

Documenting the Interior of Codman House: The Last Two Generations

RICHARD C. NYLANDER

The interiors of the Codman House present today's visitor with the appearance of an ancestral home. The accumulation of family furniture, paintings, and decorative objects dating from the early eighteenth century to the present, combined with obvious changes in architectural styles, create the image of a house continuously lived in by several generations of one family. However, the present character of the interior did not evolve in this manner so typical of many houses in New England. It was created primarily by two men—both named Ogden Codman—members of the last two generations of the family to occupy the house.

When Ogden Codman, Sr. (1839-1904) purchased his grandfather's house in 1862, he sought the assistance of an architect and a decorator to remodel and furnish the house in accordance with the taste of his time. His son, Ogden Codman, Jr. (1863-1951), by profession both an architect and a decorator, imposed his own taste on the family home. The latter's lengthy correspondence with his brother Tom and his sister Dorothy in the 1920s and 1930s documents the furnishings which came into the house in the twentieth century. Identification of the objects described in these letters, compared with a series of late-nineteenth-century photographs of the interior and bills for the purchase of furniture by his father in the 1860s, enables us to separate the work of the two men and to determine to some degree how the house appeared after the work of Ogden Codman and John Hubbard Sturgis, the architect-decorator hired by Codman, was completed.

Ogden Codman, Sr. and his wife Sarah Bradlee Codman purchased the house in Lincoln apparently with the intention of using it as a year-round residence.¹ Since the house had changed little since the death of John Codman III in 1803, Sturgis was hired to make certain architectural changes, as well as to introduce new heating and plumbing systems. Furnishing the rooms presented another challenge. A quantity of new furniture was required, as the Codmans had lived with her parents, the Josiah Bradlees at 34 Beacon Street, Boston, since their marriage in 1861, and their "new" old house was empty when they bought it.

Sarah Bradlee Codman's diary mentions that her husband and Sturgis took many trips to Lincoln from Boston in October 1862. Plans for the intended changes and ideas for how certain rooms were to be furnished must have been fairly well-developed when the Codmans left for a trip to New York on 17 November.² By the time of their return, they had obtained an estimate for items chosen at the warehouse of the New York decorating firm of Leon Marcotte. The estimate is dated 21 November 1862,³ the day before their return to Boston. By all accounts, Marcotte was "New York's most noted decorator,"⁴ and he no doubt could provide more up-to-date imported articles not available from Boston decorating firms at the time. The designs of the interiors of Codman

Richard C. Nylander is SPNEA's Curator of Collections, and has published several articles on historic wallpapers, textiles, and interiors in *Country Life* and *The Magazine Antiques*.

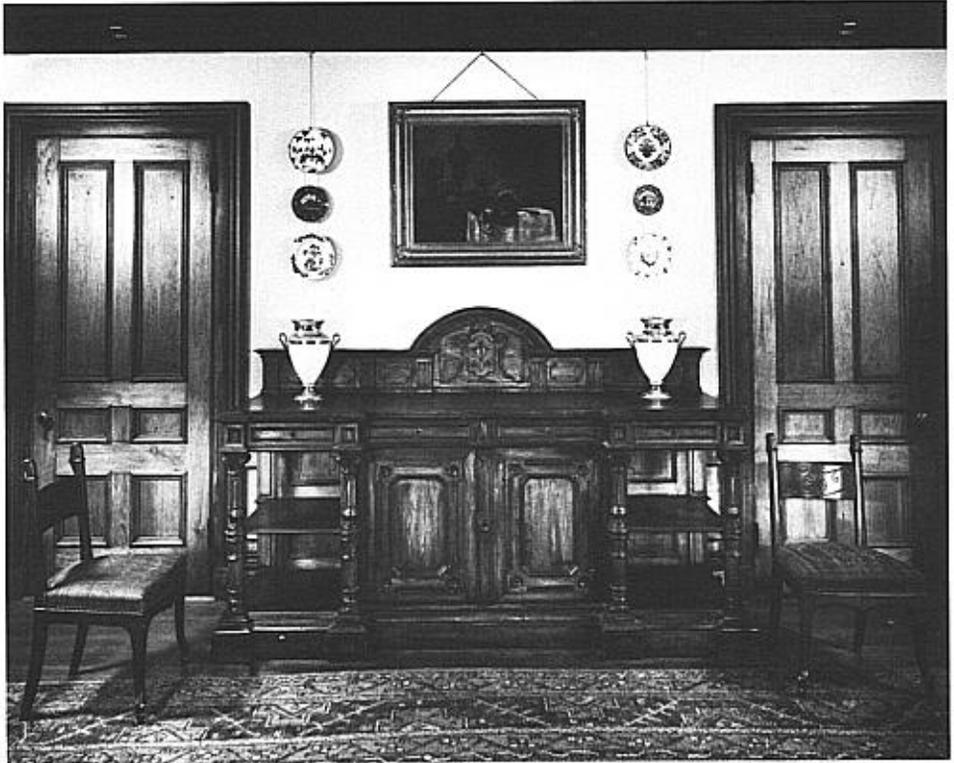


FIG. 54. "SWAN PATTERN" CHAIRS AND "LOW SIDEBOARD." These were purchased from Marcotte and Company for the dining room. Sturgis designed the sideboard. In the twentieth century, the original "wood figured enameled Cloth" upholstery was replaced with patterned horsehair. (SPNEA, photograph by J. David Bohl.)

House were not the concept of Leon Marcotte. Rather, he was a supplier of certain materials needed by Sturgis and Codman to carry out the decorative scheme upon which they had previously agreed. Marcotte never visited the house in Lincoln, nor was his firm responsible for the installation of items purchased from him.⁵ However, those items still form many of the basic furnishings of the house, and therefore, his bills are paramount in understanding the original decorative concept.

The Marcotte estimate lists selections of furniture, carpeting, wallpaper, curtains, and upholstery fabric only for the dining room, the library (now the paneled room),

and a bedroom over the latter. Additional items were selected by Sturgis and Codman over the next year, and the bill of 22 October 1863 includes these additional purchases for the other rooms connected with the redecoration—namely the central stairhall, the billiard room, the drawing room, and the bedroom over the billiard room.⁶ In both the estimate and the bill, the dining room assumes the place of most importance. It is the only room having a unified concept of design in which the furniture was designed and chosen to reflect the architectural changes more fully described in Margaret Floyd's article, this issue. Today the room remains the least changed

since the 1862 alterations, and therefore is the best visual evidence of any of the decorative schemes of the 1860s (fig. 37).

