FURNISHING PLAN

for the

SECOND FLOOR OF CONGRESS HALL

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Prepared by

Staff

Independence National Historical Park

Philadelphia, Pennsylvania

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October 1965

Part D.

DESCRIPTIVE LIST OF PROPOSED FURNISHINGS

RESEARCH, COLLATION AND TEXT
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ILLUSTRATIONS

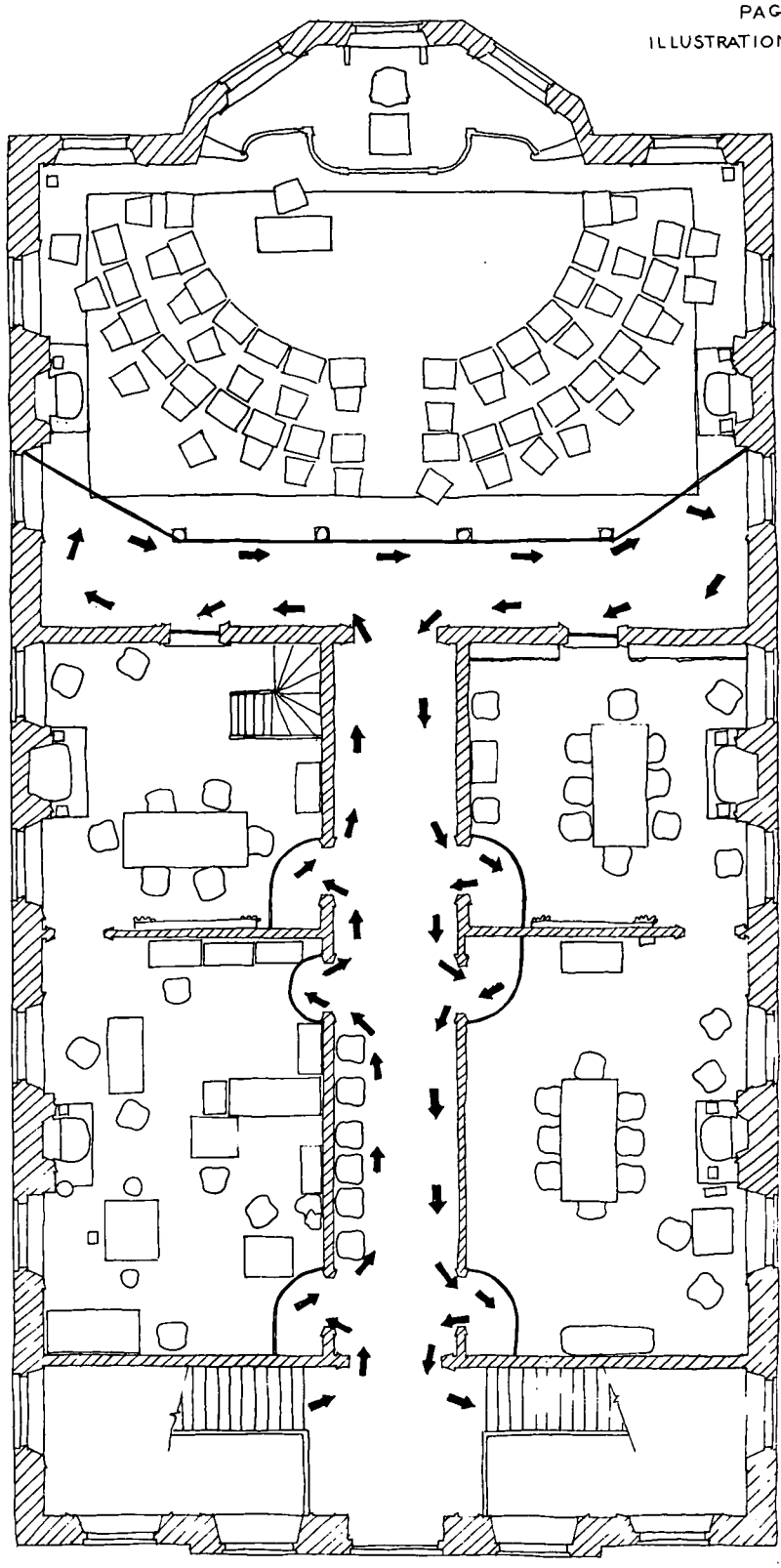
PREFACE - PART D

The following list of furnishings recommended for placement in the five rooms and hallway of the second floor of Congress Hall is based upon historical documentation found in Part C of this plan, and upon supplemental research as cited throughout this part of the report. The principal collections of English eighteenth century prints consulted include: Wilmarth Lewis Collection, Farmington, Connecticut (Microfilm of INHP); Rowlandson's Microcosm of London, (New York edition, 1904). the collected cartoons of James Gillray, published in London, n.d.; and the drawings of Robert Adam in the Sir John Soane Museum, (Microfilm, the Henry Francis du Pont Winterthur Museum). Where no specific documentation existed, standard contemporary practise has been followed, and where that was not known logic has been applied to help recreate the setting.

Because of this supplementation, and because no two rooms on the second floor were conceived identical with respect to furnishings, it was not possible to follow the numerical designations for furnishings used in Part C, Section 6. Rather, Part D of this Plan repeats the format used in Part D of the "Furnishings Plan for the First Floor of Congress Hall." Certain of the objects recommended in Part C, for placement in specific rooms on the second floor, were deleted or removed to another location for reasons outlined in Appendix I of this report. The numbers assigned to objects in Section 2 of this Plan have been repeated in Section 3, and on the floor plans.

SECTION 1

INTERPRETIVE FUNCTION OF EACH ROOM



FLOOR PLAN

SHOWING TRAFFIC PATTERN ➡ AND BARRIERS ═══

F.B. HANSON-DEL.

0 1 6 FEET
NHP IND # 2864

HABS DATA

RECOMMENDED
APPROVED
DATE
SCALE

MARK	DESCRIPTION OF REVISION
	UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

SECOND FLOOR TRAFFIC PATTERN
CONGRESS HALL
INDEPENDENCE NATIONAL HISTORICAL PARK

Descriptive List of Proposed Furnishings

Section 1. Interpretive Function of Each Room

A. Senate Chamber: Historic House Museum. The seat of the U.S. Senate from December, 1793 to May, 1800, this room will be restored to its appearance during the latter part of the decade. The furnishings will facilitate recapturing the aura of dignity which attached itself to the Senate even in its formative years. The room will appear to the visitor as it did to the Senators during a normal day of meeting in 1795-1800.

The renovations made in 1793 and 1795 changed substantially the architectural features of the Senate Chamber, but not the character of the furnishings, most of which were provided in 1790. Documentary materials coupled with extant pieces of furniture make it possible to describe that character as reflecting the classical tastes of the day, especially as exemplified in the work of Robert Adam. It was to this "superior style" that Isaac Weld referred in 1795 (Part C, Section 1, p. 1). In the ceiling by Thackara and Jones, in the furniture by Thomas Affleck, and in the carpet by William Peter Sprague may clearly be seen the Adamesque influence adapted to the relatively restrained republican tone of the new American government.

Personal mementos in the form of snuff boxes, eyeglass cases, papers, etc., placed appropriately throughout the room, will add a

touch of informality to this otherwise austere, although dignified setting. One intrusive feature, however, will be the placement of a rail between the columns to prevent visitors from entering the chamber proper.

B. Senate Secretary's Office: Historic House Museum. The utilitarian functions of this room, as well as contemporary American inventories and English prints depicting offices with roughly similar functions, suggest its appearance to have been in direct contrast to the stylishness and orderliness of the Senate Chamber. Serviceable furniture, straightforward in design, with certain minimal classical features, would probably have been provided for the Secretary and his clerks. Authentic antique pieces of this type are not easy to find and should be acquired as they become available. In the interim it is recommended that correct reproductions be used to recreate the setting.

For the visitor, this room will bespeak the intimacy of an eighteenth century office; it will remind him that it was here that congressional enactments took tangible form; it will unveil an office of bustling activity and increasing responsibility. In it will be found the "doorkeeper's lodge" and part of the Senate library. In short, from the period garments hung on pegboards, to the manuscripts upon the engrossing clerk's desk, this room will appear to the visitor much as it did to any Senator of the time, who stopped at the office before proceeding to session.

C. East Middle Committee Room: Historic House Museum. A necessary adjunct to the interpretation of the Senate activities during these years, are the rooms in which legislative proposals were considered and revised in committee before enactment or rejection. The function of the room suggests that it was sparsely furnished, though perhaps somewhat more embellished than the Secretary's Office. The presence of the gallery stairway (reconstructed 1912) in this room precludes furnishing it with a number of objects proposed by John Beckley for the Committee Rooms of the lower House. Little other information is available. Because it must be a hypothetical restoration, it is not conceived as a static exhibition, but a period room that may change substantially with the disclosure of more evidence.

D. West Middle Committee Room: Historic House Museum. In addition to serving the same interpretive function as the East Middle Committee Room, this room will house a part of the Senate library. Furniture similar to that recommended for the east room is proposed for use here.

E. Conference Room: Historic House Museum. The furnishings of this room will reflect its double function as a joint committee room, and as a room to which the Senators retired for personal interviews, refreshment, or relaxed social intercourse. Inanimate objects, such as clay pipes, a pipe rest, a refreshment table, and daily newspapers, will evoke interest in the more mundane side of the patriarchs who

frequented this room. In its formal aspect, with large committee table, wall maps, and reference books, the room will reflect the weighty business of committees. In the absence of direct evidence the furnishings necessarily have been chosen more on the basis of precedent than upon local documentation. The room will be a conjectural counterpart to the conference room in New York's Federal Hall and to similar rooms found in English prints of the period.

F. Hallway: Historic House Museum. As it was in the historic period, this area is primarily a passage from the stairs to the several second floor rooms. Its furnishings are strictly utilitarian and must be placed so as not to impede visitor traffic.

SECTION 2

SUMMARY LIST OF PROPOSED FURNISHINGS

Section 2: Summary List of Proposed Furnishings:

No.	Object	Page No.	Period or Reproduction	Estimated Cost
	A. Senate Chamber			
1.	Carpeting	16	R.	$15,000.00
2.	Carpet Padding	30	R.	300.00
3.	Window Curtains (16 sets)	30	R.	1,700.00
4.	Venetian Blinds (8 sets)	37	R.	1,600.00
5.	Senators' Chairs (32); 24 from INHP Collec. to be restored	37	P. and R.	30,700.00
6.	Senators' Desks (32)	38	R.	4,000.00
7.	Secretary's Chair (INHP Collec. to be restored)	43	P.	160.00
8.	Secretary's Desk (INHP Collec. to be restored)	43	P.	75.00
9.	President's Chair (INHP Collec. to be restored)	47	P.	250.00
10.	President's Table	51	P. and R.	125.00
11.	Fabric for President's Table	52	R.	50.00
12.	Canopy Framework	53	R.	1,400.00
13.	Canopy Curtains (2 sets)	56	R.	220.00
14.	Canopy Lining (2 sets)	57	R.	200.00
15.	Door Curtain	57	R.	300.00
16.	Trumbull Prints (2)	57	P.	400.00
17.	Stoves (2)	58	P. and R.	400.00
18.	Leaded Hearths (2)	58	R.	50.00

No.	Object	Page No.	Period or Reproduction	Estimated Cost
		Senate Chamber (cont'd)		
19.	Fenders (2)	59	R.	$ 120.00
20.	Andirons (2 pairs)	59	R.	300.00
21.	Shovel and Tongs and Jamb Hooks (2 each)	60	P.	200.00
22.	Fuel	60	R.	15.00
23.	Candlesticks and Candles (35)	61	P.	525.00
24.	Snuffers (3)	61	P.	45.00
25.	Inkstands (34)	61	P.	2,890.00
26.	Spitting Boxes (6)	62	P.	60.00
27.	Accessories	62	P.	750.00
		B. Senate Secretary's Office		
1.	Carpeting	66	R.	400.00
2.	Carpet Padding	66	R.	75.00
3.	Venetian Blinds (2 sets)	66	R.	400.00
4.	Chairs (6) and Stools (2)	66	P.	2,000.00
5.	Secretary's Desk (INHP Collec. to be restored)	70	P.	100.00
6.	Principal Clerk's Desk	70	P.	375.00
7.	Engrossing Clerks' Desk	71	P. or R.	250.00
8.	Doorkeepers' Tables (2)	71	P. or R.	300.00
9.	Work Table	71	P. or R.	300.00

No.	Object	Page No.	Period or Reproduction	Estimated Cost
	Senate Secretary's Office (cont'd)			
10.	Book-Presses (2)	72	R.	$ 600.00
11.	Bookcase	73	R.	300.00
12.	Hanging Shelves	74	P.	185.00
13.	Storage Trunks (3)	75	P.	120.00
14.	Pigeonholes	76	P.	165.00
15.	Screw-Press	76	P.	450.00
16.	Senate Library	77	P.	3,000.00
17.	Documents	77	P.	2,500.00
18.	Tin Document Cylinders (20)	78	P.	300.00
19.	Map of the United States	78	P.	250.00
20.	Print of George Washington	79	P.	60.00
21.	Open Stove	79	P. or R.	250.00
22.	Leaded Hearth	79	R.	25.00
23.	Fender	79	R.	60.00
24.	Andirons	80	P.	100.00
25.	Shovel, Tongs, and Jamb Hook	82	P.	65.00
26.	Copper Ash Bucket	82	P.	45.00
27.	Hearth-brush	83	P.	15.00
28.	Fuel	83	R.	8.00
29.	Bellows	83	P.	50.00
30.	Candlesticks and Candles (6)	83	P.	95.00

No.	Object	Page No.	Period or Reproduction	Estimated Cost
	Senate Secretary's Office (cont'd)			
31.	Snuffers (see Senate Chamber No. 3)	84	P.	---------
32.	Taper-jack	84	P.	$ 95.00
33.	Inkstands (5)	85	P.	250.00
34.	Sand Shakers (3)	85	P.	105.00
35.	Senate Seal	85	R.	500.00
36.	Ballot Box	86	P.	45.00
37.	Pegboard	86	P. or R.	85.00
38.	Period Clothing	86	P.	300.00
39.	Keys (10) and Key Rings (2)	87	P.	55.00
40.	Lantern	87	P.	65.00
41.	Spitting Boxes (4)	87	P.	60.00
42.	Snuff Boxes (2)	87	P.	30.00
43.	Stoneware Jug and Glass Tumbler	88	P.	45.00
44.	Mail Bags (2)	88	P.	130.00
45.	Green Baize	88	R.	280.00
46.	Miscellaneous Office Supplies	89	P.	175.00

No.	Object	Page No.	Period or Reproduction	Estimated Cost
	C. East Middle Committee Room			
1.	Carpeting	93	R.	$ 300.00
2.	Carpet Padding	93	R.	50.00
3.	Window Curtains (4 sets)	93	R.	450.00
4.	Venetian Blinds (2 sets)	93	R.	400.00
5.	Chairs (8)	93	P.	1,600.00
6.	Committee Table	94	P. or R.	225.00
7.	Book-Press	95	R.	150.00
8.	Portrait of Louis XVI	95	R.	5,000.00
9.	Curtains for Portrait of Louis XVI (2 sets)	99	R.	500.00
10.	Andirons	99	P.	200.00
11.	Fender	100	P.	65.00
12.	Shovel, Tongs and Jamb Hook	100	P.	65.00
13.	Candlesticks and Candles (4)	100	P.	60.00
14.	Inkstand	101	P.	125.00
15.	Map	101	P.	175.00
16.	Books (see Senate Secretary's Office, No. 16)	101	P.	---------
17.	Spitting Boxes (2)	101	P.	30.00
18.	Green Baize	101	R.	30.00
19.	Miscellaneous Materials	102	P.	100.00

No.	Object	Page No.	Period or Reproduction	Estimated Cost
	D. West Middle Committee Room			
1.	Carpeting	105	R.	$ 300.00
2.	Carpet Padding	105	R.	50.00
3.	Window Curtains (2 sets)	105	R.	450.00
4.	Venetian Blinds (2 sets)	105	R.	400.00
5.	Chairs (12)	105	P.	2,400.00
6.	Committee Table	106	P. or R.	225.00
7.	Writing Desk	106	P.	175.00
8.	Bookcases (2)	106	R.	500.00
9.	Bookcase Dust Curtains	109	R.	55.00
10.	Portrait of Marie Antoinette (see East Middle Committee Room, No. 8)	109	R.	5,000.00
11.	Curtains for Portrait of Marie Antoinette (see East Middle Committee Room, No. 9)	109	R.	500.00
12.	Andirons	109	P.	200.00
13.	Fender	109	P.	65.00
14.	Shovel, Tongs and Jamb Hook	110	P.	65.00
15.	Candlesticks and Candles (4)	110	P.	60.00
16.	Inkstand	110	P.	125.00
17.	Maps and Charts (4-6)	110	P.	1,200.00
18.	Books (see Senate Secretary's Office, No. 16)	110	P.	--------

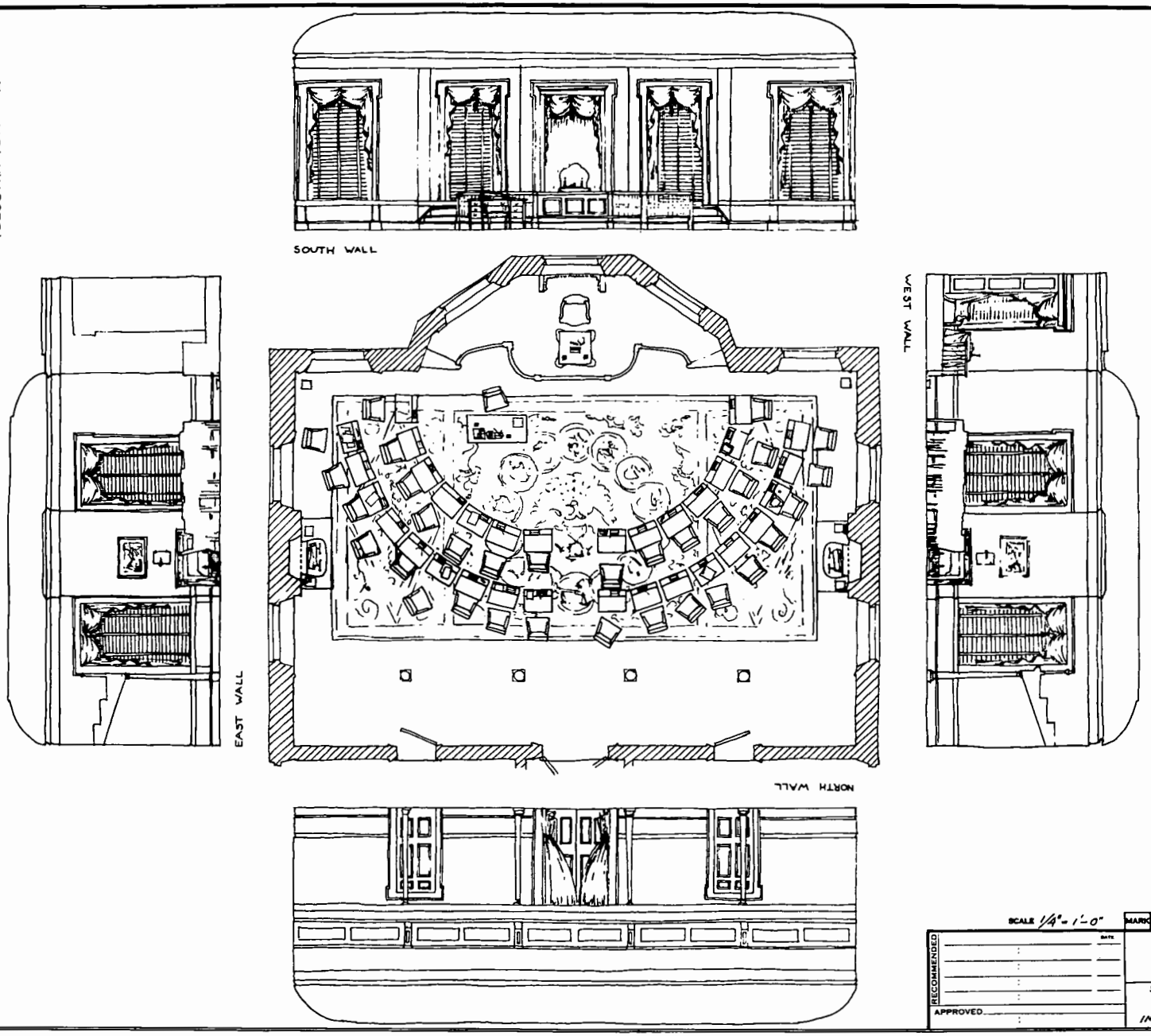
No.	Object	Page No.	Period or Reproduction	Estimated Cost
	West Middle Committee Room (cont'd)			
19.	Spitting Boxes (2)	110	P.	$ 30.00
20.	Green Baize	111	R.	35.00
21.	Miscellaneous Materials	111	P.	125.00
	E. Conference Room			
1.	Carpeting	114	R.	400.00
2.	Carpet Padding	114	R.	50.00
3.	Window Curtains (4 sets)	114	R.	450.00
4.	Venetian Blinds (2 sets)	114	R.	400.00
5.	Chairs (12)	114	P.	2,400.00
6.	Committee Table	114	P. or R.	225.00
7.	Small Table	115	P. or R.	135.00
8.	Windsor Settee	115	P.	1,200.00
9.	Refreshment Table	115	P.	3,000.00
10.	Refreshment Table Accessories (15)	116	P.	390.00
11.	Pipe Rest, Pipe Rack and Clay Pipes	116	P.	380.00
12.	Open Stove	117	P. or R.	250.00
13.	Leaded Hearth	117	R.	25.00
14.	Fender	117	P.	60.00
15.	Andirons	117	P.	100.00
16.	Shovel, Tongs and Jamb Hook	117	P.	65.00

No.	Object	Page No.	Period or Reproduction	Estimated Cost
	Conference Room (cont'd)			
17.	Bellows	117	P.	$ 55.00
18.	Candlesticks and Candles (5)	118	P.	75.00
19.	Inkstands (2)	118	P.	220.00
20.	Maps and Charts (4-6)	118	P.	1,200.00
21.	Pegboard	118	P. or R.	100.00
22.	Period Clothing	119	P.	300.00
23.	Spitting Boxes (2)	119	P.	30.00
24.	Green Baize	119	R.	40.00
25.	Miscellaneous Materials	119	P.	150.00
	F. Hallway			
1.	Carpeting	120	R.	250.00
2.	Carpet Padding	120	R.	40.00
3.	Chairs (6)	120	R.	750.00
4.	Hanging Lantern	120	P.	450.00

SECTION 3

DETAILED LIST OF PROPOSED FURNISHINGS

PART D
PAGE 14
ILLUSTRATION 2



SENATE CHAMBER

J C MILLEY, F B HANSON— DES.
F B HANSON— DEL.

SCALE 1/4"= 1'-0"

MARK	DESCRIPTION OF REVISION

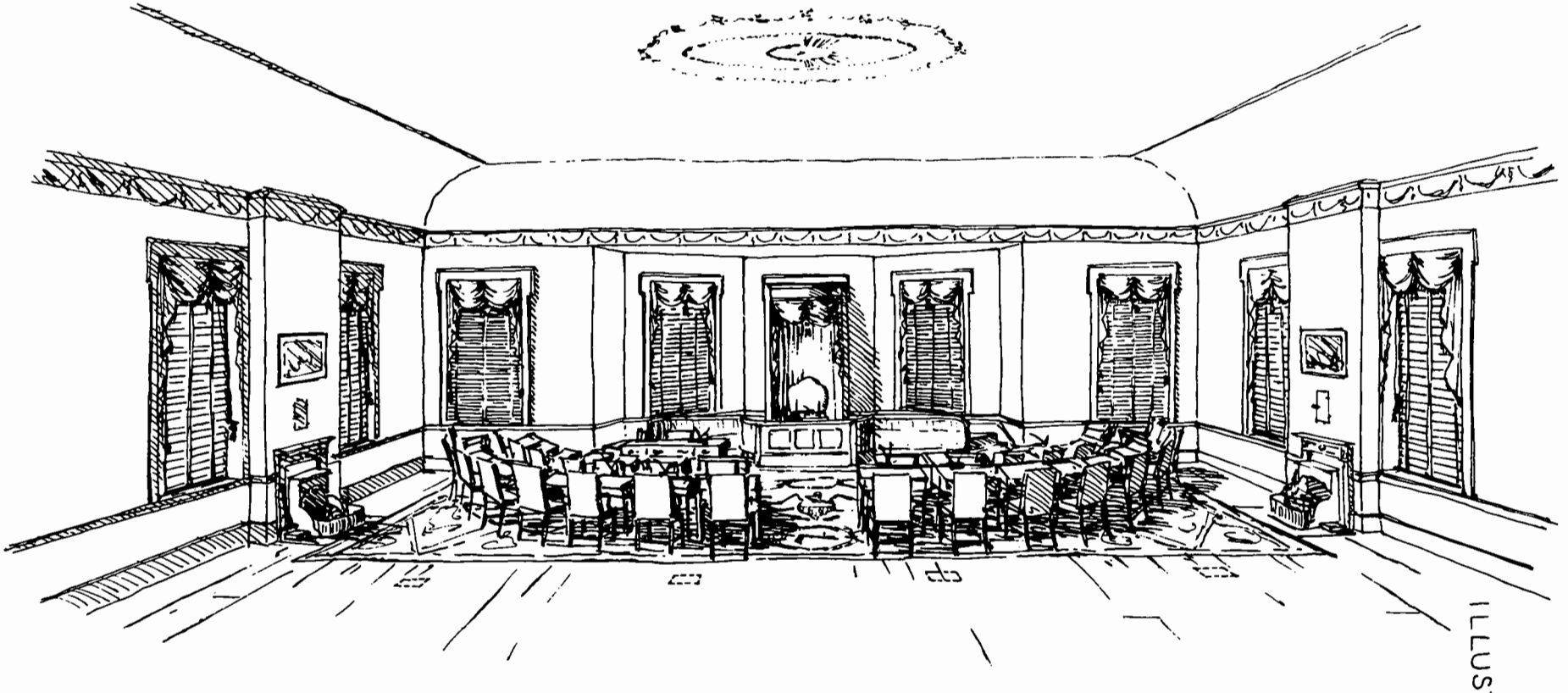
RECOMMENDED _____ DATE
_____
_____
_____
APPROVED _____

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PREPARED BY

DETAIL
SECOND FLOOR FURNISHINGS PLAN
TITLE OF DRAWING
CONGRESS HALL
BUILDING OR ROOM NAME
INDEPENDENCE NATIONAL HISTORICAL PARK
NAME OF PARK

BASIC DATA



SENATE CHAMBER

F.B. HANSON—DEL.
NHP: IND # 2863

Section 3. Detailed List of Proposed Furnishings

A. Senate Chamber:

1. Carpeting -- An extensive search for information on the disposition of the Sprague carpet after 1800 has proven fruitless. It can only be speculated, therefore, that it must have been discarded after it had outlived its usefulness and probably was destroyed. Its disappearance has necessitated a close examination of the available evidence to determine its physical and visual form for reconstruction purposes. Much progress has been made, but research has not yet revealed the specific source of design Sprague used for his composition. If this source cannot be found, a hypothetical reconstruction of the carpet design will have to be undertaken.

The earliest known references to Sprague's manufactory say that his carpets were "woven after the Axminster mode,"[1] and were of "Turkey quality."[2] A visitor to his establishment in 1791 reported:

> . . . that he has seen some of the carpets manufactured there by William Peter Sprague, of those durable kind called Turkey and Axminster, which sell at 20 percent cheaper than those imported, and nearly as low as Wilton carpeting but of double its durability. The carpet made for the President, and others for various persons are master pieces of their kind, particularly that for the Senate Chamber of the United States -- The whole being executed in a capitol style, with rich bright colours, has a very fine effect, notwithstanding the raw-materials emplcyed, are of the refuse and coarser kind; so that this manufactory is an advantage to others by allowing a price for those articles which could not be used in common branches of woolen and tow business.[3]

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[1] Pennsylvania Gazette, Sep. 17, 1787.

[2] Pennsylvania Packet (Dunlap's American Daily Advertiser), Dec. 24, 1792.

[3] Pennsylvania Journal, June 8, 1791.

Section 3

It is important to note that the visitor used the terms Axminster and Turkey almost interchangeably--a technically and historically correct observation. In eighteenth century parlance "Turkey" referred to hand-knotted pile carpets generically.[4] Axminster carpets were, in effect, "turkey" carpets made in England. The visitor also differentiated between these carpets and the less expensive loomed-pile Wiltons.[5] And "mode" said Dobson's Encyclopedia (1790's) "is a word of the same general import with manner"--a synonym of style. The above reference, then can be interpreted with assurance to mean that Sprague was making hand-knotted carpets of Axminster design.[6] This assumption gains corroborative support from contemporary comments concerning the superior quality of the Senate carpet

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[4]C.E.C. Tattersall, A History of British Carpets, (London, 1934), p. 51. Hereafter cited as Tattersall.

[5]Known as Wiltons or Brussels, these carpets were woven in strips on 27" looms, with the pile produced by running the weft threads over rods which were later withdrawn leaving a standing pile. In contrast to Brussels carpets, Wiltons have their pile cut leaving it free-standing.

[6]Since Sprague was born in Devon, near Axminster (Sprague Families in America, [Rutland, Vt., Warren Vincent Sprague, 1913], p. 520), the affinity between the names Thomas Whitty (founder of the Axminster works), and Mary Whitte, (the wife of Sprague), has been checked. The Devon Record Office and Exeter Diocesan Record Office, Exeter, England, has not been able to locate reference to the marriage or apprenticeship of Wm. P. Sprague. Some records remain to be checked. No information has been gleaned from attempts to contact descendants of Sprague, once resident in Malta, Ohio.

over that used in the House of Representatives Chamber , and from the price differential between Sprague's carpeting and the ingrain carpeting supplied by others for the less elegant rooms in Congress Hall.[7]

It is generally believed that carpets like the famous "Lansdowne" carpet in the Metropolitan Museum of Art were from the original Axminster works of Thomas Whitty (Illus. No. 4). This carpet and the three other Axminster-attributed carpets have been examined for weave, design, and color.[8] They are all seamless broadlooms and reveal a relative consistency in structural composition which may be synthesized as follows:

Warps: 4-ply white wool; 10 threads to one inch.

Wefts: 2 shoots of 2-fold flax.

Knots: Turkish-type; wool; 7-8 rows to one inch; 35 to one square inch.

