

Appendices

Appendix 1 – Results of Paint Investigation

- A. Christine Thomson, Decorative Arts Conservation, Salem, MA
Notes and stratigraphic charts from investigations at the
Parsons House, 2024-2026
- B. Kirsten Travers Moffit, Colonial Williamsburg Foundation,
Williamsburg, VA
Paint Pigments Report, Sample from Rm 112, 2024.

Appendix 2 – Selected Entries, U.S. Direct Tax of 1798 for Northampton, MA. Compiled by Myron O. Stachiw, 2025.

Appendix 3 - Architectural Drawings of the Parsons House

- A. Framing drawings by Phases, Nevan Carling, 2025-26
- B. Nancy Rexford Drawings, 1st- and 2nd floor framing, 1979
- C. Bill Holloway Drawings, Floor plans, 2020
- D. Architects, Inc. Drawings, Floor plans, c.2014

Appendix 4 - Nevan Carling, “Placing the Parsons House: The Cultural and Ecological Context for Constructing a Connecticut River Valley House”, 2026

Appendix 5 - William A. Flynt, “A Dendrochronology Study of Select Framing Timbers from the Nathaniel Parsons House, Northampton, MA”, 2024

Appendix 6 - C14 Dating Report of grasses in Rm 112 plaster Beta Analytic Laboratory, Miami, Florida, 2025

Appendix 7 - Historic Northampton Nathaniel Parsons House Maintenance/Repairs Record, 1911 – 2019

Appendix 8 - Structural Engineering Report, Elizabeth Acly, Cirrus Structural Engineering, Columbia, CT, 2026

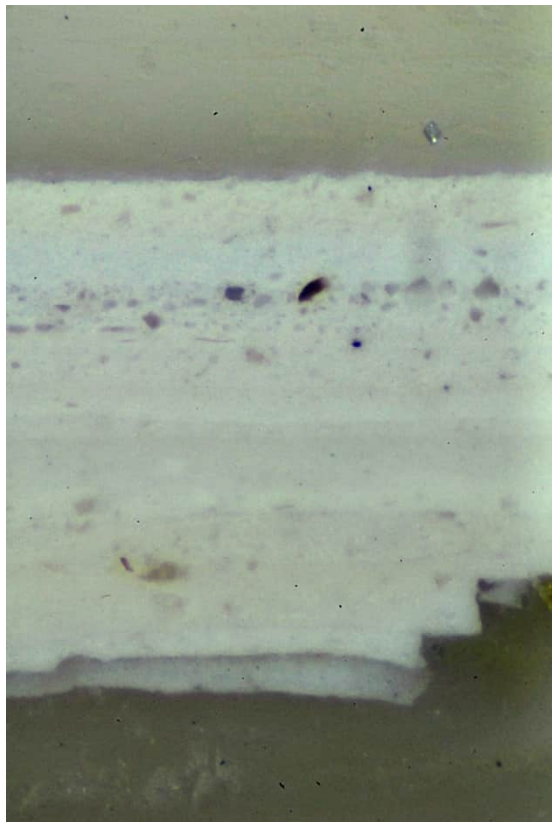
Appendix 1A - Christine Thomson, Decorative Arts Conservation, Salem, MA
Notes and stratigraphic charts by room from investigations at the Parsons
House, 2024-2026.

Nathaniel Parsons House, Northampton MA
Room 101 Notes
December 6, 2024
Revised January 16, 2026

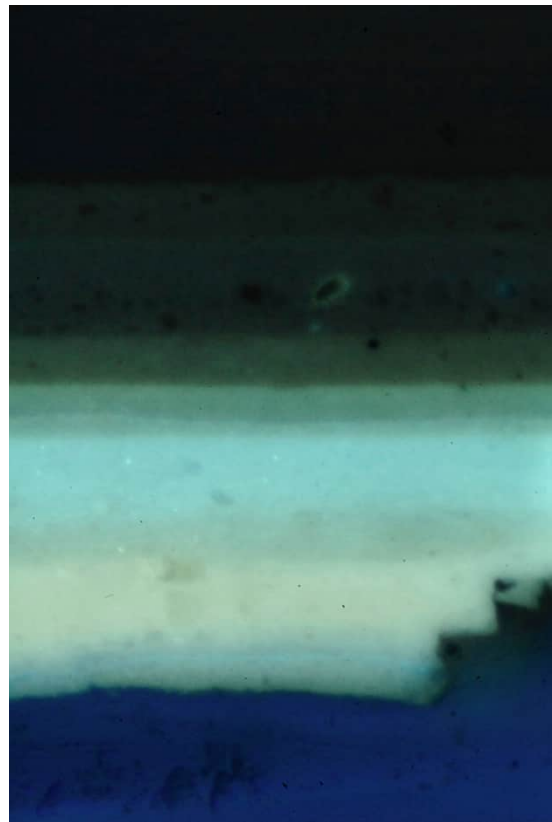
Woodwork

Three doors, one to the exterior on the south wall; east- and west wall doors to Rms 102 and 112 respectively, with surrounding architraves; a boxed post to the east of the exterior doorway; Federal period stairway to the second floor. It was observed that several inches of the bottoms of the baseboards extend below the present floor level, indicating that leveling of the floor occurred in the late 20th century.

Most of the paint in this room had been removed as part of a previous renovation; however, we identified some areas that did not get completely stripped. A build-up of several paint layers was found on the south side architrave around the door leading to Rm 102. In this location (sample 039) there appear to be at least 12 coats of paint, mostly off-whites and light grays. It is difficult to see the separate paint treatments in visible light, but in UV light the demarcations between layers are more pronounced.