In the dining room, butternut is the predominant wood for both the woodwork and furniture. According to the bill, the furniture consisted of

- 1 Butternut & black dining extension table with leaves & box for the Same—
- 1 do Low Sideboard as per drawing
- 1 do Etagère do
- 12 Butternut & black chairs,
Stuffed plain & covered with wood figured enameled Cloth.

Both the bill (Appendix A) and the estimate indicate that the dining table and the twelve chairs, termed "Swan pattern" on the estimate, were selected from Marcotte's existing stocks at his warehouse, while the sideboard and matching small serving table ("etagère") were to be executed at his factory from designs provided by Sturgis (fig. 54). Like the distinctive chairs, the major architectural element for the room, the mantel with carved lions' heads and minor overmantel, appears to have been available at Marcotte's warehouse. However, it had to be altered to fit the room. The fifteen-light "Lackered Dining Room Chandelier" is the only item purchased for the dining room for which no visual record has been found.⁷ A photograph taken in 1899 by Dorothy Codman (fig. 55) records the carpet and wallpaper which appear on the Marcotte bill.⁸ The carpet is described as a "Turkish pattern Moquette carpet"⁹ and the wallpaper as "Leather gr^d [ground], green, red & gold." A sample of the latter (fig. 56) found in the attic is not a paper embossed to imitate tooled leather, as might be assumed from the description in the bill. The term "leather" is used to describe the flat brown color of the ground. The two-dimensional, stylized pattern, like the incised decoration on the chairs, reflects the style of decoration favored by the English designers Owen Jones and Christopher Dresser, and complements both the furniture and the strapwork on the ceiling.¹⁰

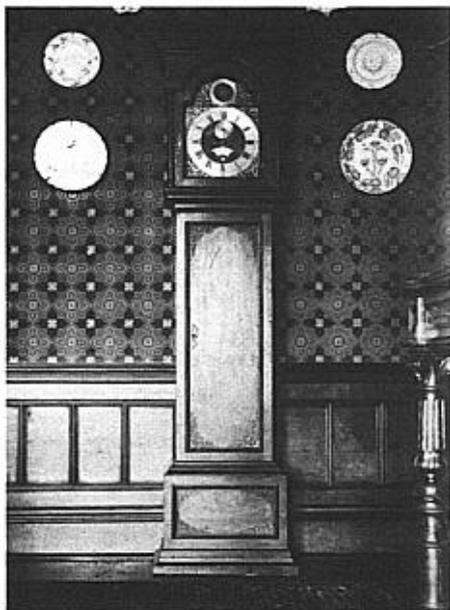


FIG. 55. THE DINING ROOM, "THE GRANGE" (1899). This photograph of a corner of the room, taken by Dorothy Codman in December 1899, shows the wallpaper and carpet chosen by Ogden Codman, Sr. and Sturgis from the Marcotte warehouse. Plates were used as wall decoration in the Codman residence in Dinard, France, and presumably this idea was incorporated into the decoration of "The Grange" after the family's return from France in 1884. (SPNEA, Codman Family Photograph Collection.)

Curtains "made with crimson Ground, wood, green & Yellow Striped Pékirsade reps"¹¹ to hang on rings from butternut poles were chosen (fig. 56). Both the estimate and the bill clearly state that these were to be made for two windows, indicating that the present bay was not planned at the beginning as part of the architectural changes to this room. It had been added by the time Edward Hixon and Company was hired in 1864 to install the articles purchased from Marcotte. Hixon's year-end bill of 1864 includes charges for "Altering Dining Room Curtains" and "1 Oak Pole no Ends."¹² Each pair of curtains was sewn together to create two wider panels to hang at the enlarged opening. The carpet,

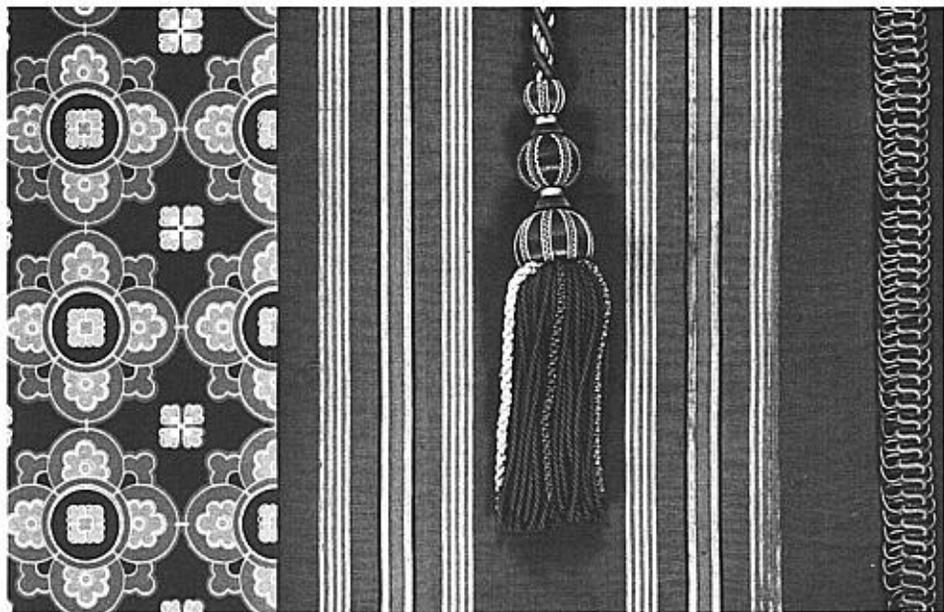


FIG. 56. DINING ROOM CURTAINS AND WALLPAPER (1863). This sample of English wallpaper (18½ inch repeat) was found in the Codman House. The striped reps curtains are edged with gimp and were held back with cord-and-tassel loops. These elements of the 1863 decorative scheme were removed from the room when it was redecorated after Sarah Codman's death in 1922. (SPNEA, photograph by J. David Bohl.)

