Historic Architecture Program
Northeast Region

Clemson University
3 1604 015 795 497

# GENERAL PHILIP SCHUYLER HOUSE

## Saratoga National Historical Park
## Schuylerville, New York

PUBLIC DOCUMENTS
DEPOSITORY ITEM
FEB 04 2004
CLEMSON
LIBRARY

## Historic Structure Report
## Volume 2

Digitized by the Internet Archive
in 2012 with funding from
LYRASIS Members and Sloan Foundation

http://archive.org/details/historicstructur00toga

# GENERAL PHILIP SCHUYLER HOUSE

# HISTORIC STRUCTURE REPORT

**Saratoga National Historical Park**
**Schuylerville, New York**

**Volume 2 of 2**

**By**

**Maureen K. Phillips**

**Historic Architecture Program**
**Northeast Region, National Park Service**
**U.S. Department of the Interior**
**Lowell, Massachusetts**

**2003**

# CONTENTS

## VOLUME I

LIST OF FIGURES AND CREDITS ..... 3

I. INTRODUCTION ..... 17

PREFACE ..... 19

ADMINISTRATIVE DATA ..... 20

Basic Data ..... 20
Cultural Resource Data ..... 20
Proposed Uses and Treatments ..... 21

EXECUTIVE SUMMARY ..... 22

Project Background and Scope ..... 22
Historical Context ..... 23
Summary of Research and Investigative Findings ..... 24
Conjectural Chronology of Physical Evolution ..... 28
Character-Defining Features ..... 31
Recommendations for Treatment and Use ..... 31

II. HISTORICAL BACKGROUND AND CONTEXT ..... 33

SCHUYLER FAMILY OWNERSHIP: 1777-1837 ..... 35

General Philip Schuyler and the Saratoga Estate ..... 35
General Schuyler and John Bradstreet Schuyler: 1787-1804 ..... 38
Philip Schuyler II: 1804-1837 ..... 40

STROVER/LOWBER FAMILY AND THE NATIONAL PARK SERVICE: 1839-PRESENT ..... 42

Strover/Lowber Family Ownership: 1839-1950 ..... 42
National Park Service: 1950-Present ..... 44

III. PHYSICAL EVOLUTION ..... 59

MAIN HOUSE: 1777 ..... 61

Overview ..... 61

Documentary Evidence of Construction ..... 61

Structural Features ..... 65

Framing ..... 65
Foundation ..... 65

Exterior Features ..... 67

General Information ..... 67
Walls ..... 67
Doorways ..... 67
Windows ..... 68
Roof ..... 68
Chimneys ..... 68
Gutters ..... 69

Interior Features ..... 69

General Information ..... 69
Flooring ..... 70
Walls ..... 71
Doorways ..... 72
Windows ..... 74
Ceilings ..... 74
Staircase ..... 74
Fireplaces ..... 75
Other Features ..... 75

KITCHEN WING: CIRCA 1780 ..... 81

Overview ..... 81
Structural Features ..... 81
Exterior Features ..... 82
Interior Features ..... 83

RENOVATIONS FOR JOHN BRADSTREET SCHUYLER: 1787 ..... 89

Overview ..... 89
Documentary Evidence ..... 89
Exterior Features ..... 90
Interior Features ..... 95

REMODELING CIRCA 1815 ..... 100

Overview ..... 100
Description of Alterations ..... 102

ALTERATIONS 1815-1950 ..... 109

NATIONAL PARK SERVICE OWNERSHIP ..... 110

The Period 1950 -1955 ..... 110
The 1955-1964 Restoration ..... 110
The Period 1964-Present ..... 114

IV. PHYSICAL DESCRIPTION ..... 189

DESCRIPTION OF EXTERIOR FEATURES ..... 191

Overview ..... 193

Exterior Features Charts ..... 194

Doorways ..... 195
Porches/Stoops ..... 196
Windows ..... 197
Roofs and Drainage ..... 201

DESCRIPTION OF INTERIOR FEATURES....229

Overview....231

Cellar Story....232

Cellar Hall (Room 001)....232
Cellar Storage Room (Room 002)....239
Food Storage Room (Room 003)....243
Cellar Kitchen (Room 004)....246

First Story....253

Reception Hall (Room 101)....253
Parlor (Room 102)....260
Dining Room (Room 103)....266
Father's Office (Room 104)....273
Kitchen (Room 105)....277
Kitchen Storage Room (Room 106)....285
Kitchen Hall (Room 107)....288

Second Story....291

Second-Story Hall (Room 201)....291
South Chamber (Room 202)....297
Hall Chamber (Room 203) and Storeroom (Room 204)....306
North Chamber – Mother's Room (Room 205)....310
Second-Story Kitchen Hall (Room 206)....318
South Servant's Room (Room 207)....324
North Servant's Room (Room 208)....329
East Servants' Room (Room 209)....334
South Attic Room (Room 301)....340
North Attic Room (Room 302)....345

V. CHARACTER-DEFINING FEATURES AND RECOMMENDATIONS....349

CHARACTER - DEFINING FEATURES....351

RECOMMENDATIONS....354

VI. BIBLIOGRAPHY....355

## VOLUME 2

VII. APPENDICES ..... 3

APPENDIX A. 1950 First- and Second-Floor Plans: "Philip Schuyler House Rehabilitation – Building As Measured July 1950" ..... 5

APPENDIX B. 1956 Measured Drawings: "Conditions Before 1956 Restoration – General Schuyler House, Schuylerville, N.Y." ..... 9

APPENDIX C. Circa-1956 Measured Drawings: "General Philip Schuyler House Kitchen" ..... 27

APPENDIX D. 1958 Measured Drawings: "Preliminary Study for Restoration – General Schuyler House, Saratoga National Historical Park" ..... 33

APPENDIX E. 1959 Measured Drawings: "Restoration of the General Philip Schuyler House, Saratoga National Historical Park" ..... 37

APPENDIX F. 1956-1960 Measured Drawings – Mantels: "General Philip Schuyler House, Saratoga National Historical Park" ..... 47

APPENDIX G. 1956-1963 Miscellaneous Drawings: General Philip Schuyler House, Saratoga National Historical Park ..... 53

*Proposed Stairway Detail (1956)* ..... 55

*Structural Features and Excavations in and around Schuyler House(1950)* ..... 56

*Kitchen Restoration (Circa 1963)* ..... 57

*Hinge for First-Story Doors (1956)* ..... 58

*Wrought Iron Hinge and Pintle (1960)* ..... 59

APPENDIX H. 2002 Annotated Plans – Schuyler House: Saratoga National Historical Park ..... 61

APPENDIX I. Molding Profiles ..... 67

APPENDIX J. Mortar Analysis ..... 85

APPENDIX K. Nail Analysis ..... 97

APPENDIX L. Finishes Analysis ..... 101

APPENDIX M. Wallpaper Analysis ..... 157

# VOLUME 2

# VII. APPENDICES

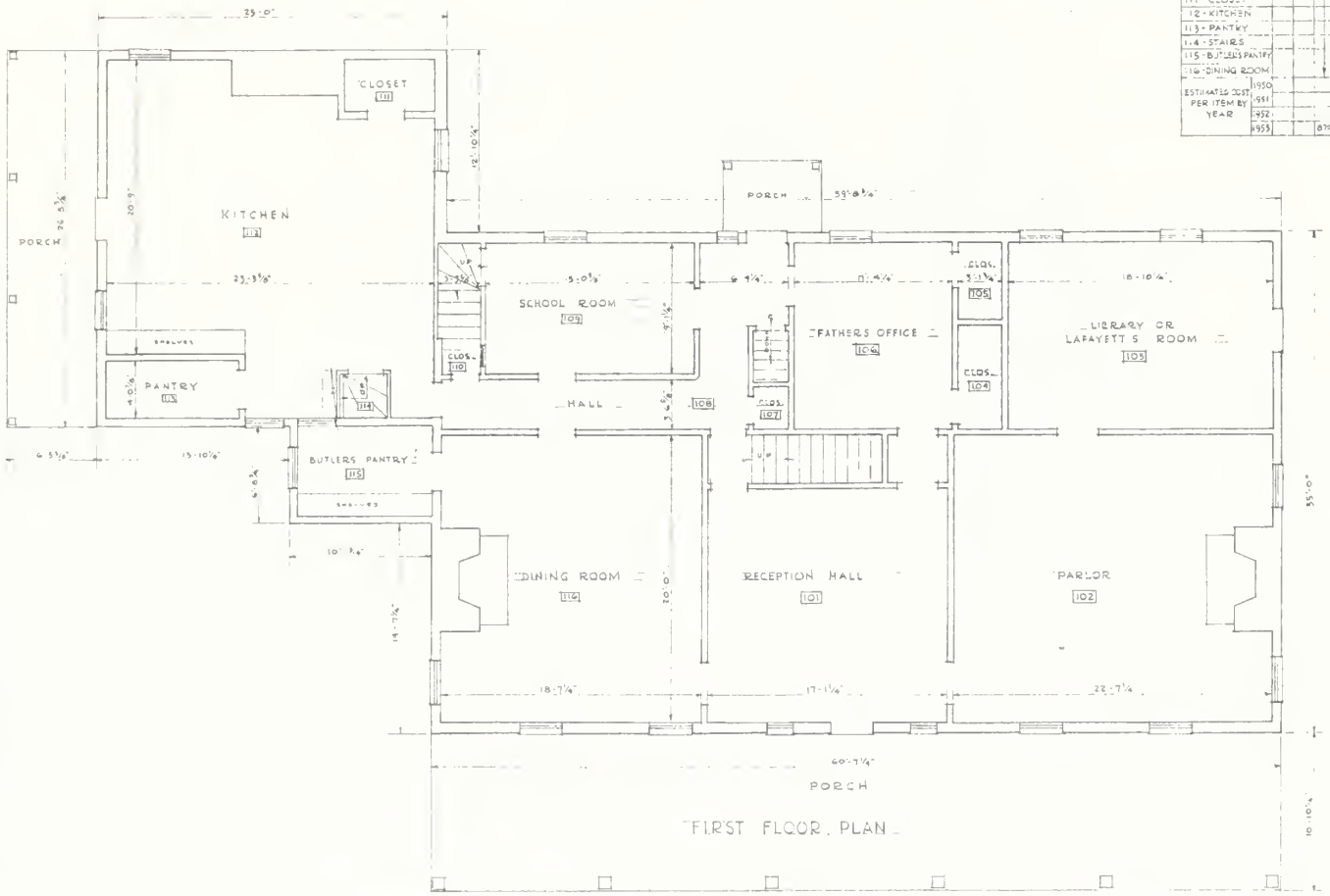
# APPENDIX A

♦

## 1950 First- and Second-Floor Plans: "Philip Schuyler House Rehabilitation – Building as Measured July 1950"

♦

*National Park Service*
*Planning and Construction Division*




BASIC DATA. FIELD DIMENSIONS FROM SUPERINTENDENT JULY 6 1950

## TIME AND COST SCHEDULE OF WORK

### INTERIOR

| SPACE | | ELECT. SERVICE AND WIRING | ELECT. FIXTURES | HEATING SYSTEM | RADIATION | METAL LATH | PLASTER | PAINTING | WALLPAPER RESTORATION | WINDOWS | WEATHER-STRIPPING | MILL WORK | HARDWARE | FLOOR REPAIR | FLOOR FINISH | MISCELLANEOUS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 101 - RECPT HALL | | | | | | | | | 1951 | | | | | | | |
| 102 - PARLOR | | | | | | | | | 52-53 | 1950 | | | | | | |
| 103 - LIBRARY | | | | | | | | | | | | | | | | |
| 104 - CLOSET | | | | | | | | | | | | | | | | |
| 105 - CLOSET | | | | | | | 1952 | | | | | | | | | |
| 106 - FATHERS ROOM | | | | | | | | | | | | | | | | |
| 107 - CLOSET | | | | | | | | | | | | | | | | |
| 108 - HALL | | | | | | | | | | | | 52-55 | 1955 | 1953 | 1953 | 1953 |
| 109 - SCHOOL ROOM | | | | 1953 | 1953 | | | | | 1951 | 51-52 | | | | | |
| 110 - CLOSET | | | | | | | | | | | | | | | | |
| 111 - CLOSET | | | | | | | | | | | | | | | | |
| 112 - KITCHEN | | | | | | | 1952 | 1953 | | | | | | | | |
| 113 - PANTRY | | | | | | | | | | | | | | | | |
| 114 - STAIRS | | | | | | | | | | | | | | | | |
| 115 - BUTLER'S PANTRY | | | | | | | | | | | | | | | | |
| 116 - DINING ROOM | | | | | | | | | | 1954 | | | | | | |
| ESTIMATES COST PER ITEM BY YEAR | 1950 | | | | | | | | | | 54 | | | | | 37 |
| | 1951 | | | | | | | | | | 450 | 250 | | | | 100 |
| | 1952 | | | | | | 370 | 400 | 600 | | | | 100 | | | 100 |
| | 1953 | | | 8700 | 1020 | | | 600 | 500 | | 250 | 100 | 100 | 300 | 1000 | 100 |

### EXTERIOR

| SPACE | | FOUNDATION | GRADE DRAINAGE | PAINTING | ROOF REPAIR | RESHINGLING | REPAIR & REPOINT CHIMNEYS | CARTON WORK | CHIMNEY TOPS | TOTAL |
|---|---|---|---|---|---|---|---|---|---|---|
| ESTIMATES COST PER ITEM BY YEAR | 1950 | | 104 | 144 | 174 | | 232 | 125 | 4 | 3,500 |
| | 1951 | 500 | 250 | 1000 | | 700 | 500 | | | 3,500 |
| | 1952 | 500 | 100 | 1000 | 400 | 700 | 200 | | | 4,300 |
| | 1953 | 2000 | | 1200 | 2403 | | | 700 | | 18,970 |

ESTIMATES TOTAL TO COMPLETE 30,270

NOTES

1. NO NOTATION ON CHART INDICATES THAT NO WORK IS REQUIRED
2. 1950 WORK DONE EN JWS ACTUAL COST.

## CURRENT SUMMARY

| | 1950 | 1951 | 1952 | 1953 |
|---|---|---|---|---|
| BALANCE FORWARD | | | | |
| ALLOTMENT (STABIL. OF HIST. STRUCT.) | 2000 | 4,000 | 4,700 | |
| REGION ONE RESERVE | 1,300 | | | |
| APEM FUND | 200 | | | |
| TOTAL | 3,500 | | | |
| AMOUNT EXPENDED | 3,500 | | | |
| BALANCE | | | | |

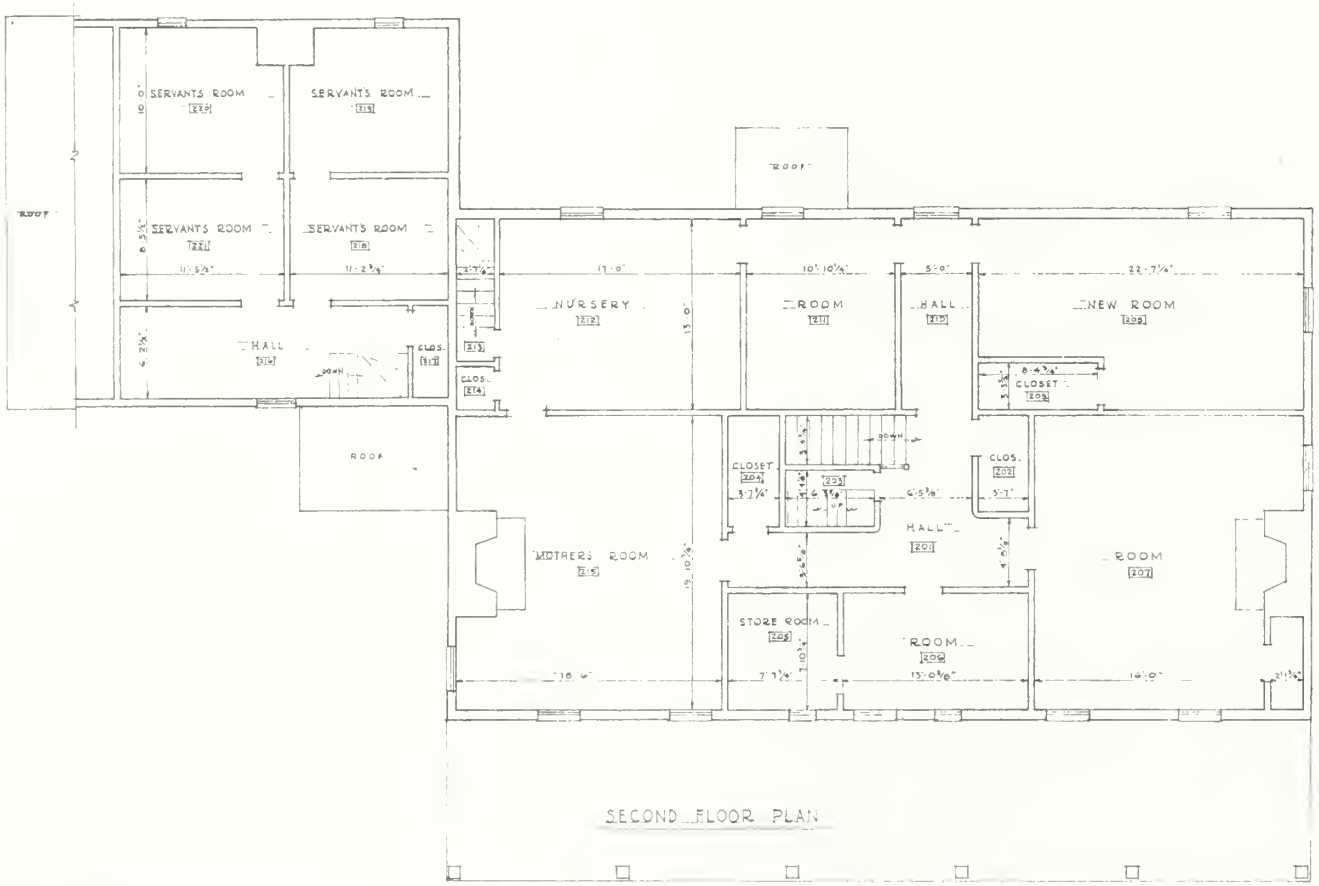
BUILDING AS MEASURED JULY 1950

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
PLANNING AND CONSTRUCTION DIVISION
PREPARED BY
REGIONAL
OFFICE

PHILIP SCHUYLER HOUSE - REHABILITATION
NAME OF JOB
STILLWATER, NEW YORK
LOCATION
SARATOGA NATIONAL HISTORIC PARK
NAME OF AREA

REGION 1
P.P. NO.
SHEET 1 OF 2
DRAWING NO. NHP-SAR 7010
DATE JULY 1950

DRAWN BY
DATE
SUPERINTENDENT
ARCHITECT
LANDSCAPE ARCHITECT
ENGINEER
ASST. REGIONAL DIRECTOR
REGIONAL DIRECTOR
REVIEWED




SECOND FLOOR PLAN

BASIC DATA FIELD DIMENSIONS FROM SUPERINTENDENT JULY 5, 1950

TIME AND COST SCHEDULE OF WORK

| SPACE | ELECT CONDUIT AND WIRING | ELECT FIXTURES | HEATING SYSTEM | INSULATION | METAL LATH | PLASTER | PAINTING | BUILDING FOR RESTORATION | WINDOWS | WEATHER STRIPPING | MILLWORK | HARDWARE | FLOOR REPAIR | FLOOR FINISH | TOTAL |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 201-HALL | | | | | | | | | | | | | | | |
| 202-CLOSET | | | | | | | | | | | | | | | |
| 203-STAIR CLOS. | | | | | | | | | | | | | | | |
| 204-CLOSET | | | | | | | | | | | | | | | |
| 205-STORE ROOM | | | | | | | | | | | | | | | |
| 206-ROOM | | | | | | 1952 | | | | | | | | | |
| 207-ROOM | | | | | | | | | | | | | | | |
| 208-NEW ROOM | | | | | | | | | | | | | 1953 | | |
| 209-CLOSET | | | | | | | | | | | | | | | |
| 210-HALL | | | | | | | | | | | | | | | |
| 211-ROOM | | | 1953 | 1953 | | | 1953 | | 1951 | 1953 | 1953 | 1953 | | 1953 | |
| 212-NURSERY | | | | | | | | | | | | | 1953 | | |
| 213-STAIRS | | | | | | | | | | | | | | | |
| 214-CLOSET | | | | | | | | | | | | | | | |
| 215-MOTHERS RM. | | | | | | | | | | | | | | | |
| 216-HALL | | | | | | | | | | | | | | | |
| 217-CLOSET | | | | | | | | | | | | | | | |
| 218-SERVANTS RM. | | | | | | 1952 | | | | | | | 1953 | | |
| 219-SERVANTS RM. | | | | | | 1952 | | | | | | | | | |
| 220-SERVANTS RM. | | | | | | 1953 | | | | | | | | | |
| 221-SERVANTS RM. | | | | | | 1952 | | | | | | | | | |
| ESTIMATED COST PER ITEM BY YEAR | 1953 | | | | | | | | | | | | | | TOTAL |
| | 1951 | | | | | | | | 500 | 200 | | | | | 500 |
| | 1952 | | | | | 300 | | | | | 100 | | | | 400 |
| | 1953 | | 605 | 700 | | 100 | 900 | | | 150 | 300 | 100 | 450 | 450 | 5,755 |
| ESTIMATED TOTAL TO COMPLETE | | | | | | | | | | | | | | | 4,655 |

| | |
|---|---|
| UNITED STATES<br>DEPARTMENT OF THE INTERIOR<br>NATIONAL PARK SERVICE<br>PLANNING AND CONSTRUCTION DIVISION<br>PREPARED BY<br>REGIONAL<br>OFFICES | REGION<br>1 |
| | RCP NO. |
| | SHEET 2 OF 2 |
| PHILIP SCHUYLER HOUSE - REHABILITATION<br>NAME OF JOB<br>STILLWATER, NEW YORK<br>LOCATION<br>SARATOGA NATIONAL HISTORIC PARK<br>NAME OF AREA | DRAWING NO.<br>NHP-SAR<br>2010 |
| | DATE<br>JULY 1950 |

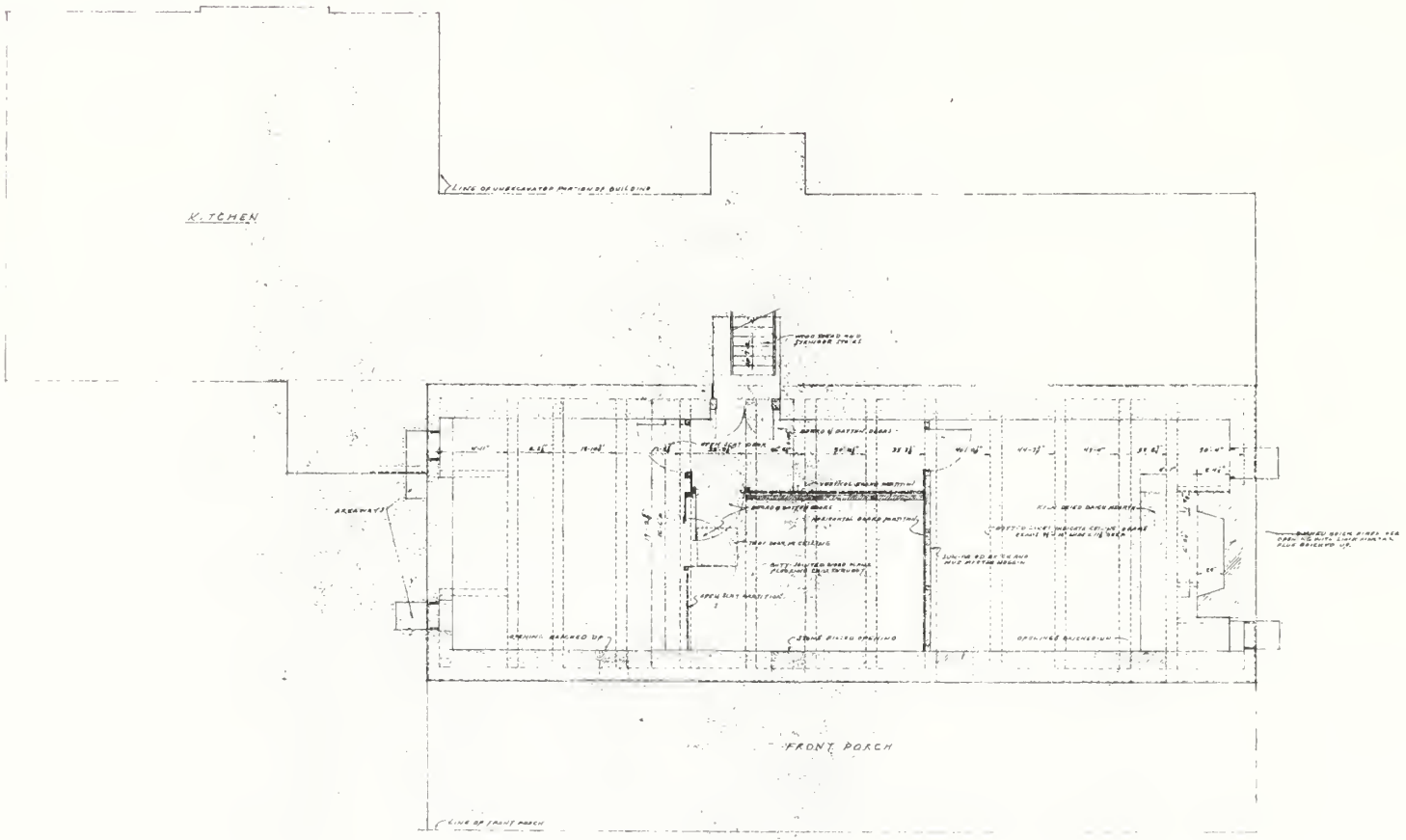
# APPENDIX B

♦

## 1956 Measured Drawings: "Conditions before 1956 Restoration – General Schuyler House, Schuylerville, N.Y."

♦

*National Park Service*
*Division of Design and Construction, Eastern Office*




BASEMENT PLAN

SCALE 1/4" = 1 FOOT

ORIENTATION

REVIEWED
OPERATIONS REGION
WASHINGTON
INTERP. REGION
WASHINGTON
COOP. ACTV REGION
WASHINGTON
DES & CONST. EASTERN
A.
E.
L.A.
WASHINGTON
A.
E.
L.A.
OTHER

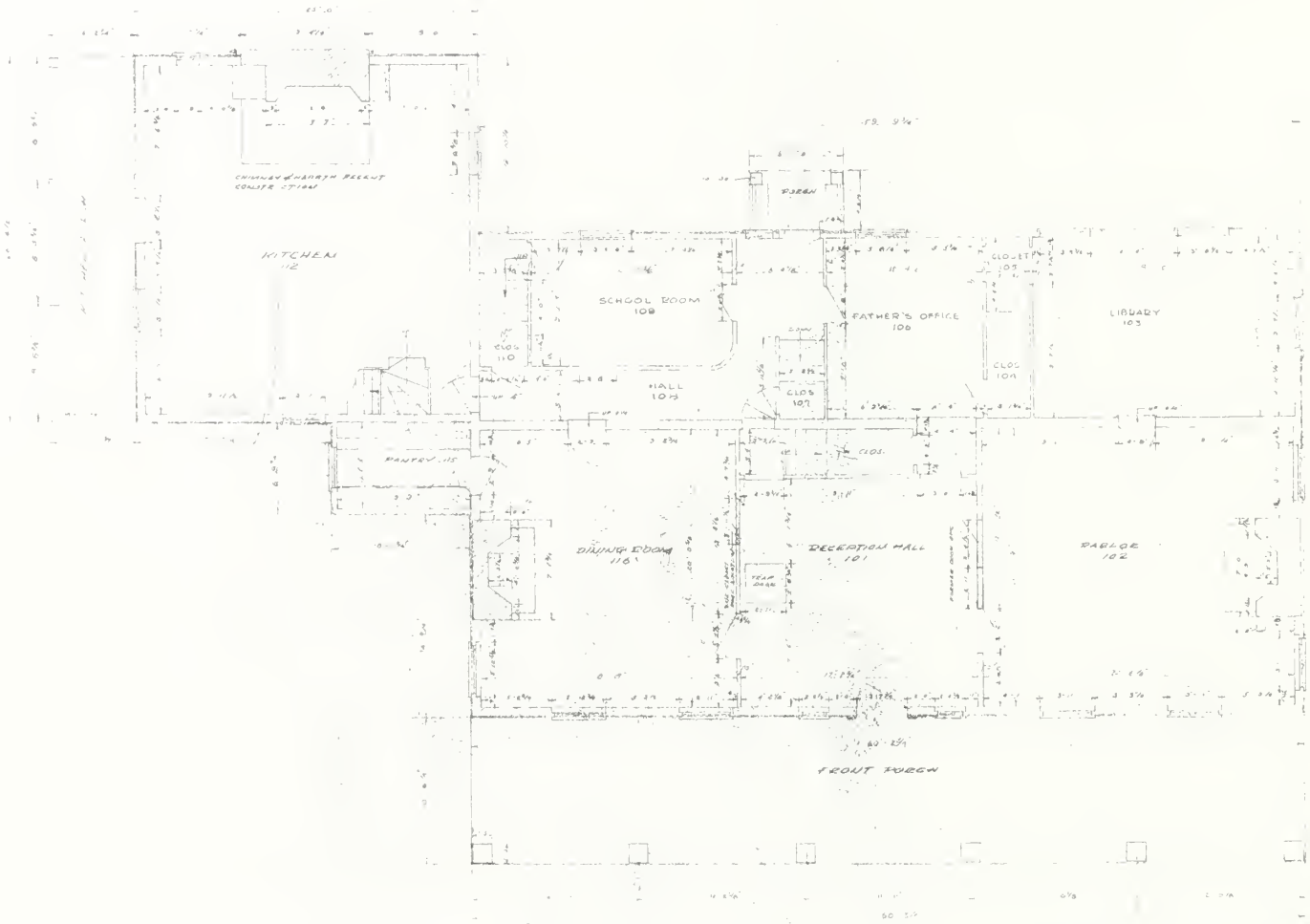
PREPARED
DESIGNED
DRAWN
CHECKED
REVISED
DATE | INITIAL

RECOMMENDED
DATE
APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE EASTERN OFFICE
OFFICE
CONDITIONS BEFORE 1952 RESTORATION
TITLE OF DRAWING
GENERAL SCHUYLER HOUSE - SCHUYLERVILLE N.Y.
LOCATION WITHIN AREA
SARATOGA NATIONAL HISTORICAL PARK
NAME OF AREA

REGION FVR
FCP
SHEET 1 OF 8
DRAWING NO. SNP JAP 3051
DATE

BASIC DATA




FIRST FLOOR PLAN

SCALE 1/4 INCH = 1 FOOT

BASIC DATA FIELD DIMENSION MAY - 1956

RECOMMENDED

DATE

APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE EASTERN OFFICE

CONDITIONS BEFORE 1966 RESTORATION
TITLE OF DRAWING
GENERAL SCHUYLER HOUSE - SCHUYLERVILLE, N.Y.
LOCATION WITHIN AREA
SARATOGA NATIONAL HISTORICAL PARK
NAME OF AREA

ORIENTATION

REVIEWED

OPERATIONS REGION

WASHINGTON

INTERP REGION

WASHINGTON

COOP. ACTV REGION

WASHINGTON

DES & CONST. EASTERN
A
E
L.A.
WASHINGTON
A
E
L.A.

OTHER

PREPARED
DESIGNED
DRAWN
CHECKED

REVISED
DATE INITIAL

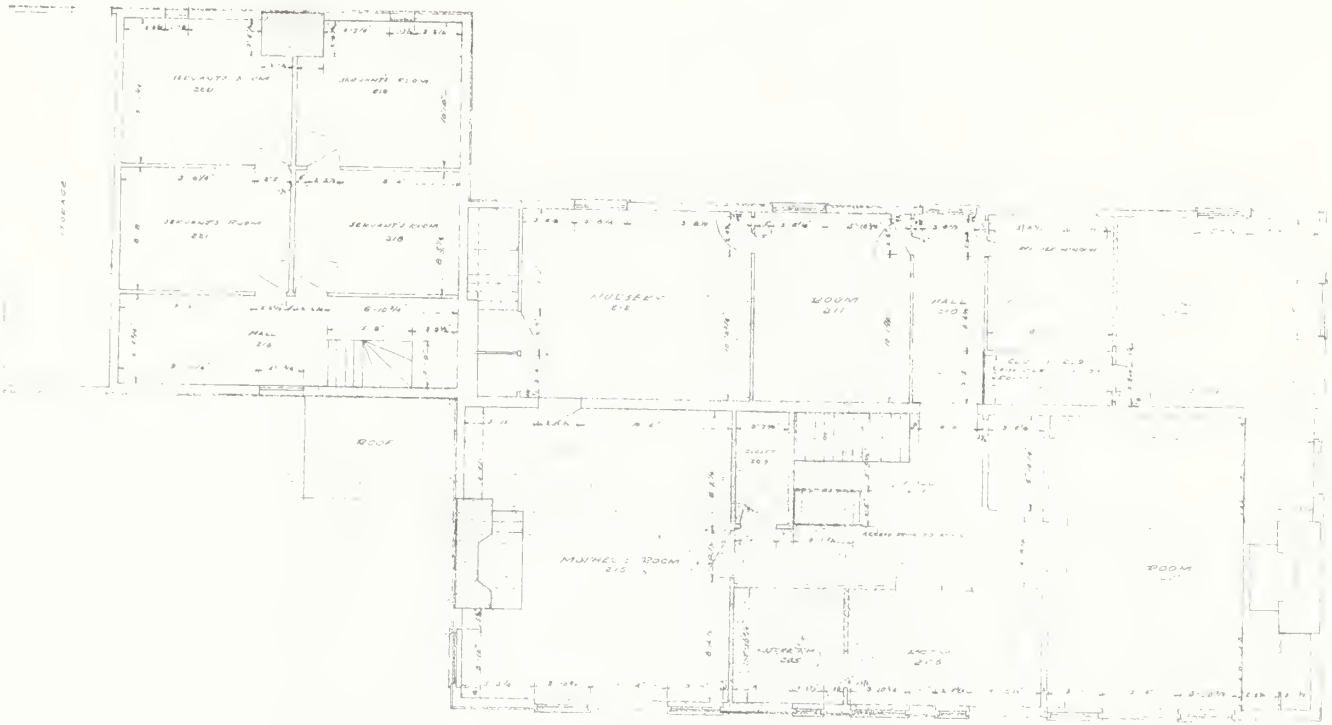
REGION FIVE

PCP

SHEET 2 OF 16

DRAWING NO. HAFO-1848 3081

DATE MAY 1956




SECOND FLOOR PLAN

BASIC DATA FIELD [illegible]

SCALE 1/4 INCH = 1 FT

RECOMMENDED

APPROVED

DATE

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
PREPARED BY
FIELD REPRESENTATIVE, EASTERN [illegible]

BEFORE [illegible]

TITLE OF DRAWING

LOCATION WITHIN AREA

SARATOGA NATIONAL HISTORICAL PARK

NAME OF AREA

ORIENTATION

REVIEWED

OPERATIONS REGION

WASHINGTON

INTERP REGION

WASHINGTON

COOP ACTV REGION

WASHINGTON

DES & CONST EASTERN

A

E

L A

WASHINGTON

A

E

L A

OTHER

PREPARED

DESIGNED

DRAWN

CHECKED

REVISED

DATE INITIAL

REGION

PCP

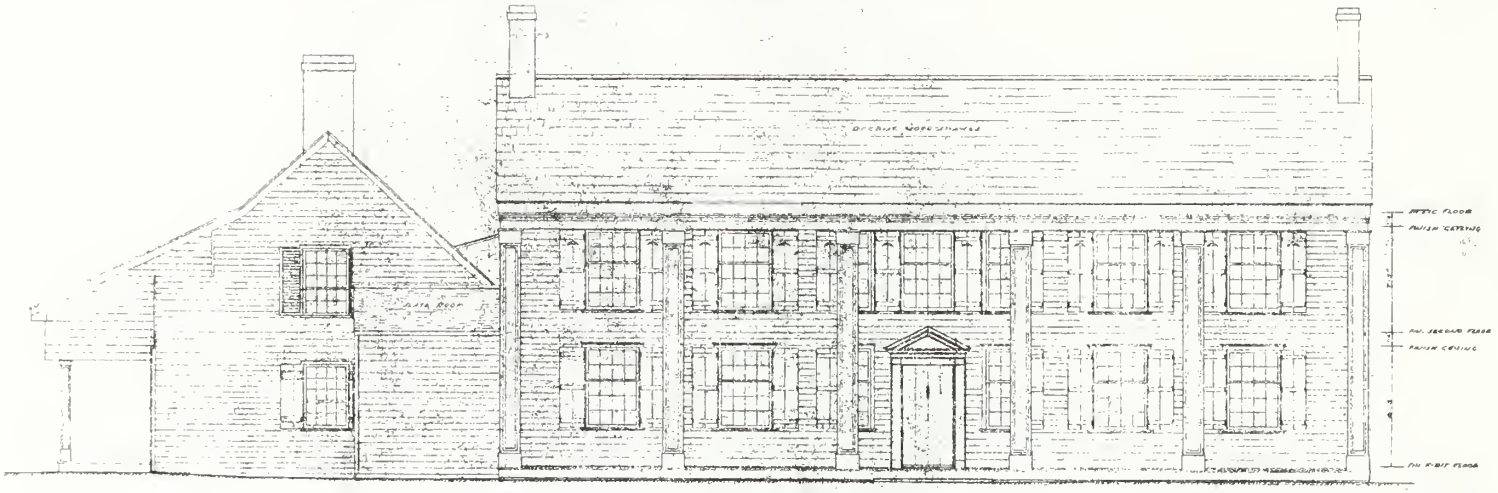
SHEET 3 OF 16

DRAWING NO

SAR-SAR

365

DATE [illegible]




WEST FRONT & ELEVATION

NORTH END ELEVATION

BASIC DATA FIELD DIMENSIONS MAY 966

SCALE 1/4 INCH = 1 FOOT

RECOMMENDED _____ DATE

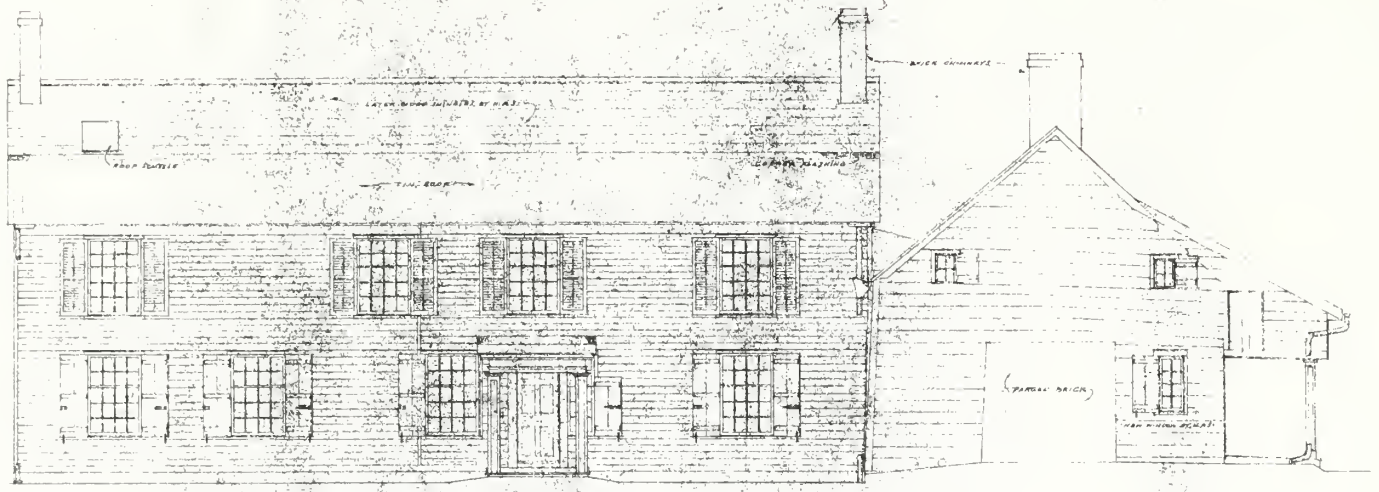
APPROVED _____

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE - EASTERN OFFICE
CONDITIONS, PRE 1966 RESTORATION
TITLE OF DRAWING
GENERAL SCHUYLER HOUSE - SCHUYLERVILLE, N.Y.
LOCATION
SARATOGA NATIONAL HISTORIC PARK

ORIENTATION

REVIEWED

| | |
|---|---|
| OPERATIONS REGION | |
| WASHINGTON | |
| INTERP. REGION | |
| WASHINGTON | |
| COOP. ACTV. REGION | |
| WASHINGTON | |
| DES & CONST. EASTERN | |
| A. | |
| E. | |
| L.A. | |
| WASHINGTON | |
| A. | |
| E. | |
| L.A. | |
| OTHER | |
| PREPARED | |
| DESIGNED | N.A. JAIDO |
| DRAWN | |
| CHECKED | |
| REVISED DATE | INITIAL |
| REGION | FIVE |
| | KCF |
| SHEET 6 OF 8 | |
| DRAWING NO | NHP-SAR 503A |
| DATE | MAY 15 1973 |



BASIC DATA FIELD DIMENSIONS JULY 1985

SCALE 1/4" = FOOT

RECOMMENDED _____ DATE

APPROVED _____

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE - EASTERN OFFICE
OFFICE
CONDITIONS BEFORE 1956 RESTORATION
TITLE OF DRAWING
GENERAL SCHUYLER HOUSE SCHUYLER LINE
LOCATION WITHIN AREA
SARATOGA NATIONAL HISTORICAL PARK
NAME OF AREA

ORIENTATION

REVIEWED

| OPERATIONS | |
|---|---|
| REGION | |
| WASHINGTON | |
| INTERP | |
| REGION | |
| WASHINGTON | |
| COOP. ACTV | |
| REGION | |
| WASHINGTON | |
| DES & CONST | |
| EASTERN | |
| A | |
| E | |
| LA | |
| WASHINGTON | |
| A | |
| E | |
| LA | |
| OTHER | |

PREPARED

DESIGNED A.W. FREIZEN

DRAWN

CHECKED

REVISED

| DATE | INITIAL |
|---|---|
| | |

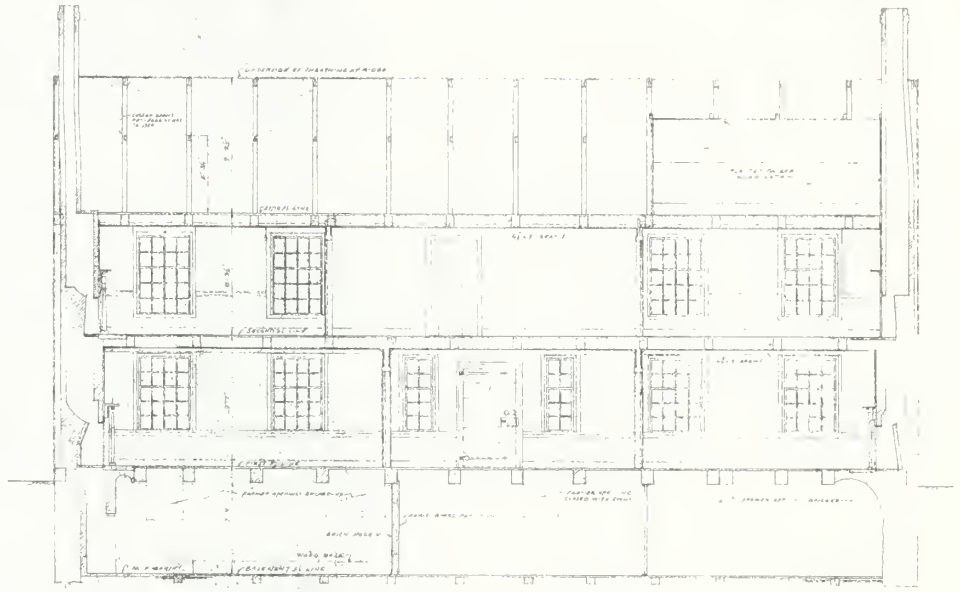
REGION E.V.D.

PCP

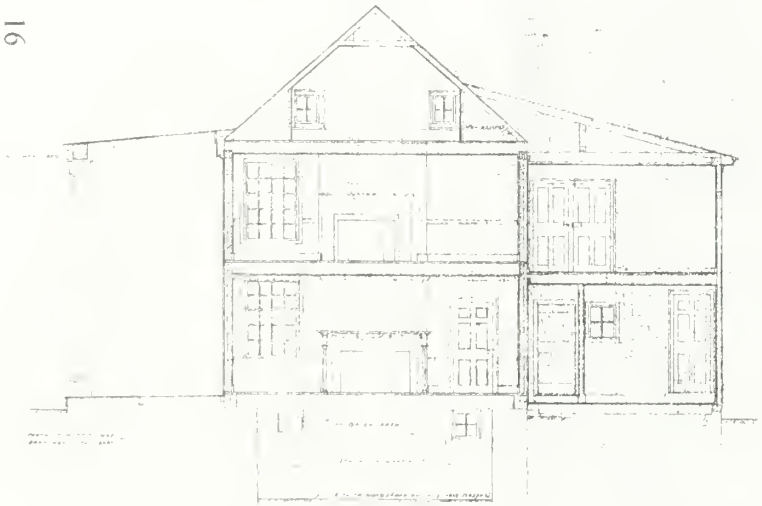
SHEET 5 OF 14

DRAWING NO. SARA-SAR-3031

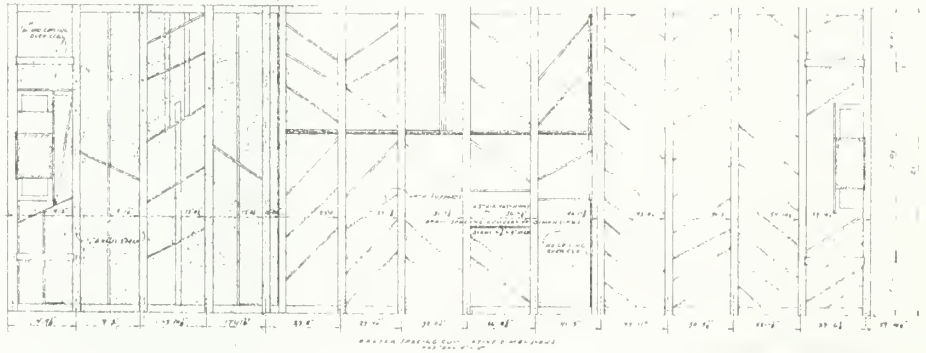
DATE



LONGITUDINAL SECTION LOOKING WEST



TRANSVERSE SECTION LOOKING NORTH



ATTIC PLAN

BASIC DATA

ORIENTATION

REVIEWED

OPERATIONS REGION

WASHINGTON

INTERP REGION

WASHINGTON

COOP ACTV REGION

WASHINGTON

DES & CONST. EASTERN

A

E

L A

WASHINGTON

A

E

L A

OTHER

PREPARED

DESIGNED

DRAWN

CHECKED

REVISED

| DATE | INITIAL |
|---|---|
| | |

SCALE ¼ INCH = 1 FOOT

RECOMMENDED

DATE

APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DIVISION OF DESIGN AND CONSTRUCTION

PREPARED BY

ALL REPRESENTATIVE - EASTERN OFFICE

CONDITIONS BEFORE RESTORATION

TITLE OF DRAWING

GENERAL SCHEMATIC HOUSE PLAN

LOCATION WITHIN AREA

SARATOGA NATIONAL HISTORIC PARK

NAME OF AREA

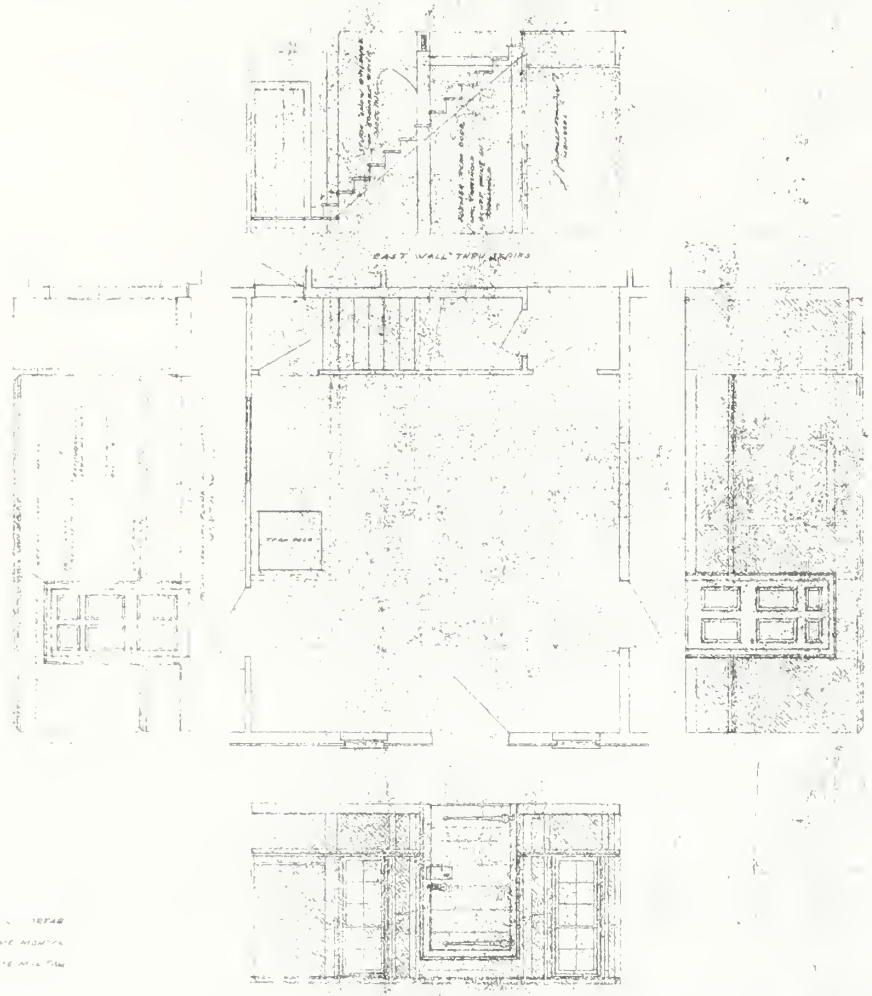
REGION FIVE

PCP

SHEET 6 OF 16

DRAWING NO. ANE-SAR 3084

DATE




RECEPTION HALL 101

ELEVATION: LOOKING SOUTHWEST & TRIM WITH PLASTER REMOVED

SCALE 3/8 INCH = 1 FOOT

BASIC DATA FIELD MEASUREMENT NOV 24 1955

ORIENTATION

REVIEWED

OPERATIONS REGION

WASHINGTON

INTERP REGION

WASHINGTON

COOP. ACTV REGION

WASHINGTON

DES & CONST. EASTERN

A.

E.

L.A.

WASHINGTON

A.

E.

L.A.

OTHER

PREPARED

DESIGNED M.A. HIDD

DRAWN

CHECKED

REVISED

| DATE | INITIAL |
|---|---|

RECOMMENDED

DATE

APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE EASTERN OFFICE
OFFICE

CONDITIONS BEFORE 1956 RESTORATION
TITLE OF DRAWING

GENERAL SCHUYLER HOUSE, SCHUYLERVILLE, N.Y.
LOCATION WITHIN NPS

SARATOGA NATIONAL HISTORIC PARK
NAME OF AREA

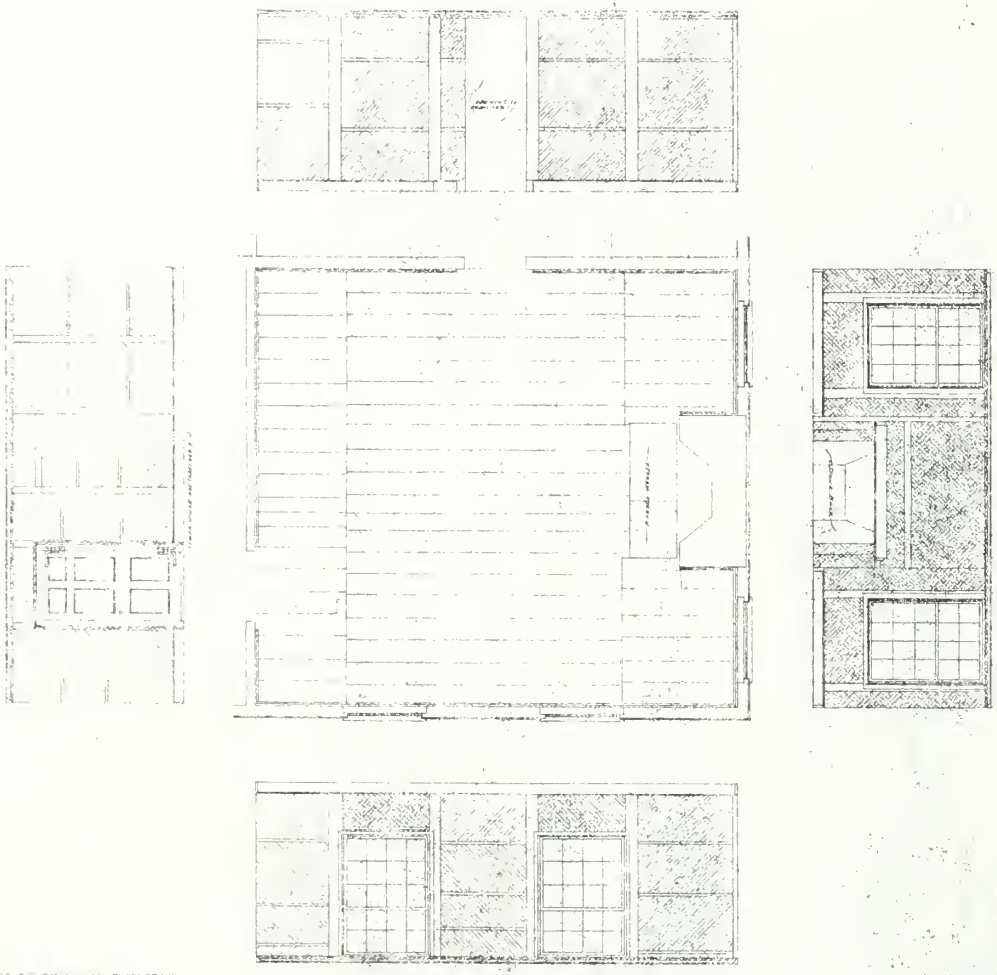
REGION FIVE

PCP

SHEET 7 OF 16

DRAWING NO. NHP-SAR 3081

DATE MAY 28 56



PARLOR RM 102

SUN DRIED BRICK AND MORTAR

SUN DRIED BRICK AND MORTAR

BRICK AND MORTAR

BASIC DATA FIELD SURVEY 1956

ORIENTATION

REVIEWED

OPERATIONS REGION

WASHINGTON

INTERP REGION

WASHINGTON

COOP ACTV REGION

WASHINGTON

DES & CONST. EASTERN

A

E

L.A.

WASHINGTON

A

E

L.A.

OTHER

PREPARED

DESIGNED

DRAWN

CHECKED

REVISED

| DATE | INITIAL |
|---|---|
| | |
| | |
| | |
| | |
| | |
| | |

SCALE 1/8 INCH = 1 FOOT

RECOMMENDED

DATE

APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DIVISION OF DESIGN AND CONSTRUCTION

PREPARED BY

FIELD REPRESENTATIVE - EASTERN OFFICE

OFFICE

CONDITIONS BEFORE 1956 RESTORATION

TITLE OF DRAWING

GENERAL SCHUYLER HOUSE - SCHUYLERVILLE, N.Y.

LOCATION WITHIN AREA

SARATOGA NATIONAL HISTORICAL PARK

NAME OF AREA

REGION FIVE

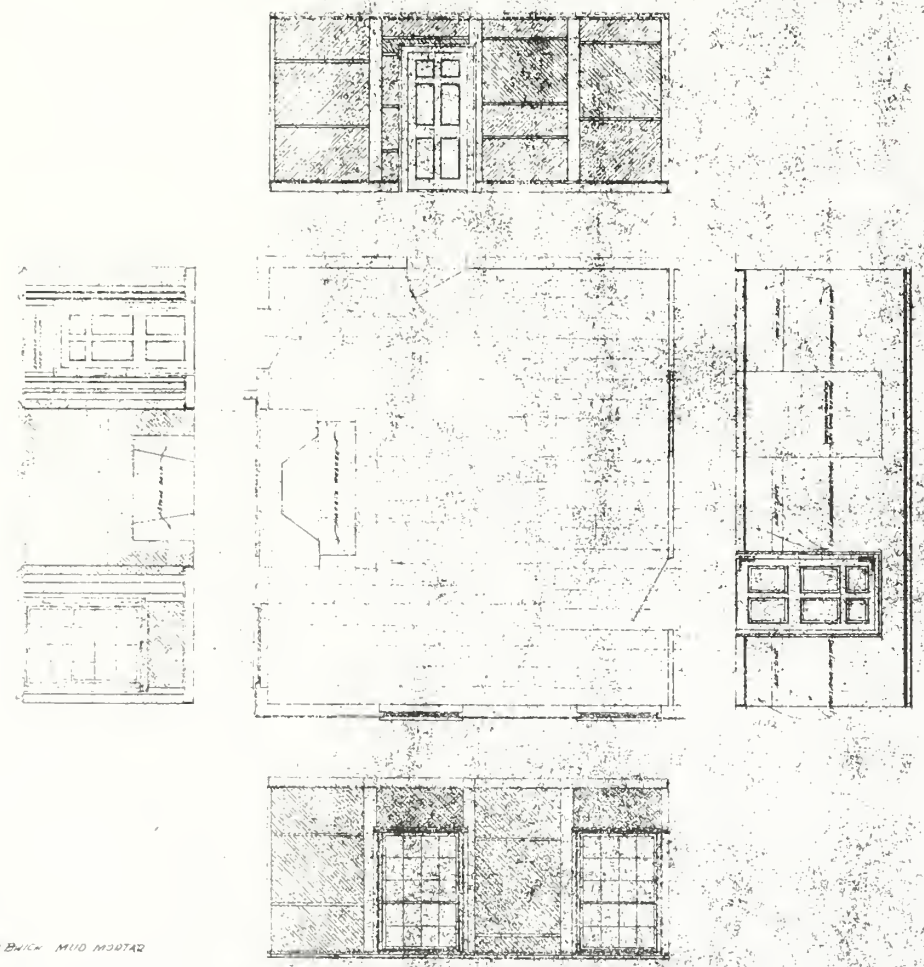
PCP

SHEET # QP-5

DRAWING NO. "PVP-SAR"

10-57

DATE



SUN DRIED BRICK MUD MORTAR

SUN DRIED BRICK LIME MORTAR

BURNED BRICK LIME MORTAR

DINING ROOM 116

BASIC DATA FIELD DIMENSIONS JUNE 1965

ORIENTATION

REVIEWED

OPERATIONS REGION

WASHINGTON

INTERP REGION

WASHINGTON

COOP. ACTV REGION

WASHINGTON

DES & CONST. EASTERN

A.

E.

L.A.

WASHINGTON

A.

E.

L.A.

OTHER

PREPARED

DESIGNED

DRAWN

CHECKED

REVISED

DATE | INITIAL

SCALE: 3/16 INCH = 1 FOOT

RECOMMENDED

DATE

APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE - EASTERN AREA
DETAIL
CONDITIONS BEFORE 1956 RESTORATION
TITLE OF DRAWING
GENERAL SCHUYLER HOUSE - SCHUYLERVILLE
LOCATION WITHIN AREA
SARATOGA NATIONAL HISTORIC PARK
NAME OF AREA

REGION

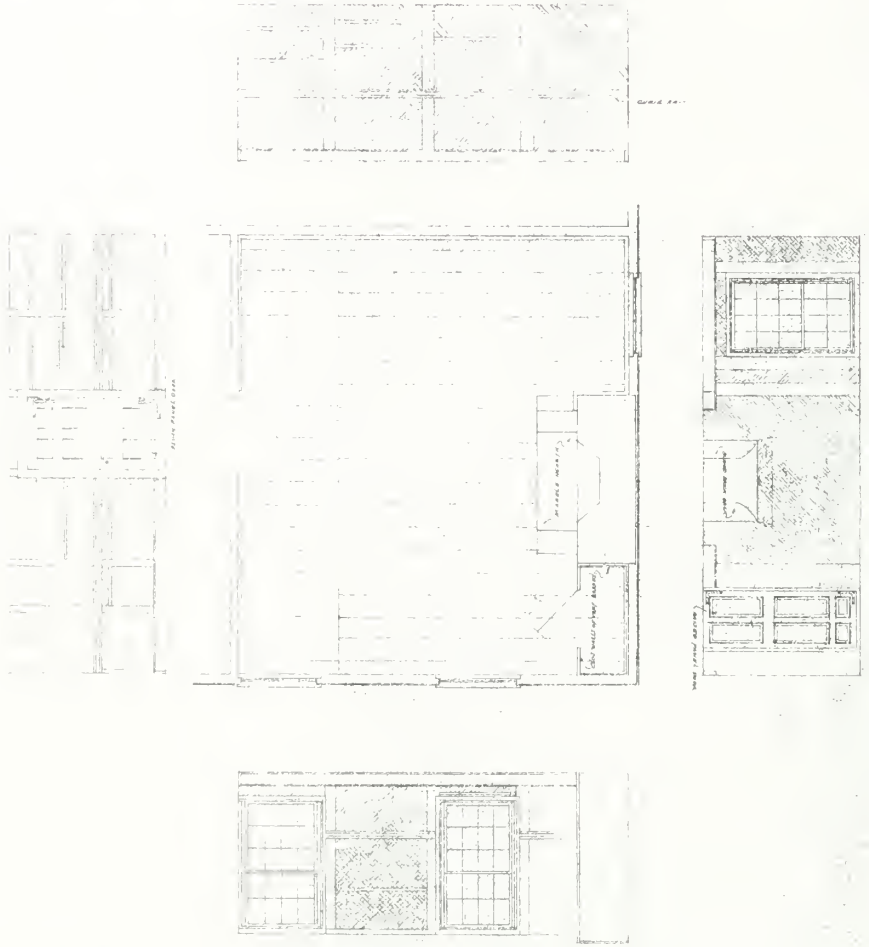
PMLE

PCP

SHEET 9 OF 16

DRAWING NO.

DATE




ORIENTATION

REVIEWED

OPERATIONS REGION

WASHINGTON

INTERP REGION

WASHINGTON

COOP. ACTV REGION

WASHINGTON

DES & CONST. EASTERN
A
E
L A
WASHINGTON
A
E
L A

OTHER

PREPARED

DESIGNED A. W. KRAUSER
DRAWN
CHECKED

REVISED

| DATE | INITIAL |
|---|---|
| | |

SCALE 3/8 INCH = 1'0"

RECOMMENDED

DATE

APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PREPARED BY: I. F. C. D. N. OF DESIGN AND CONSTRUCTION
FIELD REPRESENTATIVE - EASTERN OFFICE
OFFICE

TITLE OF DRAWING: CONDITIONS BEFORE 1936 RESTORATION

LOCATION WITHIN AREA: GENERAL SCHUYLER HOUSE - SCHUYLERVILLE, N.Y.

