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WALLPAPER ANALYSIS

THE LONGFELLOW HOUSE

Longfellow National Historic Site
Cambridge, Massachusetts

By

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September 1997

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I. INTRODUCTION

PROJECT BACKGROUND and SCOPE

Background

The Longfellow House, the home of the poet Henry Wadsworth Longfellow from 1837-1882, is located at the Longfellow National Historic Site (Longfellow NHS) in Cambridge, Massachusetts. The house was built in circa 1759 and its only major alteration occurred in the 1790s. Most of the rooms in the Longfellow House have been wallpapered a number of times. During work performed or sponsored by the National Park Service in the 1970s and 1980s, including evaluation, restoration/conservation, and stabilization work on wallpapers in several rooms of the house performed by conservators from the Winterthur Museum and the Northeast Document Conservation Center, approximately 40 individual samples of wallpaper were collected from various rooms. Several additional samples had also been collected by Henry Wadsworth Longfellow ("Harry") Dana, grandson of Henry Wadsworth Longfellow, when Harry lived in the house in the 1930s and 1940s. All the collected samples have been documented and catalogued and are housed in the Longfellow NHS archives.

A draft Historic Furnishings Report ("HFR")[1] for the Longfellow House at Longfellow NHS was completed in August 1997 that documents room uses and changes that have occurred within the house throughout the pre-Longfellow and Longfellow periods and up to the present time. The park concluded that in order to fully document the interior changes of the house, a comprehensive study of the wallpaper samples was also required.

Project Scope

The scope of this project was to provide technical assistance to Longfellow NHS to evaluate the approximately 40 wallpaper samples collected from the Longfellow House and catalogued in the Park archives. The goal of the wallpaper analysis was to analyze each sample within the context of the HFR, anticipating future treatment programs that may include preservation or restoration of the wallpapers. The analysis was to include photographs, microscopic examination, and chemical testing of the samples, and review of available secondary sources.

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[1]Sarah H. Heald, draft *Historic Furnishings Report: The Longfellow House - Volume I*, Division of Historic Furnishings, Harpers Ferry Center/National Park Service (1997).

BRIEF HISTORICAL BACKGROUND[2]

The Vassall-Craigie-Longfellow House) is located at Longfellow National Historic Site in Cambridge, Massachusetts. The house is historically significant as the home (1837 to 1882) of Henry Wadsworth Longfellow, one of America's most prominent and best-loved poets, and for its association with George Washington, who occupied the house during the American Revolution. The house is named for Longfellow, its builder, John Vassall, and for Andrew and Elizabeth Craigie, who made the most significant alterations to the structure.

The original house, built circa-1759 by John Vassall, was a high-style rectangular Georgian mansion in a rural neighborhood of prestigious homes built in the Brattle Street area of Cambridge in the 1760s. An ardent Tory, Vassall abandoned the property in 1774 and fled to England with other royalist supporters. Between July 1775 and April 1776, George Washington used the house as his military headquarters during the British siege of Boston at the beginning of the American Revolution. After the war ended, there were a succession of owners until Dr. Andrew Craigie bought the property in 1792. Craigie, a wealthy real estate speculator, had the main house enlarged and added a two-story ell to the rear (north) side sometime in the 1790s, and decorated the house lavishly with imported furniture, carpets, and wallpapers. Craigie died deeply in debt in 1819 and his widow, Elizabeth, inherited the mansion and began taking in boarders to help pay off her husband's lingering debts. In 1837 Henry Wadsworth Longfellow, then a widower and a professor of Modern Languages at Harvard, began renting rooms from Mrs. Craigie that he was to keep for several years. Mrs. Craigie died in 1842, and upon Longfellow's marriage to Francis (Fanny) Appleton in 1843, the bride's father, wealthy industrialist Nathan Appleton, bought the house for the newlyweds and helped pay for its new furnishings.

The furnishings Fanny and Henry selected were all from the most fashionable businesses in the area. The couple made few major changes to the house whose historical associations they so well appreciated, although family papers record numerous episodes of repainting and papering rooms. By the time Henry died in 1882 (Fanny had died tragically in 1861), both he and the house had been established as American icons. His family, especially the Longfellows' eldest daughter, Alice Mary Longfellow, who lived at the house until her death in 1928, worked to preserve both Longfellow's and Washington's legacy in the house. Alice had the kitchen renovated, bathrooms and an elevator installed, and wallpaper and carpets replaced between 1885 and the 1920s, but was careful to preserve the house, especially the first-floor "historic rooms," much as it had been during Henry Longfellow's life. In 1913 Longfellow's heirs established the Longfellow House Trust to ensure the ongoing care and upkeep of the estate. In 1972 the National Park Service acquired the Longfellow House and grounds from the Trust, overseeing its management, protection and preservation treatment to this day.

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[2]Historical background information is taken from "Summary Historical Background," Marie L. Carden, draft *Historic Resources Study: Longfellow National Historic Site - Part I*, Lowell: Northeast Cultural Resources Center/National Park Service (July 1996), pp. 8-9; and the "Analysis of Historic Occupancy" section in Heald, *HFR*, pp. 15-93.

II. WALLPAPER ANALYSIS

OBJECTIVE

The objective of the wallpaper analysis for the Longfellow House was to organize, analyze, and date approximately forty wallpaper samples from the Longfellow House collection, placing the results of the analysis in context with the research information from the 1997 draft *HFR*.

METHODOLOGY

Documentation/Related Studies

Documentation and related studies on the Longfellow House used in the preparation of this report included:

Carden, Marie L. Draft *Historic Resources Study: Longfellow National Historic Site - Part I.* Lowell: Northeast Cultural Resources Center/National Park Service (July 1996).

Carden, Marie L. Paint analysis of the Longfellow House, Longfellow National Historic Site. (In progress 1997).

Catalano, Kathleen. Longfellow National Historic Site Museum Catalogue Record cards for the wallpaper samples.

Catalano, Kathleen. Undated and untitled notes on Documentation of Paint Colors and Wallpapers, by room. Longfellow NHS archives.

Clapp, Anne, paper conservator Henry Francis DuPont Winterthur Museum. Untitled report on wallpaper survey of Longfellow House (February 1975).

Juszcak, Laura, graduate fellow Winterthur/University of Delaware Art Conservation Program. Untitled report on wallpaper conservation project at Longfellow House (Summer 1977).

Heald, Sarah H. Draft *Historic Furnishings Report: Longfellow House, Longfellow National Historic Site - Volume I: Historical Data*. Division of Historic Furnishings - Harpers Ferry Center/National Park Service (1997).

McClintock, Thomas K. "The *In Situ* Treatment of the Wallpaper in the Study of the Longfellow National Historic Site". *Journal of the American Institute for Conservation of Historic and Artistic Works (JAIC)*. Volume 20, Number 2 (Spring 1981). Published proceedings of the Wallpaper Conservation Symposium Co-Sponsored by the National Park Service/North Atlantic Region and the New England Document Conservation Center.

McClintock, Thomas. Paper conservator, Northeast Document Conservation Center. Report on condition and stabilization treatment of the Longfellow National Historic Site Wallpaper - Back Staircase. September 6, 1985.

Phillips, Morgan, et al. "Architectural History Section," *Historic Structures Report: Longfellow National Historic Site*. Boston: The Society for the Preservation of New England Antiquities (1975).

Schulte, Elizabeth Kaiser. "Wallpaper Conservation at the Longfellow National Historic Site: Parlor and Dining Room," *Journal of the American Institute for Conservation of Historic and Artistic Works (JAIC)*. Published proceedings of the Wallpaper Conservation Symposium Co-Sponsored by the National Park Service/North Atlantic Region and the New England Document Conservation Center.

Shae, Jim. Undated and untitled notes on the Longfellows and the Arts and Crafts Movement in Boston.

The reports cited above by Anne Clapp on the 1975 wallpaper survey of the Longfellow House, by Laura J. Juszcak on the 1977 conservation of the wallpapers in the Parlor and the Dining Room, and by Thomas McClintock on the 1985 stabilization of the wallpaper in the Second-Floor Back Stair Hall, are included in **Appendix C** of this report. The 1977 conservation project and a 1979 conservation project of the wallpaper in the Study of the Longfellow House are also described in the Elizabeth Schulte and Thomas McClintock articles in the *JAIC* cited above.

Unless otherwise indicated, references in this report to entries in historic letters, diaries and inventories (primarily the 1912 Inventory) concerning the Longfellow family and the Longfellow House were taken from Sarah Heald's 1997 draft *HFR*. Morgan Phillips' 1975 Historic Structure Report ("*HSR*") was relied upon for information concerning the physical evolution of the Longfellow House. Additional information on physical evolution was obtained from Marie L. Carden's 1996 Historic Resources Study ("*HRS*") and from a paint analysis of the house currently being conducted by Ms. Carden. Since most of the wallpaper samples had been collected more than twenty years before this report was initiated, basic information for each sample (e.g., the location/room from which it was taken, whether it was encapsulated, etc.) was taken from the Museum Catalogue Record card completed for the each sample. Any changes in the information found on those cards are noted in the text.

Catherine Lynn's *Wallpaper in America* and Richard Nylander's *Wallpaper in New*

England were the main sources for the history of wallpaper manufacture and design (for full citations, see **BIBLIOGRAPHY** at the end of this report). Because some wallpaper patterns were manufactured over a period of decades, unless otherwise noted the conjectured date assigned to each wallpaper sample refers to when the paper was most likely hung or, where no documentation exists for use of a sample in a particular room, when the wallpaper may have been purchased.

The name assigned to each room was taken from Heald's *HFR* and from the Museum Catalogue Record cards, which recorded the location from which the wallpaper samples were removed. Where a discrepancy existed in a room designation, that used on the Museum Catalogue Record cards was used. The designations used for the various halls in the house was confusing; several names had been used for each by the Longfellow family over the years, and frequently more than one name was used on the Museum Catalogue Record cards for a room. In such cases, careful analysis was made of the room descriptions and, where possible, similar wallpaper samples from known locations were compared to arrive at the room designation used in this report.

Wallpaper Sampling and Microscopic Analysis

During work performed or sponsored by the National Park Service on the Longfellow House in the 1970s and 1980s, including evaluation, stabilization, and restoration/conservation work on wallpapers in the parlor and dining room by paper conservators from the Winterthur Museum/University of Delaware, and in the study and the back stair hall by a paper conservator from the Northeast Document Conservation Center in Andover, Massachusetts,[3] 36 individual samples of wallpaper were collected from various rooms of the house. Three samples had also been collected by a grandson of Henry and Fanny Longfellow, Harry Dana, when he lived in the Longfellow house in the 1930s and 1940s: two from the Longfellow House and one from the Longfellow family's house in Portland, Maine. Except for one sample from the Blue Entry (Room 106 - LONG 6104), all the samples were either removed from a plaster-wall substrate or cut from a leftover unused roll in the Longfellow NHS archives. Each of the samples was documented and was logged by assigning a Longfellow NHS collections number (e.g., LONG 6021). A Museum Catalogue Record card was also completed for each sample recording all known information about the sample paper. Seventeen of the samples were conserved and encapsulated in Mylar: fifteen samples were conserved and encapsulated by the New England Document Conservation Center of North Andover, Massachusetts, in December 1979 and January 1980; one sample was conserved and encapsulated by the Fogg Art Museum, Harvard University; and one sample was conserved by the Fogg Art Museum and encapsulated by the

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[3]The New England Document Conservation Center, originally located in North Andover, Massachusetts, became the Northeast Document Conservation Center in the early 1980s, and is now located in Andover, Massachusetts.

New England Document Conservation Center.[4]

In July 1997 the 39 wallpaper samples and copies of their Museum Catalogue cards were transported to the laboratory facilities of the Building Conservation Branch of the National Park Service's Northeast Cultural Resources Center in Lowell, Massachusetts, for analysis. A list of the wallpaper samples analyzed, entered both by the room in which each sample was found and by Longfellow NHS collections catalog number, can be found in **Appendix A** to this report. Note that not all the rooms in the Longfellow House are represented by wallpaper samples documented for this report.

Each wallpaper sample from the Longfellow House was examined by the naked eye and colors, designs, and other visible characteristics were recorded. Each sample was also examined using a stereozoom microscope. Characteristics were noted such as color and orientation of paper fibers to help determine paper type (e.g., rag pulp or mechanical wood pulp), and opacity or thinness, directional streaking or holes, and blurred or defined edges of the design colors to help determine the printing method used (e.g., block or machine-printed). In addition, a minute fragment from each of the samples that were not encapsulated was subjected to the Barrows Groundwood chemical test to ascertain if the paper substrate was composed of mechanical wood pulp. For encapsulated samples, microscopic examination and information on the Museum Catalogue Record cards were used to determine paper type. The wallpaper samples that were not already encapsulated were then gently brushed to remove surface dirt and encapsulated in 3 mil Type S Mylar. Each sample was then photographed.

While several of the sample fragments contained more than one layer of paper, it was decided that, except for one sample from the Second-Floor Side Entry (Room 212 - LONG 6076) no attempt would be made to separate the layers since either the covered layer was already documented by a separate sample, or the sample was so fragile it was feared that the fragment(s) would be destroyed. In the latter case, microscopic examination revealed what information could be gleaned from the fragment.

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

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[4]See footnote 3.

ANALYSIS

Overview

John Vassall Period - Circa 1759-1774

The Longfellow House has a rich history of wallpaper use which is thought to have began during the residency between 1759 and 1774 of its builder and first owner, John Vassall. While no documentation has been found describing the furnishings of the house during this period, surviving remnants of wallpaper removed from at least one room in the 1759 portion of the house suggests that many of the rooms may have been papered. Wallpaper fragments removed from under the extant circa-1880 paper in the Dining Room appear to display a stencilled design - the patterns are outlined in black ink and filled in with a thin color. It is thought that the relatively inexpensive stencilled paper (as compared to block-printed paper) was hung in this room during the Vassall period when it was used as a kitchen. When Andrew Craigie converted the room to a dining room in the 1790s, he embellished it with elaborate panelling and other high-style woodwork. A stencilled "paper hanging," usually relegated to a lesser room in a high-style house such as the Craigie mansion, is probably not the type of wall decoration that Craigie would have chosen for his new elaborate dining room. And if this "common" stencilled paper was hung in the kitchen of the Vassall period, this would strongly suggest that many if not all of the more formal rooms in the house were also wallpapered, probably in more high-style paper hangings.

A section of a second wallpaper that is extant in the Second-Floor Side Entry (Room 210), visible on a narrow section of the north wall between two door openings, may have also been hung in the Vassall period. The northern portion of the Side Entry was originally a separate room before Andrew Craigie had the partition removed in the 1790s. The exposed wallpaper, which appears to be composed of rag pulp with a block-printed pattern, has a design that appears to date to the eighteenth century. And in the Parlor, a Chinese landscape wallpaper, still in place beneath the extant circa-1843 Parlor wallpaper, may also date to the Vassall period rather than the Craigie period, as originally conjectured. The paper has a thick, opaque, bright green ground, more common in the early- to mid-1700s than in the late eighteenth century, when grounds tended to be non-existent or thin-bodied and luminescent (see discussion in **Parlor [Room 106]**, below).

Andrew and Elizabeth Craigie Period - 1792-1842

Correspondence written by Andrew Craigie in the early 1790s soon after he acquired the Vassall Mansion indicate that he spared no expense in furnishing his new home, including the wallpapers he intended to purchase for several rooms in the house. While no specific paper was described nor the rooms that were to be papered, Craigie wrote to his brother-in-law:

> I would not have the Rooms papered til I return as it is probable I may bring or order paper from New York. I find Mr. Burrell Carns [sic] has lately arrived from France + perhaps he has brot [sic] some of the newest fashion of paper if he has you will secure some of it.[5]

Evidence of as many as six wallpapers that have survived in the Longfellow House can possibly be documented to the Craigie period. Two papers, both found in the 1790s ell, are definitely Craigie embellishments. In the Second-Floor Back Stair Hall, a geometric-pattern wallpaper in several shades of green is still extant under a circa-1850 Gothic Revival paper that was probably hung by Henry and Fanny Longfellow; and a fragment of an American-made "common" wallpaper with a small pattern dateable to 1822-1828 was found behind 1885 features in the bathroom to what is known as Erny's Room (the bathroom originally being part of the room). The geometric wallpaper is of a good quality and thus probably dates to before Andrew Craigie's death in 1819 and while he was still solvent; the circa-1822-1828 inexpensive common paper must have been purchased by his widow Elizabeth Craigie, presumably to decorate a room for the boarders she was taking in to help pay off her husband's debts.

A third wallpaper, a small sample of which was collected by Harry Dana and labeled as being the first layer in the "Little Room," may also date to Elizabeth Craigie's period. While difficult to date because only the field in what may have been a larger design is visible in the sample, the pattern is also reminiscent of the circa-1820s common papers. Since it is thought that the "Little Room" refers to Erny's Room, this paper may pre-date the other common paper found in the room, or may date to the same period but used in another room. Harry Dana also collected a fragment that he identified as having been found in 1945 under the brown wallpaper with the bamboo border. Initially dated to the mid-nineteenth century, the colors and design on this paper indicate that it could also very possibly belong to the earlier Craigie period.

Two other wallpaper fragments found in the house may belong to the Craigie period. A minute fragment of paper with red color and block-printed white dashes can be seen on the back of one fragment removed from the Dining Room. This fragment was the second layer on the wall, installed over the mid-18th century stencilled paper, and is followed by several layers of paint thought to date to circa 1840-1880, which are in turn covered with the extant circa-1880 wallpaper. This red-color fragment, being block-printed may have been the first paper used in the Craigie's newly-refurbished dining room. In addition, the Chinese landscape paper described above beneath the extant wallpaper in the Parlor could date to the Craigie rather than the earlier Vassall period. If Craigie did install the paper, it had to have been well before "the days of his misfortune," as Fanny described his last years before his death in 1819,[6] since Chinese landscape paper was very choice and expensive.

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[5]Heald, *HFR*, fn p. 17.

[6]As quoted in Morgan Phillips, et al, "Architectural History Section," *Historic Structures Report: Longfellow National Historic Site*, Boston: The Society for the Preservation of New England Antiquities (1975), p. 5.

Henry Wadsworth Longfellow Period - 1843-1882

The surviving documentation shows that Henry and Fanny Longfellow began to decorate their home with wallpaper almost immediately after their marriage in 1843. Nathan Appleton, Fanny's father had purchased the house for the couple and paid for many of its furnishings, including three rolls of wallpaper from J. Bumstead & Son, a Boston wallpaper manufacturer and importer, for the Longfellow's use. Bumstead advertisements offered "The very best Styles of Paper Hangings of any quality or price" of "Paris, Philadelphia and Boston manufacture," but it is not known if the wallpapers Appleton purchased were of French or American manufacture.[7] Since in 1843 the Longfellows still occupied only the east half of the house, these three wallpapers were thought to have been used in the first-floor southeast room that they used as a study/parlor (now the Study), and in the southeast and northeast upstairs chambers (now Alice Longfellow's Study and the Blue Room). Apparently evidence of these papers has not survived; fragments of an early wallpaper found under the extant paper in the Study may be one of those three wallpapers, but it is also likely that the fragments date to the Craigie period.

Two and possibly three wallpapers from the early years in the Longfellow's marriage have survived in situ. After moving into the west half of the house in 1844, the Longfellows moved the Parlor to the first-floor southwest room (Room 109) and hung a circa-1845 rococo revival-style wallpaper; soon after the Longfellows chose a Gothic Revival-style wallpaper to decorate the Second-Floor Back Stair Hall (Room 212). In addition, remnants of other wallpapers from the 1840s and 1850s have been found: a satin-ground geometric wallpaper used in Room 203 when it was the bedroom of the Longfellow's second son, Erny; a Victorian floral in the Second-Floor Side Hall (Room 210); and a stylized yellow-green foliate paper used in what used to be Henry Longfellow's dressing room (now Room 211). There is also a fabulous, circa-1850, high-quality wallpaper that has survived on the walls of third-floor chamber closet (the walls having originally been part of the room) that is probably composed of leftover paper used in a family bedroom downstairs.

Over the years of the Longfellow period, family journals and correspondence frequently made references to "papering" walls in various rooms. Apparently, much papering took place in the 1869-1870 period after the family returned from a trips abroad. Charley Longfellow had his room wallpapered in a diaper pattern in the late 1860s after a trip to India. In 1869 the two Longfellow daughters, Edith and Anne, brought back from Europe a French floral paper that they hung in the second-floor southeast chamber they had just converted into their new bedroom. Unfortunately, no trace of this paper has been found. Around the same time, Alice Longfellow had her bedroom (now the Blue Room) wallpapered with a realistic floral print of sprays of carnations and roses. And Longfellow had his Study (Room 213) painted and repapered in what is thought to be the extant scheme of brown-painted paper trimmed with bamboo strips.

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[7]Heald, *HFR*, p. 37 and fn. 99. See also Karen A Guffey, "From Paper Stainer to Manufacturer: J.F. Bumstead & Co., Manufacturers and Importers of Paper Hangings," in Richard C. Nylander, Elizabeth Redmond, and Penny J. Sander, *Wallpapers in New England: Selections from the Society for the Preservation of New England Antiquities*, Boston: Society for the Preservation of New England Antiquities (1986), pp. 29-37, for a history of the Bumstead Company.

Evidence was also found of a second wallpaper in Longfellow's dressing room which appears to date to the 1870s. The most dramatic wallpapering scheme, most of which has survived, was accomplished in the room used by the Longfellow's eldest son, Charley, for his Sitting Room (Room 201). In 1874 Charley replaced the diaper-patterned wallpaper installed in the late 1860s with a Japanese wallpaper that he had brought back from his travels to the Orient. The paper, which has survived, was printed in a colorful oriental urn-motif pattern with a matching border for the walls, while the ceiling was covered with plain green paper that was decorated with Japanese fans.

Alice Longfellow Period - 1882-1928

After Henry Longfellow's death in 1882, Alice Longfellow, the Longfellow's eldest daughter who lived in the Longfellow House her entire life, committed herself to preserving her father's legacy in the house and strove to maintain as unchanged as possible the public rooms on the first floor of the main house. In other portions of the house, however, Alice, while not making significant alterations, brought into the house modern amenities such as bathrooms and frequently repapered the rooms. There is a rich record of wallpapers in the Longfellow House from the late nineteenth and early twentieth century, aided by a treasure trove of partially unused rolls of wallpaper in the Longfellow NHS collection. Unfortunately, because of changes made since Alice's death, much of the wallpaper in situ has been removed and it is difficult to document the uses of all the wallpapers known to date to Alice's time. The extant wallpapers now hanging in the Pantry, possibly the Dining Room, Charley's Sitting Room, Erny's Room, the Gold Ring Room, the Bathroom to Alice Longfellow's Bedroom, and the Second-Floor Side Entry, are surviving wallpapers from the Alice Longfellow period. However, the extant wallpapers in the Parlor Ante-Room, Alice's Bedroom, and Alice's Study, all reproductions based on unused leftover rolls in the Longfellow NHS archives, have not been documented to those rooms (although a case can be made for that the use of the paper in Alice's Study is appropriate). And three wallpapers that have survived only as leftover rolls in the Longfellow NHS archives have no provenance and have not been reproduced for use in any room.

Nevertheless, because the papers that Alice chose for the Longfellow House date from the 1880s through the 1920s, the collection of wallpapers from the Alice Longfellow period represents a valuable example of the evolution of the styles of wallpapers that were finding their way into fashionable homes, and also a reflection of the activities in which Alice was involved during the last half of her life. The period 1880 to 1920 was also that of the greatest influence of the English Arts and Crafts movement in the Boston area, in which movement Alice was involved at first by association and later directly. Charles Eliot Norton, a good friend of Henry Longfellow, had close connections with the English Arts and Crafts movement through his friendship with one of its primary leaders, John Ruskin. In 1873, Norton became the first professor of Fine Arts at Harvard University, and indeed in any American university, and his influence over a generation of architects, landscape designers, painters, sculptors, interior designers, and educators was enormous. One of those students was Alexander Wadsworth ("Waddy") Longfellow, a prestigious Harvard-educated architect who was also Alice Longfellow's first cousin, and Norton and Waddy Longfellow were among the founding members

of the Society of Arts and Crafts in Boston in 1897.[8]

The association with these two lions of a powerful cultural movement in Boston must have had a significant influence on Alice Longfellow, although their activities as leaders in the "visible" culture of the Boston area were probably just as much a reflection of her own interests. Although Alice did not become a member of the Arts and Crafts Society until 1916, Waddy Longfellow was responsible for designing many of the alterations the house, such as bathrooms, linen closets, an elevator, and a built-in china cabinet. These additions were all Colonial Revival in style, both blending them with the architectural history of the house and expressing the Colonial Revival ethic that was so much a part of the Boston Arts and Crafts movement. Alice was also directly involved in the Society for the Preservation of New England Antiquities, founded by cousin Sumner Appleton (himself inspired by Norton's encouragement of the preservation of New England's historic houses) and in other causes worthy of the movement's ethic such as the founding of Radcliffe College for women as a adjunct to Harvard. In addition, Alice added several Arts and Crafts items to the house's furnishings, such as pottery, Grueby tiles, and Roycroft furniture.[9]

It is not certain how directly these associations influenced Alice's choices in wallpaper designs, but a chronological review of papers Alice used at the Longfellow house clearly reveals her knowledge of current fashions as influenced by both the Aesthetic and the Arts and Crafts periods in English design as they waxed and waned. The Aesthetic Movement began in England in the 1850s and 1860s as a reaction to what was considered overly ornamented and realistic designs in all aspects of British material culture, including wallpaper. Realistic representations of flowers, foliage, and "landscapes" on flat walls was considered inappropriate and false, and a school of design emerged that produced flat stylized patterns to adorn walls in what were termed "artistic" papers. At the same time, the influence of Japanese design and culture on British tastemakers could be seen in wallpapers with stylized Japanese figures such as chrysanthemums and bamboo trellises. Eventually, talented designers such as William Morris began creating patterns that, while still showing stylized representations of nature, displayed more sinuous lines. "Morris papers" and their imitations became enormously popular by the late 1880s, and continued in popularity well into the twentieth century.

During this period, we can see Alice choosing stylized floral/foliate in deep maroon and ochre for the dining room in the 1880s, an "artistic" wallpaper with Japonaise chrysanthemums for the Pantry in the early 1890s, and very Morris-like papers with "The Norwich," a reproduction of which is now hanging in the Parlor Ante-Room, and the "green paper", a

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[8]For a discussion of Charles Eliot Norton and the early years of the Society of Arts and Crafts in Boston, see Edward S. Cooke, "Talking or Working: The Conundrum of Moral Aesthetics in Boston's Arts and Crafts Movement," Marilee Meyer, editor, *Inspiring Reform: Boston's Arts and Crafts Movement,* Wellesley, MA: Davis Museum and Cultural Center (1997), pp. 17-31; see also Margaret Floyd, *Architecture after Richardson: Regionalism Before Modernism - Longfellow, Alden, and Harlow in Boston and Pittsburgh,* Chicago: University of Chicago Press (1994), pp. 371-381, for a discussion of Waddy Longfellow and the Arts and Crafts Movement.

[9]See Jim Shea, untitled notes on the Longfellows and the Arts and Crafts movement in Boston.

reproduction of which is now hanging in Alice's Study, both of which are thought to date to the late nineteenth century.[10] In the early 1900s Alice was choosing a novelty "tapestry" paper of a dark green woodland scene (use unknown), while at the same time hanging in the Second-Floor Side Entry a brilliant sparkling-yellow and white wallpaper with stripes of realistic pink and red rose buds. By the 1920s, Erny's Room and the Gold Ring room received wallpapers in simple floral designs that had been popular for a century; at the same time Alice chose for her bathroom a "Persian Tíles" paper with a sinuous Art Nouveau pattern reminiscent of the Arts and Crafts tiles so popular in the early 1900s, and an elaborately realistic floral-on-trellis wallpaper, a reproduction of which is now hanging in Alice's Bedroom, in the best nineteenth-century French tradition.

Post-1928 Period

In the years after Alice's death in 1928, the Longfellow Trust and family members maintained the property and catalogued the contents of the Longfellow House and of the Longfellow papers. Maintenance of the interior walls of the house was limited by funding mostly to mostly. Except for the public rooms on the first floor, most of the wallpapers hung before 1928 were removed as they became worn and the walls were repainted. Occasionally a plain paper would be hung (such as in the Ante-Room to Alice's Study), but no reproductions or new patterned wallpapers were installed.

Upon the transfer of the property to the National Park Service in 1973, the extant wallpapers and the unused remnants and rolls of wallpapers that were found in the house were catalogued. By 1980, the wallpaper in the Dining Room, the Parlor, and the Study had been restored by paper conservators from the Winterthur Museum and the New England Document Conservation Center, reproduction papers had been installed in the Parlor Ante-Room, Alice's Bedroom, Alice's Study, and the Blue Room, and fragments from the unused rolls of wallpaper had been conserved in Mylar by the New England Document Conservation Center and the Fogg Museum. In 1985 the Gothic Revival wallpaper in the Second-Floor Back Stair Hall was conserved by a paper conservator from the Northeast Document Conservation Center.

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[10]It is interesting to note that Alice did not choose authentic Morris wallpapers, even though the wallpapers she did hang were of the best quality, possibly because William Morris, an ardent socialist, was for the most part persona-non-grata in the extremely elitist climate of the Boston Arts and Crafts leaders.

First-Floor Stair Hall (Room 101)

General

The First-Floor Stair Hall is part of the Kitchen Passageway (Room 101) located on the first floor of the circa-1790s ell of the Longfellow House. The Passageway runs from a vestibule that opens into the laundry room (Room 102) at its north end, to and around the north wall of the stairs to the Second-Floor Back Stair Hall, thus ending in the small Stair Hall at the bottom of the stairs and to the south of the Pantry (Room 104). The long end of the Passageway was originally part of the Kitchen area (Room 103), and was created sometime before 1910 by the construction of the current east wall to the Kitchen;[11] the Stair Hall is original to the circa-1790s construction of the ell.

In 1985 a small sample of what appeared to be several layers of wallpaper beneath a layer of beige paint was discovered during painting and repair work in what was described as the "first floor back hall". There has been some confusion as to what room this description is referring, for on the first floor of the house there are several halls, none of which has been called the "back hall" in any other description. However, microscopic analysis revealed that the sample had two layers of wallpaper covered by several layers of paint that are the same as the first layer, early nineteenth-century, green geometric wallpaper and the second-layer, circa-1850 Gothic Revival wallpaper on the walls of the second-floor stairs and of the Second-Floor Back Stair Hall. In addition, two of the paint layers were followed by a varnish glaze, and analysis of paint samples removed from the circa-1790s east Kitchen Passageway wall showed a similar treatment.[12] It is therefore thought that this sample was removed from the small Stair Hall located outside the pantry at the bottom of the second-floor stairs.

Wallpaper Sample LONG 9230

Wallpaper sample LONG 9230 consists of one fragment of paint and wallpaper removed from what is thought to be the Stair Hall to the south of the Pantry at the base of the second-floor stairs. The fragment contains two layers of wallpaper covered with several layers of paint. The two layers of wallpaper are the same as the first-layer, early-nineteenth century green geometric paper and the circa-1850 Gothic Revival paper found in the Second-Floor Back Stair Hall (Room 212) and are described in detail in the section for that room below. The wallpaper layers are followed by several paint and varnish layers as follows: 1) tan paint; 2) varnish; 3) light brown paint; 4) varnish; 5) light tan-cream paint; and 6) light brown paint. It appears that the first two paint layers were glazed to give a glossy finish, possibly to ease cleaning the walls.

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[11]The current east wall of the kitchen was already in place when a remodeling of the kitchen was planned in 1910. See plans for unexecuted cold room, circa 1910, by Longfellow, Alden and Harlow, reprinted in Phillips, *HSR*, fig. 53.

[12]Carden, Paint Analysis of the Longfellow House, in progress.



LONG 9230

Pantry (Room 104)[13]

General

The Pantry (Room 104) is located in the northeast corner of the first floor of the circa-1790s ell of the Longfellow House. It is thought that the last major changes in the Pantry, the graining of the extant cabinets, took place at the same time that Alice Longfellow had the kitchen (R103) altered in 1894 using plans drawn up by the architectural firm of Longfellow, Alden and Harlow, of which her cousin, Alexander Wadsworth ("Waddy") Longfellow, was a principal.[14]

The 1912 Inventory records that the walls in the Pantry (then called the Servants' Dining Room) were papered at that time, but no description of the paper was given. In the 1970s, a fragment of wallpaper that is thought to have been the paper recorded in the 1912 Inventory was found behind a bell fixture in the Pantry. This fragment is the only evidence of wallpaper use in the room that has been found. The paper currently on the Pantry walls, hung in 1979-1980, is a reproduction wallpaper by Waterhouse Wallhanging of Boston, the design of which was based on the bell fixture fragment (LONG 6067) and on an unused fragment of the same wallpaper cut from a surviving leftover roll in the Longfellow NHS archives (LONG 6021).

Wallpaper Samples LONG 6021 and LONG 6067

Wallpaper sample LONG 6067 consists of five fragments that were found behind a bell fixture in the Pantry in the 1970s (the bell fixture has not been dated). Sample LONG 6021 is a fragment of unused wallpaper that was cut from a leftover roll of the same paper that is in the Longfellow NHS archives (LONG 6061). The sample was backed with mulberry paper and encapsulated in Mylar by the New England Document Conservation Center in December 1979 - January 1980. The wallpaper is machine-made paper composed of mechanical wood pulp. The design is a large, stylized, floral and foliate pattern on a "contour line" background block-printed in tempura colors of three shades of ochre and light brown on a yellow ground.[15]

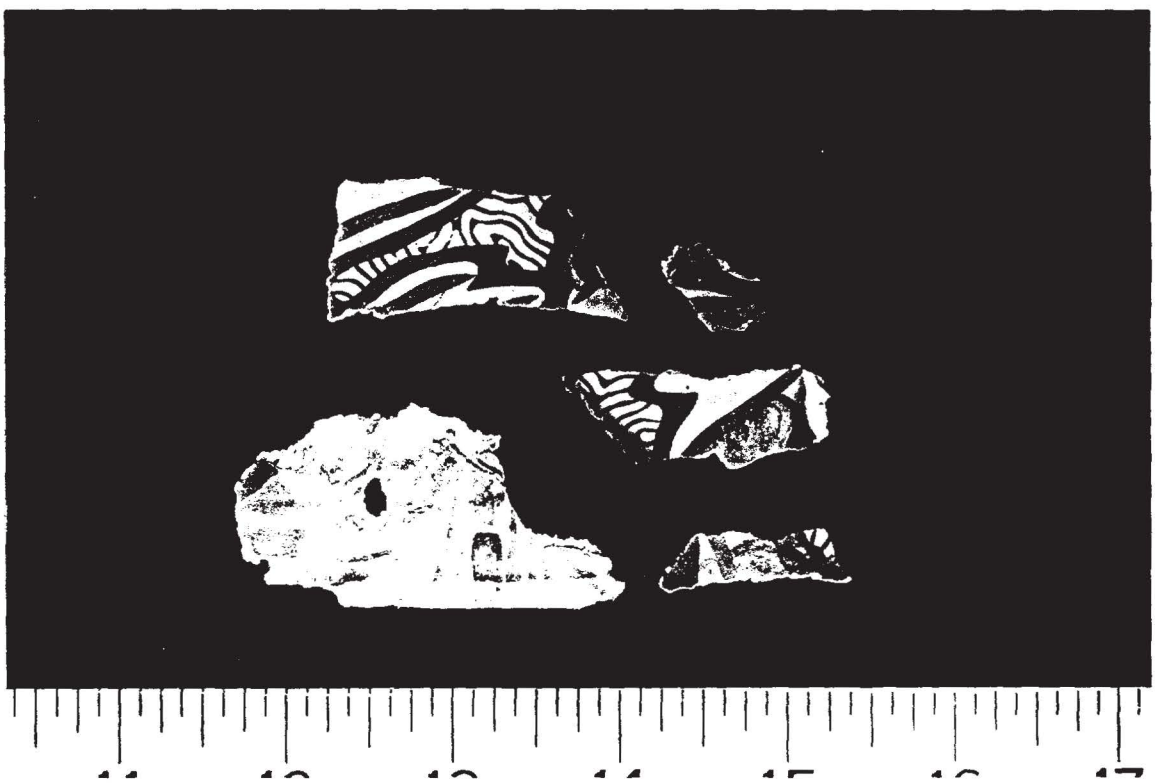
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[13]Numbers in parentheses (e.g., "LONG 6021") refer to the Longfellow NHS Museum Catalogue Record Number of the wallpaper samples being described. Room numbers refer to those used on Historic American Buildings Survey (HABS) plans of the house, copies of which can be found in **Appendix B**.

