



P-1 Wooden gutter clogged with leaves, north wall of north ell.



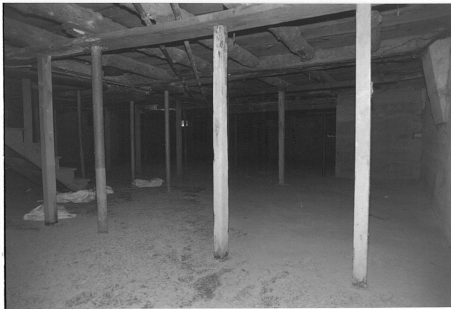
P-2 Base of north wall, north ell; photo at left shows snow melting into sink-holes, March, 1988; photo at right shows fully-formed sink-holes, May, 1988.



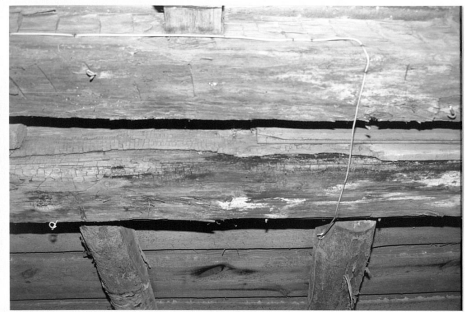
P-3 Northwest corner of main portion; top photo shows water which has dripped from gutter and collected around drain, March, 1988; bottom photo shows depression caused by collected water and path to north wall of ell formed by run-off, May 1988.



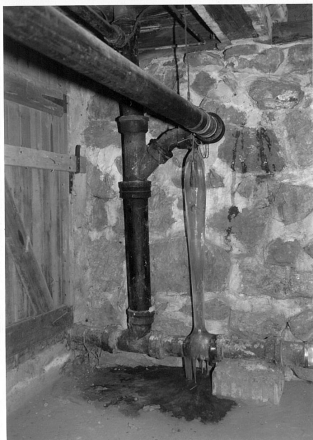
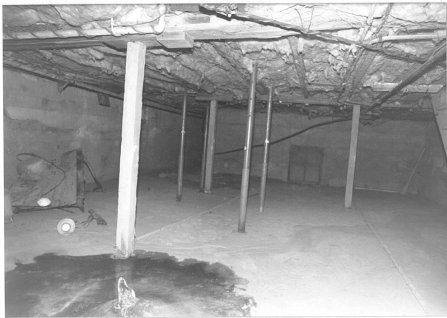
P-4 Close-up of sink-holes, junction of north ell and main portion, caused by run-off from both roofs.



P-5 Silt in basement of north ell (foreground) from sink-holes in photo P-4.



P-6 Rot and corrosion of metal in first floor frame, caused by evaporation of moisture from silt.



P-7 Leaking pipes in basement; leak in top photo rotting base of adjacent post.



P-8 Leaking roof scuttle, bathroom, north ell.



P-9 Junction of north and south ells, showing mis-alignment of gutters.



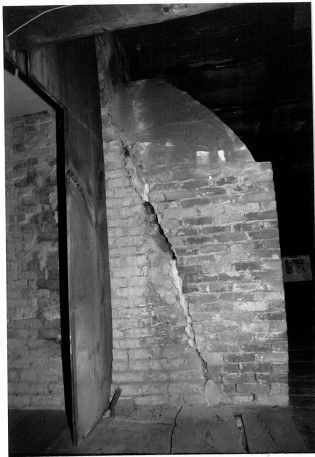
P-10 Rotten wood at base of portico.



P-11 North chimney of main portion, showing hole and decayed area in left corner.



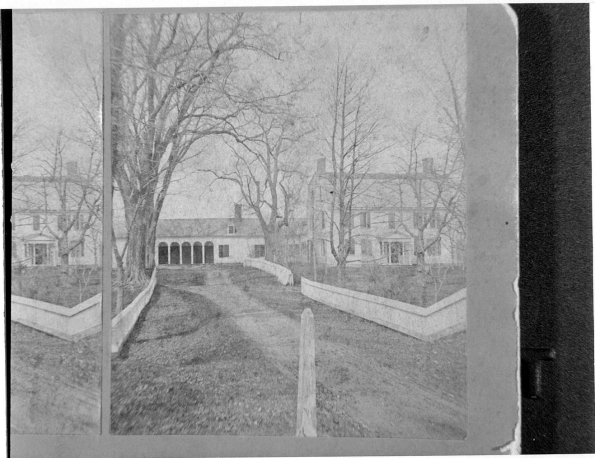
P-12 Bird damage, east wall of south ell.



P-13 Crack between bake oven and stack of north ell chimney.



P-14 Peeling latex paint on plaster of back hall, with residue of calcimine and/or whitewash below.



HP-1 Porter-Phelps-Huntington House c.1880, from a stereo-view (PPH Foundation).



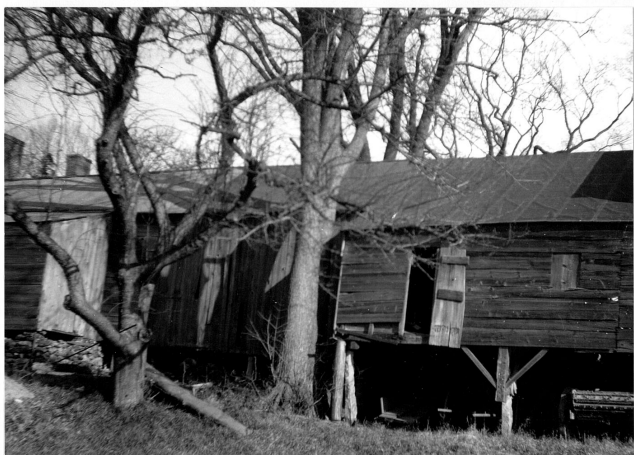
HP-2 South Ell, Chaise House and Barn, c.1925.



HP-3 South Ell, c.1925, showing Chaise House (left) and barns/sheds (right).



HP-4 South Ell, c.1925, rear (west elevation), showing back porch (left) and area behind woodshed (right).



HP-5 South Ell, c.1925, rear (west elevation), showing area behind barns/sheds.



HP-6 Chaise House c.1925, rear (west elevation).



HP-7 Chaise House, c. 1925, east and south elevations.



HP-8 Area of rusticated siding above main entrance door, east elevation, exposed in 1938 during portico rebuilding; diagonal score marks (A) indicates flat arch.



HP-9 Same as HP-8, but showing diagonal score mark (A) on left side of door; notice white paint in joints.



HP-10 East First Floor Bedroom, 1930's, showing wallpaper removed by Dr. Huntington.



HP-11 Dr. Huntington (left) supervising repair of back porch, 1950's. Workmen are re-laying floorboards.



HW-1 Suffolk Latch.



HW-2 Suffolk Latch - latch side.



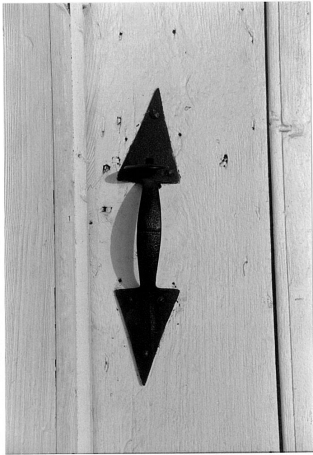
HP-11 Dr. Huntington (left) supervising repair of back porch, 1950's. Workmen are re-laying floorboards.



HW-1 Suffolk Latch.



HW-2 Suffolk Latch - latch side.



HW-3

Pointed Suffolk Latch - this one probably a reproduction, but typical of other early latches in house.



HW-4

Signed Spring-Latch.



HW-5

Spring-Latch - early piece, but fitted to door of southeast bedroom by Dr. Huntington in 1920's.



HW-6

Norfolk Latch - fitted to original entry doors to house when those doors moved to north ell, c.1799.



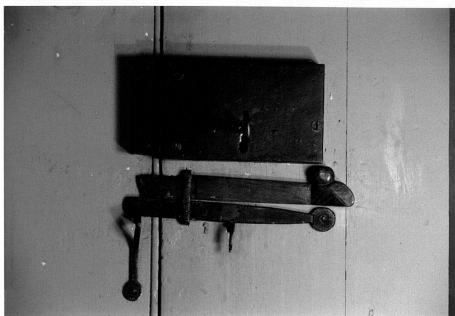
HW-7

Wooden Stock Lock and Suffolk Latch.



HW-8

Box Lock.

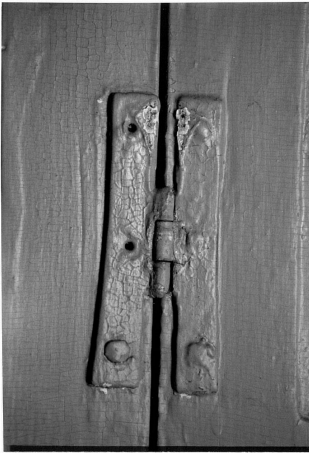


HW-9      Box Lock, latch, and wooden shim which prevents latch from moving.

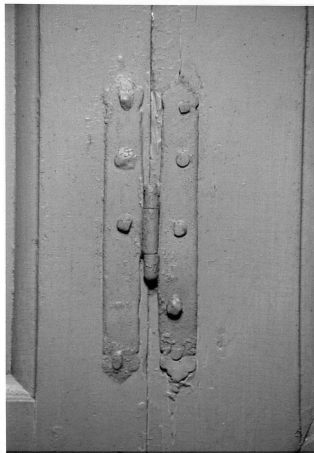


HW-10      Brass Box Lock, long room doors, c.1799.

HW-11      Brass Box Lock, keyhole side, c.1799.



HW-12 "H" Hinge.



HW-13 Cusped "H" Hinge.



HW-14 "H-L" Hinge.



HW-15 Strap Hinge, c.1799.