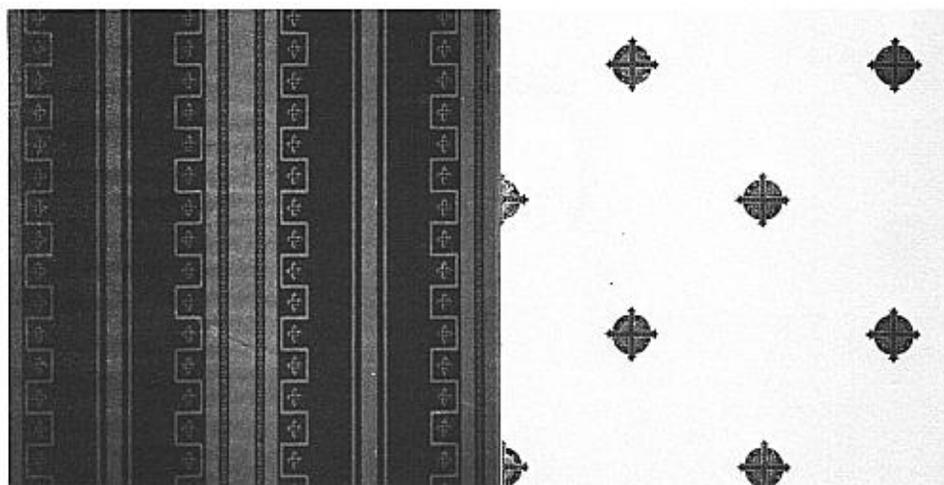


FIG. 57. TWO ENGLISH WALLPAPER SAMPLES PURCHASED FROM MARCOTTE (1863). The "green & brown varnished paper" (22 inch repeat) was chosen for the billiard room (figs. 46, 47) and the "buff varnished paper" with red and blue medallions (18 inch repeat) was used in the three-story hall. In a letter of 11 September 1863, Sturgis unsuccessfully wrote to Codman "about the Hall paper—I should doubt whether it will look well—as the varnish on it seems to show the marks of the brush very decidedly—I have sent out word, if not too late, to stop it.—Marcotte has a new striped paper which I think would suit the colours of the Hall perfectly." (SPNEA, photograph by J. David Bohl.)

curtains, and wallpaper were the elements which gave Sturgis's concept of the dining room a richly textured and elegant appearance. Their removal in the early 1920s greatly reduced the original scheme of a unified room in the English style, where the only discordant note, in terms of design theory, had been the "L[ouis] XIII" style andirons purchased from Marcotte.

The other room on the first floor in which Sturgis removed all traces of the eighteenth-century finish was that room designated as the billiard room. (See fig. 46.) In contrast to the complete decorative scheme of the dining room, here only the dark green varnished wallpaper was initially purchased from Marcotte (fig. 57). Although the room was finished along with

the others in late 1863, it remained without its principal piece of furniture until 1866, when a billiard table manufactured by Phelan and Collender was purchased from the Boston warehouse of Howe and Kimball.¹³ The butternut chandelier which appears in the photographs of the room was ordered from Marcotte in 1869. The only letter in the Codman Family Manuscripts Collection from John Hubbard Sturgis concerning the renovation to the house states that this room also was to have some decoration on the ceiling. The letter describes the progress of each room in a methodical manner. After telling Codman that the parquet floor in the billiard room was almost finished, he stated, "I send a tracing of monograms for ceiling. . . . I suggested a

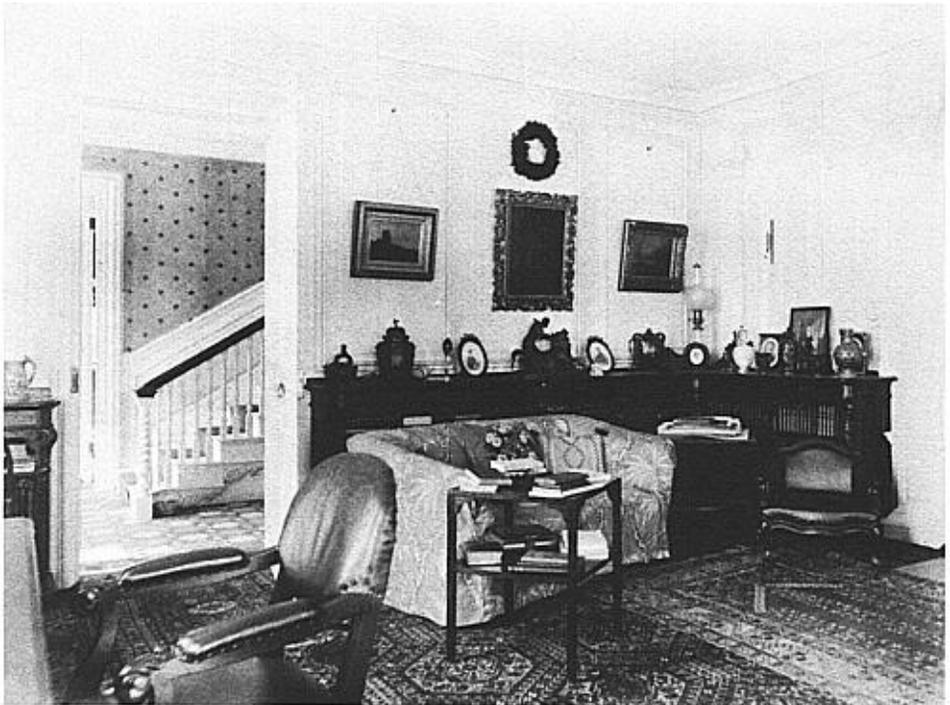


FIG. 58. THE LIBRARY AND STAIR HALL (before 1893). This view shows the wall-to-wall carpet and sofa purchased from Marcotte and the custom-made bookcases by John Ellis. A blue slipcover with yellow floral pattern covers the dark blue repps upholstery of the sofa. Curtains match the same repps upholstery. The relationship of the wallpaper and the tile floor installed by Sturgis can be seen in the hall. A stair carpet in blue, green, and brown also was purchased from Marcotte. (SPNEA, Codman Family Photograph Collection.)

rich red (not vermillion) for Initial of Surname touched with gold—the other letters gold touched with red.—What do you think?"¹⁴ The monogram does not show in any photographs. Because the ceiling has been replastered, there is no way of ascertaining the exact design of the monogram, or if, in fact, the idea were ever carried out. The room continued to be used as a billiard room until 1897, when it was refurnished as a library by Ogden Codman, Jr. (See Metcalf, this issue.)

