



## Excerpts from the Woodlawn Historic Structures Report

*Historic Preservation Consultant Steven C. Mallory was retained in April, 2004 to complete a Historic Structures Report for Woodlawn Museum. The following article is a distillation of the report and includes many new findings about the building. The report was made possible with funds from the Davis Family Foundation, Falmouth, Maine, and The Cynthia Woods Mitchell Fund of the National Trust for Historic Preservation, Washington, D.C. The complete report includes illustrations and architectural drawings. It is available for review in the Woodlawn Museum office.*

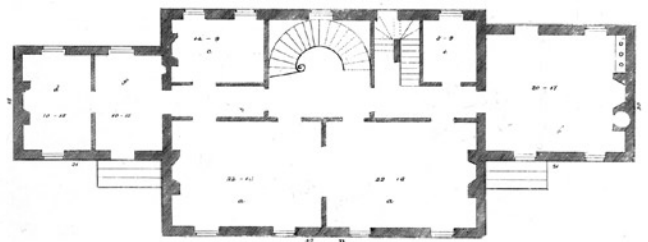
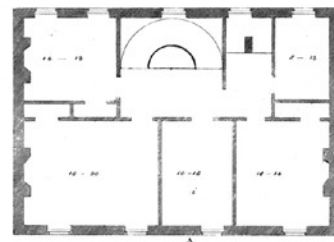
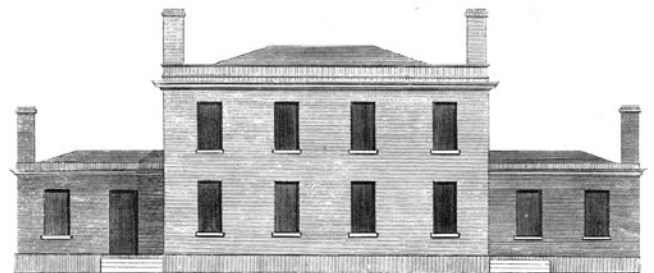
Woodlawn Museum, listed in the National Register of Historic Places, is one of the most historically significant buildings in Maine for the study of post-Revolutionary neoclassical architecture, landscape, industry and social history. The mansion survives in an overall remarkable state of preservation as a rare example of a high-style neoclassical building executed in brick, more or less literally taken from the published work of early American architect-builder Asher Benjamin.

The architectural history of Woodlawn can be divided into five distinct building phases. These include the initial construction of the building in 1827-1830, changes made by two subsequent generations of the Black family from 1856 to 1928, restoration and maintenance done by the Hancock County Trustees of Public Reservations from 1929 until 2001, and restoration and conservation done since Woodlawn Museum hired their first full-time professional director. The architectural history of the building documents its dynamic nature, growing and changing both as a dwelling and as a museum.

### The Origin of Woodlawn

The history of Woodlawn begins with the purchase of several parcels of land by John Black between 1809 and 1827, after his move to Ellsworth from Gouldsboro. It is difficult to establish where John Black and his family first resided, but it is likely that they lived in the substantial house formerly occupied by Donald Ross, which appears to have stood more or less due east of the

*continued on page 3...*



*Front elevation and floor plan by Asher Benjamin.*



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## The Director's Desk

*Joshua Campbell Torrance, EXECUTIVE DIRECTOR*

### The Gift of Woodlawn

In his speech during the 75<sup>th</sup> Anniversary Gala this past August, President Stephen Shea remarked: "I am ever mindful that this unique community asset was the result of a gift and has survived and prospered due to the continuous stream of gifts of time, talent and treasure given by literally hundreds of people like you who have understood the value this asset brings to Downeast Maine." The Gift of Woodlawn is an apt theme for our next 75 years.

The Gift of Woodlawn is making a true difference in people's lives. From our volunteers who get personal satisfaction and fulfillment by working on Woodlawn projects, to the cross-country skiers and dog walkers who enjoy the tranquility of Woodlawn's 180-acre public park, people benefit from time spent at Woodlawn. For the summer guest who enjoys our collection of decorative arts, and the child who learns about the region's heritage on a school tour, Woodlawn provides an experience to remember.

