



National Park Service
U.S. Department of the Interior

Historic Furnishings Report Philip Schuyler House

Volume 1: Historical Data with Implementation Options

Saratoga National Historical Park
Town of Saratoga, New York



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HISTORIC FURNISHINGS REPORT

**PHILIP SCHUYLER HOUSE
SARATOGA NATIONAL HISTORICAL PARK**

Volume 1: Historical Data with Implementation Options

by
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**Northeast Museum Services Center
National Park Service
February 2004**

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Memorandum

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Smithsonian Institution Libraries
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Eleanor Gillers, New-York Historical Society

From: Laurel Racine, Senior Curator, Northeast Museum Services Center *LR*

Subject: Schuyler House Historic Furnishings Report Distribution

Enclosed please find the report *Historic Furnishings Report: Philip Schuyler House, Saratoga National Historical Park*. Should you have any questions or concerns regarding the distribution or content of this report, please feel free to contact me at (617) 242-5613, ext. 15, fax (617) 242-1833, or laurel_racine@nps.gov.

Laurel Racine

Attachment



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"The Family of Philip Schuyler." Ambrose Andrews, watercolor, 1824, 9 ½" x 12 1/8", Accession Number 1952.81, Collection of The New-York Historical Society, New York, NY.

Abbreviations

GMP	General Management Plan
HFR	Historic Furnishings Report
HSR	Historic Structure Report
OSHA	Old Saratoga Historical Association
SARA	Saratoga National Historical Park

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Management Summary

In 1947, the National Park Service (NPS) acquired the Schuyler Estate. The legislation adding it to Saratoga National Historical Park (SARA) passed in 1948. From 1950 to 1960 the National Park Service carried out extensive architectural work in an attempt to "restore" the house to its 1787 to 1804 appearance. It seems that most of the funds procured by SARA for Schuyler House at this time were channeled into the structure and not the furnishing of the house. Nonetheless, it appears that furnishing and opening the house were park goals. It seems that Superintendent Irving J. Ellsworth was actively engaged in seeking furnishings or sources of furnishings. In a memo from Ellsworth to the Regional Director he writes:

It seems probable that a few pieces of period furniture will be available locally as donations whenever our protection and operation problems approach solutions. I believe a considerable quantity of furniture will be available as donations whenever heat becomes available for the building and plans can be made for a formal opening. The PCP now in preparation for furnishings may be revised from the original estimate as donations are accepted.¹

Local groups, in particular the Old Saratoga Historical Association (OSHA), rallied to furnish the house and open it to the public.² Regarding OSHA's commitment to opening the house Ellsworth wrote:

Recently, the Historical Publicity Group, Schuylerville, N.Y. reorganized and changed the name of the organization to Old Saratoga Historical Association. Members of this Association and others in Schuylerville have expressed much interest in seeing the Schuyler House opened for visitors by next summer. With our present limited funds and personnel realization of this objective seems remote; although, by early next year we believe much of the major structural rehabilitation will have been accomplished and the building will be ready for interior finish and furnishings... Old Saratoga Historical Association members would probably be glad to learn of some method that would advance the time when the General Philip Schuyler House could be opened for visitor use. There has been mention of organizational interest in operation under cooperative agreement.³

By 1953, the NPS and OSHA formed a cooperative agreement for the operation of the Schuyler House. By 1955 OSHA was purchasing objects towards the furnishing of

¹ Memo from Irving J. Ellsworth to Regional Director, 18 April 1951, Resource Management Records, 1940-1970, Box 3, Archives, Saratoga National Historical Park, Stillwater, NY.

² OSHA started in the late 1940s as a community group based in nearby Schuylerville, New York. This original group, named the "Historical Publicity Group," was created to inform local residents of Schuylerville's role in revolutionary history. By the early 1950s, this group had evolved in numbers, acquired a charter, and became the Old Saratoga Historical Association.

³ Memo from Irving J. Ellsworth to Regional Director, 31 July 1951, Resource Management Records, 1940-1970, Box 3, Archives, Saratoga National Historical Park, Stillwater, NY.

the house. OSHA purchased and still owns most of the furnishings in the house. In 1961 Museum Curators Vera B. Craig and Worth Bailey wrote *Schuyler House Furnishing Plan, 1777-1795, Saratoga National Historical Park* specifying historic furnished interiors for each room in the house and kitchen wing.

The intent of the 1961 Schuyler House Furnishing Plan was to guide the furnishing of the house to the period of 1777-1795, which spans the occupancies of Philip Schuyler and his son John Bradstreet Schuyler. All but one of the primary documents upon which they based their plan is unrelated to this period, however. These documents include a 1796 list of objects removed from the house upon the death of John Bradstreet Schuyler; a partial inventory of Philip Schuyler II's furnishings in 1837; the 1865 inventory of Philip Schuyler II's Pelham-on-Sound, New York, house; and a 1917 inventory of that same house at the time of his daughter Fanny Schuyler's death.

These primary sources span 100 years and unfortunately do not include an inventory of Philip Schuyler's Saratoga estate either while he was living in Schuyler House or upon his death in 1804. This key inventory is not in any of the current repositories containing Schuyler-related primary documents.⁴ Finally, the authors' idea that the scant list of John Bradstreet Schuyler's possessions accurately reflects the furnishings once placed in the house by his father is problematic. The house was extensively renovated in preparation for John Bradstreet Schuyler's move into the house in 1787 which suggests that it was also entirely refurnished at that time.

The current Historic Furnishings Report was undertaken concurrently with the writing of an updated General Management Plan (GMP) and a Comprehensive Interpretive Plan (CIP) for SARA. The final drafts of the Historic Structure Report (HSR) and Cultural Landscape Inventory (CLI) have also recently been completed. This confluence of updated resources provides the opportunity for this HFR to integrate furnishings with current structural and grounds research.

Maureen Phillips' final draft of "Historic Structure Report: Philip Schuyler House" was written in partial response to the proposal that the interpretive period for the house be established as 1777-1787, a period most closely associated with the battles of Saratoga and Philip Schuyler's occupation of the house. Phillips' findings determine that interpreting the house to before 1787 is problematic as much of the building's twentieth-century treatment was based upon circa-1787 features.

Because of the unfortunate lack of documentary and physical evidence, the house is currently interpreted as a graceful but generic and depersonalized late-eighteenth-century interior. As late-eighteenth-century domestic life (that is unrelated to the Schuyler family) lies outside the park's mission, the current draft GMP recommends that Schuyler House interpretation shift to "place emphasis on Philip Schuyler's military, civic, and entrepreneurial roles and include information on the Schuyler family's use of the estate."⁵

This recommendation, while putting into question the current 1961 Schuyler House Furnishing Plan, aims to reinterpret Schuyler House to ensure that its interpretation supports the mission and founding tenets of the park. This is entirely

⁴ According to the park, there was an inventory filed but it may have been misfiled. The Chancery Decree was recently found mixed in with other unrelated New York State papers.

⁵ "General Management Plan: Saratoga National Historical Park" (Boston: Northeast Region, Boston Support Office, National Park Service, U.S. Department of the Interior, DRAFT, September 2002), 61.

possible, as Schuyler House--with its dual function as an ancestral country house and hub of Philip Schuyler's business enterprise with physical and chronological links to the revolutionary landscape--can be interpreted to offer visitors insight to the military, economic, and social realities of the time.

The proposed treatment options at the end of this Historic Furnishings Report explore general considerations for the future installation at Schuyler House and outline four possible future treatment options. SARA and OSHA should consider the options as a springboard for the development of an implementation plan; these options are not "set in stone." Discussion of these options may evolve an additional option that best serves the park. The options presented do not provide specific information as to where individual objects or exhibits are located in a room--rather they present general possibilities. The options range from updating the current furnished installation based on current scholarship to giving space over to formal exhibits.

The first option represents the least amount of change as it updates the current installation based on recent scholarship in the fields of decorative arts and social history. The current installation is the result of three decades of the NPS' dedicated and fruitful partnership with OSHA. While it is possible to update and refine the current installation, it must be acknowledged that this option is least supported by current NPS standards. The other two options adhere more closely to the NPS' current standards for minimal conjecture in the use of historic furnishings while supporting the draft GMP recommendation for interpretation at Schuyler House.

National Park Service Administrative Background⁶

Background/Establishment of Site and History of NPS Use

The National Park Service acquisition and establishment of the Schuyler House as part of Saratoga National Historical Park was the culmination of an eight-year effort by the NPS and the Lowber family which ended in 1950. War and an inexperienced, fledgling park administration, which had only been authorized in 1938, hampered the acquisition decision.

The initial discussion regarding the transfer of the property to the NPS began in the winter of 1942 when George Lowber, along with his sister Jessie Marshall, the co-owner and occupant of the Schuyler House, approached Warren Hamilton, the superintendent of SARA, about offering his historic home to the government. Hamilton wrote of this in a memo to the superintendent at Morristown on July 31, 1943:

Last winter Mr. George Lowber expressed himself as being of the opinion that the Schuyler Mansion be placed in proper hands to preserve the structure. This generous and public-spirited attitude prompted him to action this last week. He became quite ill recently because of kidney trouble and other complications. His doctor informed him an operation was necessary. Being in his late sixties, he decided to straighten up his affairs and prepare a will before going to the hospital in the event he did not recover. He expressed his intentions to his minister and a local attorney was engaged to draw up the papers.⁷

George Lowber was able to deed half interest in the house to the government, while his sister, Jessie Marshall, held the remaining half. Hamilton continued in the memo:

It was further disclosed that Mr. Lowber's sister, who is an invalid and not expected to live long, is apparently not able to make a will in her present physical and mental condition . . . Under these circumstances it is not possible to determine what she would want to do with her share in the property.⁸

George Lowber survived the surgery, but in August of 1943, his sister Jessie Marshall passed away intestate. While the NPS assumed that Mr. Lowber was the only heir, it turned out that he was not. He ultimately received half of his sister's remaining half (or an additional quarter of the house), while the remaining quarter went to some distant nieces and nephews.

Concurrently, the NPS was preparing for review of the property by the Interim Committee of the Advisory Board on National Parks, Historic Sites, Buildings and Monuments. This committee's recommendations would then be forwarded to the

⁶ This section adapted from Rebecca Hammell's report "NPS Administrative Background," 1 August 2000.

⁷ Warren Hamilton to Morristown NHP Superintendent, 31 July 1943, New York State, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

⁸ Ibid.

Secretary of the Interior who would then make a recommendation to Congress. One of the staunchest supporters of the NPS acquisition of Schuyler House was President Franklin Delano Roosevelt. In a memo dated October 12, 1943 to A. E. Demaray, Associate Director of the National Park Service, Roosevelt inquired about the acquisition of the Schuyler House. On November 5, 1943, Harold Ickes, Secretary of the Interior, replied to the President. He detailed what had transpired to date and closed with the following:

If the complete title to the Schuyler Mansion property is offered to the United States as a gift it may, with your approval, be accepted by me as Secretary of the Interior under the provisions of the National Historic Sites Act, approved August 21, 1935 (49 Stat. 666).⁹

The President responded on November 9, 1943 saying that he was "delighted with [the] report in regard to the Schuyler Mansion" and hoped that "the gift [would] go through."¹⁰

Despite the President's support for the site, the proposed acquisition underwent scrutiny and research. Local attorneys executed deed searches, and the Jr. Historic Technician, Francis Wilshin, had to verify that Philip Schuyler actually had lived in the house. Fortunately, many of the critical records concerning the Schuyler family had been preserved at the New York Public Library which had evacuated much of its collections to sites outside of the city for the duration of the Second World War.

On March 27, 1944, The Interim Committee of the Advisory Board on National Parks, Historic Sites, Buildings and Monuments "recognized the historical importance of the Philip Schuyler House in its relation to the Saratoga Campaign, the battle of Saratoga, and the surrender of General Burgoyne at Saratoga (now Schuylerville), and recommended that legislation be sought to authorize its acquisition by donation as an integral part of Saratoga National Historic Park."¹¹ Also as part of this memo, it was suggested that Mr. Lowber change his will to create a trust arrangement that would ultimately make the authorization process easier. Lowber never did and on May 31, 1946 died at the Mary McClellan Hospital in Cambridge, New York. At the reading of the will on June 6, 1946, the NPS discovered that he had not altered the deed and bequest. It remained the same as when written in 1943 prior to Lowber's kidney surgery.

Under the terms of the will, an undivided half came to the government. Of the remaining one half, St. Stephen's Protestant Episcopal Church was given one quarter of the estate; nephew Henry L. Coffin received one eighth; and two great nephews, John and Robert Coffin each received one sixteenth. On July 21, 1947, attorney John Ostrander, who represented St. Stephen's Episcopal Church, completed the transfer of property to the United States Government. He wrote:

⁹ Memorandum from Harold Ickes, Secretary of the Interior to President Roosevelt, 5 November 1943, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

¹⁰ Memorandum from President Roosevelt to Harold Ickes, Secretary of the Interior, 9 November 1943, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

¹¹ Memorandum from Interim Committee of the Advisory Board on National Parks, Historic Sites, Buildings and Monuments, 27 March 1944, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

I am enclosing herewith the Deed from the St. Stephens Protestant Episcopal Church of the Village of Schuylerville to the United States of America dated July 21, 1947 conveying the one-eighth interest of said church to the United States of America for the inclusion of said premises in the Saratoga National Historical Park, these premises more commonly known as the 'Schuyler Mansion.'¹²

The last of the three deeds from the remaining heirs was received on July 24, 1947, a little over a year after the will was read.

Simultaneously, the NPS began the process of introducing a bill for inclusion of the Schuyler House property in Saratoga National Historical Park. Unfortunately, a wrinkle in the plan occurred in the fall of that year when Ralph Cooper, an Albany attorney who was researching the property wrote the following in a letter dated October 27, 1947:

In my opinion, there was an error in computing the quantity of property which Mr. Lowber devised to the St. Stephens Church. Before his sister died, he had conveyed an undivided 1/2 interest to the United States leaving his sister with the other 1/2. At her death 1/2 of that 1/2 or 1/4 went to Mr. Lowber and the other 1/4 went to the Coffin heirs. Hence the share devised to the Church was 1/4 which should have been conveyed to the government instead of an undivided 1/8.¹³

In November, Superintendent Ellsworth returned the deed to Ostrander who agreed to make the necessary corrections. Ostrander also agreed to take responsibility for the recording charges. Ellsworth was concerned that the abstract would have to be recertified and was unsure of how and who might be responsible for the charges.¹⁴

In 1948 the NPS made efforts to survey the property and assess the needs of the house. Questions considered during the course of the year include condition of outbuildings, water connections, septic disposal, electrical hook-ups and road access. By June of 1948, the question of the remaining fractional interest was still unresolved. NPS Regional Engineer O'Neil wrote to George Martin, topographic engineer at SARA on June 8:

It is our understanding that with the exception of a fractional interest held by one of the churches in Schuylerville all other interests in the Schuyler property have been deeded to the Government and although these deeds have not been yet accepted there is no real reason why we cannot enter upon the property for survey purposes. However, if . . . survey work at this time would tend to aggravate undesirable public relations there is no objection to your delaying a

¹² Memorandum from John Ostrander, Attorney to SARA, 21 July 1947, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

¹³ Letter from Ralph Cooper, Attorney to SARA, 27 October 1947, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

¹⁴ Memorandum to Coordinating Superintendent at Morristown NHP, 18 December 1947, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

survey of the Schuyler property until . . . work at Saratoga Battlefield is completed.¹⁵

The records held at SARA do not clearly indicate whether Ostrander was having difficulty handling the re-recording of the Church's interest, but by April of 1949, a local group had formed calling itself "The Historical Publicity Group." They evidently visited Superintendent Ellsworth regarding the future opening of the Schuyler House to the public. Ellsworth drafted a reply that he sent to Thomas Allen, NPS regional director, in a memorandum. On April 4, 1949, Allen responded:

The information in your suggested answer is substantially accurate, but we are a little worried because we are not quite sure what the question intends or implies. Answering the question is perhaps a bit complicated because the Government has not accepted any of the deeds which it has been tendered, especially because the Act of June 22, 1948, authorizes the secretary to accept all or any part of the property, and we could therefore actually accept the deed we have without waiting for the deed from the church, although we do not wish to do so at the present time.¹⁶

Ellsworth answers Allen's concerns in a memo dated April 8, 1949. In it, he too, is perplexed at why over sixteen months had elapsed since Ostrander was asked to re-record the fractional interest of the church.¹⁷ Meanwhile, the Historical Publicity Group (the predecessor of OSHA) was anxious to see the house opened and so had appointed a committee to investigate the delay. The pressure provided motivation to Ostrander. By May 23, the remaining one-eighth from St. Stephen's was conveyed to the United States.

The full packet of deeds, abstracts and petitions for the NPS acquisition of Schuyler House was filed with the government in July of 1949. All was not complete, however. Possessory rights reports were also required. Additional problems arose with the New York Power and Light Corporation, which had an interest in the property as part of public access right of way. Finally, on May 2, 1950 Assistant Regional Director Lisle made formal written notification to Superintendent Ellsworth that the Schuyler House officially belonged to the National Park Service.¹⁸

Documentation Pertaining to Structure

In 1951, Charles W. Snell, Park Historian completed *A Report on the History, Construction and Social Use of the Philip Schuyler Summer House at Schuylerville (Old Saratoga), N.Y.* This report documents the state of the house structure prior to renovation, and also chronicles the research conducted to justify and support the historic

¹⁵ O'Neil, Regional Engineer to George Martin, Topographic Engineer, 8 June 1948, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

¹⁶ Memorandum from Superintendent Ellsworth to Thomas Allen, Regional Director, 4 April 1949, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

¹⁷ Memorandum from Superintendent Ellsworth to Thomas Allen, Regional Director, 8 April 1949, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

¹⁸ Memorandum from Assistant Regional Director Lisle to Superintendent Ellsworth, 2 May 1950, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

furnishing of the house. The report systematically shows that there were no inventories found documenting Philip Schuyler's use of the house, nor were there any furnishings located that originally been in the house.

Documentation concerning the physical state and NPS alterations to the Schuyler House is abundant. Much of the research and writing, however, were done after the repairs or restoration work were finished in the form of completion reports. In 1959 Henry A. Judd of the Eastern Office of Design and Construction wrote *Historic Structures Report, Architectural Data Section, Part I, Preparatory to the Restoration of the Philip Schuyler House*.

Two letters written in 1950 describe the plans for ongoing stabilization. What was actually accomplished at this time is not clear. On May 5, 1950, Superintendent Ellsworth sent a memo to the Regional Director, outlining problems plaguing the Schuyler House from the outset: the basement was overly damp, the roof and windows were in poor condition, the foundation required re-pointing and proper drainage, and chimneys were deteriorating rapidly.¹⁹ The house also had no heating system other than the fireplaces. An underground heating system was considered at this time but never installed.

On May 10, 1950 Ellsworth received a response from the Regional Architect encouraging him to attempt only those projects needed for stabilization and not those considered rehabilitation.²⁰ Drainage improvements, re-roofing, and chimney renovation were approved at this time, however. In addition to the former repairs, the NPS completed the exterior repair and replacement of windows and moldings, the replacement of exterior shutters, and the replacement of rotted siding on the kitchen.

In 1951 funds were allotted to scrape and paint the house. Certain eaves and shake shingles were also replaced at this time. By 1956 extensive repair work had occurred, including some undertaken by park staff (1950-1955) and later some with Judd's supervision (1956-1959). The situation was further complicated by a continual shortage of funding and by persistent pressure from OSHA, which was anxious to have the house furnished and opened for tours after nine years of NPS ownership. Between 1956 and 1964 extensive repair and restoration work occurred to restore the house back to its 1804 plan. After much structural investigation and primary research, the NPS restoration team removed all interior plaster and nogging, replaced several windows, and restored the main stairs to their 1804 position. The team also removed a rear tier of rooms, removed a front piazza, and recreated "father's office." The team also completed significant structural repairs to the kitchen and re-built the kitchen fireplace.

In 1960, John Luzader, Ivan Ellsworth, Henry Judd, and Edward Larrabee wrote a collaborative report entitled *Historic Structures Report, Part II, Schuyler House, Saratoga National Historical Park* that documents work accomplished through 1959. However, no such completion report exists for work done after that date.

Work done in 1959 and 1960 must be discerned from the handwritten field books of Harry Martin, the restoration carpenter at the time.²¹ This later work included the

¹⁹ Memorandum from Superintendent Ellsworth to Regional Director, 5 May 1950, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

²⁰ Memorandum from Regional Architect to Superintendent Ellsworth, 10 May 1950, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

²¹ Harry Martin, Field Books, 28 July 1959-15 November 1960. Uncatalogued, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.

finishes of the second floor rooms, the framing of "Father's Office" and rear porches, and the replacement of windows and trim. It also included the painting and restoration of the kitchen.

There are a number of reports documenting the landscape and outbuildings including several archeological reports and a three-volume interpretive and historic grounds report. John Cotter performed the earliest archeological work at the Schuyler House in 1958. Edward Larrabee completed the first dig for which SARA has documentary evidence in 1959. The resulting report is entitled *Report of Archeological Excavations Conducted at Schuyler House, Saratoga National Historical Park, June 8 through June 29, 1959*. This report closely examines the area immediately surrounding the kitchen and nearby adjacent areas. Archeological investigations in the Schuyler parking lot area in 1960 did not reveal anything conclusive and David Starbuck completed the next archeological report on the Schuyler House grounds in 1987.

What is significant is the sheer amount of material unearthed during the course of the site's various archeological investigations. There are an estimated 40,000 sherds in the park collections and nearly half of these were unearthed from the Schuyler House site. No comprehensive analysis of this material has been done to date. Study and analysis of this material would be a definite aid in further understanding the lifestyle of the people who lived on the estate from pre-historic times to 1943 (when residence at the Schuyler House ended).

Interpretively, the park is operating under the recommendations of John Reynolds' 1970 *Interpretive Prospectus: Saratoga National Historical Park, Saratoga*. This document specifically recommends that the Schuyler property be used to interpret both Philip Schuyler as well as the surrender. In detailed terms this report encourages lively and active interpretation both inside and outside the house:

The Story of Schuyler, the man, will be told inside the house. The house should serve as the basic mechanism for portraying the many facets of Schuyler's life. The visitor should be able to wander through Schuyler's life by wandering through the house. In order to make this possible, reproduction furniture should be used as much as possible. Genuine antiques cannot be used. Individual rooms could be made to appear as if they were actually in use. The dining room table should be set; the kitchen filled with smells of food. . . . Special attention should be given to the tying together of the Schuyler property and the battlefield, and the connection of Schuyler with the American Army. . . . Activities outside the house, but pertaining to the life style of the times, will be part of the scene. Cultivation of the garden, baking in the brick ovens are examples . . . The surrender of Burgoyne's army should be the major theme on the outside of the house. . . . A new building should be added to provide space for information, ticket sales, and literature and interpretation. This building should be a functional reconstruction, modeled after an outbuilding that existed on the site at the time Schuyler lived there. . . . The present cooperating agreement with the Old Saratoga Historical Association should be renegotiated in the near future to incorporate the new concepts of living history and demonstrations. An understanding

should be reached to alter their concepts regarding the furnishings to permit the acquisition of reproduction items to allow more free access to the rooms.²²

Aspects of this ambitious plan were indeed realized. Living history programs and demonstrations were presented at the Schuyler House by OSHA in the 1970s and 1980s. Numerous daily activities included baking bread in the brick ovens, spinning, candle dipping, drying herbs from the garden, and a weekly children's program.

In 1999, funding became available for an updated Comprehensive Interpretive Plan (CIP), which was to consider current and alternative plans for interpretation of the Schuyler House site within the larger framework of SARA. The last NPS Master Plan done at SARA was completed in 1969.

Stephen Strach's three volume treatise *The Saratoga Estate of Philip Schuyler, 1745-1839: An Interpretive and Historic Grounds Report*, written in 1986 is a rich source of raw data, particularly in some of the bibliographic citations. To date, much of the material in Strach's study is largely undigested and has not been applied to the site.

In 2003 a *Cultural Landscape Inventory* was completed. The inventory found that the Schuyler Estate site does not retain sufficient historic integrity to convey American Revolutionary significance, as it reflects the aftermath of the Saratoga Battles.²³ The inventory also states that the Schuyler Estate landscape does not retain sufficient historic integrity to convey its significance for its association with Philip Schuyler.²⁴ The 1777 house is restored to its 1804 appearance and retains integrity for the 1763 to 1804 period.²⁵ However, Stevens concludes by stating that "Because of the . . . reduction of size of the original estate, and encroachment of modern development, the Schuyler Estate landscape does not retain historic integrity through the qualities of setting, materials, feeling, and association sufficient to convey its historic association to the life of Philip Schuyler."²⁶

Maureen Phillips' "Historic Structure Report: Philip Schuyler House" was written in partial response to the proposal that the interpretive period for the house be established as 1777 to 1787, a period most closely associated with the battles of Saratoga and Philip Schuyler's occupation of the house. Phillips' findings determine that interpreting the house to pre-1787 is problematic because much of the twentieth-century restoration was based upon circa-1787 with some post-1787 features. In conclusion, she recommends that primary character-defining features be defined as those dating from 1777 to 1804, and secondary character-defining features be defined as those associated with the 1950s NPS restoration.²⁷ The HSR also acknowledges that the new General Management Plan

²² John Reynolds, *Interpretive Prospectus: Saratoga National Historical Park, Saratoga* (U.S. Department of the Interior, 1971), 19.

²³ Chris Stevens, *Cultural Landscape Inventory* (Brookline, MA: Olmsted Center for Landscape Preservation, 2002), Part 3, 1.

²⁴ Ibid.

²⁵ Ibid., Part 3, 2.

²⁶ Ibid.

²⁷ Maureen K. Phillips, *Draft Historic Structure Report: Philip Schuyler House, Saratoga National Historical Park, Schuylerville, New York*, Volume 1 (Lowell, MA: Building Conservation Branch, Northeast Cultural Resources Center, National Park Service, U.S. Department of the Interior, DRAFT September 2002), 301.

(GMP) and the Long Range Interpretive Plan (LRIP) will help further analyze the appropriate period of significance for the Schuyler House.²⁸

A new GMP is in final draft form and a LRIP is in the process of being written for SARA. Both of these documents have necessitated a more thorough investigation of the Schuyler House to help determine the appropriate period of significance of the building in relation to the other resources of the park.

The draft GMP has not proposed any revisions regarding the period of significance for Schuyler House. Nonetheless the draft GMP preferred Management Alternative (D) carries clear interpretive implications for the Schuyler House. It recommends that the park's overall interpretive focus is the period of the Burgoyne Campaign while aiming to "expand partnerships to place the park in its broader historic context."²⁹ Towards this end, "the house would be preserved Interpretive media would place emphasis on Philip Schuyler's military, civic, and entrepreneurial roles and include information on the Schuyler family's use of the estate."³⁰

In 2001, Laurel Racine wrote an "Interior Treatment Assessment for General Management Plan: Schuyler House, Saratoga National Historical Park." The assessment briefly summarizes and analyzes past research efforts and sources available to inform the interior treatment of Schuyler House.

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²⁸ Ibid., xxxiv.

²⁹ "Draft General Management Plan," 61.

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NATIONAL REGISTER SIGNIFICANCE: SCHUYLER HOUSE, SARATOGA NATIONAL HISTORICAL PARK

I. Summary of National Register Statement of Significance

A. Established Areas of Site Significance

The Schuyler House was entered on the National Register of Historic Places (NRHP) on October 15, 1966. However, recent attempts to locate the written nomination over the last five years have failed. The National Register office is currently closed, and SARA does not have a copy of its NRHP. Therefore, it is impossible to comment on the content of the document at this time. The park should seriously consider updating (or replacing) the now-missing NRHP for the Schuyler House. Using current National Register criteria for evaluation, the site meets Criterion B: Person, for its direct association with Philip Schuyler.

Schuyler was a wealthy and influential eighteenth-century landholder and entrepreneur from New York. He served as Major General in the American Revolution, and later served as senator of New York from 1789 to 1791 and 1797 to 1798. Schuyler built Schuyler House in 1777. Schuyler most likely designed the house and oversaw its construction. He lived in the house from 1777-1787, using the building as a country

residence and as the hub of an extensive eighteenth-century settlement from which he administered his various business concerns. It is also documented that Schuyler entertained such distinguished guests as George Washington, Samuel Chase, Governor George Clinton, and Alexander Hamilton at the Schuyler House. During Philip Schuyler II's occupation, it is said that the Marquis de Lafayette stayed there.³¹

While the house was restored in the twentieth century to its 1787-1804 appearance, the configuration of the first- and second-floor spaces is close to how it was when Philip Schuyler lived in the house. The room known as "Father's Office," while most likely added to the house in 1787, may have been used by Philip Schuyler between 1787 and 1804. The interior and exterior of the house has been restored (as it was possible) to their 1787 to 1804 appearance, and thus do not relate to Philip Schuyler's "period of documentable" occupation.

B. Potential New Areas of Site Significance

No potential new areas of site significance.

C. Areas of Site Significance Considered and Rejected

No new areas of site significance were considered and rejected.

D. Collections as a Feature of the Site

The reproduction and period objects currently located in Schuyler House should not be considered contributing features of the site. Few contribute to the significance of the house under any of the National Register criteria. The few items with a Schuyler family provenance include a gateleg table, mahogany chest of drawers, linen press, dress, pair of stockings, pair of shoes, hearth crane, and wooden bread bowl. These items potentially support Criteria B: Person as they may have furnished the house when Philip Schuyler lived there.

The table and the chest of drawers were both given to OSHA by Mr. Herbert Malcolm, a direct descendent through Philip Schuyler's daughter, Catherine, who married Samuel Bayard Malcolm in 1802. The gold silk gown, donated by a Mr. Francis Chambers of Philadelphia, is described on the catalog card as: "Gold satin gown worn by Madame Schuyler at a reception for the Marquis De Lafayette when he revisited America during the 1820's."³² As Philip Schuyler I's wife Catherine Schuyler died in 1803, it is most likely that it was Philip Schuyler II's wife Grace Hunter who wore the dress. The crane standing in the kitchen was found by Peter Young in an area believed to have been the site of one of the previous Schuyler residences. The bowl is believed to have belonged to Philip Schuyler's grandfather, Johannes Schuyler. All of these items are exhibited as part of the Schuyler House interpretive display.

³¹ This has never been confirmed.

³² The Marquis De Lafayette's visit had never been confirmed.

II. Additional Areas of Significance for Site Collections

Archeology Collections

Criterion D: Information Potential

Area of Significance--Lifestyle of Philip Schuyler

National Significance

The archeological collection is the least used and interpreted part of the entire SARA collection. Between 40,000 and 50,000 fragments have been excavated from numerous digs on site, yet no interpretive analysis has been applied to these objects. This is most true for the work done at the Schuyler House, particularly the digs completed in the 1950s in the artifact-rich areas adjacent to the house. Rebecca Hammell, Historic Furnishings Researcher and Curator of SARA between 1998 and 2000 examined seven full cases of fragments from this dig and other boxes of unwashed and uncatalogued materials removed during the digs done in the late 1980s.

Examination of the items removed in the 1950s revealed a rich assortment of glass and ceramics appropriate to Schuyler's period including mochoware, early blue and white Chinese export porcelain, Queensware, creamware, pearlware, tin-glazed earthenware, stonewares, redware, bottle glass, parts of two folded-foot baluster wine glasses, and parts of glass decanters. Anecdotally this information is useful, but a full-scale interpretation of the entire bulk of material would be invaluable to understanding the evolution of occupation at Schuyler House through the late-eighteenth, early-nineteenth, and twentieth centuries.

Historical Data

A NOTE ON SOURCES

The researcher reviewed all finding aids for repositories including Schuyler-related historic documents and correspondence. These repositories include the New York State Library, the New York State Archives, the Albany Surrogate Court, the Albany County Hall of Records, the New York Public Library (NYPL), Historic Hudson Valley, the New-York Historical Society, the Surrogate Court of Westchester County, the Albany Institute of History and Art, the Montgomery County Historical Society, and Morristown National Historical Park. Several of these repositories have few documents of relevance for the Historic Furnishings Report.

The researcher reviewed the holdings of the Albany Institute of History and Art, New York State Library, and Albany and Westchester Surrogate Courts. The researcher reviewed relevant segments of the NYPL holdings on microfiche. Secondary research focused upon the historic and economic context of General Philip Schuyler's Saratoga patent.

ANALYSIS OF CONSTRUCTION, HISTORIC OWNERSHIP, OCCUPANCY, AND USE OF STRUCTURE

Philip Schuyler Occupation--1777-1787

By 1763 Philip Schuyler had inherited several thousand acres of family land within the Saratoga Patent. By 1767 Philip Schuyler had constructed a large and elegant house at the family country seat in Saratoga near the banks of the Hudson River at Fish Creek. The Saratoga estate was the hub of Philip Schuyler's varied business enterprises and he spent much time managing his operations there.

After the outbreak of hostilities between Britain and the colonies in 1775, Congress appointed Philip Schuyler to Major General and assigned him command of the New York Department of the Continental Army. He was relieved of command in August 1777. The British army was defeated in the second battle of Saratoga on October 7, 1777. On October 10th, Burgoyne and his men burned Schuyler's estate, destroying his residence and most other buildings on the Saratoga property.

In spite of this considerable financial loss, Schuyler ordered the construction of another house, and by the end of November had built "a comfortable house for the reception of [his] family."³³ At this time he also wrote to his friend John Jay:

As I shall shortly be altogether out of public life, I am earnestly engaged in building me a house at this place, that I may be as far out of the noise and hustle of the great world as possible. I am confident (provided we repel the enemy), that I shall enjoy more true felicity in my retreat, than ever was experienced by any man engaged in public life. . . . My hobby-

³³ Philip Schuyler to Congress, 4 November 1777, Box 33, Reel 29, Philip Schuyler Papers, New York Public Library, New York, NY.

horse has long been a country life; I dismounted once with reluctance, and now saddle him again with a very considerable share of satisfaction . . . and hope to canter him on to the end of the journey of life.³⁴

The house that Burgoyne burned was a mansion--an elegant residence described as "much superior to many gentlemen's houses in Canada."³⁵ By contrast, the house that Schuyler built to replace it in 1777 was austere, with small casement windows, unpainted siding, and an unfinished and untrimmed interior. Schuyler described the house as "only a frame house," and while he had a detached kitchen wing built off the northeast corner of the house circa 1780, no major renovations were made until 1787.

Philip Schuyler

Philip John Schuyler (1733-1804) was born November 22, 1733. He was the eldest surviving son of Johannes Schuyler, Jr. and Cornelia Van Cortlandt. His parents were among the elite of Albany. His father and uncle's wealth was based on merchant trade, public service, and land development. The Schuyler family originated from Amsterdam but was not related to the original Dutch "patroons." Within two generations of arriving in America, however, the Schuylers were allied by marriage to the most powerful landholding families in the colony.