039 East wall architrave, south side vis. 125X

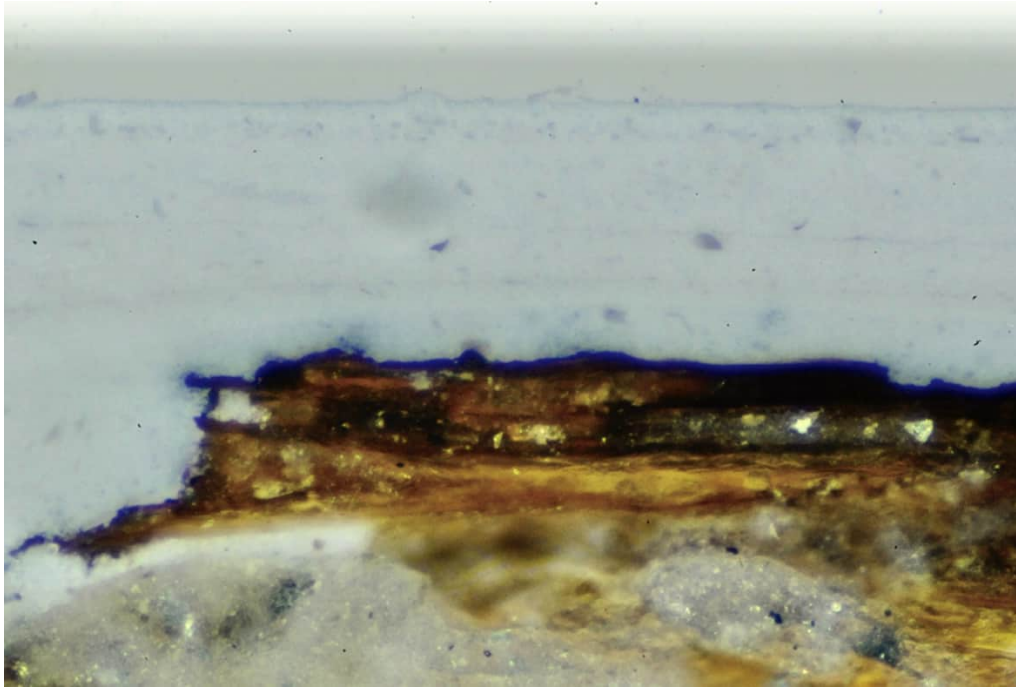


039

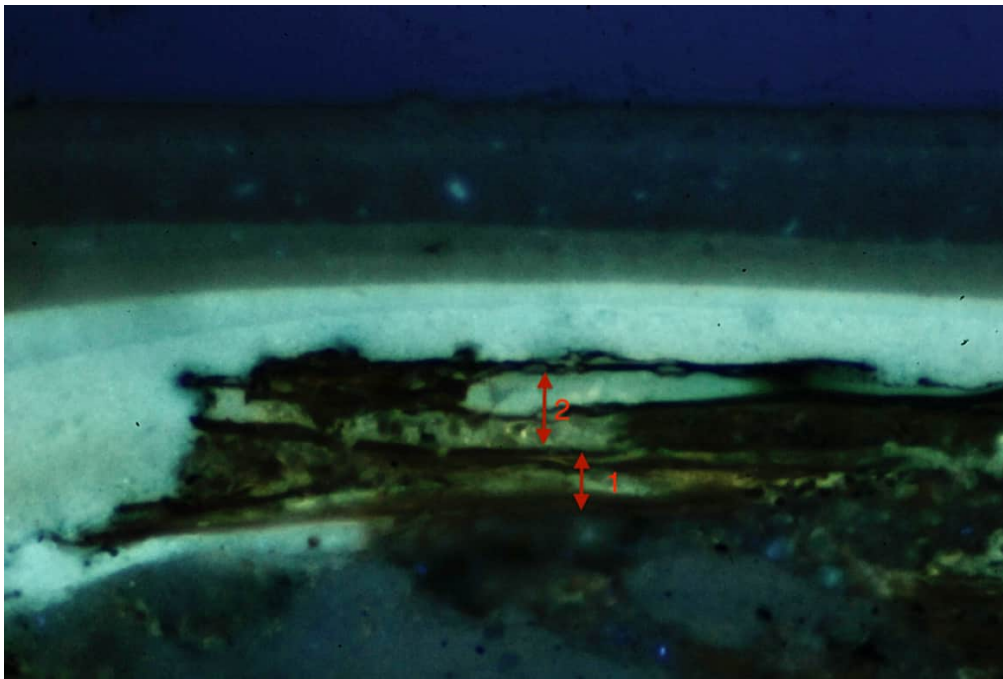
UV 125X

The door to Rm 112 has also been stripped, but there is evidence of two generations of early faux-wood graining. This would be consistent with the surviving grain-painted door on the second-floor entry to Rm 210. In sample 042, taken from a protected corner of the lower middle

stile there are the fragments of two faux-wood grain paint treatments, one on top of the other, forming generations 1 and 2.



