8 x 12 inches Each. to be Plastered or Pargeted. Stove Pipe thimbles put in where directed. To furnish and set a Wash Boiler, in the Basement. Boiler to be not less than 20 inches in Diameter. Bricks in the old Chimney may be used in the new. where not to be seen to view.

Plastering

All the rooms. Halls. Closets. and Stairways. as also the Observatory, and a room in the Rock loft to be Lathed and Plastered. the laths to be of a good quality free from Sap Stained Knots. Plastering, the first Coat to be a Common brown Coat of Lime, Sand, Hair. in proportions, to make a strong Mortar. and to be put on to a good thickness

Partitions

Partitions set of 2 in Plank. those side of the doors to be 7 in wide all others 4 in. the Partitions side of the back stairs. and all others, where they are supported in the middle maybe of inch boards, All Partitions set for 16 inch Nailings. the over head Ceilings and walls furred for 16 inch nailings

Stairs.

the front stairs to be an open hand rail stair case. Treads 1⅛ inch thick. to project with a nosing in this form ⌐. the Post. Handrail. and Balusters to be of Mahogany. the Post to be 8 inches in diameter. Rail 3½ in. Balusters 1¾ inches. Post and Balusters turned to some good design - Back stairs partitioned up with a door at the bottom. stairs to the attic and observatory in the same way. Basement stairs to have Plank stringers! the space under the front stairs may be left open for a Table and Hat-rack. or it may

be partitioned off with doors for a closet as shall be decided by the Proprietor.

The stairs to the attic, and observatory, must be carried forward as will be seen by dotted lines on Chamber floor plan at A to give headroom.

Doors The front door to be in form agreeable to Design. to be 1 7/8 inches thick. and made to receive Glass in the upper Panels. To be 7 feet 8 inches high. 3 feet 2 inches wide. Inside doors on the first floor to be 7 feet 4 inches high. those from the Main Hall to be 3 feet wide. Closets doors. and doors to stairways to be 7 ft. 4 inches high and widths to suit the various openings. all to be 1½ inches thick. Doors on the second floor to be 7 feet high 1¼ inches thick and widths to suit the openings. those on the third floor to be 1⅛ inch thick. Back door to be 1¾ inch thick. the outside hallway door to be 1¾ inches thick. to be a sash door. the closet door in the Basement to be 1⅛ in thick. All doors to be well proportioned four Paneled. those on the first and second floors, to have mouldings. All the doors to be made of the best of Eastern soft pine. thoroughly seasoned. and to

be hung with suitable loose jointed butts. and all to be secured with Mortice Knob Latches. to be Locks when directed by the Proprietor. the Knobs for the front door to be silver Plated. all others to be White Porcelain. or Colored Mineral as shall be directed (the Glass in the front door to be furnished by the Proprietor)

The Kitchen to be Ceiled up to the Windows with narrow Boards headed. the Bath room to be ceiled up with Black Walnut. the boards to be not over 3 inches wide to be Tongued and headed. all to be Capped in this form ⊤. the sink. Dressers. and Washbowl in the Cook room or Kitchen " to be ceiled up with Doors. Also to fit a place for a Stove hooked. and Pump. the Sink to be of Large Size. the wash Bowl. in the Kitchen and Bath room, to have 2 Drawers under each. the sink to have a waste pipe of Lead. Also a Sink in the Wash-

room ... the Basement. with Waste pipe to connect with the Cellar Drain.

all Closets on the first and second floors to be located agreeable to Plan. to be shelved, and pins. or Hooks. for hanging Clothes in the usual way. the Pantry to be fully shelved as shall be directed - and to have four Drawers. The Mantle Piece in the Bookroom or Kitchen to be of Wood. (All others to be of Marble on Brackets and furnished by the Proprietor) But to be put up by the Contractor. A Cistern to be built in the attic directly over the Bathroom. and to come down to 7 feet from the attic floor. making the Bath room 7 feet high. and the ~~Bath~~ Cistern 2 feet deep. the Cistern to be made of Plank thoroughly seemed and Lined with sheet Lead. the Cistern to have an overflow pipe. and pipes to Lead Water to the

Wash Bowles in the Bathroom. and Kitchen room Also Pipes to the Wash Bowls from the Hot Water Tank. the Soil Pipe from the Water Seat or Trap to be 4 inches in diameter. All of the waste. and overflow pipes to connect with the main Drain from the Cellar. the main Drain to have a bess poon to prevent the stench from coming up the Pipes — All the above Articles such as Bath Tub. Wash Bowls. Water Seat. Pipes, and Hot water Tank to be of a good quality, and to be put up in a Workmanlike manner.

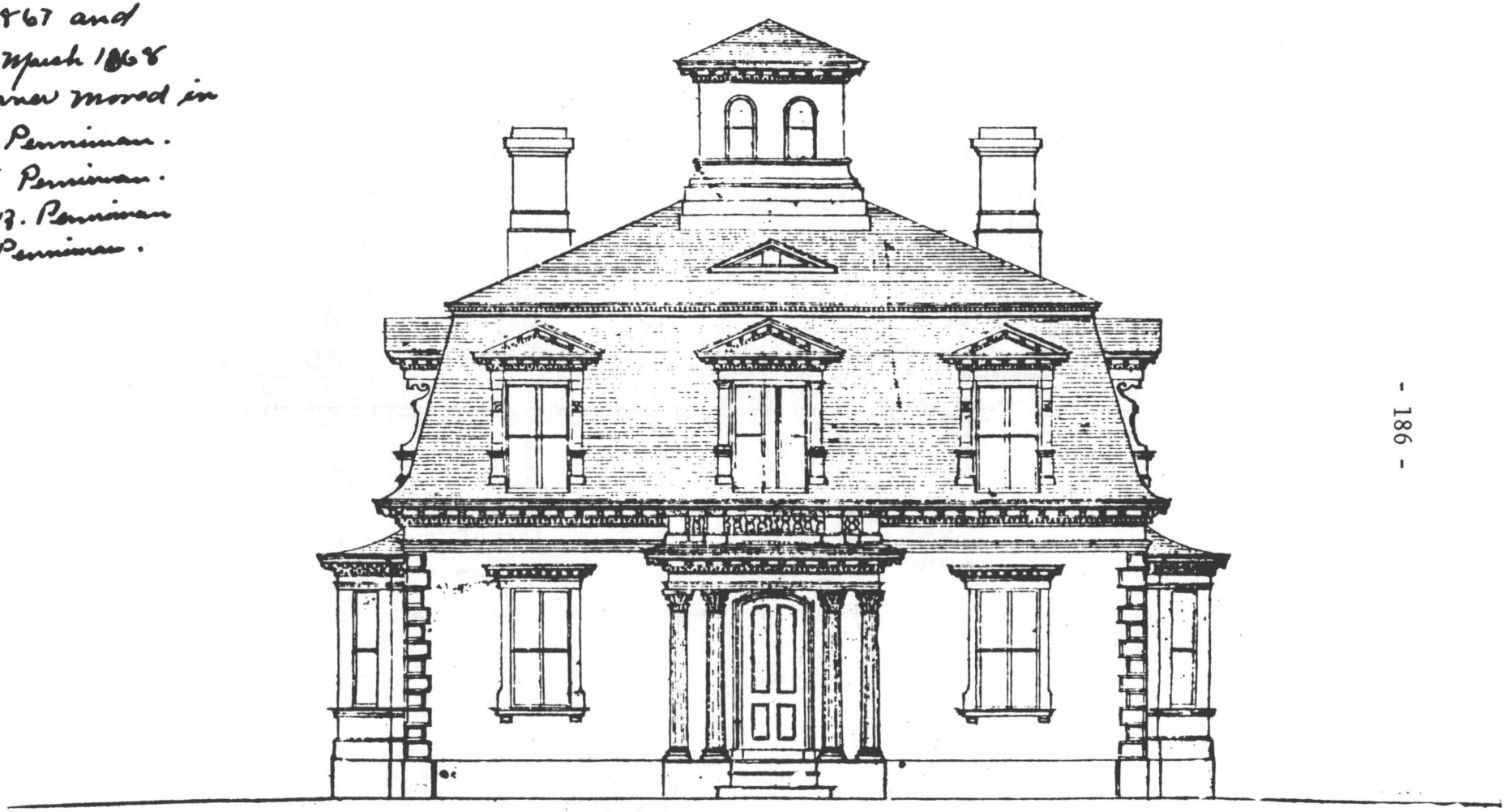
The Base boards in all the Rooms to be plain with Mould Top Edge. 8 inches wide the same for the room in the Rock Loft. For Base on the first and second floors see Drawings. Also for finish round the doors and windows. the Windows in the Parlor, Sitting room, and Dining room, to have Panel Backs —

The Ceiling in the book room and Bathroom, the joints to be perpendicular to the floor - Also to Ceil the Observatory up to the Window Sills.

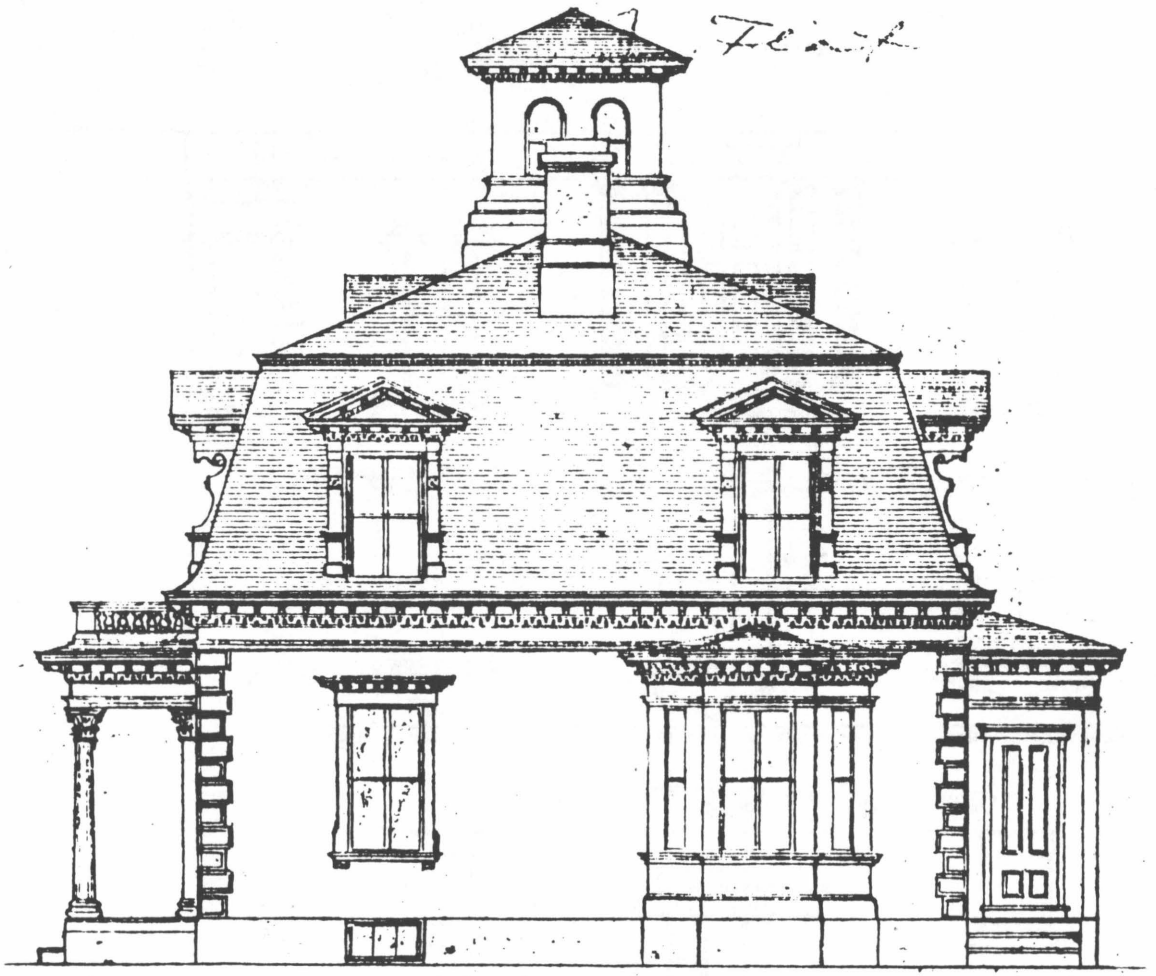
The Wash Boules to be set in Marble.

N the underpining to be well backed up and the underpining. as also the Cellar wall. to be well pointed with Mortar. The underpinning to be handsomely lined off on the Top Edge to receive the sill

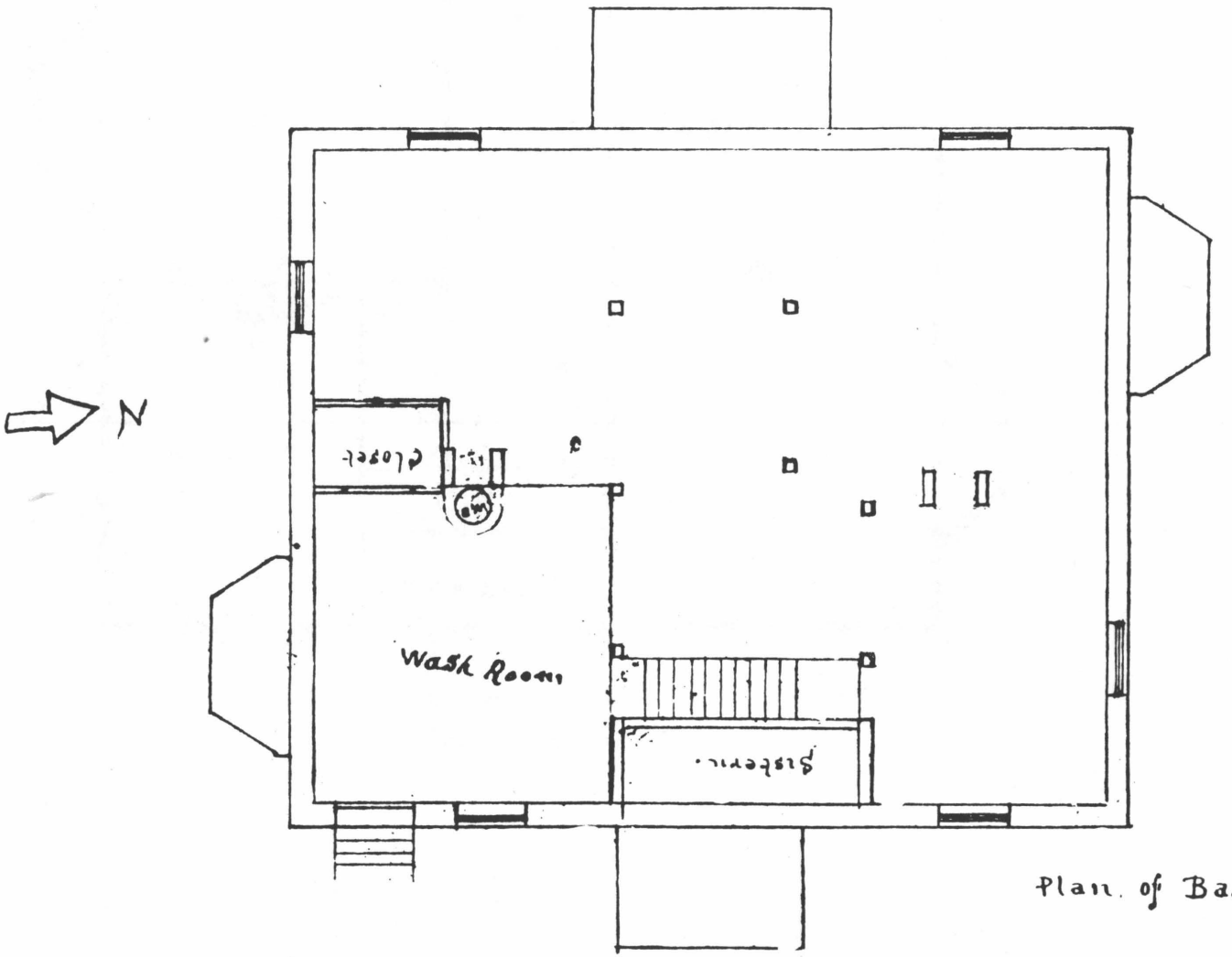
One year building by the days work.
Commenced
March 1867 and
finished March 1868
when owner moved in
Edward Penniman.
B. Augusta Penniman.
Eugene B. Penniman
Bessie Penniman.



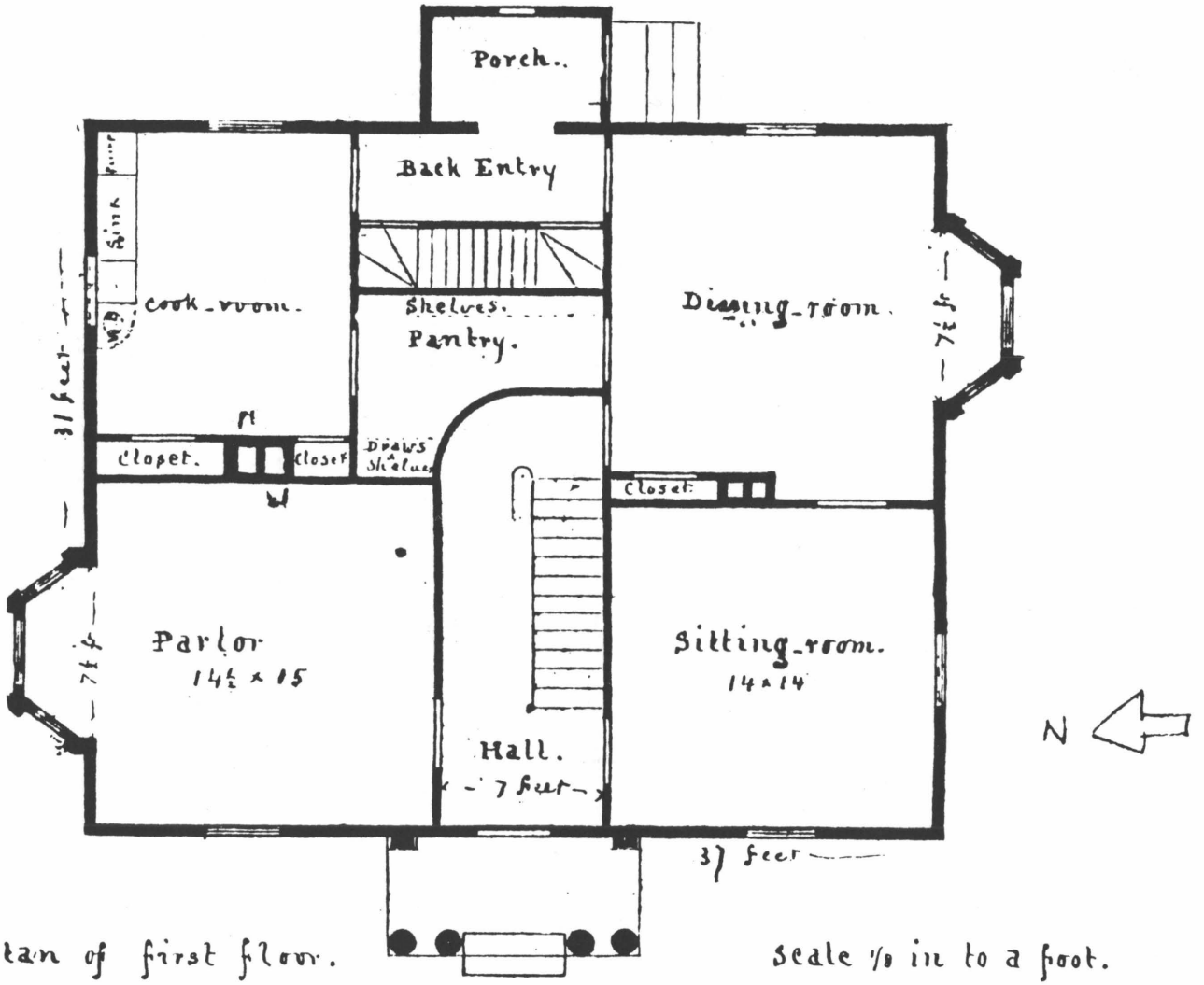
Front Elevation



South side Elevation.