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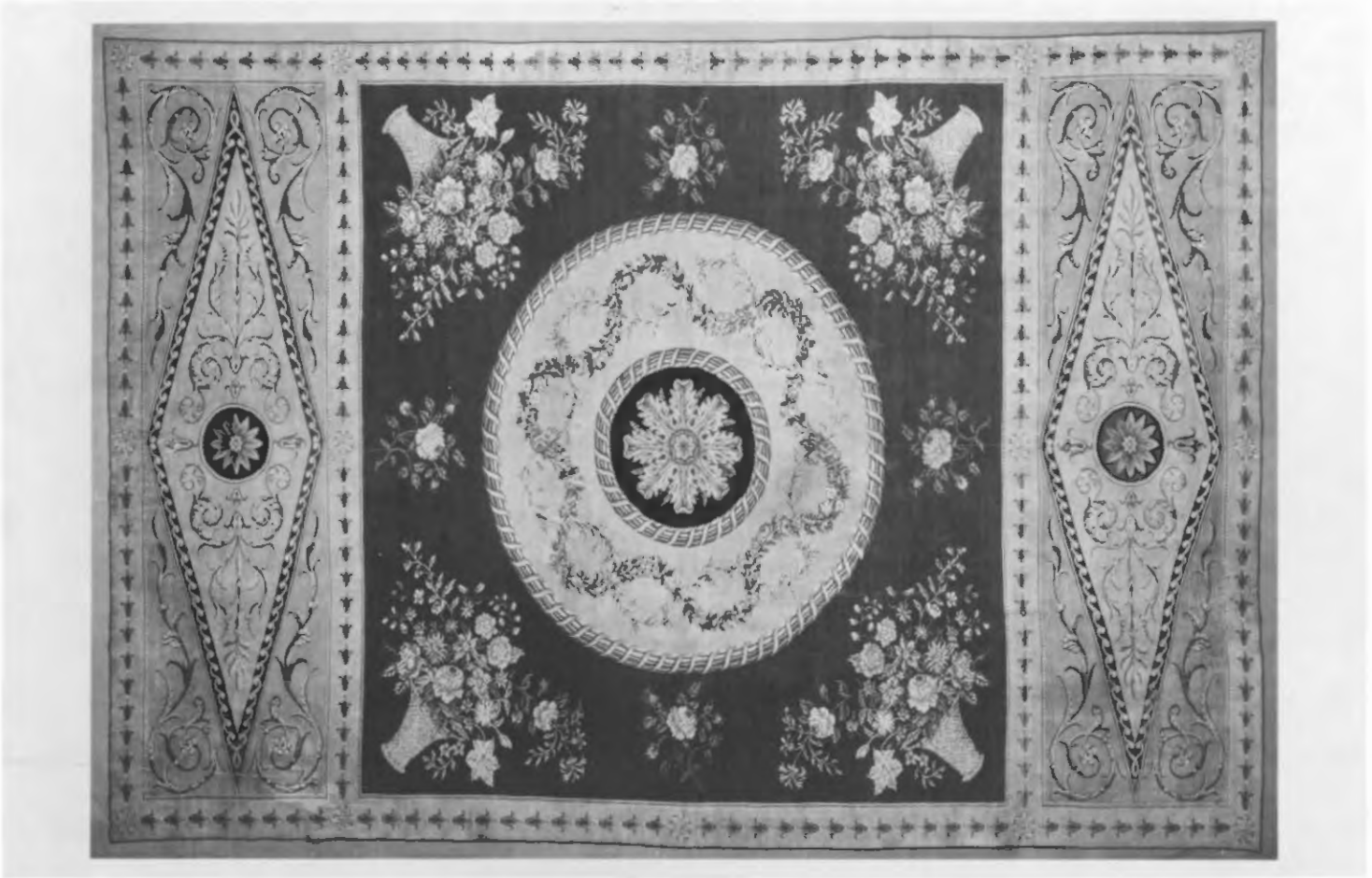
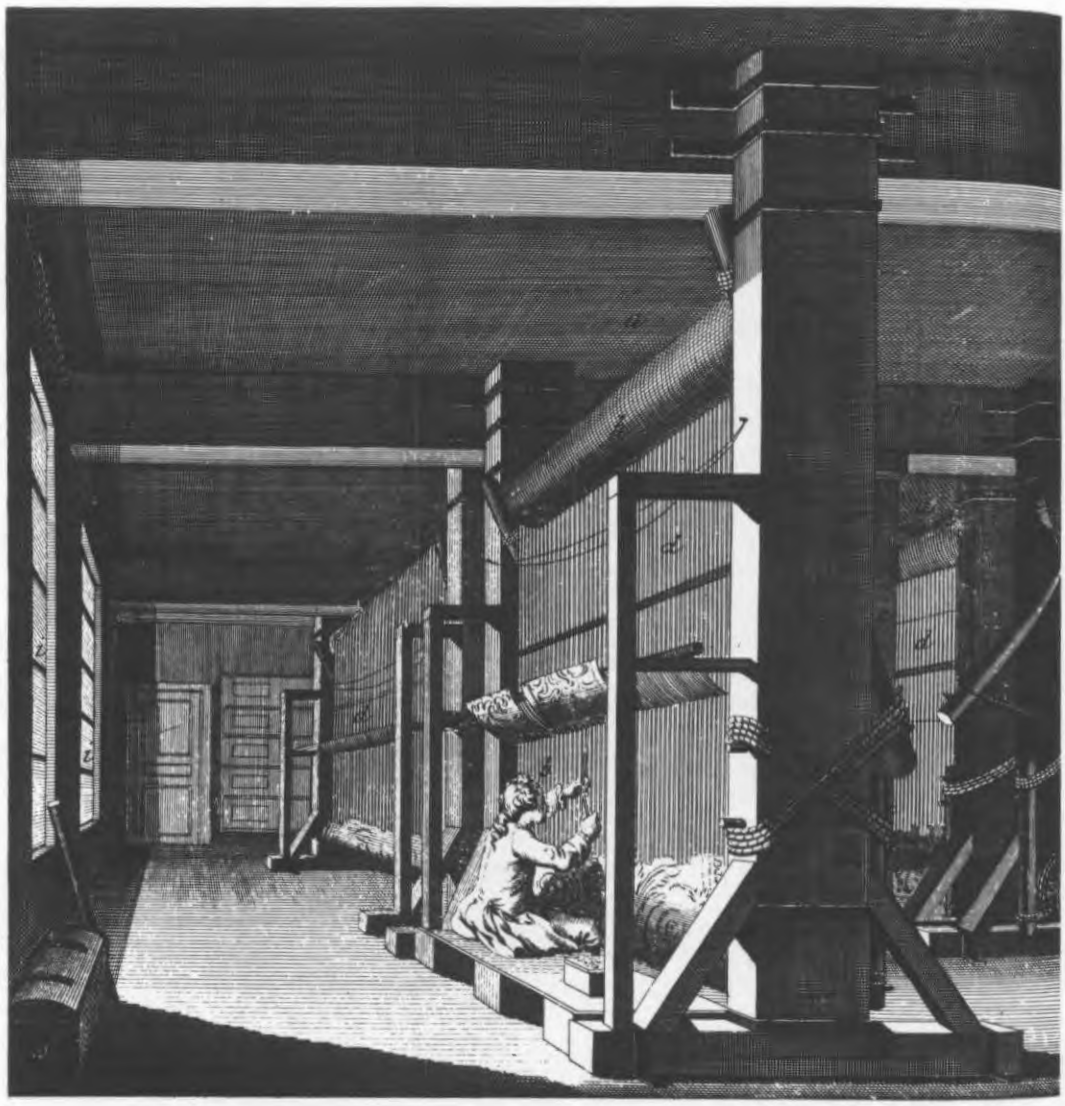
[7]Historic Structures Report, Part I, Congress Hall, Appendix D, Historical Data Section, (May, 1959), p. 1; Furnishing Plan for the Second Floor of Congress Hall, Part C, Section 2, (October, 1963), pp. 67-69, (Hereafter cited as Part C); and Congress Hall, Philadelphia, Vouchers, (Dec. 1793-Jan. 1794), Nos. 150-174, Pub. Rec. Off., Hsbg., INHP Micro.

[8]These include a carpet identical to the Lansdowne carpet in the Philadelphia Museum of Art, and the two carpets from the sale of "Aubusson Needlepoint and Other Rare Rugs," Catalogue, (New York, Parke-Bernet Galleries, Jan. 4, 1964), Nos. 48 and 58.



English "Axminster" Carpet, ca. 1780-1790, Metropolitan Museum of Art, Purchase, 1957, Funds from Various Donors. William Peter Sprague is believed to have followed a carpet design similar to this when he made his carpet for the Senate Chamber in Congress Hall.

Illustration No. 5



The process of executing a hand-knotted carpet on an upright broadloom is illustrated in this plate (#341) from Diderot's Encyclopedia. Sprague's Senate carpet may have been made on this type of loom.

Section 3

Aside from design, the distinctive feature of the Axminster, as opposed to the home-made hand-knotted "Turkey" carpet,[9] was the fact that it was made on a vertical broadloom. The broadloom was introduced into England about 1750 by French weavers and quickly adopted by men like Thomas Whitty of Axminster, (Illus. No. 5). The older method of making strips and sewing them together was not immediately abandoned, however.[10] Whether Sprague produced broadloom or not is not known. If he did the Senate carpet would have been seamless; if he did not, it would have been woven in strips, possibly 27" wide, as in the case of contemporary Wiltons.

Perhaps the answer to this question is revealed by the yardage Sprague produced for the Senate Chamber in 1790. If the 132 1/2 yards he supplied were measured in square yards, it was too much carpet for the area covered (about 40' x 20'), which required approximately 91 square yards. The remaining 41 1/2 square yards would not have been enough for either the Secretary's Office or the Conference Room. If the 132 1/2 yards were measured in running yards of 27" strips sewed together, it was just the right size for the Senate Chamber.[11] From contemporary

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[9]Indicative of the hand-knotted variety of pile carpets manufactured at that time is one dated 1746, that was woven on two comparatively small looms and the halves joined to complete the pattern. Belonging to the Mt. Vernon Ladies Association, this carpet was described and illustrated by Tattersall, p. 59.

[10]Ibid., Plate XX. It seems to have been the practise of these craftsmen to charge for their work according to the intricacy of the pattern executed. Even Sprague's price per yard varied (see Part C, Appendix C, Page 5, Voucher 180).

[11]See Appendix I, for reasons for the rejection of a carpet attributed to Sprague as a model to follow for the Senate carpet.

English prints it is evident that Axminster and Turkey carpets were generally room-size but not used wall-to-wall in the eighteenth century.

We take the yardage evidence to indicate that Sprague did not have the relatively expensive and sophisticated broadlooms in his factory. We therefore recommend that the carpet for the restored Senate Chamber be woven in 27" strips. Ideally the carpet should be hand-knotted, but expense may make it necessary to settle for a power loom product simulating the desired effect.

Although some question remains concerning the actual structure of Sprague's carpets, there is little question that his design for the Senate carpet followed those of the Axminster line. The following description of that carpet appeared in the U.S. Gazette of June 22, 1791:

> The device wove in the last mentioned, is the Crest and Amorial Atchievements appertaining to the United States. Thirteen stars forming a constellation, diverging from a cloud, occupy the space under the chair of the Vice-President. THE AMERICAN EAGLE is displayed in the centre, holding in his dexter talon an olive branch, in his sinister a bundle of thirteen arrows, and in his beak, a scroll inscribed with the motto E pluribus unum. The whole surrounded with a chain formed of thirteen shields, emblematic of each State. The sides are ornamented with marine and land trophies, and the corners exhibit very beautiful Cornu Copias, some filled with olive branches, and flowers expressive of peace, whilst others bear fruit and grain, the emblems of plenty. Under the arms, on the pole which supports the cap of liberty, is hung the balance of Justice.

By using the format of the Lansdowne carpet, and substituting its motifs for those found in the Senate carpet, Sprague's creation can be realized: in place of the plumed medallion is the great seal of the

United States; for the intertwined leafage is substituted "A chain of shields"; "in the corners" are cornucopias instead of baskets of flowers; and "to the sides" (panels), trophies replace arabesques.

Patterns like that of the Lansdowne carpet reached their apogee of popularity in England in the 1770's -- the time of Sprague's emigration to America.[12] The specific motifs used by Sprague also found great favor in all media of late eighteenth century design, used alone or in varied combinations. Each of these motifs has been studied:

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[12]They are frequently found as the design framework for ceiling carpet, and even furniture decoration in the work of Robert Adam and his school, (The Drawings of Robert Adam from the Sir John Soane Museum, MICRO [H.F. DuPont Wint. Mus.]). If, indeed, this was the pattern Sprague adopted, his voucher when Congress Hall was being extended in 1793 becomes more meaningful. According to that document Sprague supplied 21 1/2 yards of black ground carpeting, 20 1/4 yards of green ground carpeting, and two small carpets for each of the corners. This carpeting was conceivably used to enlarge the Senate carpet. As noted, that carpet is believed to have been composed of three principal compartments surrounded by a border. Enlarging it may have necessitated removing the border from one side, adding strips of black and green carpeting to the existing panels, replacing the border, and filling out the border with "two small carpets[comma] for each of the corners." In addition to revealing what background colors were used in the Senate carpet, this solution further explains how the new flooring was covered. Although a plausible explanation for Sprague's voucher, it is not recommended that these additions be incorporated into the reconstructed carpet. The presence in the Senate Chamber of the columns supporting the present visitor's gallery make possible only a reconstruction of the 1790 carpet. Whatever effect the placement of the original gallery had on the carpet is not known.

Section 3

(a.) U.S. Seal: Changes in this motif have been traced chronologically with significant results. Generally speaking, the number of stars and stripes in a specific rendition were found to coincide with the number of States in the Union at that time. Prior to 1791, when Vermont entered as the fourteenth State, there was little need to alter the original design of 1782. Whatever source Sprague may have used as a pattern it can be assumed that it was officially correct. The 1791 newspaper description of the carpet supports this assumption. It said that the eagle in the Seal was "displayed," meaning that it was symmetrically arranged, and rising with outstretched wings. Rendered in this manner the eagle was of ancient Roman derivation, and was the "symbol" of supreme power and authority signifying Congress."[13]

(b.) Chain of Shields: This motif was broadcast in 1787 by Amos Doolittle's fascinating print: "A Display of the United States" (Illus. No. 6). The chain motif (signifying unity), occurs earlier in American design, and still earlier in English design,[14] indicating a source at least three times removed from Sprague. However, no design was found to more perfectly coincide with the description of Sprague's

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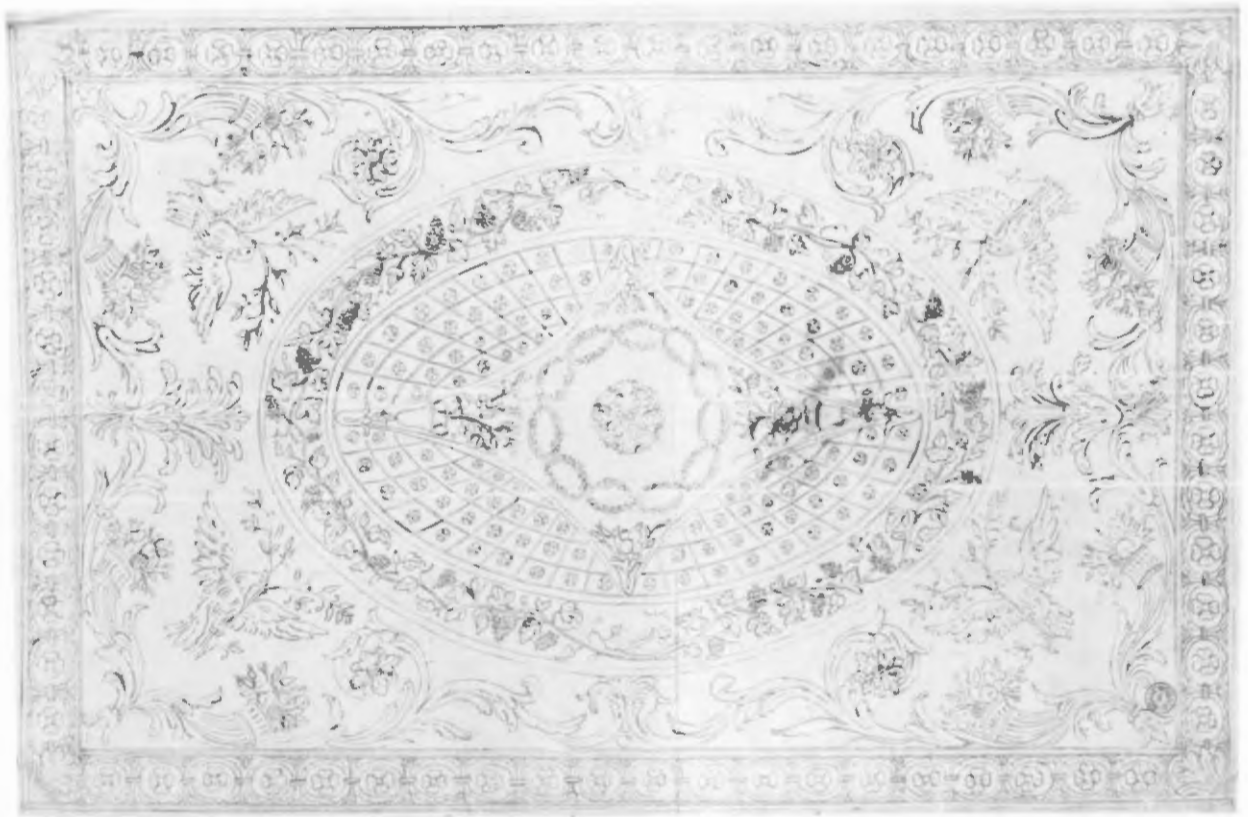
[13]Dr. Frank H. Sommer, "Emblem and Device: The Origin of the Great Seal of the United States," The Art Quarterly, (Spring, 1961), p. 73.

[14]In American design it is found on a Continental three shilling note, and on the New Hampshire Regiment flag. Among many examples in English design there may be cited both the carpet and ceiling in the Music Room of Harewood House, Yorkshire, 1766.

Illustration No. 6

1791 edition of a print entitled a "Display of the United States of America" (INHP Cat. No. 6077), first executed by Amos Doolittle in 1788. William Peter Sprague probably used a copy of this print for pictorial reference in designing the central medallion of his carpet for the Senate Chamber of Congress Hall.



Drawing in the Sir John Soane Museum, London, England, of a carpet design executed for Sir Nash Curzon by Robert Adam, ca. 1760. The motifs in this design recur in the description of Sprague's carpet for the Senate Chamber of Congress Hall, indicating a transfer of designs which probably originated in Roman antiquity. Reproduced from microfilm, courtesy Henry Francis du Pont Winterthur Museum, Joseph Downs Manuscript Collection, No. M-213, V.17, #164.

work than the Doolittle print. The U.S. Seal could easily have been substituted for the Washington portrait in the print. This would have removed the seal from Doolittle's fourteenth link in the chain. The ambiguity of the 1791 description makes it possible, also, that Sprague may have used a fourteenth link in the chain, to contain "under the arms," the liberty pole surmounted by scales of justice.

(c.) Liberty Pole and Scales of Justice: This motif has been found in American designs which post-dated 1791,[15] but probably occurs earlier. If not of ancient derivation in itself, the combination may represent an improvization upon the theme of a caduceus crossed with the wings of Mercury. This symbol, which in ancient times referred to the fertility of the Roman Empire, is found over and over again in eighteenth century design books. Frequently it appears in combination with crossed cornucopias. The caduceus is also found crossed with the scales of justice.[16] Consequently, the transposition of motifs by Sprague is a real possibility.

(d.) Cornucopias: The description states that the carpet's corners "exhibit very beautiful Cornu Copias, some filled with olive branches, and flowers expressive of peace, whilst others bear fruit and grain, the

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[15] Antiques, (Dec., 1931), p. 341; and Antiques, (Apr., 1932), p. 187.

[16] To cite three sources: G.P. Cauvet, Recueil d'ornemens, (Paris, 1777), Plates 55, 60 & 62; Bernard de Montfaucon, L'antiquite expliquee..., (Paris, 1719), Tome I, Part I, Pl. 5; and R. Lalonde, Une suite d'orfevrerie, (Paris, c.1785), Tome I, No. 53 and Tome II, No. 74.

emblems of plenty." Three points of this account deserve amplification: (1) it does not state how many cornucopias there were; (2) it suggests that they were naturalistically rendered; (3) it gives a specific meaning to the forms used. Traditionally cornucopias were paired in corners, and recur frequently that way in the spandrels of eighteenth century ceiling and carpet designs.[17] Although examples have been found which may eventually have to be followed, it is recommended that final selection be postponed pending results of investigations currently underway.

(e.) Trophies: As decorative designs trophies were composed of "attributes" which identified them as representing a particular theme, such as music, the hunt, etc. Sprague's "marine and land trophies" composed of attributes identified as appertaining to the "Amorial atchievements" of the United States, were almost certainly naval and military in character. In this form they were purely classical in derivation, notable examples occuring upon triumphal arches of Roman antiquity. The history of their use in art is long and complicated. Suffice it to say that they witnessed something of a revival in the late seventeenth century when their use was codified by the great Francois Blondel, (Cours d'architecture, 1683). The floodgates were opened by permitting trophies

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[17]For their use in classical antiquity see Journal of Roman Studies, (1927), XLII, p. 167. An excellent example of their use in the eighteenth century is found in the design by Robert Adam, of about 1760, for a carpet for Sir Nash Curzon, (Illus. No. 7). The central medallion of entertwined leafage, the crossed cornucopias, and the eagle with olive branch, relate the Curzon and Sprague carpets.

to be designed commemorating almost any theme. By the end of the eighteenth century trophies had degenerated to almost meaningless decorative baubles. Sprague could have drawn from any one of a hundred books of trophy designs that were published in the eighteenth century, which makes the search for those he may have used exceedingly arduous. None of those examined to date has proven completely satisfactory, however, and it is possible that Sprague did not use a trophy design book per se.

(f.) Borders: The 1791 newspaper description is silent on this aspect of Sprague's carpet. Assuming the format of the Lansdowne carpet to be the one most probably used by Sprague, it is possible, however, to propose a suitable border design. Among those popularly used in carpet and ceiling designs of the period is a border featuring stylized bell-flowers, with rosettes placed at the corners and cardinal points (as illustrated in the Lansdowne carpet).[18]

While it can be assumed that Sprague was thoroughly conversant with patterns like that of the Lansdowne carpet, it cannot be assumed that he possessed comparable powers of artistic originality. That he combined his motifs in a unique way, that he gave meaning to the designs he used, that he reverted to classical forms, is almost conclusive evidence that he had a pre-conceived iconographical program with which to work. The carpet was to mean something more than mere embellishment. It may be

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[18] G. Richardson, A Book of Ceilings, in the Stile of the Antique Grotesque, (London, c.1793).

that his inspiration was eclectic. It is more likely that Sprague followed a single source from the literature on antiquities which innundated England during the eighteenth century. As an object of paramount importance to the reconstruction and interpretation of the Senate Chamber it is vital that searches for this source be exhausted before the final design is adopted. Estimated cost of reproducing the carpet: $15,000.00.

2. Carpet Padding -- For conservation purposes it is recommended that a modern all hair 40 ounce felt pad be placed under the Senate carpet. Estimated cost: $300.00.

3. Window Curtains (16 Sets) -- The recommendation for window hangings in the Senate Chamber of Congress Hall rests primarily upon Samuel Benge's account for their removal for cleaning in 1793, and upon the precedent set in New York (also followed when Washington, D.C. was fitted out) of having crimson hangings in the Senate Chamber.[19]

Contemporaries observed that the New York and Washington Senate Chamber hangings (including those for the canopies and royal portraits) were crimson, that they were silk, that they were of damask weave. Manasseh Cutler noted that those in New York were "richly ornamented with fringes."

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[19]It is possible that the installation of these hangings in 1790 is covered by the substantial payment made to William Bankson "for Upholsterers Work." Part C, Appendix A, p. 1; Sec. I, pp. 14-16; and Sec. 3, pp. 71-72.

The fact that one color only remained in the minds of these observers is reason to believe that they were executed in monochrome. It was also in keeping with style trends:

> Quantitatively, the textile furnishings of a fashionable room tended to increase rather than decrease, so that at the end of the eighteenth century interiors such as those of Carlton House were muffled and shrouded in a plethora of draperies, curtains, festoons and fringes. But the taste of the age inclined mainly to plain, unpatterned stuffs, or to materials having designs in a single color or discreetly powdered with small polychrome motifs.[20]

Classical simplicity was enhanced by this use of monochromistic hangings. Even if they were woven with popular decorative motifs, such as urns, bell-flowers, swags, etc., the pattern might well have escaped comment. Not unknown to Philadelphia during the 1790's,[21] figured damask would have been a logical choice for the Senate, complementing architecture, furniture and carpet. Although hypothetical, a monochromistic crimson silk damask, patterned with classical motifs is recommended for the Senate hangings. Because the procurement of period fabric in the yardage required for

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[20]Donald King, "Textiles," Connoisseur Period Guides: Late Georgian, (Letchworth, Hertfordshire, 1956), p. 107.

[21]"6 Silk damask window Curtains" were listed on the Inventory of the Estate of John Dickinson Sergeant in 1790, (see Furnishing Plan for the Bishop White House Appendixes, [Dec. 1961], Appendix D). Thomas Jefferson had both red damask and blue damask curtains shipped to Philadelphia from Paris in 1790, possibly for use in the house he occupied as Secretary of State, (see Fiske and Marie Kimball, "Jefferson's Curtains at Monticello," Antiques, [Oct., 1947], pp. 226-268. Hereafter cited as Kimball).

the Senate Chamber is most unlikely, it is recommended that the material be manufactured in a shade of crimson closely approximating that of the Senate chairs.[22]

As fabric patterns changed in the resurgence of classical antiquity, so did the hangings themselves. Contemporary sources reveal variations on a theme of swags and jabots to have been popular in the window hangings of the period. This was as true for public buildings as it was for private dwellings. Guillotine style hangings, or festoons with tassels, were popularly employed for arch-headed windows. Generally speaking, long rectangular windows favored a treatment of floor-length hangings. For short, rectangular windows (such as those in the Senate Chamber), jabots, ending just above the window sill were preferred. The use of a valance appears to have been optional, although fairly consistently employed by the arbiter of classical taste, Robert Adam. The sources also reveal that these arrangements sometimes concealed the window architraves.[23]

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[22]F. Schumacker and Company, New York City, has provided a fabric which meets these specifications. It is 100% silk damask, yarn-dyed to the desired shade of crimson, and woven in an Adamesque pattern reproduced from an eighteenth century fabric, originally woven in Europe for Bodelwyddan Castle at St. Asaph, North Wales.

[23]These observations are based upon a study of the sources cited in the Part D, p. 1, and personal interview with authorities such as Ernest Lo Nano, Mrs. Florence Montgomery, and Miss Ruth Y. Cox.

Section 3

In the Senate Chamber the covering of architraves is not possible. They wwre omitted on the east and west walls where the windows abut the chimney breasts. The only treatment feasible under such circumstances is one within the window jambs themselves. Again a problem presents itself in the irregularity of depth of the splayed jambs in the room. Windows in the south side have jambs measuring but 8 1/4" in depth. With the housing for Venetian blinds demanding 4 1/4" of the available space, a valance treatment is rendered extremely difficult. The logical solution to this problem, then, is a treatment of festoons within the jambs of the windows, eliminating a valance. Happily, this appears to be precisely the treatment which Thomas Jefferson found in the President's House in Washington in 1803, and from which he painstakingly rendered patterns for the large dining-room windows at Monticello (Illus. No. 8). It is recommended that Jefferson's designs be adopted for the Senate Chamber.

In conformity with Manasseh Cutler's description, Thomas Jefferson's designs, and contemporary prints, the curtains should be trimmed with fringe, having tassels appended to the jabots and center drop (see working drawings, Illus. No. 9).[24] They should also be lined in customary fashion, and hand-stitched.

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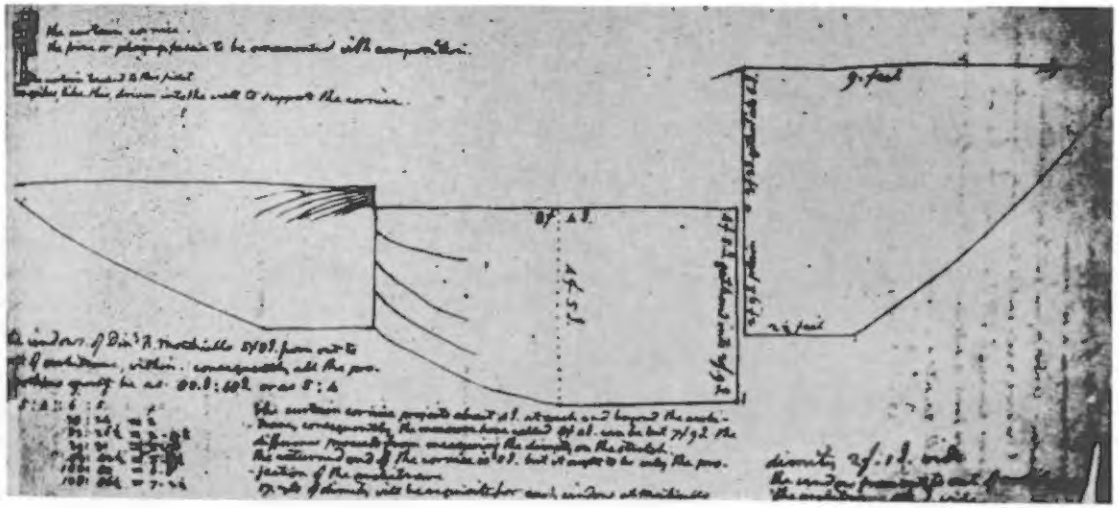
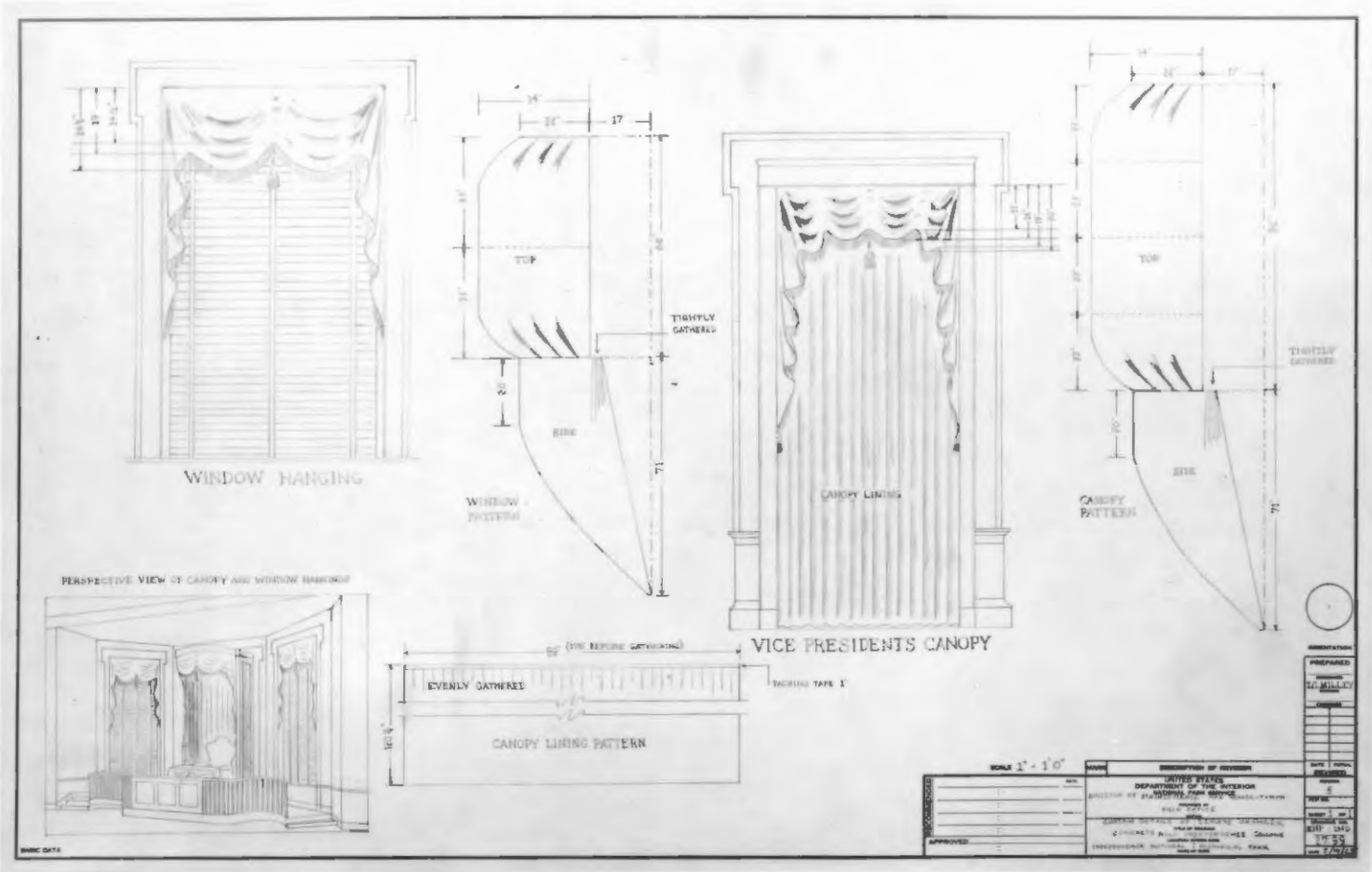
[24] Consolidated Trimmings, Inc., New York City, has provided silk "bullion" fringe and tassels which closely approximate those depicted in the works of Robert Adam, and other contemporary sources.



