NPS Form 10-900

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

OMB No. 1024-0018

944

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HISTORIC PRESERVATION OFFICE

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name West Hill

other names/site number

2. Location

street & number 1114 Oxmead Road ☐ not for publication

city or town Burlington Township ☐ vicinity

state New Jersey code NJ county Burlington code 005 zip code

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this [X] nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [X] meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide [X] locally. ☐ See continuation sheet for additional comments.

Ruth Berry – Ass't Commissioner 9/23/13

Signature of certifying official/Title Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

Signature of the Keeper Date of Action

[✓] entered in the National Register.
☐ See continuation sheet.
12/18/13

☐ determined eligible for the National Register.
☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:)

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [x] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
1	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE/BUSINESS

7. Description

Architectural Classification
(Enter categories from instructions)

Federal

Materials
(Enter categories from instructions)

foundation Stone
walls Brick
Vinyl
roof Asphalt shingle
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

See Attached.

8 Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] **B** Property is associated with the lives of persons significant in our past.
- [x] **C** Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations
(mark "x" in all the boxes that apply.)

Property is:

- [ ] **A** owned by a religious institution or used for religious purposes.
- [ ] **B** removed from its original location.
- [ ] **C** a birthplace or grave.
- [ ] **D** a cemetery.
- [ ] **E** a reconstructed building, object or structure.
- [ ] **F** a commemorative property.
- [ ] **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Architecture

Period of Significance
1797-1799

Significant Dates
1797-1799

Significant Person
(Complete if Criterion B is marked above)

N/A

Cultural Affiliation
N/A

Architect/Builder
Unknown

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- [ ] preliminary determination of individual listing (36 CFR 67) has been requested
- [ ] previously listed in the National Register
- [ ] previously determined eligible by the National Register
- [ ] designated a National Historic Landmark
- [ ] recorded by Historic American Buildings Survey # _____
- [ ] recorded by Historic American Engineering Record # _____

Primary location of additional data

- [ ] State Historic Preservation Office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [x] Other

Name of repository:
The Historical Society of Pennsylvania

10. Geographical Data

Acreage of property More than 10 acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18			3			
2				4			

[x] See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Sheila K. Koehler, Senior Preservation Specialist

organization Westfield Architects & Preservation Consultants date 4/10/13

street & number 425 White Horse Pike telephone 856-547-0465

city or town Haddon Heights state NJ zip code 08035

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this from to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

Summary Paragraph

West Hill is a 2 ½-story brick Federal-style house with a center-hall, double-pile plan, a gable roof, and several stages of additions on the rear around an original one-story kitchen, as well as a one-story addition off the south elevation. The foundation is stone and brick, the walls are primarily brick, and the roofs are asphalt shingle. The symmetrical façade exhibits Federal detailing, including Flemish bond brick, a water table with molded brick wash, a string course, a central entrance with a fanlight and broken pediment surround, twelve-over-twelve sash windows on the first floor, and eight-over-eight windows on the second. (Photograph 3) Similar detailing, along with gable-end fanlights, characterizes the two side elevations. Federal period detailing is reflected on the interior of the house as well, with punch-and-gouge detailing on some of the fireplace mantels, fanlights over interior doorways, and other period trim. (Photographs 25, 26, 27, 29,30, and 36) The floor plan reflects the transition from earlier Colonial period arrangements toward a formal center-hall, double-pile plan by incorporating a double parlor on the south side but retaining a front hall with a side hall, half-turn staircase rather than a full-length center hall and straight-run staircase as well as by retaining the less formal, more utilitarian, reception room. The house stands well back from the road on a 65-acre lot that is primarily fields to the north, east, and south, with stands of deciduous trees to the west and around the edges. The house is surrounded by mature deciduous and evergreen landscaping and trees. A modern building used for events and as a meeting center and its associated parking lot are located to the west of the house on the same lot. The property is in good condition and retains its integrity to its period of significance.

Narrative Description

Site
West Hill is situated on a roughly 65-acre property consisting of three lots in Burlington Township, NJ. The lot is an irregular polygon with its northeastern boundary along Oxmead Road. The house is located close to the center of the property near the top of a small rise in the land. The land slopes generally down to the east and south and to a lesser degree to the north and west. A second, modern event and meeting center building (non-contributing) is located to the southwest of the house, along with a parking lot. A driveway from Oxmead Road serves both the house and the meeting center/parking lot, splitting to create a circular drive in front of the house while the other branch continues past the north side of the house to the meeting center. The remainder of the property consists of three fields: one to the north of the buildings and driveway, one to the east between the buildings and Oxmead Road, (Photograph 1) and one to the southwest of the buildings. Stands of mature, mostly deciduous trees are located to the west of the buildings and along the southern boundary, between the east and southwest fields. Trees also line Oxmead Road. The house is surrounded by mature plantings, including bushes, deciduous trees, and evergreens. (Photograph 2)

Exterior Description
The main block of the house consists of a 2 ½-story brick building constructed between 1797 and 1799. A small original one-story rear kitchen attached to the west (rear) elevation has been subsumed by a

series of twentieth-century additions. A mid-nineteenth century, one-story frame addition is attached to the south elevation of the original house and a mid-twentieth century three-season porch lines the west elevation of that addition.

Façade (East Elevation)
The façade of West Hill faces easterly. (Photograph 3) This three-bay, two-story symmetrical elevation is laid in Flemish bond brick with a water table with molded wash, as well as a string course consisting of three rows of brick projecting one wythe from the face of the wall under a fourth course that projects two wythes.

Two window openings, located in the outer bays, are set partially below grade with twentieth-century window wells. Both openings are filled with modern sliding windows. At the first floor level, two twelve-over-twelve windows flank a center entrance. (Photograph 4) Each window has quirked ovolo trim around a two inch fascia and a projecting wood sill. Push pintles for shutters remain in place, although no shutters are present. The entrance consists of a six-panel wood door with a fanlight transom, paneled jambs, and a classical frontispiece. (Photograph 5) The frontispiece consists of full Doric columns in front of flat pilasters and paired entablatures above the columns and pilasters that support a broken pediment. The transom has three wood muntins radiating from the bottom center. The trim around the transom has a profile, from interior to exterior of fascia/cavetto/half-bead. The pilaster capitals mimic the capitals on the columns with a profile, from bottom to top of: half-round/fascia/thumb/ovolo/fascia/ovolo/fascia. The entablature profile consists of a fascia/thumb/fascia/ovolo/fascia/frieze/quirked ovolo/quirked ovolo/soffit/fascia/ovolo/three-quarter-round bead/soffit/fascia/thumb. The pediment trim profile, beginning at the bed molding out to the exterior, consists of an ovolo/soffit/quirked ovolo/soffit/fascia/cavetto/soffit/fascia/soffit/cavetto. (Photograph 6) Portions of the surround may have been reconstructed, given that a one-story porch was constructed along the east and south elevations in the mid-nineteenth century, but was later removed.

The original six-panel wood door remains in place on the interior side of the jamb. A six-panel steel door with modern trim has been installed on the outer edges of the jamb, covering the original door from the exterior side, but not otherwise altering it. Plexiglas has been installed on the outer edge of the transom, but has not altered it. A Colonial Revival lantern light has been installed from the ridge of the pediment. The columns and pilasters stand on a marble stoop with two risers. A concrete paver path connects the stoop to the asphalt driveway that passes in front of the house.

At the second floor level, there are three eight-over-twelve windows with trim and sills like those on the first floor. The outer two windows are original and have push pintles for shutter straps like those on the first floor. (Photograph 7) The center window is likely a reconstruction. That window was apparently replaced with a door in the nineteenth century to provide access to a center-bay, second floor porch that was later removed. The box cornice across the elevation has a bed molding with a cyma-recta-over-cyma-reversa profile and a main cornice molding consisting of a cyma recta over a cavetto molding. (Photograph 8) On the east slope of the roof above, two gable-roofed dormers were installed in the mid- to late-twentieth century above the outer bays. (Photograph 3) Each has older wood six-over-six window

sash, flat vinyl on the face, flat vinyl gable and eaves trim, and vinyl siding on the cheekwalls. Interior end chimneys pierce the east slope at its mid point at the north and south ends. Pole gutters with corrugated round downspouts complete the elevation. (Photograph 8)

South Elevation
The south elevation is a brick, gable-end wall that is primarily symmetrical, with the exception of a one-story, mid-nineteenth century addition projecting from the west. (Photograph 9) The water table from the east elevation continues along the south elevation. The brick pattern changes to common bond, with four stretcher courses between rows of headers. There are three twelve-over-twelve windows at the first floor level like those from the east elevation. The two western windows are located to either side of the center of the elevation, while the eastern window is located near the southeast corner. Four eight-over-twelve windows are located in the second story, symmetrically placed across the elevation with the two center windows near the center line and the two outer windows close to the corners. The spaces between the inner and outer windows accommodate the interior end chimneys and fireplaces. Two eight-over-eight windows are located in the third story above the two inner second floor windows. A three light lunette is located in the gable end above the third floor windows. Two modern sliding basement windows are located beneath the two eastern first floor windows. The gable end raking cornice consists of a fascia bed molding and a cyma-recta-over-cavetto cornice molding. The gable ends have short returns at the eaves.

The mid-nineteenth century addition at the west end of the south elevation is a one-story, frame elevation with a low gable roof that encloses room 104 (See floor plan). (Photograph 10) The foundation is brick parged with stucco, the walls are wood clapboard covered with vinyl siding, and the roof is clad with asphalt shingles. A pair of mid-nineteenth century sash doors are located on the east elevation. A three-bay oriel on the south side of the addition has a one-over-one window in each bay and a one-light basement window in each bay. This addition projects about one foot to the west of the southwest corner of the main house. The west elevation of this addition also has a pair of sash doors, but is covered by a mid-twentieth century three-season porch with a shed roof that attaches beneath the cornice of the addition. (Photograph 11) The porch has a brick base, floor to ceiling panels that can be filled with screens or glass, and a shed roof.

West Elevation
The west elevation is complicated by the series of twentieth-century additions on and around the original one-story kitchen. (Photograph 12) Of the original west elevation wall, only the first story south bay and the second story east and middle bays are still visible. (Photograph 13) The brick on this elevation is common bond like the south elevation and the water table is continued. The first and second floor windows match the typical first and second floor windows from the south and east elevations. The cornice matches that on the east elevation.

The remainder of the west elevation is covered by a series of additions that grew around the original one-story brick kitchen (southern half of room 110) The west and south walls of this kitchen remain in place and the west wall is visible on the exterior to the south of a large, modern chimney. (Photograph

12) This section of wall is laid in common bond with four stretcher courses between header courses and has been altered by the insertion of a pair of six-light casement windows. The south wall is now an interior wall within a porch. (north wall of room 109 – See floor plan) The kitchen has been expanded to the south, north, and above. It is not known which of the first-floor additions was constructed first, but all appear to date to the twentieth century.

One of the additions is a brick addition to the south side of the original kitchen wing. It consisted originally of an interior portion formed by two brick walls, a west wall and a south wall, that is about half the depth of the kitchen wing (rooms 107/8). In addition, the south wall extended to the west to the same depth as the kitchen wing. The kitchen wing roof was then modified, most likely to a hipped configuration, to cover both the kitchen wing and the new addition. An open porch was located under this roof between the kitchen wing and the extension of the south wall (eastern portion of room 109 – see floor plan). The south wall of this addition is currently an exterior wall (south wall of rooms 107 and 109 – see floor plan, also shown at middle left in photograph 13). This wall is laid in a variation of common bond with six courses of stretchers between courses laid in alternating headers and stretchers. A round-arched opening is located at the west end of the wall, at the south end of what was once an open porch. This opening, which has a double row of rowlock bricks around the arch, has been infilled with a wood frame and a wood sash door with a screen door. The space between the door frame and the arch is filled with two-pane sidelights and a two-light transom. To the east of the opening, there is a fixed, six-light window with a rowlock sill and a six-over-six sash window with a projecting wood sill. The box cornice above has a cyma recta over cavetto trim molding. A small patio area paved with flagstones is located between this addition and the three season porch attached to the south addition.

The once-open porch was enclosed during the mid-twentieth century through the construction of a frame addition that projects toward the west from what was the western edge of that open porch (western portion of room 109, edge shown at far left in photograph 13). This frame section has a shed roof coming off the hip roof of the adjacent addition and is clad in vinyl siding above a brick-faced foundation. There are four pairs of nine-light awning windows on this addition: one pair each on the north and south walls and one pair each on either side of a steel six-panel door in the center of the west elevation. (Photograph 12)

A second addition was constructed to the north of the kitchen wing (northern half of room 110). (Photograph 14) This wing is also of brick, laid in common bond with nine courses of stretchers between header courses. The roof is a gable running north-south. The west wall of this addition lines up with the west wall of the kitchen wing and is almost entirely covered by an added chimney. This added chimney is laid in running bond and is wider at the base, narrowing at the eaves line. It has also been extended upward twice. A small section of cornice that is exposed to the north of the chimney has been covered with aluminum. The north, gable-end wall of this addition has two six-over-six sash windows with projecting wood sills and a lunette in the gable end with five radiating muntins. The raking cornice profile consists of a cyma-recta-over-fillet molding on a fascia bed molding. A small frame addition is located along the east wall of this section, against the north wall of the main house (back hallway and rest room to the east of Room 110, shown at right in photograph 15). The frame addition is clad in vinyl

siding and has a shed roof that slopes down from the addition roof at a slightly different angle. The frame addition has a casement window in its east side and a sash door with a wood storm on its north side. This door is sheltered by a small gable-roofed entrance porch with square posts and vinyl siding in the gable end.

The two small frame additions at grade may have been constructed at the same time as the final addition, which is a second floor addition located over the kitchen wing and part of the south addition to that wing across the northern half of the west elevation of the main house (Rooms 207/8, second-story frame section shown in Photograph 12). This second floor addition is frame, clad in vinyl, with a gable roof that runs east-west. Its eaves are at the same level as the eaves on the main house. Each of the three elevations has a single six-over-six sash window and there is a lunette in the gable end. The cornice is covered with aluminum.

North Elevation
The north elevation of the main house is nearly symmetrical. (Photograph 15) The elevation, which is laid in common bond and has a water table like that on the other elevations, also has a string course consisting of a single projecting row of brick. The elevation is four bays wide with nine-over-nine windows with projecting sills in each of the bays at the first floor level and six-over-nine windows at the second floor level, except for the second bay from the east on the first floor, which contains a sash door with a wood storm and a gabled door hood. (Photograph 16) Rather than being spaced evenly across the elevation, however, the windows and door are grouped such that there is space at either end for the interior corner chimneys and fireplaces and a space in the center related to the interior layout. Two six-over-six windows are located in the gable end beneath a lunette with radiating muntins. The raking cornice matches that on the south elevation. Above this elevation, two interior end chimneys pierce the roof line. The west chimney breaks through about one-quarter of the way up the roof slope, while the east chimney breaks through half-way up the slope.

