



Vanderbilt Mansion National Historic Site Historic Structure Report Volume VI: Appendices A-E

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October 2018

(Cover) Vanderbilt Mansion, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

VANDERBILT MANSION NATIONAL HISTORIC SITE HISTORIC STRUCTURE REPORT

VOLUME VI APPENDICES

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APPENDIX E MCKIM, MEAD & WHITE DRAWINGS

JOHN G. WAITE ASSOCIATES, ARCHITECTS

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ROOSEVELT-VANDERBILT NATIONAL HISTORIC SITES

and the

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DRAFT HISTORIC STRUCTURE REPORT

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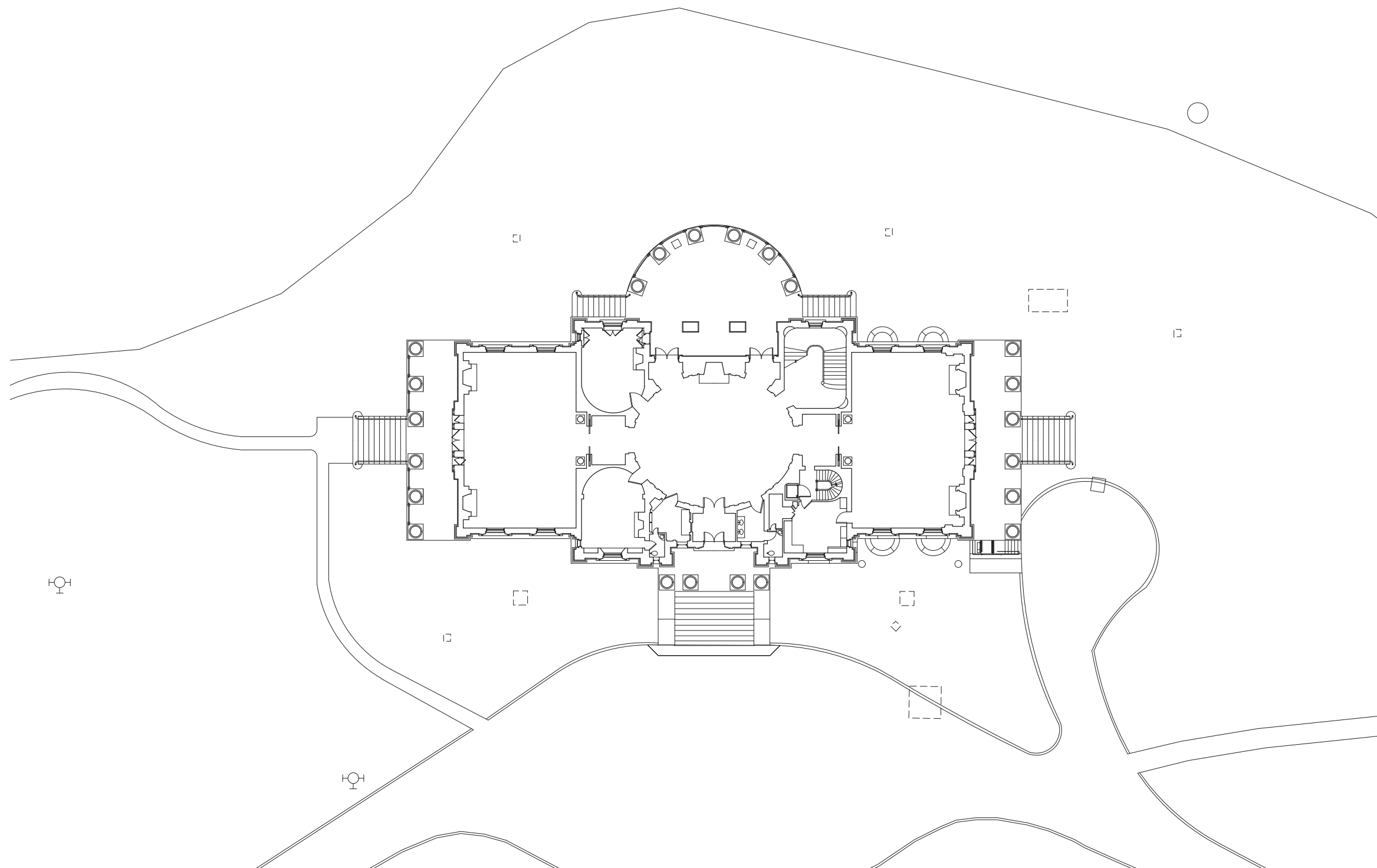
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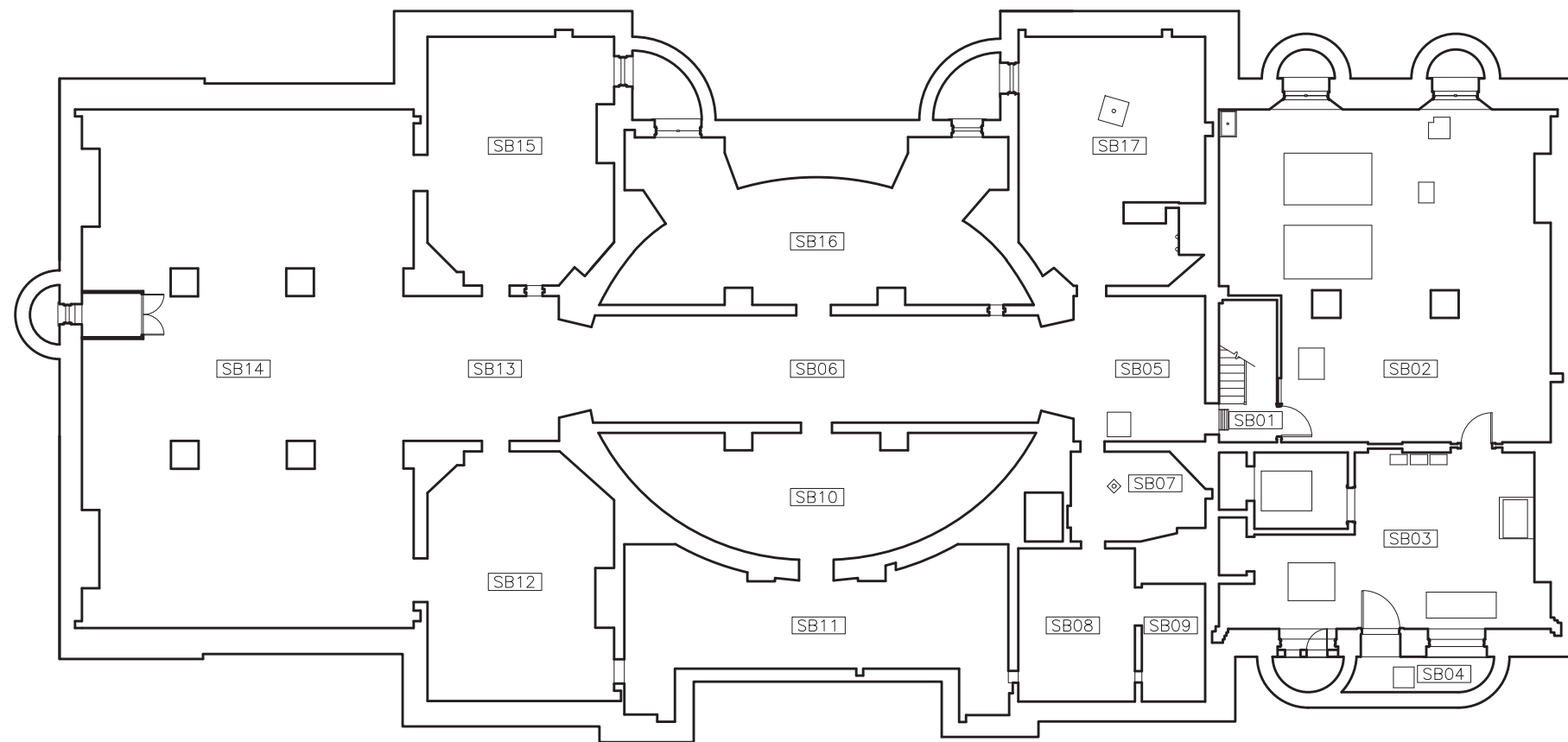
MEASURED DRAWINGS

John G. Waite Associates, Architects PLLC, 2018



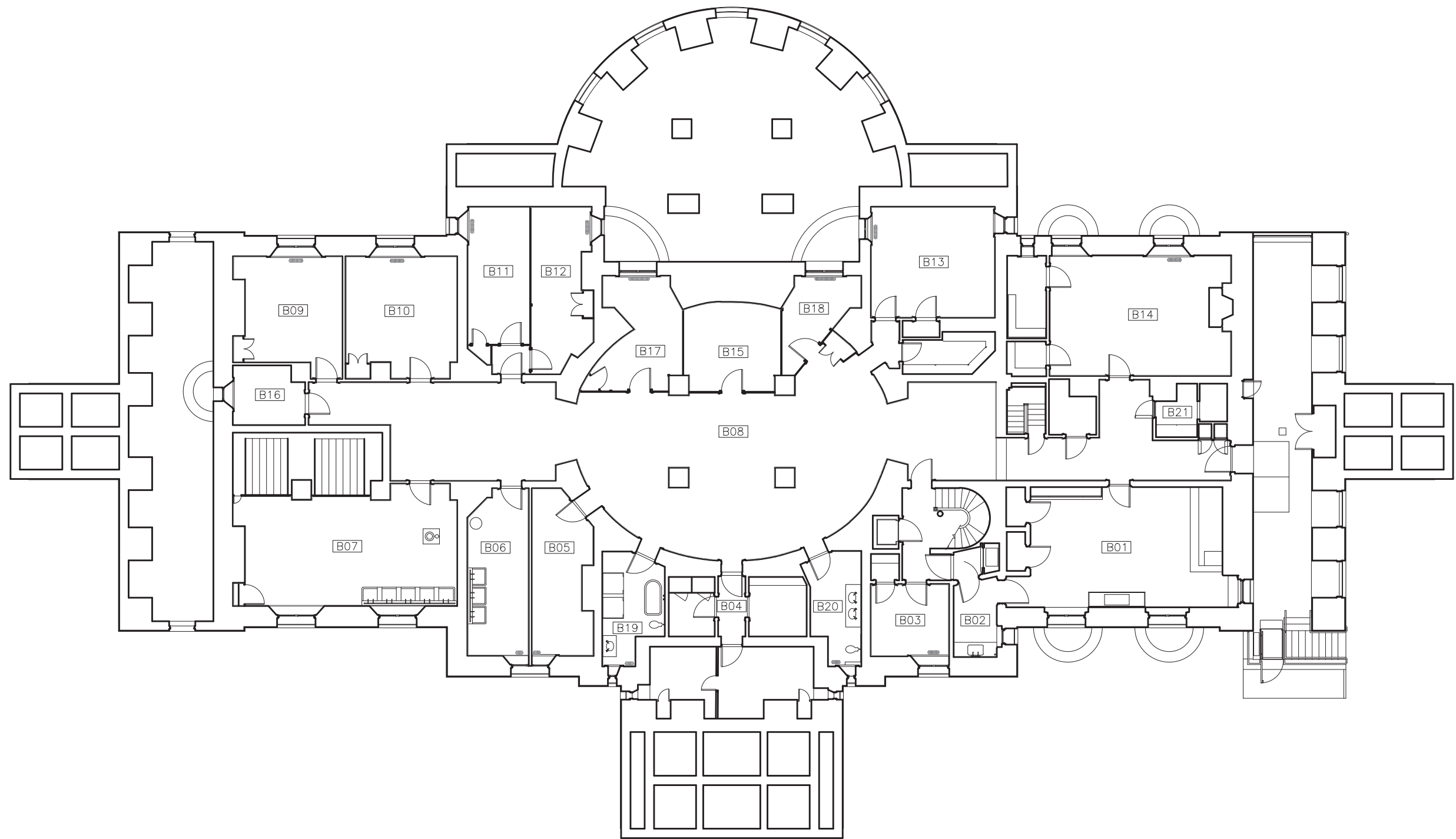
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JOHN G. WAITE ASSOCIATES, ARCHITECTS

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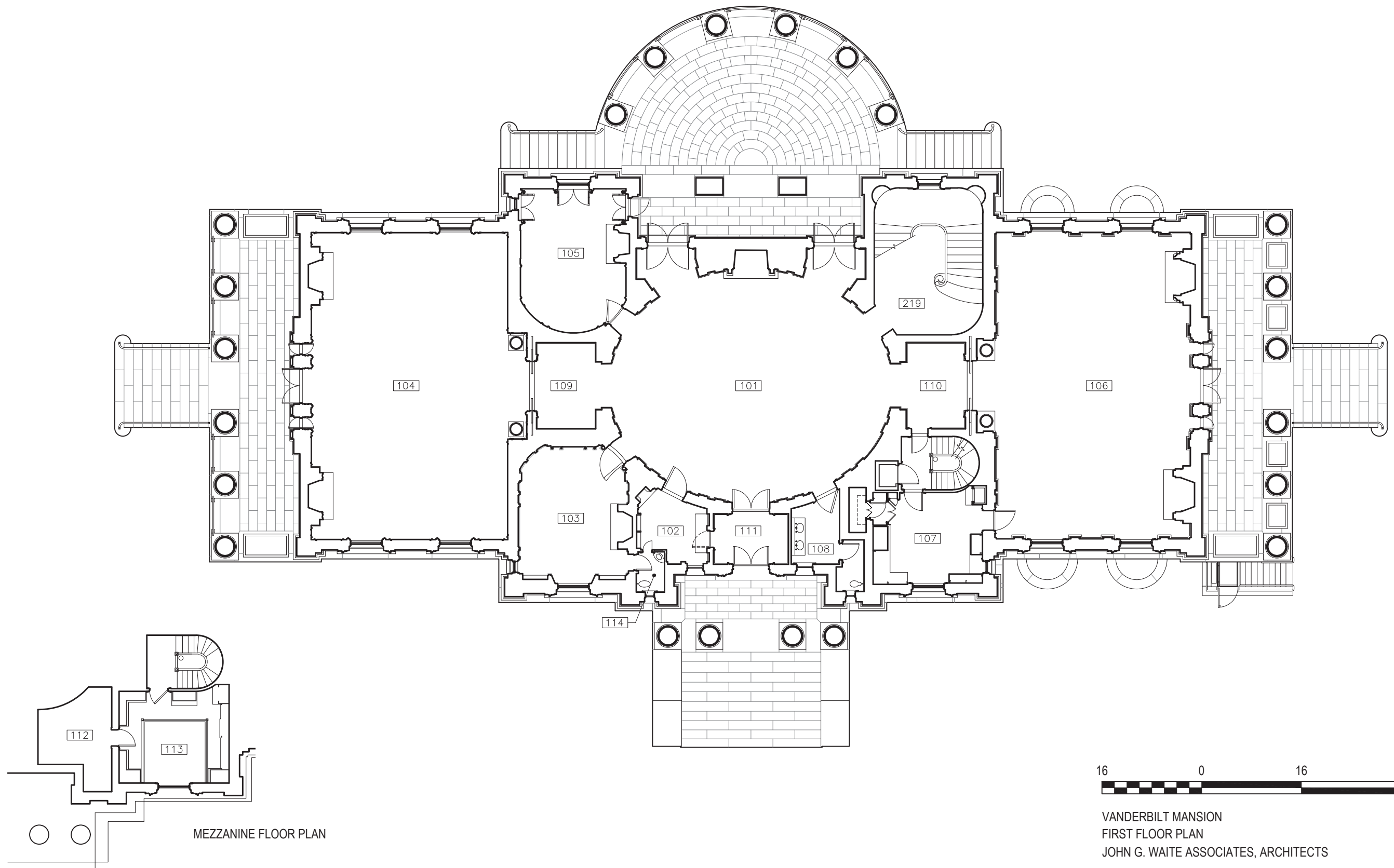
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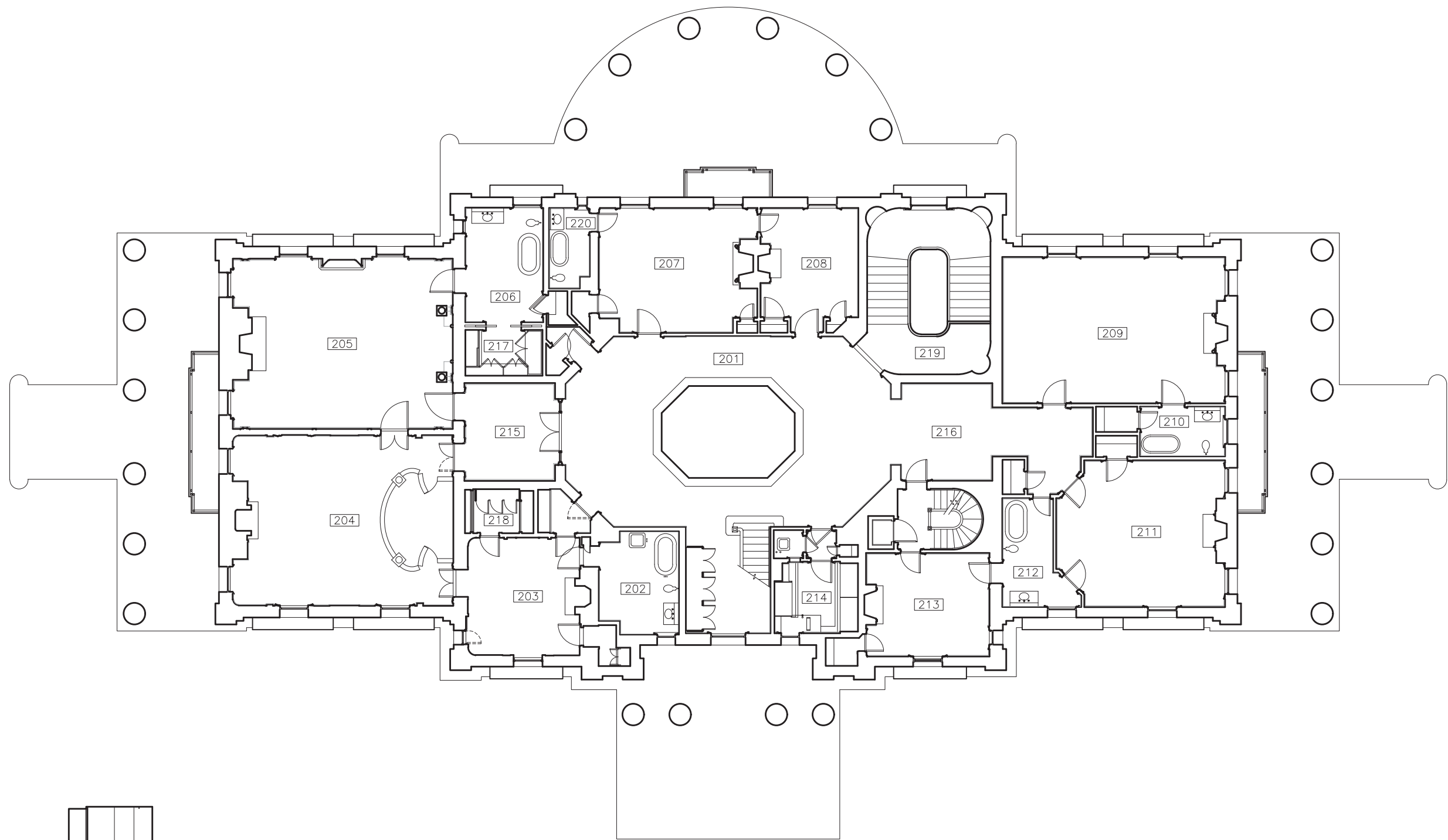
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BASEMENT PLAN
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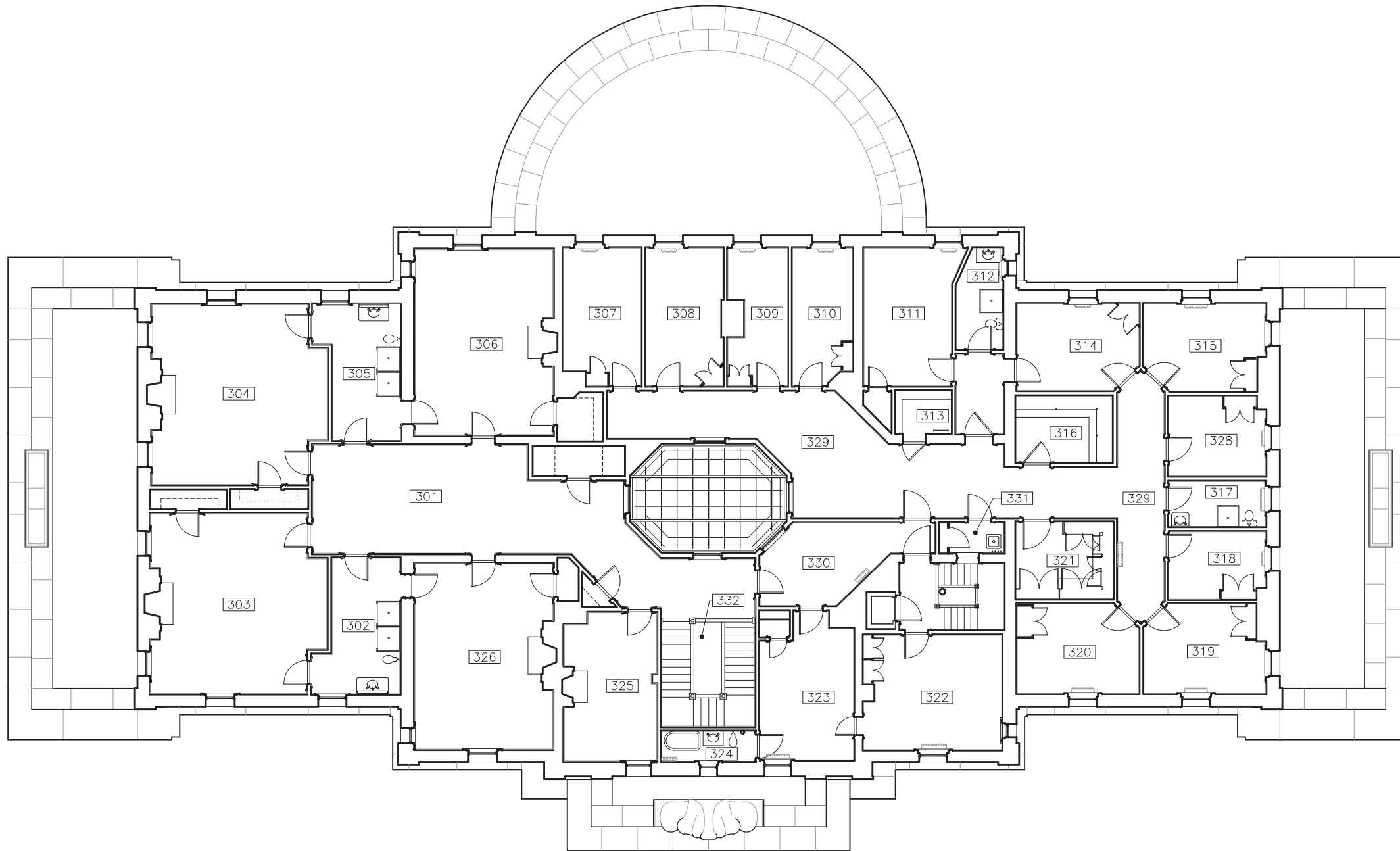


LINEN CLOSET MEZZANINE FLOOR PLAN



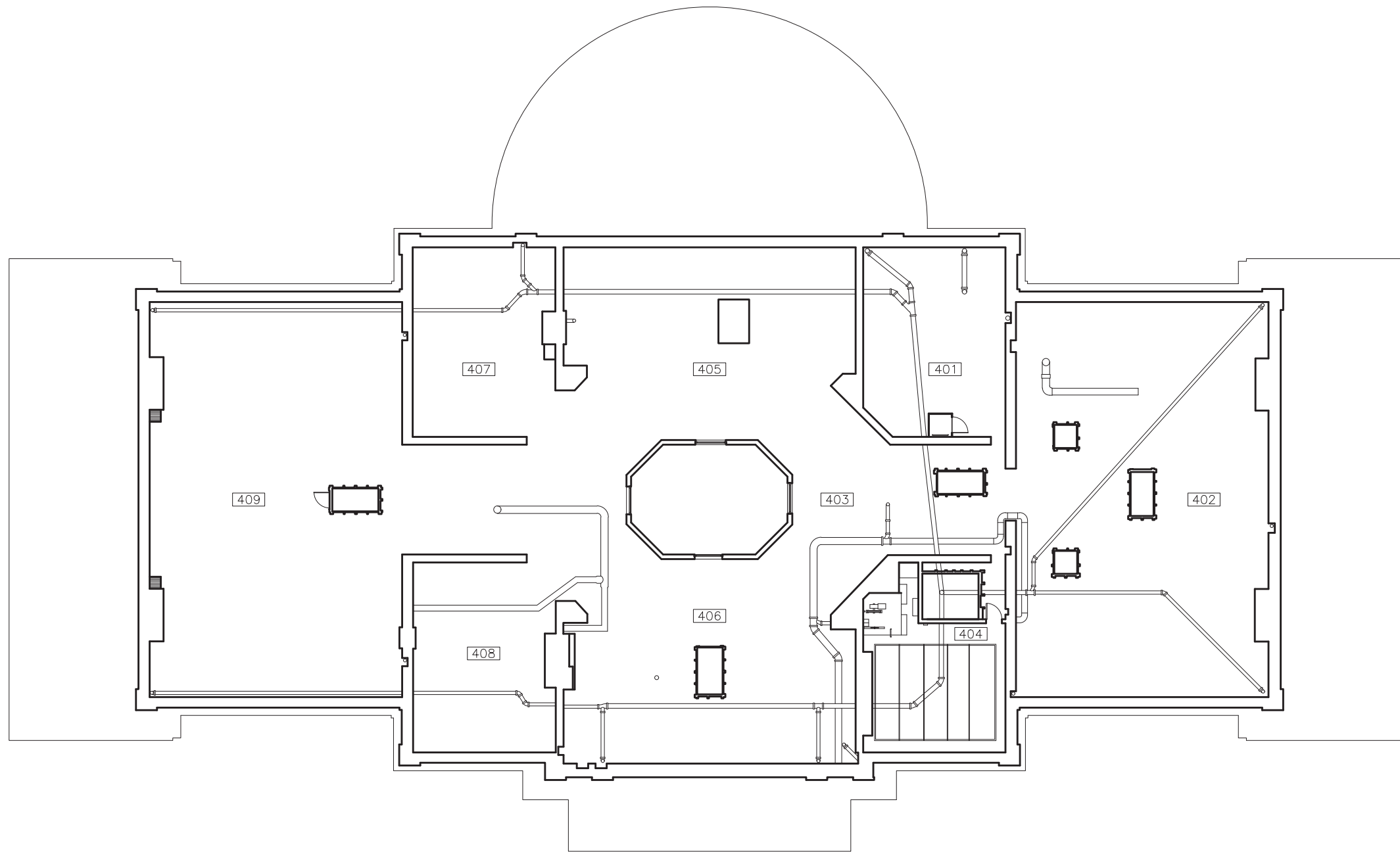
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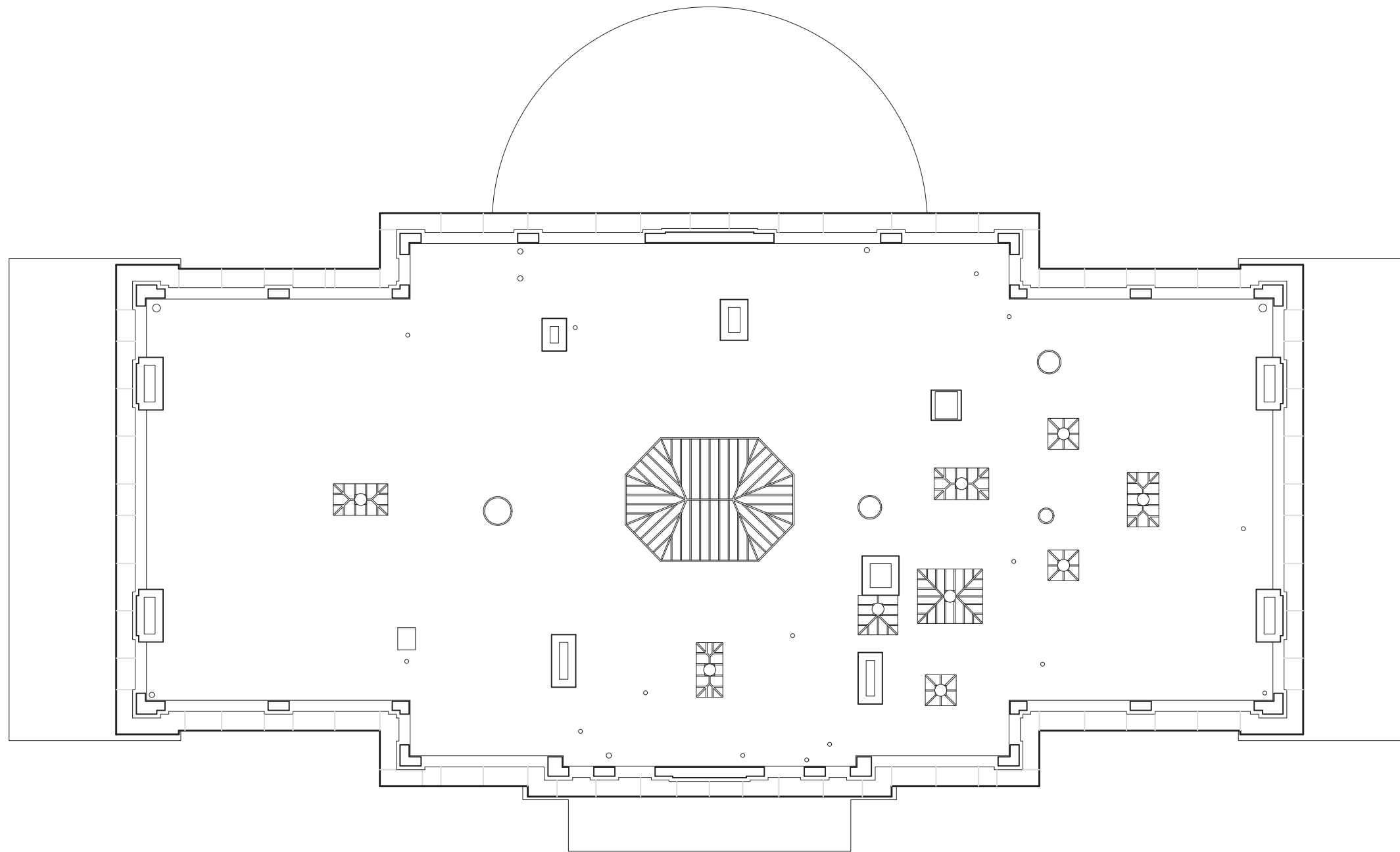
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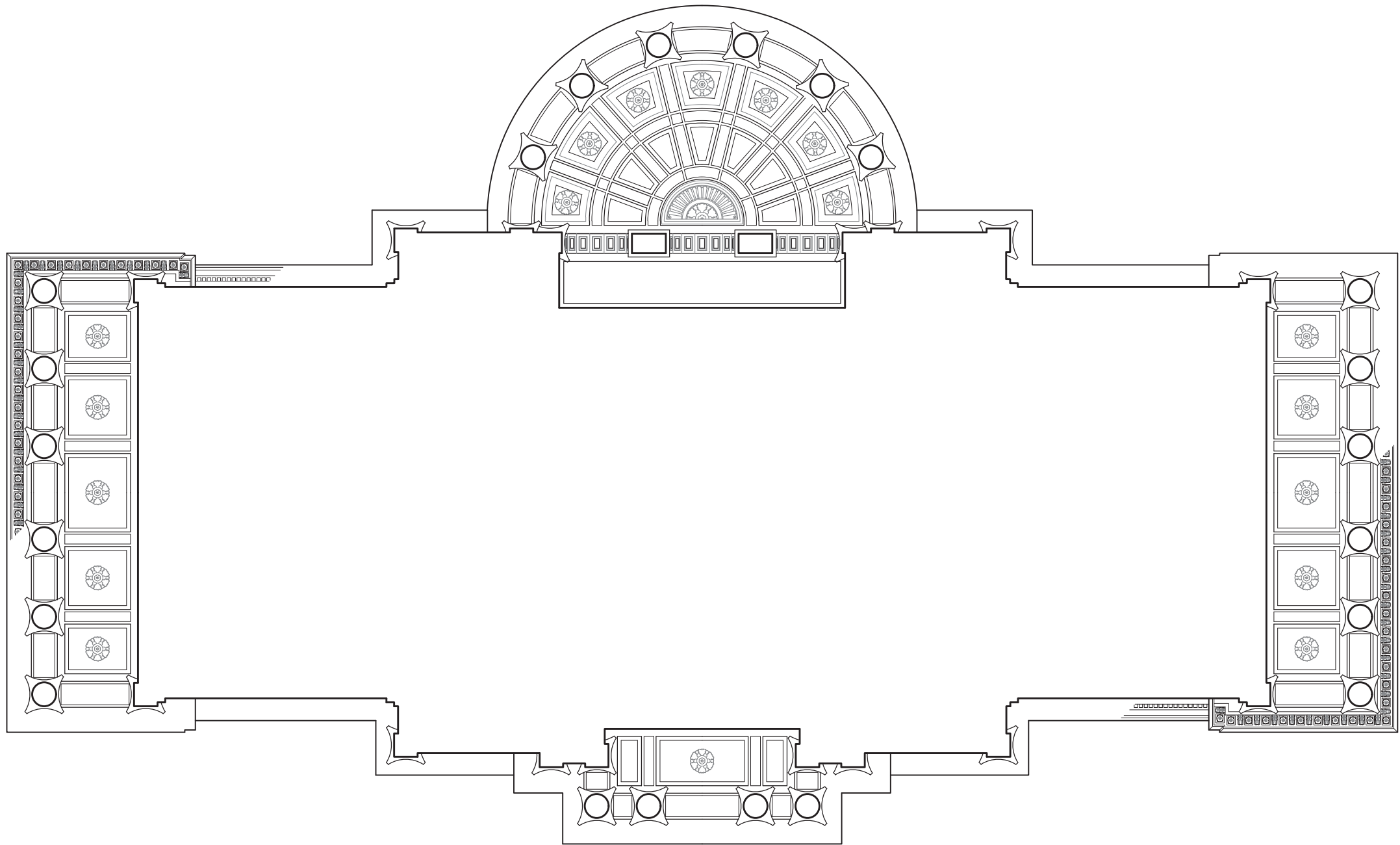
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VANDERBILT MANSION
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VANDERBILT MANSION
REFLECTED CEILING PLAN
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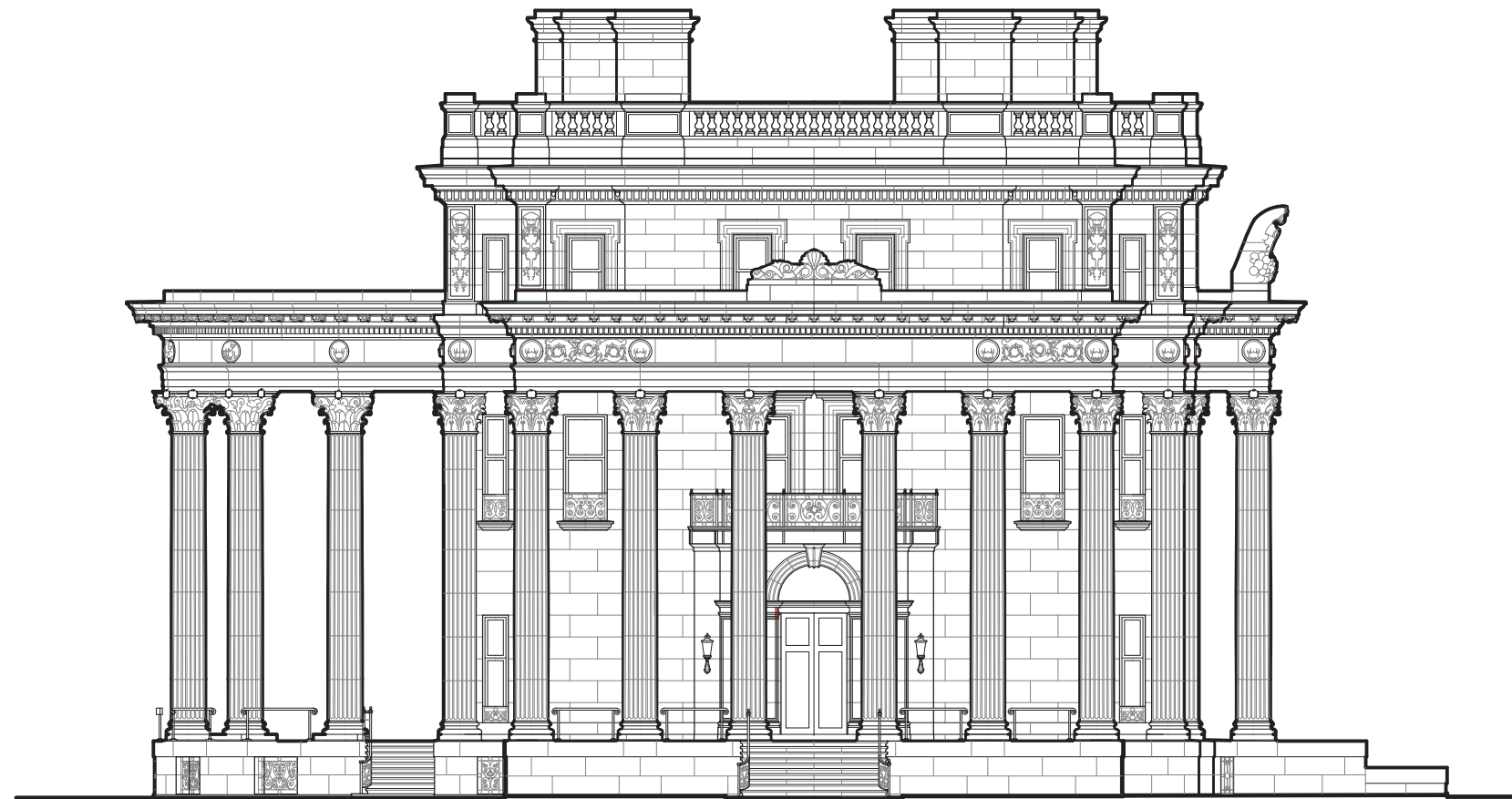
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 EAST ELEVATION
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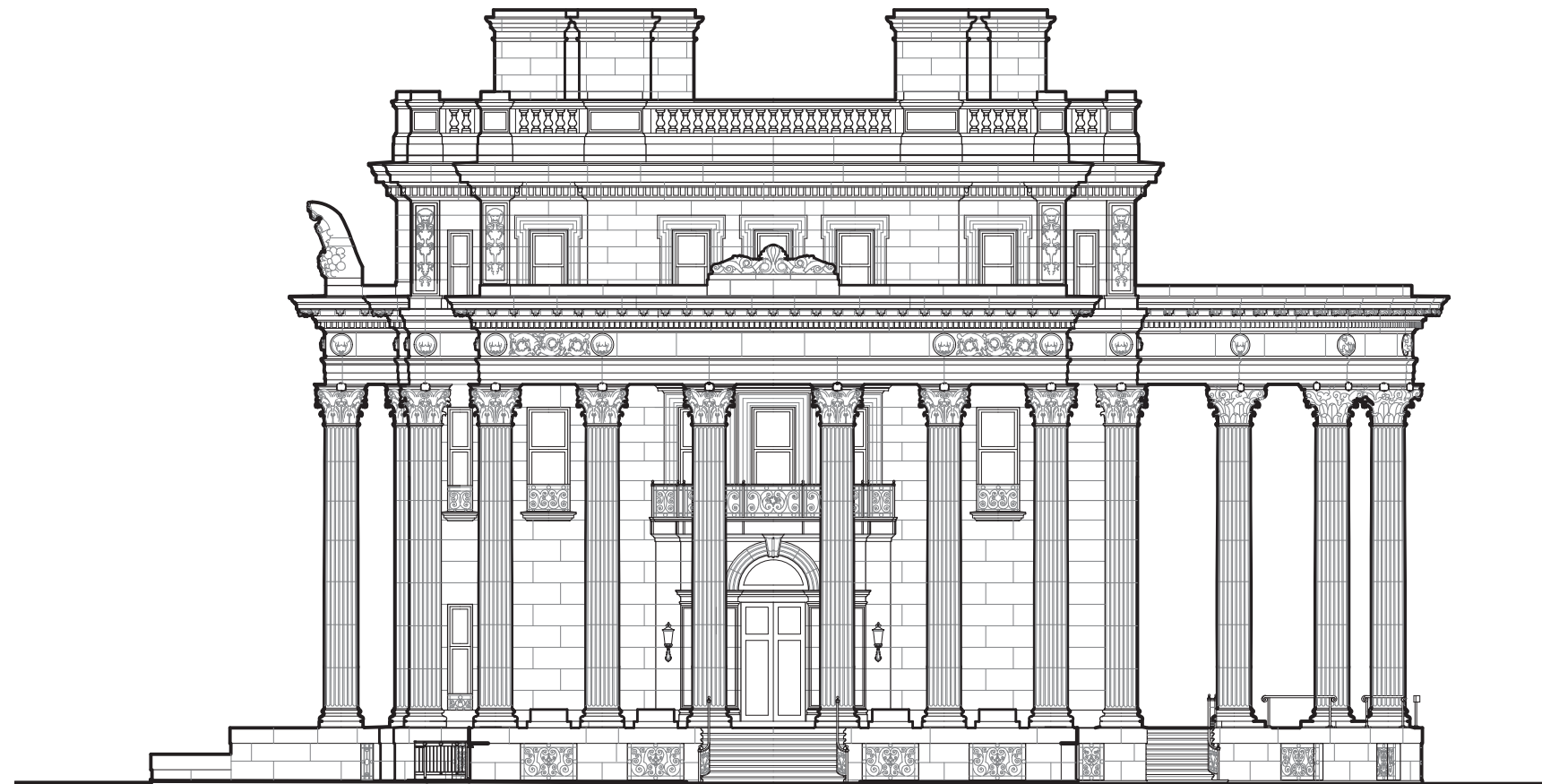
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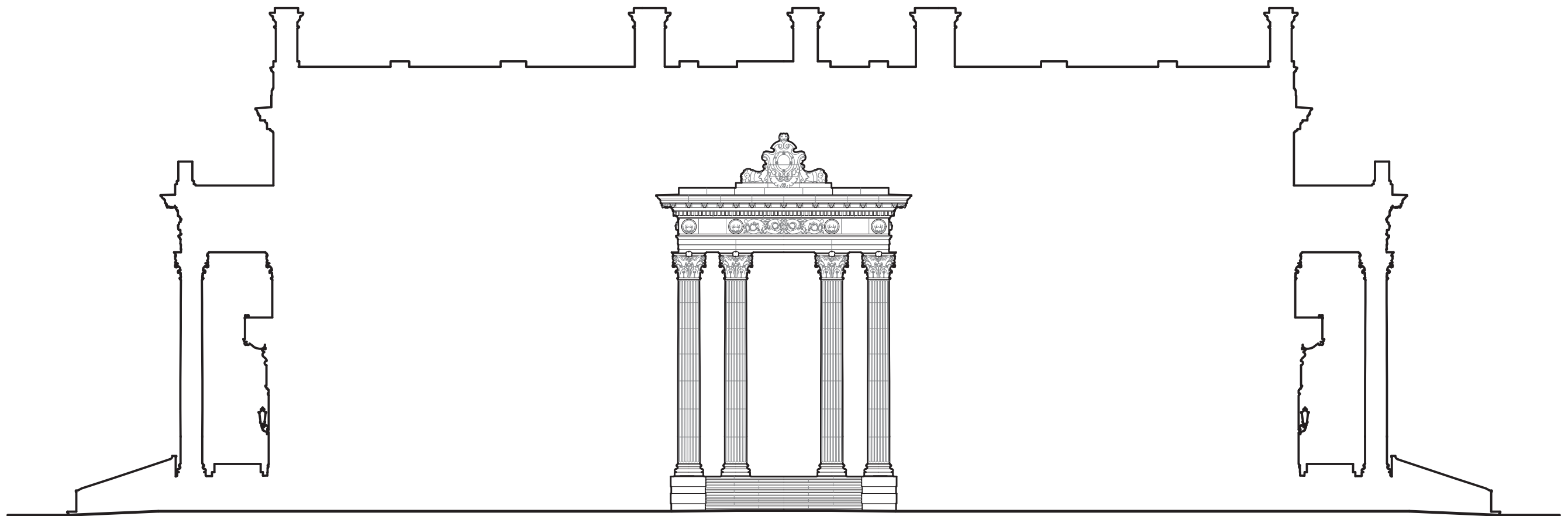
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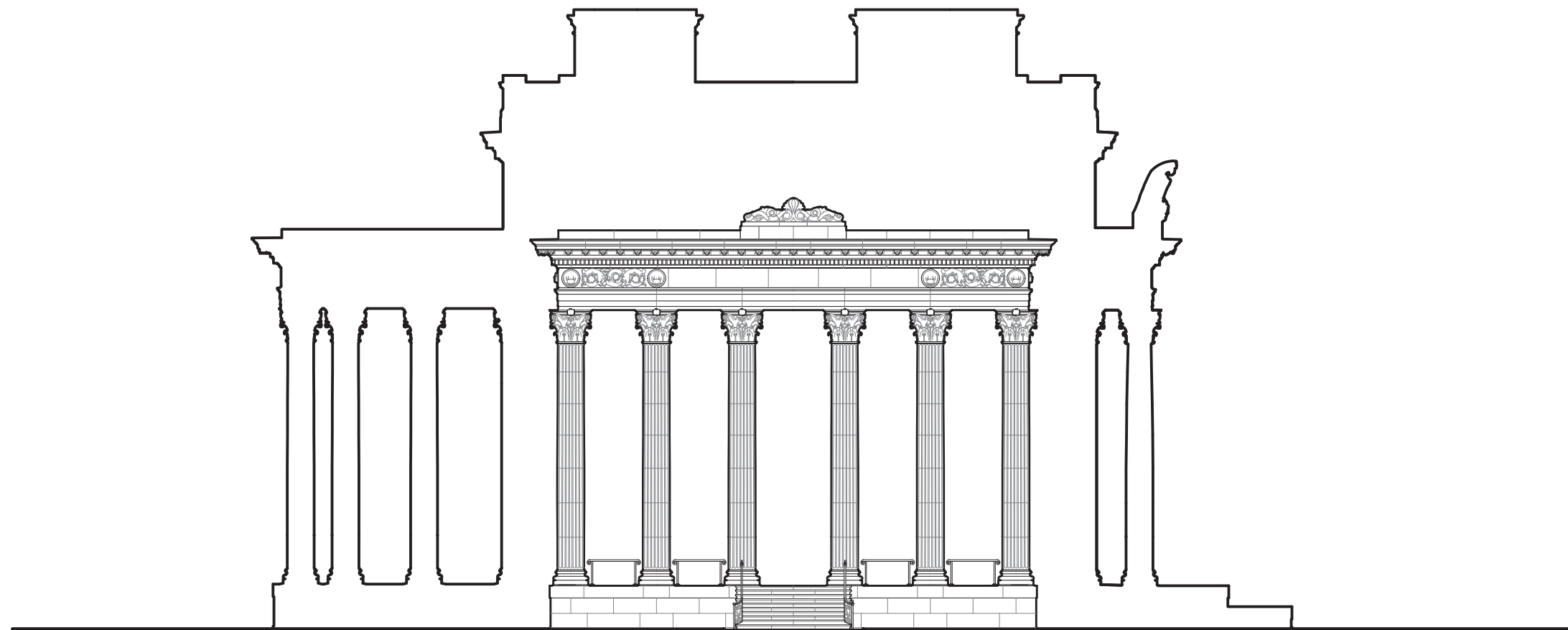
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EAST PORTICO ELEVATION
JOHN G. WAITE ASSOCIATES, ARCHITECTS

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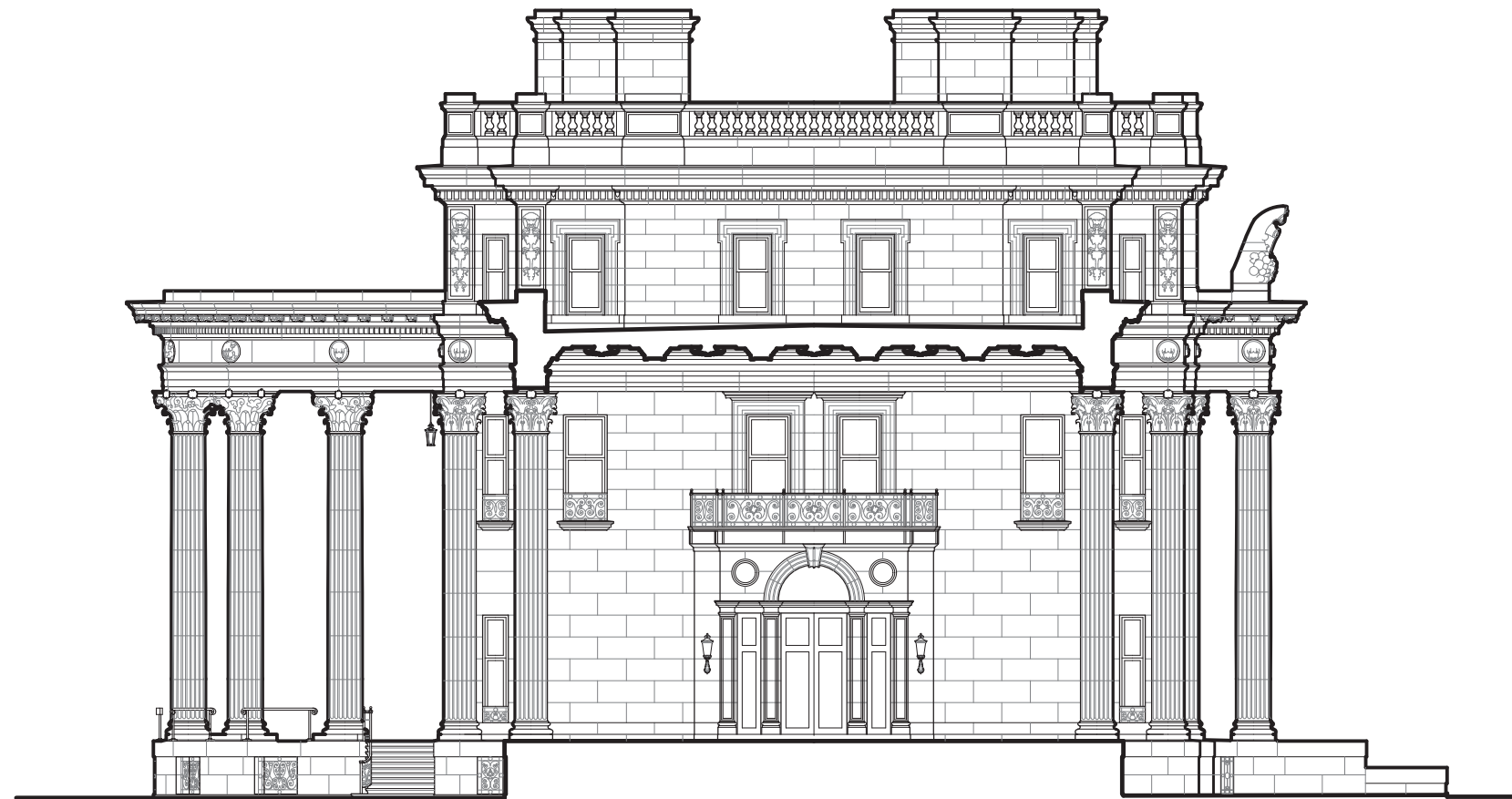
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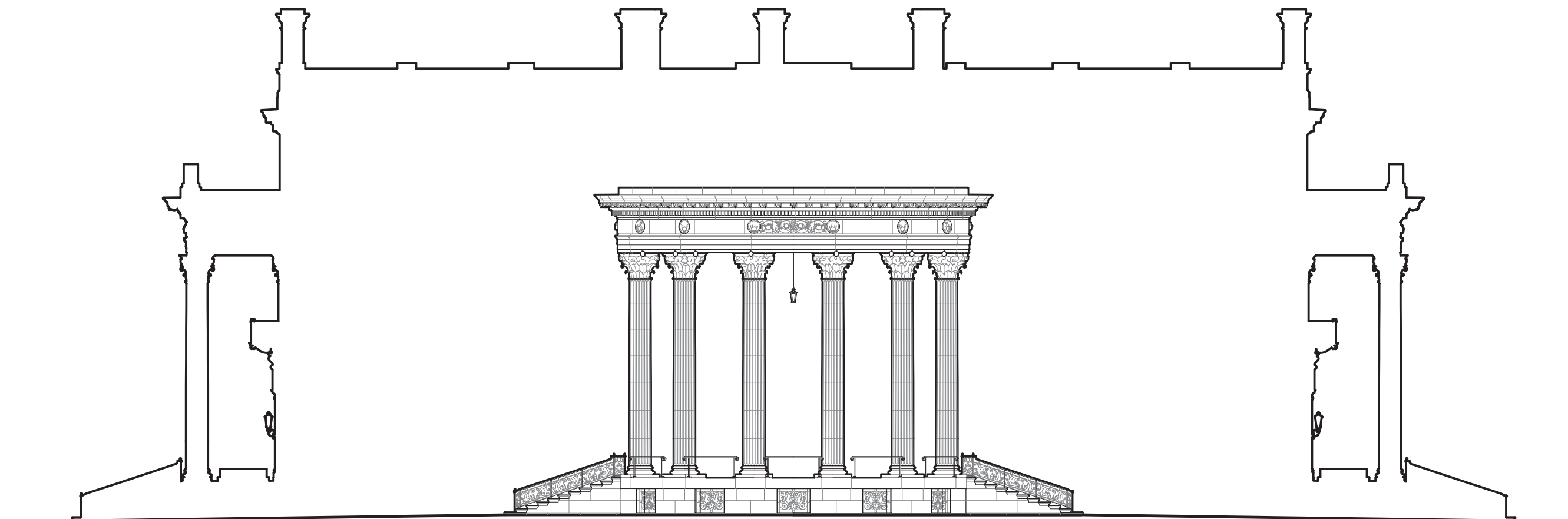
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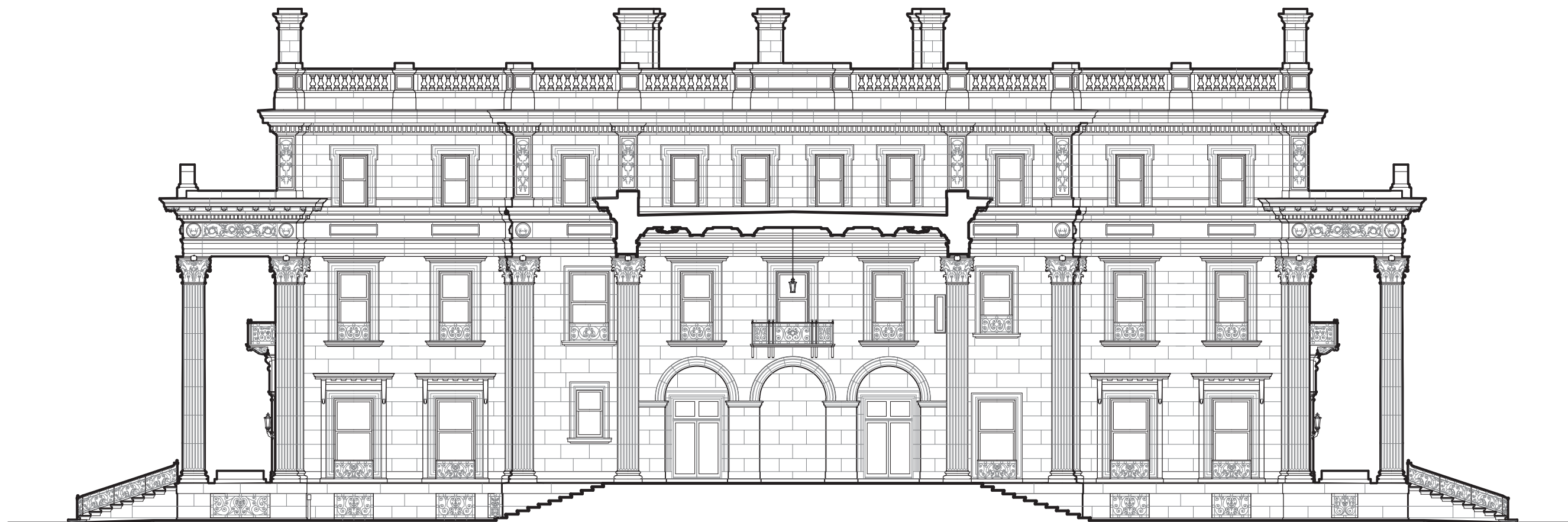
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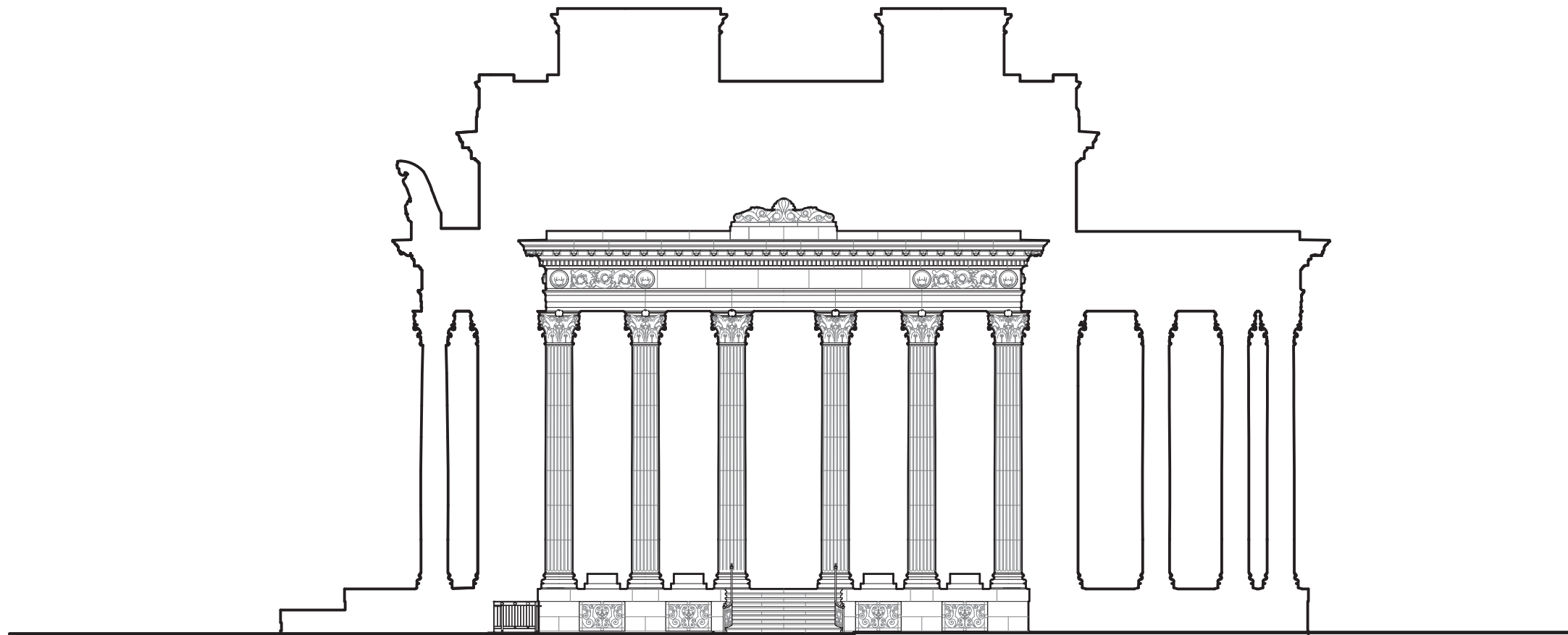
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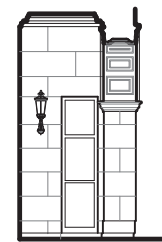
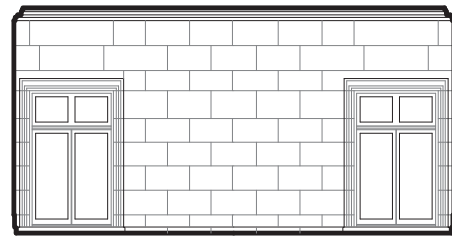
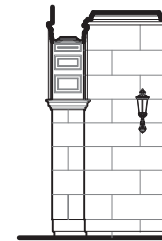
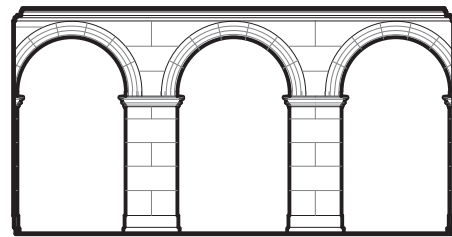
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VANDERBILT MANSION
 NORTH PORTICO SECTION
 JOHN G. WAITE ASSOCIATES, ARCHITECTS

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APPENDIX B

MECHANICAL, ELECTRICAL, AND PLUMBING SYSTEMS REPORT

Kohler Ronan, LLC, 2018

Vanderbilt Mansion National Historic Site

Existing Mechanical, Electrical, and Plumbing Systems Report

March 15, 2017
Revised July 19, 2018



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I. MECHANICAL

The Mansion is not air conditioned.

Two abandoned steam boilers, installed in the 1940s, remain in room SB02 along with the abandoned steam distribution. The boilers are manufactured by National Radiator Corporation, model National Boiler Imperial Sectional S-1242. The boilers were oil fired via burners manufactured by Dunham-Bush Inc., model C120-1-GM, serial number C64298 and model C120-0-SM for boiler #1, serial number C64453, respectively. Both burners are rated for 15 gph.

The two coal chutes, in room SB03 on the east elevation, remain, however the southern chute is utilized as a mechanical exhaust with a propeller fan mounted in the opening. At the exterior, each chute is covered by a cast-iron manhole cover.

Steam heat for the mansion is provided by two low pressure steam boilers; Boiler #1 and Boiler #2, located in the sub-basement room SB03. The boilers are manufactured by The HB Smith Company, model 19A-S/W-06. These boilers are six section, cast iron with a rated steam heating output of 554 MBH each, serial numbers FA-2003-823 and FA-2003-824 respectively and installed in 2001.

The boilers are oil fired via burners manufactured by P.W. Becket Corp., model CF-1400, and serial numbers of 031112-91808 and 031112-91860 respectively. Fuel oil is supplied to the burners from a 275-gallon fuel oil day tank located in the same room. The day tank is double wall with a containment capacity of 110%, manufactured by Roth Industries Inc., model Eco DWT Plus 3, and serial number 0851405366563, Manufactured in 2014, along with a transfer pump. The 1/4 hp transfer pump maintains the day tank oil level by drawing oil from a buried, fiberglass, 2500-gallon #2 fuel oil tank approximately 20 years old.

Combustion air for the boilers is drawn in from an areaway on the east elevation, adjacent to the coal chutes. An 18"x30" louver, fire damper, along with an access door for the areaway are mounted on the wall.

The boiler flues are manifolded, routed through a new cored hole in room SB07 and connected to the existing chimney which terminates at the roof.

The boilers operate as a lead/lag; Boiler #1 is the first stage (A) and Boiler #2 is the second stage (B), controlled by a modulating sequencing controller manufactured by Heat Timer Corporation, model Multi-Mod Platinum. The steam supplies from each boiler are furnished with 4" automatic isolation valves to allow for boiler sequencing, then manifolded.

Low water cutoff and boiler blowdown is piped to a simplex condensate receiver and pumped back to the boiler inlets. The condensate receiver is manufactured by ITT Bell & Gossett, model Hoffman Watchman WCS-6-20-B, serial number 160010 G30 and rated for 8 gpm.

Steel piping carries the steam and condensate to and from several heating systems types; including cast iron radiators, gravity convectors, and an air handling unit. Most of the steam and condensate piping is insulated except for valves, unions, and the boiler trim. Manual isolation valves are gate type; the existing gate valves; Jenkins with wood hand wheels, have been cut out and replaced. The condensate is returned to a duplex condensate receiver and pumped back to the boilers; the receiver is manufactured by ITT Bell & Gossett, Model Hoffman M20 100HBF-D, serial number 161056 0497415, rated for 20 gpm.

Basement:

The basement serves as staff rooms, laundry, kitchen, and preparation spaces. These spaces are heated by cast iron steam radiators located on the exterior walls below the windows except for Kitchen B01 which has no radiators. Cast iron radiators also heat the bathrooms.

The cast iron radiators appear to be original, and are “ornamental” style with intricate detailing and varying numbers of columns and sections. The manufacturer of the radiators was not evident but similar to National Radiator Company.

The steam system serving the cast iron radiators most likely has been modified in the past as the majority of the radiators are furnished with angle valves (Legend Valve, plastic hand wheel, made in Taiwan) on the steam supply connected at the bottom, a thermostatic steam trap on the return connected on the opposite side bottom and an automatic air vent (Hoffman No. 1A) on the radiator itself. This is a two-pipe steam system, however, modern two pipe steam systems utilizing thermostatic traps typically have the steam supply connected to the top with an angle valve, condensate return on the opposite bottom with a thermostatic trap, and do not utilize air vents on the radiators. As the mansion construction was completed in 1899, the heating system was most likely a two-pipe air-vent system that utilized an angle valve on both the supply and return connections, no thermostatic trap as it wasn't invented until 1903, and an air vent. One radiator was found with this piping configuration. The current system configuration is a combination of the two systems and the steam traps may have been installed by an engineer believing they would save energy by preventing steam blowing through the return line.

First Floor:

The first floor serves as living spaces and are heated by several gravity steam convectors ducted to sidewall architectural supply and return grilles.

The gravity steam convectors are distributed throughout the sub-basement level and ducted to outdoor air intake plenums at areaways on the west and south elevations. Originally, outdoor air was drawn in via natural convection by passing the air over a steam coil within the convector enclosure. The heated air then travels through the ductwork to the sidewall supply grilles located in the rooms. The system has been revised with the addition of an air handling unit and ductwork modifications.

An air handling unit is in the sub-basement room SB06 and is manufactured by Trane, model M-Series Climate Changer MCCB006UA0D0UA, serial number K04A00820 and manufactured in 2004. The unit configuration includes a filter bank, steam heating coil, refrigerant cooling coil (not connected), supply fan, and a duct mounted humidifier. The unit return side is connected to the outdoor air intake plenum, the areaway in the sub-basement room SB14 with a motorized damper along with connections to several gravity convectors used for return. The air passes through the filter section, heating coil, supply fan, the duct mounted humidifier, and supplied to the remaining gravity convectors used for supply air. Disposable pleated filters have been installed at the face of most grilles used for supply and return to combat the dust created from ongoing construction projects.

The air handling unit is rated for 3500 cfm, steam coil heating capacity of 71 lbs/hr with 55°F entering air temperature and 74°F leaving air temperature, cooling capacity of 131 MBH total capacity and 96 MBH sensible capacity with 80°FDB/67°FWB entering air and 55°FDB/55°FWB leaving air.

The duct mounted humidifier dispersion grid is supplied by an electric steam generating humidifier located in room SB02. The unit is manufactured by Nortec, model NHMC 100, and serial number 641963621001.

Second Floor:

The second floor serves as the Vanderbilt's private bedrooms, bathrooms and dressing rooms as well as five additional bedrooms. These spaces are heated by a gravity steam convectors (located in the sub-basement) ducted to sidewall architectural supply and return grilles connected to the air handling unit discussed above.

Third Floor:

The third floor serves as guest bedrooms and staff quarters, heated by a combination of gravity steam convectors (located in the sub-basement) ducted to sidewall architectural supply and return grilles (guest rooms and guest bathrooms) and cast iron steam radiators located on the exterior walls below the windows (staff quarters and staff bathrooms). Cast iron radiators also heat the bathrooms. Steam supply

and condensate return piping are distributed from the sub-basement, through the walls, to the third-floor radiators. The steam supply and condensate return piping serving the third floor has been cut and disconnected in sub-basement level and the third floor is not currently heated via the radiators. The third floor is now heated via the ducted steam gravity convectors serving the guest rooms connected to the air handling unit discussed above.

Attic:

The attic houses three inline exhaust fans; two of the fans are serve as toilet exhaust, and were not operating. The intake side of the fans are ducted down the walls to high sidewall architectural exhaust grilles in the bathrooms, the fan discharges terminate at the roof with a roof vent. The exhaust fan in the south attic room 409 and the exhaust fan in the north attic room 403 are inline, belt drives manufactured by Cincinnati Fan and Ventilator Company. The third exhaust fan in the north attic room 402 is an inline, belt drive manufactured by Cincinnati Fan and Ventilator Company, model BAF12DS, and serial number 110546-02. This fan's intake ductwork is cut and capped within the attic. These three fans are newer and not part of the original mechanical system

Natural ventilation strategies including operable windows, operable transoms above the entrance doors to each room, and roof vents are used to provide air movement throughout the mansion. Roof vents located at the top of all skylights along with ventilation openings with dampers at the Hall Well skylight allow for air movement. The vents located on each skylight and the attic fan discharge terminations are copper with integral barometric backdraft dampers. The ventilation openings at the Hall Well skylight are also opened via dampers. All exhaust fan discharge terminations, skylight vents and the Well skylight openings appear to recently have been covered with insect screening and insect mesh, an indication of an insect problem. The screening has been removed from the exhaust fan terminations and skylight vents, however, the insect mesh remains on the skylight vents and the insect screens remain covering the Well skylight openings.

Additional System Reports:

Following the completion of this Existing Mechanical, Electrical, and Plumbing Systems Report, the firm EYP Architects & Engineer, was commissioned to review an ongoing soot production and deposition issue at the Mansion. The report titled "Assessment of the Process of Soot Production & Deposition with Recommendations for its Elimination" was issued in October 2017.

Findings conclude that incomplete fuel oil combustion, pressure relationships within the building, and open pathways from the basement to the upper floors allow soot production, migration, and settlement.

Recommendations are presented allowing a phased approach for corrective action.

II. ELECTRICAL

Electric Service and Distribution:

The main electric service is a high voltage service from a high voltage system on Route 9 and runs underground to a step-down utility transformer located in underground vault in front of the mansion. The metering is on the interior of the building in room SB03, mounted on the side of the main service switch located on the west wall of the room. The service switch is manufactured by Cutler Hammer. The service is a 1,200A, 208/120 volt, 3 phase, 4 wire service.

The main service switch energizes panelboards located throughout the mansion. Many panels are located within the same room SB03, throughout the basement level; stairwell on the 2nd floor, and in the attic. The 3-section panelboard, located on the west wall of room SB03, and attic are 208/120 Volt, 3Ø, 4w and the remainder are 208/120 Volt 1Ø, 3w. The panelboard in room SB03 and in the attic, room 402, are approximately seventeen years old. The remainder of the panelboards appear to be of an older vintage.

The 3-section panelboard in room SB03 is comprised of 3 sections each having 42 poles and is manufactured by Cutler Hammer. The panelboard in the attic is also a 30 pole circuit breaker panelboard manufactured by Cutler Hammer.

A 2,500 volt service enters the subbasement in a small area to the east of room SB03 and south of room SB04. This cable runs through the sub-basement exits the south end of the mansion to provide power to the Greenhouse building south of the mansion. A service disconnect switch does not exist where the cable enters the building, either exterior or interior.

An abandoned knife switch is located above the active boilers in the sub-basement, room SB03.

Abandoned, original wiring, junction box and associated can still be seen in the sub-basement area, room SB06.

Wiring and Receptacles:

In the subbasement area, the predominant wiring method is wire in conduit. There are areas where MC type cable is installed.

The wiring is concealed in the walls and could not be observed. Receptacles are predominantly located on the basement level rooms, these rooms were used as offices a short time ago but have since been transformed into storage rooms. These receptacles are mostly in surface raceway back boxes. There are also receptacles in the servant's quarters on the third floor, also utilizing surface raceway and back boxes.

There are a few recessed, non-grounding type, convenience receptacles located on the first and second floors.

Two receptacles, whose NEMA configuration was not typically found, are located on the mantle in Mrs. Vanderbilt's Boudoir room 203. These may be original outlets used for original decorative candleabra fixtures that sit on the mantel shelf. Also, there are spade-type outlets in the Mauve Bedroom and Lavender Bedroom, they appear like light fixture backplates, but in fact have receptacles.

Lighting Fixtures and Controls:

The lighting fixtures in the subbasement level are by manual controls only. It should be noted that the lighting in the SB06 areas are festoon type work lights with manual switching.

Lighting controls in rooms are by manual switches. Lighting controls for the basement common areas; first, second floors are by a Leviton control system. The controller is located in the basement fire alarm room, labeled Kitchen Store Closet, and transmits a wireless signal to latching relays located above panelboards. Should the wireless signal fail there are paddle type bypass manual switches on the latching relays that facility's personnel can manually turn the lights on.

Main bathrooms have additional wall sconce type lighting fixtures controlled by pull chains.

Emergency Lighting Fixtures:

There are only two emergency lighting wall packs in the mansion: one in the subbasement corridor, adjacent to the stairway to the subbasement, and one on the first floor. They are the wall pack type sitting on small shelves mounted to the walls.

Fire Alarm System:

The existing main fire alarm control panel, manufactured by Advent, is in a room labeled Kitchen Store Closet on the basement level. The system is an addressable type with smoke detectors located throughout most of the spaces in the mansion. There are pull stations located at the means of egress discharge.

There is an abandoned smoke detector at the top of the Main Stair, colored to match the ceiling color. According to the facility's personnel the smoke detector could not be reached for testing so it was abandoned and a new one located over the stairs for easier access.

Lightning Protection:

The existing lightning protection system on the roof utilizes air terminals along the parapet walls and on the chimney with down conductors. The conductors are connected to the roof drain piping within the attic.

III. PLUMBING

Domestic Water:

Domestic cold water is supplied to the mansion from a 2" main entering the sub-basement room SB02 on the west side. The watermain is galvanized and believed to have been connected to the Village of Hyde Park's water system in 1941. The water main is routed to a water meter and pressure reducing valve located in room SB02 behind the duplex condensate return tank and pumps.

An abandoned water storage tank is located in the attic above the third-floor Housekeeper's Sitting Room 323. This tank is no longer used since the connection was made to the city water service.

Domestic hot water is generated by a 30-gallon electric water heater manufactured by Rheem, model Rheemglas Imperial Plus 81G-30D, and serial number 0487C05484. The water heater is located in the Service Laundry room B06.