042 East wall, door to room 102, lower right panel vis. 125X



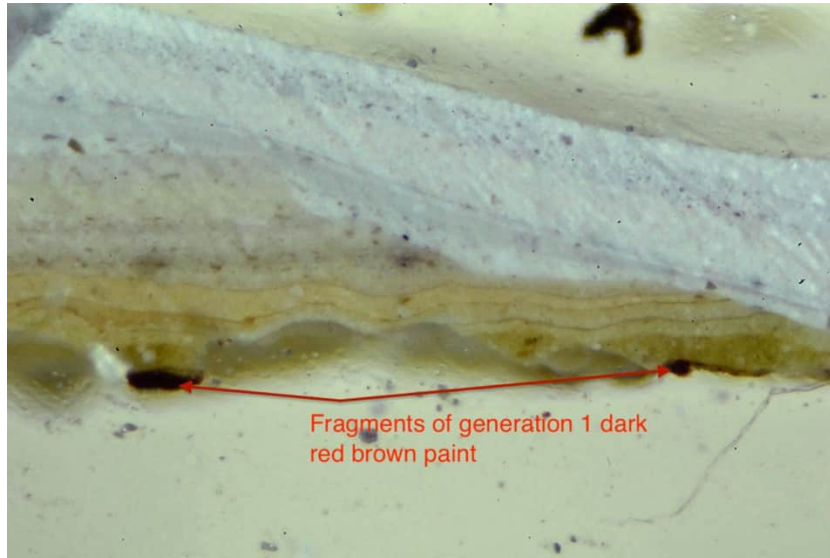
042 East wall, door to room 102, lower right panel UV 125X

The ultraviolet light (UV) image above shows more clearly the two separate graining layers, each with its own layering of paints and varnishes.

The door to 102 probably had the same generation grain-painted wood treatment as the door across from it, but that door has been thoroughly stripped. Both doors have the same design and construction.

The stair risers, treads, bannisters and newel posts are all either stripped or replaced. Definitely the treads are newer, and we are not sure about the other stairway elements.

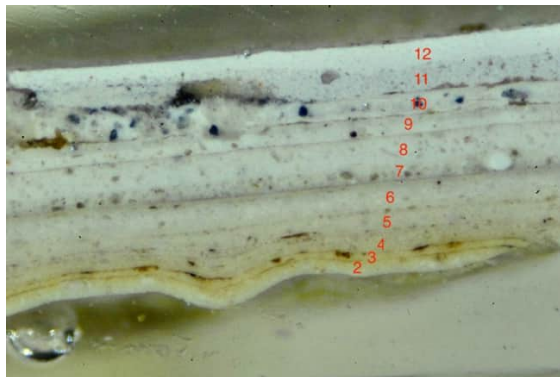
There is a boxed post east of the exterior door and a sample was removed from the side facing north. The generation 1 paint color is a dark red brown.



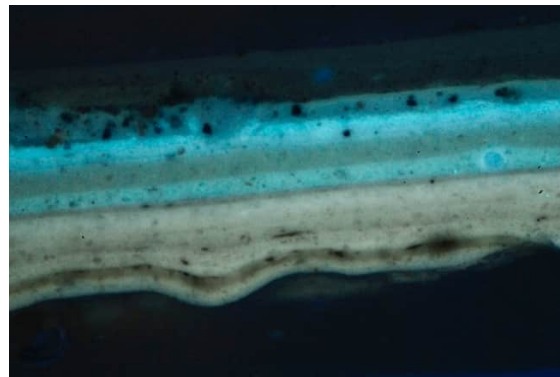
036 South wall boxed post, side facing north

vis. 50X

The south wall baseboard around the boxed post at the left side (east) of the exterior door appears to have been two-toned, with the flat part painted a darker brown in generation 1 and the molding on top of it painted a lighter gray brown on a primer. The images below are of a sample taken from the molding, but is not a complete stratigraphy as the generation 1 light gray brown is not visible. However, there are a total of twelve paint layers on this element, the maximum number of surviving layers identified in this space.



037 South wall, Baseboard top molding vis. 50X



037

UV 50X

Plaster

It is believed that the plaster dates from the Federal period and has been recently skim-coated. The first generation of paint on the plaster is a bright yellow orange ochre color, followed by a lighter yellow ochre. Sometime later a thick skim coat was applied to the plaster, which was then painted gray. Wallpaper fragments were found adhered to the gray layer.

Nathaniel Parsons House
Room 101 - page 1
April 16, 2025
Revised January 16, 2026

	035 West wall plaster,	036 South wall, boxed post, east of door, side facing north, baseboard level	037 South wall, baseboard around boxed post, top molding facing north	038 South wall exterior door architrave, (now in basement)	039 East wall architrave, doorway to room 102, south side	042 West wall, door to 112, lower middle stile	(no #) Architrave, left side of doorway to room 112**		
		OW			OW		OW		
		OW	OW	OW gray	OW	OW	OW tan		
		OW	OW gray	black	OW	OW	OW		
		OW	OW gray blue	red	OW	OW	OW tan		
		OW gray	OW gray (primer)	yellow ochre	OW gray (2)	OW gray	OW gray		
		OW cream (orange)	OW cream (gray)		OW cream	OW cream	cream/tan		
	wallpaper	cream gray	OW cream						
	tan gray lt.	tan yellow	tan gray lt.	cream gray	cream gray	cream gray			
	OW cream	tan lt.	tan yellow	cream	cream	cream			
	skim coat	tan lt.	tan orange	OW cream	OW cream	OW cream			
	yellow	tan yellow	tan yellow green lt.			brown med w/ varnish			
	yellow orange ochre	red brown, dk.*	tan yellow green	tan yellow green	tan yellow green	brown, lt. w/ pig. varnish			
			gray brown	brown, dk.	OW tan green	gray tan (primer)			
	plaster	wood	wood	wood	wood	wood			