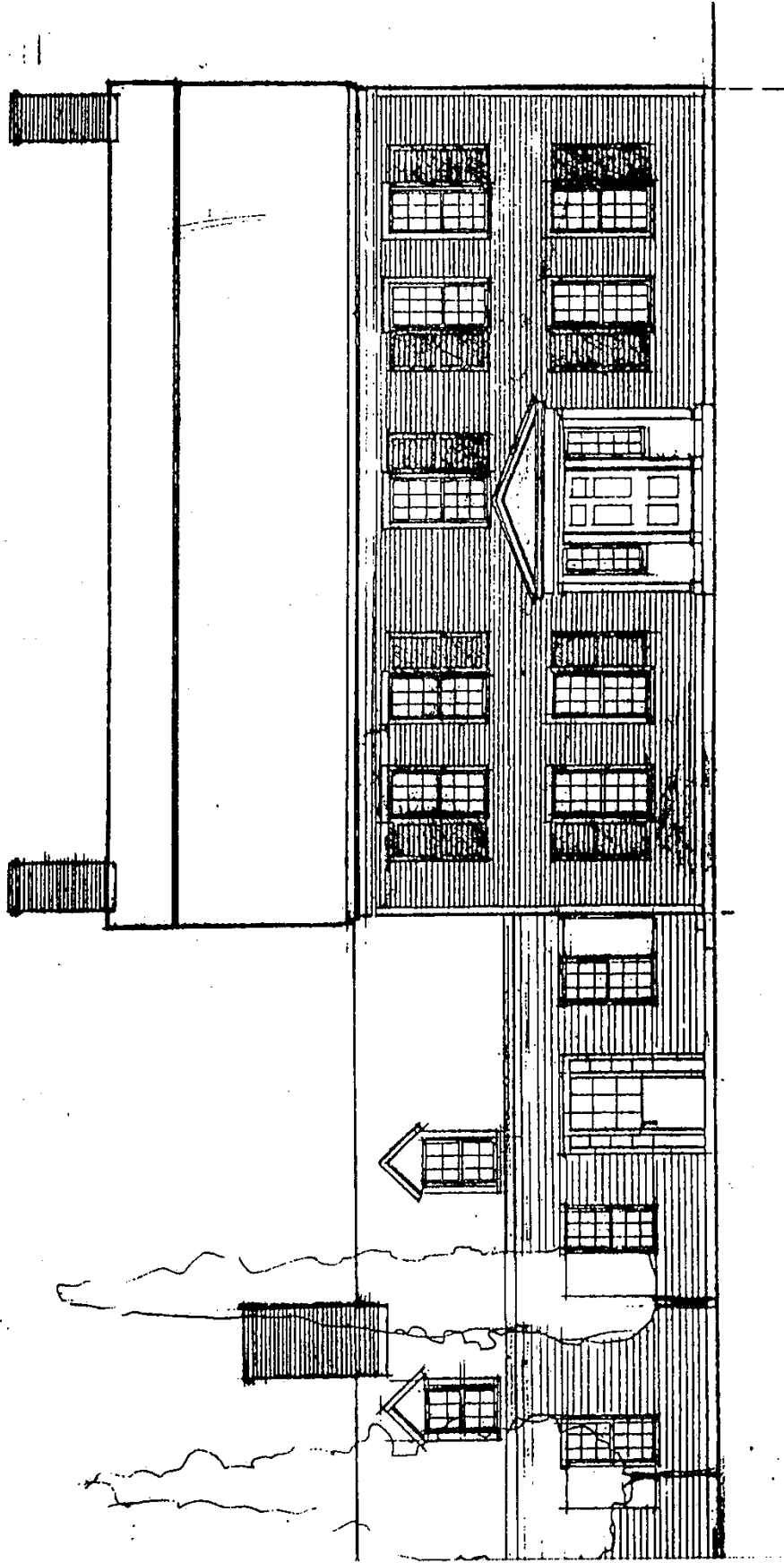


HW-16

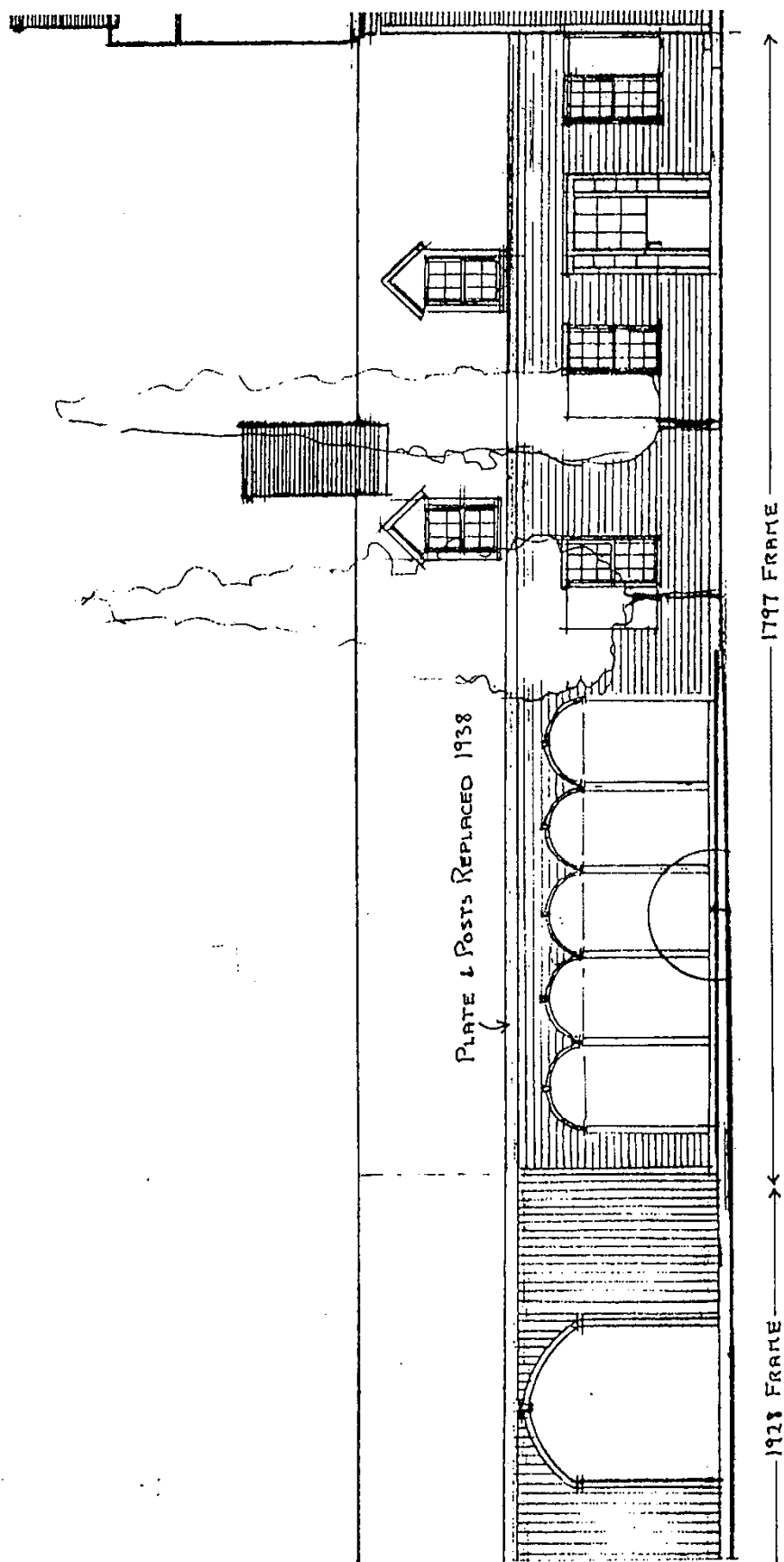
Nineteenth-Century Iron Pump in pump room, south  
ell.