[14]Plans entitled "Craigie House Alterations [of kitchen], July 3, 1894, Longfellow, Alden and Harlow. Longfellow NHS archives No. 16172; cited in Carden, HRS, p. 69, footnote 362; see Phillips, *HSR*, pp. 58-63..

[15]The entry on the Museum Catalogue Record card for LONG 6067 describes the design as roller printed. Note also that on the card, the entry under "Description" incorrectly states that its pattern "matches that used on a roll and large section of wallpaper in the House collection (**Cat. #6026 and 6066**)" [emphasis supplied]. Those numbers should read "(**Cat. #6021 and 6061**)".

This historical Pantry wallpaper is described on the Museum Catalog card as dating to the early 20th century, and it is thought that the paper may date to as early as the 1894 alterations to the kitchen. This "artistic" wallpaper design of a flat stylized pattern with Japonaise references in several shades of similar muted colors were popular in the United States in the 1870s and 1880s after the publication in America in 1872 of Charles Eastlake's *Hints on Household Taste*. After 1890, wallpaper designers began focusing more on patterns that, while still stylized, were more sinuous and undulating. The Pantry paper pattern appears to be a transition between the two styles, with characteristics of the earlier designs in its stylized (Japanese) chrysanthemums, and of the later designs in its somewhat sinuous curving leaves.



LONG 6067



LONG 6021

Room:	Pantry (104)	**Date:**	1894-1912.
Printing Method:	Block-printed	**Pattern:**	Stylized floral/foliate
Colors:	Tempura - ochre/brown on yellow ground	**Repeat (6067):**	18 inches
		Sample Size (6021):	11/16" to 2 7/8"
Paper Type:	Machine-made Mechanical wood pulp	**Sample Size (6067):**	W: 21 7/8" w/border 20 7/8" w/out " L: 28 5/8")

Blue Entry (Room 106/107)

General

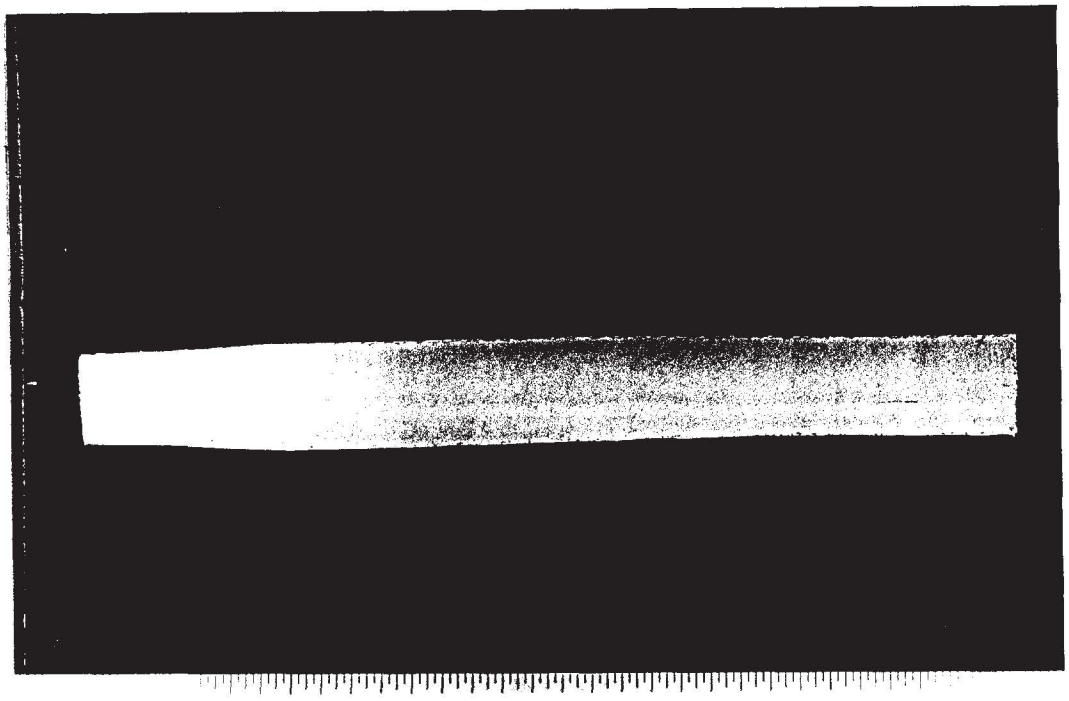
The Blue Entry (Room 106/107), a formal entry that was added to the original circa-1759 house by Andrew Craigie in the 1790s, is located on the first floor between the circa-1759 house to the south and the circa-1790s ell to the north. This area was originally one room that was divided into two rooms sometime in the early 19th century (Room 106 to the east and Room 107 to the west). Around 1907 Alice Longfellow had an elevator installed in the southwest corner of the east room (R106) 1907.[16] There is no record of wallpaper being used in the Blue Entry; the only documentation are historic photographs, which show monochrome-color walls, and the 1912 Inventory that recorded the walls painted blue.

Sample LONG 6104

Sample LONG 6104 is a strip of canvas fabric painted light blue that was cut from the wall over the elevator in the Blue Entry in the 1970s. This canvas was used to cover a wood screen set over the elevator when it was installed in 1907, and the canvas painted blue to match the walls.

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[16] Heald, *HFR*, p. 173; undated plans for "Elevator Enclosure Craigie House, Cambridge, Mass." by Alexander Wadsworth Longfellow, Longfellow NHS archives No. LONG 16172; cited in Carden, *HRS*, p. 73; reprinted in Phillips, *HSR*, fig. 59..



LONG 6104

Room:	Blue Entry (106)	**Date:**	1907
Printing Method:	None	**Pattern:**	None
Colors:	Blue paint	**Repeat:**	None
Paper Type:	Machine-made Canvas	**Sample Size:**	15 13/16" x 1 3/4"

Dining Room (Room 108)

General

The Dining Room (Room 108) is located in the northwest corner of the first floor of the circa-1759 portion of the Longfellow House. The room, which was originally used as a kitchen, was converted to a dining room by Andrew Craigie in the 1790s when he had the kitchen ell built on the north side of the house. The room has been used as a dining room since that time.

The 1912 Inventory recorded that the walls in the Dining Room were papered, but gave no description of color or design. The existing wallpaper (**fig. 1**), which is thought to be the paper referred to in the inventory and was estimated to date to circa-1880, was surveyed by Anne Clapp in 1975 and was restored by wallpaper conservators from the Winterthur Museum/ University of Delaware in 1977 (see **Appendix C**). During the restoration, two fragments (LONG 6105) of the existing paper were removed as well as several small fragments of an earlier paper (LONG 6101).

Wallpaper Sample LONG 6101

Sample LONG 6101 consists of four fragments of wallpaper removed from beneath the existing Dining Room wallpaper during the restoration of the latter in the summer of 1977. Three of the fragments are a single layer of rag pulp paper with a light blue ground. Only one of the three fragments has retained a pattern; on that fragment can be seen two, pink, stylized leaves outlined in black and connected by a red line. Each leaf measures only 1/2-inch long with a repeat of approximately 2 1/8 inches. This portion of the pattern was apparently part of a striping effect. Less than an inch to the side of this leaf stripe, the edge of a stylized white flower pattern outlined in black can barely be seen. While its complete pattern cannot be determined from the portion that has survived, this floral appears to have been the dominant image on the paper. The condition of the colors is extremely fragile and much has been lost, so it is difficult to determine how the pattern was printed. Because the images are outlined what appears to be black ink, and the primary color of the images blur beyond the black outline, it is thought that the pattern was stencilled, rather than block or machine-printed.[17] Supporting this theory is that the blue and white colors dissolved in water and are thought to be distemper colors, rather than the more opaque tempura colors.

Stencilled wallpapers were "common" papers of low price that Craigie probably would not have used in his elaborate new Dining Room; thus, the paper may date to the period before 1792 when the room was used as a kitchen.[18] Since there is evidence of a second wallpaper

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[17]The Museum Catalogue Record card describes the pattern as roller printed.

[18]See Catherine Lynn, *Wallpaper in America: From the Seventeenth Century to World War I* (NY: W.W. Norton & Company, Inc., 1980), p. 46-47, and illustration p. 35.

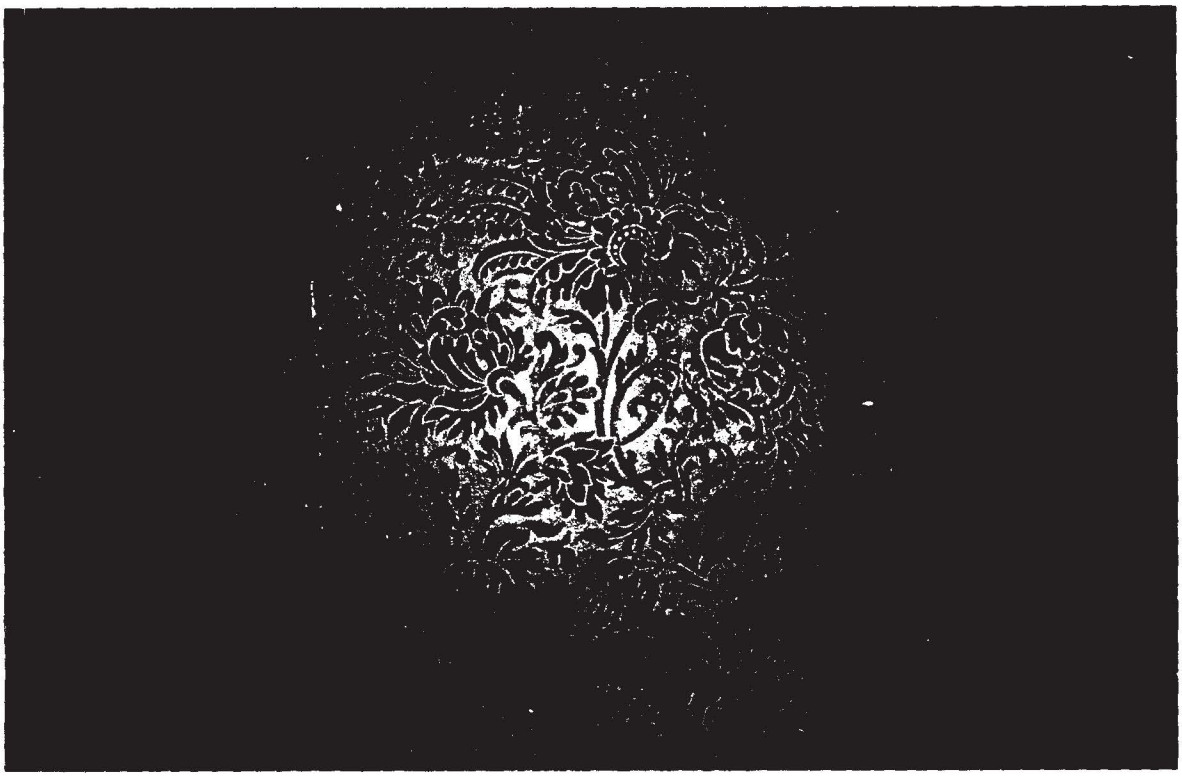


Figure 1. Dining Room (Room 108), Extant Circa-1880s Wallpaper.

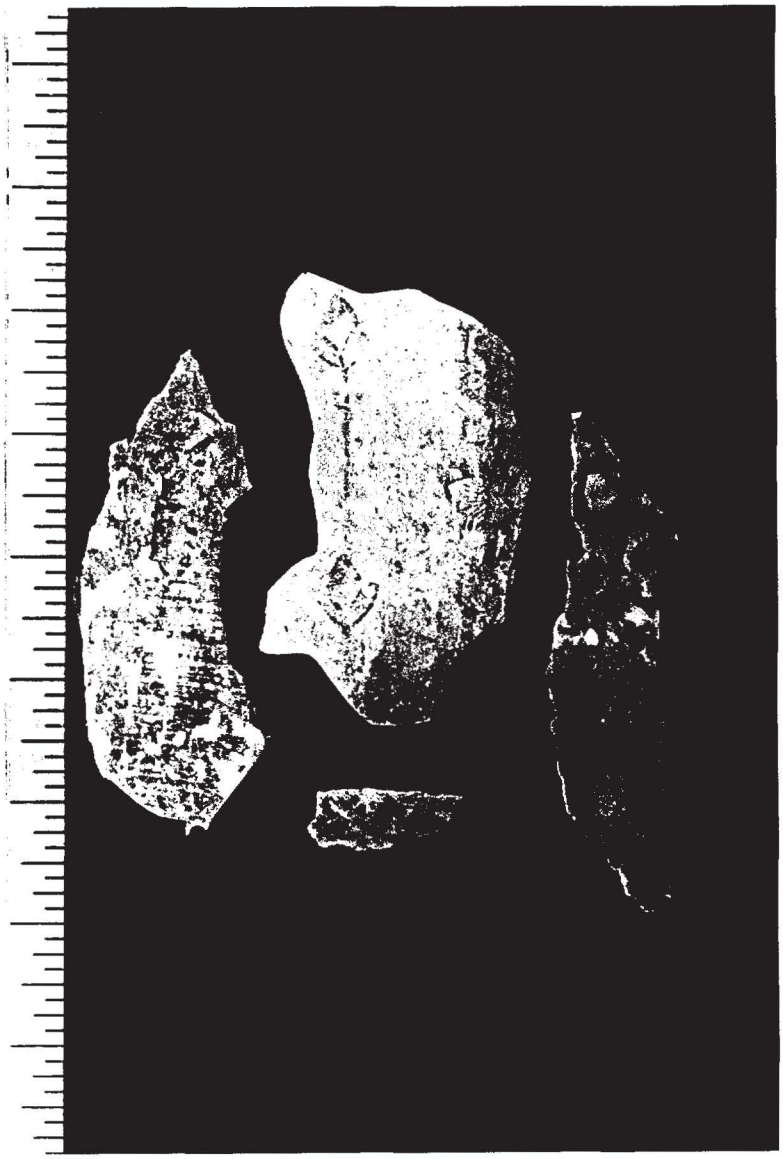
over this paper, and several layers of paint between the second paper layer and the extant wallpaper (see description of fragment #4 in following paragraph), the stencilled paper is thought to date to the John Vassall period of 1759-1774.

Analysis of the fourth fragment in LONG 6101 revealed a second layer of wallpaper between the stencilled and the extant papers, and that the walls of the Dining Room may have been painted rather than papered for several years before the extant wallpaper was hung (see LONG 6105 below). This fragment consists of several layers with the existing maroon-color paper as the top layer (wallpaper layer #3). On the rear of the fragment can be seen remnants of a rag-pulp wallpaper with light blue color and a black mark that is thought to be the stencilled paper described above. The stencilled paper appears to have been the first wallpaper in the room (wallpaper layer #1). Remnants of yet another paper made from rag pulp can be seen over the stencilled paper and appears to be the second wallpaper installed in the room (wallpaper layer #2). All that remains of the design is a bright red blur of color with white lines that appear to have been block-printed (**fig. 2**). Between wallpaper layer #2 and wallpaper layer #3 (the extant paper) can be seen four layers of light cream and tan paint. Unfortunately, it is not known from what area of the Dining Room this wallpaper fragment was removed. If the fragment had been located near woodwork, such as a door casing or wainscoting, the paint layers in the fragment could be run-overs from painting the wood trim. However, paint analysis has determined that the circa-1759 woodwork in the room was originally painted dark ochre followed by a circa-1790s light green paint, neither of which colors are found in this wallpaper fragment.[19] It thus appears that the fragment was removed from an area of the wall located away from the woodwork (and encroaching paint), and that the paint layers in the fragment reflect paint schemes on the walls of the room. This would mean that the Dining Room was painted for most if not all of the Longfellow period 1843-1882.

[19]Carden, Paint Analysis of the Longfellow House (in progress).



Figure 2. Wallpaper Sample 6101 from Dining Room (108), Rear View Showing Evidence of Former Wallpaper (1997).



LONG 6101

Room:	Dining Room (108)	**Date:**	Circa-1759
Printing Method:	Stencil	**Repeat:**	Unknown
Paper Type:	Hand-made Rag Pulp	**Pattern:**	Stylized floral/foliate
		Sample Sizes:	3 5/8" x 2 5/8" 3 1/4" x 2 5/8" 4" x 1 5/8" 4 1/4" x 1"
Colors:	Pink & white on blue ground; distemper colors; patterns outlined in black ink		

Wallpaper Sample LONG 6105

Wallpaper sample LONG 6105 consists of two fragments of the existing wallpaper in the Dining Room that were removed during restoration of the paper in 1977. The wallpaper is composed of rag pulp, and the design is machine-printed and covered with a natural resin. The design is a stylized floral and foliate motif machine-printed in tempura colors of maroon on an ochre ground, with linear ornamentation in gold-colored metallic paint in the background. The dark maroon color and the glittering surface were both very popular treatments for wallpaper used in dining rooms in the late 19th century. "The gold lines must originally have glittered in candle- or gas-light, and the design, if not the background, was probably glossy because it has a surfacing of natural resin."[20] During the conservation of the extant paper in 1977, the natural resin surfacing, which had discolored, was removed. After cleaning and conservation was completed, the wallpaper was given a protective coating to restore its original semi-gloss appearance.

The stylized pattern of the extant Dining Room wallpaper is indicative of the "artistic" papers of the 1870s and 1880s, and it has been estimated that the paper dates to circa-1880. However, the sinuous design of the flowers and vines are also reminiscent of the more undulating styles of William Morris wallpapers such as the circa-1890 *Double Bough* (**fig. 3**); imitation Morris papers and the more sinuous foliate and floral wallpapers began appearing in American homes in the 1880s and maintained their popularity in New England until the early 1900s.[21] The Dining Room paper, therefore, probably belongs to the Alice Longfellow period after 1882, and may reflect the influence of, or shared values and interest with, Alice's cousin Waddy Longfellow who was a founding member of the Arts and Crafts Society in Boston in 1897.

On the back of one of the sample LONG 6105 fragments, another fragment of an older paper can be seen that is composed of rag pulp and which has specks of pink or faded red color. This may be the stencilled wallpaper that is thought to have been the first wallpaper hanging in the room before the 1790s (see LONG 6101, above). Specks of a mustard-yellow or ochre paint under a tan-brown paint can also be seen on the back of both fragments. Again, it is unfortunate that it is not known from what area the fragments were removed. However, it appears that the first color of paint on the woodwork in the circa-1759 house was a dark-yellow ochre; the mustard-yellow/ochre found on the fragments could be this circa-1759 paint layer if the wallpaper fragments had been removed from near circa-1759 woodwork in the room.[22]

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[20]See Anne Clapp's report, Appendix C.

[21]Richard C. Nylander, et al, *Wallpapers in New England*, p. 240.

[22] Carden, paint analysis of the Longfellow House (in progress).



Figure 3. *Double Bough*, Circa-1890 William Morris wallpaper, from Nylander, *Wallpaper in New England*.



LONG 6105

Room:	Dining Room (108)	**Date:**	Circa 1880s
Printing Method:	Machine-printed	**Pattern:**	Stylized floral/foliate
Colors:	Tempura - maroon & gold metallic on ochre ground	**Repeat:**	Undetermined
		Sample Sizes:	5" x 1 5/8" 2 " x 2 1/4"
Paper Type:	Machine-Made Rag pulp (linen/cotton)		

Parlor (Room 109)

General

The Parlor (Room 109) is located in the southwest corner of the original circa-1759 portion of the Longfellow House. The only alteration known to have taken place in this room was in the 1790s when Andrew Craigie had a doorway installed in the northwest corner arch that leads to the Parlor Ante-Room (Room 109A) through to the Dining Room (Room 108).

The extant wallpaper in the Parlor is a rococo revival paper in a red, green and yellow floral with gray and white scrolling (**fig. 4**). This is the same paper described in the 1912 Inventory as "with flower garlands and gray scrolls". "Rococo Revival" is a modern term describing a style that displays richly embellished scrollwork with curving foliate and floral forms. The style, which had been popular in the late seventeenth and early eighteenth century, was revived during the 1830s for wallpaper patterns and other furnishings and reached its peak of popularity in the 1850s. At the time the style was known as "Louis Quatorze," "Louis Quinze," and "French Antique".[23]

The Parlor wallpaper is well documented by historic photographs as having been in the room at least since the early 1860s, and is thought to have been installed by Fanny and Henry Longfellow early in their marriage (mid 1840s). Since the Worcesters did not move out of the west half of the house (which included the Parlor) until April, 1844, the wallpaper could not have been hung until after that time and was thus not among the papers purchased for the newlyweds by Fanny's father. We know that Fanny was planning to paper some rooms almost immediately after the Worcesters left, since in May of that year she was writing to her father, Nathan Appleton (who lived in Boston), for her stepmother's help in finding "a style of paper adopted in tasteful houses . . . a few patterns with vines and birds."[24] Since a rococo revival wallpaper was becoming very popular at that time in the most fashionable homes, it is likely that the extant Parlor wallpaper was purchased and hung circa 1844, soon after the Longfellows had possession of the room. A reproduction of the parlor wallpaper (repeat 24 inches, width 20 1/4 inches) was manufactured by Reed Ltd. in 1976 for its "Early American Homes: 1707-1880" wallpaper portfolio; the reproduction was pattern number 3707 and entitled "Longfellow Parlor".

Beneath the extant circa-1844 wallpaper is an 18th century Chinese landscape paper (**fig. 5**), fragments of which (LONG 6099) were removed and analyzed by Anne Clapp in February 1975. The circa-1845 wallpaper was restored by conservators from Winterthur Museum in the summer of 1977 (**Appendix C**).

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[23]Lynn, *Wallpaper in America*, pp. 338-339; Richard C. Nylander, et al, *Wallpaper in New England*, pp 172-173 (with reference to the Longfellow Parlor wallpaper).

[24] Heald, *HFR*, p. 25; p. 291, fig. 10.



Figure 4. Parlor (Room 109), Extant Circa-1844 Rococo Revival Wallpaper (1997).



Figure 5. Parlor (109), 18th-Century Chinese Landscape Wallpaper, In Situ Under Extant Circa-1844 Wallpaper (1997).

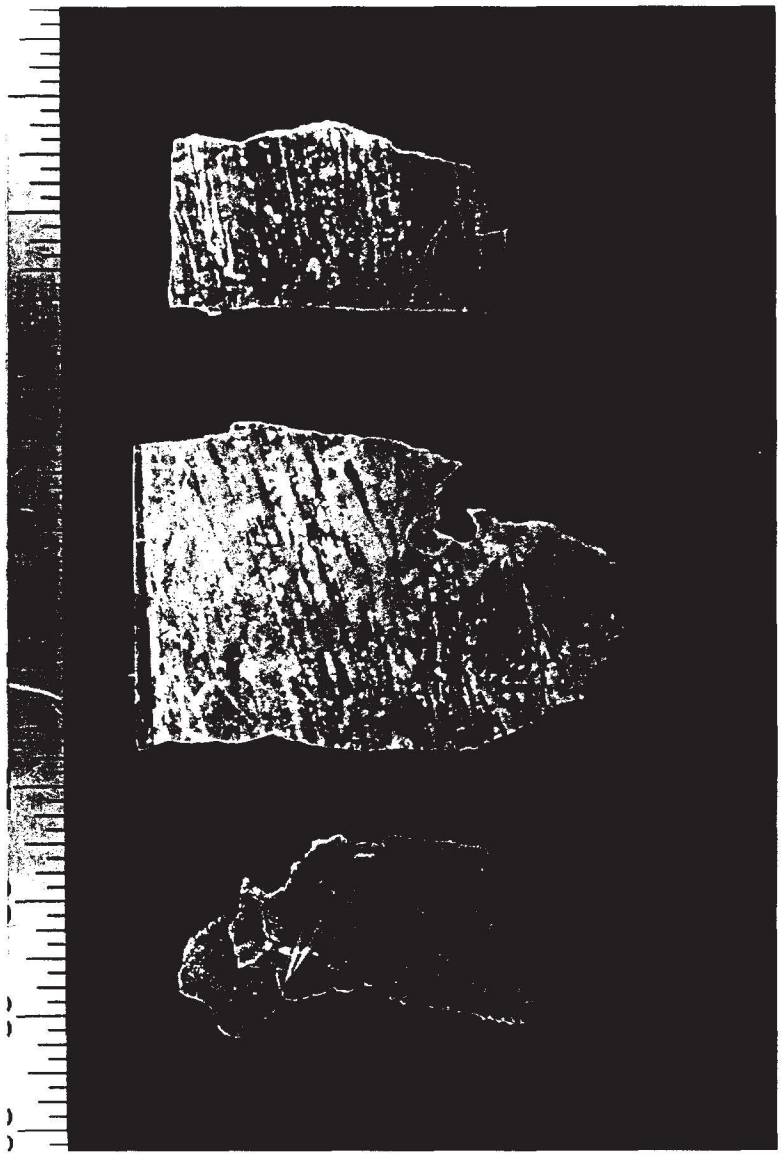
Wallpaper Sample LONG 6099

Wallpaper sample LONG 6099 consists of three fragments of a Chinese landscape wallpaper that is still in place beneath the existing circa-1844 floral paper in the Longfellow House Parlor. Chinese wallpaper (known in America as "India Paper" because it was shipped from the Orient in British East India Company ships) was made in China for export to the west from the late 17th century well into the 19th century. Each "set" was a unique work of art of from twenty or more non-repeating pattern pieces. The paper hanging was thus being very expensive and found only in only houses belonging to rich Americans. The wallpaper was composed of long strips of mulberry paper comprised of several joined sheets, each strip measuring 4 feet wide and 12 feet long. Many of the papers after 1750 were painted on no grounds, reducing the chance the paint would crack during shipping, and the tendency through the 18th century was toward thinning of the paint to achieve greater luminosity. Although each set was unique, the largest category of patterns of Chinese wallpaper produced was of bamboo or blossoming trees growing from pots or fantastic rock formations, frequently bedecked with birds, animals, and insects.[25]

Wallpaper sample LONG 6099 is composed of hand-made mulberry paper with the design outlined in ink and hand-painted in water-soluble paints in gray and green on a bright green (malachite) ground. The pattern remnants on the fragments appear to be portions of bamboo leaves. A larger portion of the design is shown in situ in **figure 5**, in which can be seen what appear to be blossoming trees and bamboo growing from the base. Although it has been conjectured that the paper was hung by Andrew Craigie in the 1790s, the fact that there is a thick, bright green, opaque ground to the paper, rather than no ground or one of thin luminescent paint as was more common in the late 18th century, may suggest that the paper dates to before 1790, possibly to around the time of the construction of the house by John Vassall in circa 1759.

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[25]Lynn, *Wallpaper in America*, pp. 99-106.



LONG 6099

Room:	Parlor (109)	**Date:**	18th century
Printing Method:	Hand-drawn and painted	**Pattern:**	Landscape
Colors:	Gray/green on bright-green (malachite) ground	**Repeat:**	None
		Sample Sizes:	4 3/8" x 2 7/8 3 1/8" x 1 5/8" 3 1/4" x 1 3/4"
Paper Type:	Hand-made Mulberry paper		

Parlor Ante-Room (Room 109A)

General

The Parlor Ante-Room (Room 109A) is located on the west side of the original 1759 portion of the Longfellow House between the Parlor (Room 109) and the Dining Room (Room 108). It is thought that this room was originally an alcove for Room 108 when the latter was used as a kitchen, and that the alcove was converted to the Parlor Ante-Room by Andrew Craigie in the 1790s.

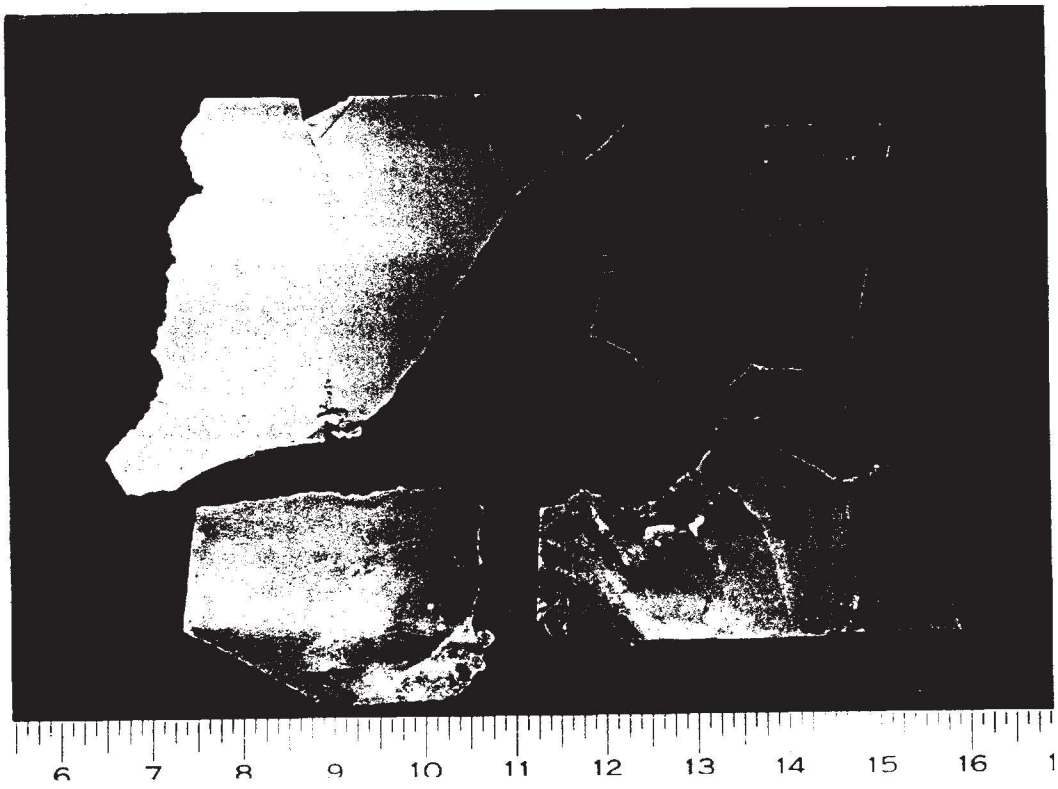
The 1912 Inventory records that the walls in the Parlor Ante-Room were papered, but gives no description. Fragments of a blue lining wallpaper (6071) were found in 1978 behind a Colonial Revival china cupboard designed by Alice Longfellow's cousin, architect Alexander Wadsworth ("Waddy") Longfellow, that had been installed in 1917.[26] The wallpaper currently on the Ante-Room walls, which has not been documented to the room, is a reproduction paper of "The Norwich" pattern installed in 1979-1980 that was produced by Waterhouse Wallhanging of Boston, based on the design of an unused fragment cut from a surviving "leftover roll" (6023).

Wallpaper Sample LONG 6071

Wallpaper sample LONG 6071 consists of seven fragments of medium-blue wallpaper lining paper removed in 1978 from behind the 1917 china cupboard in the Ante-Room. The fragments match a partial unused roll of lining paper in the Longfellow House collection (LONG 6070). The paper is good-quality rag pulp but has no decorative value and was probably never meant to be visible. It is thought that the lining paper was hung on the wall at the same time the china cupboard was installed.

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[26]Plans for "China Cupboard for Miss Longfellow, Craigie House, Cambridge, Mass., A.W. Longfellow Architect, Boston, Mass." Longfellow NHS archives No. LONG 16172, cited in Carden, *HRS*, p. 74.



LONG 6071

Room:	Parlor Ante-Room (109A)	**Date:**	Circa 1917
Printing Method:	None	**Pattern:**	None
Colors:	Medium-blue	**Repeat:**	None
Paper Type:	Machine-made Rag pulp	**Sample Sizes:**	from 1 1/2" to 4 7/8"

Wallpaper Sample LONG 6023

Wallpaper sample LONG 6023 is a fragment of unused wallpaper cut from one of two leftover rolls of the same paper in the Longfellow NHS archives (LONG 6058). The wallpaper is "The Norwich" pattern (printed twice on the right border) manufactured by Irving & Casson - A.H. Davenport Co., 573 Boylston Street, Boston. Although its use in the Longfellow House has not been documented, a reproduction of the wallpaper by Waterhouse Wallhangings was hung in the Ante-Room in 1979-1980. The sample was backed with mulberry paper and encapsulated in Mylar by the Northeast Document Conservation Center in December 1979 - January 1980.

The sample is a machine-made paper composed of mechanical wood pulp, with a machine-printed stylized floral design in tempura colors of ochre on a yellow ground. The design, which Richard Nylander dates to 1880-1920,[27] has similar characteristics to wallpapers popular in the late nineteenth century, as the flat "artistic" patterns of the early aesthetic movement gave way to more sinuous designs taken from nature (albeit still stylized). In this way, the paper is similar to the extant Dining Room wallpaper thought to date to the 1880s.

