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HAMPTON MANSION

1783 - 1790

BALTIMORE, MARYLAND

PAINT - COLOR ANALYSIS

of the exterior to determine the

ORIGINAL ARCHITECTURAL SURFACE FINISHES

December, 1975

Prepared for:
The National Park Service
Hampton National Historic Site
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COPY: MID-ATLANTIC REGION

INTRODUCTION

Research was conducted by examining and taking samples from every possible location on all exterior wooden architectural fabric for microscopic analyzation to determine the color, type, and/or kind of the original (first, second and third) finish surface coatings. The samples taken for analysis and color matching are included in the original copy of this report.


There was an accute awareness of the nature of architectural paints to yellow, darken and fade in color with age; and careful steps were taken to match as closely as possible the original, clean, bright, unfaded colors from carefully selected samples from all of the total samples taken for analysis.

The evaluation of findings is presented herein. The colors of the original paint films are named according to the National Bureau of Standards Color Name Charts and the Munsell Color System for the purpose of uniformity and universality of color description. The Munsell Color Company is presently located at 2441 North Calvert St. in Baltimore, Md. 21218.

The following record can be used to assist in the preparation of a paint - color and finish schedule for the restoration and preservation of these late 18th century finishes and/or it may serve as a documented source of reference for obtaining a more thorough understanding of regional and period decorative architectural styles.

Hampton Mansion; built: 1783 - 1790, by Charles Ridgely

(Original to: Superintendent; Fort Mc Henry National Historic Shrine)



Frank S. Welsh
Historic Architectural
Surface Coatings
Consultant
December, 1975

-- FINISHES --

DISTRIBUTION -- COLORS

THE EXTERIOR

A. MASONRY -- STUCCO

1. All exterior walls were originally stuccoed and scored. The natural color of the (unpainted) stucco is a Pale Orange Yellow. The score lines were painted white with a lime-water base paint above the water table. This original (unique) stuccoing is visible on the (now interior) West end wall off the first floor South - West Room.

B. PLASTER CEILINGS OF SECOND FLOOR NORTH & SOUTH BALCONIES

1. Both ceilings were originally unpainted white plaster.
(Much of what exists now dates from the late 1940's restoration.)

C. IRON RAIL & BALUSTERS OF SOUTH ENTRY STEPS

1. Since there is no original paint on the very few original bars remaining I can only conjecture (based upon evidence found on similar period structures in Annapolis) that they were painted the same color as the surrounding wood trim.

E. ALL WOOD TRIM (Cornices, Doors, Windows, Dormers, Sash, Cupola, Balustrades, etc.)

- | | | | |
|------------|-----------------|-------------|---------------|
| 1. Prime: | Yellowish Gray: | 2.5 Y 8.5/2 | (Low P.V.C.)* |
| 2. Finish: | Yellowish Gray: | 2.5 Y 8.5/2 | Oil; Gloss |
| 3. Finish: | Yellowish Gray: | 2.5 Y 8.5/2 | Oil; Gloss |
| 4. Finish: | Yellowish Gray: | 2.5 Y 8.5/2 | Oil; Gloss |

*"Pigment Volume Concentration"; High vehicle (oil) percentage).
The hiding pigment for both prime and finish coats is white lead.

GENERAL NOTES & COMMENTS:

1. HABS drawing in Peterson's Report notes round chimney openings originally were painted to immitate window. Also, the HABS drawings note the replacement of the original roof finials which were most likely painted 2.5 Y 8.5/2 also.
2. The shutters mentioned in Peterson's Report (pg. 141) have been removed to another storage area on the property. Owner intentions are not to investigate their possible originality and color at the present.
3. To paint the stucco with a color similar to that of the original natural stucco, then to paint in the score lines will create a continual maintenance dilemma. It will have to be redone every 4 to 6 years which will eventually cause an undesirable paint build up.

Captain Ridgely evidently had to cut down the decoration of his house to suit changing circumstances. Certainly, the main rooms on the first floor do not fulfill the promise of those on the second.

