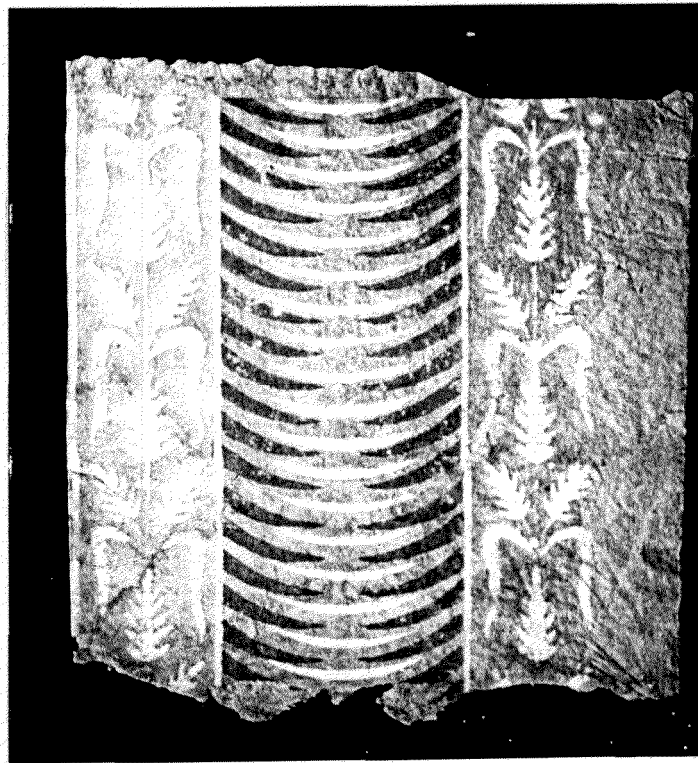


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**WALLPAPER ANALYSIS  
GENERAL PHILIP SCHUYLER HOUSE**

**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

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## **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<sup>1</sup>

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.

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<sup>1</sup>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."<sup>2</sup>

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".<sup>3</sup> 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.

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<sup>2</sup>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.

<sup>3</sup>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<sup>4</sup>

### 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.<sup>5</sup>

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.<sup>6</sup> 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".

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<sup>4</sup>Copies of all memoranda and correspondence referred to in this report are in APPENDIX B.

<sup>5</sup>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.

<sup>6</sup>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.<sup>7</sup>

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".<sup>8</sup> 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.<sup>9</sup> 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.<sup>10</sup> 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.

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<sup>7</sup>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.

<sup>8</sup>Page 35.

<sup>9</sup>For example, a sheet of wallpaper sample W002 measured 22 inches by 28 inches. See below.

<sup>10</sup>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.<sup>11</sup> 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.<sup>12</sup> 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.<sup>13</sup> 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.<sup>14</sup> 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

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<sup>11</sup>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 perceptible 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.

<sup>12</sup>1956 McClure memorandum.

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

<sup>14</sup>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."<sup>15</sup> 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.<sup>16</sup>

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.<sup>17</sup>

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).

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<sup>15</sup>Lynn, *Wallpaper in America*, p. 147.

<sup>16</sup>Correspondence dated 7/16/56 from Calvin S. Hathaway to Charles E. Peterson.

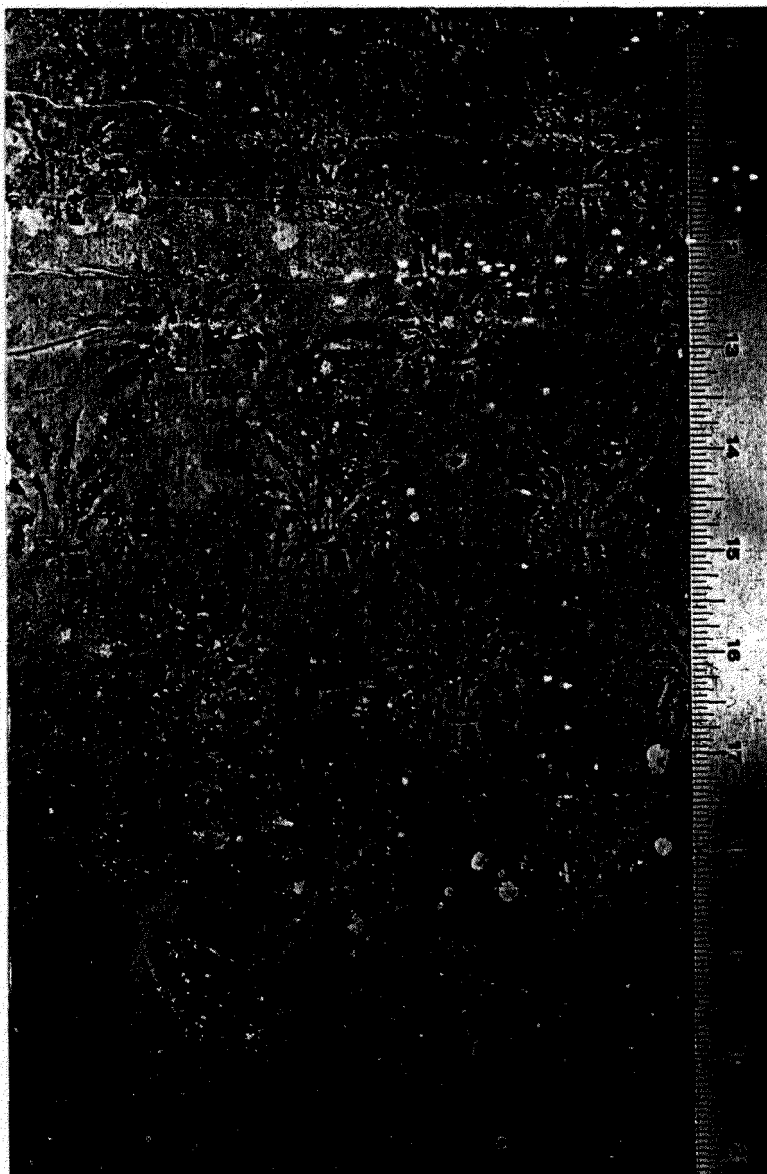
<sup>17</sup>Maureen K. Phillips, "Interior Paint Analysis - General Philip Schuyler House," Building Conservation Branch/Northeast Cultural Resources Center - National Park Service (January 1998). The paint evidence must be used cautiously, since the evidence for the eighteenth-century colors in the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





SARA-15-W001

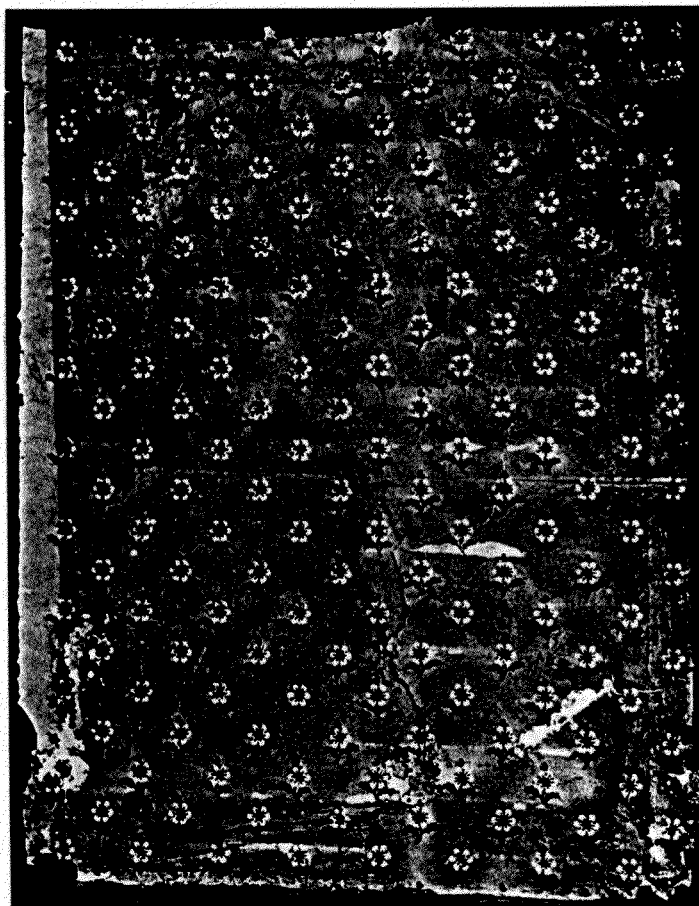
<b>Room:</b>	Parlor (102)	<b>Date:</b>	Circa 1791
<b>Printing Method:</b>	Block-printed	<b>Repeat:</b>	3 1/2 inches
<b>Paper Type:</b>	Hand-made Rag pulp	<b>Width:</b>	Incomplete width
<b>Colors:</b>	Dark green-blue and black on lt gray ground with black "pin dots"; tempura colors	<b>Pattern:</b>	"Wheat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



**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.<sup>18</sup> 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.<sup>19</sup>

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.<sup>20</sup> 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.<sup>21</sup>

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

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

<sup>19</sup>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.