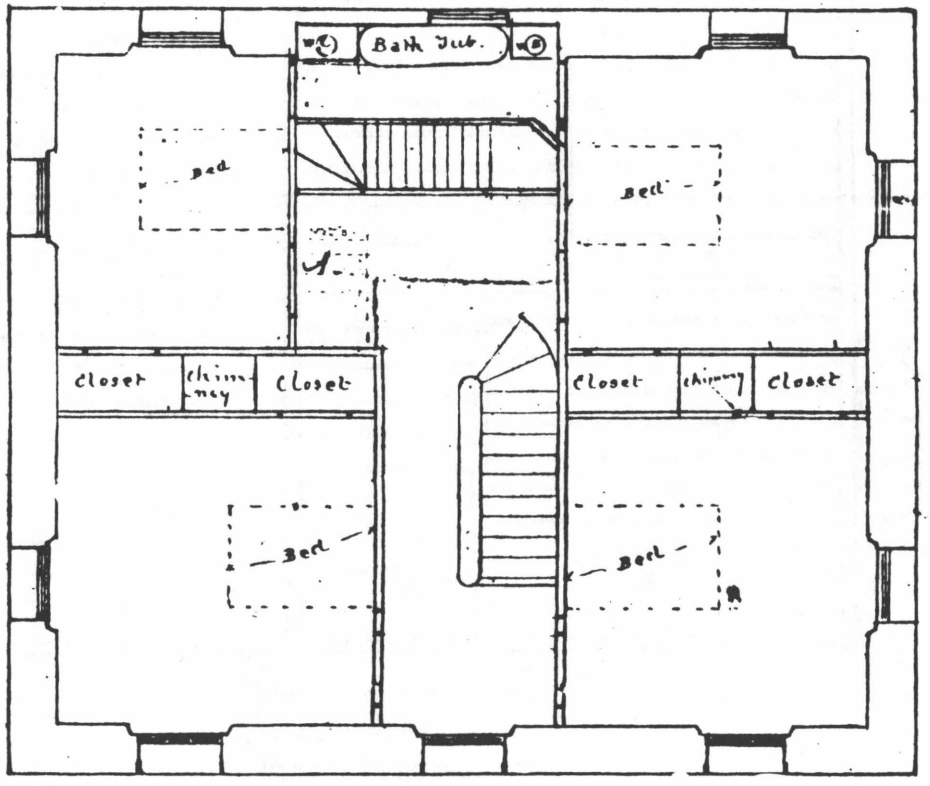


Plan of Basement.



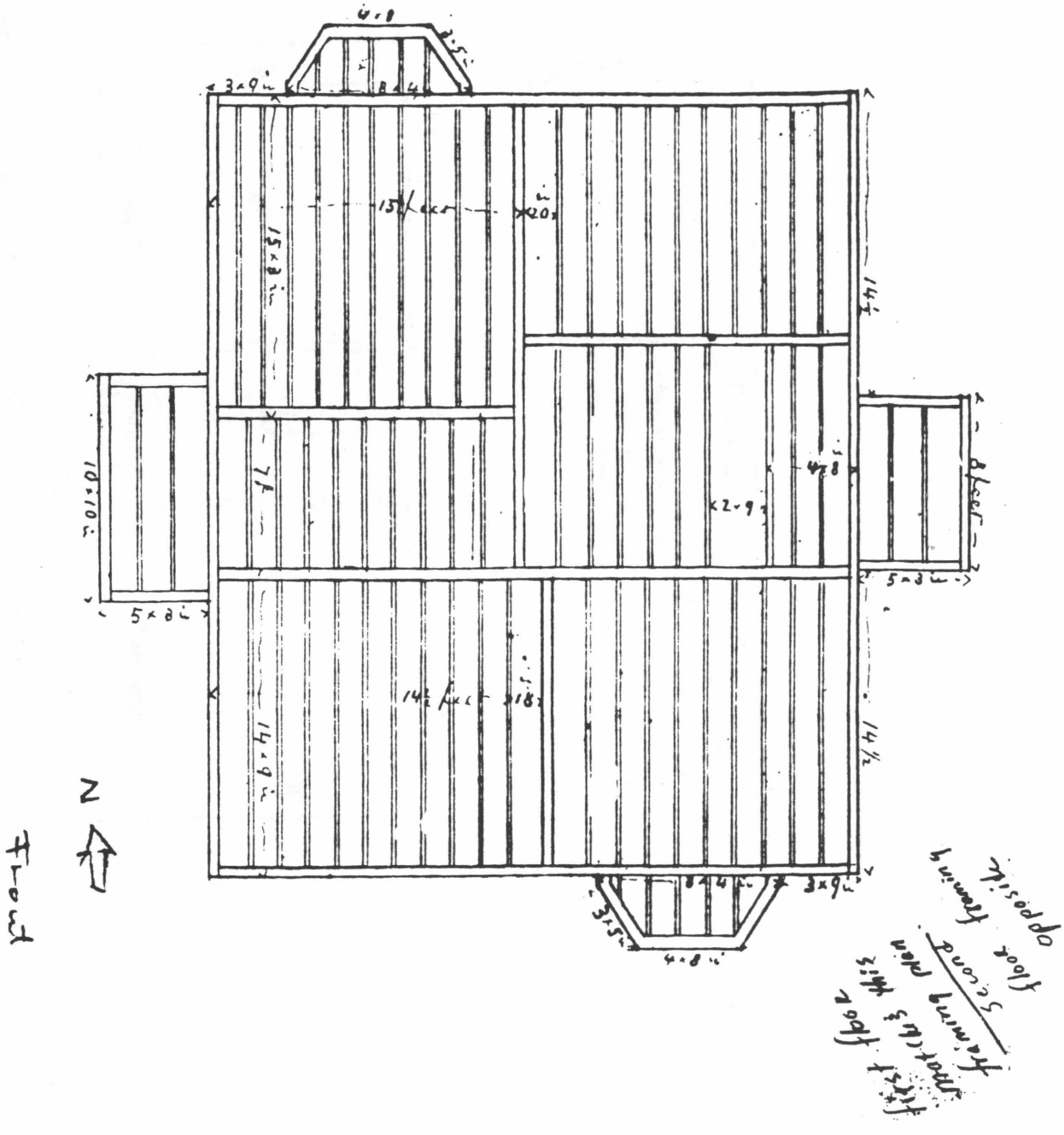
Plan of first flow.

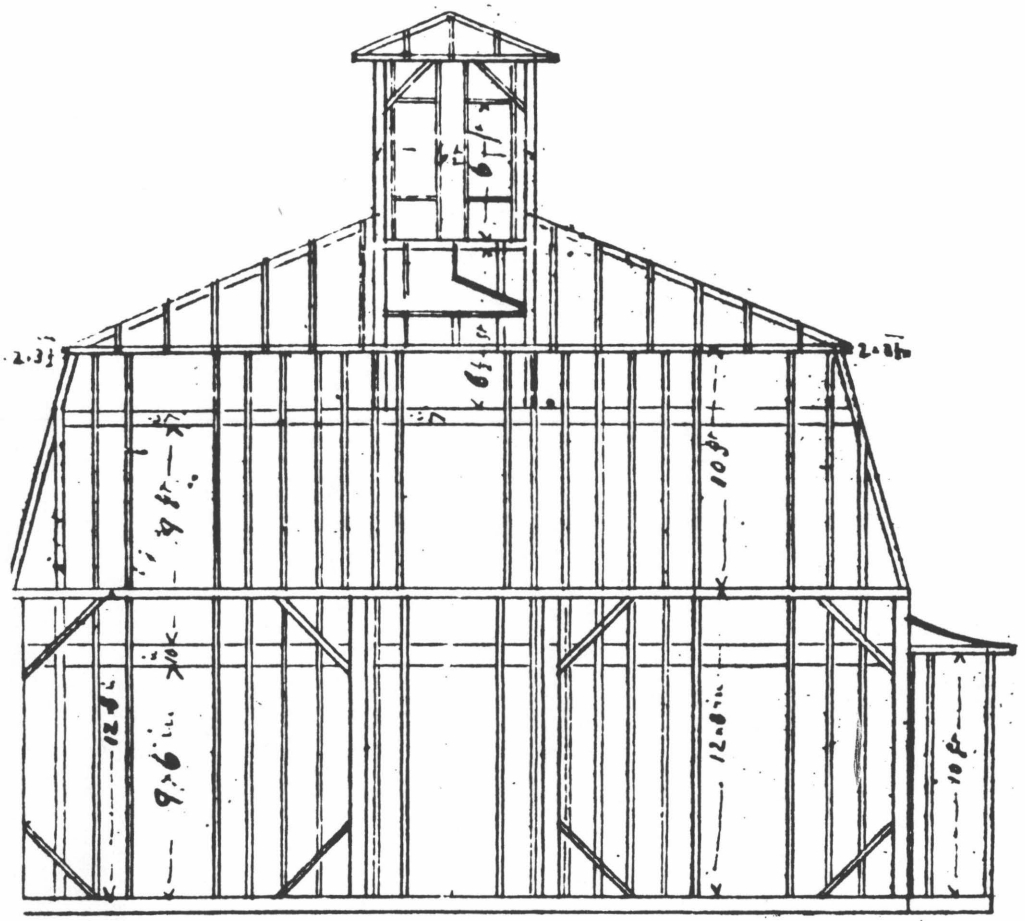
Scale ⅛ in to a foot.



Plan of Second floor. Scale ⅛ in to a foot.

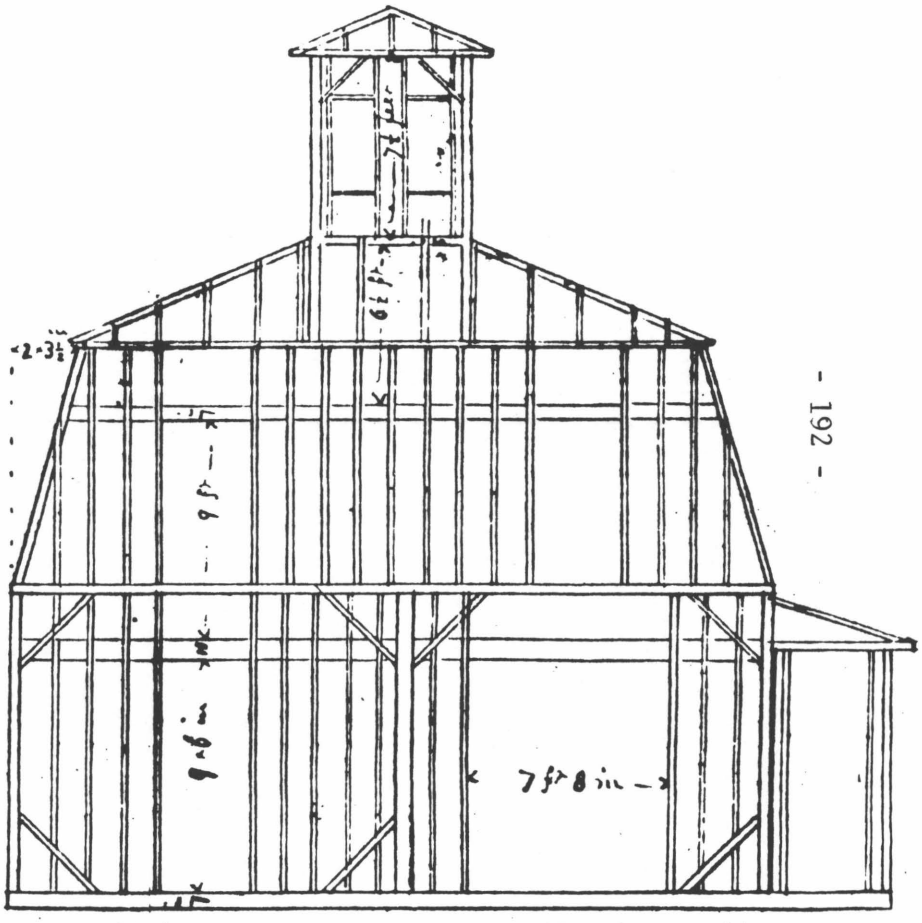
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N
Front
Second floor framing plan
Attic floor framing plan
opposite



Front Frame work.

Scale ⅛ inch to a foot.



South End.

APPENDIX B.

Entries from Captain Penniman's Accountbook for Expenses of Building the House

(House built in 1868)
Expenses in Building a House

June 1868	17	To Josiah Knowles & James Rogers	50.00
"	19	Freight on Lumber	148.67
"	"	S. K. Eaton	40.00
"	"	Paid R. Davis & Co. for lumber	851.60
July	1	Paid James Rogers for digging cellar	15.00
"	"	Paid Herbert Knowles	1.00
"	7	T. D. Knowles, carting lumber	12.60
"	"	Seth Knowles, " "	2.50
July	8	Edmond Knowles, " "	11.90
July	11	Freight on Shingles	15.00
"	"	James Rogers, Carting Stone	10.00
"	24	W. Knowles, Carting Stone	16.00
"	25	James Rogers, Work on Cellar	12.30
"	"	Herbert Knowles, Cleaning brick	2.00
"	26	E. K. Pine Building Cistern	12.50
"	28	Herbert	.72
Aug.	6	Paid Mr. Rome Building Cellar	27.00
"	9	Paid Stilman Doane Grouting	5.00
			$1273.87

1868				1273.87
Aug.	9	Paid S. D. Knowles Carting Lumber		27.10
"	12	2,000 Bricks 2,000 Freight 6.00		26.00
"	20	E. Snow for underpinning		6.50
"	"	S. Higgins for underpinning		14.00
"	20	Paid Seth Wentworth & Co.		
		Trimmings to House		76.60
"	"	Paid Jacob Rand & Co.		
		Trimmings to House		106.69
"	"	Sparrow & Frances Snow, work on cellar		1.00
"	27	Paid Masons laying of chimneys		29.25
"	"	Herbert Knowles		3.20
"	"	Higgins		5.00
"	"	John Doane for underpinning		3.65
Sept.	8	Paid R. Davis & Co. for shingles		207.50
"	"	238 lbs nails		24.99
"	15	40 4/5 gallons paint oil		43.09
"	"	100 lbs metallic paint		5.00
"	"	100 lbs white lead		15.00
"	"	Sharpening Drills		4.00
Oct.	15	Bought of C. Young & Co.		
		18 cask lime	27.00	
		1 cask cement	2.50	
		25 bush hair	11.25	40.15
				$1931.19

1868			1931.19
Oct.	15	Bought of Burditt & Williams	
		Hardware for House	58.66
"	"	Bought of A. Wentworth & Co.	
		3 marble slabs & top pieces	17.25
"	"	Bought of Morrison, Baines & Co.	
		3 center pieces	10.00
"	"	Bought of Banker & Carpenter	
		100 lbs best white lead	14.00
Oct.	18	Paid F. Knowles for 17½ feet underpinning	5.50
"	26	Herbert Knowles	6.00
Nov.	1	Paid Peter Higgins for	
		511 feet hard pine lumber	17.88
	1	Paid James Rogers for Labor	32.65
"	"	Paid John Fulcher for Labor	5.00
Nov.	28	Bought of A. Wentworth & Co.	
"	"	1 chimney piece 40.00	
"	"	1 shelf 4.00	44.00
"	"	Paid Burditt and Williams for Hard.	85.90
		Paid A. D. Mooney for center pieces	9.00
"	"	Bought of Carpenter and Woodworth	
"	"	200 lbs. white lead	24.75
Dec.	4	Paid Masons	66.80
	7	Thomas Nickerson Painting	21.60
		Outside House (8 days)	

1868

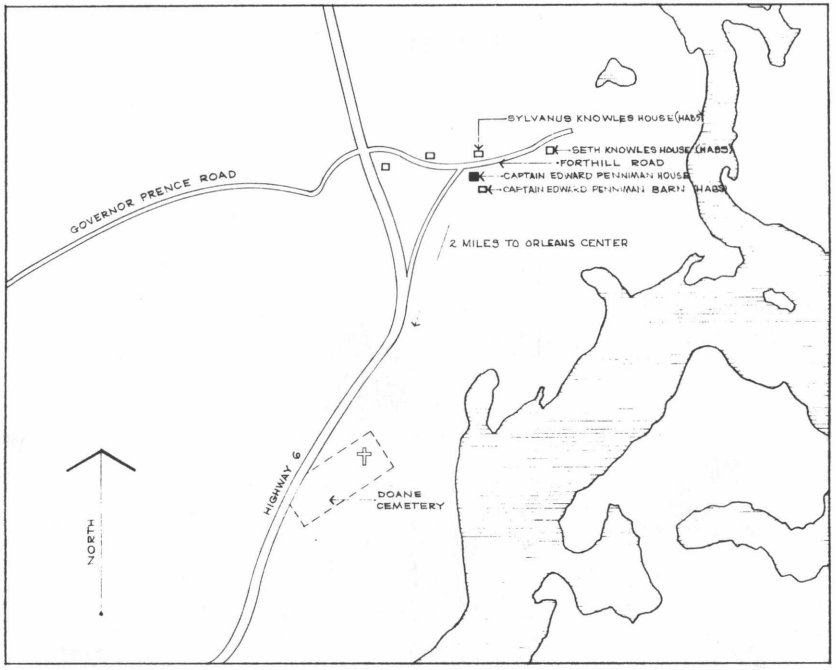
Dec. 7	Paid A Mayo, Casting on Ham Shpt.	8.16
" "	" Ghamar Snow Cleaning Brick	1.00
" "	" G. S. Newcomb	124.08
" "	" J. Young Varnish & Paint	8.60
Dec. 8	Paid H Lincon Freight on Shingles	3.00
" "	E. K. Paine Laying up Stairway	8.50
" "	S. L. Knowles Stone for Cellar	12.00
" "	James Rogers	9.60
" "	Herbert Knowles	2.16

Amount Paid Carpenters Labor on House

Sept	8	Nathaniel Nickerson	Cash	$75.00
"	"	Dean Nickerson	"	75.00
"	"	Edmund Crosbury	"	75.00
"	"	Abner Freeman	"	40.00
"	"	Sandford Hopkings	"	75.00
"	21	Nathaniel Nickerson	"	75.00
"	26	Abner Freeman	"	47.50
Oct	29	Sandford Hopkings	"	50.00
"	31	Heman Gills	"	50.00
Nov	2	E. Knowles	"	60.00
Nov	2	Sandford Hopkings	"	30.00
"	"	Dean Nickerson	"	80.00
"	"	Nathaniel Nickerson	"	80.00
"	"	Edmund Crosby	"	80.00
"	4	Heman Gills	"	40.62
Dec	17	Nathaniel Nikkerson	"	100.00
"	15	Edmund Crosby	'	83.97
"	"	S. Hopkings	"	76.75
"	"	Dean Nickerson		108.65
		E. Crosby		86.62
		S. Hopkings		73.25
		D. Nickerson		87.75
		N. Nickerson		208.67
				1758.78

APPENDIX C.

Historic American Buildings Survey Drawings



LOCATION OF CAPTAIN EDWARD PENNIMAN HOUSE ON FORTHILL ROAD, EASTHAM BARNSTABLE COUNTY, MASS. SHOWING NEARBY HISTORIC STRUCTURES IN HABS.