As we begin the next 75 years at Woodlawn, I want you to have the opportunity to partake in the Gift of Woodlawn. Come to the many lectures, activities, and special events we have planned for you this year. Take a walk on over two miles of trails or have a picnic on the lawns. Experience the satisfaction of becoming a Woodlawn volunteer. And pass on the Gift of Woodlawn to family and friends through gift memberships or contribute to the Preservation Campaign. Best of all, take satisfaction in introducing someone new to the premier cultural asset in Downeast Maine.

The Gift of Woodlawn was intended for you. I look forward to sharing it with you this coming season! 🍁

## Candlelight Evening 2004 Luminaries

### In Honor/Memory of:

Lawrence Boulanger  
Bill Ingle  
George Sailor  
Jean Sailor  
David P. Sailor  
Catherine Cota  
Scott Nadeau  
Wayne Wadman  
Raymond Sargent  
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Ellen Sargent Gaspar

### In Memory of:

David Dyer Parsons  
Charlotte Fortier  
Joseph Fortier  
Alvena Young  
Dotty Scott  
John Hanshaw  
Sheryl Mosesso  
Cecile Grohoski  
Terri Dracoules  
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June Sproule

Cecil Nason  
Nancy Nason  
Hilida Jordan  
Carroll Jordan  
Ivy Nason  
Russell Nason

In Honor of  
Those serving in our Armed Forces

*Thanks to all those who  
purchased luminaries in  
December, 2004.*





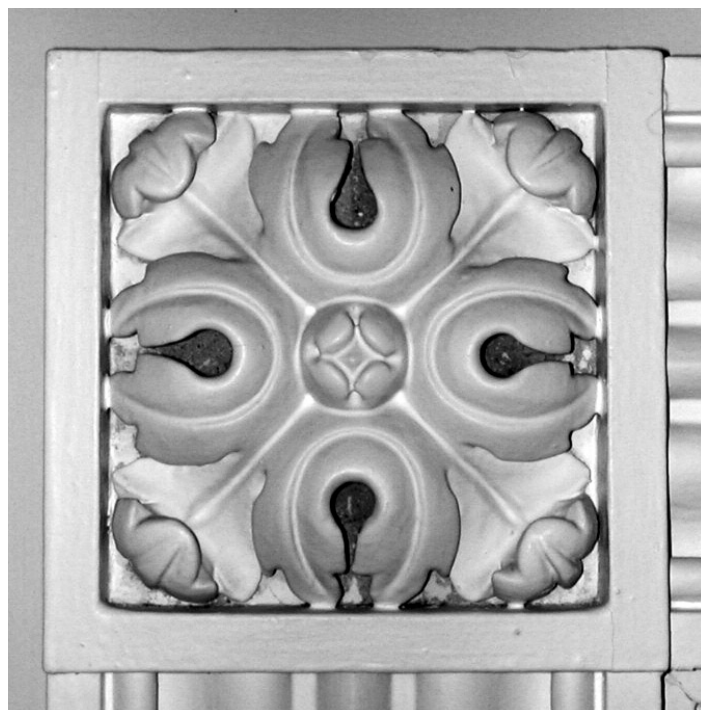
*The grand flying staircase at Woodlawn, as viewed from above.*

their occupants. The Woodlawn Archives contain a contract between Seth Tisdale and Joseph A. Wood (first husband of Frances Hodges Wood Black) to build a house in Ellsworth in 1834. While later than Woodlawn, this contract outlines the specific details of the house's construction, and enumerates Tisdale's responsibilities in considerable detail. Apparently this house does not survive, but at least three surviving houses in the town of Ellsworth can be linked to Tisdale through public records and construction characteristics.

The Hale house, so called, is currently owned by Loraine Saunders. Located on US Route 1a, it seems to be the earliest of the three houses in question. Built in 1834, this large, five-by-two-bay, gable-end building retains several original features that appear to be hallmarks of Tisdale's work. The first is its original semi-circular flying staircase, which exhibits the same baluster design and rail construction as can be found on the grand staircase at Woodlawn, though in smaller scale. Tisdale's apparent love for executing complicated curves in wood can be seen in the slightly curved upper stair riser and tread, which follows the delicate curve of the banister rail at the upper landing. The distinctive channel-molded interior door architraves are directly related to those found at Woodlawn, and exhibit only minor deviations in the profiles of the channel-moldings. The corner blocks belonging to the window and door architraves in the present north parlor, carved with finely cut leaf motifs, are strikingly similar to those in the dining room at Woodlawn. The interior folding window shutters in the Hale House exhibit construction details nearly identical to those found at Woodlawn. The shutters

are also divided in the same unusual manner as those at Woodlawn, permitting the upper halves to be opened or shut independently of the lower halves. Also, the shutters swing on surface-mounted cast table-leaf hinges, which is an unusual feature shared by the interior shutters at Woodlawn.