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

<sup>21</sup>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.<sup>22</sup>

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.<sup>23</sup> 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."<sup>24</sup>

Luzader, in his *Historic Building Report*, concludes from this description that the paper was hung when Philip Schuyler II was in financially straitened 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:

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

<sup>23</sup> 1955 Cornell memorandum.

<sup>24</sup> 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.<sup>25</sup>

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  
Nº 107 WALNUT STREET  
PHILADELPHIA

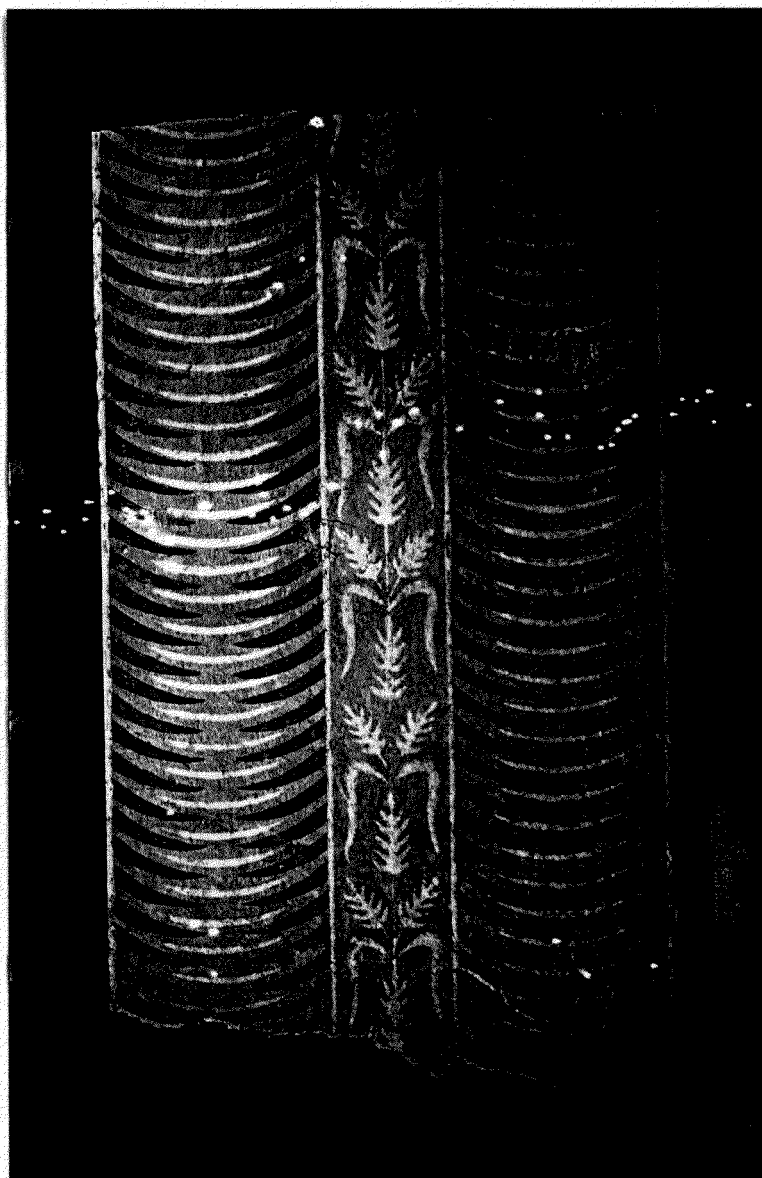
From old newspaper advertisements it is known that Chardon's factory was only at the Walnut Street address from 1814 until his retirement in March 1826 (fig. 4).<sup>26</sup>

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.

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<sup>25</sup>Correspondence dated 11/29/55 from Perth Warren to Charles E. Peterson.

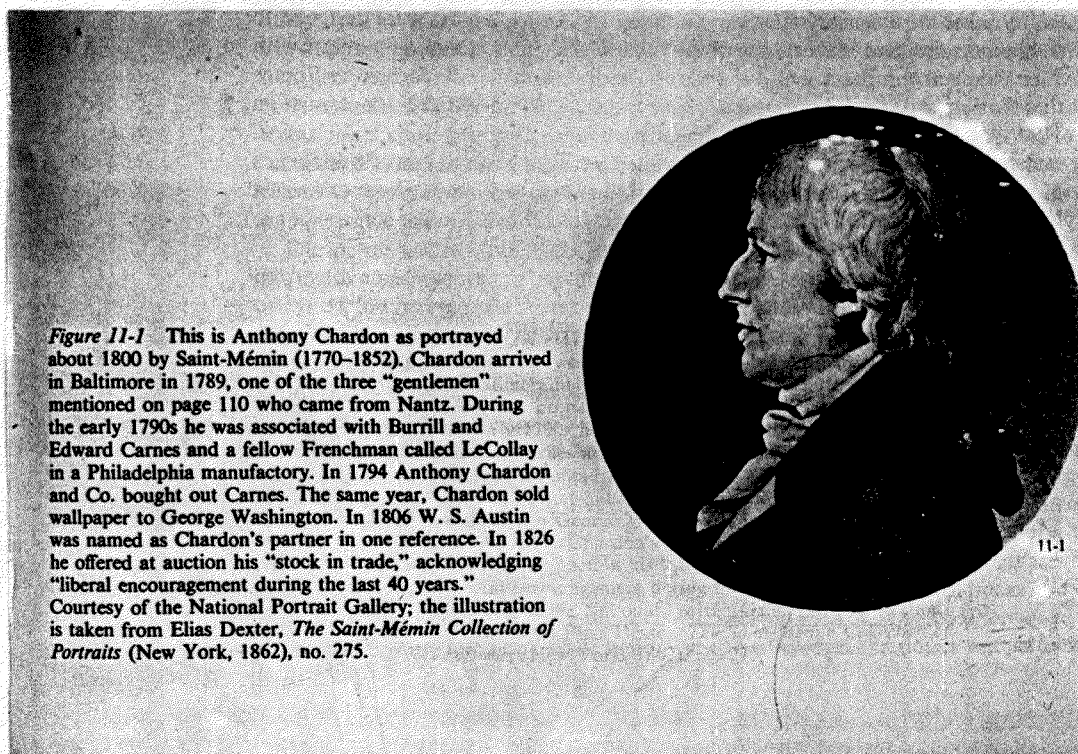
<sup>26</sup>My thanks to Joanne Kosuda-Warner, assistant curator of the wallcoverings collection at the Smithsonian's Cooper-Hewitt National Design Museum, for this information. Both Peterson and Superintendent Ellsworth noted the manufacturer's mark but could not read the name or address number clearly. 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**

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





**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)  
**Printing Method:** Block-printed  
**Paper Type:** Hand-made  
Rag pulp  
**Colors:** Brown and white on  
light-cream ground;  
distemper colors  
**Manufacturer:** Unknown

**Date:** Circa 1818  
**Repeat:** 9 1/4 inches  
**Width:** Incomplete width  
**Pattern:** Floral/foliate with  
vertical-edge vine  
**Sample Sizes:** 13 1/16" x 13 1/2"  
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.

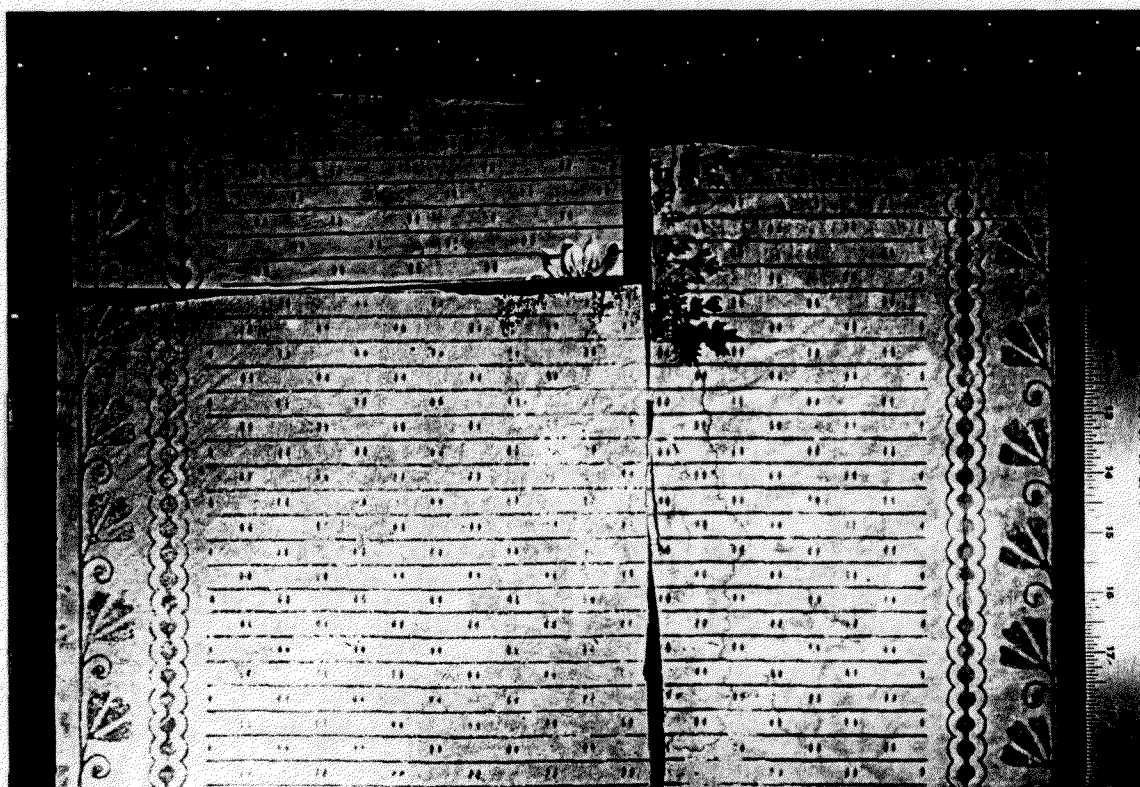
With the intricate detail, elaborate and realistic design, and multitude of colors, this wallpaper is unquestionably French-made and is an exquisite example of an early nineteenth-century French wallpaper style known as a "drapery figure" that was popular from around 1810 to the late 1820s.<sup>27</sup> "The style consisted of small-figured designs, often overprinted with drapery and floral motifs and crowned by elaborate drapery borders."<sup>28</sup> **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.