Interior Description
Basement
The basement extends under the main block of the house as well as under the addition off the south elevation. (Photograph 17) The floors throughout the basement are concrete slab. The foundation walls of the main block are stone, while those of the addition are brick. The openings between the main basement rooms have round arches constructed of brick. These openings connect the northwest room (room 001) to the southwest (room 004) and northeast (room 002) rooms and the northeast to the south east (room 003) room. There is no connection between the two south rooms. A final opening between the southwest room and the addition basement room (room 005) is not arched and is trimmed in CMU. The ceiling in the southeast room (room 003) in the main basement is plaster with riven lath. (Photograph 18) The ceiling in the southwest basement room (room 004) has plaster on riven lath between the joists up against the floorboards for the first floor. There are no finish ceilings in the other rooms. Remnants of metal hardware at the openings into the south rooms indicate that doors once secured these openings. (Photograph 19) The evidence of doors and finish ceilings in those rooms suggest that they were used for storage. Interior access to the basement space is via a modern opening in

the west wall of the northwest room (room 001) that leads to a twentieth-century staircase. Exterior access is via a bulkhead opening with a trimmed stone opening, concrete stairs, and brick cheek walls under metal bulkhead doors in the north wall. Single-light windows with bars are located in the north wall, one in each of the north rooms. Modern sliding windows are located in the east wall, one in each of the east rooms, and one in the south wall. Two window openings in the west wall of the southwest room have been closed, one being boarded over and the other infilled. Finally, three one-light windows with bars are located in the bay of the south addition basement.

First Floor
The first floor of West Hill consists of four original rooms and an entrance hall in the original house, one additional parlor to the south constructed in the mid-nineteenth century, and a kitchen with a butler's pantry, rear hall, enclosed porch, powder room, laundry, and basement access all contained in the original rear kitchen wing together with additions to the north and south.

Room 101 Entrance Hall
The entrance hall is an L-shaped room with one leg running east-west just slightly north of the center of the house from the east elevation half the depth of the house, while the other leg runs north-south from the north elevation just east of center to meet the other leg. (Photographs 20 and 21) The entrance hall contains the main entrance in the east wall of the house, the staircase in the north leg of the space, and a secondary entrance in the north wall of the house. Doorways also connect the entrance hall to the two south parlors in the original house, the dining room, and the reception room. The flooring is twentieth-century, 4" wide, tongue-and-groove flooring and the walls and ceiling are plaster. The baseboard has a cap molding consisting of a thumb over cavetto molding between two half-beads, as well as a shoe molding with a cyma recta profile. The chairrail profile, from bottom to top, is three-quarter bead/cyma recta/fillet/fascia/quirked ovolo/fillet. (Photograph 22) The cornice molding profile is a cyma recta over cavetto.

The doorways opening into the main entrance hall differ in style, reflecting both practical issues and a hierarchy of importance. The main entrance door is a wood six-panel door with a Federal period architrave. (Photograph 23) The door panels are recessed on the interior side with a quirked cyma recta panel molding. The door is set on the interior edge of the wall and opens inward. On the exterior side, the jambs are lined with recessed panels with a quirked cyma recta panel molding as well. The surround includes plain pilasters on bases with cap and shoe moldings that match the baseboard. The pilaster capitals consist of an astragal and necking beneath the echinus and abacus molding. The profile, from bottom to top, of that molding is fillet/ovolo/cyma recta/fascia/cyma reversa/fillet. This molding continues across the door lintel. The doorway is topped by a semi-circular fanlight transom. In the fanlight, three muntins radiate out from a small center semicircle. The trim around the arch has a profile of fascia/quirked ovolo/fascia/large quirked ovolo from inner edge to outer, with a keystone at the apex of the arch. The doorways to rooms 103 (southwest parlor) and 105 (dining room), located side by side at the south end of the west wall of the entrance hall, have the same surrounds with fanlights and paneled jambs. (Photographs 24 and 25) The doors are hung on the room side of the jambs, thus the panels are on the hallway side. The doors are similar to the front entrance door as well, although the

door to 105 is a reproduction. The doors to rooms 102 (southeast parlor) and 106 (reception room) have the same door type. The profile of the trim around those two doors is, from interior to exterior, three-quarter bead/fascia/quirked cavetto/fascia/small quirked cavetto/large quirked cavetto/fillet. This trim likely dates to the mid-nineteenth century. The door to room 102, which is a thicker, bearing wall, has paneled jambs like the front entrance. (Photograph 26) The door to room 106, which is a thinner board partition wall, does not.

The half-turn staircase with turned balusters and a draped railing runs up the east wall of the north leg of the hall to a landing at the north wall and then continues up along the west wall. (Photograph 21) The staircase is open stringer with recessed panels in its spandrel. The panel trim profile is a cyma reversa/small fillet. Pilasters and a half-handrail matching the balustrade run up the walls of the staircase with a baseboard and stringer. (Photograph 27) The space beneath the stair landing at the north wall has been partially closed off by the addition of a board wall with three recessed panels with cyma reversa panel molding. Within the space under the stair on the east wall, a four-panel door is fixed in place. This Federal style door has raised panels with an ovolo edge and cyma reversa panel trim. The door surround has flat trim. In the north wall, a nine-light-over-two panel door at the east end leads to the exterior. Finally, a six-panel door with recessed panels and typical jamb paneling is located in the west wall.

Room 102 Southeast Parlor
The southeast parlor is a formal room with original Federal period details and minor mid-nineteenth century alterations. The south wall is the focal wall of the room, with two twelve-over-twelve windows above paneled wainscoting flanking a fireplace with a punch-and-gouge mantel. (Photograph 28) The east wall contains another twelve-over-twelve window, while the door to the entrance hall is at the east end of the north wall and a large opening to the southwest parlor is in the west wall. The wainscoting continues around the room. A plaster cornice, likely dating to the mid-nineteenth century, finishes the room. The floor, which is not original, is random-width, tongue-and-groove, ranging from 3-4 ½”. The 6” baseboard has a cap molding profile of cavetto over a half bead and a cyma recta shoe molding cap. The Federal period wainscoting panels are raised, with a quirked ovolo edge around the panel field and cyma reversa panel molding. (Photograph 29) The chairrail that caps the wainscoting has the same molding profile as that in the entrance hall (101). The panels beneath the windows have been modified to conceal radiators and have grilles at baseboard level in lieu of a continuation of the baseboard. The door to the hall is a six-panel door with the same trim as on the entrance hall side. The panels of the door are raised with a quirked ovolo edge around the panel field and quirked ovolo panel molding. (Photograph 29) The doorway to the southwest parlor has the same trim as well. All three windows have the same trim as the doors. The jambs of all three windows have recessed panels with cyma reversa trim. The firebox has a slate surround and a classical Federal period surround with a three-part mantel that includes pilasters supporting an entablature and punch-and-gouge reeding and frets. (Photograph 30) Finally, the profile of the mid-nineteenth century plaster cornice, from bottom to top, is ovolo/soffit/splay/soffit/cyma rect/soffit/half bead. (Photograph 31)

Room 103 Southwest Parlor
The southwest parlor, which is slightly larger than the southeast parlor, is also a formal room.

(Photograph 32) Like the southeast parlor, the south wall is the focal wall with a fireplace flanked originally by two windows over wainscoting and a plaster cornice. The window to the west of the fireplace was converted into a doorway in the mid-nineteenth century. (Photograph 32) The east wall of the room contains the doorway to the southeast parlor as well as the door to the entrance hall at its north end. The north wall is blank, other than a jog in the wall where it thins near the east end, and the west wall contains another twelve-over-twelve window to the south of a door to the rear additions. The flooring matches that in the southeast parlor. The molding profiles of the baseboard and chairrail are the same as those in the southeast parlor, while the wainscoting panels and cornice are different. The wainscoting panels, which likely date to the mid-nineteenth century, are recessed with a cyma reversa molding. (Photograph 33) The plaster cornice profile is more elaborate than that in the southeast parlor, with two half beads on the wall curving into a cavetto molding at the wall-ceiling intersection and three reeds between two fillets along the ceiling. (Photograph 34) The trim around the opening to the southeast parlor and on the left jamb and lintel of the east window in the south wall matches that in the southeast parlor. The remainder of the door and window trim in the room has a profile, from interior to exterior, of three-quarter bead/fascia/quirked cyma reversa/fascia/fillet/half bead/fillet. The six-panel door to the entrance hall has raised panels with quirked ovolo edges and quirked cyma recta panel molding. (Photograph 33) A fanlight transom with a projecting keystone finishes the doorway. The four-panel door in the west wall has slightly raised panels with bolection moldings with the profile half-bead/cavetto/fillet/cyma recta. (Photograph 35) This doorway was converted from a window opening. The jambs, therefore, have typical recessed panels down to the chairrail and the trim stops at the chairrail as well. The wainscoting, chairrail, and baseboard, turn and fill the lower section of the door jamb. The space above the door within the opening is filled with a single-light transom. The door in the south wall, leading to the added parlor, was converted in the same way from a window. The opening contains a pair of sash doors with two lights in each door above a slightly-raised vertical panel with bolection molding with the profile: half-bead/cavetto/fillet/half-bead. The Federal period fireplace in this room is similar to that in the southeast parlor, but not identical. The firebox is trimmed in slate with molded wood trim around it. The vertical running trim around the firebox takes the place of pilasters, visually supporting a three-part entablature. The entablature is enhanced by punch-and-gouge work in the triglyphs of the frieze in the design of swagged reeding and punch-and-gouge fretwork above, running across under the mantel. (Photograph 36)

Room 104 Nineteenth Century Addition Parlor

The parlor in the one-story addition to the south of the southwest parlor was constructed in the mid-nineteenth century. This room has a 3” tongue-and-groove wood floor, a baseboard with a splay over cyma recta cap molding, plaster walls, and a plaster ceiling. In addition, there are pairs of sash doors in the east, west, and north walls, and three windows in the bays of the oriel at the south end. All of the doors and windows have the same molding, with the profile, from interior to exterior of splay/cyma recta/fascia/cyma recta/fascia/half-bead. The door panel molding matches that on the reverse side of the north door. There is also a panel under each of the windows. The panels are recessed with a quirked cyma reversa molding. A late twentieth-century three-season porch is located off the west side of this parlor.

Room 105 Dining Room
The dining room is located in the northwest corner of the original house. The north wall is the focal wall of the room. A paneled-wall corner fireplace is located in the northwest corner to the west of two nine-over-nine windows. (Photograph 37) Two doors to the entrance hall are located in the east wall, while another door in the west wall that originally led to the kitchen wing now leads to the expanded kitchen. The room has a random-width, tongue-and-groove wood floor that runs north-south. The walls and ceiling are plaster. The baseboard cap molding profile is a small ovolo over a cavetto above a fillet. The shoe molding has a cyma recta cap. The chairrail matches that in the other first floor rooms. The profile on the wood cornice from bottom to top consists of a half-bead/fascia/cavetto/cyma recta. The windows and doors have similar trim with a fillet/ovolo/fascia/three-quarter bead profile from exterior to interior. All three doors are six panel doors. The west door and the door to the north end of the entrance hall have raised panels with ovolo edges and cyma reversa panel molding. The door to the entrance hall at the south end of the east wall is a reproduction. It also has raised panels, but not panel edge or molding. The fireplace has a slate hearth, a tile firebox surround, and simple large quirked ovolo trim around the tile. The floating mantel has a profile, from bottom to top, of cavetto/half-bead/cyma recta/thumb/dentils/cavetto/fillet/soffit/fascia/half-bead/cyma recta/fillet. The overmantel is a large panel. Its raised panel has an ovolo edge and a cyma reversa panel molding. The cornice continues across the top of the overmantel. The entire overmantel is framed on both sides by standing plain trim boards recessed from the face of the overmantel. (Photograph 37)

Room 106 Reception Room
The final room original room on the first floor in the main block of the house is the reception room in the northeast corner. (Photograph 38) The flooring in this room is random-width tongue-and-groove wood running east-west. The walls and ceiling are plaster. There are four different cap moldings on the baseboard in the room. The baseboard along the north wall has a large half-bead cap and a quarter-round shoe molding. The baseboard along the east and west walls has a cavetto over half-bead cap molding and a cavetto cap on the shoe molding. The baseboard in the southeast corner has a splay over cyma recta cap molding and an ovolo cap on the shoe molding. Finally, along the rest of the south wall, the cap molding is a large half-bead that projects beyond the surface of the board and an ovolo cap on the shoe molding. The chairrail, which has a typical profile, extends along the north wall and along the northern half of the west wall and most of the east wall. Where it stops on those walls, it appears that the chairrail was removed to allow for the installation of cabinets or closets. The chairrail on the west wall is set lower than on the other walls. The door to the entrance hall in the south wall has trim matching the reverse side in the hallway. The door itself has six raised panels with an ovolo edge on the panels and cyma reversa panel molding. The door to the restroom under the stairs in the north wall has slightly raised panels with no panel molding and reproduction trim that matches that around the door in the south wall. The two windows, a twelve-over-twelve window in the east wall and a nine-over-nine window in the north wall have the same trim as the doors and typical paneled jambs. Finally, the fireplace is located at the east end of the north wall. A cast iron stove insert has been installed in the firebox and encaustic tile has been laid on the hearth. The firebox surround has a simple cavetto molding. The mantel profile, from bottom to top, is fascia, two half-beads, the upper of which projects

beyond the lower, and a rounded edge on the shelf. A narrow chimney closet is sandwiched between the fireplace and the east wall. It has plain trim and three recessed panels with cyma reversa panel molding.

Rooms 107 and 108 Restroom and Butler's Pantry
The south addition to the kitchen wing has been divided into two spaces and has all modern finishes. The southern space is a restroom with modern finishes and trim, including vinyl flooring and drywall walls and ceiling. Two windows, one six-over-six double-hung sash window and one fixed six-light window are located in the south wall. A modern flush steel door is located in the north wall. The northern portion of the space is also finished with drywall, a modern brick floor, and other modern materials. Modern pine-board, full height pantry cabinets are located in the northeast corner and a built-in desk is located in the northwest corner. Between those built-ins and the restroom, an east-west corridor is formed between the door to the southwest parlor and a door to the attached enclosed porch. The trim on the door to the southwest parlor is similar to that on the reverse side of the door. The four-panel door has the same bolection molding as on its reverse. The door in the west wall is a nine-light-over-two-panel door with flat trim. The doorway in the north wall to the kitchen has flat trim. A six-light casement window is located in the west wall.

