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THE SKIDMORE HOUSE: AN ASPECT OF THE GREEK REVIVAL IN NEW YORK.

UNIVERSITY OF DELAWARE (WINTERTHUR PROGRAM), M.A., 1978

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THE SKIDMORE HOUSE:
AN ASPECT OF THE GREEK REVIVAL
IN NEW YORK

by

Carol Emily Gordon

A thesis submitted to the Faculty of the University
of Delaware in partial fulfillment of the requirements for
the degree of Master of Arts in Early American Culture.

June, 1978
THE SKIDMORE HOUSE:
AN ASPECT OF THE GREEK REVIVAL
IN NEW YORK

by

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PREFACE

In 1970 The Henry Francis du Pont Winterthur Museum acquired a set of architectural drawings for a Greek Revival city house. The drawings are signed "T. Thomas & Son / Architects / 37 Canal Street," and also bear the signatures of Samuel T. Skidmore, David Louderback, and Wyllis Blackstone. From his work on the Seabury Tredwell or Old Merchant's House, Lewis I. Sharp was able to identify these drawings as the designs for a house that still stands two doors east of the Tredwell house, at 37 East Fourth Street, New York City. At about the same time Winterthur acquired three groups of bills addressed to Samuel T. Skidmore. The first is for furnishing a house at No. 5 Mott Street in 1833-35 and gives a fairly complete picture of the appointments of a well-to-do New York household in the 1830s. The other two are for building and furnishing the Fourth Street house (then No. 369 Fourth Street) in 1844-45. They include bills from David Louderback, mason, and Wyllis Blackstone, builder. Another group of papers relating to the Skidmore family and to Skidmore & Co., Samuel T. Skidmore's dry goods firm, is now in The New-York Historical Society. All of these documents were originally purchased by James F. Carr.
a New York dealer, out of a Long Island barn that formerly belonged to descendants of the Skidmore family.

The emergence of these plans and bills identifies the architects of the Samuel T. Skidmore house as Thomas Thomas & Son, a little-known firm that has recently drawn scholarly attention for its later commercial buildings. It also provides unusually complete documentation for one of New York City's rare surviving Greek Revival houses, designated a landmark in 1970 by the New York City Landmarks Preservation Commission. This paper will present the documentation for the Skidmore house and will consider the house as an example of the Greek Revival in New York. It will also discuss the architects, the owner, the furnishings, and the recent renovations of the house.

Many people have assisted me in the preparation of this paper. I would like especially to thank the following: my advisor, Dr. George B. Tatum, for his patience and many helpful suggestions; Lewis I. Sharp of the staff of The Metropolitan Museum of Art, who brought the Skidmore house to my attention; Po Kim, the owner of the Skidmore house, who provided a lengthy interview and tour of the house and the use of some of his excellent photographs; Dr. Ellen W. Kramer of the New York City Landmarks Preservation Commission, who shared her research on the Skidmore house and provided a copy of the Landmark Designation Report; David Kiehl of the
staff of The Metropolitan Museum of Art, who assisted in my research on the architects; Bob Zucker, for his expert photography; Ian Quimby, Elizabeth Hill, Beatrice Taylor, Anne F. Clapp, Wayne Gibson, and George Fistrovich, of the staff of the Winterthur Museum; Professor Will Hauptman of Pennsylvania State University; Joseph J. Roberto of New York University; Thomas J. Dunnings, Jr., of the staff of The New-York Historical Society; Mrs. Neville Thompson of the staff of The Avery Library, Columbia University; the staff of The New York Society Library; and James F. Carr of New York City.
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CHAPTER I

THE SKIDMORE HOUSE

Commission

When Samuel Tredwell Skidmore, a New York dry goods merchant, built a new house to accommodate his growing family, the architects Thomas Thomas & Son were a logical choice. The firm enjoyed the patronage of such prominent New York families as the Astors, who had helped to make the neighborhood of Lafayette Place and Bond Street one of the most fashionable residential districts in the city from the 1820s onward. The choice of site was also a natural one. Lot No. 369 on Fourth Street, between Lafayette Place and the Bowery, was three lots east of the home of Skidmore's cousin, Seabury Tredwell. The Tredwell house was part of a row of late Federal houses built in 1831-32. Around the corner on Lafayette Place was La Grange Terrace, New York's Colonnade Row, built in 1832-33. A gentlemen's boarding house that opened in 1836 at 385 Fourth Street, "next door to the corner of the Bowery," advertised that it enjoyed "a truly delightful location, which is in the most fashionable and healthy part of the city." Also, Skidmore was apparently acquainted with James N. Cobb, a commission merchant who...
moved into a new house at 242 Fourth Street in 1844.

In the 1830s and 1840s the city was moving north­ward as land values rose, causing residents of lower Manhat­tan to sell their property for commercial development. Thus Philip Hone sold his house near City Hall Park to move to Great Jones Street in 1836. Similarly, Skidmore moved from Mott Street, in the heart of the business district, to Fourth Street in 1845. The timing of his decision to build was likewise not surprising. Following the panic of 1837 and the ensuing depression, the city saw a renewed building boom that reached its height in 1845. In that year the number of houses built in New York rose to 1,980 from a low of 674 in 1839. Skidmore's new house thus typified the real estate trends of the time. In later life, Skidmore wrote to a friend: "In past years the extent of my ambition as to Real Estate was to own the House I lived in and the Store I occupied." Perhaps because it was the realization of an ambition, Skidmore engaged a prominent architect to design his house and lavished great care and expense on building and furnishing it.

Although the plans are not dated, the commission was probably given late in 1843 or early in 1844. A bill for gas lamps ordered in January 1844 suggests that the plans were then sufficiently complete for the number and
location of gas fixtures to be determined. An 1836 letter from Thomas Thomas to his patron John Rockwell concerning plans for a similar house illustrates his approach to a commission of this kind:

I have made the Plan a Trifle larger than your instructions, but when you come to examine the size of the rooms & pantries in my opinion, the house would not be convenient & comfortable were it to occupy less space, and the extra expense will be but Trifleing. . . . The cornices & antaes may be made out of plank. Staircase can be made from kitchen to cellar if required. The height of the story ought to be 11 feet or at least 10 feet 6 in & the cornice to be elevated as represented on the elevation to hide the roof as much as possible, and likewise to give a lofty appearance to the building. . . . N. B. The charge for the drawings is Fifteen dollars.

Note the architect's concern for convenience, for comfort, and for spaciousness and loftiness of proportion in the design of a Greek Revival city house. If $15 seems a modest fee for several drawings, it is well to remember that in terms of the purchasing power of that day, it was a substantial sum. Nor did it necessarily imply supervision on the part of the architect, or that the plans were basically original.
Plan

The architect's drawings for the Skidmore house (figs. 1-4) include a principal elevation, a longitudinal section, a side elevation of the "tea room" (an extension at the left rear of the building), and floor plans. In most respects the plan is a typical New York house plan of the 1840s. The main part of the house is two rooms deep with a side stair hall and occupies the full width of its 26-by-122-foot lot. It has six stories: cellar, basement, first, second, and third stories, and attic. The extension or back building is half the width of the lot, one room deep, and three stories high, reaching from the basement through the second story.

The cellar contains the foundation, the ash pits below the kitchen fireplaces, and a coal pit that extends out under the street. A sewage and drain system is shown under the back yard on the plan. The basement, reached from areaways a few steps below the street and the back yard, contains a dining room at the front, a kitchen at the rear separated from the dining room by a storeroom and closets, and a washroom (or laundry room?) in the extension. The front basement room in New York houses has been variously

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identified as an informal dining room, a family sitting room, or a nursery; the designation of this room as a dining room in the Skidmore house plan is further evidence that this was one of its main uses. The placement of the kitchen and dining room in the basement was common in Boston and Philadelphia as well as in New York, and probably derived in all three instances from English precedent. Shaded areas in the back yard perhaps represent grass and flower-beds. In an undated memorandum Skidmore noted: "Save the Evergreens in Backyard." At the rear of the yard are two rectangular outbuildings with a path leading between them from the rear. A penciled notation on the building at the right reads: "Play room;" the building at the left may have been a gardener's shed.

The first story is above street level, the front door raised on a high stoop. The main stair hall is divided by a sliding door from a rear entry containing the service staircase. Off the hall are two large drawing rooms connected by wide sliding doors flanked by columns—the typical Greek Revival "double parlor." The rear parlor in New York houses was used for formal dining and was sometimes called the "dining parlor," although in the Skidmore house plan both rooms are labeled "Drawing room." Behind these rooms is a "piazza" or open porch over the rear area-way, with steps descending to the yard at the right. It is
reached by a side door from the passage leading to the extension. The extension on the first story contains a "parlour" which can perhaps be identified with the "tea room" of the elevation drawing of the extension (fig. 2). The occurrence of both a piazza and a tea room seems to be unusual in New York houses; it marks the Skidmore house as more luxurious than the standard New York plan, and may be one of the features that identify the house as one designed by an architect rather than by a builder.

The upper stories follow a typical New York plan; the second and third stories each have two large bedrooms over the drawing rooms, separated by adjoining clothes presses and closets with wash basins, as well as small bedrooms over the hall. When bathrooms were introduced into New York houses in the 1830s they normally replaced one or more hall bedrooms; here the bathroom occupies the connecting wing between the extension and the main house on the second story. The extension houses a library. The attic has a large loft at the front, a large bedroom at the rear, and two smaller hall bedrooms. The attics of New York houses generally contained as many as four servants' rooms and a large central loft, used for storage and as a nursery or sewing room.

The height of the stories, shown on the longitudinal
section (fig. 2), corresponds to the standard for New York houses of the period. Early in the Greek Revival era the height of the basement was increased from 7 or \(7\frac{1}{2}\) feet to 8 or 9 feet (that in the Skidmore house is \(8\frac{1}{2}\) feet). This made the front basement room more spacious and the kitchen cooler in summer. It also raised the parlor floor further above the street, creating a more impressive entrance. The height of the parlor story was correspondingly increased to 11 or 12 feet, and in some large houses, as much as 14 feet, that in the Skidmore house is 13 feet.

The most interesting aspect of the Skidmore house plan is the three-story extension or back building, labeled "Tea room" on the elevation. "Tea rooms" began to appear in New York houses in the 1830s. James A. Nonemaker, in his study of New York house inventories, found the first mention of a "tea room" in 1832. The origin and purpose of these rooms has yet to be explained. Information in the inventories studied by Nonemaker suggests that the "tea room" was usually part of a back building or extension of some kind. When this structure was more than one story high, the upper room might be used as a bedroom, a storeroom, or a library, as in the Skidmore house. Sometimes the structure was called simply "Back Building 1st Story" and "Back Building 2nd Story." One inventory refers to a "piazzo" on the first floor with a "small or Orange Room so called" over it.
Nonemaker speculates that these rooms may have formed an ell similar to the timber extension behind the hall of the Tredwell house, which Sharp calls a pantry.

The term "tea room" could apparently refer to at least three different kinds of structure: a small frame addition at the rear of the hall, an extension of the main house (as in the Skidmore house), and a full-width open or enclosed porch, one or two stories high, across the rear of the house. Charles Lockwood in *The New York Row House* illustrates a group of "back porches or tearooms" at Nos. 20-26 Willow Street, Brooklyn Heights (1846), calling it "A view of the "tearooms" that often appeared on New York row houses in the 1840s and 1850s" (fig. 5). The Skidmore house, however, had both a one-story open porch, called a "piazza," and a three-story brick extension, called a "tea room."

Russell Sturgis, in *Homes in City and Country* (1893), says that the modern New York house represents an earlier basic plan "with the addition of a back room and a vestibule."

The back room was called the "third room," the "tea room," and often the "extension." Originally this room formed really a one-story extension, and was most commonly built as an afterthought, and an addition to the house as at first planned. The next step was to include such a room as this in the house as originally conceived.
According to Sturgis this room was later used as a dining room, and the extension was carried the full height of the house. If this is correct the Skidmore house would seem to represent an intermediate stage in this evolution.

Boston and Philadelphia houses frequently had back buildings or extensions. Sturgis notes that many Boston houses had a one-story extension "at the rear of the ground floor or cellar," the roof of which was used to dry laundry. A row of Italianate houses at 92-99 Beacon Street, Boston, designed by George M. Dexter in 1847, has a two-story brick ell at the rear of each house (fig. 6). Here the kitchen occupies the extension in the "basement" (actually the second story). In *Houses of Boston's Back Bay*, Bainbridge Bunting describes a type of plan found among Back Bay houses of the 1860s which "is two rooms deep but has a rear ell similar to houses of Beacon Hill and to the Dexter houses" (fig. 7). In this plan the dining room occupies the extension on the main story. Such houses usually had three stories plus a basement and an attic, with a library on the second story, as in the Skidmore house.

In *The Philadelphia Row House,* William J. Murtagh notes that Philadelphia houses were commonly enlarged by a series of back buildings strung toward the rear along one side of the lot, which contained the "kitchen, scullery,
laundry, etc." They were connected to the main building by a "piazza," which sometimes contained the staircase in smaller houses, as on Elfreth's Alley. Sturgis illustrates a Philadelphia plan with a back building used for the kitchen, and states that some larger houses had a longer back building for the dining room. He notes that the back buildings were confined to one story in height so as not to block the windows that lit the staircase.

Thus it seems that in general the back buildings of Boston and Philadelphia houses were service wings (although they sometimes contained the dining room), and were only one or two stories high. In New York houses the skylighting of the main stairwell evidently permitted the use of multi-story back buildings. The existence of extensions specifically called "tea rooms" seems to have been unique to New York. Sturgis says that the London house plan had an extension of not more than 15 feet from the rear wall of the main building occupied by a morning room or sitting room. Perhaps this was the origin of the New York tea room.

The D-shaped back building with rounded inner corners is a distinctive feature of the Skidmore house plan. Back buildings with rounded corners are known in Philadelphia and elsewhere; the purpose of the rounded corners is unknown, but it may have been to avoid the harshness of sharp angles.
where the building fronted on the garden. The use of curved walls of course has prototypes in the Federal period. Nevertheless the shape of the Skidmore house extension is unusual among New York houses. It has affinities with plans for a "first rate," "second rate," and "third rate" city house published in Peter Nicholson's *Practical Builder and Workman's Companion* of 1823 (figs. 8-10). The "third rate" plan shows a rectangular extension at the left rear of the house, while the "first rate" and "second rate" plans show D-shaped rooms of the same form, and in the same location on the plan, as the extension of the Skidmore house, but incorporated within the overall rectangular plan rather than projecting beyond it. These similarities tend to support the theory that Thomas Thomas, Sr. studied with Nicholson (see Chapter II). It appears, then, that the plan of the Skidmore house may represent an adaptation of ideas absorbed by the English-born architect, perhaps in his studies under Nicholson, to the requirements of the New York regional plan type.
Exterior Treatment

The facade of the Skidmore house (figs. 1 and 11) is in the New York idiom. Lockwood observes: "The Greek Revival was the style for nearly all New York row houses from the early 1830s to that late 1840s, and on some houses, lasted into the early 1850s." The exterior walls are of brick, while brownstone is used for the rusticated basement, the Ionic portico, and the flat window sills and lintels. During the 1830s, in a carryover from the late Federal style, light-colored limestone, marble, or granite was favored for door and window trim, while the cheaper and more readily available brownstone was used for more modest houses. By the early 1840s, however, brownstone was preferred as "picturesque" when dark colors became fashionable. Houses in Boston paralleled this development: brownstone appeared first in window trim, later in doorways and basements, and ultimately as the wall material. In Philadelphia, however, light-colored marble remained popular for entrances and window trim into the twentieth century.

A stoop eight steps high leads to a portico with fluted columns, Greek Ionic capitals, and full entablature, surmounted by a slightly triangular pediment or capstone.
(figs. 1 and 12). Inside the portico is a paneled mock double-door recessed within a paneled doorcase. Paired pilasters flank the door and enclose the sidelights (now boarded up, but retaining their inside shutter casings). The door is surmounted by a cornice and a three-light transom. Pilasters, cornice, and transom are ornamented with bead-and-reel, fret, and leaf-carved moldings (figs. 13-14). This doorway, with its free-standing fluted Ionic columns and carved pilasters, represents the most elaborate and expensive of contemporary doorway treatments. The mock double-door with six panels is more impressive than the usual one-, two-, or three-paneled door. The portico can be contrasted with other New York examples of Ionic doorways which are similar in their overall effect (figs. 15-16). In its combination of free-standing Ionic columns with paired pilasters, in the profile and proportions of the entablature, and in the use of a shaped capstone or pediment, it is similar to a design in Nicholson's *Practical Builder* (fig. 17), although the use of a transom and sidelights instead of a fanlight is a point of difference and typical of New York. It may also be of interest to compare the doorway of the Skidmore house with examples of Ionic doorways in Boston and Philadelphia. The doorways of 59 Mount Vernon Street and 40 Beacon Street, Boston (figs. 18-19), are wider than the usual New York doorway, and the use of a
triangular pediment, as at 59 Mount Vernon Street, seems to be a more common feature of Greek Revival houses in Boston than in New York, where the typical doorway was a Doric or Ionic portico with massive flat entablature. The handsome Ionic doorways of Portico Row, Philadelphia, built in 1831-32 (fig. 20), are quite similar to New York examples, although they are adapted to the row house scheme, each portico straddling two houses. Row houses seem to have been more popular in Philadelphia than in New York. Note also the use of dormers.

A simple wood cornice with fascia below crowns the facade of the Skidmore house, and the roof is capped with shaped stone blocks (fig. 1). The roofline and windows are aligned with those of the nearby Tredwell house, as were those of the later intervening buildings (fig. 21). Fragments of a railing found in the rear area by the present owners suggest that the ironwork of the Skidmore house was identical to that of the Tredwell house, now undergoing restoration. Thus the house was treated as an integral part of a row of houses on the block. Concern for unity of streetscape characterized New York architecture during the Greek Revival, as was seen in the alignment of rooflines and cornices, the replacement of dormers by attic windows, and the use of a slightly pitched roof that appears flat from the street. There was also a new emphasis on the
plane of the facade,\textsuperscript{55} in both New York and Boston, lampblack was mixed with the mortar to minimize the joints between bricks,\textsuperscript{56} and pressed brick, called "Philadelphia brick," was used to give a smoother surface.\textsuperscript{57} However, the bow front or elliptical bay was popular in Boston from the 1830s (figs. 22-23), and is one of the principal differences between Greek Revival houses in Boston and in New York.\textsuperscript{58} Also, dormers seem to have persisted longer in Philadelphia and Boston than in New York.\textsuperscript{59}

The combined details of the Skidmore house facade—basement, doorway, window trim, and roof treatment—are characteristic of the Greek Revival in New York, and yet remain distinctive. The projecting cornices of the windows, with another plain element above, repeat the doorway entablature with its strongly projecting cornice surmounted by a shaped pediment or capstone. This, in turn, is echoed by the shaped capstone over the roof cornice. These elements bind the facade into a strong, effective composition. The use of the Greek Revival vocabulary in this design indicates the hand of a competent architect.
Interior Treatment

There are no drawings for the interior of the Skidmore house. Original decorative elements that remain in the house include the main staircase, the door and window frames, and the fireplaces above the first story. Some evidence for the interior treatment is contained in the bills for construction (Appendix A). An impression of some elements now missing can be gained from other houses of the period.

The staircase has simple turned balusters and a mahogany stair rail with carved newel (figs. 24-25). A single scrolled bracket remains on the end of one of the risers (fig. 26). This bracket is sufficiently close to the profile of a door console in Minard Lafever's Modern Builder's Guide of 1833 (fig. 27) to suggest that it was the ultimate source. Skidmore referred to these details in a memorandum preserved among the bills for construction: "Stair Bannisters and ornament/scroll on steps like Cobbs." James N. Cobb was a neighbor of Skidmore's who had moved to 242 Fourth Street in 1844. Thus Skidmore was evidently influenced by other new houses in the neighborhood in the choice of interior details for his house. In the wall at the angle of each flight below the landing is a niche.
originally surrounded by a molding, that was probably intended to house statuary or vases. The stairwell is lit by an oval skylight.

The pine door and window frames on the first story are elaborately ornamented in the manner of Lafever (fig. 28): the architraves project to form a panel across the top ornamented with applied scrolls and leaves, below a cornice enriched by carved bead-and-reel, leaf-and-tongue, and egg-and-dart moldings. This decorative treatment is successively simplified on the upper stories. The second-story doors and windows have no applied ornament on the architraves; on the side of the doors facing the hall the cornices have carved moldings, while on the side facing the bedrooms the cornices are plain, and the window cornices are simplified (fig. 29). On the third story the doors and windows have projecting architraves but no cornices, and those in the attic have plain architraves. The door and window treatment in the nearby Tredwell house is also successively simplified from the parlor story through the upper stories, suggesting that this was common practice. Talbot Hamlin observed that on the second story of the Skidmore house the upper band of the door and window architraves "widens slightly toward the center, by about a half inch in 3 feet 6 inches," as shown in Plate 1 of Lafever's *Beauties of Modern Architecture* (1835). He considered
this possible evidence of Lafever's authorship of the design. A design by Lafever may actually have influenced this detail, since the door and window frames were probably supplied by the builder, perhaps using prefabricated elements of the kind that were frequently based on popular builders' guides (see below).