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

<sup>28</sup>Nylander, *Wallpapers for Historic Buildings*, p. 44.





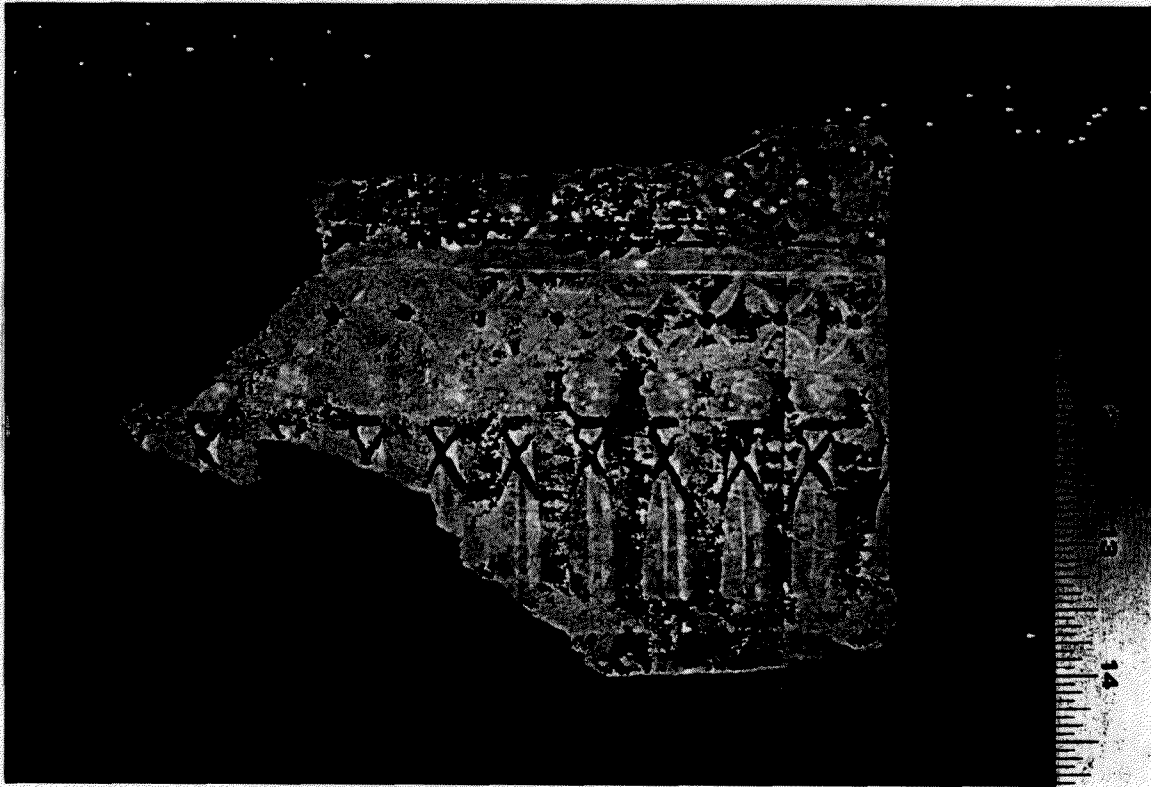
**SARA-15-W004**

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



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

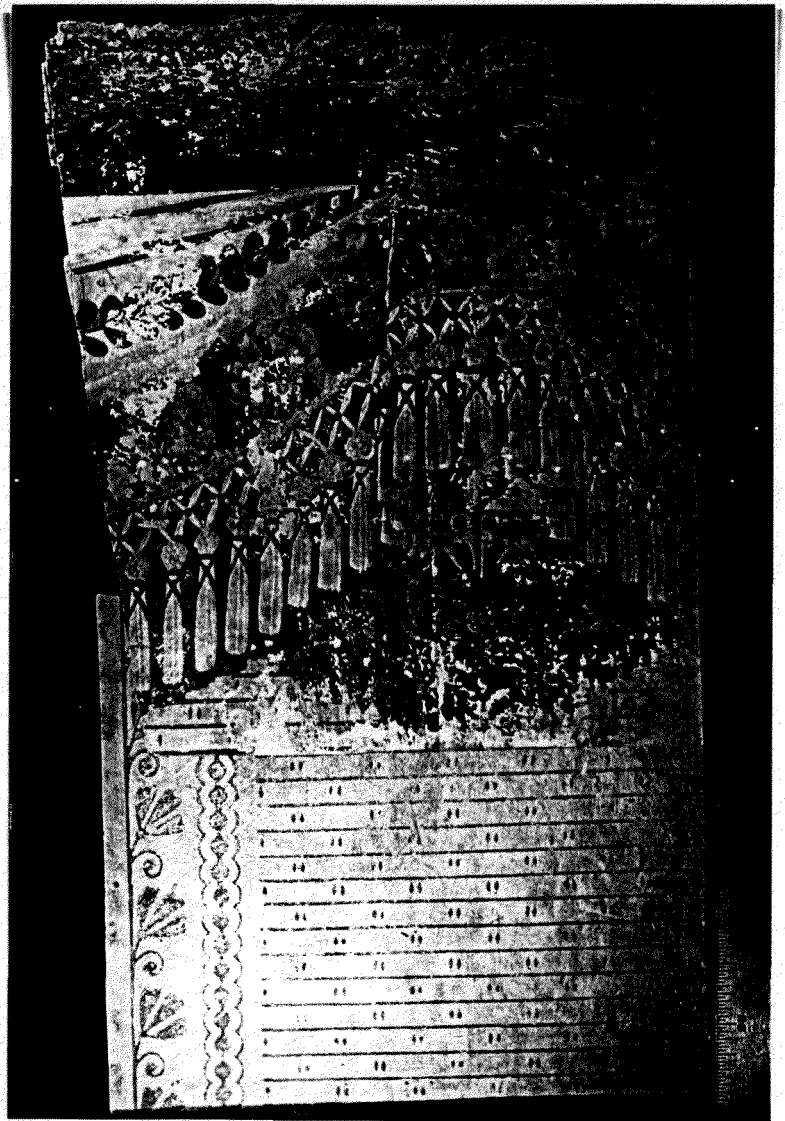
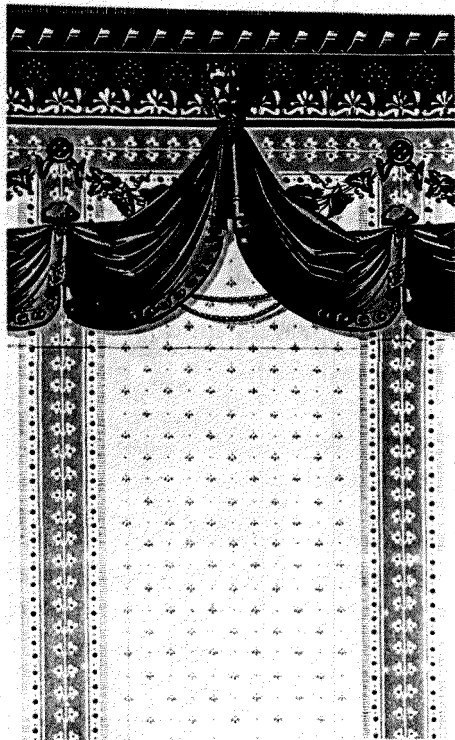
<b>Room:</b>	Parlor (102)	<b>Date:</b>	Circa 1820
<b>Printing Method:</b>	Block-printed	<b>Repeat:</b>	Unknown
<b>Paper Type:</b>	Hand-made	<b>Width:</b>	Incomplete width
	Rag pulp	<b>Pattern:</b>	Drapery figure with floral & foliate festoons & drapery tassels
<b>Colors:</b>	Khaki, brown, ochre, & gray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