NOTES

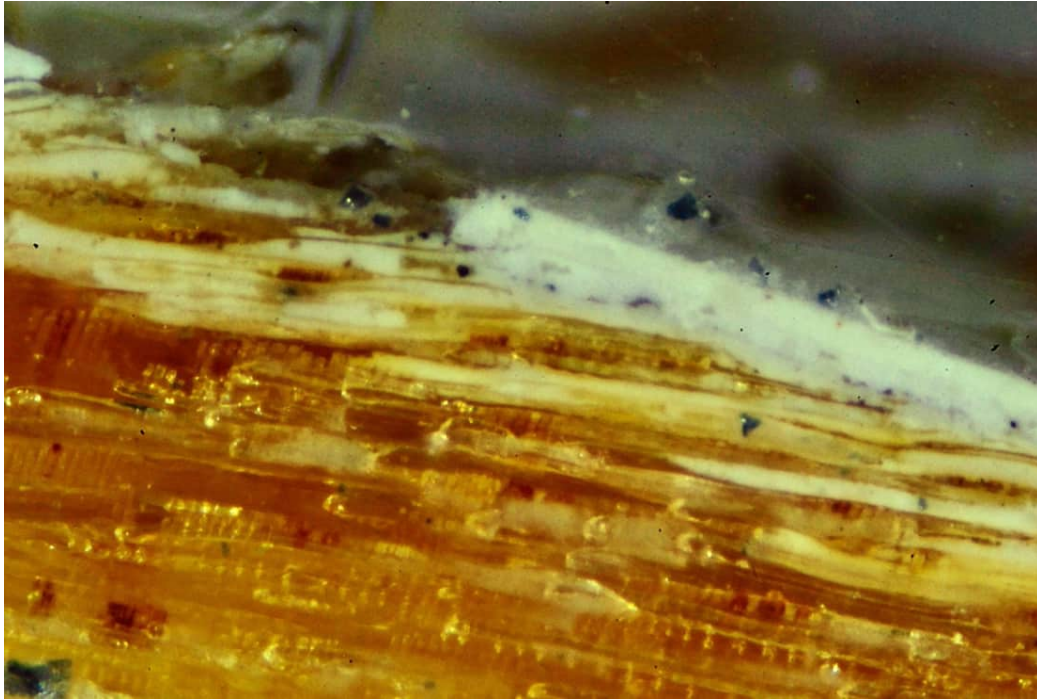
1. * thin pigmented stain
2. 042 earliest layers include varnishes, suggest either one or possibly two faux-wood graining treatments
3. Architrave left side of door leading to room 112 shows only the uppermost six layers of paint.
4. On the baseboard in the southwest corner the first generation is red-brown, the same as on baseboard sample 036. This color did not appear on the door architrave vertical sections next to it.

Nathaniel Parsons House, Northampton MA Notes and Observations
Revised January 16, 2026
Room 102

The current woodwork in this room is the result of two major Federal-period renovations. The same renovations also included the current window and door trim. In its earliest configuration (Phase 1) the south, east, and west walls were sheathed floor to ceiling with horizontal feather-edged- and molded boards, some of which can be seen at the edge of the north wall doorway to Rm 109. This finish befits the room's likely original function (Phase 1) as a hall kitchen space. This Phase 1 sheathing largely survives on all three of the walls behind later lath and plaster.

Surviving evidence of an earlier treatment of the chimney breast wall (Phase 2) indicates that the west wall was covered with paneling as in room 112 (Phase 2). During the second Federal period renovations (Phase 4, c. 1822-1830) the chimney breast paneling was partially removed, the wall above and north of the firebox was built out, the firebox was reduced in size, a new fireplace mantelpiece was installed, a bake oven was partially dismantled, and a new cupboard/closet was constructed in its place to the north of the fireplace. These alterations signaled the end of the use of this room as one of two kitchens and its conversion into a dining room.

Much of the current woodwork has been stripped of most of its paint, during the renovations that took place in the 1950's and 1980's. Most Federal period woodwork surfaces were found to have only two layers of off-white paint which was applied after stripping. In areas where stripping did not remove every bit of paint, fragments of earlier paint were identified, indicating that the first-generation color on the Federal period woodwork in this room was yellow brown. The yellow brown color as generation 1 was also identified on the wainscot at the right side of the door to the hallway, and on the east wall wainscot. The photomicrograph of sample 012 below shows the stripped baseboard surface with the generation 1 yellow brown paint trapped in the pores of the wood, covered by a light tan, possibly a primer, and two coats of off-white paint, the lower one slightly yellow in color.



NPH 012 vis. 12

Baseboards

There are two styles of moldings on the tops of the baseboards – the one assumed to be older has an ogee with *cyma reversa* between two fillets, whereas the later one has a simpler *cyma recta* ogee. The east wall baseboards have been removed, revealing either the wainscot with a red painted baseboard. Removal of the baseboard also revealed a scar of paint, implying that the baseboard (with old-style ogee molding at the top) was moved up approximately 1 ¼ inches to compensate for adjustments made to the floor to level it.

Removal of the baseboard from the south wall also revealed an earlier painted mopboard on the wainscot. Also revealed was the painted wainscot above the mopboard, which retained all of its paint up to the 1950's when the woodwork was stripped.

Mantelpiece

Initial investigation of the current (Phase 4) mantelpiece on the west wall revealed signs of having been stripped of its paint, as only two layers of paint were found on most surfaces. Closer inspection in cracks and crevices, revealed evidence of other paint layers including a distinct black layer. There is also black paint along the back edge of the mantel shelf where it was once covered by later plaster. The mantelpiece in Room 104 was also painted black, which may have occurred at a similar time.

