

Mesier Homestead  
Wappingers Falls, New York

Exterior Paint Chronochronology

October 3, 2006

prepared for  
Village of Wappingers Falls  
Wappingers Falls, New York

prepared by  
Richbrook Conservation  
New York New York

p.o. box 1061 new york new york 10025

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## Introduction

This paint analysis report has been prepared for the Village of Wappingers Falls regarding a chromochronology study for the exterior of the historic Mesier Homestead in Wappingers Falls NY. Tasks related to this scope of work include extraction and documentation of representative paint samples from key architectural elements representing the various building sections and construction phases. Extracted samples were examined in cross-section for determination of paint layer stratigraphies, to allow for comparison of surviving paint sequences.

The available construction history for the Mesier Homestead is somewhat vague and unsubstantiated with regard to alterations and embellishments, and related dates. As such, the goal of this chromochronology is to provide paint evidence to substantiate construction sequences as well as to understand the exterior color schemes used historically.

An original structure was built in 1741 by Nicholas Brewer, believed to be the smaller, North segment of the current building.

A second, larger structure was built to the South at an unknown date, speculated to have been 1750-53.<sup>1</sup> At this stage, the larger structure would have become the main residence, while the smaller, detached, structure served as a kitchen or other service area.

In 1776 the property was purchased by Peter Mesier and his family of 8 children. Brewer died shortly thereafter. The current verandah on the South side of the main house is believed to date to this late 18th-Century period, along with other potential alterations.

Peter Mesier died in 1806, and the property passed to his son Matthew.

Matthew died in 1858, one year after the death of his wife Joanna, and the property passed to their 4 children. Victorian Gothic embellishments to the roof gable, verandah, and dormers are attributed to the mid- 19th-Century, potentially done after the deaths of Matthew and Joanna Mesier.

In 1891, after the deaths of his sisters Joanna and Maria, Henry Mesier sells the property to the Village of Wappingers Falls for perpetual preservation.

Sometime in the 20th-Century, the Village added a lean-to storage shed to the North side of the smaller, original structure. This shed has since been removed.

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<sup>1</sup>The events in this timeline are culled from the booklet "Mesier Park and Homestead" compiled by the Wappingers Falls Historical Society, as well as an informal synopsis prepared of the 1997 Existing Conditions Survey.

## Paint Analysis Methodologies

### Site Sampling and Investigation

Fifty-six paint samples were extracted from the site in March 2006, of which 49 were deemed viable for analysis and inclusion in this study. Locations for samples were selected as representative of each primary exterior element, taking into consideration suspected alterations or additions. In areas of prior repairs or alterations, samples may represent a survey of accessible surfaces. Samples were extracted from accessible elements using a 1/8" wood chisel or precision knife blade and measure, on average, 1/4" in diameter. All existing layers as well as substrate material are included in each extracted sample. See the appendix for sample location documentation.

### Microscopic Examination

Samples were examined in the laboratory with the aid of a stereo binocular microscope with zoom to 90x magnification under daylight-corrected illumination, to allow for determination of the paint layer stratigraphies. All layers in the sample sections were documented in sequence using generic color names (see appended sample stratigraphy pages). As a convention in this report, the earliest identified paint campaigns have been assigned sequential Roman numerals. Representative samples were mounted in an epoxy resin cast for sectioning and polishing, resulting in a clear cross-section suitable for examination and photography under the light microscope at 100x and 250x magnification.

Interpretation is based on establishing layers with recognizable features such as texture and color which are common to all samples, or to a certain pool of samples. With such benchmark layers established, each sample can be compared to other samples of a similar element (i.e. siding) or nearby surface (i.e. siding compared to trim at the same elevation). Ideally, enough historic documentation exists to tag an identified layer or scheme to a particular date, event, or alteration made. In this case, the alterations and related dates are speculative, so paint events are provided in relation only to each other, allowing elements to pre-date or post-date other sampled elements.

## Findings

The exterior painted elements of the Mesier Homestead were found to retain an extraordinary number of paint layers, likely representing the full finishes history of the house. Up to 16 surviving paint layers were observed on samples from the earliest sections. Due to age, weathering, previous scraping, replacements, and other factors, some samples were not intact, having lost early or interim paint layers, complicating interpretations somewhat. Color chronologies are an interpretation of what was found to survive in a consistent manner.

### Siding

Seven samples were taken of the clapboard siding at various elevations of the three main structures: the early North structure, the later South structure, and the connector between them, believed to have been added later.

Two varieties of clapboard were noted on the larger South building: one with a beaded edge, the other with a square edge. Paint analysis determined that the clapboard with the beaded edge pre-dates that with the square edge.

Samples #5 and 31 were taken from beaded clapboard, and indicate an earliest finish of ochre.

Samples from the earlier, North structure indicate that it was initially painted white. Subsequently, but not



necessarily corresponding to the later construction phase, the siding was painted dark grey.

The next finish on the siding is comprehensive, indicating that some of the siding on the South structure was replaced at this phase, with the square-edge variety. At this point, all siding was painted a Light Grey. A mottled brown at the surface of this grey finish suggests that some decorative treatment was done, such as to make the wood clapboard simulate stone. Significantly too, sample #5, taken from the bead edge of a South elevation clapboard, reveals a discrete dark olive over this grey paint, further supporting the decorative, stone-like finish, potentially even with painted "joints" or shadows.

The subsequent overall finish for the siding was a Light Khaki. The next finish was an overall Muted Pink, which was found as the first finish on the clapboard of the connector structure between the two buildings.

### Window and Door Trim

The earliest finishes, representing the initial construction campaign, were not found to survive consistently on window and door trim samples, possibly due to exposure to weathering, to previous scraping, or to previous replacements. The earliest finish, found on the South-facing dormer, the North-facing dormer, the front door surround, and the North entry door surround, is a Dark Grey corresponding to the Light Grey used for the siding. Subsequently, when the siding was painted Light Khaki, this surround trim was painted Dark Olive. At the time the connector structure was built, and the siding painted Muted Pink, this trim was painted Dark Red-Brown.

### Porch

Elements sampled from the porch indicate that these elements were built at the time that the siding was partially replaced, and the overall Light Grey/Dark Grey paint scheme was applied. The cornice had contrasting Light Grey and Dark Grey elements, the column capital was Dark Grey while the column shaft was Light Grey, and the ceiling panels were Light Grey in contrast to the Dark Grey panel moldings. Subsequently the porch elements were painted contrasting Dark Olive and Light Khaki, then in Muted Pink and Red-Brown.

### Fretwork

The fretwork of the roof gable and dormers, as well as the roof and dormer finials currently in storage in the basement, were sampled and found to be consistent, with an initial coat of Dark Olive corresponding to the Light Khaki-Dark Olive scheme established for the siding and trim. Subsequently the fretwork and finials were painted Red-Brown while the siding was Muted Pink. Note that the current finials at the dormers and roof gables are replacements.

### Doors, Sashes and Shutters

The samples from the exterior doors of the North and South structures bear very little resemblance to each other, nor to paint patterns established by the siding and trim. The North door of the North structure, a plank door, appears to have early paints, based on the appearance and texture. The earliest finish is a red brown, and only five later layers appear before the modern synthetic paints. These earliest five layers, however, do resemble layers found on what is believed to be early woodwork on the South wall of the North structure, within the current connector. It is possible that by being enclosed, the earliest paint layers in these locations escaped the affects of weathering and scraping which other exterior features suffered.

## Mesier Homestead

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Window sashes in the South building were likely replaced at the time the Victorian embellishments were added, as the earliest finish is a Dark Green, followed by the Red-Brown used elsewhere for trimwork.

### Masonry

Three samples were taken of the massive masonry used for the hearth walls at both North and South structures. The samples indicate that the earliest sequence was of whitewashes, which would have been a traditional coating for exterior masonry. Due to typical disruptions in layer sequences for this type of exposed substrate, the overall number of whitewashes noted to survive on the masonry ranges from 3 to 8 coats. The masonry of both structures was repointed at a time subsequent to the substantial completion of construction, likely post- mid to late 19th-Century. The earlier mortar is whiter than the buff colored repointing mortar. At this time, the paints used became oil-based, and the first finish used was a cream color with discrete use of black paint, possibly for decorative joint-lines, or similar.