As evidence of the longevity of the popularity of some styles despite contemporary fashions, it is possible to date the purchase of this wallpaper with some certainty to 1922-1928, as explained in the entry on the Museum Catalogue Record for this sample:

> HISTORY: Besides the roll from which this [sample] was taken, there is another full roll still in its brown mailing wrapper, addressed to Lois L. Howe, c/o Alice M. Longfellow, 105 Brattle Street. Ms. Howe was a local architect whom Alice Longfellow employed in making changes in the house. The stamps on the wrapper date the paper to post-1922.
>
> REMARKS: Lois L. Howe is listed in the Boston City Directory from 1922-1926 in partnership with Eleanor Manning, office 101 Tremont Street, Room 913, house at 2 Appleton, Cambridge. In 1927 the firm, still at the same address, became Howe, Manning, and Almy.
>
> Irving and Casson merged with A.H. Davenport and Company in 1916. In an advertisement in the Boston City Directory for 1927, the company lists itself as "Designers and Makers of Fine Furniture and Interior Finish/ and/ Decorations and Upholstery / and/ Wall Hangings". In addition to the Boston establishment at 573 and 575 Boylston Street, the company operated a New York office at 601 Fifth Avenue.

This pattern does blend admirably well with the circa-1880s Dining Room wallpaper, and it is tempting to speculate that Alice Longfellow may have been trying to coordinate with the Dining Room paper in choosing "The Norwich" in the 1920s. However, such speculation must be made cautiously since the use of this pattern in the house has not yet been confirmed.

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[27]"The Norwich" pattern is illustrated in Richard C. Nylander, *Wallpapers for Historic Buildings: A Guide to Selecting Reproduction Wallpapers*, 2nd edition, Boston: The Preservation Press (1992), p. 169-170, as a wallpaper reproduced for Longfellow NHS.



LONG 6023

Room:	Parlor Ante-Room (109A)	**Date:**	1922-1928
Printing Method:	Machine-printed	**Pattern:**	"The Norwich"
Colors:	Ochre on yellow ground of tempura colors		Stylized floral
		Repeat:	7 7/8"
Paper Type:	Machine-made Mechanical wood pulp	**Sample Size:**	Width: 22" w/ borders Width: 20 3/4" w/out borders Length: 30 5/8"
Manufacturer:	Irving & Casson - A.H. Davenport Co.		

First-Floor Side Hall (Room 110)

General

The Side Hall (Room 110) in the Longfellow House is a stairhall located in the center of the first floor of the main house to the north of the main Entry (111). The Side Hall was originally a back hall in the circa-1759 house. The room underwent a transition to a more formal circulation area (accessing the enlarged Library, the new Blue Entry, and the Dining Room that had been converted from the old kitchen), during Andrew Craigies' alterations to the house in the 1790s. In the process, wainscotting was installed above the circa-1759 baseboard on the walls in the room and up the stair.

The 1912 Inventory records that the walls in the room were papered, but gave no description of color or design. It is known that the Entry (Room 111) was papered in 1859; a 1871 photograph of the Entry shows plain walls that may have been the wallpaper installed in 1859, which was either left plain or overpainted.[28] It is also known that the Study (Room 113) was papered and probably painted in 1869,[29] which scheme is thought to be the existing treatment in the room of brown paint over wallpaper trimmed with bamboo strips. A 1917 photograph of the Side Hall shows plain walls above the wainscot in the room and going up the stairs, which could have been plain or overpainted wallpaper.[30] The walls of the Side Hall are currently brown-painted wallpaper.

Fragments of wallpaper were removed from two locations in the Side Hall; on November 2, 1977 from the east plaster wall of the room behind a tall bookcase; and from behind the chair molding on the west wall of the stair landing on June 15, 1979. All fragments also displayed numerous layers of paint.

Wallpaper Samples LONG 6079 and LONG 6097

Sample **LONG 6079** consists of three fragments of wallpaper that were removed from behind a tall bookcase on the east wall of the Side Hall in 1977. As originally analyzed, it appeared that each fragment consisted of two layers of wallpaper with five coats of paint in between. Microscopic analysis for this project revealed a more complex history. The first layer is a plain rag-pulp paper (#1) that is covered with a thin layer of plaster (#2). The plaster is followed by a layer of off-white paint (#3) and then what appears to be a layer of black paint (#4). This was covered again with plaster (#5) followed by another layer of plain rag paper in

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[28]Heald, *HFR*, p. 191, item 6; Phillips, *HSR*, p. 324, fig. 32.

[29]Heald, *HFR*, p. 216, item 75.

[30]*HFR*, fig. 31, p. 322.

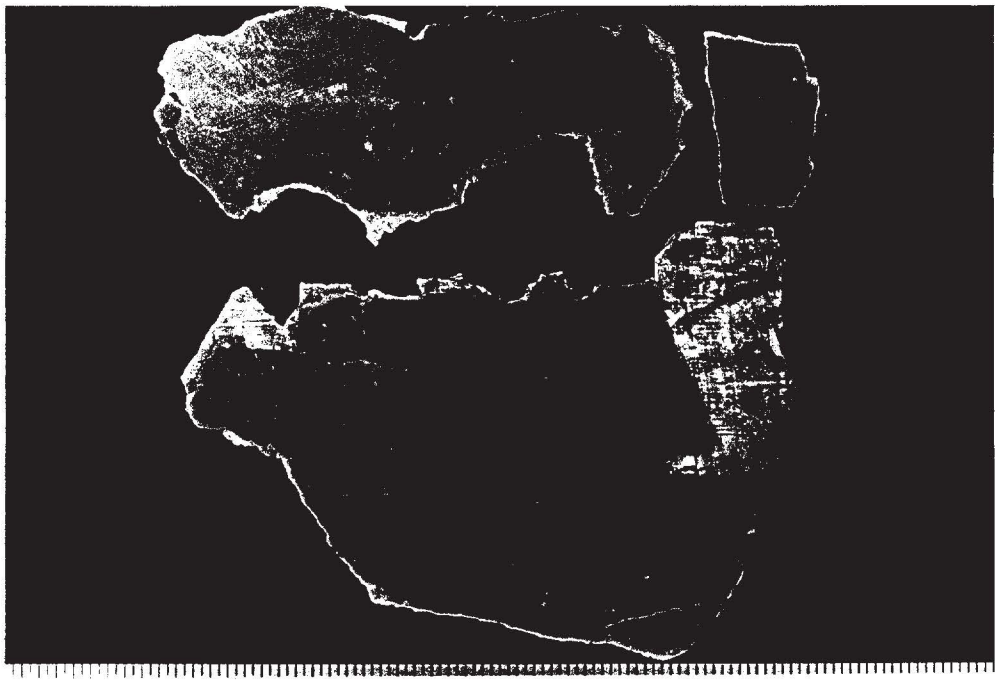
which could be seen blue and red threads (#6), which in turn is covered with a brown oily substance, probably varnish (#7). There follows, in order, two layers of cream paint (#8 & #9), one of a light salmon paint (#10), one of a light green paint (#11), and one layer of a light cream paint (#12). The final layer (#13) is a wallpaper composed of mechanical wood pulp of a medium-brown color with no pattern.

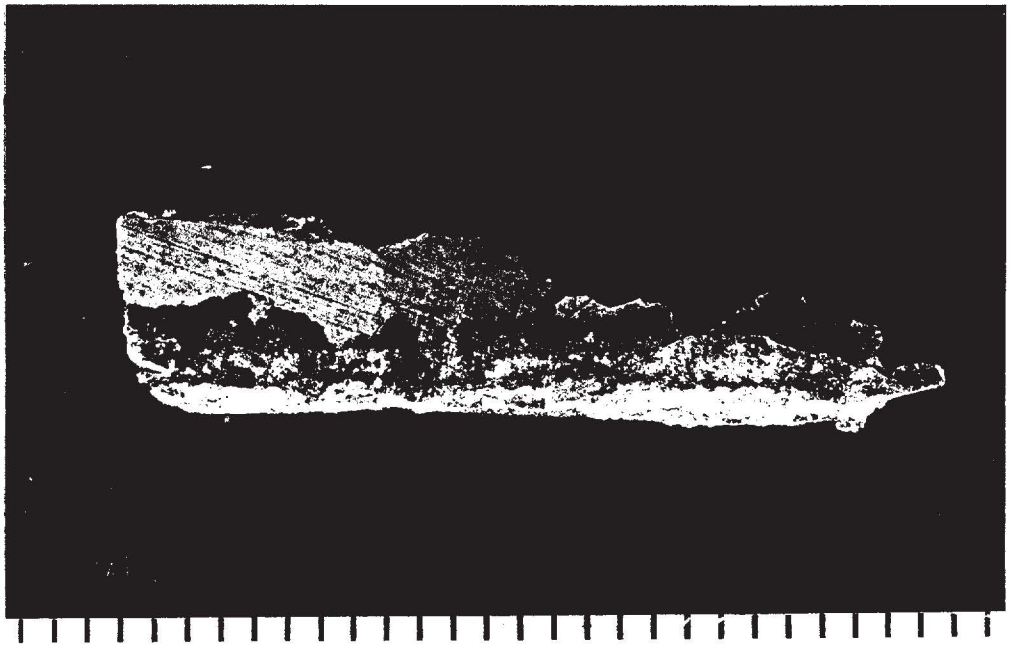
Sample **LONG 6097** consists of one fragment of wallpaper described on the Museum Catalogue Record card as "found beneath the chair molding on side hall stair landing (west wall), June 15, 1977. It was beneath the modern tan paper." This fragment consists of a layer of wallpaper composed of rag-pulp with no pattern, over which are four coats of paint (from the earliest): black, light cream, salmon, and light cream faded to tan. It is assumed that the "modern tan paper" under which this fragment was found is similar to the top layer of mechanical-wood-pulp paper found in sample LONG 6079.

Interpreting this information and attempting to conjecture approximate dates for the applications of the wallpapers and of the paints is difficult. Except for intervening paper and plaster layers found in LONG 6079, the two samples display similar histories. The black layer of paint is puzzling; it is hard to imagine that the room, which has no natural light source, would have been painted black. It was speculated that this layer may have been migratory paint from woodwork in the room, especially from the "chair molding" (probably the top of the wainscot) form under which the LONG 6097 sample was removed. However, the samples removed from behind the tall bookcase are relatively large and the black appears on the entire fragment, not just near the edge where there may be painted woodwork such as a cornice molding. In addition, paint analysis of the woodwork in the room has revealed no black paint.[31] It was also speculated that the black could be remnants of color from a wallpaper long-since removed; however, the color does not appear to be the chalky, opaque-appearing coloring usually found on most wallpapers.

As for dating the wall treatments, it is known that the wainscot in the Side Hall was installed in the 1790s by Andrew Craigie. The fact that sample LONG 6097 was found behind the top molding of the wainscot would seemingly suggest that the first paint-over-wallpaper sequence was installed before the 1790 alterations. However, the "modern tan wallpaper" was also found under the circa-1790s chair molding, indicating that the molding was removed when the wallpaper and paint layers were applied. A similar situation is found in the second-floor equivalent to this room, the Side Entry (Room 210), in which a sample of a Victorian-era wallpaper was found behind the 1790s wainscot.

[31]Carden, Paint Analysis of the Longfellow House, in progress.





LONG 6079 and LONG 6097

Room:	Side Hall (Room 110)	**Date:**	Unknown
Printing Method:	None	**Pattern:**	None
Color :	Plain (all 3 layers)	**Repeat:**	None
Paper Type:	1st layer - rag pulp	**Sample Size:**	LONG 6079: 8" x 3 3/4"
	2nd layer - rag pulp		9" x 6 1/2"
	3rd layer - machine-made mechanical-wood pulp		LONG 6097: 3 1/4" x 3/4"

Study - Room 113

General

The Study (Room 113) is located in the southeast corner of the original circa-1759 portion of the Longfellow House. John Vassall originally used the room as a dining room, as did George Washington during his occupancy of the house in 1775-1776. The room was used as a combination dining room/parlor by Henry and Fanny Longfellow when they first occupied the house after their marriage in 1843. It is thought that the Study is one of the rooms that were papered with the wallpaper purchased by Nathan Appleton for the Longfellows when they were first married in 1843 and the room acted as their parlor. In December 1843 Fanny describes the room as follows:

> So, for our salon beneath, which has been *cree* entirely since my entrance into the mansion. Behold, then, its modern aspect but most comfortable withal: curtains of drab ground, gay with flowers, a flowery paper likewise . . .[32]

The room was converted to a study in 1845 after the Longfellows obtained possession of the west side of the house and had redecorated the Dining Room (Room 108) and the Parlor (Room 109).

The extant wallpaper in the room, a plain paper painted brown and bordered with bamboo strips, is thought to date to 1869; correspondence written by Henry Longfellow that year mentions the Study being taken over by "paper-hangers".[33] The wallpaper is known to have been installed before 1887 when the poet's brother, Reverend Samuel Longfellow, described the room as "large and square, and the walls on three sides are covered above the white wainscot with paper of a soft brown tint."[34] The 1912 Inventory described the Study walls as "covered with Brown Paper". Analysis in 1975 found the wallpaper to consist of two layers of rag-pulp paper, the first layer probably a priming paper, covered by two layers of brown paint.[35] In 1979 the extant wallpaper was conserved by a paper conservator from the New England

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[32]Cited in Heald, *HFR*, p. 208, item 5; the Museum Catalogue Record card incorrectly quotes the curtains as "gray" with flowers.

[33]Cited in Heald, *HFR*, p. 216, item 75.

[34]Samuel Longfellow, *Life of Henry Wadsworth Longfellow*, Vol. III (1891), p. 259; cited in Kathleen Catalano's untitled and undated notes on the documentation of paint colors in the Longfellow House.

[35]See Anne Clapp's report, Appendix C; see also Thomas McClintock, "The *In Situ* Treatment for the Wallpaper in the Study of the Longfellow National Historic Site," *Journal of the American Institute for Conservation of Historic and Artistic Works (JAIC)*, 20:2 (Spring 1981), pp. 111-115.

Document Conservation Center.[36]

In December 1979 a small fragment of wallpaper (LONG 6077) was found beneath the present brown-painted paper on the east wall of the Study above the south window. A second fragment of the same paper (LONG 6092) was found in a white paper envelope with a pencilled inscription on the envelope in Harry Dana's handwriting stating: "Gray Wall-Paper in the Study of the Longfellow House, 105 Brattle Street, Cambridge, Massachusetts. Found in 1945 underneath the brown wall-paper with bamboo border which was probably put on about 1880". This wallpaper may be one of the papers purchased for the Longfellows by Nathan Appleton and installed in the Study by Fanny and Henry in 1843; it is also possible that it was hung in the Craigie period.

Wallpaper Samples LONG 6077 and LONG 6092

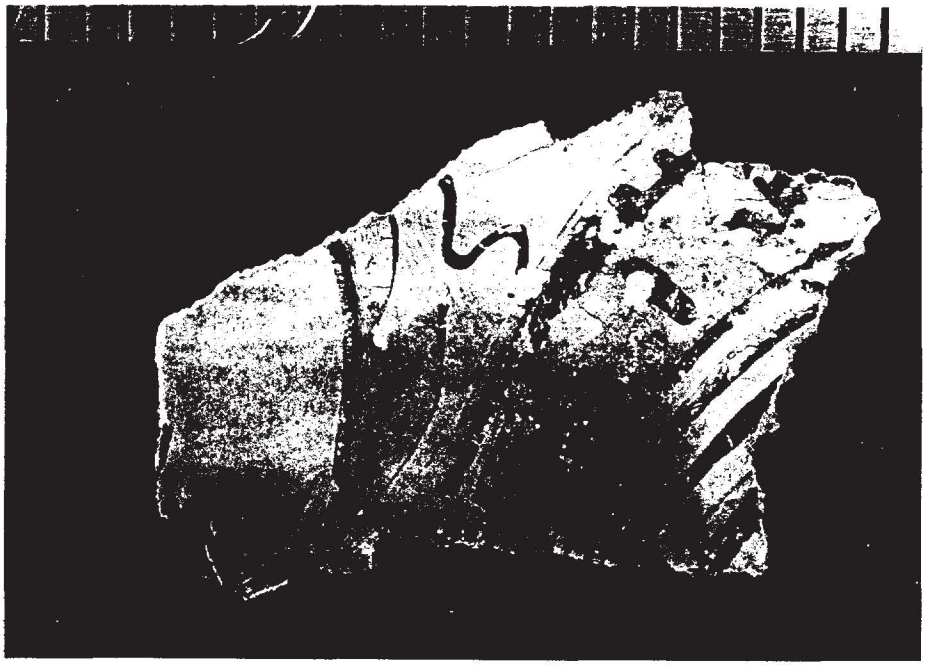
Wallpaper sample LONG 6077 consists of one small fragment of paper found beneath the present brown-painted paper in the Study of the Longfellow House. The fragment was located on the east wall over the south window. Wallpaper sample LONG 6092 consists of one fragment of the same paper that was found by Harry Dana in 1945 also under the present brown-painted paper (specific location unknown). The wallpaper is composed of rag pulp. The pattern was block printed in medium-gray and light blue-gray tempura colors on a white ground. It is difficult to determine the full pattern from the small sample, but the appears to be a stylized foliate with urn-like images.

The samples are described on the Museum Catalogue Record card as being machine-made papers. However, the samples are too small to confirm if the paper was machine or hand-made; if hand-made the paper would have been manufactured before 1835, and would have been purchased by the Craigies, and if machine-made the paper would have been manufactured after 1835 and was probably purchased by the Longfellows. While it may be the wallpaper hung by the Longfellows in 1843, its design and especially the colors suggest that the paper may be from an earlier period. First, the design on the samples appears to be a stylized foliate-and-urns pattern, not the "flowery" paper Fanny Longfellow described in 1843. In addition, in the late eighteenth and early nineteenth century period, the fashion for many English-made wallpapers (and for their American purchasers) was in designs using only one or two colors, especially in shades of gray, or "grisaille".[37] Thus, this wallpaper with its gray colors was likely to have been hung by the Craigies in the 1790s if the paper is hand-made.

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[36]McClintock, Thomas K. "The *In Situ* Treatment of the Wallpaper in the Study of the Longfellow National Historic Site". *Journal of the American Institute for Conservation of Historic and Artistic Works (JAIC)*. Volume 20, Number 2 (Spring 1981).

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





LONG 6077 and LONG 6092

Room:	Study (113)	**Date:**	Pre-1845
Printing Method:	Block-printed	**Pattern:**	Floral
Colors:	Medium-gray & light blue-gray on white ground	**Repeat:**	Undetermined
		Sample Sizes:	LONG 6077: 1 3/8" x 1 7/8"
Paper Type:	Hand made (?) Rag pulp		LONG 6092: 4 " x 2 1/2"

Charley's Sitting Room/Japanese Room (Room 201)

General

The room known as Charley's Sitting Room, or "the Japanese Room" (Room 201) is located in the northeast corner of the second floor of the circa-1790s ell. The earliest known use of the room was as a nursery for Charles A. ("Charley") Longfellow, Henry and Fanny's oldest child, when he was born in September 1844. By mid-1845 the room had become the parlor of Henry's brother, Samuel Longfellow, who used the adjacent room as his bedroom (Room 202). Subsequently, the room was used as a guest bedroom until the mid-1860s when Charley, after recuperating from his Civil War wounds and returning from a trip to India, took over this and the adjacent room (Room 202) and had a doorway installed between them.

Charley made Room 202 his bedroom and Room 201 his sitting room, which he decorated with objects he had collected on his travels. An historic view of the room dating to circa 1864-1870 shows the walls covered with a diaper-pattern wallpaper.[38] When Charley returned from a trip to Japan and China in 1874, he had the Sitting Room wallpapered with an urn-motif paper and border (**figs. 6 & 7**), and redecorated the room (with the help of his cousin Waddy Longfellow) with Japanese artifacts, including Japanese fans festooned on the ceiling over plain green wallpaper. The urn-motif wallpaper may also have come from the Orient; it is composed of fibers from the mulberry plant, one of the major sources of paper fibers in the Orient and especially in Japan, and the border paper is a mixture of mulberry paper and bamboo.[39] An 1899 historic photograph shows the Sitting Room with the urn-motif wallpaper and border that Charley had installed in 1874 and the fans on the ceiling.[40]

The 1912 Inventory records that the Japanese Room had "Walls covered with Buff Paper with Chinese Vase designs in bright coloring [and] Ceiling Papered with all-over decoration of Japanese form". The urn-motif wallpaper is extant, but the ceiling paper was removed in 1979 due to its deteriorating condition.

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[38]Heald, *HFR*, fig. 81, p. 422.

[39]Anne Clapp's report, Appendix C.

[40]Heald, *HFR*, fig. 83, p. 426.

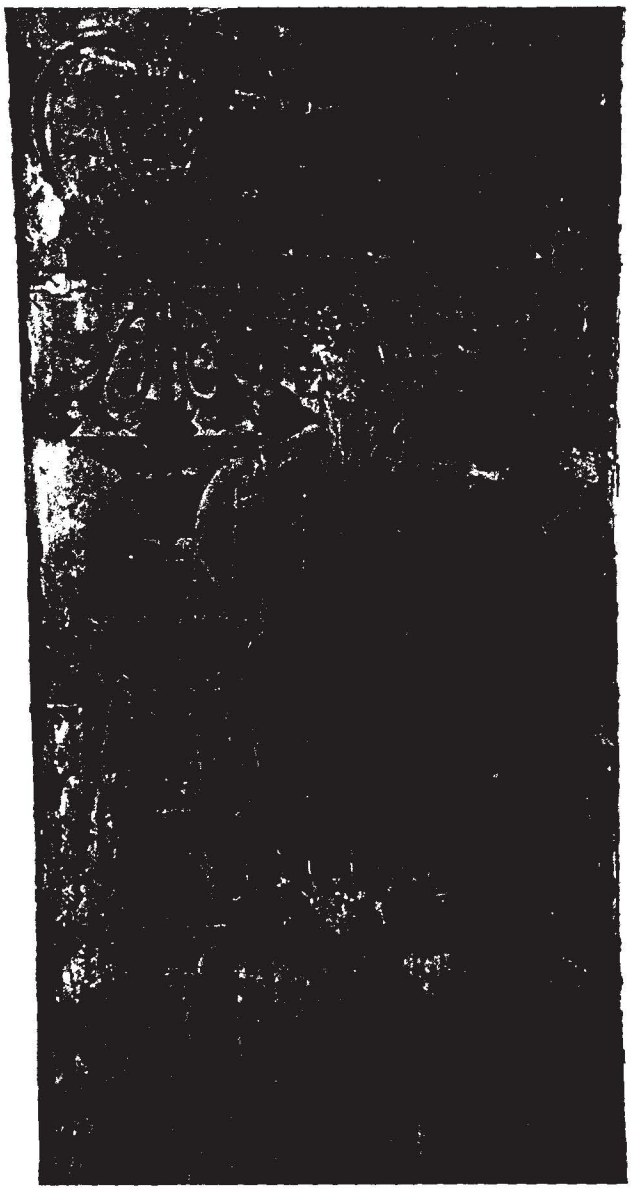


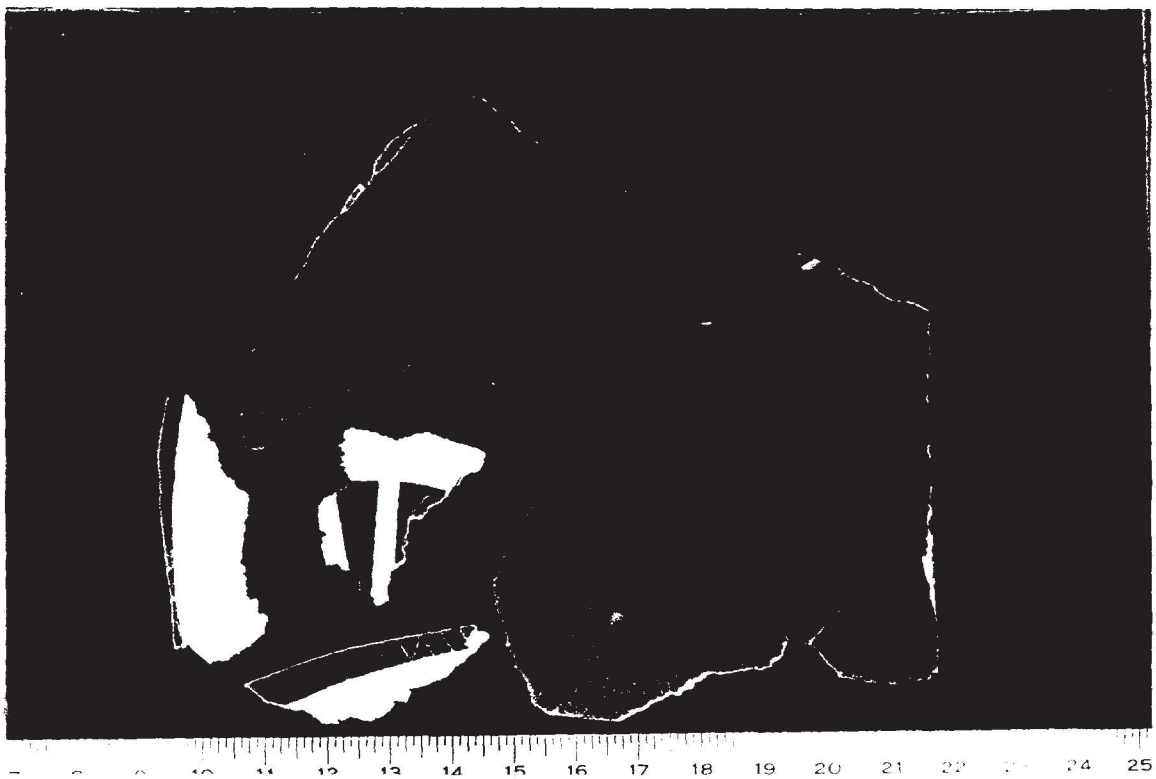
Figure 6. Charley's Sitting Room (Room 201) - West Wall of Chimney Stack, Circa-1874 Japanese Wallpaper (1997).



Figure 7. Charley's Sitting Room (Room 201) - East Wall, Circa-1874 Japanese Wallpaper and Border (1997).

Wallpaper Sample LONG 6100

Wallpaper sample LONG 6100 consists of eight fragments of wallpaper removed from the ceiling of Charley's Sitting Room in the summer of 1979 when the ceiling was being repaired and painted. The fragments are of a plain textured or "oatmeal" wallpaper composed of rag pulp. The original light green color of the paper is visible in areas that were protected by the fans; exposed areas of the paper have discolored to dark brown.



LONG 6100

Room:	Charley's Sitting Room (201)	**Date:**	Circa 1874
Printing Method:	None	**Pattern:**	None
Color:	Light green	**Repeat:**	None
Paper Type:	Machine-made Rag pulp	**Sample Sizes:**	3" to 15" long

Erny's Room/Maid's Room (Room 203) and Bathroom (Room 203A)

General

The room known as "Erny's Room" and as the "Maid's Room" (Room 203) is located in the southwest corner of the second floor of the circa-1790s ell. The room was the bedroom of the Longfellow's second son, Ernest ("Erny") Longfellow sometime in the late 1840s or early 1850s, and was later used as a maid's room during Alice Longfellow's ownership of the house. In the 1950s the room was part of a suite, which included the adjacent bathroom and the Gold Ring Room (Room 205), that was rented to a seminary student and his family. Erny's Room was originally larger; in 1885 a bathroom was built in the east end of the room, with its bathtub installed in a former closet to the room at its southeast corner. In 1902 the 1885 bathroom was renovated by Waddy Longfellow, with a closet carved out of the old bathroom's north end, resulting in the present configuration of Erny's Room and the Bathroom (Room 203A).

The 1912 Inventory records that the walls in Room 203 were papered, and that the walls in the bathroom were painted. The extant wallpaper (LONG 6026) in the room dates to the early twentieth century and is thought to be the wallpaper mentioned in the inventory. A small fragment of an early nineteenth century wallpaper with a small "paw print" design (LONG 6096) was collected by Harry Dana and identified as from the "Little Room," thought to be Room 203. In addition, fragments of two wallpapers (LONG 6074 and LONG 6075) were found behind the casing around the bathtub in the bathroom. Plans for the 1902 remodeling of the room show that the 1885 tub surround was not changed at that time.[41] This indicates that both wallpapers were in place in old closet before the 1885 bathroom was installed Room 203.

Wallpaper Sample LONG 6026

Wallpaper sample LONG 6026 is a fragment of unused wallpaper cut from a leftover roll (LONG 6061) of the same paper that is extant in Room 203. The wallpaper was pattern No. 6273 manufactured by Thomas Strahan & Company of Chelsea, Massachusetts. The sample is machine-made paper composed of mechanical wood pulp. Its design is machine-printed with a stylized floral/foliate and vines design in seven tempura colors (white, ochre, brown-black, two shades of blue, and two shades of pink) on an off-white ground. On the right border, six small circles of test colors are printed between the pattern number "6273" above and below; on the left border, the manufacturer's name and trademark ("T.S. Co." followed by two oak leaves with an acorn between) are printed at the top and bottom, with seven small circles of test colors printed in the center. The sample was backed with mulberry paper and encapsulated with Mylar by the New England Document Conservation Center in December 1979 - January 1980.

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[41]Plan entitled "New Bathroom in Craigie House, Cambridge, Mass., April 22, 1902, A. W. Longfellow, Architect"; cited in Carden *HRS*, fn 376, p. 71; plan reprinted in Phillips, *HSR*, fig. 57.



LONG 6026

Room:	Erny's/Maid's Room (203)	**Date:**	Early 20th century
Printing Method:	Machine-printed	**Pattern:**	No. 6273 Stylized floral/foliate
Colors:	White, ochre, brown-black, 2 blues, 2 pinks, off-white ground	**Repeat:**	15 3/4"
Paper Type:	Machine-made Mechanical wood pulp	**Sample Size:**	Width: 20" w/ borders 18 1/2" w/out "
Manufacturer:	Thomas Strahan & Company		Length: 19 3/8"

Wallpaper Sample LONG 6074

Wallpaper sample LONG 6074 consists of two fragments of wallpaper, each showing part of the same pattern repeat, that were found under the bathtub casing in Room 203A. The wallpaper is hand-made rag-pulp paper (a horizontal seam, indicating that the wallpaper was hand-made, can be seen on a fragment of this paper that is adhered to the back of LONG 6075). The design consists of squares containing stylized shells alternating with squares containing stylized flowers, each square set within a square geometric-design border. The pattern is block-printed in medium and dark-gray tempura colors on a light gray ground.[42]

This paper can be dated to circa 1822-1828 since the design appears in a rare surviving sample book of the Hartford wallpaper manufacturing firm of Janes & Bolles that was in business only during those years.[43] Because the tub area was originally the closet for Room 203, this wallpaper probably also decorated the walls of the larger room before the bathroom was built into its east end in 1885. The paper was purchased during the Elizabeth Craigie, possibly to dress up the room for boarders.

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[42]The Museum Catalogue Record card incorrectly describes the paper as machine-made and roller-printed.

[43]See Lynn, *Wallpaper in America*, p. 264; the pattern is reprinted in Lynn as fig. 12-18, p. 282.



LONG 6074

Room:	Bathroom (203A)	**Date:**	1822-1828
Printing Method:	Block-printed	**Pattern:**	Geometric with stylized floral/shells
Colors:	Medium & dark gray on light gray ground	**Repeat:**	8"
Paper Type:	Hand-made Rag pulp	**Sample Size:**	5 3/4" x 7 1/2" 4 3/4" x 5 1/2"
Manufacturer:	Janes & Bolles		

Wallpaper Sample LONG 6075

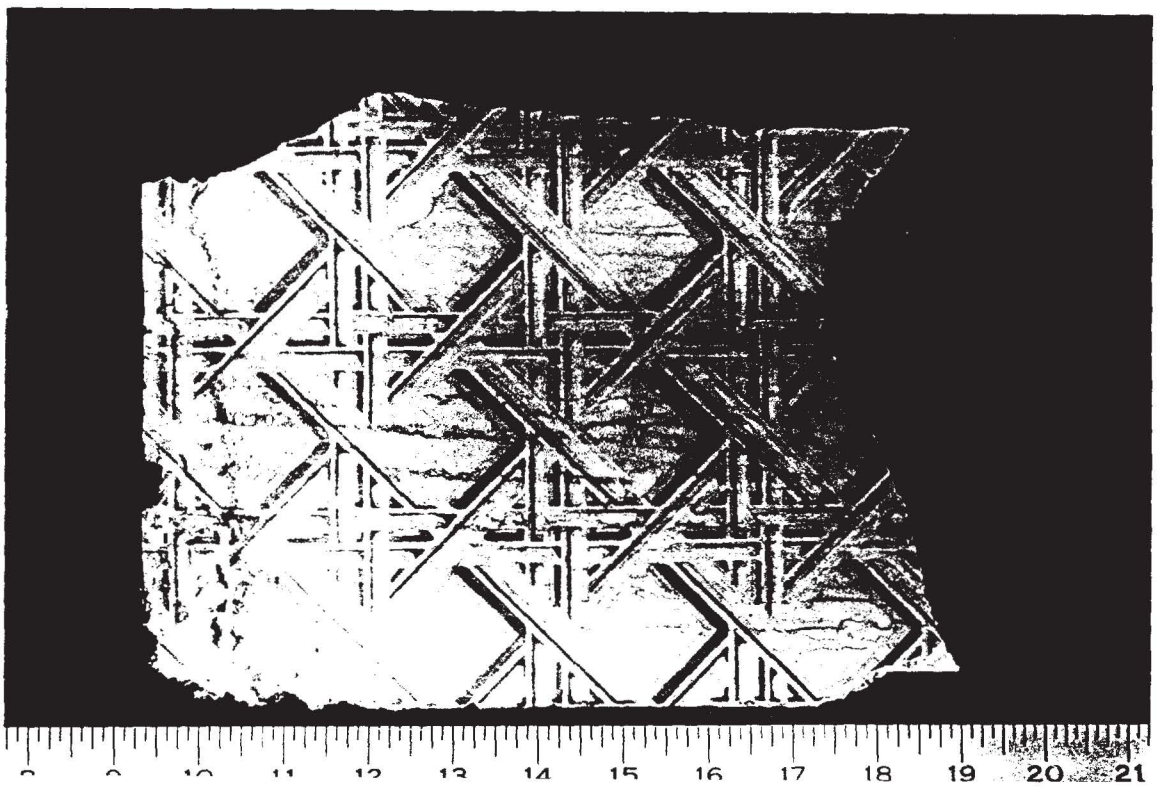
Wallpaper sample LONG 6075 consists of one fragment of paper removed from behind the casing around the bathtub in Room 203A. This wallpaper was installed over the circa-1820s wallpaper described above (a fragment of the circa-1820s paper is still adhered to the back of this fragment). Since the tub area was originally a closet for Room 203, this wallpaper probably also decorated the walls of the larger room before the bathroom was built into its east end in 1885.

The sample is composed of rag-pulp paper and appears to have been machine-made, indicating that it was probably manufactured after 1835. The design is an overlapping square and diamond pattern that is block-printed in light gray, olive green, and white tempura colors on an off-white, highly-polished, satin ground.[44] "Satin papers" was a term used to describe wallpapers that displayed a shiny ground (and sometimes design colors). From the 1840s and into the 1870s, satin papers were highly polished and had a much harder sheen than those of the earlier decades.[45] Thus, this wallpaper, with its highly-polished ground, probably dates to after 1840. The paper may have been installed when Erny Longfellow used the then-larger room as his bedroom in the late 1840s to the 1850s.