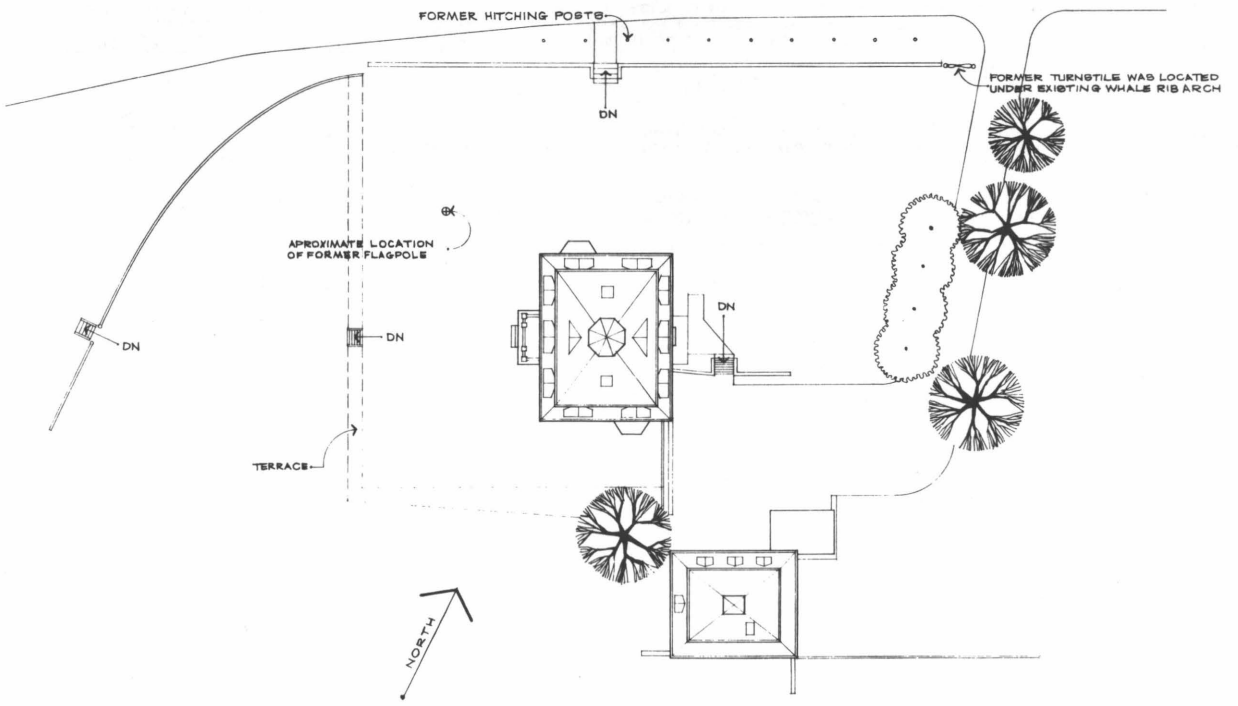
HISTORIC STATEMENT: THE CAPTAIN EDWARD PENNIMAN HOUSE, 1867-68, IS A PRIME EXAMPLE OF CAPE COD DOMESTIC ARCHITECTURE OF ITS TIME, REFLECTING THE INFLUENCE OF THE FRENCH SECOND EMPIRE STYLE. IT WAS THE HOME OF A WHALING CAPTAIN AND IS ESSENTIALLY UNALTERED.

BUILDING NO. 35-77 IN CAPE COD NATIONAL SEASHORE.

MEASURED & DRAWN, 1962, AS PART OF THE "MISSION 66" PROGRAM, NATIONAL PARK SERVICE, FOR EASTERN OFFICE OF DESIGN & CONSTRUCTION. CHARLES E. PETERSON - SUPERVISING ARCHITECT, HISTORIC STRUCTURES. PROJECT SUPERVISOR - ERNEST A. CONNALLY (UNIV. OF ILLINOIS); ASST. SUPERVISOR - DONALD B. MYER (UNIV. OF ILLINOIS); STUDENT ARCHITECTS - RALPH H. FERTIG (CRANBROOK ACADEMY OF ART), RICHARD J. POLLACK (UNIV. OF ILLINOIS), T. REYNOLDS WILLIAMS (UNIV. OF OREGON).

T. REYNOLDS WILLIAMS 1962.

CAPE COD SURVEY II, TRURO OFFICE FOR E.O.D.C. UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE: CAPTAIN EDWARD PENNIMAN HOUSE, FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.	SURVEY NO. MASS-693	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 1 OF 9 SHEETS	LIBRARY OF CONGRESS INDEX NUMBER



SITE PLAN

NOTE:
A SMALL GREENHOUSE AND A SMALL SERVANTS HOUSE, WHICH WAS A MINIATURE OF THE MAIN HOUSE, HAVE, BEEN REMOVED AND THE SITES HAVE BEEN LOST.

0 5 10 15 20 30 40
SCALE IN FEET

T. REYNOLDS WILLIAMS, DEL. 1962

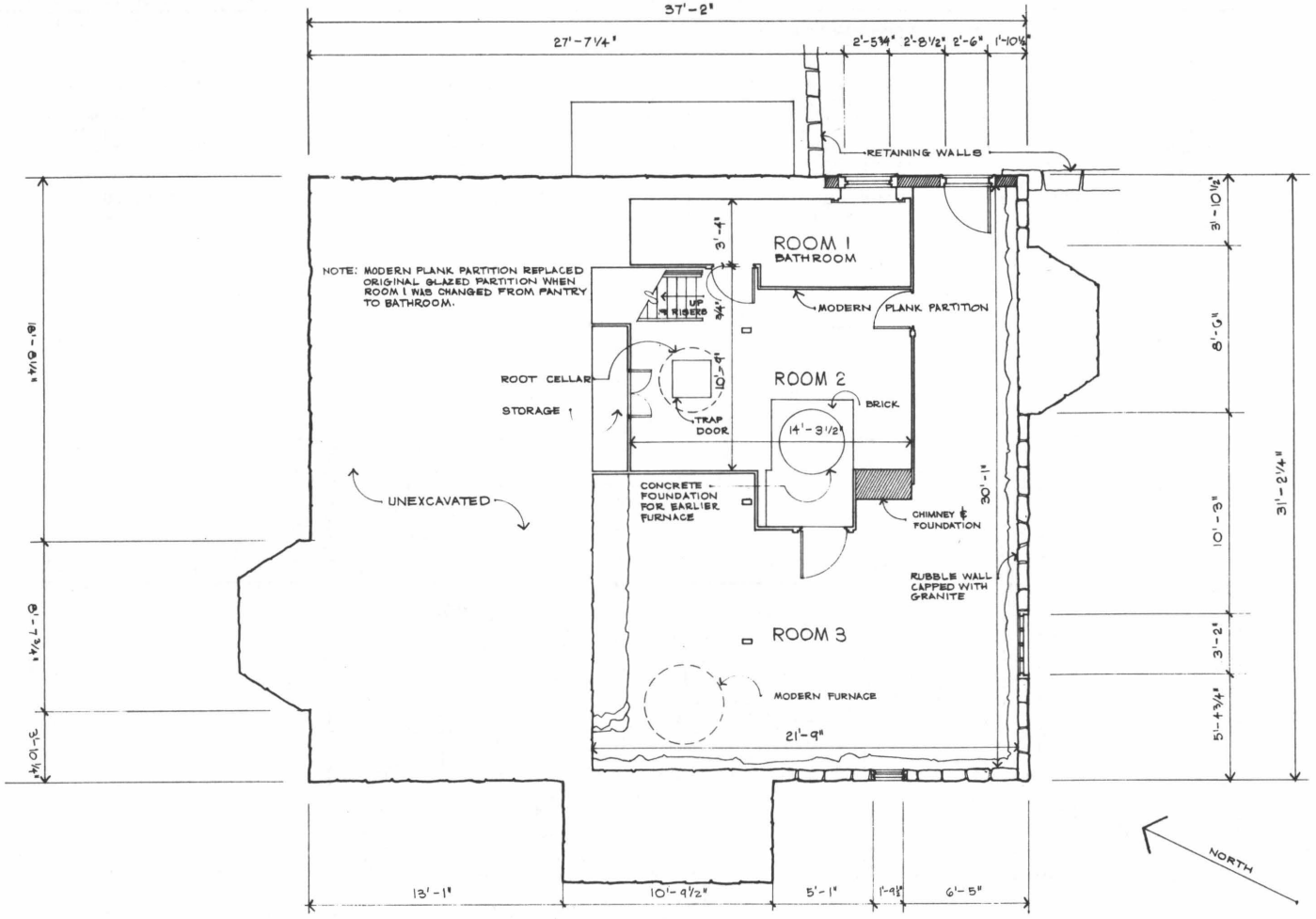
CAPE COD SURVEY II, TRURO OFFICE
FOR E. O. D. C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 2 OF 9 SHEETS

LIBRARY OF CONGRESS BRICK NUMBER



BASEMENT PLAN

ROOM 1

CEILING:
HEIGHT- 6'-6"
MATERIAL- PLASTER
WALLS:
NORTH & EAST- PLASTR
SOUTH & WEST- PLANK
FLOOR:
CONCRETE

ROOM 2

CEILING:
HEIGHT- 6'-6"
MATERIAL- PLASTER
WALLS:
NORTH & WEST- PLASTER
SOUTH & EAST- PLANK
FLOOR:
RANDOM PINE PLANK

ROOM 3

CEILING:
HEIGHT- 6'-8"
MATERIAL- UNFINISHED
WALLS:
EAST - PLANK
NORTH, SOUTH & WEST
RUBBLE.

SCALE IN FEET 0 1 2 3 4 5 10 15

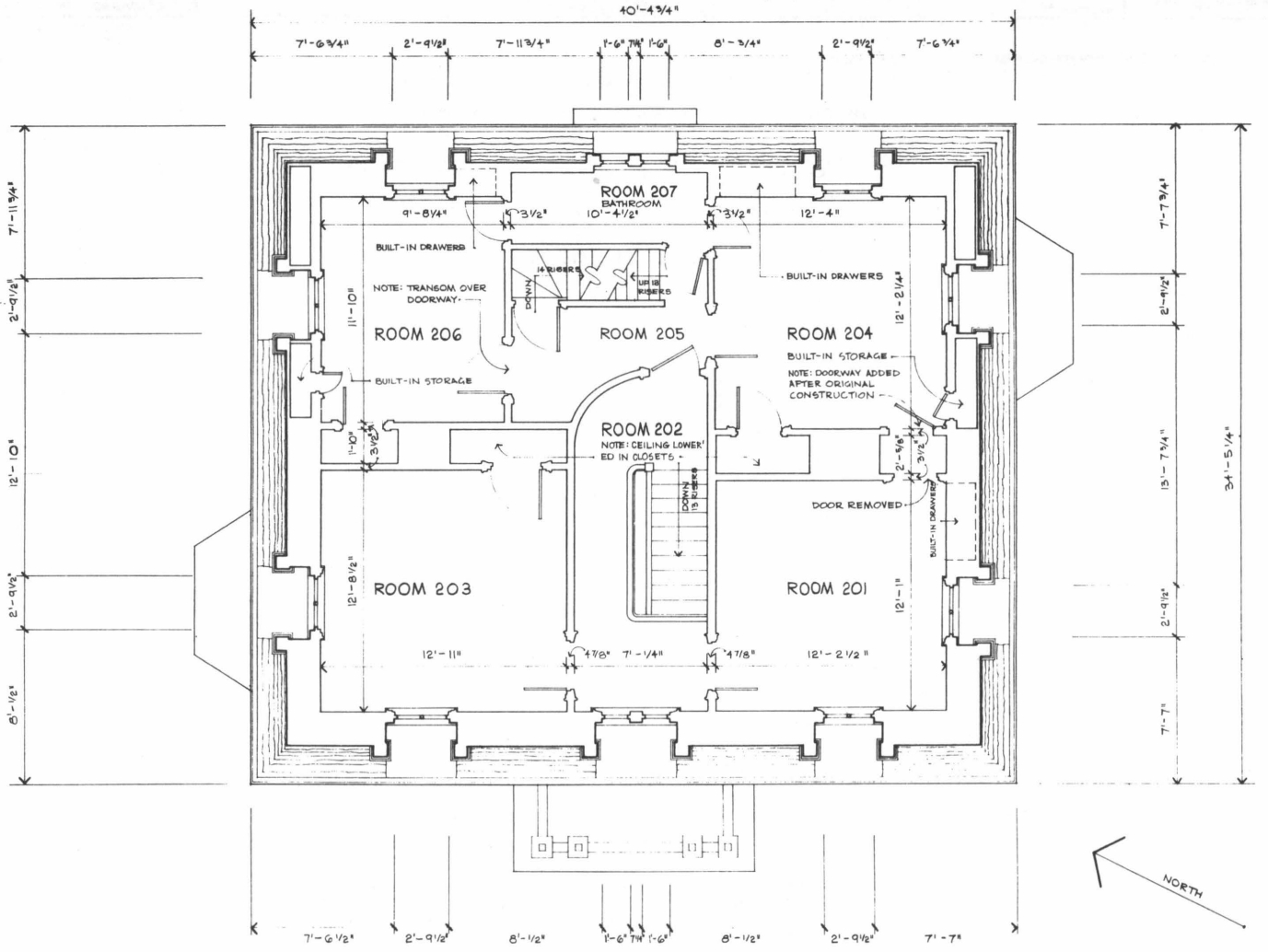
T. REYNOLDS WILLIAMS, DEL. 1962

CAPE COD SURVEY II, TRURO OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 3 OF 9 SHEETS



SECOND FLOOR PLAN

ROOM 201
CEILING:
HEIGHT- 8'-8 1/4"
MATERIAL- PLASTER
WALLS:
PLASTER
FLOOR:
4 1/2" PINE PLANKS

ROOM 202
CEILING:
HEIGHT- 8'-8 1/4"
MATERIAL- PLASTER
WALLS:
PLASTER
FLOOR:
4 1/2" PINE PLANKS

ROOM 203
CEILING:
HEIGHT- 8'-8 1/4"
MATERIAL- PLASTER
WALLS:
PLASTER
FLOORS:
4 1/2" PINE PLANKS

ROOM 204
CEILING:
HEIGHT- 8'-9"
MATERIAL- PLASTER
WALLS:
PLASTER
FLOORS:
4 1/2 PINE PLANKS

ROOM 205
CEILING:
HEIGHT- 8'-9"
MATERIAL- PLASTER
WALLS:
PLASTER
FLOORS:
4 1/2" PINE PLANKS

ROOM 206
CEILING:
HEIGHT- 8'-9"
MATERIAL- PLASTER
WALLS:
PLASTER
FLOORS:
4 1/2" PINE PLANKS

ROOM 207
CEILING:
HEIGHT- 7'-9 3/4"
MATERIAL- PLASTER
WALLS:
PAINTED T&G SIDING WIDE FOR WAINSCOTG NARROW ABOVE.
FLOOR:
PINE PLANKS

SCALE IN FEET 0 1 2 3 4 5 10 15

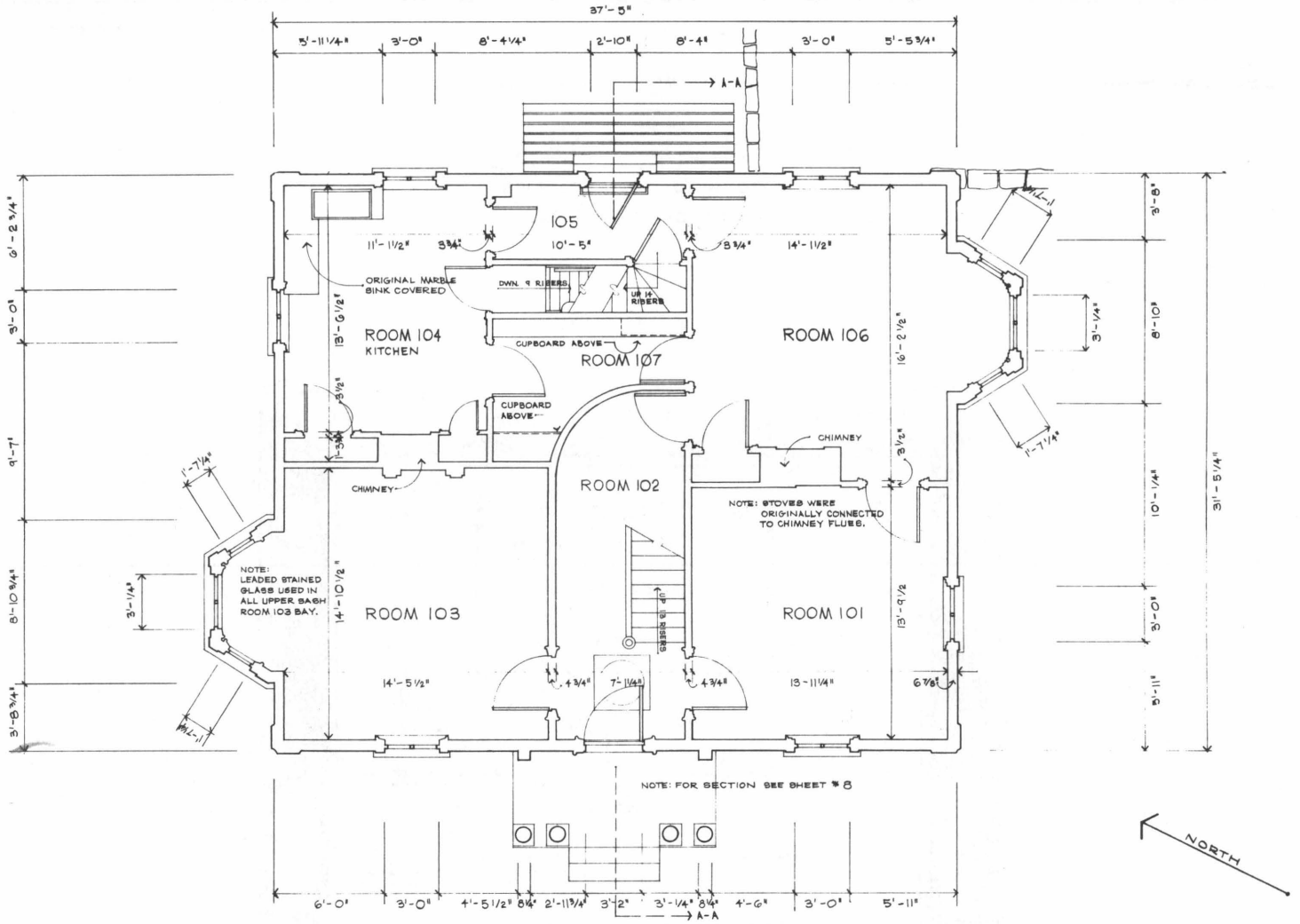
T. REYNOLDS WILLIAMS, DEL. 1962

CAPE COD SURVEY II, TRURO FIELD OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-503

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 5 OF 9 SHEETS



FIRST FLOOR PLAN

ROOM 101
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER WITH ROSETTE.
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 102
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER WITH ROSETTE
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 103
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER WITH ROSETTE
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 104
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 105
CEILING:
HEIGHT- 9'-3/4"
MATERIAL- PLASTER
WALLS:
WAINSCOT - 30" PLASTER ABOVE
FLOOR: 4 1/2" PAINTED PINE BOARDS