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

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

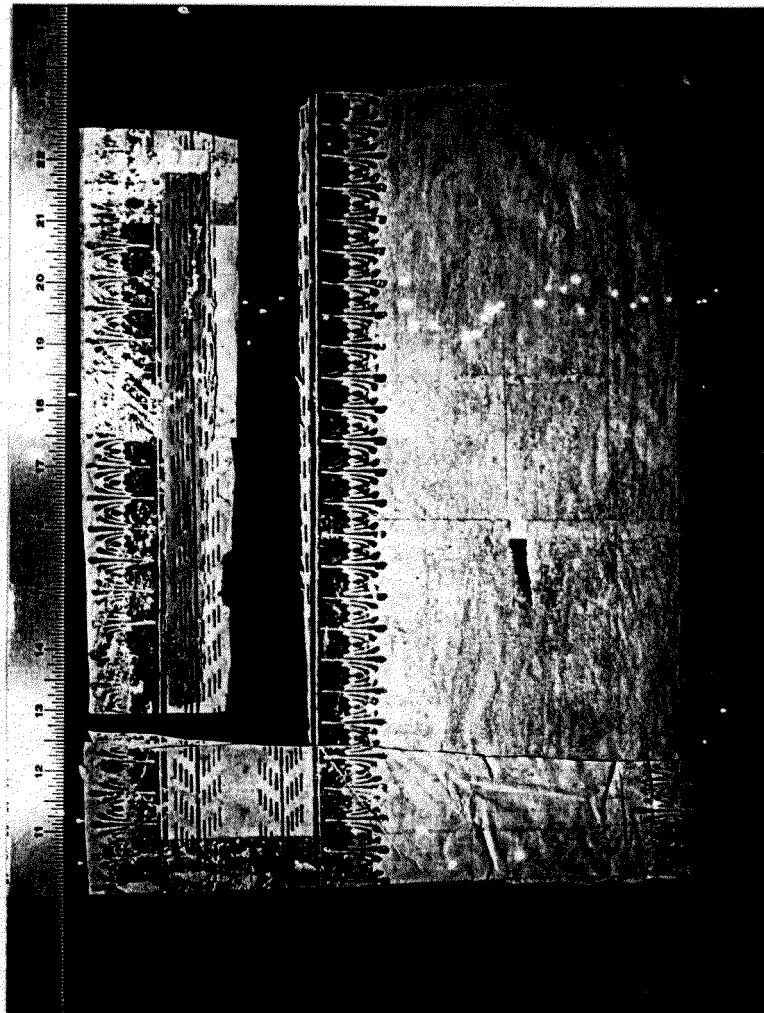


### Wallpaper Samples SARA-15-W005 and W005A

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.

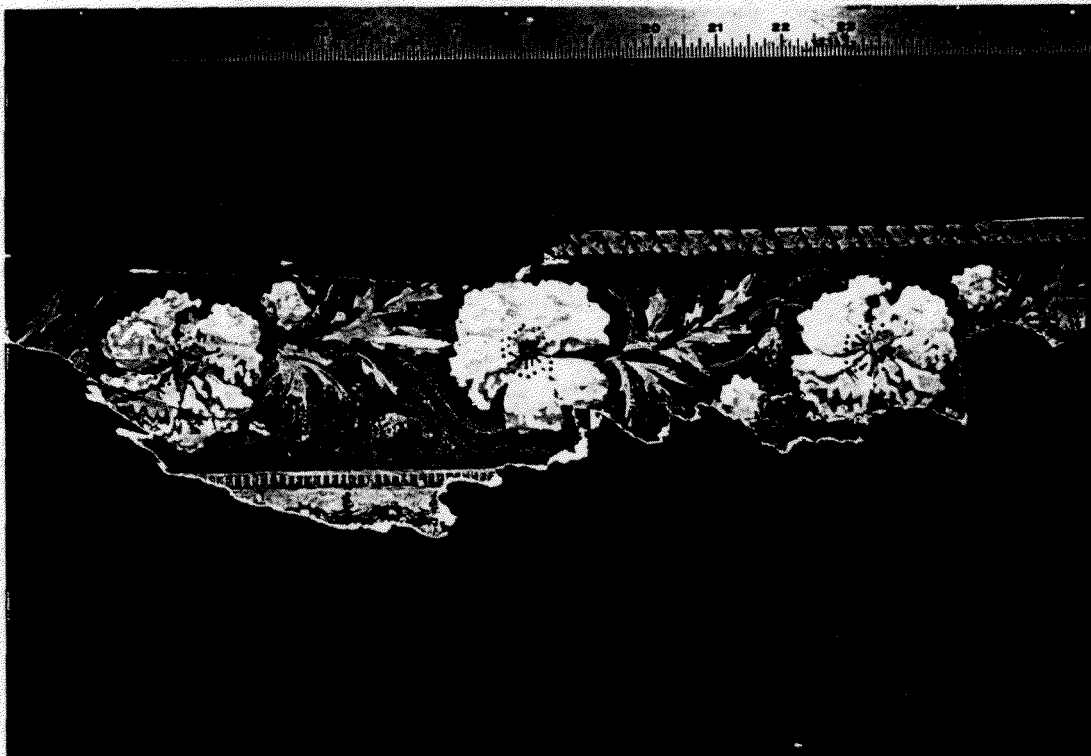
Sample W005A consists of one fragment that was used as the top border to the bright-green and pink field paper. According to the pencilled notations on the reverse of the fragment, this same style of border, turned upside down, was also used as a bottom border. The border is 5-inches high and has an 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.