## LIST OF DRAWINGS

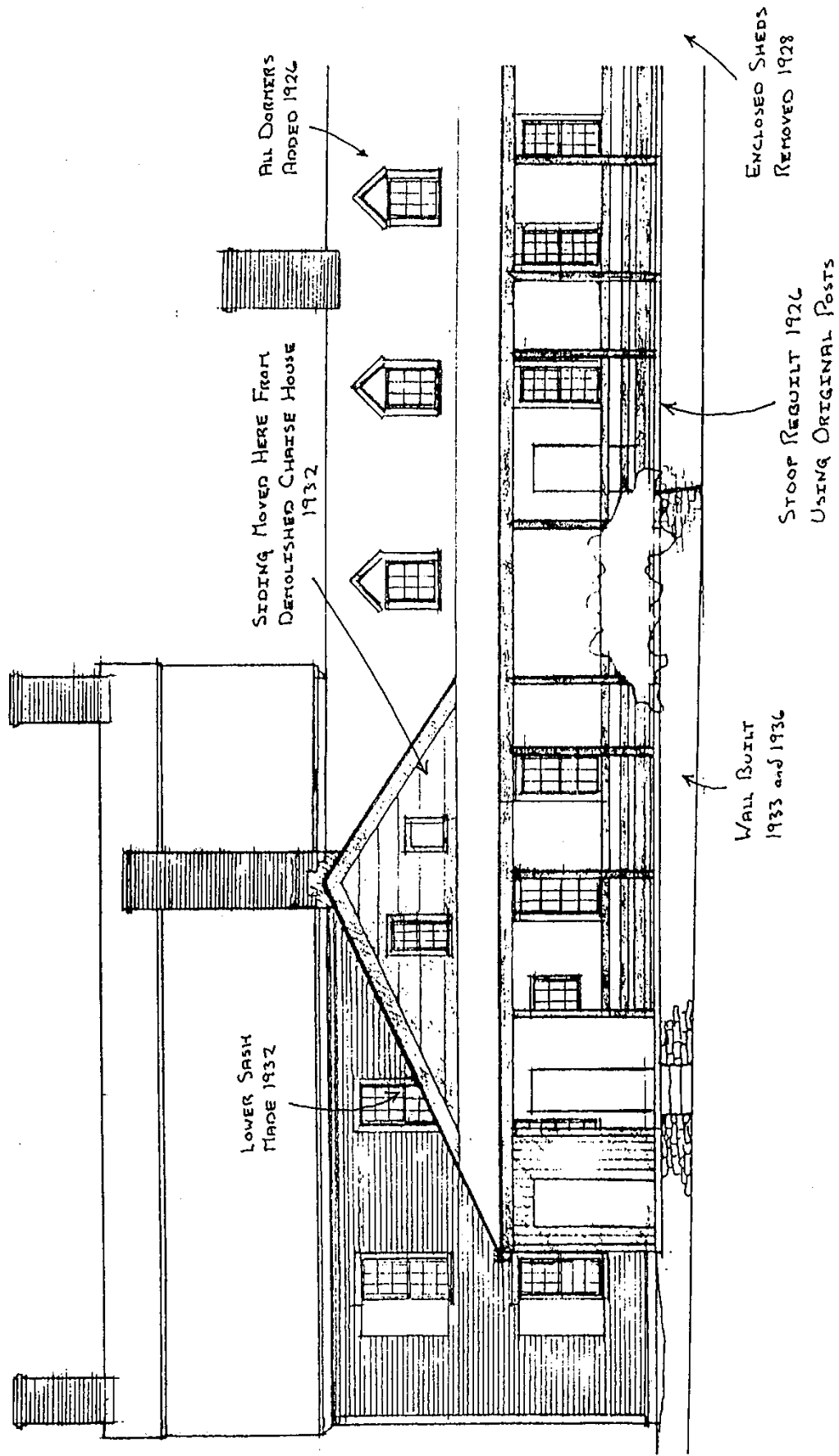
- Drawing 1: East elevation, main portion and south ell (Hallock Architects)
- Drawing 2: East elevation, south ell (Hallock Architects, notes by Adams & Roy Consultants, Inc.)
- Drawing 3: West elevation, main portion and south ell (Hallock Architects, notes by Adams & Roy Consultants, Inc.)
- Drawing 4: South elevation, main portion and north ell (Hallock Architects, notes by Adams & Roy Consultants, Inc.)
- Drawing 5: North elevation, main portion and north ell (Hallock Architects, notes by Adams & Roy Consultants, Inc.)
- Drawing 6: Main portion, first floor (Adams & Roy Consultants, Inc. from measurements by Hallock Architects)
- Drawing 7: Main portion, second floor (Adams & Roy Consultants, Inc. from measurements by Hallock Architects)
- Drawing 8: Approximate original (1752) floorplan, main portion, first floor, and later alterations
- Drawing 9: Approximate original (1752) floorplan, main portion, south end of second floor, and later alterations
- Drawing 10: North ell, first floor
- Drawing 11: Approximate original (1771) north ell floorplan and later alterations
- Drawing 12: First floor frame, showing alterations
- Drawing 13: Second and third floor frames
- Drawing 14: Section of south wall of north ell hidden by south ell c.1797
- Drawing 15: Perspective of house c.1771, after construction of original north ell
- Drawing 16: 1820 Floorplan



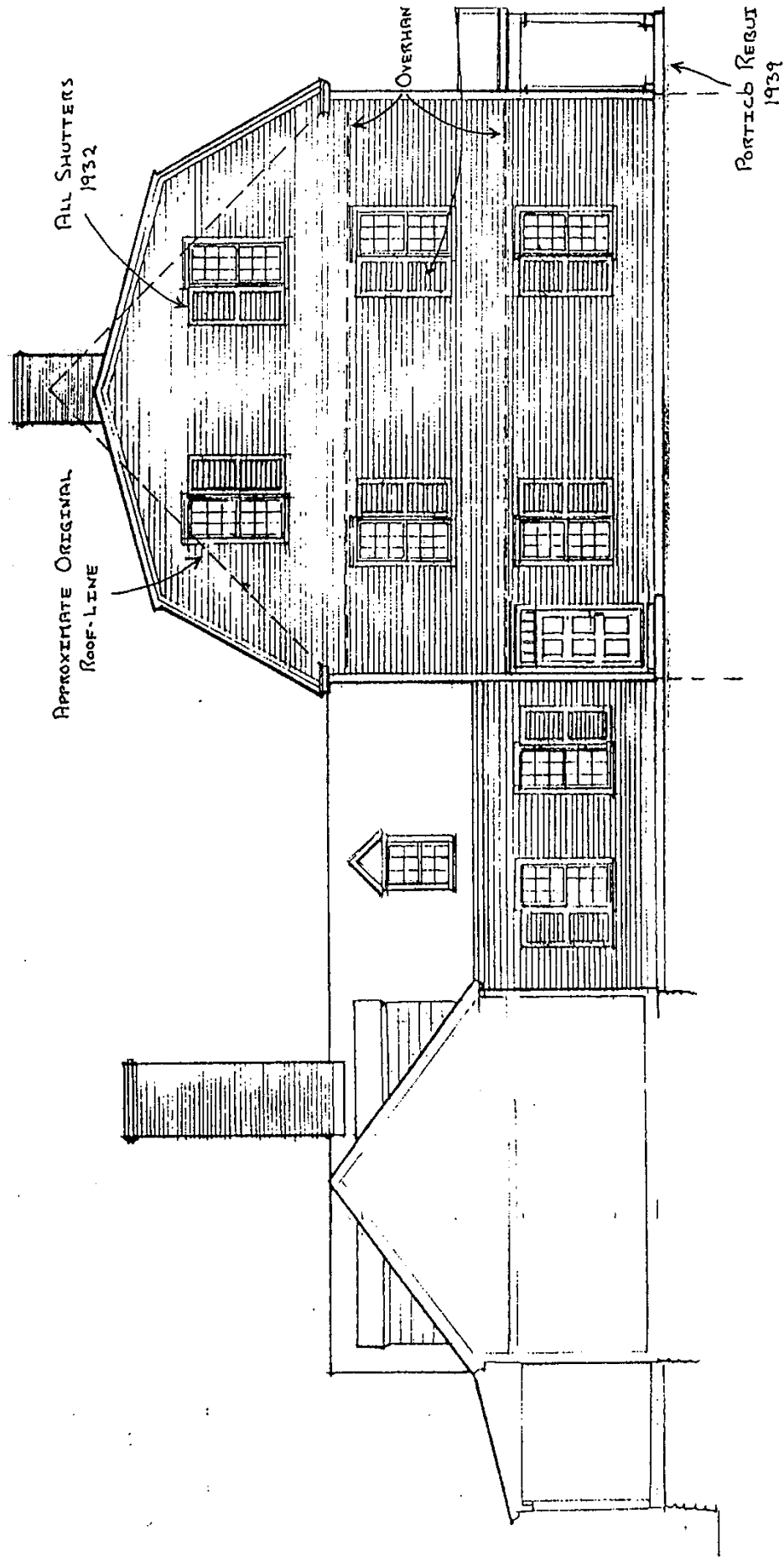
Drawing 1: East elevation, main portion and south ell (Hall-  
lock Architects)



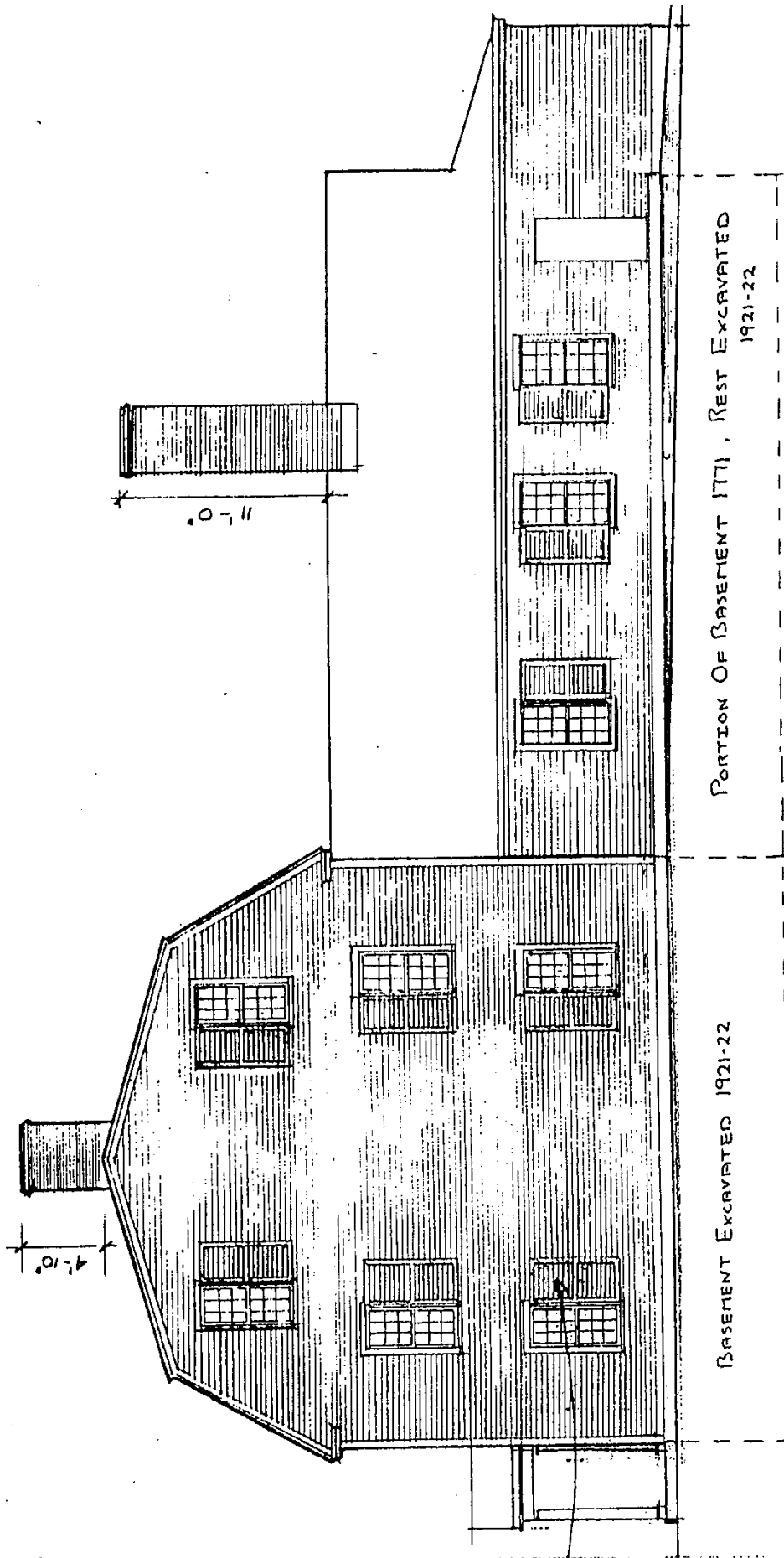
Drawing 2: East elevation, south ell (Hallock Architects,  
notes by Adams & Roy Consultants, Inc.)



