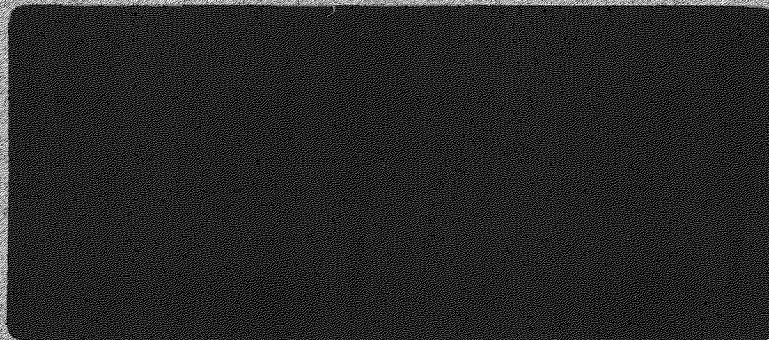


SAKE DTS

90852

4/9/130849



**HISTORIC FINISHES ANALYSIS
OF FIVE SECOND FLOOR ROOMS
AT THEODORE ROOSEVELT HOME**

Sagamore Hill National Historic Site

Mother's Room - Room 204
Gate Room - Room 203
Nursery - Room 216
South Bedroom - Room 214
Alice's Room - Room 213

Prepared by

Marie L. Carden
Architectural Conservator
Cultural Resources Center
North Atlantic Region
National Park Service
U.S. Department of the Interior

October, 1991

CONTENTS

	Page
INTRODUCTION1
1. RESEARCH AND ANALYSIS OF HISTORIC WALL AND WOODWORK FINISHES.5
2. and 3. FINISHES DOCUMENTATION OF WALLS AND WOODWORK IN FIVE ROOMS INCLUDING CLOSETS: 1887 TO THE PRESENT.11
4. RECOMMENDATIONS OF FINISHES FOR FIVE ROOMS	25
BIBLIOGRAPHY	34
APPENDIX	36

PREFACE

This report was prepared by the Building Conservation Branch (BCB) of the Cultural Resources Center, North Atlantic Region for the Division of Historic Furnishings, Harpers Ferry Center (HFC). Its purpose is to fulfill the scope of work for an interior finishes project on five second-floor rooms at the Theodore Roosevelt Home, Sagamore Hill National Historic Site. The report is based on a review of data gathered for the 1988 draft Historic Structure Report (HSR), as well as on new information acquired specifically for this report.

The Division of Historic Furnishings has recommended restoration of historic wall finishes in five rooms on the second floor, based on evidence cited in the Historic Furnishings Report, Volume I (HFR) and the HSR.¹ No specific recommendations were made in the HSR for these five rooms; instead, room chronologies were presented. These chronologies have been reviewed and new data incorporated, thus forming the basis for the Finishes Documentation section (2) and (3) of this report. The recommendations outlined in section (4) were drawn up specifically for the interpretive dates outlined in the scope of work for this report.

The interpretive dates established for the Historic Furnishings Plan have been incorporated into the Finishes Documentation of this report, and are also reflected in the Recommendations section.

Footnotes in this report, insofar as possible, are references from the HFR, because it has been approved and printed, while the HSR is still in draft form.

¹ Memorandum dated Feb. 4, 1991, to Regional Director, NAR, from Chief, Division of Historic Furnishings, HFC.

INTRODUCTION

The scope of work for this report, as outlined by the Division of Historic Furnishings, includes: (1) research and analysis of historic wall and woodwork finishes in five rooms; (2) documentation of wall and woodwork finishes in these rooms from 1887 to the present; (3) documentation of all interior finishes in closets within these rooms from 1887 to the present, and (4) recommendation of "...finishes appropriate to dates established for interpretation in the Historic Furnishings Plan for these rooms...".²

It should be noted that the recommendations provided here, although they generally agree, may not precisely agree with those extrapolated from the HSR, for two reasons: (a.) new evidence has been uncovered during the investigation for this report, and (b.) there are some discrepancies between the interpretive dates implemented in the HSR and those subsequently established for these five rooms in the Historic Furnishings Report. The interpretive dates in the HSR follow those in the 1970 Interpretive Prospectus for the site:

1901-09:	Presidential years, as the main focus
1884-1919:	Teddy Roosevelt's years at Sagamore Hill, as the secondary focus
1919-1948:	Mrs. Roosevelt's years at Sagamore Hill, after TR's death, as the last objective. ³

Additionally, it should be noted that the recommendations provided herein have been written to agree with the interpretive dates established for the Historic Furnishings Plan, as requested by the Division of Historic Furnishings for this project.

² Memorandum to: Supervisor, Building Conservation Branch, Cultural Resources Center, NAR from Chief, Division of Historic Furnishings, HFC, April 23, 1991.

³ Carden and Crisson, Historic Structure Report: Sagamore Hill NHS, draft, 1988, p. 6.

Overview of Rooms

The rooms covered in the scope of work for this project, as outlined by the Division of Historic Furnishings, HFC are:

Mother's Room (Room 204)

Interpretive dates: 1912-1919

Architectural features:

Walls: plaster
fireplace across southeast corner
closet across northeast corner

Baseboard: yes

Picture molding: yes

Doorways: entrance from second-floor Hall, east wall
doorway to Room 302, south wall
doorway to closet, northeast corner
doorway to small closet, east wall
doorway to Father's Dressing Room (Room 205), inside northeast corner closet
exterior doorway in west wall (leads to second story porch)

Archway: no

Windows: one in west wall
two in north wall

Closets: northeast corner
east wall

Radiators: no

Built-in shelves: over small closet next to hall doorway, east wall
wall bookcase on west wall

Gate Room (Room 203)

Interpretive dates: 1917-1918

Architectural features:

Walls: plaster
fireplace across northeast corner
closet across southeast corner

Baseboards: yes

Picture molding: yes

Doorways: entrance doorway from second-floor Hall, east wall
doorway to Mother's Room (Room 204), north wall
doorway to closet, southeast corner
doorway to closet, east wall

Archways: no

Windows: two in south wall
one in west wall

Closets: southeast corner, w/built-in shelves
east wall

Radiators: no

Built-in shelves: in southeast corner closet

over closet in east wall
 bookcase on west wall
 Fireplace: northeast corner

Nursery (Room 216)

Interpretive dates: 1917-1918

Architectural features:

Walls: plaster
 Baseboards: yes
 Picture molding: yes
 Doorways: entrance doorway from second-floor Hall, north wall
 doorway to closet, north wall
 doorway to South Bedroom (Room 214), east wall
 doorway to closet, south wall
 Archways: no
 Windows: one in south wall
 one in west wall
 Closets: north wall, walk-in
 south wall, built into eaves
 Radiators: no
 Built-in shelves: no

South Bedroom (Room 214)

Interpretive dates: 1917-1918

Architectural features:

Walls: plaster
 Baseboards: yes
 Picture molding: yes
 Doorways: entrance from second-floor Hall, north wall
 doorway to closet, north end of east wall
 doorway to Nursery (Room 216), west wall
 doorway to bathroom (Room 215), south end of east wall
 Archway: no
 Windows: two in south wall
 Closets: north end, east wall [extinct]
 Radiators: no
 Built-in shelves: no
 Fireplace: west wall

Alice's Room (Room 213)

Interpretive dates: 1900-1906

Architectural features:

Walls: plaster
 east wall in two sections
 chimney imbedded in section of north wall
 Baseboards: yes
 Picture molding: yes
 Doorways: entrance from second-floor Hall, west wall

doorway to Little Room (Room 212) northern section
of east wall
doorway to closet, southern section of east wall
Archway: northern section of east wall, leading to doorway
to room 212
Windows: two in south wall
Closets: southern section of east wall
Radiators: two below windows on south wall
Built-in shelves: no. [Note: historic wall bookcase has been
removed from west wall; presumably it will be
rehung]

1. RESEARCH AND ANALYSIS OF HISTORIC WALL AND WOODWORK FINISHES

The research and analysis of historic wall and woodwork finishes of the Theodore Roosevelt Home were substantially completed during the preparation of the draft Historic Structure Report (1988).⁴ The research and analysis discussed herein pertains to paint and wallpaper finishes in the subject five second-floor rooms and is based on new data, as well as a review of the data gathered up to 1988.

