

Martin Van Buren National Historic Site

HISTORIC FURNISHINGS REPORT ADDENDUM

Part 1: Historical Data Section with Implementation Options

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MANAGEMENT SUMMARY

Central to Martin Van Buren National Historic Site is Lindenwald, the only home the eighth President of the United States ever owned. Relatively little primary source evidence exists on how Martin Van Buren furnished Lindenwald. This was true when Carol Kohan conducted her exhaustive research for the 1986 Historic Furnishings Report for Lindenwald and it remains true today. No significant site-specific primary evidence has been found that would substantially help in determining specific furnishing placement or confirming the Van Buren-era use of many of the 36 rooms. During this project, attempts were made to trace specific furnishings types and patterns mentioned in Van Buren family correspondence and documented in Kohan's report; supplemental information was derived from the inventories and papers of some of Van Buren's contemporaries; literature on early to mid-nineteenth century period practice was consulted; and surviving furnishings examples from some of Van Buren's friends, acquaintances and foes were considered. This and similar evidence can provide greater context for the Van Buren pieces that do survive, enhance the current installations and guide future furnishings installations.

Van Buren purchased Lindenwald in 1839 but did not live there until 1841. The period of interpretation generally defined for the site is 1841-1862, the year of Van Buren's death. The house's structural restoration period and the interior furnishing period, however, has been defined as 1849-1862 and most recently reiterated in Martin Van Buren National Historic Site's *Foundation Document* (October 2016). Because the addition to the west end of the house and the changes to its façade were not completed until 1850, this would normally be the start date. The main interpretive issue presented by the furnished rooms is that most of the major political events involving Van Buren after the end of his presidential term occurred prior to the construction of the addition: Van Buren's second attempt at gaining the Democratic presidential nomination in 1844; and the formation of the Free Soil party and its nomination of Van Buren as its presidential candidate in 1848.

Existing evidence does not support furnishing to a specific year or occasion in Van Buren's occupancy. However, the current set up of certain rooms—especially that of Martin Van Buren Jr.—and the presence of the heating system grates installed in 1854, suggest a furnished interior end date of 1855. Therefore, a furnished interior date range of 1849-1855 is recommended for the major furnishings, with the incorporation of vignettes of supporting objects to depict uses and/or events that occurred in the rooms over this time span.

Most of the recommended changes to the rooms (to be fully discussed in Part 2, the *Implementation Plan*) will focus on the removal of pieces which, although they may help to

convey certain stories, do not have sufficient historic documentation to link them to Lindenwald; and acquiring additional pieces (period and/or reproductions) based on documentation in Carol Kohan's original Historic Furnishings Plan. Other recommendations will include changing the positioning of some pieces and returning others to their previous locations; obtaining better reproductions of paintings and prints; changing out some of the small pieces that have been added that are too modern for more period-appropriate examples; adding more small items to key rooms like the Library (111) in order to better convey how Van Buren would have used the space; rearrangement of the Kitchen (006) and Laundry Room (007) to reflect specific tasks that would have been part of the weekly domestic workload; period reproduction carpeting for the west rear hall; possible vignettes to depict the Sitting Room (104) in its role as a family space; and re-examination of reproducing the floor cloth originally in Room 118 and the straw matting in the second floor bedrooms.

Visitors currently enter the house from the entrance on the north side into the first floor hall of the west wing addition. This hall was used as the entrance by Van Buren and his family post-1849. In good weather tour-goers receive an orientation to the site outside before they enter the west hall. In bad weather, interpreters will provide the introduction in the hall or former Nursery. Physically challenged visitors who cannot navigate stairs to the second floor or basement remain in the Nursery with a ranger and are provided with a virtual tour. As of the interpretive workshop held in preparation for this report, routine tours proceeded to the following rooms in this order:

- Main or Dining Hall (Room 105)
- Best (Guest) Bedroom (Room 101)—look into room from Hall
- Green Room or Sitting Room (Room 104)—look into room from Hall
- Parlor (Room 106)
- Breakfast or Dining Room (Room 109)
- Stairway (Room 110) to basement
- Servants' Dining Room (Room 005)
- Kitchen (Room 006)
- Laundry (Room 007)
- Workers' Entrance (Room 009)
- Chamber (Room 011, interpreting a servant's bedroom)
- Tower Stairs (Room 008) to first floor
- Library (Room 111)
- Bedroom (Room 112, interpreting Smith Thompson Van Buren)
- Bathroom (Room 114)
- Water Closet (Room 115)

- Tower Stairs (Room 113) to second floor
- Upstairs Hall (Room 206)
- Bedroom (Room 201, interpreting John Van Buren)—look into room from Hall
- Bedroom (Room 205, interpreting Abraham Van Buren)—look into room from Hall
- Bedroom (Room 208)—look into room from Hall
- Martin Van Buren Bedroom (Room 209)
- Bedroom (Room 210, interpreting Martin Van Buren Jr.)—look into room from Hall.

Visitors are then led back down the stairs associated with the tower and return to the first floor west wing hall where they exit west side of the house.

The staff feels this general route is effective. The Nursery space appears underutilized; a virtual tour of the basement and second floors is offered on a laptop, which could be upgraded.

Recommendations will include removing stanchions in some rooms to allow visitors to enter; and considering re-routing the tour on the first floor so that after Room 109 visitors continue to Rooms 111, 112, 114/115, then pass through Room 113 back into Room 109 to proceed down the stairs (Room 110) into the basement.

Site resource management records, its administrative history and interviews with past site curators show that there was strong consensus that Lindenwald's interiors should be furnished as part of the site restoration efforts. In the 1980s, fulfillment of that goal was hampered by differing interpretations of National Park Service policy, which will be discussed further in this report. The new Historic Furnishings Implementation Plan will provide direction toward more fully realizing Carol Kohan's original vision and explore ways the site can more effectively use the furnished interiors in its interpretation of Martin Van Buren's life and times.

NATIONAL PARK SERVICE ADMINISTRATIVE BACKGROUND

Martin Van Buren National Historic Site became a unit of the National Park Service in 1974. This represented the culmination of efforts that had begun in 1907 with a failed effort to pass a bill to preserve Lindenwald.¹ Over the next six decades, other attempts continued to be made at the local, state and federal levels to protect the home of the eighth president. A major step in this direction was the designation of Lindenwald as a National Historic Landmark in 1961.² Six years later the Advisory Board on National Parks, Historic Sites, Buildings and Monuments recommended the site become part of the Park Service but issues involving the tenancy of the house's last private owner prevented the property from being transferred until 1973, when it was purchased by the National Park Foundation.³ The Foundation in turn transferred the property to the Park Service; Congress authorized the site in bill H.R. 13157.⁴

The grounds of the site were first opened to the public in 1977. Restoration work on the main house began in 1980 and was completed in 1987. Collections development began early on under the site's first curator, Mary B. Smith, who began the task of restoring the rooms with the reproduction of the original Van Buren carpeting in the main hall.⁵ By 1980, the site had a collection of over 100 furnishings associated with Lindenwald (though not necessarily documented to Martin Van Buren); by the end of 1982, the collection included approximately 60 objects associated with Van Buren.⁶

During the restoration period the rooms were opened on a limited, special occasion basis and featured furnished vignettes and formal exhibits. However, full furnishing of the rooms had always been the goal of the site's superintendent Bruce Stewart.⁷ The site's first Scope of Collections Statement (1984), however, did suggest that "exhibits—temporary or permanent—might be more useful in interpreting Van Buren's career and achievements than the furnished house, which would basically represent his post-presidential lifestyle."⁸ In 1986 the Historic Furnishings Plan was completed and implemented. The next year Lindenwald mansion opened

¹ Suzanne Julin, *Martin Van Buren National Historic Site Administrative History, 1974-2006* (Boston, MA: U.S. Department of the Interior, National Park Service, Northeast Region History Program, July 2011), 10.

² David L. Uschold and George W. Curry, *Cultural Landscape Report for Martin Van Buren National Historic Site* (Boston, MA: Olmsted Center for Landscape Preservation, National Park Service, June 1995), 3.

³ Julin, *Administrative History*, 20-22.

⁴ Uschold and Curry, *Cultural Landscape Report*, 109; Julin, *Administrative History*, 22.

⁵ Julin, *Administrative History*, 31, 41.

⁶ Julin, *Administrative History*, 42.

⁷ Carol Kohan, interview with author, Hyde Park, NY, 20 March 2018.

⁸ Julin, *Administrative History*, 57.

to the public.⁹ Former owner Clementine deProse remarked that seeing Lindenwald preserved and restored was “like watching a favorite child get a college education.”¹⁰

Work on the interiors progressed throughout the 1990s. Pieces were acquired from donors and introduced into the rooms; reproductions of carpeting and window treatments continued; the original dining table was loaned to the site twice and eventually reproduced; and additional rooms were furnished and added to the tour, notably a basement bedroom to interpret the domestics’ quarters.

A large number of National Park Service studies, reports and plans related to Lindenwald have been completed. Among the most significant of these are (in chronological order):

- Historic American Buildings Survey, 1937, 1997
- Master Plan, 1970
- Historic Resource Study, 1982
- Historic Structure Report: Archeological Data Section, 1983
- Historic Structure Report, vols. I and II, 1985
- Historic Furnishings Report, 1986
- Cultural Landscape Report, 1995
- Collections Condition Survey, 1995
- Collections Management Plan, 1996
- Special History Study (The “Little Magician” after the Show: Martin Van Buren, Country Gentleman and Progressive Farmer), 2000
- Interpretive Planning Foundation document, 2003
- Cultural Landscape Report (A Farmer in His Native Town), 2004
- Interpretive Concept Plan, 2005
- Historic Resource Study (A Return to His Native Town), 2006
- Cultural Affiliation Report (From Homeland to New Land), 2010
- Administrative History, 2011
- National Register of Historic Places registration form, 2012
- Ethnographic Landscape Study (Plant Yourself in My Neighborhood), 2012
- General Management Plan, 2015
- Scope of Collection Statement, 2015
- Foundation Document, 2016
- Martin Van Buren House Furnishing Textile Recommendations, 2016

⁹ Julin, *Administrative History*, 69.

¹⁰ “Van Buren [era] coffee pot is returned to Lindenwald,” *Register Star*, Hudson, NY, 14 Oct. 1982.

SITE SIGNIFICANCE

The National Register recognizes the significance of Martin Van Buren National Historic Site under the following criteria.

- Criteria A, Criteria B:

Martin Van Buren National Historic Site has national significance under these criteria in the categories of Politics and Government as the home of Martin Van Buren, President of the United States from 1837-1841. Although Van Buren moved to Lindenwald after his term ended, this did not mark the end of his political career. As stated in the site's National Register of Historic Places form, during his time at Lindenwald Van Buren "launched two unsuccessful, but historically important campaigns to regain the presidency in 1844 and 1848." Specific to Criteria B, the site is also important as the only surviving private property connected to Van Buren's life. It not only reflects his political rise but demonstrates how Van Buren's role as gentleman farmer at Lindenwald was a reflection of "Jeffersonian beliefs in the value and virtue of agriculture to a democratic society."¹¹

- Criteria C:

Lindenwald has significance in the category of Architecture due to its redesign by nationally known architect Richard Upjohn in 1849-50.

- Criteria D:

The site has significance in the category of Archeology, which has provided important information on the occupancy of Lindenwald and the development and use of the land by Native-Americans. Unexcavated sites that have been identified have the potential to contribute to additional research on these subjects.

Overall, Martin Van Buren National Historic Site retains integrity from the period of the occupancy of Martin Van Buren. Lindenwald mansion, considered the primary contributing resource of the site, "retains integrity of location, design, setting, materials, workmanship, feeling, and association. The majority of features dating to Richard Upjohn's 1849-1850 design are in place, as well as a significant amount of the Federal-period finishes."¹²

Two statements of primary significance linked to Van Buren's occupancy at Lindenwald are outlined in Martin Van Buren National Historic Site's *Foundation Document* (October 2016):

¹¹ National Register of Historic Places registration form, Martin Van Buren National Historic Site, 2012.

¹² Ibid.

- Martin Van Buren (1782-1862), eighth president of the United States from 1837-1841, was a dominant figure in antebellum politics and a primary architect of the American political system. He was a contender for the Democratic nomination in 1844 and the presidential candidate in 1848 for the Free Soil Party, the first mass antislavery party in the United States.
- Lindenwald reflected Van Buren's interest in progressive farming and his political beliefs, which emphasized the value of agriculture and free labor to the future of democracy. Located in Kinderhook, New York, the rural Dutch village where he was born and raised, Lindenwald was the only home Van Buren ever owned. He returned there after his presidential term, becoming a key figure in the reorientation of the national debate around the issue of slavery.¹³

Lindenwald's interior configuration from Van Buren's era is intact and, as stated in the National Register form, "provides valuable evidence for the interpretation of how Van Buren utilized the spaces for both his political and domestic pursuits. Spaces associated with his political life include the long center hall where he hosted his political allies and the library where he worked." Several pieces of furniture associated with Van Buren survive in the house and the nineteenth century service spaces in the basement are considered largely intact.¹⁴ Evidence of many of the original finishes, particularly paint and wall coverings, exist and were utilized during the 1980-1987 restoration. The Jean Zuber scenic wallpaper *Paysage à Chasses*, installed in the main hall by Van Buren in 1841, is the most important finish survival in the house. Other notable interior architectural survivals from the Van Buren period are the Gothic ogee arch doorway between Rooms 106 and 109; the 1849-50 bathtub and toilet; and the circa 1850 cooking range, brick baking oven and water pump in the basement.

SIGNIFICANCE AND EVALUATION OF HISTORIC FURNISHINGS

Martin Van Buren National Historic Site's most recent Scope of Collection Statement defines seven collecting categories for the site:

- I. Objects with documentable Lindenwald provenance, 1839-1862
- II. Objects with a Martin Van Buren and/or Van Buren family provenance, 1782-1862
- III. Objects with a Martin Van Buren or strong association, 1782-1862
- IV. Post-historic period objects and documents that relate to Martin Van Buren and Lindenwald

¹³ *Foundation Document, Martin Van Buren National Historic Site, New York* (Washington, DC: U.S. Department of the Interior, National Park Service, October 2016), 5.

¹⁴ National Register of Historic Places registration form.

- V. Objects and furnishings that are highly suitable to the interpretation of Lindenwald and/or Martin Van Buren, but do not necessarily have known provenance or strong association for either
- VI. Architectural fragments from the site structure that cannot be returned to their original locations
- VII. Post-period objects documenting the establishment and management of Martin Van Buren National Historic Site or Van Buren's place in popular and scholarly culture¹⁵

The museum collections at Martin Van Buren National Historic Site are significant because they help to support its objectives to interpret Van Buren's life at Lindenwald, his continued involvement in politics on a national scale, and the estate as a reflection of the social and economic changes that influenced Van Buren. The current museum collection contains over 230,000 items, including archeological materials, with approximately 1000 used to furnish the house. The exact number of exhibited objects with provenance to Martin Van Buren and/or to Lindenwald during Van Buren's occupancy is not certain. Among the pieces believed to be linked to Lindenwald, Van Buren, or members of his family are tableware, many pieces of furniture, glassware and personal effects. A notable example of an object with definitive ties to the former President is a Bible presented to Van Buren in 1852 by his niece Christina Cantine, with inscriptions alluding to the challenges facing the nation moving toward Civil War.

The uncertainty about the historical association of the objects in the collection arises from the inconsistent use of the Eminent Figure Association field in the catalog database. For example, reproduction objects like the accordion dining table have been linked to Martin Van Buren in the Eminent Figure Association field. This field should only be used when an object was actually used by the historical personage.

The extensive archeological collection contains a significant amount of material of direct relevance to the material culture of Lindenwald in the Van Ness and Van Buren periods. The archives contain documents directly related to Van Buren (for example, cancelled checks documenting payment to domestics, family members and others; correspondence; and photographs), ephemera related to the various uses subsequent owners made of the house; historic photographs of the interiors dating from the 1880s through the 1970s; and substantial documentation of the establishment and National Park Service management of the site.

¹⁵ "Scope of Collection Statement," Martin Van Buren National Historic Site (19 November 2015), 6-7.

HISTORICAL DATA

A NOTE ON SOURCES

The major source for the creation of this addendum has been Carol Kohan's 1986 *Historic Furnishings Report*. Additional National Park Service studies, specifically the *Historic Structure Report*, two cultural landscape reports, and recently produced historic resource studies have also been crucial to grasping Martin Van Buren's importance and the role Lindenwald played in his life.

Estate papers and inventories

Ten of Martin Van Buren's contemporaries were identified for a comparative research study, primarily using probate and estate papers. For the most part, these individuals were from upstate New York whose life dates approximated Van Buren's and who were of similar economic, cultural, social and/or political backgrounds. All were friends, acquaintances or rivals of Van Buren. Only two inventories from which to compare furnishings quantities and types were found among this group. A few of the wills mentioned specific pieces or groups of items. Those that did so reinforce the importance of collections of wine and books in the homes of wealthy men in the mid-nineteenth century.

- Silas Wright (died 1847, Canton, NY)
Wright, governor and senator of New York, was a friend and mentor to the young Martin Van Buren. An inventory of his belongings at the time of his death survives at the St. Lawrence County Historical Association.
- James Vanderpoel (1787-1843, Albany, NY)
A friend of Van Buren, Vanderpoel was a prominent judge and the father-in-law of Van Buren's son John. Vanderpoel's estate papers contained no inventory. His will instructed that his wife was to select any furniture, up to \$2000 worth, that she needed to continue living in their Albany house. Executors were ordered to sell all Vanderpoel's movable effects, including his wines and unused furniture (with the consent of his wife). Items specified for individual bequests included "various libraries," a "Large silver pitcher," a gold watch, his gold ring, and furniture purchased from a relative, Charles D. Cooper. A codicil to his will noted a gift of \$240 to his daughter Elizabeth for buying furniture following her marriage to John Van Buren.

- **Thomas Worth Olcott (1795-1880, Albany, NY)**
Olcott, a prominent Albany bank president, influential figure in politics and acquaintance of Martin Van Buren, died 18 years after Van Buren. This significant gap raised the possibility that any inventory would reflect a much larger number of furnishings types than would have been available at the time of Van Buren's death. However, Olcott's will contained no inventory and no bequests of individual pieces were made to family members. His bequests were in the form of large sums of money and stocks.
- **Solomon Van Rensselaer (1774-1852, Albany, NY)**
Van Rensselaer died intestate. An inventory was created in 1852, however, and is part of the collection of Historic Cherry Hill, Van Rensselaer's Albany home. That inventory was transcribed by Roderic H. Blackburn and published in 1976 as an appendix in his book on the site.
- **Henry D. Gilpin (1801-1860, Philadelphia, PA)**
Although the British-born Gilpin lived in a major city in a different state from Van Buren, he was a fellow lawyer and former mayor of Philadelphia who served as Treasury Department solicitor and later as Attorney General in Van Buren's administration. He was also a bibliophile who bequeathed his books and manuscripts to the Historical Society of Pennsylvania. The two men remained friends, maintaining regular contact and visiting one another's homes for the rest of Gilpin's life. Gilpin's will was published by the Historical Society of Pennsylvania in 1887 but it contains no inventory. In his will Gilpin gave all of his "furniture of every description, plate and wines,...and my pictures, statues and works of art" to his wife. Money that Gilpin bequeathed to the Pennsylvania Academy of Fine Arts is still used today for the acquisition of works. However, no paintings from his personal collection were found in the on-line collection databases for the Academy, the Historical Society or the Philadelphia Museum of Art.
- **James Kirke Paulding (1778-1860, Hyde Park, NY)**
Paulding was primarily known as a writer but also served as Secretary of the Navy during the Van Buren administration. Paulding's estate Placentia, which he purchased in 1845, was destroyed by fire in the late 1890s. His estate was never probated, according to records at the Dutchess County Courthouse in Poughkeepsie, New York. Efforts to uncover any written descriptions of the interior of his home were unsuccessful.

- **Smith Thompson Van Buren (1817-1876, Dutchess County, NY)**
Son of Martin Van Buren, an inventory of his estate would likely have included pieces he purchased and used while living at Lindenwald. Only a handwritten will was found, which did not include any bequests of specific pieces.
- **Aaron Vanderpoel (1799-1870, New York, NY)**
A US representative and brother of James Vanderpoel, Aaron Vanderpoel was also a friend of Van Buren. When the Van Buren family gave up Lindenwald, Vanderpoel bought many Van Buren pieces left in the house, some of which remained in the family into the twentieth century and were returned to the site after ownership was transferred to the National Park Service. No inventory or useful information was obtained from his estate records.
- **Enos T. Throop (1784-1874)**
A former New York governor, Throop was eliminated from further research. According to obituaries, at the time of his death Throop had lived in his nephew's home in Auburn, New York for many years. Under the circumstances, any probate inventory of Throop's possessions would not have reflected the belongings of a complete household.

Museum collections and furnishings studies

In addition to the collections of Martin Van Buren National Historic Site, the collections of other house museums that had once been the homes of some of Van Buren's contemporaries were checked through site visits, correspondence or on-line collection databases. The homes of Thomas Olcott and the Van Rensselaer family were visited to view collection items belonging to individuals who were part of the comparative survey and to consult any furnishings plans on file.

- **Historic Cherry Hill, Albany, New York**
This was the home of the Van Rensselaer family from 1786 until 1963, when it was bequeathed to the Historic Cherry Hill Corporation with the intent it become a house museum. Its museum collections are largely site-specific and documented. The period of occupancy by Solomon and Arriet Van Rensselaer (1834-1852) was of particular interest since it overlaps with Van Buren's time at Lindenwald. Because of on-going, multi-year restoration work on the house most of the collections are packed in storage and largely inaccessible. However, catalog records, photographs of some of the furnishings, Roderic H. Blackburn's book on the site, family papers and historic room studies were available and provide useful comparisons with the surviving Lindenwald

pieces. Some pieces in Cherry Hill's collection have been identified in Solomon Van Rensselaer's inventory.

- Ten Broeck Mansion, Albany, New York
Thomas Olcott's Albany home, Ten Broeck Mansion, contains no furnishings that were original to Olcott's occupancy or connected to Olcott, with the possible exceptions of the late nineteenth century chandeliers in the dining and drawing rooms. Object sheets have been created but no furnishings studies. Within Ten Broeck Mansion the space with the highest degree of integrity is the 1840s wine cellar still stocked with wines added by later occupants. It is a valuable resource for understanding how Van Buren's wine cellar might have appeared on a larger scale.

In addition, the following museums were contacted.

- Silas Wright House, St. Lawrence County Historical Association, Canton, New York
The collection contains four pieces of furniture connected to Wright: a mahogany desk (1825-30), Empire period circular center table, a stenciled rocking chair, and an Empire period sofa, plus his law books and Assembly records. A Gothic Revival bookcase, case clock and a chest of drawers known to have been in the Wright house are generally in keeping with the type of furnishings in vogue in the early nineteenth century and also used at Lindenwald.
- The Hermitage, Davidson County, Tennessee
Martin Van Buren greatly admired Andrew Jackson and visited his Tennessee home. According to an account book for The Hermitage, Jackson purchased some silver and lamps from Van Buren in 1831. The Jackson family purchased several sets of the same items and made no distinction in later inventories as to their origins. Catalog records and files at The Hermitage cannot definitively connect any of the pieces in its collection with those listed in the account book.

Searches made of the on-line collection databases and catalogs of various museums, including Winterthur, the Albany Institute of History and Art, the Metropolitan Museum of Art, the New York Historical Society, the Victoria and Albert Museum, the White House Historical Association and the City of the Museum of New York, yielded examples of furniture with provenances linked to Van Buren's contemporaries; examples of period appropriate small items to give guidance to the acquisition of similar pieces for Martin Van Buren National Historic Site; and art work depicting American (when possible, specifically New York) nineteenth century interiors. Several examples of pieces owned by members of the Van Rensselaer family from 1815-1840

are in public collections and serve as contrasts to Van Buren's comparatively conservative tastes. Archived auction catalogs of Christie's and Sotheby's were also searched. The results of exploring these sources to find examples of work by manufactures from whom Van Buren purchased furnishings were mixed.

Information gleaned from the Martin Van Buren National Historic Site *Historic Structure Report, Archeological Data Section* (1983) about the site's archeological collections, as well as more recent information on the dating of more recent finds have helped inform recommendations for tableware and cookware.

Archival collections

Carol Kohan exhaustively searched repositories throughout the United States, combing the papers of Van Buren, as well as those of his family and friends, for information on the Lindenwald interiors. Few other primary resources have come to light since that alter her basic findings. Of the sources she consulted, the Benjamin F. Butler Papers at the New York State Library was the only one re-examined. The correspondence of Harriet Butler to her husband and female relatives was reviewed for indications of sources for the furnishings of her own homes, since she is documented as having helped Van Buren in the selection of his wallpapers. Very little was gleaned from re-examining the papers from this perspective. The effort did confirm Harriet Butler's propensity for trying to create stylish interiors on a limited budget.

The only major new papers consulted, which were unavailable in the early 1980s when the *Historic Furnishings Report* was originally created, were those of Aaron Vanderpoel at the Columbia University libraries and the New York Public Library; the recently discovered Lawrence Van Buren Papers at the Library of Congress; and the previously unanalyzed correspondence of Martin Van Buren Jr. to Elizabeth Blair in the Francis P. Blair Papers at Princeton University. The papers at New York Public Library proved to deal exclusively with issues related to Vanderpoel's law practice. Likewise the papers at Columbia contained no information on Lindenwald, its furnishings or Vanderpoel's relationship with the former president. The material primarily relates to Vanderpoel's career as an attorney and judge in New York City and Kinderhook between the years 1848-1867, with some personal correspondence and financial information that includes a transfer of land in Kinderhook from Lawrence Van Buren, Martin's brother, to Vanderpoel.

Photographs and documents in Martin Van Buren National Historic Site's Resource Management Records were essential to grasping the scale of the restoration work at the site. Photographs of the interiors of the late Wagoner and deProsse periods of occupancy were the primary sources of information on how the rooms were furnished in the first part of the

twentieth century. They also show some of the furniture in place that was passed from the Wagoners to the deProsses as Van Buren pieces.

Nineteenth century printed materials

Books and periodicals published in the nineteenth century to provide guidance on domestic interiors were consulted. Chief among these were issues of *Godey's Lady's Book* from 1841-1849; Catherine Beecher's *A Treatise on Domestic Economy*, published in 1842; and Eliza Leslie's *The House Book: or a Manual of Domestic Economy*, published in 1840 (which even contains advice on bee keeping). The advice provided by Beecher and Leslie on setting up dining and laundry rooms in particular dovetailed with items found in inventories of the estates of Solomon Van Rensselaer and Silas Wright. In addition, period advertisements, menus and recipes were consulted. *Godey's* offered a mix of fiction, poetry, a small amount of non-fiction and fashion plates to its readers. Its "Editor's Table" section expressed views on topics ranging from women's education to reviving dead plants. The content of the Editor's Table section was the primary research focus, although useful information was found in craft-related articles, as well. Some of the fictional stories, like "The Victim of Taste" and "Mrs. Chancy's Cooking Stove," offered glimpses into attitudes toward technology and social practice.

Genealogical materials

Basic genealogical research was conducted on the named members of the Lindenwald domestic staff and some of the farm workers. Research notes for each individual are found in Appendix D. Material was found to flesh out the personal stories of Catherine Kickey; Patrick Cooney and family; and James Stephenson.

OVERVIEW OF CONSTRUCTION

Van Ness Occupancy, ca. 1787-1824

According to property records recorded in 1809, on May 3, 1787 Kinderhook judge Peter Van Ness purchased 260 acres of land from William Van Alstyne, Lambert Van Alstyne and Lucas and Catherine Goes for £100.¹⁶ Van Ness dubbed his farm Kleinrood and initially lived in an existing stone house that had been built by the Van Alstynes on the property.¹⁷ About ten years later, Van Ness began construction of a Georgian style brick house that would be heavily altered and updated by its future owner, Martin Van Buren.

¹⁶ Property transfer recorded 21 January 1809, Columbia County Clerk's Office, Hudson, NY, Book C, 43-44.

¹⁷ Uschold and Curry, *Cultural Landscape Report*, 13.

As originally constructed, the three-story house was five bays wide and four bays deep with a gable roof of wooden shingles and two chimneys at each end. The exterior was painted red with white penciled brick joints. The present arched center window and Dutch door on the front of the house date to its original construction.¹⁸ The 1797 door knocker is part of the Martin Van Buren National Historic Site's museum collection; the knocker currently on the door is a reproduction.

The central hall inside the original structure (now Room 105) ran the length of the building, east to west, with two rooms each on the north and south sides separated by closets, an arrangement echoed in the basement layout. A staircase was located at the west end of the central hall that ran in a U-shaped configuration along the south, west and north walls to allow for access to the second floor. The second floor consisted of five rooms. The central hall (Room 206) was limited to the west side of the floor, off of which three rooms were accessed: rooms 201, 210 and a large room at the southeast end (now rooms 207, 208 and 209). This large room provided access to a smaller one on the northeast side of the house (Room 205). A third floor attic was accessible via stairs in Room 203.¹⁹

Ample evidence shows that wings or lean-tos existed on the west side of the house prior to 1849. It is not known, however, if the wings were original to the house. Considering the absence of structural or archaeological evidence, the Martin Van Buren National Historic Site's *Historic Structure Report* concluded that "they were insubstantial structures and that they were not attached to the west wall of the ca. 1797 house." Van Buren himself remarked that "stable wings" would have to be removed from the rear of the house before the planned Upjohn addition could be erected in 1849; such structures would not likely have been attached to the main dwelling.²⁰

When Peter Van Ness died in 1804, he divided the Kinderhook property between his sons. John Van Ness received "the Stone House in which [his father] formerly resided and the outhouses and appurtenances thereunto belonging together with the one equal half of the Land" that made up Kleinrood. William Van Ness was bequeathed "the new Brick House" in which his father lived and all other structures on that half of the property (137 acres).²¹ After becoming owner of Kleinrood, William embarked on a repainting campaign and erected partitions to reconfigure some of the rooms. He painted the house white and the trim and sashes cream

¹⁸ William W. Howell, *Historic Structure Report, Architectural Data Section, Lindenwald, Martin Van Buren National Historic Site, Kinderhook, New York*, vol. 1 (Denver, CO: U.S. Department of the Interior, National Park Service, June 1985) 7.

¹⁹ Howell, *Historic Structure Report*, vol. 1, 9, 11, 25.

²⁰ Howell, *Historic Structure Report*, vol. 1, 12-15.

²¹ Last will and testament of Peter Van Ness, 12 February 1805, Columbia County Court Records, Hudson, NY, Book C, 49-55.

and white, creating a more monochromatic color scheme on the exterior; green shutters were added between 1820-1824. On the first floor, a partition was built that separated the stairs on the west end of Room 105 from the east side. The transformation of the large southeast room on the second floor into three smaller rooms (rooms 207, 208, 209) dates to around 1810. As a result, doorways on this level were largely reconfigured.²²

Paulding Ownership, 1824-1839

On May 3, 1824, William Van Ness, deeply in debt, sold Kleinrood to William Paulding, mayor of New York City and United States representative. Paulding had the property farmed for profit but never occupied it; he would construct his own legendary country estate, the Knoll, in 1838. No alterations or improvements were made to the house during this period of neglect.²³

Van Buren Family Occupancy, 1839-1864

Martin Van Buren Occupancy, 1839-1862

Martin Van Buren purchased Kleinrood from Paulding on April 1, 1839 for \$14,000 (the approximate equivalent of \$368,000 today).²⁴ Van Buren and his family moved into the house in the spring of 1841 following his failed 1840 bid for a second presidential term. Although Van Buren commented on the great expense of improving what he considered a run-down property, his son Smith Thompson had the opposite impression: “We were agreeably disappointed at finding the House so good a one & the grounds in such good condition....he [Van Buren] goes about with a little paper making notes of all sorts of what he calls improvements which strike me as anything else.”²⁵

Rechristening the house Lindenwald, Van Buren began alterations to the interior and exterior. Between 1840 and 1841 windows were replaced; a door changed on the west side of the house; and exterior walls repainted light yellow with cream colored trim and sashes, and green shutters. Interior alterations focused on enlarging the public entertaining spaces so crucial to the ex-President’s methods of carrying out political business. He removed the U-shaped staircase in Room 105 from the west wall, as well as the partition located there in order to enlarge the center hall, which was to become the seat of social events at Lindenwald. A new staircase was built on the north wall of Room 109, which entailed reducing the square footage of both that room and Room 108. As a result of the relocation of the staircase, Room 206 on

²² Howell, *Historic Structure Report*, vol. 1, 15-16.

²³ Property transfer recorded 3 May 1824, Columbia County Clerk’s Office, Hudson, NY, Book P, 405-406; Uschold and Curry, *Cultural Landscape Report*, 13, 23; Howell, *Historic Structures Report*, vol. 1, 16-17.

²⁴ Property transfer recorded 1 April 1839, Columbia County Clerk’s Office, Hudson, NY, Book LL, 425-427.

²⁵ Howell, *Historic Structure Report*, vol. 1, 17; quoted in Carol Kohan, *Historic Furnishings Report, Martin Van Buren National Historic Site* (Harpers Ferry, VA: U.S. Department of the Interior, National Park Service, Harpers Ferry Center, 1986), 11.

the second floor became larger and Room 201 smaller. The wall between these two rooms was removed and replaced with a banister and a new wall erected on the south side of the staircase, decreasing the size of Room 209.²⁶

A servant's call bell system installed during this early period throughout the rooms on the first and second floors communicated with the basement servants' spaces; this system was expanded when the 1849-50 addition enlarged the house's floor plan. The basement was also affected by the move of the staircase, which impacted Room 005. Storage rooms for wine, foodstuffs and tableware may also have been created.²⁷

The second major campaign of renovations at Lindenwald occurred between 1849 and 1850, after Van Buren agreed to share the house with his son Smith Thompson. Noted American architect Richard Upjohn was hired to create an addition on the south and west sides of the house in order to provide Smith Thompson and his family with separate living spaces. Work on the Italianate addition also included updating of the front façade of the house to reflect this more fashionable revival style, as well as incorporating Romanesque and Gothic elements.²⁸ One element from the original 1797 construction that remained unchanged was the Dutch double door and its original knocker, which, Van Buren noted "I...preserved...as interesting memorials of my last interview with its original owner."²⁹ A portico was constructed around the door.

The addition was one story high with a full basement beneath and a five story tower in the southwest corner. Ten additional rooms were gained in the expanded basement: a kitchen (Room 006); laundry room (Room 007); stair hall (Room 008); basement entry (Room 009); a hall-like space (Room 010) adjoining a larger hall (Room 012); a fireplaced room (Room 011); a vaulted room (Room 015) adjacent to a privy (Room 014); and a coal storage vault (Room 015). On the first floor, 12 rooms were added: a new library (Room 111); a room described as a bedroom in the *Historic Structure Report* but listed as a schoolroom on deProse era floor plans (Room 112); stair hall (Room 113); bathroom with indoor plumbing (Room 114); water closet (Room 115) and adjacent hall (Room 116); a nursery or bedroom (Room 118); a main entrance hall on the north side of the house believed to have been used by the family (Room 119) with a smaller hall (Room 120) leading to a secondary entrance on the west side; a privy (Room 121); closet (Room 122); and a small room (Room 123).³⁰

²⁶ Howell, *Historic Structure Report*, vol. 1, 17-18.

²⁷ Howell, *Historic Structure Report*, vol. 1, 17, 19, 26.

²⁸ Howell, *Historic Structure Report*, vol. 1, 19-20.

²⁹ Quoted in Kohan, *Historic Furnishings Report*, 10.

³⁰ Howell, *Historic Structure Report*, vol. 1, 21-22.

The plumbing system introduced during the construction of the addition has been assessed as “a fine example of an early and very primitive attempt to supply a home with hot and cold running water and sanitary waste disposal. Its uniqueness is its remarkable state of preservation....”³¹ The drainage system for the Kitchen (Room 006) and Laundry Room (Room 007) sinks fed directly outside of the house, on the south side. The bathtub and sink in Room 114 and the toilet in Room 115 drained into a cesspool in the floor of the basement entry in the addition (Room 009). The *Historic Structure Report* describes the cesspool as 4’ diameter cavity almost 6’ deep and lined with flat stones laid into mortar. The cesspool overflow drained into the basement privy in Room 013. The *Historic Structure Report* notes that the lack of ventilation of the cesspool and its interior location “are clear indicators of the primitiveness of the system.”³² Smith Thompson Van Buren complained to Richard Upjohn that “on digging around the cesspool to insert pipes” he discovered that the cesspool walls “are round paving stones, of a single thickness, depending on sand walls outside to hold them up. The plumber thinks it will fall down as soon as water gets into it—if not before, & crush the lead pipe which empties into it. It is moreover covered with plank, & in no long time would have let a horse or ox into it at the top if it fails to tumble in from the sides....”³³ The last remark implies that the bathroom cesspool and its pipes were laid before the west addition was fully enclosed.

Upjohn’s changes impacted the original 1797 structure in varied ways, most involving changes to doorways and window openings. Some of the more drastic changes were seen in Room 005 in the basement, the west wall on the first floor and Room 201 on the second floor. In Room 005, an original exterior door became an interior door leading into the new kitchen (006); the south wall window was enlarged and the chimney foundation filled in; a door in the north wall turned into window; the stairs were completely rebuilt; and the floor was raised. The first floor west wall became an interior wall. In Room 210 the west wall was moved in order to create a passageway (Room 211) to the new stairs leading to the attic in the old section of the house and the new tower. In addition, the stairs from the first to second floor were remodeled, changing access to Room 109; the former exterior window in the east wall of Room 206 was turned into a large arched doorway; and the east side of the attic was converted into three finished rooms and a hall (Room 307) using some of the 1797 era doors and casings removed from other parts of the house.³⁴

Van Buren’s original servant’s call bell system was extended to new rooms 107 (the laundry) and 307, corroborating that the newly finished spaces in the attic housed domestics. However,

³¹ Howell, *Historic Structure Report*, vol. 1, 225.

³² Howell, *Historic Structure Report*, vol. 1, 225-226.

³³ Kohan, *Historic Furnishings Report*, 209.

³⁴ Howell, *Historic Structure Report*, vol 1, 24-25.

no evidence of the call bell system exists in the first floor rooms of the Upjohn addition. Around 1854 a hot air furnace was installed in Room 001.³⁵

John Van Buren Occupancy, 1862-1864

Van Buren's son attempted to stay on at Lindenwald for two years before deciding to sell the property. No structural alterations were made during this time.³⁶

Jerome Ownership, 1864-1867

New York banker Leonard Jerome and his wife Clara bought Lindenwald from John Van Buren in 1864. Jerome operated the farm for profit but never lived there.³⁷ His younger brother Isaac, however, occupied the house in 1865.³⁸ No documented alterations were made to the house during their ownership, although it is possible some wallpaper may have been changed.³⁹

Wilder Ownership, 1867-1873

George Wilder of New York purchased the former Van Buren property from the Jeromes on January 3, 1867 for \$25,000.⁴⁰ Wilder, like the Jeromes, continued to operate the farm and probably lived on the property; no major alterations to the house are documented during this period.⁴¹

Van Alstyne/Van Buren Ownership, 1873-1874

Two distant relatives of the president, John Van Buren and James Van Alstyne, bought Lindenwald for \$35,000. The pair owned the property for only five months before selling it and made no known alterations to the house.⁴²

Wagoner Occupancy, 1874-1917

In 1874, local farmers Adam and Freeman Wagoner purchased the farm. The family appears to have repainted the house exterior more than once and redecorated some of the rooms (to be discussed in the History of Furnishings section of this report). Some remodeling was done

³⁵ Howell, *Historic Structure Report*, vol. 1, 26.

³⁶ Howell, *Historic Structure Report*, vol. 1, 27.

³⁷ Uschold and Curry, *Cultural Landscape Report*, 54, 59.

³⁸ Rebekah Krieger, *Historic Structure Report: Farm Cottage, Martin Van Buren National Historic Site* (Lowell, MA: National Park Service, Northeast Region Historic Architecture, Conservation & Engineering Center, Historic Structures Research & Documentation Branch, August 2016), 23.

³⁹ Howell, *Historic Structure Report*, vol. 1, 27.

⁴⁰ Property transfer recorded 3 January 1867, Columbia County Clerk's Office, Hudson, NY, Book 28, 221-226.

⁴¹ Uschold and Curry, *Cultural Landscape Report*, 59; Howell, *Historic Structure Report*, vol. 1, 27; Krieger, *Historic Structure Report*, 23.

⁴² Uschold and Curry, *Cultural Landscape Report*, 59; Howell, *Historic Structure Report*, vol. 1, 27.

around 1890 that involved rebuilding some of the basement windows, re-shingling the roof and possibly mounting lightning rods, which appear in photos of the house dating to ca. 1890. The major change to the interior was the conversion of Room 112 into a kitchen. The Upjohn kitchen in Room 006 was abandoned. The bathtub and sink were removed from Room 114 and shelves were built in the water closet.⁴³

DeProse Occupancy, 1917-1957

In November 1917, Bascom H. Birney purchased Lindenwald from Adam and Elizabeth Wagoner for \$1.00. Adam Wagoner also arranged for the sale of that portion of the farm property owned by his brother Freeman, who by the time of the sale had been declared incompetent.⁴⁴ Birney's property was eventually given to his daughter Clementine Birney deProse. The deProse family embarked on a campaign of modernizing the house by installing modern bathrooms on first and second floors, between rooms 101 and 104; and 201 and 205, in the 1920s. A third bathroom was added on the south side of the first floor between 1938 and 1945. A 4' square concrete slab was poured on the floor of Room 006 during the deProse occupancy. Electricity was introduced around 1936-37. A kerosene heater was installed in Room 105 about 1935. In the early 1950s, a steam heating system was installed. Of the exterior changes made to the house, the most significant was the addition of a porch outside of Room 112 and part of 114, built between 1920 and 1936; and the removal of the Upjohn Italianate front porch in 1950.⁴⁵

Campbell Occupancy, 1957-1973

Kenneth Campbell and his wife Nancy bought Lindenwald from the deProse family in May 1957 for \$1.00 "and other good and valuable consideration."⁴⁶ The exterior of the house underwent the most drastic changes it had seen since Martin Van Buren's time. Campbell sought to "Colonialize" the front by removing the Italianate cornices and erecting a columned porch with roof balustrade across its full length around 1958. Numerous exterior doors were changed and Upjohn era windows on the west and northwest sides of the building were replaced with large windows in a Colonial Revival style. In addition to alterations in the first floor kitchen (Room 112), Room 201 was converted into a kitchen which required running new pipes, lowering the ceiling and introducing kitchen cabinetry and equipment. The ceilings in rooms 112, 114, 118, 201 and 205 were also lowered. The 1920s bathroom on the second floor was enlarged by moving the east wall about 4' to make room for a bathtub and closet.⁴⁷

⁴³ Howell, *Historic Structure Report*, vol. 1, 27-28.

⁴⁴ Property transfer recorded 15 November 1917, Columbia County Clerk's Office, Hudson, NY, Book 162, 506-520.

⁴⁵ Howell, *Historic Structure Report*, vol. 1, 29, 61, 75.

⁴⁶ Property transfer recorded 3 June 1957, Columbia County Clerk's Office, Hudson, NY, Book 322, 79-80.

⁴⁷ Howell, *Historic Structure Report*, vol. 1, 29-30, 43, 52.

National Park Service Management, 1974-present

Soon after obtaining ownership of Lindenwald, the National Park Service embarked on a multi-year restoration of the house's interior and exterior based on historical research. The mansion was restored to circa 1850, the year the Upjohn addition was completed. This called for removing the Wagoner and Campbell era kitchens and deProse-era bathrooms; and undoing the Campbell-era changes to the façade. Doors and windows that had been removed or altered were replaced. Regular maintenance of the structure has continued in the years since. More recent projects included the reinforcement of the underside of the Main Hall (Room 105).

ANALYSIS OF HISTORICAL OCCUPANCY

Van Ness Occupancy, ca. 1787-1824

By the time Peter Van Ness (1734-1804) became the owner of 260 acres from the 3000 acre holdings of Van Alstyne family in 1787, he had had a notable career as a regiment commander during the American Revolution; member of the New York Convention during the adoption of the Constitution; state senator; and the first judge in Kinderhook. His family, in the inscription placed on Van Ness' gravestone, described him as "a high minded, honorable, sensible man, fearing none but God, and a distinguished and influential patriot in the most trying times."⁴⁸ Martin Van Buren, on the other hand, characterized this veteran of the Revolution as "being withal a very severe man." Within the hierarchical society that persisted in Kinderhook, Peter Van Ness was a man who modeled himself in the lord of the manor tradition, powerfully connected to the political and financial elite. He was among the scions of the old Columbia County families that maintained local power in the face of the increasing number of New England migrants who began settling in the Kinderhook area in the 1790s.⁴⁹

Three years after Van Ness acquired the property, which he called Kleinrood, its occupants consisted of himself, his wife Elbertje, two of their three sons (John, William and Cornelius), daughter Gertrude and ten slaves. Elbertje was memorialized by her son John as "a pattern of a virtuous, affectionate, amiable, and sensible Wife & Mother."⁵⁰ In 1800 the household included two "other free persons" who may have been visiting relatives or household domestics in addition to the ten slaves, who presumably worked the farm.⁵¹ Gertrude Van Ness described

⁴⁸ Edward A. Collier, *A History of Old Kinderhook* (New York and London: The Knickerbocker Press, imprint of G.P. Putnam's Sons, 1914), 390, 392.

⁴⁹ Cathy Stanton, *Plant Yourself in My Neighborhood: An Ethnographic Landscape Study of Farming and Farmers in Columbia County, New York* (Boston, MA: National Park Service, Northeast Region Ethnography Program, April 2012), 74, 90.

⁵⁰ Stanton, *Plant Yourself*, 92 fn 9.

⁵¹ U.S. census, Kinderhook, NY, 1790 and 1800.

the property in a letter to a friend: “I wish you were here to view with me the delightful fields and meadows with which we are surrounded, fruit trees all decorated with blossoms of variegated colors. My lilacs look elegant.”⁵² The Federal-style mansion itself was described in an early nineteenth century newspaper as “a plain, substantial, commodious house, built in the year 1797, of the best materials, and with more regard to comfort than show.”⁵³

The new house consisted of a central hall surrounded by rooms on each floor. That the first floor included a drawing room is known from an account by Van Buren.⁵⁴ By the mid-eighteenth century it was common for upper class homes to have two parlors, one formal and the other informal, so it is probable that Van Ness had a second room that was given to over to more decorous occasions.⁵⁵ Kleinrood must have also included a dining room on the first floor. As the idea of a specialized room for meals spread among the upper classes in late eighteenth century America, the dining room became a symbol of economic success.⁵⁶ One upstate New York dweller noted that Dutch homes in the region “set out their cabinets and bouffets with much china.”⁵⁷ As a man of stature, Peter Van Ness would have been called upon to entertain equally notable visitors and guests. The blue underglaze porcelain, sherds of which were uncovered by National Park Service archaeologists at the site, was in production in the late eighteenth century and could have graced Van Ness’s buffet.

Furniture in these first floor spaces was particularly mobile during this period, with chairs and modest-sized tables from other rooms being shifted to other spaces as occasions demanded. Stylistically, if Van Ness followed contemporary trends in 1797, he may have added furniture of the older Queen Anne and newer Chippendale designs. He may also have owned Dutch-inspired pieces made by regional cabinetmakers. The rooms in his home were likely furnished with a mixture of pieces from his earlier house with new purchases. Evidence of the window treatments in the house exist in the late eighteenth-early nineteenth century green painted wood venetian blinds with green wool twill tape and green wool covered cord that are in the Martin Van Buren National Historic Site museum collection.⁵⁸

The location of the Van Ness kitchen is not known. It is possible it could have been Room 005. Perhaps the Van Ness kitchen, as the primary domain of the two other freed persons in the

⁵² Gertrude Van Ness, Kinderhook, NY, 11 May 1793, quoted in Collier, *Old Kinderhook*, 393.

⁵³ Kohan, 9.

⁵⁴ John C. Fitzpatrick, ed., *The Autobiography of Martin Van Buren* (New York: Augustus M. Kelley Publishers, 1969), 17.

⁵⁵ Elisabeth Donaghy Garrett, *At Home: The American Family 1750-1870* (New York: Harry N. Abrams Inc., Publishers, 1990), 39.

⁵⁶ Garrett, *At Home*, 78.

⁵⁷ Stanton, *Plant Yourself*, 70.

⁵⁸ Natalie Larson, “Martin Van Buren House Furnishing Textile Recommendations,” report for Martin Van Buren National Historic Site (2 August 2016).

household, resembled those documented by a doctor in the eighteenth century, who noted that Hudson Valley Dutch kitchens were very clean and hung with “earthen or delft plates and dishes all round the walls in the manner of pictures.”⁵⁹

The most significant artifact surviving from 1797 is the front door knocker. Still in the museum collection, Martin Van Buren deliberately saved this memento of his contentious relationship with Peter Van Ness. In Van Buren’s autobiography Van Ness is one of the local figures “whose combined influence frowned so harshly upon the commencement of my political career.” Although Van Buren on the whole remained friendly with the Van Ness sons, he remained on poor terms with their father for the rest of the latter’s life.⁶⁰

While Van Ness’ negative attitude toward Van Buren has been seen as rooted in the latter’s perceived social and class inferiority as the son of a tavern keeper, Van Buren wrote that their relationship was tarnished by political differences. According to Van Buren, the anti-Federalist Van Ness saw the younger man’s political views “as a species of treason in a stripling and a member of a family with whom he had been connected at marriage and had been always intimate.” Regardless of the reason, Van Ness’ difficult personality made it hard for Van Buren to treat him “with the respect due to his years and position.”⁶¹ Van Buren’s account of visiting the Van Ness house only to be snubbed by Peter Van Ness lacks bitterness, however, and shows Van Buren’s determination not to be outdone by Judge Van Ness:

As I approached the porch of the house..., I perceived that the lower half of the old-fashioned front door which was divided through the middle...was closed, and the upper open, at which the Judge was seated close to and with his back against the lower door, for the benefit of the light, reading a newspaper. Hearing my steps he looked around and perceiving me, instantly resumed his reading in a manner that precluded me from addressing him. The door for explanation, as well as that for the entrance, being thus closed upon me, and not feeling disposed to retreat, I seized the knocker which was hanging near his head, and gave it a somewhat emphasized rap, and as I did so I saw a smile upon his countenance of which my position afforded me a profile view.⁶²

After William Van Ness answered the door in response, Van Buren later told the Judge’s son about his elderly father’s behavior and “then described the old gentleman’s irrepressible amusement at the free use I had made of the knocker.” William Van Ness felt that his father

⁵⁹ Stanton, *Plant Yourself*, 70.

⁶⁰ *Autobiography*, 16.

⁶¹ *Ibid.*

⁶² *Autobiography*, 17.

had appreciated Van Buren's action as being "so much in character with his own decisive temper."⁶³

Early in his legal career the young Martin Van Buren apprenticed at William Van Ness' law firm through the assistance of John Van Ness. Though Van Buren's friendship with the Judge's son William may have meant he was familiar with the house's interior during the Van Ness occupancy, he left no account of it beyond his memorable last visit during Peter Van Ness's lifetime.

After Peter Van Ness' death in December 1804 his son William became owner of Kleinrood. William P. Van Ness (1778-1826) was a respected lawyer; he was later appointed a U.S. District Court judge for southern New York by President James Madison.⁶⁴ His career was seriously harmed, however, when he agreed to serve as his friend Aaron Burr's second in the latter's duel with Alexander Hamilton. As a "second" Van Ness was Burr's representative responsible for making the arrangements for the duel that ultimately claimed Hamilton's life. Afterwards a warrant was issued for William's arrest; his response was to return to his father's home in Kinderhook. Once there, William Van Ness asked Van Buren for bail-related advice, which initiated the memorable visit to Kleinrood that Van Buren would subsequently record in his autobiography.⁶⁵

William Van Ness and his wife Anna had five children, two of whom—Martha and Charles—were probably born at Kleinrood. In 1810, the household consisted of William and Anna; two of their three sons (Edward and Eugene or Charles); two "white females under 10," presumably daughters Harriet and Martha; one white female between 16 and 26; one additional free person, possibly a white domestic or farm overseer; and four slaves.⁶⁶ One frequent visitor to the house was writer Washington Irving, who served as tutor for the Van Ness children.⁶⁷

After taking over ownership Van Ness spent money for various farm-related improvements. He hired a gardener, Richard Finck; ordered seeds and shrubs from New York; and bred horses and Merino sheep, a comparatively new breed in the United States.⁶⁸ He also undertook improvements in the house. Woodwork in the first and second floor rooms was repainted. It is likely that he added new furniture, as well. His choices in the first decade of the nineteenth century were influenced by the Neoclassical movement based in historicism. The most popular

⁶³ Ibid.

⁶⁴ Ruth Piwonka and Roderick H. Blackburn, *A Visible Heritage: Columbia County, New York - A History in Art and Architecture* (Hensonville, New York: Black Dome Press Corp., 1996), 68.

⁶⁵ "Van Buren and the William P. Van Ness Trial," The Papers of Martin Van Buren Project, <http://vanburenpapers.org/content/van-buren-and-william-p-van-ness-trial>.

⁶⁶ U.S. census, Kinderhook NY, 1810.

⁶⁷ Stanton, *Plant Yourself*, 94.

⁶⁸ Stanton, *Plant Yourself*, 94-95.

styles were reinterpretations of French models by French cabinetmakers who had fled to New York, Baltimore and Albany after the French Revolution; and by the English Regency.⁶⁹ One piece Van Ness likely added to the interior of Kleinrood was a portrait of himself painted by John Wesley Jarvis. Jarvis was the portraitist of choice for many of the old Dutch families of the Hudson River valley, including the Van Rensselaers and the Vanderpoels, as well as celebrities like Washington Irving.⁷⁰

Though Kleinrood began as a full-time home for the Van Ness family, financial problems that began with the end of US tariffs on European wool which diminished the returns from his Merino sheep, forced William Van Ness to move back to New York. He maintained Kleinrood as a country home. In an effort to stay solvent Van Ness took out a mortgage on the farm and sold some parcels of the land.⁷¹ Finally, Van Ness sold the Kinderhook estate in 1824. Harriet Butler gave the following account of William Van Ness' premature death at 48 two years after leaving: "What an awful providence is that of Judge V Ness—I can conceive of nothing more appalling. A man of his character, in health + strength, at a convivial meeting...perhaps tipping the social glass, + with impiety in thought words + action sinking beneath the table shrouded in the arms of death."⁷²

Paulding Ownership, 1824-1839

It is not known who lived in the house during the 16 years it was owned by William Paulding. Paulding (1770-1854) was a US representative and mayor of New York City. He was also a friend of William Van Ness; it is speculated that Paulding bought the Kinderhook property to help Van Ness out of his financial difficulties. Paulding worked the property as a for-profit farm but never lived there. The year before he sold Kleinrood, Paulding constructed the Knoll, his Gothic Revival retreat in Tarrytown, New York (later dubbed Lyndhurst by its second owner George Merritt).⁷³

In describing the poor condition of the house when he initially purchased it, Martin Van Buren remarked on "the length of time it has been substantially unoccupied," seeming to bear out Paulding's absenteeism.⁷⁴ When Smith Thompson Van Buren first saw the interior in the summer of 1839, he remarked that the only pieces of furniture were "three little tables of

⁶⁹ Oscar P. Fitzgerald, *Three Centuries of American Furniture* (New York: Gramercy Publishing Company, 1985), 109-111.

⁷⁰ "Court Gets Portrait of Judge," *New York Times*, 5 Dec. 1914; New-York Historical Society, www.nyhistory.org/exhibit/william-w-van-ness-1776-1823. Van Ness' cousin William W. Van Ness commissioned Jarvis to paint his portrait in 1819.

⁷¹ Stanton, *Plant Yourself*, 94-95.

⁷² Harriet Butler to Benjamin Butler, Albany, Sept. 1826. Benjamin Butler Papers, Box 4, Folder 1, Acc. JB12417, New York State Library.

⁷³ <http://lyndhurst.org/about/history/>.

⁷⁴ Quoted in Howell, *Historic Structure Report*, vol. 1, 17; Uschold and Curry, *Cultural Landscape Report*, 13, 27.

different heights under as many table cloths & extended in a line across the room—11 chairs and one side table!”⁷⁵ It is possible these pieces had been left behind by the Van Ness family.

Van Buren Occupancy, 1839-1864

Near the end of his life Martin Van Buren described himself as a past governor of New York, “more recently President of the United States, but for the last and happiest years of my life, a Farmer in my native town.”⁷⁶ Although Van Buren bought Lindenwald in 1839 while still President, he did not move in until he left the White House in 1841. Son Martin Jr. remarked that the “quantity of boxes containing books + wine” packed and shipped from Washington to Kinderhook at the time foreshadowed the kind of life that would be led at Lindenwald.⁷⁷ Van Buren’s return to Kinderhook was an event of note, as reported in the Kinderhook *Sentinel*: “Ex-President Van Buren returned to the place of his nativity on Saturday last.... After the lapse of a long series of years, spent in the service of his country, he has returned to the home of his youth, probably to spend the evening of his days among those who have long appreciated the splendor of his genius and admired his virtues.”⁷⁸

Like many others, the writer for the *Sentinel* assumed that Van Buren would settle into the lifestyle common to other retired politicians of the time—that of the gentleman farmer. After completing the first round of renovations to the former Van Ness estate, he remarked with pride that “everybody that sees it says that I have made one of the finest places in the state.”⁷⁹ While Van Buren took great pleasure in his farm and actively oversaw its management, encouraging experimentation with crops and soil, he had no intention of leaving the political arena. No sooner had he completed renovations of Lindenwald and settled in than he embarked on an extended trip through the southern United States to test the waters for his try at the 1844 presidential nomination for the Democratic Party. Andrew Jackson saw his friend’s travels as a way to show the Southern public that Van Buren was not a “dwarf dutchman” or “a little dandy who you might lift in a bandbox.”⁸⁰

Those who knew him described Van Buren as shrewd, affable and kindly. “Although on my guard against the reported fascination of the ‘Magician of Kinderhook’ I was forced to confess its charm and potency,” wrote William G. Bryan in 1845. “I can’t describe what I mean by his

⁷⁵ Kohan, *Historic Furnishings Report*, 83.

⁷⁶ Will of Martin Van Buren, 1860, Appendix A in Kohan, *Historic Furnishings Report*, 392-394.

⁷⁷ Martin Van Buren Jr. to Elizabeth Blair, 2 December 1840, Francis P. Blair Papers, Princeton University.

Transcribed by Alice Creviston.

⁷⁸ *Kinderhook Sentinel*, May 1841.

⁷⁹ Quoted in John Niven, *Martin Van Buren: The Romantic Age of American Politics* (New York, London: Oxford University Press, 1983), 486.

⁸⁰ Andrew Jackson, quoted in Donald B. Cole, *Martin Van Buren and the American Political System* (Princeton, NJ: Princeton University Press, 1984), 385.

fascination, but it is a quality which he alone, possesses, among all public men that I have yet seen, & which makes his friendship so peculiarly gratifying & flattering. It is something that belongs to him, alone, which shows you that his favors & smiles are rarely & cautiously bestowed and which makes you desirous of being the favored one.”⁸¹

Daily Life & Leisure

In 1841 the family of four at Lindenwald consisted of Van Buren; his sons Martin Jr. and Abraham; and Abraham’s wife, the former Angelica Singleton. As she had done at the White House during the widowed Van Buren’s presidency, Angelica helped oversee the domestic side of Lindenwald for part of the 1840s. To guard against “bachelor misrule” Angelica turned to her mother for advice on dealing with the unpredictability of daily life in Kinderhook:

First I want you to send to me a list of supplies such as you usually send to Charleston in the Fall when the house is out of everything--I want it as a guide in ordering groceries etc. for Lindenwald & I have but an imperfect idea of the quantities of sugar etc. especially for six months consumption with a regular family of four & I fear a great deal of strange company stopping by all through summer in route to Saratoga etc. & to see the President & Smith & John & various other friends on long visits. Then I want to get you to have your Recipe book copied in full & all your little stray recipes which you know to be good.⁸²

Later that year they were joined by the ex-President’s first surviving grandchild Singleton Van Buren, the son of Abraham and Angelica. The experiences of Van Buren’s daughters-in-law vividly illustrate the dangers faced by women during childbirth in the nineteenth century. In the United States one in every six to seven white infants died before its first birthday. Of those who did survive, one child out of every four or five would die before reaching adulthood (an estimated 8-10 percent of Americans between the ages of 1 and 21).⁸³ Angelica lost her first child while still living in the White House. In 1843 her third child, born prematurely, died at Lindenwald. Angelica herself remained seriously ill for several months afterward, noting in her letters those times she felt strong enough to receive visitors in her second floor bedroom or being carried to the main hall to rest on the sofa.⁸⁴ His son Smith Thompson’s wife Ellen lost her baby daughter, named Hannah after Van Buren’s late wife, three years later. Van Buren himself had lost an infant son, Winfield Scott, almost 40 years earlier.

⁸¹ Kohan, *Historic Furnishings Report*, 17.

⁸² Kohan, *Historic Furnishings Report*, 12.

⁸³ Jack Larkin, *The Reshaping of Everyday Life 1790-1840* (New York: Harper & Row, Publishers, 1988), 75.

⁸⁴ Kohan, *Historic Furnishings Report*, 14-15.

From all accounts the Van Buren family was a close-knit one. Van Buren's four sons spent much of their childhoods in the care of close relatives after their father was widowed. Though he did not neglect their educations and personal needs, Van Buren later voiced his regret at not being more involved in their upbringing.⁸⁵ As adults, the Van Buren sons established a bantering rapport with their father. Family friend Henry D. Gilpin said "It is impossible to describe a more affectionate family...than the home circle at Kinderhook. The intercourse between the father and his sons is of the most confidential and endearing kind."⁸⁶ Lucius Chittenden was impressed by the greeting Van Buren gave his son John when the latter arrived in Kinderhook from Vermont:

the hearty welcome which shone from the sunny face of the active, spritely man who met us at the gate and who threw his arms around the neck of his stalwart son, I was charmed and delighted....There was all the fervor of a boyhood meeting of this distinguished son with an honored father. It told of a mutual love, warm, cheering, and unbroken, from a the cradle of the one to the waiting tomb of the other....All that day they hurled their shafts of wit at each other, but the closest observer could discover no instant in which the Attorney-General of New York [John Van Buren] forgot the respect due to his honored father and the ex-President of the United States.⁸⁷

The Van Buren brothers all spent significant amounts of time at Lindenwald. Martin Jr. lived at Lindenwald for the remainder of his comparatively short life. Regular attempts were made to improve his health (he suffered from tuberculosis) through trips to curative springs and hydrotherapy. His father acquired "a fine dog" at one point to accompany Martin Jr. on hunting trips for wild duck; Van Buren, in keeping with accepted treatments, felt that regular exposure to fresh air would help his son.⁸⁸ Although they remained frequent visitors, Abraham and John established homes of their own elsewhere. By 1847 Abraham and his family were living in New York.⁸⁹ John lived in Albany then moved to New York by 1848.⁹⁰ Although Smith Thompson was also living in Albany at 3 Academy Park, unlike his brothers he did not appear to have a regular occupation in the 1840s; none is included in any city directory listings. By 1855 he is listed as a lawyer in the state census.⁹¹ In 1849, Van Buren invited Smith Thompson and his

⁸⁵ Joel Silbey, "Martin Van Buren: Family Life," University of Virginia Archives, Miller Center website, <https://millercenter.org/president/vanburen/family-life>.

⁸⁶ Kohan, *Historic Furnishings Report*, 19.

⁸⁷ Lucius Chittenden, *Personal Reminiscences including Lincoln and others, 1840-1890* (NY: Richmond Croscup & Co., 1893), 14.

⁸⁸ Martin Van Buren to Francis P. Blair, February 184_, Francis P. Blair Papers, Princeton University; photocopy at Martin Van Buren National Historic Site.

⁸⁹ *Doggett's New York City Directory 1847-1848*.

⁹⁰ *Hoffman's Albany City Directory 1844-45, 1845-46; Doggett's New York City Directory 1848-1849*.

⁹¹ *Hoffman's Albany City Directory 1844-45, 1849-50*; U.S. census, Kinderhook, NY 1850, 1860; New York census, Kinderhook 1855.

family to live permanently at Lindenwald, perhaps to help his son find some focus. The proposal's acceptance proved to be dependent on Smith Thompson being "permitted to add sufficient to my House to make as many rooms as he may want without entering upon what I now have. I at first rejected this as impracticable without detriment to the appearance of the old House. But he & his wife have been to New York to consult the great architectural oracle (Mr. Upjohn) and as I anticipate the response...it will be that to accomplish the object satisfactorily radical changes will become necessary...."⁹² Once work was to begin on the new addition Van Buren wrote a friend "Don't think me deranged when I say to you that my quiet & as was generally supposed my perfect or at least comfortable establishment is to be turned topsy turvey, & the music of its feathered visitors drowned in the harsh sounds of the ax, the saw, & the trowel."⁹³

The ex-President enjoyed activities that allowed for escape from the sounds of "ax, saw and trowel." In his new home Van Buren fell into a daily routine that began with rides on one of his horses. A newspaper man visiting the property but not expecting to meet Van Buren saw him "returning from the stables, where, I suppose, he had just left his horse after a ride.... He informed us that he rode some ten miles every day on horseback, and this will in some measure account for the ruddy complexion he wears, and the sturdy health he enjoys."⁹⁴ Breakfast was generally at 9:00 am; afterwards Van Buren addressed the daily farm work and any work being done on the house; then read and dealt with correspondence in the library.⁹⁵ Dinner could be as early as 4:00 pm and as late as 6:00 pm and if a roster of guests was present, the meal could continue until 9:00 pm.⁹⁶ Angelica Van Buren recorded walks around the property in all forms of weather, including snow storms.⁹⁷ The former President also travelled throughout America and Europe, and visited at least one New York state fair, in Albany in 1842.⁹⁸

Van Buren was particularly enthusiastic about "glorious fishing" which often took up his mornings and afternoons.⁹⁹ Richard B. Gooch wrote his mother in September 1842 that he and some other guests, including George W. Bethune, fished with Van Buren until 3:30 pm.¹⁰⁰ Angling for pleasure had a long, genteel history in Great Britain. The sport gained a following among the American upper-class in the nineteenth century as a social activity tied to changing

⁹² Kohan, *Historic Furnishings Report*, 22.

⁹³ Kohan, *Historic Furnishings Report*, 21.

⁹⁴ "Mr. Van Buren at Home," *New York Evening Post*, Friday, 29 November 1844.

⁹⁵ Quoted in Reeve Huston, *The "Little Magician" after the Show: Martin Van Buren, Country Gentleman and Progressive Farmer, 1841-1862*, Special History Study (Kinderhook, NY: National Park Service, 2000), 9.

⁹⁶ Kohan, *Historic Furnishings Report*, 14, 17.

⁹⁷ Kohan, *Historic Furnishings Report*, 15-16.

⁹⁸ Huston, *Little Magician*, 25.

⁹⁹ Kohan, *Historic Furnishings Report*, 23.

¹⁰⁰ Kohan, *Historic Furnishings Report*, 14.

attitudes about the benefits of nature and outdoor pursuits.¹⁰¹ To ensure he had ready access to a fishing location Van Buren built two large fish ponds on his property and stocked them with trout, pickerel, perch and, as his son Martin described them, “Lindenwald bass.”¹⁰² Creating large ponds for breeding fish for the dinner table had been common for generations in England; possibly Van Buren’s time as Minister to England gave him the idea of creating ponds for both sustenance and sport.¹⁰³ Several visitors recounted accompanying him on fishing expeditions; one of his fishing companions was possibly Peter Edward Van Alen, a descendent of one of Kinderhook’s early settlers.¹⁰⁴ On one occasion he and some of his visitors returned after fishing from morning until late afternoon “with a fine bunch of fish, of which Mr. V.B. caught 7.”¹⁰⁵ Martin Van Buren Jr. recalled a mishap during another excursion “when suddenly I heard a heavy [concussion] on the opposite side of the lake + saw his Excellency floundering the water.... Soon order was restored + I heard him asking whether a fish he had just caught was large enough to bag.”¹⁰⁶

The bait for these excursions was caught by John Ward Cooney, one of the young sons of Lindenwald’s farm foreman Patrick Cooney. As a boy John was Van Buren’s “constant companion, carrying his lunch basket or fishing-rods and guiding him to the best fishing spots. As a result of this I was dubbed in the village the ‘president’s boy,’ an appellation which for some boyish reason I resented furiously and which cost some of my playmates black eyes....” John recalled Van Buren owning a very fine fishing rod that had cost ten dollars, only to have a snapping turtle abscond with part of it. As an adult Cooney vividly recalled the day Van Buren came to say goodbye to the Cooney family, who were moving to Rochester. “I wonder,” the ex-President said to John “who I’ll get to go fishing with me now.”¹⁰⁷

Reading occupied a significant portion of Van Buren’s time. While reading during his workday must have been related to farm and political business, he also read for pleasure. Van Buren

¹⁰¹ Colleen J. Sheehy, “American Angling: The Rise of Urbanism and the Romance of the Rod and Reel” in *Hard at Play: Leisure in America* (Amherst and New York: The University of Massachusetts Press and The Strong Museum, 1992), 78.

¹⁰² Leonard L. Richards, Marla R. Miller and Erik Gilg, *A Return to His Native Town: Martin Van Buren’s Life at Lindenwald, 1839-1862* (U.S. Department of the Interior, National Park Service, August 2006), 32; Martin Van Buren Jr. to Elizabeth Blair, undated letter, Francis P. Blair Papers, Princeton University, transcribed by Alice Creviston.

¹⁰³ Christina Hardyment, *Behind the Scenes: Domestic Arrangement in Historic Houses* (London: The National Trust, 1997), 83-87.

¹⁰⁴ Stanton, *Plant Yourself*, 111. It is not known how or if Peter Van Alen was related to Johannes Van Alen, the first husband of Van Buren’s mother Maria Hoes.

¹⁰⁵ Kohan, *Historic Furnishings Report*, 14.

¹⁰⁶ Martin Van Buren Jr. to Elizabeth Blair, 7 August 1841, Francis P. Blair Papers, Princeton University. Transcribed by Alice Creviston.

¹⁰⁷ John Ward Cooney, “My Recollections of Ex-President Martin Van Buren and His Friends” in *Annual Publication of the Historical Society of Southern California*, vol. 9, no. ½ 1912-1913, 28, 29, 33.

seems to have considered this a failing, writing of his efforts to immerse himself in academic subjects only to fall back into his “old habit of reading light matters to relieve the mind and to raise it out of the ruts in which long thinking on one class of subjects is so apt to sink it....”¹⁰⁸ By the 1850s Van Buren took on the roles of elder statesman and writer and found himself busy in his library. The start of the decade found him at work on a history of political parties in the United States. He also reviewed the rough draft of Missouri senator Thomas Hart Benton’s political memoirs. This project gave Van Buren the impetus to undertake his own political autobiography. While he never completed the manuscript, it was eventually published almost five decades after his death.¹⁰⁹ Van Buren was also approached by the son of Alexander Hamilton for help in organizing a biography of his father.¹¹⁰

A growing number of grandchildren visited frequently and regularly spent summers in Kinderhook after the Upjohn addition was completed.¹¹¹ Singleton and Matty (Martin Van Buren III) had become “perfect little savages...running wild with the gardener’s and farmer’s children” according to their mother.¹¹² The farmer’s children during the summer of 1848 were 12 year old Joseph, 11 year old John, 9 year old Margaret and 5 year old Francis Cooney.

Following his last trip to Europe and the death of Martin Jr., Van Buren announced to his close friend Benjamin Butler that his visiting days were over.¹¹³ Van Buren never wrote of his personal sorrows. A letter from Major William B. Lewis, reprinted in Van Buren’s autobiography, touched on the ex-President’s last major loss:

Are any of your sons living with you; or, like me are you all alone: Martin, I believe, did live with you, but you have had the sad misfortune to lose him, which I regretted exceedingly to hear; but you have three left you still, and in that respect Providence has been kinder to you than to me.¹¹⁴

Health issues confronted Van Buren later in life and he suffered an injury in a minor riding accident.¹¹⁵ By 1860 his son Smith Thompson and family were living in Kinderhook and also in New York with a member of his wife’s family.¹¹⁶ Van Buren’s sister Diercke and niece Christina Cantine were frequent visitors to Lindenwald in during the ex-President’s final years.¹¹⁷

¹⁰⁸ *Autobiography*, 11-12.

¹⁰⁹ Niven, *Romantic Age*, 598-99.

¹¹⁰ Widmer, *Martin Van Buren*, 161.

¹¹¹ Niven, *Romantic Age*, 598.

¹¹² Quoted in Kohan, *Historic Furnishings Report*, 20.

¹¹³ Kohan, *Historic Furnishings Report*, 25.

¹¹⁴ Reprinted in *Autobiography*, 585-86.

¹¹⁵ Kohan, *Historic Furnishings Report*, 25.

¹¹⁶ U.S. census, New York, NY 1860.

¹¹⁷ Kohan, *Historic Furnishings Report*, 25.

When Van Buren died in 1862, a year after the start of the Civil War, his body was laid out in Lindenwald. The trustees of the town of Kinderhook issued a resolution stating:

That in Mr. Van Buren we recognize the profound jurist and statesman, who without the aid of adventitious circumstances, by the force of native talent, severe study and untiring industry attained successively and by quick gradation distinguished posts of honor and trust in the State and Nation.... That in common with our fellow citizens of the town of Kinderhook, the place of his birth, of his residence since his withdrawal from public life and of his death and sepulture, we will cherish the remembrance of his high qualities of mind and heart, his devotion to the National good, and his unabated loyalty to the Union.¹¹⁸

Historian Reeve Huston aptly summed up the conflicting impulses that drove Van Buren's life at Lindenwald: "A lifelong Democrat and the principal architect of a political system designed to destroy gentlemen's monopoly on political power, the Little Magician strove to establish himself as a country gentleman upon retiring.... Van Buren[s]...entire career had been a study in cultural contradiction."¹¹⁹

Entertaining & Politics

Unexpected guests seem to have been the norm at Lindenwald. Angelica Singleton Van Buren commented with a tinge of displeasure on the "stray visitors" and "strange company" that proliferated.¹²⁰ Often Van Buren's day was interrupted by unexpected callers who were graciously welcomed by the ex-President; Silas Wright described his friend as having a regular "open house."¹²¹ Mrs. Sarah M. Maury from England dropped in with her son one July afternoon in 1846 and was ushered into "a cool and pleasant parlor" where "iced water, lemonade, and wine were immediately presented..."¹²² The first floor Best Bedroom and second floor chambers were called into service to accommodate overnight visitors; sometimes a guest would share a bedroom with a permanent Lindenwald occupant. During one influx into "Old Lindenwald," Martin Van Buren Jr. described a crowded situation with "every room being occupied + every member of the family including the last grandchildren assembled under its roof, besides your friend Mr. Gooch of Richmond who lay reading the books in the Library, appropriated to the repose of genius, Dr. Bethune of Phila[delphia] + Stevens the traveller who occupied my room,...Jonathan Hunt of N.Y. who was poised on the other wing. Smith + Ellen left

¹¹⁸ Collier, *Old Kinderhook*, 425.

¹¹⁹ Huston, *Little Magician*, 42-43.

¹²⁰ Quoted in Kohan, *Historic Furnishings Report*, 12, 94.

¹²¹ Huston, *Little Magician*, 9.

¹²² Quoted in Kohan, *Historic Furnishings Report*, 19; Richards, et al., *A Return to His Native Town*, 76.

us this morning.”¹²³ Another time, Martin Jr. “had just taken a few puffs from one of those cigars...when John’s voice rose on the midnight gale I found the whole family, wife, carpet bag, waggon, + horse at the door.”¹²⁴ When Henry Gilpin heard about the addition Smith Thompson and his wife Ellen planned for the house, he told Van Buren, “Their consideration [in] not taking possession of your rooms so as to exclude certain annual visitors who expect free quarters is a new mark of their prudent consideration for which my wife and myself will give our particular thanks.”¹²⁵

Many of these visitors were political allies or, as in the case of Henry Clay, former foes. While Clay, the creator of the Whig party, helped mobilize opposition to Jackson and the Democrats, he, along with Jackson and Van Buren, promoted the shift of political control in the United States from aristocrats to the average citizen. Like Van Buren, Clay was able to maintain friendly personal relations with political adversaries. Clay invited Van Buren to visit his Kentucky estate, Ashland, in 1842; Van Buren returned the senator’s hospitality in August 1849, in the midst of renovation work at Lindenwald. Van Buren recalled that Clay “passed several days with me most pleasantly and sociably; we talked over old scenes without reserve, my sons escorting him to Albany and I went with him though suffering from gout, as far as the railroad station.” During Clay’s stay Van Buren also encouraged old political friends of his guest to visit “which they did in great numbers.”¹²⁶ “[He] dispenses in the noble mansion which he now occupies, one worthy the residence of the chief magistrate of a great people, a generous and liberal hospitality,” Clay observed of Van Buren. “An acquaintance with him of more than twenty years has inspired me with respect for the man.”¹²⁷

Clay was accompanied by his house slave Levi (in his reminiscences John Cooney mistakenly calls him Alexander). Levi had succeeded Charles Dupuy as manservant after Clay gave Dupuy his freedom in 1844.¹²⁸ John Cooney remembered Levi as a “tall, well-dressed negro” in a black suit, white vest and spats, with a gilt watch chain and a cane that he carried over his arm: “With what wondering awe we boys gazed upon that colored man, for not even the lilies of the field

¹²³ Martin Van Buren Jr. to Elizabeth Blair, 14 September 1842, Francis P. Blair Papers, Princeton University. Transcribed by Alice Creviston.

¹²⁴ Martin Van Buren Jr. to Elizabeth Blair, 7 August 1841, Francis P. Blair Papers, Princeton University. Transcribed by Alice Creviston.

¹²⁵ Quoted in Kohan, *Historic Furnishings Report*, 23

¹²⁶ *Autobiography*, 534.

¹²⁷ Quoted in Collier, *Old Kinderhook*, 425.

¹²⁸ Robert V. Remini, *Henry Clay, Statesman for the Union* (New York and London: W.W. Norton & Company, 1991), 721; Gilbert King, “The Day Henry Clay Refused to Compromise,” Smithsonian.com, 6 December 2012, www.smithsonianmag.com/history/the-day-henry-clay-refused-to-compromise-153589853/. Charles Dupuy’s mother Charlotte Dupuy was a slave Clay brought to Decatur House in Washington when he served as secretary of state. Charlotte subsequently sued Clay for her freedom and was eventually imprisoned as a result. From 1828-1830 she continued to work at Decatur House for Martin Van Buren, Clay’s successor.

were attired as gaily as he.”¹²⁹ Levi left Clay at least twice but returned both times. After the second escape occurred in Buffalo shortly after the two left Kinderhook, Clay said, “I will take no trouble about him, as it is probable that in a reversal of our conditions I would have done the same thing.”¹³⁰ By the time of Clay’s death in 1852, Levi had been replaced by James G. Marshall, who is pictured by his master’s deathbed in Robert Weir’s painting *The Last Communion of Henry Clay*.¹³¹

As he had throughout his time in office, from Albany to Washington, Van Buren used entertaining as a tool for building coalitions. The weekly dinners he gave as Secretary of State could comprise as many as thirty guests.¹³² At the White House Van Buren employed a chef from London to create formal dinners “as good and as delicate as possible.” Smaller dinners were given in his private dining room.¹³³ At Lindenwald, Van Buren purportedly spent about twice as much on butter, wine and champagne as he did on taxes and his pew at the Dutch Reformed Church.¹³⁴

The first major social event hosted by Van Buren after moving back to Kinderhook was personal rather than political when the marriage of his second son John to Elizabeth Vanderpoel took place at Lindenwald in 1841. While the number of guests is not known, the wedding party all stayed at the house.¹³⁵ Most dinners included assortments of senators, judges, congressional representatives, journalists, lawyers and ministers. During a single week in 1842 his guests included Richard B. Gooch; Dr. Bethune of Philadelphia; Abraham and Angelica Van Buren, their son Singleton and his nurse; Smith Thompson Van Buren and wife, with servants; John Van Buren and his wife Elizabeth; Jonathan Kent; J.L. Stevens, a Maine journalist; Silas Wright; Azariah Flagg; and his daughter-in-law’s family, the Singletons.¹³⁶ Guests did not retire on one evening until 1:15 am. After one dinner, Van Buren spoke to his guests at length about his recent trip through the southern states, a journey calculated to lead to his political comeback.¹³⁷

In 1844 Van Buren was seen as the front runner for the Democratic presidential nomination. The hot-button political issue at the time was the proposed annexation of Texas by the Tyler administration. Although Texas had declared itself a republic separate from Mexico in 1836,

¹²⁹ Cooney, “My Recollections,” 30.

¹³⁰ Remini, *Henry Clay*, 722, fn 24.

¹³¹ Estill Curtis Pennington, *Lessons in Likeness: Portrait Painters in Kentucky and the Ohio River Valley* (Lexington, KY: University of Kentucky Press, 2011), 51.

¹³² *Autobiography*, 749-50

¹³³ Esther Singleton, *The Story of the White House* (New York: The McClure Company, 1907), 234, 261.

¹³⁴ Widmer, *Martin Van Buren*, 145.

¹³⁵ Niven, *Romantic Age*, 486.

¹³⁶ Niven, *Romantic Age*, 496.

¹³⁷ Kohan, *Historic Furnishings Report*, 14.

the fear that annexation without Mexico's consent would lead to war was real, as was the potential for the further spread of slavery if Texas was admitted to the United States as slave holding state. Mississippi Congressman Jabez Hammond published a letter to Secretary of State John C. Calhoun regarding annexation. Van Buren, with the help of sons John and Martin Jr., penned his own response from his library at Lindenwald.¹³⁸ Van Buren's anti-annexation stance created a rift with the pro-annexation southern states that ultimately cost him his party's nomination.

The most significant political meeting at Lindenwald occurred when members of the Free Soil Party met there 1848. This event was the culmination of actions by Van Buren, considered a supporter of the rights of slave holding states while President, to halt the spread of slavery.¹³⁹ As Vermont lawyer Lucius Chittenden later recalled, members were debating whether to attempt to unite disparate groups like abolitionists, Whigs, Barnburners and other non-Democrats whose only common ground was the elimination of slavery, behind the newly formed third party. Among those participating was John Van Buren, known for his anti-slavery sentiment. He suggested driving to Kinderhook to spend July 4: "He [Martin Van Buren] shall give us a good dinner and help us to a settlement of this question."¹⁴⁰ Those invited were Chittenden, Lawyer William Curtis Noyes, neighbors of Van Buren, a group from Albany and attorney Samuel J. Tilden, later governor of New York.¹⁴¹ During the course of the meeting at the dining table in Lindenwald's main hall, Tilden asked Van Buren to become the Free Soil Party's presidential nominee, which he accepted. Though he lost once again, the Free Soil Party's showing at the ballot boxes was enough to significantly impact the outcome of the national elections.

As the United States inched closer to Civil War, Van Buren again found himself being sought out for consultation as one of the few survivors with first hand acquaintance with those who had built the nation. As someone who had known some of the authors and signers of the Constitution, Van Buren could potentially shed light on the intent of its creators regarding the issue of slavery.¹⁴² The Kinderhook Union Committee met with the ex-president at Lindenwald after the attack on Fort Sumter.¹⁴³

¹³⁸ Niven, *Romantic Age*, 527; Martin Van Buren to William Henry Hammett, 20 April 1844, Lindenwald, The Papers of Martin Van Buren, <http://vanburenpapers.org/document-mvb03868>.

¹³⁹ Richards, et al., *Return to His Native Town*, 189.

¹⁴⁰ Chittenden, *Personal Reminiscences*, 13.

¹⁴¹ Chittenden, *Personal Reminiscences*, 15.

¹⁴² Widmer, *Martin Van Buren*, 162.

¹⁴³ Niven, *Romantic Age*, 610-11.

Domestics

To maintain his substantial estate Martin Van Buren required a significant number of employees. The farm itself was managed by alternating farm foremen and tenant farmers; gardeners; and an unknown number of farm hands and other laborers, some of whom lived in buildings on the property while others boarded nearby. Lindenwald's live-in domestic staff reflected a major change in nineteenth century domestic service—the increasing number of foreign-born workers employed in households.