The second related house stands slightly northwest of Woodlawn on Route 1a headed toward Bucksport, and is currently owned by Phil Eaton. Built closer to 1840, this gable-front, one and one-half story house features engaged partial porticoes on either side of the main mass that vaguely suggest the influence of the front portico at Woodlawn. The interior of this house features an elliptical flying staircase to the rear of the front double parlor, which in terms of orientation reflects the relationship of the rear stair hall to the front double parlor at Woodlawn. The staircase features a much later newel post design, but the straight-turned balusters relate to those at both the Hale House and Woodlawn. The interior woodwork features channel-molded window and door architraves with carved corner blocks. However, the profiles of this woodwork are slightly simplified later versions of the more delicate channel moldings at the earlier houses. The front parlor of the house exhibits distinctive triple-hung sashes similar to those found at Woodlawn, but smaller in scale. The



*Carved rosette block and channel-molded architrave in the North and South Parlors at Woodlawn.*



interior jambs of these windows are outfitted with folding shutters which swing on cast table-leaf hinges in the same manner as those at the Hale House and at Woodlawn.

The third house is the latest example, built around 1840, and is also the only one constructed of brick. Located on Pine Street in Ellsworth, this building is currently owned by Douglas and Elizabeth Arntzen. The exterior of the building relates to Woodlawn by its four-bay, gable-end two-story street façade with triple-hung windows on the first floor. The interior plan features a large double parlor in the main block, with the elliptical flying staircase to the rear of the parlors. The staircase exhibits typical Tisdale features, including the straight-turned balusters and creative use of a complicated cyma curve in the banister of the upper landing. The second floor hall features a curved plaster wall in the passage leading to the ell. This clearly relates to the curved outer corner and rear wall of the stair hall at Woodlawn. The doors and windows in the front double parlor of this house feature channel-molded architraves with carved corner blocks, but these are later, more simplified versions of those found at Woodlawn and the Hale House. The windows in the front double parlor also feature folding interior shutters that swing on surface-mounted table-leaf hinges, and feature echidna-molded recessed panels with interior flush, beaded panels.

It should be mentioned that several other houses in Ellsworth exhibit one or more characteristics that could be likened to Woodlawn and the three structures discussed above. However, the three buildings discussed here seem to represent the “first generation” of related structures, and all of them feature a curved, flying staircase. The known buildings constructed by Seth Tisdale and their influence on the vernacular architecture of pre-Civil War Ellsworth would make a compelling future study.

The following several paragraphs outline how Woodlawn appears to have been constructed, starting with the foundation and finishing with the interior treatments. This narrative is based on the physical characteristics of the structure itself, as well as references to extant historic documents relating to the construction of the building.

The site for the house was clearly chosen and planned around an underground artesian spring. When the cellar hole was excavated, the soil was cut and hauled out of the hillside in a west-east direction. The bulk of the work was probably done using plows pulled by teams of oxen. Laborers wielding shovels and spades would have completed the excavation work, cutting in the edges of the foundation



*Detail of the volute shaped ease-off at the end of the flying staircase at Woodlawn.*

hole by hand. The excavated soil was piled at the front of the building site. After the foundation was laid, this soil was then back-filled and graded to a fairly level plane in front of the building footprint, creating the raised front terrace.