The doors are also of pine but were undoubtedly painted and grained to resemble mahogany or rosewood. A bill from the painter Silas B. Furbush includes an item for graining doors in the basement. The sliding parlor doors are no longer extant; like those in the Tredwell house (fig. 30) they were flanked by free-standing columns. A. J. Davis's well-known drawing of a Greek Revival double parlor shows a similar arrangement, as does an 1850 view of a double parlor at 38 Bond Street (fig. 57). A bill from the mason mentions "extra mitres to the breaks of sliding doors," which suggests that they had projecting architraves like those of the hall doors. In this respect they may have resembled plate 25 in Lafever's Beauties of Modern Architecture (fig. 31), although the details were probably closer to plate 60 in his Modern Builder's Guide (fig. 32). A bill from the builder includes a charge for "glazing 2 doors with ground glass." Possibly these were the doors to the basement, or some of the sliding hall doors. There is also a bill for "12 lights Stained and Enamelled Glass
for Door." The only door shown in the plans with this number of lights is the door to the piazza, no longer extant, which had four lights in each sidelight and four in the transom (fig. 2). The use of stained glass here would have added a picturesque effect to the entrance to the tea room from the piazza and garden. Perhaps, however, the glass was for one of the interior doors. In The Architectural Instructor (1856) Lafever approved this mode of decoration:

...occasionally in houses for the windows over hall doors, for skylights, and for folding-doors where a subdued light is required, colored glass of rich and tasteful design is exceedingly appropriate.71

The mantels in the second- and third-story bedrooms (figs. 33-34) are of light gray marble carved with simple pilasters supporting a pointed arch; those on the second story are more elaborate. One fireplace on the second story and both on the third story retain cast iron door frames for grates, which form a pointed arch and display Gothic motifs. They are similar to grates shown in an advertisement of Cornell & Jackson's Iron Works from 1846 (fig. 35), although they were purchased from Ward & Goadby, apparently at the recommendation of Skidmore's neighbor James N. Cobb. Just as Greek Revival motifs appeared first in interior details in late Federal houses, elements of the Gothic
Revival appear here on the interior of a house at the height of the Greek Revival. The larger library mantel (fig. 37) is of the same design as those in the third-story bedrooms but is done in gold-veined black marble, a material popular for the principal mantels in New York houses. The simple attic mantels (fig. 38) appear to be plain black marble, but may actually be oiled slate. A memorandum in Skidmore's hand lists the color and cost of mantels for various rooms:

<table>
<thead>
<tr>
<th>Room Description</th>
<th>Color</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parlor ( . . )</td>
<td></td>
<td>$340.</td>
</tr>
<tr>
<td>Tea Room</td>
<td></td>
<td>$72.50</td>
</tr>
<tr>
<td>1 Basement</td>
<td>Blk</td>
<td>$350</td>
</tr>
<tr>
<td>2 in 2d Story</td>
<td>White</td>
<td>$100</td>
</tr>
<tr>
<td>1 in 2d Story tea Room</td>
<td>Blk</td>
<td>$35</td>
</tr>
<tr>
<td>2 in 3d Story</td>
<td>White</td>
<td>$70</td>
</tr>
<tr>
<td>2 in 4th Do</td>
<td>Blk</td>
<td>$24</td>
</tr>
</tbody>
</table>

These colors correspond to the mantels now in the house. The parlor and tea room mantels were probably elaborately carved with full columns or caryatids in the Greek Revival manner, although perhaps, like the other mantels, they showed Gothic Revival influence. The mantel in the basement dining room was probably similar to those in the second-story bedrooms. Nonemaker noted that in the Tredwell house "the front basement room is finished in a style close to that of the double parlors, and has the same sort of carved black marble mantelpiece." In the Skidmore house the tea room was the most expensively finished part.
of the house after the parlors, and was probably used instead of the dining room for less formal entertaining.

All that remains of the cornices and ceiling ornaments is a fragment of the hall cornice just inside the front door (fig. 39). Fragments of cast ornament found in the hall by the present owners included large scrolled brackets or consoles. Skidmore's memorandum cited above includes the notation "Consol like D. Thompson" (David Thompson, a neighbor on Lafayette Place), and David Louderback's bill mentions "Cr(edit) by 2 pair Consuls— at $7.00 pr pair." This bill not only indicates that the mason supplied cast plaster ornament for the interiors, it also gives some clues to the design of interior features now lost. In addition to the consoles Louderback allowed credit for "140 ft Cast Moulding in 2 second story bed rooms at 6 cts. pr foot." At the end of the bill he added the following memorandum:

I think the Raffle [acanthus] leaf to parlour cornices should be Extra about 8 cts to 10 cts pr ft 156 ft.

I think the extra mitres to the brakes of sliding doors will about balance the lack of Soffits &c, and the extra hall centre, and front basement Circle and the extra architrave to Vestibule and Cast Mouldings in Vestibule, & Dining room and second story hall will about balance the other Mouldings left off. . . .

The importance of mass-produced architectural ornament
in the Greek Revival period has been noted. In his study of the Tredwell house, Sharp discusses the mass production of composition ornament, marble work, and cast iron, all well-established industries in New York by the 1830s.

Lockwood asserts:

The handsome ceiling plasterwork of a Greek Revival row house often was machine-made, rather than handmade, and of papier mache or stucco, rather than plaster. Just as factory-made cast-iron replaced hand-wrought iron for stoop railings and areaway fences in the 1830s, steam-powered machinery mass-produced interior architectural ornaments and doors and wood moldings. Quite often, factory designers copied their patterns from popular builder's guides, and, therefore, when some street front and interior details duplicate a plate in an Asher Benjamin or Minard Lafever pattern book these were not necessarily copied during construction by a carpenter or a plasterer but could have been the work of a local factory which selected the particular design for mass production.

Even the era's finest architects and ordinary builders took the short cut of mass-produced interior ornament in New York dwellings. Alexander Jackson Davis noted in his Price Book for May 20, 1842, a purchase of machine-made ornament from John Gallier, at 592 Broadway, as "ornaments of Gallier in composition—honeysuckle, scroll, rosettes, wreath," and Martin E. Thompson's account book similarly records the purchase of "carved work" and "ornament" for several houses he designed.

The absence of interior details in the drawings for the Skidmore house, together with the mason's bill for cast ornament and the evidence of Skidmore's role in selecting interior features based on the example of neighboring
houses, suggest that the interiors were largely determined by the patron's choice and by what the builders could provide. This conclusion parallels Bunting's findings in his study of houses in Boston's Back Bay:

...as far as the interior design is concerned, the architect functioned as little more than an artistic coordinator who brought together a variety of stock mantels, plaster ornaments, and millwork. An examination of the few surviving sets of working drawings for Back Bay houses of the period reveals an astonishing paucity of interior details or even of rough suggestions for the interior finish. Whereas the schedule for cut stonework of the facade was usually prepared in great detail, one finds, for example, in Bryant's contract plans for 22 Commonwealth Avenue, not a single detail for woodwork, not a profile of a plaster molding, not a cupboard elevation, nor even a draftsman's note on the plans to indicate the nature of the wood trim. Indeed, from the specifications that accompany these plans, one infers that once a certain sum had been set aside for carpentry work, a certain standard of workmanship and quality of material were implicit. It would seem that the owner was expected to select specific details within an established repertoire which the contractor was prepared to execute for a given price. This impression is strengthened by the knowledge that all the plaster cornices were pre-fabricated and sold at so much a running foot and that they as well as plaster ceiling medallions were glued in place.  

Thus one effect of the mass production of architectural ornament, at least in domestic buildings, was to diminish the architect's role in interior design.
Construction and Equipment

A number of bills (Appendix A) survive for the construction of the Skidmore house. They do not include bills for the major carpenter's and mason's work, being chiefly for "extras," alterations, and finishing. Nevertheless they provide valuable information about the construction and equipment of the house and about nineteenth-century building methods.

On March 12, 1844, the lawyer Cornelius R. Disosway billed Skidmore for legal fees in connection with the title to the property. The following month Skidmore obtained estimates for the carpentry and masonry. The successful bids were those of the builder Wyllis Blackstone of $5200 (later reduced to $5100), and the mason David Louderback of $5900. Blackstone was listed in the 1844-45 directory as an assistant alderman for the 8th Ward, suggesting that he was a man of some prominence and had a substantial business. On the reverse of Louderback's estimate Skidmore noted: "M F Thos not home Tuesday & Friday Evenings." This seems to suggest that the employer, the builder, and the mason consulted with the architect before signing the contract drawings. Certain pencil notations on the drawings showing
dimensions and minor changes could have been made at this time.

There are no bills for the period from mid-April through October, 1844, when presumably the major construction work on the house was done. A later bill from Blackstone for "Extras" includes an item dated July 29, 1844, for making a fence and cornice. The fence may have been a temporary enclosure around the building site; half its cost was deducted from the bill, perhaps because it was torn down and some of the materials salvaged. The cornice, which took eleven days to build, was probably the main exterior cornice. The remaining items on Blackstone's bill date from November, 1844, and are for interior and exterior finishing. They show that the builder acted to some extent as a general contractor, supplying materials such as glass and ironwork. For example, he charged Skidmore for "2 iron strings," "2 iron bars," and "glazing two doors with ground glass," as well as for having a name plate engraved by Garvey (probably John Garvey, a bell-hanger on Fifth Street near First Avenue).

In November, 1844, Skidmore bought a "small 2 oven Range" and a "Water Back" from Rollhaus & Abendroth, iron founders and stove manufacturers at 243 Water Street. In December he paid James West, glass stainer and enameller, for stained glass for one of the doors. On February 13,
1845, Silas B. Furbush, a painter at 498 Houston Street, charged him for work done in January and February that included painting and sanding the front cornice—a charge later deducted from the bill. Lafever mentions painting and sanding as a means of preserving wood. On January 29, 1845, Edward C. Harrison, gratesetter, charged Skidmore for "Putting in 3 Valves"—perhaps dampers for the grates. On February 8 Skidmore purchased grates and fenders from Ward & Goadby of 197 Grand Street. He bought "7 Grates fenders &c 3 $14," two at $8, and two at $20 for the parlors. Coal grates replaced wood-burning fireplaces in the early nineteenth century when canals and railroads brought coal to the coastal cities at moderate cost. The use of grates was recommended by Lafever even for houses with central heating:

The grate, however, is extremely pleasant and comfortable, and... is generally desired in the living room. . . . There should be fireplaces or grates in the principal rooms of every residence, even if hot-air or hot-water apparatus is also introduced, as the former methods of warming are useful in spring and autumn when only a little heat is required, and for cheerful effect may be desired in one or two rooms during the whole winter. Mantelpieces of marble, more or less ornate, or of some other beautiful and durable material, should be put up throughout the house.

Attached to the bill for grates is the memorandum quoted above, in which Skidmore listed the color and cost of mantels for the house. He also estimated the cost of
basins, probably also of marble, bringing the total cost of marble work to $773, and noted that he had "engaged J. N. Barnes." Barnes was a marble-cutter at 33 Canal Street. A bracket around the estimates for the mantels of the basement through the fourth story seems to indicate that Barnes supplied only these, while the more elaborate parlor and tea-room mantels came from another source. Several marble yards were in operation in the upper Bowery region at this time.

In July, 1845, the plumbers Cozens & Howell charged Skidmore for installing a sprinkler on the branch pipe, and in September the mason, David Louderback, charged him $2.25 for "Cash paid for Stop & tap to croton pipe." Completed in 1842, the Croton waterworks brought vast improvements in the plumbing of New York houses. After visiting New York in 1845-46, the Englishman Sir Charles Lyell commented:

Among other novelties since 1841, we observed with pleasure the new fountains in the midst of the city supplied from the Croton waterworks. . . . The health of the city is said to have already gained by greater cleanliness and more wholesome water for drinking. . . . The water can be carried to the attics of every house, and many are introducing baths and indulging in ornamental fountains for private gardens. The rate of insurance for fire has been lowered. . . .

Hamlin has noted that while New York lagged behind Philadelphia in introducing bathrooms, once the Croton waterworks
had been completed, "New York rapidly outdistanced other cities in the lavishness and complexity of the installations." The indoor plumbing of the Skidmore house is therefore typical of this period.

The last bill for construction is from the mason, Louderback. Dated September 23, 1845, it covers work done over a considerable period, and includes such items as laying down flagging, cementing the external walls, and "2 Cut Stone Blocks and Sitting on roof," as well as cast ornament. It also includes alterations to the cellar and basement "by putting in Air furnace." These alterations are still visible today (figs. 40-41). Five brick arches in the cellar support the main longitudinal partition wall. The second arch from the front was bricked in to house the furnace, and was later completely bricked in. The arch was lowered and the area below it excavated for an ash pit for the furnace. When the house was being renovated, tin ducts from the original heating system were found in the wall on the first story directly above this arch. Apparently the furnace was not included in the original plans but was added as an afterthought—perhaps not surprisingly, since furnaces were just coming into general use and were not yet standard equipment. The furnace probably heated only the basement, first, and second stories.
Other structural and functional features can be seen in the cellar and basement. The large kitchen fireplaces in the basement are finished in brownstone, while the chimney-breast is faced with finished brick (fig. 42). The fireplace at the right has been made smaller for modern use, and the hearthstone has been replaced. The washroom fireplace is identical in treatment. In the cellar below the kitchen fireplaces are two vaulted ash pits, originally enclosed by iron doors (fig. 43). That on the right formerly had an opening at the top through which the ashes were shoveled.

The stone cellar walls and floors originally had unmortared joints packed with loose sand. Exposure of brick walls in the basement has revealed their construction, which is composed of strips of wood at intervals between the brick courses on which the wall boards were nailed. Removal of part of the basement floor shows the flooring in section. As shown on the plans, the exterior walls are 12 inches thick, the main interior walls 8 inches thick, and the floors 18\frac{1}{2} inches thick. The thickness of the exterior bearing walls may reflect New York City building codes. Bunting notes that in Boston houses of the 1860s the party walls normally support the floor joists and roof load, but adds:

When, however, brick party walls are more than
twenty-three or so feet apart, an intermediate bearing wall of wood is customarily employed. . . Story by story, this intermediate timber wall was erected as a separate supporting member. In the basement, however, the bearing wall was customarily built of brick. 102

In the Skidmore house, which is 26 feet wide, the main longitudinal partition is a bearing wall, supported on a foundation of brick arches in the cellar and built of brick through the first story.

The use of arches and vaults in the cellar is an interesting feature of the Skidmore house. Brick vaults were used in nineteenth-century Boston houses to support 103 the heavy iron kitchen range, and brick arches are found in the cellar of the William Wister house in Philadelphia of 1771-74 (fig. 44). While this may have been common practice, the construction of brick vaults and arches is 104 dealt with extensively in Nicholson's works. Perhaps the extensive use of arches and vaults in the Skidmore house may reflect the architect's studies with Nicholson.
Summary

The Skidmore house is an unusually fine New York example of a Greek Revival house. Its large size, the height of the ceilings, and the elaborate portico and sliding parlor doors place it among the finest houses of its type. It was equipped with central heating, gas lighting, and plumbing connected to the Croton waterworks. While the plan is basically typical of New York, the three-story back building or tea room sets it apart from the majority of New York houses. The shape of this back building, the design of the portico, and the use of vaults and arches in the cellar suggest the possible influence of Peter Nicholson on the architect, Thomas Thomas, Sr. A rare documented example of a Greek Revival city house, the Skidmore house adds to our knowledge of nineteenth-century building methods.
NOTES TO CHAPTER I


3 Lockwood, Bricks and Brownstone, p. 81.

4 Quoted in Harlow, Old Bowery Days, p. 320.

5 Samuel T. Skidmore, memorandum, Henry Francis du Pont Winterthur Museum, Joseph Downs Manuscript and Microfilm Collection (hereafter cited as Winterthur Museum, Downs Collection), 70x53.48b (Appendix A), and New York City Directory (hereafter cited as NYCD) for 1844-45 and years previous.


7 Lockwood, Bricks and Brownstone, pp. 76f.


9 Winterthur Museum, Downs Collection, 70x53.53 (Appendix B).

10 Thomas Thomas, letter to John Rockwell, Esq., Oct. 8, 1836, Winterthur Museum, Downs Collection, 66x52.
11 It was common for such drawings to be used as advertisements by the architect; they were his stock in trade, from which the patron would select the design he wanted. A. J. Davis charged $50 at about this time for five or six drawings, and, having sold the designs, had no further involvement in the building's construction. I am indebted to Dr. George B. Tatum for this information.


13 While earlier New York houses were two or three stories high, houses of this period commonly had additional bedroom stories, an attic, and sometimes a cellar or sub-basement (Hamlin, Greek Revival Architecture, p. 128, and Lockwood, Bricks and Brownstone, pp. 50ff.) Bainbridge Bunting notes: "The so-called 'English basement'... popular in both New York and Boston's new South End... sometimes employed a sub-basement for the furnace" (Houses of Boston's Back Bay, An Architectural History, 1840-1917, Cambridge, 1957, p. 132).


16 Skidmore memorandum, Winterthur Museum, Downs Collection, 70x53.48b (Appendix A).

17 Sharp found that the houses on East Fourth Street did not have stables at the rear of the lots, nor did they have the use of the courtyard behind them ("The Old Merchant's House," p. 22).

18 Rear service staircases were introduced to New York houses in the 1820s. The main staircase, formerly located at the rear of the hall and lit by the rear windows, was placed near the center of the hall and lit by a skylight, as in the Skidmore house (Hamlin, Greek Revival Architecture, p. 129). In contemporary Boston houses, in contrast to the Skidmore house, the main staircase served only the principal stories, while the service staircase ran from basement to attic (Bunting, Houses of Boston's Back Bay, pp. 56, 136).


20 A letter to Skidmore from his son refers to the "tearoom" in a manner indicating that it was the room in the first-story extension: "I took a seat there (in the tearoom) facing the front door" (John Drake Skidmore, letter, July 17, 1879, Miscellaneous Skidmore Papers, New-York Historical Society).

21 Hamlin, Greek Revival Architecture, p. 129.

22 Ibid., p. 128, and Nonemaker, "The New York Town House," p. 63. This parallels Boston houses where the attic contained at least three servants' rooms and sometimes a sewing room fitted with wardrobes and shelves (Bunting, Houses of Boston's Back Bay, p. 137).

23 Lockwood, Bricks and Brownstone, p. 70.


25 Ibid., p. 42.

26 Ibid., inventories 25, 34 and 37, p. 42 and n. 48.

27 Ibid., p. 42 and n. 49.

28 Ibid., inventory of James Kain, pp. 41f.

30 Nonemaker speculates that some tea rooms may have had this form by analogy with the Tredwell house. Of thirty-nine inventories studied, seven mention tea rooms located behind the main stairs as an ell to the main house, like the frame ell of the Tredwell house. Six of these mention rooms over the tea rooms (Nonemaker, "The New York Town House," pp. 34, 42).

31 Lockwood, Bricks and Brownstone, p. 72.

32 Ibid., p. 69.

33 Sturgis et al., Homes in City and Country, p. 22.

34 Ibid., pp. 22f.


36 Bunting, Houses of Boston's Back Bay, pp. 53f.

37 Ibid., p. 132.

38 Ibid., pp. 132, 136.


40 Sturgis et al., Homes in City and Country, p. 10.

41 Ibid., p. 18.

42 This explanation for the purpose of the rounded corners seems to draw support from the fact that the garden plots in the back yard shown on the basement plan (fig. 3, center) also have rounded corners.

43 Lockwood, Bricks and Brownstone, p. 96.

44 Ibid., p. 64.

45 Bunting, Houses of Boston's Back Bay, pp. 52, 61.

47 Lockwood, *Bricks and Brownstone*, p. 63.

48 *Ibid.*, p. 64. The architect's elevation shows a door with six panels; the door as actually built appears to have had eight panels, but repairs to the central section have obscured the original appearance.


52 Kenneth Ames notes in "Robert Mills and the Philadelphia Row House," p. 140, that the development of rows was encouraged in Philadelphia by the factors of rising land values, which forced the subdivision of Penn's original plan into small lots, and poor streets, which encouraged the building of houses close together on contiguous lots.


54 Lockwood, *Bricks and Brownstone*, pp. 60, 66. In *Houses of Boston's Back Bay*, p. 53, Bunting suggests that a slightly pitched roof, with a rise of seven units in ten (as in the Dexter houses at 92-99 Beacon Street), is typical of early nineteenth-century houses in general. It does seem to be common to Greek Revival and Italianate city houses.


58 Bunting, *Houses of Boston's Back Bay*, pp. 45, 73.

60 Winterthur Museum, Downs Collection, 70x53.48b (Appendix A).

61 A commission merchant at 19 South Street, Cobb moved to Fourth Street from 23 White Street (NYCD, 1843-45).

62 Peter Nicholson, *The New Practical Builder and Workman’s Companion*, 2 vols., London, 1823, I,134, gives the definition: "NICHEs are ornamental recesses formed in walls, in order to enshrine some ornament as a statue, or elegant vase."

63 This skylight is of double thickness for insulation. An inner skylight with brass muntins, perhaps the original, was found on the roof by the present owners.

64 Sharp, "The Old Merchant's House," p. 45.

65 Hamlin, *Greek Revival Architecture*, p. 353 and n, 43.

66 Interior doors on the principal stories of New York houses of this period were usually mahogany or rosewood, either solid or veneered (Lockwood, *Bricks and Brownstone*, p. 72).

67 Bill, Feb. 13, 1845, Winterthur Museum, Downs Collection, 70x53.46 (Appendix A).

68 Bill of David Louderback, Sept. 23, 1845, Winterthur Museum, Downs Collection, 70x53.51 (Appendix A).

69 Bill of Wyllis Blackstone, May 22, 1845, Winterthur Museum, Downs Collection, 70x53.43 (Appendix A).

70 Bill of James West, Dec. 28, 1844, Winterthur Museum, Downs Collection, 70x53.45 (Appendix A).


72 In an undated memorandum attached to Ward & Goadby's bill of Feb. 8, 1845, Skidmore noted: "Ward & Goadby — grates Cobb" (Winterthur Museum, Downs Collection, 70x53.48b, Appendix A).

73 Lockwood, *Bricks and Brownstone*, pp. 70, 72.

74 A similar form of mantel is used elsewhere. For example, a fireplace at Alnwick Castle by Robert Adam,
c. 1760-70, (fig. 36) has an opening in the form of a pointed arch, Greek details in the anthemion band of the frieze, and a conforming grate.

75 Lockwood, *Bricks and Brownstone*, p. 72.

76 Ibid.: "In rooms other than the parlors, the mantel was a white-gray marble, a slate oiled to appear as black marble, or ordinary painted wood."

77 Winterthur Museum, Downs Collection, 70x53.48b (Appendix A).


79 David Thompson was listed in the 1844-45 directory as a cashier at 29 Wall Street, residing at 25 Lafayette Place (NYCD).

80 Bill, Sept. 23, 1845, Winterthur Museum, Downs Collection, 70x53.51 (Appendix A).


82 Lockwood, *Bricks and Brownstone*, p. 75.


84 NYCD, 1844-45.

85 This was a new firm, first appearing in the directory in 1844-45, when Philip Rollhaus, founder, went into partnership with William Abendroth of W. & A. Abendroth, stove manufacturers at 125 Bowery (NYCD, 1843-46).

