



10 GREAT ORMOND STREET, ENTRANCE HALL PANELLING

ARCHITECTURAL PAINT RESEARCH REPORT

March 2017

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1] PRELIMINARIES

1.1] BRIEF

1.1.1 Hare & Humphreys Ltd. (H&H) were commissioned by Michila Wilkes of Bailey Partnership to investigate the historic paint schemes surviving to the historic panelling in the Entrance Hall at Ground Floor level at number 10, Great Ormond Street, London. Sampling and analyses were carried out during March 2017.

1.2] SUMMARY

1.2.1 Number 10, Great Ormond Street is part of a terrace (nos. 4-16) of Georgian townhouse constructed in 1720-21. Although the houses have been subjected to various levels of restoration since then, the interior of number 10 is noted for retaining areas of original wall panelling and the original staircase. The terrace is Grade II listed.

1.2.2 Investigation and analysis revealed the original decorative scheme of the 1720s as consisting of a light, blue-grey oil paint on the wood panelling, skirting and cornices. Dark brown paint was applied to the staircase joinery including balusters and carved tread ends, as well as the main entrance door and blind door on the west wall.

1.2.3 Later paint schemes were also noted, including in particular the second decorative scheme, dating from the mid-1700s, which consists of an olive-green oil paint applied to the panelling, cornices and pilasters, with dark brown employed on the skirting, staircase joinery and doors. Later paint schemes, of lesser historical significance, include many pale colours, stone colours, and graining.

1.3] SCOPE OF THE REPORT

1.3.1 The report concerns the painted surfaces of the joinery in the entrance hall and corridor on the ground floor, as well as elements of the staircase leading to the second floor. This includes the wall panelling, skirting and cornice, the pilasters and the architrave spanning between them at ground floor level. On the staircase this includes the balusters and carved tread ends and stairwell panelling, and the window joinery on the north wall landing.

1.3.2 Paint analysis techniques were employed in this investigation including small in-situ uncoverings and the taking of a total of 38 representative paint samples for microscopic analysis in the laboratory. This enabled identification of the nature of the original painted decorative scheme, as well as later schemes of lesser historical significance.

1.4] METHOD OF INVESTIGATION

1.4.1 Paint samples of a small size were removed from selected areas of the original joinery determined following visual inspection, with care to include a sufficient but minimal portion of the substrate to ensure the presence of all extant layers. The samples were then embedded within a polyester resin and polished to produce a cross-section of the paint in preparation for analysis with a Leica® optical microscope. These were viewed under magnification values between 50x and 500x using both visible and ultraviolet incident light.

1.4.2 Both the sample location sites and the sample cross-sections were photographed for future reference. The information gathered through the above methods was fully recorded and collated to build a comprehensive understanding of the sequence of decorative layers.

2] HISTORICAL OVERVIEW

Number 10, Great Ormond Street, London, is part of a terrace of seven Georgian townhouses that together are listed at Grade II. The houses were constructed around 1720-1721 and have since undergone varying degrees of restoration and alteration. Number 10 was one of several of the houses last restored in 1980-1 by Donald Insall & Associates.

The listing (see below) notes that the interior of number 10 in particular retains significant original features including the staircase and panelling. The staircase retains carved tread ends and spiral wooden balusters, although some of these are damaged or missing. The panelling is located along the walls of the entrance hall and corridor leading to the staircase and rear door, and continues along the walls of the stairwell. Although heavily repainted over the years, these features remain in very good condition overall. Some small sections of the skirting and cornice are observed to be modern replacements.



Figure 1: Exterior view of number 10, Great Ormond Street, March 2017.



Figure 2: View of the ground floor corridor looking north, showing original panelling on the walls and the staircase with carved balusters and tread ends, March 2017.

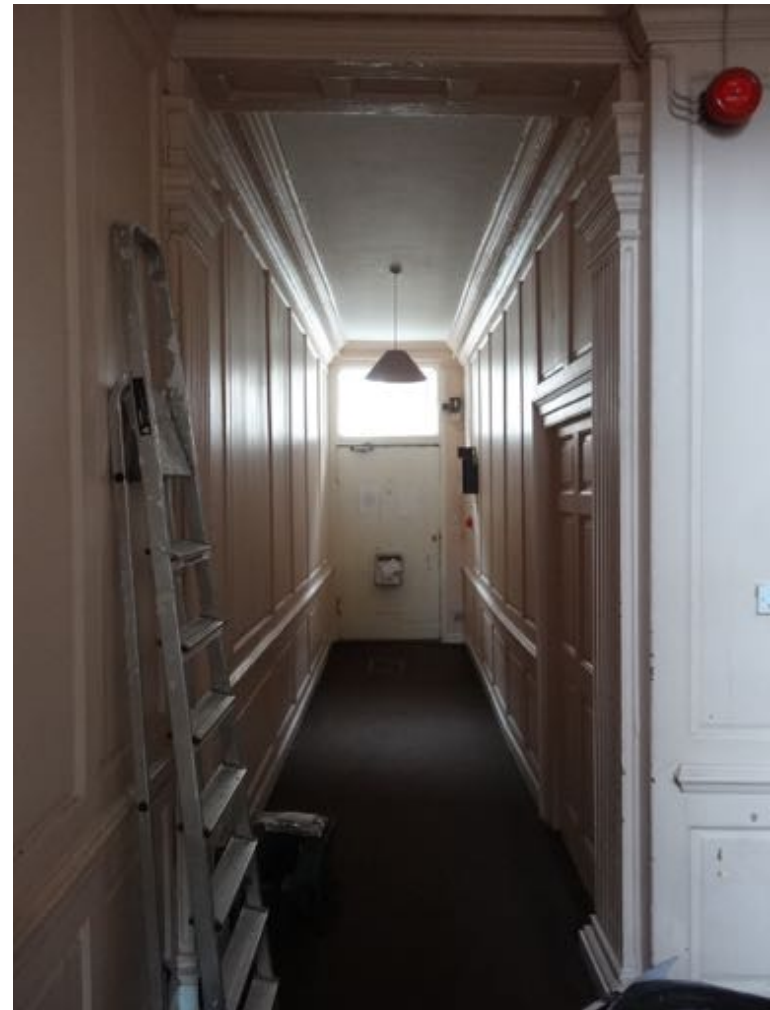


Figure 3: View of the ground floor corridor looking south, with pilasters and architrave, blind door on west wall and front door at the south end, March 2017.

LIST ENTRY¹

Name: NUMBERS 4 TO 16 AND ATTACHED RAILINGS

List entry Number: 1322086

Camden

TQ3082SE GREAT ORMOND STREET 798-1/96/666 (North side) 24/10/51 Nos.4-16 (Even) and attached railings

GV II*

7 terraced houses. c1720-1, No.4 built by J Cooper; No.6, E Chapman; Nos 8-16 by J Ragdall. Nos 6 & 8 refronted c1860. Nos 4, 10 & 12 restored c1980-1 by Donald Insall & Associates for Rugby Estates and LB Camden. Brown brick with red brick dressings; Nos 6 & 8 yellow stock brick with red brick dressings. Projecting brick strips between the houses. EXTERIOR: 4 storeys and basements. 3 windows each; No.10 with blind half window. No.12, 4 windows. Parapets. No.4: wooden Doric doorcase with fluted pilasters carrying entablature with enriched frieze, patterned radial fanlight and panelled door. Gauged red brick dressings to recessed sashes; 1st and 2nd floors with red brick fielded panel aprons. No.6: wooden doorcase with fluted Ionic half columns carrying entablature with mutule pediment; rectangular fanlight, door currently boarded up. Gauged brick segmental arches to 2-pane sash windows with keystones and bracketed sills. Moulded brick bands at floor levels and enriched brick band at parapet level. No.8: similar to No.6 but doorcase with fluted pilasters carrying projecting cornice; rectangular fanlight and door currently boarded up. No.10: wooden doorcase with fluted pilasters carrying projecting

cornice; rectangular fanlight and panelled door. Gauged brick flat arches to recess sash windows. No.12: wooden doorcase with fluted pilasters carrying a frieze with central small female head flanked by triglyphs with guttae and paterae. Foliated console brackets support a dentil cornice forming a hood with panelled soffit. Radial patterned fanlight and panelled door. Gauged brick flat arches to flush frame sashes with exposed boxing on ground and 1st floor; recessed sashes, 2nd and 3rd floors. No.14: wooden doorcase with pilasters carrying entablature with projecting cornice; rectangular fanlight and panelled door. Gauged brick flat arches to flush framed sashes with exposed boxing. No.16: wooden doorcase with reeded pilasters supporting console brackets carrying a projecting cornice. Panelled reveals. Patterned rectangular fanlight and panelled door.