The foundation of the mansion was deliberately conceived as four separate but connected entities, which were all constructed at the same time. The mass of the main house rests on one large, rectangular foundation with a full cellar. The two wings sit on foundations with crawlspaces only, which were not accessible from the main cellar. The rear kitchen ell was laid on a foundation consisting of about one-third full cellar beneath the back kitchen room, and two-thirds crawlspace beneath the woodshed area. The cellar of the back kitchen was deliberately not connected to the cellar of the main house, most likely as a means of controlling the ebb and flow of the artesian spring, keeping any runoff and ambient moisture confined. The back kitchen cellar was accessible from an exterior bulkhead, located along the north wall of the foundation. All physical evidence of this bulkhead was obliterated during a foundation repair in the 1990s. The back kitchen cellar was connected to the main cellar as late as the 1940s when a hole was cut in the stone wall between them to permit plumbing pipes to pass from the back kitchen to the main cellar.

The mansion’s foundation system was constructed from rubble granite below grade, laid in an inward-slanting batter, and bound with lime mortar. Above grade at the main



*Brick arch supporting parlor fireplace at Woodlawn.*

mansion and wings, the exterior face of the foundation was finished with dressed granite slabs featuring a slight bevel at the top outer edge to encourage drainage. The back kitchen ell was laid on rubble granite above grade as well as below. The back kitchen ell foundation stones were mortared only in the cellar portion; the remaining area beneath the wood shed being dry-laid. The foundation of the main house includes three original chimney arches, constructed from soft-fired local brick and bound with lime mortar. The cellar area beneath the back kitchen contains a brick masonry mass supporting the original cooking fireplace and bake oven. This mass consists of a main arch below the cooking hearth, and a smaller arch below the bake oven. Like the arches supporting the chimneys in the main house block, these feature barrel vaults on thin brick piers. The arches are constructed from soft-fired local brick, and do not tie into the masonry of the main foundation walls. The workmanship of the arches in the main house block and back kitchen cellars is identical, further substantiating that the ell and main house were constructed during a single building campaign. The cellar floor beneath the back kitchen was paved with the left over hard-fired imported bricks from the construction

of the main house. Much of this paving survives today.

The above-grade foundation of the main mansion and wings exhibit an unusual system, where the wooden sills supporting the main deck are incorporated and fully encased in masonry, rather than simply laid on a masonry shelf.

Woodlawn's main structure consists of load-bearing brick walls as the building shell. John Black imported the brick to Ellsworth from Philadelphia to construct the bearing walls and chimneys of the main mansion. They are a deep red, hard-fired, sand cast molded brick with a very regular 2" by 4" by 8" profile, and crisp edges. In color and texture, the brick are unlike most bricks found in eighteenth and early nineteenth-century buildings in New England. The brick walls of the mansion are laid in a visual common bond, which simulates veneer brick in that no header courses are visible in the bond design. However, the walls are actually two full courses thick at the first-floor level, and are bonded by horizontal courses of square, 8" by 8" tile bricks, which when laid up look like stretchers from the exterior, though they function as header courses. This unusual bond may be a design idea imported from Philadelphia along with the brick, but could also have precedents in Boston. No other surviving brick buildings in Ellsworth exhibit this type of bond design. The regular, hard brick with fine, flush joints create a crisp, taught aesthetic on the exterior of the building.

Documentary evidence indicates that the interior spaces at Woodlawn were originally finished with fine materials including wallpaper, carpeting, draperies, and perhaps decorative paint.

Receipts for goods purchased by John Black in Boston in 1827 include a bill from Ballard and Prince for "Carpets, etc.- \$240.00." Moreover, the north parlor or dining room of the mansion retains its entire original installation of imported English Axminster carpeting. All original floor coverings elsewhere were removed and replaced at various times in the building's history. However, at the perimeters of virtually every room, excepting the kitchen, one can observe rows of tiny tack holes along the bottoms of the mop boards. The facets of the hand-held smoothing plane still remain visible on the floorboards. This evidence indicates that most of the rooms in the house were originally carpeted with Axminster or the less expensive ingrain carpeting of the period.

During the course of this study, no surviving physical evidence of wallpapers could be found. There are no surviving receipts among the Black Family Papers that include bills for wallpaper. And yet, later documentary



sources such as the housekeeping diary of Frances Hodges Wood Black indicate that areas of the house had deteriorating wallpaper that required repair by 1864.

