

THE MANSION HOUSE BY THE BRIDGE: AN ACCOUNT OF  
THE HENRY FRANCIS DU PONT COTTAGE  
AT WINTERTHUR

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## **ABSTRACT**

The Henry Francis du Pont cottage at Winterthur is an example of a post war residence that exemplifies the shift from large family mansions to smaller dwellings following material shortages and rationing of World War II. It was also the final residential design by east coast architect and preservationist Thomas Waterman; though the house was completed following his death. Currently owned by the Winterthur Museum, the cottage serves as a gift shop, office space, and storage. Despite its current use, wallpaper, moldings, floorings, fixtures, and other important interior elements remain just as they had been when H.F. was in residence. The cottage is experiencing adaptive reuse issues due to its size and design. Since it is part of the recent past, the cottage is commonly overlooked, and no organized research has been done regarding the design, construction, occupancy, and potential future of the cottage. Alterations to the cottage could occur to create a more usable space for the Winterthur Museum but this would, however, sacrifice the integrity of the valuable original fabric.

This research utilized correspondence, drawings, oral histories, and archival photographs to compile a complete account of the history of the cottage. From this information several conclusions can be made. H.F. du Pont and Thomas Waterman worked closely during the design process of the cottage ensuring that though the cottage would be a downsize from du Pont's 175 room mansion; the goal of the design was to be an ample dwelling to fit the lifestyle H.F. had established. The construction of the cottage was hindered due to material shortages, specifically steel. The interior of the cottage was filled with many architectural elements that



H.F. had collected, and many of these elements remain in situ. Following the death of du Pont, the museum has had difficulties developing an efficient and cost effective use for the cottage. Compiling a comprehensive history of the cottage is the first step in preserving the integrity of this post war era structure.

*To my grandparents,  
Gerda and Alfred Radke and Margaret Martin.  
You are true testaments that  
the American dream can be achieved.*

*There are more things in heaven and earth,  
Horatio, Than are dreamt of in your philosophy.  
-Hamlet, scene v*

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## TABLE OF CONTENTS

	Page
Title Page.....	i
Abstract.....	ii
Dedication.....	iv
Acknowledgements.....	v
Table of Contents .....	vi
List of Figures .....	viii
Site Plan and Elevations.....	xii
<b>CHAPTER</b>	
I. Prologue .....	1
II. Introduction.....	4
III. Henry Francis du Pont and Thomas Waterman .....	8
IV. Downsizing and Designing the Cottage.....	20
V. Construction of the Cottage.....	43
VI. Moving in and Museum Opening.....	64
VII. Entertaining .....	73
VIII. Plans for the Future .....	78
IX. Room Inventories .....	87
X. Conclusion.....	136

<b>APPENDICES.....</b>	<b>138</b>
A: H.F. du Pont Cottage Floor Plan .....	138
B: Biographies.....	148
<b>REFERENCES .....</b>	<b>150</b>

## List of Figures

### CHAPTER I

Eleuthère Irénée du Pont.....	1.1
-------------------------------	-----

### CHAPTER II

Entrance to Henry Francis du Pont Cottage .....	2.2
South Façade of Cottage .....	2.2

### CHAPTER III

Thomas Tileston Waterman.....	3.1
-------------------------------	-----

### CHAPTER IV

The 1838 Cottage, circa 1902 .....	4.1
The 1838 Cottage Living Room .....	4.2
The 1838 Cottage Living Room .....	4.3
Thomas Waterman's Professional Stamp .....	4.4
Plan of Cottage Drawn by Leslie Potts .....	4.5
Elevation of South Side of Cottage .....	4.6
Waterman's sketches of the East Elevation .....	4.7
Waterman's sketches of the South Elevation .....	4.8
Claverton Manor .....	4.9
Cross Section of Stair in 44 Berkeley Square.....	4.10
Stair in 44 Berkeley Square .....	4.11
Final West Elevation of Cottage .....	4.12
Final North Elevation of Cottage .....	4.13
Final South Elevation of Cottage .....	4.14
Existing East Elevation of Cottage.....	4.15
Existing West Elevation of Cottage.....	4.16
Existing South Elevation of Cottage .....	4.17
Existing North Elevation of Cottage .....	4.18

### CHAPTER V

Construction of Cottage View to the East .....	5.1
Construction of Cottage View to the North .....	5.2
Construction of Cottage View to the West .....	5.3
Construction of Cottage View to the East .....	5.4
Parquet Floor Remaining in Museum .....	5.5
Wooden Plugs in Plank Floor .....	5.6

Fanlights in Museum.....	5.7
Fanlight in Cottage.....	5.8
Sketch by Waterman of Moldings .....	5.9
Sketch of Door, Surround, and Transom .....	5.10
Living Room .....	5.11
Current Living Room.....	5.12
Green Living Room.....	5.13
Current Green Living Room.....	5.14
Section Drawing of South Stair.....	5.15
South Elevation.....	5.16

## CHAPTER VI

South Terrace under Construction.....	6.1
West Walls and Stairs under Construction .....	6.2
Current South Elevation.....	6.3
Front Entrance .....	6.4
North Side and East Side .....	6.5

## CHAPTER VII

Footman Mixing Cocktails.....	7.1
Footman Washing Up .....	7.2
Footman.....	7.3
Small Table Setting.....	7.4
Dinner Party at the Cottage .....	7.5

## CHAPTER IX

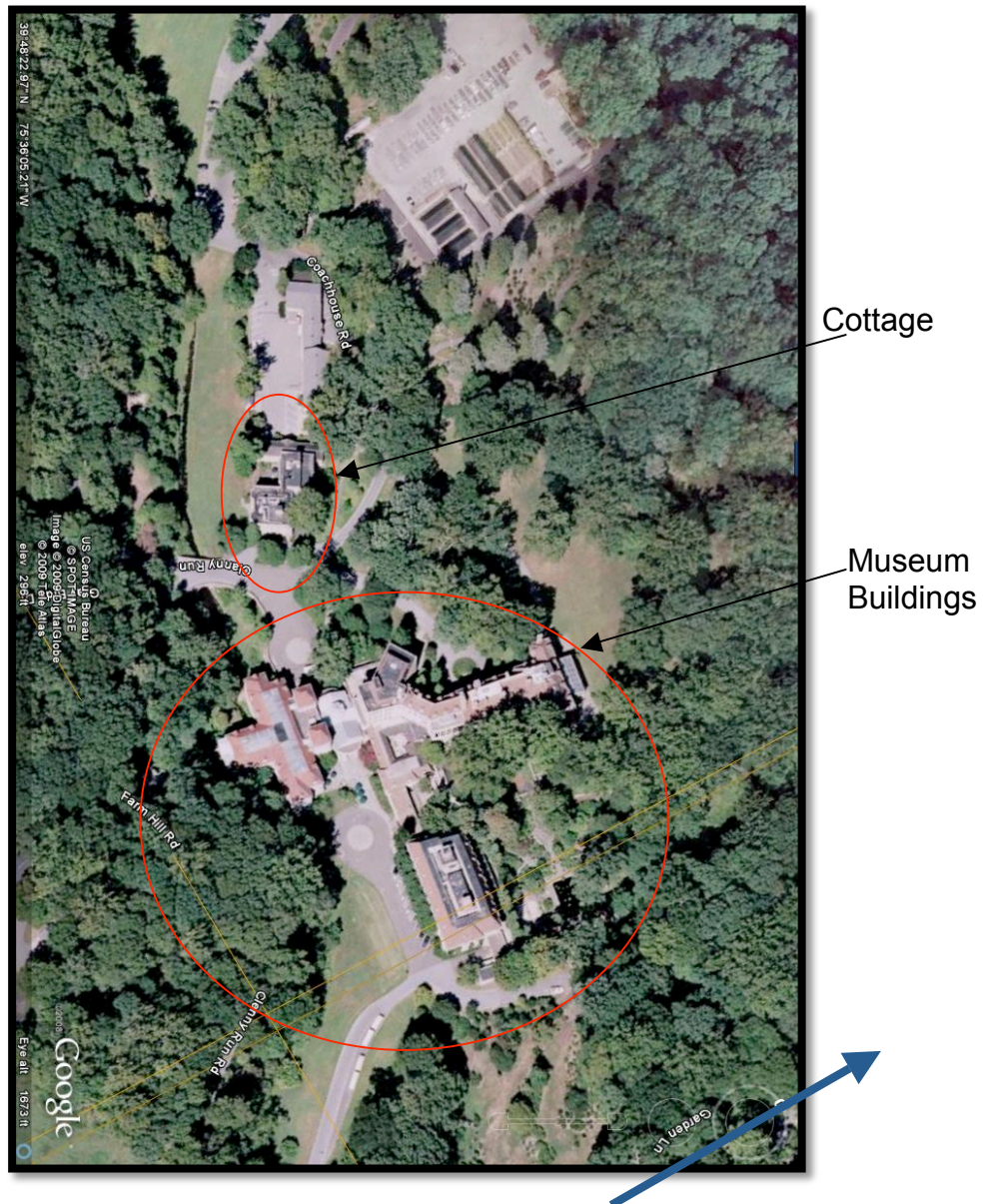
Entrance Hall .....	9.1
Current Entrance Hall .....	9.2
Stair Hall .....	9.3
Current Stair Hall .....	9.4
Green Room Hall .....	9.5
Current Green Room Hall .....	9.6
Green Room .....	9.7
Green Room .....	9.8
Green Room .....	9.9
Green Room .....	9.10
Green Room .....	9.11
Current Green Room .....	9.12
Current Green Room .....	9.13
Current Green Room .....	9.14
Living Room.....	9.15

Living Room .....	9.16
Living Room .....	9.17
Living Room .....	9.18
Living Room .....	9.19
Current Living Room .....	9.20
Dining Room .....	9.21
Dining Room .....	9.22
Dining Room .....	9.23
Dining Room .....	9.24
Current Dining Room .....	9.25
Current Dining Room .....	9.26
Upstairs Mezzanine Stair Hall .....	9.27
Current Photo of Upstairs Mezzanine Stair Hall .....	9.28
H.F.'s Bedroom .....	9.29
H.F.'s Bedroom .....	9.30
Current H.F.'s Bedroom .....	9.31
Current H.F.'s Bedroom .....	9.32
H.F.'s Study .....	9.33
Current H.F.'s Study .....	9.34
R.W.'s Bedroom .....	9.35
R.W.'s Bedroom .....	9.36
Current R.W.'s Bedroom .....	9.37
Guest Room .....	9.38
Guest Room .....	9.39
Guest Room .....	9.40
Guest Room .....	9.41
Guest Room .....	9.42
Guest Room .....	9.43
Guest Room .....	9.44
Young Room .....	9.45
Young Room .....	9.46
Young Room .....	9.47
Young Room .....	9.48
Young Room .....	9.49
Young Room .....	9.50
Current Young Room .....	9.51
Play Room .....	9.52
Play Room .....	9.53
Play Room .....	9.54
Play Room .....	9.55
Play Room .....	9.56
Current Play Room .....	9.57
Current Play Room .....	9.58
South Entrance Hall .....	9.59



South Entrance Hall .....	9.60
Current South Entrance Hall .....	9.61

## Site Plan and Elevations





**North Elevation**



**South Elevation**





**East Elevation**



**West Elevation**

## CHAPTER I

### Prologue

After a tumultuous overseas journey from France aboard the *American Eagle*, Pierre Samuel du Pont and his family arrived at Block Island on New Year's Day 1800. Their future lay in Pierre's great ambition, and possibly even he did not know the extent to which the family would influence American history. Prior to their voyage from France, Pierre and his two sons Victor and Eleuthère Irénée (E.I.) had created a business Du Pont de Nemours Père, Fils & Cie.<sup>1</sup> Though the business was initially financed by selling shares, no one knew the company would become the largest manufacturer of gunpowder in the United States. Earlier business attempts were made with shipping lines and raising Merino sheep, among other moneymaking endeavors. However, it was the quiet second son who had studied under French chemist Antoine Lavoisier who created a gunpowder empire on the Brandywine River in northern Delaware.

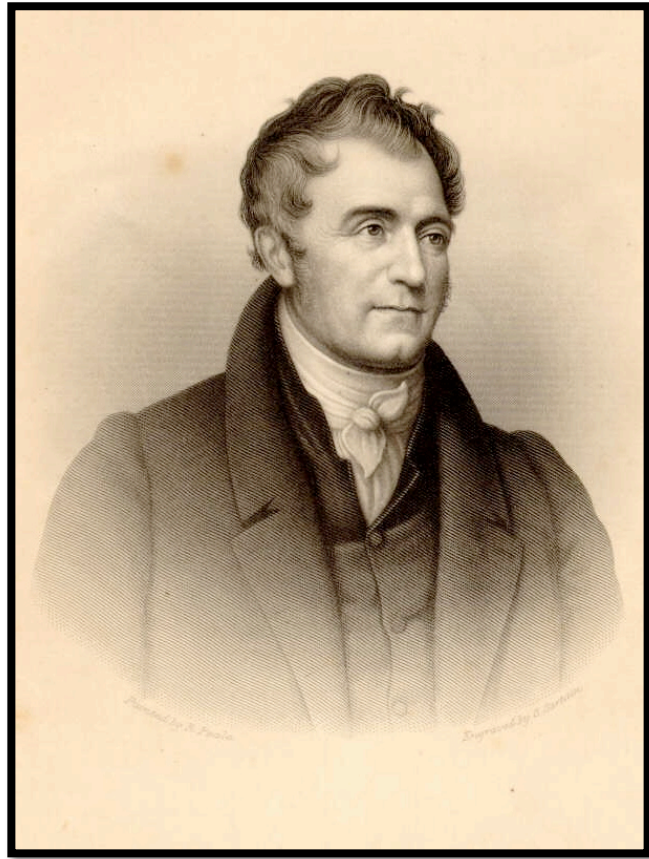
When E.I. went hunting with another French émigré who had settled near Wilmington, Delaware, he was shocked by the high price of the gunpowder with respect to its low quality. His hunting partner told him the high quality imported English powder was not available in the backwoods of Delaware. E.I. was intrigued and visited a powder plant in Pennsylvania. It was there that he realized the American manufacturing process was substandard and inefficient. It was here that

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<sup>1</sup> Wall, Joseph Frazier, *A.I. du Pont: the man and his family*, (Bridgewater, NJ: Replica Books, 1990) 16. The meanings of the name Eleuthère and Irénée are freedom and peace respectively. The French economist, Turgot, was a close friend of Pierre Samuel and suggested this name for his second son.

he would use his prior experience with Lavoisier and his time spent at the French Essonnes gunpowder manufacturer.

After traveling to France a second time, E.I. created an incorporated company known as E. I. du Pont de Nemours & Cie. Its beginning capital was \$36,000 with \$2,000 per share. French investors Bidermann, Duquensnoy,



**Fig. 1.1 Eleuthère Irénée du Pont in 1831 (from Winterthur Archives).**

and Necker each bought a share; the three of them had already invested in Du Pont de Nemours Père, Fils & Cie. The Du Pont Company of New York bought eleven shares, and four remaining shares were left to be sold to American investors.<sup>2</sup> With these investments, E. I. du Pont had enough money to begin his venture in the American gunpowder industry.

Situated within the bucolic landscape of northern Delaware, the Brandywine River Valley near Wilmington was chosen for the site of the new gunpowder mill. The river was perfect for a mill with its shallow, non-navigable waters plunging a

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<sup>2</sup> Wall 38-39.

staggering 120 feet in less than four miles, emptying into the Delaware River.<sup>3</sup> Wilmington, which was slowly becoming concentrated with French émigrés, is located between New York City and Washington, DC. After some problems with his lack of citizenship, E.I. finally bought ninety-six acres from Jacob Broom for \$6,740 with the help of his lawyer, Alexander Hamilton.<sup>4</sup> Construction began on the mill soon after, and so began the deeply rooted legacy of the du Pont family on the banks of the Brandywine River.

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<sup>3</sup> Ibid 41.

<sup>4</sup> Ibid 42.

## CHAPTER II

### Introduction

*“I have always collected since I can remember, minerals, birds, eggs, and stamps, and later on during yearly visits to Europe, materials, porcelain, and furniture.”*  
-Henry Francis du Pont

In 1811, Eleuthère Irénée (E.I.) du Pont purchased a tract of land from Rumford Dawes totaling 169 acres. The property was originally owned by the Penn proprietors who sold it to William Clenny in 1714. The small creek which runs from Centerville diagonally through the property is named Clenny Run. Clenny sold the property to Rumford Dawes in 1794.<sup>5</sup>

Dawes was also operating three mills on the Brandywine River on land which he had named Hagley. The Hagley property would eventually be acquired by E.I. and turned into gunpowder mills; the land is called Hagley to this day. The Winterthur property bought by E.I. was used for more than twenty-five years as part of his farming and sheep-raising operations.<sup>6</sup> By 1837, the 450 acres of land was sold to du Pont business associate and executive head of Du Pont de Nemours Père Fils & Cie., Antoine Bidermann who named the property Winterthur after his ancestral home in Switzerland. Bidermann, a trusted friend of the du Pont family had married E. I. du Pont's daughter Evelina in 1816. Until the purchase of this property, the couple lived with the rest of the family in the Hagley House overlooking

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<sup>5</sup> Fleming, E. McClung, History of the Winterthur Estate, Winterthur Portfolio, Vol. 1, 1964: 18.

<sup>6</sup> Ibid 9.



the du Pont gunpowder mills. E. McClung Fleming describes this as “a move from one part of the familiar family holdings to another, not two and half miles away.”<sup>7</sup>

While visiting France, Antoine and Evelina Bidermann arranged for the construction of a small farmhouse on the land they had purchased prior to their voyage. The couple would live in this house upon their arrival to the United States while a larger main house was being constructed uphill. The larger house was a twelve-room Greek revival containing large windows purchased by the Bidermann’s in France. This large house would later become the core building of what is now known as the Winterthur Museum, holding a massive collection of American antiques.<sup>8</sup> John Sweeney describes the evolution of the estate, “The story of Winterthur remains the story of a family estate that was lovingly embellished by three generations over nearly a century and a half. But it is also the story of American creativity expanded to a broad national level and now made manifest by multi-tiered interpretations of a collection passionately assembled by one of the great collectors and connoisseurs of this century.”<sup>9</sup>

The smaller tenant house first occupied by the Bidermann’s in 1838 and now referred to as the cottage, has a lesser-known story. Throughout the years and in

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<sup>7</sup> Ibid 9.

<sup>8</sup> Taken from a rough draft of the foreword written for a book by Joseph Downs dated September 10, 1951, Winterthur Archives. In 1923, (H.F) visited Mrs. Watson Webb in Shelburne, VT who had amassed a large collection of American antiques. “I was fascinated by the color of a pine dresser with Pink Staffordshire plates.” He then decided to continue collecting only American antiques. He later writes, “The only things I have regretted during the years I have collected are the things I could have bought and did not buy. Collecting has brought me in contact with a great number of interesting people, has made me much more conscious of the development of our country, and has added immensely to my appreciation of the generations before me.”

<sup>9</sup> Sweeney, John, *The H.F. du Pont House: A Transition, Fine English and French Furniture and Objects of Art from the Private Residence of Henry Francis du Pont at Winterthur*, (New York, NY: Christie’s, 1994).

various incarnations it served as a tenant house for workers on the property, a home for the du Pont family when the main house was being renovated, and a bachelor house for male house guests. Once Henry Francis du Pont (H.F.), founder of Winterthur Museum, decided to open his large house to the public in 1949, he made plans to live in the cottage. The small tenant farmhouse, however, was in such disrepair it had to be razed. Henry hired prominent mid-Atlantic architect Thomas Waterman to collaborate with him on a house design to fit in the site of the former tenant farmhouse. This new house would serve as his home until his death in 1969.

Similar to the museum house, H.F. installed various reclaimed interior architectural elements in his cottage. The cottage also had to fit H.F.'s large-scale lifestyle downsized to a more compact scale. This downsize would still have to include entertaining spaces, guest rooms, and most important, staff quarters. For nearly twenty years, H.F. entertained in the cottage in a manner similar to the way he had in the main house.

The cottage is currently in use by the Winterthur Museum as a gift shop, storage space, and office building. Despite its continued use following H.F. du Pont's death in 1969, the house has been relatively untouched. Walking through the house, one can slowly decipher the use for each room while it was occupied by Henry and his wife, Ruth Wales (R.W.). Wallpaper, moldings, floorings, fixtures, and other important interior elements are still present just as they had been when H.F. was entertaining guests in the house on a regular basis. Taking into account that within the near future alterations could occur to this structure, it is of utmost importance that the building is documented and recorded for future generations.



**Fig. 2.1 Entrance to Henry Francis du Pont Cottage at Winterthur (From Winterthur Archives).**



**Fig. 2.2 South Façade of Cottage (From Winterthur Archives).**

## CHAPTER III

### Thomas Waterman and H.F. du Pont

*“In the whole preservation movement, there has probably never been another such pair of romantics sworn so earnestly to technical perfection.”*  
– Fay Campbell Kaynor

The relationship between Thomas Waterman and Henry Francis du Pont was a multifaceted form of mutual respect for teaching, learning, and creating. The correspondence between H.F. and Waterman demonstrates that while the two jokingly differed in political interest, they paralleled passions in history, art, horticulture, swimming, music, travel, and craftsmanship.<sup>10</sup> Waterman began working for H.F. later in his professional career. Earlier, he had formed a firm foundation of architectural design working for architect Ralph Adams Cram, historic preservation working with William Sumner Appleton, architectural history learning from Fiske Kimball, and designing conjectural drawings for Colonial Williamsburg. Despite their twenty year age difference, the two had compatible minds that allowed them to immerse themselves into the minutiae of details while keeping the holistic picture of the design in the forefront.

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<sup>10</sup> Kaynor, Fay Campbell, *Thomas Tileston Waterman: Student of American Architecture. Winterthur Portfolio*, Vol. 20, No. 2/3, Summer Autumn, 1985: 118. Kaynor is Thomas Waterman's niece.



According to Charles Peterson, Thomas Waterman was, “one of the most knowledgeable architectural historians of our time.”<sup>11</sup>

Waterman grew up surrounded by the rich culture of New York City where he learned to sketch and sang in a boy’s choir. Following high school, at age seventeen, he moved to Boston’s Beacon Hill to board with his aunt and search for a profession. He aggressively pursued a job at the



**Fig. 3.1 Thomas Waterman (From Winterthur Archives).**

architecture office of Cram and Ferguson and was eventually hired. Though Waterman lacked a formal architectural education, Ralph Adams Cram taught him all phases of architectural practice other than structural engineering during their eight years together. Cram also instilled his belief that an architect must immerse himself in the philosophies of the past to design a regeneration of the past, in contrast to merely mimicking, as revivalists do. Cram also gave Waterman a volume on the history of art in 1926, encouraging his pupil to acquaint himself with all facets of civilization as architecture demonstrates the human condition in and upon the

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<sup>11</sup> Ibid 104.

environment.<sup>12</sup> This greatly influenced Waterman's later creations including the Regency inspired cottage he designed for Henry Francis du Pont.