### CHRONOLOGY

#### PHASE I

White
• Siding, North structure

#### PHASE IIa

Dark Grey
• Siding, North structure

#### PHASE IIb

Ochre
• Siding, South structure, beaded clapboard

PHASE III

Light Grey (with possible decoration)	Dark Grey
<ul style="list-style-type: none"> <li>• Siding, North structure</li> <li>• Siding, South structure beaded clapboard</li> <li>• Siding, South structure square clapboard</li> <li>• Porch cornice, frieze</li> <li>• Porch column shaft</li> </ul>	<ul style="list-style-type: none"> <li>• Door trim, North structure</li> <li>• Door trim, South structure</li> <li>• Dormer trim, South structure (front and rear)</li> <li>• Cornerboards</li> <li>• Porch cornice, ogee molding</li> <li>• Porch ceiling panel molding</li> <li>• Porch column capital</li> </ul>

PHASE IV

Light Khaki	Dark Olive	Dark Green
<ul style="list-style-type: none"> <li>• Siding, North structure</li> <li>• Siding, South structure beaded clapboard</li> <li>• Siding, South structure square clapboard</li> <li>• Porch column shaft</li> </ul>	<ul style="list-style-type: none"> <li>• Door trim, North structure</li> <li>• Door trim, South structure</li> <li>• Dormer trim, South structure (front and rear)</li> <li>• Cornerboards</li> <li>• Porch column capital</li> <li>• Fretwork of porch roof, dormers and roof gable</li> <li>• Finials for roof and dormers</li> </ul>	<ul style="list-style-type: none"> <li>• Dormer window sashes</li> <li>• Window sash, South structure</li> </ul>

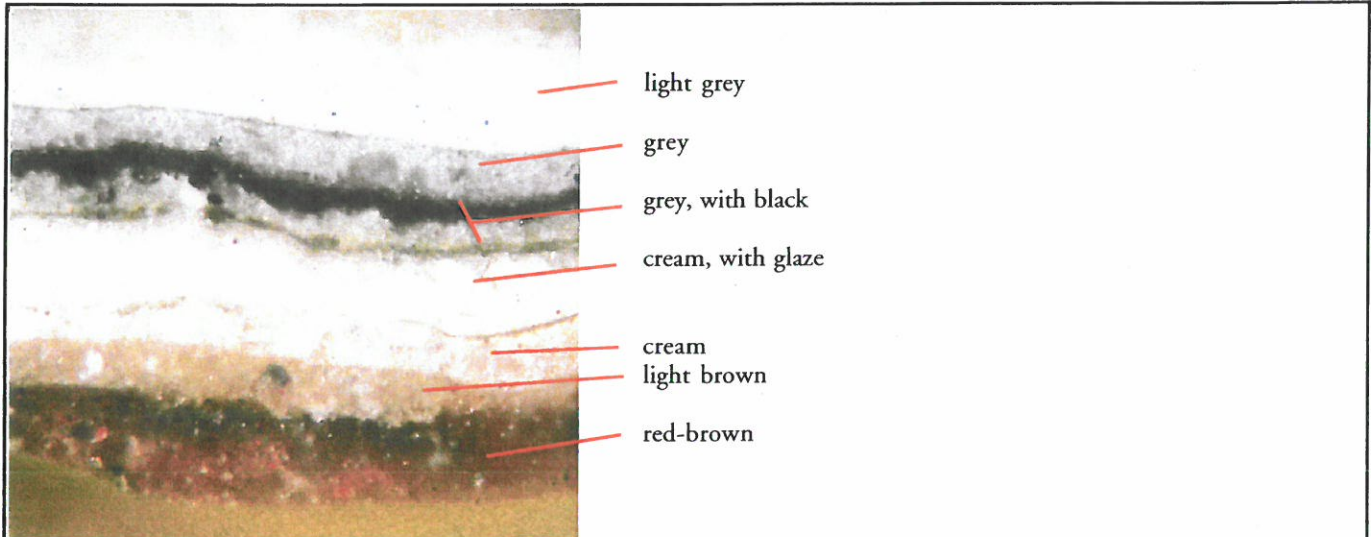
PHASE V

Muted Pink	Dark Red-Brown	Red-Brown
<ul style="list-style-type: none"> <li>• Siding, North structure</li> <li>• Siding, South structure beaded clapboard</li> <li>• Siding, South structure square clapboard</li> <li>• Siding, connector structure</li> <li>• Porch ceiling panel and molding</li> <li>• Porch column shaft</li> </ul>	<ul style="list-style-type: none"> <li>• Window trim, North structure</li> <li>• Window trim, South structure (also dormers)</li> <li>• Window trim, connector structure</li> <li>• Door trim, North and South structures</li> <li>• Cornerboards</li> <li>• Porch cornice ogee molding</li> <li>• Porch column capital</li> </ul>	<ul style="list-style-type: none"> <li>• Porch cornice frieze</li> <li>• Fretwork of porch roof, dormers and roof gable</li> <li>• Finials for roof and dormers</li> <li>• Shutter, South structure</li> </ul>

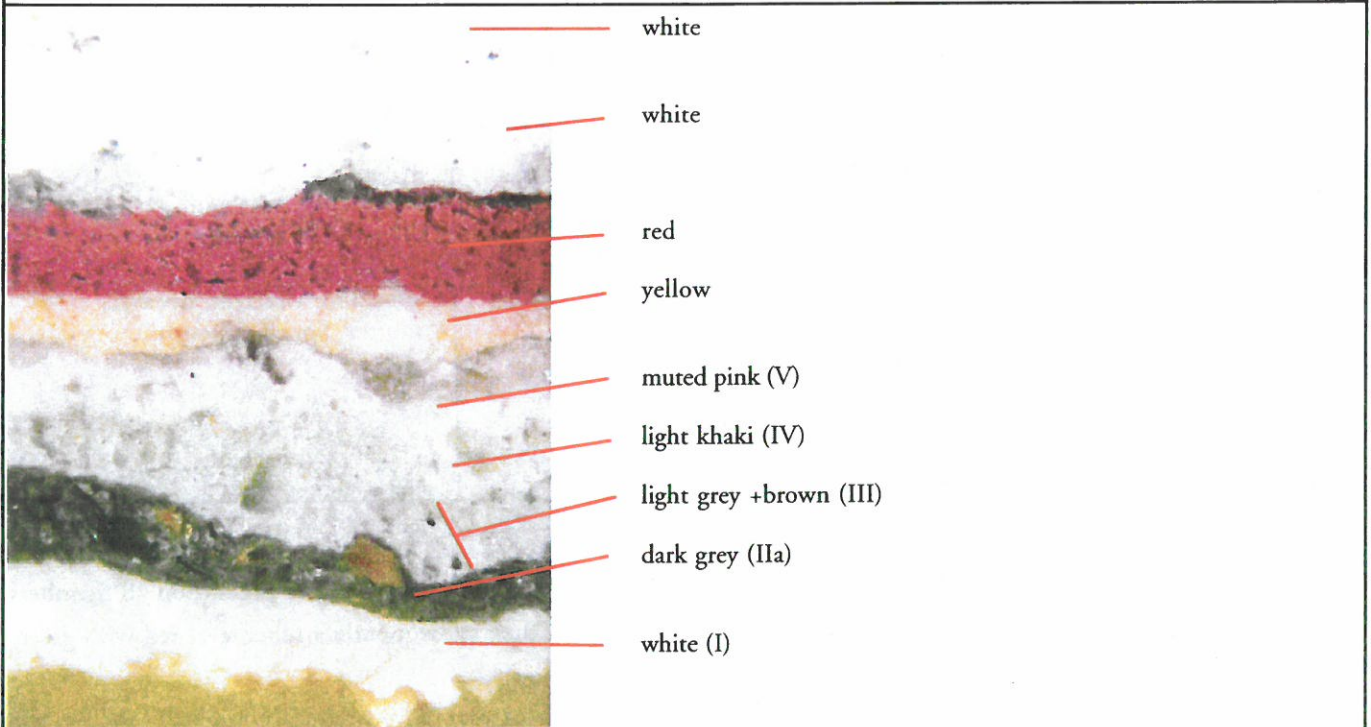
By this point, all significant building elements were in place, and the subsequent sequences are present on all members. The following phase was done in yellow with white and dark olive trim then subsequently a scheme of red with green and dark green.

PHASE I

Phase I represents the earliest finish on what is believed to be the earliest segment of the building, that is the North structure. At this time, the clapboard was painted white, and the fieldstone masonry was whitewashed. The earliest finish on the rear plank door, which may also represent the earliest construction, is a red-brown. Because of later interventions, removal of siding from the North elevation, and the disconnect between this North structure and the later South structure during the mid- 18th century, interpretation of the earliest finishes is somewhat conjectural.



