

## WELCOME TO TERRACINA

This house was built in 1850-1851 by Rebecca Lukens for her younger daughter, Isabella Pennock Lukens and Dr. Charles Huston shortly after they were married. The architectural style is known as Country Gothic – a style inspired by the drawings of noted American landscape artist and designer Andrew Jackson Downing. While not exactly typical for this area, the style is typical of its time. We have no record of an architect. The house was apparently designed from a pattern book. Family notes indicate Dr. Huston was enthusiastic about the style and added some of his own ideas.

The chief architectural features include the high-peaked roof, the tall finials on all four roof corners, the recently restored elaborate gingerbread under-hanging the eaves. Notice the leaf-like pattern. Also, notice the gothic-lancet windows on the third floor.

This large porch, which Victorians referred to as a piazza, is duplicated on the north side of the house. People walking or driving by often mistake the lattice work for cast iron. It is all wood, and most of it is the original woodwork.

A major restoration project was the replacement of the deteriorated stucco. The main structure of the house is stone and was always stuccoed. The grayish-white color of the new stucco was determined by mortar analysis which indicated this color as original.

The Gibbons house, located directly across First Avenue, was built in the early 1840s for Rebecca Lukens' older daughter Martha and her husband Abram Gibbons. It is now the home of the VFW and has undergone extensive changes since being built.

Terracina, however, has experienced no major architectural alterations and is largely intact. Only minor changes have been made since it was built more than 150 years ago. In the 1860s and 1870s, Dr. and Mrs. Huston added a bay on the south side and an extension to the summer kitchen. The house appears as it would have when the Hustons lived here. Stewart Huston's wife, Harriett, was the last Huston to live here in 1985.



## TERRACINA FOYER

This grand foyer of Terracina served as both entrance and reception hall. The floor here seems to catch everyone's eye. It is parquet, a form of decoration, which became fashionable in the late Victorian period. It is a change from the original that the Hustons made when they lived here. The original floor was random ordinary pine, as in the other rooms. This floor, made of alternating strips of 1/4-inch thick oak and walnut, was laid on top of the pine. A light sanding restored the parquet to its original appearance.

The front doors, along with many other fittings in the house had been painted white. The Graystone Society restored the doors and chair rail to their original walnut appearance.

The chandelier is a gas fixture of the late 1870s acquired by the Graystone Society. The large pictures on either side are of Isaac Pennock and his wife, Martha Webb Pennock.

The clock dates to about 1900. It was willed to the Graystone Society by the late Mrs. Willard Fohl, who acquired it from her father, Dr. Artemis Carmichael – a prominent Coatesville physician and former mayor. It was refinished and the mechanism returned to working order.

To the right is one of the few photographic portraits known of Rebecca. Above it is the 1994 proclamation from Gov. Casey on the occasion of the 200th anniversary of Rebecca's birth in 1794.

The painting at the rear of the hall is a typical 19th-century American landscape. It was done by Thomas Hill, a British-born artist who became famous for paintings of mountain scenery of the Sierra Nevada and particularly at Yosemite National Park. This painting of Yosemite belonged to Stewart Huston – the last direct descendent of Rebecca to live here. Mr. Huston was anxious that this painting remain in Coatesville and specifically willed it to stay with the house.



## TERRACINA LIBRARY

The library is the smallest of the four major first floor rooms. Notice that the floor is the original random-width pine and quite a contrast to the parquet in the hall.

The most impressive feature here is the chandelier. This gasolier is original to the house and dates to the 1850s. It has been restored to its Victorian appearance with appropriate period globes. We think this chandelier was made by Cornelius of Philadelphia, who was the most famous maker of these gasoliers. Especially important are the original hanging chains which were common to this type of fixture but which were usually lost over the years.

The walnut bookcases were probably added late in the 1870s and subsequently painted. The paint was later removed and the bookcases were restored to their original walnut finish. The current windows also were installed around 1900.

I call your attention to the pictures in this room. There are two pictures here of Rebecca Lukens and Dr. Charles Lukens. The larger picture of Rebecca in her late years is a modern painting done from the photograph in the hall.

The large handsome Victorian portrait on the rear wall is Dr. Charles Huston in his late years. Dr. Huston lived in this house until his death in 1897. This portrait was the property of Dr. Huston's grandson, Charles Lukens Huston, Jr., and it had hung for many years in the President's office at Lukens. The company donated the picture to the Graystone Society along with the flanking pictures of Dr. Huston's two sons, who succeeded him in the management of the business. They are A. F. Huston, on the left, and Charles Lukens Huston, on the right.