Sanitary:

The mansion sanitary discharges by gravity to a septic system leaving the sub-basement room SB02 at the northwest corner of the west wall. Two sanitary mains, one running north/south and one running east/west in the sub-basement room SB02 combine to a single main with a clean out.

Materials generally consist of cast-iron piping with hub and spigot pipe connections. Some areas were observed to have been replaced with PVC piping and glued fittings.

Storm:

The storm drainage system for the building consists of roof drains and leaders. The roof deck is pitched towards the drains located around the perimeter of the roof. The leaders (some are visible in the service stair) are routed to the sub-basement, collected and exit the via an 8-inch main through the north wall of room SB17. This work was completed in the 1940s.

Plumbing Fixtures:

The building has gone through many renovations through the years and many styles and manufacturers of plumbing fixtures exist. Original porcelain fixtures and trim survive, as do fixtures added in the early 1940s. New appliances include a washing machine, dryer, and microwave in Service Laundry B06.

IV. FIRE PROTECTION

Currently the building is not provided with any fire sprinklers or standpipe system.

V. SYSTEM PHOTOGRAPHS



*Abandoned boilers and oil burners in room SB02.
[KR, 2017]*



*Oil fired boiler; Boiler #1; and condensate receiver in room
SB03.
[KR, 2017]*



*Oil fired boiler; Boiler #2; in room SB03.
[KR, 2017]*



275-gallon no. 2 fuel oil day tank in room SB03.
[KR, 2017]



Combustion air louver and areaway access in room SB03,
adjacent to Boiler #1.
[KR, 2017]



Boiler flue termination through masonry chimney (center of picture).
[KR, 2017]



Sequencing modulating boiler controller in room SB03.
[KR, 2017]



Duplex condensate receiver and pumps in room SB02.
[KR, 2017]



Original cast iron radiator with angle valve, thermostatic trap and air vent.
[KR, 2017]



*Original cast iron radiator with angle valves and air vent.
[KR, 2017]*



*Gravity steam convector ducted to architectural grilles.
[KR, 2017]*



*Air handling unit in room SB06.
[KR, 2017]*



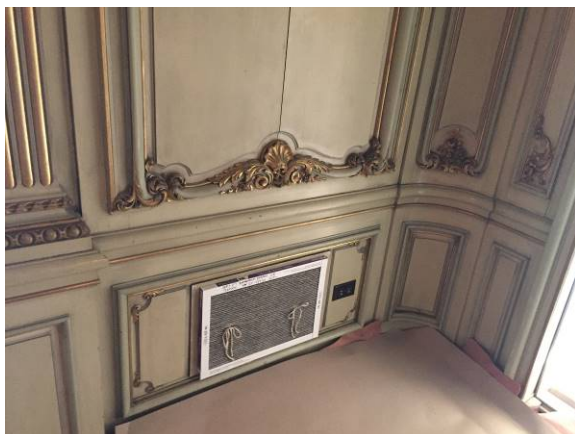
*Air handling unit in room SB06.
[KR, 2017]*



*Air handling unit outdoor air intake ductwork connected to the outdoor air intake plenum and areaway in room SB14.
[KR, 2017]*



*Electric humidifier located in room SB02.
[KR, 2017]*



*Sidewall grille with disposable pleated filter.
[KR, 2017]*



Skylight vents and exhaust fan discharge terminations from roof.
[KR, 2017]



Skylight vents from interior.
[KR, 2017]



Insect mesh in skylight vent.
[KR, 2017]



Hall Well skylight with vents.
[KR, 2017]



Hall Well skylight vents and screens.
[KR, 2017]



Operable transoms over the doors to promote air movement.
[KR, 2017]



*Toilet exhaust fan in the attic room 402.
[KR, 2017]*



*Main Switchboard in sub-basement room SB03.
[KR, 2017]*



*3 section panelboard in room SB03.
[KR, 2017]*



*Panelboard located on the floors
[KR, 2017]*



*Panelboard located in the attic.
[KR, 2017]*



*2,500 volt entrance in room adjacent to room SB03.
[KR, 2017]*



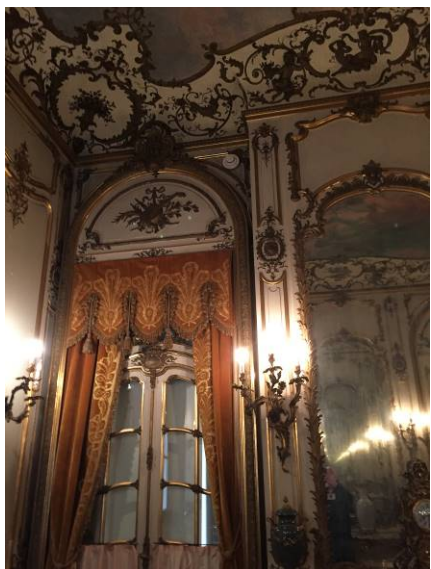
*Original abandoned wiring, conduit and box in room SB06.
[KR, 2017]*



*Convenience receptacle located in Reception Room 105
[KR, 2107]*



*Lighting Control relays with bypass manual switches.
[KR, 2017]*



Smoke Detector in Reception Room [KR, 2017]



*Smoke Detector at Main Stair and abandoned smoke detector in center of the medallion.
[KR, 2017]*



*Lightning protection air terminals on parapet.
[KR, 2017]*



*Lightning protection air terminal on boiler flue chimney.
[KR, 2017]*



*Lightning protection conductor connected to roof drain pipe in attic.
[KR, 2017]*



*Domestic water main entering room SB02.
[KR, 2017]*



*Domestic water meter and pressure reducing valve in room SB02.
[KR, 2017]*



*Sanitary running north/south in room SB02.
[KR, 2017]*



*Sanitary running east/west in room SB02.
[KR, 2017]*



*Sanitary mains combining with cleanout, leaving room SB02.
[KR, 2017]*



*Abandoned domestic water storage tank in attic room 402.
[KR, 2017]*



*Abandoned domestic water storage tank in attic room 402.
[KR, 2017]*



*Roof drain at perimeter of roof.
[KR, 2017]*



*Roof drain leaders collected in the attic.
[KR, 2017]*



*Roof drain main in the attic room 404 down to room SB07.
[KR, 2017]*



*Roof drain main exposed in the stair to room SB07.
[KR, 2017]*



*Roof drain main leaving SB17.
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*Electric water heater in Service Laundry room B06.
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*Bathroom vanity with Meyer-Sniffen "Spiro Trap".
[KR, 2017]*



*The Tucker Grease Trap in Scullery room B02.
[KR, 2017]*

APPENDIX C

LIMITED INTERIOR FINISH COLOR INVESTIGATION VANDERBILT MANSION, HYDE PARK, NEW YORK

Jablonski Building Conservation, Inc., October 2018

LIMITED INTERIOR FINISH COLOR INVESTIGATION

Vanderbilt Mansion
Hyde Park, New York



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Appendices

- Appendix A: Paint Sample Locations
- Appendix B: Chromochronologies
- Appendix C: Photomicrographs

I. INTRODUCTION

Jablonski Building Conservation, Inc. (JBC) was retained by John G. Waite Associates, Architects PLLC to perform a selective interior finish color investigation of the Vanderbilt Mansion located at 119 Vanderbilt Park Road in Hyde Park, New York. Samples were removed from various rooms on each floor. The objective of this analysis was to identify and characterize the pigment and binder used to create the finishes in order to correctly specify future cleaning and treatments of the finishes. The investigation was also used to determine the original color scheme for the rooms and to determine the presence of any additional decorative finishes. Architectural Conservators Stephanie M. Hoagland and Danielle Pape visited the site on February 14 and 15, 2018, and removed a total of ninety-one (91) samples of which seventy-eight (78) were examined. The number of samples and sample locations were determined by the conservator in consultation with the client and the National Park Service.

II. METHODOLOGY

Finishes Investigation

Samples measuring approximately three to six millimeters in length were removed from the identified areas using a scalpel. Every attempt was made to remove samples that were small in size. A minimum of three paint chip samples was taken from each element. All samples were removed from inconspicuous locations and areas not directly in the line of site when entering or existing a room. As decorative finishes on wall moldings do not always extend to the full underside, and may change over the course of the molding profile, samples removed from faces were taken only in corners and any concave profiles. Ceiling samples were removed from the outer edges of the room and any ceiling molding or ornament were be sampled on the side facing away from the entrance. Samples removed from columns or pilasters were also taken from the element furthest from the entrance and on the side facing away from public view. Where possible, wall samples were removed from the lower two feet of the wall. But, as decorative wall finishes can be different between the lower and the upper wall, samples removed from the upper wall were taken from behind furniture, in corners below eye level, or at the edge of a decorative area, again below eye level. Samples removed from the wainscot, doors, door frames or window frames were removed from between 1 and 2-feet from the floor. This allowed samples to be removed above where the element may have been damaged by pedestrians, but below eye level. Care was taken to avoid areas of previous repair.

Upon returning to the laboratory, samples were broken to reveal fresh cross-sections and cast in clear resin. Each sample was examined in normal reflected light under illumination conditions that simulate daylight (fiber optic illuminator) for the purpose of color-corrected stratigraphy identification. The samples were examined microscopically during the investigation using a Motic Stereo Zoom microscope with 10x-63x magnification and a Zeiss Axioskop 40 polarizing light microscope with ultraviolet illuminator.

All layers have been recorded using a descriptive color name rather than a standardized color notation system. This was done to document the seriation of the samples for

comparative purposes. The layers were identified using both a standardized universal color system (Munsell) and a commercial paint color system including Pittsburgh Paints, and Benjamin Moore Paints. A color designation and a representative color swatch from these systems have been provided in the Findings section of this report.

Each paint layer was identified as a primer, finish, or component of a complex finish system. While primers did not usually affect the color of the finish coat, they were important for the opacity and richness of the finish. Complex finishes were found throughout the interior typically involving a base coat and tinted glazes. Base coats were important for the intended appearance of glazes which were applied as a semi-translucent layer over an opaque base coat to change the color of the paint and to give it greater sheen, luminosity, and light reflectance.

Paint Archaeology

Upon completion of the finishes investigation, the paint stratigraphies for each element were compiled in table form and compared to other elements in each room. This information was used to determine which finishes corresponded to different painting campaigns for both the room, and the interior as a whole.

At Vanderbilt Mansion one of the most obvious indicators of different painting campaigns was the use of lead white pigment versus zinc white. Lead white pigments in linseed-oil paints fluoresce bright yellow when illuminated by ultraviolet light, while zinc white pigments sparkle (Figure 1). This sparkle was never seen as the initial finish, but was always the second finish or later.¹

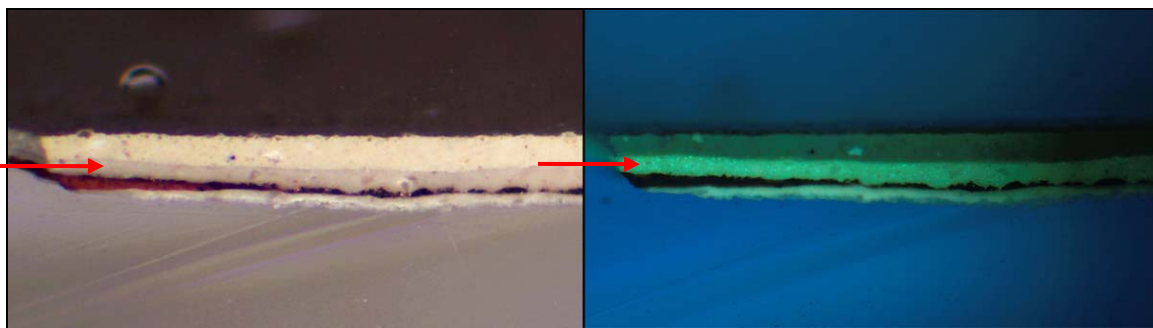


Figure 1: Sample VMR-006 from the Gold Room ceiling. Note the sparkly appearance of the second finish (red arrow).

Pigment Identification

Pigment identification was performed using a combination of polarized light microscopy, examination under ultraviolet light, and FTIR (see below). Samples of the pigment were isolated, mounted onto a clear slide using melt-mount and examined noting particle morphology, color absorption, isotropic or anisotropic, birefringence, and other

¹ Travers Moffitt, Kirsten and Catherine Matsen. "Identification of zinc-based paints in cross section using autofluorescence, SEM-EDS elemental mapping, and TSQ Fluorochrome Stain." *Standards in Architectural Paint Research* (London, Archetype Publications, Ltd., 2014). Pg. 41.

characteristics. The qualities of the sample examined were then compared to charts and tables of known pigments.

Fourrier Transform Infrared Microspectroscopy (FTIR)

FTIR is principally used for the analysis of molecular compositions of organic and many inorganic compounds. An infrared spectrometer emits a beam of infrared radiation that is directed through a microscope to the surface of the object. Variable apertures allow microscopic areas to be analyzed. Radiation not absorbed by the surface is detected and converted into a graphical representation called a spectrum.

Identification is made by comparing a sample spectrum with correlation tables or an atlas of reference spectra of known materials. When two or more materials are present in a sample, for example, pigments and binder, or a varnish mixture, the spectrum may contain data for each material, complicating interpretation. The spectrum may be used to determine the composition, purity, and degradation of the sample. Little or no preparation is required for infrared microspectroscopy, and the same is neither consumed, nor chemically altered during analysis.

The Findings section of this digital report includes digitally-generated color equivalents for each paint and glaze color. These are intended for illustrative purposes only and are not to be used for color matching. See the hard copy version of the report for actual paint chip colors.

Appendix A includes floor plans of the building and photographs of each sample location. Chromochronologies listed by painting campaign are found in Appendix B and photomicrographs in both simulated daylight and ultraviolet light are in Appendix C.

III. BRIEF HISTORY AND DESCRIPTION OF VANDERBILT MANSION

This history and description was taken from “Vanderbilt Mansion: A Gilded-Age Country Palace”² and the NPS Historical Handbook: Vanderbilt Mansion.³

The Vanderbilt Mansion is a three-story plus basement, 54-room mansion designed by the architectural firm of McKim, Mead & White. Charles McKim designed the structure in the Beaux-Arts style for which the firm was known. Construction on the house began in 1896 and was completed in 1899.

The house has a classic Beaux-Arts plan, with the major public rooms on the ground floor – the central Elliptical Hall, Dining Room and Living Room – all in one line parallel to the Hudson River. North and South Foyers provide transitional space from the Hall to the dining Room and Living Room. Five secondary spaces are located off the Elliptical Hall: the Lobby, Den, Gold Room (Reception Room), Grand Stair Hall, and Lavatory. The second floor rooms, comprising of Mrs. Vanderbilt’s suite of Bedroom, Boudoir and Bathroom, Mr. Vanderbilt’s Bedroom and Bathroom, Guest Bedrooms and Baths and the Linen room are disposed around the Second Floor Hall and the North and South Foyers. The Third Floor contains five additional guest bedrooms, and a Servant’s Hall separated from the guests’ rooms by a door at the main staircase.

The interiors represent gilded-age interior decoration of the highest level. They are a combination of architect-designed interiors and decorator designed executed by the architect Charles McKim, and designers Ogden Codman and George Glaenger. Many of the interiors were executed by Herter Brothers and A.H. Davenport, prominent interior decorators as well as contractors.⁴

Additional alterations were completed in 1906 designed by Whitney Warren of New York, in the Drawing Room, Elliptical Hall, and Second Floor Hall.

The building became a National Historic Landmark in 1940 and has been owned and operated by the National Park Service since 1939.

Additional descriptions for the major rooms are included throughout the report.

See the full Historic Structure Report for a complete history and description of the site.

² Albee, Peggy, et al. *Vanderbilt Mansion: A gilded-Age Country Palace* A Historic Resource Study completed in 2000 and published in 2008 by the National Park Service.

<https://www.nps.gov/vama/learn/historyculture/upload/VAMAHRS.pdf> (Accessed April 23, 2018) .

³ NPS Historical Handbook: Vanderbilt Mansion

https://www.nps.gov/parkhistory/online_books/hh/32/hh32toc.htm .

⁴ Albee, Peggy, et al. *Vanderbilt Mansion: A gilded-Age Country Palace* A Historic Resource Study completed in 2000 and published in 2008 by the National Park Service, pg. xxi.

IV. PAINT COLOR HISTORIES

Paint Finishes in the Late-Nineteenth Century

Architectural finishes at the end of the nineteenth century were more muted than those common during the late Victorian-era of the 1870s and 1880s. Both the interior and exterior finishes of Beaux-Arts buildings attempted to convey a sense of lightness, openness and harmony. The most dramatic change in paint color preference were seen in the change from dark, bold earth tones, popular on Queen Anne structures, to light grays, whites, and pastels favored by Beaux-Arts architects.

Beaux Arts designs selected elements from Neoclassicism to create balance and refinement, including the interiors. As a popular style for public and governmental buildings, Beaux Arts design emphasized proportion and grace, embellished with classical detail. While earlier Greek revival structures of the early nineteenth century were painted white to match what was believed to be the original color of Ancient Greek ruins, by the 1850s, muted earth tones such as beige, cream, gray, and brown began to creep into painters' palettes. Beaux Arts colors remained light and included cream, gray, pale blue, yellows, peaches, and greens.

Multiple painting techniques and materials were used for interior finishes during the late-nineteenth century. Oil paints, kalsomine or distempers, lime-washes, and complex decorative finishes consisting of semi-transparent glazes over a neutral basecoat were commonly found. Painters applied a number of finishing techniques to make an interior space more elaborate, including gilding, stenciling and faux finishes. In addition to these techniques, it was common for painters to apply a glaze to a base coat resulting in an enhanced, glossy surface finish.

Although paint began to be available in cans after the Civil War, many painters continued to hand-mix their paints using traditional techniques. This often made it difficult for painters to exactly match colors from one room to the next as painters mixed the paint by adding ground pigment and lead into a base of linseed oil. A drier was often added to the mixture to provide more uniformity to the color and to speed the drying process.

DECORATIVE PAINTING MATERIALS AND TECHNIQUES

Decorative painting was popular in the first half of the 18th century and continued into the early 20th century. Period styles and the availability of workers skilled in painting techniques influenced the prevalence of decorative painting. Until World War I most painter's skills included decorative painting techniques such as graining, marbleizing, stenciling, lacquering, Japanning, gilding and often mural painting as well.

The following decorative painting techniques and materials were found at the interior of the Vanderbilt Mansion.

Oil-based Paints

Documentary sources suggest that various materials were used in oil paints from colonial times until the early part of the 20th century, but linseed oil, from the seeds of the flax plant, was probably by far the major oil used.

Prior to the availability of factory made paints, individual painters bought pigment, binder and thinner and mixed their own paints. This would have resulted in pigments that were coarsely and unevenly ground and mixed into the paint medium by hand creating a subtle unevenness of colour across the surface. During this time buildings were painted less often and it was quite expensive. With the patent of the paint can in 1868, paints began to be commercial produced at the end of the nineteenth century which caused the price of paints to be greatly reduced and as less labor was required, buildings began to be painted on a more regular basis. Although ready-mixed paints were available at the end of the 19th century, many decorative painters continued to hand mix their own paints into the 1920s.

The earliest finishes at Vanderbilt Mansion were primarily linseed oil-based paints with a lead-white pigment. Subtle variations in the paint colors were found throughout the house, which suggests that the decorative painters on this project were continuing to hand-mix their paints.

Glazing

Glazing involves the application of a translucent or semi-translucent glaze color over a base coat of paint. Although the base coats were generally light in color, glazes were also used on dark colors to give dimension to the finish, change the color and sheen of the base coat, or to highlight certain elements. The color of the glaze often complemented the base color, but it could be contrasted with the base coat to produce a layered effect.

The applied glaze could be thinned using a brush or cloth immediately after brushing it on the surface to produce an antique appearance or highlights. The glaze could also be stippled or manipulated in other ways to give texture to the surface of the plaster.

Glazes were found throughout the interior of the Vanderbilt Mansion on both plaster and wood. These glazes tended to fluoresce a bluish white indicating that they are plant resin based.

Gilding/Leafing

The gilding present at Vanderbilt Mansion is all water gilding, which is also called gilding on bole. This consists of applying loose sheets of gold on a layer of clay bole. The bole supplies a flexible surface that allows for the polishing of the gold with an agate burnisher thereby obtaining a brilliant and very smooth effect. The bole is made of clay and comes in a variety of colors ranging from reds, yellows, browns, and blues. The color of the bole, or ground, is important to the appearance of the gilded surface as the ground color is visible under the thin leaf and has an effect on the overall appearance. The sheets of gold leaf are applied to the bole which has been prepared with natural glue such as

rabbit skin. Water gilding is more labor intensive than size gilding where the leaf is applied directly to an adhesive on the paint.⁵

No tarnish or glaze protective coats were seen on any of the gilded elements indicating the use of true gold leaf and not composition leaf. While minerology was not performed on the gold leaf, they tended to match higher karats such as 23.75 KT in the Gold Room and 24KT in Mrs. Vanderbilt's Room.

Bronzing Powders / Flakes

Bronzing is the process of applying a bronze metallic flake or powder finish. The bronze powder can be applied in one of two ways: It can be mixed into any spirit varnish and applied as a liquid, or it can be applied as a powder onto a spirit varnish or size of pure gelatin. With the latter method, the size is applied first, and when tacky the bronze powder is dusted on with a chamois leather pad. A thin layer of lacquer is then applied to protect the bronze before varnishing.

Metallic flakes were also often mixed into glazes which produced a finish where the metallic finishes were not as intense as a bronzing powder as the flakes would be more widely dispersed in the glaze.

Metallic flakes, particularly copper, can corrode over time which leaves a muddy brown appearance to the glaze.

Bronzing powders at Vanderbilt Mansion were primarily used as a touch-up over areas which were originally gilded with gold leaf.

Faux Finishes

The 19th century saw an increase in the use of faux finishes for decoration. The use of faux bois, painting a plain or common wood such as pine to look like mahogany or some finer wood, or faux marble, painting a wood or plaster surface to look like marble--realistically or fantastically--was common in structures regardless of their size or affiliation. The look of these faux finishes was achieved using brushes and tools such as combs. For the less skilled, a patterned tool could be used. The decorative painter would build up layers of paint over a base coat, manipulating each of the layers with brushes and combs and even fingers. Typically the layers would be a mix of oil based paints and water colors.

Wood Graining

Beginning in the 1800s the technique of "graining" became a popular form of decoration. The use of faux bois, painting a plain or common wood such as pine to look like mahogany or some finer wood, was common in buildings regardless of their size. In the 19th century designers, recommended graining to imitate ash, maple, birch, oak or black walnut, claiming that a grained surface was the easiest one to care for and helped make a building look "furnished."⁶

⁵ F.N. Vanderwalker, *Drake's Cyclopedia of Painting and Decorating* (Chicago: Frederick J. Drake & Co., 1945), 169.

⁶ *Ibid*, 50.

Graining was achieved by a multi-layered process using opaque grounds in oil and water paints which are manipulated with combs, brushes, sponges and rags. Once the ground coats have dried they are covered in one or more coats of transparent color (often both varnishes and water-based colors) which are again manipulated. Tools include stipplers, bone combs, rubber combs, mottlers, over-graining brushes, check rollers and even straw matting. After being dipped in paint or varnish, the tools are manipulated across the surface of the wood or plaster leaving behind markings that replicated the look and grain of the desired material.

Any graining used for the elements sampled at Vanderbilt Mansion were most likely pale oaks created by yellowish white base coats topped with pale yellow glazes. Exposure window reveals would be required to determine the original appearance of these finishes.

Marbleizing

Marble finishes have been applied to plaster and masonry to give the appearance of natural stone since the time of the Romans. In the nineteenth and early twentieth centuries, faux-marble finishes were often used in the interior of public buildings. Skilled decorative painters could so closely imitate a specific marble that it was often difficult to distinguish between a painted surface and the natural stone. Marble finishes were painted using natural earth tone pigments mixed in linseed oil to form a “flat or dull painted ground that is white, black or tinted ivory, cream...or some other tint to match the undertone of the natural marbles.”⁷ A layer of thin, translucent glaze was applied to this color to cloud the ground. Several layers of thin paint were added in the shapes of veins and other patterns typical of natural marble. Finally, a varnish was applied to the entire element to give the painting a polished marble sheen.

Possible faux stone finishes were found in the Elliptical Hall, the Main Stair, and on the wall of the Second Floor Hall. Exposure windows would be required to determine the original appearance of these finishes.

Kalsomine Paint

Kalsomine (aka calcimine) is a kind of water based paint in which pigments and size were mixed with whiting, chalk, or gypsum. They can often be discerned by their soft velvety appearance as well as their pastel colors. It was much less expensive and quicker to apply. Period books on interior decoration state that kalsomine paint “may be used in any of the rooms including walls, halls, and ceilings.” The books stress the use of kalsomine paints as “cheap, clean and healthy.”⁸ In addition, because water-based kalsomine paints retained a “clearness and brightness...which is not attainable in oil

⁷ F.N. Vanderwalker, *Drake's Cyclopedia of Painting and Decorating* (Chicago: Frederick J. Drake & Co., 1945) 224.

⁸ Paul, F.T. *A Text-Book of Domestic Economy* London: Longmans Green & Company, 1894: 238.

colors,” it was considered a superior material for application in “dark situations.”⁹ As most of these paints were easily removed with water, they were considered sanitary since the walls could be washed down and a new coat of kalsomine paint applied. Kalsomine paints were considered an especially good finish for plaster moldings as it could be washed off before re-painting, avoiding a build-up of paint which would mask the molding profile.¹⁰

Varnish

Varnish is a transparent, hard, protective finish or film primarily used in wood finishing, but which can also be used in faux finishes such as graining and marbleizing. Varnish is traditionally a combination of a drying oil, a resin, and a thinner or solvent. Their finish is usually glossy, but may be designed to produce satin or semi-gloss sheens by the addition of flattening agents. While varnish itself can be clear, pigments can be added to provide a more opaque finish.

Resin varnishes “dry” by evaporation of the solvent and harden almost immediately upon drying. Resins used in varnishes include amber, kauri gum, dammar, copal, rosin, sandarac, balsam, elemi, mastic and others.

⁹ Davidson, E.A. *House Painting, Graining, Marbling, and Sign Writing*. London: Crosby Lockwood and Son, 1900. 28.

¹⁰ Tesh, Gill. “Paints and Their Histories” www.mikewye.co.uk, 2002. (December 4, 2009).

V. FINDINGS

SUMMARY OF FINDINGS

Although original finishes were found in each of the rooms sampled, many of these have been over-painted with multiple painting campaigns. Mrs. Vanderbilt's Room on the second floor had the greatest number of elements which retained their original finishes, primarily at locations higher in the room including: the cornice (both gilded and non-gilded elements), the frieze, the ornament on the column shafts, the column shafts above the ornament, the column capitals, and the gilded frame above the door. With the exception of the ceiling, most of the over-painting in this room mimics the original finish. Original finishes also remain exposed in several additional areas including: the frieze in the Elliptical Hall, carved gilding on the wall of the Gold Room, the wall of the Linen Closet, and the baluster and newel post on the Stairs leading to the third floor.

Earliest finishes were primarily linseed-oil based paints, many of which were topped with plant-resin based glazes. In addition to enriching the color, these glazes also provided a glossy finish to the wood surfaces and a satin finish to the walls.

Basement

All of the rooms in the basement were finished in similar finishes with subtle variations which could be due to the use of hand mixed paints. These finishes are complex finishes consisting of a grayish yellow base coat topped with a moderate yellow or dark yellow glaze. With the exception of the House Keeper's Office, variations of this finish were repeated for multiple campaigns.

Multiple campaigns of decorative finishes were found in the House Keeper's Office which retained darker colors of paint on the upper walls including various shades of green, and possibly faux wood graining along the base of the wall executed in pale yellows with dark red glazes.

First Floor

Possible faux stone finishes were found in several different locations on the first floor, including the chimney breast in the Living Room (which is currently finished in a faux wood-graining), and the walls of the Central Hall and North Foyer.

The **Living Room** was designed by McKim and a notation from the Historic Resource Study includes a description that "Chimney pieces and columns at entrance in stone or marble."¹¹ The earliest finish found consisted of grayish yellowish brown and a lighter grayish yellowish brown, which were mottled and sanded.

The earliest finishes found on the walls of the **Elliptical Hall** and the **North Foyer** were complex finishes consisting of paints and glazes. A description of the room includes

¹¹ Albee, Peggy, et al. *Vanderbilt Mansion: A gilded-Age Country Palace* A Historic Resource Study completed in 2000 and published in 2008 by the National Park Service, pg. 120.

reference to “a range of colored marbles.”¹² The room currently only displays the green marbles used on the pilasters, suggesting there may have been additional faux finishes on the plaster.

The **Reception Room (Gold Room)** is finished in a yellowish white paint which has been coated with a glossy clear glaze and gilded ornament. The original decoration in this room is water gilding which was performed over reddish brown or orange red clay bores. No glazes were applied over the gold leaf. Most of the elements sampled have been over-painted in finishes which mimic the original. Only the high relief gilded areas on the walls retained their original finish. While most elements retained two painting campaigns, it appears that the over-painting was performed at different times as some are completed in gold leaf, while others were done in gold-colored bronzing powders in a clear glaze.



Figure 2: Undated photograph of the Main Staircase leading to the second floor.

¹² Albee, Peggy, et al. *Vanderbilt Mansion: A gilded-Age Country Palace A Historic Resource Study* completed in 2000 and published in 2008 by the National Park Service, pg. 108.

Second Floor

The original finish remains exposed on the walls and raised molding of the **Main Stair** and is a faux stone finish created using multiple layers of pale orange yellow paints and dark orange yellow glazes. This finish was also found on the wall return leading into the Central Hall, but has since been overpainted several times.

Faux stone finishes were also found on the walls of the **Central Hall** which used some of the same colors as the Main Stair. This finish was applied to a fabric underlay which was applied directly to the unpainted plaster. A similar technique was used for the wall adjacent to the stairs leading to the third floor. There the fabric underlay was applied directly to the unpainted plaster and was painted using multiple layers of deep colors in green, blue, orange, and yellow. An exposure window should be performed to determine the appearance of these complex finishes.

Original finishes remain on the baluster and newel post leading to the third floor. The balusters were finished in a yellowish white with a pale yellow glaze and the newel post was a dark reddish brown varnish. The yellowish white topped with a pale yellow glaze was also used on the wood door frames and the wainscot.

The original finish remains exposed inside the linen closet consisting of a yellowish white base coat topped with a moderate yellow glaze. The shelf in the linen close was painted yellowish white without the glaze and the pink paint was applied at a later date.

Original finishes are found throughout **Mrs. Vanderbilt's Room**. With the exception of the ceiling, areas of over-painting repeat the original finish. The walls, wainscot, columns, and pilasters were originally finished in a grayish yellow with ornament gilded in 24 KT gold leaf. Like the Gold Room, these finishes were completed in water gilding with dark orange yellow and olive brown clay boles. Exposed original finishes are found on the cornice, both gilded and non-gilded, the frieze, the decoration, upper shaft and capitals of the columns and the gilded frames above the door. The ceiling was originally painted a pale yellow.

Third Floor

The earliest retained finish found in the **Maid's Room** was a complex finish consisting of a pale orange yellow topped with a pale yellow glaze. This finish was found on the upper floor and the wood trim. A similar finish, in a slightly darker shade was used for the wall above the picture rail and the ceiling.

The earliest retained finish found in the **Servant's Hall** behind the bells corresponded with the second painting campaign in the Maid's Room and was a pale orange yellow.

BASEMENT PAINT SAMPLE LOCATIONS

The basement contains some of the service areas for the mansion. The floor plan is arranged along a north-south hall (Central Hall) with a central ellipse paralleling the Elliptical Hall and light well on the upper floors. The basement rooms are arranged in units defined by function. These units, as originally conceived and built, were 1) food preparation and dining to the north (Kitchen, Scullery, Service Dining Room, and Cooks Room), laundry to the southeast (Main Laundry), rooms for male staff at the southwest (Butler's Room, etc.), storage around the circular hall (Wine Cellar, etc.), and the House Keepers office at the south.

Alterations have been made to the Central Hall to provide additional room for storage.

<u>Sample #</u>	<u>Description</u>
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Central Hall

VMB-003	Upper Wall (36" aff, 1" south of corner)
VMB-006	Ceiling (8'5" ceiling height, 1" and 2" south of corner)
VMB-007	Wall inside Closet (30" aff, 13" southwest from door frame)

Butler's Room

VMB-008	Upper Wall (7'5" aff, 1" west of corner)
VMB-009	Ceiling (8'5" ceiling height, 4" west of corner)

Chef's Room

VMB-010	Lower Wall (29" aff, 9'9" north from southern wall)
VMB-012	Upper Wall (37" aff, 9'9" north from southern wall)
VMB-014	Wall above Picture Rail (7'9" aff, 9'9" north from southern wall)
VMB-015	Ceiling (8'5" ceiling height, 9'9" north from southern wall)

Servants' Hall

VMB-016	Lower Wall (29" aff, 1" south from northern wall along fireplace return)
VMB-017	Upper Wall (38" aff, 1" south from northern wall along fireplace return)
VMB-019	Ceiling (8'5" ceiling height, 2" from corner)
VMB-020	Wall inside Pantry (74" aff, 3" west of door frame)

Kitchen

VMB-023	Ceiling (8'5" ceiling height, 2"x2" from corner)
VMB-024	Closet Ceiling (8'5" ceiling height, 2"x2" from corner)

Scullery

VMB-025	Ceiling (8'5" ceiling height, 2"x2" from corner)
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Housekeeper's Office

VMB-027	Lower Wall (29" aff, at corner)
VMB-028	Chair Rail (33" aff, at corner)
VMB-029	Upper Wall (37" aff, at corner)
VMB-031	Wall above Picture Rail (7'9" aff, 3" and 40" from corner, locations chosen because of peeling paint)
VMB-032	Ceiling (8'5" ceiling height, 1" and 2" from corner)
VMB-033	Key Cabinet (35" aff, 1" from corner)

Servants' Stair

- VMB-034 Wall (32" aff, at center of curved wall)
VMB-035 Stair Stringcourse (9" and 13" aff, outside of second tier from the bottom)
VMB-036 Pipe in Middle (6" aff, far side of pipe)

Wine Cellar

- VMB-037 Wood Window Trim, Back Room (2" from base of window, right-hand vertical)
VMB-038 Wine Racks (8" aff, 10" from corner)
VMB-040 Masonry Wall adjacent to Wine Rack (9.5" aff, 9" from corner)

Laundry

- VMB-041 Walls (37" aff, 27" from bump-out)
VMB-042 Wall behind Sinks (1' aff, 8' from wall)
VMB-043 Floor (in corner behind bump-out)
VMB-044 Ceiling (in corner behind bump-out)

See Appendix A for floor plans and photographs showing location of paint samples.

Many of the rooms in the basement have the same, or similar, original color scheme. Slight differences between the grayish yellow base coats may be due to the painter hand mixing the paints and glazes. Differences in glaze colors could be due to the hand mixing of the glazes, or different thicknesses of application to create a mottled appearance.

Variations of the original finish were repeated for multiple painting campaigns (Figure 3).

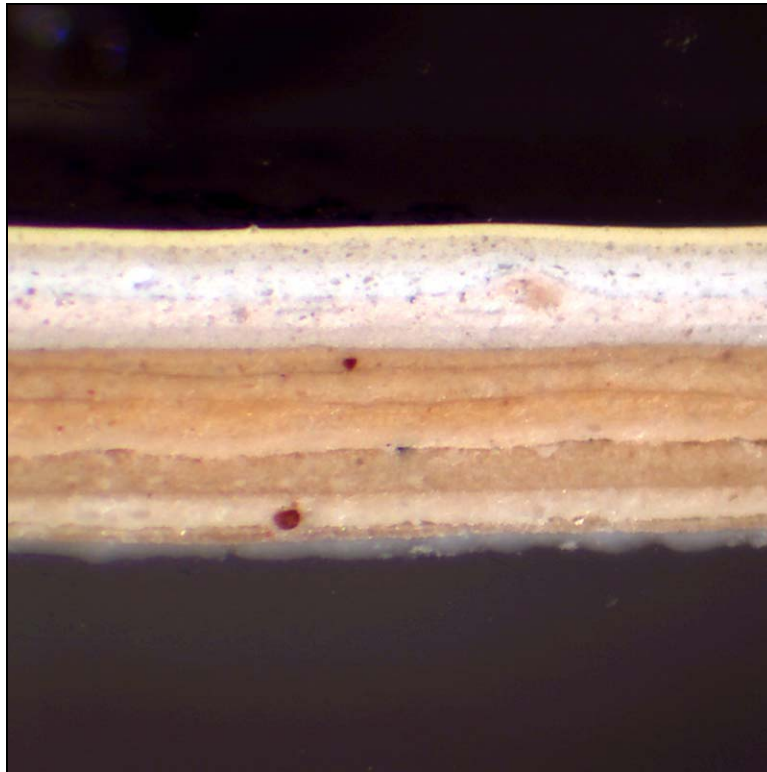


Figure 3: Sample VMB-019 from the Center Hall ceiling which is typical of most of the samples removed from the basement.

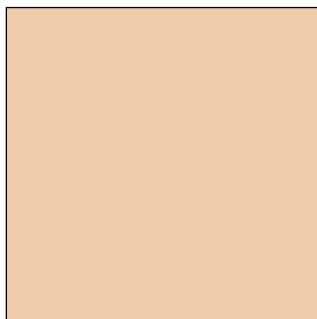
Central Hall

The basement service hall is oriented north-south with an exterior entrance to the north and large ellipse at its center. The hall includes access to the sub-basement and the service stair hall and elevator. As the original plans did not have enough storage space, additional storage was created by partitioning the hall and other rooms and the addition of closets.

Upper Walls and Ceiling

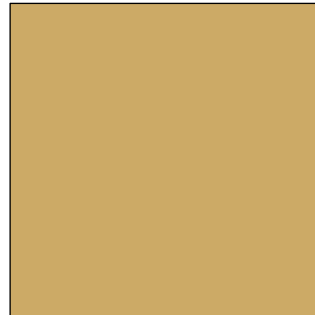
The earliest retained finish found on the upper walls and ceiling of the Central Hall was a complex finish consisting of a grayish yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 12-29 "Ivory Beauty," topped with a thin moderate yellow (Munsell 2.5Y 8/8) translucent glaze similar to Benjamin Moore's HC-7 "Bryant Gold." The upper wall of the hall and the ceiling retained six painting campaigns with variations of the original finish repeated for the next three campaigns.

The sample removed from inside the closet retains three painting campaigns each of which were identical to those found on the upper wall outside of the closet, indicating that the closet is a later addition.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 12-29
"Ivory Beauty"



Earliest Finish
Top Coat

Benjamin Moore
BM HC-7
"Bryant Gold"

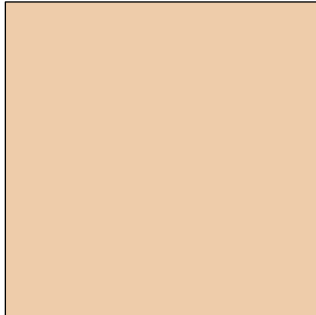
*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Samples from the lower walls were removed. As an initial review during mounting indicated they retained the same colors, and number of layers at the upper walls, they were not included in the samples chosen to be examined by the Vanderbilt Museum.

Butler's Room

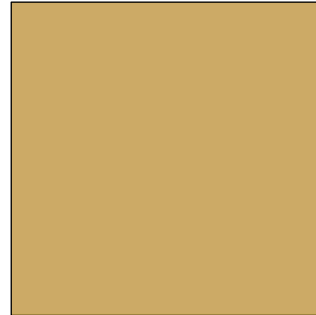
Upper Walls and Ceiling

The earliest retained finish found on the upper wall and ceiling of the Butler's Room was a complex finish consisting of a grayish yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 12-29 "Ivory Beauty," topped with a thin moderate yellow (Munsell 2.5Y 8/8) translucent glaze similar to Benjamin Moore's HC-7 "Bryant Gold." This room retained six painting campaigns with variations of the original finish repeated for the next three campaigns.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 12-29
"Ivory Beauty"



Earliest Finish
Top Coat

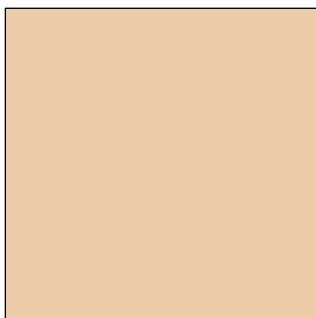
Benjamin Moore
BM HC-7
"Bryant Gold"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Chef's Room

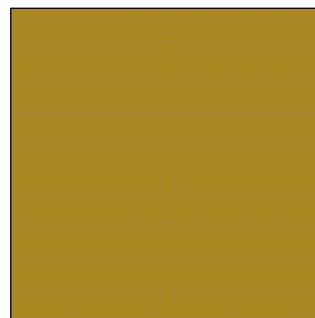
Walls and Ceiling

The earliest retained finish found on the walls and ceiling of the Chef's Bedroom was a complex finish consisting of a grayish yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 12-29 "Ivory Beauty," topped with a thin strong yellowish brown (Munsell 10YR 5/8) translucent glaze similar to Pittsburgh Paint's PPG 1207-7 "Cider Toddy." This finish was found on the lower wall, upper wall, wall above the picture rail, and the ceiling. This room retained six painting campaigns with variations of the original finish repeated for the next three campaigns.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 12-29
"Ivory Beauty"



Earliest Finish
Top Coat

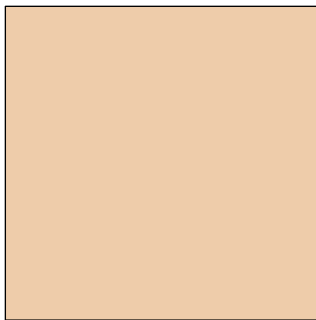
Pittsburgh Paint
PPG 1207-7
"Cider Toddy"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Servant's Hall

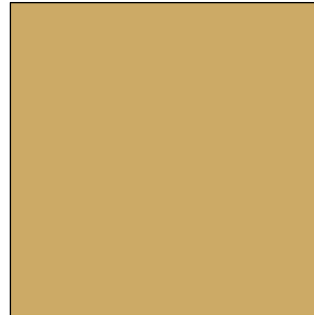
Walls

The earliest retained finish found on the walls of the Servant's Hall was a complex finish consisting of a grayish yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 12-29 "Ivory Beauty," topped with a moderate yellow (Munsell 2.5Y 8/8) translucent glaze similar to Benjamin Moore's HC-7 "Bryant Gold." This finish was found on the lower wall, upper wall, and the wall inside the pantry. The upper wall retained eight painting campaigns with variations on the original finish repeated for the next four campaigns. Repairs had been made to the lower wall which was missing the 4th, 5th, and 7th campaigns. The walls inside the pantry have not been repainted since the 5th painting campaign.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 12-29
"Ivory Beauty"



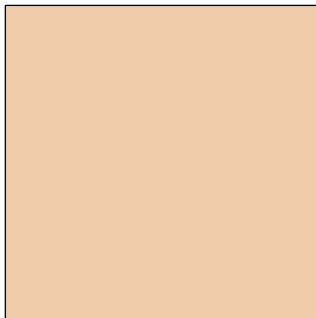
Earliest Finish
Top Coat

Benjamin Moore
HC-7
"Bryant Gold"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

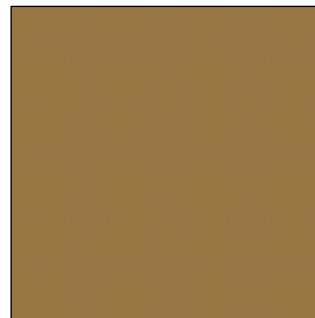
Ceiling

The ceiling was initially finished using a glaze which was slightly darker than that used on the walls. The earliest retained finish found on the ceiling was a complex finish consisting of a grayish yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 12-29 "Ivory Beauty," topped with a light olive brown (Munsell 2.5Y 5/6) translucent glaze similar to Pittsburgh Paint's PPG 1092-7 "Weathered Wicker." Like the upper walls, the ceiling retained eight painting campaigns, of which the first five were similar.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG12-29
"Ivory Beauty"



Earliest Finish
Top Coat

Pittsburgh Paint
PPG1092-7
"Weathered
Wicker"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Kitchen and Scullery

Ceiling

The earliest retained finish on the ceilings of the Kitchen, the Kitchen closet, and the Scullery was a complex finish consisting of a grayish yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 12-29 "Ivory Beauty," topped with a dark yellow (Munsell 2.5Y 6/6) translucent glaze similar to Pittsburgh Paint's PPG 1092-6 "It Works." The Kitchen retained four painting campaigns, the closet retained three, and the Scullery retained seven. As with the other spaces, variations of the initial finish were repeated for multiple campaigns.



Housekeepers Office

The finishes used in the Housekeepers Office were more decorative than those used elsewhere in the basement, reflecting her status within the staff (Figure 4). The original finish, while more decorative than the other rooms, was much more subtle than later campaigns which may have been chosen by the Housekeeper, therefore we have included information on the first and second decorative campaigns. This room retained ten painting campaigns, seven of which used strong colors and possibly decorative faux finishes.

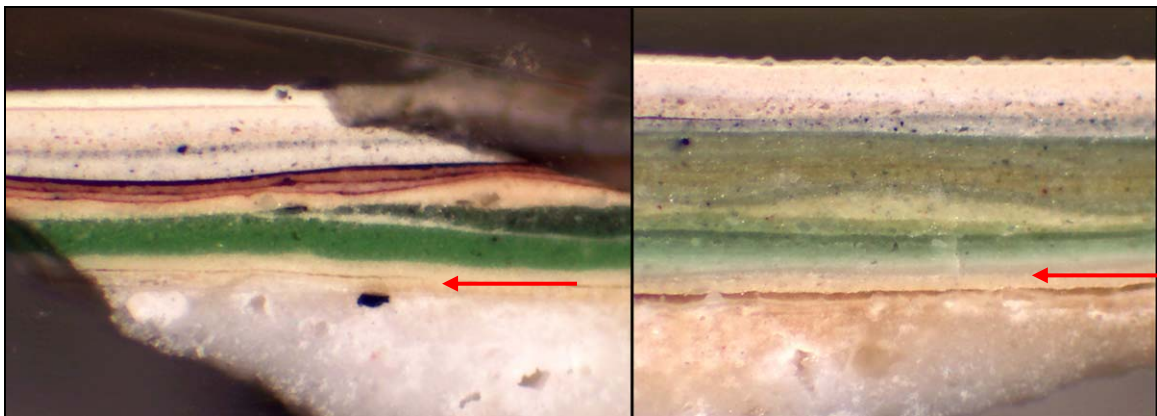
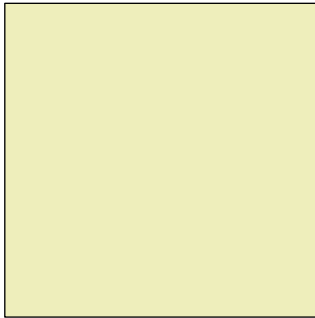


Figure 4: Photomicrographs of the lower wall (left) and upper wall (right) showing decorative finishes.

Lower and Upper Wall

The earliest retained finish on the lower and upper walls was a complex finish consisting of a pale yellow (Munsell 2.5Y 8.5/2) base coat matching Pittsburgh Paint's PPG 12-10 "Millet" topped with a pale yellow (Munsell 2.5Y 8.5/2) translucent glaze similar to Benjamin Moore's BM 199 "Barley."



Earliest Finish
Base Coat

Pittsburgh Paint
PPG12-10
"Millet"



Earliest Finish
Top Coat

Benjamin Moore
BM 199
"Barley"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Chair Rail

The earliest retained finish on the chair rail was a moderate yellow (Munsell 2.5Y 8.5/6) varnish matching Sherwin Williams SW 3121-P "Pearwood."



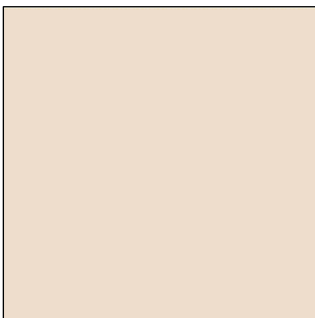
Earliest Finish
Varnish

Sherwin Williams
SW 3121-P
"Pearwood"

*This finish is **not** a paint. A tinted varnish should be matched to this color.*

Wall above Picture Rail and Ceiling

The earliest retained finish on the wall above the picture rail and the ceiling was a complex finish consisting of a pale yellow (Munsell 2.5Y 8.5/2) base coat matching Pittsburgh Paint's PPG 1098-2 "Heavy Cream" topped with a pale yellow (Munsell 2.5Y 8.5/2) translucent glaze similar to Benjamin Moore's BM 199 "Barley."



Earliest Finish
Base Coat

Pittsburgh Paint
PPG1098-2
"Heavy Cream"



Earliest Finish
Top Coat

Benjamin Moore
BM 199
"Barley"

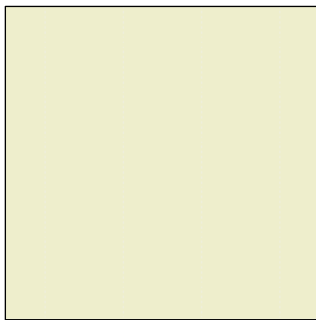
*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Key Cabinet

The earliest retained finish on the key cabinet (both paint and glaze) fluoresces identical to the paint and glaze used for the second painting campaign. Therefore, it is believed that the key cabinet was an early addition to the space.

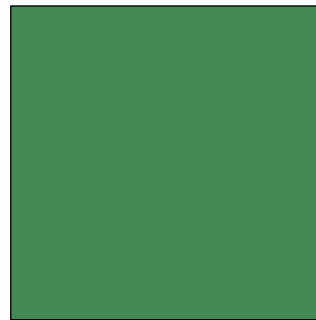
Housekeepers Office (2nd painting campaign)*Lower Wall*

The second finish on the lower wall consisted of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's PPG 1104-2 "Abbey White" topped with a moderate yellowish green (Munsell 10GY 5/6) finish matching Sherwin Williams's 6733 "Grasshopper."



Second Finish
Primer

Pittsburgh Paint
PPG1104-2
"Abbey White"

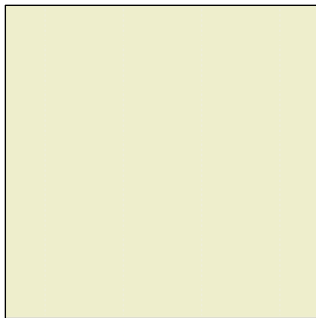


Second Finish
Finish

Sherwin Williams
SW 6733
"Grasshopper"

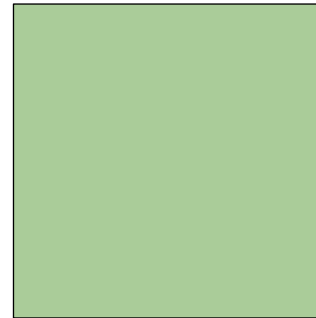
Upper Wall

The second finish on the upper wall consisted of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's PPG 1104-2 "Abbey White" topped with a light yellowish green (Munsell 10GY 5/6) finish matching Sherwin Williams's 9033 "Oh Pistachio."



Second Finish
Primer

Pittsburgh Paint
PPG1104-2
"Abbey White"



Second Finish
Finish

Sherwin Williams
SW 9033
"Oh Pistachio"

Chair Rail

The finish on the chair rail was retained for the second painting campaign. ”



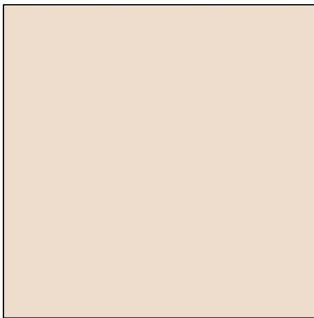
Earliest Finish Retained
Varnish

Sherwin Williams
SW 3121-P
“Pearwood”

*This finish is **not** a paint. A tinted varnish should be matched to this color.*

Wall above Picture Rail and Ceiling

The earliest finish on the wall above the picture rail and the ceiling was retained for the second campaign.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG1098-2
“Heavy Cream”



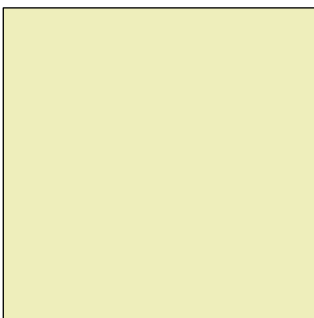
Earliest Finish
Top Coat

Benjamin Moore
BM 199
“Barley”

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

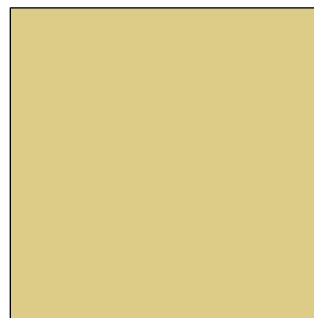
Key Cabinet

The earliest retained finish on the Key Cabinet of the Housekeeper’s Office was a complex finish consisting of a pale yellow (Munsell 2.5Y 8.5/2) base coat matching Pittsburgh Paint’s PPG 12-10 “Millet” topped with a pale yellow (Munsell 2.5Y 8.5/2) glaze similar to Benjamin Moore’s BM 201 “Gold Leaf.” This may be a faux wood-grained finish mimicking the varnish on the chair rail.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG12-10
“Millet”



Earliest Finish
Top Coat

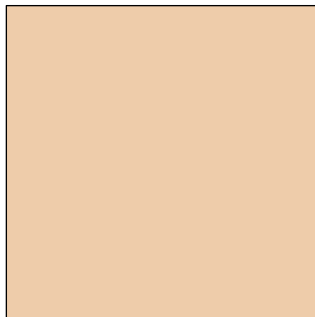
Benjamin Moore
BM 201
“Gold Leaf”

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Servant's Stairs

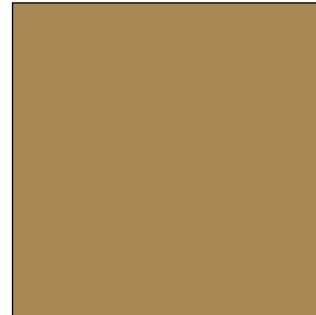
Wall

The earliest retained finish on the walls of the Servant's Stairs is identical to that seen in other areas of the basement. It was a complex finish consisting of a grayish yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 12-29 "Ivory Beauty," topped with a dark yellow (Munsell 2.5Y 6/6) translucent glaze similar to Pittsburgh Paint's PPG 1092-6 "It Works." The walls of the stairs retained eight painting campaigns with the variations of the initial finish for the next two campaigns.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG12-29
"Ivory Beauty"



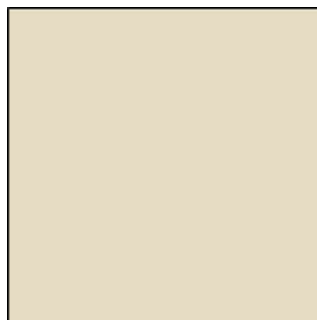
Earliest Finish
Top Coat

Pittsburgh Paint
PPG1092-6
"It Works"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Stair Stringcourse

The earliest retained finish on the stringcourse of the stair was a pale yellow (Munsell 2.5Y 8.5/2) matching Pittsburgh Paint's PPG1098-2 "Heavy Cream." The stairs retained three painting campaigns with the second finish being a yellowish white before the existing finish of aluminum flake paint. As the stair case only retains three campaigns while the walls retain eight, and as none of the colors are the same, the paint archaeology for this sample was an assumption based upon paint types and application and that the second campaign sparkles under UV which is found in later campaigns throughout the house.



Earliest Finish
Finish

Pittsburgh Paint
PPG1098-2
"Heavy Cream"

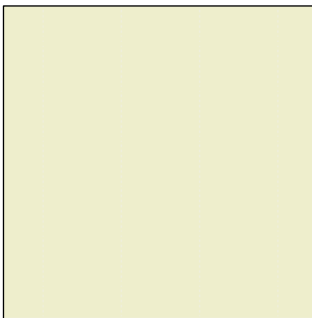
Vertical Pipe

The vertical pipe adjacent to the servant stairs retained only two layers of paint, both of which were aluminum flake paint. According to National Park Service records, the vertical drain pipe is not original to the space and was added by the NPS in the 1940s.

Wine Cellar

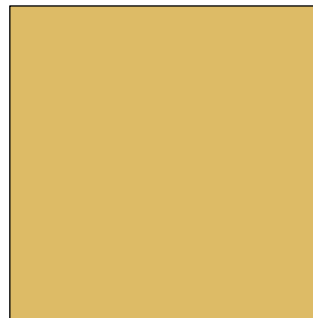
Window Trim

The earliest finish found on the window trim was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a moderate orange yellow (Munsell 10YR 7/8) base coat matching Pittsburgh Paint's PPG 12-08 "Bold Butterscotch" and a yellowish white (Munsell 5Y 9/1) unevenly applied decorative layer matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a light olive brown (Munsell 2.5Y 5/6) translucent glaze similar to Pittsburgh Paint's PPG 1092-7 "Weathered Wicker." This may be a faux wood-grained finish, a variation of which was applied for the second painting campaign. An exposure window would need to be performed to determine its original appearance.



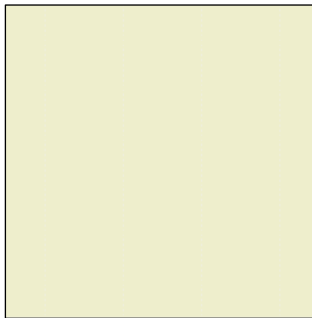
Earliest Finish
Primer

Pittsburgh Paint
PPG 1104-2
"Abbey White"



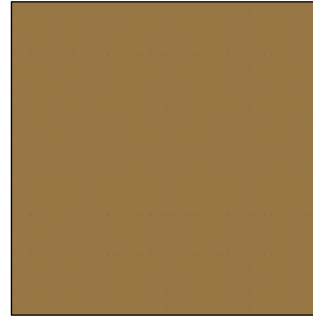
Earliest Finish
Base Coat

Pittsburgh Paint
PPG 12-08
"Bold
Butterscotch"



Earliest Finish
Decorative

Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Top Coat

Pittsburgh Paint
PPG 1092-7
"Weathered
Wicker"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Walls

The earliest retained finish on the walls of the wine cellar was a white (Munsell N 9/.75) finish matching PPG 1025-1 "Commercial White." This finish was matte with air bubbles and fluoresced dark in ultraviolet light. It is most likely distemper paint or whitewash. The wall retained two painting campaigns, the original white and the existing grayish yellow



Earliest Finish
Finish

Pittsburgh Paint
PPG1025-1
"Commercial White"

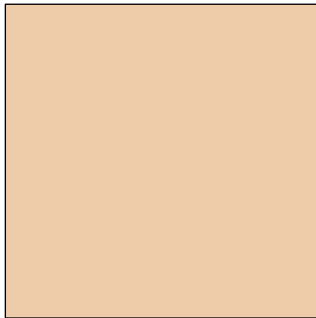
Wine Rack

The earliest retained finish on the wine rack was a yellowish white (Munsell 2.5Y 9/2) matching Benjamin Moore's OC-100 "Palace White." The surface of the wood is rough and the earliest finish sparkles under ultraviolet light. This sparkle is seen in the second painting campaign and later throughout the house, suggesting that the wine rack is not original to the 1899 construction.

Laundry

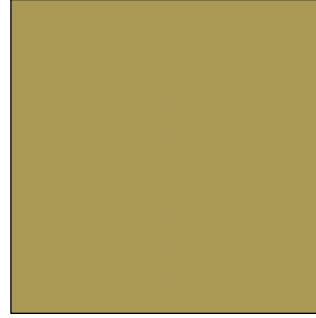
Walls

The earliest retained finish on the walls was a complex finish consisting of a grayish yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 12-29 "Ivory Beauty" topped with a dark grayish yellow (Munsell 2.5Y 6/4) translucent glaze similar to Benjamin Moore's BM 223 "El Sereno Gold." This finish was found on an exposed wall, which retained six painting campaigns, and from the wall behind the sink, which retained four painting campaigns.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 12-29
"Ivory Beauty"



Earliest Finish
Top Coat

Benjamin Moore
BM 223
"El Sereno Gold"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

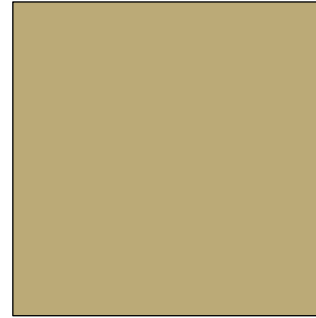
Ceiling

The earliest finish on the ceiling was a complex finish consisting of a pale yellow (Munsell 2.5Y 8.5/2) base coat matching Pittsburgh Paint's PPG 12-10 "Millet" topped with a dark grayish yellow (Munsell 2.5Y 7/4 - 6/4) translucent glaze similar to Benjamin Moore's BM 229 "Grenada Hills Gold." The ceiling retained seven painting campaigns, with variations of the original finish repeated for the next three campaigns.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 12-10
"Millet"



Earliest Finish
Top Coat

Benjamin Moore
BM 229
"Grenada Hills
Gold"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Floor

The earliest retained finish on the floor was a dark brown (closest Munsell 5YR 2/4) varnish most closely matching Sherwin Williams SW 3105-K “Plum Mahogany.”



Earliest Finish
Varnish

Sherwin Williams
SW 3105-K
“Plum Mahogany”

*This finish is **not** a paint. A tinted varnish should be matched to this color.*

FIRST FLOOR PAINT SAMPLE LOCATIONS**Sample #** **Description****Living Room**

VM1-001 Chimney Breast (60" aff, 7" from wall, taken in area of failing paint)

Elliptical Hall

VM1-002 Wall Field (19" aff, taken behind donation box)
VM1-003 Panel Molding (20" aff, taken behind donation box)
VM1-004 Inside Panel (21.5" aff, taken behind donation box)
VM1-005 Ceiling (18" ceiling height, 36" from door frame)
VM1-006 Frieze (16'6" aff, center of main door)

North Foyer

VM1-007 Upper Wall (60" aff, between the door frame and wall)
VM1-008 Lower Wall (14" aff, 17" from wall)

Butler's Pantry

VM1-009 Wall (sample taken from mezzanine level, 79" right of door frame, 1' aff)
VM1-010 Closet Wall (69" aff, in corner)
VM1-011 Ceiling (18' ceiling height, 26" from door)

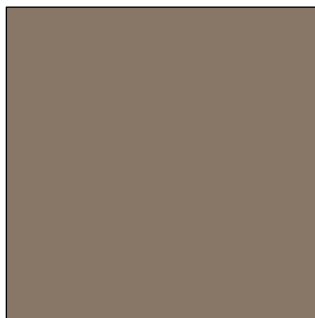
Reception Room (Gold Room)

VMR-001 Field of Wall (6" aff, in corner)
VMR-002 Wall Gilding, Simple Line Molding, Bottom Molding (6" aff, in corner)
VMR-003 Wall Gilding, High Relief Molding – (48" aff, in corner)
VMR-004 Gilded Cartouche (14'6" aff)
VMR-005 Ceiling Gilded Ornament (sample taken behind cartouche)
VMR-006 Ceiling Field (sample taken behind cartouche)
VMR-007 Cornice Gilded Ornament (sample taken behind cartouche)

Living Room

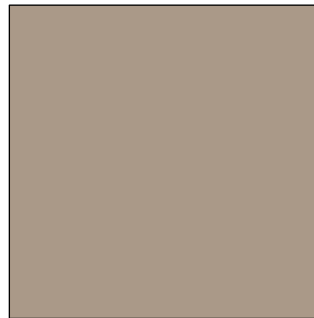
Chimney Breast

One sample was removed from the chimney breast of the Living Room which retained two painting campaigns. The earliest finish consists of a grayish yellowish brown (Munsell 10YR 5/2) base coat matching Pittsburgh Paint's PPG 1021-5 "Thunderbird" topped with a light grayish yellowish brown (Munsell 10YR 6/2) matching Pittsburgh Paint's PPG 1021-4 "Diversión." Both of these paints were sanded with fine clear and cloudy quartz and mottled suggesting a faux stone finish. An exposure window would be required to determine the original appearance of this finish. The second finish is the existing faux wood-grained finish.



Earliest Finish
Base Coat
Sanded

Pittsburgh Paint
PPG1021-5
"Thunderbird"



Earliest Finish
Top Coat
Sanded

Pittsburgh Paint
PPG1021-4
"Diversión"

According to the Historic Resource Study, this overmantle may date to the 1906 alteration. It was during this alteration that "The over-mantle ornament was added and the ceiling decoration reworked at edges to accommodate a change in the mantle depth." And notations on a drawing indicate that "the original chimney breast was widened to extend beyond the width of the original mantle pieces."¹³



Figure 5: View of the Living Room showing the fireplace and chimney breast.

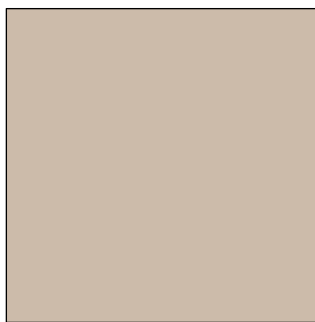
¹³ Albee, Peggy, et al. *Vanderbilt Mansion: A gilded-Age Country Palace A Historic Resource Study* completed in 2000 and published in 2008 by the National Park Service, pg. 124.

Elliptical Hall

The Elliptical Hall, also known as the Reception Hall, is centrally located with public rooms radiating from the center. The floor is light buff/brown mosaic with similarly colored terrazzo borders. The walls are decorated with molded panels separated by green marble pilasters with white marble bases. The room is circled by a decorative frieze of stylized anthemions in relief which was painted by the decorative painter Elmer Gernsey (Figure 7).¹⁴

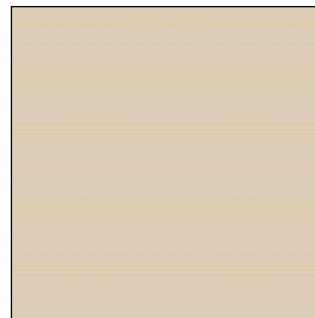
Walls and Inside Panels

The earliest retained finish on the walls and the inside panels was a complex finish consisting of a light yellowish brown (Munsell 2.5Y 8/2-7/2) primer matching Sherwin Williams' SW 6149 "Relaxed Khaki" followed by a pale orange yellow (Munsell 10YR – 2.5Y 8/2) base coat matching Sherwin Williams' SW 6106 "Kilim Beige," topped with a moderate orange yellow (Munsell 10YR 7/6- 6/6) translucent glaze most closely matching Sherwin Williams' SW 0012 "Empire Gold" The original appearance of this finish is unknown and an exposure window reveal is recommended to gain a greater understanding of a possible faux finish. A description of the room discusses "a range of colored marbles" which suggests more than just the existing green pilasters.¹⁵



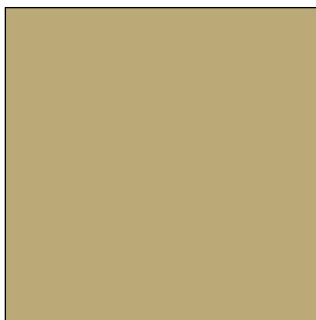
Earliest Finish
Primer

Sherwin Williams
SW 6149
"Relaxed Khaki"



Earliest Finish
Base Coat

Sherwin Williams
SW 6106
"Kilim Beige"



Earliest Finish
Top Coat

Sherwin Williams
SW 0012
"Empire Gold"

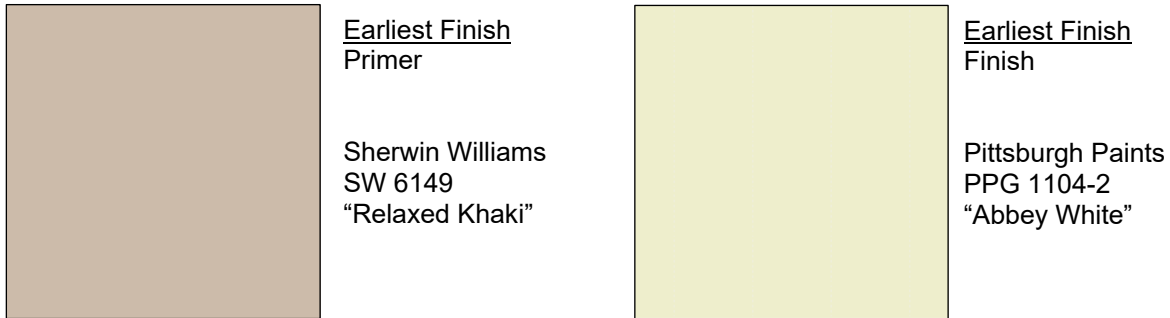
*This finish is **not** a paint. A tinted glaze
should be matched to this color.*

¹⁴ Vanderbilt Mansion, Page 104.

¹⁵ Vanderbilt Maniosn, Page 108.

Panel Molding

The earliest finish on the panel molding consisted of a light yellowish brown (Munsell 2.5Y 8/2-7/2) primer matching Sherwin Williams' SW 6149 "Relaxed Khaki" followed by a yellowish white (Munsell 5Y 9/1) finish matching Pittsburgh Paint's PPG 1104-2 "Abbey White." The original appearance of this finish is unknown and an exposure window reveal is recommended to gain a greater understanding of a possible faux finish. Like the walls, the molding retained three painting campaigns.



Frieze

The frieze retains only the original painting campaign which consists of a yellowish white (Munsell 10YR 9/1) base coat matching Pittsburgh Paint's PPG 1084-1 "Sugar Soap," topped with a light grayish olive (Munsell 7.5Y 6/2) decorative glaze most closely matching Benjamin Moore's BM 1510 "Dried Basil." This glaze is mottled and was removed slightly from the raised decoration (Figure 6).



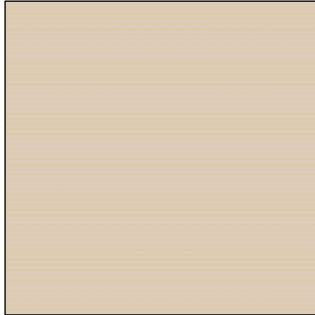
*This finish is **not** a paint. A tinted glaze should be matched to this color.*



Figure 6: Frieze of Elliptical Hall showing mottled glaze.

Ceiling

The earliest retained finish on the ceiling consisted of a pale orange yellow (Munsell 10YR – 2.5Y 8/2) primer and finish matching Sherwin Williams' SW 6106 "Kilim Beige". The ceiling retained four painting campaigns. "



Earliest Finish
Primer and Finish

Sherwin Williams
SW 6106
"Kilim Beige"



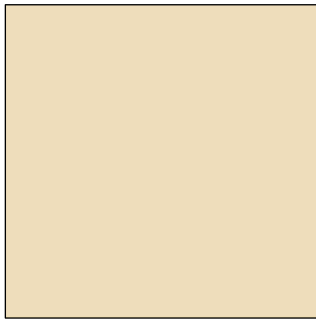
Figure 7: Undated post card showing the Elliptical Hall.

North Foyer

The North Foyer connects the Elliptical hall and the Dining Room and provides access into the service areas of the mansion including the elevator, service stairs, and Butler's Pantry. The earliest retained finishes on the upper and lower walls of the foyer were complex finishes which could possibly be faux stone finishes. An exposure window reveal would be required to determine their original appearances.

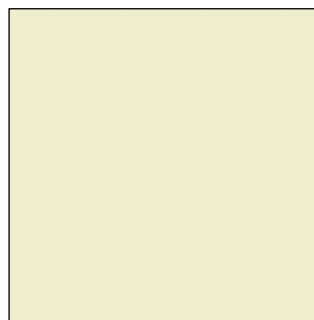
Lower Wall

The earliest retained finish on the lower wall was a complex finish consisting of a pale orange yellow (Munsell 2.5Y 8/4) primer matching Pittsburgh Paint's PPG1089-3 "Chai Tea Latte," followed by a yellowish white (Munsell 5Y 9/1) base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a light olive gray (Munsell 5Y 6/2-5/2) translucent glaze similar to Benjamin Moore's BM 1525 "Cleveland Green."



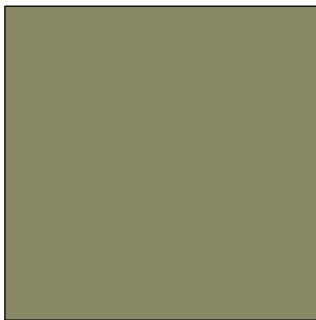
Earliest Finish
Primer

Pittsburgh Paint
PPG 1089-3
"Chai Tea Latte"



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 1104-2
"Abbey White"



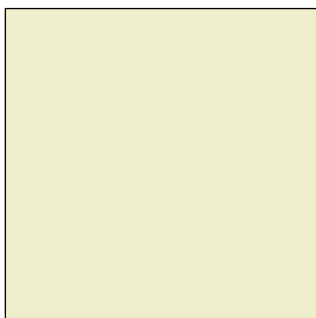
Earliest Finish
Top Coat

Benjamin Moore
BM 1525
"Cleveland Green"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

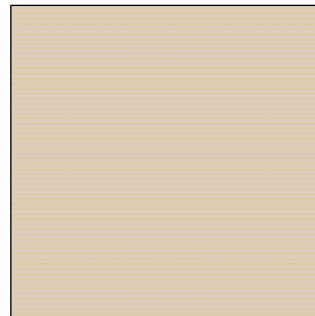
Upper Wall

The earliest finish on the upper wall was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint PPG1104-2 "Abbey White" followed by a pale orange yellow (Munsell 10YR – 2.5Y 8/2) base coat matching Sherwin Williams' SW 6106 "Kilim Beige," topped with a light yellowish brown translucent glaze which was too thin to determine the color.



Earliest Finish
Primer

Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Base Coat

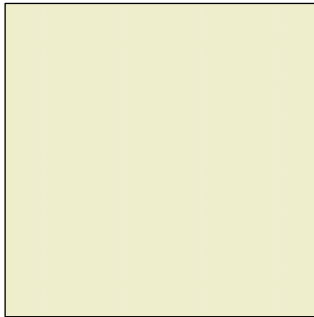
Sherwin Williams
SW 6106
"Kilim Beige"

Butler's Pantry

The Butler's Pantry is a two-story room south of the Dining Room accessed from the Service Hall and the Dining Room. It is finished similar to the other servant rooms in the basement.