The paint and wallpaper research and analysis conducted for this report are based on standard operating procedures established and implemented at the Building Conservation Branch of the Cultural Resources Center, North Atlantic Region.

Research and Analysis

Paint

Paint samples were extracted from selected locations in the five rooms and transported to the BCB laboratory where they were catalogued, mounted and analyzed. Analysis included microscopy; chemical testing for paint type, e.g., for lead base, oil, or calcimine paints; ultraviolet light testing for zinc oxide or titanium dioxide pigments; and color matching. Once the descriptive colors, paint types and sequence of the layers in each sample were recorded, the most informative samples were selected for comparative analysis. Dates supported by documentary evidence assigned to certain paint layers, and a chromochronology (color history) was established for the individual rooms. Where little or no datable evidence was available, only the sequence of layers and their colors are given, and dates are either relative or are eliminated. This was particularly relevant to the closets.

Historic documentation states that the south bedrooms were replastered (and papered) in 1923, a fact which left little evidence of historic finishes on the walls and was confirmed by

⁴ Marie L. Carden and Richard C. Crisson, Historic Structure Report: Sagamore Hill National Historic Site, draft. Cultural Resources Center, North Atlantic Region, National Park Service, U.S. Department of the Interior, 1988.

physical investigation.⁵ Because the existing plaster in the rooms post-dates the inclusive historic dates (1900-1919), thus destroying or concealing historic finishes, paint samples were searched for behind, and adjacent to, edges of woodwork and in closets. A few minute samples were found. Since the closets retain their original plaster, for the most part, paint evidence was more abundant there, (excepting Rooms 213, 214 and 216.)

The finishes evidence found in closets is often helpful in providing information about rooms where much evidence in other areas has been lost due to replastering, stripping of finishes, etc. However, it is important to realize that the finishes history of closets does not always correspond exactly to that of the room itself. This can be attributed to, among other things, the closets not being redecorated as often as the rooms, or to the possibility of leftover paint from other rooms being used in closets.

Closets in Rooms 204 and 203 appear to retain most of their original plaster; closets in Rooms 216 and 213 appear to have been skimcoated c. 1923; and the closet in Room 214 was removed during the TRA restoration.

There is no evidence of that there was wallpaper in Rooms 204, 203 or 216 prior to 1923. The earliest evidence of wallpaper pertains to Alice's Room (213)⁶ in 1900 and the South Bedroom (214) c. 1917.⁷

The only paint evidence discovered in Room 213 was a layer of beige under the present-day 1956 wallpaper. What had previously been thought to be yellow paint on the edge of a window frame was found, by analysis, to be a smudge of plaster coated with yellow shellac or varnish. If the plaster in Room 213 dates to 1923, the beige paint was applied to the walls between 1923 and 1956. The only paint evidence in the closet is white paint on plaster on the ceiling and upper walls, with the lower walls bearing the 1923 floral wallpaper.

⁵ David H. Wallace, Historic Furnishings Report, Sagamore Hill, Volume 1, Harpers Ferry Center, National Park Service, U.S. Department of the Interior, 1989, p. 143, f.n. 13. This footnote references the replastering and papering of the south bedrooms in 1923.

⁶ Wallace, Op.cit., f.n. 13, p. 158. Eight rolls of paper were purchased for Alice's Room in May, 1900.

⁷ Wallace, Op.cit., p. 65 and p. 286 (fig. 65). Photograph of Richard Derby in South Bedroom c. 1917-18. In this photograph the walls appear to be papered with a two-tone vertical striped wallpaper.

Paint evidence discovered in the other four rooms was scant, but sufficient to establish chromochronologies. A comparative analysis of paint samples from Mother's Room (214) shows that paint colors found on the walls around the time of the construction of the west window (1912) and before the installation of the wallpaper in 1923 were pale peach-pink, followed by light maize yellow.⁸ The first finish on the frame of the c. 1912 west window was white paint covered with a clear glaze; the second finish was maize yellow, followed by white. The yellow of the window frame (followed by whites) and the yellow walls indicate that the wall color for the greater part of the 1912-1919 interpretive dates was light maize yellow, and the woodwork primarily white. The pattern of window frames or sills being painted the wall color, seen in other rooms as well, appears to have been abandoned by around 1915.

Room 203 is documented as being painted blue in 1893 and as having dark blue curtains in 1902.⁹ Photographs of Rooms 203 dated 1917-1918 (not shown here), show light-toned plain walls and woodwork.¹⁰ A very small sample, SAHI 01 P154, taken from the wall plaster behind the edge of the north, upper door frame, shows a fairly complete sequence of layers, beginning with the earliest turquoise blue. The last finish layers before the 1923 wallpaper are light ultramarine blue followed by pale blue-gray, possibly a layer of cream, and a layer of size. The upper layers of this sample are somewhat damaged, probably from the processes used to prepare for, and later to remove, the 1923 wallpaper. In sample SAHI 01 P349 from the wall plaster above the 1909 bookshelves near the entrance door from the hall, a similar sequence was found, followed by a skimcoat and the 1952 gray-green. The same basic sequence was also found on the walls of the large closet. Based on analysis of these samples, the historic color for Room 203 is pale blue-gray.

The historic wall color for Room 216 was also found to be pale blue-gray. The only intact sample is SAHI 01 P161 from the plaster wall behind the edge of the doorframe of the 1910 south closet.¹¹ Sample P161 shows a color sequence of pink, yellow, aqua blue with a small amount of blue-gray on the edge, the latter presumably following the construction of the 1910 south closet. Other samples, from the north closet walls, do not exhibit the full

⁸ Wallace, Op.cit., p. 149, f.n. 22. New west window is in mother's room...summer of 1912.

⁹ Wallace, Op.cit., pp. 145-146.

¹⁰ Wallace, Op.Cit., p. 296.

¹¹ Carden and Crisson, draft HSR, p. 188. The new south closet was built in the Nursery (Room 216) in 1910.

sequence of layers, where, there is presently only a thin layer of yellow and a layer of white on the ceiling and on the walls under the 1923 wallpaper. However, specks of yellow, pink, aqua blue and blue-gray calcimine were found imbedded in the thin plaster skimcoat on the ceiling and on the wall under the edge of the coat hook rail, indicating these colors may, at an earlier time, have also been used in the closet.

Paint analysis indicates that the early wall finishes in Rooms 204, 203 and 214 were flatted oil paint, either lead, zinc oxide, or leaded zinc oxide base pigments, with a chalk filler. In Room 216 exclusively calcimine paints were used; this appears to be substantiated by documentation, as well.¹² In 1917-1918, the wall paint in Rooms 204, 203 and 216 appear to have been calcimine.

