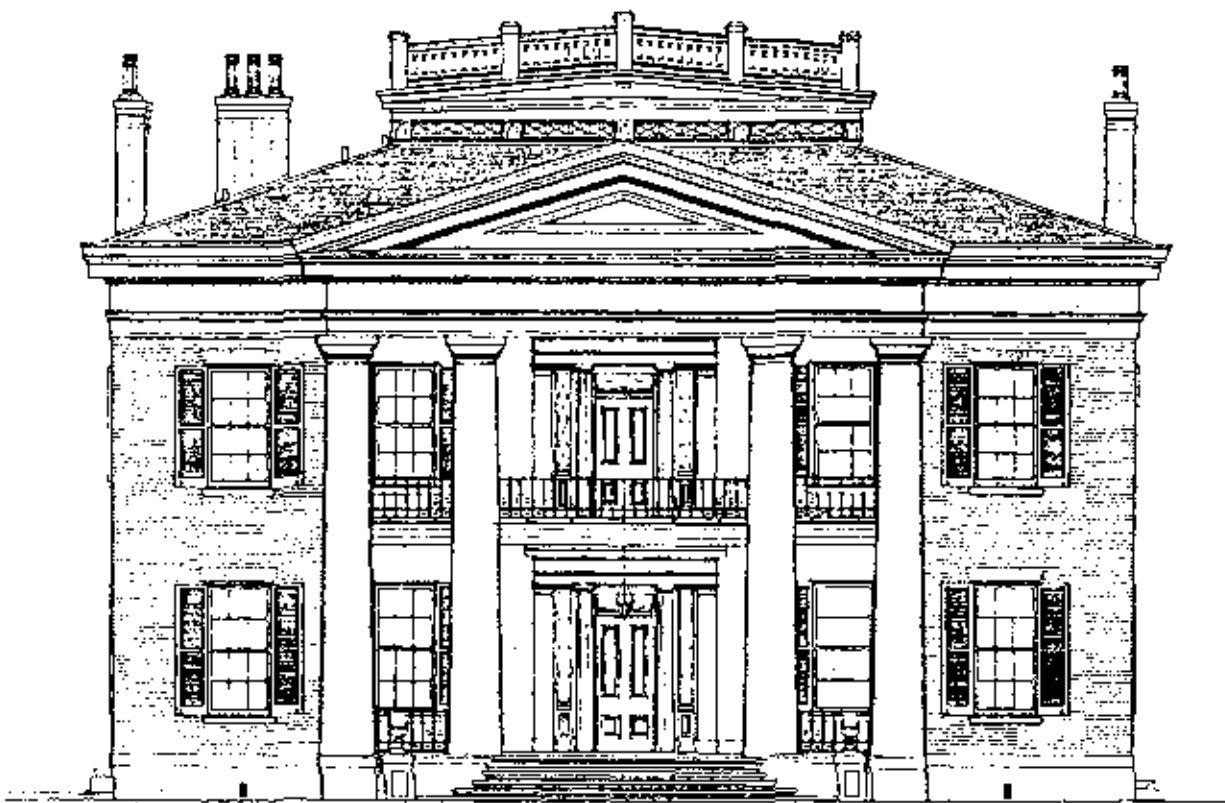




MELROSE ESTATE
NATCHEZ NATIONAL HISTORICAL PARK

NATCHEZ, MISSISSIPPI

HISTORIC STRUCTURES REPORT
VOLUME II
PAINT AND CONCRETE ANALYSIS

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INTRODUCTION

The paint and concrete analysis is one of three volumes included in the Melrose Estate Historic Structures Report. The research and site investigations were conducted at the same time as all other research for the report, and the conclusions are referenced in the other volumes. All three volumes should be used together for the most comprehensive understanding of the structures.



1.0 Paint Analysis



1.0 PAINT ANALYSIS

The historic finishes analysis of Melrose included the finishes on the interior and exterior of the Main House, Kitchen, Dairy, Privy, Cistern Houses, Slave Cabins, Slave Privy and on the exterior of the Smokehouse, Carriage House and Stable. Site investigations were carried out from April through September, 1995. The site investigations, paint analysis and report preparation were performed by George Fore, Architectural Conservator, of Raleigh, North Carolina.

The analysis of the nineteenth-century finishes at Melrose documented the location of intact samples and examples of the applied treatments. Examples of the initial and subsequent treatments were found on nearly all of the painted elements. The analysis of the nineteenth-century finishes at Melrose documented the use of several decorative treatments on the interior and exterior of the house. Interpretation of the historic finishes required the documentation of the successive treatments applied to each element to detect the contemporary finishes for each period. Three significant periods of early finishes were found and recorded for the house interior and exterior, including the construction of the house in 1847/1848 and two succeeding finish treatments that extend at least through the McMurrin ownership of Melrose. Finish schedules corresponding to this period were then prepared for the other Melrose structures. The three finish periods represent the appearance of Melrose from its construction in 1847/1848 until it was renovated in ca. 1910.

1.1 Techniques of Analysis

The basis of historic finishes analysis is the accurate determination of the layer chronologies for each element. This is critical to the understanding of a building's development and the documentation of additions and alterations. The greatest challenge in the finishes analysis of the Melrose structures was the identification of undisturbed paint layers. Few of the paint chronologies survived without some degree of disturbance, due mostly to repairs, renovations, and aggressive paint removal methods.

In the study of the historic finishes at Melrose, the chromo-chronologies identified the contemporary finishes for the principal painting periods, including the reuse of early finishes in later periods. Several microscopy techniques were employed in the paint research and included both on-site microscopy and laboratory examination. To qualify the construction elements, the examination of the finishes was preceded by an investigation of each structures' architectural history. Analysis of the historic finishes on site employed an *in situ* stereo microscope. The examination of samples involved the removal of each subsequent layer with a micro-scalpel to reveal the substrate and early finishes. The size of the initial samples was generally smaller than one centimeter. The exposure of surface treatments and patterns involved the exposure of samples of several square inches. The advantages of *in situ* microscopy include the ease of identifying intact sample areas prior to their removal, the documentation of altered finish layers, the observation of the

chronology of undisturbed samples, and the observation of overlapping paint layers between adjacent elements. The observation of undisturbed finish layers between adjacent elements was essential in the identification of contemporary finishes within each painting period. For example, the observation of the architrave paint layers' overlap onto the adjacent plaster permitted the identification of the early plaster treatments, including glazed finishes and wallpaper. The overlap between the paint on the baseboard's fillet and the decorative treatments on the baseboard fascia identified the reuse of an early decorative treatment in later painting periods. The most important benefit of *in situ* microscopy is the unlimited number of samples that can be examined in the search for undisturbed paint layers. For many elements, such as the plaster walls, baseboards and architraves, more than a score of samples were examined in each room. The samples identified by the *in situ* microscopy were further reviewed on site with a stereo zoom, table microscope with magnifications of 12X to 60X.

For laboratory analysis, finish samples, along with their substrate, were mounted in resin cubes and edge polished. A fluorescence microscope with magnifications of 100X, 200X, and 400X was used to examine the samples first in white light, then in fluorescent light in the range of 365nm to 570nm. All of the oil media, and several of the pigments of the nineteenth-century paint layers are reactive to the ultraviolet light of the fluorescent microscope. The fluorescence of the oil binders causes individual paint layers, even those of the same color, to become quite distinct. This technique is especially useful in observing very thin, lightly colored glazes and in distinguishing remnants of disturbed paint layers.

In rooms suspected of having early wallpaper, the plaster samples were chemical spot-tested with an iodine-potassium-iodide solution (IKI) to detect remnants of a starch binder. While this is secondary evidence for the use of wallpaper, it is improbable that a starch binder would have been used for any other purpose.

No architectural changes were found that could be used as benchmarks to distinguish the changes in ownership or the first several painting periods. The only documented alteration of the house during the nineteenth century was the addition of a door between two of the bedrooms. But this addition occurred soon after the initial construction and did not relate to a distinct painting period. Two materials found in the interior paint samples, however, did prove to be useful benchmarks. The first material was a thick wax layer that had accumulated on the surfaces of the third painting period. The use of the wax is an indication that these finishes were maintained for a long period. The second material, a shellac, was applied to all exposed plaster surfaces and is believed to be associated with the renovations that occurred in the early-twentieth century. The shellac was found to overlap onto the accumulated wax on the architraves.

The technology used in the production of the building materials and in the assembly of the structures proved to be useful for distinguishing early alterations and repairs from original elements. Many of the batten doors of the service buildings were reproduced in the early-

twentieth century and have since acquired a patina that makes their appearance difficult to distinguish from the original doors. The original batten doors of the service buildings were constructed with hand-wrought nails. The replacement doors built later in the nineteenth century employed machine-cut nails; those of the twentieth century used wire nails. Some of the replacement doors were assembled with screws in the same manner as the batten doors in the house attic. The screws in the earliest doors were blunt-nosed, hand-cut screws. Those used in the later doors were pointed, machine-made screws. Another distinction of the 1840s construction was the use of 'L' headed, brad nails for the fastening of interior molding. Post-Civil War repairs used square cut-nails, and in the twentieth century, wire nails were used.

The saw marks on the wood framing were used to distinguish between different construction periods. The 1840s framing elements were all cut with up-and-down, mechanical sash saws. Later repairs and construction were often found to have circular saw marks on their surfaces. The only circular sawn material found in the 1840s structures was the wood lath used in the original plaster work. Twentieth-century repairs to the plaster walls were distinguished from the original lime plaster by the use of gypsum plaster.

Several historic photographs of Melrose document the nineteenth-century finishes of the interior and exterior. A late-nineteenth-century photograph of the Saloon 111 and Front Hall 101 shows a dark treatment on the baseboard fascia (Photograph P1). The dark appearance of the baseboards corresponds to a second decorative finish applied in the 1855 - 1865 period. This particular photograph documents that the mid-nineteenth-century baseboard treatments survived until the turn of the century.

Several exterior photographs of the house record the original imitation of marble on the stuccoed walls and columns (Photographs P2 through P6). The imitation of oak graining on the exterior doors is documented in a photograph of the service doors on the east porch (Photograph P6).

1.2 Main House Interior Finishes

Evidence for the nineteenth-century interior finishes of Melrose has survived for nearly all of its elements. The interior has been subject to several periods of renovations, but few alterations. The original finishes have been altered by the normal oxidation and deterioration of the painting materials, by the repair and replacement of a limited number of moldings and plaster, and by the cleaning and sanding of the surfaces at the time of each repainting. Some finishes, such as those on the plaster, have been more affected by the painting preparations, due to the friable nature of the substrate.

One of the distinguishing features of Melrose's interior is the consistent pattern of finishes used throughout the house. The original interior finishes of Melrose (see *Schedule 1: Melrose House Interior Finishes Schedule, ca. 1848* and CHROMOCHRONOLOGY WORK SHEETS Hs101.1 through Hs211.4) included a light tan color matching the 10YR 8.5/1 notation of the Munsell Color System, Glossy Collection applied to all door and window architraves and moldings, the fillet and top mold of the baseboards and the sash. The light tan color was applied to the side panels of the stair, the stringers and the base plinth at the ball floor. The risers and treads were not finished. The center portion of the exposed-wood steps was likely covered with carpet until the 1970s renovations of the house. This is an assumption based on photographs that show the unfinished steps having no sign of wear, and because the buttons on the rods holding the carpet runner in-place are identical to those found in many other Natchez villas from the same time period. The mahogany newel post, balusters, and handrail were originally finished with a red-pigmented, natural oil varnish. The balustrade across the window on the stair landing was treated in the same manner.

The doors of the first floor were originally finished to imitate the appearance of white oak. The figure and pattern of the *faux* oak graining was created with a yellow-red pigmented glaze applied over a light rose base coat matching the 5YR 8/2 notation of the Munsell Color System, Glossy Collection. The original graining on the doors throughout the house was retained until the 1970s. At this time, all of the original door graining was removed in preparation for a new graining application (Photograph P8). Only remnants of the original graining were found on each door. Examples of the 1840s materials used to create the *faux* graining were found on the edge of the door panel moldings. Generally, the surviving graining samples were less than one centimeter in width, far too small to record the pattern of the graining. Fortunately, several general photographs were taken of the interior during the 1970s renovations. Details of these photographs are included in Photographs P7 through P22. The pattern of the original oak graining on the first floor was somewhat less hold than the 1970s graining which replaced it. There was also a more natural, subtle transition between the straight grain pattern of the stiles and rails and the matched, burl-wood graining of the panels.

The stiles and rails of the second-floor doors were originally grained to imitate tiger maple, while the graining of the panels on the second-floor doors was in imitation of bird's eye maple.

As on the first floor, the graining pattern on the second-floor doors was also removed in the 1970s renovation of the house. Remnants of the original graining materials demonstrate the difference between the door graining of the two floors. The maple graining was created with a light, golden-colored glaze that was applied over a light yellow base coat that matched the 5Y 9/2 Munsell glossy notation. Photographs taken before the 1970s removal of the graining clearly show the pattern of the graining technique (Photographs P13 through P22).

Photographs P16 and P19 record the effect of the tiger maple graining on the door stiles in the Front Hall 201 and Dressing Room 203. Photographs P13 and P15 record the subtle graining pattern of the *faux* maple on the door panels. The strong pattern of the oak graining that replaced the original maple graining produced a marked change to the second floor's appearance. The new graining changed both the contrast and the color tone of the rooms.

The original treatment of the baseboard fascia, in all rooms of the house but the Parlor 109 and Drawing Room 110, consisted of a translucent red-brown glaze applied over a red-tan base coat matching the 10YR 4/4 Munsell notation, Glossy Collection. The effect of the glazing is subtle, suggesting an imitation of a dark wood species. No distinct pattern or mottling was found, although the horizontal brush strokes in the glazing are clearly visible. This baseboard finish can be described in general terms, but its interpretation is uncertain. A sample of the original fascia treatment has been exposed in Service Hall 103 (Photograph P25). The dark glaze finish on the fascia was also applied to the baseboard fillet in the Dressing Room 203, Bathroom 204, Utility Room 206, and Bachelor's Room 207 (Photograph P24). In all other applications on the interior, the baseboard fillet was painted the same color as the room architraves.

The first treatment of the baseboard fascia in the parlor and drawing room involved the use of a translucent white coat applied over a dark grey matching the N4.25 Munsell notation. Exposure of small areas of this finish demonstrated that the dark grey undercoat produced a shaded effect through the translucent white overcoat. The variations in the mottled appearance of the finish suggests that it was intended to imitate marble. No *faux* marble vein lines or other shading colors were found on the baseboards. Comparison of samples from both rooms confirmed that the baseboard treatment was the same.

The original treatments found on the doors, baseboards, and trim of the rooms were quite repetitive within the house. The range of finishes applied to the plaster walls would have added variety to the recurrent pattern. The plaster walls of four first-floor rooms were found to have been originally finished with pigmented-glaze treatments. The walls of Dining Room 102, Library 108, and Parlor 109 were finished with a translucent, rose-colored glaze applied over a white base coat matching the N9 notation. The mottled effect of this glazing technique was probably similar to that of the exposed samples on the north elevation of Dining Room 102 and the west elevation of Library 108 (Photograph P27). The prepared samples are from the second period of finishes in these rooms.

The first treatment of the walls and ceiling of Pantry 107 was with a red glaze applied over a red-brown base coat matching the 5YR 4/4 notation. The dark treatment of this room, particularly the ceiling, may be an indication of the room's use as a utilitarian space. The walls of Service Hall 103 were finished with a distemper paint in a light grey-rose color matching the 5YR 8/1 matte notation of the Munsell system. The plaster walls of the room described as the Butler's Pantry 104 were not finished with paint. No evidence of any nineteenth-century finish was found on the plaster sizing. It is possible that the walls of this room were covered by free-standing china cabinets or shelves and were not visible.

The plaster walls of the Dining Side Hall 105, Stair Hall 106, Stair Landing 205, and Saloons 111 and 211 were thoroughly cleaned of nearly all nineteenth-century finishes in the ca. 1910 renovation of the house. Only small remnants of the nineteenth-century wall finishes were found in these areas. The thorough surface preparations in the ca. 1910 period may be related to the finish which was originally applied to these walls. A light rose, translucent glaze was applied over a thin, white base coat. The rose glaze used in these five areas appears to have had a lower concentration of red pigment than the glaze used in the original treatment of Dining Room 102, Library 108, and Parlor 109. Small fragments of the glaze used in the halls were less than three millimeters in size. The evidence for the use of the glaze in the Dining Side Hall 105 and Stair Hall 106 was found by fluorescence microscopy at high magnification. As with all translucent finishes, opaque color standards cannot be designated to describe the color or appearance of the glaze.

In several rooms, the finishes analysis of the plaster walls was unable to discover finishes predating the 1910 renovations of the house. The *in situ* microscopic examination of the plaster did not find evidence of finishes applied to the sized surfaces. This was confirmed by the analysis of the chronology of finishes on adjacent millwork and by the examination of plaster samples using fluorescence microscopy. This condition was found in Front Hall 101, Hall Bedroom 201, Drawing Room 110, North Front Bedroom 202, Dressing Room 203, Bathroom 204, Utility Room 206, Bachelor's Room 207, East Corner Bedroom 208, Middle Bedroom 209, and West Front Bedroom 210. The absence of any nineteenth-century finishes on the original plaster, especially overlap from the painting of the architraves, suggests that these walls were covered with wallpaper in the nineteenth century.

Plaster samples were removed from protected areas of the eleven spaces, mounted in resin cubes, and tested for the presence of a starch binder using a iodine-potassium-iodide (IKI) solution. This test, if positive, is a secondary means of detecting wallpapered areas by detecting the residue of starch paste. The tests performed for the Drawing Room 110, North Front Bedroom 202, Bachelor's Room 207, and the East Corner Bedroom 208 were mildly positive, with isolated traces of starch discovered. This was not considered conclusive evidence for original wallpaper. Starch binders could remain from the removal of twentieth-century wallpapers. Neither do the negative test results in the Front Hall 101, Hall Bedroom 201, Dressing Room 203, Bathroom 204, Utility Room 206, Middle Bedroom 209, and West Front Bedroom 210 exclude the use of wallpaper in these rooms. In ca. 1910, the plaster was

thoroughly washed before the application of a shellac coat. The preparations for repainting may have removed all evidence of starch from the plaster which was tested. In Drawing Room 110 remnants of a cotton paper were found on the east wall at the cornice level. The edge of the paper was preserved beneath an early plaster patch. The IKI solution reacted strongly with the undisturbed starch paste beneath this area of paper.

The plaster ceilings, medallions and cornices in all rooms were found to have been left unfinished, as shown by the accumulation of soil on their surfaces. The only treatment of the plaster was with a glue size. Only accumulated soil was found on the top surface of projecting moldings and the cast plaster leaves of the ceiling medallions. Using the *in situ* microscope, the slightly soiled, unfinished plaster surfaces were seen to remain unfinished at the transition to the visible, vertical surfaces. Except in Pantry 107, no evidence of applied finishes was found on any of the ceiling elements until the plaster was coated with shellac in ca. 1910.

The second period of interior finishes (see *Schedule 2: Melrose House Interior Finishes Schedule, ca. 1853 - 1857*) was most likely applied within ten years or less of the 1848 construction date. No soiling was found between the original finishes on the moldings and the second finish. The second application of finishes could be considered a maintenance finish, for very little change was made to the appearance of Melrose's interior. The same light tan color employed in the original finish period was applied to the architraves, moldings, baseboard cap, and stair elements. The subtle decorative treatment of the baseboard fascia was reapplied using a slightly different red-tan base coat color beneath a brown glaze. The original grained finishes on the doors were retained, as well as the light-rose glazed plaster finish in Dining Side Hall 105, Stair Hall 106, Stair Landing 205, Saloons 111 and 211 and Parlor 109. It is probable that the wallpaper in the rooms was retained. The light-rose glaze in Dining Room 102 and Library 108 was reglazed with a rose glaze using the original finish as the base coat. The natural plaster finish of the ceilings, cornices and medallions was also retained.

The third period of finishes (see *Schedule 3: Melrose Interior Finishes, ca. 1855 - 1865*) is distinguished by the accumulation of wax on all of its surfaces, including the finishes on the woodwork and two of the wall treatments. The many layers of wax and soil on the finishes of this period are evidence that these finishes were exposed for many years. It is believed that Melrose may not have been occupied as a principal residence in the period from the late 1860s until approximately 1910. The accumulated wax layers are evidence that the house was well maintained, probably by the caretakers who were in residence on the site. Late-nineteenth-century photographs of the interior and exterior record that the house remained furnished. The long-term maintenance of the finishes from the third period suggests that the last period of finishes applied to the interior by the McMurran family was preserved by the second owners until, at the turn of the century, the house was occupied by the Kelly family.

The third period of finishes involved only selective repainting of the interior elements. The second-period finishes on all baseboard fascia, the imitation graining on the doors and the

rose glazing on the plaster walls of Dining Room 102 and Library 108 were retained in the third finishes period. In addition, the plaster ceilings, cornices, and medallions remained in their natural plaster state. There is no evidence to suggest that any of the wallpaper was replaced in the ca. 1855 - 1865 period.

The third period of finishes included the application of a light grey color to the door and window architraves and moldings, the fillet and top mold of the baseboards, and the sash of Dining Room 102, Library 108, Parlor 109 and Drawing Room 110, Service Hall 103 and Dining Side Hall 105, Stair Hall 106 and Stair Landing 205, and Saloon 111. None of the spaces on the second floor were repainted in the third period, except the stair elements, window, baseboard and the attic door in Stair Landing 205. The only plaster wall finishes that were applied in the third period were the renewal of the red-tan glaze in Pantry 107 and the application of a light yellow to the walls of Saloon 111, Stair Hall 106, and Stair Landing 205. The light yellow color matched the 5Y 9/1 matte notation of the Munsell system.

The chronology of the historic finishes was used to determine the relative construction period of several elements within the house. Slight differences in the graining pigment on the door between Middle Bedroom 209 and West Front Bedroom 210 suggested that this door was not part of the original design. This was confirmed by the comparison of the construction details of the door. The opening was added after the completion of the rooms, but within a few years of the 1847/1848 construction date. The first finishes on the door and frame elements were carefully matched to the original color of the rooms' trim and the maple graining of the original doors. The door addition was not associated with the second painting of the second-floor rooms, for it was in place before the second painting period.

The installation of the bell pulls in the Stair Hall 106, Dining Room 102, and the two parlors was confirmed to be contemporary with the 1847/1848 construction of the house. Removal of the pull mechanisms revealed that the original architrave base and finish coats extended into the mounting holes of the pulls. Similarly, the punkah in the Dining Room 102 was found to have been applied over the original plaster. The wood frame supporting the punkah is made of pine or cypress and was originally grained to imitate the mahogany wood of the moveable fan element. The base coat of the mahogany graining matched the 2.5YR 7/4 Munsell notation. The graining was largely removed in the 1970s renovations of the house and replaced with a dark red stain.

The most unusual finish discovered in the paint analysis of Melrose was an area of gilding beneath the southeast window of Middle Bedroom 209. The gilding was applied to the top, and just off-center, of the raised panel beneath the window. Beneath the gilding is a prepared coat of bole, thus it is apparent that the gold leaf application was intentional and was not an incidental contamination of the panel. The gilded area measures 11/16" high and 6 1/8" wide and was applied over the original light-tan finish of the panel. Due to its fragility, no attempt was made to remove the later paint layers from the gold leaf.

1.3 Main House, Kitchen, and Dairy Exterior Finishes

The analysis of the exterior finishes on the Melrose house (see *Schedule 4: Melrose House Exterior Finish Schedules* and CHROMOCHRONOLOGY WORK SHEETS HsExt.1 - 16, Kit.1 - 5, and Dairy.1 - 5 and 15) documented original 1848 decorative treatments that were retained or renewed until the early-twentieth century. The most notable finish on the exterior was the imitation of marble on the scored stucco of the east and west porches, the columns, the chimneys and the raised base. The pattern of this marbleized finish is documented in several late-nineteenth-century and early-twentieth-century photographs (Photographs P2 through P6). The marble appearance was achieved by painting the stucco's ashlar blocks one of two base coat colors. The most common base color was a light rose color matching the 5YR 8.5/2 Munsell matte notation. The lighter-toned blocks seen in the historic photographs were painted a light cream color matching the 10YR 9/1 matte notation. The blocks were individually veined with a red-tan color matching the 2.5YR 4/4 matte notation. The score lines in the stucco were emphasized as mortar joints by painting them a matte white matching the N9 notation. The stuccoed plinth at the base of the porch walls was finished with a matte red-grey color matching the 5YR 4/2 notation. The marbleizing of the porch walls is intact, although weathered, beneath several coats of white paint. Examples of the red veining were discovered on the base stucco of the south elevation. The light rose base coat color was found on the stucco of the chimneys and the west elevation step construction, but no samples of the veining were found. The chimneys and the steps are more exposed than the other stucco elements and are weathered. It is likely that all of the stucco of the house was treated in the same manner and that the chimneys and steps were also marbleized.

The exterior doors of the house were originally grained in imitation of oak in the same manner as the interior doors of the first floor. The graining was applied to the four center doors of the east and west galleries, the door to Service Hall 103, the basement door on the east porch and the jib doors beneath the Library 108 window. Unlike the interior doors, the graining on the exterior was deteriorated by weathering and required regraining. A second period of graining was applied to the porches' center doors and jib door only. The pattern of the second graining is not known, but it may have also been in imitation of white oak. The base coat color of this graining was a light rose matching the 10R 9/1 Munsell notation. A third graining was applied to all of the exterior doors, except the jib doors. The oak pattern of the third graining can be seen in a turn-of-the-century photograph of the basement entry (Photograph P6). The base coat color of the third graining was a medium yellow-red matching the 10YR 5/4 Munsell notation.

The application of the three graining treatments is thought to be within the period of the McMurrans' ownership of Melrose. The durability of the glazed finishes on the exterior would have been limited to two-to-five years. As with the interior elements, there are no documented architectural alterations, repairs or additions that distinguish the Davis period of ownership from the McMurran occupancy of Melrose.

The other exterior finishes associated with the three graining periods include a succession of off-white and white colors applied to the trim elements. These include the door and window frames and architraves, the cornices, the roof monitor and balustrade, the front face of the galleries, the balusters and bottom rails of the east porch balustrade, the ceilings of the first floor galleries, and the stair construction. The 1848 finish of these elements was an off-white matching the 5Y 9.5/0.5 glossy notation. The second finish was a near white matching the N9.25 glossy notation. The third finish was white and matched the N9.5 glossy notation. The plaster ceilings of the second-level galleries were finished in a series of matte-white lime washes. The corresponding Munsell notation is N9.5.

The painting of the window and door blinds, the louvered screens and door on the east porch, the top rail of the east balustrades, and the handrail and newel post caps on the stair were executed in the same color pattern throughout the nineteenth century. The first color applied to these elements was a medium grey matching the N5.75 notation, glossy collection. The second period of painting was with a medium yellow-green matching the 7.5GY 3/4. The third painting of these elements was in a medium green matching the 7.5G 3/4 notation.

The board panels on the east porch stair were painted in the same manner as the architraves. The stair treads were unfinished until the twentieth century. The stair risers and the wood deck of the four porches were first painted a dark grey matching the N 4.75 notation, glossy collection. The second painting of the risers and decks was with a medium grey matching the N 5.5 notation. The third painting of the stair risers was with a dark red matching the 10R 3/4 glossy notation. The porch decks were painted a blue-grey, 10B 5/1 at their third painting.

The window sills of the house were painted in a series of dark red colors to imitate the appearance of red sandstone, as can be seen in the late nineteenth-century photographs of Photographs P3 and P5. The first dark red color corresponded to the 5YR 3/4 glossy notation. The second red color matched the 7.5YR 2/4 notation. The third painting of the window sills matched the 2.5YR 3/4 notation. The small, cast-iron foundation vents on the north, south and west elevations were also painted in the same series of red colors as found on the window sills. The first two times the basement windows were painted was with a light-tan color to blend with the surrounding marbleized treatment. All elements of the windows were painted with a 10YR 9/1 tan color from the Munsell glossy collection. The third painting of the basement windows was with the same white, N9.5 color as was used in the third painting of the principal windows.

The cast-iron balustrades on the two west porches have been thoroughly cleaned of nearly all of their accumulated paints. Only small areas of the early finishes were found on the edges of three balusters. Apparently these elements were cleaned with an abrasive blast method in the 1970s. The first paint layers on the cast-iron balustrade appear to have been black, matching the N1 Munsell glossy notation.

The 1848 finish scheme and the subsequent exterior finishes of the Kitchen and the Dairy closely followed the finish treatments of the Main House (see *Schedule 5: Melrose Kitchen and Dairy Exterior Finish Schedules*). It is clear from the finishes analysis that the three elevations forming the east courtyard were intended to be unified in their general appearance. The first three paintings of the Kitchen and Dairy door and window frames, the sash, the cornices, the balusters and bottom rail of the balustrade, and the edge of the galleries were in the same off-white, near white and white colors found on the trim elements of the house. The first three colors on the blinds of the house were applied to the blinds and balustrade rail of the Kitchen and Dairy. The sequence of dark red colors on the house window sills was also found on the window sills of these structures. The first application of finishes on the exterior of the Kitchen and Dairy doors was in the same oak-graining pattern as was documented on the house. The 1848 door graining of the two side buildings is very weathered and was not repeated as at the house.

Also unlike the Main House, the stucco on the porch walls and columns of the Kitchen and Dairy was not scored into blocks. Exposure of the 1848 stucco finish did not reveal evidence of painted mortar lines or painted marble veins. The stucco was finished with a light cream matching the 10YR 9/1.5 matte notation. The second floor, porch baseboards were first painted the same white as was first applied to the door and window architraves. The second painting of the baseboards was with a medium tan color matching the 7.5YR 5/2 glossy notation. The third baseboard color was the same dark red, 10R 3/4 color as found in the third painting of the risers on the house's exterior stair.

1.4 Kitchen and Dairy Interior Finishes

The interiors of the Melrose Kitchen and Dairy have been altered in plan and have had many of their elements replaced. The eight rooms of the two buildings appear to have survived nearly intact until they were renovated in the 1970s. At this time, the interior plaster was replaced or covered with gypsum board, many of the interior trim elements were replaced, partitions were removed from Rooms 101 and 201 in the Kitchen, two doors were changed into windows in Rooms 101 and 201 in the Kitchen, the partitions dividing the east and west rooms were removed from the second floors, bathrooms were added to both second floors, a modern kitchen was installed in Room 101 in the Kitchen building, and several exterior doors were replaced.

Although the Kitchen and Dairy have been altered, a sufficient number of elements survive to enable one to describe the nineteenth-century appearance of the interiors. The examination of the interior finishes documented two nineteenth-century painting schemes. The first painting of the window frames, sash and plaster in Rooms 102, 201 and 202 of the Kitchen were in the same colors (see *Schedule 6: Melrose Kitchen, Interior Finish Schedules - ca 1848* and CHROMOCHRONOLOGY WORK SHEETS Kit.6 - 16). The windows and sash were painted with an off-white color matching the 5Y 9.5/0.5 Munsell glossy notation. The plaster ceilings and walls were painted with a white limewash. The only other nineteenth-century elements in these rooms are the mantel and baseboards in Room 202. Both of these elements were originally painted a dark-grey color matching the N3.25 glossy notation.

Room 101 of the Kitchen was found to have been treated differently from the other rooms of the Kitchen building. The first finish applied to the window frames and sash of this room was a light tan matching the 10YR 9/1 notation of the Munsell glossy collection. While no other nineteenth-century elements survive in Room 101, the difference in its trim color and the accumulation of an oily residue and wax on the painted surfaces suggest that Room 101's use differed from that of the other rooms. The construction date of the partition that was removed from Room 101 is not known, although it may have been original to the room or added in the nineteenth century. It is suspected that the partition was constructed of vertical boards in the same manner as the dividing walls in the Melrose Slave Cabins. An examination of the ceiling joists of the room may reveal evidence of the partition's construction date.

The Kitchen's stair was originally enclosed with doors at the first- and second -floor porches. The door frames, newel post, rails, vertical boards, and stringer were first painted with an off-white 5Y 9.5/0.5 glossy color. The plaster was first finished with white limewash. The risers and treads were originally unpainted.

The second period of finishes in the Kitchen included the use of a white, N9.5 color on the window frames and sash of Rooms 102, 201, and 202 (see *Schedule 7: Melrose Kitchen*,

Interior Finish Schedules - ca 1855 - 1865). The windows in Room 101 were painted a light grey matching the N 6.5 glossy notation. The mantel in Room 202 was painted a gloss black, N1 color, while the Room 202 baseboards were painted a dark red matching the 10R 2/4 glossy notation. The second painting of the stair included a white N9.5 applied to the door frames and vertical flush boards and a red, 10R 3/4 color applied to the newel post, rails, and stringer. The plaster was again finished with white limewash and the risers and treads remained unpainted.

The interior finishes of the Dairy building were similar to those found in the Kitchen (see *Schedule 8: Melrose Dairy, Interior Finish Schedules - ca 1848* and CHROMOCHRONOLOGY WORK SHEETS Dairy.6 - 20). The doors, door and window frames, and sash of all four rooms were first painted with an off-white 5Y 9.5/0.5 color. Unlike the kitchen, all of the door frames survive, and all doors but those for the stair and Room 102 are in place. Doors of the same design and paint history as those in place in the Dairy were found in the loft of the Stable and are believed to be the missing dairy-doors.

The other nineteenth-century elements of the Dairy include the mantels in Rooms 101 and 102, which were both first painted a dark grey matching the N3.25 glossy notation. The mantel in Room 201 was first painted a gloss black N1. The baseboards in Rooms 201 and 202 were originally painted the same dark grey color as found on the first-floor mantels. The doors and frames, stringer, vertical boards, and newel post of the stair were first painted an off-white 5Y 9.5/0.5 color. The risers and treads were originally unfinished. The plaster of the four rooms and stair was finished with white limewash.