NAME OF AREA: SARATOGA NATIONAL HISTORIC PARK

REGION FIVE

PCP

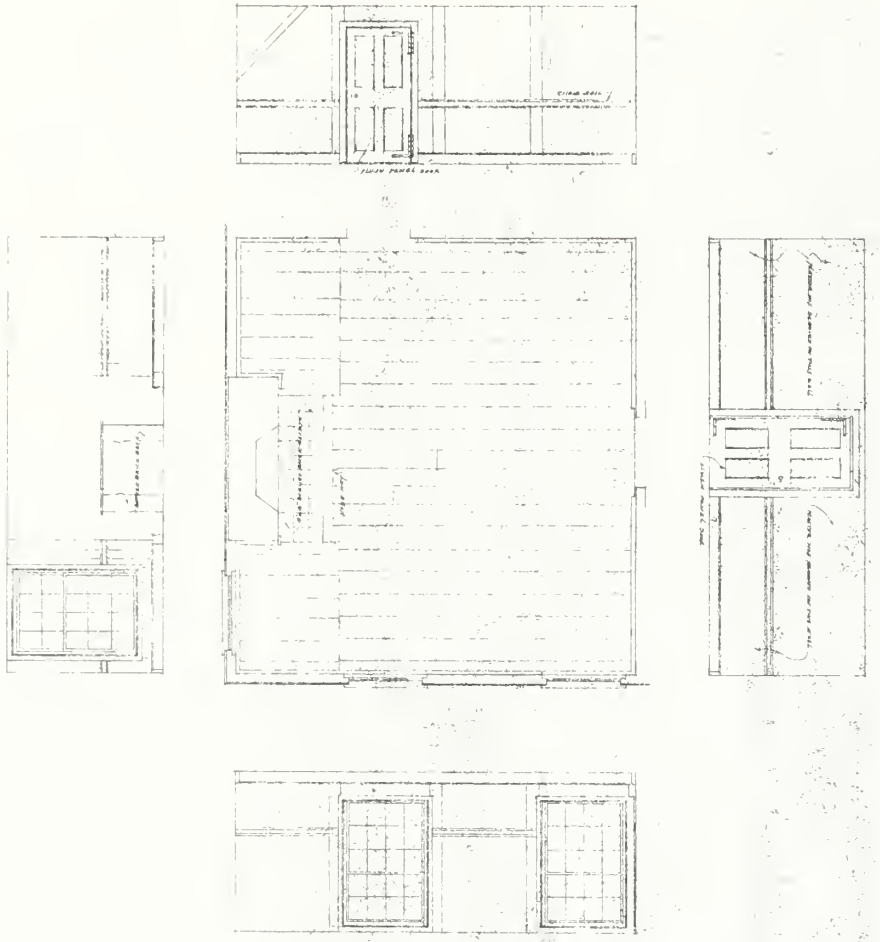
SHEET 10 OF 16

DRAWING NO. NHP-3 JAR 3181

DATE

BASIC DATA FIELD DIMENSIONS [illegible]

20



ROOM #215

BASIC DATA FIELD DIMENSIONS - 1948

ORIENTATION

REVIEWED

| | |
|---|---|
| OPERATIONS REGION | |
| WASHINGTON | |
| INTERP REGION | |
| WASHINGTON | |
| COOP ACTV REGION | |
| WASHINGTON | |
| DES & CONST EASTERN | |
| A | |
| E | |
| L.A. | |
| WASHINGTON | |
| A | |
| E | |
| L.A. | |
| OTHER | |

PREPARED

DESIGNED A.W. FRASER

DRAWN

CHECKED

REVISED

| DATE | INITIAL |
|---|---|
| | |

SCALE 1/8 INCH = 1 FOOT

RECOMMENDED _____ DATE

APPROVED _____

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE - EASTERN OFFICE
OFFICE

CONDITIONS BEFORE 1935 RESTORATION
TITLE OF DRAWING

"GENERAL SCHUYLER HOUSE - SCHUYLERVILLE N.Y.
LOCATION WITHIN AREA

SARATOGA NATIONAL HISTORIC PARK
NAME OF AREA

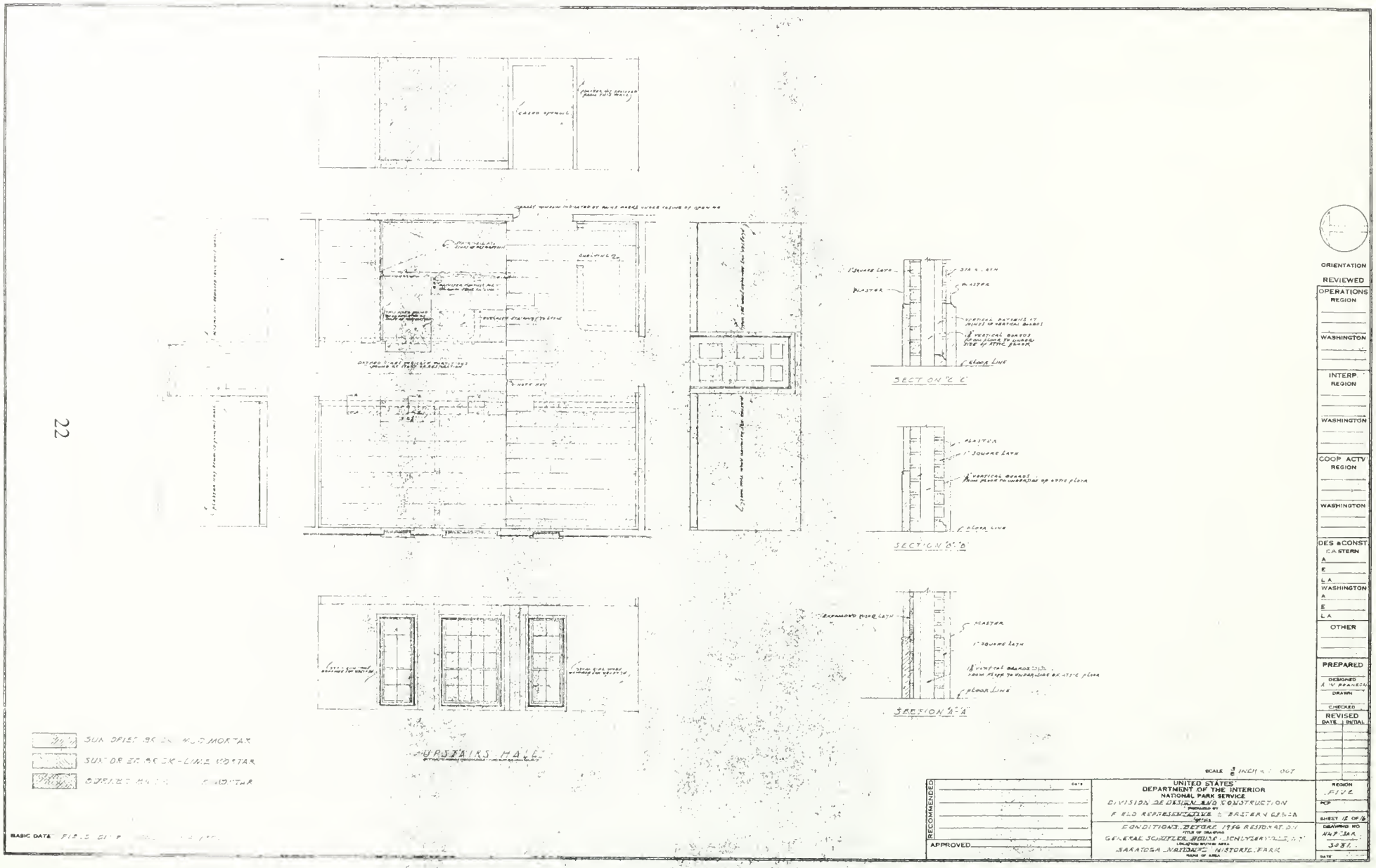
REGION FILE

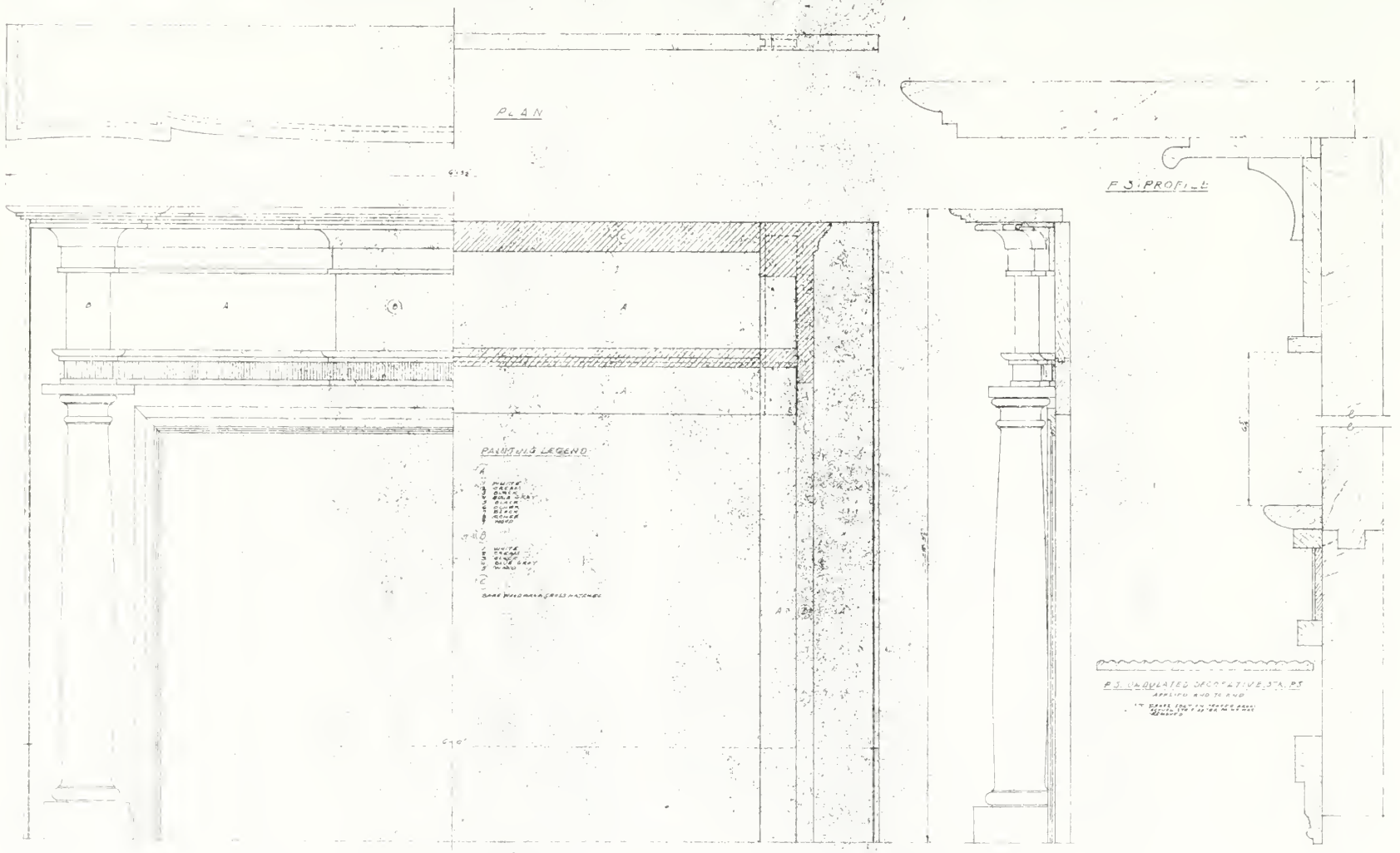
FCP

SHEET 11 OF 46

DRAWING NO. SAHP-SAR-505

DATE


UPSTAIRS HALL
SECTION "C-C"
SECTION "B-B"
SECTION "A-A"
PLASTER
1" SQUARE LATH
FLOOR LINE
ORIENTATION
REVIEWED
OPERATIONS REGION
WASHINGTON
INTERP. REGION
WASHINGTON
COOP. ACTV. REGION
WASHINGTON
DES & CONST. EASTERN
A
E
L.A.
WASHINGTON
A
E
L.A.
OTHER
PREPARED
DESIGNED
DRAWN
CHECKED
REVISED
DATE
INITIAL
RECOMMENDED
APPROVED
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION DE DESIGN AND CONSTRUCTION
FIELD REPRESENTATIVE - EASTERN OFFICE
CONDITIONS BEFORE 1936 RESTORATION
GENERAL SCHUYLER HOUSE, SCHUYLERVILLE, N.Y.
SARATOGA NATIONAL HISTORIC PARK
REGION FIVE
SHEET 2 OF 8
DRAWING NO. NHP-SAR 3031




SOUTH BEDROOM FIREPLACE MANTEL DETAILS

ORIENTATION

REVIEWED

| | |
|---|---|
| OPERATIONS REGION | |
| WASHINGTON | |
| INTERP REGION | |
| WASHINGTON | |
| COOP ACTY REGION | |
| WASHINGTON | |
| DES & CONST. EASTERN | |
| A | |
| E | |
| L A | |
| WASHINGTON | |
| A | |
| E | |
| L A | |
| OTHER | |
| PREPARED | |
| DESIGNED | |
| DRAWN | |
| CHECKED | |
| REVISED DATE | INITIAL |

RECOMMENDED

APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE - EASTERN OFFICE
OFFICE

COND'TIONS BEFORE 1982 RESTORATION
TITLE OR DESCRIPTION
SEARS-SCHUYLER HOUSE, SCHUYLERVILLE
LOCATION WITHIN AREA
SARATOGA NATIONAL HISTORICAL PARK
NAME OF AREA

REGION F A

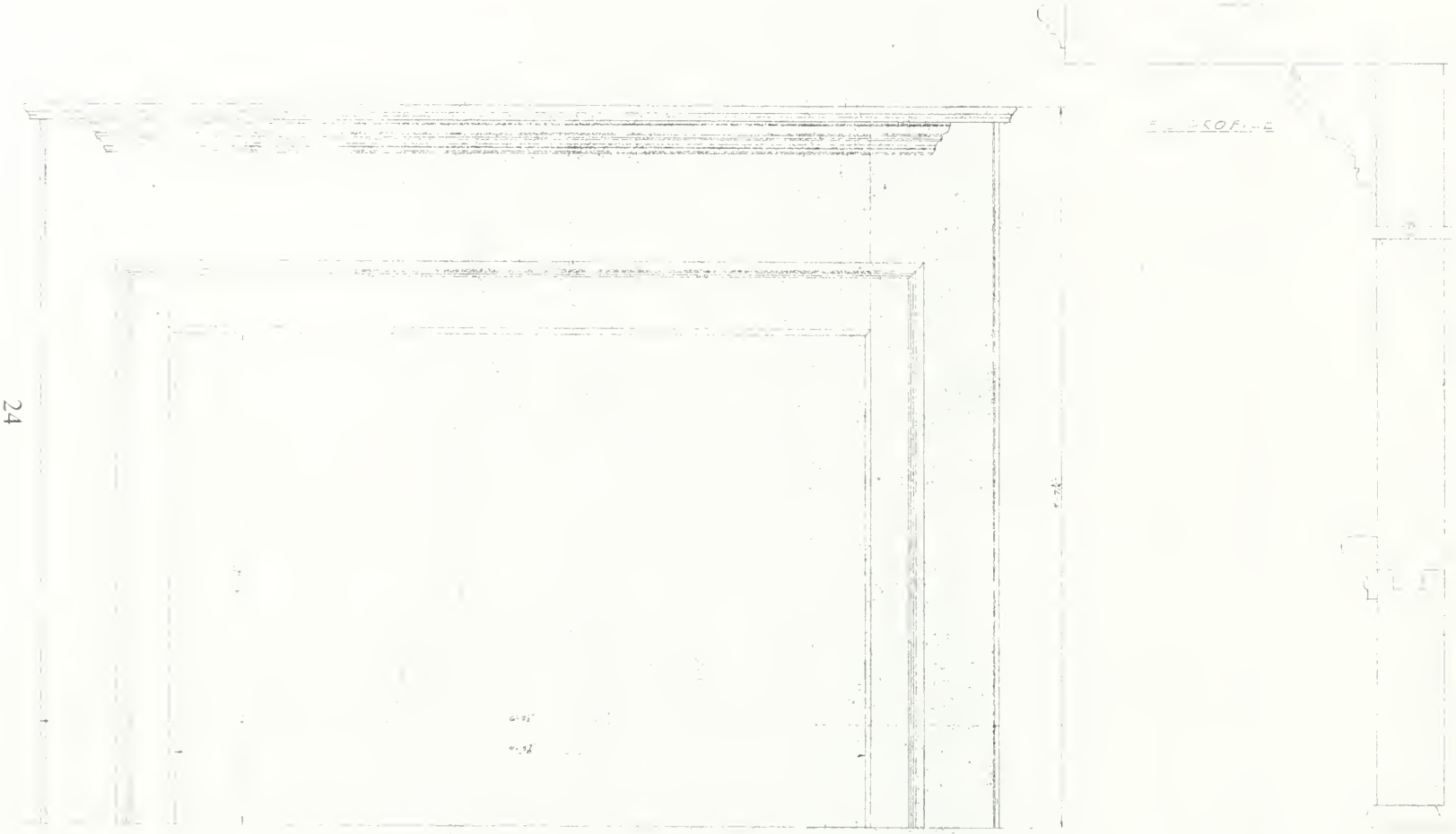
HCP

SHEET 11 OF 16

DRAWING NO. 1/1/1/1 A

DATE

BASIC DATA




NORTH BEDROOM FIREPLACE MANTEL DETAILS

BASIC DATA BASED ON FIELD MEASUREMENTS JUNE 1930

ORIENTATION

REVIEWED

OPERATIONS REGION

WASHINGTON

INTERP REGION

WASHINGTON

COOP ACTV REGION

WASHINGTON

DES & CONST
L.S. STERN
A
E
L A
WASHINGTON
A
E
L A

OTHER

PREPARED
DESIGNED
DRAWN
CHECKED

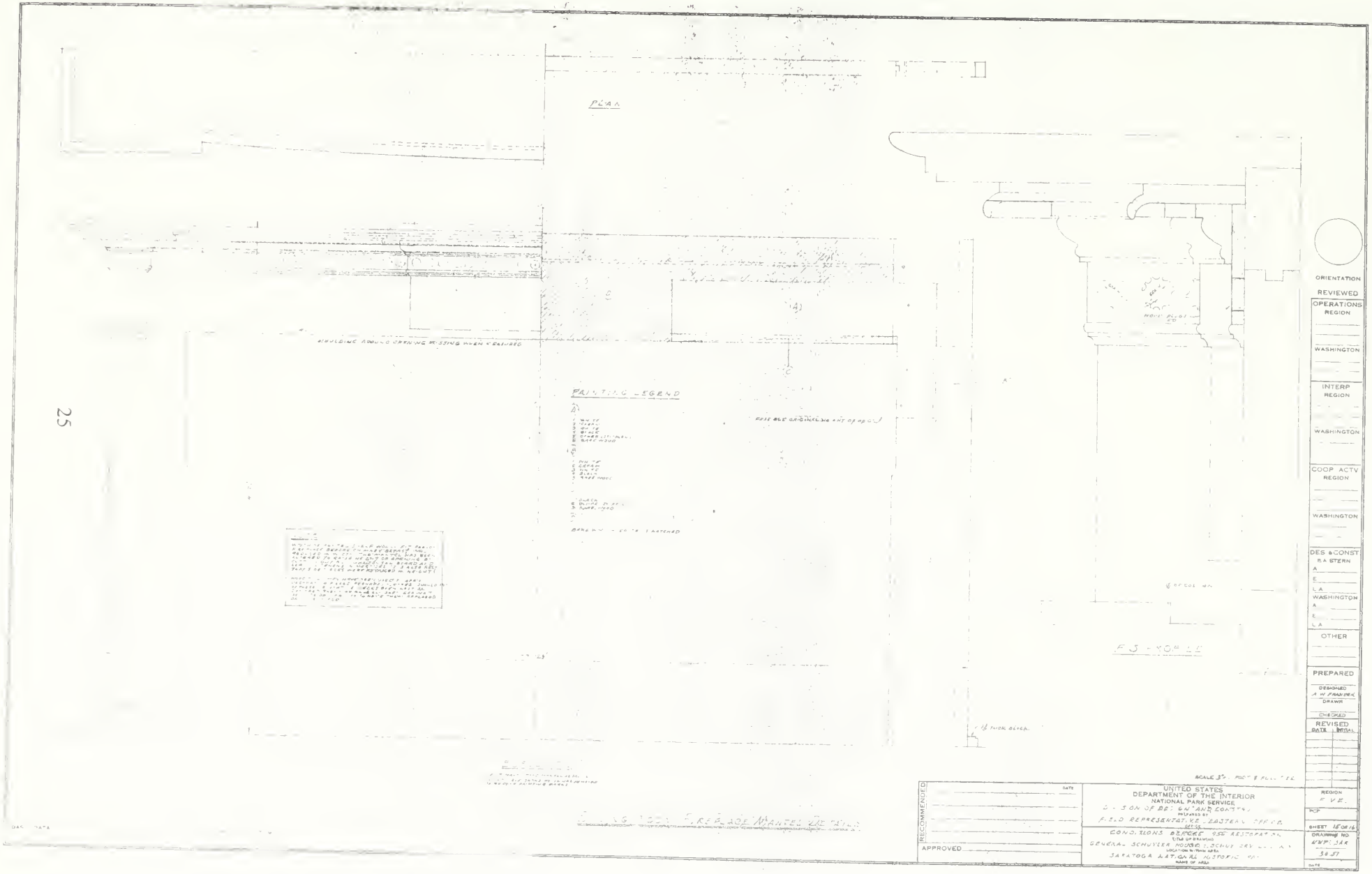
REVISED
DATE | INITIAL

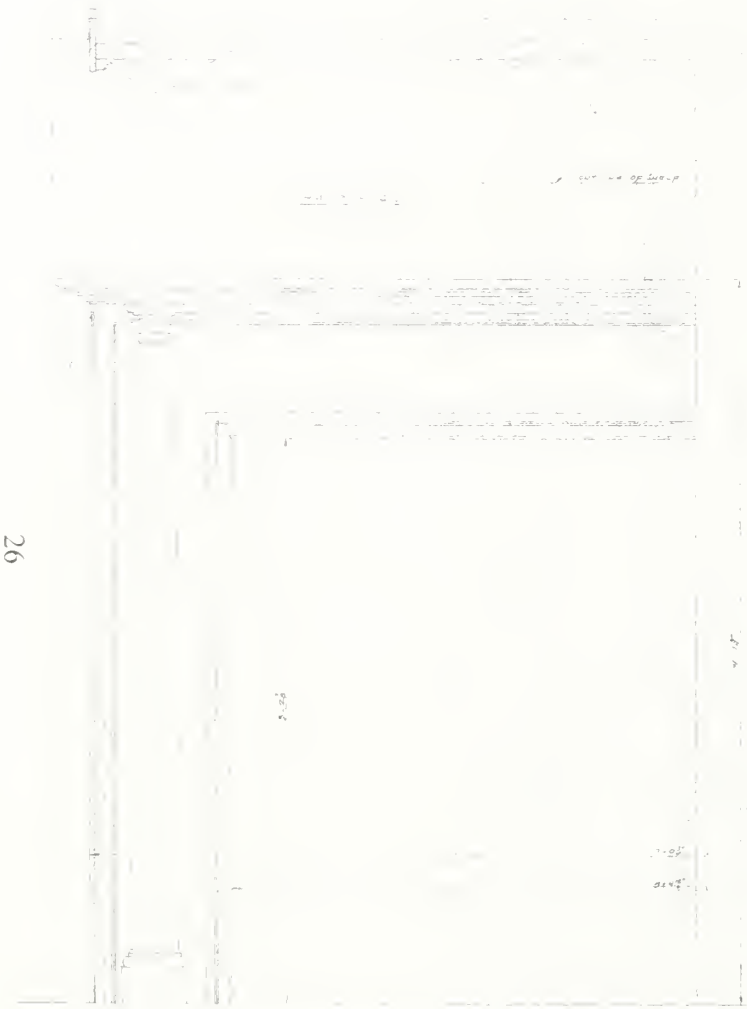
SCALE

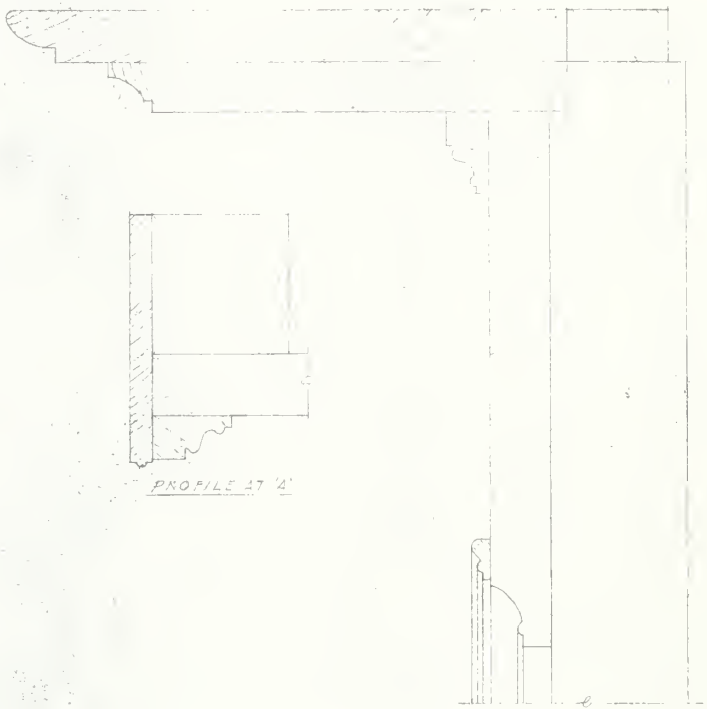
RECOMMENDED
DATE
APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE EASTERN OFFICE
TITLE OF DRAWING
CONDITIONS BEFORE USE RESTORATION
LOCATION WITHIN AREA
GENERAL SCHUYLER HOUSE SCHUYLERVILLE, N.Y.
NAME OF AREA
SARATOGA NATIONAL HISTORICAL PARK

REGION
E.V.A.
PCP
SHEET 14 OF 16
DRAWING NO
NHP-SAR
J081
DATE


PLAN
BUILDING ROUND OPENING EXISTING WHEN EXPOSED
PAINTING LEGEND
ORIENTATION
REVIEWED
OPERATIONS REGION
WASHINGTON
INTERP REGION
WASHINGTON
COOP ACTV REGION
WASHINGTON
DES & CONST
EASTERN
WASHINGTON
OTHER
PREPARED
DESIGNED
DRAWN
CHECKED
REVISED
DATE
RECOMMENDED
APPROVED
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
FIELD REPRESENTATIVE - EASTERN OFFICE
CONDITIONS BEFORE
GENERAL SCHUYLER HOUSE
SARATOGA NATIONAL HISTORIC SITE
REGION
SHEET 18 OF 16
DRAWING NO
DATE






PARLOR FIREPLACE MANTEL DETAILS

BASIC DATA

SCALE 3/4" = 1'0" & FULL SIZE

| | |
|---|---|
| RECOMMENDED | DATE |
| APPROVED | |

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
FIELD REPRESENTATIVE EASTERN OFFICE
OFFICE
CONDITIONS BEFORE 1956 RESTORATION
TITLE OF DRAWING
GENERAL SCHUYLER HOUSE SCHUYLERSVILLE, N.Y.
LOCATION WITHIN AREA
SARATOGA NATIONAL HISTORIC PARK
NAME OF AREA

ORIENTATION

REVIEWED

| OPERATIONS REGION |
|---|
| WASHINGTON |
| INTERP. REGION |
| WASHINGTON |
| COOP. ACTY. REGION |
| WASHINGTON |
| DES & CONST. EASTERN |
| A. |
| E. |
| L.A. |
| WASHINGTON |
| A. |
| E. |
| L.A. |
| OTHER |

PREPARED

DESIGNED A. W. FARNSWORTH
DRAWN
CHECKED
REVISED DATE INITIAL

REGION FIVE
FCP
SHEET 16 OF 16
DRAWING NO. NHP-SAR 3031
DATE

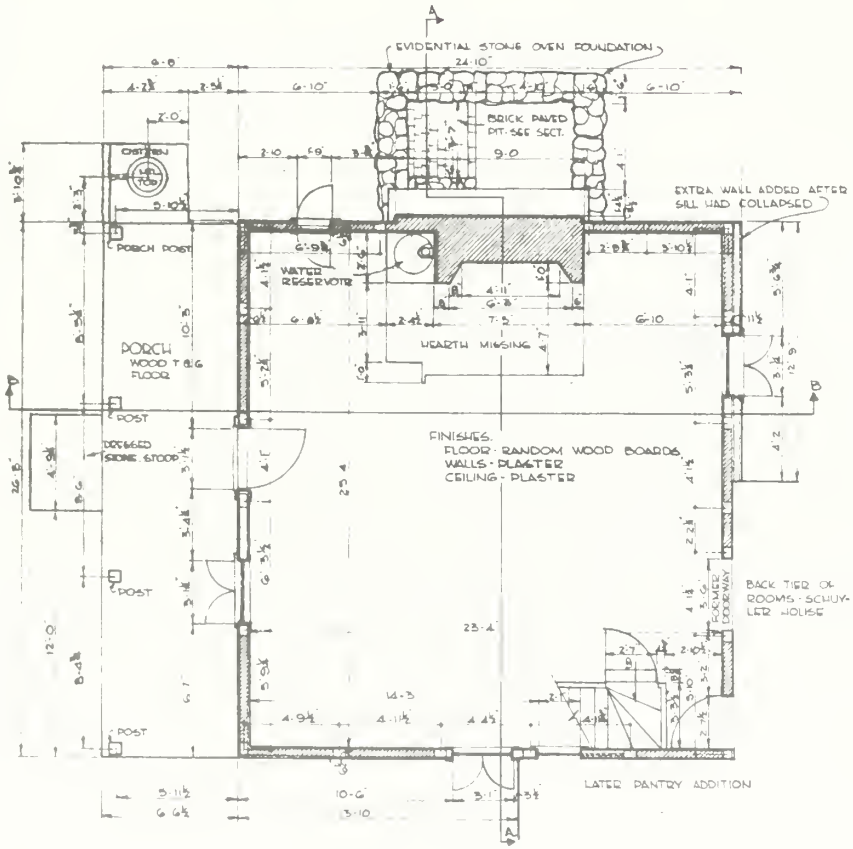
# APPENDIX C

♦

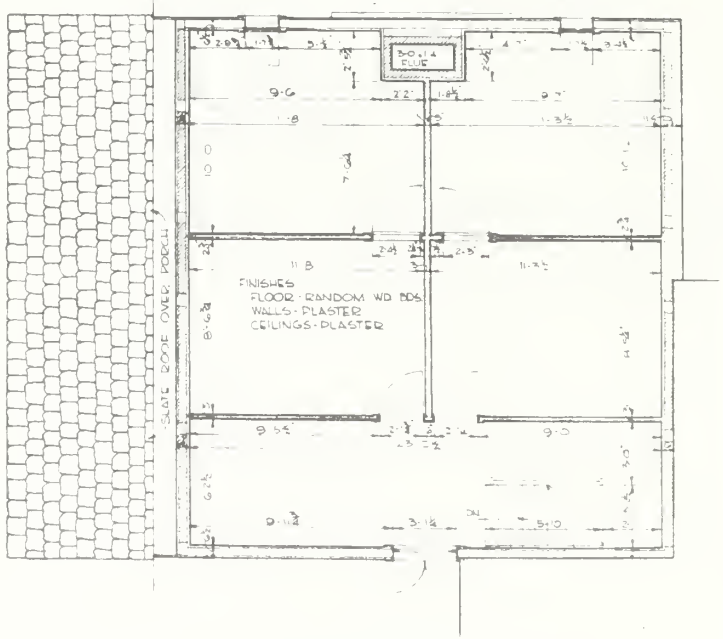
## Circa-1956 Measured Drawings: "General Schuyler House Kitchen"

♦

*Historic American Buildings Survey*




FIRST FLOOR PLAN
SCALE 1/4" = 1'-0




SECOND FLOOR PLAN
SCALE 1/4"

D.R. SCHROEDER DEL

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE

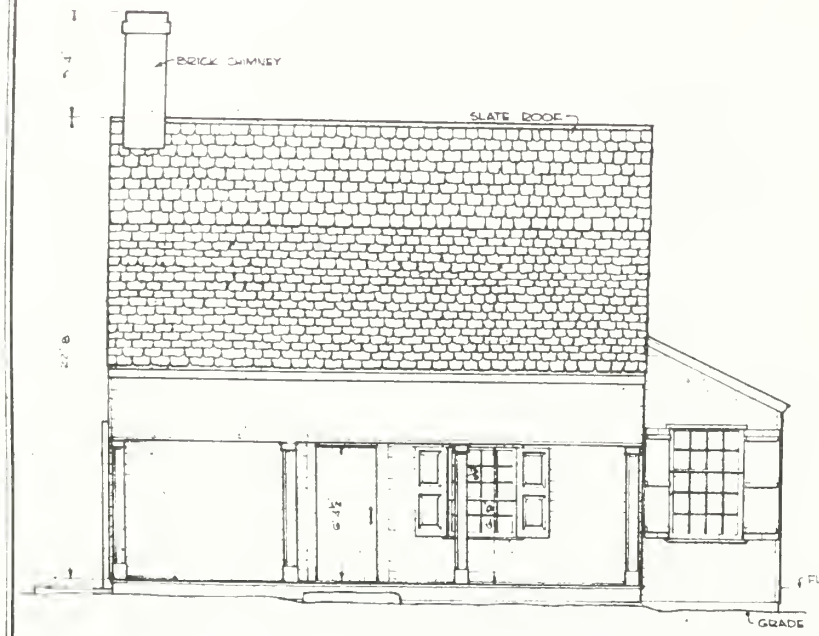
# GENERAL PHILLIP SCHUYLER HOUSE - KITCHEN

SURVEY NO.

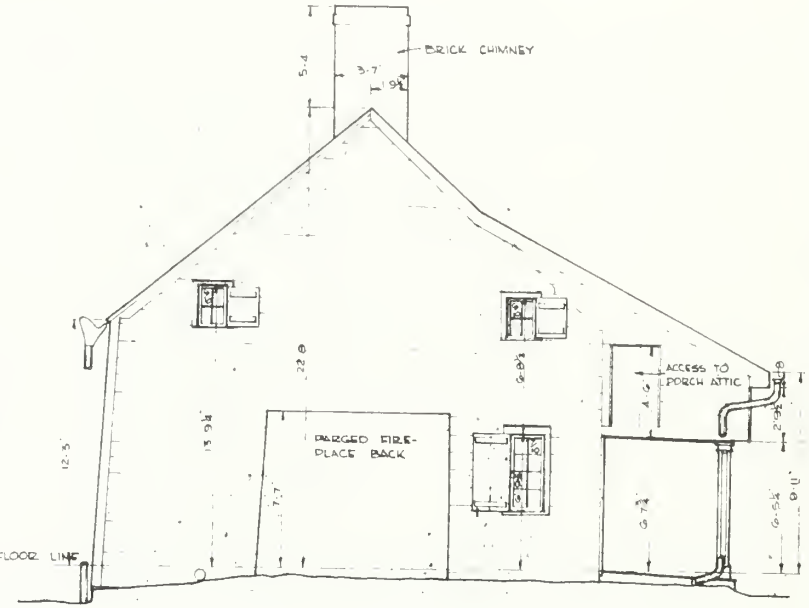
HISTORIC AMERICAN BUILDINGS SURVEY

SHEET OF SHEETS

LIBRARY OF CONGRESS
DECK NUMBER

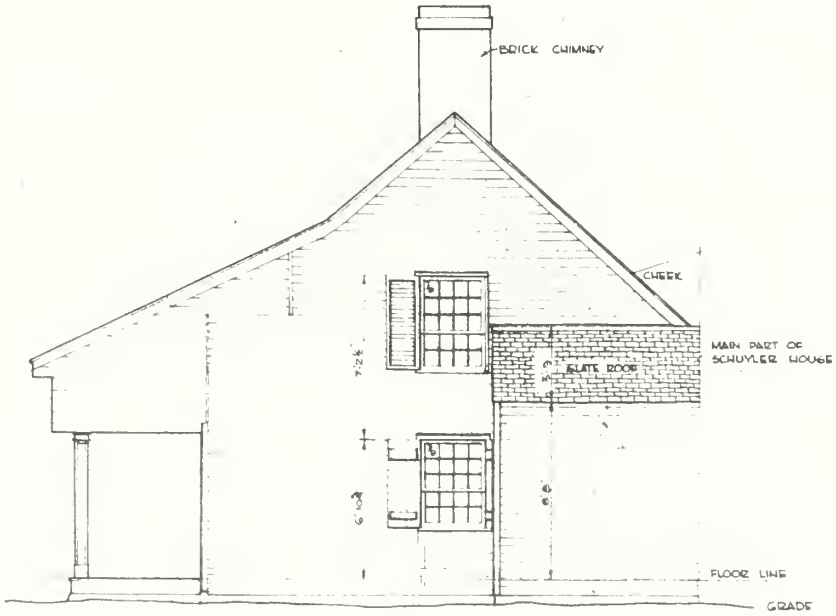



NORTH ELEVATION
SCALE ¼" = 1'-0"

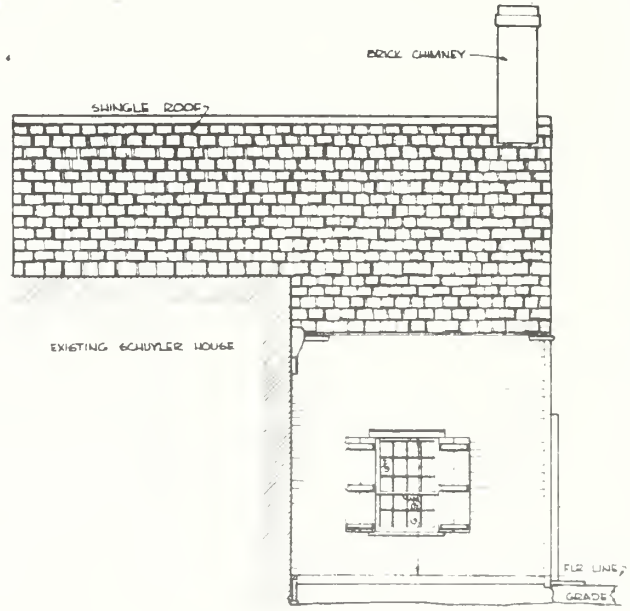



EAST ELEVATION
SCALE ¼" = 1'-0"

| | | | |
|---|---|---|---|
| UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN | NAME OF STRUCTURE<br>GENERAL PHILLIP SCHUYLER HOUSE - KITCHEN | SURVEY NO | HISTORIC AMERICAN BUILDINGS SURVEY<br>SHEET OF SHEETS |

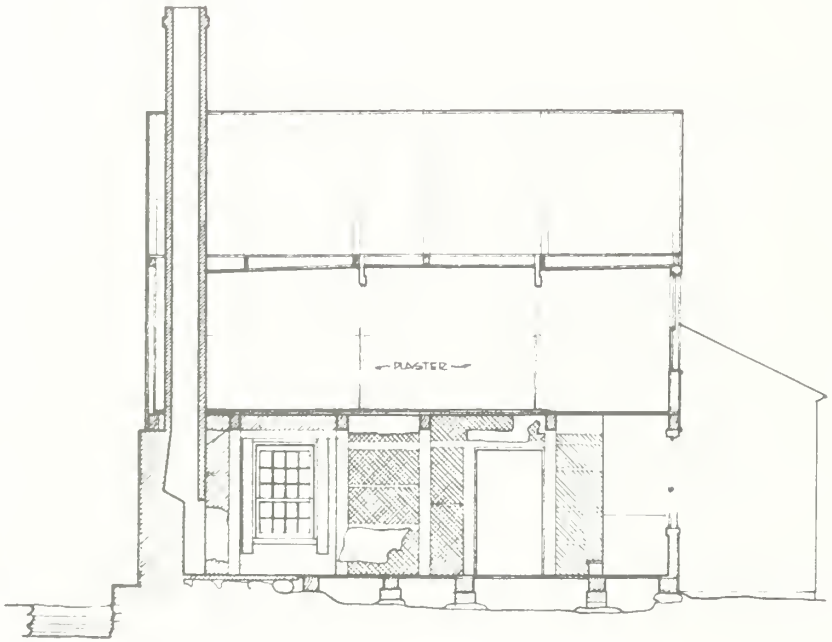



WEST ELEVATION
SCALE 1/4"=1'0"

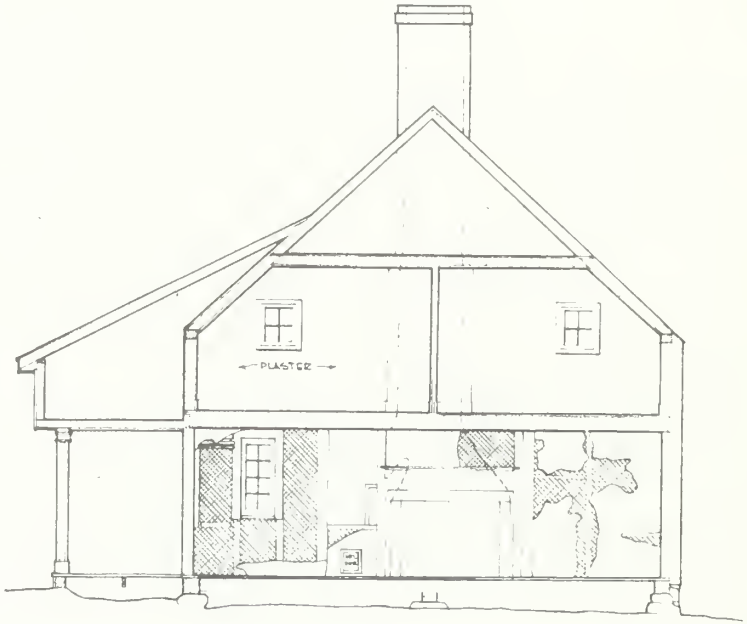



SOUTH ELEVATION
SCALE 1/4"=1'0"

| | | | | |
|---|---|---|---|---|
| UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN | NAME OF STRUCTURE<br>GENERAL PHILLIP SCHUYLER HOUSE - KITCHEN | SURVEY NO. | HISTORIC AMERICAN BUILDINGS SURVEY<br>SHEET OF SHEETS | LIBRARY OF CONGRESS |




SECTION A-A
SCALE 1/4" = 1'




SECTION B-B
SCALE 1/4" = 1'

MUD BRICK NOGGING
LIME MORTAR

MUD BRICK NOGGING
MUD MORTAR

BURNT BRICK
CEMENT MORTAR

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
GENERAL PHILLIP SCHUYLER HOUSE - KITCHEN

SURVEY NO

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET OF SHEETS

LIBRARY OF CONGRESS
INDEX NUMBER

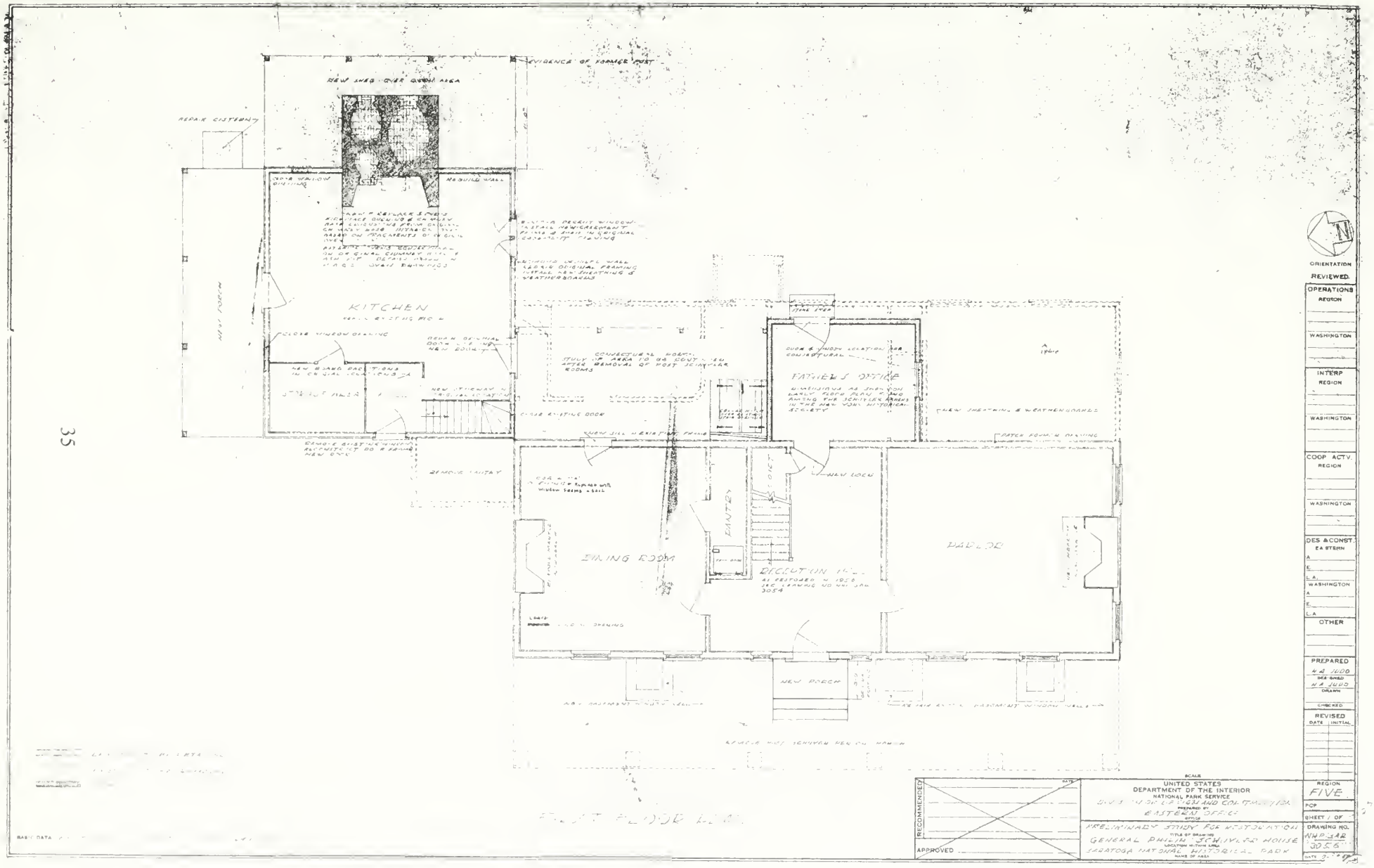
# APPENDIX D

♦

## 1958 Measured Drawings: "Preliminary Study for Restoration— General Philip Schuyler House, Saratoga National Historical Park"

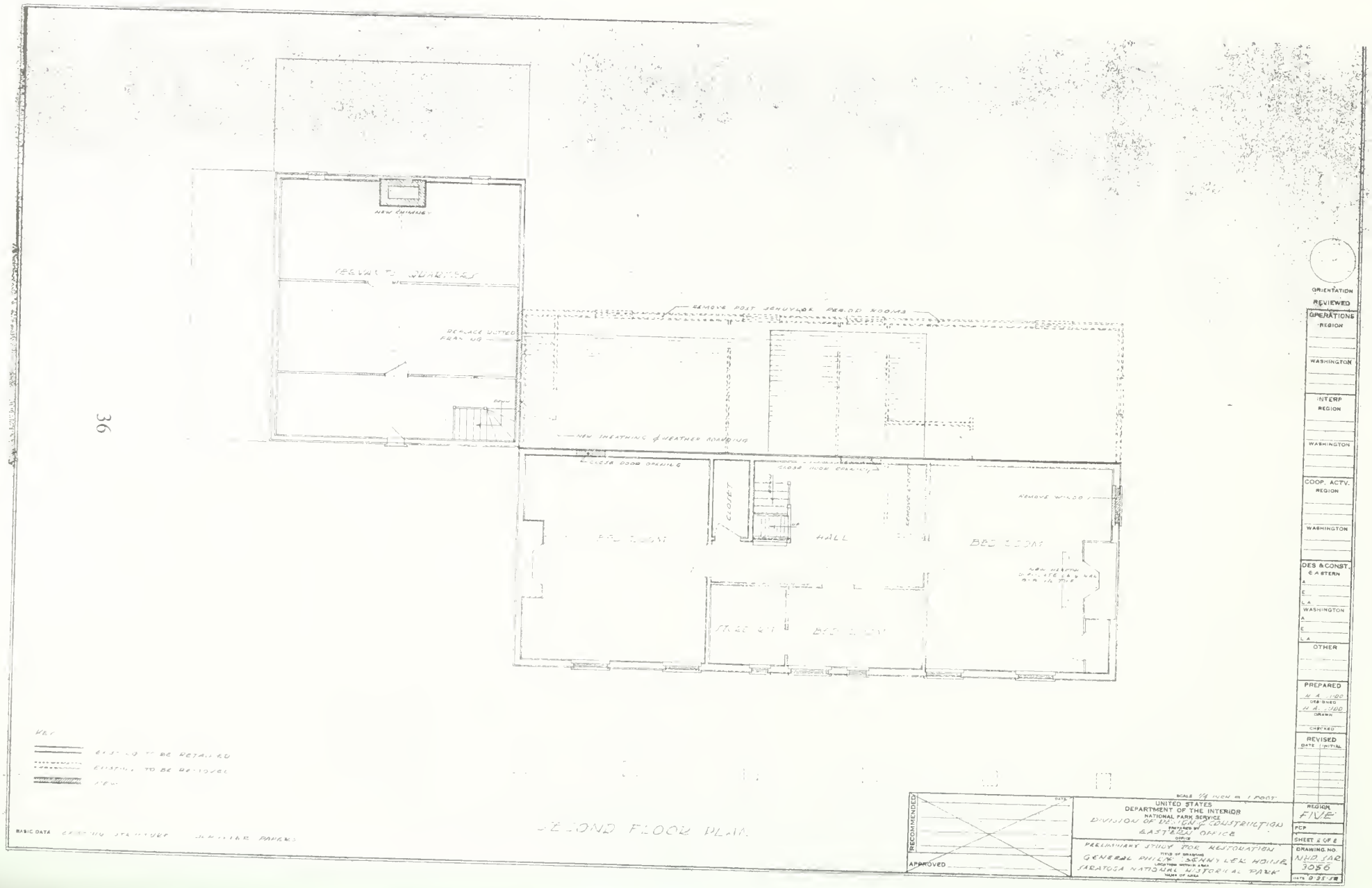
♦

*National Park Service*
*Division of Design and Construction, Eastern Office*


NEW SHED OVER QUEEN AREA
EVIDENCE OF FORMER POST
REPAIR CISTERN
REBUILD WALL
KITCHEN
NEW PORCH
CLOSE WINDOW OPENING
REMOVE EXISTING DOOR
REMOVE EXISTING WINDOW
REMOVE VANITY
CONJECTURAL DOORS
FARMER'S OFFICE
NEW SHEATHING & WEATHERBOARDS
PATCH FORMER OPENING
NEW LOCK
PANTRY
DINING ROOM
EXECUTIVE
PARLOR
NEW PORCH
FIRST FLOOR PLAN
ORIENTATION
REVIEWED
OPERATIONS
REGION
WASHINGTON
INTERP
REGION
WASHINGTON
COOP ACTV.
REGION
WASHINGTON
DES & CONST.
EASTERN
A
E
L.A.
WASHINGTON
A
E
L.A.
OTHER
PREPARED
NA 4100
DRAWN
CHECKED
REVISED
DATE INITIAL
RECOMMENDED
APPROVED
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
EASTERN OFFICE
PRELIMINARY STUDY FOR RESTORATION
GENERAL PHILIP SCHUYLER HOUSE
SARATOGA NATIONAL HISTORICAL PARK
REGION
FIVE
SHEET 1 OF
DRAWING NO.
NHP-SAR
3058

35

SARA 4574


NEW CHIMNEY
SERVANTS QUARTERS
REMOVE POST SERVICE PERIOD ROOMS
DEPLACE LISTED FLAT UP
NEW SHEATHING & WEATHER BOARDING
CLOSE DOOR OPENING
CLOSET
HALL
REMOVE WINDOW
BED ROOM
STAIR SET
BED ROOM
KEY
EXISTING TO BE RETAINED
EXISTING TO BE REMOVED
NEW
BASIC DATA
SECOND FLOOR PLAN
SCALE 1/4 INCH = 1 FOOT
RECOMMENDED
DATE
APPROVED
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN & CONSTRUCTION
PREPARED BY
EASTERN OFFICE
OFFICE
PRELIMINARY STUDY FOR RESTORATION
TITLE OF DRAWING
GENERAL PHILIP SCHUYLER HOUSE
PROJECT WITHIN AREA
SARATOGA NATIONAL HISTORICAL PARK
NAME OF AREA
ORIENTATION
REVIEWED
OPERATIONS REGION
WASHINGTON
INTERP REGION
WASHINGTON
COOP. ACTV. REGION
WASHINGTON
DES & CONST. EASTERN
A
E
L A
WASHINGTON
A
E
L A
OTHER
PREPARED
N. A. JOD
DESIGNED
N. A. JOD
DRAWN
CHECKED
REVISED
DATE INITIAL
REGION FIVE
PCP
SHEET 2 OF 8
DRAWING NO.
NHP/SAR 3056
DATE 8-25-78

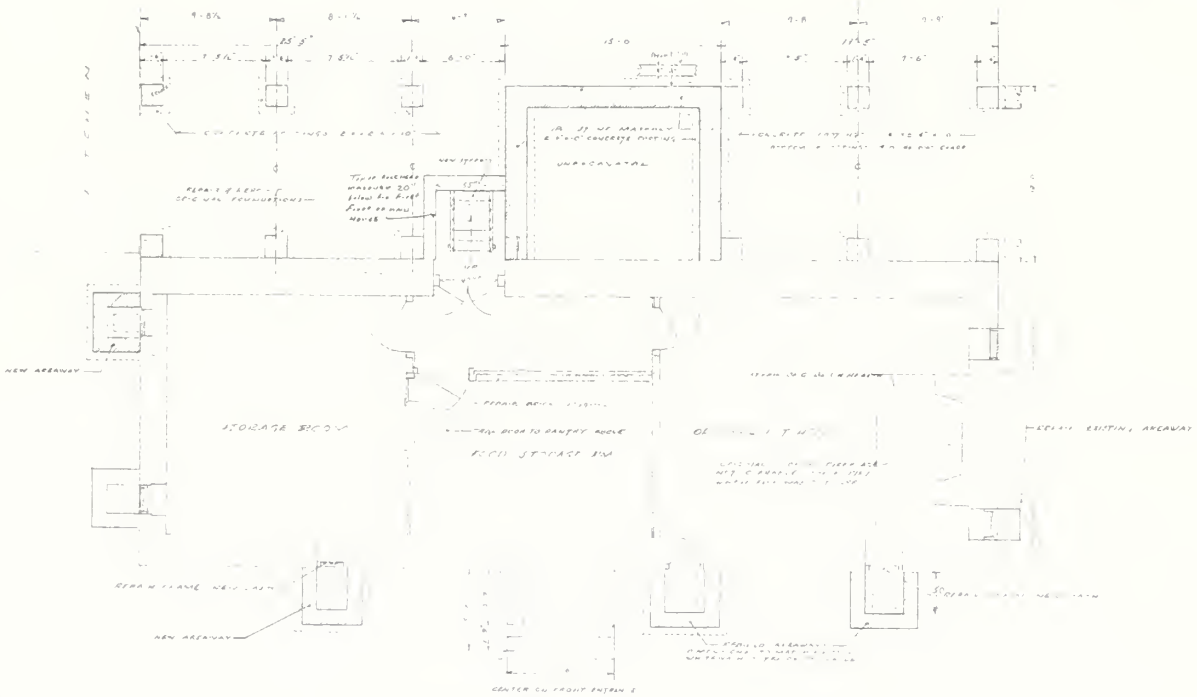
# APPENDIX E

♦

## 1959 Measured Drawings: "Restoration of the General Philip Schuyler House, Saratoga National Historical Park"

♦

*National Park Service*
*Division of Design and Construction, Eastern Office*




ORIENTATION

| PREPARED | |
|---|---|
| 11-4-1967 | |
| DEBOMED | |
| 11-1-1967 | |
| DRAWN | |
| C.E.J. | |
| CHECKED | |

| MARK | DESCRIPTION OF REVISION | DATE | INITIAL |
|---|---|---|---|
| | | | |

SCALE 1/4" = 1'-0"

RECOMMENDED
CHIEF ENGR. — DATE
SUPERT. ARCHITECT
REGIONAL ARCHITECT
CHIEF OF WILDERNESS

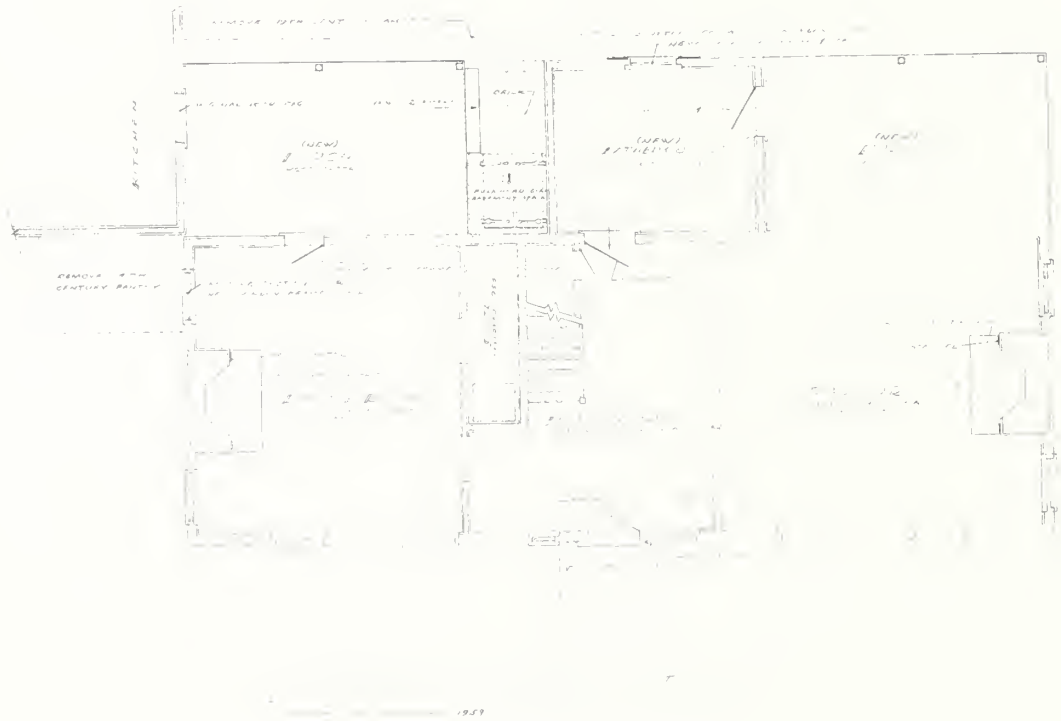
APPROVED
DIRECTOR

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
EASTERN OFFICE
OFFICE

RESTORATION OF THE
TITLE OF DRAWING
GENERAL PHILIP J. KIMBLER HOUSE
LOCATION WITHIN PARK
SACATTAGA PARK — HISTORICAL PARK
NAME OF PARK

REVISED
REGION FIVE
PCP NO.
SHEET 1 OF
DRAWING NO. NHP-1A5 3259
DATE 10-16-67

BASIC DATA




ORIENTATIO

PREPARE

DESIGNED

DRAWN

CHECKED

| DATE | INIT |
|---|---|
| REVISED | |

REVISION

PCP NO

SHEET 4 OF

DRAWING NO

NHP-SA-
3059

| MARK | DESCRIPTION OF REVISION |
|---|---|

SCALE

RECOMMENDED

APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

OF, ON AND CONSTRUCTION

PREPARED BY

EASTERN OFFICE

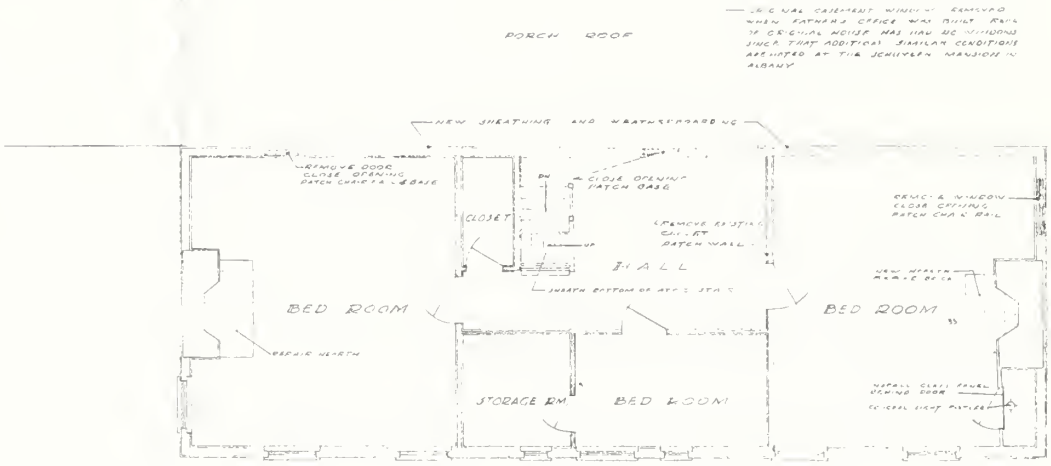
DIVISION

TITLE OF DRAWING

INTIC SCHUYLER HOUSE

LOCATION WITHIN PARK

PARK




SECOND FLOOR PLAN

ORIENTATION

| PREPARED | |
|---|---|
| J. B. INGO | |
| DESIGNED | |
| N. A. INGO | |
| DRAWN | |
| C. E. | |
| CHECKED | |

SCALE 1/4 IN = 1 FT

| MARK | DESCRIPTION OF REVISION | DATE | INITIAL |
|---|---|---|---|
| | | | |

RECOMMENDED

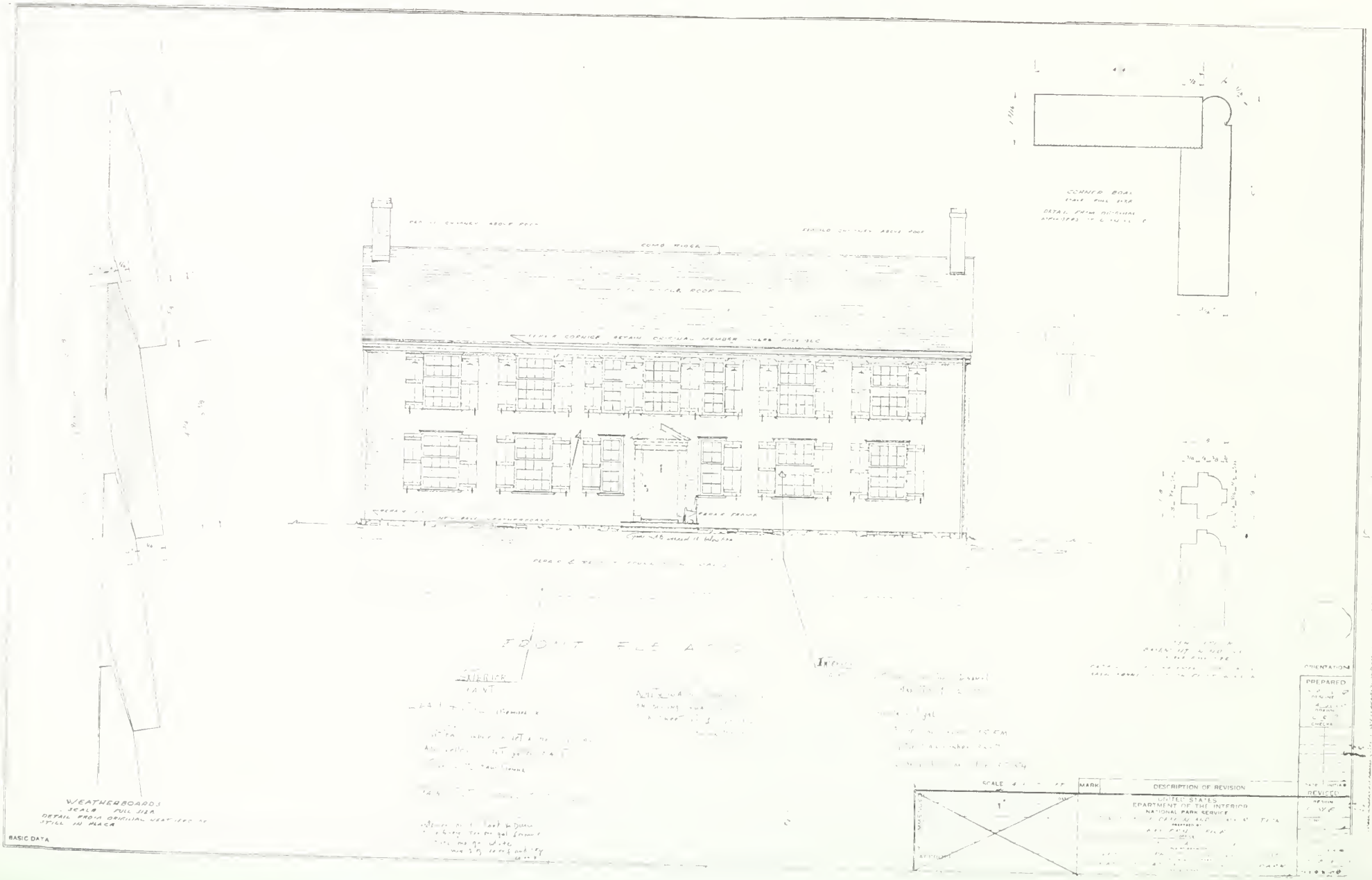
APPROVED

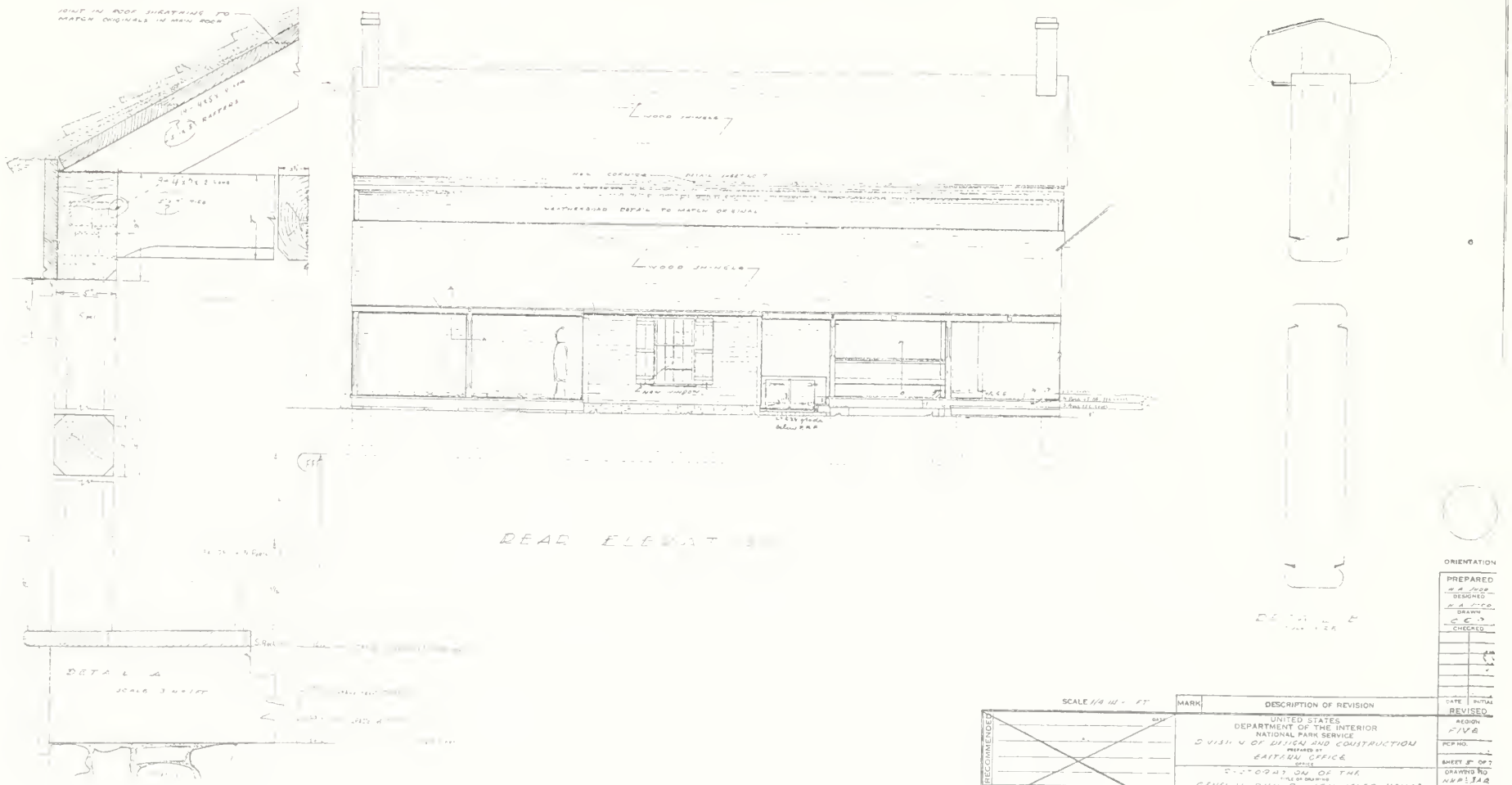
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
EASTERN OFFICE
OFFICE