Paint evidence from woodwork was more abundant than that from walls. In most, if not all, of the five rooms the earliest woodwork finish was orange shellac, with painted finishes following. Lead base or leaded zinc-oxide base, oil paint was found to be predominant on woodwork until c. 1918, when titanium dioxide base pigments came into use. The woodwork in both the Nursery (Room 216) and Alice's Room (213) has never been painted, retaining its original orange shellac finish.

Paint samples from the woodwork in both Mother's Room (204) and the South Bedroom (214) provided dating tools for the finishes. The 1912 west window in Room 204 is a datable element; the first paint layers on this window frame were white followed by a clear glaze, indicating the paint finishes for the woodwork in that room c. 1912.¹³ The 1910 bathroom in Room 214 is another dating tool.¹⁴ The original east window from the South Bedroom was moved to the bathroom and a new door put in its place. The first paint finishes on the new door are white, indicating the woodwork finishes for Room 214 c. 1910.

Wallpaper

As stated above, the earliest known wallpapers in the five rooms were c. 1900 in Room 213 and in c. 1917 in Room 214. The existing wallpapers in the closets of Room 213 and 216 are though to date to the 1923 replastering and papering of the south bedrooms (see f.n. 5 above.)

¹² Wallace, Op.cit., p. 142, f.n. 3. Nursery (then Bamie's Room) was calcimined pink in 1893.

¹³ Carden and Crisson, draft HSR, 1988, p. 153.

¹⁴ Carden and Crisson, draft HSR, 1988, p. 186. The bathroom for the South Bedroom (214) was constructed c. 1910.

Wallpaper samples were removed from the north closets of Room 216 and from the closet of Room 213, because these were the only surviving specimens found in the five rooms which date to the occupancy of the Roosevelt family. (These are documented in the Appendix.) The present-day wallpaper in the five subject rooms dates to the Theodore Roosevelt Association restoration, c. 1952; these were not analyzed, but are documented.

Wallpaper samples from the closets were transported to the BCB laboratory where they were catalogued, analyzed, photographed and encapsulated in mylar protective wrapping. Samples were studied and researched with the intent of identifying or dating the patterns. Factors to consider were the number of layers of wallpaper as well as whether or not there were any other finishes above or below the wallpaper. Both wallpapers were found to exist in a single layer on a white plaster substrate. Based on physical investigation and written documentation the closet wallpapers have been dated to c. 1923, which post-dates the historic period (1900-19) covered in this report.

Wallpaper research was conducted in the study collection of the Building Conservation Branch, the wallcoverings collection at Cooper-Hewitt Museum and the wallpaper collection at the Society for the Preservation of New England Antiquities (SPNEA). By examining actual wallpaper samples from the early 20th century, it was possible to identify patterns which would be appropriate for Alice's Bedroom and the South Bedroom.¹⁵

Having seen photographic evidence of a vertical striped paper in Room 214 made it possible to search for such a paper in the sample books. The Curator of Collections at the SPNEA suggested that the soft, wavy appearance of the stripe in the 1917 photograph was attributable to the actual wallpaper pattern, rather than to blurring of the photograph.¹⁶

The historic wallpaper in Room 213, as remembered by Alice Roosevelt Longworth in a 1974 interview, was "...all flat...and grubby...nothing in particular..." and [there were] "...lots of

¹⁵ Wallpaper study collection at BCB, CRC; Alfred Peats Book No. 4 for 1908, at Cooper-Hewitt Museum; S.Z. Goldberg Book No. 3 for 1914, at Cooper-Hewitt Museum; S.Z. Goldberg Book No. 3 for 1907, at the SPNEA; and Alfred Peats Book No. 3 for 1908 at the SPNEA.

¹⁶ Interview with Richard Nylander, Curator of Collections at the SPNEA, September, 1991.

roses and things in the curtains...".¹⁷ Examination of early 20th century sample books produced images of a wallpaper scheme which might satisfy Alice's memory of her room.

¹⁷ Wallace, Op. cit., p. 160-161, f.n. 32, and p. 159, f.n. 13 and 14. Eight double rolls of paper were purchased for Alice's Room, May 1900. Chintz curtains with pink roses also purchased, a few months later.

2. and 3. FINISHES DOCUMENTATION OF WALLS AND WOODWORK
in Five Rooms including Closets
1887 to the Present

This section includes the second and third items in the scope of work for the project. By placing the finishes documentation of the respective closets directly following each room, any similarities between the chronologies of the rooms and those of the closets can be readily observed.

In the following finishes documentation of walls and woodwork, dates are assigned primarily to those finish layers which can be substantiated by documentary and/or physical evidence. Other dates are relative.

Ceiling finishes for the rooms are not documented, for the following reasons: (a.) they were not requested for the project (excepting closet ceilings), (b.) the ceilings of the rooms were replastered and painted white during the Theodore Roosevelt Association (TRA) restoration in 1952, thereby losing physical evidence of historic finishes, and (c.) it has been stated by the curatorial staff at Sagamore Hill NHS that the ceilings shall remain white. Since the closets, excepting in Rooms 213 and 216, appear to retain their original plaster, both wall and ceiling finishes are documented for closets, where available.

As stated above, there is no evidence of wallpaper in Rooms 204, 203 and 216 prior to 1923. The closets in Rooms 213 and 216 contain the only wallpaper in the five rooms which dates to the Roosevelt period (see Appendix B). The present-day paper on the walls of the rooms dates to the TRA restoration. Closets were not included in the TRA restoration.¹⁸

Closet shelves appear to have been painted the woodwork colors. The 1887 built-in drawers in the large closets of Rooms 203 and 204 retain their original shellac finish and brass drawer pulls.

The only work that is known to have been done in the five rooms since the TRA restoration is in the large closets, where the plaster was stabilized by patching and coating with shellac and other basic maintenance.

¹⁸ E.W. Howell Co., "Outline Specification of Painting and Interior Decorating at Sagamore Hill,...", October 10, 1952.

Finishes Documentation - 1887 to Present

MOTHER'S ROOM - Room 204
Interpretive Period - 1912-1919

<u>Date</u>	<u>Walls</u>	<u>Woodwork</u>
1887	dk. yellow ochre ●	orange shellac
c. 1906	light maize yellow ● ¹⁹	
c. 1912	pale peach-pink	[west window installed] white with clear glaze
Before 1923	light maize yellow	lt. maize Y ● white ●
1923	walls replastered; papered with diaper pattern paper; color unknown	white ●
	frieze area and ceiling painted white	buff white
1952	wallpaper stripped, plaster patched; walls repapered with floral pattern paper in yellow and green on white ground	yellow-chartreuse yellow-chartreuse

● Denotes lead paint

¹⁹ "Ochre", previously used to describe most of the yellow wall colors, has been changed to "maize yellow", because ochre denotes an earthy color, while maize is a lighter, clearer, warm yellow. Most of the yellow paint colors found in these bedrooms after 1887 were found to be light, clear, warm yellows, thus labeled "maize".

North (Pass-through) Closet in Room 204

<u>Date</u>	<u>Walls</u>	<u>Ceiling</u>	<u>Woodwork</u>
1887	unfinished	unfinished	orange shellac ²⁰
c. 1906	lt. maize yellow •	lt. maize Y •	lt. maize yellow •
	white •	white •	cream-white
	peach-pink	peach-pink	white white •
Before 1923	lt. maize Y		
1991	shellac	shellac	

• Denotes lead paint

²⁰ The built-in drawers in the north closet and the door to Room 205 have retained their shellac finish to the present day; i.e., have never been painted.