#47: partial CROSS-SECTION at 250x  
Door, North elevation of North structure



#37: partial CROSS-SECTION at 250x  
Clapboard siding, North structure South

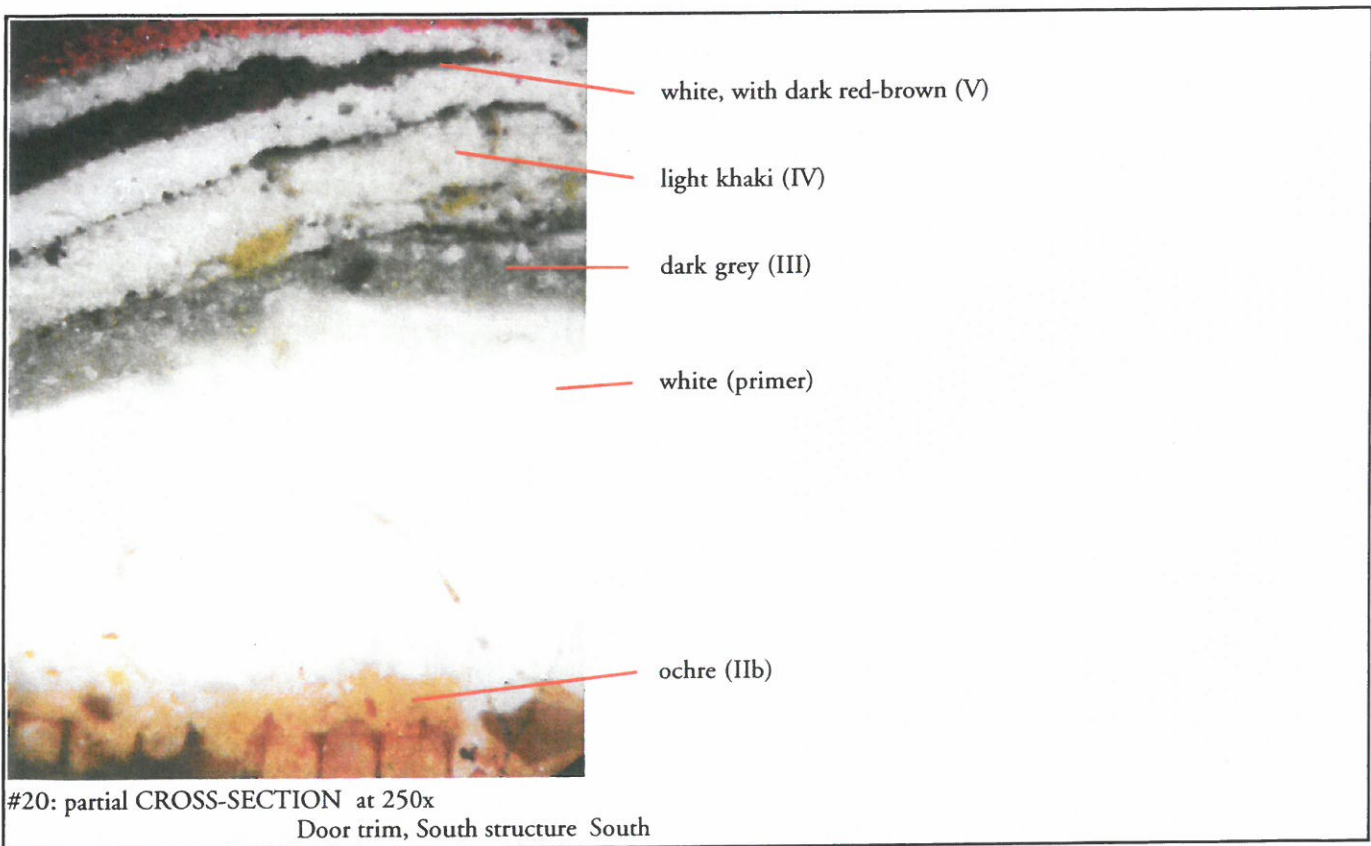


PHASE IIa

This second finish on the North structure is different from the earliest finish on the newer South structure, and is therefore being listed separately. As the two structures remained separate, this layer of Dark Grey applied to the siding and potentially also the trim, may have pre-dated the construction of the South structure, or may coincide or even post-date the earliest painting of the later building.

PHASE IIb

Phase IIb represents the earliest Ochre finish on the original siding of the South structure, clapboard siding which had a beaded detail at the edge. Complementary trim finishes were not specifically found on the samples, suggesting that at a later date, such as when the siding was partially replaced, a large scale trim replacement was done.

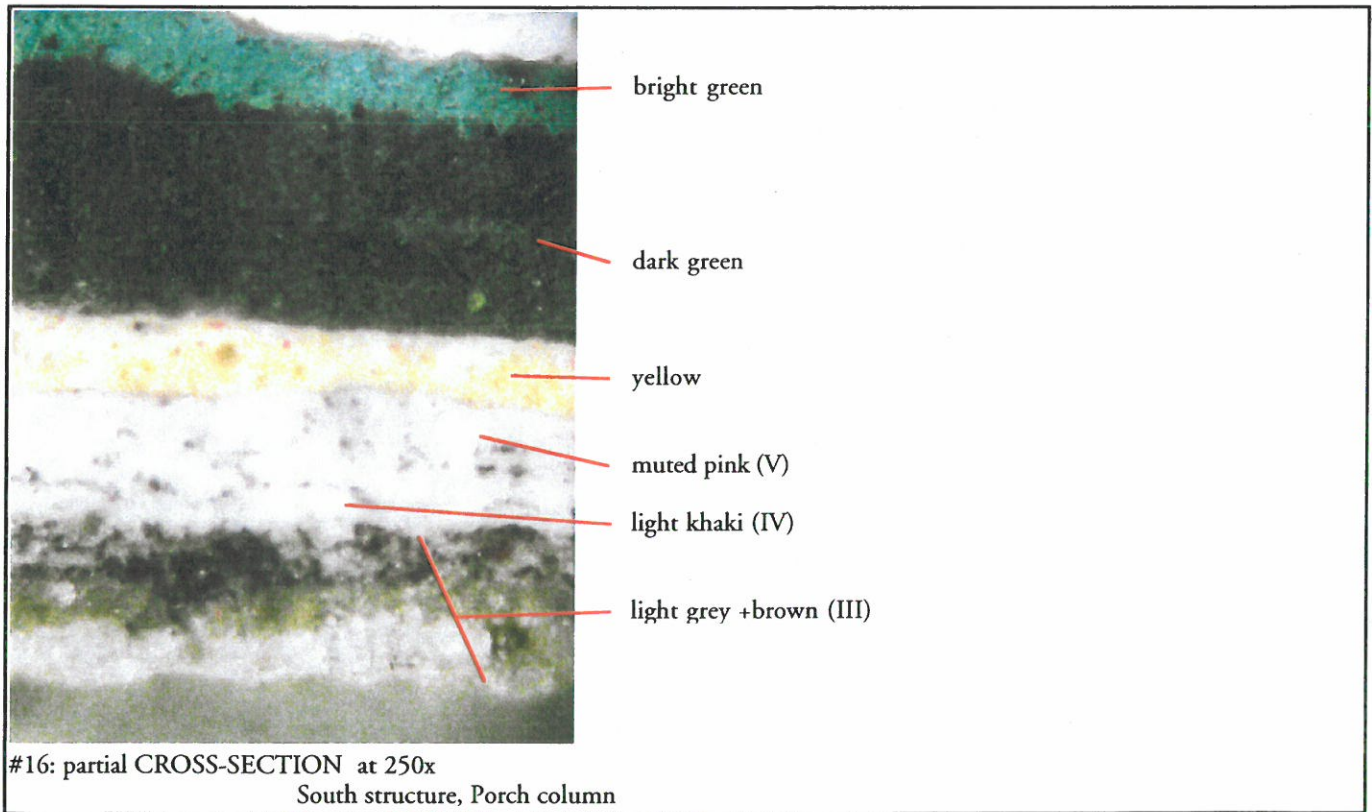


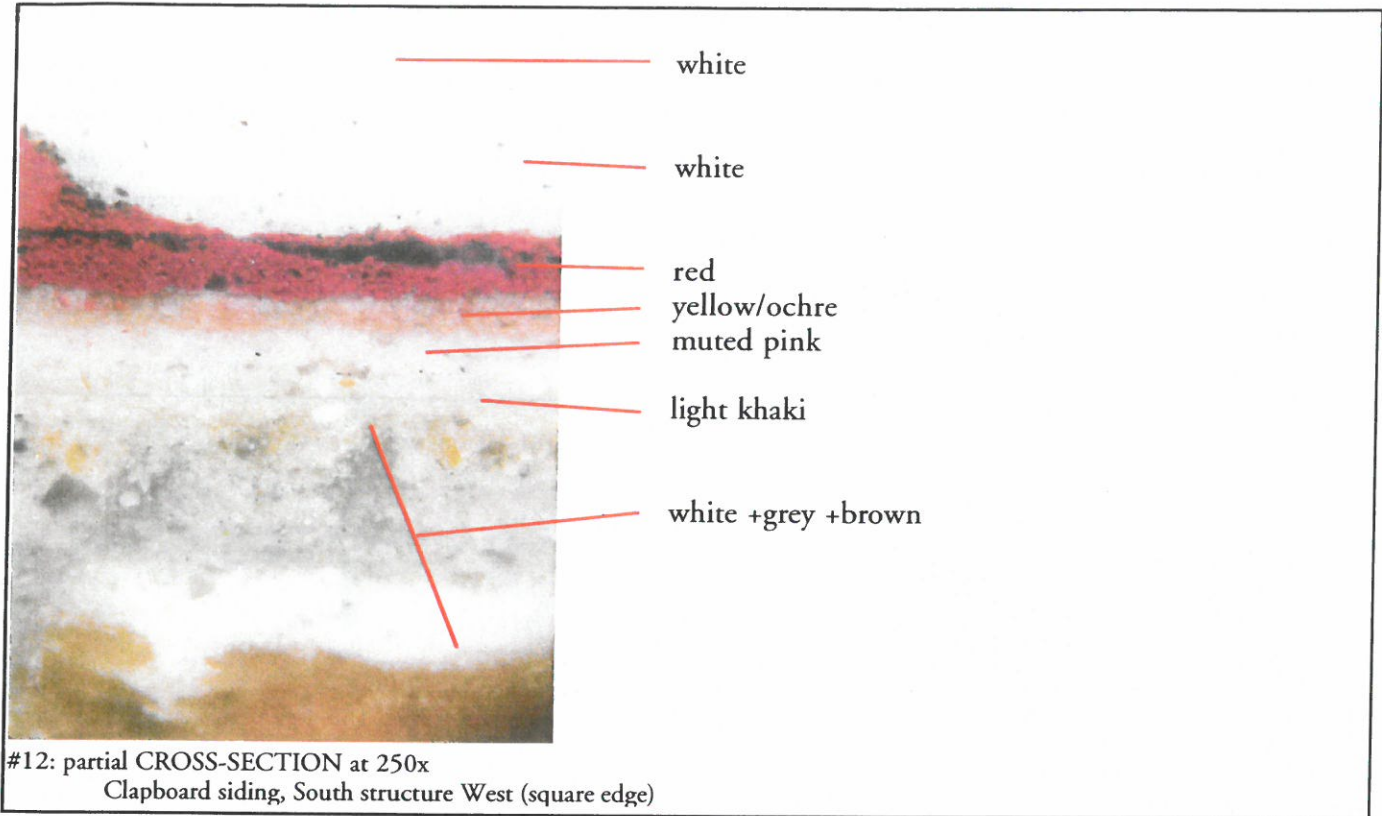


PHASE III

During Phase III, all siding was refinished uniformly, and some clapboard were replaced, either due to extraordinary wear or to related modifications. The replacement clapboard differ from the original clapboard in that they lack the decorative beaded edge detail. This Phase III finish was done in a Light Grey paint, with evidence of possible decorative treatment based on the discrete and variable appearance of a brown layer at the surface or alternately a dark olive layer. This might have been a finish used to resemble stone, which was commonly done to enhance the appearance of an otherwise modest wood building, and make it seem more substantial.