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[44]The Museum Catalogue Record card describes the paper as roller-printed.

[45]Lynn, *Wallpaper in America*, pp. 329-330



LONG 6075

Room:	Bathroom (203A)	**Date:**	Circa 1840s
Printing Method:	Block-printed	**Pattern:**	Overlapping squares & diamonds
Colors:	Light gray, olive green & white on off-white satin ground	**Repeat:**	2 3/8"
Paper Type:	Machine-made Rag pulp	**Sample Size:**	7 3/4" x 9 3/4"

Wallpaper Sample LONG 6096

Wallpaper sample LONG 6096 consists of one fragment of paper that was collected by Harry Dana and labeled "Little Room/Longfellow House/First Layer of Paper". The sample is too small to definitely determine the method of paper manufacture or whether the visible pattern is the total pattern or part of a larger design, but Sample LONG 6096 appears to be hand made and composed of rag pulp. It has a small "paw print" pattern, which is probably part of a larger design, block-printed in medium gray and white tempura colors on a light gray ground. This "paw print" is very similar to the field pattern in another Janes & Bolles design (see discussion on LONG 6074 above) that is included in their pattern book, and which has a similar "paw print" design used as the field pattern that is bracketed by double stripes (**fig. 8**).

A question arises as to the relationship of this wallpaper to the circa-1822-1828 Janes & Bolles "shell" paper found behind the bathtub casing in Room 203A, or what used to be the closet to Room 203. Although Harry Dana identified this fragment as the first layer of wallpaper in the room, he mentioned no other wallpapers; and there is no evidence on this sample of the "shell" paper, nor on that wallpaper of this sample. Harry Dana may have been referring to another room when he said "Little Room," and it would make sense that Elizabeth Craigie would order two different inexpensive patterns for her boarders' rooms. If, however, Sample LONG 6096 is from Erny's room, then the "paw print" wallpaper was probably hung before the "shell" wallpaper, since the "paw print" appears to date to before 1835 and the wallpaper hung immediately over the "shell" paper (LONG 6075) dates to circa 1840-1850.

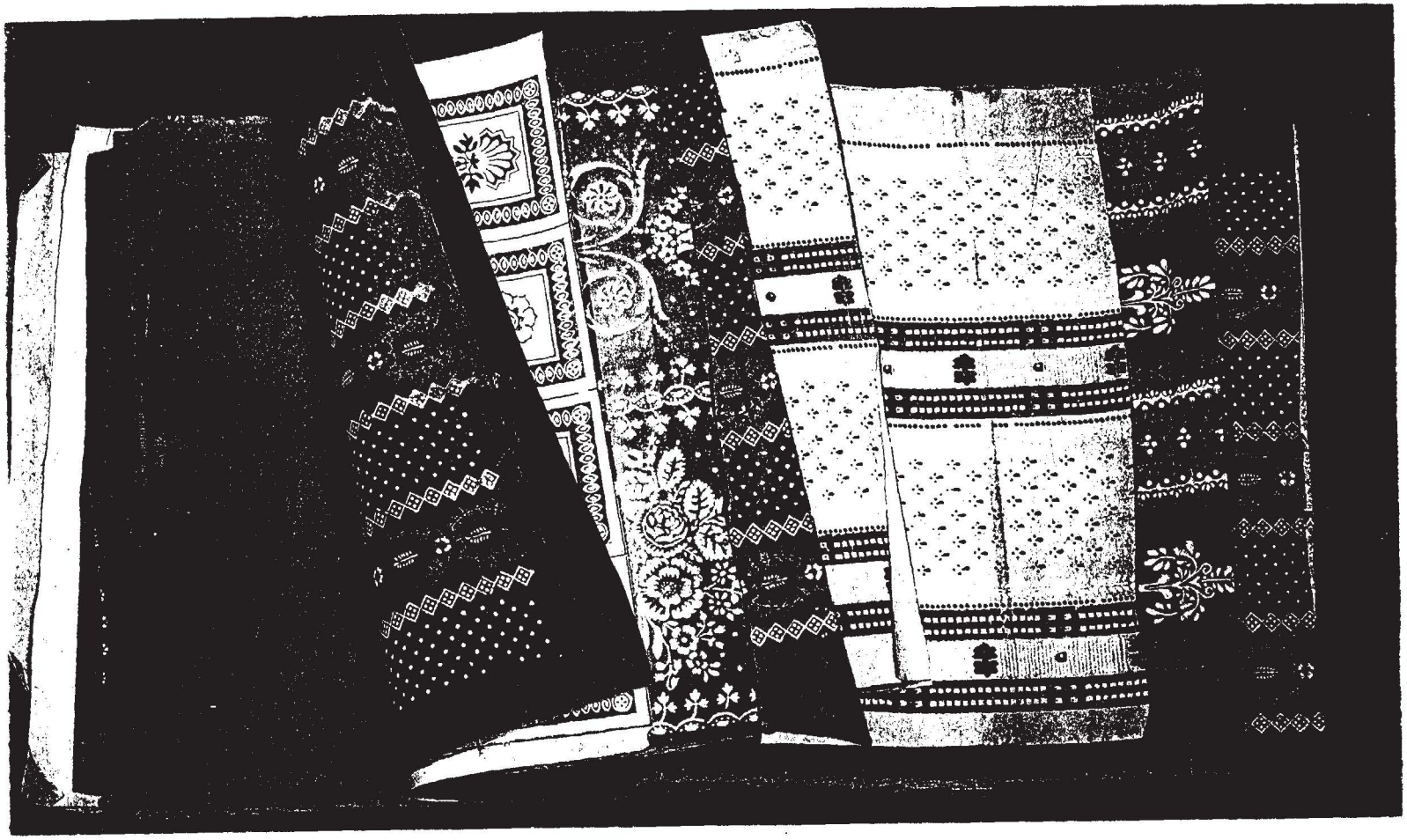
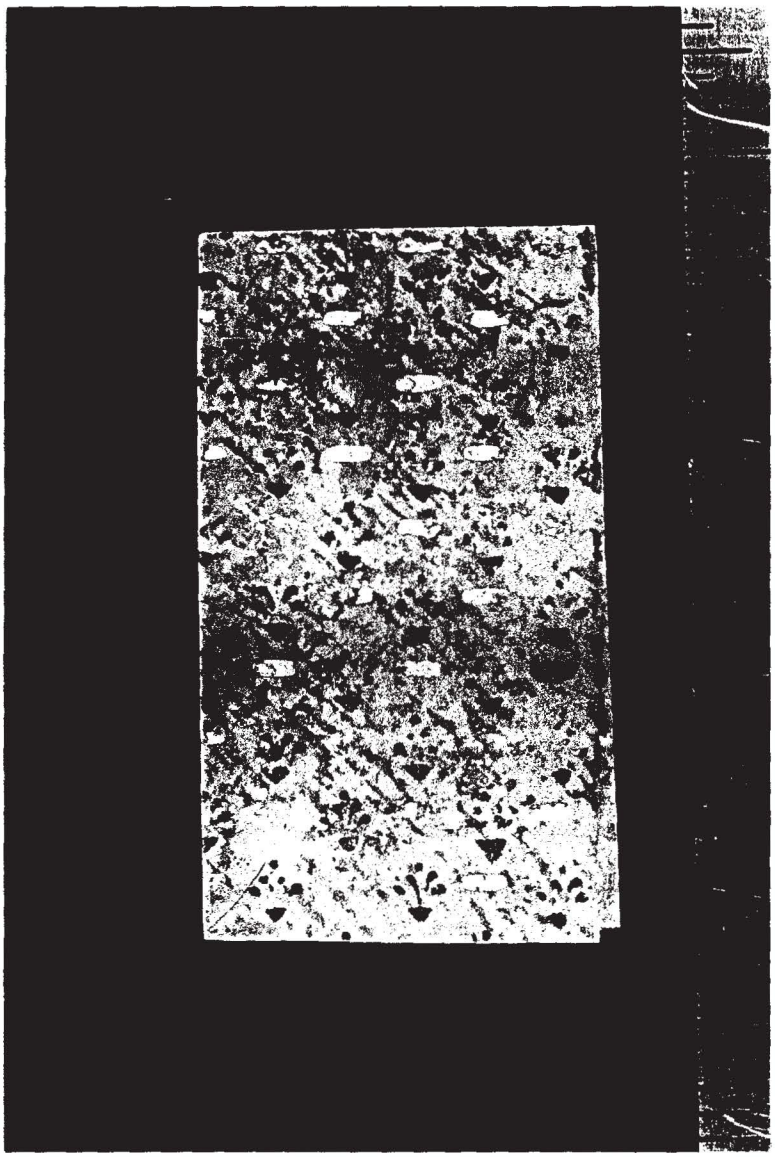


Figure 8. Wallpaper Sample Book of Janes & Bolles, 1822-1828,
Showing Two Patterns with "Paw Print" Field. From Hoskins, *The Papered Wall.*



LONG 6096

Room:	Erny's/Maid's Room (203)	**Date:**	Early 19th century
Printing Method:	Block-Printed	**Pattern:**	Stylized floral "paw print"
Colors:	Medium gray/white on light gray ground	**Repeat:**	3/4"
		Sample Size:	3 5/8" x 2 1/8"
Paper Type	Hand-made (?) Rag-pulp paper		

Gold Ring Room (Room 205)

General

The Gold Ring Room (Room 205) is located in the northwest corner of the second floor of the circa-1759 house. Originally at the rear of the house, during Andrew Craigies' circa-1790s remodeling two windows on the north wall were blocked up and a doorway was opened into second floor of the new ell. Sometime in the late 19th century a doorway was installed into the closet (Room 206A) to Alice Longfellow's bedroom (Room 206), possibly when the bathroom was installed in that space in 1885.

The Gold Ring Room is rich in the personal history of the occupants of the house. The room was Mrs. Craigie's bedroom, and was used as the master bedroom by the Worcesters and by the Longfellows. Charley and Erny Longfellow were born there, and Fanny and Henry died in the room. It is thought that Samuel Longfellow, Henry's brother, used the room as his bedroom from the time that he moved into the house after Henry's death in 1882 until his own death a decade later.

The 1912 Inventory records that the walls in the room were papered, but gives no description. An historic 1917 photograph of the room shows the walls covered with an ivy-patterned wallpaper.[46] The extant wallpaper (LONG 6029) was hung sometime after the 1917 photograph was taken.

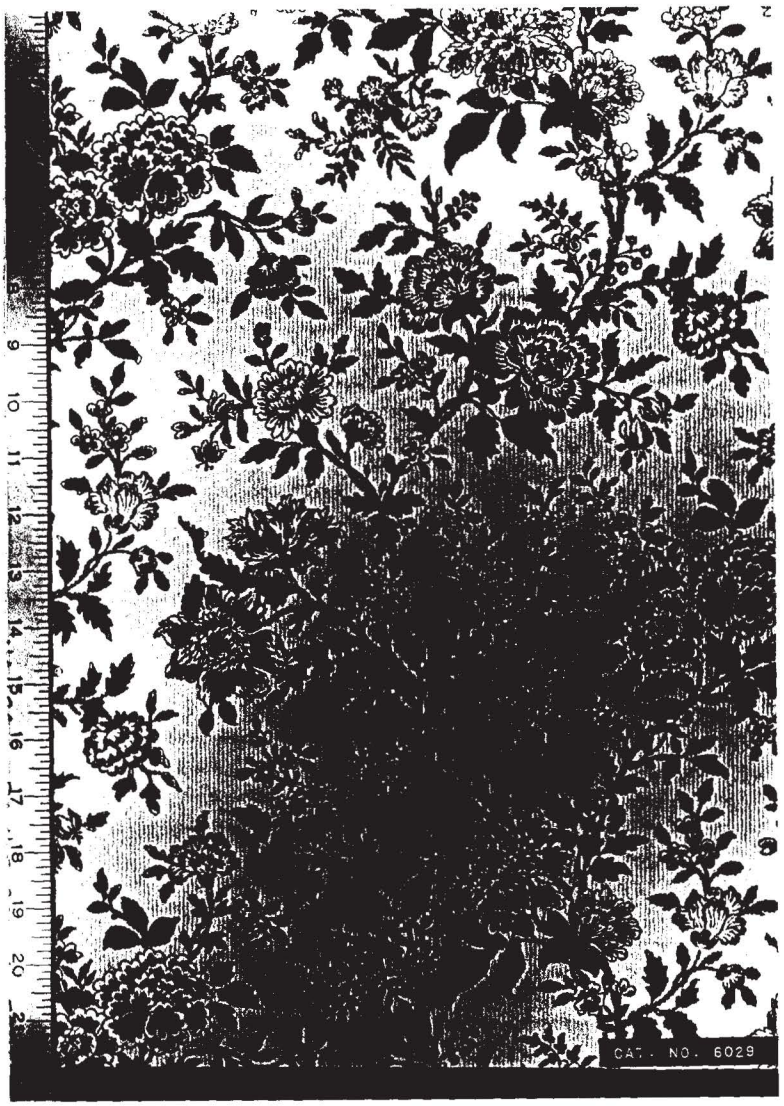
Wallpaper Sample 6029

Wallpaper sample LONG 6029 consists of an unused fragment of wallpaper cut from one of five leftover rolls of the same wallpaper (LONG 6062) that was hung sometime after 1917 in the Gold Ring Room. The sample is a machine-made paper composed of mechanical-wood-pulp, with a machine-printed stylized floral design on a fine-line background in deep pink, green, blue, purple, and brown tempura colors on an off-white ground. A diamond with a circle is printed twice on the right border.

The sample was backed with mulberry paper and encapsulated with Mylar by the New England Document Conservation Center in December 1979 - January 1980.

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[46]Heald, *HFR*, fig. 86, p. 432.



LONG 6029

Room:	Gold Ring Room (205)	**Date:**	1917-1935
Printing Method:	Machine-printed	**Pattern:**	Stylized floral vines
Colors:	Deep pink, green, blue, purple & brown on off-white ground	**Repeat:**	14 7/8"
		Sample Size:	W: 21 15/16" w/border
Paper Type:	Machine-made		W: 20 15/16" w/out "
	Mechanical wood pulp		L: 27 3/8"

Alice Longfellow's Bedroom (Room 206)

General

The room known as Alice Longfellow's Bedroom (Room 206) is located in the southwest corner of the second floor of the circa-1759 portion of the Longfellow House. The original use of the room is not known; Henry Longfellow used the room in 1840 as a dining room when he rented rooms from Elizabeth Craigie, and after the Worcesters moved out of the western portion of the house in 1844 and Fanny and Henry took possession of the entire house, they converted the room to a guest room. The Longfellow's youngest child, Anne, was born in the room in 1855. Alice Longfellow converted the room into her bedroom sometime after Henry's death, probably in 1892. The room was again used as a guest room following Alice's death in 1928.

Fanny Longfellow noted that when they took over the whole house in 1844, this room received new paint and wallpaper, but she did not give a description. The 1912 Inventory notes that the walls were papered, again giving no description. In 1947, Anne Longfellow Thorp had the walls painted, and the 1954 Inventory records that the walls were painted a blue-green color.[47] The extant wallpaper in the room, which was hung in 1980, is a reproduction manufactured by Brunschwig & Fils, its design based on a leftover roll in the Longfellow NHS archives. A sample of the document wallpaper (LONG 6019) was conserved by the New England Document Conservation Center in 1979-1980.

Wallpaper Sample LONG 6019

Wallpaper sample LONG 6019 consists of a fragment of unused wallpaper cut from a leftover roll (LONG 6064) in the Longfellow NHS collection. The sample was backed with mulberry paper and encapsulated with Mylar by the New England Document Conservation Center in December 1979 - January 1980. The use of this wallpaper in Alice's Bedroom has not been documented, but the paper was reproduced by Brunschwig & Fils of New York and hung in the room in 1980. The original paper is thought to date to the early twentieth century; its realistic pattern, which utilizes shading and depth as opposed to the more flat stylized patterns of the late 19th century, suggests a circa-1920s date, possibly when Alice Longfellow was redecorating and repapering several rooms in the house.

It is interesting to note that there is an inscription on the border of the sample stating that this was a prize design from the School of Applied Designs for Women, which would have had particular appeal to Alice Longfellow. She was a member of the Boston Arts & Crafts Society from 1916 to 1928, a movement which promoted the establishment of schools, especially for women, that taught skills in handicrafts such as pottery, metalwork, bookbinding, and designs for textiles and wallpapers (see discussion pp. 13-14, above). Her interest in supporting education for women is also reflected in her close involvement in the establishment of Radcliffe college.

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[47]Heald, *HFR*, p. 144 (no cite); p. 242, item 18; p. 144.

The document wallpaper was pattern No. 494 manufactured by the Pittsburgh Wall Paper Company, New Brighton, Pennsylvania. The sample is machine-made paper composed of mechanical wood pulp. Its design is block-printed in a design of large, naturalistic floral vines against a trellis background in eight colors (magenta, pinks, and greens with an olive green trellis) on a white ground.[48] On the right-hand border, the manufacturer's name and trade mark are printed on the center ("PITTSBURGH W.P. CO. NEW BRIGHTON PA W"), with the pattern number "494" and seven test circles of color printed above and below. On the left-hand border the inscription "PRIZE DESIGN FROM 'SCHOOL OF APPLIED DESIGNS FOR WOMEN' N.Y. CITY. SARAH F. TIBBITTS DES'G'R." is printed in the center, flanked by seven small test circles of color.

[48]The Museum Catalogue Record card states that the design is roller-printed.



LONG 6019

Room:	Alice's Bedroom (206)	**Date:**	Early 20th century
Printing Method:	Block-printed	**Pattern:**	No. 494 - Realistic floral vines on trellis
Colors:	Magenta, pinks, greens with olive-green trellis on white ground	**Repeat:**	18 3/4"
Paper Type:	Machine-made Mechanical wood pulp	**Sample Size:**	W: 19 1/2" w/ borders W: 18" w/out " Length: 24 1/4"
Manufacturer:	Pittsburgh Wallpaper Company		

Bathroom (Room 206A)

General

The Bathroom (Room 206A) is situated between the Gold Ring Room (Room 205) and Alice's Bedroom (Room 206) on the east wall of the circa-1759 portion of the Longfellow House. The room was apparently originally a closet for the Gold Ring Room, since the doorway into that room dates to circa-1759 while the doorway into Alice's Bedroom appears to date to the late 19th century.[49] Alice Longfellow had the room converted to a bathroom in 1885.

Fragments of wallpaper (LONG 6032) were found behind casing installed on the east wall of the room when it was converted to a bathroom in 1885. The 1912 Inventory records that the walls in this room (referred to as a Dressing Room) were papered, with no further description. Fragments of a second wallpaper with an earthen tile design were found beneath small wall shelves on either side of the window on the west wall, and behind an electrical outlet plate; the plate and probably the shelves post-date 1885. A leftover roll of the earthen-tile wallpaper (LONG 6065) is in the Longfellow NHS archives, and a sample cut from that roll (LONG 6022) was conserved by the New England Document Conservation Center in 1979-1980.

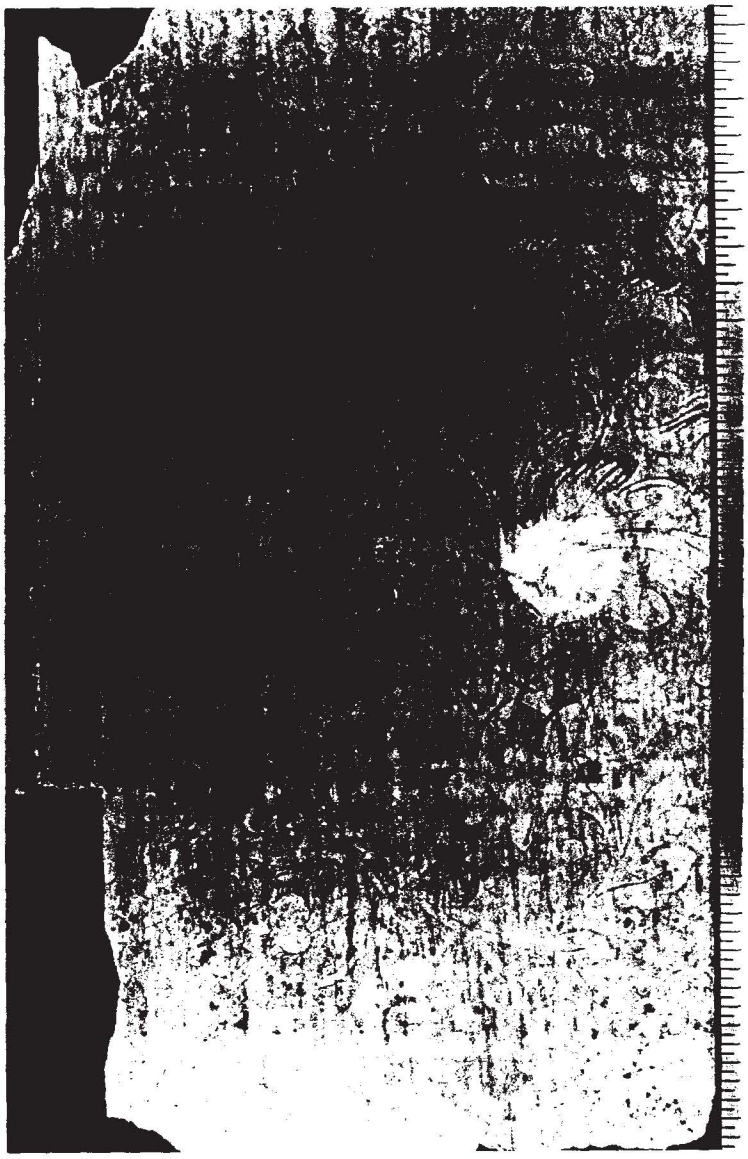
Wallpaper Sample LONG 6032

Wallpaper sample LONG 6032 consists of three small fragments of wallpaper removed from behind the 1885 casing to the right of the toilet in Room 206A; remnants of the same wallpaper can be found behind the splashboard to the right of the sink. Thus, the wallpaper is known to have been hung before the bathroom was installed in 1885, and stylistically the paper appears to date to circa-1870. The sample is machine-made paper that appears from its whiteness and the length of its fibers to be composed of rag pulp. The pattern is a large stylized clover and foliate design that is block-printed in tempura colors of two shades of blue-gray on a white ground.[50] The fragments were surface cleaned, lined with mulberry paper, and encapsulated with Mylar by the New England Document Conservation Center in December 1979 - January 1980.

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[49]Phillips, *HSR*, p. 55.

[50]The Museum Catalogue Record card records the design as roller-printed..



LONG 6032

Room:	Bathroom (206A)	**Date:**	Circa 1870
Printing Method:	Block-Printed	**Pattern:**	Stylized clover & foliate
Colors:	Two shades blue-gray on white ground	**Repeat:**	Undetermined
		Sample Sizes:	12 1/2" x 12 1/2"
Paper Type	Machine-made		6" x 10"
	Rag-pulp paper (?)		13 5/16" x 20 1/2"

Wallpaper Sample LONG 6022

Wallpaper sample LONG 6022 consists of an unused wallpaper fragment cut from a leftover roll of the same paper (LONG 6065) in the Longfellow NHS archives. The wallpaper is the "Persian Tile" pattern of an unknown manufacturer, which design matches that of fragments found behind east-wall shelves and an electrical outlet plate in the Bathroom. The wallpaper is thought to date to the early twentieth century, possibly as late as 1928. The shelves behind which fragments were found appear to post-date 1885; they are crudely installed relative to the workmanship of the 1885 fabric in the room. The fact that the wallpaper was found behind the shelves appears to suggest that the wallpaper was installed before the shelves. However, finding wallpaper behind the shelves does not help in dating the paper since the shelves would probably have been removed when new wallpaper was installed. It is known that electricity was brought into the house sometime in the early 1920s, possibly dating the fragment found behind the electrical outlet plate to before that time. However, as with the small shelves, electrical plates are usually removed when a room is wallpapered, and this paper could have been installed before or after the early-1920s plate. A bill has survived, made out to Alice Longfellow and dated August 28, 1928, from "Gregory & Brown Co., Interior Decorators, Boston for papering a bath room and laying linoleum."[51] Since the 1912 Inventory records that by that time the other bathrooms in the house had painted walls, it is probable that the "bath room" referred to in this bill is Room 206A, and it is very possible that the "papering" refers to the Persian Tiles wallpaper.

The sample is composed of machine-made mechanical wood pulp paper with a machine-printed pattern of a stylized, sinuous, floral vine superimposed on a square grid that creates the effect of earthen tiles. The pattern, with its somewhat Art Nouveau pattern, is reminiscent of Arts & Crafts era tiles. The design is printed in tempura colors of turquoise, ochre, and two shades of dark blue on an off-white ground with an overall yellowish glaze. the pattern name "Persian Tiles" is printed on the right border. The sample was backed with mulberry paper and encapsulated in Mylar by the New England Document Conservation Center in December 1979 - January 1980.

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[51]Heald, *HFR*, p.243, item 2.



LONG 6022

Room:	Bathroom (206A)	**Date:**	Circa 1928
Printing Method:	Machine-printed	**Pattern:**	"Persian Tiles" - Stylized floral vine on faux tiles
Colors:	Turquoise, ochre, 2 shades dark blue, off-white ground	**Repeat:**	14"
Paper Type:	Machine-made Mechanical wood pulp	**Sample Size:**	Width: 22" w/ borders Width: 21" w/out " Length: 28 1/8"

Alice Longfellow's Study (Room 208)

General

Alice Longfellow's Study (Room 208) is located in the southeast corner of the second floor of the circa-1759 portion of the Longfellow House. The room was part of George Washington's private chambers when he occupied the house in 1775-1776, and later was Henry Longfellow's study and dining room when he rented rooms from Elizabeth Craigie. After their marriage in 1843, Henry and Fanny Longfellow continued to use the room as a study until the first-floor Library (Room 112) and Study (Room 113) had been redecorated. By early 1845 it was reported that "Henry has deserted the old Study, which is soon to be made new with paper + paint".[52] The room was used as a nursery from 1846 until 1862, when it became a school room for the Longfellow girls. It became a bedroom for Edith and Anne Longfellow when they returned from Europe in 1869. Edith wrote of redecorating the room with new furniture and wallpaper "brought from Paris. . . A beautiful shade of green with bright birds and leaves." This paper appears in an 1871 photograph taken of the room.[53]

Edith married in 1878 and Anne in 1885; Alice took over the room as her study probably after soon after Samuel Longfellow died in 1892. It is thought that Alice had the room repapered around the time she moved in and at least before 1912, since the 1912 Inventory recorded that the walls in Alice's Study were covered with a "Two-Toned Green Paper". Several unused fragments of a wallpaper with a design in several shades of green that are in the Longfellow NHS archives (LONG 6020) are thought to be the wallpaper referred to in the inventory.

The room continued to be used as a study for guests after Alice's death in 1928, but it is not known whether the walls were painted or papered. The paper currently on the walls in the room, hung in 1979-80, is a reproduction wallpaper by Waterhouse Wallhanging of Boston, the design of which was based on the unused fragments of green paper (LONG 6020) mentioned above.

Wallpaper Sample LONG 6020

Wallpaper sample LONG 6020 consists of one full roll and six fragments of unused wallpaper in the Longfellow NHS archives that is thought to have been the "two-toned green paper" recorded as hanging in Alice's Study in 1912. The paper has pattern number (996-J-2) and manufacturer (Howell & Brothers of Philadelphia) printed on the border. A record of this pattern, in a different color-way of white and cream on a mustard-yellow ground, exists at the Cooper-Hewitt Museum in New York City, which dates the design to 1880 by its use in that year in a house in Annisquam, Massachusetts, and describes it as follows:

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[52]Heald, *HFR*, p 148 & p. 247, item 18.

[53]EL to MKL, November 6, 1869; cited in Heald, *HFR*, p. 149; fig. 94, p. 448.

> Continuous scroll design framed by large peony flowers and a variety of flowers of medium size. Stems, leaves and flowers are outlined with small pin point dots in deep gold color as are the tendrils.[54]

The Cooper-Hewitt records do not indicate how long this pattern was in production; however, the pattern was reprinted in Lynn's *Wallpaper in America*, with the comment that "[f]loral patterns with scrollwork like this enjoyed some popularity through all extremes and shifts in taste during the last quarter of the nineteenth century."[55] This would support the theory that the document paper was the green wallpaper listed in the 1912 Inventory and that it was hung in the 1880s or 1890s ("in the last quarter of the nineteenth century"). However, it is interesting to compare this paper with the Eastlake-style paper in the Pantry (Room 104), a very different design with its flat "Japonaise" flowers that is thought to have been hung circa 1894, and to the Morris-style "Norwich" Parlor Ante-Room (Room 109A) wallpaper, which although it dates to 1922-28, is remarkably similar in design to the paper now in Alice's Study. The similarly between the sample paper and the "Norwich" demonstrates how some wallpaper patterns were in production for several decades. However, since neither the "Norwich" wallpaper nor the sample wallpaper (LONG 6020) are positively documented as being used in any room in the house, any theories about the original use of the sample wallpaper must be presented with qualifications.

The LONG 6020 sample fragments are composed of mechanical wood pulp paper, with a pattern of stylized flowers and leaves block-printed in tempura colors of white, pale-green and medium-green and outlined with small pin point dots in a darker green, all on a machine-printed muted light-green ground.[56] The manufacturer's name and the pattern number ("HOWELL & BROTHERS. PHILADA. 996 J 2") are printed on the borders of four of the fragments.

One of the sample fragments was backed with Japanese tissue by the Fogg Art Museum in June 1979 and encapsulated in Mylar by the New England Document Conservation Center December 1979 - January 1980.

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[54]Correspondence dated July 29, 1980, from Andrea M. Gilmore to Kathleen M. Catalano.

[55]P. 409, fig. 16-34.

[56]The Museum Catalogue Record card states that the wallpaper is roller-printed.



LONG 6020

Room:	Alice's Study (208)	**Date:**	Circa 1890s
Printing Method:	Block-printed	**Pattern:**	No. 996-J-2
Colors:	Muted greens & white on light green ground		Stylized floral & foliate
		Repeat:	19 3/4"
Paper Type:	Machine-made Mechanical wood pulp	**Sample Sizes:**	15 3/4" x 24 "
Manufacturer:	Howell & Brothers, Philadelphia		

Study Ante-Room (Room 208A)

General

The Study Ante-Room (Room 208A) is situated between Alice Longfellow's Study (Room 208) to the south and the Blue Room (Room 209) on the north, along the west wall of the circa-1759 portion of the second floor of the Longfellow House. The room was created at the time the house was built, with window on the east wall and the doorways on the south and north walls leading to the Study and the Blue Room, respectively, dating to the original circa-1759 period. Also original to the room is a built-in shelves and chest of drawers in the west alcove. During the years that Alice's Study was used as a schoolroom, the Ante-Room served as a "quiet room" when needed, or a privileged study room.[57]

Little is known of the appearance of the Ante-Room. The 1912 Inventory described the walls as papered but gave no description or color. Fragments of a plain, tan-rose colored wallpaper (LONG 6778) were removed from the room (exact location unknown) when it was painted in 1950. The Museum Catalogue Record card states that the paper had been hung sometime after 1950, and that it replaced an "'old floral paper,' the design of which is unknown.

Wallpaper Sample LONG 6778

Wallpaper sample LONG 6778 consists of two fragments of plain wallpaper removed in 1980 from the Study Ante-Room (Room 208A). The paper is composed of machine-made mechanical-wood pulp. There is no pattern, and the paper has an ingrain tan-rose color. It is thought that the paper was hung in the Ante-Room sometime after 1950.

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[57]Heald, *HFR*, p. 51.



LONG 6778

Room:	Study Ante-Room (109A)	**Date:**	Circa-1950
Printing Method:	None	**Pattern:**	None
Color:	Tan-rose	**Repeat:**	None
Paper Type:	Machine-made Mechanical wood pulp	**Sample Sizes:**	19 1/2" x 2 1/2" 19 1/2" x 2 5/8"

Blue Room (Room 209)

General

The Blue Room (Room 209) is located in the northeast corner of the circa-1759 portion of the second floor of the Longfellow House. The room served as part of George Washington's private chambers when he occupied the house in 1775-1776. The room was Henry Longfellow's bedroom when he rented rooms from Elizabeth Craigie in the 1830s, and continued as Fanny and Henry's bedroom when they were first married. Nathan Appleton gave the young couple several gifts to furnish the room, including furniture and paintings for the walls, and it is possible that one of the three wallpapers he purchased for them at that time was hung in this room.

When the Worcester's moved out of the west side of the house in 1844, the Longfellows moved their bedroom to the Gold Ring Room (Room 205) across the hall. By 1845 the Blue Room was one-year-old Charley's bedroom, and it was probably daughter Fanny's bedroom when she died in 1848. Alice Longfellow made this room into her bedroom in the early to mid-1850s, and it is thought that it was redecorated in the late 1860s or early 1870s.[58] After Alice moved her bedroom to the front west room (Room 206), the Blue Room was probably used as a guest room, and continued to be used as such after her death in 1928.

It is not known why the room was called the "Blue Room," an appellation that first appeared in the 1912 Inventory, which also stated that the walls in the room were papered, although paint analysis has found that the woodwork was painted blue during the Elizabeth Craigie period.[59] A 1900 photograph of the room shows a flowered wallpaper; this paper still hung in the room in 1917, as evidenced by its appearance in photographs taken in that year, and is therefore the wallpaper referred to in the inventory.[60] Fragments of a wallpaper with a naturalistic flower design (LONG 6057) that appears to be the paper seen in the historic photographs were found behind the heating register molding, probably in the 1970s. By 1962 the walls were covered with modern brown paper, which may have been installed in the 1950s when the plain paper in the Study Ante-Room (Room 208A) was hung.[61]

The wallpaper currently on the Blue Room walls (**fig. 9**), hung in 1979-1980, is a reproduction paper by Waterhouse Wallhanging of Boston, the design of which was based on the fragments found behind the heating register and careful examination of the historic photographs. Prior to the installation of the reproduction paper, the circa-1950s brown wallpaper was removed and small fragments (LONG 6093) were collected for the Longfellow NHS archives.

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[58]Heald, *HFR*, p. 153 (no cite).

[59]Carden, Paint Analysis of the Longfellow House, in progress.

[60]Heald, *HFR*, figs. 104-106, pp. 468-473.

[61]Heald, *HFR*, fig. 107, p. 474.