There is some direct physical evidence of this. During the repair of plasterwork on the first floor in 1949, it was discovered that nailing blocks had been built into the brick partition walls in anticipation of woodwork never installed. Before any decorative trim could be nailed to those blocks (there were no nail holes) they had been plastered over and remained concealed until modern times. It is true, speaking of architectural styles, that after the Revolution large areas of wooden paneling were about to give way to plain plaster walls covered with wallpaper. But the 1780's seem too early for wood to have reached the carpenters at Hampton. They were country builders who had already been on the place ten years before the Mansion was started.

Hampton--as projected into an elevation drawing--has some remarkable resemblances to the Apthorp House in New York City built a few years earlier (see Illustration 18).

The stucco finish of the exterior is early for an American house; its pinkish terra cotta color ties it to the iron history of the place.

On an undated sheet in Captain Ridgely's hand (Carpenters' Bill No. 5) attributed by Dr. Hoyt to the construction of the Mansion, there is this item, seemingly for mason's work:

Mr. Richardsons Bill for my chimney	47.10.3
--	---------

Mr. Richds paid Wm Riddle more than Charged in Chimney Acct	4.15.--
---	---------

Mr. Richardson paid Ths Green for work on the Chimney more than) charged in the Acct)	5.15.--
---	---------

58.--.3

The names Riddle and Green do not appear elsewhere in the Mansion records and I am inclined to believe that this work was done on another house.

Ledger K (p. 72) contains an account of John Selby, a mason, for the year 1790 but the location and nature of work are not specified.

D. Plasterer's Work

The stucco covering of the stone masonry is one of the notable features of Hampton and was a part of the original construction. The masonry of the Mansion--as revealed here and there through fallen stucco--is of a rather indifferent character, seeming to indicate that it was always intended to be covered with a veneer.

Norman Davey, *A History of Building Materials*, London, 1961, has an excellent chapter on stucco¹⁴ which he traces from Egyptian and Roman times. There was a revival of its use in Italy of the fifteenth and sixteenth centuries and it was favored by Palladio who had great influence in England and America. Henry VIII introduced it at his Nonsuch Palace and it was taken up in turn by Inigo Jones and Robert Adam. John Nash by '1782 was building London houses with stucco fronts.

We do not yet have a comparable reference book on the technology of early American building but it is easy to observe that exterior stucco has long been a favored material in the early Caribbean and it had reached South Carolina in the early 18th century. Thomas T. Waterman, *The Mansions of Virginia, 1706-1776*, surmises that Mt. Airy, the great stone house of the Tayloes on the Rappahannock, may have been plastered.¹⁵

Fiske Kimball noted that exterior stucco finish was becoming fashionable here after the Revolution and points out its use at the well-known house "Solitude" (built 1784) by John Penn on the Schuylkill above Philadelphia. It may also be appropriate to note that the Free Quaker Meeting House, built 1783-84, has rusticated plaster arches over its windows

14. New York, 1945, p. 253.

15. Kimball, *Domestic Architecture*, p. 153. Solitude is now the office of the Philadelphia Zoo.

in imitation of stonework.¹⁶ These buildings are exactly contemporary with the beginnings of Hampton.

The notable thing about the original Hampton stucco is that it was of a pinkish terra cotta color resulting from red (iron bearing) sand in white lime mortar. This was marked off into an ashlar pattern by white lines, probably applied with a penciling brush.¹⁷ The present drab gray stucco is the color of modern Portland cement; no one knows when it was applied.

Samples of the original finish have been found in protected places. In 1949 the writer located a sample where the "Schoolhouse" addition had covered part of the exterior finish of the main house. In later years NPS Architect Henry A. Judd found some of it under the south porch. It appears in several places below the water table and on the older stable building.

On April 7, 1970--as a part of the preparation for this report--NPS Architect Judd of the Office of Archeology and Historic Preservation and I visited Hampton and stripped the plaster in the Schoolhouse hyphen passage-

16. Charles E. Peterson, *Notes on the Free Quaker Meeting House*, Philadelphia, 1966 (mimeographed).

17. In the *Maryland Journal & Baltimore Advertiser* of December 31, 1784, Richard Jones, Oil and Colourman at Fell's Point, advertised for sale, along with paints, "All Sorts of Brushes; Painters Tools; Fitches; Pencils, &c."

way that leads from the Sitting Room to the garden front of the Mansion. Superintendent Benjamin and Custodian McPherson were present. We were most pleased to find a large area of the original exterior of the house in excellent condition even after some thirty years of exposure to the weather when it was still new.