Window and door surrounds at the North and South structures were painted Dark Grey during this period. This is also the earliest finish found on the elements of the south-facing verandah, indicating that this was added at the time that clapboards were replaced and potentially other elements repaired or altered. It is notable that the porch ceiling panels and moldings, like the replacement clapboards, were primed with white prior to application of the grey paint, while other porch elements including columns and cornice were not primed in this manner. This may have been a function of the wood chosen for flat panels or siding versus decorative or milled elements.



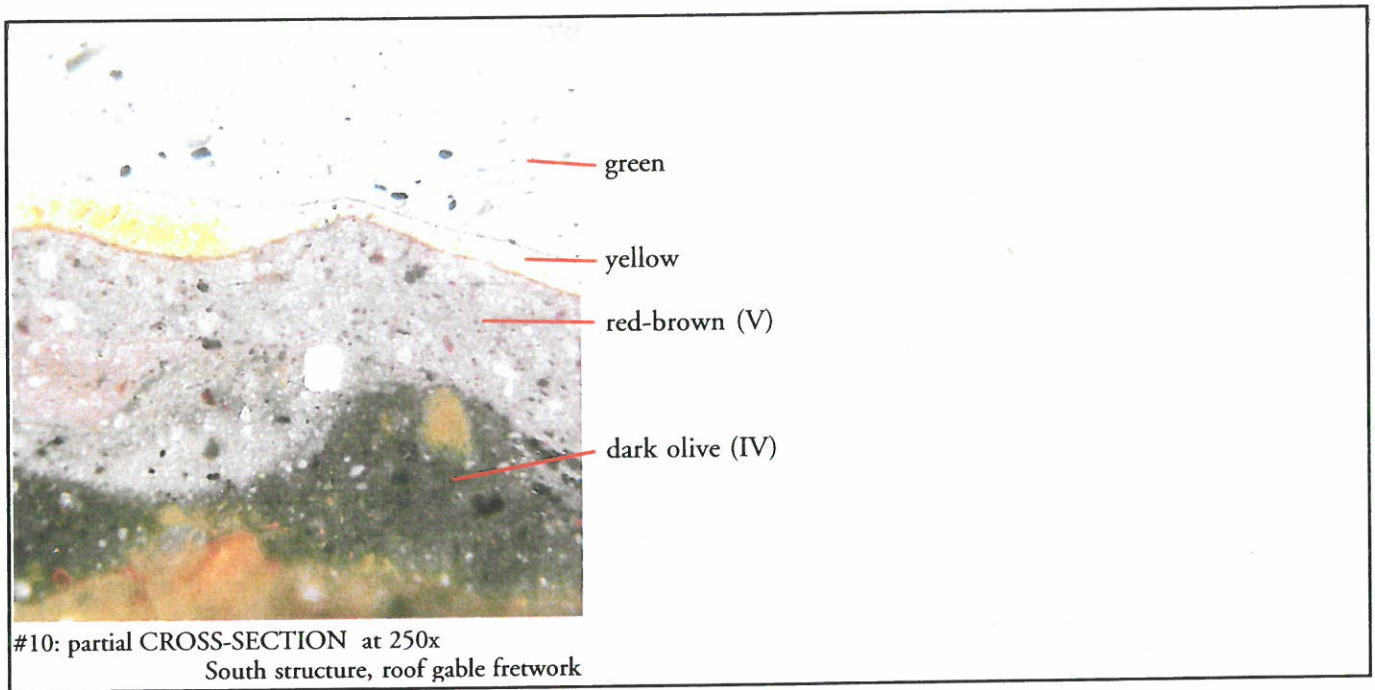


This Phase III finish, based on its overall application to both structures, and its appearance as the earliest finish on many of the trim elements, is interpreted as the first Mesier campaign, shortly after 1776 when he acquired the house. It can be conjectured that when he first purchased the property, he made widespread changes to many of the trim and siding elements, and added the verandah, refinishing the whole in this grey, potentially “stone-look” scheme. While this would be the logical choice for recreation of a historical period finish, the decorative intent is not necessarily established by the samples viewed in cross-section, and the current weathered condition of the existing paint layers *in situ* precludes the option of small-scale exposures of the finish. Some decorative interpretation of the observed finish layers may be required for replication.



#### PHASE IV

Phase IV represents an interim refinishing, pre-dating the construction of the connector between North and South structures. The siding appears to have been painted a Light Khaki, while the window and door surround trim was painted Dark Olive. This may have constituted a partial, or touch-up refinishing effort, as not all samples contain this layer within the structure, and may therefore have been done to address specific and discrete modifications such as the addition of the fretwork embellishments. These Victorian embellishments would likely have been added later in the 19th-Century, potentially after the 1858 death of Matthew Mesier, when his children took over the property, but prior to the 1891 donation of the property to the Village.



#### PHASE V

Phase V represents the first finish which appears on the woodwork of the connector between the North and South structures. At this point, the siding was painted Muted Pink, and the window and door trim was painted Red-Brown and Dark Red-Brown. When this connector structure was built, newspaper was stuffed into the gaps between the connector and the two larger structures as a makeshift insulation. Dating of this newspaper may suggest whether the connector was built prior to the 1891 acquisition of the site by the Village, or afterward.

At this point, substantial construction was complete, as this finish and subsequent finishes appear consistently on all samples.

Historic photographs and drawings show a small lean-to shed built against the North wall of the North structure, since removed. Paint evidence does not provide context for the construction of the shed, as all clapboard on that wall has been replaced, and what trim evidence survives is inconclusive.

APPENDICES:

- LOCATION DOCUMENTATION
- STRATIGRAPHY DOCUMENTATION

Sample #	Area	Location	Notes	
01	S	South elevation dormer hood, int flat		wood
02	S	South elevation dormer hood, fretwork		wood
03	S	South elevation dormer, window trim		wood
04	S	South elevation dormer, window sash	several locations	wood
05	S	South elevation clapboard siding, under eave		wood
06	S	South elevation cornerboard East, under eave		wood
07	S	West porch elevation, fretwork		wood
08	S	West porch elevation, cornice ogee		wood
09	S	West porch elevation, cornice frieze		wood
10	S	West elevation, gable fretwork		wood
11	S	West elevation, gable fascia/ bargeboard		wood
12	S	West elevation, clapboard siding under gable		wood
13	S	Porch ceiling panel	area of lost molding	wood
14	S	Porch ceiling molding		wood
15	S	Porch column capital		wood
16	S	Porch column shaft		wood
18	S	South elevation, front door rail		wood
20	S	South elevation, front door trim		wood
21	S	South elevation, window sash		wood
22	S	West elevation, second floor shutter		wood
23	S	North elevation dormer window trim		wood
24	S	North elevation dormer window sash		wood
25	S	North elevation clapboard siding		wood
26	S	North elevation window trim		wood
27	S	North elevation window sash		wood
28	S	North elevation door rail		wood
30	S	East elevation masonry		masonry/mortar
31	S	East elevation clapboard siding		wood
32	S	East elevation cornerboard North		wood
33	C	West elevation clapboard siding		wood
34	C	West elevation window trim		wood
36	C	East elevation window trim		wood
37	N	South elevation clapboard siding		wood