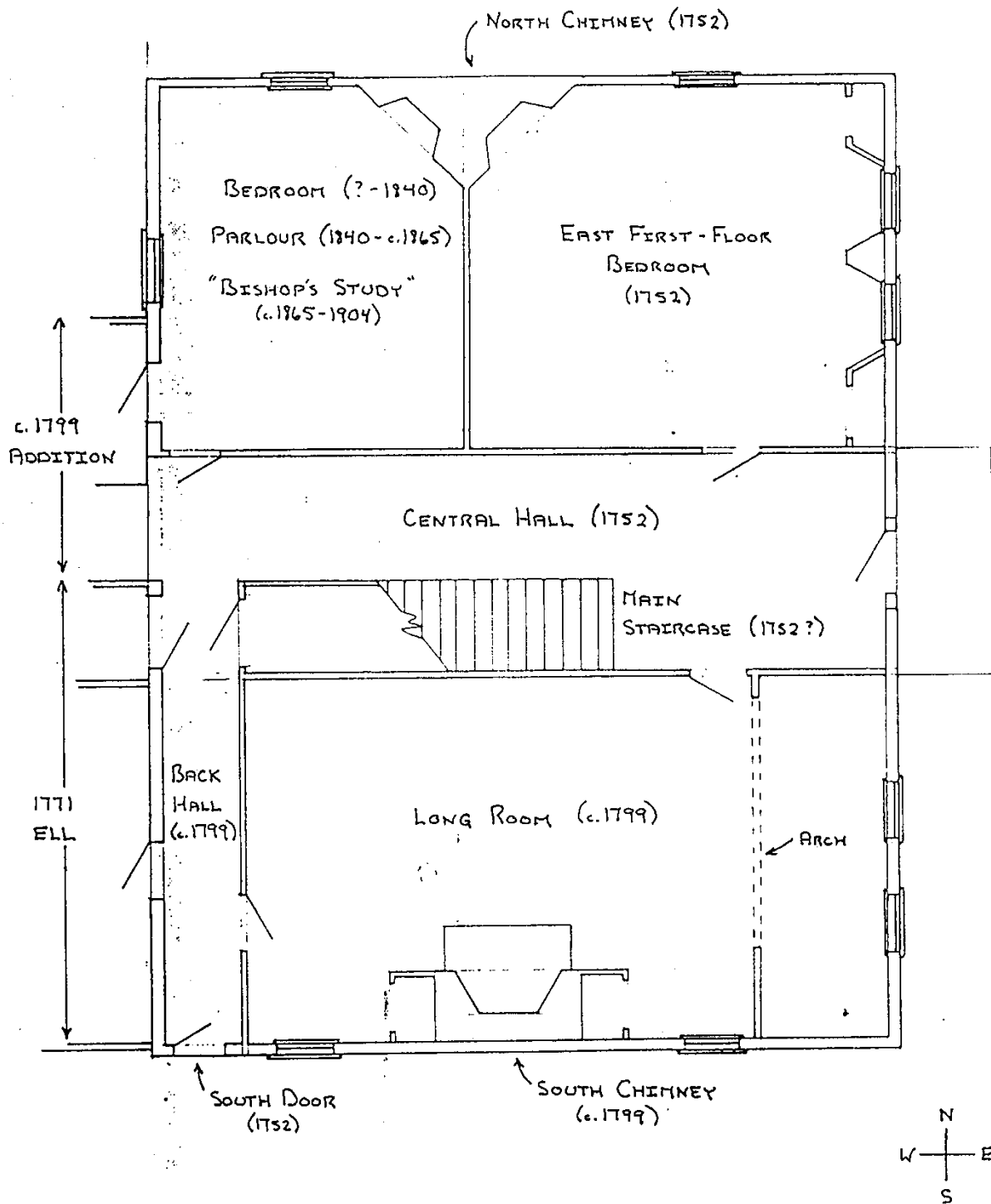
Drawing 3: West elevation, main portion and south ell (Hallowell Architects, notes by Adams & Roy Consultants, Inc.)



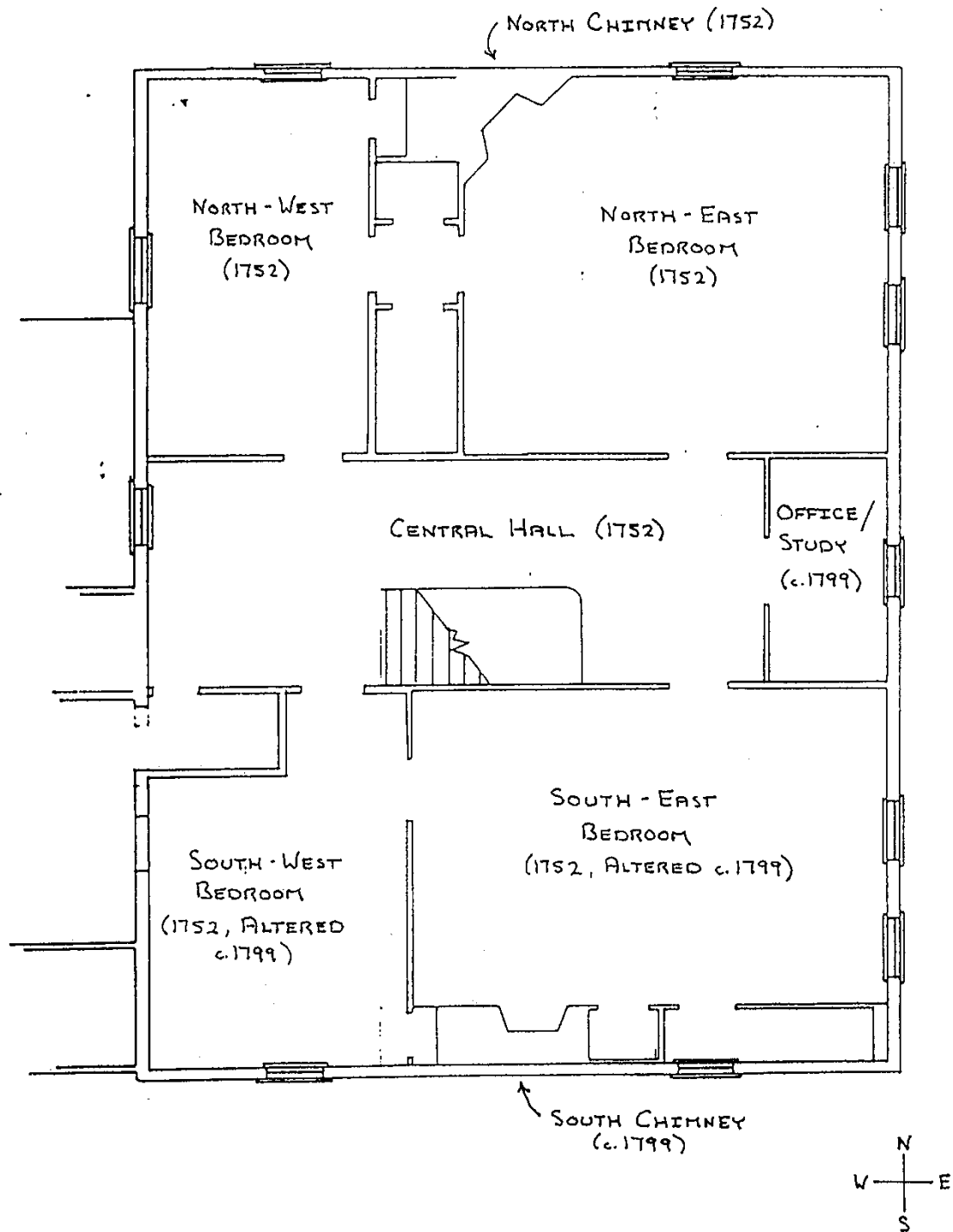
Drawing 4: South elevation, main portion and north ell  
 (Hallock Architects, notes by Adams & Roy Consultants, Inc.)