Above the water table the blocks were laid off by lines of white paint $5/16$ " wide with blocks varying from 27" to $30-1/2$ " long and about 8" high. Below the water table the blocks were somewhat larger. When this wall is completely laid bare, the pattern can be studied in detail for evidence to lay out the pattern on the remainder of the house.

This discovery is a remarkably fortunate break and all should be happy indeed that a guide has been found for an unusual but authentic effect that will add character to the Mansion. It is hoped that this sample will be labeled and carefully protected for its interest to architects, architectural historians and old house enthusiasts generally.

Incidentally, the taste for artificial wooden ashlar, best exemplified at George Washington's Mount Vernon, appears in several places above the cornice line at Hampton.

No plasterer's or painter's bills for this work have yet been found.

APPENDIX C-1

Shutters for the Mansion

I have never seen any manuscript references to the outside shutters of the Mansion:

The window shutters removed in 1949 were stored in the ~~cellar~~^{barn} and are still there. They are of the fixed slat type with long iron straps which not only hold the shutter to the frame, but hold each shutter together in one piece.

These shutters should be examined for details that would determine their age; they may have been installed when the house was quite new. I have never seen an essay on the subject but slat shutters seem to have been introduced to the United States about the year 1800, possibly from the West Indies. In the rich French Colony of Saint Domingue (now Haiti) these slat shutters, called Jalousies, at the end of the 18th century were new there, too.

The type with movable slats stapled to vertical sticks appeared somewhat later. The earliest documentary reference I remember is one for installing them inside the First Presbyterian Church of Princeton, New Jersey. Charles Steadman's 1835 specification called them "inside revolving, venitian Blinds." Examples may be seen in the contemporary (1839) Presbyterian Church in Trenton by the same carpenter-

architect.

In laying out a set of shutters for the Mansion it should be noted from old photographs:

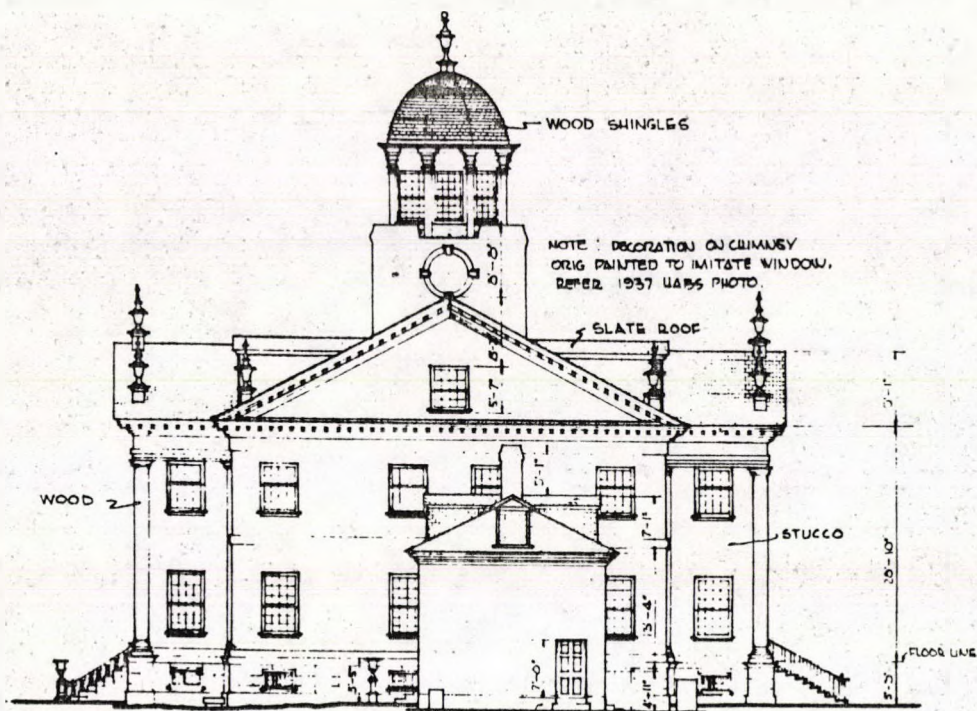
(1) that the shutters were installed mostly on the south side