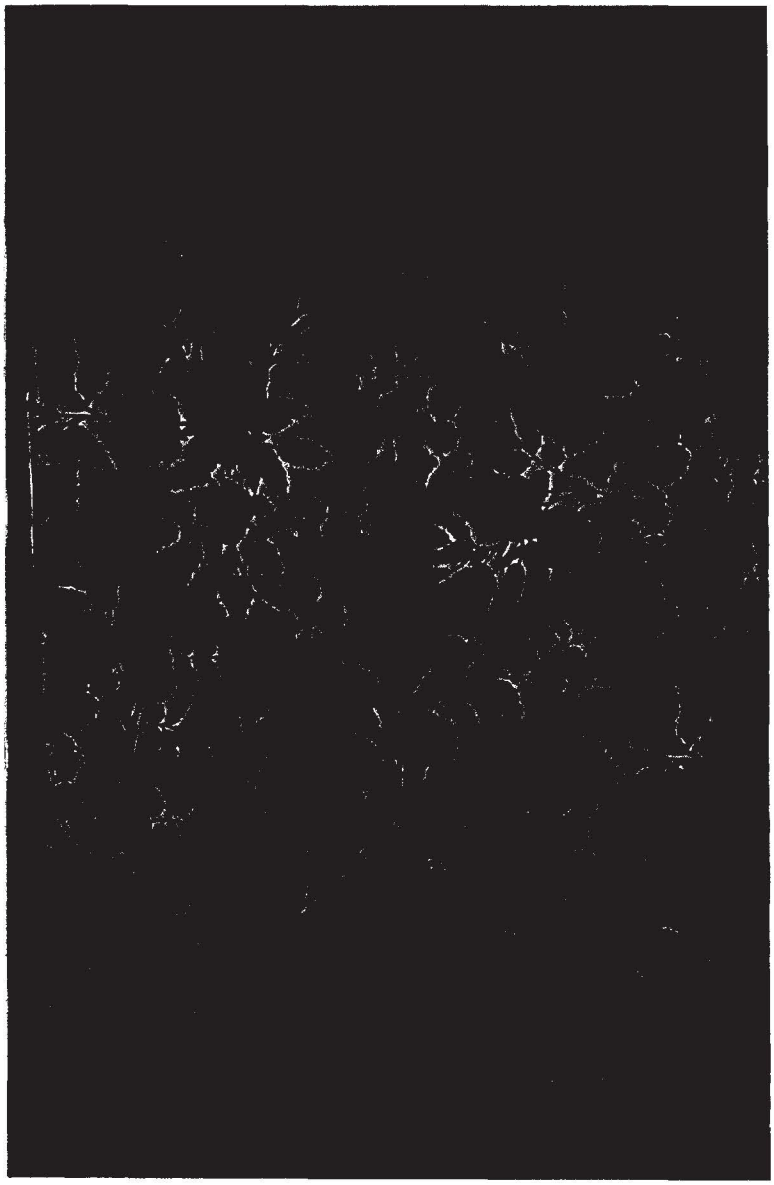


Figure 9. Blue Room (Room 209) - South Wall, 1980 Reproduction of Circa-1870 Wallpaper (1997).

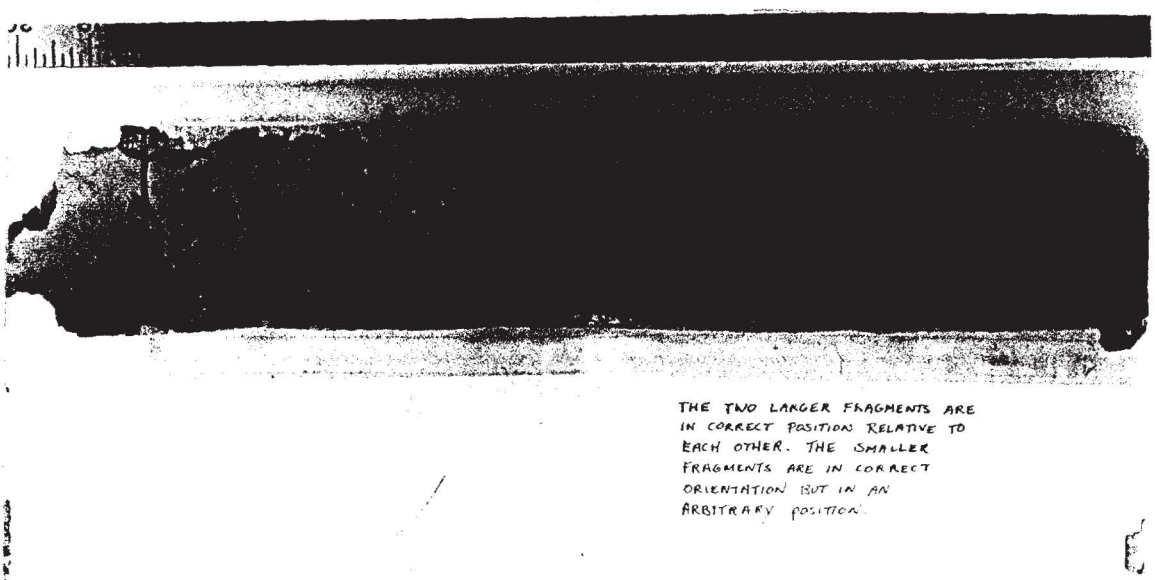
Wallpaper Sample LONG 6057

Wallpaper sample LONG 6093 consists of two large and seven small fragments of wallpaper removed from the plaster wall behind the heating register molding in the Blue Room. Dating the wallpaper by its design alone is difficult since this pattern of simple naturalistic flowers and leaves meandering on vines across the paper maintained a popularity from the early 19th century to the present time. The paper is composed of rag-pulp, but is machine-made, dating it to after 1835 when wallpaper manufactured from machine-made "endless paper" was commonly available in the United States. The heating register behind which the fragments were found was installed sometime between 1900 and 1917,[62] but the flowered wallpaper is known to date to before 1900 since it can be seen in a 1900 historic photograph. The paper may have been hung in the 1869-1870 period when the room was thought to have been redecorated, or in the early 1890s when Alice moved her bedroom from this room to Room 206.

The sample fragments are composed of machine-made rag-pulp paper with horizontal linear embossing. The design is a naturalistic, floral and foliate, vine pattern machine-printed in tempura colors of pinks, greens, brown, tans, blue and yellow on an off-white ground. The fragments were lined with heavy-weight Japan paper and mounted under Mylar on four-ply ragboard by the Fogg Art Museum in June, 1979.

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[62]Carden, *HRS*, p. 71.



THE TWO LARGER FRAGMENTS ARE IN CORRECT POSITION RELATIVE TO EACH OTHER. THE SMALLER FRAGMENTS ARE IN CORRECT ORIENTATION BUT IN AN ARBITRARY POSITION.

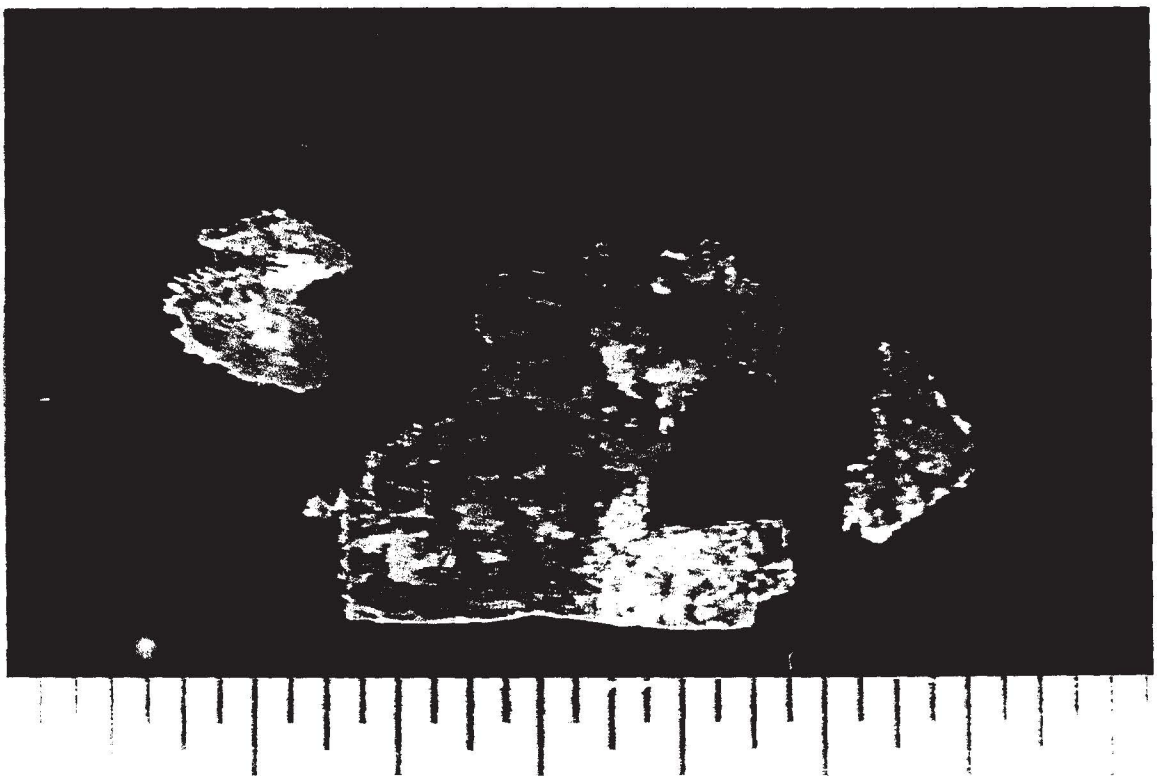
LONG 6057

Room:	Blue Room (209)	**Date:**	Late 19th century
Printing Method:	Machine	**Pattern:**	Naturalistic floral/foliate
Colors:	Pinks, greens, brown, tans, blue, yellow, off-white ground	**Repeat:**	Not complete
		Sample Sizes:	Small: 1/2" to 1 1/2" sq Large #1 - L-shaped: 18 1/4" x app. 2" & 14 1/2" x app. 1 1/2" Large #2: 6 1/2" x 2"
Paper Type:	Machine-Made Rag pulp (linen/cotton)		

Wallpaper Sample LONG 6093

Wallpaper sample LONG 6093 consists of two fragments removed from the Blue Room in 1979. Each fragments shows remnants of the circa-1950s brown paper as the top layer with remnants of blue and cream paint attached. Microscopic analysis revealed that each fragment is composed of two layers of wallpaper, in between which are several layers of paint. Beneath the brown paper are remnants of five layers of paint (from the top): cream, blue, green, gold, and cream. Beneath the cream first paint layer can be also be seen minute remnants of a rag-pulp wallpaper with blue and red fibers. This wallpaper may be the same paper as sample LONG 6057 described above.

The circa-1950s brown top layer of wallpaper is composed of machine-made mechanical wood pulp, while the bottom wallpaper remnant is composed of rag pulp. This bottom layer of wallpaper may be the same paper as the naturalistic floral and foliate wallpaper found behind the heating register molding. If that is the case, it appears that after that wallpaper was removed (sometime after 1917), the room was painted several times before being papered in the 1950s with the plain brown wallpaper.



LONG 6093

Room:	Blue Room (209)	**Date:**	Mid 20th century
Printing Method:	None	**Pattern:**	None
Colors:	Medium-blue	**Repeat:**	None
Paper Type:	Machine-made Rag pulp	**Sample Sizes:**	1 5/8" x 1 3/8" 3/4" x 3/4"

Second-Floor Side Hall (Room 210)

General

The Second-Floor Side Hall (Room 210)[63] is the rear stairhall located on the north side of the second floor of the circa-1759 portion of the Longfellow House. Originally the area was divided into two rooms, with a small room to the north separated from the original rear stair hall by a partition wall. This division accounts for the window opening on the wall between the Front Stair Hall (Room 207) and the Side Hall, since the window would have provided light to the rear hall that had no window opening of its own. The partition dividing the area was removed in the 1790s by Andrew Craigie and the new room, which until that time had few embellishments, received wainscotting on the walls and an arch on the ceiling marking the location of the original partition wall.

The Side Hall was called the "entry" in the Longfellow years, referring to the fact that it was the entry from the second floor of the ell to the second floor of the main house. The 1912 Inventory records that the walls in the room were papered, with no further description or color. Fragments of a floral wallpaper (LONG 6094) were removed in 1979 from under the chair rail on the north end of the west wall, and a small area of what was thought to be the same wallpaper is exposed in the narrow area between the door to the ell and the door to the second-floor veranda (**fig. 10**). By 1975 the walls were covered with brown-painted plain paper.[64]

Wallpaper Samples LONG 6094 and LONG 6094A

Wallpaper sample LONG 6094 consists of three fragments of wallpaper removed from under the chair rail on the north end of the west wall in the Side Hall. Microscopic analysis reveals that two of the fragments (LONG 6094A) are actually a later paper with the imprint of the earlier floral paper on the back. These later fragments are a rag-pulp paper, but it is not possible to determine additional characteristics since both fragments display only gray color on the top, which could have been the ground to a larger design.

The third fragment of LONG 6094 is a portion of a floral paper that appears to date to the Victorian period. The Museum Catalogue Record card states that all three of the LONG 6094 fragments were found behind the chair rail at the north end of the west wall. The term "chair rail" probably refers to the top molding of the wainscot that was installed on the wall in the 1790s, and initially the conclusion would be that the wallpaper dates to before the 1790s. However, stylistically the pattern on these fragments (the front of one and the back of two)

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[63]This report uses the label for this room used on the Museum Catalogue Record Cards. The room is referred to as the" Back Hall" in Heald, *HFR*. While the Longfellows sometimes referred to the room as the "entry," the Museum Catalogue Record Cards use the label "Second Floor Entry" to describe the second-floor hallway in the ell that holds the elevator and linen closets (Room 211).

[64]Phillips, *HSR*, p. 33.

appears to be from the mid- to late-nineteenth century; this appears to be a similar situation as found in the first-floor Side Hall (Room 110), where wallpaper fragments found behind the top molding of the circa-1790s wainscot date to after that period (see discussion for Room 110 above).

This fragment of floral paper found under the chair rail on the west wall was originally thought to be the same wallpaper that can be seen on the north wall of the room **(fig. 10)**. However, closer examination revealed that the two patterns, while having similar colors, have very different patterns. The narrow vertical strip of wall between the doorway to the ell and the doorway to the veranda where the exposed wallpaper is located is one of the few remaining circa-1759 portions of wall in the Side Hall,[65] and stylistically this floral wallpaper could easily date to the mid-eighteenth century. The paper is rag pulp and is possibly hand-made, but more of the extant wallpaper needs to be revealed to determine the presence/absence of horizontal seams that would identity it as such. This paper probably decorated the "north room" before the partition between it and the stair hall was removed in 1790.

The floral fragment of wallpaper (LONG 6094) is composed of machine-made rag pulp. The design is a floral and foliate pattern block-printed in tempura colors of pink, white, black, and blue-green on a medium-gray ground.

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[65]Phillips, *HSR*, p. 44.



Figure 10. Side Hall (Room 210) - North Wall, Possible 18th-Century Wallpaper (1997).



LONG 6094

Room:	Side Hall (210)	**Date:**	Mid 19th century
Printing Method:	Block-printed	**Pattern:**	Floral/foliate
Colors:	Pink, white, back & blue-green on light-gray ground	**Repeat:**	Undetermined
		Sample Size:	7 3/4" x 1 1/8"
Paper Type:	Machine-made Rag pulp		

LONG 6094A

Room:	Side Hall (210)	**Date:**	Late 19th century
Printing Method:	Unknown	**Pattern:**	Unknown
Colors:	Medium gray	**Repeat:**	Undetermined
Paper Type:	Machine-made Rag pulp	**Sample Sizes:**	11 1/2" x 1 1/4" 3 3/8" x 1 1/4"

Second-Floor Side Entry (Room 211)

General

The Second-Floor Side Entry (Room 211) is an "L"-shaped hallway located in the southeast corner of the second floor of the circa-1790s ell.[66] The room originally was part of a larger space that included the current Bathroom (Room 204). It is not known how the Craigies used the room, but it served as Henry Longfellow's dressing room, complete with a shower bath, throughout his life. In 1902, Alice Longfellow had the area redesigned into the existing configuration, dividing it into a bathroom in the northeast corner and the "L"-shaped Side Entry. This work is attributed to her cousin Alexander Wadsworth "Waddy" Longfellow. On the west wall, Waddy had old shelves in a former "niche" removed and built in a linen closet.[67] A few years later, Waddy designed further changes to the Side Entry when an elevator was installed in the southwest corner of the room and an additional linen closet built next to the elevator on the south wall.[68] This work was probably completed in 1907, as evidenced by a letter dated March 23, 1907, from Edith Longfellow Dana to her sister Anne Longfellow Thorpe asking "Is the elevator in working order yet?"[69]

The 1912 Inventory described the walls in the Side Entry as papered, with no further description or color. Samples of a circa-1870 wallpaper were found in 1979 behind boards in the northwest corner of the room (LONG 6031 & LONG 6095). A late nineteenth-century wallpaper is still extant on the inside of the 1902 west-wall linen closet (**fig. 11**), samples of which were removed and catalogued (LONG 6076). The extant floral-stripe wallpaper hanging in the Side Entry is thought to date to the 1902 alterations.

Wallpaper Sample LONG 6076

Wallpaper sample LONG 6076 consisted of four fragments of wallpaper removed from the interior of the Side Entry linen closet. One of the fragments was three layers thick: the top layer (Layer #3) is sample LONG 6076; the second layer (LONG 6076A) is a previously

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[66]In the *HFR*, Heald describes the Bath Room and Side Hall together as "Henry Longfellow's Dressing Room". This report uses the term "Second-Floor Side Entry," which is the one used in the Museum Catalogue Record cards for wallpaper samples removed from this area.

[67]Plans entitled "New Bath Room in Craigie House, Cambridge, Mass., April 14/02"; cited in Carden, *HRS*, p. 71; plan reprinted in Phillips, *HSR*, fig.58.

[68]Undated plans for "Elevator Enclosure Craigie House, Cambridge, Mass." by Alexander Wadsworth Longfellow, Longfellow NHS archives No. LONG 16172; cited in Carden, *HRS*, p. 73, plan reprinted in Phillips, *HSR*, fig. 62.

[69]Heald, *HFR*, p. 237, item 18.

unrecorded wallpaper; and the third layer (LONG 6076B) is the same paper as LONG 6031 and LONG 6095 described below. Since the second layer had not yet been documented, the three layers in the fragment were carefully separated and photographed; layer #2 (LONG 6076A) is described below.

Sample LONG 6076 (the top layer) was the wallpaper hanging in the Side Entry when the linen closets were installed on the west wall in 1902, and is thus thought to date to the late-nineteenth century. The paper is still extant in the left compartment of the linen closet (**fig. 11**). The sample is composed of machine-made mechanical wood pulp paper. The design is a naturalistic floral and scroll pattern machine-printed in tempura colors of yellow, pale green, and white on a beige ground. In the process of separating the three layers in one of the fragments, additional remnants separated from the original fragment.



Figure 11. Side Entry (Room 211) - West Wall,
Interior of Linen Closet with Late-19th Century Wallpaper (1997).



LONG 6076

Room:	Side Entry (211)	**Date:**	Late 19th century
Printing Method:	Machine-printed	**Pattern:**	Naturalistic floral & scroll
Colors:	Yellow, pale green and white on beige ground	**Repeat:**	16"
		Sample Size:	#1: 8" x 4 1/4"
Paper Type:	Machine-made		#2: 4 1/4" x 2 7/8"
	Mechanical wood pulp		#3: 4" x 3"

Wallpaper Sample LONG 6076A

Wallpaper sample LONG 6076A is the second layer of sample LONG 6076 that was removed from inside the 1902 linen closet on the west wall of the Side Entry. The sample consists of one fragment that is composed of machine-made mechanical wood pulp. The design is a naturalistic floral pattern block-printed in light orange, medium orange, yellow-green, and cream on a white ground. Because the paper was mechanical wood pulp, the wallpaper is known to date to after 1855, and was probably installed sometime in the 1870s.



LONG 6076A

Room:	Side Entry (211)	**Date:**	Circa 1870
Printing Method:	Block-printed	**Pattern:**	Naturalistic floral
Colors:	Lt & med orange, cream, & yell-green on white ground	**Repeat:**	Undetermined
		Sample Size:	6 3/8" x 4"
Paper Type:	Machine-made Mechanical wood pulp		

Wallpaper Samples LONG 6031, LONG 6095, and LONG 6076B

Wallpaper sample LONG 6031 consists of one fragment of paper that is described on its Museum Catalogue Record card as having been "taken from behind the NW corner board in the second floor **side entry**, when it was removed for repair, 8/21/79" (emphasis supplied). Wallpaper sample LONG 6095 consists of one fragment of the same paper that is described on its Museum Catalogue Record card as having been "found behind the board in the 2nd floor **side hall** (by right of door into back hall), August 13, 1979" (emphasis supplied). It is thought that both location descriptions refer to an approximately 8-inch-wide board installed at an angle (presumably to cover an exposed post) in the corner of the Side Entry to the right of the door that leads into the Second-Floor Back Stair Hall (Room 212). This wallpaper is also the same paper as LONG 6076B, the first layer in the fragment of LONG 6076 that was found in the linen closet and which was three layers thick..

Samples LONG 6031, LONG 6095, and LONG 6076B are composed of machine-made rag-pulp paper. The design is a large stylized foliate block-printed in tempura colors of light and medium yellow-green on a white ground. The paper pre-dates the circa-1870 and late-nineteenth century wallpapers found in the room, and is thought to have been installed by Fanny and Henry Longfellow in the mid-1800s. This may have been the wallpaper in the room when it Longfellow used it as his dressing room.



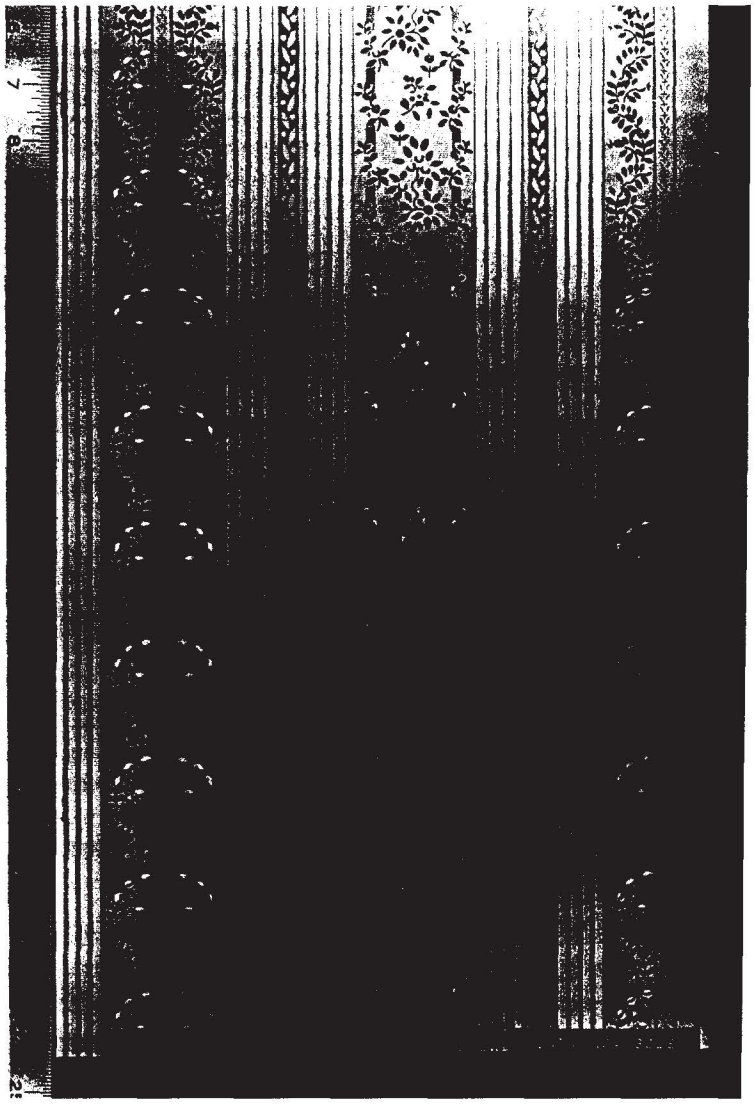
LONG 6031, LONG 6095, & LONG 6076B

Room:	Side Entry (211)	**Date:**	Circa 1850
Printing Method:	Block-printed	**Pattern:**	Stylized foliate
Colors:	Lt & med yellow-green on white ground	**Repeat:**	Undetermined
		Sample Sizes:	6031: 5 3/4" x 10 1/2"
Paper Type:	Machine-made Rag pulp		6095: 9" x 3 1/2"
			6076B: 14" x 4 5/8"

Wallpaper Sample 6028

Wallpaper sample LONG 6028 consists of one fragment of unused wallpaper that was cut from one of four leftover rolls of paper in the Longfellow NHS archives (LONG 6063). The paper is the same paper that is presently hanging in the Side Hall and inside the 1907 linen closet on the south wall, and was is known to have been installed by Alice Longfellow between 1902, when the Bathroom (Room 204) and west-wall linen closet were installed, and 1907, when the elevator and the south-wall linen closet were installed. The wallpaper was manufactured by M.H. Birge & Sons, Cheektowata, New York. The sample was backed with mulberry paper and encapsulated with Mylar by the New England Document Conservation Center in December 1979 -January 1980.

The sample is composed of machine-made mechanical wood pulp paper that is slightly ridged. The design consists of wide stylized floral stripes alternating with bands of stylized leaves between two bands of vertical lines. The pattern is machine-printed in tempura colors of pink, red, green, ochre, and white on a bright yellow ground. The manufacturer's name and the pattern number ("M.H. Birge & Sons, Co. U.S.A. 3668 1") twice on the left border.



LONG 6028

Room:	Side Hall (211)	**Date:**	1902 - 1907
Printing Method:	Machine-printed	**Pattern:**	No. 3668-1
Colors:	Pink, red, green, ochre & white on bright yellow ground		Floral/foliate stripe
		Repeat:	3 1/2"
Paper Type:	Machine-made Mechanical wood pulp	**Sample Size:**	Width: 19 3/8" w/ borders Width: 18 1/16" w/out borders
Manufacturer:	M.H. Birge & Sons, Co.		Length: 21 1/8"

Second-Floor Back Stair Hall (Room 212)

General

The Second-Floor Back Stair Hall (Room 212) is located on the second floor of the circa-1790s ell, accessing Charley's Bedroom and Sitting Room (Rooms 201 & 202), Erny's Room (Room 203), the Second-Floor Side Entry (Room 211), and the stairs to the attic. The rectangular room runs east/west, with the staircase to the first floor of the ell situated along the south wall. The Back Stair Hall has been used as a hallway since the ell was built.

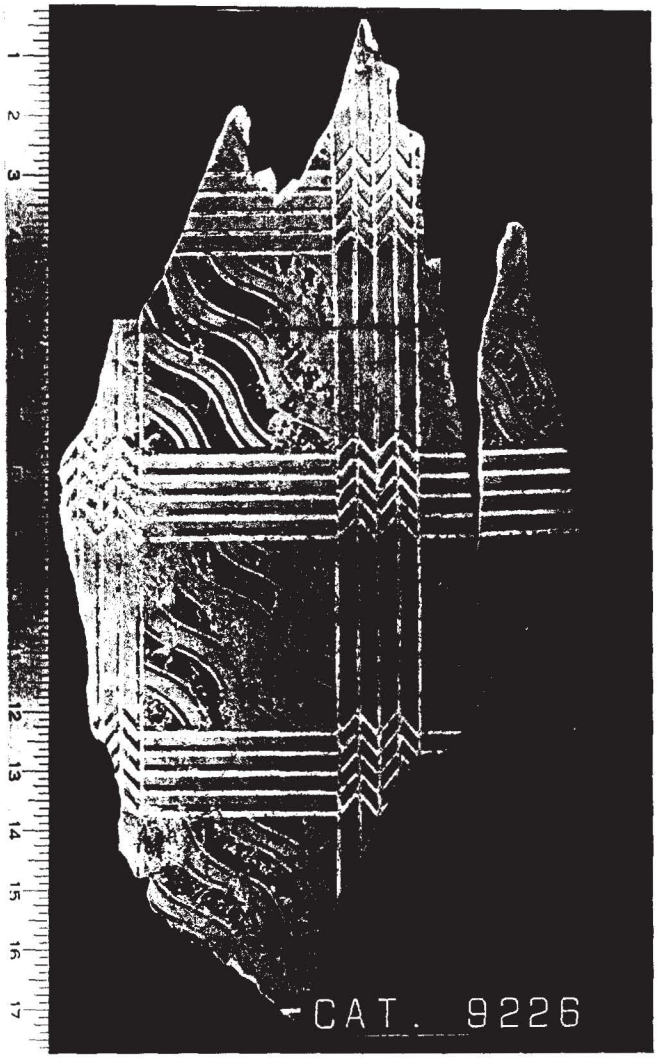
The 1912 Inventory describes the walls in the Back Stair Hall as "Covered with Old Paper with Landscape in Gothic Setting". This wallpaper is still in place on the walls of the room as well as on the stairwalls. An earlier wallpaper in shades of green is also extant under the Gothic paper. In 1985, the Gothic wallpaper was stabilized by a paper conservator from the Northeast Document Conservation Center (Appendix C). Samples of the Gothic wallpaper (LONG 6102) were collected in 1980, and samples of the earlier green wallpaper (LONG 9226) were removed during the stabilization treatment.

Wallpaper Sample LONG 9226

Wallpaper sample LONG 9226 consists of one fragment of wallpaper removed from beneath the Gothic Revival paper in the Back Stair Hall. The fragment is composed of rag pulp and was hand made, as evidenced by the horizontal seam on the paper that can be seen on the back of the sample of the Gothic paper (LONG 6102). The pattern is a complex geometric design composed of squares enclosing diagonal wavy stripes in alternating plain-color and Greek-key designs. The squares are separated by vertical and horizontal green and white stripes, the horizontal stripes forming a chevron where they meet the vertical stripes. The design is block-printed in tempura colors of dark green, medium green, and white on a light green ground.

This wallpaper belongs to the Craigie period, and probably dates to 1820 or earlier. The paper is at least pre-1843 because it was found under the circa-1843 Gothic Revival wallpaper; and the fact that the wallpaper was hand-made suggests that it may date to before 1835 and possibly to before 1820.[70]

[70]Lynn, *Wallpaper in America*, p. 301-302



LONG 9226

Room:	Back Stair Hall (212)	**Date:**	Early 19th century
Printing Method:	Block-printed	**Pattern:**	Geometric
Colors:	Dark green, medium green, & white on light-green ground	**Repeat:**	4 3/4"
		Sample Size:	17 1/4" x 8 1/2"
Paper Type:	Hand-made Rag pulp		

Wallpaper Sample LONG 6102

Wallpaper sample LONG 6102 consists of four fragments of wallpaper that fell from the extant wallpaper in the Back Stair Hall in 1980. The sample is composed of machine-made rag-pulp paper with a Gothic Revival design of a landscape viewed through pointed-arch windows. The pattern is block-printed in tempura colors of blue, white, medium brown, and dark brown on a tan ground.[71]

This wallpaper is thought to have been hung by Henry and Fanny Longfellow around the mid-nineteenth century. The Gothic Revival style in wallpaper, utilizing medieval architectural elements such as pointed arches, tracery, and quatrefoils, became popular in America after the 1850 publication of Andrew Jackson Downing's book *The Architecture of Country Houses*, in which he advocated the use of Gothic architecture.[72]

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[71]The Museum Catalogue Record card states that the design is roller-printed.

[72]See Lynn, *Wallpaper in America*, pp. 341-343, and Richard C. Nylander, et al, *Wallpaper in New England*, pp.168-172.



LONG 6102

Room:	Back Stair Hall (212)	**Date:**	Mid 19th century
Printing Method:	Block-printed	**Pattern:**	Gothic Revival
Colors:	Tempura - blue, white, med brown & dark brown on tan ground	**Repeat:**	21"
		Sample Sizes:	From 8 1/2" to 12" long
Paper Type:	Machine-made Rag pulp		

Third-Floor (Attic) Rooms

General

The Attic Rooms are located on the third floor of the circa-1759 portion of the Longfellow House. The area contains a stairhall, a bathroom, four chambers, and a Store Room. By 1912, each of the southwest (Room 303), southeast (Room 305), and northeast chambers (Room 306) was known as a Maid's Room. The northwest chamber (Room 302), in which was stored trunks, chests, and suitcases was called the Trunk Room, and a small room at the on the south side of the house between the southwest and southeast chambers was called the Store Room (Room 304), as it held numerous wardrobes and bookcases and miscellaneous pieces of furniture.

The 1912 Inventory recorded that all three Maids Rooms had wallpaper on the walls, while the treatment of the other rooms was undocumented. Today, wallpaper has survived in the Store Room and in the closets of the southwest and northeast Maids Rooms. The closets areas in each of these rooms was originally part of the room, and the wallpaper extant in the closets probably hung on all the walls of the room, since in each closet the wallpaper can be seen going behind the end of the partition wall that created the closet sometime between 1916 and 1928.[73] The wallpaper in the northeast Maid's Room closet (Room 306 - **fig. 12**) is a high-quality wallpaper that dates to circa-1850. No sample was removed for analysis, but the wallpaper appears to be composed of rag-pulp paper with a block-printed design of wide alternating blue floral and tan and gray foliate stripes on a white ground. A French wallpaper in a similar design is documented in Nylander's *Wallpaper in New England* as dating to 1840-1850 (**fig. 13**).[74] It is probable that this wallpaper was first hung in one of the family bedrooms on the second floor, and the leftover paper then used in the attic room, since such a good quality paper would probably not have been purchased for an attic chamber.

Partial unused rolls of the same paper that hangs in the southwest chamber (Room 303 - **fig. 14**) and in the Store Room are in the Longfellow NHS archives (LONG 6059). Also stored in the southwest chamber is a wallpapered fire board or chimney board. In the eighteenth and nineteenth centuries, special prints were made that were mounted on wooden boards and placed in fireplace openings when they were not in use.[75] The Longfellow chimney-board paper featured a large trophy urn with a floral border (**fig. 15**). An inscription at the bottom of the urn reads "To D[?] Webster, Defender of the Constitution of the United States, From the Citizens of Boston, October 12, 1835".

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[73]Phillips, *HSR*, p. 53, concluded that the partition walls creating the closets in Room 303 and Room 306 date to after 1916, the patent date printed on the beaver-board closet walls, and Alice Longfellow's death in 1928.

[74]Pp. 102 & 110.