Van Buren had three servants while living in Albany.¹⁴⁴ In the White House, toward the end of his presidency, his staff comprised approximately eight white men and women; five free African-Americans; and four slaves.¹⁴⁵ In Kinderhook, the average was about four to five domestics, almost exclusively Irish or first generation American. The earliest domestics at Lindenwald are documented in letters written by Van Buren's daughter-in-law Angelica, who had the task of supervising the household staff in the early 1840s. Between 1840 and 1845 she mentions Alice, a nurse for Angelica's children; Mrs. Bentley, also a nurse who sometimes saw to the cooking, sweeping and sewing; Ella, nurse to Martin Van Buren III; a boy named George who served as valet to Angelica's son Singleton and was later replaced by another boy, Tommy; Maria, whose role in the household was not specified; and Rosanna, who worked as chambermaid and nurse to an ailing Angelica, her baby and "his man" Thomas the boy valet. As a young mother whose subsequent pregnancies came to term at Lindenwald, Angelica's correspondence primarily lists the nurses by first name. Other anonymous domestics are referenced in passing: the waiters Angelica dismissed for impertinence and drunkenness, the excellent cook who left because of the upstate New York climate, a 15 year old English seamstress and nursemaid's helper.¹⁴⁶

Other accounts concerning servants were left by Martin Van Buren Jr. "After I had been there [Lindenwald] a day it all opened upon me in full cry," he wrote Elizabeth Blair. "[O]ur cook who formerly done the Eatery for a garrison of soldiers, the coachman + an Irish boy were as belligerent as spoiled servants generally are—the first honest + cross, second useful but talkative + the third goodhearted + lazy. No 2 + family have moved into another building. No 1 I keep busy...."¹⁴⁷ This crisis appears to have been triggered by the loss of a horse, which is mentioned in another letter: "Schenck [the gardener] is happy but Bill the coachman is sadly

¹⁴⁴ Niven, *Romantic Age*, 49.

¹⁴⁵ U.S. census, Washington, DC, 1840.

¹⁴⁶ Kohan, *Historic Furnishings Report*, 420.

¹⁴⁷ Martin Van Buren Jr. to Elizabeth Blair, undated [1841?], Francis P. Blair Papers, Princeton University. Transcribed by Alice Creviston. Martin Van Buren writes to his brother Lawrence of the loss of his horse Sutana in a letter dated July 4, 1841 in the collection of the Library of Congress. This may be the incident referenced in Martin Jr.'s undated letter.

inconsolable having lost on Sunday last one of the carriage horses, + as far as I can learn he died from a remedy.... [T]his + a cow constitute our loss for the last six weeks + it's not a small one. I had rather it had been any other animal than a horse.... Captain Ryan, alias the cook, has kept all though + very soon rigged up a supper + a bed for me for this night only + tho solitary + alone in the main body of Lindenwald I retire confident in the faith that smaller inconveniences kept off great evils."¹⁴⁸

The duties of each domestic position varied from family to family, depending on the size of the household and the owner's wealth. Housekeepers in small households might do the housekeeping as well as the cooking; in large wealthy households the position was purely administrative, involving supervision of subordinate servants. There appears to have been no such position at Lindenwald. Parlor maids cleaned main floor hallways, sitting rooms, libraries, and the public spaces of the house, aired rooms, cleaned ashes from fireplaces, cleaned grates and andirons, made new fires, filled coal hods, swept carpets, dusted furnishings and washed windows. Chambermaids cleaned the sleeping and dressing areas, aired bedrooms, changed bedding, emptied chamber pots, cleaned fireplaces, emptied and refilled washbasins, swept carpets, cleaned dressing rooms and prepared bedrooms for the night. Cooks were distinguished from chefs in that chefs were usually male and supervised a cadre of assistants; cooks not only prepared the family's food and ordered foodstuffs but also often cleaned dishes and kitchen floors.¹⁴⁹ Van Buren regularly employed waiters and waitresses, which he would have seen as essential positions in a household in which entertaining was so vital. The unenviable job of laundress was a full time position in wealthy homes. Alternatively either day help was hired once a week or the task was assigned to another domestic. As one historian states, "laundering remained the most physically demanding of all regular housekeeping tasks" and required extensive knowledge of fabrics and cleaning solutions, since most nineteenth century laundresses were responsible for preparing their own detergents.¹⁵⁰

Van Buren's domestics received monthly wages and room and board. In the early 1840s the chef (at the time a man named Felix) and the coachman received the highest wages of \$12 per month each, followed by the butler/waiter and valet/waiter each at \$8 per month and the maids at \$6 a month. Around 1842-1843, the servants' salaries totaled \$648 annually.¹⁵¹ No set wage scale or average wage existed for domestics throughout the nineteenth century. Salaries were dictated by region, economy, race, gender, nationality, experience, duties, the size of the home and other factors. Often, especially within urban areas, wages were fixed by

¹⁴⁸ Martin Van Buren Jr. to Elizabeth Blair, Lindenwald, 8 April, Francis P. Blair Papers, Princeton University. Transcribed by Alice Creviston.

¹⁴⁹ Daniel E. Sutherland, *Americans and Their Servants: Domestic Service in the United States from 1800 to 1920* (Baton Rouge, LA and London: Louisiana State University Press, 1981), 91-94.

¹⁵⁰ Ibid.

¹⁵¹ Niven, *Romantic Age*, 495-496.

the “going rates” informally established by employers within the communities. In the 1850s domestic wages were equal to those of paid skilled workers thirty years earlier and were relatively stable. While wages of male domestics could be as much as 76% higher than those of women, in the early nineteenth century women could earn higher wages in domestic positions than in other jobs. By the mid-nineteenth century industrialization changed this as wages for factory work became more competitive.¹⁵²

Lodging with basic furnishings, meals and uniforms were typically provided by the employer. Generally the out-of-pocket expenses of the typical domestic were confined to street clothes and personal items. In return, a servant was considered available to members of the household 24 hours a day, usually with only one day off per week, no holidays and was generally isolated with little or no social life or sense of privacy. The workload of these women also increased as the nineteenth century progressed due to the construction of ever larger homes and the establishment of more elaborate social rituals.

Catherine Beecher advocated for fair wages for skilled servants and urged employers to regard their domestics with sympathy: “Every woman, who has the care of domestics, should cultivate a habit of regarding them with that sympathy and forbearance, which she would wish for herself or her daughters, if deprived of parents, fortune, and home....”¹⁵³ Beecher was referring to the “hired girl,” those domestics born in the United States and often of the same county as their employers. These were the young women who had made up most of the domestics in the early years of the nineteenth century. Beecher’s own sympathy did not extend to those from other countries and cultures, as she explains that a girl in domestic service should not have to share her bed with a new servant who was “a coarse and dirty foreigner.”¹⁵⁴ Writing in 1842, Beecher’s “foreigner” was undoubtedly the Irish domestic.

Census listings show that the majority of the female domestics in the Lindenwald household from 1850-1860 were from Ireland and correspondence shows Irish men and women were among those employed there in the 1840s. Refugees fleeing starvation and poverty during the Irish famine began immigrating to the United States in huge numbers beginning in the 1820s and peaking in the 1840s. Irish immigrants constituted eight percent of the population of nearby Albany, New York in 1830; fifteen years later that population had risen to 40 percent.¹⁵⁵ Martin Van Buren’s Irish servants—Sarah O’Conner, Hannah O’Conner, Catherine Link,

¹⁵² Sutherland, *Americans and Their Servants*, 102-109, 113.

¹⁵³ Catherine E. Beecher, *A Treatise on Domestic Economy* (New York, NY: Harper & Brothers, Publishers, 1841), 206.

¹⁵⁴ Beecher, *Domestic Economy*, 198-199.

¹⁵⁵ Patricia West, “Irish Immigrant Workers in Antebellum New York: The Experience of Domestic Servants at Van Buren’s Lindenwald,” *The Hudson Valley Regional Review: A Journal of Regional Studies*, Vol. 9, No. 2, September 1992, 3.

Catherine Jordan, Sarah Hall, Margaret Kelly, Mary McIntire, Ellen McDonough, Brigid Clary, May O'Brien, Ann Gray, Margaret Neeling—were all part of that migration. In 1860, the staff included two women with Irish surnames who had been born in New York, representing the first generations of Americans that came from the Irish migration.¹⁵⁶

Antipathy toward the Irish changed the relationship between employer and domestic. Whereas the hired girl could be seen as one of the community, the Irish were seen as outsiders, particularly in their religion. Though Van Buren family correspondence does not link ethnicity to the character flaws of certain domestics, others within Van Buren's circle described their workers in bluntly bigoted terms. Ephraim Best, a successful Kinderhook farm owner with whom Martin Van Buren did business, described one of his domestics as an "Irish sow" and "Irish slut."¹⁵⁷

Turnover of domestics at Lindenwald was high. No servant's name is listed in more than one census. The isolation domestics felt in rural households must have been exacerbated for Van Buren's Irish Catholic servants in a town like Kinderhook, given that there was no Catholic church in Columbia County until 1847; located in Hudson, St. Mary's was 15 miles from Lindenwald.¹⁵⁸ Angelica Singleton Van Buren, born and raised on a wealthy southern plantation and used to the slave system, may have had unrealistic expectations regarding the servility of the household employees during her time at Lindenwald that caused domestics to move on. However, discussion of the "servant problem" was a common theme in advice literature and periodicals throughout the nineteenth century.

Jerome Ownership, 1864-1867

The brief connection of Lindenwald with New York financier Leonard Jerome (1817-1891), known informally as "The King of Wall Street" and the maternal grandfather of British Prime Minister Winston Churchill, is an interesting minor footnote in the history of the ownership of the Kinderhook property. Jerome was an absentee owner who had grown up on a farm and made and lost fortunes in stock market speculation on Wall Street.¹⁵⁹ While Jerome never lived at Lindenwald, his brother Isaac and sister-in-law Helen did, along with two Irish servants, Elizabeth and Anne. Also listed within the household in the New York census as servants/laborers but as a separate family unit are Jacob Krim and Edward Ryer, his wife and

¹⁵⁶ U.S. census, Kinderhook, NY, 1850, 1860; New York census, Kinderhook, 1855.

¹⁵⁷ Stanton, *Plant Yourself*, 122

¹⁵⁸ Richards, et al., *A Return to His Native Town*, 52. A second Catholic church, St. Patrick's was closer (8 miles away in Chatham) but it was not built until 1855.

¹⁵⁹ Paul J. Taylor, "The Fabulous Leonard Jerome: Churchill's 'Fierce' American Roots," *Finest Hour* 176 (Spring 2017), The International Churchill Society, <https://winstonchurchill.org/publications/finest-hour/finest-hour-176/leonard-jerome/>.

son James. Presumably Isaac Jerome managed the farm on his older brother's behalf, since no evidence exists showing the presence of a farm foreman living on or near Lindenwald in the mid-1860s.¹⁶⁰ After selling Lindenwald on the eve of one of his bankruptcies, Leonard Jerome continued to maintain two farms in Yonkers, New York, each valued at \$300,000, that produced Irish potatoes, dairy products and hay.¹⁶¹

Wilder Ownership, 1867-1873

Van Alstyne/Van Buren Ownership, 1873-1874

George Wilder, his wife Urania, their five children, Wilder's mother and two domestics are recorded as living in Kinderhook on property he owned valued at \$70,000; the house was two dwellings away from that of James Stephenson, Martin Van Buren's former farm foreman. It is believed that the Wilder family was living at Lindenwald.¹⁶² Like Paulding and Jerome, Wilder farmed the property for profit. Agricultural census information records its value in 1870 as \$33,000. In that year the farm produced 800 lbs. of butter, 25 tons of hay, 40 lbs. of wool, 15 bushels of Irish potatoes, 400 gallons of wine, 300 bushels of rye and oats, 500 bushels of Indian corn, 61 bushels of barley and \$1475 of market produce.¹⁶³ How the main house was maintained during this period is not known, nor during the five months it was owned by distant Van Buren relatives John Van Buren and James Van Alstyne.¹⁶⁴

It has been speculated that the Van Buren-Van Alstyne purchase was an effort to save Lindenwald until a more permanent buyer could be found. The *New York Times* described the sale of the "famous estate at Kinderhook, Columbia County" as including the furniture in the house.¹⁶⁵

Wagoner Occupancy, 1874-1917

The Wagoner family moved from Claverack, Columbia County, New York to Kinderhook between 1855 and 1860. Brothers Adam (1845-1930) and Freeman Wagoner (1851-1929) grew up as neighbors of Martin Van Buren; their father Erastus' farm and that of their uncle Sylvester were separated from Lindenwald only by the dwelling (presumably the gatehouse) occupied by Van Buren's coachman James Stephenson. The Wagoner farm was valued at \$10,000 at the time, a respectable sum, and they had one domestic, a local girl named Almire Van Deusen.¹⁶⁶

¹⁶⁰ Krieger, *Historic Structure Report*, 23, 59; New York census, Kinderhook, 1865. It is possible Jacob Krim and Mrs. Ryer were related.

¹⁶¹ U.S. agricultural census, Yonkers, NY, 1870.

¹⁶² Krieger, *Historic Structure Report*, 59.

¹⁶³ U.S. agricultural census, Kinderhook, NY, 1870.

¹⁶⁴ Stanton, *Plant Yourself*, 143-144.

¹⁶⁵ *New York Times*, 17 Nov. 1873, 2:7.

¹⁶⁶ U.S. census, Kinderhook, NY, 1860.

The houses of Erastus and Sylvester were described as “very attractive homes...on the old Dingman property.”¹⁶⁷

The Wagoner brothers were considered “representative citizens of Kinderhook” and among “our thrifty farmers.”¹⁶⁸ Their ownership of the former US president’s farm could have been seen as a public statement of the family’s success. However, during the later years of the Wagoner ownership, Lindenwald came to be described within the community as “only an interesting relic now of glories long departed.”¹⁶⁹

Adam Wagoner married Elizabeth Ostrum the year after he and his brother purchased the property. In addition to Adam, Elizabeth and Freeman, a cousin John H. Wagoner also lived at Lindenwald for a time. Son Kenneth was born in 1886 but the boy died in 1892. In keeping with funeral practices of the time, he was most likely waked in the house in one of the front parlors or possibly the main hall.

The family prospered enough to employ one live-in domestic in 1875 and quite possibly for longer. In contrast to Martin Van Buren and the larger national trend in the last quarter of the nineteenth century of hiring foreign-born workers, the Wagoners hired New York-born girls. Catherine Stuywald, who was listed as a servant in the 1875 state census, may have been the Kittie Stiwald who worked for the family of William Miller of Kinderhook five years earlier. Erastus and Sylvester Wagoner did not live far from Miller so it is likely Catherine was already known to the Wagoner family. She was 13 at the time she was employed by Miller and had attended school during the year. Her parents were foreign-born. No occupation was listed for Grace Johnsbée who was born in New York around 1877 and lived at Lindenwald in 1900. She no longer appears on census records of 1905.¹⁷⁰ Whether she was a domestic, relative or family friend living with the family temporarily is not known.

A photograph that survives of the Main Hall of Lindenwald in the late nineteenth century corroborates that the Wagoner family had a respect for what had survived from the Van Buren years (Fig. 59). The Zuber scenic wallpaper was left intact and a sofa considered original to Van Buren’s occupancy was against the east wall.

¹⁶⁷ Collier, *Old Kinderhook*, 511.

¹⁶⁸ H.P. Smith, *Columbia County at the End of the Century*, vol. II (Hudson, NY: The Record Printing and Publishing Co., 1900), 367-368; Collier, *Old Kinderhook*, 378.

¹⁶⁹ Collier, *Old Kinderhook*, 378.

¹⁷⁰ U.S. census, Kinderhook, NY, 1870; New York census, Kinderhook, 1875; U.S. census, Kinderhook, NY, 1900; New York census, Kinderhook, 1905.

DeProsse Occupancy, 1917-1957

Dr. Bascom Birney was former chief surgeon of the Chicago, Milwaukee & St. Paul Railroad and owner of a convalescent home in his native Illinois. During a visit to the Kinderhook property of his friend Walter Sheppert, a New York stockbroker, Birney learned that the neighboring property—Lindenwald—was on the market. Adam Wagoner sold 185 acres from the farm, the main house and outbuildings to Birney, who initially planned to resell it. His wife Grace, on the other hand, wanted to keep it.¹⁷¹ In quick succession it was subsequently transferred to their daughter Marion and then to their daughter Clementine Birney deProsse.¹⁷² These events marked the start of the second longest tenancy in the history of Lindenwald.

The Birneys were well-to-do and enjoyed travel. Lindenwald was described as “just one base among many.”¹⁷³ Marion and Clementine Birney both attended Yale. Marion became a landscape artist who later helped to establish Golden Gate Park. Of the family, she was the one most interested in the farm component of Lindenwald. Her studies included botany and chicken farming.¹⁷⁴ That Bascom Birney intended, at least at first, to keep the farm operational is demonstrated by his equipment purchases. “My grandfather had a lot of money, and when he bought Lindenwald in 1917, he bought a Fordson tractor, everything you could think of to go with it,” said grandson William deProsse Jr., who grew up at Lindenwald. “Three types of harrows, hay loaders, tedders, all kinds of stuff.”¹⁷⁵

The Birneys did not live at Lindenwald for most of the late 1920s. After Grace Birney’s death in 1922 her widower moved to California, continued to travel and became embroiled in problems involving his finances and subsequent remarriages, culminating in legal charges against his daughter Marion. When Bascom Birney died in Florida in 1940 his body was brought back to Kinderhook and laid out in the main hall in Lindenwald.¹⁷⁶

Clementine Birney, whose wedding to William deProsse in 1922 had been held at Lindenwald, did not choose to live there after her marriage and instead moved to New Jersey and later Providence, Rhode Island. From 1925, when she became owner of the Kinderhook property, to 1930 the couple rented the farm cottage to Lewis Schneck and his family. The Schnecks maintained the property and worked the farm during this time.¹⁷⁷ The deProsses tried to sell the house in 1928 and 1929, placing real estate ads through the New York realty firm of

¹⁷¹ Stanton, *Plant Yourself*, 193, 194.

¹⁷² Uschold and Curry, *Cultural Landscape Report*, 77.

¹⁷³ Stanton, *Plant Yourself*, 193.

¹⁷⁴ Stanton, *Plant Yourself*, 196, fn 11.

¹⁷⁵ Quoted in Stanton, *Plant Yourself*, 195.

¹⁷⁶ Stanton, *Plant Yourself*, 195.

¹⁷⁷ Stanton, *Plant Yourself*, 195; Uschold and Curry, *Cultural Landscape Report*, 77. Genealogical research would be needed to determine if Lewis Schneck descended from the same Schneck that worked for Martin Van Buren.

Kenneth Ives & Co. The sale price was not included but the ads told of recent improvements to plumbing and heating systems while at the same time assuring potential buyers that “all antique features, especially those associated with Van Buren, have been reverently preserved.” The description of the interior emphasized that Van Buren period materials, finishes and furnishings were still intact.¹⁷⁸

Clementine and Bill deProsse moved back to Lindenwald when the Depression affected deProsse’s employment opportunities.¹⁷⁹ Desiring self-sufficiency and employing the equipment her father had bought over a decade before, they attempted to farm the property. “They were not lucky farmers, to say the least.... Father was not a farmer, and it was tough,” their son recalled.¹⁸⁰ Their daughter Jeanne thought that her father had greater aptitude than her mother: “[N]either my father nor my mother had ever really farmed. Mom had been born with a silver spoon in her mouth and there was always plenty of help, you know, and she never really had to do anything. She didn’t know how to cook when they first got married. But Dad was pretty handy.”¹⁸¹

Among the farm animals were cows, a pair of draft horses, 8-10 heifers, two milk cows, 20 sheep, one ram, pigs and chickens; however, the chickens were all killed at one point in the 1930s by the family dogs.¹⁸² Clementine deProsse kept a black pony named Gwen but her favorite pet had been a monkey acquired on a trip to Cuba years earlier and who can be seen in family photos drinking on the Lindenwald front porch (Fig. 9).¹⁸³

The family tapped into the knowledge of skilled farmers in the area for help. Farm help lived in the gate houses. The north gatehouse was regularly occupied. Work was substituted for rent.¹⁸⁴ The Gansen family moved into one of the gatehouses after the husband lost his job; possibly the couple helped with farm work. The deProsses also took in extended family members affected by the Depression who helped out while they lived in Lindenwald.¹⁸⁵

The upkeep of the estate continued to be difficult and Clementine deProsse explored a variety of creative ways to keep her family afloat. Meat and wool produced on the farm was sold and the family used some of the meat and the milk themselves. To obtain additional income, Clementine provided foster care for orphans from Hudson, New York; in addition to her own family and her in-laws Victor and mother Margaret, four children ranging in ages from 4 to 16

¹⁷⁸ Clippings, MAVA 26041, MAVA 26042, Martin Van Buren National Historic Site museum collections.

¹⁷⁹ Stanton, *Plant Yourself*, 201.

¹⁸⁰ Stanton, *Plant Yourself*, 202.

¹⁸¹ Ibid.

¹⁸² Searle, *Cultural Landscape Report*, 89.

¹⁸³ Stanton, *Plant Yourself*, 193; Searle, *Cultural Landscape Report*, 86.

¹⁸⁴ Searle, *Cultural Landscape Report*, 86.

¹⁸⁵ Stanton, *Plant Yourself*, 203.

were lodging at the house in 1940.¹⁸⁶ Lindenwald was used as a convalescent home by 1945 (the period when carpeting in many of the Lindenwald rooms was removed and the floors painted gray) and maybe as early as 1937 (a communicable disease quarantine notice is on the front door in a Historic American Building Survey photo taken that year). Clementine also worked as a seamstress, cook, governess and nurse. The outbuildings were rented for extra income. The red barn served as a rehearsal space for an upstate New York theater group, The Valley Vagabonds, who can be seen performing in the main hall of Lindenwald in a 1940s photograph (Fig. 68). Moonshiners set up their distilling equipment and hoses in the black hay barn.¹⁸⁷ Sunday chicken dinners and private tea and card parties could be arranged at Lindenwald (Fig. 10). The house was also used to accommodate paying overnight guests and was open to visitors.¹⁸⁸ The deProsses began living in the farm cottage in winter because it was easier to heat than the main house.¹⁸⁹

Despite these difficulties, the deProsse children retained very fond memories of their childhoods in Kinderhook. William Jr. recalled the Upjohn tower as his favorite place in the house. He even remembered mowing the five acre front lawn with nostalgia. His sister Jeanne remembered hiding in “the dungeon,” a reference to the outside stairway, and growing up with various pieces of furniture believed to have been Van Buren’s.¹⁹⁰

The deProsses rented Lindenwald’s fields to farmers after they stopped farming themselves in the 1940s.¹⁹¹ In 1946 they leased the farm fields to Ray and Ed Meyer who later that year bought most of the acreage. William deProsse Jr. was upset by this change:

I thought it was kind of a shame.... We had, like I say, all the equipment, we had the big barns there, and the red barn down at the bottom of the hill was a giant barn with hay-lofts and cows and all the machinery was kept in there. And that was a big barn. And as soon as Meyer bought it they burned it down. And they burned down the carriage barn, leveled that. And that to me was history. I didn’t like it! They were strictly growing corn and selling it in New York.¹⁹²

¹⁸⁶ U.S. census, Kinderhook, NY, 1940.

¹⁸⁷ Searle, *Cultural Landscape Report*, 88.

¹⁸⁸ Broadside, MAVA 26040, Martin Van Buren National Historic Site museum collections; Old Kinderhook ticket, MAVA 26035, Martin Van Buren National Historic Site museum collections.

¹⁸⁹ Searle, *Cultural Landscape Report*, 86.

¹⁹⁰ William deProsse Jr. and Jeanne deProsse Akers, “Martin Van Buren,” American Presidents series, C-SPAN, broadcast 3 May 1999.

¹⁹¹ Stanton, *Plant Yourself*, 203.

¹⁹² Stanton, *Plant Yourself*, 203, 209.

After their children moved out the deProsses left Kinderhook in 1952 to spend three years in California, where Clementine ran a church home for orphans. The couple returned in 1955 but sold Lindenwald two years later.¹⁹³

Campbell Occupancy, 1957-1973

In 1957 Kenneth and Nancy Campbell became the last private owners of Lindenwald. Kenneth Campbell had previously operated a car dealership in Putnam County, New York. He apparently had a passion for history based on the vast Colonial Revival-inspired changes he made to the house's exterior and his new occupation as an antiques dealer. Campbell's profession eventually obfuscated the provenance of many pieces in Lindenwald when the National Park Service took the site over. Outbuildings were used to store merchandise and sales were conducted inside the house and from a shop built behind the south gatehouse. Some of the remaining Van Buren furnishings still in the house ended up being sold.¹⁹⁴

During this period attempts to preserve Lindenwald gained new momentum. Through the efforts of Edward R. Welles III (a distant relative of Martin Van Buren); New York congressman Joseph Resnick; Albert Callan Jr., editor of *Chatham Courier*; and the Columbia County Historical Society, a National Park Service feasibility study was done for Lindenwald. The Lindenwald Preservation Committee was formed. In 1967 the Advisory Board on National Parks, Historic Sites, Buildings and Monuments recommended Lindenwald become part of the National Park Service. The approach of the Bicentennial in 1976 gave further support to preservation efforts as public interest in historic sites increased. Ultimately the National Parks Foundation acquired Lindenwald from Kenneth Campbell in 1973 and then transferred it to the National Park Service. Campbell was given a three year life tenancy with the option of a year extension. Campbell continued to operate his antique dealership while leasing Lindenwald. After the lease expired in 1977 Campbell, by then an elderly man with no family in the immediate area, was allowed to lease the south gatehouse. This arrangement continued until Campbell's relatives arranged for him to enter a nursing home late in 1980.¹⁹⁵

¹⁹³ Stanton, *Plant Yourself*, 203.

¹⁹⁴ Julin, *Administrative History*, 10.

¹⁹⁵ Julin, *Administrative History*, 10, 19-22, 32-33.

HISTORY OF FURNISHINGS AND EVIDENCE OF USE

In his seminal text on furnishing historic interiors, curator William Seale compared the restoration of a historic building and restoration of its furnished interiors. In the former, structural investigation, paint analysis and similar science-based methodologies generally result in an accurate reflection of how the building appeared historically. “This is hardly ever true of the interior furnishing,” says Seale. “Even the most detailed inventories are not visual, and the survival of one or a dozen documented objects does not necessarily say much about how the room was as a whole. This is why so many historic houses have rooms furnished to represent styles in decorative arts.”¹⁹⁶ This is the definition of a period room, essentially a museum interior created for the display of objects of the same style and time frame. Martin Van Buren National Historic Site’s Scope of Collections Statement uses the term period room to describe Lindenwald’s interiors, which actually fall somewhere in between period rooms and furnished homes like those of the Codman House or the William Floyd Estate that remained in the same families for generations and survived with their contents intact. Lindenwald is in the same class as most house museums in that it passed through many hands and its contents dispersed after the owner of national significance died.

In order to prioritize the recommended furnishings to be incorporated into Lindenwald, Carol Kohan created seven categories based on the provenance of pieces in Martin Van Buren National Historic Site’s collection, with criteria for evaluation in specific categories.

1) Original furnishings

Criteria for determination:

- *Correct period*
- *Campbell claim of Van Buren ownership*
- *Van Buren ownership confirmed by deProsse/Akers*
- *Documentary and/or physical evidence*

2) Likely or probable original furnishings

Criteria for determination:

- *Correct period*
- *Campbell claim of Van Buren ownership*
- *Van Buren ownership confirmed by deProsse/Akers*
- *Some corroborating evidence*

¹⁹⁶ William Seale, *Recreating the Historic House Interior* (Nashville, TN: American Association for State and Local History, 1979), 45.

3) Possible original furnishings

Criteria for determination:

- *Correct period*
- *Campbell claim of Van Buren ownership*
- *Van Buren ownership neither confirmed nor denied by deProsse/Akers*
- *Weak or no corroborating evidence*

4) Period reproduction pieces based on good evidence that the object resided at Lindenwald during the historic period.

5) Furnishings associated with Van Buren family or friends

6) Furnishings not likely or probably not original

Criteria for determination:

- *Correct period*
- *Campbell claim of Van Buren ownership*
- *Van Buren ownership denied by deProsse/Akers*
- *No corroborating evidence*

7) Period or reproduced furnishings based on period practice or common sense¹⁹⁷

The furnishings recommendations in Carol Kohan's 1986 *Historic Furnishings Report* were stymied by the strict interpretation by the North Atlantic Regional Office of National Park Service policy NPS-28 on the restoration of historic furnished interiors. That policy mandated that historic furnished interiors be based on "minimal conjecture." When initially discussed with the National Park Service Cultural Resource Management Division in 1978, Martin Van Buren National Historic Site's first curator, Mary Smith, saw National Park Service-28 as "clear and not necessarily restrictive" although she noted that the site would not know just how restrictive the policy was until a historic furnishings report was completed. She went on to say

However, since, in our case at Martin Van Buren NHS, little has been found with indisputable authentication and yet the interpretive theme of this site is to commemorate Van Buren's political contributions and lifestyle, it is extremely important that this home depict that lifestyle in as complete a way as possible, since this is the only remaining site associated with the eighth President.

¹⁹⁷ "Criteria for evaluating furnishings for Lindenwald," Resource Management Records, Series III Planning and Restoration Reports, box 13, folder 1 "Historic Furnishings Report Misc," Martin Van Buren National Historic Site.

Therefore, it is not a site that would work well with partial furnishing and with only authentic pieces but will necessarily have to include some conjecture. However, we feel it is extremely important that this be minimal, as suggested, or it can become a personal interpretation rather than based on historical fact.¹⁹⁸

In attempting to address the NPS-28 mandate, Kohan initially recommended that “reproduction or period objects” be used “only when their absence would be misleading.”¹⁹⁹ In response to arguments that mixing Van Buren-associated objects with period pieces would dilute the historic integrity of the rooms, Superintendent Bruce Stewart replied, “The integrity was lost when Van Buren died and the house passed to other hands. In truth, there is nothing, with the exception of the scenic wallpaper found in situ in Room 105, that can be positively associated both with Van Buren and a particular room at Lindenwald.”²⁰⁰

Ultimately, the regional office required the document make no period furnishings recommendations based on mid-nineteenth century period practice alone; for example, window treatments. Other categories of furnishings that were eliminated from the final furnishings plan were those associated with other members of the Van Buren family or friends; and period appropriate furnishings in the collection that were not likely or probably not original. The result was a house with minimal furnishings which created a false impression among visitors about how Van Buren lived. By the 1990s, however, site staff began taking a broader look at the room furnishings and began making changes to more effectively communicate Van Buren’s lifestyle. The most significant and important furnishings change—one that greatly enhanced the interpretation of Lindenwald as a place where Van Buren continued to influence the political world—was the commission of an exact replica of Van Buren’s original accordion extension dining table, which has been in private hands since 1864.

In 2006, the National Park Service’s Northeast Region published its *Guidelines for the Treatment of Historic Furnished Interiors*. The document had its beginnings in the 1990s, the same time that Martin Van Buren National Historic Site began introducing period pieces into Lindenwald. The result of 14 years of discussions, workshops and focus groups, the guidelines were designed to codify standards and provide a philosophical framework for treatment of historic interiors patterned after the Secretary of the Interior’s *Standard for the Treatment of Historic Properties*. In addition to the National Park Service, input was sought from a number of other organizations that also grapple with issues of the relationship between furniture collections and the historic rooms in which they are displayed: The National Trust for Historic Preservation, New York State

¹⁹⁸ Memorandum, Mary Smith, Curator, Martin Van Buren National Historic Site to Ross Holland, Cultural Resource Management Division, 12 March 1978, Martin Van Buren National Historic Site curatorial files.

¹⁹⁹ Kohan, *Historic Furnishings Report*, vi.

²⁰⁰ Julin, *Administrative History*, 61-62.

Office of Parks, Recreation and Historic Preservation; and the Pennsylvania Historical and Museum Commission.

A historic furnished interior is defined as “a collection of architectural features and finishes and site-associated *or site appropriate furnishings* [emphasis added] organized in a space inside a historic building.”²⁰¹ The *Guidelines* specifically recognize the need in many cases for historic furnishings research and planning to go beyond the first tier of site-associated documentation and physical evidence into exploring non-specific sources such as comparative inventories and period practice.

A major point made in the *Guidelines* (echoing Superintendent Stewart’s statements regarding historic integrity) is that historic furnishings often possess less historic integrity than the historic structure itself because of their mobility and changeable nature. In the case of Lindenwald, over a century had elapsed from the time Van Buren died to when the National Park Service obtained ownership. While some furnishings apparently remained in the house all that time, many major pieces and all small objects had been dispersed long before.

Ideally a site’s interior, buildings and landscape will be treated consistently, within the same date range, in order to prevent creating a site that never existed historically. Although site-associated documentation and physical evidence are the most important evidence in planning a furnished interior, there is usually a need to “work outward” to period source materials outside the site. Supporting objects—the “smalls”—that will be the emphasis of the furnishings recommendations for Lindenwald, should be grounded first in whatever information can be gleaned from accounts by Van Buren, his family and friends, moving on to analysis of period practice to ensure historical accuracy. While these objects should support the site’s interpretive themes, interpretive need should not be the sole basis for their presence unless justified by documentation. At Martin Van Buren National Historic Site, these period objects should be supported by the following criteria:

- Period appropriate object documented as having been used at Lindenwald.
- Period appropriate object documented as having been used by Van Buren at his homes in Albany, Washington or the White House.
- Period appropriate object dating from 1840-1850 by specific makers whom Van Buren is documented as having patronized.
- Period appropriate object dating from 1840-1850 supported by documented period practice and listed in the inventories of Silas Wright and Solomon Van Rensselaer.

²⁰¹ Northeast Museum Services Center, *National Park Service Northeast Region’s Guidelines for the Treatment of Historic Furnished Interiors* (Boston, MA: National Park Service, U.S. Department of the Interior with Mid-Atlantic Association of Museums, New York State Office of Parks, Recreation and Historic Preservation, Pennsylvania Historical and Museum Commission, 2006), 3.

- Period appropriate object dating from 1840-1850 supported by documented period practice.

The creation of reproductions of major pieces of furniture documented to Lindenwald should continue where the originals are known but will realistically never be able to be acquired by the site through purchase, donation or long-term loan. An example is the Van Buren library table in the Smithsonian's collection. The success of the reproduction dining table in increasing the historic authenticity of the main hall and improving interpretation of the space is a testament to the benefit of continuing this approach.

The estate inventories of Silas Wright and Solomon Van Rensselaer should be used judiciously, since the contents of only two estates do not provide the degree of comparative information normally sought. When combined with research on period practice, however, they help to confirm that certain items were used among men of Van Buren's class and social station in upstate New York. For example, the Silas Wright inventory lists desk accoutrements that tie to what period practice says Van Buren would likely have used. Solomon Van Rensselaer's estate inventory confirms that his household used both horse hair and feather mattresses and an oil cloth on the kitchen floor, as recommended in period prescriptive literature.

Overview of Van Buren-Period Furnishings

As noted by Carol Kohan in the 1986 *Historic Furnishings Report*, knowledge of pieces documented as having been used in Lindenwald during Martin Van Buren's lifetime is muddled by lack of primary resources such as receipts; the 120 year period between the time the Van Buren family sold the property and its becoming part of the National Park Service; and the fact that the last private owner of the house was an antiques dealer who presumably brought in many pieces contemporary with the Van Buren occupancy. Outside of pieces held by the ex-president's descendants, among the best documented pieces to Lindenwald are perhaps those that passed through Aaron Vanderpoel's family. In 1864 Vanderpoel purchased an unspecified number of furnishings from the estate after it was put up for sale by John Van Buren, the president's son, as well as Van Buren's law library. Some of those pieces eventually returned to the site. Others, most notably the accordion extension dining table, were sold to private parties at auctions beginning in 1940, and their whereabouts have been lost.²⁰²

What was not taken by the Van Buren family or sold apparently remained in the house, possibly to be used by a succession of tenants before the Wagoner family took up residence. Pieces now in the National Park Service collection can be seen in photographs taken during the residencies of some of these later occupants. These objects constitute another category of Lindenwald furnishings—those pieces documented by the deProsse family, who in turn

²⁰² Kohan, *Historic Furnishings Report*, v, 76-77.

consulted with the Wagoners, as having belonged to Van Buren and that were subsequently inventoried by Melvin Weig in 1936. In 1957, the deProsses took some of the Van Buren pieces with them, sold others, and left the rest with new owner Kenneth Campbell. Carol Kohan views these various sources as the most reliable that can realistically be found outside of primary source material created during Van Buren's lifetime.²⁰³

Based on surviving pieces associated with Van Buren, his taste in furniture seems to have been primarily rooted in the Neoclassical style prevalent during the time he began his career and for some years after, specifically the Empire period. Shortly before moving into Lindenwald in 1841, Van Buren acquired new furnishings during a week-long shopping foray in New York.²⁰⁴ During Van Buren's first decade at Lindenwald, New York came to be the mecca for American furniture manufacture due to improvements in transportation systems, distribution and the increasing use of cheap immigrant labor flooding the city. By 1853 New York was home to an estimated 3000 cabinetmakers compared to 250 in 1825.²⁰⁵ The new pieces Van Buren purchased, and especially those that his son Smith Thompson may have bought new for his west wing addition, would have reflected these changes in the number and quality of goods available. Van Buren likely would have combined these new pieces with those he had brought with him from Washington. However, the former president appears to have eschewed the more flamboyant furniture being manufactured in New York at the time. Although Henry Clay called Lindenwald a "noble mansion," its interiors were never described as elaborate or ornate by visitors.²⁰⁶ Instead, Lindenwald's rooms were described as "richly but plainly furnished" evoking "the comforts and elegancies" that "exactly resemble those we find in the country house of an English gentleman who lives upon his estate."²⁰⁷

Some receipts for purchases Van Buren made for his homes in Albany and Washington survive that identify makers, types and quantities of articles. The earliest, from 1829, was an order for two chairs from a Mr. Cochran identical to those already created for Van Buren's friend James A. Hamilton.²⁰⁸ This was probably cabinetmaker John Cochran (alternatively spelled Cockron), whose shop was located at 64 Church and 35 Warren streets in Manhattan.²⁰⁹ Searches of catalogs in museum collections did not reveal any examples of pieces attributed to Cochran. A sizable order of furniture for Van Buren's private rooms in the White House, however, was filled

²⁰³ Kohan, *Historic Furnishings Report*, 76-77; Kohan interview, 20 March 2018.

²⁰⁴ Kohan, *Historic Furnishings Report*, 74.

²⁰⁵ Catherine Hoover Voorsanger, "'Gorgeous Articles of Furniture': Cabinetmaking in the Empire City" in *Art and the Empire City*, 288-289.

²⁰⁶ Quoted in Collier, *Old Kinderhook*, 425

²⁰⁷ W.G. Bryan to L.C. Draper, 16 Jan 1846, quoted in Kohan, 43; Sarah M. Maury, quoted in Huston, *Little Magician*, 7.

²⁰⁸ Kohan, *Historic Furnishings Report*, 97.

²⁰⁹ *Longworth's American Almanac, New York Register and City Directory*, 1827-28. By 1836 Cochran had moved to 10 Grove Street.

by Philadelphia cabinetmaker Charles H. White, who specialized in the Empire, Gothic Revival and Rococo Revival styles. Most of his Empire pieces tended toward the more restrained examples preferred by Van Buren—an emphasis on solid construction and highly polished, sculptural forms in fine woods, with less ornamental gilding and carving, although White was more than capable of embellishment when his clientele demanded it (Figs. 5, 6).²¹⁰ An 1840s sleigh bed that the deProsse family removed from Lindenwald in 1957 and was subsequently donated to Martin Van Buren National Historic Site is purported to have been the bed Van Buren used.²¹¹ It bears the label of New York cabinetmaker William B. Shipman.²¹²

Near the end of his presidential term Van Buren ordered 200 pieces of glassware from John Davenport & Co. of Longport, England; paid for by the President, all of these pieces were likely sent to Lindenwald.²¹³ The pieces are recorded to have been decorated in the Queen's Pattern and Nemours pattern.²¹⁴ Begun as a ceramics manufactory the Davenport expanded into glass and became known for its "high class plain, cut and engraved tablewares" and whose clients included the Prince of Wales (the future George IV), Alexander I of Russia and the mayor of Liverpool. The glass ordered by Van Buren could have been decorated using a technique patented by Davenport in which "the most elaborate designs may be executed in a stile[sic] of elegance hitherto unknown, and which cannot possibly be equalled by the usual and customary mode of etching or engraving as hitherto practised."²¹⁵ Basically, the technique imitated engraved or etched glass by creating the pattern in glass paste and then fused onto the blown glass form at a low temperature.²¹⁶ Very little Davenport glass has been identified and no pattern books survive. Cut glassware created by Davenport for a banquet with Queen Victoria in attendance included glass decanters, cruets and glasses with cut patterns of roses, thistles and shamrocks.²¹⁷ It is possible one or all of these motifs were adapted for standard use; designs by other British and American glass firms using the name "Queen's Pattern" generally employed floral motifs. "Nemours" was presumably a French-inspired pattern.

At a cost of £62 (\$300), he spent more on glass from Davenport for his personal use than on the 274 pieces he bought for the White House from the New York importer James P. Drummond in

²¹⁰ Kelly E. Wiles, "Looking for Mr. White: Uncovering the Furniture, Business and Life of Philadelphia Cabinet Maker Charles Haight White" (Master's thesis, University of Pennsylvania, 2013), 18.

²¹¹ Kohan, *Historic Furnishings Report*, 96.

²¹² *Longworth's American Almanac, New York Register and City Directory, 1827-28*, 438; *Minutes of the Common Council of the City of New York, 1784-1831*, 1825 minutes; William B. Shipman to Edward C. Jones, New York, 12 January 1844, Jones Family Papers, Mss 72, Box 1, SG 1, Series A, Folder 5, New Bedford Whaling Museum.

²¹³ Kohan, *Historic Furnishings Report*, 73, 79 fn 15.

²¹⁴ Kohan, *Historic Furnishings Report*, 156.

²¹⁵ Charles Hajdamach, *British Glass 1800-1914* (Suffolk, England: Antique Collectors' Club, Ltd., 1991), 250-251.

²¹⁶ Harold Newman, *An Illustrated Dictionary of Glass* (London: Thames and Hudson Ltd., 1977), 88.

²¹⁷ Terence A. Lockett and Geoffrey A. Godden, *Davenport China, Earthenware & Glass 1794-1887* (London: Barrie & Jenkins, 1989), 287.

1837. The quantities purchased indicated the size of his White House receptions. Glass scholar Jane Shadel Spillman surmises, based on cost (\$36), that the 33 dozen glass plates Van Buren ordered from C.W. Spilecker in Baltimore were of pressed glass, making him the first president to use glassware made by this new technology in the White House.²¹⁸ Patented in America in 1825, pressed glass served as a cheaper alternative to cut and engraved blown glass. Van Buren also bought pressed glass tumblers from Thomas Purcell, a Georgetown merchant, for use by either family members or more probably, servants.²¹⁹

Van Buren ordered at least some ceramic tableware from France, as well as from Hugh Smith & Co. of Alexandria, Virginia.²²⁰ Since J.P. Drummond also dealt in fine china and utilitarian earthenware, it is possible the President also bought these items from the New York importer. The Staffordshire dog figurine given by Van Buren to the servant Catherine Kickey suggests that decorative English ceramics could be found in Lindenwald.²²¹ Staffordshire figures were usually sold in pairs so it is likely there was a second dog figure in the house. The tableware Van Buren acquired while in the White House included a set decorated with gold banding, a popular design of the period; and a “blue printed” set.²²²

While living in Albany Van Buren requested chandeliers for three rooms and one hall lamp. Mirrors, astral lamps, chandeliers, bracket lights, hall lamps, candlesticks and cutlery were ordered from Louis Veron & Co., Philadelphia, during the White House years.²²³

Van Buren considered himself lacking in critical judgement regarding art, saying: “I certainly would not be of the number who would advertise...to have anything like a Gallery of Paintings as which many people of little or no taste take to show off their magnificence. But as many scattering pictures as the House ought to contain to give harmony to the establishment.”²²⁴ Visitors specifically remarked on his paintings of Jefferson and Jackson; the political cartoons in his library; and images of other political figures throughout the first floor rooms and Van Buren’s bedroom. None recorded commentary on any portraits of Van Buren or members of his family; nor on any other genre of painting.

That other paintings existed in Lindenwald is evident from Van Buren’s letter of thanks to the son of Albany portraitist Ezra Ames for his late father’s painting of an American eagle. Julius Ames had passed the piece on to Smith Thompson Van Buren for delivery to Kinderhook,

²¹⁸ Kohan, *Historic Furnishings Report*, 74; Singleton, *The Story of the White House*, 240.

²¹⁹ Kohan, *Historic Furnishings Report*, 73; Jane Shadel Spillman, *White House Glassware: Two Centuries of Entertaining* (Washington, DC: White House Historical Association, 1989), 34-36, 44, 45.

²²⁰ Spillman, *White House Glassware*, 44.

²²¹ An original English ceramic that survives in Lindenwald is the toilet bowl made by Wedgwood.

²²² Singleton, *The Story of the White House*, 240-241.

²²³ Singleton, *The Story of the White House*, 257-258.

²²⁴ Kohan, *Historic Furnishings Report*, 74-75.

“[k]nowing of no more appropriate possessor for this picture than the sage of Lindenwald.”

Martin Van Buren subsequently wrote that the eagle “will, I hope, always find a place at Lindenwald, and be held in high estimation by myself and those who come after me, as the work of your worthy father, whom I knew well and esteemed highly; and as a gift of an ardent friend to liberty.”²²⁵ Van Buren was among the governors of New York painted by Ames.

Van Buren sat for several portraits during his lifetime, some of which were specifically commissioned to hang in other buildings, like the White House and New York’s City Hall. Minor Kilbourne Kellogg’s portrait of Van Buren, which the subject sat for late in his presidency, seems to have been among the belongings shipped from the White House: Martin Jr. sent a painting to his father from Washington via a New York City hotel, after having allowed “K__ time to do justice to it.”²²⁶ At least three versions of Henry Inman’s bust-length portrait of Van Buren exist, including the one now in the collection of Martin Van Buren National Historic Site. Van Buren requested this particular copy from Inman for Maria Theodora Duer, daughter of Continental Congressman William Duer.²²⁷ A miniature of Hannah Hoes Van Buren containing a lock of her hair and that of her brother Peter is part of the site’s museum collection. According to information recorded by the family Van Buren had three copies painted after Hannah’s death of which this is one.²²⁸ One must have been kept by Van Buren at Lindenwald. Daguerreotype portraits of the ex-President, possibly by Edward Anthony, and of his son John by Matthew Brady could also have been displayed at Lindenwald, in addition to Brady’s Imperial photograph of Van Buren.

The first half of the nineteenth century was a time when printmaking flourished in New York; both the traditional medium of engraving and the new technique of lithography began reaching wider audiences.²²⁹ Fine engravings after paintings by noted artists and published by subscription were marketed to the cultural elite. Van Buren acquired several engraved portraits of famous people, from Francis Blair to Fanny Elssler. John Van Buren ordered a print of Queen Victoria in her coronation robes, after the acclaimed painting by Thomas Sully, the first portrait of the young queen created for an American audience.²³⁰ John intended to give

²²⁵ “A New Year’s Present,” *Buffalo Weekly Republic*, 16 January 1849, Newspapers.com, www.newspapers.com/image/254525359. The appearance of this painting and its current location could not be determined.

²²⁶ Kohan, *Historic Furnishings Report*, 168.

²²⁷ Item 1 in Martin Van Buren Exhibition Catalog, The National Savings Bank, Albany, New York, Appendix B in Kohan, *Historic Furnishings Report*, 396.

²²⁸ Kohan, *Historic Furnishings Report*, 175.

²²⁹ See Elliot Bostwick Davis, “The Currency of Culture: Prints in New York” in *Art and the Empire City: New York, 1825-1861*, 189-225.

²³⁰ Kohan, *Historic Furnishings Report*, 168; Carrie Rebora Barrett, “Thomas Sully (1783-1872) and Queen Victoria,” Heilbrunn Timeline of Art History, Metropolitan Museum of Art, October 2004, www.metmuseum.org/toah/hd/tsly/hd_tsly.htm.

the engraving to his father but Van Buren had already subscribed for an impression.²³¹ Photographer Edward Anthony sent Van Buren a copy of a lithograph of Henry Clay published by George Endicott after Anthony's daguerreotype of the statesman.²³² In addition, Van Buren hung at least one political broadside in the house, a copy of General Gage's proclamation of George III that Van Buren had received as a gift.²³³ Andrew Jackson's Tennessee home included a number of documents hung on the walls, which Van Buren may have emulated.

John Van Buren, Smith Thompson Van Buren and his wife Ellen were all members of the American Art-Union in the 1840s.²³⁴ Before its dissolution the American Art-Union was one of a number of early nineteenth century institutions founded with the intent to promote native artists and maintained a free picture gallery in Manhattan. For an annual subscription rate of five dollars members throughout the country could receive up to five engravings after works by American artists and the ability to participate in an annual lottery for original paintings and sculpture.²³⁵ Subscribers received the following large scale engravings during the years Smith Thompson and Ellen Van Buren were members: *The Capture of Major Andre* by James Smillie and Robert Hinshelwood after Asher B. Durand, printed by W. E. Smith; *Sir Walter Raleigh Parting with his Wife* engraved by Thomas Doney after Emmanuel Leutze, printed by J. Dalton; and *The Signing of the Death Warrant of Lady Jane Grey* engraved by Charles Burt after Daniel Huntington, printed by J. Dalton.²³⁶

Smith Thompson bought a number of paintings at an auction of the property of the American Art-Union in New York in 1852, one of which is documented as having hung at Lindenwald; the rest must have hung there too, considering Smith Thompson had no other permanent address at the time. His purchases consisted of landscapes and genre scenes: Alfred Jacob Miller's *The Thirsty Trapper*; Thomas Doughty's *View in Paris*; James W. Glass, Jr.'s *A Corner of the Artist's Studio*; F. Dewchet's *The Pets*; *The Rabbit Hunters* or *Rabbit Hunting* by Thomas Hinckley; and possibly Worthington Whittredge's *View of the Drachenfels* and *Indian Falls near Cold Spring* by William R. Miller.²³⁷ Thomas Hinckley wrote Smith Thompson lauding his pet Billy, the model

²³¹ Kohan, *Historic Furnishings Report*, 168.

²³² Kohan, *Historic Furnishings Report*, 170; Library of Congress catalog record, <https://www.loc.gov/resource/pga.03693/>

²³³ John O'Sullivan to Martin Van Buren, New Yor, 18 June 1844, Martin Van Buren Papers, Library of Congress, microfilm reel 43.

²³⁴ *Transactions of the American Art-Union for the Year 1845* (New York: George F. Nesbitt, printer), 54; *Transactions of the American Art-Union for the Year 1846* (New York: George F. Nesbitt, printer), 70; *Transactions of the American Art-Union for the Year 1848* (New York: George F. Nesbitt, printer), 121.

²³⁵ Guide to the American Art-Union Print Collection 1840-1851, PR 159, New-York Historical Society Museum & Library.

²³⁶ Series I, Membership Prints, Guide to the American Art-Union Print Collection 1840-1851, PR159, New-York Historical Society Museum & Library.

²³⁷ Kohan, *Historic Furnishings Report*, 171.

for the black dog with tan markings in the foreground of *The Rabbit Hunters* and “a perfect demon of destruction,” concluding “should I ever travel near the town of Kinderhook I shall certainly make a pilgrimage to Lindenwald to look at his portrait as represented in the picture of the Rabbit hunter in your possession.”²³⁸

Among the twelve months of expenses recorded by Van Buren in 1844-1845 are “carpets & curtains.”²³⁹ Window treatments in the house are suggested by decorative curtain rods, cornices and shades found in the collection. The earliest examples are green painted wooden venetian blinds. The stamped brass cornices in particular date to the Van Buren period and may well have been used in one or both of the front first floor rooms of the house. Green roller shades appear to have been used in the house in the late nineteenth century and probably into the twentieth. Late nineteenth century chintz covered cornices were in turn covered with a synthetic twentieth century fabric, probably by the deProsse family.²⁴⁰

W.W. & T.L. Chester in New York supplied Van Buren with carpeting in 1816 and 1837; among the firm’s other clients were the City of New York and Duncan Campbell, who had married into the Van Rensselaer family.²⁴¹ The source of the carpets at Lindenwald is not known but examples of various types of floor coverings were found in house in the 1970s and 1980s. Among these were ingrain carpeting, painted floor cloth and patterned straw matting. The historic period and locations of most of the carpeting was evident from physical and stylistic considerations and from early twentieth century photographs. According to catalog records the matting was found in the attic. Period practice generally recommended using matting *under* carpeting to protect floors, as well as over carpeting to protect it in the summer. The decorative patterns on the examples at Martin Van Buren National Historic Site suggest they were meant to be seen. That they were found in the attic could mean these fragments were simply stored there over the years; or that matting was primarily used in the servants’ rooms.

²³⁸ Quoted in Albert Ten Eyck Gardner and Stuart P. Feld, *American Paintings: A Catalog of the Collection of the Metropolitan Museum of Art*, vol. I (New York and Greenwich, CT: The Metropolitan Museum of Art, New York Graphic Society, 1965), 265-266.

²³⁹ Kohan, *Historic Furnishings Report*, 139.

²⁴⁰ Natalie F. Larson to Patricia West McKay, Martin Van Buren National Historic Site, 2 August 2016.

²⁴¹ *Minutes of the Common Council of the City of New York*, vol. 13, 7 June 1824 (New York: City of New York, 1917), 754; Peter M. Kenney, et al., *Honor Lannuier, Cabinetmaker from Paris* (New York: Metropolitan Museum of Art, 1998), 112, 146 fn37.

BASEMENT

ROOM 003 – HALL

Part of the original 1797 structure, evidence suggests room 003 was used for storage of vegetables. The vegetable bin built at east end of hall was possibly created in 1841 during the Van Buren occupancy.²⁴² It allowed access to other food and wine storage areas; the Van-Buren era furnace room; and the west wing addition after 1849-50.

ROOM 005 – SERVANTS' DINING ROOM

In 1797, Room 005 may have served as the original Van Ness kitchen. Evidence exists in the form of a chimney breast or foundation in the south wall that was enclosed and wallpapered in 1849-50. That the foundation was part of a working fireplace is indicated by Smith Thompson Van Buren in an 1849 letter to architect Richard Upjohn, in which he writes that “a fire was started in the room in the old house under the breakfast room [Room 109] where a fire has been used every winter since the house was occupied by my father.” The *Historic Structure Report* also points out the relatively small size of this fireplace opening based on the size of foundation, and the possibility that the 1797 kitchen was in a space demolished as part of the 1849 renovation, which would suggest that the kitchen was in an annex or wing.²⁴³ However, a letter written by Martin Van Buren Jr. from Lindenwald in 1841, in which he complains that “the Irish servants keep such a talk in the kitchen under me...that I must adjourn up higher,” confirms that the original kitchen was in the main house.²⁴⁴

Wherever located, the Van Ness family and the Van Buren household before 1849 relied on a fireplace for cooking. Hearth cooking practices demanded certain basic equipment and the multifunctional nature of the eighteenth-century kitchen at minimum necessitated furnishings for storage, food preparation and dining. Regardless of its original location, the Van Ness kitchen fireplace would have been outfitted with essentials like a crane, jacks, spits, pot hooks, andirons, and a large kettle to keep water heated for daily household tasks. Other equipment—pots, kettles, warming pans, saucepans, skillets, mortar and pestle, chafing dishes, plates, tankards—were commonly stored on wall-mounted shelves.²⁴⁵ A cast iron Dutch oven

²⁴² Howell, *Historic Structure Report*, vol. 1, 68.

²⁴³ Howell, *Historic Structure Report*, vol. 1, 71-72.

²⁴⁴ Martin Van Buren Jr. to Elizabeth Blair, Lindenwald, 12 September 1841, Francis P. Blair Papers, Princeton University. The original letter was transcribed by Alice Creviston.

²⁴⁵ Nancy Carlisle and Melinda T. Nasardinov, *America's Kitchens* (Boston, MA: Historic New England, 2008), 40; Kohan, *Historic Furnishings Report*, 206.

(also called baking kettles) would have been another essential, used as an alternative to the less fuel-efficient brick baking oven for preparing small quantities of baked goods; a list of primarily utilitarian items Van Buren created in 1845 includes Dutch ovens, as well as other items needed for hearth cooking.²⁴⁶ A tin roasting oven was probably part of the cooking equipment, as well. These reflective portable ovens marked the most significant change in cooking technology prior to the development of the cast iron stove. Found only in wealthier households during much of the eighteenth century, the roasting oven had become a common piece of household equipment by the turn of the nineteenth century (Fig. 16).

That the fireplace in Room 005 was only used in the winter immediately after Van Buren took up residence at Lindenwald, along with Smith Thompson's referring to the space only as a room, would seem to indicate that room was not the location of the kitchen by 1841 but Martin Van Buren Jr.'s letter to Elizabeth Blair does place the kitchen beneath a main room in the house. In addition, the seasonal use of the fireplace early in the Van Buren occupancy suggests a space regularly occupied by people. The traditional nineteenth century placement of kitchens in the rural North tended to be in annexes or wings, while in the South kitchens were housed in separate structures.²⁴⁷ The basement location and easy proximity to both the small dining room directly upstairs (Room 109) and the Hall (Room 105), along with the remains of the call bell system demonstrate its use by servants. Smith Thompson only refers to space as "the room." Room 005 was described by the deProsse family as a servants' dining room, reflecting its probable use after 1849-50. As noted in the *Historic Furnishings Report*, the room may have served the combined function of dining room and butler's pantry.²⁴⁸ The earliest dated ceramic type found in a 1980s archeological excavation of Room 005 were Delftware dishes; porcelain dishes and black container glass dated 1815-1880 were also found in this location.²⁴⁹

If the room functioned as a combination pantry-dining room-work area, furnishings would have included shelves, cupboards and a utilitarian table that could double as a work surface when the domestics weren't eating and as a convenient place to set prepared food on its way upstairs, as well as a place to put used dishes when clearing the upstairs table between courses. Tableware and table linens like the two dozen napkins and one dozen chamber towels Van Buren bought in 1845 were likely stored in the cupboards.

²⁴⁶ Kohan, *Historic Furnishings Report*, 206.

²⁴⁷ Garrett, *At Home*, 95.

²⁴⁸ Kohan, *Historic Furnishings Report*, 35.

²⁴⁹ Kathleen W. Fiero, et al. *Historic Structure Report, Archeological Data Section, Lindenwald, Martin Van Buren National Historic Site, Kinderhook, New York* (Denver, CO: Denver Service Center, Branch of Cultural Resources, Mid-Atlantic/North Atlantic Team, National Park Service, February 1983), 46-47.

Post-Van Buren Occupancy

Use of this room solely for storage probably began during the Wagoner occupancy when use of the basement kitchen was abandoned.²⁵⁰ The deProsse family used the room for storage, along with the rest of the basement. That Kenneth Campbell continued to use Room 005 for the same purpose is seen in a 1974 photograph (Fig. 11); the objects on the shelves could have been pieces left behind by previous owners or stock from Campbell's antique business. The circa 1850 wallpaper can still be seen on the walls. The unit behind the staircase may be a dehumidifier.

National Park Service Management

During the National Park Service restoration the grained woodwork finishes applied during the Wagoner occupancy were replaced with Van Buren-era tan paint. The orange and white floral striped wallpaper added during Van Buren's time was reproduced based on the surviving paper found in situ (Fig. 12). Also restored was the missing built-in cupboard and shelves in the northeast corner of the room. Furnishings called for in the 1986 *Historic Furnishings Report* were minimal due to lack of direct evidence. These were a large cupboard; a drop-leaf extension table; a rocking chair; a pair of lighting devices to be placed on the table; and ceramics, glassware and utensils to be placed on the table.

Additional pieces based on the *Historic Furnishing Plan's* recommendations were slowly added in the 1990s. Changes continued to be made resulting in a much more densely furnished room (Fig. 13-15). These included the acquisition of a bench from a descendent of the family of Hannah Hoes Van Buren who claimed that it came from Lindenwald; a print of George Washington; and the addition of another cupboard on the south wall that was moved from one of the second floor bedrooms. Parts of lighting devices were placed on a small work table as an indicator of the multifunctional nature of the room. This particular activity was most commonly described in period literature as taking place in the kitchen because of the mess involved and need for water. Restoring the service call bell system throughout the house was a labor intensive project and Room 005 was the central location for this system. Room labels created for the restored call bells were based on intact originals at Adams National Historic Site.²⁵¹

²⁵⁰ Howell, *Historic Structure Report*, vol. 1, 28.

²⁵¹ Jeff Finch, "Completion Report: Servants' Call Bell System Restoration," Martin Van Buren National Historic Site, March 2011, 10, 25.

DOCUMENTATION FOR VAN BUREN ERA CITED IN KOHAN HFR

1845, June 7. "There is still a good deal to do in the way of getting the house straight again... 2 doz. napkins 1 doz. chamber towels...pantry & kitchen are already marked & put in use."²⁵²
Angelica Singleton Van Buren to Mrs. Singleton (34).

1849, December 3. "Another test of the cause of the difficulty, and of the direction in which the flames lies, was afforded on Saturday last. For the accommodation of the glazier a fire was started in the room in the old house under the breakfast room, where a fire has been used every winter since the house was occupied by my father, & the consequence of tinkering with the flues was that the smoke filled the breakfast room to such a degree that the glazier was obliged to seek another place for his work & the fire was necessarily extinguished." Smith Thompson Van Buren to Richard Upjohn (34).

1938, February. "Svts Dining R.," Victor A. deProse, "Basement Plan—Lindenwald."

ROOM 006 – KITCHEN

Room 006 was part of the 1849-50 addition to the core 1797 house and originates during Martin Van Buren's occupancy. An original cabinet was still in place in the room under south wall window when the National Park Service received the property. Paint analysis of shelving in Room 114 done in the 1970s showed that this shelving had originally been in Room 006.²⁵³ A Moses Pond & Co. cast iron Union range on the north wall, a brick baking oven in the north section of the west wall and the W. & B. Douglas water pump in the southeast corner of the room definitively confirm its historic function between ca. 1850-1864.

Established in 1823, Moses Pond & Co. was one of the earliest manufactures of furnaces, stoves and ranges in Boston that produced products of "unsullied reputation."²⁵⁴ The firm took a silver medal for its ranges exhibited at the fifth annual exhibition of the Massachusetts Charitable Mechanics Association in 1847. The judges in the furnace, grates, furnaces and cooking ranges category correctly saw these articles as constituting "a very high and important branch of domestic science."²⁵⁵ The range at Martin Van Buren National Historic Site is missing a cast iron plate at the bottom opening (Fig. 20, 21). W. & B. Douglas, founded in 1832 in

²⁵² Marking, either with ink or cross stitching, provided a means of tracking linens in large households. A system of initials or numbers was commonly used, which was specific to each household.

²⁵³ Kohan, *Historic Furnishings Report*, vol. 1, 74.

²⁵⁴ *Commerce, Manufacturers & Resources of Boston* (National Publishing Company, 1883), 49.

²⁵⁵ *The Fifth Exhibition and Fair of the Massachusetts Charitable Mechanics Association, at Faneuil and Quincy Halls, in the City of Boston, September 1847* (Boston, MA: Dutton and Wentworth, 1848), 54.

Middletown, Connecticut, initially built its reputation on a pump invented in 1842 for use in factories and on farms (Fig. 29).²⁵⁶

Use of cast iron cookstoves had been on the increase in the second quarter of the nineteenth century, though primarily confined to wealthy households. The major plus of a cookstove was the time it saved. Once lit, the oven was hot enough to be used in about 15 minutes versus the hour or more needed to bring a brick oven up to heat. Efficiency was another appealing aspect. A cook only needed to light a single fire in a cookstove to prepare multiple dishes, as opposed to maintaining several small fires at once in a fireplace.²⁵⁷ Van Buren would most likely have seen this technology as a boon to his penchant for hosting dinner parties. He still saw the need however, to supplement the Moses Pond range with a traditional brick baking oven. Catherine Beecher provides instruction only on hearth cooking in her *Treatise on Domestic Economy*, published in the 1840s, indicating that many of her audience had not yet embraced the idea of cooking on a range.

This room was the scene of enormous activity during Van Buren's time, so much so that he had the ceiling sound proofed to deaden the noise of the activity directly under his library.²⁵⁸ Occasionally, given the closeness of the working conditions in the basement, it was the scene of confrontations and squabbles. Van Buren recorded one:

The two women I made swear eternal friendship got jealous of each other, the cook could no longer keep down the Devil that I saw in the corner of her eye when she first arrived... and I have sort of a Riot downstairs. Finding that soft words were of no effect I assumed toward them an aspect more sour and ferocious than you can imagine, suspended the cook and a very devout Irish chambermaid, who with all her piety is a devil of a bully... The female waiter has escaped unhurt.²⁵⁹

Adequate storage for equipment needed for cooking and cleaning was essential. The Van Buren kitchen included two cupboards with shelves above to house the extensive array of supplies that Catherine Beecher outlined as being essential, from various types of earthenware, tinware, pots, pans, griddles and kettles for food preparation or storage to a box for a ball of twine and a white flannel bag for straining jelly.²⁶⁰ The cabinets beneath the sink were used to

²⁵⁶ Middletown Historical Society website <https://mchsct.org/exhibits-displays/hard-stirring-times-online-exhibit/homefront/>. Benjamin Douglas, one of the founders, later became mayor of Middletown. In that capacity, he refused to comply with the Fugitive Slave Act of 1850.

²⁵⁷ Priscilla J. Brewer, *From Fireplace to Cookstove: Technology and the Domestic Ideal in America* (Syracuse, NY: Syracuse University Press, 2000), 80.

²⁵⁸ Kohan, *Historic Furnishings Report*, 75.

²⁵⁹ Quoted in West, "Irish Immigrant Workers," 6.

²⁶⁰ Beecher, *Domestic Economy*, 369-371.

store large basins, chamber buckets and slop pails.²⁶¹ Dinnerware would have been stored in another location and only serving pieces brought to the kitchen for filling. Archeological investigations of this room indicate that in the first half of the nineteenth century high quality porcelain was the ceramic of choice at Lindenwald. In the second half of the century, pearlware and ironstone were predominantly used. Black container glass and liquor and wine bottle fragments were also unearthed in the Kitchen.²⁶² That there were an abundance of accidents at Lindenwald involving tableware is confirmed by Van Buren in a letter to his friend James Kirke Paulding:

There is not a house in the country where there has been so much destruction of china & glass as in mine. If those articles are as good manure as muslin curtains my farm cannot fail to flourish for I have scarcely a field which has not been covered with them through the ashery, the great storehouse for broken articles.²⁶³

The nature of kitchen work required some form of floor protection. Both Catherine Beecher and Eliza Leslie advised the use of painted floor cloths under the kitchen work table. Beecher recommended yellow, while Leslie was much more specific in her description.²⁶⁴ The floor cloth, she instructed, should be of a coarse, heavy fabric, painted in a solid color with no decoration; suggested colors were dark red, blue, brown, olive or yellow ocher.²⁶⁵ Floor cloths were used widely in the Van Rensselaer house in Albany. Solomon Van Rensselaer's 1852 estate inventory lists a floor cloth in the kitchen valued at \$2.00. In 1858, the family purchased 21 3/4 yards from John Van Gaasbeek who advertised "Sheet Oil Cloths for Halls and Rooms, 6 yards wide."²⁶⁶ The whitewashed walls in the Kitchen are in keeping with the finish recommendations of Beecher.²⁶⁷

Post-Van Buren Occupancy

The Wagoner family presumably continued using the Kitchen until around 1890, when they converted Room 112 into a modern kitchen.²⁶⁸ It is possible, however, that they used the basement kitchen in the summer, to keep the heat out of the main house. Around the same time the woodwork in Room 006, as in Room 005, was grained.²⁶⁹ A large number of mason

²⁶¹ Beecher, *Domestic Economy*, 368.

²⁶² Fiero, *HSR Archeological Data Section*, 135, 191.

²⁶³ Quoted in Kohan, *Historic Furnishings Report*, 157.

²⁶⁴ Beecher, *Domestic Economy*, 366.

²⁶⁵ Garrett, *At Home*, 98.

²⁶⁶ Typed and edited furnishings study manuscript draft "Chronology 1852-1884," n.p, 10 March 1994, Historic Furnishing Study files, Historic Cherry Hill.

²⁶⁷ Beecher, *Domestic Economy*, 366.

²⁶⁸ Howell, *Historic Structure Report*, vol 1, 22, 28.

²⁶⁹ Howell, *Historic Structure Report*, vol. 1, 27.

jars were uncovered during excavations, the earliest with an 1858 patent date.²⁷⁰ This is evidence of the large amount of canning done by the Wagoners, and possibly Isaac Jerome.

The deProsse family and the Campbells used the room for storage. It is not known when the sink, pump and much of the original built-in cabinetry were removed. When electricity was brought into the house, the primary electrical panel was hidden in the cabinet in the northeast corner.²⁷¹

Work done by the National Park Service included restoring the Moses Pond range, reinstalling the water pump and reproducing the built-in cabinetry (Fig. 23). As with Room 005, the initial furnishings restoration was sparse, using pieces on site, specifically a drop-leaf worktable and a side table. Accessory furnishings listed called for the addition of wares on Van Buren's 1845 list to his son Abraham. Like Room 005, the kitchen furnishings were beefed up in beginning in the 1990s. A large worktable purchased by the site replaced the small drop-leaf table and numerous articles of fake food were acquired (Fig. 24). Also brought in were numerous pieces of kitchen equipment that are displayed on the tables, shelves and stove top.

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1845, June 7. "There is still a good deal to do in the way of getting the house straight again... 2 doz. napkins 1 doz. chamber towels. . .pantry & kitchen are already marked & put in use." Angelica Singleton Van Buren to Mrs. Singleton (36).

1849, December 3. "Barney's reply about the flues and the damage to the walls is not admissable [sic], because the damage resulted mainly and in the first instance, from smoke caused by a single fire in the wash room (first started by himself to try the draft and afterward continued by the servants for household purposes) returning into the other rooms where there were no fires: viz. into the Kitchen thro' the open-door, and into the Bed-room and the bath-Room thro' their respective flues." Smith Thompson Van Buren to Richard Upjohn (36).

1938, February. "Kitchen," Victor A. deProsse, "Basement P1an—Lindenwald" (36).

²⁷⁰ Fiero, *HSR Archeological Data Section*, 110.

²⁷¹ Kohan, *Historic Furnishings Report*, vol. 1, 76.

ROOM 007 – LAUNDRY

Van Buren Occupancy

Part of the 1849-50 addition erected by Van Buren, Room 007 was called the wash room in Richard Upjohn's specifications. A brick fireplace (used to heat the irons) on the east wall adjacent to the baking oven in the kitchen (Room 006), was originally 1'4" higher; later the opening was lowered to make the arch currently at the top. The *Historic Structure Report* surmises that this alteration was the result of the problems with the fireplace flues that are documented in correspondence between Richard Upjohn and Smith Thompson Van Buren.²⁷² Smith Thompson described the smoking as so bad that the walls of the Laundry Room, Bathroom and Bedroom [112?] had turned "entirely black" as the result of "a single fire in the wash room" that had been started by a workman "and afterward continued by the servants for household purposes." Issues with the Laundry Room flue continued to plague the Van Burens eight months later, when Smith Thompson wrote, "The Laundry flue continues to smoke as badly as ever—rendering the use of the room impossible."²⁷³

A No. 3 hand pump manufactured by Downes & Co. of Seneca Falls, New York and lead-lined wood sink survive in the southwest corner of the room (Fig. 30). Having an easily accessible source of water in a laundry room was strongly advised by Beecher, who pointed out that if a laundress had "to draw water, at a distance from her place of work, or, if she obtains it only by a laborious process, she will be very apt to stint her measure of it; whereas, if it is easily obtained, and readily heated, she will be much more likely to make her clothes clean and white, by an abundance and frequent change of water."²⁷⁴ The water could have been heated in the fireplace if a crane was present or on the kitchen stove in the neighboring room.

Van Buren had a reputation as a clothes horse, partial to bright colors and the latest styles. In the 1830s he was described wearing "an elegant snuff-colored broadcloth, with velvet collar; his cravat was orange with modest lace tips; his vest was of pearl hue; his trousers were white duck; his silk hose corresponded to the vest; his shoes were morocco; his nicely fitting gloves were yellow kid; his long-furred beaver hat, with broad brim, was of Quaker color."²⁷⁵ As a young man short on funds, Van Buren reportedly went without necessities in order to keep his wardrobe fashionable and up-to-date, possibly as a way of disguising what he saw as his lack of cultural refinement.²⁷⁶ Besides the ex-President's wardrobe, the laundress had to contend with the clothing of whoever else was living at Lindenwald, which could encompass Van Buren's four

²⁷² Howell, *Historic Structure Report*, vol. 1, 77, 79.

²⁷³ Smith Thompson Van Buren to Richard Upjohn, 22 November 1849; 3 December 1849; 27 July 1850, quoted in Kohan, *Historic Furnishings Report*, 36-37.

²⁷⁴ Beecher, *Domestic Economy*, 308.

²⁷⁵ Richards, et al., *A Return to His Native Town*, 18.

²⁷⁶ Niven, *Romantic Age*, 27.

sons, his three daughters-in-law, assorted grandchildren, and guests staying for prolonged periods. In addition, the clothing of the domestics, table and bed linens, towels and other household fabrics needed regular washing, drying and ironing. Whether the laundry was done by the in-house domestic staff or a locally hired laundress who came to Lindenwald to do the work on designated days is not known but the extent of the household workload strongly suggests a significant amount of day labor was needed.

Catherine Beecher's supply list and instructions for this work hints at the staggeringly labor-intensive process (one contemporary housewife called the task "Herculean") of nineteenth century laundering.²⁷⁷ Two days were needed to complete the task—one for the actual washing and the second for ironing.²⁷⁸ To properly wash clothes, according to Beecher, one needed a wide assortment of homemade soaps and solutions for dealing with stains on different types of fabrics; a minimum of four tubs for washing—two for washing with suds, one for blueing and one for starch; a kettle for boiling fabrics; a wood fork for removing clothes from boiling water; poles or similar implements to agitate the clothes in the washtubs; washing boards; clothes lines and clothes pins; indigo, ox-blood; dissolved glue; gum Arabic; starch strainer bags; oil of vitriol or pyroligneous acid; French chalk; magnesia; a Wilmington clay ball; spirits of hartshorn (ammonia); rice water; and salaeratus (Figs. 25, 27).²⁷⁹

Ironing required a variety of irons for different tasks, with each ironer needing three irons; stocking boards; a clothes brush; sponges; an ironing table or board; a bosom board; a skirt board; a wool ironing blanket; a linen or cotton ironing blanket; a piece of sheet iron (on which to place irons heating on the fireplace hearth); woolen iron holders covered in old silk; iron stands; pieces of wood; linen or cotton wipers, one for each ironer; cloth pads for holding the hot iron handles; beeswax; wood clothes frames (Figs. 26, 27, 28).²⁸⁰ Van Buren had at least two sets of smoothing irons and a ruffle iron survives in the Martin Van Buren National Historic Site collection. Only four smoothing irons are recorded in the inventory of Silas Wright's estate.²⁸¹

Another laundry room essential was storage in the form of a closet or cupboard for the laundry supplies when not in use. Beecher suggested that nails be added on the side of the cabinet for hanging the wash sticks, starch bag, blueing bag and boiling bag.²⁸²

²⁷⁷ Strasser, *Never Done*, 104.

²⁷⁸ Strasser, *Never Done*, 106, 108.

²⁷⁹ Beecher, *Domestic Economy*, 309-310, 314-317, 324.

²⁸⁰ Beecher, *Domestic Economy*, 309-310, 324.

²⁸¹ Silas Wright estate inventory, 29 March 1848, transcription from St. Lawrence County Historical Museum.

²⁸² Beecher, *Domestic Economy*, 310.

Post–Van Buren Occupancy

Stove pipe holes present in the chimney in the 1970s were estimated to have been placed there in the 1890s by Adam Wagoner.²⁸³ A modern water pump and pressure tank and electric water heater were installed during Kenneth Campbell's occupancy.²⁸⁴ Among the items found in Room 007 when the National Park Service took over management were numerous pumps and water tanks.²⁸⁵ Assuming these were not items accumulated as part of Kenneth Campbell's antiques business, they represent a later shift to the use of this room as the location for the home's water heater as the plumbing was upgraded during the Wagoner and deProsse eras. They probably also represent the residuals from the old water heater location in Room 009.

National Park Service restoration work in Room 007 included reconstructing the sink cabinet and reinstalling the sink and pump (Fig. 31). Two wooden clothes racks, irons, and copper washtubs from the Van Buren period were found on-site and utilized in the 1980s installation. Since then additional irons, laundry baskets and clothing have been added (Fig.32).

DOCUMENTATION FOR VAN BUREN ERA CITED IN KOHAN HFR

1849, November 22. "If you had been here since McGuire left I am sure you would have seen enough to satisfy you of the justice of my complaints. The flues from the Wash-room, Bed-room and Bath-room have smoked so badly that the walls are entirely black, and the ceiling also of the Bed room destroyed." Smith Thompson Van Buren to Richard Upjohn (36).

1849, December 3. "Barney's reply about the flues and the damage to the walls is not admissable [sic], because the damage resulted mainly in the first instance, from the smoke caused by a single fire in the wash room (first started by himself to try the draft and afterward continued by the servants for household purposes) returning into the other rooms where there were no fires: viz. into the Kitchen thro the open-door, and into the Bed-room and the bath-Room thro' their respective flues." Smith Thompson Van Buren to Richard Upjohn (37).

1850, April 20. "I promised him to say to you that the Wash-room flue is at length cured—having experienced the reverse of the natural rule, viz. being smoked before it was cured: and well smoked it was." Smith Thompson Van Buren to Richard Upjohn (37).

1850, July 27. "The Laundry flue continues to smoke as badly as ever—rendering the use of the room impossible frequently & always more or less uncomfortable: & I have had a mason here

²⁸³ Howell, *Historic Structure Report*, vol. 1, 78.

²⁸⁴ Howell, *Historic Structure Report*, vol. 1, 79.

²⁸⁵ Kohan, *Historic Furnishings Report*, vol. 1, 79.

almost all the time pointing up some rough work, & tinkering on the flues.” Smith Thompson Van Buren to Richard Upjohn (37).

ROOM 008 – STAIR HALL

The tower Stair Hall was created to provide access from the basement to the third floor and belfry of the Upjohn addition. At the basement level the plaster walls were whitewashed. When constructed (1849-50), the woodwork was painted cream. It was painted to imitate wood graining during the Wagoner occupancy, around 1890. A similarly painted partition was added on the east wall under the stairs around the same time.²⁸⁶

The National Park Service removed the partition and repainted the woodwork to its Van Buren era color. Burlap bags, wood buckets and a twentieth century crock, all filled with faux apples, were placed under the staircase in the early 2000s.

ROOM 009 –BASEMENT ENTRY

Van Buren Occupancy

Room 009 was built to provide an entry space into the Upjohn wing from the west side of the property through a bulkhead. This entry was used by the domestics and other estate workers.

The cesspool created when the bathroom and water closet (Rooms 114 and 115) were added in 1849-50 is located under the floor of Room 009. A brick platform in the southeast corner of the floor may have been for a Van Buren-era water heater; a stove pipe hole in the south wall is in close proximity to the platform. The original drain pipe from the bathtub in Room 114 ran through Room 009 along the north wall. Like the other basement work rooms, the entry walls were whitewashed.²⁸⁷ The original historic floor was no longer in place when the National Park Service took over the property. A dirt floor had replaced what had probably been a wood floor of the same type as rooms 005, 007, 008 and 011.²⁸⁸

National Park Service Management

The wood floor was reproduced based on the existing flooring in the adjacent rooms. A pegboard in the collection determined by Kinderhook historian Ruth Piwonka to be an early Dutch-style capstock was installed on the south wall in 1999. An incomplete washstand, bedroll and blanket, sack coat, straw hat and pitchforks acquired from Hopewell Furnace National

²⁸⁶ Howell, *Historic Structure Report*, vol. 1, 81.

²⁸⁷ Howell, *Historic Structure Report*, vol. 1, 83.

²⁸⁸ Howell, *Historic Structure Report*, vol. 1, 83.

Historic Site were added by National Park Service staff in the 2000s to give a visual suggestion of the Lindenwald farm workers (Fig. 33).²⁸⁹

ROOM 010 – TRANSITIONAL SPACE

The *Historic Structure Report* defines this room as a transitional space. It was finished in the same way as the rest of the basement work spaces, with plaster walls and whitewash, woodwork that was originally painted cream and a wood floor. Little in this space has been changed since its 1849-50 construction.²⁹⁰

National Park Service staff has added twentieth century wood barrels, crates, stoneware containers and a wooden keg to this space, which are visible when visitors pass through Room 009.

ROOM 011 – CHAMBER

Van Buren Occupancy

The fireplace in Room 011 indicates that it was originally used by people rather than for storage. As noted in the *Historic Structure Report*, it could have served as a bedroom for one of the servants; or it could have been used as a sitting room for the staff. Often the bedrooms of domestics did not contain fireplaces; this is evident in Lindenwald's third floor bedrooms as well as in other homes of the period. That the room was intended for household staff, however, is certain because a service call bell is located here. The *Historic Structure Report*, however, noted that the fireplace showed little evidence of use, indicating the room either was not used frequently in the winter or another heat source, possibly a stove, supplied warmth.²⁹¹ Room 011 is one of two basement rooms identified as a bedroom (the other is Room 013) in measured drawings created in 1938 by Victor deProsse.

Nineteenth century domestics were often expected to share the same bed. Catherine Beecher advised against this. She insisted that a household should provide each worker with a single bed. If the bedroom was too small for two beds, then a trundle bed should be added. Washstands were also provided in each domestic's chamber.²⁹² If a domestic could read and write, reading and letter writing was often done in the kitchen or sitting room. At Lindenwald,

²⁸⁹ "The Van Buren Chronicles," Friends of Lindenwald, Fall/Winter 1991, 3; Martin Van Buren National Historic Site walk-through, October 2017.

²⁹⁰ Howell, *Historic Structure Report*, vol. 1, 85-86.

²⁹¹ Howell, *Historic Structure Report*, vol. 1, 88.

²⁹² Beecher, *Domestic Economy*, 363.

these activities could have occurred in the servants' dining room. Of the known Irish domestics in the Van Buren home, six are documented in U.S. census reports as being able to read and write (see Appendix D) and would undoubtedly have been corresponding with family. As noted by historians in a report written for Martin Van Buren National Historic Site, Irish parents recognized that literacy would be an essential skill for their daughters immigrating to America.²⁹³ The extent to which these girls may have incorporated Catholic imagery in their lodgings as servants was influenced by what they had been able to take with them from home; the proximity—or lack thereof—to a Catholic church; and the goods that were available where they lived in the United States. Rosary beads and crucifixes were small items easily carried on a transatlantic voyage. White ceramic, porcelain or possibly parian figurines of the Virgin Mary, mostly produced in France, were also frequently seen in rural Irish homes (Fig. 34).²⁹⁴

A key piece of material culture related to the story of one Lindenwald domestic is a small Staffordshire dog figure acquired by Martin Van Buren National Historic Site in 2000. The figure descended through the donor's family from her great grandmother Catherine (or Katherine) Kickey who worked in the Van Buren household as a teenager sometime between 1850 and 1857. According to her obituary she was born December 25, 1837 in Liverpool, England, though her family gives her birthplace as Ireland.²⁹⁵ She came to the United States with a brother between 1848 and 1849. Kickey's employment in Martin Van Buren's household seemed to have been a source of pride to her. A history of Dunn County, Wisconsin written in 1923 specifically mentions her service in the Van Buren household and noted that her marriage to Peter Grimm (on February 7, 1856 or 1857 in New York City) occurred while she still worked there.

In the late 1850s, the couple became part of the westward migration, seeking out farm land of their own. They lived in different parts of Wisconsin for a time, ultimately settling on a farm in Lucas, Wisconsin with their three children.²⁹⁶ Among the possessions that travelled with the family was the Staffordshire dog, which Kickey said she received from Martin Van Buren. As she later told her children and grandchildren, as a young domestic she had "admired the 'dog' each + every time she was near it, + one day Mr. Van Buren himself picked it up + told her she could have it. They say she was so happy that she could talk of nothing else for weeks."²⁹⁷ The piece was probably displayed on a mantel in Lindenwald, most likely one of a pair. It is not a

²⁹³ Campbell and Lynch-Brennan, "Evaluation of Current Period Room Installations in Lindenwald," 5 Nov. 2017, 8.

²⁹⁴ Notes by Patricia West of conversation with Dr. Colleen McDannell, 4 Aug. 1998, curator's files, Martin Van Buren National Historic Site.

²⁹⁵ S. Curtiss-Wedge, George O. Jones, et al., *History of Dunn County, Wisconsin* (Minneapolis, MN: H.C. Cooper, Jr. and Co., 1925), 377; Catherine Coats correspondence with Patricia West, curatorial files, Martin Van Buren National Historic Site.