(2) some are one panel high and some are two

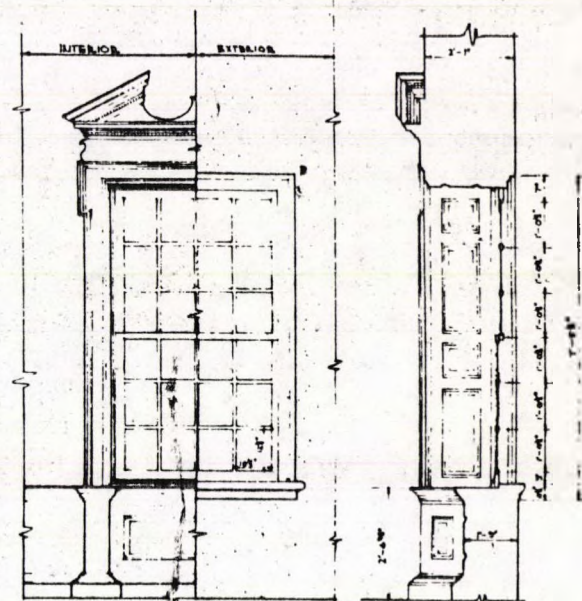
(3) some were painted a light color (probably the same as the window frames) but mostly they are dark (probably green).

I suppose the first step in reinstalling them would be to bring the old shutters up out of the cellar to see how many there are and where they fit. If the window frames are now (1970) all replacements the chance for identifying pintle holes is probably nil.

I am quite sure the house would be more attractive with the shutters back in place, to relieve the wide expanse of stucco. They would probably make the Mansion more comfortable in the summer period, as they undoubtedly did in the old days.

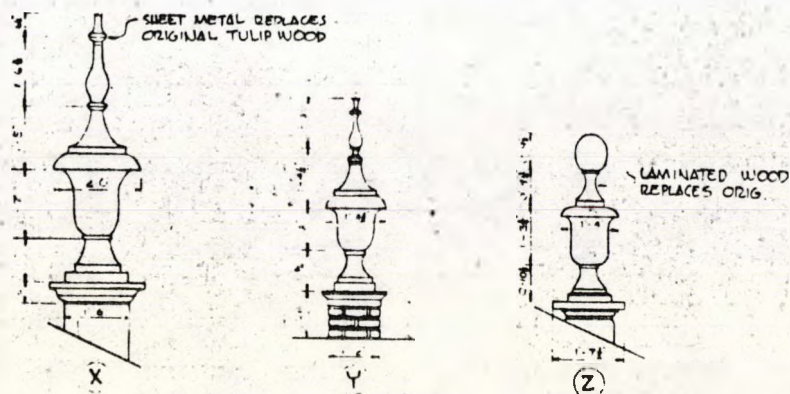


WEST ELEVATION
SCALE: 3/32" = 1'-0"

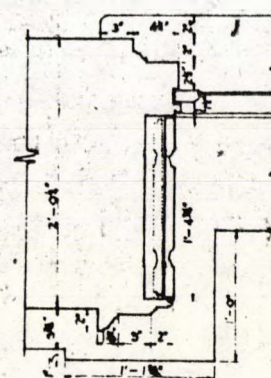


ELEVATION
SCALE: 1/32" = 1'-0"

SECTION
SCALE: 1/32" = 1'-0"



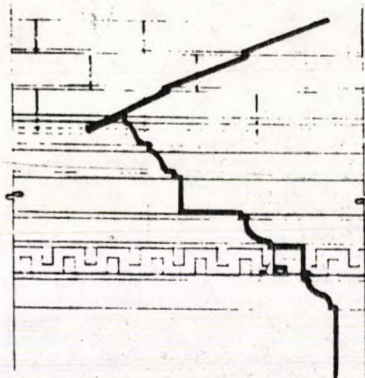
FINIAL DETAILS
SCALE: 1/32" = 1'-0"