The room which was designated the library in the Marcotte correspondence is now the parlor (also called the paneled room).¹⁵ Today, only the earliest of the interior photographs give us an idea of how it was initially furnished by Ogden Codman, Sr. (fig. 48). Architecturally, John Sturgis did nothing to change the original features of this room. In terms of decoration, Marcotte supplied very few items. Some of the furniture may be that which Ogden Codman, Sr. bought from Edward Hixon of Boston before his marriage. Pieces itemized on Hixon's 1857 bill¹⁶ provide appropriate descriptions for several of the pieces seen in a photograph taken before 1893 (fig. 58). Included on the bill are "1 German stuffed chair covered in Green Enameled cloth" (chair to left of table), "4 Black Walnut Ticknor Arm Chairs" and "1 Black Walnut Writing table with 9 draws cloth top" (both, right foreground). The low bookcases which surround the room appear to have been custom made to fit the spaces they occupy. No bill for their purchase survives. They do, however, bear the label

JOHN A. ELLIS,
MANUFACTURER OF ALL KINDS
OF
FIRST CLASS
FURNITURE,
GORE STREET,
Between 5th & 6th Sts.
EAST CAMBRIDGE.¹⁷

The carpet is more of the same "Turkish pattern Moquette carpet" used in the dining room and purchased from Marcotte. In this room, however, it is laid wall to wall.

Marcotte also provided the dark blue curtains made of "gobelin reps," and the sofa and "Coin-de-Feu" upholstered to match. The latter piece, a low-armed upholstered chair now in a bedroom, retains its original upholstery, complete with the decorative fringe and steel nails as itemized on the bill.

The chamber over the library was remodeled by Sturgis and furnished with a set of walnut furniture in the Renaissance style, purchased from Marcotte (fig. 59). The set consisted of a bedstead, a wardrobe as well as a bureau, a night table, a toilet table with attached looking glass, and a washstand, all of which had marble tops. The two side chairs and the marquise listed on the estimate were not included when the rest of this furniture was shipped in late September and early October 1863. Codman apparently wrote Marcotte concerning this oversight, for the letter acknowledging payment of the bill states "the bed room chairs will not be overlooked."¹⁸ On 25 July 1864, he again wrote, inquiring about these articles. Marcotte's reply of 10 August stated "When you settled our bill if you had mentioned anything about this furniture we should certainly have attended to its making without any delay."¹⁹ He went on to say that while he could not honor the price on the estimate, he would sell the articles to Codman at cost. They were finally shipped to Lincoln on 27 February 1865. In addition to the furniture, "green & purple flowered chintz" curtains with ruffles were ordered for this room. They hung on rings from "Walnut & black Poles" made to match the furniture. A letter to Sarah Codman from one Henry Oliver documents which of the many samples of wallpaper, now in a trunk in the attic, was used in this room. Oliver, a guest at the house soon after it was finished, was persuaded to take samples of several papers to test the arsenic content of the different greens used in the various patterns. The only sample he returned is identified as "from your own room," and is marked with X's and O's indicating varying traces of arsenic (fig. 60).²⁰

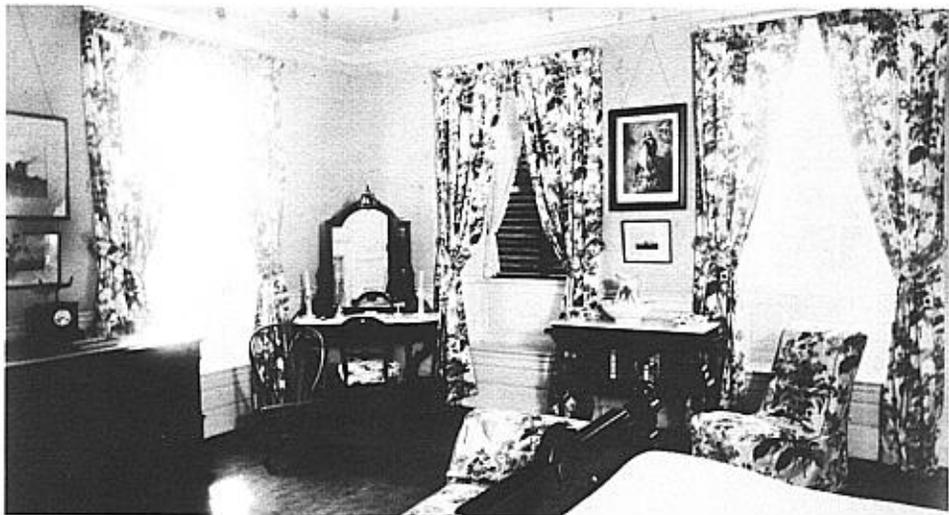


FIG. 59. THE LIBRARY CHAMBER (ca. 1930). The bureau, toilet table with looking glass, upholstered side chair, wash stand, bed, and marquis (daybed) were ordered from Marcotte in 1863. The bed is similar in design to one purchased from Marcotte by George Peabody Wetmore for "Chateau-sur-Mer," Newport, Rhode Island, in 1869. (SPNEA, Codman Family Photograph Collection.)

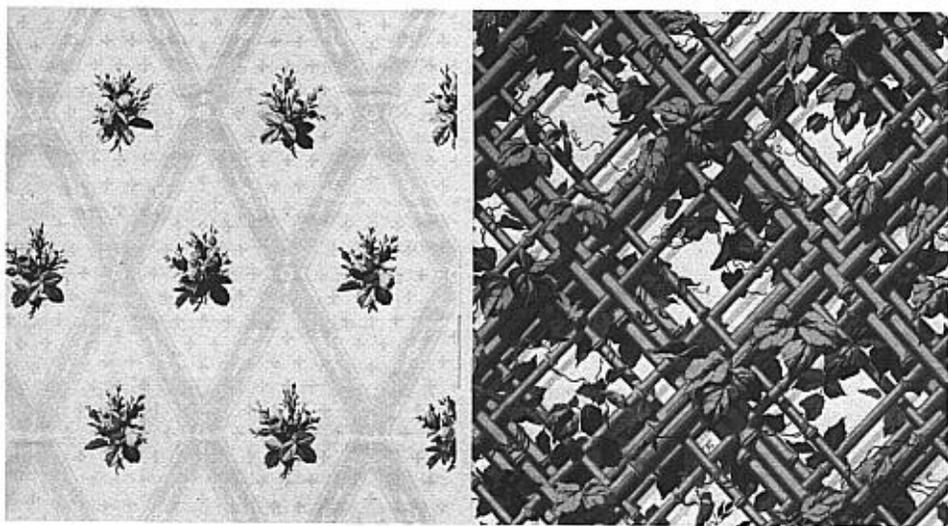


FIG. 60. TWO FRENCH WALLPAPER SAMPLES, CODMAN HOUSE (1863). The three-dimensional, naturalistic rendering of the designs of these papers, installed in the front chambers in 1863, provide an interesting contrast to the stylized, flat patterns of the English papers chosen for the first-floor rooms. The pattern of rosebuds on a gray ground (2½ inch repeat), used in the chamber over the billiard room, was made by Jules Desfossé. The ivy and trellis pattern (1⅞ inch repeat), used in the library chamber with the Marcotte furniture, was made by Delicourt, Campnas and Garat. Both firms won bronze medals for their papers at New York's Crystal Palace Exhibition of 1853. (SPNEA, photograph by J. David Bohl.)