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

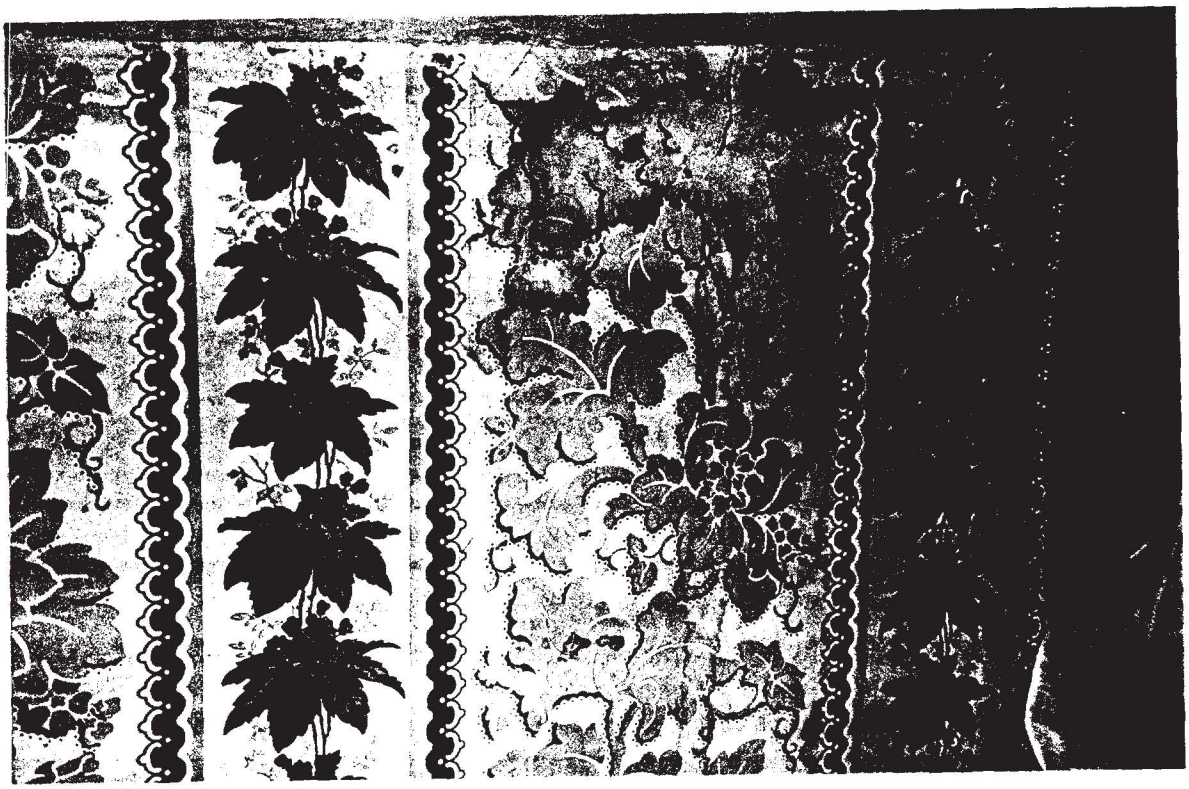


Figure 12. Northeast Chamber (Room 306) - Closet East Wall, Circa-1850 Wallpaper (1997).



Figure 13. Circa-1840-1850 French *Vine and Stripe* Wallpaper. From Nylander, *Wallpaper in America*.

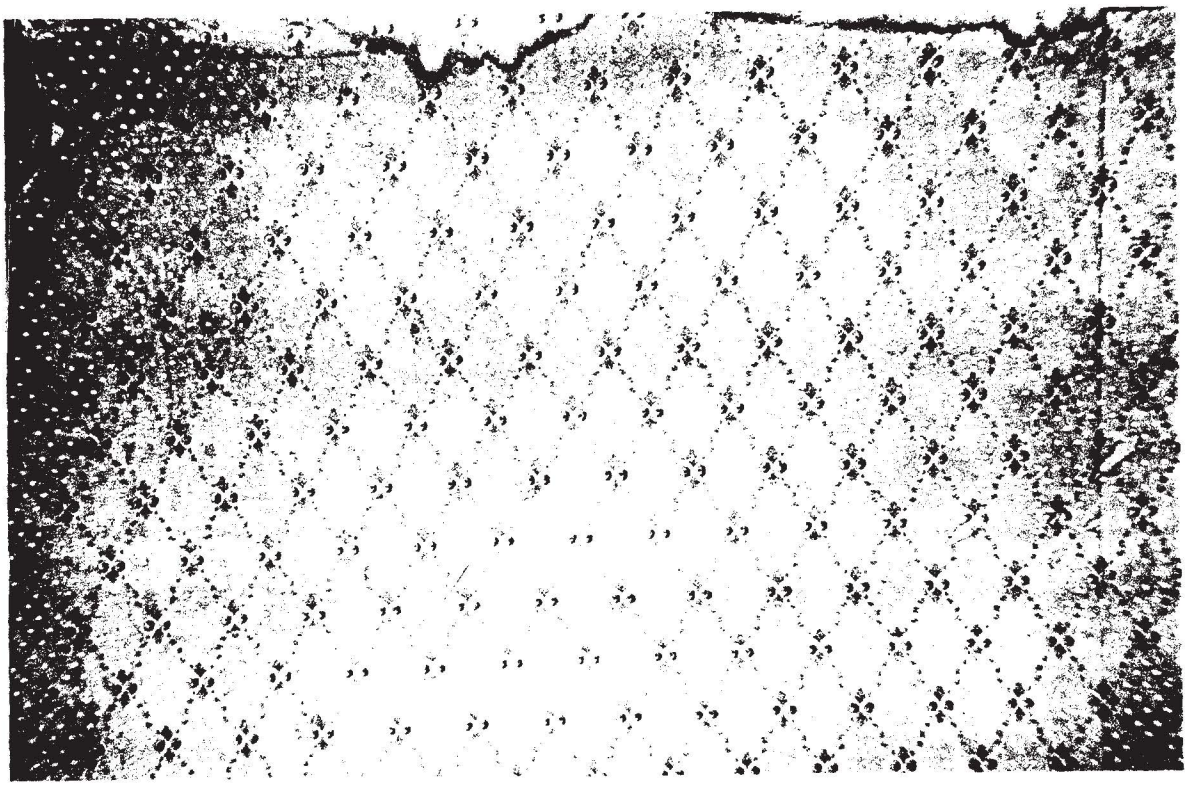


Figure 14. Southwest Chamber (Room 303) - Closet West Wall, Early 20th-Century Wallpaper (1997).

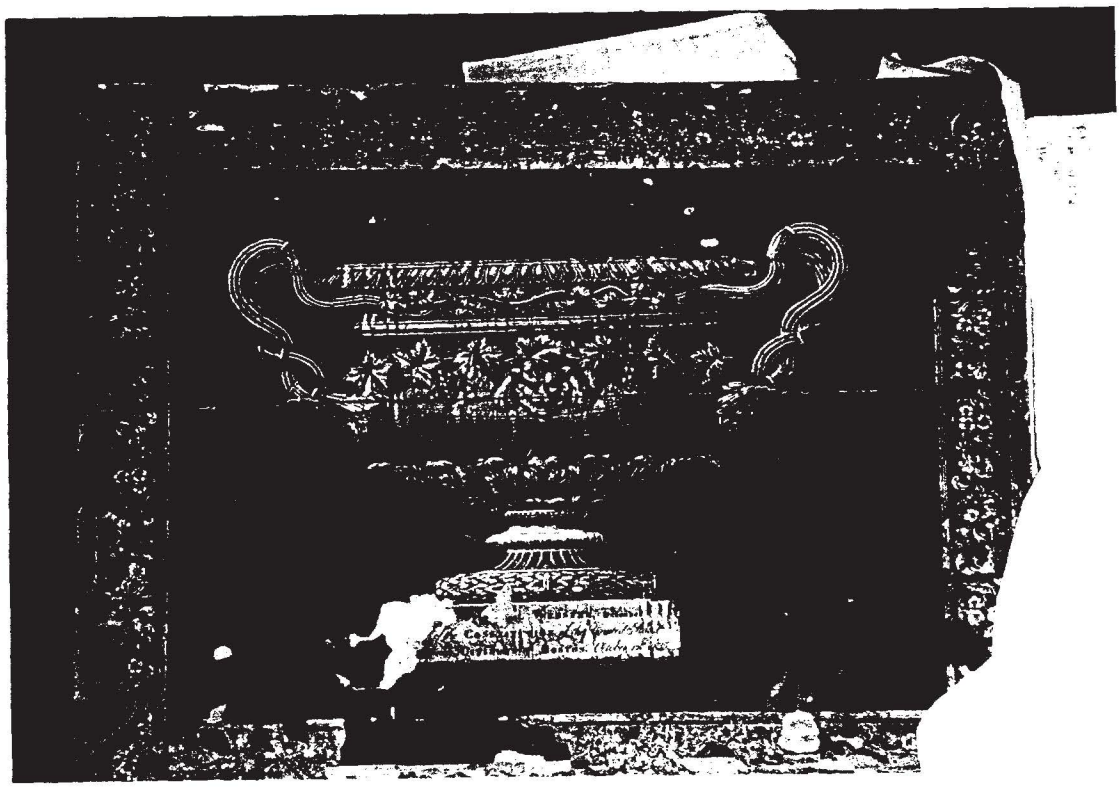
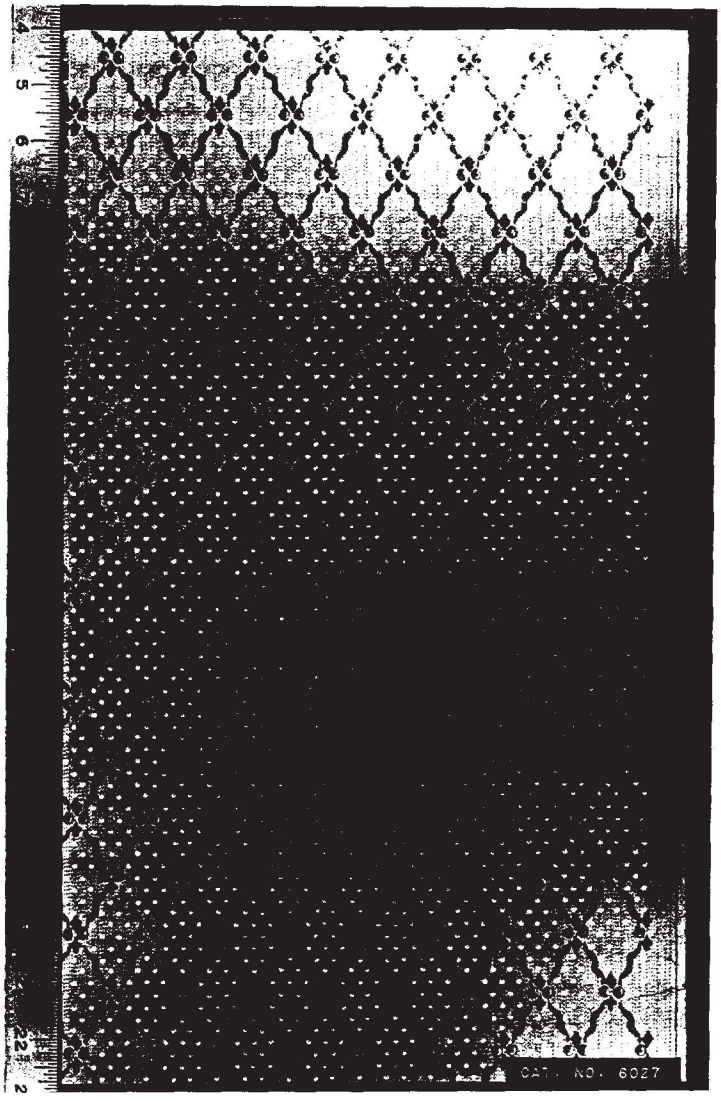


Figure 14. Southwest Chamber (Room 303), Circa-1835 Chimney Board Stored in Room (1997).

Wallpaper Sample LONG 6027

Wallpaper sample LONG 6027 is a fragment of unused wallpaper cut from one of nine leftover partial rolls of paper in the Longfellow archives. The wallpaper, which was manufactured by A. Becker, Smith, & Page of Philadelphia, is the same pattern as the wallpaper that has survived in the southwest chamber (Room 303) and in the Store Room (Room 304) and probably dates to the early 20th century. The sample is composed of machine-made mechanical-wood-pulp paper. The design is a small diamond pattern formed from intersecting ribbons with a berry and leaf motif at each crossing point, the center of each diamond filled with small white dots. The pattern is machine-printed in tempura colors of blue, white, green, red, and pink on a tan ground with medium brown stippling. The manufacturer's name ("BECKER SMITH & PAGE. INC. PHIL,A") is printed on the left border; on either side of the name is printed the pattern number "184 1", and between the number and the name are six small circles of test colors.

The sample was backed with mulberry paper and encapsulated in Mylar by the New England Document Conservation Center in December 1979 - January, 1980.



LONG 6027

Room:	3rd-Floor SW Chamber (303) 3rd-Floor Store Room (304)	**Date:**	Early 20th century
Printing Method:	Machine-printed	**Pattern:**	No. 184-1
Colors:	Tempura - blue, white, pink, green & red on tan ground		Floral/ribbon diamond
		Repeat:	2 1/8"
Paper Type:	Machine-made Mechanical wood pulp	**Sample Size:**	Width: 19 5/8" w/ borders Width: 18" w/out borders
Manufacturer:	A. Becker, Smith, & Page, Inc.		Length: 18 3/4"

Use Unknown

General

There are four wallpaper samples in the Longfellow NHS archives for which their uses in the Longfellow House are unknown. All are unused fragments, two of which were cut from rolls of unused paper. While the design style and color of each pattern suggest certain uses, no conjecture will be made as to the rooms in which each paper could have been used.

Wallpaper Sample LONG 6024

Wallpaper sample LONG 6024 is an unused fragment of wallpaper that was cut from one of three partial leftover rolls (LONG 6068) of the same paper. The sample, which appears to be an early 20th century wallpaper, is a pattern called "The Doon" (no. 2625) manufactured by Thomas Strahan & Company of Chelsea, Massachusetts. The sample is a machine-made paper composed of mechanical wood pulp; the design is a naturalistic spray of flowers and grasses that has been machine-printed in tempura colors of blues, greens, pinks, and ochres on a white ground. The pattern number and name ("2625 The Doon") is printed twice on the left border. The manufacturer's initials and trademark ("T.S. & Co" followed by two oak leaves with an acorn between) is printed twice on the right border.

The sample was backed with mulberry paper and encapsulated with Mylar by the New England Document Conservation Center in December 1979 - January 1980.



LONG 6024

Room:	Unknown	**Date:**	Early 20th century
Printing Method:	Machine-printed	**Pattern:**	"The Doon" - No. 2625
Colors:	Blues, greens, pinks, and ochres on white ground		Floral/grasses spray
		Repeat:	18 3/4"
Paper Type:	Machine-made Mechanical wood pulp	**Sample Size:**	Width: 20" with/borders
			Width: 18" w/out borders
Manufacturer:	Thomas Strahan & Co.		Length: 30 3/8"

Wallpaper Sample LONG 6025

Wallpaper sample LONG 6025 is an unused fragment of wallpaper that was cut from one of three partial leftover rolls (LONG 6060) of the same paper. The sample is a pattern called "The Glen Ellis" manufactured by Thomas Strahan & Company of Chelsea, Massachusetts. The sample is a machine-made paper composed of chemical wood pulp; the design is a scenic woodland view with trees, foliage, and a lake in the foreground that has been machine-printed in tempura colors of five shades of medium and dark green on a medium green ground, with a black grid-like overlaying the entire scene. The pattern name and number ("The Glen Ellis 2152") are printed on the right border, beneath which are printed five small circles of test colors. The manufacturer's initials and trademark ("T.S. & Co." followed by two oak leaves with an acorn between) are printed on the left border, beneath which are printed five small circles of test colors.

This type of design was known as a "Tapestry" paper, one of the many novelty papers that were popular in the first two decades of the twentieth century. An example of a reproduction wallpaper based on a similar circa-1900-1910 Tapestry paper entitled "Gobelin's Forest" is illustrated in Nylander's the second edition of *Wallpapers for Historic Buildings*.[76]

The sample was backed with mulberry paper and encapsulated with Mylar by the New England Document Conservation Center in December 1979 - January 1980.

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[76]P. 232, description p. 222.



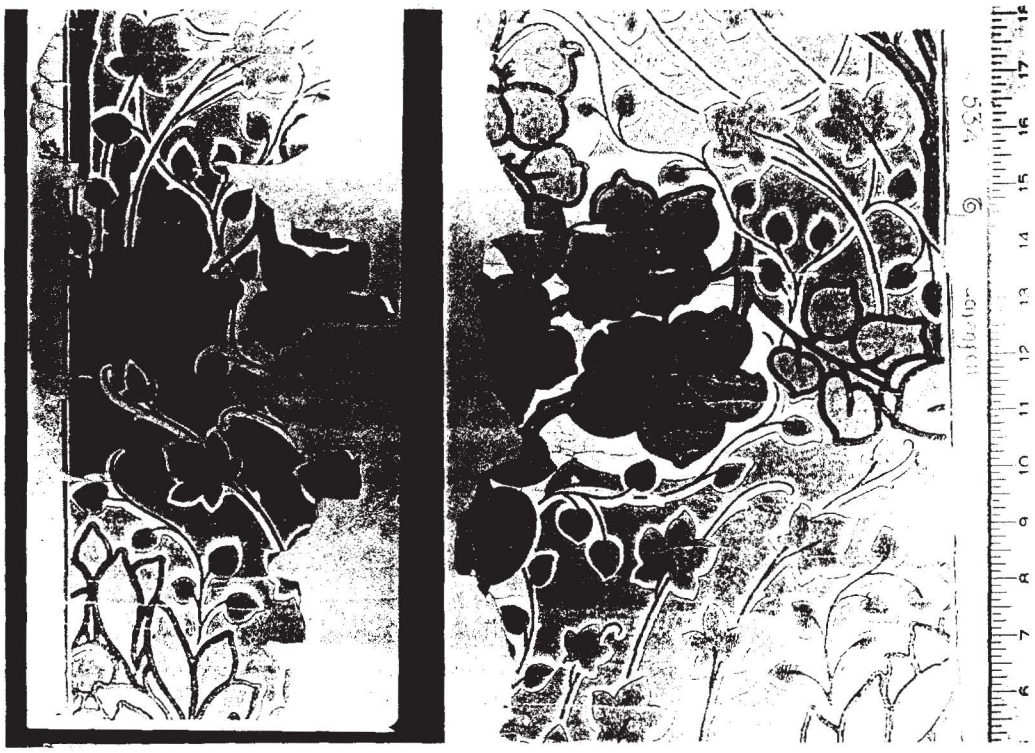
LONG 6024

Room:	Unknown	**Date:**	Early-20th century
Printing Method:	Machine-printed	**Pattern:**	"The Glen Ellis" - No. 2125
Colors:	Five shades of green on med green ground		Scenic woodland
		Repeat:	21 7/8"
Paper Type:	Machine-made Chemical wood pulp	**Sample Size:**	Width: 22" with/borders Width: 20 3/8" w/out borders
Manufacturer:	Thomas Strahan & Co.		Length: 26 5/8"

Wallpaper Sample LONG 6030

Wallpaper sample LONG 6030 is comprised of two unused fragments of the same pattern early-twentieth-century wallpaper manufactured by Thomas Strahan & Company of Chelsea, Massachusetts. The sample appears to be composed of chemical-wood-pulp paper; the design is a stylized floral and foliate pattern that has been printed in tempura colors of four shades of blue on a white ground with a clear surface glaze. Remnants of the pattern number and name ("534 [ ] T [ ] ajerfell") is printed on the right border. Part of the Strahan & Co. trademark (two oak leaves with an acorn between) is visible on the left border.

Both fragments were backed with mulberry paper and encapsulated by the New England Document Conservation Center in December 1979 - January 1980.

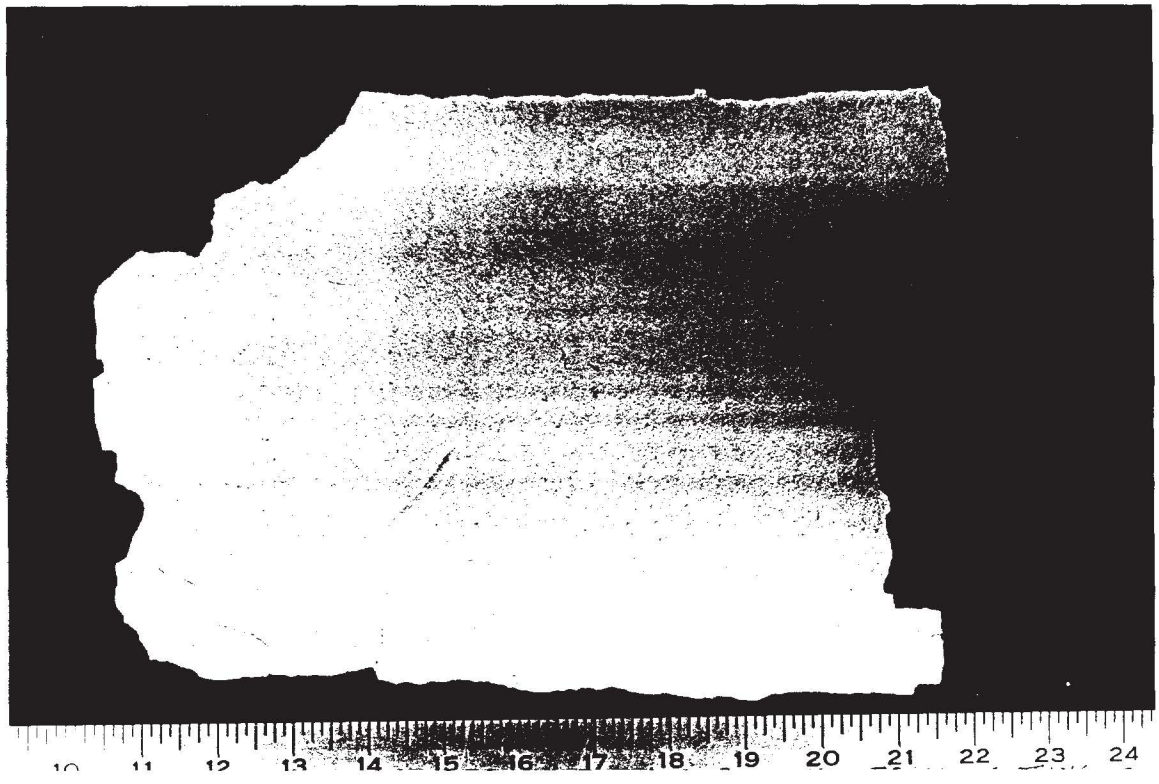


LONG 6030

Room:	Unknown	**Date:**	Early-20th century
Printing Method:	Machine-printed	**Pattern:**	No. 534
Colors:	Four shades of blue on white ground		Stylized floral/foliate
		Repeat:	18 1/2"
Paper Type:	Machine-made	**Sample Sizes**	6 5/8" x 19 1/4"
	Chemical wood pulp (?)		9 3/8" x 22 34"
Manufacturer:	Thomas Strahan & Co.		

Wallpaper Sample LONG 6103

Wallpaper sample LONG 6103 consists of two fragments of unused wallpaper that were found on the third floor in 1977. The sample is a plain, light-gray, pebble-textured paper composed of mechanical wood pulp with no design. The wallpaper appears to date to the mid twentieth century.



LONG 6103

Room:	Unknown	**Date:**	Mid-20th century
Printing Method:	None	**Pattern:**	None
Color:	Light gray	**Sample Sizes**	11 1/2" x 8 3/16"
Paper Type:	Machine-made		11" x 8 1/2"
	Mechanical wood pulp		

Longfellow House - Portland, Maine

General

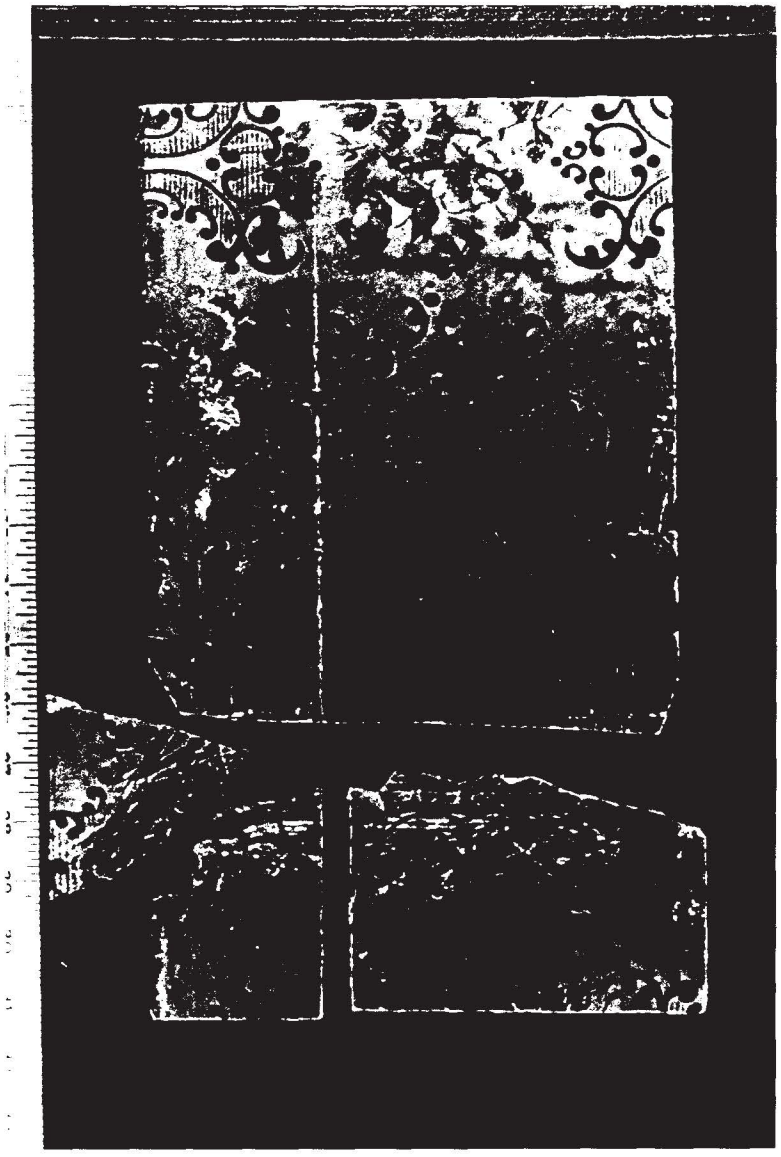
One sample of wallpaper in the Longfellow NHS archives that was collected by Harry Dana was removed from the Longfellow family's house in Portland, Maine, as an example of a nineteenth century wallpaper used in that house. There is no documentation concerning in what room the sample was found.

Wallpaper Sample LONG 6098

Wallpaper sample LONG 6098 consists of four fragments of wallpaper removed from the Longfellow family house in Portland, Maine. The sample is composed of machine-made rag-pulp paper, and the design is a marbleized panel with foliated scrollwork and naturalistic flowers that is machine-printed in tempura colors of maroon, green, and gray on a tan ground. The design appears to be a combination of the rococo revival and marble paper (imitating marble or stone) that were popular styles in the mid-nineteenth century.[77] On the back of the largest fragment is inscribed in Harry Dana's handwriting "Wallpaper from the Wadsworth-Longfellow House, Portland".

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[77]Nylander, et al, *Wallpaper in New England*, p. 182.



LONG 6098

Room:	Longfellow House, Portland	**Date:**	Mid-19th century
Printing Method:	Machine-printed	**Pattern:**	Rococo revival/marble
Colors:	Tempura - maroon, green, & gray on tan ground	**Repeat:**	Undetermined
		Sample Sizes:	10 1/2" x 9"
Paper Type:	Machine-made		6 1/8" x 4 1/4"
	Rag pulp		4 " x 3 "
			3 1/2" x 3 1/8"

III. APPENDICES

APPENDIX A
CONJECTURED CHRONOLOGY OF WALL TREATMENTS

LONGFELLOW HOUSE
CONJECTURED WALLPAPER TREATMENTS[78]

Room	Date	Treatment
1st-Floor Stair Hall (101)	C. 1790s	Wallpaper - green geometric
	C. 1850	Wallpaper - Gothic Revival
	Post 1870s	Tan paint/varnish glaze
		Light brown paint/varnish glaze
		Tan-cream paint
		Light brown paint
	1985	Tan paint
Pantry (104)	Pre 1890s	Unknown
	C. 1894	Wallpaper - ochre stylized floral
	1912 Inventory	Wallpaper (probably c. 1894 paper)
	? - present	Tan paint
Blue Entry (106) (Above elevator)	1907 - present	Blue-painted canvas over wood screen
Dining Room (108)	Mid 18th century	Wallpaper - stencilled (kitchen)
	C. 1790s	Wallpaper - red/white block printed
	C. 1840s - 1880	Light cream-tan paint (4)
	C. 1880s - present	Wallpaper - maroon/ochre stylized floral
Parlor (109)	Mid-late 18th C.	Wallpaper - Chinese landscape
	Circa 1843 - present	Wallpaper - Rococo Revival
Ante-Room (109A)	Pre 1912	Unknown
	1912 Inventory	Wallpaper (unknown design)
	1917	Wallpaper lining behind Col. Rev. Cabinet
	? - 1980	Paint
	1980 - present	Wallpaper - reproduction "The Norwich"

[78]This chronology summarizes the information contained in the text of this report. Only those rooms with wallpaper samples described in this report are addressed.

1st-Floor Side Hall (110)	Pre 1950	Wallpaper - plain rag
		Plaster
		Off-white paint
		Black paint
		Plaster
		Wallpaper - plain rag
		Varnish
		Cream paint (2)
		Light salmon paint
		Light green paint
		Light cream paint
	C. 1950	Wallpaper - plain mechanical wood pulp
	C. 1980 - present	Brown paint
Study (113)	Pre 1790s	Unknown
	C. 1792 - 1843	Wallpaper - "Grisaille" urn/foliate
	C. 1843 - 1869	Wallpaper - floral (unknown design)
	C. 1869 - present	Brown-painted wallpaper w/ bamboo strips
Charley's Sitting Rm (201)	Pre 1860s	Unknown
	C. 1867 - 1874	Wallpaper - diamond pattern
	C. 1874 - 1997	Wallpaper - Japanese urn motif w/border
	C. 1874 - 1979	Ceiling: plain green wallpaper w/fans
	1979 - present	Ceiling: paint
Erny's Room	Pre 1790s	Unknown
	Early 18th C.	Wallpaper - "paw print"
	C. 1820s - 1840s	Wallpaper - Janes & Bolles "stylized shell"
	C. 1850 - 1885	Wallpaper - Geometric w/satin ground
	1885 - C. 1900	Unknown
	C. 1900 - present	Wallpaper - stylized floral/foliate
Gold Ring Room (205)	Pre 1912	Unknown
	1912 Inventory	Wallpaper - ivy pattern design
	Post 1917 - present	Wallpaper - stylized floral

Alice's Bedroom (206)	Pre 1844	Unknown
	C. 1844	Wallpaper (unknown design)
	1912 Inventory	Wallpaper (unknown design)
	1912 - 1947	Unknown
	1947 - 1979	Blue-green paint
	1980 - present	Wallpaper - reproduction floral & trellis
Ante-Room (206A)	Pre 1870	Unknown
	C. 1870	Wallpaper - stylized clover/foliate
	1912 Inventory	Wallpaper (unknown design - poss. clover)
	C. 1928 - C. 1940s	Wallpaper - "Persian Tiles"
	C. 1940s - present	Paint
Alice's Study (208)	Pre 1843	Unknown
	1843	Possible wallpaper from Nathan Appleton
	C. 1845 - 1869	Wallpaper (unknown design)
	1869 - C. 1890	Wallpaper - French foliate w/birds
	C.1890 - 1912	Wallpaper - "Two-toned green"
	1912 Inventory	" " "
	1912-1980	Unknown
	1980 - present	Wallpaper - reproduction green floral
Ante-Room (208A)	Pre 1950	Unknown
	C. 1950 - 1980	Wallpaper - plain tan-rose ingrain
	1980 - present	Paint
Blue Room (209)	Pre 1843	Unknown
	C. 1843	Possible wallpaper from Nathan Appleton
	C. 1870 - c. 1920	Wallpaper - floral
	C. 1920 - 1950	Cream paint
		Gold paint
		Green paint
		Blue paint
		Cream paint
	1950 - 1980	Wallpaper - plain brown
	1980 - present	Wallpaper - reproduction of c. 1870 floral

2nd-Floor Side Hall (210)	Pre 1790s	Wallpaper - stylized floral/foliate
	C. 1850 - c. 1870	Wallpaper - floral
	C. 1870 - ?	Wallpaper - gray ground, unknown design
	? - 1950	Unknown
	C. 1950	Wallpaper - plain brown
	1980 - present	Brown paint over paper
2nd-Floor Side Entry (211)	Pre-1850	Unknown
	C. 1850 - c. 1870	Wallpaper - stylized foliate
	C. 1870 - c. 1890	Wallpaper - naturalistic floral
	C. 1890 - 1902	Wallpaper - naturalistic floral/scroll
	1902 - present	Wallpaper - floral/foliate stripe
2nd-Floor Back Stair Hall (212)	Pre-1790s	Unknown
	C. 1790s - c. 1850	Wallpaper - green geometric
	C. 1850 - present	Wallpaper - Gothic Revival
SW Maid's Room (303)	Pre-1900	Unknown
	C. 1900 - c. 1916	Wallpaper - floral/ribbon diamond
	Post 1916 - present	Paint
Store Room (304)	Pre 1900	Unknown
	C. 1900 - present	Wallpaper - floral/ribbon diamond
NE Maid's Room (306)	Pre 1850	Unknown
	C. 1850 - c. 1916	Wallpaper - "vine & stripe"
	Post 1916 - present	Paint

APPENDIX B
LIST of WALLPAPER SAMPLES ANALYZED

WALLPAPER SAMPLES BY ROOM

Room (Room Number)	Number[79]
First-Floor Stair Landing (101)	LONG 9230
Pantry (104)	LONG 6021 LONG 6067
Blue Entry (106)	LONG 6104
Dining Room (108)	LONG 6101 LONG 6105
Parlor (109)	LONG 6099
Parlor Ante-Room (109A)	LONG 6023 LONG 6071
First-Floor Side Hall (110)	LONG 6079 LONG 6097 LONG 9230
Study (113)	LONG 6077 LONG 6092
Charley's Sitting Room (210) (Japanese Room)	LONG 6100
Maid's Room/Erny's Room (203)	LONG 6026 LONG 6096
Bathroom (203A)	LONG 6074 LONG 6075
Gold Ring Room (205)	LONG 6029
Alice Longfellow's Bedroom (206)	LONG 6019

[79]Museum Catalog Record Number

Wallpaper Samples - Longfellow House (cont.)