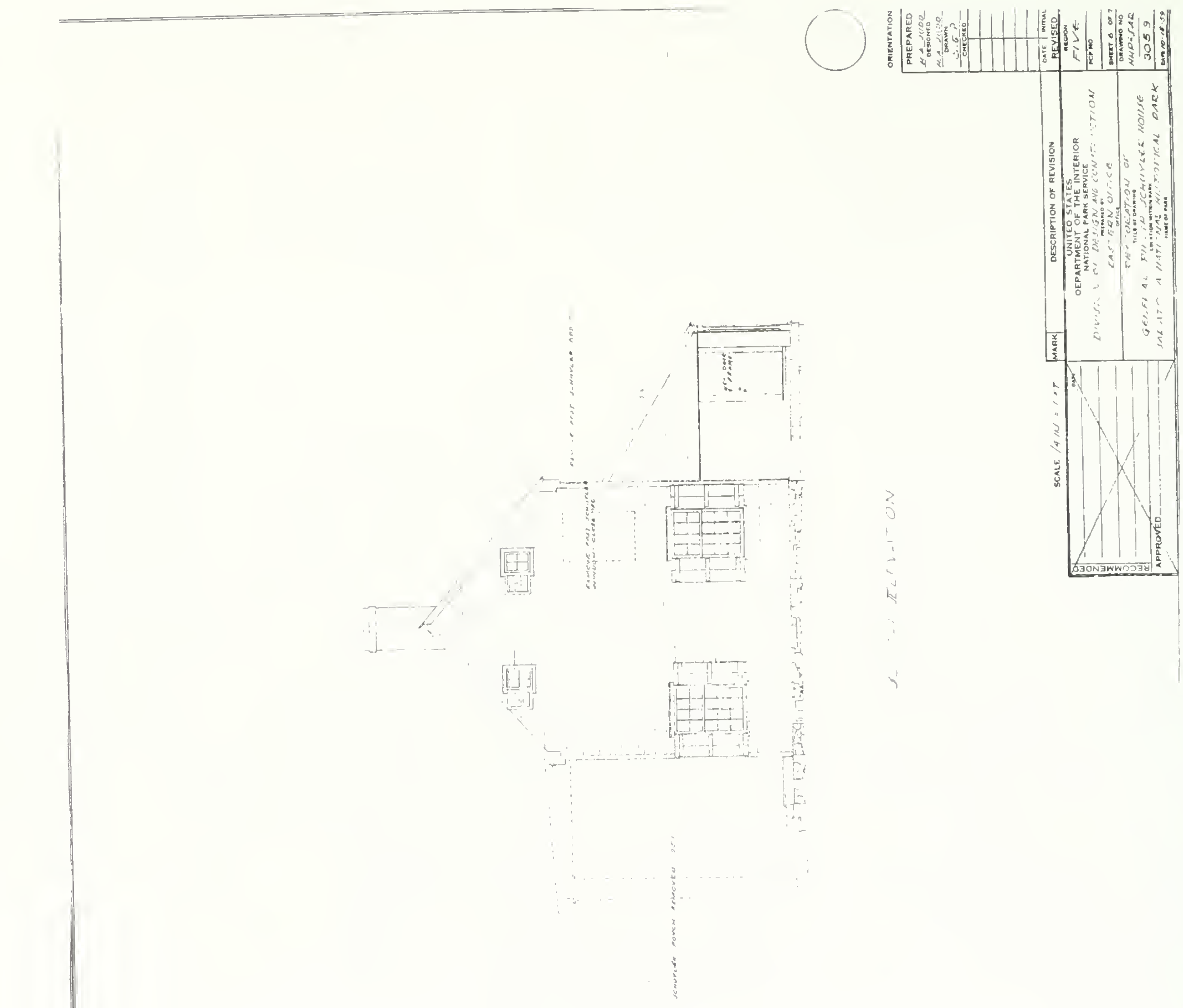
RESTORATION OF THE
TITLE OF DRAWING
GENERAL PHILIP SCHUYLER HOUSE
LOCATION WITHIN PARK
SARATOGA NATIONAL HISTORICAL PARK
NAME OF PARK

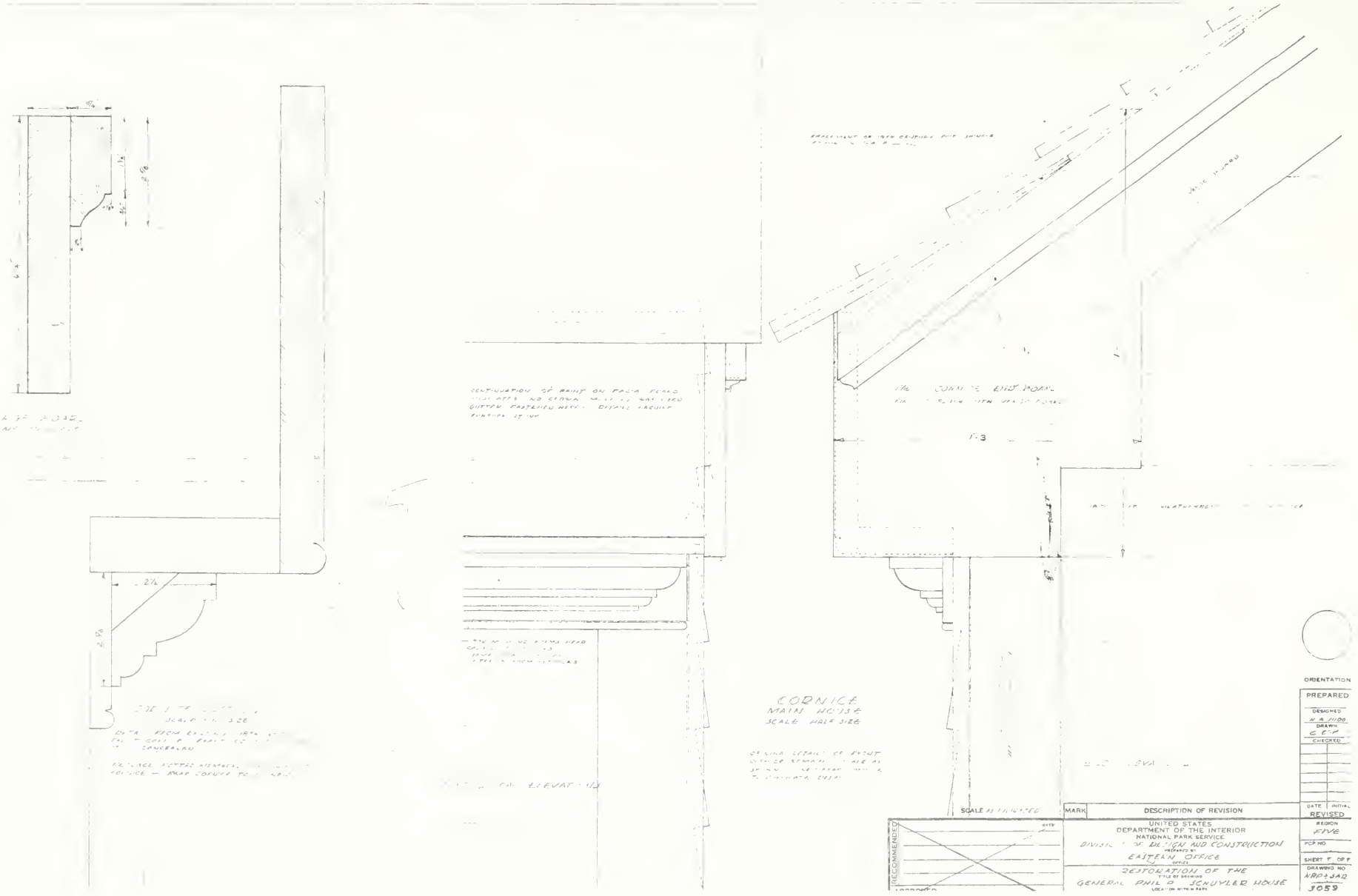
REVISED
REGION FIVE
RC NO
SHEET 3 OF 7
DRAWING NO NHD-SAR 3059
DATE 10-16-59

BASIC DATA


COMB RIDGE
EAGLE FRAME
CORNER BOARD
SCALE FULL SIZE
DETAIL FROM ORIGINAL
FOOT PLATE
WEATHERBOARDS
SCALE FULL SIZE
DETAIL FROM ORIGINAL
STILL IN PLACE
BASIC DATA
ORIENTATION
PREPARED
REVISED
MARK
DESCRIPTION OF REVISION
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE


JOINT IN ROOF SHEATHING TO MATCH ORIGINALS IN MAIN ROOM
WOOD SHINGLE
WEATHERBOARD DETAIL TO MATCH ORIGINAL
WOOD SHINGLE
NEW WINDOW
REAR ELEVATION
DETAIL A
SCALE 3 INCH = 1 FT
ORIENTATION
PREPARED
DESIGNED
DRAWN
CHECKED
REVISED
SCALE 1/4 IN = 1 FT
MARK
DESCRIPTION OF REVISION
DATE
INITIAL
RECOMMENDED
APPROVED
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
EASTERN OFFICE
GENERAL BUILD SCHUYLER HOUSE
SARATOGA NATIONAL HISTORICAL PARK
REGION
FIVE
PCP NO.
SHEET 5 OF 7
DRAWING NO.
NHP-SAR
3059


ORIENTATION
PREPARED
DESIGNED
DRAWN
CHECKED
DATE
INITIAL
REVISED
REGION
FIVE
PCP NO
SHEET
DRAWING NO
3059
DESCRIPTION OF REVISION
MARK
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
SCALE
RECOMMENDED
APPROVED


CORNICE
MAIN HOUSE
SCALE HALF SIZE
SCALE AS INDICATED
MARK
DESCRIPTION OF REVISION
DATE
INITIAL
REVISED
RECOMMENDED
APPROVED
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
EASTERN OFFICE
OFFICE
RESTORATION OF THE
TITLE OF DRAWING
GENERAL PHIL D. SCHUYLER HOUSE
LOCATION WITHIN PARK
ORIENTATION
PREPARED
DESIGNED
DRAWN
CHECKED
REGION
FIVE
PCF NO
SHEET 7 OF 7
DRAWING NO
NRDS SAR
3059

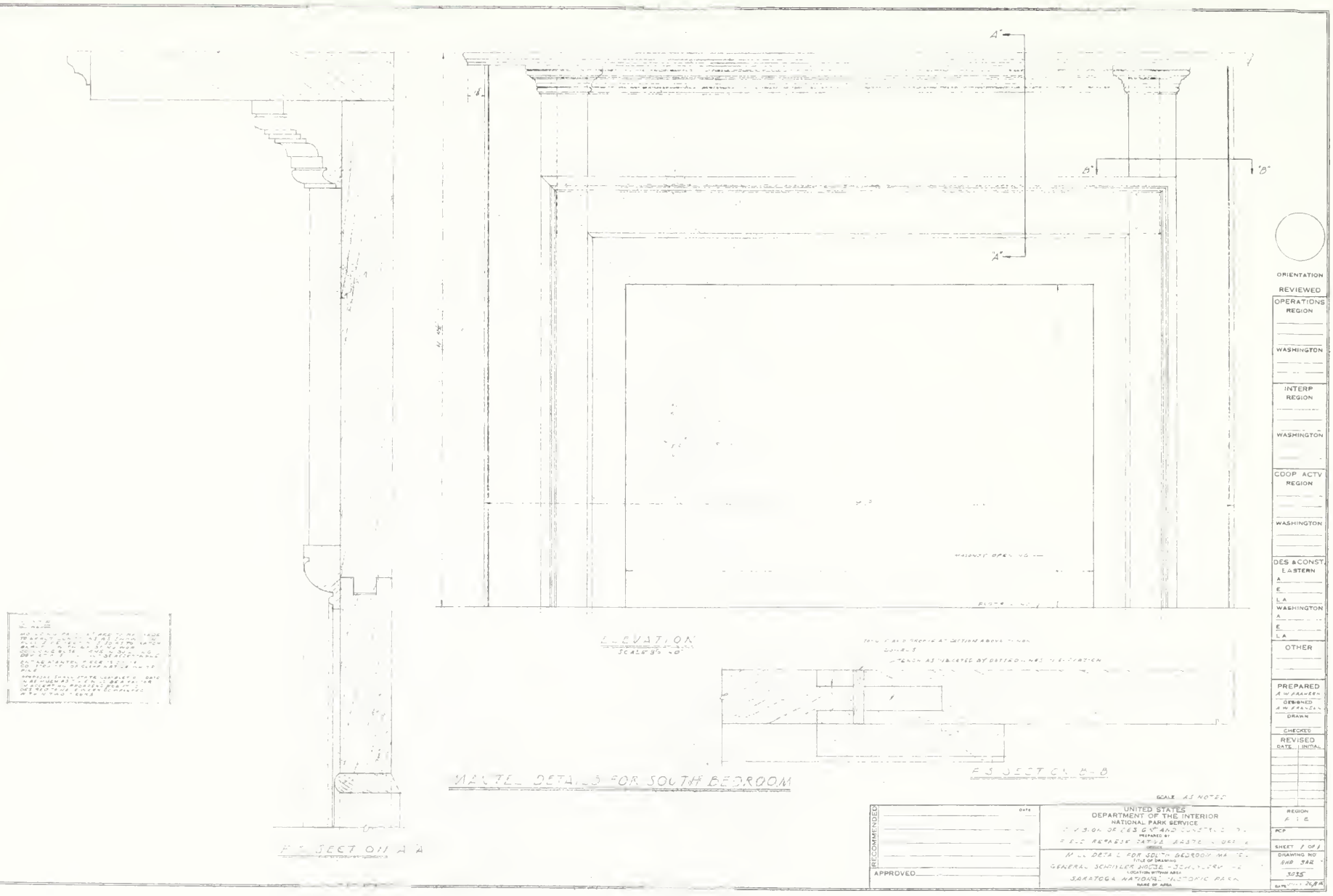
# APPENDIX F

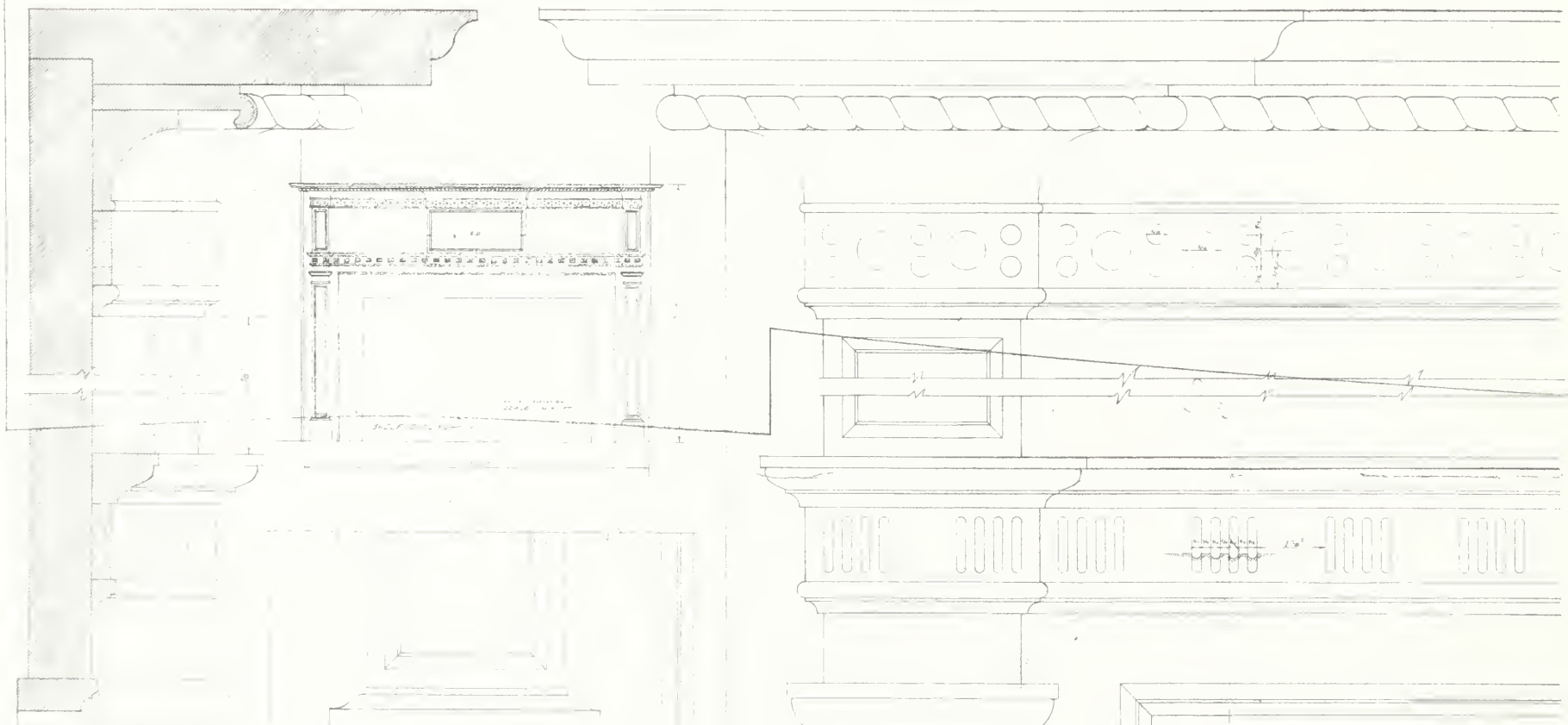
♦

## 1956-1960 Measured Drawings – Mantels: "General Philip Schuyler House, Saratoga National Historical Park"

♦

*National Park Service*
*Division of Design and Construction, Eastern Office*


ELEVATION
SCALE 3/8" = 1'-0"
MANTEL DETAILS FOR SOUTH BEDROOM
FIELD SECTION A-A
FIELD SECTION B-B
ORIENTATION
REVIEWED
OPERATIONS REGION
WASHINGTON
INTERP REGION
WASHINGTON
COOP ACTV REGION
WASHINGTON
DES & CONST. EASTERN
WASHINGTON
OTHER
PREPARED
DRAWN
CHECKED
REVISED
DATE
INITIAL
SCALE AS NOTED
RECOMMENDED
APPROVED
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
PREPARED BY
MANTEL DETAILS FOR SOUTH BEDROOM
TITLE OF DRAWING
GENERAL SCHUYLER HOUSE - SCHUYLER
LOCATION WITHIN AREA
SARATOGA NATIONAL HISTORIC PARK
NAME OF AREA
REGION
PCP
SHEET 1 OF 1
DRAWING NO
3255
BASIC DATA



JUSTIFICATION OF DESIGN

THE DESIGN OF THIS MANTEL IS CONJECTURAL. IT WAS BASED ON A STUDY OF NUMEROUS ILLUSTRATIONS OF MANTELS OF THE LATTER PART OF THE EIGHTEENTH CENTURY PARTICULARLY THOSE OF THE HUDSON RIVER VALLEY. THESE PROPORTIONS WERE FITTED INTO THE KNOWN WIDTH AND OVERALL HEIGHT OF THE ORIGINAL SCHUYLER MANTEL AS INDICATED BY BREAKS AND PATCHES IN THE PLASTER. COVE MOULDING ARE BASED ON OLD MOULDINGS FOUND ELSEWHERE IN THE HOUSE. THE OTHERS ARE CONJECTURAL BUT WERE GIVEN CARE WAS TAKEN IN THIS DESIGN TO PERMIT A SKILLED CARPENTER, NOT TRAINED IN INTRICATE WOOD CARVING TO FABRICATE THE MANTEL IN KEEPING WITH OTHER MANTELS AND WOODWORK IN THE HOUSE.

Henry J. Spence

SCALE FULL SIZE

| MARK | DESCRIPTION OF REVISION | DATE | DRAWN |
|---|---|---|---|
| A | SHELF EDGE MOULDING REDESIGNED. | 1-25-60 | H.A.J. |

ORIENTATION

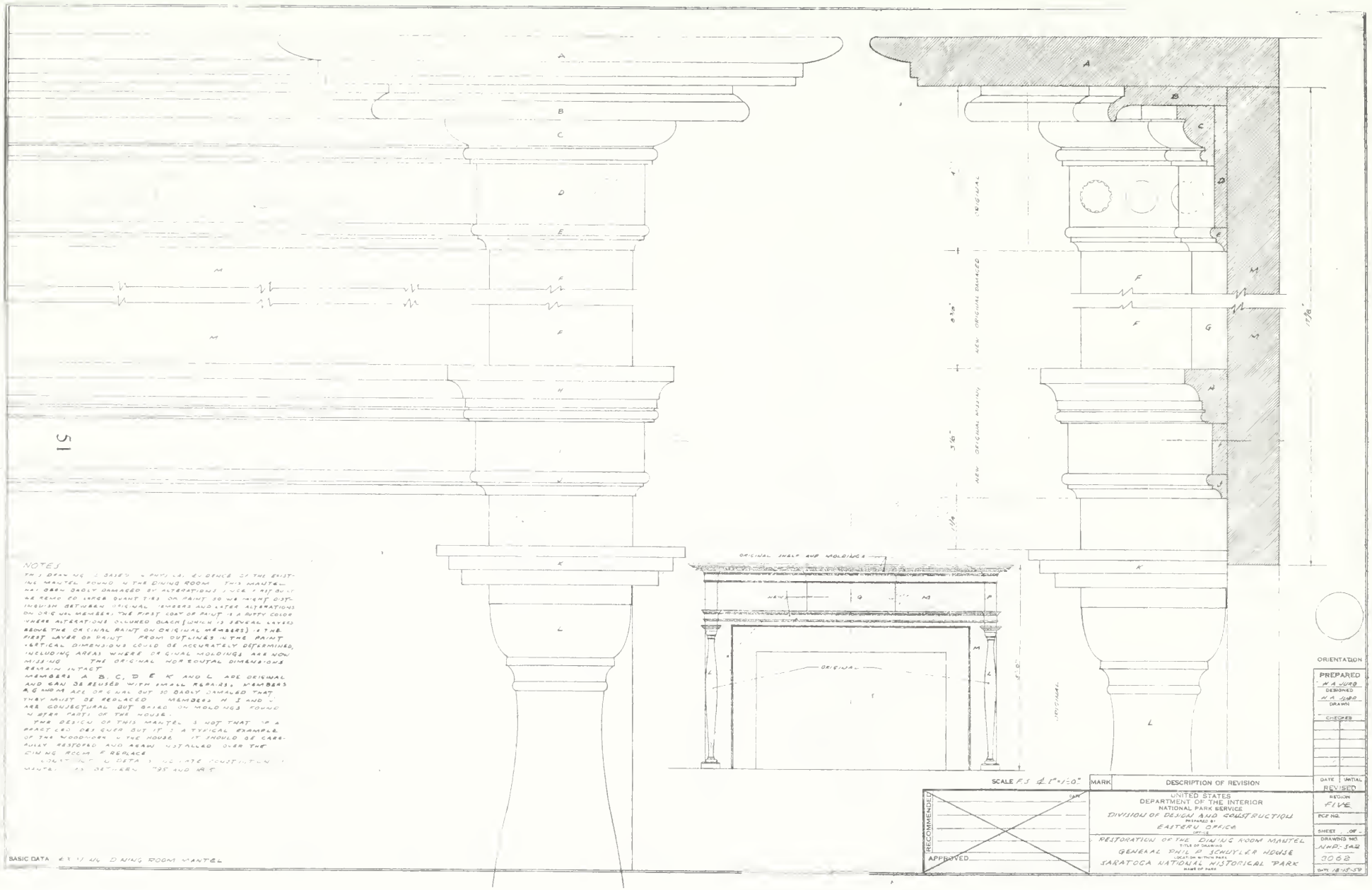
PREPARED
H.A. JUDD
DESIGNED
H.A. JUDD
DRAWN
CHECKED

REVISED
REGION
FIVE
FCP NO.
8-2
SHEET 1 OF 1
DRAWING NO.
NHP-SAR
30634
DATE 1-15-60

RECOMMENDED
DATE
APPROVED

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
DIVISION OF DESIGN AND CONSTRUCTION
PREPARED BY
EASTERN OFFICE
TITLE
MANTEL - PARLOR FIREPLACE
TITLE OF DRAWING
GENERAL PHILIP SCHUYLER HOUSE
LOCATION WITHIN PARK
SARATOGA NATIONAL HISTORICAL PARK
NAME OF PARK

BASIC DATA




NOTES

THIS DRAWING IS BASED UPON THE EVIDENCE OF THE EXISTING MANTEL FOUND IN THE DINING ROOM. THIS MANTEL HAS BEEN BADLY DAMAGED BY ALTERATIONS SINCE IT WAS BUILT. WE REMOVED LARGE QUANTITIES OF PAINT SO WE MIGHT DISTINGUISH BETWEEN ORIGINAL MEMBERS AND LATER ALTERATIONS ON ORIGINAL MEMBERS. THE FIRST COAT OF PAINT IS A DUSTY COLOR WHERE ALTERATIONS OCCURRED BLACK (WHICH IS SEVERAL LAYERS ABOVE THE ORIGINAL PAINT ON ORIGINAL MEMBERS) IS THE FIRST LAYER OF PAINT. FROM OUTLINES IN THE PAINT VERTICAL DIMENSIONS COULD BE ACCURATELY DETERMINED, INCLUDING AREAS WHERE ORIGINAL MOLDINGS ARE NOW MISSING. THE ORIGINAL HORIZONTAL DIMENSIONS REMAIN INTACT.

MEMBERS A, B, C, D, E, K AND L ARE ORIGINAL AND CAN BE REUSED WITH SMALL REPAIRS. MEMBERS N, Q AND M ARE ORIGINAL BUT SO BADLY DAMAGED THAT THEY MUST BE REPLACED. MEMBERS H, I AND J ARE CONJECTURAL BUT BASED ON MOLDINGS FOUND IN OTHER PARTS OF THE HOUSE.

THE DESIGN OF THIS MANTEL IS NOT THAT OF A PERFECTED DESIGN BUT IT IS A TYPICAL EXAMPLE OF THE WOODWORK IN THE HOUSE. IT SHOULD BE CAREFULLY RESTORED AND AGAIN INSTALLED OVER THE DINING ROOM FIREPLACE.

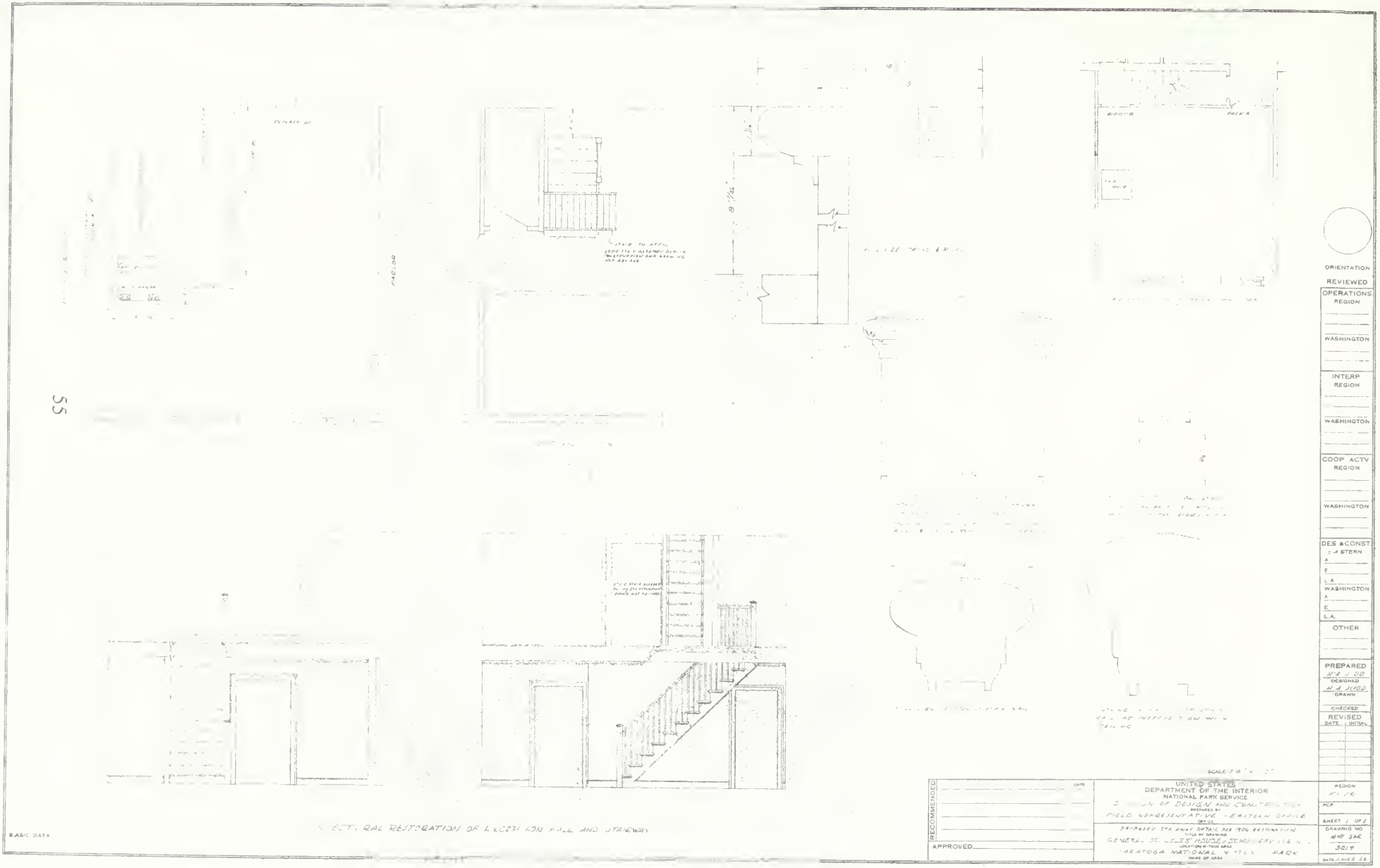
THE EXACT INSTALLATION DATA IS NOT KNOWN. THE MANTEL IS BETWEEN 1835 AND 1848.

BASIC DATA: RESTORING DINING ROOM MANTEL

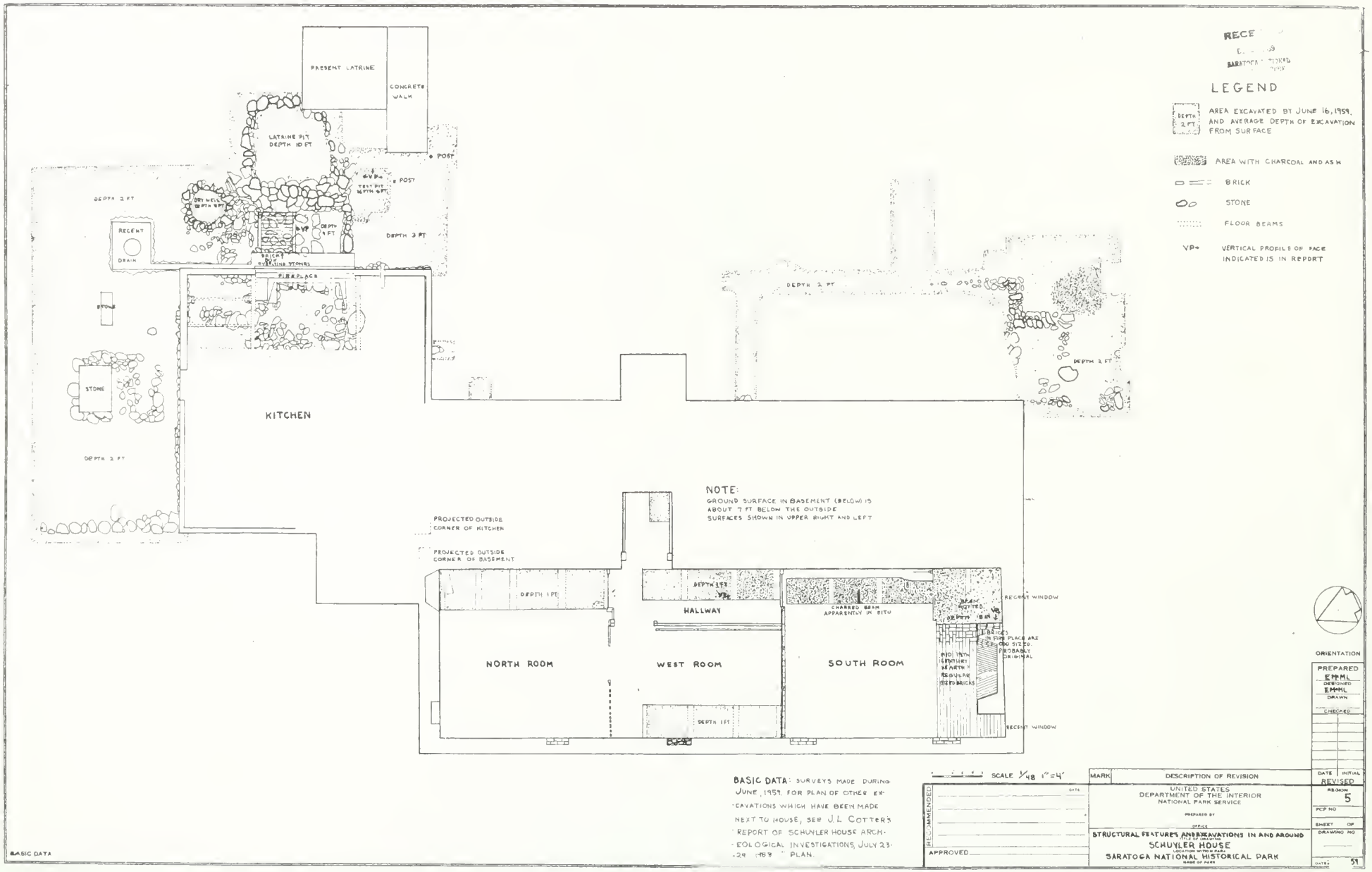
# APPENDIX G

♦

## 1956-1963 Miscellaneous Drawings: General Philip Schuyler House, Saratoga National Historical Park

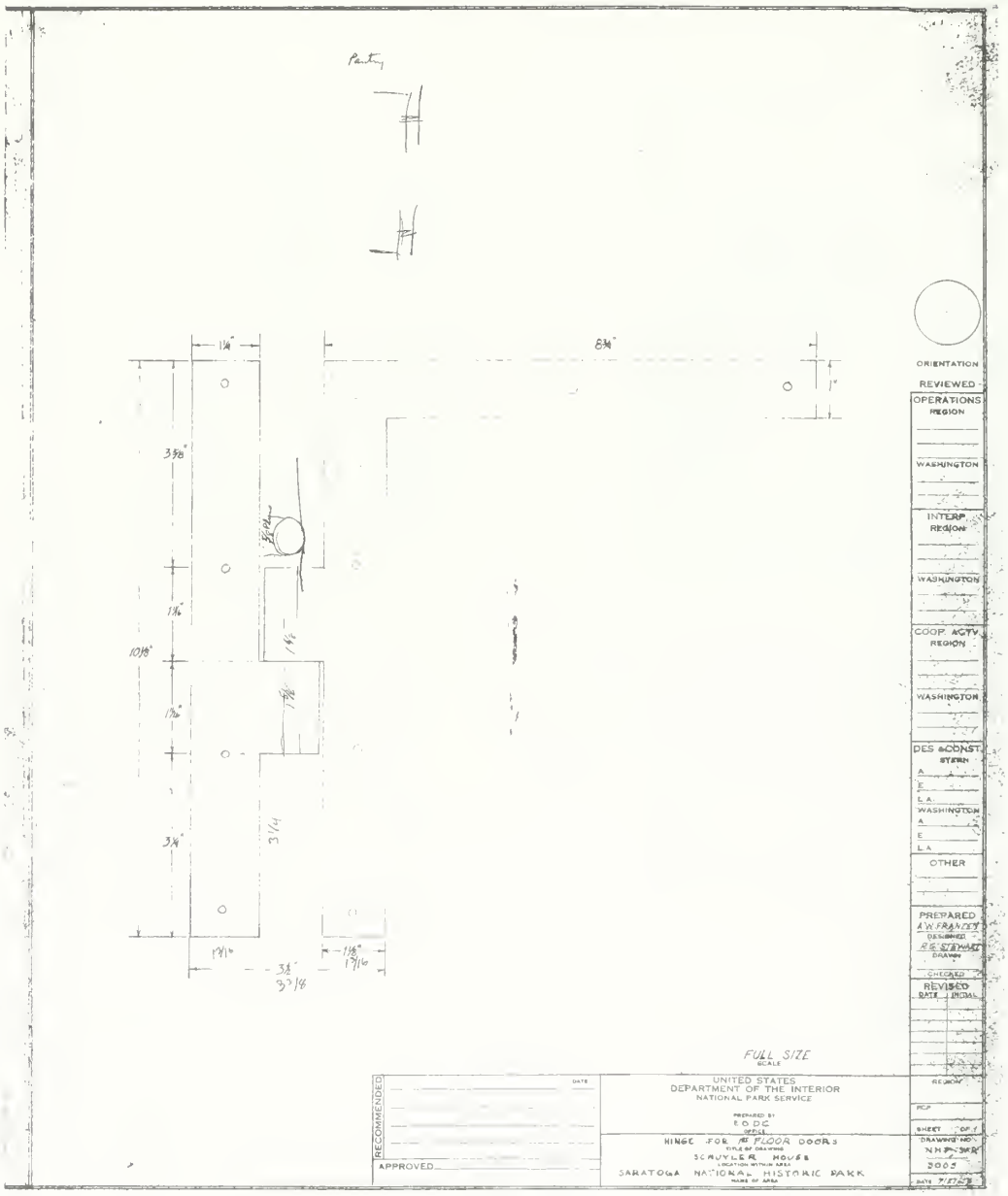



Proposed Stairway Detail (1956)

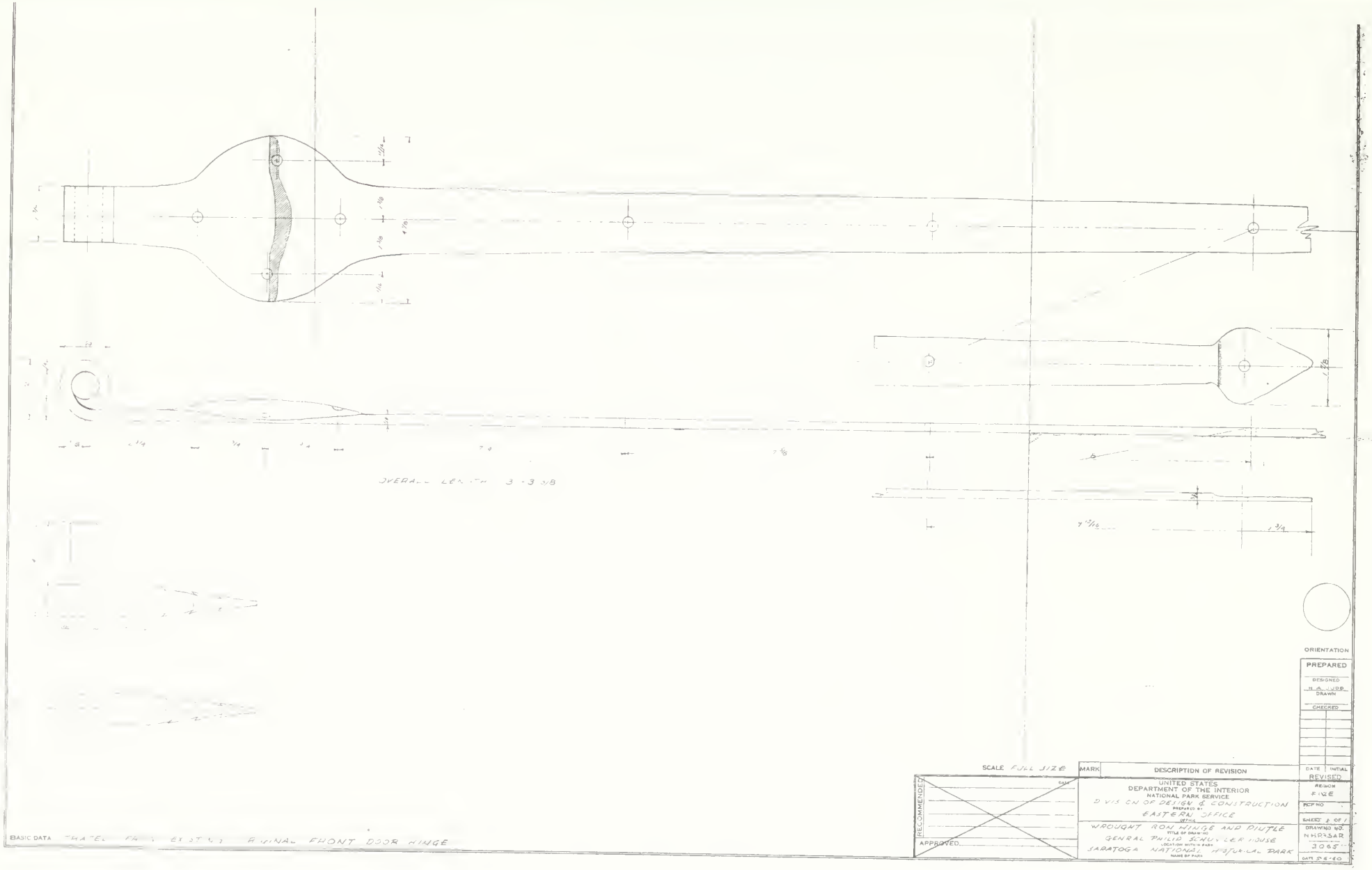



Structural Features and Excavations in and around Schuyler House (1950).

Kitchen Restoration (Circa 1963)




Hinge for First-Story Doors (1956)




Wrought Iron Hinge and Pintle (1960)

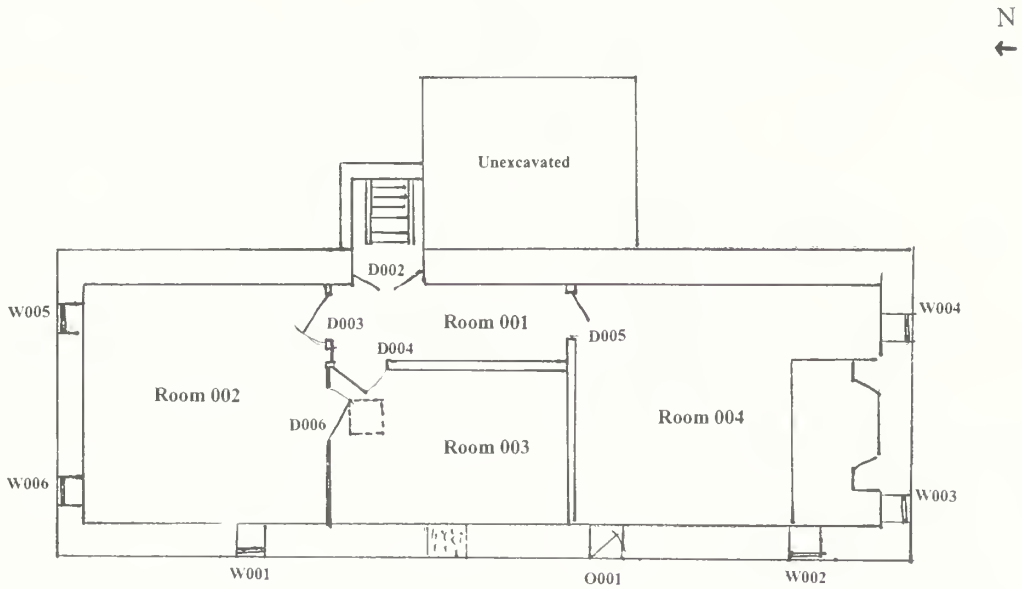
# APPENDIX H

♦

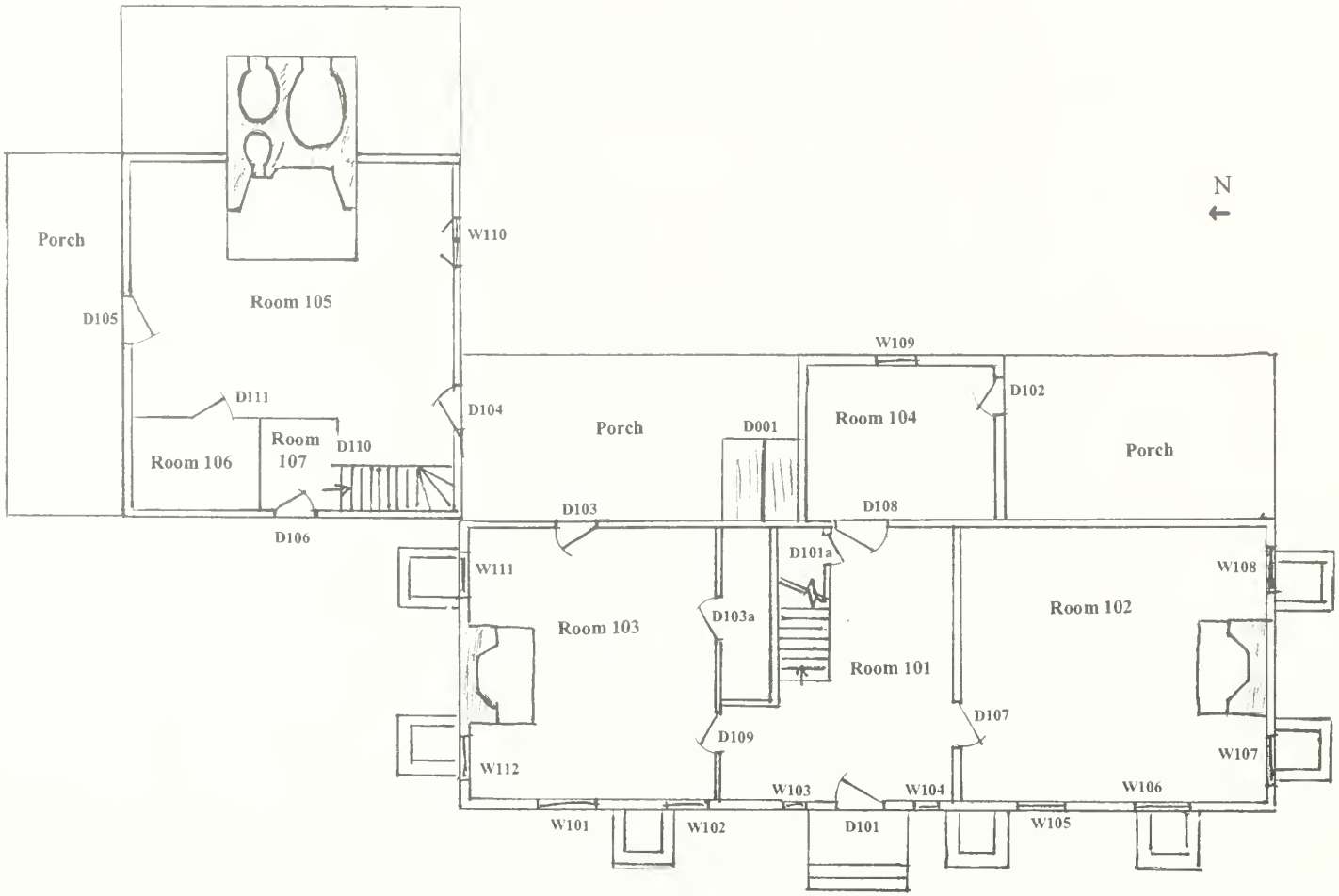
## 2002 Annotated Plans—
## Schuyler House,
## Saratoga National Historical Park

♦

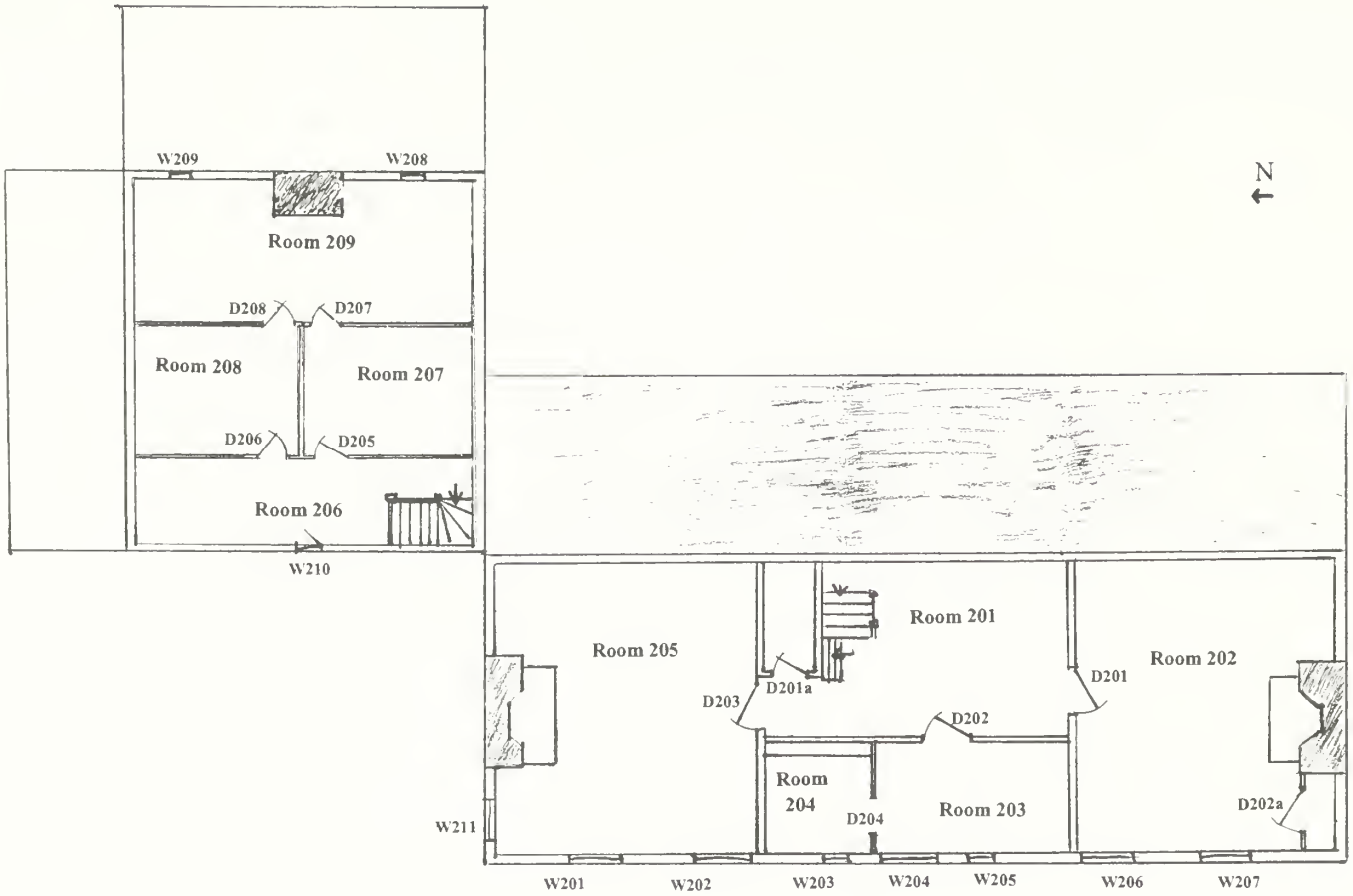
*National Park Service*
*Northeast Cultural Resources Center*
*Building Conservation Branch*



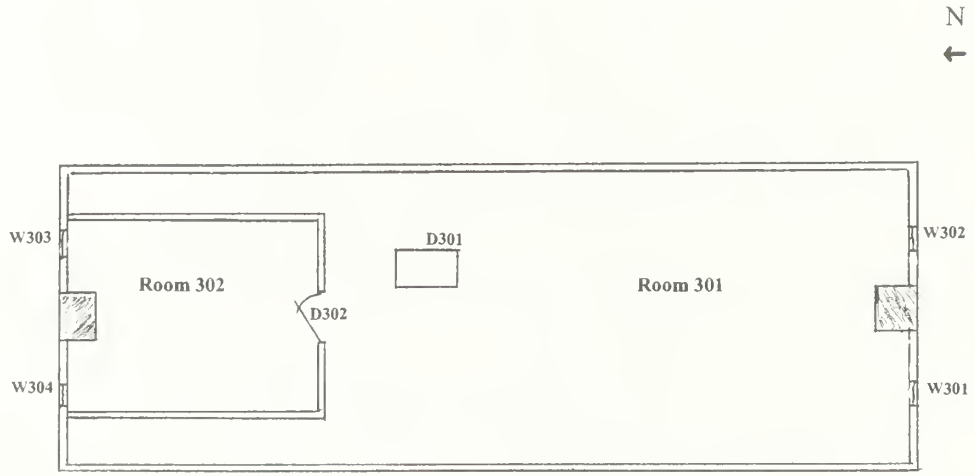

GENERAL PHILIP SCHUYLER HOUSE
CELLAR PLAN




GENERAL PHILIP SCHUYLER HOUSE
FIRST FLOOR PLAN




GENERAL PHILIP SCHUYLER HOUSE
SECOND FLOOR PLAN




GENERAL PHILIP SCHUYLER HOUSE
ATTIC PLAN

(Not to Scale)

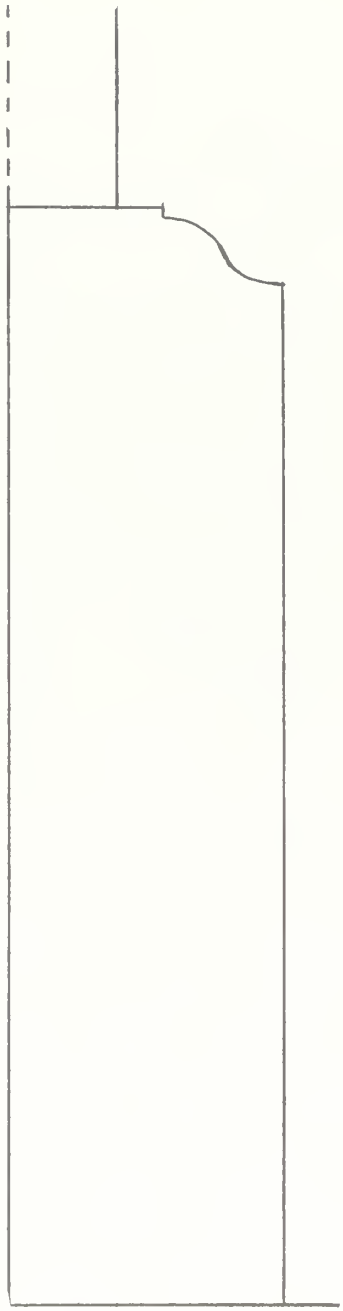
# APPENDIX I

♦

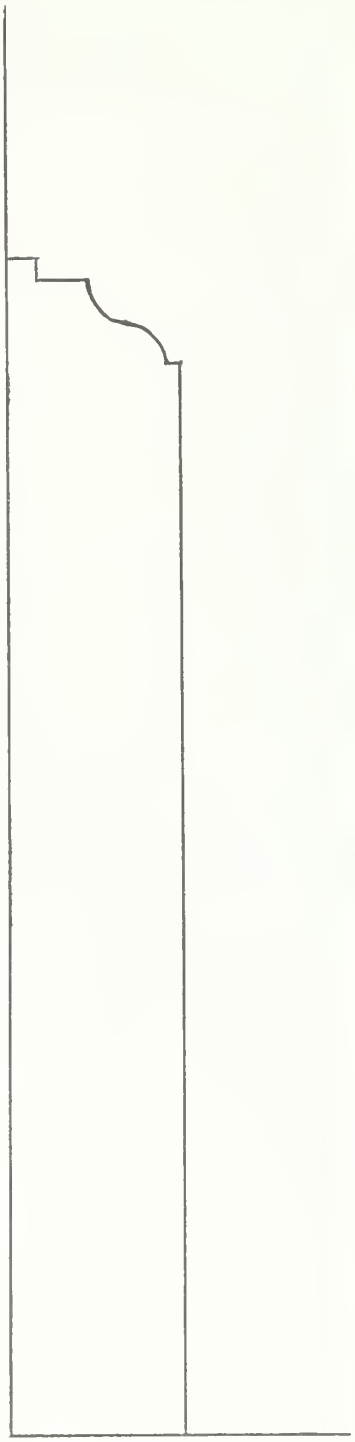
## Molding Profiles

# OVERVIEW

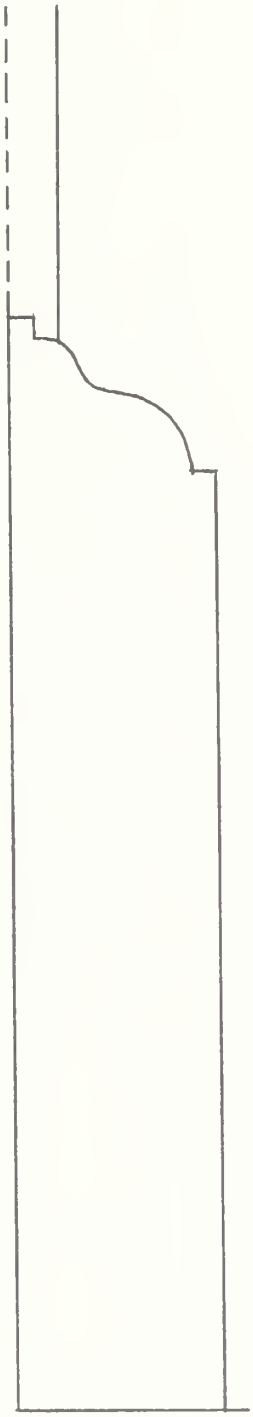
This appendix depicts the molding, muntin, and door-panel profiles in the Schuyler House. These profiles were taken for the purposes of documentation and comparative analysis. No paint stripping was performed prior to recording the profiles. They are therefore not necessarily exact representations, and are not intended to be used for reproduction purposes. The profiles were drawn by the author and are shown to scale.



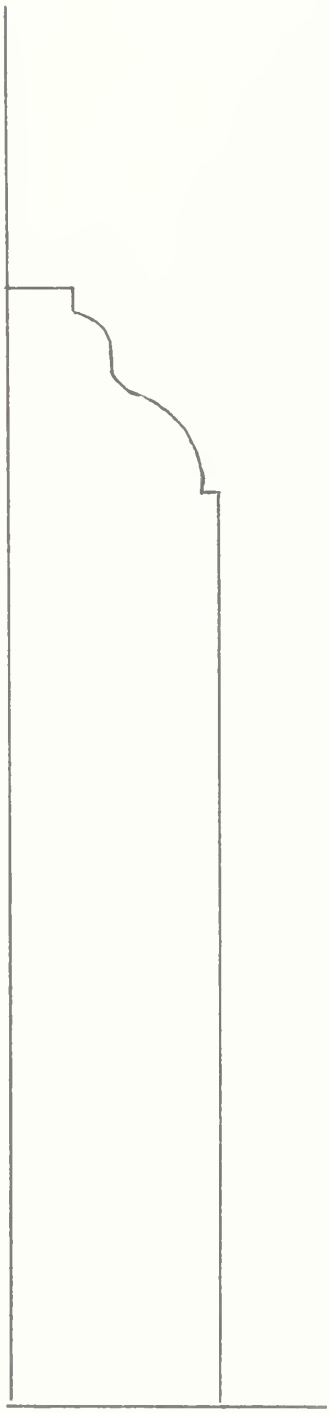
**Baseboard Type A**



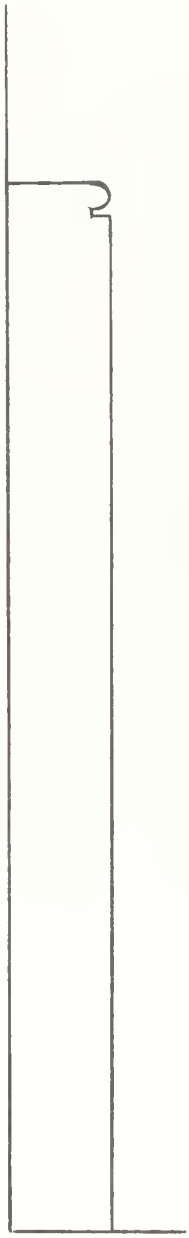
**Baseboard Type B**



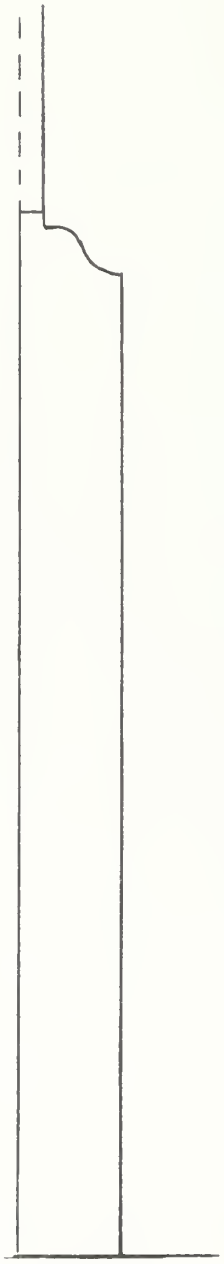
**Baseboard Type C**



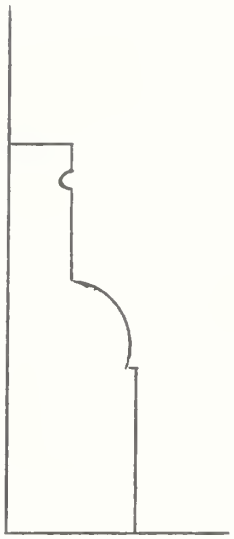
**Baseboard Type D**



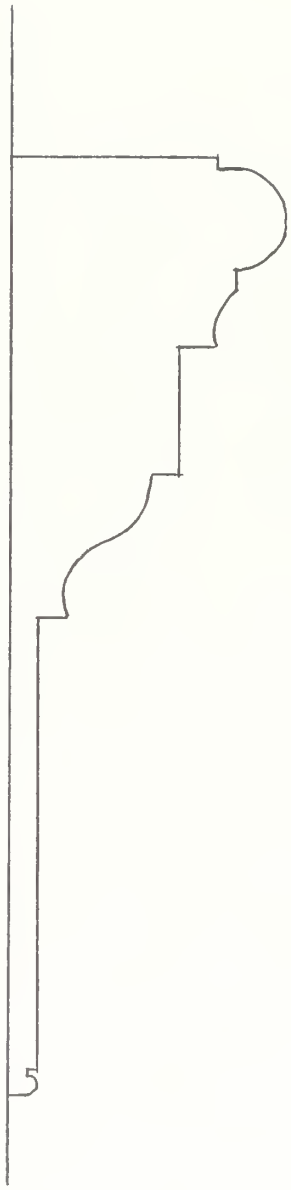
**Baseboard Type E**



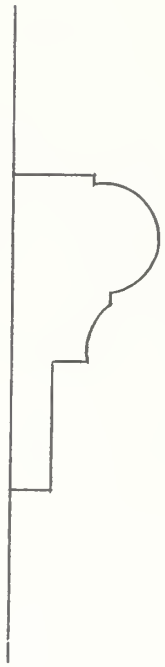
**Baseboard Type F**



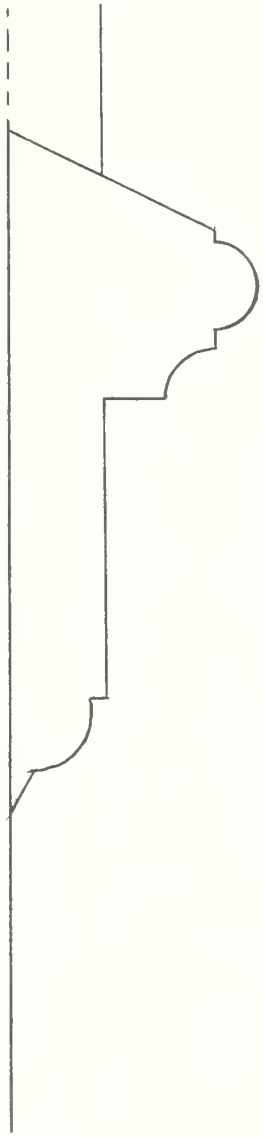
**Baseboard**
**Type G**



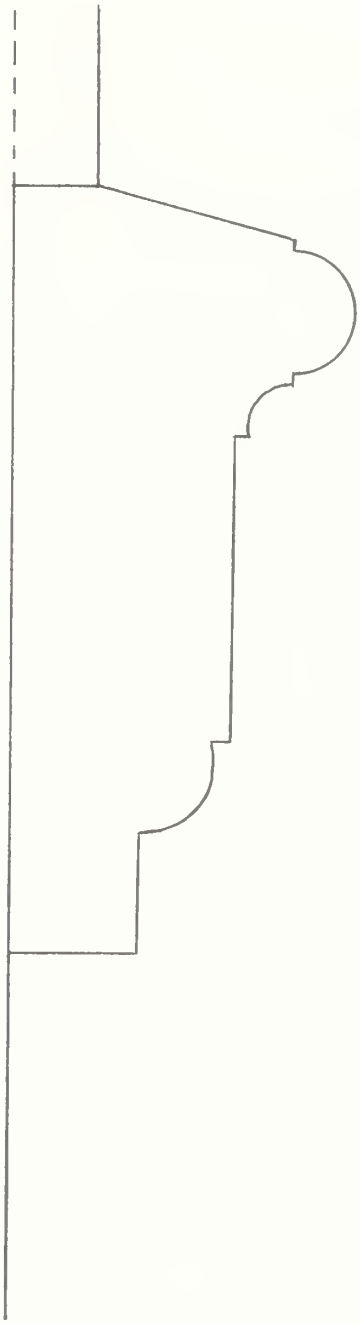
**Chair Rail**
**Type A**



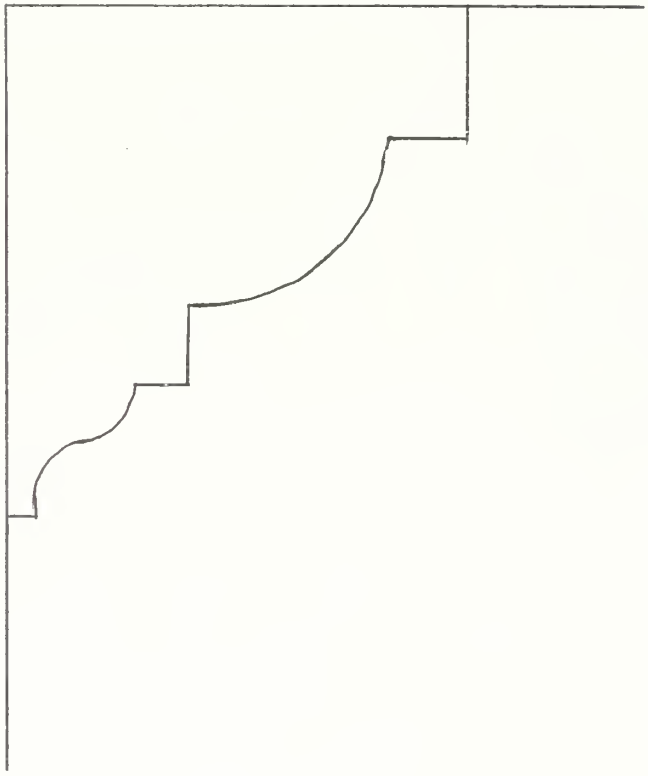
**Chair Rail**
**Type B**



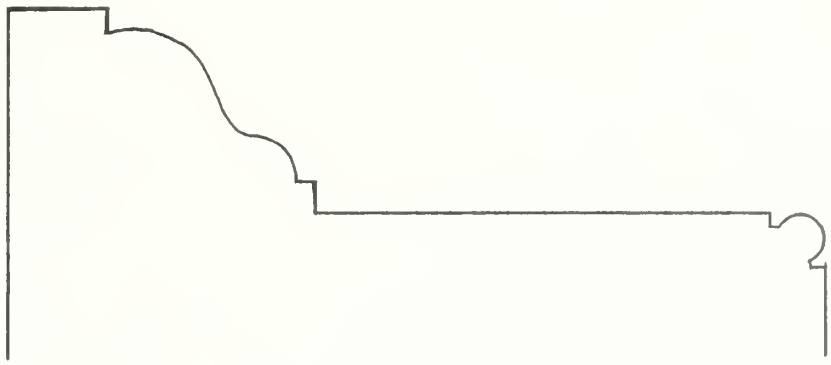
**Chair Rail**
**Type C**



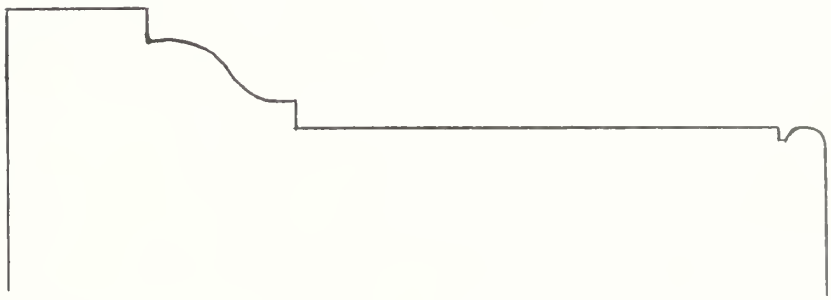
**Chair Rail**
**Type D**



**Cornice**
**Type A**

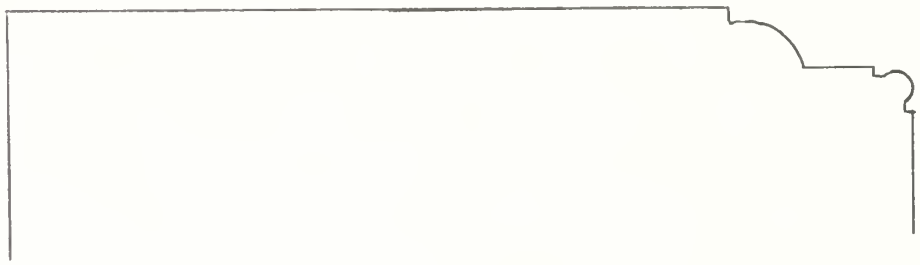


**Doorway Casing**
**Type A**



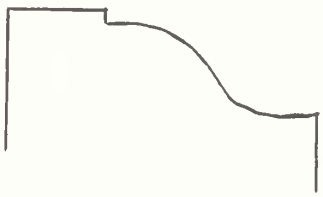
**Doorway Casing**
**Type B**

**Doorway Casing**
**Type C**

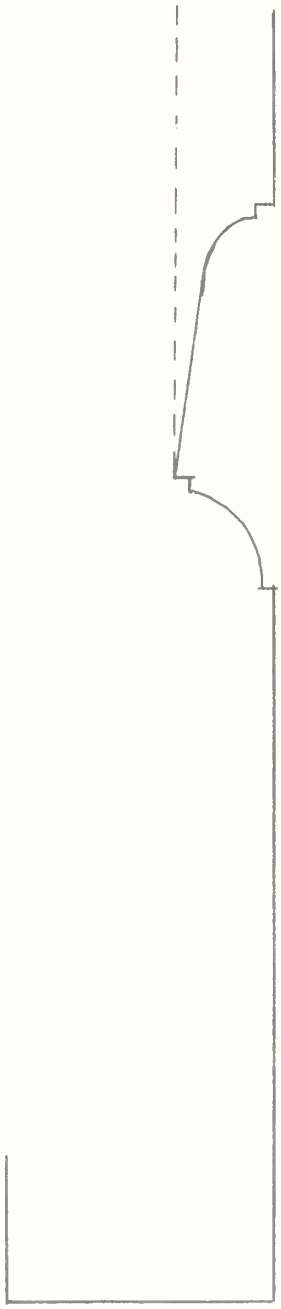


**Doorway Casing**
**Type D**

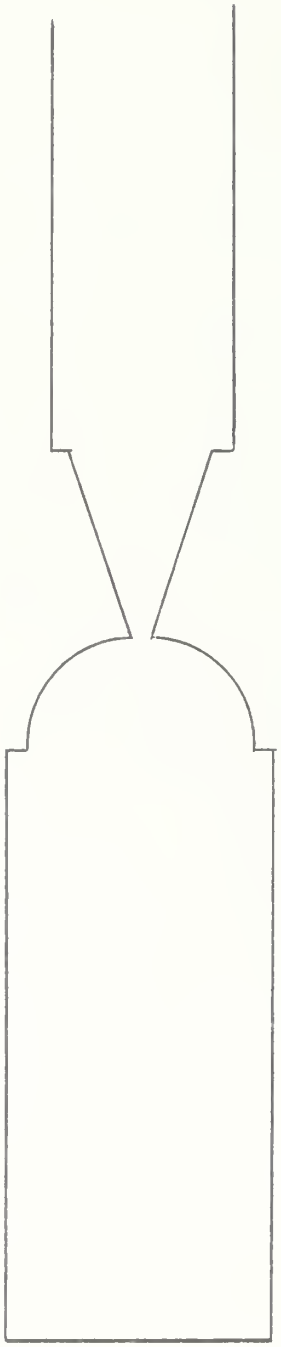
**Doorway Casing**
**Type E**



**Doorway Casing**
**Type F**

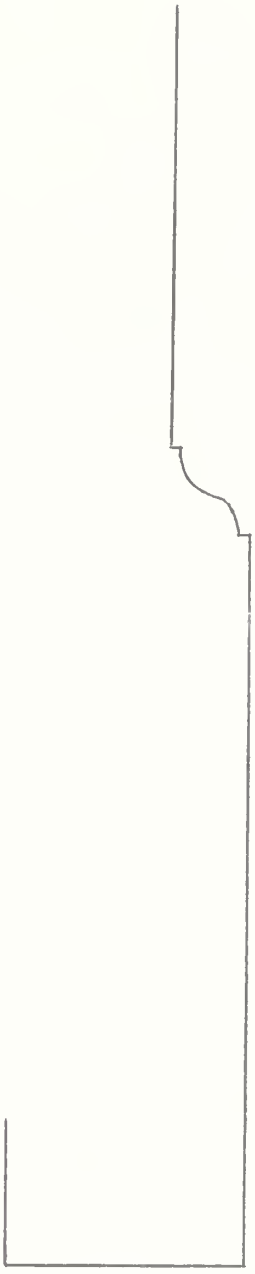


Door Panel
Type A



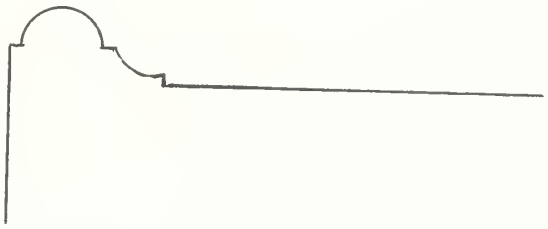
Door Panel
Type B

**Door Panel**
**Type C**

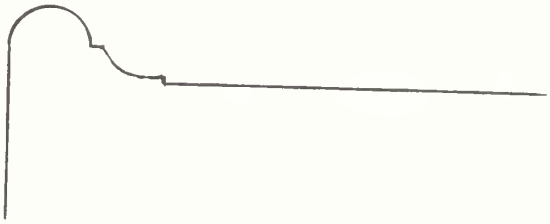


**Door Panel**
**Type D**

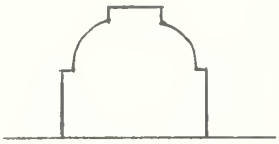
**Door Panel**
**Type E**



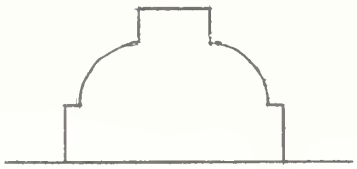
**Window Casing**
**Type A**



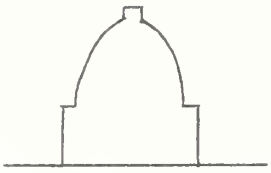
**Window Casing**
**Type B**



**Type A**



**Type B**



**Type C**

**Muntin Profiles**

# APPENDIX J

♦

## Mortar Analysis

# METHODOLOGY

Thirty mortar samples were removed the Schuyler House (29 from the interior and one from the exterior) between 2000 and 2002. Architectural conservator Barbara Yocum of the Historic Architecture Program (HAP) removed some in February 2000 for an interior materials-analysis report.[1] The author removed others in May 2001 for this historic structure report. Finally, historic architect David Bittermann of the Architectural Preservation Division (APD) removed still other samples in March 2002 prior to a repointing project for the kitchen chimney.