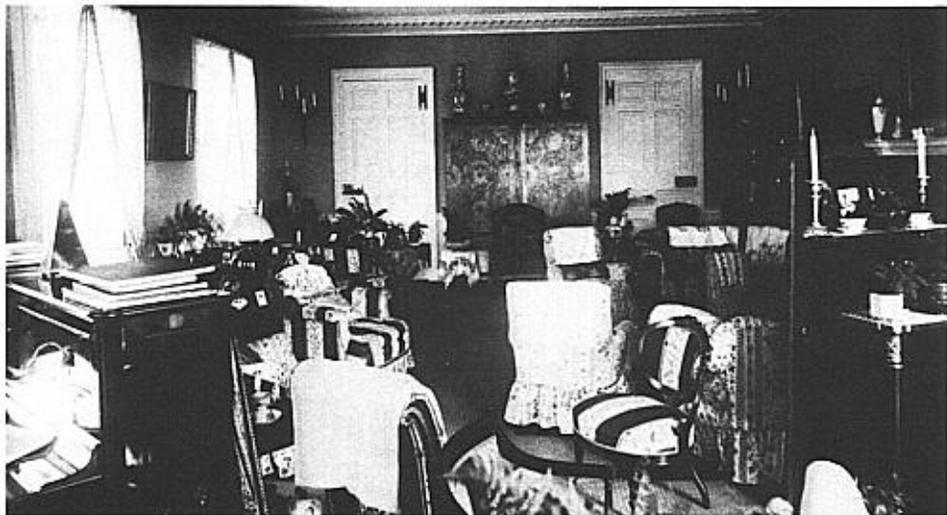


FIG. 61. THE DRAWING ROOM (1885-1893). The large inlaid cabinet and the furniture with small floral print slipcovers was brought back from France in 1884. Leon Marcotte provided the curtains and the furniture with the solid and floral-striped upholstery. The low Louis XVI Revival chair in the foreground was not included on the 1869 bill, but is identical to one with a gilt finish which appears in a photograph of the drawing room of the Lockwood-Matthews Mansion in Norwalk, Connecticut, furnished by Marcotte in 1868. (SPNEA, Codman Family Photograph Collection.)



FIG. 62. THE DRAWING ROOM, (1885-1893). This view of the bay end of the drawing room shows some of the pieces inherited and purchased by Ogden Codman, Sr. Both the fancy Sheraton settee in the foreground, purchased at the Sargent sale, and the eighteenth-century bannister-back chair, inherited from Charles Russell Codman, are upholstered in the same garnet-striped crêtonne used on the Marcotte furniture. A piece of the embroidery from the Sargent sale is used as a firescreen. The candle sconce on the wall is one purchased at the Deacon sale. (SPNEA, Codman Family Photograph Collection.)



FIG. 63. MARCOTTE CHAIRS AND TABLE, CODMAN HOUSE (1869). Of these three pieces purchased for the drawing room, only the round worktable remains there today. The chairs retain their original upholstery. The Marcotte estimate and bill refer to the chair on the left as a "Mexican chair," and that on the right as a bergère. The original fluted flounce on the latter chair has since been removed. (SPNEA, photograph by J. David Bohl.)

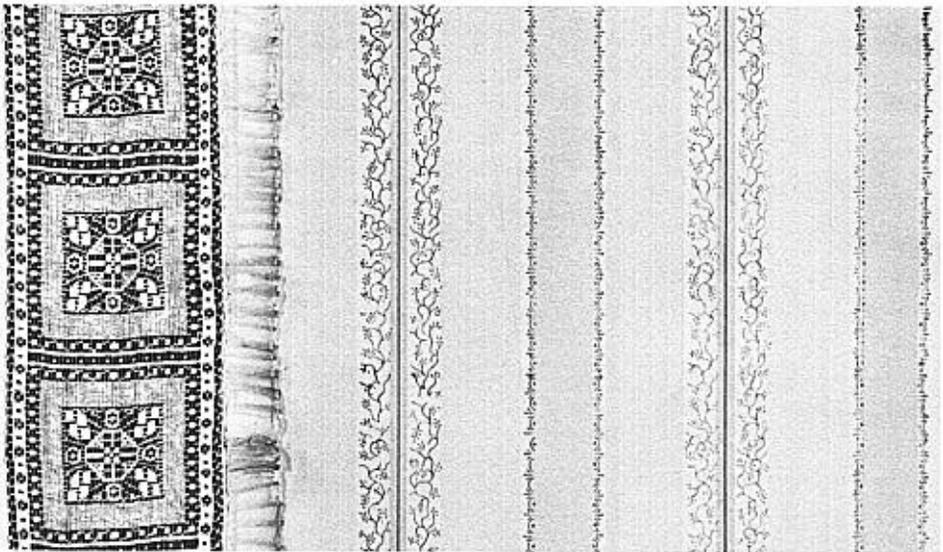


FIG. 64. CURTAINS AND ENGLISH WALLPAPER FOR THE DRAWING ROOM. The light green and lavender-striped wallpaper (18½ inch repeat), highlighted with gold, was ordered in 1864, with chintz curtains for the six windows. Those curtains were replaced with the ones illustrated here when the room was refurnished in 1869. These muslin curtains with lace bands over green silk were moved to the paneled room in 1897 by Ogden Codman, Jr. (SPNEA, photograph by J. David Bohl.)