ROOM 106
CEILING:
HEIGHT- 9'-2 1/2"
MATERIAL- PLASTER
WALLS: PLASTER
FLOORS: 2 1/4" HARD-WOOD

ROOM 107
CEILING:
HEIGHT- 9'-3/4"
MATERIAL- PLASTER
WALLS: PLASTER
FLOOR: 4 1/2" PAINTED PINE BOARDS

T. RENOLDS WILLIAMS, DEL. 1962

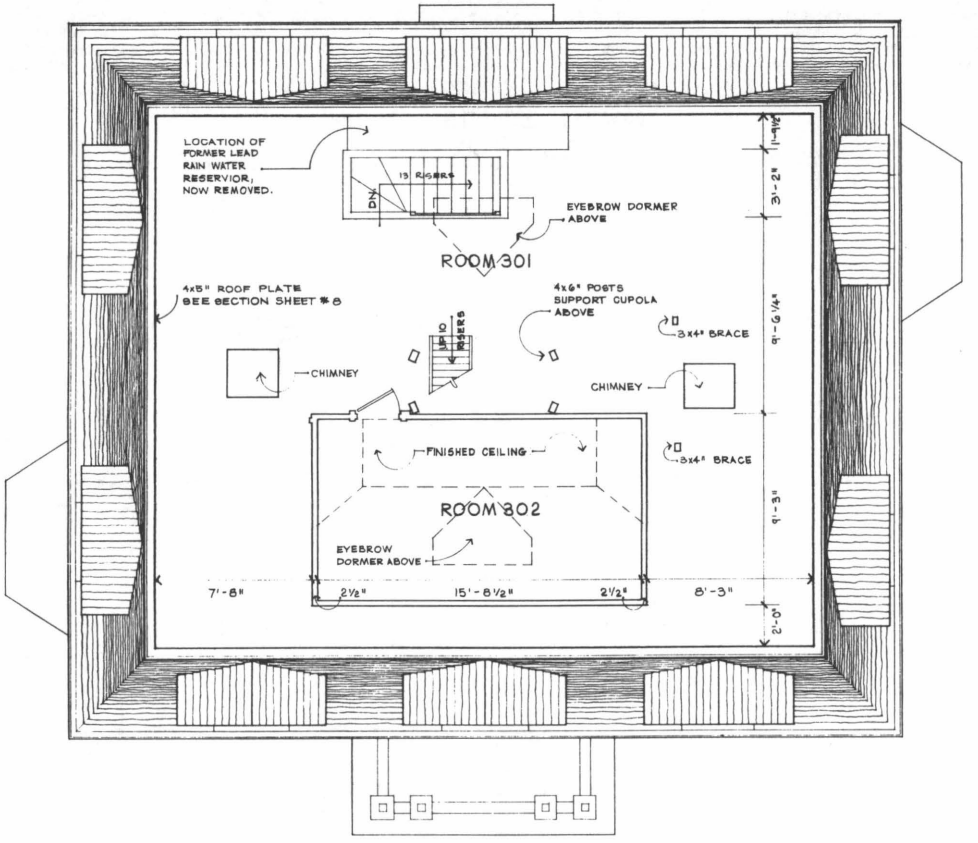
SCALE IN FEET 0 1 2 3 4 5 10 15

CAPE COD SURVEY II, TRURO OFFICE FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO. MASS.-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 4 OF 9 SHEETS



NORTH

ATTIC FLOOR PLAN

ROOM 301	ROOM 302
CEILING:	CEILING:
HEIGHT- 7'-1 3/4"	HEIGHT- 6'-8 3/4"
MATERIAL- UNFINISHED	MATERIAL-PLASTER
WALLS:	WALLS:
UNFINISHED	PLASTER
FLOOR:	FLOOR:
4½" PINE PLANKS	4½" PINE PLANKS

SCALE IN FEET 0 1 2 3 4 5 10 15

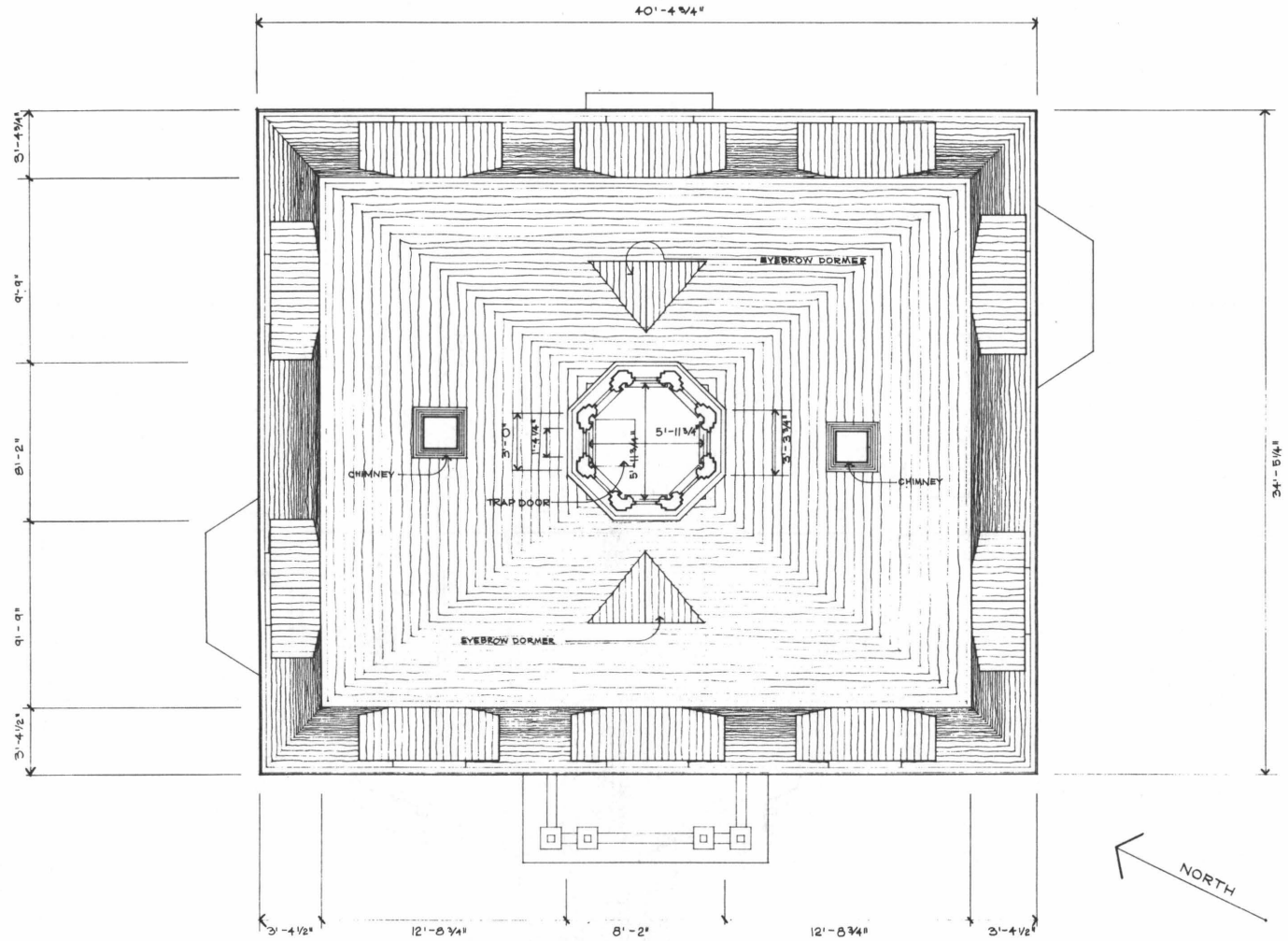
T. REYNOLDS WILLIAMS, DEL. 1982

CAPE COD SURVEY II, TRURO FIELD OFFICE FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO. MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 6 OF 9 SHEETS



CUPOLA FLOOR PLAN

NOTES

OCTAGONAL CUPOLA HAS 8 EQUAL SIDES.

UPPER SECTION OF MANSARD ROOF IS ASPHALT SHINGLED WITH 4 1/2" TO THE WEATHER.
LOWER ROOF SECTION IS WOOD SHINGLED WITH 5" TO THE W'TH'R

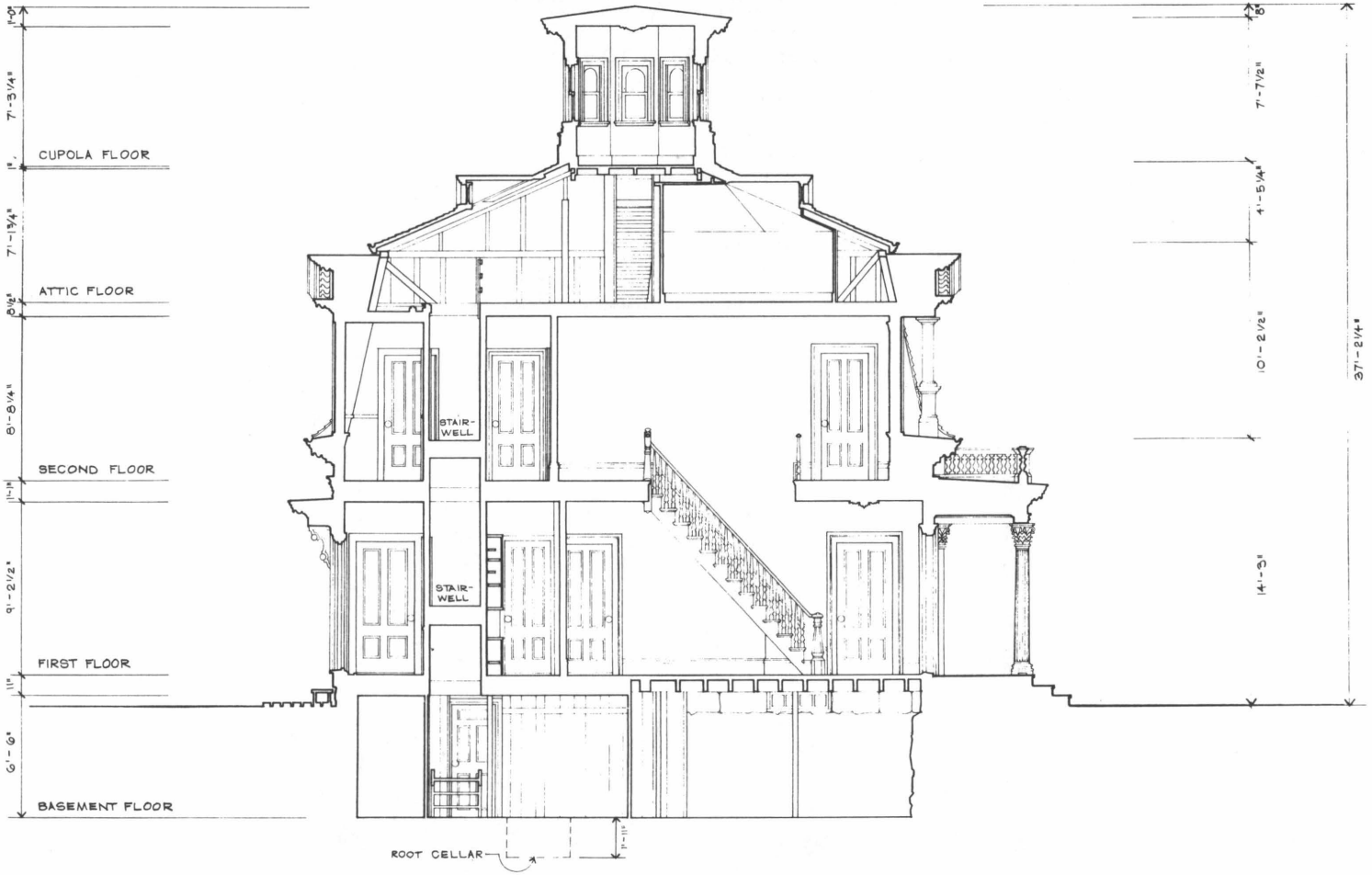
CUPOLA

CEILING:
HEIGHT- 7'-3 1/4"
MATERIAL- PLASTER
WALLS:
PLASTER
FLOOR:
RANDOM (8" TO 10") WIDTH PLANKING

0 1 2 3 4 5 10 15
SCALE IN FEET

T. REYNOLDS WILLIAMS, DEL. 1962

CAPE COD SURVEY II, TRURO OFFICE FOR E.O.D.C. UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE: CAPTAIN EDWARD PENNIMAN HOUSE — FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.	SURVEY NO. MASS-693	HISTORIC AMERICAN BUILDINGS SURVEY SHEET 7 OF 9 SHEETS	LIBRARY OF CONGRESS PRINTS ROOMS



SECTION A-A

0 1 2 3 4 5 10 15

SCALE IN FEET

T. REYNOLDS WILLIAMS 1962

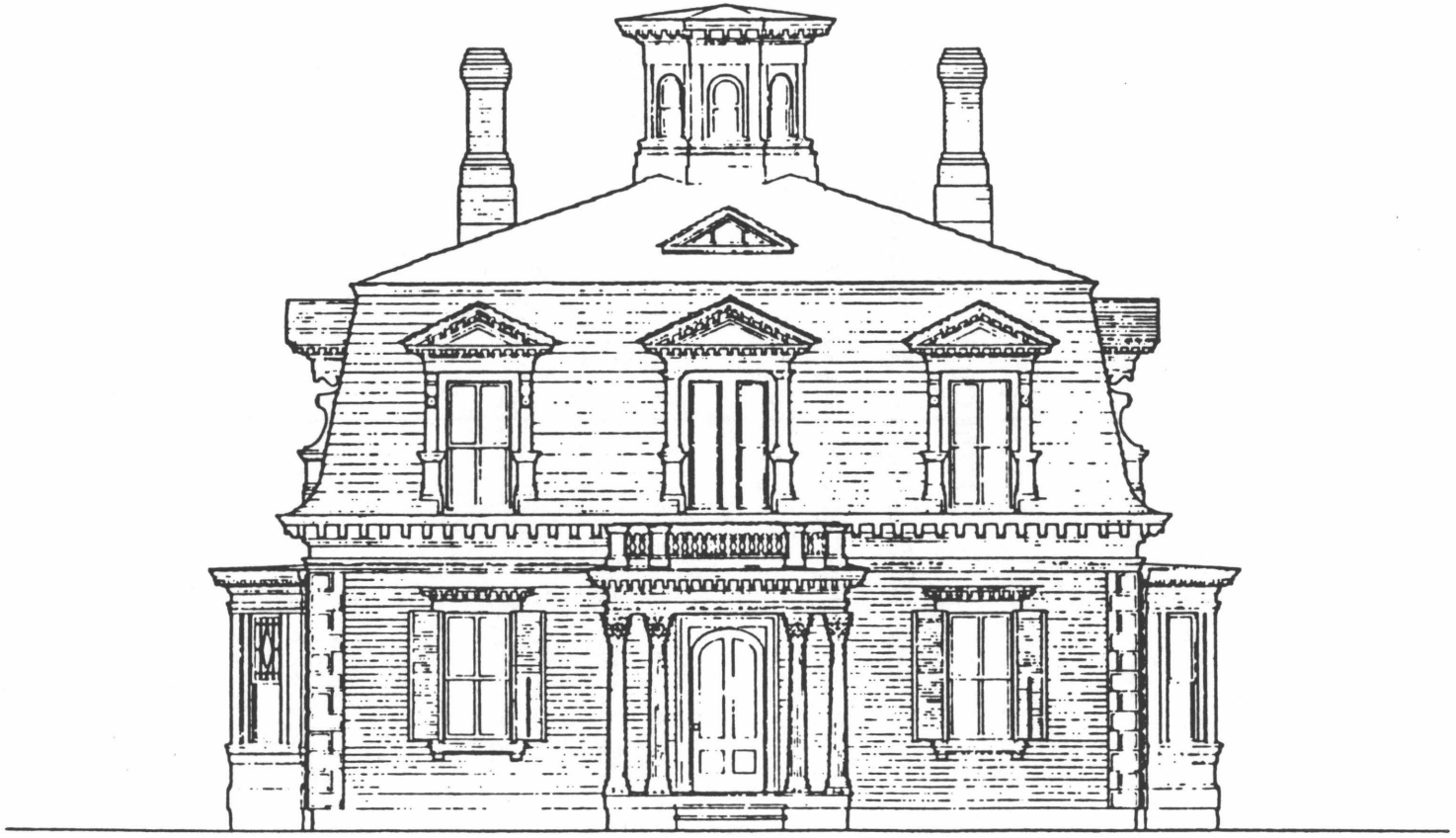
CAPE COD SURVEY II, TRURO OFFICE
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NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS-693

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 8 OF 9 SHEETS

LIBRARY OF CONGRESS BRICK NUMBER



WEST ELEVATION

0 1 2 3 4 5 10

SCALE IN FEET

T. REYNOLDS WILLIAMS, DEL 1962

CAPE COD SURVEY II, TRURO OFFICE
FOR E.O.D.C.
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
CAPTAIN EDWARD PENNIMAN HOUSE
FORTHILL ROAD, EASTHAM, BARNSTABLE COUNTY, MASS.

SURVEY NO.
MASS.-603

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 9 OF 9 SHEETS

APPENDIX D.

Remarks from Betsey A. Penniman,

Eastham, Massachusetts

1943

Remarks from Betsey L. Penniman.
daughter of Edward Penniman. Eastham
Cape Cod, Mass.

Samuel Penniman was my
Great Grandfather and Father's
Grandfather, who was a heavy
grocer in Boston. A corner where
Filene's Store is now was known
as Penniman Corner, also a St. named
for him.

His daughters were Fannie and
Maria. Maria was blind and
a great musician - many years
an organist in one of Boston's
(Mass) largest churches.

The seal of Boston, Mass. was
designed by John B. Penniman a
relative - with motto -
God be with us as He was with
our Father -
1st King. Chapter 8th - 57th verse

City seal appears on Official
Stationery and publications and
adopted by an ordinance passed Jan. 2, 1823

(over)

Remarks of Betsey A
Penniman - daughter of Capt.
Captain Edward Penniman
son of Daniel was my Father
who went to sea on a fishing
vessel as cook when 11 years
old and the only time wrecked
was off the Three Lights
Nauset Beach Eastham Mass
4 miles from his home
which he reached in safety
At 27 years was Capt of the
barque Cicero and was a
most succesfull whaler -
having brought in New
Bedford - Mass. home port -
the largest cargo of bone and
oil in that city.
He also was Captain of the
barques Minerva 1860 - 1864 and Cicero 1874
Europa 1877 - 1881
Jacob Howland, of New Bedford

Remarks.

My mother and one of the 3 children went with him on voyages of 3 to 4 years cruising in the Atlantic, Pacific, Arctic Oceans. She knew navigation and when on a fine day off Patagonia, South America - the Capt took most of the crew ashore for a change from being on shipboard leaving leaving Mother, the cook and two or three "green" hands on board. Suddenly a tropical hurricane appeared and blew the ship to sea. In consternation he saw the ship go. The plight of him-self and men were in constant danger of attack from the natives that might mean death. However 2 days later

Eunice.

back came the Europa with all sails set and anchored safely after being blown to sea 100 miles - The men were unmolested under boats which they turned over.

In 1865 (after the war was over 1861-4) England fitted out a privateer ship the Shenandoah to burn the whale ships in the Arctic ocean - Make the men prisoners - But in case a woman was on board, that ship was to be bonded. Mother and little brother Eugene Blanchard was on board. Fortunately the Shenandoah failed to find the Europa* for a friendly fog helped their Escape though they nearly ran onto a

* The 1865 voyage was on the Minerva, not the Europa. The Europa voyage was in 1876.

Remarks

reef, they finaly got clear after a long chase through ice & treeon waters. England paid Seventeen millions for the "dirty trick" to the U.S.A.

Once when the boats was down for whales (the Capt took place of a mate who had been drowned) only Mother and ships carpenter was left on board and a few of the crew. The boats were 5 miles off when she sighted a big Sperm whale close alongside ship. Anxious to get the men back she told the carpenter to hoist the flag to bring them in. In his haste he bettered his instructions by hoisting it Union down.

Edwards
6

The Capt supposed it was a signal of distress — taking it for granted little Edward (known as Neddie) had fallen overboard. They arrived exhausted to find the whale still there and gave them ten thousand dollars worth of oil - 30 barrels from the head alone. When they reached home - New Bedford, Mass. it was the most valuable cargo ever brought in New Bedford -

The ships owners gave Mother $6.00. as a token of their appreciation of her help for her whale - With the price she purchased a beautiful sealskin coat

Another voyage Betsy Augusta (known as Bessie) accompanied her parents on a trip in the

"/
Remarks
barque Jacob Howland
Unfortunately Bessie proved a
miserable sailor - consequently
was landed in delightful
Honolulu - Hawiian Isles -
with Mother while Father
went on hunting whales in Arctic Ocean.
met him at Sanfrancisco. Cal.
Spring of 1884 - when Mother
and I returned home, and
Capt. in the Fall. Nov. 1884

Mother went to sea 20 years
in all and would liked to
have done the same again.