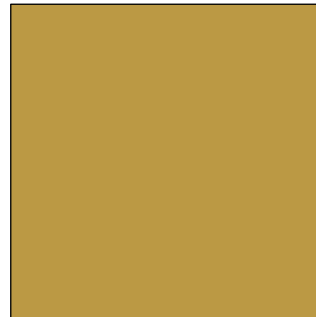
Walls

The earliest finish on the walls of the Butler's Pantry was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White" topped with a dark orange yellow (Munsell 1YR 6/8) translucent glaze similar to Sherwin Williams' SW 6376 "Gold Coast." This finish was found both on the exposed wall, which retained four painting campaigns, and on the wall inside the closet which retained two. Variations of the original finish were repeated for multiple painting campaigns.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 1104-2
"Abbey White"



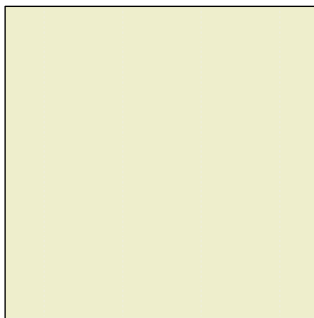
Earliest Finish
Top Coat

Sherwin Williams
SW 6376
"Gold Coast"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

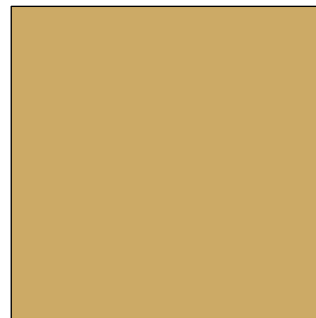
Ceiling

The earliest finish on the ceiling of the Butler's Pantry was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and basecoat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a moderate yellow (Munsell 2.5Y 8/8) translucent glaze similar to Benjamin Moore's BM HC-7 "Bryant Gold." The ceiling retained four painting campaigns with the variations of the original finish repeated for the next two campaigns.



Earliest Finish
Primer & Base Coat

Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Top Coat

Benjamin Moore
BM HC-7
"Bryant Gold"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Reception Room (Gold Room)

The Reception Room, also known as the Gold Room, is entered from the Elliptical Hall and is a reproduction of a mid-eighteenth French salon (Figure 8). It was designed by Georges Glaenzer.¹⁶

The room is finished in a yellowish white paint which has been coated with a glossy clear glaze and gilded ornament. The original decoration in this room was water gilding which was performed over reddish brown or orange red clay bores. No glazes were applied over the gold leaf. Most of the elements sampled have been over-painted in finishes which mimic the original. Only the high relief gilded areas on the walls retained their original finish. While most elements retained two painting campaigns, it appears that the over-painting was performed at different times as some are completed in gold leaf, while others were done in gold-colored bronzing powders in a clear glaze.

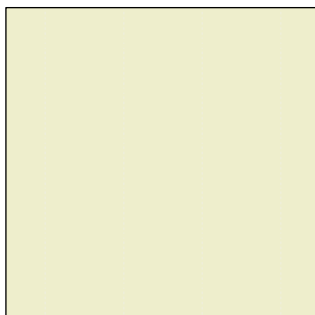


Figure 8: Undated post card showing the Gold Room.

¹⁶ Albee, Peggy, et al. *Vanderbilt Mansion: A gilded-Age Country Palace A Historic Resource Study* completed in 2000 and published in 2008 by the National Park Service, pg. 125.

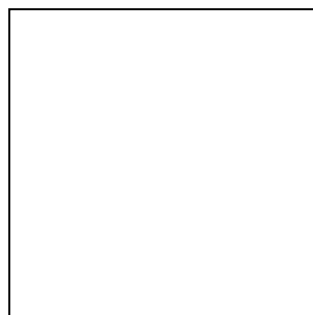
Walls

The earliest retained finish on the walls was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a thin clear glaze.



Earliest Finish
Primer & Base Coat

Pittsburgh Paint
PPG 1104-2
"Abbey White"

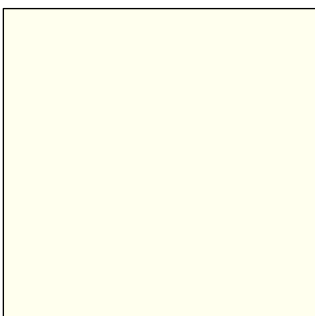


Earliest Finish
Top Coat

Clear Glaze

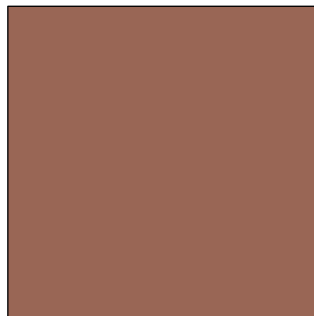
Wall Gilding (straight lines and carved relief)

The earliest finish on the wall gilding, both simple and relief, consists of a white (Munsell N 9/) primer matching Benjamin Moore's Ready Pre-Mixed PM-1 "Super White," with a moderate reddish-brown (Munsell 2.5YR 3/4 - 4/4) bole matching Pittsburgh Paint's PPG 16-07 "Southern Wood," topped with gold leaf matching Monarch's Rosanoble 23 3/4 KT gold leaf. No size or glaze for the original application of gold leaf was seen either in cross section or under ultraviolet illumination. The simple element sampled retained two gilding campaigns while the relief retained only the original. FTIR on the gilding sample found components of gypsum, clay (red bole) and protein (animal glue). The paint found components for lead white, gypsum, and a natural resin.



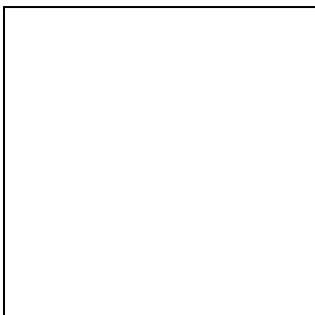
Earliest Finish
Primer

Benjamin Moore
PM-1
"Super White"



Earliest Finish
Bole

Pittsburgh Paint
PPG 16-07
"Southern Wood"



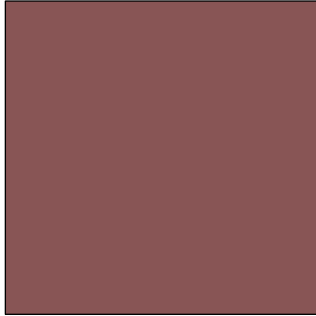
Earliest Finish
Gilding

Monarch
MO23.75RN
Rosanoble 23 3/4 KT

*This finish is **not** a paint. A tinted bole should be matched to this color.*

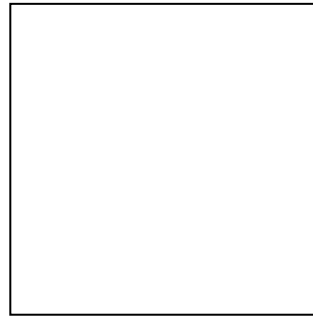
Cartouche

The earliest finish on the cartouche above the window consisted of a light reddish-brown (Munsell 2.5YR 5/4 - 4/4) bole layer matching Pittsburgh Paint's PPG 1060-6 "Raspberry Truffle," topped with gold leaf matching Monarch's Rosanoble 23 ¾ KT gold leaf. No primer, size or glaze for the original application of gold leaf was seen either in cross section or under ultraviolet illumination. The cartouche retained two gilding campaigns.



Earliest Finish
Bole

Pittsburgh Paint
PPG 1060-6
"Raspberry Truffle"



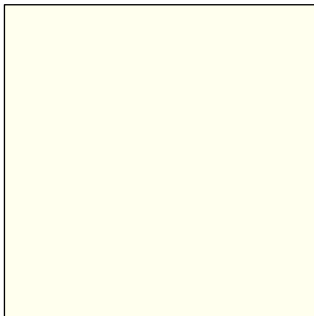
Earliest Finish
Gilding

Monarch
MO23.75RN
Rosanoble 23 ¾
KT

*This finish is **not** a paint. A tinted bole should be matched to this color.*

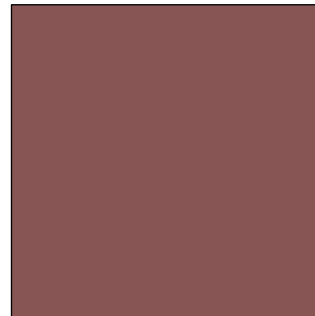
Ceiling and Cornice Ornament

The earliest finish on the ceiling and cornice ornament consists of a white (Munsell N 9/) primer matching Benjamin Moore's Ready Pre-Mixed PM-1 "Super White," with a light reddish-brown (Munsell 2.5YR 5/4 - 4/4) bole matching Pittsburgh Paint's PPG 1060-6 "Raspberry Truffle," topped with gold leaf matching Monarch's Rosanoble 23 ¾ KT gold leaf applied over a clear size. Each element sampled from the ceiling retained an additional campaign of gold-colored bronzing powder over the original leaf.



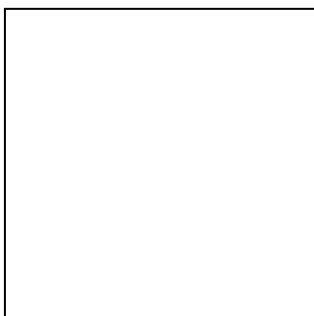
Earliest Finish
Primer

Benjamin Moore
PM-1
"Super White"



Earliest Finish
Bole

Pittsburgh Paint
PPG 1060-6
"Raspberry Truffle"



Earliest Finish
Gilding

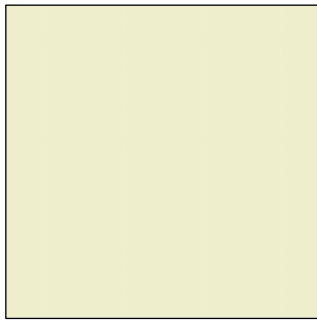
Monarch
MO23.75RN
Rosanoble 23 ¾ KT

*This finish is **not** a paint. A tinted bole should be matched to this color.*

Ceiling Field

Two different original finishes were found on the ceiling suggesting that there was originally some form of decoration which has been overpainted. Finish A was a yellowish white (Munsell 5Y 9/1) primer and finish matching Pittsburgh Paint's PPG 1104-2 "Abbey White." Other pieces of the sample were gilded in gold leaf matching Monarch's MO23.75RN "Rosanoble" over a reddish orange (Munsell 2.5YR 5/4-4/4) clay bole similar in color to Pittsburgh Paint's PPG 16-07 "Southern Wood" (Finish B). Some pieces were decorated with gold bronzing powder in a clear glaze over the yellowish white primer (Finish C). These may have been applied at a later date as bronzing powders were only seen on later finishes.

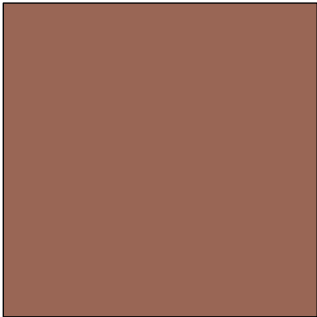
Finish A: Painted Finish



Earliest Finish
Primer and Finish

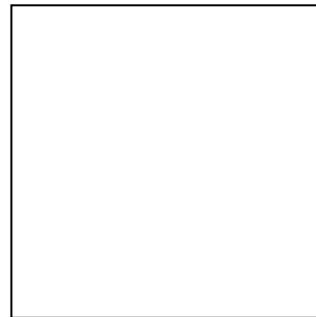
Pittsburgh Paint
PPG 1104-2
"Abbey White"

Finish B: Gilded Finish with Gold Leaf



Earliest Finish
Bole

Pittsburgh Paint
PPG 16-07
"Southern Wood"

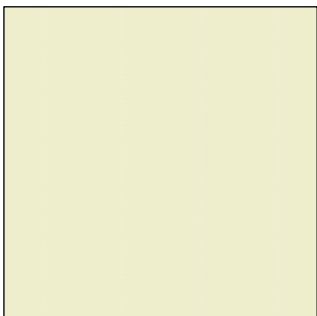


Earliest Finish
Gilding
Over clear size

Monarch
MO23.75RN
Rosanoble 23 ¾
KT

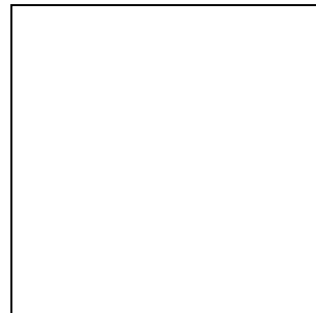
*This finish is **not** a paint. A tinted bole should be matched to this color.*

Finish C: Bronzing Powder



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish

Gold Colored
Bronzing Powder
In Clear Glaze

SECOND FLOOR PAINT SAMPLE LOCATIONS

Main Stair

- VM2-001 Panel Field (23" aff, 38" from niche)
- VM2-002 Raised Molding (23" aff, 43" from niche)
- VM2-004 Hall/Main Stair Return (9" aff, 6" left of rolled molding)

Central Hall

- VM2-003 Lower Wall (8" aff, 25" from corner)
- VM2-005 Wood Trim (6.5" aff, 25" from corner)
- VM2-006 Lowest Cove of Ceiling (11'9" aff, 46" from corner)

Linen Closet

- VM2-007 Wall (39" aff, 1" right of door frame)
- VM2-008 Pink Shelf (48" aff, 9" right of door frame)

Staircase Leading to Third Floor

- VM2-009 Wainscot, 3rd Floor Landing (14" aff, 40" from wall)
- VM2-010 Wall above Panel, 3rd Floor Landing (38" aff, 39" from wall)
- VM2-011 Baluster, 3rd Floor Landing (corner baluster and third rung in)

Mrs. Vanderbilt's Room

- VMV-001 Ceiling Field (14'5" ceiling height, in corner cove above the frieze)
- VMV-002 Gilded Cornice (12'6" aff, 6" from corner, lower band)
- VMV-003 Cornice Frieze (12'8" aff, 6" from corner)
- VMV-004 Column Shaft above Ornament (68" aff, side of pilaster at wall)
- VMV-005 Column Shaft below Ornament (37" aff, side of pilaster at wall)
- VMV-006 Column Capital (12'3" aff, 2-4" from wall on side of pilaster)
- VMV-007 Field of Wall (33" aff, at corner)
- VMV-008 Gilded Molding around Painting above Door (9'6" aff, 10" from corner)
- VMV-009a Door Frame (at base of frame, 5 different colors)
- VMV-009b Door Frame – Medium Yellowish Green and Light Greenish Gray)
- VMV-010 Wainscot (4" aff, at corner)
- VMV-011 Ornament on Pilaster Shaft (38" aff, side at wall)

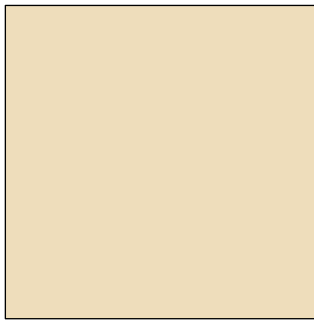
See Appendix A for floor plans and photographs showing location of paint samples.

Main Stair

The Main Stair leads from the first floor to the second and is an enclosed space which retains its original faux stone finish.

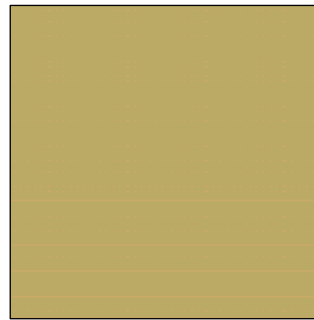
Panel Field, Raised Molding, and Wall Return at 2nd Floor

The earliest finish on the samples removed from the walls of the main stair was a faux stone finish consisting of multiple layers of paint and glaze. The base coat was a pale orange yellow (Munsell 10YR 8/4) matching Pittsburgh Paint's PPG 1089-3 "Chair Tea Latte," mottled with two dark orange yellow (Munsell 10YR 6/6) translucent glazes matching Pittsburgh Paint's PPG 1089-5 "Bleached Maple" and Sherwin Williams' SW 0012 "Empire Gold." A pale yellow (Munsell 10YR 9/2) paint matching Pittsburgh Paint's PPG 1089-2 "Magnolia Spray" was also unevenly applied. The samples removed from the panel field and molding retained their original finishes, while the return wall has been overpainted.



Earliest Finish
Base Coat

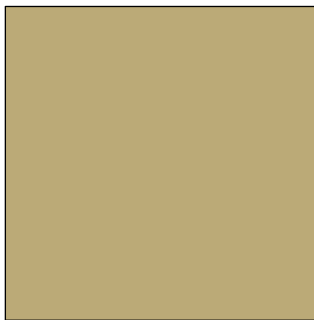
Pittsburgh Paint
PPG 1089-3
"Chai Tea Latte"



Earliest Finish
Decorative Glaze

Pittsburgh Paints
PPG 1089-5
"Bleached Maple"

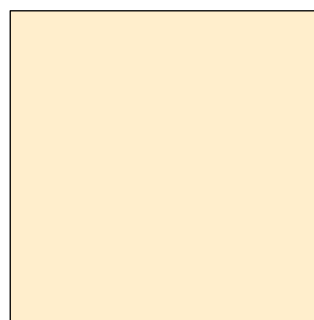
*This finish is **not** a paint. A tinted glaze should be matched to this color.*



Earliest Finish
Decorative Glaze

Sherwin Williams
SW 0012
"Empire Gold"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*



Earliest Finish
Decorative Paint

Pittsburgh Paints
PPG 1089-2
"Magnolia Spray"

Center Hall

The Center Hall of the second floor was heavily altered in 1906 by Whitney Warren. Changes included removal of the original flat ceiling which was replaced by the coved ceiling, the shape of the light well was changed to an octagon and the original twisted painted wood balusters were replaced with heavier stone (Figure 9). The skylight was also simplified with lighter mullions and scrolled decoration only at the center of the octagon.



Figure 9: Post 1906 image of the 2nd Floor Hall.

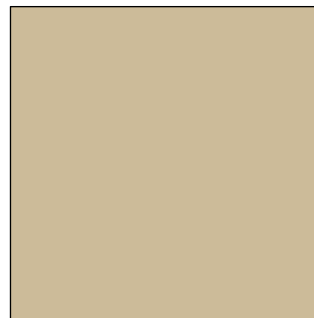
Lower Wall

The earliest finish found on the lower wall appears to be a faux stone finish, in colors similar to the Main Stair, which was applied over a fabric overlay. Samples were removed from both the fabric and the plaster below. No painted finishes were found directly on the plaster. This faux finish consists of a pale yellow (Munsell 10YR 9/2) base coat matching Pittsburgh Paint's PPG 1089-2 "Magnolia Spray," topped with a light brown (Munsell 10YR 7/4) sanded finish matching Pittsburgh Paint's PPG 1086-4 "Pony Tail." The lower wall retains three painting campaigns



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 1089-2
"Magnolia Spray"



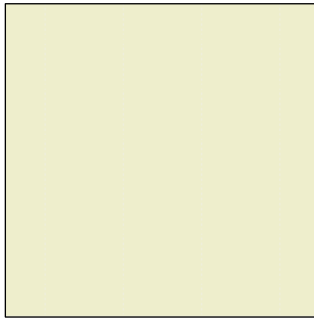
Earliest Finish
Finish

Pittsburgh Paints
PPG 1086-4
"Pony Tail"

This paint was sanded with fine, clear and cloudy quartz aggregate.

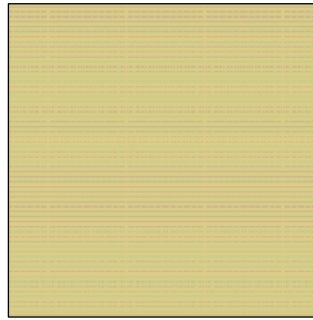
Wood Trim

The earliest finish found on the wood trim was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a pale yellow (Munsell 2.5Y 8/4-8/6) translucent glaze similar to Benjamin Moore's BM 199 "Barley." The wood trim retains two painting campaigns. It is believed that the wood trim was not changed as part of the 1906 alterations as the earliest is lead white pigment in an oil-based paint, while the second painting campaign uses the zinc white pigment.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 1104-2
"Abbey White"



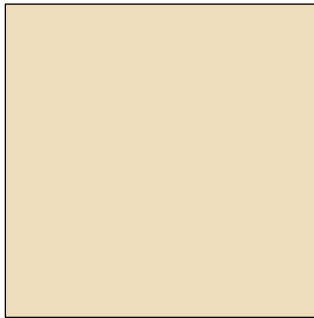
Earliest Finish
Top Coat

Benjamin Moore
BM 199
"Barley"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

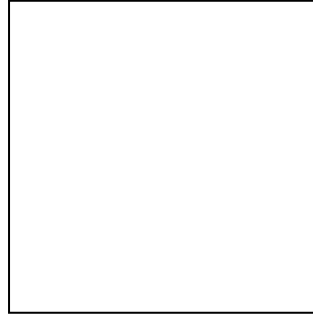
Lowest Cove

According to the Historic Resource Study, the ceiling was altered in 1906 and the original flat ceiling removed and replaced with the existing coved ceiling¹⁷. The earliest retained finish on the lowest cove of the ceiling was a pale orange yellow (Munsell 2.5Y 8/4) base coat matching Pittsburgh Paint's PPG 1089-3 "Chair Tea Latte" topped with a clear glaze. The cove retained three painting campaigns. "



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 1089-3
"Chai Tea Latte"



Earliest Finish
Top Coat

Clear Glaze

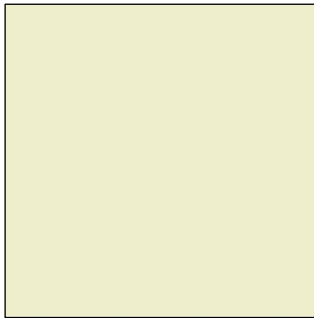
*This finish is **not** a paint. A clear glaze should be applied over the base coat*

¹⁷ Albee, Peggy, et al. *Vanderbilt Mansion: A gilded-Age Country Palace A Historic Resource Study* completed in 2000 and published in 2008 by the National Park Service, pg. 132.

Linen Closet

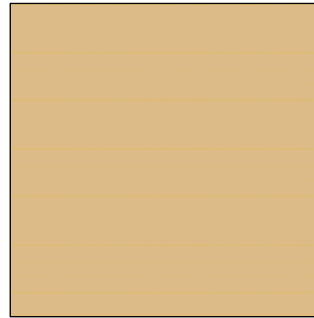
Wall

The earliest finish found on the wall of the Linen Closet was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a moderate yellow (Munsell 2.5Y 7/6) translucent glaze similar to Benjamin Moore's BM 222 "Mustard Seed." The wall retains only its original finish.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 1104-2
"Abbey White"



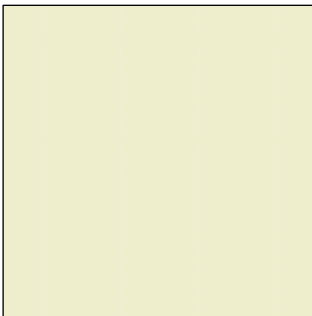
Earliest Finish
Top Coat

Benjamin Moore
BM 222
"Mustard Seed"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Wood Shelf

The earliest finish found on the wood shelf consisted of a yellowish white (Munsell 5Y 9/1) primer and finish matching Pittsburgh Paint's PPG 1104-2 "Abbey White." The wood shelf retains two painting campaigns, with the second finish being two layers of the moderate yellowish pink which was applied over a white primer.



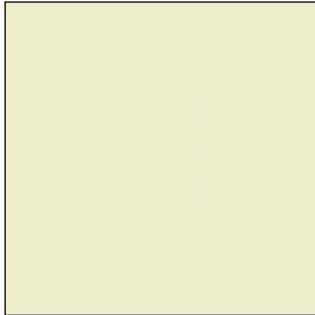
Earliest Finish
Primer and Finish

Pittsburgh Paint
PPG 1104-2
"Abbey White"

Stair to Third Floor

Wainscot and Balusters

The earliest finish found on the wainscot and balusters along the stairs was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," topped with a pale yellow (Munsell 2.5Y 7/6) translucent glaze similar to Benjamin Moore's BM 199 "Barley." The wainscot retains two painting campaigns with the existing finish very similar to the original, while the baluster retains only its original finish.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Top Coat

Benjamin Moore
BM 199
"Barley"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Newel Post

The earliest finish found on the newel post of the stairs is a dark reddish brown (Munsell 2.5Y 2/4) varnish matching Sherwin Williams' SW 3109-K "Bright Cherry." The existing finish is the only finish on this element.



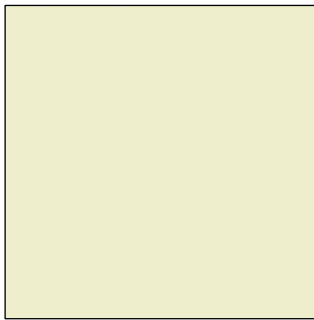
Earliest Finish
Varnish

Sherwin Williams
SW 3109-K
"Bright Cherry"

*This finish is **not** a paint. A tinted varnish should be matched to this color.*

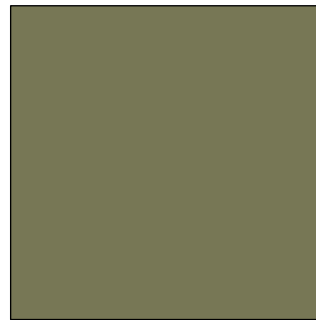
Wall

The earliest finish found on the wall along the stairs appears to be a faux finish, possibly to mimic the marble of the first floor, which was applied over a fabric overlay. Samples were removed from both the fabric and the plaster below. No painted finishes were found directly on the plaster. This faux finish consists of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by multiple decorative layers including, in order of stratigraphy, a moderate yellowish green (Munsell 5GY 5/4) most closely matching Benjamin Moore's BM 489 "Oak Grove" and a dark yellowish green (Munsell 10GY 4/4) most closely matching Sherwin Williams' SW 6433 "Inverness," moderate olive green (Munsell 5GY 4/4-3/4) most closely matching Pittsburgh Paint's PPG 1121-7 "Globe Artichoke," and moderate greenish blue (Munsell 2.5B 4/4) matching Benjamin Moore BM 727 "Calypso Blue."



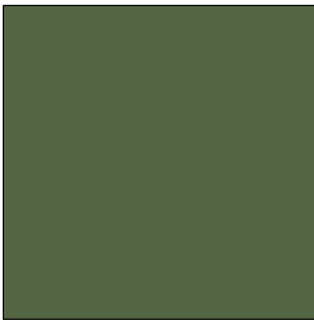
Earliest Finish
Primer

Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Base Coat

Benjamin Moore
BM 489
"Oak Grove"



Earliest Finish
Decorative

Sherwin Williams
SW 6433
"Inverness"



Earliest Finish
Decorative

Pittsburgh Paint
PPG 1121-7
"Globe Artichoke"

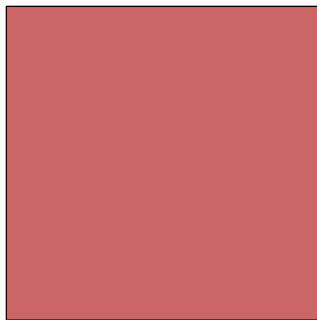


Earliest Finish
Decorative

Benjamin Moore
BM 727
"Calypso Blue"

Wall, Cont.

Additional fragments of other colors were found loose in the sample which did not appear in the stratigraphy. These colors included a moderate red (Munsell 5R 5/10) matching PPG 1186-5 “Mexican Chile,” strong yellowish green (Munsell 2.5GY 6/10) matching Pittsburgh Paint’s PPG 1219-7 “Lichen,” moderate orange (Munsell 5YR 6/6) matching Pittsburgh Paint’s PPG 1069-5 “Honey Graham,” and a strong yellow (Munsell 2.5Y 7/10) matching Pittsburgh Paint’s PPG 1214-7 “Yarrow.” An exposure reveal is recommended for this location to gain a greater understanding of the appearance of this historic finish. The wall retained either three or four painting campaigns depending upon how many layers make up the original finish.



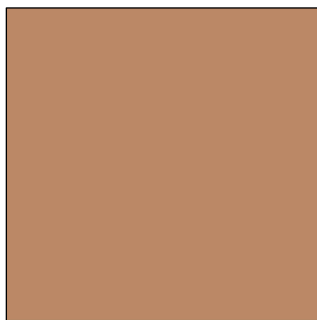
Earliest Finish
Decorative

Pittsburgh Paint
PPG 1186-5
“Mexican Chile”



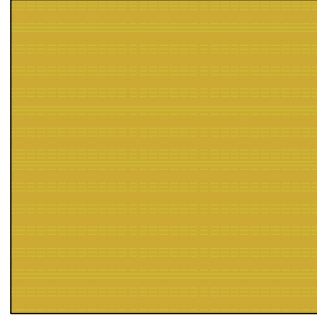
Earliest Finish
Decorative

Pittsburgh Paint
PPG 1219-7
“Lichen”



Earliest Finish
Decorative

Pittsburgh Paint
PPG 1069-5
“Honey Graham”



Earliest Finish
Decorative

Pittsburgh Paint
PPG 1214-7
“Yarrow”

Mrs. Vanderbilt's Room

Mrs. Vanderbilt's Room is accessed through a small foyer connecting to the Central Hall. It is part of a suite designed by Ogden Codman in a Louis XV style (Figure 9). This room retains the greatest amount of exposed original finishes.

FTIR was performed on two samples from this room: VMV-002 Gilded Cornice and VMV-007 Field of Wall. The analysis of VMV-002 found gypsum and clay in the yellow bole; and lead white, and a drying oil in the paint. The gilding is gold leaf. Due to the small sample size, not all layers of sample VMV-007 could be successfully isolated. The primer and the base coat were isolated and each contained lead white and drying oil. The grayish yellow glaze could not be isolated, but the make-up of the glaze was determined by examining the sample in ultraviolet light. The glaze fluoresces brightly in a bluish white indicating that it is a plant-based resin varnish.¹⁸



Figure 10: Undated image of Mrs. Vanderbilt's Room.

¹⁸ See Appendix C: Photomicrographs of this report on page C-27.

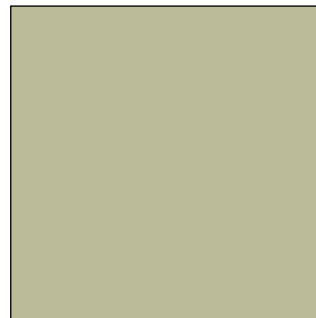
Non-Gilded Wood Elements

The earliest retained finish on the non-gilded areas of the walls and columns of Mrs. Vanderbilt's Room was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a grayish yellow (Munsell 2.5Y – 5Y 7/2) translucent glaze similar to PPG 11-19 "Distant Valley." This finish was found on the wall field, the wainscot, the upper and lower portions of the columns shaft, and the main body of the door frame. With the exception of the upper portion of the column, all areas sampled retained two painting campaigns, with the second finish a subtle variation on the original finish. The exposed finish on the upper portion of the columns is the original finish.



Earliest Finish
Primer & Base Coat

Pittsburgh Paint
PPG 1104-2
"Abbey White"



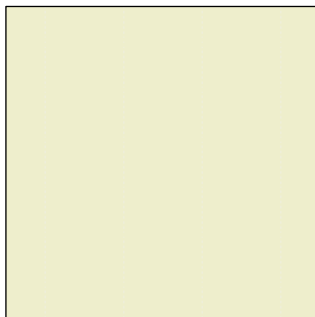
Earliest Finish
Top Coat

Pittsburgh Paint
PPG 11-19
"Distant Valley"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

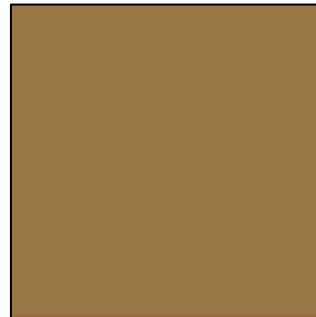
Wall Gilding

The gilded frames on the wall retain only their original finish which consists of a yellowish white (Munsell 5Y 9/1) base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a dark orange yellow (Munsell 10YR 6/8) bole similar in color to Sherwin Williams' SW 6376 "Gold Coast," and 24 KT gold leaf matching Monarch's Fine Gold MO.24.00FG. No glaze was seen in cross section or UV light.



Earliest Finish
Primer

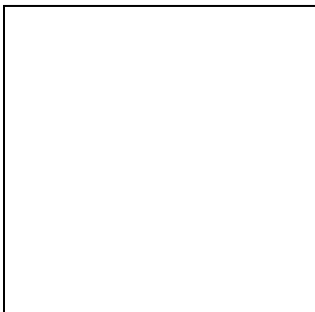
Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Bole

Sherwin Williams
SW 6376
"Gold Coast"

*This finish is **not** a paint. A tinted bole should be matched to this color.*

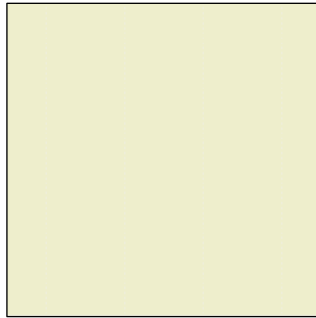


Earliest Finish
Gilding

Monarch
MO24.00FG
Fine Gold 24KT

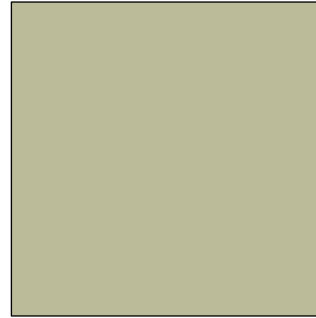
Door Frame Finish A

The yellow portion of the door frame was originally finished in a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a grayish yellow (Munsell 5Y 7/2) base coat matching Sherwin Williams' SW 6157 "Favorite Tan," topped with a clear glaze.



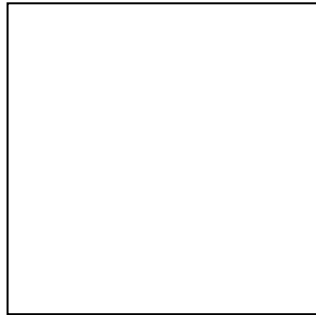
Earliest Finish
Primer

Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Base Coat

Sherwin Williams
SW 6157
"Favorite Tan"

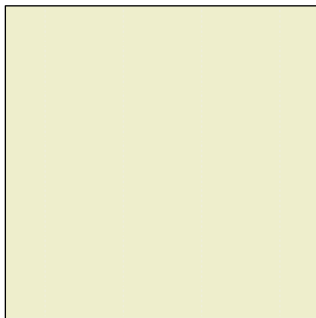


Earliest Finish
Top Coat

Clear Glaze

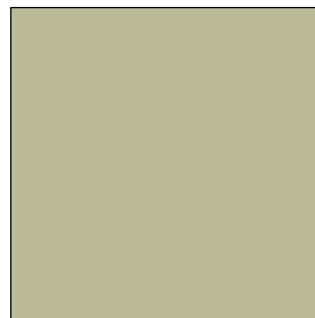
Door Frame Finish B

The greenish portion of the door frame was originally finished in a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a grayish yellow (Munsell 2.5GY 7/2) base coat matching Sherwin Williams' SW 7727 "Koi Pond," topped with a clear glaze.



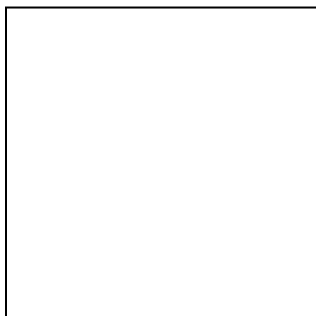
Earliest Finish
Primer

Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Base Coat

Sherwin Williams
SW 7727
"Koi Pond"

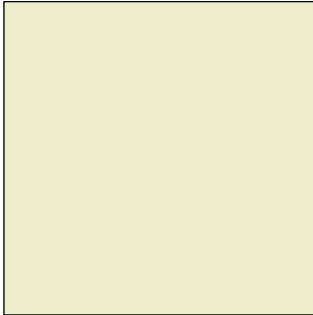


Earliest Finish
Top Coat

Clear Glaze

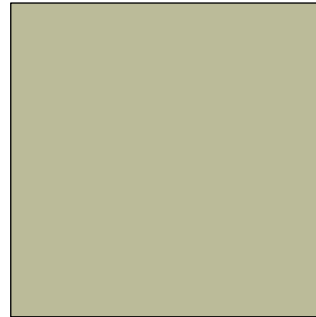
Column Shaft, Ornament

The earliest finish on the ornament of the column shaft was a complex finish consisting of a yellowish white (Munsell 5Y 9/1) primer and base coat matching Pittsburgh Paint's PPG 1104-2 "Abbey White," followed by a grayish yellow (Munsell 2.5Y – 5Y 7/2) translucent glaze similar to PPG 11-19 "Distant Valley," topped with 22 3/4KT gold leaf matching Monarch's "Dark Gold" MO22.75DD over a deep orange yellow (Munsell 10YR 6/10) bole matching Sherwin Williams' 6670 "Gold Crest." It appears that the full column was painted and glazed prior to the application of the gilding. The original finish remains exposed.



Earliest Finish
Primer & Base Coat

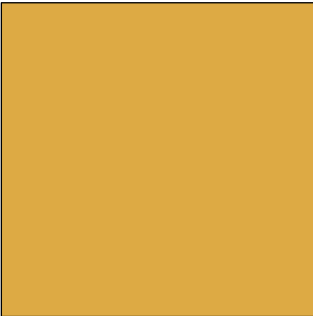
Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Top Coat

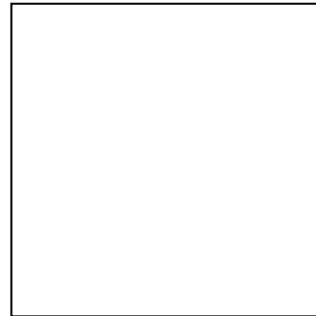
Pittsburgh Paint
PPG 11-19
"Distant Valley"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*



Earliest Finish
Bole

Sherwin Williams
SW 6670
"Gold Crest"



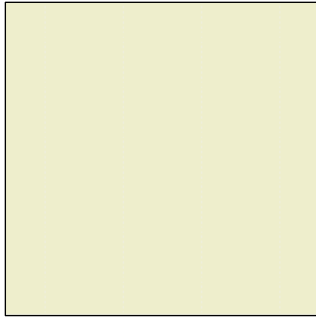
Earliest Finish
Gilding

Monarch
MO22.75DD
"Dark Gold"

*This finish is **not** a paint. A tinted bole should be matched to this color.*

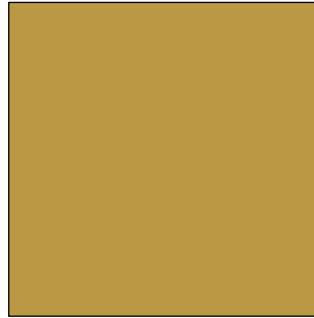
Column Capital, Finish A

The column capitals retain only their original finish. There were two distinct finishes seen on different pieces of the sample. Both pieces had a yellowish white (Munsell 5Y 9/1) primer and basecoat matching Pittsburgh Paint's PPG 1104-2 "Abbey White." Some pieces had a dark orange yellow (Munsell 10YR 6/8) bole similar to Sherwin Williams' SW 6376 "Gold Coast," topped with 24KT gold leaf matching Monarch's MO24.00FG "Fine Gold."



Earliest Finish
Primer & Base Coat

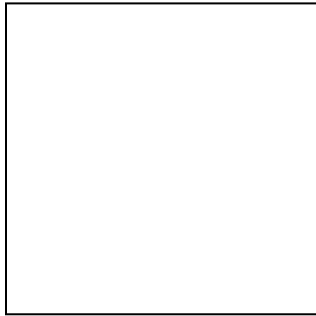
Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Bole

Sherwin Williams
SW 6376
"Gold Coast"

*This finish is **not** a paint. A tinted bole should be matched to this color.*

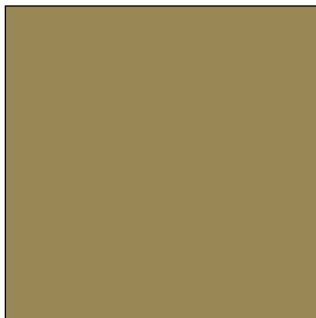


Earliest Finish
Gilding

Monarch
MO24.00FG
"Fine Gold"

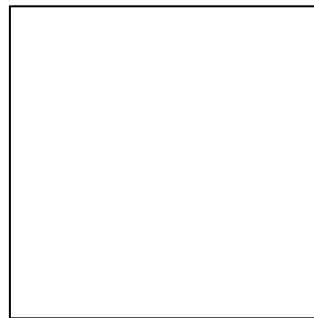
Column Capital, Finish B

Other pieces of the sample had a light olive brown (Munsell 2.5Y 5/4-5/6) clay bole similar to Pittsburgh Paint's PPG1096-6 "Timber Beam," below a gold leaf matching Monarch's MO23.50RG "Red Gold."



Earliest Finish
Bole

Pittsburgh Paint
PPG 1096-6
"Timber Beam"



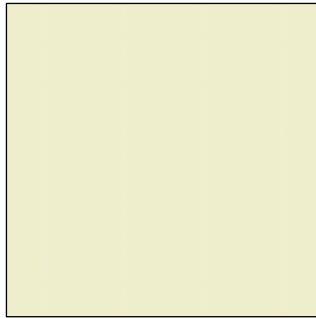
Earliest Finish
Gold Leaf

Monarch
MO23.50RG
"Red Gold"

*This finish is **not** a paint. A tinted bole should be matched to this color.*

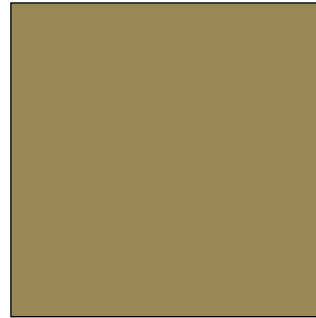
Cornice, Non Gilded

The original finish remains exposed on the cornice. The finish on the non-gilded areas consists of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's 1104-2 "Abbey White," followed by a light olive brown (Munsell 2.5Y 5/4) decorative layer matching Pittsburgh Paint's PPG 1096-6 "Timber Beam," and a grayish yellowish green (Munsell 2.5GY 7/2) decorative layer matching Pittsburgh Paint's PPG 11-30 "Lively Ivy," topped with a glaze that was too thin to determine. The light olive brown and grayish yellowish green decorative layers had been mottled and manipulated.



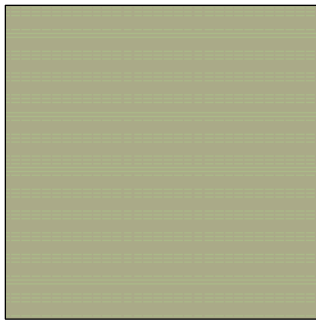
Earliest Finish
Primer

Pittsburgh Paint
PPG 1104-2
"Abbey White"



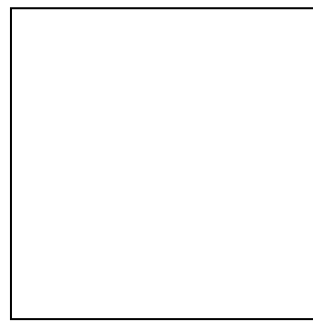
Earliest Finish
Decorative Layer

Pittsburgh Paint
PPG 1096-6
"Timber Beam"



Earliest Finish
Decorative Layer

Pittsburgh Paint
PPG 11-30
"Lively Ivy"

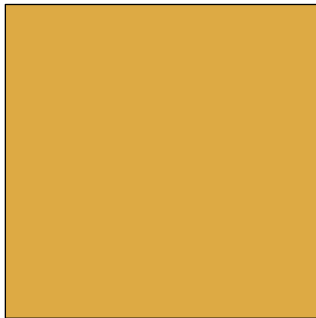


Earliest Finish
Top Coat

Thin Glaze
Too thin to
determine color

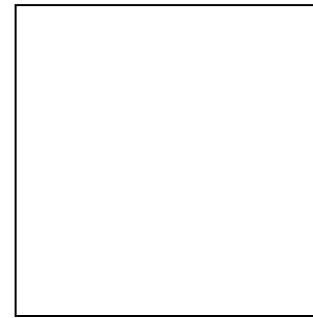
Cornice, Gilded

The gilded areas of the cornice also had the yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's 1104-2 "Abbey White," followed by a deep orange yellow (Munsell 10YR 6/10) bole similar to Sherwin Williams' SW 6670 "Gold Coast," topped with 23 3/4 KT gold leaf matching Monarch's MO23.75RN "Rosanoble."



Earliest Finish
Bole

Sherwin Williams
6670
"Gold Coast"



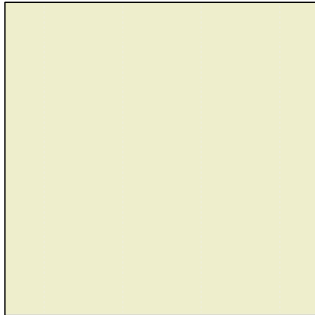
Earliest Finish
Gilding

Monarch
MO23.75RN
"Rosanoble 23 3/4
KT"

*This finish is **not** a paint. A tinted bole should be matched to this color.*

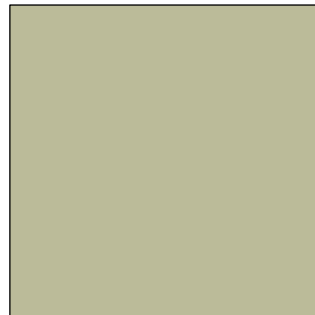
Frieze

The original finish remains exposed on the frieze and consists of a yellowish white (Munsell 5Y 9/1) primer matching Pittsburgh Paint's 1104-2 "Abbey White," followed by a grayish yellow (Munsell 5Y 7/2) base coat matching Pittsburgh Paint's PPG 11-19 "Distant Valley," topped with a light olive brown (Munsell 2.5Y 5/2) translucent glaze similar to Sherwin Williams' SW 2820 "Downing Earth." A dark yellow translucent glaze was seen on one piece of the sample, but was too small to match. The glazes on this element are heavily soiled and may require adjustment in the field.



Earliest Finish
Primer

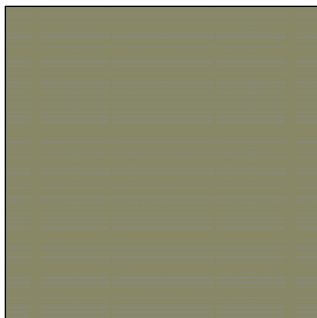
Pittsburgh Paint
PPG 1104-2
"Abbey White"



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 11-19
"Distant Valley"

"



Earliest Finish
Top Coat Glaze

Sherwin Williams
SW 2820
"Downing Earth"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Ceiling Field

The earliest finish on the ceiling of Mrs. Vanderbilt's Room was a pale yellow (Munsell 2.5Y 9/4) primer and finish matching Pittsburgh Paint's PPG 12-10 "Millet." The ceiling retains four painting campaigns with the second finish being very similar to the original.



Earliest Finish
Primer and Finish

Pittsburgh Paint
PPG 12-10
"Millet"

THIRD FLOOR PAINT SAMPLE LOCATIONS

Maid's Room – Rm. 314

VM3-002	Upper Wall (37" aff, left of door frame)
VM3-003	Wood Trim (33" aff, left of door frame)
VM3-004	Wall above Picture Rail (9'6" aff, at corner)
VM3-005	Ceiling (11' ceiling height)

Service Hall

VM3-006	Behind Bells
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The Historic Resource Study report states that the walls of the Maid's Room were originally painted a high-gloss green.¹⁹ Cross sectional analysis found an additional layer of paint and glaze below the green finishes (Figure 10). This earlier finish is very noticeable under ultraviolet light where the oil-based paint fluoresces yellow against the dull color of the plaster. The glaze is seen as a break across the paint layer. Two campaigns of pale orange yellow with pale yellow glaze can be seen before the pale yellowish green finishes.

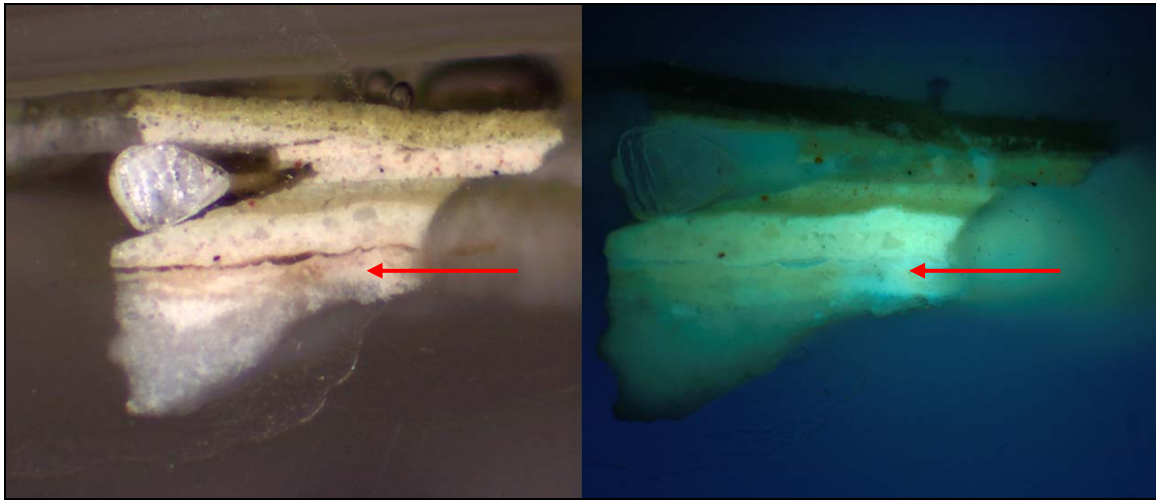


Figure 11: Arrows point to original finishes.

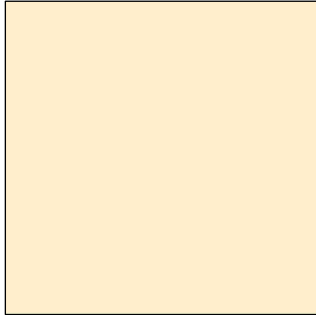
A similar finish was seen in the hallway behind the bells. The surface of this finish, when viewed in ultraviolet light is rough indicating a finish coat and not a primer for the olive green finish of the next painting campaign.

¹⁹ Albee, Peggy, et al. *Vanderbilt Mansion: A gilded-Age Country Palace A Historic Resource Study* completed in 2000 and published in 2008 by the National Park Service, pg. 173.

Maid's Room

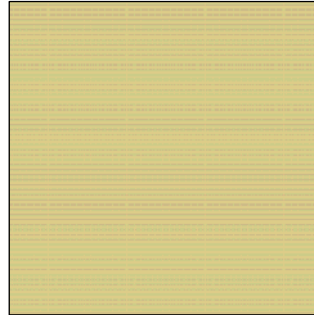
Upper Wall

The earliest retained finish on the upper wall was a complex finish consisting of a pale orange yellow (Munsell 10YR 9/2) primer and base coat matching Pittsburgh Paint's PPG 1098-2 "Magnolia Spray," topped with a pale yellow (Munsell 2.5Y 8/4-8/6) translucent glaze similar to Benjamin Moore's BM 199 "Barley." The walls retain five painting campaigns with later finishes including yellowish green, grayish yellowish green, and pale orange yellow before the existing light olive.



Earliest Finish
Primer & Base Coat

Pittsburgh Paint
PPG 1089-2
"Magnolia Spray"



Earliest Finish
Top Coat

Benjamin Moore
BM 199
"Barley"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Wood Trim

The earliest retained finish on the wood trim was the same as that used on the walls and consisted of a pale orange yellow (Munsell 10YR 9/2) base coat matching Pittsburgh Paint's PPG 1098-2 "Magnolia Spray," topped with a pale yellow (Munsell 2.5Y 8/4-8/6) translucent glaze similar to Benjamin Moore's BM 199 "Barley." The wood trim also retained five painting campaigns, with the initial finish repeated for the second campaign. Later finishes are yellowish whites and whites.



Earliest Finish
Base Coat

Pittsburgh Paint
PPG 1089-2
"Magnolia Spray"



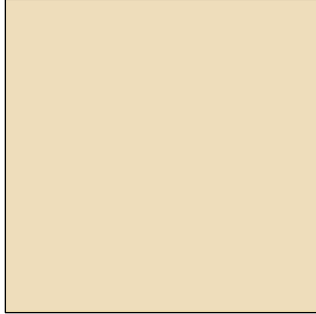
Earliest Finish
Top Coat

Benjamin Moore
BM 199
"Barley"

*This finish is **not** a paint. A tinted glaze should be matched to this color.*

Wall above Rail and Ceiling

The earliest retained finish on ceiling and the wall above the picture rail was a pale orange yellow (Munsell 10YR 8/4) primer and finish matching Pittsburgh Paint's PPG 1098-3 "Chai Tea Latte." Both elements retained five painting campaigns with the pale orange yellow repeated for two additional campaigns before becoming white.



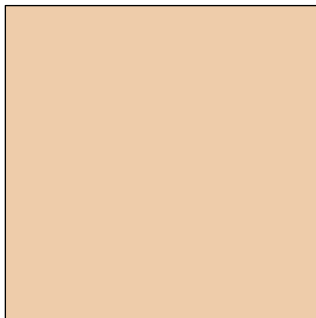
Earliest Finish
Primer and Finish

Pittsburgh Paint
PPG 1089-3
"Chai Tea Latte"

Servant's Hall*Wall behind Bells*

The earliest retained finish on the wall of the Servant's Hall behind the bells was a grayish yellow (Munsell 10YR 8/4) finish matching Pittsburgh Paint's PPG 12-29 "Ivory Beauty." The hall retained five painting campaigns with the second and third campaigns being a pale yellowish green and grayish yellowish green before a pale orange yellow and the current light olive.

This finish fluoresced the same color as the second campaign. It may have been that the box for the bells was installed prior to the walls being painted, and then removed for subsequent round of painting. While this wall is currently painted an olive green, the earliest finish was a pale orange yellow. That this paint layer is a finish and not a primer for the green paint above was determined by the rough surface texture which is visible in ultraviolet light.²⁰



Earliest Finish
Primer and Finish

Pittsburgh Paint
PPG 12-29
"Ivory Beauty"

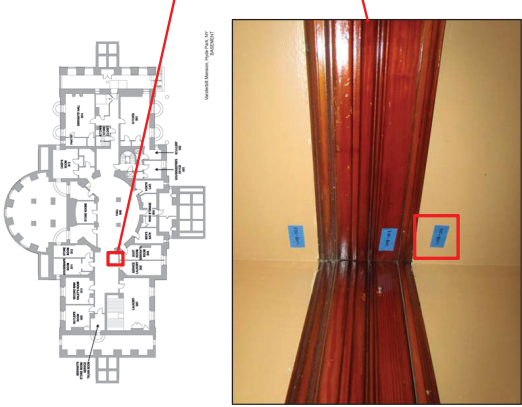
²⁰ See Appendix C: Photomicrographs for sample VM3-006 on page C-30.

A p p e n d i x A
P a i n t S a m p l e L o c a t i o n s

V a n d e r b i l t M a n s i o n
H y d e P a r k , N e w Y o r k

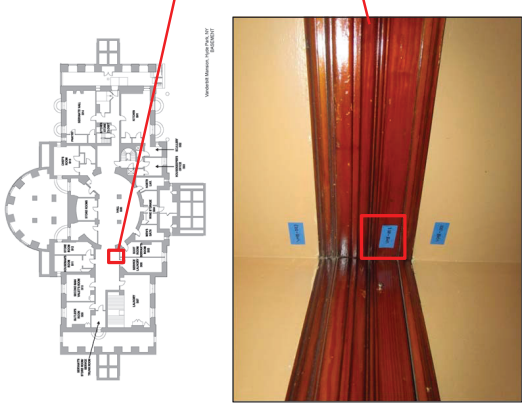
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Central Hall		
Sample Number	VMB-001		
Sample Location	Lower Wall (27" aff, 2" south of corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



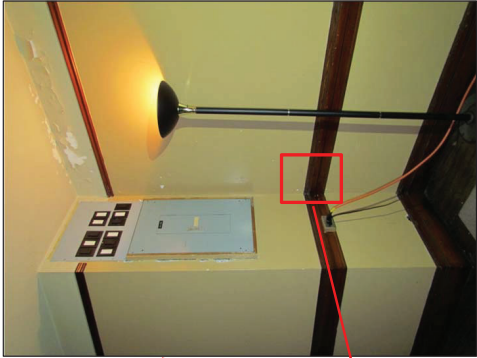
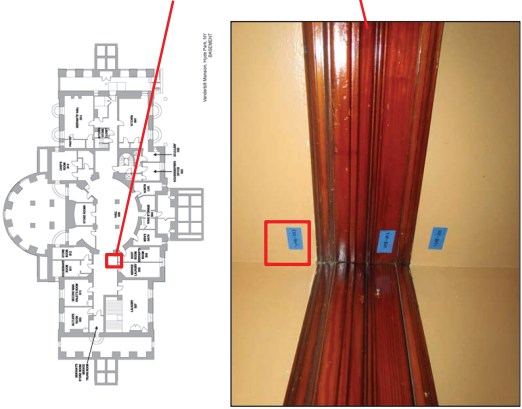
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Central Hall		
Sample Number	VMB-002		
Sample Location	Chair Rail (29" aff, at corner)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



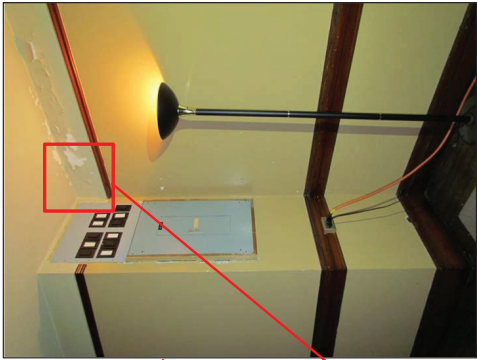
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Central Hall		
Sample Number	VMB-003		
Sample Location	Upper Wall (36" aff, 1" south of corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Central Hall		
Sample Number	VMB-004		
Sample Location	Picture Rail (7'8" aff, at corner)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Central Hall		
Sample Number	VMB-005		
Sample Location	Wall above Picture Rail (7'9" aff. at corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



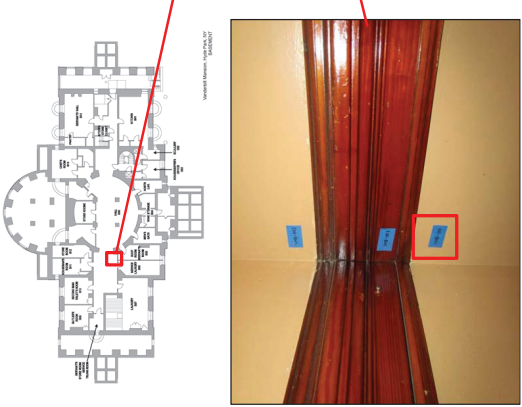
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Central Hall		
Sample Number	VMB-006		
Sample Location	Ceiling (8'5" ceiling height, 1" and 2" south of corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



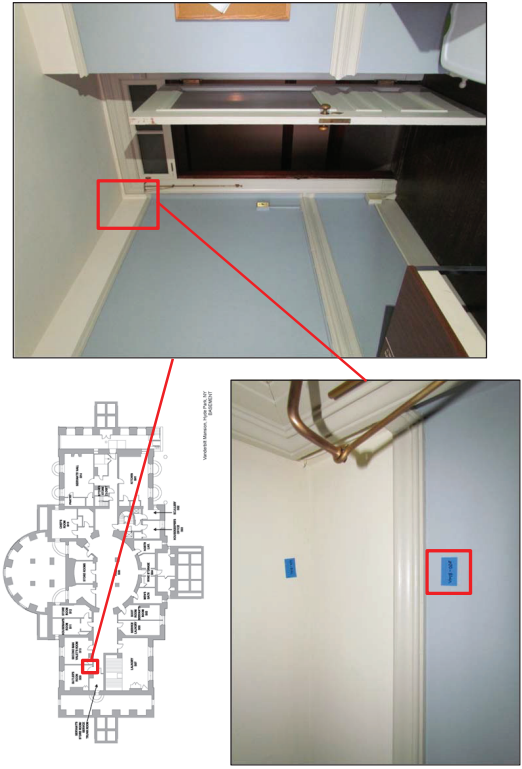
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Central Hall		
Sample Number	VMB-007		
Sample Location	Wall inside Closet (30" aff, 13" southwest of door frame)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



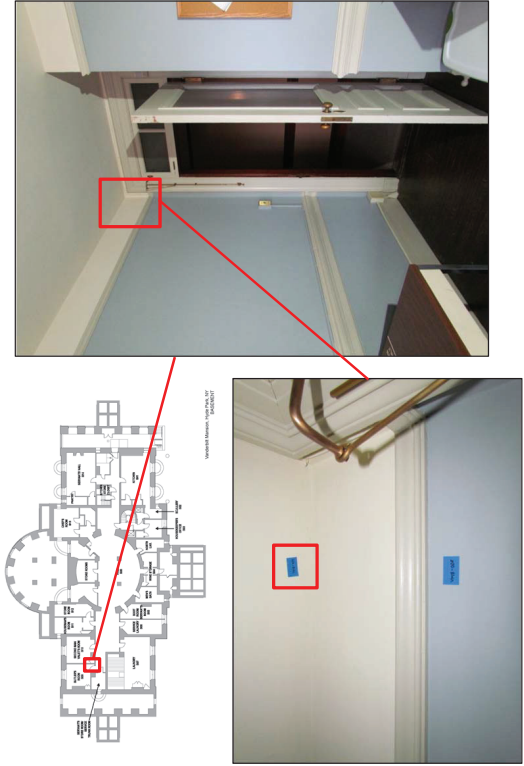
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Butler's Room		
Sample Number	VMB-008		
Sample Location	Upper Wall (7'5" aff, 1" west of corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



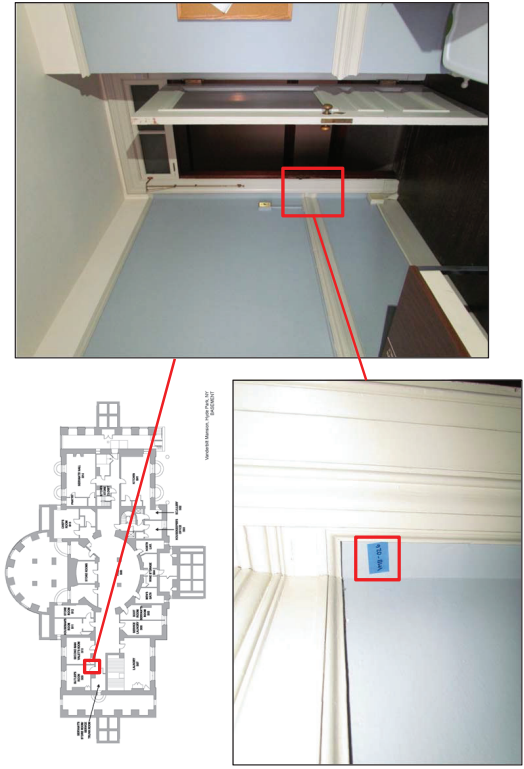
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Butler's Room		
Sample Number	VMB-009		
Sample Location	Ceiling (8'5" ceiling height, 4" west of corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



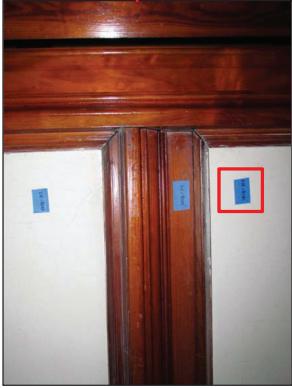
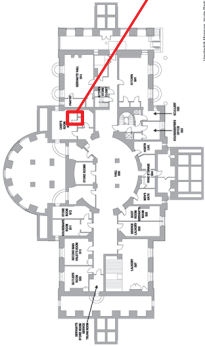
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Butler's Room		
Sample Number	VMB-026		
Sample Location	Lower Wall (29" aff, 1" south of corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



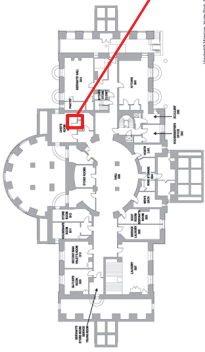
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Chef's Room		
Sample Number	VMB-010		
Sample Location	Lower Wall (29" aff, 9'9" north from southern wall)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



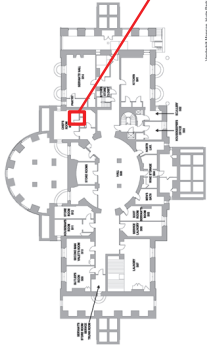
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Chef's Room		
Sample Number	VMB-011		
Sample Location	Chair Rail (33" aff, 9'9" north of southern wall)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



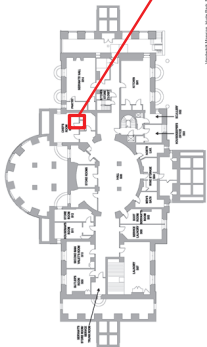
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Chef's Room		
Sample Number	VMB-012		
Sample Location	Upper Wall (37" aff. 9'9" north from southern wall)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



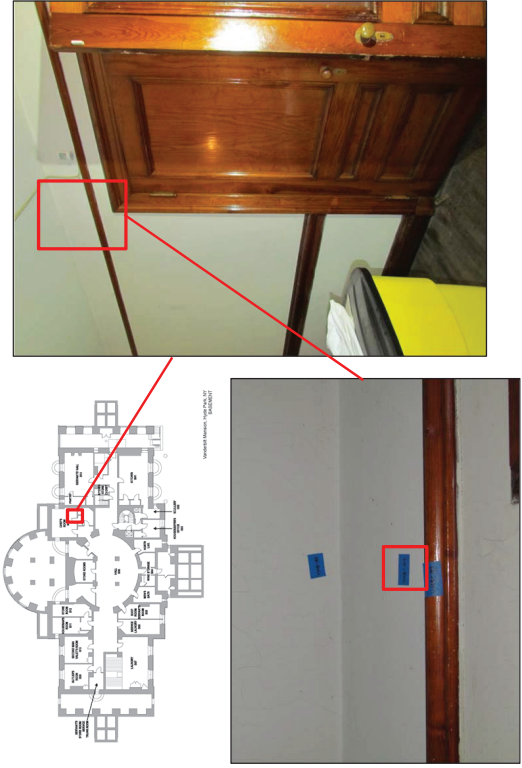
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Chef's Room		
Sample Number	VMB-013		
Sample Location	Picture Rail (7'8" aff. 9'9" north from southern wall)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



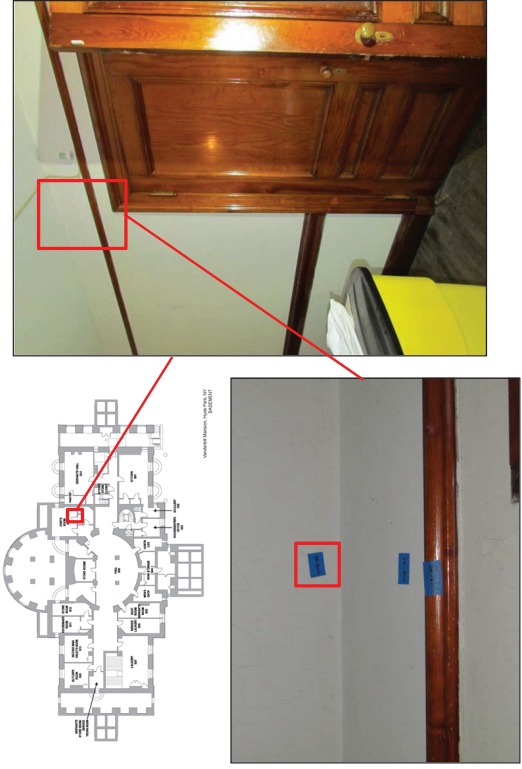
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Chef's Room		
Sample Number	VMB-014		
Sample Location	Wall above Picture Rail (7'9" aff. 9'9" north from southern wall)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



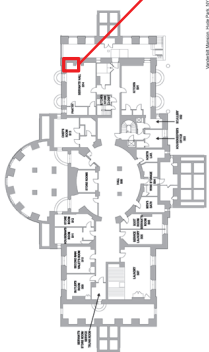
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Chef's Room		
Sample Number	VMB-015		
Sample Location	Ceiling (8'5" ceiling height, 9'9" north from southern wall)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Servants' Hall		
Sample Number	VMB-016		
Sample Location	Lower Wall (29" aff, 1" south from norther wall along fireplace return)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



Vanderbilt Mansion - VMB-016, 10/20/2017



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Servants' Hall		
Sample Number	VMB-017		
Sample Location	Upper Wall (38" aff, 1" south from northern wall along fireplace return)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		

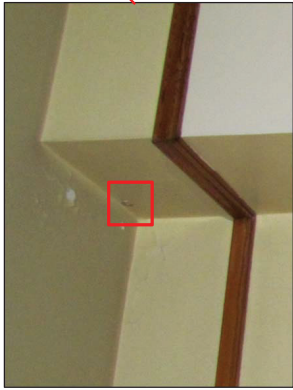


Vanderbilt Mansion - VMB-017, 10/20/2017



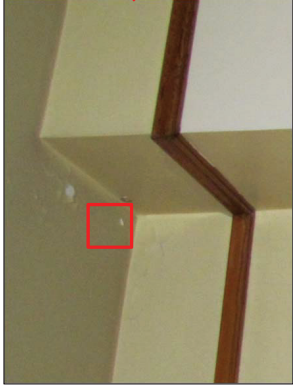
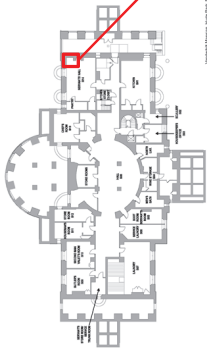
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Servants' Hall		
Sample Number	VMB-018		
Sample Location	Wall above Picture Rail (8'5" aff at ceiling, 1" south from northern wall along fireplace return		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



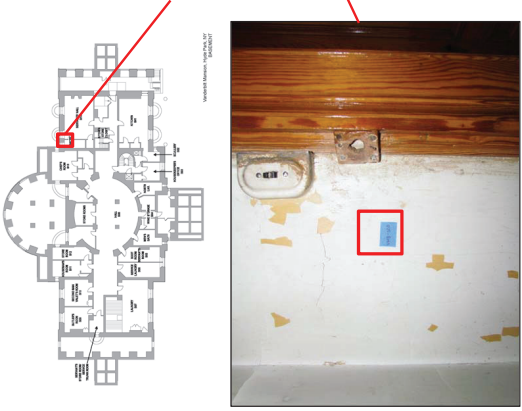
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Servants' Hall		
Sample Number	VMB-019		
Sample Location	Ceiling (8'5" ceiling height, 2" from corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



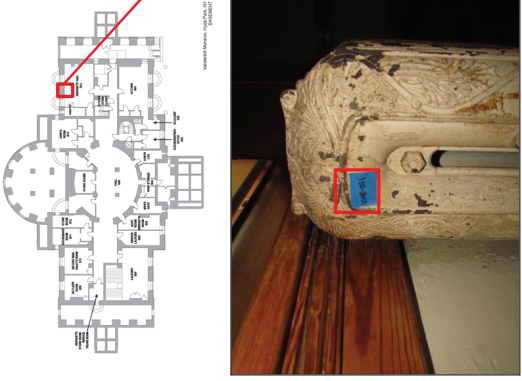
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Servants' Hall		
Sample Number	VMB-020		
Sample Location	Wall inside Pantry (74" aff, 3" west of door frame)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



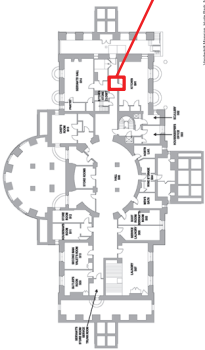
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Servants' Hall		
Sample Number	VMB-021		
Sample Location	Radiator (19" aff, southern end)		
Substrate	Metal		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



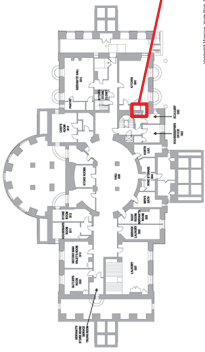
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Kitchen		
Sample Number	VM-B-022		
Sample Location	Wood Trim (5.5' aff)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

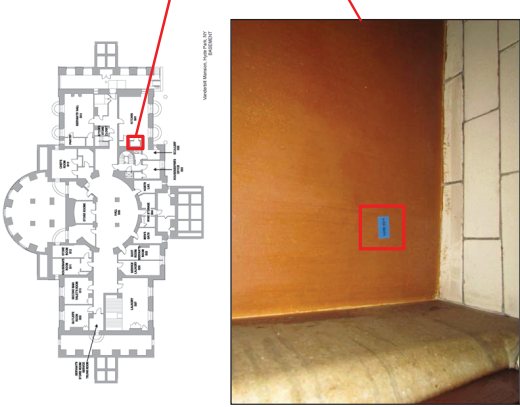
Site	Vanderbilt Mansion	Area	Basement
Room Number	Kitchen		
Sample Number	VM-B-023		
Sample Location	Ceiling (8'5" ceiling height)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Kitchen		
Sample Number	VMB-024		
Sample Location	Closet Ceiling (8'5" ceiling height, 2"x2" from corner)		
Substrate	Plaster		

Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

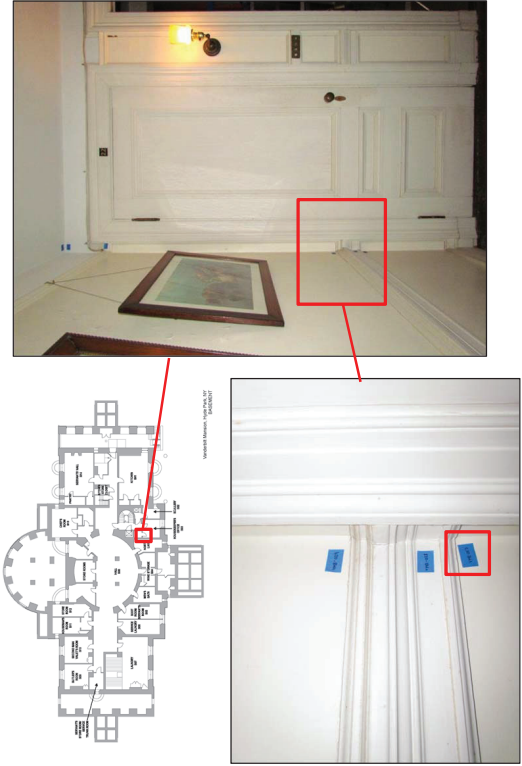
Site	Vanderbilt Mansion	Area	Basement
Room Number	Scully		
Sample Number	VMB-025		
Sample Location	Ceiling (8'5" ceiling height, 2"x2" from corner)		
Substrate	Plaster		

Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



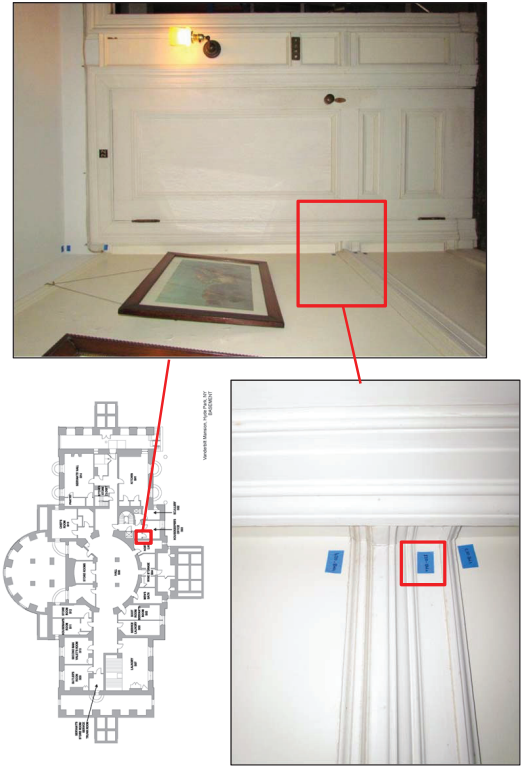
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Housekeeper's Office		
Sample Number	VMB-027		
Sample Location	Lower Wall (29" aff, at corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



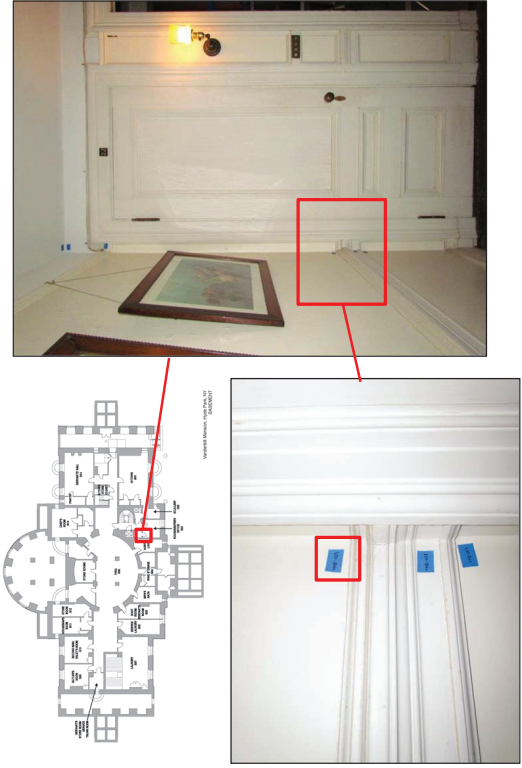
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Housekeeper's Office		
Sample Number	VMB-028		
Sample Location	Chair Rail (33" aff, at corner)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



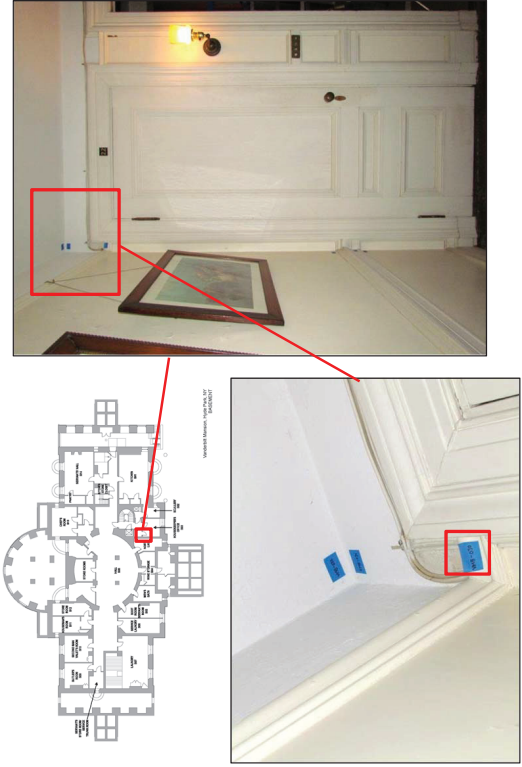
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Housekeeper's Office		
Sample Number	VMB-029		
Sample Location	Upper Wall (37" aff, at corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



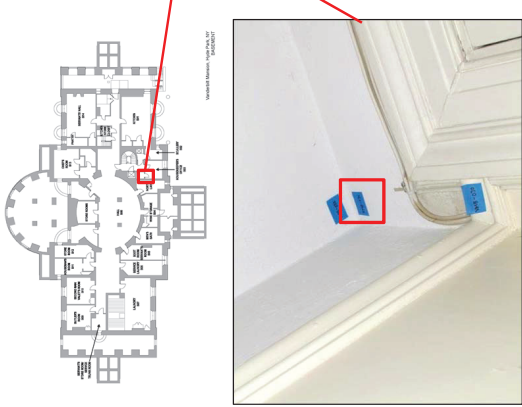
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Housekeeper's Office		
Sample Number	VMB-030		
Sample Location	Picture Rail (7'8" aff, at corner)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



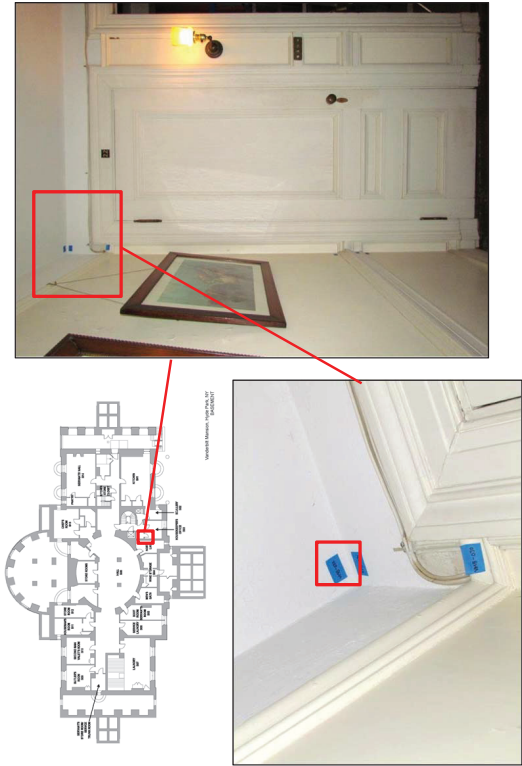
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Housekeeper's Office		
Sample Number	VMB-031		
Sample Location	Wall above Picture Rail (7'9" aff, 3" and 40" from corner, locations chosen because of peeling paint)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



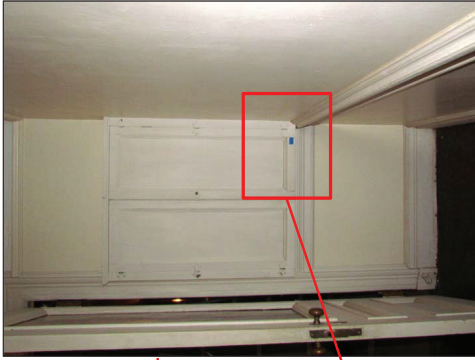
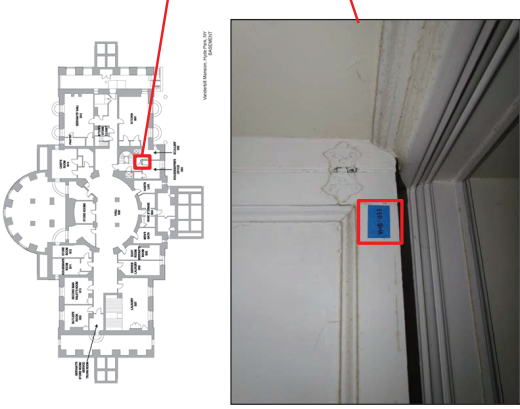
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Housekeeper's Office		
Sample Number	VMB-032		
Sample Location	Ceiling (8'5" ceiling height, 1" and 2" from corner)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



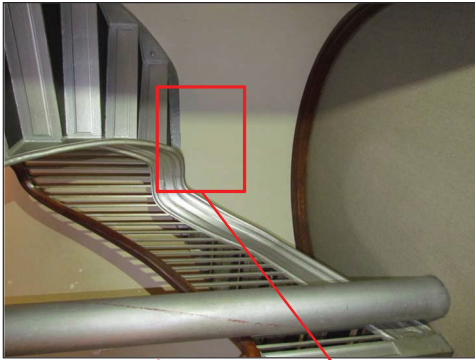
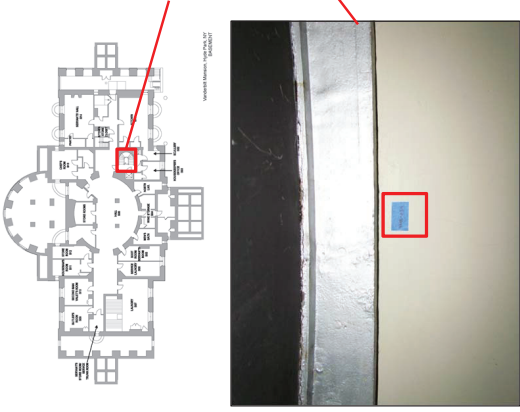
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Housekeeper's Office		
Sample Number	VMB-033		
Sample Location	Key Cabinet (35" aff, 1" from corner)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



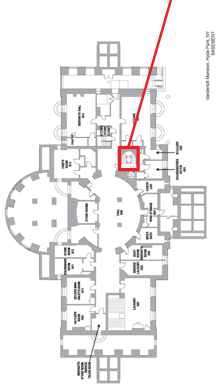
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Servants' Stair		
Sample Number	VMB-034		
Sample Location	Wall (32" aff, at center of curved wall)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



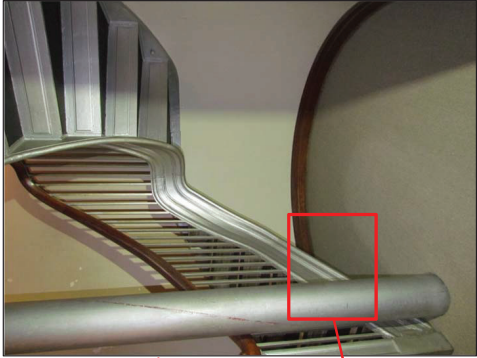
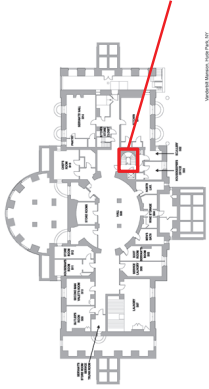
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Servants' Stair		
Sample Number	VMB-035		
Sample Location	Stair Stringcourse (9" and 13" aff. outside of second tier from the bottom)		
Substrate	Metal		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



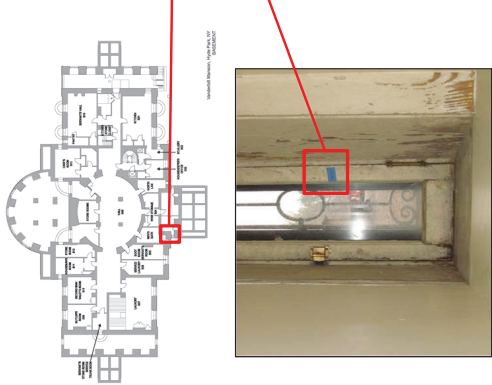
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Servants' Stair		
Sample Number	VMB-036		
Sample Location	Pipe in Middle (6" aff. far side of pipe)		
Substrate	Metal		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



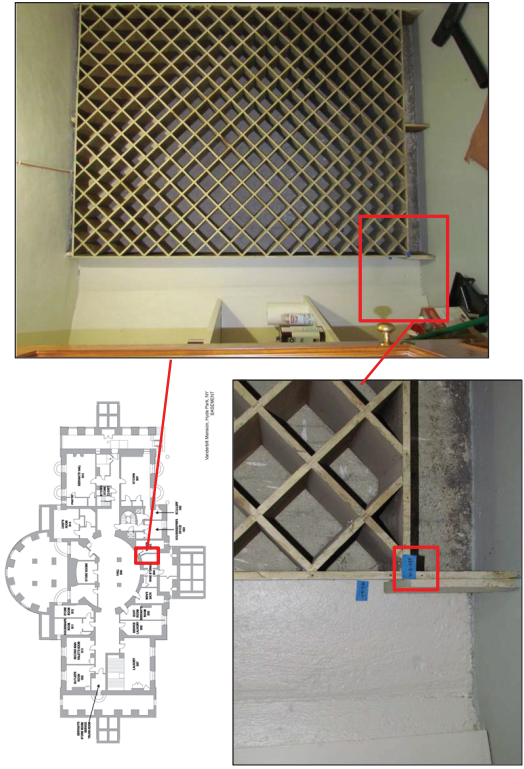
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Wine Cellar		
Sample Number	VMB-037		
Sample Location	Wood Window Trim, Back Room (2" from base of window, right-hand vertical)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



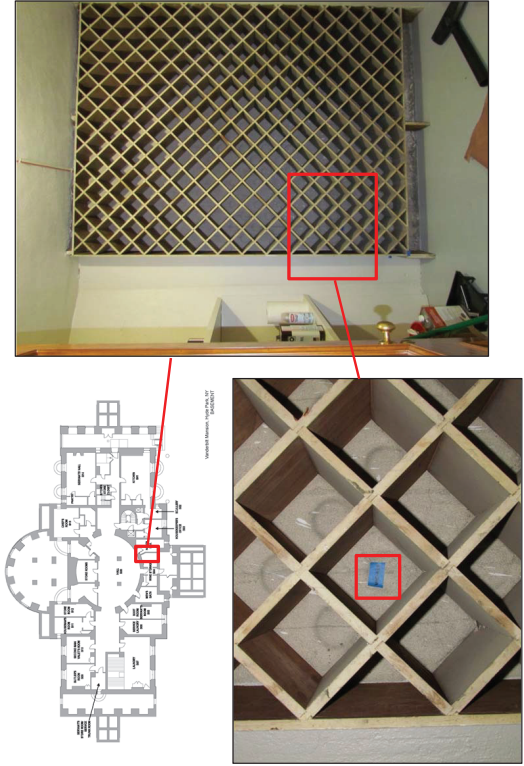
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Wine Cellar		
Sample Number	VMB-038		
Sample Location	Wine Racks (8" aff, 10" from corner)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



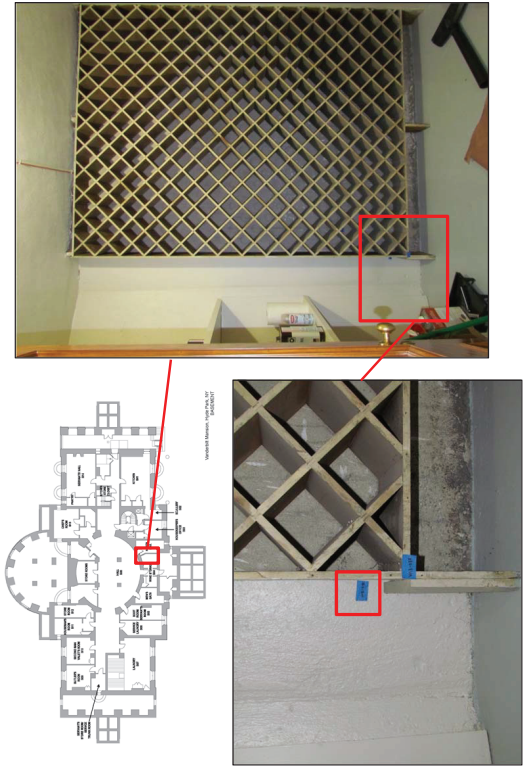
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Wine Cellar		
Sample Number	VMB-039		
Sample Location	Wall behind Wine Racks (24" aff, 10" from corner)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

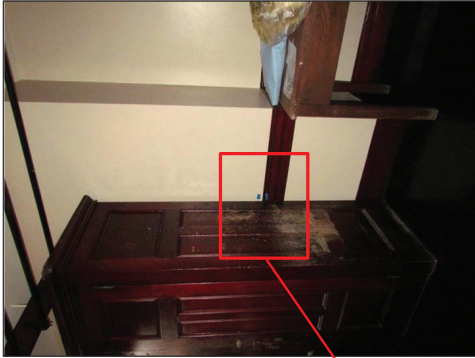
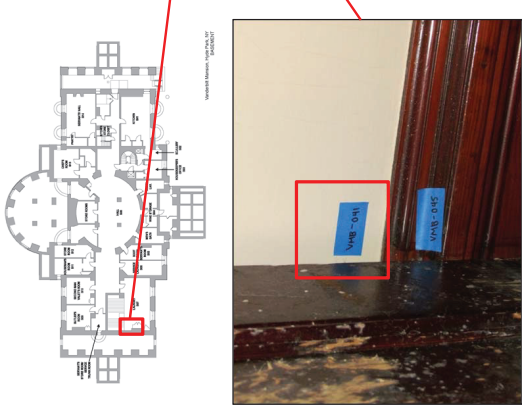
Site	Vanderbilt Mansion	Area	Basement
Room Number	Wine Cellar		
Sample Number	VMB-040		
Sample Location	Masonry Wall adjacent to Wine Rack (9.5" aff, 9" from corner)		
Substrate	Masonry		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Laundry		
Sample Number	VMB-041		
Sample Location	Walls (37" aff, 27" from bump-out)		
Substrate	Plaster		

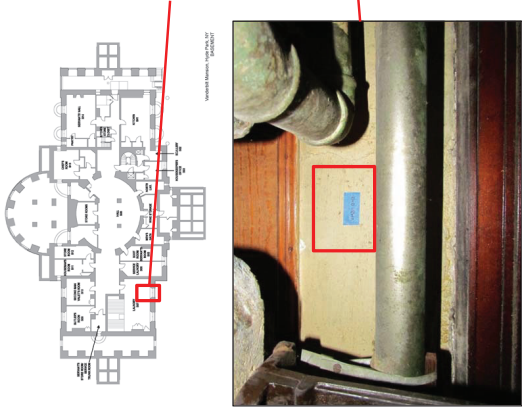
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

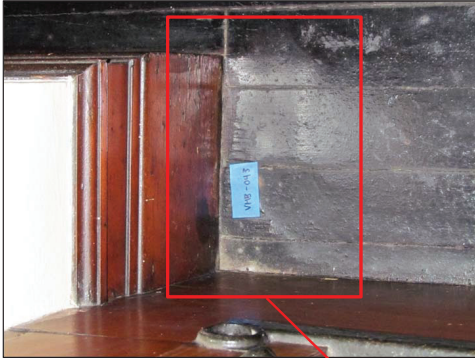
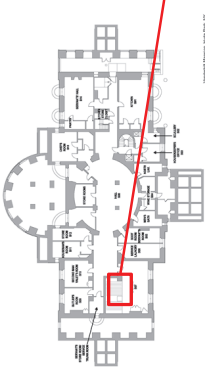
Site	Vanderbilt Mansion	Area	Basement
Room Number	Laundry		
Sample Number	VMB-042		
Sample Location	Wall behind Sinks (1' aff, 8' from wall)		
Substrate	Plaster		

Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



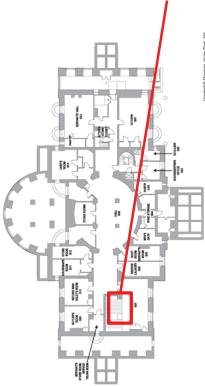
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Laundry		
Sample Number	VMB-043		
Sample Location	Floor (in corner behind bump-out)		
Substrate	Wood		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

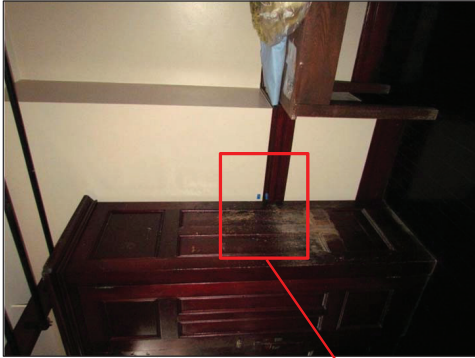
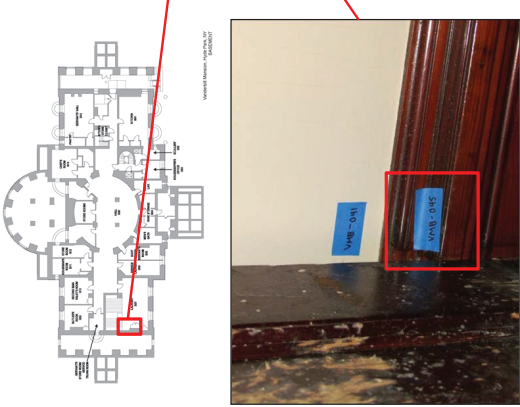
Site	Vanderbilt Mansion	Area	Basement
Room Number	Laundry		
Sample Number	VMB-044		
Sample Location	Ceiling (8'5" ceiling height, in corner behind bump-out)		
Substrate	Plaster		
Date Sample Taken	February 14, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Basement
Room Number	Laundry		
Sample Number	VMB-045		
Sample Location	Chair Rail behind Cabinet (33" aff, 27" from bump-out)		
Substrate	Wood		

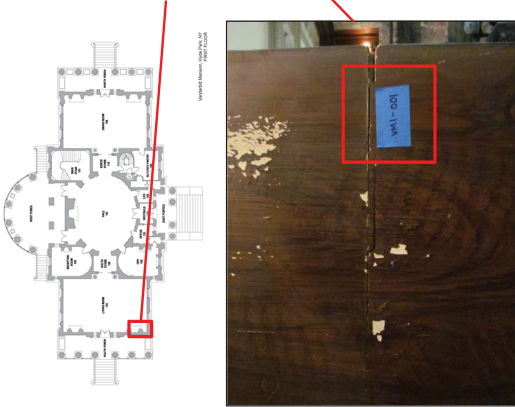
Date Sample Taken	February 14, 2018
Sample Taken By	Stephanie M. Hoagland



VANDERBILT MANSION
Paint Sample Location

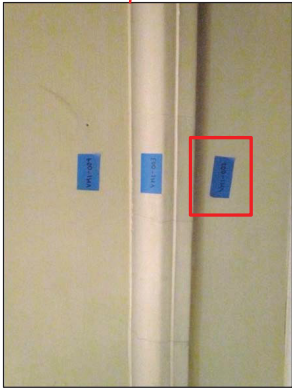
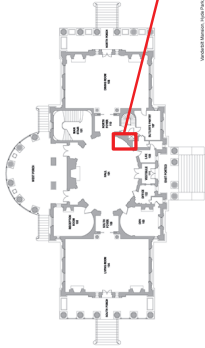
Site	Vanderbilt Mansion	Area	First Floor
Room Number	Living Room		
Sample Number	VM1-001		
Sample Location	Chimney Breast (60" aff, 7" from wall, taken in an area of failing paint)		
Substrate	Wood		

Date Sample Taken	February 15, 2018
Sample Taken By	Stephanie M. Hoagland



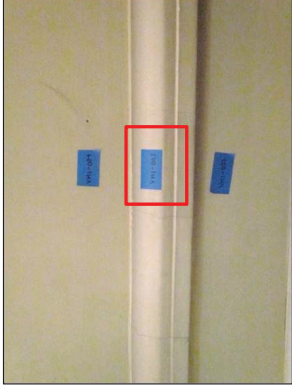
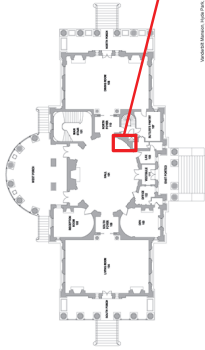
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Central Hall		
Sample Number	VM1-002		
Sample Location	Wall Field (19" aff, taken behind donation box where there will be a tapestry)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



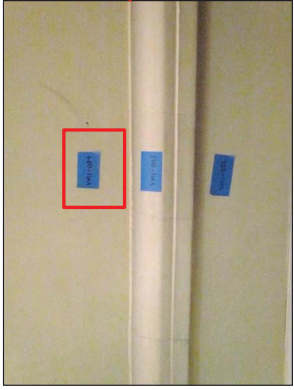
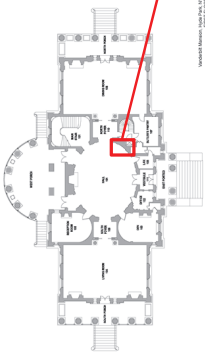
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Central Hall		
Sample Number	VM1-003		
Sample Location	Panel Molding (20" aff, taken behind donation box where there will be a tapestry)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



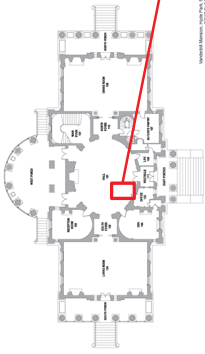
**VANDERBILT MANSION
Paint Sample Location**

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Central Hall		
Sample Number	VM1-004		
Sample Location	Inside Panel (21.5" aff, taken behind donation box where there will be a tapestry)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



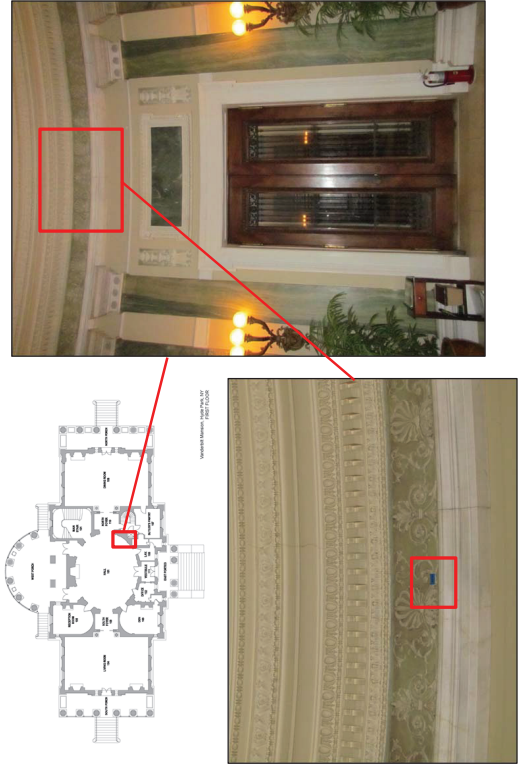
**VANDERBILT MANSION
Paint Sample Location**

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Central Hall		
Sample Number	VM1-005		
Sample Location	Ceiling (18' ceiling height, 36" from door frame to the Office, sample is a piece that had fallen, could not access ceiling to take a sample)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



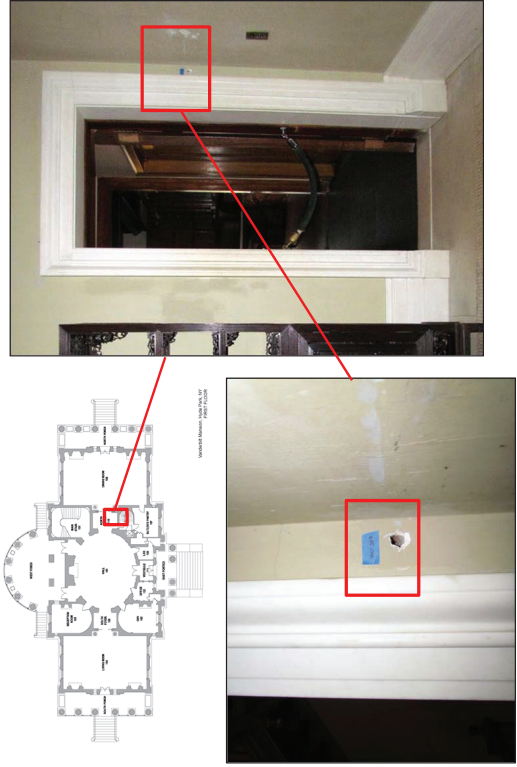
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Central Hall		
Sample Number	VM1-006		
Sample Location	Frieze (16" aff, center of main door, location chosen because it was the only place to set up the ladder to get access, taken directly above the molding)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



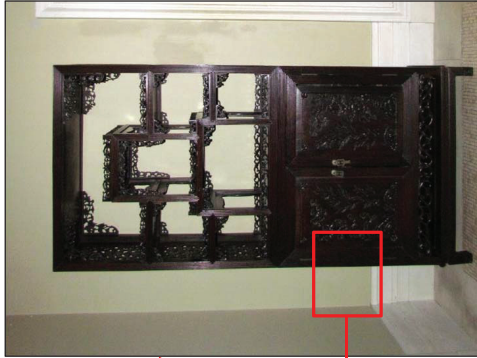
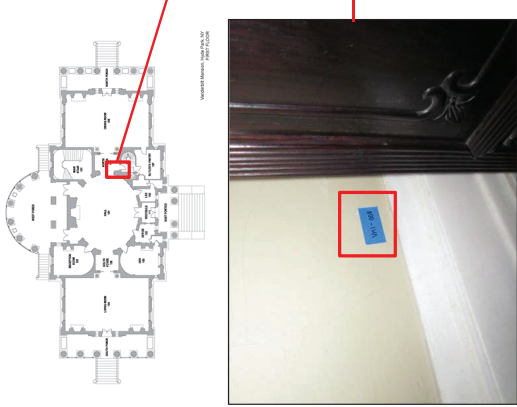
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	North Foyer		
Sample Number	VM1-007		
Sample Location	Upper Wall (60" aff, between door frame and wall, sample taken in area adjacent to existing damage)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



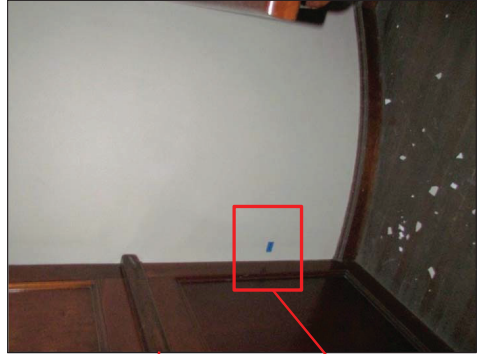
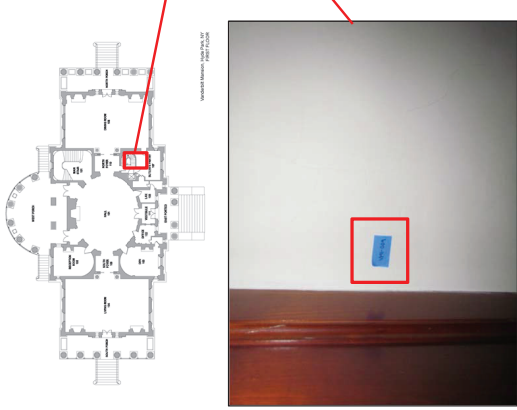
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	North Foyer		
Sample Number	VM1-008		
Sample Location	Lower Wall (14" aff, 17" from wall, sample taken behind furniture)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



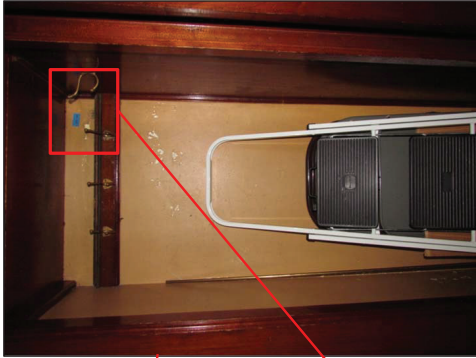
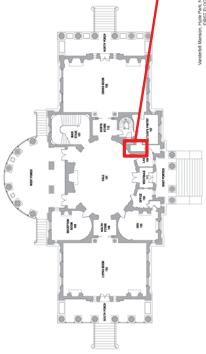
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Butler's Pantry		
Sample Number	VM1-009		
Sample Location	Wall (sample taken from mezzanine level, 79" right of door frame, 1' aff)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



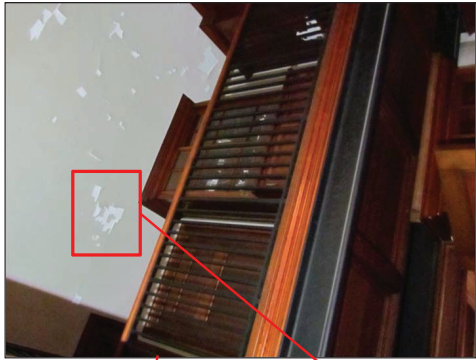
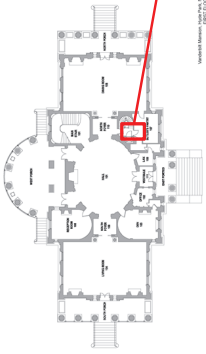
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Butler's Pantry		
Sample Number	VM1-010		
Sample Location	Closet Wall (69" aff, in corner)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



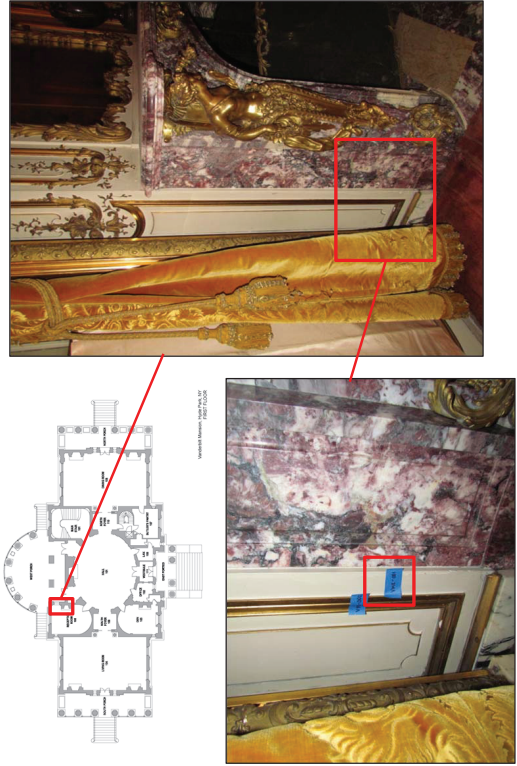
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Butler's Pantry		
Sample Number	VM1-011		
Sample Location	Ceiling (18' ceiling height, 26" from door)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



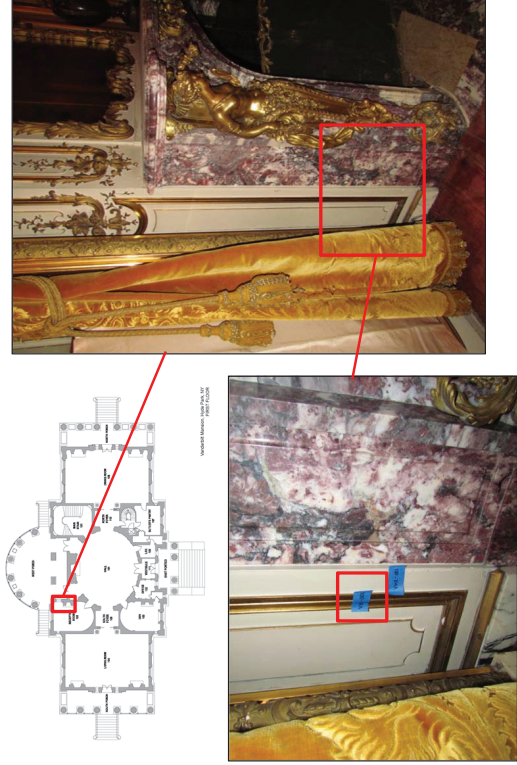
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Reception Room (Gold Room)		
Sample Number	VMR-001		
Sample Location	Field of Wall (6" aff, in corner)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

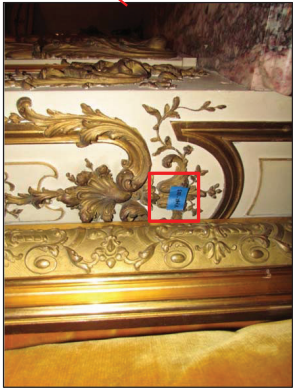
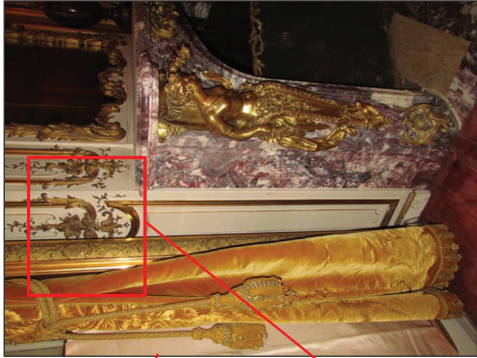
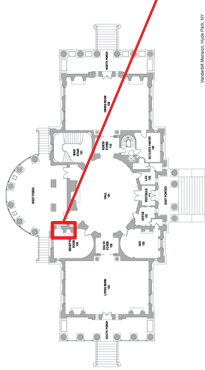
Site	Vanderbilt Mansion	Area	First Floor
Room Number	Reception Room (Gold Room)		
Sample Number	VMR-002		
Sample Location	Wall Gilding, Simple Line Molding, Bottom Molding (6" aff, in corner)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Reception Room (Gold Room)		
Sample Number	VMR-003		
Sample Location	Wall Gilding, High Relief Molding – typical, less burnished than straight (48" aff. in corner)		
Substrate	Plaster		

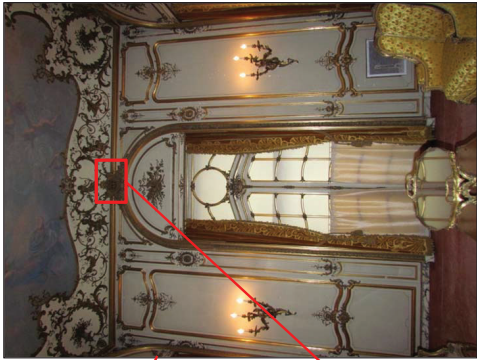
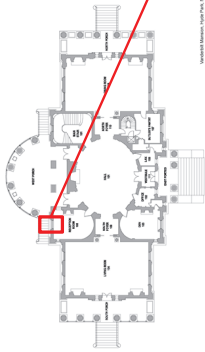
Date Sample Taken	February 15, 2018
Sample Taken By	Stephanie M. Hoagland



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Reception Room (Gold Room)		
Sample Number	VMR-004		
Sample Location	Gilded Cartouche (14'6" aff)		
Substrate	Plaster		

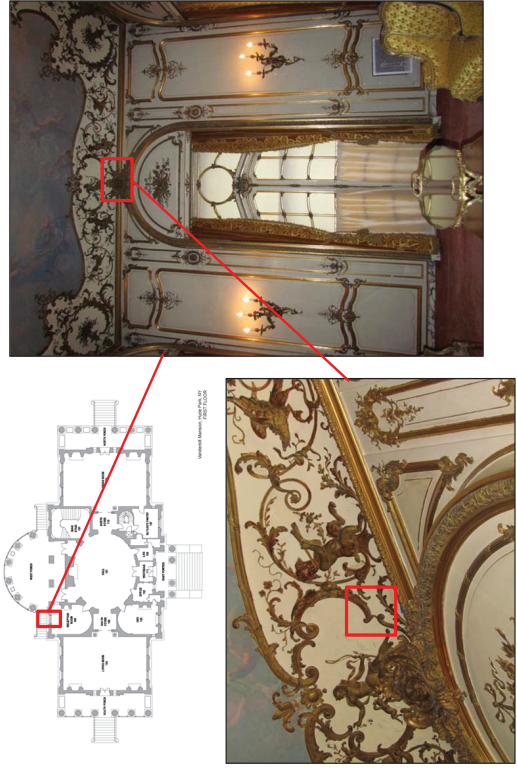
Date Sample Taken	February 15, 2018
Sample Taken By	Stephanie M. Hoagland



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Reception Room (Gold Room)		
Sample Number	VMR-005		
Sample Location	Ceiling Gilded Ornament (sample taken behind cartouche)		
Substrate	Plaster		

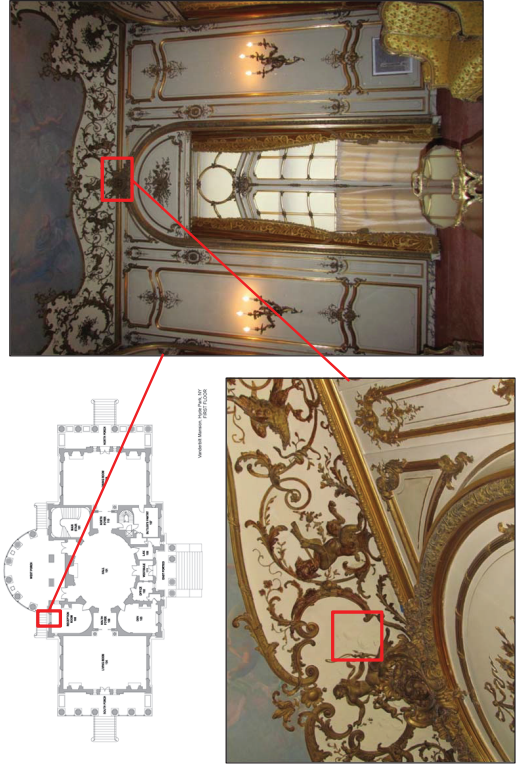
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

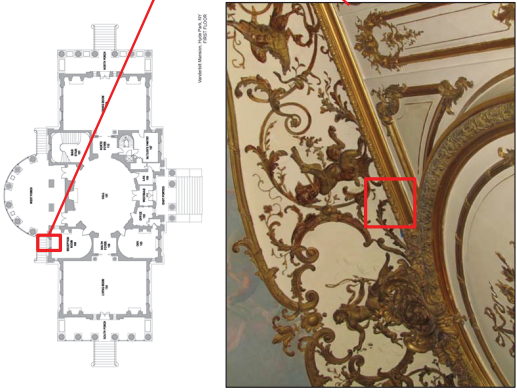
Site	Vanderbilt Mansion	Area	First Floor
Room Number	Reception Room (Gold Room)		
Sample Number	VMR-006		
Sample Location	Ceiling Field (sample taken behind cartouche)		
Substrate	Plaster		

Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



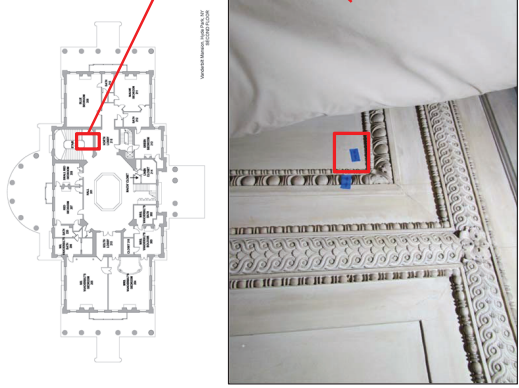
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	First Floor
Room Number	Reception Room (Gold Room)		
Sample Number	VMR-007		
Sample Location	Cornice Gilded Ornament (sample taken behind cartouche)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



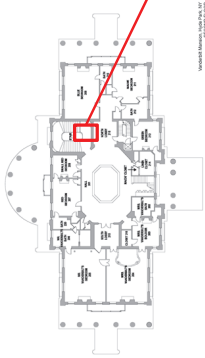
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Main Stair		
Sample Number	VM2-001		
Sample Location	Panel Field (23" aff, 43" from niche, sample taken from behind tapestry in area of existing damage)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		

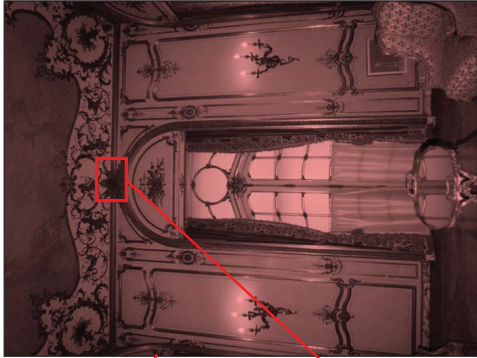
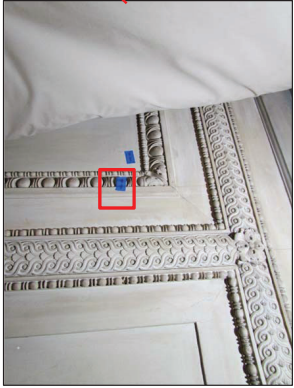


VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Main Stair		
Sample Number	VM2-002		
Sample Location	Raised Molding (23" aff, 38" from niche, sample taken from behind tapestry)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		

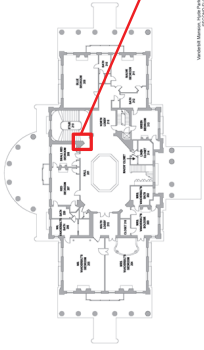


Vanderbilt Mansion, New York, NY
February 15, 2018



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Main Stair		
Sample Number	VM2-004		
Sample Location	Hall/Main Stair Return (9" aff, 6" left of rolled molding)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		

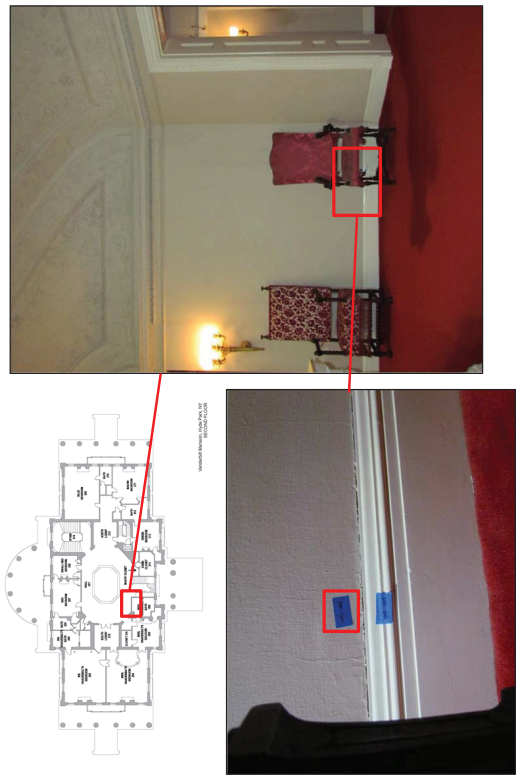


Vanderbilt Mansion, New York, NY
February 15, 2018



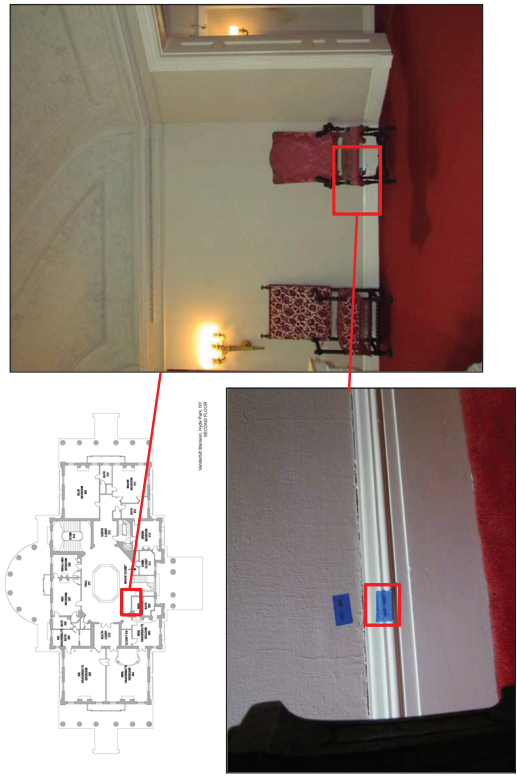
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Central Hall		
Sample Number	VM2-003		
Sample Location	Lower Wall (8" aff, 25" from corner, sample taken behind a chair where a tapestry will be hung)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



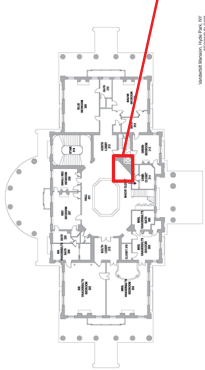
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Central Hall		
Sample Number	VM2-005		
Sample Location	Wood Trim (6.5" aff, 25" from corner, sample taken behind a chair where a tapestry will be hung)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



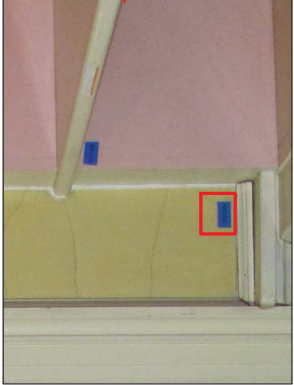
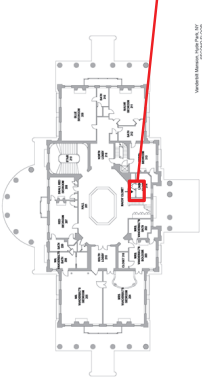
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Central Hall		
Sample Number	VM2-006		
Sample Location	Lowest Cove of Ceiling (11'9" aff, 46" from corner, location determined because of ladder placement)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



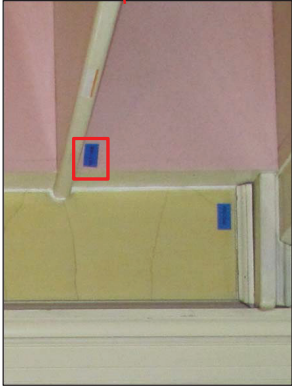
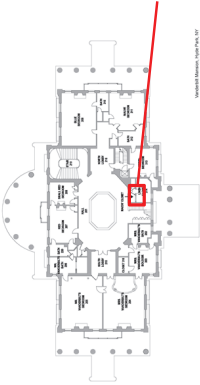
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Linen Closet		
Sample Number	VM2-007		
Sample Location	Wall (39" aff, 1" right of door frame)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



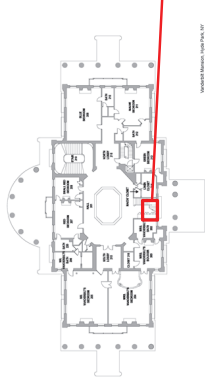
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Linen Closet		
Sample Number	VM2-008		
Sample Location	Pink Shelf (48" aff, 9" right of door frame)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



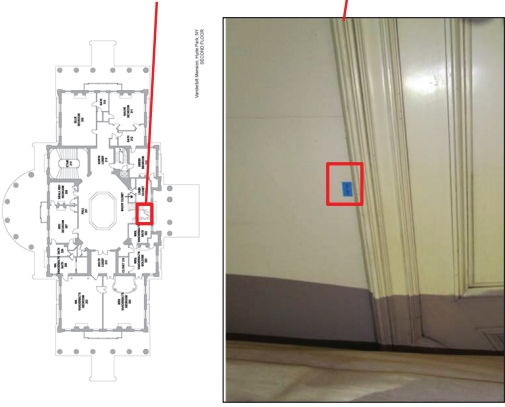
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Staircase Leading to Third Floor		
Sample Number	VM2-009		
Sample Location	Wainscott, 3 rd Floor Landing (14" aff, 40" from wall, adjacent to area of damage)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



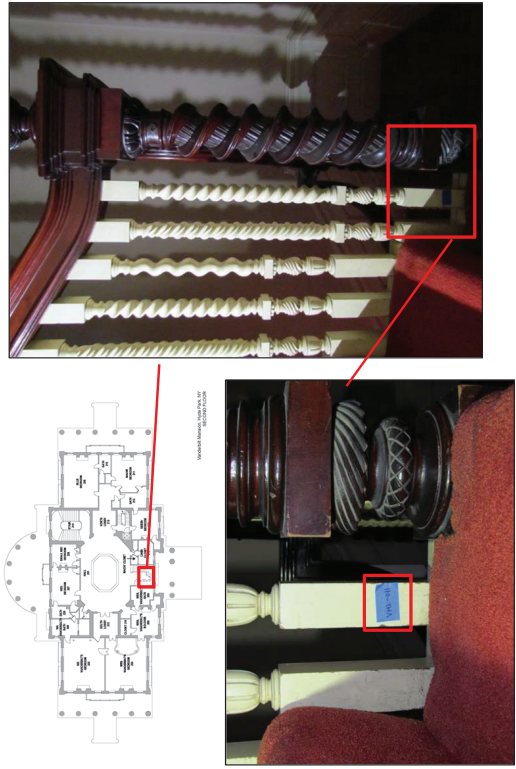
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Staircase Leading to Third Floor		
Sample Number	VM2-010		
Sample Location	Wall above Panel, 3 rd Floor Landing (38" aff, 39" from wall)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



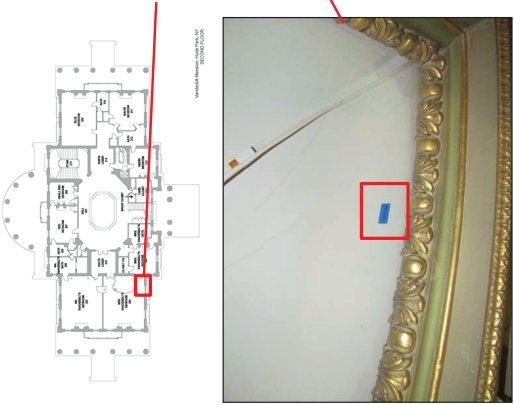
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Staircase Leading to Third Floor		
Sample Number	VM2-011		
Sample Location	Baluster, 3 rd Floor Landing (corner baluster and third rung in, adjacent to areas of damage)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



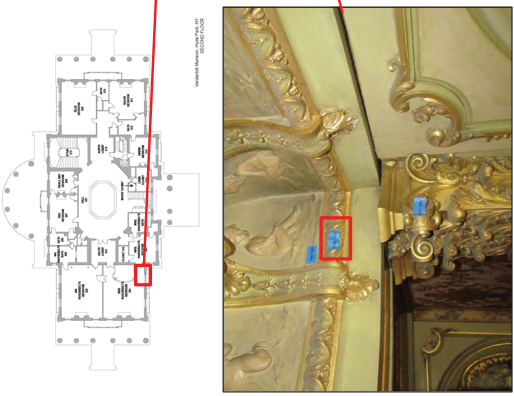
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-001		
Sample Location	Ceiling Field (14'5" ceiling height, in corner cove above frieze)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



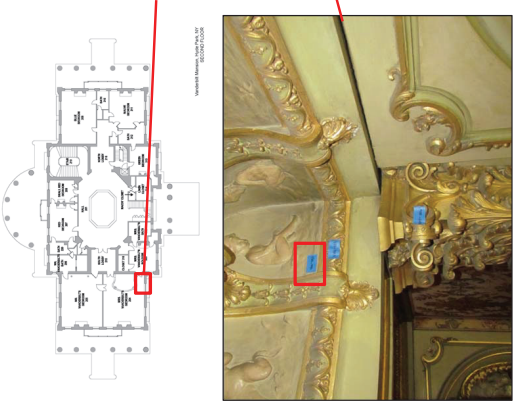
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-002		
Sample Location	Gilded Cornice (12'6" aff, 6" from corner, lower band)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



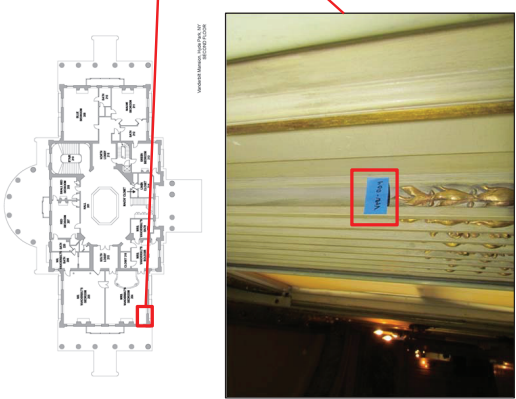
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-003		
Sample Location	Cornice Frieze (12'6" aff, 6" from corner, lower band)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

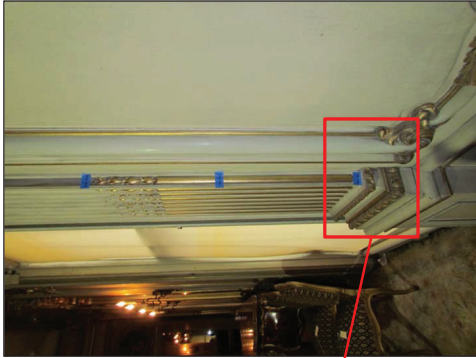
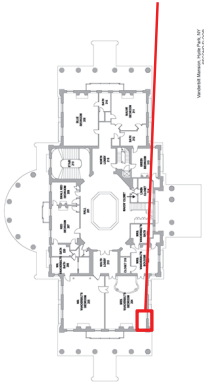
Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-004		
Sample Location	Column Shaft above Ornament (68" aff, side of pilaster at wall)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-005		
Sample Location	Column Shaft below Ornament (37" aff, side of pilaster at wall)		
Substrate	Wood		

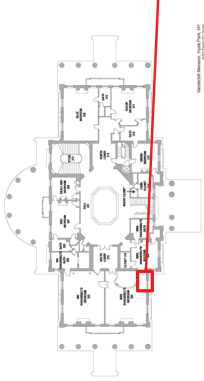
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

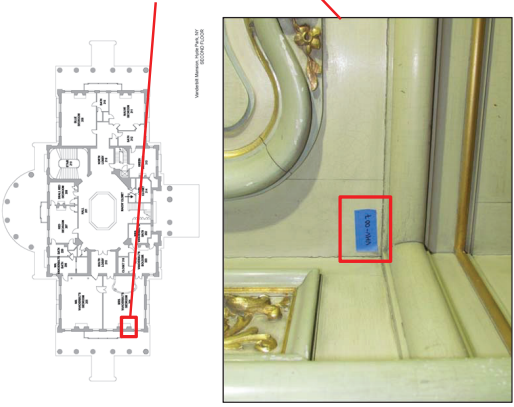
Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-006		
Sample Location	Column Capital (12'3" aff, 2-4" from wall on side of pilaster)		
Substrate	Wood		

Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



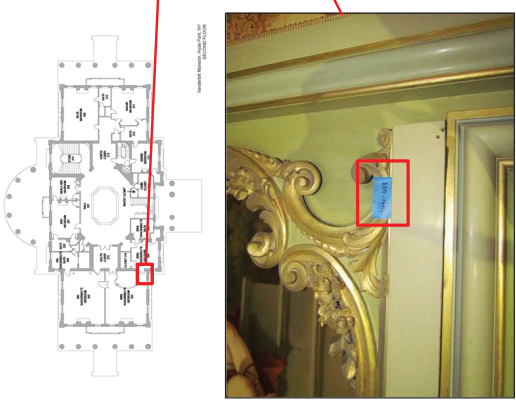
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-007		
Sample Location	Field of Wall (33" aff. at corner)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



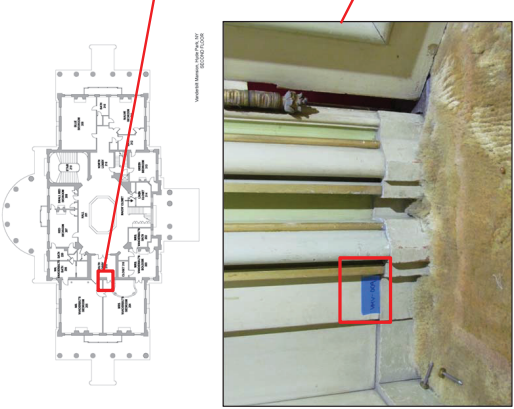
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-008		
Sample Location	Gilded Molding around Painting above Door (9'6" aff. 10" from corner)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



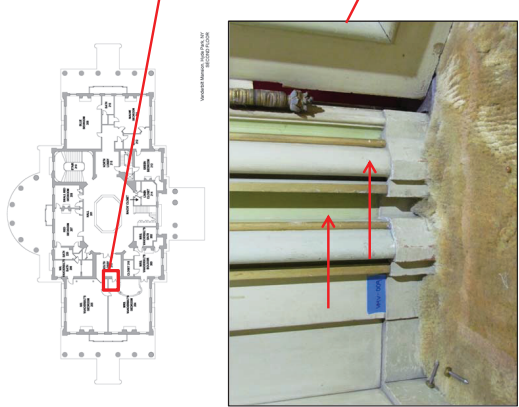
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-009a		
Sample Location	Door Frame (at base of frame, 5 different colors)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



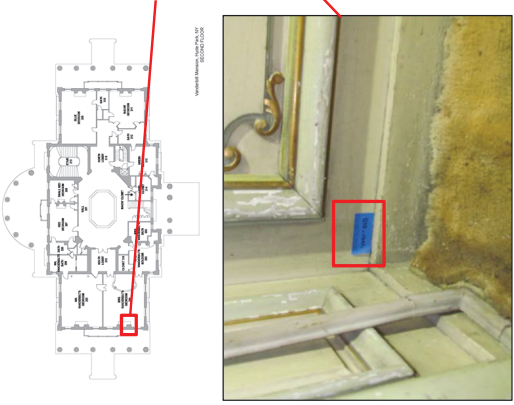
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-009b		
Sample Location	Door Frame – Medium Yellowish Green and Light Greenish Gray (at base)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



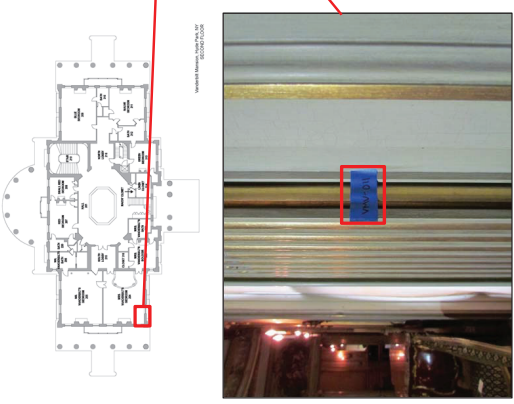
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-010		
Sample Location	Wainscot (4" aff, at corner)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



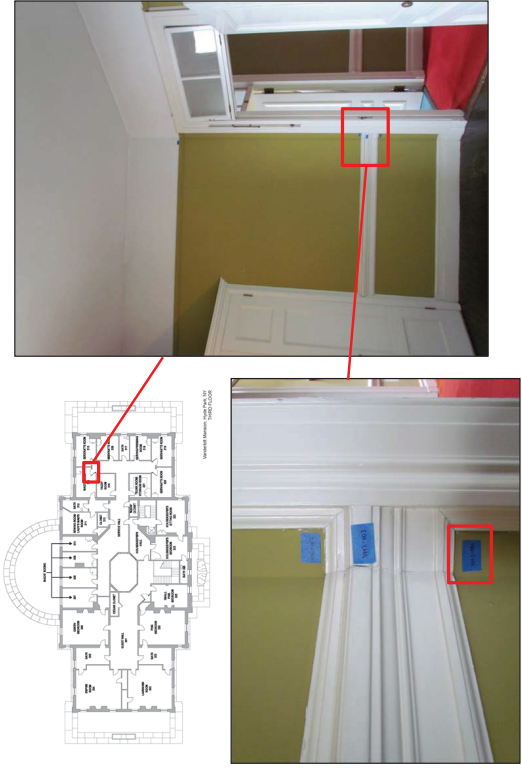
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Second Floor
Room Number	Mrs. Vanderbilt's Room		
Sample Number	VMV-011		
Sample Location	Ornament on Pilaster Shaft (38" aff, side at wall)		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



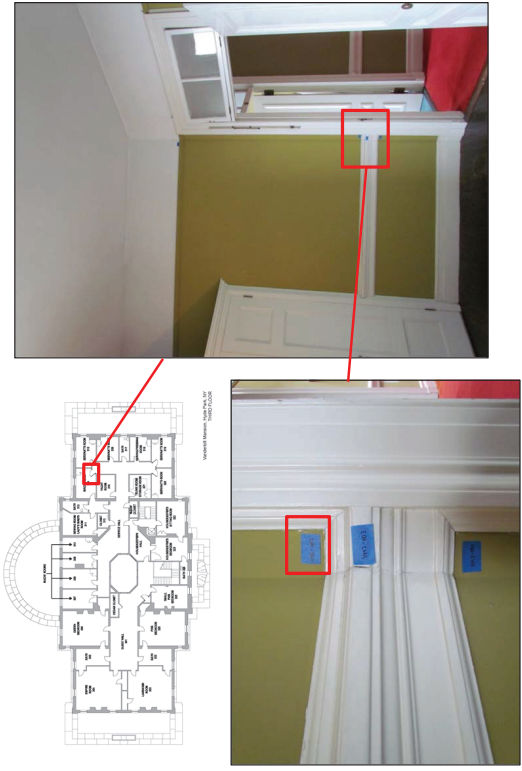
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Third Floor
Room Number	Maid's Room – Rm. 314		
Sample Number	VM3-001		
Sample Location	Lower Wall (29" aff. left of door frame)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



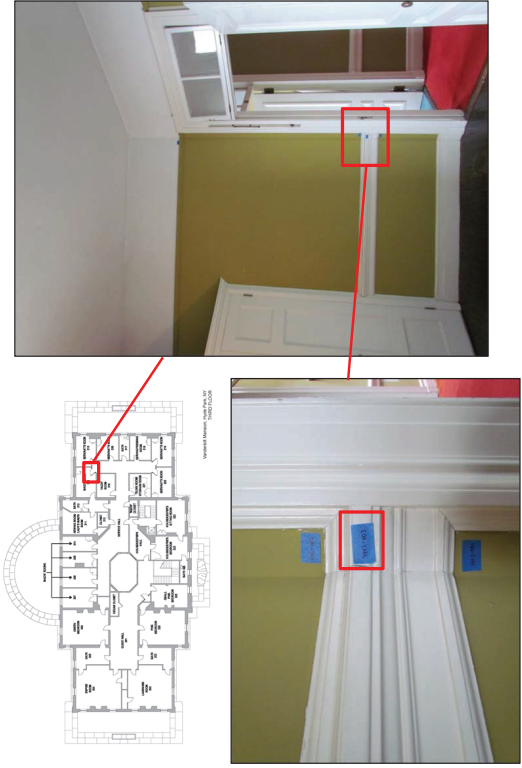
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Third Floor
Room Number	Maid's Room – Rm. 314		
Sample Number	VM3-002		
Sample Location	Upper Wall (37" aff. left of door frame)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Third Floor
Room Number	Maid's Room – Rm. 314		
Sample Number	VM3-003		
Sample Location	Wood Trim (33" aff, left of door frame))		
Substrate	Wood		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



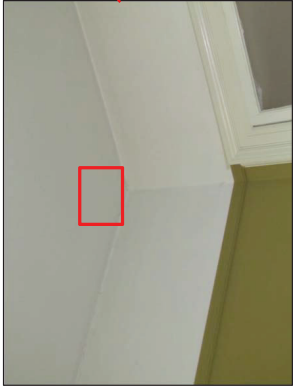
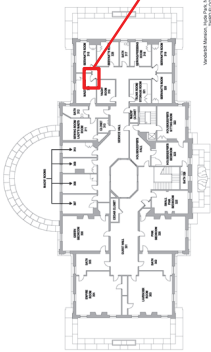
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Third Floor
Room Number	Maid's Room – Rm. 314		
Sample Number	VM3-004		
Sample Location	Wall above Picture Rail (9'6" aff, at corner)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



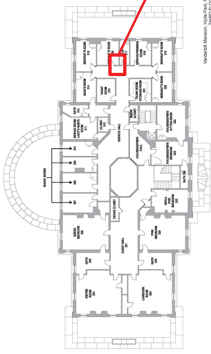
VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Third Floor
Room Number	Maid's Room – Rm. 314		
Sample Number	VM3-005		
Sample Location	Ceiling (11' ceiling height, at corner, taken from area of damage)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



VANDERBILT MANSION
Paint Sample Location

Site	Vanderbilt Mansion	Area	Third Floor
Room Number	Service Hall		
Sample Number	VM3-006		
Sample Location	Behind Bells – located on wall between Rm. 328 and Rm. 317 (74" aff, 4.5" left of Bath door frame)		
Substrate	Plaster		
Date Sample Taken	February 15, 2018		
Sample Taken By	Stephanie M. Hoagland		



A p p e n d i x B

C h r o m o c h r o n o l o g i e s

V a n d e r b i l t M a n s i o n
H y d e P a r k , N e w Y o r k

Key:

B – Base coat
C – Clay Bole
D – Decorative Glaze
F – Finish
G – Glaze (Top Coat)
L – Leaf
M – Metallic Paint
P – Primer
R – Repair
S - Size
V – Varnish
W – Water soluble paints

BASEMENT PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMB-003	VMB-006	VMB-007	VMB-008
Location	CH: Upper Wall	CH: Ceiling	CH: Wall inside Closet	BR: Upper Wall
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: linseed oil B: grayish yellow G: moderate yellow	P: linseed oil B: grayish yellow G: moderate yellow	P: linseed oil B: grayish yellow G: moderate yellow	P: linseed oil B: grayish yellow G: moderate yellow
2 nd Painting Campaign	B: grayish yellow G: moderate yellow	B: pale orange yellow G: moderate yellow	B: grayish yellow G: moderate yellow	P: grayish yellow B: grayish yellow G: moderate yellow
3 rd Painting Campaign	B: pale orange yellow G: moderate yellow	P: pale orange yellow B: pale orange yellow G: moderate yellow	B: pale orange yellow G: moderate yellow	B: pale orange yellow G: moderate yellow
4 th Painting Campaign	B: light brown G: moderate yellow	B: pale orange yellow G: moderate yellow		B: grayish yellow G: moderate yellow
5 th Painting Campaign	P: pale orange yellow F: pale orange yellow	P: pale orange yellow F: pale orange yellow		P: white P: pale purple blue F: pale purple blue
6 th Painting Campaign	F: light yellowish brown	F: grayish yellow		P: grayish blue F: grayish blue
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
11 th Painting Campaign				
Munsell match (Earliest finish)	B: 2.5Y 8/4 G: 2.5Y 8/8	B: 2.5Y 8/4 G: 2.5Y 8/8	B: 2.5Y 8/4 G: 2.5Y 8/8	B: 2.5Y 8/4 G: 2.5Y 8/8
Commercial match (Earliest finish)	B: PPG 12-29 G: BM HC-7	B: PPG 12-29 G: BM HC-7	B: PPG 12-29 G: BM HC-7	B: PPG 12-29 G: BM HC-7
Earliest Gloss	Satin	Satin	Satin	Satin
Comments				

BASEMENT PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMB-009	VMB-010	VMB-012	VMB-014
Location	BR: Ceiling	CR: Lower Wall	CR: Upper Wall	CR: Wall a/ Picture Rail
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: linseed oil B: grayish yellow G: moderate yellow	P: linseed oil B: grayish yellow G: strong yellowish brown	P: linseed oil B: grayish yellow G: strong yellowish brown	P: linseed oil B: grayish yellow G: strong yellowish brown
2 nd Painting Campaign	P: pale orange yellow B: pale orange yellow G: moderate yellow	P: pale orange yellow B: pale orange yellow G: moderate yellow	B: pale orange yellow G: strong yellowish brown	B: grayish yellow G: too thin to determine
3 rd Painting Campaign	B: pale orange yellow G: moderate yellow	B: pale orange yellow G: moderate yellow	P: pale orange yellow B: pale orange yellow G: moderate yellow	P: pale orange yellow B: pale orange yellow G: moderate yellow
4 th Painting Campaign	B: pale orange yellow G: moderate yellow	F: pale orange yellow	F: grayish yellow	F: pale orange yellow
5 th Painting Campaign	P: grayish yellow P: yellowish white F: yellowish white	P: white F: pale orange yellow	P: white F: pale orange yellow	
6 th Painting Campaign	P: yellowish white F: yellowish white	F: grayish yellow	R: skim coat F: grayish yellow	R: skim coat P: grayish yellow F: grayish yellow
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	B: 2.5Y 8/4 G: 2.5Y 8/8	B: 2.5Y 8/4 G: 10YR 5/8	B: 2.5Y 8/4 G: 10YR 5/8	B: 2.5Y 8/4 G: 10YR 5/8
Commercial match (Earliest finish)	B: PPG 12-29 G: BM HC-7	B: PPG 12-29 G: PPG 1207-7	B: PPG 12-29 G: PPG 1207-7	B: PPG 12-29 G: PPG 1207-7
Earliest Gloss	Satin	Satin	Satin	Satin
Comments				

BASEMENT PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMB-015	VMB-016	VMB-017	VMB-019
Location	CR: Ceiling	SH: Lower Wall	SH: Upper Wall	SH: Ceiling
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: linseed oil B: grayish yellow G: moderate yellow	P: linseed oil B: grayish yellow G: moderate yellow	P: linseed oil B: grayish yellow G: moderate yellow	P: linseed oil B: grayish yellow G: light olive brown
2 nd Painting Campaign	B: pale orange yellow G: moderate yellow	B: pale yellow G: moderate yellow	P: pale yellow B: light brown G: moderate yellow	B: grayish yellow G: strong yellowish brown
3 rd Painting Campaign	B: pale orange yellow G: moderate yellow	B: light brown G: dark yellow	B: pale orange yellow G: moderate yellow	P: pale orange yellow B: pale orange yellow G: moderate yellow
4 th Painting Campaign	F: pale orange yellow		B: pale orange yellow G: moderate yellow	B: pale orange yellow G: moderate yellow
5 th Painting Campaign	P: grayish yellow F: pinkish white		B: pale orange yellow G: moderate yellow	B: pale orange yellow G: moderate yellow
6 th Painting Campaign	P: grayish yellow F: grayish yellow	F: grayish yellow	P: white P: grayish blue F: grayish blue	P: light brown F: pale orange yellow
7 th Painting Campaign			P: purple blue F: grayish yellow	P: white F: grayish yellow
8 th Painting Campaign		F: pale yellow	F: pale yellow	F: pale yellow
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	B: 2.5Y 8/4 G: 2.5Y 8/8	B: 2.5Y 8/4 G: 2.5Y 8/8	B: 2.5Y 8/4 G: 2.5Y 8/8	B: 2.5Y 8/4 G: 2.5Y 5/6
Commercial match (Earliest finish)	B: PPG 12-29 G: BM HC-7	B: PPG 12-29 G: BM HC-7	B: PPG 12-29 G: BM HC-7	B: PPG 12-29 G: PPG 1092-7
Gloss	Satin	Satin	Satin	Satin
Comments		Appearance of initial finish a grayish yellow (Munsell 2.5Y 7/4) similar to Benjamin Moore BM 222.	Appearance of initial finish a grayish yellow (Munsell 2.5Y 7/4) similar to Benjamin Moore BM 222.	Appearance of initial finish a dark yellow (2.5Y 6/6) similar to PPG1092-5

BASEMENT PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMB-020	VMB-023	VMB-024	VMB-025
Location	SH: Wall inside Pantry	K: Ceiling	K: Closet Ceiling	S: Ceiling
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: linseed oil B: grayish yellow G: moderate yellow	P: linseed oil B: grayish yellow G: dark yellow	P: linseed oil B: grayish yellow G: light olive brown	P: linseed oil B: grayish yellow G: light olive brown
2 nd Painting Campaign	B: grayish yellow G: moderate yellow	B: grayish yellow G: dark yellow	B: grayish yellow G: dark yellow	B: light brown G: dark yellow
3 rd Painting Campaign	B: grayish yellow G: moderate yellow	R: skim coat P: pale orange yellow F: pale orange yellow	R: skim coat P: pale orange yellow F: pale orange yellow	B: light brown G: deep yellowish brown
4 th Painting Campaign	B: pale orange yellow G: moderate yellow	P: yellowish white F: pale yellow		F: pale orange yellow
5 th Painting Campaign	B: grayish yellow G: moderate yellow			P: yellowish white F: pale orange yellow
6 th Painting Campaign				P: pale orange yellow F: pale orange yellow
7 th Painting Campaign				P: grayish yellow F: grayish yellow
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	B: 2.5Y 8/4 G: 2.5Y 8/8	B: 2.5Y 8/4 G: 2.5Y 6/6	B: 2.5Y 8/4 G: 2.5Y 5/6	B: 2.5Y 8/4 G: 2.5Y 5/6
Commercial match (Earliest finish)	B: PPG 12-29 G: BM HC-7	B: PPG 12-29 G: PPG 1092-6	B: PPG 12-29 G: PPG 1092-6	B: PPG 12-29 G: PPG 1092-6
Gloss	Satin	Satin	Satin	Satin
Comments	Earliest glaze is thickly applied. Appearance of initial finish a grayish yellow (Munsell 2.5Y 7/4) similar to Benjamin Moore HC-7.			