A drip of yellow tan paint on the back of the mantelpiece, viewed with a mirror as the mantel was pulled slightly away from the wall, suggests that it was once painted this color too. After stripping in the 1950's only three paint colors have been applied to the wood. The first paint is tan-colored, and could be a primer. The tan is followed by two coats of white/off white.

Plaster

The plaster over the mantel has evidence of paint and wallpaper. There also appears to be a skim coat on the plaster. Possibly due to the multiple decorative treatments it has sustained, its current condition is unstable. The plaster itself is also detaching from the lath.

There appears to be a dark-colored border painted onto the plaster at the shelf level. It is now fragmentary, but can still be seen in places. It is about 3 inches wide. Above it are wallpaper remnants from at least three different papers, the earliest applied directly onto the plaster. The lower edges of the wallpaper terminate at the top of the band. There are some small remnants of paper directly on the band, so the whole surface was papered at one time.

This plaster with the painted border above the mantel shelf was applied after the wall was built out to cover the former paneled chimney breast wall and the present mantelpiece was installed. In the 1980's when the floor was leveled as part of the creation of the cellar below this room, the mantelpiece was removed and reapplied onto the newly-leveled floor. As a result, the painted border on the plastered wall above the mantel shelf has a marked slant downwards towards the north, reflecting the settling of the structure due to significant deterioration of the north sill during the 18th and 19th centuries.

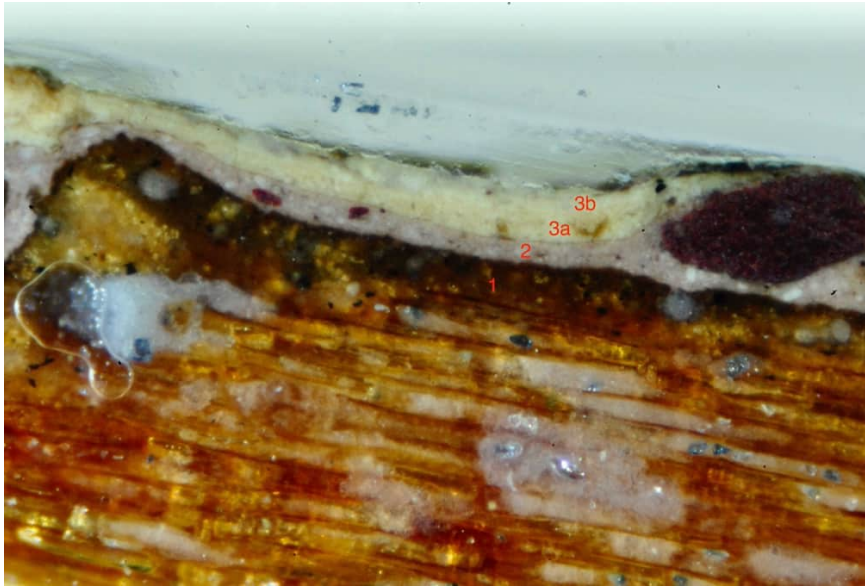
A small piece of the plaster skim coat with paper attached was soaked in water to separate the paper, which did not have an obvious pattern or color, suggesting that it might have been a liner paper. On top of the paper there appears to be a grey distemper followed by a skim coating of white (probably a modern material) and a layer of white acrylic paint.

In order to determine more clearly the sequence of paint and wallpaper layers, more samples need be taken and separated. There are at least three wallpaper remnants layered on top of the plaster. The topmost has sparkly mica stripes with tiny embossed squares. The middle paper showed no distinctive characteristics and the earliest paper has a pinkish ground with green details. The ground of this paper appears to be wood pulp rather than rag pulp suggesting a post-1850 date.

Sample Photomicrograph Images

Due to the extensive paint stripping that the woodwork has undergone in this room, it was difficult to obtain a full stratigraphy of paint layers. However, in many locations fragments of the earliest layers remained, even after stripping. When located and identified, these early layers were documented with photomicrographs.

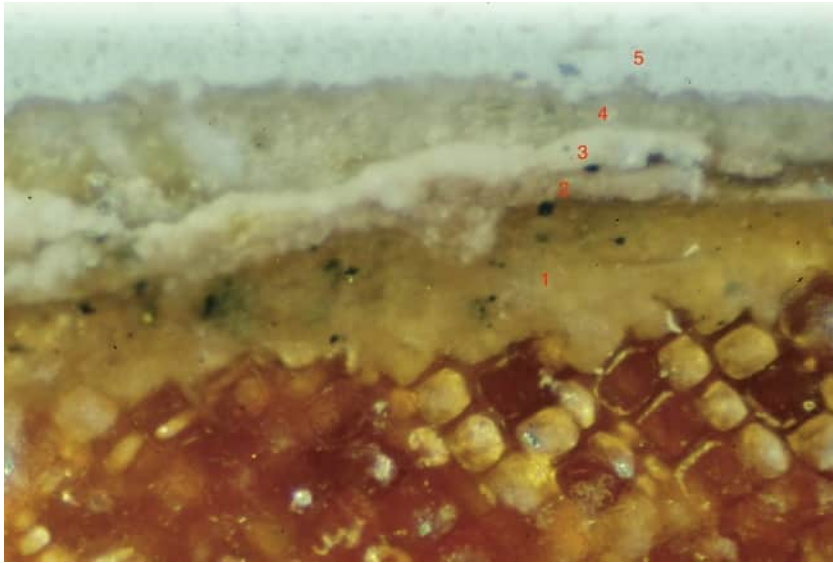
Sample 001 West wall, earlier exposed paneling, right side of fireplace.