Room 109 Enclosed Porch
The enclosed porch off the west side of the south addition to the kitchen wing has a slate floor, brick and horizontal board walls, and a board ceiling. In addition to the nine-light-over-two-panel door in the east wall, a similar door is located in the south wall, and a modern six-panel steel door is set in the west wall. Six-light casements are set in the brick section of the north wall, which is the original kitchen wing south wall and in the east wall to the north of the door. Nine-light casements are set in the frame section of the south wall, in the west wall to the north and south of the door, and in the frame section of the north wall.

Room 110 Kitchen
The current kitchen, which consists of the original kitchen wing plus the north addition, is completely finished with modern materials, including a brick floor and drywall walls and ceiling. (Photograph 39) The room has several doors, including an open doorway with flat trim leading to the butler's pantry, a modern six-panel pantry closet door in the southeast corner with flat trim, a six-panel door with flat trim in the east wall leading to the dining room and another at the north end of the east leading to the frame section off the northeast corner of the addition. Six-light casement windows with flat trim are located in the south and east walls (both alterations to the original kitchen wing walls) and six-over-six, double-hung sash windows are located in the north wall of the north addition to the kitchen wing. The trim around these two windows has a fillet/cyma reversa/three-quarter bead profile from exterior to interior. The north wall of the kitchen wing was removed to create the larger kitchen that incorporates the north addition. Finally, the frame addition to the north addition contains a short hallway, a laundry/rest room, and stairs to the basement. All finishes in this section are modern.

Second Floor
Room 201 Hallway

The second floor is divided into four rooms, a rest room, and the hallway. The hallway extends south to about the center of the house from the staircase. The staircase, which occupies the north end of the hallway, continues up from the first floor and on up to the third. (Photograph 40) The landing between the second and third floors cuts across the second floor north wall window, which is a nine-over-nine, double-hung sash window with typical trim. The walls and ceiling are plaster. Doors to rooms 202 and 203 are located in the east wall, while the door to 204 is in the south wall and the doors to 205 and 206 are in the west wall. The hallway floor is carpeted. The baseboard cap molding profile is a cavetto over a half-bead, while the cap on the shoe molding is a half-bead under a fillet. The chairrail matches that on the first floor. The door trim matches that around the door to room 102 from the front entrance hall. The six-panel doors have raised panels with ovolo edges and quirked cyma recta panel molding. The doors to 204, 205, and 206 have paneled jambs. The panels are recessed with a quirked ovolo panel molding. The doorway to room 205 is nearly two feet wide and on an angle. Due to the width, the jamb paneling is two panels deep. (Photograph 41) The space is lit by a modern chandelier.

Room 202 Office/Bedroom
This room, located in the northeast corner of the second floor, has a carpeted floor and plaster walls and ceiling. The baseboard cap molding on the south wall matches that in the hallway, while on the other three walls, the cap molding is cyma reversa over a half-bead. The shoe molding on the south wall is capped by a cyma recta molding and on the other three walls by a cyma recta. The chairrail is typical for the house. A six-over-nine sash window is located in the north wall, while an eight-over-twelve is set in the east. Both have typical window trim. An opening into a closet with typical trim is located in the south wall, but the door has been removed. The door in the west wall, leading to the hallway, is a six-panel door with recessed panels.

Room 203 Bathroom
The bathroom has a modern tile floor and wainscoting. The walls and ceiling above are plaster/drywall. The room contains a shower, sink, toilet, and closet. A six-over-nine window with cyma reversa/fascia trim is set in the east wall, while a six-panel door with recessed panels and the same trim is set in the west wall.

Room 204 Office/Bedroom
The southeast second floor room is carpeted with plaster walls and ceiling. The baseboard cap molding is a cyma reversa over cyma recta over small half-bead. The shoe molding has a quirked ovolo cap that is recessed from the face of the shoe molding. The chairrail is typical, as is the door and window molding. There are three six-panel doors, one in the north wall leading to the hallway and two opening on closets in the west wall. The south closet is a pass-through closet to room 205. The backside of the hall door faces into the room, showing six recessed panels with no trim, while the paneled sides of the closet doors face into the room. The panels are raised with ovolo edges and cyma recta panel molding. There are three six-over-nine windows, one in the east wall and two in the south wall. The windows have interior shutters with a cyma reversa profile on the panel molding. The fireplace, located on the south wall, has a marble hearth, carved marble surround, and replacement yellow brick firebox. (Photograph 42) The mantel, which is not original, is designed with a symmetrical mid- to late-

nineteenth century molding profile along the jambs and lintel, terminating in bulls-eye corner blocks.

Room 205 Office/Bedroom
The southwest room on the second floor has a carpeted wall, a baseboard with similar molding to the north wall in room 202, typical chairrail, plaster walls, and a plaster ceiling. (Photograph 43) There are two doors in the east wall. The south door, which leads to the closet that passes through to 204, has a typical six-panel door and trim. The north door also has typical trim. The reverse side of a typical six-panel door faces into the room, but the recessed panels do have a cyma reversa panel molding. A pair of pocket doors in the north wall connects rooms 205 and 206 to the north. The panels on the 205 side have recessed panels. The trim profile on the panel molding is thumb/half-bead. The trim around the door has a profile, from interior to exterior, of transition three-quarter bead/fascia/cyma recta/fascia. The room also contains three windows, including two eight-over-twelve windows in the south wall and one six-over-nine in the west. All have typical trim with jamb shutters like those in 204. The fireplace in the south wall has an eared marble firebox surround and marble hearth. The wood surround and mantel has molding forming pilasters supporting a three-part entablature and mantel.

Room 206 Office/Bedroom
The northwest room in the main section of the second floor is carpeted with plaster walls and ceiling and a drywall-clad added closet in the northeast corner. (Photograph 44) The baseboard cap molding changes in different spots around the room. The chairrail is typical for the house. A typical Federal period door leads to the hallway at the south end of the east wall. Another Federal style door with fillet/cyma reversa trim in the west wall leads to the addition. The closet doors in the east wall are bifolds with reproduction typical trim. Two typical six-over-nine windows with interior shutters are located in the north wall. The fireplace matches the one in room 205.

Rooms 207/208 Office/Bedroom
The second floor addition consists of a closet/dressing room with modern closets to the north of an early twentieth-century bathroom with marble fixtures. Six-over-six windows are located in the north wall of the dressing room (207) and the west and south walls of the bathroom (208).

Third Floor
The third floor was originally composed of three rooms and a stair hall. The stair hall (room 301), located in the northeast corner of the third floor, has been divided into two spaces through the addition of two walls, the south of which has a steel fire door in it. The modified stair hall is the width of the staircase and its depth plus a short landing at the top. (Photograph 45) The floor on the landing has random-width, tongue-and-groove flooring. The staircase balustrade continues to the top of the stair and back to the north wall. On the original walls, the baseboard has a half-bead cap and a cyma recta shoe molding. The six-over-six window in the north wall has ovolo trim.

The remainder of the original stair hall is now a separate, L-shaped room. The floor in the room is random-width, tongue-and-groove wood flooring. The baseboard, except on the new walls, matches that in the stair hall. The original walls are plaster, while the added walls are drywall. A chimney passes

through the northeast corner of the room. A modern dormer with a six-over-six sash window is located in the east wall, which follows the slope of the roof down to a knee wall. Two four-panel doors are located in the east wall and a third is in the south wall. All three have quirked ovolo/fascia trim with a three quarter bead at the transition to the jamb, raised panels with ovolo edges on the panels and cyma reversa panel molding, and box locks with brown porcelain knobs. (Photograph 46)

The southeast room (room 302) has the same flooring, baseboard, walls, and dormer window as the northeast room. A fireplace with a rounded mantel and quirked ovolo and fascia trim around the firebox is set in the south wall, to the east of an eight-over-eight window with fillet/ovolo trim. A closet in the southwest corner is composed of vertical boards with a four-panel door with recessed panels. The chimney passes through the southeast corner. The door to the stair hall is located in the north wall. The southwest (room 303) room is similar in its details to the southeast room, but is slightly longer with its door to the hall at the north end of its east wall. (Photograph 47) The mantel over the fireplace in this room is straight rather than rounded.

The northeast room (room 304) has the same flooring, baseboard, walls, ceiling, and north wall window as the stair hall. A chimney passes through the northwest corner of the room. In addition, twentieth-century cabinets have been constructed in the northeast corner and an opening with a board-and-batten door has been cut into the west wall to provide access to the attic over the west elevation addition.

Statement of Significance Summary

West Hill, constructed between 1797 and 1799 as the home of Samuel Emlen, Jr. and Susanna Dillwyn Emlen is an outstanding intact local example of the Federal style of architecture. Contextually, it relates to the development of the Federal style at the turn of the nineteenth century, specifically providing an example of the restrained interpretation of the style by wealthy Quakers of the period. The house meets National Register Criterion C in the area of architecture as an elegant residential example of the Federal style, characterized by symmetry, Flemish bond brick, a brick water table and string course, frontispieces on the exterior and interior with fanlight transoms and broken pediments, three-part fireplace surrounds with punch-and-gouge detailing, and an open stringer staircase with turned balusters and a draped handrail. The period of significance of West Hill is 1797-1799.

Narrative Statement of Significance

History

Construction

West Hill was constructed between 1797 and 1799 for Samuel Emlen, Jr. (1766-1837), a Quaker merchant from Philadelphia, and his wife, Susanna Dillwyn Emlen (1769-1819). Susanna Dillwyn was born in Burlington Township, New Jersey, near the property that would become West Hill, to William Dillwyn and his first wife, Sarah Logan Smith. After his wife's death, William Dillwyn moved to London, leaving Susanna to be raised by her aunt, Susanna Dillwyn Cox, at Oxmead, a plantation in Burlington Township. Samuel and Susanna married in 1795 and lived in Philadelphia. They purchased 103 acres next to Oxmead, that same year, with the intention of building their own house. In 1797, the reemergence of yellow fever in Philadelphia, which had killed thousands in 1793, caused the couple to move to a rented house in Burlington and to move forward with their construction plans. Between 1797 and 1799, Susanna and Samuel reported on the construction of the house in letters to Susanna's father.

In a letter dated 9th month, 19th, 23rd, and 28th, 1797, Samuel wrote to his father-in-law, William Dillwyn:

> The exterior of my barn is nearly completed, the weather boards being whitewashed and the roof a lead color it makes a handsome appearance, particularly from the back door at Green hill [a nearby plantation owned by Susanna's uncle George Dillwyn], about a mile distant; the ground between these two places gradually sinks so that from each, the other appears to be on a considerable elevation, tho this ascent is not very perceptible on approach to either. I intend to enclose thee a plan of the barn and also a draught of my land, one of Uncle Cox's on the courses and distances [?] of the line will not be so easily come at as it originally consisted of three different tracts or parcels two of which and a part of the third are now mine, the [remainder?] has not been surveyed I believe for many years, but I believe I can give thee a description which, although it may not be perfectly accurate, will afford a pretty just idea of the relative situation of these places….

> ….I have made a rough draft of my place and the neighborhood which I intend to enclose thee the courses round my land are I believe laid down pretty accurately, but those of the neighboring grounds are but guess work, taken as they appear to the eye, tho' I believe they are not far out of the way. S. Norcros's House is of modern date, but that formerly W. Jones I think thou may probably remember as thou once went to look at it for Grandfather Worrell; that of Uncle [Ine?] Smith's was once the residence of Samuel Jennings afterwards of Peter [Fearon?] and still late of Josiah Hains. The scite [sic] on which we propose building the House has a descent toward the Road, the Barn and the Coppice the back ground towards the wood is a plain; Northward and Eastward of the barn is a small orchard just beginning to bear, which I intend enlarging to the Eastward. The front of the House is to be exactly on a line with the Easterly gable end of the Barn. Of course, the House and Barn will have…same aspects. I have endeavoured to give thee an idea of…farms [?] it is but clumsily executed but I hope it [page torn here] thee at least ideal visits to the future residence of thy children. If in this attempt I have not succeeded please to tell me and I will make another trial.[1]

In a letter from Susanna Emlen to William Dillwyn dated 12th month, 5th, 1798, she reported:

> We have since spent several days between Green hill and Oxmead, where we had been for some months more of strangers than common. At either place we are conveniently situated for farmer Emlen to walk over and oversee what is going on at West Hill, which is progressing fast toward a habitable state. Yesterday there were twenty four trees planted. Elms and Willows, an unusually mild week or two having made the soil fit to receive them. Today it is very cold – The window being glazed, the carpenters work within doors, very comfortably, and sometimes make a fire in one or other of the new chimneys. Some of the floors are laid and the stairs so far made that, with fear and almost trembling I once ascended them to look at the chambers, several of which command a pleasing landscape, abounding with green, and terminating on several sides in a thick wood, which I think the greatest ornament of our country, in short we are both satisfied in a [neared?] prospect of a country life.[2]

Work slowly continued on the building through the first half of 1799, until matters were made more urgent by fears of another yellow fever epidemic in Philadelphia. In a letter dated 1st month, 15th, 1799, Susanna reported stopping in to see the progress at West Hill, where she noted:

> … seven men are employed about the house. I saw no great advance in the appearance of things, but was answer'd that they had been preparing the wood work for putting up and that in a little time I should see a much greater progress. The floors are about half laid and the staircase now making – we hope to be inhabitants in about five months.[3]

In another letter, dated 5th month, 2nd, 1799, she wrote:

> Sammy has taken his almost daily ride to West Hill, where the plasterers are at work. Our garden is furnished with an asparagus bed, raspberries, gooseberry and currant bushes, roses, and a variety of other things, but it is yet in a rough state, as well as the ground all around the house, which is intended to be laid in grass, and planted with our native forest trees and perhaps some [?] others. The long time that must elapse before these can be expected to grow to any considerable size makes it a good plan in my opinion for those who wish the advantage and ornament of large trees to choose a spot where they have already grown old, but this seemed not within our power without sacrificing the neighborhood, which was a preferable object.[4]

On the 9th, 14th, and 15th of the 7th month, Susanna and Samuel wrote to her father with an update of their impending occupation of West Hill.

Susanna wrote on the 9th:

> Two days after the date of Tommy's last letter, we received the account of a great alarm having arisen in Philad[a] of the yellow fever and with it a request from Geo. Guest who had engaged this house we were in that we would as soon as we conveniently could, let him have possession. As we had already staid [sic] a longer time than S Emlen had given him reason to believe we should when he spoke for the house, we seem'd under a necessity of leaving it, especially when our sister and Aunt Huldah and the next day Father Emlen, and a number of others from the City came up to procure lodgings, confirming the melancholy news. Our house was not ready to receive us, but our kind Uncle and Aunt agreed to take us into their hospitable mansion in addition to the many kind offices of love of former days and we are now with them forming an addition of five persons to their own large family….