The second painting of the Dairy interiors was also similar to the second period of finishes applied to the kitchen (see *Schedule 9: Melrose Dairy, Interior Finish Schedules - ca. 1855 - 1865*). The doors, door and window frames, and sash of the four rooms were first painted with a white N9.5 glossy color. The mantels in Rooms 101, 102, and 201 and the baseboards in Rooms 201 and 202 were painted a gloss black N1. The doors and frames, stringer, vertical boards, and newel post of the stair were painted a N9.5 gloss white. The stair's risers and treads remained unpainted. The plaster of the four rooms and stair was again finished with white limewash.

1.5 Smokehouse Exterior Finishes

The original elements of the single-room structure referred to as the Smokehouse are fully intact, save for the entry door. The first three periods of finishes applied to the exterior of the Smokehouse match almost precisely those applied to the Kitchen, Dairy and Main House (see *Schedule 11: Melrose Smokehouse, Exterior Finish Schedules* and CHROMOCHRONOLOGY WORK SHEETS SmkHs.1 - 5).

The first color applied to the cornice and door frame was an off-white matching the 5Y 9.5/0.5 glossy notation of the Munsell color system. The pattern of color applied to the louvered window is quite interesting (Photograph P29). The outer fascia of the louvered window's architrave was painted the 5Y 9.5/0.5 off-white color. The bead surrounding the window opening, the jamb, the louvers, and the window shutter were first painted a medium grey matching the N 5.75 glossy notation. The window sill was painted a red-brown color matching the 5YR 3/4 notation, glossy collection.

The second painting of the Smokehouse followed the same pattern as the first painting. The cornice, door frame, and the outer fascia of the louvered window's architrave were painted a white color matching the N 9.25 notation of the Munsell color system. The bead surrounding the window opening, the jamb, and the louvers were painted a medium green matching the 7.5GY 3/4 glossy notation. The window sill was painted a red-brown color matching the 7.5YR 2/4 notation, glossy collection.

The third painting of the Smokehouse included a white, N 9.5 color applied to the cornice, door frame and the outer fascia of the window. The window frame bead, jamb, louvers, shutter and sill were painted a medium green matching the 7.5G 3/4 Munsell glossy notation.

The Smokehouse contains one of the most valuable mid-nineteenth-century color samples found at Melrose. Both the interior and exterior surfaces of the window shutter retain the ca. 1855 - 1865 medium green color (Photographs P30 and 31). This color is the same as that used on the blinds of the Main House, Kitchen, and Dairy in the third painting of the exteriors. Great care should be taken to ensure that the shutter is not repainted or damaged.

1.6 Privy Exterior and Interior Finishes

The Privy building, located in the house group of buildings, is divided into four rooms. Only the two south rooms were privies. The intended use of the two north rooms is not known. Besides the pit beneath the two privy rooms, there are other architectural differences between the north and south rooms. The seat cabinets in the privies are contemporary with the construction of the building. Only above the doors to the privy rooms are there open transoms for ventilation. Unlike the unfinished masonry walls of the north rooms, the walls of the south rooms were finished with plaster.

The exterior appearance of the Privy is little changed since its construction, although several elements have been replaced. The cornice is a twentieth-century replica and matches the details of the Smokehouse cornice. The door of the southwest room is the only surviving original door. It is constructed of beaded-edge boards with battens that are fastened with hand-wrought nails. The door details match those of the original doors on the Carriage House, Stable, and Slave Cabins. The door frames of the northeast and northwest rooms have been replaced, but those of the southeast and southwest rooms are original.

The sequence of exterior finishes on the Privy matched those found on the Kitchen, Dairy and Smokehouse (see *Schedule 11: Melrose Privy, Exterior Finish Schedules* and CHROMOCHRONOLOGY WORK SHEETS HsPrivy 1 - 6). The first finish on the original door was a medium grey matching the N 5.75 Munsell glossy notation. The door frames were painted an off-white matching the 5Y 9.5/0.5 notation. The second and third finishes applied to the door were, in order, a green matching the 7.5GY 3/4 notation and a green matching the 7.5G 3/4 notation. The corresponding colors applied to the door frames were a white matching the N 9.25 notation and a white matching the N 9.5 notation.

Evidence for the nineteenth-century finishes were found on the interior of the privy rooms (see *Schedule 12: Melrose Privy, Interior Finish Schedules*). The interior face of the door to the southeast privy was first painted with the same N 5.75 grey as used on the exterior. The interior of the door frame was painted the same off-white color as used on the exterior of the door frame in the first painting period. Neither element was repainted until the early-twentieth century. The seat cabinets were not painted originally. The masonry walls of the two privies were sandblasted to remove the original plaster, but remnants of the plaster remain behind a soil pipe on the west wall of the southeast privy. The plaster was first finished with white limewash.

1.7 North and South Cistern Houses' Finishes

The construction and design details of the two Cistern Houses at Melrose are typical of the mid-nineteenth-century service buildings. The construction period of the octagon-shaped structures is not known. The findings of the finishes analysis could not associate the construction of the Cistern Houses with any of the other support buildings.

Each of the first three paint applications on both Cistern Houses employed only one color (see *Schedule 10: Melrose Cistern Houses, Exterior Finish Schedules* and CHROMOCHRONOLOGY WORK SHEET Cis.1). The first painting of the Cistern Houses was with a light tan color matching the 10YR 8/2 Munsell glossy notation. This color was applied to all elements of the exterior and interior. The only elements which cannot be described are the doors of the buildings, both of which have been replaced. The second painting of the structures was with a grey-tan color matching the 10YR 6/1 glossy notation. The third painting was with a red-tan color matching the 7.5YR 5/4 Munsell notation.

The description of the other buildings in the house group - the Main House, Kitchen, Dairy, Smokehouse, and Privy - detailed consistent color schemes that were repeated on the exterior of the buildings for the first three painting periods. The treatment of the Cistern Houses is a break in this pattern. The colors found on the Cistern structures were not found in the paint history of any of the other buildings. Whatever their construction period, the Cistern Houses were never painted to match the color scheme of the adjacent buildings. No direct evidence was found to suggest that the Cistern Houses are not contemporary with the construction of the estate.

1.8 North and South Slave Cabins' Exterior and Interior Finishes

The investigation of the two Slave Cabins found that the structures have been altered, but that examples of many key elements have survived. The two-room Slave Cabins were constructed with approximately the same plan, although the original location of the doors and windows is not certain. Only one original door and window in the two buildings remain. The North Slave Cabin was enlarged in the early-twentieth century with an addition across the east elevation. An additional room was added to the south end of the South Slave Cabin soon after its construction.

The original exterior appearance of the Slave Cabins was preserved by the addition of a room on the south end of the South Slave Cabin (see *Schedule 14: Melrose North and South Slave Cabins Exterior Finish Schedules* and CHROMOCHRONOLOGY WORK SHEETS SlvHs1.1 and SlvHs2.1 - 4). In the attic of the addition, the south gable of the South Slave Cabin appears in the same condition as it did in the ca. 1847-1855 period before the addition's construction. The original exterior clapboards and trim were not painted and were exposed for only a few years before being enclosed in the attic. The unpainted condition of the exterior was also documented by the analysis of original clapboards from other elevations.

Only one door and window was found to be original on the two Slave Cabins. The east door in Room 102 of the South Slave Cabin was built with the same details as the original doors found on the Carriage House, Stable and Privy. The Slave Cabin door's beaded boards were joined to battens using hand-wrought nails that were clinched on the interior face of the door. The door frame was joined with a mitered joint and detailed with a bead on the exterior. The window frame on the west elevation of this same room was constructed with the identical details as were used in the original door frame construction. Neither frame was initially painted. Both were found to be weathered in the recess of the bead detail. Originally, the east elevation door was painted a dark red matching the 10R 2/4 Munsell glossy notation.

Two extensive renovations of the Slave Cabins, one in the early-twentieth century and one in the 1970s, resulted in the replacement of many interior details (see *Schedule 15: Melrose North Slave Cabin, Interior Finish Schedules - ca 1848 - 1865*, *Schedule 16: Melrose South Slave Cabin, Interior Finish Schedules - ca 1848 - 1865* and CHROMOCHRONOLOGY WORK SHEETS SlvHs1.2 - 5 and SlvHs2.5 - 10). Most of the interior woodwork and plaster in the two buildings was replaced in the 1970s renovation program, but evidence of the original slave cabin interiors has been preserved in the attics of the two buildings. The North Slave Cabin was finished with interior plaster on the ceilings and possibly the walls. The South Slave Cabin was constructed with exposed ceiling joists. The joists, the underside of the attic floor, and the plank wall dividing the two rooms were finished with limewash. The walls of the South Slave Cabin were probably plaster, though no direct evidence of this was found.

The only nineteenth-century elements found in the North Slave Cabin were the two mantels, the door between the two rooms, and some of the flush boards in the wall dividing the two rooms. The molding profiles and the cut nails used in the construction of the two mantles are evidence that the mantels are from the approximate time period of Melrose's construction. It could not be determined if the mantels are in their original position or if they were taken from another site and installed during one of the renovations of the cabin. The similarity between the original finish on the dividing wall and the mantel in Room 102 suggests that the mantels are original.

The first finish on the mantel in Room 101 of the North Slave Cabin was a medium blue matching the 2.5B 6/2 notation of the Munsell system, Glossy Collection. The original finish on the mantel in Room 102 and the partition wall in both room was a light cream matching the 5Y 9/1 glossy notation. The door between the two rooms is of nineteenth-century construction, but is quite different in its details from the original door in the South Slave Cabin. The partition door is constructed with wide boards that are joined to battens using cut nails. The first finish on both sides of the partition door was wax applied directly to the wood.

The interior details in the South Slave Cabin have survived more intact than in the North Slave Cabin. The original details of the second slave cabin include the baseboards in Rooms 101 and 102, originally painted a dark red matching the 10R 2/4 glossy notation, and the east door of Room 102, also painted the dark red color. The mantel in Room 102 is of nineteenth-century construction, although it is not known if it was introduced at a later time. It is more primitive than the mantels of the North Slave Cabin and was first finished with wax. The only surviving examples of the interior wall finishes were found on the board partition wall and the northwest corner post, both in Room 101. The board partition and the exposed, corner framing member were originally limewashed.

Although the exterior appearance and the plan of the two Slave Cabins may have been similar, the interior finishes suggest that they were occupied by servants of unequal status. The higher level of finish in the first Slave Cabin suggests that this may have been an overseer's house or the residence of a house servant.

1.9 Slave Privy Finishes

The examination of the Slave Privy found that the technology used in its construction is of a later period than the construction techniques used in the building of the original estate structures. The wood framing of the two-room Slave Privy was circular sawn, whereas the wood frame members of the other structures were sawn with up-and-down sash saws. The cut nails used in the Slave Privy's construction indicate that it was built in the nineteenth century, but a more precise time frame could not be determined by the examination. It is possible that the Slave Privy was built in the 1850s, but it could have also been constructed in the 1880s.

The Slave Privy has been extensively repaired. Few of the original clapboards, corner boards and door frames have survived. The examination of protected areas of the millwork found only weathered wood beneath later coats of white paint (see *Schedule 17: Melrose Slave Privy, Finish Schedule* and CHROMOCHRONOLOGY WORK SHEETS SlvPrivy.1 - 2). No evidence was found that the Slave Privy was painted until the early-twentieth century. The two doors of the Slave Privy are most likely original to the building. The random width boards of the doors are beaded and joined to battens with cut nails. *In situ* microscopic examination of the bead recesses found only weathered wood. On the interior, the walls of the Slave Privy have been whitewashed. The paint on the seat cabinets, like the paint on the exterior, was not applied until the twentieth century.

1.10 Carriage House Exterior Finishes

The Melrose Carriage House appears to be little changed from its original construction. Like many of the support structures on the estate, the Carriage House has been repaired on several occasions, resulting in the replacement of minor components. Most of the principal exterior details appear to be original. Generally, the mid-nineteenth century elements on the exterior can be recognized by straight saw marks running across the wood grain and the use of square-headed, cut nails to attach the elements. Two elements of the Carriage House were assembled with nail types that were not used after the Civil War. The large, fixed doors on the west elevation and the upper shutters on the east elevation were assembled with hand-wrought nails. The need to clinch the nails after they were driven through the door excluded the use of more brittle, machine-made nails. The louvers in the gable vent were installed with 'L' headed, cut brads. This special type of finish nail was first manufactured in the first decade of the nineteenth century and was available into the 1850s. The same type of cut brad was also used in the attachment of the door moldings in the house.

The exterior of the Carriage House was found to have two periods of finishes that appear to be contemporary with the exterior finish periods of the house group (see *Schedule 6: Melrose Carriage House Exterior Finish Schedules* and CHROMOCHRONOLOGY WORK SHEETS Carr.1 - 6). The pattern of color application to the Carriage House exterior was the same for both periods. The door and shutter frames, the frame of the gable vent, the flush siding and clapboards, the pilasters, the arches of the north elevation, the cornice, and the gable were first painted the same off-white color as found on the exterior of the house. This color matches the 5Y 9.5/0.5 notation of the Munsell system's glossy collection. The doors, both false and operable, and the shutters were painted a red matching the 10R 3/6 Munsell glossy notation. The louvered vent in the north gable was painted a medium green matching the 2.5G 3/6 notation.

The second paint application to the carriage house used a near white N9.25 on the elements that were painted an off-white color in the first period. The doors and shutters were again painted a red 10R 3/6. The louvered vent was painted a medium green matching the 5GY 3/6 notation.

1.11 Stable Exterior Finishes

The exterior of the Melrose Stable shows evidence of several repairs and alterations. In addition to normal repairs, the Stable was altered from its original use as a horse stable to a cow barn. This change was made during the Kelly ownership in the first half of the twentieth century. A full description of the alterations to the Stable would require the examination of the construction framing.

The extent of the repairs and changes to the Stable is suggested by the number of twentieth-century exterior details. Only one door and one shutter frame of nineteenth-century construction were found on the Stable. The door is located on the first level of the east elevation near the south corner. The shutter frame is on the upper level of the east elevation. The beaded-board door is assembled with the same hand-wrought nails as found on the doors of the Carriage House.

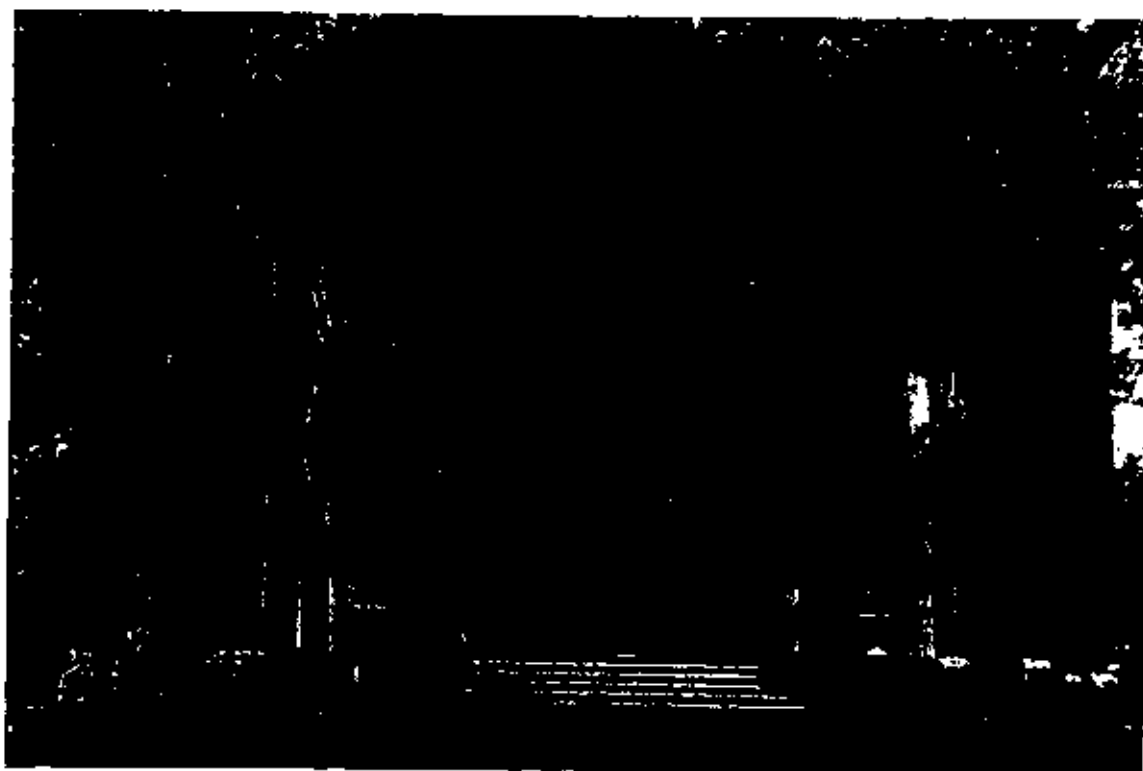
The only nineteenth-century clapboards found on the Stable are in the gables. The tongue-and-groove, flush boards on the upper level of the north elevation are the only use of flush siding on the Stable. The wall area beneath the flush boards is covered with clapboards from a later period. It could not be determined how widespread the flush boards were used in the original construction.

Although many of the exterior elements of the Stable have been lost, it is possible to relate the early appearance of the Stable to the Carriage House. The first two periods of finish applied to the original elements of the Stable appear to match those of the Carriage House (see *Schedule 19: Melrose Stable, Exterior Finish Schedules* and CHROMOCHRONOLOGY WORK SHEETS Stable.1 - 2). The first finish on the clapboards, flush siding, and the shutter door frame was an off-white matching the 5Y 9.5/0.5 notation of the Munsell Color System. The original door was painted the same red color the first two times it was painted. This color matches the 10R 3/6 Munsell glossy notation. The second time the clapboards, flush siding and the shutter door frame were painted was with a white color matching the N 9.25 glossy notation.





Photograph P1. This late nineteenth-century photograph of the first-floor back hall shows a dark finish on the baseboard fascia. This finish corresponds to the second finish applied to the baseboards in ca. 1855. (NATC MDAHHP I.2)



Photograph P2. The dark veins of the stucco marbleizing is recorded in this late nineteenth-century photograph of the west elevation. (NATC Gandy II.B.2)



Photograph P3. This detail of a late nineteenth-century photograph of the west elevation shows the pattern of marbleizing on the wall, column, and pilaster stucco. Also recorded is the dark color of the wall plinth. (NATC Gandy II.A.3)



Photograph P4. This detail of a late nineteenth-century photograph of the west elevation shows variations in the colors of the scored stucco blocks. (NATC Gandy II.A.1)



Photograph P5. This detail of a late nineteenth-century photograph of the west elevation shows marbleizing veins above the window to Room 110 and on the water table at the basement level. (NATC Gandy II.A.2)



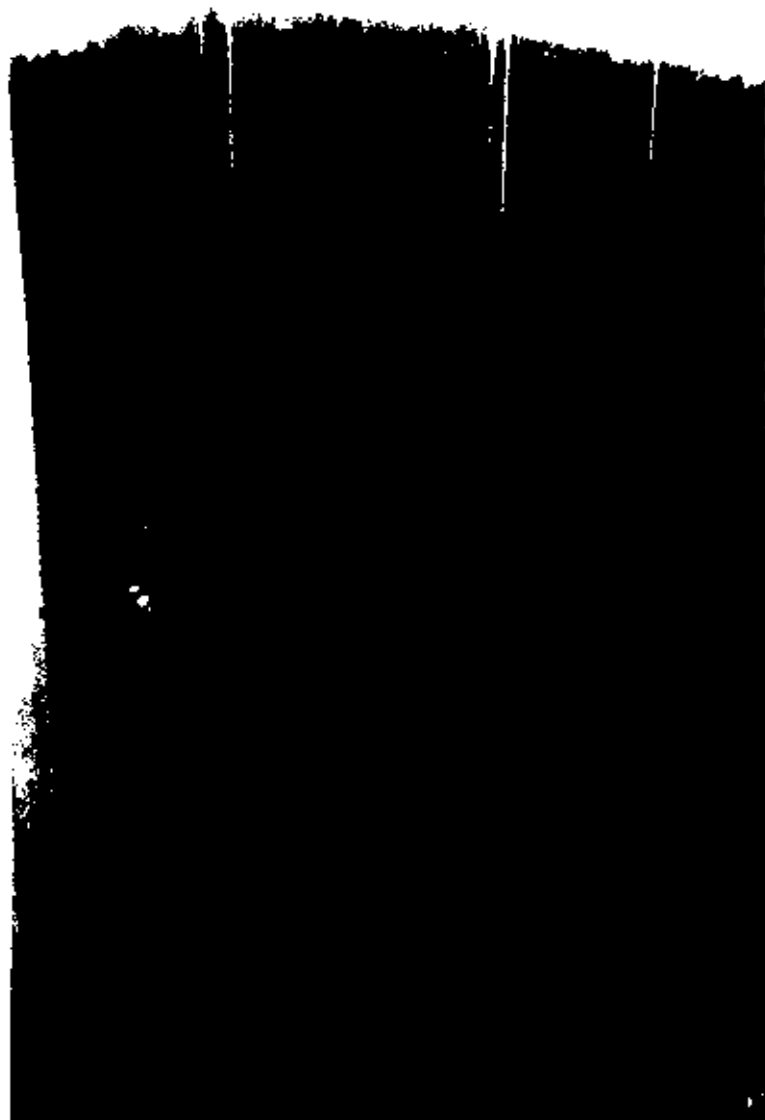
Photograph P6. This detail of an early twentieth-century photograph of the east elevation shows the weathered pattern of oak graining on the basement door as well as the veins of marbleizing on the stucco surrounding the door to Passage 103. (NATC MDAH.4)



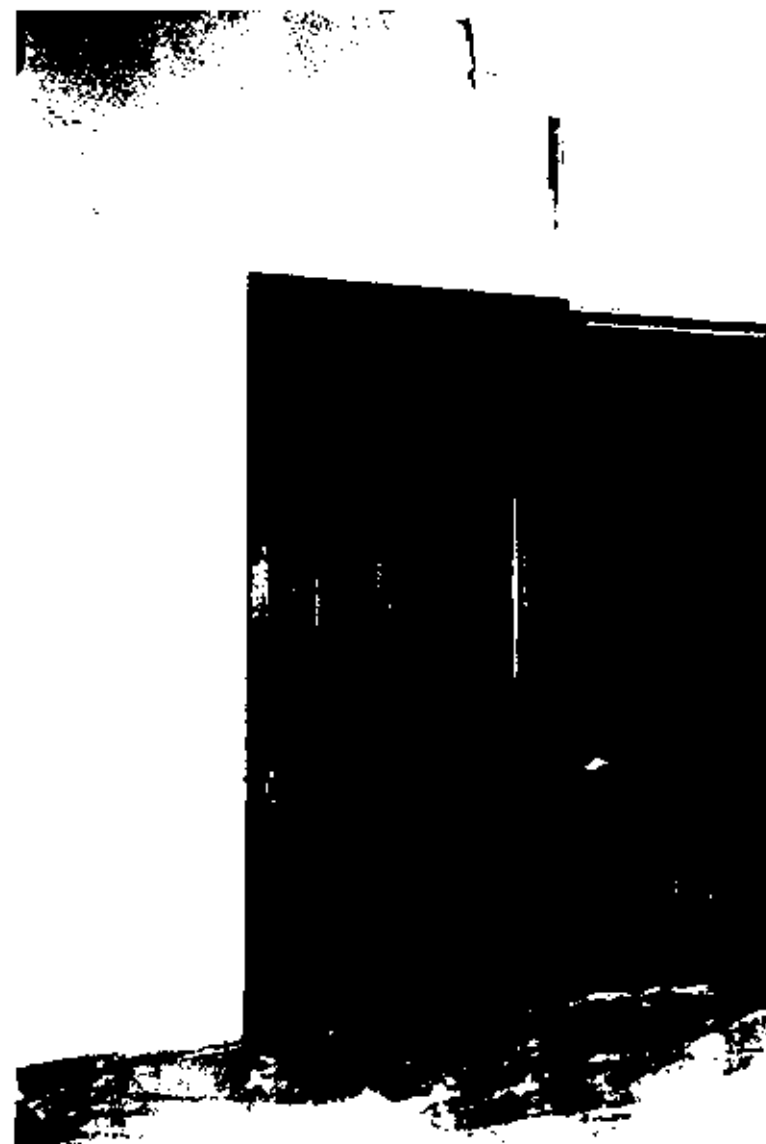
Photograph P7. This detail of a 1977 photograph of Room 108, in the foreground, and 109, in the background, recorded the general appearance of the original oak graining on the doors in Hall 111. (NATC Callon II.H.2)



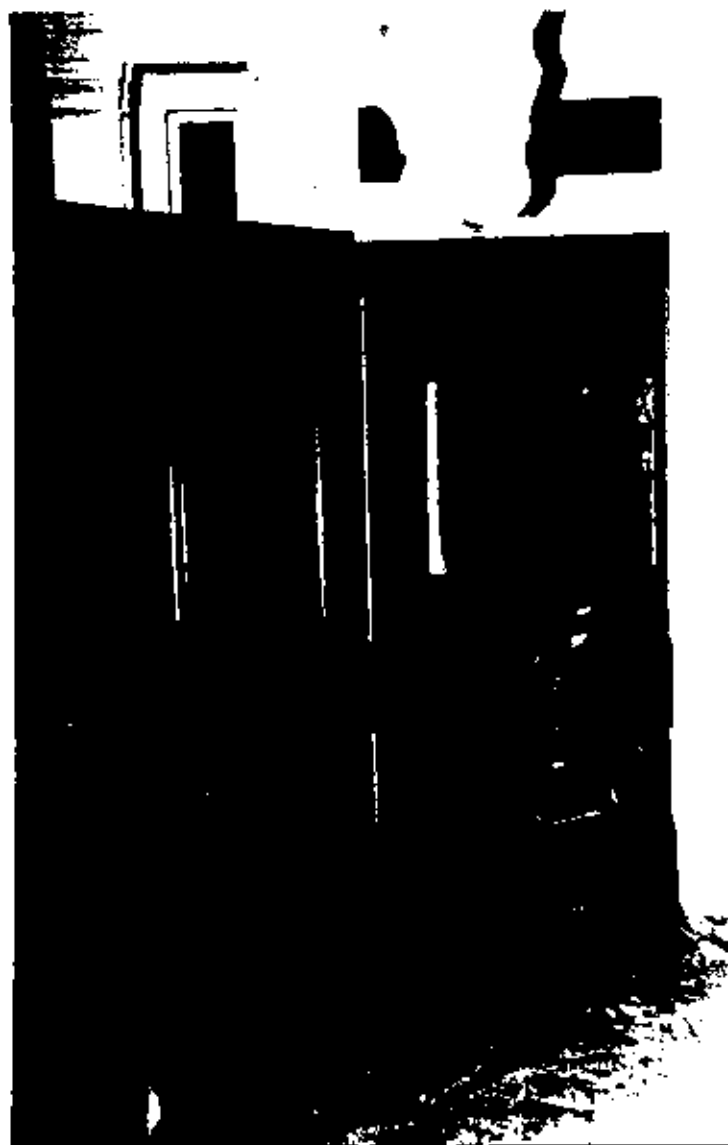
Photograph P8. This detail of a 1977 photograph, taken soon after Photograph P7, shows the removal of the original graining on the doors. (NATC Callon II.H.7)



Photograph P9. This detail of a 1977 photograph shows the original oak graining on the Dining Room door leading to the service passage. (NATC Callon II.E.1)



Photograph P10. This detail of a 1977 photograph shows the original oak graining on the door between Room 109 and Hall 111. (NATC Callon III.12)



Photograph P11. This detail of a 1977 photograph shows the original oak graining on the door between Hall 101 and Hall 111. (NATC Callon II.A.3)



Photograph P12. This detail of a 1977 photograph shows the original oak graining on the door between Room 110 and Hall 101. (NATC Callon II.J.3)



Photograph P13. This detail of a 1977 photograph shows the original maple graining on the east door in Hall 201. (NATC Callon III.F.5)



Photograph P14. This detail of a 1977 photograph shows the original maple graining on the door between Hall 201 and Hall 211. The subtle pattern of the bird's eye maple graining is visible in the panels. (NATC Callon II.I.3)



Photograph P15. This detail of a 1977 photograph shows the original maple graining on the door between Hall Bedroom 201 and Hall 211. The tiger maple graining is visible on the face of the stiles. (NATC Callon II.1.5)



Photograph P16. This detail of a 1977 photograph shows the banded pattern of the original maple graining on the edge of the door between Hall Bedroom 201 and Hall 211. (NATC Callon II.1.2)



Photograph P17. This detail of a 1977 photograph shows the original maple graining on the door between Hall 201 and Room 210. (NATC Callon II.U.9)



Photograph P18. This detail of a 1977 photograph shows the original maple graining on the door between Room 202 and Room 203. (NATC Callon II.M.9)



Photograph P19. This detail of a 1977 photograph shows the banded pattern of the original maple graining on the edge of the door between Room 203 and Room 204. (NATC Callon ILN.1)



Photograph P20. This detail of a 1977 photograph shows the original maple graining on the door between Room 203 and Hall 211. (NATC Callon ILN.4)



Photograph P21. This detail of a 1977 photograph shows the original maple graining on the door between Room 208 and Hall 211. (NATC Callon II.S.4)



Photograph P22. This detail of a 1977 photograph shows the original maple graining on the door between Room 210 and Hall 211. (NATC Callon II.U.11)



Photograph P23. The dark, nineteenth-century decorative treatments applied to the first floor baseboards were applied to the fascia only. The cap mold was painted the same color as the architraves. The dark treatments did not extend onto the plinth blocks of the doors and windows.



Photograph P24. The baseboards in the first floor service areas and the second floor rooms are of a simpler design than those of the first floor principal rooms. The fascia of the simpler baseboards were treated in the same manner as the fascia of the principal rooms. In Rooms 103, 104, 106 and 107 the dark finish was also applied to the fillet between the cap mold and the fascia.



Photograph P25. This sample of the 1848 decorative finish on the baseboards was exposed on the south elevation of Passage 103, near the exterior door.



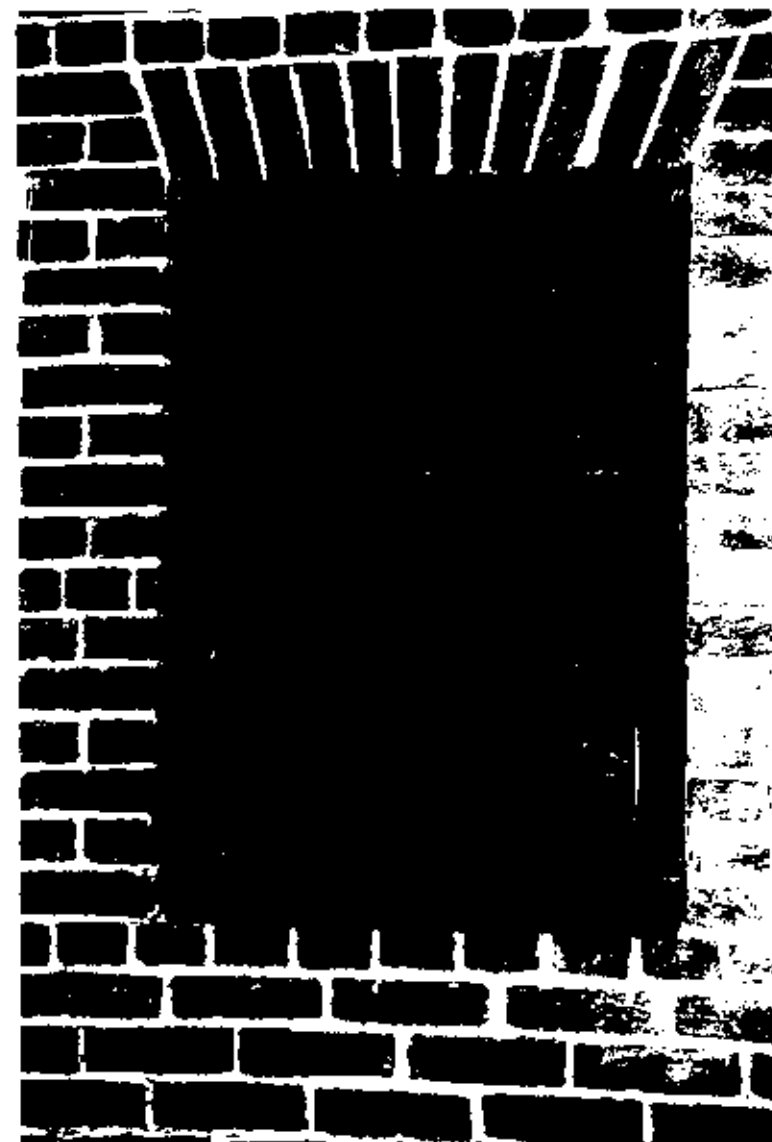
Photograph P26. This sample of the ca. 1855 decorative finish on the baseboards was exposed on the west elevation of Room 108, south of the pocket door.



Photograph P27. This sample of a ca. 1855 glazed wall finish was exposed on the west elevation of Room 108, south of the pocket door.