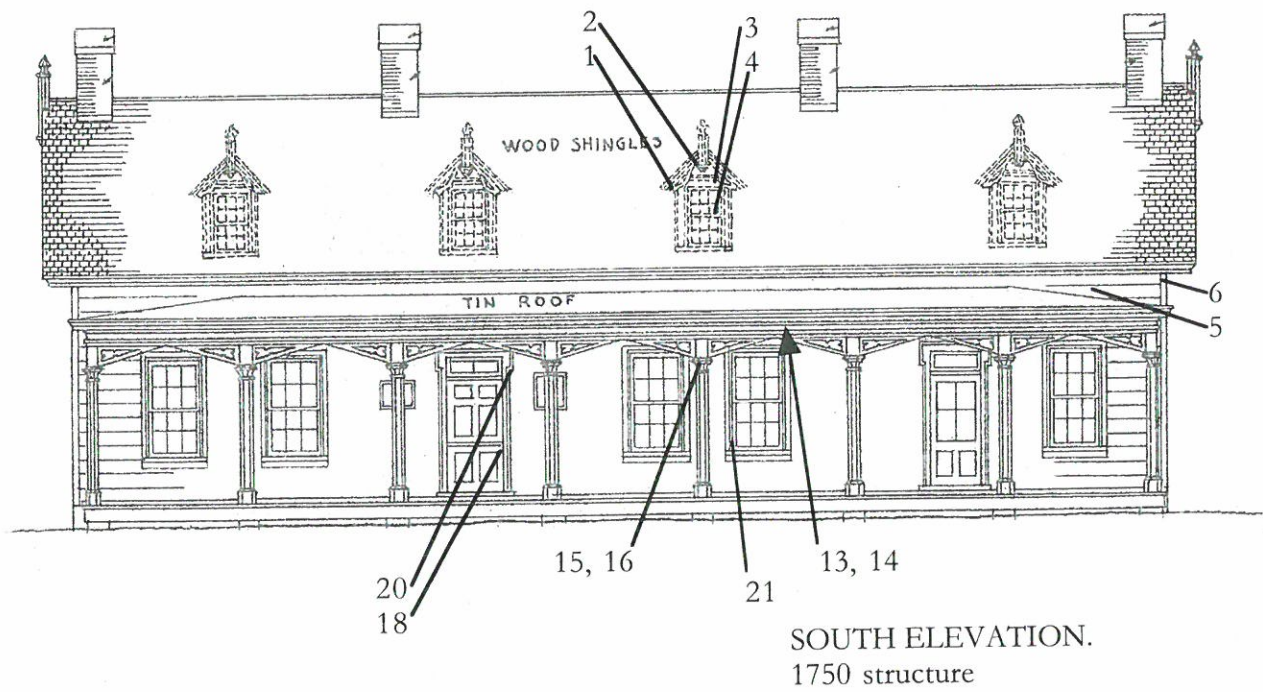
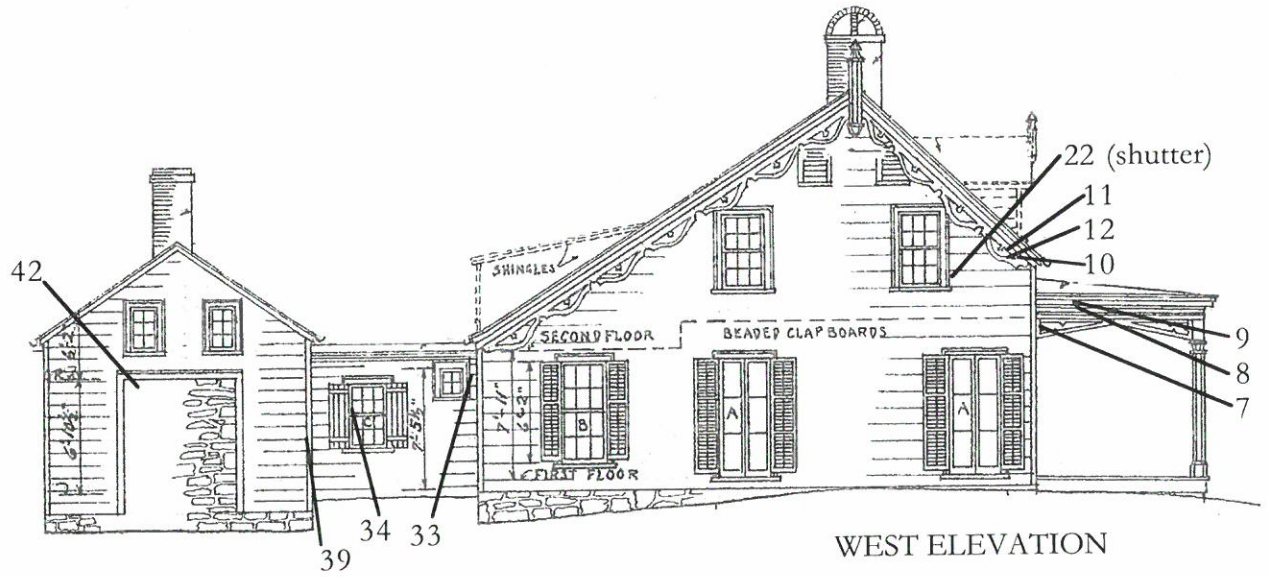


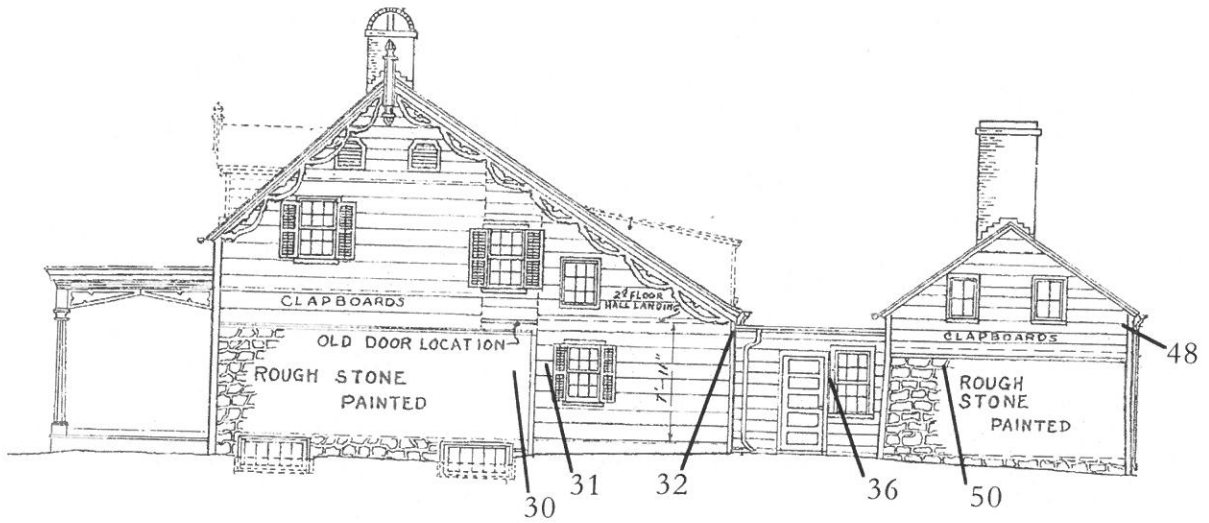
## SAMPLE SCHEDULE

Mesier Homestead

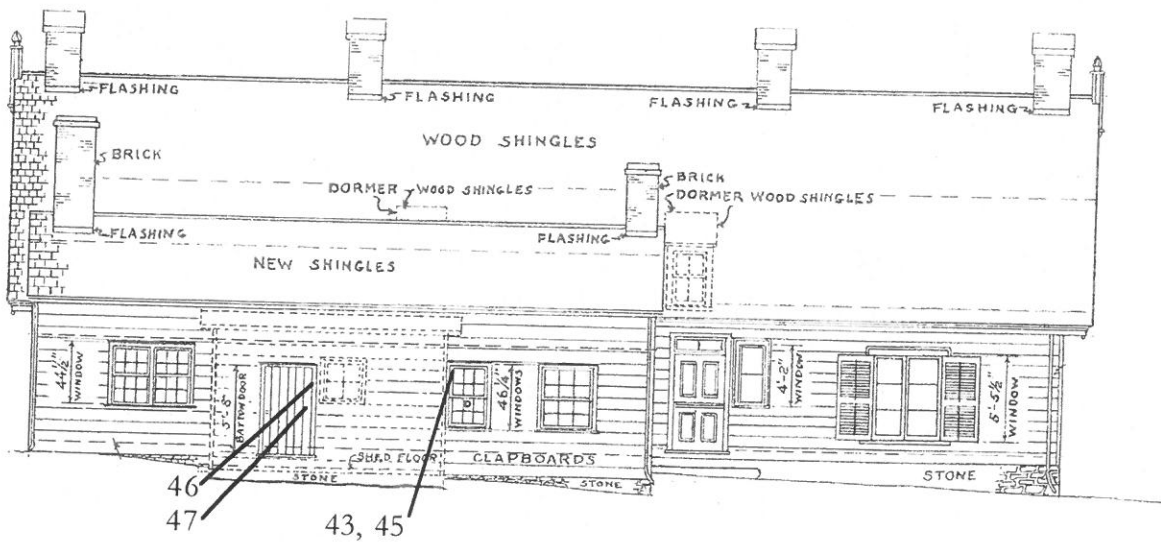
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Sample #	Area	Location	Notes
38	N	South elevation siding behind connector	wood
39	N	South elevation cornerboard West	wood
40	N	South elevation window trim	wood
41	N	South elevation window sash	wood
42	N	West elevation masonry	masonry/mortar
43	N	North elevation window trim	wood
45	N	North elevation shutter hardware	iron
46	N	North elevation door trim	wood
47	N	North elevation door	wood
48	N	East elevation clapboard siding	wood
50	N	East elevation masonry	masonry/mortar
52	S	shutter, tall (basement storage)	wood
53	S	shutter, short (basement storage)	wood
54	S	roof finial (basement storage)	wood
55	S	dormer finial (baement storage)	wood
56	N	shutter (attic storage)	wood