Waterman met William Sumner Appleton, founder of the Society for the Preservation of New England Antiquities (SPNEA), at age nineteen; Appleton introduced him to the concept of the preservation of historic buildings. On weekends, Appleton and Waterman travelled the east coast to houses that were threatened by demolition. This eventually led to Waterman's enduring legacy of documenting endangered buildings for Historic American Buildings Survey (HABS). Appleton's influence and philosophy followed Waterman his entire life.

Waterman gained experience in conjectural drawing when Appleton introduced him to a unique project involving the Province House, the site of the colonial Massachusetts governor's residence. The foundations of the house were being exposed during the demolition of a city block, and Waterman studied the seventeenth-century foundations in order to construct a conjectural drawing of the house. Though some disputed the accuracy and correctness of the drawing, this was Waterman's first attempt at combining documentation of what existed with speculation utilizing architectural history to reconstruct a structure. This endeavor led Waterman to his next job with Colonial Williamsburg.

Waterman was hired in 1928 by Perry, Shaw, and Hepburn to serve as one of the four draftsmen to design reconstructions of the eighteenth-century buildings that

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<sup>12</sup> Ibid 105.

comprised Colonial Williamsburg in Virginia.<sup>13</sup> The attempt to reconstruct an entire town was a mammoth project that was entering uncharted waters. Researchers assembled historical information and architects synthesized the information into drawings of buildings that once stood. At times, this project did involve the use of conjecture in the event of a lack of archaeological or historical information. Waterman's previous experience made him essential to this project, and he left his mark on the design and reconstruction of the main building of the College of William and Mary, the Capitol in Colonial Williamsburg, Raleigh Tavern, and the Governor's Palace.<sup>14</sup>

The relationship between Henry Francis du Pont and Thomas Waterman can be fully attributed to art and architecture scholar Fiske Kimball. Being formally educated and ten years older, Kimball served as an almost paternal adviser during Waterman's career development. The two traveled together exploring the great historic houses of the mid-Atlantic. Kimball grounded Waterman's conclusions regarding the evolution of houses warning him against "finding Huguenots under every bed."<sup>15</sup> Perhaps a true demonstration of Kimball's respect for his young

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<sup>13</sup> Perry, Shaw, and Hepburn was the restoration architecture firm charged with conjecturally designing the buildings of Colonial Williamsburg. The principals of the firm were William G. Perry, Thomas M. Shaw, and Andrew H. Hepburn.

<sup>14</sup> Kaynor 110. The only information about the original form of the Wren Building at the College of William and Mary were clues in the foundations, suggestions gleaned from a very few graphic renderings, contemporary descriptions, and the clear depiction on the Bodleian Plate. Today interpreters at Colonial Williamsburg are continuing their scholarship of eighteenth-century building usage and scrutinizing the reconstructions of the 1930s. Through this scholarship, the interpreters are inevitably finding themselves dealing with the impact of Thomas Waterman's drawings.

<sup>15</sup> Ibid 117.

mentee's intellect was the introduction of Waterman to H.F. du Pont in 1932.<sup>16</sup> At the time, H.F. was filling his house with American decorative art and had expressed interest in learning more about Colonial architecture. Since Waterman was working on the restoration of Colonial Williamsburg, Kimball predicted that the two minds would flourish together.

Their first interactions were on tours of twenty historic Virginia homes led by Waterman at H.F.'s request. The tour included houses such as Carter's Grove and Brandon Plantation; H.F.'s interior designer, Bertha Benkard, accompanied him on the excursion. According to the daughter of Bertha Benkard, Mrs. Reginald Rose, "Mr. du Pont enjoyed it so much that this had opened a new world to him."<sup>17</sup> The tour not only stimulated H.F.'s interest in historic homes but also demonstrated to him how to furnish them with appropriate accoutrements.

The timing for this introduction could not have been better as the Depression was forcing position reductions at Williamsburg, including Waterman's post. Unaware of his future working with H.F. and lacking in a means of income, Waterman traveled to Europe to commence work on a Guggenheim grant. While in Europe, however, the grant fell through and du Pont sent express checks to Waterman to allow him to extend his stay.<sup>18</sup> In late 1933 an employment opportunity presented itself to Waterman; Charles E. Peterson of the National Park Service offered him a job with Historic American Buildings Survey. H.F. encouraged

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<sup>16</sup> Maynard, W. Barksdale, Buildings of Delaware, (Charlottesville, VA: University of Virginia Press, 2008) 63.

<sup>17</sup> Interview with Mr. and Mrs. Reginald Rose by John Sweeney and Charles Hummel, December 13, 1972, Transcript Winterthur Archives, Winterthur, DE.

<sup>18</sup> Kaynor 118.



Waterman to cut his European excursion short and accept the position in Washington, D.C. Perhaps H.F. was positioning Waterman geographically closer to Delaware where he could easily travel to Winterthur for projects.<sup>19</sup>

Commencing in 1927, H.F. undertook a monumental task of expanding Winterthur to house his collection of early American decorative arts, which included interior architectural detail. Between 1927 and 1931, the interior details of at least ten houses built on the east coast in the eighteenth century were purchased.<sup>20</sup> Albert Ely Ives was initially charged with the task of installing the purchased interiors in Winterthur. Both the Philadelphia Museum of Art and the Metropolitan Museum of Art had examples of period room installation and many private collectors had installed architectural elements to accompany furnishings, but no private collector had ever tried to take on a task of such scale.

Waterman traveled to Winterthur in December, 1933, finding the Red Room in the process of being converted to a period room. Witnessing the assemblage of architectural details and furnishings revived Waterman's love of period rooms that had first been fostered during his time at Colonial Williamsburg. H.F. utilized Waterman's knowledge of Colonial architecture to aid in his period room installations. Letters written by H.F. to Waterman were filled with questions or requests for advice as Winterthur was being transformed into a show house of all things historic and American.

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<sup>19</sup> Interview with Charles Hosmer by John Sweeney, Benno Forman, E. McClung Fleming, Nancy Richards, Ian Quimby, Nancy Evans, Louise Belden, and S. Fowble, July 12-18, 1973, Transcript Winterthur Archives. In 1937, Peterson visited Winterthur showing a continuation of like-minded preservationists keeping relationships.

<sup>20</sup> McClung 48.

When Albert Ely Ives moved to Honolulu in the mid 1930s, Waterman was left with the remainder of the period room installation project.<sup>21</sup> Waterman's work team included the following people, several of whom worked on the design and construction of the cottage: Leslie Potts as the engineer, George Coleman as the mechanic, Elmer Humphries as the superintendent, Park McCann as the painter, Howard Lattomus as the foreman, and Bertha Benkard as the interior designer.<sup>22</sup> During the remainder of the project, H.F. depended on Waterman for his information, contacts, research, judgment, design, and moral support.<sup>23</sup> The challenging installation project is a testimony to Waterman's astute understanding of spatial placement.

Ironically, Waterman did not agree with H.F.'s practice of saving a house by dismantling it; Waterman preferred houses whole and in situ.<sup>24</sup> Waterman had far more knowledge of architectural history and wanted to instill into H.F. the idea of retaining an authentic architectural period. Waterman was merely passing on what he had learned from Cram and Appleton in his first years of training as an architect; he sincerely believed that moved elements lost their authenticity once installed in another location. H.F., however, disagreed with Waterman's limited definition of historic preservation. According to Mrs. Reginald Rose, "Harry (H.F.) didn't have, in

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<sup>21</sup> Information taken from an article written by Henry Francis du Pont, "Thomas Tileston Waterman," *The Walpole Society Note Book*, The Walpole Society, 1952, p 35-37. Period room installations at Winterthur attributed to Waterman are as follows: Marlboro Room, Patuxent Room, 1934; Montmorenci Stair Hall, Library Hall, 1936; Hart Room, Queen Anne Dining Room, 1938; Blackwell Parlor, 1939; Hardenbergh Rooms, 1939-1940; Spatterware Hall, and other eighth floor rooms, 1939-40; Morattico Hall, Flock Room, 1940; Empire Hall, 1940-1941; Shop Lane and Court complex with woodwork ranging from Connecticut to North Carolina, 1946-1947; and Oyster Bay Room, Bertrand Room, Tappahanock Hall, Tappahanock Room, 1947.

<sup>22</sup> Kaynor 123.

<sup>23</sup> Ibid 124.

<sup>24</sup> Ibid 118.

the beginning certainly, or perhaps at any time, the tremendous interest in preservation.”<sup>25</sup> Where H.F. is viewed as an early preservationist, most of his efforts were to provide suitable settings for his collection of material culture as opposed to actual historic preservation, which is the act of preserving the existing form, integrity, and material of a building. Taking certain elements from a building and reusing them elsewhere does go against the contemporary philosophies of historic preservation; however, at that time historic preservation had not fully developed its objectives. Ruth Ellen, H.F.’s daughter, described in her memoir how in the 1920s, H.F. had no qualms with buying woodwork from people who were willing to sell; purchasing woodwork was a common practice amongst museums and private collectors. Winterthur carpenters were refused lunch at a hotel in Berks County Pennsylvania when the Pennsylvania German owners discovered the carpenters were tearing down one of their beloved landmarks.<sup>26</sup>

Eventually H.F. learned the importance of the historic preservation movement, perhaps as a result of his time working with Waterman, or because of influence from his sister, Louise, who had a deep interest in the field of historic preservation and served as a founding trustee for the National Trust for Historic Preservation in 1949. According to scholar Charles Hosmer, Waterman slowly edged H.F. toward “archaeological authenticity,” which harkens back to Waterman’s experience in conjectural drawings. H.F. wrote in a letter in 1930, “I am doing the house archaeologically and correctly, and am paying the greatest attention even to

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<sup>25</sup> Interview with Mr. and Mrs. Reginald Rose by John Sweeney and Charles Hummel, December 13, 1972, Transcript, Winterthur Archives.

<sup>26</sup> Lord, Ruth, Henry F. du Pont and Winterthur: a daughter’s portrait, (New Haven, CT: Yale University Press, 1999) 203.

the epoch of fringes.”<sup>27</sup> Waterman spent time trying to find authenticity in the period installations. At one point he urged H.F. to reconfigure the Tappahannock Room in order to bring the paneling back to its original dimensions.<sup>28</sup> In most cases, the original height, width, and the location of openings of the interior architecture were retained.

Charles Hosmer states that,

“The relationship with Waterman is very close and continues over a long period of time and, I think, has a great influence on the turns and twists of Mr. du Pont’s thinking and in the evolution of the building. He becomes more and more sensitive to the question of preservation in buying paneling. He makes all the big decisions, but uses the finest professional advice available and listens and debates.”<sup>29</sup>

Waterman’s niece Fay Campbell Kaynor describes the partnership between H.F. and Waterman, “In the whole preservation movement, there has probably never been another such pair of romantics sworn so earnestly to technical perfection.”<sup>30</sup>

Though Waterman and H.F. shared philosophical differences regarding moving architectural detail, Waterman oversaw one of the crowning achievements of Winterthur, the installation of the Montmorenci Stair. Waterman knew about Montmorenci and its fate of either collapsing or being torn down through his work with HABS and presumably told H.F. Waterman and H.F. hastily traveled to Shocco Springs, North Carolina to look at the house; this was the first time H.F. actually sought out woodwork as opposed to buying pieces that were offered to him. Both

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<sup>27</sup> Letter from H.F. to Henry Davis Sleeper, November 12, 1930, Winterthur Archives, Dealer File.

<sup>28</sup> Interview with Charles Hosmer by John Sweeney, Benno Forman, E. McClung Fleming, Nancy Richards, Ian Quimby, Nancy Evans, Louise Belden, and S. Fowble, July 12-18, 1973, Transcript Winterthur Archives.

<sup>29</sup> Ibid. In Hosmer’s opinion, in the late 1930s was when H.F. had decided he was building a museum although he had no plans for when it would open or under what conditions.

<sup>30</sup> Kaynor 118.

H.F. and Waterman enjoyed the “lure of the hunt – for a certain color of marble tile or a better example of Philadelphia joinery.”<sup>31</sup>

While working for H.F., Waterman was also travelling the east coast documenting buildings for HABS, as well as designing private homes. He found a comforting respite in his Winterthur project and found it a refreshing complement to his government work and private commissions.<sup>32</sup> Waterman never derived more than a third of his personal income from H.F. for any given year. He was paid by the hour and was kept by H.F. basically on retainer.<sup>33</sup> As an employee on retainer, Waterman was known to be punctual and was the only person employed by H.F. who never tried to borrow money. Waterman’s strong work ethic contributed to the close and respectful friendship with H.F. H.F. gave Waterman paintings and had one of his interior designers, Ernest Lo Nano make curtains for Waterman’s property in Port Royal, Virginia.<sup>34</sup> H.F. extended an invitation to Waterman in 1947 to join The Walpole Society, a prestigious organization dedicated to the appreciation and study of American decorative art, architecture, and history.

Though the exact year is unknown, sometime in the late 1940s H.F. made a rapid decision that the big house would open as a museum in 1951. Whether H.F. knew it or not, the decision to convert the house to a museum would unintentionally be the end of the working relationship with Waterman. Charles Hosmer described it as “a whole new era in his life was beginning with Joseph Downs and Robert

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<sup>31</sup> Ibid 118.

<sup>32</sup> Ibid 118.

<sup>33</sup> Interview with Charles Hosmer by John Sweeney, Benno Forman, E. McClung Fleming, Nancy Richards, Ian Quimby, Nancy Evans, Louise Belden, and S. Fowble, July 12-18, 1973, Transcript Winterthur Archives.

<sup>34</sup> Ibid.

Montgomery,” who would become the first curators of the museum.<sup>35</sup> At this point, Waterman became the designer behind converting spaces within the house to accommodate visitors as well as service staff. It was H.F.’s intent for his new museum house to have a small group of guests experience the house as if they were personal guests of the owner. He described in a letter to Waterman that the first guests to tour Winterthur would spend the day on a guided tour from the top floor to the bottom with a lunch provided in the visitor’s dining room.<sup>36</sup> In a letter to Albert Ely Eves from August, 1948, H.F. mentions being nearly done with the conversion and that he will be christening the new visitor’s sitting and dining rooms during a Walpole Society meeting that October.<sup>37</sup>

The room installation projects Waterman had planned and completed for Winterthur had been a combination of problem solving and historic preservation. His final project for Winterthur would be a cottage designed for H.F. and Ruth to reside in, once the museum opened. Though he had designed eleven other private residences during his career, the cottage would prove Waterman’s acumen for creating efficient, beautiful spaces without being extravagant. Along with the cottage, Waterman’s legacy is rich with many projects, twelve buildings, and three books. Among his clients were Robert Woods and Mildred Bliss, founders of Dumbarton Oaks Research Center; the collectors Colonel Edgar and Bernice

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<sup>35</sup> Ibid.

<sup>36</sup> Letter from H.F. to Waterman, August 9, 1948, Winterthur Archives, HF Box 338.

<sup>37</sup> Letter from H.F. to Albert Ely Ives, August 20, 1948, Winterthur Archives, HF Box 338.

Chrysler Garbisch, and Mrs. Warren Delano Robbins, known for decorating U.S. embassies around the world in the 1930s and 1940s.<sup>38</sup>

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<sup>38</sup> Lidz, Maggie, Unpublished work, *Harry du Pont's Cottage at Winterthur*, 2009.

## CHAPTER IV

### Downsizing and Designing the Cottage

It can be surmised from his correspondence to friends and associates that Henry Francis du Pont planned to eventually turn his large home into a museum very early in his collecting. He mentioned his plans in a letter to William Sumner Appleton in September of 1938.<sup>39</sup> Presumably, he wanted to fully open the museum upon his death; though he opened his house to limited tours in 1941. The effects of World War II, however, caused him to quickly change his plans. When the war broke out, the period rooms were in the process of being installed, and the project had to be halted due to material and labor shortages. The large house, which at that point had grown to nearly 140 rooms filling nine stories, was becoming a burden. Parts of the house were sealed off due to staff shortages and resources to heat the rooms. The entire country was coping with the effects of the war and H.F. was no exception.

His experiences during the war influenced H.F.'s plans to expedite the museum opening. He expressed in a letter to his sister, Louise Crowninshield, that he wanted to be around for incidental issues that could arise during the conversion from private home to museum, and that personally showing the house to guests was becoming exhausting. In essence he had decided to retire and have guests "over for meals without having to worry about the museum end."<sup>40</sup> For tax purposes,

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<sup>39</sup> Lord 198.

<sup>40</sup> H.F. letter to Louise Crowninshield, January 23, 1950, Winterthur Archives, HF Box 506. The letter also discusses reworking the driveways to accommodate visitors to the garden, which included closing the road in front of the cottage. A survey and site plan drawn by Marvin S. Smith, Civil Engineer & Surveyor, Wilmington, DE dated September 8, 1950, titled Field Data Sheet Topographical Survey vicinity of New Residence Being Constructed for Henry F. DuPont, Jr. at Winterthur Delaware shows the road changes, which are the same to this day. Winterthur Archives, C Box 33.



however, he and Ruth could not remain as permanent residents of the Winterthur house. Plans had to be made to either build a new house or move into an existing house on the property. In a letter to her nine year old grandson Alfred Harrison, Ruth Wales explains to him that since his grandfather, H.F., had decided to turn his house into a museum, no one will be able to occupy it as if it were private.<sup>41</sup> The idea of downsizing to a smaller house was very fashionable during and after the war as well.<sup>42</sup> In a letter written to family friend Mr. H. Burton Alexander, H.F. states that, "if there is going to be another war, I will be glad to be in a small house as living in Winterthur with it three-fourths shut is not very pleasant."<sup>43</sup> Four days after Christmas of 1949, H.F. began making plans for a new residence at Winterthur.<sup>44</sup>

The final decision was made that H.F. and Ruth would live in the cottage that had been built for Evelina du Pont and her husband, Antoine Bidermann in 1838, which was conveniently close to the large house. H.F. wrote to his sister Louise Crowninshield in January of 1950 telling her that within a year he would move into the "cottage at the foot of the hill" and "turn his house into a regular museum."<sup>45</sup> He also described his plans to keep the original nineteenth century cottage and add an addition "which will hardly show from the main drive."<sup>46</sup>

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<sup>41</sup> Ruth Wales letter to Alfred Harrison, April 17, 1950, Winterthur Archives, RW Box 20.

<sup>42</sup> Lidz Unpublished Work.

<sup>43</sup> H.F. letter to H. Burton Alexander, Winterthur Archives, HF Box 506.

<sup>44</sup> Mooz, R. Peter, et. al. *Information for Guides in Mr. du Pont's Residence*, 1972, Winterthur Archives, WC Box 75.

<sup>45</sup> H.F. letter to Louise Crowninshield, January 23, 1950, Winterthur Archives, HF Box 506.

<sup>46</sup> Ibid.

The cottage had been built in 1838 by Antoine and Evelina Bidermann to serve as a temporary residence while their grander house was being constructed. This same cottage had been set up for the family by H.F.'s mother,



**Fig. 4.1 The 1838 Cottage, Photo Circa 1902 (From Winterthur Archives).**

Pauline, prior to her death in September of 1902, while the Winterthur house was being remodeled. Following her death, H.F. and his father Henry Algernon du Pont had sought refuge in the little farmhouse until the completion of the renovations of the Winterthur house in 1904.<sup>47</sup> H.F. and his family had also lived in the cottage while a new wing was added to the house from 1928 until 1931.<sup>48</sup> Ruth Ellen, H.F.'s youngest daughter described the house as "cozy with chintz, firelight and tiny bedrooms with slanted ceilings."<sup>49</sup> In an interview from 2000, a former employee of the du Pont's, Mrs. Isabel Eipper, described the cottage as she remembered.<sup>50</sup> On the first floor there was a living room with a fireplace and easy chairs. There was

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<sup>47</sup> Lidz, Maggie, Life at Winterthur: A du Pont Family Album, Winterthur, DE: Winterthur, 2001, 24.

<sup>48</sup> Ibid 39.

<sup>49</sup> Lord 139.

<sup>50</sup> Interview with Mrs. Eipper (Isabel) Emerson, interviewed by Maggie Lidz, July 18, 2000, Transcript Winterthur Archives. Mrs. Walter came to Winterthur with her parents in 1923 when she was 13 years old. She began work at Winterthur in 1928 in the kitchen. Her mother worked for the men's boarding house on the property where she cooked three meals a day for thirty workers. Her father helped her mother at the boarding house as well as worked on the property.

also an enclosed porch facing Clenny Run and a dining room. There was a kitchen in back along with a laundry room. The second floor of the cottage included a large master bedroom with black enameled Japanned furniture, a fireplace, and several chairs. On the other side of the hallway were two small bedrooms used for guests, and the third and fourth floor had multiple guest bedrooms as well.<sup>51</sup>



**Fig. 4.2 The 1838 Cottage Living Room (from Winterthur Archives).**

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<sup>51</sup> Interview with Mrs. Eipper (Isabel) Emerson, interviewed by Maggie Lidz, July 18, 2000, Transcript, Winterthur Archives.





**Fig. 4.3 The 1838 Cottage Living Room (from Winterthur Archives).**

The original cottage had various functions throughout its existence at Winterthur. It was used at times for visiting single male guests, hence why it was referred to as the Bachelor's Cottage. The cottage was also used to accommodate guest overflow as well as guests' servants and chauffeurs. Occasionally, tenant farmers boarded in the cottage. For example, in 1923, Clarence Norris, a Winterthur employee, and his family moved into the cottage. They eventually moved to the railroad station building on the property when the cottage became a guesthouse.<sup>52</sup>

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<sup>52</sup> Ibid.

In 1948, photographer Gilbert Ask and Charles Montgomery, the first museum director, lived in the cottage while planning the museum opening.<sup>53</sup> By 1950, however, construction began on the cottage and the three moved to the Gray Building.<sup>54</sup>

H.F. hired Thomas Waterman to design an addition to the cottage. The goal of the design was to provide an ample dwelling to fit the lifestyle he had established when he inherited Winterthur in 1927.<sup>55</sup> H.F., now age 68, knew exactly what he needed in his new home, as this would be the third house he built.<sup>56</sup> The design of the cottage was Waterman's final project; he would not see the completion of the project before his death in 1951 at age 51. Waterman was diagnosed with cancer in 1947 and he was having dramatically bad back problems, but he still continued to work for H.F. as much as his health warranted.<sup>57</sup> In a letter dated May 27, 1950, Waterman mentions having taken injections to treat his back pain after x-ray treatments were making the pain worse.<sup>58</sup> Waterman directed the project from a hospital bed in Washington, D.C. through letters and drawings showing his vision for what the cottage was to become. H.F. wrote in a letter that the doctor had told him that "the work he [Waterman] was doing for me was the only thing that kept his

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<sup>53</sup> Interview with Everett Boyce interviewed by Dorothy Greer July 15, 1974, Transcript Winterthur Archives. Boyce came to work at Winterthur in December of 1948. He began working for Howard Lattomus and eventually began working with Gilbert Ask photographing staged period rooms prior to their installation into the house.

<sup>54</sup> Interview with Charles F. Montgomery interviewed by John Sweeney, May 16, 1977, Transcript Winterthur Archives. The Gray Building is located on the Winterthur Estate and was used as a staging area for the period room installations.