Photograph P28. This detail of a 1977 photograph shows oak graining on the exterior door to Hall 111. (NATC Callon ILK.17)



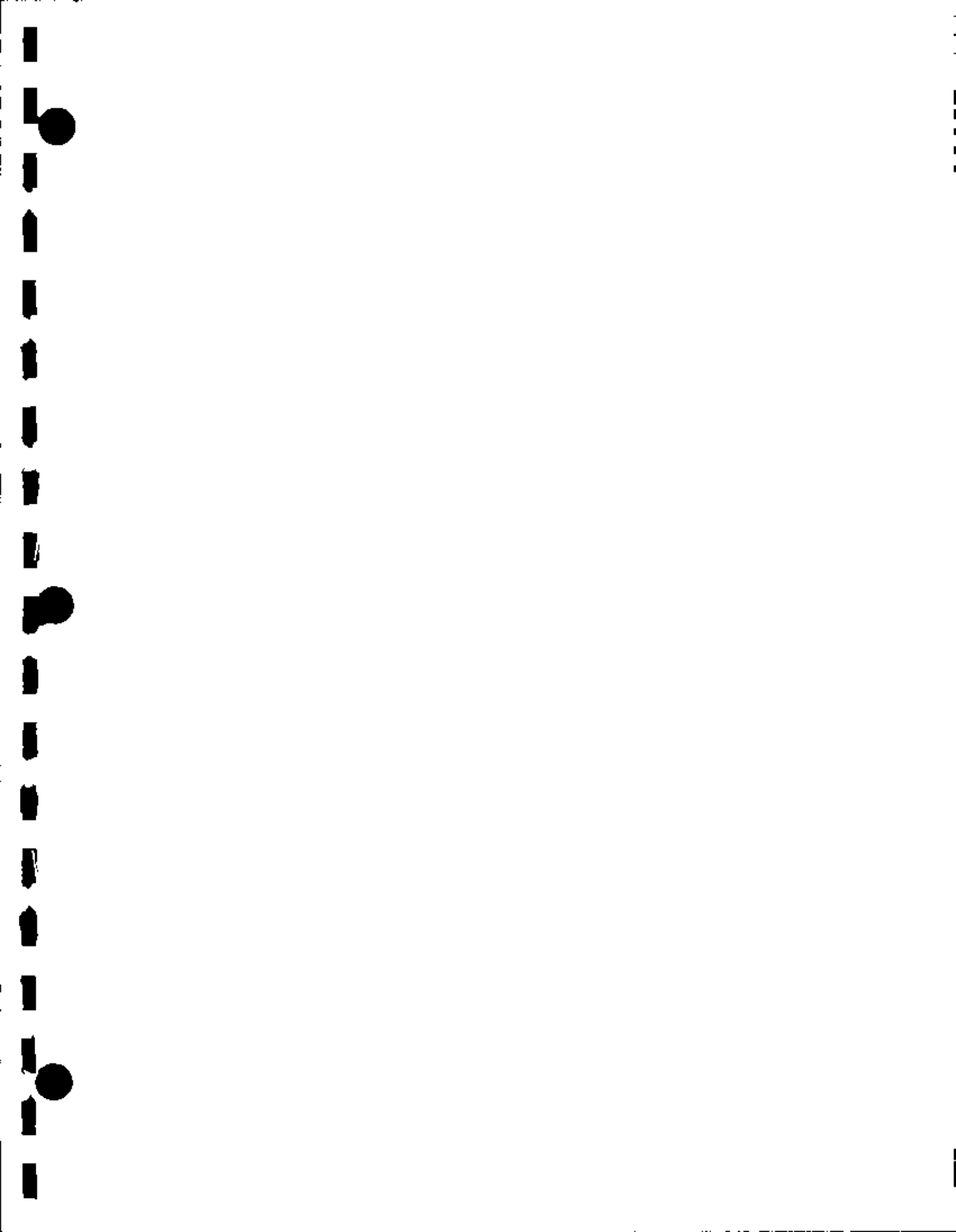
Photograph P29. The louvered window on the smoke house was originally painted in a three-color scheme. The narrow, outer band was painted off-white. The bead, the jamb, and the louvers were painted a medium green. The window sill was painted a dark red. These colors were the same as those used on the exterior of the house.



Photograph P30. The shutter on the smoke house window retains the paint that was applied in the ca. 1855 - 1865 period. Here, the weathered, exterior face is shown.



Photograph P31. The paint on the interior face of the smoke house window shutter appears as it did when it was applied in the mid-nineteenth century.

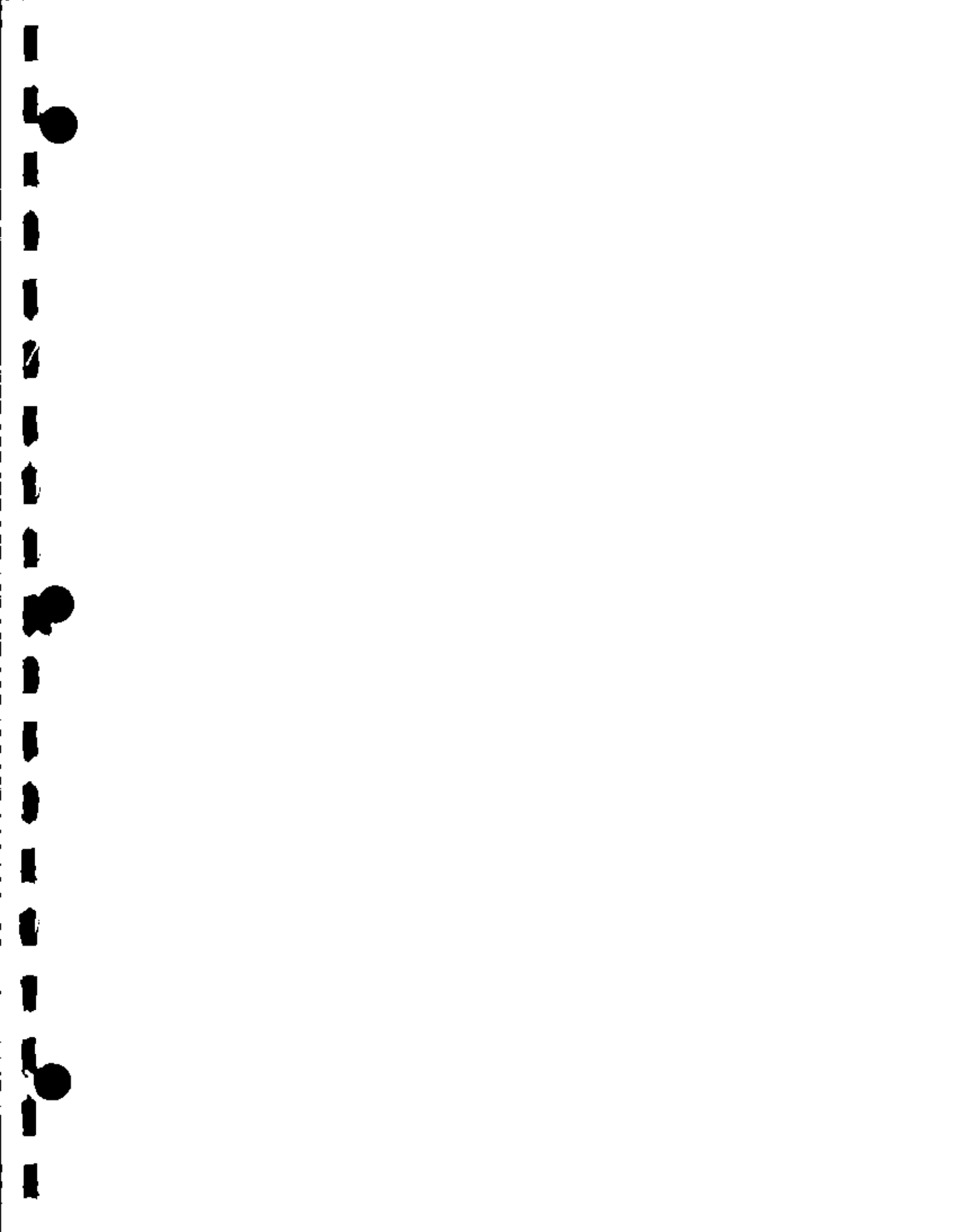


	Architraves & Trim Elements	Baseboard Fascia	Baseboard Cap & Fillet	Doors	Sash
Front Hall 101	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Dining Room 102	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Service Hall 103	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Butler's Pantry 104	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Dining Room Side Hall 105	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Oak graining, black mullions - Note 4.	Light tan 10YR 8.5/1(g)
Stair Hall 106	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Pantry 107	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Library 108	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Parlor 109	Light tan 10YR 8.5/1(g)	Translucent white over dark grey N4.25 - Note 2.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Drawing Room 110	Light tan 10YR 8.5/1(g)	Translucent white over dark grey N4.25 - Note 2.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Salon 111	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Oak graining - Note 3.	Light tan 10YR 8.5/1(g)
Hall Bedroom 201	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Maple graining - Note 5.	Light tan 10YR 8.5/1(g)
North Front Bedroom 202	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Maple graining - Note 5.	Light tan 10YR 8.5/1(g)
Dressing Room 203	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g) Note 9.	Maple graining - Note 5.	Light tan 10YR 8.5/1(g)
Bathroom 204	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g) Note 9.	Maple graining - Note 5.	Light tan 10YR 8.5/1(g)
Upper Stair Hall 205	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Light tan 10YR 8.5/1(g)	Light tan 10YR 8.5/1(g)
Utility Room 206	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g) Note 9.	Maple graining - Note 5.	Light tan 10YR 8.5/1(g)
Bachelor's Room 207	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g) Note 9.	Maple graining - Note 5.	Light tan 10YR 8.5/1(g)
East Corner Bedroom 208	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Maple graining - Note 5.	Light tan 10YR 8.5/1(g)
Middle Bedroom 209	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Maple graining - Note 6.	Light tan 10YR 8.5/1(g)
West Front Bedroom 210	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Maple graining - Note 6.	Light tan 10YR 8.5/1(g)
Upper Salon 211	Light tan 10YR 8.5/1(g)	Red-brown glaze over 10YR 4/4 Note 1.	Light tan 10YR 8.5/1(g)	Maple graining - Note 5.	Light tan 10YR 8.5/1(g)

Schedule 1: Melrose Main House Interior Finishes Schedule, ca. 1848

Notes – Schedule 1: Melrose Main House Interior Finishes Schedule, ca. 1848

1. The fascia of the baseboards was finished with a red-brown translucent glaze applied over a dark tan base coat matching the 10YR 5/4(g) notation. The pattern and effect can be seen in samples exposed in Service Hall 103.
2. The fascia of the baseboards was finished with a translucent off-white that was applied over a dark grey matching the N4.25 Munsell notation.
3. The present graining of the first-floor doors was applied in ca. 1977. It was an attempt to reproduce the original oak graining on the doors. Photographs taken before the 1970s work began clearly show the pattern of the original graining. The panels were originally grain matched and represented the figured graining of burl or crotch oak. The stiles and rails imitated quarter-sawn oak. Except for small areas on the edges of the panel moldings, all of the graining was removed in preparation for the 1970s work. The color of the original graining's base coat was a light rose matching the 5YR 8/2(g) Munsell notation.
4. The history of the finishes of the door between the Dining Room Side Hall 105 and Stair Hall 106 is described in Note 3. The mullions of the door on the Dining Room Side Hall 105 side were painted black, and matched the N 1.5 Munsell notation.
5. The present oak graining of the second-floor doors was applied in ca. 1977. It was an attempt to reproduce the original graining on the doors, although the present graining does not match the wood species of the original graining. Photographs taken before the 1970s work began clearly show the pattern of the original graining. The panels were grained to imitate the appearance of bird's eye maple. The stiles and rails imitated tiger maple. Except for small areas on the edges of the panel moldings, all of the graining was removed in preparation for the 1970s work. The color of the original graining's base coat was a light yellow matching the 5Y 9/2(g) Munsell notation.
6. The door between the Middle Bedroom 209 and the West Front Bedroom 210 was added in the ca. 1850s and was finished to match the maple graining of the original doors. The base coat color of the graining was slightly greener, although the effect of the graining most likely matched that of the original doors.
7. The plaster walls of Dining Room 102, Library 108 and Parlor 109 were finished with a translucent, light-rose pigmented glaze applied over a white base coat matching the N9 notation of the Munsell Color System. In the ca. 1855-1865 period the finish was renewed by applying another layer of the rose glaze. Exposed samples of the glazed finish appear to be only slightly mottled or patterned, although on the scale of the room there might be subtle variations in the glaze thickness that could produce a more mottled effect. The exposure of the wall glaze in Room 108 represents the second treatment of the plaster in the ca. 1855 - 1865 period. The 1848 glazed finish appears to have less red pigment than the second period of glazing. The effect of the 1848 treatment would have been lighter than the effect seen in the exposed samples from the second period.
8. Both the walls and ceiling of Pantry 107 were finished with a red glaze applied over a red-tan base coat matching the 5YR 4/4(g) notation.
9. In Dressing Room 203, Bathroom 204, Utility Room 206 and Bachelor's Room 207 the baseboard fillet is finished in the same manner as the fascia. On the baseboards of these rooms, only the cap mold is painted the light-tan color.
10. Remnants of wallpaper were found beneath the cornice. The paper samples are approximately 5mm x 15mm. No clear evidence of ink or coatings were found on the paper.
11. *In situ* microscopic examination of the wall plaster adjacent to the door architraves did not find any evidence of plaster finishes on the edge of the door architrave or evidence of the architrave finish on the plaster. This suggests that the wall plaster was either unfinished or that it was wallpapered in the period from ca. 1848 to ca. 1910.
12. Exposure of the glaze at the top of the wall found no evidence of *trompe l'oeil* at the cornice level.
13. The handrail and balusters have been stripped of all nineteenth century finishes. At the meeting of the balustrade and the window reveal remnants of a red pigmented varnish was found over the 1848 tan color of the architraves.
14. The tan finish was applied to the stringer moldings only. No evidence of painted finishes was found on the risers or treads.



Architraves & Trim Elements	Baseboard	Baseboard Cap & Filler	Doors	Sash
Front Hall 101	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Dining Room 102	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Service Hall 103	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Butler's Pantry 104	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Dining Room Side Hall 105	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Oak graining; black mullions (1st finish) None 4.	Light tan 10YR 8.5/1(g)
Stair Hall 106	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Pantry 107	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Library 108	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Parlor 109	Light tan over N4.25 (1st finish)	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Drawing Room 110	Light tan over N4.25 (1st finish)	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Salon 111	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Oak graining (1st finish) - None 2.	Light tan 10YR 8.5/1(g)
Hall Bedroom 201	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish) - None 3.	Light tan 10YR 8.5/1(g)
North Front Bedroom 202	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish) - None 3.	Light tan 10YR 8.5/1(g)
Dressing Room 203	Light tan over 10YR 6/1(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish) - None 3.	Light tan 10YR 8.5/1(g)
Bathroom 204	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish) - None 3.	Light tan 10YR 8.5/1(g)
Upper Stair Hall 205	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish) - None 3.	Light tan 10YR 8.5/1(g)
Utility Room 206	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish) - None 3.	Light tan 10YR 8.5/1(g)
Bachelor's Room 207	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish) - None 3.	Light tan 10YR 8.5/1(g)
East Corner Bedroom 208	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish) - None 3.	Light tan 10YR 8.5/1(g)
Middle Bedroom 209	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish)	Light tan 10YR 8.5/1(g)
West Front Bedroom 210	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish)	Light tan 10YR 8.5/1(g)
Upper Salon 211	Light tan over 10YR 6/4(g) - None 1.	Light tan 10YR 8.5/1(g)	Maple graining (1st finish) - None 3.	Light tan 10YR 8.5/1(g)

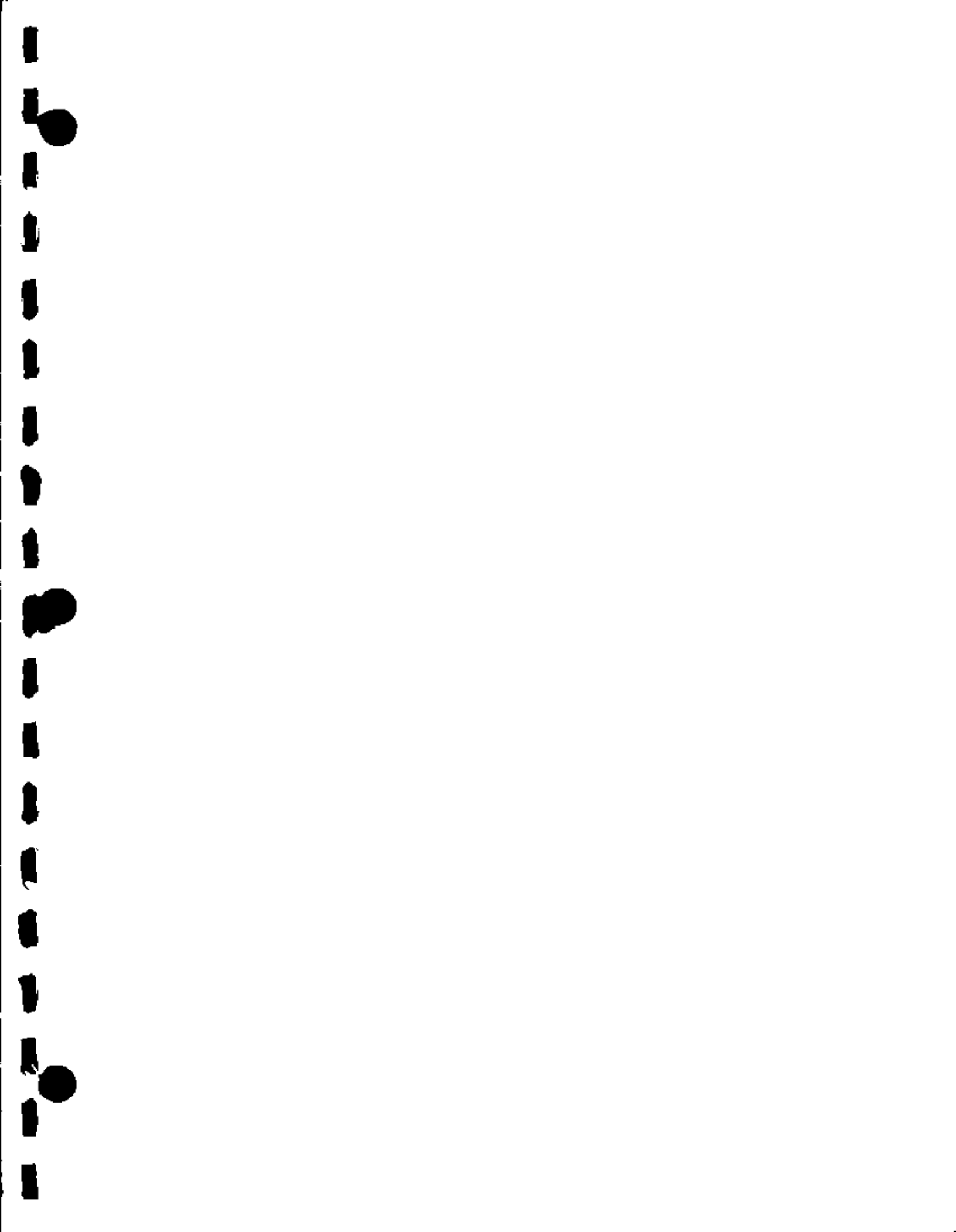
Schedule 2: Metrose Main House Interior Finishes Schedule, ca. 1853 - 1857

Wall Plaster	Cornice	Ceiling & Medallion	Balustrade	Stair Stringer, Panels & Plinth	Stair Treads and Risers
Wallpaper - Note 7.	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Translucent rose glaze over 1st finish - Note 5.	- Note 8.	Unpainted, sizing only	-	-	-
Light grey-rose 5YR 8/1(m)	-	Unpainted, sizing only	-	-	-
Unpainted, sizing only	-	Unpainted, sizing only	-	-	-
Light rose glaze over white. Note 12.	-	Unpainted, sizing only	-	-	-
Light rose glaze over white. Note 12.	-	Unpainted, sizing only	Oil varnish - Note 9.	Light grey - Note 10.	Unfinished
Red-tan glaze over (1st finish)	-	Red glaze over brown - Note 8.	-	-	-
Translucent rose glaze over 1st finish - Note 5.	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Light rose glaze over white (1st finish) - Note 5.	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Wallpaper - Note 6.	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Light rose glaze over white. Note 12.	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Wallpaper - Note 7.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 7.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 7.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 7.	-	Unpainted, sizing only	-	-	-
Light rose glaze over white. Note 12.	-	Unpainted, sizing only	Oil varnish - Note 9.	Light grey - Note 10.	Unfinished
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 7.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 7.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 7.	-	Unpainted, sizing only	-	-	-
Light rose glaze over white. Note 12.	-	Unpainted, sizing only	-	-	-

Note: The Munsell Color Notations followed by (g) denotes a glossy finish. The (n) denotes a matte finish.

Notes - Schedule 2: Melrose Main House Interior Finishes Schedule, ca. 1853 - 1857

1. The second red-brown finish of the baseboards was produced by applying a translucent brown glaze over a tan 10YR 6/4 base coat. The effect of the finish can be seen in exposed samples on the west elevation in Library 108.
2. The present graining of the first-floor doors was applied in ca. 1977. It was an attempt to reproduce the original oak graining on the doors. Photographs taken before the 1970s work began clearly show the pattern of the original graining. The panels were originally grain matched and represented the figured graining of burl or crotch oak. The stiles and rails imitated quarter-sawn oak. Except for small areas on the edges of the panel moldings, all of the graining was removed in preparation for the 1970s work. The color of the original graining's base coat was a light rose matching the 5YR 8/2(g) Munsell notation.
3. The present oak graining of the second-floor doors was applied in ca. 1977. It was an attempt to reproduce the original graining on the doors, although the present graining does not match the wood species of the original graining. Photographs taken before the 1970s work began clearly show the pattern of the original graining. The panels were grained to imitate the appearance of bird's eye maple. The stiles and rails imitated tiger maple. Except for small areas on the edges of the panel moldings, all of the graining was removed in preparation for the 1970s work. The color of the original graining's base coat was a light yellow matching the 5Y 9/2(g) Munsell notation.
4. The history of the finishes of the door between Dining Room Side Hall 105 and Stair Hall 106 is described in Note 3. The mullions of the door on the Dining Room Side Hall 105 side were painted black, and matched the N 1.5 Munsell notation.
5. The plaster walls of Dining Room 102, Library 108 and Parlor 109 were finished with a translucent, light-rose pigmented glaze applied over a white base coat matching the N9 notation of the Munsell Color System. In the ca. 1853-1857 period the wall finish in Dining Room 102 and Library 108 was renewed by applying another layer of the rose glaze. Exposed samples of the glazed finish appear to be only slightly mottled or patterned, although on the scale of the room there may be subtle variations in the glaze thickness that could produce a more mottled effect. The exposure of the wall glaze in Room 108 represents the second treatment of the plaster in the ca. 1853 - 1857 period. The 1848 glazed finish in Room 109 was not renewed at the second finish period. The 1848 finish remained exposed in this room.
6. Remnants of wallpaper were found beneath the cornice. The paper samples are approximately 5mm x 15mm. No clear evidence of ink or coatings was found on the paper.
7. *In situ* microscopic examination of the wall plaster adjacent to the door architraves did not find any evidence of plaster finishes on the edge of the door architrave or evidence of the architrave finish on the plaster. This suggests that the wall plaster was either unfinished or that it was wallpapered in the period from ca. 1848 to ca. 1910.
8. Exposure of the glaze at the top of the wall found no evidence of *trompe l'oeil* at the cornice level.
9. The handrail and balusters have been stripped of all nineteenth-century finishes. At the meeting of the balustrade and the window reveal remnants of a red pigmented varnish was found over the 1848 tan color of the architraves.
10. The tan finish was applied to the stringer moldings only. No evidence of painted finishes was found on the risers or treads.
11. In Dressing Room 203, Bathroom 204, Utility Room 206 and Bachelor's Room 207 the baseboard fillet is finished in the same manner as the fascia. On the baseboards of these rooms, only the cap mold is painted the light tan color.
12. Only remnants of the rose glaze were found on the plaster of Stair Hall 106, Upper Stair Hall 205, Salon 111 and the Upper Salon 211. No evidence was found to suggest that the original finish was overpainted or renewed at the second painting period.



	Architraves & Trim Elements	Baseboard	Baseboard Cap & Fillet	Doors	Sash
Front Hall 101	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish)	Oak graining (1st finish) - Note 4.	Light tan 10YR 8.5/1(g) (2nd finish)
Dining Room 102	Light grey 5Y 8.5/0.5(g) (3rd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light grey 5Y 8.5/0.5(g) (3rd finish)	Oak graining (1st finish) - Note 4.	Light grey 5Y 8.5/0.5(g) (3rd finish)
Service Hall 103	Light grey 5Y 8.5/0.5(g) (3rd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light grey 5Y 8.5/0.5(g) (3rd finish)	Oak graining (1st finish) - Note 4.	Light grey 5Y 8.5/0.5(g) (3rd finish)
Butler's Pantry 104	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish)	Oak graining (1st finish) - Note 4.	Light tan 10YR 8.5/1(g) (2nd finish)
Dining Room Side Hall 105	Light grey 5Y 8.5/0.5(g) (3rd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light grey 5Y 8.5/0.5(g) (3rd finish)	Oak graining, black mullions (1st finish) Note 5.	Light grey 5Y 8.5/0.5(g) (3rd finish)
Stair Hall 106	Light grey 5Y 8.5/0.5(g) (3rd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light grey 5Y 8.5/0.5(g) (3rd finish)	Oak graining (1st finish) - Note 4.	Light grey 5Y 8.5/0.5(g) (3rd finish)
Pantry 107	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish)	Oak graining (1st finish) - Note 4.	Light tan 10YR 8.5/1(g) (2nd finish)
Library 108	Light grey 5Y 8.5/0.5(g) (3rd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light grey 5Y 8.5/0.5(g) (3rd finish)	Oak graining (1st finish) - Note 4.	Light grey 5Y 8.5/0.5(g) (3rd finish)
Parlor 109	Light grey 5Y 8.5/0.5(g) (3rd finish)	Translucent white over N4 25 (1st finish) - Note 3.	Light grey 5Y 8.5/0.5(g) (3rd finish)	Oak graining (1st finish) - Note 4.	Light grey 5Y 8.5/0.5(g) (3rd finish)
Drawing Room 110	Light grey 5Y 8.5/0.5(g) (3rd finish)	Translucent white over N4 25 (1st finish) - Note 3.	Light grey 5Y 8.5/0.5(g) (3rd finish)	Oak graining (1st finish) - Note 4.	Light grey 5Y 8.5/0.5(g) (3rd finish)
Salon 111	Light grey 5Y 8.5/0.5(g) (3rd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light grey 5Y 8.5/0.5(g) (3rd finish)	Oak graining (1st finish) - Note 4.	Light grey 5Y 8.5/0.5(g) (3rd finish)
Hall Bedroom 201	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish)	Maple graining (1st finish) - Note 6.	Light tan 10YR 8.5/1(g) (2nd finish)
North Front Bedroom 202	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish)	Maple graining (1st finish) - Note 6.	Light tan 10YR 8.5/1(g) (2nd finish)
Dressing Room 203	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish) Note 15.	Maple graining (1st finish) - Note 6.	Light tan 10YR 8.5/1(g) (2nd finish)
Bathroom 204	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish) Note 15.	Maple graining (1st finish) - Note 6.	Light tan 10YR 8.5/1(g) (2nd finish)
Upper Stair Hall 205	Light grey & light tan (Note 1)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light grey 5Y 8.5/0.5(g) (3rd finish)	Light grey 5Y 8.5/0.5(g) (3rd finish)	Light grey 5Y 8.5/0.5(g) (3rd finish)
Utility Room 206	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish) Note 15.	Maple graining (1st finish) - Note 6.	Light tan 10YR 8.5/1(g) (2nd finish)
Bachelor's Room 207	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish) Note 15.	Maple graining (1st finish) - Note 6.	Light tan 10YR 8.5/1(g) (2nd finish)
East Corner Bedroom 208	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish)	Maple graining (1st finish) - Note 6.	Light tan 10YR 8.5/1(g) (2nd finish)
Middle Bedroom 209	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish)	Maple graining - Note 7.	Light tan 10YR 8.5/1(g) (2nd finish)
West Front Bedroom 210	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish)	Maple graining - Note 7.	Light tan 10YR 8.5/1(g) (2nd finish)
Upper Salon 211	Light tan 10YR 8.5/1(g) (2nd finish)	Brown glaze over 10YR 6/4 2nd finish - Note 2.	Light tan 10YR 8.5/1(g) (2nd finish)	Maple graining (1st finish) - Note 6.	Light tan 10YR 8.5/1(g) (2nd finish)

Schedule 3: Melrose Main House Interior Finishes, ca. 1855 - 1865

Wall Plaster	Plaster Cornice	Ceiling & Medallion	Balustrade	Stair Stringer, Panels & Plinth	Stair Treads and Risers
Wallpaper - Note 11.	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Translucent rose glaze over 1st finish - (2nd finish)Note 8.	- Note 12.	Unpainted, sizing only	-	-	-
Light grey-rose 5YR 8/1(m)	-	Unpainted, sizing only	-	-	-
Unpainted, sizing only	-	Unpainted, sizing only	-	-	-
Light rose glaze over white. (1st finish)	-	Unpainted, sizing only	-	-	-
Light yellow 5Y 9/1(g)	-	Unpainted, sizing only	Oil varnish - Note 13.	Light grey - Note 14.	Unfinished
Red-tan glaze over 1st finish - Note 9.	-	Red-tan glaze over 1st finish - Note 9.	-	-	-
Translucent rose glaze over 1st finish - (2nd finish)Note 8.	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Light rose glaze over white (1st finish) - Note 8.	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Wallpaper - Note 10.	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Light yellow 5Y 9/1(g)	Unpainted, sizing only	Unpainted, sizing only	-	-	-
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Light yellow 5Y 9/1(m)	-	Unpainted, sizing only	Oil varnish - Note 13.	Light grey - Note 14.	Unfinished
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Wallpaper - Note 11.	-	Unpainted, sizing only	-	-	-
Light rose glaze over white. (1st finish)	-	Unpainted, sizing only	-	-	-

Note: The Munsell Color Notations followed by (g) denotes a glossy finish. The (m) denotes a matte finish.

Notes - Schedule 3: Melrose Main House Interior Finishes, ca. 1855 - 1865

1. The second light-tan finish remained on the elements of the south arched opening. The third light-grey finish was applied to the window architraves, stair balustrade and stringers and the baseboard cap mold.

2. The second red-brown finish of the baseboards was produced by applying a translucent brown glaze over a tan 10YR 6/4 base coat. The effect of the finish can be seen in exposed samples on the west elevation in Library 108.

3. The ca. 1848 baseboard finish of Parlor 109 and Drawing Room 110 was retained through the ca. 1855-65 period. See the color schedule for the 1848 period for a description of this finish.

4. The present graining of the first-floor doors was applied in ca. 1977. It was an attempt to reproduce the original graining on the doors. Photographs taken before the 1970s work began clearly show the pattern of the original graining. The panels were matched and represented the figured graining of burr or crotch oak. The stiles and rails imitated quarter-sawn oak. Except for small areas on the edges of the panel moldings, all of the graining was removed in preparation for the 1970s work. The color of the original graining's base coat was a light rose matching the 5YR 8/2(g) Munsell notation.

5. The history of the finishes of the door between Dining Room Side Hall 105 and Stair Hall 106 is described in Note 3. The mullions of the door on the Dining Room Side Hall 105 side were painted black, and matched the N 1.5 Munsell notation.

6. The present oak graining of the second-floor doors was applied in ca. 1977. It was an attempt to reproduce the original graining on the doors, although the present graining does not match the wood species of the original graining. Photographs taken before the 1970s work began clearly show the pattern of the original graining. The panels were grained to imitate the appearance of bird's eye maple. The stiles and rails imitated tiger maple. Except for small areas on the edges of the panel moldings, all of the graining was removed in preparation for the 1970s work. The color of the original graining's base coat was a light yellow matching the 5Y 9/2 Munsell notation.

7. The door between the Middle Bedroom 209 and the West Front Bedroom 210 was added in the ca. 1850s and was finished to match the maple graining of the original doors. The base coat color of the graining was slightly greener, although the effect of the graining most likely matched that of the original doors.

8. The plaster walls of Dining Room 102, Library 108 and Parlor 109 were originally finished with a translucent, light-rose pigmented glaze applied over a white base coat matching the N9 notation of the Munsell Color System. In the ca. 1853-1857 period the wall finish in Dining Room 102 and Library 108 was renewed by applying another layer of the rose glaze. Exposed samples of the glazed finish appear to be only slightly mottled or patterned, although on the scale of the room there may be subtle variations in the glaze thickness that could produce a more mottled effect. The exposure of the wall glaze in Library 108 represents the second treatment of the plaster in the ca. 1853-1857 period. The 1848 glazed finish in Parlor 109 was not renewed at the second finish period. Apparently, the 1848 finish remained exposed in this room through the 1855 - 1865 period.

9. The glazed wall and ceiling treatment was renewed by applying a red-tan glaze over the 1848 finish. The effect of the finish can be seen in sample exposures on the north elevation.

10. Remnants of wallpaper were found beneath the cornice. The paper samples are approximately 5mm x 15mm. No clear evidence of ink or coatings were found on the paper.