Samuel continued on the 14th:

> I expect in the course of another week our house will be ready for the reception of at least part of our family, the plastering is now nearly or quite dry and the painting in several of the rooms has been finished for 10 days or 2 weeks. The rest are now under the painters hand, that I hope by the time I have mentioned the stronger part of the family may occupy the premises without danger.

Susanna finished the letter on the 15th:

> After writing thus far, S Emlen has gone to his daily occupation of overseeing the operations at West Hill, where I hope we shall all be fix'd in two weeks from this time; as the season is warm and dry, the smell of paint will soon be dissipated and I do not like to divide our small family.[5]

In a final letter, dated 8th month, 18th, 1799, Susanna recorded that they had finally moved in.

> My husband intending for Philadelphia, thinks it probable he may there meet with a conveyance for a Letter, which I gladly in that hope, prepare, believing it will be satisfactory to thee to hear of our having been settled in the country before the greatest heats of Summer, according to thy wish. We left our agreeable quarters at Oxmead (from whence we wrote thee) on the last day of last month, the paint was then not quite dry, and things being so new it was sometime before we could get every thing in its place. But now, tho all around us out of doors is in a rough state, within we seem tolerably in order, and pleased with our situation.[6]

During the period of construction of the house, Samuel Emlen's accounts record the purchase of white pine boards, nails, lime, and bricks between the third and ninth months of 1797, and more boards, bricks, lime, a lock, hinges, and nails in third month, 1798.[7]

The Emlens were responsible for the initial construction of the house, which consisted of the main brick structure and a rear kitchen wing that apparently was tall enough to have a chamber overhead, based on Susanna Emlen's description of waiting in the chamber over the kitchen in a letter. The appearance of the exterior front (east) and side (north/south) elevations was substantially the same as it is now, although it is not known whether the house had dormers and the south and north elevation additions were not present. The rear (west) elevation had a different appearance without the additions present today. There were two windows at the first floor level, in the south and middle bays, and the kitchen wing in the north bay.

The configuration of the second floor level cannot be completely conjectured, but the extant window in the south bay existed. The kitchen wing, which reportedly had a chamber over it, may have been tall enough to cover the north bay. It is unlikely that there was a window in the middle bay, due to the interior arrangement of walls.

Susanna Emlen

During the Emlen's tenure in the house, Susanna discovered a lump in her breast. She first availed herself of a salve used to treat breast cancer at the time before resorting to surgery under the direction of her brother-in-law, Dr. Philip Syng Physick, a noted physician of the time who was involved in many medical advances of the day and has been called the Father of American Surgery. In a series of letters, mostly directed to her father, Susanna and her husband Samuel recounted the entire experience, providing a rare first-hand account of breast cancer surgery and the changing ways in which the human body was understood and treated in the early nineteenth century.

In 1813, Susanna first noticed a lump in her breast. In a letter dated 11th month, 5th, 1814, she recounted this discovery in a letter to her father, William Dillwyn:

> It was about the middle of the last twelfth Month [December 1813], that I first perceived

> a tumour in my left breast, irregularly shaped, about the size of a partridge egg…My terror when I had fully ascertained the fact, is not to be express'd.
>
> …the lump was at first insensible, but in a few weeks a slight pressure produced dull pain, and sometimes shooting pains occurred without any external cause. After some weeks of anxiety, I discovered the circumstance to my beloved S. Emlen, and my dear Aunt Cox: the latter advised me to try for the present the Logans salve, but the application did not suit it, producing heat and irritation – We then thought of going to Philada to consult our Brother Physick, but other considerations discouraged the measure – the season was cold, passing back and forward out of the question, and the thought of leaving our comfortable home and going into lodgings as we first contemplated; was unpleasant to me, tho my dear Husband was desirous of making every possible sacrifice of his convenience to my comfort.[8]

Samuel Emlen likewise reported these events in two letters to William Dillwyn, dated 3rd Month, 11th, 1814 and 6th month, 15th, 1814.[9] His versions of events in the first letter noted that Susanna's reluctance, shared by her uncle, George Dillwyn, to employ surgery as a first recourse was another reason for not consulting Dr. Physick immediately. Surgery, prior to the introduction of anesthetics in the 1840s, was performed on a conscious patient who had only laudanum for pain management, thus making it a daunting commitment. Samuel also noted that Dr. Physick was taken ill, further delaying them from asking his opinion on treatment. In his second letter, he noted that Susanna wore the Logan's plaster for 10 or 11 weeks consistently with no reduction in the size of the tumour.[10]

Susanna reflected on her reluctance to consult Dr. Physick in her letter from 11th month, 1814: "It now appears strange to me that I should have been unwilling to consult any Physician, but I knew Dr. Physicks preference of a surgical operation in such cases, and I had not yet suffered enough to endure the thought of so terrible a measure." [11]

Susanna finally met with Dr. Physick in April 1814. He informed her there was no time to be lost and started her on a course of treatment based on medical philosophy of the day rooted in the idea of humours in the body that must be kept in balance. She recorded in her letter to her father:

> For three weeks I was confined to my bed, in nearly one posture on at first a very low diet, but as I bore it but poorly, being often affected with faintness, I was afterward indulged with milk, weak chocolate, and the liquor from oysters and clams – I was twice bled with a lancet, three times with leeches, and had a blister, and then a mercurial plaster on the tumour.[12]

This course of action had no effect on the tumor and Susanna was informed that surgery was the only remaining option. "This awful sentence I had anticipated, but it filled me with great distress….I was candidly informed by Dr. Physick, that there was some danger in it, and that till the part was laid open no certainty could be attend whether the disease had not proceeded beyond the reach of the knife."[13]

Susanna returned home, where she made the decision to proceed with the surgery. Dr. Physick arrived on May 18th with his daughter and the nurse and was scheduled to perform the surgery the next day with his nephew Dr. John Syng Dorsey, also a noted physician of the day and author of *Elements of Surgery*, and Dr. Joseph Parrish. Dr. Physick was taken ill and the surgery in the end was delayed for two weeks.

The operation was finally performed in a second floor bed chamber at West Hill on June 4th, 1814. In addition to Drs. Physick, Dorsey, and Parrish, Dr. Caspar Wistar and Dr. Tucker attended. Physick would supervise, while Dr. Dorsey would perform the surgery, due to Physick's ill health. The procedure for breast cancer surgery would not be standardized until the end of the nineteenth century, so Dr. Dorsey's exact technique is not known. Susanna described the operation from her perspective, however, in her letter to her father.

> About one oclock, Nurse Hooke came into the chamber I was in to tell me the Doctors waited my coming in my own room. She cover'd my head with a handkerchief, as she led me in, hoping it might save me the sight of the preparations – I however saw Dr Dorsey with his sleeves tucked up and his cloaths coverd with a large apron, and had a slight view of the other four: of whom Dr Tucker held my arm, while my Aunt supported my head, and at times gave me something to smell.
>
> My suffering was severe beyond expression, my whole being seemd absorbd in pain – the tumour was taken out in 25 minutes, but it was an hour before I was in bed where I lay 14 hours, before I became easy enough to sleep.
>
> The Physicians all agreed that the disease was completely eradicated – as it was thought to weigh no less than a pound, it left a great hollow (since completely fill'd up) where a number of arteries taken up with needles and tied with wax'd thread, were for some days in danger of bleeding.[14]

Letters written by Samuel Emlen and by Susanna's uncle, George Dillwyn, add the details that the tumor affected both the breast and the arm pit, that Susanna was quiet during the surgery, and that she expressed concern that Dr. Dorsey would stand too long.[15]

Her diet after the surgery was again dictated by beliefs about the body. "At first, to prevent fever I was allow'd only strawberries and toast and water, but that being found too low, I was allowd milk and rich chocolate, and my pains and restlessness were mitigated by laudanum and rubbing my limbs."[16]

Susanna recovered from the surgery, although she apparently continued to have some weakness in her arm on the side of the surgery, due to a muscle having been cut, as she was told by Dr. Dorsey.[17]

Susanna Emlen died in 1819, five years after surviving breast cancer surgery in the house. Susanna and Samuel lived in the house from 1799 until her death in 1819, with an extended trip to England from 1816-1818. Samuel sold the house to Richard Smith, a relative and fellow Quaker, in 1821. Smith died

in 1826, but the house remained in the family until it was sold by the estate to Eliza P. Kirkbride Gurney.[18]

Eliza P. Kirkbride Gurney
Eliza Kirkbride, born in 1801 in Philadelphia, was an active Quaker minister who had traveled throughout the United States, England and Scotland, and Europe, first with Hannah Backhouse, a respected English Quaker minister, and later with Joseph Gurney, whom she married in 1841.[19] Joseph Gurney was a Quaker minister whose influence led to a schism within the Orthodox Friends, splitting the society into two factions, the Gurneyites and the Wilburites. While the Wilburites were more conservative, the Gurneyites adopted an evangelical philosophy. Yearly meetings that adhered to the Gurneyite philosophy formed what is today known as the Evangelical Friends Church International. After Joseph's death in 1847, Eliza eventually settled at West Hill in 1851, but continued to minister and travel until she became unable to do so. Eliza was moved as a Quaker by the conflicting issues of opposition to war and opposition to slavery during the Civil War to seek an audience with Abraham Lincoln to express her thoughts. She traveled with a small group of Friends to Washington in October 1862 and, after two days, was admitted to the oval office. There she preached to the president for 15 minutes. The president in turn made a thoughtful response. He was so moved by their interview that he later requested that she write him a letter. She did so on August 18, 1863. He responded nearly a year later on September 4, 1864. She then wrote to him one final time. Her first letter, creased and clearly often read, was found in his pocket after his assassination.[20] Eliza remained at West Hill until her death in 1881.

Nineteenth Century Architectural Evolution
It was most likely Eliza Gurney who was responsible for a series of changes to the exterior of the house, including the construction of a wrap-around porch on the east and south elevation, an addition on the south side (room 104), and the conversion of the center window to a door on the second floor east elevation at a one-bay second story porch. Interior changes that likely date to the period as well included converting two windows to doors and replacing some woodwork and all of the wainscoting in room 103 and the installation of pocket doors between the southwest and northwest bedrooms (rooms 205/6). The house remained otherwise substantially unchanged.

Late Nineteenth and Twentieth Century History and Architectural Evolution
The property then passed through a series of owners, mostly families, including two brothers, Paul and Charles Maier, who reportedly divided the house between them, possibly making some physical changes in the form of additional walls to accomplish this split. The Maier brothers owned the house from 1916 through 1940. Any changes made during this period have since been reversed.

At some time during the twentieth century, the wrap-around porch was removed, along with the second floor one-bay porch, and the middle bay window on the façade was restored. At likely the same time, two dormer windows were introduced on the east slope of the roof and one on the west. The south parlor addition was retained. Also during the twentieth century, a series of additions were constructed on the west elevation around the kitchen wing. The original kitchen wing extended westward from the northern

half of the west wall (southern half of Room 110). One brick addition was constructed to the south of the kitchen (Rooms 107/8 and the eastern half of 109) and another, at a separate time, to the north (northern half of Room 110). Later, possibly all at once, three frame additions were constructed. The first enclosed an open porch in the ell formed by the kitchen and the south brick addition (western half of Room 109), the second was located in the ell formed by the north brick addition and the north wall of the main house (hallway and restroom off Room 110), and the third created second floor space over the original kitchen and a portion of the north brick addition, possibly replacing a half or full story over the kitchen wing (Rooms 207/8). While these additions radically altered the appearance of the rear elevation, they do not affect the façade or significantly affect the gable end elevations. Finally, a modern three-season porch was constructed along the west elevation of the south parlor (off Room 104). This again affects the appearance of the west elevation, but not the others.

On the interior, the original section of the house, except for the kitchen, has remained substantially unchanged, beyond the conversion of the two windows into doors in the south parlor, the construction of a bathroom on the second floor (Room 203), and the introduction of pocket doors between rooms 205 and 206. Other alterations and modernizations have been confined to the kitchen wing and the additions, which have all been refinished with modern materials on the interior. It appears that only the west and south walls, and possibly the floor framing, of the kitchen wing remain. The north wall and the original second floor/roof structure have been removed. The house was purchased by the Masonic Charity Foundation of New Jersey around 1992 and converted to office use without physical alterations to the original section of the house beyond the introduction of a sprinkler system.

Significance

Architecture

West Hill meets National Register Criterion C in the area of architecture for its expression of the Federal style on a country estate. The building was constructed between 1797 and 1799 as the home of a wealthy Quaker merchant from Philadelphia, Samuel Emlen, Jr., and his wife, Susanna Dillwyn Emlen. The size and refinements of the house reflected the couple's social and economic status. Its design, the formal detailing of its finishes, and its large size all distinguish it from vernacular farmhouses of the period in Burlington County. The conservative application of the period details, however, reflected the Quaker testimony of simplicity or plainness, as can be seen by comparing it to some other Federal style mansions in New Jersey.

The Federal style of architecture was popular between 1780 and 1820 and was still ascendant in New Jersey in the 1790s. The style represents a continuation and refinement of the Georgian style, influenced by the latest architectural fashion from England, primarily the work of Robert Adam. Adam studied classic Roman architecture in Italy during a time when archaeological efforts were resulting in new discoveries about Roman architecture. The influence of Roman classicism was favored by Thomas Jefferson as being suitable for the new nation, given its romantic association with the concept of a democratic republic form of government. French architecture influenced the style as well, with ideas brought over by French architects and engineers in the wake of the alliance between France and the United States. In public architecture, these influences resulted in the design and construction of a small

number of classic temple-front buildings such as the First Bank of the United States in Philadelphia (1794-97), the apotheosis of the style.[21] Public buildings in New Jersey, including the Statehouse (1792-1794) and the Burlington County Courthouse (1796) in Mount Holly, Burlington County were designed in the Federal style as well. The Statehouse was constructed as a symmetrical, seven-bay structure with a central entrance with a typical frontispiece, round-arched first floor windows with keystones, a modillioned cornice and a cupola. A two-story oriel on one side most likely created variation in interior room shapes common to the style as well. The Burlington County Courthouse was constructed as a two-story, five-bay brick building with many of the refined details of the Federal style, including symmetry of the façade and side elevations, a raised foundation, a central entrance with fanlight and frontispiece, round-arched first floor windows, a modillioned cornice with a roofline pediment featuring a lunette, a low hipped roof, and a cupola.