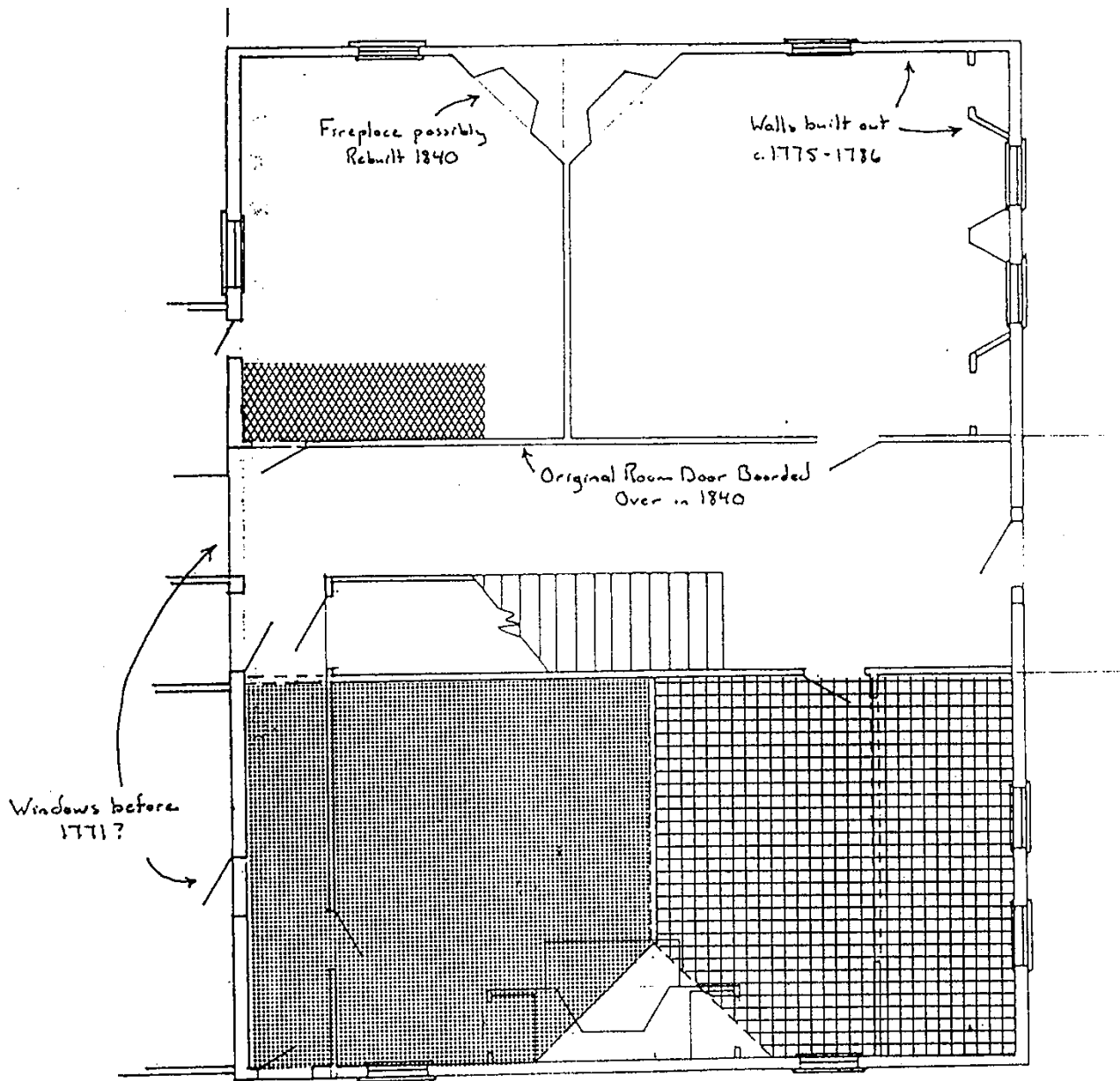
Drawing 5: North elevation, main portion and north ell  
 (Hallock Architects, notes by Adams & Roy Consultants, Inc.)



Drawing 6: Main portion, first floor (Adams & Roy Consultants, Inc. from measurements by Hallock Architects)

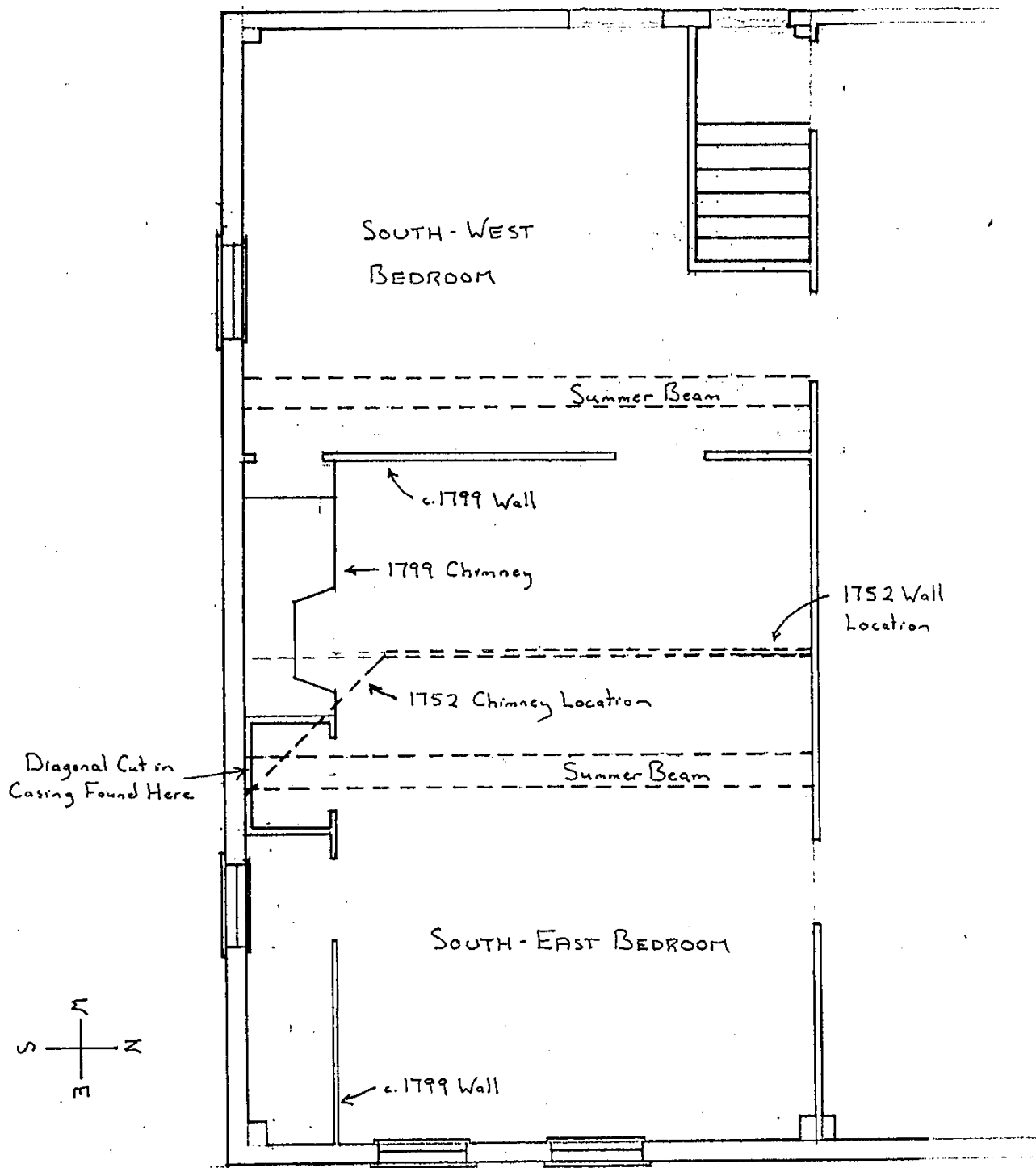


Drawing 7: Main portion, second floor (Adams & Roy Consultants, Inc. from measurements by Hallock Architects)