Pattern drawn by Thomas Jefferson, Jan. 12, 1803, of curtains used in the President's House, Washington, D.C. Execution of this pattern results in a hanging with swags and jabots (see Illus. No. 9), such as those believed to have been used in the Senate Chamber of Congress Hall. Illustration reproduced from Antiques, Oct., 1947, p. 267.



Working drawings for the hypothetical reconstruction of the Vice-President's canopy in the Senate Chamber of Congress Hall.

Although fine linen or silk would be historically the most correct materials to use for the lining, authorities agree that these fabrics are particularly subject to the deteriorating effects of direct sunlight. A modern cotton fabric (glo-sheen) is recommended as relatively color-fast, fade resistant, durable, and closely approximating the look of silk.

Antique tassels, fringe and lining often occur in colors different from the principal fabric upon which they are found. On March 2, 1808, Thomas Jefferson wrote to John Rea in Philadelphia for "drapery for the tops of 4 windows . . . of crimson damask silk, lined with green and a yellow fringe." Seven months later Mr. Jefferson ordered more crimson material, this time with "a crimson fringe or other suitable bordering at the side and foot."[25] In the absence of specific information on this aspect of the Senate curtains, it is recommended that the lining, tassels and fringe be understated color-wise, yarn-dyed to match the crimson damask.

Lastly, two complete sets of hangings should be made, one set to be kept in storage for replacement if needed, and during periods of cleaning. Estimated cost: $1,700.00.

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[25]Kimball, p. 266.

4. Venetian Blinds (8 Sets)-- The blinds in the Senate Chamber and other second floor rooms, like those in the House Chamber, were made by David Evans. Placement of the canopy against the jambs of the middle window in the south wall is believed to have elimated the need for a set of blinds there (Part C, Sec. 1, pp. 70ff.). Since no originals are known to have survived the remaining eight windows should be equipped with blinds, made identical in design and color to those provided for the first floor, but without the louvered tops required for the arch-top windows downstairs. Estimated cost: $1,600.00.

5. Senators' Chairs (32)-- (For discussion of chair arrangement in the Senate Chamber see Part C, Sec. 1, p. 6). At present, there are in the Park collection twenty-five antique chairs now definitely established as the chair type made by Thomas Affleck in 1790 and 1793 for Congress Hall (see Appendix III).[26] Twenty-four of these chairs will be restored to their original appearance,[27] upholstered in red morocco leather and crimson moreen as indicated by Samuel Benge's

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[26]Of these, twenty-one were given or lent to the City of Philadelphia between 1873 and 1932 in the belief that they were the chairs used in Independence Hall in 1776, hence the popular, though incorrect, name: "Signers' Chairs."

[27]The twenty-fifth chair, once owned by the artist Thomas Sully, has had its frame repaired and cleaned, but left uncovered to serve as an exhibition and study piece.

1793 bill.[28] It is believed that a full complement of thirty-three original chairs (including one for the Secretary of the Senate), can be obtained for the Senate Chamber. The location of at least fifteen such chairs is known, some in public institutions, but the majority in private hands. Others undoubtedly exist. The Park will attempt to acquire as many of these chairs as possible, by gift, loan or purchase. In the interim interpretation will be served by filling out the set with reproductions. Estimated cost: (including the repair and reupholstering of chairs now in the collection, the reproduction of nine chairs and their eventual replacement with originals) $30,700.00.

6. Senators' Desks (32) -- Although the desks made by Thomas Affleck in 1790 for the U.S. Senate appear to have been used by the Senate of Pennsylvania from 1803 until 1821, no trace of these desks has been found in either Philadelphia, Lancaster, or Harrisburg.[29] In consequence the restored Senate Chamber, Congress Hall, must be furnished with hypothetically reproduced desks (Illus. No. 10).

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[28]Of particular significance is the chair which has been on loan to Independence Hall from the American Philosophical Society since 1873. Surviving fragments of the original red leather indicate that this was once used in the Senate; the chair also provided important clues to the method of upholstering employed by Samuel Benge. A special report on this chair, prepared by Willman Spawn of the A.P.S., and Frederick B. Hanson of INHP, is on file in the Museum Office.

[29]Part C, Sec. 5, pp. 91-95; and Part D, Appendix III.

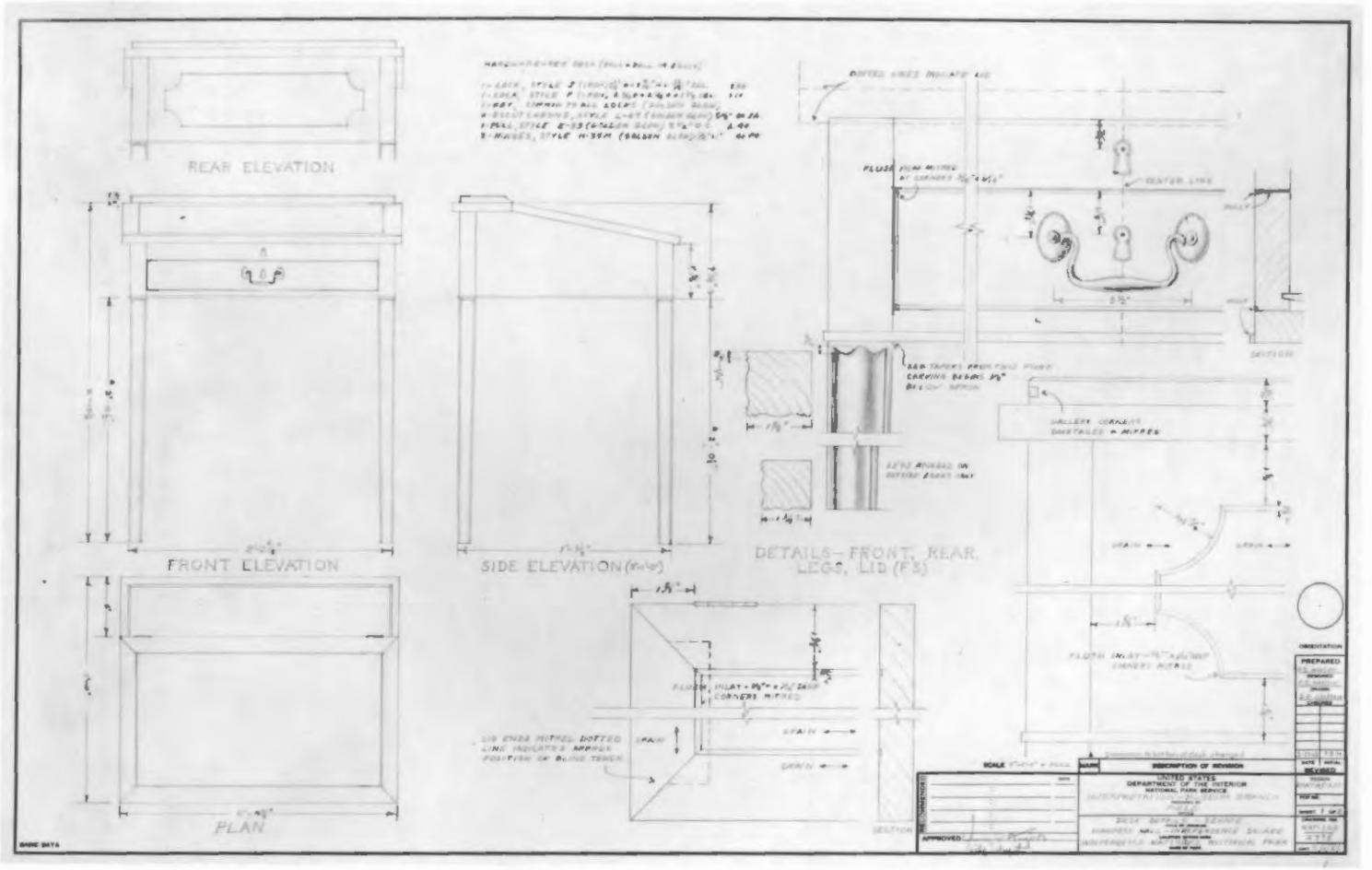
Their basic form was probably identical to the desks made about 1797 by John Shaw of Annapolis for the Maryland Senate, (Illus. No. 10). There is a possibility that Shaw travelled to Philadelphia to see the form and arrangement of the desks in Congress Hall before executing his own work. Shaw's conclusion was to make individual free-standing, mahogany desks, embellished with local decorative features (delicately tapered legs with round-headed string inlay, and using a scalloped and inlaid gallery). The underlying form is that of a late eighteenth century writing or clerk's desk. Presumed to have been individual mahogany desks, Affleck's version certainly would have carried elements of Philadelphia design, relating them to the other furniture he provided for Congress Hall.

An example of this furniture is the desk attributed to Affleck, and recommended for the Secretary of the Senate (Illus. Nos. 11 & 12). This desk has been relied upon for specific dimensions of desk members, moldings, inlaid decoration, hardware shapes and placement, and finish. Of less direct value, but still important as points of reference in regard to design chronology, standard proportions, and some detailing, are the following desks which have been studied in connection with this report:

a. "Secretary's Desk" (INHP Collec. Spec. No. 6017).

b. Desk at the Philadelphia Museum of Art (Cat. No. 61.141.1), formerly owned by Mr. & Mrs. John L. Fox, Spring House, Pa., and recorded in Horner's Blue Book of Philadelphia Furniture, p. 173.

c. Slant-top desk on frame at "Grumblethorpe," Germantown.



Working drawings for hypothetical reproductions of Senators' desks, Senate Chamber, Congress Hall.

Illustration No. 11

The restored Senate Chamber in the State House at Annapolis, Maryland, showing the original desks and chairs made by John Shaw, ca. 1798. It is entirely possible that Shaw's work was inspired by that executed by Thomas Affleck for the Senate Chamber of Congress Hall in 1790.

Returned to Independence Hall from Harrisburg in 1867, as the desk upon which the Declaration of Independence was signed, this desk (SN 6008), is now believed to have been made as part of the 1790 Congress Hall furnishings.

d. Bishop White's desk-on-frame, Christ Church, Philadelphia.

e. Federal Hall-Washington Desk, New York City Hall.

f. Representatives' Desks from Federal Hall, New York Historical Society.

The reproduced desks are to be designed and constructed under the supervision of Museum Curator Frederick B. Hanson. Estimated cost: $4,000.00. (125.00 each).

7. Secretary's Chair -- In keeping with the decor of the room, it seems likely that Secretary Otis used the same type of chair as the Senators in the Senate Chamber.[30] An original chair, repaired and appropriately re-upholstered in red morocco leather and crimson moreen will be used. Estimated cost of repair: $160.00.

8. Secretary's Desk -- Except that it was located in front of the President of the Senate, nothing of a documentary nature is known about the desk used by the Secretary of the Senate.[31] We propose to use for this purpose a flat-top pedestal desk (Illus. No. 12), which was presented to the City of Philadelphia in 1867 by the Pennsylvania Legislature.

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[30]Part C, Sec. I, p. 4; and "Furnishing Plan for the First Floor of Congress Hall, (Mar. 1961), Part D, Sec. III, p. 14. Hereafter cited as First Fl. Furn. Pl.

[31]Part C, Sec. I, p. 4.

It was then thought that this was the desk upon which the Declaration of Independence was signed, but the style of the desk, particularly its inlaid decoration and square, tapered, and molded legs, and its Harrisburg provenance, make it much more reasonable to identify it as a part of the Congress Hall furnishings of the 1790's (see Appendix III).[32]

Within the confines of the Senate Chamber itself, a desk of this type could only have been used by the Secretary. It is not likely that the presiding officer would have needed so large a desk, nor one with seven drawers. Significant, also, is the fact that the desk was made to stand free and facing the main seating area, as evidenced by the presence of elaborately designed false drawers on the back. Estimated cost of repair: $75.00.

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[32]During the writing of this report a part of a desk, identical to this one, was located in York, Pennsylvania, the property of Miss Kathleen Rupp (Illus. No. 13). It has a convincing history of having come from the capitol buildings in Harrisburg, which helps to substantiate the belief that some of the 1790 Congress Hall furniture was removed to Harrisburg from Lancaster in 1812. Sketched on the bottom of one of its drawers is a contemporary diagram in chalk which is believed to represent the dais of the 1790-1800 Senate Chamber, Congress Hall. By implication, then, this desk was part of the Senate furnishings of that decade. It is possible that the drawing was made in 1793 when the room was in upheaval and the dais had to be rebuilt.

There are now three of these desks in the INHP collection which lay claim to having some association with the buildings in Independence Square. Construction features relate the Rupp desk and the "Declaration Desk" to the group of chairs made by Thomas Affleck in 1790. Possibly Secretary Otis used similar desks in his office and in the Senate Chamber, which may account for these two desks. The third desk (so-called "Secretary's Desk," Illus. 14), has features which make it slightly later in date and more restrained in style. Why or for whom it was made will perhaps never be known.

Although the Rupp desk could be restored to its original appearance for placement in the Senate Chamber, it is not recommended that this be done. Its present state is part of its physical history. The chalk drawing, possibly the only extant contemporary illustration of the Senate Chamber, would be preserved as a document for exhibition purposes.

Illustration No. 13

This section of a desk (INHP Cat. No. 4184), was found in York, Pennsylvania, the property of Miss Kathleen Rupp. It is said to have been acquired from the Capitol in Harrisburg, about 1850. Matching the "Declaration Desk" in every detail (see Illus. No. 12), it probably originated in Philadelphia as part of the furnishings made for Congress Hall in 1790. The chalk drawing on the bottom of one of its drawers is believed to depict the original dais in the Senate Chamber of Congress Hall.

The so-called "Secretary's Desk" (SN 6017), has been in the collections of Independence Hall for an indeterminate period of time. Possibly it or something comparable was used in the Senate Secretary's Office in Congress Hall. (see Appendix III, and compare with Illustration Nos. 12 and 13).

9. President's Chair -- Lacking any contemporary reference to the chair occupied by Vice-Presidents Adams and Jefferson,[33] we are obliged to fall back on analogy and precedent. Since the Senators' chairs differed from those used by members of the lower house only in color, it seems reasonable to suppose that the same differentiation applied to the chairs of the two presiding officers. The collective references to the chair used by the Speaker of the House indicate that it was probably a large upholstered armchair, with a rounded or serpentine back.[34] A chair that conforms to this tantalizingly brief description appears as a presiding officer's chair in a 1784 English watercolored print, entitled "A Tory Sentiment" (Illus. No. 14).

Significantly, the chair in the print is paralleled stylistically by four great antique armchairs which claim diverse associations with the buildings in Independence Square (Illus. No. 15 & 16). Two of these chairs (SN Nos. 6025 and 6026), have been in the collection of Independence Hall since before 1856 when they were claimed to have been used by Hancock and Thomson in the Continental Congress. From 1873 on they were labelled "Chairs of the Colonial Justices of the [Pennsylvania] Supreme Court."

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[33]There is an upholstered, tub-shaped armchair at Monticello that is traditionally known as the "Vice-President's Chair." Unrelated to anything from Congress Hall, it may represent part of the original furnishings used in Washington, D. C.

[34]First Fl. Furn. Pl., Part D, Sec. III, pp. 9-11.

Illustration No. 15

Eighteenth century English political cartoon entitled "A Tory Sentiment." Collections of the Library of Congress. The chair, canopy and table covering are comparable to those believed to have been used in the Senate Chamber of Congress Hall.

Illustration No. 16

This chair (SN 6025) has been in the collections of Independence Hall since at least 1854. It is one of four similar chairs which have survived with various Independence Hall associations. One of them was probably used as the Vice-President's chair in the Senate Chamber of Congress Hall (see Appendix III).

In 1873 a third chair (SN No. 6024), was presented to Independence Hall by Edward Olmstead, as a chair "used by the Chief Justices of Pennsylvania." The fourth chair (formerly in the Charles B. Lewis Collection, now in the Henry Ford Museum, Dearborn, Michigan), is said to have been acquired before 1835 by Dr. Thomas Chalkey James "as a Speaker's chair from the State House group."[35]

The problem presented by these divergent histories is compounded by minor structural and stylistic differences that exist from one chair to another (see Appendix III). Stylistically, these chairs could be of pre-Revolutionary manufacture, but structurally, they more closely approximate the Congress Hall furnishings of the 1790's. It is entirely possible that one or more of them could in fact have been used in Congress Hall; several more could have been used in other buildings of Independence Square, in the decade of our concern, as well.[36] This precludes assigning any one of the extant chairs to a particular office. However, the early reference to the chair at Dearborn as a "Speaker's chair," coupled with its relationship to the chair in "A Tory Sentiment," justifies the use of this type of chair

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[35]See Colored Lithograph: "Interior View of Independence Hall, Philadelphia," 1856 (INHP Cat. No. 1396); and D.W. Belisle, History of Independence Hall (Philadelphia, 1859), p. 388. For the Dearborn chair see William Macpherson Hornor, Jr., Blue Book of Philadelphia Furniture, (Philadelphia, 1935), p. 179 (Hereafter cited as Hornor); and Catalogue, (New York, Parke-Bernet Galleries, Mar. 24-25, 1961), No. 2026.

[36]Similar chairs may have been used by the presiding officers of the State Legislature; something similar may have been used in the Governor's Office in the State House; and several more may have been used by the United States and Pennsylvania Supreme Courts.

for the presiding officers of the restored House and Senate Chambers of Congress Hall. It is recommended that chair No. 6026 in the Independence Hall collection, be reupholstered in red morocco leather and crimson moreen to conform in decor with the Senators' chairs. Estimated cost: $250.00.

10. President's Table -- Evidence related to the appearance of the table or desk used by the Senate's presiding officer is at once both direct and circumstantial. William McKay reminisced that it was a "small mahogany table . . . festooned at the sides and front with green silk" (Part C, Sec. 1, p. 3). Conceivably, it was similar to the table used by the Speaker of the House. This object appears in a contemporary drawing as rectangular in plan, slightly smaller than the clerks' desks placed in front of it.[37] The chalk drawing on a drawer bottom of the Rupp desk (Illus. No. 13), depicts what is believed to have been the Vice-President's table, in a similar rectangular plan. Precedent again appears to have prescribed this form. A small table covered with green fabric is placed in front of the speaker in the 1784 print: "A Tory Sentiment" (Illus. No. 15). Similar illustrations are found throughout Rowlandson's Microcosm of London. Collectively, these references justify the use of a small mahogany table measuring approximately 30" x 36". Ideally, it should be one with square tapered and molded legs which complement those on the Senators' desks and chairs. If a suitable antique table cannot be located, a reproduction will be made after drawings prepared by Park Curators. Estimated cost: $125.00.

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[37]Letters 1716-1819, Van Courtlandt-Van Wyck Papers, MSS Div., New York Public Library.

11. Fabric for President's Table -- Historic accounts indicate that the tables used by the Speaker of the House and the Vice-President had fabric coverings. The former was observed to be "covered with green cloth, fringed." while the latter was remembered as having been "festooned at the sides and front with green silk."[38] However abbreviated these accounts may be, they do describe coverings that are comparable to those shown in eighteenth century illustrations of public buildings.[39] The festooning may have been the one decorative feature that differentiated the two tables, but the fabric might have varied also, with a plain woolen tablecover used in the House Chamber and a festooned silk one in the Senate.[40] It is proposed that a taffetta of 100% silk be used for the Vice-President's table. It should be fringed in conformity with contemporary design and arranged with festoons. To relate it to other objects in the room it should be dyed to match the green of the canopy lining and Venetian blinds. Estimated cost: $50.00

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[38]First Fl. Furn. Pl., Part D, Sec. III, p. 9; and Part C, Sec. 1, p. 3.

[39]See Illus. No. 15; and Pugin and Rowlandson, Microcosm of London, (New York, 1904), Vol. I, pp. 69, 189 and 223. Hereafter cited as Rowlandson.

[40]The festooning of silk upon furniture (such as sewing tables and bedsteads), which required careful fabric arrangement, was fashionable in the 1790's. The festoon motif is also one which repeats itself incessantly throughout the Senate Chamber.

12. Canopy Framework -- In spite of its centralized location, the paucity of references to the Vice-President's canopy suggests that it was not an unusual structure in design or appearance.[41] In fact, it was only the curtains which embellished its framework which drew any comment whatever, and those primarily because of size and color. As with other furnishings in the Chamber, precedent can be assumed to have dictated the canopy's form.

The low ceiling of the bay area in which the canopy was to be housed prohibited a cantilevered solution to the problem, such as that depicted in the print of the "House of Lords" (Part C, Illus. No. 4). The central bay window also precluded a tabernacle framing, such as that used in the Annapolis Senate Chamber (Illus. No. 11). An alternative solution is one which would have employed a framework of solid wood sides supporting a cantilevered tester. As pointed out in Part C, this is the basic design adopted by Benjamin Henry Latrobe, between 1805-1807, for the Senate Chamber in Washington, D.C., (Illus. No. 17). Aside from its eagle cresting, Latrobe's design represents no sharp break with traditional treatments for a canopy framing.[42]

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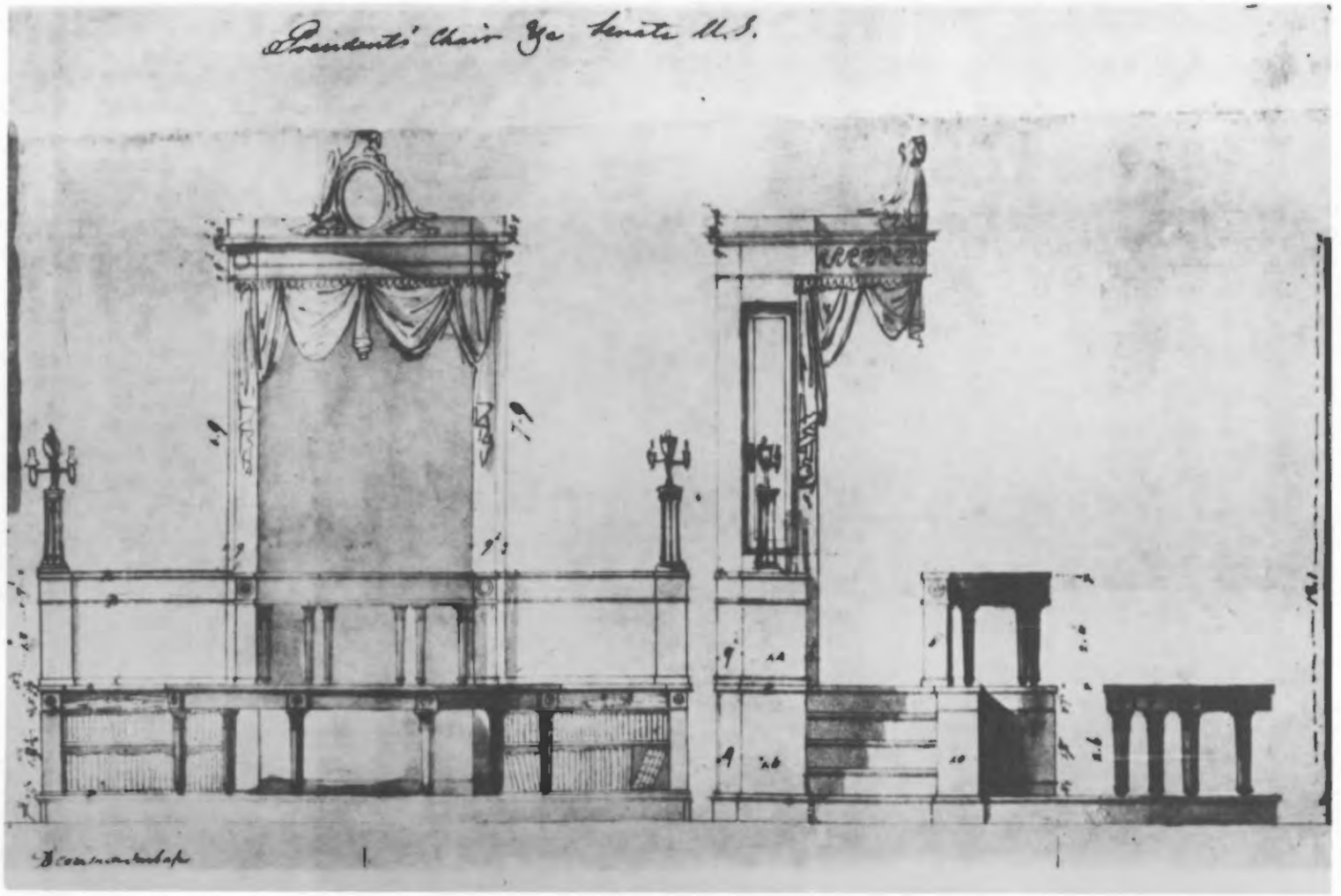
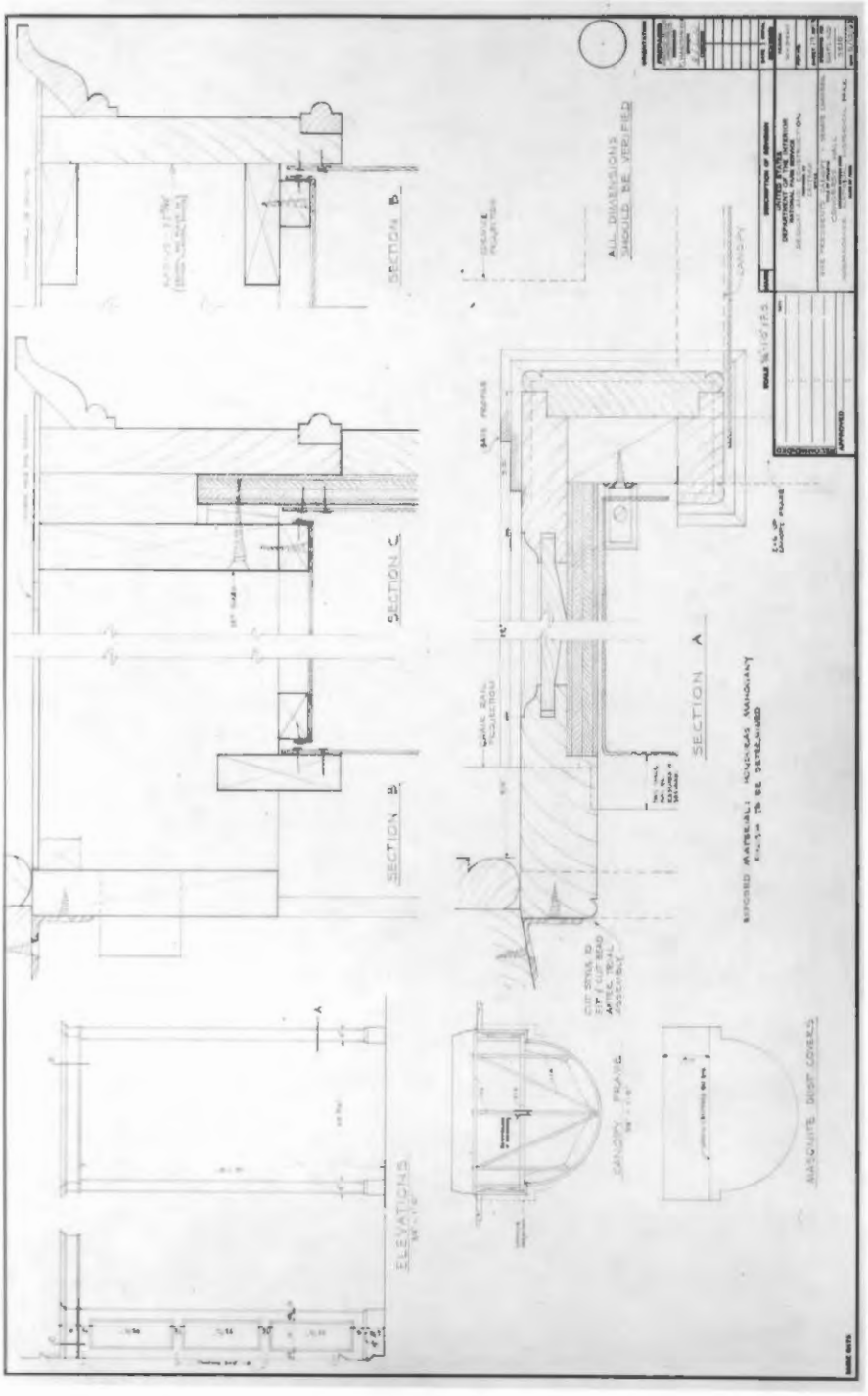
[41] For a review of the evidence concerning the placement and general features of the canopy over the Vice-President's chair, see Part C, Sec. 1, pp. 11-16.

[42] A similar canopy is suggested in the print "A Tory Sentiment" (Illus. No. 15); and one of heavy proportions is depicted in an English cartoon of 1783, entitled: "A Warm Booth for the Old Administration" (Collection of Individual 18th Century Prints, Print Dept., Library of Congress, Washington, D.C.).



Drawing of a canopy for the President of the U.S. Senate, Washington, D.C., by Benjamin Henry Latrobe, ca. 1805-07. Reproduced from Glen Brown History of the United States Capitol, (Washington, 1900), Plate 48. Canopy framework and hangings similar to these are believed to have been used in the Senate Chamber of Congress Hall.

Illustration No. 18



Working drawings for the proposed window hangings, Senate Chamber, Congress Hall.

Presented with these considerations, Historic Structures Division, EODC, has designed a canopy based primarily upon the Latrobe drawing, adjusting its scale and mouldings to conform with the architectural character of the Chamber itself (Illus. No. 18). Painted to match the woodwork, the canopy framework will recede in importance, accentuating the crimson hangings and the speaker's chair silhouetted against the green canopy lining. Estimated cost: $1,400.00.

13. Canopy Curtains (2 sets) -- Recommendation for the outer canopy material, color and treatment is based upon the same considerations which governed the selection of window hangings (No. 3, above). In addition, Latrobe's drawing depicts canopy hangings that are quite close to the window hangings Jefferson adopted in 1803. This arrangement differs from the earlier style used in New York's Federal Hall, which was recorded as ". . . two large, flowing damask curtains descending from the sides of the canopy to the floor, partly furled with silken cords."[43] However, it is believed that the Congress Hall Senate Chamber was an entity, decoratively speaking -- that hangings identical to those used at the windows would have been employed for the canopy. Because of this, two sets of hangings fashioned after those of Latrobe and Jefferson are recommended, one set to be kept in storage for replacement purposes. Estimated cost: $220.00.

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[43]Part C, Sec. 1, p. 12.

14. Canopy Lining (2 sets) -- Selection of a green silk for the canopy lining is based upon the surmise that something similar may have been used while Congress met in New York City, and upon the postulate that the canopy "harmonized with the treatment given the other windows in the room. . . ."[44] That treatment, colorwise, was a field of green (Venetian blinds), relieved by crimson trimmings (window curtains). A taffetta of 100% silk, dyed to match the Venetian blinds is recommended. The canopy ceiling should be covered with this material, and the back hung in loosely gathered folds (Illus. No. 18). Estimated cost: $200.00.

15. Door Curtain -- In the absence of specific information it is proposed to follow the English precedent cited in Part C, pp. 72-73. The curtains should be hemmed and gathered over an iron rod placed within the door jambs. In keeping with the decor of the room the fabric color should be green. The most practical historic material for wear and accoustics would appear to be fearnought. Estimated cost: $300.00.

16. Trumbull Prints (2) -- The prints presented by John Trumbull in 1799, were copperplate engravings after his paintings of "The Battle of Bunker Hill" and "The Death of General Montgomery in the Attack on Quebec."[45] Original uncolored impressions of these

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[44]Part C, Sec. 1, pp. 12 and 16.

[45]Ibid., pp. 26-27.

prints are not rare. They should be framed and glazed in period style to match the pair displayed in the House Chamber. Although the original wall location for the prints is not known, the most logical arrangement seems to be the placement of one over each fireplace. Estimated cost: $400.00.

17. Stoves (2) -- Samuel Y. Edgerton's analysis of the evidence related to the original heating apparatus used in Congress Hall is accepted as most probably correct. He concluded that two open stoves similar to the Berkshire Furnace stove formerly in the Hill-Physick-Keith House (now in INHP Collection, Cat. No. 3113), were used in the fireplaces newly installed in the Senate Chamber in 1793-1794. This stove will be installed in one of the Senate fireplaces, with its front plate reproduced from the stove at the Berks County Historical Society (Edgerton, Plate 9).[46] The second stove will be reproduced in its entirety. Estimated cost: $400.00.