Little documentation exists of how Sturgis and Codman originally envisioned the decoration of the drawing room (figs. 61, 62). It was included in the initial plans, for Sturgis told Ogden Codman in a letter of 11 September 1863 that the painting had been finished and that the paper was about to be hung on the walls. (See fig. 64.) Apparently, Codman thought he had decided on furniture and curtains for the room when the bulk of purchases was made from Marcotte. However, only the chintz curtains arrived and appeared on the bill. Marcotte's letter of 18 July 1864 states that he sent "drawings for the Chairs & sofas of the Drawing room but no estimate and I have no recollection of what they were to be covered with."²¹ He also did not remember any confirmation of an order. Codman's recollection of the situation made Marcotte check his records. Marcotte's response of 10 August states,

The last order given to me is dated May 11, 1863. it Contains the Drawing room Paper . . . and also Curtains for 6 Parlor windows in chintz. annexed to the order is the following annotation reserve enough of the Chintz for It as furniture left undecided. The Chintz has been reserved a long time but as we did not hear from you was sold this Past spring.²²

In the earlier letter of 18 July 1864, Marcotte had told Codman "If you want the room furnished at once the best Plan would be to take stuffed all over furniture and to cover it with Chintz." Codman finally followed this advice, but for some reason waited until 1869 to concentrate on finishing the drawing room. In spite of their previous difficulties, Marcotte was asked to provide the majority of the furniture. It included a "stuffed all over sofa," an "Engl.[ish] pattern Armchair," a "Marquise," a "Coin de feu," a "Mexican Chair," a "giltwood stuffed back Chair," and a "stuffed all over Bergère."²³ (See Appendix B.) All of the pieces were covered with "garnet striped Cretonne Chintz," ornamented with fluted flounces, gimp, and fringe rosettes. This same cretonne was also used to make a lambrequin



FIG. 65. MASSACHUSETTS STATE HOUSE CHAIR, CODMAN HOUSE (1797). This chair is one of thirty made by George Bright for the Senate Chamber of the new State House in Boston. According to Ogden Codman, Jr., the chair and several other items from Charles Russell Codman's house at 29 Chestnut Street were stored in the loft of a commercial building owned by Ogden Codman, Sr., and taken to Lincoln when he furnished "The Grange" in the 1860s. (SPNEA, photograph by J. David Bohl.)

to hang from the mantel shelf. In addition to this seating furniture, only a small work table was ordered (fig. 63). The earlier concept of having the curtains match the upholstery fabric was not followed this time. The chintz curtains ordered in 1863 were replaced by ones "made with plain french Grenadine Muslin ornamented with bands of guipure lace, lined with green marceline silk and fluted ruffles."²⁴ (See fig. 64.) Straw matting purchased earlier remained as the floor covering.²⁵

Codman requested that Marcotte send thirty additional yards of the garnet-striped cretonne to Hixon and Company in Boston. A month after the furniture from Marcotte arrived in Lincoln (on 30 July 1869),



FIG. 66. AARON WILLARD TALL CLOCK (1795-1810). This tall clock, which stands over nine feet high, was originally owned by Sarah Bradlee Codman's grandfather, Perrin May. Later it was located in the kitchen of 34 Beacon Street, the home of Mrs. Codman's parents, and was given to Ogden Codman, Sr. by his mother-in-law. It has stood on the stair landing of Codman House since that time. (SPNEA, photograph by J. David Bohl.)



FIG. 68. THIRD-FLOOR STAIR HALL, CODMAN HOUSE (ca. 1885). This view toward the south shows the 1863 Marcotte wallpaper and stair carpet. At the top of the stairs is one of the Perrin May fancy chairs. The shield for the elk antlers was made by Rinn and Company of Boston in 1866. The walls are now covered with the many family paintings Dorothy Codman had in her Boston house before she moved back to Lincoln in 1951. (SPNEA, Codman Family Photograph Collection.)

Sarah Codman wrote in her diary, "Hixons furniture for the drawing room came." Since the new furniture seen in the early photographs includes only those pieces purchased from Marcotte and several pieces brought back from France in 1884, this reference to Hixon must relate to the earlier pieces of furniture in the room which are upholstered with the Marcotte fabric. The use of earlier furniture appears primarily in the drawing room. As Sturgis was in England from 1866 to 1870, the inclusion of this earlier furniture as part of the decorative scheme can be regarded as an aspect of Ogden Codman, Sr.'s own taste in the furnishing of his house.

While Codman's prime inheritance from earlier generations was the collection of paintings which adorned the walls of his

newly redecorated house, he also inherited some family furniture. Examples of these are two chairs inherited from his father, Charles Russell Codman. The early eighteenth-century banister-back chair seen in figure 62 was brought to his father's Chestnut Street house by his mother, Sarah Ogden Codman. According to Ogden Codman, Jr., it was brought to Lincoln during the 1860s furnishing.²⁶ The chair made by George Bright for Bulfinch's Massachusetts State House (fig. 65) also belonged to Charles Russell Codman, and came to "The Grange" at the same time.²⁷ Other family pieces introduced to Lincoln before 1875 were a magnificent tall case clock by Aaron Willard (fig. 66), a pair of Federal card tables (fig. 67) placed in the drawing room which originally were owned by Sarah Bradlee Codman's grandfather, Perrin May, and twelve Sheraton fancy chairs (fig. 68). Before they came to Lincoln,

these items had been located in Mrs. Codman's parents' house at 34 Beacon Street (the clock was in the kitchen), where they were so much admired by Codman that they were given to him by his mother-in-law.²⁸

Objects purchased at auction were also used in the furnishing of the drawing room. In 1868, Codman went to the auction of the effects of Mrs. John T. Sargent, a daughter of Colonel and Mrs. James Swan. Along with two paintings, he bought a painted settee with four matching arm chairs and a piece of embroidery.²⁹ The seating furniture was recovered by Hixon with the crimson-striped cretonne and the embroidery was framed for use as a firescreen in a gilt bamboo frame purchased from Marcotte (fig. 62).³⁰ Purchase of two marble-top corner cabinets and four wall sconces from the Deacon Sale in 1871 completed the furnishings for the drawing room.³¹



FIG. 67. CARD TABLE, CODMAN HOUSE (1800-1810). This Massachusetts card table with its distinctive thistle inlay, is one of a pair which, with the Willard clock and twelve green painted fancy chairs, was given to Ogden Codman, Sr. by his mother-in-law, Mary Perrin May Bradlee. These pieces had belonged to her father, Perrin May. (SPNEA, photograph by J. David Bohl.)

These earlier pieces which had been inherited and collected by his father were those which Ogden Codman, Jr. found most interesting. They were primarily Federal in style and therefore harmonious with what he thought was the most important aspect of his family's house—the way it looked after John Codman III had transformed it into a great country seat in the Federal period. Pauline Metcalf has described more fully Ogden Codman, Jr.'s architectural changes to the house after the family's return from Dinard, France, in 1884 and his theories and practice of interior design which effectively changed the appearance of the rooms in the late nineteenth century to express his concept of a "tasteful" interior. His interest in the house, however, did not stop once he had changed the architecture of the rooms to reflect the Federal style. Nor did it stop when he moved back to France permanently. Two points emerge from the letters written from France in the 1920s and 1930s: a continual search for appropriate early furnishings for Lincoln and the accumulation of family possessions to be placed there.