BASEMENT PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMB-027	VMB-028	VMB-029	VMB-031
Location	HO: Lower Wall	HO: Chair Rail	HO: Upper Wall	HO: Wall above Pict. Rail
Substrate	Plaster	Wood	Plaster	Plaster
Earliest finish (c1899)	P: linseed oil B: pale yellow G: pale yellow	V: moderate yellow	P: linseed oil B: pale yellow G: pale yellow	P: linseed oil B: pale yellow G: pale yellow
2 nd Painting Campaign	P: yellowish white F: mod yellowish green		P: yellowish white F: light yellowish green	
3 rd Painting Campaign	P: yellowish white F: dark grayish green	B: yellowish white G: moderate yellow	F: grayish green F: lt gray yellowish green	
4 th Painting Campaign	P: pale yellow B: pale yellow G: dark red	B: yellowish white G: moderate yellow	F: pale yellow F: grayish green	P: pale yellow B: pale yellow G: pale yellow
5 th Painting Campaign	B: pale yellow G: dark red	B: yellowish white G: moderate yellow	P: yellowish green F: yellowish green	B: grayish yellow G: grayish yellow
6 th Painting Campaign	B: light brown D: dark reddish brown G: pale yellow	B: yellowish white G: pale yellow	P: yellowish green F: yellowish green	
7 th Painting Campaign	P: white F: pale green	F: yellowish white	P: grayish green F: grayish green	
8 th Painting Campaign	F: pale orange yellow	P: yellowish white F: yellowish white	P: light gray F: pale orange yellow	F: pale orange yellow
9 th Painting Campaign	P: yellowish white F: pale orange yellow	P: yellowish white F: yellowish white	P: yellowish white F: pale orange yellow	F: yellowish white F: pale orange yellow
10 th Painting Campaign	F: grayish yellow	P: yellowish white F: yellowish white	P: grayish yellow F: grayish yellow	P: white F: white
Munsell match (Earliest finish)	B: 2.5Y 8.5/2 G: 2.5Y 8.5/2	V: 2.5Y 8.5/6	B: 2.5Y 8.5/2 G: 2.5Y 8.5/2	B: 2.5Y 8.5/2 G: 2.5Y 8.5/2
Commercial match (Earliest finish)	B: PPG 12-10 G: BM 199	V: SW 3121-P	B: PPG 12-10 G: BM 199	B: PPG 1098-2 G: BM 199
Munsell match (Second finish)	P: 5Y 9/1 F: 10GY 5/6	V: 2.5Y 8.5/6	B: 5Y 9/1 F: 10GY 7/4	B: 2.5Y 8.5/2 G: 2.5Y 8.5/2
Commercial match (Second finish)	P: PPG 1104-2 F: SW 6733	V: SW 3121-P	B: PPG 1104-2 F: SW 9033	B: PPG 1098-2 G: BM 199
Gloss	Satin	High Gloss	Satin	Satin
Comments	The walls retain multiple campaigns of decorative finishes showing the status of the Housekeeper. Therefore we have provided both the initial finish and the finish possibly chosen by the Housekeeper	Initial varnished finish most likely retained for second painting campaign.		Initial finish most likely retained for second painting campaign

BASEMENT PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMB-032	VMB-033	VMB-034	VMB-035
Location	HO: Ceiling	HO: Key Cabinet	SS: Wall	SS: Stair Stringcourse
Substrate	Plaster	Wood	Plaster	Cast Iron
Earliest finish (c1899)	P: linseed oil B: pale yellow G: pale yellow		P: linseed oil B: grayish yellow G: light olive brown	P: dark reddish brown P: linseed oil F: pale yellow
2 nd Painting Campaign		B: pale yellow G: pale yellow	B: yellowish gray G: light olive brown	
3 rd Painting Campaign		P: yellowish white B: yellowish white G: pale yellow	B: light brown G: dark yellow	
4 th Painting Campaign	P: pale yellow B: pale yellow G: pale yellow		F: light brown	F: yellowish white
5 th Painting Campaign	B: grayish yellow G: grayish yellow	F: grayish yellow	P: grayish yellow F: pale yellow	F: aluminum flake paint
6 th Painting Campaign		P: yellowish white B: yellowish white G: pale yellow	F: light brown	
7 th Painting Campaign		P: white F: white	P: pale orange yellow F: pale orange yellow	
8 th Painting Campaign	F: pale orange yellow	F: white	P: grayish yellow F: grayish yellow	
9 th Painting Campaign	F: yellowish white F: pale orange yellow	F: white		
10 th Painting Campaign	P: white F: white	F: white		
Munsell match (Earliest finish)	B: 2.5Y 8.5/2 G: 2.5Y 8.5/2		B: 2.5Y 8/4 G: 2.5Y 5/6	F: 2.5Y 8.5/2
Commercial match (Earliest finish)	B: PPG 1098-2 G: BM 199		B: PPG 12-29 G: PPG 1092-6	F: PPG 1098-2
Gloss	Satin	Gloss	Satin	Satin
Munsell match (Second finish)	B: 2.5Y 8.5/2 G: 2.5Y 8.5/2	B: 2.5Y 8.5/2 G: 2.5Y 8.5/2		
Commercial match (Second finish)	B: PPG 1098-2 G: BM 199	B: PPG 12-10 G: BM 201		
Comments	Initial finish most likely retained for second painting campaign		Appearance of initial finish is dark yellow (2.5Y 6/6) similar to PPG1092-5	The stair case only retains 3 campaigns while the walls retain 8. None of the colors are the same, therefor paint archaeology is an assumption based upon paint types & application and that the second campaign sparkles under UV which is found in later campaign.

BASEMENT PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMB-036	VMB-037	VMB-038	VMB-040
Location	SS: Pipe Middle of Room	WC: Window Trim	WC: Wine Rack	WC: Wall
Substrate	Cast Iron	Wood	Wood	Concrete
Earliest finish (c1899)	F: aluminum flake paint	P: yellowish white B: moderate orange yellow D: yellowish white G: light olive brown		W: white
2 nd Painting Campaign	F: aluminum flake paint	P: bluish gray B: yellowish white G: light olive brown		
3 rd Painting Campaign		F: yellowish white	F: yellowish white	
4 th Painting Campaign		P: grayish yellow F: grayish yellow	F: pale pinkish brown	F: grayish yellow
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	F: aluminum flake paint	P: 5Y 9/1 B: 10YR 7/8 D: 5Y 9/1 G: 2.5Y 5/6	F: 2.5Y 9/2	W: N 9/7.5
Commercial match (Earliest finish)	F: aluminum flake paint	P: PPG 1104-2 B: PPG 12-08 D: PPG 1104-2 G: PPG 1092-7	F: BM OC-100	W: PPG 1025-1
Gloss	Metallic Sheen	Semi-Gloss		Matte
Comments	As the cast iron stair case only retains three painting campaigns while the walls retain 8 campaigns. It is believed that the stand pipe is not original to the room, but the date of installation cannot be determined through paint archaeology.	Earliest finish is possibly a faux wood grain.	The surface of the wood is rough and the earliest finish sparkles under UV illumination. This sparkle is seen in the second painting campaign and later suggesting this is a later addition.	Earliest finish is matte with air bubbles and is dark in UV light. It is most likely a distemper paint and not a white wash which would fluoresce brightly under UV illumination.

BASEMENT PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMB-041	VMB-042	VMB-043	VMB-044
Location	L: Wall	L: Wall behind Sink	L: Floor	L: Ceiling
Substrate	Plaster	Plaster	Wood	Plaster
Earliest finish (c1899)	P: linseed oil B: grayish yellow G: dark grayish yellow	P: linseed oil B: grayish yellow G: dark grayish yellow	V: dark brown	P: linseed oil B: pale yellow G: dark grayish yellow
2 nd Painting Campaign	P: yellowish white B: dark yellow G: dark yellow	B: grayish yellow G: dark grayish yellow		P: yellowish white B: grayish yellow G: dark grayish yellow
3 rd Painting Campaign	B: orange yellow G: dark yellow	B: pale orange yellow G: dark yellow		B: pale yellow G: dark yellow
4 th Painting Campaign	P: grayish yellow F: grayish yellow	F: grayish yellow		B: light brown G: dark yellow
5 th Painting Campaign	R: skim coat P: pale orange yellow F: pale orange yellow		V: dark brown	F: pale orange yellow
6 th Painting Campaign	P: white F: light brown			P: pinkish white F: pinkish white
7 th Painting Campaign				P: white F: yellowish white
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	B: 2.5Y 8/4 G: 2.5Y 6/4	B: 2.5Y 8/4 G: 2.5Y 6/4	V: 5YR 2/4 (closest)	B: 2.5Y 9/2 G: 2.5Y 7/4 - 6/4
Commercial match (Earliest finish)	B: PPG 12-29 G: BM 223	B: PPG 12-29 G: BM 223	V: SW 3105-K (closest)	B: PPG 12-10 G: BM 229
Gloss	Satin	Satin	Glossy	Satin
Comments	Appearance of initial finish with glaze is a grayish yellow (2.5Y 7/4) similar to BM 222.	Appearance of initial finish with glaze is a grayish yellow (2.5Y 7/4) similar to BM 222.		

FIRST FLOOR PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VM1-001	VM1-002	VM1-003	VM1-004
Location	LR: Chimney Breast	CH: Wall Field	CH: Panel Molding	CH: Inside Panel
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	B: grayish yellowish brown F: lt. gray yellowish brown	P: pale orange yellow B: pale orange yellow G: mod orange yellow	P: light yellowish brown F: yellowish white	P: pale orange yellow B: pale orange yellow G: mod orange yellow
2 nd Painting Campaign	B: light brown D: dk gray yellowish brown G: dk gray yellowish brown	P: pale gray F: pale brown	B: yellowish white G: moderate yellow	P: pale gray F: pale brown
3 rd Painting Campaign		P: white F: pale brown	F: pinkish white	P: white F: pale brown
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	B: 10YR 5/2 F: 10YR 6/2	P: 10YR – 2.5Y 8/2 B: 10YR – 2.5Y 8/2 G: 10YR 7/6-6/6	P: 2.5Y 8/2-7/2 F: 5Y 9/1	P: 10YR – 2.5Y 8/2 B: 10YR – 2.5Y 8/2 G: 10YR 7/6-6/6
Commercial match (Earliest finish)	B: PPG 1021-5 F: PPG 1021-4	P: SW 6106 B: SW 6106 G: SW 0012 (closest)	P: SW 6149 F: PPG 1104-2	P: SW 6106 B: SW 6106 G: SW 0012 (closest)
Gloss	Matte			
Comments	Earliest campaign has sanded paints which are mottled to create a faux stone finish. Second campaign is a faux wood-grained finish.	Un-mounted samples have grayish yellow primer and finish (Munsell 2.5Y 8/2-7/2) matching SW 6149. We recommend that an exposure window be performed in this location.		We recommend that an exposure window be performed in this location.

FIRST FLOOR PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VM1-005	VM1-006	VM1-007	VM1-008
Location	CH: Ceiling	CH: Frieze	NF: Upper Wall	NF: Lower Wall
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: pale orange yellow F: pale orange yellow	B: yellowish white G: light grayish olive	P: yellowish white B: yellowish gray G: light yellowish brown	P: pale orange yellow B: yellowish white G: light olive gray
2 nd Painting Campaign	P: pale orange yellow B: pale orange yellow G: grayish brown		F: light yellowish brown	
3 rd Painting Campaign	P: white F: pinkish white		P: light brown F: light brown	P: light brown F: light brown
4 th Painting Campaign	P: white F: pinkish white		R: skim coat P: pale gray F: light brown	P: pale gray F: light brown
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	P: 10YR – 2.5Y 8/2 F: 10YR – 2.5Y 8/2	B: 10YR 9/1 G: 7.5Y 6/2	P: 5Y 9/1 B: 2.5Y 8/2-7/2 G: too thin to determine	P: 2.5Y 8/4 B: 5Y 9/1 G: 5Y 6/2-5/2
Commercial match (Earliest finish)	P: SW 6106 F: SW 6106	B: PPG1084-1 G: BM 1510 (Closest)	P: PPG1104-2 B: SW 6106 G: too thin to determine see comments below	P: PPG1089-3 B: PPG1104-2 G: BM 1525
Gloss	Satin	Satin	Satin	Satin
Comments	Second finish is more decorative. P & B: 10YR 8/2 matching SW 6099 G: 2.5Y 7/2 matching SW 9111		Final appearance of the finish is mottled and matches SW 9116 or SW 9112 depending upon the thickness of the glaze.	JBC recommends an exposure window be performed in this location to understand this finish.

FIRST FLOOR **PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM1-009	VM1-010	VM1-011	
Location	BP: Wall	BP: Closet Wall	B: Ceiling	
Substrate	Plaster	Plaster	Plaster	
Earliest finish (c1899)	B: yellowish white G: dark orange yellow	B: yellowish white G: dark orange yellow	P: yellowish white B: yellowish white G: moderate yellow	
2 nd Painting Campaign	P: yellowish white B: yellowish white G: dark orange yellow	P: yellowish white B: yellowish white G: dark orange yellow	P: yellowish white B: yellowish white G: moderate yellow	
3 rd Painting Campaign	P: brownish yellow B: brownish yellow G: dark orange yellow		P: pale orange yellow B: pale orange yellow G: moderate yellow	
4 th Painting Campaign	F: yellowish gray		F: yellowish gray	
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	B: 5Y 9/1 G: 10YR 6/8	B: 5Y 9/1 G: 10YR 6/8	P: 5Y 9/1 B: 5Y 9/1 G: 2.5Y 8/8	
Commercial match (Earliest finish)	B: PPG1104-2 G: SW 6376	B: PPG1104-2 G: SW 6376	P: PPG1104-2 B: PPG1104-2 G: BM HC-7	
Gloss	Satin	Satin	Satin	
Comments				

RECEPTION ROOM

PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMR-001	VMR-002	VMR-003	VMR-004
Location	Field of Wall	Wall Gilding (simple)	Wall Gilding (Relief)	Cartouche
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: yellowish white B: yellowish white G: clear glaze	P: white C: mod red-brown bole L: gold leaf	P: white C: mod red-brown bole L: gold leaf	C: lt reddish-brown bole L: gold leaf
2 nd Painting Campaign	P: pinkish white B: pinkish white G: clear or pale yellow	C: mod red-brown bole S: clear size L: gold leaf		C: mod red-brown bole L: gold leaf
3 rd Painting Campaign				
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: clear	P: N 9/ C: 2.5YR 3/4 - 4/4 L: gold leaf	P: N 9/ C: 2.5YR 3/4 - 4/4 L: gold leaf	C: 2.5YR 5/4-4/4 L: gold leaf
Commercial match (Earliest finish)	P: PPG 1104-2 B: PPG 1104-2 G: clear glaze	P: BM PM-1 C: PPG 16-07 L: Rosanoble 23 ¾ KT	P: BM PM-1 C: PPG 16-07 L: Rosanoble 23 ¾ KT	C: PPG 1060-6 L: Rosanoble 23 ¾ KT
Gloss	Satin	Metallic Sheen (high shine)	Metallic Sheen (shine is more dull)	Metallic Sheen
Comments	Glazes layers are very thin. Current glaze is heavily soiled.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. Gold leaf was highly burnished. No size for gold leaf is visible in cross section or under UV illumination.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. The leaf on these pieces were less burnished than on the straight elements. No size for gold leaf is visible in cross section or under UV illumination	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. No size for gold leaf is visible in cross section or under UV illumination

RECEPTION ROOM

PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMR-005 mounted	MVR-005 un-mounted	VMR-006	VMR-007
Location	Ceiling Ornament	Ceiling Ornament	Ceiling Field	Cornice Ornament
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: white C: orange red bole S: clear glaze L: gold leaf	C: orange red bole S: clear glaze L: gold leaf	P: yellowish white C: orange red bole S: clear glaze L: gold leaf	P: yellowish white G: clear glaze C: orange red bole S: clear glaze L: gold leaf
2 nd Painting Campaign	G: clear glaze with gold-colored bronzing powder	G: clear glaze with gold-colored bronzing powder	F: yellowish white	G: clear glaze with gold-colored bronzing powder
3 rd Painting Campaign			P: pale yellow F: pale yellow	
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
Munsell match (Earliest finish)	P: N 9/ C: 2.5YR 5/4-4/4 S: clear glaze L: gold leaf	C: 2.5YR 5/4-4/4 S: clear glaze L: gold leaf	P: 5Y 9/1 C: 2.5YR 4/3-4/4 S: clear size L: gold leaf	P: 5Y 9/1 G: clear glaze C: 2.5YR 5/4-4/4 S: clear glaze L: gold leaf
Commercial match (Earliest finish)	P: PPG 1104-2 C: PPG1060-6 S: clear size L: Rosanoble 23 ¾ KT	C: PPG1060-6 S: clear size L: Rosanoble 23 ¾ KT	P: PPG 1104-2 C: PPG16-07 S: clear size L: Rosanoble 23 ¾ KT	P: PPG 1104-2 G: clear glaze C: PPG 1060-6 S: clear glaze L: Rosanoble 23 ¾ KT
Gloss	Metallic Sheen	Metallic Sheen	Metallic Sheen	Metallic Sheen
Comments	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. White primer seen on mounted sample, not seen on un-mounted samples. Not all pieces have additional layer of bronzing powder.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. Note: not all pieces of sample had gold leaf. Some had two layers of yellowish white followed by gold flake paint, while others had just the yellowish white paints. This suggests there was some form of decoration on the ceiling.	Gold leaf: Monarch Rosanoble 23 ¾ KT MO23.75RN AW-19g. 99% gold .7% silver .3% copper. Clear glaze after yellowish white primer is thickly applied.

SECOND FLOOR PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VM2-001	VM2-002	VM2-004	VM2-003
Location	MS: Panel Field	MS: Raised Molding	MS: Stair Return	CH: Lower Wall
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: linseed oil B: pale orange yellow G: dark orange yellow D: pale orange yellow D: pale orange yellow	P: linseed oil B: pale orange yellow D: dark orange yellow D: pale orange yellow D: pale orange yellow	P: linseed oil B: pale orange yellow G: dk orange yellow D: pale orange yellow G: dark orange yellow	P: pale orange yellow F: light brown
2 nd Painting Campaign			P: yellowish white B: yellowish white G: grayish yellow	B: yellowish white G: grayish yellow
3 rd Painting Campaign			P: yellowish white F: grayish yellow	
4 th Painting Campaign			P: yellowish white F: grayish yellow	
5 th Painting Campaign			P: light brown F: light brown	P: pinkish white F: light brown
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	B: 10YR 8/4 D: 10YR 8/6 G: 10YR 6/6 D: 10YR 8/4 D: 10YR 9/2	B: 10YR 8/4 D: 10YR 8/6 D: 10YR 6/6 D: 10YR 8/4 D: 10YR 9/2	B: 10YR 8/4 D: 10YR 8/6 D: 10YR 6/6 D: 10YR 8/4 D: 10YR 9/2	P: 10YR 9/2 F: 10YR 7/4
Commercial match (Earliest finish)	B: PPG1089-3 D: PPG1089-5 G: PPG 1089-5 D: PPG 1089-3 D: PPG 1089-2	B: PPG1089-3 D: PPG1089-5 D: PPG 1089-5 D: PPG 1089-3 D: PPG 1089-2	B: PPG1089-3 D: PPG1089-5 D: PPG 1089-5 D: PPG 1089-3 D: PPG 1089-2	P: PPG1089-2 F: PPG1086-4 (sanded)
Gloss	Satin	Satin	Satin	Satin
Comments	Earliest finish is a faux stone created by layering multiple colors of paint and glaze	Earliest finish is a faux stone created by layering multiple colors of paint and glaze.	Earliest finish is a faux stone created by layering multiple colors of paint and glaze.	Earliest finish is a faux stone applied over a fabric overlay.

SECOND FLOOR PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VM2-005	VM2-006	VM2-007	VM2-008
Location	CH: Wood Trim	CH: Lowest Cove	LC: Wall	LC: Shelf
Substrate	Wood	Plaster	Plaster	Wood
Earliest finish (c1899)	P: yellowish white B: yellowish white G: pale yellow		P: yellowish white B: yellowish white G: moderate yellow	P: yellowish white F: yellowish white
2 nd Painting Campaign		P: yellowish white B: yellowish white G: clear		P: white P: mod yellowish pink F: mod yellowish pink
3 rd Painting Campaign	P: yellowish white F: yellowish white	F: very pale brown		
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: 2.5Y 8/4-8/6	B: 5Y 9/1 G: Clear glaze	P: 5Y 9/1 B: 5Y 9/1 G: 2.5Y 7/6	P: 5Y 9/1 F: 5Y 9/1
Commercial match (Earliest finish)	P: PPG1104-2 B: PPG1104-2 G: BM 199	B: PPG1104-2 G: clear glaze	P: PPG1104-2 B: PPG1104-2 G: BM 222	P: PPG1104-2 F: PPG1104-2
Gloss	Glossy	Satin	Satin	Glossy
Comments				

**SECOND FLOOR
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES**

Sample #	VM2-009	VM2-010	VM2-011a	VM2-011b
Location	Stair: Wainscot	Stair: Wall above Panel	Stair: Baluster	Stair: Newel Post
Substrate	Wood	Plaster	Wood	Wood
Earliest finish (c. 1899)				
2 nd Painting Campaign (c. 1906)	B: yellowish white G: pale yellow	P: yellowish white B: mod yellowish green D: dark yellowish green D: mod olive green D: mod greenish blue	P: yellowish white B: yellowish white G: pale yellow	V: dark reddish brown
3 rd Painting Campaign	P: yellowish white B: yellowish white G: pale yellow	P: yellowish white B: pale yellow G: grayish yellow		
4 th Painting Campaign		P: yellowish white F: light brown		
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
Munsell match (Earliest finish c. 1906)	B: 5Y 9/1 G: 2.5Y 8/4-8/6	P: 5Y 9/1 B: 5GY 5/4 D: 10GY 4/4 D: 5GY 4/4-3/4 D: 2.5B 4/4	P: 5Y 9/1 B: 5Y 9/1 G: 2.5Y 8/4-8/6	V: 2.5YR 2/4
Commercial match (Earliest finish c. 1906)	B: PPG1104-2 G: BM 199	P: PPG1104-2 D: BM 489 (closest) D: SW 6433 (closest) D: PPG 1121-7 (closest) D: BM 727	P: PPG1104-2 B: PPG1104-2 G: BM 199	V: SW 3109-K
Glossy	Glossy		Glossy	Glossy
Comments		Additional colors found loose in bag and not in stratigraphy including mod red (5R 5/10) matching PPG1186-5, strong yellowish green (2.5GY 6/10) matching PPG1219-7, moderate orange (5YR 6/6) matching PPG1069-5, and strong yellow (2.5Y 7/10) matching PPG1214-7. Recommend exposure window reveal.		

MRS. VANDERBILT'S ROOM
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMV-001	VMV-002a	VMV-002b	VMV-003
Location	Ceiling Field	Cornice, Non-gilded	Cornice, Gilded	Frieze
Substrate	Plaster	Plaster	Plaster	Plaster
Earliest finish (c1899)	P: pale yellow F: pale yellow	B: yellowish white D: light olive brown D: yellowish green G: thin glaze	P: yellowish white S: deep orange yellow L: gold leaf	P: yellowish white B: yellowish gray D: dark yellow G: light olive brown
2 nd Painting Campaign	P: pale yellow F: pale yellow			
3 rd Painting Campaign	F: yellowish gray			
4 th Painting Campaign	F: yellowish gray			
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
Munsell match (Earliest finish)	P: 2.5Y 9/4 F: 2.5Y 9/4	B: 5Y 9/1 D: 2.5Y 5/4 D: 2.5GY 7/2 G: too thin to determine	B: 5Y 9/1 S: 10YR 6/10 L: 23 ¾ KT gold leaf	P: 5Y 9/1 B: 5Y 7/2 D: (see comments) G: 2.5Y 5/2
Commercial match (Earliest finish)	P: PPG12-10 F: PPG12-10	B: PPG1104-2 D: PPG1096-6 D: PPG11-30 G: too thin to determine	Gilded: B: PPG1104-2 S: SW 6670 L: Rosanoble 23 ¾ KT	P: PPG 1104-2 B: PPG11-19 D: (see comments) G: SW 2820
Gloss	Eggshell			
Comments		The finishes on the non-gilded areas of the cornice are mottled so that sometimes the yellowish green is top finish and sometimes the light olive brown is on top.	Gold leaf matches Monarch Rosanoble 23 ¾ KT MO23.75RN AW=19g.	Glazes are heavily soiled and may require adjustment in the field. Dark yellow glaze was only seen on 1 piece of the sample and was too small to match.

MRS. VANDERBILT'S ROOM
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMV-004	VMV-005	VMV-006	VMV-006
Location	Column Shaft, Upper	Column Shaft, Lower	Column Capital, Finish A	Column Capital, Finish B
Substrate	Wood	Wood	Wood	Wood
Earliest finish (c1899)	P: yellowish white B: yellowish white G: grayish yellow	P: yellowish white B: yellowish white G: grayish yellow	P: yellowish white B: yellowish white C: dark orange yellow L: 24KT fine gold leaf	P: yellowish white B: yellowish white C: light olive brown L: red gold - gold leaf
2 nd Painting Campaign		B: yellowish white G: grayish yellow		
3 rd Painting Campaign				
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 B: 5Y 9/1 C: 10YR 6/8 L: 24 KT gold leaf	P: 5Y 9/1 B: 5Y 9/1 C: 2.5Y 5/4-5/6 L: 23 ½ KT gold leaf
Commercial match (Earliest finish)	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 B: PPG1104-2 C: SW 6376 L: 24 KT Fine Gold leaf	P: PPG1104-2 B: PPG1104-2 C: PPG1096-6 L: Red Gold 23 ½ KT
Gloss	Glossy	Glossy	Metallic Sheen	Metallic Sheen
Comments		Second campaign sparkles in UV light which is similar to the second painting campaign seen throughout the house.	Different areas of the capital are finished in different sizes and types of gold leaf. Fine Gold matches Monarch 24 KT MO24.00 FG AW=19%	Different areas of the capital are finished in different sizes and types of gold leaf. Red Gold matches Monarch 23 ½ KT MO23.50 RG AW=18%

MRS. VANDERBILT'S ROOM
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMV-007	VMV-008	VMV-009a	VMV-009b
Location	Field of Wall	Gilded Frame	Door Frame, Finish A	Door Frame, Finish B
Substrate	Wood	Wood	Wood	Wood
Earliest finish (c1899)	P: yellowish white B: yellowish white G: grayish yellow	B: yellowish white C: dark orange yellow G: 24 KT gold leaf	P: yellowish white P: yellowish white B: grayish yellow G: clear glaze	P: yellowish white P: yellowish white B: grayish yellow G: clear glaze
2 nd Painting Campaign	P: yellowish white B: grayish yellow G: yellowish gray		B: yellowish white G: grayish yellow	B: yellowish white B: grayish yellow G: pale yellow
3 rd Painting Campaign				
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 S: 10YR 6/8 L: 24 KT gold leaf	P: 5Y 9/1 B: 5Y 7/2 G: clear glaze	P: 5Y 9/1 B: 2.5GY 7/2 G: clear glaze
Commercial match (Earliest finish)	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 C: SW 6376 L: Fine Gold 24 KT	P: PPG1104-2 B: SW 6157 G: clear glaze	P: PPG1104-2 B: PPG1104-2 G: SW 7727
Gloss	Glossy	Metallic Sheen	Glossy	Glossy
Comments		Gold leaf matches Monarch Fine Gold 24 KT MO24.00FG AW=19%	The clear glaze of fist finish slightly darkens the base coat below. Appears as a more yellow finish	Appears as a green finish.

MRS. VANDERBILT'S ROOM
PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VMV-009c	VMV-010	VMV-011	
Location	Door Frame, Gilded	Wainscot	Column Shaft Ornament	
Substrate	Wood	Wood	Wood	
Earliest finish (c1899)	P: yellowish white B: yellowish white G: grayish yellow	P: yellowish white B: yellowish white G: grayish yellow	P: yellowish white B: yellowish white G: grayish yellow C: deep orange yellow G: 22 ¾ KT gold leaf	
2 nd Painting Campaign	B: yellowish white S: deep orange yellow L: gold leaf	P: yellowish white B: grayish yellow G: yellowish gray		
3 rd Painting Campaign				
4 th Painting Campaign				
5 th Painting Campaign				
6 th Painting Campaign				
7 th Painting Campaign				
8 th Painting Campaign				
Munsell match (Earliest finish)	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2	P: 5Y 9/1 B: 5Y 9/1 G: 5Y 7/2 C: 10YR 6/10 L: gold leaf	
Commercial match (Earliest finish)	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 B: PPG1104-2 G: PPG11-19	P: PPG1104-2 B: PPG1104-2 G: PPG11-19 C: SW 6670 L: dark gold 22 ¾ KT	
Gloss	Glossy	Glossy	Metallic Sheen	
Comments	Base coat under the gold leaf sparkles under UV illumination which is seen on other finishes throughout the house at later painting campaigns.		The base coat below the clay bole and gold leaf suggests that the full element was painted and glazed and then select areas of decoration were gilded. Gold leaf matches Monarch Dark Gold 22 3/4KT MO.22.75DD AW=16g	

THIRD FLOOR PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VM3-002	VM3-003	VM3-004	VM3-005
Location	MR: Upper Wall	MR: Trim	MR: Wall above Rail	MR: Ceiling
Substrate	Plaster	Wood	Plaster	Plaster
Earliest finish (c1899)	P: pale orange yellow B: pale orange yellow G: pale yellow	B: pale orange yellow G: pale orange yellow	P: pale orange yellow F: pale orange yellow	F: pale orange yellow
2 nd Painting Campaign	P: pale orange yellow B: pale orange yellow G: pale yellow	P: pale orange yellow B: pale orange yellow G: pale yellow	F: pale orange yellow	P: pale orange yellow F: pale orange yellow
3 rd Painting Campaign	P: pale yellowish green F: pale yellowish green	P: yellowish white F: yellowish white	P: pale orange yellow F: pale orange yellow	P: pale orange yellow F: pale orange yellow
4 th Painting Campaign	P: grayish yellow F: grayish yellow green	P: yellowish white F: yellowish white		
5 th Painting Campaign	F: pale orange yellow	P: white F: white	P: white F: white	P: white F: white
6 th Painting Campaign	P: pale gray F: light olive	P: white F: white	P: white F: white	P: white F: white
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
Munsell match (Earliest finish)	P: 10YR 9/2 B: 10YR 9/2 G: 2.5YR 8/4-8/6	B: 10YR 9/2 G: 2.5YR 8/4-8/6	P: 10YR 8/4 F: 10YR 8/4	F: 10YR 8/4
Commercial match (Earliest finish)	P: PPG1089-2 B: PPG1089-2 G: BM 199	B: PPG1089-2 G: BM 199	P: PPG1089-3 F: PPG1089-3	F: PPG1089-3
Gloss	Satin	Glossy	Eggshell	Eggshell
Comments	Second finish P: 10YR 9/2 matching PPG1089-2 F: 2.5GY 8/2 matching BM 486			

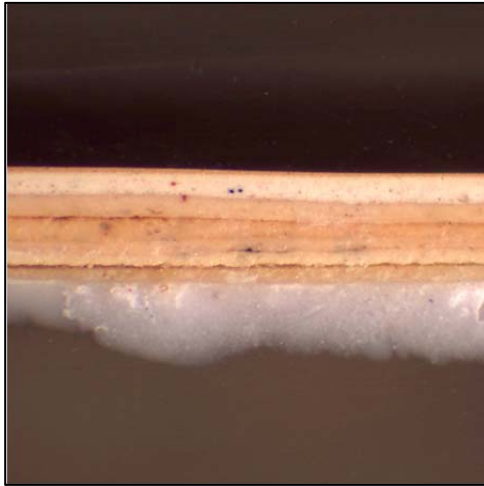
THIRD FLOOR PAINT CHROMOCHRONOLOGIES AND COLOR MATCHES

Sample #	VM3-006			
Location	SH: Wall behind Bells			
Substrate	Plaster			
Earliest finish (c1899)				
2 nd Painting Campaign	F: grayish yellow			
3 rd Painting Campaign)	P: pale yellowish green F: pale yellowish green			
4 th Painting Campaign	P: grayish yellowish green F: grayish yellowish green			
5 th Painting Campaign	F: pale orange yellow			
6 th Painting Campaign	F: light olive			
7 th Painting Campaign				
8 th Painting Campaign				
9 th Painting Campaign				
10 th Painting Campaign				
Munsell match (Earliest finish)	F: 2.5Y 8/4			
Commercial match (Earliest finish)	F: PPG12-29			
Gloss	Eggshell			
Comments	The earliest finish on this sample is the same color and fluoresces the same way as the second painting campaign in the Maid's Room. The box for the bells may have been installed before the walls were painted and then removed for subsequent painting campaigns.			

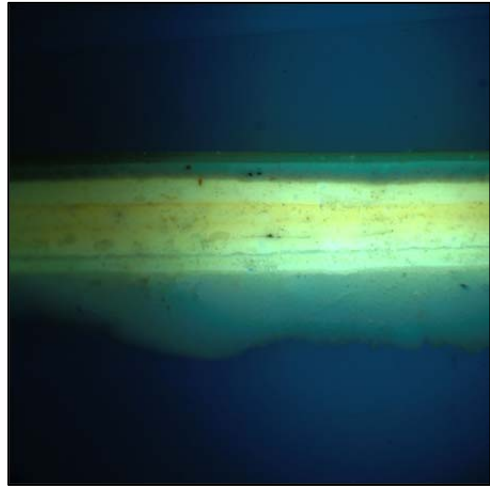
A p p e n d i x C
P h o t o m i c r o g r a p h s

V a n d e r b i l t M a n s i o n
H y d e P a r k , N e w Y o r k

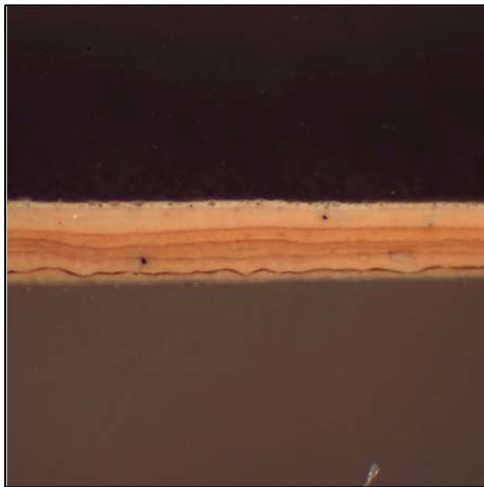
Note: Earliest paint layer is at the bottom of each photograph
Photomicrographs simulate daylight unless otherwise noted.