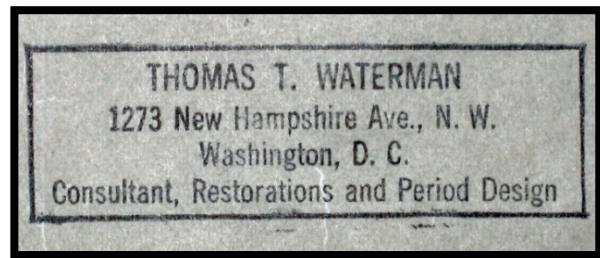
<sup>55</sup> Sweeney, John, *The H.F. du Pont House: A Transition, Fine English and French Furniture and Objects of Art from the Private Residence of Henry Francis du Pont at Winterthur*, (New York, NY: Christie's, 1994).

<sup>56</sup> Lidz, Unpublished Work. H.F. had rebuilt the properties of Winterthur, Chestertown, and 280 Park Avenue.

<sup>57</sup> Kaynor 119.

<sup>58</sup> Letter from Thomas Waterman to H.F., May 27, 1950, Winterthur Archives, HF Box 506.

interest, that it was the best thing he could do.”<sup>59</sup> Leslie Potts was a trained draftsman working for Winterthur and put to paper many of Waterman’s ideas after he fell ill. Waterman found it important that Leslie received the credit on the drawings; therefore, each of the drawings contained a title box in the right hand corner that contained the label *Winterthur Farms, Drawings Supervised by L.P. Potts* as well as Waterman’s professional stamp.<sup>60</sup> This project was the first time H.F. and Waterman could leave their roles as educators and preservationists and concentrate on accommodating the du Pont’s personal needs and preferences.<sup>61</sup>



**Fig.. 4.4 Thomas Waterman’s Professional Stamp as Seen on Drawings (from Winterthur Archives).**

In the first study drawn by Waterman, the original cottage was to become a library and guest quarters opening off a stair hall that connected to the addition.<sup>62</sup> The first plans would contain a conservatory, living room, dining room, and kitchen on the first floor and bedrooms on the second. There were specific exterior and interior requirements. The exterior walls were to grow vines and serve as a backdrop for plants. The living room had to be large enough to accommodate a set of Dutch paintings, which had formerly hung in the du Pont’s apartment at 280 Park

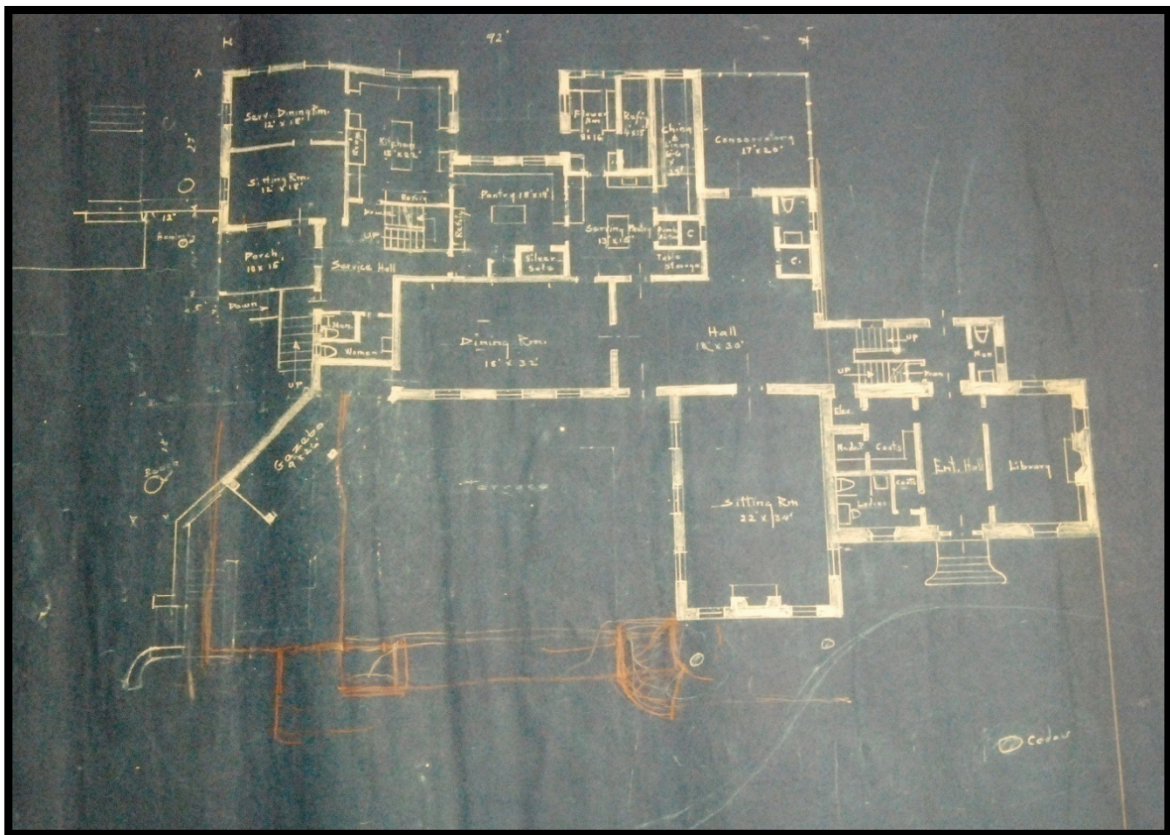
<sup>59</sup> Letter from H.F. to Edgar Bingham, September 27, 1950, Winterthur Archives, HF box 250.

<sup>60</sup> Letter from Thomas Waterman to H.F., April 24, 1950, Winterthur Archives, HF Box 506.

<sup>61</sup> Kaynor 125.

<sup>62</sup> Mooz WC Box 75.

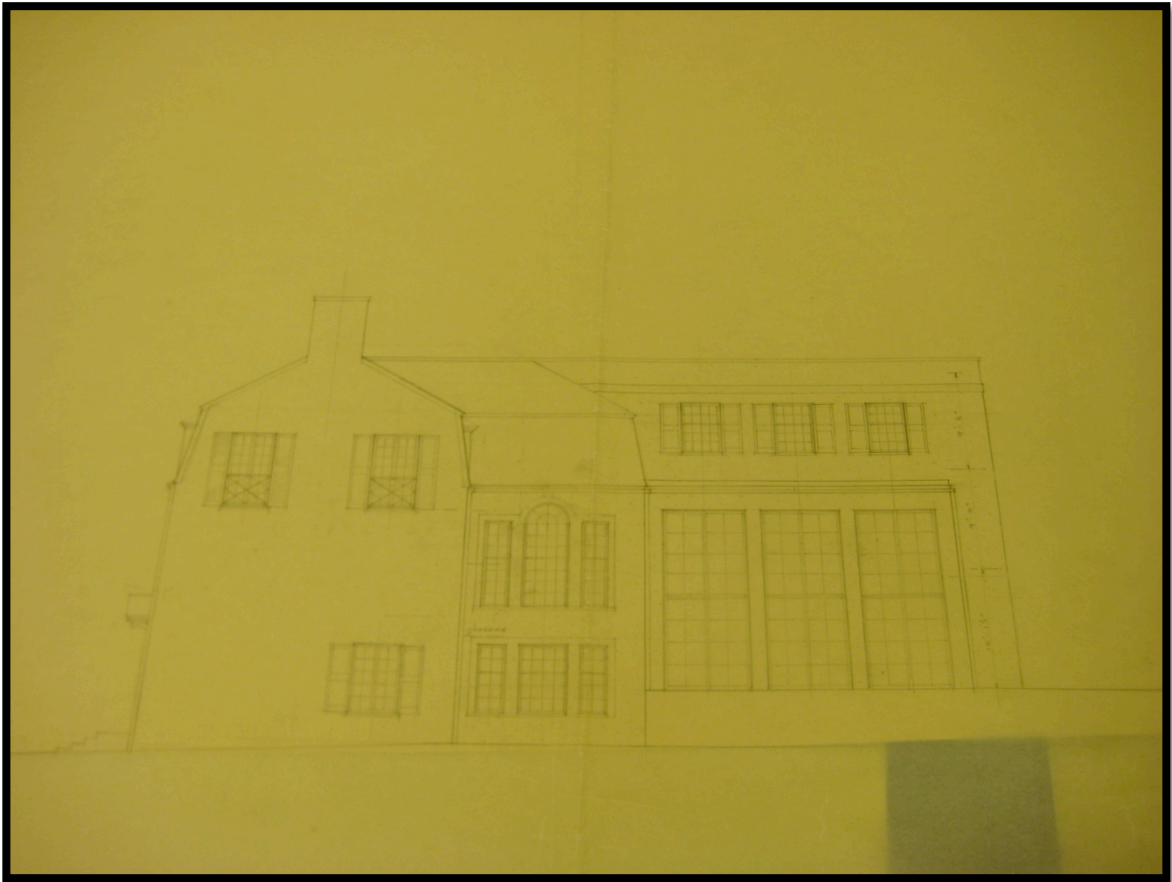
Avenue and the dining room had to be large enough to display a set of Aubusson tapestries. These specifications were a true testament to H.F.'s objective. The design of the interior took precedence over the exterior. Like his interiors in the large house, H.F. was concerned about having appropriate spaces for his possessions. The exterior was simple so as not to upstage the museum house; though the color of the stucco and other elements follow a sort of vernacular seen throughout the Winterthur property.



**Fig. 4.5 Plan of Cottage Drawn by Leslie Potts, January, 1950 (from Winterthur Archive).**



Leslie Potts drafted more detailed drawings on January 13, 1950 that enlarged the scale of the cottage. There were more rooms for service facilities and the conservatory was moved on an east to west axis with the living room with respect to the entrance hall.<sup>63</sup> A week later, a plan emerged showing the long stair hall as well as an additional floor to accommodate the larger size of the house.



**Fig. 4.6 Elevation of South Side of Cottage Drawn by Leslie Potts, February, 1950 (from Winterthur Archive).**

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<sup>63</sup> Ibid.



The next study was done by Waterman in February of 1950, which changed the exterior. The design showed a large Venetian window added to the south side of the living room. A mansard roof was also added to better integrate the addition into the original structure. There are several elements from this design, such as the conservatory, that suggest the final form of the cottage design. More studies were undertaken by Leslie Potts on April 5, 1950. These drawings were sent to Thomas Waterman in Washington, D.C. for approval. The next set of sketches returned by Waterman show that the plans for the addition had dramatically changed; the original cottage was no longer part of the design.

In a letter written to Albert Ely Ives, H.F. described the plans for the cottage.<sup>64</sup> He explained that the initial plan Waterman drew for the addition were “very nice but not entirely practical.” While H.F. was away on a Mediterranean cruise, it was discovered that the cottage was structurally unsound due to water damage. He continued in his letter to Ives, “I then found, really much to my joy, that the whole house was practically falling apart.” The decision was made to abandon any plans to add on to the cottage, raze the existing structure because of its poor condition, and begin anew.

Many memories hung within the old cottage walls creating a sense of fondness for the old structure. Ruth Wales wrote to her nine year old grandson Alfred Harrison in April of 1950 that it was discovered the 150-year-old walls were too “flimsy” in “your cottage at the foot of the hill here at Winterthur which we have all loved so much, and I know you and the other children used to enjoy coming down to

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<sup>64</sup> Letter from H.F. to Albert Ely Ives, August 22, 1950, Winterthur Archives, HF Box 338.

visit in it.”<sup>65</sup> She had always wanted the cottage to be for the children so they could visit at any time and have a place to stay. She tells him of how sad both she and H.F. were about having to raze the structure, but the house was entirely too dangerous to occupy. The letter further tells that the foundations from the old house will be used to build a new house with “enough room for any and all of you to come down here and stay with us.”

Waterman and H.F. began designing the new cottage; this was their first project free of the limitations of historic precedents.<sup>66</sup> This would be the twelfth house to be produced by Waterman’s private practice. As before, Leslie Potts worked closely with Waterman in the design and drafting process. The design objective for the cottage was “organizing the space and elements.”<sup>67</sup> The orientation of the new structure would give H.F. views of Clenny Run to the south, views of the garden to the north, and from his bedroom windows he could look up the hill to the dairy and museum.<sup>68</sup> H.F. wrote once he had moved into the cottage, “as my rooms look out over the museum, I feel I am in touch with it.”<sup>69</sup> He would have a view of all things he cherished from his new house. The cottage would be complete with servant’s quarters and facilities, ample storage for china and silver, a large food service facility, six guest bedrooms, play rooms, his and hers suites for H.F. and Ruth, and entertaining space. Nearly fifty percent of the square footage of the house

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<sup>65</sup> Letter from Ruth Wales to Alfred Harrison, April 17, 1950, Winterthur Archives, RW Box 20.

<sup>66</sup> Lidz, Unpublished work.

<sup>67</sup> Kaynor 125.

<sup>68</sup> Eversmann, Pauline K. and Kathryn H. Head, Discover the Winterthur Estate, (Winterthur, DE: Winterthur, 1998), 35-36.

<sup>69</sup> Letter from H.F. to Paul, January 2, 1953, Winterthur Archives, HF 246.

would be service and storage space.<sup>70</sup> The plans for the new structure proved to be challenging architecturally; the cottage could not detract from the museum's presence at the top of the hill.<sup>71</sup>

Sketches by Waterman dated April 13, 1950, show the east and south elevations, which are slowly beginning to resemble the existing building. The east elevation sketch shows an elegant three story flat roofed structure. The elevation is tripartite where the flanking sections contain one bay and the center portion contains four bays. The center portion of the façade projects inward as suggested by shading on the sketch. The southern flanking portion contains three windows of varying sizes with the largest being on the principal floor and the smallest being a walled basement window. The main entrance was reoriented from facing south toward Clenny Run to east facing toward the museum house. The entrance is located asymmetrically on the north flank of the elevation and has a simple Colonial Revival door surround with three paneled double doors.<sup>72</sup> The north flank also has two windows of varying sizes, the top being the largest. Belt courses separate each level leading up to a molded parapet crown. The windows are surrounded by shutters and the flanking sections have balustrades at the lower portions of the windows. The south elevation is tripartite with flanking bowed bays. The center shows a second floor window as well as stairs leading to a side door. The door appears to be similar to a French door with a Colonial Revival pediment. All

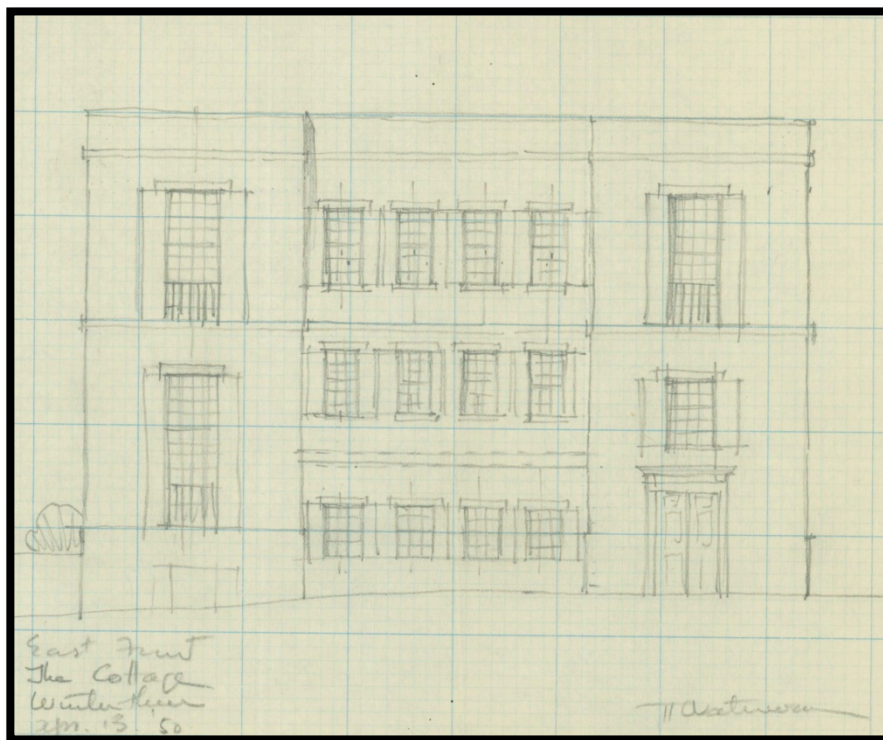
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<sup>70</sup> Lidz, Unpublished work.

<sup>71</sup> Kaynor 124.

<sup>72</sup> These doors were at some point replaced with a single door and two sidelights. Presumably, the change occurred when the cottage opened to the public as a gift shop and code warranted that the door be changed.

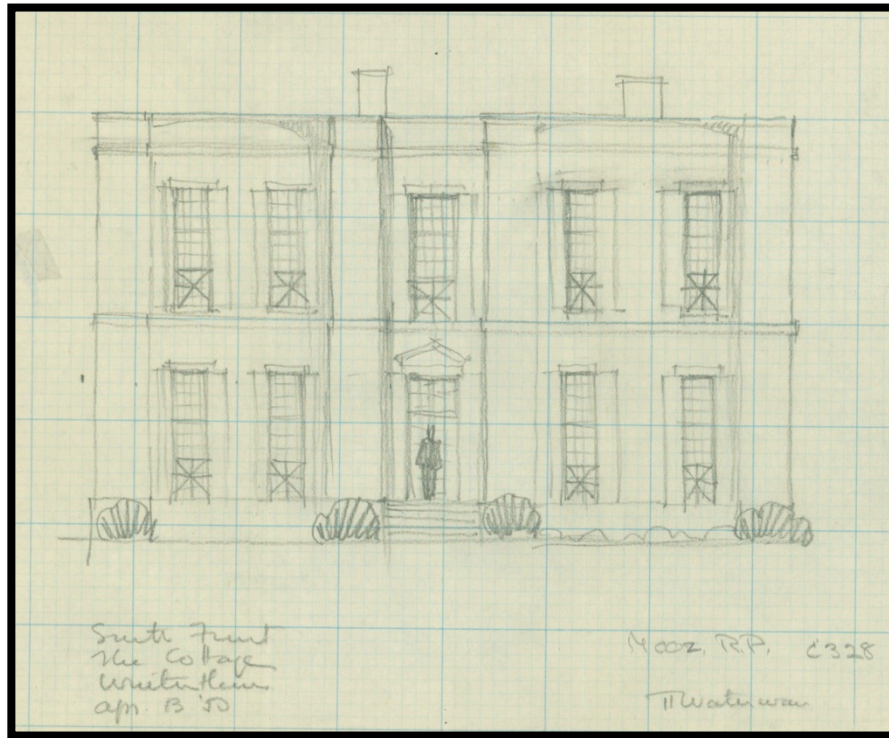
windows on this elevation are shuttered with balustrades. This elevation shows the same belt courses and molded parapet as observed on the east elevation. The careful play between the shapes of the window openings and double bays were Waterman's principal ideas for the new design. The molded parapet above the cornice unified the design. According to Mooz, the belt course moldings, stucco, and parapet relate more to the original Winterthur house built by Antoine Biderman.<sup>73</sup>



**Fig. 4.7 Waterman's Sketches of the East Elevation of Cottage, April, 1950 (from Winterthur Archives).**

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<sup>73</sup> Mooz WC Box 75.



**Fig. 4.8 Waterman's Sketches of the South Elevation of Cottage, April, 1950 (from Winterthur Archives).**

Floor plans seemed to have been the most complex task in designing the cottage. In a letter written to H.F. from Waterman, the changes to the floor plan measurements were discussed. "There was more work on the floor plans that I anticipated, due to the extra space we obtained in the dining room area. I had to restudy each plan quite fully and I am able to send you today only the first and mezzanine floor plans."<sup>74</sup> Presumably, the extra space was gained due to the decision to build an original structure. It appears from the wording of the letter that the new floor plans were based heavily on the former floor plans created for the addition to the original cottage. Waterman was very adamant about creating the

<sup>74</sup> Letter from Waterman to H.F., April 28, 1950, Winterthur Archives, HF Box 506.

most efficient spaces without compromising comfort. He proposed a solution as a result of the elevator well taking up extra space, "If you don't consider it extravagant I would like to lengthen the whole wing 1'-6". This will make the double guest bedroom a really good size and will help both your bedroom and dressing room." He also suggests in later correspondence that perhaps "the children's play room be extended across the whole south front of the wing with the two bays in it" since the room "soon enough will be for little dances and so forth."<sup>75</sup>

The cottage both aesthetically and in plan was loosely based on the country and town houses scattered throughout England. Waterman mentions that he could make the reception or living room nearly 50' wide so as to "be treated perhaps like those long galleries in English houses."<sup>76</sup> According to R. Peter Mooz, the style of the house recalls "that used by the English architect Sir Jeffry Wyatville in the 1820's and 30's." He points out that the bays are strikingly similar to those of Claverton Manor by Wyatville.<sup>77</sup> Claverton Manor now houses the American Museum in Britain founded in 1961 by American collector Dr. Dallas Pratt, British antique dealer John Judkyn, and furniture restorer Nick Bell Knight.<sup>78</sup> Ironically, the museum is strikingly similar in the type of collections it possesses to Winterthur; the museum features period rooms displaying Americana. To further support the British influence on the cottage, the stair plan is nearly identical to that of the London townhouse 44

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<sup>75</sup> Letter from Waterman to H.F., May 27, 1950, Winterthur Archives, HF box 506.

<sup>76</sup> Letter from Waterman to H.F., May 27, 1950, Winterthur Archives, HF box 506.

<sup>77</sup> Mooz WC box 75.

<sup>78</sup> According to Winterthur Estate Historian, Maggie Lidz, Dr. Dallas Pratt was a du Pont family friend. His mother Beatrice Benjamin, a fixture in the international set, seems to have been a friend of Ruth Wales du Pont. The du Pont's visited the American Museum in 1959 and stayed at Pratt's house, Freshford Manor, which Pratt shared with John Judkyn. Pratt and Judkyn gave Winterthur a Shaker rocking chair from the Andrews collection (accession number 1962.20).

Berkeley Square designed by William Kent.<sup>79</sup> The entrance opens to a single small stair rising into the large gallery and dramatically splits into two dramatic rises leading to the second story. Waterman describes the stair as simple and sweeping in shape that has a distinguishable effect.<sup>80</sup>



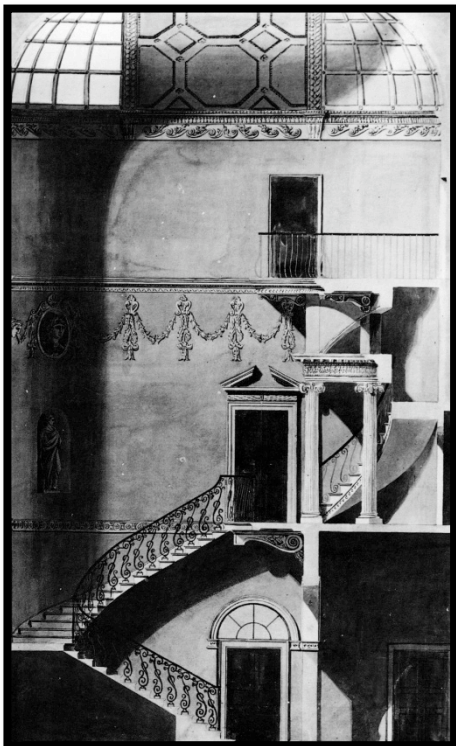
**Fig. 4.9 Claverton Manor now the American Museum in Great Britain (from Claverton Manor).**

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<sup>79</sup> Handwritten note by H.F., April 25, 1952, Winterthur Archives, HF 440 N. According to Horace Walpole, Kent "was a painter, an architect, and the father of modern gardening. In the first character he was below mediocrity; in the second, he was a restorer of the science; in the last, an original, and the inventor of an art that realizes painting and improves nature. Mahomet imagined an Elysium, Kent created many." Interesting relationship between that and H.F. especially how H.F. was an active member of the Walpole Society.