After their mother died in 1922, Ogden's sister Dorothy and his brother Tom bought a house at 5 Marlborough Street, Boston, again setting Lincoln aside for summer occupancy only. Dorothy consulted her brother Ogden on how to furnish her new house and what she could take from Lincoln or from his New York City house, which contained what he had collected since his return from Dinard. His letters to her mention many specific items, often giving the provenance of each, but the main theme is summed up in one sentence: "My idea would be to leave all the colonial or English things at Lincoln, but to bring in

the more modern things to use in Boston, this would improve the looks of both houses."³²

While Ogden, Jr. had collected eighteenth- and early-nineteenth-century furniture he thought would look well in Lincoln, it is surprising that he never attempted to locate any of the original furnishings which had been owned by his ancestor, John Codman III. His sense of family possessions revolved around those he had grown up with at his mother's parents' house at 34 Beacon Street. The majority of these pieces had been inherited by his aunts, Frances Bradlee and Alice Chase, upon their mother's death in 1877. When these two aunts died in the 1920s, Ogden urged his sister and brothers to acquire the items which were most important to him. While pleased to inherit some money from both estates, he stated, "besides I take a lot of interest in the things."³³ He never again saw the pieces which his brothers and sister bought for themselves or on his behalf, but seems to have been content knowing that they remained in the family. "The main thing is to keep them in the *Codman* family," he wrote about the items he wanted from the estate of his aunt Alice Chase.³⁴

None of these items—the early furniture collected by Ogden, Jr. as appropriate for Lincoln or the family pieces he desperately wanted to see there—became part of the furnishings of the Codman House until after Ogden's death in 1951, when the last two members of the family moved there permanently. It was only then that they were placed in the rooms remodeled by John Sturgis, furnished by Leon Marcotte, and restored by Ogden Codman, Jr., giving the house the appearance of an ancestral home.

APPENDIX A

L. MARCOTTE & CO.

New York October 22^d 1863

Ogden Codman Esq D^r

				\$
1862				
December 4	80½ Y ^{ds}	Turkish pattern Moquette carpet @	2 50	201 25
	30 "	Blue, wood & green Moquette		
		Stairs carpet @	3 25	97 50
	¾ "	Blue Cloth	5 50	4 81
		Packing the above with Canvass (2 Bales)		2 "
"	19	Dining Room		
		1 Feu-Bûche pour gaz.		10 "
		1 P ^t Shovel & tongs.*		5 "
		1 Lackered Andiron, L XIII.*		35 "
1863				
June 8	1	Butternut & black Mantel*		
		with Looking Glass Frame & plate 49 X 32		250 "
		Altering the Above Mantel		30 "
		Black Marble hearth for the Above		
		" " facings " "		20 "
		with moulding inside -		
Sept ^r 30	1	Butternut & black dining extension table*		
		with leaves & box for the Same -		90 "
	1	do Low Sideboard as per drawing*		150 "
	1	do Etagère do*		75 "
		Carried forward		\$ 970 56
				\$
1863		Amount brought forward		970 56
Septemb ^r 30	12	Butternut & black Chairs,*		
		Stuffed plain & covered with wood	15 "	180 "
		figured enameled Cloth.		
	2	Windows 2 P ^t of Curtains made		
		with Crimson Ground, wood, green		
		& Yellow Striped Pékirsade reps,		
		lined with buff Silesia, ornted	75 "	150 "
		with Gimp, 4 Loops, 2 P ^t centers &ea*		
	2	Butternut & black Poles & rings		
	4	" " " Curtain pins with hooks		

Library

1 Stuffed all over Sofa, tufted & covered with dark blue Gobelin reps, ornted with W. fringe & Steel nails.*	}	78 "
1 Pair Shovel & tongs.		5 "
1 Blackwalnut Coin-de-Feu, Stuffed plain & covered with dark blue Gobelin reps, ornted with Steel nails -*	}	29 "
4 Windows 4 P ^l of Curtains made with dark blue Gobelin reps, lined with blue Silesia, ornted with gimp, 8 Loops, 4 P ^l Center tassels - *	}	65 " 260 "
1 White & Gilt Cradle*		35 "
Lining the Above with blue Silesia, 1 P ^l of curtains for do, made with Embroidered lace, lined with blue Silesia, ornted with blue Silk Ribbon.	}	18 00
1 Hair Mattress for the above	}	
Carried forward		\$_____
		1725 56

1863
Septemb^r 30

Amount brought Forward		\$1725 56
1 Walnut & black bedstead*	}	
1 " & " Wardrobe*	}	
1 do Dressing Bureau, white marble top.*	}	255 "
1 do Night table.*	}	
1 Walnut & black Toilet table white marble top & looking glass*	}	70 "
1 do Open Washstand, white marble top -*	}	35 "
For the Drawing Room.		
6 Windows 6 P ^l of curtains made with Chintz, lined with white Silesia, ornted with ruffles	}	40 " 240 "
6 Loops also with ruffles		
6 Pine Cornices covered do, ornted do		
For the Bedroom		
4 Windows 4 P ^l of curtains made with green & purple flowered chintz, lined with white Silesia, Ornted with ruffles, 2 Loops do do	}	36 " 144 "
4 Walnut & Black Poles & rings*	}	
8 do Curtainpins with hooks	}	

July 10	Hall			
	35 Rolls buff varnished paper* @	2 00	70 "	
	3 Rolls Garnet velvet & Yellow filles Border	4 00	12 "	
	East Room			
	12 Rolls Grey Ground Flowered paper*@	1 25	15 "	
	1 " green velvet and pink Gimp Border -		6 "	
	14 Rolls Green & brown varnished paper* @	1 75	24 50	
	18 " Leather gr ^d . green, red & gold paper*@	2 75	49 50	
	Carried forward		<u>2646 56</u>	
1863	Amount brought forward		\$2646 56	
July 10	14 <u>pces</u> Light Green & gold paper* @	3 50	49 "	
Sept ^r 25	12 " Buff Varnished paper* @	2 "	24 "	
October 7	1 Lackered Dining Room Chandelier,			
	15 Lights, with carcel Lamp in the center }		120 "	
	22 Cases & packing	4 " \$	<u>88 "</u>	
			2927 56	
October 21	Cr By Cash	1000 00	<u>1000 00</u>	
	Balance Debtor.		1927 56	
		Recd Payment		
		L Marcotte & Co		
	Nov 10/63	per F O Farrell*		

*CFMC, bill, L. Marcotte & Co. to Ogden Codman, Sr., 22 October 1863, box 44, folder 1029. An asterisk indicates those items which have been located at the Codman House.