²⁹⁶ Curtiss-Wedge et al., *History of Dunn County*, 378.

²⁹⁷ Catherine Coats to Patricia West, 23 Feb, 2001, curatorial files, Martin Van Buren National Historic Site.

high quality piece of Staffordshire and may have been in one of the second floor bedrooms. But the story it tells of Van Buren's small act of generosity toward a young immigrant in his employ, far from her family, humanizes a distant historical figure.

Post-Van Buren Occupancy

In the twentieth century the introduction of telephones to the house resulted in the phone line panel being located in Room 011.²⁹⁸ In the mid-1980s National Park Service staff started to investigate more closely the workers of Lindenwald with the intent of bringing their lives at Lindenwald into clearer focus, beginning with the fleshing out of the work rooms. Room 011 was furnished to suggest the private spaces of the household domestics, as it presented fewer accessibility constraints for visitors than the third floor servants sleeping areas. In consultation with different historians, a period rosary was acquired and draped over a bedpost, duplicating one of the ways rosaries were displayed in Irish-Catholic homes (Figs. 35, 36). A small pot of faux shamrocks was placed in one of the window wells.²⁹⁹

ROOM 012 – BACK HALL

This passage provided access to rooms 010; 015, which stored coal; and 013, which is defined as a bedroom in the *Historic Structure Report*. It also connects the basement level of the west wing to the original 1797 cellar through Room 003. It is unfurnished.

FIRST FLOOR

During Van Buren's first eight years at Lindenwald the original 1797 first floor rooms, as well as can be determined by existing evidence, held a dining room, single and double parlors, an office/library and a best bedroom. The 1849-50 addition impacted how some of these spaces were used but in comparatively minor ways.

ROOM 101 – BEST BEDROOM

Van Ness Occupancy

One of the original rooms from the 1797 house, Room 101 may have been used as an informal sitting room by the Van Ness family. Its location at the back of the house and the less ornate

²⁹⁸ Howell, *Historic Structure Report*, vol. 1, 88.

²⁹⁹ "The Van Buren Chronicles," Friends of Lindenwald, Fall/Winter 1999, 1; Martin Van Buren National Historic Site walk-through, October 2017.

woodwork and fireplace mantel imply the room served a less public function than say a formal parlor or dining room, both of which would be expected to accommodate guests periodically. Peter Van Ness painted the woodwork in this room light yellow with the exception of the baseboards, which were painted brown and the walls were papered.³⁰⁰

Van Buren Occupancy

Writing in the *New York Sun* in 1891, G.A. Townsend seemed to indicate that the two first floor rooms on the north side of the house had been “the ex-President’s sitting room and dining room.”³⁰¹ Evidence from Van Buren’s lifetime suggests otherwise. In 1841 Martin Van Buren wrote to Harriet Butler, wife of one of his closest friends, about helping to select a wallpaper for a room in Lindenwald that was “to be the best Bed Room & is downstairs.” Mrs. Butler responded by sending Van Buren two different paper samples “for the lower bedroom.” Room 101 has generally been accepted as being the room referred to in Van Buren’s letter.

The best bedroom or guest bedchamber vied with the formal parlor “for first-place in the hierarchical room arrangement of early interiors,” according to historian Elisabeth Donaghy Garrett. In the 1840s bed curtains began to go out of fashion as charges of their contributing to ill health by trapping stale air and dust and being a fire hazard escalated. A.J. Downing said the curtained four-poster bed was “almost entirely laid aside in the United States for the French bedstead, low, and without curtains” by 1850, although many of these new beds were partly curtained.³⁰² On the bed, the bottom mattress was filled with straw which had to be periodically emptied and replaced; over that was a feather-filled mattress. Garrett notes that it took about 40 pounds of feathers that could be obtained through upholsterers or furniture outlets; in Van Buren’s case, in Albany.³⁰³ Feathers had to be cured before use to eliminate oils and required washing at least once and as much as four times a year. Because feather mattresses could become too warm, Catherine Beecher suggested using a thin mattress filled with horse hair, cotton, straw or even moss in the summer months.³⁰⁴ The guest and family bedrooms at Lindenwald undoubtedly contained feather mattresses, pillows and bolsters, which were highly valued items; some such sets were valued at over \$20 in the inventory of Silas Wright’s estate.³⁰⁵ The summer mattresses at Lindenwald would most likely have contained horse hair, as did those owned by Solomon Van Rensselaer.³⁰⁶

³⁰⁰ Howell, *Historic Structure Report*, vol. 1, 10.

³⁰¹ Kohan, *Historic Furnishings Report*, 38.

³⁰² Garrett, *At Home*, 118-119.

³⁰³ Garrett, *At Home*, 110.

³⁰⁴ Beecher, *Domestic Economy*, 361.

³⁰⁵ “Beds & Bedding,” Silas Wright estate inventory, 1846, St. Lawrence County Historical Association.

³⁰⁶ Solomon Van Rensselaer estate inventory, 1852, Historic Cherry Hill.

In addition to the bed, basic furniture for bedchambers were a wardrobe, sewing table, lounge, footstool, trunks, washstand with bowl, sponge, soap dish, pitcher and tumbler and a towel rack.³⁰⁷ In a best bedroom the furniture was expected to be newer, with older bedroom furnishings relegated to the upper floor chambers of the family or domestics.³⁰⁸ The three bedrooms in the inventory of the Solomon Van Rensselaer estate additionally list a dressing table, gilt looking glasses, numerous chairs, card tables, fireboards, pictures and a rocking chair.³⁰⁹

Van Buren adopted a cream color paint scheme in Room 101, installed new wallpaper and put down carpeting in 1841. The room finishes were not changed when the 1849-50 addition was built on the west side of the house.³¹⁰

Post-Van Buren Occupancy

In his 1938 floorplan of the house, Victor deProsse identified Room 101 as a dining room; it is not clear if this reflected the room's use by the Wagoners or if the Wagoners believed that had been Van Buren's use of the room and relayed this to the deProsses. During the deProsse occupancy Room 101 was used as a bedroom. Around 1940 it was outfitted with the mirrored wardrobe, washstand and sleigh bed by New York cabinet maker William Shipman, all believed to have been original to the house during Van Buren's occupancy and now in the Martin Van Buren National Historic Site collection (Figs. 37, 38, 101). An Empire period chest of drawers with marble top and mirror stood against the south wall; and a caned ladder back chair and small table with a black Windsor chair were in front of the northwest window. The paucity of small, personal objects and absence of pictures give the impression that the room was not regularly used by the deProsses. The family periodically took in boarders and convalescents so it may be that Room 101 was used for these short-term stays.

National Park Service Management

The National Park Service repainted the woodwork to match that used by Van Buren. The carpet was reproduced by Family Heirloom Weavers based in Red Lion, Pennsylvania, the fortuitous result of curatorial staff linking an overlooked pre-1860 ingrain carpet fragment remnant found in the collection to fibers found under the carpet tacks in Room 101. The original geometric pattern of the rug was reconstructed by a textile specialist at the University of Pennsylvania.³¹¹ Initially one of the eight sleigh beds that had been found in the house was used in Room 101; the sleigh bed was replaced with a four-poster bed that is believed to have

³⁰⁷ Beecher, *Domestic Economy*, 359-361.

³⁰⁸ Garrett, *At Home*, 109, 116.

³⁰⁹ Solomon Van Rensselaer estate inventory, 1852, Historic Cherry Hill.

³¹⁰ Howell, *Historic Structure Report*, vol 1, 24

³¹¹ "The Van Buren Chronicles," Friends of Lindenwald, Fall 1993.

descended through the family of Hannah Hoes, Van Buren's wife, who died in 1819 while the family was living in Albany. Bed hangings of orange worsted wool moreen were reproduced by Thistle Hill Weavers, Cooperstown, New York based on the period of the bed (circa 1810-1815) rather than the time frame of the Van Buren occupancy at Lindenwald (Fig. 39). Curtains made from the same fabric were also created.³¹² In 2009 curatorial staff researched and created a temporary installation within the room based on Henry Clay's 1849 visit to Lindenwald. The small objects and inclusion of a bed pallet to denote where Clay's personal slave would have slept were based in part on consultation with curatorial staff at Clay's home Ashland. The installation proved such an effective interpretive tool through which to discuss issues of slavery and politics that it was left in place.³¹³

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841, May 15. "This is to be the best Bed Room & is downstairs." Martin Van Buren to Harriet Butler (38).

1841, May 17. "two kinds of paper for the lower bedroom..." Harriet Butler to Martin Van Buren (38).

1840s carpet tack with wool fibers from floor found in-situ. Memo, Orville Carroll to Carol Kohan, and memo, Ed McManus to Blaine Cliver, May 12 and 14, 1984 (38).

1891 "To the left was the ex-President's living room, or double parlor; to the right sitting room and dining room." G.A. Townsend, *New York Sun* (38).

ROOM 102 – BATHROOM

This space adjacent to Room 103 and between rooms 101 and 104 was part of the original 1797 construction and most likely had been a closet. Around 1920 the deProsse family installed a toilet here. A partition wall for mounting a sink was added after 1938; floor plans created that year do not include the sink.³¹⁴

³¹² Michael Henderson, Martin Van Buren National Historic Site walk-through recording, October 2017; "The Van Buren Chronicles," Friends of Lindenwald, Fall 1993.

³¹³ Patricia West McKay, Martin Van Buren National Historic Site walk-through recording, October 2017; interpretive workshop walk-through, Martin Van Buren National Historic Site, March 2018.

³¹⁴ Howell, *Historic Structure Report*, vol. 1, 99.

ROOM 103 – CLOSET

Shelves originally lined the east wall of this closet, running 9'7" in length and spaced 1'½" apart. At 7'4" high, these shelves provided a significant amount of storage. A pegboard was also set into the plaster on the opposite wall that would have been used for hanging hats or clothing. Around 1854, areas of the plaster were opened to accommodate the hot air ducts of Martin Van Buren's new heating system. Since the east wall was impacted, the shelving may have been removed at this time. Around 1920 the deProsses created a partition to accommodate a sink in Room 102. A new doorway was constructed to allow access to Room 103 from Room 101.³¹⁵

ROOM 104 – SITTING ROOM OR PARLOR

Van Ness Occupancy

Located in the front of the house, Room 104 was originally considered a more formal space than Room 101 based on its more decorative woodwork. In his reminiscence of calling on William Van Ness, Van Buren recalled that Peter Van Ness withdrew into the "drawing room" from the main hall on that occasion; this would have been either Room 104 or Room 106.³¹⁶

As in Room 101, the lack of any early paint found on the plaster walls in the 1970s indicates that they were originally covered in wallpaper. The fireplace mantel was wood and the moldings and baseboards followed the same color scheme as Room 101—light yellow painted wood moldings and brown baseboards. The paint colors were changed around 1810 to cream woodwork and faux grain painted baseboards and doors.³¹⁷

Van Buren Occupancy

Martin Van Buren made changes to the room in 1841 which included replacing the old wood mantelpiece with a marble one; removing the chair rail; repainting the woodwork in a cream color; and installing wallpaper. The dimensions of the firebox were changed and a cast iron fireback was installed.³¹⁸ The marble fireplace here and in Room 106 were supplied by Fisher and Bird whose marble yard in downtown New York continued manufacturing mantels, tiles and headstones until 1916. Their stylistic range covered everything from the classically inspired columnar mantels of Lindenwald and Lyndhurst to the ornate figural mantels created for

³¹⁵ Howell, *Historic Structure Report*, vol. 1, 100.

³¹⁶ *Autobiography*, 17.

³¹⁷ Howell, *Historic Structure Report*, vol. 1, 10, 15, 18.

³¹⁸ Howell, *Historic Structure Report*, vol. 1, 18, 102-103.

Hamilton Fish's New York home.³¹⁹ The old Van Ness wallpaper was replaced in 1841 with a star patterned paper with a green border.³²⁰ This wallpaper can still be seen in place in photographs taken during the deProse occupancy (Figs. 46-50).

The terms drawing room, sitting room and parlor were used interchangeably to denote spaces that could be exclusively for entertaining functions or that saw more combined use by family and guests. Van Buren tended to use the term "drawing room." Angelica Singleton Van Buren's correspondence refers to a "sitting room" in the house.³²¹ G.A. Townsend wrote in the *New York Sun* that the rooms to the right of the main hall had been the "sitting room and dining rooms".³²² In 1829 Van Buren had requested "a round table," intended for the sitting room in his new Washington residence, "with leaves which will at the same time answer for a Breakfast table and for a center table" but it is doubtful he used Room 104 similarly since during the 1841 renovations Van Buren mentions a separate dining room several times and his son called Room 109 the "breakfast room" in 1849.³²³

During the evenings when there were no guests, the sitting room was usually the scene for family gatherings of men, women and children to engage in games, piano music, reading aloud and needlework (Figs. 40, 42). Portraits of the children of wealthy households in this period show them with their toys in sitting rooms/parlors (Figs. 43-45). Van Buren used one of his private rooms in the White House in this manner. One observer described how "[o]n any evening the family of the President was to be found at home—with their needlework and book and intimate friends—in short, living as other people do."³²⁴ While writing a letter in the Hall (Room 105) one evening Martin Van Buren Jr. reported being disturbed by the sounds of "the rustling of his Ex newspapers + Angelica's music," which "strike, my ear with equal force."³²⁵ Although Martin Jr. does not mention where the noise, most likely from a piano, came from, the Sitting Room is a reasonable assumption.

One of the most important pieces of furniture in the parlor/sitting room/drawing room was the sofa. By the 1830s it had "become the icon" of the parlor "and all other furnishings were to support it in character." In the highly gender-specific world of the nineteenth century, the sofa was mainly associated with femininity.³²⁶ The other crucial furnishing by the end of the 1840s

³¹⁹ Amelia Peck, "The Products of Empire: Shopping for Home Decorations" in *New York City in Art and the Empire City*, Voorsanger and Howat, eds., 263-264.

³²⁰ Howell, *Historic Structure Report*, vol. 1, 18.

³²¹ Kohan, *Historic Furnishings Report*, 39.

³²² Kohan, *Historic Furnishings Report*, 39.

³²³ Quoted in Kohan, *Historic Furnishings Report*, 126.

³²⁴ Singleton, *The Story of the White House*, 261.

³²⁵ Martin Van Buren Jr. to Elizabeth Blair, 18 January 1843, Francis P. Blair Papers, Princeton University.

Transcribed by Alice Creviston.

³²⁶ Garrett, *At Home*, 43.

was the center table, described by Elisabeth Donaghy Garrett as a “product of the new concern with informality.” Originating in France and England, the centrally located table displaying prints, books and papers became a base for social groupings (Figs. 40-41).³²⁷ Most parlors used full-length mirrors to enhance artificial light in the evening. The pier mirror with a gilded wood frame of plain profile installed by Van Buren on the east wall of the sitting room was never removed by later owners.

DeProsse and Campbell Occupancies

The deProsses called Room 104 the Green Room, presumably because of the color of the Van Buren era carpet that, along with the wallpaper, had rather miraculously survived the previous six decades (Figs. 47-50). DeProsse family photos show that they began to introduce objects into the rooms to tie Lindenwald to a period in American history before it had been built. That archetype of the Colonial Revival, the spinning wheel, was given a place of prominence in front of the fireplace in Room 104 (Fig. 49). The piano now in the southeast corner of the room can be seen in the same photo under the northwest window.

Figure 51 shows a small area of Room 104 as it appeared in 1974. Random furnishings that were presumably merchandise from Campbell’s antique business are placed against the walls. Numerous paintings and/or prints hang there. The Van Buren carpeting had been removed to expose the wood floor, which is covered by an oriental area rug in the photo. Campbell repapered the room in the 1960s.³²⁸ The plain textured and floral wallpapers in Figure 51 are typical of that era.

National Park Service Management

The National Park Service restored the 1841 wallpaper, carpet and paint colors. Additions made to the 1986 furnishings plan for the room have including two keyboard instruments, a harp, draperies, and faux potted palm plants (Fig. 52-54). Palms only became common later in the nineteenth century as central heating became more widespread and efficient. Plants commonly used indoors in the first half of the nineteenth century included the parlor maple (abutilon); jasmine; fuchsias; ornamental citrus plants, especially the penderosa lemon; verbena; heliotrope; aspidistra; sword ferns; maidenhair ferns; geraniums; camellia; myrtle; daphne; acacia; begonia; cinerarias, calceolarias, azalea; ericas, gloxinia; roses; fuschia; carnations; hyacinths; crocuses; jonquils; Persian cyclamens; and narcissus. The seasons dictated which of these plants was used indoors at any given time.³²⁹

³²⁷ Garrett, *At Home* 59.

³²⁸ Howell, *Historic Structure Report*, vol. 1, 103.

³²⁹ “House Gardening No. 1,” *Godey’s Lady’s Book*, January 1859, 91; “House Gardening No. 12,” *Godey’s Lady’s Book*, December 1859, 566; “House Gardening No. 10,” *Godey’s Lady’s Book*, October. 1859, 381; Tovah Martin,

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1843, June 20 and 22. "We have had a fire in the sitting room nearly every day & occasionally even in my bedroom." Angelica Singleton Van Buren to Mrs. R. Singleton (39).

1891 "To the left was the ex-President's living room, or double parlor; to the right sitting room and dining room." G.A. Townsend, *New York Sun* (39).

ROOM 105 – MAIN HALL

Van Ness Occupancy

Peter Van Ness had the walls of the hall coated with light brown plaster and elaborately decorated with hand-painted borders along the top of the wall, above the baseboards, around doorways and windows and below the chair rail that wrapped around the room. Three different designs were used for each area (Fig. 55).³³⁰ Two signatures on the south wall, "FDPK" and "Perry Bradley," likely denote the painters. Kinderhook was the home of Willard Bradley, a painter and paint store owner who died in 1851 at the age of 71, putting him in the correct time frame to have had some hand in the Van Ness decorative wall paintings.³³¹ He had a son named Perry born in 1819 who would have been too young to have done any of the work at Kleinrood. Perhaps Willard Bradley had a brother or other older relative named Perry who worked for him. Woodwork was originally light yellow. Later the door, window moldings and chair rails were changed to cream; the baseboard and doors were painted reddish-brown.³³²

It was in the main hall that Martin Van Buren had his last negative encounter with Judge Peter Van Ness. At the time Van Ness was seated in a chair by the double door reading; the top of the door was open, allowing Van Ness to take full advantage of the natural daylight. The chair would likely have been one of several tables and chairs set against the walls of the hall, to be brought into use in this or other rooms as needed. Popular hall furniture of the time were Windsor chairs, painted chairs, folding dining and card tables, spinets and, in well-to-do homes, upholstered sofas.³³³ Smith Thompson Van Buren, on first seeing the interior of the house in 1839, years after the Van Ness family had left, described it as containing "three little tables of different heights placed under as many table cloths and extended in a line across the room—11

"Gardening; The Era of Palms and Ferns," *New York Times*, 31 January 1988; Jessie Anne Keith, "All the Hues That Fit," *Old-House Journal*, vol. 33, no. 3, May/June 2005, 35-38.

³³⁰ Howell, *Historic Structure Report*, vol. 1, 107; vol. 2, 318.

³³¹ Collier, *Old Kinderhook*, 222.

³³² Howell, *Historic Structure Report*, vol. 1, 314.

³³³ Garrett, *At Home*, 38.

chairs and one side table!”³³⁴ He may have been describing the scene that greeted him as he entered the Hall.

Van Buren Occupancy

The Main Hall at Lindenwald is perhaps the most important room in the house. Room 105 was, as Jonathan Earle states “the center of what was essentially a ‘government-in-exile.’”³³⁵ In nineteenth century America, halls in homes were predominantly seen as pass-throughs to other areas of the house with little to no community activity taking place; more rarely were they seen as an extension of living space with multi-functional purposes.³³⁶ Separate rooms used strictly for dining had been incorporated into upper class European homes since the seventeenth century, evolving from centrally placed great court dining halls accommodating huge numbers, to more intimate dining parlors used by family and friends by the mid-eighteenth century.³³⁷ At Lindenwald, Van Buren returned to the idea of the court dining hall; the deProsse floorplans of the house refer to the space as the “Banquet Hall” based on oral tradition on how the room had been used historically, though there is no documentation that the Van Burens used this name. After enlarging the original Van Ness hall, it is commonly believed that Van Buren used it as a large dining space. It is the only room in the house large enough to fit the 16’ accordion-action extension table Van Buren is believed to have purchased as early as 1816 for his Albany residence, and later used in Washington when he served as President Jackson’s Secretary of State.³³⁸ A set of 30 chairs also sent to Washington in 1829, could be accommodated by the table.³³⁹ About 10 identical dining chairs of the same period survived at Lindenwald; Adam Wagoner, who bought the property in 1874, told the Birney family that these chairs were among the pieces that had belonged to Van Buren.

The early nineteenth century extension dining table was one of the furnishings that came down through the family of Aaron Vanderpoel and identified as having been used in Lindenwald. Tables of this form required the skills of accomplished cabinetmakers to tackle the intricacies of the extension mechanism, originally developed by English furniture maker Robert Gillow. In the United States these Federal style tables appear to have been made exclusively in New York and Philadelphia primarily between 1800-1820. One example has been attributed to Philadelphia

³³⁴ Quoted in Kohan, *Historic Furnishings Report*, 126.

³³⁵ Richards, et al., *A Return to His Native Town*, 189.

³³⁶ Kenneth Ames, *Death in the Dining Room & Other Tales of Victorian Culture* (Philadelphia, PA: Temple University Press, 1992), 9, 11.

³³⁷ Garrett, *At Home*, 78.

³³⁸ Julin, *Administrative History*, 59; Richards, et al., *A Return to His Native Town*, 36.

³³⁹ Richards, et al., *A Return to His Native Town*, 36.

cabinetmaker Henry Connelly.³⁴⁰ The Van Buren dining table, however, is generally identified as being of New York manufacture.³⁴¹ An almost identical table, also capable of seating 30 and sold at Sotheby's in 2011, was attributed to Duncan Phyfe.³⁴² When not in use, the table leaves would have been removed, the table condensed to its smallest size and placed, along with the chairs, against the Hall walls.

Ways of serving formal dinners went in and out of fashion. In the late 1830s the French or Russian style of serving food, where dishes were passed around the table for guests to serve themselves, became popular.³⁴³ Van Buren made references to having waiters, both male and female, with butlers and valets sometimes doubling in that capacity, so it is unlikely dishes were passed around the table at Lindenwald.³⁴⁴ Instead, in English fashion, the waiters would have presented the dishes to the diners from which to serve themselves. How food was served impacted how the table was set. "One who wishes to have a table set neatly, and genteelly, must persevere in standing by a domestic, until the habit is formed, of doing it regularly and in proper order," Catherine Beecher advised.³⁴⁵ Diagrams were published in some etiquette manuals to map out the proper table setting for the hapless hostess (Fig. 56).

Thomas Walker advised that in preparing for a dinner, nothing should be placed on the dining table that would impede communication among the guests— in other words, any candlesticks or floral arrangements. Some form of artificial lighting was needed in the evening however. Alexis Soyer suggested placing candles on the dining table in such a way as not to impede anyone's view. Lamps could be placed on the sideboard.³⁴⁶ Another essential element to dining was the crumb cloth placed beneath the tables to protect the carpeting from spills. These were most commonly of green baize but heavy brown linen was also used, as was oil cloth and drugget (a coarse wool fabric).³⁴⁷ The cloth was bound around the edges with carpet binding to keep the material from fraying. Thomas Jefferson used a crumb cloth at Monticello and its use can also be seen in nineteenth century paintings (Fig. 57).³⁴⁸

³⁴⁰ Sotheby's, *The Collection of Mr. and Mrs. Walter Jeffords*, NY, 28-29 October 2004; Christies, lot 628, sale 1787, *Important American Furniture, Folk Art, Silver, Prints and Decoys*, NY, 18-19 Jan. 2007.

³⁴¹ Sotheby's, *Property from a Private Collection*, NY, 18 Jan. 2003, 82-84.

³⁴² Sotheby's, *Property from the Hascoe Family Collection*, NY, 23 Jan. 2011. In January 1988, Sotheby's also sold a similar table that purportedly had belonged to Thomas Jefferson and was formerly part of the collection of the Maryland Historical Society.

³⁴³ Garrett, *At Home*, 82.

³⁴⁴ West, *Irish Immigrant Workers*, 6; Niven, *Romantic Age*, 495-496.

³⁴⁵ Beecher, *Domestic Economy*, 353.

³⁴⁶ Garrett, *At Home*, 94.

³⁴⁷ Beecher, *Domestic Economy*, 351-352.

³⁴⁸ Garrett, *At Home*, 79.

During dinner the table was set with a linen damask tablecloth, a type considered to have the best thickness, durability and sheen.³⁴⁹ Depending on the style of serving used, table mats (known as India mats) on which the main courses were set were placed near the master and mistress of the family seated at either end of the table. At Lindenwald, the second spot was taken by one of Van Buren's daughters-in-law or, if none of their wives were present, by one of his sons. Plates stacked in a plate warmer were distributed only at the last moment and placed on the table "in regular order, straight and even." Knives and forks were to be laid "at regular distances" and tumblers and napkins similarly arranged. A water pitcher was placed either on a mat on the table or on the sideboard. The principle dish for carving was set before the head of the household; other principle dishes were set near the mistress. Specialized knives and forks were placed by any dish requiring them. Bread, cut into small thick pieces, was placed in a bread tray and set on the sideboard if a servant was waiting on the table, which was usually the arrangement at Lindenwald. Other items used in the table setting included teacups and saucers; china or silver knife rests for the carving knife and fork; butter knives set on butter plates (Beecher insisted each person have his or her own butter "to save the butter from the disgusting marks made upon it when each person uses his own knife to cut it"); salt stands and salt spoons; sugar dish and tongs; fingerbowls ("used by some persons, in the more stylish circles"); doilies (colored napkins for wiping fingers after eating fruit that were placed on the table when the fruit or sweetmeats were served); and casters for cayenne, vinegar bottle, salad oil and mustard. Napkins were embroidered with a number and napkin rings engraved with a corresponding number to insure the same napkin was used by the same individual at each meal.³⁵⁰

After dessert the tablecloth would be removed and the final course of fruit, nuts and wine was served directly on the table surface (Fig. 57).³⁵¹ Lucius Chittenden's recollections confirm that this was the practice at Lindenwald.³⁵² John Bigelow recalled that Van Buren "drank only one small glass of Madeira at dinner and took no dessert but an apple. In reply to some remark of mine he said that he never took any dessert but a little fruit; neither puddings nor pastry."³⁵³

Several sets of dishes and glasses would have been needed for Van Buren's dinner parties if he wished to eliminate delays caused by the need to wash dishes in between his twelve course meals.³⁵⁴ The former President purchased French porcelain dinner services from importers Louis Vernon & Co. in France; and English glassware from John Davenport, New York importer James Drummond and Virginia merchant Hugh Smith & Co. at various times. He was especially

³⁴⁹ Garrett, *At Home*, 82.

³⁵⁰ Beecher, *Domestic Economy*, 351-355.

³⁵¹ Garrett, *At Home*, 82.

³⁵² Chittenden, *Personal Reminiscences*, 15.

³⁵³ Collier, *Old Kinderhook*, 422-423.

³⁵⁴ Garrett, *At Home*, 90-91.

fond of one service, a “very beautiful tea and breakfast set which I valued above everything else in the house.” After part of the service was broken, Van Buren “actually sent to Paris to have former trespasses repaired by additions of the same articles which I have never been able to find anywhere except in the President’s House.”³⁵⁵ Lucius E. Chittenden was particularly enamored of the service used at the dinner he attended at Lindenwald in 1848, a visit during which Van Buren’s nomination as the Free Soil party’s presidential candidate was decided on:

The plate set before me for one of the courses was most exquisitely decorated, and with the gaucherie of an inexperienced curiosity I could not resist the temptation to turn it over and look for the maker’s mark. ‘Is not that a beautiful piece of china?’ inquired the Prince [John Van Buren]. ‘It has a history. It belongs to a dinner set made at Sevres for the King of Italy before the fall of Napoleon. I discovered it in Paris, and although it was expensive, I purchased it and presented it to my father.’³⁵⁶

Van Buren is documented as having owned green glass fingerbowls, which had become fashionable during his presidency. Until the 1850s using green or blue finger bowls in combination with colorless stemware was considered stylish.³⁵⁷ While president he was ridiculed by Pennsylvania Congressional Representative Charles Ogle for employing “*foreign Fanny Kemble green finger cups*, in which to wash his pretty tapering, soft, white lily fingers” but Van Buren continued to use them.³⁵⁸ At Kinderhook, Thomas Hart Benton was confronted with the unfamiliar bowls as a dinner guest: “I am rather chary of new customs, but after noticing Mr. Van Buren dip the tips of his fingers in the bowl and wipe them daintily on his napkin, I just raked back my cuffs and took a good plain Republican wash.”³⁵⁹

To function as a dining room, the hall needed at least one sideboard. This form, originating in Europe in the late 1700s, was seen in early nineteenth century America as comparatively modern.³⁶⁰ As dining rituals became more complex and the number of specialized serving pieces needed swelled, the sideboard became more essential not just as a place to store tableware but also for bountiful display. While in the 1820s the dining room required “scarcely anything requisite, beyond the well-arranged table, and the chairs that surround it,” within three decades the sideboard became significant enough that architect Calvert Vaux advocated the creation of niches in dining rooms, specifically to accommodate ever-larger sideboards. As a nineteenth century manual for butlers observed about the use of the sideboard, “Ladies and

³⁵⁵ Quoted in Kohan, *Historic Furnishings Report*, 74.

³⁵⁶ Chittenden, *Personal Reminiscences*, 16-17. In 1848, when this dinner occurred, the King of Italy could have meant Napoleon, Charles Albert of Sardinia or Victor Emmanuel I of Sardinia. John Van Buren became known as “The Prince” among family and friends after dancing with Great Britain’s Queen Victoria.

³⁵⁷ Spillman, *White House Glassware*, 34-36, 45.

³⁵⁸ Spillman, *White House Glassware*, 44-45.

³⁵⁹ Quoted in Kohan, *Historic Furnishings Report*, 157.

³⁶⁰ Ames, *Death in the Dining Room*, 46.

gentlemen that have expensive and costly articles wish to have them seen and set out to best advantage.”³⁶¹

The full evolution of the sideboard from a tool primarily for storage to a vehicle primarily for aesthetic presentation was expressed by the heavily carved sideboard by French cabinetmaker A.G. Fourdinois displayed at the Crystal Palace in 1851 (Fig. 58).³⁶² Widely disseminated in wood engravings published throughout Europe and America, images of the Fourdinois sideboard exerted a profound influence on the appearance of sideboards in America, whose furniture manufacturers embraced the incorporation of elaborate carved iconography into these formerly functional pieces. In contrast, the Van Buren-era sideboards that survive at Lindenwald are the far more restrained examples of the previous decade. Among the newer, fashionable types of tableware Van Buren could have had stored in or displayed on the sideboard were his fingerbowls, glassware and his French coffee maker. One account recalled “the mahogany console in the great hall” on which was placed “the familiar punchbowl, filled with lemonade, and sparking red from a generous dash of Burgundy; flanking the bowl were dishes of raisins and figs and the cookies of Van Buren’s childhood....”³⁶³

A layer of blue paint was applied to the walls over the Van Ness painted decoration, prior to the hanging of the scenic wallpaper in 1841.³⁶⁴ Van Buren instructed his brother Lawrence to “Say to Bradley that I have determined to paper the Hall. The one half of it having on it a dark blue, it would be difficult to give it a uniform colour with paint.”³⁶⁵ Blue paint layers were found on other walls in different rooms under Van Buren era wallpapers and are believed to have been put on by William Van Ness. Why in the case of Room 105 Van Ness would have only painted part of the wall is a mystery, unless the solution lies in Van Buren’s removal of the Van Ness-era hall partition to extend the hall another five feet west; Van Ness may not have painted the back hall, leaving the walls partially painted once the partition was gone.³⁶⁶ Harriet Butler had sent Van Buren a sample of an economical wallpaper for the hall that was ultimately rejected: “Let the paper be neat but not expensive,” he wrote her in regard to the choice of paper for Room 206. “Something like that we first selected for the lower hall might do.”³⁶⁷

Van Buren’s shift from a “neat but not expensive paper” for the Hall walls to an elaborate scenic French paper may have been influenced by the home of his hero, Andrew Jackson.

³⁶¹ Susan Williams, *Savory Suppers & Fashionable Feasts: Dining in Victorian America* (Knoxville, TN: The University of Tennessee Press, 1996, 53, 67.

³⁶² Ames, *Death in the Dining Room*, 46.

³⁶³ Kohan, *Historic Furnishings Report*, 157.

³⁶⁴ Howell, *Historic Structure Report*, vol. 1, 315.

³⁶⁵ Martin Van Buren to Lawrence Van Buren, 6 July 1841, Martin Van Buren Papers, Library of Congress.

³⁶⁶ It is also possible that the blue paint was only applied to the parts of the walls above or below the Van Ness period chair rails that Van Buren removed.

³⁶⁷ Kohan, *Historic Furnishings Report*, 40.

Jackson used scenic wallpaper ordered from Dufour in France in the entrance, staircase and second floor hall of The Hermitage (Fig. 56). His wife Rachel ordered *Paysage de Télémaque dans l'île de Calypso* in 1821. The cost of the paper was \$131, the equivalent of \$2,736.25 today.³⁶⁸

The scenic wallpaper ultimately used in Lindenwald's hall, *Paysage à Chasses*, was from Jean Zuber, France's most prestigious wallpaper manufacturer; the balustrade border that runs below the Zuber paper was from Jacquemart & Benard. No documentation indicates Van Buren visited Jackson at The Hermitage before April 1842. The exact date of Zuber order is not known but Van Buren was still deciding on wallpaper for the Hall in July 1841. Considering his close relationship with Jackson, Van Buren likely knew about the major details of the decorating of The Hermitage and probably received accounts of the interiors from mutual friends and political colleagues who had already been to Tennessee. To give an idea of what Van Buren paid, Zuber charged 35 francs for this paper design in 1833, about \$1030 today in U.S. dollars.³⁶⁹ Having perfected the block printing process, the designs and colors available from French wallpaper manufacturers came to dominate the upscale nineteenth century American market. Zuber produced the first block printed scenic or "landscape" paper in 1804.³⁷⁰ Jessica Ann Follman places the varied subject matter encompassed by these papers into five basic groups: pastoral scenes, urban scenes, exotic scenes, literary or mythological scenes, and military scenes.³⁷¹ Within the context of the time, the popularity of scenic wallpaper coincided with the era of the cyclorama or panoramic painting as a form of mass entertainment in large cities in the United States.³⁷²

Expansive spaces like main halls were conducive to boldly designed wallpapers. From 1800-1850 the most popular types were trompe l'oeil papers imitating marble or stone pillars and large scale narrative scenic papers. These went out of vogue around mid-century in favor of cool, drab colored papers better suited to the reduced scale of halls favored by residential architects beginning around the same time. The scenic papers were a major source of fascination to nineteenth century youngsters judging by their frequent mention in letters,

³⁶⁸ Jessica Ann Follman, "French Scenic Wallpaper in the American House Museum:

A Panoramic View of its History, Production, Role in the Arts, Selection, Installation, Care, and Conservation, with a Special Focus on Lindenwald and Vizcaya" (Master's thesis, Cornell University, February 2016), 33. Follman relates that Jackson subsequently had to reorder the paper twice after a fire severely damaged the original paper; and after the ship carrying the new replacement paper exploded and sank.

³⁶⁹ Follman, "French Scenic Wallpaper," 33.

³⁷⁰ Richard C. Nylander, *Wallpapers for Historic Buildings* (New York: John Wiley & Sons, Inc., 1992), 44.

³⁷¹ Follman, "French Scenic Wallpaper," 31.

³⁷² Richard C. Nylander, Elizabeth Redmond and Penny J. Sander, *Wallpaper in New England* (Boston, MA: Society for the Preservation of New England Antiquities), 123.

diaries and memoirs.³⁷³ Depending on the theme, some were frightening, some were educational and others were amusing. The strong visual impact of these papers came from their non-repeating panoramic narratives. Martin Van Buren III expressed his feelings about his grandfather's wallpaper in "little shrieks of delight" that could "be heard all over the house when he is shown the dogs, cows, etc. of the Hall paper."³⁷⁴

That there was an upholstered sofa in the hall was recorded by Angelica Singleton Van Buren, who was "carried down and laid upon the Hall sofa" while still recovering from childbirth.³⁷⁵ Carpeting was installed in 1841. Also recorded as being in the hall were a drawing of the Van Buren coat of arms; and a Dutch clock.³⁷⁶ The latter, described only as "an old fashioned Dutch clock" was bought by John Van Buren for his father. "John was determined I should have one, and picked it up on Chatham street," Van Buren reportedly told a visitor.³⁷⁷ Which Chatham Street is not clear. Chatham Street in New York City (now Park Row in Manhattan) and the adjacent Chatham Square contained a combination of low end and better quality merchants. Among the former were pawnshops, sidewalk booksellers, second-hand clothes merchants and crooked auction houses; among the latter, silversmiths, jewelers, furniture dealers and shoe stores.³⁷⁸ John Van Buren frequently made trips to New York to buy furnishings on Martin Van Buren's behalf. However, Kinderhook also has a Chatham Street that was laid out in 1817. One of the leading general stores was located here and given the prevalence of old Dutch families in the area, the clock could have been purchased locally.³⁷⁹ The account does not specify whether the piece was a case clock or wall mounted but case clocks were more commonly used in halls.

None of Van Buren's 1841 alterations in the Hall were changed by the later Upjohn addition, although his son Smith Thompson said his father "complains that I have made his hall dark, by my improvements."³⁸⁰ One 1797 element associated with the Hall was not changed by Van Buren. "In the many alterations and improvements I have made to the house I have preserved the old double-door, and its knocker, as interesting memorials of my last interview with its original owner," Van Buren said in a reference to Peter Van Ness.³⁸¹

³⁷³ Garrett, *At Home*, 35.

³⁷⁴ Quoted in Kohan, *Historic Furnishings Report*, 18, 41.

³⁷⁵ Kohan, *Historic Furnishings Report*, 40.

³⁷⁶ Kohan, *Historic Furnishings Report*, 42.

³⁷⁷ Kohan, *Historic Furnishings Report*, 88.

³⁷⁸ Dell Upton, "Inventing the Metropolis: Civilization and Urbanity in Antebellum New York," in *Art & the Empire City*, Voorsanger and Howat, eds., 20.

³⁷⁹ Collier, *Old Kinderhook*, 326.

³⁸⁰ Quoted in Kohan, *Historic Furnishings Report*, 41.

³⁸¹ *Autobiography*, 17.

Post-Van Buren Occupancy

Subsequent owners from the 1870s to the 1940s kept the Zuber wallpaper intact although photos from the deProsse era clearly show the wallpaper's disintegration. In 1945 the century-old wallpaper was removed from the west wall, which was then painted.³⁸² A 1961 photograph shows the paper on the east wall in poor condition with large areas peeling and missing (Fig.69). DeProsse photos also show a Van Buren period sofa against the south wall (Fig. 59). Victorian elements possibly introduced by the Wagoners include a stuffed bird above the doorway into the west side hall that Kenneth Campbell replaced with a deer head; and an 1880s rocking chair (Fig. 60). The large statue for depositing calling cards may also have been left over from the Wagoner occupancy but it only appears in the hall in deProsse photos (Fig.62, 63). The spinning wheel seen in Figure 65 is the same one that was also used in Room 104. The Van Buren carpet held up for well over 100 years (Figs. 60-62). It remained in place through the Campbell occupancy, initially protected by a solid color runner (Fig.69). A small glimpse of the Van Buren carpet can be seen under the feet of a curio cabinet by the front door, beneath an oriental area rug, in a 1974 photo (Fig. 71).

National Park Service Management

The restoration of Zuber wallpaper in Room 105 was one of the most significant undertakings in the house by the National Park Service. Conservators Patricia and James Hamm were hired in 1978 to carry out the multi-year stabilization and treatment of the 51 panels in the 15'x 40' hall. Problems included extensive water damage to the paper on the east wall, missing portions on the north wall, and the prior removal of paper on the west wall. Five of the panels had to be removed for restoration. The missing wallpaper on the west wall and that on the east wall was replaced with new paper (Fig. 73). The project was completed in 1981.³⁸³

The Van Buren dining table was loaned to the site twice, from 1982-1983 and 1993-1996. Prior to the second loan, then-curator Michael Henderson was able to hire cabinetmaker John Kovacik to create detailed measured drawings of the original. Based on these, an exact replica of the table was completed in 1997.³⁸⁴ Curatorial staff had been able to keep track of the ownership of the original dining table as it passed through various auction houses until its last sale in 2003. At this time, the location of arguably the most important original Lindenwald furnishing is no longer known.³⁸⁵

³⁸² Howell, *Historic Structure Report*, vol. 1, 29.

³⁸³ Julin, *Administrative History*, 41-42.

³⁸⁴ "The Van Buren Chronicles," *Friends of Lindenwald*, Winter/Spring 1998.

³⁸⁵ Martin Van Buren National Historic Site walk-through recording, October 2017.

The chandelier seen in turn of the twentieth century photos (Figs. 60-62, 67) was replaced in the 1990s. A pulley was still in place in the ceiling from a different chandelier that had been in place during the Van Buren occupancy; this evidence provided the justification for replacing the ca. 1850-60 fixture (Fig. 74, 76).³⁸⁶ Other changes were made to the 1980s furniture arrangement because of the need for adequate space for visitors to pass through the Hall without damaging the furnishings or wallpaper. One sofa was removed to allow room for wheelchair access after the dining table and the balance of the dining chairs were reproduced. A plateau was purchased in May of 1997 after the dining table was replicated because it was considered period appropriate and because of references to Van Buren's repairs to former President Monroe's thirteen foot long gilded bronze plateau in the White House.³⁸⁷ The plateau is exhibited on the dining table.

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841, May 15. "Let the paper be neat but not expensive. Something like that we first selected for the lower Hall might do." Martin Van Buren to Harriet Butler (40).

1841, May 17. "The Hall paper you will observe is an old favorite of mine..." Harriet Butler to Martin Van Buren (40).

1843, August 24. "...by using great caution I was able to be carried down & laid on the Hall sofa." Angelica Singleton Van Buren to Mrs. Richard Singleton (40).

1843, October 19. "It is a large house, built of brick, with the front rooms and most spacious hall extending through the body of the house." Gideon Welles (41).

1845, June 7. "...his little shrieks of delight can be heard all over the house when he is shown the dogs, cows, etc. of the Hall paper." Angelica Singleton Van Buren to Mrs. Richard Singleton (41).

1849, October 23. "...the opening is made close to the partition wall of the old hall" T.B. Van Slyck to Richard Upjohn (41).

1850, May 13. "My father complains that I have made his hall dark, by my improvements." Smith Thompson Van Buren to Richard Upjohn (41).

³⁸⁶ Michael Henderson, Martin Van Buren National Historic Site walk-through recording, October 2017.

³⁸⁷ Ibid.

1850, May 5. "You may send me...also the drawing you mentioned for a Glass door leading from the old Hall to the new." Smith Thompson Van Buren to Richard Upjohn (41).

1850, July 27. "I think an ordinary door (painted white like the other wood work in the Hall-- instead of Blk. walnut) will answer, with the Glass of white plate containing 4 large panes, & a border only such as you have drawn, of stained glass. What do you think of this?" Smith Thompson Van Buren to Richard Upjohn (41).

1854 (recalling 1804 visit). "We passed thro' the Hall, and, as we left the house by the back door...." Martin Van Buren *Autobiography* (41).

1891. "Beyond the door appeared a fine straight hall which was paced as being about fifty-five by fifteen feet and appeared to be eleven or twelve feet high. Its four doors were in the early carpentry of this century with manipulation around their tops. At the rear, nearly concealed in the side of the hall, under a sort of alcove, was a stairway, pretty wide and low and long-stepped. The feature of this hall, I had almost said its beauty, is the foreign wallpaper, in large landscapes." G.A. Townsend (41-42).

1906, February 22. "One day soon after he (Van Buren) had settled at Lindenwold [sic] a caller was approaching his surroundings and remarked: 'Ah, I see, sir, you have an old fashioned Dutch clock in the hall.'" E.P. Hoes quoting his father P.V.B. Hoes (42).

1913. "...drawing of the Coat-of-Arms...remembered by persons still living as having hung on the wall of the hall at Lindenwald." H. Peckham (42)

1929. "On a mahogany console in the great hall was the familiar punchbowl." D.T. Lynch (42).

1938, February. "Banquet Hall." Victor A. deProsse, "Main Floor Plan—Lindenwald" (42).

ROOM 106 – FORMAL PARLOR

Van Ness Occupancy

The wide doorway and clear connection to Room 109, with the ability to close the space off with double doors, denotes Room 106 as part of a double parlor; the ornate woodwork in this front parlor suggests a formal function when compared to the simplicity of back parlor. Van Buren referred to Room 109 as the drawing room and this may be the same room that he described Peter Van Ness retreating to in his autobiography. A fragment of handmade

wallpaper in a design of clusters of red flowers and green leaves on a blue ground and dated to the turn of the nineteenth century implies that Van Ness probably had wallpaper in this room from the beginning, as was the case in the comparably formal Room 104 (Fig. 78). The woodwork was originally finished with pale green paint; around 1810, William Van Ness repainted it cream, with the exception of the baseboard and doors that were given painted graining. He also changed the wallpaper to one with a foliate pattern in shades of gray and white (Fig. 106). The original wood fireplace mantel, which could have matched that in Room 109, was removed by Martin Van Buren.³⁸⁸

Van Buren Occupancy

Following the dinners given by Van Buren, the women retired to a separate space leaving the men to talk politics at the dining table, though not always. The existence of two parlors at Lindenwald implies that the sexes could be divided after dinner, with the women retreating to the Sitting Room and the men to the Formal Parlor; or the female guests could move directly to the Formal Parlor while the male guests remained conversing at the table, to be joined by them later. As the century progressed, this standard began to give way to entertaining that allowed for the free flow of guests from one room to another.³⁸⁹

In the eighteenth and early nineteenth centuries the placement of seating furniture in front of formal parlors mirrored the rigid formality of the social rituals conducted there. Chairs arranged in semicircles for tea and refreshments (Van Buren was known to serve liquors and brandies in the drawing room after dinner) remained typical in the United States long after falling out of favor in Europe (Fig. 77). Domestic advisors like Catherine Beecher reinforced this type of furniture arrangement with recommendations that parlor furniture be arranged “straight and square with the wall, never leaving the chairs standing awry ‘as if dancing a jig with each other.’”³⁹⁰ An English guest complained that in the parlor she visited the “company were seated according to the American fashion as if they were pinned to the wall.”³⁹¹

Parlor furniture was expected to be “rich and delicate,” generally of mahogany, walnut, cherry or rosewood. Specific types found were pembroke tables, fold-top card tables, hinged top tea tables and stands that could be shifted to suit the needs of the social occasion.³⁹² These were probably among the furnishings Van Ness had in the room but during the decade Van Buren decorated Lindenwald, furniture makers began marketing parlor furnishings in suites of

³⁸⁸ Howell, *Historic Structure Report*, vol. 1, 10, 15, 18.

³⁸⁹ Garrett, *At Home* 59.

³⁹⁰ Garrett, *At Home*, 39.

³⁹¹ Garrett, *At Home*, 43.

³⁹² Garrett, *At Home*, 39.

matched pieces, although the concept did not become fully codified until the 1860s.³⁹³ Among the Van Buren era pieces that survived at the house are a set of Gothic Revival pieces dating to roughly 1840-50 that include a settee, side chairs, a card table and two upholstered chairs. These pieces would have constituted some of the newest, most stylish furniture in Lindenwald at the time they were acquired. As in Room 104, Van Buren placed a full-length pier mirror in a simple gilded frame between the windows on the east wall. Gilded and glass materials in the form of mirrors, frames, decorative objects and incorporated into furniture were important in parlors to allow artificial light to be reflected within the room.³⁹⁴ Pier mirrors were considered a particularly important element. Cherry Hill's parlor included a pier mirror.³⁹⁵ Silas Wright's estate, which was not organized by room, listed a "large gilt frame looking glass" in the inventory.³⁹⁶ Sarah B.K. Floyd considered her 1851 purchase of a Rococo Revival pier mirror for her parlor a coup in her on-going battle to make her husband's Long Island family home a place befitting their social standing.³⁹⁷

Wallpaper selection was discussed in correspondence with Harriet Butler. Pieces of the circa 1841 gold, gray and white embossed paper with a flocked black, brown, gold and white border were found by National Park Service staff on the east wall of Room 106 (Fig. 80). This paper is believed to correspond to the "yellow with gold" paper mentioned in a letter of May 15, 1841 and/or the gold paper referenced in a May 17, 1841 letter.³⁹⁸ In these letters Van Buren seems to be trying to obtain a paper to suit both the "drawing room" and "dining room," which would correspond with rooms 106 and 109.

Another feature of the parlor documented by Van Buren's contemporaries is the portraits of Thomas Jefferson and Andrew Jackson that hung there. "[A]s you enter the parlor" wrote S.M. Maury in 1846, "you see on the right of the door an excellent painting of Jefferson, on the left Jackson."³⁹⁹ Van Buren acquired each painting by 1841. He wrote to Jackson in that year saying, "I have our friend Col. Earles likeness of you...well framed, & mean to surrender to it, and to an excellent likeness of Mr. Jefferson which I have had the good fortune to procure for my dining room," indicating that the Jefferson portrait started out in Room 109.⁴⁰⁰

That Jackson was one of the most important figures in Van Buren's life is revealed in a letter he wrote while preparing his autobiography, in which Van Buren states that Jackson "will

³⁹³ Ames, *Death in the Dining Room*, 190.

³⁹⁴ Garrett, *At Home*, 46.

³⁹⁵ Solomon Van Rensselaer estate inventory, 1852, Historic Cherry Hill.

³⁹⁶ Silas Wright estate inventory, 1848, St. Lawrence County Historical Association..

³⁹⁷ Janice Hodson, *William Floyd Estate Historic Furnishings Report, Volume. 1: Historical Data* (Boston, MA: Northeast Museum Services Center, National Park Service, December 2011), 64.

³⁹⁸ Howell, *Historic Structure Report*, vol. 1, 110.

³⁹⁹ Kohan, *Historic Furnishings Report*, 43.

⁴⁰⁰ Kohan, *Historic Furnishings Report*, 169.

necessarily cut a larger figure than myself.”⁴⁰¹ From the night Van Buren arrived in Washington to the day of Jackson’s death, “the relations, sometimes official, always political and personal, were inviolably [sic] maintained between that noble old man and myself, the cordial and confidential character of which can never be surpassed among public men.”⁴⁰² There is an account of Van Buren draping “a small stars and stripes over one corner of the portrait of Jackson; on the opposite side he placed a bit of crape [sic]” on the anniversary of the Battle of Waterloo, which occurred within months of Jackson’s success at the Battle of New Orleans.⁴⁰³ Van Buren had met Jefferson at Monticello in 1824. The agrarian vision of democracy Jefferson personified was one Van Buren aspired to and sought to create at Lindenwald so it is no wonder he gave Jefferson’s image the same pride of place in his home as he did the portrait of his friend and mentor Jackson.

The creator of the Jackson portrait was Ralph Earl (1751-1801) who became a well-known portraitist in the post-Revolutionary War era. A Loyalist sympathizer, he was forced to migrate to England where he studied with Benjamin West but never lost the stark, flat decorative style that aligned him more closely with early Colonial painters than with his more painterly contemporaries, such as Gilbert Stuart.⁴⁰⁴ On his return to the United States he flourished as a portraitist who appealed to clients of a conservative bent. His patrons included James Monroe, William Floyd, Mrs. John Watson, Colonel Samuel Talcott, Roger Sherman, Elijah Boardman and Elizabeth Schuyler Hamilton. Earl produced numerous likenesses of Andrew Jackson from 1817-1838 that helped to define Jackson’s public image.⁴⁰⁵

Other artwork hung in Room 106, as commented on by a visitor in 1844: “He has, in his parlor, the best likeness and the best painting of Gen. Jackson I have seen; and the likenesses of other presidents also decorate the walls, both in the parlor and the library....”⁴⁰⁶ The other presidential likenesses would have been those of Van Buren’s other predecessors Washington, Adams, Madison, Monroe and John Quincy Adams. While these images could also have been paintings, they just as likely were high-quality large scale engravings by some of the most noted engravers of the time.

⁴⁰¹ Letter to Major William B. Lewis from Martin Van Buren, Lindenwald, 10 April 1859 reprinted in *Autobiography*, 582.

⁴⁰² *Autobiography*, 232.

⁴⁰³ Denis Tilden Lynch, *An Epoch and a Man: Martin Van Buren and his Times* (New York: Horace Liveright, 1929), 499, photocopy in “Historic Furnishings Research” binder, curatorial files, Martin Van Buren National Historic Site.

⁴⁰⁴ Paul Schweizer, *Masterworks of American Art from the Munson-Williams-Proctor Institute* (NY: Harry N. Abrams, Inc., Publishers, 1989), 19. Wayne Craven writes in *American Art, History and Culture* (NY: Harry N. Abrams, Inc. Publishers, 1994) that very early in Earl’s career he painted the scenes of the battles of Lexington and Concord that were later engraved by Amos Doolittle (108).

⁴⁰⁵ See Rachel Elizabeth Stephens, “America’s Portraitist: Ralph E.W. Earl and the Imaging of the Jacksonian Era,” (Ph.D. dissertation, University of Iowa, 2010).

⁴⁰⁶ “Mr. Van Buren at Home,” *New York Evening Post*, Friday, 29 Nov. 1844.

As in Room 104, Van Buren replaced the 1797 wood fireplace mantel with a marble mantel. In 1849, the Parlor was one of the rooms in the original core of the house to which the service call bell system was extended.

Post-Van Buren Occupancy

A small fragment of flocked wallpaper removed from layers above the pier mirror may date from the first years of the Wagoner occupancy; it has been suggested that it may also be from very late in the Van Buren occupancy.⁴⁰⁷ The Martin Van Buren National Historic Site collection includes a set of window cornices covered in pleated chintz and stuffed with horsehair believed to date to the late nineteenth century.⁴⁰⁸ A deProsse era photo places them on the east wall of the Parlor (Fig. 85). Adam Wagoner replaced whatever paper was on the walls 10-20 years later and hung a floral paper in gold, beige and cream. This paper can be seen on the walls in photographs taken during the deProsse occupancy in the 1930s and 1940s (Fig. 81). The ingrain carpeting seen in the same photos probably was also put in by the Wagoners. Pieces of the Gothic Revival furniture suite were still in the room and used by the deProsses along with pieces of their own, like an upright player piano, a bookcase and portable folding card tables (Figs. 85-88, 90, 91).

The Asian-inspired textured floral wallpaper installed by Kenneth Campbell on the north, south and east walls and the plain textured paper on the west wall date to the 1960s (Figs. 93-97). The Wagoner-era carpeting was removed, the floors refinished and different sized oriental rugs were put down. One remaining chintz covered window cornice can be seen in Figure 93. The furnishings convey a vaguely Federal style interior but the upholstery, prints and decorative objects all firmly root Campbell's interpretation in the 1960s.

National Park Service Management

A significant amount of restoration work was undertaken in Room 106 by the National Park Service, much of it involving the removal of evidence of later systems (ex. radiators and fireplace alterations), restoring plaster and paint finishes, reproducing carpets, wallpaper and draperies (Figs. 98-100). The furnishings in this room have been changed since the 1980s. Parts of the Gothic Revival suite were broken up and placed in Room 111 around 1996, making Room 106 feel sparser (Fig. 101). Reproductions of portraits of Jefferson and Jackson and of specific paintings purchased by Smith Thompson Van Buren when he lived at Lindenwald have been added to the walls. A piano with vague connections to the Jerome family and that post-dates the furnishings period of Lindenwald was put in the room in the 1990s to fill in empty space and because there was no suitable place to store the piece (Fig. 104). The lamp on the center table

⁴⁰⁷ Howell, *Historic Structure Report*, vol. 2, 294.

⁴⁰⁸ Natalie Larson to Patricia West, 2 August 2016.

was added based on stylistic considerations and those on the mantel were purchased because of their similarity to descriptions of pieces Van Buren sold from his Albany home.⁴⁰⁹

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841, May 17. "There was no pattern among them that would match very well with the drawing room paper...." Harriet Butler to Martin Van Buren (43).

1843, October 19. "I was shown by a boy into the East or rather SE room (for the house has a S.E. front), and the President in a few moments came from the opposite room." G. Welles (43).

1846, January 16 (recalling April 1845 visit). "The house is richly but plainly furnished—as you enter the parlor you see on the right of the door an excellent painting of Jefferson, on the left of Jackson." W.G. Bryan to L.C. Draper (43).

1846. "...we sat down in a cool and pleasant parlor; ice water, lemonade, and wine were immediately presented..." S.M. Maury (43).

1854 (recalling c. 1804 visit). "[Peter Van Ness] passed into the drawing room without looking behind him..." Martin Van Buren (43).

1891. "Beneath the center in the main storey [sic] is a small covered portico, with easy flights of steps and balusters. To the left was the ex-President's living room or double parlor; to the right sitting room and dining room... I entered the parlor, and through it the library. The parlor is double, and closets are contained within the frame of its folding door. Pieces of Mr. Van Buren's furniture are still here, although the late Aaron Vanderpoel, who resided in Kinderhook, got a good deal of it. Veneered mahogany was the general material. A tall gilt mirror remains, and a carved dressing case." G.A. Townsend (43).

ROOM 107 – STORAGE ROOM

Room 107 probably stored table linens and possibly tableware due to its proximity to the parlor and breakfast room. Most of the architectural fabric in the closet dates to the 1797 construction of the house, with hand planed vertical boards supporting wood shelves. No significant changes were made to the closet aside from holes made to accommodate pipes for heating and water systems.⁴¹⁰

⁴⁰⁹ Michael Henderson, Martin Van Buren National Historic Site walk-through recording, October 2017.

⁴¹⁰ Howell, *Historic Structure Report*, vol. 1, 115.

ROOM 108 – CLOSET/STAIR

At one time shelving ran along the length of the north wall of this room, marking its original use as storage space. Despite its non-public function, Van Ness added decorative stenciling in a wave pattern along the top of all four walls. The room was altered during the Van Buren occupancy when the Hall stairway was relocated to the west side of the south wall, causing the stairway into the basement to be accessed through this closet. This was accomplished by moving the west wall out two feet east. Evidence of the removal of a portion of a Van Ness era chair rail and the existence of decorative painting also found on the walls of Room 109 bear this out. A fragment of wallpaper matching that in Room 106 was found above one of the doors and raises the possibility that Van Buren had the space papered. About 1920 the deProsse family installed a bathroom here with sink, toilet and shower. A medicine cabinet was placed in the north wall and tile was installed on the north and west walls.⁴¹¹

ROOM 109 – BREAKFAST ROOM (DINING ROOM)

Van Ness Occupancy

Rear parlors were generally intended for family use. As such, these rooms took on a more informal atmosphere. Furniture often was more diverse, lacking the emphasis on matched suites that dominated formal front parlors. They were often used as dining rooms and located near the kitchen and center hall, where a dining table could be stored when not in use.⁴¹² The woodwork in Room 109 is plain in contrast to Room 106, confirming that it was considered an informal space. Within the original 1797 structure, Room 109 is the only room with direct access to the service areas in the basement, which means this room in all probability served as a dining room for Peter Van Ness.

During the Van Ness occupancy, woodwork in Room 109 was painted pale green and a chair rail ran along the walls. Above the rails the brown coated plaster contained decorative free-hand painting over the wall with borders in orange, black and white around the cornices, doors and windows, chair rail and baseboards, as in Room 105 (Fig. 105). The wood fireplace was retained by Van Buren.⁴¹³

⁴¹¹ Howell, *Historic Structure Report*, vol. 1, 116, 117.

⁴¹² Garrett, *At Home*, 61-62.

⁴¹³ Howell, *Historic Structure Report*, vol. 1, 10, 121.

Van Buren Occupancy

There is general agreement that the rear half of the double parlor is the dining room Van Buren refers to in correspondence (Van Buren apparently never referred to the Hall as the dining room). The former President took his daily meals here alone or with family members. A letter by Martin Van Buren Jr. suggests he sometimes used this room for writing, if it is accepted that the room directly below was the kitchen in 1841: “[T]he Irish servants keep such a talk in the kitchen under me about the British ministers being sent for, + the necessity of giving six months notice in case of a war that I must adjourn up higher.”⁴¹⁴

Double parlors normally shared the same wallpaper and floor treatments, and Van Buren specified to Harriet Butler that the wallpapers in room “No. 3” and the dining room “be of the same kind...yellow with gold &c.” Gideon Welles recalled in 1843 being shown into the “SE [southeast] room...the President in a few moments came in from the opposite room....Breakfast was on the table.” Smith Thompson Van Buren called the room above Room 005 the “breakfast room.”⁴¹⁵

The room is significantly smaller than the front parlor because of the change Van Buren made to the 1797 staircase in the Hall. The space needed to relocate the staircase leading to the second floor was taken from the north side of the breakfast room.⁴¹⁶ Prior to 1849, a doorway provided access from Room 109 into Room 105, which would have given domestics a more direct route from Room 005 to Room 105 for serving dinner in the Hall.⁴¹⁷

Although it is documented that small numbers of guests, usually close friends of the former President, would occasionally join Van Buren for breakfast, it does not seem that the room saw much use by other than family members. Curiously, the service call bell system was not tied into this room, presumably because meals were scheduled and Van Buren used waiters.⁴¹⁸

Furnishings in this room would have encompassed the same basics needed in the Hall but on a smaller scale to accommodate the room space and with more emphasis on serviceable pieces. Necessary furniture would have been a sideboard to store tableware and linens and on which to place the dishes being served; and a table and chairs, large enough to seat four to six people. Paintings and prints were seen as particularly appropriate for dining rooms.⁴¹⁹ Van Buren wrote to Andrew Jackson in 1841 that he had hung portraits of both Jackson and Jefferson here

⁴¹⁴ Martin Van Buren Jr. to Elizabeth Blair, Lindenwald, 12 September 1841, Francis P. Blair Papers, Princeton University. Transcribed by Alice Creviston.

⁴¹⁵ Kohan, *Historic Furnishings Report*, 45, 46; Howell, *Historic Structure Report*, vol. 1, 118-119.

⁴¹⁶ Howell, *Historic Structure Report*, vol. 1, 119.

⁴¹⁷ Howell, *Historic Structure Report*, vol. 1, 123.

⁴¹⁸ Howell, *Historic Structure Report*, vol. 1., 122.

⁴¹⁹ Garrett, *At Home*, 92.

on either side of the doorway; by 1846 they had been moved to Room 106.⁴²⁰ Van Buren once remarked that he felt “the carpets and curtains in the drawing room and dining room should be alike” so the window treatments and floor coverings in rooms 106 and 109 must have been the same.⁴²¹

Catherine Beecher felt that French dinnerware was nicest for the table and the French tea and breakfast set that Van Buren so prized would have been used here.⁴²² As in the Hall, a baize or heavy linen crumb cloth would have been placed under the table and a linen damask table cloth placed over it. Tableware included plates and utensils; drinking glasses; napkins and napkin rings; teacups and saucers; knife rests; butter knives set on butter plates; salt stands; salt spoons; a sugar dish and tongs; colored napkins for wiping one’s fingers after eating fruit; and possibly casters depending on what was being served.⁴²³

Post-Van Buren Occupancy

Victor deProsse labeled Room 109 the “Den” in his 1938 floorplans, possibly a reference to how his family or the Wagoners used the room. Carpeting was removed and the floor painted gray around 1945. Kenneth Campbell sanded and refinished the floor and placed an oriental rug in front of the fireplace. A built-in bookcase was added to the west wall. In a photograph from the 1970s the walls do not appear to be papered (Fig. 106).

Restoration work in Room 109 by the National Park Service involved the removal of post-1850 finishes, reconstruction of missing cornices and repair of other original features. The reproduction carpet and wallpaper used in Room 106 was also used in this room (Fig. 109).

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841, May 15. “No. 3 Let this be of the same kind with that which was sent for the dining Room, yellow with gold &c.” Martin Van Buren to Harriet Butler (45).

1841, May 17. “There was no pattern among them that would match very well with the drawing room paper— there was one gold one which I thought might answer for the dining room...” Harriet Butler to Martin Van Buren (45)

1843, October 19. “I was shown by a boy into the East or rather SE room... the President in a few moments came in from the opposite room Breakfast was on the table...” G. Welles (46).

⁴²⁰ Kohan, *Historic Furnishings Report*, 169.

⁴²¹ Kohan, *Historic Furnishings Report*, 234.

⁴²² Beecher, *Domestic Economy*, 352; Kohan, *Historic Furnishings Report*, 74.

⁴²³ Beecher, *Domestic Economy*, 351-352.

1849, October 23. "...I received your favour yesterday with the drawing for the breakfast room door..." T.B. Van Slyck to Richard Upjohn (46)

1849, December 3. "For the accommodation of the glazier a fire was started in the room in the old house under the breakfast room, where a fire has been used every winter since the house was occupied by my father, & the consequence of tinkering with the flues was that the smoke filled the breakfast room to such a degree that the glazier was obliged to seek another place for his work & the fire was necessarily extinguished." Smith Thompson Van Buren to Richard Upjohn (46).

Ca. 1862. "On a sideboard in the dining room stood rows of bottles and decanters..." D.T. Lynch (46).

1891. "To the left was the ex-President's living room, or double parlor; to the right sitting room and dining room." G.A. Townsend (46).

1938, February. Victor A. deProsse floorplan, "Main Floor Plan--Lindenwald," "Den" (46).

ROOM 110 – STAIRCASE

The main staircase that provides the only access to the second floor from the 1797 portion of the house was altered by Van Buren as part of his 1840-41 enlargement of the Hall and subsequently altered again by Richard Upjohn in 1849-50. Staircases were advocated as appropriate locations for framed engravings; Van Buren could have utilized the space in this way.⁴²⁴ The striped paper installed by Van Buren in Room 206 (also found in the altered closet/staircase, Room 108) would logically have been carried to the north and south walls of the staircase; the Zuber scenic paper carried into the west wall of this space, adjoining that of Room 105 (Fig. 64). Woodwork was painted cream.⁴²⁵

Post-Van Buren Occupancy

Adam Wagoner replaced the 1840s wallpaper with one inspired by the Japonisme movement that took hold in the United States in the 1870s, a sample of which survives in the museum collection. For the next three decades all facets of American fine, decorative and industrial arts were influenced by Japanese art. Few of the numerous wallpaper manufacturers working in

⁴²⁴ Garrett, *At Home*, 35.

⁴²⁵ Howell, *Historic Structure Report*, vol. 1, 124.

this style are documented.⁴²⁶ In selecting this paper the Wagoners demonstrated that they were attuned to the latest fashions.

Clementine deProsse enclosed the arched stairway opening and placed a door in it (Fig. 70). Another opening with a door was created in Room 109 that provided a second means to access the stairs.⁴²⁷ The National Park Service removed these doors and enclosures, restored the woodwork, carried the carpeting in the Hall up the staircase and installed the same reproduction wallpaper used in Room 206. A period candlestand with a modern electric lamp has been placed on the stair landing to provide visitors with light for going upstairs.

ROOM 111 – LIBRARY

Van Buren Occupancy

Van Buren always had a library at Lindenwald or, as he preferred to call it, an office. The location of his library in the 1797 portion of the house is not known. That there was one is attested to in contemporary accounts; one visitor described it as “a large & very fine room.”⁴²⁸ Although the 1849-50 Upjohn addition was to be a dwelling space for his son’s family, Van Buren was given Room 111 as his new library. Richard Upjohn’s plan book describes the Library as containing a bay window and two single windows, which fits the physical evidence in Room 111. Marks on the south, east and west walls found during 1970s and 1980s showed that large pieces of furniture 9’ in height were set up against these walls.⁴²⁹ Smith Thompson Van Buren handled the arrangements for the construction of the bookcases. “I saw a Library designed for Mr. Barnard [attorney Daniel Barnard] in Albany—which pleased me, & only cost \$200,” Smith Thompson wrote Richard Upjohn. “It was black walnut and plain—but was much prettier than Mr. _____’s (in 14th St.) as Kelly’s was before Barnards....” An estimate of \$300 for the work was provided by a New York-based cabinetmaker, presumably Mr. Hollenbeck (possibly Bernard Hollenbeck, a cabinetmaker listed in Trow’s 1857 *New York City Directory*). The bookcases were to include “wire work,” interpreted to mean brass mesh fronts on the bookcase doors in lieu of glass (see Fig. 113 for an example). Wire work was also incorporated on the doors of a secretary for Van Buren that was part of the Library furnishings.⁴³⁰ This approach varied from the treatment of his White House office bookcases, for which Van Buren

⁴²⁶ William Hosley, *The Japan Idea: Art and Life in Victorian America* (Hartford, CT: Wadsworth Athenaeum, 1990), 148.

⁴²⁷ Howell, *Historic Structure Report*, vol. 1, 124.

⁴²⁸ Kohan, *Historic Furnishings Report*, 47.

⁴²⁹ Howell, *Historic Structure Report*, vol 1, 22-23, 125.

⁴³⁰ Kohan, *Historic Furnishings Report*, 49-50.

ordered 43 yards green merino fabric (green silk was more commonly used), four iron rods, brass rings and binding tape for making curtains for the glass doors.⁴³¹

The importance of the Library to Van Buren can be gauged in his writings. Acutely aware of his lack of academic background as a young professional, Van Buren developed as he put it a “facility for acquiring necessary information when occasions for its use presented themselves.”⁴³² Though he claimed to read mainly for amusement, those who observed him in his office-libraries, whether in the White House or Lindenwald, give a different impression. A visitor in 1845 observed that the former President’s “collection of books is large, and the number of works on all political subjects—essays—tracts—statistics—various economies—treatises on Government &c &c is immense, even for a statesman. I observed, too, that most of them were thumbed, the leaves hastily turned down, & the margins often covered with notes and references in his own hand.”⁴³³ Another vividly remembered being invited into “the library; or, as I think, he called it, ‘the Office,’ and perhaps properly, for judging by their binding, most of the books seemed to belong to the legal profession.”⁴³⁴ A list made of Van Buren’s law books in 1814 totaled 397 volumes.⁴³⁵ About 105 volumes (some of which also appeared on the 1814 list) of law books were donated to the New York City Bar Association in 1904.⁴³⁶ Van Buren had willed his extensive law library to his son John; it was later purchased by Aaron Vanderpoel along with some of the furnishings from Room 111.⁴³⁷

Van Buren budgeted \$150 for newspapers and books in 1842-43.⁴³⁸ Specific titles mentioned by him or others that appeared on the shelves of the Library included the 1838 Henry Reeve translation of Alexander de Tocqueville’s *Democracy in America*; briefs of the Dred Scott case; Alexander Hamilton’s pamphlet *Observations on certain documents contained in Nos. V and VI of The History of the United States for the Year 1796*; and copies of the farming periodical *The Cultivator*.⁴³⁹ *De Oratore*, Cicero’s multi-volume dialogue on the ideal orator, was part of his collection and a handwritten passage in Latin from Book II on the obligation of an author to tell the unbiased truth was found on Van Buren’s library table after his death.⁴⁴⁰ Gideon Welles

⁴³¹ Singleton, *The Story of the White House*, 237.

⁴³² *Autobiography*, 11.

⁴³³ Kohan, *Historic Furnishings Report*, 48.

⁴³⁴ “Mr. Van Buren at Home,” *New York Evening Post*, Friday, 29 November 1844

⁴³⁵ Kohan, *Historic Furnishings Report*, Appendix E, 402-409.

⁴³⁶ Kohan, *Historic Furnishings Report*, Appendix F, 410-413.

⁴³⁷ *The Evening Register*, Hudson, NY, Monday, 28 February [1864?]. Photocopy in curatorial research files, Martin Van Buren National Historic Site.

⁴³⁸ Niven, *Romantic Age*, 496.

⁴³⁹ Niven, *Romantic Age*, 599, 600, 605; *Autobiography*, 120.

⁴⁴⁰ Introduction to *Inquiry into the Origin and Course of Political Parties in the United States*, Martin Van Buren, edited by his sons (New York: Hurd and Houghton, 1867), viii. The passage, “Nam quis nescit primam esse historiae legem ne quid fasli dicere audeat? deinde, ne quid veri non audeat? Ne qua suspicio gratiae sit in scribendo? Ne qua simultatis?” is translated by Edward William Sutton as “For who does not know history’s first

remarked that one side of the library in 1845 “seemed devoted to the works of American Authors, exclusively.” Several were presentation copies from the authors.⁴⁴¹ Besides volumes on law, politics and history, Van Buren also read novels, poetry and biographies. His favorite American writers included historian George Bancroft, Washington Irving, his friend James Kirke Paulding and poet William Cullen Bryant.⁴⁴² He owned copies of James Fenimore Cooper’s European travel books and probably the novels, as well, considering the name The Locusts was rejected for his Kinderhook estate because of its use in Cooper’s novel *The Spy*.⁴⁴³

Possibly some of Van Buren’s fiction titles were shelved in the Sitting Room (Room 104) for general use by the rest of the household and for reading aloud with family in the evenings. Room 111, on the other hand, appears to have been a true work space. Reading and letter writing occupied Van Buren every day and the Library was where these activities happened. His private White House office was engulfed in an atmosphere of work. A large table there was “completely covered with books, papers, parchments etc.” while a smaller table was “covered with papers which are the subject of his immediate attention; and which, by their number, admonish the visitor to occupy no more of his time” an observer wrote.⁴⁴⁴ Although Van Buren did not maintain the same workload at Lindenwald that he did as President, the proper oversight of the farm and his continued political activities occupied him full time. Since Van Buren characterized himself as one who was “[n]ever...very careful or orderly in securing even my important papers,” the surface of his library desk at Lindenwald probably looked very much like those he used at the White House.⁴⁴⁵

Among the items Van Buren needed on his library table were a quill pen with nibs or steel pen, sheets of paper, an ink stand and tray, candle and holder, sealing wax, pounce pot or shaker and blotter. Steel pens were readily available by mid-century in Albany from merchants like W.C. Little who admonished writers that “A good steel pen lasts longer than a quill, and when it is past service, you have only to throw it away and fit another to the holder, and there you are, armed and equipped for scribbling.”⁴⁴⁶

A portrait of Stephen Van Rensselaer painted in his library depicts a crowded space where the tops of the two tables are covered in books (Fig. 112). An inkstand with what appears to be a

law to be that an author must not dare to tell anything but the truth? And its second that he must make bold to tell the whole truth? That there must be no suggestion of partiality anywhere in his writings? Nor of malice?” in *Cicero III: De Oratore I, II*, The Loeb Classical Library (London: William Heinemann Ltd., Cambridge, MA: Harvard University Press, 1967), 242-245.

⁴⁴¹ Kohan, *Historic Furnishings Report*, 48.

⁴⁴² Niven, 485-486.

⁴⁴³ Kohan, *Historic Furnishings Report*, 11.

⁴⁴⁴ Singleton, *The Story of the White House*, 249-50.

⁴⁴⁵ *Autobiography*, 349.

⁴⁴⁶ Clipping, Solomon and Arriet Van Rensselaer Papers 3.2.1 Family correspondence 1840-1852, Folder 1.

quill pen can be seen on the table at right. Portable library steps are at the left. Of interest is the bust of Van Rensselaer done in the Neoclassical style. Hiram Powers' portrait bust of Van Buren, however, goes further, showing the president in Roman garb thus linking his likeness with that of ancient Roman portraiture. This had become a standard device for portraying men of wealth and power in sculpture during the Neoclassical period, beginning with prominent statesmen of the young republic seeking to model itself after ancient Greece and Rome. The incorporation of sculpture and painting into library interiors was a conjoining of two separate spaces within court palaces—the library and the art gallery. Art and literature were viewed as ennobling and suited to sharing the same space.

Hiram Powers was arguably the most important of the artists commissioned to create likenesses of Van Buren. Powers became a sought-after portraitist after his bust of President Andrew Jackson gained wide acclaim. Among the other statesmen he depicted were John Quincy Adams, Daniel Webster, George Washington and Benjamin Franklin. Powers routinely made copies of his busts on request and the Van Buren bust in the Martin Van Buren National Historic Site collection is one of these. The first bust, featured in Inman's portrait of Angelica Van Buren, was willed to Abraham Van Buren's son Martin III. John and Smith Thompson ordered copies from Powers for themselves, considering them in effect originals.⁴⁴⁷

Nineteenth century English sources recommended the inclusion of two or three upholstered easy chairs in the library; Van Buren's White House office included a sofa.⁴⁴⁸ Although libraries were also considered "a sort of Morning-room for gentlemen" with a social function and increasingly combined with parlors, this does not seem to have been how Van Buren viewed his library though he did invite individuals in for one-on-one conversations. Proscriptive literature acceded that "[i]f the owner is a man of learning,...he really must cut himself off, fit double doors, and make sure the room 'becomes now essentially a private retreat.'"⁴⁴⁹

One of the most interesting aspects of Van Buren's original Lindenwald library was described by Gideon Welles: "I saw scattered about the room a number of the vilest & funniest caricatures of himself. One, I recollect, exhibiting him as a fox hard chased by a pack of Whig hounds!"⁴⁵⁰ The print in question was *The Fox Chase* published by John Childs in New York during the 1840 presidential campaign as a pro-Whig commentary on William Henry Harrison's routing of Van Buren. Years earlier when Van Buren visited Thomas Jefferson at Monticello he was intrigued

⁴⁴⁷ John Van Buren, Lindenwald to Samuel J. Tilden, NY, 4 September, 1863, John Van Buren-Tilden Papers, New York Public Library, transcribed by Carol Kohan, "Historic Furnishings Research" binder, curatorial files, Martin Van Buren National Historic Site.

⁴⁴⁸ Peter Thornton, *Authentic Décor: The Domestic Interior 1620-1920* (London: Seven Dials, Cassell & Co., 1995), 220; Singleton, *The Story of the White House*, 236.

⁴⁴⁹ Thornton, *Authentic Décor*, 220.

⁴⁵⁰ Kohan, *Historic Furnishings Report*, 48.

by a volume in the Founding Father's library "labelled curtly and emphatically—'LIBELS'—I opened it and found its contents to consist entirely of articles abusive of himself, cut out of the Newspapers; and shewing it to him he laughed heartily over the brochure, and said that it had been his good fortune thro' life to be in an unusual degree, indifferent to the groundless attacks to which public men were exposed."⁴⁵¹ By later choosing to prominently display negative political cartoons about himself in his Kinderhook library, Van Buren was making a statement about his own resiliency in the same spirit as one of his political heroes.

Other imagery tied to history and political figures were displayed in the 1840s Lindenwald library. Van Buren was sent an original copy of General Gage's proclamation of George III's pardon of the colonial rebels if they would lay down their arms; John Hancock and Samuel Adams were the exceptions. John O'Sullivan, the sender, saw the document as a "curious historical relic" and hoped Van Buren would "not deem it unworthy of a place on the walls of your library."⁴⁵² Later a visitor to Kinderhook remarked on the document, hanging in Van Buren's "office, in a plain frame." Van Buren noted that Hancock and Adams were "'very honorable exceptions,' and he added some kind remarks concerning the late John Adams...who he thought had equal claims to his majesty's consideration."⁴⁵³ Among the figures whose engraved portraits graced the walls were Francis P. Blair, Andrew Jackson and Henry Clay, who hung over the fireplace mantel.⁴⁵⁴

After an 1842 dinner party Van Buren brought his guests into the parlor and showed them the route he had taken during his recent tour of the South on a map.⁴⁵⁵ The map most likely was kept in the Library and brought into the Parlor.

Post-Van Buren Occupancy

An engraving of American authors (featuring Cooper, Bryant, Longfellow, Irving, Prescott and Willis among others) was mistakenly attributed to Van Buren's occupancy in an 1891 account. In fact, the print was published after Van Buren's death. It is possible it may have been added to Room 111 by John Van Buren but more likely was left by a later occupant like Adam Wagoner. The same source also mistakenly identified Room 112 as Van Buren's "beautiful library" now "turned into a kitchen."⁴⁵⁶

⁴⁵¹ *Autobiography*, 185.

⁴⁵² John O'Sullivan to Martin Van Buren, New York 18 June 1844, Martin Van Buren Papers, Library of Congress, microfilm reel 43, transcribed by Patricia West.

⁴⁵³ "Mr. Van Buren at Home," *New York Evening Post*, Friday, 29 November 1844.

⁴⁵⁴ Kohan, *Historic Furnishings Report*, 48.

⁴⁵⁵ Niven, *Romantic Age*, 496.

⁴⁵⁶ Kohan, *Historic Furnishings Report*, 51.

Room 111 was wallpapered at least twice in subsequent years, in 1921 during the deProsse occupancy and by Kenneth Campbell in around 1960. The deProsse paper was installed by Wilfred Sharpe of Valatie, New York in May 1921. Campbell refinished the wood floors and placed a large oriental rug in the center of the room. Photos show that the function of the room by then had changed to that of a parlor or living room (Fig. 114).

National Park Service Management

The majority of the descriptions of Van Buren's library pre-date the existing Upjohn library. Given the importance of the Library to the house, the *Historic Furnishings Report* recommended that the room "be furnished as much as possible with Van Buren pieces and other furnishings consistent with whatever evidence exists for both this room and the library of 1841-48."⁴⁵⁷ The initial furnishings installation was sparse and included a drop leaf table already in the collection, a rocking chair (later moved to Room 210), the Hiram Powers bust of Van Buren, a secretary and Van Buren-themed political cartoons (Figs. 116, 117). Carpeting was reproduced based on a fragment found elsewhere in Lindenwald. Bookcases loaned from the New York State Museum were added and are still in place. The original library table, which belongs to the Smithsonian's National Museum of American History, was on loan for an extended period but was returned in 2015. Another table which resembles that seen in an 1862 engraving of Van Buren was substituted. An early map of New York was added to the east wall to support interpretation of the state's northern border wars. In the 1990s a number of pieces belonging to the Gothic Revival parlor suite in Room 106 were moved into Room 111 to fill in the furnishings and communicate the Library's significance as a place where men came to discuss important matters with Van Buren (Figs. 118-120).⁴⁵⁸

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841, November 19. "The Ex-President begins the day with a ride of ten or fifteen miles on horseback; after breakfast he is engaged with workmen till he is tired, and then betakes himself to the library, which he is constantly enlarging." *Washington Globe* (47).

1843, October 19. "Going out he showed us his library, a large & very fine room very well filled with books which, without examining them I thought were chiefly law books and state papers. Passing out South westerly, we saw the first outlines of his farm..." G. Welles (47-48).

1846 January 16. "I passed some hours in his Library. His collection of books is large, & the number of works on all political subjects--essays--tracts--statistics--various economies--

⁴⁵⁷ Kohan, *Historic Furnishings Report*, 249.

⁴⁵⁸ Martin Van Buren National Historic Site walk-through recording, October. 2017.

treatises on Government &c &c is immense, even for a statesman-- 1 observed, too, that most of them were thumbed, the leaves hastily turned down, & the margins often covered with notes & references in his own hand. You can form but small idea, from this, of the number of political books, & the amount of time he must have consumed in examining them. They embraced every imaginable subject of public concern, & emanating from the pens, & were printed in the language of authors in most civilized countries. One side of the room seemed devoted to works of American Authors, exclusively--You can hardly call to mind a modern production that was not on his shelves with a line or two from the author, on the blank page, presenting it to his acceptance & regards. These notes in the characteristic style of the various writers, I found particularly interesting--one wd be couched in brief & truly Republican terms, another would teem with all the gracious & high sounding epithets of Oriental diplomacy--& another--but look at the list of Authors & you can fancy what each would naturally say in presenting his favorite work to a man like Mr. Van Buren--At about four P.M. we dined--'faring sumptuously' and I left for the eve. boat at 1/2 past 5.--I must not forget to remark that I saw over the mantel piece of the Library an engraved likeness of Mr. Clay, & that I saw scattered about the room a number of the vilest & funniest caricatures of himself. One, I recollect, exhibiting him as a fox hard chased by a pack of Whig hounds!" W.G. Bryan to L.C. Draper (48).

1846, November 18. "Martin has promoted your likeness, by taking you from under Miss Fanny Elssler & placing you in a fine frame in the Library under General Jackson & next to your friend Clay" Martin Van Buren to Francis P. Blair (48).

1848, July 15. "I have received the engraved portrait of Mr. Clay which you have had the goodness to present to me. To show you that you do me but justice in believing that political difference would not distract from the satisfaction with which I would receive this faithful likeness of an American Statesman & exquisite work of taste, I need only say that a likeness of Mr. Clay has for several years occupied a place in my library." Martin Van Buren to E. Anthony (48).