<sup>80</sup> Letter from Waterman to H.F., July 10, 1950, Winterthur Archives, HF Box 506.





**Fig. 4.10 Cross Section of Stair in 44 Berkeley Square (from *Private Palaces: Life in the Great London Houses*).**



**Fig. 4.11 Stair in 44 Berkeley Square (from *Private Palaces: Life in the Great London Houses*).**



Waterman's health declined rapidly between 1949 and 1950, causing Leslie Potts to do much of the final design work as well as managing the construction. Waterman wrote to H.F. in July, 1950 of how grateful he was of the kind things H.F. has said of his work and how "enormously helpful" they were at these "difficult times." He also mentioned how the difficulty with his back had "adversely affected the volume of my work for you."<sup>81</sup> H.F. mentioned Waterman's failing health in a letter from September of 1950. In this letter, H.F. described Waterman experiencing an attack shortly after a visit to Winterthur in late August.<sup>82</sup> According to John Welsh, a carpenter employed by du Pont, Waterman started the design of the cottage but Leslie Potts ended up finishing it due to Waterman's health problems.<sup>83</sup> Leslie Potts designed the floor plans of the servants' wing, which would have been the last element of the house to be drafted. In a letter written to H.F., Waterman discusses the servant's quarters, "I have also restudied Leslie's second floor plan of the servants' wing."<sup>84</sup> Unfortunately, Potts did not have the design background of Waterman, which hindered the cottage project. According to Charles Montgomery, "Leslie Potts could draw, but he didn't really know which end was up about a lot of things. He was very good at getting things done."<sup>85</sup> Whether Potts was successful in finishing the cottage design can be left to debate. The final form of the cottage reflects Waterman's original plan but in a more austere manner. The cottage design

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<sup>81</sup> Letter from Waterman to H.F., July 10, 1950, Winterthur Archives, HF Box 506.

<sup>82</sup> Letter from H.F. to Edgar Bingham, Jr., September 1950, HF Box 250, Winterthur Archives.

<sup>83</sup> Oral history, John Welsh interviewed by John Sweeney, Transcript, Winterthur Archives.

<sup>84</sup> Letter from Waterman to H.F., April 24, 1950, Winterthur Archives, HF box 506.

<sup>85</sup> Charles F. Montgomery interviewed by John Sweeney, May 16, 1977 Transcript, Winterthur Archives.

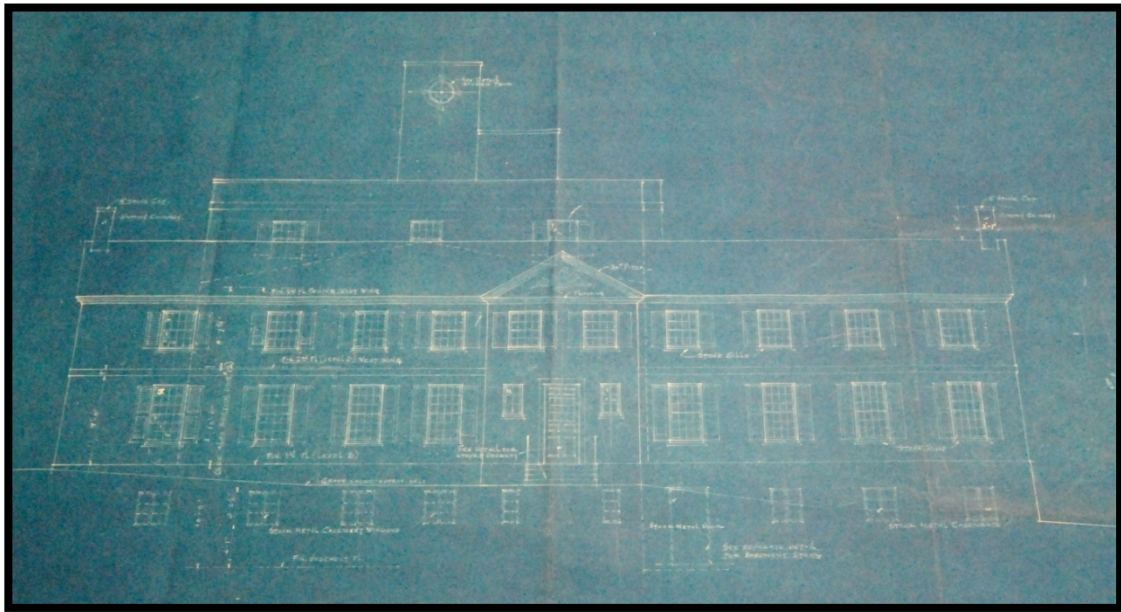
project drew upon nearly all facets of Waterman's talent, which had been tapped by the assignments at Winterthur.<sup>86</sup>

The final drawings Potts drafted of the cottage show differences from Waterman's initial sketches. The cottage still reflects what H.F. described to Albert Ely Ives as a two story flat roof Regency. He also described that the stucco color and blinds will be the same as the large house.<sup>87</sup> As shown in the construction drawing, the east elevation remains in tripartite form, but the center portion projects outward as opposed to inward. The center portion also contains three bays as opposed to four. The balustrades over the windows have been removed. The design slowly morphed into a simpler version of Waterman's original vision.

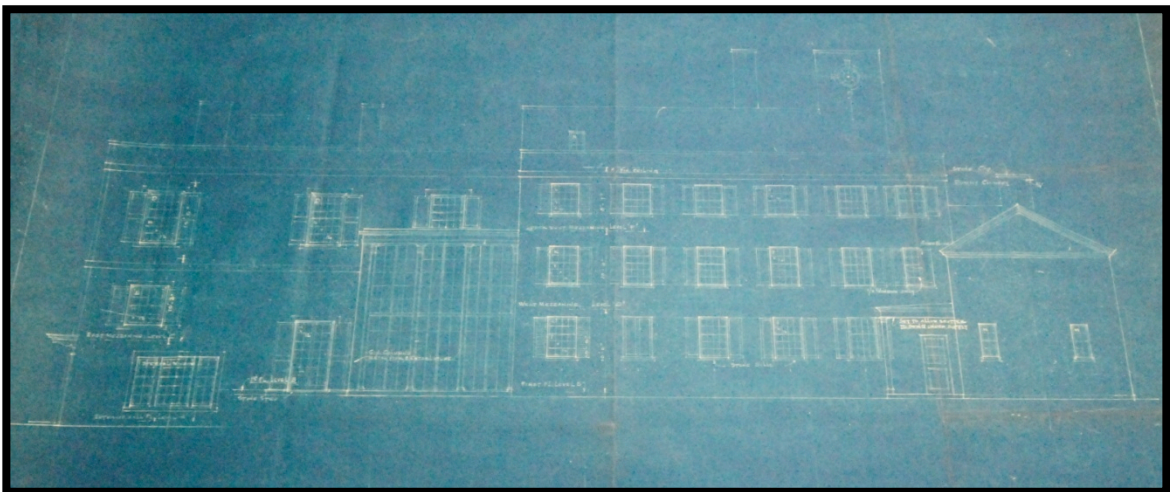
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<sup>86</sup> Kaynor 125.

<sup>87</sup> Letter from H.F. to Albert Ely Ives, September 1950, HF Box 250, Winterthur Archives.

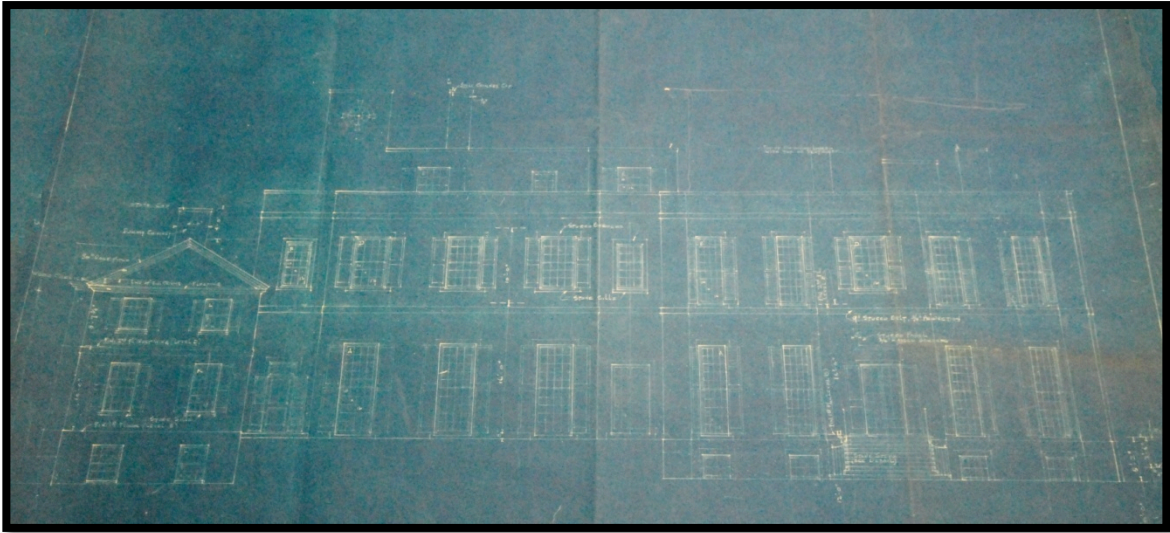


**Fig. 4.12 Final West Elevation of Cottage drawn by Leslie Potts (from Winterthur Archive).**



**Fig. 4.13 Final North Elevation of Cottage drawn by Leslie Potts (from Winterthur Archive).**





**Fig. 4.14 Final South Elevation of Cottage drawn by Leslie Potts (from Winterthur Archive).**



**Fig. 4.15 Existing East Elevation of Cottage (from author).**





**Fig. 4.16 Existing West Elevation of Cottage (from author).**



**Fig. 4.17 Existing South Elevation of Cottage (from author).**



**Fig. 4.18 Existing North Elevation of Cottage (from author).**

## CHAPTER V

### Construction

As with any construction project, problems were encountered that slowed progress. Material Waterman's illness and death certainly delayed design and construction of the cottage as well as the conversion of the large house to a museum. Waterman wrote to H.F. in July 1950 that "sometimes I can only work two or three hours a day."<sup>88</sup> Following Waterman's death, Leslie Potts was not only working on the cottage but also supervising the period room installation projects in the museum house where service areas had been. In an interview with John Sweeney, Charles Montgomery stated that, "I was really stupid not to insist in having an architect" for the room installation project.<sup>89</sup> Perhaps building the cottage fell second to the priority of installing rooms into the museum to fill service areas. It was clear, however, in H.F. and Ruth's correspondence that construction was moving at a slower pace than they would prefer. In a letter dated September 29, 1950, H.F. jokes, "I think we will have to live in a tent next spring."<sup>90</sup>

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<sup>88</sup> Letter from Waterman to H.F., July 10, 1950, Winterthur Archives HF Box 506.

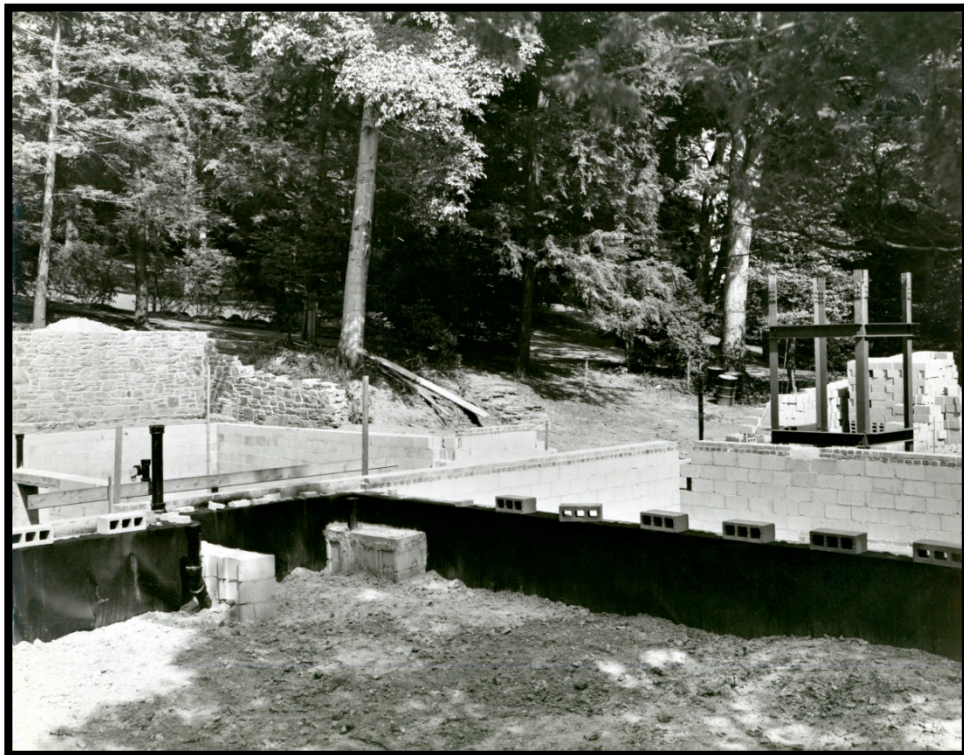
<sup>89</sup> Charles F. Montgomery interviewed by John Sweeney, May 16, 1977, Transcript Winterthur Archives.

<sup>90</sup> Letter from H.F. to George Rose, September 29, 1950, Winterthur Archives, HF Box 386.



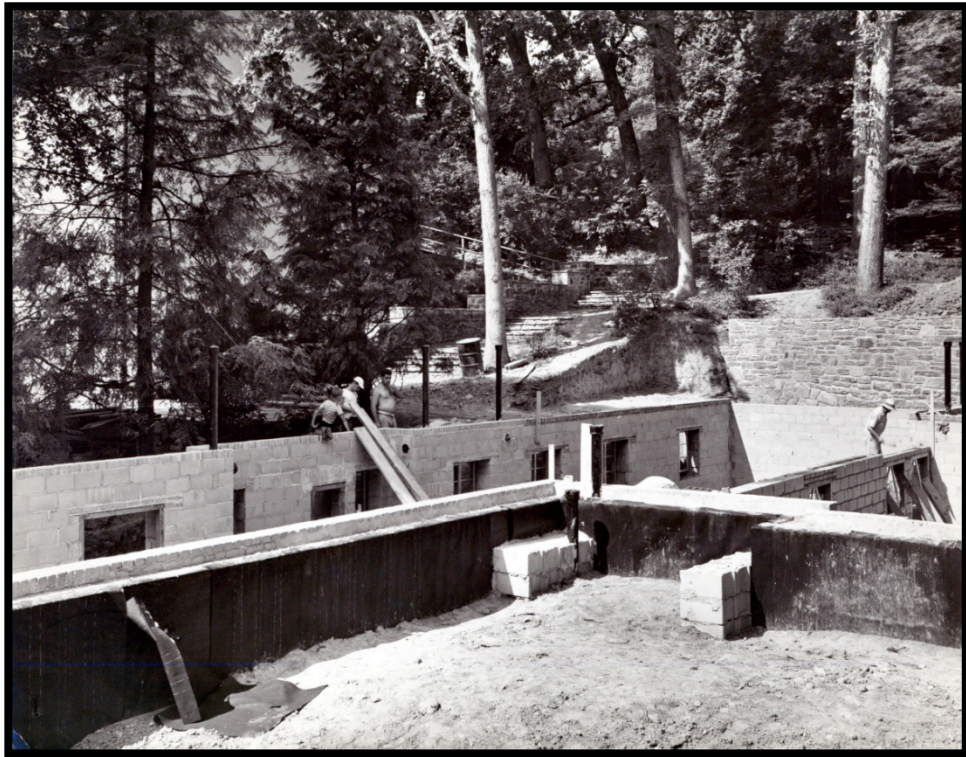


**Fig. 5.1 Construction of Cottage View to the East (from Winterthur Archive).**



**Fig. 5.2 Construction of Cottage View to the North (from Winterthur Archive).**





**Fig. 5.3 Construction of Cottage View to the West (from Winterthur Archive).**



**Fig. 5.4 Construction of Cottage View to the East (from Winterthur Archive).**

Another factor slowing building progress was a shortage of steel. It is known from H.F.'s Letters to the Executors of the Winterthur Corporation that the main public rooms of the cottage were to be converted into a library following his death. Waterman certainly influenced the idea by writing to H.F. upon visiting the Dumbarton Oaks library, "When I was there, I thought what a pity it is that there is no such library for students of Americana. Then of course I came back to the thought that the Winterthur library should be that. Isn't it within reason that you could create a library specifically for students using the Winterthur collections?"<sup>91</sup> In order to ensure the building could hold the weight of a collection of books, the cottage was required to be structurally built of steel.

Given that this was in the years following World War II and during the Korean War, materials were short, including steel. H.F. wrote to a former school mate, Eugene Grace of Bethlehem Steel on September 26, 1950, explaining that he was having "steel difficulty." He had placed an order for steel joists for the house "long before Korea," and the order kept being put off.<sup>92</sup> His letter was urgent since the steel shipment had stopped construction for nearly three weeks.<sup>93</sup> Ironically, only three days after the desperate letter was written, Ruth mentioned in a letter that the steel had arrived.<sup>94</sup> Eugene Grace wrote to H.F. in October, 1950 that of the 77 tons of joists in the order, 40 of them had been sent in the September shipment. He also reported that the joists for the mezzanine and second floor would be leaving the

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<sup>91</sup> Kaynor 124.

<sup>92</sup> Letter from H.F. to Eugene Grace, September 26, 1950, Winterthur Archives, HF Box 319.

<sup>93</sup> Letter from H.F. to Edgar Bingham, Jr., September 27, 1950, Winterthur Archives, HF Box 250.

<sup>94</sup> Letter from Ruth Wales to Pauline Louise, September 29, 1950, Winterthur Archives, RW Box 20.

shop that day, and the roof details will be fabricated and ready by mid to late November. In a hand written note at the bottom of the letter, Eugene Grace also joked that perhaps H.F. was black-marketing the steel since the order quantity was so large considering it was for a cottage. The reply note from H.F. with respect to the expedited fabrication and shipment indicated that he was “eternally grateful” as now he can “see some prospect of moving into the house sometime, which, I must say, I despaired of.” The last sentence in the letter wittily states, “in order that you may not have any doubts about my activities, perhaps I should say that my house is a big small house.”<sup>95</sup>

The construction having slowed was certainly creating tension since the date had been set for the inauguration of the museum, October 30, 1951. The deadline was nearing and though construction had begun to progress as the steel had arrived, the work was well behind schedule. H.F. and Ruth had to move from their large Winterthur house since the period room installation had taken over all possible living quarters in the museum house. On January 18, 1951, the du Pont’s held a small dinner party at their soon-to-be museum house with drinks on the dining room porch and a meal served in the dining room. This would be the absolute last private party to ever be held in the Winterthur house. The Winterthur Corporation would take control of the property the next day. H.F. wrote to a friend that day, “I am leaving Winterthur house forever tomorrow as we are going to Florida until April and

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<sup>95</sup> Letter from H.F. to Eugene Grace, October 13, 1950, Winterthur Archives, HF Box 319.

when I come back I will probably live under a tree somewhere as the new house is nowhere near finished.”<sup>96</sup>

The cottage was not completed by the time the du Pont's returned in April; H.F. and Ruth were reasonably worried about their future living situation. Ruth wrote in a letter dated January 9, 1951, that she feared the house would not be finished until the next October or November.<sup>97</sup> Ruth wrote to H.F.'s cousin, Pierre S. du Pont, in April of 1951, “It really does seem ridiculous that we should be left out on a limb residentially speaking, at our time of life.”<sup>98</sup> Ruth was nearly correct in her premonition that the cottage would not be done until the fall. Until the cottage was completed H.F. had to move to Joseph Downs's apartment in the Gray Building.<sup>99</sup> Ruth spent her time visiting her daughters and staying at their Southampton and Florida houses and their New York pied à terre.<sup>100</sup>

Construction continued through the summer and into the early fall. H.F.'s correspondence indicated milestones in the construction process. He wrote to his sister, Louise Crowninshield, on Easter Sunday, May 25, 1951, telling her that the new house is “getting on well; finally got the new roof on.”<sup>101</sup> By August, H.F. wrote that the entire service wing was finished except the pantry.<sup>102</sup>

While Leslie Potts carefully followed the design of the cottage, Howard Lattomus supervised the construction workers who were both in-house and

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<sup>96</sup> Letter from H.F. to Sir Leigh Ashton January 18, 1951, Winterthur Archives, HF Box 244.

<sup>97</sup> Letter from Ruth to Florence Magee, January 9, 1951, Winterthur Archives, RW Box 23.

<sup>98</sup> Letter from Ruth to Pierre Samuel du Pont, Winterthur Archives, HF Box 152, P.S. du P. was the owner of another famous du P. estate in area, Longwood.

<sup>99</sup> Letter from H.F. to George Frelinghuysen, June 14, 1950, Winterthur Archives, HF Box 563.

<sup>100</sup> Interview with John A.H. Sweeney, interviewed by Heather Clewell, 1998-1999, Transcript, Winterthur Archives.

<sup>101</sup> Letter from H.F. to Louise Crowninshield, May 25, 1951, Winterthur Archives, HF Box 506.

<sup>102</sup> Letter from H.F. to Lloyd Hyde, August 17, 1951, Winterthur Archives, WC Box 481.

contracted. A ledger sheet lists some of the contracted companies: Betty Brothers plastering, Desco Corporation plumbing, C.H. Megginson electrical work, Wilmington Stair Shop millwork and wood trim, Otis Elevator, Lamborn Incorporated steel installation, Shields Lumber, Pyle and Son building supply, and Cullen roof work.<sup>103</sup>

Lattomus and Potts kept H.F. abreast of the progress through reports; each report listed where each set of craftsmen, such as plasterers and painters, were working within the cottage. An example of such document dated August 13, 1951, listed 23 rooms to be painted roughly between the days of September 10<sup>th</sup> to September 30<sup>th</sup> and into late October with two painters per room. A note at the bottom of the document stated that all of the painting depended upon drying weather and the completion of the floors.<sup>104</sup> By August 28, 1951, as indicated by Howard Lattomus's report, the plasters had finished the du Pont's second floor bedroom suites and the pantries. The first floor sitting rooms were brown coated and the cornices had not been run.<sup>105</sup> The carpenters were busy trimming out guest rooms and service areas, tile was being installed in bathrooms, and the brick masons were working on the terrace walls and east steps to the basement.<sup>106</sup> An August 30<sup>th</sup> report showed continuing progress with the plasterers, carpenters, masons, and tile installers. The same report indicated that any work on the conservatory had been

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<sup>103</sup> List of New House Bills 1950 & 1951, Winterthur Archives, HF Box 619N.