As a child and young adult Schuyler lived at his parents' city home in Albany and on his aunt's farm at the "Flats," a family estate located four miles from Albany. When he was born, the Albany house had been his family's ancestral home for close to seventy years. Located on the southeastern corner of State Street and South Pearl Street, it was built by Philip Schuyler's grandfather between 1659 and 1667. The Flats was located along the Hudson River near the northern border of what is today the village of Menands. The land originally was part of Rensselaerswyck. His Aunt Margareta Schuyler lived at the Flats and presided over her many nieces and nephews when they visited. Margareta Schuyler was particularly well connected socially and apparently was a guiding influence for young Philip Schuyler.

Philip Schuyler lost his father on the eve of his seventh birthday and lost several uncles during the 1740s. In 1745 his uncle Philip Johannes Schuyler was killed and his house (the first Schuyler family house to be built on the Saratoga patent) was burned by a party of French and Indian raiders. Young Schuyler grew up with his younger brothers and was schooled at home. From 1748 to 1751 he was sent to New Rochelle to be educated by Peter Stouppe--a French Protestant minister. While in New Rochelle, he began to show symptoms of gout and pleurisy, conditions that would plague him for the rest of his life. During the summer of 1751, he was sent to the western part of New York to gain experience in the dwindling fur trade as well as learn how to negotiate with Mohawk traders.

³⁴ Philip Schuyler to John Jay, 6 November 1777, *Correspondence and Public Papers of John Jay 1764-1781*, Vol. I (New York, 1890), 168, cited in Phillips, HSR, 3.

³⁵ Thomas Anburey (British 24th Regiment of Foot), *Travels through the Interior Parts of America* (London, 1789), 2 volumes, Vol. I, pp. 404-405, cited in Phillips, HSR, 5.

In September 1755, twenty-one-year-old Philip married Catherine Van Rensselaer (1734-1803), daughter of Colonel Johannes Van Rensselaer and Angelica Livingston. This marriage solidified Philip Schuyler's social prominence as he had married into the most influential landholding family in the colony of New York. Catherine was four months pregnant when they married, and a few months later the first of their fifteen children, Angelica, was baptized in the Albany Dutch Reformed Church. At that time, the young family was living with Philip Schuyler's mother in his childhood home at State and Pearl Streets.

In 1755, Schuyler was commissioned a Captain in the provincial forces of New York and ordered to lead a militia company that was to build fortifications north of Albany. In 1756, he accompanied Colonel John Bradstreet to Oswego, New York, where he learned the business of military supply. Bradstreet became the young couple's close friend and Philip's mentor. Bradstreet was a British officer who had been stationed in Albany by the crown to procure supplies and transport them to the frontier. Bradstreet served at Oswego, Halifax, and Ticonderoga during the Seven Years War during which he repeatedly distinguished himself. In 1758, he led an expedition that captured Fort Frontenac (located in Kingston, Ontario); in 1764 he led an expedition against the western Indians and negotiated a treaty with them at Detroit during Pontiac's Rebellion.

Once home in Albany, in 1756 Schuyler was elected to the common council as assistant alderman for the first ward of Albany. At this time he was able to obtain the contract to operate the ferry that connected Albany with Greenbush. He also held a provincial appointment as commissioner of the excise (import tax) and procured supplies and provisions for Bradstreet as well. In 1758 Philip Schuyler returned to active military service. As an officer in the British supply train, he took part in attacks on Ticonderoga and in Bradstreet's capture of Fort Frontenac. Stationed for the most part at Albany, he served in Bradstreet's quartermaster's department for the remainder of the war and after.

By 1761, Schuyler had begun to gather resources that would enable him to build his own estate and mansion in Albany, the later site of Schuyler Mansion. In March, Schuyler went to England to broker settlement of Bradstreet's quartermaster's accounts, leaving Bradstreet with his family and in charge of the construction of his new home. Schuyler returned to Albany at the end of 1762. By 1765 Bradstreet had settled permanently in Albany.

Philip Schuyler was elected to the New York General Assembly in 1768. The Assembly was openly hostile to British rule, and it was here that Schuyler began to emerge as a leader of the opposition to British restrictions and taxes. After the outbreak of hostilities between the colonies and the crown in 1775, Schuyler was appointed Major General of the New York Department in the Continental Army under General George Washington. After the fall of Ticonderoga to General Burgoyne in July 1777, Schuyler delayed the British push toward Albany by obstructing their path with the Northern Department's retreat. This strategy came under criticism in Congress leading to Schuyler's replacement by General Horatio Gates. While Schuyler was later court-martialed for negligence in the loss of Fort Ticonderoga, he was eventually acquitted and decorated with highest honors.

Following the defeat of the British in the second battle of Saratoga on October 7, 1777 the British retreated and General Burgoyne burned Schuyler's estate in Saratoga on October 10th. Schuyler never regained the military stature that he had prior to the battles

of Saratoga. Nonetheless he continued to serve in the New York Senate after the revolution; continued to manage his business enterprises from his estate in Saratoga; and put great energy into developing inland lock navigation as the president of the West and East Inland Lock Navigation Companies. In 1779, City of Albany assessments proved that Philip Schuyler was the wealthiest man in the city in terms of real and personal estate. In 1803 Catherine Schuyler died. Schuyler died soon after in 1804.

According to the reminiscences of his daughter Catherine Van Rensselaer Schuyler, the General was an early riser who believed seven hours of sleep were adequate for any healthy man. His day began with prayer. He would then spend a few hours reading, reviewing fiscal calculations, or land surveys. Once members of his family had risen, he would read prayers to the household and after breakfast he would review and write correspondence.³⁶

In 1785 Alexander Coventry, described Philip Schuyler as a:

spare, thin man, more like a cent per cent man, than a military man. He was plainly dressed, and his appearance so much against him, that when I was introduced I looked around the room to see if there were not some other person. I soon found that however cool his behavior might appear, he meant to be my friend, and as such, I would much prefer him to any person I had ever met. His words were few, but in them there appeared a degree of sense and wisdom which surprised me, surpassed anything I had met with.³⁷

The following answers were recorded at Philip Church's home in Angelica, New York, by Philip Schuyler's grandson Philip Church in response to questions submitted by the historian Benson J. Lossing on June 6, 1859.³⁸ While the questions themselves are lost, the answers impart an evocative portrait of the General.³⁹

- 1) His height about 5 ft 11 inches
- 2) Weight 160 lbs-of a thin well proportioned figure
- 3) Complexion, brown - Eyes black - Do not know color of his hair, as he wore powder-
- 4) He ate Moderately, and slept very little
- 5) His chief amusement, playing Backgammon
- 6) Voice - Rapid but clear
- 7) Went into his library before 5AM, stayed until 12 engaged in writing and reading

³⁶ Don R. Gerlach, *Philip Schuyler and the Growth of New York, 1733-1804* (Albany: The State University of New York, 1968), 42.

³⁷ Unpublished manuscript diary "Memoirs of An Emigrant, the Journal of Alexander Coventry, M.D. In Scotland, the United States and Canada during the Period 1783-1831," Schuyler Family Papers, The New York State Library, Manuscripts and Special Collections, Albany, NY, Vol. 1, 73-76, 82, cited in Stephen G. Strach, "The Saratoga Estate of Philip Schuyler 1745-1839: An Interpretive and Historic Grounds Report" (Eastern National Park and Monument Association, 1986).

³⁸ Philip Church's (1778-1861) parents married in 1777. It is thus likely that Philip Church knew his grandfather fairly well.

³⁹ Philip Church to Benson J. Lossing, 6 June 1859, Schuyler Family Papers, New York State Library, Manuscripts and Special Collections, New York, NY.

- 8) I believe with the Dutch Reformed
- 9) Said grace at meals
- 10) Did not allow guests to interfere with his duties
- 11) Manner - warm & gentlemanly
- 12) Never walked with a cane
- 13) Wore small clothes & boots - a large hat made of feathers, very light & cool, water proof sent to him from England by his eldest daughter Angelica Church
- 14) Kept Carriages, and remarkably beautiful fine horses
- 15) When I knew him he rode out in a Sulky
- 16) Never smoked cigars, but a very long pipe, placing the bowl of the pipe on the table, and smoking whilst he read or wrote
- 17) He did not chew
- 18) Only Backgammon, & not for money
- 19) Entered with great pleasure into children's amusements
- 20) Was peculiarly neat in his personal appearance

Catherine Schuyler

Catherine Schuyler was born on November 4, 1734 into one of the most influential landholding families in colonial New York. The daughter of John Van Rensselaer, proprietor of the Lower Manor of Rensselaerwyck and Angelica Livingston grandniece to Kiliaen Van Rensselaer, the fourth patroon, Catherine belonged to the tightly woven network of provincial aristocracy. As a young woman Catherine was known for her beauty, intellect, and firmness of will.⁴⁰

While it is clear that Catherine Van Rensselaer and Philip Schuyler were within the same social circle in Albany, the details of their courtship are vague. They were married on September 7, 1755. The marriage was a sudden one, ordered by Catherine's father, as she was four months pregnant at the time. Marrying into the Van Rensselaer family was a propitious event for young Schuyler, further linking him into the political and economic seat of the province. From the age of twenty-one through forty-seven Catherine bore fifteen children (she bore one set of twins and one set of triplets). Seven of Catherine and Philip's children died at birth or during infancy, while eight of them lived into adulthood.

Unfortunately, there are no extant correspondence, accounts, or journals by Catherine Schuyler. It is clear, however, from the copious letters written to her by her husband, that she was literate and oversaw everyday household matters from disciplining slaves to overseeing the management of livestock. A letter written to the Schuylers by Schuyler's secretary John Lansing Jr. requests Catherine's opinion:

Mary is much at a loss as to the Disposition of the Milch cows, which are daily milked by some Rascal before the Men she sends for that purpose

⁴⁰ Susan L. May, *Catherine Schuyler: The Study of an Individual for the Understanding of an Era* (Albany, NY: Schuyler Mansion State Historic Site, 1983), 3.

get to them. She requested me to beg Mrs. Schuyler's Direction on the Subject.⁴¹

While it is difficult to confirm, Catherine Schuyler likely was very involved in decorating both of the Schuylers' homes. A letter from Catherine's brother-in-law, John Cochran, once accompanied a sample of "damask Diaper...which if Mrs. Schuyler likes can be made with a Border for table Linnen."⁴² A letter from Philip Schuyler to his daughter Elizabeth Schuyler Hamilton on December 21, 1802 indicates that Catherine Schuyler had selected an entire dining service and chairs from the merchant James Chestney.⁴³

Catherine Schuyler frequently traveled with her husband to Philadelphia, New York City, and back and forth between Albany and Saratoga. During the summer of 1777, she visited Schuyler House three times to remove furniture from the house in anticipation of a British invasion.

Local history commemorated Catherine Schuyler as a heroine of the Revolution. During the late-nineteenth century, as the Colonial Revival Movement gathered legends and myths, it was said that she burned the family wheat-fields on the Saratoga estate rather than have them fall into British hands during the Battle of Ticonderoga. It seems unlikely that Catherine Schuyler was present at Schuyler House during the battles of Saratoga.⁴⁴ Fighting was intense at this time in eastern New York and the house had been emptied of its furnishings. Also, there are many first-hand accounts of wheat growing there when the British arrived. Catherine died on March 7, 1803 at the age of 67.

The Schuyler Children

Philip Schuyler and Catherine Schuyler had fifteen children. Five girls and three boys lived to maturity and all would eventually marry. While it can be assumed that all the Schuyler children visited or stayed at the Saratoga Estate, not all would have occupied the house. The following is a list of Philip and Catherine Schuyler's children with their age ranges from 1777 when the present house was built, to 1787, when the property was turned over to son John Bradstreet Schuyler. In 1777, the children ranged in age from 2 to 21.

The chart below is to inform the reader of the Schuyler family composition during Philip Schuyler's residency at Saratoga:

Angelica	[married July 1777; did not live in current house]
Elizabeth (Betsy)	[age 20-23; married December 1780 and left the family]
Margaret (Peggy)	[age 19-25; married June 1783 and left the family]
John Bradstreet Schuyler	[age 12-22; married 1787]
Philip Jeremiah	[age 9-19]

⁴¹ Don R. Gerlach, *Philip Schuyler and the American Revolution in New York, 1733-1777* (Lincoln: University of Nebraska Press, 1964), XIV, XV.

⁴² See May, 13.

⁴³ Philip Schuyler to Mrs. Alexander Hamilton, 21 December 1802, Princeton University Library, Manuscript Collections, Princeton, NJ cited in May, 13.

⁴⁴ See Strach, Volume 1, 8, 9.

Rensselaer	[age 4-14]
Cornelia	[age 2-12]
Catherine	[infancy to age 6]

Distinguished Guests of Schuyler House

In *Seeing America and its Great Men: The Journal and Letters of Count Francesco dal Verme 1783-1784*, the Count confirms that George Washington slept at the Saratoga home of Philip Schuyler. Apparently, the Count dal Verme met George Washington at his Newburgh, New York, headquarters in July 1783 as Washington was preparing to visit the area north of Albany. The Count was invited to join the General on his tour and kept a journal detailing the whole event. On July 18, the Count, General Washington, and their party lodged at Philip Schuyler's home in Albany. His journal entry dated July 20, 1783 records their visit to the Saratoga estate:

After breakfast we set out on horseback with Philip Schuyler, the Mayor, and others. When we had gone twelve miles we got into a boat and crossed the Mohawk River to see the great falls which are seventy feet in height a thousand in width. Passed by the place where General Burgoyne first engaged the American forces. Arrived at Saratoga at six in the evening (35 miles). Dinner and lodgings at Philip Schuyler's house. The road is almost always in the midst of woods, but generally good.⁴⁵

Unfortunately, there is no description of where the party slept or what they ate. However, in Alexander Coventry's diary entry of September 11, 1785, two years later, Coventry records that "a servant boy, a negro, stood in the room during our supper."⁴⁶ Legend states that the Marquis de Lafayette was a guest at the Schuyler House in 1824 or 1825.⁴⁷

Dutch Settlement of New York: From Patroon to Landed Aristocrat

Catherine Schuyler's family descended from Kiliaen Van Rensselaer, the fourth patroon to settle what would become the state of New York. While Philip Schuyler did not descend from a patroon family, his landed wealth a century later followed the settlement and development patterns established by these early great landowners.

The Dutch were eager to establish a foothold in America because of its extensive natural resources, and from 1621 to 1638 the Dutch West India Company had a chartered monopoly of fur exportation from New Netherland. Under the terms of the Charter of Freedoms and Exemptions, the States General of the Netherlands authorized the Dutch West India Company to grant lands and feudal rights in America to proprietors (Patroons)

⁴⁵ Elizabeth Cometti, ed. trans., *Seeing America and Its Great Men: The Journal and Letters of Count Francesco dal Verme 1783-1784*, 13, cited in Strach Volume 2.

⁴⁶ Unpublished manuscript diary "Memoirs of An Emigrant, the Journal of Alexander Coventry, M.D. In Scotland, the United States and Canada during the Period 1783-1831," Schuyler Family Papers, The New York State Library, Manuscripts and Special Collections, Albany, NY, Vol. 1, 75,76, cited in Strach, Volume 2.

⁴⁷ This has never been confirmed.

who would undertake to transport and establish in the New World at least fifty adult settlers.⁴⁸ In the early-seventeenth century, colonists who preferred commercial ventures that yielded immediate profits settled land around New Netherland. This led many of them to enter the fur trade, often neglecting farming or storekeeping.⁴⁹

English conquest of New Netherland in 1664 brought no immediate changes in the fur trade; officials still collected export duties, and the internal traffic in furs remained open. Similar to the Dutch West India Company, English governors granted vast real estate holdings to a few proprietors during the 1680s and 1690s. These landholders developed agriculture only slowly but did an active business with northern fur trappers for pelts they sold in Canada or New York City through their agents.⁵⁰ Under British rule, British leaders viewed these wealthy landowners as aristocrats and land was the reward given for loyalty or service.⁵¹

As the fur trade declined, it was not at first clear what would assume the preeminent role in the regional economy. A scattering of settlements, with very few towns in the interior, hampered efforts to integrate markets and distribution systems during the first decades of English rule. As profits from the fur trade fluctuated and declined by the middle of the seventeenth century, settlers began to aggregate property for agricultural purposes rather than subdivide town land.⁵²

It was around this time when Philip Pieterse Schuyler (Philip Schuyler's great grandfather) began to accumulate his landholdings. By the 1670s he had acquired possession of three properties: "the great flat" (the farm that Kiliaen van Rensselaer had highly prized and that stretched two miles along the Hudson on a fertile plain four miles north of Albany); the land of Bastiaen de Winter; and a parcel lying immediately across the Hudson from "the great flat."⁵³ The Schuyler patriarch continued to purchase large and valuable tracts of land into the late-seventeenth century from patroon families that had lost money in the fur trade and were not yet prepared to farm the land they owned.

In spite of Philip Pieterse Schuyler's accumulation of land, his primary concern apparently was always Albany's trade. Schuyler's concerns reflected the Dutch tradition of civic pride and investment in the city's corporate and political structures. By the middle of the seventeenth century, sixty percent of Holland's population was settled in urban centers.⁵⁴ There, an individual derived status from their political strength in the urban milieu. The English who took possession of New Netherland did not share these values. They came from a country with a weaker town tradition where by the middle of the seventeenth century only fifteen to twenty percent of the population lived in cities.⁵⁵ In England, one's power was derived from one's landholdings.

By the eighteenth century, this difference in value system seems to have affected the second generation of wealthy Dutch New Yorkers. It seems that they viewed

⁴⁸ Michael Kammen. *Colonial New York* (New York: Oxford University Press, 1975).

⁴⁹ Cathy Matson. "'Damned Scoundrels' and 'Libertisme of Trade': Freedom and Regulation in Colonial New York's Fur and Grain Trades," *The William and Mary Quarterly*, Third Series, July 1994, 392.

⁵⁰ *Ibid.*, 394.

⁵¹ *Ibid.*

⁵² Donna Merwick, "Dutch Townsmen and Land Use: A Spatial Perspective on Seventeenth-Century New York," *The William and Mary Quarterly*, Third Series, January 1980, 72.

⁵³ *Ibid.*, 75.

⁵⁴ *Ibid.*

⁵⁵ *Ibid.*

themselves as landed aristocracy as much as businessmen. By the mid-eighteenth century, the Van Rensselaers saw themselves as gentry or "lords of the manor."⁵⁶ Philip Schuyler seems to have imagined himself the same way when he wrote in 1775, "I care not what others may do, as for me *and my house*, [emphasis added] we will serve our country."⁵⁷

Enterprise and Development of Philip Schuyler's Land

By the time Philip John Schuyler came of age he was wealthy. In addition to a portion of the Saratoga patent, an extensive settlement in the upper Hudson River region consisting of 3,000 acres, he inherited one-third of his grandfather's estate. He would also inherit between 10,000 and 20,000 acres of land property through the wills of both his parents.⁵⁸ This would include the St. Lawrence Valley, land from the Mohawk Valley to Claverack, and lands on the lower Hudson.⁵⁹ He also administered the Claverack property that his wife had inherited from her father, in addition to the business affairs of his son-in-law Stephen Van Rensselaer.⁶⁰

Schuyler used his land and water rights to generate income. He processed the land's raw resources of fish and timber, transforming them into saleable commodities. He built grain, flax, and saw mills on Fish Creek. He leased his land to tenants who he also hired to work his mills or grow crops. Claims made in 1777 detail the crops destroyed in August by the Army of the United States which include 664 bushels of wheat, peas, oats and potatoes; 400 wagon loads of hay; and twenty-eight acres of flax, corn, beans, squash, and hemp.⁶¹

In order to maintain and improve his shipping routes, Schuyler had several river crafts. This made it possible for him to maintain close connections between the upper and lower reaches of the Hudson Valley. As head of the Northern and Western Inland Lock and Navigation companies from 1793 to his death, he was interested in improving land values, trade, and transportation.⁶²

Philip Schuyler's estate at Saratoga was the most developed of his settlements. Here he built his Georgian-style brick mansion in 1766, three sawmills, a linen mill, and a grist mill. There was a settlement of at least 1,200 people at Saratoga and a store.⁶³ Settling an estate offered another business possibility to the commercially-oriented landowner--it created an instant demand for daily necessities. Meeting this demand

⁵⁶ Ibid., 78.

⁵⁷ *The Schuyler Mansion at Albany, Residence of Major-Philip Schuyler, 1762-1804, by The Spirit of '76* (New York, 1911, opp. 3.), cited in Matson, 77-78.

⁵⁸ See Gerlach, *Philip Schuyler and New York*, 4.

⁵⁹ Schuyler owned several parcels in the Mohawk Valley, each varying in size from 1,300 to 5,500 acres--a total of at least 17,800 (Sung Bok Kim, "A New Look at the Great Landlords of Eighteenth-Century New York," *The William and Mary Quarterly*, Third Series, October 1970, 581-614).

⁶⁰ See Gerlach, 38.

⁶¹ "An Estimate of the Damage Sustained by the Hon. ble Major Genl. Schuyler by Hay Grain Al being Destroyed by the A. of the U S at Saratoga, Box 1," Accounts: Military 1775-1782, Archives, Saratoga National Historical Park, Stillwater, NY.

⁶² See Gerlach, 38.

⁶³ His flax mill earned Schuyler a medal from the Society for the Promotion of the Arts, New York City, Reel 1, Philip Schuyler Papers, New York Public Library, New York, NY, cited in Strach, Vol. I, appendix on Farming.

generally devolved upon the original landowner who set up storehouses, which offered him profit not only from the sale of merchandise to the farmers but also from the acquisition of the farm produce in exchange for merchandise. At the same time the store itself, the only tangible link with the outside economic world for many farmers, became an inducement for more people to settle nearby.⁶⁴

Philip Schuyler and Canal Building

During the Revolutionary War, it was necessary to ship troops and equipment to inland New York. After the war ended vast inland natural waterways became a symbol for commercial independence from the British.⁶⁵ Philip Schuyler had long been interested in improving water navigation for trade and military purposes. He speculated on achieving a water connection between the Hudson and the "great western seas" and had seen the new canals in England in 1761.⁶⁶ After the Revolutionary war, Schuyler worked intensively to improve inland navigation in the State of New York. From the hundreds of letters he wrote to colleagues, businessmen, and engineers, it is clear that he made inland lock navigation a priority. By the early 1790s, Schuyler had the title to thousands of acres of land as well as extensive water rights in New York. While improved canals would benefit him personally, as transportation would become cheaper and more efficient, he was also public-spirited and was one of the chief patrons of internal improvements in the state.

In 1792 a joint committee in the New York State legislature reported favorably upon the opening of navigation between the Mohawk and Oswego waterways. At this time, the committee approved the incorporation of two companies, the Northern and Western Inland Lock and Navigation Companies. Schuyler formed one of these companies and Elkanah Watson the other. Once the two companies had merged, Schuyler became president and Watson became director. Over the years, the joint operation (still defined as the Northern Company and the Western Company) opened navigable waterways from Albany to Lakes Seneca and Ontario, as well as improved the waters between the Hudson and Lake Champlain. The Northern Company began work on a canal near Stillwater in 1793 and made limited improvements between Fort Edward and Lake Champlain. Ultimately this endeavor failed and the company was dissolved. The Western company had more success but it struggled for more than a decade to improve the Mohawk route to the west.

Wealthy landholders, merchants, and bankers were the most prominent backers of the Western company. The Western Company excavated canals, constructed locks, and cleared obstacles from the Mohawk River. The projects were often so extensive that they suffered from shortage of funds and expertise to complete them. Nonetheless, navigation of the Mohawk was improved significantly. Boats as long as sixty feet carrying sixteen tons of goods supplanted those carrying only one ton. The cost of transport between

⁶⁴ See Kim, 596.

⁶⁵ Ronald E. Shaw, *Erie Water West: A History of the Erie Canal 1792-1854* (Lexington, KY: The University of Kentucky Press, 1966), 11.

⁶⁶ *Ibid.*, 15.

Albany and Seneca Lake was reduced from \$100 to \$32 a ton and that from Albany to the Niagara by half.⁶⁷

Against these successes there were many challenges that the Western Company could not overcome. The portage around Cohoes Falls between Schenectady and Albany was completely beyond its resources. Low water in the Mohawk frequently made the shallower areas impassable. For this project, the Western Company secured the services of an Englishman, William Weston, who unfortunately could not oversee the project until 1795. For this reason, Schuyler felt compelled to superintend the canal operations in spite of his increasing enfeeblement by gout, his duties in the state senate, and without, as he wrote to Weston in 1793, "the least practical experience in the business."⁶⁸ It was during this project that Schuyler and Elkanah Watson quarreled over Schuyler's salary and his "tyrannical manner," ultimately causing Watson to withdraw from company affairs.⁶⁹ De Witt Clinton, who held only one share of stock but spoke for the Republican supporters of his uncle Governor George Clinton, accused Schuyler of using the canal to benefit his Federalist friends, "to enlist the passions of a party on the side of hydraulic experiments."⁷⁰

Problems with labor plagued the Western Company. Labor was often in short supply and at times had to be imported from other states and Ireland. Some of the Irish employed became embroiled in riots with each other and the neighboring townsmen. An attempt was made to hire Indians in 1796 but they quit after two days. The annual "sickly time" so decimated the ranks of the laborers that the blockhouse of Fort Schuyler was turned into a hospital.⁷¹

Knowledge of construction was limited and forever evolving. First wood, then brick, and then stone were used for the locks, some of which had to be rebuilt four times. A satisfactory mortar was not devised until 1803 when Benjamin Wright discovered limestone near Oneida Lake. Tolls along the Western Company waterways rose steadily as the financial condition of the company worsened.

The Western Company remained profitless from the outset. Although ill health increasingly limited Schuyler's direction of company affairs, he served as president until 1803, promising to "exert what remains of my ability to promote the Interest of the W. Canal company and that of the Community, for they are mutual."⁷² The accounts of the company were finally closed when the state purchased its property for the Erie Canal in 1820. Both the difficulties and the dreams of the inland lock navigation companies were in microcosm those of the Erie Canal. Their failures foresaw that building a canal through the Mohawk Valley was beyond the resources of private enterprise alone.

⁶⁷ Ibid., 18.

⁶⁸ Philip Schuyler to William Weston, 16 April 1793, Philip Schuyler Papers, New York Public Library, New York, NY.

⁶⁹ See Shaw, 19.

⁷⁰ Ibid., 19.

⁷¹ Ibid.

⁷² Philip Schuyler to John Murray, 22 January 1803, Philip Schuyler Papers, New York Public Library, New York, NY.

Slaves at the Schuyler Estate

Philip Schuyler's account inventories and census records reveal that he and members of his family owned slaves and that slaves were integral to the development of the Saratoga estate. Numbers of slaves owned by Philip Schuyler are fairly well documented at the Schuyler Estate in Saratoga between 1771 and 1798. Schuyler's accounts document he owned at least four male slaves in 1769, thirteen male slaves and five female slaves in 1771, six male slaves in 1776, and the 1790 Albany census reveals he owned thirteen.⁷³ In 1790, Schuyler's son, John Bradstreet Schuyler owned fourteen slaves, while an 1800 Albany census states that Philip Schuyler owned eleven slaves.⁷⁴ When Schuyler's son John Bradstreet Schuyler inherited the Schuyler House in 1787, eleven of his father's slaves came with the property. From the lists of slaves' names provided in the Schuyler family accounts, it seems that some of the slaves were family groups. Philip Schuyler referred to his slaves in a variety of ways as "our slave," "Negroes," as well as "Family Servants," and "workers."

It is not clear where the Schuyler slaves lived on the estate. In 1900 Brandow identified a large woodhouse and slave quarters immediately north of the present Schuyler House kitchen wing and south of the service road.⁷⁵ In 1958 and 1960 Edward Larrabee, a park archeologist, exposed a buried foundation and artifacts in this location.⁷⁶ Larrabee also confirmed that the building had appeared in the same location in maps dated 1777, 1820, and 1837. By 1857 this building had been removed.⁷⁷ While it is clear that a building existed in this location no evidence was found to prove that it had ever been a slave quarters.⁷⁸

J.W. Moore in 1960 excavated the parking area in hopes of finding the remains of dormitories that had housed bondservants and slaves prior to the revolution.⁷⁹ Moore's excavation revealed nothing. While slaves that worked in the fields or felling trees may have lived apart from the Schuyler House and kitchen wing complex, it is possible that the house slaves lived above the circa-1780 kitchen wing or in the basement. There is no documentary evidence of this, however. It is probable that the Schuyler family had an African or African-American cooks or domestic slaves preparing food, serving food, and doing laundry. There is a documented reference to "a servant boy, a negro" standing in the dining room during supper on September 11, 1785.⁸⁰

Correspondence indicates that slaves served throughout the Schuylers' holdings. As teamsters they accompanied freight between Albany and Saratoga. They also performed farming operations, managed livestock, built roads, served as mill workers, lumberjacks and gardeners; and escorted members of the Schuyler family between

⁷³ Accounts from 1769, 1771, 1776, Philip Schuyler Papers, New York Public Library, New York, NY, cited in Strach, Volume 1, 91-93.

⁷⁴ See Gerlach.

⁷⁵ David R. Starbuck, "Saratoga National Historical Park: Archeology Progress Report (March 1989)," 20.

⁷⁶ Ibid., 13.

⁷⁷ Ibid.

⁷⁸ Ibid., 28.

⁷⁹ Ibid., 16.

⁸⁰ "Unpublished manuscript diary "Memoirs of An Emigrant, the Journal of Alexander Coventry, M.D. In Scotland, the United States and Canada during the Period 1783-1831," Schuyler Family Papers, The New York State Library, Manuscripts and Special Collections, Albany, NY, Vol. 1, 76, cited in Strach, Volume 1.

Albany and Saratoga.⁸¹ They were thus an integrated presence at the estate and were key to developing it and all of the enterprise associated with it.

While Schuyler provided slaves with medical care, shoes, and clothing, it is safe to state that many slaves chafed against their captivity and found their situation unbearable. On October 26, 1782 Schuyler posted a notice in an Albany newspaper owned by Balantine and Webster announcing a "Runaway Negro," a male slave named Nicholas. A letter the General wrote to his wife Catherine reveals how slaves were ultimately viewed as a financial investment:

This morning I received Mr. Robertsons letter of Wednesday last announcing the intentions of Jacob and Cuff. I believe we shall in the future have so much trouble from those fellows and so little service, that I believe It would be best to part with them and If you approve of It I wish you to advertise them for sale and to get what you can for them. . . . I do not think it will be prudent to take them out of gaol, but of this you are the best judge as being on the spot.⁸²

In 1804, one month after Schuyler's death, seven slaves were manumitted according to the terms of his will. While it is clear that Schuyler and his family owned several slaves, one did not have to be a slave-owner to purchase slave labor. Owners, who temporarily had no use for the services of their slaves rented them to avoid the cost of their subsistence and also derived income from what was a form of invested capital.⁸³

Slaves in New York

Enslaved Africans were an integral part of eighteenth-century life. They performed a large part of unskilled and menial labor in colonial New York where they probably comprised the major portion of household servants, field hands, and workers of little or no training.⁸⁴ The census figures for the eighteenth century show that slaves were more than ten percent of the population. In 1698 and in 1771, slaves in New York and Westchester counties comprised more than sixteen percent of the population in New York State.⁸⁵

Slaves lived in close proximity to their masters and mistresses. Because of this, control of such a large slave population was of great concern and colonial governments instituted laws to curb slaves' behavior at all times. Fear of uprisings resulted in multiple

⁸¹ In 1763, one person recalled that Schuyler "...had her [Saratoga] a number of negroes well-acquainted with felling of trees and managing sawmills;...and while these were employed in carrying on a very advantageous trade of deals and lumber, which were floated down on rafts to New York, they were at the same time clearing the ground for the colony the colonel was preparing to establish." (James G. Wilson, Ed., *Memoirs of an American Lady*, New York, 1903, Part II, pp. 113-116, cited in Strach, Volume I, 92-93.

⁸² Philip Schuyler to Catherine Schuyler, 1790, Box 56, Philip Schuyler Papers, New York Public Library, Manuscripts and Archives Division, New York, NY.

⁸³ Samuel McKee, *Labor in Colonial New York: 1664-1776* (New York: Columbia University Press, 1935), 129.

⁸⁴ The inventory of the estate of Adolph Phillipse of Phillipse Manor in 1749 listed 19 slaves, including six men, five women, seven boys from one to nine years old and Betty, a three-year-old girl (see McKee, 114.)

⁸⁵ *Ibid.*, 115.

laws created to discourage slaves from gathering together as groups. As late as 1756, African slaves were punished for congregating on Sunday in New York.

Before the passage of the comprehensive slave law in 1792, there were many indictments and also convictions in New York City and Albany for entertaining and trading with slaves. The court records indicate that most of the offenses were committed in homes and not in licensed taverns. Many women were tried and fined for trading with slaves. Interestingly, these laws not only attempted to control enslaved people, but also white tenant farmers, indentured servants, and free laborers from interacting on social or economic terms with slaves.

Slavery in New York was the subject of discussion at the outbreak of the Revolution. New York City distillers, at a meeting in 1774 in support of the proceedings of the Continental Congress, unanimously resolved not to distill any more rum or sell any rum or other liquors for the purpose of carrying on the slave trade. This was voted down by the Provincial Convention of New York in 1777, as it was not economically expedient to do so.⁸⁶

Ceramics at Schuyler House at the End of the Eighteenth Century

A summary of the artifacts processed in an archeological excavation at the Schuyler Estate by Hartgen Archeological Associates in 1985 lists a group of "Schuyler House Reconstructed Vessels." The reconstructed ceramics include creamware, shell-edged creamware, redware, mochaware (circa 1800-1840), and some much later Chinese export porcelain (probably circa 1825). The majority of the items from the Philip Schuyler occupation are pearlware, a fashionable type of English earthenware introduced by Josiah Wedgwood in 1779. Created by Wedgwood as an improvement on his Queensware (creamware), the pearlware body included a greater percentage of flint and white clay, making it more durable. Also, the pearlware glaze contained a blue tint that made it appear whiter than creamware and more like porcelain. Other ceramics from the turn of the nineteenth century include redware and mochaware, whiteware, porcelain with polychrome overglaze, and blue Chinese export porcelain.

This list reveals that the Schuyler family was not only using highly fashionable and expensive wares, but that they favored English trends. Archeological evidence of ceramic use at Schuyler Mansion parallels that of Schuyler House revealing that the Schuyler family used extensive amounts of creamware, particularly the early Royal pattern, and later pearlware. Fine Chinese porcelain and twist wineglass stems were also found at the Albany site.

Blue and white Chinese export porcelain sherds were found at both Schuyler homes. Hartgen Associates reconstructed four such porcelain objects (originally part of a larger service) from sherds excavated at Schuyler House in Saratoga. During the eighteenth and early-nineteenth century much porcelain was enameled in Canton for export to Europe. Underglaze blue decoration was the most popular kind of Chinese export ware purchased from this area. In comparison to archeological research conducted at Woodworth Farm and the Taylor Farm (both part of the current battlefield lands), which unearthed no porcelain sherds at all, it is clear that the Schuylers had the means to acquire high style domestic goods.

⁸⁶ Ibid.