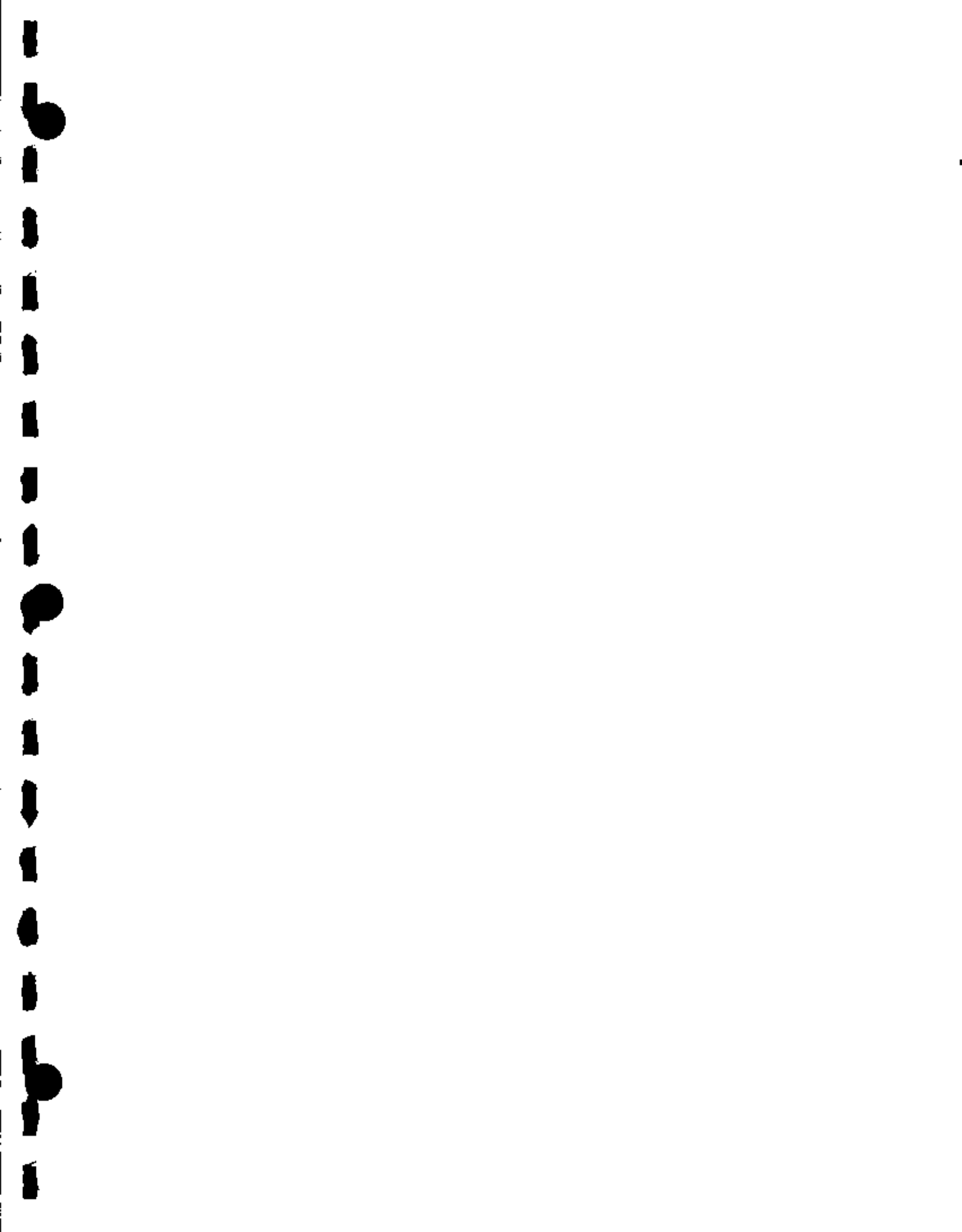
11. *In situ* microscopic examination of the wall plaster adjacent to the door architraves did not find any evidence of plaster finishes on the edge of the door architrave. This suggests that the wall plaster was either unfinished or that it was wallpapered in the period from ca. 1848 to ca. 1910.

12. Exposure of the glaze at the top of the wall found no evidence of *roncipe foel* at the cornice level.

13. The handrail and balusters have been stripped of all nineteenth century finishes. At the meeting of the balustrade and the window reveal remnants of a red pigmented varnish was found over the 1848 tan color of the architraves.

14. The light grey color was applied to the stringer moldings only. No evidence of painted finishes was found on the risers or treads.

15. In Dressing Room 203, Bathroom 204, Utility Room 206 and Bachelor's Room 207 the baseboard filler is finished in the same manner as the fascia. On the baseboards of these rooms, only the cap mold is painted the light tan color.



	Door and Window Architraves	Sash	Window Sills	Cornices & Monitor Elements ²	Doors	Jib Door @ East Gallery	Blinds	Stuccoed Walls, Columns and Water table	Gallery Wall Plinth
First Painting ca. 1848	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	Red brown 5YR 3/4(g)	White 5Y 9.5/0.5(g)	Oak graining, 5YR 8/2(g) base coat	Oak graining, 5YR 8/2(g) base coat	Medium grey N 5.75(g)	Marbleized blocks and drums, Note 1.	Dark red-grey 5YR 4/2(m)
Second Painting mid-1850s	White N9.25(g)	White N9.25(g)	Red brown 7.5YR 2/4(g)	White N9.25(g)	Light graining 10R 9/1(g) basecoat	Light graining 10R 9/1(g) basecoat	Medium green 7.5GY 3/4(g)	Marbleized ashlar blocks, Note 1.	Dark red-grey 5YR 4/2(m)
Third Painting late 1850s to early 1860s	White N9.5(g)	White N9.5(g)	Dark red 2.5YR 3/4(g)	White N9.5(g)	Oak graining, base coat 2.5YR 7/4(g)	White N9.5(g)	Medium green 7.5G 3/4(g)	Marbleized ashlar blocks, Note 1.	Dark red-grey 5YR 4/2(m)

Schedule 4: Melrose House Exterior Finish Schedules

Notes

1. The marbleized stucco of the east and west gallery walls, the columns and the water table base is documented in several late nineteenth-century photographs. The ashlar blocks of the scored stucco were delineated by two base coat colors. The dominate color was a light-rose matching the 5YR 8.5/2 Munsell notation, Matte Collection. Occasional light-cream blocks, painted a 10YR 9/1 matching the matte notation, can be seen in the black and white photographs. The score lines were emphasized as mortar joints by painting them a matte white N9. The veining of the marbleizing was executed with a red-tan color matching the 2.5YR 4/4 matte notation.

2. The 1840s monitor elements include all of the sash, architraves, soffits, the north and south fascia, and the north and south balustrades and newel posts. The east and west fascia of the cornice were replaced when the raised-roof was added in ca. 1910. Due to the severe weathering of the balustrade elements, it is not clear if the east and west balustrades were reused in the ca. 1910 work.

	Door and Window Architraves	Sash	Window Sills	Cornice	Doors	Blinds
First Painting ca. 1848	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	Red brown 5YR 3/4(g)	White 5Y 9.5/0.5(g)	Oak graining, 5YR 8/2(g) base coat	Medium grey N 5.75(g)
Second Painting mid-1850s	White N9.25(g)	White N9.25(g)	Red brown 7.5YR 2/4(g)	White N9.25(g)	Oak graining (1st finish)	Medium green 7.5GY 3/4(g)
Third Painting late 1850s to early 1860s	White N9.5(g)	White N9.5(g)	Dark red 2.5YR 3/4(g)	White N9.5(g)	Oak graining (1st finish)	Medium green 7.5G 3/4(g)

Schedule 5: Melrose Kitchen and Dairy Exterior Finish Schedules

Note: The Munsell Color Notations followed by (g) denotes a glossy finish. The (m) denotes a matte finish.

Gallery Ceilings	West Gallery Balustrades	East Balustrade Top Rail, Handrail, & Newel Caps	East Balustrade Balusters and Bottom Rail	Stair Vertical Boards	Stair Risers and Gallery Decks	Stair Treads	Iron Foundation Vents	Foundation Window Elements
White N9.5(m) 2nd fl; White 5Y 9.5/0.5(g) 1st fl	Black N 1(g)	Medium grey N 5.75(g)	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	Dark grey N 4.75(g)	Unfinished	Red brown 5YR 3/4(g)	Light tan 10YR 9/1(g)
White N9.5(m) 2nd fl; White N9.25(g) 1st fl	Black N 1(g)	Medium green 7.5GY 3/4(g)	White N9.25(g)	White N9.25(g)	Dark grey N 5.5(g)	Unfinished	Red brown 7.5YR 2/4(g)	Light tan 10YR 9/1(g)
White N9.5(m) 2nd fl; White N9.5(g) 1st fl	Black N 1(g)	Medium green 7.5G 3/4(g)	White N9.5(g)	White N9.5(g)	Deck 10B 5/1(g) Risers 10R 3/4(g)	Unfinished	Dark red 2.5YR 3/4(g)	White N9.5(g)

Stuccoed Walls and Columns	Gallery Baseboard	Gallery Ceilings	Balustrade Top Rail	Balustrade Balusters and Bottom Rail
Light cream 10YR 9/1.5(m)	White 5Y 9.5/0.5(g)	White N9.5(m)	Medium grey N 5.75(g)	White 5Y 9.5/0.5(g)
Light cream 10YR 9/1.5(m)	Medium tan 7.5YR 5/2	White N9.5(m)	Medium green 7.5GY 3/4(g)	White N9.25(g)
Light cream 10YR 9/1.5(m)	Dark red 10R 3/4	White N9.5(m)	Medium green 7.5G 3/4(g)	White N9.5(g)

	Doors	Door and Window Frames	Sash	Plaster Walls and Ceilings	Mantel	Baseboards
Room 101	No surviving examples	Light tan 10YR 9/1(g)	Light tan 10YR 9/1(g)	No exposed examples	No surviving examples	No surviving examples
Room 102	No surviving examples	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White limewash	No surviving examples	No surviving examples
Room 201	No surviving examples	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White limewash	No surviving examples	No surviving examples
Room 202	No surviving examples	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White limewash	Dark grey N 3.25(g)	Dark grey N 3.25(g)
Stair	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	-	White limewash	-	-

Schedule 6: Melrose Kitchen, Interior Finish Schedules - ca 1848

	Doors	Door and Window Frames	Sash	Plaster Walls and Ceilings	Mantel	Baseboards
Room 101	No surviving examples	Light grey N 6.5	Light grey N 6.5	No exposed examples	No surviving examples	No surviving examples
Room 102	No surviving examples	White N 9.5(g)	White N 9.5(g)	White limewash	No surviving examples	No surviving examples
Room 201	No surviving examples	White N 9.5(g)	White N 9.5(g)	White limewash	No surviving examples	No surviving examples
Room 202	No surviving examples	White N 9.5(g)	White N 9.5(g)	White limewash	Black N 1(g)	Dark red 10R 2/4(g)
Stair	White N 9.5(g)	White N 9.5(g)	-	White limewash	-	-

Schedule 7: Melrose Kitchen, Interior Finish Schedules - ca 1855 - 1865

Note: The Munsell Color Notations followed by (g) denotes a glossy finish. The (m) denotes a matte finish.

Stringer	Treads and Risers	Newel Post and Rails	Vertical Flush Boards
-	-	-	-
-	-	-	-
-	-	-	-
-	-	-	-
White 5Y 9.5/0.5(g)	Unpainted	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)

Stringer	Treads and Risers	Newel Post and Rails	Vertical Flush Boards
-	-	-	-
-	-	-	-
-	-	-	-
-	-	-	-
Dark red 10R 3/4(g)	Unpainted	Dark red 10R 3/4(g)	White N 9.5(g)

	Doors	Door and Window Frames	Sash	Plaster Walls and Ceilings	Mantel	Baseboards
Room 101	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White linewash	Dark grey N 3.25(g)	No surviving examples
Room 102	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White linewash	Dark grey N 3.25(g)	No surviving examples
Room 201	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White linewash	Black N 1(g)	Dark grey N 3.25(g)
Room 202	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	No exposed examples	No surviving examples	Dark grey N 3.25(g)
Stair	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	-	White linewash	-	

Schedule 8: Melrose Dairy, Interior Finish Schedules - ca 1848

	Doors	Door and Window Frames	Sash	Plaster Walls and Ceilings	Mantel	Baseboards
Room 101	White 5Y 9.5/0.5(g) (First finish)	White 5Y 9.5/0.5(g) (First finish)	White 5Y 9.5/0.5(g) (First finish)	White linewash	Black N 1(g)	No surviving examples
Room 102	No surviving example	White 5Y 9.5/0.5(g) (First finish)	White 5Y 9.5/0.5(g) (First finish)	White linewash	Black N 1(g)	No surviving examples
Room 201	White N 9.5(g)	White N 9.5(g)	White N 9.5(g)	White linewash	Black N 1(g)	Black N 1(g)
Room 202	White N 9.5(g)	White N 9.5(g)	White N 9.5(g)	White linewash	No surviving examples	Black N 1(g)
Stair	White N 9.5(g)	White N 9.5(g)	-	White linewash	-	

Schedule 9: Melrose Dairy, Interior Finish Schedules - ca 1855 - 1865

	Door	Door Frame	Cornice	Window Fascia	Window Head, Jamb and Louvers	Window Sill
First Painting ca. 1848	No surviving examples	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	Medium grey N 5.75(g)	Red brown 5YR 3/4(g)
Second Painting mid-1850s	No surviving examples	White N 9.25(g)	White N 9.25(g)	White N 9.25(g)	Medium green 7.5GY 3/4(g)	Red brown 7.5YR 2/4(g)
Third Painting late 1850s to early 1860s	No surviving examples	White N 9.5(g)	White N 9.5(g)	White N 9.5(g)	Medium green 7.5G 3/4(g)	Medium green 7.5G 3/4(g)

Schedule 10: Melrose Smokehouse, Exterior Finish Schedules

Note: The Munsell Color Notations followed by (g) denotes a glossy finish. The (m) denotes a matte finish.

Stringer	Treads and Risers	Newel Post	Vertical Flush Boards
-	-	-	-
-	-	-	-
-	-	-	-
-	-	-	-
White 5Y 9.5/0.5(g)	Unpainted	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)

Stringer	Treads and Risers	Newel Post	Vertical Flush Boards
-	-	-	-
-	-	-	-
-	-	-	-
-	-	-	-
White N 9.5(g)	Unpainted	White N 9.5(g)	White N 9.5(g)

Window Shutter, Exterior Face	Window Shutter, Interior Face
Medium grey N 5.75(g)	Medium grey N 5.75(g)
Medium green 7.5GY 3/4(g)	Medium grey N 5.75(g) (1st finish)
Medium green 7.5G 3/4(g)	Medium green 7.5G 3/4(g)

	Doors	Door Frame	Cornice	Door Transom
First Painting ca. 1848	Medium grey N 5.75(g)	White 5Y 9.5/0.5(g)	No surviving examples	No surviving examples
Second Painting mid-1850s	Medium green 7.5GY 3/4(g)	White N9.25(g)	No surviving examples	No surviving examples
Third Painting late 1850s to early 1860s	Medium green 7.5G 3/4(g)	White N9.5(g)	No surviving examples	No surviving examples

Schedule 11: Melrose Privy, Exterior Finish Schedules

	Doors	Door Frame	Seat Cabinet	Door Transom	Plaster Walls South Rooms	Brick Walls North Rooms
First Painting ca. 1848	Medium grey N 5.75(g)	White 5Y 9.5/0.5(g)	Unpainted	No surviving examples	White limewash	Exposed brick
Second Painting mid-1850s	Medium grey N 5.75(g) (1st finish)	White 5Y 9.5/0.5(g) (1st finish)	Unpainted	No surviving examples	White limewash	Exposed brick
Third Painting late 1850s to early 1860s	Medium grey N 5.75(g) (1st finish)	White 5Y 9.5/0.5(g) (1st finish)	Unpainted	No surviving examples	White limewash	Exposed brick

Schedule 12: Melrose Privy, Interior Finish Schedules

	Door	Door Frame	Cornice	Frieze	Corner Posts	Lattice
First Painting	No surviving examples	Light tan 10YR 8/2(g)	Light tan 10YR 8/2(g)	Light tan 10YR 8/2(g)	Light tan 10YR 8/2(g)	Light tan 10YR 8/2(g)
Second Painting	No surviving examples	Grey tan 10YR 6/1(g)	Grey tan 10YR 6/1(g)	Grey tan 10YR 6/1(g)	Grey tan 10YR 6/1(g)	Grey tan 10YR 6/1(g)
Third Painting	No surviving examples	Red tan 7.5YR 5/4(g)	Red tan 7.5YR 5/4(g)	Red tan 7.5YR 5/4(g)	Red tan 7.5YR 5/4(g)	Red tan 7.5YR 5/4(g)

Schedule 13: Melrose Cistern Houses, Exterior Finish Schedules

Note: The Munsell Color Notations followed by (g) denotes a glossy finish. The (m) denotes a matte finish.

Ceilings

No surviving
examples

No surviving
examples

No surviving
examples



First Painting
ca. 1848 - 1865

Door and Window Frames	Unpainted	Unpainted	No surviving examples	Unpainted	Dark red TOR 2/4(g)
Clapboards	Unpainted	Unpainted	No surviving examples	Unpainted	Dark red TOR 2/4(g)
Sash	Unpainted	Unpainted	No surviving examples	Unpainted	Dark red TOR 2/4(g)
Cornice, Gable and Trim	Unpainted	Unpainted	No surviving examples	Unpainted	Dark red TOR 2/4(g)
Doors	Unpainted	Unpainted	No surviving examples	Unpainted	Dark red TOR 2/4(g)

Schedule 14: Melrose Slave Cabins Exterior Finish Schedules

Room 101

Room 102

Doors	Waxed - Note 1.	No surviving examples	No surviving examples	Waxed - Note 1.	No surviving examples
Door and Window Frames	No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples
Sash	No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples
Plaster Walls and Ceilings	No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples
Flush Board	Off. white 5Y 9/1(g)	Off. white 5Y 9/1(g)	Off. white 5Y 9/1(g)	Off. white 5Y 9/1(g)	Off. white 5Y 9/1(g)
Dividing Wall	Off. white 5Y 9/1(g)	Off. white 5Y 9/1(g)	Off. white 5Y 9/1(g)	Off. white 5Y 9/1(g)	Off. white 5Y 9/1(g)
Mantel	Medium blue 2.5B 6/2(g)	Medium blue 2.5B 6/2(g)	Medium blue 2.5B 6/2(g)	Medium blue 2.5B 6/2(g)	Medium blue 2.5B 6/2(g)
Baseboards	No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples

Schedule 15: Melrose North Slave Cabin, Interior Finish Schedules - ca 1848 - 1865

Notes

1. The door between the two rooms is the only surviving nineteenth-century door in the North Slave Cabin. This opening probably was added after the ca 1848 construction of the slave cabin. It is likely that the two rooms of the cabin were originally separated.
2. The ceiling joists show evidence of plaster lath, suggesting that the ceilings were originally plaster. A 1970s photograph of the interior, taken during construction, show plaster lath marks on the faces of the wall studs.

Doors	Door and Window Frames	Sash	Plaster Walls and Ceilings	Flush Board	Mantel	Baseboards
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Room 101

Room 102

Room 103

No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples
Dark brown TOR 2/4(g)	No surviving examples	No surviving examples	No surviving examples	No surviving examples	Unpainted	Dark brown TOR 2/4(g)
No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples	Black N 1(g)	No surviving examples
No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples	Unpainted	Dark brown TOR 2/4(g)
No surviving examples	No surviving examples	No surviving examples	No surviving examples	No surviving examples	Black N 1(g)	No surviving examples

Schedule 16: Melrose South Slave Cabin, Interior Finish Schedules - ca 1848 - 1865

Notes

1. The east exterior door in Room 102 is the only original door in either slave house. The board-and-batten door is assembled with hand-wrought nails in the same manner as the original doors on the carriage house.
2. No evidence has been found for the wall material, but it is likely that it was plaster. In the attic one can see that the ceiling in all three rooms was exposed joists with the underside of the attic floor serving as the ceiling. The joists and boards were limewashed. Limewash was also observed on the wall plates.

Note: The Munsell Color Relations followed by (g) denotes a glossy finish. The (m) denotes a matte finish.

	Door Frames	Clapboards	Trim	Doors
First Period Note 1.	Unpainted	Unpainted	Unpainted	Unpainted

Schedule 17: Melrose Slave Privy, Finish Schedule

Notes

1. The construction date of the privy is unknown. It is constructed with circular sawn framing, and is likely of a later period, although this technology was common in the 1850s.

	Door Frames	Flush Siding and Clapboards	Pilasters and Arches	Cornice and Gable	Doors and Shutters	Louvered Gable Vent
First Painting ca. 1848	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	Dark red 10R 3/6(g)	Medium green 2.5G 3/6(g)
Second Painting 1855 - 1865	White N9.25(g)	White N9.25(g)	White N9.25(g)	White N9.25(g)	Dark red 10R 3/6(g)	Medium green 5GY 3/6(g)

Schedule 18: Melrose Carriage House Exterior Finish Schedules

	Door Frames	Flush Siding and Clapboards	Doors	Shutters	Shutter Frames
First Painting ca. 1848	White 5Y 9.5/0.5(g)	White 5Y 9.5/0.5(g)	Dark red 10R 3/6(g)	No surviving examples	No surviving examples
Second Painting 1855 - 1865	White N9.25(g)	White N9.25(g)	Dark red 10R 3/6(g)	No surviving examples	No surviving examples

Schedule 19: Melrose Stable, Exterior Finish Schedules

Note: The Munsell Color Notations followed by (g) denotes a glossy finish. The (m) denotes a matte finish.

N9.5

N9.25

N9



N6.5

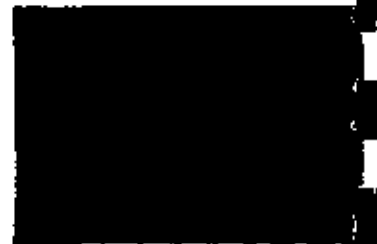


N 5.75

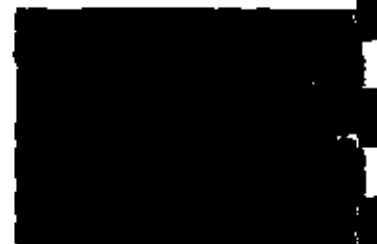
Munsell Color Standards: Glossy Collection
Paint Analysis



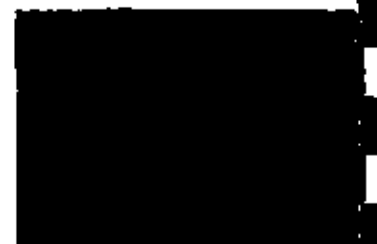
N5.5



N 4.75



N4.25



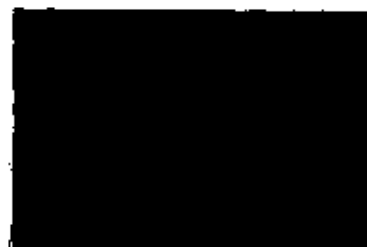
N 3.25



N 1

Munsell Color Standards: Glossy Collection
Paint Analysis

10R 9/1



10R 3/6



10R 3/4



10R 2/4



2.5YR 7/4



Munsell Color Standards: Glossy Collection
Paint Analysis



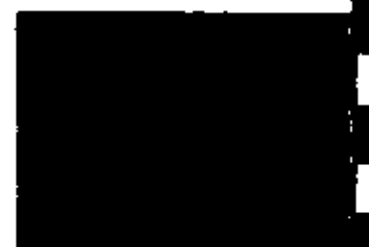
2.5YR 3/4



5YR 8/2



5YR 4/4



5YR 3/4

7.5YR 5/4

Munsell Color Standards: Glossy Collection
Paint Analysis

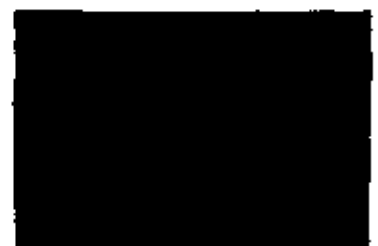


7.5YR 2/4

10YR 9/1

(substitute for gloss standard) 10YR 8.5/1

10YR 8/2

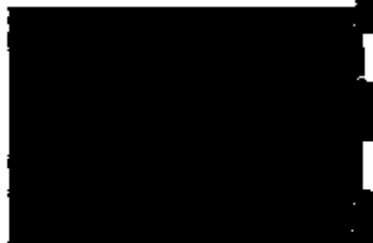


10YR 6/1

Munsell Color Standards: Glossy Collection
Paint Analysis



10YR 6/4



10YR 4/4

5Y 9.5/0.5

5Y 9/1

5Y 9/2

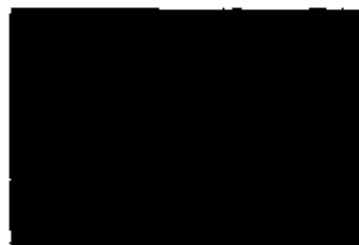
(substitute for gloss standard) 5Y 8.5/0.5



5GY 3/6



7.5GY 3/4



7.5G 3/4



2.5G 3/6

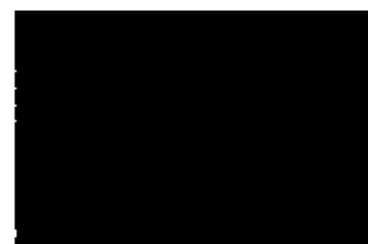


2.5B 6/2

Munsell Color Standards: Matte Collection
Paint Analysis

N9.5

N9



2.5YR 4/4

5YR 8/1

5YR 8.5/2

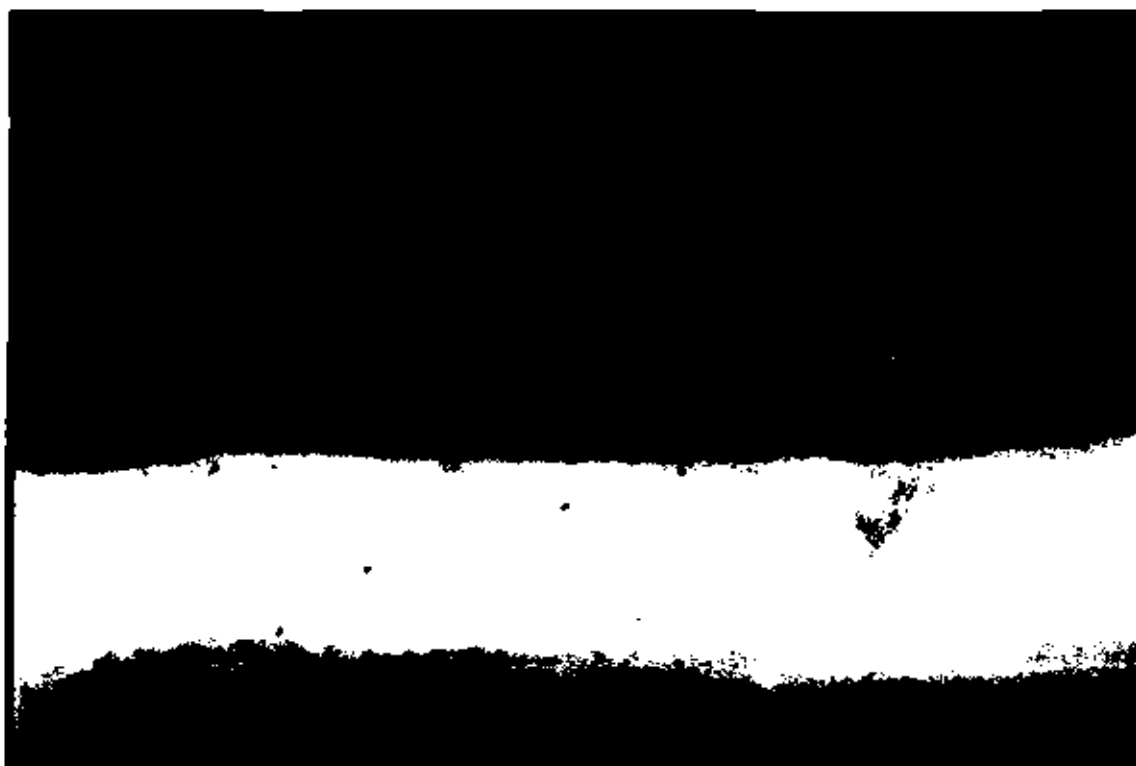
Munsell Color Standards: Matte Collection
Paint Analysis



5YR 4/2

10YR 9/1

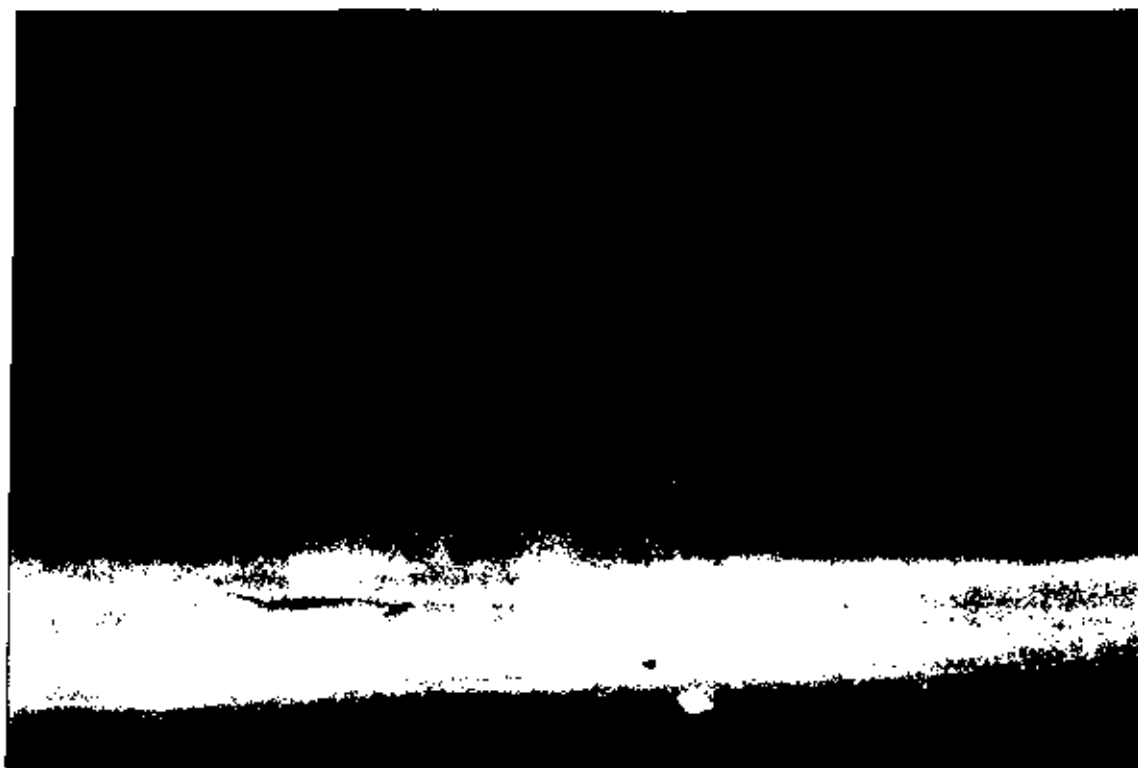
10YR 9/1.5



Photograph P32. This photograph of a paint cross section was taken through a fluorescence microscope. The sample is from the north wall in Room 102. The bottom of the cross section is plaster. The series of light-rose glazes are just above. The color shift in the paint layers is the reaction of the oil binders to the ultraviolet radiation, 200X magnification. Exciter filter - 436nm. Barrier filter - GG475.



Photograph P33. This fluorescence-microscope photograph is of the glazed wall finish in Room 108, west elevation. The red pigment can be seen in the light-rose glazes, at center. The thin, cream-colored layer on the glaze surface is wax. The color shift in the paint layers is the reaction of the oil binders to the ultraviolet radiation, 200X magnification. Exciter filter - BG12, Barrier filter - GG475.



Photograph P34. This photograph was taken through a fluorescence microscope of the plaster wall finish in Room 109. A thin, light-rose glaze can be seen over a white basecoat. The color shift in the paint layers is the reaction of the oil binders to the ultraviolet radiation. 200X magnification. Exciter filter - 436nm. Barrier filter - GG475.



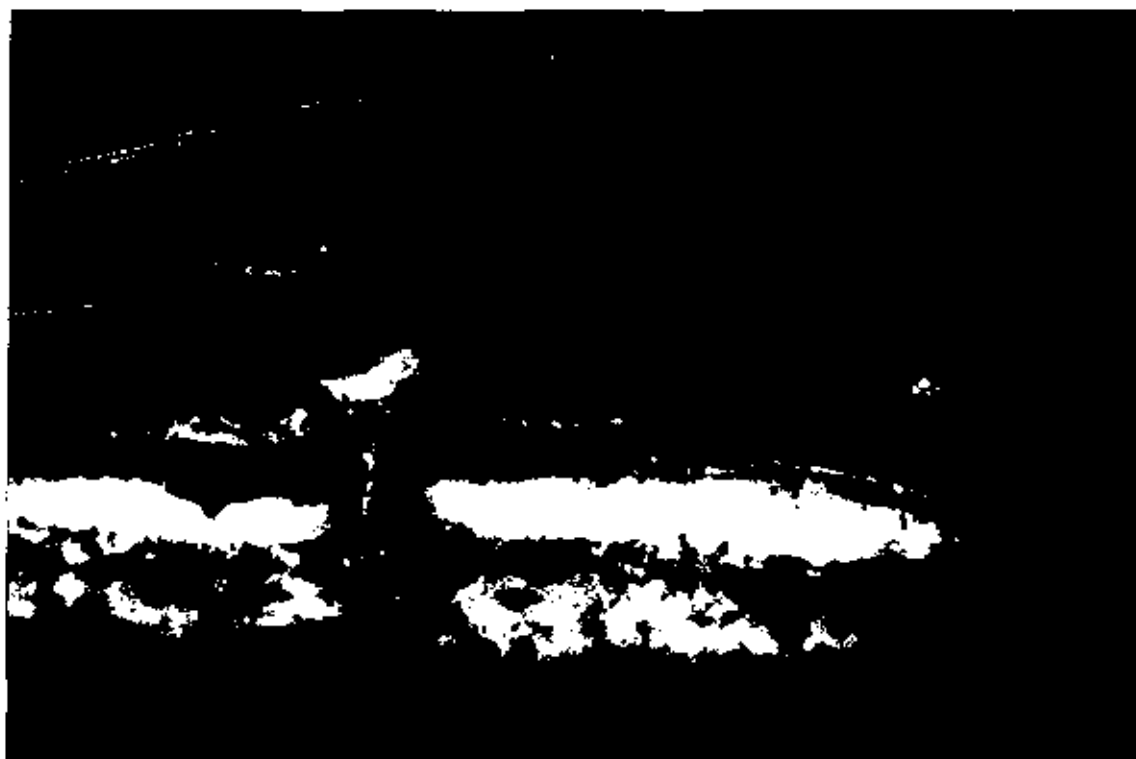
Photograph P35. This photograph of the paint layers on the baseboard fascia in Room 108 was taken through a fluorescence microscope. The alternating basecoats and glazes have been emphasized by the color shift of the paint layers in reaction to the ultraviolet radiation. These baseboard finishes are typical of the house, excluding those of Rooms 109 and 110. 200X magnification. Exciter filter - BG12. Barrier filter - GG475.