Bathroom (206A)	LONG 6022 LONG 6032
Alice Longfellow's Study (208)	LONG 6020
Study Ante-Room (208A)	LONG 6778
Blue Room (209)	LONG 6057 LONG 6093
Second-Floor Side Hall (210)	LONG 6094 LONG 6094A
Second-Floor Side Entry (211)	LONG 6028 LONG 6031 LONG 6076 LONG 6076A LONG 6076B LONG 6095
Second-Floor Back Stair Hall (212)	LONG 6102 LONG 9226
Third-Floor Southwest Chamber (303) - Closet	LONG 6027
Third-Floor Store Room (304)	LONG 6027
Use Unknown	LONG 6024 LONG 6025 LONG 6030 LONG 6103
Portland, Maine, Longfellow House	LONG 6098

WALLPAPER SAMPLES
BY MUSEUM CATALOG RECORD NUMBER

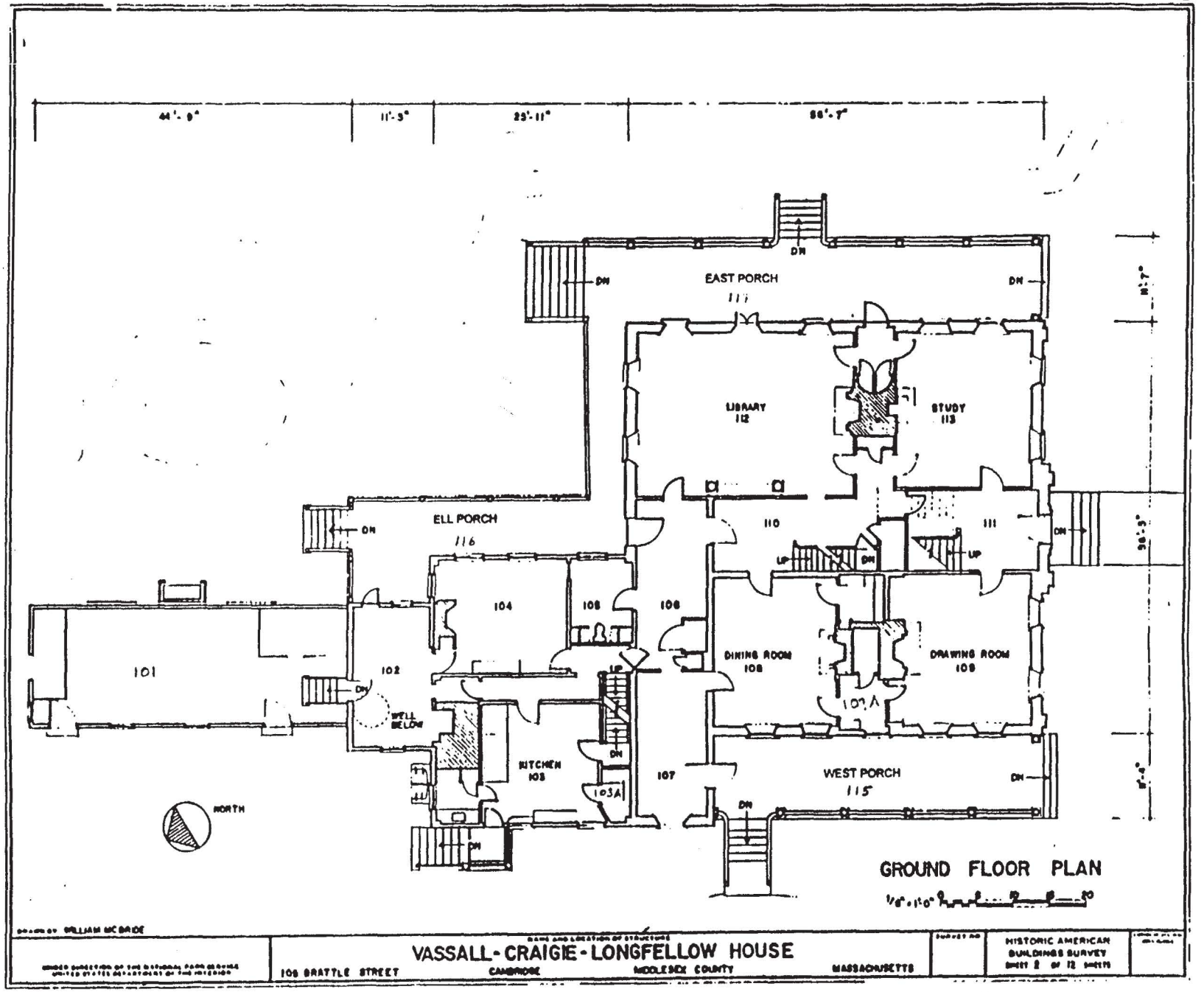
Number	Room (Room Number)
LONG 6019	Alice Longfellow's Bedroom (206)
LONG 6020	Alice Longfellow's Study (208)
LONG 6021	Pantry (104)
LONG 6022	Bathroom (206A)
LONG 6023	Parlor Ante-Room (109A)
LONG 6024	Unknown
LONG 6025	Unknown
LONG 6026	Maid's Room/Erny's Room (203)
LONG 6027	Third-Floor Southwest Chamber Closet (303) Third-Floor Store Room (304)
LONG 6028	Second-Floor Side Entry (211)
LONG 6029	Gold Ring Room (205)
LONG 6030	Unknown
LONG 6031	Second-Floor Side Entry (211)
LONG 6032	Bathroom (206A)
LONG 6057	Blue Room (209)
LONG 6067	Pantry (104)
LONG 6071	Parlor Ante-Room (109A)
LONG 6074	Bathroom (203A)
LONG 6075	Bathroom (203A)
LONG 6076	Second-Floor Side Entry (211)
LONG 6076A	Second-Floor Side Entry (211)
LONG 6076B	Second-Floor Side Entry (211)
LONG 6077	Study (113)
LONG 6079	First-Floor Side Hall (110)
LONG 6097	First-Floor Side Hall (110)
LONG 6092	Study (113)
LONG 6093	Blue Room (209)
LONG 6094	Second-Floor Side Hall (210)
LONG 6094A	Second-Floor Side Hall (210)
LONG 6095	Second-Floor Side Entry (211)
LONG 6096	Maid's Room/Erny's Room (203)
LONG 6098	Portland, Maine, Longfellow House
LONG 6099	Parlor (109)
LONG 6100	Charley's Sitting Room (201) (Japanese Room)

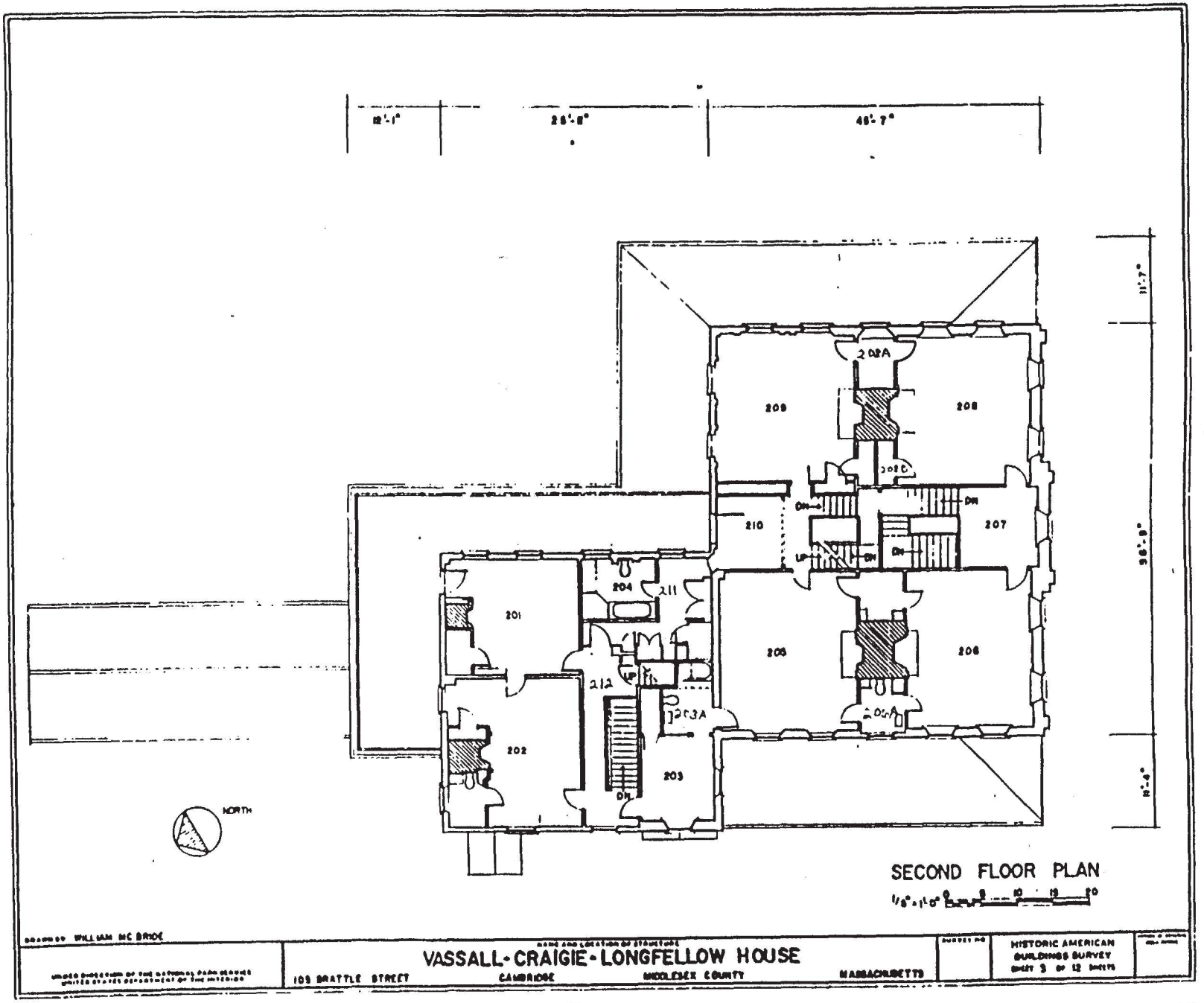
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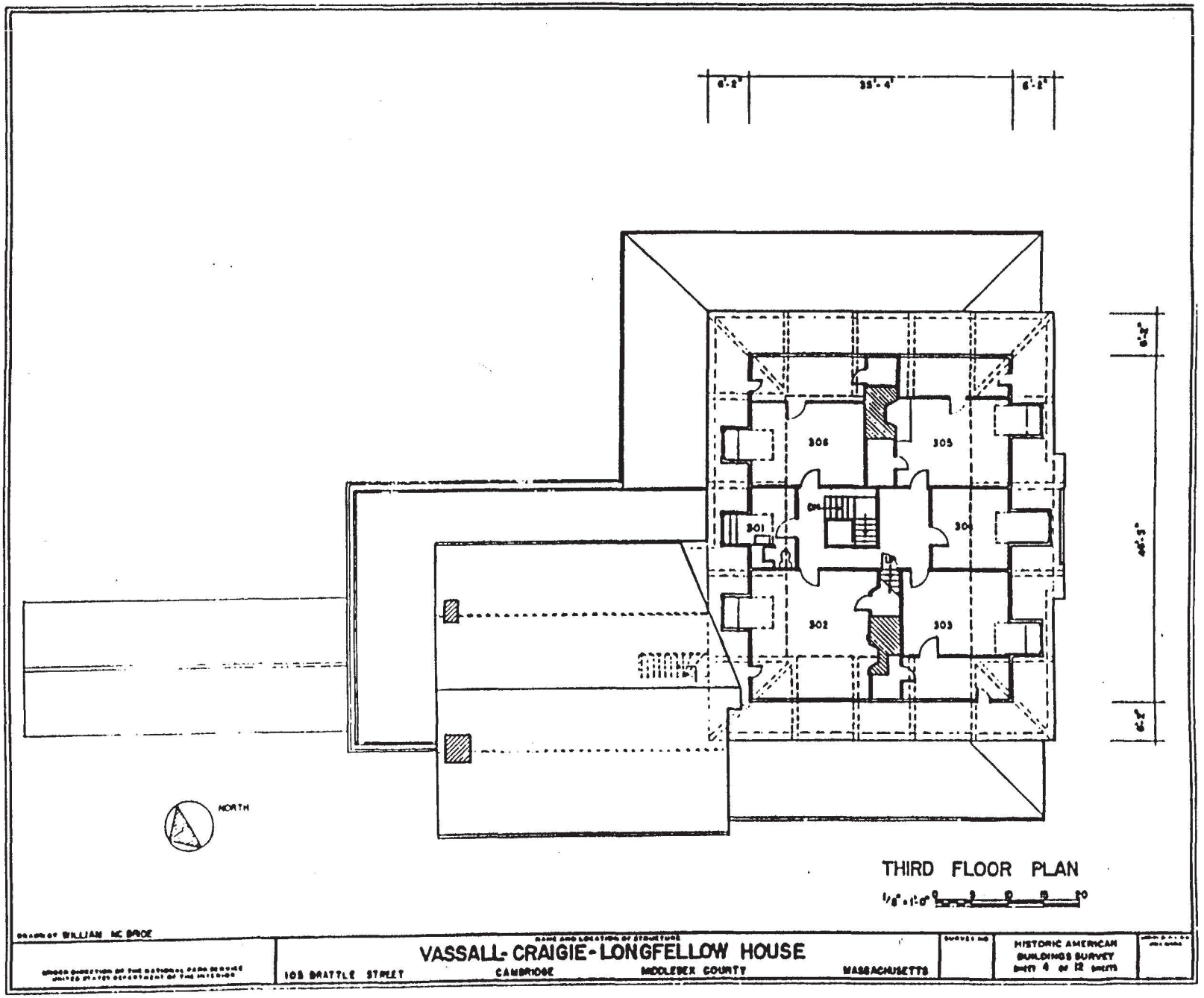
Wallpaper Samples - Longfellow House (cont.)

LONG 6101	Dining Room (108)
LONG 6102	Second-Floor Back Stair Hall (212)
LONG 6103	Unknown
LONG 6104	Blue Entry (106)
LONG 6105	Dining Room (108)
LONG 6778	Study Ante-Room (208A)
LONG 9226	Second-Floor Back Stair Hall (212)
LONG 9230	First-Floor Stair Landing (101)

APPENDIX C
LONGFELLOW HOUSE
ANNOTATED HABS DRAWINGS
FIRST, SECOND, and THIRD FLOOR PLANS


44'-9"
11'-3"
25'-11"
56'-3"
EAST PORCH
111
LIBRARY
112
STUDY
113
ELL PORCH
116
110
111
104
108
108
101
102
WELL BELOW
DINING ROOM
108
DRAWING ROOM
109
107A
KITCHEN
105
103A
107
WEST PORCH
115
NORTH
GROUND FLOOR PLAN
1/8" = 1'-0"
VASSALL-CRAIGIE-LONGFELLOW HOUSE
105 BRATTLE STREET
CAMBRIDGE
MIDDLESEX COUNTY
MASSACHUSETTS
HISTORIC AMERICAN BUILDINGS SURVEY


12'-1"
28'-8"
46'-7"
208A
209
208
208C
210
207
204
211
201
205
206
212
203A
202
203
NORTH
SECOND FLOOR PLAN
1/8" = 1'-0"
WILLIAM MC BRIDE
VASSALL-CRAIGIE-LONGFELLOW HOUSE
105 BRATTLE STREET
CAMBRIDGE
MIDDLESEX COUNTY
MASSACHUSETTS
HISTORIC AMERICAN BUILDINGS SURVEY


6'-2"
33'-4"
6'-2"
306
305
304
301
302
303
44'-2"
6'-2"
NORTH
THIRD FLOOR PLAN
1/8" = 1'-0"
0 4 8 16 32
DRAWN BY WILLIAM MC BRIDE
NAME AND LOCATION OF STRUCTURE
VASSALL-CRAIGIE-LONGFELLOW HOUSE
105 BRATTLE STREET
CAMBRIDGE
MIDDLESEX COUNTY
MASSACHUSETTS
HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 4 OF 12 SHEETS

APPENDIX D
LONGFELLOW HOUSE WALLPAPER SURVEY, RESTORATION, and STABILIZATION REPORTS

1975 Wallpaper Survey by Anne Clapp

Report by Anne F. Clapp

A. Study R113

(Aspect)

The paper is monochrome, light brown, bordered with two appliqueed strips of bamboo running parallel to the ceiling and around doors and windows.

(Condition)

The condition of the paper was noted very superficially. The curator believes the paper to be in good condition except for some long horizontal pockets of separation near the ceiling above the hall door. This disturbance does not seem to be serious. It could be simply local, caused possibly by stress movement in the wall. Of course, it should be recorded and watched to determine whether or not it is progressive. At the moment, it is inconspicuous, seen when well lighted by a raking light, and does not seem to be an indication of deterioration that requires immediate care.

(Original Appearance)

A question arose concerning the original color. Under a lifted strip of bamboo, it can be seen that there are two layers of paint over the paper, the present outer layer overlying a darker one. To answer the question, a small piece of the paper was removed from under the bamboo for examination by microscopes at Winterthur. The findings are:

1. Two layers of paper, the under one probably a priming paper; both are of rag fibers--cotton and linen.

2. Two layers of paint. The lower appears to be darker. However, the darkness is probably due to the effects of time, exposure to household dirt, etc., because when the surface is gently scraped away, a color appears which is very close to that of the outer paint. In it, can be observed red and brown pigments and fairly large particles of white. The original color may have been a little lighter and more neutral than the present paint.

Note: This conclusion is an assumption based on a small scrap of paper removed from a spot near a door frame, and should be checked in a part of the room which might be more representative of the whole. a) Was the fine quality paper

not painted at all at first? Unlikely: but should be considered if a coating of household soil is found lying on it. b) Was the first paint layer a monochrome or did it have a design? Also unlikely: but should be established by a cross-section from a major area.

(Possible Treatment)

1. Brushing away loose soil with a soft brush into the mouth of the tube of a vacuum-cleaner. This should be done by brushing each area in all directions so that all dust is removed and no marks of the brushing remain. If no harm results, a final dusting with a soft cloth may be possible.

2. If ingrained soil is found, removal by erasure may be necessary, as by pressured rolling with a tested and acceptable wallpaper cleaner, provided initial tests show that no streaks and abrasion result.

3. If the cleavage is to be set down, tests must be made to determine if an aqueous adhesive would cause staining, before it is used. If a non-aqueous adhesive is decided upon, incisions may have to be made along the edges of the separations and the expanded paper flattened by overlapping. Records of the exact locations of places of reattachment, especially by a non-aqueous adhesive, will be of benefit in case the paper has to be removed in the future without damage caused by a differential in solubilities or strengths of grip.

B. Parlor R109 156

(Aspect)

A large unit pattern of floral design coordinated with grey and white ribbon scrolling; the floral design includes colors--green, red and yellow.

(Construction)

There are two layers of ornamented wallpapers. The underlying is of Chinese origin--a source of much late 18th and early 19th century paper made for the export trade. It is attached by an aqueous adhesive directly to the plaster of the wall. Its fiber is paper mulberry and its chief pigment is malachite, a green which was and is favored in the Orient. The original aspect must have been splendid. The motif is

a symbolic landscape in which there was no repeat. Near the baseboard in this type of paper usually were earth, grasses, and roots enlivened by insects; bushes, flowers, lower tree branches and butterflies furnished the mid-wall, and sky, treetops and birds the upper.

The paint of the lower paper is so water-soluble that the adhesive used to attach the upper paper has impregnated it making it more adherent to the back of the upper paper than to its own support.

The fibers of the upper paper are not composed of cotton or linen, but of a bast fiber like hemp or ramie. Originally the paint was water-soluble, as evidenced by the unsurfaced patch behind the Davenport desk on the west wall, but has been rendered fairly resistant to water by a surface coating of a resinous material, probably varnish.

(Condition)

Cleavage has developed between the plaster and the lower paper and between the two papers. Some of the separation is "flat clevage" detectable by the hollow sound made when the surface is tapped, some has permitted bellying and curling of the paper away from the wall. There is considerable loss of paint, especially in areas where abrasion and other mechanical damage has occurred. However, the major defect is the dark discoloration of the surface coating, compounded by soil, household dust and smoke from the fireplace. In areas which have always been protected, as behind large pieces of furniture or pictures, the paper is comparatively fresh in appearance. The west wall has suffered from the intrusion of weather, with the consequence that the paper, especially in the panel between the windows, is broken and waterstained. Also here it has been reattached in places and in others patched with pieces of the wallpaper, some of which has not been surfaced coated. Unsurfaced patches can be seen behind the Davenport desk. In them the original colors are still bright and intense even though the paint has become so poorly bonded to the paper that it is flaking seriously.

(Tests made to determine treatment)

1. Separation of the papers.

No practical method was found to separate the papers without destruction of the upper paper or injury to the paint of the lower. The water-soluble paste adhesive used for attachment of the upper has impregnated the loose, powdery and water-soluble paint of the lower. A section of the upper paper was removed largely by mechanical means from the area

behind the Davenport desk for two reasons: To get an idea of the pattern of the under paper and to be able to experiment with the cleaning of the upper paper at Winterthur. Note 1. The removed section has been mended, backed, cleaned as far as advisable and resurfaced. It has been returned to Longfellow House with the suggestion that it be mounted in place by edge attachment so that it can be moved aside to reveal the under paper. Because the pictures will always be in their present places, the curatorial staff wonder if there is any value in removing a section of the upper paper behind a large painting on the east wall to reveal a sizable part of the under paper. If this procedure is decided upon and if no way is found to do the removal without destroying the upper paper, a possible method to be tested could be a) to reduce the upper paper to a thin layer with moisture and abrasion b) to impregnate the paint of the lower paper through the thin residue of the upper with a synthetic resin, like B 72 (an acrylic resin by Rohm and Haas) to strengthen the bond of the paint and make it more stable, and c) to cut away the thin residue of upper paper with scalpels.

2. Tests to determine possible cleaning procedures.

a. Although there is some surface soil which can be removed by superficial methods, the major disfigurement is the dark discoloration of the surfacing material. Therefore the removal of this coating, or at least the upper part of it, seems necessary if any appreciable difference is to be made in appearance. Tests determined that the coating responds to the "stronger" resin solvents, such as the alcohols--reagent, iso propyl, etc.--or acetone and reacts slowly if at all to such solvents as petroleum benzine and toluene. The paper can be definitely injured by water used unmodified or in solution with alcohol, especially if manipulation with swabs or cotton balls is involved. Tests made at Winterthur showed that there are solvent mixtures which can be used effectively, such as methyl ethyl ketone with petroleum benzine. Further tests should be conducted if cleaning with solvents is adopted, the selection being determined not only by the ease of treatment but also with consideration of the health of the workers who will be operating in the still air of a room.

b. Further testing may confirm that the outer paper can be removed for cleaning by separating it from the understructure through the paste layer. Some difficulty was experienced in the removal of the section behind the Davenport desk, a difficulty probably caused by the fact that there were different adhesives there applied at different times. This condition may not exist in the rest of the room. Removal of the paper from the wall would make cleaning easier. However it may not be desirable because it may have to be done at the expense of injury to the paint of the lower paper.

(Possible Treatment)

1. If the paper is not removed from the wall:

a. Superficial cleaning as described in Step 1 for The Study.

b. Setting down the pockets of cleavage both between the two papers and between them and the wall. If tests show that there will be no staining, the standard aqueous solution of wheat starch paste seems the best adhesive. In places where the paper has bellied from the wall without breaks sufficiently large to introduce adhesive, incisions will have to be made so that the paper can be held back in the form of a flap to enable the spread of the adhesive. Usually there are places where these cuts can be made so that they are not obtrusive--continuing an already existing tear, following the contours of a design, etc.

c. Setting down flaking paint. Loosened paint of the design must be set down locally by an adhesive which is not reactive to the cleaning solvents in such an amount and dilution that it will rebond the paint to the paper and yet not penetrate the paper to complicate its attachment to the wall. Animal sizing (gelatin) can be used for this purpose, if resin solvents are to be used for cleaning.

d. Cleaning with resin solvents. The most effective solvent or solvent-mixture must be chosen and the point of stopping must be established in the removal of the surface coating. The latter is not always difficult to determine. It could be after a certain number of applications of the solvent have been made. Or, it could be the point when the discoloration removed onto the cotton balls becomes appreciably less and before the paint shows any sign of injury. The applicators could be cotton balls held in long metal tweezers; dripping of the solvent should be avoided. The room must be well-ventilated with open windows and circulating fans. Also the workers should wear plastic gloves and masks and take periodic rests in the open air.

e. Surface coating. As far as testing has presently shown, a certain amount of blanching results from cleaning with solvents. To off-set blanching and to furnish a surfacing like the original, the paper should be coated with a material like B 72, an acryloid resin by Rohn and Haas, in an brush application---degree of dilution and thickness to be established by test.

2. If the paper is to be removed from the wall. Further testing will have to be done to establish the manner of procedure in this specific room. Generally speaking, the procedure could be as follows:

a. Superficially clean.

b. Set down flaking paint.

c. Determine the solubility and/or brittleness of the adhesive.

d. Select the starting place. It is usually at the ceiling and with a strip of paper which was probably the last applied and therefore is not overlapped by adjacent strips. If this strip cannot be found in an old wallpaper, there may be enough tearing along an angle of the room to make a point of departure.

e. When the top edge of a strip has been sufficiently separated from the wall, it should be attached by masking tape to a roller of large circumference onto which the strip can be rolled as it is removed. Sometimes the weight of the hanging roller is enough to make the line of separation accessible if that line is kept parallel to the floor.

f. If the adhesive is old and brittle, separation often can be done dry by mechanical means as with long, flexible bladed spatulas. Sometimes dissolving of the adhesive is necessary, as with a jet of steam, especially if there are areas of recent reattachment.

g. Cleaning with the appropriate solvents, and mending tears and losses.

h. Returning to the wall over an acid-free priming paper.

Note: This work should be done by an experienced paper-hanger.

C. Dining Room R105

(Aspect)

A medallion-like design of stylized foliate motif with linear ornamentation in gold-colored metallic paint on a dark background. The gold lines must originally have glittered in candle- or gaslight, and the design, if not the background, probably was glossy because it has a surfacing of a natural resin.

(Construction)

Time was not available during the February survey for an examination of the construction, nor was a specimen of the paper taken for laboratory determination of the fiber content and the solubilities of the paint. Like all the rooms which were surveyed, with the exception of the Parlor, there is only one layer of principal wallpaper present. The paper itself is fairly heavy and of good quality. The surface coating is a definite layering meant surely to serve a further purpose than to be a fixative, but also to give a harder surface and impart a gloss.

(Condition)

The paper has become brittle and fragile. Extensive

cleavage between the paper and the wall, numerous losses and tears, dull and darkened surface coating are the major defects. Attempts have been made in the past to fill losses with matching paper or by inpainting. Presumably also many loosened areas have been reattached.

(Tests made to determine surface cleaning)

Different solvents and solvent sequences were tried without great success. Improvement in appearance seemed best achieved by a kind of regeneration process; that is, by partially dissolving the surface coating by the use of resin solvents causing it to regain some of its gloss. This was done by the removal of ingrained household grime with such dry-cleaning solvents as toluene, followed by a regenerating solvent, specifically reagent alcohol mixed with a small amount of water. Incidentally water alone or a high perportion of water in a mixture, will injure the paint and the paper, especially if mechanical manipulation is involved.

(Possible treatment)

1. Removal of the paper from the wall.

If an aged paper can be successfully removed from the wall, it can, of course, be given better treatment and a longer lasting restoration can be achieved. However, thorough tests have to be made to be sure that the damage done during removal will not out-weigh the time gained in life expectancy. In the Longfellow House, there is the advantage of being able to carry on tests behind large pieces of furniture or pictures. On the other hand, paper and its associated materials which have been sheltered may not be representative of the unprotected areas. Usually paper that is mounted directly against the wall is more difficult to remove than paper which has some kind of intermediate layer. In the case of the Dining Room, removal without further injury to the already damaged paper may be possible, judging alone from the existing separation--an indication that much of the adhesive has lost its strength. However, such an attempt should be made only after careful testing. If there are areas of reattachment, trouble in removal of the now fragile paper may arise from a difference in the behavior of the adhesives. Removal is costly and time-consuming and would mean the interruption of the operation of the house. If removal is decided upon but postponed for the above reasons, reattachment should be carried out with an adhesive which will remain readily soluble, like methyl cellulose.

2. Treatment on the wall.

a. Set down the cleavage, using wheat starch paste, if removal is decided against.

b. Superficially clean with the "dusting" processes: brushing and rolling over the surface with an acceptable, proprietary wallpaper cleaner.

c. Removal of as much of the imbedded grime as possible with dry-cleaning solvents to be selected.

d. Fill losses with matching paper which could be taken from behind furniture or paintings.

e. Regenerate the surface coating by a judicious use of a solvent or solvent mixture to be determined.

f. Recoat with a brush application of such a synthetic resin as B 72.

D. Back Hall 157

(Aspect)

The repeat is a landscape in an elongated diamond shape formed by a lattice work of architectural motifs. The dominant color in the landscape is a comparatively large area of blue sky; the rest of the design is in soft blond tones.

(Condition)

Large areas have been injured beyond repair. Because of 158 roof leaks the paper at the east end has been ruined by repeated exposure to water drainage. Along and below the hand-rails of the stairwell, near door- and window-frames are large losses and severely scuffed paper caused by mechanical damage. The rest of the paper is in recoverable condition: the fabric is strong for its age, its adherence to the wall is satisfactory, tears and breaks are relatively few. Abrasion of the blue paint is the worst defect in these good sections. Surface soil is general.

(Tests to determine cleaning methods)

Of all the solvents tried on this uncoated paper, the most effective in removing embedded soil were: reagent alcohol, acetone and iso-propyl alcohol. Other solvents and solvent mixtures should be tried if solvent cleaning is decided upon. The use of the solvents was preceded by the removal of surface soil using "dusting" methods. In this case, two types of proprietary cleaners were tried: "Climax" and "K2R". The first is a rubbery substance impregnated with a tacky cleaning agent, which can be rolled over the wallpaper to pick up any loose dirt in its path; the second is a spray that forms on the paper a cleansing froth which turns to a dry white powder. The powder can be brushed away. Both seemed effective, but the

former is preferable because it does not make a powdery mess. However, all proprietary materials should be checked before they are considered for use to determine that they leave behind no harmful residues.

The blue paint of the landscape could not be satisfactorily cleaned by the proprietary materials because of its friable character. Even the solvents had to be used very carefully. Abrasion results, furthering the injury from which this paint has already suffered.

(Possible treatment)

1. Clean the surface as much as possible with "dusting" methods, avoiding the blue paint.

2. Dry clean with the solvent or solvent sequence to be determined, being particularly gentle and selective with the blue paint.

3. Brush coat the blue paint with a dilute solution of B 72 to strengthen its bonding.

4. Compensate for losses. The ruined areas are so extensive that a choice of procedures has to be made: a) have the paper duplicated; b) replace with a totally different paper (saving, of course, a section of the present paper for documentary purposes); c) transplant paper from an unimportant place to fill losses in more important places. Possibly the paper on the north side of the stairwell would yield enough material to cover the east end of the Second Floor Hall and to supply patches for the losses near doors. Two large patches will be needed if the heating pipes which puncture the south wall of the stairwell are removed, leaving holes.

Note: Removal of the paper was not attempted during the survey. Perhaps it is still strong enough and its adhesive brittle enough that it will not be difficult to remove. Tests will have to be made.

E. The Gold Ring Room

(Aspect)

An all-over meander pattern of small scale floral design with a subdued background of closely spaced vertical lines.

(Construction)

The thin paper is mounted directly against the plaster.

Its fiber content was not tested, but, judging alone from its deteriorated condition, it is composed at least partly of unpurified wood pulp.

(Condition)

Of all the papers examined, this one is the poorest in quality and the most undistinguished in design. It has become very brittle and discolored due undoubtedly to oxidation of its short-lived fiber structure. Various degrees of discoloration outline the shapes of furniture and pictures which have been adjacent to it for periods of time. There are scattered small losses, especially near door frames and in corners. Household soil is general but especially deep where deposited by the heating system.

Below the north window is a plaster panel covered with a paper of different pattern but of similar character. The panel overlies the original surface of the wall, probably a later construction to cover damage. The west wall could have been injured by weather on this floor as it was on the first.

(Tests to determine cleaning methods)

As far as could be determined during the survey, the only treatment that improved the appearance of this paper even to a slight degree, was the removal of surface soil. For this purpose, one of the "dusting" methods could be chosen, preferably the most gentle, as afforded by a froth cleaner, because the paper probably cannot withstand the abrasion of manipulation. It probably would be difficult to remove even a section of this brittle paper for documentary preservation.

F. The Japanese Room 159

(Aspect)

This room, so different in character from any other, furnished an exciting surprise. When newly decorated, it must have been a spectacular place, elegant and exotic. Oriental "fans" are randomly scattered in Whistler-like array on the gold colored ceiling and on the back of the hall door. On the light tan background of the pebble-textured paper, small repeats of stylized pattern sparkle in five or six colors profiled with lines of gold paint. Darker bands of more formal pattern but including the same colors border the ceiling and the baseboard.

(Construction)

The fiber content of the main paper is a bast fiber derived from the inner bark of the paper mulberry plant--one of the major sources of paper fibers in the Orient, especially in Japan; that of the border is a mixture of paper mulberry and a grass, most likely bamboo. The paint is slowly soluble in water. In the border, the darkest shape is formed by a kind of flock which seems to be composed of a sizing or glue toned black into which is fixed silica-like particles and clippings of animal hairs. The ceiling paper to which the "fans" are adhered is a thin paper of light gold color, probably only a shade lighter originally than the color revealed when the covering soot is erased away.

(Condition)

Unfortunately some of the paper is injured probably beyond recovery: near the hall door where the same roof leaks have taken their toll as in the hall, and above the register near the west door. The thin and brittle ceiling paper, badly torn and largely detached from its support, seems dispensible. Whether from the fireplace or from the register, a dark sooty coating covers the wallpaper so thickly in places that the pattern is virtually concealed. Some of the charming and elegant "fans" have been badly injured by abrasion, tears and losses, but are recoverable. Abrasion has had its effects elsewhere, especially on the walls against which book shelves have been placed.

(Tests to determine cleaning methods)

Almost all the solvents tried were effective to varying degrees (except water which is damaging) in removing the sooty coating. But, being liquid, they are apt to drive some of the black substance into the fabric of the paper. The most successful and satisfying treatment was found to be a careful use of soft rubber or gum erasers. By this means, a darkened section was made to gleam in its original colors again. 159

The paper in the small alcove which leads to the veranda has not suffered so much from the sooty deposits as from exposure to strong light, causing severe fading of its colors.

(Possible treatment)

Ceiling and back of door.

1. Make general and detailed photographs, together with drawn plans plotting the exact positions of the fans.

2. Each fan or group of fans should be removed for separate treatment. Removal should be possible at the expense of the nearly worthless and loosened paper to which they are attached. The paper could be cut around the edges of each fan, and if part of it still clings to the ceiling, be broken away by the insertion of a spatula.

Walls.

3. Cleaning of the wallpaper by the erasure method as far as possible. In erasing, the dark brown paint of the design should be avoided, because it is poorly bonded to the paper and could be abraded. It may be that further cleaning with solvents will be required in some places. If so, it should be a second step following the initial cleaning with erasers.

4. Reattach any loosened paper.

5. Compensating for losses. The amount of paper spoiled beyond recovery might be enough to warrant duplication. However, another possible and less expensive alternative could be to use the paper in the alcove where it is virtually unseen by the visitor. As has been said, the paint of this section is badly faded. But the pattern is still plain, so that an artist or anyone skilled with paints could restore their brilliance by copying the tones from other parts of the paper.