Samples were removed from the walls of the main house and kitchen wing, from the foundation of the main house, and from the chimney stack of the kitchen wing. Each sample was placed in a zip-lock plastic bag and labeled using a system derived from the National Park Service's Integrated Research Organization System (IROS). This system provides a four-part code that identifies the site, the structure, the sample type, and the sample number. For example, a sample with the code number SARA-15-M002 is mortar (M) sample number "2" (-002) taken from the Schuyler House (-15) in Saratoga NHP (SARA).

Mortar analysis was carried out in the mortar laboratory at the HAP office in Lowell, MA. Each sample was pulverized using a mortar and pestle. Approximately 20 grams of pulverized sample were then weighed out, swirled in a solution of diluted hydrochloric acid, and separated into sands and fines components.[2] The color of the liquid filtrate resulting from the separation process was noted for each sample, and the sand and fines components were dried. After drying, the sands and fines were weighed, and a calculation was made of the approximate weight of acid-soluble materials that had been present in the sample. The color of the sands and fines were noted, and the fines were color-matched using the Munsell Color Notation System for soil.

Based on the results of the analysis, samples were grouped by shared characteristics and given relative dates. This information has been incorporated into the general text. It has also been summarized here, in the following section. The analytical summary is in turn is followed by a numerical list of the mortar samples removed, which includes each sample's location, and plans of the house denoting the sample locations.

---

[1] Barbara A. Yocum, "Interior Paint, Plaster, Mortar, and Wallpaper Analysis of Selected Rooms: General Philip Schuyler House, Saratoga National Historical Park, Schuylerville, NY" (NPS, Northeast Cultural Resources Center/Building Conservation Branch, Lowell, MA, 2000).

[2] Fines are the HCl-insoluble residues or sample impurities that were originally components of the mortar (e.g., clay, silica magnesia, extra-fine sand, colorant, etc.)

# ANALYSIS

## Lime Plaster

Five samples of lime plaster with hair binder were obtained from the wall of the closet in the second-story hall (Room 201A), the walls of the north attic room (Room 302), and the walls of the second-story servants' rooms in the kitchen wing (Room 206 and Room 207). These were probably applied during the conjectured ca.-1815 alterations completed by Philip Schuyler II when the east tier and front portico were built.

All the samples were a soft lime plaster with similar mixes, and contained fine beige-brown sand, fragments of seashells, and hair binder. The sands in the plaster used in the servants' rooms (Type B) had a slightly coarser texture and lighter color, and contained more fine grains of black aggregate, than the sands in the plaster used in the second-story hall closet and in the attic room (Type C). The differences in the aggregate may indicate that the plasters were used in two different episodes but relatively close in time.

All five plasters were applied to reciprocal-sawn expandable lath that in Rooms 206, 207, and 302 had been attached using circa 1810-1815 machine-cut nails (see Appendix K). The lath in Room 201A was not exposed sufficiently to observe the nails, but since this same type of expandable lath had been used in all areas dating to the conjectured ca.-1815 alterations to the house, the lath (and plaster) in that closet can also be logically dated to the same time period.

## Foundation Mortar

Nineteen samples of mortar were removed from the interior stone foundation walls of the Schuyler House cellar. Most of the samples were soft lime mortars that probably date to circa 1815. Three samples were soft lime mortars that appear to date to circa 1777. A few samples were portland-cement mortars (Type D) used for repointing during the ca.-1960 restoration.

Sixteen of the foundation mortar samples were soft lime mortars with mixes that had no hair binder or seashell fragments, but which had sands identical to those found in the ca.-1815 plasters in the servants' rooms (Type B). All contained fine beige-brown sand with the slightly coarser texture, lighter color, and black aggregate found in the plaster used in the servants' rooms. Two of the samples were removed from the infill blocking a former cellar-window opening in the center of the west wall, indicating that this opening was blocked circa 1815 when the front portico was built.

Three samples removed from the foundation appear to date to 1777 (Type A). They are all soft lime mortars with very fine beige sands. All of these samples were bedding mortars, and one was from the north-wall chimney arch that is thought to date to 1777.

## Kitchen Chimney Mortar

Seven samples of portland-cement mortar (Type D) were removed from the interior and exterior of the bake ovens and chimney of the Schuyler House kitchen wing. One sample was removed from the face of the exterior bake ovens, and the remaining samples were taken from the exposed chimney stack in the east servants' room (Room 209). The samples were hard, and yet were crushed easily with the mortar and pestle, and all had the greenish filtrate suggestive of portland cement. The samples all had similar mixes with medium-size beige-brown aggregate. Seashell fragments were observed in the separated sands of the samples.

These mortars appear to have been a restoration mortar mix used for the reconstruction of the kitchen ovens and chimney in 1963. The mix resembled a historic mortar, as indicated by the presence of calcium carbonate (suggesting the use of lime) and seashell fragments. White portland cement, a common ingredient of modern restoration mixes, was also probably used. The sands in the mix are identical to those used in the portland-cement repointing mortars in the cellar.

# MORTAR SAMPLES AND LOCATIONS

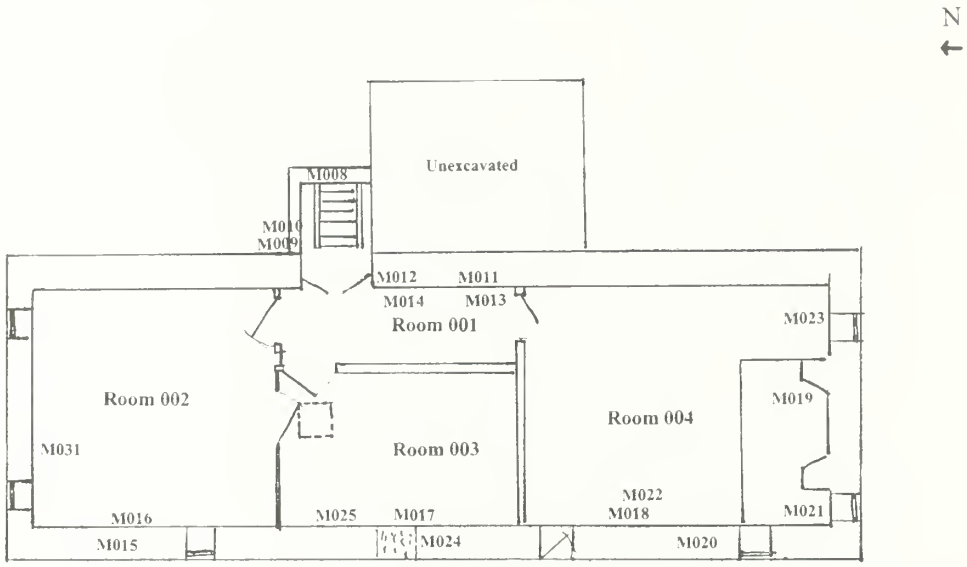
## Kitchen Wing

| Sample # | Location | Date Removed |
|---|---|---|
| M004 | Room 206 - Plaster from west wall | 02/00 |
| M005 | Room 207 - Plaster from west wall | 02/00 |
| M006 | Exterior - Mortar from bake ovens on east wall | 02/00 |
| M007 | Room 209 - East wall, mortar from brick chimney | 02/00 |
| M026 | Room 209 - East wall, mortar from brick chimney bed where corbeling back starts | 03/02 |
| M027 | Room 209 - East wall, mortar extrusions from west face of brick chimney in apex of rafters | 03/02 |
| M028 | Room 209 - East wall, mortar extrusions from east face of brick chimney in apex of rafters | 03/02 |
| M029 | Room 209 - East wall, mortar from head joint on south face of brick chimney 4' up from floor level | 03/02 |
| M030 | Room 209 - East wall, ground-fall mortar at base of brick chimney | 03/02 |

## Main House

| Sample # | Location | Date Removed |
|---|---|---|
| M001 | Room 201A - Plaster from north wall | 02/00 |
| M002 | Room 302 - Plaster from lower east wall | 02/00 |
| M003 | Room 301 - Plaster key from rear of R302 west wall | 02/00 |
| M008 | Bulkhead - Mortar from east stone foundation wall | 05/01 |
| M009 | Bulkhead - Mortar from north stone foundation wall | 05/01 |

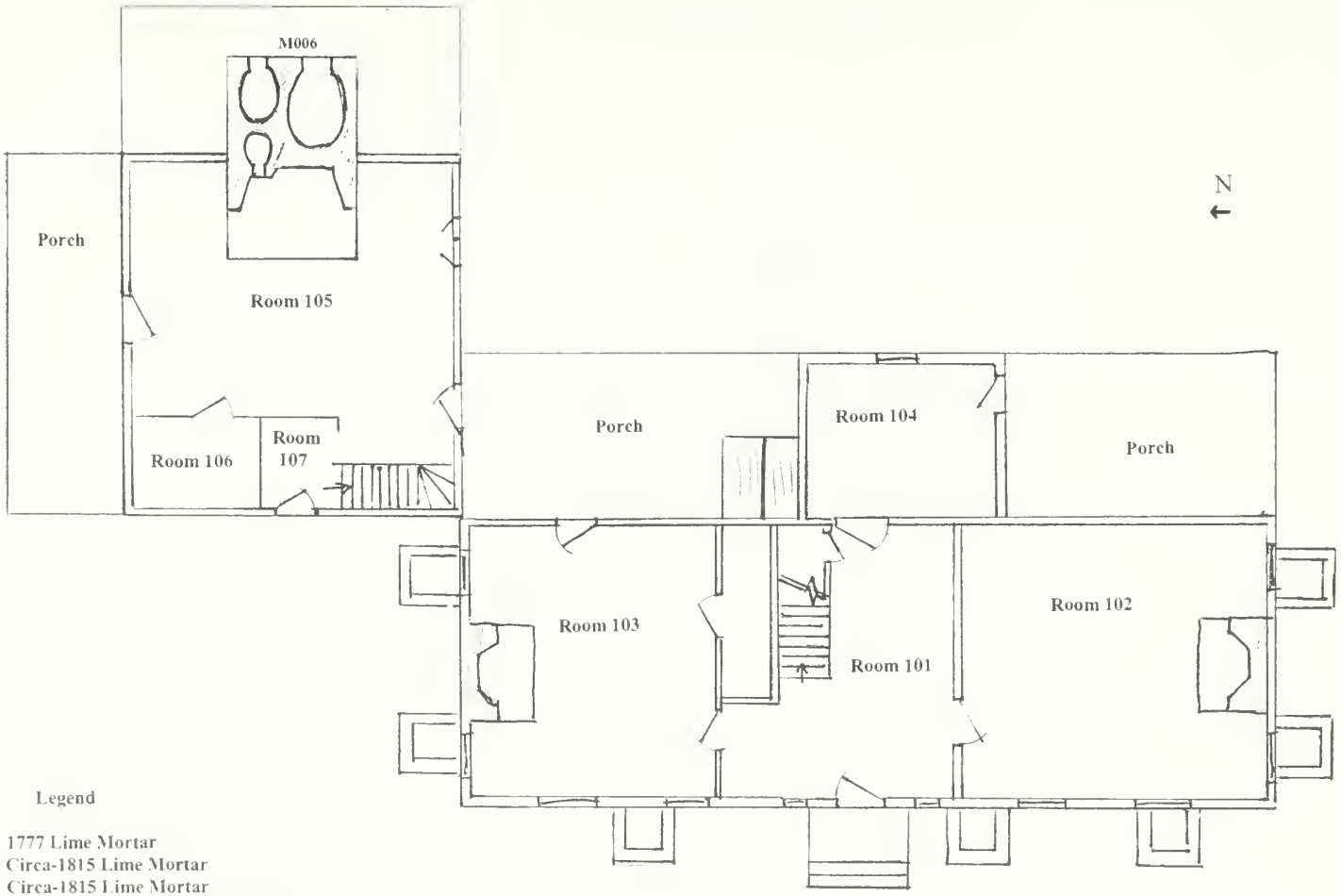
| Sample # | Location | | Date Removed |
|---|---|---|---|
| M010 | Bulkhead - | Mortar from modern stone cap on north stone foundation wall | 05/01 |
| M011 | Room 001 | Mortar from south end of east stone foundation wall | 05/01 |
| M012 | Room 001 | Mortar from north end of east stone foundation wall | 05/01 |
| M013 | Room 001 | Parging mortar from south end of east stone foundation wall | 05/01 |
| M014 | Room 001 | Parging mortar from north end of east stone foundation wall | 05/01 |
| M015 | Room 002 | Mortar from later stone infill at top of west foundation wall | 05/01 |
| M016 | Room 002 | Mortar from later stone infill at top of west foundation wall (behind M015) | 05/01 |
| M017 | Room 003 | Mortar patch over older mortar in former window opening, stone infill on west foundation wall | 05/01 |
| M018 | Room 004 | Mortar from west stone foundation wall | 05/01 |
| M019 | Room 004 | Mortar from brick chimney breast on south wall | 05/01 |
| M020 | Room 004 | Mortar from brick infill at top of west foundation wall | 05/01 |
| M021 | Room 004 | Mortar from south stone foundation wall, to west of fireplace | 05/01 |
| M022 | Room 004 | Parging mortar from bottom of west stone foundation wall (behind "baseboard") | 05/01 |
| M023 | Room 004 | Repointing mortar from south stone foundation wall, to east of fireplace | 05/01 |
| M024 | Room 003 | Mortar from stone infill in former window opening in west foundation wall | 05/01 |
| M025 | Room 003 | Bedding mortar from west stone foundation wall | 05/01 |
| M031 | Room 002 | Bedding mortar from north-wall chimney arch | 09/02 |




Legend

Type A - 1777 Lime Mortar
Type B - Circa-1815 Lime Mortar
Type C - Circa-1815 Lime Mortar
Type D - Post-1890 Portland Cement Mortar

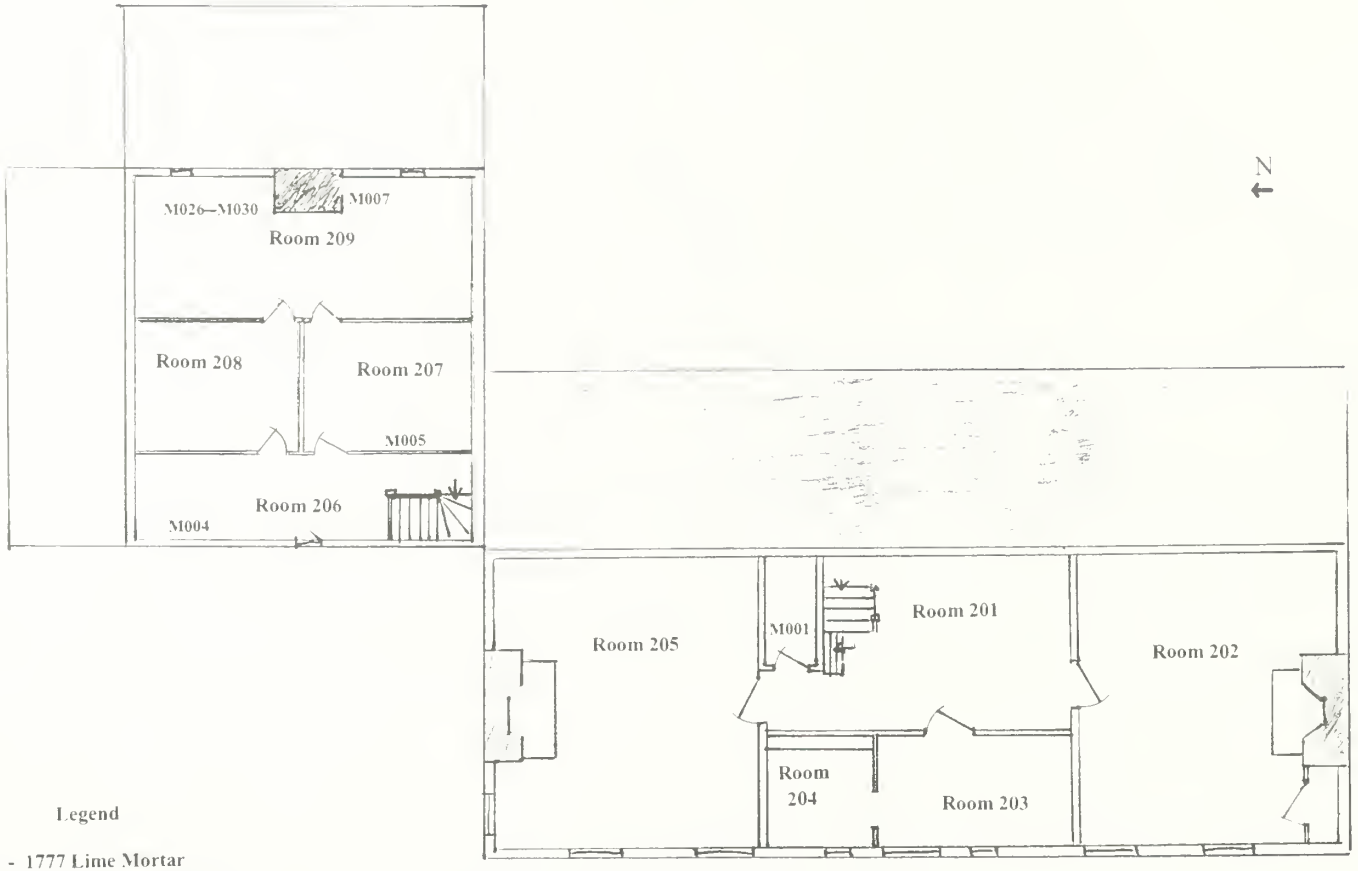
GENERAL PHILIP SCHUYLER HOUSE
CELLAR PLAN




Legend

Type A - 1777 Lime Mortar
Type B - Circa-1815 Lime Mortar
Type C - Circa-1815 Lime Mortar
Type D - Post-1890 Portland Cement Mortar

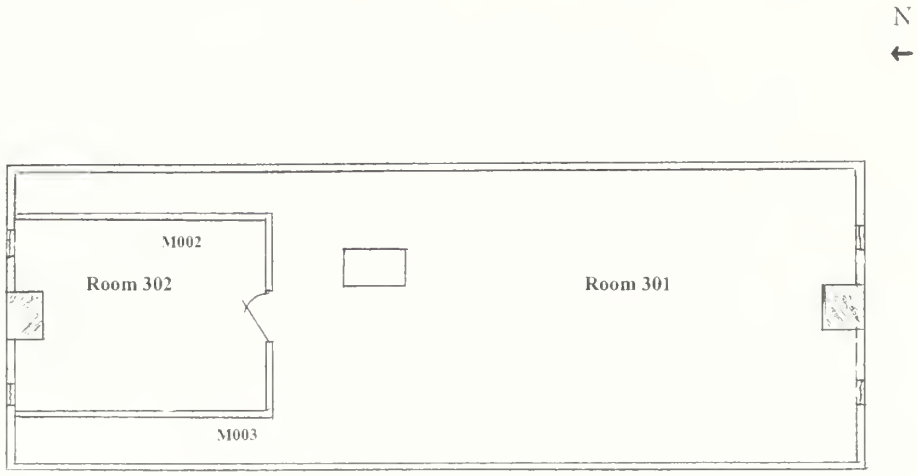
GENERAL PHILIP SCHUYLER HOUSE
FIRST FLOOR PLAN




Legend

Type A - 1777 Lime Mortar
Type B - Circa-1815 Lime Mortar
Type C - Circa-1815 Lime Mortar
Type D - Post-1890 Portland Cement Mortar

GENERAL PHILIP SCHUYLER HOUSE
SECOND FLOOR PLAN




Legend

Type A - 1777 Lime Mortar
Type B - Circa-1815 Lime Mortar
Type C - Circa-1815 Lime Mortar
Type D - Post-1890 Portland Cement Mortar

GENERAL PHILIP SCHUYLER HOUSE
ATTIC PLAN

(Not to Scale)

# APPENDIX K

♦

## Nail Analysis

## Methodology

Nail samples were removed from the Schuyler House in support of an exterior paint analysis for the structure conducted in 1994, and as part of the documentation conducted in 2001-2002 for this report. Also available for examination were several nail samples collected during the 1955-1964 restoration of the structure, including one nail fragment embedded in an artifact found in the attic. These latter nails are housed in the Saratoga NHP collections. However, aside from the fragment found in the artifact, only one nail had been labeled with its location when found; these nails are therefore of limited use as a dating tool. A list of the nails examined for this report can be found at the end of this section.

Analyzing nails removed from features of a historic structure is a valuable tool in helping to date those features, and in establishing the structure's architectural evolution. Wrought nails were used in America through the 18th and into the 19th century. Machine-cut nails were introduced in America in the early 1790s; over the next 25 years nail-manufacturing technology developed rapidly, with the result that the physical characteristics of a cut nail changed in noticeable stages with the addition of each new feature to the nail machines. Nails produced since 1835 all display the same basic characteristics. The use of steel to manufacture cut nails after 1890 provides an identifying benchmark for nails produced between 1890 and the present time.[1]

## Analysis

### Circa-1815 Remodeling

The nails found by the restoration team during the 1950s restoration of the Schuyler House included one type that Judd stated had been used in the walls of the east tier, and in walls erected in the main house and the servants' quarters in the kitchen wing at the same time that the east tier was built. Judd noted that these walls were constructed of plaster on expandable lath using what he thought was a type of nail that postdated 1835. Based on the dating of the lath and nails, Judd determined that the work had probably been completed by George Strover after 1839. However, research conducted since the 1950s has resulted in a revision of our knowledge of the chronology of cut-nail types, and it is now known that nails previously thought to postdate 1835 may have been manufactured much earlier.[2]

The restoration team removed all post-1804 alterations as a part of the restoration work. If any nails from these features were saved for inclusion in the Saratoga NHP collection, they were not so labeled, and Judd's description of the nails is too general for identification. However, the lath and nails of the servants' quarters have survived in situ, and an examination of those nails for this report determined that they had been manufactured no later than circa 1815 and probably after 1810. These nails are machine-headed and display pinched necks on the shanks under heads, burrs (or ridges) along diagonally opposite edges of the shanks, and rounded ends—all characteristics typical of cut nails manufactured between 1795 and 1815. The fact that the nails have a more standardized and finished appearance than those manufactured in the 1790s and early 1800s indicates that they probably were produced closer to 1815. Thus, the alterations in the servants' quarters—and probably also the construction of the east tier—were completed sometime between 1810 and 1815 by Philip Schuyler II. Further investigation found that the same types of nails and lath are extant in the open

[1] See Maureen K. Phillips, "'Mechanic Geniuses and Duckies': A Revision of New England's Cut Nail Chronology before 1820," *APT Bulletin*, Vol. XXV, No. 3-4 (Fredericksburg, VA: Association for Preservation Technology International, 1994), pp. 4-16.

[2] It is also now thought that "expandable" lath or split-board lath was in use as early as 1800.

attic space and in the finished north attic room, indicating that the improvements to the attic occurred at the same time.

## Miscellaneous

Two cut nails removed from Schuyler House features in 2001 and 2002 display characteristics of nails manufactured between 1815 and 1835: a nail pulled from the plain-board "baseboard" on the east wall of the south-chamber closet, and one holding a leather hinge on the casement sash of a window in the east servants' room. These nails have rounded ends, no pinched necks, and burrs on the same-side edges of their shanks—all characteristics of cut nails manufactured between 1815 and 1835.

Two cut nails removed from the exterior of the Schuyler House in 1994 proved to be reproduction nails used during the 1955-1964 restoration. One nail was machine-headed and the other was hand-headed, but both are steel nails that display characteristics of nails manufactured after 1835.

A fragment of a cut nail was removed from a carved wooden valance that had been found in the Schuyler House attic in 1956. This fragment, which consisted of approximately half an inch of the nail shank, displayed burrs along the same-side edges, suggesting that it had been manufactured after 1815. A hand-wrought nail was found under the Father's Office area in 1958 when the east tier was being removed. The nail was apparently lying on the ground under the floor boards (there was no crawl space or cellar under the addition). The nail may belong to the 1777 construction, but was probably used as a roofing nail in 1787 when Father's Office was built, and dislodged when the roof was removed to build the east tier around 1811-1815.

## Nail Samples and Locations

| Sample # | Location | | Type | Date |
|---|---|---|---|---|
| N001 | R101 - | flooring, east end | hand wrought | 1777 |
| N002 | R202A - | east wall, baseboard | machine cut/headed | ca. 1815-1835 |
| N003 | R206 - | east wall, lath | machine cut/headed | pre-1815 |
| N004 | R207 - | north wall, lath | machine cut/headed | pre-1815 |
| N005 | R207 - | east wall, lath | machine cut/headed | pre-1815 |
| N006 | R208 - | east wall, plank/stud | machine cut/headed | pre-1815 |
| N007 | R208 - | south wall, plank/stud | machine cut/headed | pre-1815 |
| N008 | R209 - | W208, leather hinge | machine cut/headed | ca. 1815-1835 |
| N009 | R301 - | plank attached to 2nd rafter from south end | machine cut/headed | pre-1815 |
| N010 | R301 - | north wall, vertical plank on R302 wall | machine cut/headed | pre-1815 |
| N011 | R302 - | east wall, lath | machine cut/headed | pre-1815 |
| N012 | Main House - | S elevation, clapboard | machine cut/hand-headed | ca. 1960 |
| N013 | Kitchen Wing - | E Elevation, weatherboard | machine cut/headed | ca. 1960 |

# APPENDIX L

♦

## Finishes Analysis

# METHODOLOGY

Between 1994 and 2002, a total of 356 samples were removed from the exterior and interior painted surfaces of the Schuyler House, as part of the following investigative studies of the structure:

- in 1994, for an analysis of exterior paint samples;
- in 1997, for an analysis of samples from the reception hall, parlor, and dining room;
- in 2000, for an analysis of samples from the second-story closets and the kitchen wing; and
- in 2001-2002, for the current historic structure report.[1]

A total of 117 samples were removed from exterior elements, and 255 samples were removed from interior elements, using an X-acto knife. Each sample was placed in a separate small envelope, which was carefully labeled with the building name, sample location, and date of removal. The samples were brought to the laboratory facilities of the HAP in Lowell, MA, and logged using a system derived from the National Park Service's Integrated Research Organization System (IROS). This system provides a four-part code that identifies the site, the building, the sample type, and the sample number. Thus, a sample with the code number SARA-15-P001 is paint sample (P) number "1" (001) taken from the Schuyler House (park building number 15) at Saratoga National Historical Park (SARA). Lists of the exterior and interior paint samples removed, and the location from which each sample was taken, are included in the "Exterior Analysis" and "Interior Analysis" sections of this appendix. Samples from the 1994 exterior paint analysis have been renumbered to provide a more consistent frame of reference.

The samples were examined under reflected tungsten light using a stereozoom microscope. Each sample was viewed in cross-section at 10 to 63 times magnification. Paint-layer colors and sequences (stratigraphies) were recorded, as well as dirt lines and fractures between layers, which help to determine the possible passage of time between layers. Spot chemical tests were performed, including the use of dilute sodium sulfide solution ($Na_2S$) to identify lead paint, and to help identify similar layers among samples; and dilute hydrochloric acid (HCl) to identify paints containing calcium carbonate (e.g., whitewash). Selected samples with the most complete stratigraphies were mounted in individual wax-filled petri dishes that were also labeled with each sample's IROS log number. Stratigraphies of the samples were compared with each other and with information gleaned from the available documentation, whereupon conjectured dates were assigned to selected layers. Charts detailing the conjectured evolution of the Schuyler House's exterior and interior paint schemes (chromochronologies) are included in the "Exterior Analysis" and "Interior Analysis" sections of this appendix.

The objective of the 1994 exterior paint analysis was to determine the ca.-1787 paint colors of the Schuyler House, and color-matching was performed for the earliest paint layer found on exterior features thought to date to circa 1787. The objective of the 1997 interior paint analysis was

[1] Maureen K. Phillips, "Exterior Paint Documentation and Analysis: General Philip Schuyler House, Saratoga National Historical Park, Schuylerville, New York" (NPS, Northeast Cultural Resources Center/Building Conservation Branch, Lowell, MA, January 1995); Phillips, "Interior Paint Documentation and Analysis: General Philip Schuyler House, Saratoga National Historical Park, Schuylerville, New York" (NPS, Northeast Cultural Resources Center/Building Conservation Branch, Lowell, MA, January 1998); and Barbara A. Yocum, "Interior Paint, Plaster, Mortar, and Wallpaper Analysis of Selected Rooms: General Philip Schuyler House, Saratoga National Historical Park, Schuylerville, New York" (NPS, Northeast Cultural Resources Center/Building Conservation Branch, Lowell, MA, 2000).

to determine the ca.-1787 paint colors of the three original first-story rooms of the Schuyler house, and color-matching was performed for the conjectured 1777 and 1787 paint layers in the samples taken from the reception hall (Room 101), the parlor (Room 102), and the dining room (Room 103). It is known that linseed oil-based paints can yellow in darkness (i.e., when covered by subsequent paint layers). Therefore, prior to color-matching, representative mounted samples were placed in a sealed container and exposed to long-wave ultraviolet light for at least 72 hours to attempt to return the paints to their original colors. The historic layers were then color-matched to the Munsell Color Notation System and (when possible) to commercial Benjamin Moore paint colors.

Since the 1994 and 1997 paint analyses were conducted, it has been proposed that there may be a more appropriate interpretive period for the house, requiring a thorough and coordinated investigation of its physical evolution and historic finishes and furnishings (of which this HSR and a concurrent historic furnishings report are part). Therefore, no further color-matching or recommendations for interior finishes will be made in this report. The results of the 1994 and 1997 color-matching are included in the "Exterior Analysis" and "Interior Analysis" sections that follow for informational purposes only; they should not at this time be considered recommendations for long-range interpretation.

In an effort to clarify and coordinate findings from the four separate paint studies conducted for the Schuyler House, the analysis results of the three prior studies have been incorporated into this HSR in addition to renumbering earlier samples. Some of the conclusions of the earlier studies have been refined as a clearer picture of the physical evolution of the structure has emerged from the detailed physical and documentary research conducted for the HSR.

# EXTERIOR PAINT ANALYSIS

## Background

The earliest extant exterior features of the Schuyler House date to the ca.-1787 renovations. Several entries from General Schuyler's correspondence and accounts from that year appear to relate to that work, although with the generality of the references and the variety of General Schuyler's business interests these entries cannot be definitively connected with the 1787 renovations. Some of the entries refer to the purchase of kegs of white lead, gallons of linseed oil, and small amounts of white vitriol.[2] Linseed oil and white-lead pigments were common ingredients used in 18th-century paint mixes, and white vitriol was a drier used when light colors were desired.[3] The resulting finish would probably have had a cream or light-cream color if no other pigments had been added. However, even if the entries did relate to the renovation of the house, it is not known if these ingredients were intended to be used in paint for the interior trim, the exterior, or both.

Occasional references to, and depictions of, the Schuyler House in 19th-century travel and history books record that the house was painted white or a very light color as early as 1833. In that year a traveler from Edinburgh, Scotland, noted that the house was "built of wood, and gaudy, white painted."[4] Two sketches that date to 1841 and 1850 depict the house as painted uniformly white or a very light color with dark-colored shutters (see figs. 4-5).[5] Photographs from the 19th and early 20th centuries also show the house painted white, although in some the trim appears to be lighter, and a 1906 postcard shows the house as tinted yellow (see figs. 6-7). By the 1940s, when the National Park Service acquired the Strover property, the Schuyler House was painted uniformly white with green shutters. In 1950 the Park Service painted the exterior of the house with white lead paint.[6]

During the restoration work of the late 1950s, investigations were conducted to determine the original exterior colors for the house. In 1956 architect Henry Judd of the restoration team found ochre paint around wrought nails in what appeared to have been original siding, as well as on an original rear door sill "long buried" by the construction of the east tier.[7] In 1957 Saratoga NHP—

---

[2] Correspondence dated June 25, 1787, Ebenz Stevens to General Philip Schuyler (GPS), and entries in account with Leonard Gansevoort dated September 27, September 29, October 1, and November 8, 1787, *Schuyler Papers*, New York Public Library.

[3] White vitriol was often the preferred drier for use in delicate colors that would be darkened by boiling oil with more commonly used driers such as litharge. See Theodore Zuk Penn, "Decorative and Protective Finishes, 1750-1850: Materials, Processes and Crafts" (M.A. Thesis, University of Delaware, June 1966).

[4] Richard Weston, *A Visit to the United States and Canada in 1833* (1836), p. 151; quoted in Stephen G. Strach, "The Saratoga Estate of General Philip Schuyler, 1745-1839: An Interpretive and Historic Grounds Report" (Eastern National Park and Monument Association, 1986).

[5] The sketches were reproduced in John W. Barber and Henry Howe, *Historical Collections of the State of New York* (1841), p. 494; Benson J. Lossing, *Pictorial Field-Book* (1849), p. 74; and Lossing, *The Hudson, From the Wilderness to the Sea (1850).*

[6] Memorandum dated May 5, 1950, Superintendent, Saratoga NHP, to Regional Director/Region One, NPS.

[7] Memorandum dated May 23, 1956, Henry A. Judd, Architect, EODC, to Chief, EODC.

anxious to paint the house for maintenance purposes, and to make it look presentable to the visitors that were expected that summer—conducted its own "investigation." The ca.-1815 piazza and east tier were still extant at that time, and a decision had not yet been made on whether or not to retain those features. Thus, the park did not know whether to maintain the existing white color scheme, or to repaint the house with conjectured ca.-1804 colors. In a 1957 memo Saratoga NHP Superintendent I. J. Ellsworth wrote:

> It is evident that the door sill coloration...has little application to the present problem. The other ochre color found by Judd was, it appears, imbedded around wrought nail heads in what seems to be the original siding. Our investigations coincide with Mr. Judd's findings except that no remains of ochre can be found on the trim of the house. On the trim the initial coat found appears to be lighter followed by yellow and then several coats of white. This appearance is borne out by early photographs.
>
> This evidence seems sufficient to justify repainting in the ochre shade with white trim, although from the samples enclosed we are somewhat awed as to the probable result. Evidently the sample has darkened with age and resultant chemical change.[8]

There is no explanation as to why Ellsworth dismissed the ochre paint found on the original doorway sill as irrelevant, since its existence would support the theory that the exterior trim had been painted the same color as the clapboards. It is clear, however, that he believed that the ochre paint found by Judd was originally a lighter color. The EODC replied with the recommendation to paint the house white at that time, and that "[I]f and when the house is reduced to its earlier size...we would then recommend going back to the ochre, if we are then convinced that that is the original color."[9] Beyond the visual evidence cited by Judd in the report and the "investigations" referred to by Ellsworth, there is no evidence that microscopic paint analysis was performed that would support the conclusion that the Schuyler house was painted ochre in 1787.

In June 1959—after much heated discussion, and after reviewing Judd's historic structure report released in May of that year—the decision was made to remove the east tier and piazza, and to restore the house to its appearance in 1804, including painting the exterior according to Judd's recommendations in the report. In one section of the report, Judd stated that the exterior paint color of the 1787 house was "ivory," while in a subsequent section he recommended that the "exterior should be painted the original dull shade of ochre which is clearly visible when modern paints are removed."[10] Despite the seeming contradiction, Judd's recommended paint mix for both colors was the same: "tinting our more refined lead paints with equal parts of raw umber and raw sienna, and a few drops of Prussian blue." Although not noted, Judd apparently also decided that the trim should be painted the same color as the clapboards (see the subsequent section "Analysis"). Thus the clapboards, wall trim, window features, all doorway trim, and the doors on the main house were painted light yellow-cream; the doors on the kitchen-wing and the shutters were painted dark green.

---

[8] Memorandum dated March 8, 1957, Superintendent, Saratoga NHP, to Chief, EODC.

[9] Memorandum dated April 24, 1957, Harvey H. Cornell, Acting Chief, EODC, to Superintendent, Saratoga NHP.

[10] Henry A. Judd, *Historic Structures Report, Architectural Data Part I: Preparatory to the Restoration of the General Philip Schuyler House, Saratoga National Historical Park, Schuylerville, New York* (NPS, Eastern Office, Division of Design and Construction, May 1959), pp. 32, 54. Hereinafter Judd, *Historic Structures Report*.

Around 1980 a preservation specialist proposed that the 1787 exterior color of the Schuyler House had probably not been light cream but rather light gray, and the house was painted accordingly. Notations made at that time on a 1959 elevation of the house's west façade record the formulas used for both the interior and exterior painting (see sheet 4 in Appendix E). For the exterior, one notation stated:

EXTERIOR PAINT

Lead & Oil (Premixed OK)

USE Raw Umber to get a medium gray
Add yellow to get yellow cast
Tone with Raw Sienna

Under that notation was written:

Exterior paint – Cook & D (?)
Olive Gray. For one gal formula
Into one gal white
Mix 2 oz color f
And 1 oz color k

The gray color scheme persisted until 1994, when a question arose during a painting and lead-abatement project as to whether this color was historically correct or appropriate. A paint analysis was conducted in order to determine, if possible, the ca.-1787 exterior paint colors of the Schuyler House. Microscopic analysis of exterior paint samples and documentary research performed in conjunction with the analysis uncovered no evidence that would support the theory that the house had ever been painted light gray. It did reveal, however, that the earliest paint layer on what was thought to be ca.-1787 clapboards was in fact light cream, very similar to the color used in 1960. Based on this analysis, the house walls, trim, and several doors were repainted light yellow-cream in 1995.

## Analysis

The ca.-1980 gray paint scheme was a useful indicator against which to compare the stratigraphies of samples, and to help date earlier and later colors within each sample. Since it is known that all features on the extant east (rear) wall of the main house date to the 1960 restoration, the earliest layers of paint found on those features would also date to that period. The light-gray paint layers that follow would date to circa 1980 and thereafter, and the final layer would date to 1995.

The paint samples taken from all of the features on the 1960 east aspect of the main house (including the office walls) display similar stratigraphies. The first layers (up to three) are, as expected, light cream in color. (It appears that Ellsworth prevailed in his desire to use a lighter color than the ochre recommended by Judd, as he had for the interior in 1957; see the subsequent section "Interior Paint Analysis.") These layers had positive reactions to sodium sulfide ($Na_2S$), indicating lead-based paint. Following the light-cream paint layers are six to seven layers of light-gray paint.

several of which were undoubtedly primer coats. These layers tested negative to $Na_2S$ and had distinctive reflected colors under ultraviolet light that indicated that they were latex paints. The last (most recent) paint layer is light cream-yellow, also a latex.

The east-wall samples were then compared to samples from other elevations of the house with older features and longer stratigraphies. The samples with the longest stratigraphies were removed from clapboards and the north corner board on the west façade of the main house. Many of the clapboards were fastened to the sheathing using hand-headed wrought nails. The use of wrought nails indicates that these clapboards were probably installed sometime before 1800, by which time the use of machine-cut nails had superceded wrought nails for most uses. Thus it is likely that the oldest clapboards on the west façade were installed during the 1787 Schuyler renovations.

Paint samples from the west-façade clapboards had stratigraphies of up to 25 layers. The first (earliest) one to three layers were light-cream paint, followed by one to two layers of cream, several more of light cream, and then several layers of white before the distinctive light cream of the ca.-1960 restoration. The first layers under the 1960 layer date to the exterior painting performed by the National Park Service in 1950 and 1957. Testing with $Na_2S$ and observation of the stratigraphies under the ultraviolet light indicated that the earliest light-cream and cream layers, and the later white layers, were lead-based paints, while the light-cream layers immediately following the cream layers were probably zinc-oxide or leaded zinc-oxide paints. The earliest layers of light-cream paint probably represents the first painting episode of the 1787 exterior features of the house—the "gaudy white" seen by Mr. Weston in 1833. Since zinc-oxide pigments were commonly used only after 1850, and leaded zinc-oxide pigments on exteriors only after 1855, the first light-cream layer after the cream layers is thought to have been applied around or soon after 1855.

The same first light-cream paint layer found on the west-façade clapboards also appears as the first layer on what is thought to be an original weatherboard on the upper east wall of the kitchen wing. Since we know that the weatherboards on the main house remained unpainted for approximately 10 years before they were reused as sheathing and covered with clapboards in 1787, the ca.-1780 kitchen weatherboards probably were also initially unpainted. Apparently the 1787 clapboards on the main house and the ca.-1780 weatherboards on the kitchen wing were first painted at the same time.

Many of the clapboards on the south wall have the same characteristics as those on the west façade (e.g., exposure, skived joints, etc.), and are also thought to have been installed in 1787. In 1994 hand-headed cut nails were pulled from what appear to be the oldest clapboards. Next to each of these nails was a wire nail. The characteristics of the cut nails (see Appendix L) led this researcher to conclude that they (and the clapboards) postdated 1835, upon which evidence paint-layer dating was also based. However, it has since been determined that these cut nails are reproduction nails used in the ca.-1960 restoration. The original clapboards had been carefully removed and reattached using wire nails. Restoration nails with hand-hammered heads were then driven into the clapboards in old nail holes to replicate the 18th-century appearance of the siding. Similar restoration nails with machine-cut heads were used in 1963 on the east wall of the kitchen wing. Apparently by 1963 restorers did not think it as important to replicate the more costly, hand-headed nail appearance on this wall as they did on the main house in 1960.

While the same extensive paint evidence as found on the clapboards and corner board was not found on other ca.-1787 wall features, the wall trim is thought to have been traditionally painted the same color as the walls. The earliest paint layer found in most of the samples taken from ca.-1787 window features are the light creams that are conjectured to date to circa 1855. (These may

have been the "lighter shades" found noted by Ellsworth and thought to be the original color.) However, there were several samples removed in 1995 and 2002 from other trim features that display an earlier cream paint layer, and one sample from a south-wall window jamb displays the early light-cream layer found on the clapboards. It is probable, therefore, that all trim for walls, doorways, and windows has always been painted the same color as the clapboards.

The full paint history of the shutters on the Schuyler House is not known. Examination of the first-story shutters revealed that wrought nails were used to construct the shutters on the south elevation, possibly dating them to as early as the late 1700s, and cut nails were used on the shutters on a few windows on the west façade, dating them to the 19th century. However, the paint histories on both the wrought-nail and the cut-nail shutters are virtually identical. The stratigraphies on each show three paint layers (green/cream/green) before a black-green layer found as the first layer on those shutters known to date to the ca.-1960 restoration. Thus the earliest paint layer on the shutters probably dates to no earlier than the mid-19th century. Traditionally the shutters would have been painted dark green and, except for the anomalous second cream-color layer (which may have been a primer coat), they have been painted a shade of dark green since that time.

Determining the paint history of the Schuyler House doors is problematic. Original exterior doors are extant in the front entrance (D101), and possibly the north-elevation entrance on the kitchen wing. Unfortunately, both doors were thoroughly stripped during the 1960s restoration, and no early paint evidence has survived. The front entrance door, the dining-room entrance door, and the bulkhead doors have been painted to match the clapboards since the ca.-1960 restoration, while the doors in the three kitchen doorways have been painted dark green. No record survived from the ca.-1960 restoration period that explains why those colors were chosen, but—given the quality of the restoration work, and the degree of supportive documentation Judd used to justify any of his restoration decisions—it is thought that he noted the earliest colors on the surviving original doors and painted the others accordingly. Therefore, Judd and his crew probably noted that the earliest color on the door in the main entrance was "ivory" or ochre, and that on the door to the kitchen was dark green.[11]

## Current Paint Colors

As of the date of this writing, all of the painted exterior features of the Schuyler House are painted cream [Munsell Color Notation 2.5Y 8.5/4] except for the doors in the kitchen doorways, the screen doors on the main-house doorways, the shutters, and the areaway covers. These latter features are painted dark green [Benjamin Moore "Essex Green"; closest Munsell Color notation 5G 2/2]].

[11] Judd concluded that the dining-room entrance (D103) dated to the construction of the ca.-1780 kitchen wing (*Historic Structures Report*, p. 17). The door that he found in that opening, however, dates to the early 19th century. Judd also surmised that the doorway originally opened out onto an open porch that led to the kitchen wing, but it is now thought that the "porch" was an enclosed passage between the office and kitchen, and that the dining-room doorway opened to this passage. Thus, the doorway would always have been an interior doorway.

# EXTERIOR PAINT SAMPLES AND LOCATIONS

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|
| P251 | West façade | Main house - clapboard | 9/94 |
| P252 | West façade | Main house - D101, casing | 9/94 |
| P253 | West façade | Main house - window, casing | 9/94 |
| P254 | East elevation | Main house - clapboard | 9/94 |
| P255 | South elevation | Main house - clapboard, east end | 9/94 |
| P256 | South elevation | Main house - clapboard, west end | 9/94 |
| P257 | South elevation | Main house - west corner board | 9/94 |
| P258 | South elevation | Main house - east corner board | 9/94 |
| P259 | South elevation | Main house - W108, sill | 9/94 |
| P260 | South elevation | Main house - W108, jamb | 9/94 |
| P261 | South elevation | Main house - W108, sash | 9/94 |
| P262 | South elevation | Main house - W108, casing | 9/94 |
| P263 | South elevation | Main house - W107, sill | 9/94 |
| P264 | South elevation | Main house - W107, jamb | 9/94 |
| P265 | South elevation | Main house - W107, sash | 9/94 |
| P266 | South elevation | Main house - W107, shutter dog | 9/94 |
| P267 | West façade | Main house - south corner board | 9/94 |
| P268 | West façade | Main house - clapboard, south end | 9/94 |
| P269 | West façade | Main house - W106, casing | 9/94 |
| P270 | West façade | Main house - W106, sash | 9/94 |
| P271 | West façade | Main house - W106, sill | 9/94 |
| P272 | West façade | Main house - W105, casing | 9/94 |
| P273 | West façade | Main house - clapboard, center | 9/94 |
| P274 | West façade | Main house - W105, sash | 9/94 |
| P275 | West façade | Main house - W105, shutter dog | 9/94 |
| P276 | West façade | Main house - W104, sash | 9/94 |
| P277 | West façade | Main house - W104, casing | 9/94 |
| P278 | West façade | Main house - D101, casing | 9/94 |
| P279 | West façade | Main house - D101, pediment | 9/94 |
| P280 | West façade | Main house - D101, door | 9/94 |
| P281 | West façade | Main house - W103, sill | 9/94 |
| P282 | West façade | Main house - W101, sill | 9/94 |
| P283 | West façade | Main house - W101, sash | 9/94 |
| P284 | (no sample) | | |
| P285 | West façade | Main house - W101, casing | 9/94 |
| P286 | West façade | Main house - W102, casing | 9/94 |
| P287 | West façade | Main house - W102, sash | 9/94 |
| P288 | West façade | Main house - north corner board | 9/94 |
| P289 | West façade | Main house - clapboard, north end | 9/94 |
| P290 | West façade | Main house - W102, sill | 9/94 |
| P291 | West façade | Main house - W103, sash | 9/94 |
| P292 | West façade | Main house - W103, sill | 9/94 |
| P293 | West façade | Main house - W103, casing | 9/94 |
| P294 | West façade | Main house - paint scrapings from clapboards | 9/94 |

## Schuyler House Exterior Paint Samples (cont.)

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|
| P295 | East elevation | Main house - clapboards, south of office | 9/94 |
| P296 | East elevation | Main house - south corner board | 9/94 |
| P297 | East elevation | Main house - corner board at junction with office | 9/94 |
| P298 | East elevation | Main house - porch post, south end | 9/94 |
| P299 | East elevation | Chamfered porch tie beam | 9/94 |
| P300 | South elevation | Office - clapboard | 9/94 |
| P301 | South elevation | Office - D102, jamb | 9/94 |
| P302 | South elevation | Office - D012, door | 9/94 |
| P303 | East elevation | Office - clapboard | 9/94 |
| P304 | East elevation | Office - W109, casing | 9/94 |
| P305 | East elevation | Office - W109, sash | 9/94 |
| P306 | East elevation | Office - W109, shutter dog | 9/94 |
| P307 | East elevation | Office - W109, sill | 9/94 |
| P308 | East elevation | Office - north corner board | 9/94 |
| P309 | East elevation | Main house - clapboard, north of office | 9/94 |
| P310 | East elevation | Main house - D103, casing | 9/94 |
| P311 | East elevation | Main house - D103, casing, molded trim | 9/94 |
| P312 | East elevation | Main house - D103, door | 9/94 |
| P313 | East elevation | Main house - porch post, north end | 9/94 |
| P314 | North elevation | Main house - west corner board | 9/94 |
| P315 | North elevation | Main house - clapboard | 9/94 |
| P316 | North elevation | Main house - W112, casing | 9/94 |
| P317 | North elevation | Main house - W112, sill | 9/94 |
| P318 | North elevation | Main house - W111, casing | 9/94 |
| P319 | North elevation | Main house - W111, sill | 9/94 |
| P320 | North elevation | Main house - W111, shutter dog | 9/94 |
| P321 | North elevation | Main house - W006, areaway cover | 9/94 |
| P322 | West façade | Kitchen - clapboard | 9/94 |
| P323 | West façade | Kitchen - north corner board | 9/94 |
| P324 | West façade | Kitchen - D106, casing | 9/94 |
| P325 | West façade | Kitchen - D106, door | 9/94 |
| P326 | North elevation | Kitchen - weatherboard, upper wall | 9/94 |
| P327 | North elevation | Kitchen - east corner board | 9/94 |
| P328 | North elevation | Kitchen - D105, casing | 9/94 |
| P329 | North elevation | Kitchen - D105, door | 9/94 |
| P330 | North elevation | Kitchen - porch post | 9/94 |
| P331 | East elevation | Kitchen - weatherboard, north end (lower wall) | 9/94 |
| P332 | East elevation | Kitchen - weatherboard, center (top board) | 9/94 |
| P333 | East elevation | Kitchen - weatherboard, south end | 9/94 |
| P334 | East elevation | Kitchen - porch post | 9/94 |
| P335 | South elevation | Kitchen - east corner board | 9/94 |

## Schuyler House Exterior Paint Samples (cont.)

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|
| P336 | South elevation | Kitchen - clapboard | 9/94 |
| P337 | South elevation | Kitchen - D104, casing | 9/94 |
| P338 | South elevation | Kitchen - D104, jamb | 9/94 |
| P339 | South elevation | Kitchen - D104, door | 9/94 |
| P340 | South elevation | Kitchen - W110, casing | 9/94 |
| P341 | South elevation | Kitchen - W110, sash | 9/94 |
| P342 | South elevation | Kitchen - W110, sill | 9/94 |
| P343 | South elevation | Kitchen - W110, mullion | 9/94 |
| P344 | Shutter | N2-9B | 9/94 |
| P345 | Shutter | N2-2B | 9/94 |
| P346 | Shutter | West 1-5 | 9/94 |
| P347 | Shutter | N1-2B | 9/94 |
| P348 | Shutter | S1-10B | 9/94 |
| P349 | Shutter | W2-1A | 9/94 |
| P350 | Shutter | 2' tall w/ three vertical tongue-&-groove boards | 9/94 |
| P351 | Shutter | No ID # [with half moon] | 9/94 |
| P352 | Shutter | No ID # [louvered] | 9/94 |
| P353 | Shutter | N1-1A | 9/94 |
| P354 | North elevation | Main house - clapboard, west of W112 | 5/01 |
| P355 | West façade | Main house - W101, jamb | 5/01 |
| P356 | South elevation | Main house - W107, sill | 5/01 |
| P357 | South Elevation | Main house - W107, HL hinge | 5/01 |
| P358 | South elevation | Main house - W107, cornice | 5/01 |
| P359 | East Elevation | Office - W109, shutter under hinges | 5/01 |
| P360 | East elevation | Office - W109, shutter | 5/01 |
| P361 | North elevation | Main house - W111, cornice | 5/01 |
| P362 | North elevation | Main house - W111, sill | 5/01 |
| P363 | North elevation | Main house - W111, jamb | 5/01 |
| P364 | North elevation | Main house - W112, cornice | 5/01 |
| P365 | North elevation | Main house - W112, jamb | 5/01 |
| P366 | North elevation | Main house - W112, sill | 5/01 |
| P367 | South elevation | W003 or W004, sash (stored in R004) | 5/01 |

# EXTERIOR CHROMOCHRONOLOGIES: MAIN HOUSE – WEST FAÇADE

| DATE | LAYER | Clapboards (Wrought Nails) | Clapboard North End | Corner Board North | Corner Board South | D101 Door & Pediment | D101 West Casing |
|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood |
| 1787 | 1 | · [light cream] | | | | | |
| | 2 | · light cream | | | | | |
| | 3 | · light cream | | | | | |
| | 3 | · cream | | · [cream] | | · [cream] | |
| | 5 | · cream | | | | | |
| ca. 1855 | 6 | · light cream | | · light cream | | | · off-white |
| | 7 | | | | | | |
| | 8 | · light cream | | · light cream | | | · light cream |
| | 9 | · white | | · white | | | · white |
| | 10 | · white | | · white | | | |
| | 11 | · white | | · white | | | · white |
| | 12 | | | | | | · white |
| ca. 1950 | 13 | · white | | · cream-white | | | · white |
| | 14 | · white | | · cream-white | | | · white |
| ca. 1960 | 15 | · light cream | · light cream | · light cream | · light cream | · light cream | · light cream |
| | 16 | · light cream | | | · light cream | | · light cream |
| | 17 | · [white] | · white | | | | |
| ca. 1980 | 18 | gray-white (P) | gray-white (P) | gray-white (P) | gray-white (P) | | gray-white (P) |
| | 19 | light gray (2) | light gray | light gray | light gray | light gray | light gray (2) |
| | 20 | | | | | | |
| ca. 1990 | 21 | gray-white (P) | | gray-white (P) | gray-white (P) | | gray-white (P) |
| | 22 | light gray (2) | light gray | light gray (2) | light gray (2) | light gray | light gray (2) |
| | 23 | | | | | | |
| 1995 | 24 | cream-yellow* | cream-yellow* | cream-yellow* | cream-yellow* | cream-yellow* | cream-yellow* |

· = Test positive to $Na_2S$ – indicates presence of lead

* = Samples taken before 1995 repainting

## EXTERIOR CHROMOCHRONOLOGIES: MAIN HOUSE – WEST FAÇADE (cont.)

| DATE | LAYER | W101 Sash | W101 Jamb | W101 Casing & Sill | W102 Casing W103 Sill | W102 Sash W103 Sash & Casing | W102 & W106 Sill, W104 & W105 Casing | W105 Sash W106 Casing | W105 Casing & Shutter Dog |
|---|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood | Wood | Wood |
| 1787 | 1 | | | | | | | | |
| | 2 | | | | | | | | |
| | 3 | | | | | | | | |
| | 4 | | · [tan-cream] | | · cream | | | · [cream] | |
| | 5 | | · cream | | | | | | |
| ca. 1855 | 6 | | · light cream | | · light cream | | | | |
| | 7 | | | | · light cream | | | | |
| | 8 | | · cream-wht | | · off-white | | | | |
| | 9 | | · light cream | | · white | | | | |
| | 10 | | · white | | · light cream | | | | |
| | 11 | | · white | | · white | | | | · crm-wht (2) |
| | 12 | | · white | | · cream-white | | | | |
| ca. 1950 | 13 | | · white | | · white | | | | |
| | 14 | | · white | | · white | | · white | | · white |
| ca. 1960 | 15 | | · light cream | · light cream | · light cream | · light cream | · light cream | · light cream | · light cream |
| | 16 | | · light cream | · light cream | | | · white | · white | · off-white |
| | 17 | | · white | light cream | | light cream | light cream | | |
| ca. 1980 | 18 | | [gray-wht] (P) | gray-wht (P) | gray-wht (P) | | gray-wht (P) | gray-wht (P) | gray-wht (P) |
| | 19 | | light gray (2) | light gray | light gray (2) | | light gray | light gray | light gray |
| | 20 | | | | | | | | |
| ca. 1990 | 21 | white (P) | gray-white (P) | gray-white (P) | white (P) | [white] (P) | white (P) | white (P) | |
| ca. 1980 | 22 | light gray | light gray | light gray | light gray | light gray | light gray | light gray | |
| | 23 | | | | | | | | |
| 1995 | 24 | cream-yell* | cream-yell* | cream-yell* | cream-yell* | cream-yell* | cream-yell* | cream-yell* | cream-yell* |

· = Test positive to $Na_2S$ – indicates presence of lead

* = Samples taken before 1995 repainting

# EXTERIOR CHROMOCHRONOLOGIES: MAIN HOUSE – SOUTH ELEVATION

| DATE | LAYER | Clapboards/ East Corner Board | Clapboards West End | West Corner Board | W108 Sill & Jamb | W108 Sash | W108 Casing |
|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood |
| 1787 | 1 | | · light-cream | | | | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | · cream | | · cream | | |
| | 5 | | | | | | |
| ca. 1855 | 6 | | · light cream | | · light cream | | |
| | 7 | | · off-white | | | | |
| | 8 | | · light cream | | · light cream | | |
| | 9 | | · white | · white | | | |
| | 10 | | · cream-white | · white | · cream-white | | |
| | 11 | | | · white | | | |
| | 12 | | | | | | |
| ca. 1950 | 13 | | · white | · white | · white | | |
| | 14 | | · white | · white | · white | | · off-white |
| ca. 1960 | 15 | · light cream | · light cream | · light cream | · light cream | | · light cream |
| | 16 | · off-white | · light cream | · off-white | · light cream | | · white |
| | 17 | cream-white | | · off-white | | | |
| ca. 1980 | 18 | gray-white (P) | gray-white (P) | gray-white (P) | gray-white (P) | | gray-white (P) |
| | 19 | light gray (2) | light gray | light gray (2) | light gray (2) | | light gray |
| | 20 | | | | | | white |
| ca. 1990 | 21 | gray-white (P) | gray-white (P) | gray-white (P) | gray-white (P) | gray-white (P) | gray-white (P) |
| | 22 | light gray | light gray | light gray | light gray | light gray | light gray |
| | 23 | | | | | | |
| 1995 | 24 | cream-yell* | cream-yell* | cream-yell* | cream-yell* | cream-yell* | cream-yell* |

· = Test positive to $Na_2S$ – indicates presence of lead

* = Samples taken before 1995 repainting

## EXTERIOR CHROMOCHRONOLOGIES: MAIN HOUSE – SOUTH ELEVATION (cont.)

| DATE | LAYER | W107 Sill | W107 Sash | W107 Jamb & Shutter Dog | W107 H-L Hinge | W302 Sash | W003 or W004 Sash |
|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood |
| 1787 | 1 | | | · light cream | | | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | · cream | | · cream | | [· cream] | |
| | 5 | · cream | | · cream | | | |
| ca. 1855 | 6 | · light cream | · light cream | · off-white | | · light cream | |
| | 7 | | | · cream-white | | | |
| | 8 | · light cream | · cream-white | · white | | | |
| | 9 | | | · cream-white | | | |
| | 10 | · light cream | | · white | | | |
| | 11 | · light cream | · light cream | · cream-white (2) | | · light cream | |
| | 12 | | | | | | |
| ca. 1950 | 13 | · white | | · white | | | |
| | 14 | · off-white | | · white | | | |
| ca. 1960 | 15 | · light cream | · light cream | · light cream | green | · light cream | · light cream |
| | 16 | · off-white | | · light cream | | | |
| | 17 | | | · cream-white | | | |
| ca. 1980 | 18 | gray-white (P) | gray-white (P) | gray-white (P) | off-white | | |
| | 19 | light gray (2) | light gray (2) | light gray (2) | gray | white | |
| | 20 | white | | | | | |
| ca. 1990 | 21 | | light gray (P) | gray-white (P) | off-white | | |
| | 22 | light gray | light gray | light gray | gray | | |
| | 23 | | | | red (P)/dk green | | |
| 1995 | 24 | cream-yell* | cream-yell* | cream-yell* | cream-yell* | | cream-yell* |

· = Test positive to $Na_2S$ – indicates presence of lead

* = Samples taken before 1995 repainting

# EXTERIOR CHROMOCHRONOLOGIES: MAIN HOUSE – NORTH ELEVATION

| DATE | LAYER | Clapboards West Corner Board | Clapboards West of W112 | W111 Cornice, Sill & Jamb | W112 Cornice & Jamb | W005 Areaway Cover |
|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood |
| 1787 | 1 | | · light cream | | | |
| | 2 | | | | | |
| | 3 | | | | | |
| | 4 | | · cream | | | |
| | 5 | | | | | |
| ca. 1855 | 6 | | · light cream | | | |
| | 7 | | | | | |
| | 8 | | | | | |
| | 9 | | | | | |
| | 10 | | · light cream | | | |
| | 11 | | · white | | | |
| | 12 | | | | | |
| ca. 1950 | 13 | | | | | |
| | 14 | | · white | | | |
| ca. 1960 | 15 | · light cream | · light cream | · light cream | · light cream | |
| | 16 | · light cream | | | · light cream | |
| | 17 | light cream | | | light cream | |
| ca. 1980 | 18 | gray-white (P) | gray-white (P) | | gray-white (P) | green |
| | 19 | light gray (2) | light gray | light gray | light gray (2) | green |
| | 20 | | | | | |
| ca. 1990 | 21 | gray-white (P) | gray-white (P) | gray-white (P) | gray-white (P) | gray-green (P) |
| | 22 | light gray | light gray | light gray | light gray | green |
| | 23 | | | | | |
| 1995 | 24 | cream-yell* | cream-yellow | cream-yell* | cream-yell* | |

· = Test positive to $Na_2S$ – indicates presence of lead

* = Samples taken before 1995 repainting

# EXTERIOR CHROMOCHRONOLOGIES: KITCHEN WING

| DATE | LAYER | Clapboards Corner Boards | Porch Posts | D104, D105 & D106 Doors | D104, D105 & D106 Casings | D104 Jamb | East Wall Clapboard (top of wall) |
|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood |
| | 8 | | | | | | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| ca. 1780 | 4 | | | | | · cream | · lt cream |
| | 5 | | | | | | |
| | 6 | | | | | | |
| | 7 | | | | | · cream | · cream |
| | 8 | | | | | | |
| | 9 | | | | | | |
| | 10 | | | | | | |
| | 11 | | | | | green | · white |
| | 12 | | | | | | |
| | 14 | | | | | | |
| | 14 | | | | | | |
| | 15 | | | | | | |
| 1963 | 16 | light cream | light cream | dark green | light cream | light cream | · lt cream |
| | 17 | light cream | | | light cream | | |
| ca. 1980 | 18 | light gray | light gray | green | light gray | light gray | light gray |
| | 19 | light gray | | lt gray-green | | light gray | light gray |
| | 20 | | | | | | |
| ca. 1990 | 21 | light gray | light gray | dark green | light gray | light gray | light gray |
| | 22 | light gray | | | | light gray | light gray |
| | 23 | | | | | | |
| 1995 | 24 | cream-yellow* | cream-yellow* | dark green* | cream-yellow* | cream-yellow* | cream-yellow* |

· = Test positive to $Na_2S$ – indicates presence of lead

* Samples taken before 1995 repainting

# REPRESENTATIVE EXTERIOR CHROMOCHRONOLOGIES: SHUTTERS

| DATE | LAYER | Stratigraphy "A" | W105 (Cut Nails) | W107 (Wrought Nails) | West Façade 2nd Story (no ID) | South Elevation Attic Window | W109 Office (Screws) |
|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood |
| 1777 | 1 | | | | | | |
| 1787 | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | | | | | |
| | 5 | | | | | | |
| | 6 | | | | | | |
| | 7 | | | | | | |
| | 8 | | | | | | |
| | 9 | | | | | | |
| | 10 | | | | | | |
| | 11 | | green | green | | | green |
| | 12 | | · cream | · cream | | | · cream |
| | 13 | | green | green | | | green |
| | 14 | | | | | | |
| | 15 | | | | | | |
| ca. 1960 | 16 | black-green | black-green | black-green | | black-green | blue-green |
| | 17 | | | light cream (P) | | light cream (P) | char gray (P) |
| | 18 | black-green | black-green | black-green | | black-green | black-green |
| ca. 1980 | 19 | green | green | | | green | |
| | 20 | green | green | green | | green | dark green |
| ca. 1990 | 21 | light green (P) | light green (P) | light green (P) | light green (P) | light green (P) | light green (P) |
| | 22 | dark green | dark green | dark green | dark green | dark green | dark green |
| | 23 | | | | | | |
| 1994 | 24 | dark green* | dark green* | dark green* | dark green* | dark green* | dark green* |

· = Test positive to $Na_2S$ – indicates presence of lead
(P) = Primer

* Samples taken before 1994 repainting

# INTERIOR PAINT ANALYSIS

## BACKGROUND

Features from 1777, 1787, circa 1815, and circa 1960 are extant in the interior of the Schuyler House. Many features in the cellar appear to date to the 1777 construction of the house. The first and second stories of the main house have few elements that date to 1777, but there are some painted features that date to the 1787 renovations, along with many others that were installed during the ca.-1960 restoration. Features in the kitchen wing date to its ca.-1780 construction, to the ca.-1815 alterations, and to its 1963 restoration.