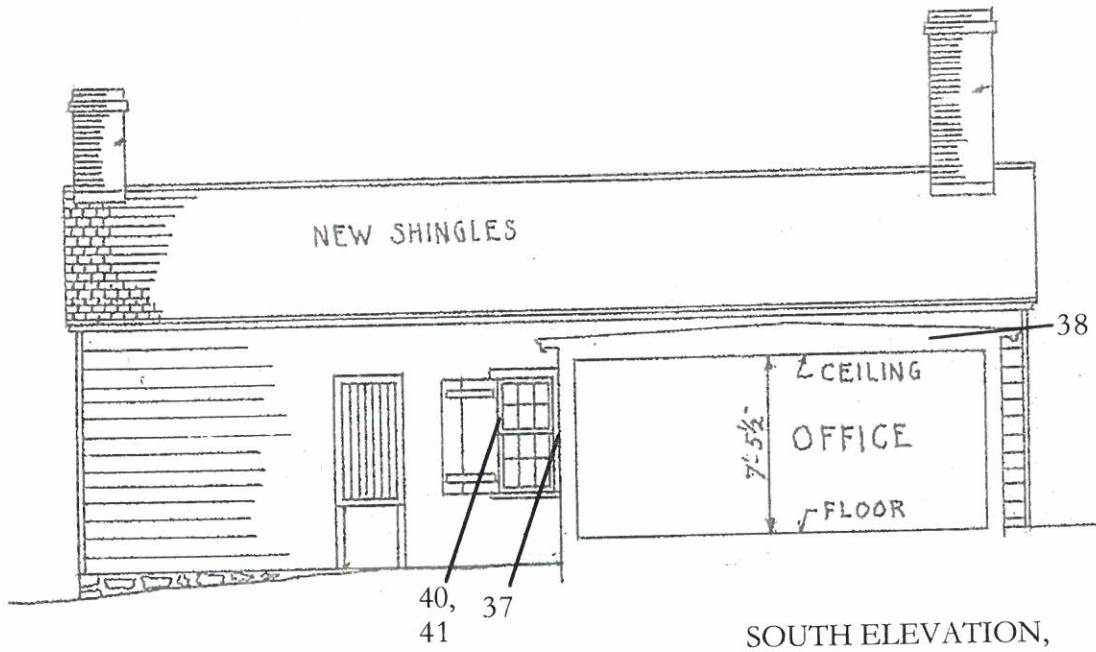




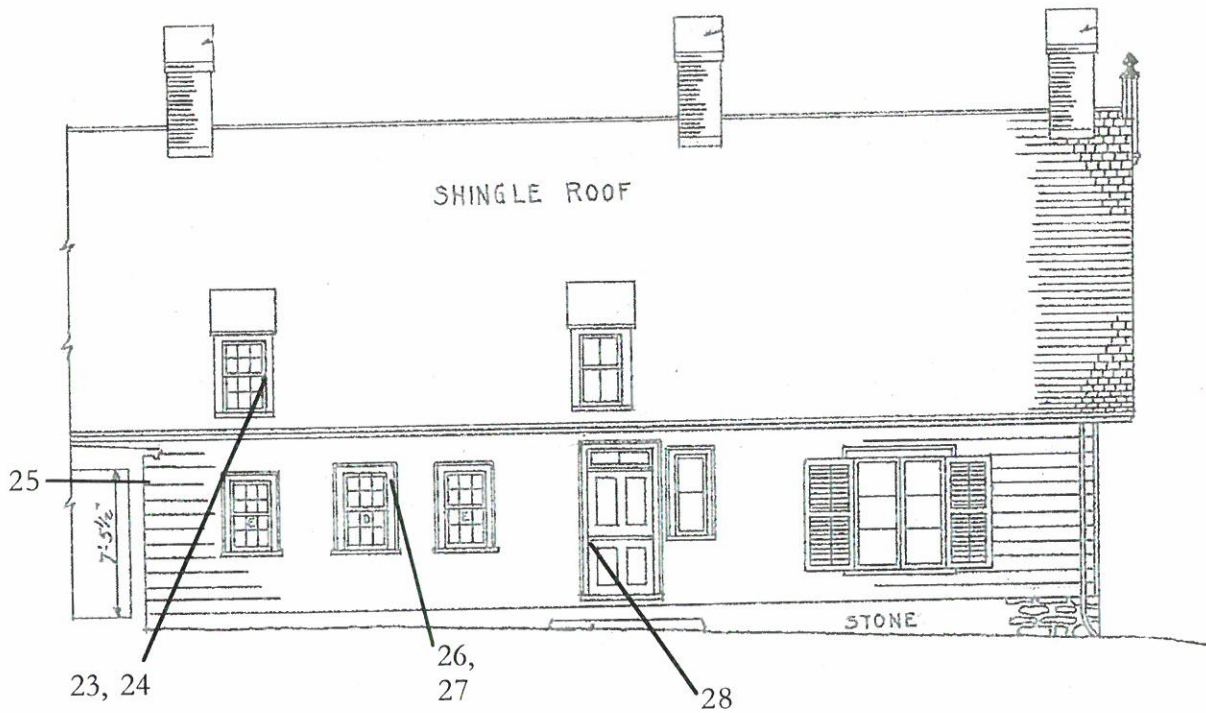
EAST ELEVATION



NORTH ELEVATION



SOUTH ELEVATION,  
1740 structure



NORTH ELEVATION,  
1750 structure

**RICHBROOK CONSERVATION**

**SAMPLE #** 37  
**LOCATION** South elevation clapboard siding

SUBSTRATE	wood	NOTES
I	white	
IIa	dk grey	
IIb		
III	light grey	
IV	light khaki	
	muted pink	
	yellow	
	ochre	
	dark red	
	white	
	white	
	white	
	white	
	pale blue	
	pink-beige	
	cream	
	white	

color match information



**MESJER HOMESTEAD**

**SAMPLE #** 48  
**LOCATION** East elevation clapboard siding

SUBSTRATE	wood	NOTES
I	white	
IIa	dark grey	
IIb		
III	light grey	
IV	light khaki	
	muted pink	
	yellow	
	ochre	
	dark red	
	white	
	white	
	cream	
	white	
	pale blue	
	pink-beige	
	cream	
	white	

color match information

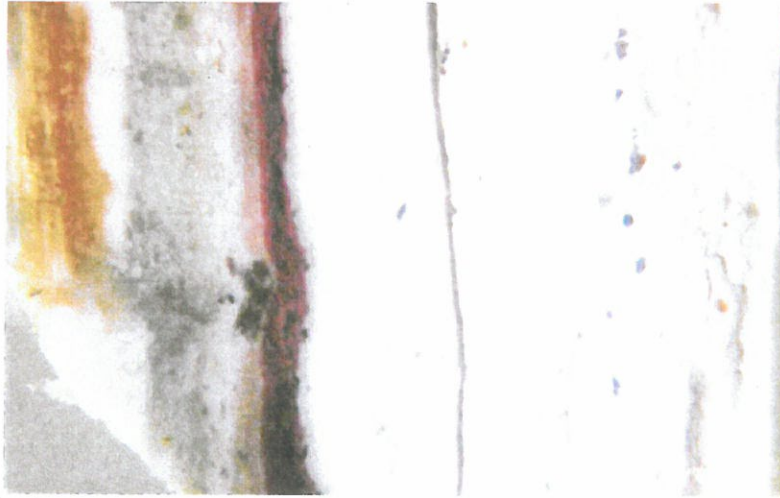


**RICHBROOK CONSERVATION**

**SAMPLE #** 12

**LOCATION** West elevation, clapboard siding under gable

SUBSTRATE	wood	NOTES
I		
IIa		
IIb		
III	white P + light grey	
	brown	decorative?
IV	light khaki	
	muted pink	
	yellow	
	dark red	
	white	
	white	
	white	
	pale blue	
	pink-beige	
	cream	
	white	



color match information

**MESIER HOMESTEAD**

**SAMPLE #** 25

**LOCATION** North elevation clapboard siding

SUBSTRATE	wood	NOTES
I		
IIa		
IIb		
III	white P + light grey	
	brown	decorative?
IV	light khaki	
	muted pink	
	yellow	
	dark red	
	white	
	white	
	white	
	pale blue	
	pale blue	
	pink-beige	
	cream	
	white	

color match information





**RICHBROOK CONSERVATION**

**SAMPLE #** 20  
**LOCATION** South elevation, front door trim

SUBSTRATE	LAYER	NOTES
wood		
I		
IIa		
IIb	ochre	
III	white	
	dark grey	
IV	light khaki	
	white + dk red-brn	
	yellow	
	green	
	green	
	green	
	br green	
	white + br green	
	white + br green	
	white + br green	
	lt grey	
	dk grey	
	lt grey	etc