86 Silas E. Furbush and Rufus Furbush were both listed as painters, at different addresses, in the directories of this period (NYCD, 1843-46).


88 Harrison was listed as a "gratesetter" at 24 Sixth Street in the NYCD for 1843-44, and at 28 Sixth Street in 1844-45.

89 According to the directories, Machias (or Matthias) E. Ward left the firm in 1845, as he was then listed as "late grates," while William Goadby continued at the same address selling grates and fenders, and his relative Thomas Goadby sold grates at 57 Canal Street (NYCD, 1843-46).
92 *NYCD, 1844-45*.
95 Hamlin, *Greek Revival Architecture*, p. 129.
96 Here the wall, which is built of brick through the first story, is thinner than in the adjoining sections—one-half brick thick instead of one and one-half bricks thick (information from Po Kim, March 8, 1974).
97 Bunting, *Houses of Boston's Back Bay*, pp. 277f., notes: "In Boston an early furnace was in operation at the Massachusetts Medical College in 1816, but two elegant town houses built at 77-79 Mount Vernon Street in 1834 were not equipped with furnaces. By 1859 the Boston Directory listed eleven persons or firms as furnace builders."
98 Ibid. In Boston houses of the 1840s and 1850s the furnace heated only the principal stories, while the upper stories were heated by coal grates, and, later, stoves. The heating ducts in the Skidmore house were probably placed in the brick wall for fire protection; since this wall was built of brick only through the first story, it seems likely that the ducts only reached the second story.
99 Information from Po Kim, March 8, 1974.
100 Ibid.
101 New York's building codes were more strict than those of Boston; in 1862 exterior bearing walls were required to be 12 inches thick, and in 1871, 16 inches thick (Bunting, *Houses of Boston's Back Bay*, p. 276, citing John P. Comer, *New York City Building Control, 1800-1941*, New York, 1942, p. 62).
102 Ibid., p. 272.
103 Ibid., pp. 53, 278.
CHAPTER II

THE ARCHITECTS: THOMAS THOMAS & SON

The Skidmore house is the only known extant early private house designed by Thomas Thomas & Son, a firm active in New York from the 1830s to the 1870s. The firm consisted of Thomas Thomas, Sr. (1788?-1871) and his son, Griffith Thomas (1820-1879), both born and educated in England. The only currently-known source of biographical information on the Thomas family is an obituary of Griffith Thomas in the American Architect and Building News. According to this article, Thomas Thomas, Sr. "studied in England under the tuition of Nicholson"—presumably Peter Nicholson, whose numerous architectural books were among the first to disseminate the Greek Revival style in America. Thomas Thomas, Sr. emigrated to New York and opened an office at 37 Canal Street in 1833. In 1838 he was joined by Griffith Thomas, and the following year the firm became known as Thomas Thomas & Son. It kept this name until the elder Thomas's death in 1871, although by the 1860s Griffith had taken control of the business. The office of the firm remained at 37 Canal Street until 1850, was at 114 Grand Street from 1851 to 1853, and at 470 Broadway from 1859 to 1871. After his

41
father's death, Griffith Thomas moved his offices to 346 Broadway, the New York Life Insurance Company building, which he had designed. There he worked briefly with his two sons, Griffith B. and Charles F. Thomas, under the name of Thomas & Sons, before his sons' untimely deaths in the early 1870s. From 1874 until his death in 1879 he continued to practice alone at 346 Broadway.

Two other sons of Thomas Thomas, Sr. were also active in the profession. William Thomas was listed in the New York directories as an architect at various addresses from 1840 to 1856. Thomas Thomas, Jr. was listed as a builder, carpenter, and architect at various addresses from 1837 to 1872, and in 1868/69 he was listed as "architect and superintendent of buildings." In 1848 he published The Working-Man's Cottage Architecture, Containing Plans, Elevations, and Details, for the Erection of Cheap, Comfortable, and Neat Cottages. The book contains eleven designs for cottages in simple adaptations of current styles, with specifications and estimates, followed by a section on building and loan associations as a means of financing the building of homes.

In 1836 both Thomas Thomas, Sr. and Thomas Thomas, Jr. were among the founders of the American Institution of Architects, forerunner of the American Institute of Archi-
tects. Also present at the Institution's first meeting were A. J. Davis, Isaiah Rogers, Charles F. Reichard, William C. Cramp, and F. Schmid of New York; Thomas U. Walter, William Strickland, and John Haviland of Philadelphia; and Richard Bond of Boston. The presence of the Thomases among such notable figures, and their membership in the country's first professional association of architects, seems to indicate their rapid rise in New York architectural circles.

The patrons of the Thomas firm included such prominent New York families as the Astors, Barnums, Bishops, Ciscoes, Johnsons, and Wolfs. The obituary of Griffith Thomas claims: "To recite a list of the works carried out by the architects Thomas would be to give a series of the most expensive and important buildings in the city." The firm designed a long series of "commercial palaces"—stores, warehouses, office buildings, banks, and hotels—as well as hospitals, libraries, churches, private houses, and apartment buildings. Among its better-known commissions were the New Centre Market (1838-39), the Washington Stores (1845), the Park Row Stores (1850-51), the St. Nicholas Hotel (1852-53), Taylor's Saloon (1852-53), Lord & Taylor's stores of 1853 and 1858-59, the Bank for Savings (1854-56), the third New York Society Library building (1854-56), the Fifth Avenue Hotel (1858-59), the second (central) section
of the Astor Library (1859), the National Park Bank (begun 1867), the New York Life Insurance Company Building (begun 1868), and the American News Company Building (1876-77).

The firm's reputation was primarily a local one, its only out-of-town commissions being the Kimball house in Atlanta, the first part of the Palmer house in Chicago, and banks in Pittsburgh, Pennsylvania, and Paterson, New Jersey.

The Thomas firm worked in the Greek Revival, Palladian Revival, Italian Renaissance, and French Renaissance styles. Most of its designs were for commercial buildings and private houses, and it favored brick and brownstone for the latter, brick, stone, and cast iron for the former. Little documentation exists for the private houses designed by the firm, and for this reason the plans for the Skidmore house are particularly valuable. It is impossible to distinguish the hand of Thomas Thomas, Sr. from that of Griffith Thomas in the work of the firm before about 1860, when the name of Griffith Thomas began to appear as architect in the New York City building records. This is recognized by the author of Griffith Thomas's obituary:

"Taught under good professional guidance in the office of his father, Griffith Thomas, so perfectly caught the spirit which animated all the designs of the senior Mr. Thomas, that today the line can with difficulty be drawn between the buildings erected fifty years ago by Thomas Thomas, and the erections of the past decade by the gentleman who has just died. . . . the young"
Thomas imbibed from his father the tradition of the office in regarding the classic and Italian modifications as the style suited for city buildings. However, in a recent master's thesis on the commercial architecture of Griffith Thomas, Deborah Ann Claiborne suggests that Thomas Thomas, Sr. was chiefly responsible for the firm's early Greek Revival work, while Griffith Thomas can be associated with its later buildings in the Italian Renaissance style, which first became popular in the 1350s. The design for the Skidmore house can perhaps therefore be tentatively attributed to Thomas Thomas, Sr. In any case, it can be seen in relation to other buildings by the Thomas firm of the same period.

The earliest known major work by the Thomas firm is the New Centre Market of 1838-39, built on the site of an older market at Centre, Broome and Grand Streets. The upper portion was used throughout the nineteenth century as an armory and for drill purposes. The market opened with a ball and supper staged by the butchers of the Bowery neighborhood. Several newspaper accounts of the event discussed the building, for example:

It should be known that this market, after the design of Mr. Thomas, the architect, is the first in this country which may be deemed a complete building. Faneuil Hall, Boston, is something like it, but the London markets of the first class come nearer to it. ...
A contemporary lithograph (fig. 45) shows a five-part structure of three pedimented wings, with window arcades at the ground story and pilasters at the second, connected by two lower, simplified sections. These connecting wings bear resemblances to the Skidmore house facade in their uninterrupted wall surface, rusticated basement, flat roof, and plain window treatment. The building reflects the Greek Revival in its flatness, simplicity, and symmetry.

Another Greek Revival building, St. Peter's Roman Catholic Church at 22 Barclay Street (1840), has been attributed to Thomas Thomas, Sr. and John R. Haggerty (fig. 46). A "granite Ionic temple" with a wooden roof and a pediment sheathed in sheet metal, the church was described by a late nineteenth-century writer as in the "classical style with a most interesting classical portico which our contemporary pursuits in architecture would do well to study." If the attribution is correct, this is an important example of Thomas Thomas, Sr.'s early work in the Greek Revival style.

Nearly contemporary with the Skidmore house were the Washington Stores, built in 1845 on William Street between Fulton and John Streets (fig. 47). This block-long row of stores is an example of the then-current interest in unified row design. Its cast iron Doric colonnade and plate glass store-front windows represent an effective
early use of these materials for a commercial building. The functional severity of the design is indicative of Greek Revival aesthetics.

Appleton's Book Store at 346-348 Broadway (1849) has also been attributed to Thomas Thomas & Son (fig. 48). It is transitional in style; the arcaded first story with its bracketed doorway is Italianate, while the upper three stories are Greek Revival with their giant Ionic colonnade, triangular pediment, and attic. The order used here is that of the Ionic Temple on the Ilissus, which Peter Nicholson helped to popularize in his Encyclopedia of Architecture and New Practical Builder.

These examples suggest the versatility of the Thomas firm and illustrate their participation in the innovative adaptation of Greek forms which Talbot Hamlin believes to have characterized the Greek Revival in America. Later in its history, the firm, under the dominance of Griffith Thomas, acquired a conservative reputation. The firm’s success reflected its ability to satisfy the demand for elegance, opulence, and grandeur created by New York’s rising cosmopolitanism and wealth.

With the recent work on the commercial architecture of the Thomas firm, its importance has been established, and it is now possible to reassess the work of Griffith...
Thomas, of whom it was said that "by actual count each block on the length of Fifth Avenue to the Park has an average of three of his buildings." Further research is needed on the early period of the firm, the career of Thomas Thomas, Sr., and the still unknown work of Thomas Thomas, Jr. and William Thomas, in order to properly assess the contributions of the Thomas family to New York architecture.
NOTES TO CHAPTER II

1 An obituary of Griffith Thomas in the American Architect and Building News (Jan. 25, 1879) states that Thomas Thomas was "a native of the Isle of Wight," and that Griffith Thomas came to America in 1838 at the age of eighteen. However, the death certificate of Thomas Thomas states that he was born in Wales, as were his parents (Register of Deaths for the Borough of Manhattan, 1871, New York Municipal Archives and Records Center, cited in Deborah Ann Claiborne, "The Commercial Architecture of Griffith Thomas in New York City," unpublished master's thesis, Pennsylvania State University, 1972, p. 9). The death certificate states that Thomas Thomas died June 27, 1871, at the age of 33. An obituary in The New York Herald, June 3, 1871, p. 7, col. 3, states that Thomas Thomas, Sr. died June 2, 1871, "in the 84th year of his age." This would place his birth date in 1787 or 1788.

2 W., "The Death of Mr. Griffith Thomas," American Architect and Building News, V (Jan. 25, 1879), 29f. (hereafter cited as AAEN obit.)

3 Ibid., p. 29.

4 Talbot Hamlin, Greek Revival Architecture in America, New York, 1944 (reprinted 1964), pp. 339ff. Claiborne in "The Commercial Architecture of Griffith Thomas," pp. 9f., discusses the question of Thomas Thomas's teacher. She notes that Peter Nicholson set up an architectural drawing school in London in 1819, and that while no registers have been found for the school, Thomas Thomas, Sr. could have attended it at this time. Nicholson's drawing school is mentioned by R. Brown, "Recollections of Peter Nicholson," The Builder, VII (Dec. 29, 1849), 616.

5 The first listing of Thomas Thomas in the NYCD is as an architect at 37 Canal Street in 1833/34. The account of Thomas Thomas in Henry F. Withey and Elsie Rathburn Withey's Biographical Dictionary of American Architects, Deceased, Los Angeles, 1970, pp. 59f., based mainly on the AAEN obituary, says that he worked first as an architectural draftsman in New York before opening his own office, but the evidence for this is unclear.
6 AAEN obit., p. 29.

7 NYCD, 1839/40. The first separate listing for Griffith Thomas is in 1842/43.

8 The last listing of Thomas Thomas & Son in the NYCD is in 1870/71.


10 NYCD.


12 Claiborne, "Griffith Thomas," pp. 13 ff.; AAEN obit., p. 29; NYCD. Thomas & Sons were listed in the NYCD from 1871/72 through 1873/74.

13 NYCD.


16 Through the eighteenth century, anyone "versed in architecture" might call himself an "architect." Although the first American architectural school was founded at Massachusetts Institute of Technology in 1865, from the first years of the nineteenth century architects, some with European training (as in the case of E. H. Latrobe), accepted apprentices, as Latrobe did William Strickland. Robert Mills claimed with some justice to be the first native American who deserved the title of "architect" in the modern sense of one trained to make a living by designing buildings for others to erect. By the middle of the nineteenth century, therefore, the term "architect" was beginning to assume something of its modern meaning, though frequently the designers of even fairly pretentious houses or other structures did not supervise their construction, and not infrequently designers functioned also as the builder in a fashion that professional ethics would prohibit today. To the extent that the elder Thomas received formal European training in Nicholson's office or elsewhere, and that he was not the builder of the structures he designed, he may be said to deserve the name "architect" in the modern sense.

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17 AABN obit., p. 29.
18 Ibid.
20 Claiborne, "Griffith Thomas," Appendices A and B, gives a complete list of documented buildings by the Thomas firm based on New York City building records.
21 Ibid.
22 AABN obit., p. 30.
23 Claiborne, "Griffith Thomas," passim.
24 AABN obit., p. 30.
25 Claiborne, "Griffith Thomas," appendices.
26 AABN obit., p. 29.
29 Ibid.
30 Cited in ibid., V, 1756.
32 Ibid.
34 Claiborne, "Griffith Thomas," pp. 21ff.
36 Attribution by Dr. Winston Weisman (Claiborne, "Griffith Thomas," p. 27, n. 48).


41 AABN obit., p. 29.
CHAPTER III
THE OWNER: SAMUEL T. SKIDMORE

In 1882 John A. Appleton's New York City Directory mentioned the late Samuel T. Skidmore along with such distinguished names as S. B. Ruggles and Cornelius Vanderbilt "among the list of names which formerly graced the directory for many years." This tribute to Skidmore's place among New York's prominent citizens was a recognition of his activities as a dry goods merchant for 28 years, president of the Howard Insurance Company for 25 years, trustee of the United States Trust Company, and for 33 years vestryman (and at one time senior warden) of Trinity Church.

Samuel Tredwell Skidmore (1801-1881) was the first child of Susanna Tredwell and John Skidmore of Flushing, Long Island (fig. 49). In later life he retained connections with Long Island, spending his summers there as well as in Saratoga Springs. He was a first cousin once removed of Seabury Tredwell (1780-1865); as neighbors on Fourth Street, the cousins became close friends, and Skidmore was designated an executor of Tredwell's will.
In 1822, at the age of twenty-one, Skidmore moved to New York City and started a dry goods firm in partnership with Samuel D. Wilkins. The dry-goods trade, which dealt in textiles and textile products, was the largest in the city, for textiles were the principle trade commodity on which the prosperity of New York and other nineteenth-century ports rested. In The Rise of New York Port, Robert G. Albion states:

...textiles...as Britain's chief article of export and the United States' chief article of importation, towered above all else in the world of commerce in that day... These textile imports were the outstanding feature of New York's whole business as a seaport in this period, and the port had almost a monopoly of them.

In the 1860s an English visitor said of Alexander T. Stewart, the dry goods retailer:

Stewart is the great "dry-goods merchant" of New York, whose fame has long reached our shores. He is, I suppose, next to the President, the best known man in America. For "dry-goods" are a surer road to fame than politics and legislation.

The great dry-goods emporia like Stewart's grew up as a result of the importance of the textile trade in New York. Next in importance were the liquor and hardware importing businesses. An 1846 New York business directory listed over 100 importers of dry goods and related products, 89 of wines and liquors, 56 of hardware and
cutlery, 69 of coffee, and 53 of china, glass, and earthenware. Thus it is noteworthy that Skidmore's cousin, Seabury Tredwell, and his second partner, John Ingraham, were both hardware merchants.

The shop of Skidmore & Wilkins was located first briefly in Fly-market, then in Maiden Lane, and later (from 1825 to 1845) in Pearl Street, the heart of the dry goods district. As opposed to the merchant traders who owned shipping, or the large retail establishments such as A. T. Stewart's, the firm evidently belonged to the category Albion describes as follows:

The Pearl Street jobbers or wholesalers . . . served the vital role of distributing the imported goods to the country storekeepers. They deserved the name of real merchants, for they actually bought the goods outright and sold them again. They were a very numerous group, but their names have not come down in tradition as have those of the South Street shipping and importing firms—partly perhaps because they did not own ships or trade with distant lands. Selling calico to Carolina or flannels to Ohio lacked glamor, but there was good money in it. The wholesalers of those days seldom considered it necessary to send out travelling salesmen among their customers, for . . . the storekeepers themselves swarmed to New York by packets from the South and by Hudson steamers from the West.

One can see this system of distribution at work in the Letter Book and Invoice Book from a later period of the Skidmore firm preserved at the New-York Historical Society.
At first Skidmore apparently lived in quarters over his shop, since there was no separate listing for his residence until 1827. From 1827 to 1829 he was listed in the directory as "merchant, Cedar corner William." In 1829 he married Angelina E. Drake (1810-1886), daughter of John and Magdalen Guion Drake, and that year he moved to 23 Pine Street. The following year his first child was born and he moved to 35 Bowery, where he stayed three years. In 1833 his second child was born and the family moved to 5 Mott Street, where they lived for twelve years, until Skidmore built the Fourth Street house. During this time four more children were born, two of whom died in infancy. Thus Skidmore had four children when he built the house on Fourth Street, and two more were born there. The eight Skidmore children were: John Drake (1830-1903), Benjamin Drake (1833-1866), Samuel Wilkins (Aug. - Sept. 1834), Caroline Townsend (1835-1838), James Henderson (1838-1894), William Robert (1841-1872), Angelina (March - Nov. 1847), and Edward (1849-?).

In 1833 Skidmore's partner Samuel D. Wilkins died, and Skidmore formed a new partnership, Skidmore & Co., with John Ingraham, a former hardware merchant. For five years the new firm remained in the old quarters of Skidmore & Wilkins at 131 Pearl Street, and also kept a shop or warehouse at 34 Beaver Street. In 1843 it
moved across the street to 130 Pearl, and gave up the 17 Beaver Street building. In 1845, the same year that he moved to Fourth Street, Skidmore also moved his dry goods establishment to a five-story store he had bought at 58 Cedar Street. It will be recalled that Skidmore later wrote: "In past years the extent of my ambition as to Real Estate was to own the House I lived in and the 19 Store I occupied." It is possible that the Fourth Street house and the Cedar Street store marked the realization of this ambition. Further research would have to be done into Skidmore's property transactions to determine whether he had previously owned or rented his house and shop.

Skidmore's Cedar Street store exemplified a trend noted in an 1852 survey of New York's business district: "The dry goods jobbing and importing business, formerly confined to Pearl Street, has extended to William, Broad, Pine, Cedar, Liberty, &c." We know from documents pertaining to the store that it was five stories high, the upper stories or lofts probably used for storage, the first floor and cellars for business; it had a stone basement and sub-cellar, and a scuttle door opening to the roof. It was a typical New York merchant's store of the period, to judge from Albion's description:
A building three to five stories high was the usual habitat of the business concern. Those who owned their counting-houses were generally better off than those who rented because New York real-estate values were mounting steadily in those years. The upper stories served as a warehouse for the storage of goods. The front part of the first floor was often a showroom where customers were received and goods or samples might be inspected. Further back on the ground floor was the real nerve center of the business, the counting room (or office, as it gradually began to be called.)

The Skidmore & Co. Invoice Book "E" (Sept. 19, 1846-Dec. 3, 1849) and Letter Book "E" (Oct. 1, 1849-Dec. 4, 1854), now at the New-York Historical Society, cover the firm's last years in the Cedar Street store, through its dissolution in 1850, and Skidmore's retirement from the dry goods business. These documents are valuable sources for studying the textile trade in New York in the mid-nineteenth century. The Invoice Book affords a fascinating glimpse of the types and values of goods handled by a dry goods house at mid-century. These goods included all kinds of domestic and imported textiles (e.g. "Genessee Sheetings," "Blue Kentucky Jeans," "Middlesex Canton Flannels," "Victoria Plaids," "Union Prints," "Green Prints," and "Furniture Prints"), notions, such as buttons, buckles, thread, needles, and whalebone; trimmings, such as laces and fringes; linens, such as towels, tablecloths, and table covers; and articles of clothing and accessories, such as

The Letter Book contains interesting comments on fashions and prices, and provides a first-hand view of the trade patterns and systems of credit whereby New York maintained its commercial preeminence at this period. Letters to retail merchants in the west and south demonstrate the importance of the Erie Canal and coastal trade routes, and show the position of the New York wholesaler with regard to extending credit (many letters refer to the problem of collecting debts). An interesting sidelight is the New York merchant's disclaimer of abolitionism in dealing with his southern clients, a fact noted by Albion as early as the 1830s. This is illustrated by an amusing letter from Skidmore to Richard Whitaker dated May 13, 1850:

Our earnest wish is that Congress may do something that will put at rest Effectually & forever, that all engrossing subject of Slavery, so that neither your overfiery Spirits of the South, nor our red hot, rabid abolitionists and fanatics of the North, may any longer have "ammunition" left, wherewith to do battle with each other. . . . Should you conclude to come on next June as far as the little "village" of New York, we think we can guarantee you against being "bitten"
by an Abolitionist, for of about 400,000 people as the population of our little place we think 399,975 are Anti-Abolitionists. And we hope we shall have no Cholera here for you to be afraid of.  