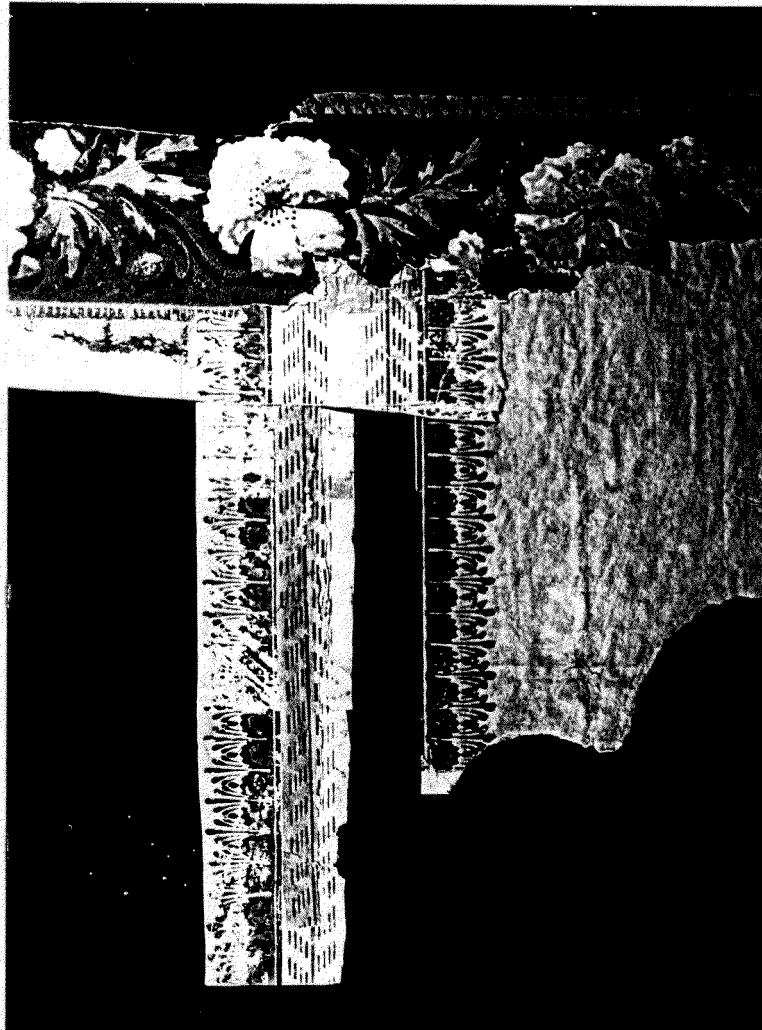
**SARA-15-W005**

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



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

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



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

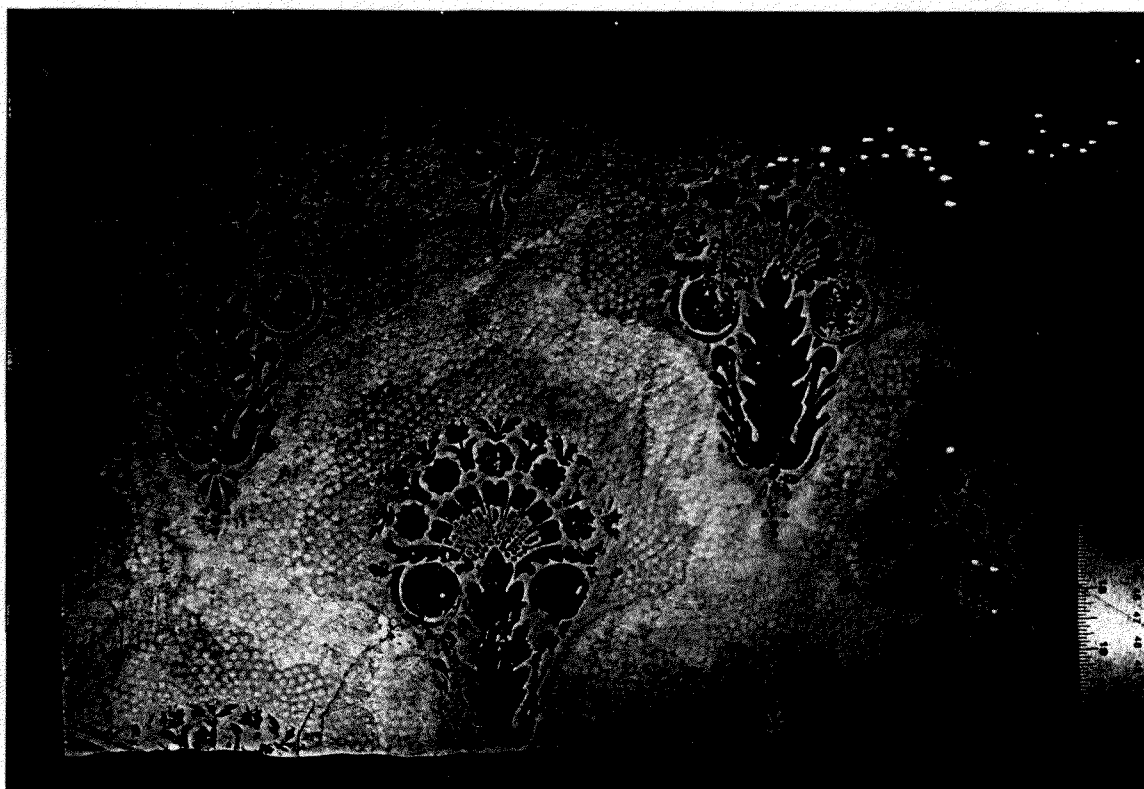
### Wallpaper Samples SARA-15-W006, W006A, and W006B

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**

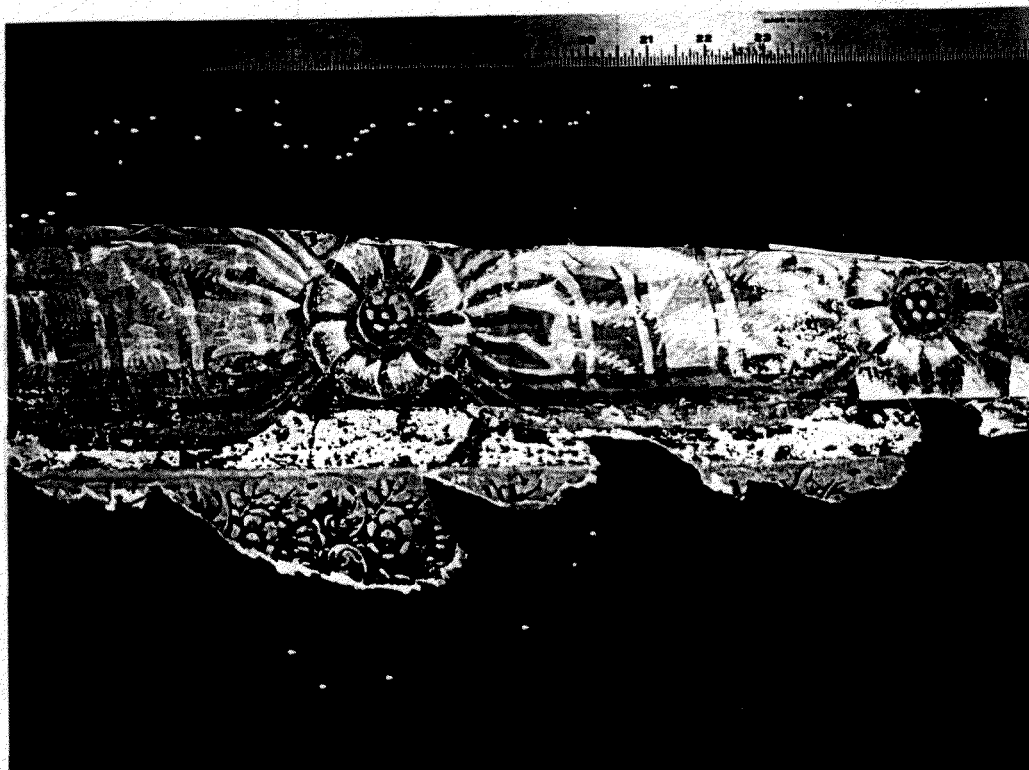
<b>Room:</b>	Parlor (102)	<b>Date:</b>	Circa 1830
<b>Printing Method:</b>	Block-printed	<b>Repeat:</b>	9 1/2 inches
<b>Paper Type:</b>	Hand-made Rag pulp	<b>Width:</b>	Incomplete width
<b>Colors:</b>	Blue on pale blue ground with white dots; distemper colors	<b>Pattern:</b>	Stylized floral/foliate medallion;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



SARA-15-W006A  
[Top Border to W006]

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



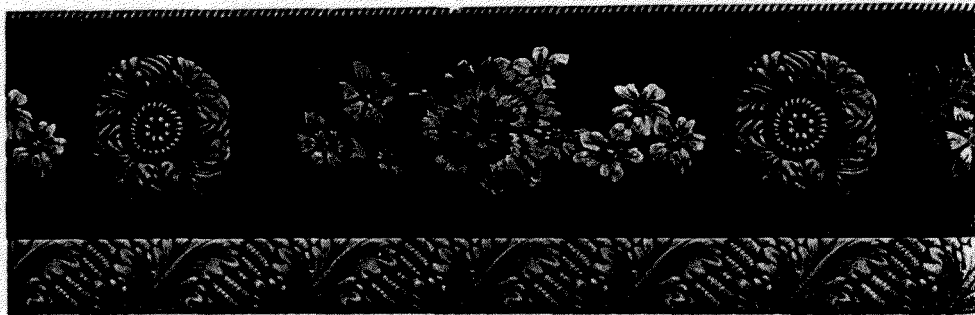


**SARA-15-W006B**  
**[Bottom Border to W006]**

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



**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

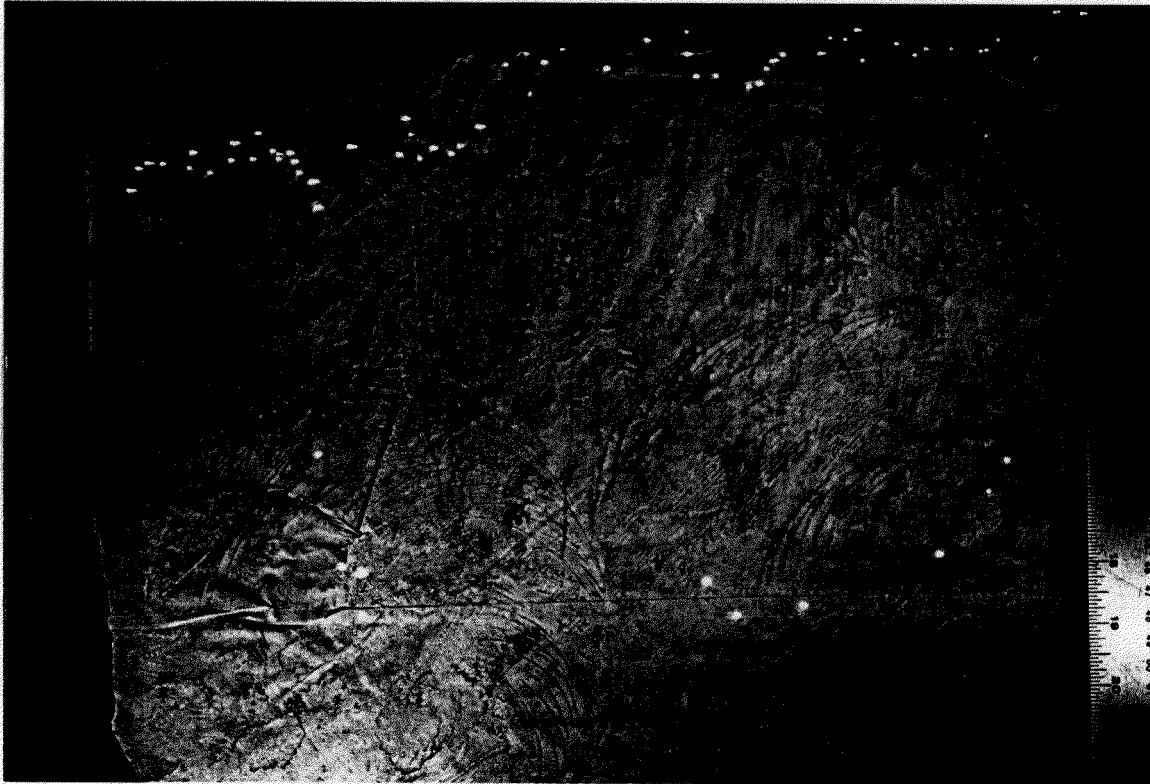
Wallpaper samples W007 and W007A are the field paper and border that were hung over the circa-1830 blue medallion field paper and ribbon border in the parlor of the Schuyler House. Both samples are composed of high-quality, hand-made, rag-pulp paper. Sample W007 consists of four fragments of the field 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.<sup>29</sup> 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.