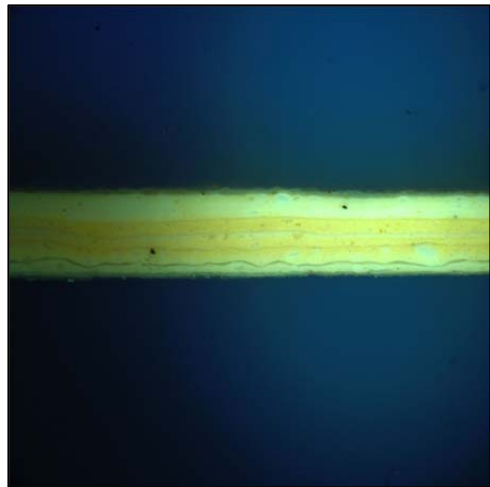
VMB-003 Simulated Daylight



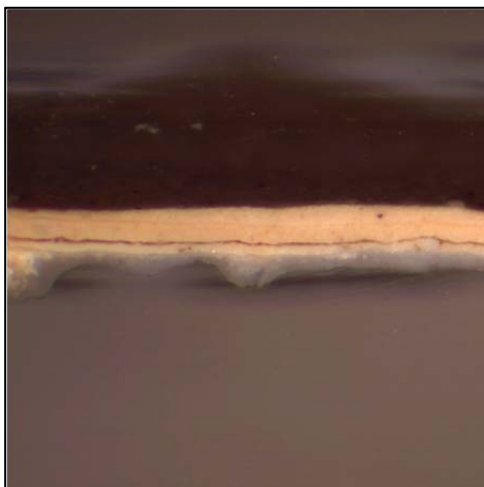
VMB-003 Ultraviolet Light



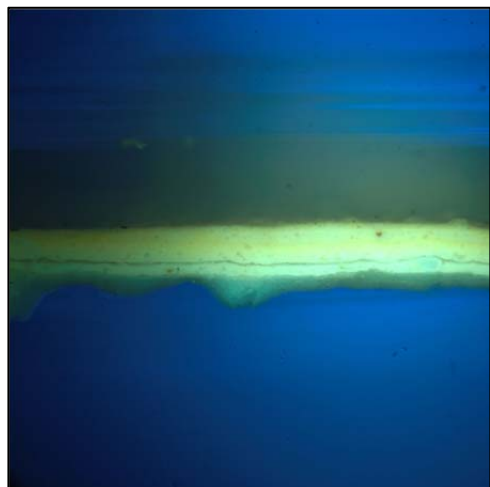
VMB-006 Simulated Daylight



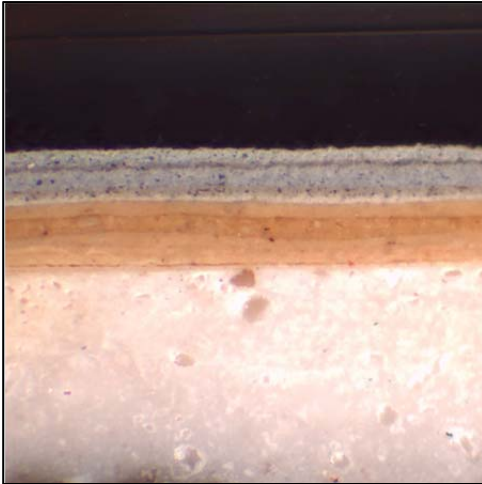
VMB-006 Ultraviolet Light



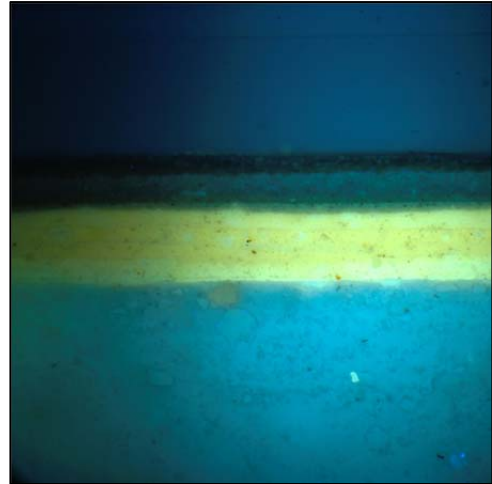
VMB-007 Simulated Daylight



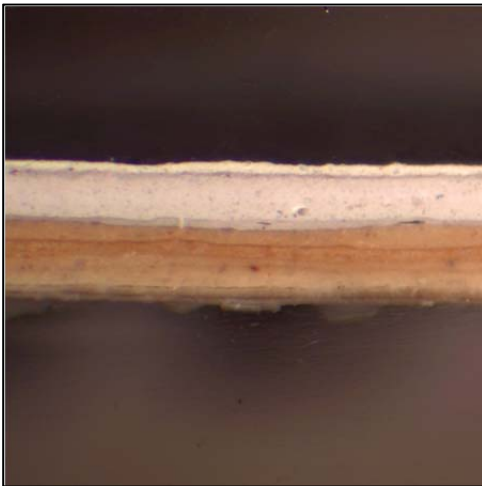
VMB-007 Ultraviolet Light



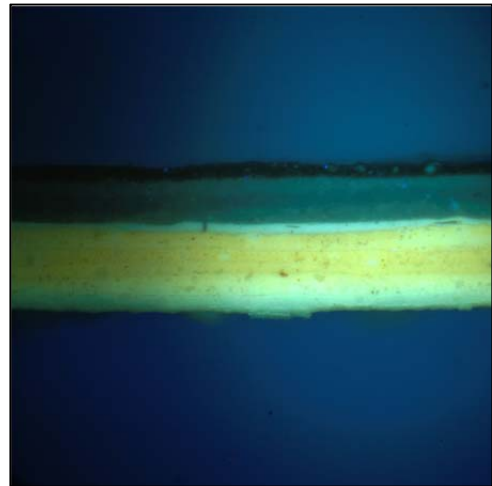
VMB-008 Simulated Daylight



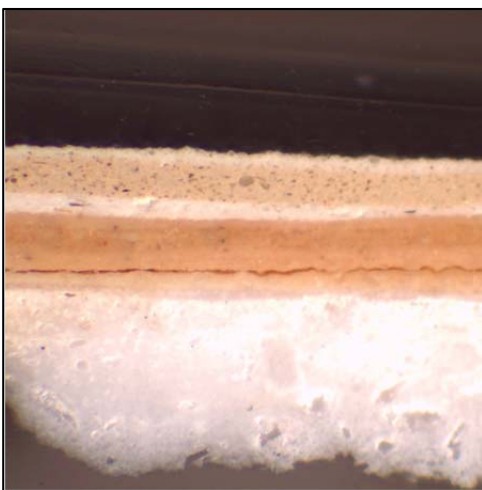
VMB-008 Ultraviolet Light



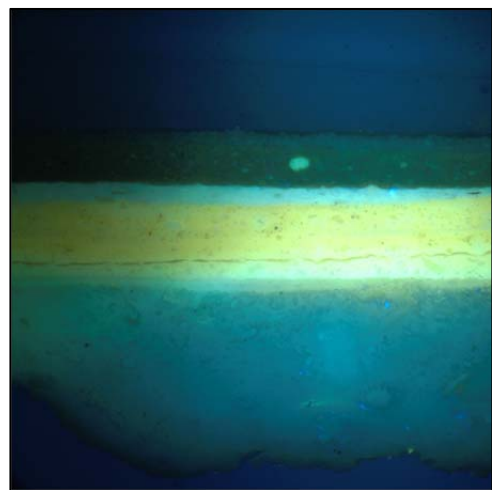
VMB-009 Simulated Daylight



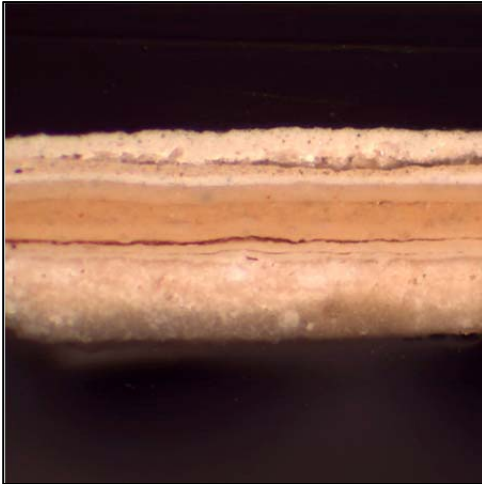
VMB-009 Ultraviolet Light



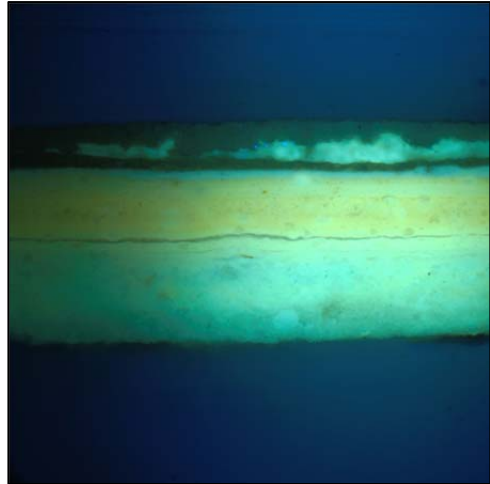
VMB-010 Simulated Daylight



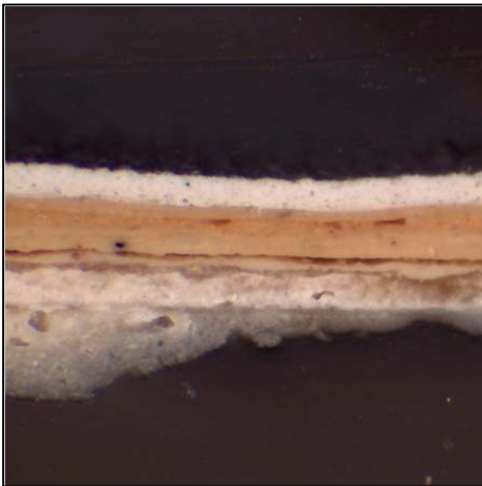
VMB-010 Ultraviolet Light



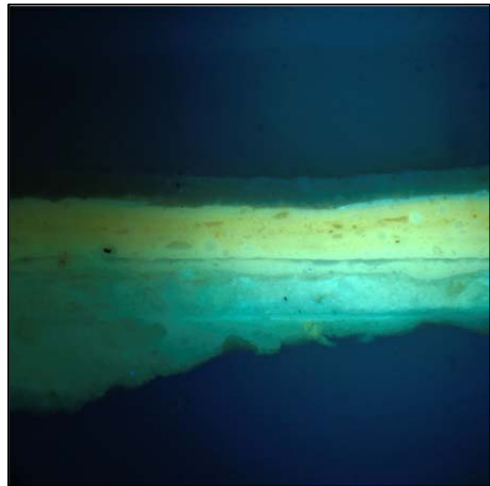
VMB-012 Simulated Daylight



VMB-012 Ultraviolet Light



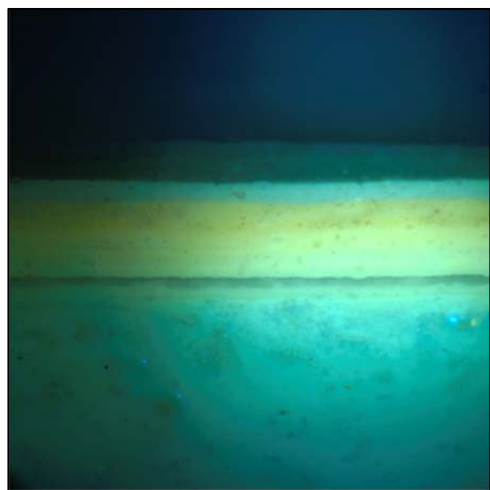
VMB-014 Simulated Daylight



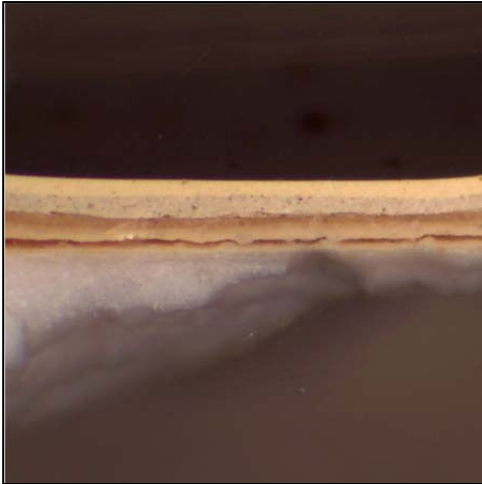
VMB-014 Ultraviolet Light



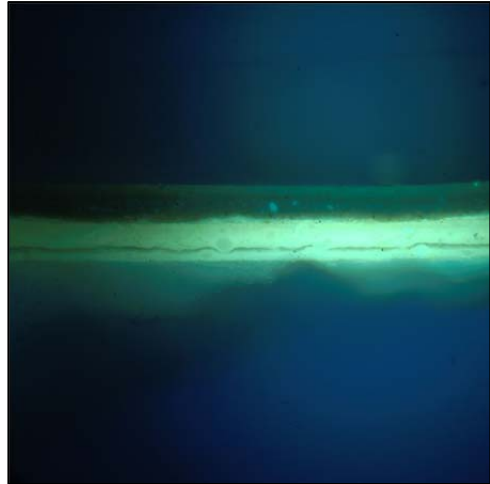
VMB-015 Simulated Daylight



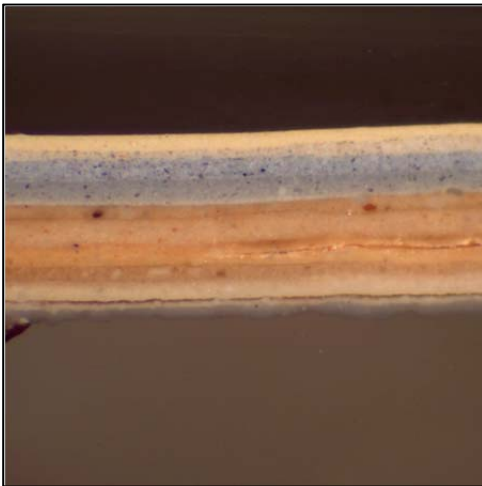
VMB-015 Ultraviolet Light



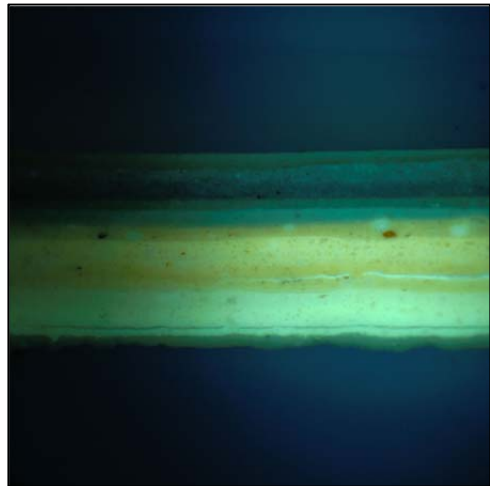
VMB-016 Simulated Daylight



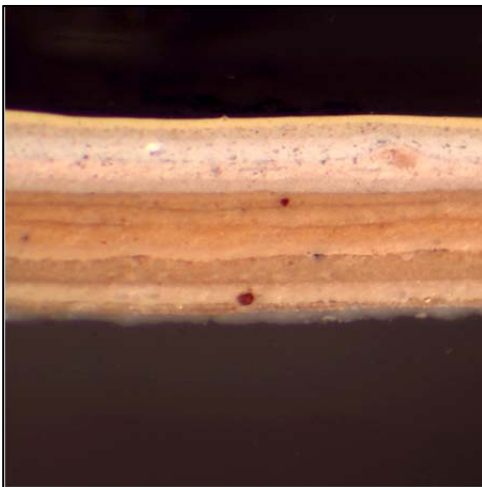
BMB-016 Ultraviolet Light



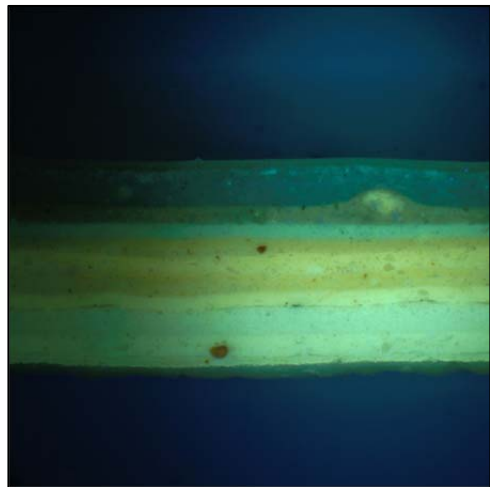
VMB-017 Simulated Daylight



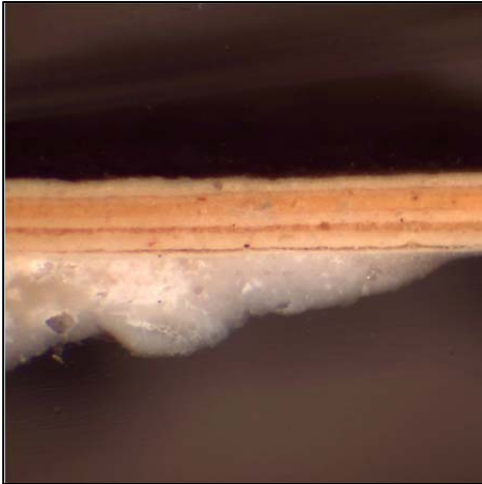
BMB-017 Ultraviolet Light



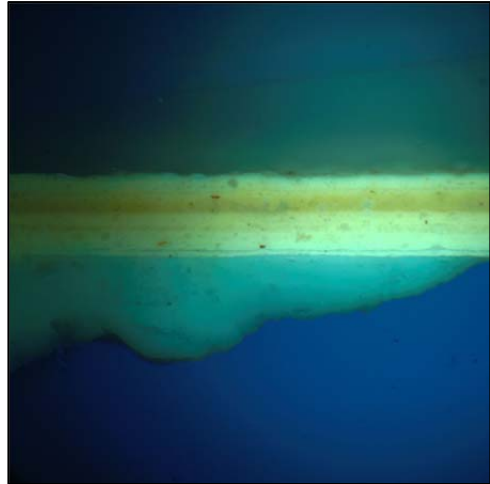
VMB-019 Simulated Daylight



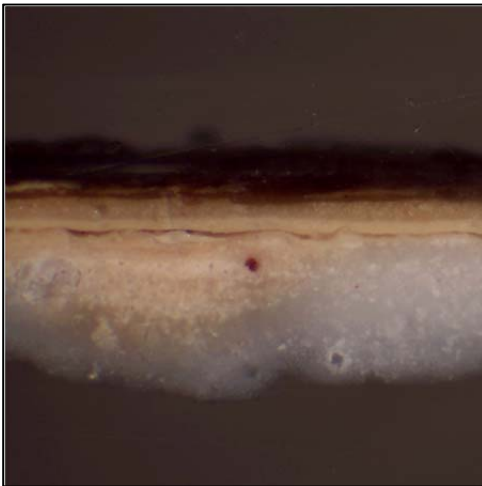
VMB-019 Ultraviolet Light



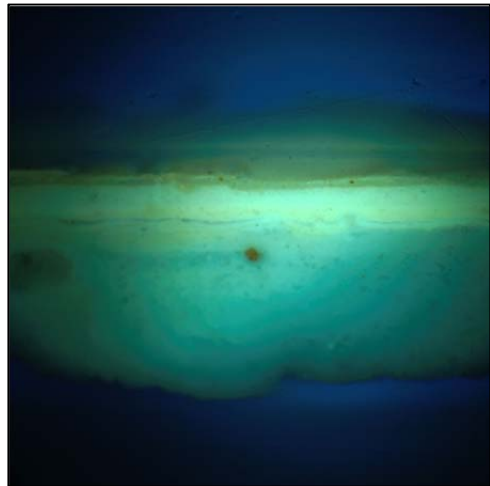
VMB-020 Simulated Daylight



VMB-020 Ultraviolet Light



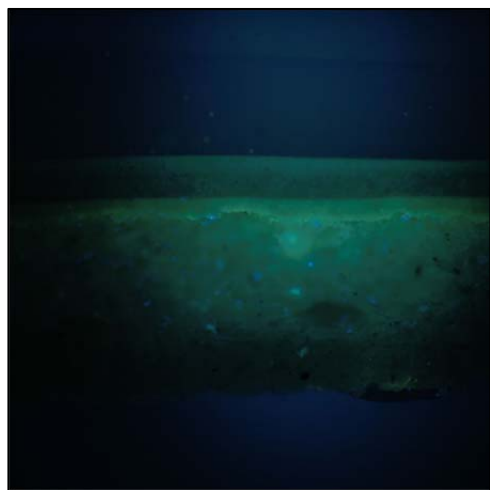
VMB-023 Simulated Daylight



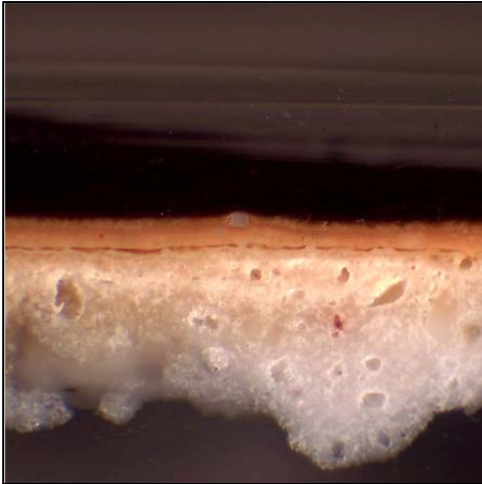
VMB-023 Ultraviolet Light



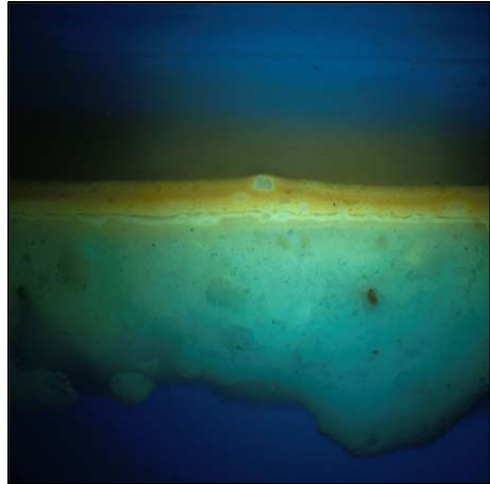
VMB-023a Simulated Daylight



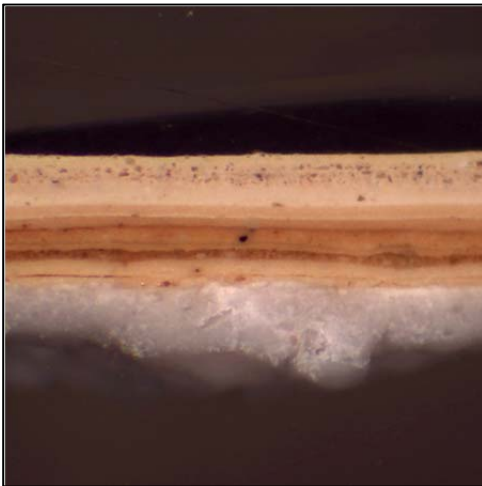
VMB-023a Ultraviolet Light



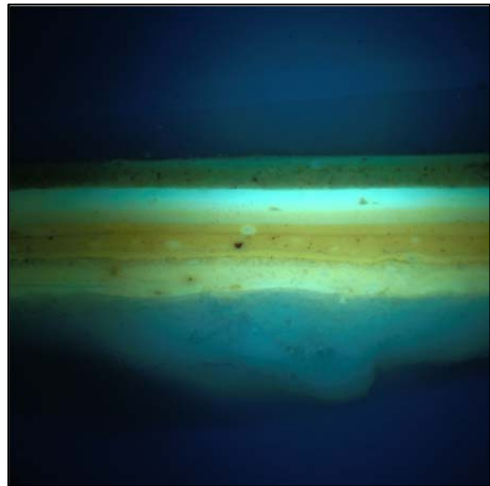
VMB-024 Simulated Daylight



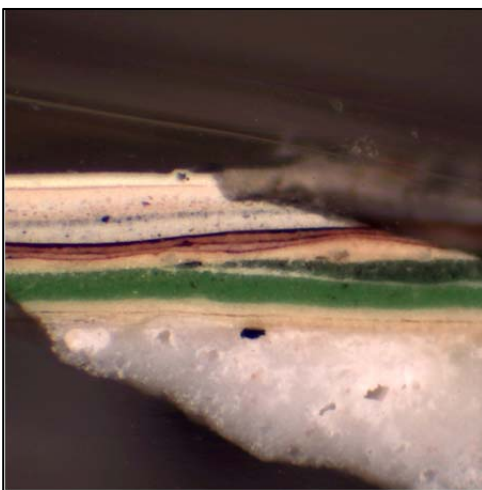
VMB-024 Ultraviolet Light



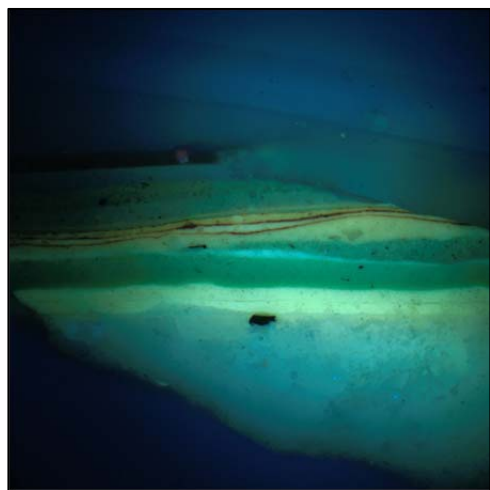
VMB-025 Simulated Daylight



VMB-025 Ultraviolet Light



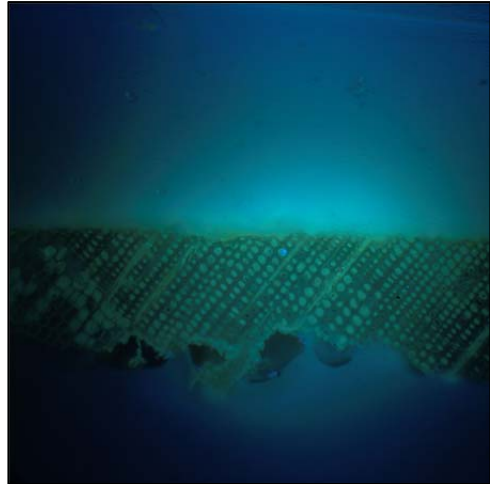
VMB-027 Simulated Daylight



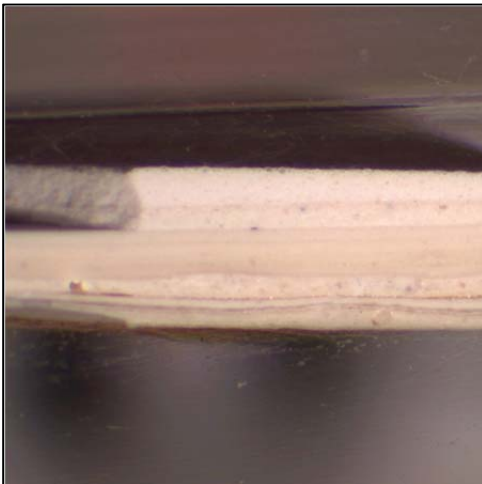
VMB-027 Ultraviolet Light



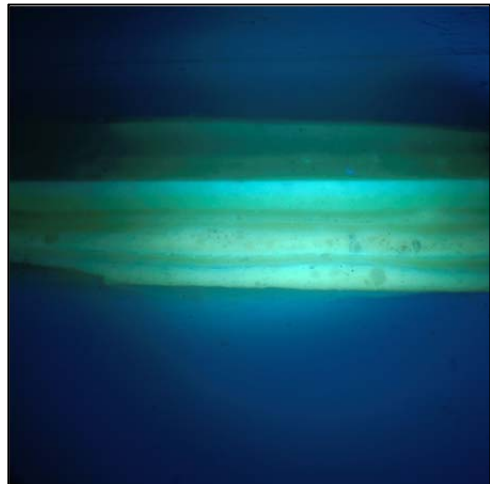
VMB-028 Simulated Daylight



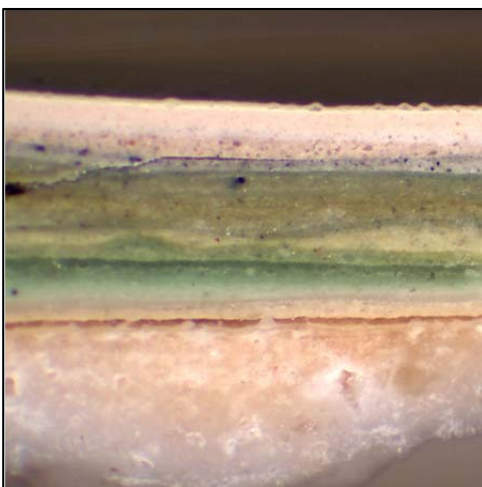
VMB-028 Ultraviolet Light



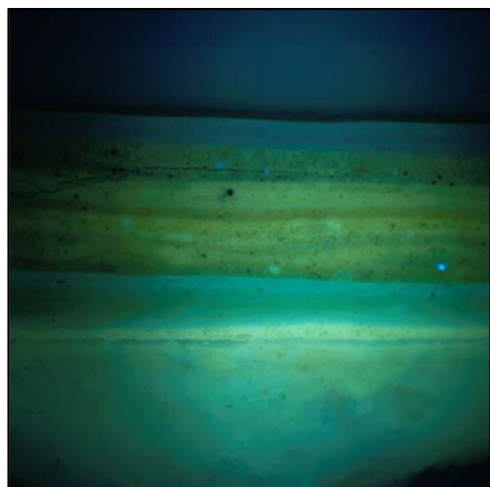
VMB-028a Simulated Daylight



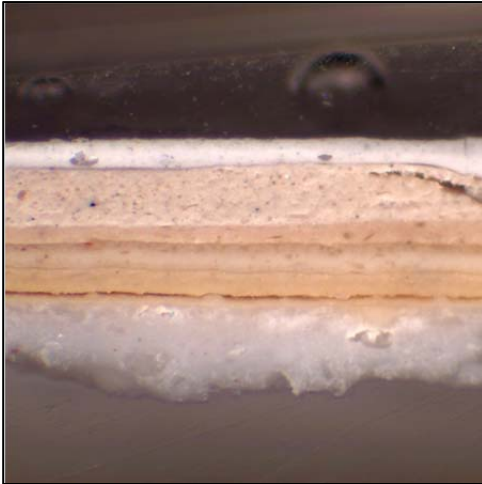
VMB-028a Ultraviolet Light



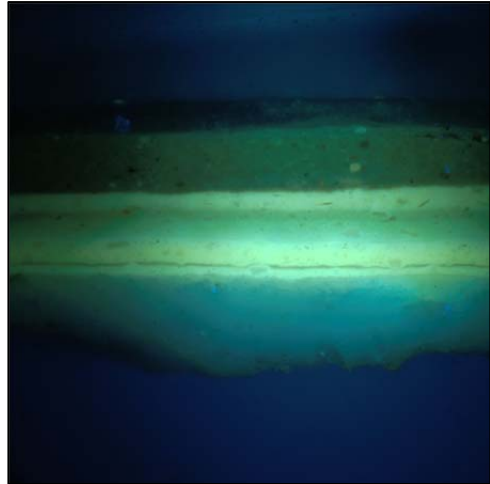
VMB-029 Simulated Daylight



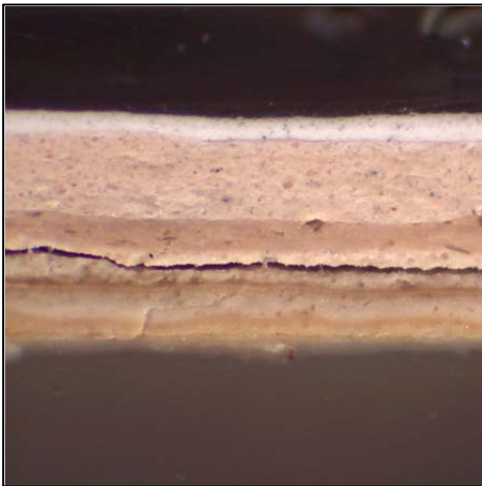
VMB-029 Ultraviolet Light



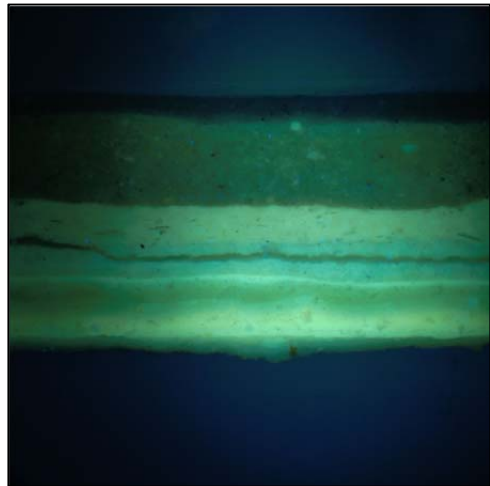
VMB-031 Simulated Daylight



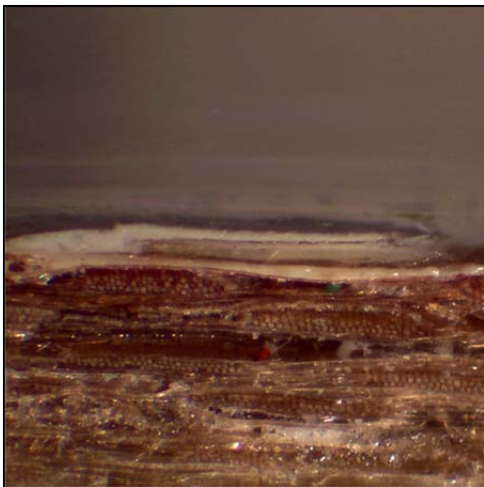
VMB-031 Ultraviolet Light



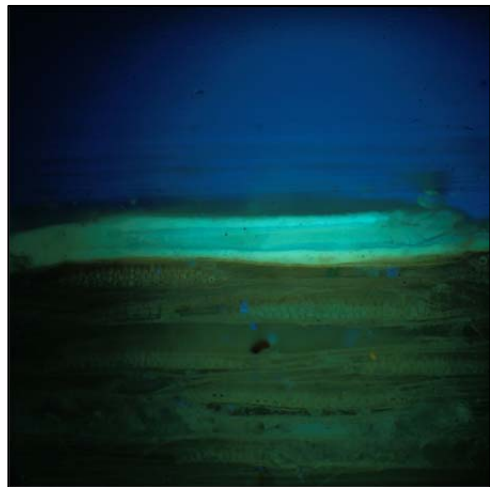
VMB-032 Simulated Daylight



VMB-032 Ultraviolet Light



VMB-033 Simulated Daylight



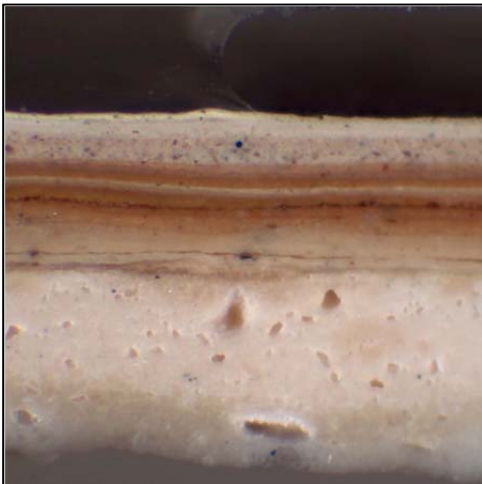
VMB-033 Ultraviolet Light



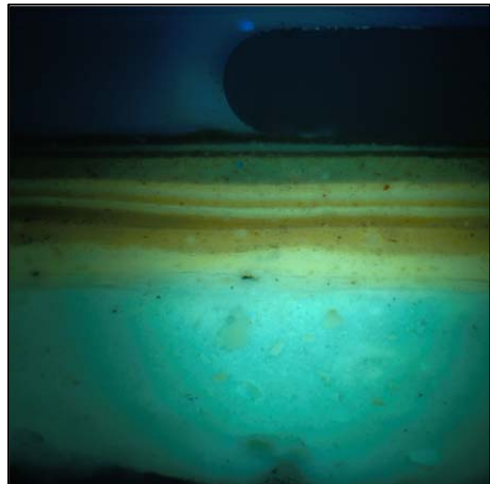
VMB-033a Simulated Daylight



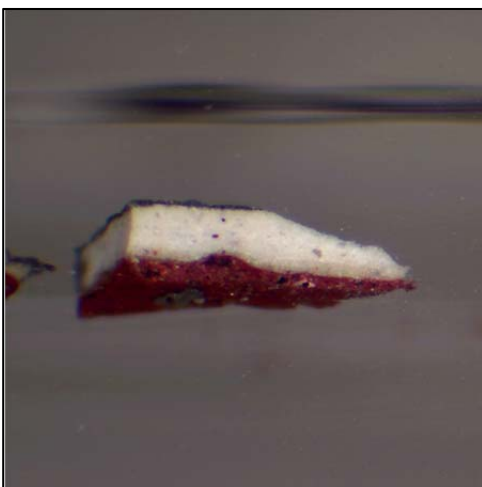
VMB-033a Ultraviolet Light



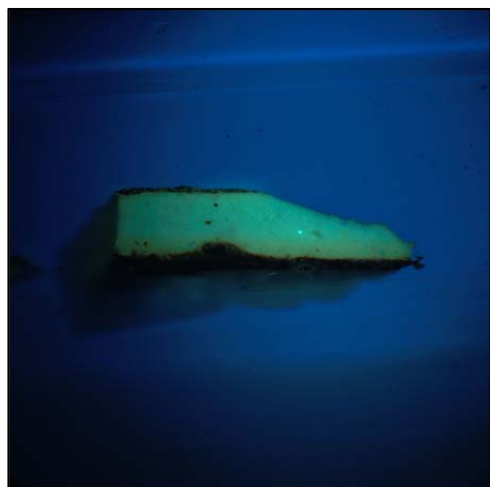
VMB-034 Simulated Daylight



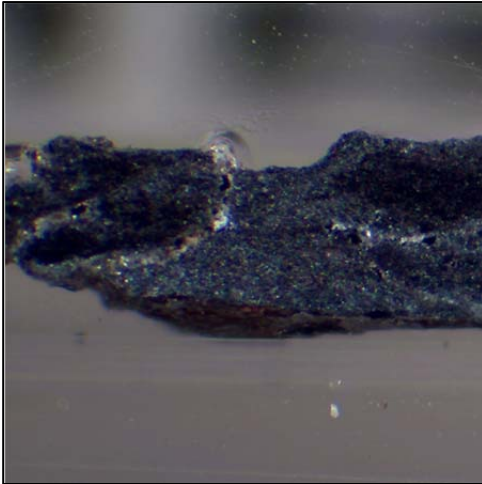
VMB-034 Ultraviolet Light



VMB-035 Simulated Daylight



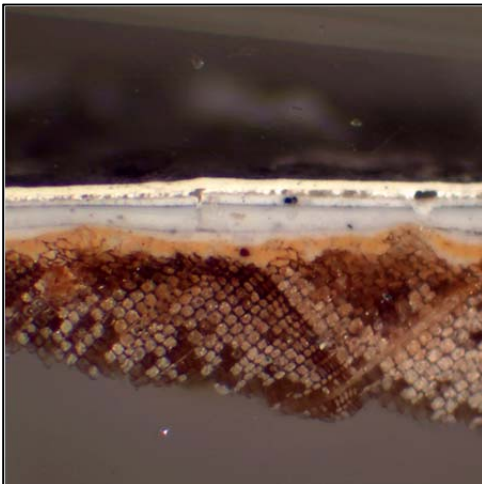
VMB-035 Ultraviolet Light



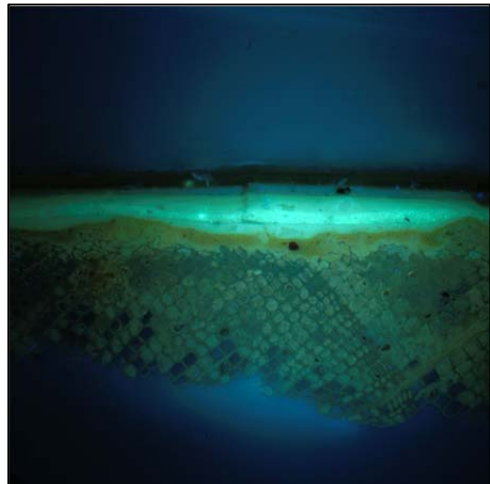
VMB-036 Simulated Daylight



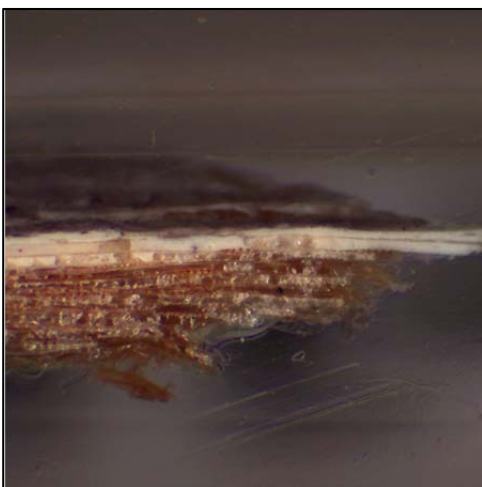
VMB-036 Ultraviolet Light



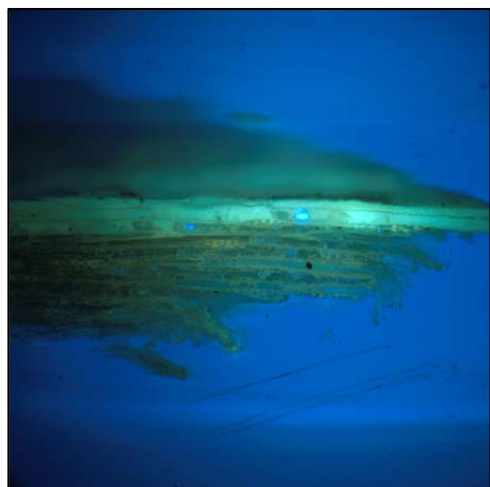
VMB-037 Simulated Daylight



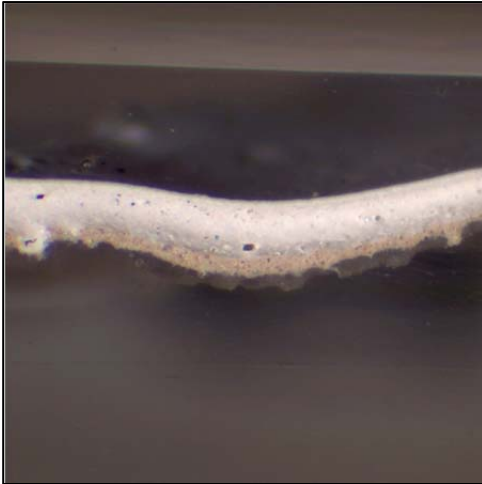
VMB-037 Ultraviolet Light



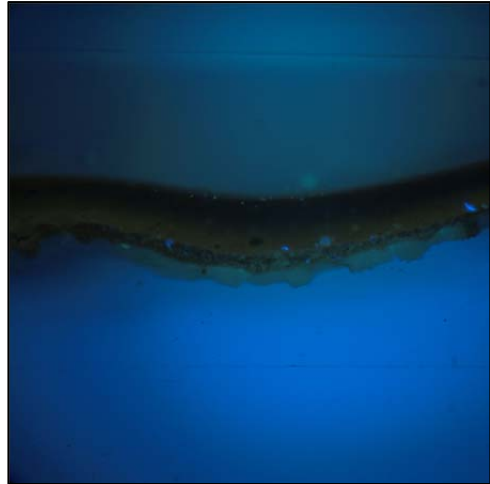
VMB-038 Simulated Daylight



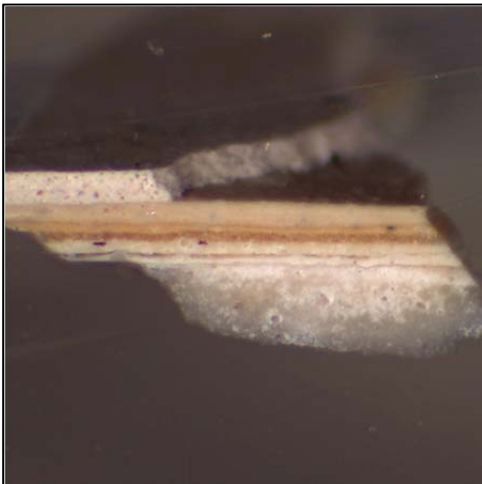
VMB-038 Ultraviolet Light



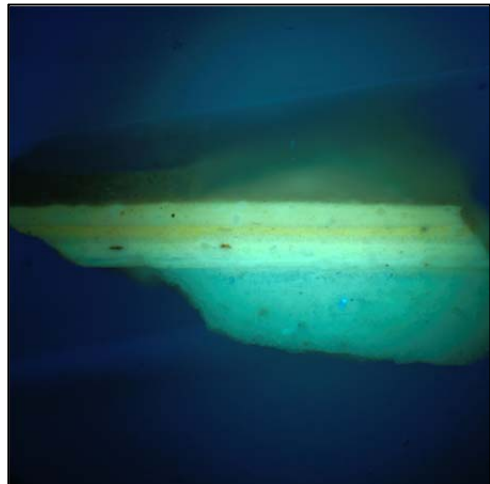
VMB-040 Simulated Daylight



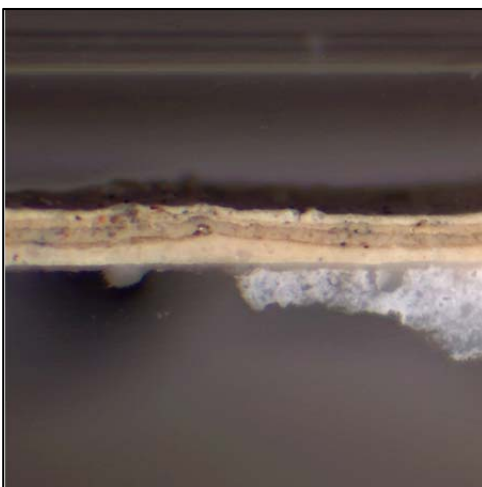
VMB-040 Ultraviolet Light



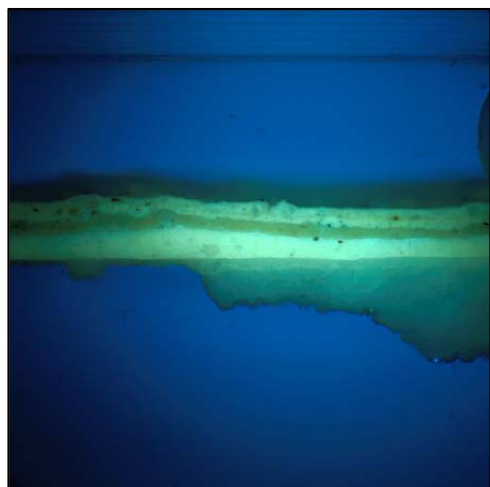
VMB-041 Simulated Daylight



VMB-041 Ultraviolet Light



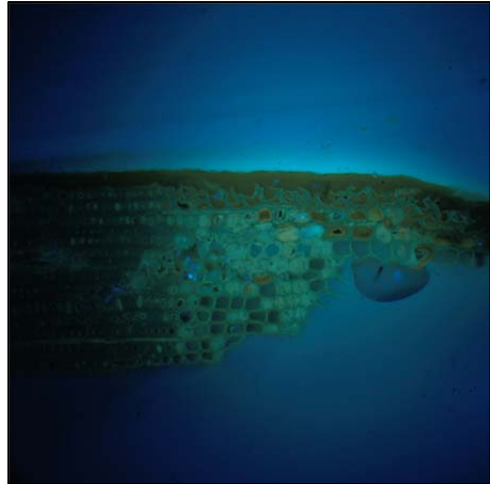
VMB-042 Simulated Daylight



VMB-042 Ultraviolet Light



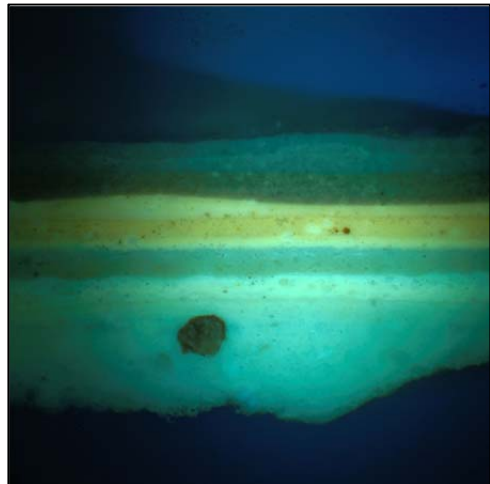
VMB-043 Simulated Daylight



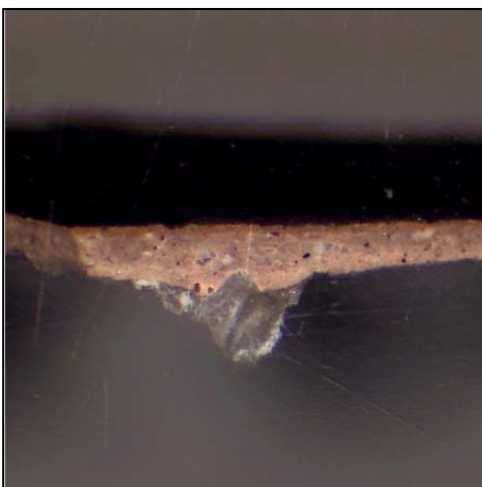
VMB-043 Ultraviolet Light



VMB-044 Simulated Daylight



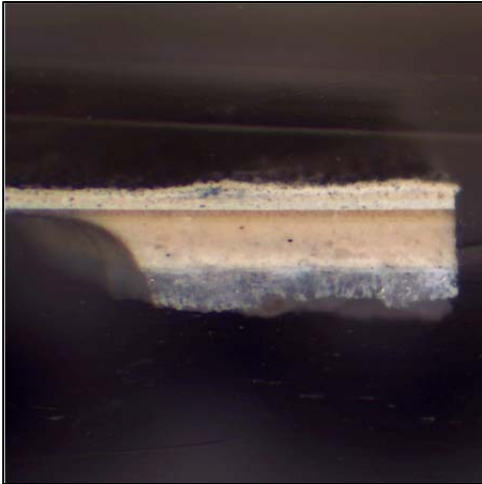
VMB-044 Ultraviolet Light



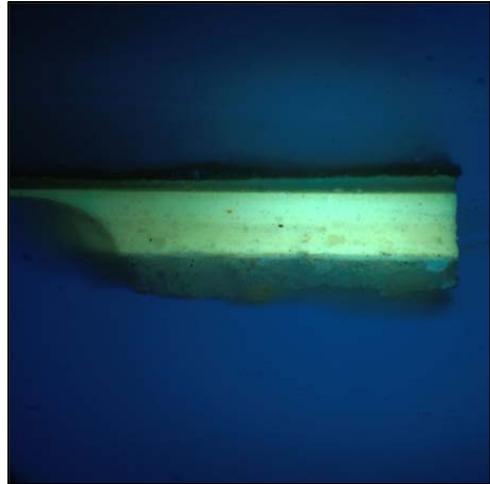
VM1-001 Simulated Daylight



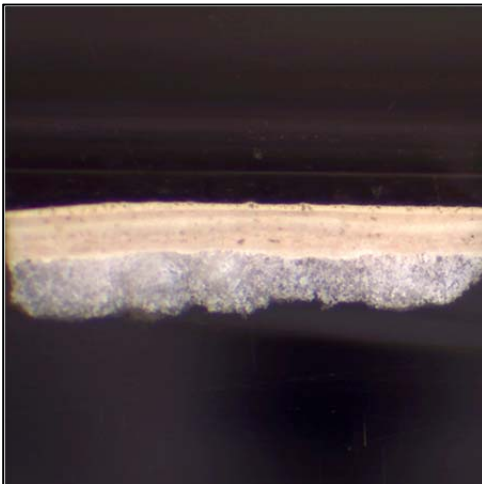
VM1-001 Simulated Daylight



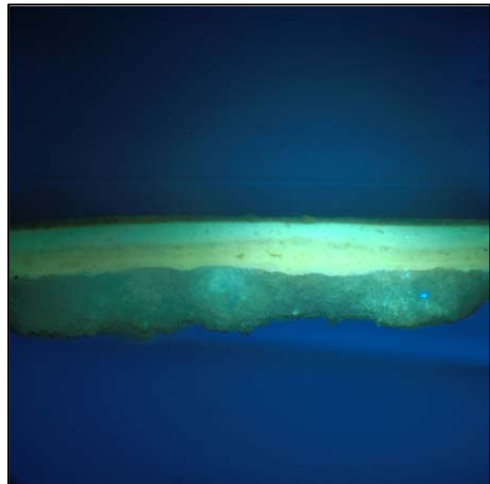
VM1-002 Simulated Daylight



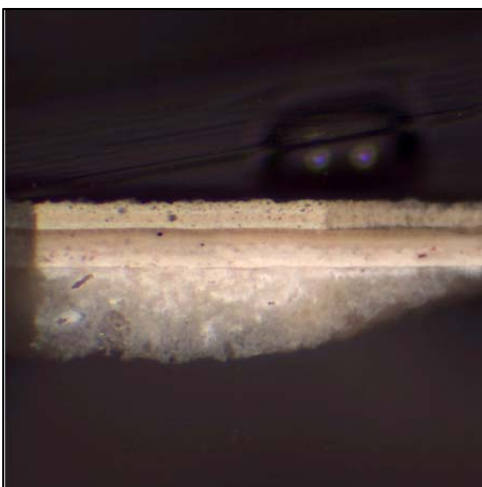
VMB-002 Ultraviolet Light



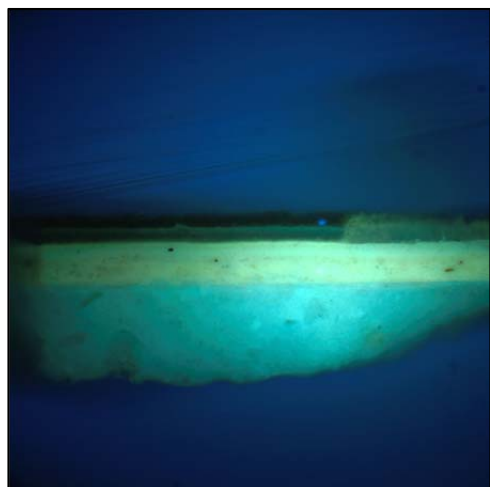
VM1-003 Simulated Daylight



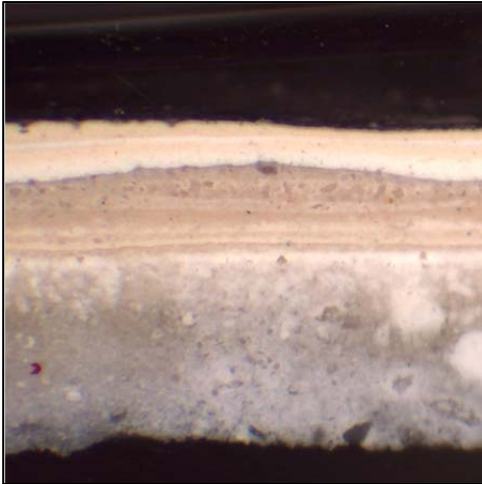
VM1-003 Ultraviolet Light



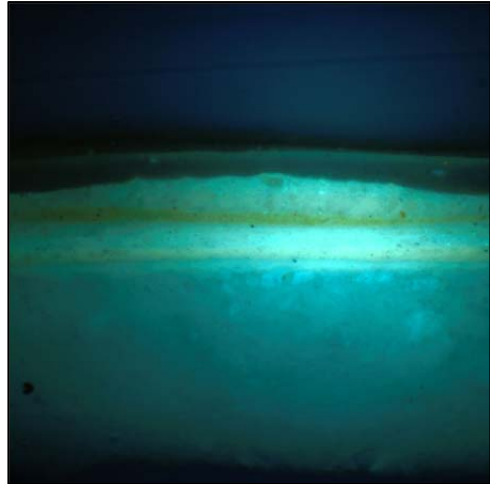
VM1-004 Simulated Daylight



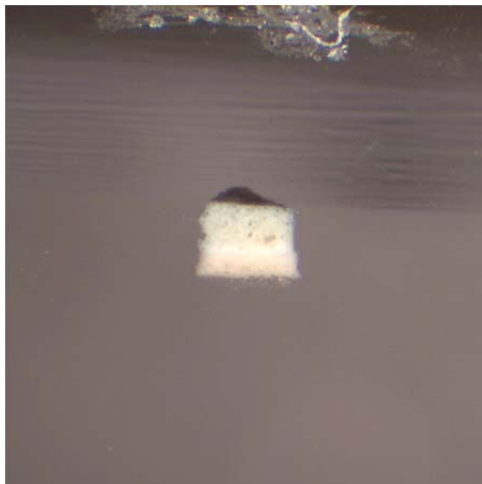
VM1-004 Ultraviolet Light



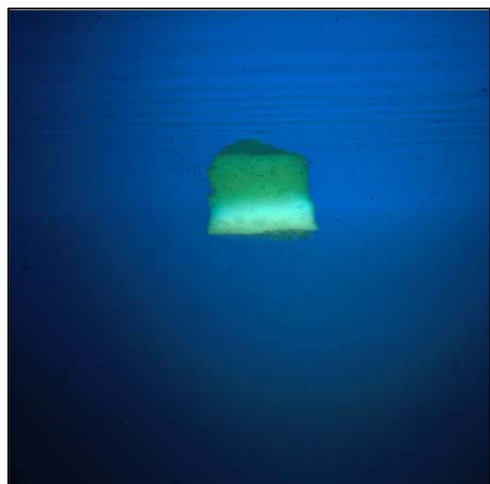
VM1-005 Simulated Daylight



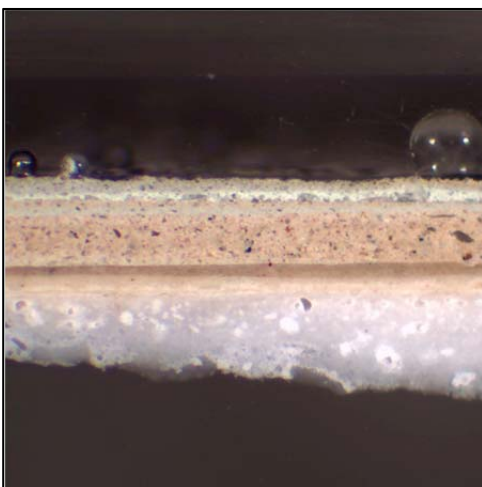
VM1-005 Ultraviolet Light



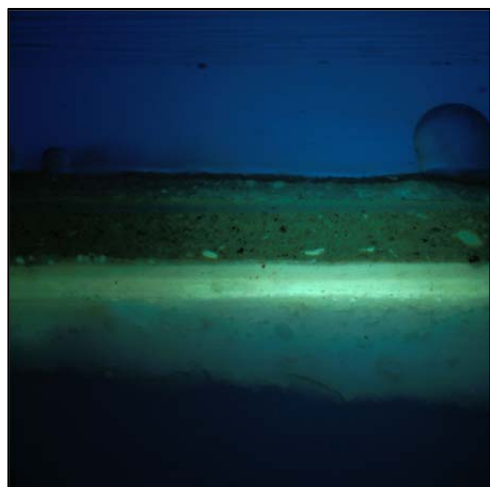
VM1-006 Simulated Daylight



VM1-006 Ultraviolet Light



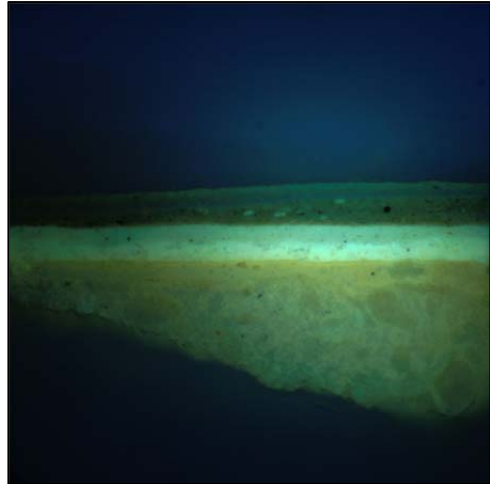
VM1-007 Simulated Daylight



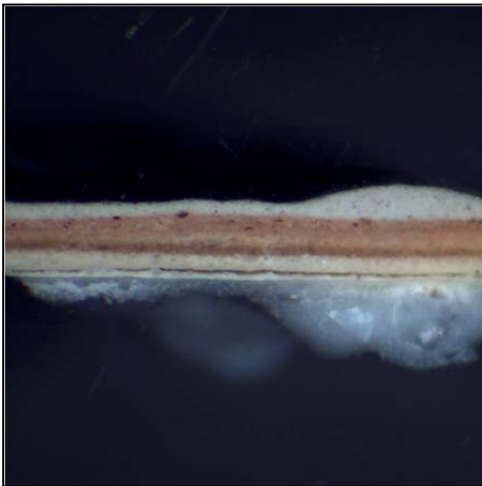
VM1-007 Ultraviolet Light



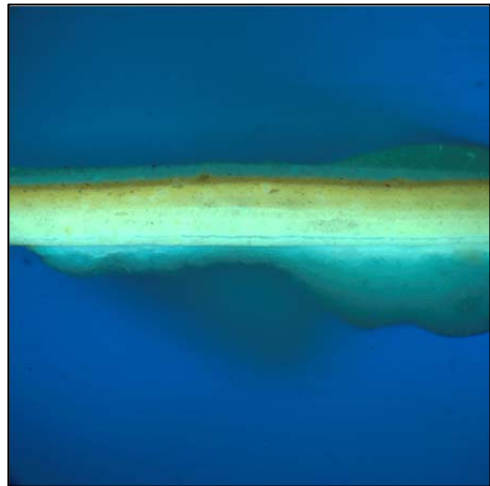
VM1-008 Simulated Daylight



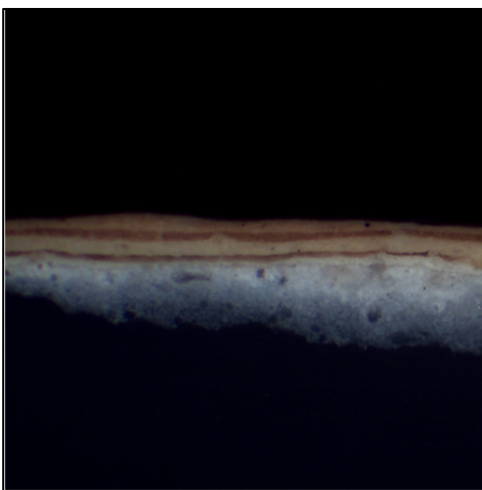
VM1-008 Ultraviolet Light



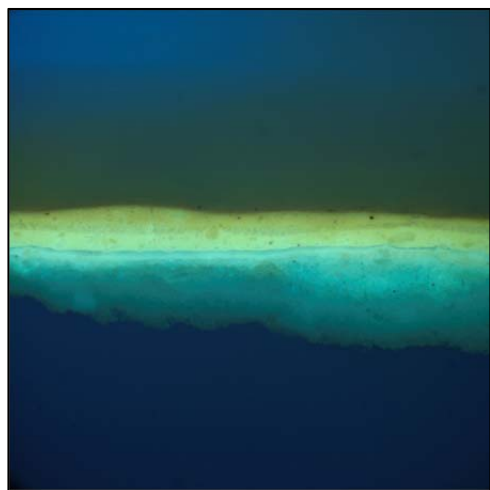
VM1-009 Simulated Daylight



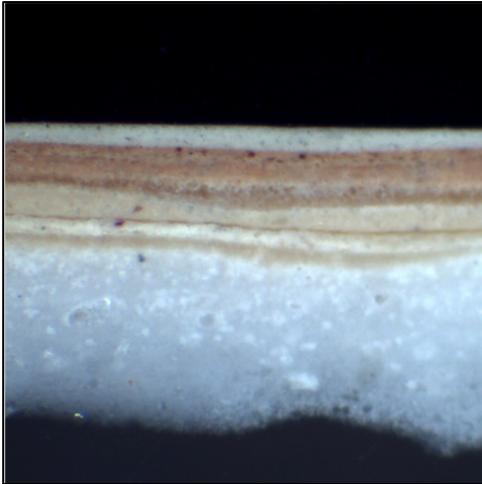
VM1-009 Ultraviolet Light



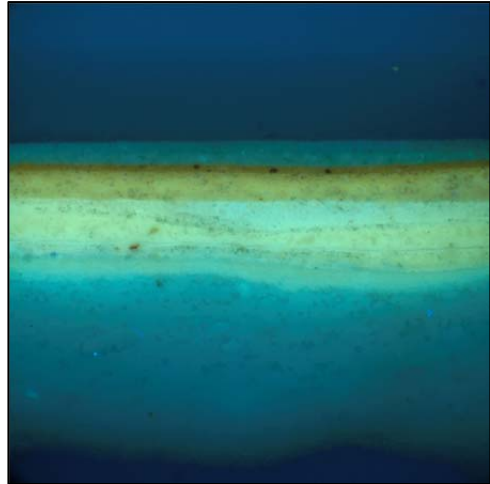
VM1-010 Simulated Daylight



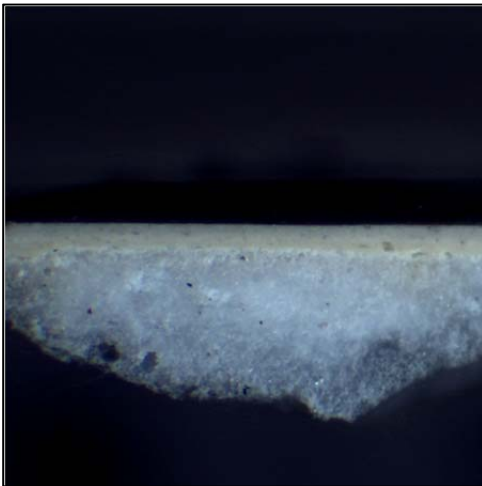
VM1-010 Ultraviolet Light



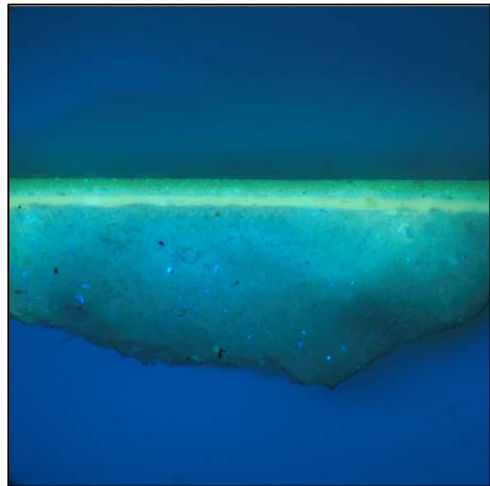
VM1-011 Simulated Daylight



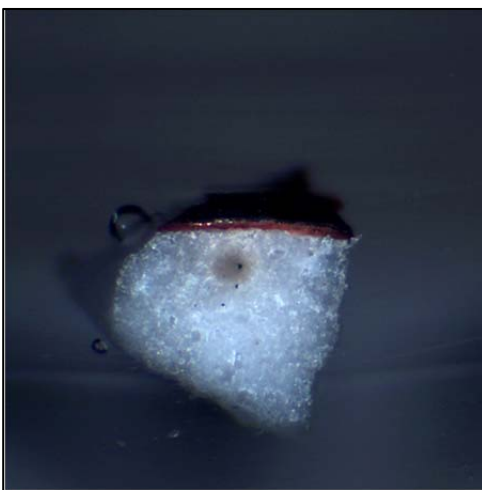
VM1-011 Ultraviolet Light



VMR-001 Simulated Daylight



VMR-001 Ultraviolet Light



VMR-002 Simulated Daylight



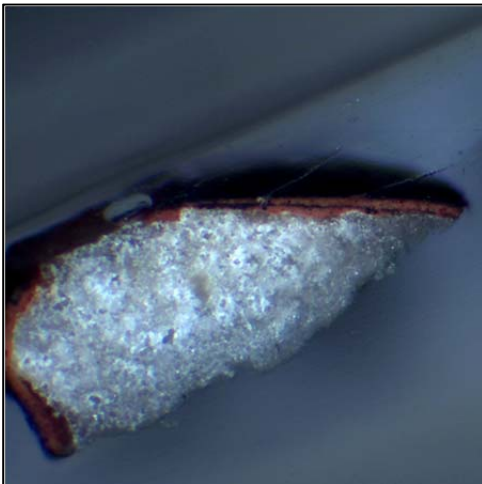
VMR-002 Ultraviolet Light



VMR-003 Simulated Daylight



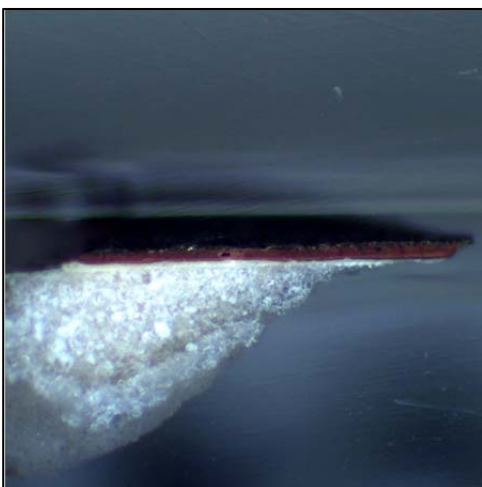
VMR-003 Ultraviolet Light



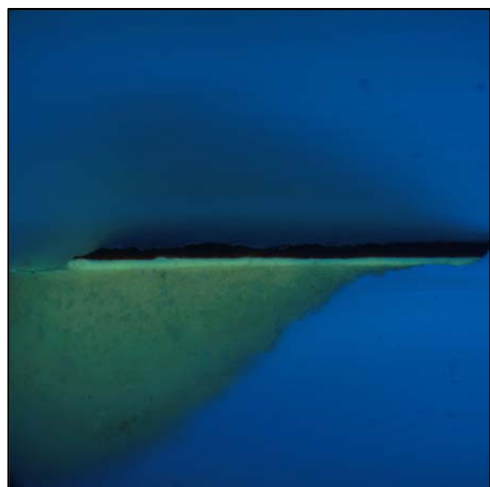
VMR-004 Simulated Daylight



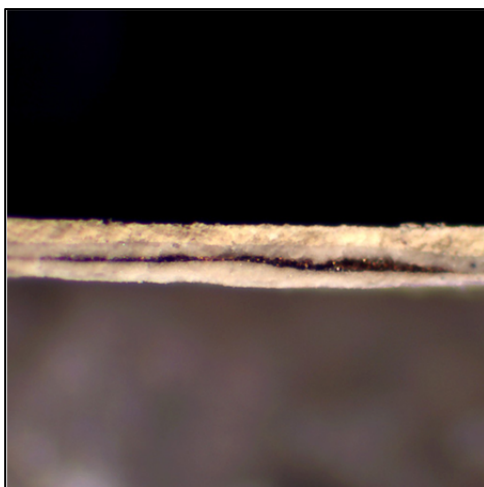
VMR-004 Ultraviolet Light



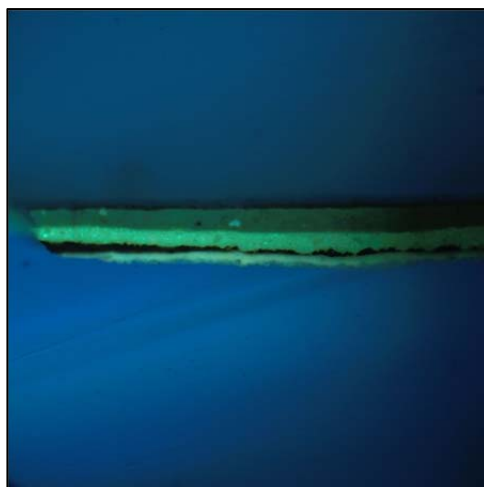
VMR-005 Simulated Daylight



VMR-005 Ultraviolet Light



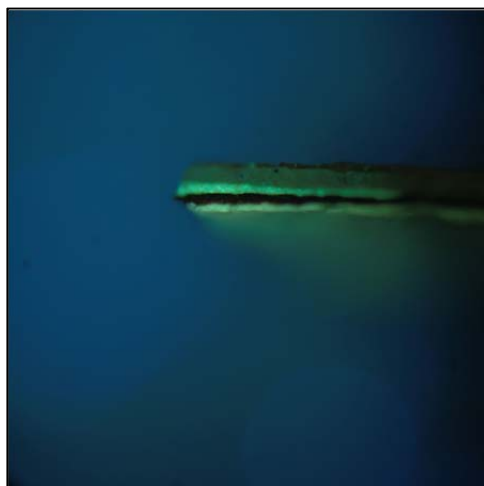
VMR-006 Simulated Daylight



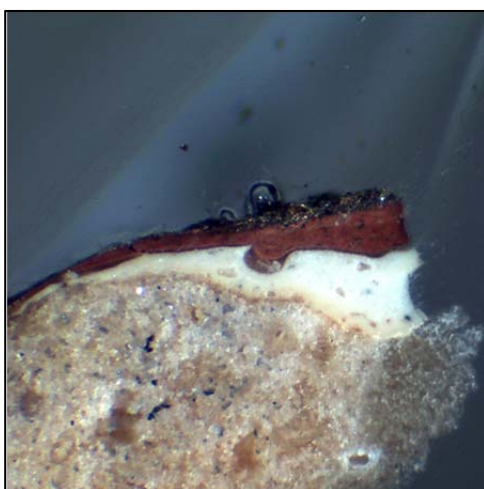
VMR-006 Ultraviolet Light



VMR-006a Simulated Daylight



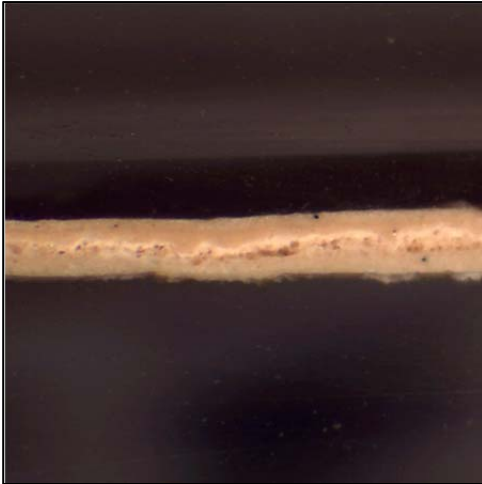
VMR-006a Ultraviolet Light



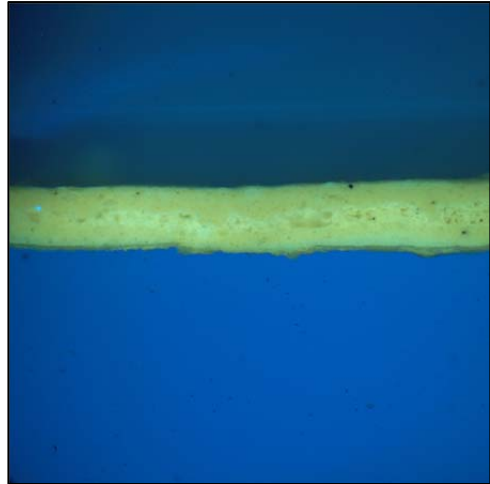
VMR-007 Simulated Daylight



VMR-007 Ultraviolet Light



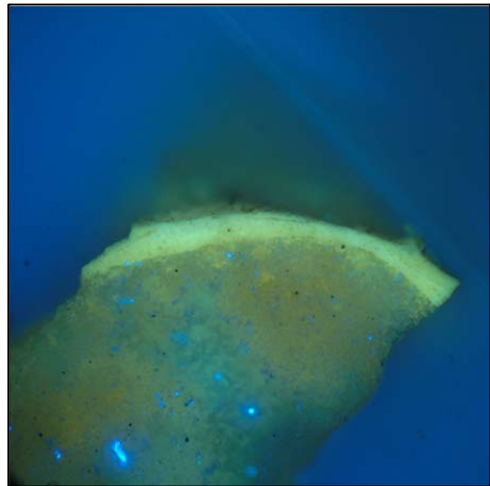
VM2-001 Simulated Daylight



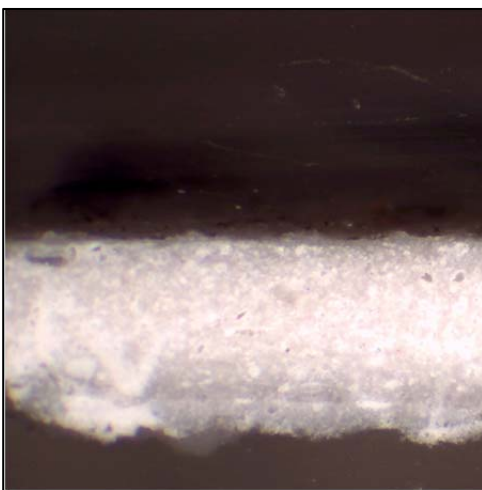
VM2-001 Ultraviolet Light



VM2-002 Simulated Daylight



VM2-002 Ultraviolet Light



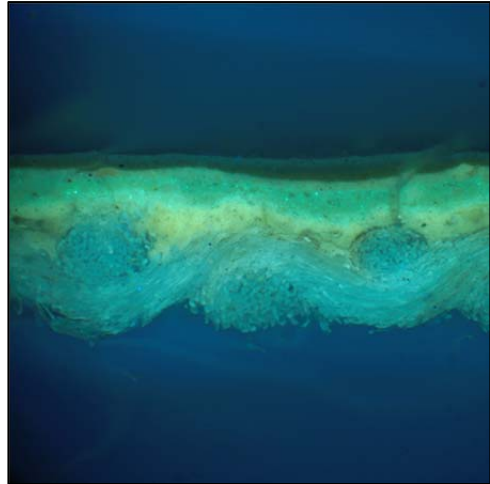
VM2-003a Simulated Daylight



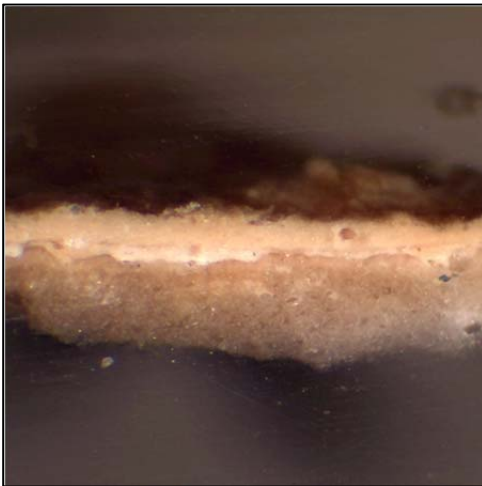
VM2-003a Ultraviolet Light



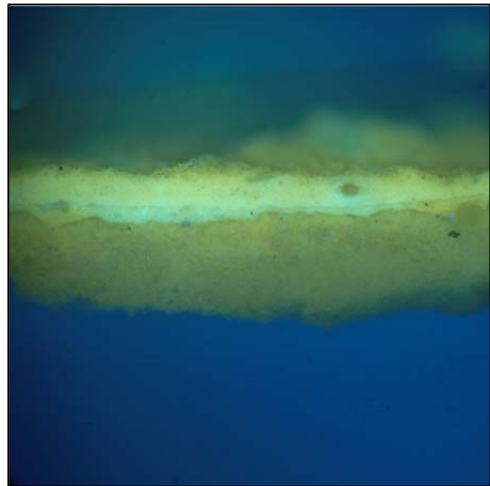
VM2-003b Simulated Daylight



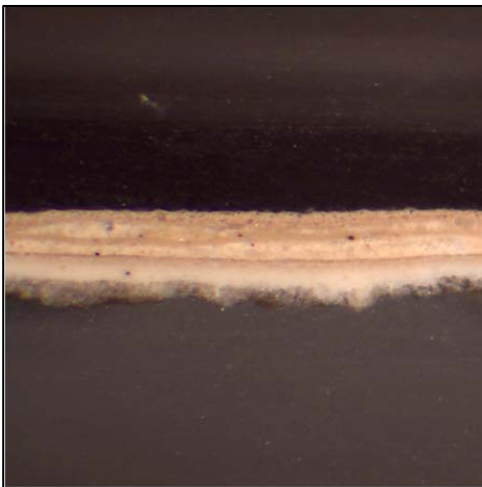
VM2-003b Ultraviolet Light



VM2-004a Simulated Daylight



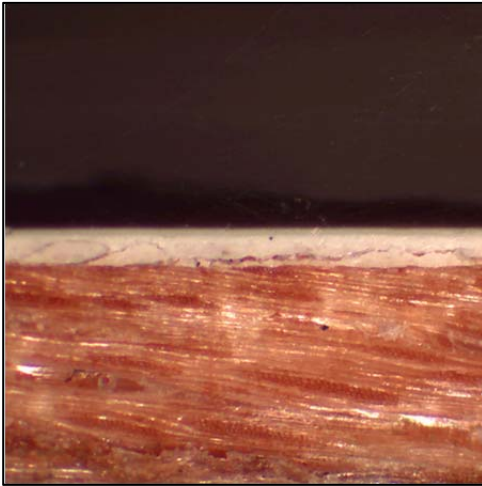
VM2-004a Ultraviolet Light



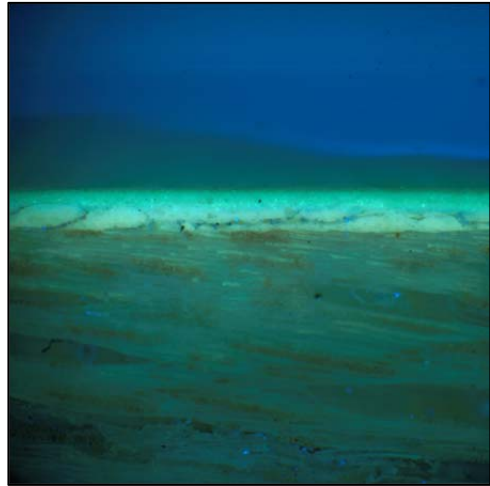
VM2-004b Simulated Daylight



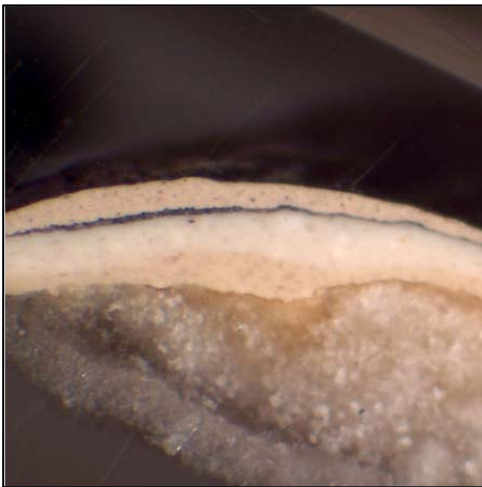
VM2-004b Ultraviolet Light



VM2-005 Simulated Daylight



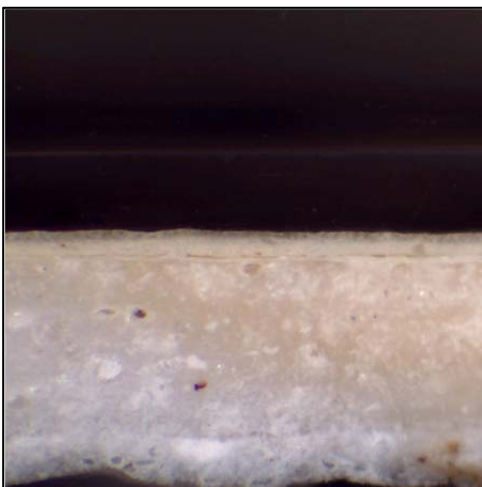
VM2-005 Ultraviolet Light



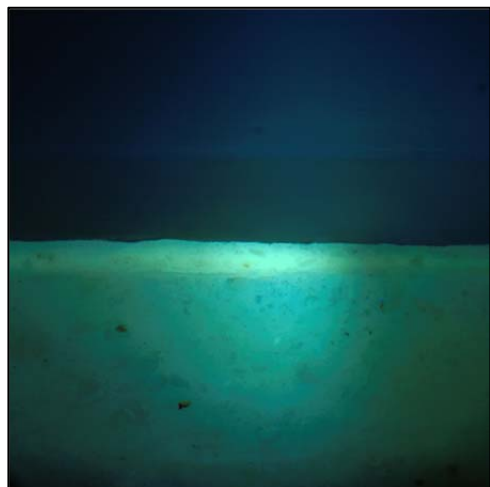
VM2-006 Simulated Daylight



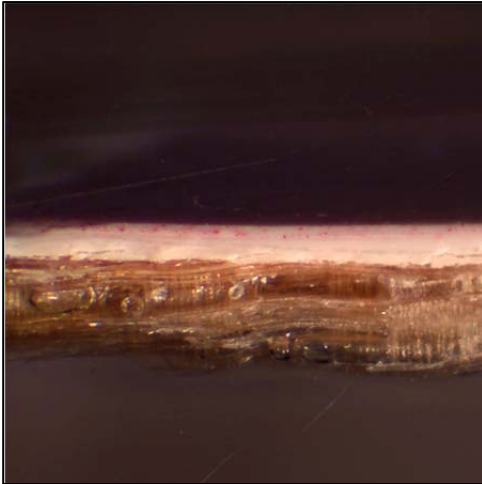
VM2-006 Ultraviolet Light



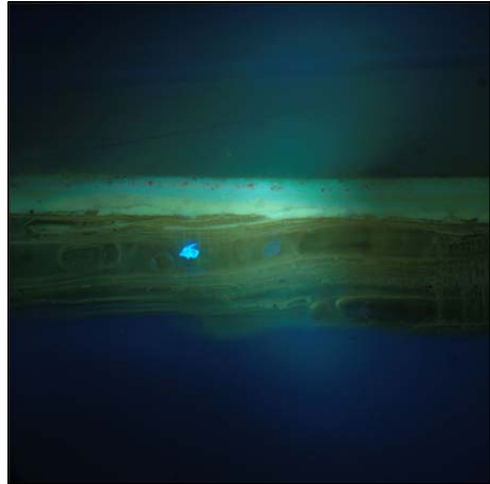
VM2-007 Simulated Daylight



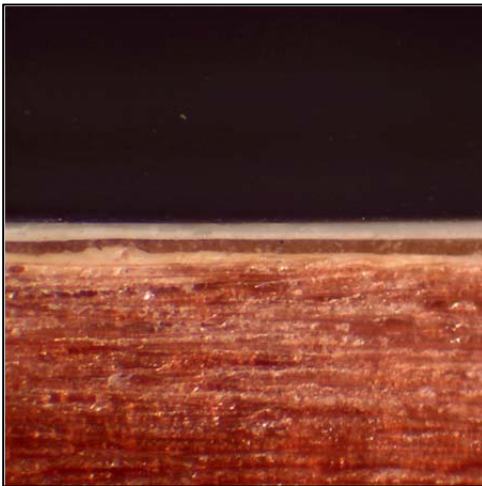
VM2-007 Ultraviolet Light



VM2-008 Simulated Daylight



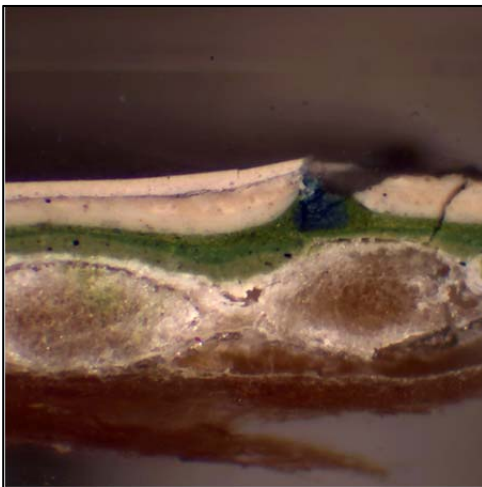
VM2-008 Ultraviolet Light



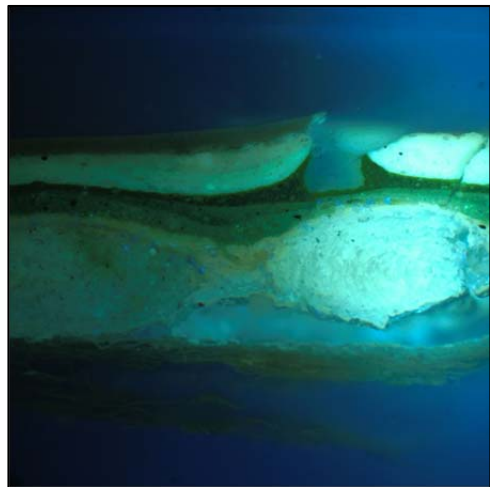
VM2-009 Simulated Daylight



VM2-009 Ultraviolet Light



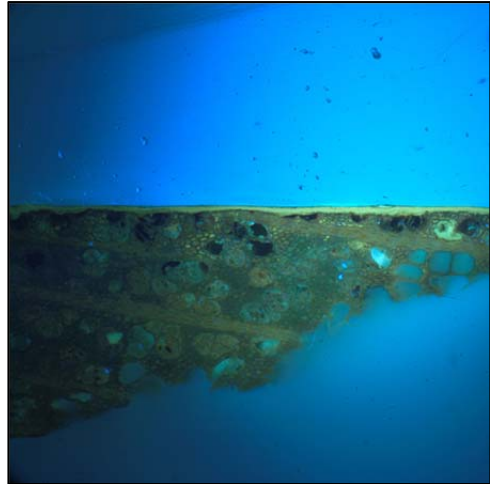
VM2-010 Simulated Daylight



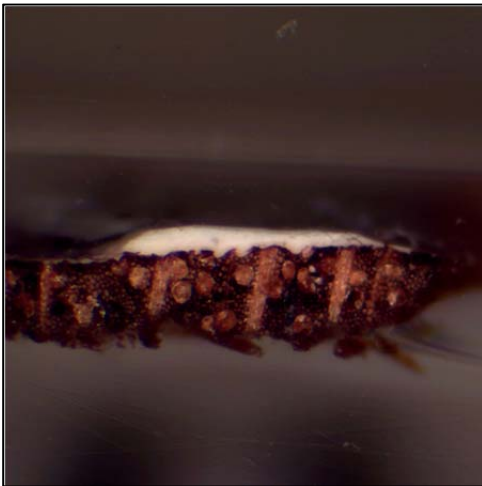
VM2-010 Ultraviolet Light



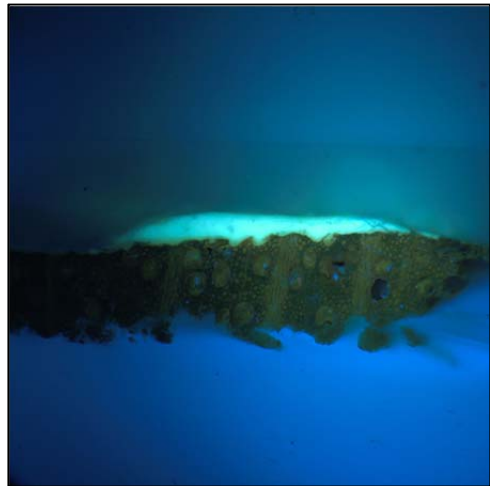
VM2-011 Simulated Daylight



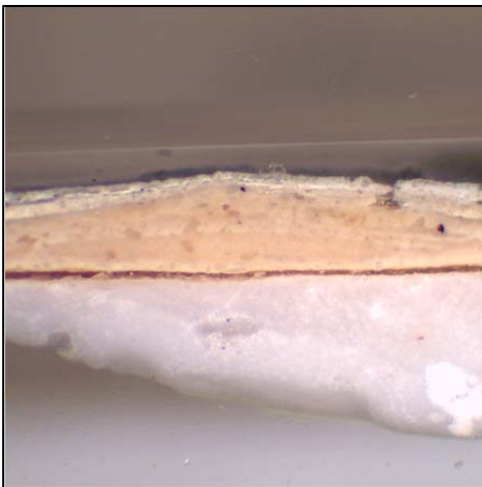
VM2-011 Ultraviolet Light



VM2-011a Simulated Daylight



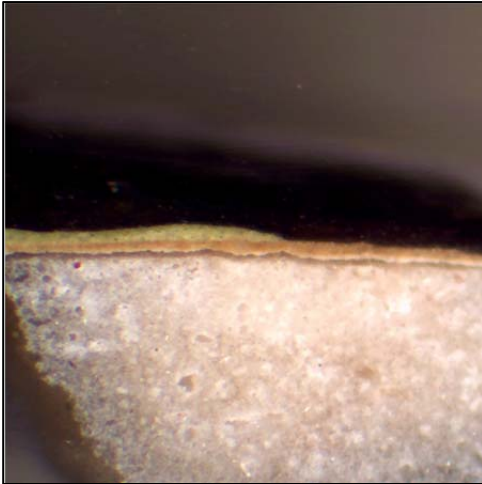
VM2-011a Ultraviolet Light



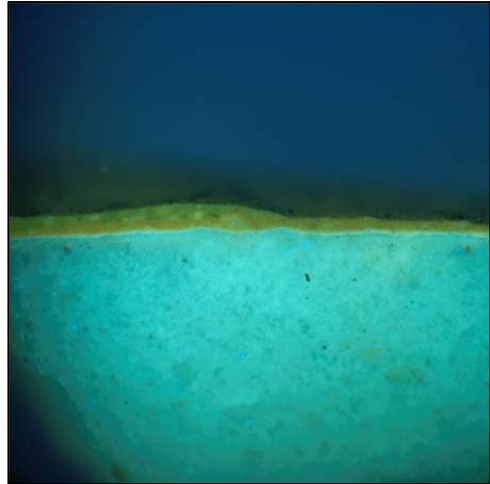
VMV-001 Simulated Daylight



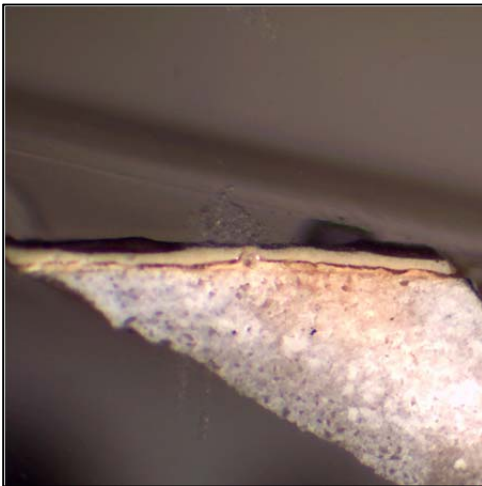
VMV-001 Ultraviolet Light



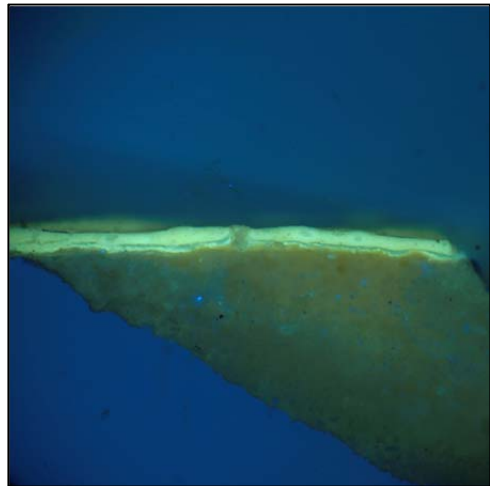
VMV-002 Simulated Daylight



VMV-002 Ultraviolet Light



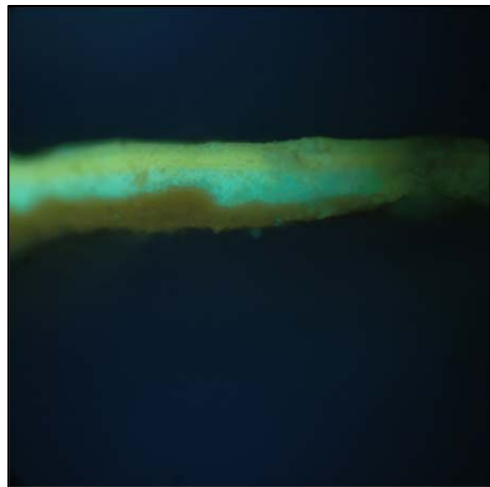
VMV-003 Simulated Daylight



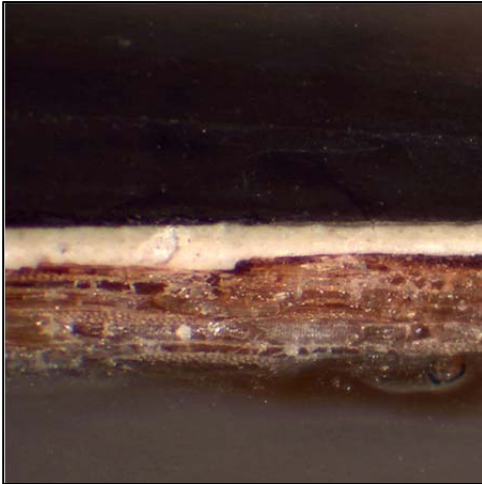
VMV-003 Ultraviolet Light



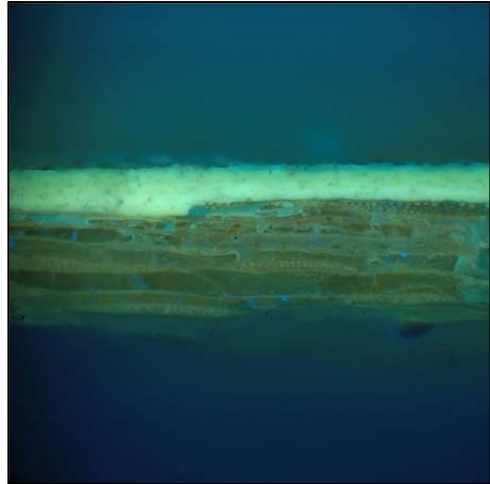
VMV-003a Simulated Daylight



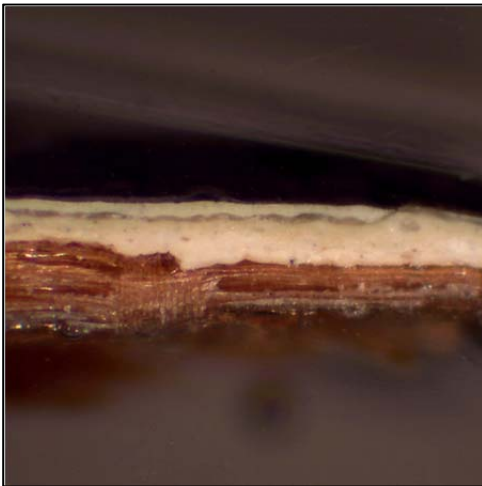
VMV-003a Ultraviolet Light



VMV-004 Simulated Daylight



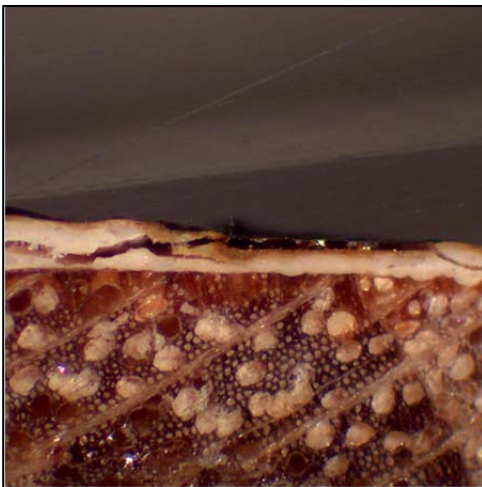
VMV-004 Ultraviolet Light



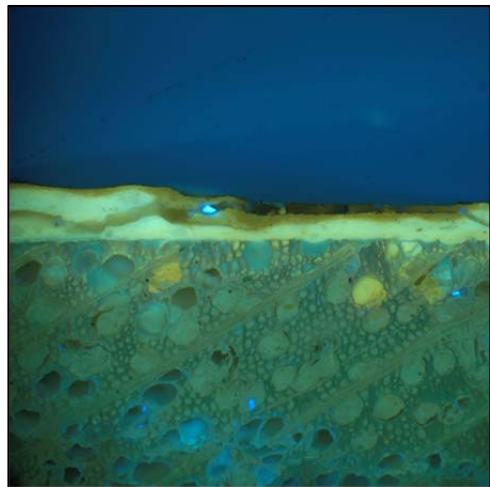
VMV-005 Simulated Daylight



VMV-005 Ultraviolet Light



VMV-006 Simulated Daylight



VMV-006 Ultraviolet Light



VMV-007 Simulated Daylight



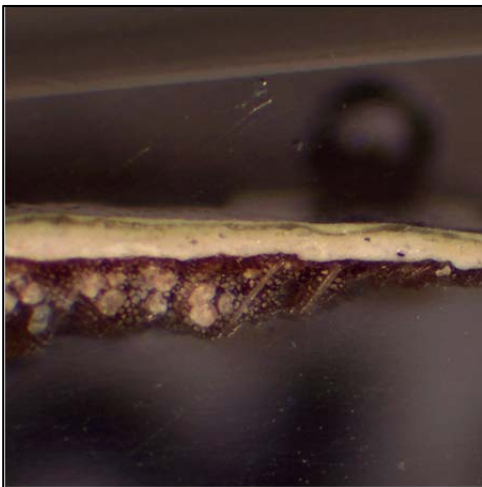
VMV-007 Ultraviolet Light



VMV-008 Simulated Daylight



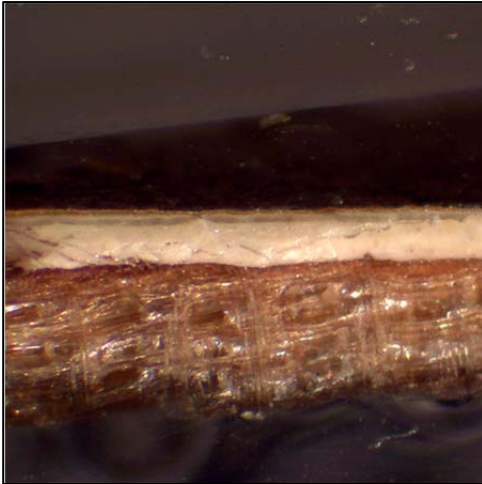
VMV-008 Ultraviolet Light



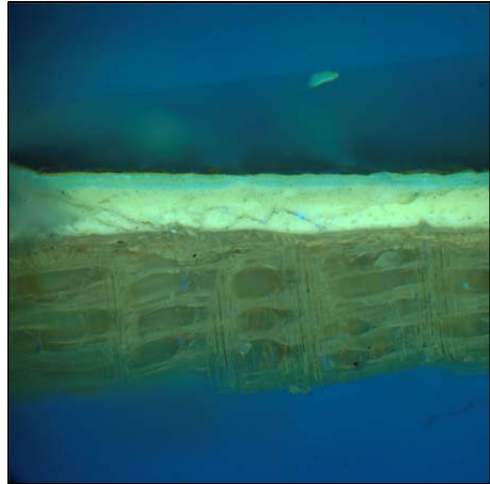
VMV-009a Simulated Daylight



VMV-009a Ultraviolet Light



VMV-009b Simulated Daylight



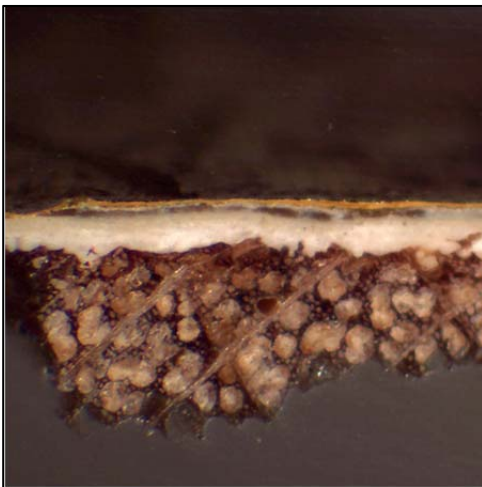
VMV-009b Ultraviolet Light



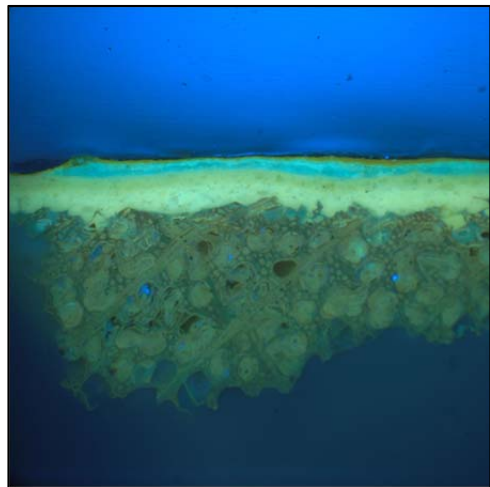
VMV-010 Simulated Daylight



VMV-010 Ultraviolet Light



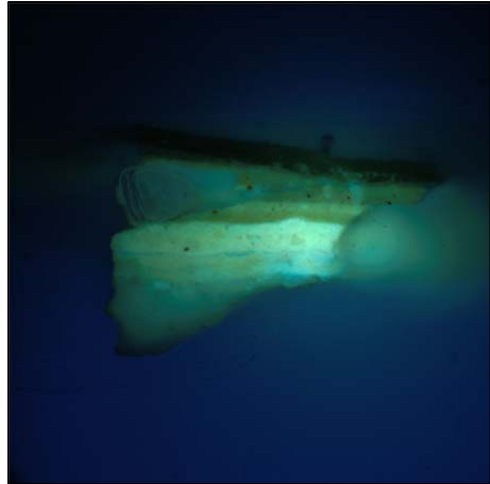
VMV-011 Simulated Daylight



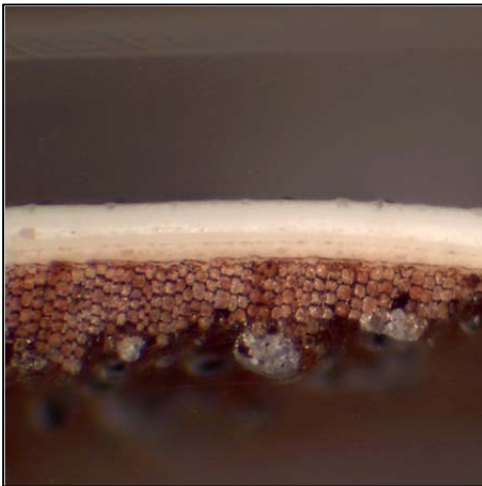
VMV-011 Ultraviolet Light



VM3-002 Simulated Daylight



VM3-002 Ultraviolet Light



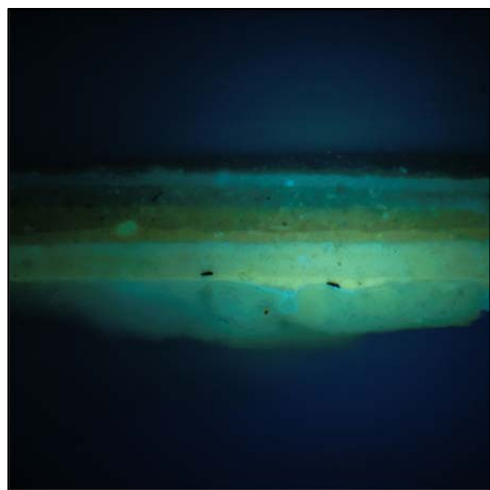
VMV-003 Simulated Daylight



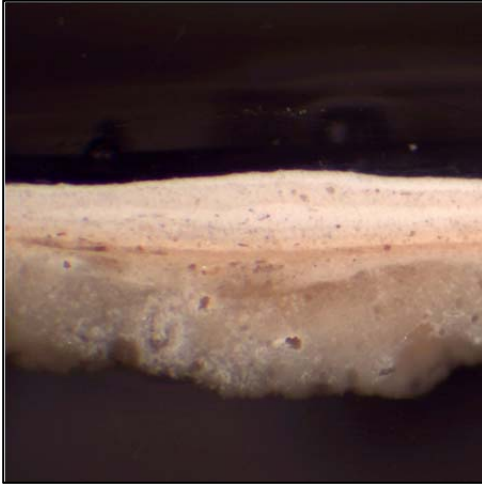
VMV-003 Ultraviolet Light



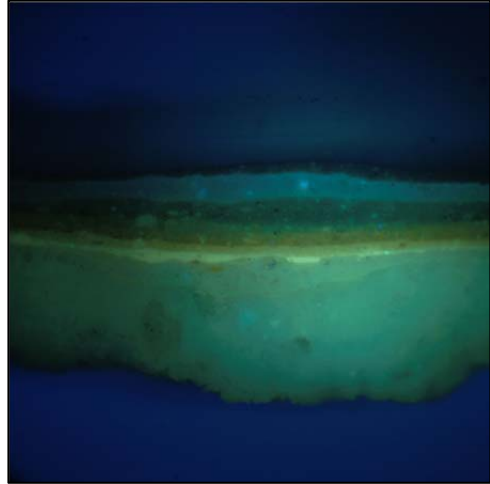
VMV-004 Simulated Daylight



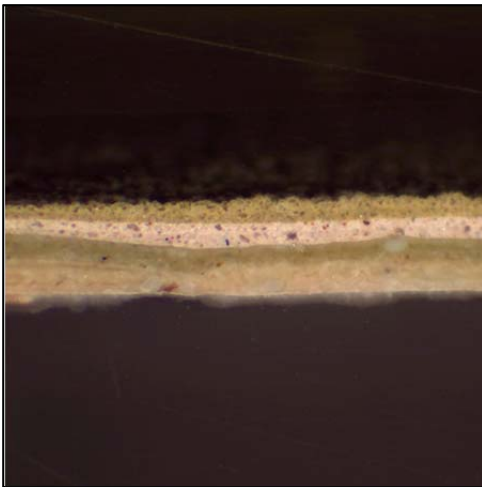
VMV-004 Ultraviolet Light



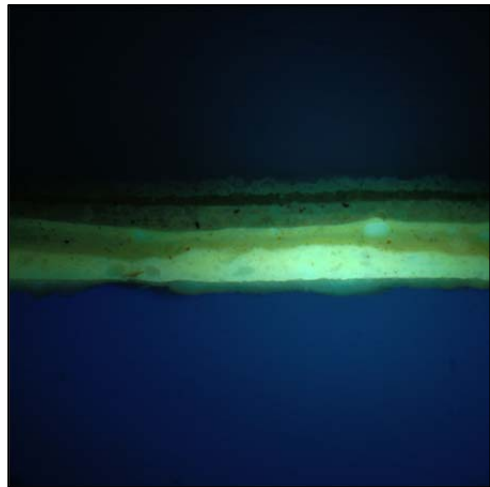
VM3-005 Simulated Daylight



VM3-005 Ultraviolet Light



VM3-006 Simulated Daylight



VM3-006 Ultraviolet Light

APPENDIX D

INTERIOR PAINT SAMPLES

Preliminary Notes

Peggy Albee

Vanderbilt Mansion Interior Paint Samples – Preliminary Notes

BASEMENT

Housekeeper's Office

VAMA 01 P015 – E. wall above chair rail

VAMA 01 P016 – E. wall below chair rail.

The sample from above the chair rail does not have a substrate, but had fractured smoothly, possibly from patch??? Some wonderfully-colored greens from below the rail correlating to greens and orange glazy-like (deteriorated)? layers.

	VAMA 01 P015 (no substrate)	VAMA 01 P016 (plaster substrate)
1. 1899		Lt cream Cream – oily
2.		Lt cream Lt cream Cream – oily
3.		Lt cream
4.	Fracture	Lt cream
5.	Green/yellow Yellow/green	Green – bright/gloss
6.	Green 2?	White Dk olive Off-white/olive Dk olive
7.	Yellow/green Green/yellow	Cream Cream Orange – thin
8.	Moss green 2?	Off-white 2? Orange/brown-gloss
9.	Moss green	Cream Cream Orange/brown Varnish or shellac
10. Post – 1938?	Lt blue Blue	Lt blue Lt blue
11.	Cream Off-white?	Cream
12.	Patch	Patch
13.	Lt cream	Lt cream
14.	Off-white	Off-white/lc cream

Compare early finishes to those found in Elliptical Hall samples. The post-1938 date is assigned to the light blue finish because its texture was so different than the (almost-) standard finishes prior to it. It is also possible that this is the last finish during the Vanderbilt period. Did the same housekeeper hold the post for a long time, and up to Fred's death? Correlate with what is known of housekeeper roster. If it was the same person, then I think the first post-1938 finish is the blue because it is so different from what precedes it.

Note the number of times the walls were painted compared to the number of layers in the elliptical hall or other locations. (Some of the historic combinations would have been fairly wild.) This evidence suggests and supports the housekeeper's prominence in the hierarchy of servants, where her office was painted much more frequently. (Compare to third-story rooms- I only took woodwork samples from the housekeepers rooms; I need to poke around some more.)

The orange/brown layer may be a dried-out glaze; therefore in sample P016, finish 9, the last two layers may be one.

NOTE: Many old whites/off-whites/creams yellow unevenly with age, due to the properties of linseed oil and white lead. Therefore the same paint application may appear differently from sample to sample.

(ALSO: Exposure of samples to near-ultraviolet light using a UV microscope has played an important role in confirming modern paint layers. In addition to earmarking them by their different textures using reflected-light microscopy, in UV light the overwhelming majority of the modern paints in these samples fluoresce in brown colors, while the older paints have fluoresced in lighter and various colors. P.S. I haven't viewed all samples with the UV scope, just the representative ones so far.)