1849, May 30. "Bay window in Library inside and outside elevations, section, and return of cornice, Single windows of Library etc..." Richard Upjohn Plan Book (49).

1849, September 3. "Sept 3rd Smith T Van Buren. Plan of Mr. Van Burens house viz Library door jamb of tower doors to 1 in scale and full size." RU Plan Book (49).

1849, October 4. "I have read your letter on yesterday afternoon, the width of the Chimney Breasts are as follows Viz. Nursery: 5 ft 4 in; Library: 5 ft. 2 5/8 in." B. McGuire to Richard Upjohn (49).

1849, October 23. "...I received your favour yesterday with the drawing for the breakfast room door and write to inform you that I cannot get a two foot six inch door in the opening the Largest size that I can get in is two feet the opening is made close to the partition wall of the old hall which brings the arcatrave [sic] of the Library door..." T.B. Van Slyck to RU (49).

1850, April 20. "Pray hurry on the Library & Hand-rail. Did I understand they were to be done by the same hand? I saw a Library designed for Mr. Barnard in Albany--which pleased me, & only cost \$200. It was black walnut and plain— but was as much prettier than Mr. s (in 14th St.) as Kelly's was before Barnards..." Smith Thompson Van Buren to Richard Upjohn (49)

1850, May 5. "The plans &c enclosed are all right. As to the Library you seem to have forgotten our arrangement: which was that you should have the plan (when completed) estimated upon by one or two competent persons at New York and then let me Know the result, & that the person taking the job might also put up the hand-rail on the Tower stairs: & include that in his estimate." Smith Thompson Van Buren to Richard Upjohn (49).

1850, May 13. "The estimates for the Library differ so much that I must submit the matter to your discretion. If you know & can rely upon the person who offers to do the work for \$300. of course, you will give it to him. Please let me know, in your reply, whether you have so determined. The sooner it is completed the better, altho' I suppose the contractor will have sufficient inducement for dispatch on his own account. P.S. How many feet of wire-work did you say? I cannot make out your figures. Please tell me also if you can about what the glass for the glass door will cost." Smith Thompson Van Buren to Richard Upjohn (49).

1850, May 17. "Estimate of Mason's work \$2492. Do Carpenter's 2850. Do Library (including wire work) 340. Do Porch 500. Supposed cost of Hand rail to be made by the Library Contractor, or some other person 50. 5% com Deduct heretofore paid Bal.--6232.5 \$ 311.60 150. \$ 161.60 To this should be added the Blk. walnut door and the caps for the tower-columns—the latter cost about \$15. The former I do not know. I have added in the check 75 cts. being 5% on \$15. Check. . .\$162.35." Smith Thompson Van Buren to Richard Upjohn (50).

1850, June 28. "I have had a visit from Mr. Halenback [Hollenbeck] who promises to be here with his book-cases about the 15th July..." Smith Thompson Van Buren to Richard Upjohn (50).

1850, July 27. "I wish to remind you that the Library man will be here on Monday, and that I am without the Porch-plans, on which I wish to have his estimate." Smith Thompson Van Buren to Richard Upjohn (50).

1850, August 14. "Please give me the length & width of mesh concluded on for Mr. V Burens Secretary & as near as practicable the Size of wire to be made of. I called at your office & left word for this & hoped to have heard from you on this." T.C. Moore to Richard Upjohn (50).

1850, August 22. "The doors for Mr. Van Burens book case are all done, and subject to your directions. I send on herewith for your inspection & hope they will please any directions you may send me relative to forwarding will be attended to I presume they will not require to be boxed." T.C. Moore to Richard Upjohn (50).

1860, January 18. "My miscellaneous library is intended to be included in this bequest (to STVB) but not my law library, which I bequeath to my son John." Martin Van Buren will (50).

1867, February. "The citation from Cicero on the title-page was found on Mr. Van Buren's table, in his library, extracted in his own handwriting whether only as a terse declaration of the law by the spirit of which his pen was guided, or as a possible motto for his complete work is not known." Smith Thompson Van Buren (50).

1891. "I entered the parlor and through it the library...the library is a simple room, 25 by 30 feet, with plenty of light, and the tall windows in white sashes." G.A. Townsend (50).

1891. "Mr. Van Buren spent some money in further beautifying Lindenwold [sic], adding a library on one side, a large addition in the rear, and a tower... the beautiful library is turned into a kitchen..." P.V.B. Hoes (51).

ROOM 112 – BEDROOM

Van Buren Occupancy

This room was added in 1849-50. Its identity as a bedroom comes from architect Richard Upjohn's plan book and correspondence describing a bedroom with a double window; no fireplace chimney projection; and located directly above the laundry room. This was the bedroom Smith Thompson Van Buren said was damaged from the smoking fireplace in Room 007.⁴⁵⁹ Access is provided from the tower stairs (Room 113) and it opens into the bathroom (Room 114). Originally a closet was in the south corner of the east wall. As in the other rooms

⁴⁵⁹ Kohan, *Historic Furnishings Report*, 52-53.

in the addition, the woodwork was painted tan. This bedroom was not tied into the service call bell system.⁴⁶⁰

Based on its location in the west wing, it is assumed this bedroom was used by Smith Thompson Van Buren and his second wife Henrietta. Smith Thompson was critical of his father's taste so it might be expected that his decorating style would be bolder and more modern. The surviving finishes in Room 112, however, point to a more conservative bent. The striped wallpaper was not an adventurous choice in a period that was beginning to experience a new surge of historical revivalist impulses in interior decoration (Fig. 122). Smith Thompson's selection of floor covering was a floorcloth with a red quatrefoil Gothic Revival design (Fig. 125). Again, this was a safe choice in that the Gothic Revival had already been around for about ten years by 1850. The white marble Italianate fireplace installed on the east wall was the most up-to-date decorative element in the room. Smith Thompson may have selected an older style wallpaper and floorcloth rather than carpeting because he did not want to spend large amounts to furnish his wing of the house, since he divided his time between Kinderhook and New York.⁴⁶¹ Then again, his pick of Richard Upjohn as architect had not been an inexpensive one. It would reasonably be expected that he and his wealthy first wife, Ellen King James, who died prior to the move to Kinderhook from Albany, would have wanted to furnish their rooms well and fashionably.

Wagoner Occupancy

A floral paper may have been installed in this room by the Wagoners very early in their occupancy (Fig. 123); alternatively, it could have been put up by John Van Buren or even Isaac Jerome in the 1860s. A Rococo Revival striped paper was put up perhaps ten years before Adam Wagoner changed the function of Room 112 entirely when he converted it into a kitchen around 1890 (Fig. 124). This was probably when the closet on the east wall was turned into a doorway into Room 111. Cabinets cannibalized from the Upjohn kitchen (Room 006) were installed and given the same popular painted graining that Wagoner had applied to much of the woodwork throughout the house. The wallpaper was removed and the plaster walls were painted. The Upjohn fireplace mantel was removed and a cast iron stove was installed by the fireplace. Multitudinous stovepipe holes found in this room indicate the placement and venting of the stove or stoves changed over the years as the kitchen continued to be updated by the deProsses and the Campbells. Wagoner also added an exterior door to the west wall to access the new porch he had built.⁴⁶²

⁴⁶⁰ Howell, *Historic Structure Report*, vol. 1, 23, 128, 129.

⁴⁶¹ Kohan, *Historic Furnishings Report*, 25; U.S. censuses, Kinderhook and New York, 1850.

⁴⁶² Howell, *Historic Structure Report*, vol. 1, 30, 128-129.

DeProsse and Campbell Occupancies

The deProsse family continued using Room 112 as a kitchen; why it was labeled the “School Room” on Victor deProsse’s 1938 floorplans is impossible to say, unless the Wagoners thought that the room had been a nursery in Van Buren’s time and communicated that to the deProsses. Bascom Birney put a kitchen sink on the south wall around 1917. A narrow wood floor was installed over the original at an unknown date; and vinyl tiles in turn were placed over this floor by Kenneth Campbell between 1958-1974. During this period the ceiling was lowered two feet.⁴⁶³ Figure 125a shows the room as it appeared at the end of the Campbell occupancy. Knotty pine cabinets had been installed on the east wall around a 1948 Tappan Deluxe gas range. Brick veneer can be seen on the wall. The steel clad counters were cluttered with an eclectic assortment of pieces picked up by Campbell.

National Park Service Management

The National Park Service removed 80 years of changes to Room 112. The original fireplace was restored and the beige and pink striped wallpaper was reproduced based on fragments found in the room. More problematic was the Gothic Revival floorcloth. Attempts to reproduce it in the 1990s were unsuccessful; the dimensional quality of the original could not be achieved and the sample reproduction instead looked like linoleum.⁴⁶⁴ For many years the room was left unfurnished aside from the reproduction wallpaper and floorcloth fragment. In the 1990s a small number of pieces were added to suggest its original function as a bedroom, including a portrait of Eliza Eckford Van Buren (born 1858), the daughter of Smith Thompson and his second wife Henrietta Irving (Figs. 126, 127).

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1849, May 30. “Double window of bed room Cornices of hall, nursery bed room and bath room.” Richard Upjohn Plan Book (52).

1849, October 4. “The Bed room fire place has no projection, the opening of the fire place is ft 2 ft. - 5 3/4 [sic].” B. McGuire to Richard Upjohn (52).

1849, November 22. “The flues from the Wash-room, Bed-room, and Bath-room have smoked so badly that the walls are entirely black, and the ceiling also of the Bed-room destroyed.” Smith Thompson Van Buren to Richard Upjohn (52).

⁴⁶³ Howell, *Historic Structure Report*, vol. 1, 128-129.

⁴⁶⁴ Michael Henderson, Martin Van Buren National Historic Site walk-through, October 2017.

1849, December 3. “the damage resulted mainly and in the first instance, from smoke caused by a single fire in the wash room...returning into the other rooms where there were no fires: viz. into the Kitchen thro the open door, and into the Bed-room and the Bath-room thro' their respective flues.” Smith Thompson Van Buren to Richard Upjohn (52).

ROOM 113 – TOWER STAIRCASE

Part of the 1984-1850 addition, the function of this space—to provide access from the basement through to the bell tower—has not changed. Smith Thompson Van Buren objected to the work not being done in “accord with the plan” and expected that the first flight of stairs be ripped out and redone at the carpenters’ expense. “There being work enough to do to get the house enclosed & make it habitable, I at once determined that I would suffer the inconvenience of a narrow passage at the foot of the stair, rather than give even so slight an excuse for further delay,” he wrote to Richard Upjohn.⁴⁶⁵ The design problem stemmed from a door opening into Room 109 that ran along the same wall as the stairs, forcing the stair tread widths to be foreshortened and curved along the east wall. The stairs were painted light brown; the newel post, banisters and rail were varnished; and the rest of the woodwork was painted tan. The plaster walls were whitewashed. The wood floor was probably left unpainted. Paint was added to the walls and floor by one of the later occupants.⁴⁶⁶

The National Park Service restored all the original colors to the painted woodwork and cleaned the varnished surfaces. Paint was removed from the floor and walls.⁴⁶⁷

ROOM 114, 115, 116 – BATHROOM, WATER CLOSET, PASSAGE

Van Buren Occupancy

This group of rooms constitutes the bathroom and water closet installed by Upjohn adjacent to rooms 112 and 117. Richard Upjohn sent the drawings for the bathtub to Martin Van Buren rather than Smith Thompson, to whom all the other drawings concerning the addition were sent.⁴⁶⁸ This implies that the installation of an indoor tub, sink and toilet was the elder Van Buren’s idea since it suggests he paid for this portion of the work.

⁴⁶⁵ Kohan, *Historic Furnishings Report*, 54.

⁴⁶⁶ Howell, *Historic Structure Report*, vol. 1, 130-131.

⁴⁶⁷ Howell, *Historic Structure Report*, vol. 1, 131.

⁴⁶⁸ Howell, *Historic Structure Report*, vol. 1, 230.

Personal hygiene was important to the ex-President in an era when these standards were rising. Scented powders and tooth powders figured among his Washington purchases.⁴⁶⁹ Among the items Van Buren bought from a Washington apothecary in 1830 were a box of Balm of Columbia, advertised that year as able to “prevent the HAIR FROM FALLING OFF, and restore it again in bald places, improved in its colour, strength and perfume”; purified charcoal; a cake of soap; and Saratoga spring water.⁴⁷⁰ Van Buren, like Henry Clay, Harriet Beecher Stowe and other contemporaries, engaged in hydrotherapy. The therapeutic use of water to revitalize health began to be used in the United States in the 1700s and was advocated in the early nineteenth century by medical figures like Benjamin Rush, John Bell and Henry W. Lockette, who recommended regular warm and cold water baths to ease physical and psychological ailments.⁴⁷¹ In 1849 Van Buren visited the Brattleboro Hydropathic Institution in Vermont with Martin Jr. in an effort to relieve his son’s ill health through a water cure.⁴⁷² Martin Jr.’s health probably motivated the installation of a bathtub at Lindenwald.

The early date of Van Buren’s plumbing installation was not matched by his upstate New York contemporaries. In Albany, an indoor bathroom was not installed in Cherry Hill until the 1870s and in the 1880s at Ten Broeck Mansion.⁴⁷³ Stationary bathtubs in general were uncommon until well into the second half of the nineteenth century mainly because of the high expense of the plumbing. Bathrooms installed in wealthy homes could include a tub, shower and bidet.⁴⁷⁴ Sidney George Fisher had a bathroom added to his Philadelphia home in 1852 that provided “a bath with hot and cold water & a water closet adjoining, also a sink to carry off waste water and slops” and considered it “a great luxury.”⁴⁷⁵

The bathtub in Room 114 was against the north wall. The original copper-lined tub was found on the grounds of the site in the 1970s (Fig. 136). Enclosed in a roughly hewn wood frame, it originally was covered by a wood case, like the toilet in Room 115. Based on paint analysis and the examination of the surrounding walls by the authors of the *Historic Structures Report*, it was determined that the height of the original tub casing was 2’ 9” from the floor. Upjohn’s plan book refers to a “Plan for Bath Case to 1 in scale and Detail full size” made for Lindenwald

⁴⁶⁹ Patricia West, interviewed by Susan Swain, “Martin Van Buren,” American Presidents series, C-SPAN, broadcast 3 May 1999.

⁴⁷⁰ Apothecary ledger, Washington, DC, entries for 9 September 1830, 8 October 1830, Martin Van Buren National Historic Site; advertisement for Oldridge’s Chemical Balm of Columbia in Philadelphia City Directory, 1830.

⁴⁷¹ J.H. Kellogg, MD, *Rational Hydrotherapy*, 4th edition (F.A. Davis Company, Publishers, 1910), 32-35.

⁴⁷² “Martin Van Buren. Backing Out of the Free Soil Party! And into the Old Fashioned Locofoco Party!,” *Vermont Watchman and State Journal*, Montpelier, VT, 23 August 1849, scanned original attached to e-mail from Jerry Carbone to Patricia West, 10 November 2017.

⁴⁷³ Samantha Hall-Saladino to author, site visit, Ten Broeck Mansion, March 2018; Deborah Emmons-Andarawis to author, site visit, Historic Cherry Hill, March 2018.

⁴⁷⁴ Garrett, *At Home*, 132.

⁴⁷⁵ Garrett, *At Home*, 132.

which has not been located.⁴⁷⁶ The tub was surrounded by a frame or enclosure with 5" wide posts with a horizontal post across the top.⁴⁷⁷ Family tradition states that a bathtub installed in 1877 in the Boonville, New York home of John Wagoner Sr. (an uncle of Adam Wagoner, Lindenwald's owner from 1874-1917) was a copy of Van Buren's (Fig. 134). However, as concern with sanitation grew and public waterworks were introduced in cities and towns, indoor plumbing became more common. Built-in tubs in copper or zinc remained available through the rest of the century; by then these tubs represented the low end of the price spectrum as the cast iron and ceramics industries began to manufacture bathtubs. Figures 133 and 135 show bathtub, sink and toilet combinations unified by matching casework in the Wendel residence in New York, built in 1856 and the Plummer house in New Bedford, Massachusetts, built in 1857. The casework surrounding the marble sinks includes a narrow drawer at the top with double cabinet doors beneath. The appearance of the tubs is like that of the Lindenwald tub but neither has a surrounding upright frame.

What was the purpose of the vertical frame that surrounded Van Buren's bathtub? A tub-shower in its original wood case, formerly in Dunlieth Historic Inn in Natchez, Mississippi and now installed at Natchez National Historical Park, dates to 1858-59. It is enclosed on one end to accommodate a shower (Fig. 132). Similar configurations are shown in an early nineteenth century English engraving and the bathtub-shower in Brodik Castle in Scotland (Figs. 130, 132). In these examples only one end of the tub is enclosed, to accommodate the shower. There is no mention in the Upjohn plan book of Van Buren's bathtub including a shower, although it is not an impossibility.⁴⁷⁸ There is the real likelihood that the frame around the Van Buren tub was meant to hold curtains for privacy. Bathtubs in France in the 1830s were "hung with oiled-cloth or cotton" and Fig. 130 shows generous draperies around the tub.⁴⁷⁹ An advertisement by a New York plumber from 1840-45 shows an elaborately framed bathtub with draperies (Fig. 131).

The sink was on the east wall. A marble sink of early date that was found elsewhere on the site by the National Park Service is believed to have been the sink used in Room 114 because it fits the space and conforms to the outline of the original sink cabinetry that remained traced on the floorboards (Fig. 134). The cabinet measured 2' 3" by 1' ½". A marble fireplace next to the sink was among those that initially malfunctioned due to problems with the chimney flue.⁴⁸⁰

⁴⁷⁶ Kohan, *Historic Furnishings Report*, 55.

⁴⁷⁷ Howell, *Historic Structure Report*, vol. 1, 231-232.

⁴⁷⁸ The bathtub with enclosed shower at one end remained a popular form through the rest of the nineteenth century.

⁴⁷⁹ Thornton, *Authentic Décor*, 221.

⁴⁸⁰ Howell, *Historic Structure Report*, vol. 1, 132, 234.

In Room 115 the water closet survived intact. The toilet bowl, shape no. 1385, came from the Wedgewood factory in England. Made of a particular white earthenware the firm called Pearl, it contains floral blue transfer decoration. The main components consist of the bowl, a waste receptacle, soil pipe and flushing mechanism in an enclosure of wood panels.⁴⁸¹ This enclosure most likely mirrored the design of the original wood case for the bathtub (Fig. 138).

During the 1849-50 construction the walls of Room 114 were painted cream and elaborate plaster cornices created.⁴⁸² The woodwork was coated with tan paint and the floor was painted dark yellow.⁴⁸³

Post-Van Buren Occupancy

Around 1890 the walls in Room 114 were painted dark green, the woodwork was grained and the bathtub and sink were removed. Although the woodwork in rooms 115 and 116 was also grained the original 1850 paint was left in place on the walls. The Wagoners abandoned use of rooms 114 and 115 around this time despite there being no evidence that the family installed another bathroom in house. The privies in Room 121 and the basement were the only other indoor toilets available.⁴⁸⁴

Room 114 may have been used as a pantry or storage area after Room 112 was converted into a kitchen. Shelves were placed over the toilet in Room 115. Based on fragments and tacks found in 1986, it was determined that inlaid linoleum was put down in rooms 115 and 116 by the Wagoners or deProsses.⁴⁸⁵

National Park Service Management

Restoration of rooms 114 and 115 involved recreating Van Buren era finishes, reinstalling the bathtub and sink and reconstructing the lead drainage and water supply pipes. Because of the lack of direct, site-specific evidence of the appearance of the original sink cabinetry and bathtub surround, no attempt was made to recreate these features. A decision was made instead to construct the tub top and sides, posts and canopy, and the sink cabinet out of plexiglas, leaving the floorboards beneath each area unpainted (Figs. 134, 135, 137). The concept was explained in a memo to Martin Van Buren National Historic Site Superintendent Bruce Stewart: "The use of plexiglas, a transparent material, would take the conjecture out of

⁴⁸¹ Howell, *Historic Structure Report*, vol. 1, 228.

⁴⁸² Howell, *Historic Structure Report*, vol 1, 23.

⁴⁸³ Memorandum, Orville Carroll, Historical Architect to Superintendent, Martin Van Buren National Historic Site, 30 April 1986, curatorial files, Martin Van Buren National Historic Site.

⁴⁸⁴ Howell, *Historic Structure Report*, vol. 1, 28.

⁴⁸⁵ Memorandum, Carroll to Superintendent, Martin Van Buren National Historic Site, 30 April 1986.

the design of both bathroom features and leave only those components that are original to show the public.”⁴⁸⁶

Initially visitors viewed the Bathroom from the doorways but because of tour flow problems the route was changed to allow people to pass through both rooms.⁴⁸⁷ A small washstand containing some bottles was added; a simple piece of muslin was installed across the lower half of the window and a small mirror was hung above the fireplace.

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1849, May 30. “Cornices of hall, nursery bed room and bath room...” Richard Upjohn Plan Book (54).

1849, October 4. “The Shelve of the Bath room Mantle will be of the following Shape...I took the form of the Bath Room Shelve on a Board of 9 in. $\frac{1}{2}$ wide it runs under the Square at One end for that Width. $3\frac{1}{4}$ inches and On the Other it runs over it $3\frac{7}{8}$ inches....” B. McGuire to Richard Upjohn (55).

1849, November 22. “The flues from the Wash-room, Bed-room, and Bath-room have smoked so badly that the walls are entirely black, and the ceiling also of the Bed-room destroyed...” Smith Thompson Van Buren to Richard Upjohn (55).

1849, December 3. “...the damage resulted mainly and in the first instance, from smoke caused by a single fire in the wash room...returning into the other rooms where there were no fires: viz. into the Kitchen thro’ the open door, and into the Bed-room and the Bath-room thro’ their respective flues.” Smith Thompson Van Buren to Richard Upjohn (55).

1850, January 7. “January 7, 1850, Martin Van Buren. Plan for Bath Case to 1 in scale and Detail full size.” Richard Upjohn Plan Book (55).

ROOM 117 – HALL

As originally built, Room 117 was part of Room 113, the tower staircase. The west hall (Room 119), water closet (Room 116) and bathroom hall (Room 116) could be accessed from this space. The plaster walls originally contained a white coating and the woodwork was tan.⁴⁸⁸

⁴⁸⁶ Ibid.

⁴⁸⁷ Michael Henderson, Martin Van Buren National Historic Site walk-through recording, 17 October 2017.

⁴⁸⁸ Howell, *Historic Structure Report*, vol. 1, 135-37.

A partition separating rooms 117 and 113 is believed to have been built by the Wagoners in the late nineteenth century, since the first paint layer found was grained, a technique popular in the late 1800s and used by the Wagoners on most of the woodwork in the house. Later the National Park Service removed the partition and door. Also removed was a folding door and gray and white paint on the walls.⁴⁸⁹

ROOM 118 – NURSERY

Van Buren Occupancy

Room 118 formed part of the network of rooms created for Smith Van Buren's family in the 1849-50 addition. The woodwork had cream colored paint and the wallpaper was in a gold diaper pattern with small clusters of flowers at each intersection on a light blue ground. Documents by Richard Upjohn that describe the chimney for the white marble fireplace in the "Nursery" or "nursery bed room" correspond to the placement and appearance of the fireplace still in Room 118. The south end of the west wall, to the left of the fireplace, originally housed a large built-in furnishing 10' 8" high, 4' 10" wide and 2' 6" deep with a cornice molding at the top.⁴⁹⁰ The piece most likely served as a wardrobe for storage of children's clothing, bed linens and other materials or some other form of storage for the Smith Thompson Van Buren family. No remnants of the original historic floor covering survived. The room was not tied into the call bell system.

Nurseries evolved through the nineteenth century from sleeping quarters for children to exclusive play areas that effectively segregated youngsters from the rest of the upper-class household. By the time Smith Thompson Van Buren and his wife moved into the Upjohn addition they had three children—Ellen James, age six; Edward Livingston, age two; and Katherine Barber, age one or under—requiring a bed (possibly a trundle bed), a crib and possibly a cradle. The cradle would have had side spindles to permit airflow, if one was used at all. Some physicians began to argue against the rocking motion of the cradle in the 1830s as "producing a whirling motion of the brain, which, while it inclines to giddiness and lulls to sleep, disturbs to some degree, the process of digestion."⁴⁹¹ By the 1850s *Godey's Lady's Book* could announce that

nothing...has undergone a greater transformation of late years in nursery management, than sleeping arrangements for children.....At present, very many city nurseries have

⁴⁸⁹ Ibid.

⁴⁹⁰ Howell, *Historic Structure Report*, vol. 1, 23, 137-138.

⁴⁹¹ Karin Calvert, "Cradle to Crib: The Revolution in Nineteenth-Century Children's Furniture" in *A Century of Childhood 1820-1920* (Rochester, NY: Margaret Woodbury Strong Museum, 1984), 50.

discarded the cradle altogether, and children are accustomed from their birth to sleep on a crib, without the furious rocking...that seemed to confuse the infant brains of our grandfathers.⁴⁹²

Angelica Van Buren was using a crib for her son Singleton in 1843, so it seems that the Van Buren family had indeed abandoned cradles by 1850.⁴⁹³ Other furnishings could have included child-sized stools or chairs, a high chair for feeding the youngest child and some toys, which could have been moved to less formal rooms in the house.

Post-Van Buren Occupancy

A heating stove was installed in the fireplace, probably by Adam Wagoner. The date of a non-historic wallpaper removed by the National Park Service in 1978 is unknown. The floor was painted at an unknown date. Another wood floor was laid on top of the original; the *Historic Structure Report* suspects this happened in the early twentieth century.⁴⁹⁴

A significant portion of the plaster ceiling had been damaged by water and was reconstructed by the National Park Service. The wallpaper was reproduced and paint removed from the floor. A plain commercial grade brown rug was installed on the floor. At one time graphic panels told the story of the Van Buren grandchildren in this space but were removed because of difficulty in controlling the time visitors spent viewing the panels. Now the room is used for school groups; as a place for visitors who cannot handle the stairs to view a virtual tour of the second floor; or as a tour orientation space in bad weather.⁴⁹⁵

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1849, May 30. "Cornices of hall, nursery bed room and bath room..." Richard Upjohn Plan Book (56).

1849, October 4. "I have read your letter on yesterday afternoon, the width of the Chimney Breasts are as follows Viz.: Nursery 5 ft. 4 in; Library 5 ft. 2 5/8 in.... There is a fire place in the Basement under the Nursery of 5 ft. - 3 in. Breast." B. Mc Guire to Richard Upjohn (56).

1938, February. Victor A. deProse, "Main Floor Plan -Lindenwald," "Chamber" (56).

⁴⁹² Calvert, "Cradle to Crib," 52.

⁴⁹³ Kohan, *Historic Furnishings Report*, 94.

⁴⁹⁴ Howell, *Historic Structure Report*, vol. 1, 139.

⁴⁹⁵ Martin Van Buren National Historic Site walk-through recording, October. 2017.

ROOM 119 –HALL (NORTH ENTRANCE HALL, WEST WING)

Room 119 formed the main hall of the Upjohn addition and connects to rooms 105, 116, 117, 118 and 120. An arched doorway framed by glass leading to the outside marked the entrance for Smith Thompson Van Buren's family. To help natural light enter into the long space, a skylight was installed in the south end. Bowing to his father's criticisms of the darkness of the Hall (Room 105) as a result of the west wing, Smith Thompson requested drawings from Richard Upjohn for a glass door leading into Room 105 but this architectural element was never realized.⁴⁹⁶ No evidence survives documenting the appearance of the wallpaper or floor covering used over the unfinished floor; the woodwork was painted a cream color.⁴⁹⁷

The west wing hall is long and probably contained some seating along the walls. Solomon Van Rensselaer's back hall, which was smaller than Lindenwald's, contained an oil cloth, a mahogany dining table and a small table; Cherry Hill's back hall probably functioned as a storage place for the tables.⁴⁹⁸ The generous wall space could have accommodated prints and paintings, possibly those purchased by Smith Thompson from the American Art Union in 1852.

The National Park Service restored the original paint color on the woodwork and repaired damaged plaster.⁴⁹⁹ The same plain brown carpet used in Room 118 was used here. Because the appearance of the Van Buren period wallpaper was not known the same striped paper reproduced for Room 112 was installed here, as well.⁵⁰⁰

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1849, May 30. "Cornices of hall, nursery bed room and bath room..." Richard Upjohn Plan Book (57).

1849, July 25. "Plan hall stairway 1/2 in scale and Bracket to support architrave full size." Richard Upjohn Plan Book (57).

1850, May 5. "You may send me at your convenience also the drawing you mentioned for a Glass door leading from the old Hall to the new..." Smith Thompson Van Buren to Richard Upjohn (57).

⁴⁹⁶ Howell, *Historic Structure Report*, vol. 1, 140; Kohan, *Historic Furnishings Report*, 57.

⁴⁹⁷ Howell, *Historic Structure Report*, vol 1, 23.

⁴⁹⁸ Solomon Van Rensselaer estate inventory, 1852, Historic Cherry Hill.

⁴⁹⁹ Howell, *Historic Structure Report*, vol. 1, 142.

⁵⁰⁰ Judy M. Harris, "Room 119 (First floor back hall)," Addendum to Historic Furnishings Report for Lindenwald, 1999.

ROOM 120 – HALL (WEST ENTRANCE HALL, WEST WING)

This narrow hallway leads to the exterior door on the west side of the house. It is linked to the privy (Room 121) and chamber (Room 123) containing Room 122 and provides access to the main west wing hall (Room 119).

The National Park Service found the hallway in poor condition. Water damage had destroyed more than half the plaster ceiling. All other plaster and wood surfaces retained their 1849-50 finishes, however.⁵⁰¹

ROOM 121 – PRIVY

The privy is still in the same form it was in 1849-50. It emptied into a stone-lined well below. The walls still had their historic unpainted plaster finish. Painted wood surfaces were returned to the original cream color by the National Park Service in the 1970s.⁵⁰²

ROOM 122 – STORAGE ROOM

This room is in Room 123. Although it appears to have been meant for storage, there is no evidence of its ever having been outfitted with built-in shelves, peg boards or other hanging system. The shelf and ledger strips found in the room by the National Park Service had been added later. A series of metal patches had been nailed between the baseboard and floor along the exterior west wall sometime in the first half of the twentieth century. The room still retained its original white washed wall finish. The woodwork had originally been tan and this color was restored by the National Park Service.⁵⁰³

ROOM 123 – BEDROOM

Room 123 contains what is presumably a closet (Room 122) and is linked to the privy (Room 121) and small hall (Room 120) that exits out the west side of the building in one direction and into the west wing hall (Room 119) in the other. These four spaces are segregated from the other areas of the first floor of the west wing yet readily accessible to the primary spaces. The small size of Room 123; its lack of moldings and a fireplace; its ready access to an indoor privy; its lack of any components of the service call bell system; and its location on the first floor instead of the basement or attic seem to indicate that Room 123, clearly considered a

⁵⁰¹ Howell, *Historic Structure Report*, vol. 1, 142.

⁵⁰² Howell, *Historic Structure Report*, vol. 1, 143.

⁵⁰³ Howell, *Historic Structure Report*, vol. 1, 144.

secondary space, was meant for an employee but one of some stature above that of an ordinary household domestic. Room 123 may have been meant for the governesses documented as being employed by Smith Thompson Van Buren and his siblings when they visited with children in tow. It could also possibly been used by domestics accompanying guests using the Best Bedroom (Room 101) when Smith Thompson and his family were not in residence.

The original floor was unpainted, the woodwork painted tan and the plaster white washed, though it is possible that the walls may have been papered.⁵⁰⁴

SECOND FLOOR

ROOM 201 – BEDROOM

Van Ness Occupancy

Room 201, presumably a bed chamber, was originally wallpapered. The woodwork was finished with light yellow paint. William Van Ness changed the paint color to cream around 1810.⁵⁰⁵

Van Buren Occupancy

Martin Van Buren removed the Van Ness era wallpaper. It is believed he installed a floral print on a gray ground with a flocked floral border in 1841, based on the wallpaper used on the fireboard in this room (Fig. 140).⁵⁰⁶ He had specified to Harriet Butler that the wallpaper for this particular room “be a little more expensive,” to which Mrs. Butler responded by writing that “she would have an eye to her own comfort” when selecting the paper “as she might occasionally be an occupant of the room.” John Van Buren said his wife Elizabeth preferred to stay in the “the back room second story” when visiting if it was available, indicating the ex-President’s family did not have fixed rooms that they occupied when staying at Lindenwald.⁵⁰⁷

⁵⁰⁴ Howell, *Historic Structure Report*, vol. 1, 145.

⁵⁰⁵ Howell, *Historic Structure Report*, vol. 1, 16, 19

⁵⁰⁶ Howell, *Historic Structure Report*, vol. 1, 19, 147.

⁵⁰⁷ Kohan, *Historic Furnishings Report*, 60. Carol Kohan believes that the wallpaper found in this room, which is more elaborate than any of those found in the other second floor chambers, is evidence that Room 201 is the bedroom discussed by Harriet Butler and Van Buren in their letters.

The basic furniture in an early nineteenth century bedroom consisted of the bed, wardrobe, sewing table, lounge, footstool, trunks, washstand with accessories and a towel rack.⁵⁰⁸ If children were accompanying their parents, then adult bedchambers could also contain a variety of pallets, mattresses, trundle beds and cribs at night.⁵⁰⁹

Room 201 contains its 1797 fireplace mantel that is less decorative than those in rooms 205 and 209. Built in shelves on the west wall were created from a window that was sealed when the 1849-50 addition was constructed (Fig. 142). The call bell system was incorporated into this room.⁵¹⁰

The Van Buren period floor covering is unknown. Tack marks on the floor show either carpeting or straw matting was used.⁵¹¹ Use of wall-to-wall carpeting in bed chambers was discouraged by the mid-nineteenth century. Instead, placement of a rug beside the bed was encouraged.⁵¹² Perhaps thinking of the most popular travel season for guests, Catherine Beecher pointed out that “chambers are used most in Summer” and so advised straw matting, generally used seasonally to save wear and tear on more expensive wool carpets, be used as a permanent floor covering. However, if a fire was regularly kept in a bedroom, a wool carpet was advisable.⁵¹³

Post-Van Buren Occupancy

In the twentieth century a sink and towel rack were located on the east wall, probably around 1945. The floor was painted gray at the same time, indicating Room 201 may have been rented by Clementine deProsse to convalescents. When Kenneth Campbell created a bathroom out of Room 203 the deProsse sink and towel rack in Room 201 were relocated to the new bathroom. The floors were refinished and new wallpaper was hung.⁵¹⁴

National Park Service Management

The National Park Service removed all changes made by Campbell and restored the finishes to the Van Buren period (Figs. 144, 145). Although the 1986 *Historic Furnishings Report* did not outline any furnishings for this room, it was earmarked as an appropriate location in which to interpret John Van Buren through artifacts associated with him and his wife, Elizabeth Vanderpoel. A minimal amount of bedroom furniture was added in the 1990s. Simple fringed curtains were hung and a chair was moved here from Room 111. An engraving after Thomas

⁵⁰⁸ Beecher, *Domestic Economy*, 359-361.

⁵⁰⁹ Garrett, *At Home*, 120-121.

⁵¹⁰ Howell, *Historic Structure Report*, vol. 1, 146-148.

⁵¹¹ Howell, *Historic Structure Report*, vol. 1, 148.

⁵¹² Garrett, *At Home*, 138

⁵¹³ Beecher, *Domestic Economy*, 359.

⁵¹⁴ Howell, *Historic Structure Report*, vol. 147-148.

Sully's portrait of Queen Victoria was purchased and hung here based on documentation that John Van Buren had presented his father with the same print. Remnants of straw matting found in the attic served as the justification for placing matting in Room 201.⁵¹⁵

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841, May 15. "No. 5. Bed Room upstairs—[wallpaper] may be a little more expensive." Martin Van Buren to Harriet Butler (60).

1841, May 17. "The paper for the upper bedroom, Harriet said she would have an eye to her own comfort as she might occasionally be an occupant of the room." Harriet Butler to Martin Van Buren (60).

1841, July 11. "I should like to bring my wife, child, & nurse down to make some stay, but cannot remain myself, if you have room for them--she prefers the back room second story." John Van Buren to Martin Van Buren (60).

ROOM 202 – BATHROOM, ROOMS 203, 204 – CLOSETS

Room 202 was created by Kenneth Campbell out of the southeast corner of Room 201. It was removed by National Park Service staff in 1978. Room 203, originally a closet, had a toilet and sink added by the deProsses in the 1930s. In 1960 the space was enlarged by Kenneth Campbell so that a tub could be included.⁵¹⁶

Room 204 was the location of the original 1797 staircase that led from the second to third floor of the house. The stairs were removed in 1849 due to the redesign of the third floor as part of the Upjohn renovations. The space was later used for the placement of ductwork for the heating system Van Buren installed in 1854.⁵¹⁷

ROOM 205 – BEDROOM

Van Ness Occupancy

Room 205 was wallpapered during the Van Ness residency. The woodwork was painted light yellow and a chair rail was affixed to the walls.

⁵¹⁵ Michael Henderson, Martin Van Buren National Historic Site walk-through recording, October. 2017.

⁵¹⁶ Howell, *Historic Structure Report*, vol. 1, 149.

⁵¹⁷ Howell, *Historic Structure Report*, vol. 1, 150.

Van Buren Occupancy

Van Buren repainted the woodwork cream and selected green and brown foliate wallpaper with a white ground (Fig. 146). The placement of tack marks on the floor boards in Room 205 indicates it was covered with 36" wide straw matting.⁵¹⁸ A crank for the servant's call bell system is located to the left of the fireplace. Room 205 shows better detailing in its woodwork and fireplace mantel than in Room 201 and is also somewhat larger. Because of this, Carol Kohan has deduced that this was the likeliest of the second floor bedrooms to have been occupied either by Martin Van Buren or by Abraham and Angelica Van Buren when they lived in Kinderhook in the early 1840s.⁵¹⁹

Writing to her mother from Kinderhook, Angelica told of having a fire periodically in the bedroom during an unseasonably chilly June; storing a portfolio in the wardrobe; her son Singleton pointing to an engraving of Lady Wellesley "which hangs over our mantel"; and inviting well-wishers up to her room where she "did not rise from my sofa" as she was still recuperating from the loss of a premature infant.⁵²⁰ These statements provide a good idea of how part of the bedroom she occupied was furnished. Bedrooms turned into visiting rooms after childbirth or during illness, requiring comfortable chairs, adequate lighting, and tables for eating, writing and sewing. In addition to a sofa, a tea table and side chairs to accommodate visitors were needed, perhaps normally kept in the outer hall. As a bedroom regularly used by a woman, a semi-circular dressing table was appropriate on which to "keep always your dressing case, your bottles of cologne, Florida water, etc., and a large pincushion, filled with pins of different sizes" as Eliza Leslie urged.⁵²¹

The south front bedroom at Solomon Van Rensselaer's Cherry Hill contained an abundance of furnishings, including a dressing table in addition to a bedstead with mattresses; carpet and rug; washstand; "bedroom crockery, 1 blue, 1 figured set"; a Hoxie stove; shovel and tongs; a gilt framed mirror; a white chair and cushions; ten matching chairs; two white settees with cushions; two card tables; four silverplated candlesticks, a snuffer & tray; fire screen; blue window curtains & ornaments; a pair of green shades; feather bed bolster & pillows; bed linens, blankets and counterpanes. A second bedroom at Cherry Hill included chintz curtains, a rocking chair, pictures and an oil cloth.⁵²²

⁵¹⁸ Howell, *Historic Structure Report*, vol. 1, 12, 19, 154.

⁵¹⁹ Kohan, *Historic Furnishings Report*, 62.

⁵²⁰ Kohan, *Historic Furnishings Report*, 61-62.

⁵²¹ Garrett, *At Home*, 129.

⁵²² Solomon Van Rensselaer estate inventory, 1852, Historic Cherry Hill.

Post-Van Buren Occupancy

In the twentieth century the wallpaper was replaced and the floor sanded and refinished. One of the 1854 hot air registers was removed. Steam heat radiators were added around 1950 and the ceiling was lowered in 1960. All of these changes were reversed by the National Park Service. The 1840s wallpaper was recreated. The same matting used in Room 201 was used here.

The *Historic Furnishings Report*, working within the confines of the existing site-specific documentation, recommended a wardrobe, candlesticks on the mantel, an engraving of Lady Wellesley and muslin curtains for Room 205. A number of pieces have been added, including a parasol that belonged to Angelica Van Buren, a Recamier, a chest of drawers (moved from Room 210), a toilet table, sleigh bed, glove box (moved from Room 210) and two chairs, one of which was moved from Room 106 (Figs. 147, 148). A reproduction of Inman's portrait of Angelica that hangs in the White House was moved to Room 205 from Room 104 and put above the fireplace (Fig. 147).⁵²³

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841, May 15. "No. 5. Bed Room upstairs--[wallpaper] may be a little more expensive." Martin Van Buren to Harriet Butler (61).

1841, May 17. "The paper for the upper bedroom, Harriet said she would have an eye to her own comfort as she might occasionally be an occupant of the room." Harriet Butler to Martin Van Buren (61).

1843, June 20. "We have had a fire in the sitting room nearly every day and occasionally even in my bedroom." Angelica Singleton Van Buren to Mrs. Richard Singleton (61).

1843, June 22. "I had just written the above & rose to put the portfolio in the wardrobe." Angelica Singleton Van Buren to Mrs. Richard Singleton (61).

1843, July 21. "...the other day when I asked him [Singleton] where his Ma was—he usually points to a picture of Lady Wellesley the Duke of Wellington's Mother which hangs over our mantel..." Angelica Singleton Van Buren to Mrs. Richard Singleton (61).

⁵²³ Michael Henderson, Martin Van Buren National Historic Site walk through, Oct. 2017.

1843, August 24. "Wary I am of writing you that I am still chained to my sofa yet such is the fact by using great caution I was able to be carried down & laid on the Hall sofa." Angelica Singleton Van Buren to Mrs. Richard Singleton (61).

1843, September 3. "I asked them up into my room where Mary Rose Beekman & I were assembled—although they were so considerate not to sit very long & I did not rise from my sofa I felt it was due to this imprudence I owed the relapse." Angelica Singleton Van Buren to Mrs. Richard Singleton (62).

ROOM 206 – HALL

Van Ness Occupancy

During the early Van Ness years woodwork in the hall and adjacent spaces were painted a light yellow. The plaster walls were originally finished with freehand decorative paintings around the doors, windows, baseboards and chair rails with vines and floral foliage similar to those in Room 105 (Fig. 149). Around 1810 William Van Ness altered the finishes by painting most of the woodwork cream and adding painted graining on the doors and baseboards. It is believed he painted the walls blue, as well.⁵²⁴

Van Buren Occupancy

In 1841 Martin Van Buren removed the chair rails, had the walls covered in a green and red striped wallpaper with a yellow diamond background after requesting a "neat but not expensive" paper "for the hall upstairs."⁵²⁵ The room was tied into the call bell system by a crank on one of the door casings.⁵²⁶ How this wide space was furnished is not documented. Second floor halls often held linen presses for storage of bed sheets, towels and other related textiles needed in the surrounding bedrooms, card tables and settees or daybeds. They could be used for informal entertaining.⁵²⁷ A minimal number of items were listed in the Solomon Van Rensselaer inventory for the upstairs hall at Cherry Hill, which included 32 yards of carpeting, a dumb stove and pipe, a map of New York, curtain rods and a spy glass.⁵²⁸ Spyglasses were popular accessories in the late eighteenth century and not just among mariners; one survives hung above the first floor hall doorway at the William Floyd Estate on

⁵²⁴ Howell, *Historic Structure Report*, vol. 1, 11, 16.

⁵²⁵ Howell, *Historic Structure Report*, vol. 1, 19; Kohan, *Historic Furnishings Report*, 259.

⁵²⁶ Howell, *Historic Structure Report*, vol. 1, 162.

⁵²⁷ Garrett, *At Home*, 38.

⁵²⁸ Solomon Van Rensselaer estate inventory, 1852, Historic Cherry Hill.

Long Island. Some used spyglasses to watch for visitors. In the heyday of their popularity they were often kept in parlors or bedrooms.⁵²⁹

Post-Van Buren Occupancy

Room 206 does not seem to have been dramatically altered after 1862. After the Wagoners bought the property the wallpaper in Room 206 was updated with the same Japanesque patterned wallpaper that hung in the main staircase (Room 110).⁵³⁰ The wood floor was varnished around 1960.

National Park Service Management

The National Park Service installed a reproduction of the circa 1841 striped wallpaper (Fig. 151). No evidence existed of the Van Buren era floor treatment, so straw matting was added, as it was to other rooms on the second floor. The *Historic Furnishings Plan* called for the use of a center table and two low wardrobes within the connecting second floor rooms 206, 207 and 208.⁵³¹ Room 206 now contains a table (removed from Room 109), the top of which contains the accoutrements needed for posy making as a means of interpreting the Van Buren granddaughters. A small work table was placed on the north wall after the 1990s. Side chairs are grouped around the table and beneath the arch leading into Room 207. Two sofas had been in the space; one was later deaccessioned in the 1990s. The present sofa was removed from Room 105 to create sufficient space for visitors in the first floor Hall.⁵³²

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841 May 15. "This is for the hall upstairs including the temporary Bed Room at the end of it. Let the paper be neat but not expensive. Something like that we first selected for the lower Hall might do." Martin Van Buren to Harriet Butler (62).

ROOM 207 – EAST HALL

In 1797 Room 207 was one large room that included what would later become rooms 208 and 209. Its walls were painted green and decorated below the cornices by hand-painted festoons of flowers separated by tassels (Fig. 155). The woodwork was painted light yellow. The partitioning of the space into three distinct rooms was done by William Van Ness as part of his renovations in 1810, since the work was already completed when Martin Van Buren moved in

⁵²⁹ Garrett, *At Home*, 68.

⁵³⁰ Howell, *Historic Structure Report*, vol. 1, 27.

⁵³¹ Kohan, *Historic Furnishings Report*, 260.

⁵³² Martin Van Buren National Historic Site walk-through recording, October 2017.

30 years later.⁵³³ Van Buren's request that the wallpaper selected for Room 206 include "the temporary Bed Room at the end of it" (Room 208) indicates the striped paper was to be installed on the walls of Room 207, as well.⁵³⁴

The 1880s Japanese-style wallpaper installed by the Wagoners in room 110 and 206 was also hung in Room 207.⁵³⁵

The reproduction striped wallpaper was continued into this room in the 1980s, as was the straw matting (Fig. 152). This space contains no furniture.

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841 May 15. "This is for the hall upstairs including the temporary Bed Room at the end of it. Let the paper be neat but not expensive. Something like that we first selected for the lower Hall might do." Martin Van Buren to Harriet Butler (62).

ROOM 208 – BEDROOM

Van Ness Occupancy

Room 208 was originally part of a single large room that included rooms 207 and 209. In 1797 painted floral garlands and tassels on a green background decorated the walls beneath the cornices. Yellow painted woodwork was changed to cream in 1810 (Fig. 155). The walls were also painted green at that time.⁵³⁶

Van Buren Occupancy

Martin Van Buren called Room 208 "the temporary Bed Room" at the end of the upstairs hall in 1841.⁵³⁷ That there were more guests than could sometimes be handled at Lindenwald is expressed by Angelica Van Buren when she told her mother "There have been several other stray visitors too & last night we were compelled to have recourse to the sofa bedsteads."⁵³⁸ In another letter she writes of frequently taking down and putting up temporary bedsteads at Lindenwald. Room 208, without a fireplace, may have been used for overflow when the overnight guests outstripped the number of available rooms and for housing Abraham and Angelica's children when in Kinderhook, especially in later years when the number and ages of

⁵³³ Howell, *Historic Structure Report*, vol. 1, 11, 155.

⁵³⁴ Kohan, *Historic Furnishings Report*, 62-63.

⁵³⁵ Howell, *Historic Structure Report*, vol. 1, 27.

⁵³⁶ Howell, *Historic Structure Report*, vol. 1, 11, 16.

⁵³⁷ Kohan, *Historic Furnishings Report*, 62-63.

⁵³⁸ Kohan, *Historic Furnishings Report*, 94.

their children may have prevented their sleeping on pallets or trundle beds in their parents' room. At times when the room was not needed by guests, it could have been used by Van Buren or family members staying in Room 205 as a dressing room, since Room 208 opens to rooms 205 and 209. Separate dressing rooms in homes had become common by this time and the room's eastern orientation and arched window provided abundant natural light in the morning.⁵³⁹

Van Buren used the same wallpaper in rooms 206, 207 and 208.⁵⁴⁰ A fragment of the striped paper was found behind a non-historic feature in Room 208.⁵⁴¹ No documentation survives of the floor covering.

Post-Van Buren Occupancy

How Room 208 was used after Van Buren's death is not known. The Japanese influenced wallpaper in rooms 110, 206 and 207 was also hung in Room 208 in the late nineteenth century by the Wagoners.⁵⁴² The 1938 Victor deProsse floorplans simply call the room the "Chamber."⁵⁴³

National Park Service Management

In addition to the reproduction wallpaper, floor matting was extended into Room 208 (Fig. 153). A sleigh bed and chest of drawers are currently installed here, with modern versions of toys that have their origins in the nineteenth century or earlier are scattered on the top of the bed to suggest the presence of children in the house (Fig. 154).⁵⁴³

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841 May 15. "This is for the hall upstairs including the temporary Bed Room at the end of it. Let the paper be neat but not expensive. Something like that we first selected for the lower Hall might do." Martin Van Buren to Harriet Butler (62).

ROOM 209 – BEDROOM

Van Ness Occupancy

As initially constructed in 1797, Room 209 was one large room that also included rooms 207 and 208. The walls were painted green and decorated below the ceiling cornice by hand-

⁵³⁹ Garrett, *At Home*, 132.

⁵⁴⁰ Kohan, *Historic Furnishings Report*, 62-63.

⁵⁴¹ Howell, *Historic Structure Report*, vol. 1, 160.

⁵⁴² Howell, *Historic Structure Report*, vol. 1, 27.

⁵⁴³ Martin Van Buren National Historic Site walk-through recording, October 2017.

painted garlands of flowers separated by tassels (Fig. 155). The woodwork was painted light yellow. The walls separating the space into three rooms were added sometime during the Van Ness occupancy, probably after William Van Ness took over the property.⁵⁴⁴ In an 1862 account published in 1929, Room 209 was identified as having been the bedroom of Peter Van Ness. If true, then the partitioning of the large room would have taken place before 1804.⁵⁴⁵

Van Buren Occupancy

Traditionally Room 209 has been identified as Martin Van Buren's bedroom, although Carol Kohan points out that based on available evidence Room 205 could also have been the president's room.⁵⁴⁶ Small scraps of wallpaper found here in the 1980s indicated that a paper with a small blue and green curvilinear pattern on a white ground was installed in the 1840s.⁵⁴⁷ The unidentified 1862 source described the following furniture: a chintz covered easy chair that Van Buren used near the end of his life on days when he felt well enough to sit up; a large wardrobe with a mirrored door placed on the south wall; a sleigh bed "of the same warm-toned mahogany from which the rest of the furniture is fashioned"; a pair of small chests of drawers, one on each side of the bed; an unframed portrait of Silas Wright placed on one of the bedside chests of drawers; a Bible on the other chest of drawers; an "illuminated tribute to Jackson" hung on the west wall, "simply framed"; "simply framed" silhouettes of Van Buren hung on "either side" of the Jackson tribute; a shaving stand in a corner; small multicolored woven rag rugs; and three fiddle-backed chairs with gray horse hair seats. The window curtains were described as valanced.⁵⁴⁸ A receipt from 1858 records "painting & graining" of two stands for Van Buren's bedroom by M.H. Reid; and a note by one of his sons made after Van Buren's death documents a bedroom table with a drawer in the room.⁵⁴⁹ This could have been a small table with leaves used by the ex-President for meals when illness prevented him from eating downstairs.

In 1837 Van Buren had placed an order with Philadelphia cabinetmaker Charles H. White for a number of pieces for his White House bedrooms which presumably accommodated, in addition to himself, his sons Martin and Abraham along with the latter's wife Angelica, since three "French bedsteads" and dressing bureaus were listed. While it is not known if any of these furnishings were eventually brought to Lindenwald, those that would have been appropriate for

⁵⁴⁴ Howell, *Historic Structure Report*, vol. 1, 11, 155.

⁵⁴⁵ Kohan, *Historic Furnishings Report*, 64.

⁵⁴⁶ Kohan, *Historic Furnishings Report*, 65.

⁵⁴⁷ Barbara A. Yocum, "Martin Van Buren National Historic Site Wallpapers: Room 209, Briefing Paper, 27 February 2001, amended 16 March 2001," Northeast Cultural Resources Center, National Park Service.

⁵⁴⁸ Quoted in Kohan, *Historic Furnishings Report*, 64.

⁵⁴⁹ Kohan, *Historic Furnishings Report*, 63.

Van Buren's bedroom included a dressing bureau, marble-topped enclosed washstand and a pair of double-jointed sconces for the dressing table.⁵⁵⁰

A sleigh bed purchased from Clementine Birney deProsse was identified by Adam Wagoner as belonging to Van Buren when deProsse's father Dr. Birney first bought the house in 1917. According to Mrs. deProsse, Wagoner specifically pointed out the bed as "the one in which Martin Van Buren slept and consequently the bed in which he died."⁵⁵¹ The piece bears the label of New York cabinetmaker William B. Shipman, who was in business at 67 and 69 Broad Street by 1825 and whose clients included New Bedford, Massachusetts whaling agent Edward Coffin Jones who ordered a sofa from Shipman "made of the finest materials" in 1844.⁵⁵² Comparing Shipman's sleigh bed to the Paris-made bed Stephen Van Rensselaer IV bought in New York for his home in Watervliet (Figs. 7, 8) confirms Van Buren's preference for simplicity and lack of ornament in furniture.

The Bible next to Van Buren's bed may have been the one given to him in 1852 on his seventieth birthday by his niece Christina Cantine who stayed at Lindenwald periodically and was sometimes at odds with her uncle politically. Her gift contained lengthy inscriptions. Passages such as "stir up, O/ Lord thy strength and come help us. Take and defend/ Our country in this its/ hour of peril. Revive/ in our hearts a spirit/ of devotion to the public good. Let thy divine/ protection and assistance be/ over all who serve in council/ and in the field, and so rule/ their hearts and strengthen their/ hands that they may preserve/ to us the goodly heritage/ which thou gavest to our/ fathers...." speak directly to the anxiety felt by the nation in the decade preceding the Civil War. Another book of an inspirational nature implied to have been at Van Buren's bedside was an "interesting volume" from Mrs. E.T. Martin, who had sent Van Buren a small volume of hymns three years earlier through Francis P. Blair. In thanking her, Van Buren wrote "The selections for your interesting volume could not as it appears to me, be better. Between you and my niece my chances of becoming a good man are not as desperate as I figured they were. Every Evening I find, on retiring, your Book opened for the next [morning]...."⁵⁵³ Mrs. Martin was a member of the Utica Congregational Church and a regular donor to the American Board of Commissioners for Foreign Missions.⁵⁵⁴

⁵⁵⁰ List of items from Singleton, *The History of the White House*.

⁵⁵¹ MAVA-399 accession folder, Martin Van Buren National Historic Site.

⁵⁵² *Longworth's American Almanac, New York Register and City Directory, 1827-28*, 438; *Minutes of the Common Council of the City of New York, 1784-1831*, 1825 minutes; William B. Shipman to Edward C. Jones, New York, 12 January 1844, Jones Family Papers, Mss 72, Box 1, SG 1, Series A, Folder 5, New Bedford Whaling Museum.

⁵⁵³ Kohan, *Historic Furnishings Report*, 146; Martin Van Buren, Kinderhook to Mrs. E.T. Martin, Utica, 20 Feb. 1852, Throop-Martin Papers, Princeton University, photocopy in curatorial files, Martin Van Buren National Historic Site. The 1986 *Historic Furnishings Report* mistakenly identifies Mrs. Martin as Mrs. Throop on pages 63 and 146.

⁵⁵⁴ *The Missionary Herald*, vol. 40 (1844), 107.

Christina Cantine also gave Van Buren what were described as “hanging texts some especially marked” and recorded as being in Van Buren’s bedroom. Possibly these “hanging texts” were forms of hand needlework with Christian verses either on traditional linen or the perforated cardstock that became commercially available for needlework in the 1850s. Both *Godey’s Lady’s Book* and *The American Girl’s Book* printed instructions for using perforated cards to create scriptural mottos. The hanging texts may also have been biblical verses printed directly on fabric or paper. Commemorative imagery and verses were being widely printed on silk or cotton as handkerchiefs, broadsides or banners for the New York market by European factories. Besides images of American battles and heroes, texts like Jefferson’s inaugural address were printed. Children’s handkerchiefs in particular contained Sunday school lessons.⁵⁵⁵ The paper versions would have been attached to a turned rod similar to those used on linen-backed maps in the nineteenth century.

Post-Van Buren Occupancy

Radiators were added to the room.⁵⁵⁶ In 1936 a fireboard different from the one found in Room 209 in the 1970s was used. This fireboard disappeared from the house before 1973.⁵⁵⁷

National Park Service Management

National Park Service staff restored the Van Buren cream painted woodwork. The wallpaper fragments found in the 1980s that suggested a curvilinear motif were too small for use in creating a full scale reproduction. A geometric liner paper was reproduced for the walls instead based on its use on the fireboard found in Room 209. The same liner paper was also found under the Zuber scenic paper in Room 105. The liner paper was removed in 2001 after sustaining water damage the previous winter. In its place, a reproduction wallpaper based on a mid-nineteenth century striped paper at the Elizabeth Cady Stanton house in Seneca Falls, New York was installed (Fig. 159). This decision was made after other options, including replacement of the same reproduction liner paper and painting the walls a neutral color to signify the lack of evidence for reproducing the wallpaper, had been rejected. Although the Stanton House wallpaper was not curvilinear like the Room 209 fragment and came from a much more modest house than Lindenwald, the Stanton House paper was selected because the color scheme was similar to that in the fragment and evidence existed that some of the same papers were used in both Lindenwald and the Stanton House. Specifically, papers found in the

⁵⁵⁵ Judith Reiter Weissman and Wendy Lavitt, *Labors of Love: America’s Textiles and Needlework, 1650-1930* (New York: Alfred A. Knopf, Inc., 1987), 201, 206.

⁵⁵⁶ Howell, *Historic Structure Report*, vol. 1, 163.

⁵⁵⁷ Barbara A. Yocum, “Martin Van Buren National Historic Site Wallpapers: Room 209, Briefing Paper.”

rear parlor of the Stanton House were identical to the pattern used by Van Buren in rooms 101 and 205.⁵⁵⁸ The border paper from Room 104 was used in Room 209.

Of the furnishings installed in 1986, several smaller objects were subsequently shifted to protect them from visitors once the tour route changed to allow visitors to circle the Shipman sleigh bed. A reproduction mid-nineteenth century area rug was acquired in the late 1990s because the 1980s brown (later gray) floorcloth seemed too utilitarian for the room (Fig. 158). A soap dish said to have belonged to Van Buren that had originally been in Room 114 was moved to this room after it was damaged by visitor handling. A period bureau was acquired and placed against the south wall sometime in the late 1990s and a bureau acquired from the deProsse family said to have come from this room during their occupancy was placed on the west wall in the 2000s. Reproduction fishing flies and rods were introduced in Room 109 as a talking point for Van Buren's love of fishing and his alteration of Lindenwald landscape to accommodate that interest.⁵⁵⁹

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1852, February 26. "Between you and my niece my chances of becoming a good man are not as desparate [sic] as I feared they were. Every Evening, I find on retiring your Book opened for the next morning." Martin Van Buren to Mrs. E.T. Martin [mistakenly cited as Mrs. Throop] (63).

1858, June 23. "Painting & graining 2 stands for Presidents Room 16t 2.00." Account of Smith Thompson Van Buren with M.H. Reid (63).

1862, July 30. "Letters & papers found in the drawer of Mr. V.B.'s bed-room table." Note by one of Van Buren's sons (63).

1862. "All through June he remains in his room on the second floor. This was the sleeping chamber of Billy Van Ness's father. Two windows face the south; and two others catch the rays of the rising sun. On days when he is not too weak he sits in an easy chair covered with chintz. Against the southern wall, between the valanced windows, stands a large wardrobe with a mirror door. The sleigh-bed, of the same warm-toned mahogany from which the rest of the furniture is fashioned, is flanked on either side by a plain chest of drawers. On one of these is an unframed portrait of Silas Wright. It is small; and of the type our early artists called a cabinet. On top of the other is a Bible. In the center of the windowless west wall hangs an illuminated tribute to Jackson. On either side of this memento of his friend is a silhouette of

⁵⁵⁸ Barbara A. Yocum, "Martin Van Buren National Historic Site Wallpapers: Room 209, Briefing Paper."

⁵⁵⁹ Martin Van Buren National Historic Site walk-through recording, October 2017.

Van Buren. These, too, are simply framed. A shaving stand occupies a corner. Small rugs, woven of vari-colored rags, and three fiddle-back chairs, with seats of gray horse-hair, complete the furnishings.” D.T. Lynch (64).

1898 August 6. “In his chamber I have seen on the hanging texts some especially marked, which, no doubt, she had striven to impress upon his mind and heart.” P.V.B. Hoes (64).

ROOM 210 – BEDROOM

Van Ness Occupancy

Room 210 was wallpapered in 1797, had a chair rail and light blue woodwork.⁵⁶⁰ The woodwork was repainted cream around 1810.⁵⁶¹

Van Buren Occupancy

This room is generally accepted as having been that of Martin Van Buren Jr. from 1841 until his death in 1855. The younger Van Buren lived at Lindenwald full-time and worked as his father’s secretary. In writing to Richard Upjohn regarding continuing work on the west addition, Smith Thompson Van Buren described Room 211 as “the passage next to my brother’s bed-room.”⁵⁶² Room 211 abuts the upstairs hall (Room 206) and Room 210 lending credence to oral tradition citing the room as Martin Jr’s.

Martin Van Buren Jr. suffered from ill health for much of his adult life. The green and cream on tan floral paper with a flocked geometric pattern border hung in his bedroom was carefully chosen by Harriet Butler’s daughter to insure the design would contain “nothing exciting in the colors & to an invalid it will be rather quieting to the nerves” (Fig. 164).⁵⁶³ She was following the common advice that the sick required rooms that were “neat, quiet, and in order” which in turn would promote a feeling of comfort in the individual.⁵⁶⁴ The common view among early nineteenth century doctors was that illness resulted from a “morbidly overstimulated state of bodily excitement” that necessitated purging or bleeding treatments. Common medicines of the period included quinine, castor oil, calomel (widely prescribed and properly condemned as dangerous by Catherine Beecher), salts, opium, rhubarb, balsams and herbs.⁵⁶⁵

⁵⁶⁰ Howell, *Historic Structure Report*, vol. 1, 12.

⁵⁶¹ Howell, *Historic Structure Report*, vol. 1, 16.

⁵⁶² Kohan, *Historic Furnishings Report*, 66.

⁵⁶³ Kohan, *Historic Furnishings Report*, 65; Howell, *Historic Structure Report*, vol. 1, 19.

⁵⁶⁴ Beecher, *Domestic Economy*, 242.

⁵⁶⁵ Larkin, *The Reshaping of Everyday Life*, 87-90; Beecher, *Domestic Economy*, 238-239.

Specific types of furniture were recommended for sick rooms. A large upholstered easy chair (often a wing chair) was essential (Fig. 160). A supply of clean handkerchiefs and towels were needed. A shawl placed around the shoulders of the individual was encouraged to ward off chills. Catherine Beecher emphasized the need to air out the sick room periodically and frequently change the bedding. She also supplied a list of articles to have on hand: a small tea kettle, a saucepan, a large pail of water, a pitcher of drinking water and tumblers, a covered porringer, two large and two small spoons, cups and saucers, two wine glasses, two pint bowls and a slop bucket.⁵⁶⁶

Martin Jr. was a fan of Austrian ballerina Fanny Elssler who became a sensation by incorporating folk dance into her work. One of the early en pointe dancers, Elssler was also one of ballet's first international superstars and popularized the Romantic ballet in America.⁵⁶⁷ During her triumphant tour of the United States from 1840-42 she was invited to dance at the White House by President Van Buren. As ex-President he wrote journalist Francis P. Blair that "Martin has promoted your likeness, by taking you from under Miss Fanny Elssler & placing you in a fine frame in the Library under General Jackson...."⁵⁶⁸ Whether the Elssler portrait hung in Room 210 historically is not known.

The room became about six feet smaller to the north when the main staircase was relocated in 1841. It shrunk again in 1849 when four feet was taken from the west wall to create Room 211.⁵⁶⁹ Tack marks found on the floor in the 1970s indicated it once had a covering.⁵⁷⁰

Post-Van Buren Occupancy

In 1945, Clementine deProse stripped the walls of whatever wallpaper was here and painted them with blue calcimine. A kerosene heater was installed. In 1960, Kenneth Campbell turned Room 210 into a second kitchen. When the National Park Service took over the property, only kitchen cabinets on the south end of the east wall and new wallpaper remained.

National Park Service Management

The Van Buren wallpaper was reproduced in this room and brown floorcloth was put on the floor (Fig. 165). Bedroom furniture was installed to interpret Martin Van Buren Jr. Accessories

⁵⁶⁶ Beecher, *Domestic Economy*, 240-241, 243.

⁵⁶⁷ "Romantic Ballet," Victoria & Albert Museum website, www.vam.ac.uk/content/articles/r/romantic-ballet/; "The Divine Elssler and the Quaker City," *The Philadelphia Dance History Journal*, 10 July 2012, <https://philadancehistoryjournal.wordpress.com/tag/fanny-elssler/>.

⁵⁶⁸ Kohan, *Historic Furnishings Report*, 65.

⁵⁶⁹ Howell, *Historic Structure Report*, vol. 1, 164-165.

⁵⁷⁰ Howell, *Historic Structure Report*, vol. 1, 167.

have been added to enhance the interpretation, such as a framed print of Fanny Elssler; medicine bottles; and a side table set for tea next to a rocking chair (Fig. 166).⁵⁷¹

DOCUMENTARY EVIDENCE FOR VAN BUREN ERA CITED IN KOHAN HFR

1841, May 15. “No. 4. Martin’s Bed Room neat but cheap [wallpaper].” Martin Van Buren to Harriet Butler (65).

1841, May 17. “That for Martin’s room 5/ is Miss Butler’s choice & she did not shrink from the responsibility. There is certainly nothing exciting in the colors & to an invalid it will be rather quieting to the nerves.” Harriett Butler to Martin Van Buren (65).

1846, November 18. “Martin has promoted your likeness, by taking you from under Miss Fanny Elssler & placing you in a fine frame in the Library under General Jackson & next to your friend Clay” Martin Van Buren to Francis P. Blair (65).

1849, November 22. “The window on the North side of the atick [sic] & one which you directed to be made longer to light the passage next to my brother’s bedroom, have been left, altho’ there was enough time to have done all these small jobs....” Smith Thompson Van Buren to Richard Upjohn (65).

ROOM 211 – SOUTHWEST HALL

This narrow passage in the southwest corner of the 1797 house was originally part of Room 210. It was separated to create access from Room 206 to the 1849-50 tower staircase and attic. The woodwork was redone in 1849 and painted tan. The ceilings needed extensive repair by the National Park Service because of roof leaks. This area is not furnished.⁵⁷²

ROOM 212 – TOWER STAIRCASE

The second level of the 1849 tower staircase is connected to Room 113 below. The plaster walls were left unpainted. The stair balusters and handrail were varnished and the stair treads and risers were painted tan. Later layers of paint were removed by the National Park Service. A partition created to separate rooms 211 and 212 in the twentieth century was also removed. The space is not furnished.⁵⁷³

⁵⁷¹ Martin Van Buren National Historic Site walk-through recording, October 2017.

⁵⁷² Howell, *Historic Structure Report*, vol. 1, 168-169.

⁵⁷³ Howell, *Historic Structure Report*, vol. 1, 170.

ILLUSTRATIONS



Fig. 1. Sideboard, New York, possibly by Joseph Meeks, 1830-40, owned by Silas Wright. Silas Wright House, St. Lawrence County Historical Association.



Fig. 2. Windsor rocking chair, 1815-40, owned by Silas Wright. Silas Wright House, St. Lawrence County Historical Association.



Fig. 3. Caned side chairs with painted decoration, 1820-40, owned by Silas Wright. Silas Wright House, St. Lawrence County Historical Association.



Fig. 4. Empire center table, 1830-40, owned by Silas Wright. Silas Wright House, St. Lawrence County Historical Association.



Fig. 5. Work table by Charles H. White, Philadelphia, 1825-30. Philadelphia Museum of Art, purchased with the Thomas Skelton Harrison Fund, 1973.



Fig. 6. Sideboard by Charles H. White, Philadelphia in the dining room at Melrose Plantation, Natchez, Mississippi. Historic American Buildings Survey, Library of Congress.



Fig. 7. Sleigh bed by Charles-Honore Lannuier, New York, 1817-1819, owned by Stephen Van Rensselaer, IV and used at his house in Watervliet. Albany Institute of History and Art, gift of Constance Van Rensselaer Thayer Dexter.



Fig. 8. Sleigh bed by William Shipman, New York, 1830-45, that purportedly belonged to Martin Van Buren, shown in Room 209 at Lindenwald, Martin Van Buren National Historic Site, October 2017.



Fig. 9. Birney family pet monkey and dog on the front porch of Lindenwald, ca. 1917. Martin Van Buren National Historic Site.

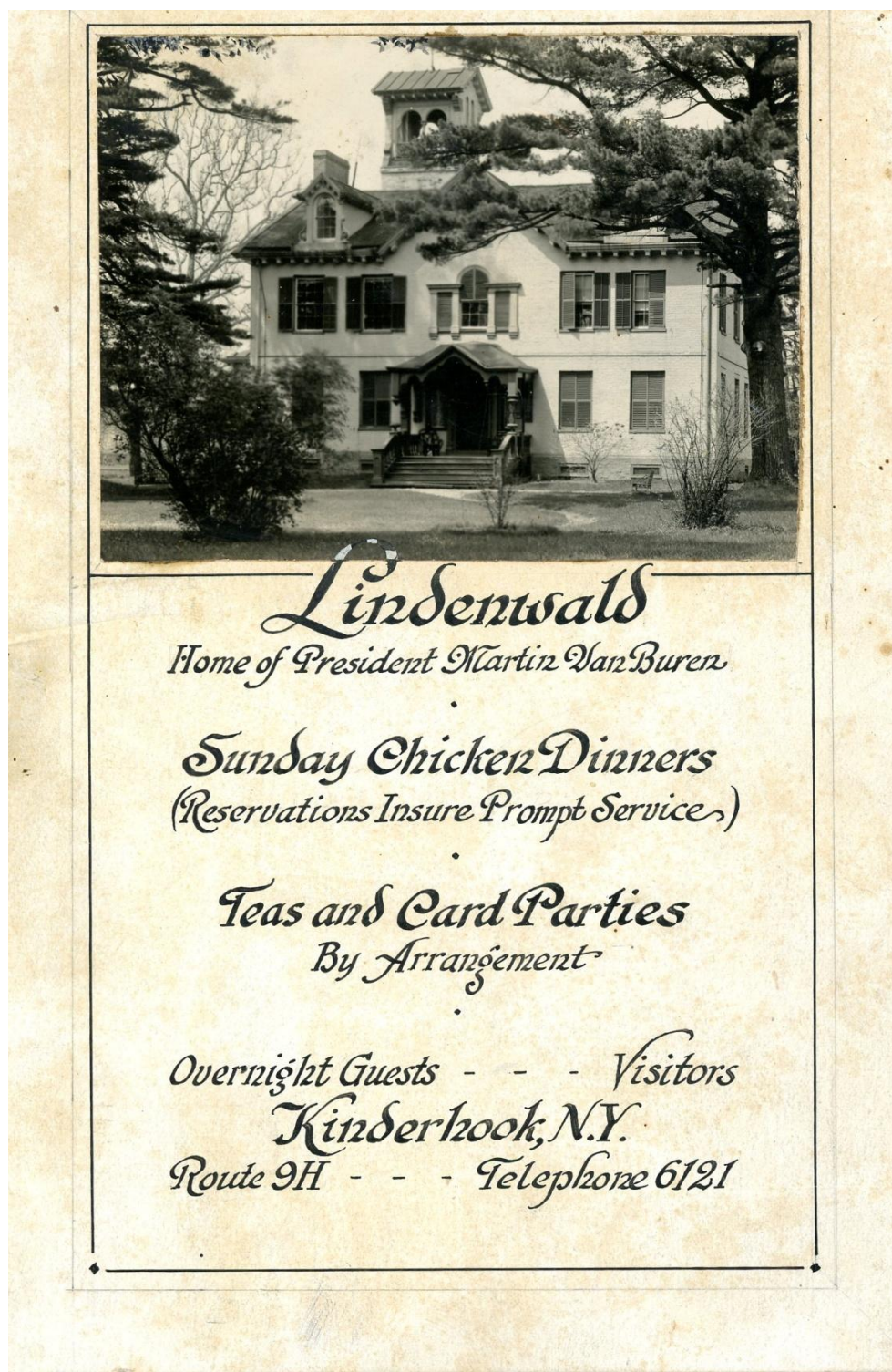


Fig. 10. Broadside advertising dinners, teas and lodging at Lindenwald during the deProsse occupancy. MAVA 26040, Martin Van Buren National Historic Site.



Fig. 11. Room 005, north wall, 1974. Photographer: Fred Van Tassell. Martin Van Buren National Historic Site.

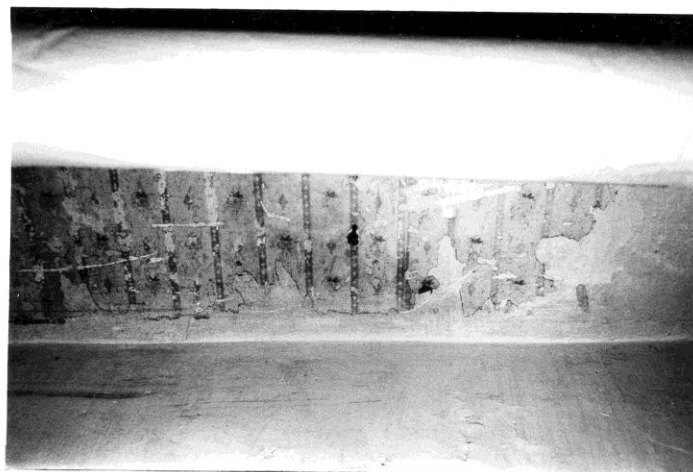
MARTIN VAN BUREN N.H.S.

KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W001

LOCATION: Room 005 - West Wall

SUBSTRATE: Plaster



PHYSICAL CHARACTERISTICS

WALLPAPER

BORDER

PATTERN & DATE:

Floral Stripe
c. 1840?

SAMPLE SIZE:

Full Wall

PRINCIPAL COLORS:

Orange and Green on
a White Background

PAPER TYPE:

Rag

PAINT TYPE:

Distemper

METHOD OF PAPER
MANUFACTURE:

Machine Made

PAPER TEXTURE:

Smooth

PRINTING TECHNIQUE:

Probably machine - paper
is too badly deteriorated
to positively identify.

COMMENTS: This wallpaper hangs in the Servant's dining room. It is the only wallpaper found in the basement. The moisture of the basement has caused the paper to deteriorate significantly. It crumbles when an attempt is made to remove it from the walls.

Fig. 12. Deteriorated Van Buren-era wallpaper in situ in Room 005.

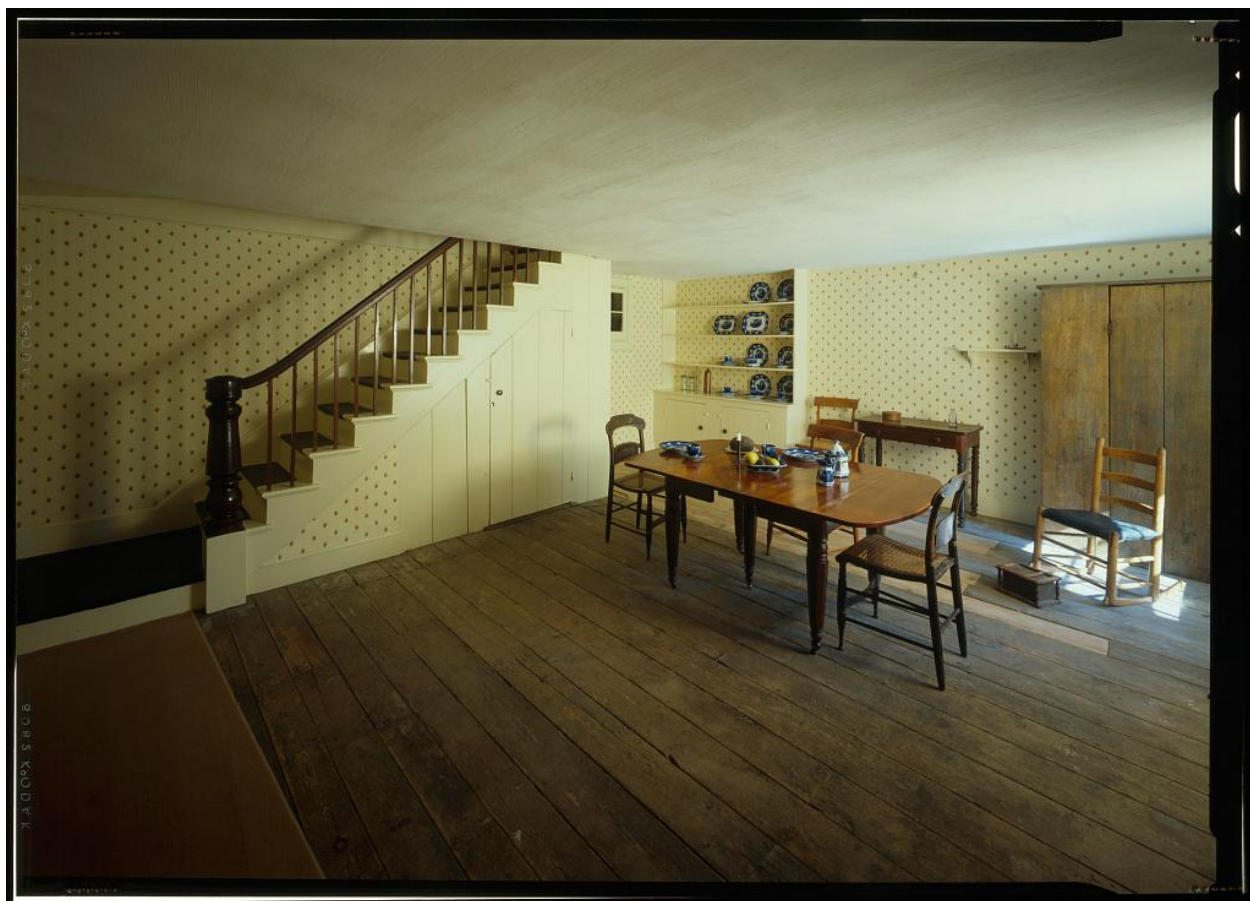


Fig. 13. Room 005, northeast, ca. 1997. Historic American Building Survey, Library of Congress.



Fig. 14. Room 005, northeast, October 2017.



Fig. 15. Room 005, south, October 2017.

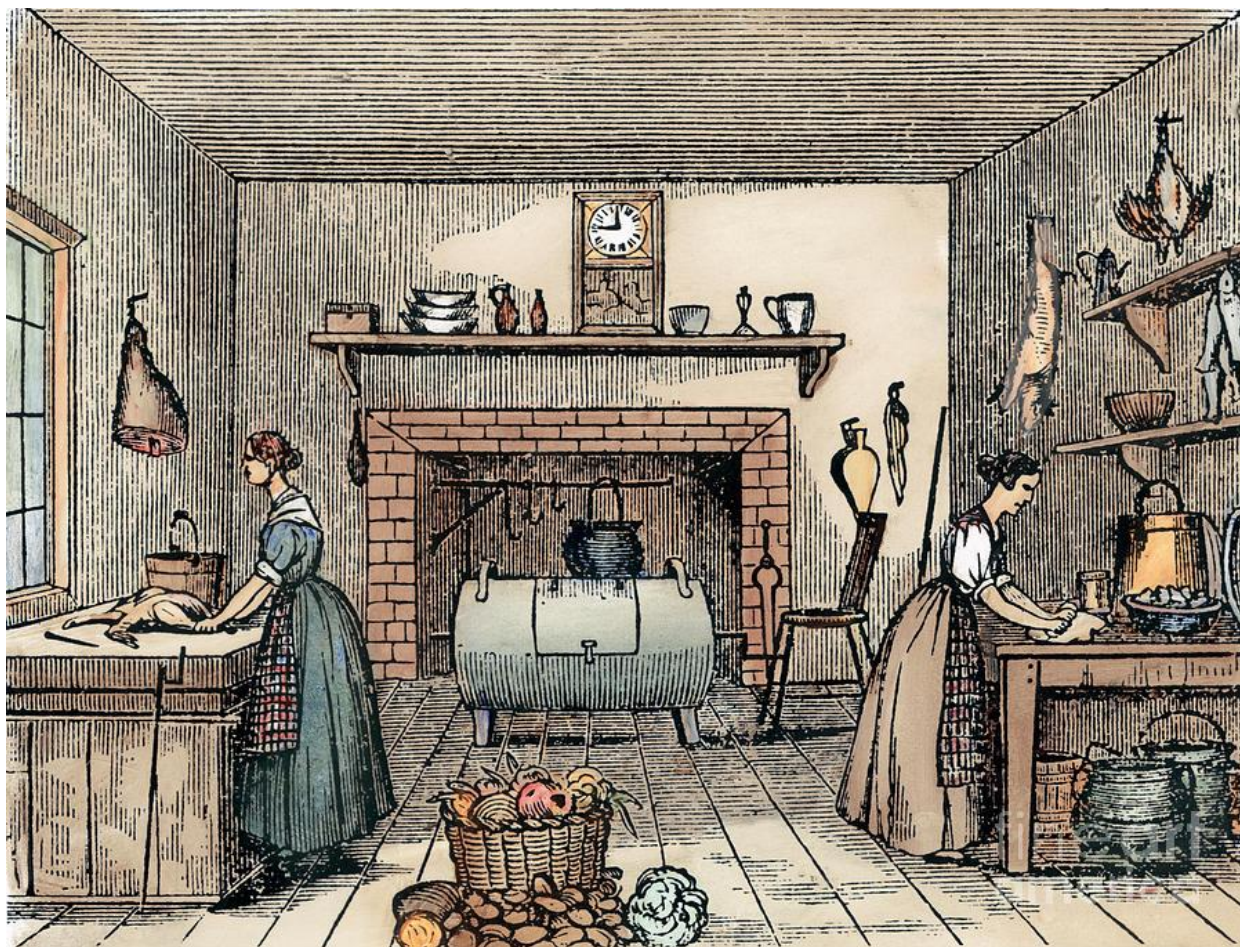


Fig. 16. Early 19th century cooking fireplace with large reflector oven, hand colored wood engraving from *The New England Economical Housekeeper*, 1845. Worcester Historical Museum.



Fig. 17. Louis Prang & Co., *The Kitchen*, chromolithograph, 1874. Library of Congress.