South (Small) Closet in Room 204

<u>Date</u>	<u>Walls</u>	<u>Ceiling</u>	<u>Woodwork</u>
1887	unfinished	unfinished	orange shellac
c. 1906	maize •	maize •	
	white •	white •	white
	peach-pink	peach-pink	cream • white • cream-wht.

• Denotes lead paint

GATE ROOM - Room 203
Interpretive Period 1917-1918

<u>Date</u>	<u>Walls</u>	<u>Woodwork</u>	<u>Window Sill</u>
1887	turquoise •	orange shellac	yellow turquoise•
1893	pale blue ²¹	off-white •	pale blue•
	pale blue	white •	pale blue•
	turquoise	white •	varnish
	light ultra-marine blue	white •	lt. ultra marine blue •
c. 1917-18 (Before 1923)	pale blue-gray ²²	white	pale blue-gray• white • white •
1923	walls replastered; paper with nautical motif patterned paper; color unknown		buff

²¹ Wallace, Op.cit., pp. 145, f.n. 20; "...nursery...or Ethel's Room...painted blue".

²² Wallace, Op.cit., p. 296, figs. 76-78. Photographs of Room 203 dated 1917-18 show plain, light-toned walls and woodwork.

1952	wallpaper stripped, plaster repaired; walls repapered with floral pattern in lavender and blue on white ground	lt. gray-green	lt. gray- green
------	-------------------------------------------------------------------------------------------------------------------------------------------	----------------	--------------------

• Denotes lead paint

South (Large) Closet in Room 203

<u>Date</u>	<u>Walls</u>	<u>Ceiling</u>	<u>Woodwork</u>	<u>Shelves</u>
1887	turquoise •	lt. maize Y	orange shellac ²³	lt.maize yellow
1893	pale blue turquoise lt.ultra- marine blue			pale blue lt. ultra marine blue
c. 1917 -1918	pale blue-gray gray	pale blue-gray gray	pale blue-gray gray	cream buff

• Denotes lead paint

²³ Built-in drawers in large closet shellacked; never painted.

North (Small) Closet of Room 203

<u>Date</u>	<u>Walls</u>	<u>Ceiling</u>	<u>Woodwork (incl. Shelves)</u>
1887	lt. maize yellow		orange shellac
	turquoise •	turquoise •	turquoise •
	pale blue	pale blue	pale blue
	turquoise		
	pale-pink	pale-pink	pale-pink
			cream
c. 1923	buff	buff	buff

• Denotes lead paint

NURSERY - Room 216
Interpretive Period - 1917-1918

<u>Date</u>	<u>Walls</u>	<u>Woodwork</u>
1887	unknown	orange shellac
1893 (see f.n. 12, above)	pink	
	lt. maize yellow	
	lt. blue	
After 1910 [date of south closet]	pale blue-gray ²⁴	
1923	walls replastered; papered with floral stripe pattern in beige and white (extant in the closet)	
1952	walls stripped of paper, plaster repaired; walls repapered with pink floral patterned wallpaper on white ground	

²⁴ Wallace, Op.cit., p. 290, figs. 68-73. Photographs of Nursery (Room 216) taken c. 1917-1918 show plain, light-colored walls.

North (large) Closet in Room 216

<u>Date</u>	<u>Walls</u>	<u>Ceiling</u>	<u>Woodwork</u>
1887	unknown	unknown	orange shellac
	lt. maize yellow	lt. maize Y	
Before 1923	white	white	
1923	papered with floral stripe pattern in beige and white (extant) (See Appendix B)		

NOTE: Traces of pink, yellow and blue calcimine were found imbedded in the ceiling plaster and also found on the wall plaster, behind the coat hook rail. However, the present, paint sequence on both ceiling and walls is thin yellow/thick white (calcimine or skimcoat).

South (small) Closet in Room 216

This closet was built into the rafters c. 1910. The interior of the closet is composed entirely of unfinished wood.

SOUTH BEDROOM - Room 214
Interpretive Period - 1917-1918

<u>Date</u>	<u>Walls</u>	<u>Woodwork</u>
1887	ochre	[shellac] ²⁵
	light blue •	white •
	blue •	cream •
	dk. turquoise	yellow •
		cool white •
1910 (date of bathroom)		white •
By 1917	striped wallpaper; color unknown (See photograph in Appendix C)	white •
1923	walls replastered; papered with floral patterned wallpaper; color unknown	white •
1952	walls stripped of paper; plaster repaired; walls repapered with floral patterned wallpaper in brown, gray and green on white ground	pale gray-white pale gray-white

• Denotes lead paint

²⁵ There is evidence of orange shellac on the south window jamb and sash, noted during the investigation done in October, 1991. The sash and jamb appear to have undergone paint removal, exposing a finish of orange shellac, which appears to be original.

Closet in Room 214

The closet in Room 214 was removed during the TRA restoration. The doorway is boarded up behind the original closet door which is still in place. There is no paint evidence from the closet, excepting from the woodwork of the door.

<u>Date</u>	<u>Walls</u>	<u>Woodwork</u>
1887	Unknown	white • maize yellow white • white
1952		gray-white gray-white

• Denotes lead paint

ALICE'S ROOM - Room 213
Interpretive Period 1900-1906

<u>Date</u>	<u>Walls</u>	<u>Woodwork</u>
1887	unknown	orange shellac
1893	wallpapered ²⁶ (pattern and colors unknown but probably plain, muted. See also f.n. 17, above.)	
1900	walls repapered	
1923	walls stripped of paper, replastered and papered in multi-color floral pattern (presently extant in the closet)	
Before 1956	walls stripped of paper, plaster repaired; painted tan	
1956	walls papered with floral pattern in rose-red and green on white ground	

²⁶ Wallace, Op.cit., p. 161. Alice remembered her wallpaper as "flat" and "grubby"... "nothing in particular."

Closet in Alice's Room (Room 213)

<u>Date</u>	<u>Walls</u>	<u>Ceiling</u>	<u>Woodwork</u>
1887	unknown	unknown	orange shellac
1900-1906	unknown	unknown	
1923	walls re-plastered; upper walls painted white; lower walls papered w/multi-color, floral patterned wallpaper (extant)	ceiling re-plastered; painted white	

4. RECOMMENDATIONS OF FINISHES FOR FIVE ROOMS

(a.) General Recommendations

The following finishes recommendations are based on a review of the room chronologies contained in the HSR, as well as on new data gathered for this report. These recommendations are intended to be appropriate to dates the established for interpretation in the HFR for these rooms.

The kinds of evidence which support the finishes recommendations for the five second-floor rooms discussed in this report include historical (written documentation or personal interviews), physical (paint and wallpaper analysis), and pictorial (photographic). Information was also obtained from documentation of other second floor rooms in the Theodore Roosevelt Home, having a similar finishes history.