Gauged brick flat arches to flush framed sashes with exposed boxing. INTERIORS: not inspected but noted to retain some original staircases with spiral balusters and carved tread ends and some panelled rooms, No.10 is noted to be especially good. SUBSIDIARY FEATURES: attached cast-iron railings, mostly with urn or torch flambe finials to areas.

Listing NGR: TQ3065282093

¹ <https://www.historicengland.org.uk/listing/the-list/list-entry/1322086>. Retrieved 08/03/2017.

3] RESULTS AND ANALYSIS

3.1] TABLE OF RESULTS

Sample no. Location	PANELLING WEST WALL	PANELLING - EAST WALL										CORNICE - EAST WALL		
	1 Dado central flat	2 Skirting	3 Dado outer flat, lower	4 Dado central flat	5 Dado recessed border	6 Dado outer flat, upper	7 Dado rail	8 Outer flat, lower	9 Recessed border	10 Central flat	11 Outer flat, upper	12 Lower convex moulding	13 Central flat moulding	14 Upper convex moulding
Later schemes	Pink / white x3	White x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x4	Pink / white x4	Pink / white x2
	Graining	Graining x4	Graining x2	Graining x2	Graining x2	Graining x2	Graining x2-3	Graining x2	Graining x2	Graining x2	Graining x3-4?	Limewash	Limewash	Limewash
	Stone / off-white x2	Stone / off-white	Stone / off-white x2	Stone / off-white x3	Stone / off-white x3	Stone / off-white x3	Stone / off-white x3	Stone / off-white x3	Stone / off-white x3	Stone / off-white x3	Stone / off-white x2	White x2	White x2	White x3
	Pink	Pink	Pink	Pink x2	Pink x2	Pink x2	Pink x2	Pink x2	Pink x2	Pink x2	Pink	Limewash x2	Limewash x2	Limewash x2
	Off-white / pale colours x3	Off-white Graining /dark brown x7	Off-white / pale colours x10	Off-white / pale colours Glaze / graining x2	Off-white / pale colours x10	Off-white / pale colours x10	Off-white / pale colours x8	Off-white / pale colours x8	Off-white / pale colours x10	Off-white / pale colours x10	Off-white / pale colours x12	Off-white / pale colours x11	Off-white / pale colours x10	
Second scheme		Dark red-brown	Olive green (white, black, yellow ochre)		Olive green (white, black, yellow ochre)			Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)	
First scheme, 1720s	Blue-grey (white + black)	Blue-grey (white + black)	Blue-grey (white + black)	Blue-grey (white + black)	Blue-grey (white + black)	Blue-grey (white + black)		Blue-grey (white + black)	Blue-grey (white + black)		Blue-grey (white + black)	Blue-grey (white + black)	Blue-grey (white + black)	
Priming	Pink (white + red ochre)	Orange (ochre, white, black)	Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)		Pink (white + red ochre)		Red ochre (traces)	Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)
Substrate	SOFTWOOD													

Note: hatched areas signify extant paint layers that were absent or damaged in the retrieved samples

Sample no. Location	PILASTER - EAST WALL								ARCHITRAVE			ENTRANCE DOORWAY		
	15	16	17	18	19	20	21	22	23	24	25	26	27	28
	Plinth, convex moulding	Fluting, convex flute	Fluting, upper flat	Capital, lower flat	Capital, lower convex moulding	Capital, central flat	Capital, upper convex moulding	Capital, upper flat	Soffit, outer flat	Soffit, recessed border	Soffit, central flat	Door frame, vertical flat	Door, outer flat	Door, inner flat
Later schemes	Pink / white x3	Pink white x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x3	Pink / white x4	Pink / white x2	Pink / white x2	Pink / white x2	White x3	White x5	White x5
	<i>No older schemes</i>	Graining x3 Stone / off-white x3 Pink Off-white / pale colours x7	Graining x3 Stone / off-white x2 Pink Off-white / pale colours x10	Graining x3 Stone / off-white x2 Pink Off-white / pale colours x10	Graining x3 Stone / off-white x2 Pink x2 Off-white / pale colours x14	Graining x3 Stone / off-white x2 Pink x2 Off-white / pale colours x12	Graining x3 Stone / off-white x2 Pink x2 Off-white / pale colours x12	Graining x3 Stone / off-white x2	Graining x3 Stone / off-white x2	Limewash White x3 Limewash x2 Off-white / pale colours x2	Limewash White x3 Limewash x2	Limewash White x3 Limewash x2 Off-white / pale colours x12	Graining x3	Graining x3 Stone / off-white x4 Pink x2 Grey
Second scheme			Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)				Olive green (white, black, yellow ochre)		Dark brown x4	Dark brown x4
First scheme, 1720s			Blue-grey (white + black)	Blue-grey (white + black)	Blue-grey (white + black)	Blue-grey (white + black)	Blue-grey (white + black)			Blue-grey (white + black)	Blue-grey (white + black)		Dark red-brown	Dark red-brown
Priming		Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)	None	Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)	Pink (white + red ochre)	Grey priming	Grey priming
Substrate	SOFTWOOD													

Note: hatched areas signify extant paint layers that were absent or damaged in the retrieved samples

Sample no. Location	DOORWAY TO 10A		STAIRWAY						BLIND DOOR - WEST WALL		DOORWAY TO 10A
	29	30	31	32	32B	33	34	35	36	37	38
	Door frame, central flat	Door frame, outer thin flat	Dado rail	Skirting, upper beading	Skirting, flat	Window shutter, central flat	Baluster stem	Carved tread end	Door	Door frame architrave	Door
Later schemes	White x5 Graining x3 Stone / off-white x2 Off-white	White x5 Graining x3 Stone / off-white x3	Pink / white x4 Graining x3? Stone / off-white x2?	White x4 Graining x2 Stone / off-white x4 Pink x2 Off-white / pale colours x10	White x3 Graining x4 Stone / off-white x4 Pink x2 Off-white x2 Graining /dark brown x6	Pink / white x4 Graining x3	White x3 Graining x4 Pink Off-white	White x3 Graining x5? Stone / off-white x2? Pink Off-white	Pink / white x3 Graining x5? Pink x2 Off-white / pale colours x6	Pink / white x3 Graining x4 Stone / off-white x2?	Black White / off-white x10 Red-brown x2. Bright yellow Stone etc. Off-white / pale colours x5
Second scheme	Olive green (white, black, yellow ochre)		Olive green (white, black, yellow ochre)	Olive green (white, black, yellow ochre)	Dark red-brown	Olive green (white, black, yellow ochre)	Dark brown	Dark brown	Dark brown		White / off-white
First scheme, 1720s	Blue-grey (white + black)		Blue-grey? (white + black)	Blue-grey (white + black)	Blue-grey (white + black)	Blue-grey (white + black)	Dark brown	Dark brown	Dark brown		White / off-white
Priming	Pink (white + red ochre)	White	Pink (white + red ochre)	None	None	Red ochre (traces)	None	None	None	Pink (white + red ochre)	Pink (white + red ochre)
Substrate	SOFTWOOD										

Note: hatched areas signify extant paint layers that were absent or damaged in the retrieved samples

3.2] ANALYSIS

OVERVIEW

Prior to the systematic sampling of the painted features, several exploratory small uncoverings were made in selected areas of to gain a visual overview of the successive paint schemes. Uncoverings on the wall panelling revealed the first scheme, applied to the wood surface, to feature a blue-grey paint (Figure 4). This was succeeded by a second scheme with a dark, olive green paint (Figure 6). Numerous further paint schemes, of lesser historical interest, generally consist of off-white or pale colours.

In total 38 paint samples were retrieved from the historic surfaces for cross-section analysis in the laboratory. This includes samples from all the various elements of interest, including the wood panelling, the pilasters and architrave, the doors and doorframes, and from the staircase and balustrade.

The early paint layers were found to be brittle and readily fragmented during removal. In addition the first and second paint schemes separated easily from the underlying wood and priming layer, with the result that most of the samples were collected in two or more parts, and frequently some layers were found to be absent from the samples upon examination. However with selective re-sampling sufficient complete samples were acquired to build up a complete picture of the early paint schemes (see Table 3.1 above).