18. Leaded Hearths (2) -- Sheet lead will be placed under the stoves as done in 1795 by David Price. Mr. Edgerton suggests that when painted, the leaded hearths probably received a red-brown iron-oxide paint to simulate the color of the brick beneath them.[47] Estimated cost: $50.00.

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[46]Samuel Y. Edgerton, Historic Structures Report, Part II, Congress Hall, Chapter III, Architectural Data Section, Supplement No. 1, (October, 1961), p. 29. Hereafter cited as Edgerton. See also: Part C, Sec. 3, pp. 73 ff.

[47]Edgerton, p. 42.

19. Fenders (2) -- Two of the iron fenders delivered to Congress Hall by John Millar in 1794 were possibly used for the Senate's new stoves. A number of English prints found in Rowlandson's Microcosm of London, support Mr. Edgerton's belief that most open stoves in public buildings were equipped with fenders.[48] Because these fenders usually conformed in shape to the bottom plates of the stoves, it will probably be necessary to procure reproductions in wrought iron for the stoves in the Senate. Estimated cost: $120.00.

20. Andirons (2 pairs) -- While it is possibly true that the "2 Pair Kitchen And Irons . . ." procured by the Philadelphia County Commissioners in 1794, were part of the equipment used in the four newly installed stoves, it is not believed that they were intended for the Senate stoves. Since only two pairs were ordered it is more likely that the "Kitchen And Irons" were procured for the two new stoves downstairs, to match those already in use.[49] We can only assume that the smaller stoves in the Senate Chamber may have been equipped with a slightly more elegant form of andiron -- possibly one with an iron shaft surmounted by a brass urn-shaped finial -- again attesting the superior style of the Senate Chamber decor. Two antique pairs of this type are recommended for procurement. Estimated cost: $300.00.

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[48]Iron fenders are also found in the inventories of other public buildings, see Part C, Appendix O, p. 5.

[49]First Fl. Furn. Pl., Part D, Sec. III, p. 30.

21. Shovels, Tongs & Jamb Hooks (2 each) -- We assume that the Senate stoves were equipped with brass jamb hooks as keepers for wrought-iron shovels and tongs, with brass finials matching those of the andirons, as was customary. They should be antiques. Estimated cost: $200.00.

22. Fuel -- Mr. Colborn feels that the expenditure by Secretary Otis of $8. on Oct. 11, 1793, for "40 Bushells Coals Warden" precludes the assumption that wood was used to the exclusion of other fuels on the second floor of Congress Hall.[50] Considering this comparatively small purchase of coal in perspective, however, two factors present themselves: (1) Otis purchased this coal when Congress Hall was being enlarged, and when Congress was not in session; (2) For the year 1792, Otis had purchased $170.10 worth of wood to the exclusion of any purchase of coal; and in December of 1793, when Congress resumed session, Otis purchased $277.86 worth of wood.[51] Since the purchase of coal does not repeat itself in the extant vouchers it is possible that its use was only temporary. It is also possible that Otis had located his office elsewhere during the period of upheaval. In short, the evidence available at this time suggests that wood was the principal fuel used in Congress Hall. Accordingly, it is recommended that sawn and split hickory firewood (charred) be placed in the two Senate stoves.[52] Estimated cost: $15.00.

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[50]Part C, Section 3, pp. 75-76.

[51]Ibid., Appendix D, pp. 1-4.

[52]Edgerton, Section V, p. 44.

23. Candlesticks and Candles (35) -- There is no evidence for the use of overhead or wall-mounted lighting devices, or free-standing torchéres in the Senate Chamber.[53] Candlesticks were needed, however, when the Senate met at night or on dark winter afternoons. They were probably housed in the Secretary's Office to be brought in by his assistants when needed. These candlesticks were most likely of brass, in the classical columnar style common to the last decade of the eighteenth century, and still plentiful in today's antiques market. It is recommended that a pair of these be procured for the President's table, one for each of the Senators' desks, and two for the Secretary's desk. The candles can be either molded or dipped. Estimated cost: $525.00.

24. Snuffers (3) -- Three steel antique snuffers would have serviced the needs of both the Senate Chamber and the Secretary's Office. Estimated cost: $45.00.

25. Inkstands (34) -- No information has been found related to the type of inkstands used by the Senate. Among the lists of equipment used in other government offices of the period (Part C, Appendix M), we find "inkstands" and "pewter inkstands." John Beckley recommended "3 pewter Ink pieces" for the offices of the House of Representatives. Pewter seems to have been the material most commonly used, and eighteenth century political cartoons depict an amazing variety of forms. In the

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[53]Part C, Section 3, p. 79.

absence of more specific information it is recommended that each of the Senators' desks be equipped with an antique double-lid, compartmented, pewter inkstand. By virtue of his office, the Vice-President may have had something more elaborate -- a brass standish for instance. Efforts will be made to secure a complete complement of antique specimens. Estimated cost: $2,890.00.

26. Spitting Boxes (6) -- Of the 50 spitting boxes made for Congress by David Evans in 1790, a few at least must have been used in the Senate Chamber. We propose to place three by each stove. Since the conjectural spitting boxes for the House Chamber were made in 1962, the Park has acquired some antique specimens, one of which may be eighteenth century. All of these have canted sides rather than the vertical sides in the conjectural reproductions. It is recommended that six early specimens be used in the Senate Chamber. Estimated cost: $60.00.

27. Accessories -- Many accessories will be needed to complete a convincing restoration of the Senate Chamber. The following specific items, preferably association pieces, will be used, if available, as recommended in Part C, Section 6, p. 108:

Silver pencil case and spectacles (John Adams).

Ramsay's History of South Carolina, Vol. 1 (Benjamin Hawkins).

Snuff box and hat (Oliver Ellsworth).

Senate Journal (James Gunn).

"Ticket" of candidates for committeemen (Charles Carroll).

Hat and walking stick (Robert Morris).

Voting certificate and pen knife or nail file (William Maclay).

Other accessories to be supplied are contemporary Philadelphia and out-of-state newspapers; letters addressed to or written by Senators while in Philadelphia; government documents (preferably once owned by U. S. Senators of the Philadelphia period); calling cards of Senators, other government officials, and prominent Philadelphians; stationery; quills; two or three pocket watches; snuff boxes; wallets; and handkerchiefs.[54] Estimated cost: $750.00.

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[54]Part C, Section 4, pp. 82-84.

SECRETARY'S OFFICE

J C MILLEY, F B HANSON - DES.
F B HANSON - DEL.

0 1 5 FEET
NHP IND # 2862

BASIC DATA

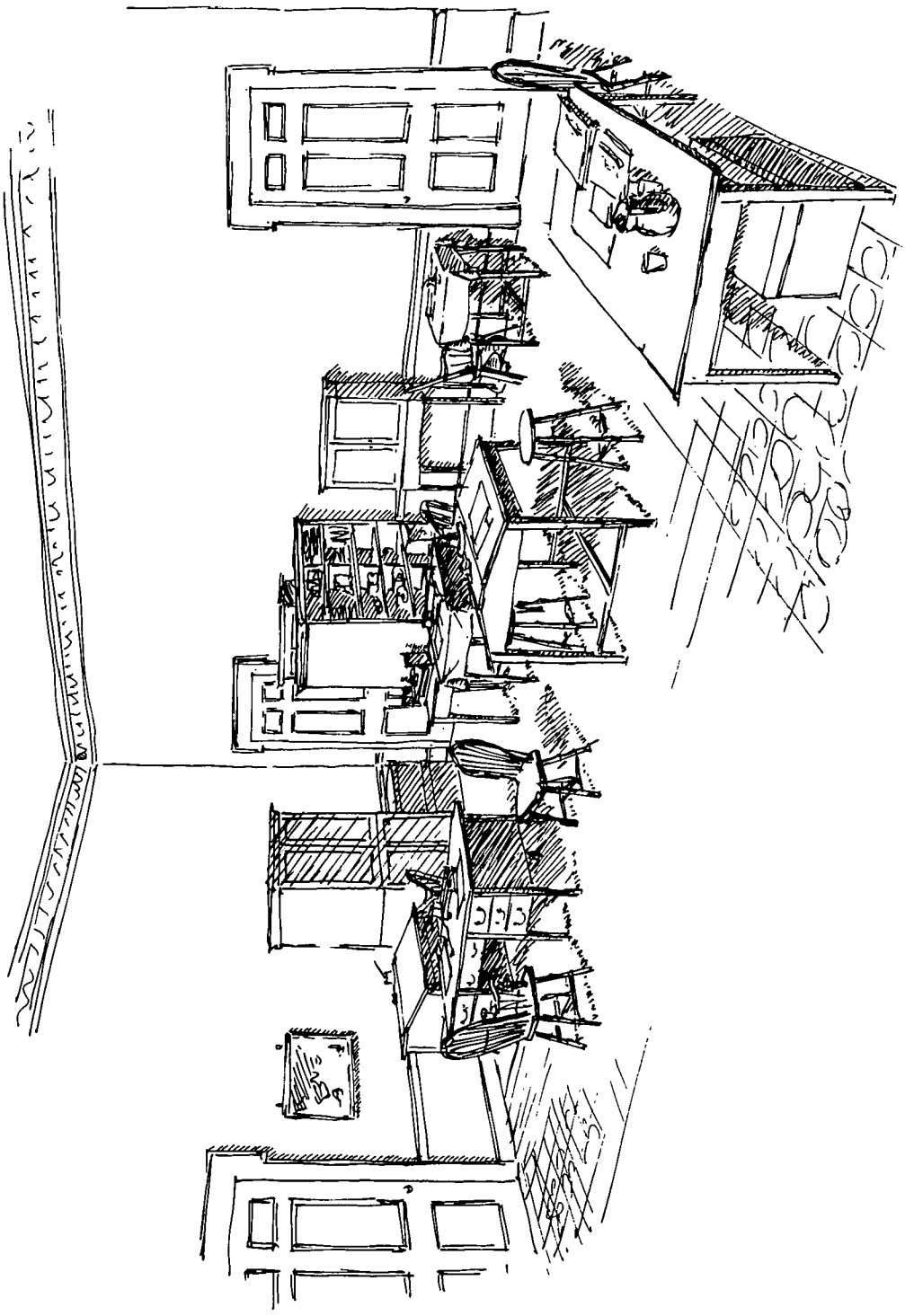
RECOMMENDED
APPROVED

SCALE 1/4" = 1'-0"

MARK	DESCRIPTION OF REVISION	DATE

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

SECOND FLOOR FURNISHINGS PLAN
CONGRESS HALL
INDEPENDENCE NATIONAL HISTORICAL PARK



SECRETARY'S OFFICE

E.B.HANSON-DEL.
NHP:IND # 2863

B. Senate Secretary's Office:

1. Carpeting -- Available evidence indicates that all rooms on the second floor, except the Senate Chamber itself, had wall-to-wall floor coverings presumably of ingrain.[55] Since the appearance of this carpeting is unknown, it would serve both economy and continuity to have the rooms covered with the same reproduced materials used in the House of Representatives Chamber. Estimated cost: $400.00.

2. Carpet Padding -- Provisions made for the Senate Chamber will be repeated here. Estimated cost: $75.00.

3. Venetian Blinds (2 sets) -- Period blinds will be reproduced (see Senate Chamber, No. 4, above). Estimated cost: $400.00.

4. Chairs (6) and Stools (2) -- Undoubtedly, windsors were used for seating furniture in the Secretary's office and committee rooms on the second floor. Vouchers related to their procurement in 1790 have since been lost, but it is known that John Beckley recommended the use of windsors for offices of the lower House. We find windsors in use in other government offices in Philadelphia as well.[56] One more shred of circumstantial evidence is the record of payment to Samuel Claphamson in 1793 for "chairs." This is interpreted to mean the procurement of additional windsor chairs for the newly created Senate committee rooms.

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[55] Ibid., Section 2, p. 69.

[56] On July 18, 1776, an Order was drawn in favor of James Peeling "for a dozen Windsor chairs for the war office $12." Continental Congress Papers, Journal Treasury Office & Auditor General's Office, (1776-1781), p. 39, National Archives, Washington, D.C. Hereafter cited as Journal.

The seemingly insignificant sum of $19.90 would have purchased more than a dozen windsor chairs at that time (see note 56), and no other chairmaker's name appears in the accounts.

Replacement, function, or even personal preference, may have varied the form of Windsor used in the office. The basic style would have been a painted, bamboo-turned windsor side or armchair. These chairs are occasionally found with the brand of William Cox (Illus. No. 21). Since Cox is known to have supplied chairs for the House offices (Part C, Appendix J), something similar would be appropriate for the Senate Secretary's Office. Six period examples are recommended for use in the office as indicated on the accompanying floor plan (see also Hallway, No. 3, below).

Almost invariably, where public office furnishings occur, one finds a "stool" (Part C, Appendix O). More important, they sometimes are found together with desks or "writing desks." Among the contingent expenses of the War Office of 1776, is the expenditure of $31.60 for a "writing desk, stool, etc. . . ."[57] In the eighteenth century English print "Consolation," (Illus. No. 22) the clerks are depicted with writing desks and windsor stools. Because an engrossing clerk might better have performed his duties while standing, or seated upon a stool, it is recommended that two period windsor stools be procured to illustrate this function. Estimated cost of chair and stools: $2,000.00.

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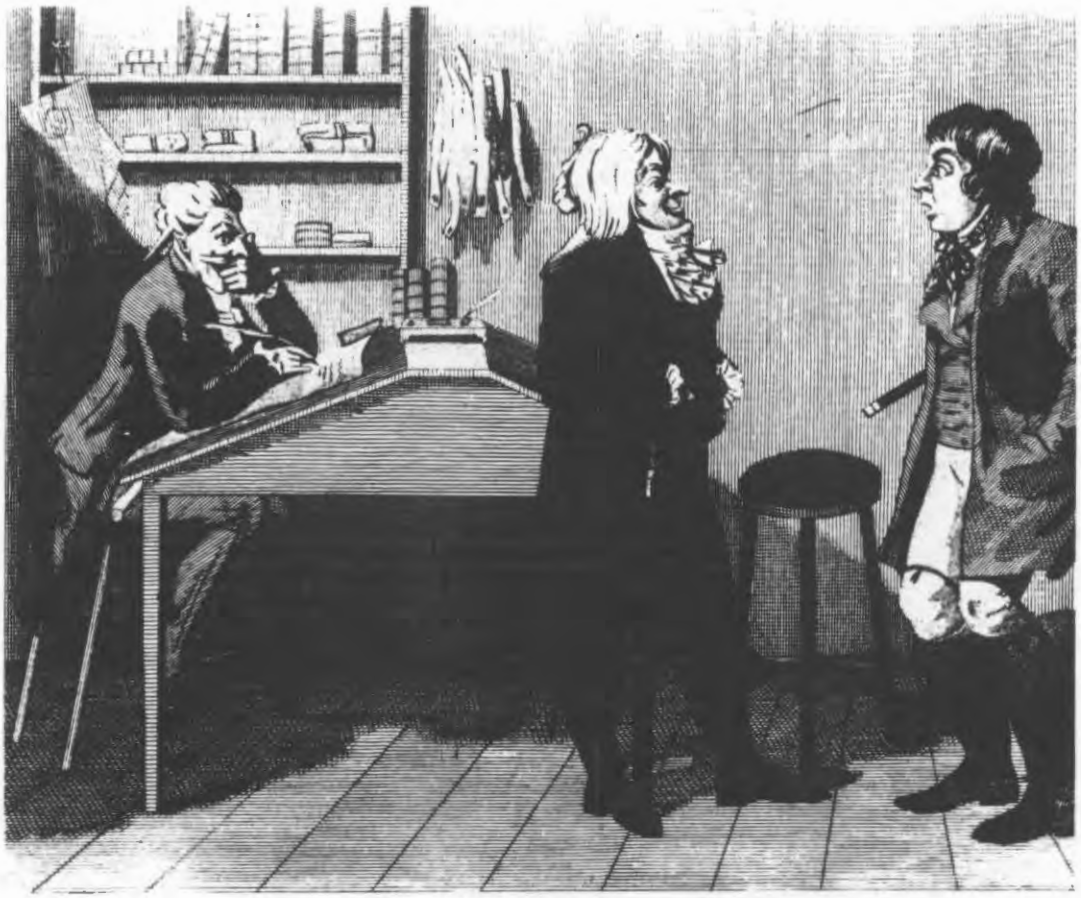
[57]Journal, p. 43.

Illustration No. 21

Bow-back Windsor armchair branded "W. Cox" (INHP Cat. No. 1091). William Cox, a Philadelphia Windsor chairmaker, provided chairs for the offices and committee rooms of the U.S. House of Representatives in 1790. No history accompanies this chair but it may be taken as representative of Cox's work; presumably similar chairs were used in the Senate offices.

Illustration No. 22



English cartoon entitled "Consolation," London, 1795. Standard office furnishings such as the Windsor stools, clerk's desk, hanging shelves, and accessories depicted here, would undoubtedly have been found in the Senate Secretary's Office.

5. Secretary's Desk -- The so-called "Secretary's Desk is most suitable for this location (see Illus. No. 14, note 32 above, and Appendix III). When museum records were revised about 1917, it was said to have come from Harrisburg about 1873. However, no record of this transaction has been found. Whatever its origin it is stylistically related to other pieces of Congress Hall furniture. Estimated cost of repair: $100.00

6. Principal Clerk's Desk -- It becomes increasingly evident that John Beckley's recommendations for office and committee room furnishings was only an abbreviated guide to the furnishings needed in such rooms. He fails to mention certain objects which must necessarily have been present. For instance, the report of the committee of 1802, "appointed to enquire into the condition of the furniture from Congress Hall," included "clerks-desks" among the items listed.[58] Contemporary prints and inventories also show that this form was common in offices of the period.[59] These desks were free-standing, sometimes made in two sections, with a slant-top box placed upon a stand of square tqpered legs. No trace of the original desks used in the Senate Secretary's Office has been found, but excellent contemporary examples have been located. A single walnut slant-top desk, equipped with a drawer and lock is recommended for the principal assistant to Mr. Otis -- the more elegant wood denoting his position in office hierarchy. Estimated cost: $375.00

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[58]Part C, Section 5, p. 89

[59]Ibid., Illus. Nos. 20 and 21, and Appendix O, p. 5.

7. Engrossing Clerks' Desks -- Visitor interest in the office will be augmented by varying the writing-desk form for the engrossing and assistant clerks. It is possible that their desks were combined to form a single desk similar to that depicted in the print "Consolation" (Illus. No. 22). If a period example cannot be found, a reconstruction in painted pine will have to be used. Estimated cost: $250.00.

8. Doorkeepers' Tables (2) -- Two simply constructed, painted pine tables of the dimensions cited by Beckley (3'-0" x 2'-8"), with drawers, locks and baize covering, are proposed for the doorkeeper and his assistant. Reproductions based upon those found in prints of the period and extant Pennsylvania work tables will be used if suitable antiques cannot be obtained. Estimated cost: $300.00.

9. Work Table -- A flat-top table measuring 6' x 3' (see Part C, Appendix J, p. 1), constructed with square tapered legs, and two drawers with locks, is recommended as a work table for general office use. Its top should be covered with green baize secured with ornamental brass tacking.[60] A period table of this type will be difficult to locate. Until one becomes available a reproduction should be used. Estimated cost: $300.00.

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[60]Ibid., Illus. No. 16, and Section 2, p. 54.

10. Book-Presses (2) -- Mr. Otis, like Mr. Beckley, would have found book-presses indispensable to his responsibilities. As opposed to a bookcase, a book-press was essentially a storage cabinet equipped with lock and key. In all probability the Senate presses safeguarded the manuscript journals of the Senate, official correspondence, committee reports, account books, and other privileged documents. They might also have held some of the more valuable books from the Senate library, such as the state laws. Unfortunately, not only these presses have disappeared, but others that are known to have been used in public offices in Philadelphia, also.[61] Unless period examples are located for procurement, or for reproduction, we can only effect a conjectural reconstruction of what these presses may have looked like. Beckley's specifications suggest that his presses were simple pine cabinets (possibly painted), faced with doors that could be locked, and having the interiors fitted with sliding shelves. These features relate the presses

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[61]As early as 1739, Andrew Hamilton was reimbursed by the State of Pennsylvania "For Money laid out by him for Wood for the Use of the House, and for the Press for the Papers belonging to the House," (Pennsylvania Archives, Ser. VIII, V.III, No. 2509). Similarly, from August 1778, to January 1779, the State of Pennsylvania purchased both cedar and pine for "The Necessary house and Presses for holding the Records etc.," (Independence Square, State House, Maintenance Vouchers, (Sept-Dec. 1778), State Archives, Harrisburg).

to other more elaborate pieces of eighteenth century furniture;[62] for instance, the extant Bishop White book-presses (INHP Cat. Nos. 4918 & 4919), and a linen-press in the INHP Collection (Cat. No. 2433). These items of furniture, together with Beckley's specifications, will be used to recreate the two double book-presses we recommend for placement in the Secretary's Office. Estimated cost: $600.00.

11. Bookcase -- Circumstantial evidence suggests that a bookcase was part of the Senate Office furnishings in the 1790's.[63] We suggest that a double bookcase be placed at a right angle to the west wall, thereby defining the area designated as the "doorkeeper's lodge."[64] On one side of such a bookcase might have been found books from the Senate library, and printed copies of bills, committee reports, petitions, and resolutions, which the Senators would have obtained when needed; on the other side it might have housed certain office supplies, such as tin document cylinders, candlesticks, candles, etc., in the doorkeeper's custody.

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[62]See also the elaborate book-press made for James Logan about 1730, Hornor, Pl. 49.

[63]Part C, Section 2, pp. 30 and 115; Section 6, p. 112, No. 23.

[64]Although the location of the doorkeeper's lodge cannot be ascertained definitely (Part C, Section 2, p. 36), a position along the west wall would have facilitated control of traffic entering the hallway, and would have permitted an easy transaction of daily business with the doorkeeper (see perspective view of Secretary's Office).

Section 3

Eighteenth century office bookcases were apparently designed according to need; they seem also to have been modified as the situation demanded. More specifically, the English print "Hudibras and the Lawyer" (INHP Micro, Wilmarth Lewis Collection, Roll 1), depicts a bookcase whose shelves are arranged to accommodate various sizes of volumes and papers. In 1789, the Supreme Executive Council of Pennsylvania put "a Large Number of Pidgen [sic.] holes -- in [the] Book Cases and Descks [sic.] -- in [the] Council Chamber. . . ."[65] When the State moved its offices to Lancaster in 1799, Mr. E. Humfreville was paid "For making 12 shelves for the Secretary's Offices."[66] Many similar accounts have survived. On the basis of these documents it is recommended that a pine double bookcase be reconstructed in the Senate Secretary's Office. The disposition of its interior compartments will be determined by the nature of the materials collected for placement in them. Estimated cost: $300.00.

12. Hanging Shelves -- Open hanging shelves stocked with miscellaneous office supplies are sometimes found in the eighteenth century prints depicting clerical offices, and therefore are recommended for use here. Hopefully, a period example with either three or four shelves will be obtained for placement near the clerks' desks in the north-east corner of the room. Estimated cost: $185.00

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[65] Independence Square, State House, Maintenance Vouchers (Jan.-Oct. 1789), State Archives, Harrisburg.

[66] Independence Hall, Removal to Lancaster Papers, Bill of E. Humfreville (Sept. 11, 1799), Pub. Rec. Office, Harrisburg, INHP Micro.

13. Storage Trunks (3) -- When the State government moved from Lancaster to Harrisburg in 1812, Joseph A. McJimsey procured "1 Large Trunk (to pack Files in)."[67] Apparently the files were removed from some other container for transportation. Whatever provisions were made to house the State files may also have been made for the files of other public offices. In this instance we are fortunate to possess the cryptic letter of one government official (IHP Cat. No. 2819). On October 1, 1777, Timothy Matlack, Secretary of the Supreme Council of Pennsylvania, wrote to Robert Levers in Easton:

> Council sometime ago sent to your care, several public papers etc. . . . they expect that Jacob S. Howell is gone forward to bring them to this burrough. . . particular[ly] a writing desk-top and two poplar boxes with snipe bill hinges, which contain the papers of my office (except only a few in a pine bookcase) . . . The other boxes, made of rough pine, contain the Library, etc.

These comments suggest that the poplar boxes were permanent storage facilities -- or semi-finished pieces of furniture -- as opposed to the rough pine boxes made to transport the library. Pending the disclosure of more information, it is recommended that three antique poplar boxes, or trunks, preferably with snipe-bill wrought-iron hinges, be procured for the Secretary's Office, and interpreted as the possible provisions made for the Senate's obsolete files. Estimated cost: $120.00.

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[67]Part C, Appendix O, p. 7

14. Pigeonholes -- Was the "case of pigeon holes" sold at Lancaster in 1812 (Part C, Appendix O, p. 5),the one used in the Senate Secretary's Office of Congress Hall? This poses a tantalizing but relatively unimportant question. Of concern, however, is the fact that eighteenth century American examples of this form are exceedingly rare. In consequence a late eighteenth century case of pigeonholes of Irish provenance (INHP Cat. No. 234), has been procured for placement in the Secretary's Office. Its simplicity of design is such as one would expect to find in a comparable American piece. Cost: $165.00.

15. Screw-Press -- A "copy," "letter" or "screw" press was a screw-driven, hand-operated device used in offices for making copies of recently engrossed documents, and in book binderies to physically press newly bound volumes. Among the contingent expenses of the State government in 1786, was £ 20. 2s. 2d. paid by the Secretary to the Supreme Executive Council for "parchment, quills, paper, wafers, ink, repairing the screw Press, and advertisement."[68] In April of 1792, the Secretary once again paid £ 18. "for 2 dozen Springs for the Copying press in the Secretary's Office. . ."[69] It must certainly have been this furniture form that a Dr. Dellat procured in 1812, when he purchased "One Screw" in Lancaster, at the auction of furnishings belonging

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[68]Comptroller General Waste Book, (1781-1788), Div of Pub. Records, Harrisburg, p. 260.

[69]Register of Accounts, (1790), MSS in Records of Sec. of Comm. Div. of Pub. Records, Harrisburg, p. 244.

to the State (Part C, Appendix O, p. 11). Although there is no extant documentation for the use of a screw-press in the office of Mr. Otis, its presence would be consistent with eighteenth century office practice. It is recommended that an antique specimen be procured. Estimated cost: $450.00.

16. Senate Library -- It is hoped that eventually every title found on the 1802 list of William Duane (Part C, Appendix L), in addition to the titles recommended in Part C, Page 112, No. 24, will be procured for placement in the bookcases in the Secretary's Office and West Middle Committee Room. Certain volumes that would have been in almost constant use will be placed on the tables in the committee rooms, and on the desks in the Senate Chamber. Estimated cost: $3,000.00.

17. Documents -- The recommendations made in Part C, Section 6, p. 112, No. 23, are repeated:

> The official records, papers and documents of the upper House, including printed copies of bills from each session, should be placed in bookcases in the office of the Senate. More specifically, these should include printed copies of proposed bills, amendments, and resolutions. Secretary Otis was required to keep both current and non-current copies of proposed legislation on hand. Special effort should be made to acquire: (a) The Jay Treaty and its more than one hundred pages of correspondence between the chief negotiators, ordered printed in thirty-one copies by the Senate, (b) the communications received by the Congress from the President relative to the dispute with France, ordered printed in five hundred copies by the Senate in 1798, many of which would have rested on the bookshelves pending distribution.

Since the number of pieces ordered printed during the decade ran into the thousands, it will be in the interest of economy in most instances to acquire but one copy of any printed item represented in the above listing. Such items can be placed in the bookcase on top of blank papers that would convey the impression of containing the requisite number of copies. Estimated cost: $2,500.00.

18. Tin Document Cylinders (20) -- Used for the transportation and storage of documents, tin cylinders would certainly have been evident in the Secretary's office. Early antique specimens are difficult to find. They will be procured as they become available, without resorting to reproductions. Estimated cost: $300.00.

19. Map of the United States -- Prints of the period show maps both framed and on rollers, hung upon walls in several types of rooms. No order to this hanging has been discerned, except to note that roller type maps appear most frequently in rooms serving committee functions. If the Secretary's Office had a map at all, it probably would have been either a world map, or a post-Revolutionary map of the United States. A period example, measuring about 2' x 3' in size, and appropriately framed, is recommended. The maps and charts listed by Duane in 1802 may possibly be acquired in period examples. These, however, would be placed more suitably in the committee rooms, (see below). Estimated cost: $250.00.

20. Print of George Washington -- Although there is no record of purchase of a likeness of the President by Congress, it is conceivable that, after Washington's retirement, a government official like Otis might have had one in his office. A print published by J. Savage in 1800, after a painting by Rembrandt Peale (INHP Cat. No. 2967), is recommended for this purpose. Cost: $65.00.

21. Open Stove -- On the basis of Samuel Y. Edgerton's report on the heating apparatus of Congress Hall, we recommend the acquisition or reproduction of an open stove similar to the one in the Bucks County Historical Society, Doylestown, Pa., (see Edgerton, Illus. No. 10). Estimated cost: $250.00.

22. Leaded Hearth -- Undoubtedly, the hearth in the Secretary's Office was treated in the same way as the hearths in the Senate Chamber, i.e., covered with sheet lead and painted a red-oxide (Edgerton, Section III, p. 11). This effect should be reproduced. Estimated cost: $25.00.

23. Fender -- It is proposed to equip this stove with a wrought iron fender (see Senate Chamber, No. 19, above). Estimated cost: $60.00.

24. Andirons -- The stove in the Secretary's Office is believed to have been outfitted with "Kitchen And Irons." This is predicated upon the assumption that the Secretary's Office would not have had andirons more fancy than in the lower House (see Senate Chamber, No. 20, above). However, it is not certain just what kind of andirons these were. The term "Kitchen And Irons" has not been found in any contemporary inventories, blacksmith's accounts, or early nineteenth century trade journals.[70] Some feel that the term meant specifically wrought-iron andirons with spit hooks attached to their shafts, such as would have been generally most useful in a kitchen fireplace. Others interpret the term to mean plain wrought-iron andirons of any form, as distinguished from more elaborate chamber or parlor andirons of brass or bell metal, or of wrought-iron with brass finials.

In the 1890's a pair of spit andirons were found wedged in the flue of a fireplace in Independence Hall. When or how they were used, or even if they were used, in the old State House is unknown.[71]

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[70]Information received from Charles Hummel, Associate Curator, the Henry Francis du Pont Winterthur Museum.

[71]These andirons have since disappeared, but reproductions of them were made in the 1890's for use in the fireplaces in the State House, and these have survived. It is entirely possible that the original pair was used for cooking purposes since the tower was used as a private residence during the first half of the nineteenth century.

However, their existence fostered speculation that these were surviving examples of kitchen andirons used in a public building, and that the spit-hooks possibly carried firebars, instead of spits, "to keep the wood from rolling."[72] Re-examination of the problem tends to contradict these conclusions. First, there is no evidence as to how the andirons found in Independence Hall were used. Second, a firebar laid across the spit-hooks would merely duplicate the function for which the shafts themselves were designed. Third, contemporary or near-contemporary documents clearly indicate that firebars were laid across the log-rests and not across the shafts.[73] A bar of iron so placed a short distance behind the shafts, prevents the hot logs from rolling forward, scattering sparks, and possibly weakening the vertical and horizontal juncture. In support of this interpretation are extant eighteenth century andirons in which the log-rest is stepped down a short distance behind the shaft, suggesting an alternative to the firebar (INHP Cat. Nos. 4328, 4329, 4875, and 4876). Another solution found is an adjustable log-stop placed on the log-rest.

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[72]The catalyst to this hypothesis was an un-catalogued voucher in the Library Company of Philadelphia (MS), which recorded payment to Skerrett & Bonsall, on Nov. 16, 1797, "to 3 pair of andirons. . . .[and] to 3 bars to lay across the andirons to keep the wood from rolling . . .", (see First Fl. Furn. Pl., Part D, Section III, p. 30). Note should be made of the fact that this document suggests that one bar was used for each pair of andirons.

[73]In addition to the evidence found in the document from the Library Company (note 72), a Miss Leslie, who published The House Book, in Philadelphia, (1844), recommended for wood fires, "a thick iron bar to lay across the andirons, in front of the wood, to prevent the sticks from rolling forward," p. 123.