John Bradstreet Schuyler Occupation--1787-1795

Alexander Coventry, a young Scottish doctor described John Bradstreet Schuyler, Philip and Catherine Schuyler's eldest son, on September 11, 1785 in his journal:

When we first rode up [to the Schuyler Estate in Saratoga] a very handsome man and one of the prettiest lads I had seen in America, where the men are not remarkably handsome, came to the door, assisted in unsaddling the horses, and was so affable, condescending, attentive and polite, that I conceived him perhaps an Instructor in the family. He was about the same size as Doctor Cross, with fair hair, fine skin and blue eyes.⁸⁷

In 1787 John Bradstreet Schuyler married Elizabeth Van Rensselaer, daughter of the patroon. As a wedding present Philip Schuyler gave John the management and profits of much of his Saratoga property. In a letter to his son offering him the property he states: "I resign to your care, and to your sole emolument a place on which I have for a long series of years bestowed much care and attention, and I confess I should part from it with many a severe pang did I not resign it to my child."⁸⁸

Philip Schuyler renovated the house for the newlyweds. In a letter to his daughter Angelica announcing John and Elizabeth's marriage Schuyler wrote, "They reside at Saratoga, which I have put into good order, the house which I built there in 1777 I have altered and repaired. It is now a neat and very commodious box."⁸⁹ Apart from the addition of an office to the east side of the first-floor reception hall, the renovations were mainly cosmetic: clapboards were placed over the weather-boarding; the casement windows were replaced with double-hung sashes; fireplace openings were reduced and mantels installed; all ceilings were plastered; and interior trim was installed or replaced in several rooms. While John Bradstreet Schuyler and his family lived in the house at Saratoga, John managed the estate and its enterprises under his father's supervision. This is perhaps the reason Philip Schuyler had an office built for himself in the 1787 renovation.

John Bradstreet Schuyler and Elizabeth Schuyler had two sons in Saratoga, Philip and Stephen. Stephen died in infancy, but Philip grew to adulthood and eventually inherited the Saratoga estate. Sadly, John Bradstreet Schuyler died in August 1795 of a bilious fever contracted during an expedition for the Inland Lock and Navigation Company managed by his father. John Bradstreet Schuyler's belongings

⁸⁷ Unpublished manuscript diary "Memoirs of An Emigrant, the Journal of Alexander Coventry, M.D. In Scotland, the United States and Canada during the period 1783-1831," Schuyler Family Papers, New York State Library, Manuscripts and Special Collections, Albany, NY, Vol. 1, 73, cited in Strach, Volume 2.

⁸⁸ Philip Schuyler to John Bradstreet Schuyler, 3 December 1787, Schuyler Papers, New York Public Library, New York, NY, cited in Charles W. Snell, *A Report on the History, Construction and Social Use of the Philip Schuyler Summer House at Schuylerville (Old Saratoga), N.Y.* (U.S. Department of the Interior, National Park Service, April 1951), 20-21.

⁸⁹ Philip Schuyler to Mrs. Angelica Church, 28 May 1788, Olney Collection Historical Manuscript Room, Yale University Library, New Haven, CT.

were removed from the Schuyler House and brought to Albany in January 1796.⁹⁰ After John's death, Philip Schuyler resumed the management of all business affairs at Saratoga. He did not, however, resume physical possession of the house and instead arranged to rent the house and farm to Mr. Richard Davis in November 1795.

Philip Schuyler Occupation II--1804-1837

The house came into John Bradstreet Schuyler's eldest son, Philip Schuyler II's, possession in 1804 at the time of his grandfather Philip Schuyler's death. It is likely that he leased the house even after 1804 because Philip Schuyler II attended Columbia College prior to moving into the house in 1811. Philip II married Grace Hunter in September 1811 and the couple moved into the house soon thereafter. They lived in the house for twenty-five years during which time they had nine children. It appears the Saratoga house was their main residence as all of their children were baptized locally.

The NPS restoration team removed most of the evidence that would shed light on renovations that took place post-1811. Nonetheless, the current HSR suggests that Philip II made several alterations prior to 1815. These include moving the staircase in the reception hall and enlarging the room, erecting a two-story addition to the rear of the house (the "east tier"), adding a one-story piazza along the west facade, and remodeling the kitchen wing. These renovations would have accommodated the couple's large family and also made the house more commodious for social gatherings and guests. A brief inventory of their belongings in 1837 confirms that they lived comfortably and fashionably. An 1824 family portrait shows a mix of Empire and Federal furnishings upon which a well-dressed and polite family group sits.⁹¹ Family tradition recounts that the Marquis de Lafayette stayed with the family in 1825.⁹²

Philip II was active in the economic development of the upper Hudson River canal system and the Champlain Canal. He also promoted the construction of water-powered mills. Unfortunately, his business endeavors suffered in the financial panic of 1837. He was forced to sell his Saratoga property as well as many of his possessions to settle his debts. His mother, Elizabeth Van Rensselaer, purchased all of the Schuyler House furnishings from her son so that he and his family would not lose their furnishings. In November 1837, a trustee of Philip II's Uncle Stephen Van Rensselaer Jr. purchased a

⁹⁰ The removal of John Bradstreet Schuyler's furnishings is mentioned in two documents written by Philip Schuyler. The first is a letter from Philip Schuyler to Richard Davis, 19 December 1795, (Philip Schuyler Papers, New York Public Library, New York, NY) and mentions several furnishings in the body of the letter. The second ("Acct of Furniture, grane &c. sent by Sundry Sleds to Albany belonging to the Estate of John B. Schuyler Esqr.," January 1796, Philip Schuyler Papers, New York Public Library, New York, NY) was written less than a month later and lists John Bradstreet Schuyler's belongings as they left the Schuyler House.

⁹¹ Ambrose Andrews, *The Family of Philip Schuyler*, 1824, watercolor, The New-York Historical Society, New York, NY.

⁹² This has never been confirmed.

portion of Philip II's estate. In January 1839, this trustee sold the house site and surrounding land to George Strover of Schuylerville.⁹³

Strover/Lowber Family Ownership and Occupation--1839-1950

George Strover was a local Schuylerville businessman and property owner; his father had served under General Philip Schuyler. Due to the large quantity of extant Strover and Lowber papers, the fact that these papers are not easily distinguishable in terms of business or personal, and the lack of historical significance of these families, little about them is included in this HFR. The Strover and Lowber families occupied the house for more than a century. During this time, there were no major improvements to the house which might have altered its fabric. Despite their availability, indoor plumbing, central heating, and electricity were never installed. It was, however, during George Strover's ownership (most likely before 1841) that some alterations were made to the kitchen wing and a chimney was built to vent a heating stove.⁹⁴ It seems the house was not altered after this and remained unchanged through the mid-twentieth century.

When Strover died on October 5, 1886, his daughter Priscilla and her husband John Lowber inherited the house. Their son, George Lowber, was instrumental in transferring the property to the National Park Service in the 1940s.

National Park Service Ownership and Occupation--1950-Present

In the winter of 1942 George Lowber, George Strover's grandson, approached the new superintendent of SARA about the feasibility of transferring his home to the NPS. The park supported the idea and he deeded his half interest in the property to the government in July 1943. Because of delays caused by title complications and the Second World War, the final acquisition and incorporation of the Schuyler House as part of the park was not finalized until 1950.

Once the property was approved, the NPS began much-needed repairs to the Schuyler House. The house was restored in phases. The first floor of the main house was opened to visitors for the first time in 1956. By 1963 the NPS had removed the piazza and east tier, and restored the kitchen and house to their 1787-1804 appearance.

The 1787-1804 restoration date was quite controversial and was decided upon only after extensive consideration. In September 1957 Superintendent Ellsworth proposed that the house and grounds be restored to 1804 as this was the date of Philip Schuyler's death. The NPS regional director who responded quickly rejected this proposal:

While we agree that this date is appropriate for a cut-off date, we believe that its strict application in this case would be contrary to the Service policy stated in Volume 9 of the Administrative Manual . . . : "It is ordinarily better to retain genuine old work of several periods, rather than

⁹³ Deed from Teunis Van Vechten, Trustee, to George Strover, 3 January 1839, Deed Book GG, p. 504, Saratoga County Clerk's Office, Ballston Spa, NY. Portions of the deeds are reprinted in Luzader, "Historic Building Report," pp. 44-45, see Phillips, HSR, 8.

⁹⁴ See Phillips, HSR, 9.

arbitrarily 'restore' the whole by new work, to its aspect at a single period." In our opinion, the Schuyler House (unlike, say the Neilson House or the battlefield) is too indirectly connected with the battle of Saratoga to warrant its being restored to the 1804 date by removing later additions to its structure.⁹⁵

While the director of the National Park Service supported this recommendation, the application of this policy proved problematic. Retention of the post-1804 features proved uneconomical, as it required their almost complete replacement because of the serious deterioration of these features. Also, criticism by the local community for the NPS delay in opening the house to the public seems to have accelerated the decision-making process. Local groups such as OSHA were in support of commemorating Philip Schuyler by furnishing the house historically. This pressure, along with the knowledge that restoring all post-1804 features would be expensive, may have forced the choice of the 1787-1804 restoration date.

Since the kitchen wing was not renovated in 1787, the restoration of the Schuyler House to its 1787-1804 appearance returned the kitchen wing to its original circa-1780 appearance. Further NPS restoration in the 1960s returned the house back to its 1787 appearance after Philip Schuyler completed the remodeling of the house for his oldest son, John Bradstreet Schuyler and his new wife. No known renovations took place between 1787 and Philip Schuyler's 1804 death.

Under pressure to open the house with furnishings to the public, the NPS agreed to partner with OSHA to accomplish this. In 1961 Vera Craig and Worth Bailey wrote the Schuyler House Furnishing Plan. The plan specified that all rooms be historically furnished to the period 1777-1795. The house was subsequently furnished with replacement furnishings from this period. With Craig's approval, OSHA members located many of the furnishings and purchased them for the Schuyler House. Most of the furnishings are thus owned by OSHA, or are loans from prominent museum collections to OSHA. From the mid-1950s through the late 1980s, OSHA led tours for visitors through the house. From the late 1980s on the NPS assumed primary responsibility for providing tours to visitors. The house is currently open to the public from Memorial Day to Labor Day.

Old Saratoga Historical Association

OSHA started in the late 1940s as a community group based in nearby Schuylerville, New York. This original group, named the "Historical Publicity Group," was created to inform local residents of Schuylerville's role in revolutionary history. The group began meeting in response to growing tourist interest in the area triggered by the formation of Saratoga National Historical Park in 1938. By 1948 the Historical Publicity Group members focused their energies on SARA's delayed acquisition of the Schuyler House. The group hoped that furnishing the house and opening it to the public would

⁹⁵ Memorandum from Daniel J. Tobin, NPS Regional Director/Region Five, to Regional Director, 27 December 1957, National Park Service Records, Saratoga National Historical Park, Stillwater, NY.

bring increased numbers of tourists to the local area and further spread knowledge of local history.

By 1949 the house still had not been fully purchased by SARA and the Historical Publicity Group appointed a committee to investigate the delay. This investigation seems to have spurred final negotiations and the house was purchased in 1950. By the early 1950s the group had evolved in numbers, acquired a charter, and become the Old Saratoga Historical Association (OSHA). Around this time, OSHA members pressed SARA to furnish the house as they believed that the story of Philip Schuyler could only be effectively conveyed through a historically furnished house. This interpretive approach was a common one for historic house museums at this time.

Between the mid-1950s and 1963 SARA restored the structure to its 1804 appearance, a situation complicated by a continual shortage of funding. In 1953 an original Memorandum of Agreement (MOA) was signed between SARA and OSHA. OSHA members began giving tours of the Schuyler House as early as the mid-1950s. Between 1961 and 1970 the group annually raised money to purchase furnishings according to the 1961 Schuyler House Furnishing Plan by National Park Service Curators Vera Craig and Worth Bailey. By 1970 OSHA had purchased most of the current furnishings and a cooperative agreement had been drafted stating that OSHA was responsible for tour content and operations. The agreement was revised in 1983 and 1988. During the 1980s OSHA donated money to SARA for park staff to operate the house. OSHA stopped giving tours of Schuyler House in the late 1980s. In 1993 when it was time to renew the MOA, it was decided to institute a standard loan agreement instead, which was done in 1994. SARA pays the insurance premiums on the furnishings as part of the loan agreement.

EVIDENCE OF ROOM USE AND FURNISHINGS

Overview of Building Chronology

Original Structure

Philip Schuyler built the Schuyler House in 1777. British troops burned his previous residence after the Second Battle of Saratoga prior to the capitulation. The 1777 house was a gable-roofed rectangular structure measuring sixty feet by twenty-two feet in plan and was oriented west. A Georgian center-hall plan house, it was one room deep and two stories tall with a fieldstone foundation, a full cellar, and an attic. According to the current HSR, it is likely that Schuyler built the new house upon the foundation and cellar of a nearby building on the Schuyler property that had also been burned by the British.⁹⁶ In a November 22, 1777 letter Schuyler described the size and layout of each room within his newly built house:

Front door in my hands, you will laugh at the plan I will therefore only describe the rooms. It Contains Three of 20 feet by 22 In the Clear with a fire place In Each, one of Sixteen feet by twenty In the Clear with a fire place, one of 18 feet by 10, a closet of 7 feet by nine a pantry of 5 feet by 7 a hall of 14 feet by 10 and a passage With Back door of six feet, besides a Cellar Kitchen of 20 feet by 18. Boarded outside and lined with brick which Gen. Burgoynes fire Could not destroy.⁹⁷

The 1777 cellar contained a kitchen (Room 004), two storage rooms (Room 002, Room 003), and a short hall (Room 001). The space functioned as the main kitchen for a few years prior to the building of the new kitchen wing circa 1780.

The house had two exterior doorways on the first floor. Both opened into the reception hall (Room 101). The reception hall was at the center of the first floor and contained the main stairway. To the south of the hall was a parlor with fireplace (Room 102) and to the north was a dining room with fireplace and pantry (Room 103).

The main staircase led up to a second-floor hall (Room 201). To the south of the hall was a chamber with fireplace (Room 202). To the north of the hall a short passage led to a closet (Room 201A) and another chamber with fireplace (Room 205). There also may have been two small, connected rooms to the west of the hall (Room 203, Room 204). However, it is likely that these rooms were built slightly later and that the upstairs hall extended the full depth of the house. A ladder from the second-floor hall led to a partitioned room in a large unfinished attic (Room 302).

The flooring throughout the original 1777 house, including that in the cellar, was made of thick, wide boards secured with tongue-and-groove joints. Nogging (unburned bricks between framing members) filled most interior walls. The interior of the original house had little finish. Ceilings were essentially the exposed framing and flooring of the rooms above, and walls were plaster applied directly to nogging. There was no wall trim

⁹⁶ See Phillips, HSR, 30.

⁹⁷ Philip Schuyler to Duane, 22 November 1777, Philip Schuyler Papers, New York Public Library, New York, NY.

(including mantelpieces) other than baseboard in the 1777 Schuyler House interior. Physical investigation reveals that much of the extant baseboard on both main floors of the house may date to 1777.

Excluding the halls, all windows in first- and second-floor rooms were on the west wall. These windows presented a symmetrical façade with twelve windows on the first floor and six on the second. All were hung with narrow, side-hinged casement sashes two lights wide and four lights high.⁹⁸

Pre-1787 Renovations

Within a few years of the main house's construction in 1777, a detached kitchen wing was built at the house's northeast (rear) corner. The kitchen wing was constructed of post-and-beam framing, which was not as nicely finished as the framing in the main house.⁹⁹ The framing of the wing touched but was not integrated with that of the main house. It is unclear exactly when this addition was completed. According to the latest research by Maureen Phillips published in the HSR, however, its probable date of construction is circa 1780.

The Schuyler House kitchen wing had one floor and a finished garret. On the main floor was a large kitchen with a fireplace and bake oven (Room 105), a storage room or pantry (Room 106), and a stair hall (Room 107). There were exterior doorways on the north and south walls of the kitchen and on the west wall of the stair hall. One window on the south wall illuminated the kitchen. A narrow staircase led up from the stair hall to the southwest corner of a passage at the west end of the garret level (Room 206). Two north/south partitions divided the garret into three long rooms--the stair hall (Room 206) and three chambers for servants in the center and at the east end (Room 207, Room 208, Room 209). One window on the west wall illuminated the stair hall; there were no windows in the chambers.

1787 Renovations

In the summer of 1786 Philip Schuyler began to work on extensively renovating the house in Saratoga for his son, John Bradstreet Schuyler. This date is supported by the large quantities of building materials that began to arrive at that time, many of them from merchants in New York City.¹⁰⁰ Schuyler recorded the receipt of lumber, nails, glass panes, and ingredients for paint in 1786 to 1787.¹⁰¹ While there was little change in the configuration of the rooms (apart from the addition of an office off the east wall of the reception hall), this renovation would transform the stark utilitarian structure into an elegant and finished house on the interior and exterior.

The rustic, unpainted exterior weatherboarding was covered with more refined clapboards. The narrow 1777 windows were enlarged and given new double-hung sashes in place of casements. They were also trimmed with new casings and cornices. A new

⁹⁸ See Phillips, HSR, 31.

⁹⁹ *Ibid.*, 42.

¹⁰⁰ *Ibid.*, 49.

¹⁰¹ Account entries dated 1 July 1786, 16 October 1786, and 31 March 1787, Philip Schuyler Papers, New York Public Library, New York, NY.

window was installed on the second story over the main entrance, and windows were installed for the first time on the north and south walls. The front entrance received a new door and architrave.

On the inside, all nogged walls received new coats of plaster directly to the nogging. It was probably at this time that the original vertical-plank partitions between the second-floor hall and the second-floor west rooms were lathed and plastered. Chair rails and cornices were installed in all main first-floor rooms. The second-floor fireplaces were reduced in size and adorned with mantels.

All ceilings except those in the two second-floor closets were lathed and plastered for the first time. Schuyler also built an addition onto the east wall of the house. An office (known as "Father's Office") was centered on the wall with a roofed open porch located to its south.¹⁰² Another porch or enclosed passage was located to the north of the office. This space provided protection from the elements for persons going between the house and the kitchen wing.

The three main rooms on the first floor also probably received wallpaper for the first time in 1787. The walls in all second-floor rooms continued to be whitewashed or color washed. Evidence shows that the new office was never wallpapered and has received many coats of wash over the years.¹⁰³ Although evidence is somewhat ambiguous, it appears that the woodwork in each of the three main first-floor rooms was painted a color complementary to the colors of the wallpapers.

Circa-1815 Remodeling

Between 1811 and 1815 Philip Schuyler II and his wife Grace Hunter made major alterations to the Schuyler House. On the exterior, a two-story addition was built onto the east (rear) wall and a two-story-high piazza graced the house's west façade. On the interior, the reception hall and second-floor hall in the main house and both floors in the kitchen wing were completely reconfigured.

The remodeling included the installation of lath and plaster ceilings in the upper and lower kitchen wing. The office and the porches on the east wall of the house were removed and a one-room-deep, two-story-high addition was built along the wall. On the first floor of the addition were three rooms and a hallway identified on 1950s drawings as a library or "Lafayette's Room," an office, and a schoolroom. On the second floor were spaces and a hallway labeled simply "room" and "new room."¹⁰⁴

The reception hall and second-floor hall in the main house were completely reconfigured at this time. In the reception hall, the staircase on the north wall was removed, as was the wall between the hall and the dining room pantry. Thus, the pantry space became part of the hall. A downstairs passage south of the staircase led to a new

¹⁰² An early floor plan of the Schuyler House found at the New York Public Library has been dated to circa 1787 with later annotations. The later annotations label this office as "Father's Office." Past National Park Service publications have interpreted the annotations to have been added by John Bradstreet Schuyler, and "Father's Office" to mean that Philip Schuyler used this space as his office while John Bradstreet Schuyler and his family lived in the house. Other than this early floor plan, there is no other evidence that supports this. This HFR, while acknowledging the possibility that this space may have been used by Philip Schuyler, refers to the room as an "office" rather than "Father's Office."

¹⁰³ See Phillips, HSR, 5.

¹⁰⁴ There is no documentary evidence supporting that General Lafayette ever visited the Schuyler House.

doorway that opened into the east tier. A second new doorway on the east wall was located at the stair landing at the north end of the staircase. The original doorway on the east wall of the room was blocked and a new open staircase was built along the wall. In the second-floor hall the staircase now ended at the approximate center of the east wall, and a new doorway into the new east tier was installed just past the end of the new stairs.

During the circa 1815 remodeling the first floor of the detached kitchen wing was gutted. The original staircase to the second floor was replaced with one in approximately the same location on the west wall but in the reverse direction. The storage room in the northwest corner was replaced with a smaller pantry and the fireplace on the east wall was reduced in size. The original doorway on the south wall was blocked and a new doorway that opened into the new east tier was installed at the west end of the wall. A new window with a double-hung sash replaced the double casement window on the south wall, and windows with double-hung sashes were installed in the circa-1780 west-wall doorway and on the north and east walls. The walls were plastered and the room was given a split-board lath and plaster ceiling. The second-floor garret rooms were also reconfigured.

Post-1815 to 1950 Alterations

Few alterations were made to the Schuyler House after the circa-1815 remodeling and before the NPS took possession of the property in 1950. Sometime before he sold the property to the Strover family in 1839, Philip Schuyler II installed small casement windows that illuminated the two east servants' rooms on the second story of the kitchen wing's east wall. The reception hall, the second-floor hall, the south chamber, and the kitchen were altered in limited ways during the Strover occupancy (1839-1940). During this time, there were no major improvements to the house which might have altered its fabric. Despite their availability, indoor plumbing, central heating, and electricity were never installed.

Post-1950 to 1963 Alterations

In the summer of 1950, the NPS stabilized and repainted the house's exterior, foundation, and porches and also improved the drainage around the foundation. Between 1955 and 1963, the NPS carried out an extensive restoration plan that removed most structures and outbuildings built during the 1815 renovation.¹⁰⁵ The intention was to restore the house to its appearance at Philip Schuyler's death in 1804. While it did this, the restoration can be described as bringing the house back to its appearance between 1777 and 1815.¹⁰⁶

With the removal of the east tier and the piazza in 1959, the NPS restoration team was able to determine 1777 and 1787 features. They also were able to locate the 1787

¹⁰⁵ One tenant house on the property was quite old and the early timbers of this building were saved. These timbers were used in the kitchen restoration and in the restoration of the Neilson House.

In all cases the mid-twentieth-century NPS restoration team will be referred to as "the NPS restoration team" and, unless otherwise noted, refer to the restoration crews that carried out restoration on the Schuyler House between 1955 and 1963.

¹⁰⁶ The two-story kitchen wing and Rooms 203 and 204 were built sometime after 1777 and before 1787. The NPS restoration team restored these spaces to their earliest configuration.

office and porches along the east wall of the house. These structures were reconstructed in 1960. In 1963, the NPS restoration team reconfigured and restored the kitchen wing. It also reconstructed exterior bake ovens protected by a shed roof on the east wall of the kitchen wing.

The NPS restoration reconfigured the entire first floor of the kitchen wing. The extant fireplace, closet, pantry, staircase, narrow-board flooring, and lath-and-plaster walls and ceilings were removed. Partitions were erected in their circa-1780 locations, creating a large kitchen, storeroom, and stair hall. The staircase and the fireplace were reconstructed and new wide-board flooring was installed. Any post-1804 windows and doorways were blocked; original doorways were reopened on the south wall of the kitchen and the west wall of the stair hall; and casement sashes were installed in a restored window on the south wall of the kitchen. The second floor of the kitchen wing was not restored; only the window on the west wall was restored and given a reproduction casement sash.

On the interior of the main house, the most significant changes were made in the reception and second-floor halls. In these spaces, the NPS restoration team relocated the main staircase to its pre-1815 location and removed partitions and closets. The NPS also removed most of the extant plaster and replastered all the walls and ceilings on the first and second floors. The paint on all the woodwork was thoroughly stripped. All wall trim and doorway and window casings were either restored or reconstructed. The NPS chose to use either high quality reproductions or appropriate period door locks and hinges. The mantelpieces in the dining room and in the north chamber were restored. Those in the parlor and south chamber were replaced with reproductions.

Post-1963 to Present

Except for significant routine maintenance, the NPS has made few changes to the Schuyler House since its restoration was completed in 1963.¹⁰⁷ The exterior of the house has been repainted at least three times since that date (once in 1995) and the interior of the main house was repainted from 1998-2000.¹⁰⁸ UV shades were installed in the house in 2002.

The Falk Inventory and General Information Regarding Schuyler-family Belongings

Schuyler Mansion, the Schuylers' Albany, New York, home is now a historic house museum. Like Schuyler House, there are no extant full period inventories or many Schuyler-family objects to inform the furnishing of the structure. In an effort to better understand the material surroundings of the Schuyler family, Schuyler Mansion undertook an analysis of Schuyler family documentary sources in the collections of the New York Public Library, New York State Library, and Historic Hudson Valley. The result of this research is a thirty-four page inventory entitled "Philip John Schuyler (1733-

¹⁰⁷ "Routine maintenance" includes redoing the electrical service and interior electrical lines in 1991, an alarm system upgrade in 1990, a roof replacement in 2002, the capping and rebuilding of the kitchen chimney in 2002, and exterior drainage improvements in 1995.

¹⁰⁸ See Phillips, HSR, 71.

1804) Inventory Compiled From Manuscript Sources" by Robert J. Falk completed in 1984. This document is referred to hereafter as the Falk Inventory.

While useful, the Falk Inventory lacks an explanation of the background or methodology for the project. The Schuyler Papers at the New York Public Library were the main source of information. The inventory is organized by Chenhall's Nomenclature. The inventory contains the name of the item, the vendor if known, the value, the source of the information (mostly New York Public Library, another source abbreviated "SHR-RAC" which likely refers to "Sleepy Hollow Restorations" [now Historic Hudson Valley] appeared very occasionally), and the purchase date. Falk's work is impressive, but the list does not include large items the family clearly owned such as bedsteads, it is unknown if all the purchases were for the Schuyler family or for business purposes, and it is unknown for which Schuyler home the items were intended.

Keeping in mind the limitations of the Falk Inventory, this HFR will draw on this resource when possible because it does provide some insight as to the general lifestyle of the Schuyler family.¹⁰⁹ The greatest amount of extant information is regarding personal items and dining and food service items. When possible, objects specific to particular room types such as the kitchen, parlor, and dining room are discussed in those room studies. The items under discussion are limited to those purchased before 1795 because it is not clear that any member of the Schuyler family occupied Schuyler House between John Bradstreet Schuyler's 1795 death and Philip Schuyler II's occupancy starting 1811.

Because many items cannot be assigned to a location in any one house, let alone any one room, they are discussed in this general introductory section. This discussion is intended to give the reader a broad sense of the types of moveable objects with which the Schuyler family, their servants, and their slaves lived and worked.

The furniture listed in the Falk Inventory by no means describes the number of objects necessary to furnish any one house. Pre-1795 furniture is limited to chairs and mirrors. In the 1760s the Schuylers purchased six large chairs, sixteen mahogany chairs (bought in sets of eight on two separate occasions), and one chair from Henry Wendell. In 1793, the Schuylers purchased eight "red common chairs" from James Chestney. In 1761, the Schuylers purchased three looking glasses and "1 fine middle glass" from Maydell and Winder.¹¹⁰

There are few records indicating the textiles purchased and owned by the Schuyler family. In 1783, the Schuylers purchased "2 1/2 ps curtain callico" from "Alex'r (Gosack)." The same year the family made two purchases of carpeting from "Alex'r Gosack" (possibly the same merchant as the calico), one for twelve yards and a second for thirty-eight yards.¹¹¹

The entries for lighting devices in the Falk Inventory provide scant evidence regarding the family's light sources. In 1761, the family purchased two pairs of chased

¹⁰⁹ Just as this HFR uses the Falk Inventory to shed light on the Schuyler family's general patterns of consumption and taste, it would be useful to compare the inventory's record of ceramics and glass purchases to the Schuyler House archeological record.

¹¹⁰ The manuscript documents are in the collection of the New York Public Library. Robert J. Falk, "Philip John Schuyler (1733-1804) Inventory Compiled from Manuscript Sources" (Albany, NY: Schuyler Mansion National Historic Site, 1984), p. [3].

¹¹¹ The manuscript documents are in the collection of the New York Public Library. Falk, pp. [5, 9].

candlesticks and nozzles (detachable sockets) from Theed and Picket and a chased snuffer pan and pair of snuffers from Stafford Briscoe.¹¹²

The Falk Inventory discusses objects associated with individuals such as personal items, clothing, and footwear in a variety of categories. "Personal gear" includes pipes, handkerchiefs, a penknife, spectacles, spectacles case, three morocco pocketbooks, a fan, and canes.¹¹³ Items in the "Adornment" category are limited to those purchased in the early 1790s and include hair ribbon, silver spangles, a gold breast pin, earrings, a locket, and a gold ring.¹¹⁴ Clothing accessories of interest include a cravat purchased in 1772 from John Van Schaick and a pair of glove ties purchased from Isaac Hutton in 1794.¹¹⁵ Charges in the early 1790s indicate that at least one member of the Schuyler family, Philip Schuyler's daughter Catherine, owned a gold watch which required frequent attention including a crystal, silk watch string, gold chain, and several repairs.¹¹⁶

Schuyler family clothing purchases include items for men and women. Men's clothing includes two dozen pairs of men's pants, men's buckskin gloves, knit vest coats, a "soldiers coat" purchased from the Quarter Master General Clothing Store in 1780, seven pairs of leather breeches, and a "carsimer" (probably cassimere) coat for John Bradstreet Schuyler purchased in 1785. Cassimere or "kerseymere" was a medium-weight, soft-textured twilled woolen cloth.¹¹⁷ Other women and men's clothes are listed as made of fashionable fabrics such as cassimere, lustring (a lightweight plain silk with high luster), gauze, tabby (plain heavier weight silk), and chintz. It is unclear for which gender the velvet cape was purchased in 1785.¹¹⁸

Hats and footwear generally would have required outside purchase. The variety of hats listed by the inventory includes a fine beaver hat, chip (straw) hat, white hat, black skeleton hat, red cap, white caster hat, and two felt hats. Also listed are a wire for a hat and "making a hatt and silk."¹¹⁹ Varieties of stockings on the list include men's knit worsted hose, men's white ribbed worsted stockings, men's white silk hose, men's fine plain worsted stockings, and worsted socks. Footwear on the list include pumps (nondescript, white satin, black calimenco, and green calimenco), shoes, strong shoes

¹¹² The manuscript documents are in the collection of the New York Public Library. Falk, p. [6].

¹¹³ The Schuylers purchased these objects in 1761, 1767-1768, 1791-1794. Items were purchased from Edward Manby, Robert Livingston, Daniel Hale, and Isaac Hutton. The penknife was for "Robison." The original manuscript documents are at the New York Public Library. Falk, p. [12].

¹¹⁴ The Schuylers purchased these items in 1792 and 1794. The hair ribbon was for son Rensselaer and the gold breast pin was for "daughter Catherine." The items were supplied or repaired by Isaac Hutton and Daniel Hale. The original manuscript documents are at the New York Public Library. Falk, p. [13].

¹¹⁵ The original manuscript documents are at the New York Public Library. Falk, p. [18].

¹¹⁶ The purchase and treatment of the watch was in 1791 and 1793-1794. The initial purchase was from John Stillas and all subsequent purchases were from Isaac Hutton. The original manuscript documents are at the New York Public Library. Falk, p. [25].

¹¹⁷ Florence Montgomery, *Textiles in America, 1650-1870* (New York: W.W. Norton & Company, Inc., 1984), 192.

¹¹⁸ These purchases were made between 1761 and 1785. The white lustring habit, chintz "jesuwit," and the black habit were made for "Miss Peggy." Makers include Manning & Thomas, Jean Colville, Elizabeth Douglas, Robert Livingston, John Taylor, Abraham Brouwer, and James Wood. The original manuscript documents are at the New York Public Library. Falk, pp. [14-15].

¹¹⁹ These purchases were made between 1766 and 1792. Suppliers and makers include Nesbitt Deane, Samuel Deall, James Taylor, Henry Becker & Son, John W. Wendell & Co., and Daniel Hale. The original manuscript documents are at the New York Public Library. Falk, p. [16].

(twenty-four pairs purchased at once, perhaps for use by servants and/or slaves), boots, strong boots, and double channel boots.¹²⁰

The Falk Inventory provides a narrow window into the Schuyler family's entertainment. Musical instruments are discussed below in the section on the parlor. In 1761, the Schuylers purchased a magic lantern and "pictures," presumably the transparent slides shown with the lantern. In 1775, the Schuyler family purchased playing cards (two packs one time and "12 1/2 doz" another) from two different sources.¹²¹

Cellar

Architectural Overview

The 1777 cellar contained the Schuyler House's only kitchen until the kitchen wing was constructed circa 1780. The 1777 house had a fieldstone foundation and a full cellar. The cellar floor was composed of thick random width boards. It is likely that the foundation and cellar originally belonged to a building burned by the British in 1777.¹²² It is also probable that the pre-existing cellar was enlarged by Schuyler to accommodate his new house.¹²³

The cellar contained three rooms and a short hall. The hall (Room 001), and a storage room (Room 002) were at the north end of the space. A second storage room was located in the center of the space off of the hall (Room 003). A kitchen was located at the south end of the space (Room 004). The main access to the cellar from the exterior was through a bulkhead opening on the east foundation wall that led to the cellar hall. At some time later, a second opening was built that opened from a small partitioned area in the northwest corner of the kitchen. The only access from the interior of the house was through a 1777 hatchway in the ceiling of Room 003 that opened to the dining room pantry above.

In 1777, the cellar contained three windows on the west foundation wall that dated to 1777 or earlier.¹²⁴ One window opened into the storage room at the north end of the cellar and a second window opened into the kitchen at the south end. A third window was located on the west wall of Room 003 (the food storage room), but it is not known if it was used after 1777 since it was just to the north of the front entrance above. The wall separating the hall (Room 001) from the food storage room to the west (Room 003) was constructed of vertical planks on the hall side and nogging on the storage room side. The wall between the kitchen (Room 004) and the food storage room was made of nogging on the kitchen side and horizontal planks on the storage room side. The wall between the food storage room and the storage room to the north (Room 002) was composed of spaced wooden slats.¹²⁵

¹²⁰ "Calimenco" is a worsted wool fabric with a fine gloss often used for clothing. These purchases were made between 1767 and 1774. Suppliers and makers include Robert Livingston, Joseph Carpue, and Thomas Davis. The original manuscript documents are at the New York Public Library. Falk, p. [17].

¹²¹ The Schuylers purchased these goods from Anderson & Lansing, John Taylor, and Mr. Owen. The original manuscript documents are at the New York Public Library. Falk, p. [33].

¹²² See Phillips, HSR, xxxvii.

¹²³ Ibid.

¹²⁴ Ibid., 37.

¹²⁵ Philip Schuyler used nogging and vertical planks on the interior to deter vermin (See Phillips, HSR, 35).

According to Maureen Phillips, the extant cellar windows on the north foundation wall were installed by 1787, and possibly earlier.¹²⁶ A circa-1815 pantry built on the north wall of the dining room was constructed over one of the window areaways. This areaway was enlarged to continue to allow light and air in through the window. The areaway extends along the wall for some distance.¹²⁷ The cellar remained unaltered after 1815.