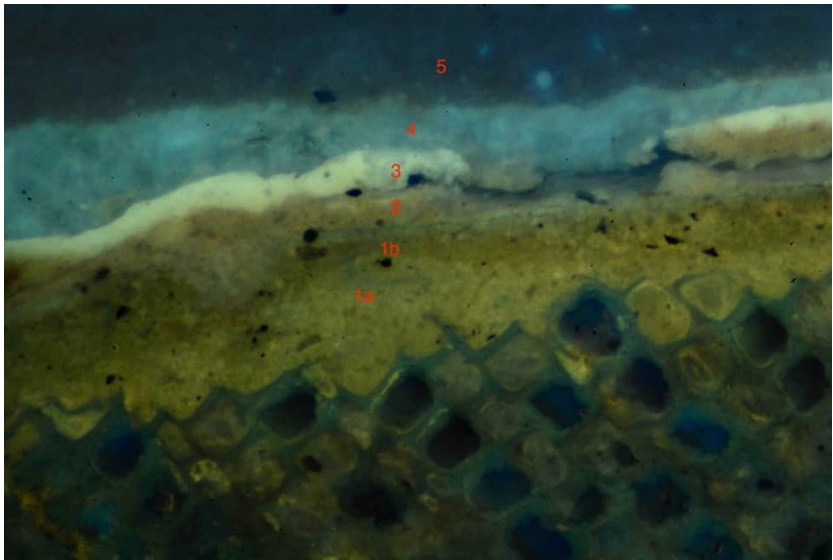
NPH 001 vis, 50X

Sample 001 is from the earlier (Phase 2) chimney breast wall paneling that has been exposed. It has three generations of paint finishes, applied prior to its being covered by the present built-out wall. The first generation appears to be a pigmented stain and/or a large amount of dirt and grease forming a dark brown/black coating. Black pigment is visible under the microscope in this first layer but it is unclear if it is soot or another black pigment. Generations 2 and 3 are more like paint layers. Layer 2 is a light lavender brown color *in situ*, and the uppermost layers (3a and 3b) are a yellowish buff color. Their similarity in color and appearance along with the lack of a dirt layer suggests that generation 3 was a two-coat paint treatment. These layers – 3a and 3b – are the earliest Phase 2 paint layers on the woodwork in this room.