Certainly, more information on this subject is needed. In the interim we are inclined to accept plain wrought-iron andirons as the most reasonable definition of "Kitchen And Irons." An antique pair of the "goose-neck" type is recommended for placement in the Secretary's Office. A firebar will be placed across the log-rests. Estimated cost: $100.00.

25. Shovel, Tongs, and Jamb Hook -- An antique brass jamb hook, and a matching set of antique wrought-iron shovel and tongs, identical to those proposed for use in the House of Representatives Chamber are recommended.[74] Estimated cost: $65.00.

26. Copper Ash Bucket -- Since the responsibility for tending the fires on the second floor was probably the assistant doorkeeper's, we propose to place one copper ash bucket by the fireplace in the Secretary's Office, rather than in the Senate Chamber. An antique specimen will be procured to represent one of the two copper ash buckets purchased from Andrew Eisenhoot in 1790.[75] Estimated cost: $45.00.

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[74]Part C, Section 6, p. 110, No. 10; and First Fl. Furn. Pl., Part D, Section III, p. 31.

[75]Part C, Section 3, p. 78.

27. Hearth-brush -- The assistant doorkeeper might be expected to have used a short handled, natural bristle brush for sweeping the fireplace hearths. One antique specimen will be procured and hung by the fireplace in the Secretary's Office. Estimated cost: $15.00.

28. Fuel -- Sawn and split Hickory firewood (charred), will be placed in the fireplace (see Senate Chamber, No. 22, above). Estimated cost: $8.00

29. Bellows -- Another piece of standard fireplace equipment not mentioned in Congress Hall documents is a bellows. One, or possibly two bellows, would have sufficed for second floor needs. One antique bellows, preferably with a Philadelphia label, is recommended for placement by the fireplace. Estimated cost: $50.00.

30. Candlesticks and Candles (6) -- Surprisingly, the prints examined did not reveal lighting devices in use upon public office desks and tables. More than artistic license must explain their omission. Examination of late eighteenth century Philadelphia inventories also disclosed use of comparatively few candlesticks. However, since office function would demand artificial lighting during the winter months, or during evening sessions, it is proposed that six candlesticks be procured. They will be placed on the hanging shelves to emphasize their infrequent use. In keeping with the utilitarian

nature of the room, and as established by precedent, it is recommended that steel candlesticks of the "hogscraper" type be purchased. Either molded or dipped candles may be placed in them.[76] Estimated cost: $95.00.

31. Snuffers -- See Senate Chamber, No. 24, above.

32. Taper-jack -- No documentation is needed to justify the placement of a taper-jack in the Secretary's Office. It would have been employed continually for melting wax for sealing letters and documents. A period example in either brass or steel is recommended. Estimated cost: $95.00.

33. Inkstands (5) -- Mr. Beckley undoubtedly catered to convention when he suggested pewter "inkpieces" for the House offices; but more than the three he prescribed would have been needed for the six persons employed in the Senate's office, (Part C, Appendix J). Presumably, these inkstands were relatively plain and comparatively style-less. Those used by the clerks and doorkeepers were probably like the circular inkstands frequently shown upon clerk's desks in prints of the period (see Illus. No. 21, Part C). The Secretary may have used something slightly more elaborate on his desk, such as the rectangular, double-lid inkstands recommended for the Senators' desks.

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[76] A "pair of steel candlesticks and snuffers" were procured in 1785, for the office of Francis Johnston, Receiver General of Taxes of the State of Pennsylvania, (Records of Comptroller General, [1782-1809], Folder: "1785," Div. of Pub. Records, Harrisburg). Among the contingent expenses of the Senate in 1792, is record of payment of 12s. Old., to a Mr. Smith for "candles" (Part C, Appendix D, p. 2).

These are the guidelines that will be followed in the acquisition of period inkstands for the Secretary's Office.[77] Estimated cost: $250.00.

34. Sand Shakers (3) -- Unlike the rectangular pewter inkstand, the circular inkstand had no compartment for the sand that was used as a necessary adjunct to eighteenth century writing paraphernalia.[78] The references to "sand boxes" found in contemporary stationer's advertisements, and among the expenses of other public offices, probably refer to a separate object used for this purpose.[79] These boxes may have been made of wood, tin or pewter, with depressed and perforated lids. Conceivably, shakers of this type would have been found on the desks of the principal clerk, the engrossing clerks, and the doorkeeper, at least. Period examples are recommended. Estimated cost: $105.00.

35. Senate Seal -- Considerably more research is needed to determine the form of this object, and its present location, if extant, (Part C, Section 4, p. 86). At present, it appears most likely that a reproduction will have to be made. Estimated cost: $500.00.

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[77]One inkstand would have served both engrossing clerks.

[78]A finely grained sand, referred to in the eighteenth century as "shining sand" (see references in note 79), was used as a drying agent for ink written documents.

[79]Advertisement of James Robertson in the Pennsylvania Gazette, (May 19, 1778); and expenditures of the Treasurer of the United States, April 4, 1800, (see Part C, Appendix M, p. 4).

36. Ballot Box -- Lacking any reference to its physical appearance, we propose to procure a ballot box similar to the one recommended for the lower House, with a round hole at one end for rolled ballots.[80] Hopefully, an antique will be obtained and placed in the doorkeeper's area of the office. Estimated cost: $45.00.

37. Pegboard -- Although no architectural or documentary evidence of them has survived, there is ample justification for the placement of pegboards within the rooms on the second floor, rather than in the hallway. In addition to the materials presented in Part C, Section 4, p. 82, there may be cited the settlement of an account with George Fox, on August 21, 1785, for turning "4 doz. of Hat Pins assembly room."[81] It is proposed to place this object on the north wall of the Secretary's Office, where it would have been most readily accessible to both visitors and office personnel. If possible, a period example will be obtained. If not, a reproduction in pine will be made and painted to match the woodwork color. Estimated cost: $85.00.

38. Period Clothing -- The pegboard should display a few examples of period garments. The presence of a great coat, two or three hats, and possibly a waistcoat, would be helpful in recreating the setting. Estimated cost: $300.00.

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[80]Part C, Section 4, pp. 86 ff.; and First Fl. Furn. Pl., Part D, Section III, p. 58.

[81]State House, Maintenance Vouchers, (Jan.-Dec. 1785), Nos. 26-75, State Archives, Harrisburg, Pa.

39. Keys (10) and Key Rings (2) -- Among the contingent expenses of the Senate in 1791, is the expenditure by Samuel Otis of 50s. for "key rings." Antique keys of random size will be procured, fastened to two rings, and placed upon the doorkeeper's table.[82] Estimated cost: $55.00.

40. Lantern -- The lantern that the ironmonger Mr. Bringhurst provided for the Senate in 1791, was probably a cylindrical, tin hand lantern with oiled paper panes.[83] The antique example that will be obtained could be placed on the assistant doorkeeper's table, on the bookcase, or on the floor beneath the pigeonholes. Estimated cost: $65.00.

41. Spitting Boxes (4) -- The spitting boxes made for Congress in 1790, were undoubtedly dispersed throughout the building (see Senate Chamber, No. 26, above). Four antique specimens will be used here. Estimated cost: $60.00.

42. Snuff Boxes (2) -- Although speculative, it is believed that the presence of snuff in the office would contribute a note of reality to its eighteenth century setting. Period boxes of metal or wood may be easily obtained. Estimated cost: $30.00.

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[82]Part C, Section 4, p. 85, and Appendix D, p. 1.

[83]Ibid., Section 3, p. 80.

43. Stoneware Jug and Glass Tumbler -- Among the articles listed on the 1812 inventory of furnishings belonging to the Commonwealth of Pennsylvania, appears "1 Stone Jug," and "Tumbler."[84] Undoubtedly used for drinking water, these objects would have been suitable to the needs and decor of the Secretary's Office, as well. The jug was probably a pitcher made of the vitreous stoneware clays, while the tumbler may have been glass. Antique specimens will be procured and placed upon the work table in the office. Estimated cost: $45.00.

44. Mail Bags (2) -- Since the completion of the furnishings plan for the first floor of Congress Hall, no information has been found concerning the use or appearance of "letter bags." It seems probable, however, that they would have been used by the Senate, as well as by the House of Representatives. If they can be procured, they will be placed in the area of the doorkeeper's lodge. Estimated cost: $130.00.

45. Green Baize -- American and English eighteenth century pictorial and other documentary sources abound with references, too numerous to mention, to the custom of covering tables and desk-tops in public buildings with green baize. Sometimes the baize is simply draped over a table and allowed to hang naturally. Other times it is stretched over the writing surface alone, and secured with ornamental

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[84] Ibid., Appendix O, p. 5.

brass tacks. Clerks' desks, especially, received the latter treatment. We propose to illustrate both of these methods with reproduced green baize in the Secretary's Office. The doorkeepers' tables will be draped, and baize will be stretched over the tops of the clerks' desks, and the work table. Estimated cost: $280.00.

46. Miscellaneous Office Supplies -- The objects listed above represent only the principal items that may have been used in the Secretary's Office. Even the inclusion of the miscellaneous items recommended in Part C, may not complete the number of objects needed in such an office. In addition to the following specific items, others may turn up as the restoration progresses -- objects which would find a logical place in a public office -- and should be procured.[85]

A check book for the Secretary's desk.

Paper and stationary of all sizes, including examples with American watermarks.

1 dozen quills.

2 one pint phials of red and black ink.

1 pounce and pounce box.

2 round or flat rulers.

2 dusting brushes.

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[85]The list of specific items has been compiled from the following sources: Part C, Section 6, p. 111, nos. 15, 16, & 17; Part C, Appendices D, M, & O; and Pennsylvania Gazette, (May 19, 1778), advertisement of James Robertson.

6 pencils.

1 sifter for ashes.

Un-used ledgers, journals and daybooks.

6 newspapers.

2 boxes of wafers (sealing wax)

2 India rubber erasers.

6 small empty boxes.

1 medium alphabet.

6 pieces of blotting paper.

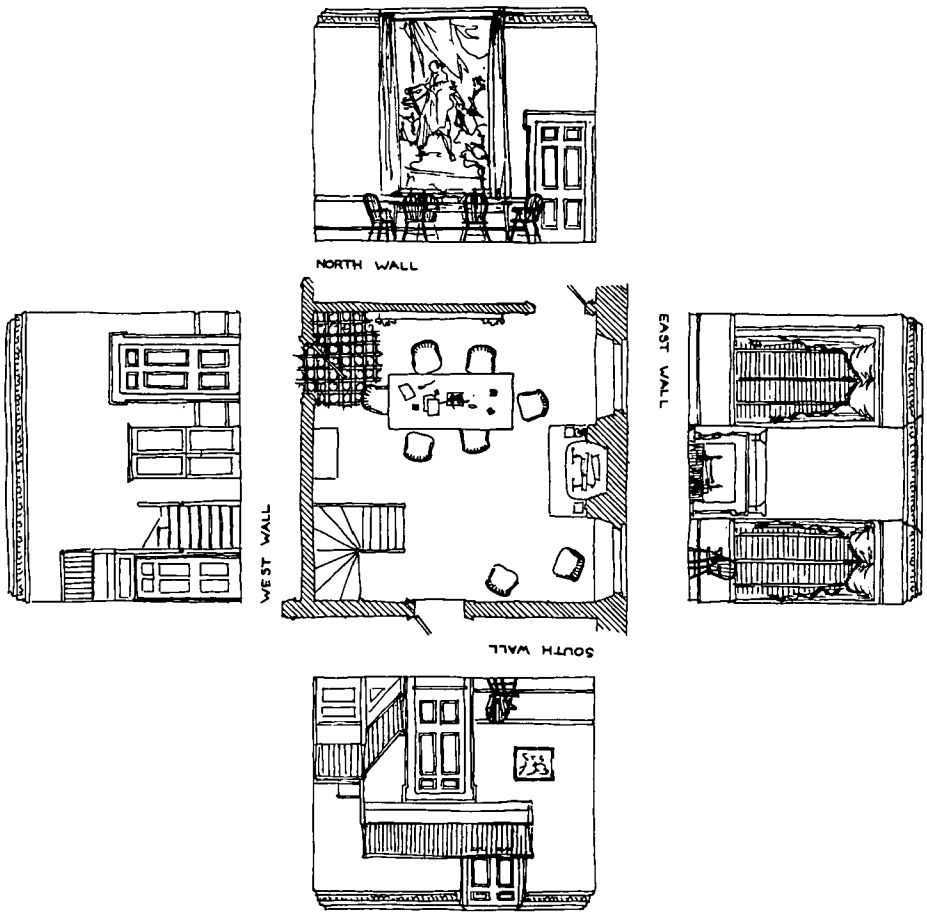
1 dozen narrow red tapes for tying packets of paper.

6 penknives.

1 tin letter folder.

1 bottle of gum arabic.

Research will be needed to determine the precise nature of some of these objects; and efforts will be made to locate antique examples. Estimated cost: $175.00.



EAST MIDDLE COMMITTEE ROOM

J.C. MILLEY, F.B. HANSON – DES.
F.B. HANSON – DEL.

0 1 2 FEET
NHP/IND # 2662

BASIC DATA

RECOMMENDED
APPROVED

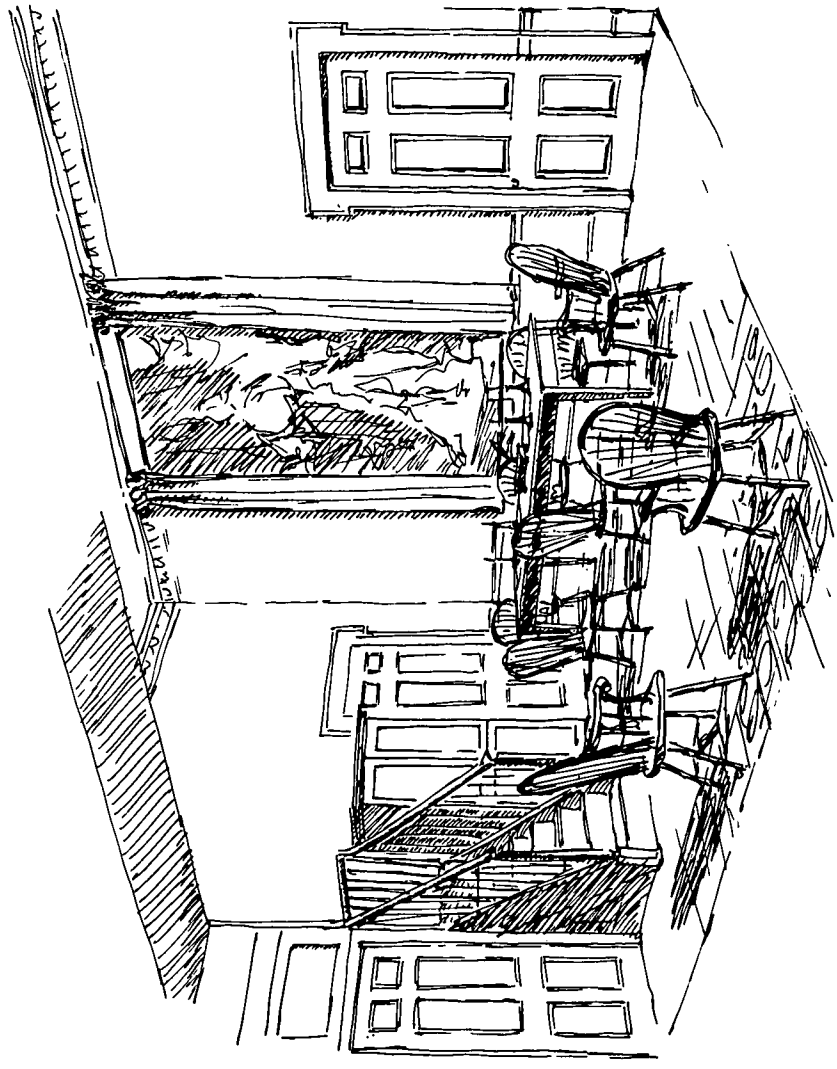
SCALE 1/4" = 1'-0"

MARK	DESCRIPTION OF REVISION	DATE

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

SECOND FLOOR FURNISHINGS PLAN
CONGRESS HALL
INDEPENDENCE NATIONAL HISTORICAL PARK

ILLUSTRATION 24



EAST MIDDLE COMMITTEE ROOM

F.B. HANSON-DEL.
NHP: IND # 2863

C. East Middle Committee Room:

1. Carpeting -- The provisions made for the Senate Secretary's Office (No. 1, above), will be repeated here. Estimated cost: $300.00.

2. Carpet Padding -- For conservation purposes it is recommended that a modern all hair 40 ounce felt pad be placed under the carpeting. Estimated cost: $50.00.

3. Window Curtains (4 sets) -- Samuel Benge's account to taking down the curtains in the "Congress rooms," is interpreted to mean the removal of curtains from the windows in the committee rooms, as well as from those in the Senate Chamber. We lack any direct reference to what these hangings were, but we feel confident that the material and style would have been identical to that used in the Senate Chamber. A decorative entity of the Senate apartments would thereby be created (see Senate Chamber, No. 3, above; and No. 9, below). Two sets of hangings will be made to insure the availability of a reserve pair at all times. Estimated cost: $450.00.

4. Venetian Blinds (2 sets) -- Period blinds will be reproduced (see Senate Chamber, No. 4, above). Estimated cost: $400.00.

5. Chairs (8) -- The comparatively small amount of space in this room almost demands a duplication of the furnishings recommended by

Mr. Beckley for the committee rooms of the lower House.[86] The displacement of floor space by the stairway in 1795 may even have occasioned the removal of some furniture. And we do not know how many chairs were provided for the committeemen in 1793. Eight Windsor chairs seem sufficient. Whatever the number of chairs, it is reasonable to assume that they were Windsors, and probably made by Samuel Claphamson (see Senate Secretary's Office, No. 4, above). Unfortunately, no documented example of his work has been found to date. Pending the location of Claphamson chairs we recommend the use of antique, bamboo-turned, loop-back Windsor armchairs of the William Cox type. Estimated cost: $1,600.00.

6. Committee Table -- It would be providential to find an antique table that meets all of Mr. Beckley's specifications,(pine, 8'-0" x 3'-6", with drawers and locks). Conceivably, something comparable will be located. Rectangular tables having square tapered legs, a deep overhanging top, and sometimes equipped with drawers, have occasionally turned up (INHP Cat. No. 4615). Their Pennsylvania provenance, together with their physical relationship to such tables as that shown in the eighteenth century print of "The Board of Trade" (see Illus. No. 16, Part C), form a sign post to what was used for the committee table. A reproduction should be the last resort. In either case, the table top will be covered with green baize secured with ornamental brass tacks. Estimated cost: $225.00.

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[86] By contrast, the West Middle Committee Room would permit supplementation of Mr. Beckley's recommendations, with certain pieces of furniture known to have been used in similar rooms (see Part C, Section 2, p. 54; Part C, Section 6, p. 114, No. 2; and Part C, Appendix J, p. 1).

7. Book-Press -- One double book-press was Mr. Beckley's prescription for committee rooms. Possibly, books and documents were locked in these presses at the end of each committee session. A book-press like those to be used in the Secretary's Office (No. 10, above), could be used for this purpose. In all likelihood a reproduction will have to be made. Estimated cost: $150.00.

8. Portrait of Louis XVI -- Arguments concerning the post-1793 placement of the portraits of Louis XVI and Marie Antoinette are riddled with speculations. One argument propounded favors a position for them in the Senate Chamber.[87] Its primary evidence is the testimony of M. Adet, Minister of the French Republic, written in January of 1796. He recorded seeing the portraits at that time "dans l'enceinte de leur salle." A counter-argument, set forth below, lays greatest emphasis upon the letter of Theophilus Bradbury of December, 1795. It states that the canvases were in the middle committee rooms.

It is practically certain that the paintings hung upon the north wall of the Senate Chamber before 1793. Significantly, when Congress Hall was enlarged in that year, it was the south wall that was rebuilt, but the north wall of the Senate Chamber then became the north walls of the two newly created committee rooms. There is no direct reference to the removal of the paintings from that wall before 1800,

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[87] Ibid., Section 1, pp. 18 ff.

when they were shipped to Washington. Consequently, neither the 1793 renovations, nor the 1795 construction of the gallery need, in themselves, have displaced the portraits from their original location. In fact, it would have been physically advantageous to leave these mammoth paintings in place, if it was not the conscious design to have done so.

Although the visitor's gallery was not complete until 1795, the work was initiated in 1793. It stopped short of erecting the gallery, but it did include cutting an "upper door" through the new north wall about nine feet above floor level. At the same time two "lower doors" were cut through, leading from the Chamber into the committee rooms. These doors were centered on the committee rooms, whereas their equivalents had been located near the extreme ends of the older wall.[88] It is evident that if the portraits were hung on the north wall of the 1793 Chamber, they would have to have been placed between the door leading to the hallway and the doors leading to the committee rooms (an area measuring 7'-4" in width). Clearly, no suitable provision was made for re-hanging the paintings on this wall. Anticipated construction of the visitor's gallery might also have prompted location of the paintings elsewhere.

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[88]Penelope Hartshorne, Historic Structures Report, Part II, Congress Hall, Chapter III, Section VI, Drawing No. 3, and Section II, pp. 55 & 63, Architectural Data Section (April, 1960). Hereafter cited as Hartshorne. See also, Drawing by Miss Hartshorne, "Notes On The Physical History of the Second Floor," Eastern Office of Division of Design and Construction (Aug., 1961).

Section 3

Nevertheless, George Thacher's letter of February 22, 1794, may be taken to mean that the paintings were hung upon the new wall. It is possible. But we cannot overlook his ambiguity. He did not say the paintings were in the Senate Chamber, specifically; he said that he had visited the "Senate chamber where" he saw the portraits of the King and Queen. With reference to the preceding considerations, it is a moot point whether he saw them in the Chamber or from the Chamber.[89]

We face similar problems with construction of the gallery in 1795. The few extant vouchers related to this work date from mid-October to mid-December of 1795, indicating the gallery had been erected.[90] The 4th Congress then opened its first session on December 7, 1795. Immediately following, on December 26, 1795, Mr. Bradbury penned his letter. He not only mentioned seeing the portraits in the middle committee rooms, but was thorough enough to observe which portrait hung in which room. Are we to believe that when Monsieur Adet wrote of the paintings but three weeks later (January 16, 1796), they had been replaced in the Senate Chamber?

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[89]Worthy of concern in this respect is the visual effect the paintings might have had on a visitor in 1794, if they were seen in their original location, but viewed from the Senate Chamber. Parenthetically speaking, the illusion might have rendered the committee rooms insignificant in themselves.

[90]Hartshorne, Section II, p. 77.

Section 3

Since the gallery cancelled out the north wall as a place for the portraits, the only wall space still available in the Chamber was that over the fireplaces. These walls are also believed to have been cut through in 1793 with "clean-out" doors.[91] If the paintings were placed there, they would have covered these doors, they would have jutted into the ceiling cove, they would have been placed at an acute angle from the wall, and some provision would have to have been made for tying-back their curtains -- a most questionable solution.

In context it seems entirely reasonable to interpret Adet's phrase l'enceinte ("enclosed space," or "within these walls"), to mean the Senate apartments and not just the Chamber itself.[92] Otherwise would Adet not have said simply "dans leur salle"? Accordingly,

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[91] Ibid., p. 106

[92] The following is a report written by Park Historian Paul G. Sifton, concerning a conference between the French Consul Gubard, and Park Historians Sifton and Colborn, conducted May 27, 1963:

> In our discussion with M. Gabard, Colborn and I elicited the information that enceinte [Adet, to Comm. of Public Safety, Jan. 16, 1796] could very easily mean the portraits of the King and Queen of France might have been located within any of the walls of the Second Floor, Congress Hall. He stuck by his translation of "within these walls"; especially when we showed him, on Colborn's diagram, the problem of locating two 6' x 12' paintings in the Senate Chamber proper. He then felt the adjoining rooms, known to be used by the Senate, would have been perfectly correct for the paintings' location. Sifton and Gabard agreed that to mount such portraits on the dais, adjoining the Vice-President's canopy, would be entirely too royaliste for the American Senate.

Bradbury's letter appears to us the most reliable, as it is the most specific contemporary reference to use in the placement of the portraits, (that of Louis XVI in the East Middle Committee Room, and that of Marie Antoinette in the West Middle Committee Room).

Slight hope remains that the royal portraits may yet be found. As recommended in Part C, we propose to secure reproductions of the portrait of Louis XVI by Antoine Francois Callet, now at the Petit Trianon at Versailles, and of the portrait of Marie Antoinette by Vigee-Lebrun, also at Versailles, in the Musee National. Their frames or something comparable should also be copied. Estimated cost of paintings and frames: $10,000.00.

9. Curtains for Portrait of Louis XVI (2 sets) -- Considerations which governed selection of crimson silk damask for the window hangings in the Senate Chamber are applicable here also (see Senate Chamber, No. 3, above). Following the precedent set in New York's Federal Hall, the curtains should be arranged to permit drawing them across the paintings. A reserve set of hangings should also be made. Estimated cost: $1,000.00.

10. Andirons -- Mr. Edgerton's analysis of the problem discounts the use of stoves in the fireplaces in the middle committee rooms in the 1790's. When the City Council made use of these fireplaces, as part of their Corporation Room (Senate Chamber), they equipped them with "two pair of andirons[,] Shovels & Tongs, two

Fenders, and two Fire Bars," (Part C, Section 3, pp. 77-78). Similar equipment may have been provided when the Senate moved into the room -- equipment that may have remained in the fireplaces when they became a part of the committee rooms in 1793. Since this is feasible but conjectural we propose to equip each fireplace with a modestly decorative pair of antique wrought-iron andirons with brass urn-shaped finials. A firebar will be placed across the andirons (see Senate Secretary's Office, No. 24, above). Estimated cost: $200.00.

11. Fender -- With respect to the considerations presented under "Andirons," No. 10, above, the appropriate fender would be made of iron wire capped with a brass rail. A period example is recommended. Estimated cost: $65.00.

12. Shovel, Tongs and Jamb Hook -- The shovel and tongs should be antique and should complement the andirons in design; i.e., wrought-iron with brass urn-shaped finials. An antique jamb hook will keep the shovel and tongs. Estimated cost: $65.00.

13. Candlesticks and Candles (4) -- Senator Andrew Jackson's account of evening committee sessions (Part C, Section 3, p. 79), implies use of artificial lighting, which we will indicate by the placement of candlesticks on the committee table. Four period brass candlesticks of simple classical form will be procured, and either dipped or molded candles placed in them. Estimated cost: $60.00.

14. Inkstand -- As recommended in Part C, p. 114, on the basis of Beckley's proposed committee room furnishings, a wooden inkstand equipped with a drawer and glass inkwells will be sought for the committee table. Because of the rarity of this object in the antiques market, a rectangular double-lid pewter inkstand may have to serve temporary use. Estimated cost: $125.00.

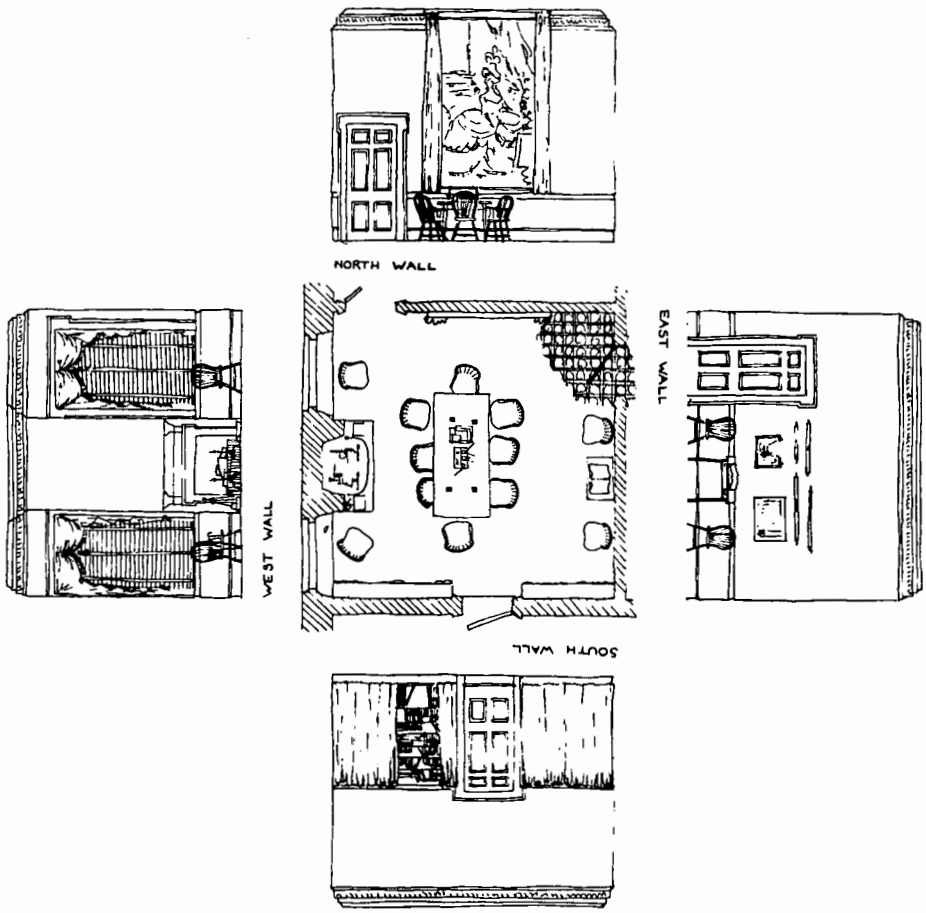
15. Map -- One framed antique map is recommended for placement east of the doorway on the south wall. It should be one of those on Duane's 1802 list of books, charts and maps belonging to the two houses of Congress, (see Part C, Appendix L). Estimated cost: $175.00.

16. Books -- A representative cross-section of books, pamphlets and printed documents from the re-assembled Senate library will be placed in the book-press and on the committee table in this room. Estimated cost: See Senate Secretary's Office, No. 16, above.

17. Spitting Boxes (2) -- Two antique specimens are recommended for placement near the fireplace (see Senate Chamber, No. 26, above). Estimated cost: $30.00.

18. Green Baize -- Reproduced green baize should be stretched over the top of the committee table and secured with ornamental brass tacks (see Senate Secretary's Office, No. 45, above). Estimated cost: $30.00.

19. Miscellaneous Materials -- A few antique objects, such as a penknife, eyeglasses, a snuff-box, and a pocket watch will complete the furnishings needed for this room. Estimated cost: $100.00.



WEST MIDDLE COMMITTEE ROOM

J.C. MILLEY, F.B. HANSON - DBS
F.B. HANSON - DEL.