The Letter Book also provides considerable information about Skidmore's firm, which employed at least two clerks, and dealt extensively with upstate New York, midwestern, and southern firms. In addition to its regular dry-goods trade, Skidmore & Co. also acted as a factor, arranging shipments of goods from other New York firms for its out-of-town clients. 26 While it seems to have had a large and prosperous business, the firm of Skidmore & Co. was dissolved in 1850, and Skidmore wrote to a client: "Our pecuniary circumstances are not what they once were, for our business for the last few years has been 'Down Hill' work." 27 In another letter he explained his decision to retire:

Our Mr. S. having been closely engaged in the Dry Goods business for about 28 years, feels nearly "worn out" by it, & therefore feels it his duty to try & get his little odds & ends together before "the Clock stops." It has been a hard point to bring his mind to. . . ." 28

The Letter Book continues until 1854, during which time Skidmore kept a desk in his ex-partner's new office at 129 William Street to settle the affairs of the firm. 29 Unlike his cousin Seabury Tredwell, who in 1834 had
retired from the hardware business to live comfortably on his income from investments in the stock market. Skidmore soon returned to active business. Presumably his large household necessitated a continued income. In 1850 he wrote in his Letter Book describing his reply to an appeal for funds to build a Congregational church:

That if he would allude to this subject when I next saw him, I would say something about my pecuniary circumstances, showing how different they were from what my friends generally imagined, and no doubt wished they were. 31

During the summer of 1851 Skidmore served as acting president of the Tradesmen's Bank while the president was abroad, and in 1854 he became a director and president of the Howard Insurance Company, a position he held until 1879, two years before his death. Still, his financial circumstances were marked by periodic uncertainty. In a letter of 1862 to William E. Dunscomb, Comptroller of Trinity Church, concerning renewal of a loan, he wrote:

"All securities... 'life liberty and the pursuit of happiness' as well as property are now sadly impaired." 33

In 1872 George Templeton Strong, a fellow-vestryman of Trinity Church, noted in his diary Skidmore's possible interest in the comptrollership of the church: "The Chicago fire bore heavily on his company (the Howard) and on himself, and the salary may be an object."
Thus it may have been partly the family's financial circumstances that prompted the eventual sale of the Fourth Street house after the death of Skidmore's widow in 1886. Besides, by 1879 most of Skidmore's children had moved out of the house. In the 1860s and 1870s three of his sons were listed in the directories at the Fourth Street address: John Drake, a lawyer and real estate agent, who moved to Long Island in 1872; James Henderson, a broker and partner with his brother John Drake in a real estate firm, who was listed there until 1878; and William Robert, who was listed at that address as "assistant secretary" in 1872. While they remained there, the family seems to have led a congenial life in the Fourth Street house. This brief biographical account has been given to provide a clearer picture of the context in which the Skidmore house was built, furnished, and occupied by its owners.
NOTES TO CHAPTER III

1 I am indebted for this quotation to Dr. Ellen W. Kramer, Deputy Director for Research, City of New York Landmarks Preservation Commission, who kindly made her research on Samuel T. Skidmore available to me.


3 William A. Robbins, Descendants of Edward Tre(a)dwell Through His Son John, New York, 1911, p. 98.

4 Skidmore & Co. Letter Book, and Miscellaneous Skidmore Papers, NYHS.


10 Albion, The Rise of New York Port, p. 280; Skidmore & Wilkins' addresses, NYCD (Skidmore & Wilkins, 1822-38; Skidmore & Co., 1839-45).
11 NYCD, 1826-28.
12 Hawley, Genealogical and Biographical Record, p. 200.
13 NYCD, 1829/30.
14 Hawley, Genealogical and Biographical Record, p. 201; NYCD, 1830-45.
15 Hawley, p. 201.
16 Ibid. Skidmore's grandson, Samuel Tredwell Skidmore, Jr., b. 1866, was the second son of John Drake Skidmore. He studied architecture at Columbia University, although he did not continue in the profession (Hawley, p. 201, and Miscellaneous Skidmore Papers, NYHS). Ten of his architectural student drawings were preserved among the Skidmore papers which are now at Winterthur (Downs Collection, 73x25-34).
17 Skidmore & Co. Letter Book, NYHS, May 27, 1850, and passim; NYCD, 1838-44.
18 NYCD, 1845/46; lease for rental of store to Draper, Knox & Ingersoll, Feb. 1850, Miscellaneous Skidmore Papers, NYHS.
19 Letter to John Carow, Feb. 14, 1881, Miscellaneous Skidmore Papers, NYHS.
21 Lease for rental of store to Draper, Knox & Ingersoll, Feb. 1850, and letter, G. R. Hendrickson & Son to R. Daniell, Feb. 2, 1877, Miscellaneous Skidmore Papers, NYHS.
23 Skidmore & Co. Invoice Book "B" (Sept. 1-Sept. 11, 1846-Dec. 3, 1849), NYHS (filed with Letter Book as BV Skidmore), passim.
25 Skidmore & Co. Letter Book, NYHS.
26 Ibid., passim, e.g. Oct. 26, 1846, letter to J. J. Bass, Schenectady (mentions sending "the package of
books from Fowler & Wells").


29 NYCD, 1850-54; Skidmore & Co. Letter Book, NYHS, Feb. 15, 1850, and passim.


32 Letter to J. H. Darling, Oct. 8, 1851, and letter to Kidder & Bradford, Nov. 28, 1854, Skidmore & Co. Letter Book, NYHS; NYCD, 1854-79. According to Albion, The Rise of New York Port, p. 250, most of the leading merchants of New York "were directors and many were presidents of banks and insurance companies," giving them a powerful influence over New York business methods.

33 Letter to William E. Dunscomb, March 4, 1862, Miscellaneous Skidmore Papers, NYHS.

34 Allan Nevins and M. H. Thomas, eds., The Diary of George Templeton Strong, 4 vols., New York, 1952, III, 460 (entry of Dec. 3, 1872). I am grateful to Dr. Ellen W. Kramer for this quotation. Another fellow vestryman of Trinity Church was John J. Astor (New York Evening Post, April 23, 1878, notice of Skidmore's election as warden; clipping in Miscellaneous Skidmore Papers, NYHS).


Samuel T. Skidmore's will (New York Register of Wills, Liber 293, pp. 123-130, New York Municipal Archives and Records Center, Office of Wills and Records of the City of New York) includes (p. 124) bequests of $7,500 to each of his three surviving sons, and (p. 125) a trust fund of $10,000 for his granddaughter, Angelina Drake Skidmore, only child of his deceased son Benjamin Drake Skidmore. He left his gold watch to his grandson and namesake Samuel T. Skidmore, and the remainder of his estate to his wife, or, if she did not survive him, to his three sons. The size of his estate is unknown, and there was apparently
no inventory, as no accounting was made (will dated April 22, 1878, filed Nov. 29, 1881; will of Angelina E. Skidmore filed Jan. 17, 1887, Liber 379, p. 93).

36 NYCDE, 1862/78.

37 Miscellaneous Skidmore Papers, NYHS.
CHAPTER IV
FURNISHINGS

No. 5 Mott Street

When Samuel T. Skidmore began furnishing his new house on Fourth Street in January of 1845, he brought with him the furniture from his previous home at No. 5 Mott Street. He had moved there in 1833, four years after his marriage to Angelina E. Drake. The bills for furnishing the Mott Street house (Appendix B) cover a full range of household articles, suggesting that the family was setting up its first independent household. They give a complete picture of the furnishings of a New York house in the 1830s.

The furniture Skidmore bought for the Mott Street house included a mahogany table and sideboard, dining table, "tea table & oil cloth," center table, and pair of pier tables; a sofa, nine mahogany chairs, six curled maple chairs, six fancy chairs, and a dozen French chairs; a bureau, a wardrobe, a mahogany bedstead and two low post bedsteads, along with many more utilitarian pieces of furniture. Complementing this furniture were a pair of pier glasses, two chamber glasses, and a "toilette glass."
The Mott Street house was fully carpeted at a cost of several hundred dollars. There are no bills for curtains, but there is one for five window blinds. The house was heated by both wood and coal, as the heating equipment included two brass grates, two sets of brass fire irons, fire tools, coal hods, a coal sifter, and a charcoal furnace. Lighting equipment included a Britannia lamp, a japanned lamp, a hall lamp, and "1 handsome Astral Lamp Complete and Warranted," as well as a number of candlesticks, snuffers, and trays.

Skidmore's silver included a set of teaspoons, mustard and salt spoons, to which John Drake, Skidmore's father-in-law, later added a silver tea set and some additional pieces as a gift to his daughter. Skidmore also bought a large number of ceramic wares of unspecified type, including a large dinner service, a white china tea set, and various baking and serving dishes. His glassware comprised a set of cut glass saucers, tumblers, wines, lemonades, and decanters, six plain champagnes, a bowl, dishes, sweetmeat jars, and salt cellars. Cutlery included a 51-piece set of ivory-handled knives and forks and a carving set, bread knives, nut picks, and fruit knives. By far the most numerous group of items was that made up of hardware and of kitchen and housekeeping utensils, which included everything from carpenter's tools and a step ladder.
to a smoothing iron and a "patent baker."

Most of Skidmore's furniture was American-made; some, at least, was purchased directly from the manufacturers. Many of his other furnishings were imported, as evidenced by the billheads of some of the merchants who sold them:

Baldwin Gardiner, Importer of Lamps, Silver Plate, Plated Ware, Cutlery, Japannery, Britannia Metal and Fancy Hardware in general. Also French China and Mantel Clocks.

James P. Drummond, No. 47 Maiden Lane. . . . Importer of & Dealer in China, Glass & Earthenware, Wholesale and Retail.

These billheads illustrate the ready availability of imported luxury goods in New York, which enjoyed the advantages of the nation's leading port and trade center. In his study of New York houses between 1815 and 1840, James A. Nonemaker concluded that

. . . people who were building homes were furnishing them probably in the height of fashion at a reasonable price, and . . . luxury items were still being imported from Europe.

No. 369 Fourth Street

While Skidmore already owned a complete set of furnishings when he moved to Fourth Street in 1845, a number of additional purchases were necessitated by the requirements
of his new house (Appendix G). For some of these purchases, he patronized the same merchants who had supplied him in 1833 (such as W. N. Seymour & Co. for hardware, and W. W. Chester & Co. for carpets), or their successors (e.g. A. Mellen & Co., successor to Hall & Mellen, for bedding; Richard Tweed, chairmaker, formerly of Tweed & Bonnel, fancy and Windsor chair manufacturers). Other firms he patronized were probably new firms that could supply the latest equipment, such as Rollhaus & Abendroth, purveyors of "Barrows' Newly Improved Patent Cooking Ranges," or Woram & Haughwout, who supplied the gas fixtures.

The Bowery neighborhood, into which Skidmore moved, was the center of a growing household furnishings trade. Alvin F. Harlow writes in Old Bowery Days:

Furniture stores abounded on the street--especially "cabinet furniture"--and most of them made their own wares. There were table and bedstead manufacturers in Pell and Doyer streets; chairs and other furniture were made in Broome and other cross streets. Carpet stores hung long festoons of their goods down the front of the buildings from the upper windows, sometimes even from the roofs--Ingrain, Three-ply, Tapestry Brussels, once in a while even a strip of Royal Velvet or English Medallion.

Thus Skidmore had a variety of stores close at hand to choose from in equipping and furnishing his new house. Furthermore, as has been noted, he was influenced in some
of his choices by the recommendations of his new neighbors.

Two major differences between the Mott Street and Fourth Street houses were in the manner of lighting and heating. While the Mott Street house was heated with wood and coal, the new house was equipped with an air furnace, and coal grates were installed in all of the fireplaces. The Mott Street house was lit by oil lamps and candles; for the Fourth Street house, Skidmore ordered gas fixtures for the principal rooms, including "2 Pr Rich Gas Mantle Lights" for $210. They were ordered a year in advance, presumably because they were to be specially imported and installed during the final stages of construction.

The carpeting for the Fourth Street house was elaborately custom-fitted at a cost of $1,385. While not indicating color or pattern, the bill from W. W. Chester & Co. for carpet provides a complete inventory of the kinds of carpet (Brussels, three-ply, ingrain, and floor cloth) used in each room and area of the house. We know that the carpeting of the two parlors and dining room was patterned, since it was itemized as "Brussels carpeting (body & border)." Other floor coverings used in the house included oil cloth, matting, a Wilton rug, and two Persian rugs, the latter possibly for use in the tea room or library.

When he moved into his new house Skidmore had some
of his furniture varnished and reupholstered. John Dawes's bill for varnishing includes the sofa, two pier tables, twelve French chairs, and center table mentioned in the 1833 bills. It also includes several items apparently purchased either earlier or in the interim: a pillar-and-claw breakfast table, a pair of end tables, a work table, and a music stool.

From Williams & Stevens's Looking Glass Ware Rooms, Skidmore bought a pair of pier glasses with "ornamented frames" and "French plates" for $360. In 1821 William Bingley wrote of New York:

There are several large carvers' and gilders' shops; and glass-mirrors and picture frames are executed with taste and elegance. Plate glass is imported from France, Holland, and England.7

Williams & Stevens also charged Skidmore for altering two looking glass frames; perhaps this was his old pair of pier glasses, made to match the new pair.

The new furniture Skidmore acquired for the Fourth Street house consisted chiefly of additional bedroom and seating furniture. He bought a secretary, two dressing bureaus, and two mahogany French scroll bedsteads from Henry Kipp & Sons; a sofa, a pair of pier divans, and a divan with back from Deming, Bulkley & Co.; a dozen walnut
chairs and a dozen cottage chairs from Richard Tweed; and, from J. & J. W. Meeks, four best cane fancy chairs, a nest of rosewood quartetto tables, and a mahogany hat stand. Doubtless these pieces were carefully chosen to complement the elegant interiors of the house. Unfortunately, none of the original furnishings remain in the house, and no family pieces have been traced. It is difficult to determine the style and appearance of this furniture from the brief descriptions in the bills, although research in trade catalogues and advertisements of the period may help to identify some of it. Figs. 53-56 illustrate designs that may have resembled some of Skidmore's furniture.

Some conclusions as to the probable arrangement of furniture in the Fourth Street house can be drawn from James A. Nonemaker's study of thirty-nine inventories of New York houses of the period 1815-1840. The front parlor generally contained a set of side chairs, averaging twelve in number, arranged against the walls. Skidmore's "dozen French chairs" bought for $120 in 1833 were probably used there. His two sofas might have been used together in the front parlor, or separately, one in each parlor. In the front parlor, a sofa was often kept at one side of the fireplace in winter, and against the opposite wall in summer. Pairs of pier tables and pier glasses were usually placed between the windows of the front and back parlors, to
balance each other and unite the two rooms. A center table was most often used in the middle of the front parlor for serving refreshments. Various small tables were also used in the parlors. Skidmore's tea table, pair of end tables, and nest of rosewood quartetto tables were probably used there or in the tea room, as were his pier divans and "divan with back." The piano and music stool were probably kept in the front parlor. Fig. 57 shows a New York Greek Revival double parlor of 1850 (from the nearby Fiedler house at 38 Bond Street); while the furniture is of slightly later date, the room arrangement and general effect are probably not unlike those of the Skidmore house front parlor.

The rear parlor, used for formal dining, would have contained the sideboard where the best china, glass, and silver were stored and displayed. It was generally kept against the wall opposite the fireplace. New York inventories show that the dining table was most often kept outside in the hall when not in use, or, more rarely, against the wall, and the room was furnished with small tables, sometimes a sofa, and a set of chairs. The nine mahogany chairs Skidmore purchased in 1833 were probably his dining chairs. The hall would have contained the hat stand and umbrella stand. The front basement room, used for family dining, was generally furnished with tables, chairs, and occasionally a dining table and sideboard. Skidmore's
breakfast table might well have been used there. The kit-
chen was usually sparsely furnished, except for the large
number of cooking utensils stored there. Skidmore's
kitchen furniture included a large and small kitchen table,
a wash bench (perhaps used in the wash room of the new
house), and probably the least expensive chairs.

The second-floor bedrooms typically contained the
best bedroom furniture, including bedsteads, bureaus,
wardrobes, and wash stands. The presence there in early
nineteenth-century inventories of large sets of chairs,
tables, and sometimes a desk or secretary indicates the
continuance of the eighteenth-century practice of using the
bedroom as a bed-sitting room for study and entertaining.
Skidmore owned two expensive new dressing bureaus, two new
mahogany French scroll bedsteads, and, from his old house,
a mahogany bedstead and a wardrobe, which were undoubtedly
used in the principal bedrooms. No wash stands were listed
among the 1845 bills, presumably because the new house was
equipped with plumbing. Bedroom chairs, in sets of six to
eight, were usually light with rush or caned seats, and
were painted or japanned. Skidmore's six "fancy chairs"
bought in 1833 may have been bedroom furniture. His new
secretary was doubtless either for the master bedroom, or,
more likely, for the library. The third-story bedrooms
would have been similarly but more simply furnished, and
probably contained the two low post bedsteads. The servants' bedrooms in the attic would have been furnished with beds or cots, chairs, wash stands, etc. Items listed in inventories of the large central attic loft indicate that it was used variously as a storeroom, workroom, or nursery, and that it often contained old furniture or items of seasonal storage, as well as a large chest or trunk.

On the basis of Nonemaker's study, it appears that Skidmore's furnishings were typical of New York interiors of the period. Most of the items he owned occur with some frequency in the inventories, with a few exceptions—such as the pier divan and the divan with back—which may have become fashionable only after 1840. Wall-to-wall carpeting was nearly universal in New York houses of the time, with more emphasis being given to carpeting than to window curtains. In fact, sometimes only window blinds were used; the color green being favored. There are no curtains in the bills for furnishing either the Mott Street or the Fourth Street house. The architect's elevation for 369 Fourth Street shows patterned and scenic window shades in the front windows, though there is no evidence that such shades were actually used in the house. The carpet might have been stored and replaced with matting in summer. Items used in the serving of food, including large sets of china, were kept in sideboards and in pantries opening off
the tea room, the parlors, or the front basement room and kitchen. Skidmore owned a large set of cut glass, as was popular in New York at this period. Coal grates were in common use. Lamps and candlesticks were the most usual form of lighting prior to 1840, but gas fixtures were also found; gas had been introduced into New York in 1827.

The dominant trend in New York furnishings of this period was the "craze for French fashions." Sir Charles Lyell wrote of a visit to New York in 1845/46:

I had heard it said in France that no orders sent to Lyons for the furnishing of private mansions, are on so grand a scale as some of those received from New York; and I can well believe it, for we saw many houses gorgeously fitted up with satin and velvet draperies, rich Axminster carpets, marble and inlaid tables, and large looking-glasses, the style in general being Parisian rather than English.

Skidmore's furnishings, while on less opulent a scale, were clearly permeated by the French taste, as seen from the number of references in the bills to French styles and imports. On the evidence of these bills, it would seem that Skidmore's furnishings showed a thoroughly fashionable, yet restrained and dignified taste, in keeping with his conservative nature and with the architectural style of his house.
NOTES TO CHAPTER IV

1 Winterthur Museum, Downs Collection, 70x53.35 (Appendix B). This and other representative bills for furnishings are illustrated in figs. 50-52.

2 Winterthur Museum, Downs Collection, 70x53.36,37 (Appendix B).


4 For index to furniture bills by category, see Appendix D; for index to merchants and craftsmen, see Appendix E.


6 Bainbridge Bunting in Houses of Boston's Back Bay, An Architectural History, 1840-1917, Cambridge, 1967, p. 153, notes: "The gas fixtures were regarded as part of the furnishings of the house, not a part of its standard equipment. In 1869 the fixtures for a typical thirteen-room house cost $346.76." The gas fixtures for the Skidmore house were apparently confined to the principal rooms and cost $285.25.


8 Nonemaker, "The New York Town House."

9 Ibid., p. 50.

10 Ibid., p. 51.

11 Ibid., p. 52.

12 Ibid., p. 53.

13 Ibid., p. 88.
14 Ibid., p. 55.
15 Ibid., p. 80.
16 Ibid., pp. 55f.
17 Ibid., p. 57.
18 Ibid., pp. 57, 82.
19 Ibid., pp. 58-60.
20 Ibid., p. 59.
21 Ibid., p. 62.
22 Ibid., p. 64.
23 Ibid., pp. 64f.
24 Ibid., p. 70.
25 Ibid., p. 74.
26 Ibid., p. 72.
27 Ibid., p. 80.
28 Ibid., p. 81.
29 Ibid., p. 82.
30 Ibid.
31 Bunting, Houses of Boston's Back Bay, p. 280.
CHAPTER V

SUBSEQUENT HISTORY OF THE SKIDMORE HOUSE

The Skidmore house remained in the possession of the Skidmore family until after Mrs. Skidmore's death. According to the New York City Directory, she did not live in the house after 1882, but resided at 114 West 49th Street. After her death the house was sold in 1888 and again in 1890. Thereafter, it probably passed through several changes of ownership and was eventually divided into apartments.

The fate of the Skidmore house reflected the decline of the Bowery neighborhood. In Old Bowery Days, Alvin F. Harlow writes:

By 1850 the social glory of the Lafayette Place and Bond Street neighborhood was beginning to fade. Commerce and the slums were edging closer, and, though some families still clung lovingly to the old streets until very recent years, the aristocrats were drifting farther westward and northward—to Washington Square, Stuyvesant Square, Union Square, and even to Fifth Avenue.

Writing of the 1880s, Charles Lockwood observes:

The once-patrician row houses along Lafayette Place and adjacent streets became cheap boarding houses and tenements or were torn down for
sweatshop lofts and massive warehouses.

The Skidmore house is now one of four surviving original structures on the north side of Fourth Street between Lafayette Place and the Bowery. Four lots to the west is the Seabury Tredwell or Old Merchant's House (1831/32), which is today a museum and city landmark. The three intervening houses were joined in 1864 to form the Liederkranz Association building (fig. 21). Of these, the westernmost structure, contemporary with and adjoining the Tredwell house, has been reduced to one story and converted into a garage, though it still shows evidence of its original appearance. The five-story structure adjoining the Skidmore house to the east, built in 1851, had its ground floor altered in the twentieth century for a wood shop. The original buildings that remained on this side of the street were probably torn down after 1890, since property values remained fairly constant up to that time. One, adjoining the Tredwell house to the west, was demolished only as late as 1945. The Skidmore house was designated a landmark in 1970, becoming one of two landmark structures on the block. In making the designation, the New York City Landmarks Preservation Commission noted that the Skidmore and Tredwell houses are the only intact surviving residences on what was once a fashionable residential street (Landmark Designation Report, Appendix F). The preservation of the Skidmore
house is an encouraging sign of the regeneration of the Bowery neighborhood through the adaptive use of such historic buildings.