Wallpaper recommendations are based on research of early 20th-century wallpapers conducted at the Building Conservation Branch; the Cooper-Hewitt Museum; and the Society for the Preservation of New England Antiquities. Actual wallpaper samples were examined which would be appropriate for rooms of the type and period included in this project. Frieze papers are recommended for Rooms 213, 214 and possibly 216. This is based on existing evidence of historic frieze papers in Rooms 211, 212 and 205, and also on research into early 20th-century wallpaper schemes. It was noted that if the walls were papered, the frieze was also papered. The frieze papers were in a contrasting pattern, of colors harmonious with the field paper. Traditionally, if the walls were painted, the frieze was also painted. (The reverse, however, did not seem to be true.) There were exceptions to this tradition, more often in the nursery or kitchen.

The use of a wide frieze with a plain-colored wall, either papered or painted, was popular in this country around the turn of the century.²⁷

The Craftsman Magazine for October, 1907, carried an advertisement for a nursery frieze paper, suggesting the popularity of friezes,

²⁷ Lynn, Catherine. Wallpaper in America, New York: W.W. Norton & Co., Inc., 1980, p. 446. Illustrations of plain field paper used with a frieze were shown from the Jan., 1906 issue of The Wall-Paper News and Interior Decorator.

of English design in general, of "nursery papers, ...with boldly outlined figures filled with flat color...".²⁸

In schemes where plain field papers were used with a patterned frieze. The frieze pattern was sometimes repeated in the curtains--"a charming plan not only to repeat in the draperies of the room the color of the walls and their borders, but also to echo the actual designs in curtains, rugs and even furniture."²⁹ Such a scheme might have been seen in Alice's Room, which she remembers as having plain walls--"flat" an "grubby"..."nothing in particular", and "a lot of roses and things in the curtains"(f.n. 17 and 26). In the wallpaper sample books consulted for this project, "matching picture moldings" were stated to be available.

The picture moldings in the second floor bedrooms were historically dropped nine inches from the ceiling.³⁰ Although early 20th-century decorating magazines showed picture moldings at cornice level, it appears that, at Sagamore Hill, they were kept in their original 1887 placement, for the most part. It is recommended that the picture moldings in these five bedrooms be dropped nine inches from the ceiling and painted the wall color or white, as the ceiling. In rooms having painted walls, or where no frieze paper is used, the resulting frieze area should be painted white, as the ceiling. Details are provided in the following Room-by-Room recommendations.

It is recommended that the frieze in Mother's Room (Room 204) and the Gate Room (Room 203) be painted white, as the ceiling, for the reasons stated above. Additionally, a 1948 photograph of Mother's Room, as it existed from 1923-48, shows the frieze and ceiling are painted white.³¹

²⁸ Lynn, Op.cit., p. 453.

²⁹ Lynn, Op.cit., p. 468.

³⁰ Carden and Crisson, draft HSR, 1988, p. 176. In the Hideaway (Room 212) the existing, original picture molding is dropped nine inches from the ceiling. This also represents the original molding profile for the picture moldings on the second floor. The TRA moldings in the other bedrooms are incorrect in profile and placement (according to F. Matero research notes, incorporated into the 1988 draft HSR).

³¹ Wallace, Op.cit., p. 362, figs. 82-84. In this photograph, the walls are papered. The combination of papered walls and painted frieze do not appear to be a Victorian theme, although the reverse might be.

It is recommended that a frieze paper be used with the painted walls in the Nursery (Room 216), for the reasons stated above. Frieze papers are also recommended for the South Bedroom (Room 214) and Alice's Room (Room 213), on the same basis.

In all rooms where wallpaper is to be installed, the walls should be sized before papering.

In rooms where walls are to be painted, the plaster walls should be painted with the highest quality, interior acrylic latex flat* finish paint. If there is a possibility that the painted walls might at some future date be repapered, there are three possible methods which may be employed at present to ensure a proper substrate: (1) paint the walls with an alkyd interior flat finish paint, or (2) use an alkyd interior primer followed by a latex flat finish paint, or (3) simply use the highest quality interior acrylic latex flat finish paint and allow it to be thoroughly dry and set up before covering with paper. Whichever the method, a size should be applied to the walls before any paper is hung.

The following finishes recommendations are primarily for walls and woodwork only, as requested in the project outline; they do not include the closets within these five rooms. However, the existing finishes and wallpapers should be retained in all closets, since they represent the most complete record for these rooms. Also not included are ceiling finishes because the curatorial staff at Sagamore Hill NHS has stated that the ceilings shall remain painted white. Floors in the five rooms should remain varnished or shellacked. Fireplace hearth bricks should be repainted, only if necessary, in their existing colors.

For accuracy and convenience in interpreting the following recommendations for the individual rooms, paint colors are identified by three methods: (1) descriptive color; (2) Munsell Color System notations and (3) Benjamin Moore Moor-O-Matic Color System notations. Moor-O-Matic color cards are provided.

***NOTE:** Wherever a "flat" finish paint is recommended for walls, either a flat or an eggshell finish may be used, the eggshell being slightly less flat in appearance.

(b.) Room-by-Room Recommendations

FINISHES RECOMMENDATIONS

Mother's Room (Room 204)
Interpretive Period 1912-1919Walls

Descriptive Color: light maize
yellow

Munsell Color Notation: 2.5Y 9/4

Moor-O-Matic Notation: 304

Benjamin Moore
Moor-O-Matic 304
(alkyd or
latex flat)

Woodwork

Descriptive color: soft white

Munsell Color Notation: N 9.5/

Moor-O-Matic Notation: 879

Benjamin Moore
Moor-O-matic 879
(alkyd or latex
semi-gloss enamel)

Other

Recommend dropping picture molding to 9 inches below ceiling. resulting frieze area should be painted white as the ceiling; picture molding to be painted the wall color or white. Conjectured, for reasons stated in General Recommendations, above. Hearth bricks should be repaired and repainted black.

FINISHES RECOMMENDATIONS

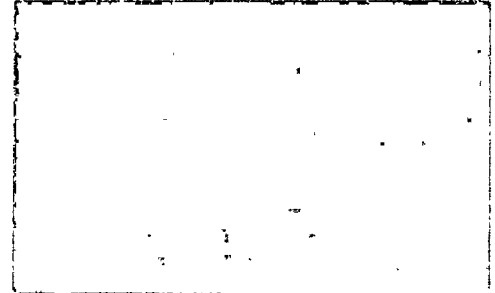
Gate Room (Room 203)
Interpretive Period 1917-1918

Walls

Descriptive color: pale blue-gray

Munsell Color Notation: 5 PB 8/2

Moor-O-Matic Notation: 1437



Benjamin Moore
Moor-O-Matic 1437
(alkyd or latex
flat)

Woodwork

Descriptive color: soft white

Munsell Color Notation: N 9.5/

Moor-O-Matic Notation: 879

Benjamin Moore
Moor-O-Matic 879
(alkyd or latex
semi-gloss enamel)

Other

Recommend dropping picture molding 9 inches down from ceiling. resulting frieze area should be painted white as the ceiling; picture molding to be painted the wall color or white. Conjectured, for the reasons stated in General Recommendations, above.

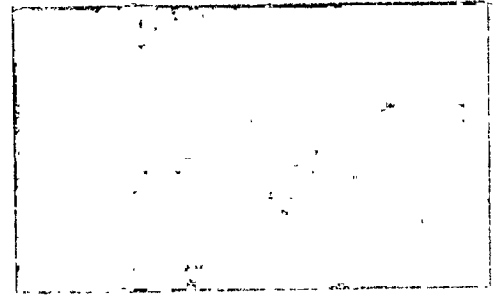
FINISHES RECOMMENDATIONS
Nursery (Room 216)
Interpretive Period 1917-1918

Walls

Descriptive color: pale blue-gray

Munsell Notation: 5 PB 8/2

Moor-O-Matic Notation: 1437



Benjamin Moore
Moor-O-Matic 1437
(alkyd or
latex flat)

Woodwork

Woodwork should remain shellacked or varnished.