In domestic architecture, however, the Federal style was expressed in simpler ways, albeit with sometimes more applied decoration than was commonly found in the Georgian style. The typical features of the Federal style in domestic architecture that also characterized the Georgian style include: 2- or 2½-story, single- or double-pile construction; symmetry, particularly with a five- bay configuration and less commonly with three or seven bays; a three-bay side hall variation on symmetry with the entrance door in one of the outer bays; side gable or hipped roofs; the use of Flemish bond on the façade in brick construction; and the use of water tables with molded washes and string courses in brick construction. Details more common to the Federal style include paired interior end chimneys; raised foundations; semi-circular or elliptical fanlights above the entrance and in gable ends; elaborate frontispieces with classical details; added decorative detailing at the cornice, usually modillions; double-hung sash windows, often six-over-six separated by thin wood muntins; louvered shutters, at least on the upper level; floor plans that are generally symmetrical with one or two rooms on either side of a central hallway with a half-turn or straight-run stair, but can incorporate elliptical or rounded rooms and domed or arched ceilings in high style houses; graceful decorative ornament carved in wood or cast in plaster applied to mantels, walls, ceilings, etc.; curved open staircases; three-part fireplace mantels; decorative motifs, including swags, garlands, urns, and classical geometric patterns, sometimes executed as punch-and-gouge work; six-panel doors; and, raised panels on doors and wainscoting with an ovolo bead around the edge of each panel field. While the Georgian style also incorporated classical details in woodwork and decorative elements, the design and expression of these details in the Federal style became more delicate and attenuated, contributing to the change in staircases, for instance, from the heavy, closed-stringer staircases with squat, wide turned balusters and carved handrails to the open-stringer staircases with tall, delicate, attenuated urn-shaped balusters beneath simpler, curved handrails.

West Hill is a representative example of a large, rural Federal style house. Its Federal characteristics include its: 2 ½ story, double-pile construction; symmetrical three-bay façade; side gable roof; brick laid in Flemish bond on the façade and common bond on the other elevations, with a water table and molded brick wash and a string course; paired interior end chimneys; semi-circular fanlight above the door and lunettes in the gable ends; elaborate door surround with columns, broken pediment, and projecting keystone; large twelve-over-twelve and nine-over-nine, double-hung sash windows with thin muntins on the first floor and eight-over-twelve and six-over-nine on the second floor; a center-hall, double-pile

plan modified by an ell-shaped hall; a curved, open staircase; fanlights over interior doors; three-part fireplace mantels with geometric designs executed in punch-and-gouge work; six-panel doors; and, raised panels on the doors and some of the wainscoting with an ovolo bead around the edge of the panel fields.

West Hill is unusual in several ways, taking the basic rectangular design of a Federal style house and modifying it for fashion in some ways and practicality in others. The building is unusually deep in relation to its width. A free-standing rural house with a narrower, three-bay façade typically might be only a single-pile house to retain the usual relationship of longer width than depth, but at West Hill, the deep side elevations were treated almost as primary elevations in that the detailing and symmetry from the façade was continued on both. The use of large twelve-over-twelve and eight-over-twelve windows on both the façade and the south elevation, together with the unusual depth of the south elevation, suggest that the south elevation functioned as a secondary façade, facing somewhat toward Oxmead Road. The use of the large windows on the elevation facing southeast also allowed for additional light to enter the house, creating a light cheerful interior. The use of corner chimneys on the north elevation indicated a more utilitarian and practical spatial approach for the smaller dining and reception rooms, while the smaller nine-over-nine and six-over-nine windows on the north and west elevations may have reflected the practicality that less light strikes a northwest-facing elevation. On the interior, the floor plan illustrates a point in the on-going architectural transition from hall-parlor plans to center-hall plans with straight-run or half-turn staircases as a major decorative architectural feature. While the transition from winder staircases located in the hall of a hall-parlor plan to center hall plans with straight-run staircases lagged behind in rural farmhouses, the mansions of the wealthy had begun to highlight the entrance to the formal living spaces with wide halls and decorative staircases earlier in the second half of the eighteenth century. The evolution of that trend, however, was not linear, and West Hill represents one of the variations in which builders organically worked out how to incorporate the staircase into the floor plan. The result was a relatively narrow, half-depth, entrance passage with a wider transverse hall to accommodate the staircase, which was itself finished in a fashionable style. Meanwhile, the location of the fireplaces centered on the south walls in the south parlors reflected a more fashionable design than the corner fireplaces in the dining room and reception room. Likewise the simple paneled wall and surround around the dining room fireplace is an older style than the three-part mantels with geometric patterns executed in punch-and-gouge work found in the parlors.

Other examples of the Federal style executed in brick can be found throughout southern New Jersey, while frame examples can be found to the north. Urban examples tend to be of the side hall, three-bay variation, while many of the rural examples follow the five-bay design.

The Imlay Mansion (1790), located in Allentown, Monmouth County, is a five-bay, 2 ½ story frame example that shares some similarities with West Hill, but also exhibits a greater number of ornate finishes. (Supplemental Photographs 1 through 5) The house, constructed by another wealthy Philadelphia merchant, John Imlay, has a center hall, double-pile configuration and a symmetrical façade, as well as two small wings. Perhaps because it was constructed in frame, it has interior chimneys rather than interior end chimneys. It shares the six-panel door with fanlight and decorative surround

with broken pediment found at West Hill, but with much more intricate woodwork and delicate radiating webbing in the fanlight. Its windows are the more traditional six-over-six, double-hung sash with solid shutters at the first floor and louvered at the second and its three dormers have rounded arch windows and decorative surrounds. Its cornice is embellished with modillions. The kitchen was incorporated into the main block of the house, leaving only three formal rooms on the first floor. The interior finishes are elaborate with decorative overmantels around the fireplaces, cornices, and wainscoting or chair rails. The staircase is similar to that at West Hill, with turned balusters and a draped handrail and pilasters outlining the same pattern on the wall for balance. While not larger in overall size, the Imlay Mansion incorporates a higher level finishes that in turn gives it a formality not matched by other country houses of the period. It may also reflect the greater wealth of the John Imlay, who owned a prosperous shipping business.

Stratton Hall (1794, also known as Stratton Mansion), located near Swedesboro in Gloucester County, has features in common with West Hill. (Supplemental Photographs 6 and 7) It has a five-bay façade, but shares the double-pile plan, brick construction, Flemish bond brick, water table, string course, paired interior end chimneys, and broken pediment frontispiece and fanlight at the entrance. As was also found at the Imlay Mansion, the kitchen is one of the four main rooms on the first floor. Stratton Hall also differs from West Hill in the added modillions and punch-and-gouge ornamentation on the cornice, the punch-and-gouge work on the frontispiece, and dormers with round-arched windows and decorative broken pediment surrounds.

Morven, (c.1794), is a two-story, five-bay brick house with smaller wings constructed in Princeton, Mercer County. (Supplemental Photographs 8 and 9) It shares some typical exterior features with West Hill, including a symmetrical façade, columned frontispiece with fanlight transom, gable-end lunettes, and interior end chimneys. On the interior, the floor plan includes a T-shaped entrance hall with the staircase in the transverse section, similar to the L-shaped hall at West Hill. Like at West Hill, the floor plan represents a combination of a fashionable display appropriate to the wealth of the owners, in this case the Stockton family, as represented by the large, formal parlors with intricate decorative finishes, including arched doorways with keystones and eared overmantels, and practicality, in that the T-shaped hall was necessary to connect the main block and wings.

The Joseph Falkinburge House (c.1806), located in South Dennis, Cape May County, is similar in type and finishes to West Hill. (Supplemental Photographs 10, 11, and 12) Joseph Falkinburge was, like Samuel Emlen, a wealthy merchant and gentleman farmer. Like West Hill, the house was representative of Falkinburge's wealth and status. The Falkinburge House, like West Hill, is 2 ½ stories, constructed in brick with a water table with molded wash, a string course, and laid in Flemish bond on the façade. The house also once had a rear kitchen wing that was later removed and replaced with other additions. This house, unlike West Hill, has more of a raised basement and only a single interior end chimney at each end. The house is only single-pile, allowing for a side gable roof that is lower than that at West Hill, which has to be higher to accommodate the greater depth. Like West Hill, it has a six-panel door with a fanlight transom, and broken pediment frontispiece. This frontispiece exhibits some decorative punch-and-gouge work. The windows are six-over-six, double hung sash with louvered shutters at the second

floor. The cornice is finished with decorative punch-and-gouge work. On the interior, Federal details include a curved open staircase and punch-and-gouge reeding on the window jambs in some rooms. The original fireplace mantels in the house have been lost.

An example of the side hall Federal style house is the Collins-Jones House (c.1785, c.1808) in Burlington City, Burlington County. (Supplemental Photographs 13 and 14) Its Federal style details include a six-panel door with a fanlight transom, a one-bay entrance porch, nine-over-nine and nine-over-six, double-hung sash windows, dormers with round-arched windows and decorative surrounds, a side-hall plan with a half-turn open staircase, parlor wall fireplaces with interior end chimneys, elliptical arched openings on the interior, interior six-panel doors, and three-part fireplace mantels. As an urban, side-hall configuration plan, the Collins-Jones house is deeper than it is wide, like West Hill. West Hill is substantially larger than the Collins-Jones house, however, and was constructed as a country rather than town home.

Finally, Harmony Hall (c.1815), located in Lawrenceville, Mercer County, is another Federal style example with some similarities to West Hill. (Supplemental Photographs 15 and 16) Although it is executed in stone and has a five-bay configuration, it is similar in size and shares the double-pile floor plan and the rear kitchen wing found in the original West Hill floor plan, along with interior end chimneys and mid-wall fireplaces in one gable end. The kitchen and dining room are lacking fireplaces altogether, however, which may be a later alteration.

West Hill is set apart from these other examples, however, by its size and depth, by the number and size of its windows, by the attention paid to symmetry on the side elevations, by its L-shaped entrance hall, and by its restrained use of fine ornamentation in the woodwork throughout the house.

Endnotes

[1] Samuel and Susanna Emlen to William Dillwyn, Personal letter, 19, 23, and 28 September 1797, the Historical Society of Pennsylvania.
[2] Susanna Emlen to William Dillwyn, Personal letter, 5 December 1798, the Historical Society of Pennsylvania.
[3] Susanna Emlen to William Dillwyn, Personal letter, 15 January 1799, the Historical Society of Pennsylvania.
[4] Susanna Emlen to William Dillwyn, Personal letter, 2 May 1799, the Historical Society of Pennsylvania.
[5] Samuel and Susanna Emlen to William Dillwyn, Personal letter, 9, 14, and 15 July 1799, the Historical Society of Pennsylvania.
[6] Susanna Emlen to William Dillwyn, Personal letter, 18 August 1799, the Historical Society of Pennsylvania.
[7] Account books of Samuel Emlen, Jr., 1796-1800, Quaker Collection at Haverford College.
[8] Susanna Emlen to William Dillwyn, Personal letter, 5 November 1814, printed in Susan Garfinkel, "'This Trial Was Sent in Love and Mercy for My Refinement': A Quaker Woman's Experience of

Breast Cancer Surgery in 1814," in *Women and Health in America*, Judith Walzer Leavitt , Second Edition (Madison, WI: The University of Wisconsin Press, 1999), 69, 85.
[9] Letters between the United States and England often went astray, so multiple letters often carried the same information in hopes that at least one of the letters would reach its destination.
[10] Samuel Emlen to William Dillwyn, Personal letters, 11 March 1814 and 15 June 1814, printed in Garfinkel, 84-85.
[11] Susanna Emlen to William Dillwyn, Personal letter, 5 November 1814, printed in Garfinkel, 69.
[12] Ibid.
[13] Ibid.
[14] Ibid., 73.
[15] Samuel Emlen to William Dillwyn, Personal Letter, 6 June 1814 and George Dillwyn to William Dillwyn, 7 June 1814, printed in Garfinkel, 73.
[16] Susanna Emlen to William Dillwyn, Personal letter, 5 November 1814, printed in Garfinkel, 75.
[17] Ibid.
[18] Samuel Emlen, Jr. to Richard Smith, Deed, Burlington County Deed Book M2, Page 264, April 11, 1821; Dillwyn Smith to Eliza P. Gurney, Deed, Burlington County Deed Book 5D, Page 341, April 21, 1851.
[19] Edward T. James, ed. *Notable American Women, 1607-1950: A Biographical Dictionary*, vol. II (Cambridge, MA: The Belknap Press of Harvard University Press, 1971), 105-106.
[20] "Lincoln and Mrs. Gurney: The Story as Told in a Recent Memoir of the Quaker Lady," *The New York Times*, January 11, 1883; Eliza P. Gurney, *Memoir and Correspondence of Eliza P. Gurney*, ed. Richard F. Mott (Philadelphia: J. B. Lippincott & Co., 1884), 307-322.
[21] Hugh Morrison, *Early American Architecture* (New York: Oxford University Press, 1952), 566-567.

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Latitude/Longitude Coordinates

1. Latitude: 40.057714° Longitude: -74.825194°
2. Latitude: 40.054250° Longitude: -74.821994°
3. Latitude: 40.054045° Longitude: -74.822267°
4. Latitude: 40.052438° Longitude: -74.830020°
5. Latitude: 40.052966° Longitude: -74.830380°
6. Latitude: 40.055629° Longitude: -74.830660°

Verbal Boundary Description
Block 133, Lots 2.03, 3, and 3.01 in Burlington Township, Burlington County, New Jersey.

Boundary Justification
These lots represent the property currently associated with West Hill.