The lower portrait over the bookcase is of Abram Gibbons, a partner in the iron business with Doctor Huston. In 1857 he was a Founder and became the first President of the Bank of Chester Valley, known today as Willow Financial.

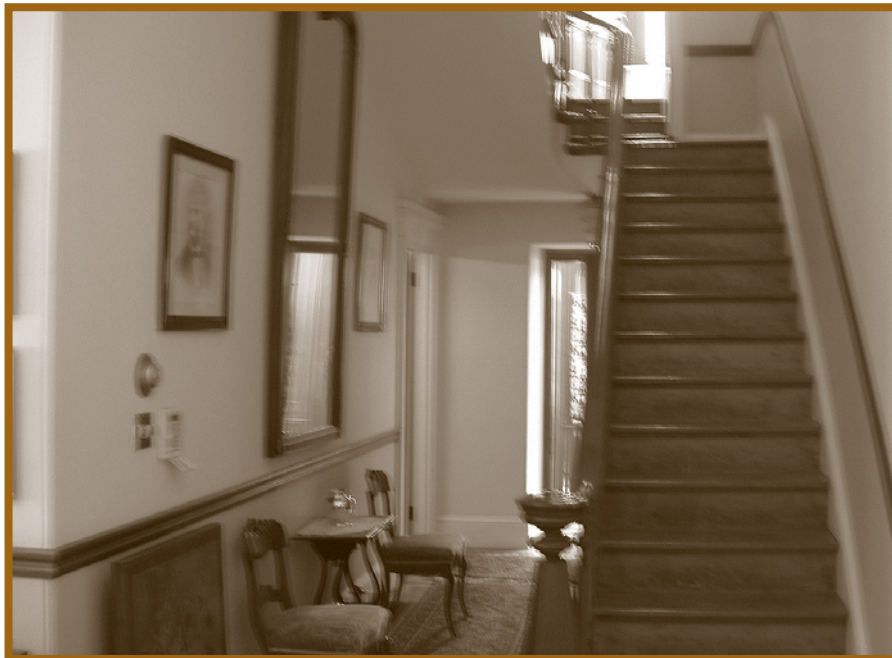
The items in the bookcase are part of Stewart Huston's collection of miniature figurines. These are all French military heroes with one notable exception. the Scottish officer with kilts and tartan was close to Stewart's heart.



## TERRACINA HALLWAY

You will pass through a hallway on your way to the parlor. Pause in the hallway to note two things: the entry on the side of the house is through a bay that was added about 1875. It was designed to accommodate a garden entrance on the first floor and a bathroom on the second floor. In modern times, the first-floor bay was converted to a powder room. Here, too, paint was removed from the windows, woodwork, and the Victorian hardware.

If you look up, you can see the full sweep of this great flight of steps that runs to the third floor. This also had been painted. During the restoration the paint was painstakingly removed and the walnut balusters were taken out, carefully cleaned and reinstalled. The pictures you see to your right are Isabella Huston and her husband Dr. Charles Huston in their later years.



## TERRACINA FORMAL PARLOR

Welcome to the parlor. The furnishings in This largest and grandest room belonged to the Huston family. Stewart Huston's will provided that items from his collection were to be placed in this room. There are no records to prove they belonged to his grandparents. However, the Empire Period sofa did belong to Rebecca Lukens.

Chandeliers often dominated great Victorian rooms. Although original to the house, this chandelier was not added until the 1870s Renaissance Revival period. The chandelier, which has been rewired and restored to its original color, is painted cast iron. Under certain lighting it look like wood. Graystone installed the two sconces to replace the missing originals. They are not a complete match to the chandelier, but very close. Also note the elaborate plaster work, including the feather designs above the chandelier.

The portraits on the rear wall are of Isabella Lukens Huston and Dr. Charles Huston in their younger years. Isabella Huston is remembered for working with local families and on community needs. An author herself, Isabella was the founder of Coatesville's first library, which stood on the former site of Devitt's Hardware. Isabella wrote a book of European travel memories and one of poetry, called Autumn Leaves. Both books are Chester County collectibles today.

Dr. Charles Huston's father, Dr. Robert Mendenhall Huston, was chief of staff at Jefferson Hospital. Charles went to Jefferson Medical College, the University of Pennsylvania, and Europe. He was given probably the best medical education then available. After marrying Isabella and moving to Coatesville, however, Charles gave up his medical practice and entered the iron business with his wife's family,

Dr. Huston used his scientific training to develop steel plate and metallurgical standards, for which he earned an international reputation. During his tenure, the company made the transition from a small rolling mill to a modern steel mill. When he died in 1897, he left a much larger company which melted its own steel. Rolling capacity was vastly increased, and a number of fabrication projects were underway.