Few historical references were found that provide clues about the finishes used on the interior of the Schuyler House. General references to whitewash are found in correspondence from November 1777, when the house was being built. General Schuyler sent a letter from Saratoga to Albany dated November 10 of that year, in which he requested that "a white wash brush or two that have been used" be sent to Saratoga. A letter from Albany dated November 12 confirmed that "two wash brushes" (among other building materials) were being sent to Saratoga.[12] Entries in General Schuyler's accounts and correspondence from 1787 appear to relate to the renovations completed that year, among them references to purchasing kegs of white lead, gallons of linseed oil, and small amounts of white vitriol.[13] Linseed oil and white lead were common ingredients used in 18th-century paint mixes, and white vitriol was a drier used when light colors were desired. The resulting finish would have been cream or light cream if no other pigments had been added. However, it is not known if this paint was intended for use at the Schuyler House, and, if so, whether for the exterior or interior paint. The only other known historical evidence is an 1824 watercolor of Philip Schuyler II and his family sitting in the reception hall (see fig. 3). The view depicts the family sitting in front of the room's south wall, with an open doorway allowing a glimpse of the parlor beyond. The walls in the parlor are covered with a wallpaper and border, but the wall in the reception hall is painted blue, and the trim appears to be painted a contrasting light cream or white.

The National Park Service extensively altered the Schuyler House during its restoration between 1956 and 1964.[14] In 1956 the reception hall was restored to its ca.-1804 configuration by removing the extant walls and staircase, and reconstructing a new staircase in the location of the original staircase. Between 1956 and 1958 the remaining rooms in the first and second stories in the main house were restored, and the first story of the kitchen wing was gutted. The demolition of the east tier and piazza and the reconstruction of "Father's Office" took place in 1960, and the first story of the kitchen wing was restored in 1963. During this work all "later features [were] stripped off." The paint was stripped from all remaining woodwork. All of the wall plaster was removed, and that of the ceilings was removed or repaired "as needed," in the first two stories of the main house (except

---

[12] Correspondence dated November 10, 1777, GPS to Colonel Richard Varick; correspondence dated November 12, 1777, J. Lansing to GPS; *Schuyler Papers*, New York Public Library.

[13] Correspondence dated June 25, 1787, Ebenz Stevens to GPS; GPS account entries for September 27, September 29, October 1, and November 8, 1787; *Schuyler Papers*, New York Public Library.

[14] See generally Judd, *Historic Structures Report,* and work-progress reports written by Building Restoration Specialist Harry V. Martin in 1960 and 1963.

for the second-story hall closet) and in the first story of the kitchen wing.[15] Wall and ceiling plaster was also removed from a portion of the kitchen wing's second story when the chimney was rebuilt; otherwise, the kitchen's second story and the attic rooms in the main house were not altered. The walls and ceilings in the main house were then replastered. The walls in the cellar, on the second story, and in the kitchen were whitewashed, and reproduction wallpaper was installed in the hall, parlor, and dining room.[16]

A disagreement arose in 1957 as the crew prepared to paint the interior woodwork in the restored first-story rooms of the main house. In what appears to have been a classic case of the right hand being unaware of the left hand's activities, Superintendent Ellsworth reported in May of that year that a microscopic paint study had been conducted of one paint sample from the interior woodwork, "cross sections of which under a lens indicate that it is probably white or off-white yellowed with age."[17] Only a few days later Supervising Architect Charles E. Peterson wrote to the Chief of the Eastern Office of Design and Construction (EODC) that

> [a] study was made last year of the original woodwork paint colors, which seem to have been of a more or less uniform stone color. This was matched by mixing raw sienna and raw umber with a few drops of prussian blue.[18]

Peterson's formula was the same one that architect Judd recommended in his historic structures report for the exterior of the house, and would have resulted in a cream- or ochre-colored paint. Apparently Peterson and Ellsworth were referring to two separate examinations—Peterson's "study" appears to have been a visual, on-site observation, while Ellsworth had commissioned a microscopic examination. Ellsworth's decision prevailed, and the woodwork was painted in the summer of 1957 the light-cream color that Ellsworth had proposed, rather than the "stone" color recommended by Peterson. In his monthly narrative for September of that year, Ellsworth—commenting that Peterson had expressed disappointment on the choice of color—elaborated on his decision to paint the woodwork light cream:

> The yellowish paint sample found by architects and selected for reproduction on woodwork was examined carefully by a paint expert of the Miller Paint Company, Albany, N. Y. who determined that the original paint had been discolored through the years by creosote from wood-burning fires and other gases filtering through the house and into partitions. Microscopic examination of thicker layers of paint on the sample confirmed this analysis and revealed impurities in the paint which were responsible for the resultant off-white color of the original paint.[19]

---

[15] Judd, *Historic Structures Report*, pp. I, 16; memorandum dated May 23, 1956, Henry Judd, Architect, EODC, to Chief, EODC.

[16] Judd, *Historic Structures Report*, p. 47; work-progress report dated March 28, 1960, from Harry V. Martin to Charles E. Peterson, Supervising Architect/Historic Structures, EODC.

[17] Memorandum dated May 3, 1957, I.J. Ellsworth, Superintendent, Saratoga NHP, to Regional Director/Region One.

[18] Memorandum dated May 8, 1957, Charles E. Peterson, Supervising Architect/Historic Structures, EODC, to Chief, EODC.

[19] Memorandum dated October 2, 1957, I.J. Ellsworth, Superintendent, Saratoga NHP, to Regional Director/Region Five.

The interior of the Schuyler House has only been painted a few times since 1964. The walls and woodwork in the cellar, and the walls in the second story of the main house and the first story of the kitchen wing, remain whitewashed. The woodwork in both stories of the main house was painted sometime in the late 1970s under a contract developed and supervised by the Old Saratoga Historical Association. The woodwork in the parlor was painted again in the early 1990s, and that in the reception hall and dining room in 1997.[20]

[20] Joseph Finan, facilities manager, Saratoga NHP, to Barbara Yocum, NCRC/BCB, March 2000, and to Maureen Phillips, NCRC/BCB, August 2002.

# ANALYSIS

## General Information

A thorough analysis of the interior paint history of the main portion of the Schuyler House was irretrievably compromised by the 1956-1960 restoration work. Any material or feature deemed to postdate 1804 was removed and discarded, and what 18th- and 19th-century features remained were thoroughly stripped of paint. This action almost eliminated not only early paint evidence but also comparative evidence from later periods. As a result, microscopic examination of the paint samples removed from the interior of the main house for this paint analysis revealed for the most part only the structure's paint history from circa 1956 to the present. The author was required to rely heavily on notations recorded during the 1950s restoration of the house for evidence of pre- and post-1815 paint colors.

Several paint samples, however, exhibit traces of earlier paint episodes that survived the 1950s paint stripping; a very few samples contained extensive stratigraphies. This physical evidence of pre-1956 finishes was analyzed along with the sparse documentary evidence to arrive at some conclusions regarding the interior paint history of the Schuyler House. Because of the dearth of surviving paint evidence, conclusions are highly conjectural. What evidence has survived indicates that whitewash has been the finish of choice on most features in the cellar, the attic room, and the kitchen wing. The walls of the first-story rooms in the main house were probably finished with a color wash in 1777, followed by wallpaper. In the dining room and parlor this treatment has continued to the present, but the walls of the reception hall were painted for some years after circa 1815, beginning with dark blue. The walls in the second story were whitewashed or color-washed for several years before wallpaper was used.

The evidence also suggests that most of the interior woodwork in the main house has consistently been painted cream or light cream. The earliest cream color, thought to date to the 1787 renovations, was described in the 1950s as "ochre" or "stone," and was determined to be a light-cream color after a 1956 microscopic analysis. The exceptions to this general statement are few but important: paint analysis conducted for this report indicates that there may have been other colors used in the three first-story rooms (gray in the reception hall and parlor, and light green in the dining room). The evidence is conflicting, however, and it is entirely possible that a definite answer may never be forthcoming.

The 1963 restoration of the interior of the Schuyler House kitchen wing was not as "thorough" as that of the main house. As a result, enough evidence has survived to provide a less-conjectural paint history of that portion of the house. The 1963 restoration work completely removed early 19th-century plaster walls and ceilings, windows, and all but one doorway on the first story of the kitchen wing. However, the original ceiling and sections of ca.-1780 nogging, along with the ca. 1780-1815 finishes, were preserved behind later plaster. On the second story, the ca.-1815 lath and plaster was only partially removed, thus both revealing pre-1815 finishes and preserving the early 19th-century features and their 19th- and 20th-century finishes.

## Main House: Cellar Rooms

Most of the features in the cellar rooms (Rooms 001-004) are currently finished with whitewash. (The exception is the window sashes, which were the only elements altered during the ca.-1960 restoration.) The paint finishes found by the restoration crew are still extant. Analysis of samples of these finishes indicates that most features in the cellar rooms (stone foundation walls, nogged partitions, wood-plank and wood-slat walls, doors, and doorway and window jambs), are and have traditionally been whitewashed. They display anywhere from 7 to 14 layers of wash, the colors ranging from white and cream-white to light cream. The fireplace in the cellar kitchen had a slightly different sequence, as will be discussed subsequently. Also, a pink-gray layer was found in the sample from the fieldstone of the west foundation wall in the storage room (Room 002) that did not appear in other samples. This may be an early tinted layer that did not survive on the remaining cellar features. The ca.-1960 window sashes (W003-W006) display two layers of paint, the first of which is a lead-based oil paint.

One can presume that whitewash was being used in 1777, based on the two references to wash brushes in General Schuyler's correspondence, but it is not certain that whitewash was used in the cellar. It is also impossible to definitively identify any of the earliest extant cellar paints as dating to 1777. Whitewash is a friable paint that frequently flakes off, especially in damp conditions such as in a cellar, or is scraped off prior to repainting. The likelihood that any of the cellar finishes would have survived from 1777 or 1787 is therefore remote, although it cannot be completely discounted, since whitewash was a common cellar finish for this time period. However, no early oil-based paint layers were found on any features in the cellar rooms, and it is reasonable to assume that, whenever they were first painted, the features have always been whitewashed.

It is known that the cellar rooms were painted with whitewash in 1960 as part of the restoration work, and that at least some features in the cellar were painted again between 1982 and circa 1990. Work progress reports from 1960 record that the restoration team initially tried a whitewash mix using "an old recipe of lime, salt, molasses, rice, glue, alum, and water," but decided to eliminate the molasses after the resultant mix proved to be too dark. The whitewash that had already been made was used in the cellar rooms; sugar was substituted for the molasses in the mix used in the second-story rooms of the main house. (No evidence of the molasses could be detected when viewing the samples under the microscope.)[21] Curiously, it does not appear that the fireplace in the cellar kitchen (Room 004) was whitewashed at the same time. It is known that the fireplace had been whitewashed before 1960, since a photograph taken for a 1956 newspaper article shows it with only small areas of whitewash clinging to the surface.[22] However, a photograph taken in 1982 (fig. 85) shows the finish on the fireplace in a worse state of failure than it had been in 1956, indicating that it had not been painted along with the rest of the cellar in 1960. Yet a third photograph of the fireplace taken around 1990 shows that the fireplace had by that time been thoroughly covered with whitewash, and it is probable that other areas in the cellar were painted at the same time.

---

[21] Work-progress reports dated March 22, and March 18, 1960, Henry V. Martin to Charles E. Peterson, Supervising Architect/Historic Structures, EODC.

[22] *The Saratogan*, June 17, 1956. This photograph was too dark to reproduce for this report.

## Main House: First-Story Rooms

### Reception Hall (Room 101)

#### Woodwork

It appears that in 1777 what little woodwork existed in the reception hall was painted light cream. In 1787 either all the woodwork was painted gray, or the doors were painted gray and the remaining woodwork light cream. After 1787 the woodwork was painted light cream or cream until 1997, when it was painted gray.

In 1957 the restoration team concluded that the original paint used on the 1787 woodwork in the Schuyler House was a "stone" or "ochre" color that, after microscopic examination, was determined to have been light cream that had discolored over the years. However, paint analysis conducted in 1997 and for this report found evidence that the woodwork in the reception hall of the house had been painted light cream in 1777, and gray or gray and light cream in 1787. This conjecture is based on the only samples from the room that had extensive paint stratigraphies—one removed from what is thought to be a 1777 door in the doorway to the parlor (D107), one from a 1787 window sash, and two from 1787 staircase features.

The current plan of the hall reflects its original configuration, with a pantry for the dining room carved out of its northeast corner, and a staircase to the second story running along the north side of the pantry. When Philip II remodeled the house around 1815, he rearranged the reception hall by moving the staircase to the east (rear) wall of the room and annexing the space occupied by the dining-room pantry to become part of the reception hall. After 1815 the room remained virtually unchanged until 1956, when the room was restored to its original configuration by the National Park Service. As a result, many of the existing features in the room date from that year: the plaster walls and ceiling, the staircase, and most of the woodwork along the current north and east walls of the room. The door to the parlor is the only feature in the reception hall that dates to the construction of the Schuyler House. All remaining features in the hall that pre-date the 1956 restoration work belong to the 1787 renovations. Those pre-1815 features that survived the 1956 restoration were thoroughly stripped of paint, removing most of the paint history of the room.

Paint analysis conducted for this report revealed the extent of the 1956 work, and the resulting paucity of historic paint evidence that survived in the reception hall. Most of the paint samples display stratigraphies that postdate 1956, including samples from most of the staircase elements, all baseboards, chair rails, and cornices, the ceiling, all but one doorway surround, and all doors except the one in the parlor doorway. (These are listed as "Stratigraphies A & B" on the chromochronology chart for the room.) Many of these features were installed during the 1956 restoration work, but many others—including the baseboard, chair rail, and cornice on the west and south walls, and the door in the main entrance (D101)—are thought to date to 1787.

The paint sample from the 1777 parlor door display 14 layers of paint, the most extensive stratigraphy found in the room. The first three layers are light cream, gray, and light gray. Since it is the only sample from the reception hall that displays such an extensive stratigraphy, it is believed that the door had been painted light cream in 1777 and gray in 1787. Of the other paint samples from the hall that contain pre-1956 stratigraphies, several exhibit between six and eight layers, beginning with a cream followed by several light-cream layers. A sample removed from the sash in window W104

has 12 layers of paint beginning with three layers of dull cream. Two samples are particularly interesting because their early paint histories were preserved behind ca.-1815 elements. These samples were removed from the cased stair girt and the trim around the original stairwell, which had been blocked circa 1815 when a new staircase was built on the east wall of the room, and which reemerged in 1956 when the stairwell was reopened. The samples display five pre-1956 layers of paint—dull cream followed by four layers of light cream—that date to between 1787 (when most woodwork was first installed) and circa 1815. The earliest cream layer in the sash and in the stairwell samples is probably the "stone" or "ochre" color that in 1957 had been determined to be the original paint on the 1787 features.

No other samples from the hall contain the early gray paints of the parlor door. Three scenarios could explain this contradictory evidence. The fact that only the parlor door has evidence of gray paint may indicate that the door had originally hung in another location and was moved to this opening. However, 1956 correspondence between a restoration team architect and an historic hardware expert discussing the door with respect to its unusual hinges seems to confirm that the door is original to this doorway and that it dates to 1777.[23] Another explanation could be that all the woodwork was painted gray in 1787, and for some reason the gray paint did not survive on any the elements besides the parlor door. Gray-painted woodwork would have complemented the original wallpaper that was hung in the room. This was an English-made grisaille paper with a gray ground and a white and black pattern, which was hung before 1815, and possibly as early as 1787 (see Appendix M).

A third explanation may lie in the differences between 18th-century and modern tastes. Unfortunately, paint samples from all remaining doors in the room contain only post-1956 paint layers, and so we are expostulating from the sample on only one door. However, it is possible that in 1787 all the doors in the room were painted gray while the remaining woodwork was painted light cream (because the cream was a linseed-oil paint, its color has probably yellowed over the decades after having been covered with subsequent layers of paint). To the modern eye, the gray and light-cream combination would be jarring, but what today might be considered odd color combinations were frequently used in 18th- and 19th-century interiors.

**Walls**

The walls in the reception hall were painted in 1777 and probably wallpapered around 1787. The walls were painted again circa 1815 until at least 1824. Wallpaper was extant when the National Park Service began restoring the room in 1955. Currently the walls in the hall are covered with a 1956 wallpaper that reproduced the pattern of the earliest paper found on the walls.

Conflicting evidence was documented by the National Park Service in 1955 and 1956 concerning the early wall finishes in the reception hall. In 1955, when the Park Service began removing post-1815 walls in the second-story hall, they recorded that the "earliest colors found around the stairway were a yellow oil paint on the trim and on the plaster a strong dark blue."[24] That statement has since been interpreted as meaning that the walls were painted blue in 1787. However, the phrase "around the stairway" was referring to the walls around the ca.-1815 staircase, not the

[23] Correspondence dated August 7, 1956, Architect A.W. Franzen to Donald Streeter; correspondence dated August 9, 1956, Donald Streeter to A.W. Franzin.

[24] Memorandum dated November 9, 1955, Supervising Architect/Historic Structures, EODC, to Chief, EODC.

original staircase. The blue paint that was found dates to the ca.-1815 remodeling and is probably the same blue paint seen on the walls in the 1824 watercolor of Philip Schuyler II and his family (fig. 3).

In 1956, as work progressed in the reception hall, Judd recorded that "the hall had been plastered and painted buff, replastered over the painted wall and four layers of wallpaper installed."[25] The earliest of these wallpapers, an English grisaille paper with a gray diaper pattern, is thought to date to circa 1787. (A reproduction of this paper now hangs in the hall.) The remaining three layers of wallpaper must have dated to a time after the room was painted blue circa 1815. Considering the fact that the house was probably used only by tenants or overseers between 1795 and 1811, it does not seem possible that the walls would have been (expensively) wallpapered at all, let alone three times, before 1815. However, Judd did not record exactly where this paint and wallpaper evidence was found, nor did he ever discuss the existence of the blue paint found in 1955. With all evidence of prior walls and finishes now destroyed (with the exception of a few saved fragments of wallpaper), it is unlikely that these contradictory statements from the 1950s will ever be explained.

## Parlor (Room 102)

### Woodwork

It appears that the early paint history of the parlor was similar to that of the hall; what little woodwork existed in the room was painted light cream in 1777, and either gray or gray and light cream in 1787. After 1787 the woodwork was painted cream or light cream until around 1970, when it was painted salmon. Sometime in the early 1990s the woodwork in the parlor was again painted light cream.

The 1957 restoration team determined that the original paint used on 1787 woodwork in the Schuyler House was a "stone" or "ochre" color, which was a light cream that had discolored over the years. However, paint analysis conducted in 1997 and for this report found evidence that the woodwork had been painted light cream in 1777, and gray or gray and light cream in 1787, the same colors as in the reception hall. This conclusion was again based on the only paint samples taken from the room that had early or extensive stratigraphies—one removed from the door in the doorway between the two rooms (D107, the same feature that displayed the early gray paint in the hall), and one removed from the baseboard on the west wall.

The parlor has not been significantly altered since 1787. The only exceptions occurred circa 1815: a doorway was cut through the east wall to access the new east tier, and a new mantelpiece was installed. In 1956 the east-wall doorway was closed and the baseboard patched in that area, and a new mantelpiece was fabricated. A paint sample from the baseboard patch displays five layers of paint (white, salmon, white, light salmon, and cream-white). This sample provided a benchmark with which to compare the other paint samples taken from the room, and to identify the post-1956 paint layers.

The hall door is the only feature in the parlor that dates to the construction of the Schuyler House. Most remaining features that predate the 1956 restoration belong to the 1787 renovations. Although the door sample contains only six layers of paint, the first two are the same light-cream and gray layers found as the first two layers in the sample from the hall side of the door. Several samples

[25] Correspondence dated May 11, 1956, Henry Judd, Architect, EODC, to Chief, EODC.

have stratigraphies with 9 to 12 layers of paint, the last four to five of which postdate 1956. The earliest layer in most of the samples is a tan-cream paint, but the sample with the longest stratigraphy—removed from the baseboard on the west wall—has two cream paint layers preceding the tan-cream layers. The first of these cream layers is very similar to the earliest cream layer found in the reception hall and probably dates to the same period. None of these samples contain the early gray paint of the hall door.

The same three possible explanations offered for the paint history in the reception hall also apply to the paint history for the parlor. The door may have originally been hung in another location, but this theory is discounted by strong evidence that the door is original to the room. Alternatively, all the woodwork may have been painted gray, with traces surviving only on the door. Gray woodwork would have complemented the original wallpaper hung in the parlor, an English-made wallpaper that had a light-gray ground and a pattern of small green wheat sheaves, which may have been hung as early as 1787 or as late as circa 1811-1814 (see Appendix M). Alternatively, the door may have been painted gray and the remaining woodwork painted light cream. Although somewhat jarring to the modern eye, this color combination could have been quite acceptable in 1787.

### Walls

The walls in the parlor are currently covered with salvaged ca.-1814 wallpaper on one wall and a 1956 reproduction of the same on the remaining walls. Before all the original plaster was removed from the parlor walls in 1956, several layers of historic wallpaper were documented and saved. Based on an analysis of the wallpaper (see Appendix M), it appears that the parlor walls have traditionally been covered with wallpaper since at least 1811, and probably as early as 1787.

## Dining Room (Room 103)

### Woodwork

Paint analysis indicates that the woodwork in the dining room was painted cream or light cream in 1777, and light green in 1787. After 1787 the woodwork was painted light cream or cream-white until 1997, when it was painted light green.

As in the reception hall and parlor, the 1956 stripping of paint in the Schuyler House dining room left little in the way of paint evidence, which made analysis of the remaining paint difficult. The 1997 paint analysis concluded that the woodwork in the dining room had been painted cream in 1777 and light green in 1787. This conclusion was based on the only two samples removed from the room that had extensive paint stratigraphies—one from the west end of the baseboard on the south wall, and one from the baseboard on the west end of the north wall.

Since many of the dining-room features date to the 1956 restoration, and since the paint was so thoroughly stripped from all other features at that time, most samples removed from the room's features display only post-1956 paint history. This includes all those from doorway and window casings, sashes, and chair rails. (These are identified as "Stratigraphies A & B" in the chromochronology chart for the room.) The paint sample with the most extensive stratigraphy was removed from the south-wall baseboard; it contained 19 layers of paint. The first layer is a cream color that is darker than the light-cream paint found as a first layer on the door to the reception hall. The second layer is a light-green paint that was covered with a resinous layer to add gloss, a common decorating practice for dining rooms in the 18th and early 19th century. Then followed 14 layers of

light cream and cream-white before the distinctive 1957 light-cream layer. All post-1956 paint layers were easily identified by analyzing samples removed from features known to date to the 1956 restoration. (These include the pantry door, the chair rails, and the baseboard and casing around window W111, which replaced a ca.-1815 doorway in 1956.) A second sample removed from baseboard in the room, this time from a section on the north wall under window W112, also displayed the early cream and light-green layers.

Of the remaining paint samples taken from the dining-room woodwork, only two display pre-1956 paint layers. A sample from the cornice has three pre-1956 tan-cream layers that are similar to those found in the parlor samples. A paint sample from the ca.-1815 mantel displayed only two early light-cream paint layers. However, a 1956 measured drawing (see Appendix B) documented five layers of paint found on the mantel in 1956 before it was stripped, beginning with ochre and then black, white, cream, and white. On the drawing the first ochre layer of paint was labeled as "stippled," which means that spots of a contrasting-color paint had been speckled over the ochre. The notations do not indicate if the black paint layer that followed the ochre layer was the stippling. However, the drawing shows that black paint was the first layer on early mantel repairs, indicating that the entire mantel was painted black at that time, a very common finish for mantelpieces in the mid-19$^{th}$ century.

Curiously, a paint sample removed from the door in the exterior dining-room doorway (D103) had only one pre-1956 paint layer, which was gray. This door dates to the early 19$^{th}$ century, and is believed to be the door found in that location by the National Park Service in the 1950s. The paint was obviously stripped from the door in 1956, leaving only remnants of the earlier gray paint. (The exterior face of the door displays only post-1956 paint.) Although the door exhibits no other evidence that it may have originally hung in another location, this gray paint layer (as with the gray paint in samples from the reception hall and parlor) was not found on any other feature in the dining room.

**Walls**

The walls in the dining room are currently covered with a reproduction wallpaper. During the 1956 physical investigation, several small fragments of wallpaper were found on the early plaster walls of the dining room; these were preserved. It appears from the records of the 1950s restoration, and examination of the preserved wallpaper fragments, that the dining-room walls have been wallpapered (and not painted) since at least 1811-1814 and possibly 1787.

## Father's Office – Room 104

The original "Father's Office" was probably built in 1787, but was subsumed when the east tier was constructed circa 1815. The National Park Service reconstructed Father's Office in 1960, and all paint in that room dates from that year. Analysis of the samples removed from the woodwork in that room show a white primer and two layers of light-cream paint, and all the walls have been whitewashed. Because the paint analysis is straightforward, no chromochronology chart is included in this appendix for Father's Office.

Although the ca.-1815 remodeling absorbed and virtually destroyed what had been Father's Office, Judd found fragments of plaster walls from the room when the east tier was removed in 1958. He described the finishes as eight coats of wash: the original paint had been whitewash, followed by yellow wash, light-gray wash, dark-gray wash, and four coats of whitewash.[26]

## Kitchen Wing: First-Story Rooms

### Room 105-Room 107

From circa 1780 to circa 1815, the interior side of the exterior walls of the kitchen wing's first-story rooms had whitewash applied directly to their exposed nogging. It is probable that the interior partitions were also whitewashed. The exposed framing and ceiling boards in each of the rooms was painted with oil-based paint (first red, then black). The doors were originally painted brown; in 1787 the doors were painted cream, and newly installed woodwork was painted light cream.

The current configuration of the first story of the kitchen wing dates to 1963, at which time ca.-1815 alterations were reversed, and the space was returned to its original ca.-1780 arrangement of a kitchen (Room 105), a storage room (Room 106), and a stair hall (Room 107). The original appearance of the rooms was well documented by the National Park Service during investigative demolition in 1956-1958. The interior finishes were spartan: for many years there was no plaster, and the walls (consisting of exposed framing and brick nogging) and ceilings (the exposed framing and floorboards of the ceiling above) were whitewashed. No interior casing or other trim was used at doorway and window openings. Physical evidence was found of the original staircase and the plank partitions that had separated the rooms. The investigation also revealed that circa 1815, the storage room was reduced in size, the stair hall partitions were removed, and the stairway direction was reversed. The nogging on the exterior walls was plastered, and lath and plaster ceilings were installed. Some new windows and doorways were added, and some existing ones were blocked, so that in 1956 only one of the four original doorways was extant.[27] In 1963 the later stairway was demolished and a reconstruction of the original stairway was installed. The lath and plaster ceilings and the plaster on the exterior walls were removed, and the plank partitions were reconstructed in their historic configuration.

Paint samples were removed from features in the storage room and the stair hall for the 2000 interior paint analysis, and additional samples were removed from all three rooms in 2001 for this report. In the storage room, most room features installed in 1963 had only one layer of whitewash-type paint. This paint had also been applied to the older and previously painted exterior walls and exposed ceiling members. The existing batten door in the reconstructed east wall appears to have been an earlier door that was reused in 1963, based on the existence of three layers of earlier whitewash paints. The earliest finishes include a whitewash (now discolored to cream) applied to the exposed nogging, and a red oil-based paint on the girt and ceiling boards. Subsequent paint schemes

---

[26] Memorandum dated May 30, 1958, Henry Judd, Architect, EODC, to Supervising Architect/Historic Structures, EODC.

[27] Judd, *Historic Structures Report*, pp. 20-25 and p. 50, and illustrations 27 and 30-32.

included white walls with a black (formerly thought to be smoke-darkened) ceiling,[28] light-gray walls with a cream-yellow ceiling, and beige walls with a cream-yellow ceiling. These painted surfaces were covered sometime around 1815 when plaster was applied to the walls, and lath and plaster were installed on the ceiling, preserving the earlier finishes. Therefore, the earliest of these finishes may date to circa 1780. Although all of the plaster was removed in the 1956-1958 physical investigation, it is known that the walls continued to be whitewashed after the walls were plastered around 1815. For some reason, plaster was not applied in 1815 to the lowest portion of the nogged wall, and 12 layers of washes were found that had been applied to the nogging between circa 1815 and 1956.

Similar results were found in the stair hall. Samples removed from a wall girt and from west-wall nogging exhibited up to five layers of whitewash under the ca.-1815 plaster, and the earliest finishes on the wall girt were red oil paint followed by black oil paint, followed by three layers of wash. The flooring in the room and the treads on the reconstructed stairway appear to have been salvaged, probably from another building. Remnants of paint on the nosing of one tread contain traces of five layers of paint, and remnants of paint on the flooring contain 10 layers.

It is thought that the kitchen had a similar paint history as the storage room and stair hall (i.e., whitewashed exterior-wall nogging and red ceiling), based on the paint evidence found in those rooms. In 1963 all 19th-century features such as plaster walls, lath and plaster ceilings, flooring, windows and doorways were removed, and the 18th- century nogging in the walls was replaced. Plank partitions between the kitchen and the storage room and the stair hall were reconstructed, the original doorways were reopened, and the original window was rebuilt. The only pre-1815 features that have survived are the doorway casing and door of the north-wall doorway, and the exposed ceiling framing and ceiling boards. The paint samples removed from the doorway casing and door in the north wall (D105) each display 22 layers of paint; it appears that the door is slightly older than the casing, which coincides with the conclusion in the 1957 historic structure report that there had originally been no doorway trim in the room. The first finish on the door, thought to date to circa 1780, is a brown oil-based paint; when the casing was added, the door was painted cream with a resinous finish and the casing was painted light cream, also with a resinous finish. Based on this evidence, it is thought that the remaining woodwork in the rooms was also painted light cream.

## Main House: Second-Story Rooms

### Room 201-Room 205

#### General

Analysis of paint samples removed from rooms in the second story of the Schuyler House indicates that the woodwork has been painted cream or light cream since 1787. The walls were whitewashed or color-washed from 1777 until at least circa 1815. Wallpaper was extant when the National Park Service began restoring the rooms in 1955. The current whitewash finish dates to 1960. The woodwork on the second story was most recently painted in 2000.[29]

---

[28] Memorandum dated November 10, 1955, Supervising Architect/Historic Buildings, EODC, to Chief, EODC; John F. Luzader, "Historic Building Report: General Philip Schuyler House, Schuylerville, N.Y." (NPS, Saratoga NHP, 1957), p. 26.

[29] Finan to Phillips, August 2002.

The current configuration of the rooms on the second story of the main house reflects its plan before the ca.-1815 remodeling: a central hall with main staircase from the first story along the north wall, large chambers to the north and south (the latter with an original closet in its southwest corner), and two smaller rooms (a chamber and a store room) between them to the west. Around 1815 Philip Schuyler II reconfigured the hall by moving the staircase to the east (rear) wall of the room, but the chambers experienced only minor alterations. These included a new mantel in the south chamber, a doorway created between the south chamber and the hall chamber, and a doorway cut through the east wall of the north bedroom to access rooms in the new "east tier." Sometime after 1815, the open staircase in the hall was enclosed, as was a stairway to the attic, and closets were built along the hall's south wall. No further changes were made to the second story until 1956-1958, when the rooms were restored to their original configuration by the National Park Service. Work at this time included the following: all post-1787 features were removed; a reconstruction of the original staircase was installed; a new mantel was fabricated for the south chamber; and the lath and plaster on walls and ceilings in all rooms but the hall closet was replaced. The surviving historic features were stripped of paint.

**Woodwork**

The paint history has survived to varying degrees on the woodwork of the second-story rooms. The most extensive stratigraphies were found in samples from the hall (Room 201) and from the south chamber (Room 202). One paint sample from the hall is particularly informative. It was removed from the south edge of a fascia board on the original stairwell that had been blocked circa 1815 when the latter was dismantled and a new staircase constructed on the east wall. (The fascia board reemerged in 1956 when the stairwell was reopened.) The 1960 light-cream layer is easily identifiable in the sample, and preceding it are four layers of paint, beginning with a cream with a resinous finish, followed by two layers of cream with a resinous finish, and then a light cream. These four layers date to between 1787 and circa 1815. A few other samples from the hall and the south chamber contain similar early cream layers in their stratigraphies (e.g., the door and casing of doorway D201), and so support the evidence found in the stairwell paint sample.

The existing mantel in the south chamber was installed in 1960. Judd had determined that the mantel previously here dated to a later period than the mantel in the dining room. However, the paint evidence documented in 1956 suggests that the two mantels may have been of contemporary construction, and that the south-chamber mantel had been altered later in the 19th century. A 1956 measured drawing of the earlier mantel records that eight layers of paint had been found, beginning with ochre and black (as on the dining-room mantel), then ochre, black, blue-gray, black, cream, and white (see Appendix B). Mid-19th century alterations to the earlier mantel displayed paint layers beginning with blue-gray and black. The ochre/black (and later blue-gray/black) treatment suggests that the mantel was decoratively painted, possibly marbleized (made to look like marble) or stippled (dots of color splattered over the ochre).

All elements in the closet in the southwest corner of the south chamber (except the floorboards) have been painted from two to four times using a cream-colored, oil-based paint containing lead. The baseboard on the west wall of the closet is continuous onto the west wall of the chamber, which probably means that it was installed when the chamber was constructed. The portion of baseboard in the closet has no paint on it earlier than the first paint on the other closet features. This indicates that the closet was built before the woodwork in the chamber was first painted in 1777. The paucity of painted finishes indicates that the closet either remained unpainted for a period of time after construction, or that long stretches of time elapsed between paintings (not an unusual phenomenon).

Little early paint evidence has survived in the two west rooms or in the north chamber. Most of the samples contain only post-1960 paint layers, with a few traces of an early leaded oil-based cream-colored paint. (The chromochronologies of the west rooms are not included in this appendix). There was one interesting sample from the mantel in the north chamber. This feature was originally thought to date to the 1787 renovations ("the one old mantel remaining in the house"), but was later determined to be from the early 19th century.[30] Although the mantel had been stripped of paint in 1956, early cream and black layers—similar to early ochre and black paints found on the dining-room and south-chamber mantels—have survived. This finding suggests that all three mantels date to the same period.

**Walls and Ceilings**

The existing lath and plaster on the walls and ceilings in all rooms in the second story (except the closets) date to 1960; the plaster is currently whitewashed. The walls were covered with wallpaper when the Park Service acquired the Schuyler House in the late 1940s, but during the 1950s restoration work it was determined that the walls in all of the second-story rooms had been whitewashed throughout General Schuyler's lifetime.[31] In 1956 the mantel was removed from the north wall of the north chamber, revealing that the walls had been whitewashed four times and yellow-washed once before the mantel was installed. That evidence would indicate that the walls had been painted with a wash from 1777 until at least the ca.-1815 remodeling.

Judd determined that the exposed ceiling of the hall closet dates to 1777, and was the original finish for all the ceilings in the house.[32] The lath on the closet walls appears to be sawn lath that may date to the 1787 renovations. Currently the walls and ceiling are finished with a whitewash with a ropey texture. Paint samples from these features exhibit six layers of whitewash, with the final layer dating to 1960. It is not possible to identify any of the earliest extant closet paints as dating to any particular year. Whitewash is a friable paint that frequently flakes off or is scraped off prior to repainting. It is unlikely, therefore, that any wall or ceiling finishes would have survived from 1787. However, no oil-based paint layers were found on these features; it is reasonable to assume that, whenever they were first painted, the walls and ceiling in the hall closet have always been whitewashed.

---

[30] Memorandum dated May 23, 1956, Henry Judd, Architect, EODC, to Chief, EODC; memorandum dated May 26, 1956, from Supervising Architect/Historic Structures, EODC, to Chief, EODC; memorandum dated January 15, 1960 from Henry Martin to Supervising Architect/Historic Structures, EODC.

[31] Memorandum dated September 23, 1956, Henry Judd, Architect/EODC, to Chief, EODC; Judd, *Historic Structures Report*, p. 48.

[32] Judd, *Historic Structures Report*, p. 20.

## Kitchen Wing: Second Story

### Room 206 – Room 209

Between circa 1780 and circa 1815 there were three rooms on the second story of the kitchen wing (a hall and two servants' chambers), all of which had exterior walls of exposed framing and nogging and interior plank partitions. Wallpaper initially covered both the exterior walls and interior partitions, which were later whitewashed. Whitewash lightened the ceiling, which consisted of exposed rafters and ceiling boards supported by exposed collar joists. Around 1815 the servants' quarters were remodeled. The planks on the plank walls and ceiling were removed and reused as studs for the exterior walls and the new interior partitions. Lath and plaster were installed on the formerly exposed collar joists, and on the walls and ceilings. Whitewash finished the walls and ceilings, and most of the woodwork was renewed over the ensuing years. In 1963 the nogging of all exterior walls, the plank partition between the two easternmost rooms, and some of the ca.-1815 lath and plaster were removed when the kitchen chimney was rebuilt. While much evidence was lost, many post-1815 and pre-1815 finishes have survived.

Paint analysis conducted in 2000 and in 2002 on samples removed from the second-story rooms revealed that the earliest finishes had survived on a north-wall post in the east servants' room (Room 209), and on east-wall planks in the hall (Room 206), which had been covered with lath and plaster circa 1815. Both features retain two layers of wallpaper beneath four layers of whitewash paint. The earliest wallpaper on these features had also been applied to the east-wall studs in the south servant's room (Room 207) beneath two later layers of wallpaper. Finishes applied to the ca.-1815 plaster and woodwork trim included up to 12 layers of whitewash. The only oil-based paint, which is also white, was discovered to be the earliest finish on the casing of the northeast window (W209) in the east servants' room.

## Attic

### Room 301 and Room 302

There are two rooms in the Schuyler House attic. Most of the attic is unfinished (Room 301). A finished bedroom (Room 302) is located at the north end of the attic space; it dates to the ca.-1815 remodeling.

Each room has two small windows on either side of the chimney on their gable walls. The sashes in these openings are of through-tenon construction and are hung with H hinges using wrought nails, indicating that they are old and may date to the ca.-1787 renovations. Paint samples from the two sashes in the finished attic room contain only post-1960 paint layers, but those from the sashes in the unfinished attic space display three layers of light-cream, oil-based paint before the 1960 paint layer.

In the unfinished part of the attic, many of the sheathing boards and the wide-plank wall at the north end of the room that divides it from the attic bedroom are finished with whitewash. The remainder of the room has retained whitewash and nail evidence, indicating that this space had been further subdivided at some point in time, but all former partitions had been removed by the time the Park Service began working on the building in the 1950s. In the attic bedroom, the walls and ceiling

are finished with lath and plaster. Analysis of paint samples removed from the walls reveal from five to six layers of whitewash, the latest applied before 1916. (A penciled note left by "JTL" on the north wall is dated "1916.") It is not known if the plaster was originally painted or remained unpainted for a period of time. The door, doorway trim, and baseboard are unpainted.

## Current Paint Colors

As of the date of this writing, all of the woodwork in the first and second stories is painted light cream [Munsell Color Notation 10YR 9/1], except for the woodwork in the reception hall (Room 101), which is painted gray [Munsell Color Notation 10B 5/1], and that in the dining room (Room 103), which is painted light green [Munsell Color Notation 2.5GY 8/2].

# INTERIOR PAINT SAMPLES AND LOCATIONS

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|
| **Room 001 - Cellar Hall** | | | |
| P068 | West wall | Vertical-board wall | 02/00 |
| P069 | East wall | Fieldstone wall | 02/00 |
| **Room 002 - Cellar Storage Room** | | | |
| P070 | West wall | Fieldstone wall | 02/00 |
| P071 | South wall | Wood-slat wall | 02/00 |
| P118 | West wall | W001 - casing | 04/01 |
| P119 | West wall | W001 - sill | 04/01 |
| P120 | North wall | W005 - sash | 04/01 |
| P121 | North wall | W005 - casing | 04/01 |
| **Room 003 - Food Storage Room** | | | |
| P072 | North wall | Wood-slat wall | 02/00 |
| P073 | East wall | Nogging | 02/00 |
| P074 | South wall | Horizontal boards | 02/00 |
| P122 | North wall | Wood slat wall | 04/01 |
| P123 | South wall | Horizontal boards | 04/01 |
| P124 | South wall | Shelves | 04/01 |
| P125 | (n/a) | Stored board/batten door | 04/01 |
| **Room 004 - Cellar Kitchen** | | | |
| P075 | North wall | Nogging - west of center | 02/00 |
| P076 | East wall | Fieldstone wall | 02/00 |
| P077 | South wall | Fireplace | 02/00 |
| P126 | South wall | Nogging - east end | 04/01 |
| P127 | South wall | Nogging - west end | 04/01 |
| P128 | West wall | O001 - casing | 04/01 |
| P129 | West wall | O001 - cover | 04/01 |
| P130 | South wall | W003/W004 - sash (removed) | 04/01 |
| **Room 101 - Reception Hall** | | | |
| P001 | South wall | Baseboard | 12/97 |
| P002 | North wall | Baseboard - under staircase | 12/97 |
| P003 | North wall | Chair rail | 12/97 |
| P004 | West wall | Chair rail | 12/97 |

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|
| P005 | South wall | Cornice | 12/97 |
| P006 | North wall | Cornice | 12/97 |
| P007 | (n/a) | Ceiling | 12/97 |
| P008 | West wall | D101 (main entry), door | 12/97 |
| P009 | West wall | D101 (main entry), surround | 12/97 |
| P010 | South wall | D107 (to parlor), door | 12/97 |
| P011 | South wall | D107 (to parlor), surround | 12/97 |
| P012 | East wall | D108 (to office), door | 12/97 |
| P013 | East wall | D108 (to office), surround | 12/97 |
| P014 | North wall | D101a (to closet under staircase), door | 12/97 |
| P015 | North wall | D101a (to closet under staircase), surround | 12/97 |
| P016 | North wall | D109 (to dining room), door | 12/97 |
| P017 | North wall | D109 (to dining room), surround | 12/97 |
| P018 | North wall | Staircase - treads | 12/97 |
| P019 | North wall | Staircase - risers | 12/97 |
| P020 | North wall | Staircase - decorative stringer boards | 12/97 |
| P021 | North wall | Staircase - baseboard | 12/97 |
| P022 | North wall | Staircase - stairwell bridging beam/trim | 12/97 |
| P023 | North wall | Staircase - baluster | 12/97 |
| P024 | North wall | Staircase - newel post, cap | 12/97 |
| P025 | West wall | W103 - sash | 12/97 |
| P131 | West wall | W104 - reveal/casing | 04/01 |
| P132 | West wall | W104 - sash | 04/01 |
| P133 | North wall | Flooring - @ D109 | 04/01 |
| P134 | Closet | Flooring - finish line 1' 5" west of former staircase | 04/01 |
| P135 | Closet | Flooring - finish under former staircase | 04/01 |

**Room 102 - Parlor**

| | | | |
|---|---|---|---|
| P026 | West wall | Baseboard | 12/97 |
| P027 | South wall | Cornice over mantel | 12/97 |
| P028 | (n/a) | Ceiling | 12/97 |
| P029 | North wall | D107 (to hall) - door | 12/97 |
| P030 | North wall | D107 (to hall) - surround | 12/97 |
| P031 | West wall | W105 - sash | 12/97 |
| P032 | West wall | W105 - surround | 12/97 |
| P033 | South wall | W108 - sash | 12/97 |
| P034 | South wall | Mantelpiece | 12/97 |
| P136 | East wall | Baseboard - south end | 04/01 |
| P137 | North wall | Baseboard - west end, east of D107 | 04/01 |
| P138 | North wall | Baseboard - east end | 04/01 |
| P139 | East wall | Baseboard - center (at former doorway) | 04/01 |
| P140 | South wall | Flooring - to west of fireplace | 04/01 |

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|
| **Room 103 - Dining Room** | | | |
| P035 | South wall | Baseboard | 12/97 |
| P036 | West wall | Chair rail | 12/97 |
| P037 | South wall | Cornice | 12/97 |
| P038 | (n/a) | Ceiling | 12/97 |
| P039 | South wall | D109 (to hall) - door | 12/97 |
| P040 | South wall | D109 (to hall) - surround | 12/97 |
| P041 | East wall | D103 (rear exterior) - door | 12/97 |
| P042 | East wall | D103 (rear exterior) - surround | 12/97 |
| P043 | South wall | D103A (to pantry) - door | 12/97 |
| P044 | South wall | D103A (to pantry) - surround | 12/97 |
| P045 | West wall | W102 - sash | 12/97 |
| P046 | West wall | W102 - surround | 12/97 |
| P047 | North wall | W112 (?) - sash | 12/97 |
| P048 | North wall | Mantelpiece | 12/97 |
| P141 | North wall | Baseboard - east end, under W111 | 04/01 |
| P142 | North wall | Baseboard - west end, under W112 | 04/01 |
| P143 | North wall | W112 - sash | 04/01 |
| P144 | North wall | W112 - reveal/casing | 04/01 |
| P145 | North wall | Firebox coating | 04/01 |
| **Room 104 - Office** | | | |
| P049 | South wall | Wall | 12/97 |
| P050 | South wall | Baseboard | 12/97 |
| P051 | East wall | Chair rail | 12/97 |
| P052 | South wall | D102 (rear exterior) - door | 12/97 |
| P053 | West wall | D108 (to hall) - door | 12/97 |
| P054 | West wall | D108 (to hall) - surround | 12/97 |
| P055 | East wall | W109 - sash | 12/97 |
| **Room 105 - Kitchen** | | | |
| P056 | South wall | D104 (rear exterior) - door | 12/97 |
| P057 | South wall | D104 (rear exterior) - surround | 12/97 |
| P058 | North wall | D105 (side exterior) - door | 12/97 |
| P059 | North wall | D105 (side exterior) - surround | 12/97 |
| P060 | South wall | W110 - sash | 12/97 |
| P061 | South wall | W110 - surround | 12/97 |
| P062 | (n/a) | Ceiling - exposed second-floor joists and subfloor | 12/97 |
| P146 | SW corner | Underside of stairway treads/risers | 04/01 |
| P146A | SE corner | Ceiling - diagonal braces/beams | 04/01 |

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|

**Room 106 - Kitchen Store Room**

| | | | |
|---|---|---|---|
| P063 | Ceiling | Exposed second-floor joist | 12/97 |
| P064 | East wall | Exposed beam | 12/97 |
| P098 | East wall | D111 - door | 02/00 |
| P099 | East wall | D111 - surround | 02/00 |
| P100 | South wall | Baseboard | 02/00 |
| P101 | South wall | Vertical-board wall | 02/00 |
| P102 | East wall | Structural post | 02/00 |
| P103 | West wall | Wall plate/ceiling girt | 02/00 |
| P104 | (n/a) | Ceiling - exposed second-floor subflooring | 02/00 |
| P105 | West wall | Nogging | 02/00 |
| P147 | West wall | Nogging - upper wall | 04/01 |
| P148 | West wall | Nogging - bottom of wall | 04/01 |

**Room 107 - Kitchen Stair Hall**

| | | | |
|---|---|---|---|
| P115 | West wall | Girt/wall plate | 02/00 |
| P116 | West wall | Nogging - adjacent to stair treads | 02/00 |
| P117 | West wall | Stair treads | 02/00 |
| P149 | (none) | Flooring - near stairway (reused boards) | 04/01 |

**Room 201 - Second Story Hall**

| | | | |
|---|---|---|---|
| P065 | East wall | D201A (to closet) - interior casing | 12/97 |
| P150 | East wall | Flooring - finish line across D201A "threshold" | 04/01 |
| P151 | East wall | Flooring - finish band @ edge of former staircase landing | 04/01 |
| P152 | North wall | Flooring - finish line @ former attic staircase | 04/01 |
| P153 | North wall | Flooring - original flooring at edge of extant stairwell | 04/01 |
| P154 | North wall | Stairwell - edge molding | 04/01 |
| P155 | North wall | Baseboard - west end of stair wall | 04/01 |
| P156 | North wall | Baseboard - room wall | 04/01 |
| P157 | East wall | Baseboard - south end @ former doorway | 04/01 |
| P158 | West wall | Baseboard | 04/01 |
| P158A | South wall | Baseboard | 04/01 |
| P159 | South wall | D201 - door | 04/01 |
| P160 | South wall | D201 - casing | 04/01 |
| P161 | West wall | D202 - door | 04/01 |
| P162 | West wall | D202 - casing | 04/01 |
| P163 | North wall | D203 - door | 04/01 |
| P164 | North wall | D203 - casing | 04/01 |
| P165 | North wall | D203 - casing | 03/98 |
| P166 | East wall | D201A - door | 04/01 |

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|
| P167 | East wall | D201A - casing | 04/01 |
| P168 | East wall | D201A - casing | 03/98 |
| P169 | North wall | Baluster | 04/01 |
| P170 | North wall | Attic ladder | 04/01 |

**Room 201A - Second Story Hall Closet**

| | | | |
|---|---|---|---|
| P078 | West wall | D201A - casing | 02/00 |
| P079 | South wall | Plaster wall | 02/00 |
| P080 | East wall | Shelf supports | 02/00 |
| P081 | (n/a) | Ceiling - exposed joist at west wall | 02/00 |
| P082 | North wall | Peg board | 02/00 |
| P083 | (n/a) | Ceiling - exposed attic flooring | 02/00 |

**Room 202 - South Chamber**

| | | | |
|---|---|---|---|
| P171 | North wall | Baseboard | 04/01 |
| P172 | South fireplace wall | Baseboard - begins 2" east of mantel | 04/01 |
| P173 | South wall | Baseboard - narrow board @ D202A | 04/01 |
| P174 | South wall (closet) | Baseboard | 04/01 |
| P175 | East wall (closet) | Baseboard | 04/01 |
| P176 | North wall | Chair rail - near west wall | 04/01 |
| P177 | South wall | D202A – "chair rail" | 04/01 |
| P178 | South wall | D202A - threshold | 04/01 |
| P179 | North wall | D201 - door | 04/01 |
| P180 | North wall | D201 - casing | 04/01 |
| P181 | South wall | D202A - door | 04/01 |
| P182 | South wall | D202A - casing | 04/01 |
| P183 | West wall | W206 - sash | 04/01 |
| P184 | West wall | W206 - casing | 04/01 |
| P185 | South wall | Mantel | 04/01 |

**Room 202A - South Chamber Closet**

| | | | |
|---|---|---|---|
| P084 | North wall | D202A - door | 02/00 |
| P085 | East wall | Shelves | 02/00 |
| P086 | East wall | Shelf bracket | 02/00 |
| P087 | West wall | Shelves | 02/00 |
| P088 | South wall | Vertical-board wall | 02/00 |
| P089 | South wall | Baseboard | 02/00 |
| P090 | West wall | Baseboard | 02/00 |
| P091 | South wall | Peg board | 02/00 |
| P092 | (n/a) | Ceiling - exposed attic flooring | 02/00 |
| P066 | South-wall | Shelf | 12/97 |

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|
| **Room 203 - Hall Chamber** | | | |
| P186 | West wall | Baseboard - south end | 04/01 |
| P187 | West wall | Baseboard - north end, under W204 | 04/01 |
| P188 | East wall | Baseboard | 04/01 |
| P189 | South wall | Baseboard - east corner (through to R201) | 04/01 |
| P190 | West wall | D202 - door panel | 04/01 |
| P191 | West wall | D202 - door stile | 04/01 |
| P192 | West wall | D202 - casing | 04/01 |
| P193 | North wall | D204 - casing | 04/01 |
| P194 | West wall | W205 - sash | 04/01 |
| P195 | West wall | W205 - casing | 04/01 |
| **Room 204 - Storeroom** | | | |
| P196 | West wall | Baseboard | 04/01 |
| P197 | South wall | Baseboard | 04/01 |
| P198 | South wall | D204 - casing | 04/01 |
| P199 | West wall | W203 - sash | 04/01 |
| P200 | West wall | W203 - casing | 04/01 |
| P201 | East wall | Shelves | 04/01 |
| **Room 205 - North Chamber** | | | |
| P202 | South wall | Baseboard | 04/01 |
| P203 | West fireplace wall | Baseboard | 04/01 |
| P204 | South wall | Chair rail | 04/01 |
| P205 | East wall | Chair rail - at former doorway | 04/01 |
| P206 | South wall | D203 - door | 04/01 |
| P207 | South wall | D203 - casing | 04/01 |
| P208 | West wall | W201 - sash | 04/01 |
| P209 | West wall | W201 - casing | 04/01 |
| P210 | North wall | Mantel | 04/01 |
| **Room 206 – Second-Story Kitchen Hall** | | | |
| P113 | West wall | Plaster wall - north end | 02/00 |
| P114 | East wall | D206 - casing | 02/00 |
| P211 | West wall | W210 - sash | 04/01 |

| Sample # | Location | Feature | Date Removed |
|---|---|---|---|
| **Room 207 - South Servant's Room** | | | |
| P111 | East wall | Vertical wall planks | 02/00 |
| P112 | West wall | Plaster wall | 02/00 |
| P212 | East wall | Vertical planks | 04/01 |
| **Room 209 - East Servants' Room** | | | |
| P106 | North wall | Post | 02/00 |
| P107 | East wall | W209 - casing | 02/00 |
| P108 | West wall | Baseboard - north end | 02/00 |
| P109 | West wall | Plaster wall | 02/00 |
| P110 | West wall | D207 - door | 02/00 |
| P213 | East wall | W208 - sash | 04/01 |
| P214 | East wall | W208 - casing | 04/01 |
| P215 | East wall | W208 - reveal | 04/01 |
| P216 | East wall | W209 - sash | 04/01 |
| P217 | East wall | W209 - casing | 04/01 |
| **Room 302 - North Attic Room** | | | |
| P067 | North wall | W303 - sash hinge | 12/97 |
| P093 | South wall | Plaster wall | 02/00 |
| P094 | North wall | Plaster wall (penciled date "1916") | 02/00 |
| P095 | (n/a) | Plaster ceiling | 02/00 |
| P096 | North wall | W303 - frame | 02/00 |
| P097 | North wall | W303 - sash | 02/00 |
| P218 | North wall | W303 - sash | 04/01 |
| P219 | North wall | W304 - sash | 04/01 |

# INTERIOR CHROMOCHRONOLOGIES: CELLAR

## Hall (Room 001), Storage Room (Room 002), Food Storage Room (Room 003), Kitchen (Room 004)

| DATE | LAYER | Walls General | R002 West Wall | R002 South Wall | R003 Shelves | R004 Chimney | R004 O004 Hatch & Casing |
|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood |
| 1777 | 1 | | | | | | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | | | | | |
| | 5 | | | | | | |
| | 6 | | | | | | |
| | 7 | | + white | | | | |
| | 8 | | + white | | | | |
| | 9 | | + pink-gray | | | | |
| | 10 | + cream* | + white | + cream-white | + white | | + cream** |
| | 11 | + white | + white | + cream-white | | | + white** |
| | 12 | + white | + white | + cream-white | | | + white** |
| | 13 | + white | + white | + cream-white | + white | | |
| | 14 | + white | + white | + cream-white | | | |
| | 15 | + white | + white | + cream-white | | | |
| | 16 | + white | + white | + cream-white | + white | | + light cream |
| | 17 | + white | + white | + cream-white | | | + white |
| | 18 | + white | + white | + cream-white | + white | | |
| | 19 | | | | | | |
| 1960 | 20 | + white | + white | + cream-white | + white | + white | + white |
| | 21 | | | | | | |
| ca. 1985 | 22 | + white | + white | + white | + white | | + white |
| | 23 | | | | | | |
| 1998 | 24 | | | | | | |

+ = Test positive to HCl – indicates whitewash

* = Room 003 – south plank wall & nogged walls

** = Casing

## INTERIOR CHROMOCHRONOLOGIES: CELLAR
## (cont.)

| DATE | LAYER | Doors General | R001 D003 - Door | R002 D006 - Door | R003 D006 - Door | Windows Sashes | Windows Jambs & Sills |
|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood |
| 1777 | 1 | | | | | | |
| | 2 | | | | | | |
| | 3 | | | | | | |
| | 4 | | | | | | |
| | 5 | | | | | | |
| | 6 | | | | | | |
| | 7 | | | | + white | | |
| | 8 | | | | + white | | |
| | 9 | | | | + white | | + lt cream* |
| | 10 | + white | + white | + crm-white | + white | | + crm-white* |
| | 11 | | | | + white | | |
| | 12 | + white | cream-yellow | + white | + white | | |
| | 13 | | | | | | + crm-white* |
| | 14 | + white | + white | + white | + white | | |
| | 15 | | | | + white | | |
| | 16 | + white | + white | + white | + white | | |
| | 17 | | | | | | |
| | 18 | + white | + white | | + white | | |
| | 19 | | | | | | |
| 1960 | 20 | + white | lt. cream-yellow | | + white | · white | + crm.-white |
| | 21 | | | | | | |
| ca. 1985 | 22 | + white | + white | + white | + white | cream | + white |
| | 23 | | | | | | |
| 1998 | 24 | | | | | | |

+ = Test positive to HCl – indicates whitewash
· = Test positive to $Na_2S$ – indicates presence of lead

* = Room 002 -- W001

# INTERIOR CHROMOCHRONOLOGIES: RECEPTION HALL (ROOM 101)

| DATE | LAYER | Strati-graphies A & B | Ceiling | D107 Door | D109 Casing | Stair Girt & Stairwell Trim | W103 Sash W104 Reveal | W104 Sash | Floor Closet |
|---|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Plaster | Wood | Wood | Wood | Wood | Wood | Wood |
| 1777 | 1 | | | · *light cream* | | · cream | | | |
| 1787 | 2 | | | · *gray* | | · lt cream | | · cream | |
| | 3 | | | · *light gray* | | · lt cream | | | |
| | 4 | | | · *crm-salmon* | | · lt cream | | · cream | |
| | 5 | | | | | · lt cream | | | |
| ca. 1815 | 6 | | | · cream | · cream | [blocked] | · cream | · cream | · cream |
| | 4 | | | | | | | | |
| | 8 | | | | · cream | | | · cream | |
| | 9 | | | | | | | | |
| | 10 | | | · lt cream | · lt cream | | · lt cream | · lt cream | |
| | 11 | | | | | | | | · brick red |
| | 12 | | | · lt cream | | | · lt cream | · lt cream | |
| | 10 | | | | | | | | |
| | 14 | | | · lt cream | [· lt cream] | | · lt cream | [·] lt cream | |
| | 15 | | | · lt cream | | | | · lt cream | |
| | 16 | | | | | | | | |
| | 17 | | | [· lt cream] | | | · lt cream | · lt cream | off-white |
| | 18 | | | | | | | | |
| 1957 | 19 | [·] lt. crm* | | [·] lt cream | [·] lt cream | [·] lt cream | [·] lt cream | [·] lt cream | |
| | 20 | white | white | white | white | white | white | | |
| | 21 | | | | | | | | |
| ca. 1980 | 22 | white | white | cream-white | cream-white | cream-white | cream-white | cream-white | |
| | 23 | | | | | | | | |
| 1998 | 24 | gray** | | gray** | gray** | | gray | gray | |

· = Test positive to $Na_2S$ – indicates presence of lead
[ ] = Trace
*Italics* = associated with possible prior location

* = Stratigraphy A
** = Samples taken 1997; painted 1998

# INTERIOR CHROMOCHRONOLOGIES: PARLOR (ROOM 102)

| DATE | LAYER | Baseboard 1787 | Baseboard 1956 | Mantel ca. 1960 | Cornice West Wall | D107 Door | D107 Casing | W105 Sash & Casing | W108 Sash |
|---|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood | Wood | Wood |
| 1777 | 1 | | | | | · *lt tan-gray* | | | |
| 1787 | 2 | · cream | | | | · *gray* | | | |
| | 3 | | | | | | | | |
| | 3 | · cream | | | · cream | | · cream | | |
| | 3 | | | | | | | | |
| | 3 | | | | | | | | |
| | 3 | · tan-cream | | | · tan-cream | | · tan-cream | · tan-cream | |
| | 8 | | | | | | | | |
| | 3 | · tan-cream | | | · tan-cream | | · tan-cream | · tan-cream | |
| | 10 | | | | | | | | |
| | 11 | | | | | | | | |
| | 12 | | | | | | | | |
| | 13 | | | | | | | | |
| | 14 | · tan-cream | | | · tan-cream | · lt cream | · tan-cream | · tan-cream | |
| | 15 | | | | | | | | |
| | 16 | | | | | | | | |
| | 17 | | | | | | | | |
| | 18 | · tan-crm (P) | | | · tan-crm (P) | | · tan-crm (P) | · tan-crm (P) | |
| 1957 | 19 | cream-white | white | | cream white | lt cream | cream-white | cream-white | · cream-white |
| | 20 | salmon | salmon | white | salmon | salmon | salmon | salmon | salmon |
| | 21 | | | | | | | | |
| ca. 1980 | 22 | white (P) | white (P) | | cream-white | cream-white | cream-white | cream-white | cream-white |
| | 23 | lt salmon | lt salmon | | | | | | |
| 1998 | 24 | cream-white | cream-white | | cream-white | | cream-white | cream-white | cream-white |