Basement Elliptical Hall and Rooms off Hall

- VAMA 01 P017 – Base. Elliptical hall, ceiling near east wall and south doorway (to present lunch room)
- VAMA 01 P018 – Base. Elliptical hall, east wall above picture rail, immediately north of south doorway (to present lunch room)
- VAMA 01 P019 – Base. Elliptical hall, east wall between chair rail and picture rail, immediately north of south doorway (to present lunch room) below picture rail
- VAMA 01 P020 – Base. Elliptical hall, east wall immediately below chair rail, immediately north of south doorway (to present lunch room)
- VAMA 01 P021 – Base. Room immediately south of originally-named Boots and Lamps Room, west wall to south of window opening, above chair rail
- VAMA 01 P022 – Base. Originally-named Boots and Lamps Room, south wall plaster below chair rail under window apron

In the chart P018 represents P017 as well, ceiling and wall section above picture rail, always painted the same. P019 and P020 represent above and below the chair rail, they always were painted the same as each other and other two samples until recently: walls now painted darker color than ceiling.

P021 from room S. of original (McK,M&W) Boots and Lamps room: appears not to have been painted for a long time. (Not at all since 1938?) P022 from original Boots and Lamps Room, used by chef.

All early finishes same as early layers in housekeeper's office.

Do UV

	VAMA 01 P017 (plaster)	VAMA 01 P018 (plaster)	VAMA 01 P021 (plaster)	VAMA 01 P022 (plaster)
1. 1899	Off-white Oil or resin	Off-white Oil or resin	White Cream Oil or resin	Lt cream Off-white Oil or resin
	Cream Cream Oil	Cream Cream Oil or resin	Cream Cream	Lt cream Cream
	Cream Oil	Cream Oil or resin	Cream	Cream Cream (1 or 2 finishes)
	Dk cream	Cream Oil or resin	Cream (darker)	Cream Oil
	Cream	Cream Resin	Cream	Cream Oil
	Cream	Lt cream		Cream
NPS?	Off-white/Lt Cream	Off-white/Lt Cream (dry)		White Off-white/ lt. gray
		Dk cream		Cream/yel. (dry)
		Dk cream		(patch) Lt cream

Servant's Dining Room

VAMA 01 P075 – Base. Servants' Dining, N. wall at E. side of chimneybreast, above picture rail

VAMA 01 P076 – Base. Servants' Dining, N. wall at E. side of chimneybreast, above chair rail

VAMA 01 P077 – Base. Servants' Dining, N. wall at E. side of chimneybreast, below chair rail

	VAMA 01 P075 (plaster)	VAMA 01 P076 (plaster)	VAMA 01 P077 (plaster)
1. 1899	Yellow/cream glaze	Yellow/cream glaze	Yellow/cream Glaze
2.	Yellow/cream	Yellow/cream	Yellow/cream
3.	Yellow Yellow fracture	Yellow Yellow fracture	Yellow Yellow fracture
4.	Yellow/cream	Yellow/cream Yellow/cream	
5.	Yellow/orange	Yellow/orange Yellow/orange Yellow/orange	
6.	Yellow/orange	Yellow/orange	
7.	Yellow/orange	Lt yellow/oran. Lt yellow/oran.	
8.	Yellow/orange dirt	Yellow/orange Yellow/orange dirt	
9. NPS	Off-white Tan	White White	White White
10. & 11?	Yellow Yellow	Yellow Yellow	Off-white Yellow
11. or 12.	Yellow	Yellow	Yellow

Due to the consistent fracture found in these samples, it appears that P077 represents an area where the whole mid-segment of paint fractured off prior to repainting the ninth finish. A second possibility is that something was installed below the chair rail like a wainscot during this period or something was placed in front of this area. The former is most likely the case. The first eight finishes appear to be oily and therefore glossy. The last finishes appear to dry in cross-section and look like modern paints. Therefore all finishes after the eighth finish may have been applied by the Park Service.

FIRST STORY

Vestibule

VAMA 01 P078 – 1st story, vestibule, E. wall to N. of main door

VAMA 01 P079 – 1ST story, vestibule, egg-and-dart next to W. door, N. side of W. wall

	VAMA 01 P078	VAMA 01 P079
1. 1899		Cream
2.		White
3.		Off-white
4.		Off-white dirt
5. NPS?	White	White
6.	Tan Tan Tan	Lt. cream
7.	White Tan	Off-white

Sample P078 may represent a repair conducted by NPS after acquiring the property.

Check to see if this room is bichromatic., take another wall sample.

First four layers could represent 1 or 2 finishes?

Do UV

Dining Room samples (VAMA 01 P026-P028, VAMA 01 P038)

Four minute samples were removed from gilded woodwork in the dining room, and two were removed from the stone mantels in order to confirm the presence of a coating applied during Park Service stewardship.

VAMA 01 P025 – South window architrave, south side, exterior fillet

VAMA 01 P026 – South wall at west corner, westernmost middle panel, gilded egg-and-dart molding

VAMA 01 P027 – South wall at west corner, reverse fluting of westernmost pilaster, gilding near base

VAMA 01 P038 – South wall pilaster to west of westernmost doorway

All four samples reflect (next to their wood substrates) a layer of yellow bole followed by gold leaf. In samples P025, P026, and P038, the gold leaf is followed by a layer of varnish, which has darkened. In sample P025, the varnish layer is fracturing off the sample. Of the four, only sample P027 does not reflect any evidence of varnish. This may have been a conscience choice: after the completion of the room, artisans (Herter Brothers?, check citation) were asked to tone down the room. This could be interpreted as a need to tone down the gilding, and a viable way to accomplish this is to apply a layer of varnish over it. Not only will the varnish dull the brilliance of the gilt through its refractory properties, but as it darkens naturally, it will change the appearance to a bronze-like color. In a survey of the room, some gilded details and elements are still very bright gold, while others appear more bronze-like, as though some details and elements were specified to be “~~t~~ned down,” while others remained untreated. Therefore sample P027 represents a detail that was not “~~t~~ned down.” (Recheck for consistency.)

Service Rooms

VAMA 01 P082 – Butler's Pantry, curved northwest wall

VAMA 01 P083 – Service Stair wall, 2nd level at balcony of Butler's Pantry

	P082 (plaster)	P083 (plaster and size)
1899	Lt. cream Glaze	Lt. cream glaze
	Lt. cream	Lt. cream/yellow
	Yellow/gold (oily)	Lt. yellow/cream
	Lt. orange (dirt)	Lt. gold/orange (fracture)
or nps?	Off-white/tan	Tan
	Lt. orange	Lt. gold/orange (fracture)
NPS?	Lt. cream	Off-white Lt. tan
	Off-white Off-white	Off-white (primer or finish)?
	Lt. cream	Lt. cream/off-white

The Service Stair and Butler's Pantry were painted similarly throughout the Vanderbilt ownership of the house. The glaze over the original finish allowed for maximum reflection of light when lighting in the house was at its least (worst, lowest?). A slight change occurred early in NPS ownership, possibly at the time of the first NPS repainting campaign. The evidence suggests that both spaces were painted at the same time during all painting campaigns, except perhaps when the Pantry was painted light cream and the Service Stair was painted light tan.

Powder Room (historic nomenclature?) samples

VAMA 01 P028 – toilet room, lower window sash

VAMA 01 P029 – toilet room, outer edge of window opening architrave

VAMA 01 P030 – toilet room, north wall above tile wainscot at west corner

VAMA 01 P031 – powder room, doorway to reception hall, southeast side of architrave, molding near base

VAMA 01 P080 – powder room, N. wall behind W. door

VAMA 01 P081 – powder room, E. window architrave, south side

	P029 (wood)	P028 (wood)	P030 (plaster followed by canvas)	P080 (canvas)	P031 (wood)	P081 (wood)
1899	White	White 2?	Lt. cream Oil or resin	Off-white/ lt. cream	White	White
	White (thick)	White 2?	Off-white Lt. cream	 Lt. yellow/ cream	White	Off-white/ lt. cream Off-white (fracture)
		White 2?	Cream Cream		Off-white (dirty?)	White
	White (semi- gloss)	White 2? (semi-gloss)	Cream Cream	Yel/cream (dirt/ fracture)	Off-white (oily)	Off-white/ lt. cream Off-white (fracture)
NPS?	White	White	Off-white/lt. Cream	Lt. cream (dry)	White	Off-white/ lt. cream
	White (glossy)	White (dry)	Off-white/lt. Cream	Off-white/ lt. cream (dry)	White	White

These two rooms are located through doorway from Reception Hall; the toilet is accessed through the “sinkroom with coat hooks.” Like the majority of rooms in the house, the rooms were painted infrequently over the previous 100 years; the last (two?) finish in four? samples looks like modern paint (it has a very different texture); the sample from the “sink room” (P031) does not show any modern-looking paint. Does the latter indicate that this room was not painted as frequently? Seems odd..

Look at all samples again

Do UV

Entrance Hall

VAMA 01 P032 – Entrance Hall, northwest section of ellipse, wall to W. of doorway to main staircase

VAMA 01 P037 – Entrance Hall, E. wall, above marble baseboard (by Powder Room doorway)

VAMA 01 P084 – Entrance Hall, cornice architrave, white border around marble panels, inside egg-and-dart molding

VAMA 01 P085 – Entrance Hall, frieze at E. side above Powder Room doorway

VAMA 01 P086 – Entrance Hall, cornice above Powder Room doorway

VAMA 01 P087 – Entrance Hall, ceiling at E. side, rope trim

VAMA 01 P088 – Entrance Hall, ceiling at E. side, inside rope molding

	P032 (plaster)	P037 (plaster)	P084 (plaster and size)	P085 (canvas)	P086 (plaster)	P087 (plaster)	P088 (canvas)
1899	Cream/yellow Cream (oiled)	Lt. yellow Lt. cream (semi-gloss) fracture	Off-white/ lt. cream Off-white Off-white/ lt. cream	Cream Off-white/ Lt. cream	Lt. cream White Dirt	White (thin- skim?) dirt	Lt. cream Lt. cream Lt. cream
1906	Off-white Off-white (oiled)		Off-white	White Lt. green	White Lt. cream	White Lt. cream	White dirt
1930s ?	Off-white}oiled and Off-white}yellowed (meant to add gloss) Fracture						
NPS?	Very lt. green 2?	Lt. cream* (modern paint)					White (primer?) (mod.)
NPS	Beige/cream}(mod. Beige/cream}paint)						Lt. cream (mod.)

*This light cream color appears to have been matched to the surface color of the light cream in the first finish, but it is different than the color seen in the first finishes' cross-section. The paint in this room appears gray; is it just dirty?

N. Hall to Dining Room – VAMA 01 P093 damaged corner

Plaster/ Cream add to table?

1899 Off-white/lt. cream

1906? Tan 2

1930s? Rose/tan (thick, dry)

NPS? Lt. blue/green

Tan/yellow 2

Park Service repainted certain elements in this room and left others in their original form.

Some of the light green pigments may have been bleached of their color – recheck samples.

Currently the beige/green/cream paint on the walls does not match any historic color. Needs to be repainted – this will change the character of the room as it currently is seen.

Except for the first finish, the north hall was painted differently than the entrance hall. Since this is a transition space from Entrance Hall to Dining Room, it could be successful, but was Whitney Warren the first to do this?

Office Toilet and Den

VAMA 01 P089 – Den Toilet, S. wall above toilet at damaged plaster (no canvas)

VAMA 01 P090 – Den Toilet, W. wall above sink

VAMA 01 P091 – Den Toilet, W. doorway to Office, architrave, S. side

	P089 (plaster traces)	P090 (plaster)	P091 (wood)
1. 1899	Off-white/lt. cream Off-white/lt. cream		Off-white/lt. cream Lt. cream
2.?	Cream		
2. or 3. 1915 alteration	Off-white Off-white	Lt. cream Lt. cream	Lt. cream 2?
3. or 4.	Lt. cream	Off-white Lt. cream	White 2?

Suggests that architrave was reused from original configuration or is alignment of paint layers wrong?

Plaster samples confirm new west wall in alteration.

Recheck samples

Painted very infrequently

Den

VAMA 01 P092 – Den wall, at E. side of chimney breast, above fireplace at damage

Original decorative finish – suede-like look, all layers comprise one finish. These walls were never repainted. What about graining in this room?

Substrate: plaster

Primer: Red/brown

Green (made with yellow and blue pigments visible with scope)

Bright dark turquoise (uneven application?)

Green (darker than above layer – uneven application)

Varnish? (uneven application, from wear or intended?)

	P035 (plaster or gesso)	P042 (plaster or gesso)	P097 (plaster) size	P100 (plaster) size	P098 (plaster) size	P099 (plaster) size	P101 (plaster) size	P102 (plaster)	P103 (plaster)
1899			Off-white Off-white/ tan Dark red (w/ varn.?)	Off-white Dark red Bole (yel.) Gold leaf	Off-white Lt. tan Bole (yel.) Gold leaf	Off-white Tan/rose Bole (yel.) Gold leaf	Off-white Off-white/ Tan Rose Red varn. Or glaze	Off-white Lt. rose Bole (yel.) Gold leaf	Off-white Rose Bole (yel.) Gold leaf
ca. 1900			Off-white Yellow/tan Off-white	Off-white Dk. yellow Off-white			Off-white Tan/gold Off-white	Off-white Dk. yellow Off-white	Off-white Cream Off-white
1906	Gray Brown Varnish (graining)	Cream Brown Varnish (graining)	Off-white (thick) dirt	Off-white (thick) dirt	Off-white Varnish (graining)	Off-white Varnish (graining)	White Dirt	White dirt	White dirt

P035 (warm) gray-colored paint, a layer of brown paint, and a layer of varnish. This type of layering is usually typical of graining work. Although the sample was very small, the strokes from the graining process are visible on the exterior surface of the sample. Based on documentary evidence in the drawings of Warren & Wetmore, this sample most likely represents and therefore dates to the new work that was completed in 1906 when the fireplaces were boxed out. CHECK MCKIM PLANS ALSO

The latter (P042) also exhibits a plaster or gesso-like substrate, followed by a yellow bole and layer of gold leaf (first finish), then a layer of cream-colored paint, a layer of brown paint and layer of varnish (second finish). The first finish represents the original McKim, Mead and White work, which was gold leafed; the second finish most likely represents Whitney Warren's work of 1906, and matches the graining evidence found in sample P035.

Not only do these samples evidence the dulling-down changes that Warren did, but also show that the majority of ceiling and cornice moldings were originally gold-leafed and that the Vanderbilts had some of the details painted over early on in their existence, probably immediately after construction was finished and they wanted several elements in several rooms toned down.

Reception Room

VAMA 01 P094 – Reception Room, S.E. wall curve at fake door

VAMA 01 P095 – Reception Room, S.E. wall curve, dull gilding

VAMA 01 P096 – Reception Room, S.E. wall curve, bright gilding

	P094 (plaster)	P095 (plaster)	P096 (plaster)
1899	Lt. yellow Cream	Red/brown Red/brown Gold leaf	Red/brown Gold leaf
	Off-white/lit. cream		
	Lt. cream (mod.) Is this a NPS touch-up?	Red/orange/brown Red/orange/brown Gold leaf powder in varnish or dirtied gold leaf with varnish over it	

Was this room toned down too or is this NPS touch up?

Main Staircase

VAMA 01 P045 – First story, south wall, panel of anthemion molding at west side of wall

VAMA 01 P046 – First story, next to 3rd tread, inside base of balustade

VAMA 01 P047 – First story, compo decoration to northeast of doorway to reception hall, at bottom of decoration

VAMA 01 P048 – First story, to northeast of doorway to reception hall, above duplex outlet (flat section next to compo)

VAMA 01 P049 – First landing niche (northwest corner), rear of niche (at damage)

VAMA 01 P050 – First landing niche (northwest corner)

Sample P046 merely reflects the substrate (some type of cement) followed by a waxy-looking coating with imbedded dirt. This waxy-looking coating may represent a cleaning or maintenance procedure, rather than an originally-intended finish.

The five remaining samples exhibit the same stratigraphies, thereby evidencing the same treatment applied at all times. That was:

	P045, P047-50 (plaster or gesso)
1899	Sizing Fracture Off-white (oily) Lt. cream Lt. cream
NPS?	Cream (coarse texture)
NPS	Lt. cream/off-white Lt. cream Lt. cream (thin and surface dirt)

This room was infrequently treated.

Do UV

Second-story Elliptical Hall and North and South Hall Extensions

Seven paint samples were removed from the second-story hall spaces; all can be identified as either a ca. 1899 installation or a 1906 installation through their respective finishes and a cursory identification of their molding profiles. The paint analysis supports molding profile identification and the meager archival documentation that exists.

- VAMA 01 P051 – 2nd-story Elliptical Hall, south doorway (French doors) to south hall leading to Mr. and Mrs. Vanderbilt's bedrooms, outer molding trim
- VAMA 01 P052 – 2nd-story Elliptical Hall, wall baseboard to west of south doorway and sidelights
- VAMA 01 P053 – 2nd-story Elliptical Hall, south doorway, panel below sidelights
- VAMA 01 P054 – 2nd-story, north hall off Elliptical Hall, doorway to service hall, trim
- VAMA 01 P055 – 2nd-story Elliptical Hall, east wall to north of 3rd-story stairway, below wainscot
- VAMA 01 P056 – 2nd-story Elliptical Hall, doorway to Little Red Room, outer molding
- VAMA 01 P057 – 2nd-story Elliptical Hall, doorway to Little Red Room, doorway jamb
- VAMA 01 P133 – 2nd-story Elliptical Hall, doorway to Large Red Room, outer molding
- VAMA 01 P134 – 2nd-story Elliptical Hall, doorway to Large Red Room, inner molding
- VAMA 01 P135 – 2nd-story Elliptical Hall, W. wall baseboard
- VAMA 01 P136 – 2nd-story North Hall, wall at jog at Mauve Room
- VAMA 01 P137 – 2nd-story North Hall, baseboard at S. wall jog to Bath

	P055 (canvas)	P052, P054, P057 (wood)	P051, P053, P056 (wood)	P133 (wood)	P134 (wood)	P135 (wood)	P137 (wood)	P136 (canvas)
ca. 1899	Gesso White Off-white	White Off-white Off-white (glossy)			Lt. Cr.		WH thick	OW/Lt. Cr Br. Yel.
1906	Lt. cream Lt. cream (oily)	Off-white Off-white (glossy)	White White White/off- white	OW	WH	OW		Yellow Br. Yel
				WH	Lt. cr/ OW	WH		
1930s?	Lt. cream Lt. Cream (oily)	White Off-white (glossy) fracture or dirt	Off-white Off-white/ lt. cream (oily) fracture	OW OW fracture	WH fracture	OW/ Lt. Cr fracture	OW (glossy) fracture	OW (thick) dirty
NPS?	Beige/pink	White Lt. cream	White Lt. cream	LtCr	LtCr/ OW WH	WH	WH	OW Tan/rose
		White	White	WH	LtCr/ OW	OW/ Lt. Cr.	OW/ Lt. Cr.	
	Beige/pink	Lt. cream	Off-white (glossy)	OW	WH	WH	OW	Lt. tan Tan/rose

These samples prove that the canvas wall covering, although its sample reflects one less modern finish - the beige/pink appears as a very modern paint in cross-section - dates to original construction. The main hall's baseboard, the doorway jamb to the Little Red Room, and the doorway architrave to the service hall do as well. When compared to the other samples, those removed from the Little Red Room's doorway architrave and the entire French door-enclosure to the south hall suggest they were installed during the Whitney Warren renovation in 1906, one finish after the original. (The character of the profiles of the moldings surrounding all of the smaller doorways that face the elliptical hall is very different than any other doorways in the house. Paint analysis proves that Warren changed the outer moldings, but not the jambs [or the moldings to the two large openings?], when he redecorated in 1906.)

The samples also show that while the Vanderbilt's probably oversaw the applications of three finishes, ca. 1899-original construction, 1906-Whitney Warren renovations, and possibly one other one (1930s?); the National Park Service has painted the woodwork only twice and the canvas-covered walls only once.

CHECK MOLDING PROFILES OF LARGE DOORWAYS TO NORTH AND SOUTH HALLS.

CHECK LEDGER BOOKS AND OTHER DOCUMENTATION FOR PAINTING CAMPAIGNS.

Moderate integrity in color of woodwork, poor integrity in color of wall canvas.

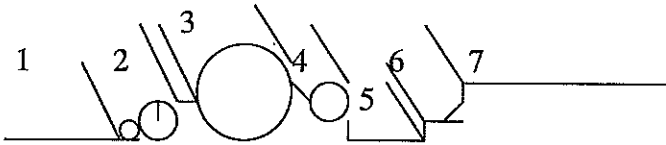
Include UV exposures

Add info for last five samples..can some be doubled up with earlier samples?

Check out bright yellow of north hall..did Warren repaint same color in 1906?
Take wall sample of south hall!!!!

Mrs. Vanderbilt's Boudoir

VAMA 01 P104 – Lower panel at S.W. curve, molding #1
VAMA 01 P105 – Lower panel at S.W. curve, molding #2
VAMA 01 P106 – Lower panel at S.W. curve, molding #3
VAMA 01 P107 – Lower panel at S.W. curve, molding #4
VAMA 01 P108 – Lower panel at S.W. curve, molding #5
VAMA 01 P109 – Lower panel at S.W. curve, molding #6
VAMA 01 P110 – Lower panel at S.W. curve, molding #7



Molding Profile Simulation and Key

	P104 (wood)	P105 (wood)	P106 (wood)	P107 (wood)	P108 (wood)	P109 (wood)	P110 (wood)
	Lt. cream	Lt. cream	Off- White	Off- white	Cream	Lt. cream	Lt. cream
	Lt. yel.	Lt. cream	Pink	Pink	Lt. grn/ yellow	Lt. grn/ yellow	Lt. yel.
	Lt. cream	Lt. cream	Pink	Off- white	Lt. grn/ yellow	Pink	Yel./ Gold
	Oil?	Lt. grn/ yel. ish	Oil? (pink)		(oily)	(oily)	(oily)
	Yel/grn (oily)						
	Yel/grn	Lt. grn/ yel. ish	Off-wht (dirty)	Bole(yel) Gold leaf	Lt. grn/ yellow	Pink	Lt. yel.

Layering system of finishes, dirty, not all same as seen with naked eye in situ

Mrs. Vanderbilt's Bedroom

VAMA 01 P112 – False door on W. wall, inner architrave, molding #1

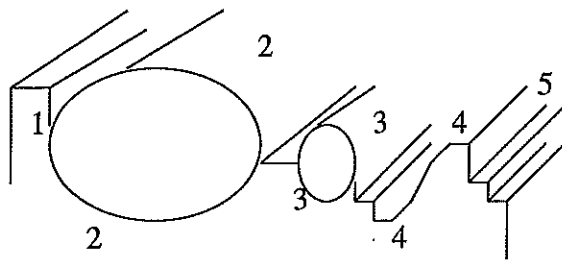
VAMA 01 P113 – False door on W. wall, inner architrave, molding #2

VAMA 01 P114 – False door on W. wall, inner architrave, molding #3

VAMA 01 P115 – False door on W. wall, inner architrave, molding #4

VAMA 01 P116 – False door on W. wall, inner architrave, molding #5

Molding Profile Simulation and Key

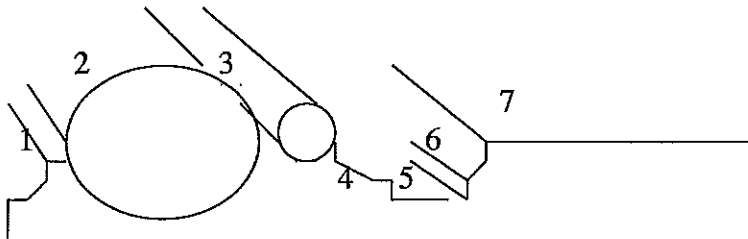


	P112 (wood)	P113 (wood)	P114 (wood)	P115 (wood)	P116 (wood)
1899	Off-white/ Lt. cream Lt. cream	Lt. cream Lt. green Green (oily) Lt. green	Off-white/ Lt. cream2? Bole (yel.) Gold leaf	Lt cream/ Off-white Brt. Grn./ Yel. 2 Green/yel. (oily) Green/yel.	Off-white/ Lt. cream Lt. yellow Lt. yellow (oily) Lt. yellow

Explain discrepancy between cross-section color appearance and in situ

Mrs. Vanderbilt's Bedroom (cont.)

VAMA 01 P117 – False door, W. wall, lower panel, #1
VAMA 01 P118 – False door, W. wall, lower panel, #2
VAMA 01 P119 – False door, W. wall, lower panel, #3
VAMA 01 P120 – False door, W. wall, lower panel, #4
VAMA 01 P121 – False door, W. wall, lower panel, #5
VAMA 01 P122 – False door, W. wall, lower panel, #6
VAMA 01 P123 – False door, W. wall, lower panel, #7



Molding Profile Simulation and Key

	P117 (wood)	P118 (wood)	P119 (wood)	P120 (wood)	P121 (wood)	P122 (wood)	P123 (wood)
1899	Off-wh/ lt. cr. Off-wh/ lt. cr Lt. grn	Off-wh/ lt. cr Off-wh/ lt. cr Lt. grn	Off-wh/ Lt. cr. Bole(yel	Off-wh/ lt.cr Lt.grn/ yel. Off-wh.	Off-wh/ lt. cr Off-wh/ lt. cr Off-wh/ Lt. cr	Off-wh/ lt.cr Lt. grn Lt. grn/ yel Off-wh. (oily) Off-wh.	Off-wh/ lt. cr Lt. grn Lt. grn/ yel Lt. grn (oily) Lt. grn

Mrs. Vanderbilt's Bedroom (cont.)

VAMA 01 P124 – W. wall pilaster to S. of false door, bright gilding

VAMA 01 P125 – W. wall pilaster to S. of false door, dull gilding

VAMA 01 P126 – W. wall pilaster to S. of false door, aris

	P124 (plaster)	P125 (wood)	P126 (wood)
	Bole (yellow) Gold leaf	Off-white/lt. cream Bole (yellow) Gold leaf	Off-white/lt. cream Off-white/lt. cream Lt. green (minty)
	Oil Off-white Bole (yellow) Red Gold leaf	Off-white Tan Yellow/gold (bole?) Gold leaf (dirtied) Varnish?	Lt. green (oily) Lt. green

P124 and P125 show that the leaf was applied twice, therefore are there two finishes on all of the samples??? Was this a toning down of finishes? Don't think so, maybe restoring or sprucing up of finishes?

Mr. and Mrs. Vanderbilt's Respective Bathrooms

VAMA 01 P111 – Mrs. Vanderbilt's Bath, wall above toilet

VAMA 01 P127 – Mr. Vanderbilt's Bath, N. wall above marble

	P111 (canvas)	P127 (canvas)
	Off-white/lt. cream White	Lt. cream Off-white
	Lt. cream Lt. cream	Off-white/lt. cream Off-white
	Lt. cream Dirt	
	Off-white (dirty) Lt. cream	Yellow Yellow

Other 2nd Floor Bathrooms

VAMA 01 P129 – Red Room Bath, S. wall

VAMA 01 P130 – Red Room Bath, N. wall doorway architrave, E. side

VAMA 01 P131 – Red Room Bath, E. wall

VAMA 01 P140 – Blue Room Bath, wall to S. of doorway, above tile wainscot

VAMA 01 P143 – Bath between Mauve and Green Rooms, wall at jog to doorway to Mauve Room

VAMA 01 P144 – Bath between Mauve and Green Rooms, window architrave, N. side

	P129 & P131 (canvas)	P130 (wood)	P140 (canvas)	P143 (canvas)	P144 (wood)
1899	White Must. Yel.	White White	Lt. cream White glaze	Lt. cream White	White White
	Lt. grn/yel Lt. grn/yel	Off-white Off-white Off-white	Lt. cream/ yellow	Off-white/ lt. cream Off-white/ lt. cream	White/off- white Off-white
	Lt. gold Lt. gold	White White	 Rose/tan	 Lt. cream Dirt	Off-white/ lt. cream Off-white
	Off-white/ lt. cream Off-white	Off-white/ white Off-white/ white	White White	Cream/tan Cream/tan	 White
		White White White	Off-white/ lt. cream	Cream/tan	White

Second-story Guest Bedrooms

VAMA 01 P128 – Large Red Room, baseboard to W. of fireplace

VAMA 01 P132 – Small Red Room, baseboard to W. of fireplace

VAMA 01 P138 – Blue Room, N. window, E. opening, sash

VAMA 01 P139 – Blue Room, baseboard to E. of fireplace

VAMA 01 P141 – Mauve Room, baseboard, E. wall at Bath doorway

VAMA 01 P142 – Mauve Room, N. window, W. opening, lower sash

VAMA 01 P145 – Green Room, W. door architrave, N. side

	P128 (wood)	P132 (wood)	P138 (wood)	P139 (wood)	P141 (wood)	P142 (wood)	P145 (wood)
1899	White 2?	Off-wht	Off-wht White		Off-wht White 2?	White (glossy)	Off-wht Off-wht Off-wht (glaze)
						White (glossy)	White White dirt
						White (dry)	Lt. cr.
1930s?	Off-wht (oily- glossy)	Off-wht (glossy)	Off-wht (glossy) fracture		Off-wht (glossy)	Off-wht/ white2 (glossy) fracture	Cream
NPS	White	White	Off-wht	Off-wht/ white	White	White	White
	Off-wht	Off-wht	Lt. crm.	Off-wht/ lt. cr.	Off-wht/ lt. cr.	Lt. cr.	White
	White		Lt. crm.	White	White	White	White

VAMA 01 P058 – Staircase to 3rd story, baluster, below top riser at top tread
VAMA 01 P059 – Staircase to 3rd story, dado at top of stair, panel trim, south wall
VAMA 01 P060 – Staircase to 3rd story, stringer at 2nd-story level, decorative element
at 6th riser from bottom (2nd -story floor)
VAMA 01 P061 – Staircase to 3rd story, tread, 5th from bottom (2nd -story floor)

The current appearance of the staircase and its associated elements is a glossy creamy color. It is believed that original finish of two coats of white paint may have been additionally treated by rubbing a third oily layer of white, which would give the finish more depth, as we see it today. The oils have yellowed, giving it the cream-colored appearance, but this can be reversed through exposure to light (controlled application or otherwise.)

VAMA 01 P062 - 3rd-story guest hall, west wall (at top of staircase) above dado
VAMA 01 P063 - 3rd-story guest hall, east wall above dado, between the Bath and
south bedroom

	P062 (canvas or paper)	P063 (canvas or paper)
Ca. 1899	Cream Bright green (yellowish)	Cream
	Dk. green (bluish) Bright green (yellowish)	Dk. green (bluish) Bright green (yellowish)
	Off-white 2?	
	Off-white/lt. cream	
NPS	Off-white/lt. beige (coarse)	Lt. blue green Bright green Bright green (yellowish) – Good color match to above
	Lt. cream	

28

Third-story Servants' Quarters - Exterior samples

VAMA 01 P064 - 3rd-story window opening, north wall of main block (N. wall of housekeeper's northern room), exterior trim

VAMA 01 P065 - 3rd-story window opening, north wall of main block (N. wall of housekeeper's northern room), lower sash, exterior

The samples reflect basically the same stratigraphies except that the primer found in the sash sample is not visible in the trim sample. It is believed that the exterior trim has been painted more frequently in the post-Vanderbilt era than the interior.

	(wood substrate)
ca. 1899	Dk. charcoal Dk. charcoal Dk., dk. olive mixed with varnish
	Forest green Dk. green Forest green
ca. 1940	Lt. gray Dk. bright green (bluish) Dk. bright green (bluish)
	Bright green (yellowish)
	Gray Lt. green (minty)
	Lt. blue/green
	Lt. gray Forest green Forest green (good color match to 2 nd finish)
	Forest green 2? (ditto)

After years of NPS straying from what I think is the historic color (in cross-section, the texture of paint changes), the park went back to the correct color.

Third-story Servants' Quarters – Interior Samples

(All of the following samples – P066 through P074 - were viewed microscopically under ultra-violet light in addition to reflected light. The differences in fluorescing pigments and oils are usually much greater than in reflected light when viewing a series of white-like layers. Therefore it is much easier to distinguish all layers, and as was the case with these samples, to differentiate a ca. 1899 finish from a later finish or different paint.)

VAMA 01 P066 – Housekeeper's northern room, chair rail, east wall to of south window opening

VAMA 01 P067 – Housekeeper's northern room, doorway between this room and southern room, architrave, west side

	P066 (wood)	UV	P067 (wood)	UV
ca. 1899	Lt. cream 2? Dirt or glaze	Ow Gry		
	Lt. cream Lt. cream Dirt or glaze Fracture	Yel Yel Wh	Lt. cream Lt. cream Off-white (oily)	Yel Lt. gry
	Off-white/l. Cream Off-white (oily) Fracture	Yel (dull) Yel (dull)	White White	Wh Yel (dull)
	White White Dirt	Wh Yel (dull)	White White Fracture	Wh Yel (dull)
NPS	Off-white Cream	Glt/brn Glt/brn	Lt. cream Lt. cream (oiled)	Ow Yel
	White White	Brn/or Brn/or	White White	Brn

The first finish in P066 fluoresced off-white under the UV microscope, while the first finish of P067 fluoresced yellow. The second finish of P066 fluoresced yellow, comparatively equating it with the first finish of P067. Therefore the doorway between the two rooms was not installed until the second painted finish in this area of the servants' quarters.

TAKE WALL SAMPLES (now papered?)

Need to check 2nd last finish of P067 for UV

VAMA 01 P068 – west side of building, 2nd room from north, north wall chair rail,
adjacent to corner closet

VAMA 01 P069 – west side of building, 2nd room from north, corner closet (added)

	P068 (wood)	UV	P069 (wood)	UV
1. ca. 1899????	Off-white/Lt. Cream	Wh.	White	Wh.
	Off-white	Yel. (sprk)	White	Yel. (sprk)
	Off-white	Wh.	Off-white (glossy)	Yel. (dull)
2?	Lt. cream	Yel. (sprk)	White	Yel. (sprk)
	White Fracture	Yel. (dull)	Off-white (glossy)	Yel. (dull)
3?	White Off-white	Wh. Yel.	Off-white Off-white	Wh. Yel.
NPS	Lt. cream Lt. cream*	Brn. Ow.		
	White	Purp.	Off-white	Purp/ Brn.
	Off-white	Brn.	Off-white	Brn.

*The chair rail appears to have been painted an extra finish by the Park Service for an unknown reason.

Although it is easy to see that the majority of closets were pieced into the servants' rooms after the third floor was constructed, the paint evidence indicates that at least in this case, the closet was installed before the room as a whole was painted. Therefore the closet was painted contemporarily to the remainder of the woodwork in the room.

Compared to other samples (thru UV) from the 3rd floor servants' wing, it looks like a different paint was used here the first time it was painted. Or was this room not painted until much later. Need to explore more.

VAMA 01 P070 – North hall, north wall between easternmost room and 2nd room from east, baseboard

VAMA 01 P071 – North hall, doorway to 2nd room from east, architrave, east side

VAMA 01 P072 – North hall, north wall, adjacent to unpainted square between doors at center of hall (BE MORE SPECIFIC)

	P070 (wood)	UV	P071 (wood)	UV	P072 (plaster)	UV
ca. 1899??	Cream Cream Dirt	Yel	Lt. cream 2?	Yel	Lt. olive/gold Lt. olive/gold Lt. olive/gold	Yel
	Cream	Wh	Lt. cream	Wh		
			White (thin)	Yel (sprk)		
	Cream	Yel (dull)	Lt. cream (thick)	Yel (dull)	Olive green Olive green Olive green (semi-gloss?)	Ol Ol Ol
	White	Wh	Lt. cream	Wh		
	Off-white Off-white (glossy)	Wh Yel (dull)	Off-white	Yel (dull)		
	White White	Wh Yel (dull)				
NPS			Off-white	Pink / brn	Pink/beige Pink/beige	Pink /brn
	White	Brn / ol	White	Brn / ol	Olive green Olive green	Brn /ol

The two wood elements above are contemporary to one another, the first wall finish is believed to be as well, even though the plaster wall was painted less frequently than the woodwork. The second wall finish was placed arbitrarily within the chronology of the Vanderbilt occupancy because no indication has surfaced as to when it might have occurred. (It is possible that it was ca. 1930s, and I may move it – and the last Vanderbilt off-white of the architrave - once I check the other references.) I had hoped that some evidence would surface regarding the installation of doorway, if it had been original, or newly installed at a post-original date, or moved, but the evidence would only show if it was newly installed at a post-original date.

Does the first woodwork finish in UV – yellow mean that this area wasn't painted until second finish of housekeeper's room?

APPENDIX E

MCKIM, MEAD & WHITE DRAWINGS

Selected images from the collection of the New-York Historical Society

MCKIM, MEAD & WHITE DRAWINGS

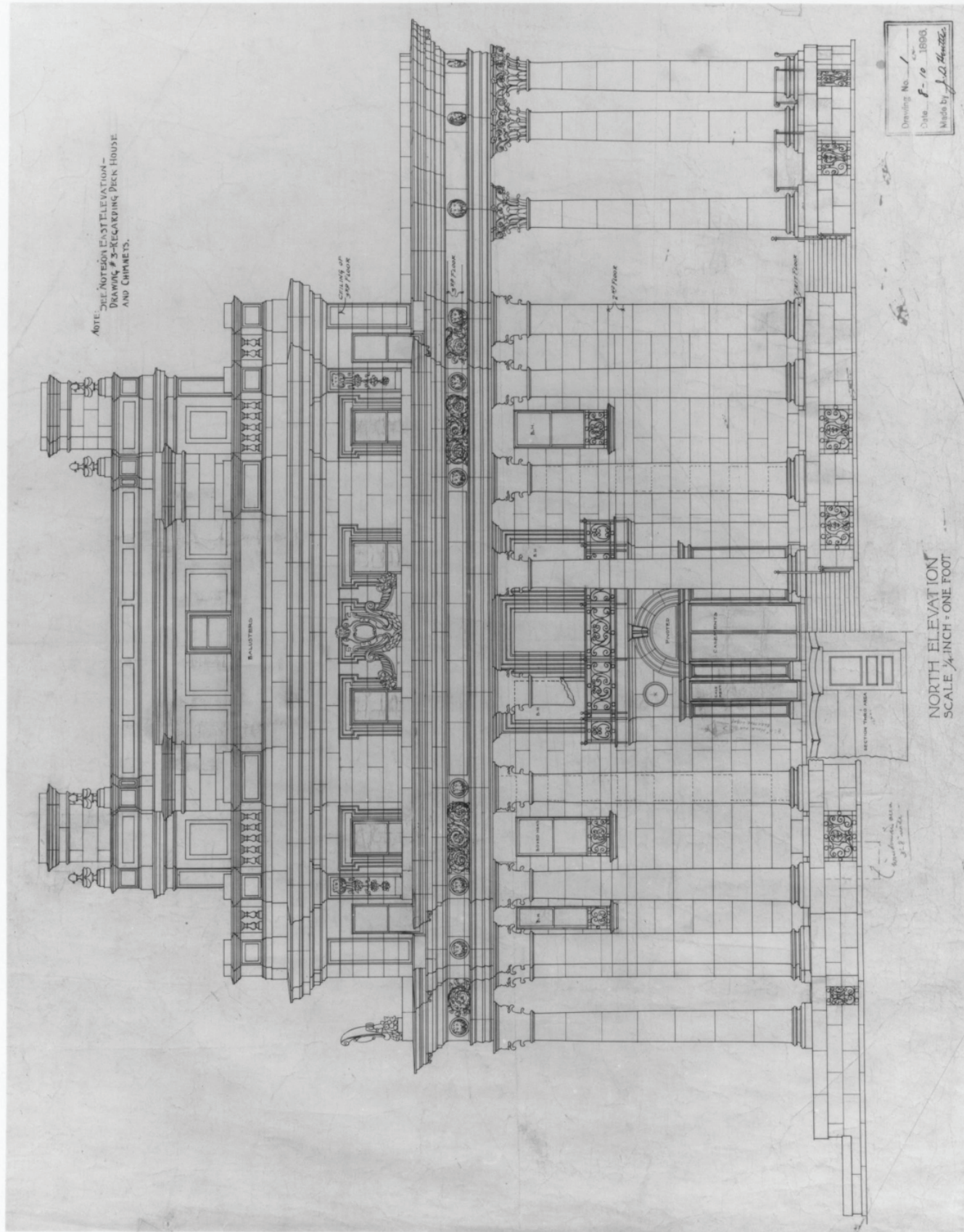
McKim, Mead & White's architectural drawings for the Vanderbilt Mansion and the estate buildings are held in the collection of the New-York Historical Society. This chart lists the drawings available for the mansion itself. Drawings in bold are included in this appendix, where they appear in order of Drawing Number.

VANDERBILT, F.W. - HOUSE (VANDERBILT MANSION), HYDE PARK, NEW YORK						
Description	Date	Year	Drawing No.	N-HYS Call Number	N-YHS Location	Old Roll Number
Chimneys - Details of Stack A	9-Sep	1896	14	PR24-T0019.4	2B-19(4")	409
Chimneys - Details of Stack G	18-Sep	1896	17	PR24-T0019.4	2B-19(4")	409
Details of East Portico				PR24-T0019.4	2B-19(4")	409
North Elevation	15-Nov	1895	1	PR24-T0449.2	7B-8(2")	409
South Elevation	15-Nov	1895	2	PR24-T0449.2	7B-8(2")	409
East Elevation	15-Nov	1895	3	PR24-T0449.2	7B-8(2")	409
West Elevation	15-Nov	1895	4	PR24-T0449.2	7B-8(2")	409
Basement Plan	15-Nov	1895	5	PR24-T0449.2	7B-8(2")	409
First Story Plan	15-Nov	1895	6	PR24-T0449.2	7B-8(2")	409
Second Story Plan	15-Nov	1895	7	PR24-T0449.2	7B-8(2")	409
Attic Plan	15-Nov	1895	8	PR24-T0449.2	7B-8(2")	409
Transverse Section	15-Nov	1895	9	PR24-T0449.2	7B-8(2")	409
Roof Plan of Deck House	17-Aug	1896	13	PR24-T0449.2	7B-8(2")	409
Basement Plan				PR24-T0449.2	7B-8(2")	409
Third Floor Plan				PR24-T0449.2	7B-8(2")	409
Sub-Basement Plan				PR24-T0449.2	7B-8(2")	409
First Floor Plan				PR24-T0449.2	7B-8(2")	409
Second Floor Plan				PR24-T0449.2	7B-8(2")	409
Cornice - North & South Porticos	4-Nov	1896	21	PR24-T0450.2	7B-9(2")	409
Detail of North & South Wings	6-Nov	1896	22	PR24-T0450.2	7B-9(2")	409
Details of East Portico	10-Nov	1896	24	PR24-T0450.2	7B-9(2")	410
North Portico - Ceiling & Floor Plan	12-Nov	1896	25	PR24-T0450.2	7B-9(2")	409
Detail of East Portico	16-Nov	1896	34	PR24-T0450.2	7B-9(2")	410
Detail - West Porch To Show Steps	11-Dec	1896	47	PR24-T0450.2	7B-9(2")	409
Part of East Portico	4-Jan	1897	61	PR24-T0450.2	7B-9(2")	409
Ceiling of West Portico	18-Jan	1897	66	PR24-T0450.2	7B-9(2")	409
Main Stair Case	5-May	1897	87	PR24-T0450.2	7B-9(2")	409
Floor & Ceiling Plan of Main Hall	21-Jun	1897	110	PR24-T0450.2	7B-9(2")	409
Stair Case Hall Floor	17-Dec	1897	164	PR24-T0450.2	7B-9(2")	409
Wrought Iron Stair Rail	10-Jan	1898	168	PR24-T0450.2	7B-9(2")	409

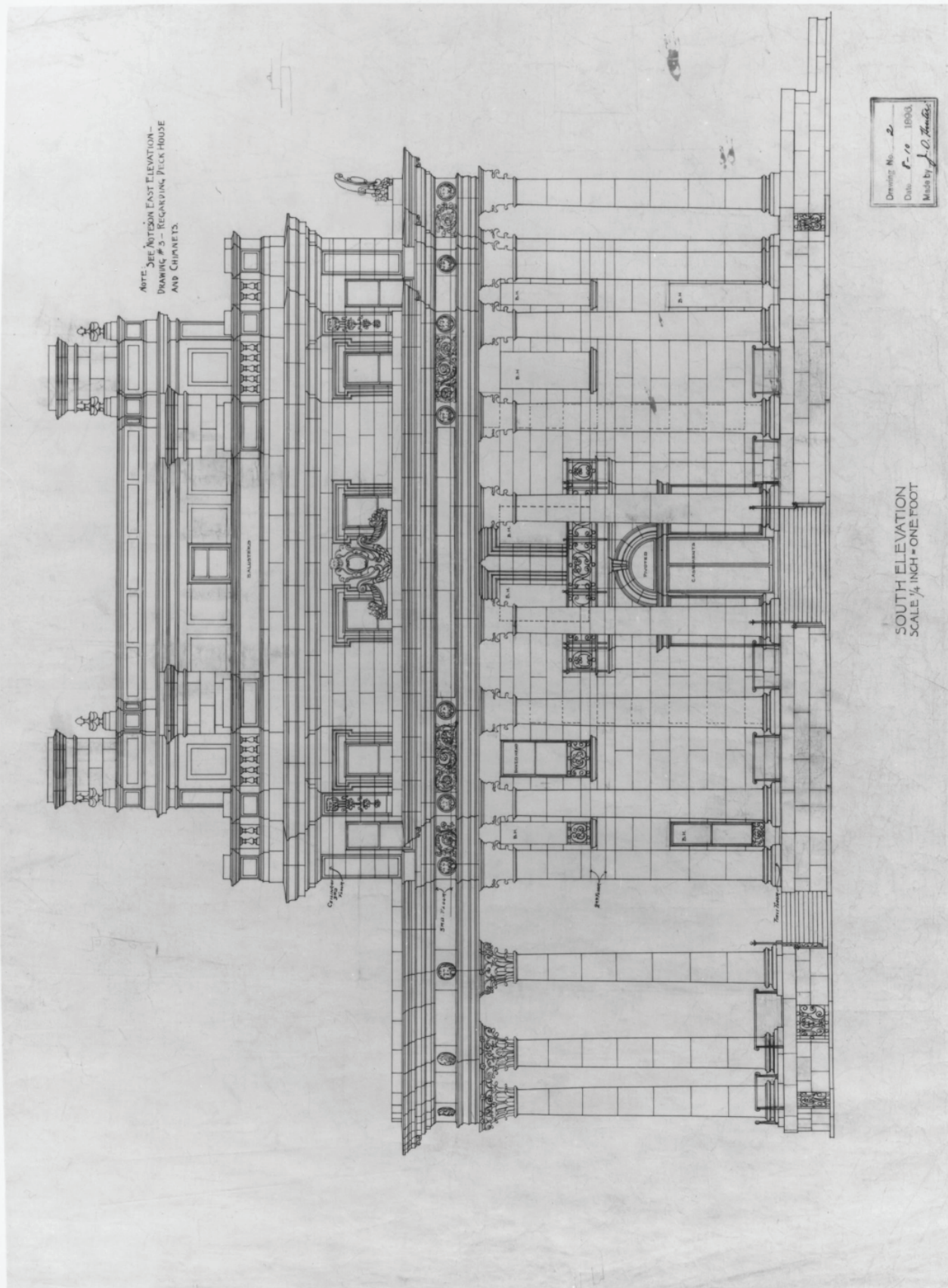
Part Plan - Ceiling of Elliptical Hall	7-Feb	1898	179	PR24-T0450.2	7B-9(2")	409
Dining Room Ceiling	11-Feb	1898	182	PR24-T0450.2	7B-9(2")	409
Elevation of Living Room	23-Feb	1898	187	PR24-T0450.2	7B-9(2")	409
Stone Mantel - Dining Room West	12-Apr	1898	230	PR24-T0450.2	7B-9(2")	409
Detail of Dining Room Doors	3-Jun	1898	270	PR24-T0450.2	7B-9(2")	409
Door - Dining Rm To Butler's Pantry	18-Jul	1897	287	PR24-T0450.2	7B-9(2")	409
Plan of East Portico				PR24-T0450.2	7B-9(2")	409
Caps in Elliptical Hall				PR24-T0450.2	7B-9(2")	409
Half Plan of South Portico & Steps				PR24-T0450.2	7B-9(2")	409
Screen Around Second Story Well				PR24-T0450.2	7B-9(2")	409
Detail of Section - East Portico				PR24-T0450.2	7B-9(2")	409
Details of Chimneys	6-Jan	1897	64	PR24-T0450.4	7B-9(4")	409
Details of Second Story Hall	12-Mar	1897	79	PR24-T0450.4	7B-9(4")	409
Main Stair Case	6-May	1897	89	PR24-T0450.4	7B-9(4")	409
Door & Window Trim - Second Story	8-Jun	1897	104	PR24-T0450.4	7B-9(4")	409
Plan of Main Stair Case	15-Jun	1897	107	PR24-T0450.4	7B-9(4")	409
Light in Ceiling of Second Story Hall	29-Dec	1897	166	PR24-T0450.4	7B-9(4")	409
Longitudinal Section	19-Feb	1898	171	PR24-T0450.4	7B-9(4")	409
Elevation - Door To Reception Room	1-Feb	1898	175	PR24-T0450.4	7B-9(4")	409
Dining Room Plans & Elevations	16-Apr	1898	176	PR24-T0450.4	7B-9(4")	409
Detail of Dining Room	14-Feb	1898	177	PR24-T0450.4	7B-9(4")	409
Window Bays in Elliptical Hall	7-Feb	1898	178	PR24-T0450.4	7B-9(4")	409
Lobbies & Doors in Elliptical Hall	16-Feb	1898	184	PR24-T0450.4	7B-9(4")	409
Elevation of Living Room	23-Feb	1898	187	PR24-T0450.4	7B-9(4")	409
Floor Plan of Living Room	25-Feb	1898	193	PR24-T0450.4	7B-9(4")	409
Dining Room Ceiling	21-Mar	1898	210	PR24-T0450.4	7B-9(4")	409
Detail of Dining Room	21-Apr	1898	243	PR24-T0450.4	7B-9(4")	409
Light in Floor of Second Story Hall	28-Dec		28(?)	PR24-T0450.4	7B-9(4")	409
Outside Shutters - Plan & Elevation				PR24-T0450.4	7B-9(4")	409
North Elevation of Living Room	11-Apr	1898		PR24-T0450.4	7B-9(4")	409
Relation of Face of Frieze To Building Line	1-Dec	1896	44	PR24-T0451.2	7B-10(2")	409
Light-Well in Floor of Second Story Hall	13-Mar	1897	81	PR24-T0451.2	7B-10(2")	409
Lobbies, From Elliptical Hall	21-Jun	1897	111	PR24-T0451.2	7B-10(2")	409
Vestibule	21-Jun	1897	112	PR24-T0451.2	7B-10(2")	409
Vestibule - Elevations & Plan	19-Apr	1898	240	PR24-T0451.2	7B-10(2")	409
Detail of Dining Room Doors	24-Aug	1898	270	PR24-T0451.2	7B-10(2")	409
Bronze Grille For Vestibule Door	11-Jul	1898	285	PR24-T0451.2	7B-10(2")	409
Fifth Tier Framing Plan				PR24-T0451.2	7B-10(2")	410
Sixth Tier Framing Plan				PR24-T0451.2	7B-10(2")	410
First Tier Framing Plan				PR24-T0451.2	7B-10(2")	410
Fourth Tier Framing Plan				PR24-T0451.2	7B-10(2")	410
Third Tier Framing Plan				PR24-T0451.2	7B-10(2")	410
Second Tier Framing Plan				PR24-T0451.2	7B-10(2")	410

Stack "C" - Revised	13-Jan	1897	14	PR24-T0451.4	7B-10(4")	410
Stack "A" - Revised	13-Jan	1897	14	PR24-T0451.4	7B-10(4")	410
Details - Stack "G"	16-Jan	1897	17	PR24-T0451.4	7B-10(4")	410
Revised - Stack "G"	13-Jan	1897	17	PR24-T0451.4	7B-10(4")	410
Details of Stack "I" - Flue From Boiler	6-Jan	1897	63	PR24-T0451.4	7B-10(4")	410
Details of Stack - Flue From Boiler	11-Feb	1897	63	PR24-T0451.4	7B-10(4")	410
Revision of Stacks "E" & "G"	28-Jan	1897	71	PR24-T0451.4	7B-10(4")	410
Plan - Chimneys & Flues				PR24-T0451.4	7B-10(4")	410
Details of Stack "F"				PR24-T0451.4	7B-10(4")	410
Details of Stack "H"				PR24-T0451.4	7B-10(4")	410
Details of Stack "E"				PR24-T0451.4	7B-10(4")	410
Details of Stack "G"				PR24-T0451.4	7B-10(4")	410
Details of Stack "C"				PR24-T0451.4	7B-10(4")	410
Details of Stack "D"				PR24-T0451.4	7B-10(4")	410
Basement Plan	25-Sep	1895	14	PR24-T0452.2	7B-11(2")	410
Heat & Vent - Sub-Basement Plan	30-Oct	1895	6	PR24-T0452.2	7B-11(2")	410
Heat & Vent -Basement Plan	28-Oct	1895	7	PR24-T0452.2	7B-11(2")	410
Heat & Vent -First Floor Plan	30-Oct	1895	8	PR24-T0452.2	7B-11(2")	410
Heat & Vent -Second Floor Plan	30-Oct	1895	9	PR24-T0452.2	7B-11(2")	410
Heat & Vent -Third Floor Plan	30-Oct	1895	10	PR24-T0452.2	7B-11(2")	410
Heat & Vent - Alt. Basement Plan	30-Oct	1895	11	PR24-T0452.2	7B-11(2")	410
Position of Tank				PR24-T0452.2	7B-11(2")	410
Sections of Floor & Suspended Ceiling	27-Oct	1896		PR24-T0452.2	7B-11(2")	410
Plan of Roof	18-Feb	1897	76	PR24-T0452.4	7B-11(4")	919
Beam Plan - Deck House & Main Roof	24-Aug	1896		PR24-T0452.4	7B-11(4")	919
Main Roof Without Deck House				PR24-T0452.4	7B-11(4")	919
Beam Plan - Main Roof				PR24-T0452.4	7B-11(4")	919
First Tier Beams				PR24-T0452.4	7B-11(4")	919
Second Tier Beams				PR24-T0452.4	7B-11(4")	919
Change in Chases in Basement	30-Sep	1896		PR24-T0452.4	7B-11(4")	919
Plan - Tank, etc.				PR24-T0452.4	7B-11(4")	919
Third Tier Beams				PR24-T0452.4	7B-11(4")	919
Roof of Deck House & Section				PR24-T0452.4	7B-11(4")	919
Fourth Tier Beams				PR24-T0452.4	7B-11(4")	919
North Elevation	10-Aug	1896	1	PR24-T0493.4	7B-52(4")	409
South Elevation	10-Aug	1896	2	PR24-T0493.4	7B-52(4")	409
East Elevation	10-Aug	1896	3	PR24-T0493.4	7B-52(4")	409
West Elevation	10-Aug	1896	4	PR24-T0493.4	7B-52(4")	409
Transverse Section	11-Aug	1896	5	PR24-T0493.4	7B-52(4")	409
Longitudinal Section	11-Aug	1896	6	PR24-T0493.4	7B-52(4")	409
Sub-Basement Plan	13-Aug	1896	7	PR24-T0493.4	7B-52(4")	409
Basement Plan	13-Aug		8	PR24-T0493.4	7B-52(4")	409
First Floor Plan	11-Aug	1896	9	PR24-T0493.4	7B-52(4")	409
Second Floor Plan	18-Feb	1897	10	PR24-T0493.4	7B-52(4")	409
Third Floor Plan	13-Aug		11	PR24-T0493.4	7B-52(4")	409
Plan of Deck House & Main Roof	13-Aug		12	PR24-T0493.4	7B-52(4")	409

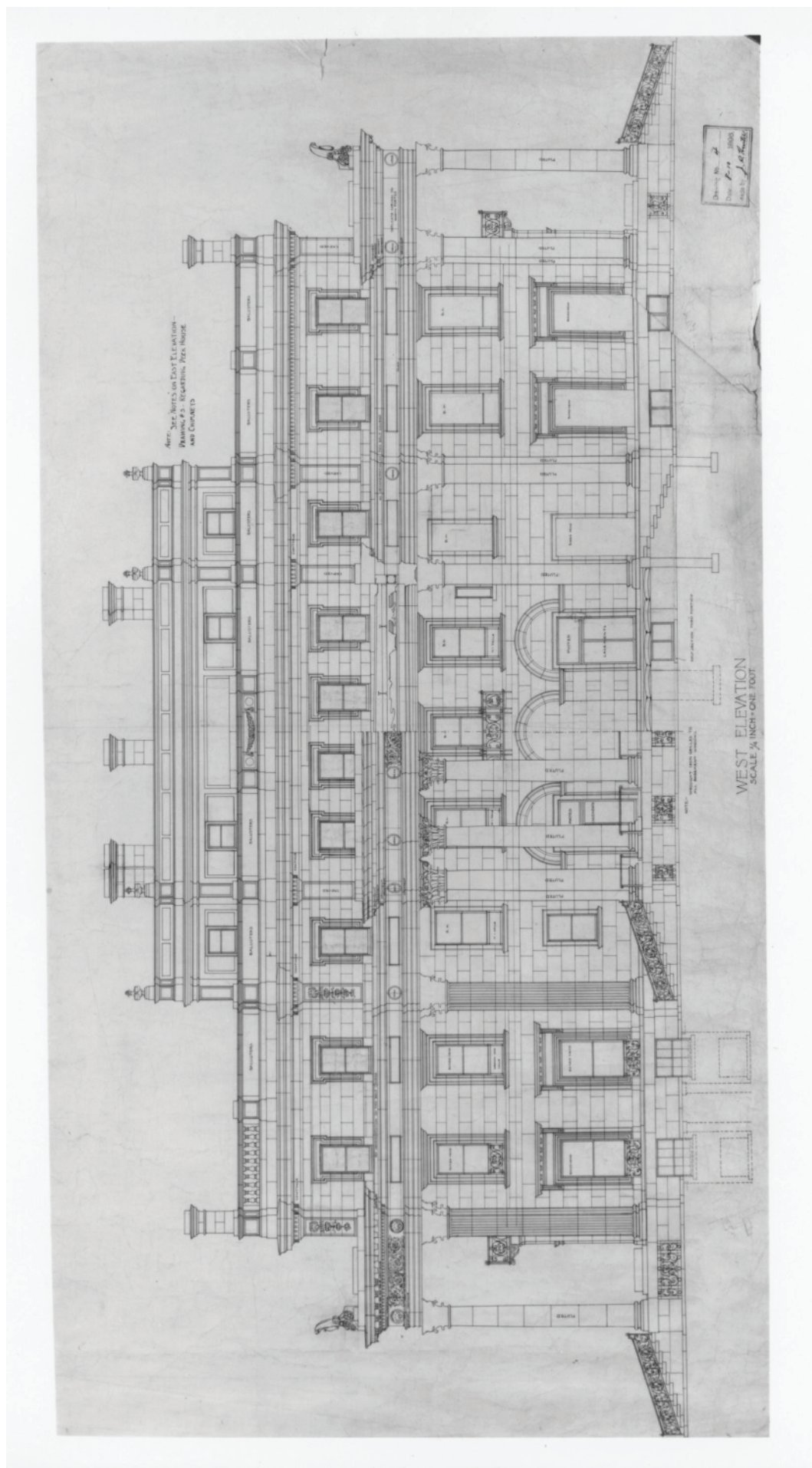
Basement Plan	12-Aug		12	PR24-T0493.4	7B-52(4")	409
Plan of Ceiling in Living Room	14-Feb	1898	183	PR24-T0671	11A-60	409
Plan of Elliptical Hall	15-Mar	1898	205	PR24-T0671	11A-60	409
Stack A - Chimney Plans, Sections, etc.				PR24-T0671	11A-60	409
Detail of North Portico	12-Nov	1896	26	PR24-T0674	11A-63	410
Details of Loggia	27-Nov	1896	41	PR24-T0674	11A-63	410
Soffit of Cornice & Architrave	14-Dec	1896	49	PR24-T0674	11A-63	410
Longitudinal Section Thro' Hall	12-Mar	1897	80	PR24-T0674	11A-63	410
Plan of Elliptical Hall	13-Dec	1897	1621	PR24-T0674	11A-63	410
South Portico - Elevation & Section				PR24-T0674	11A-63	410
Detail of Wings				PR24-T0674	11A-63	410
Stack E - Drawings of Chimneys	22-Sep	1896	18	PR24-T0728.2	11A-117(2")	409



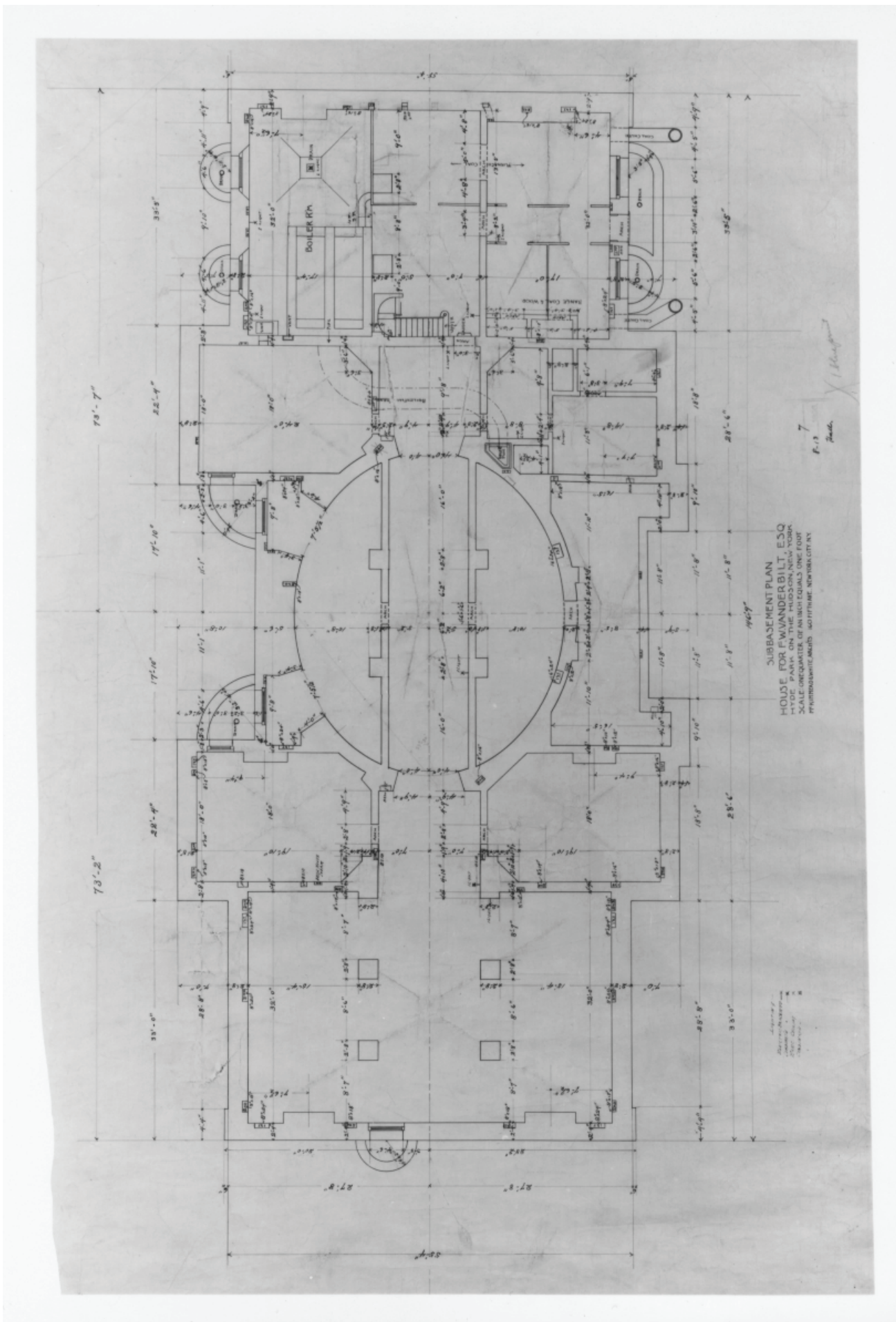
Drawing #1. McKim, Mead & White north elevation, August 10, 1896. McKim, Mead & White Architectural Record Collection, PR 42, #1, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



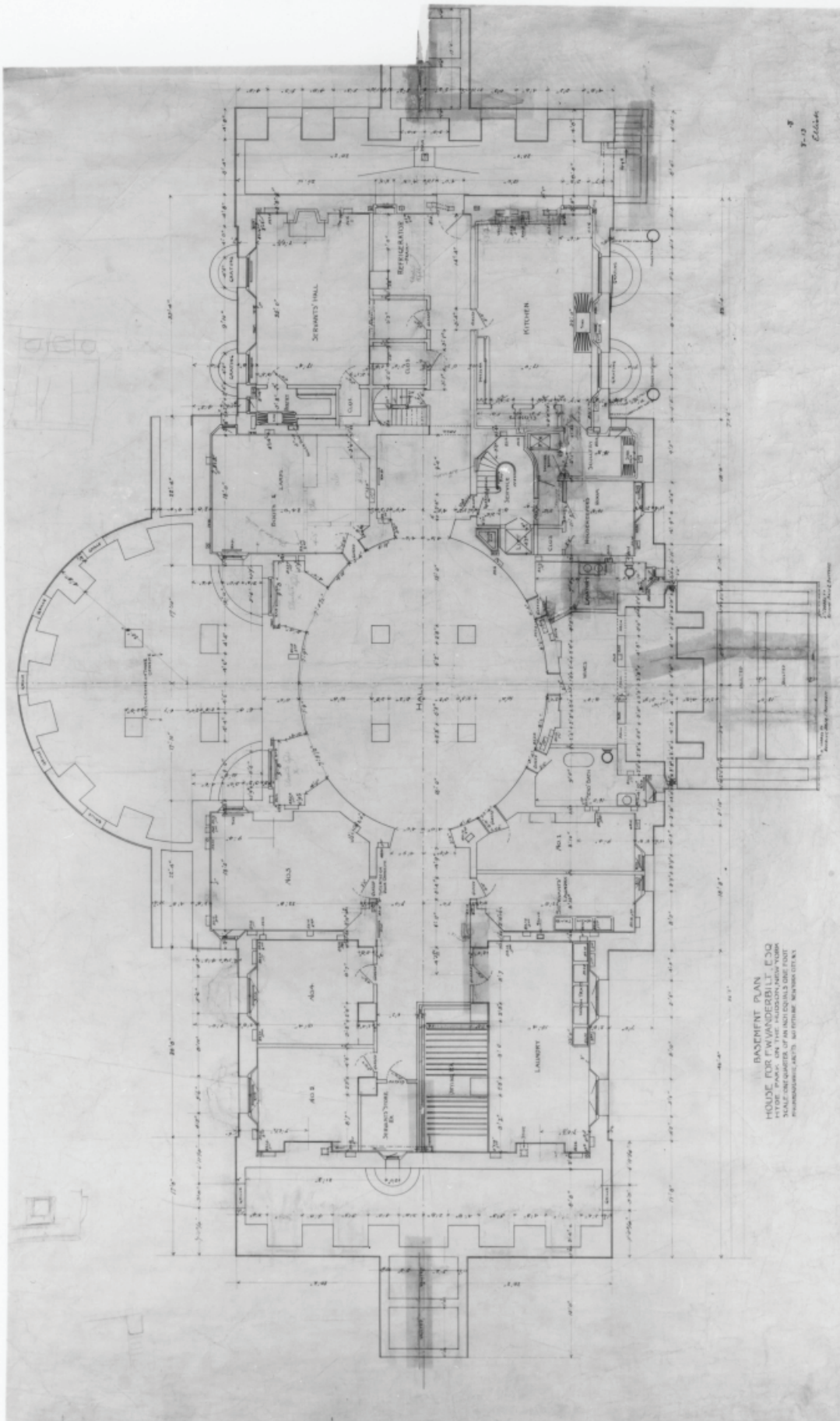
Drawing #2. McKim, Mead & White south elevation, August 10, 1896. McKim, Mead & White Architectural Record Collection, PR 42, #2, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



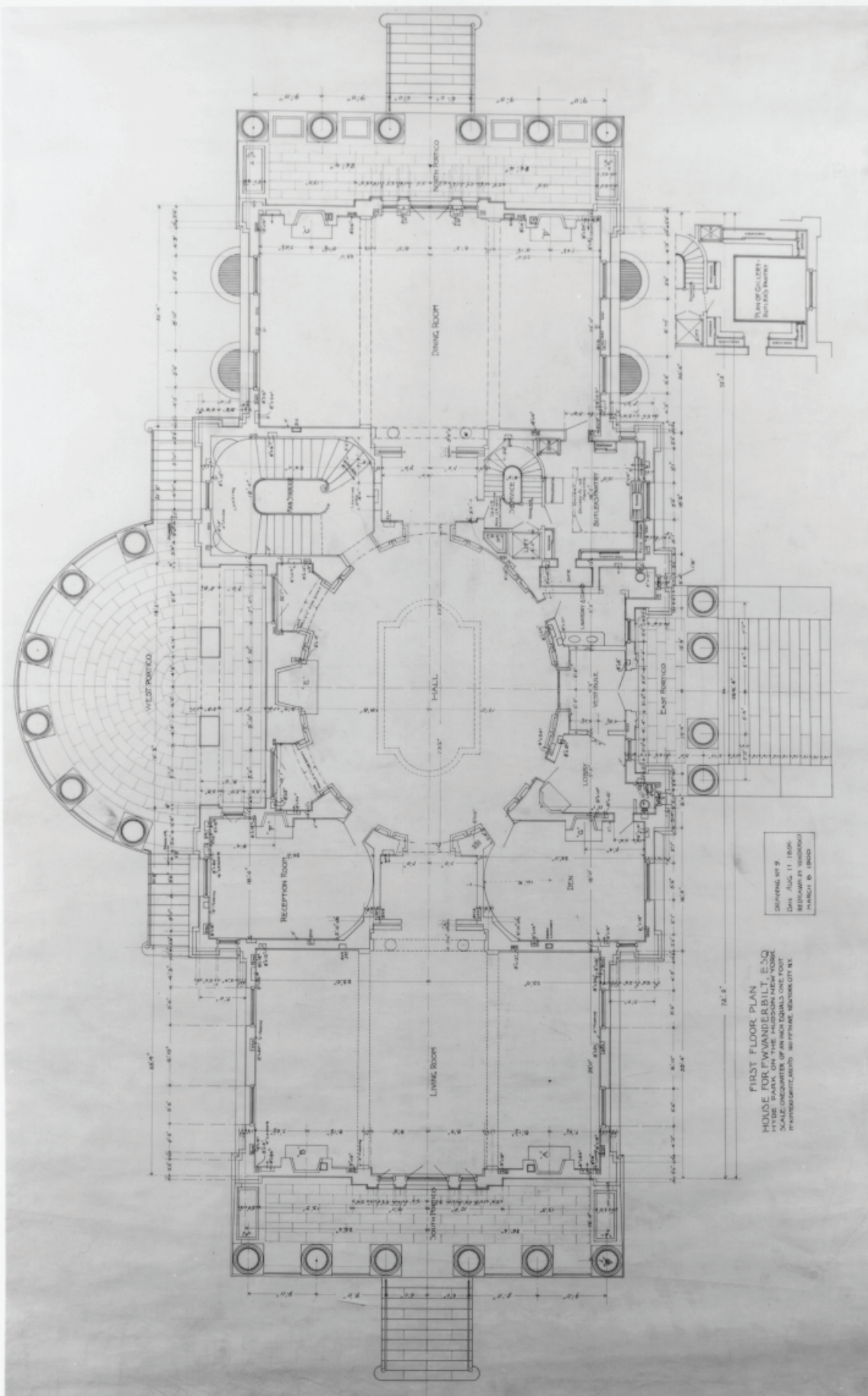
Drawing #4. McKim, Mead & White west elevation, August 10, 1896. McKim, Mead & White Architectural Record Collection, PR 42, #4, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



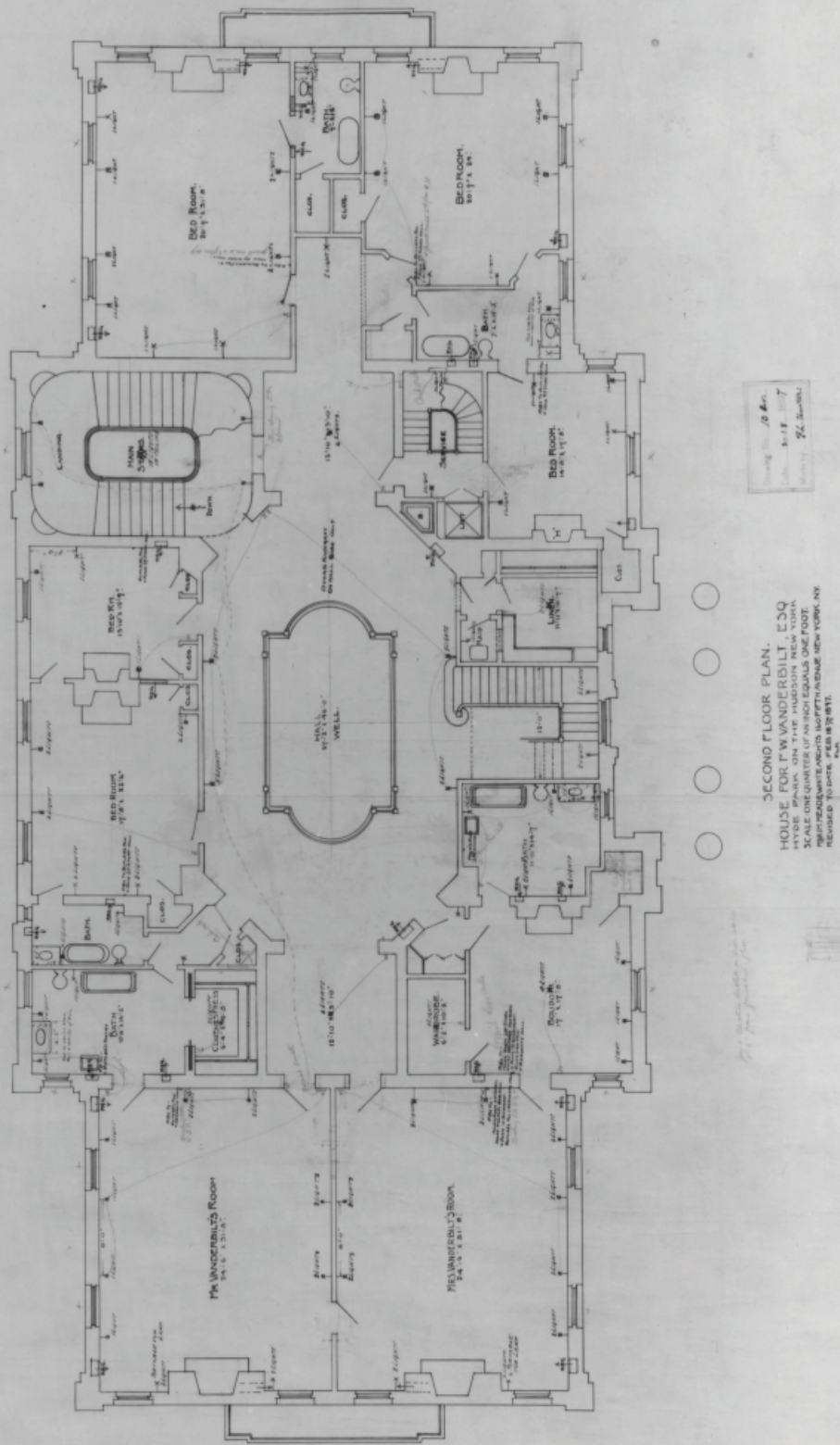
Drawing #7. McKim, Mead & White sub-basement plan, August 13, 1896. McKim, Mead & White Architectural Record Collection, PR 42, #7, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