<sup>104</sup> Painting Schedule – New House, Walls and Woodwork, Howard Lattomus, August 13, 1951 Winterthur Archive, HF Box 619N. A note handwritten by H.F. dated October 1951, states that the color of paint in rooms B & D and possibly the sitting room in the new house are exact copies of the Hasbrouck House in Stoneridge, New York.

<sup>105</sup> Report on New House Work, Howard Lattomus, August 28, 1951, Winterthur Archive, HF 619N.

<sup>106</sup> Ibid.

postponed due to the progress of construction of the steel frame.<sup>107</sup> Howard Lattomus wrote in a report dated September 4, 1951, that the steel frame for the conservatory had not been completed; the connection holes had been drilled in the wrong place forcing the workers to re-drill.<sup>108</sup> Another note written by Lattomus dated September 15, 1951, states that some fixtures such as sinks and tubs have been placed, but those that have not installed are mainly light fixtures.<sup>109</sup>

Many elements that were not needed or unsuitable within the museum house were removed and installed into the cottage. This was done in part because of materials shortages; materials that could be purchased were typically poor quality and expensive. H.F. also complained “everything costs so that it is almost driving me crazy;” he enjoyed practicing financial restraint by reusing items.<sup>110</sup> Other items had been reused throughout the property such as balconies from the large house used as railings in the garden. Since bathrooms were no longer needed within the museum, the fixtures were removed and installed in the cottage. In a letter to Leslie he asks for clarification on the quantity of baths being removed from the Winterthur house and installed into the cottage, “8 master baths coming out of Winterthur, 5 master baths going into cottage, 3 washstands and toilets in cottage lavatories, 3 tubs for maids?”<sup>111</sup>

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<sup>107</sup> Report on New House Work, Howard Lattomus, August 30, 1951, Winterthur Archives, HF 619N.

<sup>108</sup> Report on New House Work, Howard Lattomus, September 4, 1951, Winterthur Archives, HF 619N.

<sup>109</sup> Report on New House Work, Howard Lattomus, September 15, 1951, Winterthur Archives, HF 619N

<sup>110</sup> Lidz, unpublished work, *Harry du Pont's Cottage at Winterthur*, 2009.

<sup>111</sup> Letter from H.F. to Leslie Potts, January 10, 1950, Winterthur Archives, HF Box 619N.

The parquet floors in the first floor sitting rooms, dining room, and stair hall were taken from rooms in the museum house. The parquet was inappropriate for the period room surroundings; therefore, the floor was removed and replaced with planks. H.F. wrote that the floor from the Red Room (Marlboro Room) was to go in the new living room and perhaps the floor from the Chinese Room should go into the entrance hall.<sup>112</sup> Charles Montgomery described the parquet floor removal and plank floor installation as “one of the hardest things of that whole installation – and I think it’s the thing in which Leslie (Potts) and I made a bum decision – was how to put down the plank floors in the Chinese parlor, the Marlboro Room, and the Phyfe Room. We took the parquet out, which was held down by mastic, but you can’t hold plank floor that way. We got this floor man from New York down there, and they thought that the proper way to do it was to drill holes in the concrete, put lead plugs in them, hold the wooden planks down with screws, and then put square plugs in.”<sup>113</sup> He was dissatisfied with the resulting exposed square plugs. The du Pont’s bedroom suites also contained many architectural elements as well as hardware and wallpaper that had been relocated to the cottage. The fanlight above the door leading to H.F.’s suite was recycled from the museum house; identical fanlights can still be seen within the halls of the museum. H.F.’s office was outfitted with a fireplace surround and shell cabinet that was removed from the museum because it was English and did not fit with the period room installations. The suites were

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<sup>112</sup> Letter from H.F. to Leslie Potts and Charles Montgomery, January 9, 1950, Winterthur Archives, HF Box 619N.

<sup>113</sup> Interview with Charles F. Montgomery, interviewed by John Sweeney, May 16, 1977, Transcript, Winterthur Archives.



identical to those in their former residence but on a smaller scale.<sup>114</sup> H.F. meticulously studied all elements of the cottage to ensure everything would be perfect. In a note he wrote to Leslie Potts in March of 1950 he stated that, “my bathroom door is to open into my bedroom as I would have no place to shave.”<sup>115</sup>



**Fig. 5.5 Parquet Floor Remaining in Museum that is Identical to the Floor in the Cottage (from author).**



**Fig. 5.6 The Wooden Plugs Used on the Plank Floors that Replaced the Parquet in the Museum (from author).**

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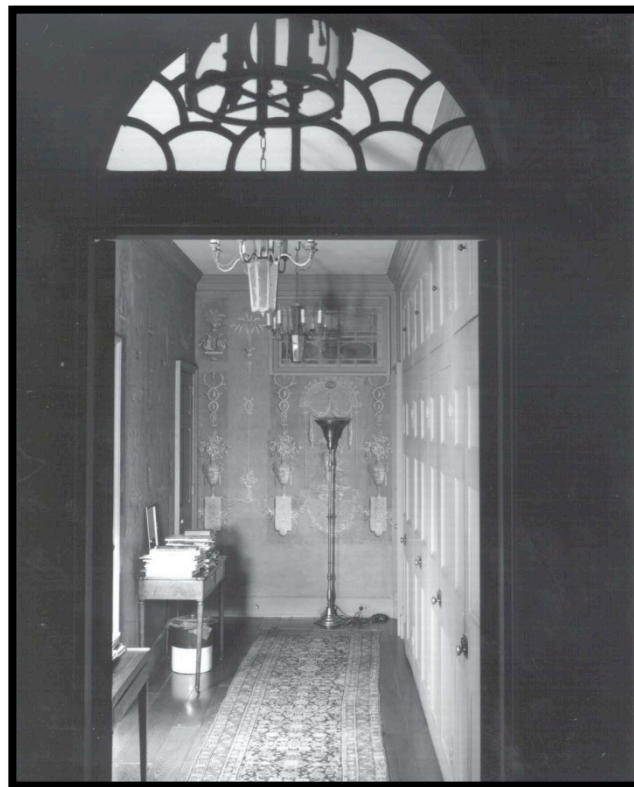
<sup>114</sup> Lidz, Unpublished Work, *Harry du Pont's Cottage at Winterthur*, 2009.

<sup>115</sup> Note handwritten by H.F., Winterthur Archives, HF Box 619N. In the note he indicates that a radio is to be placed in the corridor leading to his bedroom suite.



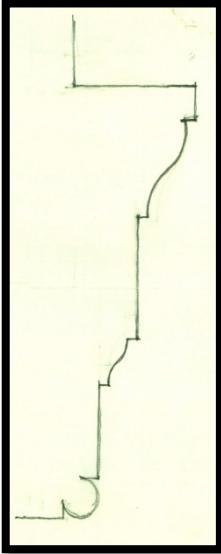


**Fig. 5.7 Fanlights in Museum that Can be Found in the Cottage (from author).**



**Fig. 5.8 Fanlight in Cottage Leading to H.F. du Pont's Bedroom Suite (from author).**

Early in the project, Waterman made suggestions for products to use within the cottage. In a letter written from Garfield Hospital in Washington, D.C., Waterman mentioned that Bruce's Blocks, which was often used in apartments, should be used in the basement service area because of its indestructible wax finish.<sup>116</sup> Waterman wrote in June of 1950 that a gray and white marble floor in the entrance hall would add style and practicality.<sup>117</sup> During this time period, Waterman was also designing details for the house such as cornices and door surrounds.<sup>118</sup> He wrote in a letter that he was debating about using the cornice alone in the sitting room walls and then extending the full entablature across the beam leading into the hall.<sup>119</sup> It appears as though in both sitting rooms, however, the full entablature surrounds the room.



**Fig. 5.9 Sketch by Waterman of Molding for the Cottage (from Winterthur Archives).**

<sup>116</sup> Letter from Waterman to H.F., May 27, 1950, Winterthur Archives, HF Box 506.

<sup>117</sup> Letter from Waterman to H.F., June 22, 1950, Winterthur Archives, HF Box 506. This letter was written on Waterman's personal stationery and mentions that he is going from his Washington, D.C. apartment to Port Royal to have some "bodily comfort and quiet to catch up."

<sup>118</sup> Letter from Waterman to H.F., July 10, 1950, Winterthur Archives, HF Box 506.

<sup>119</sup> Letter from Waterman to H.F., June 22, 1950, Winterthur Archives, HF Box 506.



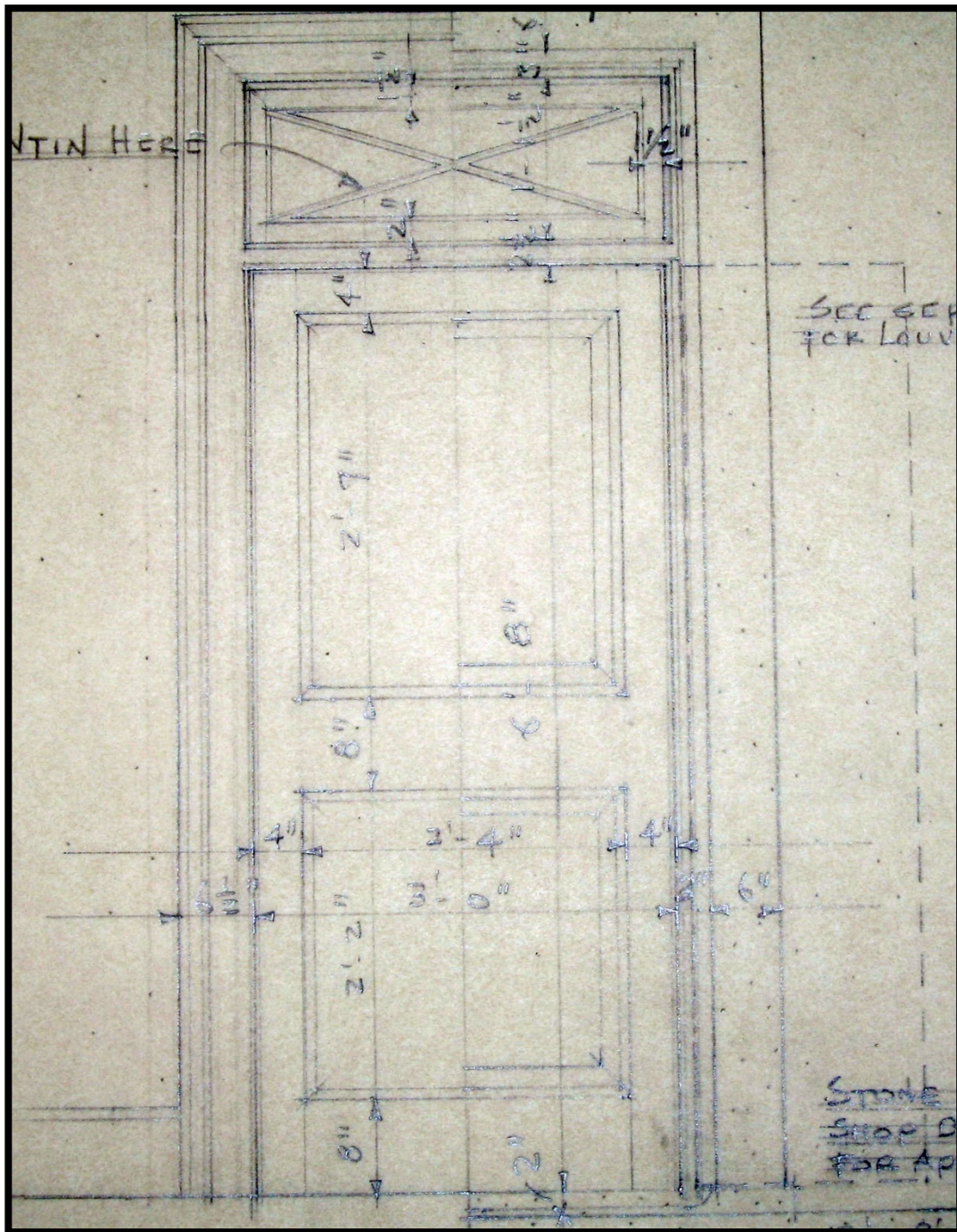


Fig. 5.10 Drawing by Waterman of Door, Surround, and Transom for the Cottage (from Winterthur Archives).





**Fig. 5.11 Note Entablature Surrounding Living Room (from Winterthur Archives).**



**Fig. 5.12 Current Photo of Living Room with Original Entablature (from author).**



**Fig. 5.13 Note Entablature Surrounding Green Living Room (from Winterthur Archives).**



**Fig. 5.14 Current Photo of Green Living Room with Original Entablature (from author).**

The correspondence between H.F., Potts, and Waterman throughout the entire project was a comprehensive set of questions and answers. In a note written to Leslie Potts on January 10, 1950, H.F. asks if the kitchen will be the same size as that in the Winterthur house. He requests that the equipment be the same.<sup>120</sup> He wrote to Waterman and Potts on February 22, 1950, "Entrance hall back door at stairs must have a sliding screen and possibly sliding glass door also, as well as wood door. What about the same arrangement for the front door, not as pretty but very practical?" This particular letter also asks questions for the basement, serving pantry, and second floor. Just as how it had been in the period room installation in the house museum, H.F. paid attention to the minutiae of the design of the house. He wanted the house to be practical and livable

The final form of the cottage is an English Regency villa that rose from the banks of Clenny Run contouring into the hillside.<sup>121</sup> Deceptive in size, the cottage seems as if it belongs with the landscape following the romantic sensibility of the English Regency period. The idea of cottage living was certainly a part of the Regency period when changes in taste moved toward the delight in all that was rustic and picturesque.<sup>122</sup> H.F.'s love for the landscape and for the vistas around the cottage is certainly demonstrated with its large windows facing Clenny Run and the sweeping hills in the distance. The size of the cottage is camouflaged partially because it is sunken into the hill on the north side and by the large patio on the south side. Following the true definition of a cottage being a sensible comfortable space,

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<sup>120</sup> Letter from H.F. to Leslie Potts, January 10, 1950, Winterthur Archives, HF Box 619N.

<sup>121</sup> Sweeney, John, *Living with Antiques*, *Antiques Magazine*, May 1964.

<sup>122</sup> Calloway, Stephen, *The Elements of Style*, (Buffalo, NY: Firefly Books, Ltd. 2008) 171.

the Winterthur cottage, in its casual elegance creates the feeling of comfort and its graceful lines curving with the contours of the topography make it a harmonious part of the landscape.<sup>123</sup>

The house became an embodiment of all that was important to H.F. The interior spaces, like the museum, created proper surroundings for H.F.'s beloved antique furniture and decorative art while the windows looked out toward the museum, gardens, and the dairy barns. It was as if his design aesthetic had come full circle from the first renovation in 1929 of the large house to the completion of the cottage.

The plan of the house reflects a modified U-shape where two wings flank the central patio. The wings that flank the patio have very differing functions. The floor levels on each wing differed to compensate for the high ceilings of the public spaces in the east wing and center hyphen. The east wing served solely as family living and entertaining space and it contained the passenger elevator to serve the family and guests. The basement floor contained a playroom and young room, which were for the enjoyment of the grandchildren and even featured a television set.<sup>124</sup> Ironically, the grandchildren rarely used these rooms. Ruth describes the difficulties of grandchildren visiting the cottage, "its sartorial and behavioral demands, especially trying for grandchildren, were not diminished, my father consented to my request that when my husband, my children, and I came to visit we might stay in the Golf

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<sup>123</sup> Crowley, John E., *In Happier Mansions, Warm, and Dry: The Invention of the Cottage as the Comfortable Anglo-American House*, Winterthur Portfolio, Vol. 32, No. 2/3, Summer Autumn, 1997: 127.

<sup>124</sup> Interview with John A.H. Sweeney, interviewed by Heather Clewell, 1998-1999, Transcript, Winterthur Archives.



Cottage.”<sup>125</sup> The basement of the east wing also included a wine cellar and wood storage. A door led from a hall between the playroom and young room outside to the south yard along the banks of Clenny Run.

The first floor of the east wing contained only public spaces. A living room/reception room and a sitting room also named the Green Room focused on the large bowed bays of the south elevation. This floor also contained the conservatory that strongly resembles the conservatory on the museum house. The green marble flooring is identical to that found in the museum house conservatory. The marble was ordered from F. Giovannozzi and Sons, Wilmington, Delaware and Vermont Marble Company in Philadelphia, Pennsylvania. In a letter dated September 28, 1951, less than a month before the museum opening, H.F. wrote that the marble must come in before October 15<sup>th</sup> in order to be installed before the museum opening date of October 30<sup>th</sup>.<sup>126</sup>

The second floor mezzanine level contained two guest rooms that were situated along the landing of the stairwell. The top floor of the east wing contained H.F. and Ruth’s bedroom suites both including sitting rooms or studies, dressing rooms, bathrooms, and bedrooms.

The west wing of the house contained service areas and living spaces for servants. The basement contained storage, laundry, and several servants’ quarters. The first floor served as the kitchen, staff dining room, butler’s pantry, servants’ sitting room, and storage. The third floor contained only servants’ quarters.

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<sup>125</sup> Lord 5. The Golf Cottage is located on the Winterthur property bordering the Biderman golf course.

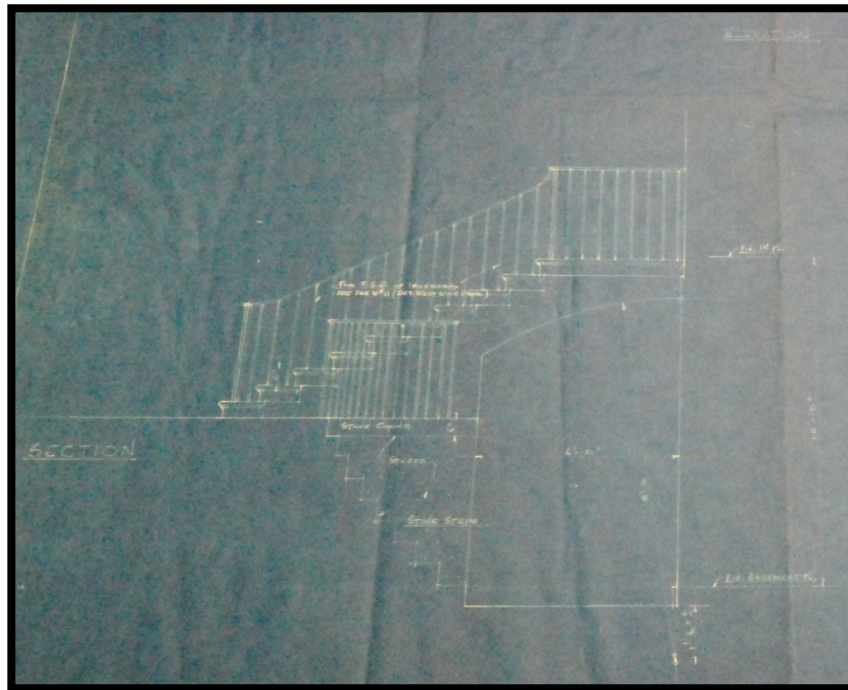
<sup>126</sup> Letter from H.F. to Vermont Marble Company, Winterthur Archives, HF box 619N.

The center hyphen served as a transition between the family's quarters and the service area. A service elevator was located at the west end of the hyphen. The basement of the hyphen included a large china storage area, a large boiler room, and a machinery room. There was also a kitchenette that served the young and playrooms. The first story contained two public spaces, the dining room and conservatory. The service area on the first story centered on entertaining in the dining room, including a pantry, cold room, flower room, and silver safe. The third floor of the hyphen contained a pressing room, valet's room, and a maid's room.

There are some definite differences to the exterior of the cottage versus Potts's final drawings. The east side elevation is drawn showing shutters flanking the windows, but the cottage never had shutters on that elevation. The south elevation shows a stair leading from a door between the bowed bays. Prior to his death, Waterman had confirmed that the stairs were to be built in this manner with the door leading to the Green Room. In a letter to H.F. written by Waterman from Garfield Hospital he states, "I gathered you approved the straight exterior steps to the sitting room and I am very pleased with your decision. I will keep the area under the platform as open as possible and thought there might be some way of getting light through the openings in the sidewalls of the steps. It might be possible to make an interesting feature to be seen from within."<sup>127</sup> The stairs, however, were not built in this manner. The stairs led up from the basement door between the bowed bays. It is unknown how or when this change to the final plan took place.

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<sup>127</sup> Letter from Waterman to H.F. from Garfield Hospital, May 27, 1950, Winterthur Archives, HF Box 506.



**Fig. 5.15 Section Drawing of South Stair Leading into Green Room between Bowed Bays (from Winterthur Archives).**



**Fig. 5.16 Photo of South Elevation Showing Stairs Leading to Basement (from author).**

Through Waterman's failing health, the delays, and material difficulties, the cottage or mansion house by the bridge was finally nearing completion. The house would be a compact version of the large Winterthur house with ample entertaining, private, and service spaces. H.F. would be able to continue entertaining guests but at a more manageable scale. He would also be able to participate in the development of the museum without having to live through the drudgery of day-to-day operations. Most important, he would be able to live the rest of his years on the same property that had been in his family for over one hundred years.

## CHAPTER VI

### Moving in and Museum Opening

*“Our new house is sweet and not too big,  
and I think if we ever get settled,  
we shall be very happy in it.”  
-Ruth Wales du Pont<sup>128</sup>*

Prior to H.F. and Ruth moving out of the Winterthur house, they tried to invite as many friends as possible to visit. Many had never seen the house, and H.F. found it important that they see the house prior to its conversion to a museum. Leading up to their leaving, social weekend parties were held nearly every weekend. Ruth wrote about the busy time before moving out in a letter to Gladys Robertson in June of 1950, “sometimes I wonder how the servants have managed to carry on, and incidentally yours truly!”<sup>129</sup>

H.F. and Ruth left residence of the Winterthur house in January of 1951 and spent the next months living between Florida, Southampton, and New York awaiting the completion of their new cottage. Though the Winterthur house was a culmination of years of H.F.’s collecting and painstaking installations, he and Ruth were ready to begin a new life in their new cottage. According to H.F.’s daughter, Ruth Lord, “there were not many backward glances, for life in the evolving museum had become increasingly complicated.”<sup>130</sup> Ruth Wales wrote to Montgomery W. Hawks after moving into the cottage expressing that it had taken a while to adjust to downsizing,

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<sup>128</sup> Letter from Ruth Wales To Miss Pearson, November 19, 1951, Winterthur Archives, RW Box 24.

<sup>129</sup> Letter from R.W. to Gladys Robertson, June 12, 1950, Winterthur Archives, RW Box 25.

<sup>130</sup> Lord 204.

but the house is “quite pretty” and “once things get organized, we shall be much more peaceful than in such a big place as we were previously.”<sup>131</sup>

### **Interior**

The cottage interior was designed to serve as a backdrop for the numerous furnishings, paintings, tapestries, and flowers.<sup>132</sup> H.F. chose to furnish the new cottage with his first collection of French and English furniture that had once been in their apartment at 280 Park Avenue. The collection had been in storage in Montchanin, Delaware since 1942 when the du Pont’s sold the Park Avenue apartment due to concerns about the war.<sup>133</sup> The two main decorating elements, the Aubusson tapestry and the Dutch paintings were among the items from the Park Avenue apartment.<sup>134</sup> His collecting had come full circle, the furniture he would use from now on were the first purchases of his collection.