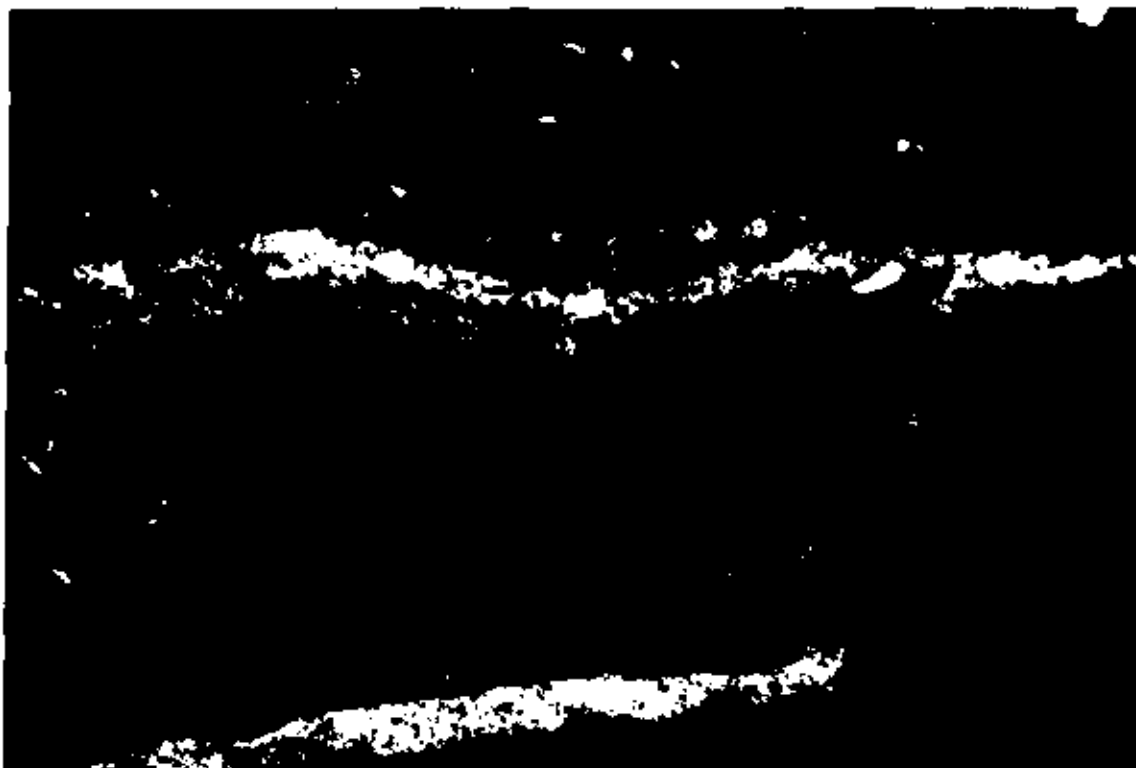
Photograph P36. This photograph of the paint layers on the architrave in Room 109 was taken through a fluorescence microscope. The first two periods of finishes are attached to a wood base. The translucent coat on top of the finishes is wax. The third finish has been removed. The color shift of the paint layers is a reaction of the oil binders to the ultraviolet radiation. 200X magnification. Exciter filter - BG12. Barrier filter - GG475.



Photograph P37. This photograph was taken through a fluorescence microscope of a remnant of the original graining on the door between Room 109 and Hall 111. Over the light-rose basecoat can be seen the graining glaze. The color shift in the paint layers is the reaction of the oil binders to the ultraviolet radiation. 200X magnification. Exciter filter - BG12. Barrier filter - GG475.



Photograph P38. This micrograph was taken through a fluorescence microscope of the exterior graining on the door to Hall 101. Three periods of graining can be identified by the alternating basecoats and thin glazing coats. The color shift in the paint layers is the reaction of the oil binders to the ultraviolet radiation. 100X magnification. Exciter filter - BG12. Barrier filter - GG475.



Photograph P39. This photograph of the exterior window blind finishes was taken through a fluorescence microscope. The color shift in the paint layers is the reaction of the oil binders to the ultraviolet radiation. The bottom, light colored layer is the medium grey color from the first period of painting. The next two layers are the medium green colors of the second and third periods. 100X magnification. Exciter filter - 436nm. Barrier filter - GG475.



2.0 Concrete Analysis



2.0 CONCRETE ANALYSIS

The description of the flooring materials at Melrose included the examination of the cement and concrete floors in several buildings. Samples were removed from eight floor areas, including Rooms 04 and 07 in the Main House, the porches of the Kitchen and Dairy, Room 101 in the Dairy, and the interior of the Smokehouse, Carriage House, and the Stable. National Park Service staff (Kim Fuller and Curtis Cowart) used an electric coring machine with a 4" coring tube to remove the samples. Examination of the coring areas occurred on December 11 and 12, 1995, and the coring samples was performed by George Fore, Architectural Conservator, of Raleigh, North Carolina.

The composition of the core samples was classified using petrographic examination. The visual characteristics of the cement and lime binders were used to identify the type of binder used in each sample. Most of the samples contained more than one layer of cement or concrete. The cementitious binders were identified into three classes of materials: tan-to-brown-colored natural cement, grey-colored Portland cement, and white lime. Both natural cement and lime were used in the original construction of Melrose. The 1848 stucco on the porches and on the wall base is composed of natural cement that has been gauged with lime. Natural cements were in common use throughout the nineteenth century and were gradually replaced by Portland cement starting in the late-nineteenth century. For a detailed discussion of the characteristics of the various binders one should refer to Introduction to Early American Masonry by Harley J. McKee, The National Trust for Historic Preservation, 1977, and Practical Building Conservation, Volume 3: Mortars, Plasters and Renders, John Ashurst, Gower Technical Press, 1989.

The description of the composition and characteristics of the cement and concrete materials is useful in the general classification of the Melrose samples. The binders found in the floors were in use for long periods of time, and their period of use overlapped. The cement used in the floors in Rooms 04 and 07 was in general use at the time of Melrose's construction, but this is not conclusive evidence of the floors' construction date. Precise dating of the floors' installation could be identified by archaeological investigations beneath the floors.

2.1 Main House Coring Analysis - Room 04 Floor

Core Location: Main House, Room 04 (Southwest Corner)
Drawing: Figure P1
Photographs: P40 and P41
Core Dimensions: 3 3/4" Diameter x 1 3/8" to 1 5/16" Thick

Core Description

The core sample from the southwest corner of Room 04 contains two distinct layers of a sand/cement composition. The bottom layer is 7/8" to 1 5/16" thick and consists of a medium-tan colored cement binder and rounded sand. Small gravel and pebbles from the substrate beneath the floor are embedded on the bottom of this layer. The top layer measures 1/2" to 5/8" thick and consists of a light-tan cement binder and rounded sand.

The color difference between the two layers suggests that the layers represent two periods of cement flooring. The top layer is apparently a leveling coat over the bottom layer. The appearance of the bottom layer is quite similar to that of the natural cement stucco on the exterior of the east and west elevations. The use of natural cement in the floor suggests that the origin of the first layer is within the period between the 1847/1848 construction of the house and the late-nineteenth century. An archaeological investigation, particularly at the hearth, should be useful in describing the significance of the cement floor and whether it is the original floor material.

At the bottom of the coring hole is a mixture of clay and small, rounded gravel. There is one piece of broken, low-fired brick in the gravel.

2.2 Main House Coring Analysis - Room 07 Floor

Core Location: Main House, Room 07 (Northeast Corner)
Drawing: Figure P2
Photographs: P42 and P43
Core Dimensions: 3 3/4" Diameter x 7/8" to 1 1/8" Thick

Core Description

The core sample from the northeast corner of Room 07 contains two distinct layers of a sand/cement composition. The bottom layer is 7/16" to 7/8" thick and consists of a medium-tan colored cement binder and rounded sand. The bottom layer appears to consist of the same material as found as the bottom layer in the core sample from Room 04. The top layer measures 1/4" to 7/16" thick and consists of a light-tan cement binder and rounded sand. The top layer also appears to be the same material as found as the top layer in the core sample from Room 04.

The two layers of the cement/sand compositions are separated by a thin, dark layer, evidence that the bottom layer was originally a finished-floor surface. The surface of the bottom layer is irregular, evidence that the top layer was a repair or leveling coat that was added to an existing surface.

Along the west elevation of Room 07 is a 24" wide patch of Portland cement that extends along the length of the wall. The distinct, even joint between the natural cement floor and the Portland cement patch suggests that an architectural element along the west elevation was in place before the application of the second layer of cement flooring.

2.3 Kitchen Coring Analysis - Gallery Floor

Core Location: Kitchen, Gallery Floor (Southeast Corner)
Drawing: Figure P3
Photographs: P44 and P45
Core Dimensions: 3 3/4" Diameter x 6" to 5 7/8" Thick

Core Description

The core sample from the southeast corner of the Kitchen's porch contains two distinct layers. The bottom layer is 5" to 4 7/8" thick and consists of a Portland cement binder, coarse rounded gravel, rounded pebbles, and rounded sand. The concrete of the bottom layer is a modern concrete mix, probably installed in the 1970s. The top layer measures 1" thick and consists of a Portland cement binder, some pebbles, and fine sand. The dense, top layer is a leveling cement that appears to have been installed at the same time as the bottom layer. It is coated with layers of deck paint.

2.4 Dairy Building Coring Analysis - Gallery Floor

Core Location: Dairy, Gallery Floor (Northwest Corner)
Drawing: Figure P4
Photographs: P46 and P47
Core Dimensions: 3 3/4" Diameter x 2 7/8" to 3 1/4" Thick

Core Description

The core sample from the northwest corner of the Dairy's porch contains two distinct layers. The bottom layer is 2 1/8" to 2 7/8" thick and consists of a Portland cement binder, lime, coarse rounded gravel, rounded pebbles, and rounded sand. The coarse concrete of the bottom layer contains many air spaces and is not as dense as a modern concrete mix. The appearance of this layer of the core sample is of a site-mixed concrete dating from the late-nineteenth century to the first quarter of the twentieth century. The top layer measures 1/2" to 3/4" thick and consists of a Portland cement binder and fine

sand. The dense, top layer is a leveling cement probably applied in the 1970s - 1980s period. It is coated with layers of deck paint.

2.5 Dairy Building Coring Analysis - Room 101 Floor

Core Location: Dairy, Room 101 (Northwest Corner)
Drawing: Figure P5
Photographs: P48 and P49
Core Dimensions: 3 3/4" Diameter x 4 1/4" to 4 7/8" Thick

Core Description

The core sample from the northwest corner of Room 101 in the Dairy contains two distinct layers. The bottom layer is 3 1/2" to 3 15/16" thick and consists of a Portland cement binder, lime, coarse rounded gravel, rounded pebbles, and rounded sand. The coarse concrete of the bottom layer contains many air spaces and is not as dense as a modern concrete mix. The appearance of this layer of the core sample is of a site-mixed concrete dating from the late-nineteenth century to the first quarter of the twentieth century. The top layer measures 3/4" to 15/16" thick and consists of a Portland cement binder, fine sand, and small pebbles. The dense, top layer is a leveling cement probably applied in the 1920s - 1950s period. It is coated with layers of paint.

2.6 Smokehouse Coring Analysis - Interior Floor

Core Location: Smokehouse, Interior Floor (Approximate Center of Building)
Drawing: Figure P6
Photographs: P50 and P51
Core Dimensions: 3 3/4" Diameter x 6" to 11" Thick

Core Description

The core sample from the interior floor of the Smokehouse contains three distinct layers. The bottom layer is 7" thick and consists of a Portland cement binder, coarse rounded gravel, rounded pebbles, and rounded sand. The intermediate layer is 1 1/2" thick and consists of a Portland cement binder and fine sand. The top layer measures 2 1/2" thick and consists of a Portland cement binder, coarse rounded gravel, rounded pebbles, and rounded sand.

The three layers represent two construction dates. The bottom concrete layer and the cement coat of the second layer appear to have been installed at the same time. The top surface of the cement layer is coated with dirt and oil. The two bottom layers form a concrete slab that appears to extend beneath the water pumps and engine to the west. If this is the same concrete slab, then the slab dates to approximately 1910 when the pumping engine was installed. The engine's patent date is 1907.

The top layer of concrete is a modern mix. It extends the full north-south dimension of the Smokehouse and from the east elevation westward 9'-1". The installation date of this concrete is not known.

To determine if the Smokehouse was used as a such prior to 1910 would require archeological investigations under the slab. This may prove inconclusive though because of the depth of the concrete slab. The depth of the slab indicates that any brick floor that may have been in place was removed, and most likely any soil that would have contained ash or salts was removed. If meats had been salted, there would be signs of damage on the interior brick walls, however, there is no visible damage.

2.7 Carriage House Coring Analysis - Interior Floor

Core Location: Carriage House, Interior Floor (Northeast Corner)
Drawing: Figure P7
Photographs: P52 and P53
Core Dimensions: 3 3/4" Diameter x 4 7/8" to 5 1/4" Long

Core Description

The core sample from the Carriage House's interior contains two distinct layers. The bottom layer is 4 5/8" to 4 7/8" thick and consists of a Portland cement binder, coarse rounded gravel, rounded pebbles, and rounded sand. The top layer measures 1/4" to 3/8" thick and consists of a Portland cement binder, small pebbles, and fine sand.

The two layers of the core are not as distinct as in other samples. The top layer appears to be the finishing cement for the lower layer. The top layer was created by the working of the concrete while it was wet to bring the fines to the surface. The concrete contains many air voids and was probably site-mixed. The date of its installation is probably the 1910s to the 1950s.

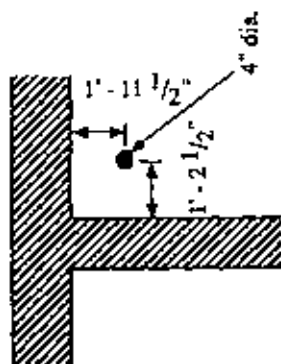
2.8 Stable Coring Analysis - Interior Floor

Core Location: Stable, Interior Floor (Southwest Corner)
Drawing: Figure P8
Photographs: P54 and P55
Core Dimensions: Sample broken into three sections - 3 3/4" Diameter x
Approximately 10" thick

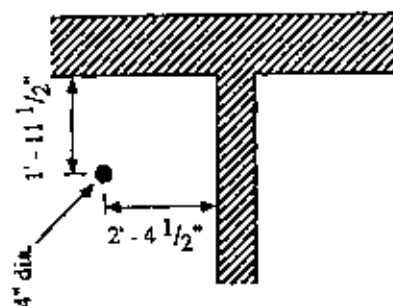
Core Description

The core sample from the Stable's interior contains two distinct layers. The bottom layer is 7 1/2" thick and consists of a Portland cement binder, lime, coarse rounded gravel,

rounded pebbles, and rounded sand. The coarse concrete of the bottom layer contains many air spaces and is not as dense as a modern concrete mix. The appearance of this sample is of site-mixed concrete dating from the late-nineteenth-century to the first quarter of the twentieth century. The top layer measures 2 1/2" thick and consists of a Portland cement binder and fine sand. The dense, top layer appears to have been added later as a repair and leveling layer. The time of its application is not known, but it probably dates from the 1920s to the 1950s period.



Floor core location - Room 07



Floor core location - Room 04

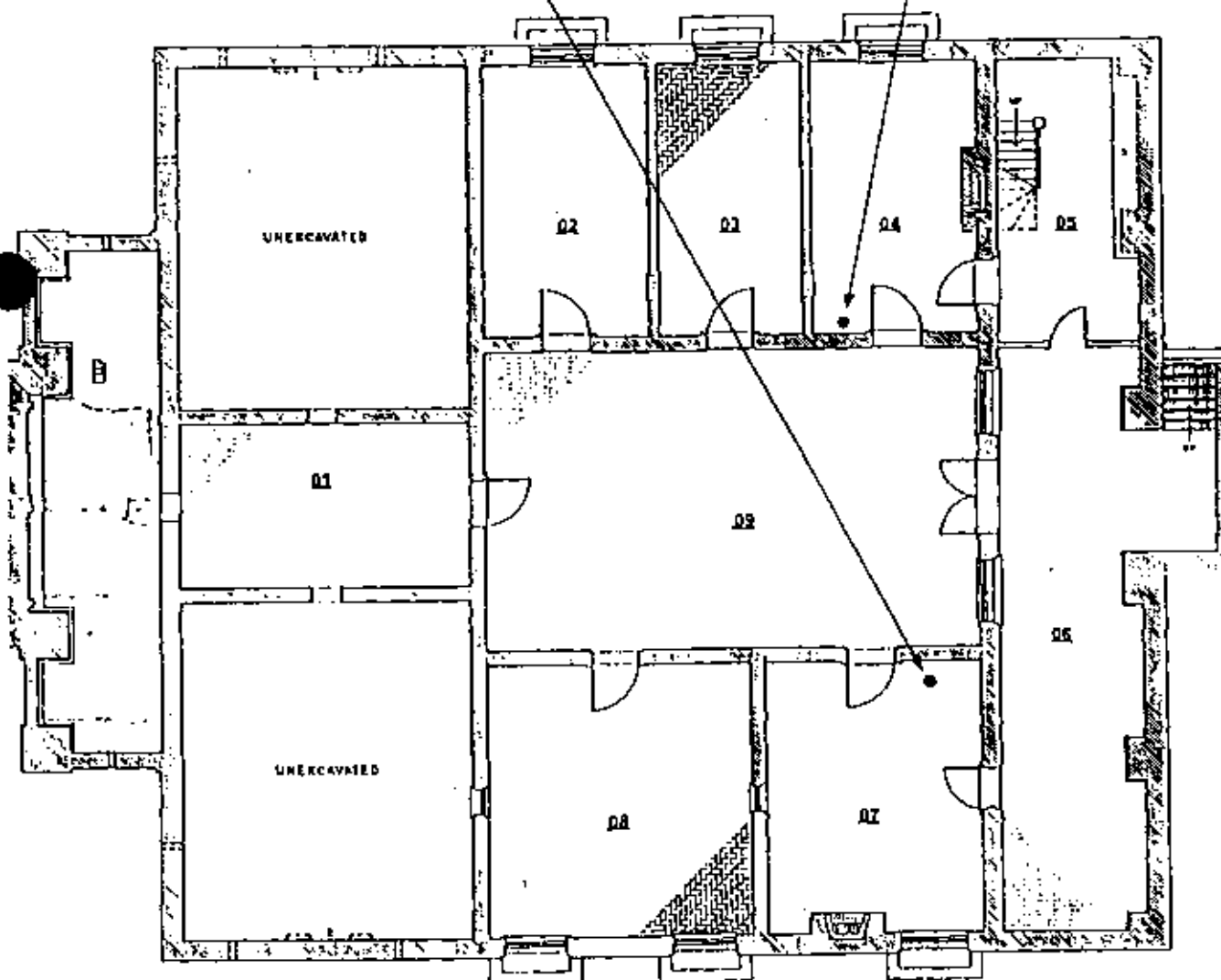


Figure F1. Melrose House Basement Plan - Location of Cores in Rooms 04 and 07

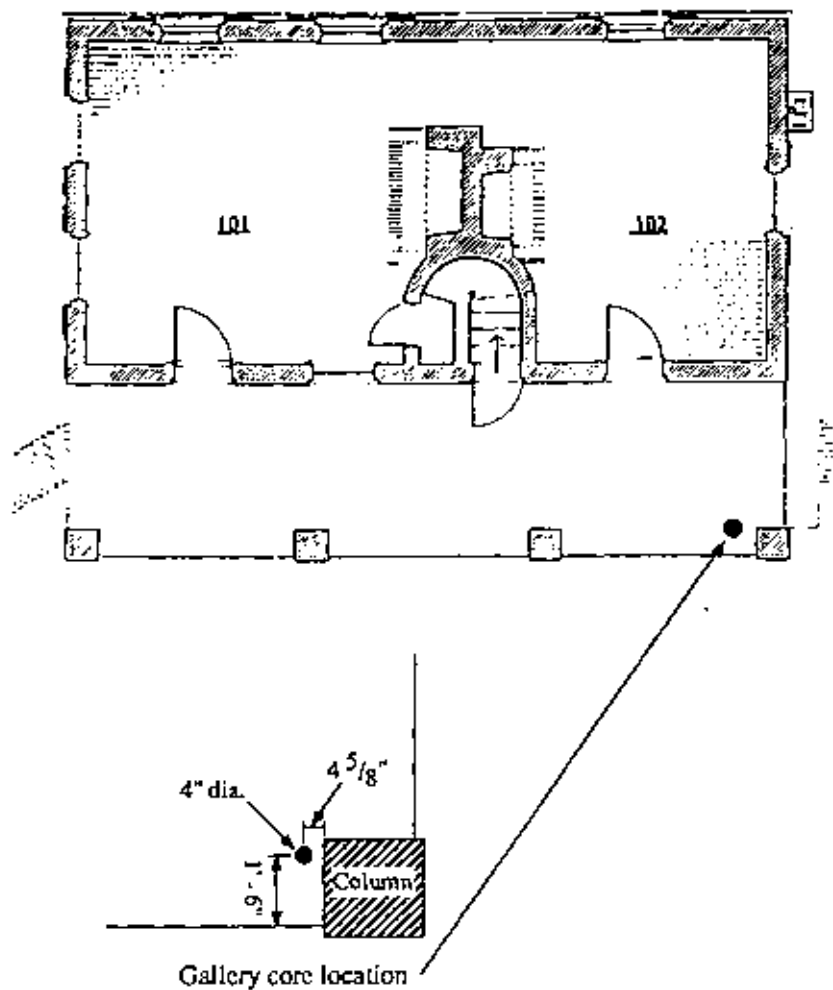


Figure F2. Melrose Kitchen Building Plan - Location of Core on Gallery

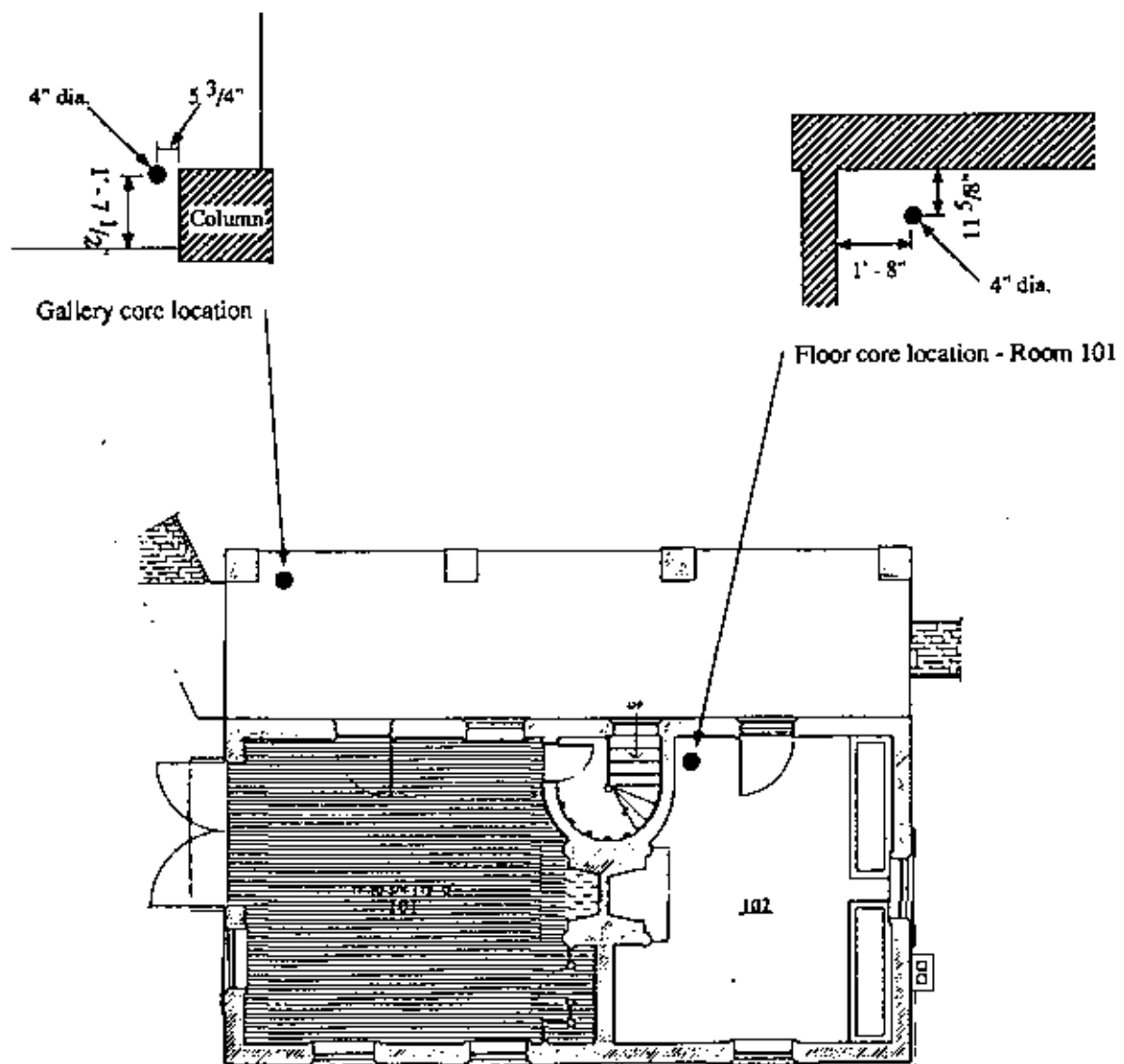


Figure F3. Melrose Dairy Building Plan - Location of Cores on Gallery and in Room 101