· = Test positive to $Na_2S$ – indicates presence of lead
P = Primer

*Italics* = associated with possible prior location

# INTERIOR CHROMOCHRONOLOGIES: DINING ROOM (ROOM 103)

| DATE | LAYER | Strati-graphies A & B | Baseboard S Wall W End | Baseboard N Wall @ W112 | Cornice | D103 Door | Mantel | Mantel (1956 Field Notes) | Firebox |
|---|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood | Wood | Brick |
| 1777 | 1 | | | | | | | | |
| 1787 | 2 | | · cream | · cream | | *· gray* | | | |
| | 3 | | · lt green/R | · lt green | | | | | |
| | 4 | | · lt cream | · cream | | | | ocher (stippled) | |
| | 5 | | · lt cream | | | | | | |
| | 6 | | · lt cream | | | | | black | |
| | 7 | | · lt cream/R | · cream | · tan-cream | | | | + cream |
| | 8 | | | | | | | | black |
| | 9 | | · lt cream (2) | · lt cream | · tan-cream/R | | | white | char gray |
| | 10 | | [ · ] cream-white | · cream-white | | | | | |
| | 11 | | · lt cream | | | | | | |
| | 12 | | [ · ] lt cream | [ · ] lt cream | · tan-cream | | · lt cream | cream | black |
| | 13 | | · lt cream | | | | | | |
| | 14 | | · lt cream | | | | | | |
| | 15 | | · crm-white | · crm-white | | | · lt cream | white | |
| | 16 | | · crm-white | | | | | | |
| | 17 | | · crm-white | | | | | | |
| | 18 | | | | | | | | |
| 1957 | 19 | [ · ] crm-wht* | [ · ] cream-white | | [ · ] cream-white | | [ · ] cream-white | | |
| | 20 | white | white | white | white | white | | | black |
| | 21 | | | | | | | | |
| c. 1980 | 22 | lt cream | lt cream | lt cream | lt cream | lt cream | lt cream | | |
| | 23 | | | white | | | | | |
| 1998 | 24 | lt green** | lt green** | lt green | lt green** | lt green** | lt green** | | |

· = Test positive to $Na_2S$ – indicates presence of lead
+ = Test positive to HCl – indicates whitewash
R = Resinous – indicates shellac or varnish

* = Stratigraphy A
** = Samples taken 1997; painted 1998

*Italics* = associated with possible prior location
[ ] = Trace

## INTERIOR CHROMOCHRONOLOGIES: KITCHEN WING, FIRST STORY

### Kitchen (Room 105), Storage Room (Room 106), Hall (Room 107)

| DATE | LAYER | R105 Nogging* | R106 West Wall Nogging | R107 West Wall Nogging | R106 – Lower West Wall Nogging | R106 & R107 W Ceiling Girt | R106 Ceiling Boards | R105 W110 - Sash |
|---|---|---|---|---|---|---|---|---|
| | Substrate | Brick | Brick | Brick | Brick | Wood | Wood | Wood |
| ca. 1780 | 1 | | + white | | + white | red | red | |
| | 2 | | + lt yellow | + yellow | [red] | black | black | |
| | 3 | | + white | + white | + white | | | |
| | 4 | | + lt gray | + white | + cream-white | + cream-yellow | cream-yellow | |
| | 5 | | | + white | + white | + white | | |
| | 6 | | + yellow-tan | + yellow-tan | + lt cream | cream-yellow | | |
| ca. 1815 | 7 | | [plaster] | [plaster] | | [plaster] | [plaster] | |
| | 8 | | | | + lt salmon | | | |
| | 9 | | | | + white | | | |
| | 10 | | | | + lt salmon | | | |
| | 11 | | | | + white | | | |
| | 12 | | | | + salmon | | | |
| | 13 | | | | + white | | | |
| | 14 | | | | + white | | | |
| | 15 | | | | + white | | | |
| | 16 | | | | + cream-white | | | |
| | 17 | | | | + white | | | |
| | 18 | | | | + white | | | |
| | 19 | | | | | | | |
| | 20 | | | | | | | |
| 1958 | 21 | | [plaster removed] | [plaster removed] | | [plaster removed] | [plaster removed] | shellac |
| 1963 | 22 | + white (2) | + white | + white | + white | | | lt cream-yellow |
| | 23 | | | | | | | cream-white |
| 1998 | 23 | | | | | | | |

· = Test positive to $Na_2S$ – indicates presence of lead
+ = Test positive to HCl – indicates whitewash

* Brown mortar on N wall; gray mortar on S wall

# INTERIOR CHROMOCHRONOLOGIES: KITCHEN WING, FIRST STORY (con't.)

| DATE | LAYER | R105 D105 Door | R105 D105 Casing | R105 D104 Door | R105 & R106 D111 Door | R105 Cubby – Under Stair Treads | R107 Flooring (Near Stairway) | R107 Stair Treads Nosing |
|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood | Wood |
| ca. 1780 | 1 | · brown | | | | | | |
| | 2 | cream/R | · light cream/R | | | | | |
| | 3 | brown-gold | | | | | | |
| | 3 | · light gray (2) | · light gray | | · cream-yellow | · light gray | · dark brown | · yellow |
| | 8 | · cream | · green | | | · light cream | · cream | [red] |
| | 8 | · cream | · cream | | + cream-white | · cream | · cream/R | · light gray |
| ca. 1815 | 7 | [black] | · tan-gray | | | · brown | · light cream/R | · gray |
| | 8 | · dark green | dark green | | + white | · lt cream | · light gray/R | · cream-yellow |
| | 8 | · light tan | · tan-gray | | | · lt cream | · lt cream/R | |
| | 18 | · lt yellow-green | [ · ] light cream | | | | · lt blue-green (2) | |
| | 18 | | · oily tan | | | | · lt blue-green (2) | |
| | 12 | | · gray | | | | | |
| | 18 | · light gray | · light gray/R | | | | | |
| | 14 | · light cream | · lt cream (2) | | | | | |
| | 18 | | · lt cream (2) | | | | | |
| | 18 | · mint green | · light green | | | | | |
| | 17 | dark green | green | | | | | |
| | 18 | · light cream | · light cream (2) | | | | | |
| | 19 | cream-white | [ · ] light cream | | | | | |
| | 20 | cream-white (2) | cream-white (2) | | | | | |
| | 21 | | | | | | | |
| 1963 | 22 | black | | dark green | + white | | | |
| | 23 | | | | | | | |
| 1998 | 24 | | | | | | | |

· = Test positive to $Na_2S$ – indicates presence of lead
+ = Test positive to HCl – indicates whitewash
R = resinous – indicates shellac or varnish
[ ] = trace

# INTERIOR CHROMOCHRONOLOGIES: SECOND-STORY HALL (ROOM 201)

| DATE | LAYER | Flooring @ Former Ca.-1815 Features | Stairwell Fascia, South Edge | Baseboard 1956 | Baseboard South Wall | D201 Door & Casing | D202 & D203 Doors & Casing | D201a Door & Casing* | Balusters & Attic Ladder |
|---|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood | Wood | Wood |
| 1777 | 1 | | · cream/R | | | | | | |
| 1787 | 2 | | · crm (2)/R | | · [cream]/R | · cream/R | | | |
| | 3 | | | | | | | | |
| | 4 | | · light cream | | | · cream/R | | | |
| | 5 | | | | | | | | |
| | 6 | | | | | | | | |
| ca. 1815 | 7 | | [blocked] | | · lt cream | · lt cream/R | · [?] | | |
| | 8 | | | | | | | | |
| | 9 | | | | | · cream/R | · cream | | |
| | 10 | | | | | | | | |
| | 11 | · lt cream | | | · lt cream | · lt cream/R | | | |
| | 12 | | | | | | | | |
| | 13 | | | | | | | | |
| | 10 | · lt cream | | | | · lt cream | | | |
| | 16 | | | | | | | | |
| | 16 | | | | | | | | |
| | 17 | · lt cream | | | | · lt cream/R | | | |
| | 18 | | [opened] | | | | | | |
| 1960 | 19 | | · light cream | · lt cream | lt cream | · lt cream | lt cream | · lt cream | · lt cream |
| | 20 | | | | | | | | |
| | 21 | | | | | | | | |
| ca. 1980 | 22 | | | cream-white | cream-white | cream-white | | cream-white | cream-white |
| | 23 | | | | | | | | |
| 2000 | 24 | | lt crm-yell (2) | lt crm-yellow | lt crm-yell (2) | lt crm-yell (2) | lt crm-yellow | lt crm-yellow | lt crm-yellow |

· = Test positive to $Na_2S$ – indicates presence of lead

* Old casing

# INTERIOR CHROMOCHRONOLOGIES: SOUTH CHAMBER (ROOM 202)

| DATE | LAYER | Baseboard | Baseboard South Wall @ D202a | Chair Rail | Chair Rail South Wall @D202a | D202a Threshold | D201 Door & Casing | D202a Door & Casing | W206 Sash & Casing |
|---|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood | Wood | Wood |
| 1777 | 1 | | | | | | | | |
| | 2 | | | | | | | | |
| | 3 | | | | | | | | |
| | 4 | | | | | | | | |
| 1787 | 5 | | · tan | | | · cream | | · cream | |
| | 6 | | | | | | | | |
| | 7 | · cream | · cream | · cream | | · cream | · cream | · cream | · cream |
| | 8 | | | | | | | | |
| | 9 | | | | | | | | |
| | 10 | | · lt cream | | | | | | |
| | 11 | | | | | | | | |
| | 12 | | · lt cream | | | | | | |
| | 13 | | | | | | | | |
| | 14 | | | | | | | | |
| | 15 | | · lt cream | | | | | | |
| | 16 | | | | | | | | |
| | 17 | | | | | | | | |
| | 18 | | | | | | | | |
| 1960 | 19 | · lt cream | · lt cream | · lt cream | · lt cream | · lt cream | [ · ] lt cream | lt cream | · lt cream |
| | 20 | | | | | | | | |
| | 21 | | | | | | | | |
| ca. 1980 | 22 | lt cream | lt cream | lt cream (2) | lt cream (2) | | | lt cream* | lt cream (2) |
| | 23 | | | | | | | | white |
| 2000 | 24 | lt crm-yell (2) | lt crm-yell (2) | lt crm-yell | lt crm-yell | lt crm-yell (2) | lt crm-yellow | lt crm-yell (2)* | lt crm-yellow |

· = Test positive to $Na_2S$ – indicates presence of lead

* Not on closet side

## INTERIOR CHROMOCHRONOLOGIES: SOUTH CHAMBER (ROOM 202) (cont.)

| DATE | LAYER | 1960 Mantel | Pre-1960 Mantel (field notes) | R202A Shelf East Wall | R202A Shelf Bracket East Wall | R202A Shelf West Wall | R202A South Wall Vertical Bds* | R202A East Wall Vertical Bds | R202A South Wall Baseboard |
|---|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood | Wood | Wood |
| | 1 | | | · *cream-yell* | | | | | |
| | 2 | | | *[ · cream]* | | | | | |
| | 3 | | | · *blue-green/R* | | | | | |
| | 4 | | | · *white* | | | | | |
| 1787 | 5 | | | · crm-yellow | · crm-yellow | | | · light cream | |
| | 6 | | | | | | | | |
| ca. 1815 | 7 | | ochre | · crm-yellow | · crm-yellow | · cream | · cream | · cream | · cream |
| | 8 | | black | | | | | | |
| | 9 | | ochre | | | | | | |
| | 10 | | black | | | | | | |
| | 11 | | blue-gray | | | | | | |
| | 12 | | black | | | | | | |
| | 13 | | | | | | | | |
| | 14 | | cream | · cream-white | · cream-white | · cream-white | · cream-white | · cream-white | · cream-white |
| | 15 | | | | | | | | |
| | 16 | | | | | | | | |
| | 17 | | white | · cream-white | · cream-white | · cream-white | · cream-white | · cream-white | · cream-white |
| | 18 | | | | | | | | |
| 1960 | 19 | cream-white | [removed] | | | | | | |
| | 20 | | | | | | | | |
| | 21 | | | | | | | | |
| ca. 1980 | 22 | lt cream | | | | | | | |
| | 23 | | | | | | | | |
| 2000 | 24 | | | | | | | | |

· = Test positive to $Na_2S$ – indicates presence of lead
[ ] = Trace

* Wrought nails in peg board attached to vertical boards
*Italics* = associated w/ reused boards

# INTERIOR CHROMOCHRONOLOGIES: NORTH CHAMBER - MOTHER'S ROOM (ROOM 205)

| DATE | LAYER | Baseboard & Chair Rail South Wall | Baseboard around Fireplace North Wall | Chair Rail/East D203 Door & Casing | W201 Sash & Casing | Mantel (Restored) |
|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood |
| 1777 | 1 | | | | | |
| 1787 | 2 | | [· cream] | | | |
| | 3 | | | | | |
| | 4 | | | | | |
| ca. 1815 | 5 | | | | | · cream |
| | 6 | | | | | black |
| | 7 | | · light cream | | | |
| | 8 | | | | | |
| | 9 | | | | | |
| | 10 | | | | | |
| | 11 | | | | | |
| | 12 | | | | | |
| | 13 | | | | | |
| | 14 | | | | | |
| | 15 | | | | | |
| | 16 | | | | | |
| | 17 | | | | | |
| | 18 | | | | | |
| 1960 | 19 | light cream | light cream | light cream | light cream | light cream |
| | 20 | | | | | |
| | 21 | | | | | |
| ca. 1980 | 22 | light cream | light cream | | cream-white | |
| | 23 | | | | | |
| 2000 | 24 | light crm-yellow | light crm-yellow | light crm-yellow | light crm-yellow | light crm-yellow |

· = Test positive to $Na_2S$ – indicates presence of lead

## INTERIOR CHROMOCHRONOLOGIES: KITCHEN WING, SECOND STORY
### Second-Story Hall ( Room 206) and South Servant's Room (Room 207)

| DATE | LAYER | R206 West Wall North End | R206 East Wall Planks | R206 D206 Casing | R206 W111 Sash | R206 Baseboard | R207 D205 & D207 Door | R207 West Wall | R207 East Wall Planks |
|---|---|---|---|---|---|---|---|---|---|
| | Substrate | Plaster | Wood | Wood | Wood | Wood | Wood | | Wood |
| | 1 | | | | | | | | |
| ca. 1780 | 2 | | wallpaper | | | | | | wallpaper |
| | 3 | | wallpaper | | | | | | wallpaper |
| | 4 | | + white (2) | | | | | | wallpaper |
| | 5 | | + white | | | | | | |
| | 6 | | + white | | | | | | |
| ca. 1815 | 7 | + white | [plaster] | | | + lt cream | + white | + white | [plaster] |
| | 8 | + cream | | + yellow | | + yellow | + white | + white | |
| | 9 | + white | | + white | | | + white | + white | |
| | 10 | + white | | | | | | + white | |
| | 11 | + white | | + white | | | + white | + white | |
| | 12 | + white | | | | + white | + white | + white | |
| | 13 | + white | | + white | | | + white | + white | |
| | 14 | + white | | | | | | + white | |
| | 15 | + white | | + white | | | + white | + white | |
| | 16 | + yellow | | | | | | + white | |
| | 17 | | | | | | + white | + white | |
| | 18 | | | | | | | | |
| | 19 | | | | | | | | |
| 1963 | 20 | | | | light cream | | | | |
| | 21 | | | | off-white | | | | |
| ca. 1980 | 22 | | | | white | | | | |
| | 23 | | | | | | | | |
| 1998 | 24 | | | | | | | | |

· = Test positive to $Na_2S$ – indicates presence of lead
+ = Test positive to HCl – indicates whitewash

# INTERIOR CHROMOCHRONOLOGIES: KITCHEN WING, SECOND STORY
## North Servant's Room (Room 208) and East Servants' Room (Room 209)

| DATE | LAYER | R208 D206 – Door Baseboard | R208 D208 - Door | Room 209 North Wall Post | Room 209 Baseboard D208 - Door | Room 209 W208 Sash | Room 209 W209 Sash | Room 209 W208/W209 Casing | Room 209 W208 Reveal |
|---|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Wood | Wood | Wood | Wood |
| | 1 | | | | | | | | |
| ca. 1780 | 2 | | | wallpaper | | | | | |
| | 3 | | | wallpaper | | | | | |
| | 4 | | | + white (2) | | | | | |
| | 5 | | | + white | | | | | |
| | 6 | | | + white | | | | | |
| ca. 1815 | 7 | + white | + white | [plaster] | + white | | | | |
| | 8 | + white | + cream-white | | + white | | | | |
| | 9 | + white | + white | | + white | | lt cream | · cream* | · lt cream |
| | 10 | | + white | | + white | | | | |
| | 11 | + white | + cream-white | | + white | | lt cream | + white | · lt cream |
| | 12 | + white | + white | | + white | | | + white | |
| | 13 | + white | + white | | + white | | lt cream | + white | · lt cream |
| | 14 | | + white | | + white | | | + white | lt gray |
| | 15 | + white | + white | | + white | | · lt cream | + white | lt blue |
| | 16 | | | | + white | | | | white |
| | 17 | + white | + white | | + white | | · lt cream | + white | lt cream |
| | 18 | | | | | | | | |
| | 19 | | | [plaster removed] | | | | | |
| 1963 | 20 | | | | | cream-white | | | |
| | 21 | | | | | | | | |
| ca. 1980 | 22 | | | | | white (2) | white | | |
| | 23 | | | | | | | | |
| 1998 | 24 | | | | | | | | |

· = Test positive to $Na_2S$ – indicates presence of lead
+ = Test positive to HCl – indicates whitewash

*W209

# INTERIOR CHROMOCHRONOLOGIES: ATTIC
## South Attic Room (Room 301) and North Attic Room (Room 302)

| DATE | LAYER | Room 301 W302 Sash | Room 301 W302 Hinge | Room 302 W303 & W304 Sash | Room 302 W303 Jamb | Room 302 W303 Hinge | Room 302 Walls | Room 302 Ceiling |
|---|---|---|---|---|---|---|---|---|
| | Substrate | Wood | Wood | Wood | Wood | Metal | Plaster | Plaster |
| 1777 | 1 | | | | | | | |
| 1787 | 2 | · light cream | · cream | | | | | |
| | 3 | | | | | | | |
| | 9 | | | | | | | |
| | 6 | | | | | | | |
| | 6 | | | | | | | |
| ca. 1815 | 7 | · cream-white | · cream-white | | | | + white | + white |
| | 6 | | | | | | + white | + white |
| | 9 | | | | | | + white | + white |
| | 10 | | | | | | | |
| | 11 | | | | | | + white | + white |
| | 12 | | | | | | + white | + white |
| | 13 | · light cream | · light cream | | | | | |
| 1916 | 10 | | | | | | | |
| | 15 | | | | | | | |
| | 16 | | | | | | | |
| | 17 | | | | | | | |
| | 18 | | | | | | | |
| ca. 1960 | 19 | · white | | · light cream | | | | |
| | 20 | | | light cream | | | | |
| | 21 | | | | | | | |
| ca. 1980 | 22 | lt cream-yellow | | white | white | white | | |
| | 23 | | | | | | | |
| 1998 | 24 | | | | | | | |

· = Test positive to $Na_2S$ – indicates presence of lead
+ = Test positive to HCl – indicates whitewash

# APPENDIX M

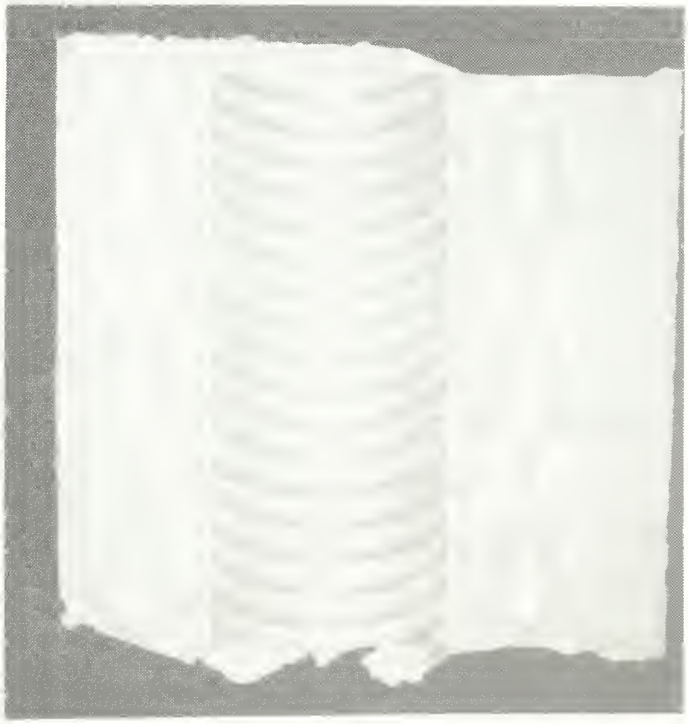
♦

## Wallpaper Analysis

This appendix includes a copy of the March 1998
"Wallpaper Analysis: General Philip Schuyler House
Saratoga National Historical Park, Schuylerville, New York"
and the September 1998 Addendum.

# WALLPAPER ANALYSIS
# GENERAL PHILIP SCHUYLER HOUSE

## Saratoga National Historical Park
## Schuylerville, New York



By
Maureen K. Phillips

Building Conservation Branch
Northeast Cultural Resources Center, National Park Service
U.S. Department of the Interior
Lowell, Massachusetts

March 1998

## TABLE of CONTENTS

*List of Illustrations and Credits* . . . . . v

I. INTRODUCTION . . . . . 1

PROJECT BACKGROUND and SCOPE . . . . . 3

Background . . . . . 3

Project Scope . . . . . 3

BRIEF HISTORICAL BACKGROUND and ARCHITECTURAL EVOLUTION . . . . . 4

II. WALLPAPER ANALYSIS . . . . . 7

OBJECTIVE . . . . . 9

METHODOLOGY . . . . . 9

Archival Documentation and Related Studies . . . . . 9

Wallpaper Sampling and Analysis . . . . . 10

ANALYSIS . . . . . 12

Parlor (Room 102) . . . . . 12

General . . . . . 12

Wallpaper Sample SARA-15-W001 . . . . . 14
Wallpaper Sample SARA-15-W002 . . . . . 20
Wallpaper Sample SARA-15-W003 . . . . . 25
Wallpaper Samples SARA-15-W004, W004A, and W004B . . . . . 27
Wallpaper Samples SARA-15-W005 and W005A . . . . . 32
Wallpaper Samples SARA-15-W006, W006A, and W006B . . . . . 36
Wallpaper Samples SARA-15-W007 and W007A . . . . . 41
Wallpaper Sample SARA-15-W008 . . . . . 45

Reception Hall (Room 101) . . . . . 47

General . . . . . 47
Wallpaper Sample SARA-15-W009 . . . . . 48
Wallpaper Sample SARA-15-W010 . . . . . 51
Wallpaper Sample SARA-15-W011 . . . . . 52
Wallpaper Sample SARA-15-W012 . . . . . 53
Wallpaper Sample SARA-15-W013 . . . . . 54
Wallpaper Sample SARA-15-W014 . . . . . 55

Dining Room (Room 103) . . . . . 57

General . . . . . 57
Wallpaper Sample SARA-15-W015 . . . . . 58
Wallpaper Sample SARA-15-W016 . . . . . 60
Wallpaper Sample SARA-15-W017 . . . . . 61
Wallpaper Sample SARA-15-W018 . . . . . 63
Wallpaper Sample SARA-15-W019 . . . . . 64

**III. APPENDICES** . . . . . 67

APPENDIX A - LIST of WALLPAPER SAMPLES ANALYZED . . . . . 69

APPENDIX B - MEMORANDA CONCERNING 1955-1956 WALLPAPER REMOVAL and 1956/1958 REPRODUCTIONS . . . . . 73

## ILLUSTRATIONS


**Figure** **Page**

*Cover: Schuyler House circa-1814 mustard/orange wallpaper. NPS photograph by Maureen K. Phillips (1998)* . . . . . *i*

1. Detail of Schuyler House circa-1791 wheat-sheaves wallpaper with horizontal seam visible near top. NPS photograph by Maureen K. Phillips, 1998. . . . . 17

2. Georgian tax excise stamp on reverse of circa-1791 wheat-sheaves wallpaper. NPS photograph by Maureen K. Phillips, 1998. . . . . 18

3. 1760-1790 English sprig wallpaper with "pin dots". From Nylander, Redmond, and Sander, *Wallpaper in New England*, p. 44 . . . . . 19

4. Likeness of Anthony Chardon and historical information of Chardon's Philadelphia wallpaper factory. From Catherine Lynn, *Wallpaper in America*, page 257. . . . . 24

5. Schuyler House circa-1820 "drapery figure" wallpaper with top border. NPS photograph by Maureen K. Phillips, 1998. . . . . 31

6. Reproduction of 1810-1820 French "drapery figure" wallpaper and border. From Richard C. Nylander, *Wallpapers for Historic Buildings*, page 69 . . . . . 31

7. Schuyler House circa-1825 "Green and Pink" wallpaper with flocked top border. NPS photograph by Maureen K. Phillips, 1998. . . . . 35

8. Schuyler House circa-1830 blue medallion wallpaper with bottom "ribbon" border. NPS photograph by Maureen K. Phillips, 1998.. . . . . 40

9. Reproduction of 1820-1835 French floral/medallion border. From Richard C. Nylander, *Wallpapers for Historic Buildings*, page 86 . . . . . 40

10. Schuyler House circa-1836 "feathers" wallpaper with flocked bottom border. NPS photograph by Maureen K. Phillips, 1998. . . . . 44

11. Detail of Schuyler House circa-1791 diaper wallpaper. NPS photograph by Maureen K. Phillips, 1998. . . . . 50

# I. INTRODUCTION

# PROJECT BACKGROUND and SCOPE

## Background

The 1777 General Philip Schuyler House is located in the Saratoga National Historical Park (SARA NHP) in Schuylerville, New York. The house was restored by the National Park Service between 1955 and 1961 to its conjectured appearance in 1787, the year in which General Schuyler renovated the house for his son. The Schuyler House was listed on the National Register of Historic Places on October 15, 1966.

In 1955 several layers of wallpaper were removed from the walls in the parlor, dining room, and reception hall on the first floor of the building. Reproductions of three of the wallpapers found were hung in the three restored rooms in 1956 and 1958. All the wallpaper fragments removed from the Schuyler House were saved and are stored in the SARA NHP archives, but except for some minimal research, no further documentation or cataloguing was performed. SARA NHP has recently initiated a project to preserve the interior finishes of the first floor of the Schuyler House and research has begun for a Historic Furnishings Report for the house. In order to fully document the interior changes to the house, a comprehensive wallpaper study of the fragments needed to be completed.

The collection of wallpaper fragments includes samples of the three document papers that were reproduced for the house and their respective reproduction papers. Most of the fragments consists of single layers, with a few containing areas of two to three additional layers, and some have ghosts of the previous papers imprinted on the back. None of the samples is labeled with the room location from which it was taken, but several are labeled on the back in pencil with numbers and orientation.

## Project Scope

The scope of this project was to provide technical assistance to Saratoga NHP to evaluate the approximately 45 wallpaper samples in the park archives. The goal of the wallpaper analysis was to organize, analyze, and date (to the extent possible) each sample according to the paper type, design, manufacturing techniques used, and the archival documentation available. Each sample was to be photographed, encapsulated in mylar, and labeled. The results of the analysis and photographs of the samples are included in this report.

## BRIEF HISTORICAL BACKGROUND and ARCHITECTURAL EVOLUTION[1]

The Schuyler House was built in 1777 by General Philip Schuyler near the site of his former house that had been destroyed by British troops during the Battle of Saratoga. Schuyler owned the large tract of land known as the "Saratoga Patent" on which the house was situated and which had been accumulated by his grandfather, Peter Schuyler. General Schuyler had inherited the Saratoga Patent after his father's death in 1763.

The house that the British troops had destroyed had been an elegant country seat, but because of war scarcities and the need for haste in rebuilding, the 1777 house was a simpler structure than its predecessor. The house was a gable-roofed rectangle that stood two stories high and was one room deep. The first floor consisted of a reception hall flanked by a parlor and a dining room, and the second floor contained a small hall, two large chambers, and one smaller chamber. The interior was sparsely finished; all window openings were fitted with casement sashes, there were no mantels, chair rails, or cornices, plaster was applied directly to the brick nogging in the walls and whitewashed, and ceilings were the exposed floor joists and floor boards of the rooms above (pages 19-20).

In 1787 General Schuyler, whose primary residence was in Albany, had the house renovated for his newly-married son, John Bradstreet Schuyler. The interior was completely refinished (pages 30-31). On the first floor of the main house there were new casings for the new double-hung windows, cornices in all the rooms, chair rails in the reception hall and in the dining room, and mantels for the dining room and parlor fireplaces. The ceilings were lathed and plastered for the first time and the walls were newly plastered. Within a few years wallpaper was hung in all three rooms (page 35).

John Bradstreet Schuyler died in 1795 and General Schuyler in 1804. It is not known who, if anyone, occupied the house between John's death and 1811 when Philip Schuyler II, son of John and grandson of the General, moved into the house. Twenty-six years later Philip lost the house in the financial panic of 1837, but he apparently made no major alterations to it during his family's residency. In 1839 the house was purchased by George Strover of Schuylerville, who is thought to have been responsible for the next episode of major alterations (page 39). Sometime between 1839 and 1848 the office and rear porches were removed and a two-story tier of rooms was added to the rear of the house, and a two-story columned porch was built across the front (west) facade In the three original first-floor rooms, new doorways were punched through the rooms into the new rear rooms and the new pantry, and the reception hall was reconfigured, with the staircase moved from the north wall to the east wall and the original pantry to the dining room annexed as part of the hall.

---

[1]Unless otherwise noted, historical data and information on the conjectured physical evolution of the Schuyler House was taken from *Historic Structures Report: Architectural Data Part I - Preparatory to the Restoration of the General Philip Schuyler House* (May 1959) by historical architect Henry A. Judd. All page references in this section are to the 1959 *HSR*.

The house remained in the Strover family for more than a century, but apparently the Strovers made few changes to the house after the circa-1840 renovations. In 1901 a local historian recorded that the parlor "is still adorned by paper put on by Philip Schuyler, 2d, in preparation for the marriage of his daughter Ruth to Mr. T.W. Ogden, of New York in 1836."[2]

The National Park Service (NPS) acquired the Schuyler House property around 1950, at which time minor repairs were made and the exterior was painted. Between 1956 and 1959 the NPS conducted an extensive architectural investigation of the structure. Before all the plaster walls and ceilings were removed in the three major first-floor rooms for documentation of the existence and location of early features, the extant wallpaper on the walls was carefully removed and stored. Based on the findings of the investigation, it was decided to restore the house to its conjectured circa-1787 appearance. Work began on the three first-floor rooms in 1956. The reception hall was restored to its original plan, and all the walls were replastered over wire lath and the ceilings "rebuilt or repaired as needed".[3] In 1956 the walls in the parlor were repapered. A sufficient number of sheets of what was thought to have been the earliest paper in the parlor had been salvaged to repaper the south wall; the remaining three walls were covered with a reproduction wallpaper based on the original document paper rehung on the south wall. In 1958 the walls in the reception hall were covered with a reproduction wallpaper based on a design of an early paper found in that room. Since only small fragments of wallpaper were found in the dining room, the walls in that room were papered in 1958 with a reproduction based on another early paper found in the parlor.

---

[2]John Henry Brandow, M.A., *The Story of Saratoga: The Burgoyne Campaign, to Which is Added New York's Share in the Revolution*, 1st edition, Albany, NY: Fort Orange Press (1901, 1906), p. 287; and 2nd edition (1919), p. 329.

[3]A 1959 measured drawing of the first-floor plan of the Schuyler House shows the reception hall returned to its 1787 configuration with the notation "As restored in 1956". See Judd, *HSR*, Appendix A, Drawing #5.

# II. WALLPAPER ANALYSIS

## OBJECTIVE

The objective of the wallpaper analysis for the Schuyler House was to identify, organize, analyze, and date approximately forty-five wallpaper samples from the Schuyler House collection.

## METHODOLOGY

### Archival Documentation and Related Studies

The available documentation reviewed for the preparation of this report was comprised of:

Henry A. Judd. *Historic Structure Report - Architectural Data, Part I, Preparatory to the Restoration of the General Philip Schuyler House*. U.S. Dept. of the Interior, National Park Service - Eastern Office, Division of Design and Construction (May 1959).

Paul F. Luzader. *Historic Building Report: General Philip Schuyler House, Schuylerville,New York - Part I.* National Park Service, Saratoga National Historical Park (April 25, 1957).

Maureen K. Phillips. "Exterior Paint Documentation and Analysis - General Philip Schuyler House, Saratoga National Historical Park, Schuylerville, New York". Building Conservation Branch/Cultural Resources Center, North Atlantic Region - National Park Service (January 1995).

Maureen K. Phillips. "Interior Paint Analysis - General Philip Schuyler House, Saratoga National Historical Park, Schuylerville, New York". Building Conservation Branch/ Northeast Cultural Resources Center - National Park Service (January 1998).

*Schuyler Mansion [Albany]- A Historic Structure Report.* Prepared by the Division for Historic Preservation - Bureau of Historic Sites, New York Parks and Recreation (1977).

National Park Service correspondence and memoranda from the years 1955, 1956, 1957, and 1959, regarding the 1955-1956 removal and 1956/1958 reproductions of the Schuyler House wallpaper. SARA NHP archives.

Vera B. Craig and Worth Bailey. "Schuyler House Furnishings Plan: 1777-1795 - Saratoga National Historical Park". National Park Service (1960).

The primary sources consulted for the history of wallpaper manufacture and design were:

Hoskins, Lesley, ed. *The Papered Wall: History, Pattern, Technique*. NY: Harry N. Abrams, Inc. (1994).

Lynn, Catherine. *Wallpaper in America: From the Seventeenth Century to World War I*. NY: W.W. Norton & Company, Inc. (1980).

Nylander, Richard C. *Wallpapers for Historic Buildings: A Guide to Selecting Reproduction Wallpapers*, 2nd edition. Washington, D.C.: The Preservation Press (1992).

Nylander, Richard C., Elizabeth Redmond, Penny J. Sander. *Wallpaper in New England: Selections from the Society for the Preservation of New England Antiquities*. Boston: Society for the Preservation of New England Antiquities (1986).

The memos cited above concerning the removal, rehanging, and reproduction of the Schuyler House wallpaper samples can be found in **Appendix B** of this report.

## Wallpaper Sampling and Analysis

During the initial phase of the restoration work for the Schuyler House in 1955-1956, approximately forty-three fragments of wallpaper, many of them duplicates, were removed from the plaster walls of the reception hall, the parlor, and the dining room of the house. The samples from the parlor were numerous and were separated and numbered in pencil on the back according to the order in which they were found, along with additional information concerning the location of the sample vis-a-vis the wall. The wallpaper samples removed from the reception hall and the dining room were not labeled or otherwise identified. The samples were placed in cardboard folders for storage and, except for the pencilled information on the back of the parlor samples, they were not catalogued. Reproductions of three of the wallpapers found were commissioned by SARA NHP in 1955 and 1958 and hung in the rooms on newly-plastered walls.

In February 1998 the forty-five samples of wallpaper removed from the interior of the Schuyler House, and several samples of the three 1956 and 1958 reproduction wallpapers, were transported to the laboratory facilities of the Building Conservation Branch of the National Park Service's Northeast Cultural Resources Center in Lowell, Massachusetts, for analysis. Several of the larger samples had small fragments of other wallpaper adhered to them. Those smaller fragments that were not otherwise represented in the collection were carefully separated from the larger sample and from each other. Each sample was then logged using a system derived from the National Park Service's *Integrated Research Organization System* (IROS). This system provides a four-part code that identifies the site, the building, the sample type, and the sample number. In this instance, the site code is *SARA* for Saratoga National Historical Park; the building code for the Schuyler House is number *15*; and the letter *W* indicates that the sample is wallpaper. Thus, for example, a wallpaper sample with the code number **SARA-15-W001** is wallpaper sample (**W**) number "1" (**001**)

taken from the Schuyler House (**SARA-15**). A list of the wallpaper samples removed and the room from which each sample was taken can be found in **Appendix A** of this report.

Each wallpaper sample from the Schuyler House was examined by the naked eye and colors, designs, and other visible characteristics were recorded. Each sample was also examined using a stereozoom microscope. Characteristics were noted such as color and orientation of paper fibers to help determine paper type (e.g., rag pulp or mechanical wood pulp), and opacity or thinness, directional streaking or holes, and blurred or defined edges of the design colors to help determine the printing method used (e.g., block or machine-printed). In addition, a minute fragment from each of the samples was subjected to the Barrows Groundwood chemical test to ascertain if the paper substrate was composed of mechanical wood pulp. Each sample was photographed and then encapsulated in 3 mil Type S Mylar.

Based on the results of the analysis, which were read in conjunction with the documentation and related studies consulted for this report, the paper type, colors and color types, printing method, design style and pattern size and repeat (if possible), and the conjectured date of manufacture for each sample was determined. This information and a photograph of each sample are provided in the body of this report.

# ANALYSIS[4]

## Parlor (Room 102)

### General

The parlor (Room 102) is located at the east end of the first floor of the restored circa-1777 Schuyler House. Currently one of the walls in the parlor is covered with a mustard-yellow, orange, and white stripe wallpaper dating from the early-nineteenth century, while the other three walls are covered with a 1956 reproduction of the same paper.

In 1955, before restoration work began, wallpaper was removed from the walls of the reception hall, the dining room, and the parlor of the Schuyler House. Samples of all the wallpaper removed were retained in the SARA NHP archives. None of the wallpaper samples was labeled with the room from which it was removed. However, in one group of samples the reverse of each was marked in pencil with a number, apparently indicating its order among the papers as hung on the walls. Also marked on the reverse of the numbered samples were their orientation (i.e., the top of the paper as hung), whether or not a field paper had a border or borders, and the placement of any borders (i.e., top and/or bottom). Since it is known that samples removed from the parlor were marked with a number, the orientation, and the existence of a border, and that little wallpaper was found and retained from the hall or from the dining room, it has been assumed that these numbered wallpapers were from the parlor.[5]

A total of eight episodes of wallpaper were removed from the parlor walls. Seven layers were removed in 1955, four of which had borders, and one of which was initially used alone (layer #5) and then covered with the same paper (layer #6) as a field with a border. Layer number one was a mustard-yellow, orange, and white stripe. In May 1956 two additional layers of the same wallpaper, a blue and black wheat-sheaves pattern, were uncovered; this paper was determined to predate the mustard/orange wallpaper.[6] Both Judd in the *HSR* (p. 47) and Superintendent Ellsworth reported that originally eight layers of wallpaper were removed and that later a ninth layer was found on the fireplace wall. However, the parlor wallpaper samples analyzed for this project are numbered from 1 to 7, except for the wheat-sheaves samples, which are not numbered. Two of the wheat-sheaves wallpaper samples (that are not in the collection analyzed for this report) were labeled "Paper #1" and "Paper #2," respectively, to indicate that two layers of the same paper were found on the wall. Another wallpaper sample that was removed from the hall was marked "Paper #3".

---

[4]Copies of all memoranda and correspondence referred to in this report are in **APPENDIX B**.

[5]Judd, *HSR*, p. 47; memorandum dated 9/8/55 from I.J. Ellsworth, Superintendent of SARA NHP, to Regional Director, Region 5, National Park Service.

[6]Memorandum dated May 16, 1956, from Museum Preparator Albert McClure to Superintendent, Roosevelt-Vanderbilt NHS.

These three samples were apparently sent to the Imperial Paper and Color Corp., which was reproducing both wallpapers. Photostat copies of the samples labeled "Paper #2" and "Paper #3" were sent to the Cooper Union Museum for evaluation and are now stored with the SARA NHP wallpaper samples.[7]

General Schuyler's Saratoga account books record that he purchased wallpaper for the newly-renovated house in either 1791 or 1797. The typed transcription of the entry, found in Judd's *HSR*, reads "May 17, 179[?] To cash for Paper Hangings paid John Taylor Dr. 4-10," with the last number of the date either a "1" or a "7".[8] It seems logical that General Schuyler would have purchased the paperhangings in 1791 rather than in 1797, since his son John Bradstreet Schuyler, for whom General Schuyler was renovating the house, died in 1795. Schuyler could have purchased wallpaper in 1797 to ready the house for tenants, although there is no record of such in the Saratoga accounts. Until the original manuscript can be consulted, it will be assumed that the wallcoverings were purchased for the Schuyler House in 1791.

Analysis for this project revealed that the field paper of all eight wallpaper episodes in the parlor have horizontal seams, indicating that the lengths were composed of sheets of hand-made paper that had been glued together into rolls (known as "pieces" in the eighteenth and early nineteenth centuries) and then printed with the ground color and design.[9] Hand-made wallpaper was produced and/or sold in America until around 1830 to 1840, during which period machine-made, continuous-roll wallpaper was introduced.[10] All the parlor wallpapers can therefore be dated to before circa 1840. This fact would support the statement made in 1901 that the parlor was "still adorned by paper put on by Philip Schuyler, 2d, in preparation for the marriage of his daughter...in 1836." That wallpaper is thought to be the eighth (top) wallpaper layer removed by Mr. McClure in 1956.

As a group, the Schuyler House parlor wallpapers represent a remarkable collection. Hung in one room were a late-eighteenth century sprig paper made in England, an early-nineteenth century stripe that was manufactured by a well-known Philadelphia factory, and several French-produced papers that were hung with elaborate borders of realistic and detailed festoons, draperies, and florals. All of the wallpapers were hand-made papers manufactured before the mid-nineteenth century, and seven of the papers were apparently used within a 25-year period.

---

[7]Correspondence dated 7/16/56 from Calvin S. Hathaway, Director, Museum for the Arts of Decoration, Cooper Union for the Advancement of Science of Art, to Charles E. Peterson, Supervising Architect, Historic Structures, EODC, NPS. The Cooper Union Museum was the predecessor to today's Smithsonian Cooper-Hewitt National Design Museum.

[8]Page 35.

[9]For example, a sheet of wallpaper sample W002 measured 22 inches by 28 inches. See below.

[10]Catherine Lynn, *Wallpaper in America*, NY: W.W. Norton & Co., Inc. (1980), pp. 301-302.

## Wallpaper Sample SARA-15-W001

Wallpaper sample W001 consists of four fragments that were found on the fireplace wall and under a window (location unknown) in the parlor of the Schuyler House. The wallpaper is high-quality hand-made paper composed of rag pulp that consists mostly of white fibers with occasional blue strands. The design is a sprig pattern of wheat sheaves with tiny black dots covering the field, and is block-printed in tempura colors of dark green-blue and black on a light gray ground. The grid of black dots was known as a "pin ground" or a "flyspeck ground," which was thought to camouflage fly specks and other dirt.[11] Two of the fragments have horizontal seams joining portions of two sheets of paper (**fig. 1**); none of the fragments represents a full sheet and thus the size of an individual sheet of the wallpaper is unknown. The imprint (color transfer) of the same paper can be seen on the back of one fragment, evidence that areas of the fireplace wall had two layers of the same pattern, the second layer apparently hung to cover damage caused by a chimney fire.[12] On the reverse of the largest fragment is an English Georgian excise tax stamp ("GR" crowned, with "PAPER J 6" underneath - **fig. 2**). This mark indicates that the tax had been paid on each sheet of paper in the piece, and identifies the wallpaper as having been manufactured in England.

The wheat-sheaves wallpaper, the earliest wallpaper found in the parlor, is thought to be one of the wallpapers purchased by General Schuyler in 1791.[13] The fact that the wallpaper was hand-made in England and presence of the tax stamp on the back of the wallpaper can only help in dating the manufacture of the paper to before 1830.[14] However, although the design of the wallpaper - a "sprig" pattern composed of repetitive small sprigs of leaves or flowers (or wheat sheaves) printed over a background of dots (**fig. 3**) - was popular from the 1750s to the 1850s, the few colors used and the gray-color ground strongly suggest that the wallpaper was a product of the late-eighteenth to early nineteenth century period, when the fashion for many English-made wallpapers (and for their American purchasers) was in designs using only one or two colors and shades of gray, or

---

[11]In a 1786 advertisement Joseph Dickinson of Philadelphia warned his customers that "Flies and smoke operate to soil paper in common rooms if the grounds are too delicate," and advised using "pin ground that fly marks will not be perceptable upon." Quoted in Richard C. Nylander, Elizabeth Redmond, and Penny J. Sander, *Wallpaper in New England*, Boston: Society for the Preservation of New England Antiquities (1986), p. 57.

[12]1956 McClure memorandum.

[13]Architectural evidence found in 1955 indicated that only the first-floor rooms were initially wallpapered. Judd, *HSR*, p. 47.

[14]It was illegal for English manufacturers to produce "endless paper" until after that year. Lynn, *Wallpaper in America*, p. 302. The Georgian excise tax stamp was used from 1714 (when George I ascended the throne) to 1830 (when George IV died), and the monograms of the four successive Georges cannot be distinguished from one another. Lynn, *Wallpaper in America*, p. 71, and Lesley Hoskins, ed., *The Papered Wall: History, Pattern, and Technique*, NY: Harry N. Abrams, Inc. (1994), pp. 25-26.

"grisaille."[15] The fact that the wallpaper was located under a paper that has been documented to circa 1814-1825 (see discussion of W002 below), also indicates that the paper dates to at least the early nineteenth century. When a sample of the wallpaper was sent to Mr. Calvin S. Hathaway, Director of the Cooper Union Museum in New York City, for evaluation, he estimated that the paper could have dated to as early as 1785 to 1805, which would coincide with Schuyler's purchase of wallhangings in 1791.[16]

The conclusion that the wheat-sheaves paper was probably one of the wallpapers Schuyler purchased in 1791 is supported by the results of an interior paint analysis of the first-floor rooms of the Schuyler House that was conducted in 1997. The analysis of paints samples taken from the parlor side of a circa-1777 door between the parlor and the reception hall found that the first layer of paint is light cream and the second layer is gray. It is thought that the light-cream layer dates to the 1777 construction of the house, while the gray layer (the only gray layer in the stratigraphy) dates to the 1787 renovations. The wheat-sheaves wallpaper, with its gray ground, would have been appropriate to hang on the walls of the parlor with the woodwork painted gray.[17]

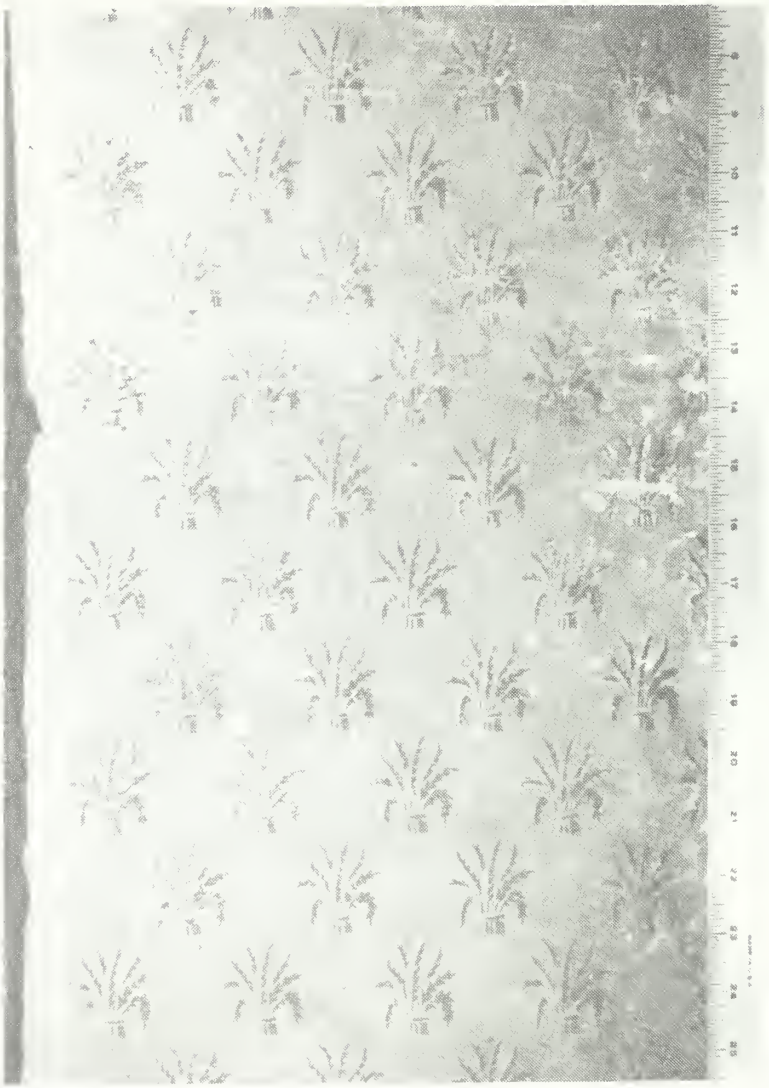
Even though the wallpaper is earlier than the subsequent mustard/orange wallpaper, the latter was already being reproduced for hanging in the parlor by the time the earlier wheat sheaves wallpaper was found. Thus, SARA NHP decided to reproduce the wheat sheaves paper for use in the dining room, in which only a few remnants of wallpaper had been recovered (see description of sample W019 in **Dining Room (103)**, below).

---

[15]Lynn, *Wallpaper in America*, p. 147.

[16]Correspondence dated 7/16/56 from Calvin S. Hathaway to Charles E. Peterson.

[17]Maureen K. Phillips, "Interior Paint Analysis - General Philip Schuyler House," Building Conservation Branch/Northeast Cultural Resources Center - National Park Service (January 1998). The paint evidence must be used cautiously, since the evidence for the eighteenth-century colors in the parlor is based on one paint sample.



**SARA-15-W001**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1791 |
| **Printing Method:** | Block-printed | **Repeat:** | 3 1/2 inches |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete width |
| | | **Pattern:** | "Wheat Sheaves" sprig |
| **Colors:** | Dark green-blue and black on lt gray ground with black "pin dots"; tempura colors | **Sample Sizes:** | 1" x 3 1/2"<br>19 1/2" x 33"<br>22 1/4" x 21"<br>17" x 12" |
| **Manufacturer:** | English | | |

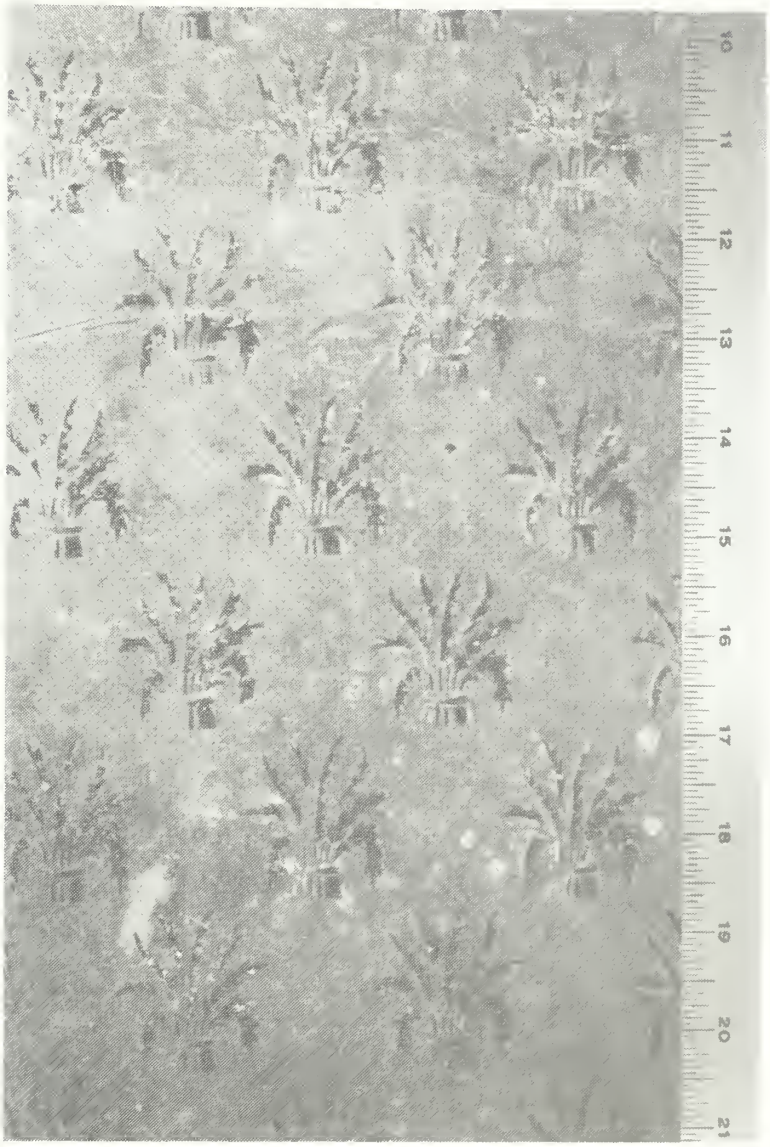



**Figure 1.** Detail of Schuyler House Circa-1791 Wheat-Sheaves Wallpaper with Horizontal Seam Visible Near Top (1998).

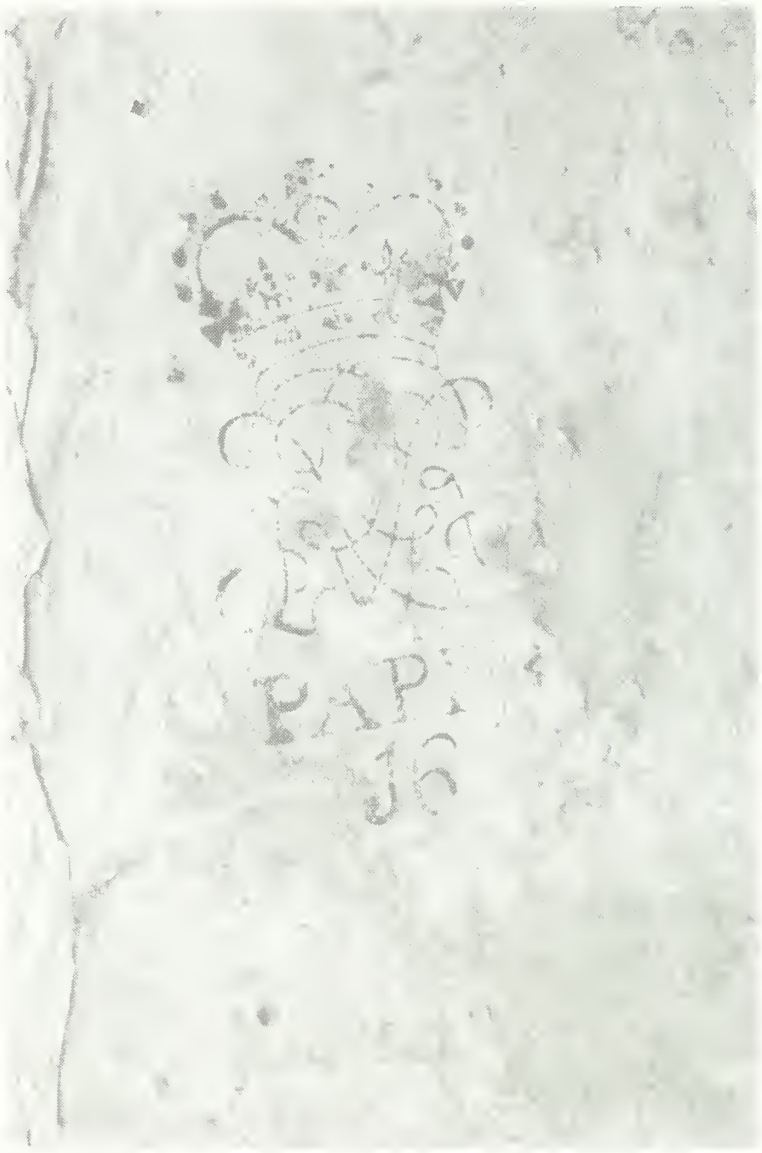


**Figure 2.** Georgian Tax Excise Stamp on Reverse of Circa-1791 Wheat-Sheaves Wallpaper (1998).

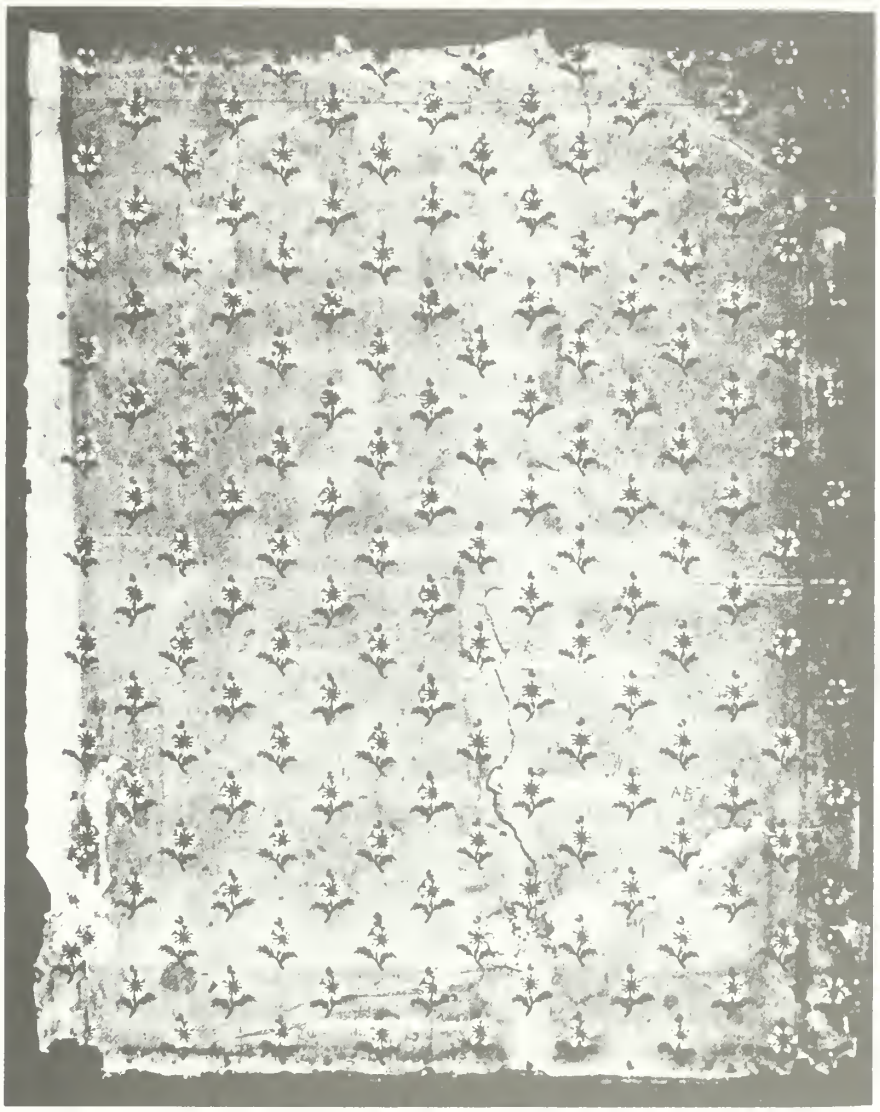


**Figure 3.** Circa 1760-1790 English Sprig Wallpaper with "Pin Dots". From Nylander, Redmond, & Sander, *Wallpaper in New England.*

## Wallpaper Sample SARA-15-W002

Wallpaper sample W002 was the first of seven layers found on three of the parlor walls, and presumably the second paper over the wheat-sheaves paper (W001) found on the parlor fireplace wall.[18] The sample consists of three fragments, two of which had originally been joined horizontally. The wallpaper is hand-made paper composed of rag pulp consisting mostly of white fibers with occasional blue strands. The design, block-printed in distemper colors, is of 3 1/4-inch-wide vertical bands of orange and white horizontal crescents resembling draperies, alternating with 1 7/8-inch-wide vertical bands of white wheat sheaves, all on a mustard-yellow ground. On the reverse of the fragments, remnants of plaster are present and the number "1" is marked in pencil; there is no evidence of the earlier wheat-sheaves wallpaper. Because the mustard/orange paper was the first paper found on three walls of the parlor, it was initially assumed to have been the earliest wallpaper in the room.[19]

When the mustard/orange wallpaper was removed by Museum Preparator McClure, he found that the paper was composed of sheets measuring 21 inches high by 28 inches wide that had been glued together before the design was printed, which indicated that the paper was hand-made before 1840 (see discussion for W001, above). In October 1955 a sample of the wallpaper was sent to William E. Katzenbach of Katzenbach and Warren, a wallpaper manufacturing firm in New York that specialized in reproducing colonial wallpaper, who in turn sent it to Colonial Williamsburg for evaluation. Although Williamsburg determined that the paper was probably manufactured around 1830, too late for the company's colonial wallpaper collection and for the restoration period of the Schuyler House, Mr. Katzenbach liked the mustard/orange paper.[20] By December 1955 the company had agreed to reproduce it for commercial distribution, and the National Park Service had decided to use the reproduction - along with salvaged sheets of the original paper - to repaper the restored parlor.[21]

Enough of the original mustard/orange paper was salvaged to repaper the newly-replastered south wall of the room, which Mr. McClure completed in May 1956. While performing this work, Mr. McClure found the earlier wheat-sheaves wallpaper on the fireplace wall. Apparently, since the

---

[18]Conservator McClure states only that the wheat sheaves wallpaper was "earlier" than the mustard/orange stripe. 1956 McClure memorandum.

[19]It is not known why there is no imprint of the wheat-sheaves wallpaper on the reverse of the mustard/orange wallpaper, or why remnants of the earlier paper were only found on one wall in the room. Possibly there is some evidence of the wheat-sheaves paper on the reverse of the sheets of the original mustard/orange paper that were rehung in the room (although no mention of it is made by Mr. McClure). It is also possible that the earlier wallpaper was so deteriorated after hanging for over 20 years that it was easily removed before the next layer was hung.

[20]Correspondence dated 11/28/55 from Perth Warren, Katzenbach and Warren, Inc., to Charles E. Peterson, EODC, National Park Service

[21]Memorandum dated 12/15/55 from Harvey H. Cornell, Acting Chief of the Eastern Office of the National Park Service's Division of Design and Construction, to Superintendent, SARA NHP.

mustard/orange wallpaper was already in the process of reproduction (and possibly already hung on the remaining three walls of the room), it was decided to reproduce the earlier wheat-sheaves wallpaper for the dining room.[22]

Some confusion has resulted from the hanging of this early nineteenth-century mustard/orange wallpaper and its reproduction in the parlor, and from the dating of the paper to circa 1830. In the mid-1950s the decision was made to restore the Schuyler House to its appearance circa-1787, and all subsequent repairs, renovations, and maintenance to the house have been based on this decision. At the same time the decision was also made to repaper the walls of the parlor with the mustard/orange wallpaper, known to be from a later period than the circa-1787 restoration date. In addition, based on the evaluation by Katzenbach and Warren that the paper dated to circa-1830, National Park Service officials concluded that the mustard/orange wallpaper was the one hung for the marriage of the daughter of Philip Schuyler, 2d, in 1836.[23] Docents have been presenting this "wedding wallpaper" story to visitors of the Schuyler House for years.

However, the mustard/orange wallpaper has since been found to date to before 1830, or well before the 1836 wedding. In 1957 a sample of the wallpaper (or a photostat thereof) was sent to Calvin Hathaway at the Cooper Union Museum, who, based on similar designs and colors he had seen in European collections, estimated that the paper dated to 1815-1825. Mr. Hathaway also stated that the wallpaper:

> was so inferior technically to anything that I have seen in the European collections as to make me wonder whether it could have been produced in the United States."[24]

Luzader, in his *Historic Building Report*, concludes from this description that the paper was hung when Philip Schuyler II was in financially straightened circumstances. However, Schuyler may have purchased "inferior" American-made wallpaper because foreign-made wall coverings were hard to come by. If Schuyler was looking for wallpaper in 1814 (which is the year in which it is thought the wallpaper was manufactured - see below), the ongoing War of 1812 would have negatively affected the importation of wallpaper not only from England but also from France. In spite of its "inferior design," Katzenbach and Warren had liked the paper so much that it included the reproduction in its collection as a:

---

[22] *The NOR'EASTER*, publication of the Northeast Region of the National Park Service, 1/29/59, p. 3.

[23] 1955 Cornell memorandum.

[24] Correspondence from Calvin S. Hathaway to Mrs. Eleanor Duncan, reprinted in John F. Luzader, *Historic Building Report: General Philip Schuyler House, Schuylerville, New York - Part I*, National Park Service, SARA NHP (April 25, 1957), p. 31.

hand-printed sidewall, of which we carry a considerable collection, which might be represented as "the better end", meaning the more expensive and perhaps, in some respects, choice part of our line.[25]

A sample of the wallpaper was donated by the National Park Service to the Cooper Union Museum in 1959. Mr. Hathaway's initial evaluation that the paper was American-made probably sometime between 1815 and 1825 was confirmed some years later by Catherine Lynn, curator of the Cooper-Hewitt wallcoverings collection in the early 1970s. Ms. Lynn documented the paper to have been manufactured in Philadelphia by one Anthony Chardon sometime between 1814 and 1825. The sample sheet had the Anthony Chardon factory and address mark printed on the reverse:

ANTHONY CHARDON & CO.
& HANGERS
MANUFACTORY
N° 107 WALNUT STREET
PHILADELPHIA

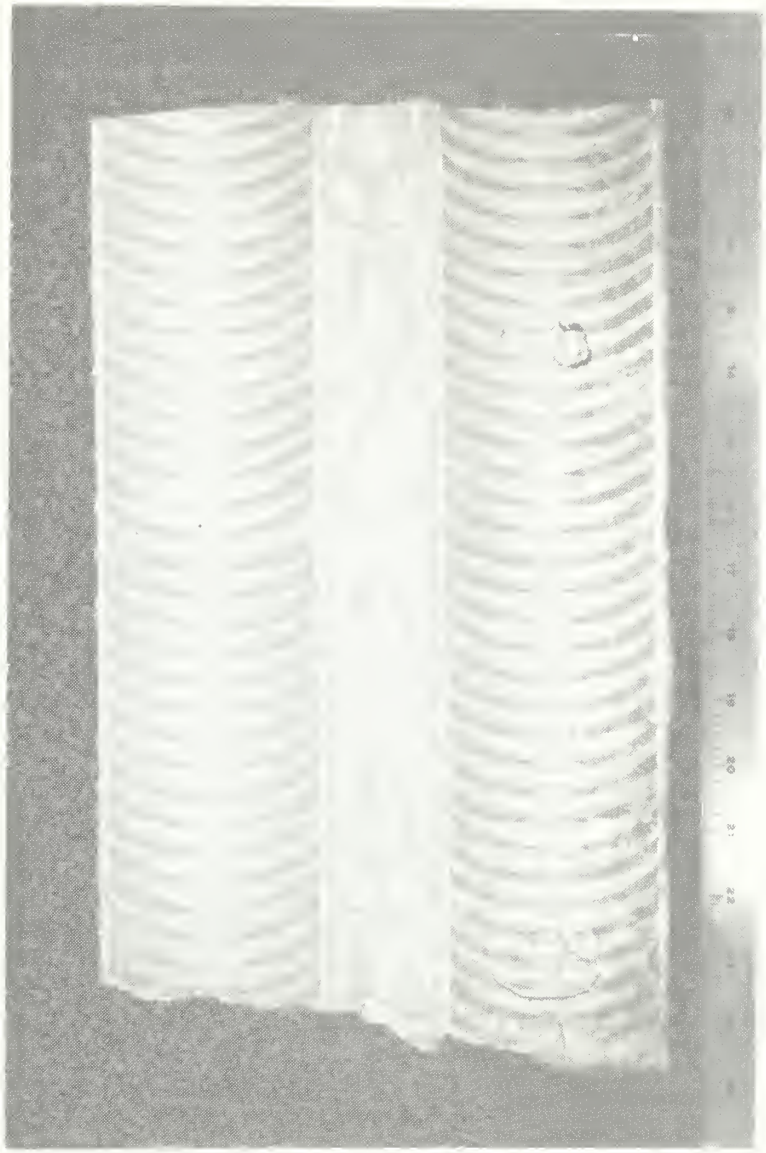
From old newspaper advertisements it is known that Chardon's factory was only at the Walnut Street address from 1814 until his retirement in March 1826 (**fig. 4**).[26]

Because of the number of papers hung on the parlor walls over this wallpaper before circa 1836, the mustard/orange wallpaper probably dates closer to 1814 rather than to 1825. Thus, currently hanging on the walls of the Schuyler House parlor is an extremely interesting and important, circa-1814, American-made wallpaper and its 1956 reproduction which bear no relationship to either the circa-1787 historical period of General Schuyler or the 1836 wedding of General Schuyler's great-granddaughter's.