0 1 5 FEET
NHP IND # 2862

BASIC DATA

RECOMMENDED			
APPROVED			

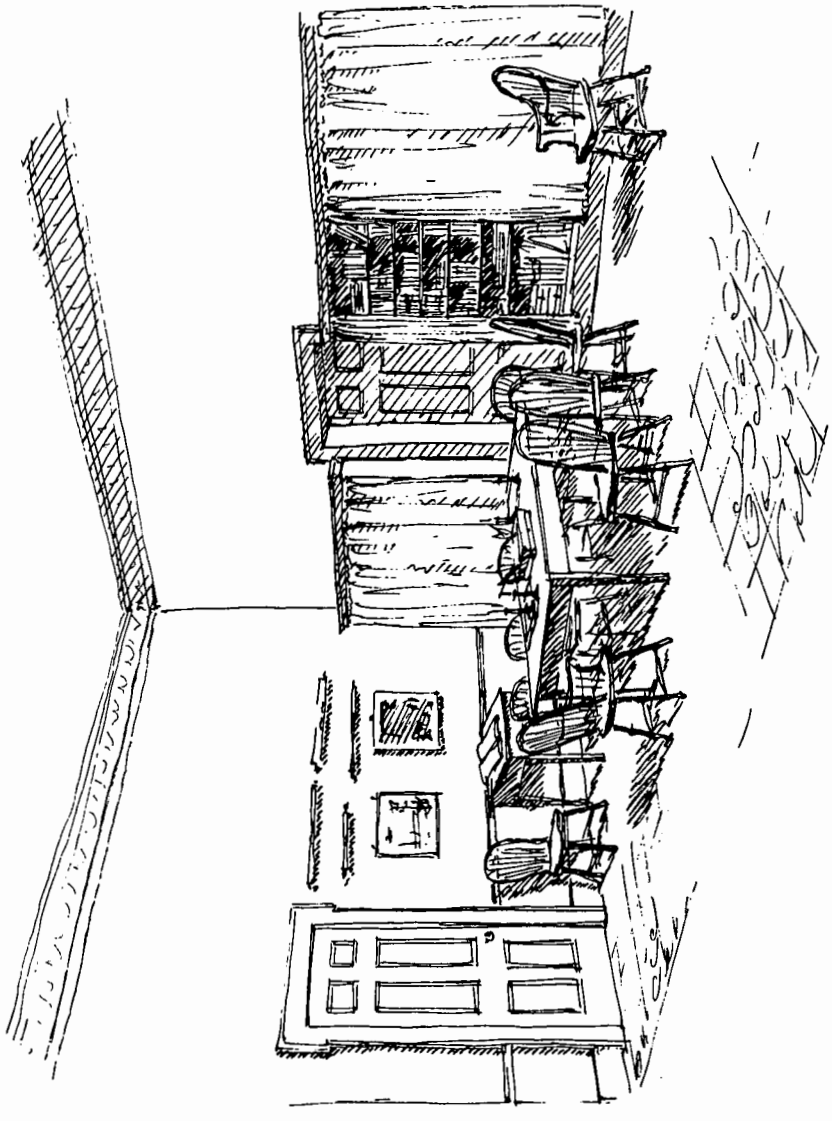
SCALE 1/4" = 1'-0"

MARK	DESCRIPTION OF REVISION	DATE

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

SECOND FLOOR FURNISHINGS PLAN
CONGRESS HALL
INDEPENDENCE NATIONAL HISTORICAL PARK

ILLUSTRATION 26



WEST MIDDLE COMMITTEE ROOM

F.B. HANSON-DEL.
NHP:IND # 2863

D. West Middle Committee Room:

1. Carpeting -- Provisions made for the Senate Secretary's Office (No. 1, above), will be repeated here. Estimated cost: $300.00.

2. Carpet Padding -- A modern all hair 40 ounce felt pad will be placed under the carpet for conservation purposes. Estimated cost: $50.00.

3. Window Curtains (2 sets) -- The damask material and style of hangings used in this room should duplicate those used in other second floor rooms (see East Middle Committee Room, No. 3, above). This proposal includes the manufacture of a reserve set of hangings. Estimated cost: $450.00.

4. Venetian Blinds (2 sets) -- Period blinds will be reproduced, (see Senate Chamber, No. 4, above). Estimated cost: $400.00.

5. Chairs (12) -- This room, like its counterpart on the east side of the hallway, is believed to have been equipped with windsor chairs made by Samuel Claphamson in 1793 (see East Middle Committee Room, No. 5, above). Since chairs known to have been made by this chairmaker have not been found, a dozen antique Philadelphia windsors of the Cox type will be substituted. The number of chairs is based on Beckley's recommendations for House committee rooms. Estimated cost: $2,400.00.

6. Committee Table -- Since committee tables for the smaller committee rooms were undoubtedly made at the same time (1793), they should be as nearly alike as possible (pine, 8'-0" x 3'-6", with drawers and locks). Use may have to be made of a reproduction in either one or both of these rooms. Estimated cost: $225.00.

7. Writing Desk -- We recommend the use of a slant -top desk in this room on wholly conjectural grounds. Function of the room as part-library would seem to demand at least one piece of furniture upon which a heavy folio volume, such as an Atlas, could be placed and perused with ease.[93] The example we propose to use is one which is similar in design to the desk to be used as the Principal Clerk's desk in the Secretary's Office. As was customary, its top should be covered with green baize. Estimated cost: $175.00.

8. Bookcases (2) -- Physical evidence was found on the south wall of this room which tends to support Mr. Colborn's belief that the Senate library was relocated here in 1793.[94] Paint removal from the

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[93]It is possible that the "reading desk" which Charles Thompson ordered for the Continental Congress in 1776, was just such a desk, (Hist. Soc. of Pa., MSS. David Evans Day Book 1774-1812, I, [Aug. 12, 1776]. A slant-top table was used for this purpose in the Library of London's "Royal Institute" (see Part C. Illus. No. 12).

[94]In summation, Mr. Colborn believed that the Senate library experienced a growth comparable to that of the House library during the 1790-1800 period. This growth demanded more space -- space that the 1793 enlargement of Congress Hall made available. This consolidation would have been consistent with John Beckley's recommendations for the House library. In addition, it is speculated that use of this room as the Law Library of Philadelphia beginning in 1819 at least, may have been suggested by Congressional precedent (see Part C, Sec. 2, p. 34). Records of the Philadelphia Law Library failed to produce any pertinent information.

wall in 1963 uncovered markings from what appear to have been bookcase placements (see Illus. No. 27). The stripping had its adverse effects however. Without the evidence of all the paint layers it is impossible to ascertain with certainty the history of these cases in terms of change in their physical appearance.[95] One factor appears stable; i.e., the nailing strips which secured the bookcases to the wall were in place before the wall was sized for painting, and they were positioned at approximately the same height on either side of the door. We deduce from this that the nailing strips date to the construction of the wall in 1793, and that the cases may have been identical in height. On the basis of this evidence we propose to construct two 7'-3 7/8" pine bookcases against the south wall of this room. Their interior compartments will be designed to accommodate folio, quarto and octavo sized volumes.

Estimated cost: $500.00.

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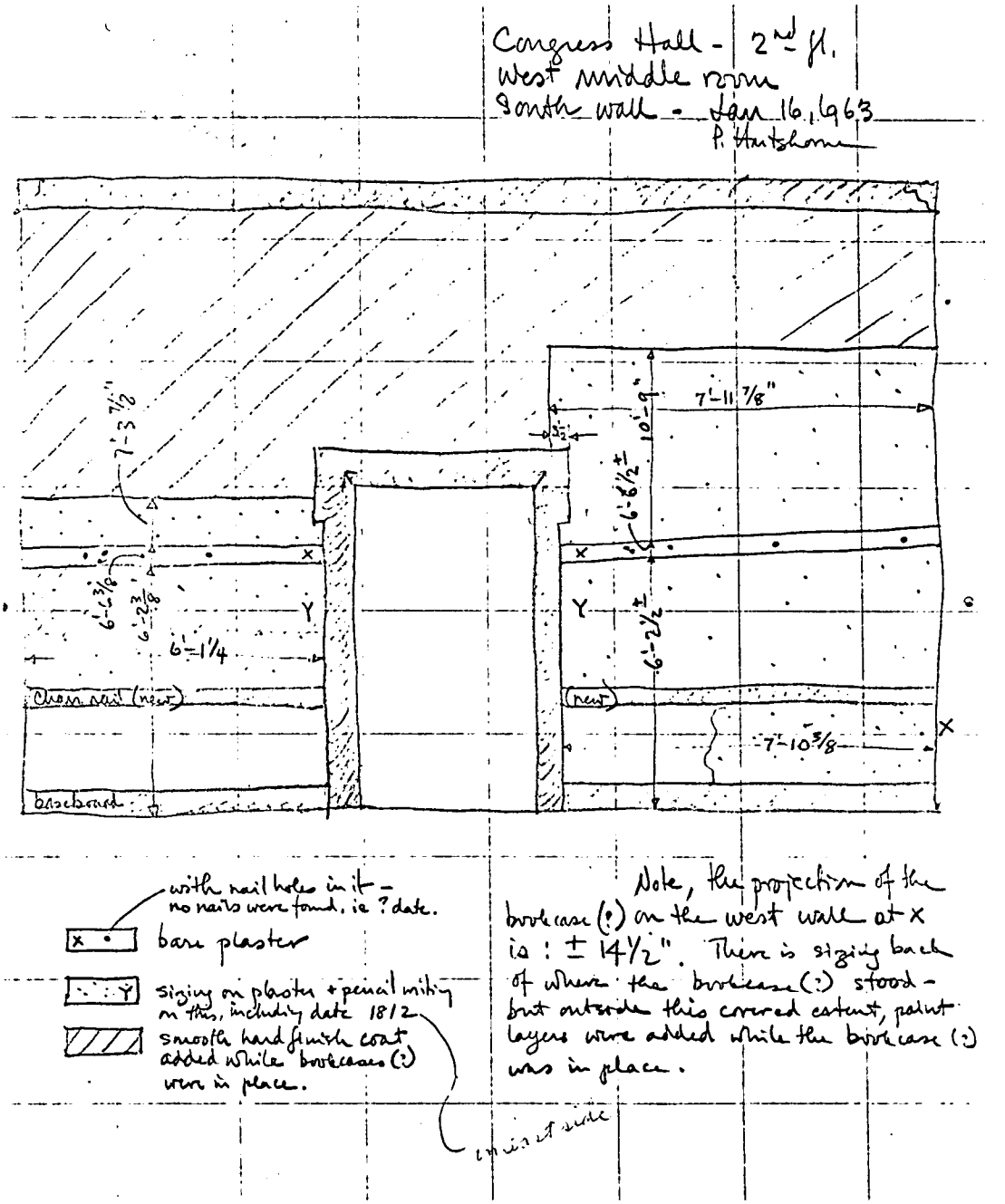
[95]The diagramatic rendering of these markings show the placement area for two un-matched bookcases. Were they originally designed as such? It is possible that the Senate removed its bookcases in 1800, and cases had to be constructed to accommodate the larger Law Library. The pencilled number 1812 found beneath the paint on the east side of this wall may indicate that this was done. However, the number may not represent a date since it appears with other numbers that are clearly tabulation figures. It is more probable that the original bookcases were left behind by the Senate, enlarged by the Law Library, and later removed. Spot checking for the number of paint layers at the upper and lower sections of the west side area might have answered this unforeseeable question. The area immediately above the cases must have been re-plastered during some 19th century remodelling since the area behind the cases was finish-coated originally.

Illustration No. 27



Copy of a sketch by E.O.D.C. architect Penelope Hartshorne of the south wall in the West Middle Committee Room when it was stripped of paint in April, 1962. The markings uncovered indicate probable bookcase placements of the Senate library.

9. Bookcase Dust Curtains (2 sets) -- In 1816 the House of Representatives purchased "curtains for [its] committee bookcases."[96] Many 18th century portraits have been found showing part of a curtain furled against a bookcase in the background of a painting, but the reference above substantiates that this was a common practise and not merely artistic convention. In Plate 382 of Diderot's Encyclopedia is another direct illustration of the dust curtain. These combined references suggest that the practise was common enough to have been adopted in Congress Hall. We propose to use green baize hung in loosely gathered folds on both bookcases in the Senate library. Estimated cost: $45.00.

10. Portrait of Marie Antoinette -- See East Middle Committee Room, No. 8, above.

11. Curtains for Portrait of Marie Antoinette (2 sets) -- See East Middle Committee Room, No. 9, above.

12. Andirons -- The fireplace in this room should be equipped with andirons matching those used in the East Middle Committee Room (No. 10, above). Estimated cost: $200.00.

13. Fender -- An antique fender made of iron wire capped with a brass rail is recommended for use here. Estimated cost: $65.00.

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[96] Miscellaneous Treasury Accounts (1813-1822), National Archives, Washington, D. C.

14. Shovel, Tongs and Jamb Hook -- These implements should be antique, matching in design the andirons recommended above. Estimated cost: $65.00.

15. Candlesticks and Candles (4) -- Provisions made for the East Middle Committee Room (No. 13, above), will be repeated here. Estimated cost: $60.00.

16. Inkstand -- The committee table inkstand should be wooden with a drawer and glass inkwells (see East Middle Committee Room, No. 14, above). Estimated cost: $125.00.

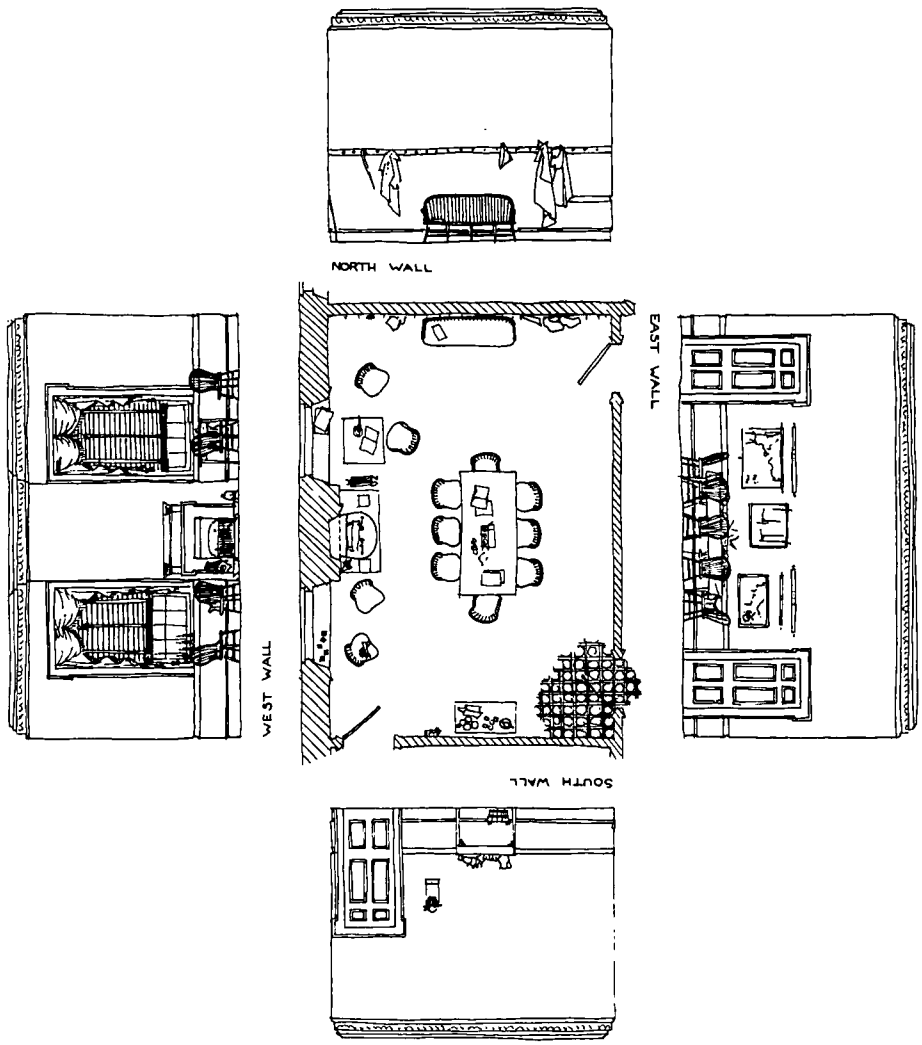
17. Maps and Charts (4-6) -- Up to one half dozen period maps and charts, both framed and hung from rollers, will be mounted on the east wall of this room, (see Senate Secretary's Office, No. 19, above). Preferably these will represent titles found on Duane's list of 1802. Estimated cost: $1200.00.

18. Books -- The bulk of the reconstructed Senate library will be placed in the bookcases in this room (see Senate Secretary's Office, No. 16, above).

19. Spitting Boxes (2) -- Two antique specimens are recommended for placement near the fireplace (see Senate Chamber, No. 26, above). Estimated cost: $30.00.

20. Green Baize -- Reproduced green baize should be stretched over the tops of the committee table and the reading desk, and secured with ornamental brass tacks (see Senate Secretary's Office, No. 45, above). Estimated cost: $35.00.

21. Miscellaneous Materials -- A few antique objects, such as a penknife, eyeglasses, a snuff-box, a handkerchief, and printed documents will complete the furnishings needed for this room. Estimated cost: $125.00.



CONFERENCE ROOM

J.C. MILLEY, F.B. HANSON – DES.
F.B. HANSON – DEL.

0 1 5 FEET
NHP:IND ⊕ 2862

BASIC DATA

RECOMMENDED			
APPROVED			

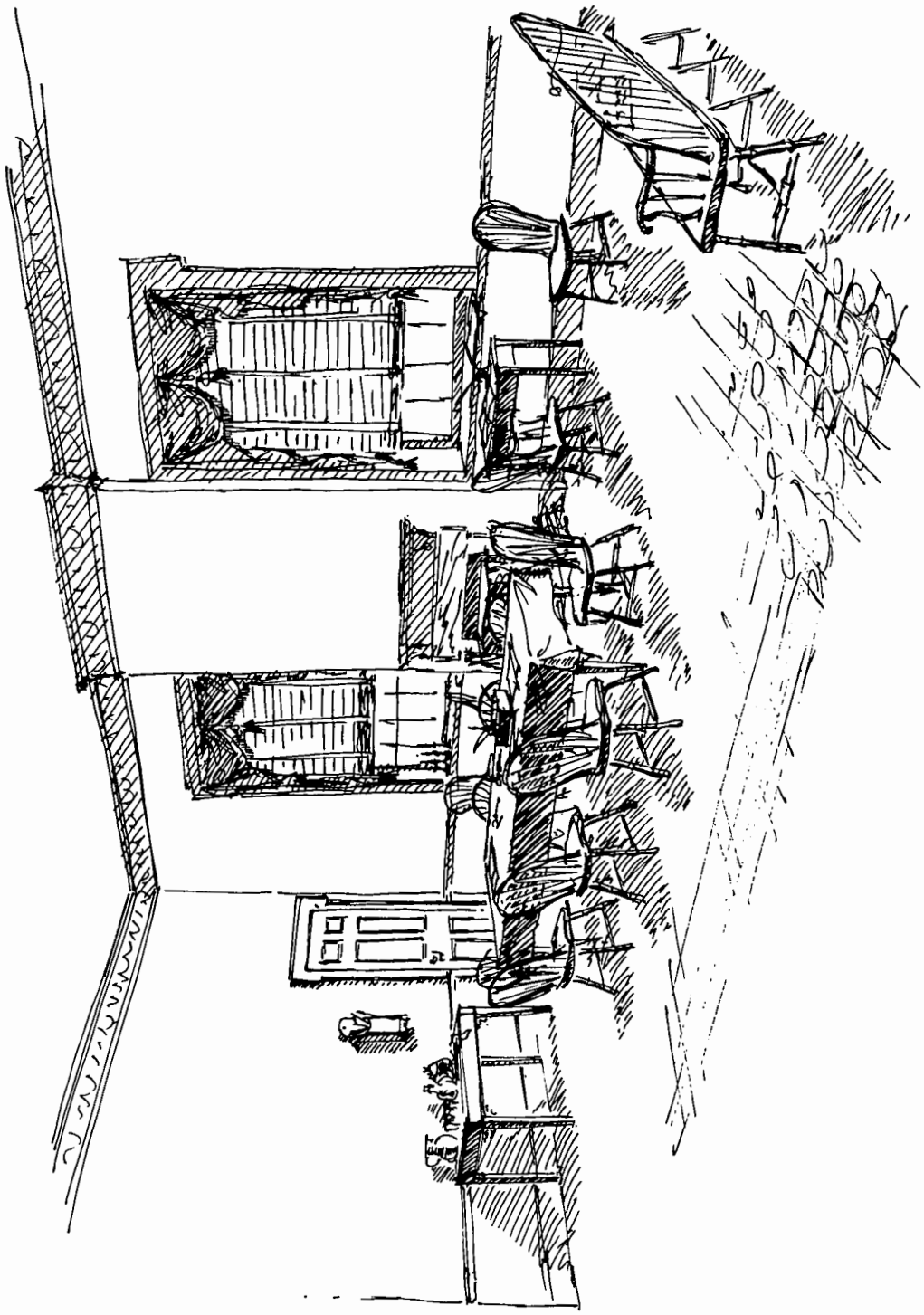
SCALE 1/4"-1'-0"

NO.	DESCRIPTION OF REVISION	MADE	DATE

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

SECOND FLOOR FURNISHINGS PLAN
CONGRESS HALL
INDEPENDENCE NATIONAL HISTORICAL PARK

ILLUSTRATION 29



CONFERENCE ROOM

F.B. HANSON-DEL.
NHP:IND # 2863

E. Conference Room:

1. Carpeting: -- Reproduced wall-to-wall ingrain carpeting of the pattern used in the House of Representatives Chamber will be repeated here (see Senate Secretary's Office, No. 1, above). Estimated cost: $400.00.

2. Carpet Padding -- A modern all hair 40 ounce felt pad should be placed under the carpet for conservation purposes. Estimated cost: $50.00.

3. Window Curtains (4 pairs) -- Provisions made for the Senate Chamber and smaller committee rooms will be repeated here. Estimated cost: $450.00.

4. Venetian Blinds (2 sets) -- Period Venetian blinds will be reproduced (see Senate Chamber, No. 4, above). Estimated cost: $400.00.

5. Chairs (12) -- Vouchers related to the procurement of chairs for this room in 1790 have since been lost, but the chairs may be assumed to have been windsors (see Senate Secretary's Office, No. 4, above). A dozen antique arm and side chairs of the William Cox type will be procured. Estimated cost: $2,400.00.

6. Committee Table -- Because Mr. Beckley prescribed table dimensions for committee purposes this table should be structurally identical to those used in the smaller committee rooms. It is suggested that its green baize covering be extended to hang over the table top as illustrated in the English print "The College of Physicians" (Part C, Illus. No. 17). Estimated cost: $225.00.

7. Small Table -- Certain furnishings, for which no documentation is available, will be required to convey the feeling of a more congenial atmosphere in this room. A small pine table, for instance, upon which contemporary newspapers might be placed, would help create this atmosphere. The English print "The Board of Trade" (Part C, Illus. No. 16), which illustrates a similar room, depicts a gentleman seated before a small table placed in front of the window. He appears engrossed in letter writing while other members of the Board form isolated discussion groups. The effect is comparable to that desired for the Conference Room. Accordingly, a small antique table of the size to be used for the Doorkeeper's table is recommended. Estimated cost: $135.00.

8. Windsor Settee -- In a "Small committee room" in New York's Federal Hall, William Maclay found a piece of furniture upon which he reclined with some discomfort (see Part C, Sec., 2, p. 47). This suggests a bench, or something comparable, possibly a windsor settee. Since size is relative, and the "small" committee rooms of Congress Hall would not accommodate a settee without crowding, it is proposed that an antique windsor settee be placed in the Conference Room, against the north wall. Estimated cost: $1,200.00.

9. Refreshment Table: -- Although no reference to a refreshment table for the Senators has been found, it seems probable that they would have required one as well as the Representatives. The Conference Room rather than the ligislative chamber seems the logical location for this feature on the second floor. An antique marble top mahogany sideboard table in the style of Thomas Affleck would relate this piece to other furnishings by this maker in Congress Hall, (see Hornor, Blue Book of Philadelphia Furniture, Plate 261). Estimated cost: $3,000.00.

10. Refreshment Table Accessories (15) -- The refreshment table's function should be made self-explanatory by including the following antique objects: one half dozen blown glass tumblers; one Pennsylvania red-colored earthenware pitcher; one half dozen rum and spirits bottles; a linen towel; and a wooden wash bucket. Estimated cost: $390.00 (Tumblers $72.00, Pitcher $65.00, Bottles $216.00, Towel $12.00, Bucket $35.00).

11. Pipe Rest, Pipe Rack and Clay Pipes -- Prints of the period testify to the smoking habits of the eighteenth century gentlemen. One would not only expect to find the ubiquitous clay pipes in the Conference Room, but also provisions to accommodate them. It is recommended that a period tin or iron pipe rest be placed on the hearth and clay pipes laid on it -- as they might have been placed in the course of conversation. A period pipe rack of Pennsylvania origin

might naturally find its place on the wall above the refreshment table. It is in such a rack that the pipes would have been placed when not in use. Estimated cost: $380.00 (Pipe rest $165.00, Pipe Rack $185.00, Clay Pipes $30.00).

12. Open Stove -- Provisions made for the Senate Secretary's Office, No. 21, above, will be repeated here. Estimated cost: $250.00.

13. Leaded Hearth -- Sheet lead painted with red oxide should be placed on the hearth beneath the stove. (see Edgerton, Sec. III, p. 11). Estimated cost: $25.00.

14. Fender -- The antique iron fenders procured for the stoves in this room and the Secretary's Office should be as close to one another in design as possible. Estimated cost: $60.00.

15. Andirons -- Antique wrought-iron andirons of the "goose-neck" variety are recommended for use in this stove (see Senate Secretary's Office, No. 24, above). Estimated cost: $100.00.

16. Shovel, Tongs, and Jamb Hook -- An antique brass jamb hook, and a matching set of antique wrought-iron shovel and tongs, identical to those proposed for use in the House of Representatives Chamber are recommended.[97] Estimated cost: $65.00.

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[97]Part C, Section 6, p. 110, No. 10; and First Fl. Furn. Pl., Part D, Section III, p. 31.

17. Bellows -- One antique bellows of Philadelphia manufacture is recommended for placement by the fireplace (see Senate Secretary's Office, No. 29, above). Estimated cost: $55.00.

18. Candlesticks and Candles (5) -- As with other second floor rooms we can only assume that candlesticks were the lighting devices used when the situation demanded. Five period brass candlesticks of simple classical form will be sufficient to illustrate the mode of artificial lighting. They may be scattered throughout the room, or even placed in a group on the window sill to emphasize their infrequent use. Estimated cost: $75.00.

19. Inkstands (2) -- A wooden inkstand of the form proposed for the smaller committee rooms should be procured for the committee table in this room. Either a round or rectangular pewter inkstand could be used for the small table. Both should be antique. Estimated cost: $220.00.

20. Maps and Charts (4-6) -- We propose to use the east wall of this room for a concentration of maps and charts, both framed and hung from rollers (see Senate Secretary's Office, No. 19, above). Hopefully, some of these will be titles found on Duane's 1802 inventory; in any event, all should be of the period. Estimated cost: $1,200.00.

21. Pegboard -- (see Senate Secretary's Office, No. 37, above). A pegboard located on the north wall of the Conference Room would be in close proximity to the stairway, and a natural place for the Senators to have dispensed with excess clothing. A reproduction may have to be used. Estimated cost: $100.00.

22. Period Clothing -- Because of the acute shortage of period garments in the antiques market it is practical to recommend the acquisition of only a few representative pieces to hang on the pegboard in this room. Two or three great coats and a hat would contribute sufficient personality to the restoration. Estimated cost: $300.00.

23. Spitting Boxes (2) -- Provisions made for the smaller committee rooms will be repeated here. Estimated cost: $30.00.

24. Green Baize -- Reproduced green baize will be used in this room to cover the tables. Estimated cost: $40.00.

25. Miscellaneous Materials -- A few miscellaneous objects to be dispersed throughout the room in studied disarray, complete this list of recommended furnishings. Period newspapers stacked on the window sill, a spilled bowl of tobacco, open reference books on the table, a pair of eyeglasses, a handkerchief, a pair of gloves, and correspondence addressed to the legislators are examples of the kinds of things that should be located. Estimated cost: $150.00.

F. Hallways:

1. Carpeting -- In November of 1793, Samuel Benge received payment for installation of a carpet in the "Senate Chamber Passage."[98] His use of thread and tacks indicates that the carpet was probably ingrain and laid wall-to-wall. Lacking reference to the design of this carpeting we propose to use in the hallway the same reproduced ingrain as recommended for the committee rooms and Secretary's Office. Carpeting should start at the entrance to the hallway proper, leaving clear the second floor stairway landing. Estimated cost: $250.00.

2. Carpet Padding -- A modern all hair 40 ounce felt pad will be placed under the carpet for conservation purposes. Estimated cost: $40.00.

3. Chairs (6) -- Six reproduced windsor armchairs will be placed in the hallway outside of the Secretary's office for both interpretive purposes and visitor accommodation. They will illustrate the number and kind of chairs proposed for a comparable location by John Beckley (Part C. Appendix J) while serving as a rest area for visitors. They must necessarily be reproductions. Estimated cost: $750.00.

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[98]Part C, Section 2, p. 69.

4. Hanging Lantern -- Because no information has been uncovered to support the use of lighting devices in the Senate hallway, we recommend that only the stair landing be provided with a hanging lantern.[99] It should be a brass-ribbed period example, but not necessarily identical to the lantern used in the first floor vestibule directly below. Estimated cost: $450.00.

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[99]First Fl. Furn. Pl., Part D, Section III, p. 67.

APPENDIXES

Appendix I

SUGGESTED CHANGES TO PART C

FURNISHINGS PLAN SECOND FLOOR CONGRESS HALL

Senate Chamber:

Copper Ash Bucket (Part C, Section 6, Page 107, No. 17). For Reasons outlined on page 82 of this Part, the copper ash bucket has been re-located in the Senate Secretary's Office.

Portraits of Louis XVI and Marie Antoinette (Part C, Section 6, Page 107, No. 12). There is reason to believe that the royal portraits were located in the middle committee rooms at least from 1795 to 1800. (see Page 95).

Senate Secretary's Office:

Curtains (Part C, Section 6, Page 111, No. 12). Samuel Benge's account was for taking down the "Large Curtain over Speaker Chair, and other Curtains in the Sennet Chamber & Congress rooms . . ." This does not necessarily include the Secretary's Office. Since window hangings in the Senate apartments were purely decorative in nature, and since transcription duties would have been facilitated by the maximum amount of daylight, it would have been a practical consideration to dispense with this embellishment in the Secretary's Office. Their elimination further defines the utilitarian nature of this room.

East Middle Committee Room:

Small Tables and Writing Tables (Part C, Section 6, Page 114, No. 2). A small table and a writing desk have been placed in the Conference Room and the West Middle Committee Room, respectively, where a definite need for them existed. In the East Middle Committee Room, however, no such need was found. The limited floor space in this room, the omission of these objects in Beckley's recommendations for committee rooms (Part C, Appendix J), and the fact that nothing can be deduced from the use of similar objects by the Common Council in Congress Hall in 1789, precluded adopting them here.

Bookcases (Part C, Section 6, Page 114, No. 3). Circumstantial evidence suggests the placement of painted bookcases in only the Secretary's Office and West Middle Committee Room.

Leaded Hearth (Part C, Section 6, Page 115, No. 10). It is doubtful that the hearths in the middle committee rooms received lead coverings, because there were no stoves in these fireplaces (see Edgerton, Section V, Page 42).

Pegboard and Period Clothing (Part C, Section 6, Page 115, No. 15). The gallery stairway and the portrait of Louis XVI in this room greatly limit the available wall space. It was decided, therefore, to place pegboards with period garments on them only in the Secretary's Office and the Conference Room, where they might naturally have been located.

West Middle Committee Room:

Small Tables and Writing Tables (Part C, Section 6, Page 114, No. 2). See the same subject under East Middle Committee Room above.

Book-Press (Part C, Section 6, Page 114, No. 4). Inclusion of a book-press in this room is debatable. Because the room is believed to have been given both library and committee room functions, its furnishings may have varied somewhat from those proposed by John Beckley for ordinary committee rooms. The large open bookcases, and the positioning of the portrait of Marie Antoinette, also reduce large wall areas against which a book-press might be placed comfortably.

Leaded Hearth (Part C, Section 6, Page 115, No. 10). Like the committee room east of the hallway, this room was without a stove, (see Edgerton, Section V, Page 42) and therefore needed no lead on the hearth.

Pegboard and Period Clothing (Part C, Section 6, Page 115, No. 15). Wall space in this room does not permit the inclusion of pegboards hung with period garments.

Conference Room:

Small Tables and Writing Tables (Part C, Section 6, Page 114, No. 2). See the same subject under East Middle Committee Room above.

Bookcases (Part C, Section 6, Page 114, No. 3). Circumstantial evidence suggests the placement of painted bookcases in only the Secretary's Office and West Middle Committee Room.

Book-Press (Part C, Section 6, Page 114, No. 4). Like the West Middle Committee Room, this room had a dual function. Use of a book-press is optional. If emphasis is to be placed on the room's committee function, a book-press might later be added.