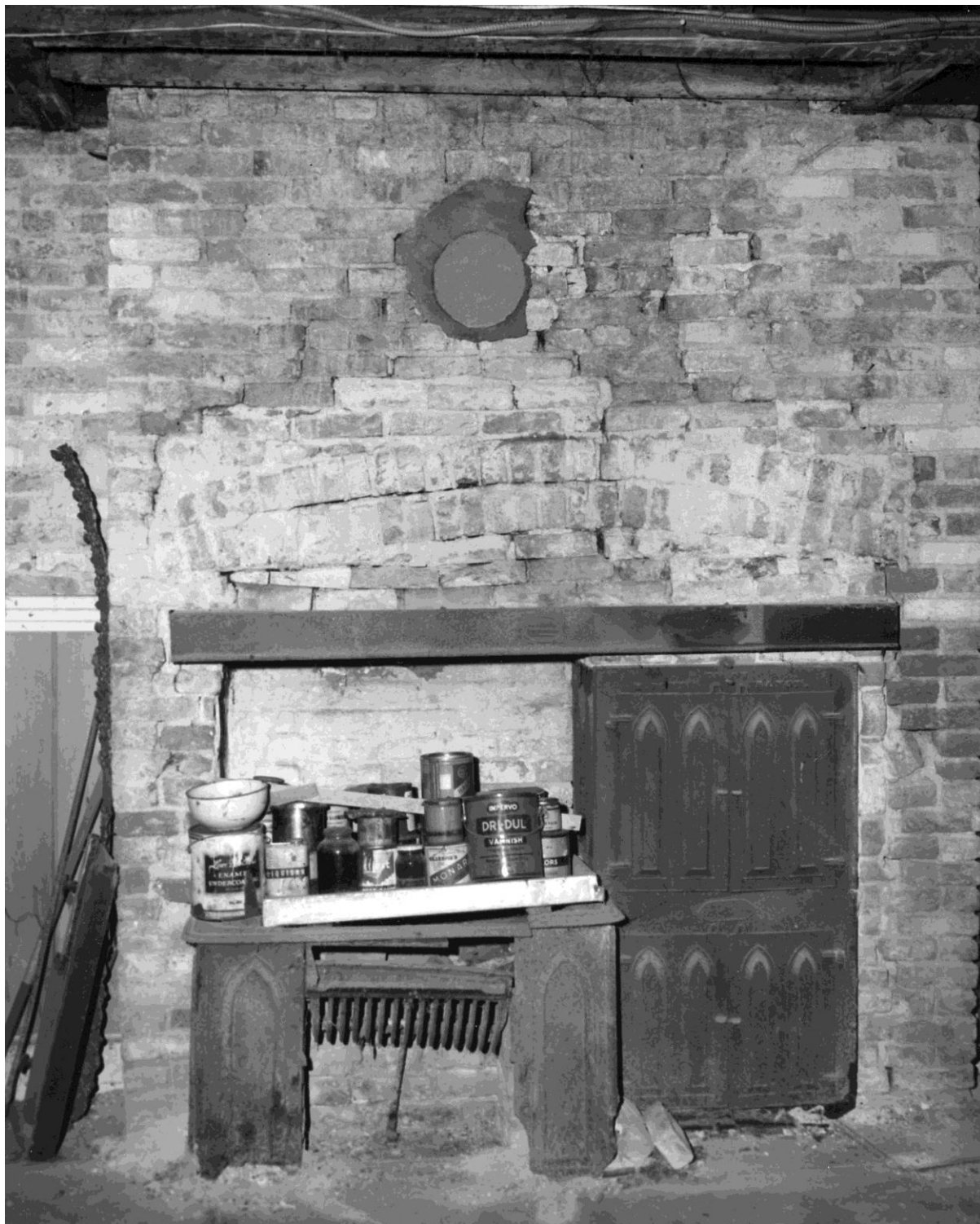


Fig. 18_. Room 006, showing Moses Pond Union range, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.

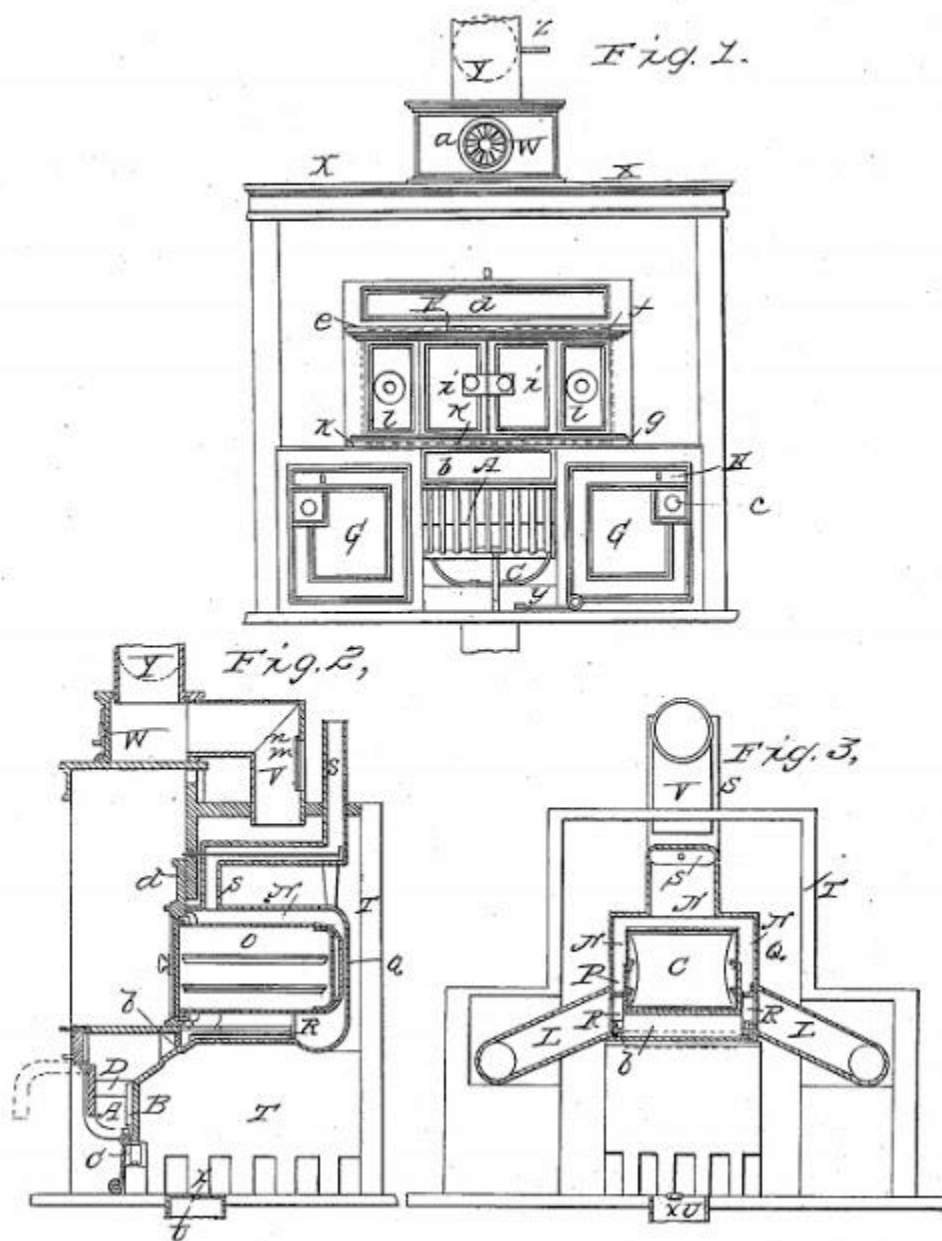


Fig. 19. Moses Pond cooking range patent no, 2990, 1843.

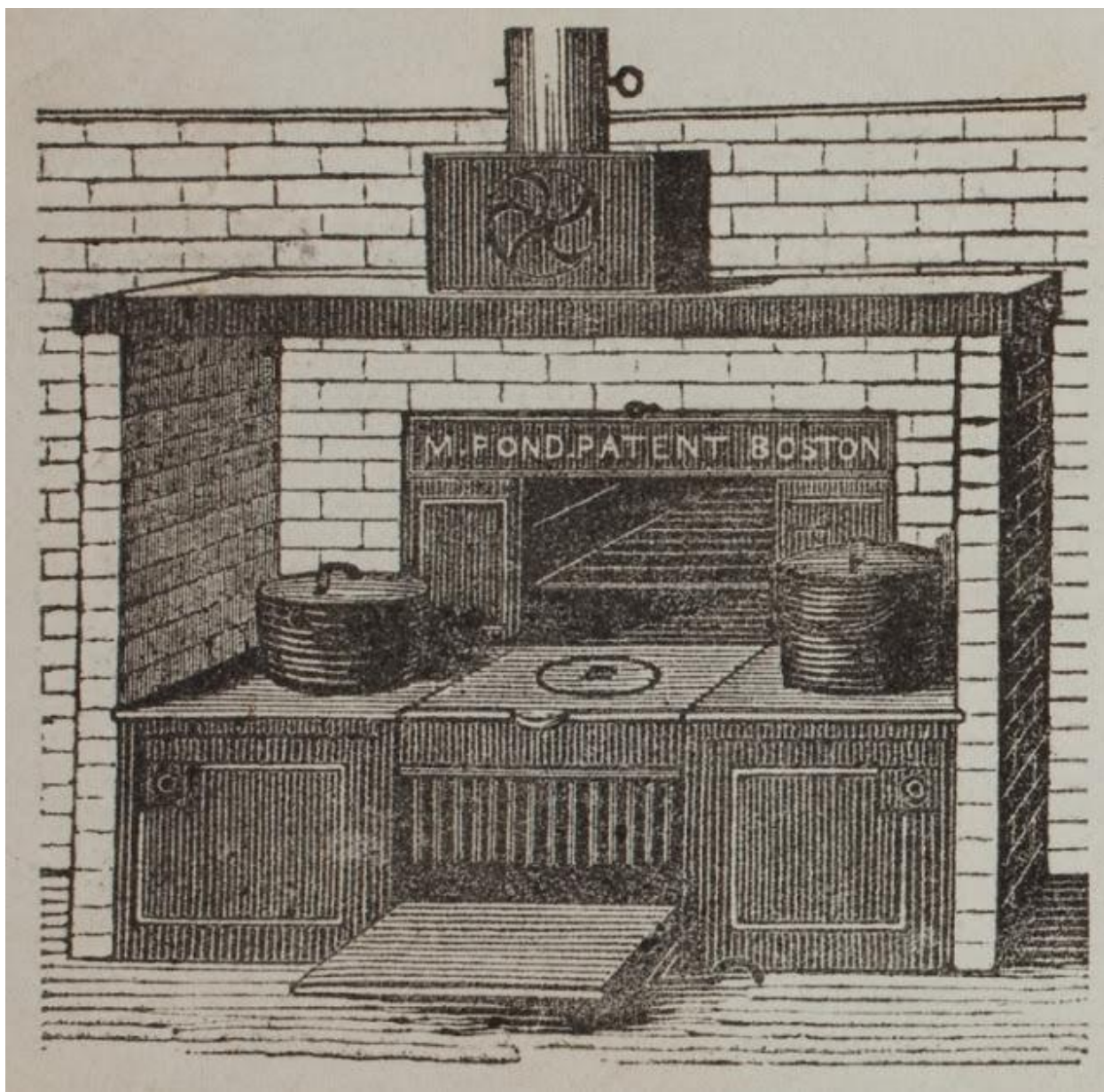


Fig. 20. Detail illustration of a Moses Pond range on the company's 1845 letterhead. Historic New England.

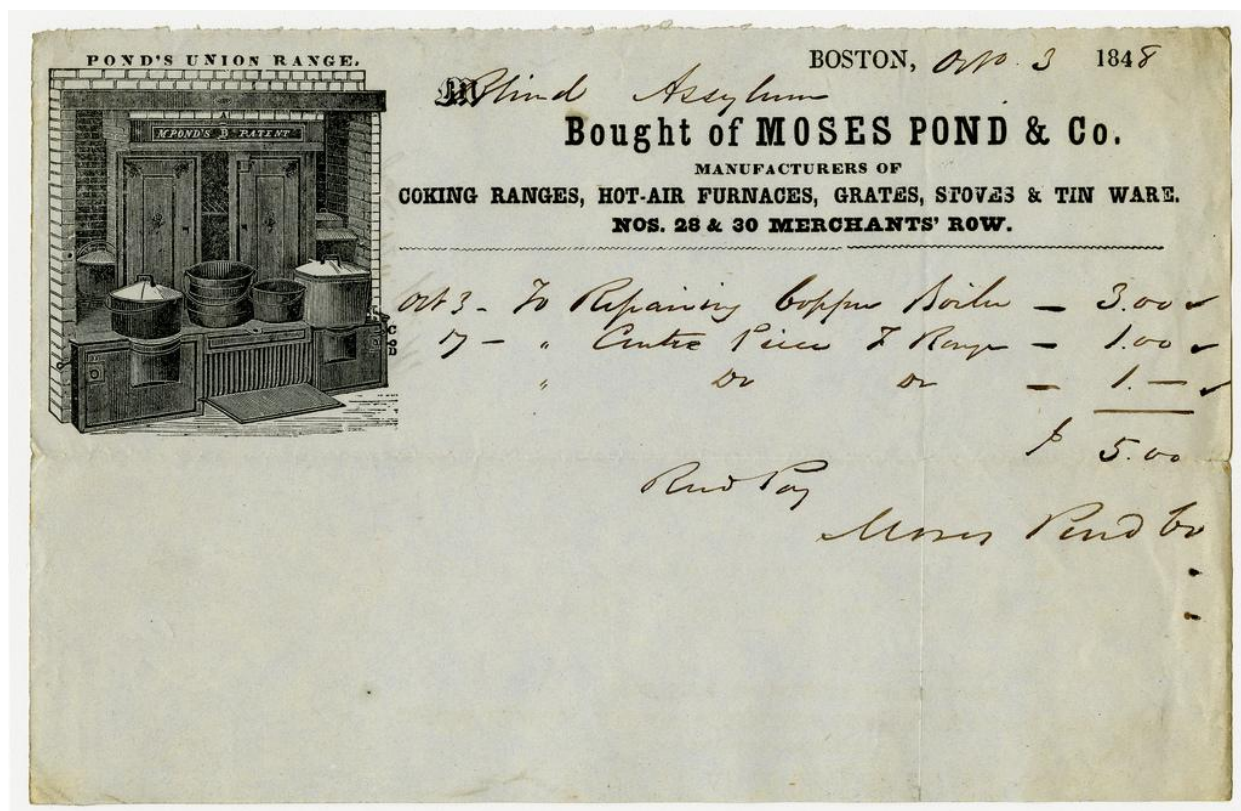


Fig. 21. Illustration of a Moses Pond Union range on an 1848 receipt. Perkins School for the Blind Archives.

POND'S IMPROVED COOKING RANGE.

D. UNION—Patented 1846.



HOTEL RANGE, No. 6.—PATENTED 1851.



No. 3: IMPROVED UNION—Pat'd 1851.



The subscribers offer to dealers, and to those desirous of setting a Range for their own use, either for Private Families, Boarding Houses, or Hotels, their new

IMPROVED UNION RANGE,

PATENTED 1851.

Of which they have put up several hundreds during the past year, thus thoroughly proving them, and which they warrant to give ENTIRE SATISFACTION. We make them of SIX SIZES, suitable for the smallest private family, or a hotel of the largest class. They are also adapted for both wood and coal, working equally well with either.

AMONG THE ADVANTAGES COMBINED IN THIS RANGE, ARE THE FOLLOWING:

- 1st. Placing the Oven, which is large, on either side of the fire, at pleasure, thus rendering it accessible, without the necessity of reaching over the fire when baking. It has an upward draft, and the flues are so arranged about the oven as to secure one of the most perfect baking ovens to be found in any cooking apparatus.
- 2d. We have arranged the boiler plate over the fire in such a manner as to bring all the boilers (of which there are from 4 to 8, according to the size), in immediate contact with the fire, so that all boil readily.
- 3d. We have dispensed with the large number of dampers usually found in Ranges, there being but one in this, and that so far from the fire as never to be out of order.
- 4th. A wash boiler can be set at the end of the Range, opposite the oven, and be heated by the same fire; thus insuring a constant supply of hot water for culinary purposes, without consuming extra fuel.
- 5th. HOT AIR FIXTURES, to warm additional rooms, can be attached, if desired; also, Water Backs, for heating water for bathing, and for other purposes.

The above, with their other approved patterns of Ranges, together with a large assortment of HOT AIR FURNACES, PARLOR GRATES, Cooking, Parlor and Air-Tight STOVES, are for Sale at their

Range and Furnace Factory, 33, 35 & 37 Blackstone St. BOSTON,

Where may also be found a complete assortment of Metallic Mirror Chimney Pieces, some of which are of the most splendid patterns.

MOSES POND & CO.

University of Virginia, April 30, 1852.
 GIVES: The Range you sent me last fall, was put by us soon as the weather cleared, and the coal received nothing is more perfectly. It has been in full use for over two months, and I am glad to say that it gives me entire satisfaction, and that I have no reason to regret having the apparatus. I find it works admirably well with coal, and I am therefore glad that you sent the Range for my use.
 The oven bakes bread and meat alike to perfection. It is much admired by those of my neighbors who have examined it, and I think it almost certain that you will have several orders before this next winter.
 I am respectfully yours,
 GEORGE R. EARL.
Massachusetts, Dec. 10, 1851.

Massachusetts, Dec. 10, 1851.
 Messrs. Moses Pond & Co.—Yours of the 10th inst. is before me. In reply I would say that your Range is in operation, and that it is the most complete, convenient and economical one I know of. It gives perfect satisfaction. I do not hesitate one moment in recommending it as being—in my opinion—the best Range ever in use. Any body after giving it a fair trial cannot help being pleased with its operation, and would ask for no improvement on it, unless there were an unreasonable one to expect one that would cook without fuel.
 I am respectfully yours,
 GEORGE R. EARL.

Massachusetts, Dec. 10, 1851.
 Messrs. Moses Pond & Co.—Gentle: It is now more than a year since I had one of your Improved Cooking Ranges set in my house. For two years previous to this and would confess, I would readily be satisfied if I was to state that the wood consumed was half of that of best hard wood, per week. With this Range, I use No. 3, and that of a size of best coal will do all our cooking (for a family of forty persons) for a week. The oven is so that any one could cook. We have occasionally had visitors pass at once to it, as hardware is over were looking at a brick oven, one had found it to be a handsome one.

The Range is well adapted for cooking in front. The oven, being at the side, the fire is better suited to the fire. The oven, being at the side, the fire is better suited to the fire. The oven, being at the side, the fire is better suited to the fire.

Massachusetts, Dec. 10, 1851.
 Messrs. Moses Pond & Co.—Gentle: I am happy to inform you that the Range works admirably. Mrs. R. and the cook are delighted with it. Their report is that it would not need constant attention, as is the case with other Ranges. I am very much pleased with it. I am very much pleased with it. I am very much pleased with it.

Massachusetts, Dec. 10, 1851.
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Fig. 22. Broadside, Moses Pond Improved Cooking Range, ca. 1852. American Antiquarian Society, Worcester, MA.



Fig. 23. Room 006, south, 1997. Historic American Buildings Survey, Library of Congress.



Fig. 24. Room 006, southwest, October 2017.



Fig. 25. Lily Martin Spencer, *The Jolly Washerwoman*, oil on canvas, 1851. Hood Museum of Art, Dartmouth College.



Fig. 26. Louis Leopold Boily, *Young Woman Ironing*, oil on canvas, ca. 1800. Museum of Fine Arts, Boston.



Fig. 27. After Louis Leopold Boily, *Women doing laundry*, wood engraving, 1800. The artist has compressed time in this image to show activities that did not take place together, but actually were accomplished over a span of at least two days.



Fig. 28. James Fuller Queen, Woman ironing at table, pencil and watercolor, 1857. Library of Congress.

WORKS, FOUNDED IN 1832.

W. & B. DOUGLAS,
MIDDLETOWN, CONN.,
MANUFACTURERS OF THE CELEBRATED PATENT REVOLVING STAND PREMIUM PUMP,
PATENT YARD PUMPS,
Patent Double & Single Acting Suction & Force Pumps,
OF VARIOUS STYLES AND CAPACITY;
PATENT STEAM PUMPS,
PATENT PREM. HYDRAULIC RAMS, GALVANIZED PUMP CHAIN,
CHAIN WHEELS AND FIXTURES, PATENT CAST IRON CURBS,
CAST IRON SPOUTS FOR WOODEN CURBS, IRON WELL WHEELS,
IMPROVED PREMIUM GARDEN OR FIRE ENGINES,
ORNAMENTAL IRON HORSE POSTS,
GRINDSTONE TRIMMINGS,
FRICTION ROLLERS & STANDS, PATENT PREMIUM W. I. BUTTS & HINGES, WASHERS, &c.
Orders Respectfully Solicited.

Printed by HENRY D. ASHMEAD, George Street above Eleventh, Philadelphia.

Fig. 29. Advertisement for W. & B. Douglas pumps, 1857. David Rumsey Collection.



Fig. 30. Room 007, sink with pump in southwest corner, 1997. Historic American Buildings Survey.



Fig. 31. Room 007, sink and pump in southwest corner, October 2017.



Fig. 32. Room 007, northwest, October 2017.



Fig. 33. Room 009, southeast, October 2017.



Fig. 34. Erkine Nicol, *The Day After the Fair*, oil on canvas, 1860. At the far left in the window well in this rural Irish interior is a small crucifix with a receptacle for holy water. National Gallery of Scotland.



Fig. 35. Room 011, east, October 2017.



Fig. 36. Room 011, northwest, October 2017.



Fig. 37. Room 101, showing Van Buren wardrobe now in Room 20, ca. 1936. DeProsse Collection, Martin Van Buren National Historic Site neg. 5110.

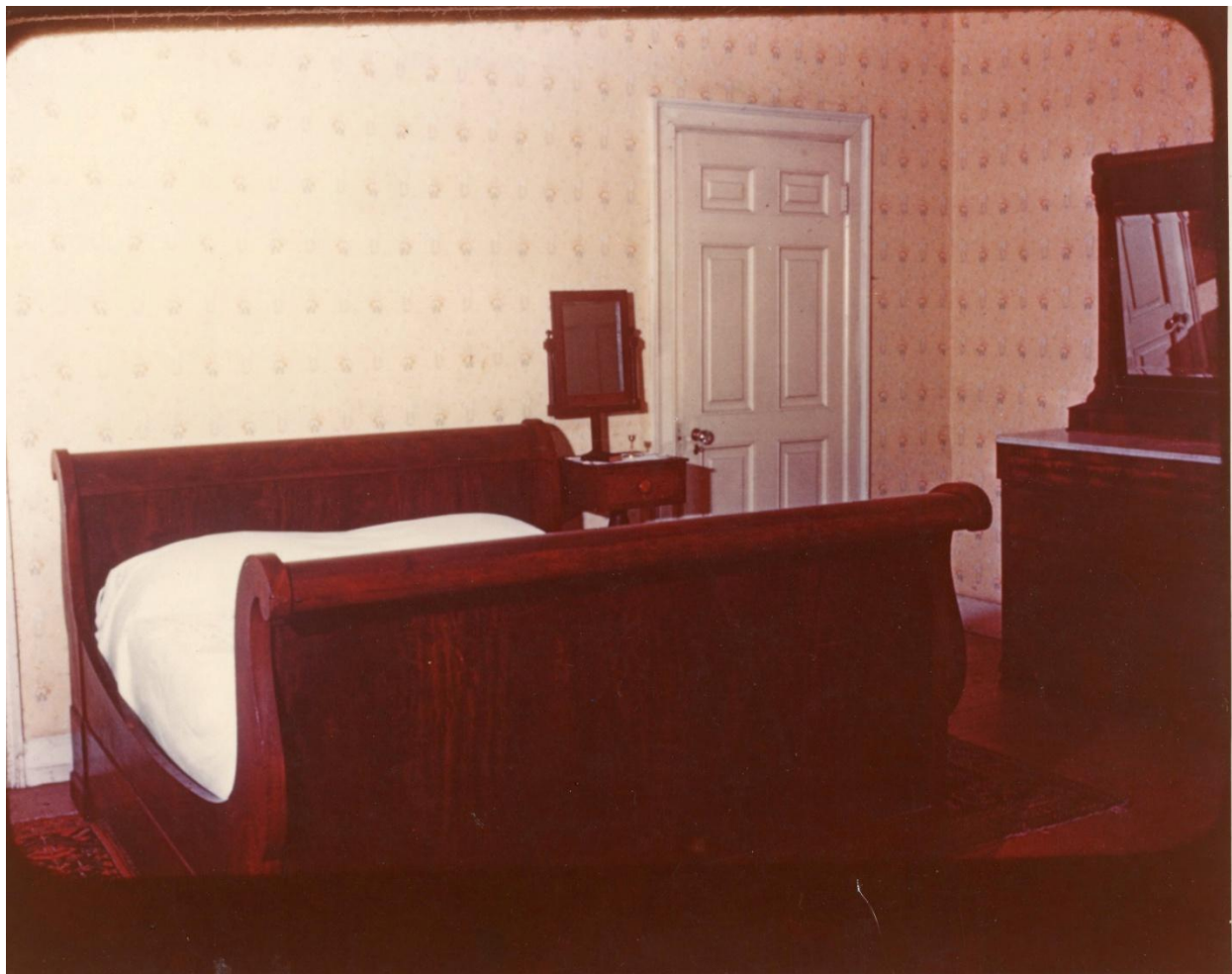


Fig. 38. Room 101, southeast, ca. 1936. DeProsse Collection, Martin Van Buren National Historic Site neg. 5110.



Fig. 39. Room 101, east, October 2017.



Fig. 40. Fredrick R. Spencer, *Family Group*, oil on canvas, ca. 1840. Brooklyn Museum.



Fig. 41. Nicholas Biddle Kit, *Mr. & Mrs. Charles Henry Augustus Carte*, oil on canvas, ca. 1845. The couple is shown in the sitting room of their Bleeker Street home. Museum of the City of New York.



Fig. 42. Unknown, *A Hartford Family*, oil on canvas, 1840-1845. White House Collection.



Fig. 43. Robert Peckham, *The Hobby Horse*, oil on canvas, ca. 1840. National Gallery of Art, Washington.



Fig. 44. Robert Peckham, *The Raymond Children*, ca. 1838. Metropolitan Museum of Art, gift of William and Bernice Chrysler Garbisch.



Fig. 45. Joseph Whiting Stock. Mary and Francis Wilcox, 1845. The toys shown with the children survive in a private collection. National Gallery of Art, Washington.



Fig. 46. Room 104. William deProsse and Clementine Birney, 1925. Note Van Buren-era carpet still in place. DeProsse Collection, Martin Van Buren National Historic Site.



Fig. 47. Room 104. Clementine, Bascom and Marion Birney, 1925. DeProsse Collection, Martin Van Buren National Historic Site.

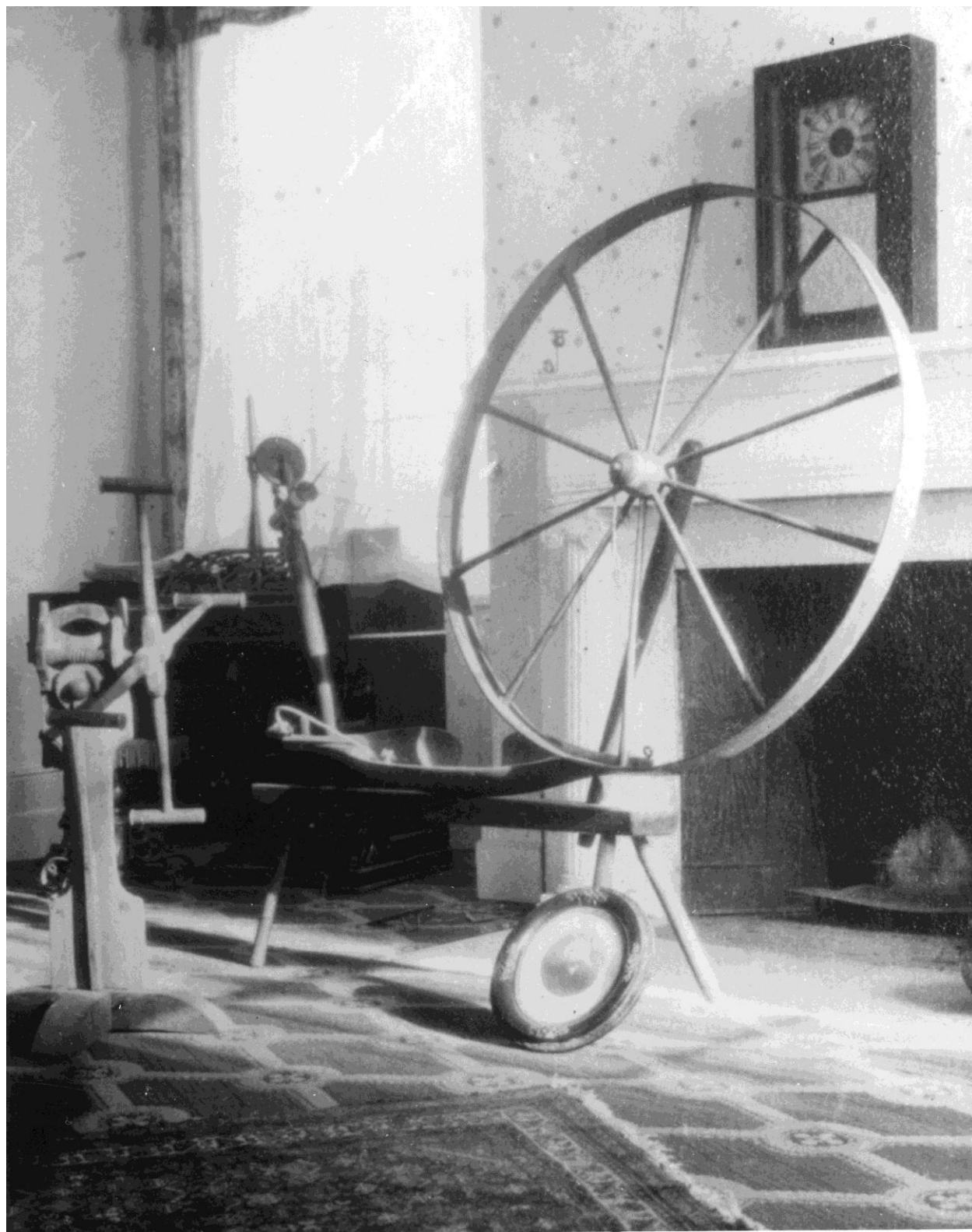


Fig. 48. Room 104, northwest, 1925-1935. DeProsse Collection, Martin Van Buren National Historic Site.



Fig. 49. Room 104. Clementine deProsse with the desk chair, secretary and hat box found in the house by the Wagoners and believed to have belonged to Martin Van Buren, 1949. Martin Van Buren National Historic Site.

PARK P.O. Box 545 Kinderhook, N. Y. 12106	CLASSIFICATION NO.	NEGATIVE NO. 5817824
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LOCATION

Rm. #104

PHOTOGRAPHER & COMPANIONS

Supt. Warren Hill

DATE TAKEN

Dec. 5, 1974

REMARKS



NPS 10-30 (8/68) NATIONAL VISUAL INVENTORY CARD

Fig. 50. Room 104, as left by Kenneth Campbell, 1974. Martin Van Buren National Historic Site.



Fig. 51. Room 104, north, 1997. Historic American Buildings Survey, Library of Congress.



Fig. 52. Room 104, southeast, October 2017.



Fig. 53. Room 104, north, October 2017.



Fig. 54. Replicas of the hand-painted border designs found in Room 105. The designs around the top of the walls (top, A), the doorways (above, B) and between the baseboards and chair rails (above, C) were painted during the Van Ness occupancy. Martin Van Buren National Historic Site.



Fig. 55. Entry Hall, The Hermitage, Nashville, Tennessee.

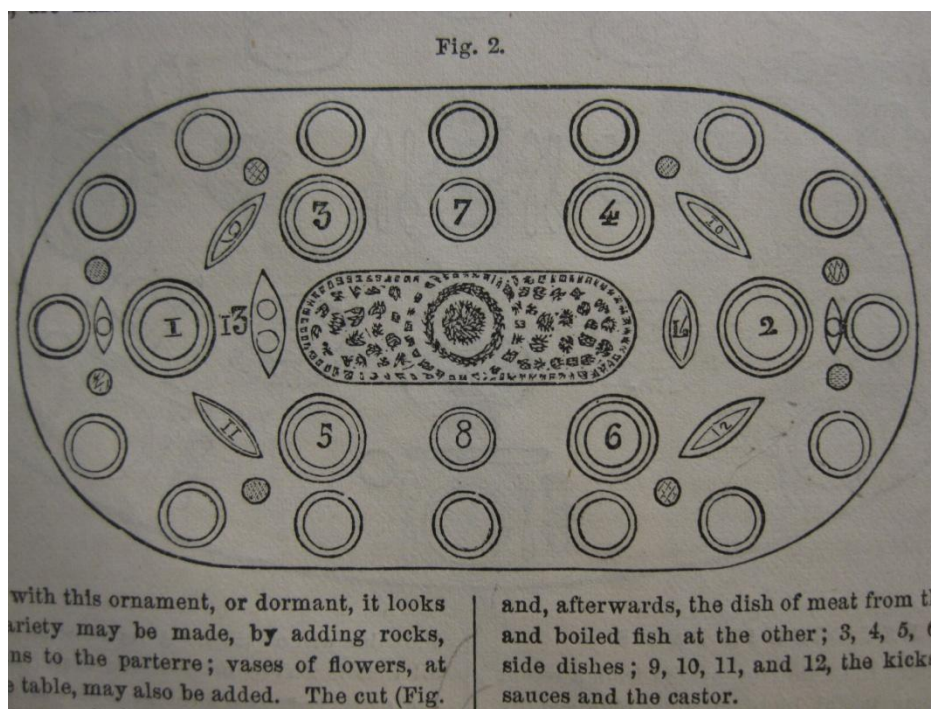
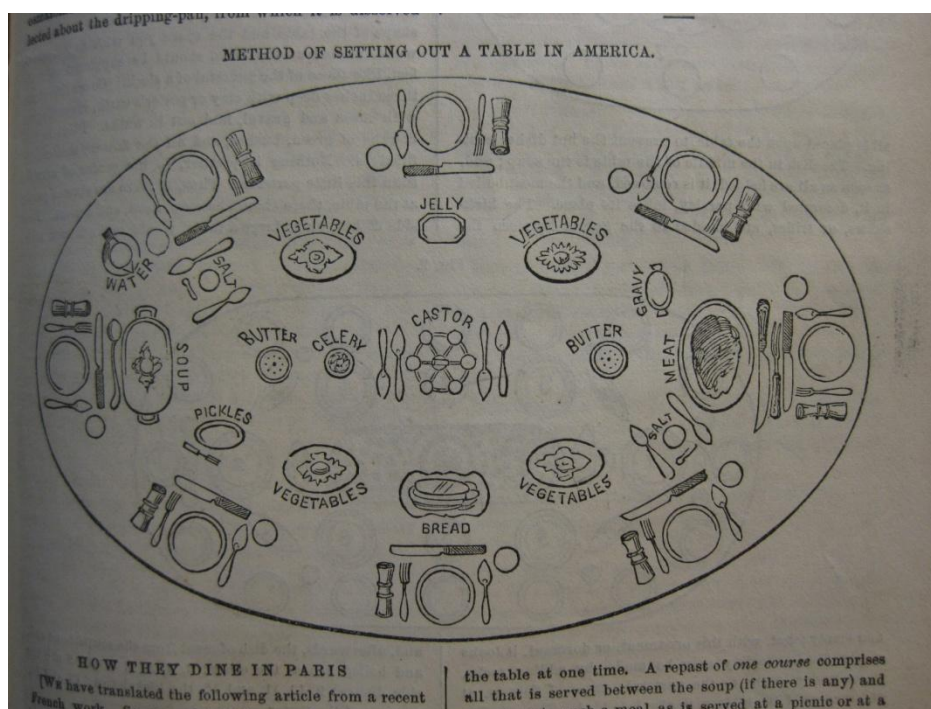


Fig. 56. Examples of American (top) and French (bottom) table settings. *Godey's Lady's Book*, 1859. New Bedford Free Public Library Special Collections Department.



Fig. 57. Detail, Henry Sargent, *The Dinner Party*, ca. 1821. The diners have finished the dessert course and the tablecloth has been removed prior to serving the final course of fruit, nuts and wine. A green baize crumb cloth is beneath the dining table. Museum of Fine Arts, Boston.



Fig. 58. Sideboard exhibited at the Crystal Palace, London, 1851. Winterthur Museum, Garden and Library.



Fig. 59. Room 105, southwest, ca. 1890-1917. Main hall as it appeared during the late Wagoner or early Birney/deProsse occupancy. Note Van Buren-era sofa against south wall and Zuber scenic wallpaper still intact. Martin Van Buren National Historic Site.



Fig. 60. Room 105, west, ca. 1917. Main hall with the addition of a piano, assorted chairs and a different light fixture. Martin Van Buren National Historic Site.

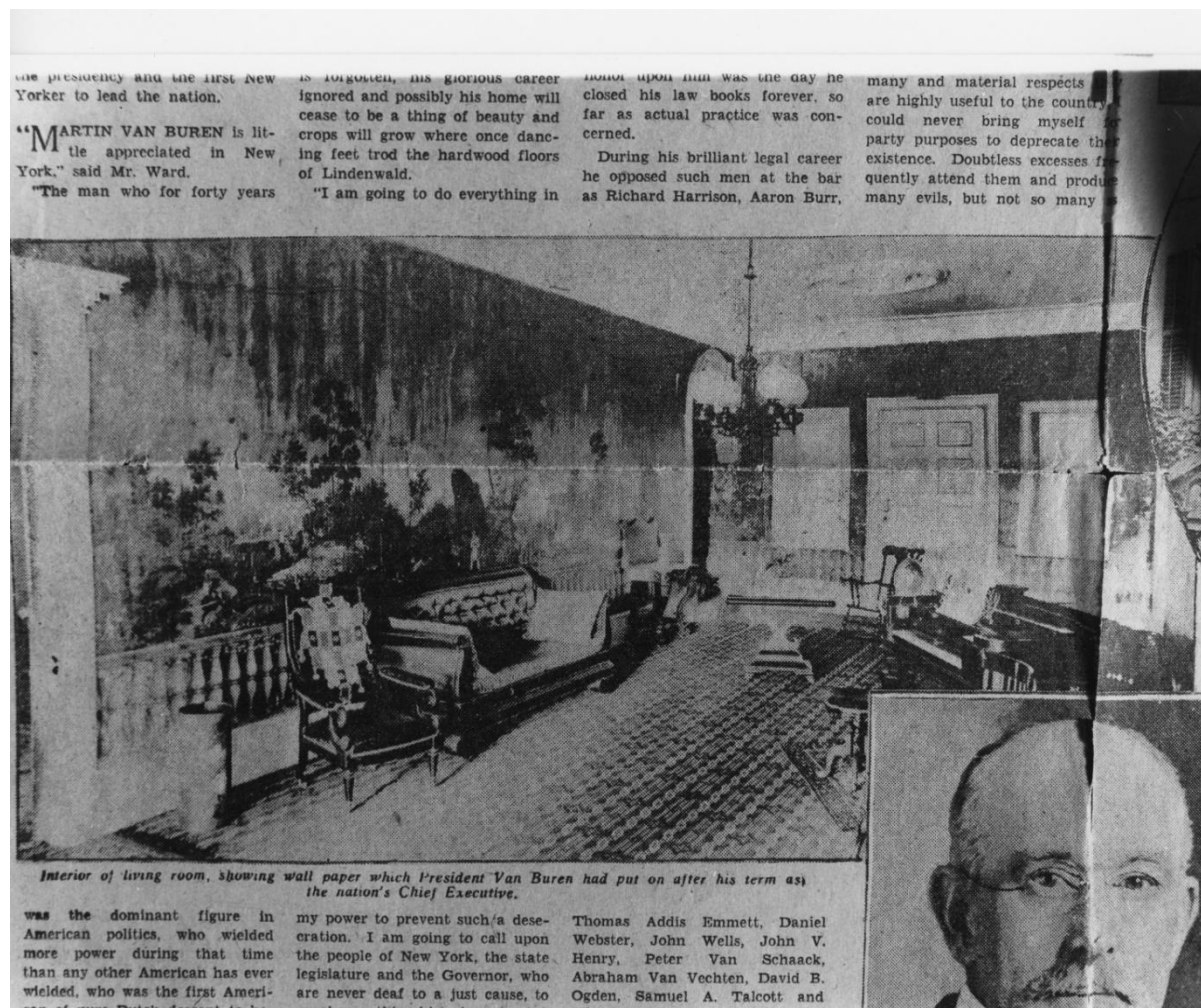


Fig. 61. Room 105, southwest, as pictured in 1929 newspaper article. Martin Van Buren National Historic Site.



Fig. 62. Room 105, west, 1930s. Photo: Rowles Studio. Rowles Studio Collection, neg. 5120, Martin Van Buren National Historic Site.



Fig. 63. Room 105, northwest, ca. 1940. Martin Van Buren National Historic Site.



Fig. 64. Room 105, south wall showing staircase, ca. 1940. Martin Van Buren National Historic Site.



Fig. 65. Room 105, south wall, ca, 1940. Martin Van Buren National Historic Site.

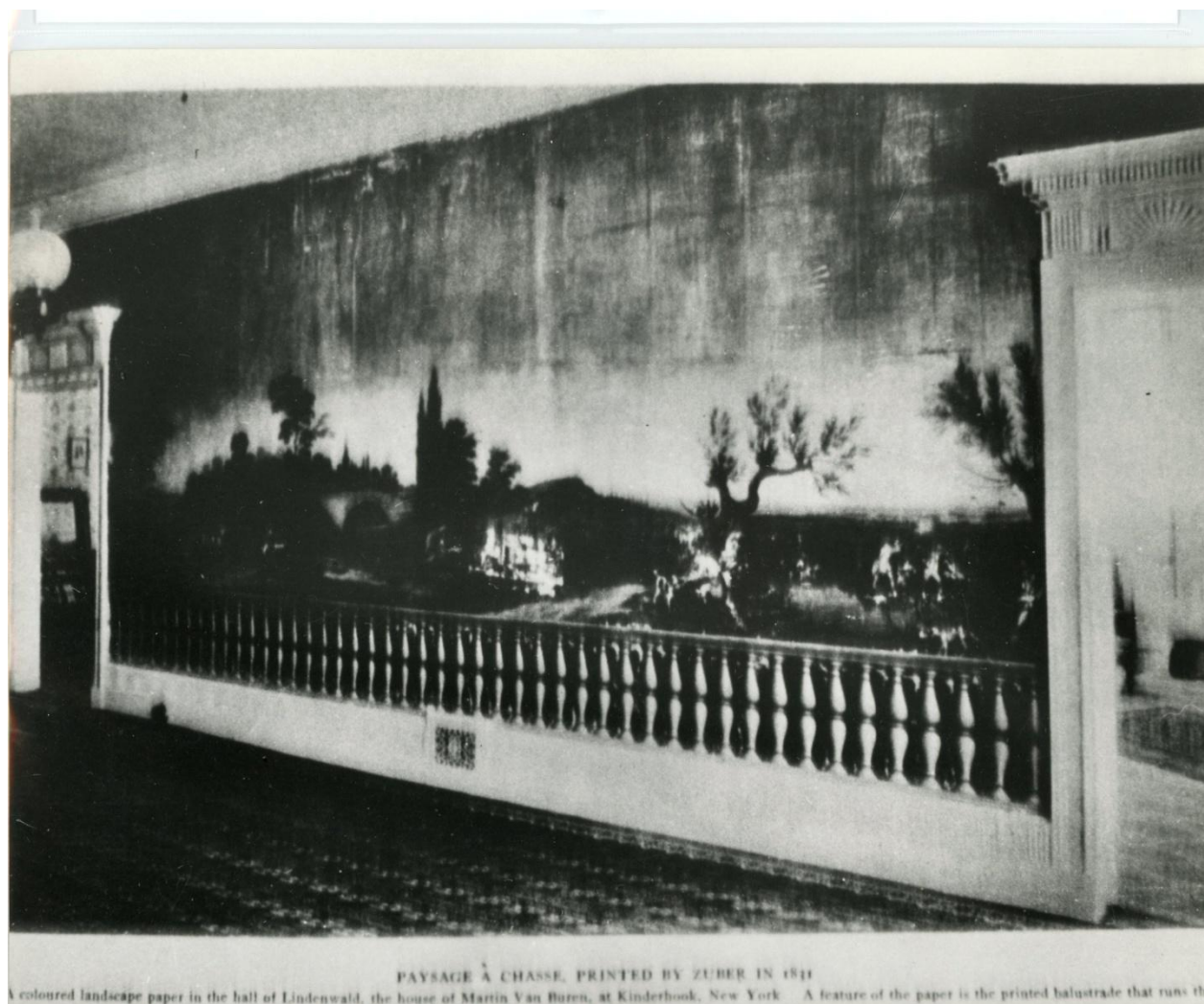


Fig. 66. Room 105, north wall, 1936. Photo: Melvin Weig. Martin Van Buren National Historic Site.

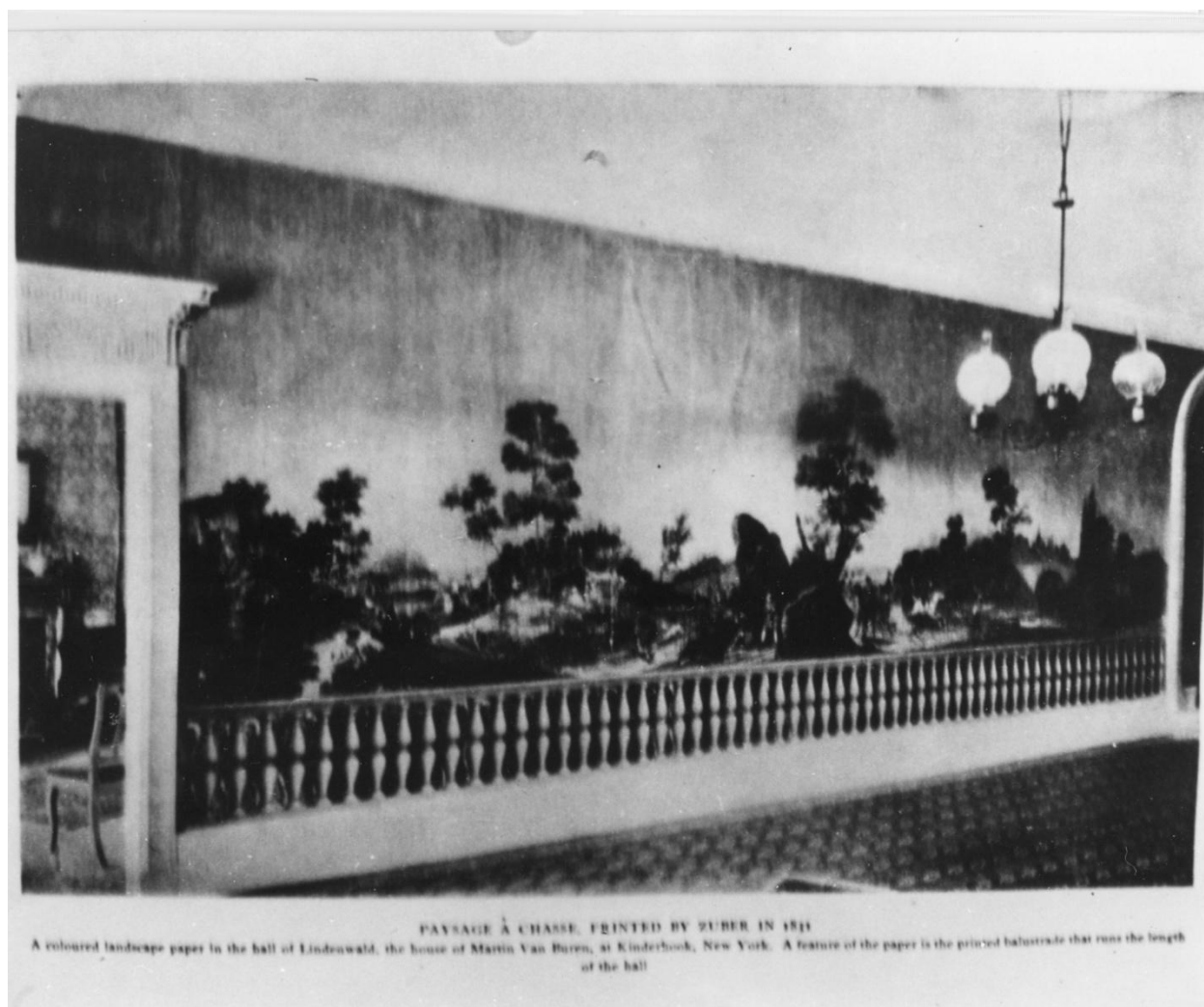


Fig. 67. Room 105, south wall, 1936. Photo: Melvin Weig. Martin Van Buren National Historic Site.



Fig. 68. Room 105. Regional theater group The Valley Vagabonds, performing in main hall, 1941. The Valley Vagabonds was founded in 1940 by a group of former Vassar theater majors and performed throughout the Hudson River Valley until World War II rubber and gas rationing halted the company's touring schedule in 1942. Martin Van Buren National Historic Site.



Fig. 69. Room 105, east, 1961. The severely deteriorated Zuber wallpaper can be seen, as well as the Van Buren era carpet under the solid color rug. Martin Van Buren National Historic Site.



Fig. 70. Room 105, southwest, 1974. The Zuber wallpaper on the west wall had been removed by the deProsses. The stairway opening was enclosed by Kenneth Campbell, Lindenwald's last private owner. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 71. Room 105, northeast, 1974. Original 1797 front door and knocker. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 72. Room 105 showing Martin Van Buren-themed display, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 73. Room 105, northeast, ca. 1980. Lining paper being hung in preparation for the reinstallation of the original Zuber scenic wallpaper on the north wall. Martin Van Buren National Historic Site.



Fig. 74. Room 105, west, 1997. Historic American Buildings Survey.



Fig. 75. Room 105, west wall, 1997. The Zuber wallpaper was reproduced in the 1980s. Historic American Buildings Survey.



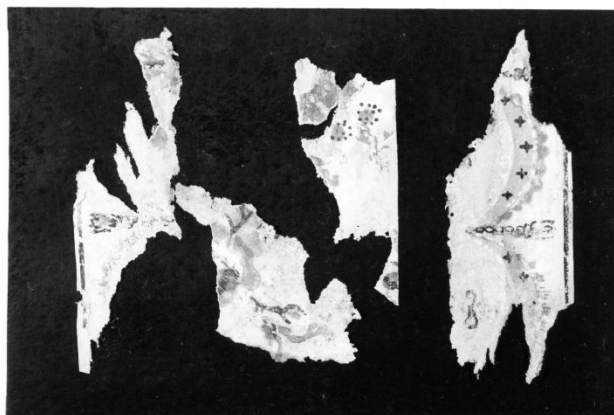
Fig. 76. Room 105, east, October 2017.



Fig. 77. Henry Sargent, *The Tea Party*, ca. 1821. Most of the seating has been set against the walls except for the center table. Guests are flowing between the double parlors. Museum of Fine Arts, Boston.

MARTIN VAN BUREN N.H.S.
KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W004
LOCATION: Room 106
SUBSTRATE: Plaster

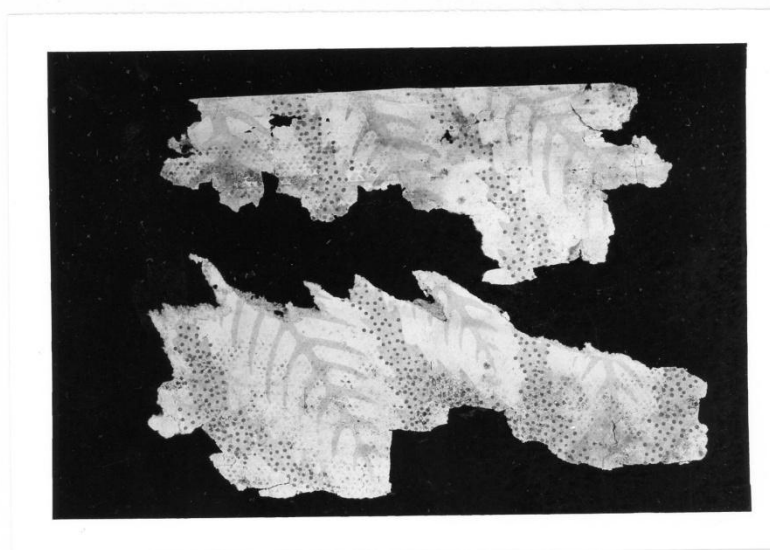


<u>PHYSICAL CHARACTERISTICS</u>	<u>WALLPAPER</u>	<u>BORDER</u>
PATTERN & DATE:	Floral, c. 1797	Swag & Garland
SAMPLE SIZE:	2" x 3"	2" x 5"
PRINCIPAL COLORS:	Red, Blue, Green, Black, White	Blue, Black, Pink, White
PAPER TYPE:	Rag	Rag
PAINT TYPE:	Distemper	Distemper
METHOD OF PAPER MANUFACTURE:	Hand Made	Hand Made
PAPER TEXTURE:	Smooth	Smooth
PRINTING TECHNIQUE:	Block Printed	Block Printed
<p>COMMENTS: This paper was found on the east wall of Room 106, behind the pier mirror which hung between the windows. This wallpaper was covered by two later layers of wallpaper before the pier mirror was hung. The wallpaper does not extend across the chair rail area. The border ran down the sides of the windows as well as at the cornice. The paper has horizontal seams, indicating that it was hand made. A portion of this wallpaper is still on the walls and should be conserved.</p>		

Fig. 78. Peter Van Ness-era wallpaper fragment from Room 106. Martin Van Buren National Historic Site.

MARTIN VAN BUREN N.H.S.
KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W005
LOCATION: Room 106 - East Wall
SUBSTRATE: Plaster



PHYSICAL CHARACTERISTICS

WALLPAPER

BORDER

PATTERN & DATE:

Floral, c. 1830

No Border

SAMPLE SIZE:

8" x 3"

PRINCIPAL COLORS:

Light Gray, Dark
Gray, White

PAPER TYPE:

Rag

PAINT TYPE:

Distemper

METHOD OF PAPER
MANUFACTURE:

Machine

PAPER TEXTURE:

Smooth

PRINTING TECHNIQUE:

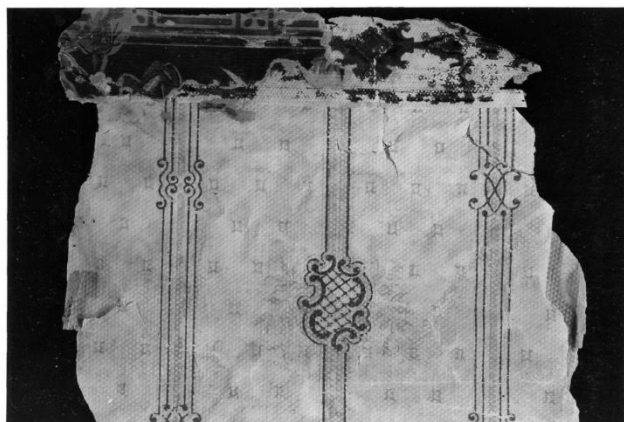
Block

COMMENTS: This is the second layer (counting up from the plaster) of wallpaper found under the pier mirror in Room 106. It does not extend across the area from which the chair rail was removed, indicating it pre-dates Van Buren. Part of a strip of this wallpaper is still on the walls and should be conserved.

Fig. 79. Wallpaper fragment from Room 106 probably dating to William Van Ness period. Although dated ca. 1830, it is unlikely that William Paulding invested in re-papering a house he never lived in. Martin Van Buren National Historic Site.

MARTIN VAN BUREN N.H.S.
KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W006
LOCATION: Room 106 - East Wall
SUBSTRATE: Plaster



PHYSICAL CHARACTERISTICS

WALLPAPER

BORDER

PATTERN & DATE:	Striped with Floral Background, c. 1840	Geometric c. 1840
SAMPLE SIZE:	10" x 12"	1-3/4" x 4"
PRINCIPAL COLORS:	Gold and Gray on a White Ground	Brown, Black and Gold on a White Background
PAPER TYPE:	Rag	Rag
PAINT TYPE:	Distemper - Gold Stripe is not water soluble.	Flocked - Varnish and Rag Distemper
METHOD OF PAPER MANUFACTURE:	Machine	Machine
PAPER TEXTURE:	Rough, Diamonded shaped waffled pattern	Smooth
PRINTING TECHNIQUE:	Block	Block & Flock

COMMENTS: This is the third layer (counting up from the plaster) of wall-paper found under the pier mirror in Room 106. It extends across the area from which the chair rail was removed. It is directly on top of the green lining paper that was placed over the chair rail area, indicating that it is very likely a Van Buren wallpaper. Nearly a full panel of this wallpaper still hangs in Room 106. It should be removed from the walls and conserved.

Border - This border is the same border found on the fireboard of Room 109.

Fig. 80. Van Buren-era wallpaper fragment from Room 106. Martin Van Buren National Historic Site.

MARTIN VAN BUREN N.H.S.
KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 008
LOCATION: Room 106
SUBSTRATE: Plaster



<u>PHYSICAL CHARACTERISTICS</u>	<u>WALLPAPER</u>	<u>BORDER</u>
PATTERN & DATE:	Floral A.W.P. MA 14C7, c. 1890	Floral c. 1890
SAMPLE SIZE:	9" x 12"	5" x 5"
PRINCIPAL COLORS:	Gold, Beige, Cream	Brown, Gold, Green
PAPER TYPE:	Chemical Wood	Chemical Wood
PAINT TYPE:	Gold Ground - Oil - Remaining Colors Distemper	Distemper
METHOD OF PAPER MANUFACTURE:	Machine Made	Machine Made
PAPER TEXTURE:	Smooth	Smooth
PRINTING TECHNIQUE:	Machine	Machine
COMMENTS: This wallpaper is probably the fifth wallpaper to be used in this room. The paper was also used to cover the scenic fireboard. A sample of this wallpaper is in the Cooper-Hewitt Collection, #1970-26-4BG.		

Fig. 81. Wagoner-era wallpaper fragment from Room 106. Martin Van Buren National Historic Site.



Fig. 82. Room 106, fireplace on south wall surrounded by Wagoner-era wallpaper, 1934.
Martin Van Buren National Historic Site.

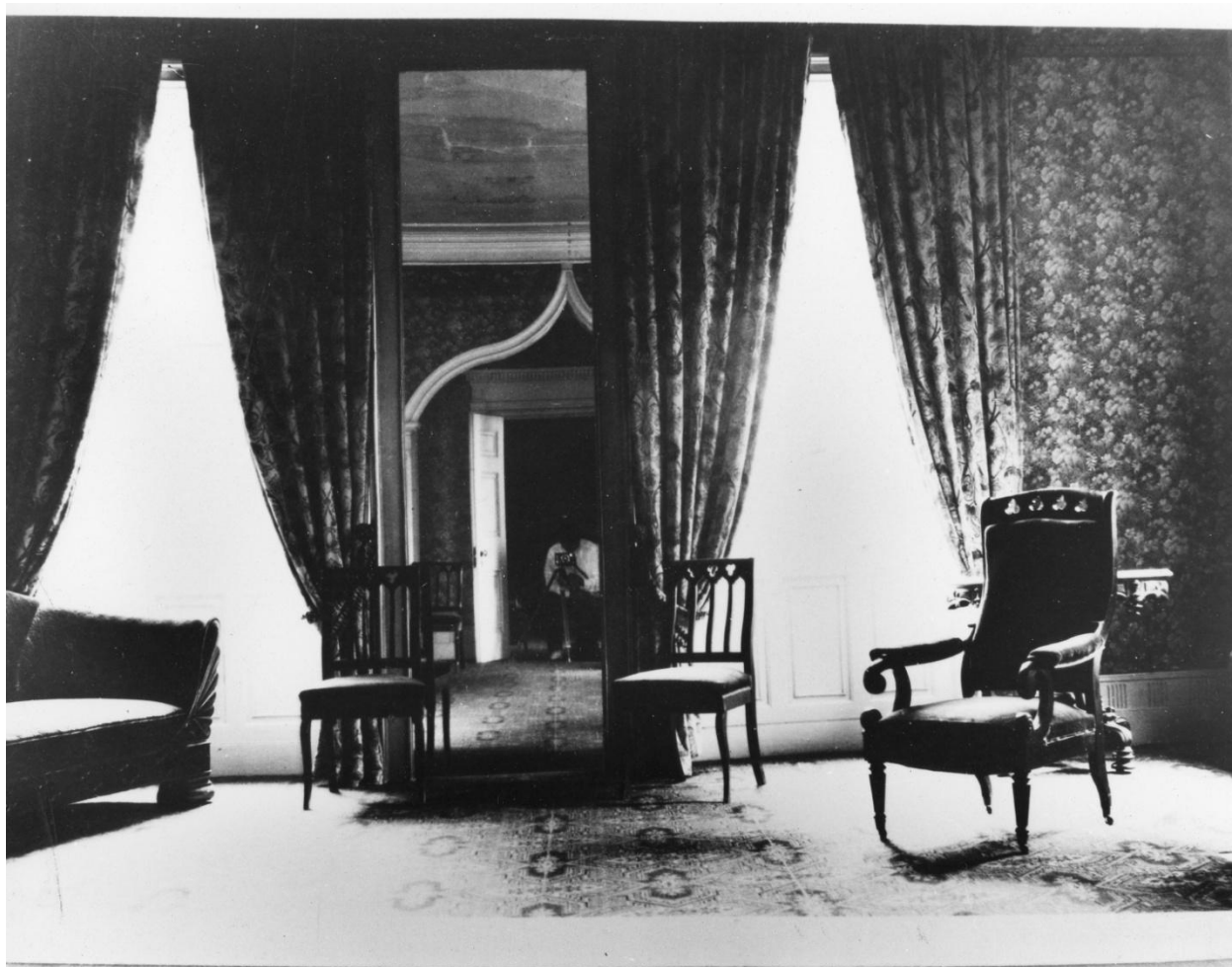


Fig. 83. Room 106, east wall, showing ca. 1841 Van Buren pier mirror, 1936. Photo: Melvin Weig. De Prosse Collection, Martin Van Buren National Historic Site.



Fig. 84. Room 106, south wall, showing Van Buren-era fireplace mantle, an arm chair from the Gothic Revival suite dating to the Van Buren occupancy, and the Wagoner wallpaper, 1936. Photo: Melvin Weig. DeProsse Collection, Martin Van Buren National Historic Site.

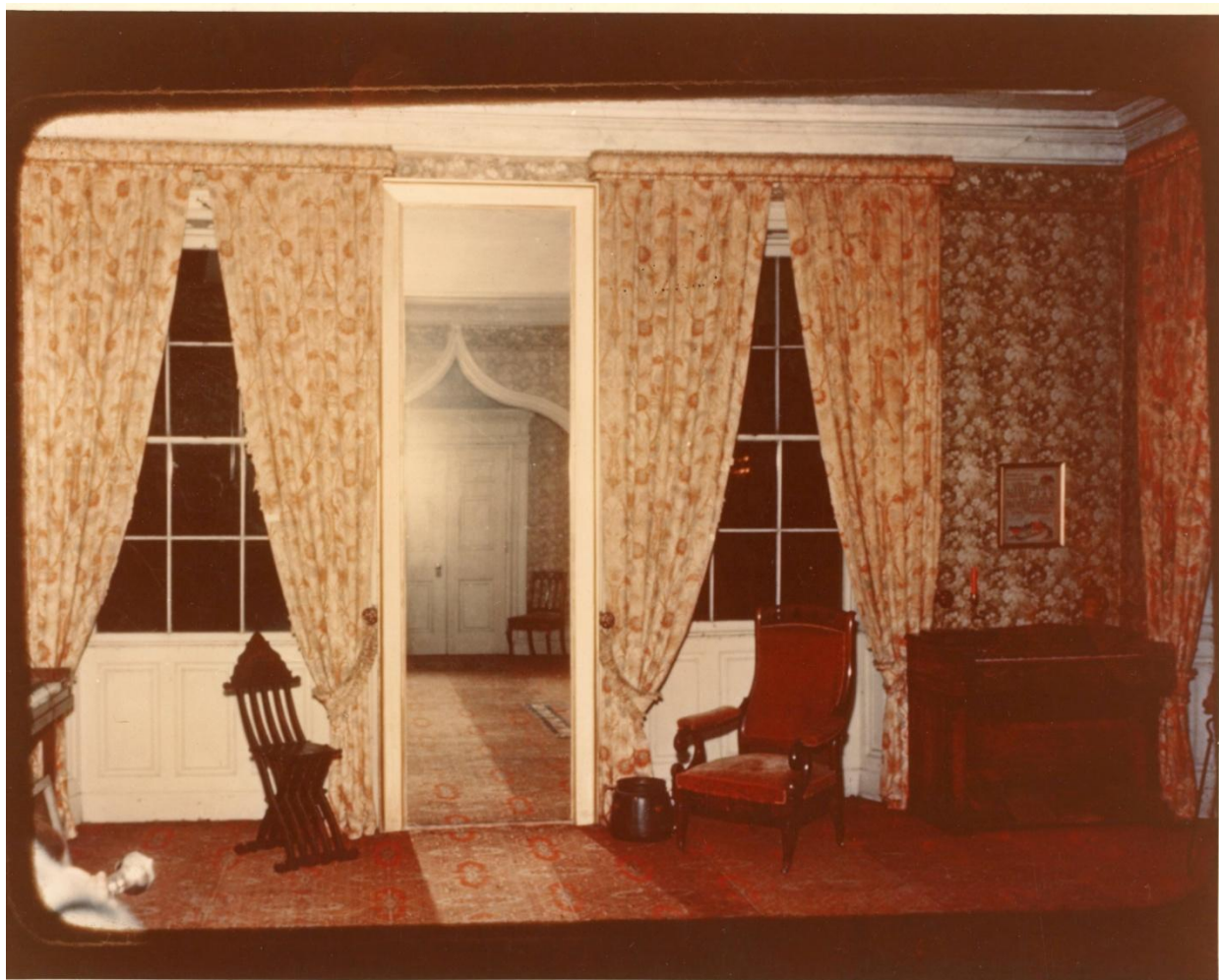


Fig. 85. Room 106, east wall, ca. 1940. Note the chintz covered window cornices that date the windows treatments to the Wagoner occupancy. The cornices survive in the site's museum collection. DeProsse Collection, Martin Van Buren National Historic Site.



Fig. 86. Room 106, south wall, ca. 1940. DeProse Collection, Martin Van Buren National Historic Site.

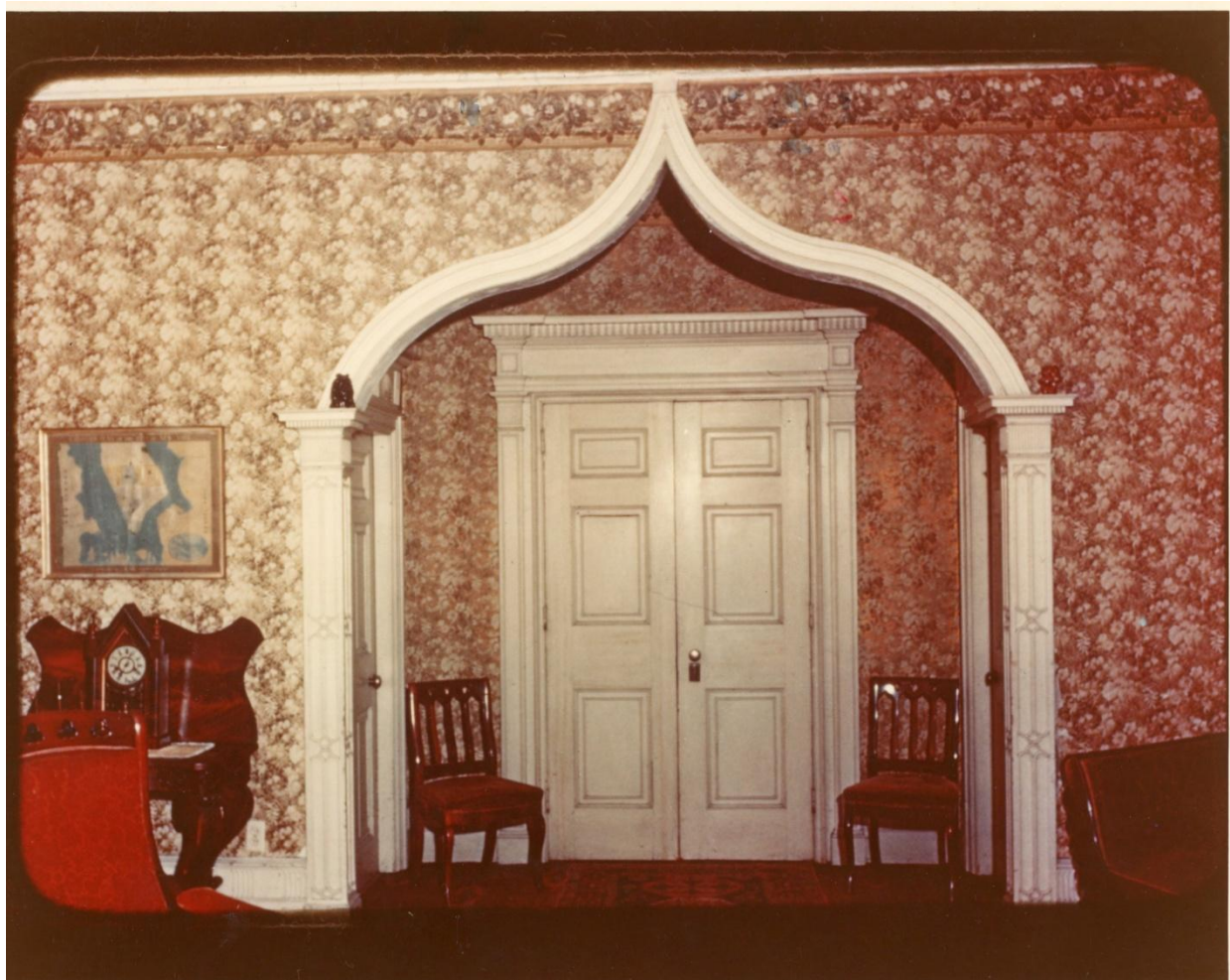


Fig. 87. Room 106, west wall, ca. 1940. DeProsse Collection, Martin Van Buren National Historic Site.



Fig. 88. Room 106, southeast corner showing card table and sofa from Gothic Revival parlor suite furnishings, 1941. Martin Van Buren National Historic Site.



Fig. 89. Room 106, southwest corner. Residents of the deProsse household pose in the parlor (one member of the group has been cut out of the photo), ca. 1941. DeProsse Collection, Martin Van Buren National Historic Site.

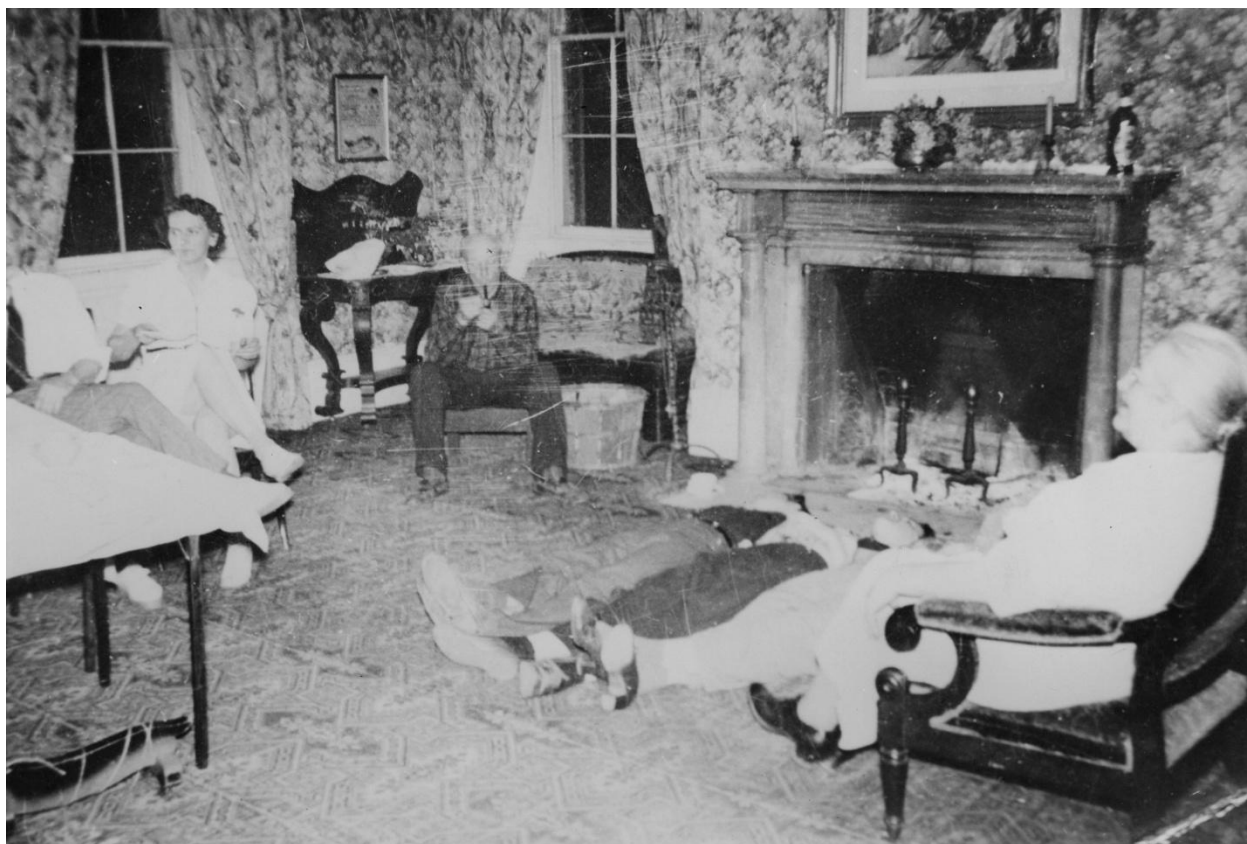


Fig. 90. Room 106, southeast corner, ca. 1941. DeProse Collection, Martin Van Buren National Historic Site.



Fig. 91. Room 106, northeast corner, ca. 1941. DeProsse Collection, Martin Van Buren National Historic Site.



Fig. 92. Room 106, south wall, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 93. Room 106, southeast corner, ca. 1970. Martin Van Buren National Historic Site.



Fig. 94. Room 106, south wall, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 95. Room 106, west wall, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 96. Room 106, west wall, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 97. Room 106, closet (Room 107), 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 98. Room 106, southeast corner, ca. 1986. Martin Van Buren National Historic Site.



Fig. 99. Room 106, west wall, ca. 1986. Martin Van Buren National Historic Site.



Fig. 100. Room 106, southwest corner, 1997. Historic American Building Survey.



Fig. 101. Room 106, east wall, 1997. Historic American Building Survey.



Fig. 102. Room 106, west wall, 1997. Historic American Building Survey.



Fig. 103. Room 106, north wall, October 2017.



Fig. 104. Room 106, southeast corner, October 2017.



Fig. 105. Copy of the Van Ness-era stencil work found in Room 109. Martin Van Buren National Historic Site.



Fig. 106. Room 109, southwest corner, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 107. Room 109, southeast corner, ca. 1986. Martin Van Buren National Historic Site.



Fig. 108. Room 109, northwest corner, ca. 1986. Martin Van Buren National Historic Site.



Fig. 109. Room 109, east wall, 1997. Historic American Building Survey.



Fig. 110. Room 109, southwest, October 2017.



Fig. 111. Room 109, southeast, October 2017.



Fig. 112. Chester Harding, *General Stephen Van Rensselaer*, oil on canvas, 1825-30. The portrait was painted in the subject's Watervliet library. New York Historical Society, Gift of Kiliaen Van Rensselaer V, 1944.296.



Fig. 113. Gothic Revival bookcase with brass grille over door openings, ca. 1840. Thakeham Furniture Antiques, Pentworth, England.



Fig. 114. Room 111, southwest, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.

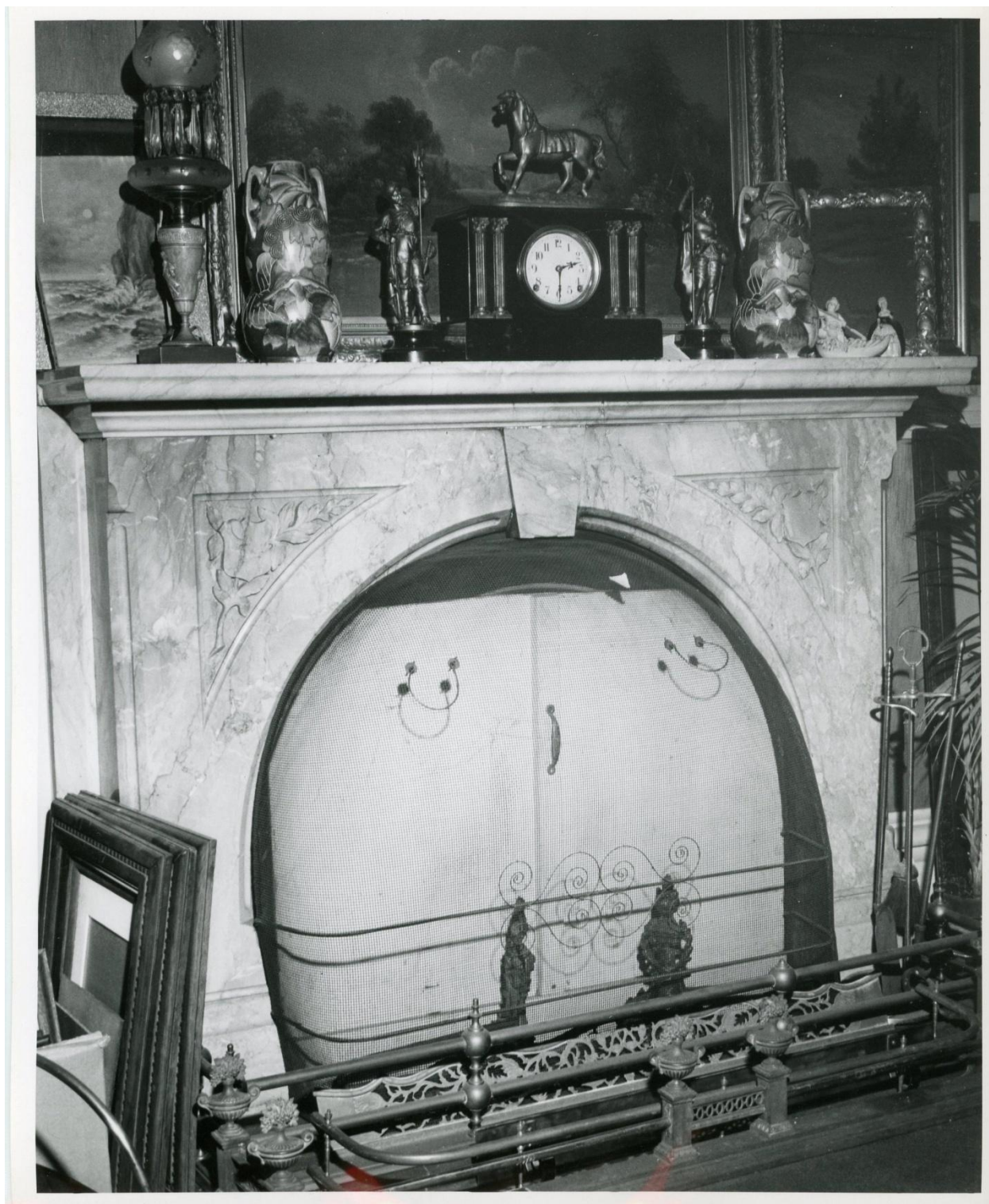


Fig. 115. Room 111, north wall fireplace, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 116. Room 111, southeast, ca. 1986. Martin Van Buren National Historic Site.



Fig. 117. Room 111, northeast, ca. 1986. Martin Van Buren National Historic Site.



Fig. 118. Room 111, southwest, 1997. Historic American Building Survey, Library of Congress.



Fig. 119. Room 111, northeast, 1997. The library table in the center of the room was on loan from the White House Association and was reportedly used by Martin Van Buren at Lindenwald. Historic American Building Survey, Library of Congress.



Fig. 120. Room 111, southwest, 1997. Historic American Building Survey, Library of Congress.



Fig. 121. Room 111, southwest, October 2017.

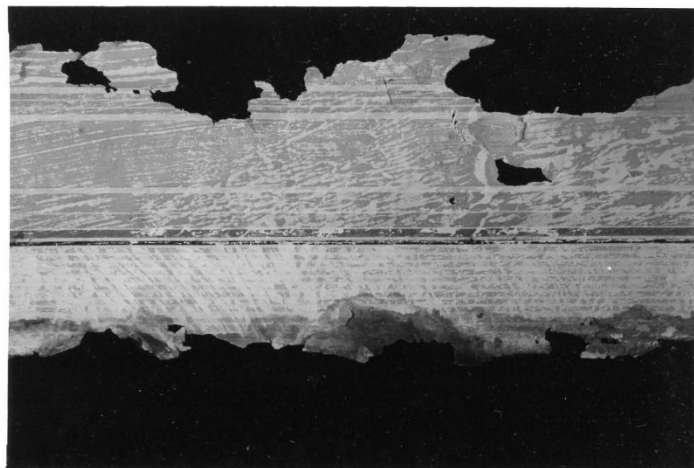
MARTIN VAN BUREN N.H.S.

KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W011

LOCATION: Room 112 - Behind

SUBSTRATE: Plaster Casing,
Door 12



PHYSICAL CHARACTERISTICS

WALLPAPER

BORDER

PATTERN & DATE:	Striped, c. 1850	No Border
SAMPLE SIZE:	5" x 26"	
PRINCIPAL COLORS:	Beige and Pink Stripes on a White Ground	
PAPER TYPE:	Rag	
PAINT TYPE:	Distemper	
METHOD OF PAPER MANUFACTURE:	Machine Made	
PAPER TEXTURE:	Smooth	
PRINTING TECHNIQUE:	Machine	

COMMENTS: This sample is the first layer (counting up from the plaster) of wallpaper found under the casing of Door 124. It is most likely the first wallpaper that Van Buren had hung in this room.

Fig. 122. Wallpaper fragment from Room 112, ca. 1841. Martin Van Buren National Historic Site.

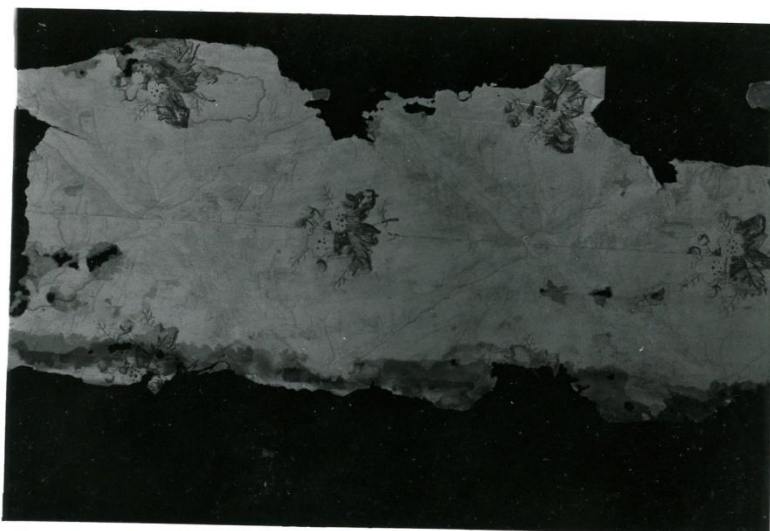
MARTIN VAN BUREN N.H.S.

KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W012

LOCATION: Room 112 - Behind

SUBSTRATE: Plaster Casing
Door 124



PHYSICAL CHARACTERISTICS

WALLPAPER

BORDER

PATTERN & DATE:	Floral with Diamond	No Border
SAMPLE SIZE:	Shaped Background, c. 1860-70	
	5" x 25"	
PRINCIPAL COLORS:	Blue, White	
PAPER TYPE:	Rag	
PAINT TYPE:	Distemper	
METHOD OF PAPER		
MANUFACTURE:	Machine Made	
PAPER TEXTURE:	Smooth	
PRINTING TECHNIQUE:	Machine	

COMMENTS: This sample is the second layer (counting up from the plaster) of wallpaper found under the casing of Door 124.

Fig. 123. Wallpaper fragment from Room 112, ca. 1870s. Martin Van Buren National Historic Site.

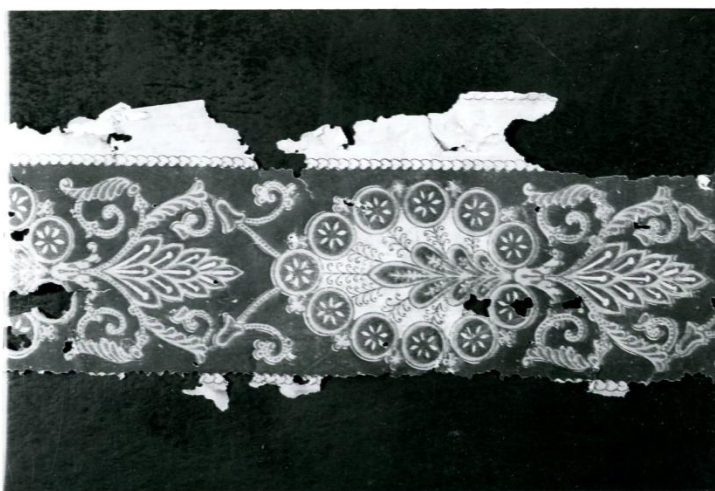
MARTIN VAN BUREN N.H.S.

KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W013

LOCATION: Room 112 - Behind

SUBSTRATE: Plaster Casing
Door 12.