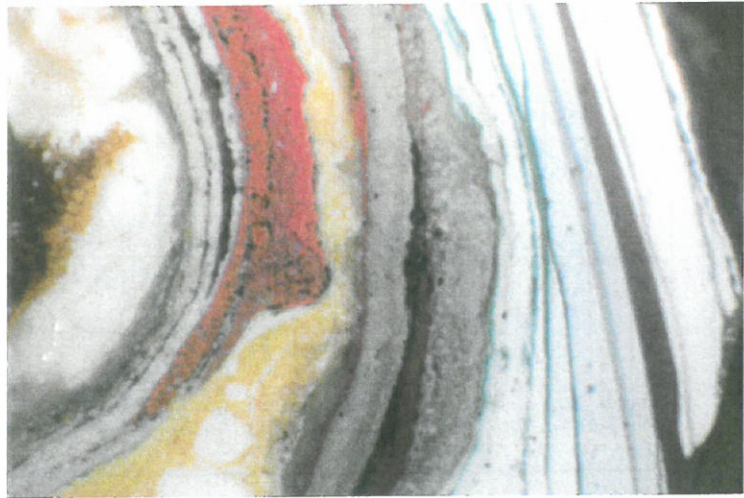
khaki, red, and yellow layers appear to be overlap from adjacent siding (ochre potentially also)

**color match information**

**MESIER HOMESTEAD**

**SAMPLE #** 23  
**LOCATION** North elevation dormer window trim

SUBSTRATE	LAYER	NOTES
wood		
I		
IIa		
IIb		
III	dk grey	
IV	dark olive	
	dk red-brown	
	dark olive	
	white + green	
	white	
	dk green	
	br green	
	grey	
	dk grey	
	dk red-brown	
	dk red-brown	



**color match information**



**RICHBROOK CONSERVATION**

**SAMPLE #** 26  
**LOCATION** II  
 North elevation window trim  
**SUBSTRATE** wood

LAYER	NOTES
I.	
IIa	
IIb	
III	
IV	
white +dk red-brown	
dark olive	
white +green	
dk red	
br green	
cream	
dk green	
white	
br green	
white	
dark grey	
pink-beige +dk red	

color match information

**SAMPLE #** 34  
**LOCATION** III  
 West elevation window trim  
**SUBSTRATE** wood

LAYER	NOTES
I.	
IIa	
IIb	
III	
IV	
white +dk red-brown	
dark olive	
dark grey	
dark brown	
dark green	
white + dk green	
dk green	
white	
light grey	
dark grey	
pink beige	
dk red brown	etc

color match information

**MESIER HOMESTEAD**

**SAMPLE #** 36  
**LOCATION** III  
 East elevation window trim  
**SUBSTRATE** wood

LAYER	NOTES
I.	
IIa	
IIb	
III	
IV	
white +dk red-brown	
dark olive	
dk grey	
dk green	
white	
br green	
br green	
grey	
dark grey	
dk red-brown	
red brown	
dk red brown	

color match information



**RICHBROOK CONSERVATION**

SAMPLE # 08

LOCATION III West porch elevation,  
cornice ogee

SUBSTRATE wood

LAYER NOTES

I. \_\_\_\_\_

IIa \_\_\_\_\_

IIb \_\_\_\_\_

III dark grey \_\_\_\_\_

IV \_\_\_\_\_

dk red-brown \_\_\_\_\_

yellow \_\_\_\_\_

dark green \_\_\_\_\_

br green \_\_\_\_\_

white \_\_\_\_\_

pale blue \_\_\_\_\_

pink-beige \_\_\_\_\_

cream \_\_\_\_\_

cream \_\_\_\_\_

color match information

**MESIER HOMESTEAD**

SAMPLE # 09

LOCATION III West porch elevation,  
cornice frieze

SUBSTRATE wood

LAYER NOTES

I. \_\_\_\_\_

IIa \_\_\_\_\_

IIb \_\_\_\_\_

III grey \_\_\_\_\_

IV \_\_\_\_\_

red brown \_\_\_\_\_

yellow \_\_\_\_\_

green \_\_\_\_\_

white \_\_\_\_\_

white \_\_\_\_\_

pale blue \_\_\_\_\_

pink-beige \_\_\_\_\_

cream \_\_\_\_\_

cream \_\_\_\_\_

color match information

SAMPLE # 13

LOCATION III Porch ceiling panel

SUBSTRATE wood

LAYER NOTES

I. \_\_\_\_\_

IIa \_\_\_\_\_

IIb \_\_\_\_\_

III white (P) \_\_\_\_\_

grey \_\_\_\_\_

IV \_\_\_\_\_

muted pink \_\_\_\_\_

yellow \_\_\_\_\_

green \_\_\_\_\_

lime green \_\_\_\_\_

pale blue \_\_\_\_\_

<glue> \_\_\_\_\_

pink-beige \_\_\_\_\_

cream \_\_\_\_\_

white \_\_\_\_\_

color match information

SAMPLE # 14

LOCATION III Porch ceiling molding

SUBSTRATE wood

LAYER NOTES

I. \_\_\_\_\_

IIa \_\_\_\_\_

IIb \_\_\_\_\_

III white (P) \_\_\_\_\_

dark grey \_\_\_\_\_

IV grey \_\_\_\_\_

muted pink \_\_\_\_\_

yellow \_\_\_\_\_

green \_\_\_\_\_

lime green \_\_\_\_\_

pale blue \_\_\_\_\_

pink-beige \_\_\_\_\_

pink-beige \_\_\_\_\_

cream \_\_\_\_\_

color match information

**RICHBROOK CONSERVATION**

SAMPLE # 15  
 LOCATION Porch column capital

SUBSTRATE	wood	
LAYER		NOTES
I		
IIa		
IIb		
III	dark grey	
IV	dark olive	
	dk red-brown	
	dark olive	
	white + green	
	white + dk green	
	br green	
	grey	
	light grey	
	pink beige	
	cream	
	white	

color match information

**MESIER HOMESTEAD**

SAMPLE # 16  
 LOCATION Porch column shaft

SUBSTRATE	wood	
LAYER		NOTES
I		
IIa		
IIb		
III	grey	
	brown	decorative?
IV	khaki	
	putty	
	yellow	
	dk green	
	br green	
	white + dk green	
	br green	
	grey	
	light grey	
	pink beige	
	dk red-brown	
	white + red brown	
	white + dk red brown	



color match information

**RICHBROOK CONSERVATION**

**SAMPLE #** 01

**LOCATION** South elevation dormer hood, int flat

**SUBSTRATE** wood

**LAYER** **NOTES**

- I \_\_\_\_\_
- IIa \_\_\_\_\_
- IIb \_\_\_\_\_
- III **dark grey** \_\_\_\_\_
- IV **light khaki** \_\_\_\_\_
- red brown** \_\_\_\_\_
- yellow** \_\_\_\_\_
- green** \_\_\_\_\_
- white** \_\_\_\_\_
- white** \_\_\_\_\_
- pale blue** \_\_\_\_\_
- pink-beige** \_\_\_\_\_
- cream** \_\_\_\_\_
- cream** \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

color match information

**MESIER HOMESTEAD**

**SAMPLE #** 10

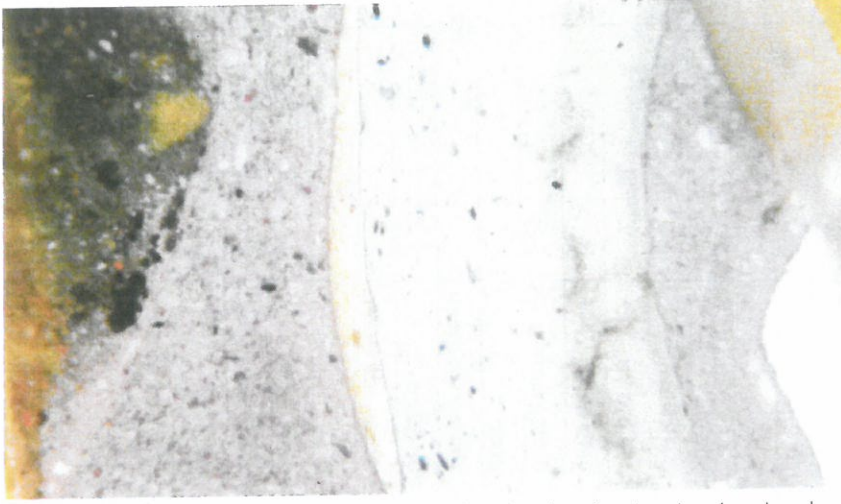
**LOCATION** West elevation, gable fretwork