The Skidmore house is today a privately-owned apartment house and studio. Saved after a fire in the 1960s, the house underwent extensive restoration and renovation, permitting original elements such as the main interior staircase, doors, and fireplaces to co-exist with modern features, such as a glass-walled duplex in the cellar and basement. On the top two floors are the apartment and painting studio of the owner, Po Kim, a Korean-born New York artist, who designed and supervised the renovations. The other stories are rented as apartments. Until 1976 the Touchstone Gallery, owned by Barbara Hirschl, occupied the main floor of the building.

Mr. Kim bought the house in 1965-66, after a fire that started in the basement extension had caused damage to the upper floors of the extension and to the rear of the main building. The house had long been divided into apartments and had been considerably altered. All sliding doors, partitions with closets, and original plumbing fixtures had been altered or replaced. Fireplaces had been walled in, ceilings lowered (an embossed tin ceiling is still visible in the stairwell and front hall), and door and window frames covered with many layers of paint, obscuring
the carved and applied plaster ornament. Windows had been broken and boarded up as a result of the fire. None of the original rear staircase remained, and the iron cellar and basement staircases, probably replacements, had been enclosed to accord with safety regulations. The original door to the basement from the front areaway had been closed, and a new door made from the window at the right. On the main floor an inner doorway had been installed to create a vestibule. The wood floor of the open piazza was supported by a 12 x 12 inch brick pier, believed by Mr. Kim not to be original.

The attic loft had been used for two artists' studios, in which modern skylights had been installed. The back yard beyond the rear wall of the extension had been sold to the adjoining garage. Over a five-year period, Mr. Kim undertook the extensive renovations and restorations that adapted the house to its present uses.

The most dramatic change in the Skidmore house was the creation of a duplex apartment in the cellar and basement by removing a section of the basement floor, forming a balcony (figs. 42 and 58). The piazza and the rear wall of the cellar and basement were replaced by a glass wall, installed one and a half feet beyond the original boundary of the piazza by extending the right wall of the building. A skylight roof replaced the original piazza roof, creating a vast light-well. A balcony was built outside the window...
where the door to the piazza had once been (fig. 59). The rear areaway was excavated to the level of the cellar floor; a stepped stone platform was installed at the rear of the cellar, and a new wide stone staircase was built from the cellar to the back yard. The yard was enclosed by a new brick wall and was newly flagged, with flower beds at either side and a goldfish pool at the rear, both of masonry.

The foundation arches and vaulted ash pits in the cellar were used as an integral part of the space (figs. 43 and 58). To echo the arch motif and relate cellar and basement levels, part of the basement partition wall was removed, and a broad, low archway was cut through the remaining portion (fig. 58). The badly-cracked slate hearth-stone of the kitchen fireplaces was replaced by a new blue-stone hearth. The fireplaces (fig. 42) were repaired, and one was restored to use by raising the floor and reducing the original opening (this was necessary because the flue had been narrowed by relining the chimney). The basement floors (including the old wooden floor of the wash room) were repaired with new flagging. The stone cellar floors and walls, built without mortar, were repaired and cemented to prevent leakage of loose sand. Brick walls and ceiling beams were exposed. The pipes in the cellar were re-routed by further excavation in the sandy subsoil. A boiler room and storage rooms were added at the front of the cellar, and
a new boiler was installed. The enclosed cellar and basement staircases were reopened, while the open landing on the first floor was enclosed to afford privacy for the duplex apartment. The result of these renovations is a striking use of functional and structural features to create a unique living space.

Restorations on the upper stories included stripping paint from door and window frames and reopening original fireplaces. Renovations consisted primarily of replacing later floors and ceilings, redesigning partitions, doorways, and closets, and installing new kitchens and bathrooms. Most of the remaining transverse partitions were removed to make maximum use of the space on each floor. Ceiling beams were exposed in the extension and in the attic, while brick walls were exposed in the attic and around the fireplaces on the third floor.

On the parlor story, the inner entrance door—a later addition—was replaced by a tall walnut double door with a transom from a house in Harlem, and a new door frame was created for it using elements from the cornices of two doors that were closed between the hall and the parlors. All interior doors, door and window frames, and shutters were stripped and refinished in natural pine, revealing the carved moldings and applied plaster ornament (fig. 28).
In enclosing the first-floor landing, a guard-rail which had been attached to the back of the newel was removed, and the back of the newel was carved to match the front.

The two parlors, with the partition between them removed, formerly served as an exhibition room for the Touchstone Gallery. The long, high-ceilinged room with its elegant door and window frames and with tall windows at each end made an unusually handsome gallery. Here, regrettably, the original fireplaces did not survive, and were replaced by modern ones. The rear hall or entry, divided from the front hall by a partition, was reached through a passage from the gallery. The tea room, which shows no original features, served as the gallery's offices.

On the second and third stories, used for apartments, the front hall was divided from the stairway by a curved partition that follows the line of the staircase. The enclosed portion of the hall and the small front hall bedroom on these floors became a modern bathroom and a kitchen. On the second floor the original front and back bedrooms are separated by a semi-partition with closets that defines living and dining areas without dividing the space. On the third floor the two large bedrooms were combined into a single living area with a movable closet. The mantelpieces on these floors, which had been walled in, were
exposed and new working fireplaces built. On the second floor, three new steps lead down to the original library in the extension, now a bedroom, which retains its gold-veined black marble mantel. On the third floor, the small back hall bedroom was retained as a storage room. A door from this room leads to the roof of the extension, where Mr. Kim plans to install a greenhouse.

In the attic, which serves as Mr. Kim's painting studio (figs. 60-61), the front hall bedroom was partitioned off from the hall and opened onto the loft; it now contains a bathroom and sleeping alcove. Leading to the studio is the original door to the small back bedroom, which, with its right partition removed, now serves as a kitchenette. The partition between the large back bedroom and the loft was removed to create a larger work area. A series of glass panels was installed in the partition between the loft and the hall (fig. 61) to open the space, provide architectural interest, and allow paintings stacked against the wall to be seen from the hall outside. The ceiling beams of the loft and the brick exterior wall at the right were exposed. The rear skylight was enlarged; below it, Mr. Kim plans to build a platform with a greenhouse for growing orchids, and storage for paintings underneath.

The Skidmore house today is an unusual adaptation
of a Greek Revival dwelling for modern use. The restorations have preserved most of the surviving original features of the house while treating them in the modern fashion, with natural pine woodwork and exposed ceiling beams and brick walls. The renovations are an interesting example of an artist's approach to architectural form and space, and are harmoniously integrated with the original elements of the building. Thus the Skidmore house is a remarkably successful example of preservation through adaptation.
NOTES TO CHAPTER V

1 The Landmark Designation Report of the New York City Landmarks Preservation Commission (Appendix F) states: "In 1883, after Mr. Skidmore's death... his widow sold the house." However, Lewis I. Sharp, "The Old Merchant's House: an 1831/32 New-York Row House," unpublished master's thesis, University of Delaware, 1968, lists Skidmore as the owner of the property, Lot No. 67, through 1887; in 1888 it was sold to Kessler, and in 1890 it was sold again to Runkle (Appendix B, "Record of Ownership, Tax Assessments and Conveyances for the Southerly Side of Block 544 from 1831-1890, Keyed to the 1891 Lot Numbers," p. 104). Perhaps the discrepancy arose from the fact that Mrs. Skidmore changed her place of residence in 1883 (see n. 2 below). Two of Skidmore's sons were in the real estate business, and they may have retained the property during their mother's lifetime.

2 The NYCD lists Angelina E. Skidmore, widow of Samuel, at 114 West 19th (sic?) Street in 1833/34, and at 114 West 49th Street from 1884/85 through 1897/98, although Mrs. Skidmore's birth and death dates are given as 1810-1886 in Emily C. Hawley, A Genealogical and Biographical Record of the Pioneer Thomas Skidmore...and of his Descendants in the New World, Brattleboro, Vermont, 1911, p. 200.

3 See n. 1, above.

4 The subsequent history of ownership has not yet been traced. Information on the evidence of later alterations comes from the present owner, Po Kim. Mr. Kim kindly gave the author a lengthy interview and tour of the house on March 8, 1974.


7 Sharp, "The Old Merchant's House," pp. 19ff. For a detailed discussion of the history of the block, see
Sharp, Chapter II, "The History and Development of the Southern Boundary of Block 544."

3 Ibid., p. 21.

9 Ibid., p. 20.

10 Ibid., Appendix B.

11 Ibid., p. 20.

12 Landmark Designation Report courtesy of Dr. Ellen W. Kramer, Deputy Director for Research, New York City Landmarks Preservation Commission.

13 Mr. Kim told the author that this pier was crude and badly deteriorated. While it may have been a replacement, Charles Lockwood in Bricks and Brownstone (p. 72) notes: "Many galleries or tearooms do not survive or, at best, sag and lean, because builders did not always build them upon as firm a foundation as the house proper."
BIBLIOGRAPHY


Hawley, Emily C. *A Genealogical and Biographical Record of the Pioneer Thomas Skidmore...and of his Descendants in the New World.* Brattleboro, Vt.: E. L. Hildreth & Co., 1911.


Kim, Po. *Interview with author,* March 8, 1974.


*New York City Directory* (author, title, and publisher vary), 1830-1890.


Skidmore, Samuel T. Papers, Henry Francis du Pont Winterthur Museum, Joseph Downs Manuscript and Microfilm Collection, 70x53.1-51.


APPENDIX A

BILLS FOR CONSTRUCTION OF 369 FOURTH STREET

Henry Francis du Pont Winterthur Museum
Joseph Downs Manuscript and Microfilm Collection
1970x53.40-51

Note: the original spellings are used throughout the Appendices.
New York March 12th 1844

Mr. Samuel T. Skidmore

To Cornelius R. Disosway Dr.

Cash paid Comptrollers Office

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<tr>
<td>Cash paid Office of Receiv. of Taxes</td>
<td>.50</td>
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<tr>
<td>Do --- do Street Commissioner</td>
<td>.50</td>
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<tr>
<td>Do --- do Clk. Supreme Court</td>
<td>2.37</td>
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<tr>
<td>Do --- do &quot; Superior &quot;</td>
<td>2.25</td>
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<tr>
<td>Do --- do Loan Commissioner</td>
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<tr>
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<tr>
<td>Fee for examining Title making abstract &amp;c</td>
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$ 54.88½

Rec'd payment
March 20th 1844
Cor. R. Disosway
Dear Sir

My estimate for the Carpenters part of your house is five thousand and two hundred dollars—

Yours Respectfully

$5200—

W Blackstone

Mr. S. Skidmore

April 10/44

$5100. the price agreed on --
New York April 12th 1844

Sir

I propose to do the Masons work and furnish materials for your house to be erected in Fourth Street agreeable to the plans & Specifications for the Sum of Five thousand nine hundred dollars—-

$5900-- Respectfully yours

David Louderback

No. 129 MacDougal St

To Mr S T Skidmore

(notation on back in other hand):

Mr Tho? not home Tuesday & Friday / Evenings -
Extras, House & Lot 369 Fourth St

Mr. S T Skidmore

To W Blackstone Dr

1844

June 29

To 93 ft clear 2" plank @ 4d
95 ft 1½" Plank @ 3½d

$7.05 Cornice

" 176 ft plank @ 3½% 2 Boards @ 1/8 6.58 "

" 3 wall strips @ 10d
3 doz 1"-3/4 Screws @ 9d

.58 "

" 189 ft Board @ 2½ 5" Nails @ 6½%.411 Fence

" 4 wall strips @ 10d
Hooks & staples 1/-

.52 "

" 18 Nails @ 6d 7 Roof plank @ 21½ 2.55 Cornice

" 5 planks @ 2½ 1 Cartage @ 12/-

1.50 "

" 18¾ Iron (...) @ 9d
2 doz Screws @ 1/-

1.87 "

" 11 Days work @ 12/-
Painting Cornice $4.44

20.94 "

Nov. 2

" 138 ft clear 2" plank @ 4d
2" nails @ 6d

5.64 wash

" 3½ white lead @ 1/6
6½ days work @ 12/- nails 9d

10.03 Boxes

" 23 " 37 ft plank @ 3½ nails 1/-
(for top of Boxes)

1.42 "

" 3 par Butts & Screws @ 1/-
Cartage 2/-

.63 "

" 20 ft Board @ 3½%
3½ doz Screws @ 6%

.91 window Board

" 4½ days work @ 12/-
at window board--boxes & bars 6.38
"8 line hooks 2/6
  glazing 2 doors with ground glass  5.64

"1 light glass broke
  by cleaning house .82

"Engraveing name plate by Garvey  1.75

"2 pair blinds in Yard 7. "

"2 Iron Strings 138# @ 8c  11.04

"2 Iron window Bars @ 12/-  3. "

"1 Closet in Second Story Back building  3.50  103.46

_____________________

  103.46

Cr 3y differ on finish of Sliding doors  $38.

"  " difference on glass 17.78  55.68

$47.78

*deduct 1/2 the expence above charged for fence all @  2.31

$45.47

Rec'd Pay'd May 22d 1845.

Wyllis Blackstone
New York Dec. 28th 1844

MT Skidmore

The Stained Glass
OF THIS ESTABLISHMENT
RECEIVED THE PREMIUM
at the Fair of the
AMERICAN INSTITUTE
in the City of N. York
1841 1842 & 1843.

To James West Dr

To James West Dr

472 Pearl St

First Premium Glass Stainer & Enameller

To 12 lights Stained & Enamelled Glass $17.00

for Door

Rec payment

James West
Mr Skidmore Dr
1845 To S B. Furbush 498 Houston St
Jany 4 To Graining Kitchen, Wash Room & front Basement Doors as agreed 28.00
" Painting first flight of Stairs 5.00
" Brick work inside Piazer 5.00
" do do under do
" Painting & Sanding front Cornis 2.50
" Painting Lamp Post .50
" Cleaning Parlor Glass 2.00
Feby 6 " Painting Step Ladders Grate Covers &c 2.00
" do 2 Chests Green .75
Varnishing mahogany frame .25
$49.00

deduct charge for painting Cornish 2.50

New York Feby 13th 1845 46.50

Rec'd payment
S B. Furbush
Mr Skidmore

New York Jan 29th 1845

To E C Harrison Dr

to Putting in 3 Valves at 1-50 -- -- $4.50

Rec'd Paymt

Edw C Harrison
Mr S T. Skidmore

To Ward & Goadby Dr

1845

Feb 8 To 7 Grates fenders &c @ $14 $98.00
" 2 do do 8 16.00
" 2 " " 20 Parlors 40.00
" 2 Brushes @ 4/- 1.00

$155.00

Rec'd New York Feb 8./45 One hundred & fifty five Dollars

In full for above Bill Ward & Goadby
Parlors (..) $340.
Tea Rom say 72.50

1 Basement $50 Blk
2 in 2d Story 100 White
1 in 2d Story tea Room 35 Blk
2 in 3d Story 70 white
2 in 4th Do 24 Blk

for Basins say 50 $1 the square foot
& 20/ for each setting of basins -

340.
72.50
279.

for Basins say 80.50
$773.00
size & style of Centrepieces

circle on basement ceiling

Parlor registers to be full plated?

Barrows in (...) range?

Mantles brass crampd (with hearths)

Ward & Goadby -- grates Cobb (...)

cispool in subcellar 2-2-x4 ft
   Row laid(?)

Consol like D. Thompson

Plated Register, allover plated?

Stair Bannisters & ornament on steps like Cobbs scroll

Jackson & Cornell grates in Centre St near Canal

Kitchen windows, Iron Bars with screws

Save the Evergreens in Backyard

See the Assessors Books
Mr Samuel T. Skidmore

To Cozens & Howell Dr

1845

July To 5 ft 5/8 Ex strong pipe @ 25 1.25
1 " Flush'd Stop Cock 1.50
1 " Screw Bibcock 1.50
1/2 ft 1/4 inch pipe 6 .09
2 lbs Sheet Lead 7 .14
5 " Solder 25 1.25
2 pair Lead Tacks & Screws .25
1/2 days work for Plumber & helper 3 1.50
1 large sprinkler on branch pipe 1.00

8.48

Recvd Payment Cozens & Howell
Mr. S. T. Skidmore

1845

July 19

To 96 Pickets @ 2½ ft plank @ 3½ = 3.21
1 plank 2/6 4 Boards @ 21½ = 1.15
Cartage 4/8 nails @ 6d = 1. "
2 posts @ 2/6 3½ days work @ 13/- = 6.31
$11.57

August 22, 1845.

Re^ Paymt

W. Blackstone

---

Mr. S. T. Skidmore Dr

1845

To S B Furbush 498 Houston St

Sept 5

To 7½ qt(?) Invisable Green Paint /4 = 1.25
½ Days Work Boy = .75
Whitewashing fence = 1.00

New York Sept 27th 1845 = $3.00

Receivd payment

S B Furbush
New York Sept 23rd 1845

Mr Sam'l T. Skidmore to

David Louderback Dr

To 127 ft stone wall under tea room extra
8'-6" long x 9'-0" high x 1'-8" thick at 14 cts 17.78

" 2 days labour Work digging out & filling for D° 8/0 2.00

" Extra Brick Work in Cellar & basement by
putting in Air furnace 910 Bricks at $9.00 8.19

" 15 ft stone foundation under D° 14 cts 2.10

" 1 Iron Door for furnace flue in lower cellar—
one 7 inch ring for D° 3.00

" Cash paid for Stop & tap to croton pipe 2.25

" Cementing external Walls 15.00

" 2 Cut Stone Blocks & Sitting on roof 9.00

" White Washing beams & deafening boards in cellar 2 cents 5.00

" 2 large and 1 ordinary Iron doors to ash pits at 3.00 9.00

" building one extra ash pit 400 Bricks at 9.00 3.60

" 1½ days Mason Work for altering for air furnace 14/0 2.62

" 1½ " labour " " " 9/0 1.69

" Materials for D° 1.25

" 43 ft flagging outside of Gutter -- 1/2 6.27

88.75
To 3 days Mason Work raising street-- 16/0 -- 6.00

3 " labour " " " 9/0 -- 3.37

1 load paving stone & Carting 6/0 -- .75

6 loads sand & Carting 3/6 -- 2.63

2 loads dirt Carted away 2/6 -- .62 13.37

102.12

Ch 3 by 2 pair Consuls -- at $7.00 pr pair 14.00

" 140 ft Cast Moulding in 2 second story bed rooms at 6 cts pr foot 8.40

" 1 stove pipe ring & Cover 2/6 --- .31 22.71

Rec'd Octo 21.1845 from S. T. Skidmore Seventynine $79.41
41/100 dollars the am' of the above bill and the balance in full of accounts to this date

David Louderback

I think the Raffle leaf to parlour Cornices should be Extra about 8 cts to 10 cts pr ft 156 ft.-
I think the extra mitres to the breaks of sliding doors will about balance the lack of Soffits &c, and the extra hall centre, and front basement Circle and the extra architrave to Vestibule and Cast Mouldings to Vestibule & Dining room and second story hall will about balance the other Mouldings left off building the Connection between the Cistpool in yard and the Sink will about balance the one cistpool left off-- The marbles cost me 18/o extra over the ordinary kind now should there be any other things you think be deducted or altered please let me know or make such allowance as you think right also for the memorandum for parlour Cornices.-----
APPENDIX B

BILLS FOR FURNISHING NO. 5 MOTT STREET

Henry Francis du Pont Winterthur Museum
Joseph Downs Manuscript and Microfilm Collection
70x53.1-39

(Bills enclosed in folder marked: "Furniture Bills for No. 5 Mott Street -- all paid")
Skidmore New-York, April 10th 1833

Mrs. Drake

Bought of FLOYD SMITH,
No. 12 Maiden Lane,
Nearly opposite the Arcade.

(in rectangle:)
Silver Tea & Table Spoons, 
" Butter Knives,
Plated Castors, 
" Candlesticks,
" Cake Baskets,
Britania Tea Sets,
Tea Trays, 
Ivory and Common Knives 
and Forks,
Andirons, Fire Sets, 
Brass & Wire Fenders, Coal 
Hods, Brushes, &c.
Together with a general 
assortment of Hardware 
Housekeeping articles.

$24.00

Mr. Sam'l T Skidmore
New York, 24 Apr 1833

Bought of J. & J. H. SACKETT,
96 66-Division, nearly opposite Market Street, 
Wholesale and Retail English Carpet and Patent 
Floor Cloth Warehouse.

Who always have on hand an extensive assortment of 
Superior English Brussels; Treble and Double Superfines; 
low priced Scotch Carpeting, &c.; Nankin and Canton 
Matting, Rugs, Door Mats; Piano, Table, and Stand 
Covers; Bazes, &c.

44 Yds Super Carpet 10/ 55.00
20½ " Venetian — 7/ 17.94
1 ps binding 2 2.00
1 Rug 3.50
78.44
deduct rug 3.50
$74.94

Rec pay
J & J H Sackett
O. Hicks
Mr. S. T. Skidmore to E. G. Drake

To 1 Mahogany Table $10— charged

New York April 25th 1833
Rec payt
E. G. Drake

New-York, May 1st 1833
W. N.
Bought of L. & T. SEYMOUR & CO.
Dealers in Hardware, Cutlery & Fancy Goods,
No. 4 Chatham-Square and 6 Catharine-Street.

(in rectangle) MECHANICS' TOOLS, Hardware for Building, House-keeping Articles, and Cabinet Trimmings, in great variety.