The assembly of English, French, and Italian furniture created a comfortable, familiar space for H.F. and Ruth where they could continue to collect without competing with the museum’s collection of American decorative arts.<sup>135</sup> Of the purchased items for the cottage was a pair of Italian sofas and drapes for the living room that were bought at the auction of the Crane Estate in Ipswich, MA.<sup>136</sup> H.F. wrote to decorator George Frelinghuysen in June of 1950, that while the new

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<sup>131</sup> Letter from R.W. to Montgomery W. Hawks, November 3, 1951, Winterthur Archives, RW Box 20.

<sup>132</sup> Sweeney, John, *The H.F. du Pont House: A Transition, Fine English and French Furniture and Objects of Art from the Private Residence of Henry Francis du Pont at Winterthur*, (New York, NY: Christie’s, 1994).

<sup>133</sup> Lidz, Unpublished Work, *Harry du Pont’s Cottage at Winterthur*, 2009.

<sup>134</sup> Interview with John A.H. Sweeney, interviewed by Heather Clewell, 1998-1999, Transcript, Winterthur Archives.

<sup>135</sup> Lidz, Unpublished Work, *Harry du Pont’s Cottage at Winterthur*, 2009.

<sup>136</sup> Interview with John A.H. Sweeney, interviewed by Heather Clewell, 1998-1999, Transcript, Winterthur Archives.

furnishings may be “*vieuxjeu*,” it will be a nice change from the surroundings of the large Winterthur house full of American antiques.<sup>137</sup> In a letter to a former houseguest, H.F. jokes, “I did think at times you looked pale at Winterthur in the morning. I suppose that was the effect of the expensive furniture; however, next time you come you won’t be subjected to any strain as we are installed in the new house. It is very comfortable and though a good deal of old furniture is in it, it can be used freely.”<sup>138</sup> The contrast from the museum with a casual mélange of furniture from various provenances was a deliberate “rejection of the period room concept for which the museum is noted” according to John Sweeney, “the assemblage is based upon compatibility of scale, proportion, line, and color.”<sup>139</sup>

As construction neared completion, H.F. spent many hours trying to figure out where to place his beloved furniture within the new cottage. Just as he had written letters posing questions regarding the construction and design of the cottage, H.F. wrote letters regarding the furnishings. He asked Potts if a certain tapestry sofa that is in storage will fit in the stair hall between the spaces from conservatory door to terrace and conservatory door to serving pantry.<sup>140</sup> Potts replied that he measured the sofas and they do not fit in the desired location but they fit on the adjacent walls.<sup>141</sup> He also had concerns regarding audiovisual equipment, “will want a radio outlet in the sitting room, reception room, dining room, Mrs. du Pont’s bedroom, my

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<sup>137</sup> Letter from H.F. to George Frelinghuysen, June 20, 1950, Winterthur Archives, HF Box 563.

<sup>138</sup> Letter from H.F. to Alec, January 21, 1952, Winterthur Archives, HF Box 238.

<sup>139</sup> Sweeney, John, *Living with Antiques*, *Antiques Magazine*, May 1964.

<sup>140</sup> Letter from H.F. to Leslie Potts, March 8, 1950, Winterthur Archives, HF Box 619N.

<sup>141</sup> Letter from Leslie Potts to H.F., August 4, 1950, Winterthur Archives, HF Box 619N.



bedroom and sitting room; also television in these rooms, except the dining room and sitting room.”

H.F. also asked for certain items from his material collection to be transferred to the cottage. These items were mainly china, silver, and other pieces of dinnerware. In a note written on a small piece of scrap paper dated November 1951, H.F. asked for the following items of Pink Staffordshire to be brought over to the cottage: 9 flower bowls, 34 butter plates, 81 dinner plates, 59 lunch plates, and 96 fingerbowl plates. He also requested 30 mats and 30 napkins.<sup>142</sup> The number of items he asked for seems massive, but he wanted to spend time entertaining guests in his new cottage and needed the dinnerware to support large amounts of guests.

Throughout the public rooms in the cottage, artificial candlelight was used, which was the hallmark of the museum. The French battery-operated bulbs that flickered like candle flames were known as *bougies comme autrefois*. Jackie Kennedy had been intrigued by them when she was visiting Versailles and told H.F. about them. According to John Sweeney, “the effect was so realistic that guests often commented on the danger of the candles so close to the tapestries, much to the pleasure of the host!”<sup>143</sup>

Several rooms in the cottage were treated with wallpaper that was either purchased or reused from the museum house. A purchase order indicated the purchase of six paper wall panels with Chinoiserie, flowers and birds for \$250.00.<sup>144</sup>

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<sup>142</sup> Note handwritten by H.F., November 1951, Winterthur Archives, HF 619N.

<sup>143</sup> Sweeney, John, *The H.F. du Pont House: A Transition, Fine English and French Furniture and Objects of Art from the Private Residence of Henry Francis du Pont at Winterthur*, (New York, NY: Christie's, 1994).

<sup>144</sup> Purchase order, Winterthur Archives, HF Box 440N.

In a letter to Nancy McClelland, H.F. mentions moving wallpaper from a “little hall,” in the big house to the cottage in the midst of moving bathrooms and closets.<sup>145</sup> This could possibly be mentioning the English wallpaper on the mezzanine hallway due to its small size.

### **Exterior**

On the exterior, there is no photographic evidence showing awnings on the six windows along the central patio; however, H.F. had been corresponding with New York Awning Company regarding an awning order. In his initial request for awnings, he wrote to L.H. Stevens of the New York Awning Company asking for six awnings to be installed on the exterior of the dining room and living room windows.<sup>146</sup>

Marian Coffin, noted female architect who designed the gardens around Winterthur, was asked to landscape the cottage. The landscaping was to focus around the much-loved Clenny Run. Coffin wrote to H.F. explaining that this job is “mostly a construction job rather than a planting one.”<sup>147</sup> Her plans included terraces, walls, steps, and other architectural features. The landscaping project was completed well after the du Pont’s moved into the house. In a letter dated March 1, 1952, Coffin enthusiastically wrote, “we went over to Winterthur and I was delighted to see how the whole layout of walls, terrace, etc. was shaping up. It was really a knockout.”<sup>148</sup> (Image 6.1 & 6.2) Coffin wrote in 1953 that she was interested in

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<sup>145</sup> Letter from H.F. to Nancy McClelland, Winterthur Archives, HF Box 506.

<sup>146</sup> Letter from H.F. to L.H. Stevens of New York Awning Co., Winterthur Archives, HF Box 619N.

<sup>147</sup> Letter from Marian Coffin to H.F., January 17, 1952, Winterthur Archives, HF Box 632.

<sup>148</sup> Letter from Marian Coffin to H.F., March 1, 1952, Winterthur Archives, HF Box 632.

publishing an article about the cottage landscaping though nothing was ever printed.<sup>149</sup>



**Fig. 6.1 Photo of South Terrace Walls under Construction (from Winterthur Archives).**



**Fig. 6.2 Photo of West Walls and Stairs under Construction (from Winterthur Archives).**

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<sup>149</sup> Letter from Marian Coffin to H.F., Winterthur Archives, WC Box 169.

Winterthur employees were busy moving H.F. and Ruth into the cottage up until the last moment before the opening celebration on October 31, 1950.<sup>150</sup> That evening, more than one hundred invited guests attended the gala opening. Among other speakers, Dr. David E. Finley, Director of the National Gallery of Art and Chairman of the National Trust for Historic Preservation and Dr. John A. Perkins, President of the University of Delaware addressed the attendees. H.F.'s cousin, Lamot du Pont Copeland, served as the master of ceremonies. Finley stated that, "Winterthur, both in the quality of its contents and in their arrangement, fulfills the first and most important function of a museum which is, in my opinion, to set up and maintain the highest possible standard of quality in the works of art that enter its collection."<sup>151</sup> If H.F. had any reservations about his choice to move out of Winterthur and convert it to a museum, this night certainly confirmed that he had made the right decision. Following the speeches, the guests toured period rooms in the museum and ended the celebration with dinner and cocktails along Clenny Run beside the cottage. The celebration did not end until 1:30 in the morning.<sup>152</sup> H.F. wrote about the party, "we have to serve alcoholic refreshments to the intelligentsia."<sup>153</sup> This was the first time guests were entertained at the newly built cottage. There was a bittersweet air to the pageantry of the museum opening however; it meant that no one would ever again inhabit the Winterthur house as a home.

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<sup>150</sup> Interview with John A.H. Sweeney, interviewed by Heather Clewell, 1998-1999, Transcript, Winterthur Archives.

<sup>151</sup> Speech, Dr. David E. Finley, October 30, 1951, Winterthur Archives, WC Box 161.

<sup>152</sup> Letter from Ruth Wales to Florence Magee, November 2, 1951, Winterthur Archives, RW Box 23.

<sup>153</sup> Letter from H.F. to Susan Hearst, Winterthur Archives, WC Box 413.

After the du Ponts were well settled into the cottage, H.F. wrote to Albert Ely Ives, “I still live in Winterthur and my house is called that. The old house is now The Henry Francis du Pont Winterthur Museum, and I am happy to say I don’t miss it a bit. It is right there beside me and I naturally can wander around it at will and still get things for it. I have all the fun without the work. Showing people around was getting to be quite exhausting and I am delighted that I have actually seen it finished.”<sup>154</sup> H.F. was happily settling into a completely new life in a new house yet he was still surrounded by all that he loved.



**Fig. 6.3 Current South Elevation of Cottage (from author).**

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<sup>154</sup> Letter from H.F. to Albert Ely Ives, December 28, 1951, Winterthur Archives, HF Box 338.





**Fig. 6.4 Archival Photo of Front Entrance as it was When the du Pont's were in Residence (from Winterthur Archives).**



**Fig. 6.5 1977 View of North side with Conservatory and East side with Front Entrance (from Winterthur Archives).**



## CHAPTER VII

### Entertaining

The opening gala for the Henry Francis du Pont Winterthur Museum was the first of many opportunities H.F. had to entertain guests at his new cottage. H.F. had entertained many guests in the large house, and found it important to carry on that tradition in his new cottage. The cottage was designed for entertaining with six guest rooms, space for guests' staff, and a large area for food preparation. This type of domestic lifestyle went on for nearly twenty years.<sup>155</sup>

The interior of the cottage was not based on formality but upon an acceptance of the way things should be done; the interior exuded a sort of unpretentious confidence within its elegance. Despite the simplicity of post-war America, dinner guests were still served by a butler and two footmen. As before in the large house, the table setting was treated with great detail. Each piece of china, place mat, and napkin was handpicked to complement whatever flower was available to adorn the center of the table. A record was kept of the combination of flowers and dinnerware so as not to ever be repeated. As customary of the time period, conversation during dinner was from right to left and changed on cue with each course. The flower arrangements in the center of the table were usually so large that the hostess would wave her napkin in the air to signal the host that it was time to withdraw.<sup>156</sup>

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<sup>155</sup> Sweeney, John, *The H.F. du Pont House: A Transition, Fine English and French Furniture and Objects of Art from the Private Residence of Henry Francis du Pont at Winterthur*, (New York, NY: Christie's, 1994).

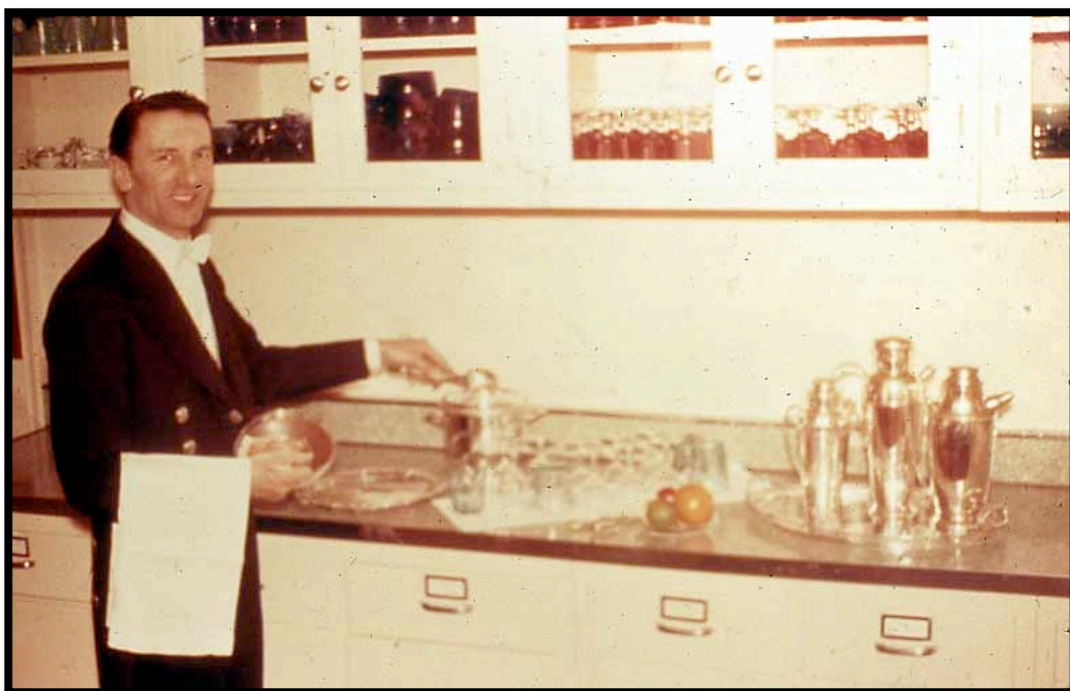
<sup>156</sup> Ibid.



**Fig. 7.1 Photo of Footman Mixing Cocktails for Cottage Guests (from Winterthur Archives).**



**Fig. 7.2 Photo of Footman Washing Up (from Winterthur Archives).**



**Fig. 7.3 Photo of Footman (from Winterthur Archives).**



**Fig. 7.4 Example of a Small Table Setting in the Dining Room (from Winterthur Archives).**

Within the cottage the du Pont's entertained museum officials, dignitaries, close friends, and family. One of the famed visitors was Prince Ranier, who had a Christmas Eve lunch with the du Ponts on the way to his unpublicized meeting in Philadelphia with Grace Kelly. The Earl and Countess de la Warr stayed during the Jamestown Tercentenary in 1957. Jackie Kennedy had lunch at the cottage and took many ideas with her back to the White House when she was working on the refurnishing project; H.F. was the chairman of the committee organized to refurnish the White House.<sup>157</sup>

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<sup>157</sup> Ibid.





**Fig. 7.5 Dinner Party at the Cottage, Note Ruth and H.F. Looking at Camera While Guests Converse (from Winterthur Archives).**

In June of 1965, H.F. opened his house to the Winterthur guides for a small tour of the public spaces. A letter from E. McClung Fleming, head of the education division of the museum wrote, "Your invitation to the guides to visit your home last Wednesday afternoon was greatly appreciated, and resulted in a most enjoyable tour of your lovely rooms. Many of us lingered, going back for a second view of the gardens through the living room windows or stepping out for one more look at the terrace and the "run."<sup>158</sup>

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<sup>158</sup> Letter from E. McClung Fleming to H.F., June 25, 1965, Winterthur Archives, WC Box 13.



## CHAPTER VIII

### Plans for the Future

H.F. had many plans for the estate following his death, most of which centered on the goal for the estate to become a learning institution. He wrote many requests for the future of the estate in his Letters to Executors of the Winterthur Corporation. The first "Memorandum for Executors" was written on April 30, 1930, when the corporation was formed. The intention of this document was to explain H.F.'s vision for the Henry Francis du Pont Winterthur Museum. Every two years, this document was updated until his death. The final copy was written in 1967, the year of Ruth's death.<sup>159</sup>

In the 1964 Letter to Executors, the future use of the cottage was specifically mentioned. H.F. refers to the cottage as "the house at the bridge," which he is leaving to the Winterthur Corporation "with the understanding that it is to be kept heated, lighted, serviced, and cleaned at the Museum's expense. The sitting room, living room, and dining room are to be used for the Director's meetings. He requested that the directors lunch in the cottage dining room before their meetings as well as use the cottage for entertaining if deemed suitable. His and Ruth's suites are to be used by visiting directors," which would include a staff to take care of their needs." He also stated that visiting scholars might stay in guest rooms J, K, and I with overflow staying in the valet's room. The young room and playroom are to be used as common areas, and the scholars may take their meals in the maid's dining

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<sup>159</sup> The Letters to Executors of the Winterthur Corporation can be found in the Winterthur Archives in the following boxes: 1930, HF Box 625; 1933-42, HF Box 619; mid 1940's, HF Box 453 and 440; 1952, WC Box 87; 1965, WC Box 53; 1967, HF Box 300.

room. The Letters also included directions for certain tasks that must take place in the cottage. He stated, "Every morning someone is to replace all the electric bulbs that are burned out; all halls and stairs are to be dusted; rugs cleaned and windows washed when needed. The terrace and lower terrace are to be kept swept and furniture kept clean." In the March 10, 1966 update of the Letters to Executors, H.F. states, "inasmuch as I have decided to have the house at the bridge open to the public, in the Green Sitting Room I want our guest book left on the desk." He specifically indicated which furnishings were to stay and which were to be replaced with more practical items. For example, he stated that, "Mrs. du Pont's bed is to be given to my daughters, or anyone who wants it, and replaced by the two Italian painted iron beds in the Gray Building attic."

Particular items such as dinnerware, linens, and candlesticks were designated in the Letters to be used in the cottage. "I also want left at Winterthur for the use of visitors and Directors, the breakfast sets, tray cloths, and napkins, and all the Blue edge and Green edge, Mauve or Purple, Pink Staffordshire sets, etc." H.F. also left silver plated trays and dishes and silver candlesticks and candelabras for use in the cottage.

H.F. left specific directions for the care of the plants and flowers in the cottage, which were as prized as his furniture. The directions included the placement of a "big vase of cut flowers on the stand between the windows in the living room and on the marble top table in the center of the sitting room and a couple of small vases of flowers are also to be provided by the Museum, and more of these small vases when out-of-doors flowers are plentiful." He included directions regarding

Christmas decorations; where the Christmas trees were to be placed and which china was to be used on the table setting.

The Letters also call for a floor plan to be made of the living room, sitting room, dining room, and main hall with furniture listing in their current location. He specifically wrote in the letter, “I want all the furniture, carpets, curtains, ornaments, etc.” kept “in the same arrangement as during my life, and the furniture upholstered in appropriate materials.” He requested that the portrait of Ruth, the pictures in his dressing room, and the pictures in his bedroom “to be kept there forever, as they are family ones, having traditions.”

H.F. also wrote a letter to his cousin, Lammot du Pont Copeland, who he addresses as Mots, of his wishes for the future of the cottage. Lammot was the chairman of the Winterthur Corporate Finance Committee. H.F. first discussed that he would like the three public rooms on the first floor to be kept for Director’s meetings. That part of the building, however, would eventually become a library as the collection of stacks grew. He described his wishes for the curator to live in the service part of the house, but “if the library should reach such proportions that this area would be needed for the library, “the library should take the space instead.” He further explained that the library should be a scholar’s library for the study of American antiques, arts, and culture. His belief was that this library would be a “tremendous factor in raising the level of scholarship in the whole field of American

arts.” He described the combination of the Winterthur Museum house combined with the library as a Mecca for scholars.<sup>160</sup>

The cottage was made available for tours by the Garden Club of Wilmington in October of 1967 to coincide with their autumn museum tours. A handbook was written by E. McClung Fleming, Peter Mooz, Tess Craib-Cox, and John A.H. Sweeney for the guides conducting the tours. E. McClung Fleming wrote an essay about the du Pont family and Winterthur, Peter Mooz wrote an architectural history of the cottage, Tess Craib-Cox wrote about the interior, and John A.H. Sweeney wrote about H.F. and Ruth as residents.<sup>161</sup> This was the first writing to ever be done about the cottage. For the autumn tour, the cottage was set up festively with large amounts of flowers in the conservatory and sitting rooms. The dining room table was set with a specific set of china, flowers, and accoutrements; H.F. had left a list of what china and place mats went with what flowers.<sup>162</sup>

Upon the death of H.F. in 1969, many difficult decisions had to be made regarding the future of the cottage. Most of the decision makers involved had worked closely with H.F. before his death. Following H.F.’s death, a part of the furniture collection that was not willed was sold at auction with the proceeds to be redistributed into the Winterthur Corporation. Though H.F. had left specific instructions on how to maintain the cottage, the upkeep was becoming a financial

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<sup>160</sup> Letter from H.F. to Lamot du Pont Copeland, November 25, 1953, Winterthur Archives, HF Box 537.

<sup>161</sup> Winterthur in Autumn: Guide Training Manual, February through March 1967, Winterthur Archives, WC Box 75.

<sup>162</sup> Interview with Mrs. Ray Atherton, interviewed by John Sweeney, September 19, 1977, Transcript, Winterthur Archives. There is also mention of a musically inclined student playing the piano during the tours. One of Ruth’s organ compositions was transposed to piano and was added to the repertoire of songs played during the tours.

burden on the corporation. Unfortunately, H.F.'s wishes left in his Letters to Executors could not be granted.

In a letter addressed to Charles van Ravenswaay and John A.H. Sweeney, Wesley A. Adams, then serving as deputy director of finance and administration, explained the different options for the future of the cottage. The letter opened with "what is the future of this house?" Adams further presents three possibilities for the future of the cottage. First, create an extension of the museum collection. His comments were, "We're already faced with financial difficulties in staffing, heating, cooling, cleaning, and protecting the present collections." The second suggestion was to open the house as an exhibit using its current furnishings, as H.F. would have had them arranged. His comment was that the house does not further the museum's program. The philosophy of the museum at the time was that of scholarship, not of tourism. The idea of having a set of furniture that was not American in the cottage did not further the notion that this museum was for learning, not for showing where H.F. du Pont lived once the museum was opened. The third proposal was to use the cottage as a residence for visiting scholars. His comment was, "It just doesn't seem wise to maintain a house this size for a few persons. The entire house had to be heated and cooled for a few rooms. The kitchen was designed for a larger operation. What would one use for the dining and sitting rooms?" The letter closes by stating that the cost to maintain the cottage is \$15,000 to \$18,000 a year. The final statement is absolutely the most telling of the state of affairs at that time. Adams writes, "I've searched for valid reasons and am just not able to come up with any. Should we check the contents closely and remove what



seems feasible, sell the rest, and use the funds to dismantle the house and re-landscape the area?"<sup>163</sup> The cottage, slightly over twenty years of age, was at risk of being razed.