During the NPS restoration, the NPS rebuilt the cellar bulkhead stairs, installed reproduction sashes in the window openings, and replaced the nineteenth-century bricks in the cellar kitchen hearth with "antique" bricks.¹²⁸

Room 001--Cellar Hallway

Architectural Description and History

The cellar hall (Room 001) is located at the center of the east side of the Schuyler House cellar. The east wall of the hall is a foundation wall, while the south and north walls contain the doorways to the cellar rooms. The west wall is a vertical-plank partition. The bulkhead exterior entrance opens from a double doorway in the east wall. A doorway at the north end of the room opens to a storage room (Room 002), one on the west wall opens to one of the food storage rooms (Room 003), and one at the south end leads to the cellar kitchen (Room 004). Most of Room 001 dates to the 1777 construction of the house. The bulkhead, however, was altered during the 1950s restoration and the bulkhead stairs were rebuilt.

Room Use

Room 001 is a pass-through space that provides access to the storage rooms and the kitchen area.

Furnishings

As Room 001 is a basement pass-through space, it is unlikely that it contained many furnishings. There is no documentation as to how this space was furnished.

Room 002--Cellar Storage Room

Architectural Description and History

The cellar storage room (Room 002) is located at the north end of the Schuyler House cellar. The east, north, and west walls of the room are the fieldstone foundation walls and the south wall is an open-slat partition. A doorway at the east end of the south wall opens to the cellar hall and an open-slat doorway at the center of the south partition leads to the food storage room (Room 003). A brick chimney arch is located at the center

¹²⁶ Ibid., 37.

¹²⁷ Ibid., 52.

¹²⁸ Ibid., 194.

of the north wall. Cellar windows are located on either side of the chimney and in the west foundation wall. Most of Room 002 dates to the 1777 construction of the house.¹²⁹ The 1950s restoration team repaired the chimney and installed reproduction sashes in the two windows on the north wall.¹³⁰

Room Use

This room most likely would have stored food and utensils when Philip Schuyler and his family used the basement as a kitchen. It is unknown how this room was used under subsequent families' occupations. In general, the pantry or storage room was incorporated into the kitchen during the late 1700s for storage of pickled vegetables, fruits, jams, jellies, and kitchen utensils. It was often outfitted with a lock to guard against the theft of staples such as flour and more costly items such as spices.¹³¹ It is likely that barrels of salt-pork, beef, oats, wheat, and peas were also stored in these rooms (two possible vegetable or root cellars were excavated several feet east and southeast of the house by Edward Larrabee and John Cotter in 1960).¹³² The latter foods were all listed in the 1795 estate list of the deceased John Bradstreet Schuyler.¹³³ While the 1795 list details items likely stored in the new kitchen wing, these items were staples of the eighteenth-century diet and it is likely that a similar variety of goods were stored in the earlier cellar kitchen.

Furnishings

While it is highly likely this room served as storage, there is no site-associated evidence suggesting how cellar storage space functioned historically until 1837. Items listed in the Falk Inventory which indicate the types of storage containers the Philip John Schuyler family owned in the 1760s (prior to the burning and rebuilding of Schuyler House) are a large box, two boxes, ten chests, a case, two barrels, two small casks, and a hamper.¹³⁴

As the result of Philip Schuyler II's financial troubles in 1837, there is a partial "Schedule of Household Furniture" which lists some items from specific rooms in Schuyler House. Items generally appearing in the cellar include a "Barrell Pork" and "18 1/2 Dozn Carman." Items located in a closet include bottles of port wine, "Hock," pale sherry, Madeira, champagne, hard cider, and brandy. The hard cider was contained in a barrel and the six gallons of Madeira were in a cask. The other spirits were in bottles up

¹²⁹ Ibid., 187.

¹³⁰ Ibid.

¹³¹ Ellen Plante, *The American Kitchen: From Hearth to Highrise* (New York: Facts on File, 1995), 4.

¹³² See Starbuck, 16.

¹³³ Philip Schuyler, "Acct of Furniture, grane &c. sent by Sundry Sleds to Albany belonging to the Estate of John B. Schuyler Esqr.," January 1796, Philip Schuyler Papers, New York Public Library, New York, NY, 1.

¹³⁴ Items purchased in 1761 and 1767 from Henry Wendell, Ann Davies, and Maydwell and Winder. The manuscript documents are in the collection of the New York Public Library. Falk, p. [34].

to a gallon in size (port wine). Also in the closet were "3 Dozn muscat & c.," half a box of soap, and two dozen wax candles.¹³⁵

Room 003--Cellar Storage Room

Architectural Description and History

The storage room (Room 003) is located at the center of the west side of the cellar level of the Schuyler House. The west wall of the room is the foundation wall, the north wall is an open-slat partition, the south wall is a horizontal-board partition, and the east wall is brick. A doorway at the north end of the east wall opens from the cellar hall and an open-slat doorway at the center of the north partition opens to the other storage room (Room 002). A trap door to the dining room pantry is located in the ceiling to the west of the doorway from the cellar hall. There are no windows in this room.

An original window on the foundation wall of Room 003 was filled in with small stones around 1815.¹³⁶ During the 1950s restoration the open-slat door was moved from the doorway on the north wall to the doorway between the cellar hall and food storage room.¹³⁷

Room Use

This room most likely would have stored food and utensils when Philip Schuyler and his family used the basement as a kitchen. It is unknown how this room was used under subsequent family occupations. In general, the pantry or storage room was incorporated into the kitchen during the late 1700s for storage of pickled vegetables, fruits, jams, jellies and kitchen utensils. It was often outfitted with a lock to guard against the theft of costly staples such as flour and more expensive items such as spices.¹³⁸ Barrels of salt-pork, beef, oats, wheat, and peas were also stored in these rooms (two possible vegetable or root cellars were excavated several feet east and southeast of the house by Edward Larrabee and John Cotter in 1960).¹³⁹ The latter foods were all listed in the 1795 estate list of the deceased John Bradstreet Schuyler.¹⁴⁰ As these items were staples of the eighteenth-century diet, however, it is likely that the same variety of goods were stored in the earlier basement kitchen.

The hatchway in the ceiling of this storage room into the dining room pantry above would have been the main means of delivering food to the dining room during meals from 1777 to circa 1780 when the kitchen wing was constructed.

¹³⁵ "Schedule of Household Furniture," Schuyler Family Manuscripts, New-York Historical Society, New York, NY.

¹³⁶ See Phillips, HSR, 191.

¹³⁷ Ibid.

¹³⁸ See Plante, 4.

¹³⁹ See Starbuck, 16.

¹⁴⁰ Philip Schuyler, "Acct of Furniture, grane &c. sent by Sundry Sleds to Albany belonging to the Estate of John B. Schuyler Esqr.," January 1796, Philip Schuyler Papers, New York Public Library, New York, NY, 1.

Furnishings

Deep shelves are located at the east end of the south wall and hanging frames for more shelves are located on the east wall. While it seems possible that storage containers would have rested on these shelves, it is unknown how cellar storage space functioned historically until 1837. Items listed in the Falk Inventory which indicate the types of storage containers the Philip Schuyler family owned in the 1760s (prior to the burning and rebuilding of Schuyler House) are a large box, two boxes, ten chests, a case, two barrels, two small casks, and a hamper.¹⁴¹

As the result of Philip Schuyler II's financial troubles in 1837, there is a partial "Schedule of Household Furniture" which lists some items from specific rooms in Schuyler House. Items generally appearing in the cellar include a "Barrell Pork" and "18 1/2 Dozn Carman." Items located in a closet include bottles of port wine, "Hock," pale sherry, Madeira, champagne, hard cider, and brandy. The hard cider was contained in a barrel and the six gallons of Madeira were in a cask. The other spirits were in bottles up to a gallon in size (port wine). Also in the closet were "3 Dozn muscat & c.," half a box of soap, and two dozen wax candles.¹⁴²

Room 004--Cellar Kitchen

Architectural Description and History

The cellar kitchen is located at the south end of the Schuyler House cellar. The east, south, and west walls of the room are the fieldstone foundation walls, and the north wall is brick. A doorway at the east end of the north wall opens from the cellar hall (Room 001) and a hatchway from the exterior is located at the north end of the west wall. A brick fireplace is centered on the south wall. Cellar windows are located on either side of the fireplace and near the south end of the west foundation wall. Most of the cellar kitchen dates from the 1777 construction of the house.¹⁴³ The south-wall windows were installed in the nineteenth century.¹⁴⁴ During the 1950s restoration, the NPS installed reproduction sashes in all three windows in the room and replaced a post-1850 brick hearth with "antique" bricks.¹⁴⁵ The entire cellar kitchen (apart from the reproduction sashes) is whitewashed. The sashes in the south-wall windows are painted cream, and the sash in the west-wall window is painted white.¹⁴⁶

¹⁴¹ Items purchased in 1761 and 1767 from Henry Wendell, Ann Davies, and Maydwell and Winder. The manuscript documents are in the collection of the New York Public Library. Falk, p. [34].

¹⁴² The "Carman" and "muscat" may be spirits or other beverages but it is not clear because they are not listed in bottles, they are only listed by the "dozen." "Schedule of Household Furniture," Schuyler Family Manuscripts, New-York Historical Society, New York, NY.

¹⁴³ See Phillips, HSR, 194.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

¹⁴⁶ Ibid.

Room Use

During the occupation of Philip Schuyler and prior to the construction of the new kitchen wing, the basement kitchen would have served as a space for food preparation. It most likely was not used for long given the lack of soot found in the hearth. It may have served as a general storage area after the new kitchen wing was built.

Many wealthy families in eighteenth-century America had basement kitchens. Basement kitchens were relatively cool--an advantage in the summer months as the hearth was in constant use year round.¹⁴⁷ The kitchen was the main site for food preparation, while the kitchen's hearth was used for much of the cooking.¹⁴⁸ Most likely a standard variety of meat, vegetables, and desserts were prepared, cooked, and baked in this space. Meat would have been roasted, fried, broiled, stewed, and sometimes baked in various pots and pans. Vegetables were generally boiled in a pot directly upon the hot embers. Pies, puddings, and cakes were baked along the edges of the fire.¹⁴⁹ Once food was prepared and ready to serve, servants passed dishes up through the trap door in the ceiling of the storage room from 1777 to circa 1780.

Furnishings

The extant hearth in the Schuyler House basement does not contain a bake oven. This means that it was not easy to bake bread in it, as it was difficult to retain and regulate the heat for even baking. It is not clear how the basement kitchen was furnished when Philip Schuyler and his family occupied the house between 1777 and 1787, as there is no extant inventory for the space.

While the Falk Inventory contains Schuyler purchases which may or may not have furnished Schuyler House, these purchases indicate the types of items the Schuyler family owned. Kitchen-related items purchased in 1767 (prior to the burning and rebuilding of Schuyler House) include a copper pan and half a dozen small pans.¹⁵⁰ There is no evidence as to how the space was furnished in later decades. Currently, the kitchen is empty and is not interpreted with historic furnishings.

Room 101--Reception Hall

Architectural Description and History

Part of the original 1777 floor plan, the reception hall is located at the center of the first floor of the main house, and runs east to west. Typical of Georgian-style architecture, the 1777 reception hall extended the depth of the house and had front and rear exterior entrances. The primary exterior entrance was located in the west wall, and a staircase to the second floor was located on the north wall. The door in the north wall opened into the dining room, and another under the staircase opened to a closet. The

¹⁴⁷ See Plante, 4.

¹⁴⁸ External bake ovens such as those around the back of the Schuyler House kitchen wing were also used for baking.

¹⁴⁹ See Plante, 4.

¹⁵⁰ The Schuylers purchased both items from John Battleas Dask. The manuscript documents are in the collection of the New York Public Library. Falk, p. [26].

door in the south wall opened into the parlor. An external rear door to the reception hall was located in the center of the west wall.

In 1777, this room did not have any interior trim apart from baseboards; plaster was applied directly to the brick nogging in the parlor walls and was whitewashed. The reception hall ceiling, like all other first-floor ceilings, was actually the exposed floor joists and floorboards of the rooms above. The floor was made up of wide random-width boards.

In 1787 the hall was renovated along with the rest of the house. An office and porch were built along the entire length of the house's east wall, and the hall's external rear door was transformed into an entrance into the new office space. The rest of the hall remained structurally unchanged. Like the rest of the house, however, the hallway walls were replastered and trimmed out with baseboards, chair rails, and cornices. Wallpaper was also hung in the hall and the ceiling plastered. Room 101 remained unchanged until circa 1815.

Around this time Philip Schuyler II and his family substantially altered the reception hall. In this renovation the stairway and closet were removed from the north wall and an enclosed staircase along the east wall of the reception hall was built. All four 1777 doorways were maintained in the reception hall during the renovation. Prior to the renovation, the stairwell's north wall formed the south wall of the pantry--a small room off the dining room that contained a trap door. The renovation expanded the size of the hall northwards by a few feet, and exposed the trap door to public view. The reception hall remained in this configuration into the 1950s.

In the summer of 1956 the NPS restored the reception hall to its 1777 floor plan. Although the original staircase had been replaced during the circa-1815 remodeling, ample evidence was found for most of the details and location for the original staircase. The one questionable decision was to end the staircase in a very short landing at the top of a straight run of stairs. It is now thought that the staircase originally ended either one or two steps lower than the extant reconstructed staircase.¹⁵¹ The appearance of the original newel post was unknown. When the NPS restored the stairwell, it referenced a local example and copied a newel post in the old Dutch Reformed Church parsonage, built circa 1792 in Schuylerville.¹⁵² The restoration of the stairwell also restored the south wall of the pantry. The staircase and closet on the north wall and the east-wall doorway date to the restoration, as well as the baseboard, chair rails, and cornices on those walls.

A few extant architectural features date to the original 1777 construction. The parlor door dates to this time and is of a late-eighteenth-century style with molded raised panels on the hall side and flat recessed panels on the parlor side.¹⁵³ The board-and-batten door to the closet doorway also dates to 1777. The extant flooring is the 1777 wide-board flooring, and shows little sign of wear.

¹⁵¹ See Phillips, HSR, 38.

¹⁵² See Luzader, 29.

¹⁵³ See Phillips, HSR, 37.

Room Use

The reception hall has always been a highly trafficked and social space. From 1777-1787 when Philip Schuyler and his family lived in the house, the hall would have served as a reception space and as a pass-through to the parlor and dining room--the two most public rooms in the house. It also provided the only access to the second floor of the house, and most likely served as a family room.

The Schuyler House reception hall is typical for the Georgian style and is flanked by a parlor and a dining room. This architectural configuration was driven as much by sociability as practical necessity and had been adopted by wealthy families since the first third of the eighteenth century.¹⁵⁴ In the late-seventeenth century and into the early-eighteenth century modest farmhouses and homes of the more affluent still contained main entrances that opened into a multi-use "hall." At this time this space would have been used for a range of social and family activities from entertaining to sleeping. The later Georgian-style building was distinct from previous house designs as it distinguished public from private space.¹⁵⁵

The Schuyler House reception hall would thus have been associated with a certain formality in 1777 and would have served as a space to welcome guests. Nonetheless, the hall, like the rest of the Schuyler House was a roughly finished space from 1777-1787 and may have not seemed appropriately finished to serve as a formal reception area. Also, given that Philip Schuyler's children and grandchildren spent time in the house from 1777-1787, the reception hall most likely was used as a play-space or family gathering area. This is supported by the fact that with its front and back entrances the reception hall would have been the coolest space in the house during the summer months.

After the 1787 alterations, the hall would have been more appropriately finished for public reception and would have been used as a space to welcome guests. During a social gathering it is possible that guests would have conversed or congregated in the reception hall as well as the parlor. It would have retained its function as a pass-through to first- and second-floor spaces and provided interior access to the new office via its rear east wall.

It is not clear why in 1815 Philip Schuyler II and his family moved the stairwell to the east side of the room. The effect of the renovation, however, would have made the stairway access to the upper floor more private and the entryway itself more spacious. The enclosed stairs also would have prevented first-floor warmth from rising to the second story. Nonetheless, in the early-nineteenth century it was unusual for an elegant home to have an enclosed front stairwell. Enclosed staircases were most often in the back of the house and lacked the grace of a more open stairway decorated with a banister, balusters, and newel post.

¹⁵⁴ Richard Bushman, *The Refinement of America: Persons, Houses, Cities* (New York: Vintage Books, 1993), 113.

¹⁵⁵ *Ibid.*, 114.

Furnishings

It is not clear how the reception hall was furnished when Philip Schuyler and his family occupied the house between 1777 and 1787, as there is no extant inventory for the space.

There is no evidence as to how the space was furnished during the 1787-1795 occupation of John Bradstreet Schuyler.

In 1824, itinerant painter Ambrose Andrews painted a watercolor portrait of Philip Schuyler II's family in the reception hall (see ill. 1). A small portion of the parlor is in view through an open doorway in the background. Philip and Grace Hunter Schuyler appear with five children. The floor covering is wall-to-wall and decorated with a small diaper pattern.¹⁵⁶ On the wall is a rectangular mirror with a heavy, rectangular frame. Below the mirror is a Federal-style piano with inlaid-wood decoration and slender, tapered legs. The young woman playing the piano sits upon a large, round stool with an adjustable seat. A younger girl sits upon a short, oval stool. Philip Schuyler II and another daughter are seated on slender Federal-style chairs with curved backs.¹⁵⁷

Currently the space is furnished conjecturally with a floorcloth, a suite of Windsor seating, a tall case clock, a looking glass, two framed prints, wooden blinds, and a hanging lantern. Current furnishings are discussed in the section entitled "Analysis of Current Room Furnishings."

Room 102--Parlor

Architectural Description and History

Part of the original 1777 structure, the parlor flanks the reception hall on the south side. There are two windows on the west side of the room and two windows on either side of the fireplace on the south side of the room.

In 1777, the interior of the parlor was sparsely finished: all parlor window openings were fitted with casement sashes and there were no mantel, chair rails, or

¹⁵⁶ It is unclear whether this wall-to-wall covering is a painted floorcloth or a carpet. Supervising Architect Charles E. Peterson described an early floor covering from Schuyler House but failed to mention from where it was removed. Peterson wrote, "The linoleum, taken up in this building and carefully stored by the Superintendent . . . is of more than passing interest. It was well worn before being covered by Civil War period newspapers. 'Painted floorcloths' are the early version of modern linoleum and were commonly used as far back as the 1700's. . . . It is possible that it was used in this house when first built." (Memorandum from Charles E. Peterson, supervising architect to Chief, EODC, 9 November 1955, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.). This linoleum is not currently in SARA's collection. In 1959 a piece of linoleum was donated to the Textile Department at the Cooper-Hewitt National Design Museum (Accession Number 1959-139-1). It is uncertain whether it is a sample of the linoleum that Peterson wrote about. It is described as gray in color and is painted with a floral tapestry pattern. It is dated 1850-1860.

¹⁵⁷ Ambrose Andrews, *The Family of Philip Schuyler*, 1824, watercolor, in collection of The New-York Historical Society, New York, NY, depicted in Edgar de N. Mayhew and Minor Myers Jr., *A Documentary History of American Interiors: From the Colonial Era to 1915* (New York: Charles Scribner's Sons, 1980), 116.

cornices. Plaster was applied directly to the brick nogging in the parlor walls and whitewashed. The parlor ceiling, like all other first-floor ceilings, was actually the exposed floor joists and floorboards of the rooms above.

In 1787 when Philip Schuyler renovated the house for his son, John Bradstreet Schuyler, the interior of the house was refinished. In the parlor, new double-hung windows were installed as well as cornices and a mantel. Two new windows were installed on either side of the fireplace. The parlor ceiling was lathed and plastered and the walls were also newly plastered. Interestingly, there are no chair rails in this room. It is surprising that they were not installed when the cornices, baseboards, and mantel were added. Chair rails, one of the marks of a genteel room, were meant to protect walls from the furniture pressed against them.¹⁵⁸

During the circa-1815 alterations, a doorway connecting the parlor to the new back room (labeled as the "Library" in the 1787 floor plan) was punched through the parlor's east wall. No further alterations were made to the house or parlor until after the NPS purchased the Schuyler House in 1950. The NPS restoration team removed this doorway along with the rest of the circa-1815 addition. The parlor walls were replastered over wire lath and the parlor ceiling was repaired and also replastered.

The restoration team recorded that the historic parlor mantelpiece contained classical revival details (columns framed the fireplace openings, and the edges of the mantelpiece were ogee-cut moldings) and concluded that it most likely dated from the circa-1815 remodeling. For this reason the team removed this mantelpiece. They replaced it with a mantel based upon moldings found elsewhere in the house. The new mantel incorporates fluted, circular, and rope-shaped beading and fits into the known width and height of the 1787 mantel as indicated by the breaks and patches in the plaster.¹⁵⁹ No further restoration, apart from routine maintenance, has taken place since then.

Room Use

When Philip Schuyler and his family lived in the house, the parlor was one of the best-furnished and most public rooms in the house. As with the rest of the rooms, there are no period descriptions of the Schuylers' parlor. The room's use thus can only be considered from the standpoint of a parlor's typical use in the fourth quarter of the eighteenth century. Referred to in the 1760s and 1770s as a "setting Parlour," or a "keeping room," and in the 1780s as a "Sitting Room," this room was furnished with the most expensive objects in the house and devoted to leisurely pursuits.¹⁶⁰

Parlors were furnished with a higher degree of decorative objects than any other room in the house. While the parlor might double as a sitting room for the family, the decoration, design, and the furnishings defined the central purpose of the parlor as a place for tea, a glass of wine, cards, sometimes dancing, and above all conversation.¹⁶¹ While in appearance the parlor was designed for the reception and entertainment of "refined" people and excluded children at play or servants at work, the space most likely was also

¹⁵⁸ Ibid., 123.

¹⁵⁹ See Phillips, HSR, 69.

¹⁶⁰ See Mayhew and Myers, 56.

¹⁶¹ See Bushman, 121

used by family members as a space to read or sew when there were no guests to entertain. As the parlor was furnished with high quality and expensive furnishings, the space also served as a space through which Philip Schuyler displayed his entrepreneurial success and personal wealth.

During John Bradstreet Schuyler's occupancy, it seems likely that this room remained in use as a parlor. A few furnishings--a sofa, a backgammon table, and a Franklin stove--listed in the 1796 house inventory most likely were placed in this room.¹⁶² These furnishings would have supported the parlor's function as a site of sociability, entertainment, and comfort.

An 1837 inventory of Philip Schuyler II's parlor is more extensive and indicates that the room was furnished typically for a wealthy family of the period including a carpet, "sopha," tables, twelve chairs, ottomans, fire-irons, musical instruments, and other items.¹⁶³ This list is evocative especially of the sort of musical entertainment that took place while Philip Schuyler II and his wife lived in the house.

Furnishings

It is not clear how the parlor was furnished when Philip Schuyler and his family occupied the house between 1777 and 1787, as there is no extant inventory for the space at that time. There is limited evidence as to how the space was furnished in subsequent decades under John Bradstreet Schuyler's and Philip Schuyler II's occupation.

While the Falk Inventory contains Schuyler purchases which may or may not have furnished Schuyler House, these purchases indicate the types of items the Schuyler family owned. Musical instruments on the Falk Inventory are a forte piano (purchased in 1799 after the Philip Schuyler and John Bradstreet Schuyler occupancies) and a German flute purchased in 1777.¹⁶⁴ Items related to sewing on the Falk Inventory include "book, sampler & silks for Miss Anns [possibly Angelica Schuyler who was ten years old in 1766] pocket," "Peggy's sampler" [Margaret Schuyler was eight years old in 1766], sewing silk, a pattern for a velvet vest, three pairs of scissors, and a "silver thimble by daughter." The Schuylers purchased these items between 1766 and 1793.¹⁶⁵

During John Bradstreet Schuyler's occupancy, Room 102 was likely furnished as a parlor where guests and members of the family could relax comfortably, play games, and socialize. This is supported by the inclusion of a sofa, backgammon table, and Franklin stove in the 1796 list made upon John Bradstreet Schuyler's death.¹⁶⁶ While the list is not organized by room, it seems likely that these items were situated in the parlor.

¹⁶² Philip Schuyler, "Acct of Furniture, grane &c. sent by Sundry Sleds to Albany belonging to the Estate of John B. Schuyler Esqr.," January 1796, Schuyler Papers, New York Public Library, New York, NY, 1

¹⁶³ Two more "sophas" are listed in the 1837 "Schedule." These were located in the "Piazza," a portion of the house removed in the mid-twentieth century. "Schedule of Household Furniture," 1837, Philip Schuyler Papers, New-York Historical Society, New York, NY, 1.

¹⁶⁴ The family purchased the forte piano from John G. Couth in 1799 and the German flute from Mr. Spairhawk in 1777. The manuscript documents are in the collection of the New York Public Library. Falk, p. [20].

¹⁶⁵ Schuyler purchased items in 1766-1767, 1772, 1789, and 1791-1793. Items were purchased from Jean Colvill, Robert Livingston, Alexander Chestnut, Leonard Gansevoort, Daniel Hale, and Isaac Hutton. The manuscript documents are in the collection of the New York Public Library. Falk, pp. [12, 24].

¹⁶⁶ Philip Schuyler, "Acct of Furniture, grane &c. sent by Sundry Sleds to Albany belonging to the Estate of John B. Schuyler Esqr.," January 1796, Schuyler Papers, New York Public Library, New York, NY, 1.

By the late-eighteenth century, the sofa was one of the most common parlor furnishings, most likely it would have been in a late Federal style. Backgammon, Philip Schuyler's favorite game, was popular throughout the second half of the eighteenth century and was often played in the parlor along with card games. While Franklin stoves were designed to fit directly into any fireplace, the parlor is a likely location for one as it was a place where family and guests would have congregated often. Put on the market in 1742, the Franklin stove was popular (although expensive) through the late-eighteenth century. An eight-plate cast iron wood burning stove first invented in 1740, it was designed to produce great heat while lowering fuel consumption.¹⁶⁷

In 1824, itinerant painter Ambrose Andrews painted a watercolor portrait of Philip Schuyler II's family in the reception hall (see ill. 1). A small portion of the parlor is in view through an open doorway in the background. The floor covering is wall-to-wall and decorated with a small diaper pattern.¹⁶⁸ On the wall is a large, rectangular, gilt pier mirror. Below the mirror is a Federal-style Pembroke table with two demi-lune leaves. On the table is a covered ceramic dish container with feet. The table is flanked by Federal-style side chairs similar to those in the foreground.¹⁶⁹

As the result of Philip Schuyler II's financial troubles in 1837, there is a partial "Schedule of Household Furniture" which lists some items from specific rooms in Schuyler House. The parlor contained a carpet (perhaps the same diaper-patterned floor covering shown in the 1824 watercolor) and rug. As the rug precedes the listing of items related to the fireplace, it is possible this rug was placed around the fireplace to shield a wall-to-wall carpet from damage caused by sparks. Window coverings include four curtains. The "cornices and shades" listed immediately following the curtains likely refer to the rigid valances at the top of the window treatments while the shades may refer to some light-regulating device (perhaps Venetian blinds or roller shades) for the windows. A looking glass is the only wall-mounted item on the list. Seating furniture listed includes a sofa, twelve mahogany chairs, and two arm chairs. The two ottomans listed after the armchairs may have matched the preceding chairs. Tables include a center table, a pier table, two nests of small tables, and another small table. Items related to the fireplace include two andirons, a fender, tongs, and a shovel. The clock mentioned directly after the fireplace items was likely a bracket clock atop the mantel. Two "candle-abras" are the only lighting devices listed. Indicating the room's use as a place for entertaining are the "Piano & seat" and a guitar. It is unclear what the function of the "2 tripods" was. It is possible they were music stands or candle stands.¹⁷⁰

Vera Craig and Worth Bailey's 1961 Schuyler House Furnishing Plan furnishes the parlor conjecturally to the period 1777 to 1795. Her list specifies several Federal-style furnishings including a sofa, wing chair, side chairs, backgammon table, and piano.

¹⁶⁷ See Mayhew and Myers, 377.

¹⁶⁸ It is unclear whether this wall-to-wall covering is a painted floorcloth or a carpet. Supervising Architect Charles E. Peterson described an early floor covering from Schuyler House but failed to mention from where it was removed. See above footnote in section regarding reception hall furnishings.

¹⁶⁹ Ambrose Andrews, depicted in Mayhew and Myers, 116.

¹⁷⁰ "Schedule of Household Furniture," Schuyler Family Manuscripts, New-York Historical Society, New York, NY.

It also includes a Chippendale secretary bookcase, table "of pie-crust" design (probably Chippendale), and a Franklin stove. Many of these items were purchased and currently furnish the parlor. On the east wall of the parlor is a painting of an unidentified young boy, and while there is no evidence to support this, OSHA's catalogue titles this painting "Schuyler Boy" (OSHA Cat. No. 356). Previously owned by the Chambers family, descendants of Philip Schuyler and his wife Catherine, there is no further evidence linking this portrait to the Schuyler family. Current furnishings are discussed in the section entitled "Analysis of Current Room Furnishings."

Room 103--Dining Room

Architectural Description and History

The dining room is located on the north side of the first floor. A fireplace is located in the north wall. A doorway at the west end of the south wall opens from the reception hall (Room 101) and a second doorway on the south wall leads to a pantry. Two multi-pane windows with double-hung sashes are located on the east wall and two flank the fireplace on the north wall. The walls are trimmed with baseboards, chair rails, and cornices. In 1777, the room did not have any interior trim apart from baseboards; wall plaster was applied directly to the brick nogging; and the walls were whitewashed. The dining room ceiling, like all other first-floor ceilings was actually the exposed floor joists and floorboards of the rooms above. The dining room pantry was located off of the south wall of the dining room. The pantry contained a trap door in the floor that opened to the basement.

In 1787 changes in the dining room include the addition of cornices, moldings, and ceiling plaster. The walls were replastered. The fireplace was reduced in size in 1787 and probably given a new mantelpiece at this time. The original dining room pantry became part of the reconfigured reception hall circa 1815. Philip Schuyler built a new pantry addition on the exterior of the house adjacent to the kitchen wing. Access to this pantry was through a new doorway at the east end of the dining room's north wall. It appears that much of the chair rail in the dining room was removed during the circa-1815 remodeling. The door in the east-wall doorway dates to circa 1815 when it was either added or replaced. Based on physical evidence, the restoration team in the 1950s suggested that the mantel was first fabricated between 1795 and 1815. Considering the house's occupancy history, the extant dining room mantelpiece was probably installed during the circa-1815 remodeling.

The current pantry doorway and most of the chair rails belong to the 1950s restoration work.¹⁷¹ The east window on the north wall dates to 1960. The walls in the dining room are covered with reproduction "wheat sheaves" wallpaper (not original to the dining room) and the woodwork is painted light green.

Room Use

In comparison to the Schuyler Mansion in Albany, the Schuyler house in Saratoga is modest. The dining room, however, would probably have accommodated eight guests

¹⁷¹ See Phillips, HSR, 61.

easily and would have been outfitted with fine furnishings, services, and dining accoutrements. The dining room would have been used to serve mid-day meals and dinner to family members and was the site for dinner parties with multiple guests.

A companion to the parlor as a site for polite entertainment and conversation, fashionable Americans in the late-eighteenth century modeled their dining areas closely after British models. The display of glass, ceramics, and silver reflected a family's gentility and wealth. Glass or silver candelabra, British drinking glasses, and extensive silver services all gave the eighteenth-century table glamour. Spectacular elevated dining table decorations had become a fashionable necessity in wealthy homes by the 1760s.¹⁷² Even in their "country home," it is likely that Philip and Catherine Schuyler's dining table would have displayed a pyramid of salvers, syllabub glasses, and jelly glasses. The larger furnishings, most likely constructed of mahogany, would also have communicated wealth and fashion.

When the dining room was not in use, the furniture would have displayed a limited array of finer objects such as imported punchbowls or silver plate. Ceramics, glassware, or teapots were most likely stored in the parlor. From 1777 to circa 1815 the dining room pantry would have served as a storage area for tableware, glassware and decorative objects.

There is no record of the meals served at the Schuyler Estate in Saratoga. The Schuyler family dinner (midday meal) and supper (evening meal) menus most likely would have consisted of a great deal of pork and beef.¹⁷³ The 1796 inventory made at John Bradstreet Schuyler's death lists "four barrels pork & beef," peas, and bushels of wheat.¹⁷⁴ Schuyler family bills and receipts do indicate the consumption of various foods including cranberries, pineapples, limes, lemons, and oranges; at the table the Schuylers drank wine, cider, sherry, porter, and tea. They purchased almonds, raisins, currants, spices, mustard, sugars, and tobacco. They ate beef, pork, mutton, pheasant, chicken, fish, and oysters.¹⁷⁵

Vegetables such as broccoli, asparagus, cauliflower, and watercress were often consumed along with meat in the mid-to-late-eighteenth century.¹⁷⁶ According to Schuyler's papers and Mary Humphrey's book *Women of Colonial and Revolutionary Times*, vegetables and fruits grown in the Schuyler family's formal garden included squash, carrots, peas, beans, strawberries, grapes, potatoes, corn, and cabbage.¹⁷⁷ Fruit trees in the neighboring garden orchard yielded apples and pears.¹⁷⁸ After supper in the homes of the wealthy champagne, sherry, Madeira, or port was served.¹⁷⁹

A service purchased by Catherine Schuyler in 1793 suggests some of the types of dishes and condiments that might have been consumed including soups, puddings,

¹⁷² See Mayhew and Myers, 73.

¹⁷³ The most common meat consumed in the eighteenth century was salt pork (Waverly Root and Richard de Rochemont, *Eating in America: A History* [New York: William Morrow and Company, Inc., 1976], 85).

¹⁷⁴ Philip Schuyler, "Acct of Furniture, grane &c. sent by Sundry Sleds to Albany belonging to the Estate of John B. Schuyler Esqr.," January 1796, Schuyler Papers, New York Public Library, New York, NY, 1.

¹⁷⁵ Schuyler Papers, New York Public Library, New York, NY, cited in Strach, Vol. I, addendum on Foodways.

¹⁷⁶ See Root and de Rochemont, 87.

¹⁷⁷ See Stevens, 4.

¹⁷⁸ Ibid.

¹⁷⁹ See Root and de Rochemont, 91.

chocolate custards (pots de crème), coffee, tea, mustard, butter, salt, milk, oysters, and cheese.

English-style meals in the late-eighteenth century were composed of eight or ten main dishes, some of butcher's meat, some type of poultry, accompanied by several kinds of vegetables.¹⁸⁰ The second course was pastry, which fell under two headings--puddings or pies. The last course was nuts and fruit or dessert. In 1774 when the Continental Congress was meeting in Philadelphia, John Adams recorded that Benjamin Rush served Adams and other guests "the very best of Claret, Madeira and Burgundy. Melons, fine beyond description." At a four o'clock dinner given by Chief Justice Chew, Adams had his choice of "Turtl and every other thing--Flummery, jellies, sweetmeats of 20 sorts, Trifles, whip'd syllabubbs, floating islands, fools &."¹⁸¹

Furnishings

It is not clear how the dining room was furnished when Philip Schuyler and his family occupied the house between 1777 and 1787, as there is no extant inventory for the space. There is limited evidence as to how the space was furnished while John Bradstreet Schuyler and his family occupied the house and no other evidence as to how the space was furnished in later decades.