JAMB
SCALE: 1/32" = 1'-0"

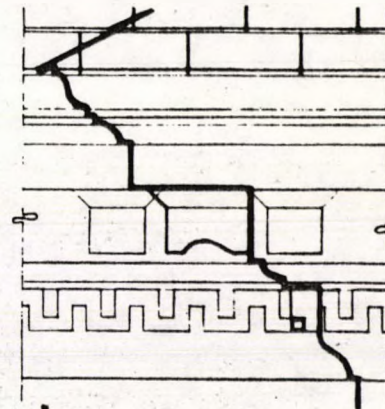
DETAILS - WINDOW C

DBL. H.L. BAMES - C.E. BLOOMER



WING CORNICE

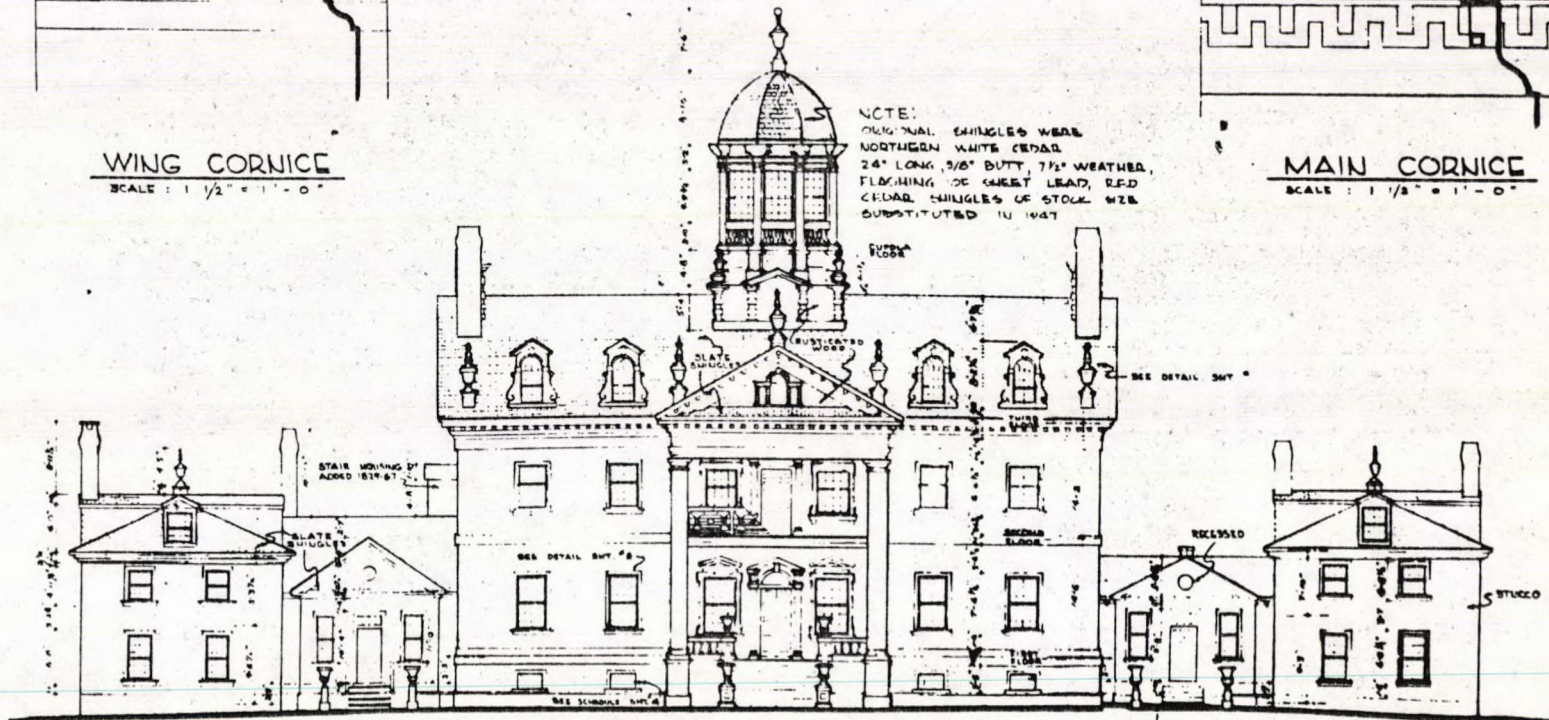
SCALE : 1 1/2" = 1'-0"