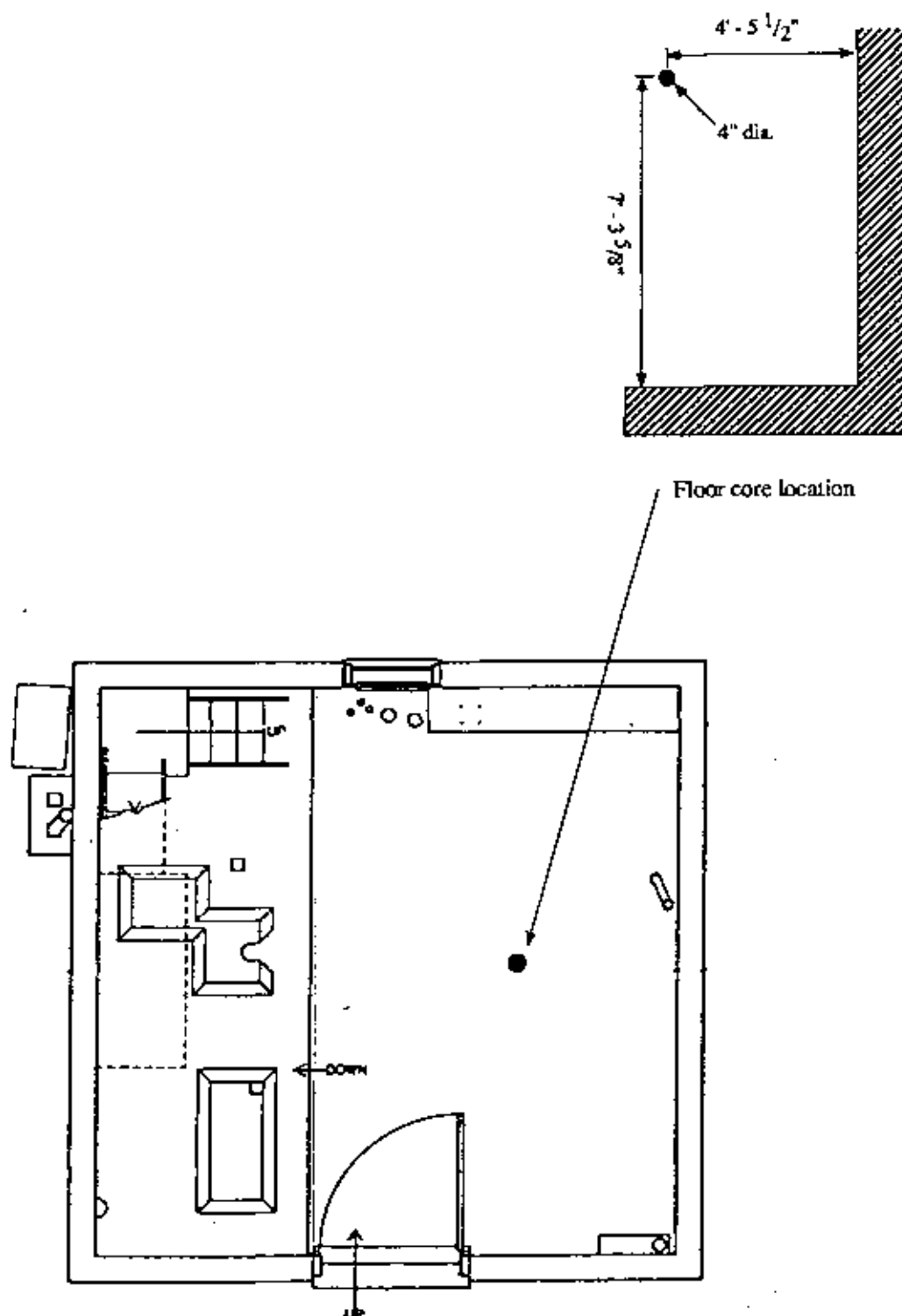


Figure F4. Melrose Smokehouse Plan - Location of Core on Interior

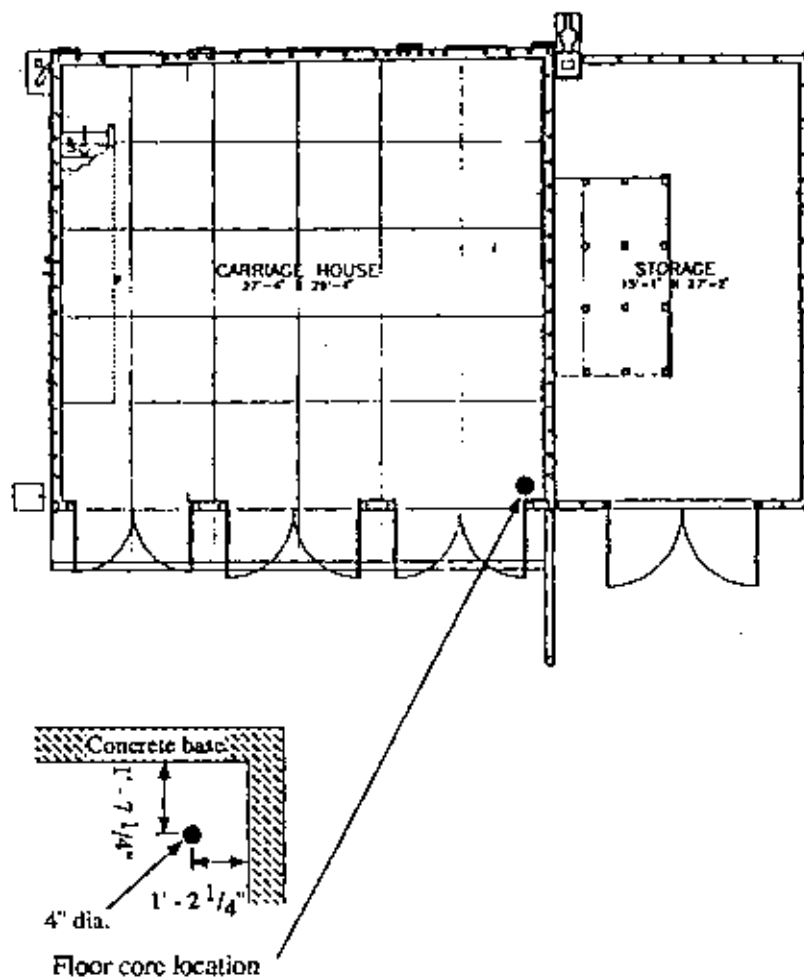


Figure F5. Melrose Carriage House Plan - Location of Core on Interior

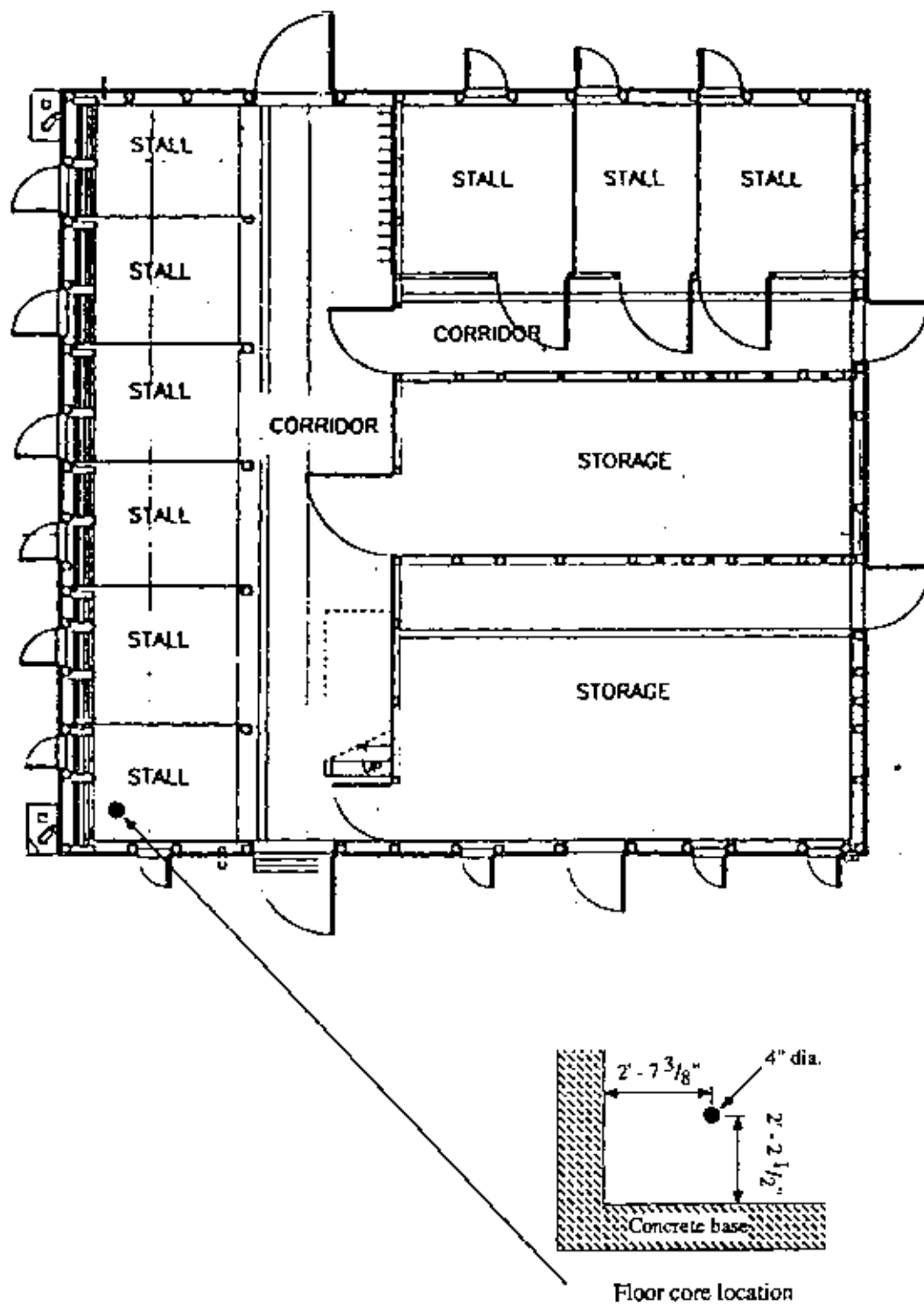
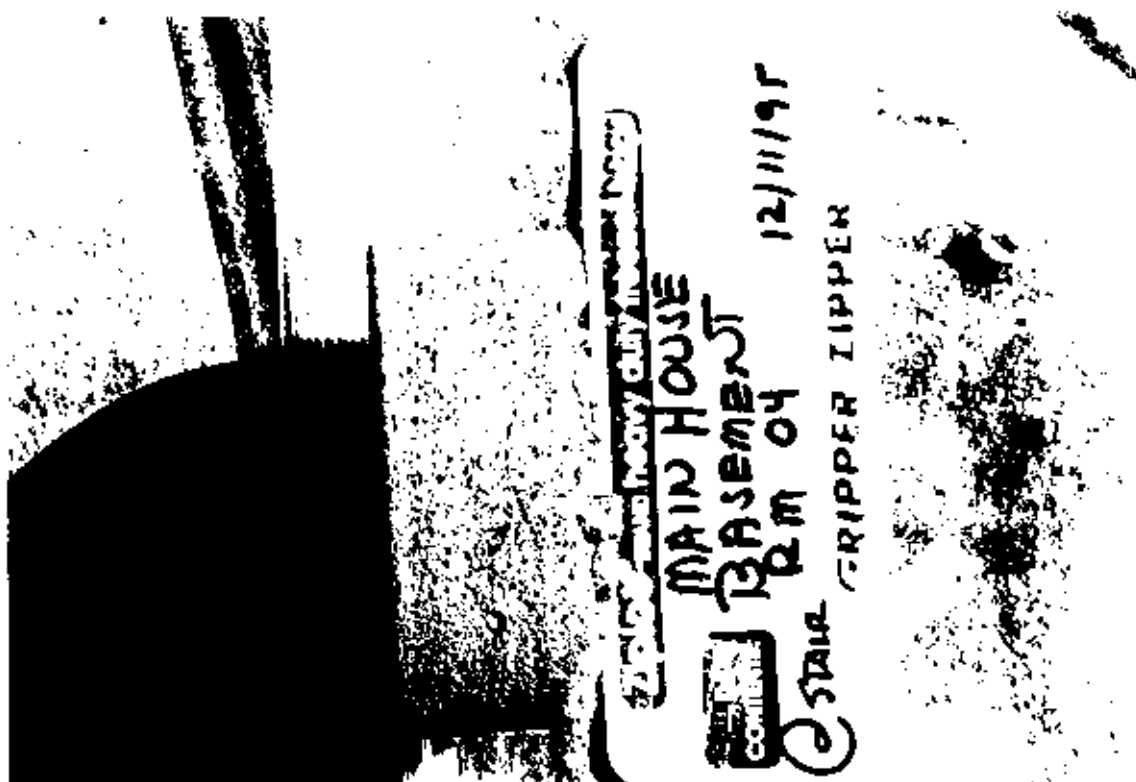


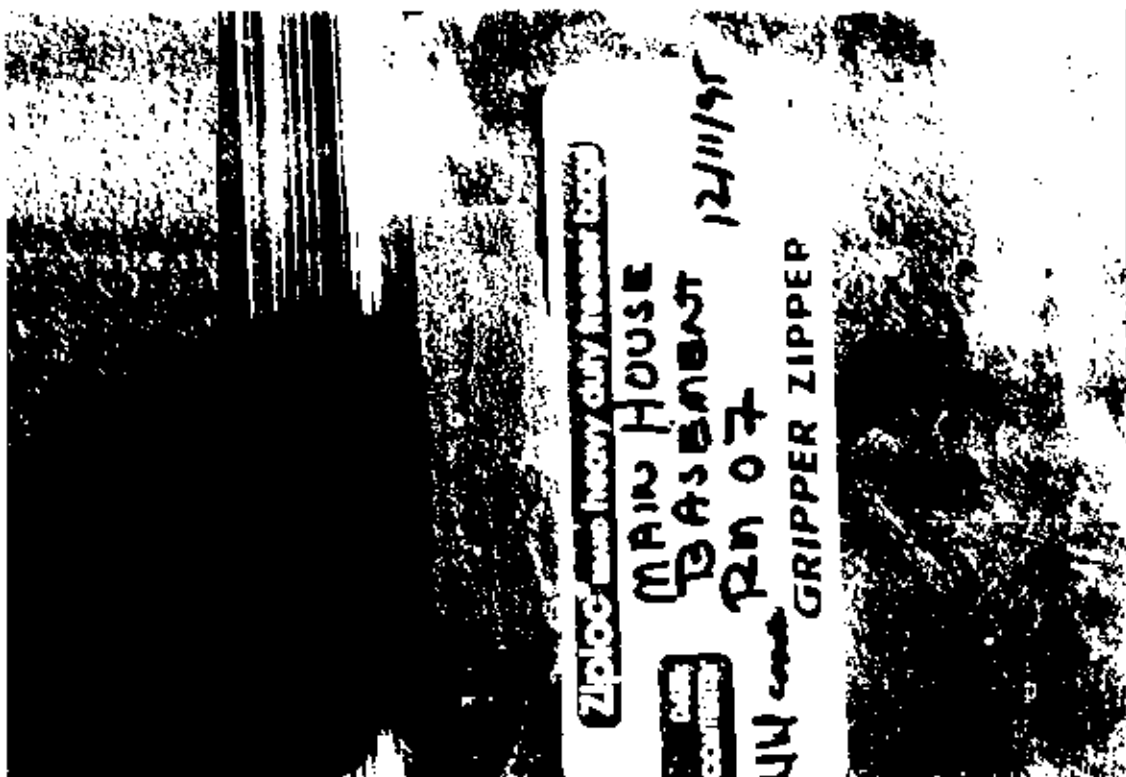
Figure F6. Melrose Stable Plan - Location of Core on Interior



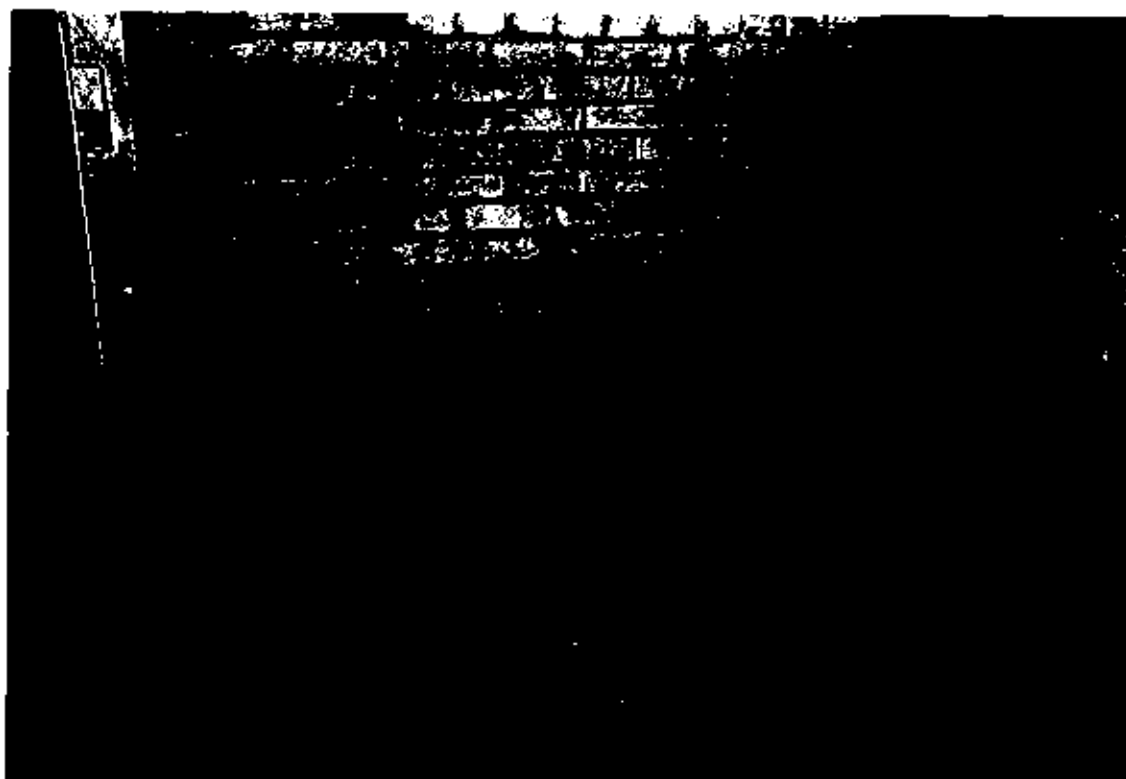
Photograph P40. Floor core sample from the southwest corner of Room 04 in the Melrose House.



Photograph P41. Location of core sample in the southwest corner of Room 04 in the Melrose House.



Photograph P42. Floor core sample from the northeast corner of Room 07 in the Melrose House.



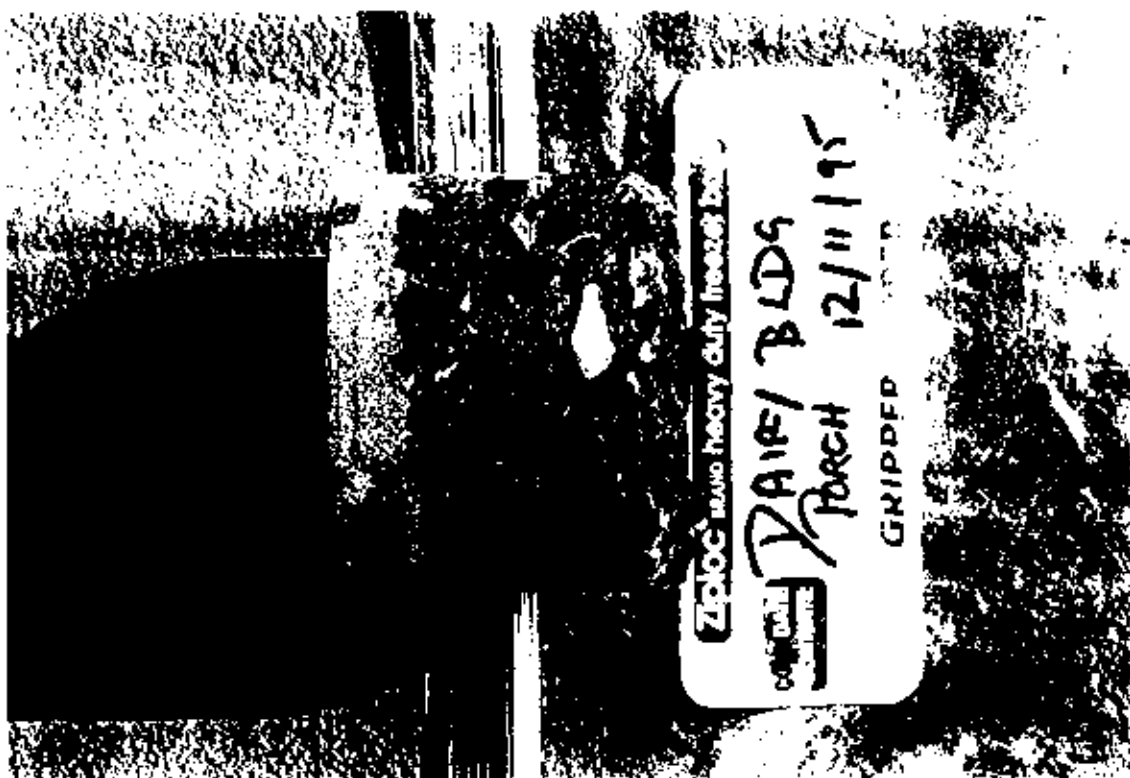
Photograph P43. Location of core sample in the northeast corner of Room 07 in the Melrose House.



Photograph P44. Gallery core sample from the southeast corner of the Melrose Kitchen's gallery.



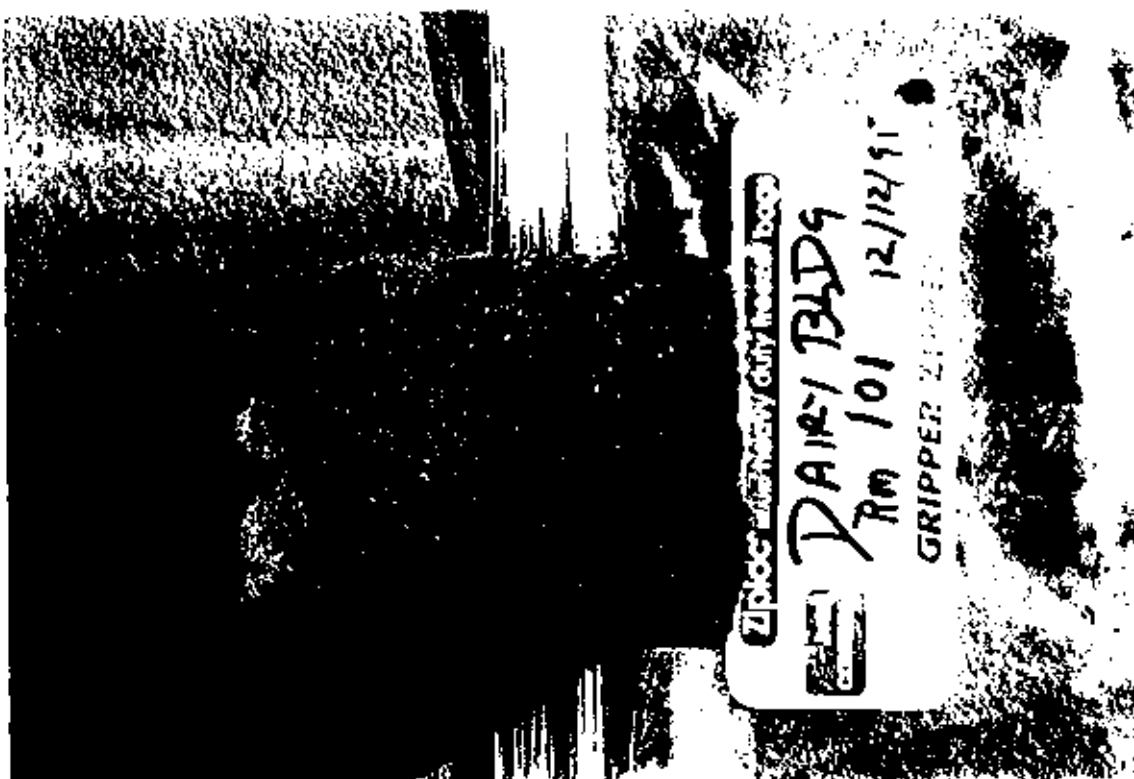
Photograph P45. Location of core sample in the southeast corner of the Melrose Kitchen's gallery.



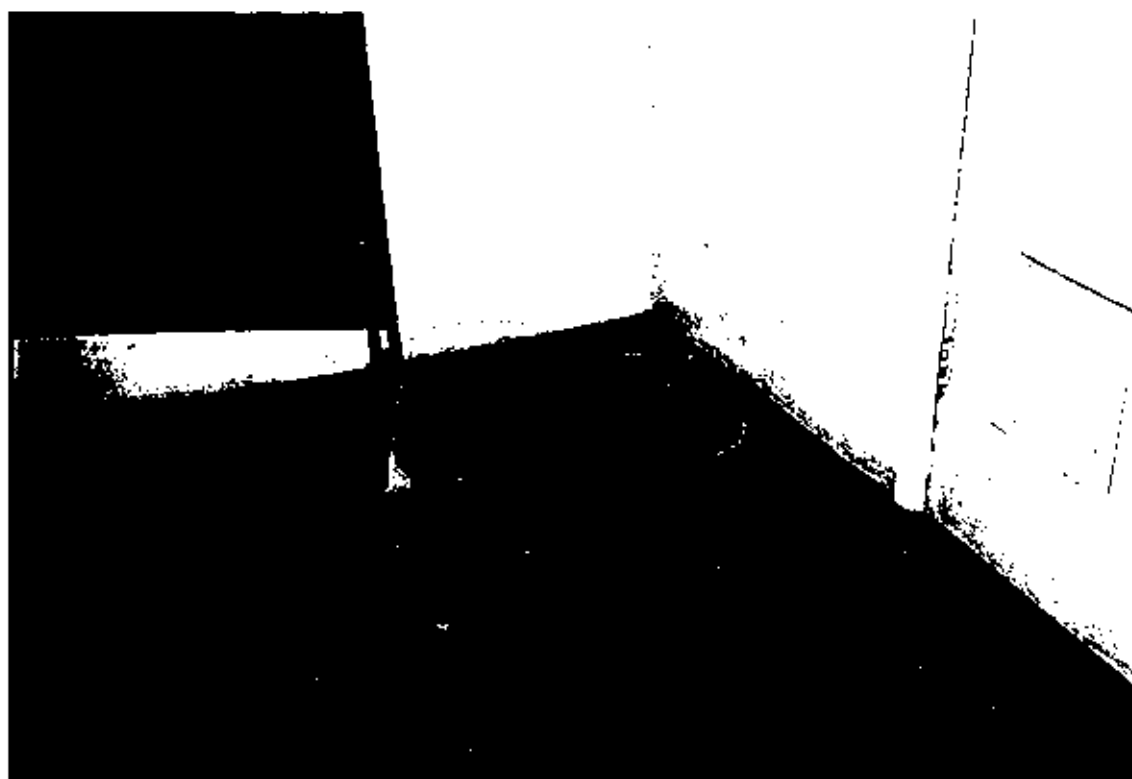
Photograph P46, Gallery core sample from the northwest corner of the Melrose Dairy Building's gallery.



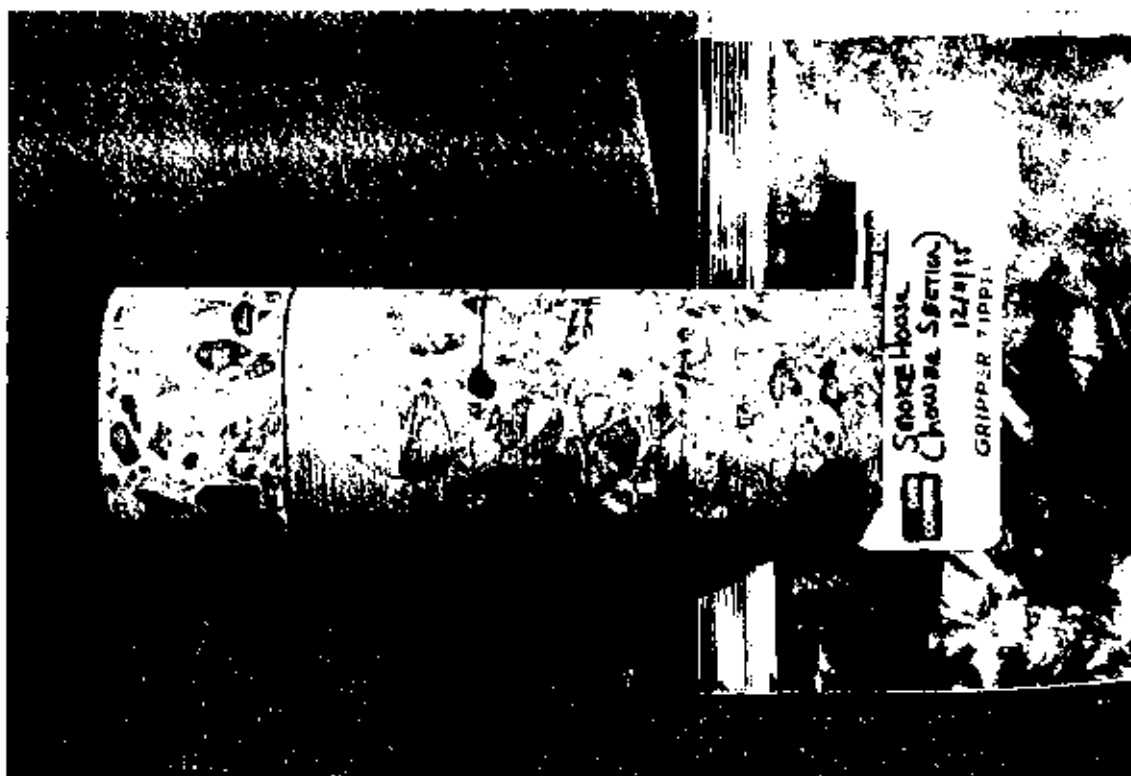
Photograph P47, Location of core sample in the northwest corner of the Melrose Dairy Building's gallery.



Photograph P48. Floor core sample from the northwest corner of Room 101 in the Melrose Dairy Building.



Photograph P49. Location of core sample in the northwest corner of Room 101 in the Melrose Dairy Building.



Photograph P50. Floor core sample from the interior of the Melrose Smoke House.



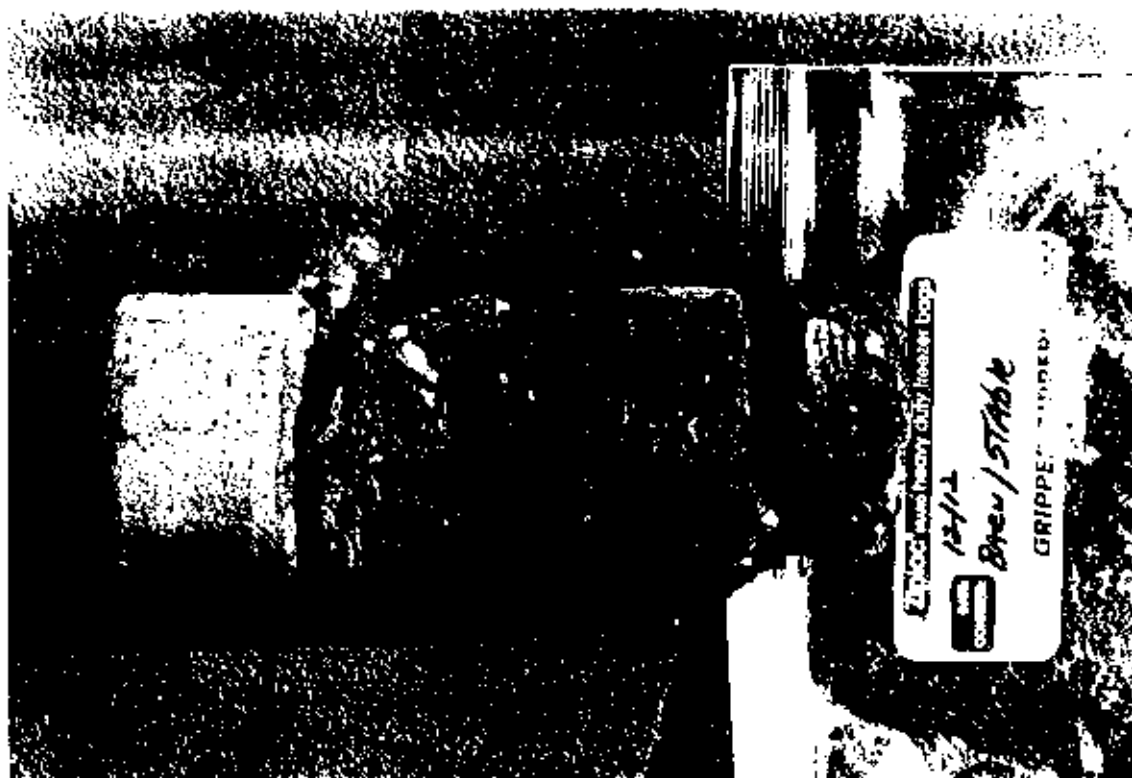
Photograph P51. Location of core sample in the interior of the Melrose Smoke House.



Photograph P52. Floor core sample from the northeast corner in the Melrose Carriage House.



Photograph P53. Location of core sample in the northeast corner of the Melrose Carriage House.



Photograph P54. Floor core sample from the southwest corner in the Melrose Stable.



Photograph P55. Location of core sample in the southwest corner of the Melrose Stable.

3.0 Appendix

Paint Analysis Worksheets



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs101.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 101 wall
plaster

Historical Documentation: covered with wallpaper in 1970s

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>shellac - - associated with ca. 1910 repairs</u>			
3. <u>light yellow</u>			
4. <u>yellow ochre</u>			
5. <u>yellow</u>			
6. <u>green yellow</u>			
7. <u>glue</u>			
8. <u>canvas</u>			
9. <u>wallpaper</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of the 19th c. finishes could be found on the plaster. No overlap was found from the architrave paints onto the plaster. The plaster is original - it runs behind the architraves and cannot be replaced without the removal of the finish woodwork of the doors, pilasters and baseboards. It is likely that the plaster was covered with wallpaper which protected the plaster from contact with the woodwork paint.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs101.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 101
architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. wax layers			
6. white			
7. white			
8. cream			
9. light yellow green			
10. cream			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Cap mold of baseboard has same paint history. _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs101.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 101 plaster
cornice

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>soiling (on medallion)</u>			
3. <u>shellac</u>			
4. <u>off white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>off white</u>			
9. <u>off white</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Cornice, ceiling and ceiling medallion show no evidence of being painted prior to the 20th c. The medallion is soiled on the top of the cast plaster leaves and in the recesses of the casing.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs101.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose

Sample Location and Description: Hall 101
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat	10YR 4/4	oil	glossy
3. red brown glaze ← decorative finish			
4. medium tan ←	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax ←			
7. off white			
8. off white			
9. white			
10. off white			
11. off white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Light tan 10YR 8.5/1

Red brown glaze over
red tan 10YR 4/4 basecoat

Observations and Conclusions: Treatment of baseboard cap mold and fascia is typical for all baseboards throughout the house, excepting for Rooms 109 and 110. There is also a change in the pattern of application in the four service rooms on the second floor.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs102.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 102 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>white basecoat</u>	<u>N 9.5</u>	<u>oil</u>	<u>glossy</u>
3. <u>light rose glaze</u> ← <u>glazed finish</u>			
3. <u>rose glaze</u>			
4. <u>wax</u>			
5. <u>yellow</u>			
6. <u>yellow</u>			
7. <u>green yellow</u>			
8. <u>white</u>			
9. <u>light rose</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The rose colored glazing was repeated once, and retained through the 19th c., with wax coats used to renew the surface. The effect was probably slightly mottled. Exposures are in northeast corner. No *traverse l'oeil* cornice or other details were found.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs102.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: 102 door to
Hall 101

Historical Documentation: All interior doors stripped in 1970s of 1840s graining. Present grained finishes are not an accurate representation of the technique or appearance of the original graining.

Finish Layer Chronologies

wood

Substrate:

Description	Munsell Notation	Binder	Surface Treatment
1. light yellow undercoat			
2. light rose basecoat ←	5YR 8/2	oil	glossy
3. medium red-yellow glaze ←	oak graining		
4. clear varnish			
5. shellac or varnish maintenance coat			
6. wax			
7. yellow ←			
8. opaque brown grain coat ←	1970s graining		
9. clear varnish			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Only small remnants of the 1840s graining survives on the edges of moldings, much too small to determine the pattern of the graining. See 1970s photographs of graining before it was removed. The same graining pattern - oak - was originally on all first floor doors.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs102.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: 102 punkah
frame

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>light yellow undercoat</u>			
2. <u>medium rose basecoat</u> ←	2.5YR 7/4	oil	glossy
3. <u>medium red-yellow glaze</u> ←	mahogany graining		
4. <u>red stain</u> - - 1970s			
5. <u>clear varnish</u>			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Wood frame supporting punkah fan is pine or cypress that was
grained to imitate the mahogany of the fan. The fan is mahogany, finished with clear varnish. The
panelled medallion on ceiling is finished in the same sequence as the architraves.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs102.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 105
architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. light grey tan	5Y 8.5/0.5	oil	glossy
6. wax layers			
7. off white			
8. off white			
9. off white			
10. white			
11. light yellow green			
12. white			
13. off white			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: The baseboard cap mold, the sash and the panelled ceiling medallion have the same paint history as the architraves.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: IIIs102.5

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 102 bell
pull mounting block

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. light grey tan	5Y 8.5/0.5	oil	glossy
6. wax layers			
7. off white			
8. off white			
9. off white			
10. white			
11. light yellow green			
12. white			
13. off white			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Removal of the bell pull base found that the first finish coats extend
behind the mounting. The bell pull was installed before first painting of the painting of the room. _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs102.6

George Fore
Architectural Conservator
September, 1995

Structure: House

Sample Location and Description: Room 10
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. <u>red tan basecoat</u>	<u>10YR 4/4</u>	<u>oil</u>	<u>glossy</u>
2. <u>red brown glaze</u> ← <u>decorative finish</u>			
3. <u>medium tan</u> ←	<u>10YR 6/4</u>	<u>oil</u>	<u>glossy</u>
4. <u>brown glaze</u> ← <u>decorative finish</u>			
5. <u>wax</u> ←			
6. <u>off white</u>			
7. <u>off white</u>			
8. <u>off white</u>			
9. <u>white</u>			
10. <u>light yellow green</u>			
11. <u>white</u>			
12. <u>off white</u>			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The cap mold is finished in the same sequence as the architraves.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs102.7

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 102
ceiling plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>shellac</u> ← -			
3. <u>white</u> ← -			
3. <u>off white</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>glue</u>			
9. <u>canvas - 1978</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of 19th c. finishes found on ceiling. Paint from wood ceiling panel lapped over onto ceiling plaster.



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs103.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Passage 103
door and window architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>primer</u>			
2. <u>light tan basecoat</u>			
3. <u>light tan</u>	10YR 8.5/1	oil	glossy
4. <u>light tan</u>	10YR 8.5/1	oil	glossy
5. <u>light grey tan</u>	5Y 8.5/0.5	oil	glossy
6. <u>wax layers</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>beige</u>			
10. <u>white</u>			
11. <u>white</u>			
12. <u>light yellow green</u>			
13. <u>off white</u>			
14. <u>off white</u>			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Baseboard cap mold, transom sash, and window sash have same paint history.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs103.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Passage 103
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey basecoat</u>			
2. <u>red tan basecoat</u>	<u>10YR 4/4</u>	<u>oil</u>	<u>glossy</u>
3. <u>red brown glaze</u> ← <u>decorative finish</u>			
4. <u>medium tan</u> ←	<u>10YR 6/4</u>	<u>oil</u>	<u>glossy</u>
5. <u>brown glaze</u> ← <u>decorative finish</u>			
6. <u>wax</u> ←			
7. <u>white</u>			
8. <u>white</u>			
9. <u>beige</u>			
10. <u>white</u>			
11. <u>white</u>			
12. <u>light yellow green</u>			
13. <u>off white</u>			
14. <u>off white</u>			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: First period finish exposed on north elevation to right of door to Room 107. Pattern visible in finish, but intent is not clear.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs103.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose

Sample Location and Description: Passage 103
wall plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. light grey rose	5YR 8/1	distemper	matte
3. shellac			
4. thin white			
5. medium grey green			
6. medium blue green			
7. medium cream			
8. white			
9. medium yellow			
10. medium yellow			
11. medium tan			
12. white			
13. medium tan			
14. medium rose tan			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Only remnants of the first finish was found.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: 11s103.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose

Sample Location and Description: Passage 10
ceiling plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. shellac			
3. white			
4. white			
5. off white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs104.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 104
architrave

Historical Documentation: Room remodeled as bathroom in 1970s. Transom windows at north and south elevations covered. All wall plaster and ceiling covered with gypsum board. Baseboards relocated to new wall surfaces.