PHYSICAL CHARACTERISTICS

WALLPAPER

BORDER

PATTERN & DATE:

Striped Rococco,
c. 1880

SAMPLE SIZE:

5" x 25"

PRINCIPAL COLORS:

Green, Gold, Tan, Brown

PAPER TYPE:

Rag

PAINT TYPE:

Distemper

METHOD OF PAPER

MANUFACTURE:

Machine Made

PAPER TEXTURE:

Smooth

PRINTING TECHNIQUE:

Machine

COMMENTS: This sample is the third layer (counting up from the plaster)
of wallpaper found under the casing of Door 124.

Fig. 124. Wallpaper fragment from Room 112, ca. 1880-1890. Martin Van Buren National Historic Site.



Fig. 125. Room 112. Fragment of Gothic Revival floorcloth from Room 112, ca. 1850, found in room. MAVA 637. Martin Van Buren National Historic Site.



Fig. 125a. Room 112, after conversion into a kitchen and updated by Kenneth Campbell, ca. 1974. The stove dates to the deProsse period. Martin Van Buren National Historic Site.



Fig. 126. Room 112, southeast, October 2017.



Fig. 127. Room 112, southwest, October 2017.



Fig. 128. Room 113, landing of Upjohn tower staircase, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 129. Room 113, tower staircase, 1997. Historic American Building Survey, Library of Congress.



Fig. 130. Thomas Rowlandson, *Shower Bath*, hand colored engraving after James Green, in *Poetical Sketches of Scarborough*, 1813. Metropolitan Museum of Art.

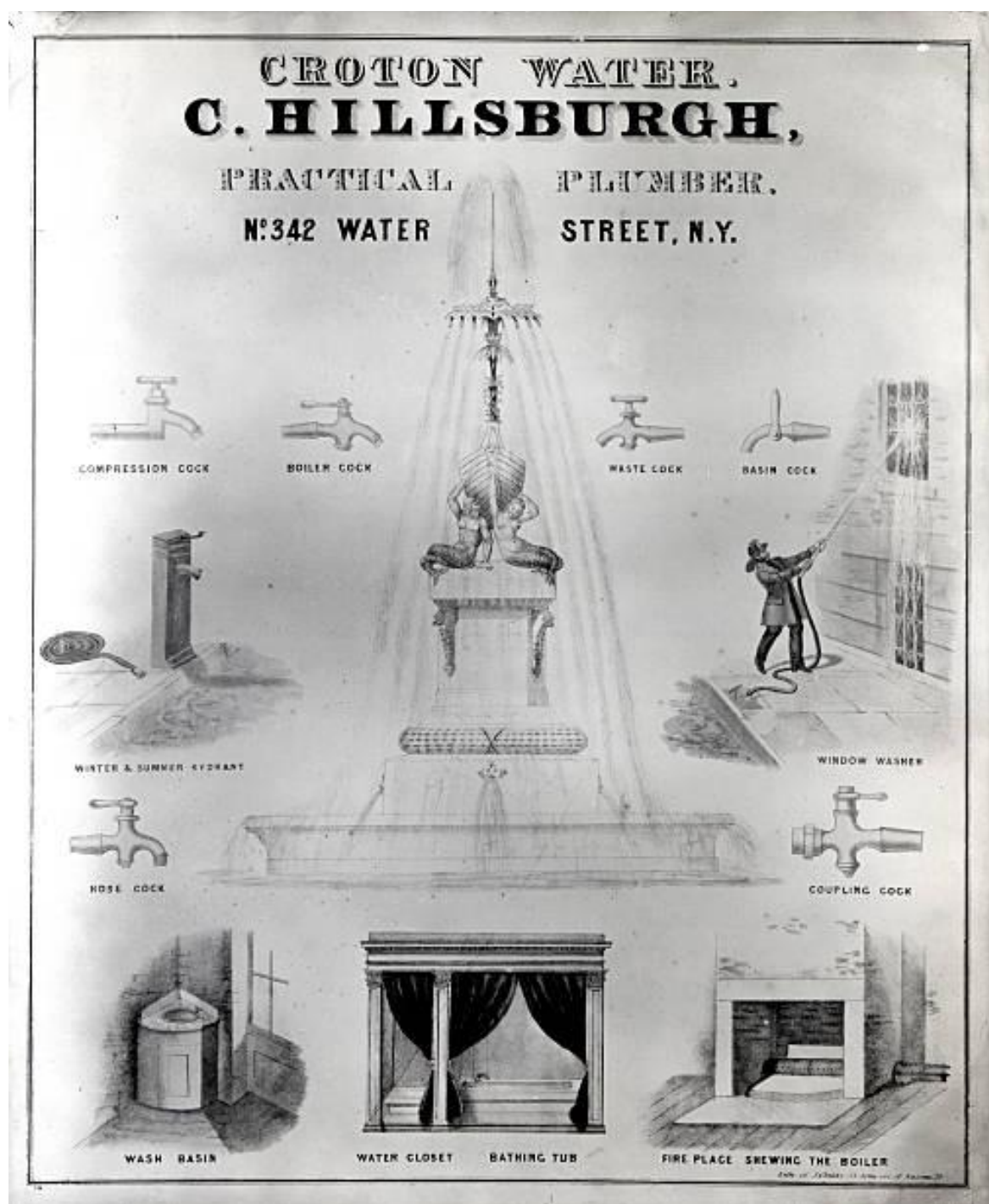


Fig. 131. Advertisement for C. Hillsburgh, Practical Plumber, showing bathtub with framing for curtains at bottom center. Lithograph, 1840-45. New-York Historical Society.



Fig. 132. Top: Bathtub with shower enclosure, ca. 1858, originally installed at Dunleith Historic Inn, now at Natchez National Historical Park, Natchez, MI. Bottom: Bathtub with shower enclosure, Brodick Castle, Scotland.



Fig. 133. Bathtub, toilet and sink, 1857, in the Leander Plummer house, New Bedford, Massachusetts. The wood surround at the top of the tub, as well as the metal liner, were painted white at a later date.



Fig. 134. Enclosed bathtub, 1877, John Wagoner Sr. house, Boonville, New York, Photograph Collection, MAVA 26465. Martin Van Buren National Historic Site.

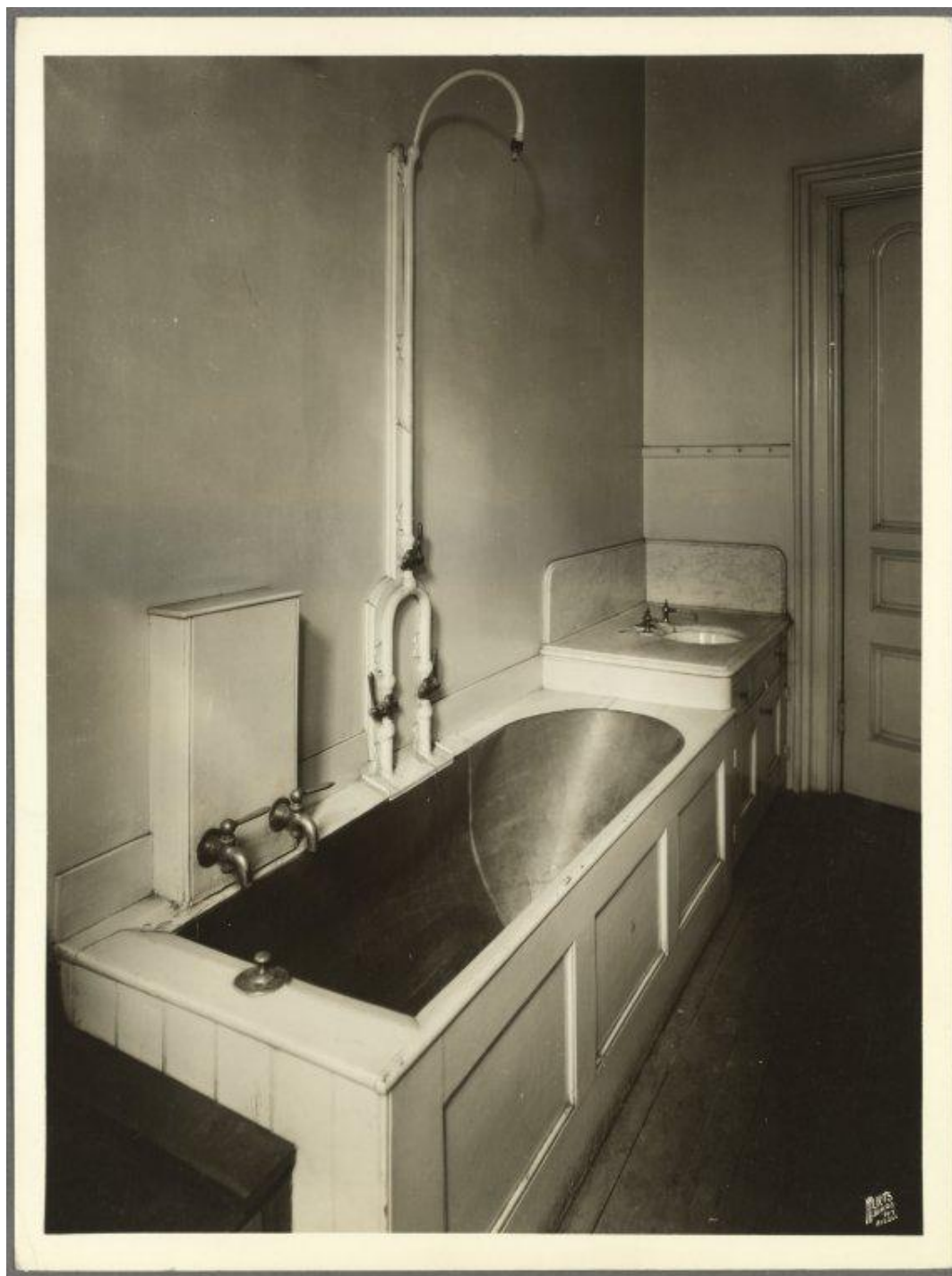


Fig. 135. Bathroom in the John D. Wendel mansion built in 1856 (demolished 1934), at the corner of East 39th Street and Fifth Avenue. Wurts Bros. photographers, ca. 1934. Irma and Paul Milstein Division of United States History, Local History and Genealogy, The New York Public Library. New York Public Library Digital Collections. Accessed December 22, 2018. <http://digitalcollections.nypl.org/items/510d47e2-c317-a3d9-e040-e00a18064a99>.



Fig. 136. Room 114, southeast, 1997. Historic American Building Survey, Library of Congress.



Fig. 137. Room 114, southeast, October 2017. Historic American Building Survey, Library of Congress.



Fig. 138. Original 1850 bathtub to Room 114, as found at site, ca. 1978. Martin Van Buren National Historic Site.



Fig.139. Room 114, north wall with original bathtub and ca. 1986 plexiglas surround, October 2017.



Fig. 140. Room 115, original 1849-50 water closet, 1997. Historic American Building Survey, Library of Congress.



Fig. 141. Room 115, original 1849-50 water closet, October 2017.

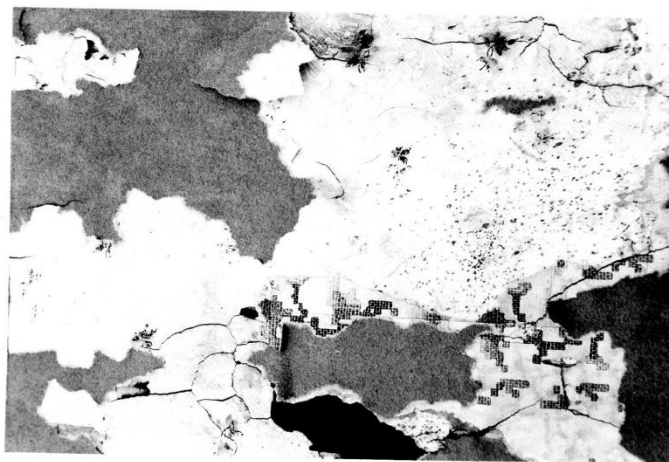
MARTIN VAN BUREN N.H.S.

KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W017

LOCATION: Room 201

SUBSTRATE: Plaster



PHYSICAL CHARACTERISTICS

WALLPAPER

BORDER(same as on fireboard)

PATTERN & DATE:	Floral - c. 1840	floral - flocked c. 1840
SAMPLE SIZE:	(taken from fire-board - full repeat)	4" wide (full repeat)
PRINCIPAL COLORS:	Pink, Yellow, Gray on a White Ground	Gray, Blue, Pink, Green
PAPER TYPE:	Rag	Rag
PAINT TYPE:	Distemper	Distemper, varnish for flock
METHOD OF PAPER MANUFACTURE:	Machine Made	Machine Made
PAPER TEXTURE:	Smooth	Smooth
PRINTING TECHNIQUE:	Machine	Machine

COMMENTS: A small fragment of this wallpaper was found under the casing of the cupboard that has been built into W212 in Room 201. This sample confirmed that the wallpaper had been used on the walls as well as on the fireboard. The photo above is taken from the fireboard.

Fig. 142. Wallpaper fragment from Room 201, ca. 1841. Martin Van Buren National Historic Site.



Fig. 143. Room 201, north wall fireplace, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 144. Room 201, west wall, showing 1797 window that was filled and turned into a bookcase during the 1849-50 Upjohn renovations, 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 145. Room 201 in 1974. Photo: Fred Van Tassell. Martin Van Buren National Historic Site.



Fig. 146. Room 201, northwest, October 2017.



Fig. 147. Room 201, west wall, October 2017.

MARTIN VAN BUREN N.H.S.
KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W018
LOCATION: Room 205 - Behind
SUBSTRATE: Plaster Casing
Door 206



<u>PHYSICAL CHARACTERISTICS</u>	<u>WALLPAPER</u>	<u>BORDER</u>
PATTERN & DATE:	Floral c. 1800	No Border
SAMPLE SIZE:	3½" x 10"	
PRINCIPAL COLORS:	Yellow, Green and Brown on a White Ground	
PAPER TYPE:	Rag	
PAINT TYPE:	Distemper	
METHOD OF PAPER MANUFACTURE:	Hand?	
PAPER TEXTURE:	Smooth	
PRINTING TECHNIQUE:	Block	

COMMENTS: This sample was found behind the casing of Door 206 in Room 205. This door was moved roughly 2' to the north of its original location c. 1804-24. (See description of Room 205). Therefore this paper pre-dates Van Buren's residency at Lindenwald and will not be reproduced. A second sample of this paper was found in Room 105, sandwiched between the green lining paper and the Zuber scenic.

Fig. 148. Wallpaper fragment from Room 205, ca. 1841. Martin Van Buren National Historic Site.



Fig. 149. Room 205, north wall, October 2017.



Fig. 150. Room 205, east wall, October 2017.



Fig. 151. Copy of Van Ness era hand painted decorations found in Room 206. Martin Van Buren National Historic Site.



Fig. 152. Room 206, west, 1997. Historic American Building Survey, Library of Congress.



Fig. 153. Room 206, east wall, October 2017.



Fig. 154. Room 207, south, 1997. Historic American Building Survey, Library of Congress.



Fig. 155. Room 208, east, 1997. Historic American Building Survey, Library of Congress.



Fig. 156. Room 208, east wall, October 2017.



Fig. 157. Copy of Van Ness-era hand painted decorations from Room 209. Martin Van Buren National Historic Site.



Fig. 158. Room 209, southeast, 1997. Historic American Building Survey, Library of Congress.



Fig. 159. Room 209, southwest, October 2017.



Fig. 160. Room 209, northeast corner, October 2017.



Fig. 161. Room 209, south wall, October 2017.



Fig. 162. *Conversation in the Sick Chamber*, engraving from *The Family Monitor and Domestic Guide*, New York, 1844. HathiTrust Digital Library.

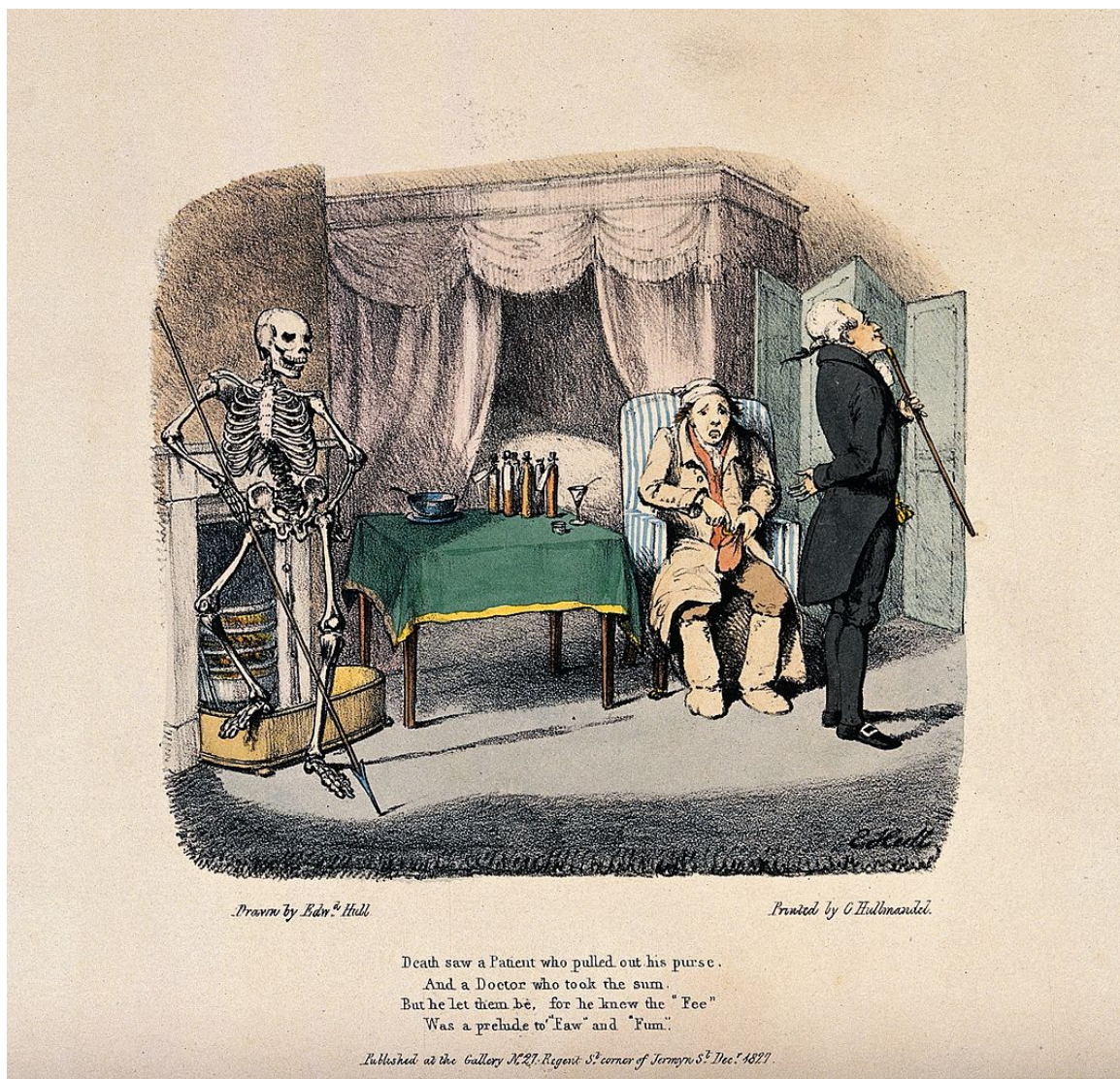


Fig. 163. *Death Sees a Patient*, hand colored lithograph, 1827. Wellcome Collection Library, London.



Fig. 164. Charles Robert Leslie, *Sarah Dillwyn's Deathbed*, 1829. Location unknown, <http://www.the-athenaeum.org/art/detail.php?ID=97659>.



Fig. 165. W.B. Wallton, lithographer, after Oakley, *The Last Moments of H.R.H. the Prince Consort*, 1861. Wellcome Collection Library, London.

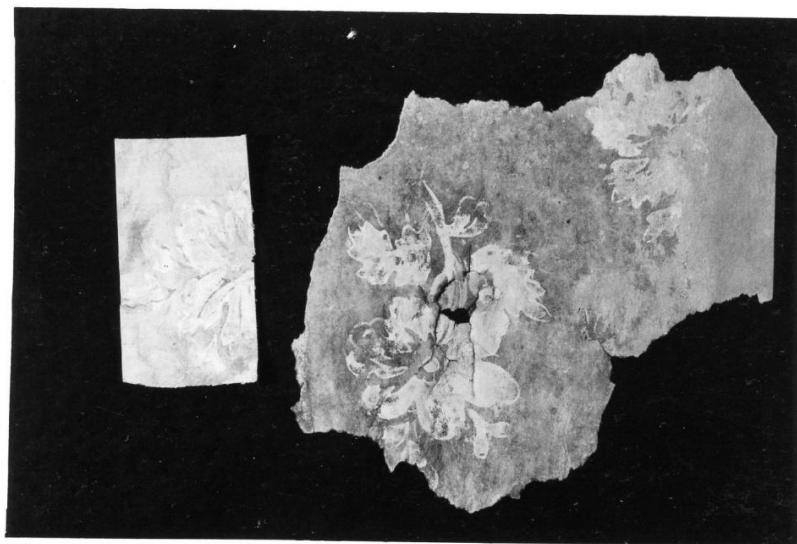
MARTIN VAN BUREN N.H.S.

KINDERHOOK, NEW YORK

SAMPLE NO. MAVA 01 W019

LOCATION: Room 210 - Fireboa

SUBSTRATE: Canvas



PHYSICAL CHARACTERISTICS

WALLPAPER

BORDER

PATTERN & DATE:	Floral, c. 1840	Geometric
SAMPLE SIZE:	have full firescreen	2-3/4" wide x 4"
PRINCIPAL COLORS:	Green and White on White Ground	Green and Black on White Ground
PAPER TYPE:	Rag	Rag
PAINT TYPE:	Distemper	Varnish and Sheared Rag
METHOD OF PAPER MANUFACTURE:	Machine	Machine
PAPER TEXTURE:	Smooth	Smooth
PRINTING TECHNIQUE:	Block	Flock

COMMENTS: It has been assumed that the wallpaper found on the fireboard in this room was also used on the walls, as was the case in Room 201.

Fig. 166. Wallpaper fragment from Room 210, ca. 1841. Martin Van Buren National Historic Site.



Fig. 167. Room 210, southwest, 1997. Historic American Building Survey, Library of Congress.



Fig. 168. Room 201. Northwest corner, October 2017.

LIST OF REPOSITORIES CONSULTED AND RESULTS

Albany County Courthouse, Albany, NY

Probate records for the estates of:

Thomas Worth Olcott (died 23 March 1880, Albany, NY)—will
John Van Buren (died at sea 13 October 1866)—no probate records registered
Solomon Van Rensselaer (died 23 April 1852, Albany, NY)—died intestate, letters of administration
James Vanderpoel (died 3 October 1843, Albany, NY)—will, letters of administration

Columbia County Clerk's Office, Hudson, NY

Property transfer records related to Lindenwald:

Van Alstyne to Van Ness, 3 May 1787 (recorded 21 Jan. 1809)
William Van Ness to William Paulding, 3 May 1824
William Paulding to Martin Van Buren, 1 April 1839
Dingman to Martin Van Buren, 7 September 1844
Dingman to Martin Van Buren, 28 October 1844
George Wilder to Leonard Jerome, 3 January 1867
Adam E. Wagoner to Birney, 15 November 1917
Marion Birney to Clementine deProsse, 24 March 1932
deProsse to Meyer, 28 March 1946
deProsse to Campbell, 3 June 1957
Campbell to National Park Foundation, 24 April 1973
Campbell to National Park Service, Quit Claim Deed, 7 May 1976

Columbia County Courthouse, Hudson, NY

Probate records for the estates of:

Martin Van Buren (died 24 July 1862 in Kinderhook, NY)—will, letters of administration
Peter Van Ness (died 21 December 1804 in Kinderhook, NY)—will
Adam E. Wagoner (died October 1930 in Kinderhook, NY)—will
Freeman Wagoner (died December[?] 1929, Kinderhook, NY)—letters of administration

Columbia University, New York, NY

Aaron Vanderpoel Papers—no papers of relevance found with the exception of a receipt for liquor purchases that could be used for comparative research

Dutchess County Courthouse, Poughkeepsie, NY

James Kirke Paulding (died 6 April 1860, Hyde Park, NY)—no probate records registered
Smith Thompson Van Buren (died 10 December 1876, Dutchess County, NY)—will,
letters of administration

The Hermitage, Hermitage, TN

Survival in the collection of pieces belonging to Martin Van Buren and later purchased
by Andrew Jackson cannot be determined

Historic Cherry Hill, Albany, NY

Inventory of Solomon Van Rensselaer estate
Historic furnishings study drafts
Van Rensselaer Papers

Library of Congress, Washington, DC

Martin Van Buren Papers—a previously unknown letter to Lawrence Van Buren
contained information on the wall treatment of the main hall

Martin Van Buren National Historic Site, Kinderhook, NY

Museum collections
Photographs
Resource Management Records

New York County Surrogate's Court, New York, NY

Abraham Van Buren (died March 15, 1873, New York City)
William Peter Van Ness (died 1826, New York City)
Aaron Vanderpoel (died July 18, 1870, New York City)

New York Public Library, New York, NY

Aaron Vanderpoel Papers—no papers of relevance to this project

New York State Library, Albany, NY

Benjamin F. Butler Papers—no receipts or names of furnishings suppliers to Butler
properties found

New York State Office of Parks, Recreation and Historic Preservation, Albany, NY

No response to inquiries about historic furnishings plans for nineteenth century upstate
New York sites

Princeton University, Princeton, NJ

Francis P. Blair Papers—correspondence from Martin Van Buren Jr. to Blair's daughter Elizabeth contained new information

St. Lawrence County Historical Association, Canton, NY

Inventory of estate of Silas Wright

Photos of furnishings with provenance to Silas Wright

Seward House, Auburn, NY

Historic furnishings list and inventory of Elijah Miller estate was to be forthcoming but subsequent communications remain unanswered

Ten Broeck Mansion, Albany, NY

No furniture in collection associated with Thomas Olcott

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APPENDICES

Appendix A: Options for Implementation

In 1986 the partial furnishing of the rooms in Lindenwald was advocated by the regional office to prevent visitors from taking each room treatment as an accurate document of its Van Buren-era appearance. Martin Van Buren National Historic Site staff and others argued that visitors would see the partial installations as historical fact and leave with a completely false idea of how Van Buren lived. Both sides made valid points. For visitors, knowing that some aspect of what they are seeing was actually present when a historic figure lived there brings that figure closer, which is why guests tend to ask which elements of an installation are original to the house.

Because the Van Buren family did not keep the Kinderhook property, the Martin Van Buren National Historic Site collections do not represent a continuity of occupancy, like those of Adams National Historic Site, in which a large percentage of furnishings are original to the house and its most historically significant occupants. Such survivals in the world of historic house museums are comparatively rare, however, and many well-regarded sites make use of period furnishings to flesh out their furnished rooms, including Mount Vernon. The levels of overall furnishing treatment options defined in the *National Park Service Guidelines for the Treatment of Historic Furnished Interiors* are:

Preservation—the retention of the furnished interior’s materials and character-defining features, which remain essentially intact. Examples of such interiors include the Adams family’s Old House; the mansion at Marsh-Billings-Rockefeller National Historical Park; and the William Floyd Estate, part of Fire Island National Seashore.

Rehabilitation—the retention of character-defining features but changes are needed to accommodate new or continued contemporary use. An example is the White House.

Restoration—the accurate depiction of the furnished interior to its most historically significant period, preserving existing features and replacing those missing, re-furnishing with site-associated pieces, period replacements and accurate reproductions of missing, character-defining furnishings that can be documented as original.

Reconstruction—the re-creation of non-surviving furnished interiors with new materials, or a combination of reproduction, period and site-specific materials, in order to depict an interior as it appeared during its most historically significant period.⁵⁷⁴

When considering the variables that influence treatment selection outlined in the *Guidelines*, Lindenwald's architectural fabric marks the only continuity throughout its history.⁵⁷⁵ Additionally, wallpapers and carpeting for most of the main rooms (found either in-situ or in fragments that had been saved) from 1841-1862—the period specifically associated with Van Buren—were largely preserved. Lindenwald's furnishings, however, changed dramatically over the years as different owners transformed the interiors to suit their personal needs and tastes. Still, photographs show that pieces of mid-nineteenth century furniture were incorporated into the deProsse era interiors. Documentation by the deProsse family states that these same pieces were found in the house by the Wagoners when they took occupancy in 1874, which together has been taken as evidence that these pieces were used in Lindenwald during the Van Buren period. Levels of documentary information for where these pieces were likely used by the former President vary from room to room, however. While the treatment of the house itself and interior finishes at Martin Van Buren National Historic Site can be categorized as Restoration, the overall furnishings treatment more accurately combines Reconstruction combined with elements of Preservation (ex. the Water Closet) and Restoration (ex. the Main Hall).

Martin Van Buren National Historic Site lacks a visitor center or similar facility for interpreting aspects of Van Buren's story before and beyond Lindenwald. This leaves the furnished house to carry nearly all the storylines, including those that would perhaps more easily be communicated through formal exhibits or other techniques. In introducing period and reproduction pieces into the Lindenwald interiors, the biggest challenge will be to avoid turning the rooms into set pieces lacking specificity to the historic occupants and to curtail the impulse to add items that help introduce a story but have no historical basis for being part of the Lindenwald interiors. Examples of the latter have already taken place. Supporting objects for interpretive enhancement must be based firmly in historic documentation, either site-specific or period/reproduction pieces rooted in what is known about the Van Burens' daily routine, interests and social interactions.

The 1986 *Historic Furnishings Report* identifies a furnishings date range of 1841-1862 that dovetails with the period of interpretation at the site—the years spanning Martin Van Buren's occupancy. Restoration of the house itself aimed for the period from 1849-1862 to account for the addition by Richard Upjohn. No documented major changes occurred in the house

⁵⁷⁴ *Guidelines for the Treatment of Historic Furnished Interiors*, 23, 47, 75-76, 103.

⁵⁷⁵ See *Guidelines*, 14-17.

between 1854 (when Van Buren installed a central heating system evident in the rooms) and 1862 (Van Buren's death). Surviving documents suggest that few, if any, major pieces of furniture were bought by Van Buren after 1849-50, the period of the Upjohn addition construction. This date range is generally in keeping with most of the collection pieces that are ascribed to Van Buren or among those acquired for the house by the National Park Service.

Existing documentation combined with comparative research can support several different options. The favored approach will not constrain the interiors to a narrow, specific time period, but will give maximum flexibility for interpretation. The following options were considered but ultimately rejected.

- *Furnish Lindenwald to 1862.*

The interior furnishings will reflect the last year of Martin Van Buren's occupancy. Stories like that of the visit of Henry Clay, etc., will be told verbally and through 2D visual aids. Rooms 118 and 119 would remain unfurnished and continue to be used as visitor orientation areas.

Pros: This option would tighten and focus the present installations, which suggest a mix of time periods. It encompasses the changes that resulted from the Upjohn addition and systems changes that occurred in 1854. It provides the potential to introduce period pieces that demonstrate the full impact of Industrialization upon commercially available goods by 1862. Stories of events that occurred prior to 1862 can still be told.

Cons: This option will not enhance the interpretation of the site's major themes since it ties the house to Van Buren's period of physical decline. There is no great body of documentation on the furnishings during this time that justifies installing to 1862 over an earlier period. This later period also moves Van Buren further away from the height of his political activity at Lindenwald. The Henry Clay installation, a key interpretive vignette, would be eliminated under this option. The flexibility to install similar vignettes would be severely limited. The interpretation of Room 210 as Martin Van Buren Jr.'s bedroom would be eliminated, as would a range of information about Lindenwald's guests and workers.

- *Furnish the rooms in the 1797 portion of the house to 1841-49; furnish the first floor west wing rooms to 1850-62. Rooms 118 and 119 would be furnished to reflect their use by the Smith Thompson Van Buren family.*⁵⁷⁶

⁵⁷⁶ When Smith Thompson moved out of Lindenwald permanently is uncertain. He was living in Fishkill by 1865. Considering he is listed in two different homes in the 1860 census, he may have been shifting to part-time residency in Kinderhook by then. That his father left the estate to all three of his surviving sons also indicates Smith Thompson had cooled to the idea of taking over Lindenwald.

Pros: This option allows for the fuller interpretation of Lindenwald by providing more furnished interiors. The furnishing of the 1797 core to the 1840s allows the rooms to reflect the most significant political era in the house's history. The west wing rooms will demonstrate the ways the architectural changes made in 1849-50 relocated some room functions (Van Buren's library, the kitchen), added space for others (living quarters for Smith Thompson Van Buren's family, the bathroom and water closet), reflected the need for additional or upgraded domestic service spaces (the kitchen, laundry and basement chambers) and technological advancements (kitchen range, indoor pumps, bath and water closet).

Cons: It is debatable whether the interpretive advantages of furnishing two more rooms would be significant enough to justify the loss of rooms 118 and 119 as visitor orientation areas, which would in that case be confined to the ranger station and/or outside the house (future construction of a visitor center would relieve the pressure to use these rooms for orientation). Splitting the furnishings periods will not provide the site with any significant interpretive gains.

- *Maintain current arrangement of furnished interiors interpreting the 1849-1862 period. Rooms 118 and 119 will continue to be used as visitor orientation spaces.*

Pros: This option requires no additional expense.

Cons: Staff find that the current furnished interiors can impede interpretation.

- *Combine limited access to secured fully furnished rooms with self-guided furnished vignettes and formal exhibit techniques (cases, graphic panels, audio-visual) in the house, determined on a room-by-room basis, to interpret the 1849-1862 period.*

Pros: This option provides a way to use the rooms very broadly for interpretation by allowing for focused, thematic displays using objects not connected to the house interiors in conjunction with secured furnished areas or spaces using barriers or other similar methods. The use of exhibit cases will allow for small objects to be shown in a secure manner and for more extensive use of and access to the collections.

Cons: This option necessitates visitors being allowed to view the rooms at their own pace; and limiting visitor access to rooms furnished with vulnerable museum objects, which will require a major change in the structure of the house tours. More stationed interpreters will be needed to properly monitor visitor flow, provide overviews of spaces and answer questions.

The preferred option does not constrain the interiors to a narrow, specific time period, but will give maximum flexibility for interpretation.

- *Preferred Option: Furnish Lindenwald to interpret 1841-1862, with certain rooms tied to more specific years and others utilizing vignettes of supporting objects that can advance*

interpretation of people, events and daily activities within each room. The majority of the rooms will be furnished to the 1849-1855 period (the start of construction of the Upjohn addition to the year of Martin Van Buren Jr.'s death), but the vignettes (which can be rotated) will address events in the years before and after this time.

Rooms 118 and 119 would remain unfurnished and continue to be used as visitor orientation areas but may provide interpretive support, such as improved audiovisual function in Room 118; possible interactive activities geared toward families; and possibly an exhibit using graphic panels to discuss the function of nineteenth century nurseries and changing views of childhood.

Changes to be made under this option include:

- Room 101—Best Bedroom: The Henry Clay vignette will be retained. However, the older bed will be replaced by a newer, more fashionable sleigh bed from Room 210. The existing reproduction orange wool curtains and valances, which reflect the period of manufacture of the early bed, will be replaced with a lined cotton chintz fabric draperies in a style in keeping with the 1849 period of the room, as recommended by Natalie Larson.⁵⁷⁷
- Room 104—Sitting Room: Supporting objects will be introduced to interpret this room during its private use by the Van Buren family, including his daughters-in-law and grandchildren. Multiple activities that would normally go on at the same time in this space will be portrayed (e.g., reading, needlework, quiet play). The vignettes will be tied to historical accounts of family activities from the 1840s as recounted by Angelica Van Buren during her occupancy in the house.
- Room 105—Main Hall: Two vignette options that can be rotated will be offered for the Main Hall to convey the scope and expanse of Van Buren's entertaining; the impact of the space on guests; and its crucial role in Van Buren's political work. In one vignette, the dining table will be fully set for the serving of a main course for 30 guests, the maximum number of people that could be accommodated at the table. In the other, it will be set for the final course of fruit, nuts and wine for about 10 people to interpret the July 4, 1848 dinner at Lindenwald of members of the Free Soil Party that resulted in Van Buren becoming its presidential nominee.
- Room 106—Parlor: Furniture previously removed from this space will be reintroduced and rearranged based on period practice to better convey its formal function. Period

⁵⁷⁷ Natalie Larson, "Martin Van Buren House Furnishing Textile Recommendations," Report for Martin Van Buren National Historic Site, 2 August 2016.

engravings of Van Buren's presidential forerunners to be acquired (Washington, Adams, Madison, Monroe) will be hung here. The main vignette in this space will include a ca. 1840 map of the United States, which Van Buren used here following a dinner party to show his guests the route of his 1842 trip south, a trip he undertook as part of his bid to regain the Democratic Party presidential nomination in 1844.

- Room 111—Library: Furniture will be rearranged in this room and pictures arranged to better reflect 1840s descriptions. The library table will be outfitted with supporting objects to convey the library as a space of serious study and work related to both politics and farming. By rearranging and changing the artifacts displayed, the library table could be the site of changing “exhibits” on various topics in Van Buren's life at Lindenwald.
- Room 114—Bathroom: The plexiglass surrounds will be removed and the wood casework recreated based on the water closet and other documented examples.
- Room 201—Chamber: This space can potentially be depicted as if being prepared by household staff for impending arrival of visitors in order to convey some of the activity mentioned by Angelica Van Buren.
- Room 208—Chamber: The possible furnishing of this space as a dressing room will be explored.
- Room 209—Martin Van Buren Bedroom: Because accounts of the furnishings in this room date to the late nineteenth century, this room will be furnished to reflect the late period of Van Buren's occupancy (1860-62). This approach is consistent with its current interpretive use as the room in which to summarize Van Buren's life and accomplishments.
- Room 210—Martin Van Buren Jr. Bedroom: Furnishings and vignettes in this room will not date beyond 1855 (the year of Martin Jr.'s death) and will reflect both the realities of the younger Van Buren's health problems and his role as the ex-President's personal secretary. Some of the activities in which Martin Jr. engaged may also be incorporated into Room 206.
- Room 006—Kitchen: Equipment not appropriate to the historic period will be eliminated and replaced with period appropriate pieces. The tablespace will be reconfigured to depict preparation of a specific meal based on what was grown and raised at Lindenwald. This space will have the potential to be rotated seasonally to support interpretation of the Lindenwald farm and agriculture generally.

- Room 007—Laundry Room: The space will be set up to reflect ironing day.

Object-specific actions that will occur as part of this option include:

- Room 104: Removal of the harp and the substitution of a more appropriate vignette for Lindenwald, tied to Angelica Van Buren and the other daughters-in-law. The harp was originally acquired to interpret Angelica Van Buren, who played as a girl according to the 1986 *Historic Furnishings Report*.⁵⁷⁸ However, there is no account of any such instrument having been at Lindenwald and, when combined with the other keyboard instruments, contributes to a misleading impression of the Sitting Room as a music room and the Van Burens as an exceptionally musical family.
- Room 106: Removal of the late nineteenth century piano and the reproductions of paintings acquired by Smith Thompson Van Buren; the latter will be replaced by the addition of engraved presidential portraits. Although the piano is a storage problem and is documented as having been in the house at least since early in the deProsse occupancy (it may have been brought in during Isaac Jerome's occupancy but this connection is tenuous), the instrument post-dates the Van Buren occupancy and should not command the Parlor space. It is suggested that it be loaned to another institution or be photographically documented and (using the justification that it cannot be adequately stored and is not within the park's approved Scope of Collection statement) deaccessioned. It could then be sold or traded for another furnishing recommended in the Implementation Plan. A visitor to the house in the 1840s recorded presidential portraits on the walls aside from those of Jefferson and Jackson.
- Room 109: Removal of the Mary Singleton McDuffie portrait. This portrait of Angelica Singleton Van Buren's niece never hung in Lindenwald.
- Room 112: Reproduction of the Gothic Revival floor cloth. Previous attempts to reproduce this floor covering were not successful but current technology offers more options than were available in the 1990s.
- Room 118 and 119: Installation of a documented period carpet ca. 1850. Alternatively for Room 119, use a reproduction of the Gothic Revival floor cloth found in Room 112. Either option is period appropriate. The current brown commercial carpeting is not suited to the interior but it is recommended that it be retained until a reproduction can be installed in order to protect the original floor.

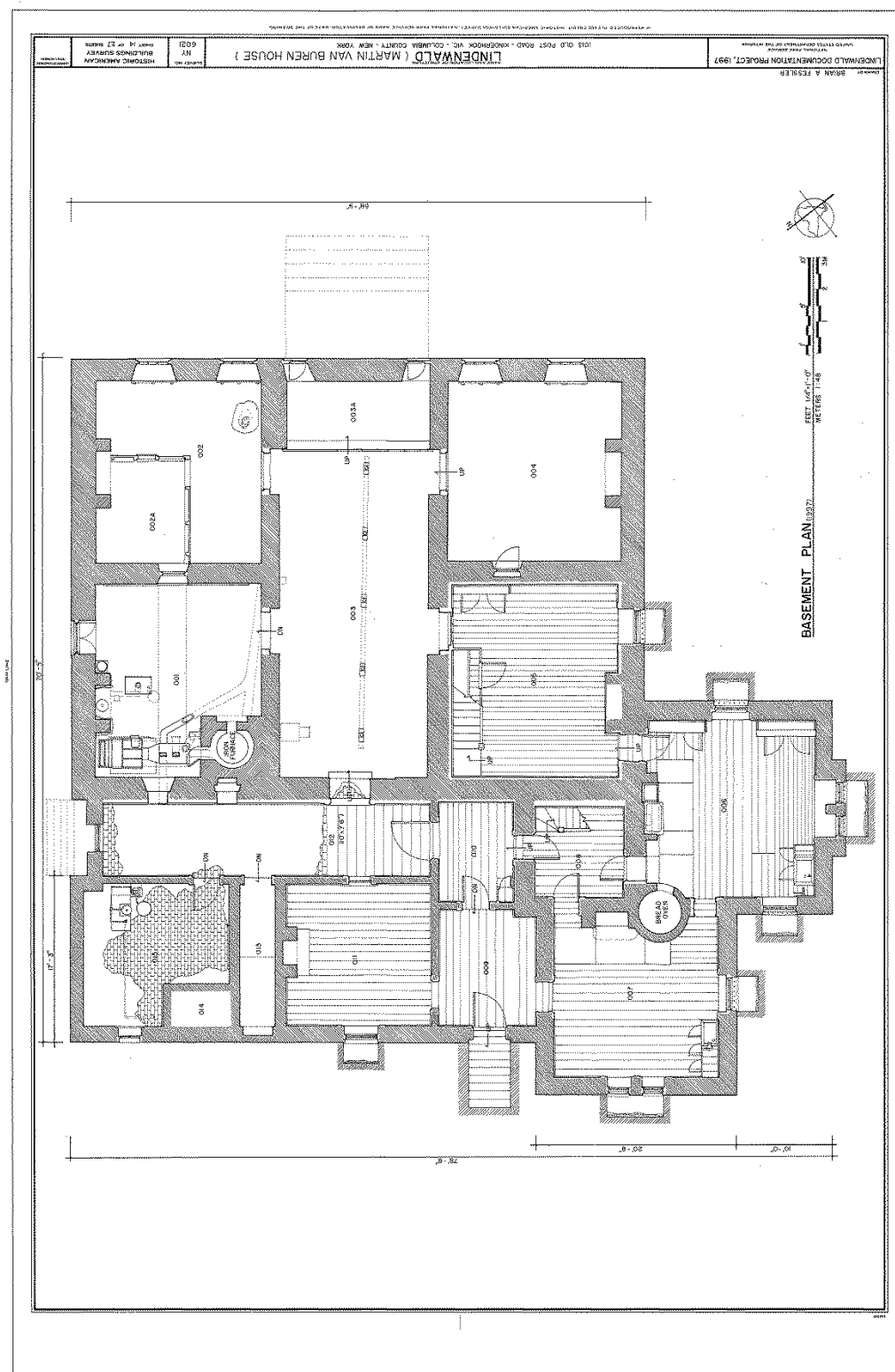
⁵⁷⁸ Kohan, *Historic Furnishings Report*, 113.

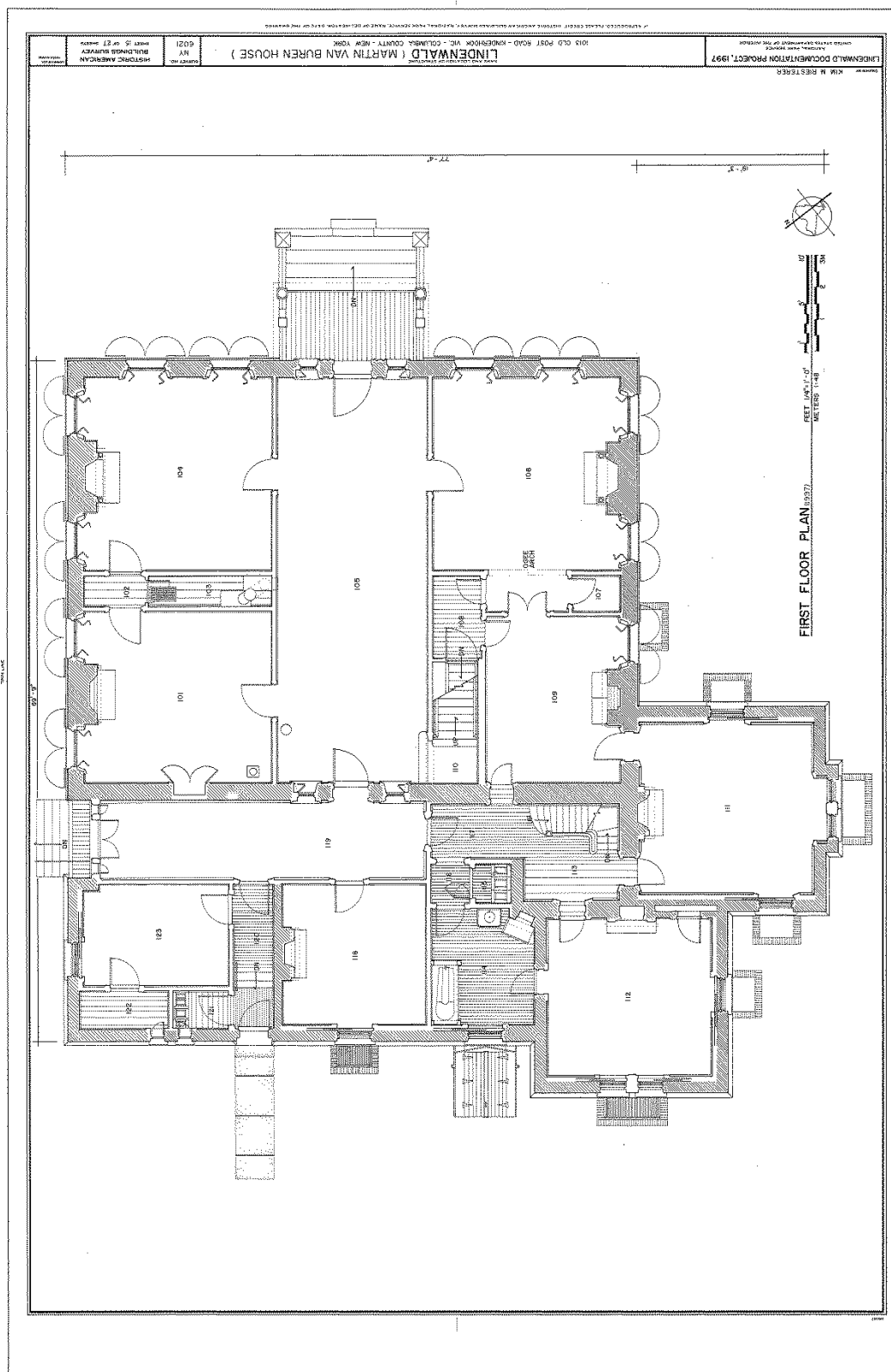
- Reproduction of original paintings and possibly the Van Buren table service now on loan from a private lender.
- Reproduction of the grass matting on the second floor based on fragments found on-site. Attempts to reproduce this matting in the 1990s were unsuccessful but new technology may now allow for a more accurate result.
- Acquisition of better reproductions of the paintings that had been owned by Smith Thompson Van Buren and the Ralph Earl portrait of Jackson. Modern scanning technology can create much more convincing reproductions.
- Relocation of the reproductions of paintings belonging to Smith Thompson Van Buren to rooms 112 and 118.
- Replacement of the reproduction of the Rembrandt Peale portrait of Thomas Jefferson with a copy of one documented as having been owned by Jefferson and therefore seen by Van Buren during his stay at Monticello.
- Acquisition of quality reproductions of the other paintings and prints documented as having been acquired by Smith Thompson Van Buren while living at Lindenwald. In the case of the prints, period pieces can be acquired.
- Replacement of many of the existing frames used in conjunction with paintings and prints throughout the house with appropriate period or period reproduction frames.

Pros: This option will create more active, compelling spaces. Because the vignettes have the potential to be changed to reflect different activities that relate to the site's major themes, they will enhance interpretation by covering a broad spectrum of the house's occupancy by Van Buren. Room 118 will be more effectively used as an alternate exhibit space to support interpretive needs.

Cons: The rooms will have the potential to be confusing because they will be portraying different activities that would have naturally occurred at different times of the day and in some cases, in different years (ex. Henry Clay vignette). Because of this, the relationship of each room to the other will lack unity, which will have to be explained to visitors ("This room portrays _____, which would have happened in the evening..."). This option will require the acquisition of additional objects and reproductions and more ongoing planning for vignette changes.

Appendix B: Martin Van Buren National Historic Site Floor Plans





Appendix C: Summary of Interpretive Workshop, Martin Van Buren National Historic Site

On May 17, 2018 a workshop was conducted with past and present interpretive rangers and volunteer docents at Martin Van Buren National Historic Site. The goal was to gather information about the role played by the current room furnishings in the interpretive program and to identify priorities for the future. Participants first did a walk-through of Lindenwald and wrote down their thoughts about how the objects in each room were used to communicate the site's primary interpretive themes:

- Martin Van Buren's experiences at Lindenwald illuminate the struggles of America's second generation of political leaders as they contended with the sectionalism that led to the Civil War.
- Martin Van Buren was a primary architect of the current political system that continues to shape American political life.
- The Lindenwald farm was a reflection of the social and economic issues influencing Van Buren's life.

After the walk-through, participants met at the park headquarters to discuss issues related to these themes and use of the furnished rooms.

The questions discussed during the walk-through helped to gauge which objects in each room were used to convey key themes, which distracted or interfered with conveying those themes and the objects and questions most often brought up by visitors. The only objects universally used by all the interpreters are the reproduction dining table in the Hall and the political cartoons in the Library. Other objects used by the majority of the interpreters are the objects in the Henry Clay vignette—specifically the bedroll—in the Best Bedroom; the John Van Buren portrait in the Sitting Room; the reproductions of portraits of Jefferson and Jackson in the Parlor; the coffee maker in the Breakfast Room; the Queen Victoria engraving in Room 201; and the reproduction of the Henry Inman portrait of Angelica Van Buren now in Room 205. Although over half of the interpreters identified the Zuber scenic wallpaper as being the feature most visitors specifically ask about, less than a quarter of the interpreters identified the original paper as something they tie into the themes discussed in the Hall.

Interestingly, the Zuber wallpaper is among the objects cited as getting in the way of communicating interpretive themes, a list that includes other items original or appropriate to the function of specific rooms. At the same time, objects that were never present in Lindenwald—the harp in the Sitting Room and the “Mary Mac” portrait in the Breakfast Room for example—were cited as being used to communicate the key themes as well as getting in the way of these same themes. In the case of the Hall wallpaper, a few people noted that their issue with the wallcovering was not so much that it got in the way of engaging visitors in specific themes, but that they did not know how to effectively incorporate the paper into the themes. This may be the case in other rooms in which original or associated objects like the

Hiram Powers bust of Van Buren, the sofa in the Hall, Angelica Van Buren's parasol or the Inman portrait of Martin Van Buren in Room 206, are under-utilized in site interpretation.

The Hall, Library and Van Buren's Bedroom were the three rooms identified as the most important in the house. The Hall was correctly identified as having the greatest historic integrity among those rooms and as the spot where a variety of themes can be communicated. The physical presence of the room conveyed by the Zuber wallpaper and fully extended dining table makes it, as one interpreter said, the "showstopper" that "can't be ignored." It is also the space in which it is believed the most significant event of Van Buren's post-1840 political career occurred—his selection as presidential nominee for the Free Soil Party. The Library was cited as the headquarters of house and farm operations; and as a location where, using the political cartoons, library books, work table and other features, both Van Buren's personality and political life can be discussed. The Van Buren Bedroom is used to sum up the former president's life and accomplishments. While the bed was cited by a few as being singled out for discussion, most of the staff did not list any specific objects as essential to their themes.

Discussion during the walk-through revealed a tension between the interpretive themes the rangers wished to convey and frequent queries by visitors about what pieces are original to the house and their functions. Past generations of museum-goers shaped by the generic period room installations of Winterthur, Colonial Williamsburg and major art museums have given way to patrons with a more sophisticated sense of the historical veracity of furnished interiors as house museums themselves have re-examined their collective responsibility to provide visitors experiences based in historical accuracy. Knowing the level of historic integrity of a furnished interior is an important consideration for visitors and deserves an honest response. The furnishings and small decorative, utilitarian and personal pieces that make up Lindenwald are grounded in research on the Van Buren family's life, habits and tastes. This gives the interiors a higher level of integrity than a period room generically furnished despite the fact that not every piece of furniture can be said to be original to Lindenwald or owned by Van Buren. Period pieces selected based on comparative evidence and historical accounts; and reproductions of documented objects, like the reproduction of Van Buren's dining table in Lindenwald, can convey primary themes as effectively as the originals.

Of the key events of Van Buren's life that interpreters make part of their tours, eight are directly tied to Van Buren's time at Lindenwald: his lost re-election bids in the 1840s; the formation of the Free Soil Party; Van Buren's continued influence on the Democratic Party; the Compromise of 1850, Martin Van Buren's Jr.'s death; Irish immigration to the United States; and the period leading to and including the outbreak of the Civil War. The other events cited at the workshop took place prior to Van Buren's leaving the presidency. While the architectural

restoration and furnished interiors in no way preclude discussion of the earlier events in Van Buren's life and career, existing documentation, coupled with the very nature of how a home functions, simply will not allow the rooms to offer easy segues into discussions of such issues as the removal of the Cherokees from their lands and Van Buren's role in the Nullification Crisis.

Workshop Responses

ROOM	Which interpretive themes/ subthemes do you bring up in this room?	Which objects in this room are used to tell stories tied to themes?	What objects in this room get in the way of communicating themes? Why?	In this room, everyone asks about...
101 Guest Bdrm	Politics Slavery	H. Clay vignette objects (5) Bedroll (6) Bed (2)	Bed	Bed (size) (4) Original furnishings MVB and slavery
104 Sitting Rm	Daily life	JVB portrait (6) Harp (3) Piano (4) Center table	Harp (2)	JVB portrait (2) Instruments (3) Harp (3) Wallpaper (authenticity) Carpet (authenticity)
105 Hall	Politics Technology Slavery	Doorbell (2) Sofa (2) Dining table (9) Wallpaper (2) Dutch door	Wallpaper (4)	Dining table (2) Wallpaper (5) Doorbell MVB's wealth Sofa
106 Parlor	Politics	Jefferson/Jackson portraits (6) Genre paintings Jerome piano Ogee arch	"Jerome" piano (4) Genre paintings	Jerome piano (4) Ogee arch (5) Placement of repro paintings Closets (what's behind door)
109 Breakfast Rm	Farming Technology	Coffee maker (6) Dining table Plate warmer (2) Mary Mac portrait	Mary Mac portrait (4)	Mary Mac portrait (5) Fake food
005 Servants Dining Rm	Politics Technology Domestics Immigration	Plates (2) Call bell system (5) Dining table	Plates	Footwarmer Window bars Plates Call bell system

ROOM	Which interpretive themes/ subthemes do you bring up in this room?	Which objects in this room are used to tell stories tied to themes?	What objects in this room get in the way of communicating themes? Why?	In this room, everyone asks about...
006 Kitchen	Domestics Farming Technology Daily life	Range (3) Water pump (3) Fish platter	Fake food (amount) (2)	Farming practices Water pump Range (height of)
007 Laundry	Domestics Daily life MVB	Racks (3) Washtubs (4) Fireplace Irons	Washtubs	
011 Domestic's Bedroom	Domestics Religion	Beds (2) Staffordshire dog (4) Call bell system (2) Rosary		Window Call bell system Staffordshire dog
111 Library	Politics	Political cartoons (8) Card table Desk/table H. Clay print (4) MVB bust Bookcases/books	Coal Card table (5)	Political cartoons (2) Bookcases/ books Fireplace Pocket shutters MVB bust (3)
112 Bedroom	Daily life Dutch heritage	Bed		Floor matting
114, 115 Bathroom	Technology	Bathtub (2) Toilet (3)		Bathtub Toilet (2)
206 Hall	Daily life	MVB portrait		

ROOM	Which interpretive themes/ subthemes do you bring up in this room?	Which objects in this room are used to tell stories tied to themes?	What objects in this room get in the way of communicating themes? Why?	In this room, everyone asks about...
201 Bedroom	Daily life Politics	Queen Victoria print (5)		
205 Bedroom	Daily life Slavery Civil War	Angelica portrait (6)		Angelica portrait (2) Repro dress Floor covering
208 Bedroom	Daily life	Toys (2)		
209 MVB Bedroom	Politics MVB Civil War	Bed (3) Wardrobe Cane (when exhibited) Repro fishing gear	Jackson memorial print	Jackson memorial print Bed (2)
210 Bedroom	Daily life 19 th C illness/medicine/mortality	Medicine bottles Bed Floor covering		Fanny Elssler print

What are the key events in Van Buren's life that are part of your tours and the dates of these events?

- Martin Van Buren's lost re-election bids: 1840, 1844, 1848.
- Henry Clay's visit to Lindenwald, 1849.
- Martin Van Buren Jr.'s death, 1855.
- Martin Van Buren's election to the US presidency, 1836.
- Cherokee removal, 1838.
- Martin Van Buren's marriage to Hannah Hoes, 1807.
- Financial panic of 1837 and its impact on Martin Van Buren's re-election bid.
- Formation of the Free Soil Party, 1848.
- Martin Van Buren's influence on the Democratic party, 1820 on.

- Irish immigration to the U.S.
- Compromise of 1850.
- Nullification crisis and Martin Van Buren's role, 1832-33.
- Outbreak of the Civil War, 1861.

What themes are difficult to tell in the existing rooms and why?

- Agricultural story—how to convey in a traditional house museum setting? (Suggestions—Library, Kitchen, Jefferson portrait in Parlor, other areas of cellar)
- The grandchildren's presence—the room believed to have been the Nursery is not furnished, small suggestion of the presence of children on second floor.
- Indian removal—what could be used to create a stronger tie-in in the house?
- Slavery—Henry Clay visit set-up in Guest Bedroom is currently the only link.
- Antebellum period in general, the success of the Democrats and their cooperation with the slave-holding South—pertinent facts of this era can be difficult to convey without prior knowledge on the part of the visitor.

Which rooms do you consider most important on the tour and why?

- Hall—greatest historic integrity of the rooms within the house; the space can't be ignored; showstopper; variety of themes can be communicated here; the most major political event that occurred at Lindenwald happened in this room (selection of Martin Van Buren as presidential nominee for the Free Soil party).
- Library—bust of Martin Van Buren located here; was headquarters of the house operations; can discuss politics, 1840 election, etc. using the political cartoons, which also provide insight into Van Buren's personality; much to draw on here politically but more can be done; room that could be used to tie into the farming theme.
- Best Guest Bedroom—Henry Clay and slavery connection; Hannah Van Buren's bed is one of the few items in the house to discuss Van Buren's marriage.
- Martin Van Buren Bedroom—last room on tour; offers the opportunity for summation of Van Buren's life and legacy; humanizes Van Buren.
- Servants' Dining Room—offers transition from Van Buren family to those who took care of the family, sets tone; visitors relate to the servants' dining room more than to the upstairs Hall.
- Parlor—portraits of Jefferson and Jackson, men important to Martin Van Buren's life; offers opportunity to talk about Van Buren's ability to gain political consensus in intimate settings; more candid discussions potentially held here among the men, rather than in the Dining Hall with women present.

Which rooms present the greatest security problems (visibility, visitors touching objects, leaning on furnishings or historic finishes, etc.)? How frequently do such problems occur in these spaces?

- Transitional spaces (ex. Breakfast Room into Servants' Dining Room, 2nd floor Hall, etc.)—visitors by themselves briefly when ranger has to either lead group into next room leaving stragglers behind or bring up rear while visitors move into next room.
- Martin Van Buren Bedroom—visitors leaning or placing hands on bed; child jumped onto bed once.
- Stairwells—potential safety issues.
- Hall—wallpaper at threshold of Guest Bedroom (visitors placing hands on paper) and in general (people leaning against paper).
- Rooms that visitors want to photograph—some lag behind group to photograph empty room.
- Do not have high frequency of incidents—control of access through stanchions helps to counter problems.

Which rooms would work well if stanchions were removed? Which rooms would become problematic if the stanchions were removed?

- Kitchen—agreed that removing stanchions would work (need to remove vulnerable fish platter first).
- Martin Van Buren Jr. Bedroom—walk-through into Martin Van Buren Bedroom; backflow into Jr.'s room from Martin Van Buren Bedroom may be problematic; remove carpet runner.
- Servants' Dining Room—visitor passage too narrow; move table back in order to move stanchions back about a foot; move the servant's bell demo display?
- Dining Hall—need stanchions between table and sideboards to prevent visitors from walking in between.
- Library—reconfigure stanchions to open the room up more, allow more room for visitors.
- Sitting Room—doorway stanchioned, visitors look in; change so that visitors can go in.
- Breakfast Room—Move stanchions to the side, or remove stanchions and have no small items on table (any way to attach security mounts to small objects?).
- Second Floor Bedrooms—visitors look in; is there a way to better secure straw matting to floor so that visitors can walk in (matting slips when walked on)?
- Remove stanchions in rooms that are not key to themes (which may change in future as tours continue to be developed)?
- Increasing the number of rooms that can be entered by visitors will increase duration of tours.

What would you change about the current tour route?

- Cut through Martin Jr. Bedroom into Martin Van Buren Bedroom.
- Begin and end tour in Dining Hall
- Go from Breakfast Room into Library to complete political theme on 1st floor, then move to domestic spaces in basement.
- Have alternate tour routes through house.
- Uniformity of tour route important for curatorial housework schedule, to prevent tours from running into each other.

What do you find most challenging (if anything) about the side hall space in which visitors enter? How well does this space work (or not) as the primary visitor entrance? What would you like to introduce into this space?

- If furnished, use reproduction “props” so that they can be used consumptively by visitors.
- Add pictures/graphics (or will this hold visitors up?).
- Remove modern commercial carpet.
- Use as temporary or rotating exhibit space for mobility-challenged visitors who cannot tour the 2nd floor.
- Smith Thompson Van Buren’s art gallery? (Michael Henderson theorized that the space may have been used in this way historically.)
- Don’t do anything in the side hall that would hold up the tour (had a display in hall at one time but was removed because of impact on tour time).
- Do not change—use of side hall as “decompression zone,” transition space.

What do you find most challenging (if anything) about the Nursery as an orientation space?

What would you like to see introduced into this space?

- Used on rainy, “buggy” days as alternative to orientation outside (others use side hall for this purpose).
- Put in larger screen for virtual tour for those unable to physically handle the complete tour (virtual tour now on laptop in this room); second ranger sits with these visitors until main tour group returns.
- Add pictures/graphics; used to be in Nursery but were removed, some in other parts of site.
- If change is made in side hall, need to make the same type of changes in Nursery—avoid period repro furniture in one, modern plastic chairs in the other, etc.
- Some rangers use the Nursery to provide visitors with more personal background on Van Buren.

Other issues, suggestions?

- Move Mary Mac portrait (better interpretive use near Angelica Singleton Van Buren portrait?).
- How to use Smith Thompson Van Buren Bedroom? Link to Washington Irving (STVB married Irving's niece)? Changes to this room were made by deProsse family (kitchen)—is there meaning in which rooms they chose to change, which they didn't?
- How to use house/rooms in expanding visitation by school groups? Generally 10 students per group, 2 groups in house at same time; currently use interactive tour scripts, kids read in the rooms; given sweet pea seed packets to take home to link to agricultural activities. School tours coordinated with Van Alen House and School House—may separate from this program in future; 45 minute agricultural tour is a goal.

Appendix D: Summaries of Genealogical Research on Named Lindenwald Workers by MaryEllen Cecil

Many servants, farm hands and day laborers were required to operate Martin Van Buren's estate. Of those employed at Lindenwald, a significant number were Irish immigrants or of Irish descent. The focus of this research was to discover more about the lives of these individuals, both before and after leaving Kinderhook. The determination was made to focus on domestic servants and farm hands. Not included were local day laborers or individuals only identified by a first name, such as Alice, a nurse employed in 1843 or James, a possible valet employed in 1856.⁵⁷⁹ Commonalities in given and surnames, lack of documentation for females and high turnover rates at Lindenwald were factors that produced either no results or too numerous results within genealogical databases to confidently link them to the individuals employed at Lindenwald. Extended research is required in many of these cases.

The Irish have been immigrating to the state of New York since the earliest days of settlement. In the period of 1840-1850, immigration was spawned by the famine in Ireland. Many Irish families followed a chain migration pattern to establish a foothold in America. An individual or pair of individuals would immigrate to America, secure employment, and send their wages back to the homeland to fund the journey of the next family member. This pattern of staggered immigration can be quite problematic for research purposes. An immigrant traveling alone can be extremely difficult to distinguish from others of the same name in records when they have very common Irish names such as Margaret Kelley, Catherine Kelly [Kelley] and Mary Kelly [Kelley] and Hannah O'Connor and Sarah O'Connor, who were all domestics at Lindenwald.

Searching for manifest and arrival lists can be problematic as it cannot be assumed that the port of entry was only through New York City. Irish immigrants faced a choice when moving to North America—travel to Canada or travel to America. The difference in cost between passage from Ireland to Canada and Ireland to the United States fluctuated. At times, the cost of traveling to New York was twice as high as traveling to Canada. In the first half of the 1800s, many Irish immigrants arrived in Canada and then crossed the border into New York. This is problematic for genealogists because New York did not record border crossings consistently until the 1890s. Searching for these individuals with common names and no other known identifying information in port of entries on the US northeastern seaboard and Canada yields too numerous results.

⁵⁷⁹ It is possible that this James may be James Stephenson, Van Buren's coachman, who first appears in the 1855 New York state census. However, the worker only called James in correspondence of Van Buren in 1856 and in his will in 1860 is referred to as "my man James" and "my faithful James," respectively, implying a closer relationship than that of a coachmen. See Kohan, *Historic Furnishings Report*, 420.

Genealogical research of women in particular during this time frame can be difficult and sometimes near impossible. One of the biggest roadblocks genealogists find when researching females is the lack of resources that document their lives. Unlike men who were documented via different types of transactions throughout their lives, women can seemingly disappear just by marrying. The individual identities of women who lived prior to the twentieth century are often very tangled with those of their husbands, both by law and by custom. In many places, women were not allowed to own real estate in their name, to sign legal documents or to participate in government. Men wrote the histories, paid the taxes, participated in the military and left wills. Men were also the ones whose surnames were carried into the next generation by the children. In the case of Mrs. Bentley, the nurse at Martin Van Buren's estate, while there is a family enumerated in Columbia County in the 1850 Federal Census and the 1855 New York state census with the surname Bentley, without additional identifying information—such as her or her husband's first name—a determination cannot be made linking this individual to the one employed at Lindenwald.

The Federal and New York census returns from 1840-1865 for Lindenwald show a high rate of turnover of domestic staff, farm hands and day laborers, leaving little documentation to trace these individuals. Some female staff possibly left employment to marry. Others perhaps found the country life in Kinderhook alienating, especially with the nearest Catholic Church (the center of an Irish immigrants' religious and social lives) being too far away from the estate. Perhaps some left to find employment in the mills in a larger city like Albany that offered more of a life/work balance than domestic service.

However, in the case studies of the families of farm foreman Patrick Cooney and domestic Katherine Kickey, the documents produced over the course of their lives (and the lives of their children and grandchildren), shows that upward mobility in both economic and social status were achieved in less than three generations from the immigrant ancestor. Both families migrated out of New York in the late 1850s or early 1860's. Katherine Kickey and her husband Peter Grimm settled in Wisconsin, where her life and employment under Martin Van Buren is outlined in a biographical sketch in the *History of Dunn County, Wisconsin* published in 1925, found within an entry about her son-in-law, James Avery Morgan, a prominent businessman in Dunn County. Patrick Cooney and his family, including son John Ward Cooney, migrate first to Rochester, New York, then to Ontario, Canada, Michigan and Montana. A 1923 article in Montana's *Anaconda Standard* newspaper, entitled "*John W. Cooney of Butte at 85 Talks Interestingly of his Acquaintance with President Van Buren*" outlines the family's time at Lindenwald. Other articles about the Cooney's ties to Martin Van Buren would be published when Patrick's grandson, Frank Henry Cooney, became Montana's ninth governor; and more recently in articles about the political endeavors of Patrick Cooney's great-great grandson, Mike

Cooney, in Montana. The rising arc of the lives of the families of Katherine Kickey Grimm and Patrick Cooney, from poor Irish immigrants to prominent citizens of the United States, are prime examples of the golden dream held by those who left the old country for a better life: that each generation would be more successful and accomplished than the one prior, weaving themselves into the fabric of America.

RESEARCH NOTES: BRIDGET CLARY

BACKGROUND: Bridget Clary is listed in the 1860 US Federal Census in the household of Martin Van Buren (hereafter MVB).

- Born abt 1825 in Ireland.
- Age 35.
- No occupation listed.

CENSUS SEARCH:

1. 1850 US Census
 - a. No results for Bridget Clary [and similar surnames] in Kinderhook, NY.
 - b. There is a Bridget Clary, age 27 born in 1823 in Ireland, enumerated in the household of Augustus Loop in Hillsdale, Columbia County, NY.
 - c. There are 15 returns for Bridget Clary within the birth date and location demographic in New York state. Extended research needs to be done.
2. 1855 NY State Census-There are 3 returns for Bridget Clary [and similar surname spellings]:
 - a. One is living in Brooklyn City, Ward 4, Kings, as a servant in the household of Wm. H. Little, merchant, and his wife, Charlotte. Bridget has lived in the city for 3 years; listed as an "alien"; can read and write.
 - b. There is a "Bridget Cleary", b. 1825 in Ire, living in NYC, Ward 5, NY, listed as a cousin, living with Edward and Bridget Cleary.
 - c. There is a Bridget Clary, b 1825 in Ire, living in NYC, Ward 15, NY, listed with her husband, Michael and 5 children [range in age of infant to 8 yrs old, all born NY].
3. 1865 NY State Census-There are 7 returns for Bridget Clary [and similar surname spellings]:
 - a. No returns in Columbia County.
 - b. 1 return for city of Albany: Bridget Cleary, b. Abt 1828 in Ireland, age 37, enumerated in the "Insane Dept Poorhouse."

4. 1870 US Census

- a. There are 2 Bridget Clary's enumerated in NY born about 1825 in Ireland:
 - i. One is living in Bedford, Westchester, NY with the family of Jay Reynolds. She is a servant.
 - ii. There is a "Briget Clary" living in Barrington, Yates, NY with her husband Dennis Clary and 7 children. The oldest child is 16 yrs old [b. 1854]. Her Occupation is "keeping house."
- b. There is a "Bridget Clarey" enumerated in Seneca Falls, Seneca, NY. She is the head of the household, born abt 1824 in Ireland. Living with her are 3 children. Oldest is 15 yrs old [b. 1855 in NY].
- c. There is a "Bridget Cleary" enumerated in Catskill, Greene, NY (b. 1826 in Ireland) with her husband Michael and 4 children, ranging in age from 10-19, born in CT or MA. [Highly unlikely that this would be the Bridget at MVB's home as her children were born in another state in 1860.]

VITAL RECORDS SEARCH: Given the limited information there are too numerous results to conclusively find any vital records in NY or beyond for this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

INTERNET SEARCH: Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: JOHN WARD COONEY

BACKGROUND: John Ward Cooney was the son of Patrick Cooney, farm foreman at Lindenwald.

IMMIGRATION/NATURALIZATION: See entry for father, Patrick Cooney.

NOTES OF INTEREST:

John's son, Francis Henry (known as Frank Henry) becomes the governor of Montana 1933 and serves in this capacity until 1935.

John's son, Percival was a noted Canadian author (*Kinsmen, Dons of the Old Pueblo*).

John's great-grandson, Michael Cooney, has an unsuccessful run for governor of Montana in 2000. He has served as the Lt. Governor of the state since 2016.

SOURCES: In addition to the sources listed on the genealogy report, the following were also used:

"Cooney Cousins" Facebook Page. <https://www.facebook.com/Cooney-Cousins-482262538525565/>

"Cooney Has Deep Ties To Montana Politics" http://missoulain.com/cooney-has-deep-ties-to-montana-politics/article_bc57ce33-e242-511d-b123-26f02fdb6a70.html

Dana Kieh's Genealogy Website-Cooney Family. <https://danakiehl.weebly.com/cooney.html>

"Descendants of Cooney" Genealogy Report. Dana Kiehl, compiler. Published online July 4, 2010. http://danakiehl.weebly.com/uploads/5/7/1/2/57125567/mom_cooneyrpt.pdf

Governor Frank Henry Cooney https://www.nga.org/cms/home/governors/past-governors-bios/page_montana/col2-content/main-content-list/title_cooney_frank.html

"John W. Cooney of Butte at 86 Talks Interestingly of his Acquaintance with President Martin Van Buren". *The Anaconda Standard*. Anaconda, Montana. Published Feb 25, 1923.

"John Cooney Funeral". *The Anaconda Standard*. Anaconda, Montana. Published October 1, 1925. Newspapers.com

Mike Cooney https://en.wikipedia.org/wiki/Mike_Cooney

Silver Bow County, Montana Genealogy and History, Biographies
<http://genealogytrails.com/mon/silverbow/bios.html>

RESEARCH NOTES: PATRICK COONEY

BACKGROUND: Patrick Cooney was farm foreman at Lindenwald from 1843-1853.

1. Hired by MVB; MVB builds cottage for foreman on property.
2. Moved to Rochester, NY.
3. Father of John Ward Cooney.

BIRTH: Census documents and the Kiehl Cooney genealogy put a birth year range of 1804-1811 for Patrick in Ireland.

1. Possibly County Louth, per Kiehl.
2. Civil Registration did not begin in Ireland until 1864.
3. Search of parish records returned numerous results with the common Irish name. Extensive research needs to be done.

CENSUS:

1. 1845 NY State
 - a. Only returns for Hudson, Columbia County are available.
2. 1855 NY State
 - a. No returns that fit the demographics for Patrick Cooney and family.
3. 1860 US Federal
 - a. No returns that fit the demographics for Patrick Cooney and family.
 - i. May have already been in Canada as they are enumerated there in 1861.

IMMIGRATION/NATURALIZATION:

1. There is record of Patrick's departure from Canada but extensive research needs to be done to trace his arrival in Canada from Ireland.
 - a. Numerous returns for the name Patrick Cooney in the immigration records. Extended research is needed.
 - b. Per Keihl's work, Patrick was "naturalized as a citizen at Albany, NY almost immediately" [upon his arrival from Canada].
 - i. Numerous returns for the name Patrick Cooney in NY naturalization index between 1836-1840. Extended research is needed.

DEATH: Per Kiehl's genealogy, an entry in the family bible states that Patrick died in Detroit, Michigan in 1876. I cannot find conclusive evidence to prove or disprove this. Extended research is needed.

NOTES OF INTEREST:

Patrick's grandson, Frank Henry Cooney, is elected governor of Montana in 1933. He serves in that capacity until 1935.

Patrick's grandson, Percival Cooney, was a noted Canadian author (*Kinsmen, Dons of the Old Pueblo*).

Patrick's 2nd great-grandson, Michael Cooney, had an unsuccessful run for governor of Montana in 2000. He has served as the Lt. Governor of the state since 2016.

SOURCES: In addition to the sources listed on the genealogy report, the following were also used:

"Cooney Cousins" Facebook Page. <https://www.facebook.com/Cooney-Cousins-482262538525565/>

"Cooney Has Deep Ties To Montana Politics" http://missoulian.com/cooney-has-deep-ties-to-montana-politics/article_bc57ce33-e242-511d-b123-26f02fdb6a70.html

Dana Kieh's Genealogy Website-Cooney Family. <https://danakiehl.weebly.com/cooney.html>

"Descendants of Cooney" Genealogy Report. Dana Kiehl, compiler. Published online July 4, 2010. http://danakiehl.weebly.com/uploads/5/7/1/2/57125567/mom_cooneyrpt.pdf

Governor Frank Henry Cooney https://www.nga.org/cms/home/governors/past-governors-bios/page_montana/col2-content/main-content-list/title_cooney_frank.html

"John W. Cooney of Butte at 86 Talks Interestingly of his Acquaintance with President Martin Van Buren". *The Anaconda Standard*. Anaconda, Montana. Published Feb 25, 1923.

"John Cooney Funeral". *The Anaconda Standard*. Anaconda, Montana. Published October 1, 1925. Newspapers.com

Mike Cooney https://en.wikipedia.org/wiki/Mike_Cooney

Silver Bow County, Montana Genealogy and History, Biographies
<http://genealogytrails.com/mon/silverbow/bios.html>

RESEARCH NOTES: ROSE DALTON

BACKGROUND: Rose Dalton is enumerated in the 1860 US Federal Census for Kinderhook, NY living with MVB.

- Governess, born circa 1834 in New York.

CENSUS SEARCH:

1. 1840 US Census-Census only names male head of household or female head of household; children are identified by sex and age range only. Rose would fit the category of "female child 5 and under 10" [years old].
 - a. There are not any "Dalton" families enumerated in Columbia County.
 - b. Search of surrounding county finds:
 - i. There is a "Widow Dalton" enumerated in Albany, but the people in her house do not include a female child of "5 and under 10."
 - ii. There are two Dalton families enumerated in Troy but they both are enumerated as free people of color.
 - c. Statewide search finds 30 Dalton households; 15 of which have a female child 5 and under 10 years old.
2. 1845 NY State Census-only returns for city of Hudson remain.
3. 1850 US Census
 - a. There is a Rosina Dalton, age 16, enumeration with family in McDonough, Chenango, New York, USA.
 - b. No other results for a "Rose Dalton" that fits the demographic.
4. 1855 NY State Census
 - a. There is a Rose Dalton, age 25, enumerated with the family of C.P Sherman, as a servant in Brooklyn, NY; born Ireland; has lived in city for 2 years; is an alien.
 - b. Other results for "Rose Dalton" in NY do not fit the age demographic or are married. [She was single in 1860.]
5. 1860 US Federal Census-Identified living with MVA.
6. 1865 NY State Census
 - a. There is a Rose Dalton, age 30, enumerated with the family of Edward Gethbrand, as a boarder in Brooklyn, NY; born England, is an alien.
7. 1870 US Census
 - a. There is a Rose Dalton, housekeeper for William Lynch (public office) in Brooklyn, NY; born Ireland.
 - b. Rosa Dalton, domestic for William Allen, in Brooklyn, NY; born England.

RESEARCH NOTES: ANN GRAY

BACKGROUND: Ann Gray is enumerated as living with MVB in the 1860 US Census.

- Born c. 1825 in Ireland.
- Age 35.
- Occupation unlisted.

CENSUS SEARCH:

1. 1850 US Federal Census

- a. No results for “Ann Gray” [and alt spellings] for Kinderhook, NY.
- b. No results for “Ann Gray” [and alt spellings] for Columbia County, NY.
- c. No results for “Ann Gray” [and alt spellings] in adjacent counties.
- d. There are a total of 7 returns for the state of NY for “Ann Gray” [and alt/similar spellings] born between 1824-1826, 6 of which were born in Ireland:
 - i. Ann Gray, born abt 1824, enumerated in New York City, Ward 9, District 2, in the household of Isaac C. Noe; no occupation listed.
 - ii. Ann Gray, born abt 1824, enumerated with a John Gray in New York City, Ward 13; no occupation listed.
 - iii. Ann Gray, born abt 1825, enumerated in New York City, Ward 6 with Laurence Gray; no occupation listed.
 - iv. Ann Gray, born abt 1825, enumerated in New York City, Ward 16, District 1, with husband Patrick [age 25, laborer] and infant daughter Mary [inferred relationships]; no occupation listed.
 - v. Ann Gray, born abt 1826, enumerated in New York City, Ward 19, as a pauper residing in the almshouse on Blackwell’s Island.
 - vi. Ann Gray, born abt 1826, enumerated in Glen Falls, Warren County, in the household of Halsey R. Wing, lawyer; no occupation listed.

2. 1855 NY State Census

- a. No result for “Ann Gray” [and alt spellings] in Kinderhook, NY.
- b. No results for “Ann Gray” [and alt spellings] in Columbia County, NY.
- c. No results for “Ann Gray” [and alt spellings] in adjacent counties.
- d. There are a total of 7 returns for the state of NY for “Ann Gray” [and alt/similar spellings] born between 1824-1826, 4 of which were born in Ireland:
 - i. Ann Jane Gray, born abt 1824, enumerated in New York City, Ward 4, with her husband Edward who was a doctor, son, mother-in-law, cousin and 2 servants.
 - ii. Ann Gray, born abt 1826, enumerated as a servant in the household of Peter and Charlotte King in New York City, Ward 18.

- iii. Ann Gray, born abt 1825, enumerated as a servant in the household of C.H Vanschaick in New York City, Ward 8.
 - iv. Ann Grey, born abt 1825, enumerated with her husband Laurence, a laborer, and son Thomas, age 2, in Brooklyn City, Ward 9, Kings County, NY.
3. 1865 NY State Census
- a. No results for “Ann Gray” [and alt spellings] in Kinderhook, NY.
 - b. No results for “Ann Gray” [and alt spellings] in Columbia County, NY.
 - c. No results for “Ann Gray” [and alt spellings] in adjacent counties in NY.
 - d. There are a total of 6 returns for the state of NY for “Ann Gray” [and alt/similar spellings of Mary Ann Gray, Ann Grew, and Anna Gray/Grey], born between 1825-1826; 3 of which were born in Ireland:
 - i. Ann Grey, born abt 1825, enumerated in Ward 9, Brooklyn, Kings County, with husband Laurence and 3 sons (ages 5-12).
 - ii. Anna M. Gray, born abt 1825, enumerated in Kendell, Orleans County, with husband William.
 - iii. Anna Grey, born abt 1825, enumerated in Mentz, Cayuga County, single woman, head of household.
4. 1870 US Federal Census
- a. No results for “Ann Gray” [and alt spellings] in Kinderhook, NY.
 - b. No results for “Ann Gray” [and alt spellings] in Columbia County, NY.
 - c. There are 8 returns for “Ann Gray” [and alt spellings] in state of NY; however only one is born in Ireland, but was born in 1830.

VITAL RECORDS SEARCH: Given the limited information there are too numerous results to conclusively find any vital records in NY or beyond for this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

INTERNET SEARCH: Results of Google search using search keywords of individual’s name and “Martin Van Buren” return National Park Service online materials. Given the limited

information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: SARAH HAIL

BACKGROUND: Sarah Hail is enumerated living with MVB in the 1855 State Census.

- Born c. 1813 in Ireland.
- Age 42.
- Identified as a servant in the 1855 NY State Census.
- Identified as a widow in the 1855 NY State Census.
- According to the 1855 NY State Census, she has been residing in Kinderhook for 5 years [see column 13 on census return].

CENSUS SEARCH

1. 1850 US Federal Census
 - a. No results for Sarah Hail [and alt spellings] in Kinderhook.
 - b. No results for Sarah Hail [and alt spellings] in Columbia County.
 - c. One return for Sarah Hail [alt spellings] in New York State.
 - i. "Sarah Hales", born abt 1814 in England, is enumerated in New York City, Ward 16, District 3 with husband Charles, a carpenter, and two children [inferred relationships]; no occupation.
2. 1855 NY State Census
 - a. Enumerated with MVB.
3. 1860 US Federal Census
 - a. No results for Sarah Hail [and alt spellings] in Kinderhook.
 - b. No results for Sarah Hail [and alt spellings] in Columbia County.
 - c. There are 31 returns for Sarah Hail [and alt spellings] in New York State, of which one "somewhat" fits the criteria.
 - i. Sarah D. Hale, born abt 1810 in Ireland is enumerated living with John Hale, age 50, a shoemaker, in Albany City, Ward 10. There is not any relationship status listed nor any indication if this Sarah is a widow.
4. 1865 NY State Census
 - a. No results for Sarah Hail [and alt spellings] in Kinderhook.
 - b. No results for Sarah Hail [an alt spellings] in Columbia County.
 - c. There is a Sarah Hale, born abt 1817 in Ireland, widow, enumerated in Albany, in the household of Ann Kelley and her daughter. Sarah is listed as a servant.