In these years following H.F.'s death, the curators and directors grappled with focusing the goal for the museum collections. The museum was to be an educational institution, but unfortunately it had also gained a reputation of being elitist and exclusive. Not only was the cottage at risk of being razed because it did not fit within the very narrow set of criteria, but the philosophy had emerged that any information about H.F. be taken out of the program. Charles Hosmer stated in an interview in 1973, "Because this was a home and is now a public museum, there are certain problems as far as using the collection for teaching purposes, archeological questions." He further explained that while he does believe that the collection was being used in the manner in which it was intended, "I hope your endowment is up to keeping you the way you operate. I hope one thing you can do is train your scholars not to be too elitist. I think that there is a grave danger because of the very, very stringent screening that you give these people. "Hosmer also mentions that while the collection is perfect in a very narrow range of time period and area, a true teaching collection should include a wider range of objects.<sup>164</sup> These conversations show the identity crisis the corporation was experiencing, and the use of the cottage was just one more element that could not be decided.

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<sup>163</sup> Letter from Wesley A. Adams to Charles van Ravenswaay and John A.H. Sweeney, August 21, 1972, WC Box 400.

<sup>164</sup> Oral history, Charles Hosmer interviewed by John Sweeney, Benno Forman, E. McClung Fleming, Nancy Richards, Ian Quimby, Nancy Evans, Louise Belden, and S. Fowble, July 12-18, 1973, Transcript, Winterthur Archives.

The plan to demolish the cottage did not go through, but the use of the cottage continued to be a problem for the corporation. In an interview, Samuel E. Homsey, family member and architect, spoke with John Sweeney and Dorothy Greer about how to effectively use the cottage. They discussed how H.F.'s initial plans for the building following his death were to convert the house to a library, but upon his death, the corporation had already outgrown two libraries. Homsey mentions that since the library concept was no longer feasible, H.F. decided he wanted to "retain it as it was, as he lived there, and that is all in his instructions to his executors, even details such as pulling the rug in the living room down six feet so that people could step into the room and not walk on the rug."

Sweeney proposed using the space above the first floor for the study collection of antiques or the archives and keeping the first floor rooms open to the public; all concepts of this plan involved the use of the house for education purposes only. He also suggested using the basement rooms for meetings and seminars. He stated that the Education Division would like to have a place for the students to lounge and have a central meeting location and the cottage could be of possible use as such. The major problem preventing such ideas from taking shape was the cost of air conditioning, heating, and other upkeep. The conversation continued by discussing using the cottage as a study location for young visiting scholars; however, H.F. was not always fond of young scholars having full run of an area. As Dorothy Greer stated, "They might put their feet up on the furniture. So what we've done

about that is put them in an apartment in the Gray Building. That makes more sense.”<sup>165</sup>

Further in the conversation, Homsey, Greer, and Sweeney discuss how the public mistakenly perceives Winterthur as an exclusive place, but the corporation must move forward with the changing times. Homsey stated, “Well it can’t stand still.” Homsey then proposed that the cottage should become an extension of the museum, fitted with period rooms from eras not demonstrated within the large house. His main concern was to develop a plan to prevent this “famous house” from being demolished. There is a large irony in that Homsey proposed fitting Victorian rooms into the cottage since the original cottage that sat on the property had Victorian interiors. The idea did not, however, come to fruition. According to John Sweeney, “The only Victorian furniture that was around Winterthur was the furniture that belonged to his father.”<sup>166</sup> Perhaps there was an aversion to the use of Henry Algernon’s Victorian furniture as it was most likely not museum quality, high style furniture.

The original plans for the cottage’s future had nearly completely fallen through. A large library building with a collection that most likely could not physically fit in the cottage was built in 1969 adjacent to the museum. The building was named after Louise du Pont Crowninshield, H.F.’s sister. Another house on the property now serves as the director’s residence. Visiting scholars have several options for boarding, which do not include the cottage. Eventually, the cottage would become

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<sup>165</sup>Interview with Samuel Homsey, interviewed by Dorothy Greer and John Sweeney, March 31, 1977, Transcript, Winterthur Archives.

<sup>166</sup> Ibid.

offices for the marketing program, director's office and other support programs for the estate. The public rooms of the cottage now serve as the gift shop. In 1994, the remaining furniture and objects were sold at Christie's in New York City. Though the cottage is without the original furniture, in its current state, much of the original fabric of the house remains intact. The wallpaper, fixtures, trim, and some paint colors remain just as they had in 1951. The intact state of the cottage presents a rare opportunity for various studies and uses.

## CHAPTER IX

### Room Inventories and Descriptions

Actual room inventories for the cottage are scant. There are inventories of items of value such as silver, but most information about the furniture is taken from the guide written by Tess Craib-Cox for the 1967 autumn cottage tours. Photographs are the second form of information that helps in determine how the cottage was furnished and the visual aesthetic of the rooms. Historic photographs of the furnished cottage will be compared to current photographs to determine if fixtures, wallpaper, and paint colors have remained the same or have been changed.

#### **Main Hall & Stair Hall**

*See Existing First Floor Plan*

This large hall has the look and feel of a gallery in an English country house. Upon entering the cottage, a small set of stairs lead up to the spacious hall that serves as the hub to all the public rooms in the cottage. The view across the stair hall leads the eye to the dining room where a hint of the Aubusson tapestries can be seen. In the opposite direction, the dramatic double stairs leading to the second floor add to the large scale of the room. The parquet floors were taken from the Chinese Room in the museum house. The room has doors leading to the green room hall, living room, dining room, outdoor terrace, service pantry, and conservatory. Ionic columns form an entryway into the conservatory, which was usually filled with flowers from the gardens. A heavy but simple cornice surrounds the room and compliments the door surrounds.

The following chart lists some of the furniture and objects within the room.

Entrance Hall				
Quantity	Item	Provenance	Estimated Time Period	Description
2	Card table	English	Late eighteenth c.	Mahogany inlaid in satinwood and ebony with shell motifs
2	Candlesticks	Chinese export	Eighteenth c.	Paktong
1	Pier table	English	Eighteenth c.	Shell inlay motif
Multiple	Objects	Jade and ceramic		Various decorative objects
2	Candlesticks	English	Eighteenth c.	Enameled
1	Painting	English		<u>The Chester and London Royal Mail</u>
Multiple	Draperies		Eighteenth c.	Linen embroidered with flowers
1	Plant stand		Nineteenth c.	Iron
1	Settee	French	Louis XVI style	Walnut with silk and wool tapestry upholstery
2	Mirrors	Italian		



Stair Hall				
Quantity	Item	Provenance	Estimated Time Period	Description
1	Painting	American	Twentieth c.	Andrew Wyeth <u>Quaker Ladies</u>
1	Rug	Turkish	Seventeenth c.	Ushak style
1	Chair	French	Louis XV	Bergère style
1	Armchair	French	Eighteenth c.	Walnut fram with carved shells
1	Armchair	French	Eighteenth c.	Formerly of the Hoentschel collection
1	Daybed	French	Eighteenth c.	Upholstered in English needlework
1	Table	Spanish		Moorish style
1	Candelabra	Italian	Eighteenth c.	Polychromed with urns holding sprays of metal flowers
2	Vase	Persian	Seventeenth c.	
2	Jardiniere	English		Painted in lacquered in the Chinoiserie style
1	Candelabra		Eighteenth c.	Pineapple gilt
2	Box			Green malachite
1	Cassone	Italian		Most likely Venician
2	Stool	European	Late Renaissance	Joint stools
1	Stool	European	Seventeenth c.	Tabouret style
1	Stool	Italian	Seventeenth c.	Box stool
2	Torchère	European		Iron



**Fig. 9.1 Entrance Hall While du Pont's in Residence (from Winterthur Archives).**



**Fig. 9.2 Current Photo of Entrance Hall (from author).**



**Fig. 9.3 Photo of Stair Hall facing Conservatory (from Winterthur Archives).**



**Fig. 9.4 Current Photo of Stair Hall facing Entrance Hall (from author).**

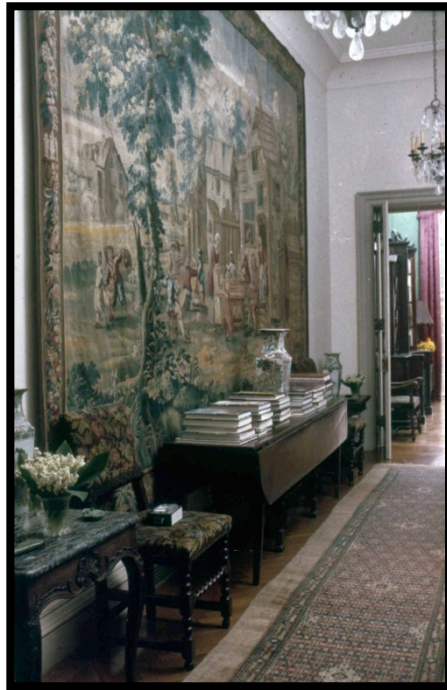
## **Green Room Hall**

*See Existing First Floor Plan*

Though this hall acts as a passage into the green room from the stair hall, the dramatic furnishings of the long English hunt table and tapestry serve as two focal points that turn the otherwise uninteresting hall into an extraordinary transitional space.

<b>Green Room Hall</b>				
<b>Quantity</b>	<b>Item</b>	<b>Provenance</b>	<b>Estimated Time Period</b>	<b>Description</b>
2	Urn		Nineteenth c.	Bronze
2	Chandeliers		Nineteenth c.	Rock crystal
1	Tapestry	English	Eighteenth c.	Wool and silk
1	Table	English	Nineteenth c.	
1	Clock	Austrian		Cartel clock with grandsonnerie mechanism





**Fig. 9.5 Photo of Green Room Hall facing Green Room (from Winterthur Archives).**



**Fig. 9.6 Current Photo of Green Room Hall facing Green Room (from author).**

## **Green Room**

*See Existing First Floor Plan*

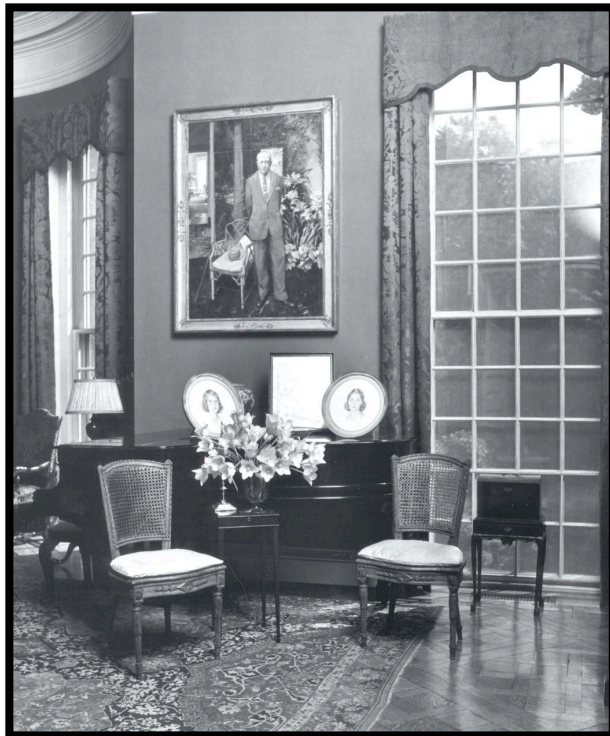
The green room, though within the public section of the house, was the most intimate of the public spaces. Paintings of the du Pont family adorned the green glazed walls. An English red marble mantle serves as a display shelf for carved jade ducks. Large white entablature, red damask draperies, Ushak Turkish rug, and red club chairs in front of the fireplace make a bold statement of color in the room.



Green Room				
Quantity	Item	Provenance	Estimated Time Period	Description
1	Bookcase	English		
1	Piano	American	Twentieth c.	Steinway
1	Painting	American		Painting of Henry Francis du Pont
2	Watercolors	American		Painting of Pauline Louise and Ruth Ellen
1	Needlework	American	Twentieth c.	Sampler
1	Jewel box on stand	English	Eighteenth c.	Curved shell apron and claw and ball feet
1	Bookcase			Bureau
1	Cellarette		Nineteenth c.	Brass bound
2	Chair	English		Cromwellian style
2	Chair	English	Twentieth c.	Club style
1	Painting	American		Painting of Ruth Wales and Pauline
4	Chair	French		Walnut with green damask upholstery
1	Table	English	Eighteenth c.	Card table
1	Chair	French	Eighteenth c.	Bergère style
1	Table	French	Eighteenth c.	Marble top
1	Vase	Chinese export	Eighteenth c.	Chinese export
1	Rug	Turkish	Sixteenth c.	Ushak style
2	Chair	French	Louis XVI	
3	Chair	French	Louis XVI	Covered with tapestry
Multiple	Sconce	French	Louis XVI	Ormolu style
3	Lamp	English	Eighteenth c.	Urn base
2	Duck Figurines		Eighteenth c.	Jade



**Fig. 9.7 Photo of Green Room (from Winterthur Archives).**



**Fig. 9.8 Photo of Green Room (from Winterthur Archives).**

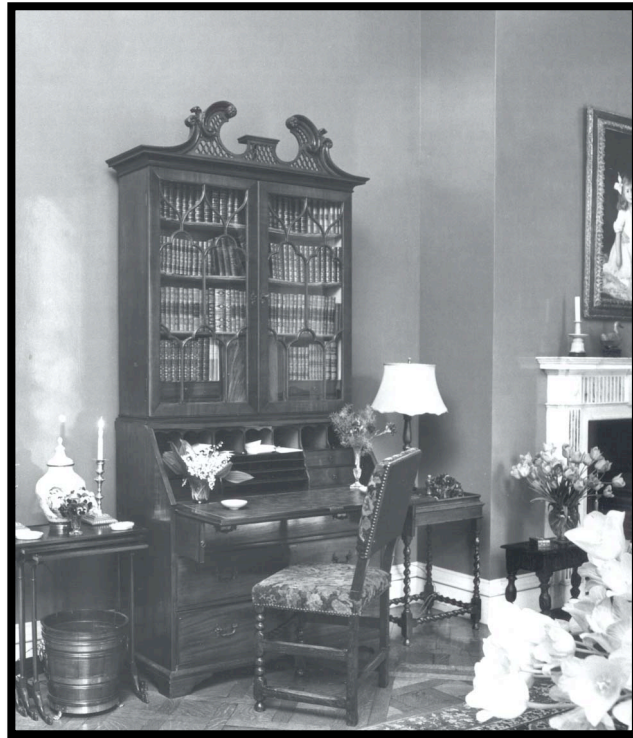


Fig. 9.9 Photo of Green Room (from Winterthur Archives).



Fig. 9.10 Photo of Green Room (from Winterthur Archives).





**Fig. 9.11 Photo of Green Room (from Winterthur Archives).**



**Fig. 9.12 Current Photo of Green Room (from author).**



**Fig. 9.13 Current Photo of Green Room (from author).**



**Fig. 9.14 Current Photo of Green Room (from author).**



## **Living Room**

*See Existing First Floor Plan*

The living room is the largest of the public spaces in the cottage. With direct entry from the stair hall, this room was used for entertaining purposes; the furniture was conveniently arranged in conversation groupings. The large room, with a similar gallery effect as the stair hall, has a dramatic coved ceiling with a simple architrave and heavy cornice. The light cream colored walls create a suitable backdrop for the large Dutch paintings set into moldings that serve as the focal point of the room. The parquet floors were removed from the Red Room (Marlboro Room) in the museum house. The overall feel of the room is slightly more restrained than the bold green room.

Living Room				
Quantity	Item	Provenance	Estimated Time Period	Description
4	Painting	Dutch	Seventeenth c.	Large landscapes
Multiple	Draperies	European	Eighteenth c.	Silk
1	Rug	Indo-Ispahan	Seventeenth c.	
2	Table		Eighteenth c.	
Multiple	Objects	French	Nineteenth c.	Ormolu decorative objects
1	Jewelry chest	French	Seventeenth c.	Satin-stitched
2	Purse	French		Embroidered
1	Jewel box	French		Papier-mâché



2	Sofa	Italian		Termed divanetti of the former Crane collection at Castle Hill, Ipswich, MA
2	Urns	Chinese export		Bearing arms of Don Antonio Jose de Castro, Archbishop of Oporto
2	Armchair	French	Louis XVI	Yellow covered
2	Stands			Three tiered
1	Lamp	French	Eighteenth c.	Marble base
1	Clock and matching cassolettes	French	Nineteenth c.	Inscribed Matignon à Paris
8	Sconce	French	Eighteenth c.	Ormolu
2	Firedog	French	Eighteenth c.	Ormolu
1	Firescreen	French	Louis XVI	Rosewood
2	Candlesticks	European	Eighteenth c.	
2	Chair	French	Eighteenth c.	
1	Sofa	American	Modern	
2	Armchair	French	Louis XVI	Upholstered in taffeta
2	Card table	English	Nineteenth c.	Engraved wood
8	Chair	French	Eighteenth c.	Ribbon tops



**Fig. 9.15 Photo of Living Room (from Winterthur Archives).**



**Fig. 9.16 Photo of Living Room (from Winterthur Archives).**



**Fig. 9.17 Photo of Living Room (from Winterthur Archives).**



**Fig. 9.18 Photo of Living Room (from Winterthur Archives).**





**Fig. 9.19 Photo of Living Room (from Winterthur Archives).**



**Fig. 9.20 Current Photo of Living Room (from author).**

## **Dining Room**

*See Existing First Floor Plan*

The dining room is dominated by a set of mid-eighteenth century Aubusson tapestries, which is complemented by a large Ushak carpet. The parquet floor was removed from the Phyfe Room in the museum house. The room is crowned by a coved ceiling and small, simple entablature. This room is not as heavily furnished as others in the cottage. Pier tables, console tables, a commode, and a serving table are pushed against the walls around the room. *Bougies comme autrefois*, special battery operated candles, lit the tapestry without the risk of damage. The handsome carved door trim framing the door leading to the stair hall was once in the Chinese Room in the museum house and is thought to be of European provenance.

Dining Room				
Quantity	Item	Provenance	Estimated Time Period	Description
Multiple	Tapestries	French	Eighteenth c.	<u>Les Amusements Champêtres</u> by Aubusson
Multiple	Chair	English	Eighteenth c.	John Linnelli style
2	Pier table	French	Louis XVI	Marble top
1	Serving Table	English		Stamp of J. Caumont
1	Candelabra	English	Nineteenth c.	Matthew Boulton Company
1	Candelabra	French		
1	Commode	French		Made by Jacques Dubois
2	Jardiniere			Samson porcelain
2	Console table		Nineteenth c.	Rosewood
2	Tankards	Scandanavian		
1	Tankards	American	Eighteenth c.	
1	Porringer	American	Eighteenth c.	





**Fig. 9.21 Photo of Dining Room with Table Set for Dinner Party (from Winterthur Archives).**



**Fig. 9.22 Photo of Dining Room with Table Set for Dinner Party, facing toward Stair Hall (from Winterthur Archives).**



**Fig. 9.23 Photo of Dining Room (from Winterthur Archives).**





**Fig. 9.24 Photo from Dining Room to Stair Hall (from Winterthur Archives).**



**Fig. 9.25 Current Photo of Dining Room (from author).**



**Fig. 9.26 Current Photo of Dining Room (from author).**

### **Upstairs Mezzanine Stair Hall**

*See Existing Second Floor Plan – 4L and 5A*

The upstairs stair hall leads to the service area on the third floor of the cottage. The wall is papered with scenic panel featuring the climax of a stag hunt. The hall is lit by a French toile chandelier from the nineteenth century that is painted red and ornamented with gilt devices typical of the Empire style. One of a pair of Louis XVI caned back chairs flank a walnut and oak Spanish table. A faïence jar and brass pots adorn the table. An eighteenth century walnut panetière sits atop the stair; it was originally used for the storage of bread. The runner is nineteenth century Hamadan.<sup>167</sup>



**Fig. 9.27 Photo of Upstairs Mezzanine Stair Hall (from Winterthur Archives).**

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<sup>167</sup> Sweeney, John, *Living with Antiques*, Antiques Magazine, May 1964.





**Fig. 9.28 Current Photo of Upstairs Mezzanine Stair Hall (from author).**

## **Bedroom Suites**

*See Existing Second Floor Plan*

The following inventory is taken from a list dated July 28, 1950 listing items to be places within the cottage for the du Pont's bedroom suites.<sup>168</sup>

### **Mr. du Pont's Bedroom**

*See Existing Second Floor Plan - 4C*

Red lacquer 4-post bed

Red lacquer desk

Green lacquer piece of furniture

Red lacquer piece on stand

2 red side chairs

2 red armchairs

1 easy upholstered chair

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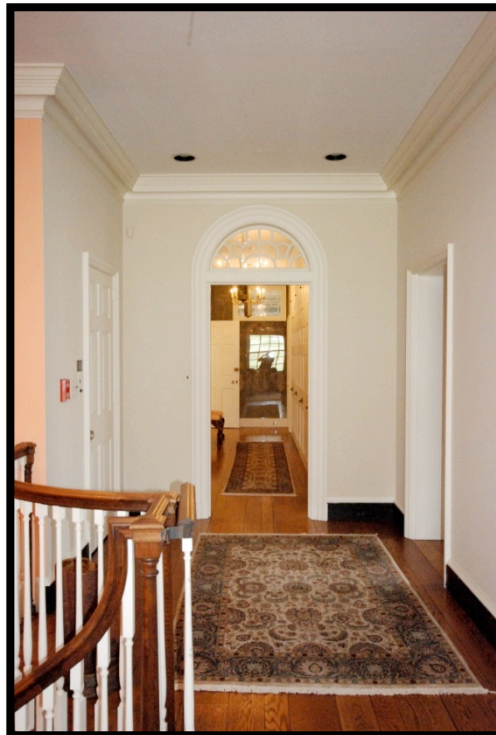
<sup>168</sup> List furniture for du Pont's bedrooms, July 28, 1950, Winterthur Archives, HF Box 619.



**Fig. 9.29 Photo of H.F.'s Bedroom (from Winterthur Archives).**



**Fig. 9.30 Photo of H.F.'s Bedroom (from Winterthur Archives).**



**Fig. 9.31 Current Photo of H.F.'s Bedroom Suite Hall (from author).**

Mr. du Pont's Sitting Room

*See Existing Second Floor Plan – 4G*

Large rolled top desk, French signed

Revolving French desk chair

2 scroll feet Chippendale armchair, yellow damask

3 pie-crust tables

Curved fireplace table

1 Louis XIV caned armchair

1 Louis XV caned low back round chair

1 XIV caned side chair

Daybed, old French sleigh extended or Louis XVI daybed

Mr. du Pont's Dressing Room

*See Existing Second Floor Plan - 4D*

Small mahogany desk roll top

Daybed old French sleigh extended or Louis XVI daybed

Green velvet Louis XV stretcher armchair





**Fig. 9.32 Photo of H.F.'s Dressing Room (from Winterthur Archives).**



**Fig. 9.33 Photo of H.F.'s Study (from Winterthur Archives).**



**Fig. 9.34 Current Photo of H.F.'s Study (from author).**

Mrs. du Pont's Bedroom

*See Existing Second Floor Plan – 4H*

Painted and partial gilded mahogany 4-post bed

Daybed

Chest of drawers

Desk

2 bedside tables English with openwork shelf

Easy upholstered chair

2 side chairs, 1 armchair, painted white and gold table, one side open

Small tables to go bedside daybed and easy chair

Mahogany table with leather top



**Fig. 9.35 Photo of R.W.'s Bedroom (from Winterthur Archives).**





**Fig. 9.36 Photo of R.W.'s Bedroom (from Winterthur Archives).**



**Fig. 9.37 Current Photo of R.W.'s Bedroom (from author).**

## **Guest Rooms**

*See Existing Mezzanine Floor Plan – 2A, 2B*

*See Existing Second Floor Plan – 4O, 4Q, 5B, 5D*

The six guest rooms featured many different styles of furnishings. It appears as though each room has a certain theme or feel, but the furnishings are certainly a blend that perhaps only match in color, shape, or scale.