Sample 002 Southeast corner post, side facing west, at girt



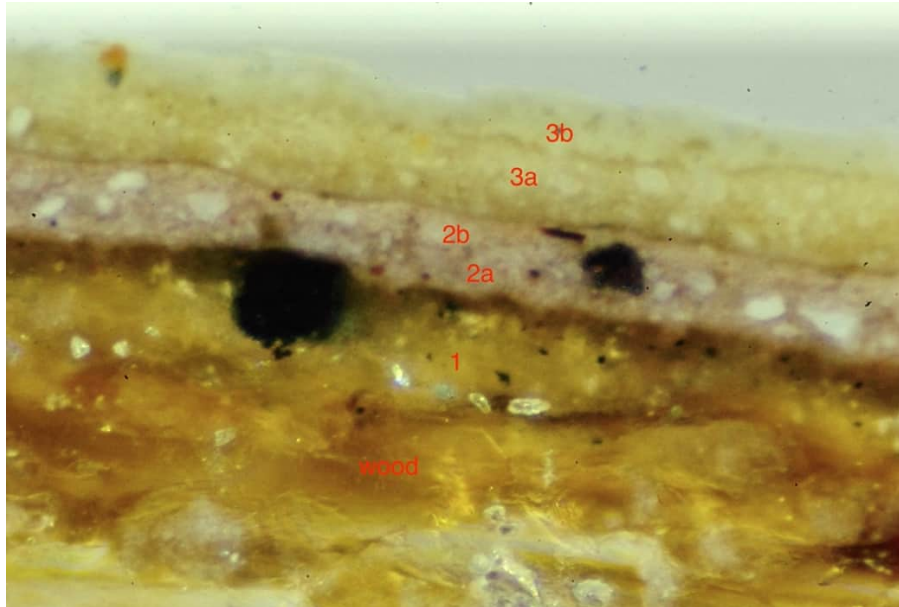
NPH 002 vis, 125X



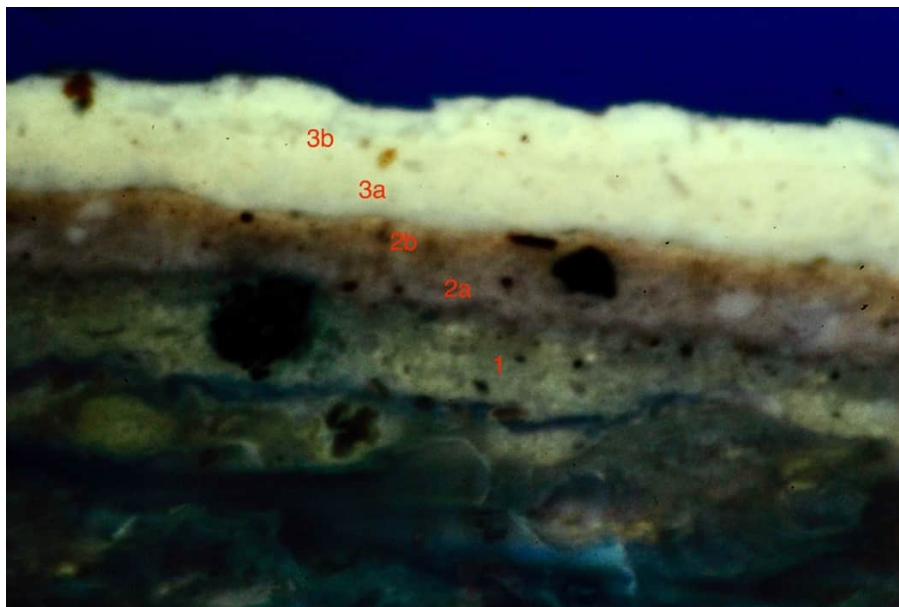
NPH 002 UV, 125X

The generation 1 paint color on the post is a thick yellowish brown. In the images it appears to be made up of multiple layers, possible as many as four, and has the visual qualities of a distemper rather than an oil paint. It has a thin bluish gray coating on top that may be an oil coating, applied before the generation 2 lavender brown. Generations 4 and 5 are modern (20th century) paints.

Sample 005 North wall, exposed wainscot



NPH 005 vis. 125X



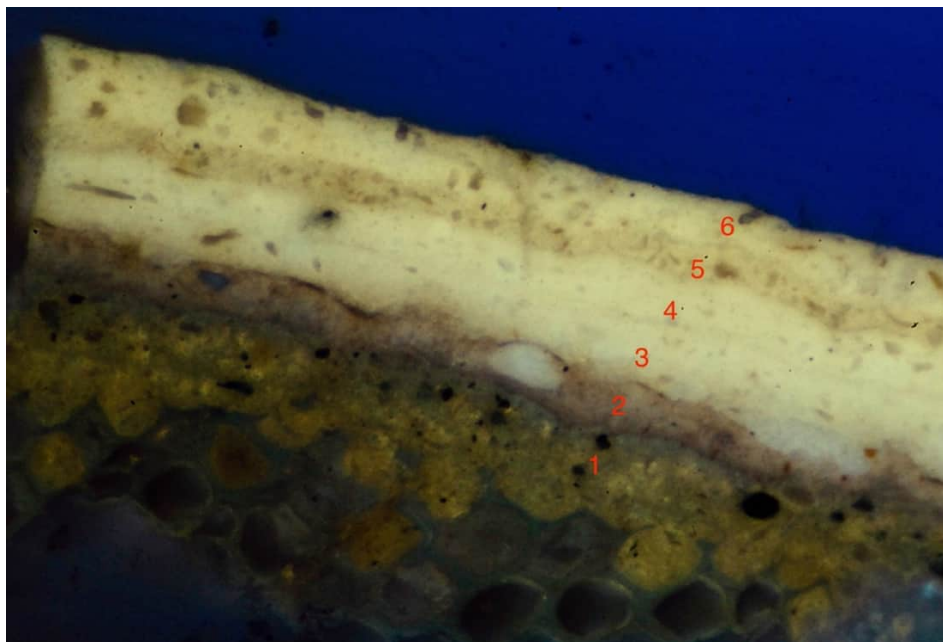
NPH 005 UV 125X

In this sample it is clear that the generation 2 lavender brown paint layer (Phase 2) is made up of two layers, the upper one being a slightly different color. The lack of a dirt line between the two layers suggests that they are all part of the same generation paint treatment. The brown line between generations 1 and 2 is heavy dirt and oxidation, often an indication that the generation 1 layer was exposed for a period of time and accumulated dirt and grime before it was painted over.