1 Sett Knives & forks 8/ $1.00
2 Bread knives 1/9 amount .44
1 Tea Board 8/ charged 1.00
1 Britannia Lamp 5/6 .69
1 " Tea Pot 6/ .75 $3.88
1 Sauce Pan 4/ .50

Red. Payment for W. N. Seymour & Co. $4.38
1 Japanned Lamp .12
(illegible) $4.50

Mr Skidmore Bot of Griffith & Combes
2 Brass Grates and soap stone $44.00
Cr by 2 Old Liverpool Grates 14.00
New York May 3 1833 $30.00
Recd Payment Griffith & Combes

(Notation at left):
Recd $14 of this bill/ from Mr Jno Drake/ and $16 charged
1 Mahogany Side Board $23.00 charged
Bot of A. Mayo
cartage .75
May 7th 1833
Reed paymn A. Mayo 23.75

New-York, May 8th 1833

Bought of W. N. SEYMOUR & Co.,
Dealers in Hardware, Cutlery & Fancy Goods,
No. 4 Chatham-Square, and 6 Catharine-Street.

(in rectangle) MECHANICS' TOOLS,/ Hardware for Building,/ Housekeeping Articles,/ and Cabinet Trimmings,/ in great
variety. (below rectangle) P. Price, Print. 3 Chath.-
Square.

1 Smoothing Iron 3/6 charged 1.60
1 Chafing Dish 13/ .38
1 doz Tacks 3/ $.25

deduct 2/ $2.20

New-York, May 9 183__

Mr S T Skidmore
Bought of J. & J. H. SACKETT,
96 Division, nearly opposite Market-Street,
Wholesale and Retail English Carpet and
Patent Floor Cloth Warehouse.

(for rest of
billhead see
70x53.2)

30 yds Carpet 10/ 37.50
1 Rug 5.75
1 pc binding 1.50
12/ & 4/
Putting down carpet
and-Remainst 2.00
Rec pay J & JH Sackett 46.75
O. Hicks
Mr. Skidmore

New-York, May 10th 1833

An extensive assortment of House-Keeper Articles.

Bought of W. B. WINDLE, 56 Maiden-Lane,

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Door Mats</td>
<td>3</td>
<td>$3.50</td>
</tr>
<tr>
<td>Clothes pins</td>
<td>2/8</td>
<td>0.25</td>
</tr>
</tbody>
</table>

Recorded charged

W. B. Windle

Mr. Skidmore

New York, May 10 1833

Bought of Hall & Mellen

1 Bureau $12

Recorded charged

Hall & Mellen

Mr. Skidmore

New-York, May 11th 1833

To J. C. BAYLES, Dr. No. 21 Catharine-Street.

To 5 window blinds $18.75

Charged

Received Payment J C Bayles & Co

3.45

(in rectangle at left) WINDOW BLINDS/ Of Every Description./
Cords, Tassels and Trimmings for Blinds, of all kinds./
An Assortment of Curtain Pins./ N. B. --Old Blinds painted
and trimmed.
### New York 13th May 1833

Mr. Skidmore

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Soup tureen</td>
<td>$0.19</td>
</tr>
<tr>
<td>2 Sauce D0</td>
<td>$0.11</td>
</tr>
<tr>
<td>2 Cov'd Dishes</td>
<td>$0.11</td>
</tr>
<tr>
<td>2 Sauce Boats</td>
<td>$0.30</td>
</tr>
<tr>
<td>1 Sallet Bowl</td>
<td>$0.56</td>
</tr>
<tr>
<td>2 Bakers</td>
<td>$0.70</td>
</tr>
<tr>
<td>1 Doz of Custards</td>
<td>$0.90</td>
</tr>
<tr>
<td>5 Dishes</td>
<td>$1.80</td>
</tr>
<tr>
<td>2½ Doz of large plates</td>
<td>$1.26</td>
</tr>
<tr>
<td>1 Doz of 2d size</td>
<td>$0.80</td>
</tr>
<tr>
<td>1 Do of 6 inch Do</td>
<td>$0.60</td>
</tr>
<tr>
<td>2 pickels</td>
<td>$0.20</td>
</tr>
</tbody>
</table>

Subtotal: $16.56

1 Dish & 4 Bakers: $2.50

Recd paymt: Philip W. Burrell

1 bhottled plain castor to be sent us 19/-

### New-York, May 17th, 1833

Mr. Skidmore

Bought of W. N. SEYMOUR & CO.
Dealers in Hardware, Cutlery & Fancy Goods,
No. 4 Chatham-Square, and 6 Catharine-Street.

(for rest of billhead see 70x53.12)

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Hoe</td>
<td>$.63</td>
</tr>
<tr>
<td>1 Saw</td>
<td>$.87</td>
</tr>
<tr>
<td>4 Gimblets</td>
<td>$.25</td>
</tr>
<tr>
<td>3 Awls &amp; handles</td>
<td>$.19</td>
</tr>
<tr>
<td>1 Chisel</td>
<td>$.25</td>
</tr>
<tr>
<td>1 Screw drive</td>
<td>$.31</td>
</tr>
</tbody>
</table>

Subtotal: $2.50

(reverse)

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1½ lb. nails</td>
<td>$.13</td>
</tr>
<tr>
<td>2 &quot; &quot;</td>
<td>$.14</td>
</tr>
<tr>
<td>1 File</td>
<td>$.09</td>
</tr>
<tr>
<td>½ doz Screws</td>
<td>$.06</td>
</tr>
</tbody>
</table>

Subtotal: $2.92

Recd Payment

W. N. Seymour & Co.
pr E. C. Patterson
### New York, May 17th 1833

Mr. S. T. Skidmore Dr.

To T. R. WHITNEY,
Engraver, Copper Plate Printer & Print Dealer
Store No. 11 Madison Street.

To 1 Embossed Edge Door Plate $4.25
Rec'd Payment T. R. Whitney

---

### New York, May 18th 1833

Mr. Skidmore

To W. H. & S. Nichols Dr.

<table>
<thead>
<tr>
<th>Date</th>
<th>Item Description</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 18</td>
<td>To 2 Coal Hods</td>
<td></td>
<td>$2.00</td>
</tr>
<tr>
<td></td>
<td>1 Bake Pan</td>
<td></td>
<td>1.75</td>
</tr>
<tr>
<td></td>
<td>1 Copper Tea Kettle (.5 qrts @ 4/6)</td>
<td></td>
<td>2.81</td>
</tr>
<tr>
<td></td>
<td>1 Small Pot</td>
<td></td>
<td>1.13</td>
</tr>
<tr>
<td></td>
<td>1 Sauspan 1/2</td>
<td></td>
<td>1.81</td>
</tr>
<tr>
<td></td>
<td>1 Candlestick 3/6</td>
<td></td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td>1 Spice Box</td>
<td></td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td>1 Scissors (?)</td>
<td></td>
<td>0.37</td>
</tr>
<tr>
<td></td>
<td>1 Sheet Iron Fender</td>
<td></td>
<td>1.25</td>
</tr>
<tr>
<td></td>
<td>3 Spoons</td>
<td></td>
<td>0.15</td>
</tr>
<tr>
<td></td>
<td>1 Brass Kettle</td>
<td></td>
<td>5.25</td>
</tr>
</tbody>
</table>

Total: $18.52

Rec'd Payment $1.02

W. H. & S. Nichols

Total Payment: $17.50

---

### New York, May 18th 1833

Mr. Skidmore

Bought of W. N. SEYMOUR & CO.

(for rest of billhead see 70x53.7)

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kettle &amp; Cover</td>
<td>8/9</td>
<td>$1.09</td>
</tr>
<tr>
<td>Trowel</td>
<td>5/6</td>
<td>.63</td>
</tr>
<tr>
<td>Key Rings</td>
<td>2/8d</td>
<td>.25</td>
</tr>
</tbody>
</table>

Total: $1.32

Red. Payment for W. N. Seymour & Co. $1.97

J. Gilpin (?) $1.97
Mr. Skidmore

1 Pair Pier Glasses $110.00
1 Chamber Do 10.00
1 Do " 4.00
1 Toilette " 4.00

Subtotal $128.00
disc' for Cash 5.00

New York May 18, 1833 $123.00
Rec'd Pay'd Jn° (?) H. Williams

SOFAS, Mahogany Chairs,
Wardrobes, Pier Centre Card
Pillar Claw and End Tables,
Sideboard Secretaries, Bookcases, Bedsteads, &c.

1 Doz French Chairs $120.00
1 Dining Table 16.00
1 Sofa 70.00
1 Mahogany Bedsted 35.00
2 Low Post Bedsteds 11.00
1 Center table 45.00
1 Pair of Pier Tables 130.00

Receiv'd pay Wm Palmer $427.00

Wm Palmer's Bill
2 pier $65-- 130.--
12 chairs 10-- 120.--
1 center table-- 45.--
1 Sofa--------- 70.--
3 Bedsteads ---- 46.--
Dining table --- 16.--
6 fancy chairs 3-18.-- 445.--
Mr. Skidmore

Bot of J. & J. Cox

1 handsome astral Lamp compt
and Warranted ---- $14.50

Rec'd Pạymt J. & J. Cox.

May 22nd 1833

Bot of Floyd Smith

1833

May 17th
4 pr Sheffield Candlesticks @ 11.25 $45.00
2 Setts Do Snuffers & Trays @ 5.25 10.50
1 Sett 51 ps Ivory Knives & forks 23.
½ doz Suck Do Do 1.75
1 Buck Carving Knife & fork 1.
2 Setts Brass Fire Irons @ $7 14.
2 pr Marble Blocks @ 12/ 3.
1 Jap Box 4/ .50
25 1 Ebony Castor & mustard spoon 5.

New York May 25th 1833

Discount for Cash $103.75

duplicate $100.--

Rec'd payment Floyd Smith

pr W. S. Underhill

Mr. Skidmore

1833

Bot of Fuller & Thomas

May 28 to 1 Brass Fender ------ at ------ $10--
to 2 (illegible) Iron Fans ------ 6--

16--

Rec'd Payment for Fuller & Thomas

Wm Picken
### 70x53.22

**Articles which Mr. Skidmore takes of Mr. Townsend.**

**May 1833.**

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost (pounds)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parlour &amp; Hall Carpets</td>
<td>342.55 - 308.25</td>
</tr>
<tr>
<td>9 Mahogany Chairs</td>
<td>40.50 - 40.50</td>
</tr>
<tr>
<td>1 Fender</td>
<td>12.00 - 10.00</td>
</tr>
<tr>
<td>Tea Table &amp; Oil Cloth</td>
<td>26.25 - 26.25</td>
</tr>
<tr>
<td>Hall Lamp &amp;c</td>
<td>10.00 - 9.00</td>
</tr>
<tr>
<td>Floor cloth baize 15½ yds &amp; lining near 20 yds. Baize at 10/- lining 1/-</td>
<td>18.00</td>
</tr>
<tr>
<td>Plated Castor</td>
<td>17.50 - 17.50</td>
</tr>
<tr>
<td>4 Tea Trays</td>
<td>18.50 - 17.50</td>
</tr>
<tr>
<td>Glass bowl</td>
<td>7.00 - 7.00</td>
</tr>
<tr>
<td>4 Cut glass Saucers</td>
<td>9.50 - 9.50</td>
</tr>
<tr>
<td>10 Tumblers</td>
<td>1.25 - 1.25</td>
</tr>
<tr>
<td>17 Wines</td>
<td>2.12 - 2.12</td>
</tr>
<tr>
<td>11 Lemonades</td>
<td>2.06 - 2.06</td>
</tr>
<tr>
<td>4 Decanters</td>
<td>5.00 - 5.00</td>
</tr>
<tr>
<td>6 plain Champagnes</td>
<td>1.50 - 1.50</td>
</tr>
<tr>
<td>China cups &amp; saucers</td>
<td>10.00 - 10.00</td>
</tr>
<tr>
<td>plates</td>
<td>7.00 - 7.00</td>
</tr>
<tr>
<td>2 Do Cake do</td>
<td>2.50 - 2.50</td>
</tr>
<tr>
<td>4 blown glass dishes</td>
<td>1.00 - 1.00</td>
</tr>
<tr>
<td>1 Cake Stone pot</td>
<td>1.25 - 1.25</td>
</tr>
<tr>
<td>2 Glass sweetmeat jars</td>
<td>1.25 - 1.25</td>
</tr>
<tr>
<td>2 salt cellars</td>
<td>3.75 - 3.75</td>
</tr>
<tr>
<td>1 Wine Safe</td>
<td>6.00 - 5.00</td>
</tr>
<tr>
<td>1 Large Kitchen Table</td>
<td>5.00 - 4.50</td>
</tr>
<tr>
<td>1 Small</td>
<td>3.00 - 2.50</td>
</tr>
<tr>
<td>1 Wash bench</td>
<td>5.00 - 4.50</td>
</tr>
<tr>
<td>1 pr. dogs &amp; Shovel &amp; tongs</td>
<td>5.25 - 1.621</td>
</tr>
<tr>
<td>Hooks &amp; Trammel</td>
<td>.75 - .621</td>
</tr>
<tr>
<td>2 Spice Mills</td>
<td>.75 - .621</td>
</tr>
<tr>
<td>1 Clothes Horse</td>
<td>1.75 - 1.621</td>
</tr>
<tr>
<td>3 Iron pots</td>
<td>4.62 - 4.62</td>
</tr>
</tbody>
</table>

**Total Carried forward:** $527.80

**Deduct Pew rent & putting in glass:**

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost (pounds)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.25 Charcoal furnace</td>
<td>1.25</td>
</tr>
<tr>
<td>0.84 Watering pot</td>
<td>0.75</td>
</tr>
<tr>
<td>25 Flourpail</td>
<td>.18</td>
</tr>
<tr>
<td>$3.06 Dutch oven</td>
<td>2.00</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Item Description</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small boxes</td>
<td>3</td>
<td>0.25</td>
</tr>
<tr>
<td>Large White dish</td>
<td>1</td>
<td>0.25</td>
</tr>
<tr>
<td>Pine Knife box</td>
<td>1</td>
<td>0.37</td>
</tr>
<tr>
<td>Stoneware</td>
<td>1</td>
<td>0.84</td>
</tr>
<tr>
<td>2-D Covered</td>
<td>1</td>
<td>0.25</td>
</tr>
<tr>
<td>Oil Can</td>
<td>1</td>
<td>0.75</td>
</tr>
<tr>
<td>Waffle Iron</td>
<td>1</td>
<td>1.25</td>
</tr>
<tr>
<td>Tin dipper</td>
<td>25</td>
<td>0.25</td>
</tr>
<tr>
<td>Muffin rings 1½ doz @ 2/6</td>
<td>1</td>
<td>0.46</td>
</tr>
<tr>
<td>Hair sieve</td>
<td>1</td>
<td>0.75</td>
</tr>
<tr>
<td>Wooden bowl</td>
<td>1</td>
<td>0.50</td>
</tr>
<tr>
<td>Tin pudding pans</td>
<td>2</td>
<td>0.62</td>
</tr>
<tr>
<td>Pie dishes</td>
<td>5</td>
<td>0.50</td>
</tr>
<tr>
<td>White pudding dish</td>
<td>1</td>
<td>0.37</td>
</tr>
<tr>
<td>Brown</td>
<td>1</td>
<td>0.25</td>
</tr>
<tr>
<td>Skillet</td>
<td>1</td>
<td>1.25</td>
</tr>
<tr>
<td>Gridirons</td>
<td>2</td>
<td>1.50</td>
</tr>
<tr>
<td>Paste board</td>
<td>1</td>
<td>0.50</td>
</tr>
<tr>
<td>Spider broken</td>
<td>1</td>
<td>0.00</td>
</tr>
<tr>
<td>Jiggering iron</td>
<td>25</td>
<td>0.25</td>
</tr>
<tr>
<td>Street key &amp; fixtures</td>
<td>1</td>
<td>0.00</td>
</tr>
<tr>
<td>Balm gilead tree</td>
<td>1</td>
<td>1.75</td>
</tr>
<tr>
<td>Stair rods 38. a 10/ pr doz</td>
<td>1</td>
<td>0.39</td>
</tr>
<tr>
<td>Gate</td>
<td>1.62</td>
<td>1.62</td>
</tr>
<tr>
<td>Fire band(?)</td>
<td>25</td>
<td>0.25</td>
</tr>
<tr>
<td>Tea Tray</td>
<td></td>
<td>0.75</td>
</tr>
</tbody>
</table>

**Subtotal:** $551.93

**Payment:**

Reed Within Five Hundred and Forty Eight Dollars

Paid June 1st 1833.
### 70x53.1 (reverse)

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carpets &amp;c</td>
<td>306.</td>
</tr>
<tr>
<td>Chairs</td>
<td>40.50</td>
</tr>
<tr>
<td>Fender</td>
<td>10.50</td>
</tr>
<tr>
<td>Tea table &amp; oil c</td>
<td>23.50</td>
</tr>
<tr>
<td>Hall Lamp</td>
<td>10.50</td>
</tr>
<tr>
<td>Floor Baize</td>
<td>15.50</td>
</tr>
<tr>
<td>Castor</td>
<td>17.50</td>
</tr>
<tr>
<td>Sundries</td>
<td>140.50</td>
</tr>
<tr>
<td></td>
<td>562.50</td>
</tr>
</tbody>
</table>

Total: 562.50

### 70x53.23

**New-York, May 1833**

Mr. Skidmore

Bought of J. & J. H. SACKETT
96 Division, nearly opposite Market-Street
Wholesale and Retail English Carpet and Patent
Floor Cloth Warehouse.

(for rest of billhead see 70x53.2)

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>2½ yds. Carpeting</td>
<td>5.15</td>
</tr>
</tbody>
</table>

Rec'd payment J & J H Sackett

June 19th

### 70x53.24

**New-York, June 1 1833**

Mr. Skidmore

(in rectangle)

Bought of W. B. WINDLE, 26 MAIDEN-LANE,
House-Keeping Articles.

<table>
<thead>
<tr>
<th>Item</th>
<th>Unit</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tray Stand</td>
<td>16/</td>
<td>2.00</td>
</tr>
<tr>
<td>Umbrella Stand</td>
<td>12/</td>
<td>1.50</td>
</tr>
</tbody>
</table>

Receivd Payment for W B Windle

H Hawks

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Rec'd New York June 3rd 1833 from Mr. S. T. Skidmore

Ten dollars in full for repairing Piano

$10. John Tallman

New-York, June 8th 1833

Mr. Skidmore

Bought of TWEED & BONNEL,
Fancy and Windsor Chair Manufacturers,
No. 5, Cherry-St., one door from Dover-st.,
Franklin-square; and No. Ridge-st., one door
from Grand-st.

6 Curled maple Chairs $21.00

Rd payment
Tweed & Bonnel
Pr Jas Penny

Bought of E Cauldwell
429 Pearl St

1 Chamber set compt $3.00

Rec'd Payment
E Cauldwell
June 10th 1833
pr (illegible)
5 Mott St
New-York, Jun 28 1833

Mr. Skidmore

Bought of WILLIAM PALMER,

Marble Buildings No 19 Chatherine-Street

(for rest of billhead see 70x53.18)

1 Wardrobe $50.00
1 wash stand 2.50
1 Do 5.00

Rec'd pay Wm Palmer $57.50
Also, 1 Round candle stand at $3. 4.--

Rec'd payt for all the above Sixty 50/100 dolls for WT Palmer

Geo. H Palmer

$1.- pd after rec't on candle stand

New York July 19. 1833 Rec Paymt

N & I White

New York July 30th 1833

Mr Skidmore

to Moses Dunbar

to Step ladder $1.24

Rec'd payt Moses Dunbar
Mrs. Skidmore To Mrs. Jno. Drake Dr.

1 Large pot  2:--
1 Tea Kettle  4.50
Candlestick Snuffers & Exs  .62½
Nest of Boxes  .62½

$7.75

New York  Aug 17th 1833

Rec'd payt  Magdalen Drake

Mr. Skidmore

New-York, November 20th 1833

Bought of W. N. SEYMOUR & CO.
Dealers in Hardware, Cutlery & Fancy Goods,
No. 4 Chatham-Square, and 6 Catharine-Street.

(for rest of billhead see 70x53.7)

1 pr Shovel & Tongs  12/  $1.50
1 " Spittoons  24/  3.00
1 Tea Tray  11/  1.38
1 Coal Sifter  4/6  .56
1 doz Nut picks  7/  .87
1 " Fruit Knives  16/  2.00
1 Iron Bar  2/6  .31

$9.62

Rec'd Payt  W. N. Seymore & Co

Mr Skidmore To W H & S Nichols Dr

To 1 Patent Baker  $3.00

Recvd Payment  W H & S Nichols

1833 Dec
70x53.34

Mr. Skidmore  
New-York, 1834  
Bought of W. W. CHESTER & CO.  
Jan. 9.  
Carpet Warehouse, 191 Broadway, corner of Dey-street,  

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4 yds 9/8 Eng Floor Cloth</td>
<td>1</td>
<td>4.20</td>
</tr>
<tr>
<td>5/4 German Do Do for 12/</td>
<td>1</td>
<td>1.50</td>
</tr>
</tbody>
</table>

Rec'd pay'd W. W. Chester & Co.  
G. W. Gray

70x53.35

(in oval)  
FURNISHING WAREHOUSE/  
New York 12th Dec 1834  
149/ BROADWAY  

Mr. John Drake for A E D  

(in oval)  
Bo't of BALDWIN GARDINER  
IMPORTER/ OF/  
LAMPS, SILVER PLATE/  
PLOATED WARE,  
Cutlery, Japannery, Britannia Metal/  
And Fancy Hardware/ in general/ ALSO/  
FRENCH CHINA/ and/ MANTEL CLOCKS.

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>oz dwt</th>
<th>oz</th>
<th>p oz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silver Tea Set Consisting of</td>
<td>1</td>
<td>36.10</td>
<td>103 09</td>
<td>$181.04</td>
</tr>
<tr>
<td>Tea Pot</td>
<td>1</td>
<td>30.08</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sugar</td>
<td>1</td>
<td>17.10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cream</td>
<td>1</td>
<td>19.01</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slap Bowl</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 Cream Spoon  
1 pr Butter Knives  
1 Soup Ladle

Rec'd Pay't for B Gardiner  
by S King

$202.04
New-York, Jay 9 1834

Skidmore

Bought of JAS. P. DRUMMOND,
No. 47 Maiden Lane, between William and Nassau-streets.
Importer of & Dealer in CHINA, GLASS & EARTHENWARE,
Wholesale and Retail.