The rosewood bookcase in the corner and the handsome French-style cabriole-leg side table belonged to Stewart Huston.

The portraits of the two boys in Scottish costume are part of a set of four Stewart family pictures. These boys, who lived in Mobile, Alabama, were cousins of Stewart Huston's mother. Their father, Roger Stewart, was a successful sea merchant and cotton broker before the Civil War. The mother, Isabella, hangs here over the console side table.

## TERRACINA REAR PARLOR

The rear parlor of Terracina is a cozy room, especially on late winter afternoons when the sun shines in the west side windows. This room is slightly smaller than the front parlor and less formal. It does not have the elaborate ceiling plaster work, but it does have ornate flooring. This is another example of parquet work laid over the original flooring, probably in the 1870s. The large chandelier is a Victorian gas fixture, but it is not original to the house. It is a period piece acquired by the Graystone Society.

In the front parlor you heard about the Stewart family that was related by marriage to the Hustons. Roger Stewart, the sea merchant and Alabama cotton broker, owned an estate outside of Mobile called Stewartfield. The portraits of himself and his family graced that house. In later years, Stewart Huston acquired the paintings and brought them here. They were not here when Graystone acquired the property, but were returned by the Huston family.

The portrait over the piano of the two girls is a companion piece to the painting of their two brothers in the front parlor. These were done in Mobile in 1851. There is also a picture of the four children as teenagers.

The piano is called a square grand. These were popular in the mid- to late-19th century. It was donated by a family in upstate Pennsylvania.

While the furniture in this room is 1860s to 1870s Victorian, it is not original to the house, but was acquired from another old Coatesville home.

The mantelpiece is slate painted to look like marble. This is known as faux marble. The sconces in this room were also added to replace the missing originals.

The cabinets in this room hold memorabilia of Stewart Huston. The oval portrait over the door is of Stewart Huston.



## TERRACINA DINING ROOM

This dining room woodwork is walnut and pine. Originally, a service staircase took up one corner of this room, and the woodwork was pine. The service staircase was removed around 1900, the room was made larger, and new woodwork was added. The new woodwork, mantelpiece, chair rails, windows, and window sash are all walnut. The remaining pine wood was stained to look like walnut. As time and tastes changed, the woodwork was painted and repainted. Most recently it was blue. This floor was laid on top of the original boards when the room was expanded. The Graystone Society has restored the room to its turn-of-the-century appearance.

The chandelier, which belonged to Stewart Huston, is from the 1850s, but we don't know if it was in this home in the 1850s.

The wallpaper in this room is an authentic Victorian pattern. We do not know what was here originally. This Gothic pattern was picked because it seems compatible with the design of the house. Note the sample of stenciling at the top of the wall. During restoration, workers discovered remnants of stenciling around some of the upper levels of the room. Paint analysis indicated that the room had originally been wallpapered. Later, the wallpapers was removed, a fresh skim coat of plaster was put on the walls, and then the stencil design was applied.

The elaborate flower tapestry embroidery is a tremendous piece of Victorian artwork. In his will, Stewart Huston indicated he wanted the mirror to remain in this house over the fireplace.

As fashions changed, the stenciling was covered with wallpaper. The architect felt that while stenciling was not part of the original 1850s decoration, it probably dates to the 1880s. He suggested a sample be kept so visitors could see another period and a change of taste and style. The best sample was preserved.

The walnut table and walnut sideboard with the marble top dates from the 1870s. The mirror, which had been painted white, was brought down from upstairs and restored to walnut.



## TERRACINA KITCHEN/SUMMER KITCHEN

This is obviously not an antique kitchen of the mid-19th century, but a mid-20th century kitchen. It was completely remodeled about 1965, and the Graystone Society is glad to have a practical, workable kitchen. It comes in handy for functions, and there are no plans to restore it to a mid-19th century kitchen at this time.

From here you will exit through what was a summer kitchen, probably added in the 1870s. It has been restored to what was perceived to have been a Summer Kitchen. In later years it became a storage area.



It was given a complete rebuilding and restoration to serve as a gift shop and display room.





## TERRACINA GROUNDS

As we walk around the perimeter of the house, let me call your attention to the out-buildings which are part of this historic complex. These include the original barn site, a tenant house, a root cellar, and the outhouse. Also on this side of the house at the rear of this property is a giant sycamore with seven branches which have become trunks. And toward the front of the house is a magnificent linden tree.

Notice the bay which was added to the house about 1875. It is different in architecture. It is a Renaissance Revival style which blended well with the Country Gothic.

