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Vincent House: Paintwork Procedure

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The Vincent House

Jobs:

To restore all paintwork to as near original color as possible, preserving what little original remained in Room D and Room A.

Room D: "The Kitchen"

Existing paintwork on all woodwork of 18th century origin (excepting window sash) consisted of the south corner wainscot, an area of about 2' x 3'. This had numerous coats of white and grey paint over a very deep and dark blue-green. All remaining paint had been removed using a disc sander with a savage ferocity. In spite of this, evidence of blue-green paint appeared all around the room in traces. In view of the poor surface of the wood it was decided to try to achieve the closest match of the existing color and simulate an aged look that a paint obtains after a number of years. It would have been misleading to have copied exactly the washed and stripped look of the paintwork in the corner.

Procedure:

All woodwork above the level of the wainscot on the south wall, i.e. posts and summer beams, was, like the ceiling, white washed with an oil based simulated white wash tinted with a little yellow ochre.

1st coat: Thinned Pratt and Lambert semi-gloss (no. 5027-2) Regency Blue tinted with Thalo Blue and Prussian Blue. Brushed on and rubbed with cotton rags to produce the blotchy effect.

2nd coat: When dried the surface was covered with a coat of the tinted paint which had been further tinted with dark green and thinned.

3rd coat: Tung oil tinted and thinned with a small amount of green made the final coat. Simulated distress at all obvious points of wear such as wood latches, pulls, etc. was also effected.

Room A: "The Federal Room"

White paint in several layers covered all the woodwork. The original intention was to take this off over a large surface to discover the original color. When this was started on a door, some graining appeared with a swirling mahoganized pattern of colors ranging from a pale blue to a deep Prussian Blue on the face of the raised panel. Subsequent careful stripping uncovered this treatment on all four doors. More careful stripping revealed no more graining. In addition a five inch painted "baseboard" in black was discovered. Also exposed was what we felt to be the original pale blue color contemporary with the graining. A portion of wainscot and summer casing was left untouched along with a portion of the exposed joists and summer to show how the room has changed over the years. The finished surface showed up the original color arrangement of the room. It was decided to leave the graining untouched and paint over the pale blue and black baseboard with a matching paint color, at the same time giving it a texture to complement the graining.

Procedure:

1st coat: Pratt and Lambert oil based semi-gloss (no. 4537-1) Indian Turquoise with a small amount of Prussian Blue tinting color brushed on.

2nd coat: Pratt and Lambert same color tinted with Prussian Blue and dark green tinting color brushed on.

3rd coat: The same as 2nd coat with a little burnt umber thinned down considerably and brushed and wiped off.

Matt black oil based paint for the skirting baseboard.

Job:

To imitate fireplace front cheek brickwork which had been restored to resemble left hand side as viewed in Room D.

Procedure:

Step 1: Venetian Red ground oil base, dabbed on stencil

fashion leaving white patches of plaster work beneath paint.

Step 2: When dry the same technique was applied with oil based matt black and then while still wet was rubbed with 80 grit sand paper and softened with a cotton rag.

Step 3: Lampblack produced by burning oil rags completed the burnt effect.

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