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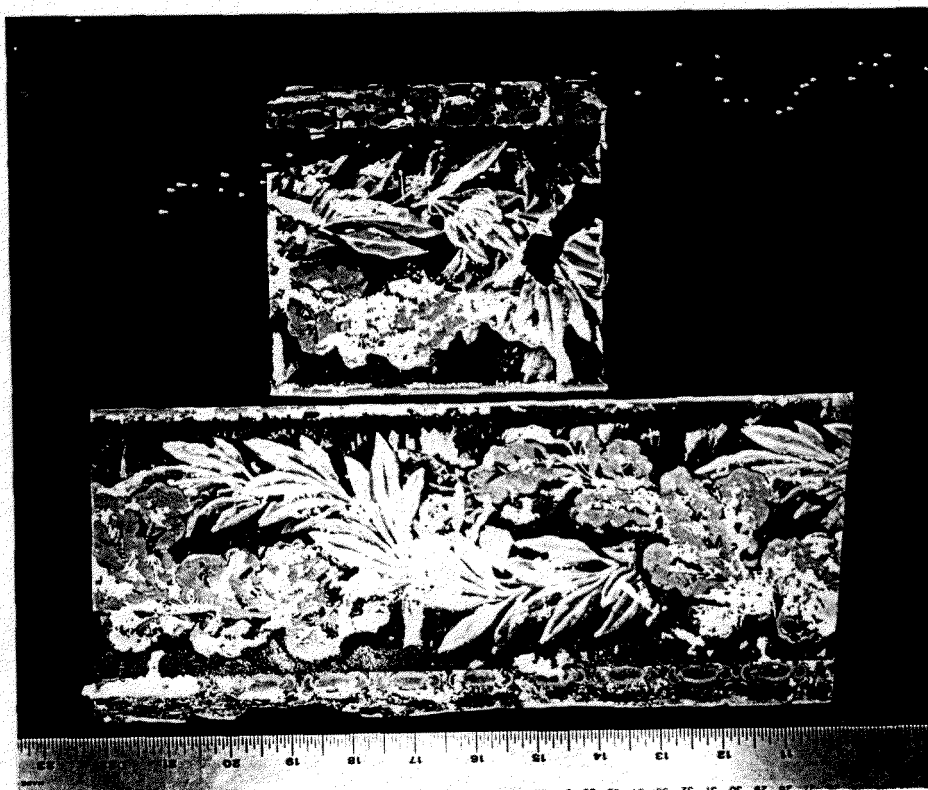
<sup>29</sup>See Color Plate 20 in Nylander, et al, *Wallpaper in New England*, p. 109, and the border in Color Plate 57 in Lynn, *Wallpaper in America*, p. 265.



SARA-15-W007

**Room:** Parlor (102)  
**Printing Method:** Block-printed  
**Paper Type:** Hand-made  
Rag pulp  
**Colors:** Gray & white on white  
ground; distemper colors  
**Manufacturer:** French

**Date:** Circa 1836  
**Repeat:** Unknown  
**Width:** Incomplete width  
**Pattern:** Stylized palm and/or  
feather foliate  
**Sample Sizes:** 3 3/8" x 3"  
15 3/4" x 3 1/16"  
16 1/8" x 13 1/4"  
6 5/8" x 1"



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

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



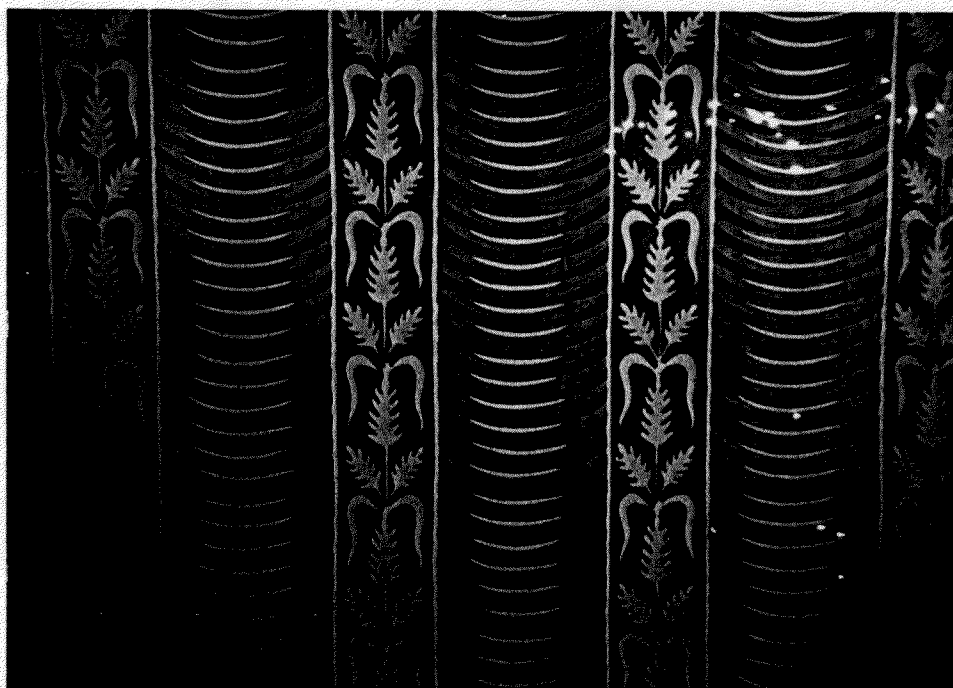
**Figure 10.** Schuyler House Circa-1836 "Feathers" Wallpaper with Flocked Bottom Border (1998).



### **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 excellent 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)  
**Printing Method:** Screen-printed  
**Paper Type:** Machine-made  
Chemical wood pulp  
**Colors:** Orange and white on  
mustard-yellow ground;  
oil colors  
**Manufacturer:** Katzenbach and Warren  
New York

**Date:** 1956  
**Repeat:** 2 3/4 inches  
**Width:** Incomplete width  
**Pattern:** Vertical stripes of wheat  
sheaves and crescents  
**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".<sup>30</sup>

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.

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<sup>30</sup>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.<sup>31</sup> 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.<sup>32</sup> 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).

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<sup>31</sup>See discussion in **PARLOR: General**, above.

<sup>32</sup>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:**  
**Printing Method:**  
**Paper Type:**

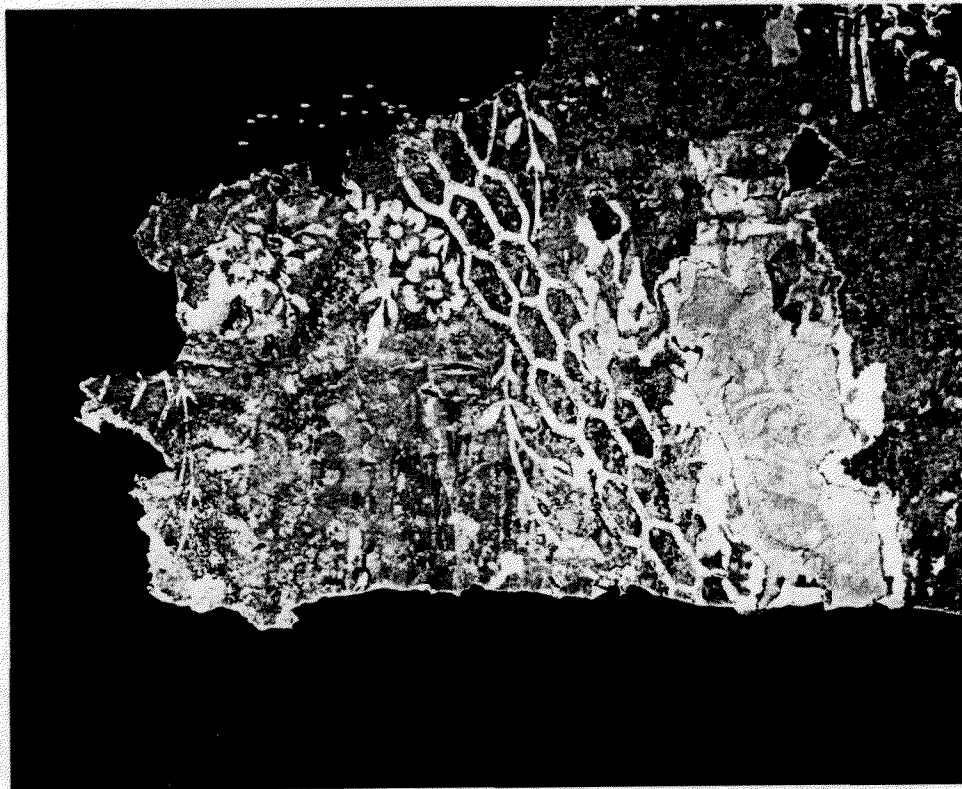
**Colors:**

**Manufacturer:**

Reception Hall (101)  
Block-printed  
Hand-made  
Rag pulp  
Black & white  
on gray ground;  
tempera colors  
English