VITAL RECORDS SEARCH: Given the limited information there are too numerous results to conclusively find any vital records in NY or beyond for this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

INTERNET SEARCH: Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: JOHN R. HARDER

BACKGROUND: John R. Harder was hired in the fall of 1839 by MVB to live on property as a caretaker-farmer to oversee farming operations.

CENSUS SEARCH:

1. 1830 US Federal Census
 - a. There is a "John N. Harder" enumerated in Kinderhook, NY. There is one white male, aged 70-79, one white male aged 30-39, one white male aged 10-14, one white male under 5, one white female 30-39, one white female 20-29, one white female 10-14, two white females 5-9. There is also one male free person of color aged 10-23 in the household.
 - b. There is a "John Harder" enumerated in Germantown, Columbia County. There is one white male aged 60-69, one white female aged 50-59 and one white female aged 15-19 in the household.
2. 1840 US Federal Census
 - a. One result for "John R. Harder" [indexed as "John R. Harden"] enumerated in Kinderhook, NY. There is one white male aged 50-59, one white male aged, 40-49, one white male 30-39, 2 white males under 5, one white female aged 20-29, one white female aged 15-19, one white female aged 5-9, one female under 5; there is one person employed in agriculture in the household.

3. 1845 NY State Census: Only returns for city of Hudson in Columbia county remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
4. 1850 US Federal Census
 - a. No results for "John R. Harder" or "John Harder" in Kinderhook.
 - b. No results for "John R. Harder" in Columbia County.
 - c. There are 4 returns for "John Harder" in Columbia County, of which only one would have been over age 16 in 1839:
 - i. John Harder, age 48, born abt 1802 in NY, enumerated in Claverack, occupation is farmer.
5. 1855 NY State Census
 - a. No results for "John R. Harder" in Kinderhook.
 - b. No results for "John R. Harder" in Columbia County.
 - c. There are 8 returns for "John Harder" in Columbia County, of which two would have been over the age of 16 in 1839:
 - i. John Harder, 56 years old, born abt 1799 in Columbia County, enumerated in Claverack; occupation in farmer.
 - ii. John Harder, age 35, born abt 1820 in Columbia County, enumerated in Chatham, occupation farmer.

VITAL RECORDS SEARCH: Given the limited information there are too numerous results to conclusively find any vital records in NY or beyond for this individual. However, the following burial return is of possible interest. Extended research will be required.

1. John R. Harder (1809-1862) buried at the Claverack Dutch Reformed Churchyard in Claverack, Columbia County, NY [see <https://www.findagrave.com/memorial/156104089>].

IMMIGRATION/NATURALIZATION SEARCH: Given limited information, there is not enough evidence to support that this individual may have been of foreign birth.

NEWSPAPER SEARCH:

1. Newspaper.com
 - a. Cursory search yielded no results for "John R. Harder" with keywords "NY", "Kinderhook", "Martin Van Buren."
 - b. Cursory search for "John Harder" with keyword "NY" resulted in numerous returns.
 - c. Unable to conclusively find any articles pertaining to this individual in context with MVB. Extended research would be required.

2. Chronicling America (LOC newspaper database)

- a. Cursory search yielded no results for “John R. Harder” with keywords “NY”, “Kinderhook”, “Martin Van Buren.”
- b. Cursory search for “John R. Harder” yielded 88 results in 16 different newspapers; none of which were published out of New York State.
- c. Cursory search for “John Harder” yielded over 2000+ articles.
- d. Unable to conclusively find any articles pertaining to this individual in context with MVB. Extended research would be required.

INTERNET SEARCH: Results of Google search using search keywords of individual’s name and “Martin Van Buren” return National Park Service online materials. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: CATHERINE JORDAN

BACKGROUND: Catherine Jordan is enumerated living with MVB in the 1850 US Federal Census.

- Born c. 1830 in Ireland.
- Age 20.
- Occupation unlisted.
- Infant child enumerated under her as “Percivil Michle” is assumed to be hers.

CENSUS SEARCH:

1. 1840 US Federal Census
 - a. No results for Catherine Jordan in New York State.
2. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
3. 1850 US Federal Census
 - a. Enumerated with MVB.
4. 1855 NY State Census
 - a. No results for Catherine Jordan in Kinderhook.
 - b. No results for Catherine Jordan in Columbia County.
 - c. There are 11 returns for Catherine Jordan in New York State, one of which fits the approximate birth information:

- i. Catherine Jordan, born abt. 1831 in Ireland, age 24, enumerated as a servant in the household of Alexander and Harriet Ayres in St. Johnsville, Montgomery County.
- 5. 1860 US Federal Census
 - a. No results for Catherine Jordan in Kinderhook.
 - b. No results for Catherine Jordan in Columbia County.
 - c. There are 8 returns for Catherine Jordan in New York State, two of which fit the approximate birth information:
 - i. Catherine Jordan, born about 1830 in Ireland, age 30, enumerated in New York City, Ward 20, District 2, with husband Archibald and three children (ages infant to 4 yrs old) [inferred relationships], no occupation listed.
 - ii. "Catherine Jordon", born about 1828, age 28, enumerated in New York City, Ward 17, District 10 with husband Thomas Jordon and 1 yr old son. [inferred relationships].
- 6. 1865 NY State Census
 - a. No results for Catherine Jordan in Kinderhook.
 - b. No results for Catherine Jordan in Columbia County.
 - c. There are 4 returns for Catherine Jordan in New York State, none of which fit the approximate birth information.

VITAL RECORDS SEARCH: Given the limited information there are too numerous results to conclusively find any vital records in NY or beyond for this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

INTERNET SEARCH: Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: ALLAN KEAM

BACKGROUND: Allan Keam is enumerated in the 1850 US Federal Census living with MVB.⁵⁸⁰

- Born 1827 in New York.
- Age 23.
- Occupation is farmer.

CENSUS SEARCH

1. 1840 US Federal Census
 - a. No results for Keam surname [and alt spellings] in Kinderhook.
 - b. No results for Keam surname [and alt spellings] in Columbia County.
 - c. There is 1 result for the Keam surname [spelled as is] for New York State. It is a household with only 2 female occupants.
 - d. There are over 30+ results for the alternative spellings of Keam [Keem, Kyme, Kime, Kimes, Keme, Kame, Kaim, Came:
 - i. None in Kinderhook or Columbia County. Extended research into the household structures would be needed to see if any would have a male in the right age demographic.
2. 1845 NY State Census
3. 1850 US Federal Census
 - a. Ancestry's census image has him indexed as "Allan Ham", when looking at the original scan of the document, it is clearly "Allen Keam" [note the "e" instead of "a" in the first name].
4. 1855 NY State Census
 - a. No results for Allen/Allan Keam [and alt spellings] in Kinderhook .
 - b. No results for Allen/Allan Keam [and alt spellings] in Columbia County.
 - c. No results for Allen/Allan Keam [and alt spellings] in New York State.
5. 1860 US Federal Census
 - a. No results for Allen/Allan Keam [and alt spellings] in Kinderhook.
 - b. No results for Allen/Allan Keam [and alt spellings] in Columbia County.
 - c. No results for Allen/Allan Keam [and alt spellings] in adjacent counties.
 - d. No results for Allen/Allan Keam [and alt spellings] in New York State.
 - e. No results searching whole census using "Allen/Allan Keam [and alt spellings], born NY 1827."
 - f. No results searching whole census using just name and alt spellings.
6. 1865 NY State CensusNo results for Allen/Allan Keam [and alt spellings] in Kinderhook:

⁵⁸⁰ Martin Van Buren National Historic Site Supervisory Museum Curator Patricia West believes that Keam may actually be "Ham."

- a. No results for Allen/Allan Keam [and alt spellings] in Columbia County.
- b. No results for Allen/Allan Keam [and alt spellings] in adjacent counties.
- c. No results for Allen/Allan Keam [and alt spellings] in New York State.

VITAL RECORDS SEARCH:

1. No matching returns in the major online record databases for a birth of Allen/Allan Keam in New York State.
2. Given the limited information unable to conclusively find any matching marriage or death records conclusively pertaining to this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: N/A

NEWSPAPER SEARCH:

1. Newspapers.com: General keyword search using "Allan Keam" and "Allen Keam" yielded no results.
2. ChroniclingAmerica [LOC database]: General keyword search using "Allan Keam" and "Allen Keam" yielded no results.

INTERNET SEARCH: Results of Google search using search keywords of individual's name and "Martin Van Buren" returned National Park Service online materials. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: CATHERINE KELLY

BACKGROUND: Catherine Kelly is enumerated living with MVB in the 1860 US Federal Census.

- Born c. 1836 in New York
- Age 24
- Could read and write
- National Park Service reports suggest that perhaps she is related to Mary Kelly who is also enumerated in the household in 1860. Possibly could be twins as Mary shares same birth year and is also born in NY.
- National Park Service reports suggest that Margaret Kelly/Kelley who was enumerated in the house 5 years previous [1855 NY State Census] could be relation.

CENSUS SEARCH:

1. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
2. 1850 US Federal Census
 - a. No results for Catherine Kelly [or similar spellings such as Kelley, Kealy, etc] in Kinderhook.
 - b. No results for Catherine Kelly [or similar spellings] in Columbia County.
 - c. There are two results for Catherine Kelly [or similar spellings] in adjacent counties that were born in NY around 1836 [+/- 2 yrs]:
 - i. "Catharine Kelley", age 16, born abt. 1834, enumerated in the household of Henry Kelly, age 48 in Stephentown, Rensselaer County. In household is Angeline Kelley, age 42, and six other children besides Catharine, ages 1-14 [no females named Mary].
 - ii. Catherine Kelly, age 13, born abt 1837, enumerated in the household of John Kelly, age 45 in Troy, Ward 7, Rensselaer County. In household is Ann Kelly, age 44 and 5 children besides Catherine, ages 6-16. There is a Mary Kelly in this household, born abt 1842 in New York, aged 8.
 - iii. There are 29 results for Catherine Kelly [and similar spellings], fitting the age of birth [+/- 2 yrs] and birth location in New York State, not including the above two entries. Extended research would need to be done to cull through these results.
3. 1855 NY State Census
 - a. No returns for Catherine Kelly [and similar spellings] in Kinderhook.
 - b. No returns for Catherine Kelly [and similar spellings] in Columbia County.
 - c. There are 17 returns for Catherine Kelly [and similar spellings] in adjacent counties. Extended research needs to be done to cull through these results, but of possible interest are:
 - i. Catherine J. Kelly, age 22, born in Sullivan County, NY abt. 1833, enumerated with her parents and 3 siblings in the household of Abraham Clearwater in Wawarsing, Ulster County. There is a Mary Kelly in this household, born about 1837 in Sullivan County, aged 18.
 - ii. "Catharine Kelley", age 21, born abt. 1834, enumerated in the household of Henry Kelly, age 54 in Stephentown, Rensselaer County. In household is Orsula Kelley, age 46, and seven other children besides Catharine, ages 2-17 [no females named Mary].

- iii. Catherine Kelly, age 22, born abt 1833 in Dutchess County, enumerated as head of household in Albany, Ward 10, Albany County, living with sister, Susan M. Kelly, born abt 1840 in Columbia County.
- 4. 1860 US Federal Census-enumerated in the household of MVB.
- 5. 1865 NY State Census
 - a. No returns for Catherine Kelly [and similar spellings] in Kinderhook.
 - b. No returns for Catherine Kelly [and similar spellings] in Columbia County that fit that age demographic.
 - c. There are 78 results for Catherine Kelly [and similar spellings], fitting the age of birth [+/- 2 yrs] for New York State. Extended research would need to be done to cull through these results.

VITAL RECORDS SEARCH: Given the limited information, plus a common Irish first and last name, there are too numerous results to conclusively find any vital records in NY or beyond for this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: N/A

NEWSPAPER SEARCH:

- 1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name and "NY", returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.
- 2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name and "NY", returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining

to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH:

1. Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials.
2. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: MARGARET KELLEY

BACKGROUND: Margaret Kelley is enumerated living with MVB in the 1855 NY State Census

- Born c. 1833 in Ireland.
- Age 22.
- Surname is spelled both "Kelley" and "Kelly" in documents and National Park Service reports.
- Occupation is servant.
- Census asks "Years Resident In This Town": 1 yr.
- Could read and write.
- National Park Service reports suggest that perhaps she is related to the Catherine and Mary Kelly/Kelley who enumerated 5 years later in the household [1860 Federal Census].

CENSUS SEARCH:

1. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
2. 1850 US Federal Census
 - a. No results for Margaret Kelly [Kelley] in Kinderhook.
 - b. No results for Margaret Kelly [Kelley] in Columbia County.
 - c. There are six returns for Margaret Kelly [Kelley] in adjacent counties in NY, born in Ireland between 1828-1836:
 - i. "Margret Kelley", age 20, born abt 1830, enumerated in the household of Henry Smith in Bethlehem, Albany County.
 - ii. Margaret Kelly, age 22, born abt 1828, enumerated in the household of Patrick Kelly, age 24, in Kingston, Ulster County.

- iii. Margaret Kelly, age 21, born about 1829, enumerated in household of Peter Kelly, age 27 and Thomas Kelly, 1 yrs old, [inferred husband and child], in Watervliet, Albany County.
 - iv. Margaret Kelly, age 20, born abt 1830, enumerated in the household of William Sims, merchant, in Kingston, Ulster County.
 - v. Margaret Kelly, age 19, born abt 1831, enumerated in the household of Charles C. Lamb, in Albany, Ward 4, Albany County.
 - vi. Margaret Kelly, age 14, born abt 1836, enumerated in the household of John Kelly, age 34, in Albany, Ward 3, Albany County.
 - d. There are 61 results for Margaret Kelly [Kelley], fitting the age of birth [+/- 2 yrs] and birth location in New York State, not including the above 6. Extended research would need to be done to cull through these results.
3. 1855 NY State Census-enumeration in the household of MVB.
4. 1860 US Federal Census
- a. No results for Margaret Kelly [Kelley] in Kinderhook.
 - b. No results for Margaret Kelly [Kelley] in Columbia County.
 - c. There are 4 returns for Margaret Kelly [Kelley] in adjacent counties to Columbia County, born in Ireland between 1832-1834:
 - i. Margaret Kelly, age 26, born abt 1834, enumerated in the household of Michael Kelly, age 25, blacksmith and two children ages 3 and 1 [inferred husband and children], in Kingston, Ulster County.
 - ii. Margaret Kelly, age 26, born abt 1836, enumerated in the household of John Kelly, age 35, laborer, and two children ages 4 and 1 [inferred husband and children], in Esopus, Ulster County.
 - iii. Margaret Kelly, age 28, born abt 1832, enumerated in the household of John Laden, laborer in Albany, Ward 7, Albany County. In same household is John Kelly, age 52, laborer.
 - iv. Margaret Kelly, age 26, born abt 1834, enumerated in the household of Wm Reynolds in Adams, Berkshire County, Mass [1st Mass county over NY state border]. Her occupation is "Op. Woolen Mill" [operator wool mill].
5. 1865 NY State Census
- a. There are no results for Margaret Kelly [Kelley] in Kinderhook.
 - b. There are no results for Margaret Kelly [Kelley] in Columbia County.
 - c. There are 4 returns for Margaret Kelly [Kelley], born in Ireland, in adjacent counties:
 - i. Margaret Kelly, age 34, born abt 1831, enumerated with husband Patrick and 3 children, in Poughkeepsie, Dutchess County.

- ii. Margaret Kelly, age 32, born abt 1833, single, enumerated in the female seminary as a servant in Troy, Rensselaer.
- iii. Margaret Kelly, age 30, born abt 1835, enumerated in the “Insane Dept. Poor House” in Albany, Albany County.
- iv. Margaret Kelly, age 30, born abt 1835, enumerated with her husband John Kelly, age 38, laborer, and 3 children in Esopus, Ulster County.

VITAL RECORDS SEARCH: Given the limited information, plus a common Irish first and last name, there are too numerous results to conclusively find any vital records in NY or beyond for this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information, plus a common Irish first and last name, there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH:

1. Newspapers.com:

- a. Results of search using search keywords of individual’s name and “Martin Van Buren” returned no results.
- b. Results of search using search keywords of individual’s name and “Kinderhook, NY” yielded no results.
- c. Results of search using keywords of individuals name and “NY”, returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

2. ChroniclingAmerica.gov (LOC database):

- a. Results of search using search keywords of individual’s name and “Martin Van Buren” returned no results.
- b. Results of search using search keywords of individual’s name and “Kinderhook, NY” yielded no results.
- c. Results of search using keywords of individuals name and “NY”, returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH:

1. Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials.
2. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: MARY KELLY

BACKGROUND: Mary Kelly is enumerated living with MVB in the 1860 US Federal Census.

- Born c. 1836 in New York.
- Age 24.
- Could read and write.
- National Park Service reports suggest that perhaps she is related to Catherine Kelly who is also enumerated in the household in 1860. Possibly could be twins as Catherine shares the same birth year and is also born in NY.
- National Park Service reports suggest that Margaret Kelly/Kelley who was enumerated in the house 5 years previous [1855 NY State Census] could be relation.

CENSUS SEARCH:

1. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
2. 1850 US Federal Census
 - a. No results for Mary Kelly [or similar spellings such as Kelley, Kealy, etc] in Kinderhook.
 - b. No results for Mary Kelly [or similar spellings] in Columbia County.
 - c. No results for Mary Kelly [or similar spellings] in adjacent counties that were born in NY around 1836 [+/- 2 yrs].
 - d. There are 66 returns for Mary Kelly [or similar spellings] in New York State. Extended research needs to be done to cull through these results.
3. 1855 NY State Census
 - a. There are no results for Mary Kelly [or similar spellings] in Kinderhook.
 - b. There are no results for Mary Kelly [or similar spellings] in Columbia County.
 - c. There are 121 returns for Mary Kelly [or similiar spelling] with a birth year of 1836 [+/- 2 years] in New York State. Extended research needs to be done to cull through these results.

4. 1860 US Federal Census-enumerated in the household of MVB.
5. 1865 NY State Census
 - a. There is one Mary Kelly enumerated in Kinderhook; however she was born in Ireland in 1839 and does not fit demographic.
 - b. There is a Mary Kelly enumeration in Hudson, Columbia County. Census indicates that she was born abt. 1839 in Columbia County.
 - c. There are 79 returns for Mary Kelly [or similiar spelling] with a birth year of 1836 [+/- 2 years] in New York State. Extended research needs to be done to cull through these results.
6. 1870 US Federal Census
 - a. There are no results for Mary Kelly [or similar spellings] in Kinderhook.
 - b. There are no results for Mary Kelly [or similar spellings] that fit the birth location and birth year [+/- 1 year] in Columbia County.
 - c. There are 38 returns for Mary Kelly [or similar spellings] that fit the birth location and birth year [+/- 2 years] in New York State. Extended research needs to be done to cull through these results..

VITAL RECORDS SEARCH: Given the limited information, plus a common Irish first and last name, there are too numerous results to conclusively find any vital records in NY or beyond for this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: N/A

NEWSPAPER SEARCH:

1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name and "NY" returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.
2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.

- b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
- c. Results of search using keywords of individual's name and "NY" returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH:

1. Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials.
2. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: KATHERINE (CATHERINE) KICKEY (1837-1925)

BACKGROUND: Katherine (also Catherine) Anne Kickey worked as a domestic at Lindenwald, circa 1850-1857.

BIRTH: Katherine's obituary states that she was born 25 Dec 1837 in Liverpool, England.

1. Civil registration began in England in 1837.
 - a. Surname, wildcarded and variant spelling search in the UK Civil Registration record databases yielded no returns.
 - i. Not all individuals adhered to the rule when it began. It is possible that her birth was never registered.

MARRIAGE: Her obituary states that she married Peter Grimm 7 Feb 1857. Peter's obituary states that they were married 7 Feb 1856.

1. Could not find records online. Search may need to be done in person in Columbia County.

IMMIGRATION: Obituary states that she came to the US with her brother [unnamed] at 11 years old [about 1848]. The 1900 Census information infers immigration around 1849.

1. *New York, Passenger and Immigration Lists, 1820-1850* [Ancestry Database] from *Registers of Vessels Arriving at the Port of New York from Foreign Ports, 1789-1919*, microfilm M237, rolls 1-95, National Archives at Washington, DC:

Catherine Kicke

Arrival Date: 23 May 1842

Port of Arrival: New York

Port of Departure: Liverpool, Eng

Place of Origin: Great Britain

Ship: Hibernia

Family Identification 30080010

Microfilm Serial Number: M237

Microfilm Roll Number: 48

I cannot conclusively prove that this is the same individual as the years are greatly off from her obituary and the census information. Extended research would need to be done.

NATURALIZATION: 1920 Census indicates that she was naturalized.

1. Was Naturalization under husband Peter?
 - a. Peter notes that he has filed papers in 1900 Census.
 - i. See file marked "Possible Naturalization Card."
 - b. Search for naturalization under Katherine Kickey yielded no returns. Search for Katherine Grimm yielded numerous results. Extended research is needed.

CENSUS:

1. 1850 US Federal (taken in Aug)
 - a. Searched Kinderhook returns using surname searching, wildcard searching, various/similar spellings search & visually scanned all 99 microfilmed pages. No hits.
 - b. Searched all of Columbia County using surname, wildcard searching, various/similar spellings search.
 - c. Searched all of NY State using surname search, wildcard search, various/similar spellings search.
 - i. There is a "Cath de Hickey", age 12 (b about 1838 in Ireland) in the home of Eliza Banks in New York, Ward 19, New York. The neighboring household is the family of James and Willemia Van Buren. [Could this be a bad transcription for Kickey and family next door related to MVB?]
 - ii. One Kickey family enumerated living in Fishkill, Dutchess, NY [1 hr, 20 min south of Kinderhook]: Stephen Gleeson, age 23, b. Ireland abt 1827, laborer, Ellen Gleeson, age 24, b. Ireland abt 1826, Richard Kickey, age 25, b Ireland abt 1825, laborer, Michael Kickey, age 24, b. Ireland abt 1826, laborer, Lomora [original record looks to be "Lenora"], Kickey, age

- 63, b. Ireland, 1787, Lonna Kickey [female], age 22, b. Ireland, 1828, Mary Kickey, age 23, b. Ireland, 1827, Joanna Kickey, age 20, b. Ireland, 1830.
- iii. One Kickey family enumerated living in Brooklyn, Ward 2, NY: William Kickey, age 27, b. Ireland, abt 1823, art dealer and Mary Kickey, age 30, b. Ireland abt 1820.
- d. Searched all of US Federal Census for “Kickey.” Only returns were the Kickey NY results from above.
- 2. 1855 NY State Census
 - a. No results for Peter Grimm in Hudson, NY, Columbia County, or NY State.
 - b. No results for Grimm surname in Columbia County.
 - c. Numerous Grimm returns for rest of NY.
 - d. No results for Katherine Kickey in Kinderhook, Columbia County or NY State.
 - e. No results for Kickey surname in rest of NY.
- 3. 1860 Census US Federal
 - a. No returns for Kinderhook.
 - b. Husband’s obit said immigrated to NY (1851) and lived in Hudson for 9 years (1851-1860). No returns for Hudson, Columbia County.
 - c. No returns for Columbia County.
 - d. No returns for NY State.
 - e. No returns for Wisconsin. Were they in the middle of their migration from NY to WI and in another state?
 - i. Numerous returns for Peter Grimm [and similar spellings] for all of US returns. Extended research needs to be done.
- 4. 1865 Wisconsin Census: No return for Peter Grimm and family

NEWSPAPER NOTES:

- The Dunn County News is digitized and online at Menomonie Public Library’s website; however the years 1910-1930 are not included.
 - UW-Stout Research Archives has a newspaper index which had the Dunn County News for those missing years from the library.

Sources: In addition to the sources listed at the end of the genealogy report “Descendants of Katherine Anne Kickey”, the following were also used:

Morgan-Grimm Marriage Announcement. *The Dunn County News*, Menomonie, Wisconsin. Published October 4, 1873.

Local Correspondence, Mr. and Mrs. Grimm in ill health. *The Dunn County News*, Menomonie, Wisconsin. Published September 5, 1890

Marriage Licenses, Henry Grimm and Stella Bell. *The Dunn County News*, Menomonie, Wisconsin. Published July 14, 1899.

Mr. & Mrs. Peter Grimm Wedding Anniversary. *The Dunn County News*, Menomonie, Wisconsin. Published Feb 4, 1909.

Obituary of Katherine Grimm, *The Dunn County News*, Menomonie, Wisconsin. Published December 31, 1925.

Obituary of Peter Grimm, *The Dunn County News*, Menomonie, Wisconsin. Published October 7, 1915.

Obituary of Catherine Grimm Morgan. Ancestry Message Board Post: Dunn County, Wisconsin. Posted by James Gammon, September 21, 1998.

www.ancestry.com/boards/localities.northam.usa.states.wisconsin.counties.dunn/876/mb.ash
[x](#)

Mrs. Morgan, Civil War Widow, In 93rd Birthday. *The Dunn County News*, Menomonie, Wisconsin. Published November 25, 1953.

Maymie E. Morgan. *The Dunn County News*, Menomonie, Wisconsin. Published June 6, 1956.

Mary Jane Morgan. *The Dunn County News*, Menomonie, Wisconsin. Published October 10, 1956.

Curtiss-Wedge, F.; Jones, Geo. O., Editor, *History of Dunn County, Wisconsin*. Minneapolis, Minnesota: H.C. Cooper, Jr. & Co., 1925.

<http://digital.library.wisc.edu/1711.dl/WI.IHDunnCounty>

RESEARCH NOTES: CATHERINE LINK

BACKGROUND: Catherine Link is enumerated living with MVB in the 1850 US Federal Census.

- Born c. 1825 in Ireland.
- Age 25.
- Census return indicates that she could not read or write.

CENSUS SEARCH:

1. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
2. 1850 US Federal Census-enumerated in the household of MVB.
3. 1855 NY State Census
 - a. No returns for Catherine Link in Kinderhook.
 - b. No returns for Catherine Link in Columbia County.
 - c. No returns for Catherine Link in adjacent counties.
 - d. No returns for Catherine Link in New York state that fit the birth date and birth location demographics.
4. 1860 US Federal Census
 - a. No returns for Catherine Link in Kinderhook.
 - b. There is one Catherine Link enumerated in Ghent, Columbia County, born abt 1827; however states she was born in New York. Enumerated in household is Richard Link, age 42, farmer, and 4 children (ages 2-14).
 - c. There are six returns for Catherine Link enumerated in New York state but none of them fit the birth date and birth location demographics.
5. 1865 NY State Census
 - a. No returns for Catherine Link in Kinderhook.
 - b. No returns for Catherine Link on Columbia County.
 - c. No returns for Catherine Link in adjacent counties.
 - d. No returns for Catherine Link in New York state.

VITAL RECORDS SEARCH:

1. Birth Records
 - a. Civil Registration Records-Ireland did not require civil registration of births until 1845.
 - b. Parish Records-Without knowing location of birth in Ireland, there are too numerous results to conclusively find any birth records in the various online Irish parish databases to attribute to this person.
2. Marriage Records-Given the limited information, plus a common Irish name there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.
3. Death Records-Given the limited information, plus a common Irish name there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information, plus a common Irish name, there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH:

1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individuals name and "NY", returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.
2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name and "NY", returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH:

1. Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials.
2. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: ELLEN MCDONOUGH

BACKGROUND: Ellen McDonough is enumerated living with MVB in the 1855 NY State Census.

- Born c. 1829 in Ireland.

- Age 26.
- Occupation is servant.
- Census asks “Years Resident In This Town”: 10 years.
- Could read and write.

CENSUS SEARCH:

1. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
2. 1850 US Federal Census
 - a. There are no returns for Ellen McDonough [and similar spellings] in Kinderhook, NY.
 - b. There are no returns for Ellen McDonough [and similar spellings] in Columbia County.
 - i. There are three returns for just the surname McDonough [and similar spellings] in Columbia County-none of them have an Ellen in the household.
 - c. There are no returns for Ellen McDonough [and similar spellings] that fit the birth information demographics in adjacent counties.
 - d. There is one result for Ellen McDonough in New York State:
 - i. “Ellen McDonah”, age 23, b. abt 1827 in Ireland is enumerated in the household of Melvin Warner in Little Valley, Cattaraugus County
3. 1855 NY State Census-enumeration in the household of MVB.
4. 1860 US Federal Census
 - a. No returns for Ellen McDonough [and similar spellings] in Kinderhook.
 - b. No returns for Ellen McDonough [and similar spellings] in Columbia County.
 - c. No returns for Ellen McDonough [and similar spellings] in adjacent counties.
 - d. There is one return for Ellen McDonough [and similar spellings] in New York state that fits the birth demographics [+/- 5 yrs].
 - i. Ellen McDonough, age 26, b. abt 1834 in Ireland, a servant enumerated in the household of Frederick A. Macy in New York City, Ward 12, District 3, New York County.
5. 1865 NY State Census
 - a. No returns for Ellen McDonough [and similar spellings] in Kinderhook.
 - b. No returns for Ellen McDonough [and similar spellings] in Columbia County.
 - c. No returns for Ellen McDonough [and similar spellings] in adjacent counties.
 - d. There are two returns for Ellen McDonough [and similar spellings] in New York state that fits the birth demographics [+/- 5 yrs]:

- i. Ellen McDonough, age 32, b. abt 1833 in Ireland, single, servant enumerated in the household of John H. Kierstad in Hancock, Delaware County.
- ii. Ellen McDonaugh, age 40, b. abt 1825, enumerated as head of household in Oneida, Utica County. She is single and there are no other residents in the household. She works in a woolen factory.

VITAL RECORDS SEARCH:

1. Birth Records
 - a. Civil Registration Records: Ireland did not require civil registration of births until 1845.
 - b. Parish Records-Without knowing location of birth in Ireland, there are too numerous results to conclusively find any birth records in the various online Irish parish databases to attribute to this person.
2. Marriage Records-Given the limited information, plus a common Irish name there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.
3. Death Records-Given the limited information, plus a common Irish name there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information, plus a common Irish name, there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH:

1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individuals name and "NY", returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individuals name and "NY", returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH:

1. Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials.
2. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: MARY MCENTIRE

BACKGROUND: Mary McEntire is enumerated living with MVB in the 1855 NY State Census.

- Born c. 1815 in Ireland.
- Age 40.
- Occupation is servant.
- Census asks "Years Resident In This Town": 1 year.
- Could read and write.

CENSUS SEARCH:

1. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
2. 1850 US Federal Census
 - a. No returns for Mary McEntire [and similar spellings] for Kinderhook.
 - b. No returns for Mary McEntire [and similar spellings] for Columbia County.
 - c. There are two returns for Mary McEntire [and similar spellings] for adjacent counties:

- i. Mary McIntyre, age 35, b. abt 1815 in Ireland, enumerated in West Troy, Albany County, in the household of Thomas McIntyre, age 48, and four children (ages 7-14).
 - ii. Mary McIntee, age 40, b. abt 1810 in Ireland, enumerated in Albany, Albany Ward 8, in the household of John McIntee, age 38 and 5 children with the surname McIntee (ages 5-19), Ed Michiel, and James and John Davenport.
 - iii. There are 3 returns for Mary McEntire [and similar spellings] for New York state that fit the birth date and location demographics [+/- 2 yrs]:
 1. Mary McIntire, age 35, b. abt 1815 in Ireland, enumerated in a hotel in New York City, Ward 3.
 2. Mary McIntire, age 35, b. abt 1810 in Ireland, enumerated in the household of James McIntire, 2 children with the surname McIntire, and 10 other individuals in New York City, Ward 6.
 3. Mary McIntyre, age 34, b. abt 1816 in Ireland, enumerated in the poorhouse on Randall's Island, New York City, Ward 12.
3. 1855 NY State Census-enumeration in the household of MVB.
4. 1860 US Federal Census
 - a. No returns for Mary McEntire [and similar spellings] in Kinderhook.
 - b. No returns for Mary McEntire [and similar spellings] in Columbia County.
 - c. No returns for Mary McEntire [and similar spellings] in adjacent counties.
 - d. There are two returns for Mary McEntire [and similar spellings] in New York state that fit the birth date and location demographic [+/- 2 yrs]:
 - i. Mary McIntire, age 45, b. abt 1815 in Ireland, enumerated in the household of Patrick McIntire, age 55, in Kingsbury, Washington; only two in the household.
 - ii. Mary McEntee, age 45, b. abt 1815 in Ireland, enumerated in the household of Patrick Farrell in Westchester, Westchester County.
5. 1865 NY State Census
 - a. No returns for Mary McEntire [and similar spellings] in Kinderhook.
 - b. No returns for Mary McEntire [and similar spellings] in Columbia County.
 - c. Two returns for Mary McEntire [and similar spellings] in New York state that fit the birth date and location demographics:
 - i. Mary McEntee, age 51, b. abt 1814 in Ireland, enumerate with husband Philip McEntee, age 56 and 8 children (ages 7-25) in Brooklyn, Kings County.
 - ii. Mary McEntee, age 50, b. abt 1815 in Ireland, enumerated with husband Edward McEntee, age 67 and 3 children (ages 4-20) in Brooklyn, Kings.

VITAL RECORDS SEARCH:

1. Birth Records
 - a. Civil Registration Records: Ireland did not require civil registration of births until 1845.
 - b. Parish Records-Without knowing location of birth in Ireland, there are too numerous results to conclusively find any birth records in the various online Irish parish databases to attribute to this person.
2. Marriage Records-Given the limited information, plus a common Irish name there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.
3. Death Records-Given the limited information, plus a common Irish name there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information, plus a common Irish name, there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH:

1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individuals name and "NY" returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.
2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individuals name and "NY" returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining

to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH:

1. Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials.
2. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: THOMAS MULLIKIN

BACKGROUND: Thomas Mullikin was a farmer hired by MVB to do planting, construct fishing ponds and hothouse in 1840.

- Source: HRS, 32.
- No age.
- Occupation is farmer.
- *A Farmer in his Native Town: Cultural Landscape Report for the Martin Van Buren Farmland* (2004):
 - "... in the spring of 1840, Van Buren hired Thomas Mullikin to construct the pond, plant rye, fence the rye field, and work on a hothouse."
 - "In 1840, Thomas Mullikin spent five and one half days working "at the pond" at Lindenwald, presumably building the dam for the upper fish pond.
 - Thomas Mullikin, worked on the estate in 1840, spent three days doing "work on the fence, rying ground..."

CENSUS SEARCH:

1. 1840 US Federal Census: Cannot successfully identify individual tied to MVB.
 - a. There are no results for Thomas Mullikin in Kinderhook.
 - b. There are no results for Thomas Mullikin in Columbia County.
 - c. There are no results for Thomas Mullikin in adjacent counties.
 - d. There are no results for Thomas Mullikin in New York state.
 - e. There are five returns for Thomas Mullikin in the US:
 - i. Thomas Mullikin enumerated in Talbot, District 3, Maryland.
 1. Indexed as "Thomas Mallihrin."
 - ii. Thomas Mullikin enumerated in Hardeman, Tennessee.
 - iii. Thomas Mullikin enumerated in Johnson, Indiana.

- iv. Thomas Mullikin enumerated in Jackson, Indiana.
 - 1. Indexed as "Thomas Mutteken."
- v. Thos. Mullikin enumerated in Prince Georges, District 5, Maryland.
- 2. 1845 NY State Census- Only returns for city of Hudson in Columbia county remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
- 3. 1850 US Federal Census
 - a. No results for Thomas Mullikin in Kinderhook.
 - b. No results for Thomas Mullikin in Columbia County.
 - c. No results for Thomas Mullikin in adjacent counties.
 - d. There is one return for Thomas Mullikin in New York State but with an age of 2, this would have made him 12 yrs old in 1840. While there is not any birth or age information about the Thomas Mullikin hired by MVB, it is probable that the individual was over the age of 12 yrs old, thus eliminating this return.
 - e. There are over 18 returns for the rest of the US. Extended research would be needed.
- 4. 1855 NY State Census
 - a. No results for Thomas Mullikin in Kinderhook.
 - b. No results for Thomas Mullikin in Columbia County.
 - c. No results for Thomas Mullikin in adjacent counties.
 - d. No results for Thomas Mullikin in New York State.
- 5. 1860 US Federal Census
 - a. No results for Thomas Mullikin in Kinderhook.
 - b. No results for Thomas Mullikin in Columbia County.
 - c. No results for Thomas Mullikin in adjacent counties.
 - d. No results for Thomas Mullikin in New York State
 - e. There are over 19 returns for the rest of the US. Extended research would be needed.

VITAL RECORDS SEARCH: Given the limited information I am unable to conclusively find any vital records that conclusively pertain to this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information known, it cannot be determined if Thomas Mullikin was an immigrant. Therefore a search of immigration/naturalization records without any identifying birth information [date/place] would yield too many returns. Extended research would be required.

NEWSPAPER SEARCH:

1. Newspapers.com: General keyword search using name and “Martin Van Buren” yielded no results. A general keyword search using name or name and New York yielded numerous results. Extended research would be required
2. ChroniclingAmerica [LOC database]: General keyword search using name and “Martin Van Buren” yielded no results. A general keyword search using name or name and New York yielded numerous results. Extended research would be required.

INTERNET SEARCH: Results of Google search using search keywords of individual’s name and “Martin Van Buren” returned National Park Service online materials. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: MARGARET NEELING

BACKGROUND: Margaret Neeling is enumerated living with MVB in the 1860 US Federal Census.

- Born c.1834 in Ireland.
- Age 26.
- Could read and write.

CENSUS SEARCH:

1. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
2. 1850 US Federal Census
 - a. There are no results for Margaret Neeling [or similar spellings] for Kinderhook.
 - b. There are no results for Margaret Neeling [or similar spellings] for Columbia County.
 - c. There are no results for Margaret Neeling [or similar spellings] for adjacent counties.
 - d. There are no results for Margaret Neeling [or similar spellings] for New York State.
 - e. There is one return for Margaret Neeling [or similar spellings] for the US:
 - i. Margaret E. Nailing, b. abt. 1834 in Ireland, enumerated in the household of James Farquharson in Brunswick, Cumberland County, Maine.
3. 1855 NY State Census
 - a. There are no results for Margaret Neeling [or similar spellings] for Kinderhook.

- b. There are no results for Margaret Neeling [or similar spellings] for Columbia County.
 - c. There are no results for Margaret Neeling [or similar spellings] for adjacent counties.
 - d. There are no results for Margaret Neeling [or similar spellings] for New York State.
- 4. 1860 US Federal Census-enumerated in the household of MVB.
- 5. 1865 NY State Census
 - a. There are no results for Margaret Neeling [or similar spellings] for Kinderhook.
 - b. There are no results for Margaret Neeling [or similar spellings] for Columbia County
 - c. There are no results for Margaret Neeling [or similar spellings] for adjacent counties.
 - d. There are no results for Margaret Neeling [or similar spellings] for New York State.
- 6. 1870 US Federal Census
 - a. There are no results for Margaret Neeling [or similar spellings] for Kinderhook.
 - b. There are no results for Margaret Neeling [or similar spellings] for Columbia County.
 - c. There are no results for Margaret Neeling [or similar spellings] for adjacent counties.
 - d. There are no results for Margaret Neeling [or similar spellings] for New York State.
 - e. There are no results for Margaret Neeling [or similar spellings] for the US that fit the birth information demographics.

VITAL RECORDS SEARCH:

- 1. Record of birth in Ireland.
 - a. Civil registration began in 1845.
 - b. Parish records-There are too numerous results to conclusively find matching parish records for this individual. Extended research would be required.
- 2. Vital Records in US-Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH:

1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.
2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH:

1. Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials.
2. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: MAY O'BRIEN

BACKGROUND: May O'Brien is enumerated living with MVB in the 1860 US Federal Census.

- Born c.1834 in Ireland.
- Age 26.
- Could read and write.

CENSUS SEARCH:

1. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.

2. 1850 US Federal Census
 - a. There are no results for May O'Brien [or similar spellings] for Kinderhook.
 - b. There are no results for May O'Brien [or similar spellings] for Columbia County.
 - c. There are no results for May O'Brien [or similar spellings] for adjacent counties.
 - d. There are no results for May O'Brien [or similar spellings] for New York State that fit the birth information demographic.
3. 1855 NY State Census
 - a. There are no results for May O'Brien [or similar spellings] for Kinderhook.
 - b. There are no results for May O'Brien [or similar spellings] for Columbia County.
 - c. There is one return for May O'Brien [or similar spellings] for adjacent counties:
 - i. May O'Brien, age 21, b. abt 1834 in Ireland, servant, enumerated in the household of James Sexton, in New York City, Ward 8.
 - d. There are no further returns for May O'Brien that meet the demographics than the NYC return.
4. 1860 US Federal Census-enumerated in the household of MVB.
5. 1865 NY State Census
 - a. There are no results for May O'Brien [or similar spellings] for Kinderhook.
 - b. There are no results for May O'Brien [or similar spellings] for Columbia County.
 - c. There are no results for May O'Brien [or similar spellings] for adjacent counties.
 - d. There is one return for May O'Brien [or similar spellings] for New York state:
 - i. May Obrien, [no apostrophe], age 30, b. abt 1835 in Ireland, enumerated as head of household, with two children, ages 9 and 15 in Newburgh, Orange County.
6. 1870 US Federal Census
 - a. There are no results for May O'Brien [or similar spellings] for Kinderhook.
 - b. There are no results for May O'Brien [or similar spellings] for Columbia County.
 - c. There are no results for May O'Brien [or similar spellings] for adjacent counties.
 - d. There is one result that fits the demographic:
 - i. May Obrien [no apostrophe], age 35, b. abt 1835 in Ireland, servant, enumerated in the household of Robert Dillion in New York City, Ward 18, District 21.

VITAL RECORDS SEARCH:

1. Record of birth in Ireland.
 - a. Civil registration began in 1845.
 - b. Parish records-There are too numerous results to conclusively find matching parish records for this individual. Extended research would be required.

2. Vital Records in US-Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH:

1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.
2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH:

1. Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials.
2. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: HANNAH O'CONNER

BACKGROUND: Hannah O'Conner is enumerated living with MVB in the 1850 US Federal Census.

- Born c. 1826 in Ireland.
- Age 24.
- Occupation unlisted.
- Census indicates that she cannot read or write.
- Enumerated in the household is Sarah O'Conner, born in Ireland, 1804.
- National Park Service research assumes that they may be related but relationship is unknown.

CENSUS SEARCH:

1. 1840 US Federal Census-Only male heads of household, widowed women, or women heads of household are enumerated.
 - a. There are not any O'Conner [or similar spellings] households enumerated in Kinderhook or Columbia County.
 - b. There are numerous returns for the surname in New York State. Extended research would be needed to see which households had a female in the right age demographic.
2. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
3. 1850 US Federal Census-Enumerated with MVB.
4. 1855 NY State Census
 - a. There are no results for Hannah O'Conner [and similar spellings] in Kinderhook.
 - b. There are no results for Hannah O'Conner [and similar spellings] in Columbia County.
 - c. There are no results for Hannah O'Conner [and similar spellings] in adjacent counties that fit the birth year/location demographic.
 - d. There are too numerous results for Hannah O'Conner [and similar spellings] in New York State. Extended research would need to be done.
5. 1860 US Federal Census
 - a. There are no results for Hannah O'Conner [and similar spellings] in Kinderhook.
 - b. There are no results for Hannah O'Conner [and similar spellings] in Columbia County.
 - c. There is one result for Hannah O'Conner [and similar spellings] in adjacent counties that fit the birth year/location demographic [+/- 3 yrs]:

- i. Hannah Oconners [no apostrophe], age 37 b. abt 1823 in Ireland, enumerated in the household of Cornelius Oconners, in Albany, Ward 1.
 - d. There are too numerous results for Hannah O'Conner [and similar spellings] in New York State. Extended research would need to be done.
6. 1865 NY State Census
- a. There are no results for Hannah O'Conner [and similar spellings] in Kinderhook.
 - b. There are no results for Hannah O'Conner [and similar spellings] in Columbia County.
 - c. There is one return for Hannah O'Conner [and similar spellings] in adjacent counties:
 - i. Hanna Oconner [no apostrophe], age 40, b. abt 1825 in Ireland, enumerated in the household of her husband Cornelius Oconner, in Albany, Albany County.
 - d. D. There is one return for Hannah O'Conner [and similar spellings] in New York state the fits the birth date and location demographic:
 - i. Hannah O'Conner, age 41, b. abt. 1824 in Ireland, enumerated in the household of her husband, Thomas O'Conner and son, in Olean, Cattaraugus County.

VITAL RECORDS SEARCH:

- 1. Record of birth in Ireland
 - a. Civil registration began in 1845.
 - b. Parish records-There are too numerous results to conclusively find matching parish records for this individual due to the common Irish name. Extended research would be required.
- 2. Vital Records in US-Given the limited information and common Irish name, there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information and common Irish name, there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH:

- 1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.

- b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.
2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH: Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials. Given the limited information available and common Irish name, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: SARAH O'CONNER

BACKGROUND: Sarah O'Conner is enumerated living with MVB in the 1850 US Federal Census.

- Born c. 1804 in Ireland.
- Age 46.
- Occupation unlisted.
- Census indicates that she can read or write.
- Enumerated in the household is Hannah O'Conner, born in Ireland, 1826.
- National Park Service research assumes that they may be related but relationship is unknown.

CENSUS SEARCH:

1. 1840 US Federal Census-Only male heads of household, widowed women, or women heads of household are enumerated.

- a. There are not any O’Conner [or similar spellings] households enumerated in Kinderhook or Columbia County.
 - b. There are numerous returns for the surname in New York State. Extended research would be needed to see which households had a female in the right age demographic.
2. 1845 NY State Census
 - a. Only returns for city of Hudson remain. Can be accessed at NYSL or census microfilm is available for loan through LDS Family History Center.
3. 1850 US Federal Census-Enumerated with MVB.
4. 1855 NY State Census
 - a. There are no results for Sarah O’Conner [and similar spellings] in Kinderhook.
 - b. There are no results for Sarah O’Conner [and similar spellings] in Columbia County.
 - c. There is a return for a Sarah O’Conner [and similar spellings] in adjacent counties that fit the birth year/location demographic:
 - i. Sarah O’Conner, age 47, b. Scotland abt 1808, enumerated in the household of her husband, Neal O’Conner and four children (ages 10-23) in New York City, Ward 5.
 - d. There are too numerous results for Sarah O’Conner [and similar spellings] in New York State. Extended research would need to be done.
5. 1860 US Federal Census
 - a. There are no results for Sarah O’Conner [and similar spellings] in Kinderhook.
 - b. There are no results for Sarah O’Conner [and similar spellings] in Columbia County.
 - c. There are no results for Sarah O’Conner [and similar spellings] in adjacent counties.
 - d. There are too numerous results for Sarah O’Conner [and similar spellings] in New York State. Extended research would need to be done.
6. 1865 NY State Census
 - a. There are no results for Sarah O’Conner [and similar spellings] in Kinderhook.
 - b. There are no results for Sarah O’Conner [and similar spellings] in Columbia County.
 - c. There are no results for Sarah O’Conner [and similar spellings] in adjacent counties.
 - d. There are no results for Sarah O’Conner [and similar spellings] in New York state.

VITAL RECORDS SEARCH:

1. Record of birth in Ireland.
 - a. Civil registration began in 1845.
 - b. Parish records-There are too numerous results to conclusively find matching parish records for this individual due to the common Irish name. Extended research would be required.
2. Vital Records in US-Given the limited information and common Irish name, there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

IMMIGRATION/NATURALIZATION SEARCH: Given the limited information and common Irish name, there are too numerous results to conclusively find any records pertaining to this individual. Extended research would be required.

NEWSPAPER SEARCH:

1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.
2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH: Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials. Given the limited information available and common Irish name, returns of a name only search does not

immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

RESEARCH NOTES: JAMES STEPHENSON

BACKGROUND: James Stephenson was a coachman for MVB, enumerated in the 1855 NY State Census and the 1860 US Federal Census.

1. Lived with family in one of the Lindenwald gate lodges (wife Mary, children Jane & Thomas).
2. Born in Ireland around 1822.

SURNAME SPELLING: Later records use the spelling of "Stevenson" instead of "Stephenson."

VITAL RECORDS:

1. Birth: Census records indicate a birth year range of 1822-1825. James is listed as being from Belfast, Ireland on his daughter's death certificate.
 - a. Extended research of Northern Ireland's church records (birth and baptism) will need to be done to try to identify records that pertain to James. There are numerous returns for the name within that year span.
2. Marriage
 - a. Unable to determine if James Stephenson and Mary Goodwin were married in Ireland or the US. More extended research needs to be done as the returns for both the US and Ireland are numerous.
3. Death: More extended research needs to be done to find death information on James Stephenson.

CENSUS:

1. 1845 NY State
 - a. Only returns for Hudson, Columbia County are available.
2. 1850 US Census
 - a. NOTE: The spreadsheet I was given denotes that the Stephenson family is found in the 1855 NY State Census and the 1860 US Federal Census. They are also enumerated in the 1850 Census living at Lindenwald:
 - i. James is enumerated as a "laborer."
 - ii. Mary is enumerated as "Maria". It is indicated that she cannot read or write.

3. 1855 NY State
 - a. James is enumerated as having lived in the town of Kinderhook for 8 years (circa 1847).
 - b. James is enumerated as being a naturalized citizen.
 - c. Daughter, Mary Jane, is enumerated being 3 years old, born Columbia County.
 - d. Son, Thomas, is enumerated being 2 years old, born Columbia County.
4. 1860 US Federal
 - a. James is enumerated as a “coachman.”
 - b. James has \$300 in personal estate.
 - c. Mary is no longer enumerated as not being able to read or write.
 - d. Children Jane (not Mary Jane) and Thomas (ages 8 & 7) are NOT marked as attending school though other children from the neighboring families on the census page are.
5. 1865 NY Census
 - a. Family is enumerated living in Kinderhook, NY.
6. 1870 US Federal
 - a. Family is enumerated living in Kinderhook, NY. James “works farm” and has personal estate value of \$2000. He is enumerated as a citizen.
7. 1875 NY State
 - a. I believe I identified the family in Chatham, Columbia, but the writing is so horrific that I am having a hard time discerning all the names.
8. 1880 US Federal
 - a. Surname spelling was changed to “Stevenson.”

IMMIGRATION:

1. Ancestry, U.S. and Canada, Passenger and Immigration Lists, 1500-1900 has a promising lead from:
 - a. GLAZIER, IRA A., AND MICHAEL TEPPER. *The Famine Immigrants: Lists of Irish Immigrants arriving at the Port of New York, 1846-1851*. Vol. 3 (July 1848-March 1849). Baltimore: Genealogical Publishing Co., 1984, page 215 entry: James and Mary Stephenson, arrival New York from Ireland in 1848.
 - i. Limited access on Haiti Trust due to copyright law. Need to check SAILS and OCLC to see who might have this
2. There are numerous immigration results for James Stephenson, born abt 1822 in Ireland, arriving in the US mid-1830s-late 1840s. More extended research would need to be done.

NATURALIZATION: James indicates in the 1865 census that he is naturalized, thus his naturalization occurred before then.

1. There are numerous returns in the naturalization records and indexes for New York for the name James Stephenson. Extended research will need to be done.

NEWSPAPER SEARCH:

1. Newspapers.com:
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name and "NY", returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.
2. ChroniclingAmerica.gov (LOC database):
 - a. Results of search using search keywords of individual's name and "Martin Van Buren" returned no results.
 - b. Results of search using search keywords of individual's name and "Kinderhook, NY" yielded no results.
 - c. Results of search using keywords of individual's name and "NY", returned numerous results. Given the limited information, the common Irish name, and the number of results, I was not able to conclusively find any records pertaining to this individual. Extended research would be required to cull through these returns.

INTERNET SEARCH:

1. Results of Google search using search keywords of individual's name and "Martin Van Buren" return National Park Service online materials.
2. Given the limited information available, returns of a name only search does not immediately yield any conclusive information that can be linked to this individual. Extended research would be required.

LIST OF EMPLOYEES NOT RESEARCHED
(due to limited information/time requirements)

Alice	Nurse at Lindenwald, 1843
Bell	Coachmen at Lindenwald, 1843
Ella	Nurse at Lindenwald, 1845
George	Valet at Lindenwald, 1843
Maria	No occupation listed, 1840
Rosanna	Nurse, chamber work, care of children, 1840 (?)
Mr. Schenck	Gardener, 1843
Tommy	Valet, 1843

Appendix E: Solomon Van Rensselaer Estate Inventory, 1852 from *Cherry Hill: The History and Collections of a Van Rensselaer Family* by Roderic H. Blackburn

Inventory of the estate of Solomon Van Rensselaer	
<i>In pencil - #CH accession numbers</i>	
South Parlor	
1 Carpet & Rug 49 yds. 4/p yd Rug 4/-	\$ 25.00
1 Long Looking glass (265.1)	25.00
2 Portraits 2 Daguerreotypes (18, 19)	
1 Writting Box	1.25
4 Window Shades	2.00
2 Carpet Ottomans	1.00
Front Hall	
1 Carpet with Cross slip 31 yds 2/-	7.75
2 Oil Cloths	1.00
1 Stove & Pipe	10.00
2 Window Shades	1.00
1 Sofa & Cushions & 2 Benches (17?)	10.00
2 Hair Ottomans	.50
1 Hall Lamp	5.00
1 Pair Brackets	.25
1 Sett Mantel Ornaments gilt — 5 pieces	10.00
Dining Room	
1 Carpet 49 yds 2/- pr Yd	12.25
2 Carpet Ottomans	1.00
1 Oil Cloth	3.00
1 Stove & Pipe	8.00
1 Mahogany Extension Dining Table	16.00
1 Sett Gilt Mantel Ornaments	11.00
1 Sofa	6.00
1 Center Table with Marble Slab	12.00
1 Side board \$5.00 2 Knive Boxes \$1.00	6.00
[end page one, total] \$175.00	
2 Doz Mahogany Chairs	18.00
1 Long Looking Glass	25.00
1 Divan beneath Glass	2.00
1 Large Arm Chair	.50
2 Green Do Do	1.00
1 Mahogany Clock	5.00
	155

2 Astral Lamps	4.00
1 Browne Solar Lamp	1.50
2 Checker Boards	1.00
1 Map County of Albany	3.00
3 Red Table Covers	1.50
1 Sett Salvers \$1.00, 2 White Pitchers \$1.00, Table Linen \$38.25	40.25

North West Room

1 Carpet 32 yds 1/- pr Yd	4.00
1 Sofa	4.00
1 Easy Chair \$3.00 & 1 Bed Chair 4/- [i.e. shilling worth 12 1/2 cents]	3.50
1 Mahogany Night Stool	4.00
1 Large Arm Chair	.25
1 Large Secretary	10.00
1 Writing Desk	1.00
1 Gilt framed Looking Glass	3.00
1 Pair Red Curtains with Ornaments	3.00
2 Window Shades	1.00
1 Pair Plaited Candle Sticks	.50
1 Match box	.06
The Wearing Apparel & Clothing of the deceased at the time of his death	18.00
1 Shaving Apparatus	.50
3 Cloths & Hat Brushes	.50
1 Chapeaux & Feathers	.06

[total of page 1&2] \$331.18

2 Pair Epalettes	.06
2 Swords	4.50
2 Pair Pistols	9.00
2 Guns	4.50
3 Canes	4.00
1 Umbrella	1.00
2 Trunks	1.25
1 Boot Jack	.06
1 Fireboard	.13

Family Bible

Prayer & Psalm Book

Library

2 History American Genealogy	
2 Vol Life Brant	
2 " Political History N.Y.	
1 " Gen. Lamb	
1 " Transactions State Agricultural Society	
3 " Documentary History N.Y.	
Lot of old Book	30.00
1 Wardrobe in small Hall	1.25

Pantry off Hall	
1 Wiresafe	1.50
1 Blue China Dinner Sett	17.00
2 Astral Lamps	.50
1 Blue China Tea sett	2.00
1 White Do Do	20.00
4 Ice Cream forms & freezer	.50
2 Charlotte Russe Forms	.30
8 Blanc Mange Do	1.50
1 Sett White Handle Knives & forks	1.50
[total 3 pages] \$431.93	
2 Doz Knives	3.00
2 Buck Handle Carving Knives & forks	.75
2 Doz Desert Knives & forks	4.50
2 White Carving Knives & forks	.50
18 Nut Pickess	1.13
A lot Rubbish	
Back Hall	
1 Oil Cloth	2.63
1 Mahogany dining Table with End (1654, 1655)	5.00
1 Small Table	.75
1 Closet	.50
Upper Kitchen	
1 Oil Cloth	2.00
3 Tables	1.50
1 Looking Glass	.25
6 High backed Leather Chairs (1633)	1.13
1 Stove & Furniture	10.00
Kitchen Furniture	3.50
Do Crockery	7.00
White Pantry	30.00
White China Dinner sett double	5.38
Table Glass \$2.75, Wine & Champagne Glasses \$2.63	.50
1 Large Glass Whip Bowl	2.12
9 Glass Preserve Dishes	.50
1 Do Bowl & Stand	.13
1 Celery Bowl	1.25
6 Cut Glass Decanters	.50
2 Plain Do Do	1.87
Lemonade Glasses	1.87
[total 4 pages] \$518.32	

1	Large flat Cut Glass Dish		.25
	Silver — oz prt [?]		
1	Tankard 31.5	1.17	36.58
1	Tea Pot 33.10	1.25	41.88
1	Sugar Dish 27.	1.25	33.75
1	Slop Bowl 13.15	1.25	17.15
1	Cream Cup 13.12	1.25	17.05
	[total 4 piece Tea set]		\$109.83
1	Sugar Tongs		
	Shell Bowl 2.10	1.17	2.91
1	Do 1.19	1.17	2.28
1	Fish Knife 4.10	1.17	5.26
2	Pudding Knives 6.5	1.20	7.50
1	Sylabub Spoon 1.5	1.17	1.42
5	Table Spoons 6.15	1.17	7.89
1	Soup Do 9.	1.20	10.80
1	Burnt [?] Porringer 3.15	1.17	4.38
1	Pr Salt Cellars 3.6	1.20	3.96
18	Table Spoons 34.13	1.25	43.30
18	Do Forks 37.3	1.25	46.44
18	Tea Spoons 12.18	1.20	15.48
13	Do Do 8.	1.17	9.36
5	Do Antique 2.5	1.17	2.65
1	Pr Butter Knives 3.	1.20	3.60
1	Cream Spoon 1.8	1.20	1.60
4	Salt Do 1.15	1.20	2.10
1	Mustard [spoon] .8	1.20	.48
	[total Silver]		317.42
1	Plaited Cake Basket		4.00
1	Do Castor		3.00
1	Plaited Coffee Urn		10.00
	[total of 5 pages]		\$853.14
	South Front Bed Room		
1	Bedstead Straw & Hair Matrass		10.00
1	Dressing Table (434 ?)		25.00
1	Carpet & Rug		12.75
1	Washstand		5.00
	Bedroom Crockery 1 Blue \$1.00, 1 Figured sett \$3.00		4.00

1	Hoxie Stove & Pipe Shovel & Tongs	
1	Gilt Framd Looking Glass	4.00
2	White Chairs & Cushions (68,69)	4.00
10	Chairs to Match \$5.00, 2 White Settees with Cushions \$10.00	2.00
2	Card Tables (collection of Albany Inst.)	15.00
4	Plaited Candlesticks	6.00
	Snuffer & Tray	4.50
1	Fire Screen (1614?)	.50
	Blue Window Curtains & Ornaments	.50
1	Pr. Green Shades	3.00
	Feather Bed Bolster & Pillows	1.00
	Bed Linen, Blankets & Counterpanes	7.00
		56.25
	Hall Upstairs	
1	Carpet 32 Yds 1/-pr Yd	4.00
	DumbStove & Pipe	5.00
1	Map State N.Y.	1.00
	Stair Carpeting Old & New & Rods	13.32
1	Spy Glass	3.00
	North West Bed Room	
1	Carpet & Rug 25 yds 1/- Rug 2/-	3.38
1	Stove & Pipe	3.00
	Fireboard	.13
1	Gilt Framed Looking Glass	3.00
		[total 6 pages] \$1049.47
	Chintz Curtains & Ornaments	3.00
1	Pr. Window Shades	.50
6	Black Chairs	2.25
1	Rocking Do	.25
	Bedroom crockery	.75
8	Pictures	-
1	Oil Cloth	.13
	South West Bedroom	1.56
1	Striped Carpet	3.00
1	Old Holland Coss (540)	1.75
1	Washstand & Crockery	.25
2	Button wood Washstands	1.50
1	Small Table	2.75
	Dumb Stove & Pipe	1.87
2	Gilt framed 2 small Glasses	

1 Pine Table	.25
3 Pictures	-
1 High Stool (178?)	.13
1 Fireboard	.06
6 Black Chairs	2.25
Garret	
10 Green Chairs	1.87
12 Black & Gilt Do	3.75
12 Yellow Do	2.25
12 Curlmaple Do	2.25
1 Washstand	.13
1 Round stand	.13
1 Triangle Do	.13
2 Screens	1.50
1 Cloth horse	.25
[total 7 pages] \$1083.98	
1 Trunnel Bed	1.00
1 Cot 6/-, 2 Bedsteads \$3.50	4.25
2 Single Hair Mattresses each \$4.00	8.00
1 Feather Bed, Bolster & Pillow	7.00
1 Large Fireboard	.12
Dumb Stove & Pipe	2.00
4 Green Window Blinds	1.00
1 Map United States	.12
Matting	1.00
Carpeting	1.50
1 Large Mahogany Table	4.00
1 Pr Large Brass Andirons	1.00
Shovel & Tongs	.50
Oil Cloths	.50
3 Wafle Irons 6/- Harness \$5.00	5.75
South Cellar	
1 Large Table	.12
Lot Barrels Cask Etc	.87
Coffee Mill, Pestle & Mortar	.25
2 Large, 3 Small demijohns	1.12
Lot bottles	
Barn	
2 Milch Cows each \$35.00	70.00

1 Horse	
1 Single Horse Carriage	
1 DO DO Waggon	25.00
1 Do Lumber Do	35.00
1 Do Pleasure Sleigh	30.00
1 Fur Robe, 2 Buffalo Skins	30.00
1 Lumber Sleigh	20.00
	13.00
	15.00
	[total 8 pages] \$1362.08
1 Old Pung [?]	
1 Sett Plaited Harness	2.00
1 DO Single Do	15.00
2 Hay Riggins & Gallows	6.00
1 Plough & Harrow	1.00
3 Hay Rakes.	6.25
4 Forks	.25
3 Manuere Forks & Shovel	1.00
2 Stable pails	2.00
1 Waggon Jack	1.00
1 Carpenter's Bench	.50
5 Fence Raves [crossed out]	.25
1 Scoop Shovel	—
1 Wheel Barrow	.25
1 Lot Old Barrels	.75
1 Lot Rubbish	1.00
The intestate was Entitled to the income of a Trust fund during his natural life, Interest had accrued upon the securities from its last payments by the Trustees to Intestate to the day of his death & due his Estate as follows	
On \$2,000.00 from Jan 8th to April 23rd 1852	3 Mo 15 days 40.75
On \$5,000.00 from March 22nd to April 23 1852	1 Mo. 1 Day 30.13
On \$2,000.00 from Feb 15 to April 23, 1852	2 Mo 8 Days 26.40
	[total 9 pages] \$1496.61
On \$2,000.00 from March 1st to April 23 1852	1 Mo 23 Days 20.49
A Certificate of Richard Van Rensselaer Trustee that Intestate was Entitled in his own right to \$500.00 of certain Securities had by him Interest from Jan 8th to April 23 1852 \$10.19 \$519.19	

A land warrant of the United States for 100 acres of land valued at	110.00
Pension from United States from the 4th of March to April 23rd 1852 at 360 pr year	52.90
Cash in possession of intestate at the time of his death	35.00
One Quarter rent due April 1 1852 on James Turner's Lease	5.00
An unsettled demand for rent against John Blackman who has an account against intestate	\$2239.19
2 Pair Silver plated Candlesticks	10.00
1 Iron Franklin Stove	.80
Total	2249.99

Albany July 22, 1852 Thomas T. Becke
Harvey Parsons
appraisers

Appendix F: Silas Wright Estate Inventory, 1848

Silas Wright Inventory

We whom names are here undersigned appraisers appointed by the surrogate of the county of St. Lawrence having first taken and witnessed this oath herein noted do certify that we have estimated and appraised the property in the foregoing inventory to the best of our knowledge and ability and that we have signed duplicate inventories thereof .

Dated March 29, 1848

Joseph Ames 2nd
J.E. Clark

(1)

Beds & Bedding

5 Bed steads	12.50
3 Woolen Coverlets	5.50
2 White Woolen Blanklets	1.25
2 Check Do	3.00
2 pair of Blanklets	3.00
1 Do Small	1.25
2 White Bed Spreads	4.00
1 small Do	1.75
6 Comfortables	4.50
9 Calico Quilts	9.00
1 pair Woolen Sheets	2.50
4 Do Linen	8.00
3 Do Old	3.00
20½ Do Cotton	12.30
22 Do Pillow Cases Cotton	3. 10
1 Feather Bed Bolster & Pillows	20.25
1 Straw Bed Tick	1.00
1 Feather Bed Bolster &pillows	20.25
1 Straw Tick	1.00
1 Feather Bed & Pillows	3.50
straw Tick	.25
1 Feather Bed , Bolster & Pillows	9.00
Straw Tick	1.00
1 Feather Bed Pillows & Tick	5.25
	<hr/>
	\$ 136.65

(2)

Mrs. Wrights Personal Ornaments

Watch , Key, Pencil , Chain ,& Slide	50.00
Ear Rings &Pin	10.00
2 Bracelets	20.00
Minature Broaches of Mr.&Mrs. Wright	20.00
1 Breast Pin	5.00
2 Painted Minatures of Mr. & Mrs. Wright	
1 Daguerotype of Mr. Wright	

The following named Articles have been selected
by Mrs. Wright to the amount of one hundred & fifty
dollars .

7 yards of Damask Linen	7.00
7 Do Do	8.75
7 Do Table Cloths	7.00
4 Common Do	2.00
12 Do	1.50
2 Doyles	.50
2 Damask Towels	.75
12 Chamber Towels	1.08
12 Do Large	3.00
19 Do Diaper	.95
5 Do Brown	.20
- 1 Writing Desk & Book Case	15.00
1 Sofa	24.00
1 Center Table	15.00
12 Curl Maple Chairs	18.00
1 Rocking Chair &Cushion	3.00
6 Cane Bottom Chairs	6.00
1 Large gilt frame Looking glass	7.50
1 Do small Gilt	4.00
1 Light Stand	1.00
1 Small Cherry Table in Back Porlor	5.00

Continued

(3)

1 Travelling Trunk	6.00
2 China Vases	.75
2 Sets Shovels & Tongs	2.00
	<hr/>
	149.98

The following Articles of property claimed by
Mrs. Wright as Exempt under the old law.

- 1 Box Stove put up for use
- 1 Cooking Stove & furniture
- 1 cow
- 1 Hog or the Pork thereof
- 1 Table with Carton
- 6 Cane botton chairs
- 6 Knives &Forks
- 6 Plates
- 6 Cups & Saucers
- 1 Sugar Bowl
- 1 Creamer
- 1 Brittonia Tea Pot
- 6 Silver Spoons Large

(4)

1 Lumber Waggon & Hay Rack	\$ 45.00
1 Scraper	\$ 5.00
1 Stone Boat	\$ 1.25
1 Plough	\$6.00
1 Double Harrow New	\$ 10.00
1 Old Harrow	\$ 2.00
1 Grind Stone	\$ 3.50
1 Wheel Borrow	\$ 4.00
2 Hay Forks	\$ 1.00
2 Manure Forks	\$.75
2 Rakes	\$.12
1 Grain Cradle	\$3.00
2 Scythes & Sheaths	\$1.25
1 Bush Hook	\$.50
2 Hoes	\$.31
2 Garden Do	\$.81
1 Garden Rake	\$.50
2 Old Sickles	\$.12
45 Lbs. of logchain	\$5.62
1 Shovel	\$.50
1 Do	\$.12
1 Old Spade	\$.12
Hand Saw	\$.37
Wood Saw & Buck	\$.25
1 Iron Square	\$.09
6 Axes	\$1.50
1 Hand Hammer	\$.18
1 Do Carpet	\$.18
212½ LBS. of Nails at 5 cts.	\$10.72
1 Bed Key	\$.25

		(5)
1 Crow Bar	\$2.00	
1 Axe	\$1.50	
1 Glass Lantern	\$.37	
Sheep Shears	\$.25	
6 Old Box es	\$.75	
1600 Poor Brick	\$3.00	
3905 Pin Boards	\$19.52	
1379 Cedar Rails	\$27.58	
117 Cedar Posts	\$8.19	
8 Bar Posts	\$ 1.00	
81 37/56 Bushels of corn	\$51.02	
164 7/32 Do Oats	\$61.54	
75 Bushels Potatoes	\$18.75	
1 Carpet Bag	\$.50	
1 Violin	\$.25	
1 Old Portmon	\$.14	
Remnant of Carpeting	\$1.00	
2 Old Trunks	\$.50	
Rope	\$.12	
2 Wood Boxes	\$.75	
1 Bushel of Beans	\$.75	
Sheet Iron	\$1.00	
19 Junk Bottles	\$.06	
2 Ton s. of Hay in Red Barn	\$10.00	
1 Ox Yoke	\$1.50	
11 Tons. of Hay in Farm Barn	\$38.50	
1 Fanning Mill	\$10.00	

(6)

1 Bureau	\$8.00
1 Dressing Table	\$2.50
6 Flagg Bottom Chairs Old	\$2.00
1 Trunk	\$1.00
2 Bonnet Boxes	\$1.00
1 Hair & Clothes Brush	\$.75
1 Chamber	\$.25
1 Spittoon	\$.12 $\frac{1}{2}$
1 Ingrain Carpet	\$3.12
Cushion and Bagket	\$.25
1 Wash Stand , Bowl & Pitcher	\$2.17
1 Ingrain Carpet	\$5.00
Wash Stand Bowl & Pitcher	\$2.25
1 Dressing Table	\$2.50
1 Bureau	\$8.00
6 Cane Bottom Chairs	\$3.00
1 Pair of High Brass Candle sticks & Snuffer	\$.50
1 Chamber	\$.25
35 Yards of Cotton	\$4.37
1 Copper Plate Curtain	\$.37
6 Yd. Do	\$.75
- 1 Pine Wash Stand , Bowl & Pitcher	\$1.00
1 Chamber	\$.25
Stair Carpet	\$1.75
14 Stair Rods	\$1.12
6 Lbs. Sperrn Candles	\$1.87
9 Bottles of Wine	\$2.25
36 Lbs. of Coffee	\$4.50
3 Do Tea	\$1.50

(7)

Sweet Meats	\$1.50
1½ Ream Paper	\$3.00
Note Paper	\$.50
1 Ream Gilt edges	\$2.50
3 Do Letter	\$6.00
6 Ink Stand	\$.75
1 Do	\$.50
6 Port Folios	\$1.50
9 Paper Folders	\$.50
14 Letter Stamps	\$.28
9 Waxes Boxes	\$.27
6 Sand Do	\$.18
18 Broken Cards & 2 Boxes of Firm	\$2.00
Sealing Wax	\$1.50
2 Writing Stands	\$1.00
3 small Candle Sticks	\$.12
76 yd. Carpet	\$76.00
1 Side Board	\$45.00
1 Large Server	\$1.25
1½ size	\$.62
1 small Do	\$.63
1 Pr. low Candle sticks & Snuffer	\$2.00
Crumb Brush	\$.37 ½
Cotton Table Spread	\$.50
1 Earthen Spittoon	\$.25
1 Writing Stand	\$.75
3 Copper Plate Curtains	\$2.00
3 Do Do	\$3.00
2 High Candlesticks Snuffer&tray	\$2.50

(8)

1-3 Ply Carpet	\$15.00
6 Flagg Bottom Chairs	\$3.75
1 Rocking Do	\$.25
1 Earthen Spitton	\$.25
1 Chamber with Cover	\$.37
1Hearth Brush	\$.25
1 Clothes &Hair Brush	\$.25
5 Old paper Curtains	\$.25
1 Cotton Table Spread	\$.25
12 kitchen Chairs	\$3.00
1 Cherry Table	\$2.50
1 Old Table	\$.63
1 Pine wash Stand ,Bowl &Pitcher	\$.87
1 Large Shovel &Tongs	\$.75
Sugar Pinchers	\$.25
1 Earthen Spittoon	\$.25
Lamp	\$.18
4 Low Brass Candle sticks	\$.50
3 pair snuffers	\$.38
2 small	\$.25
1 Bureau	\$9.00
1 Astral Lamp &Mat	\$6.00
1 Tin Spittoon	\$.12 $\frac{1}{2}$
Basket of shells	\$.50
8 cords of wood	\$8.00
Fishing Tackle	\$2.00
Pruning knife	\$.37 $\frac{1}{2}$
Coffee Mill	\$.44
Wash Basin	\$.12 $\frac{1}{2}$

(9)

1 Stone Jug	\$.18½
7 Earthen Jars	\$.75
2 small Do	\$.12
Chopping Knife	\$.12½
Copper Tea Kettle	\$.50
1 Bake kettle	\$.25
Waffle Iron	\$.44
Skillet	\$.06
2 Small Kettles	\$.25.
2 Dish Do	\$.50
1 Iron Pot	\$.50
2 Old Spiders	\$.25
1-5 pail Iron Kettle	\$1.50
15 Lbs.Brass Kettle.	\$2.81
1 Chamber Pail	\$.75
2 Wooden Pails	\$.25
4 Smoothing Irons	\$1.00
2 Market Baskets	\$.38
Dust Pan	\$.12½
3 Wooden Bowls	\$.87
1 Hook & Skewer	\$.10
7 Iron Spoons	\$.07
7 Brittonia Do	\$.18
Cullender	\$.12
6 Baking Tins	\$.18
12 small Cake Tins	\$.12
12 Muffin Rings	\$.12
1 Funnel	\$.06
3 Dippers	\$.18

(10)

2 Tea Cannisters	\$.25
1 Lamp Filler	\$.18
2 Tin Pails	\$.44
Coffee Pot	\$.37
Tin Tea Pot	\$.62
5 Basins	\$.12½
10 Tin Pans	\$1.50
1 Earthen Do	\$.06
6 Baking Plates	\$.12
4 Bowls Quart	\$.20
1 Butter Boat	\$.09
2 Gravy Dishes with stands & ladles	\$1.00
2 Covered Dish es	\$1.00
1 Do	\$.25
4 Pitchers	\$.50
12 Coffee Cups & 11 Saucers	\$.87
12 Do & 11Cups	\$.84
3 Platters	\$.62
12 Cup Plates	\$.31
17 Desert Do	\$.65
15 Butter Do	\$.62
15 Tea	\$.75
14 Breakfast	\$.62
12 Dinner	\$.84
3 small Bottles	\$.37½
3 DemiJohn	\$1.50
2 Glass Jars	\$.75
2 Lamps	\$1.00

(11)

2 Quart Bottles	\$2.00
2 Pint Do	\$1.50
1 Plain Do	\$.25
2 Sweet meat Dishes	\$.62½
1 small Do	\$.25
2 Salt Do	\$.37½
8 Wine Glasses	\$.37½
7 Plain Tumblers	\$.42
11 Wine Glasses	\$.75
11 Cut glass Tumblers	\$1.37½
12 Cups & Plates	
12 Tea Plates	
6 Small Do	
12 Desert Do	
2 Cake Do China	
1 Tea Pot & Stand	
1 Sugar Bowl & Creamer	
1 Slop Bowl & Coffee Pot	\$4.50
1 Carton with 6 Bottles	\$2.50
2 Cake Baskets	\$12.00
Tea Pot, Creamer & Sugar Bowl	\$25.00
- Brittonia Coffee Pot	\$1.50
24 Dinning forks German Silver	\$5.00
18 Desert Do	\$3.00
6 Dinning Knives & 6 Forks Ivory Handle	\$2.50
12 Do Desert	\$4.00
Carving Knife Fork & Steel	\$.75
11 Black Handled Knives & 12 Forks	\$2.00

(12)

1 Pair Sugar Tongs	\$2.00
2 Butter Knives	\$3.00
1 Mustard Spoon	\$.75
4 Salt Do	\$1.50
24 Tea Spoons	\$16.00
12 Large Do	\$24.00
1 Soup Ladle	\$7.00
2 Wooden Frame looking Glasses	\$2.00

Jewelery

1 Silver Pencil	\$.75
Silver Com. & Gold Pin	\$2.00
2 Old Pencil Coms	\$37 $\frac{1}{2}$
Sleeve Buttons	\$.25
Old Seal & Key	\$.12 $\frac{1}{2}$
2 Breast Pins	\$4.00
Gold Tooth Pick	\$2.00
Gold Pencil	\$10.00
2 Bead Pins	\$.25
Watch , Seal & Key	\$60.00
3 Pocket Knives	\$2.25
1 Do	\$.50
4 Do	\$.24
Cash on hand & Bank Bills & Specie	\$185.85
The avails of 1 Yoke of Oxen Sold	\$90.00
Small Potatoes Sold, Wood & Page	\$ 2.25
5 Bushels of Corn on the Ear.	\$ 1.56

(2)

Mrs. Wright has selected the Following
schedule of Books to the amount of Fifty
dollars.

Cottage Bible	\$3.00
2 Small Bible	\$.25
4 Hymm Books	\$.25
Heaths Historical Annual	\$.50
Do Book of Beauty	\$.50
Jennings Landscape Annual	\$.25
Literary Souveniers	\$.50
Friendship Offering	\$.50
Keepsake	\$.50
Oriental Annual	\$.50
Cowper & Thompson work	\$.50
Prayer Books	\$.25
The Communicant	\$.12½
Cookemans Speechers	\$.12½
The Rose &The Gem	<u>\$.25</u>
	\$8.00

(3)

Garden of Roses	\$.25
Letters to Young Man	\$.37
Memories of the Croton Aqueduct	\$.50
Monuments of Washingtons Patriation	\$.75
Commercial Statements	\$.25
Receipts & Expenditures	\$.25
Constitution	\$.25
Life of Peter Van Shaac	\$.50
2 Vol. of Statesmans Manual	\$2.00
Life of Brant 2 Vol.	\$1.00
18 Vol. of Democratic Review	\$20.00
Funeral Eulogies of Jackson	\$.25
Love of the spirit	\$.25
Walkers Dictionary	\$.25
4 Vol. National Portraits	\$4.00
Life before the mast	\$.25
Lectures on Revivals of Religion	\$.12
Blind girl & Fugitive Poem	\$.12
4 Vol. Humes History of England	\$2.00
3 Do Rights	\$1.50
2 Do Smollet	\$1.00
3 Robinson Charter 5th	\$.75
4 Vol. Plutarchs Lives	\$1.00
Fremonts Exploring Expeditions	\$.50
6 Vol. of Shakespeare	\$1.00
4- Burns Poems	\$.50
6 Vol. Josephus	\$.75
8 Vol. of Rollin	\$1.00
20 pictures & plates	\$.50
3 unbound Nos. Democratic Review	\$.12
	<u>\$40.08</u>

	(4)
73 Vol. Executive Documents	9-12 1/2
4 Vol. Journals of Congress	.24
25 Vol. Home Journal	3- 12 1/2
37 Vol. Reports of Committee	4-62 1/2
17 Vol. Senate Journal	2-17 1/2
3 Executive Journals	.37 1/2
89 Senate Documents	11-12 1/2
18 Manuals or Red Book	.50
9 U.S. Register Pamphlets	.25
Parliamentary Logic	6
Exposition of Government	6
Moral Law of Nations	6
American Biography	25
Rollin Life of Van Buren	12 1/2
Dwight on Elocution	6
Sherman History	6
War of Queenston	6
2 Vol. Albany City Guide	6
Manual of Com. Council	6
Peoples own Book	3
3 Vol. Dickman Militia Manual	6
Bunker Hill	3
Sherlumes Memoirs	3
Parliamentary Practice	3
Biography of Van Buren	12 1/2
Foreign Conspiracy	2
Rules of New York Police	4
Fam ¹¹² er ⁹ Conversation	2
Lectures on Political rights of Women	2
Smucher ^(CN?) of the reformation	<u>2</u> \$32.77

		(5)
Rules of the Navy	2	
Index to House	2	
1 Vol. Law of U.S.	12 1/2	
2 Tariff Documents	25	
2 Legislative Documents	.25	
2 Sanfords Chancery reports	\$2.00	
Journal of the Conversion	6	
Memoir of Com. Council of N.Y.	6	
Gouge on Banking	6	
Report of Committes on Grievances	4	
Blakes Chancery Practice	12 1/2	
Jones Digest	12 1/2	
Anthons Nimprius	2	
Mitfords Pleading	2	
Peaks on Evidence	2	
Lids Forms	2	
Doctrine of Outrage	2	
Army Register	2	
Laws of Rhode Island	6	
Memoirs of Board of Agriculture	12 1/2	
Adams Oration	12 1/2	
Robinson's Scotland +India	6	
Pitkin History of U.S.	12 1/2	
Indian Treaty	12 1/2	
2 Vol. Fremonts Exploring Expedition	\$1.00	
History of N. Y.	2	
Historical Sketch	2	
Mysteries of Paris	6	
New York Indians	6	
	<u>5.03</u>	1/2

(6)

Ellworths Reports	6
Medical Statistics	6
Statistical Enquiry	6
Catalogue of Congress Library	12 1/2
Report of Com. Schools	6
Removal of Deportes	6
8 Pamphlets	48
Executive Docments	12 1/2
Messages & Documents	12 1/2
Documents on Public Land	12 1/2
Legislative Reports	12 1/2
State Offices Do	12 1/2
Canal investigation	12 1/2
Laws Farms & Refferencer	12 1/2
Railroads & Canals	12 1/2
Colleges & Schools	12 1/2
Speeches & Addresses	12 1/2
Congressional Speeches	12 1/2
2 Vol. State Finance	25
Banks & Coins	12 1/2
2 Vol. U.S. Banks	25
Home of Refuge for Deaf +Dumb	12 1/2
State Prisons	12 1/2
State Canals	12 1/2
Politics	12 1/2
Miscellaneous Collections	12 1/2
Gaines Practice	12 1/2
2 Vol. Comyn on Contracts	25
15 Nos. Congressional Debates	<u>1.87 1/2</u>
	5.22

(7)

40 Assembly Documents	5.00
7 Legislative Do	.87 1/2
Shermans Marine Insurance	6
Convention of 146	12 1/2
Opinionsof the Atty Genl.	25
2 Seldem Practice	12
Subies Equity Pleadings	1.00
Prestans Conveyoncing	12 1/2
Trail of Judge Peck	12 1/2
Eden on Injunctions	6
2 Elliots American Code	1.00
6 Vol. Revised Statutes	12.00
Gordons Digest	50
2 Gaines Cases	1.00
3 Vol. Gaines Johnsons Cases	3.00
3 Vol. Gaines Reports	1.50
5 Vol Wendells Reports	7.50
7 Crurys Digest	7.00
Hoffman's Practice	1.00
2 Vol. E- inapus ninius	2.00
3 Vol. Madison papers	1.50
Land Frauds	6
Assembly Journal 3 Vol.	. 37 1/2
2 Vol. Debates of Convention	25
31 Vol. Laws of New York	3.87 1/2
9 Vol. U.S. Laws	1.12 1/2
2 Vol. Relating to Public Lands	12 1/2
23 American State Papers	<u>5.75</u>
	\$ 57.30

(8)

Rough Hewen	25
4 N.Y. Senate Journals	50
Appendix to Globe	25
2 Assembly Journals	25
American Archives	25
Receipts & Expenditures	2
Atlas	12 1/2
3 Singing Books	37 1/2
Statistical Table	2
Tactics of Militia	2
Constitution	6
History of Oregon & California	12 1/2
Parkers Exploring Tour	12 1/2
Gurney on the W. Indies	12 1/2
Conptrollers Report	2
Vethakes Political Econony	12 1/2
4 Elliots debates on the constitution	50
N.York State Convention	25
Virginia Do	12 1/2
History of U.S. Bank	25
2 Reports on Finance	12
2 Reports on Public Lands	25
10 Vol . of the Spectator	1.25
2 Vol. Flowers of Melody	25
2 Vol. Children of the Alley	25
2 Vol. Scottish Chiefs	25
2 Vol. Paul Clifford	25
2 Vol. Fortunes of -igil	<u>25</u>
	6-63 1/2

(9)

2 Vol. waverly	25
2 Vol. the Abbot	25
2 Vol. Pelhan	25
2 Vol. Guy Mannering	25
2 Vol. Woodstock	25
2 Vol. Slewellen	25
2 Vol. Pirate	25
Ghost Hunter	12 1/2
Bannock bun	6
2 Vol. Red Gauntlet	25
2 Vol. High Ways & Bye Ways	25
1 Rohler of the Rhine	12 1/2
Rob Roy	12 1/2
2 Vol. Ernest Malhaven	25
2 Vol. Alice	25
2 Vol. Linwood	25
3 Vol. Agricultural Society	1.50
Wrights Grammar	25
11 No penny Magazine	25
9 American Quartery Journal	50
Album & Ladies Cabinet	6
Florintine Histories	12 1/2
10 no. select Novels	25
5 no. Bible Atlas	50
1 Map	6
	6-93
	6-63 1/2
	57-30
	5-72
	5-03 1/2
	32.77
	\$114.39

SILAS WRIGHT INVENTORY - FURNITURE

CHAIRS

12 Curl Maple	\$18.00
6 cane bottom	6.00
1 rocking chair w/ cushion	3.00
6 cane bottom	3.00
6 flagg bottom, old	2.00
6 flagg bottom	3.75
12 kitchen	3.00
6 cane bottom	
1 rocking chair	.25

TABLES

1 Center	\$15.00
1 small cherry in back parlor	5.00
1 dressing table	2.50
1 dressing table	2.50
1 wash stand w/ bowl and pitcher	2.17
1 ditto	2.25
1 pine wash stand w/ bowl & pitcher	.87
1 ditto	1.00
2 writing stands ea.	1.00
1 cherry table	2.50
1 old table	.63
1 table w/ carton	

SOFAS

1 Sofa	\$24.00
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DESKS/BUREAUS/ETC.

1 writing desk w/ bookcase	\$15.00
1 sideboard	\$45.00
1 Bureau	8.00
1 bureau	8.00
1 bureau	9.00

BEDDING

5 bed steads	\$12/50
2 feather bed, bolster and pillows, each	\$20.25
1 feather bed, bolster and pillow	9.00
1 feather bed & pillows	3.50
1 feather bed, pillows and tick	5.25
3 straw bed ticks ea	1.00

MIRRORS

1 large gilt frame looking glass	\$7.50
1 small gilt frame	4.00
2 wooden frame looking glasses	2.00

STOVES

1 box stove put up for use
cooking stove and furniture
8 cord wood
2 sets shovels and tongs
1 large shovel and tongs
1 hearth brush

KITCHEN/COOKING UTENSILS

copper tea kettle \$.50
1 bake kettle .24
skillet .06
waffle iron .44
2 small kettles .25
1 iron pot .50
2 old spiders .25
1 - 5 pail iron kettle 1.50
15 lbs brass kettle 2.81
1 hook and skewer .10
6 baking tins .18
12 muffin rings .12
coffee pot .37
tintea pot .62
coffee mill .44
wash basin .12½
1 stone jug .18½
7 earthern jars .75
2 small jars .12
chopping knife .12½
2 dish kettles .50
2 wooden pails .25
2 market baskets .38
dust pan .12½
3 wooden bowls .87
7 iron spoons .10
cullender .12
1 funnel .18
3 dippers 18
2 tea cannister .25

KITCHENWARE CONT.