MAIN CORNICE

SCALE : 1 1/2" = 1'-0"

NOTE:
ORIGINAL SHINGLES WERE
NORTHERN WHITE CEDAR
24" LONG, 3/8" BUTT, 7 1/2" WEATHER,
FLASHING OF GUMMET LEAD, RED
CEDAR SHINGLES OF STOCK WERE
SUBSTITUTED IN 1947



NORTH ELEVATION

SCALE : 3/32" = 1'-0"

DBL. RICHARD C. WICKELING

UNDER SUPERVISION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

HAMPTON MANSION
TOWSON VICINITY

NAME OF STRUCTURE
HAMPTON NATIONAL HISTORIC SITE
BALTIMORE COUNTY
MARYLAND

SHEET NO.

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 7 OF 9 SHEETS

GROUP OF DRAWINGS
SEE INDEX

HAMPTON

PAINT SAMPLE - EXTERIOR
MAIN Entablature (Cornice
Frieze & Architrave) all same
me: 2.5Y8.5/2 low P.V.C.
1st Finish: 2.5Y8.5/2 gloss
2nd Finish " " "
3rd Finish " " " F.S. Welsh

Rear - Entablature
of Cornice all
sections low P.V.C.
high oil
Prime: 2.5Y8.5/2 gloss
Finish: 2.5Y8.5/2 gloss

HAMPTON

Paint Sample - Exterior
Dormers - All Same
2.5Y8.5/2 gloss
1, 2, 3, finish
F. Welsh

Exterior
Dormers
2.5Y8.5/2

HAMPTON

PAINT SAMPLE - EXTERIOR
Rear Balcony, 2nd Floor, Cornice
above Door Pediment. All same
1st Prime: 2.5Y8.5/2 high oil
1st Finish: 2.5Y8.5/2 gloss
2nd Finish " " "
3rd Finish " " "

PAINT SAMPLE - EXTERIOR
WOOD STAIR
Rear - 2nd Floor Balcony
above peak
Pediment of door
2.5Y8.5/2

HAMPTON

PAINT SAMPLE - EXTERIOR
Handrail of Balustrade
on Porch Balcony Front Porch
1st Finish 2.5Y8.5/2 gloss
F. Welsh

Front Porch
Handrail of Balustrade
2.5Y8.5/2

HAMPTON

PAINT SAMPLE: EXTERIOR
Front Balcony Window
Architrave
1st Prime 2.5Y8.5/2
All Finish " " gloss
2nd " " " "

PAINT SAMPLE - EXTERIOR
Front Porch
Window Architrave
of balcony
2.5Y8.5/2

HAMPTON

Paint Sample - Exterior
Cornices of Both
Hyphens & Dependences
All 1 2.5Y8.5/2 gloss
2 " " "
3 " " "

Exterior - Wood
Cornices of
Hyphens &
Dependences
2.5Y8.5/2

HAMPTON

Paint Sample - Exterior
Window Glazing
2.5Y8.5/2 original
Red & Black are later.

Front Porch
Window Glazing
NOT DIFFERENT

HAMPTON

Paint Sample - Exterior
CUPOLA - All same
2.5Y8.5/2 12A3
F. Welsh

Cupola
2.5Y8.5/2

HAMPTON

Paint Sample - Exterior
Front Double Doors
1st Prime: 2.5Y8.5/2
2nd Finish " " gloss
3rd " " "

Interior - Front
Porch - Front
Double Doors
2.5Y8.5/2

HAMPTON

Paint Sample - Exterior
Iron Handrail of
Front Steps
Black

Exterior - Front
Porch - Iron
Railing
Black - gloss

F. Welsh

12/75 F. Welsh