Photographs

Photo Log

Name of Property: West Hill

City or Vicinity: Burlington Township

County: Burlington State: NJ

Photographer: Sheila Koehler

Date Photographed: 8/14/12

Description of Photograph(s) and number, include description of view indicating direction of camera:

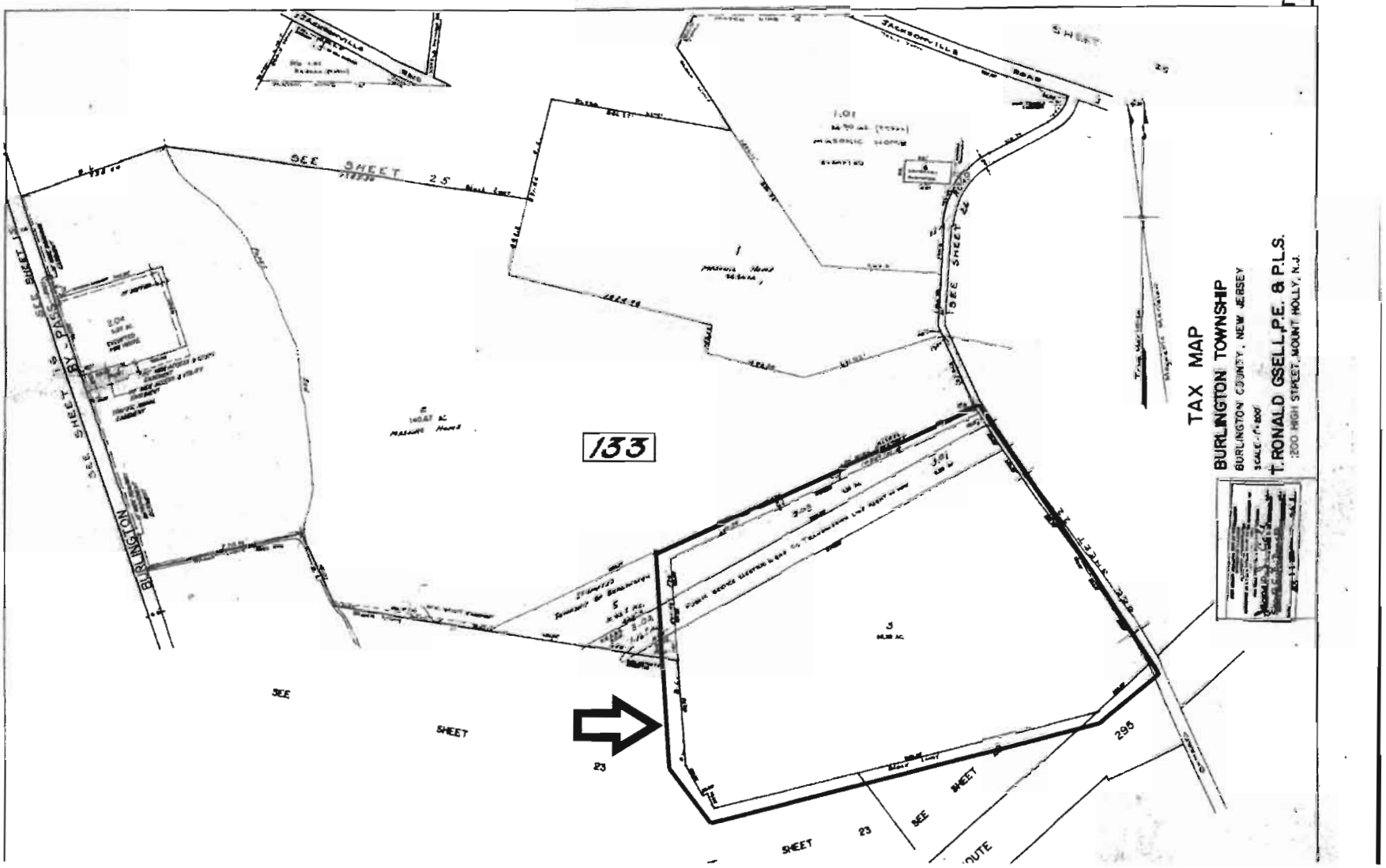
1 of 47. View from the circle in front of the house looking southeast toward Oxmead Road.
2 of 47. View of the house from the southeast showing the façade and mature landscaping.
3 of 47. View of the façade and north elevation showing mature landscaping.
4 of 47. Detail showing a typical twelve-over-twelve first floor window with driven pintles.
5 of 47. Detail showing the front entrance.
6 of 47. Detail showing the frontispiece.
7 of 47. Detail showing the string course and a typical eight-over-twelve second-floor window.
8 of 47. Detail showing the east elevation cornice and pole gutter.
9 of 47. View of the south elevation (at right) with the 19th century addition.
10 of 47. View of the mid-nineteenth century south elevation addition.
11 of 47. View of the three-season porch attached to the south elevation addition.
12 of 47. View of the west elevation. The west wall of the original kitchen wing is visible between the large modern chimney and the frame addition with the rear entrance door.
13 of 47. View of the original west elevation wall with the brick addition attached to the south side of the original kitchen wing and the frame expansion of a previous open porch at left and the three-season porch at right.
14 of 47. View of the additions on the north side of the kitchen wing.
15 of 47. View of the north elevation.
16 of 47. Detail showing the north elevation entrance door.
17 of 47. View of the basement looking east from the northwest room showing the typical arched opening between rooms and the stone foundation.
18 of 47. Detail showing riven lath and one original layer of plaster in the southeast basement room.
19 of 47. Detail of strap hinge door hardware at door to southeast room.
20 of 47. View of the entrance hall facing east, showing the front entrance.
21 of 47. View of the stair case and north leg of the entrance hall.

22 of 47. Detail showing the typical trim, door panel, and chair rail profiles at the door to room 106 in the entrance hall.
23 of 47. Detail showing the front entrance surround with wood door and fanlight transom.
24 of 47. View of the entrance hall facing west, showing the interior doors with semicircular transoms.
25 of 47. Detail showing the jamb paneling and trim profile of the entrance to the dining room.
26 of 47. Detail showing the jamb paneling and trim around the door to room 102.
27 of 47. Detail of the staircase balustrade and mirror trim on the wall.
28 of 47. View of the south wall in the southeast parlor (room 102).
29 of 47. Detail showing the baseboard, wainscoting panels, chairrail, door trim, and door paneling in room 102.
30 of 47. Detail showing the fireplace with punch-and-gouge work in the southeast parlor.
31 of 47. Detail showing the plaster cornice in room 102.
32 of 47. View of the south wall of room 103.
33 of 47. Detail showing the baseboard, wainscoting panels, chairrail, door trim, and door paneling in room 103.
34 of 47. Detail showing the plaster cornice in room 103.
35 of 47. Detail showing the window converted to a door in the west wall of room 103.
36 of 47. Detail showing fireplace with punch-and-gouge detailing in the southwest parlor.
37 of 47. View of the dining room (room 105) facing west, showing the paneled corner fireplace and original doorway to the kitchen wing.
38 of 47. View of the reception room (room 106) facing north.
39 of 47. View of the current interior of the original kitchen wing facing south.
40 of 47. View of the second floor hall and staircase facing north.
41 of 47. Detail showing the doorway to room 205 with the double-paneling.
42 of 47. Detail of a marble fireplace in room 204.
43 of 47. View of room 205 facing southwest.
44 of 47. View of room 206 facing west, showing the corner fireplace with eared firebox surround.
45 of 47. View of the staircase at the third floor level facing northwest.
46 of 47. Detail showing typical door panel and trim on the third floor.
47 of 47. View of room 303 facing southwest.

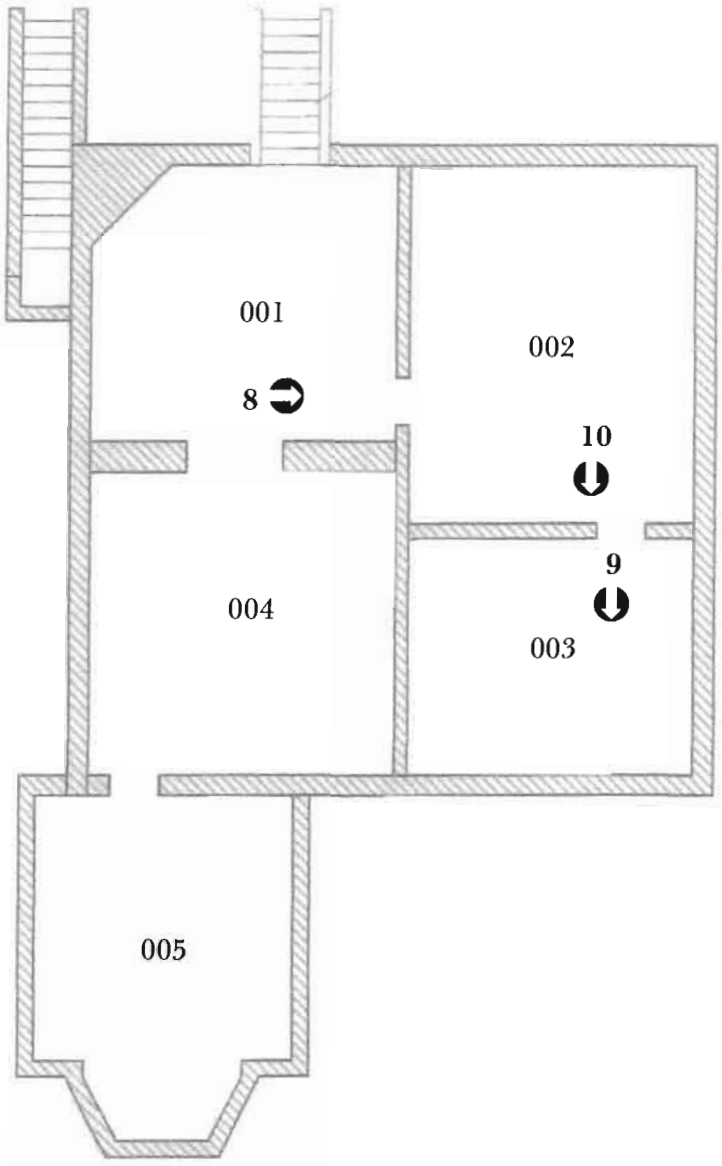
Google earth

feet 1000
meters 500

West Hill
1114 Oxmead Road, Burlington Township
Burlington County, NJ
514741mE, 4433831mN
Latitude and Longitude Coordinates
A: 40.057714, -74.825194
B: 40.054250, -74.821994
C: 40.054045, -74.822267
D: 40.052438, -74.830020
E: 40.052966, -74.830380
F: 40.055629, -74.830660



West Hill
1114 Oxmead Road
Burlington Township, Burlington County, NJ

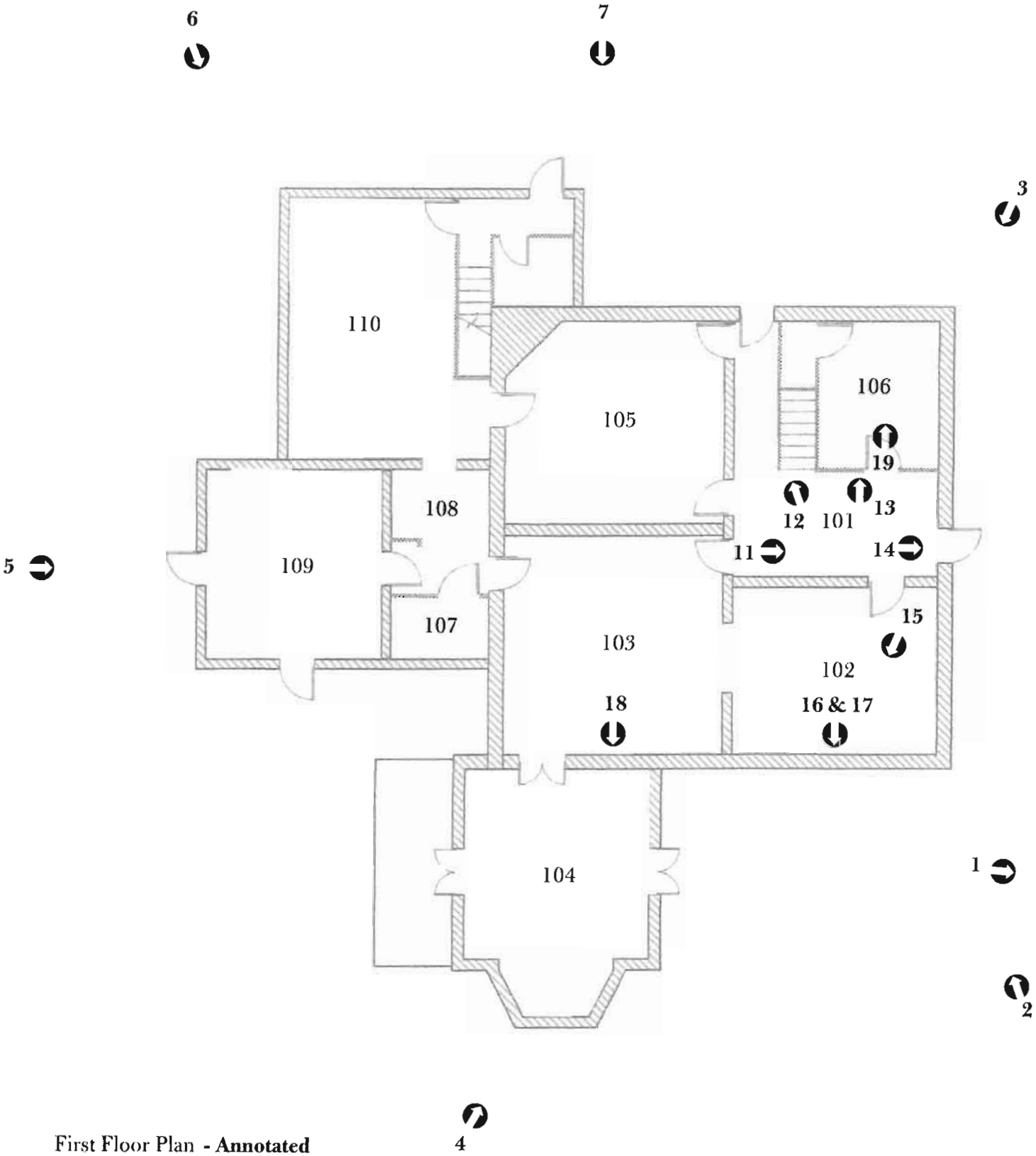


Basement - **Annotated**

Approximate Scale 1" = 12'

Project North

West Hill
1114 Oxmead Road
Burlington Township, Burlington County, NJ

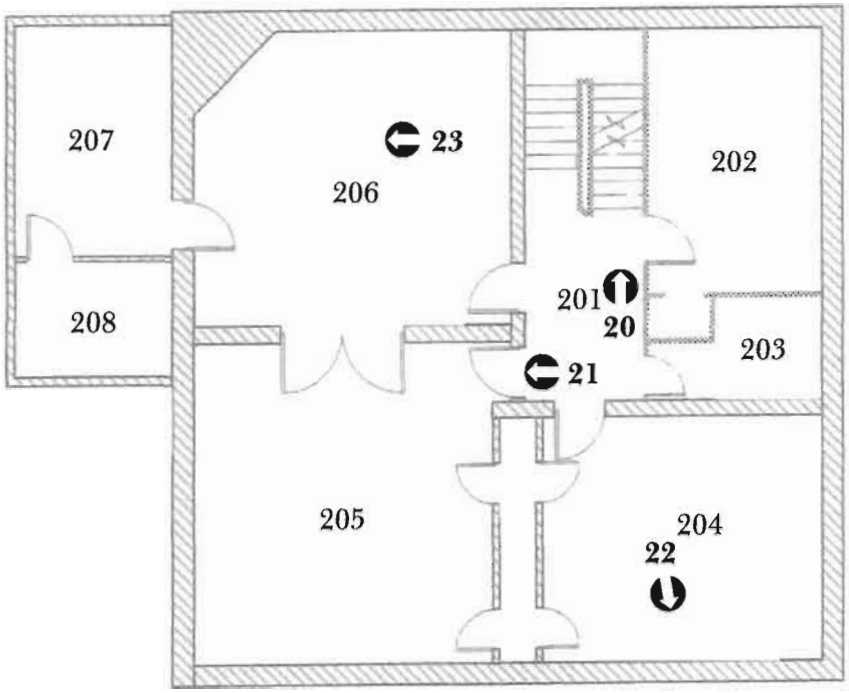


First Floor Plan - **Annotated**

Approximate Scale 1" = 12'