Other

Recommend dropping the picture molding to 9 inches below the ceiling and painting white or wall color; resulting frieze area should be painted white, as ceiling, or wallpapered. If wallpapered, a frieze paper is recommended with a pattern which would be appropriate for a nursery, in colors harmonious with the wall color. Conjectured, for reasons stated in General Recommendations, above.

FINISHES RECOMMENDATIONS

South Bedroom (Room 214)
Interpretive Period 1917-1918

Walls

Based on photographic documentation (see Appendix C) this room was papered with a vertical striped wallpaper in 1917-18 (see f.n. 7, above). Therefore, a field paper with a vertical striped pattern is recommended. The stripe should be soft-edged, rather than hard-edged. This effect can be achieved with a wavy or scalloped edge on the stripe. Another way to achieve the soft effect is through the selection of a pattern which has a muted secondary pattern such as a pale floral or foliate design. Additional aids would be the use of light colors which are low to medium in tonal contrast for the stripes. No specific color is recommended here, because of lack of physical or documentary evidence. However striped patterns were seen in several color schemes in wallpaper sample books consulted for this project. Some examples are: green and silver; yellow and white; pink and white; light blue and white.

Woodwork

Descriptive color: soft white

Munsell Color Notation: N 9.5/

Moor-O-Matic Notation: 879

Benjamin Moore
Moor-O-Matic 879
(alkyd or latex
semi-gloss enamel)

Other

It is recommended that the picture molding be dropped 9 inches below the ceiling and painted white; the resulting frieze area should be papered with a 9-inch wide frieze paper. The colors should harmonize with those of the field paper in both hue and tone. Suggested frieze patterns are landscape, floral or swag. Conjectured on the basis of General Recommendations, above.

FINISHES RECOMMENDATIONS

Alice's Room (Room 213) Interpretive Period 1900-1906

Walls

On the basis of written documentation (f.n. 6, 17 and 26, above) and research in early 20th-century wallpaper collections, wallpaper is recommended for the walls of Room 213, with a frieze border. Certain conjectures about pattern and color are made on the basis of documentation stated in General Recommendations above. Alice remembered her room in 1900-06 as having plain walls and a lot of roses in the curtains. Wallpaper sample books of this period showed many examples of plain field paper with patterned frieze papers. In decorating fashions of 1906, frieze patterns were sometimes repeated in the curtains; this would be appropriate for Alice's room, also based on her memory of her room.

For the field paper, an ingrain or oatmeal paper would be appropriate. A mottled pattern would be suitable; for example, a fine linear network or curvilinear abstract design on plain ground, with low tonal contrast between pattern and ground. Because the effect should be one of softness, colors should be muted or pale. An example would be beige on beige or beige on pink. Examples of such muted field papers were displayed with frieze papers having a more exuberant pattern, but in harmonizing colors. For Alice's Room it is suggested that the frieze border might be a cut-out (applique) in a floral pattern, such as roses, repeated also in the curtains. The colors should be pale, so as not to overpower the field paper.

In Alice's Room, a frieze would be interrupted on the south wall by the arched entrance to the doorway of the Little Room (212), in the northeast corner. The space between the highest point of the arch and the ceiling is only eight inches, which is insufficient allowance for a 1 1/2-inch picture molding and the usual nine-inch wide frieze border. Some solutions to this problem are: (1) place the picture molding at cornice level (an authentic placement according to 1906 fashion) and use a narrower, e.g., five-inch wide frieze border, thus allowing for the arch; (2) place the picture molding at cornice level with a nine-inch wide frieze paper directly below, and allow the frieze to be interrupted by the arch; or (3) place the picture molding at nine inches down from the ceiling, with the frieze paper above, thus allowing the arch to interrupt the molding and the frieze, as necessary.

The narrow margin between arch and ceiling can be made to appear less compressed if a unified color scheme is used in the wallcoverings. Placing the picture molding at cornice level and

using a cut-out border would also eliminate a hard dividing line between frieze and field papers, thus the interruption of the upper wall by the arch will appear less noticeable.

The picture molding should be painted: white, if at cornice level, and white or wall color, if dropped.

Summary: A wallpaper with a mottled pattern in muted, pale colors, such as beige or creamy-pink is recommended for the field paper. It is recommended that a frieze paper be used, possibly having a floral pattern, such as roses, in pale colors, predominantly pink, on a light ground.

Woodwork

The woodwork in Alice's Room should remain shellacked or varnished.

NOTE: The plaster in this room should be repaired before any wall finishes are installed.

BIBLIOGRAPHY

Carden, Marie L. and Richard C. Crisson. Historic Structure Report: Sagamore Hill National Historic Site. Draft in progress. Boston: Cultural Resources Center, North Atlantic Region, National Park Service, U.S. Department of the Interior, 1988.

Goldberg, S.Z. [Wallpaper Sample] Book No. 3, 1907, Boston. Wallpaper Collection, the Society for the Preservation of New England Antiquities, Boston, MA.

Goldberg, S.Z. [Wallpaper Sample] Book No. 3, 1914, Boston. Wallcoverings Collection, the Cooper-Hewitt Museum, New York, NY.

Lynn, Catherine. Wallpaper in America: From the Seventeenth Century to World War I. New York: W.W. Norton & Company, Inc., 1980.

Matero, Frank Gerard. An Investigation of the Second Floor Interior Decorative Finishes at Sagamore Hill National Historic Site. Master's Thesis, Graduate School of Architecture & Planning, Columbia University, 1978.

Matero, Frank Gerard. Field notes for Historic Structure Report, Sagamore Hill, NHS, 1978.

Nylander, Richard C. Wallpapers for Historic Buildings: A Guide to Selecting Reproduction Wallpapers. Washington, D.C.: The Preservation Press, National Trust for Historic Preservation, 1983.

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

Peats, Alfred. [Wallpaper Sample] Book No. 3, 1908, Hobbs, Benton & Heath. Wallpaper Collection, the Society for the Preservation of New England Antiquities, Boston, MA.

Peats, Alfred. [Wallpaper Sample] Book No. 4, 1908, New York, Boston, Chicago. Wallcoverings Collection, the Cooper-Hewitt Museum, New York, NY.