1 dz Coffees
1 Teapot Sugar & Cream & slop Bowl & 2 plates
4.50
Rec'd for J. P. Drummond
Wm Ingham Jr

Return'd the above
June 1. 1835.

New-York, June 1 1835

Mr Skidmore

Bought of JAMES P. DRUMMOND,
(for rest of billhead see above bill)

1 Tea Set White China 5.00
1 doz (...) Muffins 1.50
6.50
Rec'd for J. P. Drummond
Wm Ingham

Bill of Janry 9. 1834
Ret'd & deducted from above Bill
New-York, Sept 22d 1835

Mr Skidmore

Bought of W. N. SEYMOUR & CO.,
Dealers in Hardware, Cutlery & Fancy Goods,
No. 4 Chatham-Square, and 6 Catharine-Street.

(for rest of billhead see 70x53.7)

1 Tea Board 9/  1-13
1 Coal Hod  9/  1-12
1 pr Snuffers 1/9  1-22
1 Iron Trivet 6/  1-75
1 Sauce pan  4/  1-50
1 Carving Knife 3/6  1-43
1 Spit Box  2/6  21

Recd Payment
pr A P(...)  W N Seymour & Co

$4-46
APPENDIX C

BILLS FOR FURNISHING NO. 369 FOURTH STREET

Henry Francis du Pont Winterthur Museum
Joseph Downs Manuscript and Microfilm Collection
70x53.52-70

(Bills enclosed in folder marked: "Bills paid for additional furniture &c on moving into New House No. 369, Fourth Street")
Mr. S. T. Skidmore  
New-York, 1845

January 6.

2 Parlors
Body 92 3
Border 26 8; 118 8 yds Bruss Carpeting @ 15/6  $229.36

Dining Room
Body 20 1/8; 30 4 "  " Do @ 15/6.  57.66
Bord 10 5/8; 30 4 "  " Do @ 15/6.  57.66
Stairs 12 2 " 7/8 " Do @ 17/6  27.34
Basement 38 4 " 3 Ply Do @ 13/6  62.15

2d & 3d Strs & Steps
23 3/8 "  " Do @ 12/6  35.06

3 Story Back room
35/2 " Ingrain Do @ 9/6  39.94

for Bug 2 "  " Do @ "  2.25

for 3 Ply & Ingrain
46 1/2 " Binding @ d/6  2.91
1 10/12 doz 34 in Silver Rods @ $16.  29.33
3 4/12 " 34 " Brass Do @ 41/6.  17.08
4/12 " 26 " Round " @ 10d ea  .42

1 11/36 yds 6f3 Floor Cloth @ 11/6. Sq yd  3.74

First Hall
x11 28/ " 6f7 1/2 Do " @ "  "  35.76

Back
7 5/ " 9 "  " @ "  "  11.04

Second
8 28/ " 3f2 "  " @ "  "  12.74

Two Pieces
4 20/ " 5f6 "  " @ "  "  11.48
1 24/ " 5f(?) "  " @ "  "  3.82
1 19/ " 13/4 "  " @ "  "  6.82

$388.90
To Upholstery

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laying Floor Cloth 1st Hall</td>
<td>$3.00</td>
</tr>
<tr>
<td>&quot;</td>
<td>2d</td>
</tr>
<tr>
<td>&quot; Bath room &amp; landing</td>
<td>1.00</td>
</tr>
<tr>
<td>&quot; Front &amp; Back Basement</td>
<td>1.00</td>
</tr>
<tr>
<td>&quot; First Fit Stairs</td>
<td>1.25</td>
</tr>
<tr>
<td>&quot; Second &quot;</td>
<td>1.00</td>
</tr>
<tr>
<td>&quot; Third &quot;</td>
<td>1.00</td>
</tr>
<tr>
<td>&quot; Back &quot;</td>
<td>.75</td>
</tr>
<tr>
<td>Making 38(\frac{1}{2}) yd 3 Ply @ 1$/yd</td>
<td>4.78</td>
</tr>
<tr>
<td>&quot; 35(\frac{1}{2}) &quot; Ingrain @ 9d</td>
<td>3.33</td>
</tr>
<tr>
<td>92 Body</td>
<td></td>
</tr>
<tr>
<td>52 3/4 Single Bord</td>
<td></td>
</tr>
<tr>
<td>21(\frac{1}{4})</td>
<td></td>
</tr>
<tr>
<td>20 1/8 Body</td>
<td></td>
</tr>
<tr>
<td>186 1/3 yds Bruss @ 1$/yd</td>
<td>23.27</td>
</tr>
<tr>
<td>Deduct say 186 1/3 yds Bruss @ 1$/yd</td>
<td>$42.38</td>
</tr>
</tbody>
</table>

\[ x - ? \]

Received Payment

W W Chester & Co

I N Chester
New-York, Jan'y 16th 1844

Mr Skidmore

Bought of WORAM & HAUGHWOUT,
GENERAL HOUSE FURNISHERS,
No. 561 Broadway, (Lyceum Hall.)

(in rectangle)
WHOLESALE AND RETAIL DEALERS IN
LAMPS, CHANDELIERS,
CANDELABRAS, GIRANDOLES, &c.
Silver Plated Ware,
FRENCH PORCELAIN,
FINE CUT GLASS, &c.

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Pr Rich Gas Mantle Lights</td>
<td>$210.00</td>
</tr>
<tr>
<td>1 &quot; 1 Lt &quot; Bracket base</td>
<td>7.00</td>
</tr>
<tr>
<td>1 -- 1 &quot; &quot; do 14.</td>
<td>4.50</td>
</tr>
<tr>
<td>1 -- 2 &quot; &quot; Pendent</td>
<td>6.50</td>
</tr>
<tr>
<td>1 Pr 1 &quot; &quot; Mantle Lights</td>
<td>12.00</td>
</tr>
<tr>
<td>1 Hall Lantern Sunkplates &amp; pipe</td>
<td>20.75</td>
</tr>
<tr>
<td>2 extra Joints Small mantle lights</td>
<td>1.00</td>
</tr>
<tr>
<td>3 &quot; &quot; Large do</td>
<td>1.50</td>
</tr>
</tbody>
</table>

$263.25

Rec'd paymt on a/c 200.

$63.25

Rec'd Jan'y 21, 1845 Sixty three 25/100 Dolls In full for above balance

Woram & Haughwout  R. Aptell(?)

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Mr. Skidmore

Feather Store Bought of A. MELLEN & CO.
and

MATTRESS
WAREHOUSE,
Cor. Chatham & Mott-sts.
Up Stairs.
ENTRANCE,
1 Mott & 168½ Chatham-st.
ABNER MELLEN,
WM. BANKS,
Print. 140 Fulton-St.
Second Floor.

40 lbs Feathers 43 3/4 17.50

Mr. Skidmore

To Jno Dawes Dr

1 Sofa $-75
2 Pier Tables @ 5/ 1-25
12 French Chairs @ 18- 2-25
1 Centre Table -- -62
1 Pillow & Claw B. Table -50
1 Work Table -- -- -- -50
1 Pair of End Tables 1-50
1 Music Stool -25

$7=62

Janry 20th 1845

Recieved pay. J. Dawes
New York, Jan 25th 1845
PHELPS, KINGMAN & CO./
Wholesale & Retail Dealers
& Manufacturers of/
CABINET FURNITURE & CHAIRS,/
OF ALL KINDS; Feather Beds, Bought of PHELPS, KINGMAN & Co.
Mattresses, &c./
Nos. 118 & 120 CHATHAM STREET,/
118 & 120 Chatham Street.
New York./ William Phelps.
Henry W. Kingman. Lathrop Upham/
Goods packed for shipping at
short notice

To Restuffing Sofa $6.00

Rec'd Payment
Phelps & Kingman
By M. E. Kingman

369 Fourth St

Mr. S. T. Skidmore New York Jan 25/ 45
Bot of Henry Kipp & Sons
2 Mahogany French Scroll Bedsteads -- $70=00
1 Mahogany Dressing Bureau 30=00
2 Pair of Paelleses(?) ------------------ 10=00
To Repairing Castor new Screws --------- 1=00
To taking Down & Putting up Wardrobe  
To taking Down & Putting up Bedsteads
  new Caps on Post ------------------------ 4=00  
$115=00

Rec'd Payment Janry 25, 1845 Henry Kipp & Sons
Multiply the $7 \text{ ft } 4\text{ in} \times 7 \text{ ft}$ and then $20.8 \times 6 \text{ ft } 9\text{ in}$ and so on—then foot the several products & divide by 9 to get the square yards

New-York, Jany 30th 1845

Mr S. T. Skidmore

Bought of WILLIAM H. GUION,
Dealer in Carpeting, Floor Cloths, Table and Piano Covers, Window Shades, &c. &c.

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.4 x 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20.8 x 6.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.8 x 3.6</td>
<td>67 5/4 yrs Oil Cloth 9/ 76.00</td>
<td></td>
</tr>
<tr>
<td>20.5 x 2.7</td>
<td>Fitting &amp; Laying 4/6 4.21</td>
<td></td>
</tr>
<tr>
<td>2.4 x 8.8</td>
<td>33/2 4/4 White Matting 2/6 10.47</td>
<td></td>
</tr>
<tr>
<td>6.9 x 5.1</td>
<td>Making &amp; Laying 4/6 2.09</td>
<td></td>
</tr>
<tr>
<td>14.6 x 3.3</td>
<td>Fitting Old Matting 6/4 $93.27$</td>
<td></td>
</tr>
<tr>
<td>12.0 x 4.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.6 x 3.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.1 x 10.4</td>
<td>Rec'd March 1, 1844 Ninety three 27/100 Dolls</td>
<td></td>
</tr>
<tr>
<td>8.5 x 3.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.0 x 4.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.1 x 3.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.1 x 4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

--- (column of figures in Skidmore's hand, lower two lines crossed out)

(at top left) 58 Cedar Street
(at various figures in top margin)

W. H. GUION'S
Of the late firm of R. E. Purdy & Co.
NEW CARPET STORE,
64 East Broadway and 71 Division-Street.

The subscriber would respectfully inform his friends and the public generally, that he has leased the large and spacious Store, (formerly occupied by the Messrs./ SACKETT,) fronting on Nos. 64 East Broadway and 71 Division-Street,
AND IS NOW RECEIVING AN ENTIRE NEW STOCK OF ALL THE VARIOUS
STYLES OF/
    CARPETING,
OIL-CLOTHS, HEARTH-RUGS, DRUGGETS, TABLE and PIANO
COVERS, WINDOW SHADES, STAIR-RODS, &c.
ALL OF WHICH
have been purchased at very low prices FOR CASH, and will
be sold CHEAPER/
    than by any other Dealer in the City.
Those families about to purchase Carpeting or any
other Article in the/ line, may be assured that it will be
greatly to their interest to call and examine for/ themselves
previous to making their purchases.
Wm. H. Guion,
(Of the late firm of R. E. Purdy & Co.)
N.B.--Families from the country can have their Carpets,
&c. baled and shipped/ free of expense. Carpets will also
be sent to any part of this city, Brooklyn or/ Williams-
burgh, and cut to rooms free of charge, and when required
will be made by/ an experienced Upholster.
Persons living in the upper or lower part of the city
can take the East Broadway/ Stages, which will leave them
at the door.

(notations in bottom margin, in Skidmore's hand:)
Williams & S -
   W Barnes
       marble slab
   Brushes &c
   Firemens Ins Co -
Examine this bill
   New key in yard
New-York, Jan 31st 1845

Mr S T. Skidmore

Bought of HENRY KIPP & SON,
Ware Rooms No. 10 East Broadway,
Manufacturers of/
MAHOGANY/ CHAIRS, SOFAS, &
OTTOMANS,/ Constantly on hand,
a general assortment of/
Cabinet Furniture./
N.B. Old Work repaired and varnished.

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Secretary</td>
<td>$40.00</td>
</tr>
<tr>
<td>1 Dressing Bureau</td>
<td>25.00</td>
</tr>
<tr>
<td>1 set new Castors on Bedstead putting up &amp; taking down Bedstead</td>
<td>1.50</td>
</tr>
</tbody>
</table>

Recd Paymt  Henry Kipp & Sons

New-York  1845

S. T. Skidmore
New-York, 1845
Feb 3rd

Bought of W. W. CHESTER & CO.
CARPET WAREHOUSE, 191 BROADWAY, CORNER OF DEY-STREET.

1 Wilton Rug - - - - - - $10.
6 yds Brussels Carpeting @ 15/6 11.63 $21.63

Rec'd Mch 15/45 Twenty one 63/100 In full
for above Bill

W. W. Chester & Co.
M. Whitney
New-York, Feb 10 1845

MECHANICS' TOOLS, Bought of W. N. SEYMOUR & Co.
Hardware for Importers and Dealers in Hardware, Cutlery, Building, House-/
keeping Articles, No. 4 CHATHAM SQUARE & 6 CATHARINE-ST.
and Cabinet/Trim-
mings, in great variety.

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Preserving Kettle</td>
<td>1</td>
<td>$1.50</td>
</tr>
<tr>
<td>1 Window Brush</td>
<td>3/6</td>
<td>$.44</td>
</tr>
<tr>
<td>2 Dust Brushes</td>
<td>3/</td>
<td>.75</td>
</tr>
<tr>
<td>2 Mats 4/6 1 Mat @ 6/6 &amp; 8/</td>
<td></td>
<td>2.94</td>
</tr>
<tr>
<td>Knives &amp; forks</td>
<td></td>
<td>6.50</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12.13</td>
</tr>
</tbody>
</table>

(at left) Cr By return Gridiron 2.75 9.38

Rec'd Payment
W N Seymour & Co

Mr S T Skidmore
To J & J W Meeks Dr
For 4 Best Cane fancy Chairs @ $5.50 $22.
" 1 Nest Rosewood Quaretto Tables "24.
" 1 Mahogany Hat Stand  "25.

New York Feb 11th 1845 Rec'd Payment
J & J W Meeks
pr Jas. W Poe

(on back) 130 Pearl St
New York February 17, 1845

Mr. Skidmore

Bought of Rollhaus & Abendroth

<table>
<thead>
<tr>
<th>Date</th>
<th>Item Description</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 27</td>
<td>1 Large Pot</td>
<td>1</td>
<td>$1.75</td>
</tr>
<tr>
<td>Feb 8</td>
<td>1 Gridiron</td>
<td>1</td>
<td>$1.25</td>
</tr>
<tr>
<td>17</td>
<td>1 8in(?) Pot</td>
<td>1</td>
<td>$1.25</td>
</tr>
<tr>
<td></td>
<td>1 Iron Pan</td>
<td>1</td>
<td>$0.88</td>
</tr>
<tr>
<td></td>
<td>2 Tin Pans</td>
<td>2</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

Rec'd Payment
Rollhaus & Abendroth
pr G. W. Wilkins

$5.38

New York Feb 18, 1845

Mr. S. T. Skidmore

Bot of Richd Tweed Dr

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Doz Walnut Chairs</td>
<td>16</td>
<td>$24.00</td>
</tr>
<tr>
<td>1 Doz Cottage &quot;</td>
<td>16</td>
<td>$24.00</td>
</tr>
</tbody>
</table>

Mch 4/45 Rec Payment Forty eight Dollars
In full for the above Bill

Richd Tweed
58 Cedar St

pr D R Smith

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New-York, Feb 18th 1845

Importers of Mr Skidmore
Watch Movements, Bought of FELLOWS, RUDD & SCUDDER
Watch Glasses,
Plated and Britannia Wares. No. 7 Maiden Lane.

Feby 12th
1 Doz (...) Table Forks $47.00
1 " " Dessert " 38.00
2 " Table Spoons 20.00
1 " Tea " 15.00
$120.00

Recd Payt  Fellows Rudd & Scudder

New-York, April 12th 1845

S. T. Skidmore Esq
130 Pearl
Bought of WILLIAM SLOANE,
Carpet and Floor Cloth Warehouse, 245 Broadway.

2 Persian Rugs 25. $50. --

Red Payment
William Sloane
B H L Ostrander
New-York, April 30th 1845

Mr. Sam'l T. Skidmore

Bought of WILLIAMS & STEVENS,
LOOKING GLASS WARE ROOMS,
343 BROADWAY, between Anthony & Leonard Sts.

(in rectangle:)
ORNAMENTAL AND PLAIN
PIER AND MANTEL GLASSES,
PORTRAIT AND PICTURE FRAMES
IN GREAT VARIETY.

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 17th</td>
<td>Altering 2 L. Glass frames</td>
<td>$5.00</td>
</tr>
<tr>
<td>Feb 3rd</td>
<td>1 Gilt L. Glass. French Plate</td>
<td>10.00</td>
</tr>
<tr>
<td></td>
<td>8 Setting L. G. plate &amp; fram® piece</td>
<td>0.88</td>
</tr>
<tr>
<td>April 22</td>
<td>1 Pair Pier Glasses. Ornamented frames. French Plates 32x106 ea</td>
<td>360.00</td>
</tr>
<tr>
<td></td>
<td>Dolls</td>
<td>375.88</td>
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</tbody>
</table>

Rec'd Pay
(Paid Apr 30th 1845) Williams & Stevens

130 Pearl St.

New York June 21. 1845

Mr. S. T. Skidmore

Bot of Deming Bulkley Co

1 (Voltar® Pillies?)     $28
1 Hair Pillow
2 " Mattresses

Rec'd Pay™

Deming Bulkley Co
70x53.69

New-York, _______ 1843.

Mr. Skidmore
(in rectangle;)
WHOLESALE AND RETAIL
DEALERS IN/ LAMPS,
CHANDELIERS;/ CANDELABRAS,
GIRANDOLES, &c./ Silver Plated
Ware,/ FRENCH PORCELAIN,/ 
FINE CUT GLASS, &c.

---

6 Elbows $6. Cutting 6 Marbles $9.00
@ 50% -- $3

2 Sennia Marbles

Taking down & putting up
Mantle Lights 5.00

Rec py $16.00

Woram & Haughwout

70x53.70

Mr. S. T. Skidmore

Bot of Deming Bulkley & Co.

1 Sofa $75.
1 Pair Pier Divans 40.
1 Divan with Back 37.50

Rec'd Pay $152.50

Deming Bulkley Co
APPENDIX D

ITEMIZED LIST OF FURNISHINGS

I. No. 5 Mott Street, 1833-35
II. No. 369 Fourth Street, 1844-45
I. BILLS FOR NO. 5 MOTT STREET, 1833-1835

**FURNITURE**

<table>
<thead>
<tr>
<th>ITEM</th>
<th>COST</th>
<th>MERCHANT</th>
<th>DATE</th>
<th>DOWNS NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>mahogany table</td>
<td>$10</td>
<td>E.G. Drake</td>
<td>4/25/33</td>
<td>70x53.2</td>
</tr>
<tr>
<td>&quot; sideboard &amp; cartage</td>
<td>23.73</td>
<td>A. Mayo</td>
<td>5/7/33</td>
<td>70x53.6</td>
</tr>
<tr>
<td>bureau</td>
<td>12.</td>
<td>Hall &amp; Mellen</td>
<td>5/10/33</td>
<td>70x53.10</td>
</tr>
<tr>
<td>6 fancy chairs</td>
<td>18.</td>
<td>William Palmer</td>
<td>5/21/33</td>
<td>70x53.1</td>
</tr>
<tr>
<td>1 doz. French chairs</td>
<td>120.</td>
<td></td>
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<tr>
<td>dining table</td>
<td>16.</td>
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<tr>
<td>sofa</td>
<td>70.</td>
<td></td>
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<tr>
<td>mahogany bedstead</td>
<td>35.</td>
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<tr>
<td>2 low post bedsteads</td>
<td>11.</td>
<td></td>
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<tr>
<td>center table</td>
<td>45.</td>
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<tr>
<td>pr. of pier tables</td>
<td>130.</td>
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<tr>
<td>9 mahogany chairs</td>
<td>40.50</td>
<td>John R. Townsend</td>
<td>5/33</td>
<td>70x53.22</td>
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<tr>
<td>tea table &amp; oil cloth</td>
<td>26.25</td>
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<tr>
<td>large kitchen table</td>
<td>5.</td>
<td></td>
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<tr>
<td>small &quot;</td>
<td>3.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>washbench</td>
<td>5.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>tray stand</td>
<td>2.50</td>
<td>W.B. Windle</td>
<td>6/1/33</td>
<td>70x53.24</td>
</tr>
<tr>
<td>umbrella stand</td>
<td>1.50</td>
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<td></td>
<td></td>
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<tr>
<td>6 curl maple chairs</td>
<td>21.</td>
<td>Tweed &amp; Bonnel</td>
<td>6/8/33</td>
<td>70x53.26</td>
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<tr>
<td>wardrobe</td>
<td>50.</td>
<td>William Palmer</td>
<td>6/28/33</td>
<td>70x53.28</td>
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<tr>
<td>wash stand</td>
<td>2.50</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>wash stand</td>
<td>5.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>round candle stand</td>
<td>3.</td>
<td></td>
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</tr>
<tr>
<td>stand (?) &amp; table</td>
<td>3.50</td>
<td>Hall &amp; Mellen</td>
<td>9/33</td>
<td>70x53.38</td>
</tr>
<tr>
<td>2 chairs</td>
<td>2.25</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**LOOKING GLASSES**