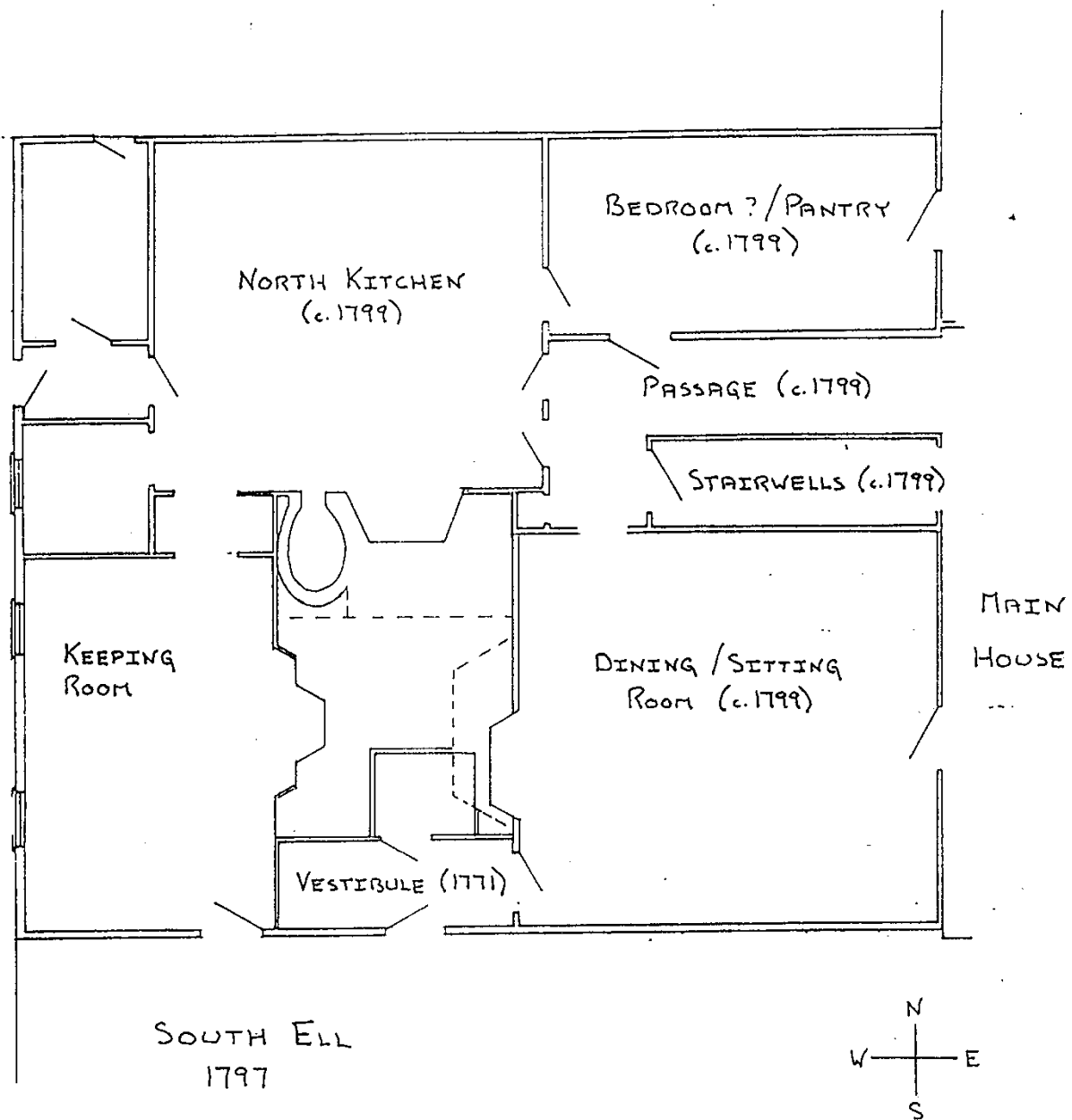


- KITCHEN (1752-c.1775); SITTING ROOM (c.1775-c.1799)
- ▣ PARLOUR (1752-c.1799)
- ▤ CLOSET (1752-1840)

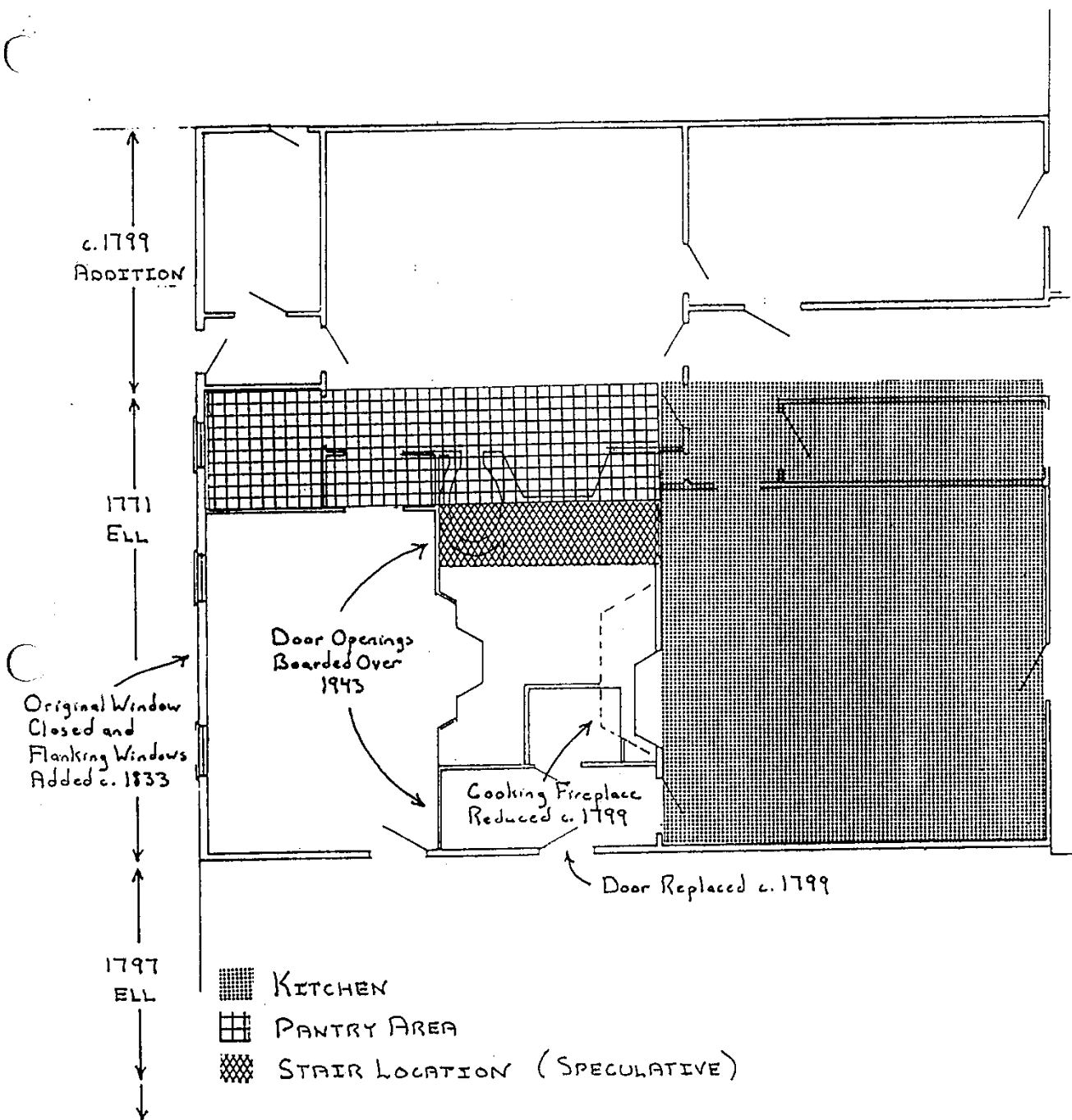
Drawing 8: Approximate original (1752) floorplan, main portion, first floor, and later alterations



Drawing 9: Approximate original (1752) floorplan, main portion, south end of second floor, and later alterations



Drawing 10: North ell, first floor



Drawing 11: Approximate original (1771) north ell floorplan and later alterations

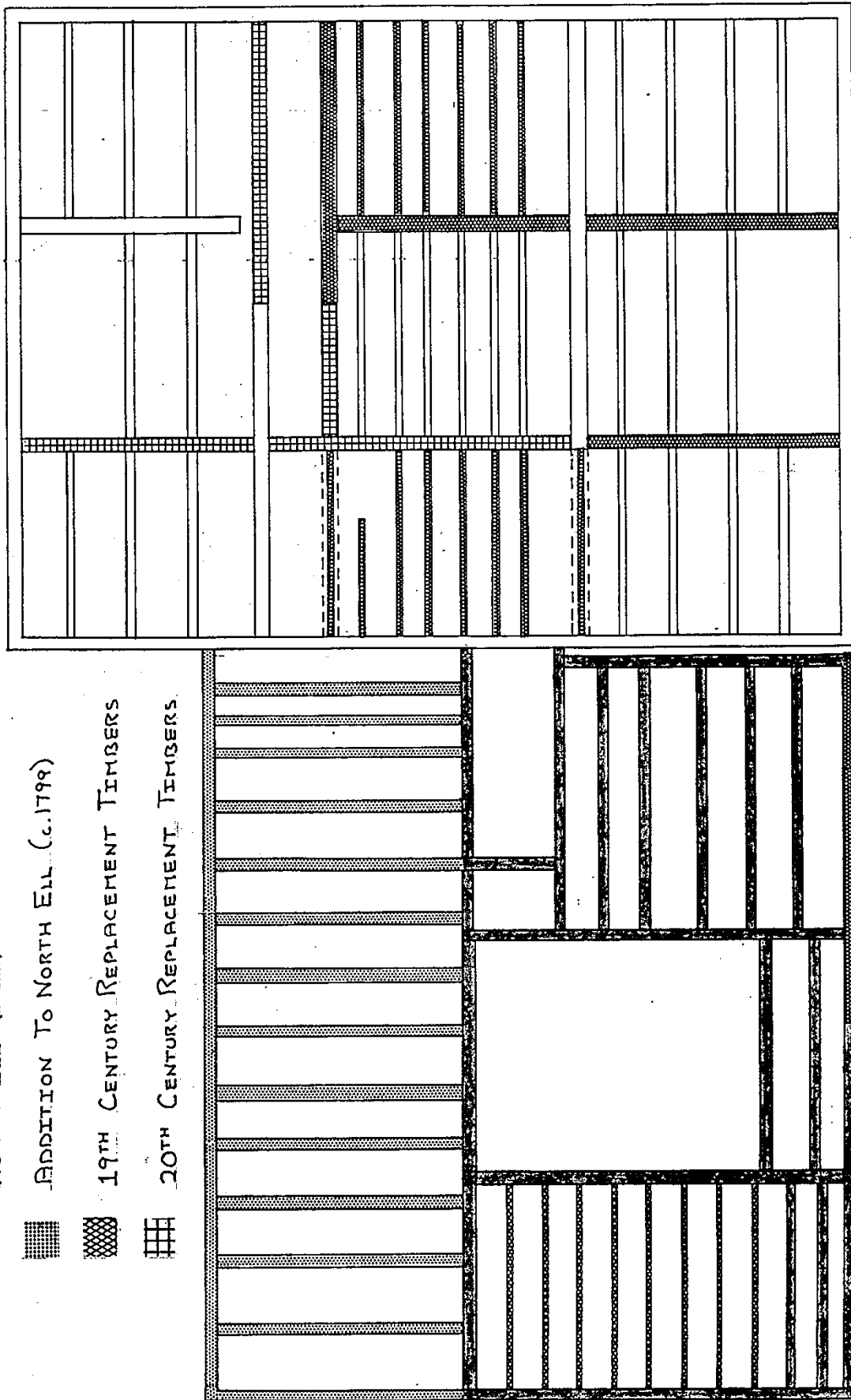
□ ORIGINAL PORTION (1752)

■ NORTH ELL (1771)