Most of the samples were found to contain a large number of paint layers, from the original paint scheme of the 1720s until the most recent modern paints. Typically, where the full stratigraphy was preserved, approximately 20 successive paint layers were observed. Given that these have built up over almost the last 200 years, this equates to repainting of the interior surfaces around every 10 years.



Figure 4: Uncovering on the west wall panelling, revealing the first blue-grey oil paint scheme below numerous layers of later paint. (Newly-exposed areas of original paint have a greenish appearance due to pronounced yellowing of the oil binder when not exposed to sunlight.) Uncovering ~10mm wide.



Figure 5: Uncovering showing the first, light grey-blue scheme at bottom (much of which is discoloured to a yellowish-green), fragments of the second dark green scheme at centre, and later paint schemes at the top. Uncovering ~10mm wide.

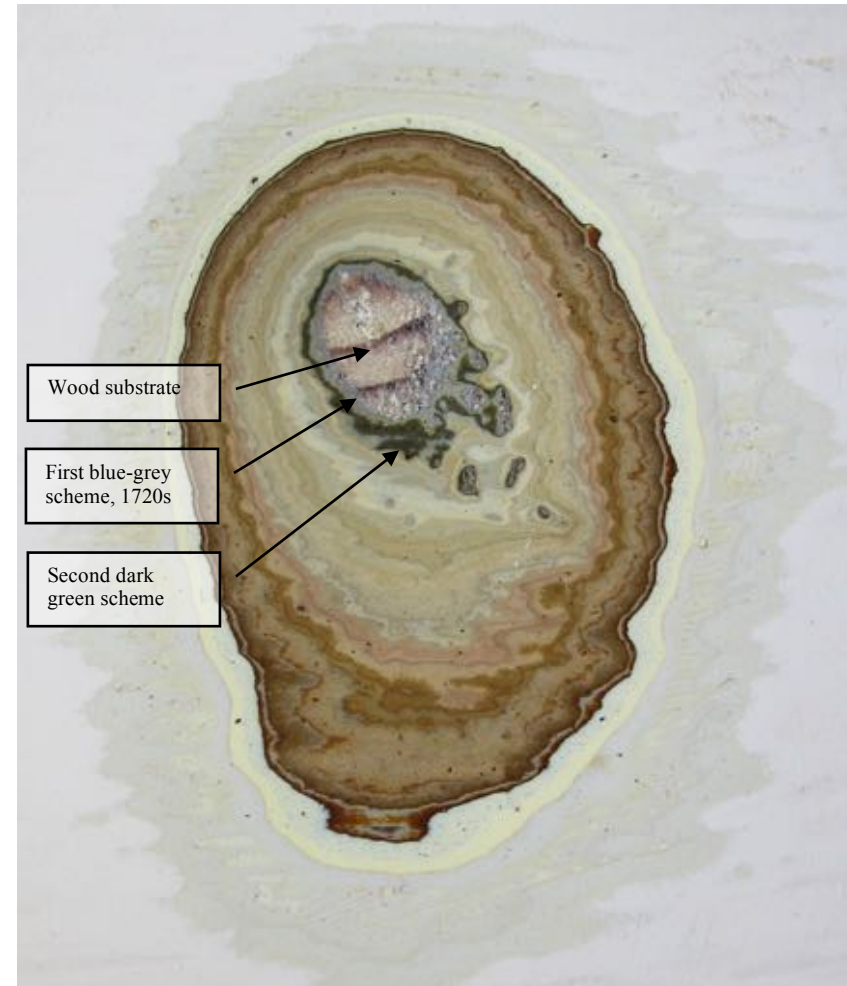


Figure 6: Circular uncovering exposing all of the paint layers down to the wood. As well as the early blue-grey and green schemes, numerous off-white and pale colour schemes are visible dating from the 18th and 19th centuries. Uncovering ~30mm in diameter.

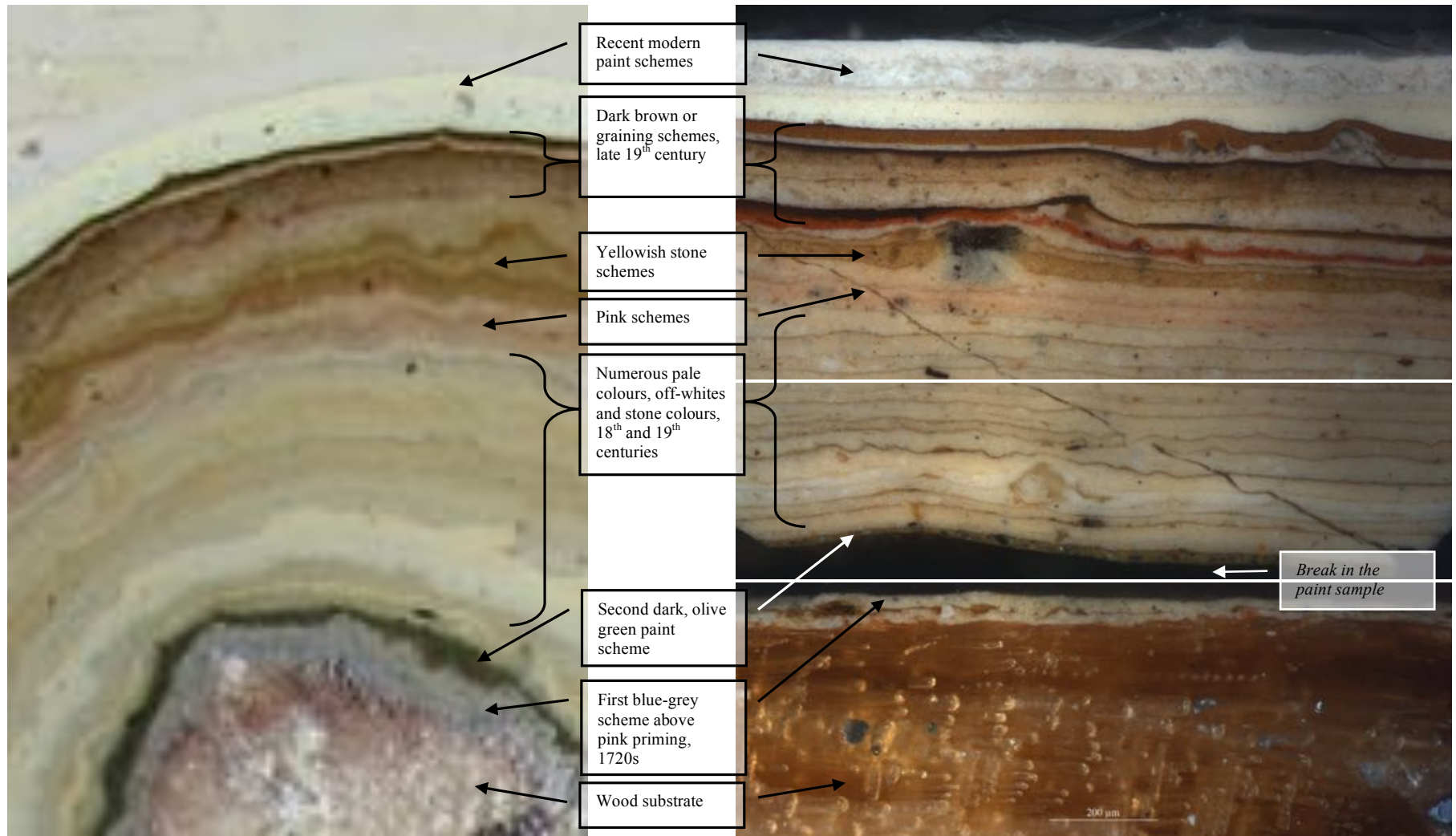


Figure 7: Detail of paint uncovering showing all layers from original blue-grey to modern white paint.

Figure 8: The full sequence of paint layers in cross-section, photographed from Sample 19 taken from the east wall pilaster capital. Most paint layers are delineated by thin, dark surface dirt layers. There is a break in the sample near the bottom where the second green paint scheme has separated from the underlying first blue-grey paint scheme.

Original scheme, 1720s

As shown in the Table of Results above, the original decorative scheme of the early 1720s was found to consist chiefly of a pale, blue-grey oil paint. This was applied to all of the panelled joinery surfaces on the walls, including the skirting boards and cornice, and to the two pilasters and the architrave spanning between them. The panelling of the stairwell and the window joinery on the north wall were also treated with this same paint.

The paint consists of chiefly lead white pigment with a relatively small addition of a black pigment, with some colourless extender material, bound in a drying oil. Light refraction and scattering within the paint layer imparts the bluish tone to the paint, although when viewed under the high magnification of a microscope the layer loses this chromatic effect and appears grey. The black pigment is most probably charcoal black, frequently employed in this period for its bluish quality when mixed with other pigments.