<p>| pr. pier glasses      | 110. | John H. Williams | 5/18/33 | 70x53.17 |
| chamber glass         | 10.  |                |          |           |
| chamber glass         | 4.   |                |          |           |
| toilette glass        | 4.   |                |          |           |</p>
<table>
<thead>
<tr>
<th>ITEM</th>
<th>COST</th>
<th>MERCHANT</th>
<th>DATE</th>
<th>DOWNS NO.</th>
</tr>
</thead>
<tbody>
<tr>
<td>FLOOR COVERING</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>44 yds. super. carpet</td>
<td>$55.</td>
<td>J.&amp;J.H. Sackett</td>
<td>1833</td>
<td>70x53.2</td>
</tr>
<tr>
<td>20½ yds. Venetian carpet</td>
<td>17.94</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>1 ps. binding</td>
<td>2.</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>rug (deducted)</td>
<td>3.50</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>2½ yds. carpeting</td>
<td>3.15</td>
<td>J.&amp;J.H. Sackett</td>
<td>5/</td>
<td>70x53.23</td>
</tr>
<tr>
<td>30 yds. carpet</td>
<td>37.50</td>
<td>&quot;</td>
<td>5/9</td>
<td>70x53.8</td>
</tr>
<tr>
<td>1 rug</td>
<td>5.75</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>1 pc. binding</td>
<td>1.50</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>putting down carpet</td>
<td>2.</td>
<td>&quot;</td>
<td>&quot;</td>
<td></td>
</tr>
<tr>
<td>3 doormats</td>
<td>3.50</td>
<td>W.B. Windle</td>
<td>5/10</td>
<td>70x53.9</td>
</tr>
<tr>
<td>parlor &amp; hall carpets</td>
<td>308.25</td>
<td>John R. Townsend</td>
<td>5/</td>
<td>70x53.22</td>
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<tr>
<td>floor cloth baize &amp; lining</td>
<td>18.</td>
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<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>1 3/4 yds. English floor cloth</td>
<td>4.20</td>
<td>W.W.Chester &amp; Co.</td>
<td>1/9</td>
<td>70x53.34</td>
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<tr>
<td>1 yd. German floor cloth</td>
<td>1.50</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>WINDOW BLINDS</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>5 window blinds</td>
<td>17.25</td>
<td>J.C. Bayles</td>
<td>5/11</td>
<td>70x53.11</td>
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<tr>
<td>SILVER</td>
<td></td>
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<tr>
<td>1½ doz. teaspoons</td>
<td>22.</td>
<td>Floyd Smith</td>
<td>4/10</td>
<td>70x53.1</td>
</tr>
<tr>
<td>mustard spoon</td>
<td>1.</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>pr. salt spoons</td>
<td>1.</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>teaset</td>
<td>181.04</td>
<td>Baldwin Gardiner</td>
<td>12/12</td>
<td>70x53.35</td>
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<tr>
<td>pr. butter knives</td>
<td>6.50</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>soup ladle</td>
<td>11.75</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>cream spoon</td>
<td>2.75</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>ITEM</td>
<td>COST</td>
<td>MERCHANT</td>
<td>DATE</td>
<td>DOWNS NO.</td>
</tr>
<tr>
<td>--------------</td>
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<td>------</td>
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<tr>
<td>CERAMICS</td>
<td></td>
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<tr>
<td>soup tureen</td>
<td>£6.12.6</td>
<td>Philip W. Burrell</td>
<td>5/13</td>
<td>70x53.12</td>
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<tr>
<td>2 sauce tureens (entire bill)</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>2 covered dishes</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>2 sauce boats</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sallet bowl</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 bakers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>doz. custards</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>5 dishes</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>2½ doz. large plates</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>doz. 2 size plates</td>
<td></td>
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</tr>
<tr>
<td>doz. 6 in. plates</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 pickels</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>dish &amp; 4 bakers</td>
<td></td>
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<tr>
<td>china cups &amp; saucers</td>
<td>$10.</td>
<td>John R. Townsend</td>
<td>5/</td>
<td>70x53.22</td>
</tr>
<tr>
<td>china plates</td>
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<td></td>
</tr>
<tr>
<td>2 china cake plates</td>
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<tr>
<td>cake stone pot</td>
<td>1.25</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>large white dish</td>
<td>.25</td>
<td></td>
<td></td>
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<tr>
<td>stone pot</td>
<td>.84</td>
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<tr>
<td>2 covered stone pots</td>
<td>.25</td>
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<tr>
<td>white pudding dish</td>
<td>.37½</td>
<td></td>
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<tr>
<td>brown &quot;</td>
<td>.25</td>
<td></td>
<td></td>
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<tr>
<td>doz. coffees &amp; teaset (returned)</td>
<td>4.50</td>
<td>James P. Drummond</td>
<td>1/9</td>
<td>70x53.36</td>
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<tr>
<td>white china teaset</td>
<td></td>
<td></td>
<td>1835</td>
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<tr>
<td>doz. muffins</td>
<td>1.50</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GLASS</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>glass bowl</td>
<td>7.</td>
<td>John R. Townsend</td>
<td>5/</td>
<td>70x53.22</td>
</tr>
<tr>
<td>4 cut glass saucers</td>
<td>9.50</td>
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<td></td>
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<tr>
<td>10 tumblers</td>
<td>1.25</td>
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<tr>
<td>17 wines</td>
<td>2.12</td>
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<td></td>
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</tr>
<tr>
<td>11 lemonades</td>
<td>2.</td>
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</tr>
<tr>
<td>4 decanters</td>
<td>5.</td>
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<tr>
<td>6 plain champagnes</td>
<td>1.50</td>
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<tr>
<td>4 blown glass dishes</td>
<td>1.</td>
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<tr>
<td>2 glass sweetmeat jars</td>
<td>1.25</td>
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<tr>
<td>2 glass salt-cellars</td>
<td>3.75</td>
<td></td>
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</tbody>
</table>

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<table>
<thead>
<tr>
<th>ITEM Description</th>
<th>COST</th>
<th>MERCHANT</th>
<th>DATE</th>
<th>DOWNS NO.</th>
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<tr>
<td><strong>CUTLERY</strong></td>
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<tr>
<td>set knives &amp; forks</td>
<td>$1.</td>
<td>W. N. Seymour</td>
<td>5/1</td>
<td>70x53.4</td>
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<td>2 bread knives</td>
<td>.44</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>51-pc. set ivory</td>
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<tr>
<td>knives &amp; forks 23</td>
<td>23.</td>
<td>Floyd Smith</td>
<td>5/17</td>
<td>70x53.20</td>
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<td>½ doz. buck knives &amp; forks</td>
<td>1.75</td>
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<tr>
<td>buck carving knife &amp; fork</td>
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<td>ebony castor &amp; mustard spoon</td>
<td>5.</td>
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<tr>
<td>doz. nut picks</td>
<td>.87</td>
<td>W. N. Seymour</td>
<td>11/20</td>
<td>70x53.32</td>
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<td>doz. fruit knives</td>
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<td><strong>HARDWARE &amp; KITCHEN UTENSILS</strong></td>
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<tr>
<td>tea board</td>
<td>1.</td>
<td>W. N. Seymour</td>
<td>5/1</td>
<td>70x53.4</td>
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<tr>
<td>teapot</td>
<td>.75</td>
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<tr>
<td>saucepan</td>
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<tr>
<td>smoothing iron</td>
<td>.44</td>
<td></td>
<td>5/8</td>
<td>70x53.7</td>
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<tr>
<td>chafing dish</td>
<td>1.63</td>
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<td>doz. tacks</td>
<td>.38</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3 doz. clothespins</td>
<td>2/8</td>
<td>W. B. Windle</td>
<td>5/10</td>
<td>70x53.9</td>
</tr>
<tr>
<td>hoe</td>
<td>.63</td>
<td>W. N. Seymour</td>
<td>5/17</td>
<td>70x53.13</td>
</tr>
<tr>
<td>saw</td>
<td>.87</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>4 gimblets</td>
<td>.25</td>
<td></td>
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</tr>
<tr>
<td>3 awls &amp; handles</td>
<td>.19</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>chisel</td>
<td>.25</td>
<td></td>
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</tr>
<tr>
<td>screw drive</td>
<td>.31</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1½ lb. nails</td>
<td>.13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 lb. nails</td>
<td>.14</td>
<td></td>
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<tr>
<td>file</td>
<td>.09</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>½ doz. screws</td>
<td>.06</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>embossed edge</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>door plate</td>
<td>4.25</td>
<td>T. R. Whitney</td>
<td>5/17</td>
<td>70x53.14</td>
</tr>
<tr>
<td>bake pan</td>
<td>1.75</td>
<td>W. H. &amp; S. Nichols</td>
<td>5/18</td>
<td>70x53.15</td>
</tr>
<tr>
<td>copper tea kettle</td>
<td>2.81</td>
<td></td>
<td></td>
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<tr>
<td>small pot</td>
<td>1.13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>saucepan (with candlesticks)</td>
<td>1.81</td>
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<tr>
<td>spidor</td>
<td>1.</td>
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<td>kettle &amp; cover</td>
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<td>&amp; soapstone</td>
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<td>cr by 2 old Liver-pool grates</td>
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<td>5/18</td>
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<td>2 setts brass</td>
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<td>charcoal furnace</td>
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<td>pr. shovel &amp; tongs</td>
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<td>11/20</td>
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<td>coal sifter</td>
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<td>coal hod</td>
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<td>9/22</td>
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<td>japanned lamp</td>
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<td>candlestick</td>
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<td>5/18</td>
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<td>J. &amp; J. Cox</td>
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<td>70x53.19</td>
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<td>4 pr Sheffield candlesticks</td>
<td>45.</td>
<td>Floyd Smith</td>
<td>5/17</td>
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<td>2 sets snuffers &amp; trays</td>
<td>10.50</td>
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<td>&quot;</td>
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<td>hall lamp etc.</td>
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<td>John R. Townsend</td>
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<td>70x53.22</td>
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<td>candlestick, snuffers &amp; ex.</td>
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<td>Magdalen Drake</td>
<td>8/17</td>
<td>70x53.31</td>
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<td>5/17</td>
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<td>70x53.22</td>
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<td>repairing piano</td>
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<td>John Tallman</td>
<td>6/10</td>
<td>70x53.25</td>
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<td>chamber set complete</td>
<td>3.</td>
<td>E. Cauldwell</td>
<td>6/10</td>
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<td>quarto Bible</td>
<td>30.50</td>
<td>N. &amp; I. White</td>
<td>7/19</td>
<td>70x53.29</td>
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## II. BILLS FOR NO. 369 FOURTH STREET, 1844-1845

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<td><strong>VARNISHING</strong></td>
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<td>1845</td>
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<tr>
<td>sofa</td>
<td>$7.62</td>
<td>John Dawes</td>
<td>1/20</td>
<td>70x53.55</td>
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<tr>
<td>2 pier tables</td>
<td>(entire bill)</td>
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<td>12 French chairs</td>
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<td>center table</td>
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<td>pillow &amp; claw b. table</td>
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<td>work table</td>
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<td>pr. end tables</td>
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<td>music stool</td>
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<td><strong>FURNITURE</strong></td>
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<td>2 mahogany French Scroll bedsteads</td>
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<td>Henry Kipp &amp; Sons</td>
<td>1/25</td>
<td>70x53.57</td>
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<td>secretary</td>
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<td>4 best cane fancy chairs</td>
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<td>doz. walnut chairs</td>
<td>24.</td>
<td>Richard Tweed</td>
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<td>70x53.64</td>
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<td>basement</td>
<td>62.15</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2nd &amp; 3rd flts.</td>
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<td></td>
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<tr>
<td>stairs &amp; steps</td>
<td>35.06</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ingrain carpeting:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 story back room</td>
<td>39.94</td>
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<td></td>
<td></td>
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<tr>
<td>rug</td>
<td>2.25</td>
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<tr>
<td>binding</td>
<td>2.91</td>
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<td>silver rods</td>
<td>29.33</td>
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<td>brass rods</td>
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<tr>
<td>round rods</td>
<td>.42</td>
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<td></td>
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</tr>
<tr>
<td>floor cloth:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>first hall</td>
<td>35.76</td>
<td></td>
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<tr>
<td>back hall</td>
<td>11.04</td>
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<tr>
<td>second hall</td>
<td>12.74</td>
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<tr>
<td>ITEM</td>
<td>COST</td>
<td>MERCHANT</td>
<td>DATE</td>
<td>DOWNS NO.</td>
</tr>
<tr>
<td>------</td>
<td>------</td>
<td>----------</td>
<td>------</td>
<td>-----------</td>
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<tr>
<td>floor cloth cont'd.</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 pieces $11.48</td>
<td>W.W. Chester &amp; Co.</td>
<td>1/5</td>
<td>70x53.52</td>
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</tr>
<tr>
<td>piece 3.82</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>piece 6.82</td>
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<td></td>
<td></td>
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<tr>
<td>total for carpet 588.90</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>making &amp; laying 42.38</td>
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<tr>
<td>67 5/4 yds. oil cloth</td>
<td>76.</td>
<td>Wm. H. Guion</td>
<td>1/30</td>
<td>70x53.58</td>
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<tr>
<td>fitting &amp; laying</td>
<td>4.21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33 1/4 yds. 4/4 white matting</td>
<td>10.47</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>making &amp; laying</td>
<td>2.09</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>fitting old matting .50</td>
<td></td>
<td></td>
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<tr>
<td>Wilton rug 10.</td>
<td>W.W. Chester &amp; Co.</td>
<td>2/3</td>
<td>70x53.60</td>
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<tr>
<td>6 yds. Brussels carpeting</td>
<td>11.63</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2 Persian rugs 50.</td>
<td>William Sloane</td>
<td>4/12</td>
<td>70x53.66</td>
<td></td>
</tr>
</tbody>
</table>

**CUTLERY**

| | | | | |
| knifes & forks | 6.50 | W. N. Seymour | 2/10 | 70x53.61 |
| doz. table forks | 47. | Fellows, Rudd & Scudder | 2/18 | 70x53.65 |
| doz. dessert forks | 38. | | | |
| 1/2 doz. table spoons | 20. | | | |
| doz. tea spoons | 15. | | | |

**HARDWARE & KITCHEN UTENSILS**

<p>| | | | | |
| | | | | |
| preserving kettle | 1.50 | W. N. Seymour | 2/10 | 70x53.61 |
| window brush | .44 | | | |
| 2 dust brushes | .75 | | | |
| 3 mats | 2.94 | | | |
| cr. by return gridiron | 2.50 | | | |
| large pot | 1.75 | Rollhaus &amp; Abendroth | 2/27 | 70x53.63 |
| gridiron | 1. | | | |
| tin pot | 1.25 | | | |
| iron pot | .88 | | | |
| 2 tin pans | .50 | | | |</p>
<table>
<thead>
<tr>
<th>ITEM</th>
<th>COST</th>
<th>MERCHANT</th>
<th>DATE</th>
<th>DOWNS NO.</th>
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<tr>
<td><strong>HEATING EQUIPMENT</strong></td>
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<tr>
<td>7 grates, fenders &amp;c.</td>
<td>$98</td>
<td>Ward &amp; Goadby</td>
<td>2/8</td>
<td>70x53.48a</td>
</tr>
<tr>
<td>2 grates &amp; fenders</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 grates &amp; fenders for parlors</td>
<td>40</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2 brushes</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>LIGHTING EQUIPMENT</strong></td>
<td></td>
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<td></td>
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<tr>
<td>2 pr. rich gas mantle lights</td>
<td>210</td>
<td>Woram &amp; Haughwout</td>
<td>1/16</td>
<td>70x53.53</td>
</tr>
<tr>
<td>pr. 1 light gas bracket base</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 light gas bracket base</td>
<td>4.50</td>
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<td></td>
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<tr>
<td>2 light gas pendent</td>
<td>6.50</td>
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<td></td>
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<tr>
<td>pr. 1 light gas mantle lights</td>
<td>12</td>
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<td></td>
<td></td>
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<tr>
<td>hall lantern</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sunkplates &amp; pipe</td>
<td>20.75</td>
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<td></td>
<td></td>
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<tr>
<td>2 extra joints small mantel lights</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 extra joints large mantle lights</td>
<td>1.50</td>
<td></td>
<td></td>
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<tr>
<td>6 elbows</td>
<td>6.50</td>
<td>n.d.</td>
<td>70x53.69</td>
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<tr>
<td>cutting 6 marbles</td>
<td>9.50</td>
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<td></td>
<td></td>
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<tr>
<td>2 Sienna marbles</td>
<td>2.10</td>
<td></td>
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<td></td>
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<tr>
<td>taking down &amp; putting up mantle lights</td>
<td>5.10</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX E
INDEX TO MERCHANTS AND CRAFTSMEN MENTIONED IN BILLS

(Numbers are those of the Downs Collection,
Winterthur Museum)
Bayles, J. C., window blinds 70x53.11
Blackstone, Wyllis, carpenter and builder .41,.43,.49a
Burrell, Philip W., ceramic wares .12
Caudwell, E., chamber set .27
Chester, W. W. & Co., carpet warehouse .34,.52,.60
Cox, J. & J., astral lamp .19
Cozens & Howell, plumbers .50
Dawes, John, varnisher .55
Deming, Bulkley & Co., furniture and bedding .68,.70
Disosway, Cornelius R., lawyer .40
Drake, E. G., furniture .3
Drake, Magdalen (Mrs. John Drake), Skidmore's mother-in-law .31
Drummond, James P., china, glass and earthenware .36,.37
Dunbar, Moses, ladder .30
Fellows, Rudd & Scudder, importers of watches, plated and Britannia wares .65
Fuller & Thomas, hardware .21
Furbush, Silas E., house painter .46,.49b
Gardiner, Baldwin, furnishing warehouse .35
Griffith & Combes, grates .5
Guion, William H., carpet store .58
Hall & Mellen, furniture & bedding .10,.38
Kipp, Henry, & Sons, cabinetmakers .57,.59
Louderback, David, mason .42,.51
Mayo, A., furniture .6
Meeks, J. & J. W., cabinetmakers .62
Mellen, A. & Co., bedding .54
Nichols, W. H. & S., hardware .15,.33
Palmer, William, furniture .18,.28
Phelps, Kingman & Co., cabinetmakers and upholsterers .56
Rollhaus & Abendroth, iron founders .44,.63
Sackett, J. & J. H., carpet warehouse .2,.8,.23
Seymour, W. N. & Co., hardware, cutlery and fancy goods .4,.7,.13,.16,.32,.39,.61
Sloane, William, carpet and floor cloth warehouse .66
Smith, Floyd, fancy hardware .1,.20
Tallman, John, piano repairing .25
Townsend, John R., general house furnishers .22
Tweed & Bonnel, fancy and Windsor chair manufacturers .26
Tweed, Richard, chairmaker .64
Ward & Goodby, grates and fenders .48a
West, James, glass stainer and enameller .45
White, M. & I. (or J.), booksellers and binders .29
Whitney, T. R., engraver, copper plate printer and print dealer .14
Williams, John H., looking glasses .17
Williams & Stevens, looking glass ware rooms .67
Windie, W. B., housekeeping articles .9,.24
Woram & Haughwout, general house furnishers .53,.69
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City of New York
Landmarks Preservation Commission
Landmark Designation Report
37 East Fourth Street
Prepared by Dr. Ellen W. Kramer
Deputy Director of Research
August 18, 1970
Landmarks Preservation Commission
August 18, 1970, Number 13
LP-0646

37 EAST 4th STREET HOUSE, Borough of Manhattan. Completed 1845; architect unknown.

Landmark Site: Borough of Manhattan Tax Map Block 544, Lot 67.

On February 3, 1970, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 37 East 4th Street House and the proposed designation of the related Landmark Site (Item No. 9). The hearing had been duly advertised in accordance with the provisions of law. Two witnesses spoke in favor of designation. There was one speaker in opposition to designation. The owner of the house has informed the Commission that he is in favor of the proposed designation.

DESCRIPTION AND ANALYSIS

The dignified Greek Revival residence at No. 37 East 4th Street and the Seabury Tredwell (Old Merchant's) House at No. 29 are the only houses of note that have survived on this block.

No. 37, built in 1844-45, is unusually impressive. Although this brick house is only three and one-half stories high, it aligns perfectly with the five-story 20th century apartment house that abuts it at the east. It is also a deep house, occupying a larger than usual portion of the lot. A high stoop, over a stone basement which still retains traces of rustication, leads to a handsome doorway with full entablature supported by a pair of Ionic columns, a typically Greek Revival feature. The inner doorway, behind paneled reveals, is flanked by blocked-up sidelights, set between square pilasters. A three-paned transom crowns the doorway. Traces of a delicate carved molding, which once surrounded the transom, are still visible. Vestiges of the cap moldings, which originally surmounted the window lintels, remain above the windows of the third story. Six-over-six window sash is still in place at the third story, and the low attic windows and simple wood roof cornice, with fascia below, are likewise features of the Greek Revival style. Although none of the ironwork of the 1840s survives, it was almost certainly identical with the ironwork of the nearby Tredwell house, judging by fragments found by the present owners.

Samuel Tredwell Skidmore (1801-1881), for whom the house was built, was one of the City's best known
businessmen, and a cousin, once removed, of Seabury Tredwell. At the time he built the house, Skidmore was engaged in the wholesale drug business (sic), under the firm name of Skidmore & Co. Later he served as president of the Howard Insurance Company, at 66 Wall Street, and as a trustee of the U.S. Trust Company. He served as vestryman of Trinity Church from 1845 to 1874 and as Senior Warden from 1874 to 1880. Together with his wife, Angelina, and their eight children, Skidmore lived in this house (known successively as No. 369, then as No. 385 Fourth Street, and finally as No. 37 East 4th Street) for almost four decades. In 1883, after Mr. Skidmore's death here on November 8, 1881, his widow sold the house.

In the 1840s, this was one of the most fashionable residential neighborhoods in the City. Around the corner, on Lafayette Place, was William B. Astor's residence. On the west side, across that street, stood LaGrange Terrace. A large part of Vauxhall Garden, a favorite summer evening resort since 1805, offering band music, theatrical performances, fireworks, cakes and ale, was located in the middle of the block bounded by Fourth Street, the Bowery, the present Astor Place and Lafayette Place. The area to the north was still largely undeveloped at the time Skidmore built his house. Grace Church, at Tenth Street and Broadway, was then in the process of construction. Within a few years, however, the Astor Library was erected on the east side of Lafayette Place, followed by Cooper Union, in 1857. By the early 20th century, the area had become almost entirely commercial, making two surviving early residences, Nos. 37 and the previously designated No. 29, all the more precious.

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the 37 East 4th Street House has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the 37 East 4th Street House, is one of the two remaining early residences on this once fashionable residential block, that it is a distinguished example of the New York townhouse of the Greek Revival period and that its present condition lends itself well to the restoration which the present owners contemplate.
Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 37 East 4th Street House, Borough of Manhattan, and designates Tax Map Block 544, Lot 67, Borough of Manhattan, as its Landmark Site.
ILLUSTRATIONS

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