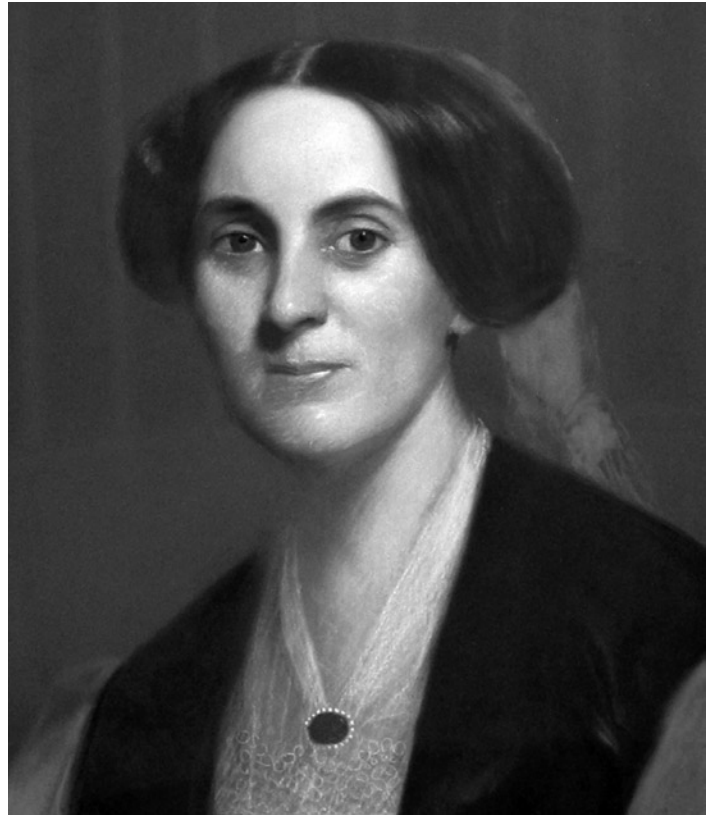
Preliminary investigation of the paint strata on the woodwork at Woodlawn suggests that virtually all of the interior woodwork in the house was originally painted white with oil-based lead paint. The mantelpieces in the kitchen and John Black's bedroom were originally painted lead white, but evidence in the paint history of the remaining wooden mantels, including those in the library, office, Mary Ann's bedroom, and George Nixon Black, Jr.'s room clearly show they were originally painted black. A more comprehensive paint analysis may reveal that these mantels were painted with a *faux marbre* design in loose imitation of the genuine marble mantels found in the dining room and parlor.

#### **Occupancy of Frances Hodges Wood Black, 1856-1874**

Between 1857 and 1871, John Black's second wife, Frances Hodges Wood Black, maintained, repaired and updated the aging mansion with new decorative schemes, central heat, new cisterns and stoves, and gas lighting. She recorded these projects in her housekeeping diary, including who did the work and the compensation they received.

In 1859, Frances hired Israel Frasier to paint the Middle Kitchen. This is undoubtedly the deep green that appears as the first coat of paint on the wall plaster. That same year, she paid Israel Frasier to wallpaper the Dining Room ceiling. This may indicate that she was trying to stabilize or cosmetically improve failing ceiling plaster. In 1864, Frances called on Israel Frasier to repair the wallpaper in the Dining Room. These are the only extant reference to the fact that the Dining Room at one time had wallpaper.

The most significant structural changes made by Frances occurred in the north wing known as the Middle Kitchen. In 1863, she increased the size of the room dramatically by removing an original wall partition that had separated a service hallway from the main kitchen room. This change is evidenced by a patch in the flooring, demarcating the location of the original door threshold leading from the service hall to the Middle Kitchen room. Also, ghost outlines of baseboard and chair rail moldings on the east and west wall dados confirm the original location of this wall. Further, the cap molding associated with the mop boards changes from a Grecian to a Roman ogee profile where the original wall was located. A serving pass-



*Portrait of Frances Hodges Wood Black, second wife of John Black.*

through window in the west wall of the Middle Kitchen opening into the Back Kitchen was also added at this time.

As part of the Middle Kitchen renovations in 1863, Frances had the woodwork in the room grain-painted. Her diary records that the kitchen woodwork was "grained" by I. Frasier for \$21.00. This decorative surface, which survives intact today, exhibits combed graining in shades of ochre and burnt sienna, simulating oak and white pine. The dados circumscribing the room are grained with faux vertical stiles and large panels, creating the *trompe l'oeil* effect.