Theodore Roosevelt Collection, Harvard College Library, Cambridge, MA. Selected family photograph albums were consulted. In a photograph of Richard Derby standing in the South Bedroom, c. 1917-18, the vertical striped wallpaper has a blurred appearance. Another print of this photograph, in the SAHI photographic

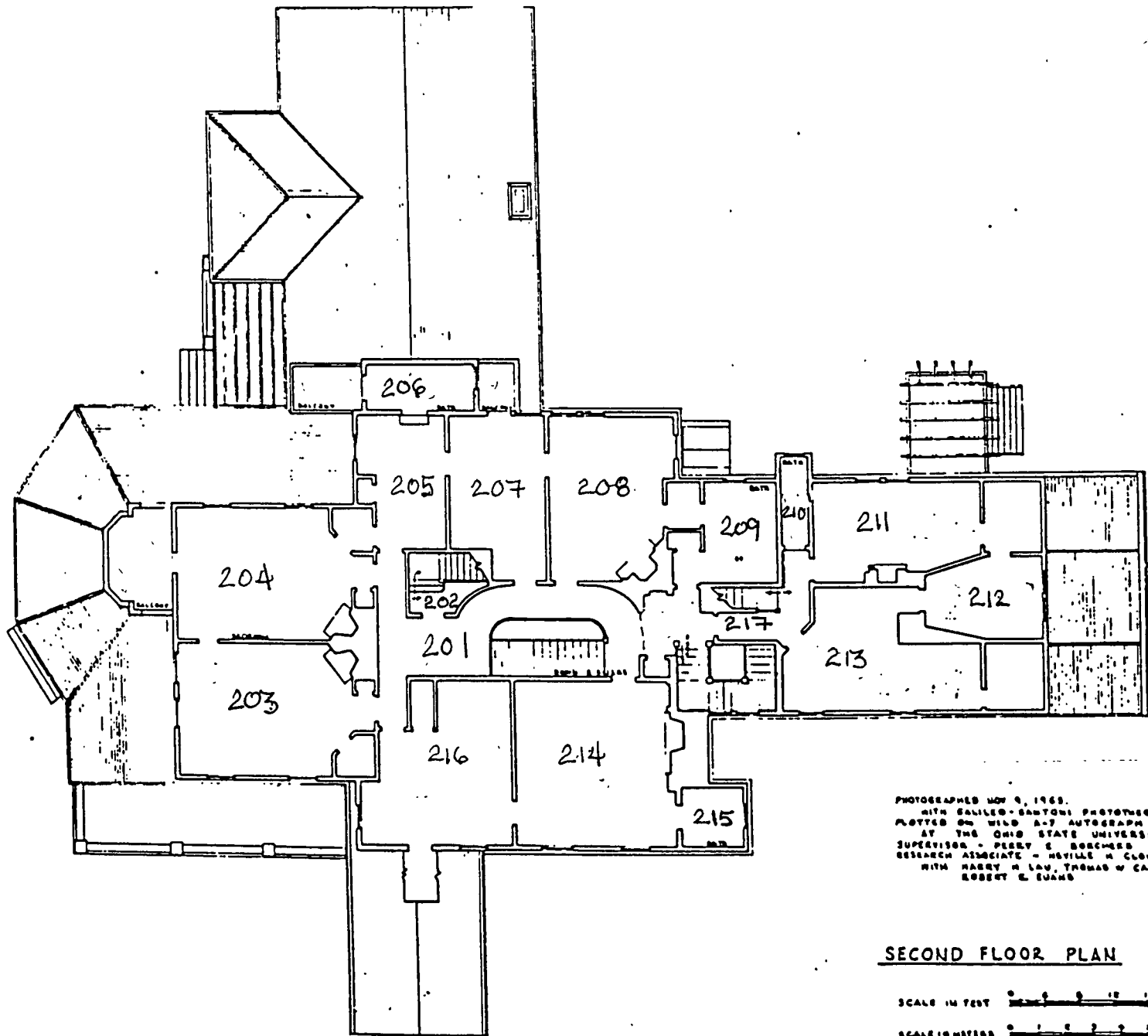
collection, has the same appearance. This photograph is included in the Wallace HFR, p. 286, fig. 65.

Wallace, David H. Historic Furnishings Report: Sagamore Hill, Volume 1. Harpers Ferry Center, National Park Service, U.S. Department of the Interior, 1989.

APPENDIX

APPENDIX A.

The House of Theodore Roosevelt
at Sagamore Hill,
Second Floor Plan
Historic American Building Survey Drawing
1963
[Room numbers added for draft HSR, 1988]



PHOTOGRAPHS NOV. 9, 1968.
 WITH CALLED - SANTONI PHOTOGRAPHIC CO. 2010
 PLOTTED ON WILD A-7 AUTOGRAPH
 AT THE OHIO STATE UNIVERSITY
 SUPERVISOR - PERRY E. BORCHERS
 RESEARCH ASSOCIATE - HEVILLE M. CLOUTEN
 WITH HARRY M. LAU, THOMAS W. CASSY,
 ROBERT E. EVANS

SECOND FLOOR PLAN

SCALE IN FEET 0 5 10 15
 SCALE IN METERS 0 1 2 3



DRAWN BY: ROBERT E. EVANS
 PREPARED AT THE SCHOOL OF ARCHITECTURE (LANDSCAPE
 ARCHITECTURE), THE OHIO STATE UNIVERSITY, COLUMBUS, OHIO
 UNDER DIRECTION OF THE NATIONAL PARK SERVICE,
 UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE
 THE HOUSE OF THEODORE ROOSEVELT AT SAGAMORE HILL
 OYSTER BAY, NEW YORK

SURVEY NO.

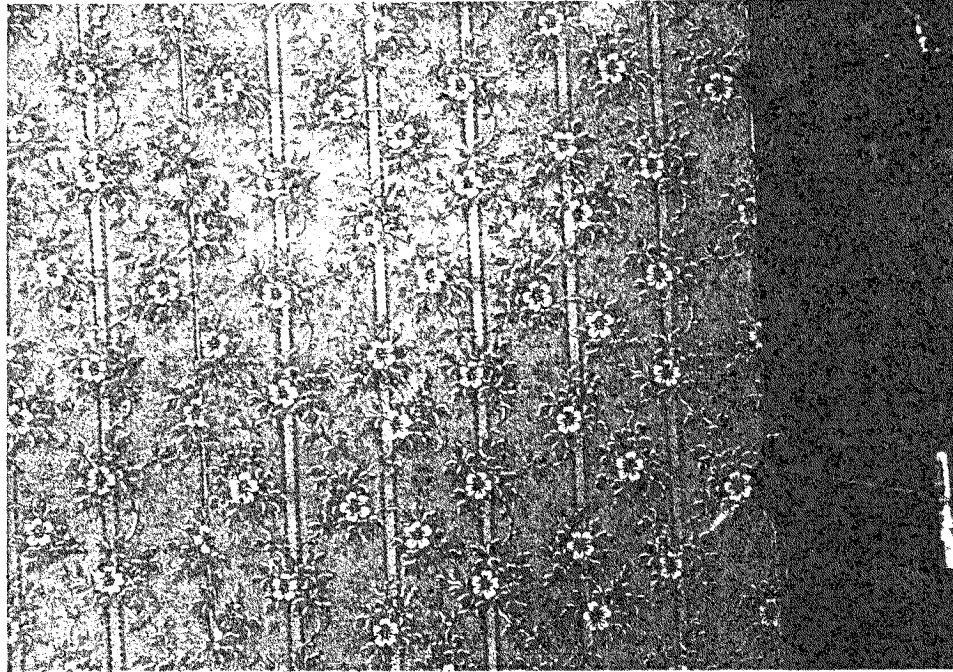
HISTORIC AMERICAN
 BUILDINGS SURVEY
 SHEET 3 OF 13 SHEETS

APPENDIX B.