The stairway balusters and carved tread ends were painted dark reddish-brown, in imitation of expensive tropical hardwoods. This paint consists of raw umber, black and some red iron oxide pigment bound in oil. The first paint schemes on the entrance door and on the blind door on the west wall are also found to be similar dark browns, although it remains uncertain whether these date from the same time as the rest of the interior joinery.

The earliest paint scheme applied to the door to flat 10A was found to be white or off-white oil paint with lead white pigment. Although this is an early scheme, as evidenced by the comparably large number of later paint layers found here, a white paint seems incongruous with the decorative scheme identified elsewhere within this interior.



Figure 9: Lower layers of Sample 2, from the skirting of the east wall panelling. The original blue-grey scheme is here applied above a pale orange priming layer.

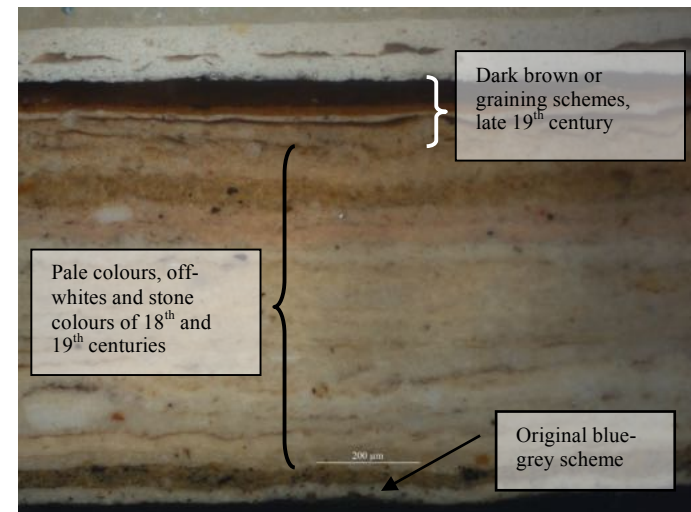


Figure 10: View of Sample 9 from east wall panelling, showing full sequence of layers from the original blue-grey through to modern paints. The majority of paint schemes have been pale or stone colours.

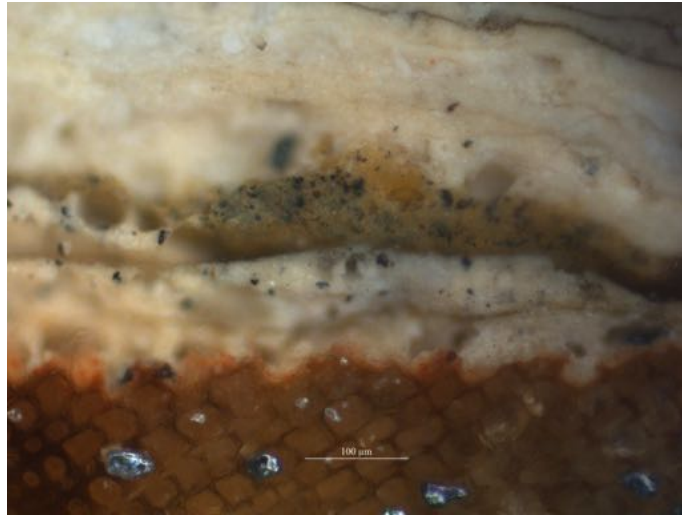


Figure 11: The early layers in Sample 13 on the east wall cornice, with the blue-grey first scheme and olive green second scheme.



Figure 13: View of early layers in Sample 32B, from skirting on the stairway. The grey of the first scheme is followed by red-brown in the second scheme. Several later schemes employ dark browns.

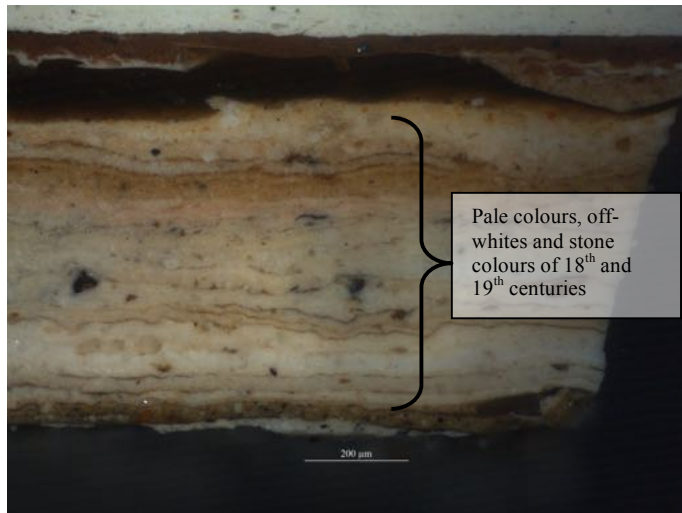


Figure 12: Sample 32 from the panelling on the stairway, showing an identical paint layer sequence as that seen on the panelling in the entrance hall (see Figure 8 above).

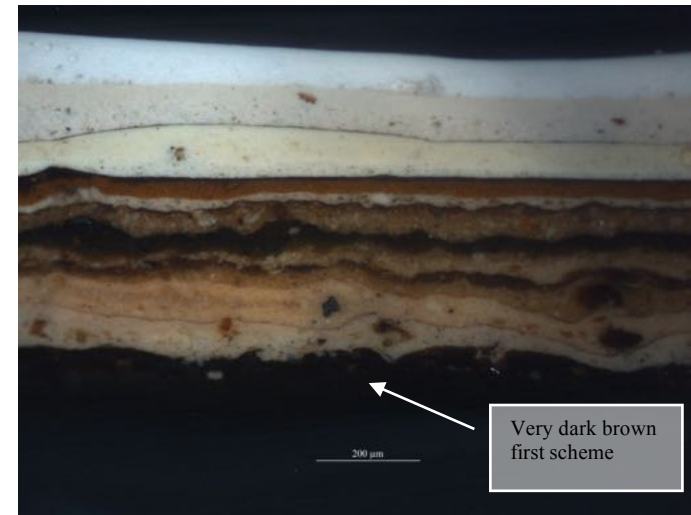


Figure 14: Sample 34 taken from the staircase balusters. The earliest scheme here is a very dark brown



Figure 15: Lower paint layers from Sample 36, on the blind door on the west side, showing the dark brown first scheme applied to the wood surface.

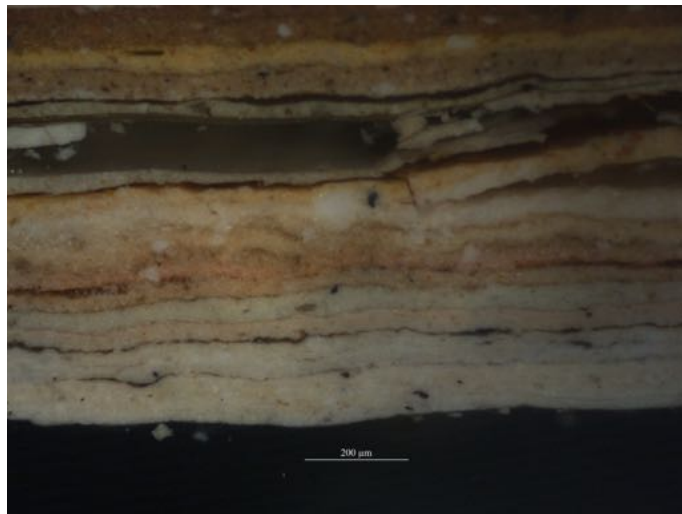


Figure 16: Sample 38 from the entrance door to flat 10A. The first scheme here is white or off-white, and later paint schemes can be seen to differ from the colours used elsewhere on the joinery.

Second scheme

The second decorative scheme applied to this interior is characterised by a distinctive dark, olive green oil paint containing a mixture of yellow ochre, lead white and black pigments (Figure 17). Such a mixture of relatively inexpensive pigments was frequently utilised to create a tertiary green colour without the requirement of the more expensive, brighter green pigments such as verdigris or verditer. This paint is found on the wall panelling, cornice, pilasters, architrave and stairwell, and is likely to date from the mid-1700s.

For this second scheme, the skirting boards in the corridor and on the stairwell were picked out with a dark brown paint, in imitation of expensive hardwoods. The main entrance door, the stairway balusters and tread ends were also dark brown at this phase, as they had been in the original scheme.