Project North

West Hill
1114 Oxmead Road
Burlington Township, Burlington County, NJ

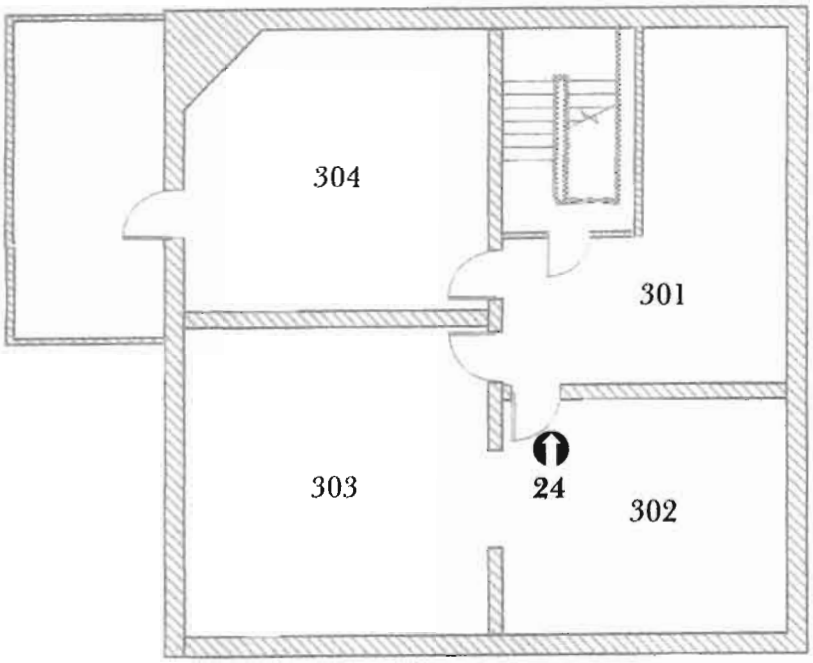


Second Floor Plan - **Annotated**

Approximate Scale 1" = 12'

Project North

West Hill
1114 Oxmead Road
Burlington Township, Burlington County, NJ

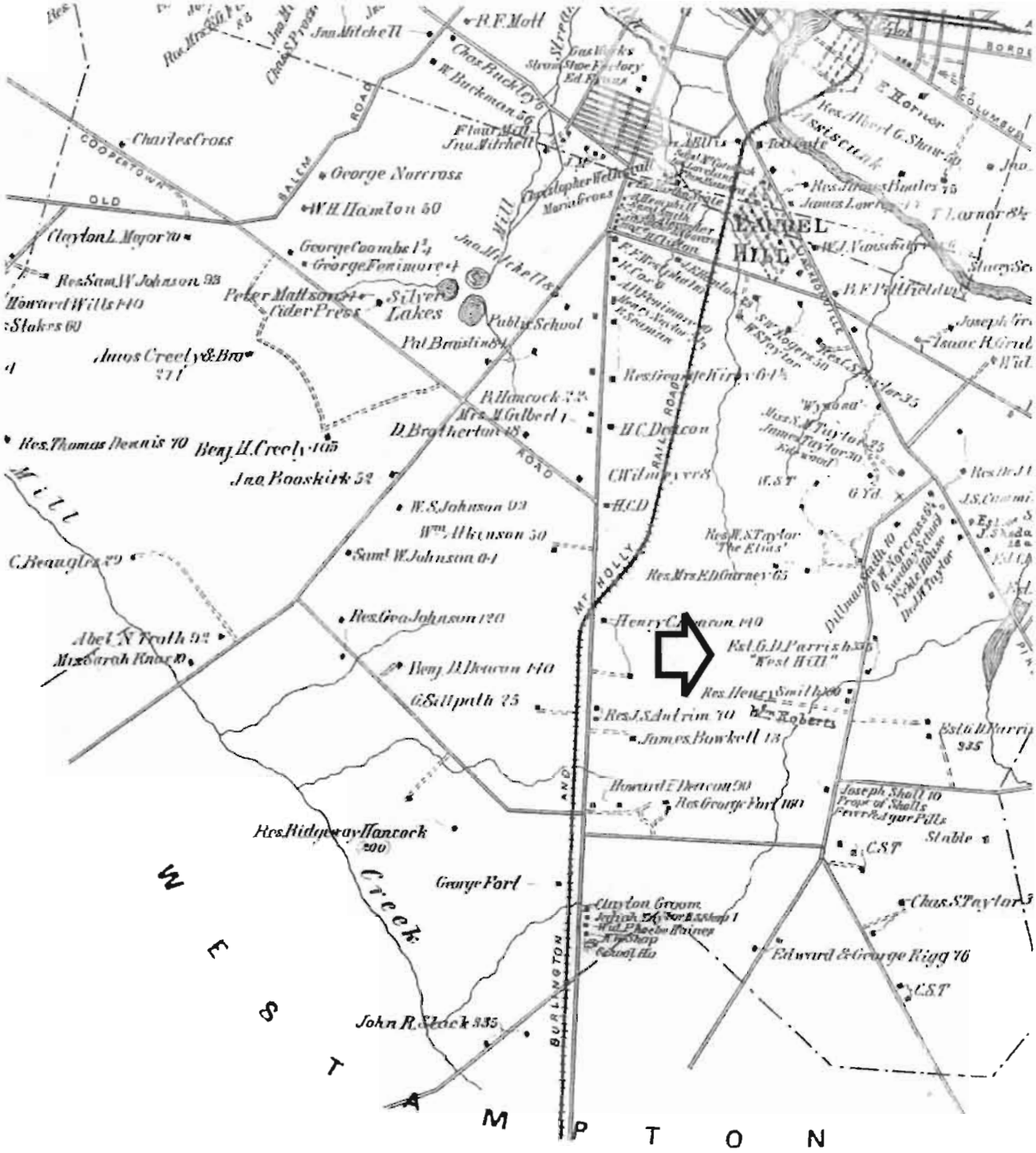


Third Floor Plan - **Annotated**

Approximate Scale 1" = 12'

Project North

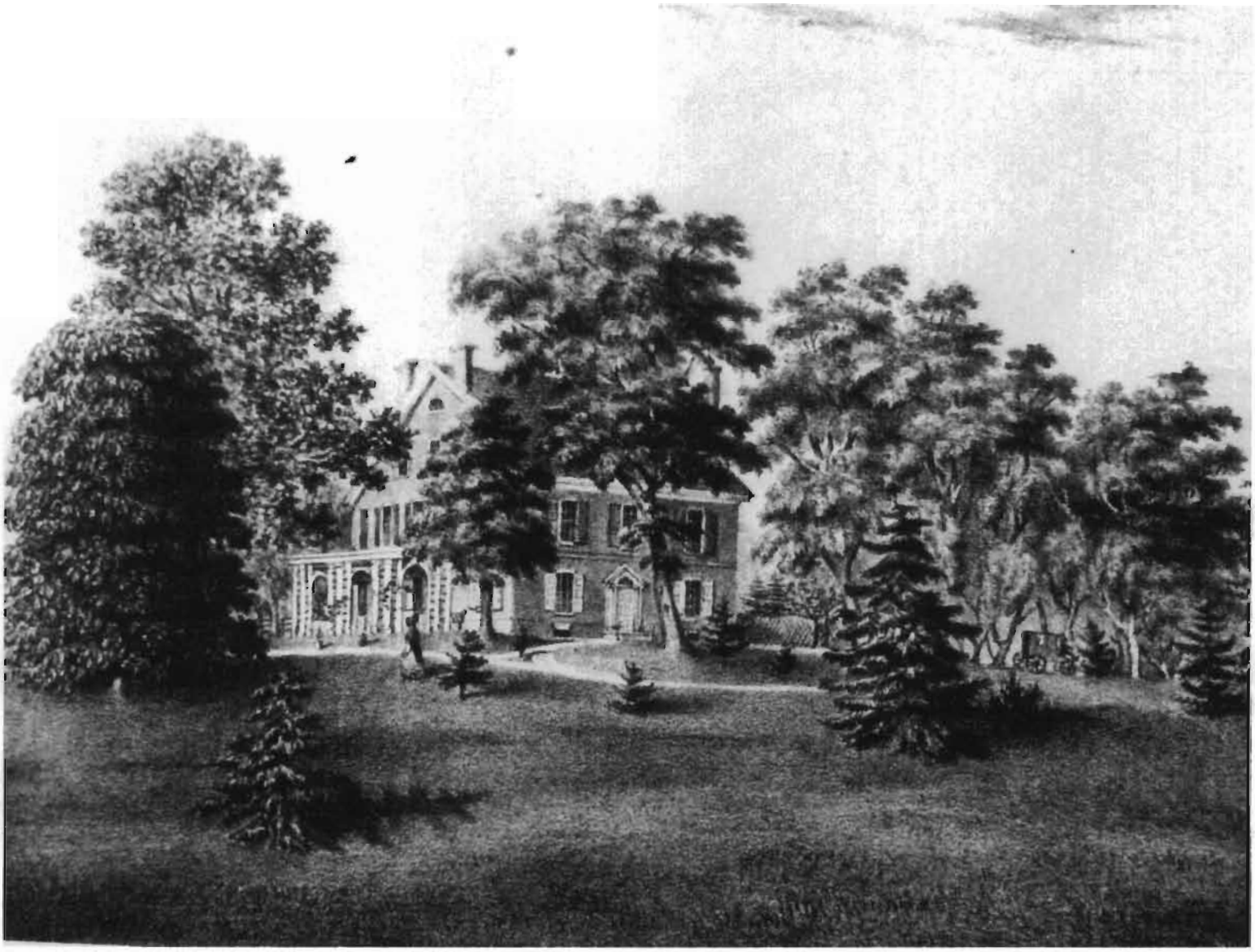
West Hill
1114 Oxmead Road
Burlington Township, Burlington County, NJ



1869

1869 Map of Burlington Township showing West Hill

West Hill
1114 Oxmead Road
Burlington Township, Burlington County, NJ



Undated drawing of West Hill showing a side porch, mature landscaping, a circular drive, and a carriage leaving the house.

West Hill
1114 Oxmead Road
Burlington Township, Burlington County, NJ

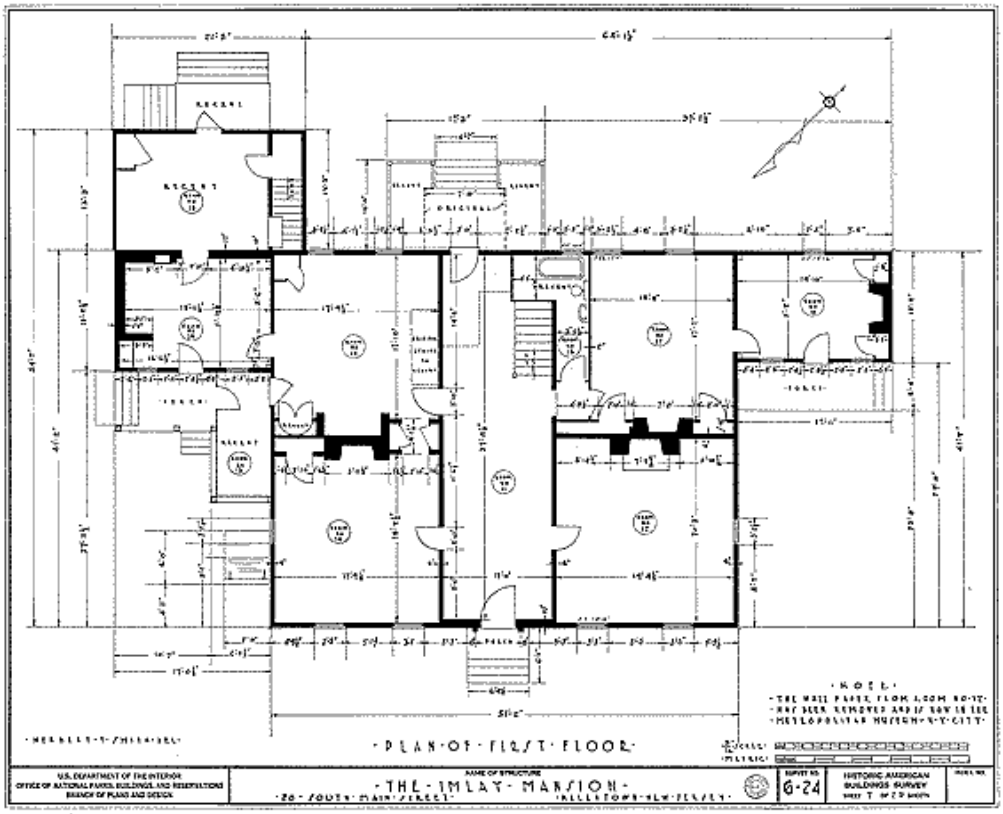
SUSANNA [DILLWYN] EMLEN
Daughter of William Dillwyn and Sarah Logan Smith
Born 3-31-1769 Died 1819

Painting of Susanna Dillwyn Emlen.