Remarks -

Eugene Blanchard - son of Capt. Edward Penniman was also a whaleman. a Captain of barque Fleetwing of New Bedford, Mass - a sister ship to the Jacob Howland. One winter was spent in the Arctic Ocean to be able to do Spring whaling where a very pleasant winter was passed. there being other vessels provided entertainments, visiting, etc, among several hundred men.

Later he went in the hardware business with his brother Edward (known as Ned.

9 remarks.

Edward Damon - son of Capt. Edward Penniman went to Boston and learned the hardware business - and owned a successful and popular store at 334 Washington St. Boston, Mass, Dorchester District. until 1920 when he retired and went to live with his Mother and sister at Eastham, Mass.

10

Remarks

In March 1867 my Father (Edward Penniman) decided to build a home in Eastham, Mass. Fort Hill, on the homestead of Daniel Penniman, his Father - and across the road of my Mother's home, Wm Freeman Knowles - The site chosen commanded a beautiful view of the ocean, Cape Cod bay, fields, woods and hills - House was built in 1 year by the days work.

1943 Now occupied by Edward and Bessie Penniman

Remarks

Father retired from sea at age of 50 and remarked " if I can live to 70 years to enjoy my home I shall be happy. His privilege was enjoyed to live til 82 - year in good health til a few weeks before passing when a heart difficulty set in of which he died

Burial in Edward Penniman's family lot at Eastham, Mass. Cape Cod, Evergreen Cemetery.

Eugene Blanchard son of Capt Edward Penniman was also a whaleman and captain of barque Fleetwing from New Bedford, Mass. a sister ship to to the Jacob Howland -
He later went in business that of hardware, with his brother Edward (known as Ned) in Boston, Dorchester district, 334 Washington St.

Edward went to Boston and learned the hardware business - and carried on a most popular store at above address

Elvira - daughter of Daniel - son of Scammel married Solomon Mayo of Orleans Mass. Buried at Orleans. May

James married Caroline Dill of Eastham.

Maria married William Tendler - Two children - Annie and William -

Annie married Edwin Hoyt Baptist minister and went to Montana where she died. Children are Edwin. Enid and Marion who live in western states.

Charles married Eliza Boynton of Boscawen, N.H. Children Isabel. Lulu Elvira and Mr Charles

Lulu - Married Frederic Colby of Charlestown. 1895 Mass.

Their children

James Thomas married

APPENDIX E.

Letter from Irma Knowles Penniman [Broun] Kahn

(Captain Edward Penniman's Granddaughter)

to Andrea Gilmore

November 4, 1983

November 4, 1983

Dear Andrea Gilmore,

I am pleased to learn of the proposed future restoration of Fort Hill Terrace, the home of my grandparents Captain Edward Penniman in Eastham, Massachusetts. I grew up in the house and later inherited it. I sold the estate to the National Park Service hoping it would be preserved as a historical landmark. When I sold the house to the Park, there were green shutters on all the windows of the house. Without the shutters, it lost a lot of the authenticity of a French Second Empire house. I hope the shutters can be found and replaced. The stone wall along the street and in the courtyard were kept immaculately white by a coat of whitewash each Spring. The painted posts along the road which had large hitching post rings. There were at least eight posts where guests could hitch their horses. There was a pebble stone walk from the stone steps at the road to the kitchen door and no trodden earth on the grass around the house as there is now, it makes the place look quite run down, but I suppose it cannot be helped. My grandpa had the house built elevated on a terrace to make the house high enough to enable him to view the ocean and the Cape Cod bay from the cupola where he spent much of his time in his later years.

Until the Park bought the property, trees were not allowed to grow in the field facing the ocean. We had a beautiful view of the Town Cove, the ocean and the sand dunes. The views were the prime reason for building the house where it stands. The sun rising out of the sea was spectacular, some nights it was the full moon we saw - again spectacular. We watched whales blow as they swam and cavorted in the water, as seen from our dining room window. Now all that is gone as the trees have been allowed to grow. The land was clear and planted to hay which was harvested for our golden Guernsey

cow, Daisy, and our horse, Molly. Molly took us riding in the surrey with the fringe on top of the buggy. And in winter, of course, the red sleigh with its many bells.

The horse lived in her stall room, next door to her in the big room were kept the carriages. Daisy lived underneath on the ground floor. There was a hen house in back of the barn where Rhode Island red chickens lived. A large vegetable garden flourished south of the barn. East of the house was a fruit orchard. It had apples, peaches, pears, grapes and plums. A good sized strawberry patch was south of the barn. Much of these vegetables and fruits were canned for year round use.

When I sold the home, I contacted the man in Eastham then in charge of the Park offering him the complete contents of the house and barn for the sum of $6,000. He looked at me with no interest and stated coldly that the government was not in the antique business. I was crushed as I had been hopeful that all the whaling things and furniture could be kept together in the house. Later I read in newspapers and magazine articles about the house with words berating me for not making the furnishings available to stay with the house. It was sad and still is frustrating.

Now to answer some of your many questions about furnishings and so forth. Shall we start with water? A driven well in the barn was for human and animal consumption, pumped and carried in galvanized buckets to the animals. One special bucket was used for kitchen use where it was set between the marble washbasin and the black iron sink, in later years replaced by a white sink. Water for the bathroom came from an attic cistern, lead lined, not fit to drink, if that water was used up, water was hand pumped from the second cistern which was deep in the ground by the east kitchen window. The pump was on right-hand side of the sink with a pipe going up to the attic. Another cistern was in the couryard at the right of the stairway going up

to the kitchen door. All this water was collected from the roof of the house. I never knew the cistern to become empty at one time. Hot water came from a large toll tank in the kitchen cupboard on the left side of the stove. The kitchen coils were heated on the inside of the kitchen range. Just below this cupboard was a painted wood box, with a hinged cover. Wood or coal was burned in the stove. Water came down from the attic cistern in a pipe to the hot water tank, which in turn forced hot water up to the bathroom. When a hot water faucet was turned on up there. The tub, marble bowl and flush toilet were all boxed in with blond, varnished wood. I believe tub was tink, painted inside, as I remember. Fort Hill Terrace, I understand, was among the first houses on the Cape to have an indoor bathroom. At that time in Boston, it was necessary to get a special permit to have an inside bathroom. Earlier it was considered against the law as the bathrooms were considered unsanitary.

Kitchen

In the center of the kitchen was a large oval, wooden table, where my grandmother Augusta cooked up a storm every Saturday. Baking cakes, pies, bread biscuits, donuts, baked beans and brown bread - a week's supply for the family. At times my father would be seating near the table shucking clams for the chowder. They were fresh from the salt water flats where he had dreg them that morning. The walls of the kitchen were cream colored enamel paint and the woodwork and floors of natural varnished wood. During the 1940's my sister, Muriel, painted the woodwork and floors in the kitchen. A narrow shelf over the sink held six kerosene lamps which people carried when retiring for the night.

The small lamps were about 6" in diameter, three glass ones and three tin ones, all with handles. All lamps were trimmed and chimneys cleaned every

Saturday morning. The room between the kitchen and dining room was called the Butler's pantry, where every day dishes and best dishes were kept. There was the icebox and a drop leaf table for preparing some of the food. The built-in drawers were filled with table linens and kitchen towels. In the small closet in the kitchen with the shelves were stored spices, sugar, flour and so forth, plus all the cooking pots and pans. Seldom used cooking utensils were kept under the hot water tank closet. Several times a year, home-made soap was made outdoors in the courtyard. The cooking pot was kept in the cellar. A large brown wick nickel lamp was used on the middle of the kitchen table. The hallway to the kitchen and dining room was papered with washable glossy covered soft covering, soft blue and gray in color. The woodwork and floors were varnished. Carpeting was on the stairway upstairs.

Dining Room

The dining room had varnished woodwork. Wall-to-wall carpeting with a pattern of cabbage roses in the soft pink colors. The wallpaper looked much like it.

Northwest Parlor

The northwest parlor, we called it the sitting room. I believe it had white woodwork, had wall-to-wall carpeting in beige and golden colors, with a two-tone beige figured wallpaper which blended with the rug.

Front Hall

The front hall, up and down stairs as well had wall-to-wall carpeting of a deep red rose pattern, the same carpeting in the upper hall. The walls up and down stairs had paper of light cream with a striped fleur-de-lis design. All woodwork was of white. The front hallway up and down stairs had white enamel paint.

Northeast Parlor

The northeast parlor, you have pictures of it. The wallpaper was red plush and gold leaf. The ceiling paper was imported from France. Velvet tie-back drapes with ball fringe hung on the insides of the room at the bay window. The velvet chairs were of rose color; the woodwork was white enamel. The rug was wall-to-wall of rose and beige flower designs and velvety feeling.

Southeast Bedroom

The southeast bedroom was light blond color which matched the room's varnished woodwork. There was a large rocker and straight-backed chair with a wicker back and seat. The bureau stood between the south and east windows. Green shades and white lace curtains. This was the Captain's and Augusta's room as it looked out to the sea. Straw matting, wall-to-wall with Grandmother's braided rugs scattered here and there.

Northeast Bedroom

The northeast room had blond varnished furniture and varnished light woodwork. The bed was an authentic Jenny Lind. There was a commode with a blanket chest built on top. A bed side table, a rocker and a straight-backed chair, all matching pieces. The wallpaper was changed every few years in all of the bedrooms always of some flower design on the pink side. Lace curtains and green shades.

Southwest Bedroom

The southwest bedroom which belonged to my Aunt Bessie was furnished with a dark wood high head board bed. The woodwork was white enamel. The bureau, commode, and bed side table all had pink marble tops. The commode had a back, top and side of marble. A lovely room with green shades and rose-colored

curtains, wall-to-wall blond matting and scattered rose and green hooked rugs. A rocker and straight-backed chair with wicker back and seats.

Northwest Bedroom

A huge dark wood high back bed stood in the northwest bedroom. A bureau, commode and bed side table all topped with Vermont white marble. A rocker, a straight backed chair. Both had wicker backs and seats. This was called the guest room. Green shades and white lace curtains, wall-to-wall grass matting with hand-made scattered rugs.

Attic

In the attic was stored a wooden barrel of flour and a barrel of sugar. As a child on a Saturday morning I might be asked to run up to the attic for a dish each of flour and sugar for Grandmother's cooking. In the bedroom on the third floor attic was furnished with my great Grandmother's blond four poster bed, spread with a thick featherbed mattress. A large painted metal chest of many colors and designs. Chairs and a table. Wallpapered, I don't recall the woodwork painted or varnished, whatever it would still be intact, I believe, at this time.

Cupola or cupola as some people call it.

There were two ship's chairs and Grandpa's spy glass. On the walls whaling prints, collector's items. One above each window. I remember the paint on the wall as brilliant blue and white woodwork.

Pictures

There were whaling prints in the upstairs front hall and downstairs front hall, two whaling prints in the downstairs back hall. Two large carved sail-

boats of the cup race encased in glass hung in the dining room, between the Butler's pantry door and the back hall door, taking up most of that space. The sitting room had two conventional forest and stream oil paintings which hung overthe piano. The parlor had a huge painting on the right hand wall as you enter. It was of a sailing ship coming into harbor, out of a soft fog. This was not a square rigger ship, it was a beautiful picture, at least 8'-0" x 6'-0" high.

Cellar

The first room down the stairway was the furnace room where a hugh furnace stood with hot air ducts to registers in the floor of every room in the house, except the kitchen. The outer room, far in the back was the coat room. Later my father had this furnace removed and installed a one-pipe furnace in the coal cellar with a register in the front hall by the stairway. It also heated the whole house if the doors to the rooms were kept open. To the right of the cellar stairs you will find a small square trap door which was used as a root cellar. The room where a bathroom now is had many shelves where the canned goods and a second ice box was kept.

Greenhouse

There was a green house set against the north wall in the courtyard where my grandfather grew chrysanthemums. It was destroyed in a hurricane when I was a child. At that time three of the huge cottonwood trees came down into the barnyard, one crushing the wood shed attached to the front of the barn. It was then rebuilt. These hugh trees were used at one time by sailors for landmarks when sailing off the Cape.

Correction:

The first furnace had heat ducts to registers in every room in the house, not as I said earlier to every floor in the house. It was every room in the house.

As to the basement markings of my height, I was six years old June 24, 1914, and not eleven as stated in your letter.

Will you please return the cassette at your earliest convenience. I hope this answers all of your questions, if not, I will help you in any way I can.

Sincerely,

Irma Knowles Penniman Kahn

APPENDIX F.

Completion Report,

1964 Exterior Restoration Work

Completion Report, restoration of Captain Penniman House and Barn, Historic Stuctures, Eastham, Massachusetts, Cape Cod National Seashore, PCP B-3-2, FY 1963.



West front elevation of house before restoration was started. The roof shingles were painted alternate horizontal stripes of red and brown. The clapboard walls and wooden trim had many coats of paint, all of which was removed and re-painted the original colors.



Front elevation after restoration was completed. See the following pages for extent of the replacement of existing construction, also refer to "As Built" drawings.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, PSC-D&C during the years 1966 and 1967

Completion Report, Restoration of Captain Penniman House and Barn, historic structures, Eastham, Massachusetts, Cape Cod National Seashore. PCP B-3-2, FY-1963



Corner of entrance porch after the carved leaves at columns and curved brackets at cornice had been removed for chemical removal of old paint.



Corner of entrance porch after the leaves and brackets, also dentil mouldings had been set back in place and painted.



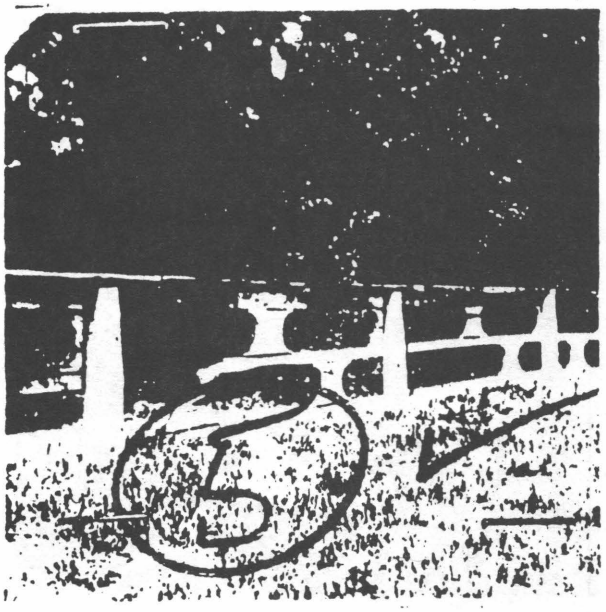
Stagings in place for removal of old shingles and rotted wooden members at front elevation.



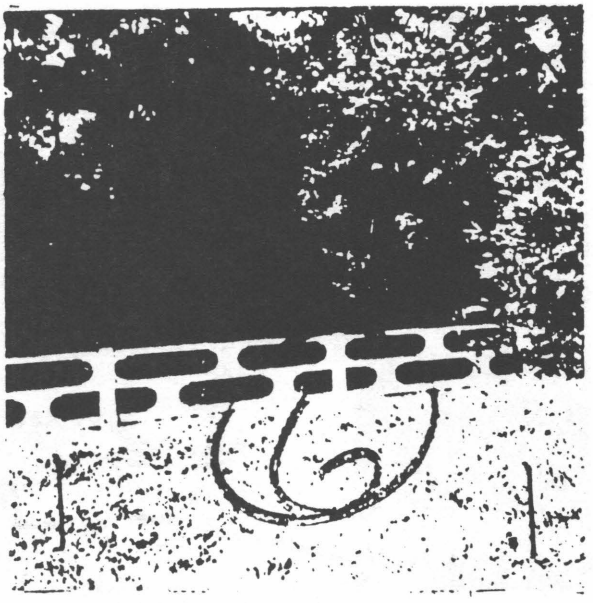
Front elevation after restoration. Roof shingles painted horizontal stripes of brown and red to match original colors. Clapboards painted warm yellow, with window blinds dark green.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, of PSC - D&C, during the years 1966 and 1967.

Completion Report, Restoration of Captain Penniman House and Barn, historic structures, Eastham, Massachusetts, Cape Cod National Seashore. PCP B-3-2, FY-1963



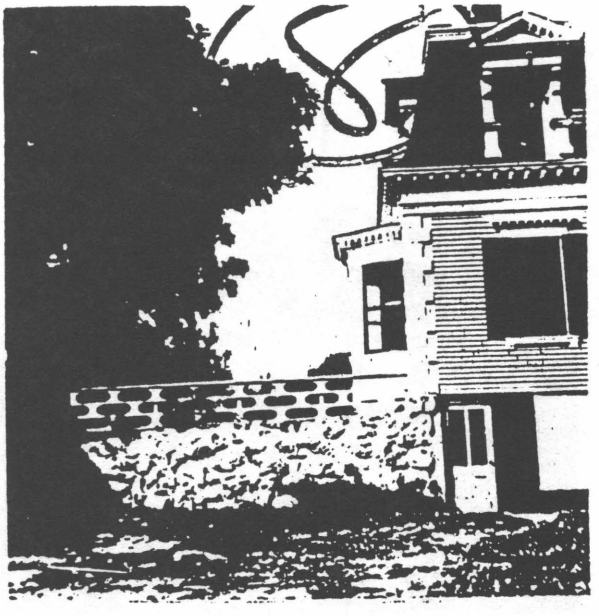
Condition of perimeter fence before restoration. Fence located along Governor Prence Road and on West side of front lawn.



Fence after completed restoration. All members replaced with new work, then painted in original colors of warm yellow, with dark green rail.



Work in progress on East Elevation. Rotted roof shingles are being replaced. Paint being removed from clapboards by scraping and remover.



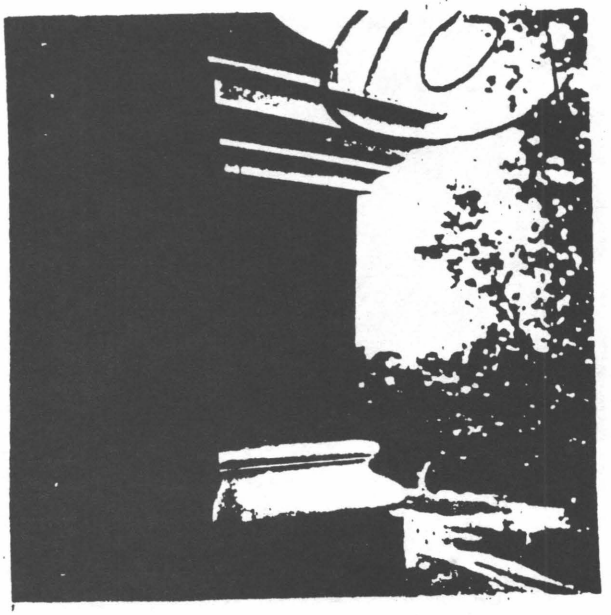
Portion of East elevation after restoration, showing new fence to replace badly rotted fence along top of stone wall.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, of PSC - D&C, during the years 1966 and 1967.

Completion Report, ,toration of Captain Penniman House and Barn, historic structures, Eastham, Massachusetts, Cape Cod National Seashore, PCP B-3-2, FY-1963



Badly rotted members at second floor dormer windows. This is typical of the condition of all ten dormers, and cornice members.



All rotted members completely replaced and painted, as shown in this photograph.