While the Falk Inventory contains Schuyler purchases which may or may not have furnished Schuyler House, these purchases indicate the types of items the Schuyler family owned. Purchases related to dining and food service are too numerous to list here but are contained in Appendix B. Typical items on the lists are plates, dishes, bowls, glasses for a variety of beverages, serving vessels, flatware, and coffee and tea wares. Interesting highlights include "one silver cruet stand with casters and cruets" purchased in 1760; "a curious epergne with four branches and cut saucers," "four scrotes," "four ornaments," "eight baskets with flower handles" purchased in 1761; "syllabub glasses," "oval sweetmeats," and jelly glasses purchased in 1761; charges for "engraving four crests on four pieces of his plate" and "engraving two coats of arms on two silver sauce boats" in 1776; and a charge for "engraving 24 cyphers on eight tablespoons" in 1793.¹⁸²

The 1796 inventory lists one sideboard, one knife box, two tables, nine chairs, and one box of china.¹⁸³ While it is likely that the sideboard, knife box, and china were used in the dining room, the chairs and tables could also have been placed throughout the house. The sideboard (probably built in the Federal style) would have been used for storage of china, glassware, or other delicate or valuable tablewares and decorations. A knife box was designed as a decorative storage case and would have been displayed on larger furnishings such as the sideboard or side tables.

The walls of the dining room are currently hung with a reproduction wallpaper with a grisaille wheat sheaves pattern. The paper did not originally hang in the dining room, but is based on an early example dating to between 1787 and 1811 located on the

¹⁸⁰ Ibid.

¹⁸¹ See Stevens, 96.

¹⁸² Items were purchased from Halstead & Myers and Maydell and Winder. Engraving was done by Isaac Hutton and "James (Poupard)." The manuscript documents are in the collection of the New York Public Library. Falk, pp. [27-30].

¹⁸³ Philip Schuyler, "Acct of Furniture, grane &c. sent by Sundry Sleds to Albany belonging to the Estate of John B. Schuyler Esqr.," January 1796, Schuyler Papers, New York Public Library, New York, NY, 1.

south wall of the parlor. Apparently, a memorandum written in 1955 by SARA Superintendent I. J. Ellsworth relates that the maintenance staff was "unable to remove a sample of sufficient size to be of use in copying the pattern" in the dining room.¹⁸⁴ The 1959 HSR records that the parlor wheat sheaves wallpaper was reproduced instead.¹⁸⁵ Currently, the room is furnished conjecturally to the period 1777-1795 according to Vera Craig and Worth Bailey's 1961 Schuyler House Furnishing Plan. Current furnishings are discussed in the section entitled "Analysis of Current Room Furnishings."

Room 104--Office

Architectural Description and History

Room 104 is located in the rear portion of the Schuyler House. A doorway at the north end of the west wall opens from the reception hall and a second doorway at the east end of the south wall leads to a porch. This room was not part of the original 1777 building and evidence suggests that it was built during the 1787 renovations. The original 1777 rear exterior doorway of the reception hall became an interior door to the new office.

The 1787 office walls were lathed, plastered, and trimmed with baseboards and chair rails. Unlike the rest of the rooms, however, the office ceiling was probably the exposed rafters and roofing of the roof above.¹⁸⁶ There was probably an exterior door into the early office but its location is unknown because this room was removed by 1815. On the early 1787 plan, there is a doorway on the north wall. It is clear, however, that the door was drawn in at a later date.

By 1815 Philip Schuyler removed the office to accommodate a two-story east tier addition. The NPS restoration team restored the Schuyler House to its conjectured 1804 appearance including the reconstruction of "Father's Office." The current HSR concludes that evidence supporting the NPS reconstruction was questionable and that the office may not have been rebuilt in the correct location.

Based on physical evidence the NPS restoration team conjectured that the office had been built during the 1787 renovation and located at the approximate center of the east elevation. They further conjectured that there had been shed-roofed open porches to the north and the south of the room.¹⁸⁷ These assumptions guided the extant reconstruction. Maureen Phillips, author of the current HSR, does not disagree with the 1787 building date. Her review of the evidence suggests, however, that the structure to

¹⁸⁴ Memorandum from Superintendent I.J. Ellsworth to Charles E. Peterson, Supervising Architect, October 1955 (Archives, Saratoga National Historical Park, New York) cited in Maureen Phillips, *Wallpaper Analysis: Philip Schuyler House* (Lowell, MA: Building Conservation Branch, Northeast Cultural Resources Center, National Park Service, U.S. Department of the Interior, 1998), 57.

¹⁸⁵ Henry A. Judd, *Historic Structures Report, Part II, Architectural Data Section, Preparatory to the Restoration of the Philip Schuyler House* (U.S. Department of the Interior, National Park Service, December 1959), 48.

¹⁸⁶ See Phillips, HSR, 56.

¹⁸⁷ An early 1787 floor plan depicting a first and second floor plan of the house depicts "Father's Office" on the east (back) side of the reception hall. "Father's Office" is written on the plan. Park documents written by the restoration team in the 1950s indicate that the team believed that John Bradstreet Schuyler penned the notation in reference to his father. NPS restoration staff interpreted this to support the conclusion that the office was added to the 1777 structure in 1787.

the north of the office was enclosed, and not an open porch. This would have created a passage servicing the doorway on the south wall of the kitchen wing and doorways to the dining room and to the new office. Phillips found that the roof of the office blocked two windows on the east elevation of the 1777 house.¹⁸⁸ Much of the evidence that would have clarified the original configuration and location of the office was destroyed in the 1950s restoration. It is thus unlikely that the actual configuration of the office and porches will ever be known.

Room Use

The notation "Father's Office" on the 1787 plan seems to suggest this was Philip Schuyler's office. While there is no way to confirm this, the NPS restoration team's documents indicate that they believed that John Bradstreet Schuyler penned the notation in reference to his father. If this is true, Philip Schuyler would have used the space to conduct his business affairs while John Bradstreet Schuyler and his family occupied the house. As Philip Schuyler's office, the space would have offered him a private space to draft or review lease documents and business proposals as well as conduct private meetings with business associates, lawyers, or tenants. The exterior office doorway to the porch would have made it easily accessible to Philip Schuyler's visitors, who would not have to walk through the house in order to enter his office.

Furnishings

While the Falk Inventory contains Schuyler purchases which may or may not have furnished Schuyler House, these purchases indicate the types of items the Schuyler family owned. Several items in the Falk Inventory may have furnished one of the Schuyler offices. References to surveying and navigational equipment include "a 6 inch theodolite & brass chain," "Hadley's quadrant with ivory arch," and "repairing, silvering & cleaning compass." Other items that may have been in a Schuyler office include a parallel ruler, a pair of scales, a reflecting telescope, a triple barometer, a "bunch" of quills, and an inkstand. The Schuylers are also known to have subscribed to newspapers including the *Daily Advertiser*. "Personal gear" which may have been found in the office includes pipes, handkerchiefs, a penknife, spectacles, spectacles case, morocco pocketbooks, and canes.¹⁸⁹

There is barely any evidence as to how the office was furnished when John Bradstreet Schuyler and his family lived in the house from 1787-1796. A letter dated December 19, 1795 from Philip Schuyler to Richard Davis instructs Davis concerning the

¹⁸⁸ Phillips' research determined that Philip Schuyler's mansion in Albany had a similar passage, which Philip Schuyler described in 1798 as "[a]n enclosed passage...connected to the main house by a shed roof and forms a passage of communication between the main house, office, nursery, kitchen, and yard."

¹⁸⁸ If Philip Schuyler followed a similar arrangement in 1787 with the rear of the Saratoga house, the area between the office and the kitchen wing would have been an enclosed passage and not an open porch (See Phillips, HSR, 51).

¹⁸⁹ The Schuylers purchased these objects in 1761, 1766-1768, 1783, 1791-1794. Items were purchased from Rich Humphreys, Benjamin Martin, Isaac Hutton, Henry Wendell, Daniel Hale, Balantine & Webster, David Longworth, Edward Manby, and Robert Livingston. The original manuscript documents are at the New York Public Library. Falk, pp. [10, 12, 19-20, 23, 31].

removal of John Bradstreet Schuyler's belongings from the Schuyler House. This letter indicates that a "maple wood writing table" was to be among the many items removed. It is possible that this table was in the office, as such a table would have been indispensable for an office configuration.

There is no evidence as to how the space was furnished in later decades. Currently, the room is furnished conjecturally to 1777-1795 according to the 1961 Schuyler House Furnishing Plan. Current furnishings are discussed in the section entitled "Analysis of Current Room Furnishings."

Room 201--Second-Floor Hall

Architectural Description and History

Directly above the first-floor reception hall, the second-floor hall of the Schuyler House (Room 201) has always been located in the center of the second floor of the main house. In 1777 the staircase was located along the north wall of the space. A doorway at the west end of the south wall of the hall opened into the south chamber (Room 202). A short hallway extended to the north from the northwest corner of the hall and opened into the north chamber (Room 205). Ladder stairs to the attic hatchway ascended up the north wall. A door in the east side of this hallway opened to a closet. There was a window in the east wall. Like the rest of the house, the upstairs hall was unfinished. The floor was composed of random-width boards.

In 1777, the room did not have any interior trim apart from baseboards; wall plaster was applied directly to the brick nogging; and the walls were whitewashed. The hall ceiling was actually the exposed joists and floorboards of the attic above. Prior to the 1787 alterations the north wall of the hall was moved south by two feet. It is possible that at this time the west chambers (Room 203 and Room 204) were created as the 1777 baseboard on the south wall of the second-floor hall is continuous through the west chamber.¹⁹⁰

In 1787 the walls of the upstairs hall were plastered and whitewashed and the ceiling was plastered. Unlike the rest of the house, the room did not receive moldings or chair rails. The hall closet was never altered and retains its exposed ceiling. The walls of the hall were most likely also whitewashed.¹⁹¹

Circa 1815, the second-floor hall was reconfigured as the staircase on the north wall was torn down. In the second-floor hall the new staircase now ended at the approximate center of the east wall. The floor in the area where the original staircase was located was patched. A new doorway into the east tier was installed just past the end of the new stairs. A hallway from the new doorway bisected the new east tier comprised of a nursery to the south and a "new room" to the north. A steep, narrow staircase was built to replace the ladder stairs to the attic. A stove was installed in the hall with a vent that traveled through the ceiling and attic. The second-floor hall lost its east wall window when the office and porches were constructed along the rear of the house.

Limited alterations took place after this. The Strovers installed partitions in the second-floor hall creating a large closet on the south wall and a "stair hall" for the attic

¹⁹⁰ Ibid., 36.

¹⁹¹ Ibid., 55.

staircase. The NPS restoration team removed the Strovers' partitions and the circa 1815 east tier thus restoring the hallway to its 1777 configuration. The team recreated a version of the north wall 1777 stairway. While it is in the correct location, HSR author Maureen Phillips believes that the NPS Restoration Team in the 1950s configured the landing differently than that built in 1777.¹⁹² The team ended the staircase in a very short landing at the top of a straight run of stairs. It was more likely configured with a larger landing at the top of the stairs (one step lower than the extant reconstructed staircase), and one step up to the right onto the second-floor hall. The hatchway and trap door in the ceiling of the second-floor hall opens to the attic and is believed to be original.¹⁹³ The board-and-batten doorway to the second-floor closet also is thought to be original to the 1777 house.¹⁹⁴

Room Use

This room has always been a passage providing access to the second-floor chambers and attic spaces. Unlike the first-story entrance hall, this small room at the top of the stairs was not a social space. It was a private buffer for the chambers. The hall did, however, provide access to a large walk-in storage closet.

Furnishings

It is not clear how the second-floor hall was furnished when Philip Schuyler and his family occupied the house between 1777 and 1787 as there is no extant inventory for the space. There is no other evidence as to how the space was furnished in later decades. The hall is currently furnished conjecturally to the period 1777-1795 according to the 1961 Schuyler House Furnishing Plan. Current furnishings are discussed in the section entitled "Analysis of Current Room Furnishings."

Room 202--South Chamber

Architectural Description and History

The south chamber (Room 202) is located at the south end of the second floor of the Schuyler House and is part of the original 1777 house plan. The room's configuration has not changed significantly, although many of its interior features and finishes date to the 1787 house renovations.

As in 1777, a fireplace is located on the south wall. A doorway on the north wall opens from the second-floor hall (Room 201) and a small closet is located at the west end of the south wall. The floor retains its 1777 wide-board flooring. In 1777 the room had plastered walls but an unfinished ceiling. The walls had no trim apart from baseboards. The two windows on the west wall were casement.

During the 1787 renovation one new window was installed in the south chamber and multi-paned, double-hung windows replaced the casement windows in the west wall.

¹⁹² Ibid., xxxvi.

¹⁹³ Ibid., 37.

¹⁹⁴ Ibid.

The fireplace in the south chamber was reduced in size and a mantel added. The ceiling was lathed and plastered and chair rails and cornices were added to the walls.

During the circa-1815 remodeling there were few alterations in Room 202. The door in the south chamber doorway may date to circa-1815, since stylistically it is more typical of doors in the early-nineteenth century.¹⁹⁵ The south chamber mantel was most likely updated during the circa-1815 remodeling as well. During the Strover occupancy a doorway was installed at the west end of the south chamber's north wall. This door opened into the west chamber. The NPS restoration team removed the doorway into the west chamber.

Room Use

It is not certain who occupied this chamber at any period in the house's history--thus it is impossible to state whether this room was a primary or secondary bedroom. It is possible that the room served as the bedroom for Philip Schuyler and Catherine Schuyler from 1777-1787. As an adult's bedroom in the late-eighteenth and early-nineteenth centuries chambers were private spaces for sleeping, washing, dressing, and resting. They also were used occasionally, particularly in the eighteenth century, for entertaining family or close friends. Most doctors' visits would have taken place in chambers as well.

It is also possible that the room was used as a guest bedroom or a child's room. As a child's bedroom, it would have been used for sleep, washing, and play. As the Lowbers never added modern plumbing to the house, it is likely that washbasins were still used in the bedrooms into the 1930s.

Furnishings

It is not clear how the south chamber was furnished when Philip Schuyler and his family occupied the house between 1777 and 1787, as there is no extant inventory for the space.

While the Falk Inventory contains Schuyler purchases which may or may not have furnished Schuyler House, these purchases indicate the types of items the Schuyler family owned. Toilet articles are among the few items on the list which may have appeared in a Schuyler bedchamber. These items include "pomatum," "powder," "scented powders," a "smelling bottle," black pins, a "lady's comb," "a tortoise shell pole comb and a tail comb," a "silver plated comb for daughter C," a "hair roll," a "powdering machine," and a shaving box.¹⁹⁶ Of course, the locations of the items would have been dictated by which family member occupied which room. This information does not survive for Schuyler House.

There is barely any evidence as to how the room was furnished when John Bradstreet Schuyler and his family lived in the house from 1787-1796. A letter dated December 19, 1795 from Philip Schuyler to Richard Davis instructs Davis concerning the

¹⁹⁵ Ibid., 61.

¹⁹⁶ The Schuyler family purchased these items in 1766-1768, 1772, 1777, and 1793. Suppliers include James Deas, William Anderson, and Isaac Hutton. The original manuscript documents are at the New York Public Library. Falk, p. [11].

removal of John Bradstreet Schuyler's belongings from the Schuyler House.¹⁹⁷ This letter indicates that a "bedstead and bedding" were to be among the many items removed. The 1796 inventory also lists a trunk and a chest of drawers, both furnishings that could have been used for clothing storage in the south bedroom. There is no further evidence as to how the space was furnished in later decades.

Currently, the room is furnished conjecturally to the period 1777-1795 according to the 1961 Schuyler House Furnishing Plan. Current furnishings are discussed in the section entitled "Analysis of Current Room Furnishings."

Room 203 and Room 204--West Chambers

Architectural Description and History

The west chambers Room 203 and Room 204 are located on the west side of the second floor of the Schuyler House. The construction date of the west chamber and Room 204 is uncertain, but it seems they were completed after 1777. The rooms pre-date the 1787 alterations because the 1777 baseboard on the south wall of the second-floor hall is continuous through a pre-1787 partition into the west chamber. These rooms were the only ones in the pre-1787 house that Philip Schuyler failed to mention in the letter he wrote on November 22, 1777.¹⁹⁸

When they were constructed, these two spaces were configured as they are today (although they were originally the same size). The doorway on the east wall of the west chamber opened from the second-floor hall (Room 201) and a doorway (with no door) on the north wall opened into Room 204. The flooring was wide boards and the walls are trimmed with baseboards.

In 1787 the partition wall between the two rooms was moved north so that a window could be installed on the west wall directly over the front entrance. Moving the partition created two rooms of unequal size--the larger west chamber (Room 203) to the south and a small room (Room 204) to the north. Another narrow window with a multi-pane double-hung sash is located at the south end of Room 204's west wall.

The NPS restoration team replastered the walls and ceilings and replaced the baseboards in both of these rooms. The team also built shelving along the east wall of Room 204. There was no evidence to support this decision, however.

Room Use

Room 203 and Room 204's historic uses are unknown. As they were upstairs, it seems logical to assume that they were private spaces. The rooms' small sizes indicate children may have occupied them. Philip and Catherine Schuyler had up to seven children living with them in this house, while John Bradstreet Schuyler and Elizabeth Schuyler had two. Philip Schuyler II and Grace Hunter had nine children.

¹⁹⁷ Philip Schuyler to Richard Davis, 19 December 1795, Philip Schuyler Papers, New York Public Library, New York, NY.

¹⁹⁸ Philip Schuyler to Duane, 12 November 1777, Philip Schuyler Papers, New York Public Library, New York, NY.

Once the rooms were altered in size, Room 204 may still have been used as a small child's room. While it is possible that this room could have been used as a storeroom, there was no evidence of shelving uncovered in the NPS restoration.

Furnishings

It is not clear how Room 203 and Room 204 were furnished when Philip Schuyler and his family occupied the house between 1777 and 1787, as there is no extant inventory for the space. There is no documentation as to how these rooms were furnished in subsequent decades. Currently, the room is furnished conjecturally to the period 1777-1795 according to the 1961 Schuyler House Furnishing Plan. Current furnishings are discussed in the section entitled "Analysis of Current Room Furnishings."

Room 205--North Chamber ("Mother's Room")

Architectural Description and History

The north chamber of the Schuyler House (Room 205) occupies the north side of the second floor of the main house. The room is labeled "Mother's Room" on the early 1787 plan of the house. Its configuration has not changed much over the years. A fireplace is located on the north wall. A doorway on the south wall opens from the second-floor hall (Room 201). Two casement windows were located in the west wall, and there is another on the west side of the fireplace on the north wall. As with other rooms original to the 1777 house, Room 205's walls lacked trim apart from baseboards. While the walls were plastered, the ceiling was not. The wide-board flooring in Room 205 also dates to the 1777 construction of the house.

Apart from the structural configuration of the room, most of the features in the room date to the 1787 renovations. In 1787, the room received chair rails and windows with multi-panes and double-hung sashes. During the 1787 renovation one new window was installed in the north chamber on the east wall. The fireplace was reduced in size and the extant mantelpiece was installed. When the NPS restoration team removed the mantel in the north chamber (thought to be the oldest mantel in the house), they found the walls had been whitewashed and color washed five times before the mantel was installed.

In 1815 a doorway was installed leading from the north chamber into the new east tier of rooms. The door currently in the doorway between the north chamber and the second-floor hall may date to the circa-1815 remodeling, since stylistically it is typical of doors in the early-nineteenth century.

The NPS restoration team replastered the walls, sealed the circa-1815 doorway on the east wall, and replaced sections of baseboard and chair rails on the east wall (where the doorway had been) and on the north wall to the west of the mantelpiece. The NPS team determined that the mantelpiece (extant when the NPS purchased the house) with its double pilasters and serpentine mantel shelf--was "early classic revival" and thus most likely dated to the 1815 renovations.¹⁹⁹ For this reason, the team concluded that the mantel should be replaced with a simpler model. The 1950s Federal-style restoration

¹⁹⁹ Memorandum from Supervising Architect/Historic Structures, EODC, to Architect Franzen, 31 July 1956, cited in Phillips, HSR, 62.

mantelpiece contains single Doric-style pilasters and a straight mantel edge. The walls in the north chamber are whitewashed and the woodwork is painted cream.

Room Use

This room most likely has always been used as a bedroom. It is not clear who slept in this bedroom. It is possible that Philip Schuyler and Catherine Schuyler used this room as their bedroom from 1777 to 1787. It also may have been John Bradstreet Schuyler and Elizabeth Van Rensselaer Schuyler's bedroom from 1785 to 1796. It is thought that circa 1787 John Bradstreet Schuyler added the label "Mother's Room" to the historic floor plan. "Mother" may have referred to John Bradstreet Schuyler's mother, Catherine Schuyler.

As an adult's bedroom in the late-eighteenth and early-nineteenth centuries chambers were private spaces for sleeping, washing, dressing, and resting. They also were used occasionally, particularly in the eighteenth century, for entertaining family or close friends. Most doctors' visits would have taken place in chambers as well. As the Lowbers never added modern plumbing to the house, it is likely that the washbasins were still used in the bedrooms into the 1930s.

Furnishings

It is not clear how the north chamber was furnished when Philip Schuyler and his family occupied the house between 1777 and 1787, as there is no extant inventory for the space.

While the Falk Inventory contains Schuyler purchases which may or may not have furnished Schuyler House, these purchases indicate the types of items the Schuyler family owned. Toilet articles are among the few items on the list which may have appeared in a Schuyler bedchamber. These items include pomatum, powder, "scented powders," a "smelling bottle," black pins, a "lady's comb," a "tortoise shell pole comb & a tail comb," a "silver plated comb for daughter C," a "hair roll," a "powdering machine," and a shaving box.²⁰⁰ Of course, the locations of the items would have been dictated by which family member occupied which room. This information does not survive for Schuyler House.

There is barely any evidence as to how the chamber was furnished when John Bradstreet Schuyler and his family lived in the house from 1787-1796. A letter dated December 19, 1795 from Philip Schuyler to Richard Davis instructs Davis concerning the removal of John Bradstreet Schuyler's belongings from the Schuyler House.²⁰¹ This letter indicates that a "bedstead and bedding" were to be among the many items removed. The 1796 inventory also lists a trunk and a chest of drawers, both furnishings that could have been used for clothing storage in the north bedroom.

²⁰⁰ The Schuyler family purchased these items in 1766-1768, 1772, 1777, and 1793. Suppliers include James Deas, William Anderson, and Isaac Hutton. The original manuscript documents are at the New York Public Library. Falk, p. [11].

²⁰¹ Philip Schuyler to Richard Davis, 19 December 1795, Philip Schuyler Papers, New York Public Library, New York, NY.

The bow-front chest of drawers currently in the room (OSHA Cat. No. 43) was given to OSHA by Mr. Herbert Malcolm, a direct descendent through Philip Schuyler's daughter, Catherine, who married Samuel Bayard Malcolm in 1802. It is not known if this particular piece was ever in the Schuyler House. There is no further evidence as to how the chamber was furnished in later decades. Currently, the room is furnished conjecturally to 1777-1795 according to the 1961 Schuyler House Furnishing Plan. Current furnishings are discussed in the section entitled "Analysis of Current Room Furnishings."

Room 301--South Attic Room

Architectural Description and History

The south attic room (Room 301) occupies the southern two-thirds of the attic space in the main house. Part of the original 1777 house plan, the south, east, and west exterior walls date to 1777 and are exposed framing. A hatchway from the second-floor hall (Room 201) also dates to 1777 and is located in the floor. A doorway to the north attic room is located on the north wall. Small windows with casement sashes flank the chimney on the south wall.

Circa-1815 partitions were installed in much of the attic. At this time the second-floor hall stove was vented into this space. The extant vertical-plank partition separating this space from the north attic room (Room 302) was built at this time. All wooden architectural features in the south attic room were whitewashed.

Room Use

This room most likely served as a storage space prior to the circa-1815 renovations. After this, it was one of two attic rooms in the house and most likely served as storage or as servants' quarters. The space is large and probably accommodated more than one servant. Here, they would store clothing and other belongings, sleep, wash, and socialize. As servant bedrooms offered some privacy and a space outside of work, those servants with family members also working at the estate would have spent time together there.²⁰²

Furnishings

There is no evidence as to how the attic rooms were furnished during the tenures of Philip Schuyler or John Bradstreet Schuyler. Servants at the turn of the nineteenth century most often did not have bedsteads. Their bedding, usually sacks filled with cornhusks or straw, was laid upon the floor and made up with blankets or make-shift pillows. As the average servant shared their room with others, and servants slept in public spaces, bedding was often rolled up during the day and spread out at night. It is also possible that certain upper-level servants might have occupied a room alone with

²⁰² Jan Kirsten Gilliam and Betty Crowe Leviner, *Furnishing Williamsburg's Historic Buildings* (Williamsburg, VA: The Colonial Williamsburg Foundation, 1991), 76.

real pillows, straw tick, basic washstand, and other basic furnishings. Furnishings in servant or slave quarters were often simply made, inexpensive, or second-hand.²⁰³

As the result of Philip Schuyler II's financial troubles in 1837, there is a partial "Schedule of Household Furniture" which lists some items from Schuyler House. Items listed as "In garret" include an "old" piano, trunks, three glass shades, bottles of "old Madeira," and bottles of Madeira.²⁰⁴ The room is currently unfurnished.

Room 302--North Attic Room

Architectural Description and History

The north attic room (Room 302) occupies the northern third of the attic space in the main house. The ceiling and walls are plastered. A doorway from the south attic room is located on the south wall. Small windows with casement sashes flank the chimney on the north wall. While the attic space was built in 1777, the partition walls for the north attic room date to the circa-1815 remodeling of Schuyler House. At this time the second-floor hall stove was vented into this space. The casement window sashes may date to the original 1777 construction. All wooden architectural features in the south attic room were whitewashed.

Room Use

This room was one of two attic rooms in the house and most likely served as a storage space prior to the circa-1815 renovations. After this, it is likely that it served as servants' quarters. The space is large and probably accommodated more than one servant. Here, they would store clothing and other belongings, sleep, wash, and socialize. As servant bedrooms offered some privacy and a space outside of work, those servants with family members also working at the estate would have spent time together there.²⁰⁵

Furnishings

There is no evidence as to how the attic rooms were furnished. Servants at the turn of the nineteenth century most often did not have bedsteads. Their bedding, usually sacks filled with cornhusks or straw, was laid upon the floor and made up with blankets or make-shift pillows. As the average servant shared their room with others, and servants slept in public spaces, bedding was often rolled up during the day and spread out at night. It is also possible that certain upper-level servants might have occupied a room alone with real pillows, straw tick, basic washstand, and other basic furnishings. Furnishings in servant or slave quarters were often simply made, inexpensive, or second-hand.²⁰⁶

As the result of Philip Schuyler II's financial troubles in 1837, there is a partial "Schedule of Household Furniture" which lists some items from Schuyler House. Items

²⁰³ Ibid., 75.

²⁰⁴ The "Carman" and "muscat" may be spirits or other beverages but it is not clear because they are not listed in bottles, they are only listed by the "dozen." "Schedule of Household Furniture," Schuyler Family Manuscripts, New-York Historical Society, New York, NY.

²⁰⁵ See Gilliam and Leviner, 76.

²⁰⁶ Ibid., 75.

listed as "In garret" include an "old" piano, trunks, three glass shades, bottles of "old Madeira," and bottles of Madeira.²⁰⁷ The room is currently unfurnished.

Circa-1780 Kitchen Wing

The 1777 house cellar contained the only kitchen until the circa-1780 kitchen wing was constructed. Since the cellar kitchen in the Schuyler House in Saratoga shows only limited signs of use and because the framing for the kitchen wing was cut and assembled in a similar fashion to that in the house, the NPS restoration team concluded that the kitchen wing had been built within a few years of the house.

The new "circa-1780" kitchen wing comprised of one main floor and a finished garret. On the main floor was a large kitchen with a fireplace and bake oven (Room 105), a storage room or pantry (Room 106), and a stair hall (Room 107). There were exterior doorways on the north and south walls of the kitchen and on the west wall of the stair hall. A narrow staircase led up from the stair hall to the southwest corner of a hall at the west end of the garret level. Two north/south partitions divided the garret into three long rooms--the stair hall (Room 206) and two chambers for servants in the center and at the east end.

The flooring of the kitchen level of the kitchen wing was composed of random-width tongue-and-groove boards.²⁰⁸ None of the walls in the kitchen wing were plastered. Whitewash was applied directly to the nogging and framing of the exterior walls and on the interior plank partitions. There was no wall trim (including baseboards) in the kitchen wing. The original ceiling on the first floor of the kitchen wing was the exposed framing and flooring for the garret-level floor. Recent analysis of paint samples removed from these features indicates that the ceiling of the first-floor rooms was painted red.²⁰⁹ The original ceiling on the garret level consisted of exposed rafters, the underside of roof sheathing, and ceiling boards supported by joists--all of which were whitewashed.

In 1787 both floors of the kitchen wing were reconfigured. All walls on the first floor were plastered and given a split-board lath and plaster ceiling.²¹⁰ On the second floor the vertical plank walls were removed and two north/south partitions were installed in almost the same location. Partitions were added dividing the two long spaces to the east of the stair hall into four chambers.²¹¹ The walls were covered with split-board lath and the ceiling was plastered for the first time.²¹²

During the NPS restoration, the entire first floor of the kitchen wing was reconfigured back to its circa-1780 configuration. The staircase and the fireplace were reconstructed and new wide-board flooring installed. All post-1780 windows and doorways were blocked and 1780 doorways reopened. The second floor of the kitchen wing was not restored. NPS reconstructed exterior bake ovens protected by a shed roof on the east wall of the kitchen wing.

²⁰⁷ The "Carman" and "muscat" may be spirits or other beverages but it is not clear because they are not listed in bottles, they are only listed by the "dozen." "Schedule of Household Furniture," Schuyler Family Manuscripts, New-York Historical Society, New York, NY.

²⁰⁸ See Phillips, HSR, 44.

²⁰⁹ Ibid., 46.

²¹⁰ Ibid., 60.

²¹¹ Ibid.

²¹² Ibid.

Room 105--Kitchen

Architectural Description and History

The kitchen (Room 105) has always occupied the entire first floor of the Schuyler House kitchen wing. The NPS restoration team restored Room 105 to its original circa-1780 configuration. On the east wall is a fireplace with a bake oven and a tile hearth. There are exterior doorways at the west end of the south wall and on the north wall. The latter opens to the north porch. Interior doorways lead to the stair hall (Room 107), to the west, and to a storage room (Room 106) in the northwest corner of the kitchen. One window with multi-pane casement sashes is located on the south wall. The north, east, and south walls are whitewashed exposed framing. One window on the south wall illuminates the kitchen. The west wall is a vertical-board partition. The ceiling is the exposed framing and flooring of the garret above (Room 206).

The placement of the bake oven on the rear wall of the firebox was somewhat unusual. By the mid-eighteenth century in most areas of the colonies, bake ovens appeared on the face of the chimney to one side of the firebox and had a separate flue. However, it still may have been customary in the upper-Hudson region, as it was in northern New England, to build the bake oven at the rear of the firebox until the late-eighteenth century.²¹³

In circa 1815 the first floor of the kitchen wing was gutted. The original staircase to the second floor was replaced with a staircase in the same location along the west wall but with the direction reversed. The storage room in the northwest corner was replaced with a smaller pantry and the fireplace on the east wall was reduced in size and a boiling station was added. The original doorway in the south wall was blocked and a new one at the west end was installed that opened into the new east tier. Windows with double-hung sashes were installed in the circa-1780 west-wall doorway and on the north and east walls.

In the late-nineteenth century, the original wide-board flooring was replaced with more fashionable narrow boards. A boiling station was added to the east wall fireplace, and a closet was installed in the southeast corner of the room. Also, the kitchen's north porch was opened on its north side and louvers were installed at its east and west ends for ventilation.

The NPS restoration team restored Room 105 to its original circa-1780 configuration. The NPS based its design for the reconstructed exterior bake oven on documentary research and on extant exterior bake ovens at other sites. Among the particular models consulted were the restored ovens at the Ironmaster's House at then Hopewell Village National Historic Site (1773-1828).²¹⁴

²¹³ Richard M. Bacon, *The Forgotten Art of Building and Using a Brick Bake Oven* (Dublin, NH: Yankee, Inc., 1976), pp. 18-20.

²¹⁴ See Phillips, HSR, 69.

Room Use

The kitchen was the site for food preparation for all three generations of the Schuyler family. The new kitchen was more convenient than the former cellar space. As it was on the first floor, servants did not have to bring food up one flight in order to serve it. The kitchen wing was located in close proximity to the garden where servants would have gathered vegetables, fruits, and herbs. Also, the kitchen wing was independent of the house space, removing cooking odors and heat from the house while offering the servants complete privacy after the workday was done.

At the turn of the nineteenth century, the kitchen was the main site for food preparation, while the kitchen's hearth was still used for much of the cooking.²¹⁵ Most likely a standard variety of meat, vegetables, and desserts were prepared, cooked, and baked in this space. Meat would have been roasted, fried, broiled, stewed, and sometimes baked in various pots and pans. Vegetables were generally boiled in a pot directly upon the hot embers, and pies, puddings, and cakes were baked along the edges of the fire.²¹⁶ In addition to being the site for food preparation, it is possible that the kitchen also served as the place where servants ate their meals. As eighteenth-century kitchens were multi-use spaces, it may also have been the site for other domestic tasks such as spinning and sewing.²¹⁷

From 1780 to 1787 the southwest corner of the kitchen wing was attached to the house at the dining room's northeast corner. This made it easy to bring food between the two spaces. Before the east-side porches were built, servants would have brought prepared food into the dining room from the door in the southwest corner of the kitchen and into the dining room through its east wall doorway. If food was brought upstairs, servants would enter the house through the dining room, and ascend up the main reception hall staircase to the second floor. After the east-side porches were built in 1787, they would have provided a kind of passageway from the kitchen entrance to the dining room. If the porch was indeed a walled passageway as Maureen Phillips suggests in the current HSR, servants would have been somewhat insulated from weather as they brought the food into the dining room between 1787 and 1815.

By 1815 the east tier addition had transformed the passage between the kitchen and the house into a domestic space. Upon leaving the kitchen through the southwest doorway, servants would enter into the house hallway and turn right into the dining room. A stairway to the left of the hall entrance led upstairs into the east tier's second-floor rooms, making it somewhat more efficient to bring food upstairs.

It is likely that the Strover family used the kitchen wing for food preparation and cooking as there is no evidence to the contrary. While they were not as wealthy as the Schuyler family (Mr. Strover was a merchant) it is possible that he and his family had servants. If so, traffic between the kitchen wing and the house would have been the same as when Philip Schuyler and his family lived there. Mr. Lowber, the last member of the

²¹⁵ External bake ovens such as those around the back of the Schuyler House kitchen wing were also used for baking.

²¹⁶ See Plante, 4.