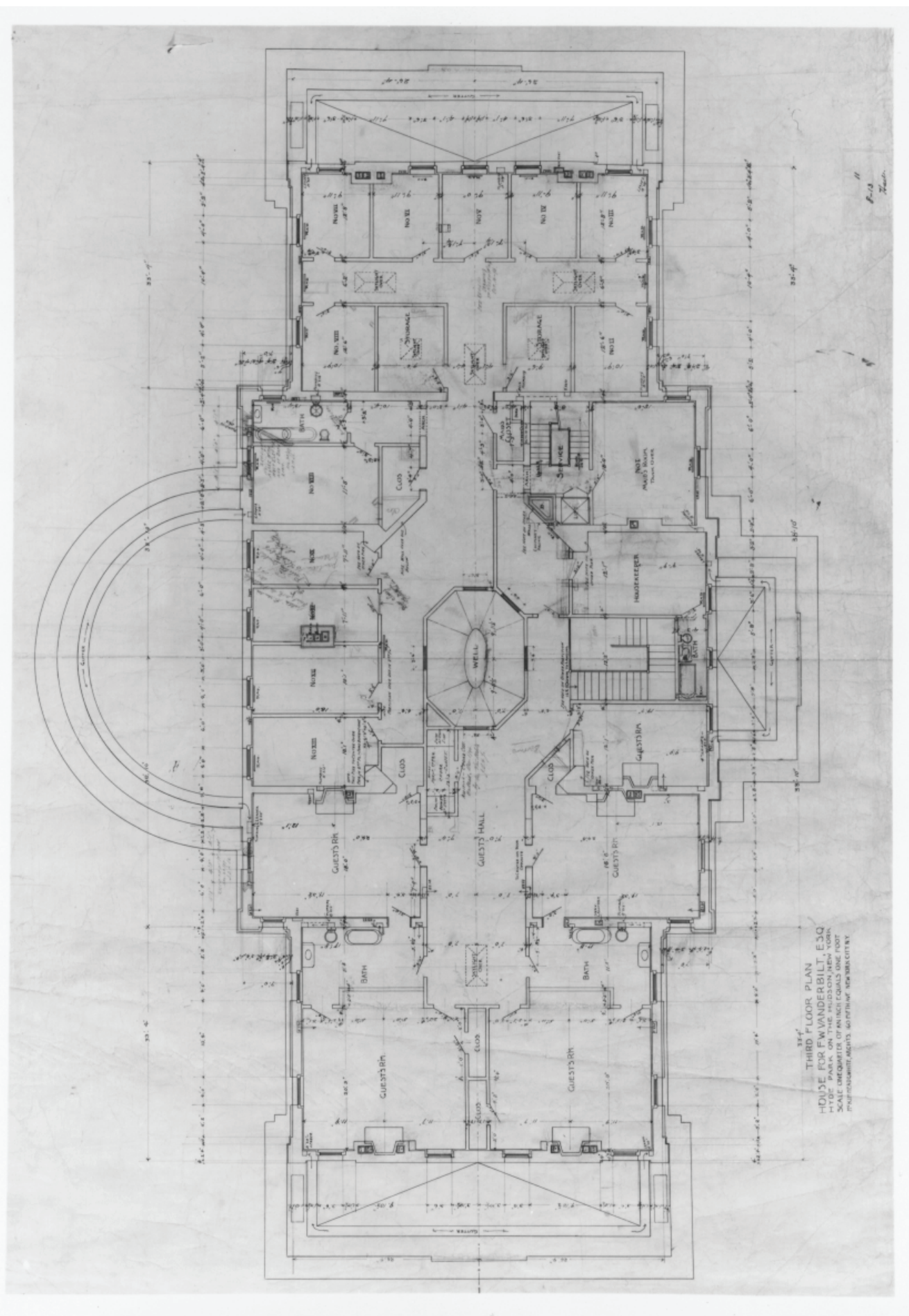
Drawing #8. McKim, Mead & White basement plan, August 13 [1896]. McKim, Mead & White Architectural Record Collection, PR 42, #8, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



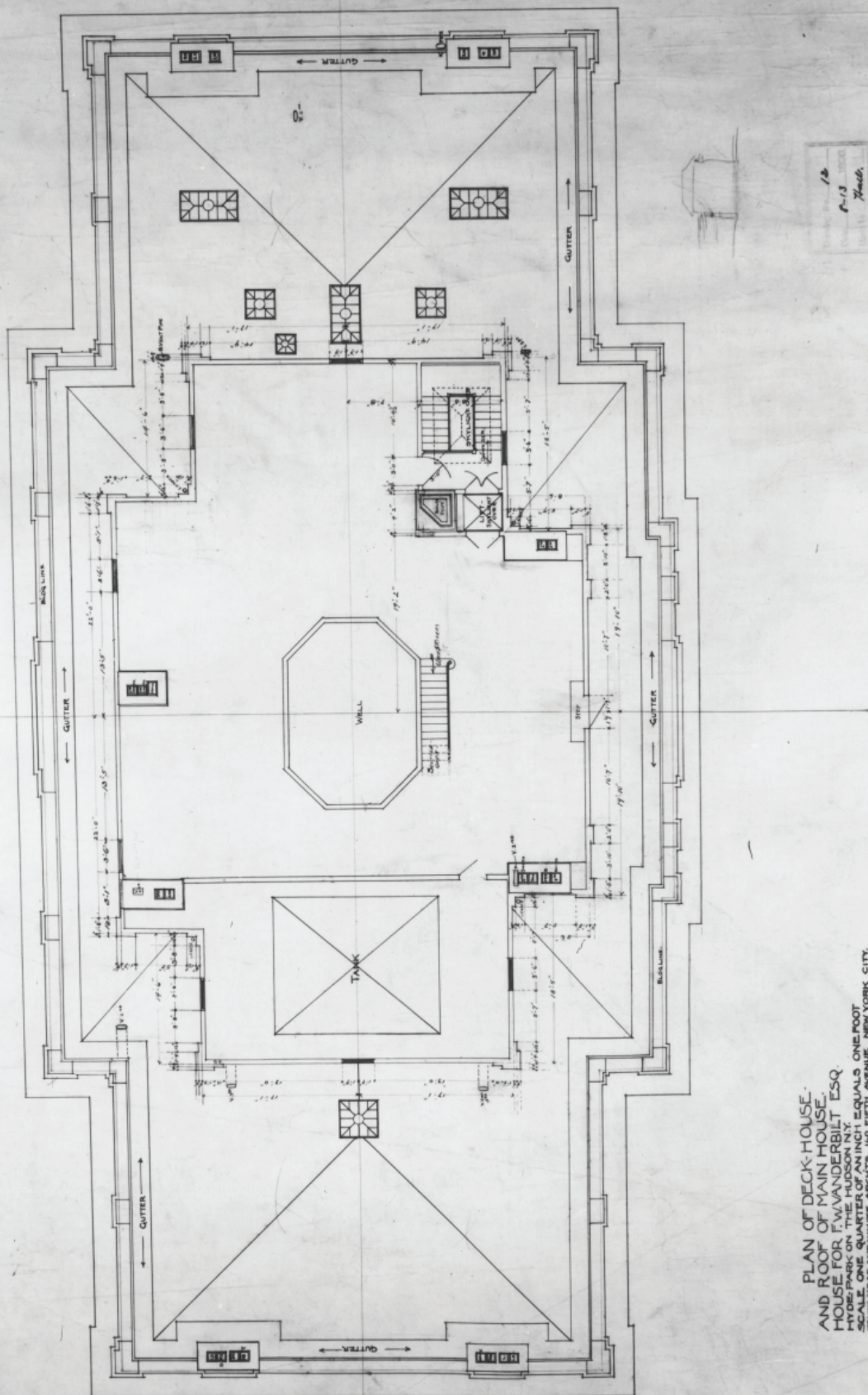
Drawing #9. McKim, Mead & White first floor plan, August 11, 1896. McKim, Mead & White Architectural Record Collection, PR 42, #9, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



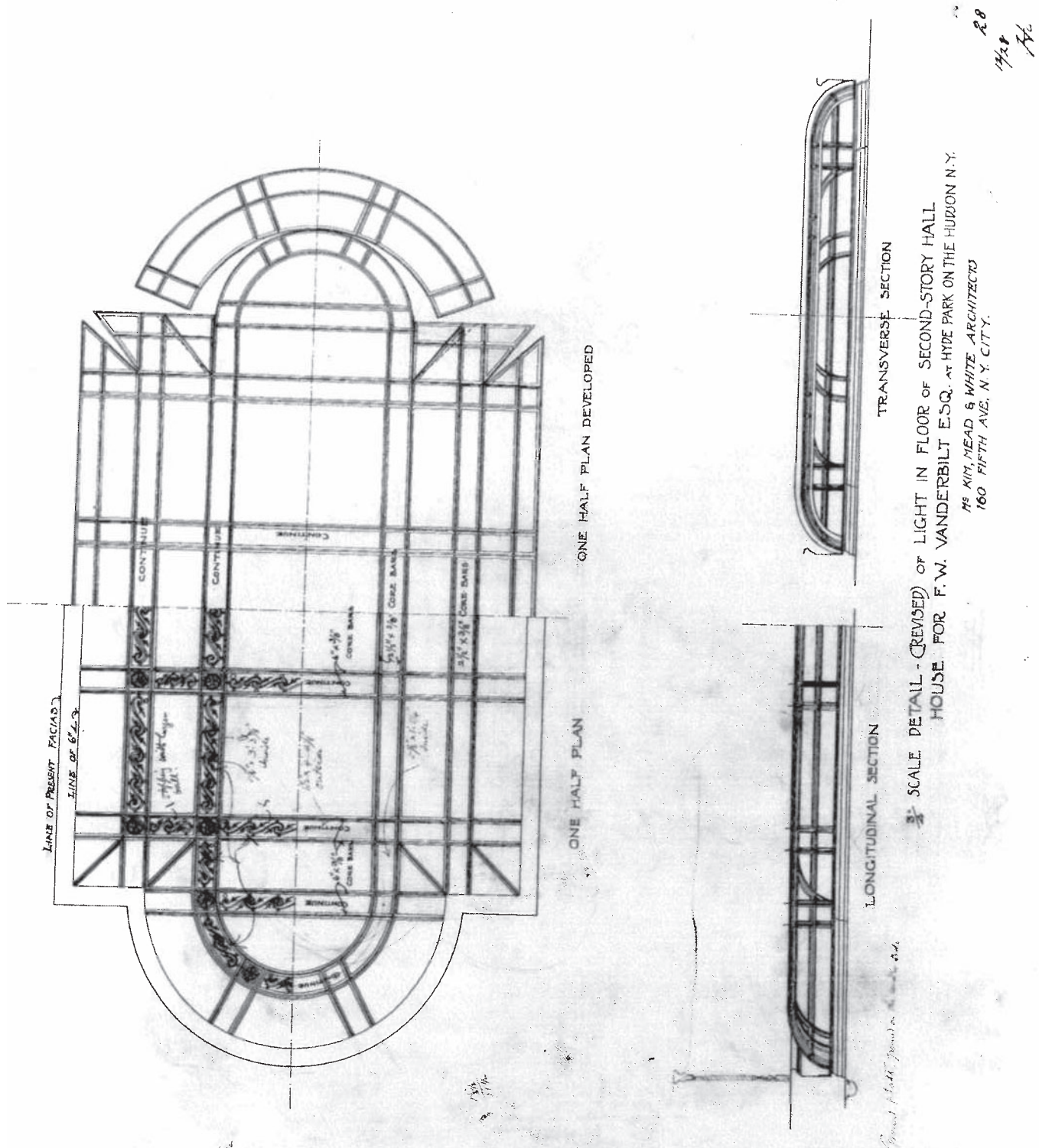
Drawing #10. McKim, Mead & White second floor plan (February 18, 1897). McKim, Mead & White Architectural Record Collection, PR 42, #10, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



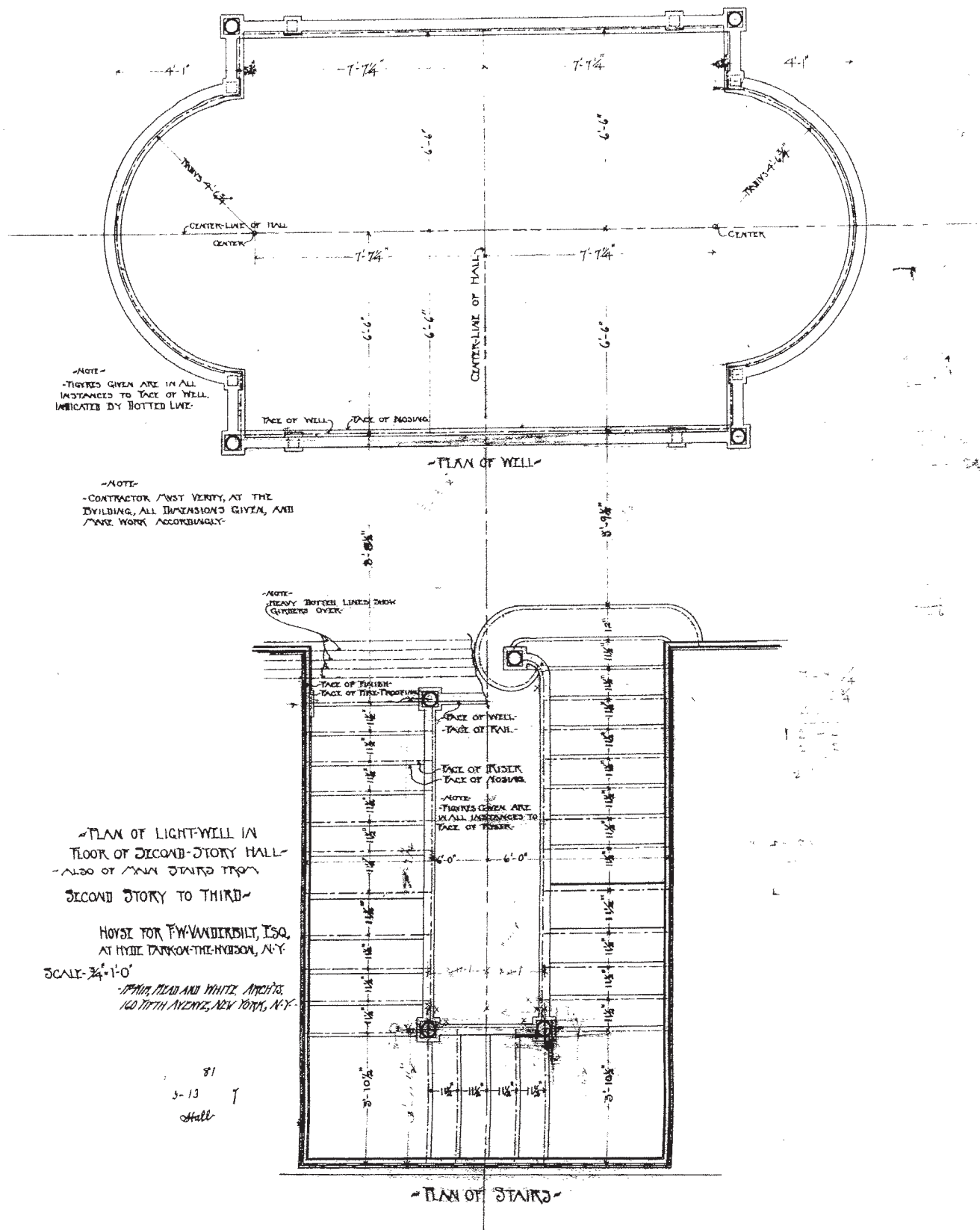
Drawing #11. McKim, Mead and White third floor plan, August 13, 1896. McKim, Mead & White Architectural Record Collection, PR 42, #11, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



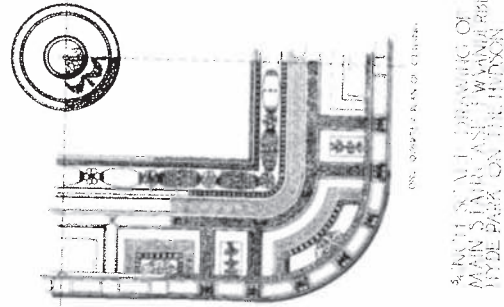
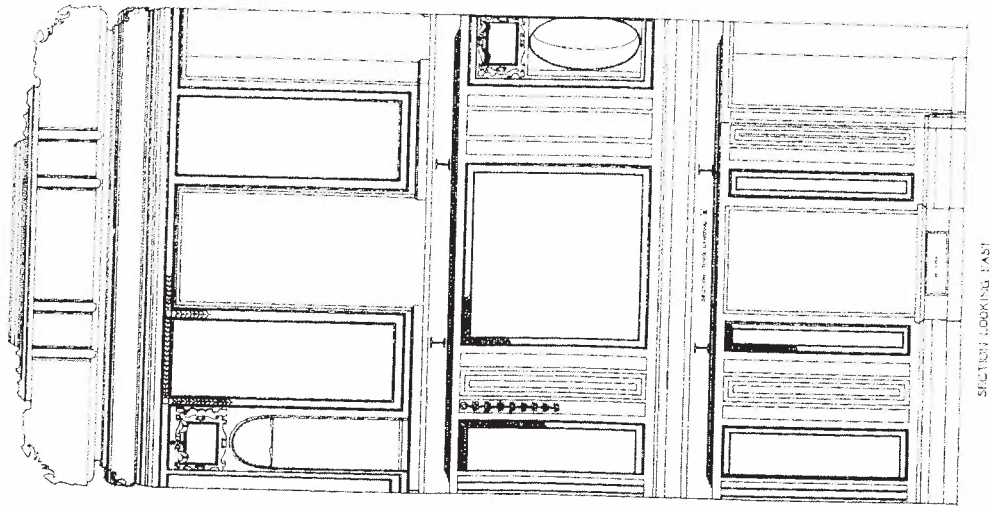
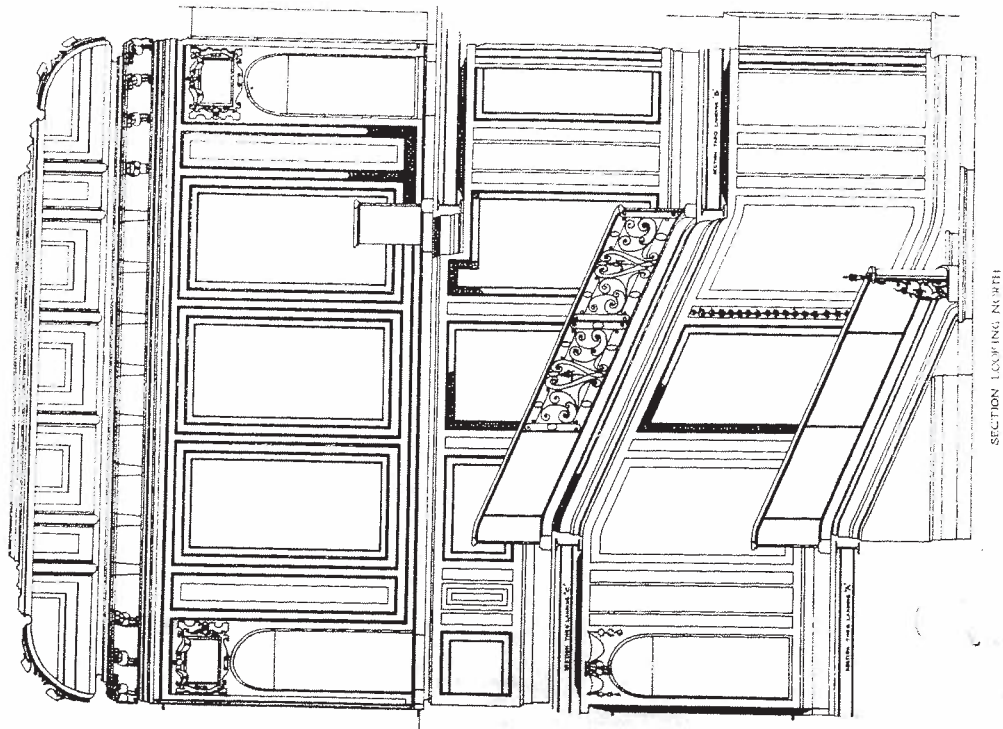
Drawing #12. The McKim, Mead & White August 13, 1896 roof plan, with the proposed deck house. McKim, Mead & White Architectural Record Collection, PR 42, #12, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Drawing #28. Detail for the laylight in the ceiling of the first floor Hall and floor of the second floor Hall by McKim, Mead & White, December 28, 1897. McKim, Mead & White Architectural Record Collection, PR 42, #28, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

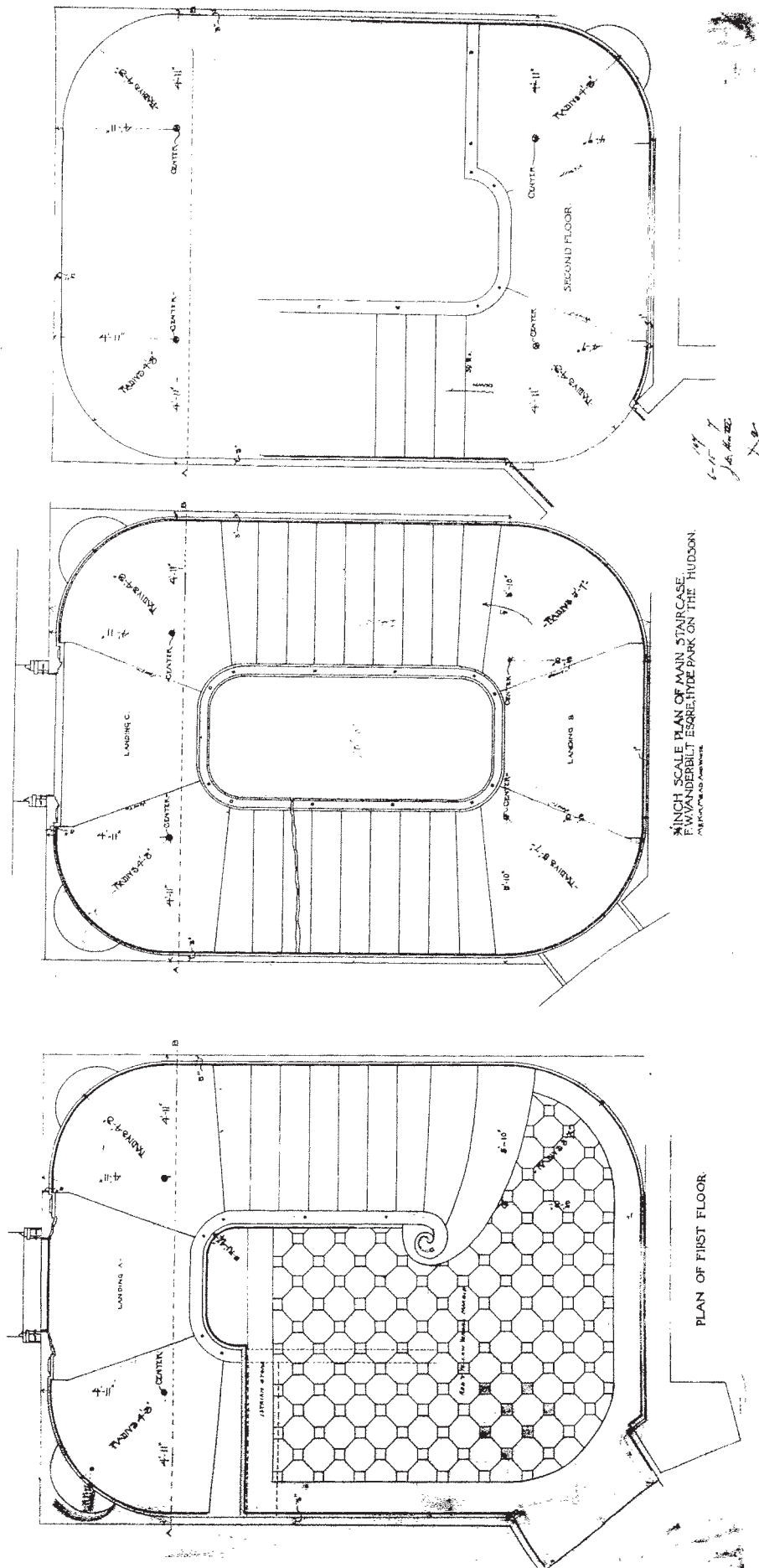


Drawing #81. Plans for the well and stairs in the second floor Hall by McKim, Mead & White, March 13, 1897. McKim, Mead & White Architectural Record Collection, PR 42, #81, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

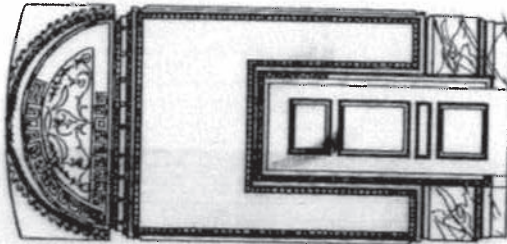
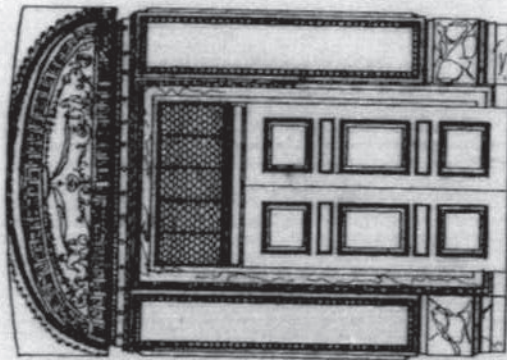
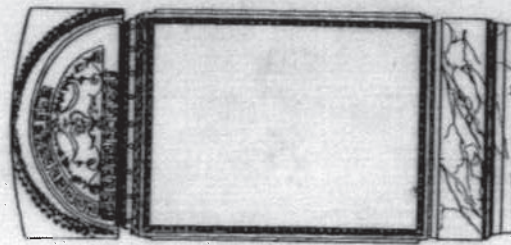
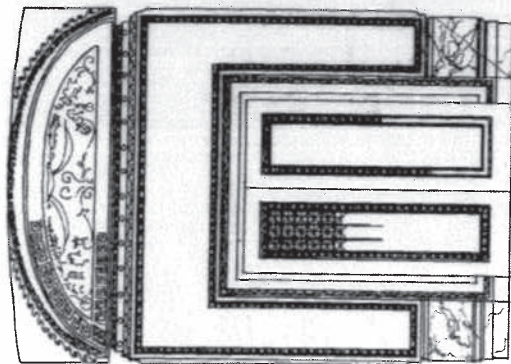


27
2
10-4-10

Drawing #89. McKim, Mead & White elevations and details for the Main Stairs, May 6, 1897. McKim, Mead & White Architectural Record Collection, PR 42, #89, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Drawing #107. McKim, Mead & White plans for the Main Stairs, June 15, 1897. McKim, Mead & White Architectural Record Collection, PR 42, #107, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

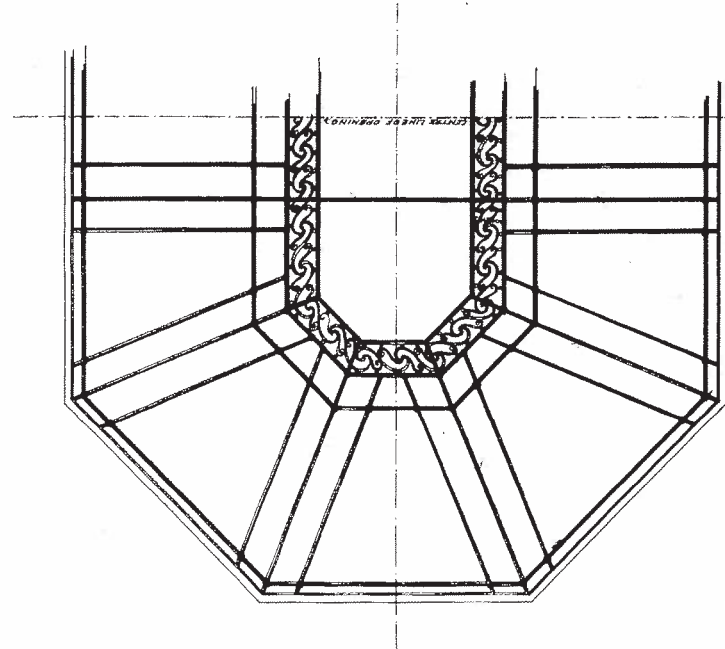


1/4 INCH SCALE DRAWING OF
VESTIBULE, F.W. VANDERBILT ESQRE.
HYDE PARK ON THE HUDSON.

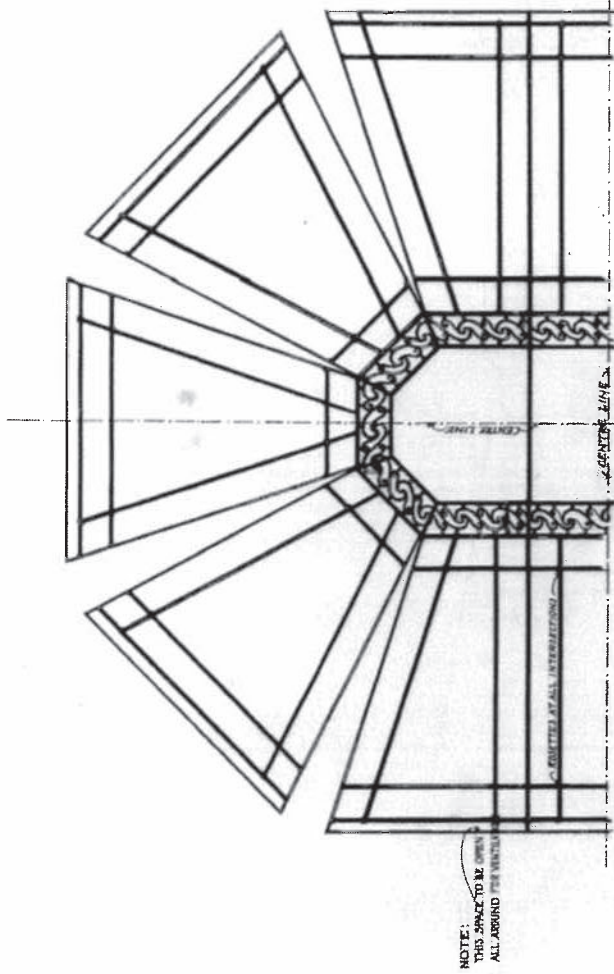
J. Coffey

112-

6-21-97
Hunter



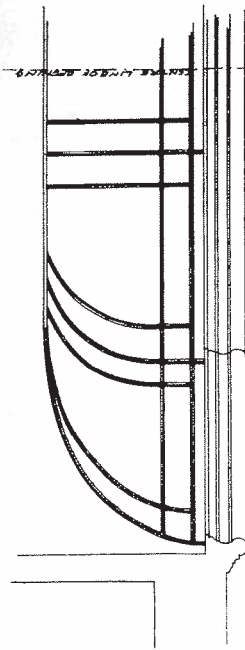
HALF PLAN OF SKYLIGHT



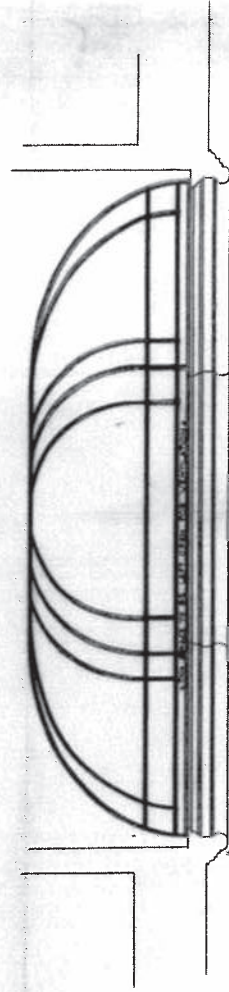
HALF PLAN OF SKYLIGHT (DEVELOPED)

NOTE: THIS SPACE TO BE OPEN
ALL AROUND THE SKYLIGHT

ALL LIGHTS TO BE OF FIRST QUALITY, DOUBLE-THICK
FRENCH PLATE GLASS, GRINDING



HALF LONGITUDINAL SECTION



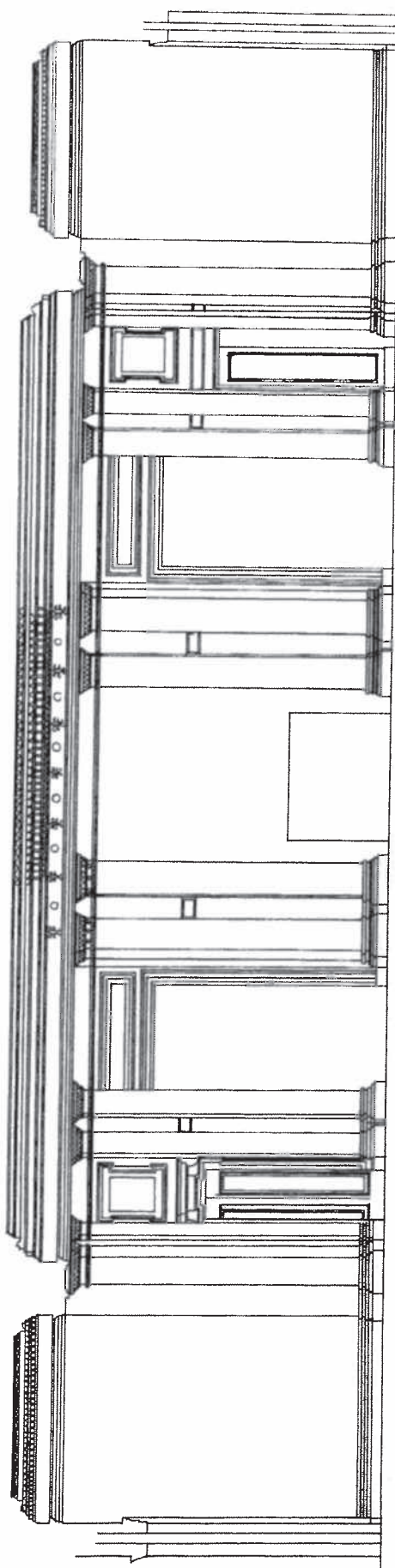
TRANSVERSE SECTION

1/4 SCALE DETAILS OF LIGHT IN CEILING OF SECOND-STORY HALL
HOUSE FOR F.W. VANDERBILT, ESQ.
AT HYDE-PARK-ON-THE-HUDSON, N.Y.

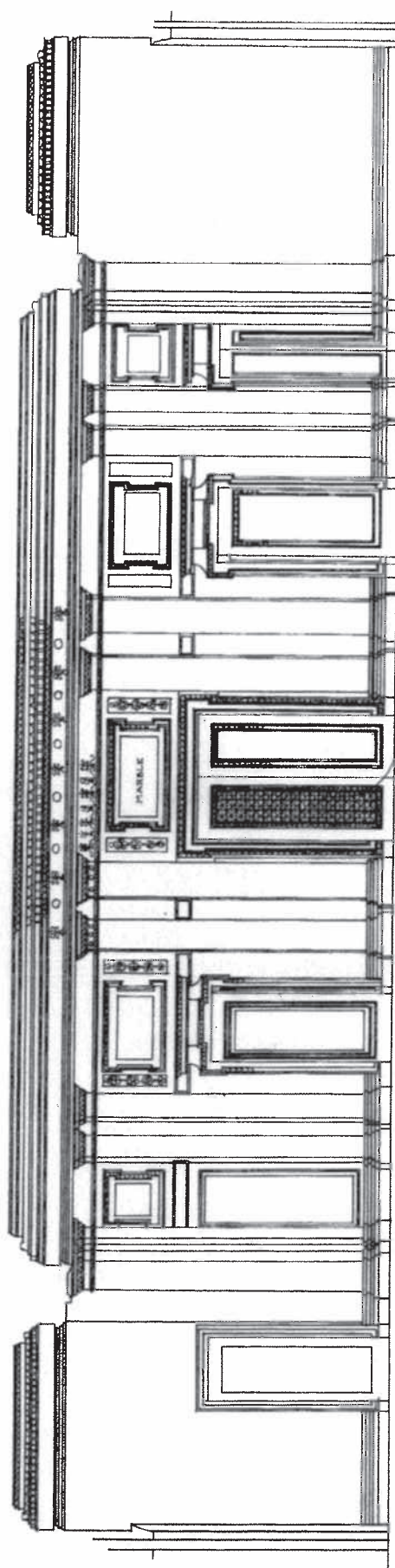
MCKIM, MEAD AND WHITE, ARCHTS.
160-170 AVENUE, NEW YORK, N.Y.

166
12.9
1/29
1/29

Drawing #166. Details for the light in the ceiling of the second floor Hall, December 29, 1897. McKim, Mead & White Architectural Record Collection, PR 42, #166, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



LONGITUDINAL SECTION LOOKING WEST

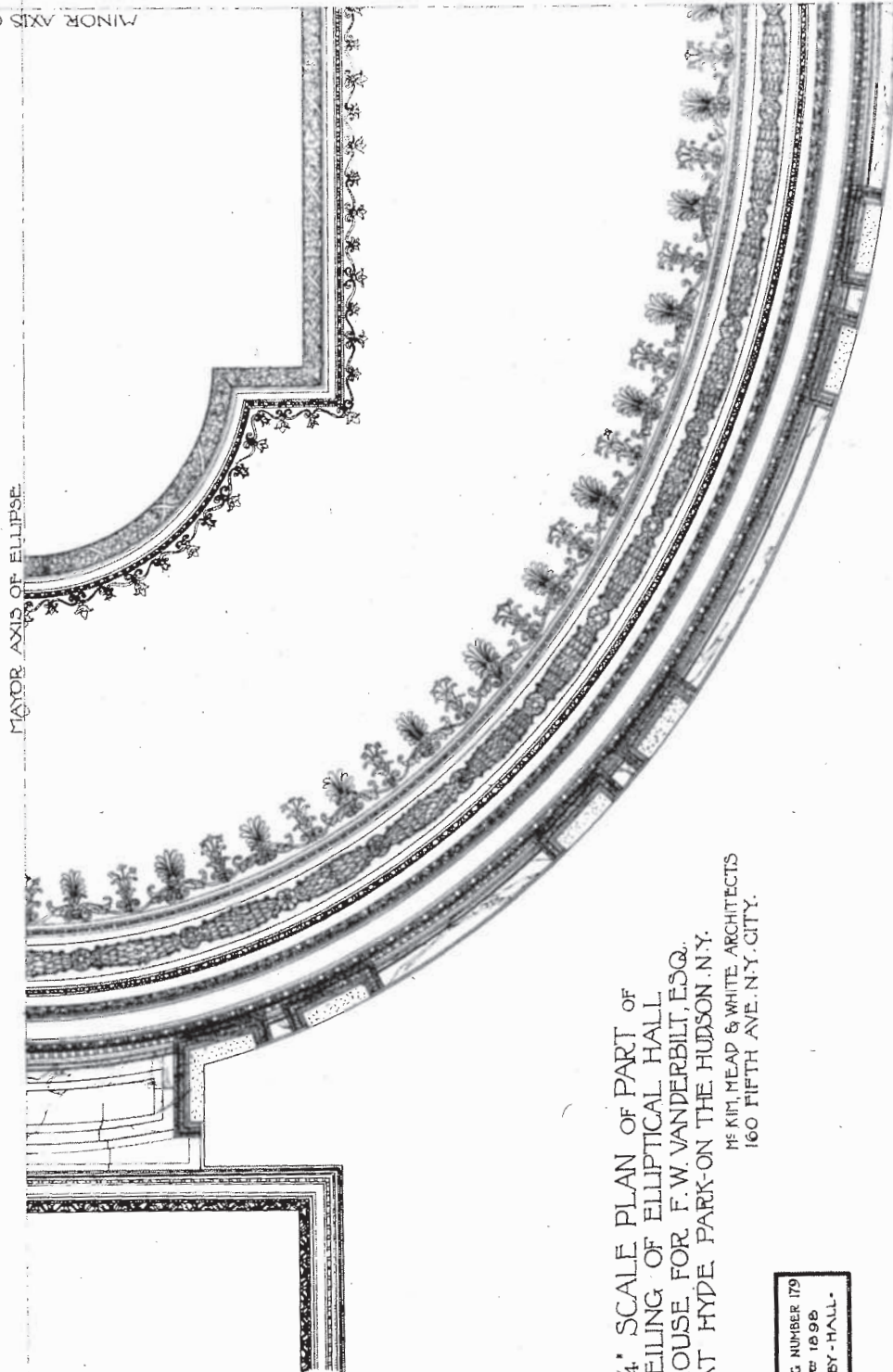


LONGITUDINAL SECTION LOOKING EAST

ONE QUARTER INCH SCALE DRAWING OF
ELLIPTICAL HALL F.W. VANDERBILT ESQRE
HYDE PARK ON THE HUDSON.

-171-
2/19 8
/Holl.

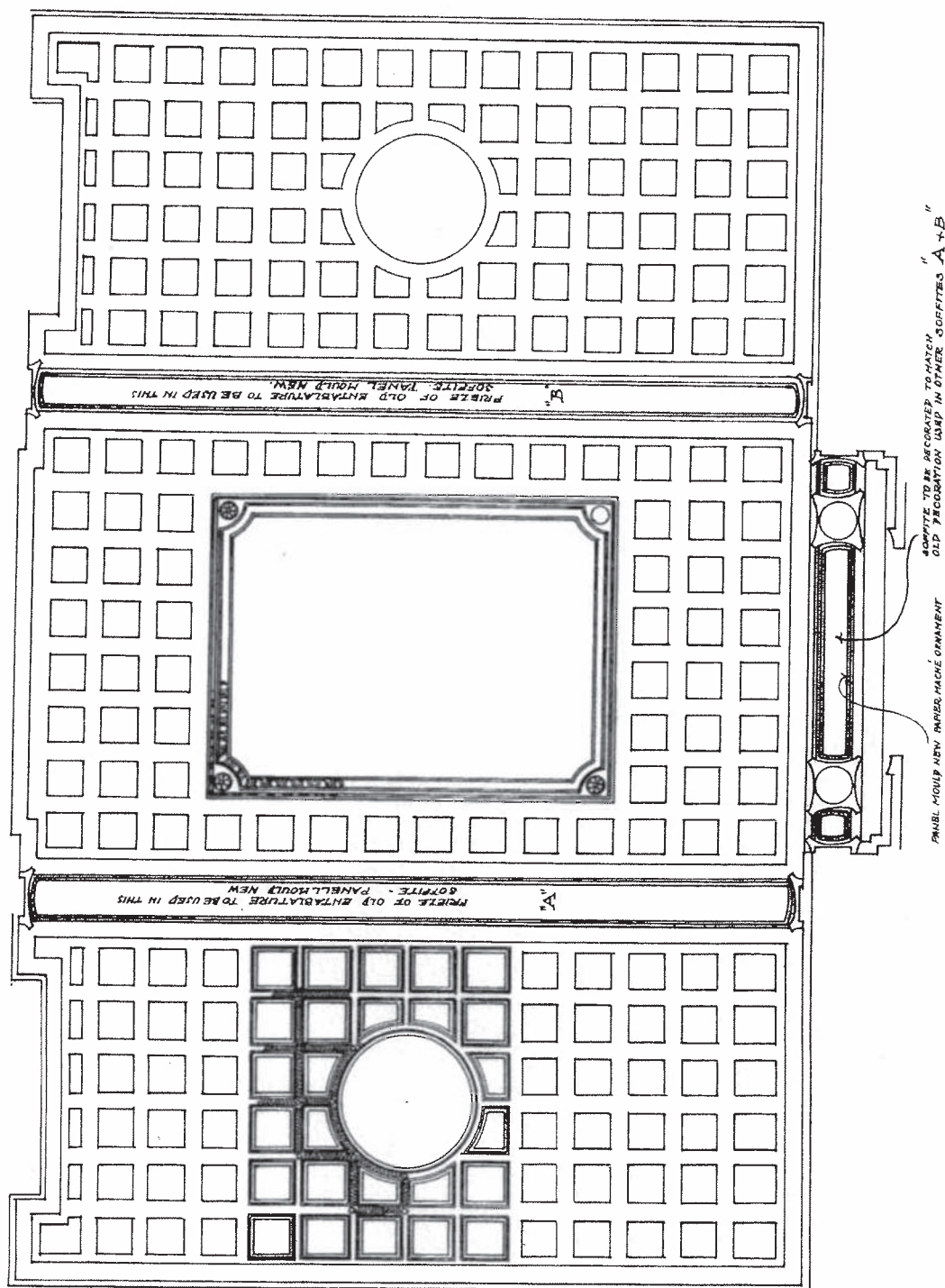
Drawing #171. Longitudinal sections of the first floor Hall by McKim, Mead & White, February 19, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #28, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



3/4" SCALE PLAN OF PART OF
 CEILING OF ELLIPTICAL HALL
 HOUSE FOR F. W. VANDERBILT, ESQ.
 AT HYDE PARK-ON THE HUDSON, N.Y.
 BY KIM, MEAD & WHITE, ARCHITECTS
 160 FIFTH AVE. N.Y. CITY.

DRAWING NUMBER 179
 FEB. 7th 1898
 MADE BY - HALL -

Drawing #179. Detail for the ceiling of the first floor Hall by McKim, Mead & White, February 7, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #179, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



DINING ROOM CEILING IN HOUSE OF

F. W. VANDERBIET ESQ.

AT HYDE PARK ON THE HUDSON

SCALE $\frac{1}{4}'' = 1.0'$

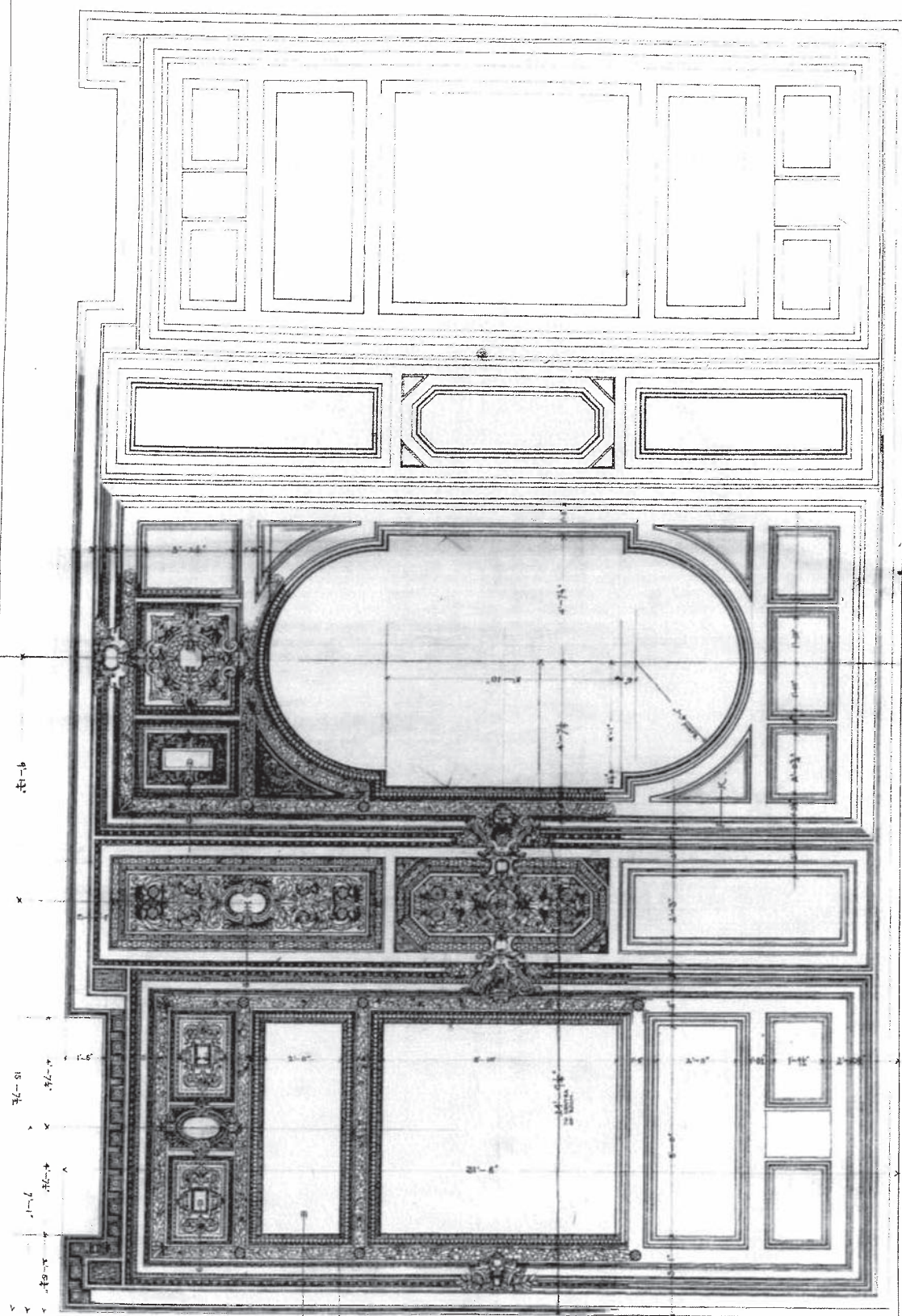
MR. KIM MEAD & WHITE ARCHTS.
160 FIFTH AVE. N.Y. CITY.

182

Feb. 11

8

18/11/97



PLAN OF CEILING IN LIVING ROOM
-HOUSE FOR F.W. VANDERBILT-ESQ.-
-HYDE PARK ON THE HUDSON-NEW YORK-

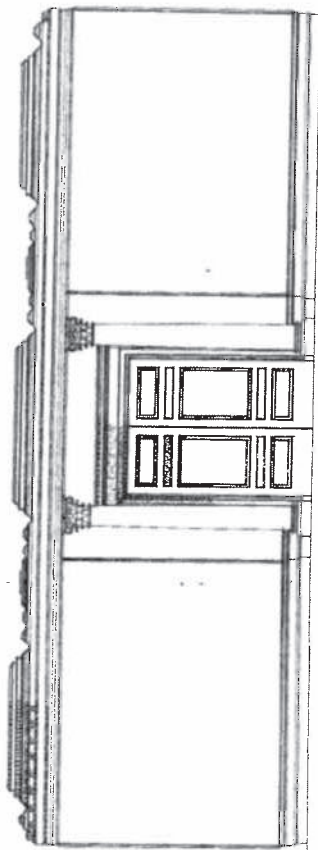
STUDIOS: MEAD, WHITE, & MURPHY
100 FIFTH AVENUE, NEW YORK CITY

DRAWING NO. 183
FEBRUARY 14, 1898
-1898-

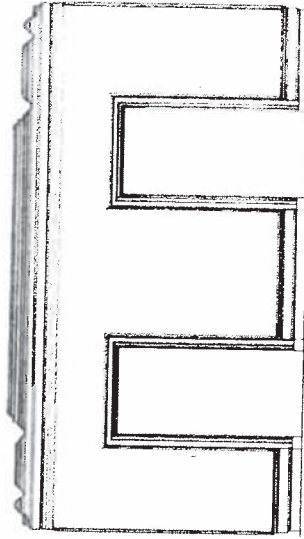
PLEASE VERIFY ALL SIZES AT BUILDING

1898
G. M. Thompson

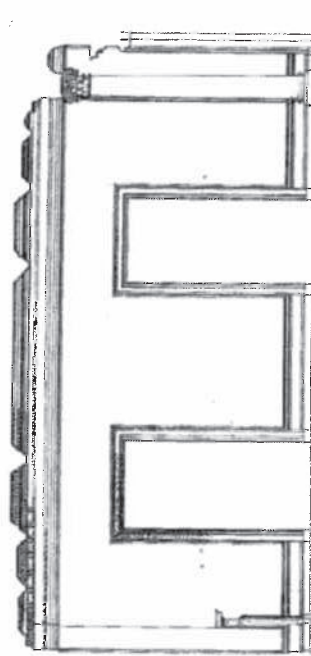
Drawing #183. McKim, Mead & White reflected ceiling plan for the Living Room, February 14, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #183, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



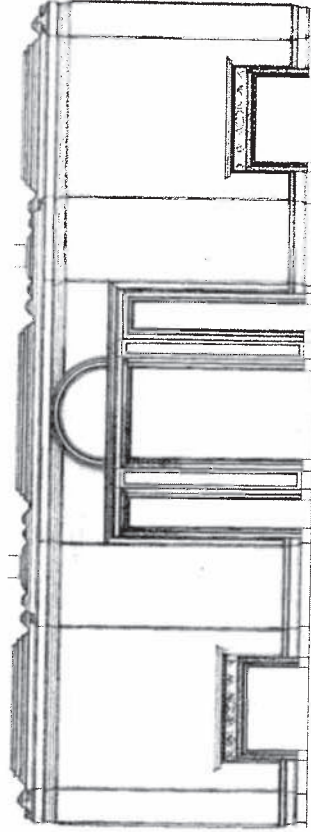
NORTH ELEVATION



WEST ELEVATION



EAST ELEVATION



SOUTH ELEVATION

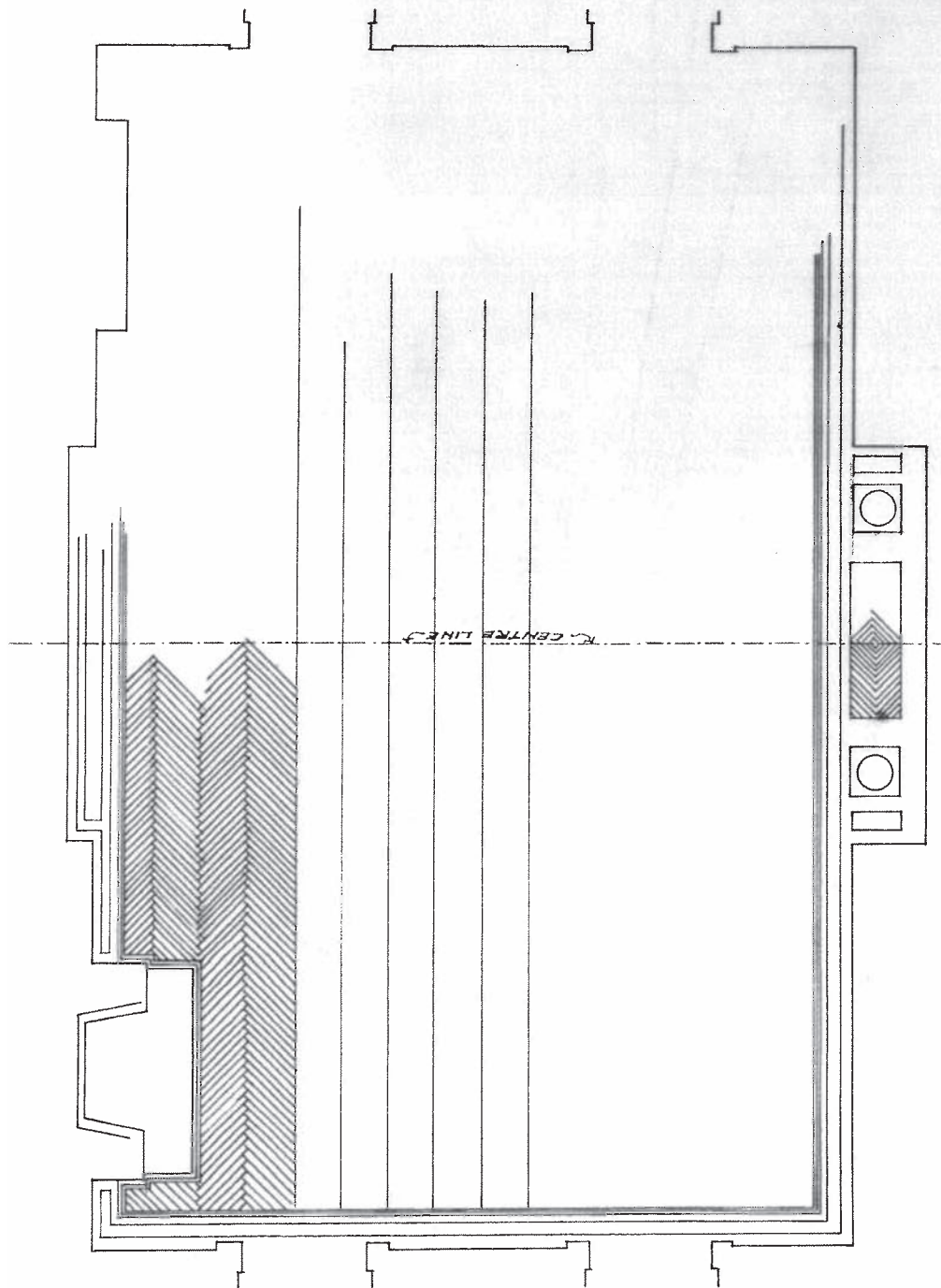
ELEVATION OF LIVING ROOM.
HOUSE FOR F.W. VANDERBILT, ESQ.

HYDE PARK, CENTRE HESSEY, N.Y.
SCALE: 1/4" = 1 FOOT.

DRAWING NO. 187.
FEB. 23, '99.
MCKIM, MEAD & WHITE ARCHT. CO.
NEW YORK, CITY.

2 April 8
H. K. Thompson

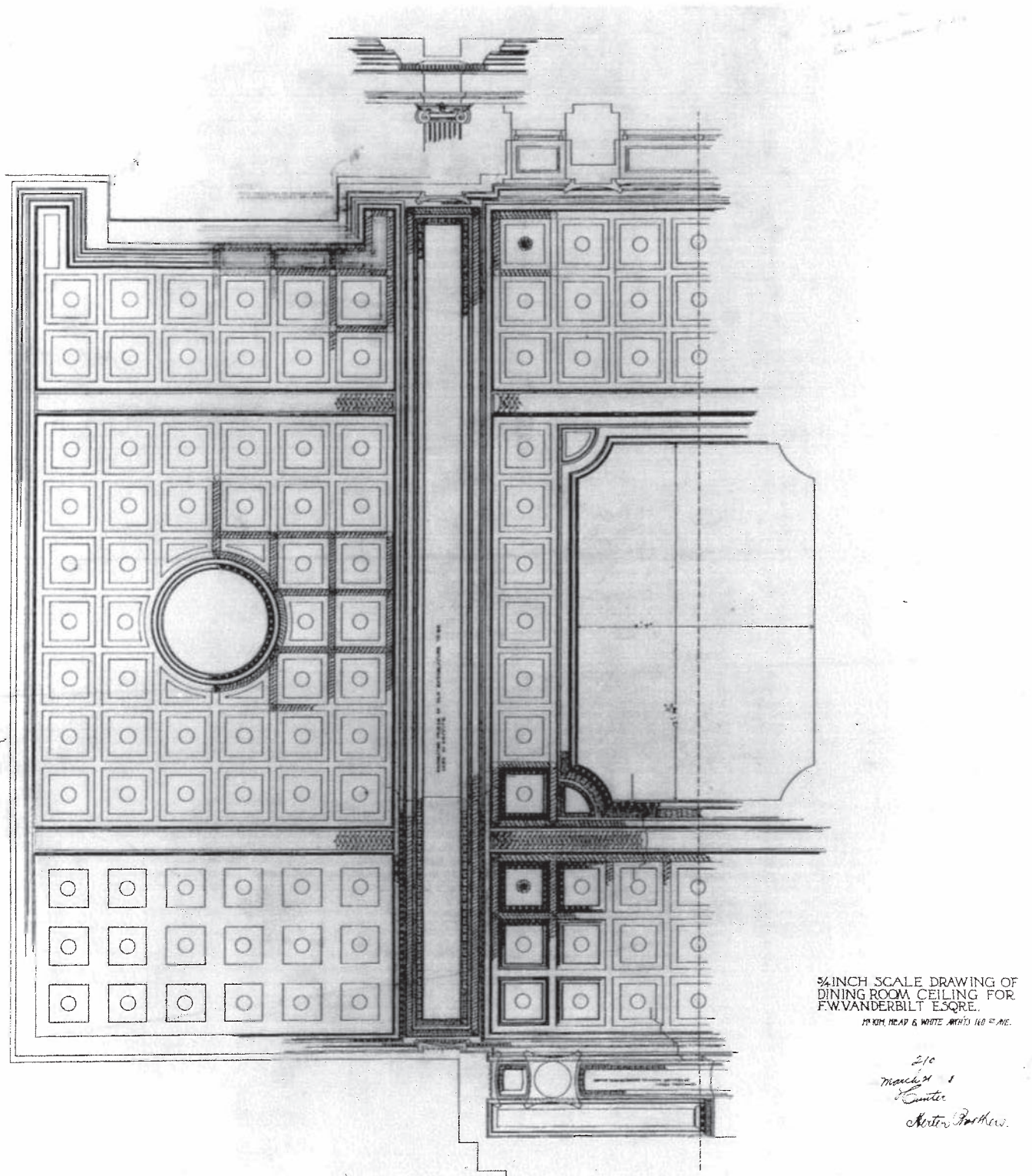
Drawing #187. McKim, Mead and White room elevations for the Living Room, February 23, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #187, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



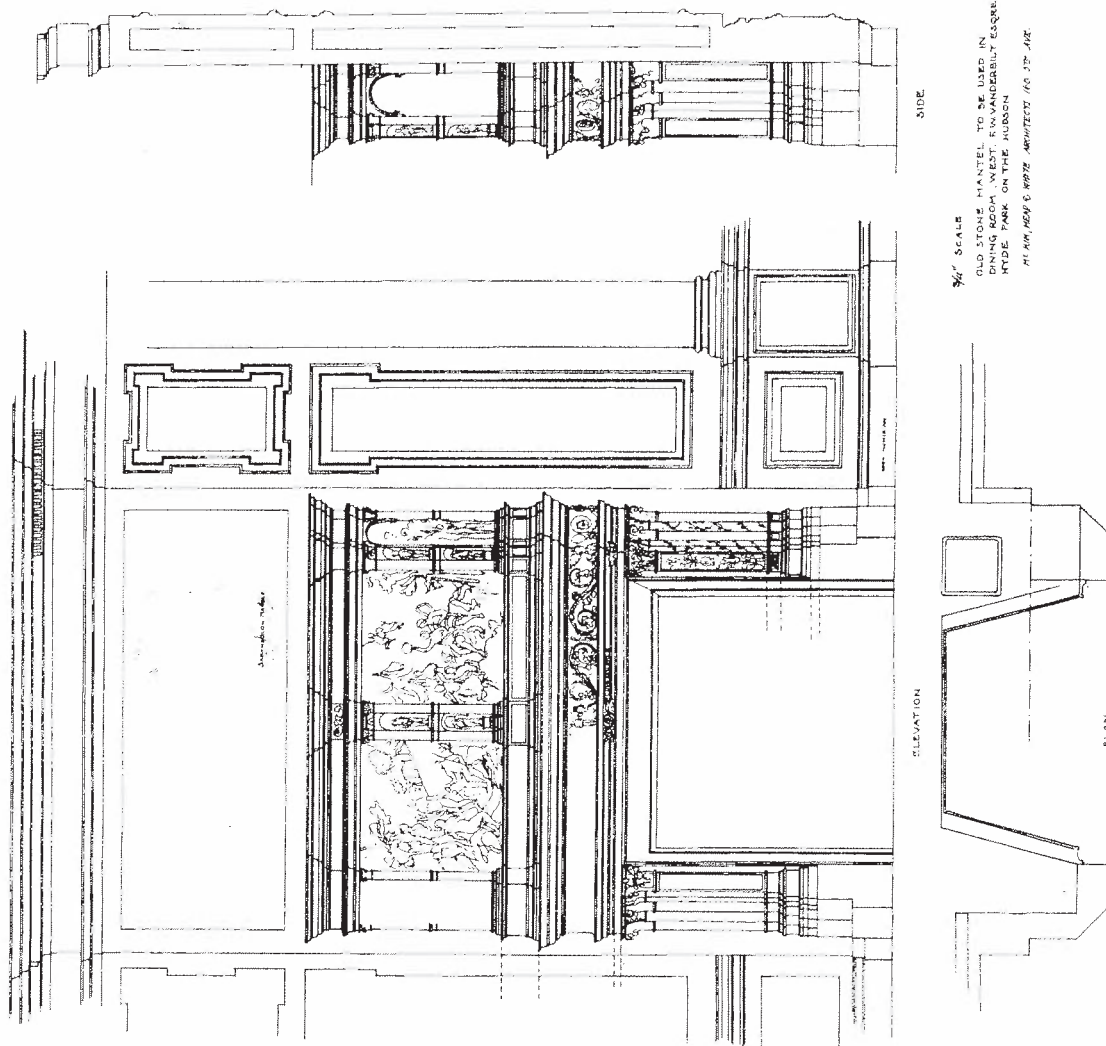
FLOOR PLAN OF LIVING ROOM
HOUSE FOR F.W. VANDERBILT ESQ. AT HYDE PARK
SCALE $\frac{1}{4}'' = 1'-0''$ MS KIM, MEAD & WHITE ARCHTS

Drawing No. 193
Date Feb 25 1898
by J.B. Kim

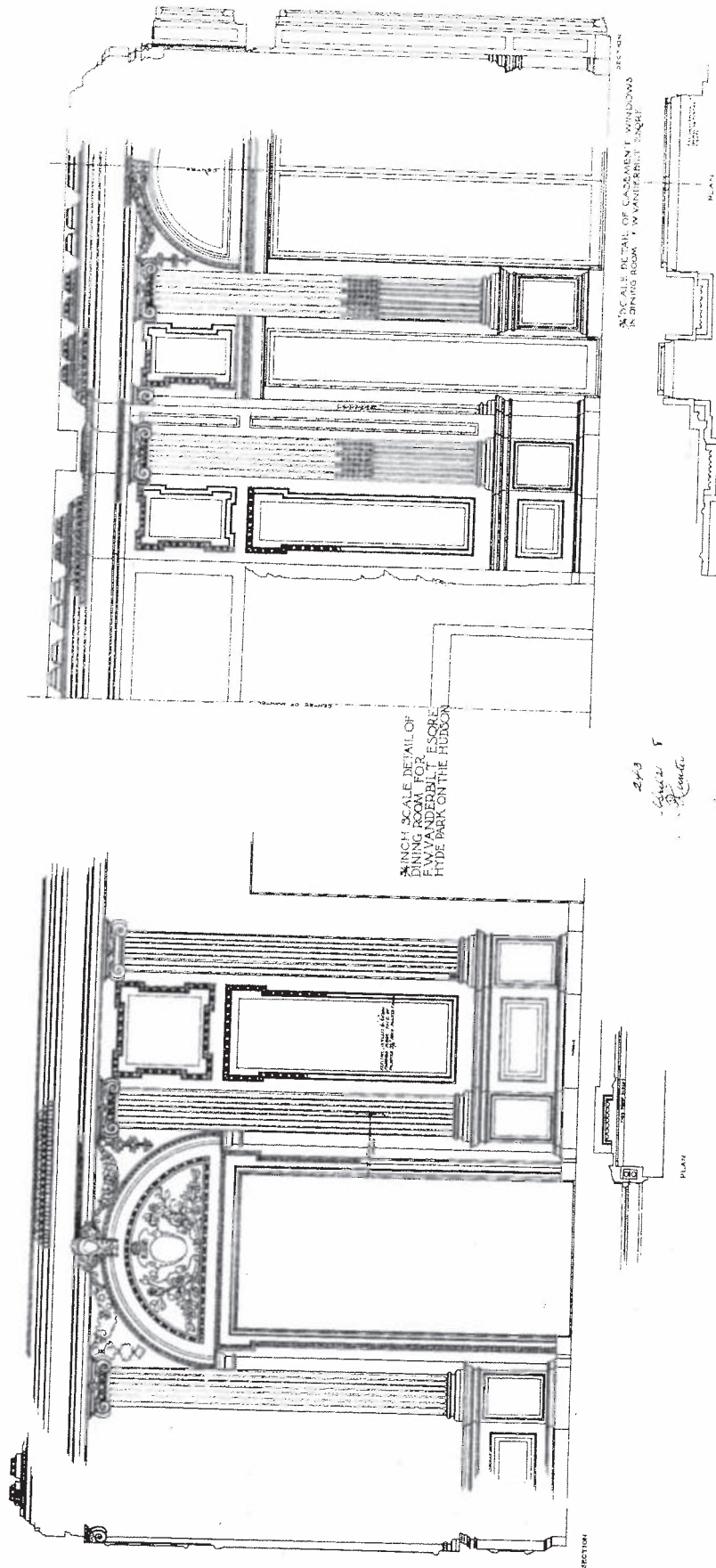
1/3
[Handwritten signature]



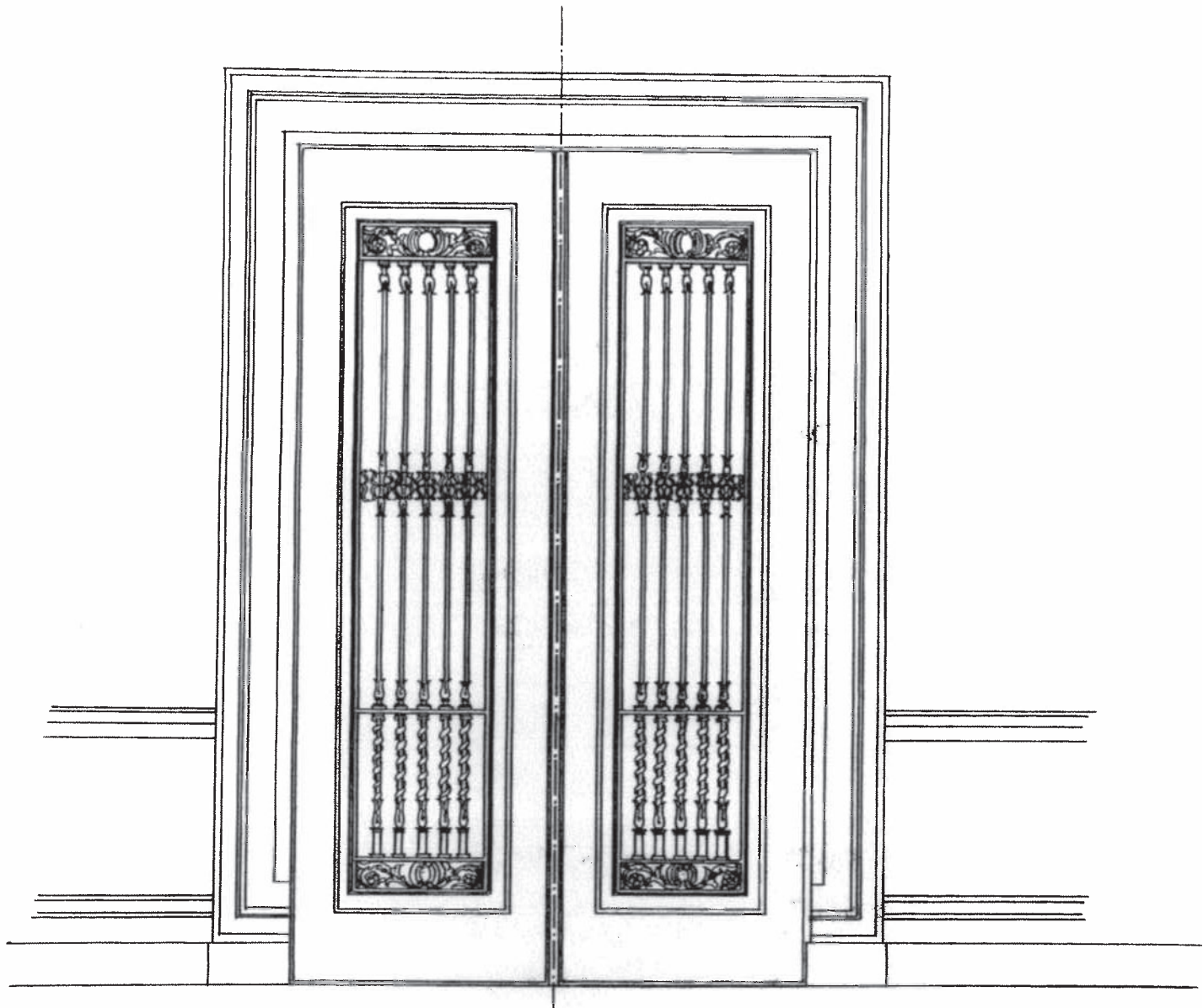
Drawing #210. The Dining Room ceiling (as completed) by McKim, Mead and White, March 21, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #210, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Drawing #230. Detail of the Dining Room mantel by McKim, Mead and White, April 12, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #230, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Drawing #243. Detail of the windows and paneling for the Dining Room by McKim, Mead and White, April 21, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #243, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



- 3/4" SCALE DETAIL OF BRONZE GRILLE FOR VESTIBULE DOOR -

HOUSE FOR F.W. VANDERBILT, ESQ.
AT HYDE PARK ON THE HUDSON, N.Y.

BOTH SIDES OF GRILLE
TO BE THE SAME -

- MCKIM, MEAD AND WHITE, ARCH'TS
100. 5TH AVE., NEW YORK, N.Y.

Drawing #285. McKim, Mead & White drawing for the bronze grille on the Vestibule door, July 11, 1898. McKim, Mead & White Architectural Record Collection, PR 42, #285, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



As the nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering sound use of our land and water resources; protecting our fish, wildlife, and biological diversity; preserving the environmental and cultural values of our national parks and historic places; and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under US administration.

National Park Service
U.S. Department of the Interior



Vanderbilt Mansion National Historic Site
Hyde Park, New York