Figure 17: Lower layers of Sample 21 from east wall pilaster capital clearly showing the mixture of white, black and yellow pigments that make up the olive green paint of the second scheme.

Subsequent schemes

Both the in-situ uncoverings and the paint cross-section samples show a large number of later decorative schemes on the surfaces under investigation. These date from the 18th century to the present day.

The majority of schemes dating from the mid-18th century to the 19th century consist of a succession of pale colours such as very light greens, pinks or yellowish-white, and imitation stone colours. In general these appear to have been applied to all of the joinery surfaces in monotone uniformity. These paint layers consist of lead white pigment and small additions of various other pigments, bound in oil.

The numerous pale schemes are followed by a series of several brown paint schemes, imitating dark wood, which certainly date to the late 19th and early 20th centuries (Figure 18: Upper layers of Sample 16 from the cornice, showing the later 19th century dark brown / graining schemes applied over earlier yellowish stone colours. Here the entirety of the wall panelling, pilasters and skirting were painted brown, probably with imitation graining, while the cornice and the architrave were painted with white limewash (Figure 19).

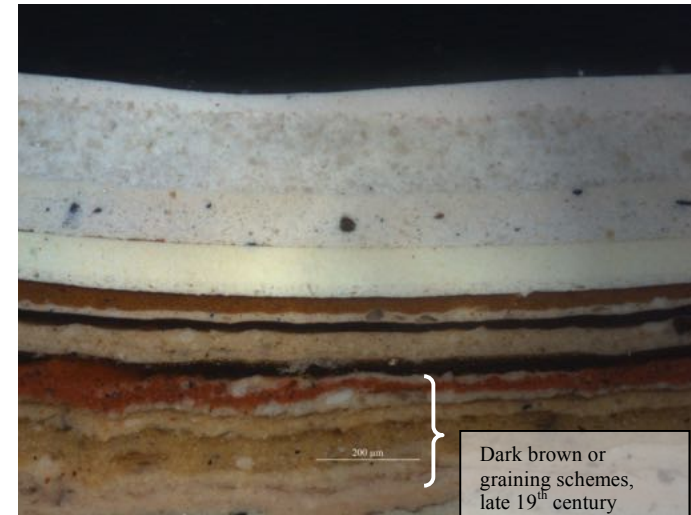


Figure 18: Upper layers of Sample 16 from the cornice, showing the later 19th century dark brown / graining schemes applied over earlier yellowish stone colours.

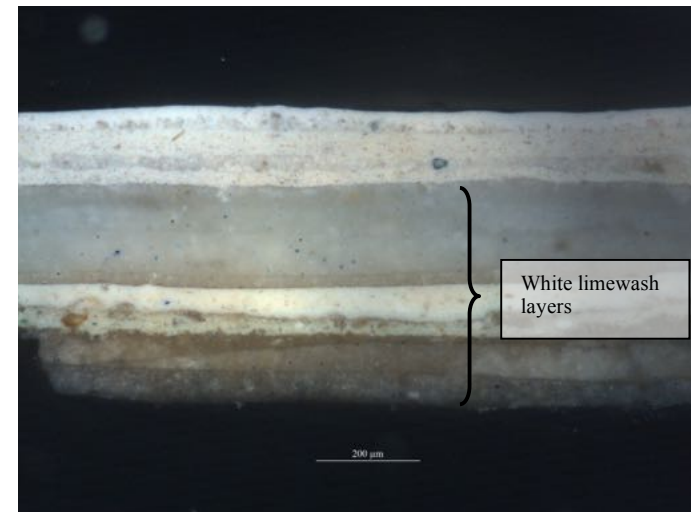


Figure 19: Upper layers of Sample 13 from the cornice, showing a series of limewash layers from the late 19th and early 20th century schemes beneath the modern paints.

3.3] ILLUSTRATION OF FIRST SCHEME



Figure 20: Reconstruction of original scheme of entrance hall. *(This image is intended to illustrate the first scheme as indicated by the results of analysis and is not intended to provide an accurate colour match.)*

4] SAMPLE LOCATIONS

Sample no.	Location	Details
1	West wall panelling	Dado, central flat
2	East wall panelling	Skirting
3	East wall panelling	Dado, outer flat, lower
4	East wall panelling	Dado, central flat
5	East wall panelling	Dado, recessed border
6	East wall panelling	Dado, outer flat, upper
7	East wall panelling	Dado rail
8	East wall panelling	Outer flat, lower
9	East wall panelling	Recessed border
10	East wall panelling	Central flat
11	East wall panelling	Outer flat, upper
12	East wall cornice	Lower convex moulding
13	East wall cornice	Central flat moulding
14	East wall cornice	Upper convex moulding
15	East wall pilaster	Plinth, convex moulding
16	East wall pilaster	Fluting, convex flute
17	East wall pilaster	Fluting, upper flat
18	East wall pilaster	Capital, lower flat
19	East wall pilaster	Capital, lower convex moulding
20	East wall pilaster	Capital, central flat
21	East wall pilaster	Capital, upper convex moulding
22	East wall pilaster	Capital, upper flat
23	Architrave	Soffit, outer flat
24	Architrave	Soffit, recessed border
25	Architrave	Soffit, central flat
26	Entrance doorway	Door frame, vertical flat
27	Entrance doorway	Door, outer flat
28	Entrance doorway	Door, inner flat
29	West wall doorway to 10A	Door frame, central flat
30	West wall doorway to 10A	Door frame, outer thin flat
31	Stairway	Dado rail
32	Stairway	Skirting, upper beading
32B	Stairway	Skirting, flat

Sample no.	Location	Details
33	Stairway	Window shutter, central flat
34	Stairway	Carved baluster
35	Stairway	Carved tread end
36	West wall blind door	Door, outer flat
37	West wall blind door	Door frame, architrave
38	West wall doorway to 10A	Door, outer flat