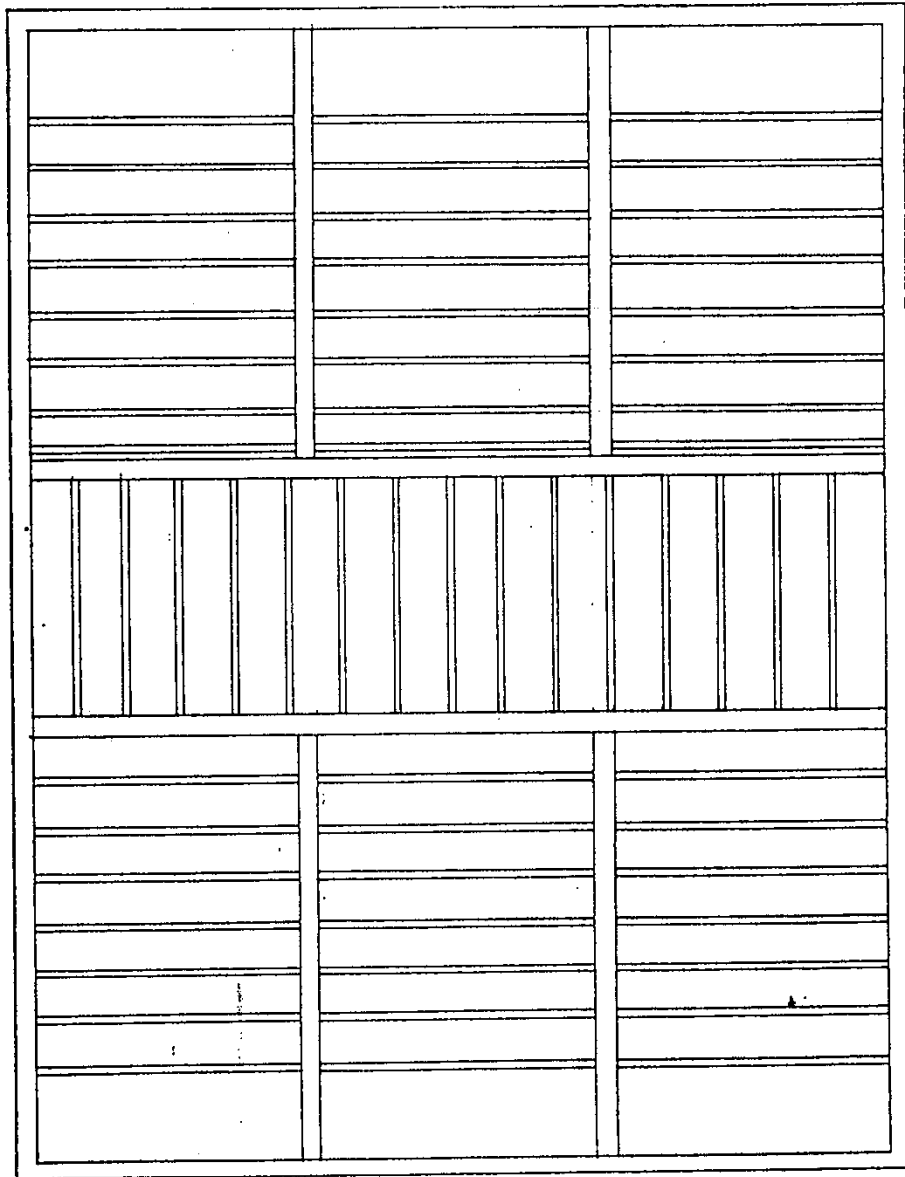
▤ ADDITION TO NORTH ELL (c.1799)

▥ 19TH CENTURY REPLACEMENT TIMBERS

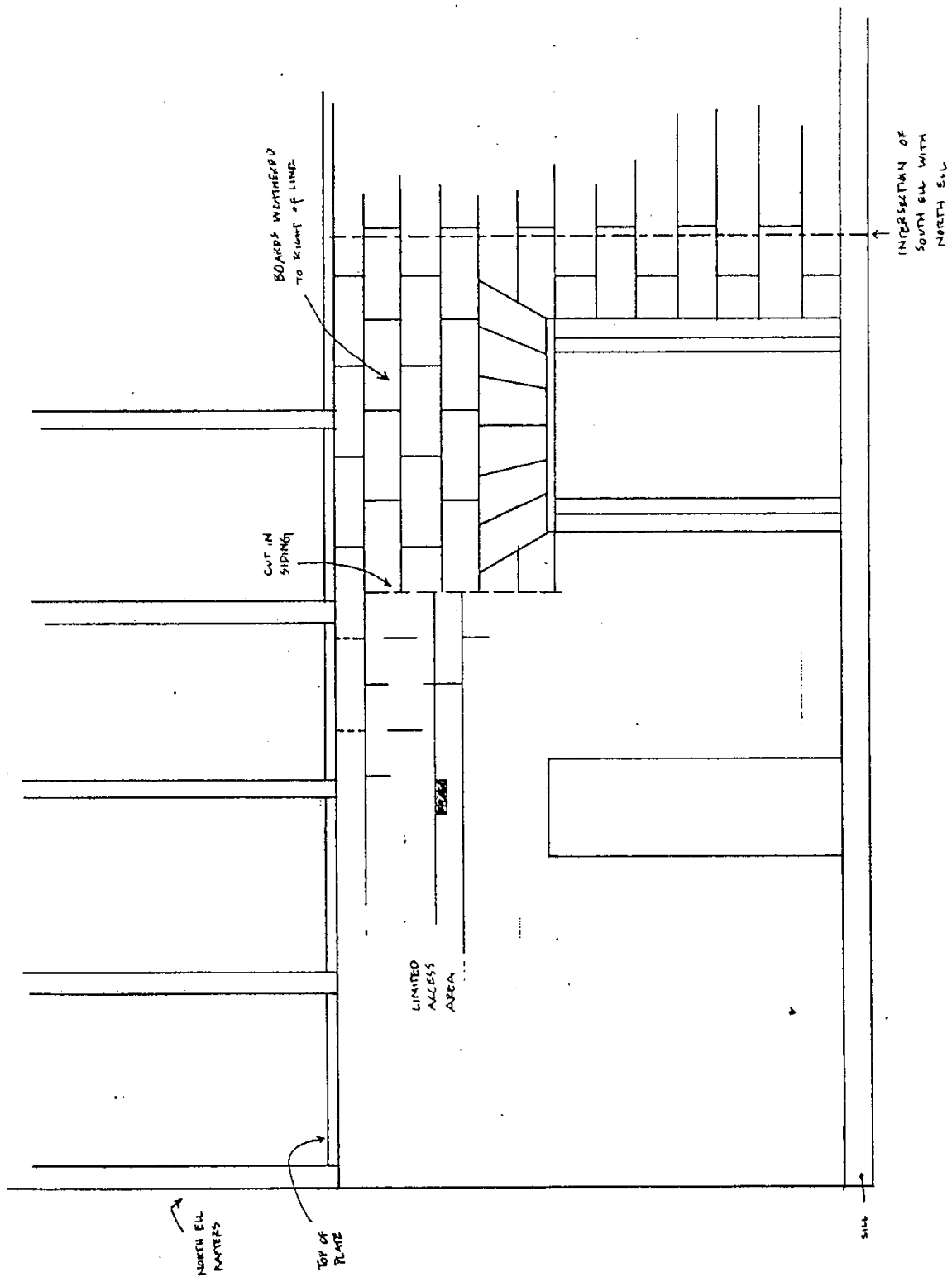
▧ 20TH CENTURY REPLACEMENT TIMBERS



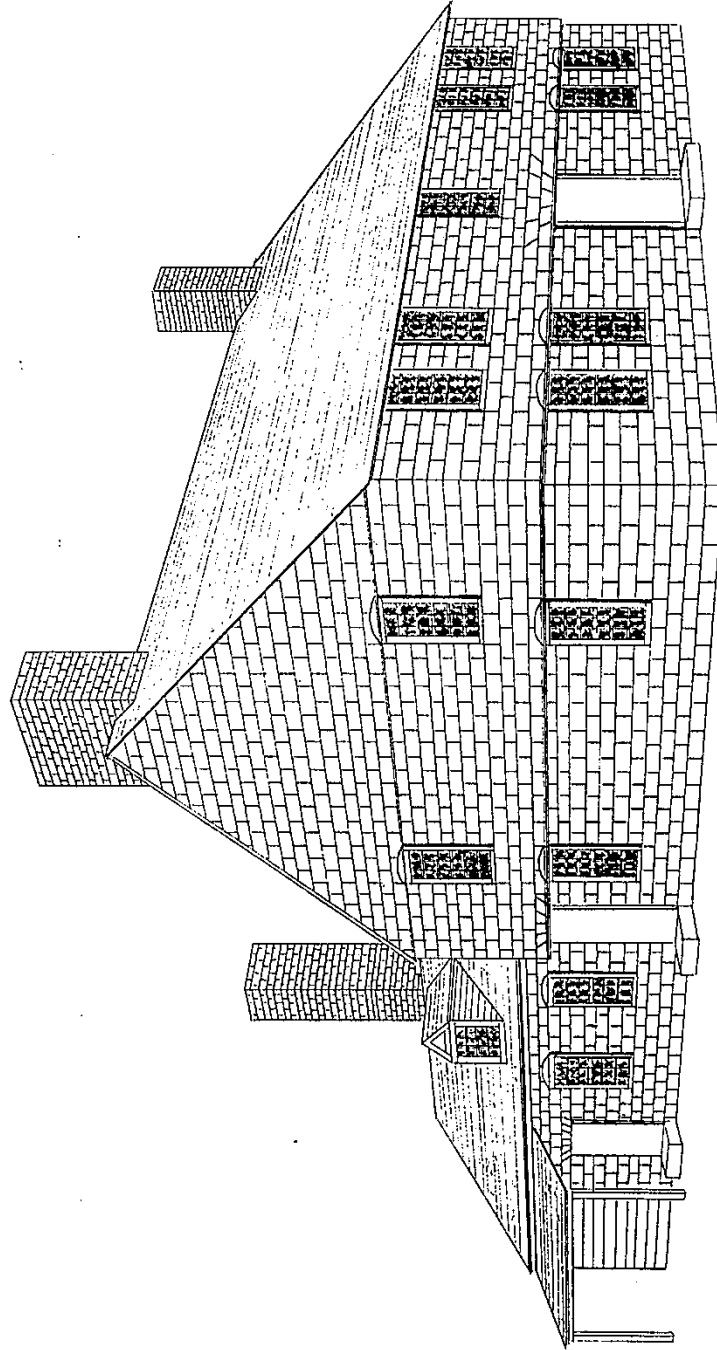
Drawing 12: First floor frame, showing alterations