Extant 1923 Wallpapers:

- (1) Nursery (Room 216), Closet Wallpaper
- (2) Alice's Room (Room 213), Closet Wallpaper

(1) Nursery (Room 216)

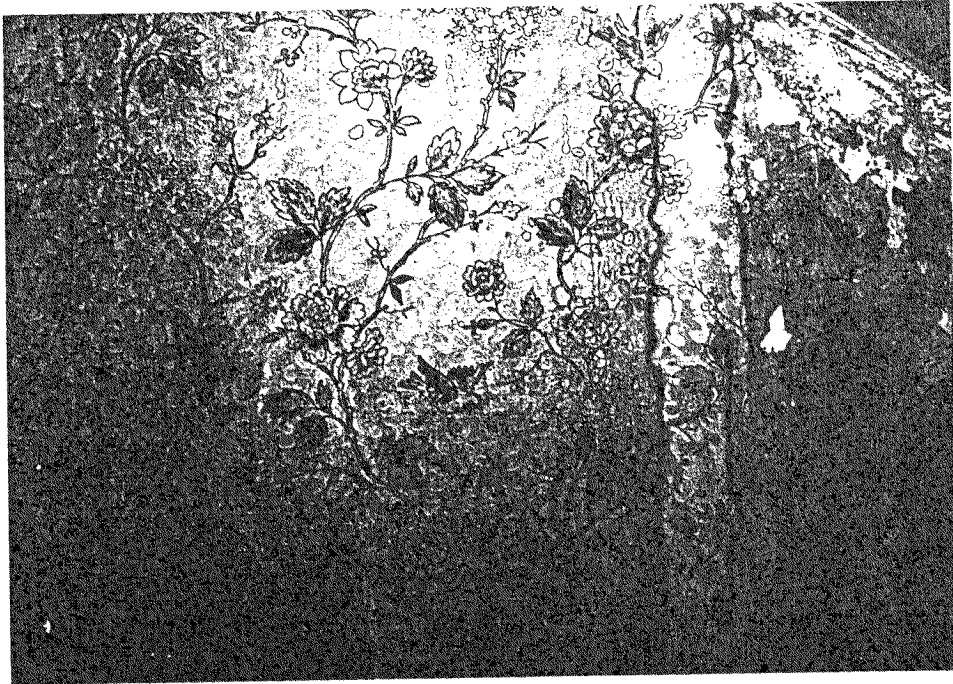


North Closet Wallpaper, c. 1923

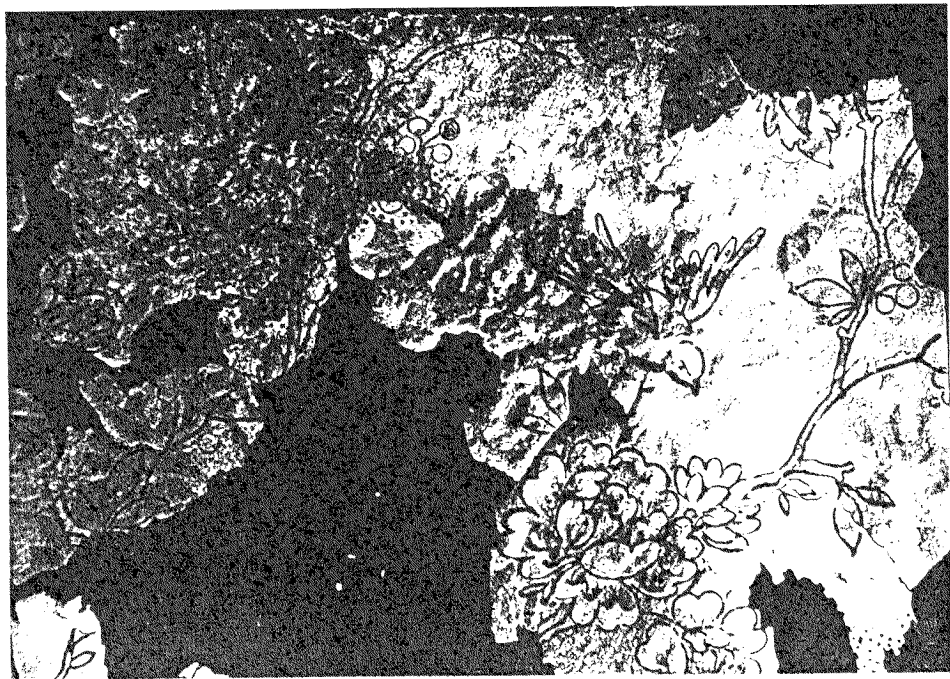


Detail, Closet Wallpaper, c. 1923
Sample SAHI 01 WP015

(2) Alice's Room (Room 213)

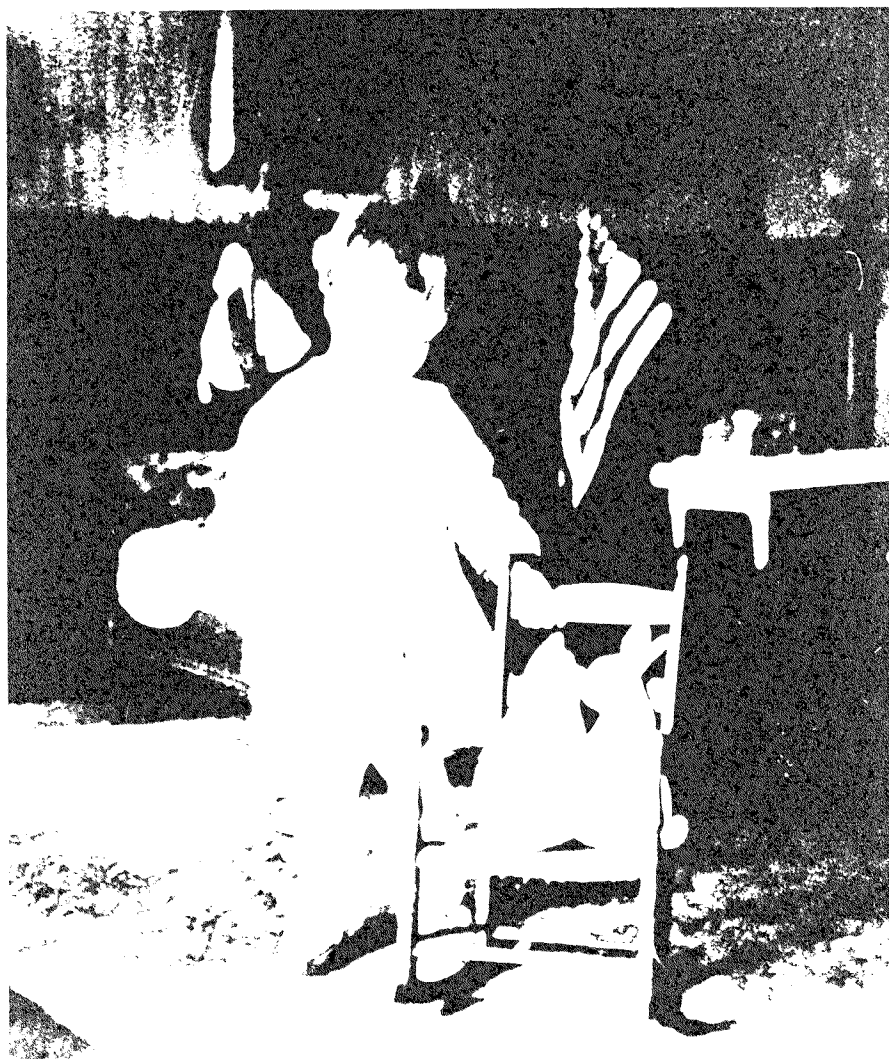


Closet Wallpaper, c. 1923



Detail, Closet Wallpaper, c. 1923
Sample SAHI 01 WP016

APPENDIX C



Looking west, South Bedroom, c. 1917;
wall is covered with striped wallpaper.