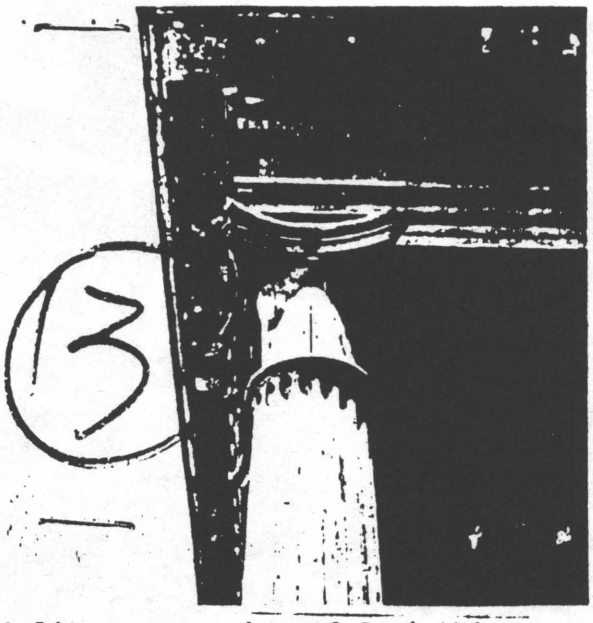
Iron plate supporting top course of bricks at both chimneys badly rusted. These were replaced with new, galvanized plates.



Typical condition of shingles and members at intersection of upper and lower roofs. All rotted members were replaced with new work.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, of PSC - D&C, during the years 1966 and 1967.

Completion Report, Restoration of Captain Penniman House and Barn, historic structures, Eastham, Massachusetts, Cape Cod National Seashore, PCP B-3-2, FY-1963



Split upper member of Corinthian capital. This is typical of the condition of the column capitals and all were restored with new wood.



West and South sides of the barn, after restoration, which included replacement and painting of all wall clapboards, roof shingles and cornice members, also re-building the cupola.



South and East sides of the barn, showing similar restoration of all wall clapboards. roof shingles and cornice members, also new roof dormer to replace the original dormer.

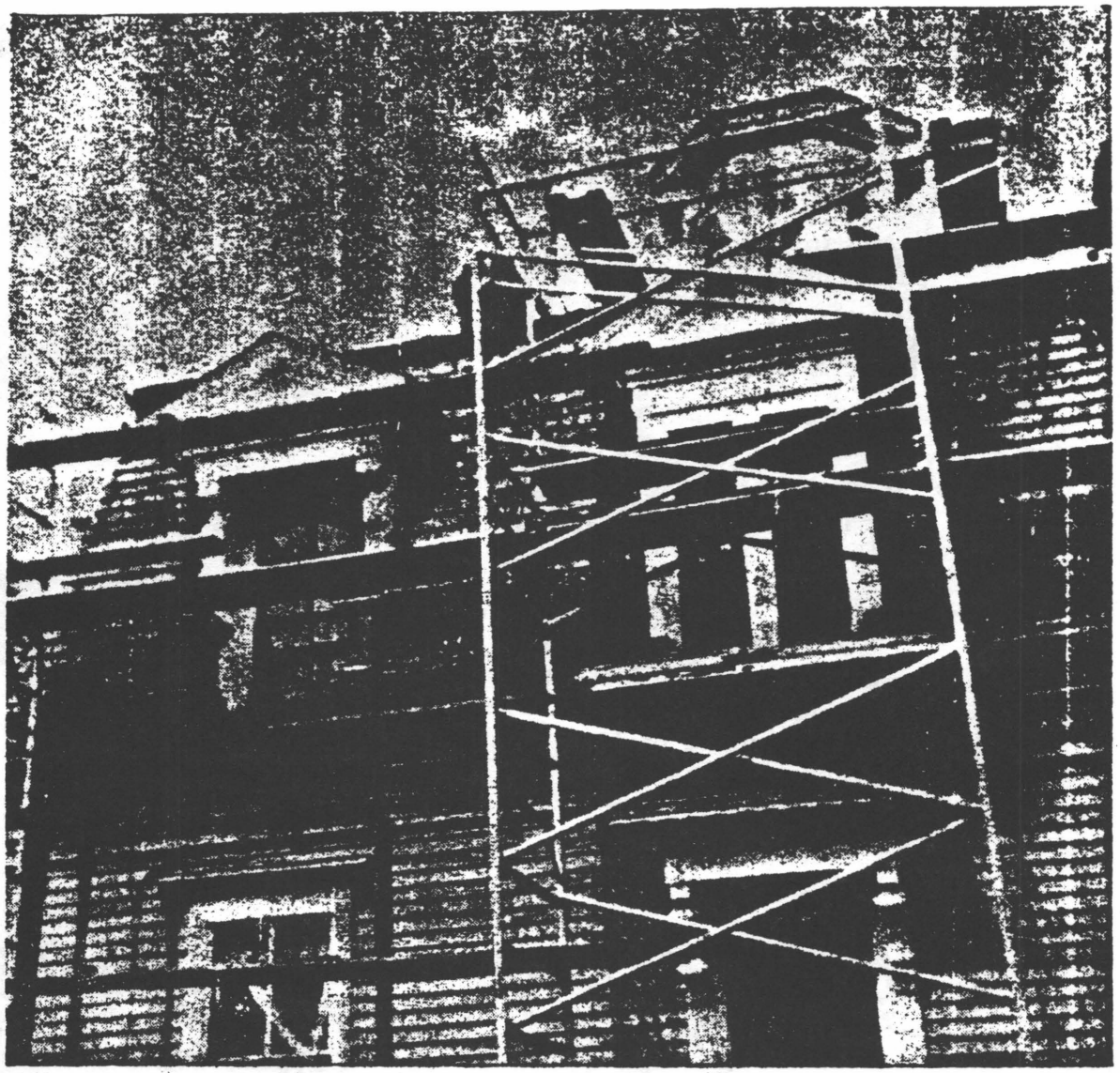


South wall of the house, showing part of the West front elevation after restoration. See page 1 of this Report for colors used, which matched original colors for house and barn.

All work for this restoration was performed by Park employees under the supervision of F. Cliff Pearce, Resident Architect, of PSC - D&C, during the years 1966 and 1967.

Capt Edward Penniman 167.411.32

The Cape Codder Thursday, August 26, 1965



Penniman House – Eastham Landmark – Being Restored

The Penniman House in Eastham is being carefully and painstakingly restored on the outside, to preserve a virtually unique bit of Second Empire architecture in this part of the nation.

It represents a time when whaling skippers built their mansions . . . when the tax rate was only $10 . . when carpenters were willing (and permitted) to spend as much time as necessary to make a foliate ornament fit the top column with precision.

Nobody knows who built it.

Albert E. Snow, Orleans historian, was told by a cousin who had some close connections with the period that the Penniman House was built by Edmund Crosby, who built the old Southward (Nauset) Inn, the Cummings Block (where Land Ho Restaurant now stands) and other such places. He was, says Mr Snow "the master builder in these parts."

But the old architectural drawings recovered from the Penniman House itself, and used to check the restoration, carry on the back the name of Nathaniel Nickerson, Orleans. The Orleans directory of 1901 carries Mr Nickerson as a contractor and builder.

Whoever built the Penniman House spared no expense and took no shortcuts.

Leon Bowden, under whose foremanship the restoration by the Cape Cod National Seashore is going on, is impressed with the excellent state of preservation throughout. A very small amount of dry rot has been found.

The Penniman House was built for Captain Edward Penniman, and took almost exactly a year, spanning 1867 and 1868. When the tax assessors caught up with it, in 1878, it was put on the books at $2750, the most costly dwelling in the Town.

The tax records of that year, according to Mrs Isabelle Brackett, Eastham Town Clerk, show the entire Penniman holding, house, Mansard roofed barn, a woodhouse and an "old house", plus the high ground and the swamp totaling perhaps seven or eight acres taxed at $3263 (the barn, which is also being restored, being assessed at $80 that year). The tax bill was $32.63.

Under Leon Bowden's direction, the rebuilding is being done by George Dunsford, Leonard Maza and Lawrence Stiffler, and no one is pushing them.

The entire exterior has been peeled back to its basic skin, and every ornament and decoration, every sheet of metal, every wooden gutter is being cleaned down to the raw wood and repainted and replaced.

One of the things that is speeding the job is the existence in Or-

Capt. Edward Penniman 167.411.32

The Cape Codder Thursday, August 26, 196

Continued from previous page

stripping plant, which uses a chemical formula and a process the secret of which he jealously guards.

As the quoins come off the corners, as the bannister-tupe decorations come off the porch, they go through the Urbanski vats, and are returned, after patient drying, for the prepainting and priming and replacement on the building.

The Cape Cod National Seashore, which bought the property and will

(Continued on next Page)

Continued in next column.

Clipping sent in by John G. Penniman 167.141.173.31

PENNIMAN (Continued)

eventually spend about ten times as much to restore it as it was assessed at originally, has no immediate plans to do anything to the interior except to protect it. They have no funds for a major restoration job, and no furniture of the period to furnish the old place.

"Not much point in having people walk through an empty house." F. Cliff Pearce, the resident architect of the Park, observes.

The young carpenters on the restoration job are getting their first close look at how the master builders of a century ago put the fancy old places together.

Set on a granite foundation (where did the granite come from?) it is built as a Mansard roofed structure clearly under the French influence. The foliation around the top of the Corinthian columns at the front, the capital on top, the whole style and proporton of the eight room dwelling seeming to be most clearly in the Second Empire tradition.

Mr Bowden says that there is no actual roof of the original colors that he knows of, but apparently the exterior decoration was based on alternating horizontal stripes of red and brown. There were five such bands on the house, three on the Mansard roofed barn.

The chimney had a yellow base paint, the brick body was red, and the affair was capped with a band of yellow.

The two bays were white, the clapboard siding yellow (a very brilliant yellow, Mr Bowden says) and the quoins white.

The quoins (scrabble players attention) are square boards, planed to shape, and set on the corners in a short-long-short effect.

The soffits were white, and so were the French dentals, the freize and the exterior molding.

Restoration includes putting sheet metal back on the cupola, and wherever it was used originally.

It even includes a restoration of the jawbones of the whale that constituted the archway over the stile which led a visitor to the doorway and drew tourists and gapers fifty years ago. Opinions vary as to whether the jawbones came from a finback whale, a right whale, or some other aquatic mammal. When they are back in place, they may have less whale and more filling. But the effect will be the same, and the visitors will gape again.

History is being slowly patched, too. Edison P. Lohr, Park historian, is putting together what he can find out, and a great deal is already established.

Mr Pearce, the resident architect, has included a good deal of architectural history in his reports.

Descendants of Captain Penniman have offered much in the way of background.

But an assignment of the Eastham Hisorical Society will eventually be to cordinate all these bits and pieces and put together the first reasonably complete and reasonably accurate story of the Penniman House and its original occupants ever assembled.

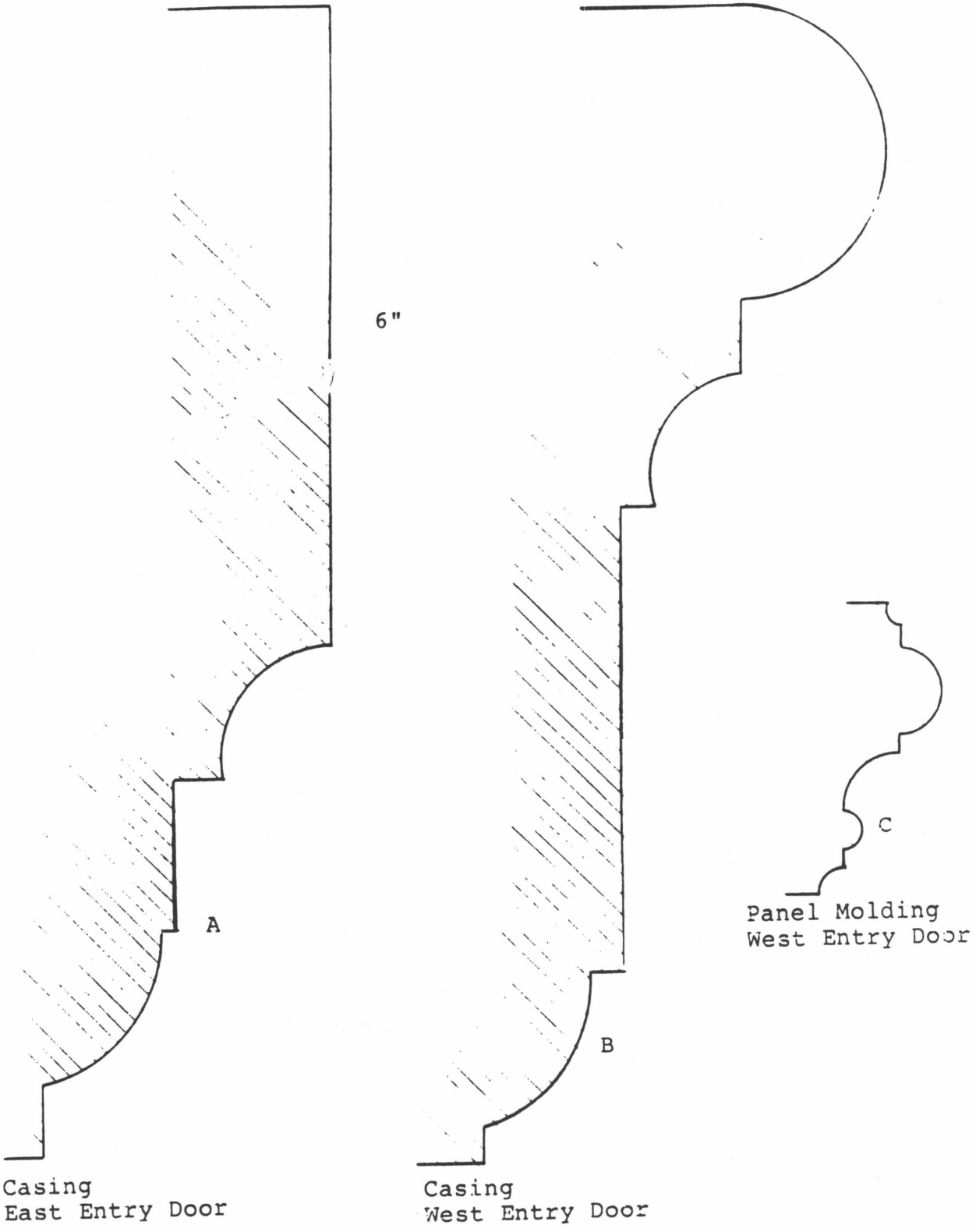
Someday the call may go out for furniture, either of the actual family, or at least of the period, and a solidly researched history of the old Penniman House will be required then.

Meanwhile, Leon Bowden and his crew are bringing the old place back to health and beauty, for the pleasure of a new century.

APPENDIX G.

Molding-Profile Analysis

Selected Exterior Moldings

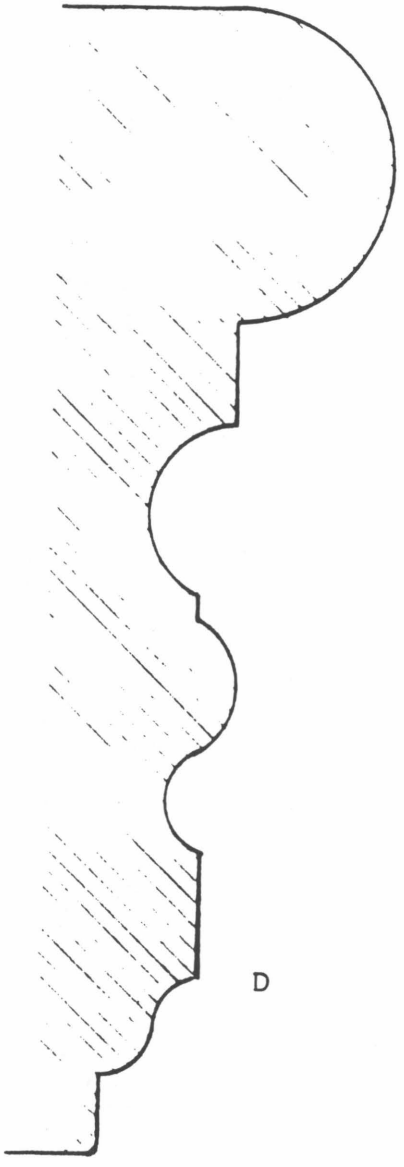


Casing
East Entry Door

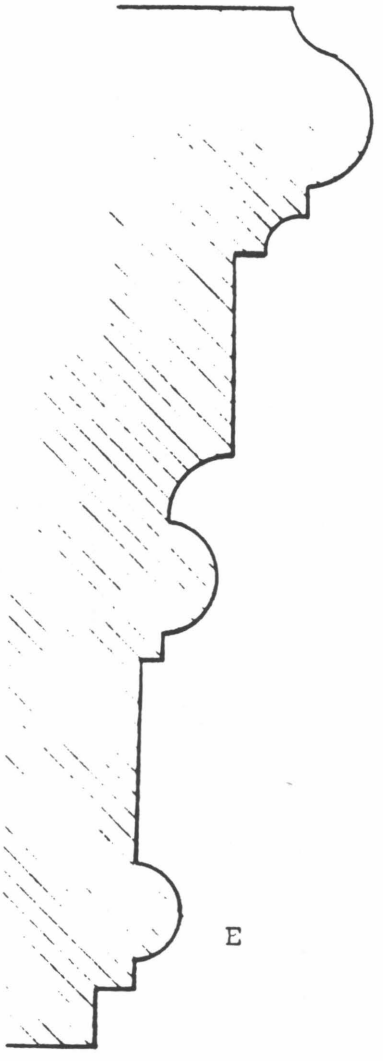
Casing
West Entry Door

Panel Molding
West Entry Door

Interior Moldings
Doorway and Window Casings

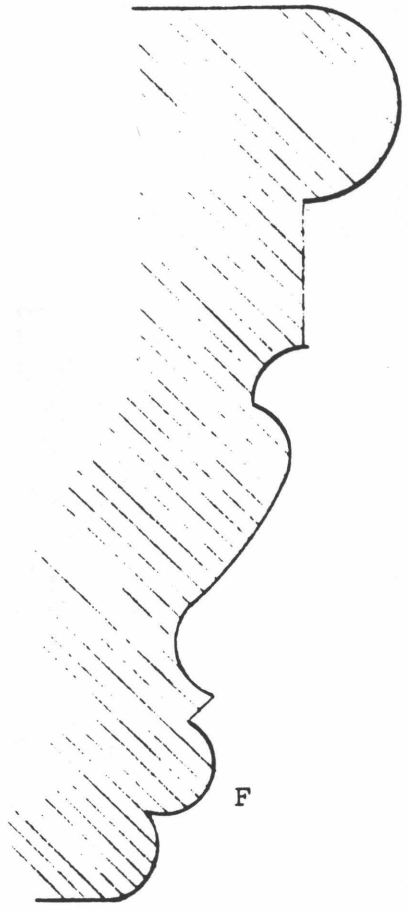


Rooms 102, 103, 202



Rooms 101, 106, 203

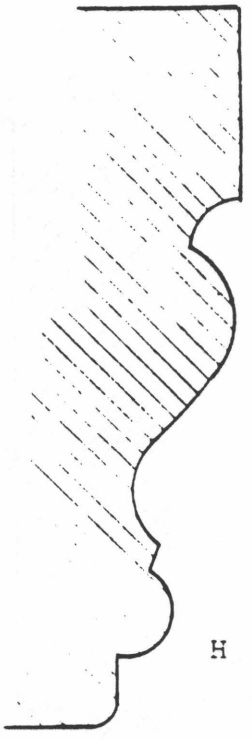
Interior Moldings
Doorway and Window Casings