---

[25]Correspondence dated 11/29/55 from Perth Warren to Charles E. Peterson.

[26]My thanks to Joanne Kosuda-Warner, assistant curator of the wallcoverings collection at the Smithsonian's Cooper-Hewitt National Design Museum, for this information. Both Peterson and Superintendent Ellsworth noted the manufacturer's mark but could not read the name or address number clearly. See 9/16/55 Ellsworth memorandum, and correspondence dated 9/16/55 from Peterson to Phelps Warren, Katzenbach and Warren, Inc., New York. Catherine Lynn included a color photograph of the Cooper-Hewitt's sample of the wallpaper as Color Plate 53 in her 1980 *Wallpaper in America*, p. 246. The caption for the photograph states "Anthony Chardon's Philadelphia firm block-printed this stripe between 1814 and 1825. It was found in the Schuyler house in Saratoga, New York. . . Cooper-Hewitt Museum, 1959-118-1; gift of the National Park Service."



**SARA-15-W002**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1814 |
| **Printing Method:** | Block-printed | **Repeat:** | 2 3/4 inches |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | 28 inches |
| | | **Pattern:** | Vertical stripes of wheat sheaves and crescents |
| **Colors:** | Orange and white on mustard-yellow ground; distemper colors | **Sample Sizes:** | 8 7/8" x 15"<br>8 3/8" x 8 1/2"<br>8 3/4" x 5 3/4" |
| **Manufacturer:** | Anthony Chardon, Philadelphia | | |

*Figure 11-1* This is Anthony Chardon as portrayed about 1800 by Saint-Mémin (1770–1852). Chardon arrived in Baltimore in 1789, one of the three "gentlemen" mentioned on page 110 who came from Nantz. During the early 1790s he was associated with Burrill and Edward Carnes and a fellow Frenchman called LeCollay in a Philadelphia manufactory. In 1794 Anthony Chardon and Co. bought out Carnes. The same year, Chardon sold wallpaper to George Washington. In 1806 W. S. Austin was named as Chardon's partner in one reference. In 1826 he offered at auction his "stock in trade," acknowledging "liberal encouragement during the last 40 years." Courtesy of the National Portrait Gallery; the illustration is taken from Elias Dexter, *The Saint-Mémin Collection of Portraits* (New York, 1862), no. 275

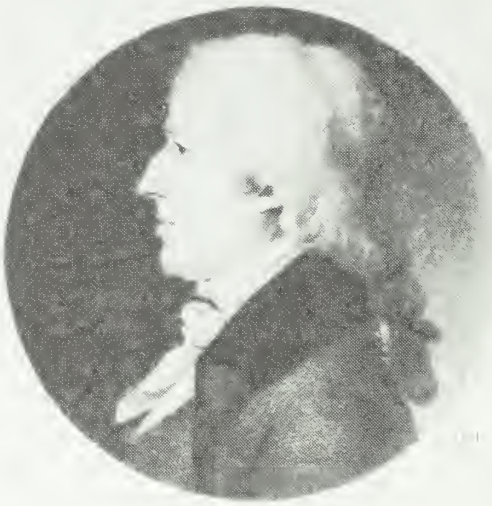
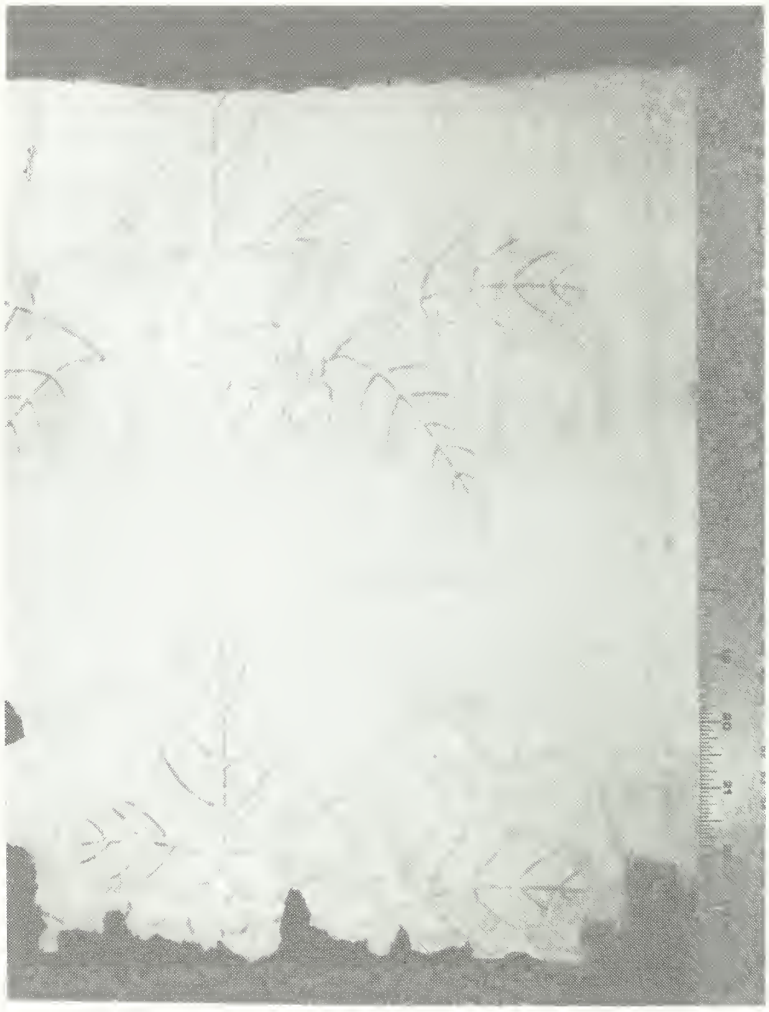


**Figure 4**. Likeness of Anthony Chardon and Historical Information of Chardon's Philadelphia Wallpaper Factory, from Lynn's *Wallpaper in America*.

## Wallpaper Sample SARA-15-W003

Wallpaper sample W003 consists of two fragments that were originally joined vertically and which were found hung over the circa-1814 mustard/yellow wallpaper (W002) in the parlor of the Schuyler House. The wallpaper is hand-made paper composed of rag pulp that is made up mostly of white fibers with a high content of blue fibers and occasional red fibers mixed in. The design is a large foliate/floral pattern of what appear to be hydrangea blossoms or grape clusters set among stylized leaves and stems, each flower/leaves design measuring 12 inches wide and 6 1/2 inches high. Along one edge of the combined fragments is an extremely-faded vertical band of some sort of vine. The pattern is block-printed in tempura colors of brown and white on a light-cream ground. Each fragment has a horizontal seam joining portions of two sheets of paper. The imprint of W002 can be seen on the reverse of the sample, which has also been marked in pencil with the number "2". The fragments do not represent a full sheet of wallpaper and therefore the size of an individual sheet is not known.

The hydrangea wallpaper has been tentatively dated to circa 1818, based on its position over the circa-1814 mustard/orange wallpaper.



**SARA-15-W003**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1818 |
| **Printing Method:** | Block-printed | **Repeat:** | 9 1/4 inches |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete width |
| **Colors:** | Brown and white on light-cream ground; distemper colors | **Pattern:** | Floral/foliate with vertical-edge vine |
| **Manufacturer:** | Unknown | **Sample Sizes:** | 13 1/16" x 13 1/2"<br>4 1/8" x 14 1/2" |

## Wallpaper Samples SARA-15-W004, W004A, and W004B

Wallpaper samples W004, W004A, and W004B are the field paper and borders that were hung over the circa-1818 hydrangea paper in the parlor of the Schuyler House. All the sample fragments are composed of high-quality, hand-made, rag-pulp paper. Sample W004 consists of four fragments of the field wallpaper. The design on the field paper consists of horizontal stripes and double dashes, bordered along both vertical edges by a 1 7/8-inch-wide vertical band of a stylized foliate and beside a stylized beaded chain. Evidence on three of the fragments indicates that the field between the bands was originally overprinted with widely-spaced floral bouquets, although a complete bouquet has not survived. The pattern is block-printed in tempura colors - the background in gray on a white ground and the bouquet in white, gray, medium gray, dark gray, dark blue, and green. A horizontal seam can be seen on one of the fragments. On the reverse of the sample, remnants and the imprint of the circa-1818 hydrangea paper can be seen, and the number "3" has been marked in pencil.

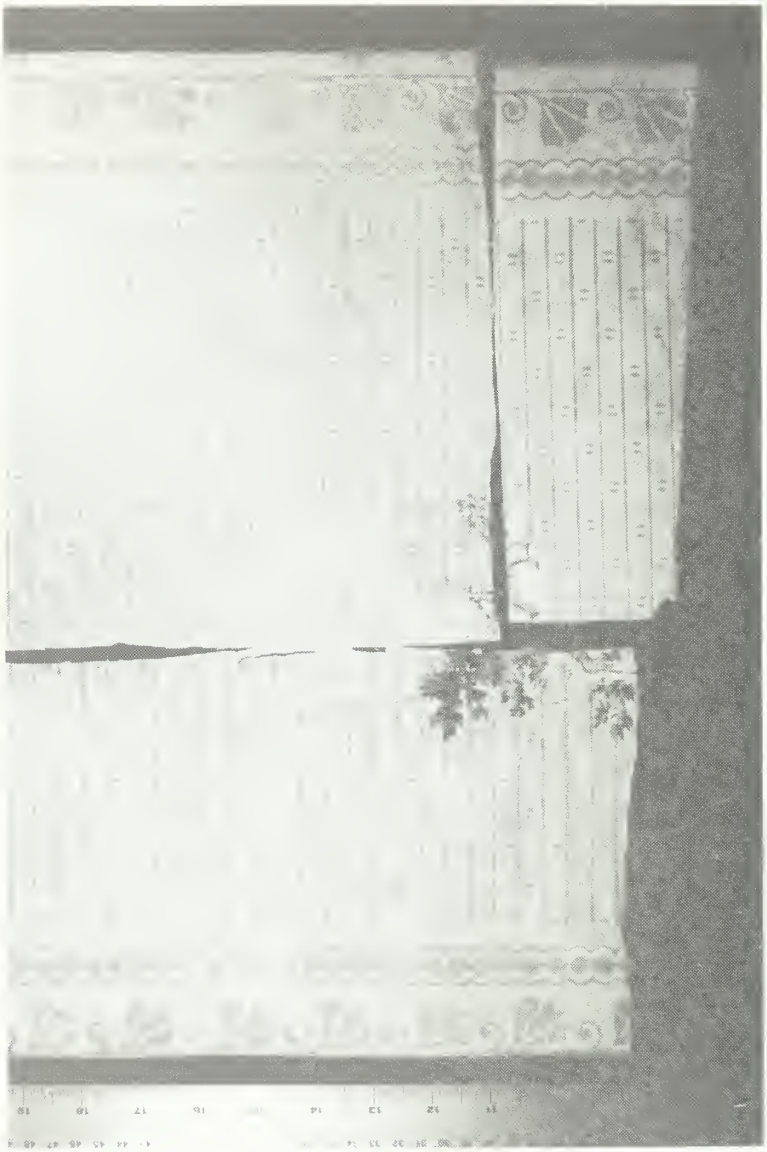
Samples W004A and W004B consist of one fragment each of the top and bottom borders to the gray-stripe field wallpaper. The top border (W004A) measures 12 inches high. Both the top and bottom borders have elaborate, realistic designs block-printed in tempura colors. On the top border, a wide horizontal band in stripes of khaki green, dark brown, ochre, and gray trims the top. Festoons of small green and dark-green leaves, pink and rose flowers with green, dark green-blue, and black leaves, and white drapery tassels with ochre and khaki-green bindings, are gathered in a swag near the top of the border. Descending from behind this swag is a festoon thick with smaller pink and rose flowers with blue-black leaves. This entire design is printed over a field, visible at the bottom of the border, that matches the field paper (W004) in gray stripes and dashes over a white ground. The number "3" and "top border" have been marked in pencil on the reverse. The bottom border (W004B) appears to have originally been approximately 6 inches high, although the surviving fragment of the bottom border does not display the complete height. The design of the bottom border is composed of horizontal bands of pink and rose flowers with green, dark green-blue, and black leaves, and white drapery tassels with ochre and khaki-green bindings. The number "3" and "bottom border" has been marked in pencil on the reverse.

With the intricate detail, elaborate and realistic design, and multitude of colors, this wallpaper is unquestionably French-made and is an exquisite example of an early nineteenth-century French wallpaper style known as a "drapery figure" that was popular from around 1810 to the late 1820s.[27] "The style consisted of small-figured designs, often overprinted with drapery and floral motifs and crowned by elaborate drapery borders."[28] **Figure 5** is a photograph of the Schuyler House document paper assembled with its top border; **figure 6** shows a reproduction of a circa 1810-1820 French wallpaper in the "drapery figure" style in very similar design layout to the document paper with the field pattern in the background of the top border. Therefore, the date of the document Schuyler House drapery-figure wallpaper is conjectured to be circa 1820.

---

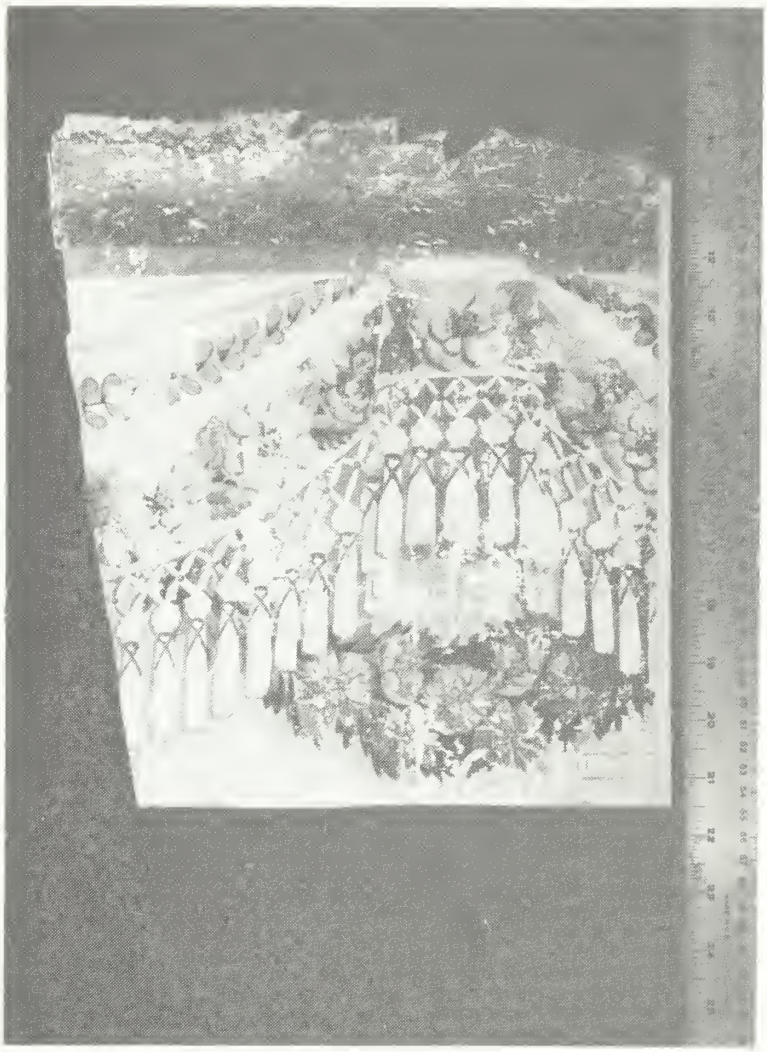
[27]Lynn, *Wallpaper in America*, pp. 258-259; Richard C. Nylander, *Wallpapers for Historic Buildings*, 2nd edition, D.C.: The Preservation Press (1992), p. 44.

[28]Nylander, *Wallpapers for Historic Buildings*, p. 44.



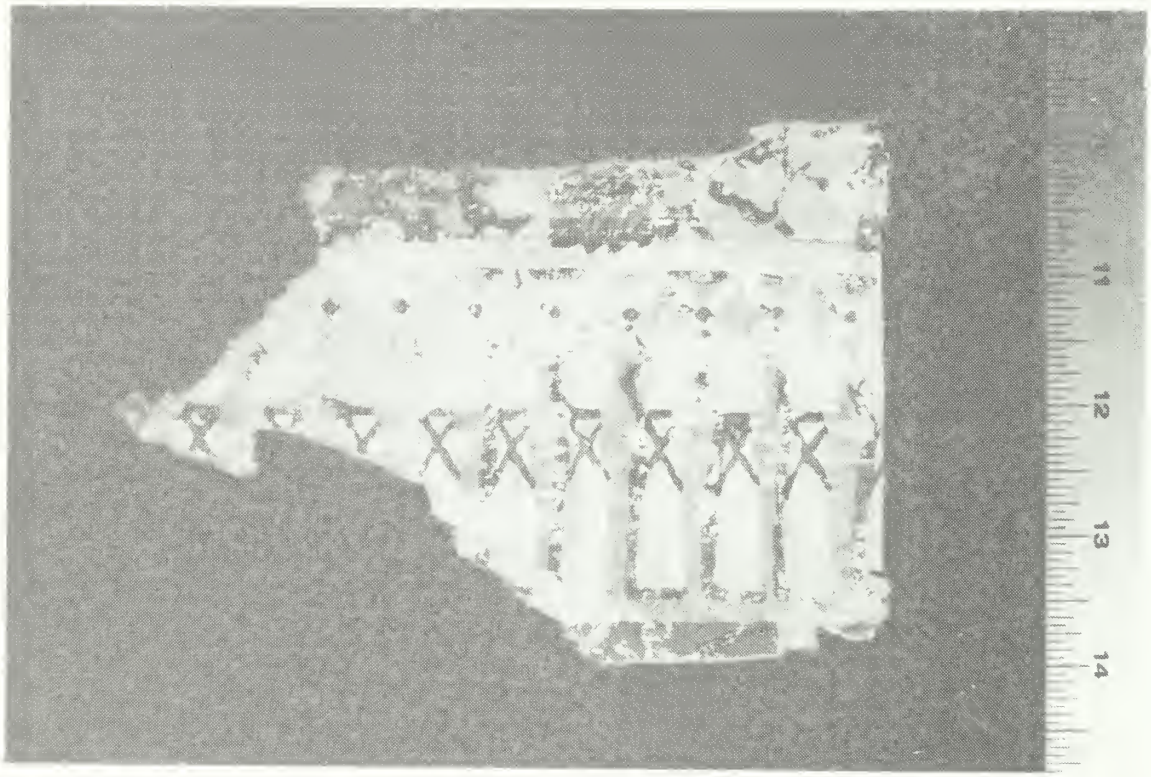
**SARA-15-W004**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1820 |
| **Printing Method:** | Block-printed | **Repeat:** | Unknown |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete width |
| **Colors:** | Gray on white ground; bouquet in white, grays, dark blue, & green; distemper colors | **Pattern:** | Horizontal stripes; vertical-edge abstract foliate; wide-spaced bouquets |
| **Manufacturer:** | French | **Sample Sizes:** | 10 3/16" x 8 3/4"<br>7 " x 11"<br>15 1/4" x 3"<br>9 1/2" x 3 1/4" |



**SARA-15-W004A**
**[Top Border to W004]**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1820 |
| **Printing Method:** | Block-printed | **Repeat:** | Unknown |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete width |
| **Colors:** | Khaki, brown, ochre, & gray top band; greens, pink, rose, dark green-blue, & black; distemper colors | **Pattern:** | Drapery figure with floral & foliate festoons & drapery tassels |
| **Manufacturer:** | French | **Sample Size:** | 10 3/16" x 12" |




**SARA-15-W004B**
**[Bottom Border to W004]**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1820 |
| **Printing Method:** | Block-printed | **Repeat:** | Unknown |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete width |
| **Colors:** | Khaki, brown, & ochre bottom band; greens, pink, rose, dark green-blue, & black; distemper colors | **Pattern:** | Drapery figure with floral, & foliate garlands & drapery tassels |
| **Manufacturer:** | French | **Sample Size:** | 6" x 4 1/8" |

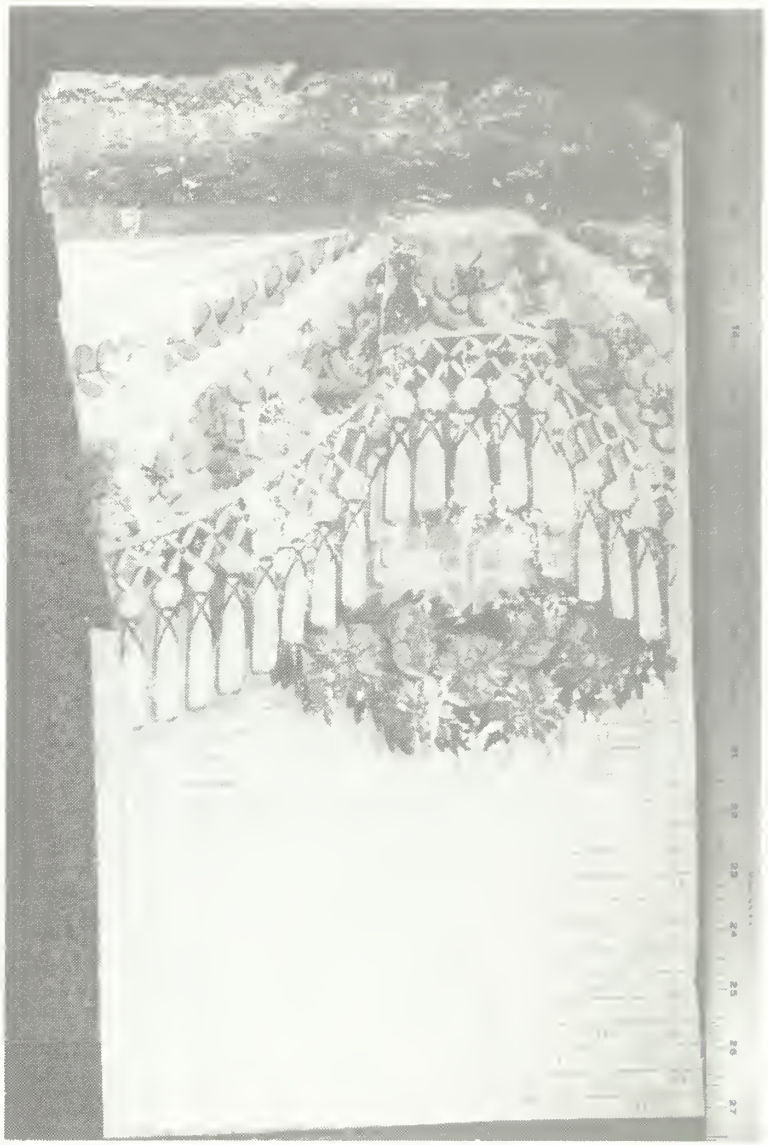


**Figure 5.** Schuyler House Circa-1820 "Drapery Figure" Wallpaper with Top Border (1998).

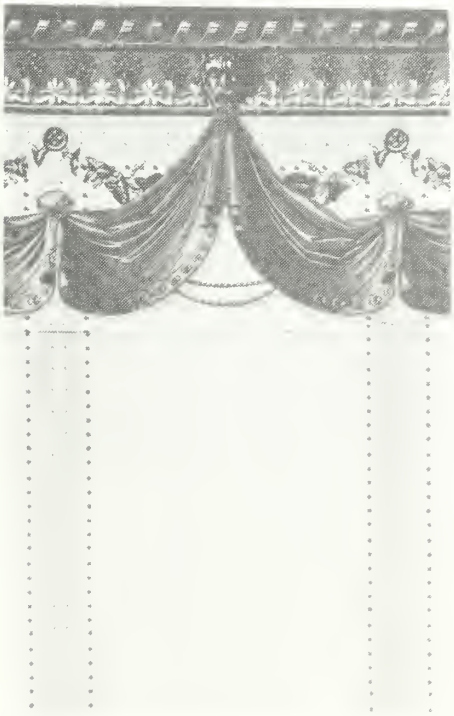


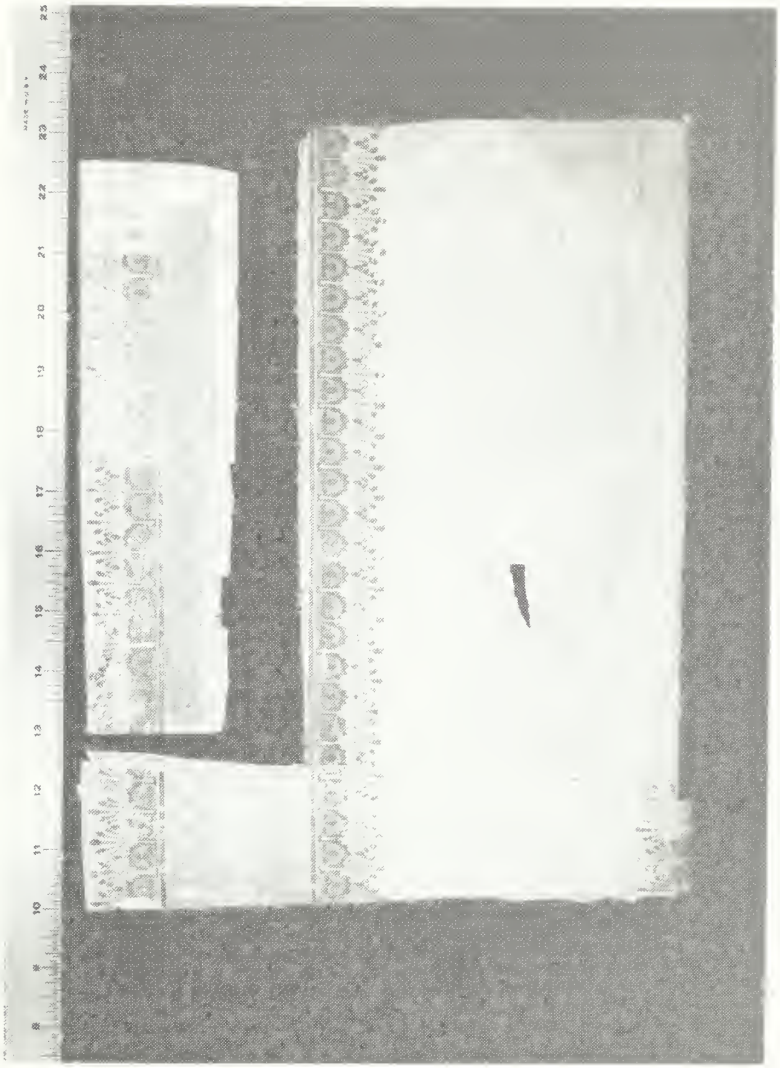
**Figure 6.** Reproduction of 1810-1820 French "Drapery Figure" Wallpaper and Border. From Nylander, *Wallpapers for Historic Buildings*.

## Wallpaper Samples SARA-15-W005 and W005A

Wallpaper samples W005 and W005A are the field paper and border that were hung over the circa-1820 French drapery-figure wallpaper and borders in the parlor of the Schuyler House. Both samples are composed of high-quality, hand-made, rag-pulp paper. Sample W005 consists of six fragments of the field paper. The design on the field paper is block-printed in tempura colors. The pattern is composed of 5-inch-wide vertical bands, each band bracketed with bright-green vertical stripes of an abstract foliate that face in opposite directions, and between which runs a geometric pattern of bright-green vertical dashes. The bright-green design was printed over a bright-pink background, although much of the pink color has been lost to exposure. The bright-green bands are spaced 4 inches apart, with the field between printed in a white ground. The paper had been first covered with the white ground, then the bands colored with the bright pink, over which was printed the bright-green design. A horizontal seam is evident on the largest fragment. On the reverse of the fragments, the imprint of the gray and white field of the circa-1820 drapery-figure wallpaper (W004) can be seen, and the number "4" and "border top and bottom" has been marked in pencil.

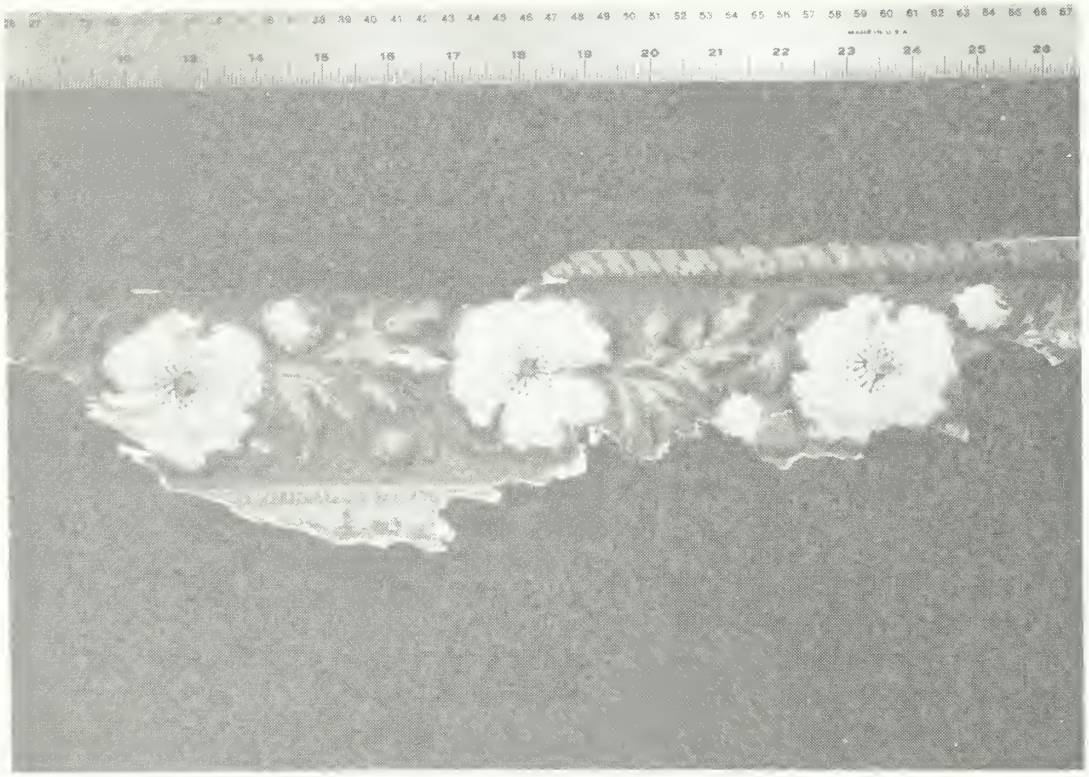
Sample W005A consists of one fragment that was used as the top border to the bright-green and pink field paper. According to the pencilled notations on the reverse of the fragment, this same style of border, turned upside down, was also used as a bottom border. The border is 5-inches high and has an elaborate, realistic design block-printed in tempura colors and decorated with flocking. The pattern is a floral and foliate vine; the flowers are printed in white, light gray, and medium gray with an orange and yellow-gold eye and dark rust dots; and the leaves are printed in yellow-gold, rust, yellow, and black. Dark yellow-green flocking outlines much of the pattern and medium yellow-green flocking fills in the background. Along one edge of the border is a 5/8-inch-high abstract design in rust, yellow-gold, and black trimmed along the bottom (when used at the ceiling) with dark-green flocking; along the other edge of the border is a different, 1-inch-wide, abstract design in the same colors but without the dark-green flocking. A blue ground is barely visible behind the entire pattern where there has been color loss. On the reverse of the fragment, the imprint of the border to the circa-1820 drapery figure wallpaper (W004A) can be seen, and an arrow and "this edge top at ceiling but bottom at baseboard" has been marked in pencil.

Although not as elaborate as the earlier drapery-figure wallpaper, the border to this wallpaper also displays the intricate detail, multitude of colors, and realistic design of the best French wallpapers of the early nineteenth century, and it is probable that this wallpaper and border were also manufactured in France. One can only wonder at the bizarre combination of colors of the bright green and pink on the field paper and the earthy golds, rusts, and yellow greens on the border (**fig. 7**). It is also apparent, when following the directions of the pencilled notations on the reverse of the border, that the top and bottom borders had been hung upside down. It is probable that this wallpaper and border did not go uncovered for long.



**SARA-15-W005**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1825 |
| **Printing Method:** | Block-printed | **Repeat:** | 1/2 inch |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete width |
| **Colors:** | Bright green & bright pink on white ground; distemper colors | **Pattern:** | Vertical bands of floral abstract and dashes; |
| **Manufacturer:** | French | **Sample Sizes:** | 6 5/8" x 13 3/8"<br>6 3/8" x 9 3/8"<br>2 5/8" x 9 3/4"<br>10 3/8" x 2 1/2"<br>2 3/8" x 1 5/8"<br>5/8" x 8 1/4" |



**SARA-15-W005A**
**[Top (and Bottom) Border to W005]**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1825 |
| **Printing Method:** | Block-printed | **Repeat:** | 10 5/8" (width) |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | 5 inches high |
| | | **Pattern:** | Floral and foliate vine with borders |
| **Colors:** | White, grays, orange, rusts, yellow-gold, yellow, & black with dark & med. yellow-green flocking; distemper colors | **Sample Size:** | 18" x 3 1/2" |
| **Manufacturer:** | French | | |

**Figure 7**. Schuyler House Circa-1825 "Green and Pink" Wallpaper with Flocked Top Border (1998).

## Wallpaper Samples SARA-15-W006, W006A, and W006B

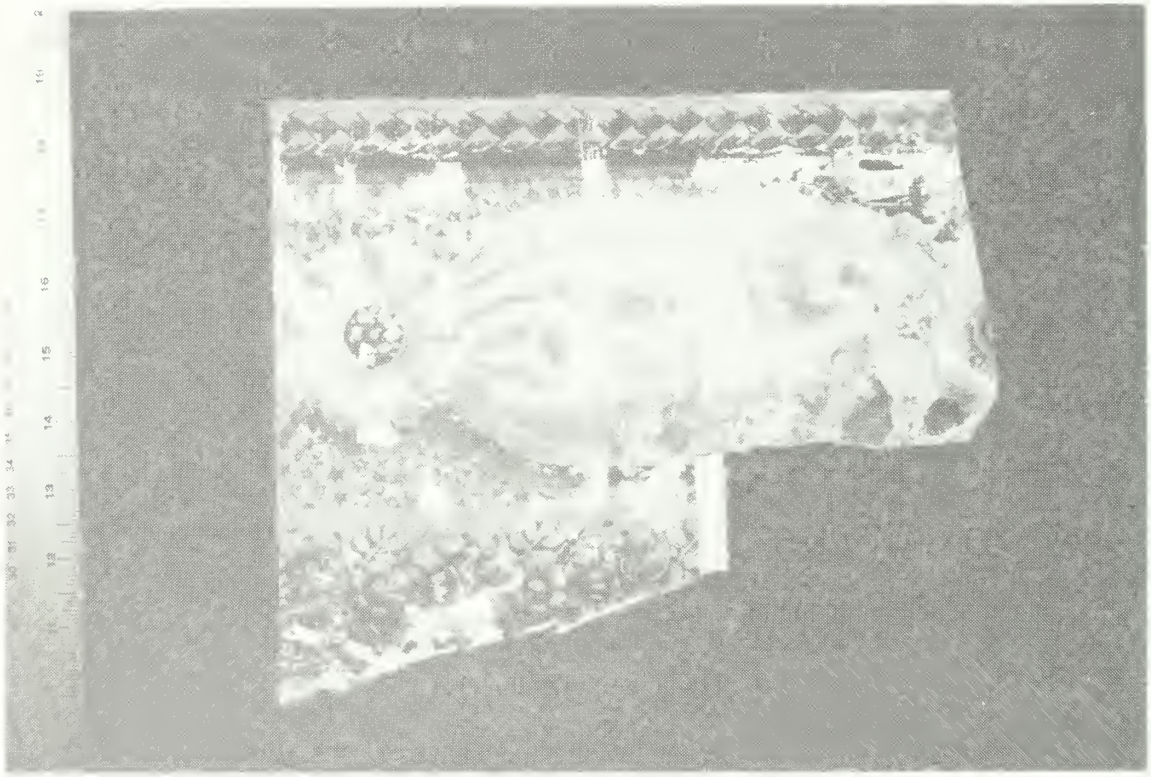
Wallpaper samples W006, W006A and W006B are the field paper and borders that were hung over the circa-1825 bright green and pink wallpaper in the parlor of the Schuyler House (**fig. 8**). All the sample fragments are composed of high-quality, hand-made, rag-pulp paper. Sample W006 consists of three fragments of field paper. The design on the field paper is block-printed in tempura colors; the pattern is of blue stylized floral/foliate medallions set on a pale blue ground covered with swirls of white dots. This wallpaper was initially hung without borders, and then covered with the same paper with the borders. Horizontal seams are visible on the fragments. One fragment is a double layer of the same paper. On the reverse of this fragment, the imprint of the circa-1825 green and pink field wallpaper and of the circa-1820 gray-stripe field wallpaper can be seen, and the numbers "5 & 6" have been marked in pencil. On the other two fragments, the imprint of the first blue-medallion layer and of the circa-1825 flocked-border can be seen, and the number "6" and "Border Top & Bottom" has been marked in pencil.

Samples W006A and W006B consist of one fragment each of the top and bottom borders to the blue medallion wallpaper. From the fragments (and from the pencilled notations on the reverse of each) it can be seen that the top and bottom borders were identical and were hung in the same orientation to the field paper. Although neither fragment represents a full design, it appears that the border was approximately 9 inches high. Each border has an elaborate, realistic design block-printed in tempura colors. The pattern consists of a wide ribbon printed in gray, medium gray, and white, gathered every 9 inches by a ribbon medallion of the same colors with a gold, rust, and dark-rust center. The ribbon is edged in bands of deep blue and medium blue. The background around the ribbon is printed in medium blue with dark blue stars. A light pink-salmon ground is visible where there has been color loss. The top of the border is edged with a 1-inch-wide band of roping printed in gold, rust, and dark rust. The bottom is edged with a 3-inch-wide band in the same colors but with a design combining a foliate, feathers, and small medallions similar to the ribbon medallions. On the reverse of the fragments, the imprint of the flocked border (W005A) to the green and pink wallpaper can be seen, and either "top border" or "bottom border" has been marked in pencil.

The borders to this blue-medallion wallpaper again display the delicate shading, multitude of colors, and intricate realistic design that was the hallmark of the best French wallpapers in the early nineteenth century, and it is probable that the wallpaper and borders were manufactured in France. With its ribbon and bows, the design of these borders is a variation of the French drapery figure style, although not as wide nor as elaborate as the circa-1820 drapery-figure border (W004A) hung on the parlor walls. The samples also include neoclassical elements in the feathers along the bottom band of the ribbon border, and in the medallion-like forms of the bows and the stylized floral/foliate of the field paper. Medallions and neoclassical themes were popular in the 1820s and the 1830s, and in **figure 9** can be seen a reproduction of a circa 1820-1835 border with a design similar to that of the ribbon border. Therefore, the date of the document Schuyler House blue medallion wallpaper with the ribbon borders is thought to be circa 1830.

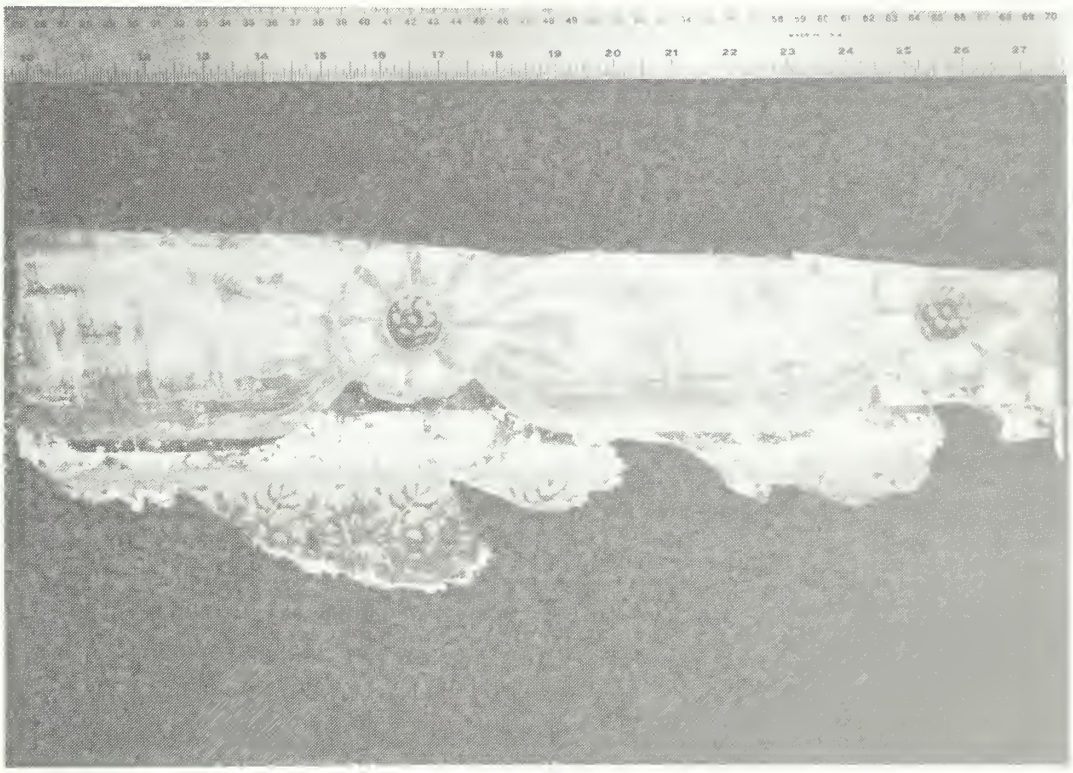
**SARA-15-W006**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1830 |
| **Printing Method:** | Block-printed | **Repeat:** | 9 1/2 inches |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete width |
| **Colors:** | Blue on pale blue ground with white dots; distemper colors | **Pattern:** | Stylized floral/foliate medallion; ground with swirls of white dots |
| **Manufacturer:** | French | **Sample Sizes:** | 16 5/8" x 10 3/4"<br>16 3/4" x 10"<br>24 3/4" x 5 5/8" |



**SARA-15-W006A**
**[Top Border to W006]**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1830 |
| **Printing Method:** | Block-printed | **Repeat:** | 9 1/4 inches (width) |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | 9 inches |
| **Colors:** | Grays & white ribbon; rusts & gold in medallion & bottom band; blues in background; distemper colors | **Pattern:** | Ribbon & medallion bows; bands of roping & foliate/ feathers/medallions |
| **Manufacturer:** | French | **Sample Size:** | 10 5/8" x 8 7/8" |



**SARA-15-W006B**
**[Bottom Border to W006]**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1830 |
| **Printing Method:** | Block-printed | **Repeat:** | 9 1/4 inches (width) |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | 9 inches |
| **Colors:** | Grays & white ribbon; rusts & gold in medallion & bottom band; blues in background; distemper colors | **Pattern:** | Ribbon & medallion bows; bands of roping & foliate/ feathers/medallions |
| **Manufacturer:** | French | **Sample Size:** | 18" x 6" |

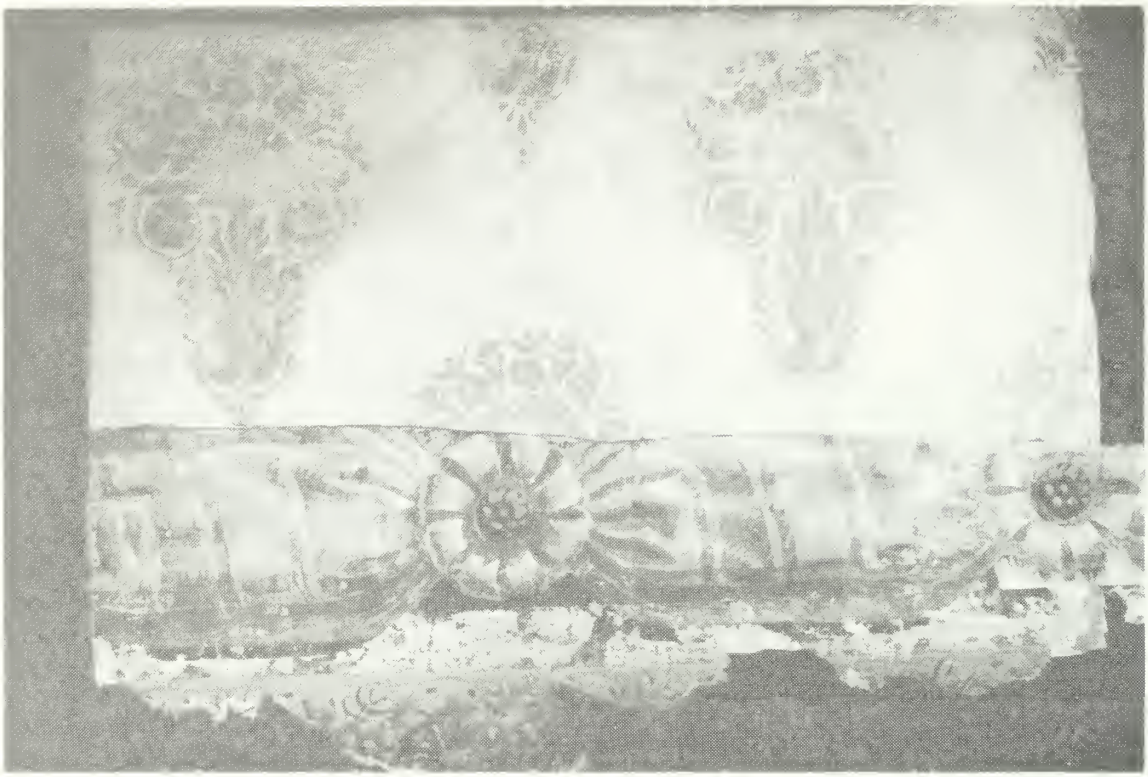


**Figure 8.** Schuyler House Circa-1830 Blue Medallion Wallpaper with Bottom "Ribbon" Border (1998).

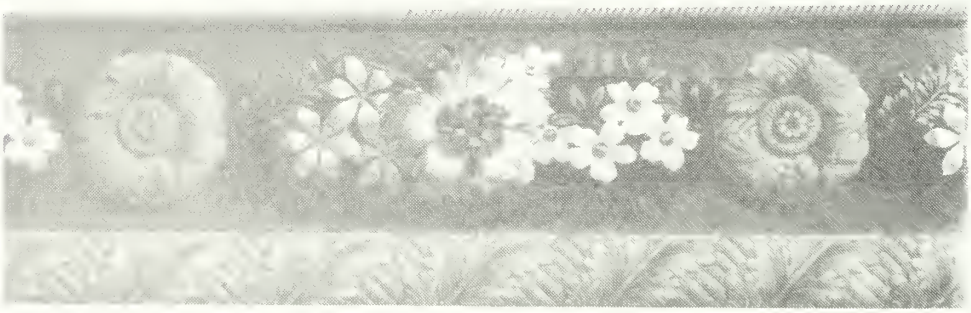


**Figure 9.** Reproduction of 1820-1835 French Floral/Medallion Border.
From Nylander, *Wallpapers for Historic Buildings*.

## Wallpaper Samples SARA-15-W007 and W007A

Wallpaper samples W007 and W007A are the field paper and border that were hung over the circa-1830 blue medallion field paper and ribbon border in the parlor of the Schuyler House. Both samples are composed of high-quality, hand-made, rag-pulp paper. Sample W007 consists of four fragments of the field paper. The design on the field paper is a large-pattern foliate of what appears to be palm fronds and/or feathers, and is block-printed in tempura colors of gray and white on a white ground. The design is hard to discern since there has been significant color loss and staining on the paper. A horizontal seam is evident on the largest of the fragments. On the reverse of the fragments the imprint of the circa-1830 blue medallion wallpaper can be seen, and the number "7" and "Borders Top and Bottom" has been marked in pencil.

Sample W007A consists of two fragments that were used as the bottom border to the gray-foliate field paper. Although not clear from the pencilled notations on the reverse of the field paper, it appears that the same-style border was also used as the top border in the same orientation. The border is 5 inches high and has an elaborate design block-printed in tempura colors and decorated with flocking. The pattern is of intertwined foliate vines; one vine has pointed leaves in colors of white, gray, and medium gray; the second vine has rounded leaves in colors of rust, dark rust, light gold, and yellow. The vines are edged in dark-green flocking, and the background to the vines is covered in green flocking. A narrow 1/4-inch-wide band of horizontal stripes in rust, gold, and dark-green flocking trims the top of the border, while a 3/4-inch-wide band with gold and rust horizontal stripes and green-flocked lozenges trims the bottom. On the reverse of the largest fragment the imprint of the circa-1830 ribbon border can be seen, and an arrow near the word "Top" and the words "Bottom Border" have been marked in pencil.

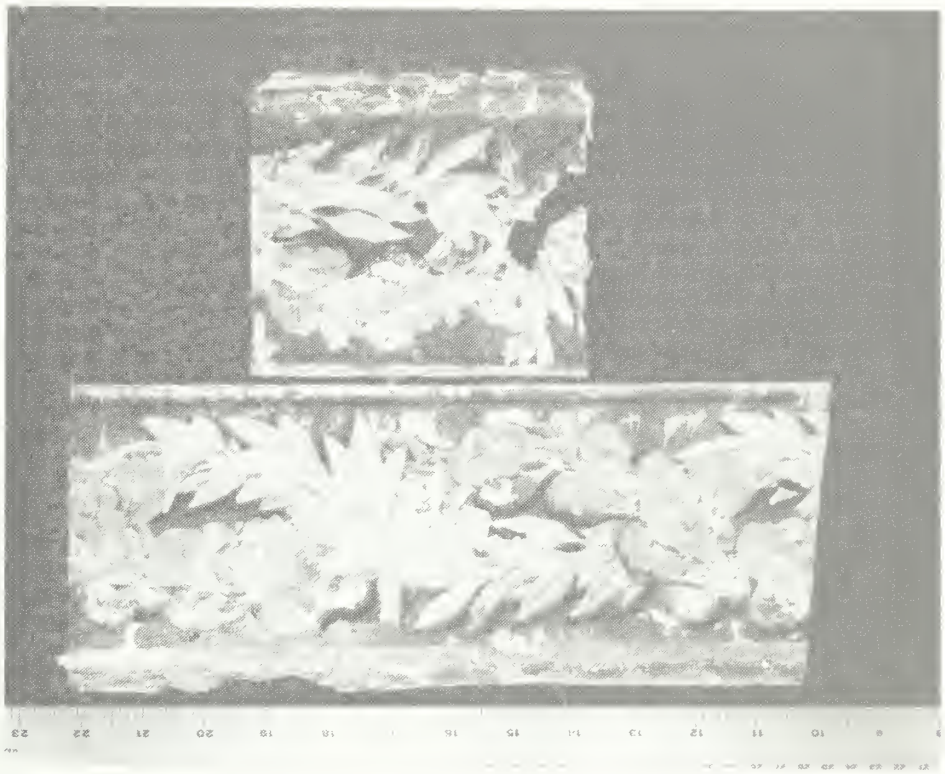
This gray foliate and foliate border (**fig. 10**) was the last wallpaper removed from the parlor and, again, appears from its realistic and intricate design and use of colors to be of French manufacture. Because of its horizontal seam it is known to date to before circa 1840, and stylistically the neoclassical design of the field paper and the border are typical of the styles popular in the late 1820s through the 1830s.[29] For this reason the wallpaper is thought to be the one hung for the marriage of the daughter of Philip Schuyler, 2d, in 1836 and is dated to that year.

---

[29]See Color Plate 20 in Nylander, et al, *Wallpaper in New England*, p. 109, and the border in Color Plate 57 in Lynn, *Wallpaper in America*, p. 265.

**SARA-15-W007**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1836 |
| **Printing Method:** | Block-printed | **Repeat:** | Unknown |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete width |
| **Colors:** | Gray & white on white ground; distemper colors | **Pattern:** | Stylized palm and/or feather foliate |
| **Manufacturer:** | French | **Sample Sizes:** | 3 3/8" x 3"<br>15 3/4" x 3 1/16"<br>16 1/8" x 13 1/4"<br>6 5/8" x 1" |



**SARA-15-W007A**
**[Bottom (and Top) Border to W007]**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | Circa 1836 |
| **Printing Method:** | Block-printed | **Repeat:** | 8 3/8 inches (width) |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | 5 inches high |
| | | **Pattern:** | Intertwined foliate vines |
| **Colors:** | Grays, white, rusts, gold, & yellow with green & dark-green flocking; distemper colors | **Sample Sizes:** | 5 1/2" x 5"<br>12 5/8" x 5" |
| **Manufacturer:** | French | | |

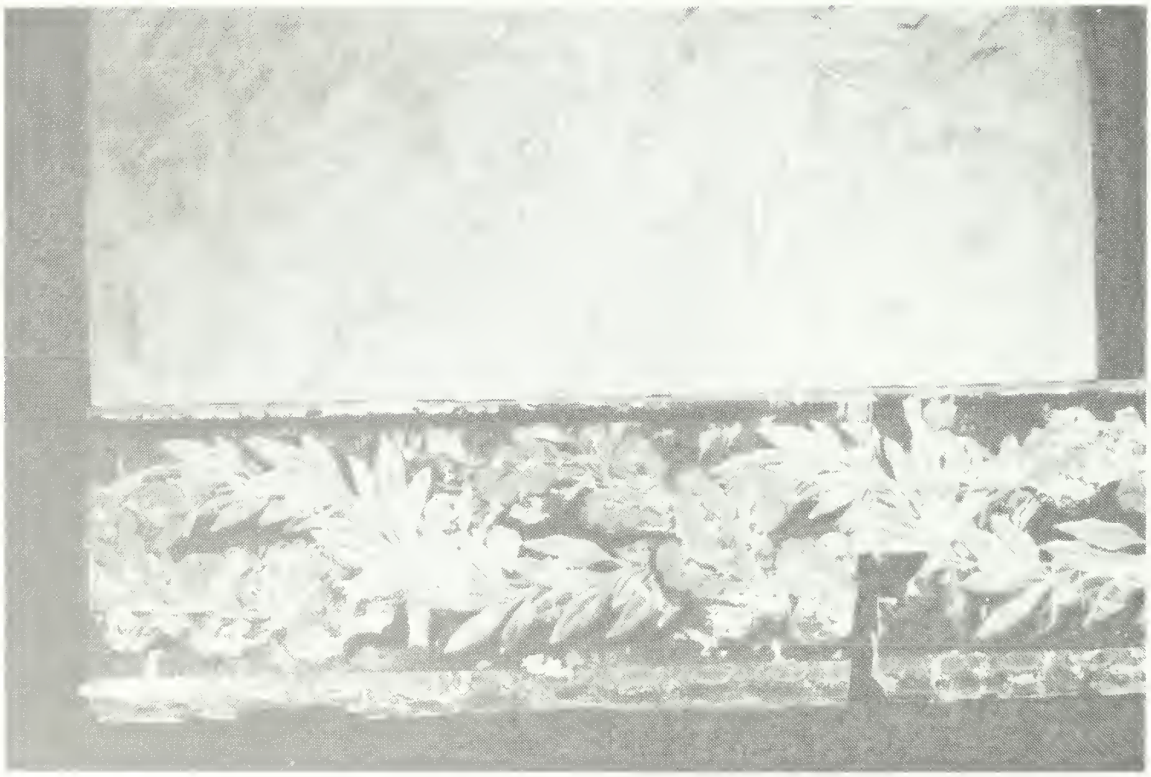
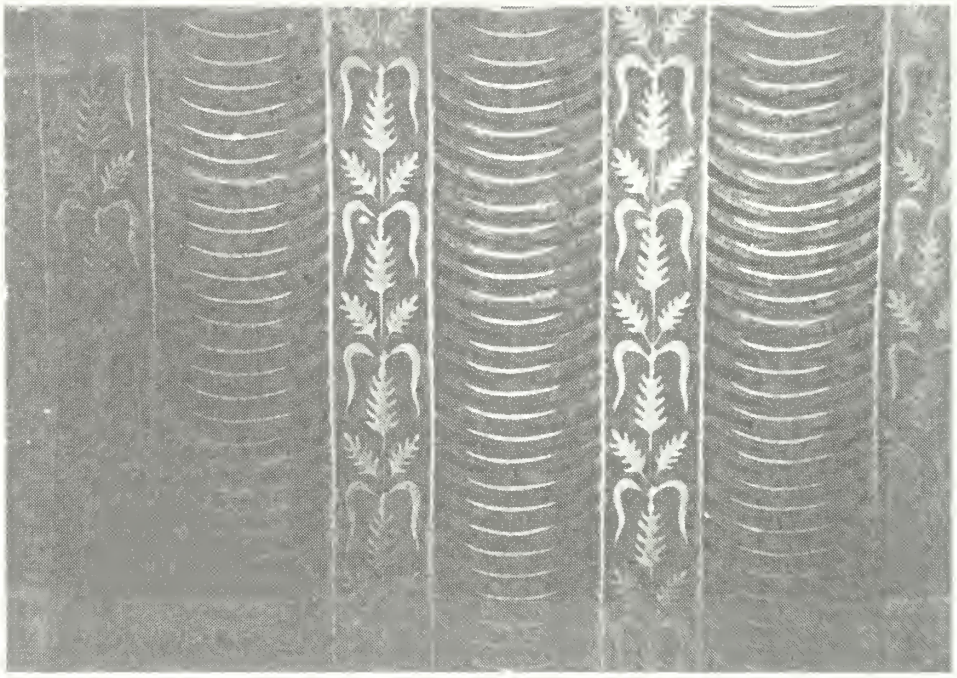


**Figure 10**. Schuyler House Circa-1836 "Feathers" Wallpaper with Flocked Bottom Border (1998).

## Wallpaper Sample SARA-15-W008

Wallpaper sample W008 is a reproduction of the circa-1814 mustard/orange stripe wallpaper that was found in the parlor. The reproduction wallpaper was produced by Katzenbach and Warren of New York, and was hung on three walls of the restored parlor in 1956 (the fourth wall being covered with salvaged sheets of the original wallpaper - see description of wallpaper sample W002, above). Wallpaper sample W008 is machine-made paper composed of chemical wood pulp. The design, screen-printed in oil colors, is of 3 1/4-inch-wide vertical bands of orange and white horizontal crescents resembling draperies, alternating with 1 7/8-inch-wide vertical bands of white wheat sheaves, all on a mustard-yellow ground.

The wallpaper is an excellant reproduction of the document circa-1814 wallpaper found in the parlor. The colors, repeat, width of the vertical stripes, and the size of the wheat sheaves and crescents have all been faithfully replicated.



**SARA-15-W008**

| | | | |
|---|---|---|---|
| **Room:** | Parlor (102) | **Date:** | 1956 |
| **Printing Method:** | Screen-printed | **Repeat:** | 2 3/4 inches |
| **Paper Type:** | Machine-made<br>Chemical wood pulp | **Width:** | Incomplete width |
| **Colors:** | Orange and white on mustard-yellow ground; oil colors | **Pattern:** | Vertical stripes of wheat sheaves and crescents |
| **Manufacturer:** | Katzenbach and Warren<br>New York | **Sample Size:** | 8" x 10 7/16" |

## Reception Hall (Room 101)

### General

The reception hall (Room 101) is the center of the three first-floor rooms in the restored circa-1777 Schuyler House. The room includes the main entrance on the south wall, doorways to the parlor to the east, the dining room to the west, and "father's office" to the north, and the staircase to the second floor along the west wall of the room. Currently the walls of the hall, including the stairwall, are covered with a reproduction wallpaper patterned after remnants of a late eighteenth-century paper found in the room during the 1950s restoration work.

In 1955 surviving wallpaper was removed from the walls in all three first-floor rooms of the house and retained in the SARA NHP archives. None of the samples was labeled with the room from which it was removed. However, contemporary documentation (see **APPENDIX B**) and the 1959 *HSR* refer to small fragments found on the hall walls partially buried under patches in the plaster. This wallpaper was described as having "a white and dark gray lattice and flower pattern on a gray ground" that was "apparently of the 18th century".[30]

Two fragments of wallpaper matching this description are in the SARA NHP collection, as well as a photostat copy of a third fragment that was used to reproduce the document paper. Fragments of four other wallpapers were adhered to the surface of the gray paper. Fragments of a fifth paper can be seen in the photostat copy of that paper; even though only small portions of the paper are visible, it can be seen that the design is different from the other fragments found on the gray wallpaper; however, it cannot be determined whether this fifth paper is under or over the document paper (i.e., earlier or later).

Fragments of each of the four wallpapers that are adhered to the gray wallpaper were removed for analysis and are described below. No attempt was made to remove all of the fragments; the gray wallpaper was sufficiently documented, and the adhered wallpapers fragments were so fragile, it was feared that what remained would be destroyed if removed.

---

[30]Judd, *HSR*, p. 48.

## Wallpaper Sample SARA-15-W009

Wallpaper sample W009 consists of four fragments that were found partially imbedded in plaster on the walls of the reception hall in the Schuyler House. The wallpaper is high-quality hand-made paper composed of rag pulp that consists mostly of white fibers. The design is a diaper pattern, one that features diamond grids of a repeating design that sometimes, as in this paper, encloses realistic floral bouquets. The diamonds are composed of chains of double-wide hexagonal honeycombs, the chains intertwined with vines of small flowers and leaves (**fig. 11**). The point at which the diamonds cross are marked by alternating eight-point and four-point medallions within which lay oval lozenges. Each bouquet is composed of flowers and leaves with the stems tied near the base. The pattern is block-printed in tempura colors of black and white on a gray ground. Two of the fragments had originally been joined with a horizontal seam; none of the fragments represent a full sheet and thus the size of an individual sheet of the wallpaper is unknown. Bits of plaster are adhered to the reverse of the fragments, and evidence of the imprint of gray color where the sheets of wallpaper overlapped can be seen along the vertical edge of one fragment; there is no imprint of an earlier wallpaper.

It is thought that the diaper wallpaper is one of the papers purchased by General Schuyler in 1791 for the newly-renovated house.[31] The diaper paper is printed in only two colors with a gray-color ground, and appears to be the second English-made grisaille wallpaper purchased by Schuyler in 1791 (the first being the parlor wheat-sheaves wallpaper). This type of wallpaper was popular in the late-eighteenth to early-nineteenth century period. When a sample of the wallpaper was sent to Mr. Calvin Hathaway, Director of the Cooper Union Museum of New York City, for evaluation, he estimated that the paper could have dated to as early as 1795-1805. However, this was a period during which the house was little used; the wallpaper was probably hung either before 1795 when Schuyler's son died, or after 1811 when Schuyler's grandson moved into the house. No excise tax stamp was found on the reverse of this paper, but the quality of the design suggests that the paper was manufactured in England and not in America.

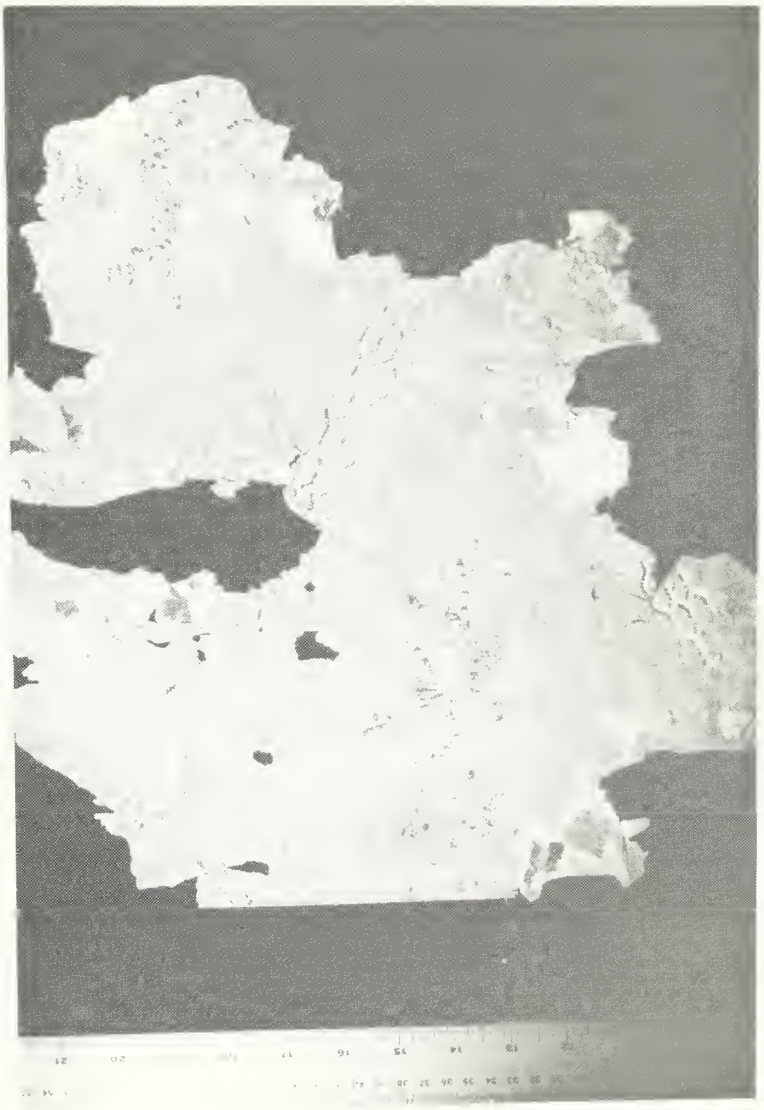
As in the parlor, the interior paint analysis of the first-floor rooms of the Schuyler House conducted in 1997 supports the circa-1791 date for the wallpaper. The analysis found that the hall side of the door between the reception hall and the parlor was first painted light cream and then painted gray. It is thought that the light-cream layer dates to the 1777 construction of the house and that the gray layer dates to the 1787 renovations.[32] Gray would have been an appropriate color to use with the diaper wallpaper with its gray ground.

A reproduction was made of the diaper wallpaper in 1958 and now hangs on the walls of the restored reception hall (see discussion of sample W014, below).