2 tin pails .44
5 basins t .12½
10 tin pans 1.50
1 earthern pan .06
4 bowls quart .20
1 carton w/ 6 bottles 2.50

PERISHABLES ON HAND

9 BOTTLES WINE 2.25
36 lbs coffee 4.50
3 lbs tea 1.50
1 bushel beans .75
75 bushel potatoes 18.75
81 bushel corn 51.02
164 bushel oats 61.54
13 tons hay between both barns 48.50

DISHES/CHINA

24 dining forks, german silver 5.00
18 desert forks, g.s. 3.00
6 dining knives/forks ivory 2.50
handle
12 desert forks/knives ivory 4.00
1 carving knife, fork, steel .75
11 bl handle knives/12 forks 2.00
24 tea spoons 16.00
12 large spoons 24.00
6 silver sponns large
1 butter bowl .09
2 gravy dishesw/stands/ 1.00
ladles
2 covered dishes 1.00
1 covered dish .25
4 pitchers .50
12 coffee cups and saucers .87
11 coffee cups and saucers .84

Dishes , cont	
3 platters	\$.62
12 cup plates	.31
17 desert plates	.65
15 butter plates	.75
14 breakfast plates	.62
12 dinner plates	.84
3 small bottles	.37½
3 demijohn	1.50
2 glass jars	.75
2 quart bottles	2.00
2 pint bottles	1.50
1 plain bottle	.25
2 sweet meat dishes	.62½
1 small dish	.25
2 salt dishes	.37
12 cups and plates	
12 tea plates	
6 small plates	
12 dessert plates	
2 cake plates, china	
1 tea pot and stand	
1 sugar bowl and creamer	
1 slop bowl and coffee	
pot	
2 cake baskets	12.00
tea pot creamer,	25.00
sugar bowl	
brittomia coffee-pot	1.60
6 plates	
6 cups and saucers	
1 sugar bowl	
1 creamer	
1 brittonia ta pot	
1 pr sugar tongs	
2 butter knives	
1 mustard spoon	
4 salt spoons	
1 soup ladles	

Appendix G: Report and Recommendations for Martin Van Buren National Historic Site Textiles by Natalie Larson, 2016



NATALIE F. LARSON
HISTORIC TEXTILE REPRODUCTIONS

2 August 2016

Patricia West McKay, PhD
Martin Van Buren National Historic Site
1013 Old Post Road
Kinderhook, New York 12106

Dear Patricia,

Thank you for sharing your collection of curtain hardware with me. There are so few museums that save these important artifacts, and this NPS collection seems to cover several generations, making it more interesting as it gives an indication of change in decoration over time. There is very little academic work on curtain hardware, so saving representative examples is important for future research and comparison.

General recommendations include making a list with basic measurements: diameter, length and wood composition; any paint analysis or dye analysis on textiles, and in the case of the horsehair stuffed cornices, checking for insect infestation.

Most of the poles are missing decorative finials and brass or wood rings—these may have been reused elsewhere or lost. Brackets are also missing, and it's possible the poles were cut down or reused in other ways. It would be interesting to measure the windows in the house to check if any of the poles and cornices would have fit the windows, to help identify where they might have been used. The smaller rods may have been used with lightweight sheers in doors or smaller windows in passages, for example.

Some of the labels on the roller shade barrels could be researched to determine the period of use, and where the family shopped for these utilitarian objects.

I've included images of some of the poles and cornices we looked at, a few source books you could check as reference, and a chapter Xeroxed from *Soft Furnishings*. Although this is an Australian book, they were copying many of the same English sources that Americans used. These primary source references can be found at the Winterthur Library, the Philadelphia Athenaeum, as well as other libraries with rare book collections. In *Soft Furnishings*, plate 162, you will see an example of a bamboo pole; plate 168 shows poles and finials similar to yours; and plate 169 shows slides and staples used to secure cornices to brackets—several of your cornices and I believe one pole have the same short of staple hardware.

108 Oak Road • Williamsburg, Virginia 23185 • (757) 220-4902

Also included are Xeroxes from *Classical Taste in America*, showing examples of period brass hardware, and an image of the Rundlet May House in Portsmouth, NH, showing poles meant for drapery. These resemble what I think may be like two poles in the NPS collection that are wood, with brass slides. Swags were looped around the wood portions, I believe leaving the decorative brass showing. (The Rundlet May House shows modern pinch pleat curtains under the poles instead of period drapery.)

There are a couple of museums that have collections of curtain hardware that I have seen—the Museum of the Confederacy in Richmond, and the Owens-Thomas House in Savannah. Melrose, NPS in Natchez, also has a lot of mid 19th century hardware and I'm sure there are many others I'm not aware of. Hardware just doesn't make it into academic literature very much, but it would be worth checking other NPS sites.

Let me know if you have any questions, and thank you for keeping a representative sample of these artifacts!

All best,

A handwritten signature in blue ink, appearing to read "N. J. Allen". The signature is fluid and cursive, with a large initial "N" and a long, sweeping underline.

REFERENCES

Cooper, Wendy A. *Classical Taste in America, 1800-1840*. New York: Abbeville Press, 1993.

Grier, Katherine C. *Culture and Comfort: People, Parlors, and Upholstery, 1850-1930*. Amherst: University of Massachusetts Press, 1989.

Winkler, Gail Caskey. *Capricious Fancy: Draping and Curtaining the Historic Interior, 1800-1930*. Philadelphia: University of Pennsylvania Press, 2013.

Wright, Elizabeth. *Soft Furnishings: 1830-1930*. South Australia: Griffin Press Pty Ltd., 1995.

[There are many primary sources listed in the bibliographies of all of these books, but these are the best overviews that include information about hardware.]

Included in this report is a copy of the hardware chapter from Wright's *Soft Furnishings*. There are several items that are germane to the NPS's collection at the Martin Van Buren House.



Set of Three Rods with Finials

This is style of brass finial used with brass rings is probably from the first to third quarter of the 19th century. It's a style of decoration that was in use for a long time, turning away from heavy cornices and valances of the 18th century, to simple curtain panels with the "fancy" hardware.

- *Wood poles could be analyzed for species and paint/gilt composition*
- *Research the finials for other similar types for comparison (Owens Thomas House in Savannah and Museum of the Confederacy in Richmond VA would be a good place to check)*
- *Measure and compare to windows in the house*



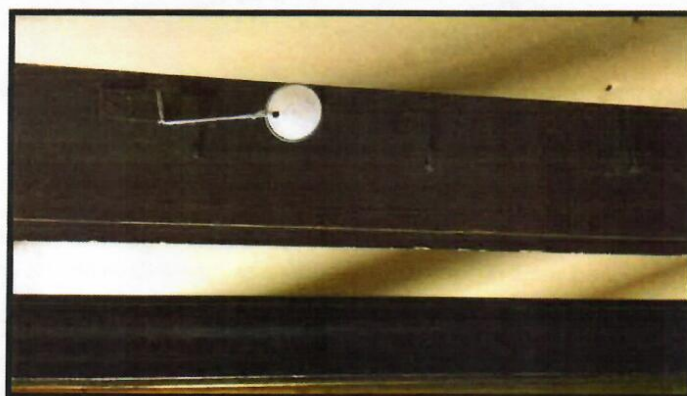
Various Wood Barrels for Window Shades

- *Various lengths and ages-probably late 19th to early 20th century- of barrels for paper or fabric window shades.*
- *Check for labels and research*
- *Wood identification and size checks to windows in the house*
- *Check for small brackets that may be in situ in the house*



Various Decorative Poles

- *Some gilt, and some wood poles—mid to late 19th century*
- *Set of three unusual wood poles upholstered in velvet?*
- *Some poles have evidence of missing finials (with screw attachments)*
- *One smaller pole (painted?) with turned finial end*
- *Check sizes for use in the house*



Wood and Gilt Cornices

- 19th century cornices—1820-80?
- Clips on the back to secure to the wall or window architrave (flat tab iron brackets—similar to ones used at Mount Vernon bed chamber?)
- Measure and check to house windows to determine where they might have been used
- Identify finishes and wood used
- Small regular hooks along the back to secure the valances or drapery



Various Wood Poles

- *Very interesting decorative bamboo pole! This must have been used for sheer on lightweight curtains on small wood or brass rings*
- *Check wood ID and any finish techniques, especially on the bamboo*

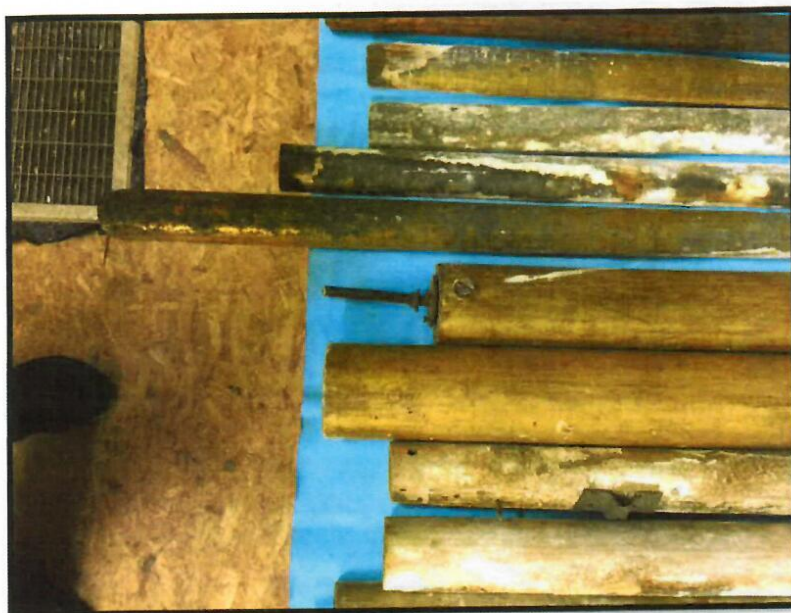
Right:

Label for a roller shade may be researched

Check size for possible use in the house

Fabric remnants suggest this was used with green linen or cotton shades.





Various Gilt Poles

- *Several widths and lengths of gilt poles; some have clips or slots for attaching swags or other decorative embellishments*
- *Check wood species and identify if water or oil gilt & gesso*



*Second from top: pole
with brass fitting*



Various Roller Shade Barrels and Poles With Brass Fittings

- *Mid to late 19th c./ early 20th century roller shades*
- *Check for labels and size for room use*
- *At least two poles have a brass sleeve, which slides along the pole. This may have served as a coupling to join two poles over a large expanse (say two windows for one curtain treatment) or as a decorative element, where swags are wrapped around a pole, covering the wood, and leaving the brass part exposed.*



Various Wood Poles

- *These were probably used for lightweight curtains, and may have been underneath valances or in secondary chambers*
- *One small pole with carved/turned finial may have been used for thin glass curtains near a door or in a small window? Check house for possible fit*
- *Identify wood/paint/fabric and tacks for possible age*
- *Tacks and twill tape along the edge of the pole indicate use as shades, either paper or fabric*





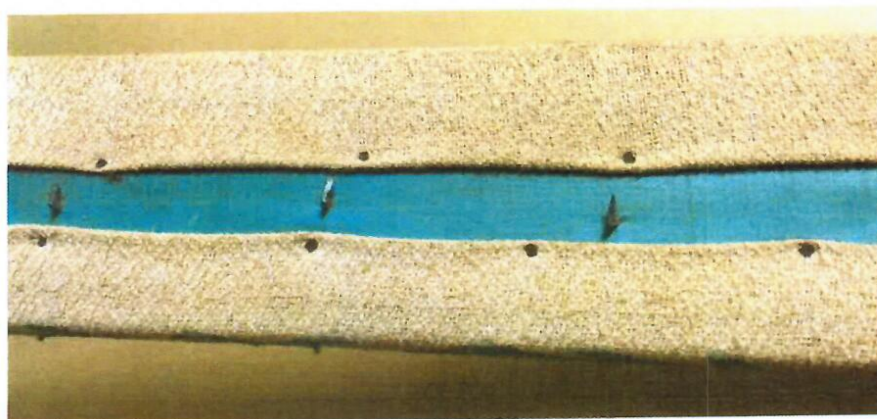
Decorative Brass Cornices and Tie Back

- *Brass pieces were purchased in sections and overlapped to create a uniform cornice above a window. This example includes a charming center motif of a couple or a mother and child*
- *Pressed brass tie back*
- *Measure and check to see if these will fit in the parlor or dining room?*
- *Mid-19th century*



Upholstered Cornices

- Set for chintz covered cornices, stuffed with horse or other type of animal hair, and trimmed with a multi-colored cord and self frill edges
- 1860-late 19th century?
- Back clips to attach to the wall or window architrave
- Check to see if these fit any of the windows in the house

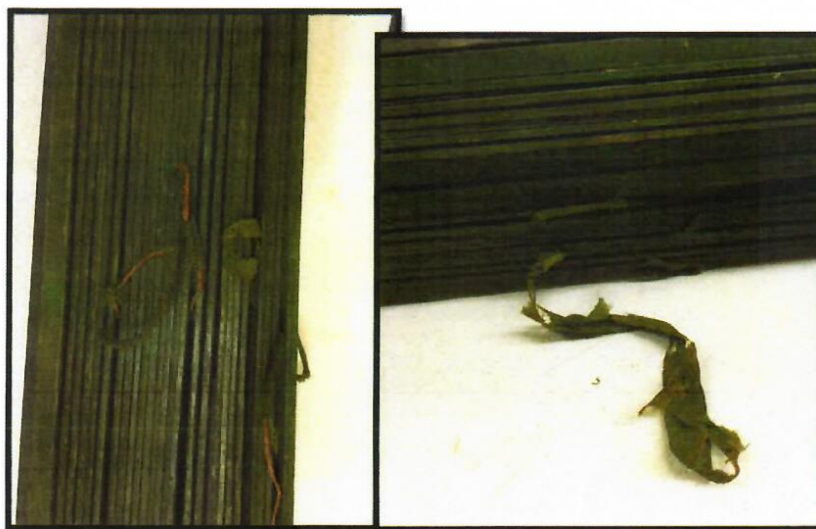


Back view of cornice or pelmet board with 20th century fabric over earlier cotton glazed chintz (19th century type)

Venetian Blinds

One set of green painted venetian blinds, with green wool twill weave tape, and green wool covered cord. (We didn't open these up; observations made while tied up)

- *Undetermined wood, but it appears hand planed*
- *Appears to be original paint; could be sampled for pigments*
- *Shape and use of wool cord and tapes is consistent with mid-late 18th and early 19th century venetian blinds*
- *Colonial Williamsburg Foundation has similar early venetian blinds, for comparison*
- *Could check size against windows in the house for possible fit*



Martin Van Buren House

Furnishing Textile Recommendations

General Recommendations:

Most of the windows at the Martin Van Buren House have interior shutters, and during periods where rooms were not used, or in bad weather, these would have been closed. This kept light and dirt off valuable carpets and curtains, and added a degree of insulation. Not all windows needed curtains; fabric at the windows, in general, was a poor investment and was reserved for the most important rooms, or to control light and sometimes flying insects. Fading from the sun and snow, and a food source for carpet beetles and moths, expensive curtains had to be carefully considered as needed for specific rooms.

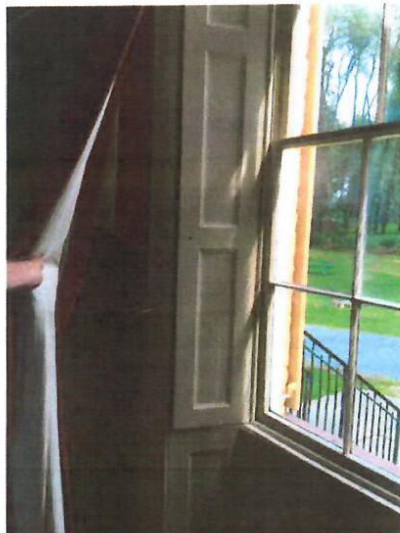
Lately, with the help of paint analysis, architectural historians have had good luck finding evidence (or lack thereof) for window curtain hardware, revealing clues about the various methods in hanging curtains. This involves scraping the paint away to look at divots in the wood architrave and back band, and sometimes using rare earth magnets to locate broken iron screws and pintels remaining in the wood or plaster.

When there are no family documents to study for evidence of textile purchases, a survey of homes of similar socio-economic status from the surrounding area is helpful. Some museum collections have extant curtains from this period, notably Historic New England, the Valentine Museum, and Winterthur Museum, although there are certainly others. Lastly, there are pattern books and style guides from the period to consult.

Best Bed Chamber

The orange wool curtains in this room have significant insect-made holes. In addition, they are lined with dimity, which is unusual for the period, and they have no binding. On the bedstead, the upper structure should be replaced with a conventional drop-in tester, upholstered in plain linen, and three hand forged iron rods, suspended from iron "J" hooks from a lath. (The tester fits inside the lath that joins the four posts.) The mattress should be fuller and higher. The tops of the curtains should have narrow twill tape ties and brass rings to slide on the rods. I would recommend replacing both windows and bed with a different style of reproduction curtain and valance, possibly of cotton chintz, lined with a contrasting color. Also the tops of the posts have been shortened, and it would be great to have those replaced to original height (9-10")

2



Above: Interior shutters and extant curtains and brass pins.

Posts with wood blocks should be turned and stained.



Left: Incorrect wood poles, tabs, lath and tester.

3



Example of bed lath and iron hooks and rod



1838 sketch and reproduction at the Andrew Jackson House, the Hermitage.

Below, an example of *en suite* textiles for a bedchamber

Gillows: 1825



Window notes from the site visit:

Out to out measurements of architrave: 64"; 49 ½" from floor to current brass pins. 84" from top of treatment to sill; 33" from sill to floor. (We didn't take down the curtains so overall height is inexact.)

Using the magnets, we got "pulls" at 36", and 38 ½" on the left side, left window, and 39 ½" on the right side. On the right window, we got pulls at 48", 52 ½" and 60 ½" on the left side and 36" and 39 ¼" on the right side.

This seems to indicate there were iron shanks used in several campaigns at these windows. Paint scrapes to determine what layers are covering them would help determine the relative age of the holes, but it seems that curtains have been used here for some time.

The Green Room

The Green Parlor has four window curtains, and these were recently placed in the room, based on documentary research, and are in good condition. Not recommended to replace them at this time.

Window notes:

Out to out: 65" and approximately 98 ½" height, overall.

Using magnets, we got positive pulls about 51" and 60" from the floor on the flat surface of the architrave. All the windows had positive magnetic results right around 60-60 1/2" from the floor, on both sides. If the holes are old, it indicates the use of curtains with drapery pins. Paint scrapes would verify this, if desired.



Main/ Dining Hall

Four windows, East Wall and West Wall: 36 1/8-3/4" out to out; 98 1/2" height
Magnet pulls 59" height on each side of windows. No obvious pulls at the upper
architrave.

Recommendations: Dining rooms often had drapery in this time period, either with decorative poles or cornices. However, this is a rather dark room, with two windows opening to the back hall, full scenic wallpaper, and there are interior shutters. Before recommending curtains for this room, it would be wise to do paint scrapes to see if there are any early holes or other evidence for attachments. The holes at 59" height may have been for later curtains, or, if they relate to the first layer of paint, that would imply there were curtains here.



Formal Parlor

Four windows, 64 1/2" out to out, room height 134"

It would be interesting to do paint analysis over the holes on the architraves for this important room.

Attached are pictures from the 1976 National Archives of the Red Room showing printed curtain panels with an upholstered cornice. I believe the NPS has in storage these same cornices that probably date to the later 19th century. They appear to be stuffed with curled horsehair.

Based on the picture from the Archives, we could locate that drapery pin hole as dating at least to that time period.

6

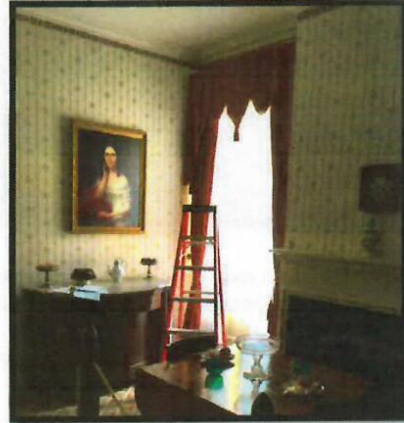
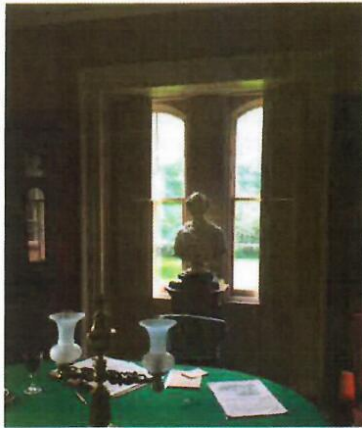


MARTIN VAN BUREN NATIONAL HISTORIC SITE P. O. BOX 645 KINDERHOOK, NEW YORK 12106		NEGATIVE NO. 178-1111
SUBJECT <i>Old Glass Mirror & Drapes</i>	OTHER 5110	NATIONAL ARCHIVES LIBRARY OF CONGRESS NO.
LOCATION <i>Red Room Rm 106</i>		
PHOTOGRAPHER'S COMMENTS <i>Photo copy of original from the DeFosse Collection</i>		
DATE TAKEN 1976		
REMARKS		

The current pelmet and curtain arrangement might need to be reconsidered to one that does not cover so much of the mirror. Poles and cornices were important features and good reproductions should be considered here. The under-curtains help keep light off the carpet and furniture and could be retained if in good condition.

Breakfast Room

Same size window as the Formal Parlor, but the room had a different function. A simpler, lighter window treatment could be considered here for this family space. If possible, an investigation of the window architrave to compare to the parlor might shed some light on this possibility.



Library (1850 addition)

One large and two smaller windows, all with interior shutters. There is some hole evidence at the top of the window that may indicate simple iron rod and pintel hanging system. Some libraries used green wool baize for this purpose, both to keep out light and for added warmth. Unlined, they were a simple, functional window treatment.

Recommendation is not to use curtains unless paint scrapes indicate early use.



Smith-Thompson's Room

One double and one single window with interior shutters

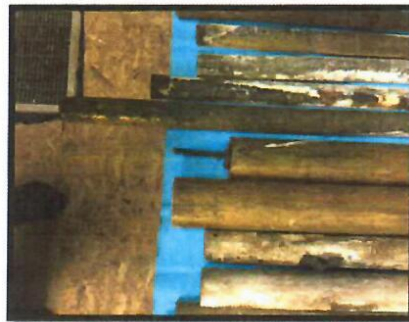
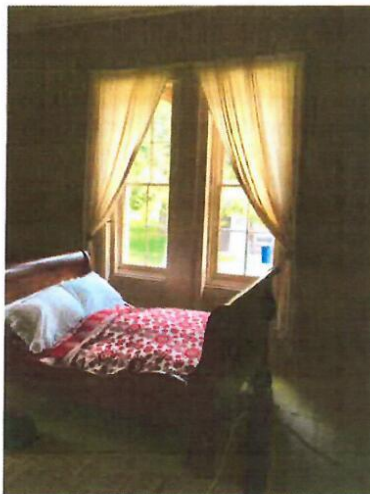
There are several divots along the side of the single window architrave at 58", 68", and 77" on the left side, and on both window sides at 58-58 1/2" from the floor.

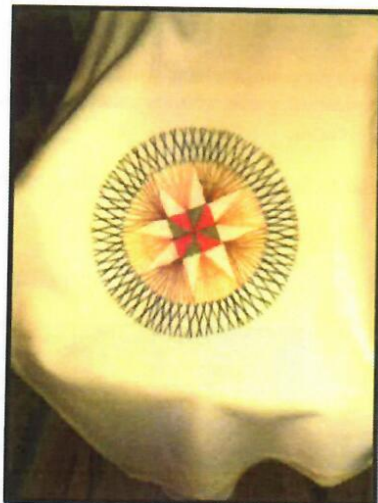
The architraves are very plain compared to other windows, and this suggests a secondary space, with probably very simple

curtains on rods. The modern brass rods could be replaced with iron rods or simple wood or brass rods and rings, like some of those found in the NPS collection.

Possible curtain options include dimity or chintz for a summer interpretation, or plain harateen for a winter interpretation.

The coverlet on the bed is fine for winter or summer, or a rose blanket could be used for summer. The pillowcases could be switched out for hand-hemmed linen, and the mattress evened out.





Example of a wool rose blanket with embroidered corners. This one is copied from an extant blanket in the Mount Vernon collection. Rose blankets were used in the 18th and 19th centuries and most homes had several, often bought in pairs. The Montgomery County Historical Society in New York has a signed rose blanket from the early 19th century.

Bathroom and Toilet

Very little is known about curtain evidence in early bathrooms. These two rooms would be good candidates for a little further investigation by paint scraping. If that is not available, the premise of dimity half curtains seems plausible. It would be nice to check some of the smaller wood rods in the collection to see if they would fit these spaces. Another possibility for the bathroom would be linen spring blinds.

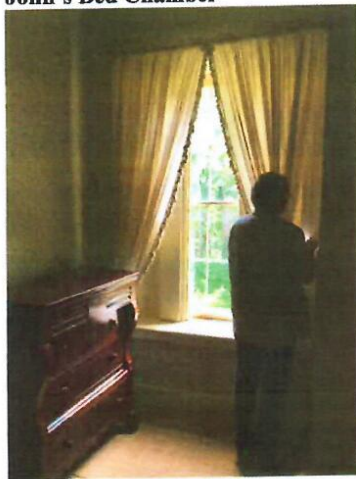


The Nursery/ Orientation Room

If this room is not going to be part of the interpretive program, curtains would not be needed in this space. If some window covering is desired, green wooden venetian blinds would keep heat and light out, and would be long wearing.

If the room is partially interpreted, a treatment similar to that in the Smith-Thompson room might be appropriate.

Second Floor John's Bed Chamber



Two windows, 61 ½" wide, 84" to sill, 110" to floor; interior shutters

There is a possible square hole in the upper corner of the right side, left window. This would be a good area to excavate for possible pintels or small brackets for poles.

The dimity curtains in this room are a good option, but the rods should be replaced with something more period correct. The ruffle above is not as common as a plain casing. Dimity can be washed, but the fringe would have to be removed and washed separately.

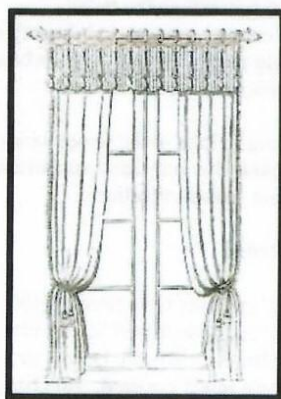
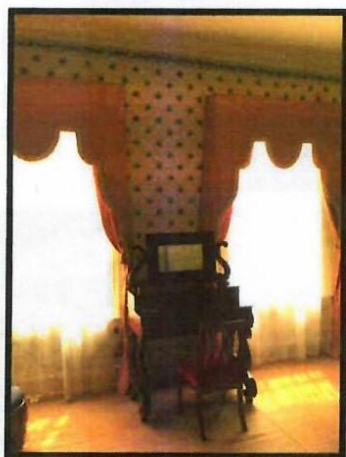


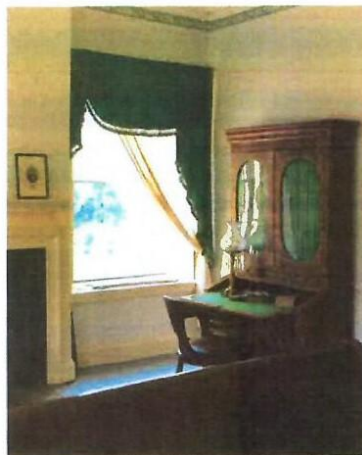
Abraham and Angelica and MVB Chambers

Four windows each room; highest status bedchambers

Positive iron readings about 46 ½" from the floor on both sides of the windows in Abraham's Chamber and 50" in MVB Chamber.

Because of the higher status of the two front bedchambers, a little investigation for bracket hardware would be useful. With the popularity of decorative poles in this period, it would be worth considering copying something from the collection—either the velvet covered poles or the gilt poles, with interesting finials and rings. Curtain panels could be tied back over drapery pins, if the evidence points to that historical period. Sometimes fabric valances were used with curtains as seen below.





Martin Van Buren Chamber

Positive results for iron remnants left in the architraves indicate that there were drapery pins used on both sides of the windows. Paint scrapes would help rule out a later treatment, rather than the target interpretation. The current curtains and drapery are worn and not hanging properly; new curtains based on historic period graphics are recommended.

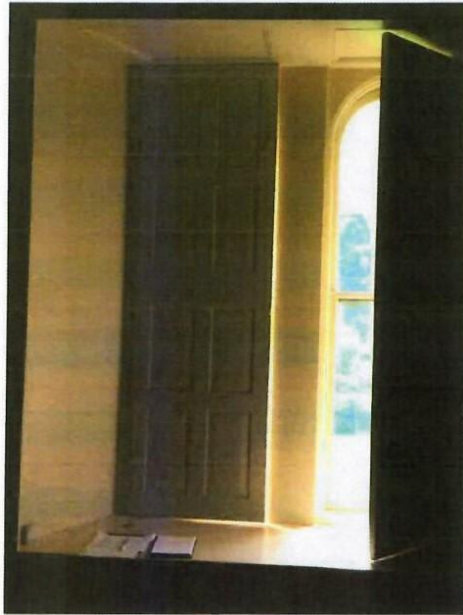
It would be interesting to look at the upper windows for evidence of brackets that may have supported poles with finials, like those in the collection.

Grandchildren's Room

No evidence of iron remnants were found in this space; paint scrapes might identify if linen roller shades or venetian blinds were used. Decorative windows like this were rarely covered. No changes recommended.



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Martin Van Buren Jr.'s Bed Room

86" window opening for double narrow arched windows, 87" out to out for architrave and interior shutters in a deep recess

Unless work under the paint reveals evidence of hanging hardware, these types of windows probably had no curtains. No changes recommended.

Upper Hall/Passage

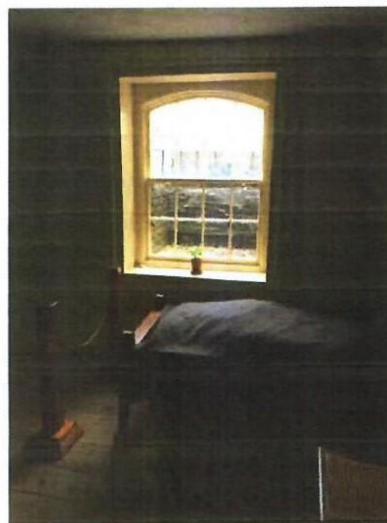
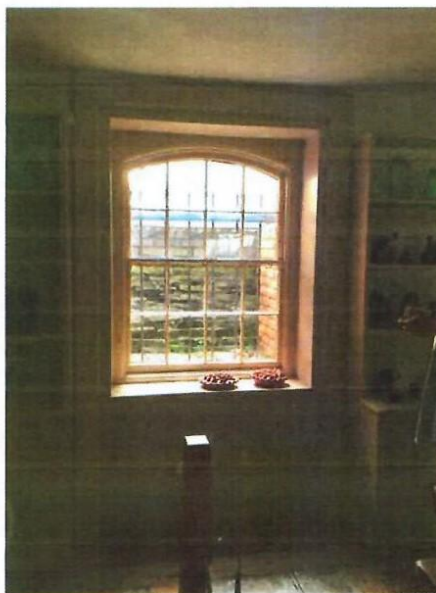
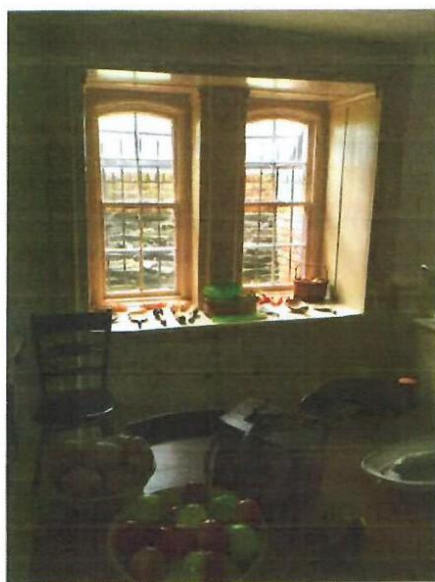
Large arched window showed no signs of curtain hardware; it probably was needed for light in this passage. No curtains recommended.

Lower Level Servant's Hall

General recommendations for these windows would be to leave them alone. There is one window in the laundry area that has a pintel in the upper right corner, but this may relate to the bell system. That being said, it could be looked at forensically. The small servant's bedroom may have had a simple short check or linen curtain, pulled to one side on an iron rod with pintels, for a little extra warmth in winter. Working spaces needed all the light they could get, and being nearly underground, it would have been naturally dark,

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especially in winter. With fires and ovens in near constant use in both the laundry and kitchen areas, windows would have provided needed ventilation as well as light.



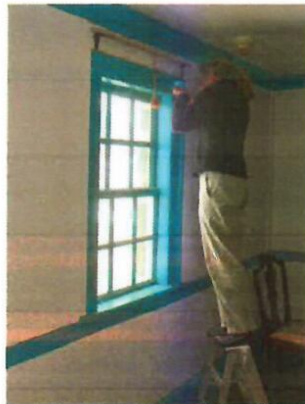
15

In summary, it would be wonderful to have a deeper look at the window surrounds with a paint analyst-- especially in the principle rooms. This has been helpful in determining window curtain designs at other museums.



Locating holes at Montpelier indicated fixed drapery. Toothpicks in original holes at upper edge show the angle for tacking the curtains to the top of the architrave.

Below: Dr. Susan Buck at Mount Vernon, working on locating original holes for the Blue Room.



Other recommendations include putting mat board under the mattresses where there are rope supports. The mattresses could be filled tighter, and tamped down with a bed staff for a less lumpy look. Also, most of the beds have the same woven coverlets; it would be nice to see some quilts or blankets so they don't all look the same. In addition, the

pillows could have linen pillowcases with hand hems and ties, and possibly cross stitch markings. The bedside carpets could be venetian or small Brussels bedside carpets; there would also have been hearth rugs at the fireplaces.

The brown chintz slipcover in MVB's room is very good, and there could be slipcovers on other chairs, as was common at the time, especially for silk upholstery.

In the Library, green baize table covers were often decorated with tape, fringe or stenciling; it would be nice to show this detail.



Venetian carpets commercially available from Woodard and Greenstein, NY
Billiard cloth for table with custom wool trims, Context Weavers, UK.

*Natalie F. Larson
Historic Textile Reproductions
Williamsburg, VA 23185
757.220.4902*

Appendix H: Scope of Collections Statement, Martin Van Buren National Historic Site



DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

Martin Van Buren National Historic Site
2015
Scope of Collection Statement

Prepared/Recommended by: Patricia West Mchay 11-19-15
Museum Curator Date

Approved by: Sarah Wilson 11-19-15
Superintendent Date

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I. INTRODUCTION

Executive Summary

Martin Van Buren National Historic Site is the primary repository of material related to the life of the eighth president. The park's collection includes over 230,000 items including furnishings original to Lindenwald, artifacts relating to the life of Martin Van Buren and pertinent members of his family, archival collections including documents relating to Van Buren as well as National Park Service resource records, and an extensive archeological collection. Approximately 1000 objects are in Lindenwald's period rooms.

A. Purpose of the Scope of Collection Statement

This Scope of Collection Statement defines the scope of present and future museum collection holdings of Martin Van Buren National Historic Site that contribute directly to the understanding and interpretation of the park's purpose, themes, and resources, as well as those objects that the NPS is legally mandated to preserve. Its purpose is to ensure that the museum collection is relevant to the park.

B. Legislation Related to National Park Service Museum Collections

The National Park Service (NPS) legal mandate for acquiring and preserving museum collections is contained in the Antiquities Act of 1906 (16 USC 431-433); the Organic Act of 1916 (16 USC 1 et. seq.); the Historic Sites Act of 1935 (16 USC 461-467); the Management of Museum Properties Act of 1955, as amended (16 USC 18f); the Reservoir Salvage Act of 1960, as amended (16 USC 469-469c); the National Historic Preservation Act of 1966, as amended (16 USC 470 et seq.); the Archeological and Historic Preservation Act of 1974, as amended (16 USC 469-469l-2); the Archaeological Resources Protection Act of 1979, as amended (16 USC 470aa-mm); the National Parks Omnibus Management Act of 1998 (16 USC 5901).

NPS Management Policies state that "the National Park Service will collect, protect, preserve, and use objects, documents, and specimens in the disciplines of archaeology, ethnography, history, (includes archives, fine and decorative arts, and historic architecture), biology, geology, and paleontology to aid understanding among park visitors and to advance knowledge in the humanities and sciences."

C. Park History, Significance, Purpose, Themes, and Goals

Martin Van Buren National Historic Site was established under Public Law 93-486 on October 26, 1974. The museum collection was created concurrently with the establishment of the national historic site. The Secretary of the Interior was instructed to establish the site with the provision to acquire "personal property associated with the area . . . for the benefit and inspiration of the People of the United States of America." Therefore when Martin Van Buren National Historic Site became a unit of the National Park Service, Lindenwald and a large collection of objects were accepted by the Secretary as a donation from the National Park Foundation.

Subsequently, the museum collection has developed under the guidance of the 1986 Historic Furnishings Report and the 1996 Collections Management Plan. Other planning documents that have a bearing on the park's museum collection include: Historic Resources Study (2006), Interpretive Concept Plan (2005), Archaeological Overview and Assessment (2004), Interpretive Planning Foundation (2003), Collections Condition Survey (1995), and Archaeological Collections Management Plan (1991). The Collections Condition Survey will be updated in 2015-2016 and the Historic Furnishings Report is scheduled to be updated in 2017.

The park recently underwent a major change when in March 2009 Congress passed the Omnibus Public Land Management Act to expand the park's boundary to include much of the original Van Buren farm (approximately 261 acres), much of which is owned and actively farmed by neighboring Roxbury Farm.

The park has recently completed its first General Management Plan (GMP), having relied previously on a 1970 Master Plan. The 2015 GMP purpose statement states:

The purpose of Martin Van Buren National Historic Site is to preserve Lindenwald, the home and farm of Martin Van Buren, and to provide present and future generations with opportunities to understand Van Buren's life and public career in social, political, and economic contexts.

The GMP describes park significance:

Lindenwald was the home and farm of Martin Van Buren, eighth president of the United States. Van Buren was the primary architect of the two-party system and a dominant figure in antebellum politics both before and after his presidency. Located in Kinderhook, New York, where Van Buren began and ended his political career, Lindenwald was the only home he ever owned. Van Buren arrived at Lindenwald after losing re-election to a second presidential term. From here he planned his political comeback as a Democratic presidential candidate. He did not receive the Democratic nomination he sought, but later he served as the candidate of the Free Soil Party, the first mass anti-slavery party in the United States. Ultimately Van Buren retired to what he called "his last and happiest days" as a farmer in his native town. Lindenwald preserves a setting which allows for an exploration of rural life and work in the mid-nineteenth century. Lindenwald presented Van Buren as a progressive "gentleman farmer" and it embodied his political beliefs, which emphasized the value of agriculture to the future of democracy.

The interpretation of Martin Van Buren National Historic Site is based upon the requirements and spirit of Public Law 93-486. The 2003 Interpretive Planning Foundation states that the three primary interpretive themes for the park are:

- 1) Martin Van Buren's experiences at Lindenwald illuminate the struggles of America's 2nd generation of political leaders as they contended with the sectionalism that led to the Civil War.
- 2) Martin Van Buren was a primary architect of the current political party system that continues to shape American political life.
- 3) The Lindenwald farm was a reflection of the social and economic issues influencing Van Buren's life.

E. Laws, Regulations, and Conventions Related to Museum Collections

Archeological collections, except inalienable and communal property (as defined by the Native American Graves Protection and Repatriation Act of 1990 [25 USC 3001-13]), recovered from within park boundaries through systematic collection are Federal property and must be retained in the park's museum collection in accordance with 43 CFR 7.13 and NPS *Management Policies* (2006).

In accordance with the NPS Research Permit and Reporting System, permits to collect natural resource specimens state that retained specimens remain Federal property, are incorporated into the park museum collection and, as required by 36 CFR 2.5g, must bear official National Park Service museum labels and their catalog numbers will be registered in the National Park Service National Catalog.

Other laws, regulations, directives and conventions pertinent to the acquisition of museum collections at the park include: the Lacey Act of 1900 (18 USC 43-44); the Migratory Bird Treaty Act of 1918 (16 USC 703-711); the Bald Eagle Protection Act of 1940, as amended (16 USC 668-668d); the Federal Property and Administrative Services Act of 1949, as amended (40 USC 483[b]); the Federal Records Act of 1950, as amended ("Records Management by Federal Agencies" [44 USC 3101 et. seq.]); the Freedom of Information Act of 1966, as amended (5 USC 552); the Marine Mammal Protection Act of 1972 (16 USC 1361-1407); the Endangered Species Act of 1973, as amended (16 USC 1531-1543); the Privacy Act of 1974 (5 USC 552a); the Copyright Act of 1976 (17 USC 101 et seq. [1988 & Supp. V 1993]); the American Indian Religious Freedom Act of 1978 (42 USC 1996); the Native American Graves Protection and Repatriation Act of 1990 (NAGPRA) (25 USC 3001-3013); Federal Property Management Regulations (FPMR), 41 CFR 101; 410 Departmental Manual, Interior Property Management Regulations (IPMR); 411 Departmental Manual, "Managing Museum Property," Chapters 1-3; "Curation of Federally-Owned and Administered Archeological Collections," 36 CFR 79; NAGPRA Final Regulations, 43 CFR 10; "Disposition of Federal Records," 36 CFR 1228;

“Protection of Archeological Resources”, 43 CFR 7; “Preservation of American Antiquities”, 43 CFR 3; “Preservation, Arrangement, Duplication, Exhibition of Records” (44 USC 2109); “Disposal of Records” (44 USC 3301 et seq.); Director’s Order #19: Records Management; Director’s Order #24: NPS Museum Collections Management; Director’s Order #28: Cultural Resource Management; Director’s Order #44: Personal Property Management; the 1983 Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES); the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property (implemented in the United States by P.L. 97-446 in 1983, 19 USC 2601).

F. Structures, Landmarks, and Other Park Resources Listed on National or International Registries

Lindenwald was designated a National Historic Landmark in 1961 and was administratively listed in the National Register in 1966. In 1974, the house and about 39 acres of surrounding land were established as Martin Van Buren National Historic Site by Public Law 93-486 and placed under the administration of the NPS. National Register documentation prepared in 1980 established the National Register boundaries to include Lindenwald and its immediate setting comprising 12.8 acres of land. In 2009, Congress approved the expansion of the boundary to include an additional 261 acres of land encompassing all of Van Buren’s farmland northwest of New York State Highway Route 9H and Albany Avenue (County Road 25) and some additional property intended to provide protection for its setting. Subsequent to the boundary expansion, the National Register documentation was updated in 2011. Contributing buildings are Lindenwald, the South Gatehouse, and the Farm Cottage.

II. TYPES OF COLLECTIONS AT MARTIN VAN BUREN NHS

The interpretive themes, resource management goals, and the mandates stated in the introduction serve to define the purpose of the park’s museum collection and provide guidance for acquiring and retaining objects. These materials are to be preserved to NPS standards in order to fulfill Public Law 93-486 and the cultural resource management goals of the park. The museum collection also supports the interpretive functions of the site. Although the park’s collecting emphasis is on those categories that support the park’s primary purpose, included in its scope are all archeological and certain natural history objects (e.g., those retained for permanent collection or exhibit) collected on federal lands within park boundaries, because as NPS property they must be retained in the collection according to law, regulation and policy. Further, the park is required to retain all records associated with archeology and natural history collections. These records may include field notes and catalogs; daily journals; drawings and maps; photographs and negatives; slides; sound recordings; raw data sheets; instrument charts; remote sensing materials; conservation treatment records; and reports.

A. Cultural Collection

The Martin Van Buren National Historic Site cultural collection includes furnishings, archives, architectural materials, decorative and fine art, and archeological materials. Objects are

collected in a prioritized order of importance under the disciplines of History, Archeology, and Archives and Ethnology. Objects with relevance to Martin Van Buren and Lindenwald receive a higher collecting priority than other objects. Collecting priority is based upon the above stated planning documents which are summarized in the following prioritized categories:

1. HISTORY

CATEGORY I

Objects with documentable Lindenwald provenance, 1839 – 1862

This period covers the time from Van Buren's purchase of the house until his death. A high proportion of the museum collection is original to the site from this period; this category is the highest priority for acquisition. Appropriate items will be identified by the Curator with reference to the Historic Furnishings Report. An example currently in the museum collection is the sleigh bed that belonged to Van Buren at Lindenwald. An example not in the museum collection is the original Van Buren banquet table (a reproduction of which is in the Lindenwald center hall).

CATEGORY II

Objects with a Martin Van Buren and/or Van Buren family provenance, 1782 – 1862

The museum collection already includes a number of these items and others will be collected as opportunity arises. Appropriate items are identified in the Historic Furnishings Report and will be further identified by the Curator. The park has substantial information about the furnishings of Lindenwald during the Van Buren family's occupation of the house. These objects may be identified by the Curator as important to the museum collection, the furnishing of the house, and/or the interpretation of the Van Buren family at Lindenwald. Other objects connected with Martin Van Buren or his family and not directly associated with Lindenwald may, at the discretion of the Curator, be found to add substantially to the museum collection or to the interpretive themes of the site. An example currently in the museum collection is the sideboard documented to have belonged to Lawrence Van Buren circa 1855 in Kinderhook.

CATEGORY III

Objects with a Martin Van Buren provenance or strong association, 1782 – 1862

These items would be suitable for interpreting Martin Van Buren, but are not necessarily original to Lindenwald's period of significance. Items in this category should only be collected if they will add to the intellectual value of the museum collection or to the interpretation and understanding of Martin Van Buren. Some of these items are identified in the Historic Furnishings Report. Examples currently in the museum collection include dinner plates associated with Martin Van Buren.

CATEGORY IV

Post-historic period objects and documents that relate to Martin Van Buren or Lindenwald

This category includes items that postdate the period of significance but shed light on Van Buren's family or the history of Lindenwald in later years. Examples currently in the museum

collection are a family Bible documenting Van Buren's descendants and Lindenwald curtain hardware from the late 19th-century.

CATEGORY V

Objects and furnishings that are highly suitable to the interpretation of Lindenwald and/or Martin Van Buren, but do not necessarily have known provenance or strong association for either

The museum collection includes some items in this category. A number of period and reproduction items are specified in the Historic Furnishings Report, and the General Management Plan emphasizes the need for objects illuminating the agricultural history of Lindenwald. Examples of items in this category currently in the museum collection include period lamps, reproduction carpets and period rakes. Interpretive props of minimal value that cannot in the future be confused with museum objects and "living history" artifacts to be consumptively used will not be included in this category. When accessioned artifacts in this category become worn with time, they may be deaccessioned by a Board of Survey.

CATEGORY VI

Architectural fragments from site structures that cannot be returned to the original location

Items under this category are retained as part of the museum collection in order to document the historic structures and may in the future be exhibited in special exhibitions about ongoing preservation of the site. Examples currently in the museum collection are wallpaper samples from Lindenwald. When architectural fragments are removed from a historic structure during a preservation or repair project, representative portions will be retained and accessioned into the museum collection, along with associated documentation, provided that the items can reasonably be preserved (i.e. they are not in a state of excessive deterioration), relate to a park period of significance, have appropriate documentation that ensures research value, and are of reasonable size to be placed in museum storage. Architectural fragments that do not fit these conditions can be documented through photographs or measured drawings. Accessioning a representative example of redundant ornaments (e.g. a large collection of spindles) is sufficient.

CATEGORY VII

Post-period objects documenting the establishment and management of Martin Van Buren National Historic Site or Van Buren's place in popular and scholarly culture

Items under this category would include political cartoons, advertisements, commemorative items, and articles of memorabilia and popular culture that could be employed in exhibits examining Van Buren's place in popular and scholarly thought, or items commemorating the creation and activities of Martin Van Buren National Historic Site. They may be added to the collection at the discretion of the Curator. Examples of this type of item currently in the collection include Gary Trudeau's original *Doonesbury* cartoon featuring Martin Van Buren as one of the characters and items commemorating the site's 1982 "Bicentennial Preview."

2. ARCHEOLOGY

Martin Van Buren National Historic Site archeological material and associated records

The park currently has an extensive collection in this category, which includes artifacts and specimens of excavations, accompanied by all associated field records. All excavated materials are retained as part of the museum collection. Uncontrolled surface collecting will not be cataloged as archeological material and is an unacceptable form of collecting.

Archeological collections are generated in response to cultural resource management requirements related to legal mandates, to development of park facilities, to preservation-related activities, and to address interpretive and research needs.

Per 43 CFR Part 7, any archeological materials discovered within the park (except inalienable and communal property, as defined by NAGPRA) are the property of the United States and will be maintained as a part of the museum's collection.

The regulations in 36 CFR Part 79, Curation of Federally-Owned and Administered Archeological Collections, do not currently include a section on the disposition of archeological material remains. Until such a section is created, disposition of archeological material remains should not occur except under certain circumstances as stated in Chapter 6 of the *Museum Handbook*, Part II. Once the disposition regulation is promulgated, archeological material remains may be considered for deaccessioning and disposition under particular criteria, such as the loss of all research value because of irretrievable provenience, serious lack of physical integrity, or determination of serious redundancy and lack of usefulness for research after professional assessment and documentation.

a. Artifacts and Specimens

Archeological research projects within the park may result in the collection of artifacts, ecofacts, or other data.

Park staff and visitors should be strongly discouraged from picking up surface artifacts. Surface artifacts should be left *in situ* and their location documented. If materials are collected and brought to park staff, appropriate measures must be taken to ensure that the visitor collects no more material, that precise provenience information is recorded, if possible, and that the objects/data are promptly given to the cultural resource specialist upon receipt by staff members.

The park's archeology collection includes:

1) Prehistoric Material: Since the NPS acquired the site most of the archeological surveys that have been conducted have contributed Native American artifacts to the park's museum collection. Examples include 193 lithic flakes (Simon 1982); a large chert Brewerton projectile point and a chert perform (Fiero 1983); and a Brewerton point and 40 flakes of lithic debitage (Kelso et al. 1991) recovered from the North field.

2) Historic Material: The archeological collection reflects the park's interest in protecting resources and understanding the historic period through analysis of archeological materials, which have the potential to provide insight into lifeways, rural economy, farming practices, etc., although the collection has thus far been only minimally studied.

b. Associated Field Records

All records associated with archeological collections are retained as part of the museum collection. These records may include field notes and catalogs, daily journals, drawings and maps, photographs and negatives, slides, sound recordings, raw data sheets, instrument charts, remote sensing materials, collection inventories, analytical study data, conservation treatment records, computer documentation and data, as well as any other documents generated through archeological activity.

3. ARCHIVES AND MANUSCRIPTS

The archives of Martin Van Buren National Historic Site encompass two major collection elements: manuscripts/papers from the period of significance and records documenting the establishment of the site and management of park cultural and natural resources.

Museum archival and manuscript collections (non-official records) include all types of documentary records that contribute substantially to the understanding, interpretation, and management of other park resources (cultural and natural) as well as being important resources in their own right. These records are arranged and described according to the standards stated in the NPS Museum Handbook, Part II, Appendix D, and guidance in DO-28 Cultural Resource Management Guideline (Chapter 9 and chapter Checklists). Managed as part of the museum collection, archival and manuscript collections are divided into five categories.

- A. Personal Papers: Records that have been created or accumulated by an individual or a family. Personal papers associated with the history of a park (e.g., with a park's founders, formative staff, or eminent associated individuals) may be acquired for the museum collection.
- B. Organizational Archives: Organic collections created by an organization as a routine part of doing business, such as correspondence and fiscal and personnel records. A park may acquire organizational records that are related or associated with its mission or history before its establishment.
- C. Assembled Collections: Artificial collections that were accumulated by a collector and are generally unrelated by provenance. Documents in these collections usually are on a single topic, in a single format, or associated with a single individual.

- D. NPS Resource Management Records are comprised of documentation made or acquired by a park to record information on cultural and natural resources and their management over time.

Duplicate copies of key natural and cultural resource management decision-making documents such as correspondence, e-mail, and final reports should be transferred periodically to the National Archives according to NPS records management guidelines, while the majority of resource management records should be managed in the park museum collection to support ongoing stewardship. Maintaining archival collections by provenance (historical context and creator of the records) is more important than format or other criteria in preserving the original order, historic integrity, and research value of the documents.

Resource management records include the documentary products of archeological surveys and excavations, natural resource surveys, historic structure and cultural landscape research, historical research projects, and various natural and cultural resource maintenance projects. These records, regardless of format, document park resources and serve as information bases for their continuing management.

Associated records are a subset of resource management records essential for the control and use of related museum objects. They include all documentation generated by the activity of collecting and analyzing artifacts, specimens, or other resources that are or subsequently may be designated as part of a park's museum collection. Examples include: field notes, photographs, etc. created during an archeological excavation, or field notes created during the preservation of a historic structure that document architectural fragments from the historic structure.

- E. Sub-official records (also referred to as non-record copies) or duplicate documents (e.g. reports, copies of internal policies and procedures, or subject files of individuals or offices) useful for reference, administrative histories, research, and other informational purposes. Examples include: a park collection of duplicate copies of each park planning, research, and preservation project report.

In regard to rare books, according to NPS policies, NPS Museum Handbook, Part I, Appendix D, if the item is an original or unpublished (i.e. bound archival material, document, report, visual or audiovisual, manuscript, or other archival document type), or if it is rare, or from the park's historic period, it belongs in the museum archival and manuscript collections. Books and other library materials used in exhibits or as furnishings in historic structures, retained for their physical properties or their associative value, or considered rare are always managed as part of the museum collection. These materials may also be cross-referenced to other research resources including museum archive and library finding aids (indices and catalogs).

Sub-official records (i.e., files of duplicates or copies including documents and reports) are not part of park library collections as they are not true external publications, but rather are unpublished documents. They should be included in the museum collection.

If an item is an external (non-Interior Department) publication, such as a book or journal published by a university press, that is not rare or from the park's historic period, it belongs in the library collection. Park libraries are managed according to NPS Library Management Guideline (NPS-84) and not as part of the museum collection. For guidance, refer to DO-28 Cultural Resource Management Guideline 1997, Chapter 9, section A.

4. ETHNOLOGY

The park does not have any objects accessioned and/or cataloged as ethnographic artifacts. It is not anticipated that it will collect any in the foreseeable future.

B. Natural History Collection

Collecting and maintaining a natural history resource collection is not currently one of the primary goals of the site and a natural history collection will not be actively collected for park interpretive purposes. Any natural resource materials which are mandated by law to be preserved will be preserved in accordance with NPS policy. All records associated with a scientific study will be retained as part of the museum collection.

CATEGORY I

Legally mandated collecting

There are currently no items in the collection in this category, which would include baseline natural history survey information scientifically recovered within the park. All associated records must also be kept as part of the museum collection

III. MUSEUM COLLECTIONS SUBJECT TO THE NATIVE AMERICAN GRAVES PROTECTION AND REPATRIATION ACT OF 1990

The Native American Graves Protection and Repatriation Act of 1990 (NAGPRA), 25 USC 3001-13, requires, in addition to other actions, a written summary of unassociated funerary objects, sacred objects, and objects of cultural patrimony.

Martin Van Buren NHS' museum collection does not include any unassociated funerary objects, sacred objects, or objects of cultural patrimony.

NAGPRA requires a written, item-by-item inventory of human remains and associated funerary objects to be completed no later than November 16, 1995.

Martin Van Buren NHS' museum collection does not include any Native American associated funerary objects or human remains.

There are currently no items in the collection in this category. The Native American Graves Protection and Repatriation Act of 1990 (NAGPRA) 25 USC 3001-13, requires, in addition to other actions, a written summary of unassociated funerary objects, sacred objects, and objects of cultural patrimony.

IV. ACQUISITION

The park acquires objects for its museum collections by gift, purchase, exchange, transfer, field collection, and loan. Acquisition of museum objects are governed by the park's ability to manage and preserve them according to NPS *Management Policies* (2006), Chapter 5; the standards for managing museum objects in Director's Order #28, *Cultural Resource Management* (1998) and *Cultural Resource Management Guideline* (1997); revised Special Directive 80-1, "Guidance for Meeting NPS Preservation and Protection Standards for Museum Collections," (1990), and the NPS *Museum Handbook*, Part I, Museum Collections.

In accordance with NPS policy the park will discourage gifts with restrictions or limiting conditions. Incoming loans should be acquired only for a particular purpose, such as research or exhibition, and for a specified period of time. Museum objects are acquired, accessioned, and cataloged in accordance with the NPS *Museum Handbook*, Part II, Museum Records.

The acquisition of firearms included on the Bureau of Alcohol, Tobacco, and Firearms (ATF) list of prohibited/restricted weapons requires concurrent review by the regional curator and the regional law enforcement specialist.

The park Superintendent, by delegation, represents the Director and the Secretary of the Interior in accepting title to and responsibility for museum objects. The Superintendent bears the ultimate responsibility for the acquisition and proper care and management of the museum collection. At Martin Van Buren National Historic Site, the Superintendent has delegated the daily care of the collection to the Curatorial staff.

All acquisitions must receive formal approval from the Superintendent before they can be accepted into the museum collection. Upon receipt, all newly acquired objects and related documentation must be turned over to the Curator. The Curator prepares or causes to be prepared for the Superintendent's signature all instruments of conveyance, and letters of thanks, acceptance, or rejection, and transmits them as appropriate, to the donor, lender, vendor, or other source of acquisition.

Donors of Native American cultural materials must be able to demonstrate legal title to the materials and prove that they were not illegally removed from public lands. Gifts of this type of material are not ordinarily accepted unless they have been collected in a scientific manner and have adequate provenience data associated with them.

Collecting, either under permit or by park staff, will be approved only in response to the park's need for on-site reference or to establish baseline data. The museum collection will not be a repository for cultural or natural science specimens in excess of these needs.

V. USES OF COLLECTIONS

The park's museum collection may be used at the discretion of the Curator for exhibits, interpretive programs, research, publications, or other interpretive media. The primary consideration in the use of museum objects is the conservation of each object in question and of the collection as a whole.

Researchers and other specialists may examine objects and archival materials under the conditions and procedures outlined in Director's Order #28, *Cultural Resource Management* (1998) and *Cultural Resource Management Guideline* (1997).

Any interpretive use defined as consumptive must be authorized in advance, as outlined in Director's Order #28, *Cultural Resource Management* (1998), *Cultural Resource Management Guideline* (1997), and Director's Order #6, *Interpretation and Education* (2002). The use of reproductions is preferred to the consumptive use of original objects.

Destructive analysis is a legitimate use of museum collections for approved research purposes when the impact is minor or when the object is common, in which case approval by the Superintendent is required. If an object is rare or significant, a request for destructive analysis should be reviewed by the regional curator and may be approved only by the Regional Director, as outlined in Director's Order #28, *Cultural Resource Management* (1998) and *Cultural Resource Management Guideline* (1997).

Objects may be loaned out to qualified institutions for approved purposes in accordance with NPS *Museum Handbook*, Part II, Chapter 5, Outgoing Loans. Institutions must meet minimal museum standards for security, handling, and exhibition of NPS museum objects. Sensitive materials may require additional conditions prior to a loan commitment. Expenses related to loans of museum objects, including shipping and insurance, will normally be assumed by the borrower.

All exhibits containing museum objects must have proper security, appropriate environmental controls, and proper mounts to ensure the long-term preservation of the objects.

VI. RESTRICTIONS

Restrictions in addition to those applying to the use of the museum collection are as follows:

Archeological objects in the museum collection shall be made available to persons for use in religious rituals or spiritual activities in accordance with 36 CFR 79, Section 79.10(c), "Curation of Federally-owned and Administered Archeological Collections." Requests to borrow non-archeological material for religious ritual or spiritual activities will be addressed on a case-by-case basis.

The park will not approve research on human remains and associated funerary objects without the consent of the affected group(s).

The park will not knowingly be a partner to or encourage in any way the trafficking in illicitly or unscientifically collected materials.

NPS *Management Policies* (2006), Chapter 5, states that:

“Under certain circumstances, and to the extent permitted by law, information about the specific location, character, nature, ownership, or acquisition of cultural resources on park lands will be withheld from public disclosure.”

“To the extent permitted by law, the Service will withhold from public disclosure (1) information provided by individuals who wish the information to remain confidential, and (2) the identities of individuals who wish to remain anonymous and who are protected from release by exemption under FOIA.”

Inquiries to the park of this nature will be referred to the regional Freedom of Information Act (FOIA) and Privacy Act Officer for consultation and possible review.

Restrictions may be placed on the publication of images or manuscripts in the museum collection if these materials are subject to copyright, and this right has not been signed over to the National Park Service.

All endangered, threatened, or rare plants and vertebrate and invertebrate animals will be collected only when accidentally killed or when dead from natural causes. The collection of threatened, endangered, or rare plant and animal species will comply with NPS *Management Policies* (2006), be in accordance with the provisions of the Endangered Species Act of 1973, as amended, and will be strictly limited according to the applicable rules of the U.S. Fish and Wildlife Service.

Final disposition of type specimens will be determined at the Servicewide level and will adhere to recognized conventions established for specific disciplines.

VII. MANAGEMENT PLANS AND ACTIONS FOR THE MUSEUM COLLECTION

The Martin Van Buren National Historic Site Scope of Collection Statement will be reviewed every five years and will be revised to remain consistent with any changes in the park's goals and objectives. Revisions to this document require the approval of the Superintendent. This Scope of Collection Statement supersedes all previous versions.

The park's Historic Furnishings Report is scheduled for update, which may necessitate a Scope of Collection Statement revision.

Although much of the collection is located in the Lindenwald period rooms, other significant items in the collection has long been located in a deteriorating onsite temporary museum storage facility. The 1996 Collection Management Plan emphasized the urgent need for a modest permanent purpose-built collections facility and the 2006 NER Storage Plan concurred. The "pole barn" structure built in 1983 as a temporary container for Lindenwald's collection while

the house was being restored is actively failing. In order to remove the stored collection from these conditions and create efficiencies, the park archeological collection is housed at Fort Stanwix National Monument in Rome, New York, and the remainder of the stored museum collection is currently being transferred to the consolidated collections storage facility at ROVA/MAVA in Hyde Park, New York.

At present there is no adequate space on site for the park's museum collection to be conserved or studied by researchers, and there are no park facilities for display of artifacts that do not support the period room exhibits.

There are a large number of objects in the collection that should be considered for deaccession. In general, these items were accessioned pending further study when the NPS acquired Lindenwald in the 1970's.

The Historic Furnishings Report documented a number of items with Lindenwald provenance that would be appropriate for acquisition, most notably the original Van Buren banquet table, the location of which is currently unknown (the collection includes a reproduction of this table, located in the Lindenwald center hall).

Planning should occur in advance of a potentially large addition to the collection of archeological materials associated with the future construction of permanent facilities.

There is a catalog backlog in the archives.

Appendix I: Furnishings Changes, 1990-present

ROOM #	OBJECT	PREV LOCATION	CHANGE MADE	DATE	CHANGED BY	SOURCE
5	Table (MAVA 77)		Replacement made for badly deteriorated top; moved to 005 to replace MAVA 9554.		Patricia West	Patricia West, walk-through 17 Oct. 2017
	George Washington					
5	print		Added to room.	1993-1997	Phyllis Ewing, recommendation of Patricia West	Harris, Addendum to HFR (1999), Room 005 (Servant's dining room); Patricia West, walk-through 17 Oct. 2017
5	Table (MAVA 15)	206	Moved to room 005.	1997-1999	Patricia West	Harris, Addendum to HFR (1999), Room 005 (Servant's dining room)
			Moved to work table in room 007 to depict household chore of lamp cleaning; previously this had been depicted in room 7 007.			
5	Lamps			1997-1999	Patricia West	Harris, Addendum to HFR (1999), Room 005 (Servant's dining room), Room 007 (Laundry room)
6	Kitchen tools		Added to interpret domestics.	1990s	Michael Henderson	Harris, Addendum to HFR (1999), Room 006 (Kitchen)

6	Black chair		Added to room.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 006 (Kitchen)
6	Stool		Added to room.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 006 (Kitchen)
6	Chairs (tiger maple)	storage	Added to room.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 006 (Kitchen)
6	Dishtowels		Added for "color and period flavor."	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 006 (Kitchen)
6	Table		Added to room.	1990s	Judy Harris	Harris, Addendum to HFR (1999), Room 006 (Kitchen)
6	Cookbook		Added to room.	1990s		Harris, Addendum to HFR (1999), Room 006 (Kitchen)
7	Agitators		Added to room	1990s	Michael Henderson	Harris, Addendum to HFR (1999), Room 007 (Laundry room)
7	Sleeve board		Added to room	1990s	Judy Harris	Harris, Addendum to HFR (1999), Room 007 (Laundry room)

9	Washstand		Added to interpret farm workers.	1993-1997	Phyllis Ewing	Van Buren Chronicles, Fall/Winter 1999
	Capstock (peg board)		Added to interpret farm workers.		1999 Patricia West	Van Buren Chronicles, Fall/Winter 1999
	Reproductions: bedroll, blanket, straw hat, sack coat		Added to interpret farm workers.		1999 Patricia West	Van Buren Chronicles, Fall/Winter 1999
11	Rosary beads		Added to interpret Catholic domestics.		1999 Patricia West	Van Buren Chronicles, Fall/Winter 1999; Harris, Addendum to HFR (1999), Room 11 (Servant's bedroom)
11	Rope bed		Added to room	1990s		Harris, Addendum to HFR (1999), Room 11 (Servant's bedroom)
11	Rocking chair		Added to room	1990s		Harris, Addendum to HFR (1999), Room 11 (Servant's bedroom)
11	Coverlet		Added to room	1990s	Recommendation of Jane Merritt	Harris, Addendum to HFR (1999), Room 11 (Servant's bedroom)

11	Reproductions: 11 apron, cap		Added to room	1990s			Harris, Addendum to HFR (1999), Room 11 (Servant's bedroom)
11	Rope jack		Added to room	1990s	Judy Harris		Harris, Addendum to HFR (1999), Room 11 (Servant's bedroom)
11	Staffordshire dog		Added to room	2000	Patricia West		Provenance to former MVB domestic
101	Carpet		Reproduced from original carpet fragment formerly misidentified as a coverlet fragment.	1990-1993	Michael Henderson		Harris, Addendum to HFR (1999), Room 101 (Best Bedroom); Van Buren Chronicles, Fall 1993
			Moved to room. Thought to be original to earlier MVB residence, ca. 1815.	1990-1993	Michael Henderson		Harris, Addendum to HFR (1999), Room 101 (Best Bedroom)
101	Bed		Produced based on period bed hangings in Wick House (Germantown, PA), in style appropriate to period of bed.	1990-1993	Michael Henderson		Harris, Addendum to HFR (1999), Room 101 (Best Bedroom)

101	Window curtains		Produced in same fabric as bed hangings.	1990-1993	Michael Henderson, Phyllis Ewing	Harris, Addendum to HFR (1999), Room 101 (Best Bedroom)
101	Reproductions: bedroll, shirt		Added to room to interpret 1849 visit of Henry Clay.		Patricia West	Patricia West, walk-through 17 Oct. 2017
101	Reproductions and period objects on card table		Added to room to interpret 1849 visit of Henry Clay.		Patricia West	Patricia West, walk-through 17 Oct. 2017
101	Top hat, newspaper		Added to room to interpret 1849 visit of Henry Clay.		Patricia West	Patricia West, walk-through 17 Oct. 2017
101	Robe		Added to room to interpret 1849 visit of Henry Clay.		Patricia West	Patricia West, walk-through 17 Oct. 2017
104	Carpet		Reproduced because color and pattern size were wrong in 1980s reproduction. (Rug is still incorrect because the colors are reversed.)	1996-1999	Phyllis Ewing, Patricia West	Harris, Addendum to HFR (1999), Room 104 (Sitting room)
104	MVB House picture		Added to room.	1996-1999	Michael Henderson	Harris, Addendum to HFR (1999), Room 104 (Sitting room)

104	Harp (MAVA-505)		Added to room as interpretive tool; based on mention in Kohan HFR of AVB having played harp in girlhood.	1996-1999	Michael Henderson	Harris, Addendum to HFR (1999), Room 104 (Sitting room); Michael Henderson, walk-through 17 Oct. 2017
104	Chairs (MAVA-545)		Moved to room; loose MVB provenance, considered period appropriate. Off-shelf fabric wrapped around chair seats for exhibit purposes.	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 104 (Sitting room)
104	Melodeon (MAVA 348)		Moved to room to fill empty space.	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 104 (Sitting room)
104	Sunumbra lamp (MAVA 124)		Moved to room 104 from 106 for security reasons and because of need for lamp on center table in 104.	1996?	Phyllis Ewing, Bill Jedlick?	Harris, Addendum to HFR (1999), Room 104 (Sitting room)
104	Palm plants		Added to room	1990s	Michael Henderson	Michael Henderson, et al., walk-through 17 Oct. 2017

105 Dining table (MAVA-583)		Reproduced by John Kovacik from measured drawings of MVB original.	1993-1999	Michael Henderson, Phyllis Ewing	Harris, Addendum to HFR (1999), Room 105 (Main hall); Van Buren Chronicles, Winter/Spring 1998
105 Mirrored plateau		Added to room; period appropriate; MVB documented as having Monroe-era gilded mirrored plateau repaired in White House.	1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 105 (Main hall); Van Buren Chronicles, Winter/Spring 1998
105 Chandelier (MAVA-22)		Removed because patent date on burners was 1862- too late for furnishing period.	1996-1999	Michael Henderson	Harris, Addendum to HFR (1999), Room 105 (Main hall)
105 Chandelier (MAVA-564)		Added to room; period appropriate.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 105 (Main hall); Michael Henderson, walk-through 17 Oct. 2017
105 Pitcher, silver	119	Moved to room for display on sideboard.	1996-1999	Michael Henderson	Harris, Addendum to HFR (1999), Room 105 (Main hall)

105 Dining chairs, 10			Moved to room from various places in house; believed to be from set of 30 purchased by MVB. Placed on one side of dining table.			Harris, Addendum to HFR (1999), Room 105 (Main hall)
105 Dining chairs			Reproduced to complete chairs missing from set of 30 purchased by MVB. Placed on side of dining table where visitors walk to avoid damage to originals.			Mike Wasko, walk-through, 17 Oct. 2017
106 Piano (MAVA 1)		104	Moved to room 106 to fill space.	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 104 (Sitting room); Michael Henderson, walk-through 17 Oct. 2017

106 Trapper	Painting, The Thirsty		Reproduction made for room based on list of paintings in HFR purchased by SVB while living at Lindenwald. MH felt that there had been no rigid division between STVB and MVB spaces, so STVB paintings could hang in main house.	1996-1999	Michael Henderson	Harris, Addendum to HFR (1999), Room 106 (Formal parlor)
106 Hunting	Painting, Rabbit		Reproduction made for room based on list of paintings in HFR purchased by SVB while living at Lindenwald. MH felt that there had been no rigid division between STVB and MVB spaces, so STVB paintings could hang in main house.	1996-1999	Michael Henderson	Harris, Addendum to HFR (1999), Room 106 (Formal parlor)

106 Lamps			Purchased for mantel, close to those documented as having been sold by MVB to Andrew Jackson for the Hermitage.	1996-1999	Michael Henderson	Harris, Addendum to HFR (1999), Room 106 (Formal parlor); Michael Henderson, walk-through 17 Oct. 2017
Piano stool (MAVA-106 593)			Installed as per HFR recommendation.	ca. 1993	Judy Harris	Harris, Addendum to HFR (1999), Room 106 (Formal parlor)
106 Astral lamp			Purchased; added to room as being more stable than MAVA 124 and Gothic elements in base complimented room.	1996-1997	Michael Henderson, Phyllis Ewing	Harris, Addendum to HFR (1999), Room 106 (Formal parlor); Michael Henderson, walk-through 17 Oct. 2017
106 Gondola chairs		109	Moved to room 106 to replace "White House" chairs.	1999	Patricia West	Harris, Addendum to HFR (1999), Room 106 (Formal parlor)
106 Candlestand (MAVA 147)		104	Moved to room 106 for unspecified reason.	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 104 (Sitting room)

109	"White House" chairs	106 chairs	Moved to room to replace gondola chairs so that chairs around table would match.	1999	1999	Patricia West	Harris, Addendum to HFR (1999), Room 106 (Formal parlor)
109	Portrait of Mary MacDuffy Hampton		Reproduced for room for interpretive reasons and to fill bare wall.	ca. 1993		Michael Henderson	Harris, Addendum to HFR (1999), Room 109 (Breakfast room); Michael Henderson, walk-through 17 Oct. 2017
109	China		Added to table and sideboard.	1996-1999		Michael Henderson	Harris, Addendum to HFR (1999), Room 109 (Breakfast room)
109	Fingerbowls, green glass		Added to table; documentation that MVB had green fingerbowls in HFR.	1996-1999		Michael Henderson	Harris, Addendum to HFR (1999), Room 109 (Breakfast room)
109	Painting "View of Paris"		Reproduction added due to reference to it in HFR.	1993-1997		Phyllis Ewing	Harris, Addendum to HFR (1999), Room 109 (Breakfast room)
109	Table (MAVA 9554)	5	Moved to room 109 because felt to be better representative of family dining arrangement.	1999		Patricia West	Harris, Addendum to HFR (1999), Room 109 (Breakfast room)

109	"White House" chairs		Moved to room 109 so that set of 4 206 chairs would match.	1999	Patricia West	Harris, Addendum to HFR (1999), Room 109 (Breakfast room)
111	Card table		Moved to room 111 to stress gender separation, and to fill in library, which was considered more important room interpretively.	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 105 (Main hall)
111	Side chairs, 6 (MAVA 54-59)		Moved to room 111 to convey its importance as a work and "gathering place."	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 106 (Formal parlor)
111	Arm chairs, 2 (MAVA 13, 60)		Moved to room 111 to convey its importance as a work and "gathering place."	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 106 (Formal parlor)
111	Card table (MAVA 7)		Moved to room.	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 106 (Formal parlor)
111	Bookcases, 3	NY State Museum	Obtained on long- term loan; from Kelly library (1842) designed by Upjohn.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 111 (Library)

111	Library table	Smithsonian (NMAH)	Placed in room on long-term loan; original MVA library table.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 111 (Library)
111	Library table (MAVA 1016)	201	Moved to room to replace original MVB library table from Smithsonian after loan was recalled. MAVA 1016 similar to table partially seen in Healy portrait of MVB.	2015	Patricia West	Michael Henderson, et al., walk-through 17 Oct. 2017
111	Swivel chair (MAVA 83)	209	Moved to room 111 to accompany desk.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 111 (Library)
111	Mirror	storage	Re-gilded and moved to room 111 after process of elimination involving size, style and room use. Used also to increase visual importance of room for interpretation.	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 111 (Library)
111	Lamps, pair		Added to mantel. Selected for their "masculinity."	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 111 (Library)

111	Lamp		Added to desk. Selected for its "masculinity."	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 111 (Library)
			Added to room; considered appropriate that MVB would have map in library; for interpretive use.			Harris, Addendum to HFR (1999), Room 111 (Library); Michael Henderson, walk-through 17 Oct. 2017
111	Map of New York				1999 Patricia West	Patricia West, walk-through 17 Oct. 2017
111	Eyeglasses		Added to desk.	1990s	Michael Henderson or Phyllis Ewing	Patricia West, walk-through 17 Oct. 2017
111	Newspaper		Added to desk from collection.	1990s	Michael Henderson or Phyllis Ewing	Patricia West, walk-through 17 Oct. 2017
111	Letter, MVB to ASVB		Reproduced from original; added to desk.	1990s	Michael Henderson or Phyllis Ewing	Patricia West, walk-through 17 Oct. 2017
	Inkwell, glazed					
111	stoneware		Added to desk.	1990s	Michael Henderson or Phyllis Ewing	Patricia West, walk-through 17 Oct. 2017
111	Pen		Added to desk.	1990s	Michael Henderson or Phyllis Ewing	Patricia West, walk-through 17 Oct. 2017
	Newspaper or					
111	periodical		Added to desk	1990s	Michael Henderson or Phyllis Ewing	Patricia West, walk-through 17 Oct. 2017
111	Plate with bon-bons		Added to desk.	1990s	Michael Henderson or Phyllis Ewing	Patricia West, walk-through 17 Oct. 2017

111	Riding crop		Added to interpret MVB's daily horseback rides.	1999	Patricia West	Van Buren Chronicles, Fall/Winter 1999
112	Window curtains		Moved to 112 when new window hangings were produced for room 101.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 101 (Best Bedroom)
112	Chairs (MAVA 148-151)		Moved to room 112 when replaced by other chairs added to room 104.	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 104 (Sitting room)
112	Writing table		Moved to room; believed to be "ladies" writing desk from STVB family.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 111 (Library)
112	Lamps		Placed on mantel, period pieces.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 112 (Smith Thompson's bedroom)
112	Portrait of Eliza Van Buren		Post-dates historic period but felt appropriate because she was STVB's daughter.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 112 (Smith Thompson's bedroom)

112 Sleighbed		201	2 sleighbeds in room 201; 1 moved to room 112	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 112 (Smith Thompson's bedroom)
114 Soapdish			Added to room	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 114 (Bathroom)
118 Mantel clock		201	Moved to room 118 when Queen Victoria print was hung in room 201.	ca. 1999	Patricia West	Harris, Addendum to HFR (1999), Room 118 (Nursery)
201 Sofa (MAVA 270)		105	Moved to 201 to allow space for visitors to circulate on side of dining table in 105 (MH). Also thought that JVB's family may have entertained company in the room (PE)	1993-1997	Michael Henderson, Phyllis Ewing	Harris, Addendum to HFR (1999), Room 105 (Main hall), Room 201 (John's bedroom); walk-through 17 Oct. 2017
201 Rocking chair (MAVA 32)		111	Moved to room.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 111 (Library)
201 Coverlet			Acquired to place on bed	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 201 (John's bedroom)

201 Desk			Moved to room 201 because original MVB library table was acquired on 111 loan.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 111 (Library), Room 201 (John's bedroom)
201 Chair		111?	Moved to room 201.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 201 (John's room)
201 Lamp			Added to room	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 201 (John's roomy)
201 Bible (MAVA-589)			Added to room	1993-1997	Judy Harris	Harris, Addendum to HFR (1999), Room 201 (John's bedroom)
Queen Victoria 201 portrait			Added to room	1997-1999	Michael Henderson, Phyllis Ewing, Patricia West	Harris, Addendum to HFR (1999), Room 201 (John's room)
201 Books			Placed on shelves	ca. 1999	Patricia West	Harris, Addendum to HFR (1999), Room 201 (John's bedroom)
205 Lady Wellesley print			Added to room.		Michael Henderson	Harris, Addendum to HFR (1999), Room 205 (AVB and ASVB bedroom)

205	Recamier	storage	Reupholstered before installation.		Michael Henderson	Harris, Addendum to HFR (1999), Room 205 (AVB and ASVB bedroom)
205	Klismos chair	storage	Reupholstered before installation.		Michael Henderson	Harris, Addendum to HFR (1999), Room 205 (AVB abd ASVB bedroom)
205	Lamps		On mantle.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 205 (AVB and ASVB bedroom)
205	Parasol (MAVA-455)		Added to room.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 205 (AVB and ASVB bedroom)
206	MVB portrait	private donor	Added to room.		Patricia West	P. West, 9/25/2019
209	Lamp		On secretary.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 209 (MVB's bedroom)
209	Soapdish		Moved to room 209 after being damaged during 2001 candlelight tour.	2001	Patricia West	Annotation in Harris, Addendum to HFR (1999), Room 114 (Bathroom)

209	MVB silhouette		Added to room.	1993-1997	Phyllis Ewing	Harris, Addendum to HFR (1999), Room 209 (MVB's bedroom)
209	Chest of drawers	Jeanie Akers	Faux marble top created by MAVA maintenance staff to replace missing top.	1990s		Harris, Addendum to HFR (1999), Room 209 (MVB's bedroom)
209	Armchair (MAVA-585)		Added to room.	ca. 1993	Judy Harris	Harris, Addendum to HFR (1999), Room 209 (MVB's bedroom)
209	Fishing gear		Added to room to interpret MVB leisure activity.	2010s	Patricia West	Patricia West, walk-through 17 Oct. 2017
210	Candlesticks (MAVA-542)		Added to room.		Michael Henderson, Phyllis Ewing	Harris, Addendum to HFR (1999), Room 210 (Martin Jr.'s bedroom)
210	Rocking chair (MAVA-32)	111	Added to room.		Phyllis Ewing	Harris, Addendum to HFR (1999), Room 210 (Martin Jr.'s bedroom)
210	Chamber pot	209	Moved to room 210 for interpretation of MVB Jr.'s illness.	1990s		Harris, Addendum to HFR (1999), Room 210 (Martin Jr.'s bedroom)

Storage	Sideboard (MAVA 76)	Removed from exhibit due to overcrowding, problems with visitor flow, already 2 sideboards in room.	1999		Harris, Addendum to HFR (1999), Room 109 (Breakfast room)
Storage	Engraved portrait of Henry Clay	Removed from location above mantel for installation of mirror [is the same print now on adjacent wall?]. MH questioned if HC engraving hung in room 111 after 1849-hung in first library location.	1996	Phyllis Ewing, Bill Jedlick	Harris, Addendum to HFR (1999), Room 111 (Library)
Storage	Drop-leaf table	Removed from room 006 when large table was acquired [returned to 006 when storage building was emptied 2010s].	1993-1997		Harris, Addendum to HFR (1999), Room 006 (Kitchen)