Rooms 201, 204 &
Cupola

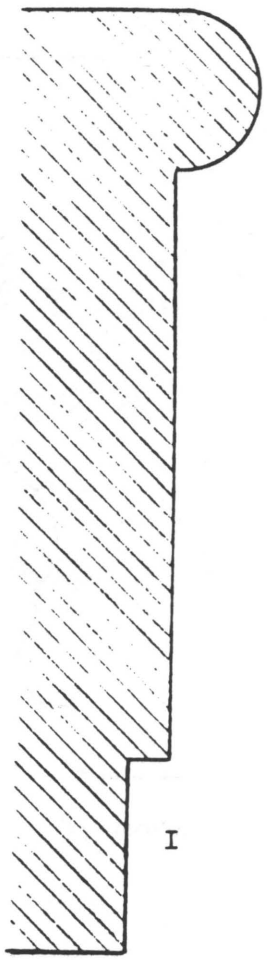


Room 206

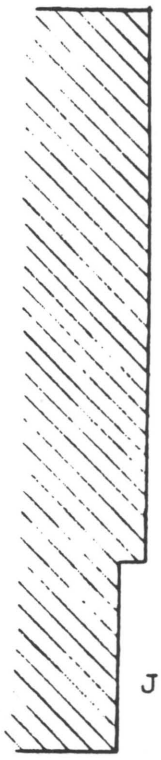


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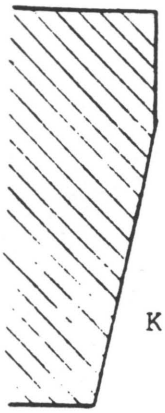
Interior Moldings
Doorway and Window Casings



Room 104

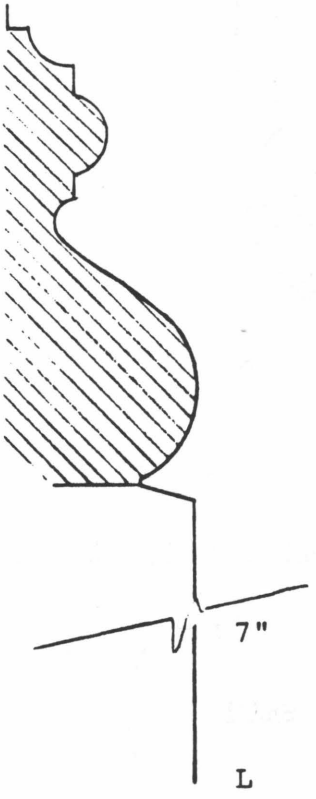


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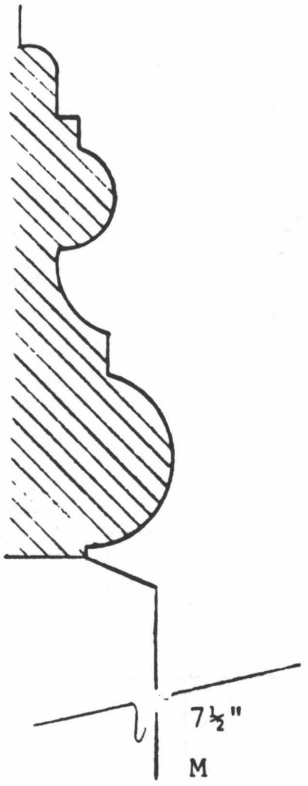


Room 107

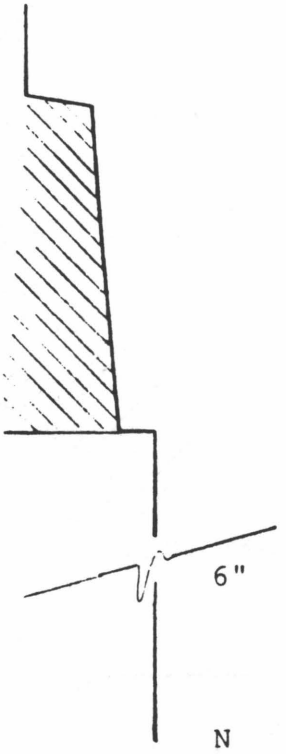
Interior Moldings
Baseboards



Rooms 101, 106, 201, 203, 204, 205, 206

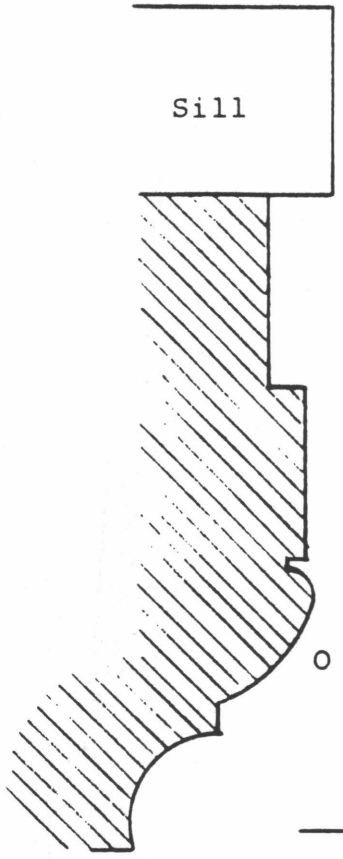


Rooms 102, 103, 202

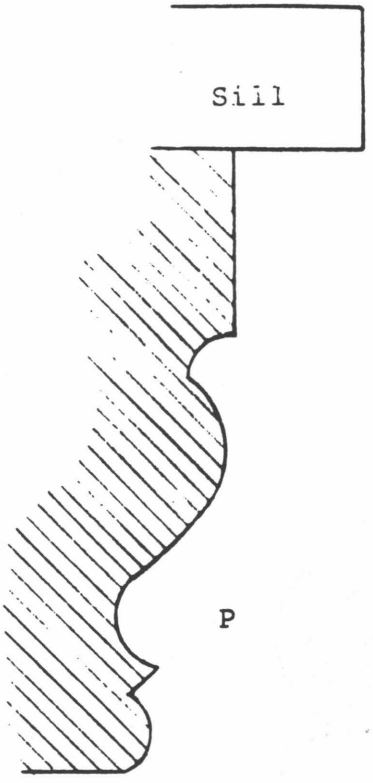


Room 107

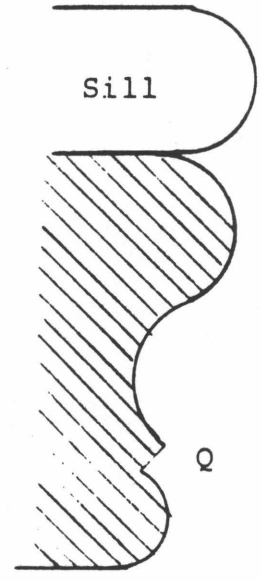
Interior Moldings
Window Aprons



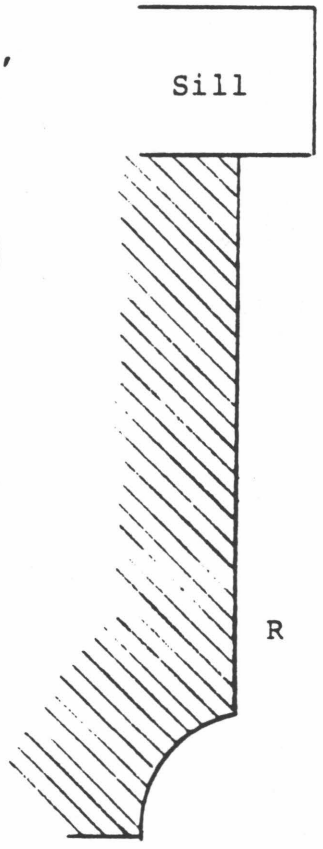
Rooms 101, 103, 106



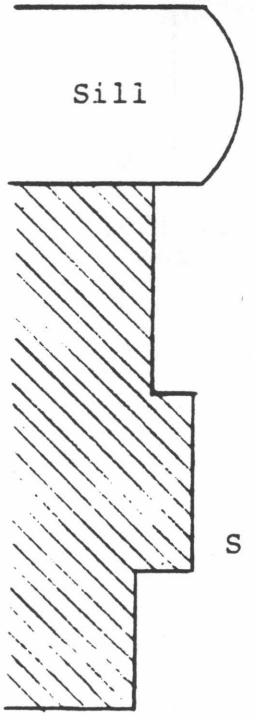
Rooms 201, 202, 203, 204



Cupola

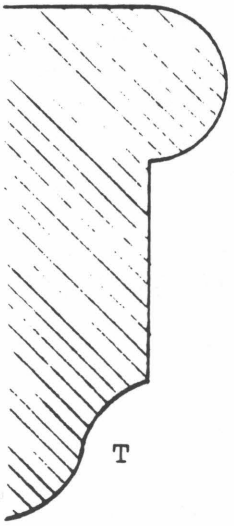


Room 206

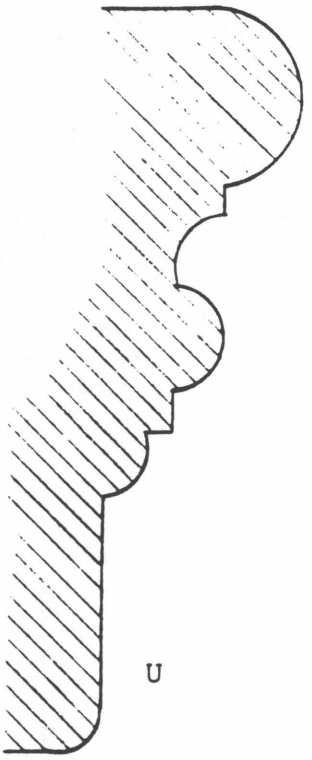


Room 104

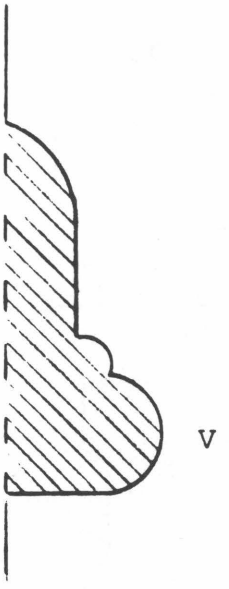
Interior Moldings
Miscellaneous



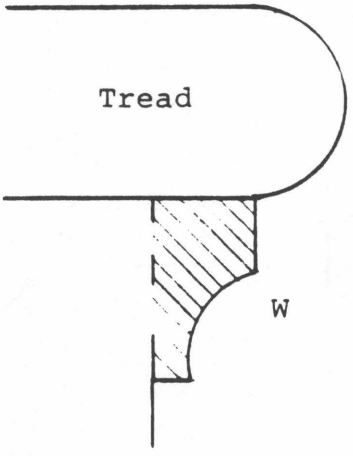
Rooms 201, 204, 206
Built-in Drawer Casing



Room 203
Inner Casing of Closet

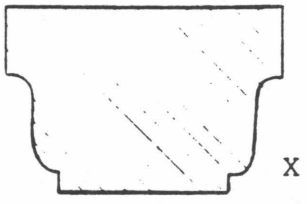


Room 104
Kitchen Sink Molding

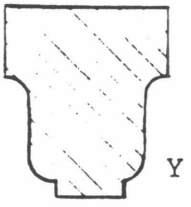


Room 102
Stair Nosing Molding

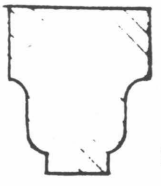
Interior Moldings
Miscellaneous



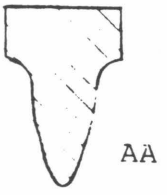
Typical first and second floor window muntin



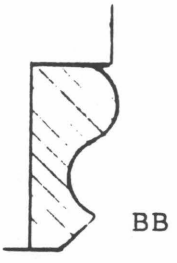
Room 103
Window Muntin
Upper Sash of
North Bay
Window



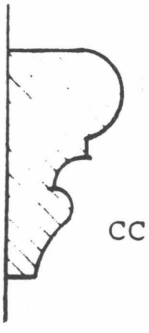
Room 001
Window Muntin



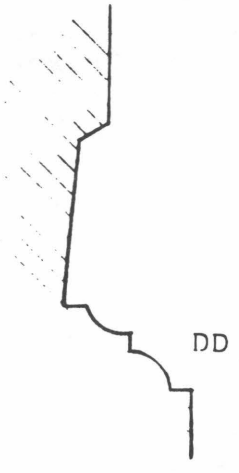
Room 301
Window Muntin



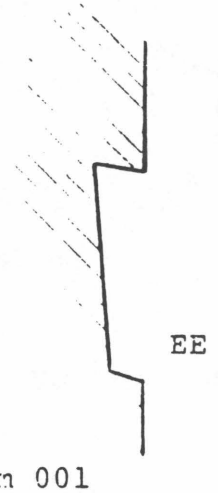
Typical first and second floor door panel molding



Rooms 201, 203
206 - window
panel molding



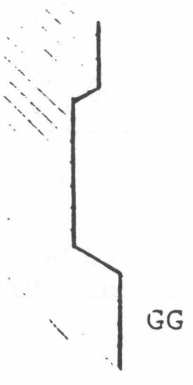
Room 105
East door -
panel molding



Room 001
East door -
panel molding



Room 001
North door -
panel molding



Room 001
South door -
molding

APPENDIX H.

Door Schedule

LOCATION	TYPE	SIZE
Room 001 East wall door	Two panels Reused	2'-2-1/2" x 6'-2"
Room 001 South wall door	Five panels Reused	2'-5" x 6'-0" x7/8"
Room 001 West wall door	Four panels Reused	2'-5" x 6'-2" x 1"
East exterior Basement door	Six panels Upper four panels glazed	2'-11-1'2" x 6'-3-1/2" x 1-3/4"
Room 101 North wall door	Four panels	3'-0" x 6'-11-3/4" x 1-1/2"
Room 101 East wall door	Four panels	3'-0" x 7'-0" x 1-1/2"
Room 102 South wall East door	Four panels	2'-8" x 6'-0" x 1-1/2"
Room 102 South wall West door	Four panels	2'-8" x 6'-0" x 1-1/2"
Room 102 West Exterior door	Four panels Upper two panels are glazed with etched glass Door has a curved top	3'-2" x 7'-3/4" x 1-3/4"
Room 102 North wall	Four panels	2'-11-3/4" x 6'-11-1/2" x 1-1/2"
Room 103 South wall	Four panels	2'-11-3/4" x 6'-11-1/2" x 1-1/2"

LOCATION	TYPE	SIZE
Room 104 South wall East door	Four panels	2'-4-1/4" x 6"-11-3/4" x 1-1/2"
Room 104 South wall Basement door	Four panels	2'-6" x 7'-0" x 1-1/2"
Room 104 South wall West door	Four panels	3'-0" x 7'-0" x 1-1/2"
Room 104 West wall Closet door	Four panels	2'-8" x 6'-11-1/2" x 1-1/2"
Room 105 North wall	Four panels	2'-4-1/4" x 6'-11-3/4" x 1-1/2"
Room 105 East exterior door	Four panels Upper two panels glazed	2'-11-3/4" x 6'-10-3/4" x 1-1/2"
Room 105 South wall	Four panels	2'-11-3/4" x 6'-11" x 1-1/2"
Room 105 West wall	Four panels	2'-5-3/4" x 6'-11-3/4" x 1-1/2"
Room 106 West wall South door	Four panels	3'-0" x 7'-0" x 1-1/2"
Room 106 West wall Closet door	Four panels	2'-9-3/4" x 6'-11-3/4" x 1-1/2"
Room 106 North wall West door	Four panels	2'-8" x 6'-11-3/4" x 1-1/2"
Room 106 North wall Center door	Four panels	2'-7-3/4" x 6'-11-3/4" x 1-1/2"

LOCATION	TYPE	SIZE
Room 106 North wall East door	Four panels	2'-11-3/4" x 6'-11" x 1-1/2"
Room 107 South wall	Four panels	2'-7-3/4" x 6'-11-3/4" x 1-1/2"
Room 107 North wall	Four panels	3'-0" x 7'-0" x 1-1/2"
Room 201 North wall	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 202 North wall	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 202 East wall	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 202 South wall East door	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 202 South wall West door	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 203 South wall	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 203 East wall Closet door	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 204 West wall South door	Four panels	2'-8" x 6'-7-3/4" x 1-1/4"
Room 204 West wall Closet door	Four panels	2'-8" x 6'-8" x 1-1/4"

LOCATION	TYPE	SIZE
Room 204 North wall West door	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 204 North wall East door	Four panels	2'-6" x 6'-7" x 1-1/4"
Room 205 North wall	Four panels	2'-8" x 6'-8" x 1-1/4"
Room 205 East wall North door	Four panels	2'-6" x 6'-6-1/2" x 1-1/4"
Room 205 East wall South door	Four panels	2'-1-3/4" x 6'-7-3/4" x 1-1/4"
Room 205 South wall	Four panels	2'-7-3/4" x 6'-7-3/4" x 1-1/4"
Room 205 West wall	Four panels	2'-7-3/4" x 6'-8" x 1-1/4"
Room 206 West wall Closet door	Four panels	2'-5-3/4" x 6'-8" x 1-1/4"
Room 206 South wall East door	Four panels	2'-2" x 6'-7-3/4" x 1-1/4"

APPENDIX I.

Finishes Analysis

A. Introduction

A preliminary paint study for the exterior of the Captain Edward Penniman House was prepared during the summer of 1979, for the purpose of writing specifications for its repainting. At that time, paint samples were removed from the house and analyzed, and the colors of the house's ca.-1890 color scheme were matched.[1] During the preparation of this historic structure report, these samples were reviewed again, and some additional samples were taken for study.

B. Historical Documentation

Historical documentation for the exterior paint colors on the Captain Edward Penniman House is scant. Captain Penniman's Accountbook, under the section titled, "Expenses in Building a House," contains several entries about the paint purchased when the house was built.

On September 15, 1868:

40 4/5 gallons Paint oil	$43.09
100 lbs. metallic paint at 5	$ 5.00
100 lbs. white lead at 15	$15.00

On December 7, 1868:

Paid J. Young for varnish and paint	$ 8.50
Thomas Nickerson for Painting Outside House (8 days)5	$21.60

These entries give no indication of whether these paints were used on the exterior or interior of the house. Perhaps the paints paid for on the same day that Nickerson was paid for doing the exterior painting were used for that exterior painting. No indication of paint color is given in these entries. An entry at the end of Captain Penniman's Journal, dating from about 1880, states "Paint on House, Black, Yellow and Umber (Lead White)." It is an isolated entry and contains no information about the portions of the house that were painted these colors.

The historic photographs of the house are useful for identifying the polychromatic paint schemes. For example, in the earliest photograph of the house ca. 1880, the front door is painted a light color; in the ca.-1890 photographs, it is painted a dark color. When combined with the colors found in the paint samples, the historic photographs can identify the elements that were painted the same color.

C. Physical Evidence

In 1964, when the exterior of the Penniman House was restored, the woodwork--clapboards, trim, doors, and windows--were chemically stripped of their historic paint. The wooden shingles on the roof also were removed and replaced at this time. Since no paint samples were taken prior to the stripping of the exterior surfaces, little evidence remains for identifying the house's historic paint colors.

Systematic sampling from the exterior architectural fabric--the standard method for conducting a paint study--thus was not possible on this building. Rather, sampling locations were limited to the areas that had escaped chemical stripping. These areas were few in number, and their naturally protected locations frequently resulted in their not being painted every time the house was repainted. Hence, they do not always contain a full layering sequence. Less than 50 paint samples were taken from the exterior of the building, and more than half of these samples do not contain full layering sequences of historic paint.

Representative samples from the different architectural elements were selected, and their paint-layering sequences recorded.

D. Conclusions

Examination of these paint samples revealed that the house was originally painted light brown. The clapboards were a slightly darker brown (Munsell no. 10YR 5/2) than the trim (Munsell no. 10YR 6/2).[2] The exterior doors of the house also were painted light brown, the same color as the clapboards.[3] When the blinds were stripped in 1964, all of their historic paint was destroyed. In the earliest photograph of the house they are shown painted a dark color, probably either dark brown or dark green, based on common practices of the day. The window sash also were stripped in 1964. They appear to be painted a dark color in the early photographs, probably black, again according to custom. The different-colored horizontal bands of roof shingles in the earliest photographs of the house suggest that the roof was painted originally. Since all of the historic roof shingles were removed and destroyed in 1964, the only source for the early roof colors was the lightning rod brackets.[4] The first layer of brown paint on the brackets is Munsell no. 7.5YR 3/2; the first layer of red paint is Munsell no. 5R 3/4.