Appendix II

"THE MOUNT VERNON CARPET"

In 1897 a carpet featuring the U.S. Seal as its central medallion was given to the Mt. Vernon Ladies Association by Mrs. Townsend Whelen of Philadelphia. At present it is on loan to the Smithsonian Institution in Washington (Illus. No. 30). According to family tradition this carpet was a gift to Judge Jasper Yeates (grandfather of Mrs. Whelen) from George Washington, who had refused to accept it as a gift from Louis XVI, King of France. For years the carpet was accepted as one of French manufacture. In 1923 Cornelia B. Faraday catalogued it in European and American Carpets and Rugs, as a "French moquette" (or velvet-like weave), made in strips on a hand-loom.

Mrs. Marion Sadtler Carson challenged this attribution. Her arguments for re-attributing the carpet to William Peter Sprague were published in an article "Washington's Carpet at Mt. Vernon," Antiques, Feb. 1947, pp. 118-119. She reasoned that, like the Senate carpet made by Sprague in 1791, the Mt. Vernon carpet had the U.S. Seal as its central medallion, and that Washington's account books revealed payment made to Sprague in the same year "for a Carpet made by him for the large dining room." These similarities of design and date prompted the conclusion that the "Mt. Vernon carpet" was, in fact, the carpet which Washington had purchased from Sprague. With knowledge of Sprague's advertisements pertaining to his "Axminster" type carpets, Mrs. Carson dismissed the "Mt. Vernon carpet's" traditional identification as a moquette by claiming they were "similar" weaves. Perhaps the carpet had been a gift to Yeates from Washington, but then she concluded, it may have been acquired by Yeates at public auction when Washington sold his Philadelphia furnishings in 1799.

Convincing as these arguments may be, current investigations tend to contradict Mrs. Carson's line of reasoning. Evidence stylistic, historical and technological make the attribution of this carpet to Sprague exceedingly tenuous, and therefore rule it out as a model to use for the reproduced Senate carpet:

Appendix II

Stylistic: When making stylistic comparisons it is the differences that occur between two like objects that should be given first consideration, the similarities second. In contrast to the description of the Senate carpet for instance (see Page 22), the eagle in the "Mt. Vernon carpet" is not properly "displayed," (see Frank H. Sommer, "Emblem and Device: The Origin of the Great Seal of the United States," The Art Quarterly, Spring, 1961, pp. 56-76). He holds seventeen arrows in his sinister talon instead of thirteen, and he sports seventeen stripes in his shield. It is logical to assume that Sprague's eagle for so august a body as the U.S. Senate would have borne a semblance of fidelity to the Seal but recently adopted in 1782. It is equally logical to assume that he would have repeated the design verbatim if employed for two carpets woven in the same year. It cannot be ignored that the swan, the butterfly, the anthemion, the trailing vine, and the star-studded field--all of which occur on the "Mt. Vernon carpet"-- find no place in the 1791 description of Sprague's work for the Senate. Stylistically, this combination of motifs is "Empire," it is more Percier and Fontaine than Adam, and dates closer to 1810 than to 1790, (for a good chronological sequence of carpet designs see Illus. No. 31).

Historical: According to Insurance Surveys (Harold Donaldson Eberlein, "Historic Philadelphia," Transactions of the American Philosophical Society, Vol. 43, Part 1, 1953, pp. 162-163), Washington's large dining-room was 34' in length. It also had a bow window at one end to which its carpet was to conform in shape, (Letter from Tobias Lear to George Washington, Philadelphia, Oct. 31, 1790). The "Mt. Vernon carpet" (15'-5" x 17'-6"), shows no signs of alterations, or of ever having been cut-down. If, perchance, it was used in the President's dining-room, 17' of the floor would have been without carpeting. Approaching the problem differently, the Congress Hall vouchers tell us that Sprague was charging between 21 and 24 shillings per yard for carpeting. Using 24 shillings as his maximun charge, the 37 running yards in the "Mt. Vernon carpet" would have cost slightly more than 44 pounds. The carpet Washington purchased from Sprague, however, is known to have cost him in excess of 80 pounds, meaning that it was almost twice the size of the "Mt. Vernon carpet."

Appendix II

Technological: Most convincing, perhaps, is the evidence disclosed through a physical analysis of the "Mt. Vernon carpet" structure. The museum staff of INHP found no point of similarity between the weave of this carpet and that of Axminster-attirbuted carpets examined (see note 8). Most simply stated, its weave is finer and more velvet-like, placing it in the family of an English Wilton or a French moquette. These observations have been confirmed by Miss Emory of the Textile Museum, Washington, D.C., and Mrs. Cooper, Curator of Textiles, Smithsonian Institution, Washington, D.C. Both authorities agree that the "Mt. Vernon carpet" is probably a very early Wilton, but "definitely not an early Axminster," (or hand-knotted carpet). Since Sprague's advertisements clearly state that his carpets were of the Axminster or Turkey type, the "Mt. Vernon carpet" could not be from Sprague's manufactory.

Illustration No. 30

Carpet belonging to the Mr. Vernon Ladies Association, now on loan to the Smithsonian Institution. Once thought to be the carpet William Peter Sprague made for the President's House in 1790, this is now considered, on the basis of style and structure, to be an English Wilton made about 1812 (see Illus. No. 31).

Illustrated here is a chronological sequence of carpet designs which appeared in Antiques magazine, Oct. 1932, pp. 148-149. Closest to the Mt. Vernon carpet in design is that assignable to the French Directoire period (1795-1804), fifth from the left.

Appendix III

HISTORY AND ANALYSIS OF CONGRESS HALL FURNITURE

Preface

This Appendix is divided into two parts. The first part is a revision of the history of Congress Hall furniture.[1] As with most problematical areas of history the disclosure of new information, or the incorporation of different kinds of materials, has shed a slightly different light on past interpretations. As our knowledge of the problem increases even seemingly unimportant references become meaningful. This re-writing of the history incorporates information related to specific pieces of furniture from the Congress Hall group. In this way the history related to the furniture collectively helps substantiate or refute the traditional stories attached to specific pieces of furniture, and vice versa. A physical analysis of the chairs in the INHP collection comprises the second part. Conducted in 1963 by Museum Curators Frederick B. Hanson and John C. Milley, it provided guidelines for the restoration of the chairs. More important, perhaps. it helped substantiate the attribution of this furniture to Thomas Affleck.

Part A: History

The Misnomer "Signers' Chairs"

Inextricably related to the problem of refurnishing Congress Hall to the 1790-1800 period is the problem of refurnishing the State House to the 1776 period. The historic furnishings from Congress Hall were long mistakenly identified as those used in the State House in 1776. Precisely when the term "Signers' Chairs" or "Delegates' Chairs" attached itself to the chairs made by Thomas Affleck in 1790 and 1793 is not known, but the misnomer was certainly prevalent long before the Centennial restoration work of Col. Frank M. Etting. Unfortunately, where Col. Etting should be commended for having found so many of the Affleck chairs, he is derided as the one who incorrectly identified them as those used at the 1776 signing. Blame, if any, must be

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[1]Portions of this history have previously been told in the following: Dr. Dennis C. Kurjack, "Are the Mahogany Elbow Chairs in the Independence Hall Collection 'Signers' Chairs'?", (ca.1954), typescript, Museum Office, INHP; Mary Ann Hagan, "Congress Hall Furniture 1800-1812," Furnishing Plan For the First Floor of Congress Hall, (March, 1961), Appendix D; Robert J. Colborn, "Second Floor Furnishings After 1800," Furnishing Plan For the Second Floor of Congress Hall, (Oct. 1963), Part C, Section 5, pp. 88ff.

ascribed to a misdirected burst of nationalism following Lafayette's visit to America in 1824. Once labelled as furniture used by the "Sages of '76," it took over a hundred years to correct the error. On the positive side, it was their mistaken identity which saved these chairs from almost certain oblivion or destruction.

Throughout this time span there seem to have been undertones of doubt about calling the Congress Hall chairs "Signers' Chairs. For instance, Robert and Elizabeth Shackleton, collectors and authors, had this to say about them in 1918:

> It seems to us quite likely that the most famous chairs in America are mistakenly honored; we mean the honored 'Signers' chairs in Independence Hall. For at once the collector notices that they are apparently of the period 1780 to 1790. . .[2]

As related later in this Appendix, there is even reason to suspect that the chairs found in Harrisburg were late in acquiring this designation. However, no effective protest was raised until William Mac Pherson Hornor openly challenged the misnomer in his Blue Book of Philadelphia Furniture, 1935. Although omitting the source of his knowledge, Hornor correctly identified the chairs as those made by Affleck for Congress Hall, and advanced the thesis that Windsors were probably used in the State House in 1776.

Since 1951, National Park Service historians have located the documentation necessary to support Hornor's thesis. They have concluded that the chairs used in Independence Hall by members of the Pennsylvania Assembly were first of the rush-bottom slat-back variety, giving way in fashion to the Windsor about 1760. Because no major refurnishing of Independence Hall is recorded prior to the British occupation of 1777, it is believed the Continental Congress was granted use of existing furniture. These furnishings were probably subjected to wanton destruction by the British, because a complete refurnishing of the State House was undertaken between 1778-1790. The seating furniture then ordered was almost wholly of the Windsor variety, a notable exception being a mahogany armchair procured for the Speaker of the Pennsylvania Assembly from John Folwell in 1779.[3]

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[2]Quoted from a clipping from an unidentified newspaper, INHP collection.

[3]Horner was also the first to properly identify the Folwell chair. See "A Preliminary Report on the Restoration and Refurnishing of the First Floor of Independence Hall," MS, INHP (Jan. 1954), pp. 98ff.

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Reorganization of the Pennsylvania Legislature into a bicameral body in 1790 was effected with little change in furnishings. Some new "pine tables with drawers, locks and keys" were procured to meet the needs of the House of Representatives meeting in the Assembly Room, but the Senate, meeting on the second floor, seems to have been satisfactorily equipped with existing furniture. In contrast to the common pine furniture used by the State legislative bodies, a more expensive mahogany was used by the Federal Legislature, both in New York and in Philadelphia.

Thomas Affleck and Congress Hall

Among the payments made by the Philadelphia County Commissioners in 1790 for the fitting up of Congress Hall to receive the U.S. Congress was £ 469. 6s. 0d. to Thomas Affleck "for furniture." This sum could only have been for furniture considerably more elaborate than the Windsor variety. Although not specifically stated in the accounts, it is certain that the payment for "stuffing, covering and brass-nailing" a total of 92 mahogany chairs refers to the furniture made by Affleck. According to contemporary accounts the legislative desks were also of mahogany. The cumulative references to these desks indicate that those in the House Chamber were joined to form three concentric half-circles, while those in the Senate Chamber were probably individual and free-standing. During the 1793 enlargement of Congress Hall 45 more chairs were purchased from Thomas Affleck. Samuel Benge upholstered forty-four of these in black leather for the House, and one in red leather for the Senate. All of these desks and chairs belonged to the State of Pennsylvania.

The State Government Moves

Philadelphia did not long enjoy the prestige of hosting both State and Federal governments. On April 3, 1799, the Pennsylvania Assembly passed "An Act to Provide for the Removal of the Seat of Government of the State of Pennsylvania." Although no mention is made in this Act of the furniture used by the State legislature, several bills of lading have survived which testify to its removal to Lancaster during the summer of 1799.[4]

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[4] In addition to the Furnishing Plan for the First Floor of Independence Hall, see Hubertis Cummings, "The Capitols of Pennsylvania," reprinted from Pennsylvania History, quarterly Journal of the Pennsylvania Historical Association, Vol. XX, No. 4.

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The Federal Government Moves

The U.S. Congress continued meeting in Philadelphia until May 14, 1800. Certain personal effects were removed to Washington in that year, but the property of the State remained in Congress Hall. The chambers formerly occupied by Congress were immediately readied for Federal courts. In June of 1801 Charles Culnan was paid to remove the furniture "used by the Representatives of the United States, from the upper Gallery, and that of the U.S. Senate from their Chamber, to the Pennsylvania Senate Chamber in the State House." This is interpreted to mean that at least a portion of the furniture used by the Representatives had been temporarily stored in the House gallery, and was in 1801 removed by Culnan, together with the Senate furnishings, for storage on the second floor of the State House.

Realizing the furniture was not being put to use, the Marshall of the Eastern District Court of Pennsylvania unsuccessfully petitioned the State on Dec. 10, 1801, for a loan of the furniture to accommodate the Federal courts. The petition served, at least, to direct legislative attention to the unused furniture. On Dec. 21, 1801, a committee of three was "appointed to inquire and report to the House in what manner the said furniture may be disposed of." On January 1, 1802, the committee reported that "chairs, clerks-desks, writing tables and carpets," were stored in a "Chamber in the State-house," some of it in a state of disrepair. Following the committee report was a resolution to have the State Legislature sell the furniture it was then using in Lancaster, and replace it with that from Congress Hall. The resolution was postponed indefinitely. It was at this moment that Charles Willson Peale reported to Lancaster, on March 17, 1802, that "There is chairs, tables and a great quantity of papers in the State House, all of which I will take care of until I receive instructions." Another year had passed when, on Feb. 26, 1803, the General Assembly resolved:

> That the Clerks of the respective Houses, shall cause the desks and chairs, the property of the Commonwealth, which were lately occupied by Congress, and are now in the City of Philadelphia, to be transported to the seat of government [Lancaster] and placed in the room of the desks and chairs now occupied by the General Assembly.

The State Divides Congress Hall Furniture

Revising somewhat this recommendation the Legislature finally resolved to sell only the furniture used by the State Senate.

Completion of this action is found in a report by the Committee on Accounts dated Jan. 10, 1804. It explained that George Bryan, Clerk of the Senate, received payment:

> For the purpose of removing the furniture for the use of the Senate, from Philadelphia to Lancaster, and placing it in the Senate Chamber, instead of furniture which was then in use, and for supplying carpeting for the Senate Chamber.

The State's decision to remove only a portion of the Congress Hall furniture to Lancaster was probably influenced by the condition of the furniture, and by the difficulty of re-using the curved desks from the House of Representatives. If the State Senators alone were equipped with Affleck furniture, three of the U.S. Senate desks and chairs may have remained in Philadelphia, together with all 105 desks and chairs from the House Chamber. This split of the furniture explains why most of the Congress Hall chairs located to date carry histories of Philadelphia ownership with no reference to a Lancaster or Harrisburg sojourn.[5]

Between 1803 and 1813 the furniture that remained in Philadelphia was shunted back and forth between the buildings in Independence Square. Charles Willson Peale wrote to Charles Biddle early in 1812, saying:

> The furniture left here consists of some long mahogany tables of the form of a segment of a Circle, and some chairs, all of which I see packed with care in the East wing up stairs. Govr. McKean let Young Mr. Ingersoll, Mr. Read and Mr. Hunt at different periods have the use of those Rooms, and those Gentlemen removed the furniture, some of it to the Cellars of the State House, and some of it into Congress Hall.

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[5] Six chairs in the Park collection have histories which relate them to Harrisburg and vicinity: Cat. Nos. 3031, 3033, 3041, 3046, 3048, and 3570 (also from Harrisburg is the chair in the Dauphin County Historical Society). Nineteen chairs in the Park collection have histories which relate them to Philadelphia and vicinity: Cat. Nos. 3032, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3042, 3043, 3044, 3047, 3049, 3050, 3051, 3052, 1389, 1382, and 2759 (also from Philadelphia are at least nine chairs in private collections).

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The State Capital Moves from Lancaster to Harrisburg

Mr. Biddle's interest in the furniture may be related in some way to preparations in Lancaster for yet another removal of the State Capital to Harrisburg. The act prescribing removal was passed on Feb. 21, 1810. A supplemental act, passed on Feb. 7, 1812, stipulated that a committee of each house would decide which of its respective furnishings justified transportation. The residue of its furnishings was to be sold at public auction and the proceeds from these sales paid into the State Treasury.

The sale of obsolete legislative furniture took place in Lancaster in April, 1812. Significantly, not one piece of Senate furniture is found among the extant vendue lists. The House committee, on the other hand, caused 106 chairs, 32 tables and 8 desks belonging to the House of Representatives to be sold on April 18. In spite of this, the House still had some furniture moved to Harrisburg, together with what must have been all of the Senate furnishings. Senate Clerk Joseph McJimsey's subsequent expenditures for the repair of furniture belonging to the Senate suggests that the Congress Hall furniture was still deemed worthy of use. What passed into private hands in 1812 was most likely the 1778-1790 furniture from Independence Hall, which the State had shipped to Lancaster in 1799. Two armchairs in the Lancaster County Historical Society are the only known pieces of furniture reputed to have come from the 1812 sale. They are Windsors (Illus. No. 32).[6] The sale of House furniture is further substantiated by extant records of payments made for new furniture for the House of Representatives. George Heckert, Clerk of the House, made payment to Joseph Robinson for one hundred and twenty Windsor chairs on Oct. 26, 1812; and to Stephen Hills for one hundred and thirteen writing desks on April 3, 1813.[7]

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[6]A gift from Mr. Henry Slaugh, these chairs are said to have been used in Independence Hall by the Continental Congress, and the Pennsylvania Legislature. While we may question their use in 1776, there is no reason to doubt the rest of this history. No information was gained from approximately fifty letters of enquiry that were mailed to persons in Lancaster having the same surnames that appear on the 1812 vendue lists.

[7]Records of the Department of the Auditor General, Internal Improvements File, "Removal of Seat of Government, 1812," Division of Public Records, Pennsylvania Historical Museum Commission, Harrisburg.

Illustration No. 32

Pair of Windsor armchairs owned by the Lancaster County Historical Society, the gift of Mr. Henry Slaugh. These chairs have a history of having come from Independence Hall. They are probably part of the 1778-1790 period of furnishings which were moved to Lancaster in 1799.

Their quarters in the fifteen year old Dauphin County Court House in Harrisburg may have been looked upon as temporary because by March of 1816, the legislature had laid plans for the erection of a new Capitol building. Master carpenter Stephen Hills, who had remodelled the Dauphin County Court House for the Legislature in 1812, won the contract to construct the new building. To help defray its construction cost the State decided to sell Independence Hall to the City of Philadelphia.

Philadelphia Remodels

During 1816-1817, while Stephen Hills was collecting construction materials for the new building in Harrisburg, a spirit of modernization descended upon the old State House in Philadelphia. The wing buildings were demolished in 1812 and Robert Mills' row offices erected in their place. The County Commissioners took it upon themselves to re-decorate the Hall itself before relinquishing it to City ownership in 1818. Every piece of available evidence indicates that the Commissioners were not overly endowed with concern for the venerable structure. In Sep. 1816, John Reade, Jr., a member of Philadelphia's Select Council, expressed his outrage and regret that he was too late to stop the work that had begun, "and when we sought to recover the panelling and ornaments, to replace them, we were told that they were defaced and sold." In 1854, John Binns remembered that many of the architectural elements of the Hall "were sold at high prices as relics."[8] Certain histories related to individual pieces of Congress Hall furniture also suggest that it was at this time that the furniture which the State left in Philadelphia was either sold out of Independence Hall, or given away:

(a.) In 1926 the late Ferdinand Keller, a Philadelphia antiques dealer, offered a "Signers' Chair" for sale. His advertisement in the May 1926 issue of The Antiquarian stated that these chairs were "sold out of the Hall [Independence Hall] in 1816-1817." The source of Mr. Keller's information is not known. This particular chair had previously been offered to the City but funds were not available for its purchase. A letter from its owner, W.H. Dillingham, relates that the chair was purchased by his grandfather, William Henry Dillingham, "at a sale of old furniture out of Independence Hall when he first started to practise law, about 1820-1825, I should judge the date might have been a few years earlier." [The senior Dillingham was actually admitted to the Philadelphia bar in 1811].

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[8]For an excellent discussion of this period see Historic Structures Report, Part II, Independence Hall, (April 1962), Chap. II, Sec. 1, pp. 81 ff.

(b.) A second chair, which also descended in one family, is that belonging to Mr. George Vaux IX, Philadelphia. According to the testimony of his father, "The Independence Chair was brought from the cellar of Independence Hall by my father George Vaux about the year 1820."

(c.) The chair belonging to Dr. Joseph E. Fields, Joliet, Ill., is said to have been purchased by William Little Long when "Peale sold out his curios in Independence Hall in 1820 or 1830." It descended in the Long family and was exhibited at Long's Museum in Philadelphia between 1838-1885. The ambiguity of this history leaves room to speculate that the chair may have been obtained by Peale at an earlier date.

(d.) INHP Cat. No. 3032: Lent to the City in 1873 by Mrs. Alexander Biddle, this chair had a family tradition of having descended from Dr. Benjamin Rush who died in 1813. However, an apparently contemporary ink inscription on the inner side of the rear seat rail suggests that the traditional history is wrong. It reads: "Chair used by the Congress of 1776/ Dr. ? Rush from the County Commissioners/ of Phila Nov. 2 183-/" The Dr. Rush referred to may be either James or William, sons of Benjamin, and uncles to Mrs. Biddle.

(e.) Another chair that has descended in one family (and has always been referred to as a "Congress Chair"), is that belonging to Miss Elinor E. Curwen, Villanova, Pa. Family tradition has it that this chair was "purchased from Independence Hall when some of the furniture was disposed of shortly after 1800."

(f.) Still another chair of one family ownership is the one deposited with the City in 1876 by Mr. A.K. Fahnestock (INHP Cat. No. 3040). When deposited this chair was reported to have been in the Fahnestock family since 1812, and previously owned by Simon Snyder, Governor of Pennsylvania from 1808 to 1817.

(g.) INHP Cat. No. 1382: Albert W. Sully stated in an affidavit notorized in 1914 that this chair was given to the artist Thomas Sully about 1815, by John Vaughan, Curator of The American Philosophical Society.

(h.) In a letter dated Sep. 4, 1837, Francis Hopkinson wrote to John Vaughan: "I send you one of the 'Old Congress Chairs' . . . My late respected friend David Caldwell, Esq. procured it many years since, and it remained in his possession till presented to me in Oct. 1831." This is INHP Cat. No. 3035.

(i.) The chair which Frank M. Etting gave to the City in 1872, (INHP Cat. No. 3037), was given to his family "some 50, 60, or 70 years" prior to 1872, by Mrs. William Meredith, "a niece of Gouverneur Morris who secured it at the time the furniture was scattered."

While some stories concerning the provenance of individual Congress chairs can be dismissed as mostly false or irrelevant, those listed above appear to be essentially true and pertinent. Collectively they indicate that 1812-1820 were the crucial years in the history of the furniture that remained in Philadelphia -- a period which deserves more concentrated study than has been given it to date.

Furnishing the New Capitol in Harrisburg

Pursuant to the act of March 18, 1816, which provided for the erection of a new capitol building, the Legislature passed "An Act Providing for the Furnishing of the State Capitol, and for Other purposes Therein Mentioned," on March 30, 1821. This Act stipulated that the old furniture used by the Legislature "shall be used in the library and committee rooms where convenient," and that the legislative chambers should receive mostly new furnishings. Specifically requested for the House of Representatives were a desk for the Speaker, two clerk's desks, one hundred desks for the members ("to be made circular"), and one hundred arm-chairs for the members ("the backs, arms and seats to be stuffed and covered with leather"). Noticeably absent are new chairs

for the Speaker and clerks. The Senate was to receive two clerk's desks, a desk and chair for the Speaker, and thirty-six chairs for the members ("the backs, arms and seats to be stuffed and covered with leather.") Once again the clerks chairs were omitted, but most important, provisions were not made for new Senate desks.

In January, 1822, the Legislature convened to its new quarters. Some revisions were probably made to their furnishing plans in the interim because most of the old furniture was still in the Court House. Provisions were made anew for this furniture in a resolution passed on Feb. 21, 1822. It was resolved that the old Senate desks would be re-used in the new Capitol in the "several committee and library rooms"; Franklin stoves were to remain in the Court House; and all remaining furniture was to be given to the managers of the several Sunday schools in the borough of Harrisburg. It is presumed that this means that the Windsors made by Robinson in 1812, the desks made by Hills in 1812, and some of the chairs made by Affleck in 1790-1793 passed into private hands at this time. In addition to the furniture that was returned from Harrisburg to Philadelphia in the last quarter of the 19th century, a few more pieces with Harrisburg provenance have histories, which, although sketchy, tend to verify this interpretation of events:

(a.) The so-called "Declaration Desk" (see Illus. No. 12), was returned to Philadelphia from the State Library in Harrisburg in 1867, with the story that much of the furniture of which this desk was "an integral part" was "stowed away in the attic and other parts of the Capitol building." It had been used "for a number of years" as a clerk's desk in the House of Representatives when the "increase of business of legislature demanded an enlarged clerical force, and other furniture became necessary. . ."

(b.) The Rupp desk (see Page 44), is said to have been acquired in the 1850's by the custodian of the Capitol in Harrisburg, where the desk had been used in a representative's office.

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[9]Note the similarities in general description of this furniture to that from Congress Hall.

(c.) A Congress Hall chair that was given to the City of Philadelphia in 1873 (INHP Cat. No. 3048), by Mr. Henry D. Moore, is said to have been acquired at the time the "old furniture was renewed" at the Capitol.[10] Moore held the office of State Treasurer from 1861 to 1863.

(d.) INHP chair No. 3031 descended in the Biddle family from Marks John Biddle of Reading, who is said to have purchased the chair at a sale in Harrisburg of the furniture from the "State buildings."[11]

(e.) Two Congress Hall chairs, one owned by the Dauphin County Historical Society, the other owned by Mr. Henry P. McIlhenny of Philadelphia, are both branded "SENATE" on the arm supports. No history accompanies either of these chairs. It is assumed that the brand refers to the State Senate, however.

Although probably used throughout the offices of the Capitol in the 19th century, it is interesting that the old Congress Hall Senate desks never again received as much as a passing reference. Presumably their physical separation from the chairs was the reason for this. The tenor of commentaries and events following 1822 indicates that the Speaker or the House continued to use the chair made by Folwell in 1779. And because provisions were not made for new chairs for the clerks of both houses in the Act of 1821, it is possible that they were provided with old Congress Hall chairs. It is at least clear that by 1822 the division and dispersal of Affleck's furniture was complete. Furthermore, there is no reference to "Signers'" furniture, or to anything but a normal concern for the utilization of outdated furniture up to and including 1822.

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[10]No reference to a refurnishing of the State Capitol between 1822 and 1897 has been found to date. There is a chair in the Lancaster County Historical Society from the State Senate, however, which clearly post-dates 1822.

[11]No reference to this sale has been found.

Appendix III

Congress Hall Furniture Acquires a New Identity

Less than four years after the remains of the Congress Hall furniture were scattered about the new Capitol in Harrisburg, a grand quest for the original furnishings from the Assembly Room of the old State House in Philadelphia was instituted. What had happened in such short a span of time? The most notable happening was the visit of the Marquis de Lafayette in 1824 to the room "consecrated by the councils of Sages." The festivities accompanying that occasion stimulated dormant interest in the past, especially with the semi-centennial year of 1826 approaching. On Jan. 12, 1826, a motion was presented to the State Legislature which read:

> Resolved by the Senate and House of Representatives . . . that the Clerk of the Senate and the Clerk of the House . . . shall have the chairs repaired which were occupied by the sages of '76 when they declared the people of the U.S. free and independent, and have them deposited in some safe place as relics of the birth of our independence.

Although the Senate resolved itself five days later into a committee of the whole on the subject, nothing seems to have come of their deliberations. For our purposes it is significant to note that both the Senate and the House had furnishings which were believed to be of '76 vintage -- the first of such references to the furniture from Philadelphia. However, the reference is sufficiently vague to beg the question whether Congress Hall furniture was included or not. There is no mention of the "Declaration Desk." And this is the first proposal relative to providing a repository for the furniture as a group; a proposal not brought to fruition until the Centennial fifty years later.

In Philadelphia a short-lived drive to refurnish the Assembly Room as it appeared during the signing of the Declaration of Independence was contemplated in the 1830's. Apparently frustrated in this attempt the Select Council of Philadelphia satisfied itself with furniture it believed consistent with the character of the room. We do know what the Council must have accepted as '76 furniture. Francis Hopkinson's 1837 letter to John Vaughan proves beyond doubt that the Congress Hall chairs, from the Philadelphia group at least, had already lost association with the Federal Congress of the 1790's. It is not surprising to learn that it is from these years that we also find the first mis-identification of the 1779 Folwell chair as that used by John Hancock at the signing in 1776. The remarkable John Fanning Watson journeyed to Harrisburg in January of 1836, sketched the chair and recorded in his notes:

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> Here is the Chair in which the President Hancock sat to declare the Independence. It is a high back mahogany one with a stuffed leather seat: I sat in it of course -- A genteel visitor, introduced by a member, goes where he pleases, within the privileged enclosure.

Mid-19th Century Confusion

The search for the relics of history resulted in something of a scramble at mid-century to associate anything old to any or all of our forefathers. Washington beds must have vied with Hancock chairs for pre-eminence in numbers. For instance, when the Rupp desk was acquired in the 1850's, it was believed to have been one of several desks like it that were placed next to one another for the Signing of the Declaration of Independence. A Congress Hall chair was given to St. Paul's Church in Norfolk, Virginia, about 1845, with the story that it was the chair in which Hancock sat during the signing in 1776. INHP Chair, No. 3038 was purchased by John Jay Smith about 1840-1850 with the story that it was the "one used by Dr. Franklin."

The City of Philadelphia, after much deliberation, moved toward opening the Assembly Room as a public shrine on the anniversary of Washington's birthday in 1855. Sometime previous to this, two large leather covered armchairs had found their way into the Assembly Room. On July 12, 1852, the following article appeared in the Public Ledger:

> During the sessions of the Monumental Convention, which sat last week, repeated enquiries were made by the delegates from abroad, as to the whereabouts of the ancient furniture of Independence Hall. They were informed by the Committee, that the chair in which John Hancock sat when he signed the Declaration of Independence, has been taken to Harrisburg, and was used in the House of Representatives as the Speaker's chair, while other articles of less importance, but still interesting from historical associations, had been removed, and were in the possession of individuals . . . Mr. Spence introduced into the report and resolutions passed by the Convention . . . measures should at once be taken by the Committee on City Property of Councils to recover the possession of the old chairs referred to, and as many other objects of interest as can be traced to the custody of others. The visitors to the Hall have been long enough humbuged into the belief, that the morocco covered chairs now in the Hall, were used by the patriots of the revolution.

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The morocco covered chairs to which this passage refers are presumably the same two which appear in an 1856 lithograph of the Assembly Room (Illus. No. 33), and are still in the Independence Hall collection. In spite of the doubt cast upon their origin in 1852, the false claims for them were repeated by D.W. Belisle in his History of Independence Hall (Philadelphia, 1859), in which he claimed a Hancock association for one and a Thomson association for the other. Much work remains to be done concerning these chairs. Whatever their origin they are structurally related to the Congress Hall group of furniture (see Analysis below), as is a similar chair in the collection of the Henry Ford Museum, Dearborn, Michigan.

The recommendation of 1852 to recover the relics of our Independence from both the State and private collections was acted upon but without success. In 1854, 1855, 1856, and again in 1857, the Select and Common Councils of Philadelphia approved resolutions to approach the State Legislature with the request that the "Hancock" (Folwell) chair be returned to Independence Hall. The resolution of 1855 managed to reach the Pennsylvania Senate, only to be denied. Significantly, the Folwell chair is the only piece of furniture to which these resolutions make reference. This repeats the omissions made by Watson in 1836, which raises the tantalizing question: When did the "Declaration Desk" and the "Signers' Chairs" in Harrisburg receive their erroneous appelations?

The Centennial Work of Col. Frank M. Etting

Nothing seems to have immediately materialized from the efforts of the city councils in the 1850's. Another eight years had elapsed when Col. Frank M. Etting made his eventful search for relics in the State Capitol in 1865. It was at his instigation that the Folwell chair was returned to Independence Hall in 1867, together with the "Declaration Desk". A newspaper account of the reception of these objects in Philadelphia relates that when the desk was replaced by new furniture in the House of Representatives Chamber (date unknown), its top was covered with black leather. This covering was removed (date unknown), and under it was found a piece of aged paper with the inscription: "Upon this table was signed the Declaration of Independence." Because this is the first known reference to the desk as such, we can only speculate that the note was penned and the desk top covered sometime prior to Watson's visit of 1836 (possibly 1826?). Its fable may have been forgotten, only to be revived sometime after mid-19th century. The "Signers' Chairs Etting found in Harrisburg present a similar problem.