**Date:** Circa 1791  
**Repeat:** 22 inches  
**Width:** Incomplete  
**Pattern:** Diaper with bouquets  
**Sample Sizes:** 7" x 4"  
14 1/4" x 7 1/2"  
15 1/2" x 8"  
14 7/8" x 14 1/4"





**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.

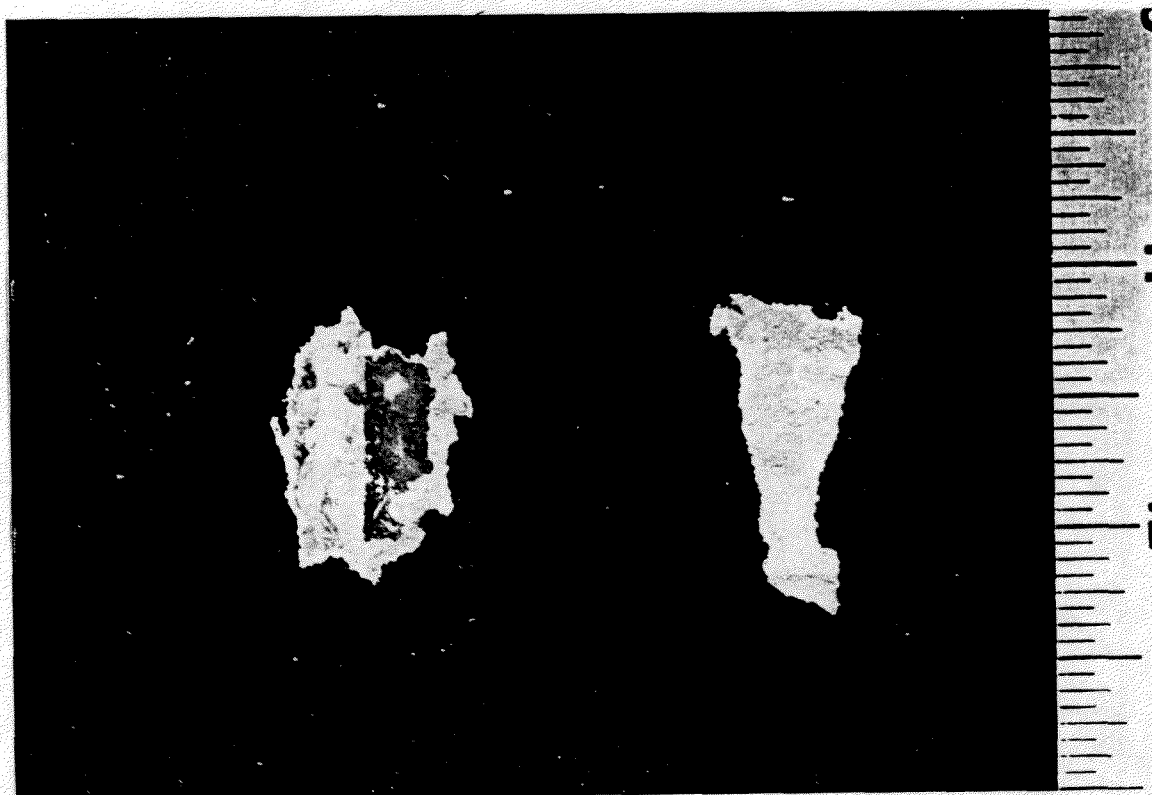


SARA-15-W010

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

### 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)  
**Printing Method:** Block-printed  
**Paper Type:** Hand-made (?)  
Rag pulp  
**Colors:** Blue, light blue,  
& dark gray  
**Manufacturer:** Unknown

**Date:** Unknown  
**Repeat:** Unknown  
**Width:** Incomplete  
**Pattern:** Unknown  
**Sample Sizes:** 1" x 3/4"  
1 1/4" x 1/2"

### Wallpaper 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.<sup>33</sup>



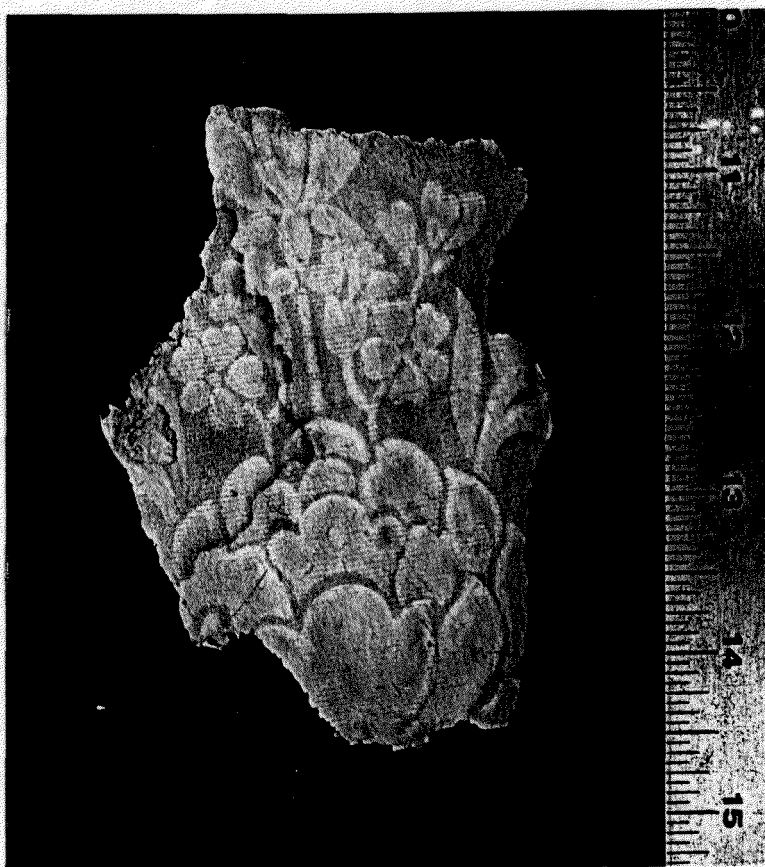
SARA-15-W012

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

<sup>33</sup>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

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

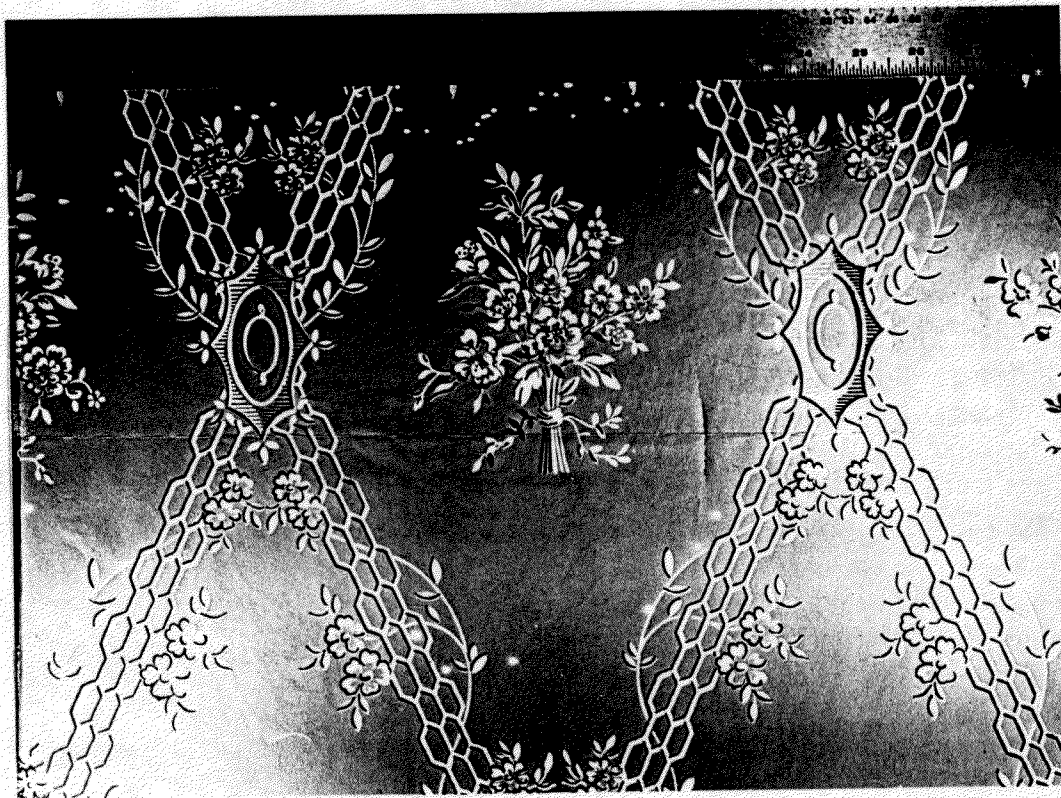
### Wallpaper Sample SARA-15-W014

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.<sup>34</sup> 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.

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<sup>34</sup>1956 McClure memorandum; *The NOR'EASTER*, p. 3.