**SUBSTRATE** wood

**LAYER** **NOTES**

- I \_\_\_\_\_
- IIa \_\_\_\_\_
- IIb \_\_\_\_\_
- III \_\_\_\_\_
- IV **dark olive** \_\_\_\_\_
- red brown** \_\_\_\_\_
- yellow** \_\_\_\_\_
- green** \_\_\_\_\_
- dark green** \_\_\_\_\_
- white** \_\_\_\_\_
- white** \_\_\_\_\_
- pale blue** \_\_\_\_\_
- white** \_\_\_\_\_
- pink beige** \_\_\_\_\_
- white** \_\_\_\_\_
- cream** \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

color match information



**RICHBROOK CONSERVATION**

<b>SAMPLE #</b> 02	<b>LOCATION</b> IV	South elevation dormer hood, fretwork	<b>NOTES</b>
<b>SUBSTRATE</b>	wood		
<b>LAYER</b>			
I.			
IIa			
IIb			
III			
IV	dark olive		
	red brown		
	yellow		
	green		
	white		
	white		
	white		
	pale blue		
	white + dk red brown		
	pink beige		
	white		
	cream		

color match information

<b>SAMPLE #</b> 07	<b>LOCATION</b> IV	West porch elevation, fretwork	<b>NOTES</b>
<b>SUBSTRATE</b>	wood		
<b>LAYER</b>			
I.			
IIa			
IIb			
III			
IV	dark olive		
	red brown		
	yellow		
	green		
	dark green		
	white		
	white		
	pale blue		
	white		
	pale blue		
	pink beige		
	cream		
	white		

color match information

<b>SAMPLE #</b> 54	<b>LOCATION</b> IV	roof finial (basement storage)	<b>NOTES</b>
<b>SUBSTRATE</b>	wood		
<b>LAYER</b>			
I.			
IIa			
IIb			
III			
IV	dark olive		
	red brown		
	yellow		
	dk green		
	grey		
	white +dk green		
	br green		
	white +dk green		
	grey		
	dark grey		
	dark red brown		
	white		
	dark red brown		

color match information

<b>SAMPLE #</b> 55	<b>LOCATION</b> IV	dormer finial (baement storage)	<b>NOTES</b>
<b>SUBSTRATE</b>	wood		
<b>LAYER</b>			
I.			
IIa			
IIb			
III			
IV	dark olive		
	red brown		
	yellow		
	dark green		
	grey		
	white +dk green		
	br green		
	white +dk green		
	grey		
	dark grey		
	dark red brown		
	white		
	dark red brown		

color match information

**MESIER HOMESTEAD**



**RICHBROOK CONSERVATION**

**MESIER HOMESTEAD**

SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES	SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES	SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES
06	II	wood			32	II	wood			39	I	wood		
	South elevation cornerboard East, under					East elevation cornerboard North						wood		South elevation cornerboard West
I.					I.					I.				
IIa					IIa					IIa				
IIb					IIb					IIb				
III	white + lt grey				III	white				III	dark grey			
	dark grey					dark grey								
IV					IV	dark olive				IV	dark olive			
	light grey					dark red brown					dk red brown			
	white					dark olive					dark olive			
	dark brown					white					white			
	dark green					green					green			
	white					white + dk green					white + dk green			
	white					white					white + br green			
	pale blue					br green					white			
	pale blue					light grey					dark grey			
	pink-beige					dark grey					white			
	pink-beige					light grey					light grey			
	cream					dark grey					dk red brown			
	cream					pink beige					pink beige			etc
color match information					color match information					color match information				

## RICHBROOK CONSERVATION

**SAMPLE #** 47

**LOCATION** North elevation door

**SUBSTRATE** wood

**LAYER** **NOTES**

red brown

lt brown

cream

cream + glaze?

grey + black

grey

light grey

lime green modern

dk red brown

dk red brown

this became an interior when the lean-to shed was built; the lime green may represent this interior phase, while the later dark red browns match the later exterior colors

**color match information**

## MESIER HOMESTEAD

**SAMPLE #** 38

**LOCATION** South elevation siding behind connector

**SUBSTRATE** wood

**LAYER** **NOTES**

dark grey

white

white

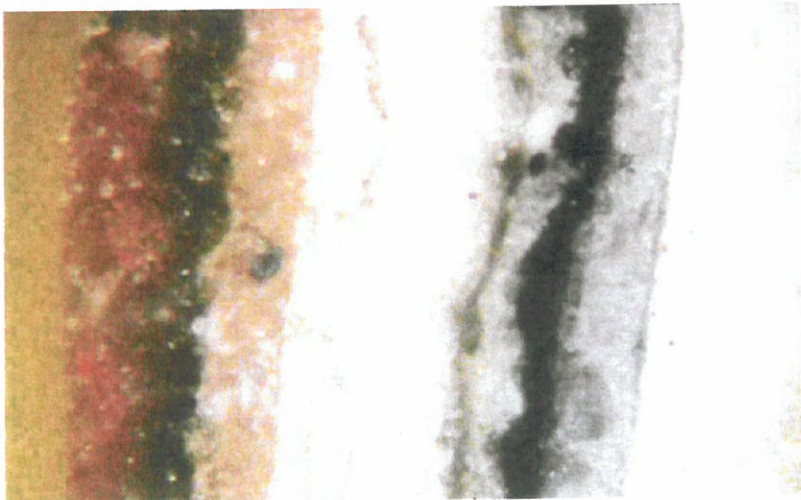
white

grey

grey

light grey

**color match information**



**RICHBROOK CONSERVATION**

**SAMPLE #** 24  
**LOCATION** II  
 North elevation dormer window sash  
**SUBSTRATE** wood

LAYER	NOTES
I.	
IIa	
IIb	
III	
IV	
dark green	
white + green	
dk green	
br green	
grey	
dk grey	
dk red brown	
white	
dk red brown	

color match information

**SAMPLE #** 27  
**LOCATION** II  
 North elevation window sash  
**SUBSTRATE** wood

LAYER	NOTES
I.	
IIa	
IIb	
III white	
IV	
olive green/red brown	
dark green	
white + green	
white	
dk green	
br green	
grey	
dk grey	
dk red brown	
red brown	
dk red brown	

color match information

**SAMPLE #** 28  
**LOCATION** II  
 North elevation door rail  
**SUBSTRATE** wood

LAYER	NOTES
I.	
IIa	
IIb	
III (stain?)	
IV light grey	
red + dk brown	
green	
dark brown	+ varnish
dark brown	
dark green	
br green	
white	
dark grey	
dk red brown	
red brown	
dk red brown	

color match information

**MESIER HOMESTEAD**

**SAMPLE #** 41  
**LOCATION** I  
 South elevation window sash  
**SUBSTRATE** wood

LAYER	NOTES
I.	
IIa	
IIb	
III white	
IV	
olive	
dark green	
white + green	
white	
dark green	
br green	
grey	
dark grey	
dk red brown	
red brown	
dk red brown	

color match information

**RICHBROOK CONSERVATION**

SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES
04	II	wood		
	South elevation dormer, window sash			
I.				
IIa				
IIb				
III				
IV	white + dark green			
	red brown			
	dark green			
	white + green			
	grey			
	dark green			
	br green			
	grey			
	dark grey			
	dk red brown			
	red brown			
	white			
	dk red brown			

color match information

SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES
18	II	wood		
	South elevation, front door rail			
I.				
IIa				
IIb				
III				
IV	mustard			
	light olive			
	dark green			
	white + green			
	br green			
	grey			
	dark grey			
	tan			
	pink beige			
	cream			
	white			
	dk red brown			

color match information

SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES
21	II	wood		
	South elevation, window sash			
I.				
IIa				
IIb				
III				
IV	white + dark green			
	red brown			
	dark green			
	white + green			
	white			
	dark green			
	br green			
	grey			
	dark grey			
	dk red brown			
	red brown			
	dk red brown			

color match information

SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES
22	II	wood		
	West elevation, second floor shutter			
I.				
IIa				
IIb				
III	light olive			+ glaze?
IV	dark green			
	red brown			
	dark green			
	dark green			
	brown			
	dk green			
	br green			
	grey			
	dk grey			
	dk red brown			
	dk red brown			

color match information

**MESIER HOMESTEAD**



**RICHBROOK CONSERVATION**

SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES
45	I North elevation shutter hardware	iron		
	IIa			
	IIb			
	III			
	IV			
		dark red brown		
		light olive		
		yellow-white		
		dark green		
		br green		
		grey		
		dark grey		
		pink beige		
		dk red brown		
		red brown		
		cream		
		dk red brown		

color match information

**MESIER HOMESTEAD**

SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES
52	II shutter, tall (basement storage)	wood		
	I			
	IIa			
	IIb			
	III	light olive		
	IV	olive		
		muted pink		
		dark green		
		dark green		
		br green		
		grey		
		dark grey		
		dark red brown		
		red brown		

color match information

SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES
53	II shutter, short (basement storage)	wood		
	I			
	IIa	dk grey		
	IIb			
	III	green		
	IV	dark green		
		red brown		
		cream/lr grey		
		dark green		
		dark green		
		br green		
		grey		
		dk grey		
		dk red brown		
		red brown		
		dk red brown		

color match information

SAMPLE #	LOCATION	SUBSTRATE	LAYER	NOTES
56	I shutter (attic storage)	wood		
	I			
	IIa			
	IIb			
	III	white		
		light grey		
	IV	light khaki		
		dark red-brown/olive		
		olive		
		black		

color match information

**RICHBROOK CONSERVATION**

**MESIER HOMESTEAD**

<b>SAMPLE #</b> 30	<b>LOCATION</b> II	East elevation masonry
<b>SUBSTRATE</b>	masonry/mortar	NOTES
LAYER		
I.		
IIa		
IIb whitewashes	x 6 ±	
III		
IV		
black		
white		
cream		
white		
pale blue		
pink beige		
white		
white		

color match information

<b>SAMPLE #</b> 42	<b>LOCATION</b> I	West elevation masonry
<b>SUBSTRATE</b>	masonry/mortar	NOTES
LAYER		
I.	whitewashes	x 7 or 8 ±
IIa		
IIb grey		
III white		
dark grey		
IV dark grey		
brown		
yellow		
red		
white		
cream		
white		
pale blue		

color match information

<b>SAMPLE #</b> 50	<b>LOCATION</b> I	East elevation masonry
<b>SUBSTRATE</b>	masonry/mortar	NOTES
LAYER		
I.	whitewashes	x 2 or 3 ±
IIa		
IIb		
III		
IV		
(overlap) red		
(areas) black		
white		
cream		
white		
pale blue		
pink beige		
cream		

color match information