²¹⁷ See Gilliam and Leviner, 76.

²¹⁷ Ibid., 75.

Strover family to live on the estate, spent most of his time in the kitchen during cold months because it was warm.

The NPS currently interprets the room as the circa-1780 to 1795 kitchen used by the servants and slaves of Philip Schuyler and John Bradstreet Schuyler.

Furnishings

It is not certain how the kitchen was furnished when Philip Schuyler and his family lived in the house, as there is no extant inventory of the estate. While the Falk Inventory contains Schuyler purchases which may or may not have furnished Schuyler House, these purchases indicate the types of items the Schuyler family owned. Items purchased in 1787 which may have been kept in the kitchen or kitchen storage room are a "new churn" and a "new milk cooler."²¹⁸

The 1796 inventory lists several items used while John Bradstreet Schuyler and his family lived there. The inventory lists several basic pots and utensils including three large iron kettles, one large brass kettle, one gridiron, one dripping pan, one skillet, one jug, one churn, four stone pots, and one frying pan.²¹⁹ The iron and brass pots were basic and indispensable items used for hearth cooking. The churn most likely refers to a conventional butter churn while the four stoneware pots may have been used for storage. It seems likely that identical objects were used a decade earlier in the cellar kitchen.

There is no evidence as to how the kitchen was furnished in subsequent decades apart from a few Schuyler-related objects. The bake oven within the fireplace would have been seen as an innovation over the cellar fireplace, which did not have one. The bake oven was built into the fireplace, provided an even baking temperature for breads and desserts as well as a space that was out of the way of the multi-use hearth. The black andirons with round tops in front of the hearth (OSHA Cat. No. 149.1) are said to have belonged to Philip Schuyler although there is no evidence to support this. William and Mabel Snyder of Schuylerville donated the objects to OSHA in 1961. The fireplace crane currently within the fireplace is not a family-related object. Peter Young found the crane (OSHA Cat. No. 378) in the foundation area of the second Schuyler mansion. This object is now located in the southwest corner of the kitchen.

The items listed in the 1796 inventory sustained a variety of cooking approaches from boiling vegetables to stewing, frying, and roasting meats. By the early 1800s certain innovations in cooking equipment had made cooking more efficient. While many of the old cooking pots were still used, tin roasting ovens allowed for several types of meat to be roasted at the same time. Also tin pans and utensils were durable and much lighter in weight than the older utensils. A burl bread bowl (OSHA Cat. No. 51) said to have been used by Johannes Schuyler, grandfather of Philip Schuyler, is inscribed "J.S. 1710" and sits on the wooden cupboard along the west wall. The bowl was also donated by the Snyder family.

²¹⁸ The Schuylers purchased both items from Conrad Ruby. The manuscript documents are in the collection of the New York Public Library. Falk, p. [26].

²¹⁹ Philip Schuyler, "Acct of Furniture, grane &c. sent by Sundry Sleds to Albany belonging to the Estate of John B. Schuyler Esqr.," January 1796, Philip Schuyler Papers, New York Public Library, New York, NY.

Room 106--Kitchen Storage Room

Architectural Description and History

The kitchen storage room (Room 106) is located in the northwest corner of the Schuyler House kitchen wing's first floor and was restored to its circa-1780 configuration. It measures 9 feet 6 inches wide by 8 feet deep, and a doorway on the east wall opens from the kitchen (Room 105). There are no windows in the room. The exposed ceiling framing and exterior wall framing date to 1780. The east and south vertical-board partitions and the doorway on the east partition wall date to 1960. The walls and doorway in the storage room are whitewashed.

Room Use

This space was used as a storage room or pantry. In general, the pantry or storage room was incorporated into the kitchen during the late 1700s for storage of pickled vegetables, fruits, jams, jellies, and kitchen utensils. It is likely that meat and vegetables were hung in the space, and that barrels of salt-pork, beef, oats, wheat, and peas were also stored here. The latter were all listed in the 1796 estate list of the deceased John Bradstreet Schuyler.

Furnishings

There is no evidence as to how this space was furnished apart from certain items listed in the 1796 inventory mentioned above in the section "Room 105--Kitchen." Of this list it seems possible that the churn and four stoneware pots were located in this storage space at times. In addition it is likely that the kitchen storage room contained wooden, metal, and ceramic containers of various sizes to accommodate pickled, dried, or powdered foods. When not in use, other items may have been stored here as well including kitchen implements or spinning equipment. Large barrels of fruit or salt meat may have been stored in this room, too. Lighting (candlesticks, candles, or candlestands) also may have been stored in this space during the day.

While the Falk Inventory contains Schuyler purchases which may or may not have furnished Schuyler House, these purchases indicate the types of items the Schuyler family owned. Items purchased in 1787 which may have been kept in the kitchen or kitchen storage room are a "new churn" and a "new milk cooler."²²⁰ It is possible, however, that these would have been located in the basement for cool storage.

Room 107--Kitchen Hall

Architectural Description and History

The kitchen hall (Room 107) is located at the center of the west side of the kitchen wing's first floor. The NPS restoration team restored Room 107 to its original

²²⁰ The Schuylers purchased both items from Conrad Ruby. The manuscript documents are in the collection of the New York Public Library. Falk, p. [26].

circa-1780 configuration. The north and east walls are vertical-board partitions and the west exterior wall is composed of exposed framing. An exterior doorway is located on the west wall and a doorway (with no door) from the kitchen is located at the east end of the south wall. A staircase to the garret begins at the west end of the south wall and leads up in a straight run to the south. There are no windows in the hall. All features in the kitchen hall except the exposed framing on the west wall date to 1963.²²¹ The door in the west doorway is painted dark green. All other features in the kitchen hall are whitewashed.

Room Use

The kitchen hall is a passage that provides access to the outside, the kitchen, and the stairwell to the second floor. At one time there may have been hooks in the hall upon which servants hung their coats.

Furnishings

As the kitchen hall is a small passage, it is unlikely that there were many furnishings located here at any time in its history.

Room 206--Second-Floor Kitchen Hall

Architectural Description and History

The second-floor kitchen hall (Room 206) is located at the center of the west side of the kitchen wing's second floor. The room has been restored back to its circa-1780 configuration (the circa-1815 partition in the east chamber [Room 209] was taken down by the NPS restoration team when the chimney was rebuilt). Currently one east-west partition divides the center space between Room 207 and Room 208. Room 209 has two east-facing windows and the chimney block is on the center of the east wall. Two means of access exist to Room 209: doors into Room 207 and Room 208. A staircase along the west wall leads up from the kitchen hall, terminating at a landing at the south end of the room. The south, west, and north exterior walls are exposed framing. The thick-plank flooring and exposed framing of Room 206 date to the circa-1780 construction of the kitchen wing.²²²

This space was changed during Philip Schuyler II's circa-1815 remodeling. The original vertical-plank walls were removed and two new north/south partitions were installed in almost the same locations as the original walls. Two new doorways were installed opening from the hall into the two center chambers. A new window with a double-hung sash replaced the casement window on the west wall of the hall. Finally, the stairway was reversed.

²²¹ See Phillips, HSR, 236.

²²² Ibid., 266.

The doorways on the east wall are all that remain of the circa-1815 remodeling. The casement sash is painted white. All other wooden architectural features in the room are whitewashed.²²³

Room Use

Room 206 is a passage providing access to the kitchen wing's second-floor servants' rooms (Rooms 207 and 208) and a closet on the south wall.

Furnishings

This passage in a service area likely contained few, if any, furnishings.

Room 207--South Servants' Room

Architectural Description and History

Two north/south partitions divided the garret into three long rooms--the stair-hall (Room 206) and two chambers for servants (Room 207 and Room 208) in the center and at the east end respectively. The flooring on the garret level was composed of random-width boards.²²⁴

Circa 1815 when the kitchen wing was reconfigured, two new north/south partitions were installed in almost the same locations as the original walls.²²⁵ Dividers were added, however, that separated the two original long spaces into four new chambers. Two new doorways opened from the hall into the two center rooms and a doorway in each center room opened into each of the two new east rooms.²²⁶ While the NPS restoration team did restore the stairwell to its original configuration, the team never restored the second-floor chambers.²²⁷ They did, however, remove the east-west (circa-1815) partition in Room 209 in order to restore the chimney. The circa-1780 flooring is extant in the hall and as a subfloor in the servant rooms.

Room Use

The space probably accommodated more than one servant. Here, they would store clothing and other belongings, sleep, wash, and socialize. As servant bedrooms offered some privacy and a space outside of work, those servants with family members also working at the estate would have spent time together there.²²⁸ This room was never heated, although by circa 1815, the walls were lathed and plastered giving the room a more finished appearance.

²²³ Ibid.

²²⁴ Ibid., 44.

²²⁵ Ibid.

²²⁶ Ibid.

²²⁷ Ibid., 69.

²²⁸ See Gilliam and Leviner, 76.

Furnishings

There is no evidence as to how these garret rooms were furnished. Servants at the turn of the nineteenth century most often did not have bedsteads. Their bedding, usually sacks filled with cornhusks or straw, was laid upon the floor and made up with blankets or make-shift pillows. As the average servant shared their room with others, and servants slept in public spaces, bedding was often rolled up during the day and spread out at night. It is also possible that certain upper-level servants might have occupied a room alone with real pillows, straw tick, basic washstand, and other basic furnishings. Furnishings in servant or slave quarters were often simply made, inexpensive, or second-hand.²²⁹ The room is currently unfurnished.

Room 208--North Servants' Room

Architectural Description and History

Two north/south partitions divided the garret into three long rooms--the stair-hall (Room 206) and two chambers for servants (Room 207 and Room 208) in the center and at the east end respectively. The flooring on the garret level was composed of random-width boards.²³⁰

Circa 1815 when the kitchen wing was reconfigured, two new north/south partitions were installed in almost the same locations as the original walls.²³¹ Dividers were added, however, that separated the two original long spaces into four new chambers. Two new doorways opened from the hall into the two center rooms and a doorway in each center room opened into each of the two new east rooms.²³² While the NPS restoration team did restore the stairwell to its original configuration, the team never restored the second-floor chambers.²³³ They did, however, remove the east-west (circa-1815) partition in Room 209 in order to restore the chimney. The circa-1780 flooring is extant in the hall and as a subfloor in the servant rooms.

Room Use

The space probably accommodated more than one servant. Here, they would store clothing and other belongings, sleep, wash, and socialize. As servant bedrooms offered some privacy and a space outside of work, those servants with family members also working at the estate would have spent time together there.²³⁴ This room was never heated, although by circa 1815, the walls were lathed and plastered giving the room a more finished appearance.

²²⁹ Ibid., 75.

²³⁰ Ibid., 44.

²³¹ Ibid.

²³² Ibid.

²³³ Ibid., 69.

²³⁴ Ibid., 76.

Furnishings

There is no evidence as to how these garret rooms were furnished. Servants at the turn of the nineteenth century most often did not have bedsteads. Their bedding, usually sacks filled with cornhusks or straw, was laid upon the floor and made up with blankets or make-shift pillows. As the average servant shared their room with others, and servants slept in public spaces, bedding was often rolled up during the day and spread out at night. It is also possible that certain upper-level servants might have occupied a room alone with real pillows, straw tick, basic washstand, and other basic furnishings. Furnishings in servant or slave quarters were often simply made, inexpensive, or second-hand.²³⁵ The room is currently unfurnished.

Room 209--East Servants' Room(s)

Architectural Description and History

Two north/south partitions divided the garret into three long rooms--the stair-hall (Room 206) and two chambers for servants (Room 207 and Room 208) in the center and at the east end respectively. The flooring on the garret level was composed of random-width boards.²³⁶

Circa 1815 when the kitchen wing was reconfigured, two new north/south partitions were installed in almost the same locations as the original walls.²³⁷ Dividers were added, however, that separated the two original long spaces into four new chambers. Two new doorways opened from the hall into the two center rooms and a doorway in each center room opened into each of the two new east rooms.²³⁸ While the NPS restoration team did restore the stairwell to its original configuration, the team never restored the second-floor chambers.²³⁹ The circa-1815 east-west partition was removed by the NPS restoration team to restore the fireplace. This room has two east-facing windows and the chimney runs up the center of the east wall. The circa-1780 flooring is extant in the hall and as a subfloor in the servant rooms.

Room Use

The space probably accommodated more than one servant. Here, they would store clothing and other belongings, sleep, wash, and socialize. As servant bedrooms offered some privacy and a space outside of work, those servants with family members also working at the estate would have spent time together there.²⁴⁰ This room was never heated, although by circa 1815, the walls were lathed and plastered giving the room a more finished appearance.

²³⁵ Ibid., 75.

²³⁶ Ibid., 44.

²³⁷ Ibid.

²³⁸ Ibid.

²³⁹ Ibid., 69.

²⁴⁰ Gilliam and Leviner, 76.

Furnishings

There is no evidence as to how these garret rooms were furnished. Servants at the turn of the nineteenth century most often did not have bedsteads. Their bedding, usually sacks filled with cornhusks or straw, was laid upon the floor and made up with blankets or make-shift pillows. As the average servant shared their room with others, and servants slept in public spaces, bedding was often rolled up during the day and spread out at night. It is also possible that certain upper-level servants might have occupied a room alone with real pillows, straw tick, basic washstand, and other basic furnishings. Furnishings in servant or slave quarters were often simply made, inexpensive, or second-hand.²⁴¹ The room is currently unfurnished.

²⁴¹ Ibid., 75.

Analysis of Current Room Furnishings

The current furnishings in the Schuyler House are conjectural (almost all lack Schuyler-family provenance or association with the Schuyler family). While they are based on Vera Craig and Worth Bailey's 1961 Schuyler House Furnishing Plan, the plan itself is based upon inventories that are later than the building's period of significance. The plan aims to represent the house as it may have looked between 1777 and 1795. Craig based her furnishings lists upon an inventory made after John Bradstreet Schuyler's death in 1796. As this inventory is somewhat vague, the furnishings plan also integrates objects located in two later inventories: an 1837 inventory made of Philip Schuyler's house furnishings and a later 1917 inventory of his daughter's furnishings. Because of the unfortunate lack of documentary and physical evidence, the house is currently interpreted as a graceful but generic and depersonalized late-eighteenth-century interior.

While the NPS approved most furnishings purchased by OSHA for the house, not all of the items on the furnishings lists are represented. The following segment aims to provide SARA with informed analysis of the current furnishings plan in the context of the 1961 Schuyler House Furnishing Plan, the target Schuyler House period of significance (1777-1795, with focus on 1787-1795), and current interpretive goals.

Reception Hall

The reception hall floor shows little sign of wear, indicating that the floor was probably covered. The absence of tack holes leads to the conclusion that the covering was probably a floorcloth rather than carpeting or straw matting, which would have required the use of tacks. It is likely that it was covered in the eighteenth century with a painted floorcloth (specified in the 1961 Schuyler House Furnishing Plan). Floorcloths were often used in areas of heavy traffic such as halls and entrances but could be found in all rooms.

Painted floorcloths were popular throughout the eighteenth century, even in the most fashionable homes. They were used instead of carpeting altogether or as a summer substitute for a heavier carpet.²⁴² Floorcloths could be ordered from an English firm or from local craftsmen and, by the early 1770s, floorcloth making had become a new American industry.²⁴³

Floorcloths were either plain (just one color) or painted with decorative all-over patterns. A likely source for the patterned floorcloths was the English publication written by John Carwitham, *Floor Decorations for Various Kinds* (1739). Carwitham's designs portray marbling and geometric shapes (especially squares, diamonds, and octagons) of the sort popular in America from the seventeenth through the eighteenth centuries.²⁴⁴ Other floorcloth designs imitated marble, mahogany, or Wilton or Turkey carpet designs. The more elaborate the floorcloth design, the more expensive it was. Most elaborate floorcloths had an all-over pattern, a central design element and borders.

²⁴² See Mayhew and Myers, 62.

²⁴³ Ibid.

²⁴⁴ Ibid.

Currently, the reception hall floor is covered with a green and gold floorcloth. The color of the floorcloth is "Sugar Box Green" (an Old Sturbridge Village paint color) flecked with gold. The floorcloth was made by Floorcloths, Inc. from Annapolis, MD, and was completed by May 1977. A letter from the company indicates that the color of the final floorcloth matched a sample provided by SARA:

the green flecked with gold that was there originally-- . . . we can do both floorcloths in the fleck pattern that you have indicated-- . . . We will match your paint chip as provided."²⁴⁵

The reproduction floorcloths were both modeled after a segment of floorcloth found in the cellar of Schuyler House. This floorcloth is no longer part of SARA's collection, however. Supervising Architect Charles E. Peterson described an early floor covering from Schuyler House but failed to mention from where it was removed.²⁴⁶ It is possible that the floorcloth Peterson refers to was the model for the 1977 reproduction. A piece of floorcloth decorated with a floral tapestry design (it is unknown whether it is the same one that Peterson refers to in his correspondence) was donated to the Cooper-Hewitt National Design Museum Textile Department in 1959.²⁴⁷

While some late eighteenth-century floorcloths were painted to imitate the materials of marble or mahogany, inventories and paintings of domestic interiors suggest that floorcloths painted with geometric or tiled designs were most common. In her book *Memoirs of an American Lady* Mrs. Anne Grant suggests that Philip Schuyler's aunt Margareta Schuyler did have a floorcloth in their pre-revolutionary house at "the Flats" and recalls that it was "painted in lozenges to imitate blue and white marble."²⁴⁸ Such a design would be more period-appropriate than the current generic marbleized floorcloth.

The walls are currently papered with a reproduction of a "diamond paper" that has been determined to be the earliest paper in the hall (Phillips dates it to between 1787 and 1811). Because it appears that gray paint was used on the woodwork in the room in 1787, Phillips postulates that it is possible that the paper

²⁴⁵ Anne McKenrick, Floorcloths, Inc. to Glen Gray, 18 March 1977, Curatorial Files, Archives, Saratoga National Historical Park, Stillwater, NY.

²⁴⁶ Peterson wrote, "The linoleum, taken up in this building and carefully stored by the Superintendent . . . is of more than passing interest. It was well worn before being covered by Civil War period newspapers. 'Painted floorcloths' are the early version of modern linoleum and were commonly used as far back as the 1700's. . . . It is possible that it was used in this house when first built." (Charles Peterson, Supervising Architect to Chief, Eastern Office of Design and Construction, 9 November 1955, National Park Service Records, Archives, Saratoga National Historical Park, Stillwater, NY.)

²⁴⁷ The segment of floorcloth is still in the Cooper-Hewitt's textile collection (Accession Number 1959-139-1). It is described as one repeat of a floorcloth that emulates a floral tapestry design, and is dated 1850-1860. It is gray in color, and its backing is burlap (Conversation with Barbara Duggan, Curator, Textile Department, Cooper-Hewitt Design Museum, 22 July 2003).

²⁴⁸ Anne Grant, *Memoirs of an American Lady, with Sketches of Manners and Scenery in America as They Existed Previous to the Revolution* (New York: 1846), 86.

was hung there from 1787 to 1788 during General Schuyler's renovations of the house.²⁴⁹

The Venetian blinds in the reception hall windows are included on the 1961 furnishings list and were copied from an example "in the collection."²⁵⁰ Venetian blinds were a much-promoted alternative to curtains in Philadelphia, Charleston and New York in the second half of the eighteenth century.²⁵¹

The reception hall is currently furnished with seating in the Windsor style, a mahogany case clock, and a Chippendale looking glass (all items specified in the 1961 Schuyler House Furnishing Plan).²⁵² A settee and one side chair are against the south wall, while a second side chair stands to the right of the door to the office. The two side chairs are loop-back (or bow-back) chairs, have simple turned legs, and date to the eighteenth century. A New England Windsor armchair with simple turned legs stands in the southeast corner of the hall.

It is possible that the Schuyler's used Windsor-style seating in their home at Saratoga. Windsor-style hall seating has been found listed in certain late-eighteenth-century well-to-do homes.²⁵³ It is also possible as Philip Schuyler's Saratoga seat was a significantly more humble building than his Albany mansion that it was furnished less opulently. Windsor style furnishings were more often found in houses in rural areas than in urban residences.²⁵⁴ In fact, Catherine Schuyler purchased eight "red common chairs" from James Chestney in Albany in 1793 and it is probable that these were Windsor chairs.

The tall mahogany case clock with brass trim in the reception hall dates from the late-eighteenth century and was made in New York. The Schuyler House clock is located in the southeast corner of the room. While it seems that case clocks were also located in parlors in fashionable homes, placement of clocks in the corner of the room, rather than against the middle segment of a wall was the preferred location.²⁵⁵

The Chippendale looking glass (not included in the 1961 Schuyler House Furnishing Plan) is hung above the settee and dates from 1780-1790. The cresting and base of the mirror is cutwork in the shape of scrolls and leaves. A circle is

²⁴⁹ Maureen Phillips, "Addendum Wallpaper Analysis: General Philip Schuyler House" (Lowell, MA: Building Conservation Branch, Northeast Cultural Resources Center, National Park Service, September 1998), 6.

²⁵⁰ It is possible that Craig means that the blinds were modeled after historic blinds in the Smithsonian collection, See Craig, 28.

²⁵¹ See Mayhew and Myers, 66.

²⁵² On 14 August 1963, in response to Helen Bullard's query regarding the potential purchase of Windsor chairs for the Reception Hall, Vera Craig wrote: "Of all the Windsor chairs you ask about I think Mr. McCullogh's three side chairs are most appropriate for the central hall in the Schuyler House...I think this type of chair is more appropriate inside a house. Armchairs on the other hand were used a great deal outside on porches, etc. Also Windsor chairs were usually painted. Only occasionally were stained finishes used. If you do acquire these chairs it should be with the idea of having them painted sometime (dark green)..." (Vera Craig to Helen Bullard, President of OSHA, 14 August, 1963, Archives, Saratoga National Historical Park, Stillwater, NY).

²⁵³ The Corbit-Sharpe House in New Castle County, Delaware is furnished to reflect the room-by-room inventory of William Corbit. The inventory was written in 1756 and lists a Windsor settee and side chairs as furnishing the front hall (See Bushman, 21).

²⁵⁴ Ibid., 20.

²⁵⁵ See Mayhew and Myers, 62.

cut out of the center crest, and within the sawn scalloped crest is a gilt phoenix. Chippendale looking glasses were known for their cutwork designs, and several variations of the phoenix and leaf crest design were made in the late-eighteenth century.

The reception hall is currently papered with a reproduction wallpaper patterned after remnants of a late-eighteenth-century paper found in the room during the 1950s NPS restoration. The original paper was handmade block-printed black and white on gray ground and is decorated with a diaper and bouquet pattern. The design suggests that the paper was manufactured in England and the paper has been dated to between 1787 and 1811.²⁵⁶ Taking into consideration these dates and the 1795 death of John Bradstreet Schuyler, it is likely the paper was hung between 1787 and 1795. To support this, paint analysis suggests that the walls were painted gray in 1787.²⁵⁷ The baseboards, cornices, chair-rails and doors are currently painted gray to complement the wallpaper.

The only item specified within the 1961 Schuyler House Furnishing Plan not included in the current arrangement of furnishings is a barometer. A barometer hangs, however, in the office adjacent to the reception hall. A rectangular wood frame hanging lantern with glass panels and a single candle hangs from the hallway ceiling. Two framed prints, "Plan of the Encampment" and "Enemy at Stillwater" (not on the 1961 Furnishings Plan) are hung on the north and south walls.

Parlor

The floor in the parlor currently has no floor covering, and the boards appear lightly oiled or varnished. The floor was treated in 1951 by SARA. It was cleaned with "Varsol" and three coats of bowling alley wax mixed with linseed oil were applied. The floor was finished with two coats of ordinary floor wax and polished.²⁵⁸ It would not have had any finish on it in the late eighteenth-century. As the parlor was one of the most public rooms in the house, it is likely that it had a carpet. The floor could have been covered with a pileless, loom-woven carpet from Scotland or England such as Ingrain, Scotch, Kidderminster, or English. It is also possible that the carpet was a loop pile of the Brussels or fashionable Wilton type.

Currently, the south wall of the parlor is papered with extant sheets of an orange and beige paper that was thought to have been the earliest paper in the parlor. The woodwork is painted light cream to match. The other three walls are covered with a 1956 reproduction of the same paper. This paper (uncovered in 1955 by the NPS) was actually the second wallpaper applied to the walls. In May 1956 two additional layers of an older high-quality rag pulp wallpaper, printed with a blue and black wheat sheaves pattern, were uncovered by the NPS.²⁵⁹ The current paper is thus the second paper that

²⁵⁶ See Phillips, *Wallpaper Analysis*, 48. Maureen Phillips, "Addendum Wallpaper Analysis: Philip Schuyler House" (Lowell, MA: Building Conservation Branch, Northeast Cultural Resources Center, National Park Service, U.S. Department of the Interior, 1998), 3.

²⁵⁷ Ibid.

²⁵⁸ Memo from Regional Architect to Superintendent I. J. Ellsworth, 11 September 1951, Box 3, Resource Management Records, 1940-1970, Archives, Saratoga National Historical Park, Stillwater, NY.

²⁵⁹ The NPS decided to reproduce this paper (with the blue and black wheat-sheaves pattern) for the dining room. It was reproduced by Katzenbach & Warren. See Phillips, *Wallpaper Analysis*, 14, 21.

historically hung in the parlor. Phillips dates this paper to circa 1814.²⁶⁰ It most likely was hung when the house was remodeled for John Bradstreet Schuyler.

In her wallpaper analysis, Phillips suggests that the early grisaille "wheat sheaves" paper was hung at the same time as the grisaille "diamond paper" that was reproduced in the reception hall. She bases this upon the fact that it appears that gray paint may also have been on the parlor woodwork in 1787, and that the two early papers would have complemented each other and the gray paint finish had they been hung concurrently.²⁶¹

The parlor windows are currently hung with straight silk damask curtains and a valance trimmed with fringe. The valance design is appropriate (such a festoon-type reference was still common in the late-eighteenth century). Silk damask was still considered a popular fabric in the second half of the eighteenth century, although cotton materials such as cotton velvets, dimity, and printed textiles also came into use at this time.²⁶²

While straight-hung curtains were considered elegant in the late-eighteenth century, the Schuyler family would have been able to afford more fashionable and intricate curtains such as festoons. Festoons are a drapery arrangement in which diagonal cords raise drapery so that it bunches at the upper corners of a window to form swags.²⁶³ Tassels graced the ends of the cords and were an important design element. Equally popular in wealthy households were "Venetian curtains" that had one piece of fabric covering the entire window. Parallel cords lifting a wooden bar tied to the lower edge of the curtain produced attractive bunching where the fabric gathered at the top of the window.²⁶⁴ The valances of the current window treatments are frayed and will need to be replaced soon.

The parlor is currently arranged as if a small party was taking place. There are a total of nine chairs in the room--four stand unused against the east and west walls, one is placed in front of the piano (it should be replaced by a stool), another in front of the desk and three surround the card table.²⁶⁵ Of these eight chairs only two match and there are variations in upholstery as well. In the eighteenth century when the room was not in use it was customary to place unused furnishings, especially chairs and tables, back against the wall. Of the main furnishings Craig recommended, only a few were not acquired for the current presentation of furnishings. Those not included are a backgammon table, a Pembroke table, secretary bookcase, and Franklin stove.

Two candlestands, two pairs of candleholders, and one single candleholder are present in the parlor. All contain a candle, which implies that the party is occurring in the evening, since candles were usually stored when not in use. Multiple candles and candlestands would have only been brought into the parlor on the occasion of an evening party. Placed near and on top of the piano, on top of the desk, and next to the wing chair, the candles are sensibly located. While the Schuyler family was wealthy and would have been able to afford expensive lighting, the cost of candles and lamp oil was high, making such extravagant use of candles rare. The 1961 Schuyler House Furnishing Plan includes one candlestand, one pair of candlesticks, and one sperm oil lamp [not present].

²⁶⁰ Ibid., 22.

²⁶¹ Ibid., 20.

²⁶² See Montgomery.

²⁶³ See Mayhew and Myers, 66.

²⁶⁴ Ibid.

²⁶⁵ Vera Craig's furnishings list for the parlor includes a "stool for piano." See Craig, 29.

The windows and the placement of candles and candlestands throughout the parlor can reveal eighteenth-century social patterns and technological advances in terms of heating and lighting. By the middle of the eighteenth century, fireplaces in wealthy homes (in spaces other than the kitchen) measured only two or three feet instead of two or three yards. This decreased drafts and increased the heat output. The 1796 inventory indicates there was a Franklin stove in Schuyler House when John Bradstreet Schuyler and his family lived there. There is a good chance that it was located in the parlor as the parlor was conventionally the site for social gatherings.

Though still expensive by the late-eighteenth century, Franklin stoves were widely used by those who could afford them.²⁶⁶ The increased heat efficiency offered by Franklin stoves allowed for larger sash windows. It also allowed for parlor activities to take place in all spaces around the room. In the seventeenth century and early eighteenth century, activities took place a short radius from the fireplace or, in warmer weather, near the source of light. Better heating and lighting allowed occupants to move about freely in the room. These innovations also opened the room up spatially as the furnishings could be placed anywhere. A silk Irish stitch panel is framed within a mahogany pole screen and mounted upon a tripod stand. The frame may date to the nineteenth century. Samplers and other accomplished examples of needlework were typically exhibited by a woman's family in the parlor to demonstrate her talent and marriageability.

Looking glasses were a conventional source of reflected light in the colonial interior. In the early-eighteenth century, mirrors were hung exclusively in bedrooms.²⁶⁷ There are three mirrors in today's Schuyler House parlor. One mirror hangs on the west wall near the entrance to the room. The mid-eighteenth-century mahogany looking glass is in the Chippendale style with cutwork classical and floral motifs. Two matching circular looking glasses hang on the east wall on either side of a landscape painting. These ornate, gold-leafed looking glasses are Federal-style in appearance. Crowned with urns, swags, cornucopia, and beading, the looking glasses' decorative elements make them post-revolutionary in style, and date them to the late-eighteenth century. While such looking glasses are not listed in the 1961 Schuyler House Furnishing Plan, it does include a pair of gilt sconces. While the matching looking glasses cannot hold candles, they would have provided the room with reflected light.

The sofa in the center of the room faces the west and is in the Federal style. Its scroll arms and straight legs date to the late-eighteenth century. This sofa is upholstered in gold on cream linen damask fabric. The curtains are a gold silk damask. The nearby Federal wing chair is upholstered in green floral damask, as is the rectangular open-back armchair in front of the piano. This disharmony would have been considered unfashionable in the late-eighteenth century. In the late-eighteenth century it was considered high fashion to coordinate upholstery and curtains; floral damasks were popular, especially in America.²⁶⁸ Given the Schuyler family's wealth, it is likely that all of their seating upholstery and curtains matched. The side chairs and arm chairs are also mismatched in style. Parlors and dining rooms were typically furnished with suites of matching side chairs.

²⁶⁶ See Bushman, 124.

²⁶⁷ See Mayhew and Meyers, 63.

²⁶⁸ *Ibid.*, 88.

The wing chair is also not appropriate for the parlor space. Introduced to the colonies in 1720, this chair type was most often located in the upstairs chambers. These chairs were used by the elderly or sick as the wings provided protection from drafts while cornering the heat from the fireplace. Such chairs were often equipped with a basin below the seat cushion.

The slant-front desk on the west side of the room has an oxbow front and dates between 1765 and 1780. In the post-revolutionary period, such a slant-front desk would have been out of fashion. Tambour desks or cylinder fall-front desks were popular at this time. On the west wall of the parlor is a painting of a young boy, and while there is no evidence to support this, OSHA's catalogue titles this painting "Schuyler Boy" (OSHA Cat. No. 356). Previously owned by the Chambers family, descendants of Philip Schuyler and his wife Catherine, there is no further evidence linking this portrait to the Schuyler family.

The card table along the southern end of the west wall dates from the late-eighteenth century. It is undecorated and is an example of plainer Federal designs. The second card table in the center of the north side of the room, is larger, has a tripod base and most likely dates early to mid eighteenth century. Reproduction playing cards portray a three-person game. While a pair of card tables is appropriate for an eighteenth-century parlor, wealthy families typically owned a matching pair of card tables. In the case of the Schuyler family, a backgammon table and set would have been more appropriate as backgammon was the General's favorite game. The 1961 Schuyler House Furnishing Plan recommends both a backgammon table and a backgammon set, neither of which were ever acquired.

Other accessories refer to the parlor as a space for leisurely entertainment. A flute rests upon the top of the piano, conjuring up the image of two people performing for an intimate gathering (while the 1961 Schuyler House Furnishing Plan suggests a guitar, the list also states that a violin or flute could be substituted). An English wine glass and wine decanter with a cut stopper rests upon a small round-topped tripod table. While these details remind the viewer that this space is the site for sociability, a few additional details, such as sheet music or a few other wineglasses would add to the parlor ambiance. To this effect, the 1961 Schuyler House Furnishing Plan incorporates a silver or china tea set which is not included in current presentation.

Dining Room

The Schuyler House dining room is furnished closely to the 1961 Schuyler House Furnishing Plan, and is interpreted as if it were not in use. The few items specified within the 1961 Schuyler House Furnishing Plan that are not represented are a second pair of candlesticks, a cellarette, and a bird cage and live green canary.²⁶⁹

The floor is currently covered with wall-to-wall straw matting. A green and gold flecked floorcloth acting as a crumb cloth is under the table on top of the matting. As already explained above, this floorcloth pattern, while not unheard of in the late-eighteenth century was not as popular as other more geometric designs. Also, crumb cloths were typically placed under the dining room table to protect valuable floor coverings from food and drink spills. Floorcloths were not typically placed here for this

²⁶⁹ See Craig, 31.

purpose. Straw matting, in contrast, was popular in the late-eighteenth century. While matting from China or India was used in fashionable homes it was cheaper than even the least expensive floorcloths. Used in passageways, entryways, and bedchambers, it may have been used underneath carpets as padding and often replaced carpets in the summer months.²⁷⁰

The wallpaper currently in the dining room was never historically located here. Rather, it is an adaptation of the early "wheat sheaves" paper found in the parlor. As the paper is not historically relevant to this space, it should be removed. Paint analysis suggests that the earliest finish in the dining room was whitewash and that by 1787 the wood trim in this room was light green. The trim has already been restored to its 1787 color.

As specified in the 1961 Schuyler House Furnishing Plan the window treatments for the dining room are made of dark green linen. Scalloped edge box valances crown straight curtain panels. The current valances are period-appropriate and recall the popular serpentine and scalloped profiles of bed hanging designs in Chippendale's *The Gentleman & Cabinet-Maker's Director* (1762).²⁷¹

While straight-hung curtains were considered elegant in the late-eighteenth century, the Schuyler family would have been able to afford more fashionable and intricate curtains such as festoons. Festoons are a drapery arrangement in which diagonal cords raise drapery so that it bunches at the upper corners of a window to form swags.²⁷² Tassels graced the ends of the cords and were an important design element. Equally popular in wealthy households were "Venetian curtains" that had one piece of fabric covering the entire window. Parallel cords lifting a wooden bar tied to the lower edge of the curtain produced attractive bunching where the fabric gathered at the top of the window.²⁷³

The drop-leaf dining table in the center of the room is made of mahogany, is in the Federal style, and is simple with undecorated, square tapered legs. Two Sheffield candlesticks stand towards the center of the table and date to circa 1790. They have round bases and reeded shafts. An oval silver-plated serving dish with decorative gadrooning along the edge is located between the two candlesticks and dates to 1770. Two Federal-style side chairs are pushed under the table while two more are placed under the west windows.