**SARA-15-W014**

**Room:** Reception Hall (101)  
**Printing Method:** Machine  
**Paper Type:** Machine made  
 Mechanical wood pulp  
**Colors:** Charcoal gray & white  
 on gray ground; oil colors  
**Manufacturer:** Imperial Paper and Color Corp.  
 Glens Falls, New York

**Date:** 1958  
**Repeat:** 22 inches  
**Width:** 20 1/2 inches  
**Pattern:** Diaper and floral  
**Sample Sizes:** 16" x 20 1/2"  
 18 1/2" x 20 1/2"



## 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".<sup>35</sup> 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.

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<sup>35</sup>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.<sup>36</sup>

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.

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<sup>36</sup>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**

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

### 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.

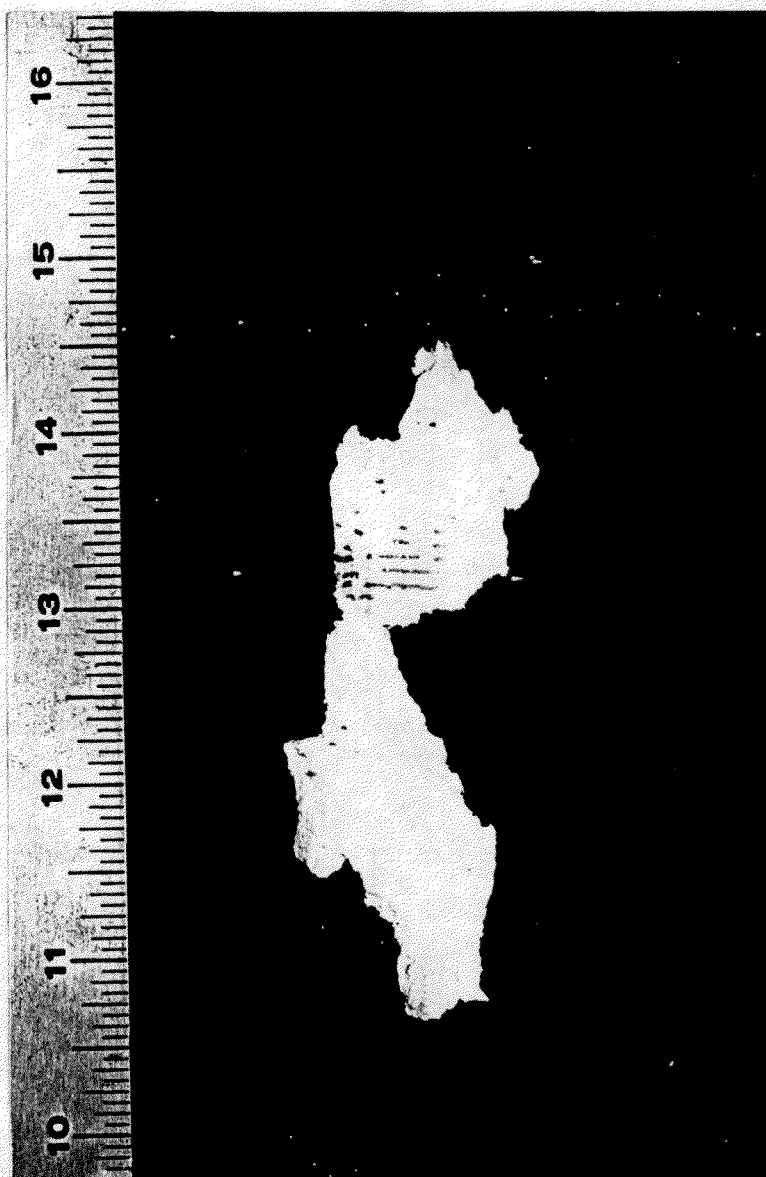


SARA-15-W016

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

### 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

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

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

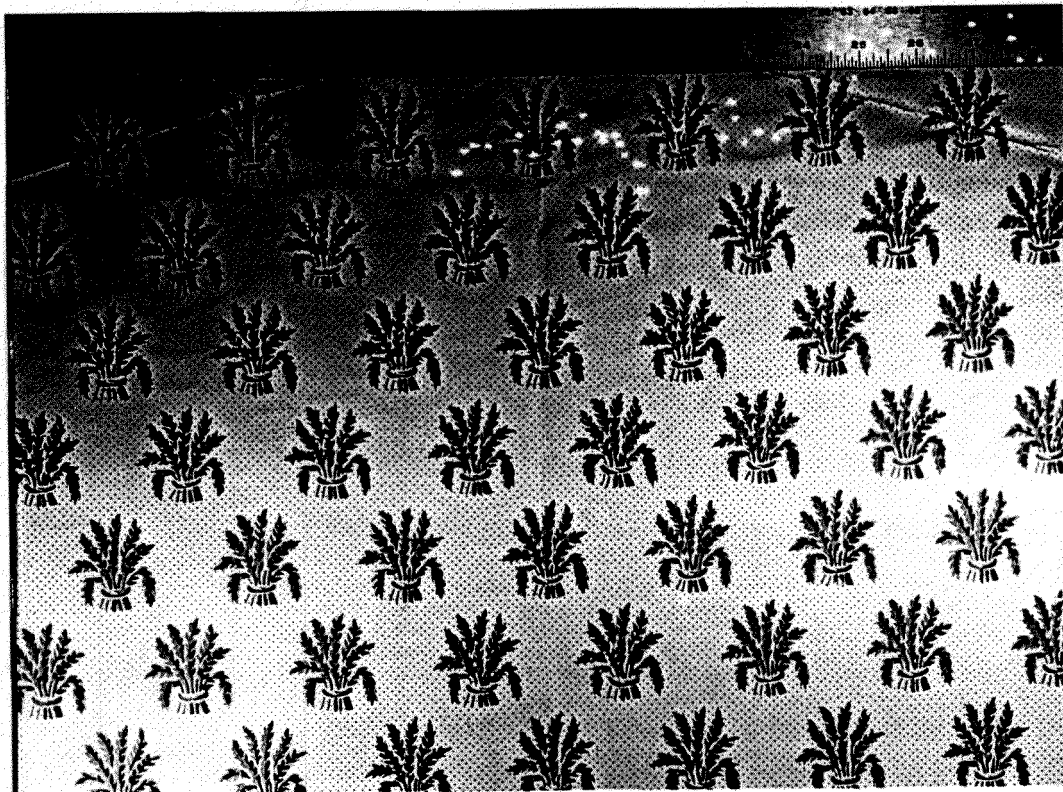
### Wallpaper Sample SARA-15-W019

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.<sup>37</sup> 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.

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<sup>37</sup>See discussion and footnotes for wallpaper sample W002, above.



**SARA-15-W019**

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



### III. APPENDICES





**APPENDIX A**  
**LIST of WALLPAPER SAMPLES ANALYZED**



## WALLPAPER SAMPLES

### Reception Hall (Room 101)

<u>Number</u>	<u>Order</u>	<u>Brief Description</u>
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)<sup>38</sup>

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)

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<sup>38</sup>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 "Manufacturers 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



UNITED STATES  
DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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

September 16, 1955

In reply refer to:  
H3015

RECEIVED

SEP 20 1955

SARATOGA NATIONAL  
HISTORICAL PARK

Mr. Phelps Warren  
Katsenbach 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

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

1430  
EASTERN OFFICE  
Division of Design &  
Construction

OCT 21 1955

Chief *SP*  
Architect  
Hist. Architect *VP 11/2*  
Engineer  
Landscape Arch.  
Adm. Assistant  
PCP  
Safety Engineer

October 19, 1955

File

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

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 R. 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 sidevall."

I might interpret that as meaning a hand-printed sidevall 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,

*Rich Warren*  
Rich Warren  
The U.S. Wall Paper Co.

PC:RJ

"THE FINEST IN WALLPAPER"



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 —

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

December 28, 1955

RECEIVED

DEC 29 1955

SARATOGA NATIONAL  
HISTORICAL

Memorandum

To: Regional Director, Region Five  
From: Chief, EDCD  
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 1930'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, WASDC, w/copy Katzenbach ltr.

Mac  
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

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

EASTERN OFFICE	
Division of Design & Construction	
JUL 17 1956	
<input type="checkbox"/>	Chief
<input type="checkbox"/>	Assistant Chief
<input checked="" type="checkbox"/>	Secretary
<input type="checkbox"/>	Director's Office
<input type="checkbox"/>	Chief Clerk
<input type="checkbox"/>	Chief Engineer
<input type="checkbox"/>	Chief Architect
<input type="checkbox"/>	Chief Designer
<input type="checkbox"/>	Chief Draftsman

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 monogram 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

Mr. Charles E. Peterson

Page 2

16 July 1956

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



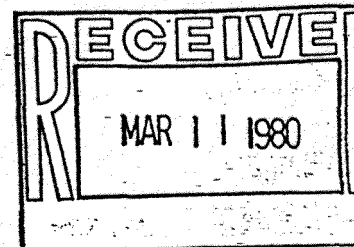
National Park Service  
421 Walnut Street  
Philadelphia 6, Pa.

January 9, 1959

"REPRODUCED FROM AN OLD PAPER found in the Schuyler House parlor at Saratoga National Historical Park" reads the legend along the trim-line 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





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 Superintendent 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 rehang 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.