Finish Layer Chronologies

Substrate:

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. wax			
6. white			
7. off white			
8. white			
9. light green yellow			
10. off white			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Removal of gypsum board revealed original transom sash. They, along with the baseboard cap mold, were painted in the same sequence as the door architrave.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs104.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 104 wall
and ceiling plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster _____

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>soil</u>			
3. <u>shellac</u>			
4. <u>off white</u>			
5. <u>off white</u>			
6. <u>cream</u>			
7. <u>off white</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No ghost lines of wall shelves on south elevation in area where
gypsum was removed. _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: 11s104.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 104
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat ←	10YR 4/4	oil	glossy
3. red brown glaze ← decorative finish			
4. medium tan ←	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax			
7. white			
8. off white			
9. white			
10. light green yellow			
11. off white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs105.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Passage 105
door and transom window architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. light grey tan	5Y 8.5/0.5	oil	glossy
6. wax layers			
7. white			
8. off white			
9. off white			
10. white			
11. light yellow green			
12. white			
13. off white			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Baseboard, cap mold, transom sash, and window sash have same paint history. _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs105.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Passage 10
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat	10YR 4/4	oil	glossy
3. red brown glaze ← decorative finish			
4. medium tan ←	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax ←			
7. white			
8. off white			
9. off white			
10. white			
11. light yellow green			
12. white			
13. off white			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: First period finish exposed on north elevation to right of door to
Room 107. Pattern visible in finish, but intent is not clear.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs105.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose

Sample Location and Description: Passage 105
wall plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. shellac			
3. yellow			
4. yellow			
5. green yellow			
6. white			
7. rose			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: No evidence of 19th c. finishes were found. The ceiling plaster was
also found to be finished with sizing, followed by the ca. 1910 shellac.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs105.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose

Sample Location and Description: Passage 106
door mullions

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. black	N 1	oil	glossy
2. wax			
3. yellow			
4. opaque brown grain coat	1970s graining		
5. clear varnish			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The mullions in the door to Stair 106 were originally painted black.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs106.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Stair 106 and
205 wall plaster

Historical Documentation:

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. white basecoat	N 9.5	oil	glossy
3. light rose glaze ← glazing	-		
4. light yellow	5Y 9/1	oil	low gloss
5. shellac			
6. off white			
7. yellow			
8. yellow			
9. off white			
10. light yellow			
11. cream			
12. white			
13. off white			
14. off white			
15. off white			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions:

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs106.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Stair 106 and
205 baseboard and wall stringer fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>red tan basecoat</u> ←	<u>10YR 4/4</u>	<u>oil</u>	<u>glossy</u>
2. <u>red brown glaze</u> ← decorative finish			
3. <u>medium tan</u> ←	<u>10YR 6/4</u>	<u>oil</u>	<u>glossy</u>
4. <u>brown glaze</u> ← decorative finish			
5. <u>wax</u>			
6. <u>off white</u>			
7. <u>off white</u>			
8. <u>beige</u>			
9. <u>white</u>			
10. <u>off white</u>			
11. <u>off white</u>			
12. <u>off white</u>			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs106.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Stair 106 and
205 architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>primer</u>			
2. <u>light tan basecoat</u>			
3. <u>light tan</u>	10YR 8.5/1	oil	glossy
4. <u>light tan</u>	10YR 8.5/1	oil	glossy
5. <u>light grey tan</u>	5Y 8.5/0.5	oil	glossy
6. <u>wax</u>			
7. <u>off white</u>			
8. <u>off white</u>			
9. <u>beige</u>			
10. <u>white</u>			
11. <u>off white</u>			
12. <u>off white</u>			
13. <u>off white</u>			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Baseboard cap mold, sash, stair stringer, panelled side of stair in 105,
and door at attic have the same paint history. The risers and treads were not finished until the 1970s.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs106.4

George Fore
Architectural Conservator
September, 1995

Structure: Structure: Melrose House
Sample Location and Description: Stair 106 and
205 balustrade

Historical Documentation: _____

Finish Layer Chronologies

Substrate: mahogany wood

Description	Munsell Notation	Binder	Surface Treatment
1. pigmented red varnish (remnants)			
2. maintenance varnish			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Balustrades were stripped in the 1970s repairs. Small areas of the red varnish were found at the balustrade across the window.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs106.5

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Stair 106 and
205, door architrave/arch at 2nd floor

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. wax			
6. off white			
7. off white			
8. beige			
9. white			
10. off white			
11. off white			
12. off white			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Architraves, window, baseboard cap mold, and stair trim were painted the light grey-tan in the 3rd period, but not the 2nd floor opening. This is the division between the 3rd painting of selected rooms on the 1st floor and the retained finishes on the 2nd floor.



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs107.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 107 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>red tan basecoat</u>	5YR 4/4	oil	glossy
3. <u>red glaze</u> ← glazed finish			
4. <u>red tan glaze</u>			
5. <u>varnish</u>			
6. <u>medium yellow green</u>			
7. <u>medium blue green</u>			
8. <u>cream</u>			
9. <u>light blue</u>			
10. <u>cream</u>			
11. <u>wallpaper - 1978</u>			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Ceiling plaster has same 19th c. glazed finish sequence. _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: 11s107.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 10,
architraves, baseboard cap mold, sash, transom

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood _____

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. wax			
6. white			
7. beige			
8. white			
9. light yellow green			
10. off white			
11. off white			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs107.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 107
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat ←	10YR 4/4	oil	glossy
3. red brown glaze ← decorative finish			
4. medium tan ←	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax			
7. white			
8. beige			
9. white			
10. light yellow green			
11. off white			
12. off white			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs 108.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 108 door
and window architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. light grey tan	5Y 8.5/0.5	oil	glossy
6. wax layers			
7. off white			
8. off white			
9. off white			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Baseboard cap mold, jib door, and sash have the same history. _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs108.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 108 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>white basecoat</u> ←	N 9.5	oil	glossy
3. <u>light rose glaze</u> ← glazing			
3. <u>rose glaze</u>			
4. <u>thick wax layers</u>			
5. <u>yellow</u>			
6. <u>yellow ochre</u>			
7. <u>green yellow</u>			
8. <u>white</u>			
9. <u>light cream</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Rose glazing system appears to match that found in Room 102, even
the repeat of the rose glaze over the original glaze without using a new basecoat. Exposure on west
elevation.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs108.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 108
plaster cornice

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster _____

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>shellac</u>			
3. <u>off white</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>off white</u>			
7. <u>off white</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of 19th c. finishes was found on the cornice. The ceiling
has the same paint history, except for the application of canvas in the 1970s.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs108.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House
Sample Location and Description: Room 103
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood _____

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat ←	10YR 4/4	oil	glossy
3. red brown glaze → decorative finish			
4. medium tan →	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax			
7. off white			
8. off white			
9. white			
10. off white			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Grey basecoat is beneath opaque base. - was not a factor in the first finish. The first two finishes were subtle, but figured. Exposure of second finish on west elevation. Exposure of first finish in Passage 103, north elevation.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs109.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 109 door
and window architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. light grey tan	5Y 8.5/0.5	oil	glossy
6. wax layers			
7. off white			
8. off white			
9. off white			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Baseboard cap mold and sash have the same history.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs109.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 109 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. white basecoat ←	N 9.5	oil	glossy
3. light rose glaze ← glazing	-		
3. rose glaze			
4. thick wax layers			
5. yellow			
6. yellow ochre			
7. green yellow			
8. white			
9. light cream			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Rose glazing system appears to match that found in Room 102.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs109.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 109
plaster cornice

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>shellac</u>			
3. <u>off white</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>off white</u>			
7. <u>off white</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of 19th c. finishes was found on the cornice. The ceiling
has the same paint history, except for the application of canvas in the 1970s.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs109.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 109
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat	N 4.25		
2. translucent white		oil	glossy
3. waxes			
4. off white			
5. beige			
6. cream			
7. off white			
8. off white			
9. light yellow			
10. white			
11. light yellow green			
12. off white			
13. off white			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: The dark grey basecoat beneath the translucent overcoat produced a silvery appearance in the finish treatment. The degree of mottling cannot be determined.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs110.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 110 door
and window architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. light grey tan	5Y 8.5/0.5	oil	glossy
6. wax layers			
7. off white			
8. beige			
9. off white			
10. light yellow			
11. white			
12. light yellow green			
13. off white			
14. off white			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Baseboard cap mold and sash have the same history.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs110.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 110 wall
plaster

Historical Documentation: Family tradition states that Mrs. Kelly removed wallpaper from this room in
ca. 1910.

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>wallpaper</u>			
3. <u>gypsum skim coat</u>			
4. <u>shellac</u>			
5. <u>yellow</u>			
6. <u>yellow</u>			
7. <u>cream</u>			
8. <u>light yellow</u>			
9. <u>off white</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Very small samples of wallpaper were found on the west elevation
beneath the cornice in an area of plaster repair.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs110.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 110
plaster cornice

Historical Documentation:

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. shellac			
3. off white			
4. white			
5. white			
6. off white			
7. off white			
8. off white			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: No evidence of 19th c. finishes were found on the cornice or on the center medallion. The ceiling has the same paint history, except for the application of canvas in the 1970s.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs110.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 110
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey basecoat</u> ←	<u>N 4.25</u>		
2. <u>translucent white</u> ←	<u>-</u>	<u>oil</u>	<u>glossy</u>
3. <u>waxes</u>			
4. <u>off white</u>			
5. <u>beige</u>			
6. <u>cream</u>			
7. <u>off white</u>			
8. <u>off white</u>			
9. <u>light yellow</u>			
10. <u>white</u>			
11. <u>light yellow green</u>			
12. <u>off white</u>			
13. <u>off white</u>			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The dark grey basecoat beneath the translucent overcoat produced a silvery appearance in the finish treatment. The degree of mottling cannot be determined.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs111.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 111 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. white basecoat ←	N 9.5	oil	glossy
3. light rose glaze ← glazing	.		
4. light yellow	5Y 9/1	oil	low gloss
5. shellac			
6. yellow			
7. yellow			
8. yellow			
9. cream			
10. light yellow			
11. grey			
12. off white			
13. beige			
14. cream			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Only remnants of the glazed plaster finishes were located - behind the columns on the north elevation, at the edge of pilasters, in the recess of moldings. No large areas of the glazed finish were found, as in Rooms 102 and 108. The walls were thoroughly stripped in ca. 1910.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs111.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 111
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat ←	10YR 4/4	oil	glossy
3. red brown glaze ← decorative finish			
4. medium tan ←	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax			
7. off white			
8. off white			
9. off white			
10. off white			
11. beige			
12. white			
13. off white			
14. off white			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs111.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 111
architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. light grey tan	5Y 8.5/0.5	oil	glossy
6. wax layers			
7. off white			
8. off white			
9. off white			
10. off white			
11. beige			
12. white			
13. off white			
14. off white			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Pilasters, side lights, and baseboard cap molds have the same paint history as the architraves.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs111.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 111
plaster cornice, ceiling and medallion

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>soiling (on medallion)</u>			
3. <u>shellac</u>			
4. <u>off white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>off white</u>			
9. <u>off white</u>			
10. <u>white</u>			
11. <u>white</u>			
12. <u>off white</u>			
13. <u>white</u>			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of paint was found prior to the 20th c. finishes.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs201.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 201
architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>primer</u>			
2. <u>light tan basecoat</u>			
3. <u>light tan</u>	<u>10YR 8.5/1</u>	<u>oil</u>	<u>glossy</u>
4. <u>light tan</u>	<u>10YR 8.5/1</u>	<u>oil</u>	<u>glossy</u>
5. <u>wax</u>			
6. <u>off white</u>			
7. <u>off white</u>			
8. <u>off white</u>			
9. <u>off white</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Baseboard cap mold and side lights painted in same sequence of layers.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs201.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 201
baseboard fascia

Historical Documentation: _____ Mounted Sample Reference # _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey basecoat</u>			
2. <u>red tan basecoat</u> ←	10YR 4/4	oil	glossy
3. <u>red brown glaze</u> ← decorative finish			
4. <u>medium tan</u> ←	10YR 6/4	oil	glossy
5. <u>brown glaze</u> ← decorative finish			
6. <u>wax</u>			
7. <u>off white</u>			
8. <u>off white</u>			
9. <u>off white</u>			
10. <u>off white</u>			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs201.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 201 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. shellac			
3. yellow ochre			
4. yellow			
5. yellow			
6. yellow			
7. off white			
8. off white			
9. cream			
10. off white			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of 19th c. finishes found on plaster or on adjacent
architraves.



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs202.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 202
architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>primer</u>			
2. <u>light tan basecoat</u>			
3. <u>light tan</u>	<u>10YR 8.5/1</u>	<u>oil</u>	<u>glossy</u>
4. <u>light tan</u>	<u>10YR 8.5/1</u>	<u>oil</u>	<u>glossy</u>
5. <u>wax</u>			
6. <u>off white</u>			
7. <u>off white</u>			
8. <u>off white</u>			
9. <u>off white</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Baseboard cap mold painted in same sequence of layers.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs202.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 202
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey basecoat</u>			
2. <u>red tan basecoat</u> ←	10YR 4/4	oil	glossy
3. <u>red brown glaze</u> ← decorative finish			
4. <u>medium tan</u> ←	10YR 6/4	oil	glossy
5. <u>brown glaze</u> ← decorative finish			
6. <u>wax</u>			
7. <u>off white</u>			
8. <u>off white</u>			
9. <u>off white</u>			
10. <u>off white</u>			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs202.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 202 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. shellac			
3. yellow			
4. yellow			
5. yellow			
6. off white			
7. off white			
8. off white			
9. wallpaper - 1978			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: No evidence of 19th c. finishes found on plaster or on adjacent
architraves. Likewise, no architrave finishes were found on the plaster surfaces.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs202.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: 202 door to
Hall 201

Historical Documentation: All interior doors stripped in 1970s of 1840s graining. Present grained finishes are not an accurate representation of the technique or appearance of the original graining.

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. cream undercoat			
2. light rose basecoat	5Y 9/2 maple graining	oil	glossy
3. medium red-yellow glaze			
4. clear varnish			
5. wax			
6. yellow	1970s graining		
7. opaque brown grain coat			
8. clear varnish			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Only small remnants of the 1840s graining survives on the edges of moldings, much too small to determine the pattern of the graining. See 1970s photographs of graining before it was removed. The same graining pattern - maple - was originally on all second floor doors.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs203.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Rooms 203 and
204 door and window architraves

Historical Documentation: Full bathroom installed in 1970s in Room 204. Room 203 was divided in
storage closets.

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>primer</u>			
2. <u>light tan basecoat</u>			
3. <u>light tan</u>	10YR 8.5/1	oil	glossy
4. <u>light tan</u>	10YR 8.5/1	oil	glossy
5. <u>wax</u>			
6. <u>light yellow green</u>			
7. <u>off white</u>			
8. <u>off white</u>			
9. <u>off white</u>			
10. <u>off white</u>			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The baseboard cap mold and the sash match the architrave sequence.
The use of these two rooms is not known. The location of the attic cistern immediately above Room 204
suggests this may have been a bath. The fixtures installed in the 1970s covers many of the wall areas.
The pocket door and partition between these two rooms is original.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs203.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Rooms 203 and
204 baseboard fascia and fillet

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat ←	10YR 4/4	oil	glossy
3. red brown glaze ← decorative finish			
4. medium tan ←	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax			
7. light yellow green			
8. off white			
9. off white			
10. off white			
11. off white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: The dark brown finishes extend onto the fillet. Elsewhere in the house
(except for Rooms 206 and 207) the fillet is painted the trim color.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs203.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Rooms 203 and
204 wall plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>shellac</u>			
3. <u>white</u>			
4. <u>off white</u>			
5. <u>off white</u>			
6. <u>off white</u>			
7. <u>wallpaper - 1978</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of 19th c. finishes found on plaster or on adjacent
architraves. Likewise, no architrave finishes were found on the plaster surfaces.



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs206.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Rooms 206 and
207 door and window architraves

Historical Documentation: A bathroom was installed in the 1970s in Room 207. Room 203 was altered into a water closet, and a small storage closet was constructed at the east end.

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>primer</u>			
2. <u>light tan basecoat</u>			
3. <u>light tan</u>	10YR 8.5/1	oil	glossy
4. <u>light tan</u>	10YR 8.5/1	oil	glossy
5. <u>wax</u>			
6. <u>off white</u>			
7. <u>white</u>			
8. <u>cream</u>			
9. <u>off white</u>			
10. <u>off white</u>			
11. <u>off white</u>			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The baseboard cap mold and the sash match the architrave sequence. The pocket door and partition between these two rooms is original. Beneath a plaster skim coat in Room 206 are two flush wall boards for mounting hanging hooks, as in a closet. Hook boards on the south elevation, between the pocket door and the southeast corner.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs206.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Rooms 206 and
207 baseboard fascia and fillet

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat ←	10YR 4/4	oil	glossy
3. red brown glaze ← decorative finish			
4. medium tan ←	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax			
7. off white			
8. white			
9. cream			
10. off white			
11. off white			
12. off white			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The dark brown finishes extend onto the fillet. Elsewhere in the house (except for Rooms 203 and 204) the fillet is painted the trim color. This change in pattern occurs only in the second floor service rooms.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs206.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Rooms 206 and
207 wall plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>shellac</u>			
3. <u>light tan</u>			
4. <u>light grey</u>			
5. <u>off white</u>			
6. <u>off white</u>			
7. <u>wallpaper - 1978</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of 19th c. finishes found on plaster or on adjacent
architraves. No architrave finishes were found on the plaster surfaces.



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs208.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 208
architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>primer</u>			
2. <u>light tan basecoat</u>			
3. <u>light tan</u>	<u>10YR 8.5/1</u>	<u>oil</u>	<u>glossy</u>
4. <u>light tan</u>	<u>10YR 8.5/1</u>	<u>oil</u>	<u>glossy</u>
5. <u>wax</u>			
6. <u>light grey</u>			
7. <u>light blue grey</u>			
8. <u>off white</u>			
9. <u>off white</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Baseboard cap mold and sash painted in same sequence of layers.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs208.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 208
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat	10YR 4/4	oil	glossy
3. red brown glaze ← decorative finish			
4. medium tan	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax			
7. light grey			
8. light blue grey			
9. off white			
10. off white			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs208.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 208 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster _____

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. shellac			
3. remnant of wallpaper - wood pulp ca. 1910			
7. white			
8. off white			
9. off white			
10. wallpaper - 1978			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of 19th c. finishes found on plaster or on adjacent
architraves. Likewise, no architrave finishes were found on the plaster surfaces. The ceiling plaster was
also found to have no evidence of 19th c. finishes, save for the sizing.



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs209.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 209
architraves

Historical Documentation:

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. wax			
6. light grey			
7. off white			
8. off white			
9. off white			
10. off white			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Baseboard cap mold painted in same sequence of layers.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs209.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 209
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat	10YR 4/4	oil	glossy
3. red brown glaze decorative finish			
4. medium tan	10YR 6/4	oil	glossy
5. brown glaze decorative finish			
6. wax			
7. light grey			
8. off white			
9. off white			
10. off white			
11. off white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs209.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 209 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>shellac</u>			
3. <u>white</u>			
4. <u>cream</u>			
5. <u>off white</u>			
6. <u>off white</u>			
7. <u>wallpaper - 1978</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No evidence of 19th c. finishes found on plaster or on adjacent
architraves. Likewise, no architrave finishes were found on the plaster surfaces.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs209.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 209
window panel, south elevation, east window

Historical Documentation: Purpose of gold leaf panel not known

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. yellow bole			
5. gold leaf			
6. light tan	10YR 8.5/1	oil	glossy
7. wax			
8. light grey			
9. off white			
10. off white			
11. off white			
12. off white			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Gilded area found over first finish on narrow panel of window. Gilding measures $1\frac{1}{16}$ "h x $6\frac{1}{8}$ "w. Intention or pattern of gilding not known, but, with the use of a bole it is certain that it was intentional. It is quite difficult to expose. No other occurrence of gilding found.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs210.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 210
architraves

Historical Documentation:

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan basecoat			
3. light tan	10YR 8.5/1	oil	glossy
4. light tan	10YR 8.5/1	oil	glossy
5. wax			
6. light grey			
7. off white			
8. off white			
9. off white			
10. off white			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Baseboard cap mold painted in same sequence of layers.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs210.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House
Sample Location and Description: Room 210
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat	10YR 4/4	oil	glossy
3. red brown glaze decorative finish			
4. medium tan	10YR 6/4	oil	glossy
5. brown glaze decorative finish			
6. wax			
7. light grey			
8. off white			
9. off white			
10. off white			
11. off white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs210.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Room 210 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. shellac			
3. medium tan			
4. medium tan			
5. bright yellow			
6. off white			
7. wallpaper - 1978			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: No evidence of 19th c. finishes found on plaster or on adjacent
architraves. Likewise, no architrave finishes were found on the plaster surfaces.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs210.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House
Sample Location and Description: Room 210
ceiling

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>sizing</u>			
2. <u>shellac</u>			
3. <u>off white</u>			
4. <u>white</u>			
5. <u>gypsum skim coat</u>			
6. <u>canvas - 1978</u>			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs211.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 211 wall
plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. white basecoat ←	N 9.5	oil	glossy
3. light rose glaze ← glazing	-		
4. light yellow	5Y 9/1	oil	low gloss
5. shellac			
6. off white			
7. yellow			
8. yellow			
9. off white			
10. cream			
11. off white			
12. off white			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Only remnants of plaster found at edge of pilasters and architraves.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs211.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 211 door
architrave

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>primer</u>			
2. <u>light tan basecoat</u>			
3. <u>light tan</u>	10YR 8.5/1	oil	glossy
4. <u>light tan</u>	10YR 8.5/1	oil	glossy
5. <u>wax</u>			
6. <u>white</u>			
7. <u>off white</u>			
8. <u>off white</u>			
9. <u>cream</u>			
10. <u>off white</u>			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs211.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 211
baseboard fascia

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey basecoat			
2. red tan basecoat ←	10YR 4/4	oil	glossy
3. red brown glaze ← decorative finish			
4. medium tan ←	10YR 6/4	oil	glossy
5. brown glaze ← decorative finish			
6. wax			
7. white			
8. off white			
9. off white			
10. cream			
11. off white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Hs211.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Hall 211
plaster ceiling

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster _____

Description	Munsell Notation	Binder	Surface Treatment
1. sizing			
2. soiling (on medallion)			
3. shellac			
4. off white			
5. white			
6. white			
7. off white			
8. off white			
9. off white			
10. glue			
11. canvas			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

George Fore
Architectural Conservator
September, 1995

CHROMOCHRONOLOGY WORK SHEET: HsExt.1

Structure: Melrose House

Sample Location and Description: Exterior door,
east elevation, entry to Hall 101

Historical Documentation: _____

Finish Layer Chronologies

Substrate: Wood

Description	Munsell Notation	Binder	Surface Treatment
1. light yellow oil primer			
2. light rose cream basecoat ←	5YR 8/2	oil	glossy
3. red-brown glaze ← oak graining			
4. light rose ←	10R 9/1	oil	glossy
5. red-brown glaze ← oak graining(?)			
6. med. yellow tan - prep. coat			
7. med. rose basecoat ←	2.5YR 7/4	oil	glossy
8. brown tan glaze ← oak graining			
9. varnish clear coat			
10. off-white basecoat ←			
11. brown figure coat ← 1970's graining			
12. off-white basecoat ←			
13. brown figure coat ← 1970's graining			
14. yellow basecoat ←			
15. brown figure coat ← 1970's graining			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior doors,
east elevation, entry to Passage 103 and basements

Historical Documentation: _____

Finish Layer Chronologies

Substrate: Wood

Description	Munsell Notation	Binder	Surface Treatment
1. light yellow oil primer			
2. light rose cream basecoat ←	5YR 8/2	oil	glossy
3. red-brown glaze ← oak graining			
4. med. rose basecoat ←	2.5YR 7/4	oil	glossy
5. brown tan glaze ← oak graining			
8. varnish clear coat			
7. off-white basecoat ←			
8. brown figure coat ← 1970's graining			
9. yellow basecoat ←			
10. brown figure coat ← 1970's graining			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: These doors were not grained the second period.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior door
and window architraves and reveals; sash

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>oil primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>glossy</u>
3. <u>white</u>	<u>N 9.25</u>	<u>oil</u>	<u>glossy</u>
4. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>glossy</u>
5. <u>thick soil layer</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. <u>white</u>			
11. <u>white</u>			
12. <u>white</u>			
13. <u>white</u>			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The door and window elements were consistently painted white and off-white colors. All finishes were found to be intact except for those on the west door entry - these have been thorough stripped using an open flame.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior jib
door, east elevation, beneath window to Room 108

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>light yellow oil primer</u>			
2. <u>light rose cream basecoat</u> ←	5YR 8/2	oil	glossy
3. <u>red-brown glaze</u> ← oak graining			
4. <u>light rose</u> ←	10R 9/1	oil	glossy
5. <u>red-brown glaze</u> ← oak graining(?)			
6. <u>white</u>	N 9.5	oil	glossy
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. <u>white</u>			
11. <u>white</u>			
12. <u>white</u>			
13. <u>white</u>			
14. <u>white</u>			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.5

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior
window sills

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. red brown	5YR 3/4	oil	glossy
2. red brown	7.5YR 2/4	oil	glossy
3. dark red	2.5YR 3/4	oil	glossy
4. red			
5. dark red			
6. red			
7. red			
8. white			
9. white			
10. white			
11. white			
12. white			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.6

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior
window blinds, door blinds, east gallery partition
blind

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>medium grey</u>	<u>N 5,75</u>	<u>oil</u>	<u>glossy</u>
2. <u>medium green</u>	<u>7.5GY 3/4</u>	<u>oil</u>	<u>glossy</u>
3. <u>medium green</u>	<u>7.5G 3/4</u>	<u>oil</u>	<u>glossy</u>
4. <u>medium green</u>			
5. <u>medium green</u>			
6. <u>dark green</u>			
7. <u>yellow green</u>			
8. <u>medium green</u>			
9. <u>medium red</u>			
10. <u>medium green</u>			
11. <u>medium yellow green</u>			
12. <u>medium green</u>			
13. <u>medium yellow green</u>			
14. <u>medium green</u>			
15. <u>medium green</u>			
16. <u>medium green</u>			
17. <u>light green</u>			
18. <u>medium green</u>			
19. <u>dark green</u>			
20. _____			

Observations and Conclusions: The handrail on the east balustrades and the handrail and newel caps
on the east stair have the same sequence of paint finishes as the blinds.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.7

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior cornice

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>oil primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>glossy</u>
3. <u>white</u>	<u>N 9.25</u>	<u>oil</u>	<u>glossy</u>
4. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>glossy</u>
5. <u>thick soil layer</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. <u>white</u>			
11. <u>white</u>			
12. <u>white</u>			
13. <u>white</u>			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Crown mold, fascia, soffit, frieze and architrave (all elements of the house cornice) have the same paint history. The first three finishes appear to match the finishes on the door and window architraves.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.8

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior
monitor - sash, architraves, soffits, north and south
cornices, north balustrade and posts

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. off-white	5Y 9.5/0.5	oil	glossy
3. white	N 9.25	oil	glossy
4. white	N 9.5	oil	glossy
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12. white			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: The east and west gables and cornice molding was replaced at the
time of the installation of the sloped roof. The north and south balustrades were reused, and possibly the
east and west ones as well. The ends of the original roof deck boards can be seen along the south
cornice.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.9

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior stair
risers, east elevation

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey</u>	<u>N 4.75</u>	<u>oil</u>	<u>glossy</u>
2. <u>dark grey</u>	<u>N 5.5</u>	<u>oil</u>	<u>glossy</u>
3. <u>red</u>	<u>10R 3/4</u>	<u>oil</u>	<u>glossy</u>
4. <u>tan grey</u>			
5. <u>medium grey</u>			
6. <u>medium grey</u>			
7. <u>(layers missing from sanding)</u>			
8. <u>medium grey</u>			
9. <u>light grey</u>			
10. <u>light grey</u>			
11. <u>light grey</u>			
12. <u>light grey</u>			
13. <u>medium grey</u>			
14. <u>medium grey</u>			
15. <u>medium grey</u>			
16. <u>medium grey</u>			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Samples only found in corners and in joints. Intermediate layers
incomplete.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.10

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior gallery
decks

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey</u>	<u>N 4.75</u>	<u>oil</u>	<u>glossy</u>
2. <u>dark grey</u>	<u>N 5.5</u>	<u>oil</u>	<u>glossy</u>
3. <u>blue grey</u>	<u>10B 5/1</u>	<u>oil</u>	<u>glossy</u>
4. <u>tan grey</u>			
5. <u>medium grey</u>			
6. <u>medium grey</u>			
7. <u>light grey</u>			
8. <u>medium grey</u>			
9. <u>medium grey</u>			
10. <u>medium grey</u>			
11. <u>tan</u>			
12. <u>light grey</u>			
13. <u>medium grey</u>			
14. <u>light grey</u>			
15. <u>light grey</u>			
16. <u>medium grey</u>			
17. <u>medium grey</u>			
18. <u>medium grey</u>			
19. <u>medium grey</u>			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

George Fore
Architectural Conservator
September, 1995

CHROMOCHRONOLOGY WORK SHEET: HsExt.11

Structure: Melrose House

Sample Location and Description: Exterior west
gallery, cast iron balustrades

Historical Documentation: _____

Finish Layer Chronologies

Substrate: cast iron

Description	Munsell Notation	Binder	Surface Treatment
1. <u>black</u>	<u>N 1</u>	<u>oil</u>	<u>glossy</u>
2. <u>black</u>	<u>N 1</u>	<u>oil</u>	<u>glossy</u>
3. <u>black</u>	<u>N 1</u>	<u>oil</u>	<u>glossy</u>
4. <u>off white</u>			
5. <u>cream</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>cream</u>			
10. <u>white</u>			
11. <u>white</u>			
12. <u>white</u>			
13. <u>white</u>			
14. <u>white</u>			
15. <u>white</u>			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Cast iron balustrades cleaned by sandblasting in 1970s. Only
remnants of paint was found on balusters against pilasters and columns.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExl.12

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior stucco,
west elevation, 1st level, right of door

Historical Documentation: Decorative marbled finish documented in several late 19th c. photographs

Finish Layer Chronologies

Substrate: Stucco

Description	Munsell Notation	Binder	Surface Treatment
1. clear oil primer			
2. light rose basecoat ←	5YR 8.5/2	distemper	matte
3. red veining* ← marbleizing	2.5YR 4/4	distemper	matte
4. soiling - possibly oil prime coat			
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: *Pattern of marbleizing follows scored blocks of stucco. Effect of imitation marble recorded in late 19th c. photographs. Remnants of marbleizing found on east elevation, 1st floor gallery, to left of door; on columns on east and west elevations; and on north elevation base level above middle basement window. The light rose basecoat was found on the west stair and on the chimneys, but no veining was located, although it is likely that these elements were also marbled.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.13

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior stucco
plinth at base of gallery wall, west elevation, 1st
level

Historical Documentation: _____

Finish Layer Chronologies

Substrate: Stucco

Description	Munsell Notation	Binder	Surface Treatment
1. <u>clear oil primer</u>			
2. <u>dark red</u>	<u>5YR 4/2</u>	<u>distemper</u>	<u>matte</u>
3. <u>soiling - possibly oil prime coat</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Finishes on wall plinths are very weathered and missing in areas. No evidence of decorative treatments were found, though it is possible the plinth was marbled.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.14

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior, cast
iron foundation vents

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. red brown	5YR 3/4	oil	glossy
2. red brown	7.5YR 2/4	oil	glossy
3. dark red	2.5YR 3/4	oil	glossy
4. red			
5. dark red			
6. black			
7. white			
8. white			
9. white			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.15

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior
basement windows, all elements

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. light tan	10YR 9/1	oil	glossy
2. light tan	10YR 9/1	oil	glossy
3. white	N9 5	oil	glossy
4. white			
5. white			
6. white			
7. white			
8. white			
9. white			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsExt.16

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House

Sample Location and Description: Exterior, west
elevation, second floor entry

Historical Documentation:

Finish Layer Chronologies

Substrate: wood and stucco

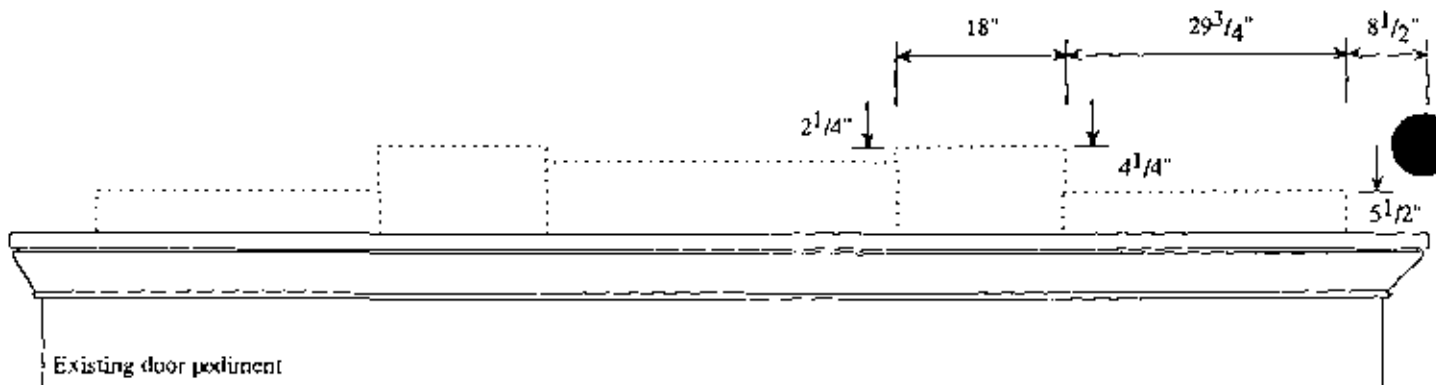
Description

Munsell
Notation

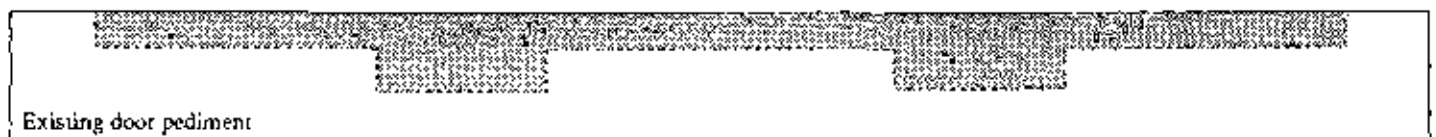
Binder

Surface Treatment

1. ghosts - outlines in paint of removed pediment over entry



Elevation of pediment outline on wall stucco.