Lithograph of the Assembly Room, Independence Hall, 1856. The large upholstered armchairs depicted here are still in the collection (SN 6025 and 6026). They have been labelled the "Hancock" and "Thomson" chairs, and "Supreme Court Chairs" at various times in their history. Whatever their origin, they are structurally related to the furniture made by Thomas Affleck for Congress Hall.

Illustration No. 33

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The first direct reference to Congress Hall chairs in Harrisburg is Etting's discovery of two in the Senate Chamber in 1865. His request to have these objects also returned to Philadelphia apparently confused the authorities in Harrisburg because they were not returned in 1867. Once again the implication is that Harrisburg had either forgotten or had never equated the Congress Hall chairs with the signing of 1776.

These successes encouraged the Philadelphia City Councils to once again undertake the recovery of the furniture believed to have been used in 1776. Etting's indefatigable efforts were not restricted to Harrisburg. He solicited gifts and loans from Philadelphians as well, to form the nucleus of today's collection of Congress Hall chairs. By 1873 Etting had secured chairs from The American Philosophical Society (INHP 3035), the Estate of Alexander Biddle (INHP 3032), Mr. John Jay Smith (INHP 3038), Mr. Charles Crawford Dunn (INHP 3041), Mrs. Anna Hopkinson Foggo (INHP 3043), Mrs. William Biddle (INHP 3044), one chair from himself (INHP 3037), in addition to the two chairs from Harrisburg (INHP 3033 and 3046). By 1876 the collection had grown to include chairs from the Misses Randall (INHP 3034), Mr. Charles S. Ogden and Mr. William E. Corbit (INHP 3036 and 3049), Mr. A. K. Fahnestock (INHP 3040), Mr. Henry D. Moore (INHP 3048), and a chair from Washington, D.C. (INHP 3045), which analysis proves was not one of the original Affleck chairs.

These acquisitions brought the total number of Congress chairs in the collection at that time to fourteen. In retrospect it can be appreciated that Col. Etting did not coin the term "Signers' Chairs." He entered the scene fully educated to the fable surrounding the Congress Hall chairs. Owning one of these chairs himself, he was quick to spot others, both in Harrisburg and in private collections. Unfortunately he had neither the reason nor the desire to make similar associations for the 1790 Senate desks, some of which must almost certainly have survived in the various governmental offices and storage areas of the Capitol in Harrisburg. Regrettably, whatever escaped his notice in 1865, was almost certainly consumed in the fire which razed the Capitol in 1897. Discovery now of one of the original Affleck Senate desks would be nothing short of miraculous.

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1876 - 1951 Period

Yet another period of inertia followed the Centennial. Given the lead by Col. Etting, even though erroneous, it is lamentable that City officials never again pursued an active policy for reclamation of the "1776" furniture. They contented themselves with a long waiting game which, in all fairness, enjoyed a fair degree of success. The chairs that entered the collection during this period had to come as gifts and loans.

Col. Etting had laid the groundwork for the gift of the chair owned by Mr. Henry Pettit (INHP 3047), which entered the collection in 1877. Other chairs he knew about and had hoped to acquire were not forthcoming.[12] In 1896 Mrs. Carolina Sproat Darrach gave a chair to the City (INHP 3042); in 1898 another was acquired through the Estate of Frederick Graff (INHP 3039); Mr. J. Brinton White gave a chair in 1913 (INHP 3031); two chairs were acquired in 1921, one from Mr. Thomas Robins (INHP 3050), and one from the Estate of Saunders Lewis (INHP 3051); lastly, INHP 3052 was given to the City in 1932 by Mr. Hugh Lenox Hodge.[13]

At least three possible reasons for the City's attitude may be cited: (1) The inspiration provided by the Centennial and the initiative of Col. Etting were lacking after 1876; (2) Lack of funds precluded searches for more furniture and related information; (3) The erroneous belief fostered by Etting that only 32 chairs were made for the Pennsylvania Legislature may have spawned feelings of disbelief when other furniture, or contradictory information presented itself. As related above the City turned down the opportunity to acquire the Dillingham chair, and by-passed the Rupp desk without as much as an examination. Other examples of this kind exist. In 1928 Mrs. Arthur J. Wood of State College, Pa., offered a chair to the collection. It had a family history of having been owned by Charles Thomson. The chair was flatly refused without examination. In 1930 Mrs. Marjorie B. Power of Milford, Delaware offered a desk and a chair to the City. Family tradition maintained that these objects came from Independence Hall. The City's letter of rejection states that the objects "would not be of interest to us."

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[12]Other chairs known to Etting were those owned by Mr. William S. Vaux, Henry J. Williams, Hon. William D. Kelley, and one in the Patterson family. See: Report of the Committee on Restoration of Independence Hall, 1873.

[13]An original Congress Hall chair was placed on loan with the City in 1920 by Mr. Edgar J. Pershing, but reclaimed by him in 1934.

This attitude, which might almost be termed one of indifference, was in danger of spreading to the chairs already in the collection. In most instances the history of repair work on specific chairs is impossible to trace. Collectively their condition moved the City to have the entire group restored in 1919 by Frank Hare and Son of Philadelphia. Individual chairs received some attention again in 1928, but as inherited from the City in 1951, the chairs were in relatively poor condition, some broken, and all with leather coverings disintegrating (see Illus. No. 34). Apparently the City also chose to ignore Mr. Hornor's refutation of the claims made for these chairs, for in 1951 they were still exhibited in the Assembly Room as "Signers' Chairs."

National Park Service Custody 1951 to Date

Since 1951 the National Park Service has been able to acquire, through gift, loan and purchase, six more of the Congress Hall chairs, to bring the collection's total to twenty-seven.[14] Below is a list of additional chairs to which some reference has been found. Efforts are being made to locate, authenticate and acquire as many of these chairs as possible:

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[14]Chair No. 1389 was a gift to INHP in 1951 from Mr. John Wanamaker. Chair No. 1382 was a gift to INHP in 1959 from Eastern National Park and Monument Association. Chair No. 2759 was a gift to INHP in 1963 from the daughters of Mr. S.F. Houston. Chair No. 3570 was purchased at an auction in Philadelphia, with funds donated by Mr. Stewart Huston, Coatesville, Pa. Chair No. 5695 was purchased in 1965 from Dr. John Ord, King of Prussia, Pa. The most recent addition, Accession 1778, from Mr. Bruce P. Herr, Mays Landing, N. J. is on indefinite loan. These last two chairs were added to the collection during the writing of this report.

Congress Hall Chairs. Left: INHP Cat. No. 3052, a chair from the "B (1793) Group," showing condition of these chairs prior to restoration in 1963. Right: INHP Cat. No. 3034, a chair from the "A (1790) Group," showing frame after stripping, with original back webbing and muslin.

Appendix III

(a.) The Brooklyn Museum received a Congress Hall type chair in 1964 as part of the H. Randolph Lever bequest. It has not been examined to date.

(b.) Miss Elinor E. Curwen, Villanova, Pa. owns a chair which she has tentatively agreed to give to INHP. Superficial examination suggests that it is an original.

(c.) The chair owned by Mr. Henry O. McIlhenney, Philadelphia, was superficially examined by Park curators in 1963. It is believed to be an original.

(d.) Photographs of the chair owned by St. Paul's Church, Norfolk, Va., since 1845, indicate that it is probably original.

(e.) A chair owned by Mrs. John D. Perkins, Conshohocken, Pa., was superficially examined by Park curators in 1963. It is believed to be an original.

(f.) The chair owned by Elise P. and Pamela S. Patterson, the minor daughters of Mrs. Henry P. Schneider, Philadelphia, is one that was known to Etting in 1873. It was superficially examined by Park curators in 1963, and is believed to be original.

(g.) Superficial examination suggests that the chair in the Dauphin County Historical Society, Harrisburg, Pa., is one of the original Affleck chairs. It is stamped "Senate."

(h.) The chair owned by Mr. George Vaux, IX, Bryn Mawr, Pa., was superficially examined by Park curators in 1963. It is believed to be original. Etting listed it in 1873.

(i.) A photograph of the chair which Mr. William Henry Dillingham sold to Mr. Ferdinand Keller in 1926, suggests that it is an original chair. Its present location is unknown.

(j.) A photograph of the chair belonging to Dr. Joseph E. Fields, Joliet, Ill. (see Page 137), suggests that it is an original Congress Hall chair.

(k.) A chair that is believed to be original was placed on loan with the City in 1920 by Mr. Edgar J. Pershing, but reclaimed by him in 1934. Its present location is unknown.

Appendix III

(l.) The Chicago Public Library owns a chair which came to the Library in 1948 from the Grand Army Hall and Memorial Association of Illinois, where it had been deposited by Mr. Charles F. Gunther. A photograph of the chair reveals that its back crest rail is arched indicating one of two possibilities: (1) An original chair has been altered, or (2) It is not an original Congress Hall chair.

(m.) In 1873 Etting mentioned a chair of the Congress Hall type that was owned by Henry J. Williams, Esq. Its present location is unknown.

(n.) Another chair mentioned by Etting in 1873 was owned by Hon. William D. Kelley. Its present location is unknown.

(o.) The antiques dealer David Stockwell, Wilmington, Delaware, has informed the Park that he has had three of the Congress Hall chairs in his possession over the past twenty years (1959). Mr. Stockwell did not reveal to whom he had sold these chairs. One had an association with the Hamilton family of Philadelphia.

(p.) The New York Historical Society reportedly had a Congress Hall chair that was given in 1893. Park curators were unable to locate the chair at the Society in 1961.

(q.) The Park was informed in 1964 that Mr. Ralph Heritage, an antiques dealer in West Chester, Pa., owned two chairs of the Congress Hall type. Efforts to contact Mr. Heritage have been unanswered.

(r.) City correspondence with a Mr. Frank Samuel, Philadelphia, dated 1929, reveals that he owned one or two chairs that were "similar to those in the Declaration Chamber." Their present location is unknown.

(s.) City correspondence with a Mr. Richard T. Yates, Lynchburg, Va., dated 1924, reveals that he owned two chairs that were "very much like" the "Signers' chairs." Their present location is unknown.

(t.) In 1913, Wilfred Jordan, then Curator of Independence Hall, penned a note stating that two of the original "Signers' chairs" were in the custody of the State Librarian in Harrisburg. Inquiries made by the Park in 1963 revealed that the State Librarian in 1913 was Mr. Thomas Lynch Montgomery, but no information was obtained concerning the chairs.

(u.) In 1956 the Park was informed that a Mr. John Neill of Helena, Montana, owned two or three of the chairs that were "originally in the room in Independence Hall where the Declaration of Independence was signed." Efforts to contact Mr. Neill have been unanswered.

(v.) The chair owned by Mrs. Marjorie B. Power, Milford, Delaware (1930), may be a Congress Hall chair (see Page 146). Its present location is unknown.

(w.) The chair owned by Mrs. Arthur J. Wood, State College, Pa. (1928), may be a Congress Hall chair (see Page 146). Its present location is unknown.

(x.) The Park files contain reference to a "Continental Congress Chair" that was owned by the Hon. A. H. Coffroth, presumably about 1920. Its present location is unknown.

(y.) A letter in the Park collection (Cat. No. 3258), dated July 4, 1904, mentions a "Signers' Chair" owned by Mr. Clay MacCauley of Providence, R. I. The chair is said to have been acquired in Harrisburg in 1855 by his father, the Chief Clerk of the Commonwealth of Pennsylvania. Its present location is unknown.

Appendix III

Part B: Analysis of Congress Hall Furniture

As we have seen, the "Declaration Desk" (SN 6008) has been associated with the Congress Hall chairs since 1867, at least. The discovery of the Rupp desk (see Page 44) has provided yet another historical link between the desks and chairs. In 1935 William MacPherson Hornor recognized that there was also a stylistic relationship between the "Declaration Desk," the "Secretary's Desk" (SN 6017), and the large upholstered armchairs which he called "Supreme Court Chairs" (SN 6024, 6025, and 6026). The similarities he noted were in their overall plainness, the use of mahogany as the primary wood, and the use of a molded Marlboro-leg -- except in the case of the "Secretary's Desk" whose plain tapered legs suggest a later date.

In 1963 the Museum staff of INHP conducted a detailed physical examination of twenty-eight leather upholstered armchairs in the collection ("Signers' Chairs"); the two flat-topped pedestel desks ("Declaration Desk" and "Secretary's Desk"); and the three large leather upholstered armchairs ("Supreme Court Chairs"). This examination revealed structural features which further related these pieces one to the other, thereby strengthing the hypothesis that they all originated in Philadelphia during the 1790-1793 furnishing of the buildings in Independence Square.

This examination was conducted for the specific purpose of analysing this relationship. As a labor preliminary to the restoration of these pieces efforts were made to preserve what original materials remained, to uncover evidences of past ownership, to establish the authenticity of each piece, and to establish criteria by which other pieces may be authenticated as they are encountered or offered to the Park. The following is a resumé of the examination process and findings:

Congress Hall Chairs ("Signers' Chairs")

Method of Examination: The chairs were systematically stripped of their upholstery with each step recorded on a diagrammatic rendering of the chairs, and on a prepared check list of the features to be observed. These features were again recorded on a comparative analysis chart. All markings, original fabric, tacking, plates, angle irons or casters, were carefully recorded and preserved. A study of the stripped chairs with reference to the above mentioned charts was completed before restoration of the chairs was permitted. The chairs were then repaired where necessary by Park carpenters, under the supervision of museum curators. Records of these repairs are filed in the respective catalogue folders. Lastly the Barritt Leather Furniture Co., Phila., was awarded the contract to reupholster

the chairs in conformance with upholstery techniques found on the chair from the American Philosophical Society (INHP Cat. No. 3035).

General Observations: The examination revealed that a majority of chairs in the collection evidenced a consistency in stylistic and structural features which unmistakably related them to one another (see below). Four of the chairs examined had features that were foreign to the group as a whole, and could not be accepted as indigenous to the group (see individual catalogue folders for details): INHP Cat. Nos. 2611, 2612, 3045, and 3053. The remaining twenty-four chairs, although quite similar in general detail, could be divided into two distinctively different groups of chairs (hereafter referred to as groups A and B):

Group A	Group B
3039, 3034, 3051, 3041	3038, 3035, 3047, 3049
3033, 3031, 3042, 3040	3052, 3048, 3036, 3032
3037, 3043, 3046, 3044	
3050, 1389, 2759	

Recognition of these groups suggested two possibilities: (1) That the Park possessed chairs made by more than one hand, possibly at different times and places; (2) That the Park possessed chairs made by one shop, but at different times. Because other details observed were common to both groups (see below), and because the differences between the groups were minute, the latter alternative appeared most probably correct. Our historical documentation supports this assumption. Since Thomas Affleck is known to have supplied Congress with two sets of chairs, one in 1790, and a supplemental group in 1793, it is believed that the Park collection is made up of chairs from each of these sets. Furthermore, because the majority of chairs that have survived fall into the A group, it is believed that they represent the larger and earlier group made by Affleck in 1790.

Detailed Observations:

Stylistic Features: Generally speaking the two groups of chairs are similar. Minor stylistic differences were found between the two groups, however, These differences would normally escape the untrained eye, but they are consistent and decisively divide the chairs (see Illus. No. 34). Rendered in Illus. No. 35 are the detailed differences that were found between the profile shapes of the arm supports, and between the molding shapes of the front legs and arm support facings of groups A and B. A slight chamfer found

on the inner side of the rear legs associated itself with all chairs having B-type moldings, while a deep chamfer in the same position was found characteristic of chairs with A-type moldings.

Structural Features:

Average Measurements: Chairs from both groups, that had no visible alteration in their structure, evidenced a uniformity in measurements, namely: Overall Height, 36"; Height to Top of Seat Rail, 16"; Width at Seat Rail, 24"; Depth at Seat Rail, 19 5/8"; Depth at Base, 21 3/4"; Width of Stock of Back Members and Arm Rests, 7/8"; Width of Stock of Seat Rails, 1" to 1 1/8". Because of wood shrinkage and previous restoration work any Congress Hall chair might be expected to vary slightly from these measurements.

Woods: In all authenticated Congress Hall chairs, the exposed members are of Honduras mahogany, with American red oak used for all secondary members.

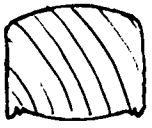
Construction: All authenticated Congress Hall chairs are mortised and tenoned without pinning where joins were necessary. Supplementary support was provided at points of stress by use of the following devices:

Screws: Screws were used to reinforce the join of the upper rear legs with the chair back, and only in this location. Two types of screws were found in the authenticated chairs (see Illus. No. 35), which further distinguished the 1790 and 1793 groups. Group A was found to contain a long and slender-shanked screw (hereafter called Type I); while Group B employed a short and heavy-shanked screw (hereafter called Type II).

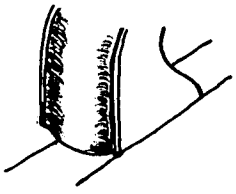
Buttressing: The rear of the side seat rails of all authentic Congress Hall chairs were notched to receive the stiles of the chair back. In this way any thrust of weight against the back was carried away from the arm supports and concentrated in the seat rails.

Illustration No. 35

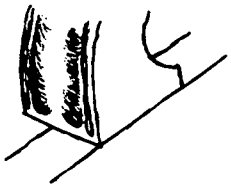
GROUP A (1790) GROUP B (1793)



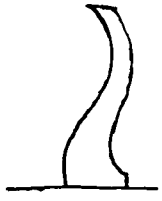
Arm support moulding section

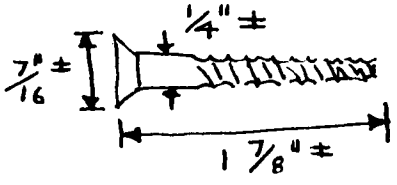


Arm support moulding terminal

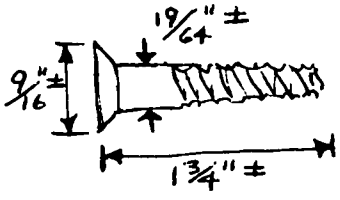


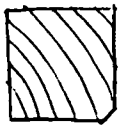
Arm support profile





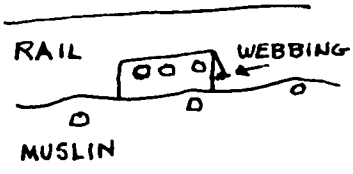
Screws





Rear leg section

Back webbing fold



Details which differentiate Group A from Group B of the Congress Hall Chairs

Corner Blocks: All four inside corners of the seat in Congress Hall chairs are notched to receive open corner blocks. Mr. Robin Hendrick, Curator of Furniture, Colonial Williamsburg, informs us that this is a typically English technique -- American chairs usually being found with solid corner blocks. The corner blocks, then, are significant as evidence of Affleck's workmanship. He came to America from England as an accomplished craftsman and would be expected to employ techniques he had learned there.

Fabrics: None of the Congress Hall chairs examined retained its original leather covering, except for scraps of the original red leather found on the chair from the American Philosophical Society (INHP Cat. No. 3035). Fourteen of the chairs did have intact their original back webbing and muslin, held in place with hand-wrought tacks (see individual catalogue folders). No apparent difference in the webbing or muslin color, size or method of manufacture was noted between the A and B chair groups, pointing to a single source of origin. Most important to this study, however, was the difference noted in the technique of tacking the webbing between chairs of respective groups. In A group the webbing was folded over the muslin and tacked, while in B group the webbing was tacked to the back rails without folding (see Illus. No. 35).

Extraneous Materials:

Angle Iron Supports: Marks from angle iron supports, or the angle irons themselves, were found on nine of the Congress Hall chairs. All but one of these chairs were of the A group. However, since angle irons were found on comparatively few chairs, it seems likely that they were additions made subsequent to the manufacture of the chairs.

Casters: Eleven chairs were found with casters, or holes where casters were once employed. Their infrequent occurence again indicates them to be later additions to the chairs.

Stretchers: Eleven chairs had stretchers or marks left from the use of stretchers. The type of stretcher employed varied considerably. This fact, together with the infrequency of their occurence, proves that the chairs were not originally designed with this feature.

Markings: No markings were found that could be construed as from the hand or shop of Thomas Affleck. Roman numerals impressed on some members, and arabic numerals written in chalk on others were found on some chairs. These markings, however, are believed to be the work of craftsmen who repaired the chairs later in their history.

Pins and Tenons: Although found on a few chairs, these features are not indigenous to them. An authentic Congress Hall chair in its original state shows no exposed tenons and no pinning.

"Supreme Court Chairs"

Method of Examination: Chairs SN 6024, 6025, and 6026 were systematically stripped of their upholstery following the same procedures employed for the Congress Hall chairs. Two of the chairs were restored by Park carpenters, and the contract for reupholstering them awarded to Frank Scerbo & Sons, Inc., Brooklyn, N. Y.

General Observations: The three of these chairs (and one at the Henry Ford Museum, which has not been examined in detail by INHP curators, see pp. 49-51), are generally similar in overall appearance. They each exhibit high upholstered and shaped backs; flaring S-shaped arm rests with foliate carved knuckles; curved, molded and rope-carved arm supports; molded, tapered, rope, bead and reel-carved Marlboro front legs; and serpentine-shaped front seat rails. Stylistic similarities as marked as these could not be fortuitous.

There are major differences, however, which occur in the overall sizes of the chairs and their outline shapes. Because the basic structures of these chairs are mostly original we muct accept these differences as indigenous to them. However, we lack any specific information related to the purpose for which they were designed (see pp. 47-51). It is possible that similar but not identical chairs were made about 1790 for the speakers of both the State and Federal legislatures, and for the judges of the Supreme Court of Pennsylvania. Consequently, in establishing a relationship between these chairs emphasis must be placed upon the preponderance of stylistic and structural similarities that exist between them.

Appendix III

The findings of this examination lead us to believe that the three "Supreme Court Chairs" at INHP not only originated in the shop of Thomas Affleck, but they also represent one example from the 1790 group of furniture (6026), and two from the work of 1793 (6024, 6025). The little information we possess about the history of these chairs becomes exceedingly important when considered in conjunction with this newly discovered material. Although chairs 6025 and 6026 have been together at least since 1854, 6025 is physically identical to chair 6024 which entered the collection independently in 1873. This observation strengthens the belief that all of these chairs came from one and the same source. Still another reason for claiming a kinship for them is the existence of chairs attributed to Thomas Affleck, such as that illustrated in Plate 269 of Hornor's Blue Book of Philadelphia Furniture. It has an arched cresting, arm supports and front legs similar to those found on the "Supreme Court Chairs," at the same time having proportions and rear legs similar to the Congress Hall chairs.

Detailed Observations:

Stylistic Features:

Similarities: In addition to the general stylistic similarities noted above the three chairs have in common the following stylistic details:

Carving: The foliate carving on the knuckles and the manner in which it is continued around the handgrips terminating in a scroll; the rope carving which runs in one direction on the arm supports and front legs; and the bead and reel carving on the outer corners of the front legs is identical on all chairs.

Arm Support Terminals: Each of the chairs has shaped arm supports which terminate in a ball-shape outside of the upholstered seat rails.

Rear Legs: Each of the chairs has stump-shaped rear legs (a Philadelphia characteristic), which are squared-off just below the seat rails.

Differences: More significant are the differences in stylistic detail which occur between these chairs. They decisively relate chairs 6024 and 6025, and separate them from chair 6026.

Appendix III

Back Profiles: The backs of chairs 6024 and 6025 are relatively perpendicular in profile, contrasting with the back of chair 6026 which reclines slightly.

Molding Shapes: A view in plan of the front legs reveals a slight difference between the moldings on chairs 6024 and 6025 as contrasted with those on chair 6026. If made at the same time the molding on these chairs would be expected to be identical.

Front Seat Rails: The front seat rails of chairs 6024 and 6025 have accentuated serpentine shapes. Chair 6026 has a moderately-shaped serpentine front seat rail.

Back Stiles: The arm rests of chairs 6024 and 6025 join the undulating stiles of the back at a point where the shape is convex; they join at a point where the shape of the stile is concave on chair 6026.

Chamferring: The inner corners of the front legs of chairs 6024 and 6025 are relieved by a deep chamferring, while those on chair 6026 have a slight chamfer.

Front Legs: The front legs of chairs 6024 and 6025 are squared-off at the top, while they are shaped on chair 6026 to receive the upholstery stuffing.

Structural Features: The analysis of the structure of these chairs revealed many features that were common to all of them. It also revealed differences which suggest that an effort was made on chairs 6024 and 6025 to correct certain weaknesses inherent to the construction of the earliest example (6026).

Similarities:

Woods: All chairs were made with mahogany finish wood. Of interest are the arms which were made from one piece of mahogany, extending from the exposed and carved hand-grips through the upholstered arm rests. Pine was used for the back frames and corner blocks, but poplar was resorted to for the shaped front seat rails. The side and back seat rails match the Congress Hall chairs in the use of American red oak.

Corner Blocks: The most telling structural link between the Congress Hall chairs and the "Supreme Court Chairs," perhaps, is the use of open corner blocks which are dovetailed (or notched) into the seat rails. As related above this is a typically English technique--one with which Affleck would therefore have been conversant.

Buttressing: Another feature common to these chairs and to the Congress Hall chairs is the manner in which the seat rails are notched to receive the back stiles, buttressing any thrust of weight against the chair backs.

Casters: Early photographs and the remaining physical evidence show that all of these chairs were once equipped with casters. It is possible that they were original, but they have since disappeared.

Differences:

Measurements: Except for the differences in their overall heights (which can be explained by a modification that was made to the crest rail of chair 6024, see below), chairs 6024 and 6025 are identical in the measurements of their details (see individual Specimen folders). Chair 6026 is larger and of more generous proportions throughout.

Crest Rails: The crest rail of chair 6026 is a replacement which is believed to have been modelled along original lines. Tack holes remaining in the stiles of chair 6026 prove that its original crest rail overlapped the stiles. This weakness was overcome in chairs 6024 and 6025 by placing the cresting between the stiles. The exposure of the crest rail tenons of chair 6024, and the evidence of original upholstery tack holes, proves that its back was cut-down sometime early in its history. The disclosure of this information explains the differences which occur in the overall height and contour shapes of the backs of chairs 6024 and 6025.

Appendix III

Seat Rails: The side seat rails are tenoned through the front and rear legs in all of these chairs. In contrast to the Congress Hall chairs, the rear leg tenons of the "Supreme Court Chairs" are both exposed and pinned. The tenon employed in this location on chairs 6025 and 6026 is an unusual three-pronged device, while a double-pronged tenon is found on chair 6024. The tenon technique employed is important because it relates chair 6026 and chair 6025--a chair that is otherwise structurally identical to chair 6024.

Arm Rests: Where the arm rest was fastened to the chair back with a single tenon in chair 6026, a double tenon was substituted in chairs 6024 and 6025.

Arm Supports: In chair 6026 the arm supports are tenoned into the arm rests; in chairs 6024 and 6025 the join was strengthened by pinning the tenons. In chair 6026 the arm supports were joined to the seat rails by a wedge-like tenon; this join was also strengthened in chairs 6024 and 6025 by three screws driven through the supports from the inner side of the frames.

Pins: The wooden pins used to secure tenons in chair 6026 are relatively round. This was changed in chairs 6024 and 6025 in preference for pins that are comparatively square in shape.

Screws: The screws found on chair 6025 are original and identical in measurement to Type II found on Group B of the Congress Hall chairs. Chair 6024 has had its screws removed. Presumably they matched those used in chair 6025. Because screws were never used in chair 6026, the argument for placing it with the earlier group of Congress Hall chairs rests primarily upon the manner in which its structural weaknesses were corrected in chairs 6024 and 6025.

Appendix III

"Declaration Desk," "Secretary's Desk," and the "Rupp Desk"

General Observations: The conclusions drawn after our examination of the "Declaration Desk" (SN 6008) and the "Secretary's Desk" (SN 6017) in 1963 were that the former was probably made by Thomas Affleck as part of the 1790 furnishings for Congress Hall, and that the latter conceivably dated to the 1793 additions or even later. The "Rupp Desk" (INHP Cat. No. 4184) was located and acquired by the Park after completion of this examination. Its importance to this study cannot be over-emphasized. The chalk drawing of what is believed to be the original Senate Chamber dais, located on one of its drawer bottoms, is convincing testimony to its having been used in Congress Hall. The desk shares part of its history with the "Declaration Desk" in that both came from the Capitol buildings in Harrisburg. And, although only a part of the "Rupp Desk" has survived, it is identical to the "Declaration Desk" in every stylistic and structural detail.

Detailed Observations:

Stylistic Features:

Similarities: Each of these desks is a free-standing eight-leg pedestal desk. They were made with a central drawer flanked by banks of three drawers each (the "Rupp Desk" has had its central section and right bank of drawers removed). The fronts, or opposite sides, were constructed with false drawer facings. The drawers of all of these desks are outlined with a string inlay of holly wood, as are all of the false drawer fronts. Another point of stylistic similarity between them is the decorative detail of a rectangle with concave corners formed of holly wood string inlay on the desk ends. While the stylistic similarities relate all of these desks, it is the differences which put the "Secretary's Desk" in a category by itself.

Differences:

Moldings: The legs on the "Declaration Desk" and the "Rupp Desk" are tapered and molded from the base of the frame to the feet. These moldings are identical in plan to those found on Group A of the Congress Hall chairs. The "Secretary's Desk" has tapered legs without moldings.

Beading: The "Declaration Desk" has an applied bead of holly wood which outlines the base of the desk frame. Although it has since disappeared, evidence of this beading remains on the "Rupp Desk." The "Secretary's Desk" never had this added embellishment.

Inlaid Decoration: A rectangle formed of string-inlaid holly decorates the top of the "Declaration Desk." The top to the "Rupp Desk" is not original, which precludes comparisons. This decorative detail is found on the top of the "Secretary's Desk," however, but with the variation of concave corners to the rectangle.

Structural Features:

Similarities:

Woods: All three desks are constructed with mahogany finish wood; holly decorative string inlays and beading; the secondary wood is poplar throughout.

Central Drawer Rail: A double-pronged tenon was used to secure the central drawer rail to the upper section of the middle legs in both the "Declaration Desk" and the "Secretary's Desk." Because the central section and right bank of drawers of the "Rupp Desk" were removed some time ago, the area of this tenon joint has been plugged.

Top and Frame Join: The tops of these desks are secured to the frames by screws driven through the frame into the underside of the tops. Removal of the central drawers of the "Declaration Desk" and the "Secretary's Desk" reveals a gouge in the sides of the banks of drawers which were made to receive these screws. Plugs in the side of the "Rupp Desk" indicate that it had screws in the same location.

Differences:

Measurements: The "Declaration Desk," the "Secretary's Desk," and what remains of the "Rupp Desk," have identical measurements of overall height, drawers, and distance between the frames and floor (see individual catalogue folders). Because the

"Rupp Desk" has the same measurements in depth and in the plan of the inlaid ends as the "Declaration Desk," it can be assumed that they were originally identical in measurement throughout. The only significant variation in measurement found on the "Secretary's Desk" is that it is two inches shorter in depth.

Drawer Partitions: The two top-most drawers in the left bank of drawers of the "Declaration Desk" contain single space dividers, or partitions. Slots for these partitions were found in the same locations in the "Rupp Desk," the partitions themselves having disappeared. The "Secretary's Desk" drawers were never equipped with this feature.

Screws and Nails: An extremely significant facet of this study is the analysis made of hardware by Museum Curator Frederick B. Hanson. It will be remembered that screws were used to secure the desk tops to their frames, the backs of the Congress Hall chairs to their rear legs, and the arm supports of "Supreme Court Chairs" 6024 and 6025 to their seat rails. The long, slender-shanked screw (Type I), which associated itself with the earlier Group A of Congress Hall chairs, was also found in the "Declaration Desk." All of the screws in the "Rupp Desk" are replacements. The short heavy-shanked screw (Type II), which was found in Group B of the Congress Hall chairs, and "Supreme Court Chairs 6024 and 6025, was also found in the "Secretary's Desk." Further supporting a later date for the "Secretary's Desk" are the nails found in its construction. The drawer bottoms of the "Declaration Desk" are held in place by hand-wrought nails. In the "Secretary's Desk" very early cut nails are used for the same purpose. By analogy, only hand-wrought nails were used when Congress Hall was constructed in 1788, while cut nails were used in the 1793 addition--the earliest established date for the use of cut nails in Philadelphia.