In the Back Kitchen of the house she had a walk-through area cut along the north side of the chimney mass, which necessitated removing a section of masonry from the firebox. She had the main cooking fireplace closed off with brick, and installed a cooking stove on the hearth in front of it. The north and south exterior doors in this room were either added or replaced, as they are not original.

#### **Occupancy of George Nixon Black, Jr., 1880-1928**

Colonel John Black's grandson, George Nixon Black, Jr., inherited the family estate in 1880. Though



*View of Sun Porch addition by George Nixon Black, Jr.*

he was only a seasonal occupant, he initiated the most significant changes to the building since the time of its construction. The alterations to the building, both interior and exterior, seem to have focused on bringing the house into the modern age, while respecting its historic integrity.

His first modification may have been the addition of a Sun Porch on the west side of the house, at the end of the main entrance hall, sometime after 1880 and before 1901. When the Sun Porch was built, the triple-hung window sashes at the west end of the Main Entrance Hall were removed from the window casing, allowing easy access to the porch from the hall. The Sun Porch was constructed with early, commercially available dimensioned lumber, machine-milled columns, molding, bead-boards, and divided light windows.

Between 1910 and 1911, the roof of the kitchen ell was raised to a gambrel profile and the new second floor above the Back Kitchen finished off as caretaker's quarters. This coincides with the introduction of town water, and numerous receipts in the files for the labor of a carpenter and mason, and materials including lumber, shingles, brick, and the services of a painter and paper hanger.

In 1914-1915, George Nixon Black, Jr. added a pair of bathrooms to the first floor. The design of the bathrooms

scrupulously matches the design of the original house and illustrates his concern for preserving the historic character of the mansion. The foundation copies the stone and brickwork of the main house foundation to exact standards, apparently being constructed over an original exterior bulkhead entrance to the cellar and thus avoiding cutting through the house foundation.

The door cut through the rear wall of the Main Stair Hall to access the new bathroom was trimmed with a channel-molded architrave replicating the original trims in the hall. What had originally been an exterior door at the west end of the Servants' Hall became an interior door to the second bathroom. The records show that George Nixon Black, Jr. purchased linoleum from R.H. Stearns in Boston in 1912, but it is not clear if this is the linoleum now found in the Pantry and Servants' Hall.

In many areas of the house the paint layers, or films, indicate that the earliest paint color on the plaster was a pale blue. Subsequently, the walls were painted various pale shades of buff, cream or off-white. A comparison of paint strata in most rooms strongly suggest that the bottom coat of pale blue, though the first layer of paint on the plaster, was installed in the early twentieth century. This suggests that the walls were painted for the first time in the early twentieth century. Prior to this the walls were probably papered. The choice of blue is significant for the early twentieth century, as the color gained widespread popularity in the colonial revival era. It was George Washington's favorite color, and the great dining room at Mount Vernon had been painted blue since the 1790s.

In the Dining Room the first layer of paint on the wall plaster is pale yellow ochre, another popular color during the colonial revival era. Further examination of the paint films in this room reveals that shortly after the room was painted pale yellow, the walls were repainted a deep eggplant purple. As no photographs seem to survive documenting this, George, Jr. may have quickly realized his aesthetic mistake and repainted the room. The remaining paint colors in the strata consist of many shades of buff, off-white and white.

George Nixon Black, Jr. made significant changes in the northwest corner of the second-floor. Originally, this area had consisted of a single bedchamber and an open "servants'" stair hall leading from the main floor to the attic.

*continued on page 11..*



## Mystery Portrait

Amidst the grand portraits at Woodlawn it is easy to miss the small tabletop portrait of George Nixon Black, Jr. that sits on the high chest of drawers at the top of the grand staircase. No bigger than a greeting card, this image is not a painting, but a black and white photograph of a painting. Why did George Nixon Black, Jr. commission this painting and where is it now?