The "Butler's Table" or serving table centered on the dining room's west wall is mahogany with a gray marble top. Upon the serving table are two objects--a toleware (enameled and painted tin) bread tray on loan from the Cooper-Hewitt and a basaltware (black ceramic) teapot dated circa 1800. Basalt vases, busts, plaques and medallions were a popular and expensive decorative ware well into the early-nineteenth century.

The "butler tray with stand" has a tray with kidney-shaped handles at the sides and a low front. The folding stand probably should be removed from this display as it does not date to the colonial period in style (it is most likely early twentieth-century). Its construction is also not sturdy and would not have reliably supported trays of food. On

²⁷⁰ See Roth, 28.

²⁷¹ See Bates and Fairbanks, 162.

²⁷² See Mayhew and Myers, 66.

²⁷³ Ibid.

the tray are a late-eighteenth-century blown-glass wine decanter with a sunburst stopper and two wineglasses also dating to the late-eighteenth century.

In front of the hearth is an unusually-shaped brass heating box and a plate warmer. The plate warmer is a hooded tole receptacle and has three iron legs with penny feet. When in use, the brass box may have been located in the fireplace among the hot embers. Dishes of food may have been placed on top of the box in order to keep warm throughout the meal. On the brass box sits a copper kettle with a domed lid and brass finial (OSHA Cat. No. 281). Appropriately, both of these heating devices were fancier than those found in the kitchen. They were made of tole and brass--materials typical to the dining room or parlor.

The Chippendale gateleg table against the east wall has a Schuyler family provenance. The table was donated to OSHA by Mr. Herbert Malcolm, a direct descendant of Catherine Schuyler, daughter of Philip Schuyler. The table dates to circa 1760 and has cabriole legs with ball-and-claw feet. Centered above the table on the wall is an oval tole tray. A circa 1800 tole coffee urn sits on the table. A Chinese export porcelain coffeepot and two cups and saucers sit to the right of the urn.

The Federal-style mahogany sideboard along the south wall dates to the last decade of the eighteenth century and belonged to another prominent Albany Dutch family, the Gansevoorts, who themselves had a large home in the hamlet of Gansevoort about ten miles north of Schuylerville. A simple model, it has a straight front, drawers on each side and a central top drawer. Its details are limited to spade feet and bead molding on the drawers. On top of the sideboard are two Federal-style mahogany knife boxes. Dating to around 1780, the boxes have little inlay on the exterior, thus matching the sobriety of the sideboard. A Chinese export porcelain "famille rose" punchbowl is between the two knife boxes. The rim is decorated with a mauve and pink diaper pattern with festoons and floral bouquets.

Office

The floor of the office is currently covered with wall-to-wall straw matting. Straw matting was popular in the late-eighteenth century. While matting from China or India was used in fashionable homes, it was cheaper than even the least expensive floorcloths. Used in passageways, entryways, and bedchambers, it may have been used underneath carpets as padding and often replaced carpets in the summer months.²⁷⁴

The floor in the office is covered by historic straw matting. There is a question as to the dating of the matting and its original source. Correspondence indicates that matting was shipped to the Schuyler House from the Washington Support Office on June 1, 1962. Sometime between 1962 and 1975, the straw matting in the office was replaced. A letter from Vera Craig to Helen Bullard from OSHA comments: "Have you seen the matting for Father's Office yet? It came from an old house in Virginia and is much more like 18th century matting then [sic] what we get today. Perhaps we can eventually replace the modern matting with this older kind." This matting still furnishes the office today. Currently, information circulating in the Interpretive Division at SARA states that this matting dates to 1740. A memo dated 6 April 1987 from E. Blaine Cliver, Chief, Historic Preservation, North Atlantic Region, however, states that while the matting in

²⁷⁴ See Roth, 28.

the "entry room off the rear porch" had a finer weave than the newer matting found elsewhere in the house, it was most likely early twentieth-century.²⁷⁵

The walls of the office are currently whitewashed with cream-colored paint trim. This is in keeping with paint analysis done in 1998 that determined that the walls were whitewashed in 1787. Venetian blinds hang on the single east-facing window, and match the pair in the reception hall. The Venetian blinds in the office window are included on the 1961 furnishings list and were copied from an example "in the collection."²⁷⁶ Venetian blinds were a much-promoted alternative to curtains in Philadelphia, Charleston, and New York in the second half of the eighteenth century.²⁷⁷

The office is furnished to represent Philip Schuyler's office space. The room is presented in a spare but serviceable manner and closely follows the 1961 furnishings list. Along the north wall is a banister-back chair and a small table. A large surveying odometer sits in the northeast corner and a writing desk stands along the west wall. A Windsor chair stands to the left of the porch-side door on the east wall.

The William and Mary banister-back chair dates from the first quarter of the eighteenth century and is modeled after elaborately carved Flemish cane chairs popular at the end of the seventeenth century. It has elaborate turnings in its slat back and scroll-shaped crest-rail. Its front legs are also elaborately turned, while its back legs are plain. This type of chair is not specified within the 1961 Schuyler House Furnishing Plan. Nonetheless, it is possible that the Schuyler family may have maintained such an old chair, but it would have been at least half a century old at the turn of the nineteenth century.

The tavern-style table is specified in the 1961 Schuyler House Furnishing Plan and stands to the right of the banister-back chair. It provides a surface on which to display office accoutrements. Scales for the weighing of money sit on the back left corner of the table, while a writing box takes up the entire right side of the table (also specified within the 1961 Schuyler House Furnishing Plan). The box is rosewood and is inlaid with brass fixtures. It contains two ink jars, two additional small compartments, and a large compartment for paper. Eyeglasses and a letter rest upon the box. As the table has stretchers that run along the bottom perimeter of the table, it is unlikely that the table ever functioned as a desk. The writing box, thus, would have had to be carried over to the desk in order to be used.

To the right of the desk is an odometer dating to circa 1770. The mahogany and brass odometer was made by "Fra Watkins" of London and measured distance in yards, poles, furlongs, and miles. While this instrument is not specified in the 1961 Schuyler House Furnishing Plan, it is likely that Philip Schuyler owned surveying and drafting instruments as his wealth was based upon land acquisition, leasing, and development. The 1961 Schuyler House Furnishing Plan for this room does include "drafting instruments" but they currently are not presented here.

To the right of the odometer on the east wall of the office is a bookcase with three shelves. The bookcase is a small one and is specified in the 1961 Schuyler House

²⁷⁵ E. Blaine Cliver, Chief, Historic Preservation, NAR to Associate Regional Director P & RP, 6 April 1987, location currently unknown.

²⁷⁶ It is possible that Craig means that the blinds were modeled after historic blinds in the Smithsonian collection. See Craig, 28.

²⁷⁷ See Mayhew and Myers, 66.

Furnishing Plan. The top shelf of the bookcase holds three arrowheads, an etched powder horn, and stirrups. The second shelf holds a spyglass. The spyglass may reference surveying activities while the powder horn and stirrups may reference Philip Schuyler's military career. Apart from the spyglass none of these items, including the arrowheads, were part of the approved Furnishings Plan. The lantern to the right of the telescope was approved by Craig in spite of the fact that it was not in her Furnishings Plan. It is feasible that Philip Schuyler had the object in his office for basic utilitarian reasons. The third shelf is lined with books. Philip Schuyler had a large book collection, and it is likely that he had a full bookcase in his office rather than just a few.²⁷⁸ Craig recommended that "an assortment of leather-bound books . . . relating to mathematics, farming, health, military affairs, economics, etc." that were contemporary with Philip Schuyler be displayed.²⁷⁹

To the right of the bookcase on the east wall hangs a Chippendale looking glass similar to the one in the reception hall. The mirror is hung above a mahogany tripod table and a Windsor side chair. It dates from the late-eighteenth century. The cresting and base of the mirror is cutwork in the shape of scrolls and leaves. A circle is cut out of the center crest, and within the sawn scalloped crest is a gilt phoenix. Chippendale looking glasses were known for their cutwork designs, and several variations of the phoenix and leaf crest design were made in the late-eighteenth century.

The loop-back Windsor chair underneath the looking glass most likely dates from the early-nineteenth century. The seven-spindle back, simplified vase turnings of the legs, and thick seat suggest a date of about 1820.²⁸⁰ The tripod table or candlestand to the right of the Windsor chair has a rectangular top, a vase-shaped turned base, and concave curved legs. The silhouette of the table references a Federal model but it is rendered simply without carved decoration. A pewter wash bowl has been placed upon the table, although it seems unlikely that a wash bowl would have ever been located in this office space.

Finally, to the left of the tripod table is a slant-top writing desk that dates from the third quarter of the eighteenth century. It is exhibited open and reveals a series of eight pigeonholes with ogee-shaped partitions. There are two stacked drawers under every two partitions, totaling eight drawers. Each drawer has a matching serpentine front and four drawers are grouped to the right and the left side around a center bay. An arched niche in the shape of a seashell fits into the center bay and is flanked by two columns with flame capitals. Below the writing surface are a narrow drawer for paper and three large drawers of graduating size. The desk sits on bracket feet.

A reproduction of the *Columbian Centinel*, a two-page bi-weekly paper published on Wednesday, October 14, 1795 on State Street in Boston is spread out upon the desktop. This paper should be replaced by a reproduction New York period newspaper. A pair of wire-rimmed glasses sits on the newspaper. To the right of the paper are several quill pens in a penholder.

A slat-back Windsor armchair is in front of the desk. Its arm posts have vase and baluster turnings, the design of which is echoed in the legs. The tapering feet with

²⁷⁸ Stephen Strach publishes an extensive list of books belonging to Philip Schuyler and his family in his document "The Saratoga Estate of Philip Schuyler 1745-1839: An Interpretive and Historic Grounds Report," Volume 1 (Eastern National Park and Monument Association, 1986).

²⁷⁹ See Craig, 32.

²⁸⁰ Elizabeth Bidwell Bates and Jonathan Fairbanks, *American Furniture: 1620 to the Present* (New York: Richard Marek Publishers, 1981), 288.

straight sides were once thought to be characteristic of New England chairs but are no longer believed to be a reliable index of New England provenance.²⁸¹ Similar chairs were made by a number of Philadelphia craftsmen.²⁸² In either case, a Windsor chair with New York characteristics would be more desirable.

Second-floor Hall

There is no floor covering over the bare wood floor of the second-floor hall. It is likely that historically there was a floor covering in this highly-trafficked space. The walls are currently whitewashed with cream-colored trim in accordance with the paint analysis done in 1998.

The second-floor hall is furnished sparingly and only contains one of the eight furnishings recommended by the 1961 Schuyler House Furnishing Plan. Objects not included are two tin or pewter sconces, a candlebox, a small tripod-type table to hold chamber candlesticks, a Windsor chair, three candlesticks with brass or pewter bottoms and handles, and a woven carpet.²⁸³

The second-floor hall currently is a passage containing a chest and a large linen press.²⁸⁴ The linen press faces the stairwell on the south wall. The piece has four drawers: two small over two large. It is mahogany and veneer with Hepplewhite brass pulls. The top has sliding drawer-like flats. The piece is Federal in style, has bracket feet, and dates to circa 1800. The piece has a Schuyler-family connection as it was given to OSHA by Mr. Francis T. Chambers (a direct descendent of Philip Schuyler) in 1976. It is not known, however, whether the object was ever in the Schuyler House during the Schuyler family's occupancy. A *kas*, however, was a likely item for the Schuyler family to have had in this room and would have provided storage for valuable textiles.

Textiles, coverlets, and sheets are located in the linen press. Currently, the doors of the linen press are closed to the public. In the past they were open. The doors of the linen press are left open during the candlelight tour in October.

A six-board pine chest is centered on the east wall. Painted red, the chest has a lift top with a lock and handles on either side. It could have been used for storage in the garret rather than the hall.

South Chamber

The floor in this room is covered with wall-to-wall straw matting. Straw matting was popular in the late-eighteenth century. While matting from China or India was used in fashionable homes it was cheaper than even the least expensive floorcloths. Used in passageways, entryways, and bedchambers, it may have been placed underneath carpets as padding and often replaced carpets in the summer months.²⁸⁵ A large Venetian rug lies on top of the wall-to-wall matting and is not appropriate for the Schuyler House's period of significance. Venetian carpets do not appear in American inventories until circa 1800.

²⁸¹ Ibid., 287.

²⁸² Ibid.

²⁸³ See Craig, 35.

²⁸⁴ By the late-eighteenth century this piece would have been referred to as a linen press, although families of Dutch descent used the word "kas" well into the nineteenth century.

²⁸⁵ See Roth, 28.

They were used as floor coverings in halls, servants' rooms, and stairs.²⁸⁶ A more appropriate floor covering for the chamber would be a pileless, loom-woven floor covering such as an ingrain carpet or even a more sumptuous pile carpet such as a Brussels or Wilton carpet.

This room is furnished functionally and closely follows Craig's furnishings list. The only furnishings on her list that do not appear in this room is a washstand and matching toilet articles and two slat-back or banister-back side chairs with rush seats in the early eighteenth-century style. The room is interpreted as a guest bedroom and its furnishings reflect the basic activities that likely took place in the room.

To the left of the door on the east side is an eighteenth-century Federal-style high-post field bed (with a collapsible canopy top). An identical contemporary copy of this bed is next to it. These beds are in keeping with the 1961 Historic Furnishing Plan which recommends such a pair of "field beds" for this room. In 1966 the Eastern National Parks Memorial Association purchased one of these field beds for the Schuyler House. That same year OSHA commissioned a reproduction bed from a local furniture maker to match the one in the collection. The original bed appears to date to the mid-to late-eighteenth century.

Craig specified that the field beds were to be outfitted with hangings of white dimity trimmed with tassels or fringe. Likewise the windows were to be treated with curtains of white dimity with white tasseled or fringe edgings, a scalloped valance, and tiebacks. The dressing table was to be half-round (demi-lune) covered with white dimity gathered on a narrow tape and finished with tasseled or fringed edging.

The reproduction tester, fringe, and bed curtains are made of a tight, plain-woven, white-striped cotton reproduction textile from Scalamandre. The beds' canopies are arched, the curtains are straight hung with two plies of fabric, and a fringe hangs from the canopy rails. OSHA most likely selected this fabric as it looked like white-striped dimity fabric. Dimity was a popular textile by the late-eighteenth century that was made in a variety of fibers including cotton, silk, or linen.²⁸⁷ A cloth with woven pictorial, ribbed, or checked patterns, dimity was originally imported from India, and by the early-nineteenth century was produced in great quantities in England.²⁸⁸ Inexpensive, attractive, and strong, it was used both as a lining and primary material for clothing. It also served as bed and window curtains in domestic and institutional settings.²⁸⁹ The stripe was the least expensive pattern available for dimity.

Dimity was thus reliable, reasonably priced and perhaps too common a fabric for the Schuyler family guest bedroom. Copperplate printed cottons were extremely fashionable in the late-eighteenth century and would perhaps be a more accurate choice for the Schuylers' economic status. Silk damask would also be an appropriate fabric choice. The two beds are decorated accurately with testers, ruffles, and fringed curtains. In summer, mosquito curtains might be substituted for the heavy curtains to allow air to circulate around the sleeper and provide protection from insects.²⁹⁰

²⁸⁶ Gail Caskey Winkler and Helene Von Rosenstiel, *Floor Coverings for Historic Buildings* (Washington, D.C.: The Preservation Press, 1988), 275.

²⁸⁷ Jane C. Nylander, *Fabrics for Historic Buildings* (New York: John Wiley and Sons, 1990), 273.

²⁸⁸ See Montgomery, 101.

²⁸⁹ Ibid.

²⁹⁰ Ibid.

The window curtains in the guest bedroom are also made of white-striped cotton dimity and are "plain" or "straight-hung" (tacked to the top of the window frame, held back with tiebacks, and capped by a valance). While straight-hung curtains were considered elegant in the late-eighteenth century, the Schuyler family would have been able to afford more fashionable and intricate curtains such as festoons. Festoons are a drapery arrangement in which diagonal cords raise drapery so that it bunched at the upper corners of a window to form swags.²⁹¹ Tassels graced the ends of the cords and were an important design element. Equally popular in wealthy households were "Venetian curtains" that had one piece of fabric covering the entire window. Parallel cords lifting a wooden bar tied to the lower edge of the curtain produced attractive bunching where the fabric gathered at the top of the window.²⁹²

The dressing table to the right of the beds along the east wall is draped accurately with a matching table-skirt. It is historically placed near the west wall windows to take advantage of daylight. To the right of the beds in the southeast corner stands a heart-backed Windsor chair. A storage trunk is on the floor to the left of the hearth while a Windsor rocker stands to the right of the hearth. A dressing table and mirror stand against the middle of the west wall. A chest of drawers, used for textile and clothing storage, stands in the northwest corner. A closet on the south wall to the right of the hearth would have served as a storage area for clothing, traveling boxes, or other household items.

The heart-shaped Windsor side chair is painted black and is placed to the right of the rightmost bed. This chair is not mentioned in Craig's furnishings list. There is a trunk to the right of the chair on the floor along the south wall. It is covered in cowhide and has leather strapwork and brass tacks. A trunk is an appropriate item for a guestroom as it suggests travel or can serve as an extra storage unit.

All items in front of the fireplace--two footwarmers made of wood and tin, a brass and wood warming pan, wrought iron fire tongs, and a poker--are historically accurate. The fireplace screen is made of black wire and topped with brass. The mantel clock (not specified within the 1961 Schuyler House Furnishing Plan) is mahogany with satinwood inlay in the shape of a flower. Aaron Willard, a member of a prominent Boston family of clockmakers, made the clock in 1815. In front of the hearth, off to the right side is an arrow-back Windsor rocking chair, which dates to between 1820 and 1840. The chair is not specified in the 1961 Schuyler House Furnishing Plan and it dates later than the current period of interpretation. Next to it sits a small tripod table with an octagonal top. The table is made from tiger maple and has snake-foot legs and a baluster-turned column support. While it is not specified in the 1961 Schuyler House Furnishing Plan, the object likely dates to the late-eighteenth century. The grouping of objects on the tabletop includes a brass candleholder with candle, Bible, glass decanter, and wineglass.

On top of the dressing table are a hatbox, two glass medicine bottles, a goffering iron, and a curling iron. Both latter objects date generally to the eighteenth century and are appropriate for a guest bedroom. Above the table is an unusual and crudely joined mirror. Craig refers to this type of mirror as a "brides mirror," while early twentieth-

²⁹¹ See Mayhew and Myers, 66.

²⁹² Ibid.

century sources refer to such a mirror as a "courting glass."²⁹³ According to Luke Vincent Lockwood, an early twentieth-century historian, examples of this type of mirror have been found in the vicinity of Salem, Massachusetts.²⁹⁴ The crude construction of the mirror suggests that such a mirror most likely would not have been found in Schuyler House.

To the right of the entrance on the north wall is a cherry chest of drawers in the Federal style dating from the turn of the nineteenth century. A single round tole box sits on top of the chest of drawers. The box's dominant color is a light green and a bucolic barn scene is depicted on the cover. A comb-back Windsor side chair stands to the left of the chest of drawers and dates from 1750 to 1780.

West Chamber (203)

The floor in this room is covered with wall-to-wall straw matting. Straw matting was popular in the late-eighteenth century. While matting from China or India was used in fashionable homes it was cheaper than even the least expensive floorcloths. Used in passageways, entryways, and bedchambers, it may have been placed underneath carpets as padding and often replaced carpets in the summer months.²⁹⁵

Like the South Chamber, the walls in the West Chambers (203 and 204) are whitewashed and the trim paint is cream according to paint analysis done in 1998. As with the rest of the second floor, the room is furnished sparsely and functionally. The room's current interpretation reflects the occupation of up to two children and generally follows the 1961 Schuyler House Furnishing Plan. There is a low-post rope bed with a single feather mattress. Under the bed is a small, framed trundle bed on casters. A washstand is to the right of the bed on the east wall (not specified in the 1961 Schuyler House Furnishing Plan). A high chair (also not specified in the 1961 Schuyler House Furnishing Plan) stands against the south wall to the right of the entrance into Room 204 while a ladder-back chair stands to the left of the entrance on the west wall.

The main bed is fully made. The bedstead supports a feather mattress covered with a linen sheet and a woven coverlet. A wooden bed key supports discussion of how the ropes were tightened or loosened to alter the firmness of the bed. The trundle bed also has a feather tick mattress, but it remains underneath the post bed and has no additional bedclothes.

The washstand to the right of the bed is mahogany and Federal in style. The stand's top contains three circular openings: one for a basin and two others for smaller circular vessels. Below is an open shelf underneath which fits a shallow drawer. A pewter basin sits in the top of the washstand. The basin is English and made by John Fusson (1731-1769).

The child's high chair standing against the south wall is painted brown and has a yellow-painted rush seat. The chair has a three-slat back, flame-shaped finials, and ball feet. The front and back stiles are turned. This object could date anywhere from 1750 to 1850. While the high chair is not specified within the 1961 Schuyler House Furnishing

²⁹³ Luke Vincent Lockwood, *Colonial Furniture in America*, Volume 1 (New York: Charles Scribner's Sons, 1926), 329. See Craig, 37.

²⁹⁴ See Lockwood, 328.

²⁹⁵ See Roth, 28.

Plan for this room, Craig did recommend that the dining room pantry contain a high chair.²⁹⁶ The ladderback chair to the right of the high chair is plainer than the highchair (but still historically accurate) and is made of light wood and has four slats. Its simple turned stiles, rails, legs, and stretchers are uniform and plain, while the slats are each the same size and shape--with a semi-circular curve on the top edge and a straight edge across on the bottom.

The window treatments in this room are historically inaccurate. They are single-panel side curtains with tiebacks. The material is a fine, white, plain-woven cotton with a ball fringe. Such fabric was popular in the 1950s when these curtains were made, but are not historically relevant to the Schuyler House period of significance. These ought to be removed and replaced with straight-hung curtains of a historically appropriate material. The 1961 Schuyler House Furnishing Plan recommends reproduction Venetian blinds for this room. This alternative also would be appropriate.

Room 204

There is no historic evidence to suggest how this room was used. It seems likely, however, that it could have been an infant's room as children have always lived in the house. Room 204 currently contains groupings of objects that refer to the possibility that this room served as both a child's room and a storage room. Craig, however, intended the room to be interpreted solely as a storage room for unused or discarded items. The first item specified within the 1961 Schuyler House Furnishing Plan for the "Linen Closet or Store Room" is a "Discarded Cradle."²⁹⁷ The cradle currently is presented in the center of the room complete with bedding, as if it was in use, and is thus inconsistent with Craig's intent.

Most other items in the room support Craig's interpretive scheme. Spinning implements, bandboxes, traveling cases, baskets, and trunks are consistent with her furnishings list. Boxes, trunks, and baskets are displayed upon shelving along the room's east wall. There is no historic structural evidence to support the presence of shelves in this room. Craig based the selection of storage items (bandboxes, trunks, and baskets) on the 1796 inventory.

The top shelf contains two flowered bandboxes and a white hide trunk with the initials "HMF" defined by brass tacks. The trunk has a lock and brass tacks along the edges. The middle shelf contains two baskets, a small trunk, and a black leather carrying case. The small rectangular white leather trunk has a brass handle and lock. This small chest dates to circa 1800. The black leather traveling case to the right of the white chest has three straps and two handles; its padlock is missing. The lowest shelf contains one blue bandbox with a design of mounted white horses. To its right sits a small, square, lidded basket; it is stamped with round flower designs. To the right of the square basket is a small oval white paper box. To the right of the white box is a child's toy cradle painted red. The bandboxes likely date to the 1830s and are thus not appropriate for the period of interpretation of the house.

The full-size cradle sits in the middle of Room 204. It has a sectioned hood with scroll edging, dovetail joinery, and is more elegant than the low-post bed in the adjoining

²⁹⁶ See Craig, 32.

²⁹⁷ Ibid., 38.

room. The cradle contains a feather tick and a gray-and-red quilt. The quilt is made from modern machine-printed cotton and is inappropriate for the house. To the right of the window sits a clock reel with four arms on a tripod base. A spinning wheel also on a tripod base stands next to the reel. Spinning took place most often in the working areas of the house--in the basement or kitchen. When the spinning wheels or reels were not in use, they were put in storage, and thus it is possible that these items could have been found in a storage area such as Room 204. It is more likely, however, that such items would have been stored in the kitchen wing or basement storage areas or garret.

Craig recommends that the room contain a "Medicine Chest."²⁹⁸ This is an object on the 1796 inventory and is not part of the current furnishings collection. There is a folding cot in the corner of Room 204 which is not specified on the 1961 Schuyler House Furnishing Plan.

North Chamber ("Mother's Room")

The floor in this room is covered with wall-to-wall straw matting. Straw matting was popular in the late-eighteenth century. While matting from China or India was used in fashionable homes it was cheaper than even the least expensive floorcloths. Used in passageways, entryways, and bedchambers, it may have been placed underneath carpets as padding and often replaced carpets in the summer months.²⁹⁹ A large Venetian rug lies on top of the wall-to-wall matting and is not appropriate for the Schuyler House's period of significance. Venetian carpets do not appear in American inventories until circa 1800. They were used as floor coverings in halls, servant's rooms, and stairs.³⁰⁰ A more appropriate floor covering for the chamber would be a pileless, loom-woven floor covering such as ingrain carpet or even a more sumptuous pile carpet such as a Brussels or Wilton carpet.

The walls of this room are currently whitewashed and the trim paint is cream in accordance to the 1998 paint analysis.

Currently, the room is furnished to reflect generalized bedroom activities. The presentation and selection of furnishings closely follow the 1961 Schuyler House Furnishing Plan. A bow-front chest of drawers (OSHA Cat. No. 43) was given to OSHA by Mr. Herbert Malcolm, a direct descendent through Philip Schuyler's daughter, Catherine, who married Samuel Bayard Malcolm in 1802. It is not known if this piece was ever in the Schuyler House.

Both the chest of drawers and a storage chest in the southwest corner of the room suggest storage for clothing and textiles; an upholstered armchair is located in the northwest corner of the room next to a candlestand suggesting sewing or reading. A washstand and ceramic bowl stand in the northeast corner of the room, while a mirror and shaving stand are located on top of the chest of drawers. A fully-hung, four-post double bed stands against the east wall. The fireplace is fully outfitted with fire tools, andirons, and bed-warming implements.

The bow-front chest of drawers is made of mahogany and dates to the late-eighteenth century. It references the Federal style with its reeded side-posts, plain drawer

²⁹⁸ Ibid.

²⁹⁹ See Roth, 28.

³⁰⁰ See Winkler and Von Rosenstiel, 275.

fronts, and circular brass drawer pulls. A Federal-style shield-shaped looking glass with serpentine-front stand rests on the chest of drawers. The stand contains two rectangular drawers that during its history most likely contained grooming accessories such as shaving tools, combs, or hair brushes.

To the right of the chest of drawers in the northwest corner sits a late-eighteenth-century, Federal-style armchair whose back and seat are upholstered in horsehair. According to the OSHA catalogue records, the chair was made by Thomas Affleck and once stood in Independence Hall. A silver plaque once attached to the chair's front apron (the plaque is now in the collection of the Metropolitan Museum of Art in New York) reads: "Chair from Independence Hall, made by Thomas Affleck, 1794 to be used by delegate to the Signing of the Constitution of the United States."³⁰¹ While this chair is within the date range of Philip Schuyler and his son's occupation, the chair is too formal for a bedroom space. Such a chair is more appropriate for a parlor setting.

A fully upholstered wing chair, or easy chair, would be more appropriate for a bedroom and Craig actually specified such a chair in her list.³⁰² Easy chairs or wing chairs embrace the sitter, supporting the head in case of a nap. In cold weather it could be moved to face the fire and the wings trapped the heat to keep the sitter warm. These chairs were also called "invalid's chairs" as they were comfortable for the elderly or convalescent. The neighboring footstool is incongruous next to the formal armchair. Made of rush and ebonized pine, with simple turned legs that taper to the floor, the stool does not match the formality of the arm chair or other objects in the room. A basket containing sewing materials sits upon the stool. The 1961 Schuyler House Furnishing Plan suggested that a sewing table be acquired to contain such items. This is one of the few items specified in the 1961 Schuyler House Furnishing Plan for the north chamber that was never purchased.

The maple candlestand to the left of the armchair is adjustable and would have ensured light for close reading and provided general area light. This object is undated in OSHA's catalogue records. It does not appear to date to the late-eighteenth century. Rather it appears to be a later nineteenth-century colonial-revival product. The object lacks stylistic consistency: its ornamental hanging finials and grooved stem are in contrast with the more delicate and simple tabletop and tripod legs.

The wide-mouthed blue-and-white ceramic vessels on the mantel are eighteenth-century Dutch tin-glazed earthenware. Both are decorated with Asian-inspired ornament. The vessel on the left side of the mantel has a smaller overall floral and foliate pattern with half-lotuses surrounding the bottom edge of the vessel. The vessel on the right side of the mantel has Chinese cloud designs around the neck and peacocks around its base. By the late-eighteenth century, Dutch tin-glazed earthenware was a relatively common decoration in wealthy homes. The furnishings in this room are perhaps not formal enough to justify a full garniture of five matched vases on the mantel.

A framed, embroidered sampler is centered over the mantel. Samplers and other accomplished examples of needlework were typically exhibited by a woman's family in the parlor to demonstrate her talent and marriageability. The sampler was created in 1794 but is English (made by Mary Hudson of Rutford, Nottinghamshire). A brass warming pan with a decoratively pierced lid stands at the left edge of the fireplace. On

³⁰¹ OSHA Catalogue Entry 57, Archives, Saratoga National Historical Park, Stillwater, NY.

³⁰² See Craig, 36.

the right side of the hearth is a footwarmer. To the right of the fireplace is a mahogany washstand with Federal-style tapered legs.

To the right of the washstand is a Dutch variation of a Queen Anne style chair. Made of painted hardwood, it features turned stiles and its legs terminate in flat round feet that are known as "Dutch feet." These chairs were especially common in New York throughout the eighteenth century. In spite of the chair's elaborate turnings, curved crest-rail, and hourglass splat, this piece is more vernacular than high style. It exhibits a blending of styles, use of painted hardwood rather than mahogany, and has a rush seat rather than more expensive silk or silk/wool (moreen) upholstery. Another chair in the room is a painted vernacular Queen Anne style side chair with turned stiles and a narrow splat with a reed seat.

The simple four-post bed, with its tapered, square posts, is in keeping with the linear appearance of the Federal style. The bed is decorated by a tester and ruffle made of a single ply of blue-checked cotton or wool. The bed cover is a blue woolen coverlet (which Vera Craig identifies as "linsey-woolsey") with a quilted pattern.³⁰³ The blue-checked cotton or wool is an unusual choice for a wealthy family's bedchamber. Copperplate printed cottons were extremely popular in the late-eighteenth century, and would be a more historically accurate choice. Also, in addition to the tester and ruffle, the bed most likely had curtains that could have been pulled up to decorative effect during the day or let down and pulled together at night to ensure privacy or keep out drafts.³⁰⁴ In summer, mosquito curtains might be substituted for heavier curtains to allow air to circulate around the sleeper and provide protection from insects.³⁰⁵

The curtains in the bedroom are also made of blue-checked cotton or wool and are "plain" or "straight-hung" (tacked to the top of the window frame, held back with tiebacks, and capped by a valance). Like the bed, the curtains are not in keeping with fashion, and perhaps too simple in their material. Craig's recommendations in the 1961 Schuyler House Furnishing Plan did not include tie-backs; only shirred straight bottom valances over curtain panels. Copperplate printed cotton or silk, would be more historically accurate.³⁰⁶

While straight-hung curtains were considered elegant in the late-eighteenth century, the Schuyler family would have been able to afford more fashionable and intricate curtains such as festoons. Festoons are a drapery arrangement in which diagonal cords raise drapery so that it bunches at the upper corners of a window to form swags.³⁰⁷ Tassels graced the ends of the cords and were an important design element. Equally popular in wealthy households were "Venetian curtains" that had one piece of fabric covering the entire window. Parallel cords lifting a wooden bar tied to the lower edge of

³⁰³ According to Florence Montgomery in the seventeenth century American colonies reported linsey-woolsey as a weave containing both wool and flax. Montgomery also notes that by the late-nineteenth century in America the name linsey-woolsey had been incorrectly given to woolen coverlets with large floral and feather quilted patterns. These coverlets have a surface of worsted cloth dyed deep indigo blue, light blue, raspberry red, pink, deep green; the underside of coarser unglazed wool is frequently gold (See Montgomery, 279).

³⁰⁴ See Gilliam and Leviner, 40.

³⁰⁵ Ibid.

³⁰⁶ See Mayhew and Myers, 66.

³⁰⁷ Ibid.

the curtain produced attractive bunching where the fabric gathered at the top of the window.³⁰⁸

The small tripod table to the right of the bed is made of cherry wood and its form dates to the early-eighteenth century. A leather-bound Bible sits in the center of the table. The book dates from 1589 and belonged to the Lowber family. To the right of the Bible on the table is a magnifying glass with a short metal handle and a single brass candlestick.

Kitchen Wing

The floor of the kitchen is made up of plain unfinished floor boards (appropriate for the period) and the walls are whitewashed. The kitchen is currently conjecturally furnished with many objects, cooking implements, and imitation foods evocative of the late-eighteenth-century kitchen. The arrangement and selection of objects is consistent with the 1961 Schuyler House Furnishing Plan for this space.

Large furnishings in the kitchen include one gateleg table in the northeast corner, a trestle table in the center of the room in front of the hearth, a corner cabinet in the southeast corner, and two pine cupboards along the north wall.

The hearth provides ample space for the hanging and presentation of objects. A long-handled ladle, spoon, shovel, water dipper, and tongs hang along the edge of the mantel. A crane is located within the hearth. While the crane in the fireplace was purchased by OSHA, another in the corner of the room is one of the few historic Schuyler objects. Recovered by Peter Young from the location of the second Schuyler mansion, it is dated to the early-eighteenth century. Cranes were indispensable to eighteenth- and early-nineteenth-century cooking. The crane was hinged and could be swung out into the kitchen to be loaded and then pushed back over the fire with a minimum of risk. From the crane hung hooks on chains of various lengths; allowing food to be cooked at different temperatures by suspending pots at different heights over the fire.³⁰⁹

Two pots of different sizes and a teakettle currently hang from the crane. The two andirons in the hearth (OSHA Cat. No. 149.1) are attributed to Philip Schuyler's ownership, although this has not been proven. On the right side of the hearth are a large teakettle on a trivet, small teakettle, and a frying pan. In the eighteenth and nineteenth centuries much of a family's forged iron cookware was passed on from one generation to the next. In addition to iron, many of the middling and wealthy households used copper and brass vessels as well.³¹⁰

A tin reflector oven sits along the left side of the hearth. Two kettles sit adjacent to the box on the floor. This box-like container with a rounded back was open on one side to receive the heat of the flames when set in front of the fire. A spit inside held the meat in place and a small door in the back allowed the cook to check her meat and baste as needed. Roasting kitchens were made by tinsmiths in various sizes to meet the needs of each household. The "tin roasting kitchen" could be used instead of a bake oven. They could be fitted with shelves so that several layers of bread, cakes, or pies could be

³⁰⁸ Ibid.