1977 Report on Wallpaper Conservation of Dining Room and Parlor Wallpapers by Laura J. Juszcak

CONDITION REPORT

PARLOR

Overall Condition[1]

The paper has become fragile and brittle. There are many tears throughout. Cleavage has developed between the plaster and the lower paper, and between the two papers. Some of the separation is flat "cleavage" detectable by the hollow sound made when the surface is tapped, some has permitted bellying and curling of the paper away from the wall. There is considerable loss of paint, especially in areas where abrasion and other mechanical damage has occurred. However, the major defect is the dark, discoloration of the surface;[2] compounded by soil, household dust and smoke from the fireplace. In areas which have always been protected, as behind large pieces of furniture or pictures, the paper is comparatively fresh in appearance. The west wall has suffered from the intrusion of weather, with the consequence that the paper, especially in the panel between the windows is broken and water stained. Also, it has been reattached in places here and in others, patched with pieces of wallpaper. In the patches behind the Davenport Desk (P-A #3), the original colors are still bright and intense even though the paint has become so poorly bonded to the paper that it is flaking seriously. The paper seems to darken towards the ceiling with much water staining running around the upper perimeter of the walls. In many areas, it can be seen that there has been a transfer of the malachite green from the original paper layer to the back of the top layer of paper. The paper along the baseboard on all 3 walls is very badly torn and has many losses.

[1]based on report made by Miss Anne Clapp. See report.

[2]In Anne Clapp's report a surface coating was mentioned, however we did not prove conclusively that there was a surface coating.

ADDITIONAL OBSERVATIONS OF CONDITION*

WALL P-A

1. In center of proper left side, the paint is flaking, exposing the white support. The areas where the paper had been covered by pictures are cleaner but nonetheless abraded and loose. There are numerous losses, also abrasions, paint losses, and water staining.

2. The area of wall paper where the curtain rod was hung is again cleaner. Paper is badly abraded, stained and contains many losses.

3. In the lower central area, the paper is peeling, exposing 3 layers of paper and plaster. The middle paper appears to be similar to the top layer. Masking tape holds on pieces in center proper right. This area, behind the Davenport desk, is the area from where a sample was taken and sent to Winterthur for examination.

4. See P-A #2

5. The piece added on the proper left appears to have been readhered with glue. There are mutiple losses.

WALL P-B

2. See P-A #2

3. The area directly beneath the mirror is much cleaner than the lower section that runs approximately 2 inches from the floor.

4. See P-A #2

5. There is a very large tear and cleavage approximately 18" from top center. It is approximately 15" long & 4" wide. The paper is torn and buckling in the corner with horizontal tears extending the entire length of the wall.

WALL P-C

1. Above the proper right side of the door is a flap of paper approximately 1" x 5" which hangs down exposing the original paper. The transfer of the malachite green color of the 1st layer of paper to the underside of the top layer is evident here.

2. Since the painting "Sir Wm. Pepperell's Two Children" was not removed from the wall, the wall paper behind it could not be seen (the painting was bolted to the walls). There is a long abraded area where the chair back had rubbed against the paper. The lower part of the wall is much lighter in color than the other walls.

3. The lower part is lighter as above

4. The lower part is lighter as #3 & 4. There is a circular loss about 3" wide & 4" located about 12" from proper right and 40" from the bottom.

*Please refer to chart. Letters and numbers correspond to specific areas of the wall.

une 7, 1977

Photographs taken of wallpaper while furnishings still in place.

une 9, 1977

Photography of walls in parlor without furnishings by professional photo-rapher, Mr. Cushing. Measurements of the room were taken.

une 15, 1977

Gelatin was applied to a test area of paper in order to consolidate flaking aint. Solvent tests were then done on the consolidated areas as well as on nconsolidated test areas. The test areas, the areas under the mirror on the outh wall, were vacuumed before application of the gelatin. A 1:1 mixture of ethyl Ethyl Ketone/Petroleum Benzine was applied first onto the white back-round. The solvent penetrated the gelatin and lifted off gray film easily. he MEK/Pet. Benzine mixture was tested on adjacent rose areas, one was coated ith gelatin, one was not. Both roses cleaned very easily, but the paint under he gelatin coated rose did not feel as fragile as the ungelatined rose during he cleaning process. Other test results: Hexane- no effect on dirt on wall aper Petroleum Benzine- no effect on dirt or wall paper Acetone- cleans as ell as MEK/Petroleum Benzine mixture. 100% Methyl Ethyl Ketone- works as well s above mixture, but removes red paint of the flower design. Heptane- no effect n dirt or paint Xylene- no effect on dirt or paint Reagent alcohol- cleans irt/overcoating well. Works slower than MEK/ Petroleum Benzine mixture or acetone

une 21- June 22, 1977

Vacuuming of wall paper. A piece of plasticized fibre glass net was placed pon the paper and the brush attachment of the hand-held vacuum was run gently ver the net.

une 23, 1977

The flaking paint layer was consolidated. A mixture of one package "Knox elatin" to 3 cups hot water was used. This was applied to the wall with a brush. he entire surface of wall paper was coated with gelatin.

une 24, 1977

Consolidation of the paper began. A syringe was used predominantly. Brush, patula and scalpel were also used. The paper was first readhered to the wall. hen the top layer of paper was readhered to the lower layer of the paper. The aste used was a 50-50 mixture of Methyl Cellulose ("Glutoline" brand wall paper aste) and Wheat Starch paste.

une 28, 1977

Cleavage in parlor was set down with aforementioned paste mixture. The paper as lifted along the base boards and a strip of mulberry paper approximately 6 inches wide was pasted to the wall. The wall paper was then pasted to the mulberry paper. This was done 1) to give support to the paper 2) to make it so that the extremely fragile paper would not have to conform to the sharp angles of the moulding. The mulberry paper provided a smoother transition to base board moulding.

June 29, 1977

Consolidation and backing of fragile pieces of paper with mulberry paper continued. Large pieces that had come off the wall were pieced together and backed

ith mulberry paper before readhering them to the wall. The methyl cellulose/ neat starch mixture was used for all these steps. It was found that the moisure in the paste used to adhere the bottom layer of paper to the wall would ause a separation between the top and bottom layers of paper in places where nese two layers were still attached to one another. Because a syringe was sed to inject the paste, it was not feasible to blot out some of the moisture efore application.

ıne 30- July 8, 1977

Consolidation of paper and backing of fragile areas along base board oulding and ceiling moulding was continued.

ıly 11, 1977

Consolidation and backing continued. Half of area under mirror was leaned with acetone. The proper left half with a 50-50 mixture MEK/Hexane Fisher #291). This mixture appeared to work as well as MEK/Petroleum Benzine ixture.

ıly 12, 1977

Consolidation continued. Large holes in the wall were plastered with a :1 lime/sand mixture. The plaster was applied in layers.

ıly 13, 1977

Consolidation continued. The cornice of the mirror was removed. Vacuuming f this area was done.

ıly 14, 1977

Consolidation was completed. More solvent tests were done as the MEK/Hexane ixture and Acetone didn't work well on upper regions. NH_3OH (nigh grade) emoved dirt instantly. A 9% NH_3OH worked well on the whites, but removed olors. It was decided to use a 5% solution of NH_3OH on the whites and acetone r MEK/Hexane mixture on the rest of the paper.

uly 15- July 18, 1977

Cleaning of paper with 50-50 MEK/Hexane mixture, acetone and ~ 5% NH_3OH.

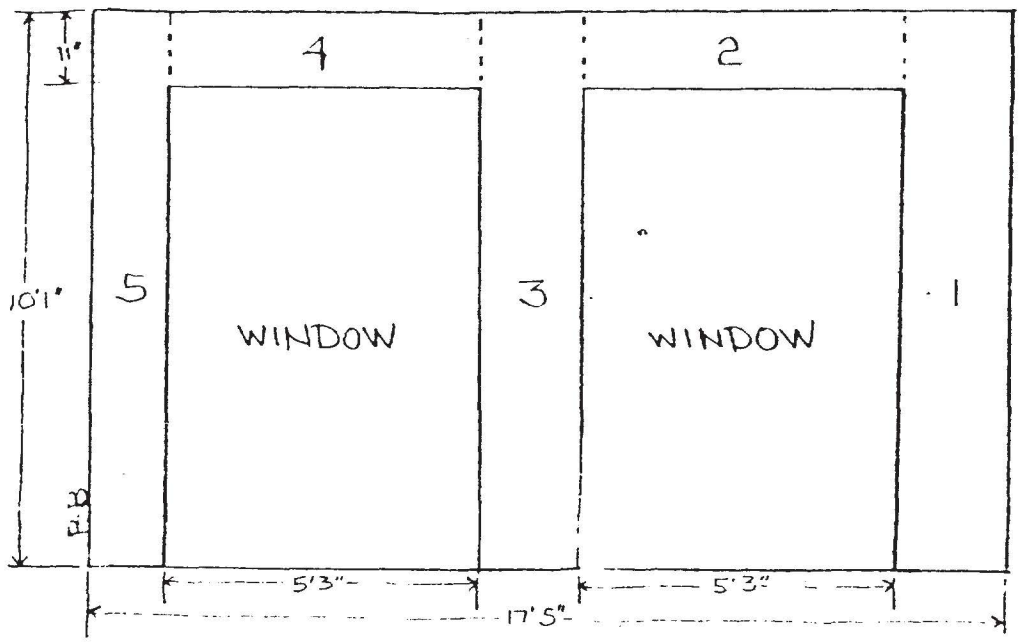
uly 19- July 25, 1977

Cleaning continued. Patching of loss areas started. Small losses were illed with patches made of Rives lightweight etching paper. Large patches or design areas were cut from the reproduction wall paper that was made by irge Wall Coverings, New York State. Inpainting was started. "Pelikan" ater colors were used. The areas of mulberry paper along the base had to be ized with gelatin before inpainting. The patches made from the reproduction aper were muddied up with the water color to blend in with the older, more tained original.

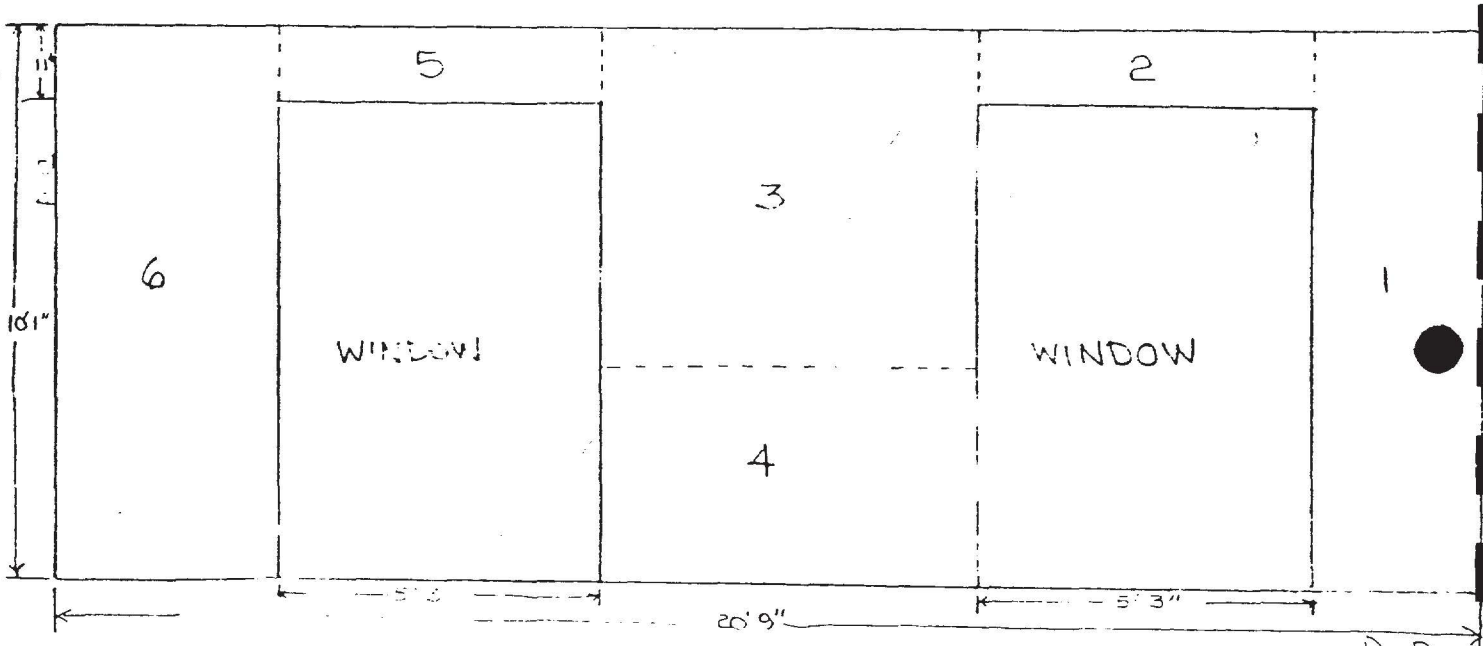
ıly 29, 1977

ne wall was coated with approximately 4% B-72 acryloid in Toluene. The -72 was applied by brush. The coating process had been delayed due to some eservations about the danger by the Cambridge fire department.

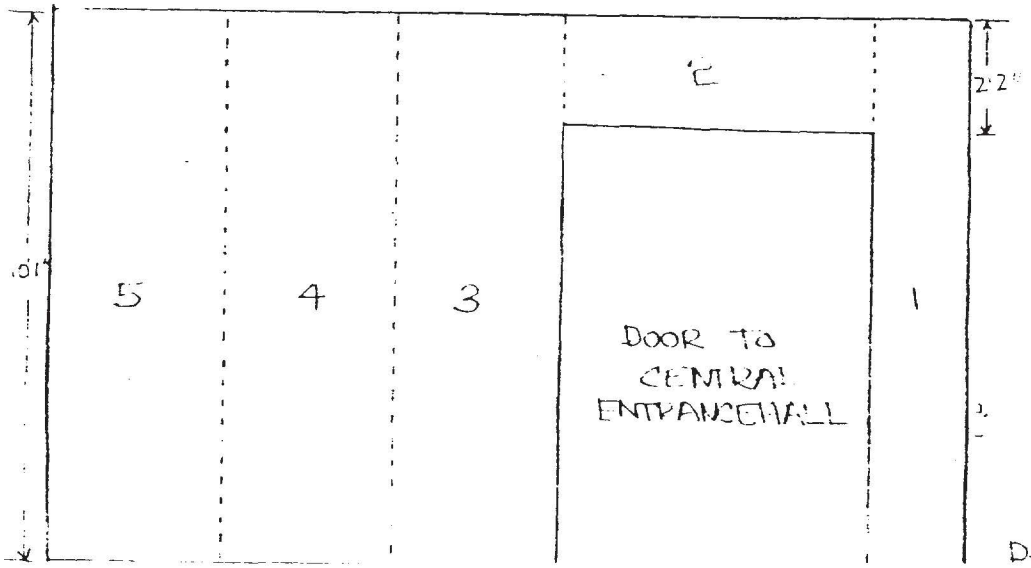
This project was undertaken by P. Christine King, Laura Juszczak and Elizabeth Kaiser, fellows in Art Conservation at the Winterthur Museum and University of Delaware. They were assisted in the cleaning and patching processes by Kathleen Catalano, Elizabeth Banks, Deborah Cowan, and Marie Genco.


4
2
5
WINDOW
3
WINDOW
1
10'1"
5'3"
5'3"
17'5"

P-A


5
2
6
3
WINDOW
WINDOW
1
4
10'1"
5'3"
20'9"

P-B


2
5
4
3
1
DOOR TO
CENTRAL
ENTRANCEHALL
10'1"

P-C

CONDITION AND TREATMENT REPORT FOR THE DINING ROOM WALLPAPER LONGFELLOW NATIONAL HISTORIC SITE CAMBRIDGE, MASSACHUSETTS

I. CONDITION*

A. Overall

The medallion-like design of stylized foliate motif with a linear ornamentation in gold-colored metallic paint is on a now darkened yellow background. Since the paper was coated by a natural resin, a gloss once covered the paper. The wallpaper, although heavy and of good quality, is in a very brittle and fragile condition. Cleavage or separation between the plaster walls and the wallpaper is extensive; some reattachment of the paper may have been previously performed. Numerous losses and tears also are found on the paper, especially along wall edges. Some losses were previously filled with patches of identical wallpaper, or were filled with a dark brown to beige paint. A surface coating, meant to impart a gloss and surface hardness, has darkened and stained it. Water staining has occurred in the room corners and along the ceiling edge. The wallpaper is lighter in tone where paintings were hung. Note that the paper does not extend from ceiling to floor since the wall is wood panelled below a chair rail. The chair rail is 3'8" above the floor.

B. Individual Walls-See Elevation Diagram on Following Page.

1. Wall D-A

D-A #2. Many losses were found near the chair rail; some were covered with oversized patches while others were masked by toning the exposed plaster with a brown paint. A large torn and cleaved area was located 3 feet up from the chair rail, 4'10" from the proper left corner. A rectangular area, approximately two feet from the ceiling edge, is considerably lighter in color. The outline of a bookcase located near the chair rail is caused by accumulated dirt and surface coating.

D-A #4. A large tear and loss area is located 9" from proper right edge and is 5" in length, 4" wide. Large areas of severe cleavage and loss at the top extending from the center to right edge were seen. A bookcase near the chair rail left an outline of dirt and surface coating.

2. Wall D-B

D-B #1. Extensive blind cleavage is readily visible in raking light. Abrasion in central lower third of the wall was probably created by a picture frame. Bad water staining is seen along the proper right side and c.5" from the entire proper left edge. Some exposed plaster has been inpainted. Plaster losses: c.40" from bottom, 2 holes, center and 12" to the right; center, 18" from bottom, hole around nail.

D-B #2. A large tear was found in the central area c.5" from the ceiling.

D-B #3. Cleavage exists along the wallpaper seams. Plaster losses: entire lower edge; infirmities at upper edge; hole c.14" from bottom near right.

*The initial report by Miss Anne Clapp was extensively referred to for the preparation of this final condition and treatment report.

D-B #4. A huge tear (18"x8"), folded back to expose the plaster, is located 1/2" from the ceiling edge. Plaster losses: center, 18" from top, plaster is broken.

D-B #5. Extensive water damage and discoloration runs along the proper left edge. Two water streaks, 20" in length, are located c.15" from the proper left edge. Cleavage exists along paper seams. Discoloration is uneven, lighter areas predominate at the lower edge. Plaster infirm 15" from bottom, in center.

3. Wall D-C

D-C #1. Extensive water damage runs along the entire proper right side. Many water streaks run the length of the paper and have lightened the paper. Small plaster losses at bottom edge; also at 2' from top, 18" from left.

D-C #3. Three old nail holes were located c.2' from the top right edge.

II. TESTS

A. Cursory examination of the wallpaper fibers under a microscope suggested that they might be wood pulp or a type of straw. Large amounts of debris in the sample examined complicated fiber identification.

B. Under ultraviolet light, the wallpaper glowed a faint green-yellow, indicating the presence of a surface coating.

C. Testing of solvents was carried out:

1. Water- removed original paint.
2. Trichloroethylene- removed overpaint but did not disturb original paint.
3. Denatured alchohol- revives surface coating (traces of surface coating could be seen on a used swab under ultraviolet light) but does not remove it.
4. Acetone- removes surface coating, some overpaint, and gold paint when solvent application is prolonged.
5. Petroleum benzine, xylene, toluene, methyl ethyl ketone- had no effect on surface coating, overpaint, or original paint.
6. 8:1 Hexane-dimethyl formamide solution- removes surface coating without disturbing gold paint.

D. Paste Tests

The following pastes were applied to samples of modern wallpaper and artificially aged in an oven at 100°C for 72 hours: Proprietary Methyl Cellulose pastes; Metylan Wallpaper Paste (fungicidal); Golden Harvest Non-Staining Paste (non-fungicidal); Glutoline Wallpaper Paste (fungicidal). Proprietary Wheat pastes: Rex; Sears Wallpaper Paste; Golden Harvest Vinyl Adhesive. None contain a fungicide. Also, a 1:1 mixture of Metylan and Golden Harvest Vinyl Adhesive was tested.

After aging, the paste-coated samples were tested for folding endurance, general appearance, and paste solubility. The results for folding endurance and appearance were similar for all samples. The methyl cellulose paste, however, showed greater solubility than the wheat paste after aging while the latter showed greater holding power than the former.

E. A proprietary dough wallpaper cleaner, called Marigold or Climax, was tested for possible use as a surface dirt remover. Fuller's Earth was

added to the very damp dough to facilitate dirt removal and to lessen the dough's tackiness. Despite the addition of large amounts of Fuller's Earth, the dough consistently removed original paint and paper flakes.

III. DOCUMENTATION

Color slides were taken of the wallpapered room with furniture in place and with furnishings removed. Close-up color slides were taken of badly water-damaged areas, heavily soiled areas, and areas with large losses. Color slides in raking light were taken of the badly cleaved wallpaper on area D-B #1. Both before and after shots were taken. Approximately 40 color slides of the dining room wallpaper were made.

IV. PROPOSED TREATMENT

A. Treatment of the paper in situ- areas of the paper were too strongly attached to the wall to allow removal of the paper without extensive damage. Also, time restraints did not allow removal of the wallpaper.

B. Light vacuuming of the paper through a plastic coated fiberglass screen to remove dust.

C. Filling in of plaster losses and securing of wall infirmities to allow proper paper reattachment.

D. Setting down of all paper cleavage using a 1:1 mixture of methyl cellulose and fungicidal wheat starch paste.

E. Chemical cleaning using acetone on the paper and trichloroethylene to remove overpaint.

F. Patch lost areas with a similar paper painted with watercolors to match the wallpaper design and color.

G. Coat the wallpaper with a 10% solution of Rohm and Haas' B-72 (polyethyl acrylate and polymethyl methacrylate polymer resin) in toluene solvent, to impart a gloss similar to that of the original surface coating and to protect the paper from the environment.

V. TREATMENT

June 7- June 8, 1977

Documentary photographs were taken and a condition report was written up for the dining room wallpaper.

June 9- June 10, 1977

Wallpaper was vacuumed, wallpaper dimensions were determined for records; the wallpaper was turned back by incising along pattern lines to expose plaster infirmities.

June 11- June 14, 1977

Holes were filled with a 1:1 mix of fine sand and lime, while areas of separation were set down with a masonry binder, Akryl 60 Latex. The plaster repairs were made by Peter Bathurst, the Longfellow House's head of exterior restoration. Some abraded fragments of a light green wallpaper were found under the surface wallpaper. These fragments were given to the House's curator for the records.

June 13- June 22, 1977

Old patches were removed with scalpels. In strongly adhered areas, removal was facilitated by dampening the paper with a wet swab. Areas of cleavage were readhered with a 1:1 mixture of Metylan methylcellulose paste and fungicidal Triple Diamond wheat flour paste. The paste was introduced behind the paper through pre-existing tears and through incisions made along the pattern lines. Paste was applied with brushes and spatulas. Later, when they became available, paste was injected into closed cleavage pockets via a large syringe.

June 23- June 30, 1977

Chemical cleaning of the wallpaper was accomplished. Cleaning was begun with a 8:1 mixture of hexane and dimethyl formamide (DMF), but the concentration of DMF was doubled when the 8:1 mixture proved to be slow in removing varnish. Later, when Marie Genco and Deborah Cowan of the curatorial staff, began to assist in cleaning, acetone was used to clean the paper. The switch in cleaning solutions was made to protect the assistants, who had no respirators, from the very toxic DMF vapors.

July 1- July 25, 1977

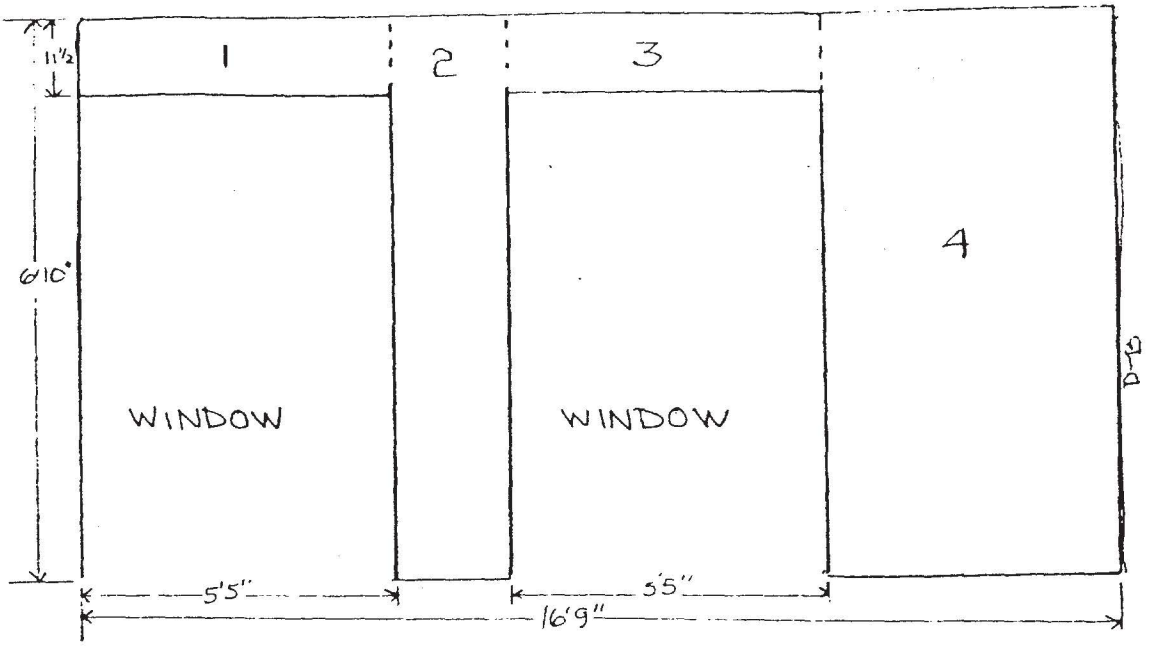
Following chemical cleaning, patches were cut from Rives' all-rag etching paper for losses in the wallpaper. Loss areas were first traced onto tracing paper. The tracings were then used as a pattern; patches were punched from the toned Rives' paper using a probe needle to incise the patch (Dr. Ph. Martin's liquid watercolor was used to tone the Rives' paper to an appropriate background tone). A scalpel was then used to bevel the patch edges; the patches were attached to the wall with the aforementioned paste mixture; excess paste was removed with cotton balls. The patch areas were then inpainted with Pelikan watercolors to blend in with the overall design of the wallpaper.

July 29, 1977

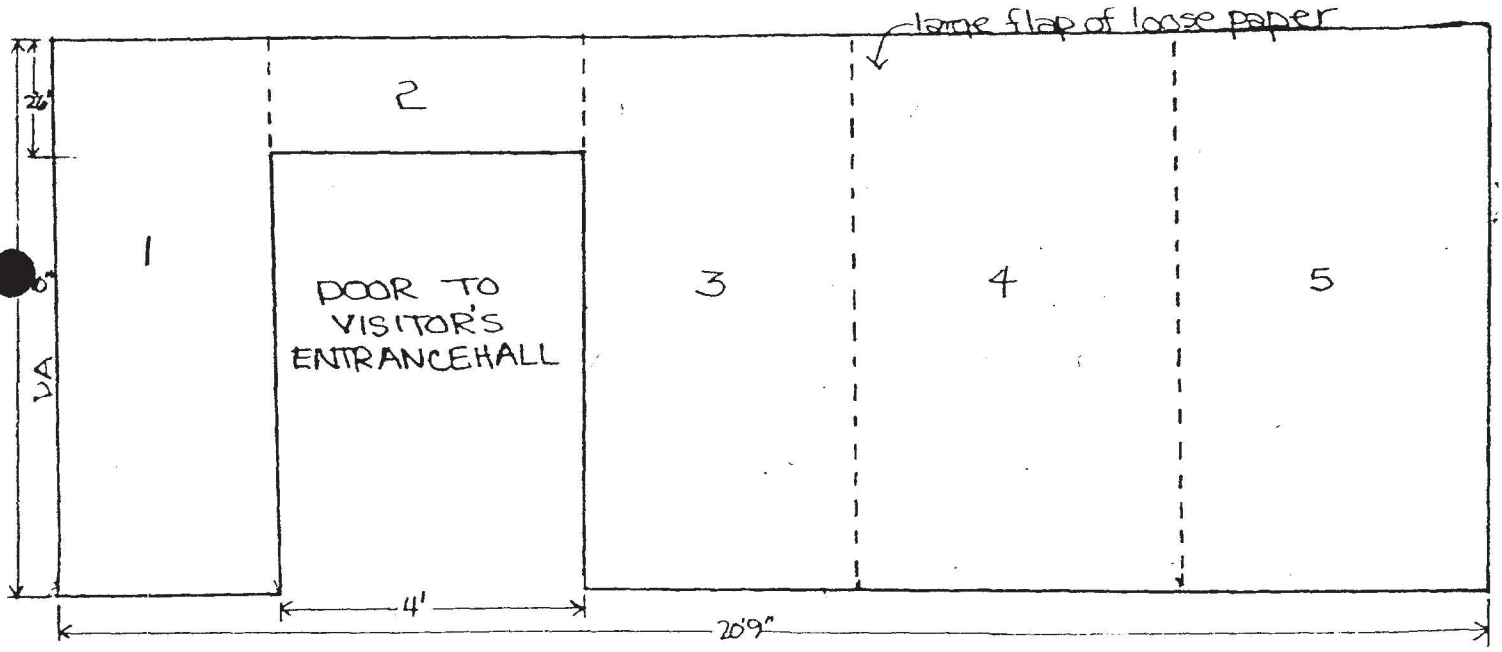
The fire department approved our use of the B-72 in toluene solution. The dining room wallpaper was brush coated with a 12.5% solution of B-72 resin in toluene.

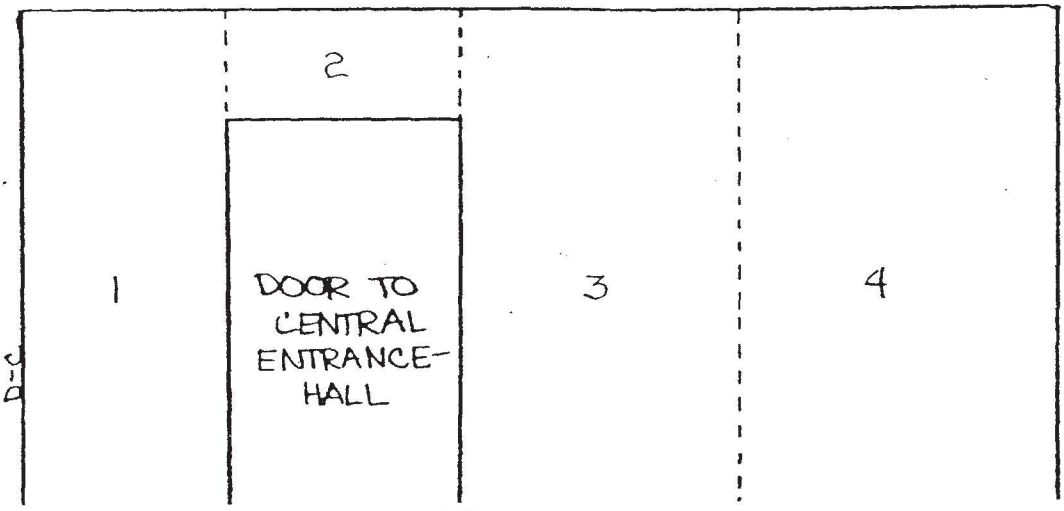
This project was undertaken by P. Christine King, Elizabeth Kaiser, Laura J. Juszczak, Conservation Students at the Winterthur Museum and the University of Delaware. Report written by Laura J. Juszczak.

DINING ROOM



D-A





1985 Report on Stabilization of Gothic Revival Wallpaper and Proposal for Treatment by Thomas McClintock

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Ann Russell
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Longfellow National Historic Site Wallpaper

Back Staircase

DESCRIPTION:

The wallpaper is a repeating "gothic" pattern (repeat 21") printed in six tempera colors on rolls (21¼" wide) of medium quality paper. It is mounted over remnants of an older printed wallpaper onto plaster walls. It is not lined with paper or cloth. The wallpaper hangs from floor to ceiling in a staircase, landing and hallway (total area approximately 435 sq.ft.). There are five doors and one window on the only exterior wall. In the staircase are heating pipes. All mouldings, baseboards, cornices and handrails are painted white. Pictures are hung and furniture is located against the walls. There are electrical outlets only in neighboring rooms.

CONDITION:

The plaster is in poor general condition as a base for wallpaper. It is insecure, distorted in plane and has many cracks and areas of loss. The wallpaper itself is poorly adhered with much separation from the walls. The wallpaper follows the planar distortion in the plaster so that there are many areas of cockling and bulging. There are numerous tears and small to medium sized losses in the paper support. The areas of loss are particularly pronounced at the handrail. The wallpaper is discolored and faintly stained overall with small tidemarks, but there is more damage concentrated in one corner. There is considerable loss of the design media at that location and numerous abrasions overall. The security of the design media is otherwise good, with negligible cleavage or fading from exposure. There are splatters of paint and moderate to severe surface grime, particularly along the cornice. There have been several efforts at repair by patching with plaster or remnants of wallpaper.

This work done Sept 4+6, 1985 jm

TREATMENT (85:290A):

Record photographs were made before treatment.
Areas of delamination were readhered with methyl cellulose. As the project was directed at minimizing continued tearing and loss and to hold the option open for the removal of the wallpaper, adhesive was applied only at the edges (vs. overall).
Patches of Japanese paper were adhered over areas of exposed, insecure plaster to minimize further loss. The wallpaper was underlapped where possible and overlapped only where obscured by the handrail.
An examination and treatment proposal was prepared for the removal and reinstallation of the wallpaper for purposes of consolidating it and the plaster base.

TREATMENT PROPOSAL (85:290B):

Remove wallpaper mechanically and with steam or moisture. Sections of manageable size will be created by natural divisions at corners, doorways, areas of damage and seams between rolls.
Fix the printing media with a synthetic resin if necessary. Wash as possible in water to reduce discoloration and remove acidic degradation products. While deacidification may not be desirable because of the colored design media and the alkaline plaster base, it will be a treatment procedure if found to be necessary.
Line on buff colored Japanese paper and cloth with methyl cellulose adhesive to mend tears and reinforce the paper support and make for easy removal. The lining will serve to fill areas of loss as inpainting is an option considered to be extraneous at this point.
Remove surface grime after the wallpaper has been made physically secure.
Remount to the plaster walls with methyl cellulose.

Before removal of the wallpaper can begin all handrails, bannisters and heating pipes must be removed. Furniture, objects hanging on the walls and carpets must also be removed. The plaster must be consolidated, repaired or replaced before the wallpaper is reinstalled. The staircase and hallway must be clear for reinstallation as it was for removal.

Cost: $9,550. - 10,950.

Owner or Authorized Agent	Date	TK McClintock Northeast Document Conservation Center	September 6, 1985 Date

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