Sometime between 1900 and 1928, Mr. Black sat for this portrait, probably in Boston. The artist's signature, Charlotte Otto Schetter, is faintly visible in the small photograph at Woodlawn. Miss Schetter's work is not well known, but census records indicate that she was a painter all of her long life. Born May 9, 1864, she was known as a painter of portraits, figure studies, and flowers. Her father, Florenz Schetter, was a first generation German immigrant; perhaps explaining why early steamship records show Miss Schetter traveling to Germany in her youth. When older she exhibited a portrait at the National Academy of Design in New York City, but it is not known if, or where, she formally studied art. She had studios in Greenwich Village in New York City, as well as in Orange, NJ, and finally near the end of her life in Northport, NY. She exhibited her last painting, entitled "Garden Flowers," in 1952 when she was 88 years old. She died in 1957 in a Greenwich, Connecticut nursing home. Miss Schetter never married.

George Nixon Black, Jr. sat for at least three portraits during his lifetime: a full-size portrait as a young man, a miniature portrait at the age of 53, and the mystery portrait discussed here. The miniature and early portrait are at Woodlawn today, but the location of the Schetter portrait is unknown. Ironically, it is the missing portrait that may reveal the most about Mr. Black himself. Miss Schetter and Mr. Black were not only artist and client; they were also friends. The Woodlawn collection contains a birthday card sent from Miss Schetter to Mr. Black at about the time the painting must have been executed.

Miss Schetter was left a sizeable bequest in the 1917 will of Mr. Black. She was also a beneficiary in the wills of three of Mr. Black's closest friends. In all, her friendship with this group of people lasted nearly 40 years. How did she know them? How did they meet? What was the occasion for the portrait of Mr. Black?

We have no idea the size of the original painting or what colors may have been used to make it. Mr Black, as portrayed, is every inch the elder, successful philanthropist.



Dressed in a business suit, and set against a formal background, there are clues that sitter and painter know each other. The eyes, which in life were a pale watery blue, are particularly correct, and the barely contained smile and slightly arched left eyebrow indicate the familiarity of friendship. Perhaps subject and artist were enjoying a joke during the sitting.

Despite the fact that Mr. Black lived in Boston all of his adult life, in many ways his heart was always in Maine. He was proud of his Maine heritage and the part played by his family here. His gifts to the Ellsworth community of "Woodlawn" and the public library are evidence of his fondness for the area. It is possible that the painting by Miss Schetter was intended for either place, or for a friend in Ellsworth. It does not appear to have been in Mr. Black's possession at the time of his death. Could this painting still be somewhere in Hancock County hanging anonymously on a wall, or stashed in an attic or basement? This is a mystery that we would love to be able to solve! ♡

*The staff at Woodlawn is interested in any information that our Newsletter readers can tell us about this painting or about Charlotte Otto Schetter. If this painting still exists we would be interested in having a color photograph of it for our files. Thank you for helping our detective work!*



# Annual Appeal Update

The Woodlawn Museum Annual Appeal is off to a great start, raising \$18,805 thus far for this year's operating budget. With your help, we can reach our \$30,000 goal and continue to make Maine's premiere historic estate available to a broader audience in 2005. Please mail contributions to: Annual Appeal, Woodlawn Museum, Ellsworth, Maine 04605.

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Sandollar Spa & Pool  
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Mr. Everett N. White  
Dr. Richard W. Whitney  
Mr. & Mrs. Edward J. Williams  
Mr. & Mrs. Raymond Williams  
Horton, McFarland & Vesey

*If your name was omitted from the list, please accept our apologies and contact the museum office. Thank you to everyone who has given.*



## Historic Structures... (continued from page 8)

In the interest of installing a second-floor bath, and perhaps conserving on heat, George, Jr. had the stair hall enclosed with wooden and plaster walls. This required the removal of the newel post and banister rail at the second-floor landing. These were carefully cut away and stored under the eaves in the attic and were rediscovered during the investigation for this report. The northwest bedchamber was divided in half leaving a very small bedroom and creating space for the bathroom that included cherry wainscoting, a water closet, sink, and zinc-lined bathtub. To introduce light into the bathroom, a round portal window was added where there had originally been no window. The chimney and fireplace in the original bedchamber had to be reduced in size to permit installation of the bathroom. The original wooden mantelpiece, now too wide for the new chimneybreast, was cut down to fit and the firebox was eliminated.