³⁰⁹ See Root and de Rochemont, 75.

³¹⁰ See Plante, 10.

cooked at the same time. Others were hung with six or eight hooks to suspend and cook smaller cuts of meat, game birds, or rabbits.

The southeast corner contains a corner cupboard. A redware pitcher, two cylindrical containers, pewter plates, and a slipware bowl sit upon the second shelf. In the northeastern part of the country, redware pottery, the first earthenware made in America, was readily available in the form of large bowls, pie plates, platters, pitchers, jars, and bean pots. By the early 1800s, however, stoneware was more prevalent than redware for its improved hardness and impermeability, and served as crocks, jars, and other storage vessels.³¹¹ The stoneware currently in the kitchen is too late in date for the interpretive period. A large spinning wheel sits to the right of the two windows in the southwest corner. Other objects including kettles, jugs, and stools are located throughout the room as well. A burl bread bowl (OSHA Cat. No. 51) said to have been used by Johanas Schuyler, grandfather of Philip Schuyler, is inscribed "J.S. 1710" and sits on the wooden cupboard along the west wall.

While most of the objects in the kitchen are period appropriate, their arrangement could be more effectively engineered to ground kitchen activities in time and historic context. The complement of imitation foods includes a bowl of eggs, a trencher of uncooked beans, carrots, green onions, a plate of apples and pears, and another of strawberries. This is a random assortment of foods grown at different times of year. It is recommended that the food arrangement be seasonally based and regionally accurate.

The northwest corner of the kitchen contains an assortment of items. A winder stands next to a bench upon which sit a coffee grinder and a storage box. Two glass jugs and a barrel also appear here. This grouping appears random and unplanned. Furnishings within this grouping could be moved to complement objects that are already in the room. For example, the winder could be moved closer to the large spinning wheel and the coffee grinder incorporated into a food-related exhibit.

The northeast corner contains the gateleg table surrounded by three ladder-back chairs. The table is set with pewter plates, mugs, cutlery, and a small glass jug. This arrangement is intended to portray the table as it would look when used as a servants' eating area. It is not likely that servants would have eaten while they were serving food to the Schuyler family. Rather, the table would have been used for food preparation.

³¹¹ Ibid., 13.

Illustration

1. "The Family of Philip Schuyler." Ambrose Andrews, watercolor, 1824, 9 ½" x 12 1/8", Accession Number 1952.81, Collection of The New-York Historical Society, New York, NY.



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Appendix A: Proposed Treatment Options

Introduction

The options below present a range of directions SARA staff can pursue regarding the furnishing of the Schuyler House at the Schuyler Estate. This range of options and the concerns these options raise, reveal the challenges the SARA staff faces when interpreting Schuyler House. Because of the unfortunate lack of documentary and physical evidence, the house is currently interpreted as a graceful but depersonalized late-eighteenth-century interior. The park's current draft GMP recommends that Schuyler House interpretation shift to "place emphasis on Philip Schuyler's military, civic, and entrepreneurial roles and include information on the Schuyler family's use of the estate."³¹²

This recommendation, while putting into question the current 1961 Schuyler House Furnishing Plan (as well as certain aspects of the 1950s and 1960s structural restoration of the building), aims to recast the interpretation of Schuyler House to ensure that its interpretation supports the mission and founding tenets of the park. This is entirely possible, as Schuyler House--with its dual functions as ancestral country house and hub of Philip Schuyler's business enterprise--can be interpreted to offer visitors insight to the military, economic, and social realities of the times.

The following section explores general considerations for the future installation at Schuyler House and three possible future treatment options. The three options below do not provide specific information as to where individual objects or exhibits are located in a room--rather they present general possibilities. The options range from updating the current furnished installation based on recent scholarship to giving space over to formal exhibits.

The first option represents the least amount of change as it updates the current installation based on recent scholarship in the fields of decorative arts and social history. The current installation is the result of three decades of OSHA's dedicated and fruitful partnership with the NPS. While it is possible to update and refine the current installation, it must be acknowledged that this option is least supported by current NPS standards. The other two options adhere more closely to the NPS' current standards for minimal conjecture in the use of historic furnishings and still support the draft GMP recommendation for interpretation at Schuyler House.

Each treatment option is broken into four brief sections. The first section describes the general direction of the option. The second details the resources available to inform the option. The third charts the proposed use of the rooms in Schuyler House if the treatment option were carried out. The fourth section considers concerns or issues raised by the treatment option.

The treatment options contain phrases which require some clarification. A "historic furnished interior" is a fully furnished room or series of rooms in a historic structure interpreted to one most significant time period based on sufficient supporting historical evidence. While the current installation at Schuyler House strives to be of this

³¹² See GMP, 61.

type, it lacks sufficient supporting historical evidence to meet standards for minimal conjecture.

The current interiors are better described as "evocatively furnished." An "evocatively furnished interior" is a fully furnished room or series of rooms in a historic structure interpreted to one or more time periods based on no to minimal site-associated historic information supplemented with secondary sources. "Historic furnished vignettes" are fully furnished portions of rooms. They are based on sufficient supporting evidence but allow for gaps in knowledge of furnishings and do not deceive visitors into thinking they are seeing a completely treated room when they are not. They also allow for more flexible use of space because they do not necessarily occupy entire rooms. A "formal exhibit" is a designed display of objects, text, images, and audiovisual components intended to interpret one or more themes.

General Considerations for All Treatment Options

Comparative Inventory Study

While conducting a comparative inventory study was at one time discussed as a possibility for Schuyler House, upon thorough consideration it has become a less viable avenue for research. First, in the case of Schuyler House, it is difficult to argue that a typical eighteenth-century interior based on comparative evidence is essential to the public's understanding of Philip Schuyler's military, civic, and entrepreneurial life. Such an interior would also be so generic as to only inform the public's most general understanding of domestic life and would not enlighten visitors as to what family life and family servants' lives in particular were like day-to-day when they lived at Saratoga. As the historical data section makes clear, there is insufficient evidence to support the furnishing of Schuyler House with a minimum of conjecture to any period prior to the twentieth-century SARA period of occupation.

Second, there are not extant comparative inventories for Schuyler House's period of greatest historical significance, 1777-1787. There are more comparative inventories available for the period 1787-1795 when John Bradstreet Schuyler lived in the house and Philip Schuyler is believed to have kept an office there. However, it is difficult to argue that recreating a generic domestic interior of the John Bradstreet Schuyler period significantly furthers the telling of the Schuyler family story.

Lastly, the *National Park Service Management Policies* (2001) do not support furnishings installations based on this type of research. The *Management Policies* state

A structure may be refurnished in whole or in part if:

- All changes after the proposed refurnishing period have been professionally evaluated, and their significance has been fully considered;
- A planning process has demonstrated that refurnishing is essential to public understanding of the park's cultural associations; and
- Sufficient evidence of the design and placement of the structure's furnishings exists to enable its accurate refurnishing without reliance on evidence from comparable structures.

Generalized representations of typical interiors will not be attempted except in exhibit contexts that make their representative nature obvious.³¹³

Portrayal of Time

- Period of Significance

In order for a furnishings installation to be effective, the park has had to be very clear regarding the period of time represented at Schuyler House. SARA has considered the following information when selecting a period of significance:

- Philip Schuyler lived in the house from 1777-1787. In 1787, the house was renovated for use by his son John Bradstreet Schuyler. It is highly likely that the furnishings were updated and/ or changed when the interior architectural features and finishes were altered. The John Bradstreet Schuyler family moved out of the house in 1796. It is believed that Philip Schuyler continued to maintain an office at Schuyler House during his son's tenure. The office addition is believed to date to circa 1787. The current appearance of the Schuyler House architectural features and finishes most closely represent the John Bradstreet Schuyler period of occupancy.
- The current appearance of the Schuyler House structure and the modestly greater amount of historical information available regarding the Schuyler House furnishings during the John Bradstreet Schuyler occupancy make the period 1787-1795 the most logical period to portray. If this were the case, the office could be represented as Philip Schuyler's domain while the rest of the house would represent the lifestyle of the John Bradstreet Schuyler family. This potentially pays an undue level of attention to John Bradstreet Schuyler who is a lesser historical figure than his father.
- The park could choose to disregard the *in situ* architecture and present the objects and stories most salient to Philip Schuyler. The architecture would evoke a sense of the past, serve as a point of departure for John Bradstreet Schuyler, and divide exhibit spaces but would not be a major interpretive theme in its own right.

After reviewing the above summary and Volume 1 of the current HFR, SARA has tentatively chosen circa 1787 as the period of interpretation for Schuyler House. Circa 1787 is within the timeframe 1787-1795, the most logical period to portray. The house would be interpreted as being in transition: Philip Schuyler would have just moved out and John Bradstreet would have just moved in. The office (circa-1787) would be represented as Philip Schuyler's domain. The kitchen (circa-1780) spans both Philip Schuyler and John Bradstreet Schuyler's occupations.

This period of significance (circa 1787) will allow the park to explore family-related as well as post-revolutionary themes such as the significance of Philip Schuyler

³¹³ *National Park Service Management Policies 2001* (Washington, DC: National Park Service, U.S. Department of the Interior, 2000), 61.

passing down the family seat to his son, Saratoga settlement and canal development, commercial development, agriculture, Alexander Hamilton and Federalism, and the drafting of the Constitution.

- Time of Year

If the park wishes to furnish one or more rooms fully or partially, it must consider the time of year to represent. Eighteenth-century houses reflected seasons through changes in floor coverings, bed coverings, window hangings, presence of fireplace tools, footwarmers, fireboards, and foods available. To present a convincing picture of one time, all of these variable items must agree. Because many visitors likely go to Schuyler House during the summer, it may be most advisable to portray the house in its summer mode.

- Time of Day

Houses also change during the course of a day. It is recommended that the park choose one time of day to interpret throughout the house. Perhaps the midday meal is in process or there is an entertainment taking place in the parlor. Situations involving food could serve as a link between what happens in the main house and what happens in the kitchen wing.

Use of Space

The treatment options propose historically furnished installations in Schuyler House's primary first-floor spaces: the office, parlor, dining room, and kitchen. These rooms are likely candidates for containing furnished installations because it is possible to link some furnishings for these specific rooms to the limited extant Schuyler-family-related documentary sources. All of these exhibits further the park's interpretive goals of presenting Philip Schuyler's military, civic, and entrepreneurial roles while also offering insight towards Schuyler family life.

While the second-floor chambers are furnished in Treatment Option 1, these spaces are not considered for furnishing in Treatment Options 2 and 3. This is because the Schuyler-family-related documentary sources provide little information regarding the furnishings of the second floor. Also, furnished bedchambers do not further the park's interpretation of Philip Schuyler's military, civic, and entrepreneurial roles. While they do interpret Schuyler-family life, there is extremely limited documentation to support the furnishing of these rooms and only the most generic activities can be illustrated. Such generic activities as sleeping, washing, and entertaining (when not connected to documented events or personalized routines specific to the members of the Schuyler family who lived them) do not convey anything meaningful or personal about actual family members' lives. They do not enliven or relay history.

Treatment Option 1

General Direction: Period of interpretation focuses upon circa 1787 when the house is transitioning from the Philip Schuyler family occupation to John Bradstreet Schuyler family occupation. Continue to present the house as an evocatively furnished interior that generally reflects the period 1787. Increase historical accuracy of each room installation based on recent research.

This period of significance (circa 1787) will allow the park to explore family-related as well as post-revolutionary themes such as the significance of Philip Schuyler passing down the family seat to his son, Saratoga settlement and canal development, Alexander Hamilton and Federalism, and the drafting of the Constitution.

Resources to Inform Installation: 1796 John Bradstreet Schuyler inventory, Falk Inventory, and other secondary sources.

Room Use:

Reception Hall	Evocatively furnished interior
Parlor	Evocatively furnished interior
Dining Room	Evocatively furnished interior
Office	Evocatively furnished interior
Second-floor Hall	Evocatively furnished interior
South Chamber	Evocatively furnished interior
West Chamber	Evocatively furnished interior
Room 204	Evocatively furnished interior
North Chamber	Evocatively furnished interior
Kitchen	Evocatively furnished interior

Considerations/Concerns:

- This option would retain many of the current furnishings with moderate alterations based on current scholarship. While such an installation does not meet the NPS' current standards for minimal conjecture, there is a history of displaying furnishings in this house which the park and OSHA may wish to continue.
- This option is based on a small amount of site-associated documentation. Improvements to the installation would be based largely on secondary sources.
- The large amount of space given over to a somewhat generic eighteenth-century domestic scene will encourage visitors to focus on the domestic story, making it more difficult for interpreters to flesh out such other chosen themes as Philip Schuyler's military, civic, and entrepreneurial roles or post-revolutionary history.

- The generically-furnished rooms in the Schuyler House today do not enliven or relay domestic history as they are not connected to documented events or personalized routines specific to the members of the Schuyler family.

Treatment Option 2

General Direction: Period of interpretation focuses upon circa 1787 when the house is transitioning from the Philip Schuyler family occupation to John Bradstreet Schuyler family occupation. Present the first-floor rooms and first-floor kitchen as historic furnished vignettes and evocatively furnished interiors based mainly on documented Schuyler family preferences or events. Augment small vignette in parlor and one in dining area with formal exhibits.

A furnished office clearly can support the discussion of Philip Schuyler's military, civic, and entrepreneurial roles. The parlor vignette serves as a springboard to interpret day-to-day family interactions as well as more formal entertainment that took place at the house. The dining room vignette offers the public insight towards the high-style furnishings owned and used by the Schuyler family. It also presents interpreters a starting point from which to discuss the political prominence of the family (via the guests that dined there).

In addition, the period of significance (circa 1787) will allow the park to explore family-related as well as post-revolutionary themes such as the significance of Philip Schuyler passing down the family seat to his son, Saratoga settlement and canal development, Alexander Hamilton and Federalism, and the drafting of the Constitution.

Resources to Inform Installation: 1796 John Bradstreet Schuyler inventory, Falk Inventory, Schuyler Family Papers, maps, invoices, family and business correspondence and other secondary sources, furnishings that support Schuyler-associated themes.

Room Use:

Reception Hall	Unfurnished and/or Formal Exhibits
Parlor	Vignette containing backgammon table, sofa, Franklin stove
Dining Room	Vignette depicting the dining room set for a dinner party
Office	Evocatively furnished interior depicting General Philip Schuyler's office
Second-floor Hall	Unfurnished
South Chamber	Unfurnished and/or Formal Exhibits or Vignettes
West Chamber	Unfurnished and/or Formal Exhibits or Vignettes
Room 204	Unfurnished and/or Formal Exhibits or Vignettes
North Chamber	Unfurnished and/or Formal Exhibits or Vignettes
Kitchen	Evocatively furnished interior depicting activity related to meal in dining room

Considerations:

- This option would remove many of the furnishings currently in Schuyler House. It does, however, retain a modest number of furnishings so that the installation would not be completely divorced from the current presentation and the fact that this is a historic house. This installation does not adhere strictly to the NPS policy that "Generalized representations of typical interiors will not be attempted except in exhibit contexts that make their representative nature obvious." But, again, there is a history of displaying furnishings in this house which the park and OSHA may wish to continue.
- The smaller number of furnishings would allow space for formal exhibits exploring the Schuyler-associated themes that generic furnishings do not illuminate. The addition of formal exhibits allows for more flexibility in conveying themes not expressed through furnishings.

Treatment Option 3

General Direction: Display formal exhibits in the first-floor spaces (and possibly the second floor) of the main house and kitchen wing that interpret General Philip Schuyler's military, civic, and entrepreneurial roles while also offering insight towards different themes exploring Schuyler family life. A segment of this exhibit can also be devoted to the history and development of the Saratoga settlement.

Resources to Inform Installation: 1796 John Bradstreet Schuyler inventory, Schuyler Family Papers, maps, invoices, family and business correspondence, secondary sources.

Room Use:

Reception Hall	Formal Exhibits
Parlor	Formal Exhibits
Dining Room	Formal Exhibits
Office	Formal Exhibits
Second-floor Hall	Unfurnished
South Chamber	Unfurnished
West Chamber	Unfurnished
Room 204	Unfurnished
North Chamber	Unfurnished
Kitchen	Formal Exhibits

Considerations:

- This option is a complete departure from the current furnished presentation and disregards the fact that it appears in a historic house. The vast majority of the current furnishings would be removed.
- This option eliminates issues related to the lack of sufficient information upon which to base furnished installations that adhere to current NPS standards.
- Formal exhibits present the greatest flexibility in interpretation. Exhibits could address all Schuyler themes regardless of time period. Exhibit media could be tailored to the particular messages the park wishes to convey.
- Formal exhibits would not have to be devoid of furnishings. They could contain a limited number of furnishings to indicate the types of furniture or decorative arts with which the Schuylers (of one or several periods) may have lived.

Appendix B

Survey of Installations and Interpretation at Relevant Historic Houses and Museums

The researcher visited a number of historic homes and museums in the Hudson River Valley, Connecticut, and Massachusetts to investigate methods of installation and interpretation for the Schuyler House HFR. The goal of this investigation was twofold: to explore the range of interpretive methods currently being employed in historic houses and to identify the current interpretation at area historic houses so that the future offerings at Schuyler House are distinctive.

The historic homes visited were selected for their relevance to Schuyler House. Certain homes, like Schuyler House, lack inventories for their period of interpretive significance. Other homes such as Johnson Hall and Herkimer House were built by men of Philip Schuyler's economic level in the pre-Revolutionary Hudson River Valley. Philipsburg Manor is a working example of a mid-eighteenth-century plantation complex. The Mashantucket Pequot Museum was selected for its innovative and state-of-the-art interpretation.

Schuyler Mansion

Schuyler Mansion was Philip Schuyler's Albany home and was completed in 1763. When Schuyler died in 1804, the house and property were sold. Now missing are the gardens, orchards, fields, and outbuildings that once surrounded the house. The staff of Schuyler Mansion is in the process of restoring the structure and reconstructing the historic furnished interior to its 1790s appearance.

As at Schuyler House, furnishing the house is made difficult due to the lack of original furnishings and an itemized inventory of Philip Schuyler's estate. The percentage of objects in the mansion with Schuyler provenance is very low. The furnishing of the mansion thus relies on Schuyler and comparative inventory sources. Schuyler sources include the inventories of two of Philip Schuyler's children, Philip Jeremiah Schuyler and Catherine Schuyler Malcolm, who each received one-eighth shares of his estate when he died. The staff also has assembled a database of goods the Schuylers purchased during their over forty years in the house based on the Philip Schuyler Papers at the New York Public Library.

Lastly, the staff has collected a series of fifteen "comparative" room-by-room inventories taken between 1752 and 1806. These inventories are of "the estates of people who loosely fell within Philip Schuyler's economic class." Sadly, aside from Sir William Johnson, none of these individuals lived in or near New York and none were of Dutch descent. Thus, these comparative inventories ignore regional and cultural differences that would make the furnishings and lifestyle at Schuyler Mansion distinct from the residences of these other individuals.

Both Schuyler Mansion and Schuyler House lack inventories relevant to Philip Schuyler's period of occupation. This gives both houses' furnishing plans a certain "period room appearance." Without specific family furnishings to illustrate or ground the storyline, interpreters are forced to rely upon primary and secondary sources for their tour

content. In Schuyler house tour content has little to do with the furnishings on display in the rooms. While family correspondence can offer insight into the time period, generic period furnishings only provide a backdrop for a tour and do not trigger tour content.

The Schuyler Mansion's high-style architecture, woodwork, and furnishings are striking in comparison to the more modest Schuyler House. Both houses are laid out similarly (apart from an additional sitting room downstairs at Schuyler Mansion) and the staff, as at Schuyler House, has chosen to furnish the house to a circa 1790s appearance. The content of the tour is fairly conventional--the visitor is introduced to Philip Schuyler and his historical and political significance. Family life and day-to-day activities that would have taken place in the house are explained as the visitors progress through the rooms. The parlor is set for tea, and the office contains many small objects and scattered documents. One upstairs bedroom is arranged as if a doctor is visiting, and another upstairs bedroom is scattered with children's games and toys. Staff aim to improve the storyline and furnishings upstairs, as visitors do not receive much unique information about the Schuyler family there and the furnishings are sparse. Staff is planning to transform one of the bedrooms into an exhibit area to make better use of the space.

Prior to visiting the mansion, visitors can peruse a small exhibit about Philip Schuyler mounted in the Visitor Center. It is organized into four sections. "Schuyler the entrepreneur" introduces visitors to his investment in canal building. "Schuyler's mathematical interests" demonstrates Schuyler's talents as a mathematician and links these skills to his interests in navigation and surveying. "Schuyler the military man" introduces visitors to his role in the Revolutionary War. "Schuyler the family man" introduces visitors to his wife and children. This section also acknowledges the many servants that ran the mansion, and the slaves that the General owned. This exhibit augments the content of the house tour, which is focused on the late-eighteenth-century Schuyler family and the social life of the house.

As both Schuyler houses have been fully furnished to late-eighteenth-century appearance, and commemorate Philip Schuyler, it is not surprising that tour content and approach to furnishings at both sites are quite similar. While it is important for visitors to receive certain basic information from both sites, the preservation of both Schuyler houses to the same historic period requires a distinction between the two. The Saratoga estate distinguishes itself from the sophisticated urban mansion, as it was Philip Schuyler's plantation settlement and hub of his business enterprise. It is also distinguished by its function as a country estate.

Philipsburg Manor

Philipsburg Manor is a late-seventeenth- to early-eighteenth-century milling, farming, and trading complex owned by the Anglo-Dutch Philipse family of merchants. Tenant farmers of diverse European backgrounds rented property and enslaved Africans operated the complex. The present complex includes a stone manor house furnished with seventeenth- and eighteenth-century objects, a working water-powered grist mill and millpond, an eighteenth-century barn, slave gardens, and a tenant farm house. Animals on the grounds include historic breeds of cattle, sheep, and chickens. Costumed interpreters care for the animals and give tours. Tours are given of the complex and manor from the slaves' point of view. The Philipsburg Manor complex is not a complete

reconstruction, as it lacks many of the outbuildings that were part of the original settlement.

Staff at Philipsburg Manor have located a comprehensive probate inventory made at Adolphe Philipse's death in 1750. Interestingly, the interpretive staff has chosen not to use it as a defining document to furnish the manor room by room. This is because the contents of the inventory suggest an illogical use of space that would not have furthered the educational mission of the museum. While certain rooms' furnishings were arranged according to the inventory, other spaces instead offer a "guided learning" experience. The parlor, for example, will be used as a place where visitors can examine reproduction archival documents. Visitors, thus, are exposed to the process curators and researchers go through when "creating" the Philipsburg story for visitors.

Interpretive staff has also recently revised their interpretation of the manor. Prior to the revision, visitors entered the front door as a wealthy guest of the Philipse family. As visitors were brought through the house, they were told about the furnishings and social activities that took place in each room. This tour continued outside the manor, with an emphasis on the lifestyle and chores of tenant farmers.

The tour now presents the manor and farming complex from the African slave perspective. Visitors now begin their tour by entering the buttery and neighboring basement kitchen where they are introduced to the working settlement, the realities of the people who labored upon it, and its role in the colonial economy. In the kitchen, the tour guide offers visitors a segment of an inventory to read. The inventory includes names of adult and child slaves. This interpretive device aims to make the idea of slavery less abstract. It also provides tour guides a springboard for informing visitors about slaves' daily tasks, their own family life, as well as the harsh realities of their situation.

Throughout the tour of the rooms, the Philipse family and the activities that would have taken place in each room are presented from the slave perspective. In addition to the guided tour, costumed interpreters perform skits outside of the house to further inform visitors of daily life at the manor at the turn of the eighteenth century. A particularly effective theatrical exchange is portrayed between the slave supervisor and a slave woman.

Philipsburg Manor portrays many of the eighteenth-century commercial activities which the Schuyler Estate currently lacks. The slave perspective and the evocative surroundings of the working farm provide an engrossing and thoughtful rendition of history. The 1750 inventory provided the Philipsburg staff evidence that slaves worked at the manor, while archeological research further informed interpreters as to materials, tools, and tasks performed there. The rest of the interpretation was inferred from secondary sources.

The slave perspective is somewhat limited at the Schuyler House. Schuyler inventories provide evidence regarding the group of slaves Philip Schuyler owned at the Saratoga estate including their names and items purchased for them such as clothing, shoes, and medication. As at Philipsburg, no slave quarters remain. The slave perspective, however, simply does not speak to SARA's central interpretive themes. Presenting certain aspects of the slave story at Schuyler House would increase the accuracy and depth of current interpretation and could be done via exhibit.

Johnson Hall State Historic Site

Like Schuyler House, Johnson Hall (1763) was the nucleus of a working estate including a mill, blacksmith shop, Indian store, barns, servant housing, and other outbuildings. The printed thirteen volume set *Papers of Sir William Johnson* contains a detailed, room-by-room inventory of Johnson's estate. Staff members are currently working to replicate the 1774 contents of the rooms. All furnishings at Johnson Hall are reproduction pieces. This not only cuts down on the overall cost of furnishing the mansion, but also allows for more innovative and spontaneous interpretation.

Johnson Hall is one of the most successful historic house museums the researcher visited on this trip. The primary reason for this is the spontaneous effect of the room arrangements. As mentioned above all furnishings are reproduction pieces and are therefore not subject to conservation concerns. Staff move furnishings around the rooms weekly. For example, one week interpreters will present the house to visitors as if guests have just arrived at the house--hat boxes or traveling cases sit unopened in one of the guest bed-rooms or the lower front hall. Another week the dining room is set for breakfast and all of the beds in the rooms are unmade. The interpreters explain that this is because the house is being presented as if it is early in the day and the servants have not yet had the chance to make up everyone's rooms. This spontaneous presentation is highly effective and counters the "static period-room look" that many historic house interpreters are currently seeking to avoid. The tour presentation has a voyeuristic appeal as one visitor is quoted to say, "it feels as if the people who lived here vacated the rooms just minutes before."³¹⁴

Small details also contribute to the house's vibrant exhibits. Sir William Johnson's inventory refers to his "treasure room" filled with Native American objects, wampum beads and other rare items that would have been considered novel. While only a few of these specific objects are listed in the inventory, staff have taken license to recreate the room as it may have looked. Their decision was supported through primary and secondary research. The room is modeled to look like seventeenth-century English and European "cabinets of curiosities." Objects are exhibited in the room in profusion--they drape from the mantel, hang from portraits, or are displayed in corner cabinet shelving. Again, their casual and exuberant placement throughout the room further evokes a living house rather than the staid, un-lived-in appearance of the traditional period-room exhibit.

Many historic houses and even art museums currently seek to arrange their furnishings and exhibits in a less static way. This breaks down the barrier between the visitor and the information conveyed through the exhibit. The current arrangement of furnishings at Schuyler House is quite formal--all beds are made, there are no children's toys or games in the child's bedroom, the table in the dining room is not set, and most furnishings have nothing on them. The effect created, thus, is more that of a museum than a house that once sheltered a living family, active servants, slaves, and guests. Small changes, such as leaving beds unmade, scattering some children's toys on the floor, adding place settings and fake food to the dining table, or setting up a room as if it is

³¹⁴ Conversation with Wanda Burch, Curator of Johnson Hall State Historic Site, 20 August 2002, Johnstown, NY, written record.

ready to receive a visitor can make the space more engaging for visitors while conveying tour content.

While periodically changing the furnishings in a historic house may provide increased visitor interest, such changes should be approached with the appropriate level of academic rigor. Each change should be researched and based upon historical fact. In effect, each change is a furnishing plan or sub-set of a furnishing plan unto itself. In addition, the frequent movement of period objects to change displays is harmful to their condition. Such an approach should only be attempted with reproduction objects like those at Johnson Hall.

Herkimer Home State Historic Site

Herkimer House does not have an inventory for the house's period of greatest significance (1764-1777). The earliest inventory is a 1790-1795 inventory of Herkimer's brother's belongings, but it is not a comprehensive or room-by-room inventory. The furnishings of Herkimer home are a "work in progress" and include about a dozen documented Herkimer objects.

The first floor of this house contains an office, parlor, and long tavern-style dining room. Visitors are introduced to General Herkimer, a wealthy entrepreneur who was killed in an ambush en route to Fort Stanwix in 1777. The story line of the first floor is clear and consistently represented by the furnishings in the three rooms and first-floor hall. There is less information available regarding the second-floor rooms so their furnishings are more conjectural.

Over the past few years, Herkimer House interpretation has become increasingly historically accurate. A change of administration has facilitated these improvements. Such improvements include the removal of a Chippendale dining table in the tavern-style dining room. The dining table accommodated only six people and was originally set with high-style dining accessories. This was clearly inaccurate as there is documentary evidence that this dining room served between ten and thirty persons a day. Other improvements in the lower and upper front hall include the removal of 1960s Williamsburg-style sconces and more accurate arrangement of the parlor.

Mashantucket Pequot Museum

The Mashantucket Pequot Museum's mission is to inform the visitor about the history and culture of the Pequot nation from the ice age to the present. The museum's interpretation is highly effective and uses a range of traditional and highly technological media to present aspects of Pequot history.

The story of the Pequot nation is presented in life-size dioramas of animals, hunting scenes, and an entire seventeenth-century village. Trade history, wars, traditional craft making, and day-to-day activities throughout the centuries are presented via video and audio recordings. While computer animation and digital recordings play a significant role in interpretation, technology does not overwhelm the visitor.

The Acoustiguide tour of the life-size Pequot village is an evocative and flexible means of communicating varying levels of information, history, and research. The system allows random access and is self-directed so visitors are free to delve into as

many layers of information as they want. Another memorable exhibit is dedicated to archaeological research and process, which gives visitors a behind-the-scenes understanding of how archeological evidence is gathered and evaluated. This kind of transparency is helpful in any museum context. It allows the visitor to reflect upon how knowledge is gathered prior to "official" museum presentation

Another particularly evocative series of exhibits presents eighteenth- and nineteenth-century Pequot individuals to the viewer via a combination of life-size wax figures and text panels. These people were indentured servants, slaves, stonemasons, farmers, and others who lived after the English had conquered the Pequot nation.

The Acoustiguide tour may be the most interesting interpretive tool for Schuyler House interpreters. Text panels, with color illustrations and well-designed text, are a more conventional but effective mode of interpretation.

Appendix C

Listing of Dining and Food Service Objects from "Philip John Schuyler (1733-1804) Inventory Compiled from Manuscript Sources" by Robert J. Falk³¹⁵

Item	Vendor	Date
1 polished silver cuit stand with casters & cruets	Halstead & Myers	1760
1 pair chased sauce boats	Halstead & Myers	1760
2 fine cut glass cruets and mustard glass	Halstead & Myers	1760
1 plain silver waiter	Halstead & Myers	1760
6 quart decanters	Maydwell and Winder	1761
6 large water glasses & saucers	Maydwell and Winder	1761
6 ale glasses	Maydwell and Winder	1761
12 cider glasses	Maydwell and Winder	1761
24 strong wine glasses	Maydwell and Winder	1761
2 doz tumblers	Maydwell and Winder	1761
6 syphons	Maydwell and Winder	1761
4 sillybub glasses	Maydwell and Winder	1761
2 oval sweetmeats	Maydwell and Winder	1761
4 jelly glasses	Maydwell and Winder	1761
middle 4 oval stands	Maydwell and Winder	1761
4 blue cups	Maydwell and Winder	1761
2 middle glasses	Maydwell and Winder	1761
4 blue syllabubs	Maydwell and Winder	1761
8 jelly glasses	Maydwell and Winder	1761
4 stands	Maydwell and Winder	1761
2 large saucers	Maydwell and Winder	1761
2 ends bottles with flowers	Maydwell and Winder	1761
2 scallop'd basons	Maydwell and Winder	1761
2 jelly glasses	Maydwell and Winder	1761
2 sillabub glasses	Maydwell and Winder	1761
4 sweetmeat glasses	Maydwell and Winder	1761
2 baskets with flower handles	Maydwell and Winder	1761
a curious epergne with 4 branches and cut saucers, 4 scrotes, 4 ornaments, 8 baskets with flower handles	Maydwell and Winder	1761
1 curfoot, 1 branch, 1 scrote, 1 saucers	Maydwell and Winder	1761
2 large decanters	Maydwell and Winder	1761
tea pot	Stafford Briscoe	1761
sugar dish	Stafford Briscoe	1761
milk ewer	Stafford Briscoe	1761
bottle crane	Stafford Briscoe	1761
bottle tickets	Stafford Briscoe	1761
chased cup and cover	Theed & Picket	1761
24 silver (hafts)	Theed & Picket	1761
blades forks with 3 prongs	Theed & Picket	1761

³¹⁵ Falk, pp. [27-30].

Item	Vendor	Date
12 polished spoons	Theed & Picket	1761
blades forks with 3 prongs	Theed & Picket	1761
24 desert hofis	Theed & Picket	1761
12 polished desert spoons	Theed & Picket	1761
birch handle carving knives	Henry Wright	1761
1 creat earthen wear & 1 box	Henry Wendell	1767
engraving 4 crests on 4 pieces of his plate	Jam's (Poupard)	1776
engraving 2 coats of arms on 2 silver sauce boats	Jam's (Poupard)	1776
2 1/2 (doz) cut starr'd claret glasses	F. Rhineland	1786
6 half (pt) mugs	F. Rhineland	1786
2 (doz) cut starr'd claret glasses	F. Rhineland	1786
4 (doz) brown porringers	F. Rhineland	1786
1 doz plates	Daniel Hale	1792
2 dozen small plates - cream col'd	James Chestney	1793
5 doz flat & soup plates- cream col'd	James Chestney	1793
4 large oval dishes- cream col'd	James Chestney	1793
4 smaller dishes	James Chestney	1793
3 qt pitchers	James Chestney	1793
2 mustard pots	James Chestney	1793
4 salts	James Chestney	1793
2 butter boats	James Chestney	1793
2 tureens	James Chestney	1793
2 sett chocolate bowles & saucers	James Chestney	1793
2 large blue painted bowles	James Chestney	1793
2 smaller do [ditto]	James Chestney	1793
2 sugars do [ditto]	James Chestney	1793
2 milk pots do [ditto]	James Chestney	1793
1 coffee pot	James Chestney	1793
1 do [ditto] blue and white earthen	James Chestney	1793
2 brown china large tea pots	James Chestney	1793
4 bristol square dishes	James Chestney	1793
altering 3 tablespoons	Isaac Hutton	1793
engraving 24 cyphers on 8 tablespoons	Isaac Hutton	1793
mending sugar tongs	Isaac Hutton	1793
13 tablespoons	Dan'l Van Voorhees	1793
12 desert spoons	Dan'l Van Voorhees	1793
8 wine glasses broke at the funeral of Jn B Schuyler	John Robison	1794