The house was repainted with the original color scheme once, ca. 1875. This scheme is seen in the ca.-1880 photograph of the house (Ill. 8). Around 1885, the color scheme apparently was changed. The clapboards were painted yellow, the trim was painted white, and the doors were painted black.[5] The exception was the east basement door, which was painted the same color of yellow as the clapboards. The blinds may have been painted black, to match the doors; the sash remained black. A fourth repainting occurred ca. 1890. It was similar to the ca.-1885

scheme: the clapboards were painted yellow (Munsell no. 10Y 8.5/4; the trim was painted white (Munsell no. N 9.0/; and the doors and probably the blinds were painted dark green (Munsell no. 2.5BG 2/4). The sash remained black. The roof shingles continued to be painted red and brown. It is probably this paint scheme that is seen in the series of ca.-1890 photographs of the house. This scheme remained on the house through the early years of the 20th century.

During the 20th century, the Penniman House continued to be painted yellow, with white trim and dark-green blinds. The color of the yellow paint used on the clapboards was darker than during the 19th century. The exterior doors were painted yellow, rather than dark green. The roof shingles continued to be painted brown and red, but they were not painted with the same frequence as the other exterior surfaces of the house.

Chemical analysis of the paint samples, primarily spot-testing with sodium sulfide, revealed that most of the historic paints used on the house were lead-base oil paints. The most obvious exception is the white primer, used on all of the exterior woodwork except the shingles. This primer does not react positively when tested with sodium sulfide. It appears to be a zinc-base paint. The paints applied to the house after the 1964 restoration work do not react positively to sodium sulfide, either. They are modern oil-base paints that do not contain any lead.

Most of the paint layers on the lightning-rod brackets do not react positively to sodium sulfide. The paint on the brackets was applied prior to 1962: in the HABS photographs taken of the house that year, the lightning rods have been removed. Only the first paint layer in the samples from the brackets appears to be a lead-base. The other paint layers are either zinc-base paints or stains. The thickness of the layers suggest they are paints, rather than stains.

In 1964, when the exterior of the house was restored and repainted, Clifford Pearce claimed to have painted the house its original colors. He says the following about how he documented the paint colors:

> Research is being done on original colors with members of the Penniman family still resident here, who remember paint colors fifty and more years ago, and the new colors will follow the original in so far as can be determined.

He goes on to say:

> Research, experimentation, and exploration have been used in determining colors to restore the house to an as new condition. If the sensitive eye finds the effect gaudy, seashore officials can disclaim responsibility, since it is their task only to make it authentic, not aesthetic.

> Specifications in English, but probably translated from French, were found in the house, and other papers disclosed information on colors. The roof has alternating courses of Indian Red and tobacco brown, strong colors, as are the deep yellow of its clapboards, the traditional dark green of its wing shutters, and brilliant white of its dentils and quoins.[6]

The original specifications for the house as they exist today contain no information about paint. Since it appears that several of the last pages of the specifications are missing, Pearce may have seen portions of them that no longer exist. However, because he does not quote them, and because the original color on the house--as revealed by examination of actual paint samples--are markedly different from the colors Pearce painted the house, this seems unlikely. Rather, it appears that he based his choice of paint colors on the memories of the Penniman family, since the colors that he selected were those on the house during their lifetime.

The restoration paint colors selected for the exterior of the Penniman House represent the ca.-1890 color scheme. They are identified here in Section F. The historic finishes for the interior are cited in Section G.

E. Other Information Gained

In addition to identifying the paint-color schemes for the exterior of the house, comparison of the paint-layering sequences from the different architectural elements was useful for dating several alterations that were made to the house. The existing east exterior door, which is not the same door as shown in the historic photographs, has only seven layers of paint on it. The first paint layer is the darker yellow paint, also found on the clapboards and basement door and comparatively dated to ca. 1920.[7] The small brass plates mounted on the jambs of the west exterior doorway have only one layer of light brown paint under them, indicating that they were installed at the time the house was built.[8] Other small alterations also were made to the house. However, the extensive paint removal in 1964 has precluded the use of paint analysis to help date these alterations.

NOTES

1. Andrea M. Gilmore, Captain Edward Penniman House - Exterior Finishes Study, North Atlantic Historic Preservation Center, 1979.

2. Paint samples CACO 77 P005-07, P136.

3. Paint samples CACO 77 P018-19.

4. Paint samples CACO 77 P137-38.

5. Paint sample CACO 77 P018.

6. Edison Lohr and F. Cliff Pearce, Historic Structures Report - Part II: Captain Edward Penniman House and Barn, pp. 4-5.

7. Paint sample CACO 77 P017.

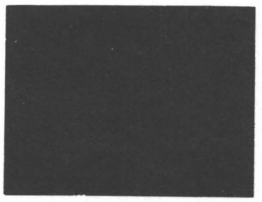
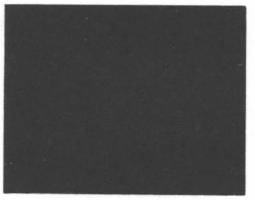
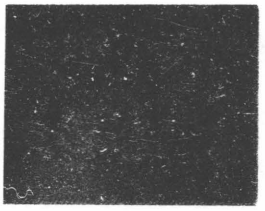
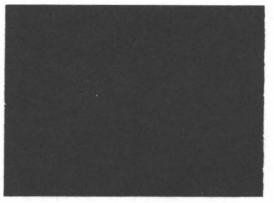
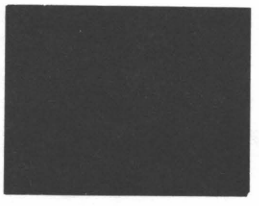
8. Paint sample CACO 77 P133.

F. Historic Exterior Finishes

Original Paint Colors

Brick Chimney and Foundation -	Red Munsell Color No. 7.5R 3/6 None of the paint samples taken from the brick contain original paint.
Clapboards -	Light Brown Munsell Color No. 10YR 5/2 Reference paint samples: CACO 77 P005-06
Wood Trim -	Light Brown Munsell Color No. 10 YR 6/2 Reference paint samples: CACO 77 P007, P136, P139
Window Sash -	Probably Black
Exterior Doors -	Light Brown Munsell Color No. 10YR 5/2 Reference paint samples: CACO 77 P018-19
Blinds -	Probably Dark Brown or Dark Green
Roof Shingles -	Red Munsell Color No. 5R 3/4 Brown Munsell Color No. 7.5YR 3/2 Reference paint samples: CACO 77 P137-38

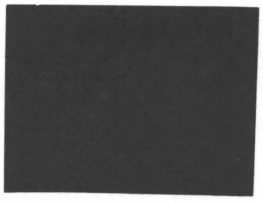
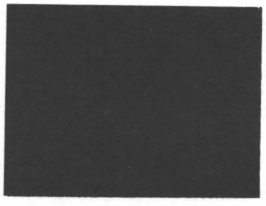
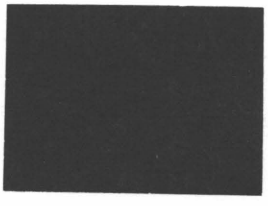
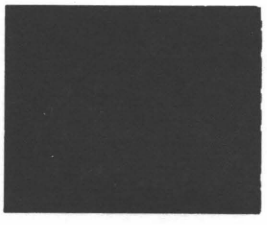
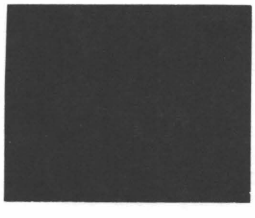
Original Paint Colors

 Chimney & Foundation - Red Munsell Color No. 7.5R 3/6	 Clapboards - Light Brown Munsell Color No. 10YR 5/2
 Woodwork - Light Brown Munsell Color No. 10YR 6/2	 Sash - Black? Munsell Color No. N 1.5/
 Doors - Light Brown Munsell Color No. 10YR 5/2	Blinds - Dark Brown or Dark Green?
 Roof Shingles - Brown Munsell Color No. 7.5YR 3/2	 Roof Shingles - Red Munsell Color No. 5R 3/4

Restoration Paint Colors (Circa 1890)

Brick Chimney and Foundation -	Red Munsell Color No. 7.5R 3/6 Same as original color.
Clapboards -	Yellow Munsell Color No. 10Y 8.5/4
Wooden Trim -	White Munsell Color No. N 9.0/
Window Sash -	Black Munsell Color No. N 1.5/
Exterior Doors and Blinds -	Dark Green Munsell Color No. 2.5 BG 2/4
Roof Shingles -	Red Munsell Color No. 5R 3/4 Brown Munsell Color No. 7.5YR 3/2 Both same as original colors.

Restoration Paint Colors

 Chimney & Foundation - Red Munsell Color No. 7.5R 3/6	Clapboards - Yellow Munsell Color No. 10Y 8.5/4
Wooden Trim - White Munsell Color No. N 9.0/	 Window Sash - Black Munsell Color No. N 1.5/
 Doors & Blinds - Dark Green Munsell Color No. 2.5BG 2/4	 Roof Shingles - Red Munsell Color No. 5R 3/4
 Roof Shingles - Brown Munsell Color No. 7.5YR 3/2	

G. Historic Interior Finishes

Rooms 001 and 002

Floors - Unfinished

Walls - Finish: Whitewash

Reference paint sample:
CACO 77 P187

The plastered walls at the top of the basement stair were originally painted with the same paint as was used on the plaster walls in the kitchen.

Ceiling - Finish: Whitewash

Reference paint sample:
CACO 77 P188

Woodwork - Finish: Gray w/blue and orange pigment particles

Munsell Color No. 10B 7/1

Reference paint sample:
CACO 77 P191

The woodwork at the top of the basement stair was grained to match the woodwork in the kitchen.

Room 101

Floors - Unfinished, carpeted

Reference paint sample:
CACO 77 P043

Walls - Finish: Wallpaper

See Illustrations 55-57

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P042

Woodwork - Finish: white, lead-base, oil paint

Munsell Color No. 9.5/

Reference paint samples:
CACO 77 P037-40

Hardware - The metal stovepipe cover painted gold.

Reference paint sample:
CACO 77 P162

Room 102

Floors - Unfinished, carpeted

Reference paint samples:
CACO 77 P154-55

The stair treads and risers were painted white, matching the other woodwork in the room.

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P051

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P045-47

The mahogany stair newel and balustrade were stained and lacquered.

Room 103

Floors -	Unfinished, carpeted
Walls -	Finish: Wallpaper See Illustrations 74-76, 78-79
Ceiling -	Finish: Ceiling Paper See Illustrations 78, 80
Woodwork -	Finish: White, lead-base, oil paint with some of the moldings picked out with a gold paint made from a mixture of size and bronzing powder. Munsell Color No. 2.5YR 9/2 Reference paint samples: CACO 77 P031-33
Hardware -	The stovepipe cover was painted gold in the same manner as described above, in "Woodwork."

Room 104

Floors - Finish: Stained and shellacked. The original floor finish has been covered over with two layers of modern paint.

Reference paint sample:
CACO 77 P061

Walls - Finish: Off-white, with a visible dispersion of blue pigment particles; lead-base, oil paint.

Munsell Color No. 10Y 8.5/1

Reference paint sample:
CACO 77 P063

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P054

Woodwork - Finish: Oil and yellow varnish, except on the doors, which were grained. Most of the woodwork in the room has been covered over with two layers of modern paint.

Reference paint samples:
CACO 77 P055-56

Room 105

Floors - Finish: Stained and shellacked. The original floor finish has been covered over with three layers of modern paint.

Reference paint sample:
CACO 77 P069

Walls - Finish: Off-white, with a visible dispersion of blue pigment particles; lead-base, oil paint.

Munsell Color No. 2.5Y 8.5/2

Reference paint sample:
CACO 77 P068

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P156

Woodwork - Finish: Oil and yellow varnish, except on the doors, which were grained. The woodwork has not been overpainted.

Room 106

Floors - Unfinished, carpeted.

The floor in the dining room is presently covered with a modern oak floor.

Walls - Finish: Wallpaper

See Illustration 100

In the closet the plaster walls and wooden shelving were painted: Munsell Color No. 10YR 8/4.

Ceiling - Finish: Ceiling paper

See Illustration 56

Woodwork - Finish: oil and yellow varnish, except for the doors, which were grained. The woodwork has not been overpainted.

Room 107

Floors - Finish: Stained and shellacked. The pantry floors have been covered over with two layers of modern paint.

Reference paint samples:
CACO 77 P083, P160

Walls - Finish: Salmon with a visible dispersion of orange pigment particles; lead-base, oil paint.

Munsell Color No. 10YR 8/4

Reference paint sample:
CACO 77 P078

Ceiling - Finish: White calcimine paint

Woodwork - Finish: Salmon, with a visible dispersion of orange pigment particles; lead-base, oil paint.

Munsell Color No. 10YR 8/4

Reference paint sample:
CACO 77 P161

The edges of the shelves are grained and have not been overpainted.

Room 201

Floors - Unfinished, carpeted.

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P090

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P086-88

Room 202

Floors - Unfinished, carpeted

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Finish: White calcimine paint, as in the first-floor hall (Room 102).

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P167-80

The mahogany stair newel and balustrade around the stair opening were stained and lacquered.

Room 203

Floors - Unfinished, carpeted

Walls - Finish: Wallpaper

See Figures: 102-04

Although not the original wallpaper, the wallpaper presently hanging on the walls in this room dates to the restoration period.

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P096

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P093-95

Room 204

Floors - Unfinished, carpeted

Walls - Finish: Wallpaper

See Figure 119

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P102

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P099-100

All of the doors as well as the two built-in drawers in Room 204 are grained. The graining has not been overpainted.

Room 205

Floors - Unfinished: perimeter of the room contains no carpet tack holes.

Walls - Finish: Off-white, with a visible dispersion of blue pigment particles; lead-base, oil paint.

Munsell Color No. 2.5Y 8.5/2

Reference paint samples:
CACO 77 P173-74

The oil-cloth-type wallpaper presently on the walls of the back stair and Room 205 dates to the restoration period, and should be conserved.

See Illustration 125

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P106

Woodwork - Finish: white, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P103, P105

All of the doors in Room 205 are grained; they have not been overpainted.

Room 206

Floors - Unfinished, carpeted

Although there are tack holes around the perimeter of this room, indicating the floor was originally carpeted, the floor is covered with five to six layers of paint. The first layer of gray paint contains a visible dispersion of orange pigment particles, and, although not original, more than likely dates to the historic period.

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Finish: White calcimine paint

Reference paint sample:
CACO 77 P113

Woodwork - Finish: White, lead-base, oil paint

Munsell Color No. N 9.0/

Reference paint samples:
CACO 77 P111-12

All of the doors and the built-in drawers in Room 206 are grained.

Room 207

Floors - Unknown. The original bathroom floor was replaced when the current bathroom fixtures were installed.

Walls - Finish: Off-white, with a visible dispersion of blue and orange pigment particles; lead-base, oil paint.

Munsell Color No. 10YR 9/1

Reference paint samples:
CACO 77 P140-45

Ceiling - Finish: White calcimine paint

Woodwork - Finish: grained and varnished. The grained and varnished woodwork in the bathroom has been covered over with two layers of modern paint.

Attic Stair

Floors - See Woodwork, below.

Walls - Finish: Off-white, with a visible dispersion of blue and orange pigment particles; lead-base, oil paint.

Munsell Color No. 10YR 9/1

Reference pant sample:
CACO 77 P149

Ceiling - None.

Woodwork - Stair treads and risers were painted the same color as the walls.

Room 302

Floors - Unfinished, no evidence of carpeting.

Walls - Finish: Wallpaper

No documentation for this wallpaper has been found.

Ceiling - Unfinished; does not appear to ever have been painted. If it was painted with calcimine paint at one time, it has been washed off.

Woodwork - Finish: Gray, lead-base, oil paint

Munsell Color No. 10YR 8/1

Reference paint samples:
CACO 77 P151-52

Cupola

Floors -	Unfinished Reference paint sample: CACO 77 P185
Walls -	Finish: Off-white, with a visible dispersion of orange pigment particles; lead-base, oil paint Munsell Color No. 2.5Y 8.5/2 Reference paint sample: CACO 77 P179
Ceiling -	Same as walls Reference paint sample: CACO 77 P186
Woodwork -	Finish: White, lead-base, oil paint Munsell Color No. N 9.0/ Reference paint samples: CACO 77 P182-83

Historic/Restoration Paint Colors

Woodwork: Room 001 Munsell Color No. 10B 7/1	Woodwork: Room 101 Munsell Color No. N 9.5/
Woodwork: Rooms 102, 201-204, 206, Cupola Munsell Color No. N 9.0/	Woodwork: Room 103 Munsell Color No. 2.5YR 9/2
Plaster: Room 104 Munsell Color No. 10Y 8.5/1	Plaster: Room 105, Cupola Munsell Color No. 2.5Y 8.5/2
Plaster: Room 106 Closet, Room 107 Munsell Color No. 10YR 8/4	Plaster: Room 207, Attic Stair Munsell Color No. 10YR 9/1

Woodwork: Room 302
Munsell Color No. 10YR 8/1

PAINT SWATCHES
DID NOT REPRODUCE

APPENDIX J.

Plaster and Mortar Analysis

Plaster and mortar samples from the Penniman House were analyzed to help detect any alterations that had been made to the structure, and to determine appropriate restoration mixes. Samples were analyzed according to the plaster/mortar analysis procedures developed by the North Atlantic Historic Preservation Center. From this analysis, the sand type, finish color, and filler content of the plasters and mortars were identified. Mortar and plaster mixes also were determined.

A. Plaster

Since virtually no alterations have been made to the Penniman House that required replastering, sampling was limited to deteriorated areas of plaster where small samples could be easily removed. These areas included:

Sample No.	Sample Location
CACO 77 M001	Room 104 - Kitchen Ceiling
CACO 77 M002	Room 302 - Attic Room Ceiling
CACO 77 M003	Room 001 - Basement Room Walls
CACO 77 M004	Room 401 - Cupola Ceiling

All of the plaster is applied to sawn wooden lath, which is secured to the vertical studs with cut nails. The plaster is a two-coat plaster, varying in thickness from three-eighths to one-half of an inch. The specifications for the house state:

> All the rooms, walls, closets, and stairways, as also the observatory and a room in the back loft to be lathed and plastered. The laths to be of a good quality free from sap stained knots. Plastering, the first coat to be a common brown coat of lime, sand and hair in proportions to make a strong mortar, and to be put on to a good thickness.

The mix of the plaster in the Penniman House was one part lime/two parts sand. The sand used for the plaster is a light gray/tan. The plaster contains virtually no fines, so the matching of a fines color proved impractical. The plaster does, however, contain clumps of reddish-brown hairs half an inch long, which appear to be cow hair.

B. Mortar

The mortar samples analyzed revealed more variation than in the plaster samples. The mortar samples were taken from the following locations:

Sample No.	Sample Location
CACO 77 M005	Courtyard Retaining Walls
CACO 77 M006	Foundation Interior, West-Wall Rubblestone
CACO 77 M007	Foundation Interior, West-Wall Granite
CACO 77 M008	South Chimney Base

The mortars from the courtyard retaining walls and the foundation walls are natural-cement mortars, containing three parts natural cement/four parts sand. The foundation-wall mix is slightly weaker--two parts natural cement/five parts sand. The sand used for these mortars is tan in color. The color of the fines most closely matches the Munsell Soil Color Chart number 10YR 7/2.

The mortar from the base of the chimney is a sand and portland-cement mix. The base of the chimney was built sometime after 1940 when the coal-fired, hot-air furnace was removed. The mix of the chimney mortars is two parts portland cement/five parts sand. The sand is light tan in color; the fines most closely match the Munsell Soil Color Chart number 10 YR 7/1. Mortar samples were not taken from the tops of the chimneys because they have been completely rebuilt, as well as recently repainted.

The data from which this summary was prepared is on file at the North Atlantic Historic Preservation Center, and is available for further study.

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