These changes required the rearrangement of doors in the hallway and the insertion of a diamond-shaped interior fixed window in the newly constructed interior

stair hall wall to allow borrowed light from the stair hall window. The single original door and its associated trims were re-used. New doors and moldings replicate the originals exactly, machine cutters marks and shorter paint film history being the best evidence of their later date.

George Nixon Black, Jr. died a bachelor in 1928. He left large sums of money to a wide spectrum of individuals and institutions. Recognizing the historical importance of Woodlawn, and perhaps wanting to leave behind a monument to his family, he left the remains of the estate, including the mansion and its contents, to the Hancock County Trustees of Public Reservations. Woodlawn Museum opened to the public in 1929. 🐾

### Preservation Campaign Update

**\$415,000 raised so far!**

Visit [www.woodlawnmuseum.com](http://www.woodlawnmuseum.com) to find out how you can help us reach our million dollar goal.

## Explore the exciting benefits of a Museum Membership and help preserve the Black House and Public Park for Future Generations!

**Individual \$25** (18 or under \$5): All members receive free admission to the museum, invitations to special member events, a subscription to the Museum's quarterly newsletter, a 10% discount in our gift shop for purchases over \$10.00, an invitation to the Annual Members Tea, and notification of other special events at the Museum. All memberships expire one year from the anniversary date.

**Household \$40:** Membership benefits for two adults and all household members under 18, plus a 25% discount on events for which there is a fee, and 4 free guest passes for Black House tours.

**Supporter \$100:** Membership benefits for two adults and all household members under 18, plus a 25% discount on events for which there is a fee, and 8 free guest passes for Black House tours.

I enclose \$\_\_\_\_\_ for Membership Dues at the \_\_\_\_\_ Level

Dr. \_\_\_\_\_ Mr. \_\_\_\_\_ Mrs. \_\_\_\_\_ Ms. \_\_\_\_\_ Miss \_\_\_\_\_

Name(s) \_\_\_\_\_ Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

I would like to charge my membership on \_\_\_\_\_ Visa \_\_\_\_\_ Mastercard

Card Number \_\_\_\_\_ Expiration Date \_\_\_\_/\_\_\_\_/\_\_\_\_

Card Holder's Signature \_\_\_\_\_

In addition to my Membership, I would also like to make donation to the Museum's Annual Fund in the amount of \$25 \_\_\_\_\_ \$50 \_\_\_\_\_ \$75 \_\_\_\_\_ \$100 \_\_\_\_\_ Other \_\_\_\_\_

Membership dues and other contributions are tax deductible as provided by law.



Please mail completed form with your membership dues to:

**Membership  
Woodlawn Museum  
P.O. Box 1478  
Ellsworth, Maine 04605**

Please make checks payable to the Woodlawn Museum.



## Woodlawn Museum 2005 Schedule of Events

May 1<sup>st</sup> - Opening Day of the Season!

May 7<sup>th</sup> (8 AM) - Spring Clean Up Day

May 8<sup>th</sup> (Mothers' Day) - All Mothers welcome free of charge

June 19<sup>th</sup> (Fathers Day) - All Fathers welcome free of charge

July 13<sup>th</sup>, 20<sup>th</sup>, and 27<sup>th</sup> & August 10<sup>th</sup>, 17<sup>th</sup> and 24<sup>th</sup> (3 PM) - Afternoon Tea (*Reservations required, space limited*)

August 3<sup>rd</sup> (4 PM) - Woodlawn Museum Members Reception and Lecture

August 13<sup>th</sup> (10 AM-4 PM) - Living History Day

August 19<sup>th</sup> (6-10 PM) - Gala Dinner and Dance

October (Day and time TBA) - Autumn Festival

November 5<sup>th</sup> (8 AM) - Fall Clean Up Day

December 10<sup>th</sup> (4-7 PM) - 5<sup>th</sup> Annual Candlelight Evening

December Holiday Tours TBA

\*Special Lectures TBA

### May is for Mainers!

The opening day of the 2005 season at Woodlawn is May 1<sup>st</sup>. All Maine residents are admitted at half price in May! Don't miss out on this great chance to visit Woodlawn.



P.O. Box 1478 ROUTE 172  
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