Plan of pediment outline on top of door pediment.

Observations and Conclusions: Ghost outline of original pediment element above 2nd floor, west elevation door. Outlines are on top of door pediment and on face of wall stucco. No evidence occurs above east elevation door.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Exterior door
and window architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. oil primer			
2. off-white	5Y 9.5/0.5	oil	glossy
3. white	N 9.25	oil	glossy
4. white	N 9.5	oil	glossy
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Window sash finishes match those of the architraves:

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen
Sample Location and Description: Exterior cornice
and gable

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>oil primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>glossy</u>
3. <u>white</u>	<u>N 9.25</u>	<u>oil</u>	<u>glossy</u>
4. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>glossy</u>
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. <u>white</u>			
11. <u>white</u>			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The cornice's crown mold, fascia, soffit and frieze have the same
paint history. The first three finishes appear to match the finishes on the door and window architraves.
The balusters and the balustrade bottom rail are also painted in the same sequence.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Exterior
window sills

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. red brown	5YR 3/4	oil	glossy
2. red brown	7.5YR 2/4	oil	glossy
3. dark red	2.5YR 3/4	oil	glossy
4. red			
5. dark red			
6. red			
7. white			
8. white			
9. white			
10. white			
11. white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: The sills are painted in the same sequence as the house sills.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Exterior
window blinds - 2nd floor, east elev., north window

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>medium grey</u>	<u>N 5.75</u>	<u>oil</u>	<u>glossy</u>
2. <u>medium green</u>	<u>7.5GY 3/4</u>	<u>oil</u>	<u>glossy</u>
3. <u>medium green</u>	<u>7.5G 3/4</u>	<u>oil</u>	<u>glossy</u>
4. <u>medium green</u>			
5. <u>medium green</u>			
6. <u>dark green</u>			
7. <u>yellow green</u>			
8. <u>medium green</u>			
9. <u>medium red</u>			
10. <u>medium green</u>			
11. <u>medium yellow green</u>			
12. <u>medium green</u>			
13. <u>medium yellow green</u>			
14. <u>medium green</u>			
15. <u>medium green</u>			
16. <u>medium green</u>			
17. <u>light green</u>			
18. <u>medium green</u>			
19. <u>dark green</u>			
20. _____			

Observations and Conclusions: The handrail of the balustrade has the same sequence of color as
found on the blinds.

The pattern of finish layers on the blinds is identical to the blinds on house.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.5

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen and Dairy

Sample Location and Description: Wall stucco at
2nd floor gallery

Historical Documentation: _____

Finish Layer Chronologies

Substrate: stucco

Description	Munsell Notation	Binder	Surface Treatment
1. <u>oil basecoat</u>			
2. <u>light cream</u>	<u>10YR 9/1</u>	<u>distemper</u>	<u>matte</u>
3. <u>white</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. <u>white</u>			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: First floor wall stucco replaced with portland cement. No evidence of
scoring, lines or marbling was found on the 2nd floor stucco - the stucco finish was not the same as
that found on the house at the same period.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.6

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Rm 201 and
202 window architraves/sash

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>oil primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>gloss</u>
3. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>gloss</u>
4. <u>white</u>			
5. <u>yellow tan</u>			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Rm 201 baseboards and mantel do not survive. No doors survive on
second floor.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.7

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Rm 102 west
window architrave

Historical Documentation: room altered into kitchen in 1970s

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>cream</u>	<u>10YR 9/1</u>	<u>oil</u>	<u>gloss</u>
2. <u>wax layers</u>			
3. <u>medium grey</u>	<u>N 6.5</u>	<u>oil</u>	<u>gloss</u>
4. <u>medium yellow-grey</u>			
5. <u>wax</u>			
6. <u>dark red-brown</u>			
7. <u>wax/soiling</u>			
8. <u>white</u>			
9. <u>medium yellow-green</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: no doors, door architraves, baseboards, mantel or ceiling survive

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.8

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Rm 102 ceiling

Historical Documentation: covered with gypsum board in 1970s

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. limewash	(material specific)	distemper	matte
2. limewash	(material specific)	distemper	matte
3. off-white			
4. cream			
5. cream			
6. cream			
7. white			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: wood lath sawn - 1840s

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.9

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Room 201
ceiling

Historical Documentation: plaster covered with gypsum board in 1970s

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>limewash</u>	<u>(material specific)</u>	<u>distemper</u>	<u>matte</u>
2. <u>limewash</u>	<u>(material specific)</u>	<u>distemper</u>	<u>matte</u>
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Sample from cut in ceiling for attic access. Wood lath is original and
SAWD.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.10

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Room 202
baseboard

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey</u>	<u>N 3.25</u>	<u>oil</u>	<u>gloss</u>
2. <u>dark red</u>	<u>10R 2/4</u>	<u>oil</u>	<u>gloss</u>
3. <u>white</u>			
4. <u>yellow tan</u>			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit 11

George Fore
Architectural Conservator
September, 1995

Structure: Melrose

Sample Location and Description: Rm 202 mantel

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. dark grey	N 3.25	oil	gloss
2. black	N 1	oil	gloss
3. white			
4. yellow tan			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kil.12

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Stair stringer

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. off-white	5Y 9.5/0.5	oil	gloss
2. red	10R 3/4	oil	gloss
3. dark grey			
4. light grey			
5. light grey			
6. dark grey			
7. medium grey			
8. light grey			
9. medium grey			
10. light grey			
11. medium grey			
12. medium grey			
13. light grey			
14. medium grey			
15. medium grey			
16. medium grey			
17. medium yellow green			
18. medium grey			
19. _____			
20. _____			

Observations and Conclusions: Treads unpainted until 20th c. - they have only the last four layers of
risers. Stair stringer has same paint history as risers.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.13

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Stair newel post

Historical Documentation:

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. off-white	5Y 9.5/0.5	oil	gloss
2. red	10R 3/4	oil	gloss
3. light grey			
4. white			
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Horizontal rails at top of stair have same paint history as newel.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit. 14

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Stair plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. limewash	(material specific)	distemper	matte
2. limewash	(material specific)	distemper	matte
3. limewash			
4. gypsum plaster			
5. white			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Kit.15

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Kitchen

Sample Location and Description: Stair vertical
boards

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>gloss</u>
2. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>gloss</u>
3. <u>light grey</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. <u>white</u>			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____



Melrose
Natchez, Mississippi

George Fore
Architectural Conservator
September, 1995

CHROMOCHRONOLOGY WORK SHEET: Dairy.1

Structure: Melrose Dairy

Sample Location and Description: Exterior door
and window architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. oil primer			
2. off-white	5Y 9.5/0.5	oil	glossy
3. white	N 9.25	oil	glossy
4. white	N 9.5	oil	glossy
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Window sash finishes match those of the architraves.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Exterior
window sills

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. red brown	5YR 3/4	oil	glossy
2. red brown	7.5YR 2/4	oil	glossy
3. dark red	2.5YR 3/4	oil	glossy
4. red			
5. (middle layers missing)			
6. white			
7. white			
8. white			
9. white			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: The sills are painted in the same sequence as the house sills.
The only surviving samples were found on the underside of the sills and on the ends.

Melrose
Natchez, Mississippi

George Fore
Architectural Conservator
September, 1995

CHROMOCHRONOLOGY WORK SHEET: Dairy.3

Structure: Melrose Dairy

Sample Location and Description: Exterior
window blinds - 2nd fl., west elev.

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>medium grey</u>	<u>N 5.75</u>	<u>oil</u>	<u>glossy</u>
2. <u>medium green</u>	<u>7.5GY 3/4</u>	<u>oil</u>	<u>glossy</u>
3. <u>medium green</u>	<u>7.5G 3/4</u>	<u>oil</u>	<u>glossy</u>
4. <u>medium green</u>			
5. <u>medium green</u>			
6. <u>dark green</u>			
7. <u>yellow green</u>			
8. <u>medium green</u>			
9. <u>medium red</u>			
10. <u>medium green</u>			
11. <u>medium yellow green</u>			
12. <u>medium green</u>			
13. <u>medium yellow green</u>			
14. <u>medium green</u>			
15. <u>medium green</u>			
16. <u>medium green</u>			
17. <u>light green</u>			
18. <u>medium green</u>			
19. <u>dark green</u>			
20. _____			

Observations and Conclusions: The handrail of the balustrade has the same sequence of color as found on the blinds.

The pattern of finish layers on the blinds is identical to the blinds on house.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Exterior cornice
and gable, west elev.

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. oil primer			
2. off-white	5Y 9.5/0.5	oil	glossy
3. white	N 9.25	oil	glossy
4. white	N 9.5	oil	glossy
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The cornice's crown mold, fascia, soffit and frieze have the same paint history. The first three finishes appear to match the finishes on the door and window architraves. The balusters and the balustrade bottom rail are also painted in the same sequence.

Melrose
Natchez, Mississippi

George Fore
Architectural Conservator
September, 1995

CHROMOCHRONOLOGY WORK SHEET; Dairy.5

Structure: Melrose Dairy

Sample Location and Description: Exterior doors

Mounted Sample Reference #

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>light yellow oil primer</u>			
2. <u>light rose cream basecoat</u> ←	<u>5YR 8/3</u>	<u>oil</u>	<u>glossy</u>
3. <u>red-brown glaze</u> ←	<u>oak graining</u>		
4. <u>varnish maintenance coat</u>			
5. <u>soil</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. <u>white</u>			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: First finish on dairy doors matched the graining on the house doors.
The graining is heavily weathered - It was not renewed as with the house. The original doors are at
Rooms 101, 201 and 202.

It is likely that the doors of the kitchen were also grained.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.6

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Rm 101
window and door architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>white primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>gloss</u>
3. <u>soil</u>			
4. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>gloss</u>
5. <u>off-white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. <u>white</u>			
11. <u>yellow-tan</u>			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Door to gallery and window east window sash have same paint
history. _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.7

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Room 101
mantel

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey</u>	<u>N 3.25</u>	<u>oil</u>	<u>gloss</u>
2. <u>black</u>	<u>NI</u>	<u>oil</u>	<u>gloss</u>
3. <u>white</u>			
4. <u>yellow tan</u>			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.8

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Room 101
ceiling

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. limewash	(material specific)	distemper	matte
2. limewash	(material specific)	distemper	matte
3. cream			
4. cream			
5. cream			
6. white			
7. white			
8. white			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Wood lath is original sawn but original. Number of paint layers varies on plaster because of peeling paint.

Melrose
Natchez, Mississippi

George Fore
Architectural Conservator
September, 1995

CHROMOCHRONOLOGY WORK SHEET: Dairy.9

Structure: Melrose Dairy

Sample Location and Description: Rm 102 door
and window architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>white primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>gloss</u>
3. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>gloss</u>
4. <u>white</u>			
5. <u>cream</u>			
6. <u>white</u>			
7. <u>yellow-tan</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Sash have same paint history as architraves. Doors missing.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.10

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Room 102
mantel

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey</u>	<u>N 3.25</u>	<u>oil</u>	<u>gloss</u>
2. <u>black</u>	<u>N1</u>	<u>oil</u>	<u>gloss</u>
3. <u>white</u>			
4. <u>yellow tan</u>			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.11

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Room 102
ceiling

Historical Documentation: plaster covered with gypsum board in 1970s

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>limewash</u>	<u>(material specific)</u>	<u>distemper</u>	<u>matte</u>
2. <u>limewash</u>	<u>(material specific)</u>	<u>distemper</u>	<u>matte</u>
3. <u>white</u>			
4. <u>white</u>			
5.			
6.			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Wood lath is original and sawn.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.12

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Stair stringer

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>gloss</u>
2. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>gloss</u>
3. <u>black</u>			
4. <u>dark grey</u>			
5. <u>medium grey</u>			
6. <u>medium grey</u>			
7. <u>light grey</u>			
8. <u>medium grey</u>			
9. <u>light grey</u>			
10. <u>dark grey</u>			
11. <u>white</u>			
12. <u>light grey</u>			
13. <u>medium yellow green</u>			
14. <u>medium grey</u>			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Treads and risers unpainted until 20th c. - they have only the last four
layers of stringers.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.13

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Stair newel
post

Historical Documentation:

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. off-white	5Y 9.5/0.5	oil	gloss
2. white	N 9.5	oil	gloss
3. cream			
4. white			
5. white			
6. cream			
7. cream			
8. white			
9. white			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: Balusters are 20th century replacements. Vertical boards adjacent to newel have same paint history as newel.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.14

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Stair plaster

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster _____

Description	Munsell Notation	Binder	Surface Treatment
1. limewash	(material specific)	distemper	matte
2. limewash	(material specific)	distemper	matte
3. white			
4. white			
5. gypsum plaster			
6. white			
7.			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.15

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: 2nd floor
gallery baseboards

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>gloss</u>
2. <u>medium tan</u>	<u>7.5YR 5/2</u>	<u>oil</u>	<u>gloss</u>
3. <u>red ochre</u>	<u>10R 3/4</u>	<u>oil</u>	<u>gloss</u>
4. <u>medium tan</u>			
5. <u>red tan</u>			
6. <u>yellow tan</u>			
7. <u>medium cream</u>			
8. <u>medium cream</u>			
9. <u>medium grey</u>			
10. <u>dark grey</u>			
11. <u>medium grey</u>			
12. <u>medium grey</u>			
13. <u>light grey</u>			
14. <u>medium grey</u>			
15. <u>light grey</u>			
16. <u>dark grey</u>			
17. <u>white</u>			
18. <u>light grey</u>			
19. <u>medium yellow green</u>			
20. <u>medium grey</u>			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.16

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Rm 201 and
202 window and door architraves

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>white primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>gloss</u>
3. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>gloss</u>
4. <u>soil/wax</u>			
5. <u>white</u>			
6. <u>cream</u>			
7. <u>white</u>			
8. <u>yellow-tan</u>			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Partitions added to form bathroom in Rm 202.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.17

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Rm 201 and
202 doors to gallery

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>white primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>gloss</u>
3. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>gloss</u>
4. <u>soil/wax</u>			
5. <u>white</u>			
6. <u>cream</u>			
7. <u>white</u>			
8. <u>yellow-tan</u>			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Sash have same paint history as doors.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.18

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Room 201 and
202 baseboards

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark grey</u>	<u>N 3.25</u>	<u>oil</u>	<u>gloss</u>
2. <u>black</u>	<u>N1</u>	<u>oil</u>	<u>gloss</u>
3. <u>white</u>			
4. <u>yellow tan</u>			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.19

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy

Sample Location and Description: Room 201
mantel

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>black</u>	<u>N1</u>	<u>oil</u>	<u>gloss</u>
2. <u>black</u>	<u>N1</u>	<u>oil</u>	<u>gloss</u>
3. <u>white</u>			
4. <u>yellow tan</u>			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Mantel in 202 missing.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Dairy.20

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Dairy
Sample Location and Description: Room 202
ceiling

Historical Documentation: plaster covered with gypsum board in 1970s

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. <u>limewash</u>	<u>(material specific)</u>	<u>distemper</u>	<u>matte</u>
2. <u>limewash</u>	<u>(material specific)</u>	<u>distemper</u>	<u>matte</u>
3. <u>cream</u>			
4. <u>white</u>			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Sample from cut in ceiling for attic access. Wood lath is original and
sawn.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SmkHs.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Smoke House
Sample Location and Description: North elevation
window surround bead, jamb, louvers

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. medium grey	N 5.75	oil	glossy
2. medium green	7.5GY 3/4	oil	glossy
3. medium green	7.5G 3/4	oil	glossy
4. dark red			
5. medium green			
6. medium green			
7. dark green			
8. dark green			
9. dark green			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: The louvered window was painted in the same manner as the windows and blinds on the house.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SmkHs.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Smoke House
Sample Location and Description: North elevation
window surround

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>oil primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>glossy</u>
3. <u>white</u>	<u>N 9.25</u>	<u>oil</u>	<u>glossy</u>
4. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>glossy</u>
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>dark green</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The door frame has the same finish history. The door has been replaced.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SmkHs.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Smoke House

Sample Location and Description: North elevation
window sill

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>red brown</u>	<u>5YR 3/4</u>	<u>oil</u>	<u>glossy</u>
2. <u>red brown</u>	<u>7.5YR 2/4</u>	<u>oil</u>	<u>glossy</u>
3. <u>medium green</u>	<u>7.5G 3/4</u>	<u>oil</u>	<u>glossy</u>
4. <u>white</u>			
5. <u>medium green</u>			
6. <u>medium green</u>			
7. <u>dark green</u>			
8. <u>dark green</u>			
9. <u>dark green</u>			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SmkHs.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Smoke House
Sample Location and Description: North elevation
window shutter, exterior face

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>medium grey</u>	<u>N 5.75</u>	<u>oil</u>	<u>glossy</u>
2. <u>medium green</u>	<u>7.5GY 3/4</u>	<u>oil</u>	<u>glossy</u>
3. <u>medium green</u>	<u>7.5G 3/4</u>	<u>oil</u>	<u>glossy</u>
4. _____	_____	_____	_____
5. _____	_____	_____	_____
6. _____	_____	_____	_____
7. _____	_____	_____	_____
8. _____	_____	_____	_____
9. _____	_____	_____	_____
10. _____	_____	_____	_____
11. _____	_____	_____	_____
12. _____	_____	_____	_____
13. _____	_____	_____	_____
14. _____	_____	_____	_____
15. _____	_____	_____	_____
16. _____	_____	_____	_____
17. _____	_____	_____	_____
18. _____	_____	_____	_____
19. _____	_____	_____	_____
20. _____	_____	_____	_____

Observations and Conclusions: The present green color exposed on both sides of the shutter is the ca. 1850s - 1860s finish that appeared as the third finish on the house blinds. The shutter's interior face was not painted with the second finish. The interior face is in excellent condition - the surface is still glossy. Protecting this finish should be a preservation priority.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SmkHs.5

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Smoke House

Sample Location and Description: South elevation
cornice

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>oil primer</u>			
2. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>glossy</u>
3. <u>white</u>	<u>N 9.25</u>	<u>oil</u>	<u>glossy</u>
4. <u>white</u>	<u>N 9.5</u>	<u>oil</u>	<u>glossy</u>
5. <u>light grey</u>			
6. <u>white</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>light grey</u>			
10. <u>white</u>			
11. <u>white</u>			
12. <u>white</u>			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The door



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsPrivy.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House Privy

Sample Location and Description: Exterior door
frame, southeast room

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>oil primer</u>			
2. <u>off-white</u>	5Y 9.5/0.5	oil	glossy
3. <u>white</u>	N 9.25	oil	glossy
4. <u>white</u>	N 9.5	oil	glossy
5. <u>white</u>			
6. <u>brown-tan</u>			
7. <u>white</u>			
8. <u>white</u>			
9. <u>white</u>			
10. <u>white</u>			
11. <u>white</u>			
12. <u>dark green</u>			
13. <u>dark green</u>			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The finishes of the door frame is similar to the cornice of the Smoke
House. The privy cornice has been replaced.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsPrivy.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House Privy
Sample Location and Description: Exterior door,
southeast room

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>medium grey</u>	<u>N 5.75</u>	<u>oil</u>	<u>glossy</u>
2. <u>medium green</u>	<u>7.5GY 3/4</u>	<u>oil</u>	<u>glossy</u>
3. <u>medium green</u>	<u>7.5G 3/4</u>	<u>oil</u>	<u>glossy</u>
4. <u>dark red</u>			
5. <u>red</u>			
6. <u>white</u>			
7. <u>dark green</u>			
8. <u>dark green</u>			
9. <u>dark green</u>			
10. <u>dark green</u>			
11. <u>dark green</u>			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Construction of door matches batten doors of carriage house, stable,
and Slave House 2. The door to the southeast and south west rooms are distinguished from the north
room doors by their transoms - presumably for ventilation and light. Neither transom sash survive.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsPrivy.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House Privy

Sample Location and Description: Interior door,
southeast room

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>medium grey</u>	<u>N 5.75</u>	<u>oil</u>	<u>glossy</u>
2. <u>red</u>			
3. <u>red</u>			
4. <u>red</u>			
5. <u>red</u>			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The interior face of the door was only painted once in the 19th c.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsPrivy.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House Privy
Sample Location and Description: Interior door
frame, southeast room

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. oil primer			
2. off-white	5Y 9.5/0.5	oil	glossy
3. brown-tan			
4. white			
5. white			
6. white			
7. white			
8. white			
9. white			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Interior of door frame was painted only once in the 19th c.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsPrivy.5

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House Privy

Sample Location and Description: Interior seat
cabinets, southeast and southwest rooms

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>worn/soiled</u>			
2. <u>medium grey</u>			
3. <u>medium grey</u>			
4. <u>medium grey</u>			
5. <u>medium grey</u>			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Seat cabinets were not painted until the 20th c.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: HsPrivy.6

George Fore
Architectural Conservator
September, 1995

Structure: Melrose House Privy

Sample Location and Description: Interior plaster,
southeast room

Historical Documentation: _____

Finish Layer Chronologies

Substrate: plaster

Description	Munsell Notation	Binder	Surface Treatment
1. limewash	(material specific)	distemper	matte
2. limewash	(material specific)	distemper	matte
3. _____	_____	_____	_____
4. _____	_____	_____	_____
5. _____	_____	_____	_____
6. _____	_____	_____	_____
7. _____	_____	_____	_____
8. _____	_____	_____	_____
9. _____	_____	_____	_____
10. _____	_____	_____	_____
11. _____	_____	_____	_____
12. _____	_____	_____	_____
13. _____	_____	_____	_____
14. _____	_____	_____	_____
15. _____	_____	_____	_____
16. _____	_____	_____	_____
17. _____	_____	_____	_____
18. _____	_____	_____	_____
19. _____	_____	_____	_____
20. _____	_____	_____	_____

Observations and Conclusions: Walls of southeast and southwest rooms sandblasted to remove original plaster. A remnant of plaster behind a soil pipe survives. The walls of the two north rooms have always been exposed brick. No ceiling plaster survives in any rooms.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Cis.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose North Cistern House
Sample Location and Description: Cornice, frieze,
corner post, lattice, door frame

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. primer			
2. light tan	10YR 8/2	oil	glossy
3. medium grey-tan	10YR 6/1	oil	glossy
4. medium red-tan	7.5YR 5/4	oil	glossy
5. yellow ochre			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12. white			
13. white			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: All elements of the cistern house, both interior and exterior, were painted with the same color at each painting. The south cistern house is identical in its color pattern. The door on both houses has been replaced.



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs1.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #1

Sample Location and Description: Exterior
clapboards, north gable

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>weathered</u>			
2. <u>soil</u>			
3. <u>white</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No 19th c. windows, doors or trim elements survive.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs1.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #1
Sample Location and Description: Door between
Rooms 1 and 2

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>wax</u>	-	wax	glossy
2. <u>spil</u>			
3. <u>red</u>			
4. <u>wax</u>			
5. <u>red</u>			
6. <u>red</u>			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: This is the only 19th c. door in the house, although it is not original to the construction - it is not constructed with wrought nails. The first finish is wax, although it may have been exposed before being waxed. The opening between the two rooms may be a 19th c. alteration - 1850s - 1880s (?).

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs1.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #1

Sample Location and Description: Room 1 mantel

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. medium blue	2.5B 6/2	oil	glossy
2. wax			
3. medium rose-cream			
4. red tan			
5. black			
6. light rose			
7. red			
8.			
9.			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: It is not known whether this mantel is original to the room or if it was introduced in the 1970s.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs1.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #1

Sample Location and Description: Room 2 mantel

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>cream</u>	<u>5Y 9/1</u>	<u>oil</u>	<u>glossy</u>
2. <u>wax layers</u>			
3. <u>black</u>			
4. <u>wax</u>			
5. <u>red tan</u>			
6. <u>black</u>			
7. <u>white</u>			
8. <u>light yellow green</u>			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The mantel shelf and molding have been replaced. Outline of original shelf molding preserved on mounting board.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs1.5

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #1

Sample Location and Description: Rooms 1 and 2
vertical-board partition

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>cream</u>	<u>5Y 9/1</u>	<u>oil</u>	<u>glossy</u>
2. <u>wax layers</u>			
3. <u>off white</u>			
4. <u>light tan</u>			
5. <u>beige</u>			
6. <u>medium blue</u>			
7. <u>grey green</u>			
8. <u>light yellow green</u>			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No samples of wall plaster survive. In attic one can see evidence that
the ceiling was originally plaster - lath marks, no evidence of exposed joist ceiling as in Slave House 2,
no evidence of attic floor, no limewash on wall plates.



Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2
Sample Location and Description: South elevation
gable clapboards

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>weathered</u>			
2. <u>soil</u>			
3. <u>white</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2
Sample Location and Description: South elevation,
gable clapboards of Room 2 in attic

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>weathered</u>			
2. <u>soil</u>			
3. _____			
4. _____			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Clapboards were unpainted when south room (Room 3) was added.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2

Sample Location and Description: Exterior door
frame - east elevation, Room 3

Exterior window frame - west elevation, Room 3

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. <u>weathered</u>			
2. <u>soil</u>			
3. <u>white</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: These two frames are the only 19th c. opening frames. They are distinguished by their joinery and their beaded edges. No sash survive.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2

Sample Location and Description: Exterior door,
east elevation, Room 2

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. dark red	10R 2/4	oil	glossy
2. weathered			
3. red			
4. white			
5. white			
6. white			
7. red			
8. red			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: This is the only surviving exterior door of the two slave houses. Its construction matches the doors on the carriage house, stable and house privy - hand wrought nails, batten construction, random width beaded boards.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.5

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2
Sample Location and Description: Room 1
baseboard

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. dark red	10R 2/4	oil	glossy
2. red			
3. red			
4. red brown			
5. white			
6. red brown			
7. off white			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.6

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2
Sample Location and Description: Room 1
northwest corner post

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>limewash</u>			
2. <u>off white</u>			
3. <u>soil</u>			
4. _____			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Corner framing member was exposed in construction. This is the only remnant of plaster finish in Room 1 and was found beneath gypsum plaster. From the attic one can see the details of the exposed joist system, the limewashed joist and flooring and the limewashed wall plates.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.7

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2

Sample Location and Description: Room 2 west
door

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>dark red</u>	<u>10R 2/4</u>	<u>oil</u>	<u>glossy</u>
2. <u>red</u>			
3. <u>red brown</u>			
4. <u>white</u>			
5. <u>red brown</u>			
6. <u>red</u>			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: This is the only surviving original door of the slave houses. The
baseboard of Room 2 has the same paint history as the door.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.8

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2
Sample Location and Description: Room 2 mantel

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>exposed wood</u>			
2. <u>wax</u>			
3. <u>red tan</u>			
4. <u>black</u>			
5. <u>off white</u>			
6. <u>red</u>			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: This is a 19th c. mantel, but it is not known when it was installed. It is
somewhat crude in detail, and could be from the mid-nineteenth century.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.9

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2

Sample Location and Description: Room 3 mantel

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>black</u>			
2. <u>brown</u>			
3. _____			
4. _____			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: No doors, architraves, baseboards, windows or wall finish survive.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvHs2.10

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave House #2
Sample Location and Description: Room 1 board
partition, south elevation

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>limewash</u>			
2. <u>limewash</u>			
3. <u>cream</u>			
4. <u>off white</u>			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Remnants of whitewash finish found beneath present paint. Number
of intermediate paint layers not known.

Melrose
Natchez, Mississippi

George Fore
Architectural Conservator
September, 1995

CHROMOCHRONOLOGY WORK SHEET: SlvPrivy.1

Structure: Melrose Slave Privy

Sample Location and Description: Exterior
clapboards, door frame, doors

Historical Documentation:

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>weathered, unpainted</u>			
2. <u>soil</u>			
3. <u>white</u>			
4. <u>white</u>			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Many exterior elements are 20th c. replacements. The doors and some
clapboards are 19th c., but were not painted until the 20th c.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: SlvPrivy.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Slave Privy

Sample Location and Description: Interior walls

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. limewash			
2. limewash			
3. _____			
4. _____			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The studs are circular sawn. The center partition wall is unpainted.
The seat cabinet was originally unpainted - the present finish is 20th c.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: CHT.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Carriage House

Sample Location and Description: West elevation,
pilaster and pilaster capital

Historical Documentation: _____

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. off-white	5Y 9.5/0.5	oil	glossy
2. white	N 9.25	oil	glossy
3. white			
4. light tan			
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12. white			
13. white			
14. red			
15. white			
16. red			
17. white			
18. red			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Carr.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Carriage House
Sample Location and Description: West elevation
flush boards; south elevation top clapboard

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. off-white	5Y 9.5/0.5	oil	glossy
2. white	N 9.25	oil	glossy
3. white			
4. white			
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12. white			
13. white			
14. white			
15. white			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Cornice and gable _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Carr.3

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Carriage House

Sample Location and Description: West elevation,
cornice and gable

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. off-white	5Y 9.5/0.5	oil	glossy
2. white	N 9.25	oil	glossy
3. white			
4. white			
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12. white			
13. white			
14. white			
15. white			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Cat.4

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Carriage House
Sample Location and Description: West elevation
doors, east elevation 2nd fl. shutters

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. red	10R 3/6	oil	glossy
2. red	10R 3/6	oil	glossy
3. white			
4. white			
5. (middle layers missing)			
6. white			
7. red			
8. red			
9. white			
10. red			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: The only surviving 19th c. finishes on the doors was found in the
recess of the beaded boards.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Cart.5

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Carriage House
Sample Location and Description: West elevation,
louvered vent sash in gable

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. medium green	2.5G 3/6	oil	glossy
2. medium green	2.5GY 3/6	oil	glossy
3. white			
4. white			
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. red			
12. white			
13. red			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Cat. 6

George Fore
Architectural Conservator
September, 1995

Structure: Melrose

Sample Location and Description: West elevation
gable vent architrave and sill

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. off-white	5Y 9.5/0.5	oil	glossy
2. white	N 9.25	oil	glossy
3. white			
4. white			
5. white			
6. white			
7. white			
8. white			
9. white			
10. white			
11. white			
12. white			
13. red			
14. white			
15. red			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Stable.1

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Stable

Sample Location and Description: North elevation
flush siding

Historical Documentation:

Finish Layer Chronologies

Substrate: wood

Description	Munsell Notation	Binder	Surface Treatment
1. <u>off-white</u>	<u>5Y 9.5/0.5</u>	<u>oil</u>	<u>glossy</u>
2. <u>white</u>	<u>N 9.25</u>	<u>oil</u>	<u>glossy</u>
3. <u>white</u>			
4. <u>white</u>			
5. <u>white</u>			
6. <u>white</u>			
7. <u>white</u>			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			
13. _____			
14. _____			
15. _____			
16. _____			
17. _____			
18. _____			
19. _____			
20. _____			

Observations and Conclusions: Siding is very weathered - later paint layers may be missing from samples. The flush siding at the top of the wall appears to pre-date the lapped-clapboard siding below. The clapboards on the east elevation above the second floor doors have the same early paint history as the flush boards and appear to be installed with the same period of nails as the flush boards.

Melrose
Natchez, Mississippi

CHROMOCHRONOLOGY WORK SHEET: Stable.2

George Fore
Architectural Conservator
September, 1995

Structure: Melrose Stable

Sample Location and Description: East elevation
door frame

Historical Documentation: _____

Finish Layer Chronologies

Substrate: _____

Description	Munsell Notation	Binder	Surface Treatment
1. off-white	5Y 9.5/0.5	oil	glossy
2. white	N 9.25	oil	glossy
3. white			
4. white			
5. white			
6. white			
7. white			
8. white			
9. white			
10.			
11.			
12.			
13.			
14.			
15.			
16.			
17.			
18.			
19.			
20.			

Observations and Conclusions: _____