West Hill
1114 Oxmead Road
Burlington Township, Burlington County, NJ

Imlay Mansion, Monmouth County, NJ

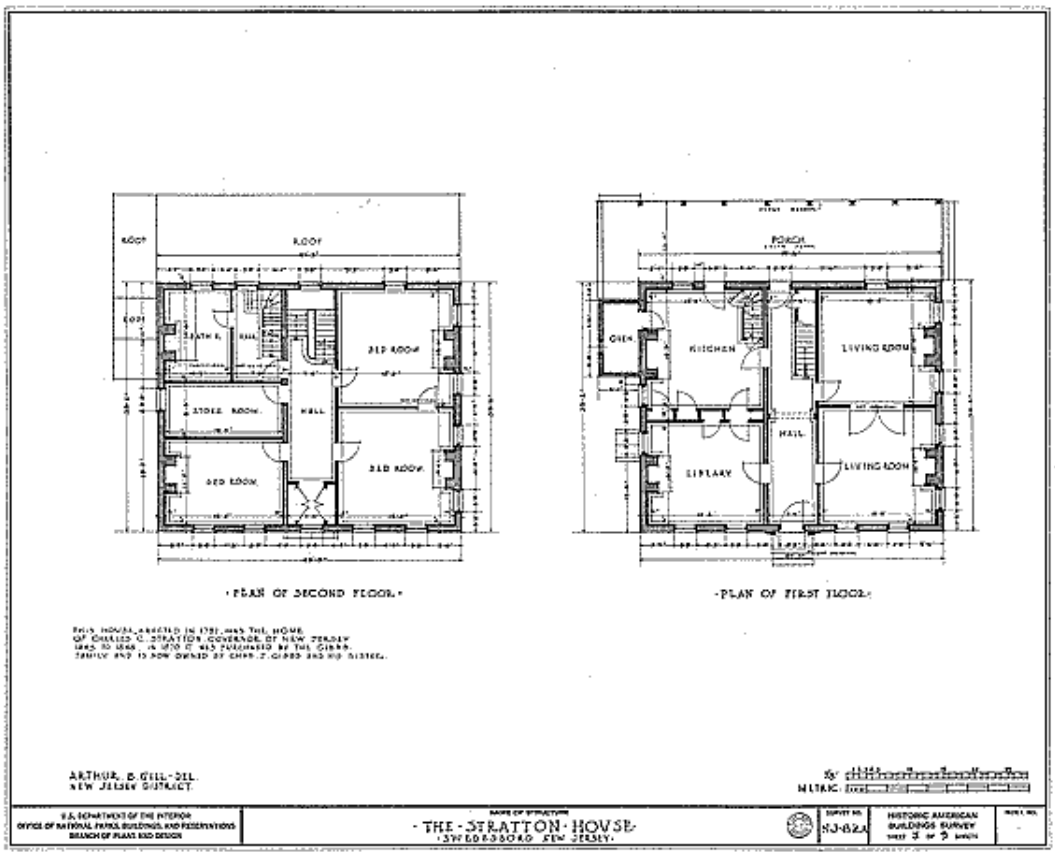
Supplemental Photographs #1 & 2



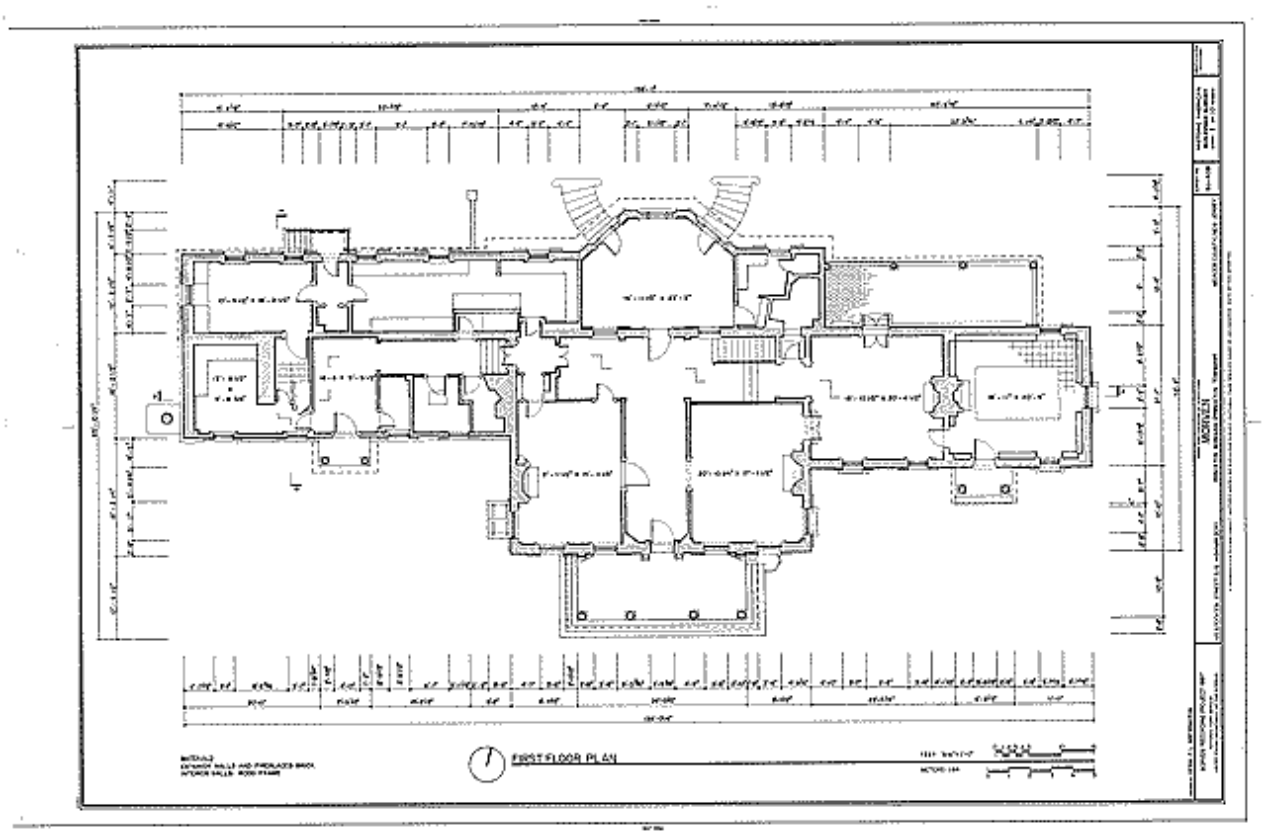
Imlay Mansion, Monmouth County, NJ

Supplemental Photographs #3, 4, & 5

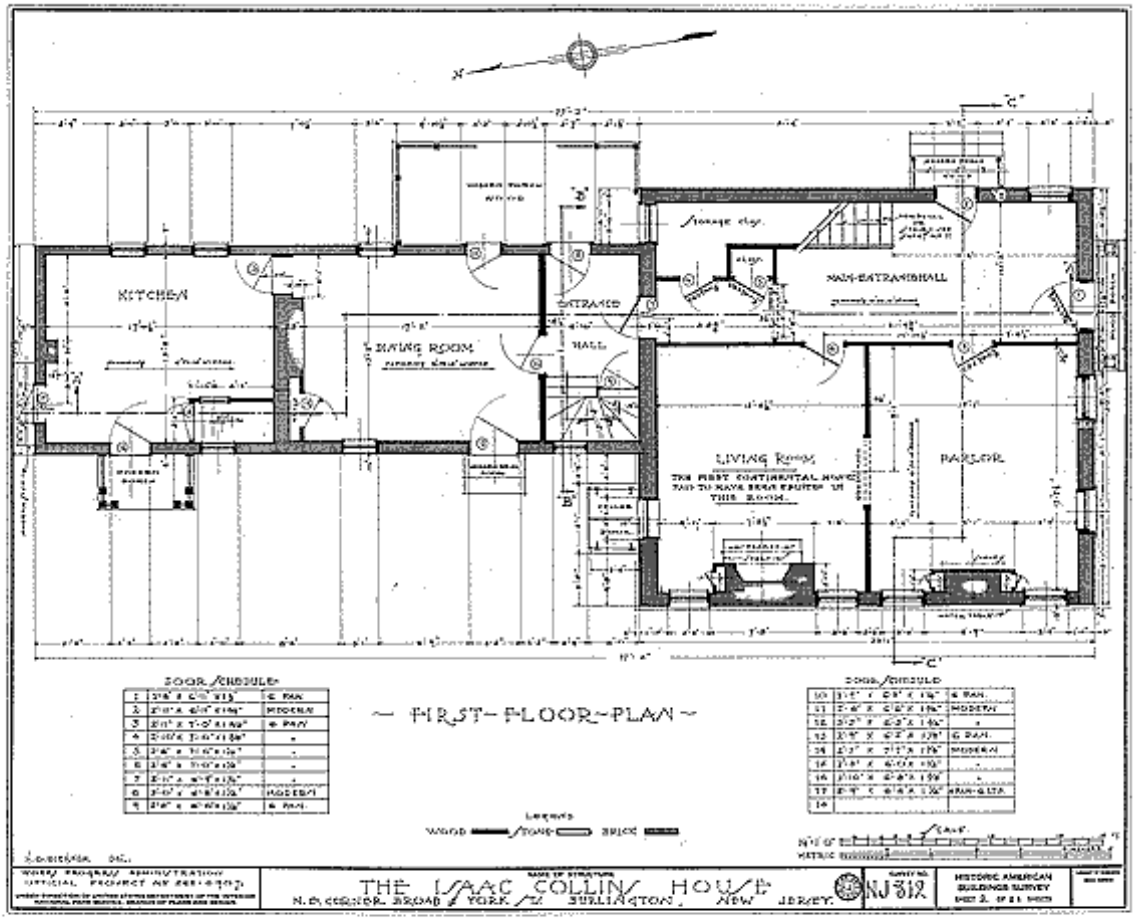
6-82


ROOF
ROOF
ROOF
BATH R.
HALL
BED ROOM
STORE ROOM
HALL
BED ROOM
BED ROOM
PLAN OF SECOND FLOOR
PORCH
OVEN
KITCHEN
LIVING ROOM
HALL
LIBRARY
LIVING ROOM
PLAN OF FIRST FLOOR
ARTHUR B. GILL - DEL.
NEW JERSEY DISTRICT
U.S. DEPARTMENT OF THE INTERIOR
OFFICE OF NATIONAL PARKS, BUILDINGS, AND REFERENCES
BRANCH OF PLANS AND DESIGN
THE STRATTON HOUSE
SWEDESBORO, NEW JERSEY
NJ-82A
HISTORIC AMERICAN BUILDINGS SURVEY

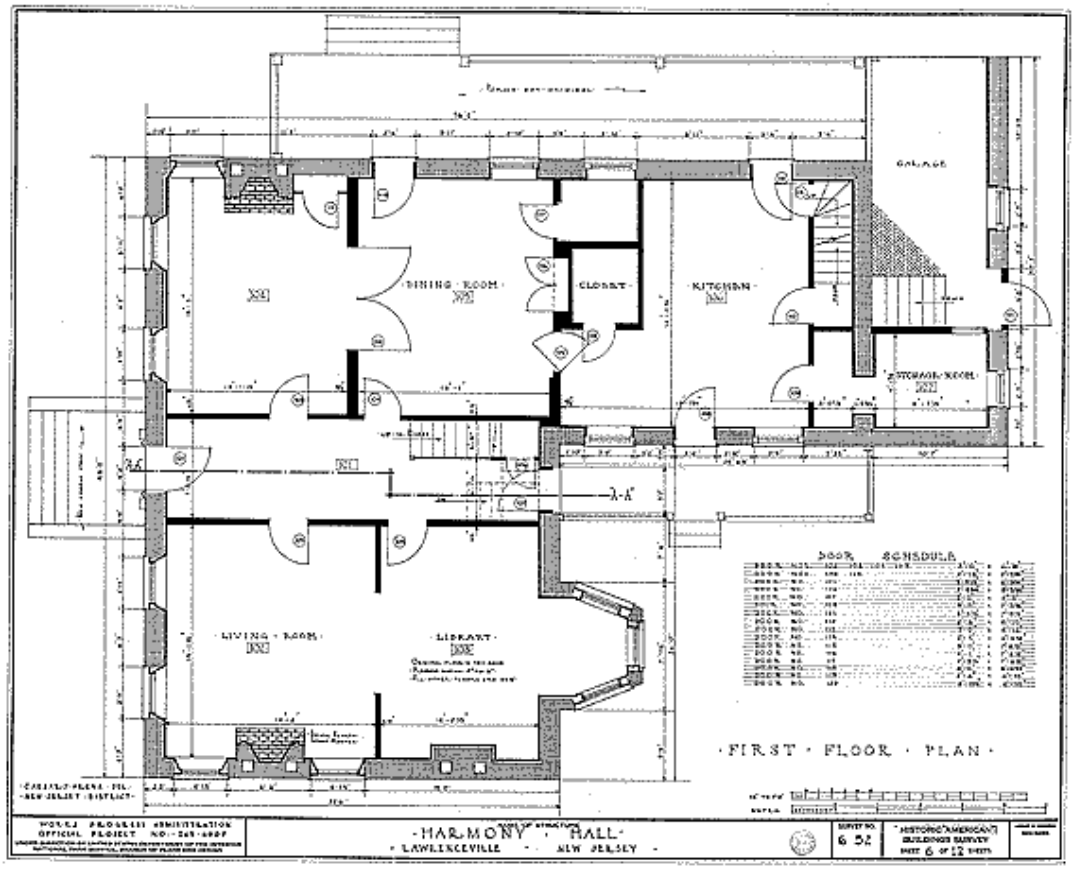
HABS NJ-408-4


FIRST FLOOR PLAN

Joseph Falkinburge House, Cape May County, NJ Supplemental Photographs #10, 11, & 12


KITCHEN
DINING ROOM
ENTRANCE HALL
MAIN-EATRANCEHALL
LIVING ROOM
PARLOR
FIRST-FLOOR-PLAN
DOOR SCHEDULE
WOOD
STONE
BRICK
THE ISAAC COLLINS HOUSE
N.E. CORNER BROAD & YORK ST. BURLINGTON, NEW JERSEY.
NJ-312
HISTORIC AMERICAN BUILDINGS SURVEY

NJ 52


DINING ROOM
CLOSET
KITCHEN
GARAGE
STORAGE ROOM
LIVING ROOM
LIBRARY
DOOR SCHEDULE
FIRST FLOOR PLAN
HARMONY HALL
LAWRENCEVILLE NEW JERSEY
6 52
HISTORIC AMERICAN BUILDINGS SURVEY

FIRE
DEPARTMENT
CONNECTION
FR

NT
ON

WELCOME TO
THE GRAND LODGE OF NEW JERSEY
F & A M
PLEASE PUSH
THE GREY BUTTON ON THE BLACK BOX
TO LET US KNOW YOU'RE HERE
NO SMOKING
NO SMOKING
VIOLATORS ARE SUBJECT TO A FINE

ENTRANCE

DUAL TEMPERATURE RETURN
Current Mayor Daniel J. Reiman's Children's Charity Trust Fund
and Theodore Roosevelt Masonic Lodge #219
a member of the 27th Masonic District
proudly join with
D.A.R.E.
in honoring
M.W. Douglas R. Policastro
Grand Master of Masons
for the State of New Jersey

GL-2

BOX NO.
BOX LOCATION
STOCK NO.
03325