Figure 21: Location of Sample 1 on west wall panelling

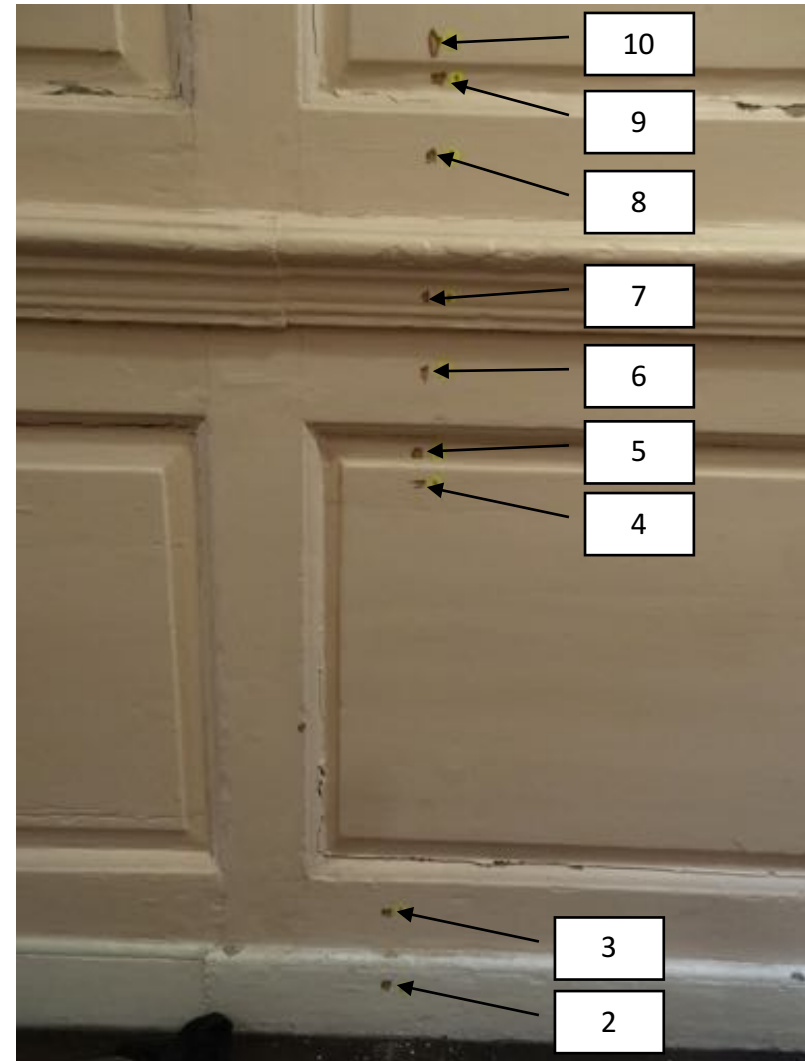


Figure 22: Location of Samples 2-10 on east wall panelling

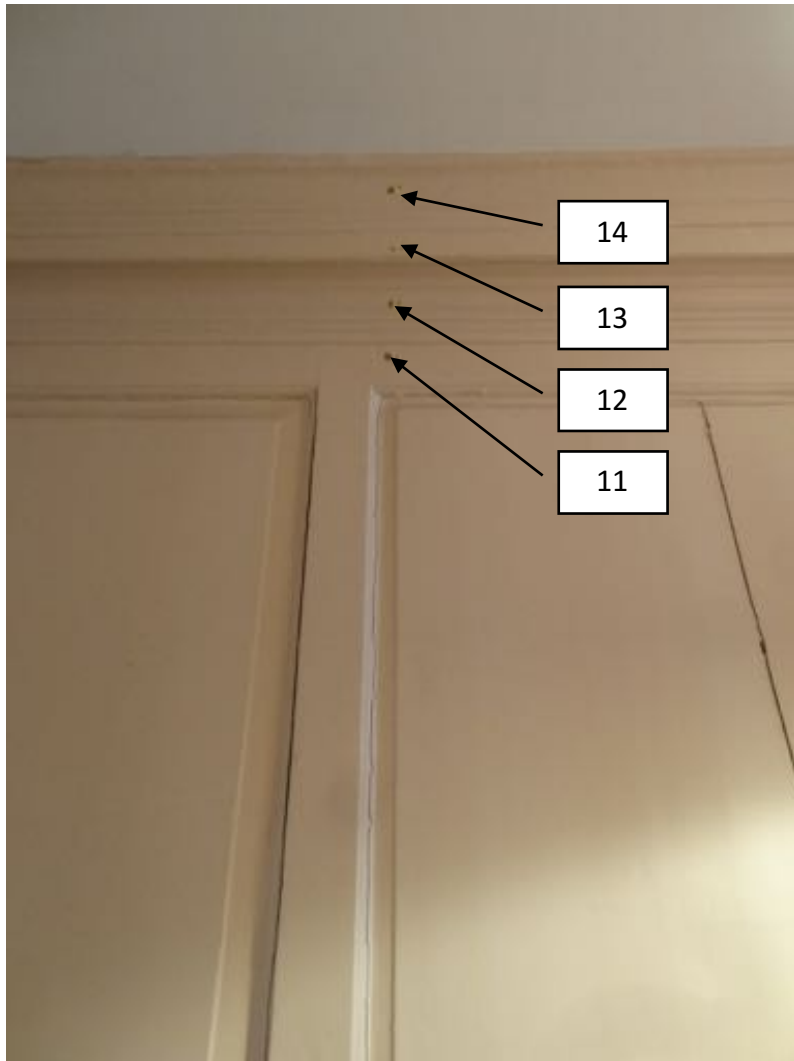


Figure 23: Location of Samples 11-14 on east wall panelling and cornice

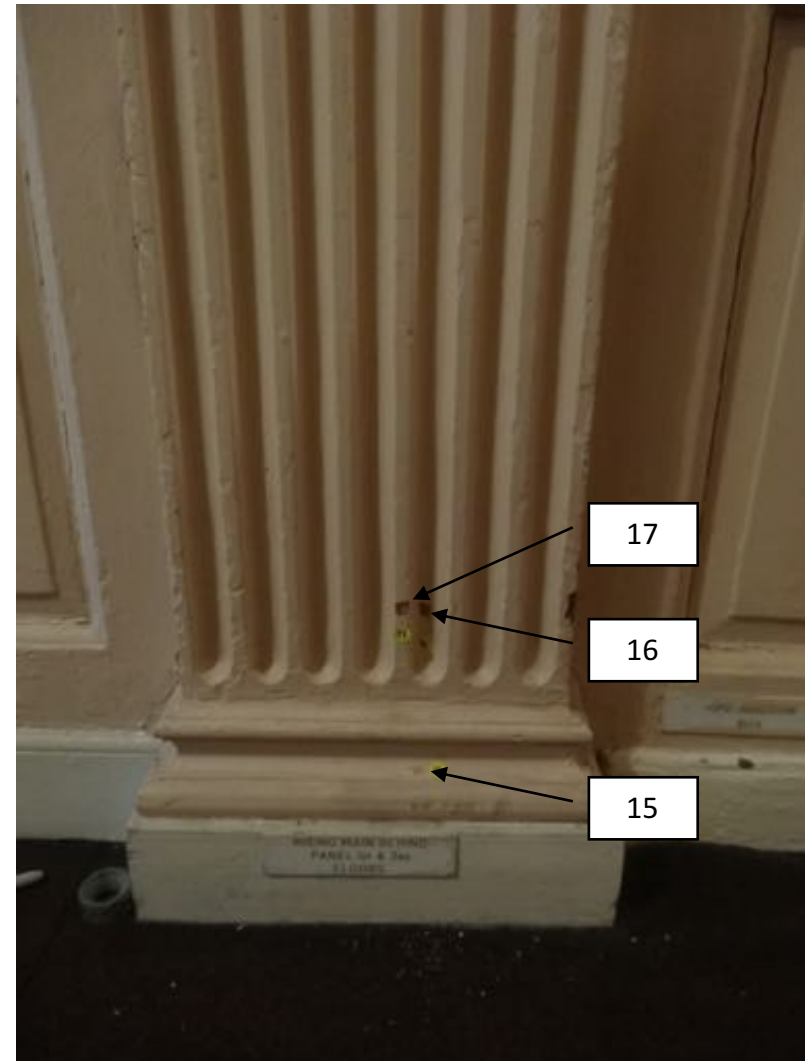


Figure 24: Location of Samples 15-17 on east wall pilaster

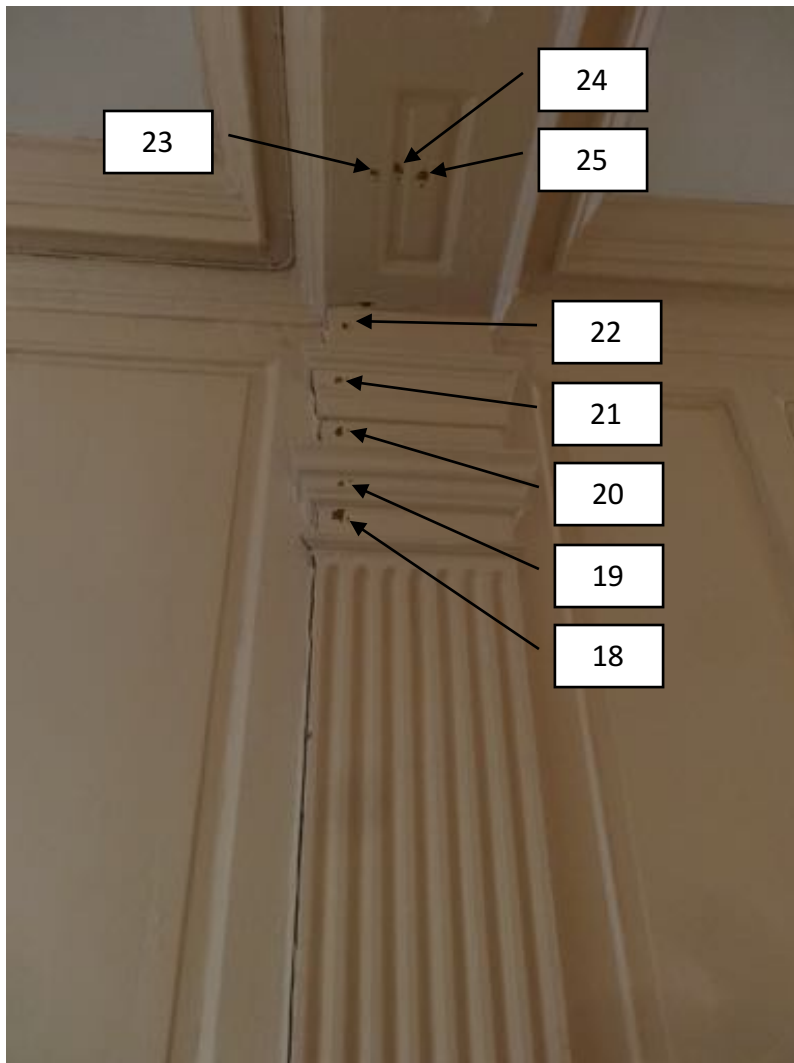