---

[31]See discussion in **PARLOR: General**, above.

[32]Phillips, "Interior Paint Analysis - General Philip Schuyler House" (January 1998). As with the parlor, the paint evidence for the eighteenth-century colors in the reception hall is limited to one paint sample, and therefore must be used cautiously.



**SARA-15-W009**

| | | | |
|---|---|---|---|
| **Room:** | Reception Hall (101) | **Date:** | Circa 1791 |
| **Printing Method:** | Block-printed | **Repeat:** | 22 inches |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete |
| | | **Pattern:** | Diaper with bouquets |
| **Colors:** | Black & white<br>on gray ground;<br>tempura colors | **Sample Sizes:** | 7" x 4"<br>14 1/4" x 7 1/2"<br>15 1/2" x 8"<br>14 7/8" x 14 1/4" |
| **Manufacturer:** | English | | |

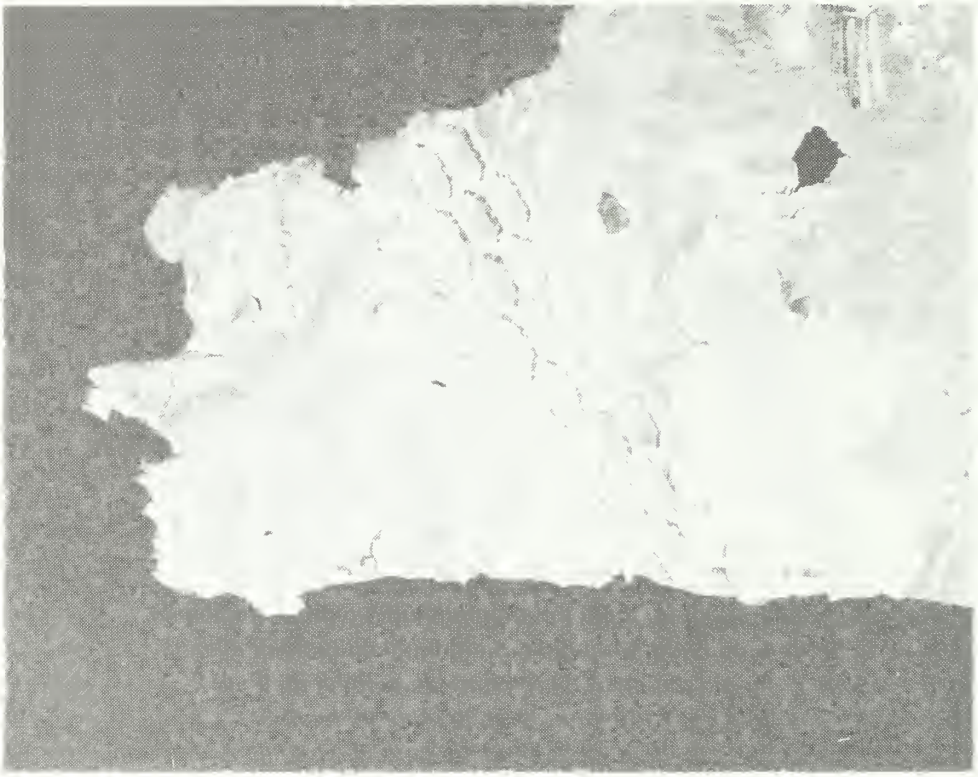
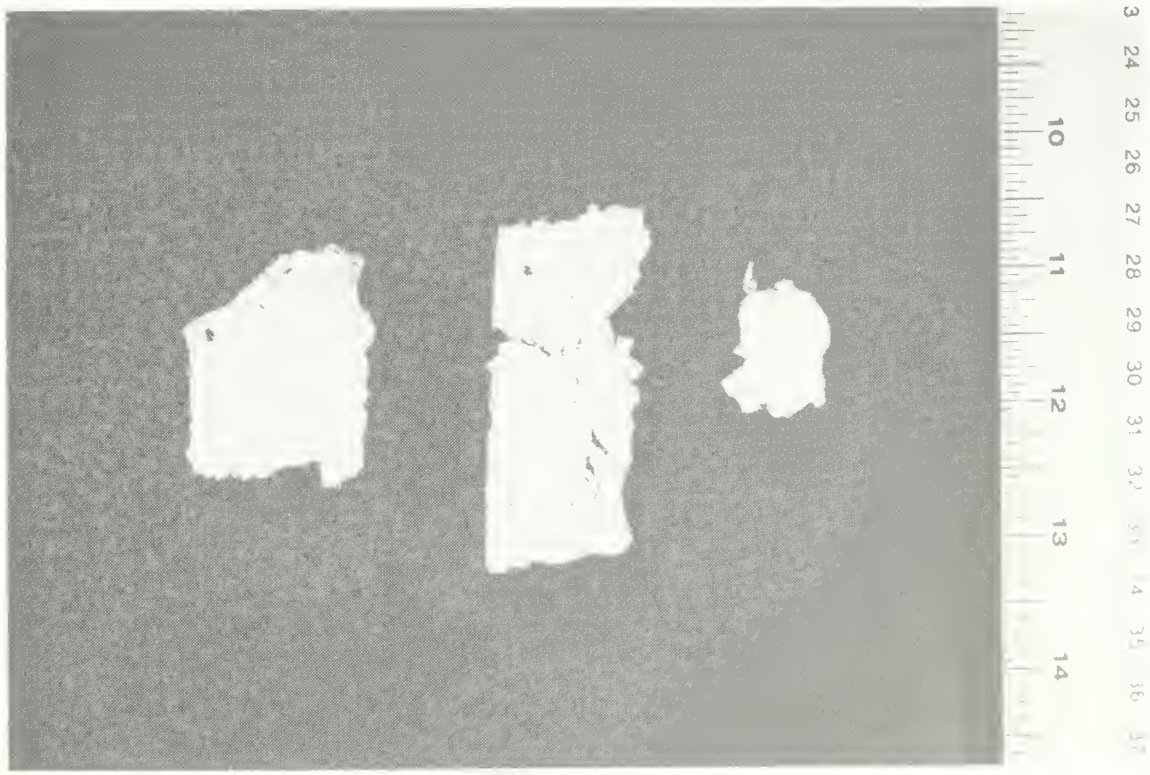


**Figure 11**. Detail of Schuyler House Circa-1791 Diaper Wallpaper (1998).

## Wallpaper Sample SARA-15-W010

Wallpaper sample W010 consists of three small fragments removed from the face of the circa-1791 diaper wallpaper found in the reception hall. The imprint of the gray ground of the earlier diaper paper can be seen on the reverse of the fragments. The wallpaper is composed of rag pulp. No design is visible on the fragments except for traces of a bright green color on a white ground. The methods of manufacture and printing are not known; however, the fact that the wallpaper was made from a high-quality rag-pulp paper, and the presence of later wallpaper fragments adhered over this sample that appear to have been block-printed, would suggest that the paper was hand-made and block-printed sometime before 1840.

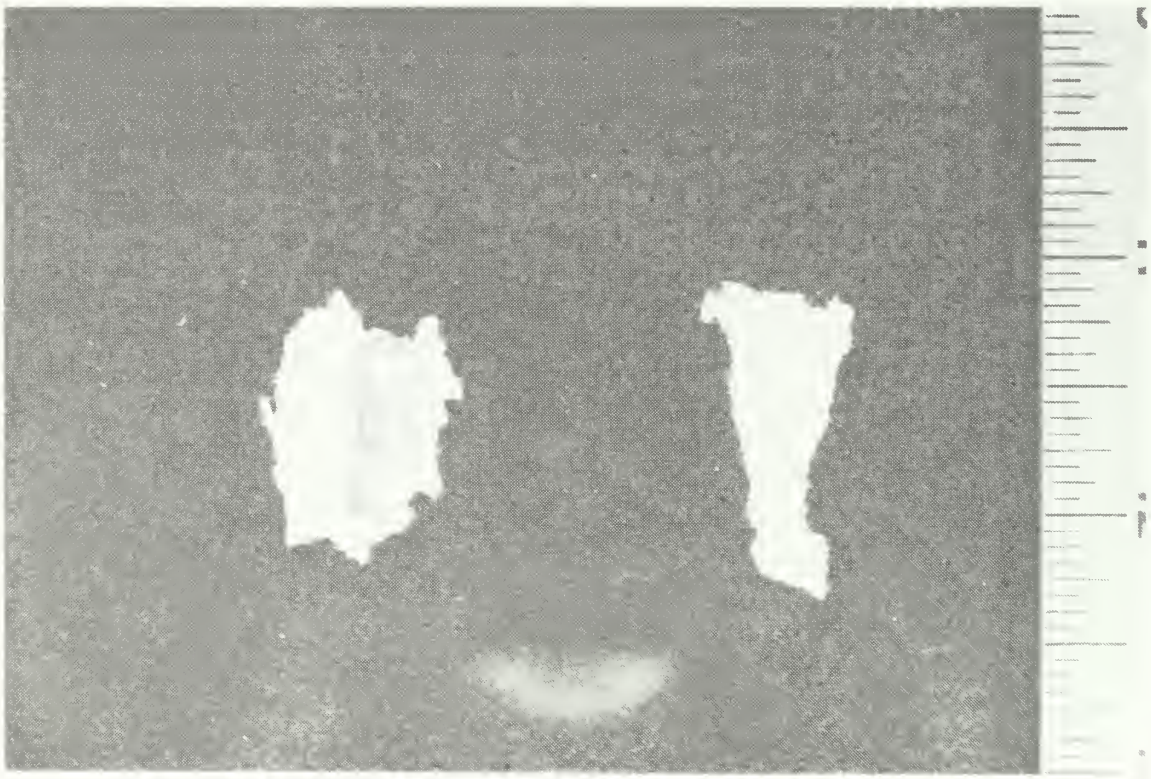



**SARA-15-W010**

| | | | |
|---|---|---|---|
| **Room:** | Reception Hall (101) | **Date:** | Unknown |
| **Printing Method:** | Unknown | **Repeat:** | Unknown |
| **Paper Type:** | Hand-made (?)<br>Rag pulp | **Width:** | Incomplete |
| | | **Pattern:** | Unknown |
| **Colors:** | Bright green on white ground; | **Sample Sizes:** | 1" x 7/8"<br>1 3/4" x 1 5/16"<br>2 1/2" x 1 1/8" |
| **Manufacturer:** | Unknown | | |

## Wallpaper Sample SARA-15-W011

Wallpaper sample W011 consists of two small fragments removed from the circa-1791 diaper wallpaper fragments analyzed for this project. The imprint of the gray ground of the earlier diaper paper can be seen on the reverse of the fragments. The wallpaper is composed of rag pulp. No complete design is visible on the fragments except for what appear to be stripes of dark gray, blue, and light blue. The method of manufacture is not known, but the colors appear to have been block-printed. The fact that the wallpaper was made from a high-quality rag pulp paper, and that its design was probably block-printed, suggest that the wallpaper was hand-made and block-printed sometime before 1840.

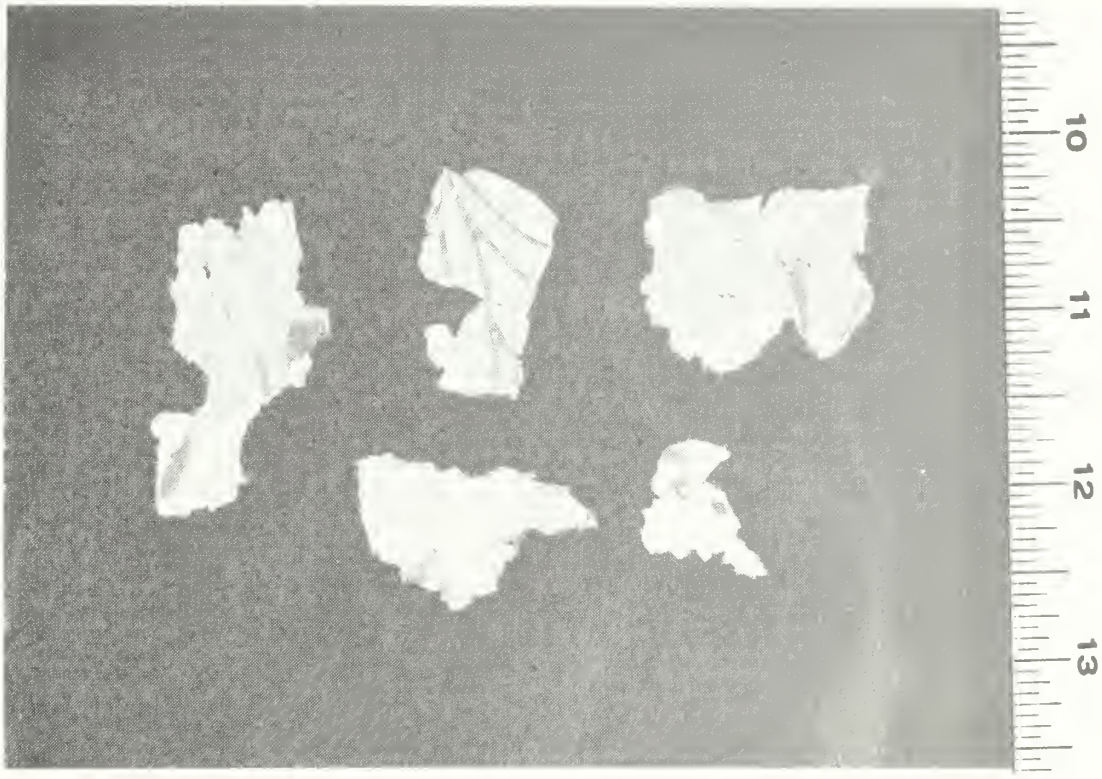


**SARA-15-W011**

| | | | |
|---|---|---|---|
| **Room:** | Reception Hall (101) | **Date:** | Unknown |
| **Printing Method:** | Block-printed | **Repeat:** | Unknown |
| **Paper Type:** | Hand-made (?)<br>Rag pulp | **Width:** | Incomplete |
| | | **Pattern:** | Unknown |
| **Colors:** | Blue, light blue,<br>& dark gray | **Sample Sizes:** | 1" x 3/4"<br>1 1/4" x 1/2" |
| **Manufacturer:** | Unknown | | |

## 2Wallpaper Sample SARA-15-W012

Wallpaper sample W012 consists of five small fragments that were located over the blue and gray fragments of wallpaper sample W011. The wallpaper is composed of rag pulp. No complete design appears on the fragments; all that can be seen is what appear to be gold-metallic or gilded stems and leaves of a foliate design on an olive-green ground. The colors appear to have been machine-printed and it is therefore probable that the paper was machine-made. The fact that the design was machine-printed would date the wallpaper to after circa-1845. The combination of a machine-made, machine-printed paper with gilded elements would probably date this wallpaper to the 1850s or 1860s.[33]



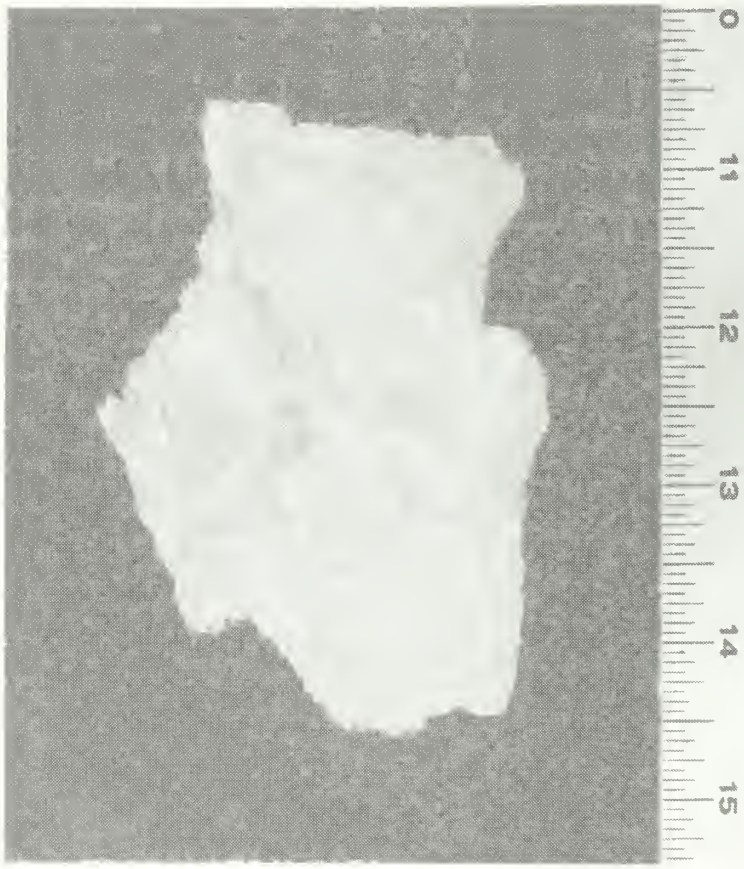

SARA-15-W012

| | | | |
|---|---|---|---|
| **Room:** | Reception Hall (101) | **Date:** | Unknown |
| **Printing Method:** | Machine-printed (?) | **Repeat:** | Unknown |
| **Paper Type:** | Machine-made (?)<br>Rag pulp | **Width:** | Incomplete |
| | | **Pattern:** | Unknown |
| **Colors:** | Gilding/gold metallic on olive-green ground | **Sample Sizes:** | 7/8" x 1/2"<br>1 3/8" x 3/4"<br>1 1/4" x 7/8"<br>1 3/4" x 7/8"<br>1 1/4" x 1 1/8" |
| **Manufacturer:** | Unknown | | |

[33]Lynn, *Wallpaper in America*, pp. 305-313 & 359.

## Wallpaper Sample SARA-15-W013

Wallpaper sample W013 consists of one small fragment that was located over the olive-green and gold-metallic fragments of wallpaper sample W012. The wallpaper is composed of mechanical wood pulp and is textured with horizontal ridges. What can be seen of the design is a light-yellow and yellow floral machine-printed over a gold ground. The colors and the pattern suggest that this wallpaper probably dates to the last quarter of the nineteenth century.




**SARA-15-W013**

| | | | |
|---|---|---|---|
| **Room:** | Reception Hall (101) | **Date:** | Late 19th century |
| **Printing Method:** | Machine | **Repeat:** | Unknown |
| **Paper Type:** | Machine made<br>Mechanical wood pulp | **Width:** | Incomplete |
| | | **Pattern:** | Floral |
| **Colors:** | Light yellow & yellow on gold ground | **Sample Size:** | 4" x 2 3/4" |
| **Manufacturer:** | Unknown | | |

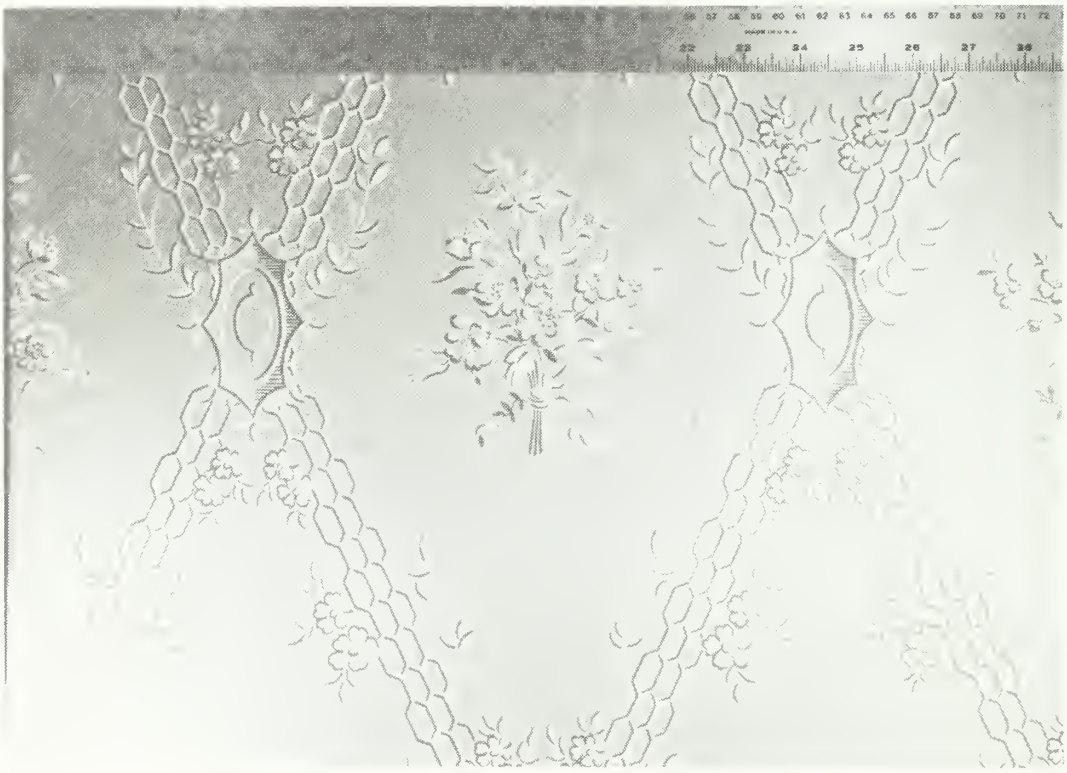
## Wallpaper Sample SARA-15-W014

Wallpaper sample W014 is a reproduction of the circa-1791 diamond paper that was found in the reception hall. The reproduction wallpaper was produced by the Imperial Paper and Color Corporation of Glens Falls, New York, and was hung in the restored reception hall in 1958. Apparently the reproduction was modeled after a fragment sent to Imperial that had been marked "Paper #3" by Mr. McClure in 1956.[34] The wallpaper is composed of mechanical wood pulp. The design is a diaper pattern enclosing floral bouquets and is machine-printed in oil colors in charcoal gray and white on a gray ground. The diamonds are made up of chains of double-wide hexagonal honeycombs, the chains intertwined with vines of small flowers and leaves. The points at which the diamonds cross are marked by eight-point medallions within which lay oval lozenges that are surrounded by white and charcoal-gray horizontal dashes.

When comparing the reproduction diaper wallpaper to the fragments of the document wallpaper and the photostat of the original fragment sent to Imperial, it can be seen that the 1958 wallpaper is not an exact reproduction. Whereas the reproduction paper has only eight-point medallions at the crossing point of the "chain" diagonals, on the original wallpaper are four-point medallions with lozenges in the center that are decorated with white (and possibly black) horizontal dashes, alternating with the eight-point medallions with a large oval in the center. Apparently, the sample of the original wallpaper that was used by Imperial for the reproduction showed only the eight-point medallion, while the surviving fragments of the wallpaper in the SARA NHP archives show only the four-point medallion. In addition, Imperial used charcoal gray instead of the black that was originally used in the design.

---

[34]1956 McClure memorandum; *The NOR'EASTER*, p. 3.



**SARA-15-W014**

| | | | |
|---|---|---|---|
| **Room:** | Reception Hall (101) | **Date:** | 1958 |
| **Printing Method:** | Machine | **Repeat:** | 22 inches |
| **Paper Type:** | Machine made<br>Mechanical wood pulp | **Width:** | 20 1/2 inches |
| | | **Pattern:** | Diaper and floral |
| **Colors:** | Charcoal gray & white<br>on gray ground; oil colors | **Sample Sizes:** | 16" x 20 1/2"<br>18 1/2" x 20 1/2" |
| **Manufacturer:** | Imperial Paper and Color Corp.<br>Glens Falls, New York | | |

## Dining Room (Room 103)

### General

The dining room (Room 103) is located at the west end of the first floor of the restored 1777 Schuyler House. Currently the walls in the dining room are covered with a reproduction wallpaper patterned after the circa-1791 wheat-sheaves wallpaper found on the fireplace wall of the parlor.

In 1955 surviving wallpaper was removed from the walls in all three first-floor rooms of the house and retained in the SARA NHP archives. None of the samples was labeled with the room from which it was removed, but by reviewing the extant documentation it was possible to place all but four of the samples analyzed for this project as having been removed from either the reception hall or from the parlor. Identifying these four samples as having been removed from the dining room, however, is problematic.

A memorandum written in October 1955 from SARA Superintendent I.J. Ellsworth to Charles E. Peterson, Supervising Architect, EODC, relates that a SARA "maintenanceman" was "unable to remove a sample of sufficient size to be of use in copying the pattern, as there were only a few small fragments remaining from papers next to the plaster". The 1959 *HSR* records that the parlor wheat-sheaves wallpaper was reproduced for use in the dining room "where we found no paper fragments big enough to reconstruct a pattern".[35] However, the 1955 memorandum also stated that additional fragments of wallpaper had been found under patchwork plaster on the chimney face above the mantel in the room and that "the sequence of these fragments has been carefully preserved." In neither document are the fragments of wallpaper found in the dining room described, and no other documentation has yet been found that would help to identify the four unlabeled samples in the SARA collection. By process of elimination it is assumed that these samples were removed from the dining room. Hopefully additional documentation will eventually be found that would either confirm that these samples were from the dining room or would otherwise identify the location from which they were removed.

---

[35]Judd, *HSR*, p. 48.

## Wallpaper Sample SARA-15-W015

Wallpaper sample W015 consists of five small fragments thought to have been removed from the dining room. The wallpaper is a hand-made rag-pulp paper consisting mostly of off-white fibers with some blue and red fibers. The design appears to be a floral within vertical bands of 1/4-inch-wide stripes with a "pin-dot" or "fly-speck" pattern in the background. The pattern is block-printed in tempura colors of white flowers and stripes on a light-gray ground with medium-gray pin dots. Bits of plaster are adhered to the reverse of the fragments. An imprint of white color on the reverse on one fragment appears to be from its overlapping one of the other fragments of the same paper; there is no imprint of an earlier wallpaper.

The fact that this floral wallpaper was hand made, and the use of wallpaper with few colors but gray, suggests that this is yet another example in the Schuyler House wallpaper collection of English-made grisaille wallpaper popular during the late-eighteenth and early-nineteenth centuries. If this is the earliest wallpaper found in the dining room, it is possible that these fragments represent a third wallpaper purchased for the house by General Schuyler in 1791, and that it was the original wallpaper in the dining room. The paint analysis of the Schuyler House interior revealed that the first (circa-1777) layer of paint on the woodwork of the dining room was cream, and the second (circa-1787) color was light green protected by a coat of varnish. While not as direct a color-match to the floral paper as the circa-1787 gray paint found in the reception hall and in the parlor is to the diaper wallpaper and the wheat sheaves wallpaper, the light-green woodwork would have been acceptable to use with the floral paper's white and grays. In addition, the fragments of the floral paper are so small that there is not a complete pattern, and it is possible that a green color (similar to the green-blue in the wheat-sheaves wallpaper) was used in a portion of the floral paper that has not survived.[36]

However, even if this wallpaper sample was located in the dining room, it is not known if these fragments are those recovered from the dining room wall extant in 1955, or the those removed from under the plaster patchwork on the dining room chimney wall. The light-green paint found in the paint analysis may well have been used with another (as yet unidentified) wallpaper. Therefore, this sample can only be tentatively dated to the late-eighteenth to early-nineteenth century period.

---

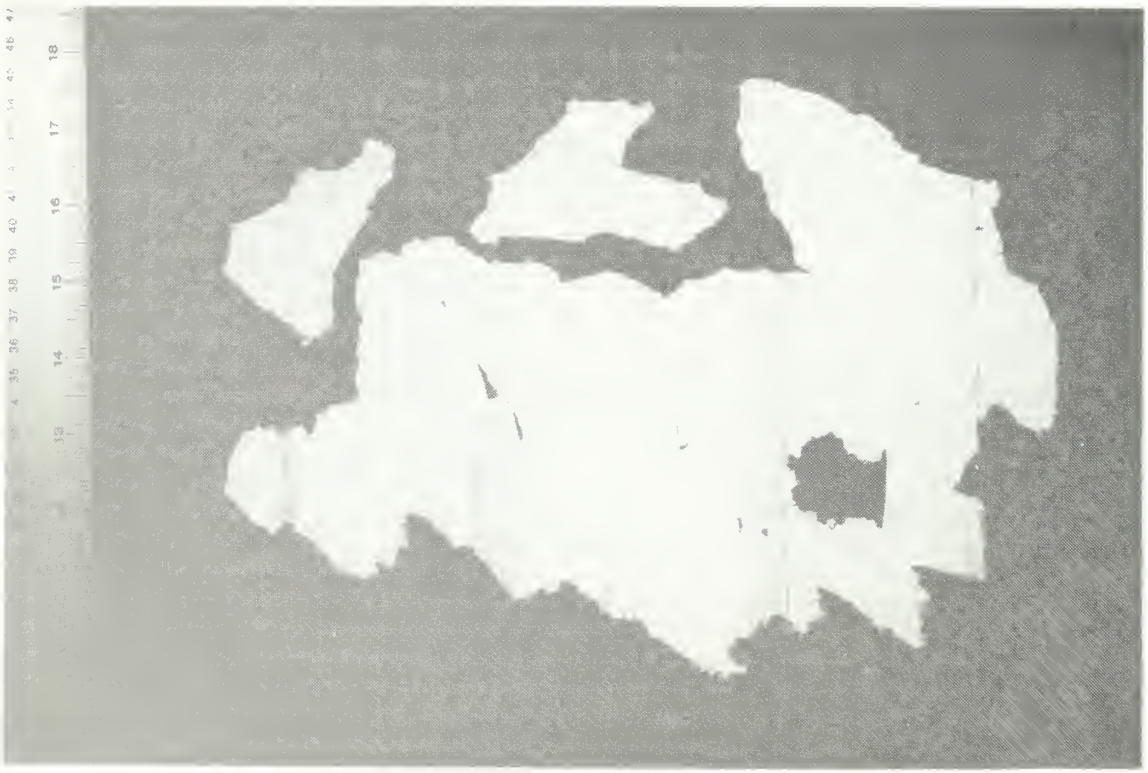
[36]Phillips, "Interior Paint Analysis - General Philip Schuyler House" (January 1998). As with the parlor and the reception hall, the paint evidence for the eighteenth-century colors in the dining room is limited to one sample, and therefore needs to be used cautiously.

**SARA-15-W015**

| | | | |
|---|---|---|---|
| **Room:** | Dining Room (103) | **Date:** | Late-18th/early-19th c. |
| **Printing Method:** | Block-printed | **Repeat:** | Unknown |
| **Paper Type:** | Hand-made<br>Rag pulp | **Width:** | Incomplete |
| | | **Pattern:** | Floral & vertical stripes |
| **Colors:** | Light gray & white on gray ground; tempura colors | **Sample Sizes:** | 9" x 1 7/8"<br>4" x 1 5/8"<br>5" x 1 1/2"<br>1 1/2" x 7 5/8"<br>5" x 1 7/8" |
| **Manufacturer:** | English (?) | | |

## Wallpaper Sample SARA-15-W016

Wallpaper sample W016 consists of three fragments that appear to have been removed from over the circa-1791 floral wallpaper from the dining room. The imprint of what is thought to be the gray ground of the earlier floral paper can be seen on the reverse of the fragments. The wallpaper is composed of rag pulp. It is not known if the design on the fragments represents a complete design. What appears of the design is block-printed in tempura colors. The pattern is a vertical band of 3-inch-wide white stripes alternating with 2 3/8-inch-wide light-gray stripes, separated by 5/8-inch-wide bands composed of 1/2-inch-wide gray stripes edged with narrow gold and white stripes. This type of pattern could have also featured widely-spaced medallions or floral bouquets, or may have been used as a stripe (with or without other patterns) coupled with a decorative border. The fact that this stripe wallpaper was block-printed on high-quality rag-pulp paper, and the possible presence on the reverse of the imprint of the circa-1791 floral paper, suggests that the stripe wallpaper was hand-made and thus dates to before 1840.

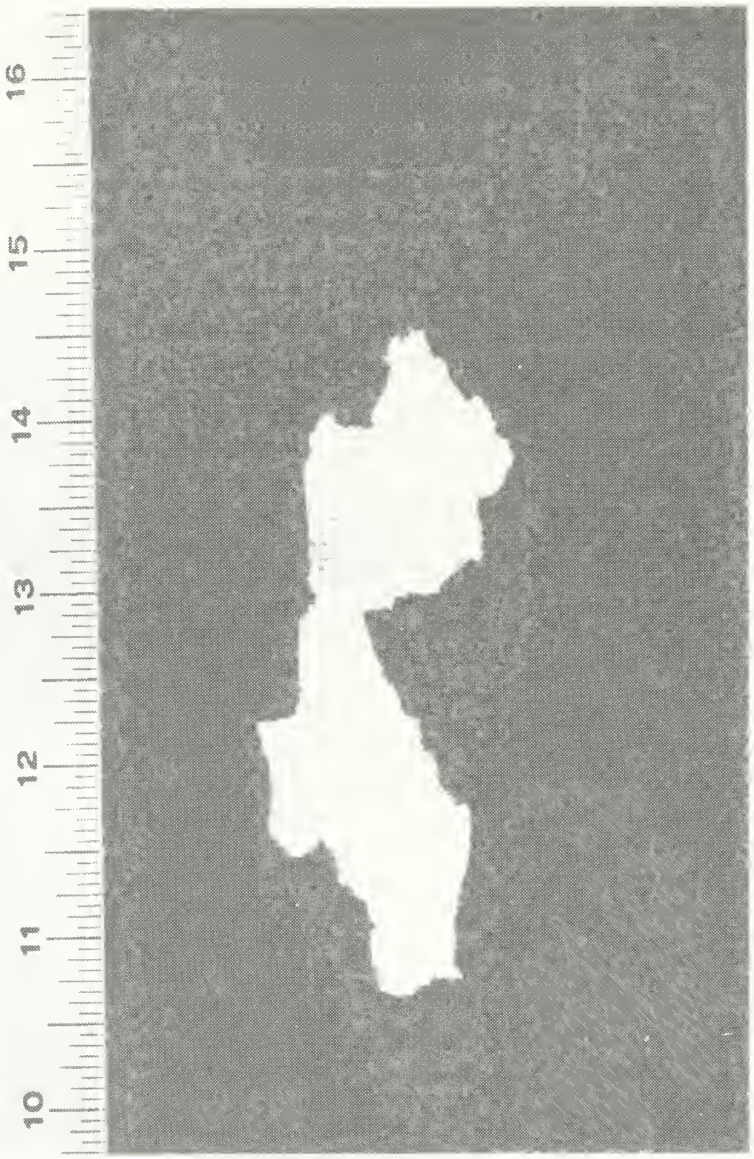


**SARA-15-W016**

| | | | |
|---|---|---|---|
| **Room:** | Dining Room (103) | **Date:** | Early 19th century |
| **Printing Method:** | Block-printed | **Repeat:** | Unknown |
| **Paper Type:** | Hand-made (?)<br>Rag pulp | **Width:** | Incomplete |
| | | **Pattern:** | Vertical stripes |
| **Colors:** | Light gray, medium gray, white, & gold; tempura colors | **Sample Sizes:** | 7 3/8" x 11"<br>1 7/8" x 3 1/4"<br>2 5/8" x 1 3/4" |
| **Manufacturer:** | Unknown | | |

## Wallpaper Sample SARA-15-W017

Wallpaper sample W017 consists of one small fragment of wallpaper removed from the reverse of wallpaper sample W018 (described below). There is no evidence on the reverse of W017 of an earlier wallpaper. The sample paper is composed of rag pulp. Very little pattern remains on the fragments; all that can be seen are narrow, horizontal, light-green and metallic-gold or gilded stripes or dashes and a faint vertical pattern in white on an off-white ground. The printing method is difficult to determine since so little of the pattern remains and the color is so degraded; however, because the colors appear to be thick and opaque, it is possible that the pattern was block-printed. If machine-printed, this wallpaper may be contemporary to the circa 1850-1860 wallpaper from the reception hall (sample W012) that was also made from rag-pulp paper (probably by machine) with gilded or metallic-gold elements in the pattern, which was machine-printed. The fact that the fragments of this wallpaper are adhered to the reverse of sample W018, which probably dates to the late nineteenth century, would argue that this sample dates to the mid-to-late nineteenth century.

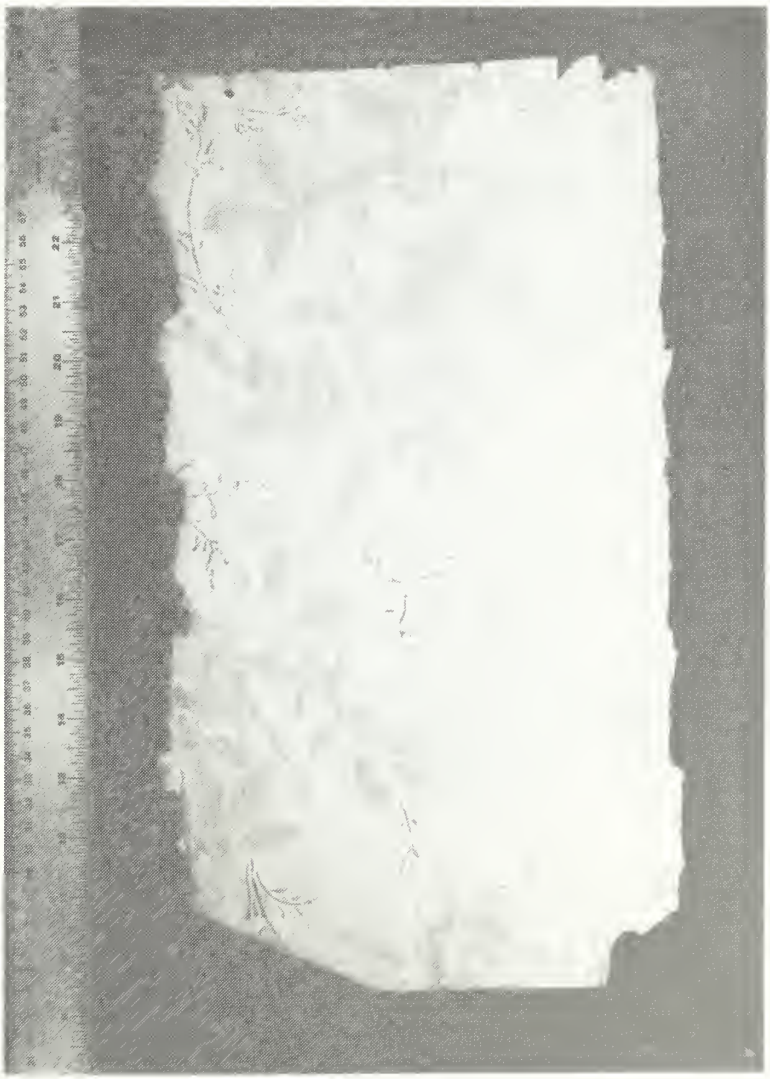



**SARA-15-W017**

| | | | |
|---|---|---|---|
| **Room:** | Dining Room (103) | **Date:** | 19th century |
| **Printing Method:** | Unknown | **Repeat:** | Unknown |
| **Paper Type:** | Unknown<br>Rag pulp | **Width:** | Incomplete |
| | | **Pattern:** | Unknown |
| **Colors:** | Light green, white, & gilding/gold metallic on; off-white ground; tempura colors | **Sample Sizes:** | 1 1/4" x 3 7/8" |
| **Manufacturer:** | Unknown | | |

## Wallpaper Sample SARA-15-W018

Wallpaper sample W018 consists of one fragment of wallpaper. The wallpaper is composed of machine-made mechanical-wood pulp. The design is machine-printed using tempura colors. The pattern is a foliate/floral with curving vines in colors of olive-green and light blue leaves, dull yellow and light-brown flowers and vines, and brown stems, all on an off-white ground. The design and the colors suggest that this wallpaper probably dates to the last quarter of the nineteenth century.



**SARA-15-W018**

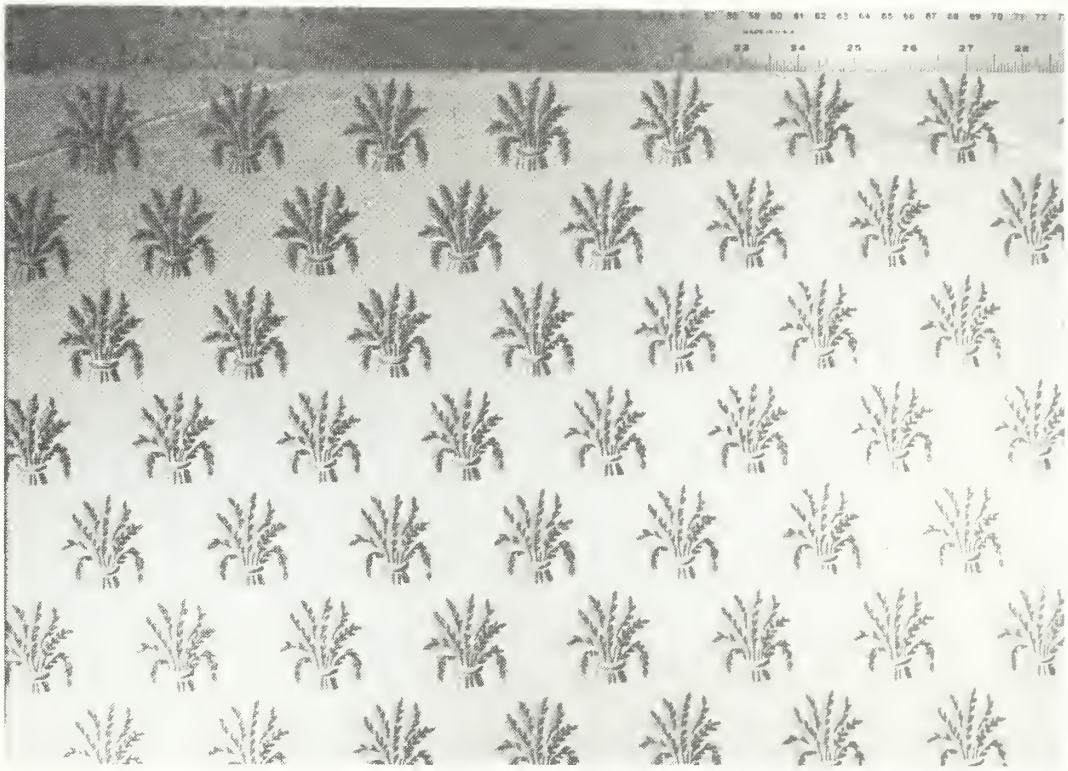
| | | | |
|---|---|---|---|
| **Room:** | Dining Room (103) | **Date:** | Late 19th century |
| **Printing Method:** | Machine | **Repeat:** | Unknown |
| **Paper Type:** | Machine-made Mechanical-wood pulp | **Width:** | Incomplete |
| | | **Pattern:** | Unknown |
| **Colors:** | Olive green, light blue, yellow, & browns on off-white ground; tempura colors | **Sample Sizes:** | 15 3/4" x 8 1/2" |
| **Manufacturer:** | Unknown | | |

## Wallpaper Sample SARA-15-W019

Wallpaper sample W019 is a 1958 reproduction of the circa-1791 wheat sheaves paper that was found on the fireplace wall of the parlor and was the first wallpaper used in that room. The reproduction wallpaper was produced by the Imperial Paper and Color Corporation of Glens Falls, New York. Since the parlor had already been repapered with salvaged original sheets and a reproduction of the mustard/orange wallpaper (originally thought to have been the first parlor paper), the wheat-sheaves wallpaper was reproduced and hung in the restored dining room in 1958.[37] Wallpaper sample W019 is composed of mechanical wood pulp. The design is sprig pattern of wheat sheaves with small dots covering the field, and is machine-printed in oil colors of green-blue, dark green-blue, and gray, on an off-white ground.

The wallpaper is a good reproduction of the original, the differences lying mostly in the colors. The reproduction has green-blue and dark green-blue wheat sheaves, while the colors in the original wheat sheaves are dark green-blue and black. Similarly, the reproduction has an off-white ground and gray dots where the original paper has a light-gray ground with black dots, the latter also being smaller in the document paper than in the reproduction.

[37]See discussion and footnotes for wallpaper sample W002, above.



**SARA-15-W019**

| | | | |
|---|---|---|---|
| **Room:** | Dining Room (Room 103) | **Date:** | 1958 |
| **Printing Method:** | Machine | **Repeat:** | 3 1/2 inches |
| **Paper Type:** | Machine made<br>Mechanical wood pulp | **Width:** | 20 1/2 inches |
| | | **Pattern:** | "Wheat-sheaves" sprig |
| **Colors:** | Green-blue, dark green-blue, & gray on off-white ground; oil colors | **Sample Size:** | 17" x 20 1/2"<br>17 3/4" x 20 1/2" |
| **Manufacturer:** | Imperial Paper and Color Corp.<br>Glens Falls, New York | | |

# III. APPENDICES

# APPENDIX A
# LIST of WALLPAPER SAMPLES ANALYZED

## WALLPAPER SAMPLES

### Reception Hall (Room 101)

| Number | Order | Brief Description |
|---|---|---|
| W009 | First (earliest) | 4 fragments; black & white lattice on gray ground |
| W010 | Second | 3 small fragments; traces of green, pattern indistinguishable |
| W011 | Third | 2 very small fragments; blues & gray, pattern indistinguishable |
| W012 | Fourth | 5 small fragments*; olive green & metallic gold, pattern indistinguishable |
| W013 | Fifth | 1 small fragment*; yellow floral |
| W014 | Extant | 1958 reproduction of W009 |

### Parlor (Room 102)

| | | |
|---|---|---|
| W001 | First (earliest) | 4 fragments; green & black sprig "wheat sheaves" pattern on gray ground |
| W002 | Second | 3 fragments; orange & yellow abstract in vertical stripes |
| W003 | Third | 2 fragments; brown & white floral on cream ground |
| W004 | Fourth | 4 fragments; gray & white horizontal stripe with vertical bands; occasional floral medallion |
| W004A | Fourth | 1 fragment; top drapery border to W004 |
| W004B | Fourth | 1 fragment; bottom drapery border to W004 |
| W005 | Fifth | 6 fragments; green vertical abstract floral stripe with horizontal dashes on pink ground |
| W005A | Fifth | 1 fragment; floral garland border to W005; used as top and bottom borders |
| W006 | Sixth & Seventh | 3 fragments; blue floral medallions |
| W006A | Seventh | 1 fragment; ribbon/bow top border to second layer of W006 |
| W006B | Seventh | 1 fragment; ribbon/bow bottom border to second layer of W006 |
| W007 | Eighth | 3 fragments; large-pattern gray & white floral |
| W007A | Eighth | 2 fragments; garland foliate border to W007 |
| W008 | Extant | 1956 reproduction of W002 |

* Additional remnants remain adhered to W009 fragments

## Dining Room (Room 103)[38]

| | | |
|---|---|---|
| W015 | Unknown | 5 fragments; white floral & (possible) stripes on gray ground |
| W016 | Unknown | 3 fragments; white & gray vertical stripe edged in gold |
| W017 | Unknown | 1 very small fragment; green & gold metallic (possible) stripes on white ground |
| W018 | Unknown | 1 fragment; olive green, blue, yellow, bronze metallic foliate/floral on off-white ground |
| W019 | Extant | 1958 reproduction of W001 (see Parlor above) |

[38]Except for W008, location is conjectured because samples are unlabeled.

# APPENDIX B
# MEMORANDA CONCERNING 1955-1956 WALLPAPER REMOVAL and 1956/1958 REPRODUCTIONS

Saratoga National Historical Park
Stillwater, New York

September 8, 1955

Memorandum

To: Regional Director, Region Five

From: Superintendent, Saratoga NHP

Subject: Wallpaper Samples from General Philip Schuyler House

Under separate cover, we are mailing wallpaper samples removed from the living room of the General Philip Schuyler House as agreed with Messrs. Zimmer & Peterson during their recent visit to this area, for study and recommendations.

On the reverse of each sample is indicated its relative position numbered from one to eight, number one being the paper next to the plaster and number 8 being the most recent paper now exposed on the wall surface.

Each sample has an indication "top" in order that examiners may know which part of the design was toward the ceiling when removed. Each sample also carries a notation as to the border used with it, if any. Borders are numbered the same as wallpapers with which they were used.

You will note with interest the manufacturer's labeling on paper No. 2 the lower 3 lines of which we make out as "Manufactors No. 10 Walnut Street, Philadelphia," below which is a number 19.

If there is further assistance we may furnish from here, please advise.

(Sgd.) I. J. ELLSWORTH

I. J. Ellsworth
Superintendent

In duplicate
cc: sent w/samples

In reply refer to:
H3015

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

Eastern Office
Division of Design and Construction
421 Walnut Street
Philadelphia 6, Pa.

RECEIVED
SEP 20 1955
SARATOGA NATIONAL HISTORICAL PARK

September 16, 1955

Mr. Phelps Warren
Katzenbach and Warren, Inc.
575 Madison Avenue
New York 22, N. Y.

Dear Mr. Warren:

Thank you for your kind letter of September 13 about the Schuylerville problem.

A large set of paper samples (8 layers) were removed from the living room walls of the Schuyler House and have been received in Philadelphia. The bottom design is an interesting one in mustard, russet and white with no sign of a border.

On the paper applied next a part of the maker's stamp appears. Unfortunately the name does not show but the address - No. 10, Walnut Street, Philadelphia - does. That location would be two or three blocks east of where I am writing but I don't recognize it. I don't pretend to know much about early wallpaper.

I will probably have to spend a little time in New York in connection with the project and will bring the samples up with me and show them to you.

I am embarrassed to realize that I never answered your kind letter of last spring which accompanied some samples of your "Memphis" design. I must return the latter to you.

With best wishes, I am

Sincerely yours,

(SIGNED)

Charles E. Peterson
Supervising Architect
Historic Structures

P.S. I just learned that Miss Winchester has just visited the house.

Copy to: Miss Winchester, w/cpy Mr. Warren's ltr
Reg. Dir., Region Five, w/cpy Mr. Warren's ltr

1130

EASTERN OFFICE
Division of Design & Construction
OCT 21 1955
Chief
Architect
Asst. Architect
Engineer
Landscape Arch.
Adm. Assistant
PCP
Safety Engineer
File

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
Saratoga National Historical Park
Stillwater, New York

October 19, 1955

Memorandum

To: Supervising Architect, C. E. Peterson, EODC

From: Superintendent, Saratoga NHP

Subject: Mr. Warren's Visit to the Schuyler House

In my memorandum of yesterday to you it was mentioned that Maintenanceman Harrington was engaged at the moment in attempting to remove samples of wallpaper from the Schuyler House dining room.

Unfortunately, he was unable to remove a sample of sufficient size to be of use in copying the pattern, as there were only a few small fragments remaining from papers next to the plaster. These fragments were saved in event they may be valuable later in determining the color and type of papers used.

In the process of sampling it was necessary to remove some of the recent papers from the chimney face above the fireplace mantel. You will be interested to know that evidence was found that some patchwork plastering must have been necessary at the time the mantel was altered. In fact in one location on the chimney we found where this replastering job had covered fragments of wallpaper that undoubtedly pre-dated the mantel replacement. The sequence of these fragments has been carefully preserved. We know you will be interested in looking them over on your next trip up here.

I. J. Ellsworth

I. J. Ellsworth
Superintendent

In duplicate
cc: Regional Director, Region Five (2)
Mr. Phelps Warren

In reply refer to:
H3015

Eastern Office
Division of Design and Construction
421 Walnut Street
Philadelphia 6, Pa.

November 14, 1955

Memorandum

To: Assistant Regional Director, Region Five

From: Supervising Architect, Historic Structures, EODC

Subject: Schuyler House Wallpaper

As you know, we have been trying to get Katzenbach and Warren interested in reproducing the bottom wallpaper in the "Parlour" of the Schuyler House. I believe that we have a fair chance of getting them or someone else to make the paper and give us a set.

An important question at this time is what to do about the old paper that is still in place, buried under several layers of later date. This paper is fixed to plaster which is only half an inch or less thick and sticks more tightly to the paper than it does to the mud brick to which it was originally applied. There are some fair sized areas in which the plaster is hanging free and supported only by the paper.

The original paper (called a "document" by the trade) has great value in itself. There might be enough of it in good shape to paper one wall, which would be of extraordinary interest to students of Early American decoration. A complete series of all papers, including borders, found in this room, including dates, would make an interesting permanent exhibit for this house.

I read on your bulletin board the other day about some original experimentations made by Curator McClure of Vanderbilt on the preservation of old wallpaper. From what you say, I think he would be a good man to strip the papers from the Schuyler House walls. All the paper would be removed where the plaster is loose and perhaps all over, depending on what is found. Where the plaster still firmly adheres to the brick, the bottom paper might be allowed to remain until an inspection and decision has been made. This is pretty delicate work and that is why I was glad to know that we have a talented technician in the Service with some experience. The Park Service has one house where the original paper was removed in such a way that samples and all were destroyed and it is now impossible to reproduce the authentic effect!

My suggestion is that Mr. McClure be sent up Schuylersville to look the problem over and give us a preliminary report on what he thinks is possible to do.

(SIGNED)

Charles B. Peterson
Supervising Architect
Historic Structures

In duplicate

Copy to: Superintendent, Saratoga NHP

CEPeterson:ejw

√General
Hist. Struc.
Daybook

**KATZENBACH AND WARREN, INC.**
DIVISION OF KIMBERLY-CLARK CORPORATION
575 Madison Avenue, New York 22, N. Y. Plaza 9-5410

November 29, 1955

Mr. Charles E. Peterson
United States Department of the Interior
National Park Service
Eastern Office
Division of Design and Construction
421 Walnut Street
Philadelphia 6, Pennsylvania

Inre: H-3015

Dear Mr. Peterson:

This letter is in the nature of a progress report, and I hope that as you read the first part of it you will not explode.

With regard to the Schuyler Summer House Document, our opposite number in Colonial Williamsburg writes as follows:

> "Under separate cover, I am returning the wallpaper document . . . . which you sent me on October 19th. I regret to inform you that this paper has been identified as one produced about 1830. . . . (too late for us . . . .)."

That, of course, means that we will be unable to include the Schuylerville paper in our next documentary collection. On the other hand, Bill Katzenbach, who is in charge of our design and production department, writes as follows:

> "Personally, I like the pattern very much and think at our design meeting on December 14th we ought to consider production of it as an EM sidewall."

I might interpret that as meaning a hand-printed sidewall of which we carry a considerable collection which might be represented as "the better end", meaning the more expensive and perhaps, in some respects, choice parts of our line.

After this design meeting on the 14th, we will get in touch with you again.

With kind regards,

Sincerely,

Paul Warren

PW:RJ

THE FINEST IN WALLPAPER

In reply refer to:
H30

Eastern Office
Division of Design and Construction
421 Walnut Street
Philadelphia 6, Pa.

RECEIVED

December 28, 1955

Memorandum

To: Regional Director, Region Five

From: Chief, EDDC

Subject: Schuyler House Parlor Wallpaper

Through his professional acquaintances - and with the encouragement of Superintendent Ellsworth - Mr. Peterson has interested the Katzenbach and Warren, Inc. wallpaper firm in reproducing the oldest paper found in the Schuyler House parlor. A copy of Mr. Katzenbach's letter of December 21 is enclosed. The firm is recognized as outstanding in this field and for years has done such work for the Williamsburg Restoration.

We believe that the acceptance of the offer and the use of this paper is very desirable, even though it is as late in period as the 1830's. If you agree, we hope you will make the necessary agreement with the company in order that the paper can be manufactured and installed with funds now appropriated. It should help advertise the existence of the house to people interested in such things.

When a decision has been reached in this matter it should next be determined how much of the original paper is salvageable and might be used in conjunction with the reproduced paper. The replastering of the walls should proceed after the danger of freezing is over.

(Sgd.) Edward S. Zimmer
Edward S. Zimmer
Chief

Attachment

Copy to: Supt., Saratoga NP, w/copy Katzenbach ltr. (2)
Chief, WASODC, w/copy Katzenbach ltr.

In reply refer to:
H30

→ Mr. McClure

Eastern Office
Division of Design and Construction
Philadelphia 6, Pa.

DEC 17 1955

December 15, 1955

Memorandum

To: Superintendent, Saratoga National Historical Park

From: Acting Chief, EODC

Subject: Old Wallpaper in Schuyler House

We were glad to receive a copy of the report by Museum Preparator McClure (December 12) forwarded by Superintendent Myers (December 13). It is fine to know that we have someone who can do such exacting work as salvaging the old paper.

If Katzenbach and Warren - or somebody else - decides to reproduce the paper, we would suggest that three walls be papered with the reproduction and the fourth with original paper.

From what we have learned it looks as if the paper we are studying was that "put on by Philip Schuyler, 2d, in preparation for the marriage of his daughter Ruth to Mr. T. W. Ogden, of New York, in 1836" (Brandow, p.328).

We agree that the old plaster will largely have to be removed. New plaster should probably be applied over a reinforcement of chicken wire; a fairly cheap and effective method.

HARVEY H. CORNELL
Harvey H. Cornell
Acting Chief

Copy to: Regional Director, Region Five
Supt., Roosevelt-Vanderbilt NHS

Mac's copy

H30

ROOSEVELT-VANDERBILT NATIONAL HISTORIC SITES
HYDE PARK, N.Y.

May 16,1956

Memorandum

To: Superintendent, Roosevelt-Vanderbilt NHS

From: Museum Preparator McClure

Subject: Schuyler House Wallpaper

In accordance with your instructions, I reported to the Superintendent of Saratoga National Historical Park on the afternoon of May 8,1956 and remained in Schuylerville until the afternoon of May 15,1956 for the purpose of removing a sufficient amount of the original wallpaper in the parlor to later decorate the south wall of the same room. With the aid of a wetting agent and some profanity,the mission was accomplished. The salvaged paper is in the custody of Superintendent Ellsworth. Most of the removed paper is in fair to good condition, some fragmentary with numerous nail holes and paste adhesions. The paper has been applied in sheets measuring 21" x 28" with no manufacturer's mark visible (probably was ashamed of his product).

On the chimney breast and a small area under the window another paper of earlier vintage was uncovered, samples of which accompany this report. The paper marked No. 1, attached, was pasted to rough surfaced plaster which showed evidence of a chimney fire, and was later covered with paper marked No.2, apparently to cover the disfigurement caused by the fire. This probably explains the difference in complexion of the two papers. A third paper, marked No. 3 is the only sample obtainable of the original paper on the walls of the Reception Hall.

Albert McClure
Museum Preparator

Attachments
Samples of Wallpaper

The Cooper Union for the Advancement of Science and Art

COOPER SQUARE, NEW YORK 3, N. Y. ALGONQUIN 4-6300

ART SCHOOL
SCHOOL OF ENGINEERING
EVENING FORUM SERIES
MUSEUM FOR THE ARTS OF DECORATION
THE LIBRARY

MUSEUM FOR THE ARTS OF DECORATION
*Calvin S. Hathaway, Director*

EASTERN OFFICE
Division of Design & Construction
JUL 17 1956

16 July 1956

Mr. Charles E. Peterson
Supervising Architect
Historic Structures
Division of Design and Construction
Eastern Office
National Park Service
United States Department of the Interior
120 South Third Street
Philadelphia 6, Pennsylvania

Dear Mr. Peterson:

The wallpapers illustrated in the photostats that you have sent us are interesting in several ways. In the first place, I have never seen anything at all close to either of these papers, although their general type of design strikes me as what one would expect to see in the quite ordinary -- and hence, now quite rare -- wallpaper production of the later 18th century. To your paper #2 I should give a date-range between 1785 and even as late as 1805, while your paper #3 might be a little later, say, from 1790 to 1805. Naturally these judgments would be firmer if I could see the papers themselves, for the coloration might not agree in period with the type of design and might help in a more accurate dating.

I am rather puzzled by the fact that the design of your paper #2 appears on the reverse of the paper, for I cannot remember that I have ever seen an instance of such visibility through the paper of wallpapers of the presumed date of this example. Ordinarily, the paper is much too heavy to permit such translucence or transfer through the sheet. It may of course be that the reverse that you have photographed had been applied on top of a paper of identical design, and that you have split the two thicknesses in order to examine the reverse of the paper that had been applied. The crowned momogram that you observe is that of "George Rex", and is the device that was stamped on wallpaper when the manufacturer paid his excise tax; as you may know, wallpaper was taxed in England until the reform laws of 1832. I cannot account for the "J6," which may well be an indication of the manufacturer; but English investigators seem not to have published any researches into the taxation records of the 18th century. As a matter of fact, I have been trying, but so far without success, to learn something about the taxation laws in the English Colonies in North America, in the hope of finding out whether wallpaper produced in the American Colonies

was subject to the same tax laws as those prevailing in Great Britain; and Professor Morris, of Columbia University, seems to feel that such tax stamps were not used in the Colonies.

As I think you know, we should be delighted to receive examples of these wallpapers for our growing collection here, should the Schuylerville restoration feel able to make us such a gift. Our collection, to the best of our knowledge, is the most complete in this country; and we are always anxious to maintain and develop it so that we can give still more useful service to all its consultants.

I take the liberty of retaining your photostats, but of course I shall return them to you if you want them back.

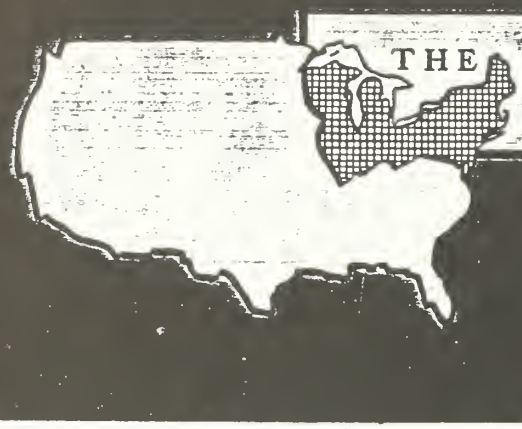
With good wishes, I am

Sincerely yours,

Calvin S. Hathaway

Calvin S. Hathaway
Director

CSH:veh



# THE NOR'EASTER
## region five

National Park Service
421 Walnut Street
Philadelphia 6, Pa.

January 9, 1959

"REPRODUCED FROM AN OLD PAPER found in the Schuyler House parlor at Saratoga National Historical Park" reads the legend along the trimline of a sample of reproduction wallpaper that hangs in our Region Five Office. The story of this paper started in 1955 with an allotment of funds to rehabilitate the Schuyler House. In planning the work, Superintendent Ivan Ellsworth and Supervisory Architect Charles E. Peterson salvaged a section of the lower or first of eight layers of wallpaper from the drawing room of the house.

THE MUSTARD COLORED PAPER with a rust and white design obviously showed age and little resemblance to anything in modern wallpaper designs. Mr. Peterson submitted the sample, a document to the trade, to Mr. William E. Katzenbach of Katzenbach and Warren, a wallpaper manufacturing house in New York specializing in reproductions of colonial wallpaper. Representatives of that company determined that the sample of paper was produced about 1830, too late for its Williamsburg wallpaper collection. Mr. Katzenbach liked the design, however, and proposed that the paper be reproduced for commercial distribution as a hand printed sidewall paper. Mr. Phelps Warren actually visited the house and inspected the paper in place in October and the company Design Committee approved production of it on December 14, 1955.

Agreement to the proposal followed quickly with the understanding that credit for the original design would be given to the Schuyler House and the National Park

RECEIVED
MAR 11 1980

Service. Katzenbach and Warren reproduced the pattern in silk screen and submitted color samples of trial runs for National Park Service review. The paper was on the market in 1956.

REPRODUCTION WALLPAPERS, although not common, certainly are not unique. At the Schuyler House, however, there was the possibility that Superintendetn Ellsworth could salvage enough of the original paper and rehang it so that visitors might be able to see both the old and the new patterns. Roosevelt-Vanderbilt's Museum Preparator Albert McClure was dispatched to Schuylerville to look into the proposal. He reported that it was possible to remove the seven layers of wallpaper from above the original and possibly salvage enough to restore a sample to the replastered walls of the room. Come May 1956, Museum Preparator McClure not only had enough of the original paper salvaged to show a sample but to repaper one wall of the room.

IN REMOVING THE PAPER, Preparator McClure found that it came off the wall in sheets 21" x 28", the size of paper from which the original rolls were formed before printing. The excessive dampening required to remove both the overlying papers and the historic paper from the wall moistened it to the point where there was some shrinkage and distortion. Mr. McClure overcame this difficulty by stretching and trimming the paper to a size that would permit matching of the pattern or design. On the wall, the slightly varying shade in the old paper and the rehanging in 1957 of one sheet containing a fault developed due to primitive methods of wallpaper manufacture give an authentic air that contrasts effectively with the reproduction paper on the other three walls.

AS MUSEUM PREPARATOR McCLURE was meticulously removing the underlayer of paper, he found a still older paper, gray with greenish-blue sheaves of wheat, on the fireplace chimney. The reverse or pasted side showed the tax stamp of "George Rex" that gave proof that this English paper had been printed in sheets, not rolls, prior to the repeal

of the Tax Laws in 1832. Superintendent Ellsworth then had Preparator McClure attempt to salvage the underlayer of paper from the entrance hall. Compared with the experience in the parlor, salvage of paper in the hall was disappointing. Only small samples of a gray and white lacy pattern print could be recovered.

Samples of the early papers were submitted to Mr. Calvin S. Hathaway, Director of the Cooper Union Museum, New York City, for determining the age of the paper. It was entirely different from any design in the Cooper Union wallpaper collection, but Mr. Hathaway expressed a belief that the paper could have been as early as 1795 - 1805.

WHEN EODC'S ARCHITECT H. A. JUDD returned to Schuylerville to resume work on the investigation of the architectural history of the Schuyler House in 1958 and to finish the restoration of the first floor rooms, Superintendent Ellsworth reported not only approval of the reproduction wallpaper in the parlor but the expressed desire to secure reproductions for papering the entrance hall and the dining room. A visit by Mr. Judd to the Imperial Paper and Color Corporation, Glens Falls, New York, brought the offer by that company to reproduce the additional patterns in its factory in Plattsburg. Both papers were ready for the summer of 1958 and are on the walls of the Schuyler House. The Imperial papers, ready trimmed for retail, carry credit in the sample book:

"SCHUYLER HOUSE PARLOR. From the walls of the parlor in Schuyler House, summer residence of General Philip Schuyler, in Schuylerville, New York, came the authentic document from which this quaint eighteenth century pattern was made. The Schuyler House, now being restored, is part of the Saratoga National Historical Park.

"Schuyler House Entrance Hall. The old document from which this handsome lattice pattern was made, dating from approximately 1795, was found on the walls of the entrance hall of Schuyler House, summer residence of General Philip Schuyler. The Schuyler House, situated in the village of Schuylerville, is currently being restored as part of Saratoga National Historical Park."

LUXURY PAPERS, ALL THREE, they permit only a limited edition of THE NOR'EASTER. If you wish the paper for your own houses, the Katzenbach and Warren reproduction in the Schuyler House drapery pattern is $10.50 per roll, made to order; the two Imperial papers are $3.10 for the lattice pattern and $3.75 for the sheaf pattern a single roll, in stock.

DATE DUE

National Park Service
U.S. Department of the Interior

Historic Architecture Program
Northeast Region
Boott Cotton Mills Museum, 4th Floor
400 Foot of John Street
Lowell, MA 01852

EXPERIENCE YOUR AMERICA ™
NPS photograph by Maureen K. Phillips, 2001