APPENDIX B

L. MARCOTTE & CO.

New York, August 11. 1869Ogden Codman Esq^r D^r

1869				
May 11	Expressage paid on 1 package containing 1 worsted work bel. to M ^r C.	} }		- 35
June 16	1 Butternut & burnt Billiard Room Chandelier, 4 lights for Kerosene, with lamps, white shades etc	} }	105	-
" 23	1 stuffed all over Sofa, round corners, tufted, without covering*		80	-
	1 d ^o . Engl. pattern Armchair, low back, d ^o . d ^o .		45	-
	1 d ^o . Marquise d ^o . d ^o .*		45	-
	1 d ^o . Coin de feu d ^o . d ^o .		40	-
	1 d ^o . Mexican Chair d ^o . d ^o .*		40	-
	1 giltwood stuffed back Chair, tufted without covering		35	-
	Covering the above with garnet striped Cretonne Chintz, ornamented with fluted flounces			
	carried forward		300	35
1869			300	35
	Amount brought forward			
	Using: 40½ y ^d . Chintz		1 50	60 75
	35 " furniture gimp		- 40	14 7
	8 W. & S. fringe rosettes		1 50	12 -
	Making the flounces for all the above, viz:			
	for 1 Sofa			1 50
	2 Armchairs	1 -		2 -
	1 Coin de feu			1 -
	1 Inlaid wood & gilt bronzes small work table (round)*			75 -
	1 cases & packIng	5 -		20 -

NOTES

1. Codman Family Manuscripts Collection (hereafter referred to as CFMC), Sarah Bradlee Codman diary, 4 December 1862, box 58.
2. *Ibid.*, 17 November 1862, box 58.
3. CFMC, "Estimate," Late Ringuet-Le Prince & L. Marcotte to Ogden Codman, Esq., 2 November 1862, box 44, folder 1029.
4. *19th-Century America: Furniture and Other Decorative Arts* (New York: Metropolitan Museum of Art, 1970), p. 153.
5. Existing bills and entries in Sarah Codman's diary indicate that this work was done by Edward Hixon and Company, 172 Washington Street, Boston, Mass.
6. CFMC, bill, L. Marcotte & Co. to Ogden Codman, 22 October 1863, box 44, folder 1029.
7. The present lighting fixture was installed in 1923. CFMC, Ogden Codman, Jr. to Thomas Newbold Codman, 22 June 1923, box 87.
8. Codman Family Photograph Collection, album COD 18 DC.
9. Moquette is a "variety of carpeting, with a soft, velvety nap of wool, and a warp of hemp or linen." George S. Cole, *Dictionary of Dry Goods* (New York, 1892), p. 261.
10. In terms of size, the dining room would require the least amount of wallpaper of any room on the first floor. However, eighteen rolls of this paper were ordered, as opposed to fourteen each for the billiard room and drawing room, indicating that wallpaper may also have been applied in the spaces between the strapwork on the ceiling.
11. Repts is "a style of weaving in which the surface presents a transverse-ribbed appearance, by close, round twills or cords extending in a diagonal direction across the web." Cole, *Dictionary of Dry Goods*, p. 296.
12. CFMC, bill, Edward Hixon & Co. to Ogden Codman, 19 December 1864, box 38, folder 919.
13. CFMC, bill, Howe and Kimball to Ogden Codman, 6 June 1866, box 39, folder 922.
14. CFMC, John Hubbard Sturgis to Ogden Codman, 11 September 1863, box 35, folder 799.
15. This room is also referred to as the "white room" by Sarah Codman. CFMC, Sarah Bradlee Codman diary, 21 June 1869, box 58.
16. CFMC, bill, Edward Hixon to Ogden Codman, 5 October 1857, box 37, folder 856.
17. The bookcases were moved to the billiard room in 1893. See photograph album dated by Dorothy Codman (Codman Family Photograph Collection, album COD 18 DC) and bill "for altering bookcases," W. F. Ross to Ogden Codman, 23 May 1893, box 40, folder 947.
18. CFMC, L. Marcotte & Co. to Ogden Codman, 10 November 1863, box 44, folder 1029.
19. CFMC, Leon Marcotte to Ogden Codman, 10 August 1864, box 44, folder 1029.
20. CFMC, Henry I. Oliver to Mrs. [Ogden] Codman, 10 August (1860s?), box 47, folder 1106.
21. CFMC, Leon Marcotte to Ogden Codman, 18 July 1864, box 44, folder 1029.
22. CFMC, Leon Marcotte to Ogden Codman, 10 August 1864, box 44, folder 1029.
23. CFMC, bill, L. Marcotte & Co. to Ogden Codman, 11 August 1869, box 44, folder 1029.
24. *Ibid.* Grenadine refers to a very transparent muslin; guipure is a lace made without mesh or ground; marceline is defined as a "French trade name for a variety of thin silk." Cole, *Dictionary of Dry Goods*, pp. 170, 171, 252. In photographs taken after 1893, these curtains appear on the windows in the library. The curtains have been found, wrapped in paper, in the attic.
25. In 1863, Codman purchased eighty yards of "matting" from George W. Chipman of Boston. CFMC, bill, Geo. W. Chipman, Fowle & Co., to Ogden Codman, 24 August 1863, box 38, folder 916. In 1864, forty and a half additional yards of "white matting" were purchased from Ballard and Prince, Boston. CFMC, bill, Ballard & Prince to Ogden Codman, 28 July 1864, box 38, folder 917.
26. CFMC, Ogden Codman, Jr. to Dorothy Codman, 21 October 1933, box 86.
27. CFMC, Ogden Codman, Jr. to Dorothy Codman, 9 March 1925, box 87.
28. CFMC, Ogden Codman, Jr. to Thomas Codman, 31 October 1925, box 87.
29. CFMC, Ogden Codman, Jr. to Dorothy Codman, 16 April 1925, box 87.
30. CFMC, L. Marcotte & Co. to Ogden Codman, Sr., 10 November 1869, box 44, folder 1029.
31. CFMC, Ogden Codman, Jr. to Dorothy Codman, 16 April 1925, box 87. The Deacon Sale was a three-day auction of the contents of the Deacon House, located on Washington Street in Boston's old South End, whose rich French furnishings were renowned in Boston. Some of the architectural embellishments of the Deacon House, which was designed in the style of a French château, are now in the Museum of Fine Arts, Boston. See Elizabeth Redmond's article, this issue, for other articles acquired by the Codmans at the Deacon Sale.
32. CFMC, Ogden Codman, Jr. to Thomas Codman, 6 November 1924, box 87.
33. *Ibid.*, 31 October 1925, box 87.
34. *Ibid.*