Figure 25: Location of Samples 18-25 on east wall pilaster and architrave

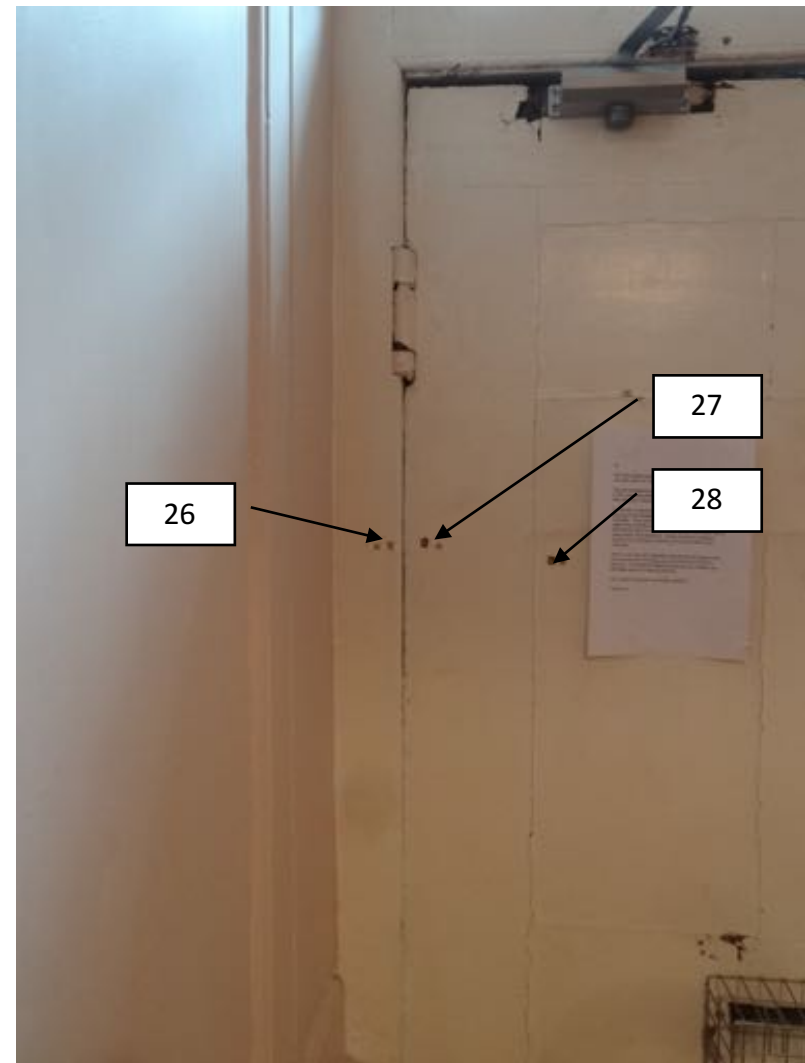


Figure 26: Location of Samples 26-28 on entrance door and doorframe

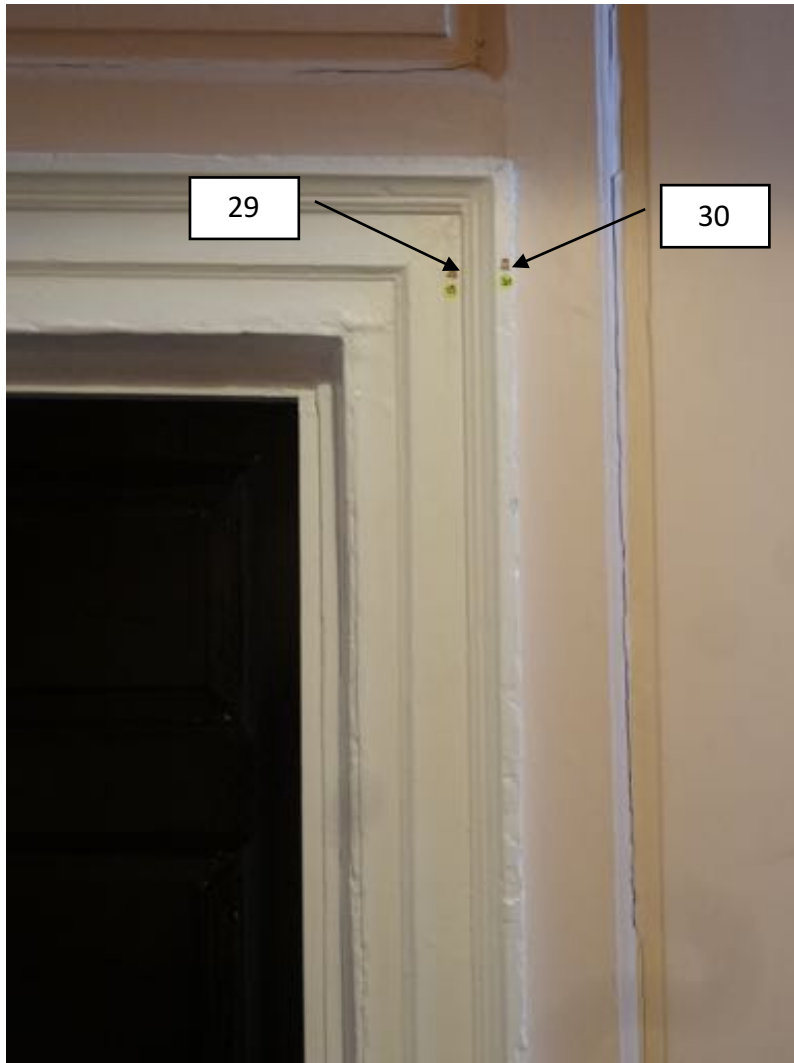


Figure 27: Location of Samples 29-30 on interior doorframe, west wall

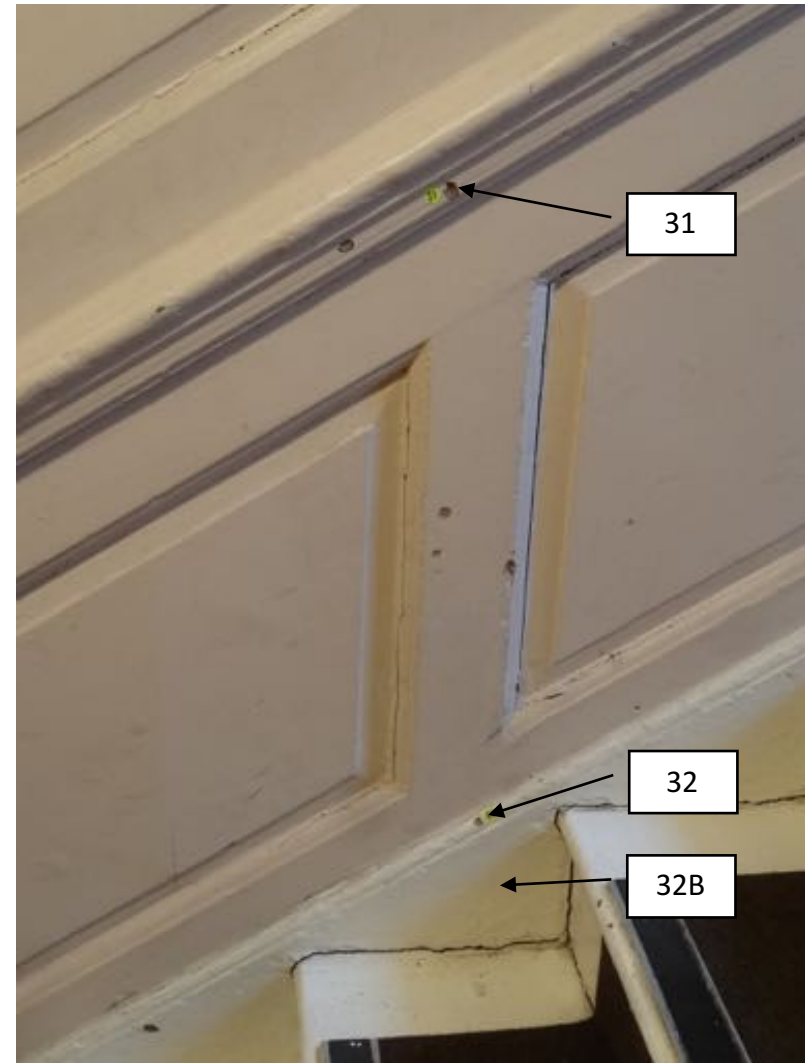


Figure 28: Location of Samples 31-32B on west wall of stairwell