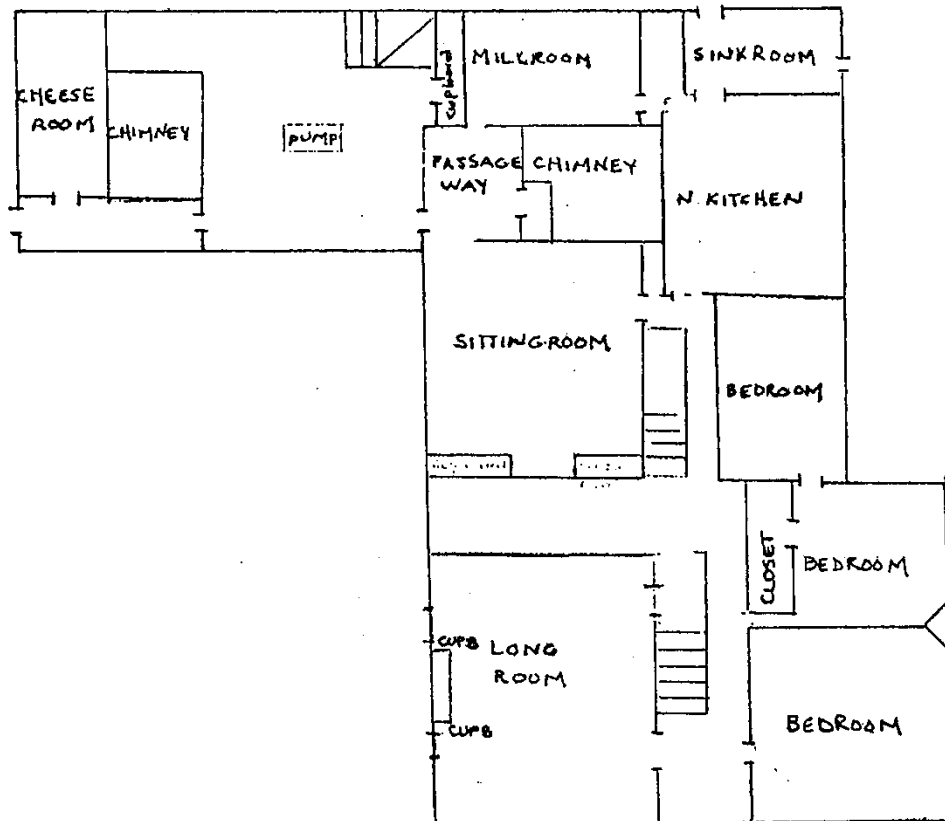
Drawing 13: Second and third floor frames



Drawing 14: Section of south wall of north ell hidden by south ell c.1797



Drawing 15: . Perspective of house c.1771, after construction  
of original north ell



Drawing 16: Plan of first floor c.1820, prepared by an anonymous family member in the late 19th century. This copy of the original drawn by Meg Fitzpatrick, and excerpted from her M.A. thesis (1976).

## APPENDIX

The attached paint color cards document some of the more important early paint colors on the house's interior and exterior woodwork, and are intended to aid in the repainting of select rooms. The present layers in most rooms were applied under Dr. Huntington's direction between the mid-1920's and 1960's, and are based upon information gleaned from paint scrapings, a technique he borrowed from Sumner Appleton of the S.P.N.E.A. Some of Huntington's color choices should be maintained by the museum as accurate representations of original paint layers, namely the woodwork colors in the long room, north kitchen, and northeast bedroom on the second floor. In other rooms, Huntington was either confused by the presence of glazes or, not having a portable microscope, failed to locate the earliest layer. The attached cards more accurately present the first woodwork colors in the east first floor bedroom, central and back halls, south kitchen, and southeast bedroom, though this last room has been too altered to consider repainting it with Georgian-period colors. The stratigraphy of the dining room and the decorative painting in the northeast bedroom will require further analysis, and the northwest bedroom has been left unexamined.

The color cards were produced by the following method: After a full in situ paint analysis of a room's woodwork features, using a scalpel and a 40x binocular microscope, a few small samples were collected from those features which presented the clearest picture of the room's early layers. In some instances, the first paint color and its glaze were covered by numerous later layers, and the sample which was taken reflected the room's full paint history. These samples had their later layers carefully removed in a laboratory setting. In other instances, eighteenth-century paint layers remained fully exposed in areas that had been beneath box locks, or on fragments of finish woodwork reused in early remodeling episodes. The color of the central hall, for instance, was matched from the finish boards used as nailers beneath the hall stairs. Although these boards were taken from another, unidentified space, their paint scheme is identical to the first paint scheme in the hall.

Certain of the paint samples were exposed to long-wave ultraviolet light to reverse any change that may have occurred in the color due to the yellowing of the linseed oil vehicle. Only the glazed blue color was effected by the exposure, and then only slightly.

When a trustworthy paint sample had been prepared, its color was then reproduced in our lab by blending artist's oil paints. Only those pigments available to a late eighteenth

century New England painter were used, with the exception of titanium white, which is a good substitute for white lead, and phthalocyanine green with burnt umber, which approximately mimics the color of verdigris. The reproduced paint colors were then applied to the attached cards.

In addition to the room colors, the color of the rusticated siding "blocks" has also been reproduced, based on samples taken from early window casings now on the west side of the ells. These casings were originally on the main section of the house, and their earliest paint layer is identical to that of the rustication. We have not attempted to reproduce the layer's sanded finish, though this could be done by taking additional paint samples from the cove moulding beneath the house's overhang, where sections of the finish survive comparatively unweathered.

The verdigris glaze which covers many of the earliest paint layers has proven particularly difficult to reproduce. Glazes are subject to more complex deterioration than are paint layers, and many of their original characteristics, such as degree of gloss, method of application, ratio of pigment to vehicle, and the effects caused by various sizes of pigment particles are not easily retrievable using simple microscopy. Compounding these difficulties is the unavailability of verdigris, the pigment used in all of the house's colored glazes. The two glazes presented on the attached cards are intended to illustrate only the general characteristics of the original glazes, and do not purport to represent their exact shade or appearance. These may never be known with certainty. Mr. Morgan Phillips of the S.P.N.E.A. has made a detailed study of eighteenth-century verdigris glazes and has devised certain methods of reproduction which are as accurate as current knowledge will allow. Mr. Phillips should certainly be consulted if the museum decides to reproduce the glazes in any of its interiors.

A description of each of the attached color cards follows below:

1. Location: Rusticated siding (joints overpainted white), cove moulding in overhang, original front doors, original window casings

Sampled area: Early window casings on north side of ells

Pigments used in reproduction: Titanium White (for  
White Lead)  
Raw Sienna  
Burnt Sienna  
Venetian Red  
Burnt Umber

Note: This layer was also sanded.

2. Location: First layer in central hall, back hall, and passage between central hall and north kitchen. Third layer in south kitchen. First layer on select features of Bishop's Study. Also found on fragments of finish woodwork used as nailers throughout the house.

Sampled area: Reused boards under main staircase; diverse features in the south kitchen

Pigments used in reproduction: Titanium White (for  
White Lead)  
Prussian Blue

Note: This layer was glazed in all spaces except the south kitchen. It was first applied to the central hall in the 1770's/80's, and was extended to the back hall, passage, and south kitchen as those areas were created in the 1790's. It also covers Federal-period work in the central hall.

3. Same as #2 but with glaze layer

Pigments used in reproduction: Phthalocyanine Green  
(for Verdigris)  
Vehicle: Boiled Linseed Oil,  
small amount Glazing  
Compound

4. Location: First layer on stair treads and risers in central hall. Also used as a baseboard color in a number of Georgian-period spaces that were later altered, including the southeast bedroom and southwest room on the first floor. Also appears as an imitation baseboard on finish woodwork fragments used as nailers beneath the main staircase.

Sampled area: Finished woodwork fragment beneath main staircase

Pigments used in Reproduction: Titanium White (for  
White Lead)  
Venetian Red  
Burnt Umber  
Raw Umber

5. Location: First layer in east first-floor bedroom.  
Also first layer in southeast bedroom (2nd floor) before that room was altered in the 1790's.

Sampled area: Area covered by box lock on door to southeast bedroom

Pigments used (paint): Titanium White (for White Lead)  
Raw Sienna  
Raw Umber

Pigments used (glaze): Phthalocyanine Green (for Verdigris)  
Burnt Umber

Vehicle: Boiled Linseed Oil, small amount of Glazing Compound

Note: The putty-colored paint layer appears to function as a neutral ground for the glaze.  
The first paint layer applied to the southeast bedroom after the 1790's alterations was similar or identical to the first (green/grey) layer in the long room.

6. Location: First layer in south kitchen and ancillary rooms to north

Sampled area: Diverse woodwork features in south kitchen and ancillary rooms

Pigments used in reproduction: Titanium White (for White Lead)  
Raw Sienna  
Venetian Red

Note: There is evidence that the fireplace wall in this room was grained, perhaps at an early date. Grained work would certainly have been compatible with this color.

The present grey paint in the kitchen matches the room's second layer.