**Fig. 9.38 Photo of Guest Room with Japanned Furniture (from Winterthur Archives).**





**Fig. 9.39 Photo of Guest Room (from Winterthur Archives).**



**Fig. 9.40 Photo of Guest Room (from Winterthur Archives).**



Fig. 9.41 Photo of Guest Room (Winterthur Archives).



Fig. 9.42 Photo of Guest Room (Winterthur Archives).



**Fig. 9.43 Photo of Guest Room (Winterthur Archives).**



**Fig. 9.44 Photo of Guest Room (Winterthur Archives).**

## **Basement**

*See Existing Basement Floor Plan*

The basement space is mainly storage and service area, but the playroom and young room fill the spaces facing south in the bowed bays. Both rooms feature a mélange of objects from various time periods, countries, and styles. Unfortunately, no room inventories were done for these areas, but photo documentation does show how each of the rooms were furnished.

### **Young Room**

*See Existing Basement Floor Plan – 00A*

The room arrangement within the young room shows various tables used to display sets of similar objects. The young room has plank floors, one large rug, and one small runner.



**Fig. 9.45 Photo of Young Room (Winterthur Archives).**



**Fig. 9.46 Photo of Young Room (Winterthur Archives).**



**Fig. 9.47 Photo of Young Room (Winterthur Archives).**





**Fig. 9.48 Photo of Young Room Furnishings (from Winterthur Archives).**



**Fig. 9.49 Photo of Young Room Furnishings (from Winterthur Archives).**



**Fig. 9.50 Photo of Young Room Furnishings (from Winterthur Archives).**



**Fig. 9.51 Current Photo of Young Room (from author).**

## Play Room

### *See Existing Basement Floor Plan – OOB*

The play room, which is considerably larger than the young room features Bruce's Blocks flooring, which was known to be very durable. Though still containing antique objects, the room did have a gaming table for playing checkers and backgammon.

A hall connected the play room and young room and also featured a unique blend of various objects.



**Fig. 9.52 Photo of Play Room (from Winterthur Archives).**



**Fig. 9.53 Photo of Play Room (from Winterthur Archives).**



**Fig. 9.54 Photo of Play Room (from Winterthur Archives).**



**Fig. 9.55 Photo of Play Room (from Winterthur Archives).**



**Fig. 9.56 Photo of Play Room (from Winterthur Archives).**





**Fig. 9.57 Current Photo of Play Room (from author).**



**Fig. 9.58 Current Photo of Play Room (from author).**



**Fig. 9.59 Photo of South Entrance Hall (from Winterthur Archives).**



**Fig. 9.60 Photo of South Entrance Hall (from Winterthur Archives).**



**Fig. 9.61 Current Photo of South Entrance Hall (from author).**

## **CHAPTER X**

### **Conclusion**

The cottage is a significant contributor to the property at Winterthur. Due to the time in which it was built and its designer, the cottage is an important resource demonstrating the shift from large family mansions to smaller dwellings following material shortages and rationing of World War II. Currently, the cottage is experiencing adaptive reuse issues due to its size and occupancy. Through this research, many conclusions can be drawn about the cottage which could affect the future use of the cottage:

Though the design was contributed to Thomas Waterman, it is important to also include Leslie Potts who was instrumental in designing the service spaces and many interior spatial elements.

Construction delays could have been the reason for the slight differences between the final drawings and the actual building. The material shortage due to the Korean War was the definite cause of construction delays. Many interior elements and fixtures were reused due to the shortage as well.

The design of the cottage facilitated the continuation of H.F.'s lifestyle that began in the large Winterthur house. Since the service area contributed nearly fifty percent of the square footage of the cottage, it is clear that H.F. wanted to continue entertaining in the same manner as in the large house.

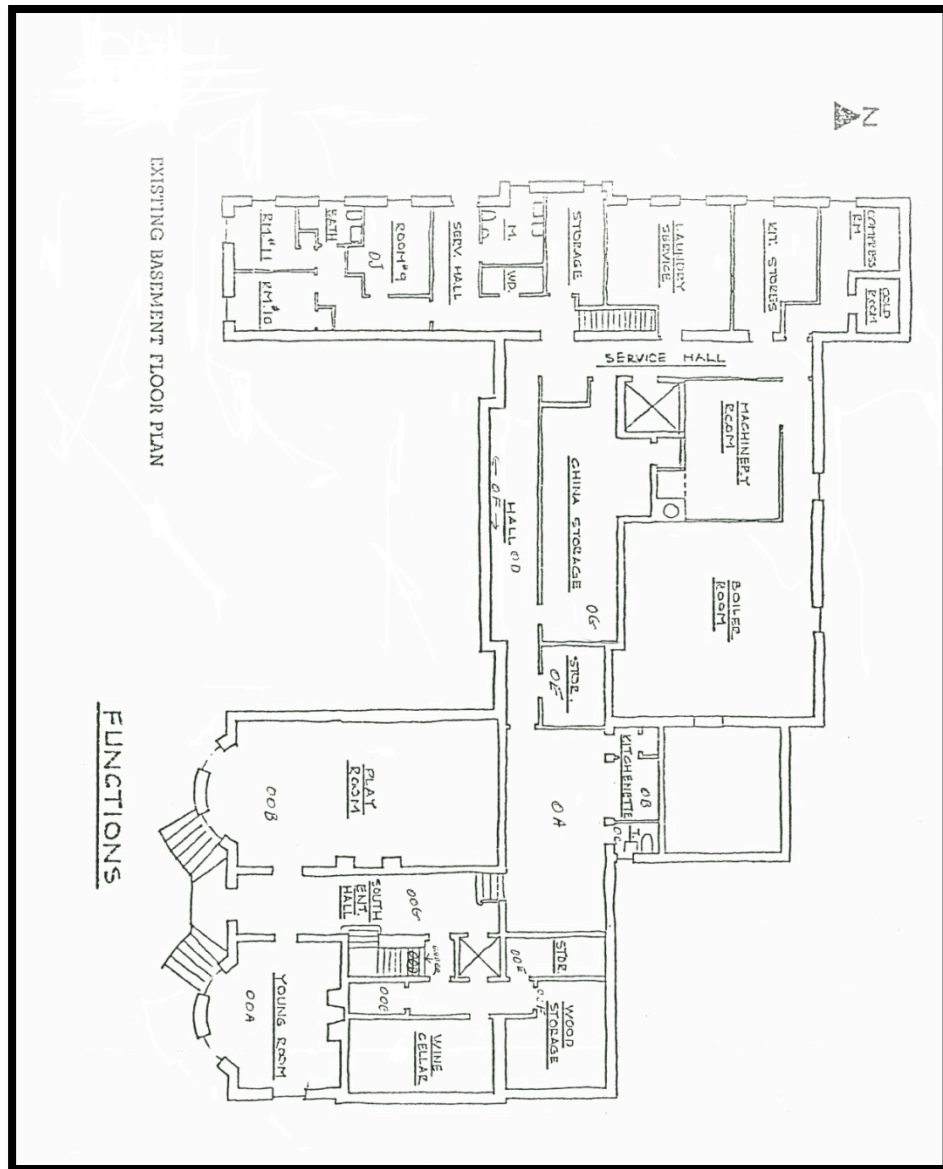
This project was an initial investigation of the history of the cottage as well as the remaining elements. Research can be furthered by locating the provenance for interior architectural elements, fixtures, and finishes. HABS type documentation

drawings of the cottage can be done. Further research and documentation of the service portion of the cottage could enhance the current research. Since the garden is no longer in its original form, research could be carried out to determine its initial design and use. Ultimately, a conclusive preservation plan must be developed for the cottage to determine its current state and establish what should be done in the future to preserve the remaining elements while creating a useful space for the institute.



## Appendix 1

### Plan of H.F. du Pont House

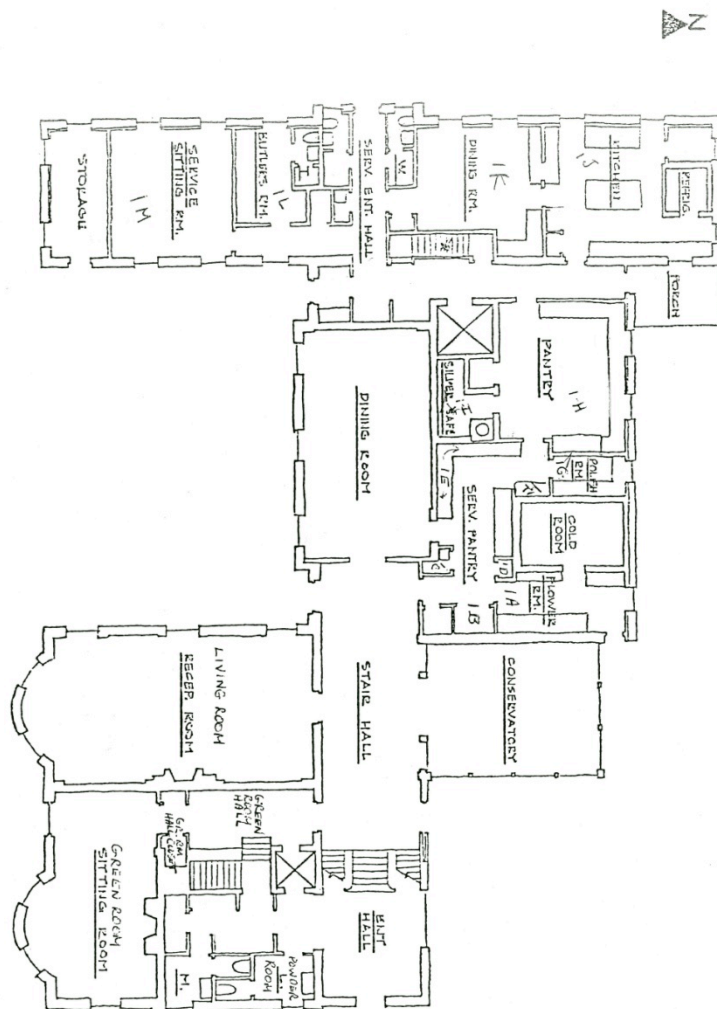


## Basement

00A	Playroom (right from door)
00B	Bigger Playroom
00C	Closet
00D*	Alcove
00E*	Closet
00F*	Small Room
00G	Central Hall
0A*	Supper Room
0B*	Tiny Kitchen
0C	Bathroom
0D*	Hallway
0E*	Room
0F	Sliding Door Closets along Wall
0G*	China Storage
0H	Bedroom
0I	Bedroom
0J	Bedroom

\*Contains stored objects

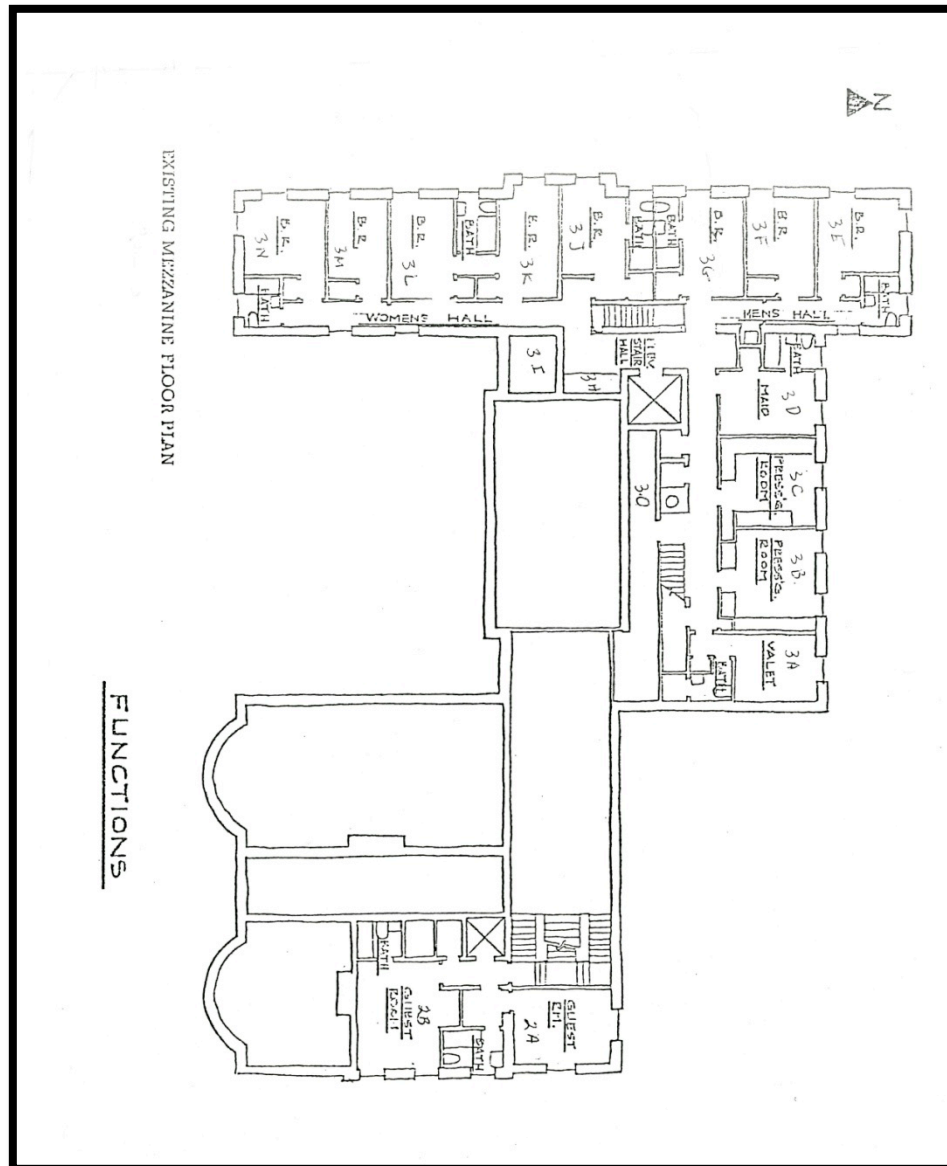
EXISTING FIRST FLOOR PLAN



# FUNCTIONS

## First (Principle) Floor

1A	Flower Room
1B*	China Closet
1C	Closet
1D	Wine Closet
1E*	Serving Pantry
1F	Locked Closet
1G*	Candlestick Room
1H	Pantry with Telephone
1I*	Silver Vault
1K*	Storage Room
1L	Butler's Room
1M*	Guide's Room



## Mezzanine Floor

2A\* Bedroom off Front Stairway

2B\* Bedroom off Front Stairway

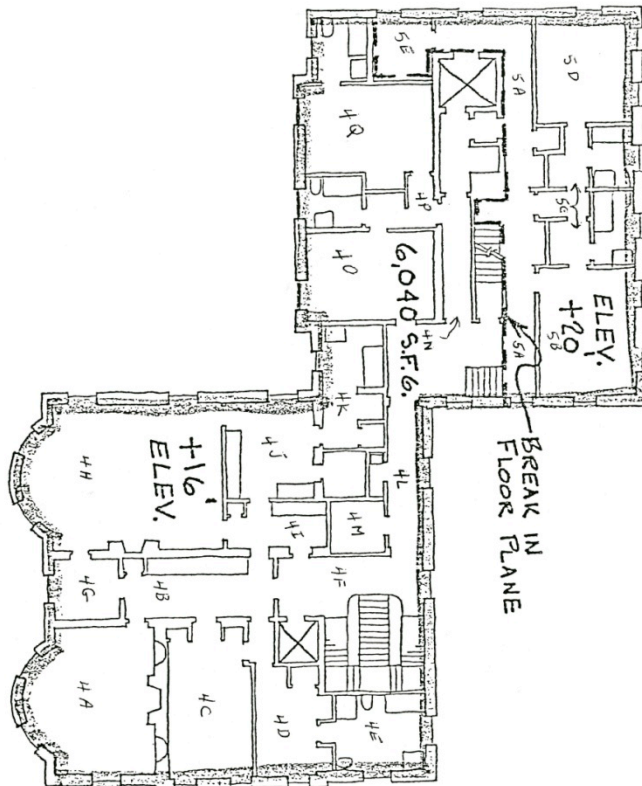
\*Contains stored objects



### Third Floor

3A	Room at End of Hall
3B	Linen Storage
3C	Pressing Room
3D	Bedroom
3E	Bedroom
3F	Bedroom
3G*	Bedroom
3H	Closets
3I	Closet
3J	Bedroom
3K	Bedroom
3L	Bedroom
3M	Bedroom
3N	Bedroom
3M	Closet

\*Contains stored objects



EXISTING SECOND FLOOR PLAN

AREA/LEVEL RELATIONSHIPS

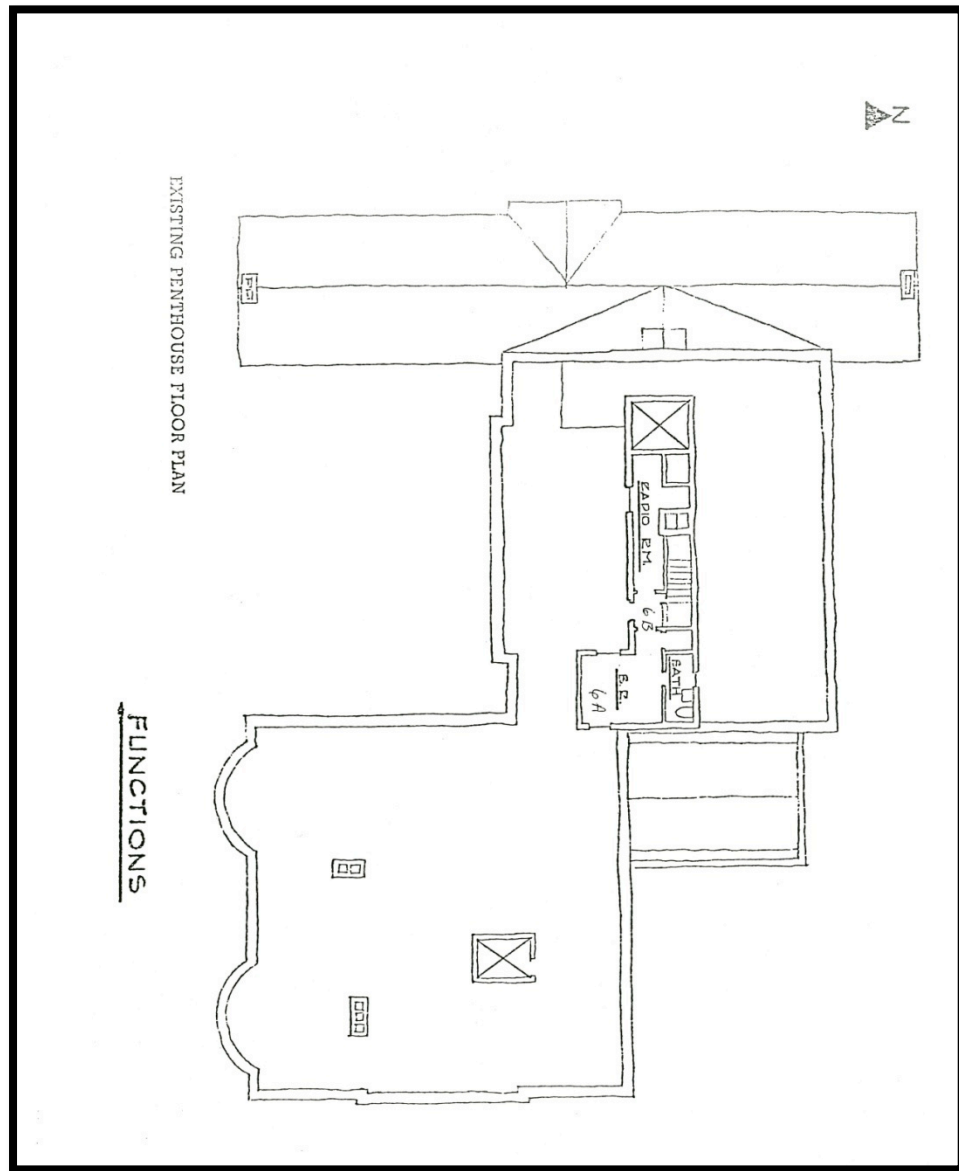
#### Fourth Floor

4A	HFdP Sitting Room
4B*	HFdP Hallway
4C	HFdP Bedroom
4D	HFdP Dressing Room
4E	HfdP Bathroom
4F	Hallway (where stairs come up)
4G	Mrs. dP study
4H*	Mrs. dP Bedroom
4I	Mrs. dP Hallway
4J	Mrs. dP Dressing Room
4K	Mrs. dP Bathroom
4L	Hallway
4M	Linen Closet
4N	Hallway
4O	Guest Bedroom
4P	Hallway
4Q	Guest Bedroom

\*Contains stored objects

Fifth Floor

- 5A Long Hall (with English wallpaper)
- 5B Guest Bedroom
- 5C Small Hallway to Bedrooms (English or French wallpaper)
- 5D Guest Bedroom
- 5E Maid's Room (with wallpaper)



Sixth Floor

6A Bedroom

6B Hallway



## **Appendix 2**

### **Biographies of Winterthur Employees**

#### **Leslie Potts (1905-1966)**

Potts was born across the road from Winterthur at the Wilson Farm where his father was a tenant farmer. His father later worked for Winterthur and Potts worked at Winterthur all his life. H.F. paid for his education at University of Delaware, where he obtained a degree in agriculture in 1929. He studied architecture at Temple University night school from 1930-1936. He also worked as assistant farm superintendent until he took over as farm superintendent in 1952, a job he held until his 1966 death.<sup>169</sup>

#### **Howard Lattomus**

Lattomus was born at Winterthur where his father and grandfather worked. Lattomus continued the family tradition and worked at Winterthur his entire life. He was the head of the carpenter shop as well as the farm superintendent from 1966-1970.

#### **Charles F. Montgomery**

Montgomery was an antique dealer and pewter specialist from Wallingford, Connecticut. He came to Winterthur in 1949 to help catalogue H.F.'s collection. In 1954, he was appointed the first director of Winterthur Museum following du Pont's recommendation. According to H.F., Montgomery was "hard-headed, capable, and

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<sup>169</sup> Lidz, Maggie, Unpublished Work, 2009.

an indefatigable worker” with an “intense enthusiasm for antiques and what they mean and have meant in the American way of life.”<sup>170</sup>

### **Joseph Downs**

Downs was initially hired by H.F. to catalogue the collection and became Winterthur’s first curator in 1949. He came to Winterthur with more than two decades of museum experience, including serving as curator of the American Wing at the Metropolitan Museum of Art.<sup>171</sup>

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<sup>170</sup> Eversmann 34.

<sup>171</sup> Ibid 35.

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