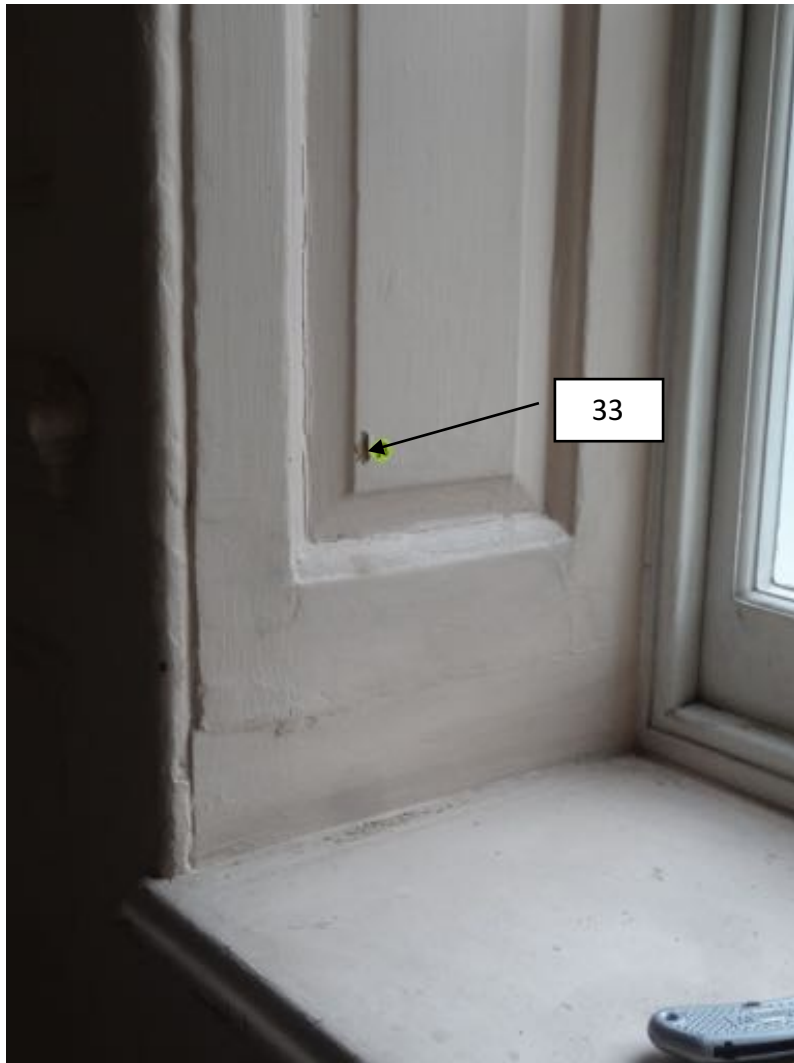


Figure 29: Location of Sample 33 on north window shutter

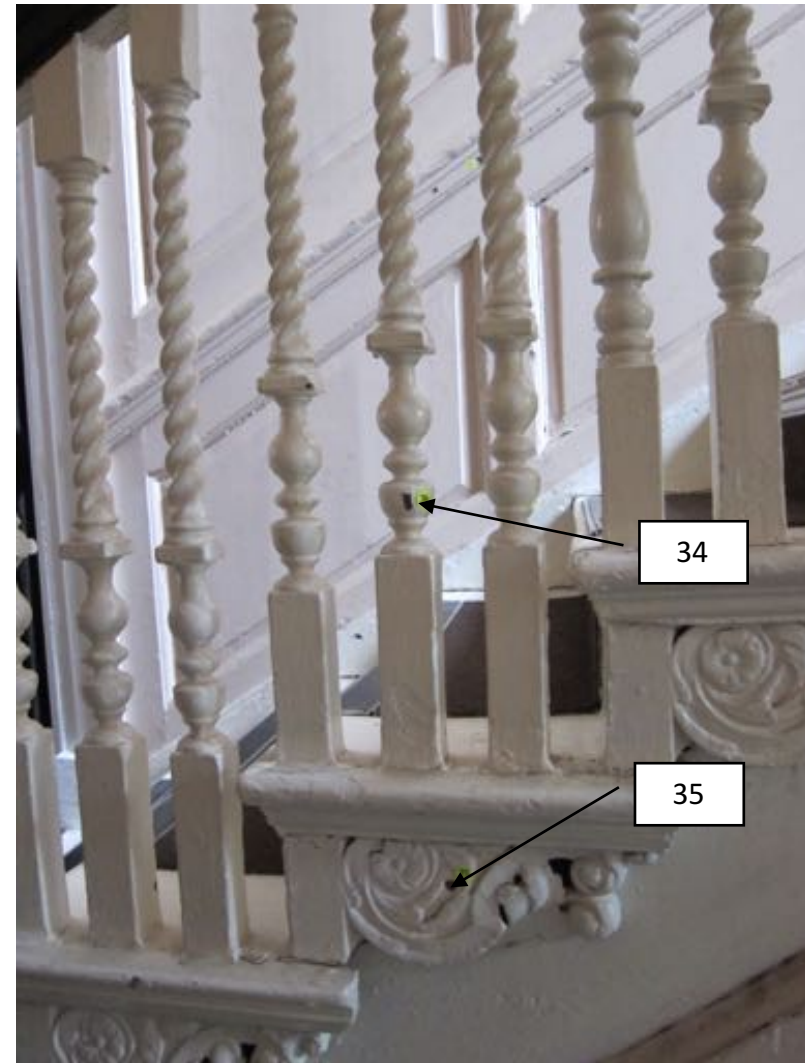


Figure 30: Location of Samples 34-35 on staircase

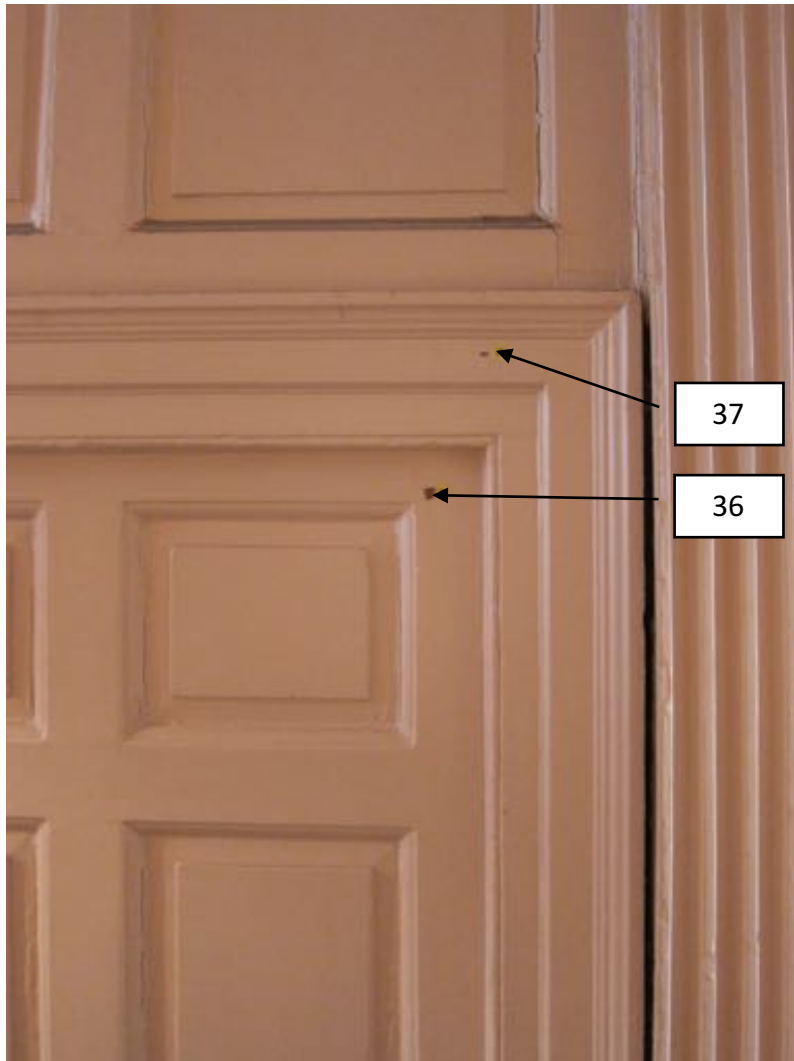


Figure 31: Location of Samples 36-37 on west wall blind door



Figure 32: Location of Sample 38 on west wall door to 10A

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