Sample 006 North wall, exposed wainscot, different location



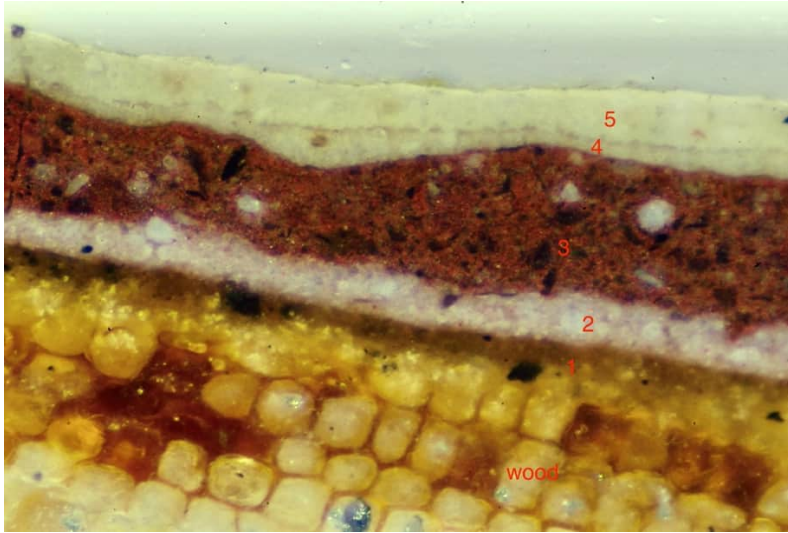
NPH 006 vis. 50X



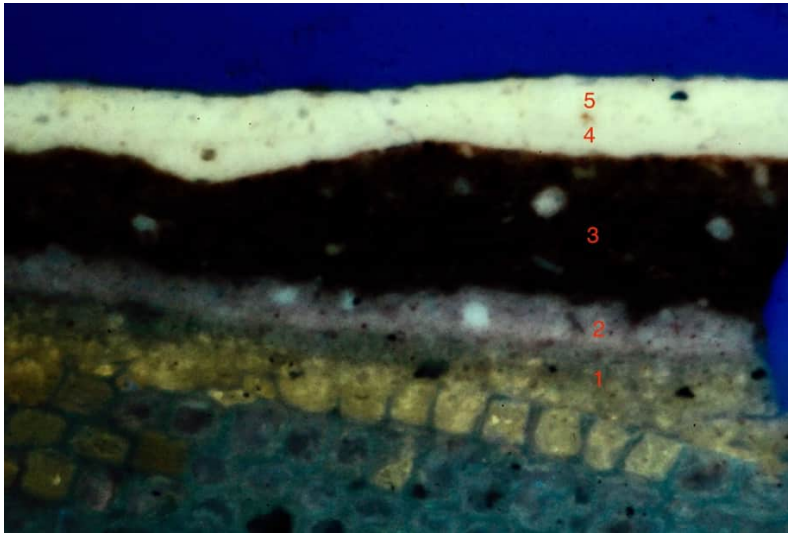
NPH 006 UV 50X

Sample 006 exhibits a more complete paint history as compared with sample 005. The first three generations are the same, but this sample has three additional layers on top, and may represent the full paint stratigraphy that had existed before the woodwork was stripped.

Sample 021 North wall wainscot behind current baseboard at east door opening, at baseboard level



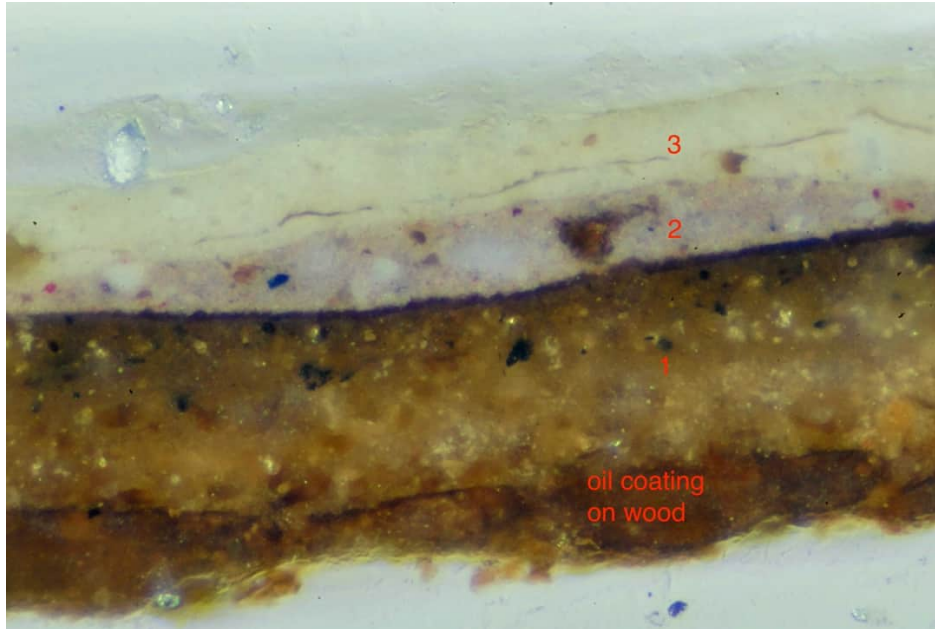
NPH 021 vis. 50X



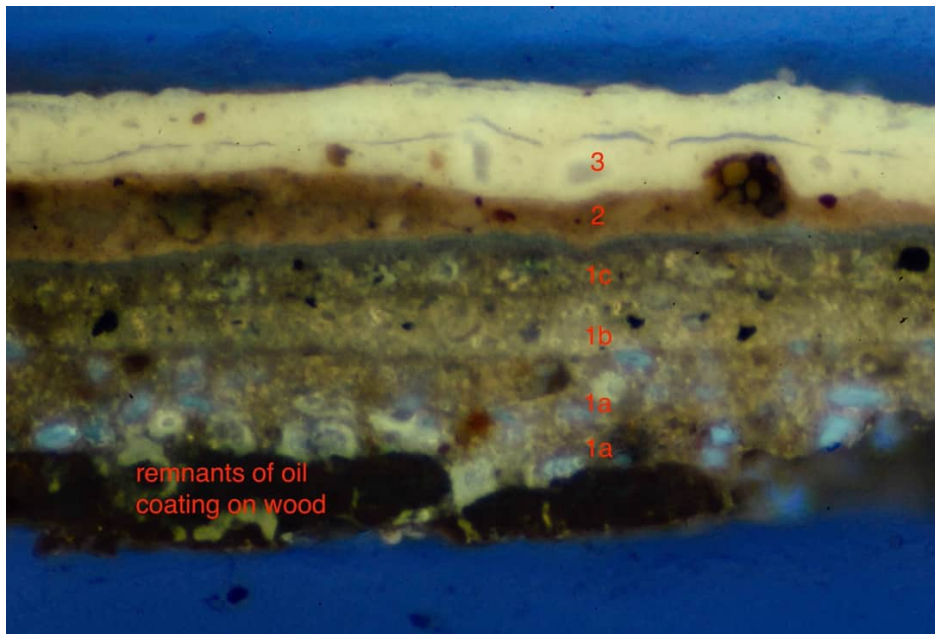
NPH 021 UV 50X

Generations 1 and 2 are consistent with other samples but generation 3 is not. It indicates that the wainscot behind the current baseboard was at one time painted dark red at the baseboard level, suggesting a dark red painted mop-board as part of generation 2 (Phase 2).

Sample 022b North wall, above west door opening to Rm 109.



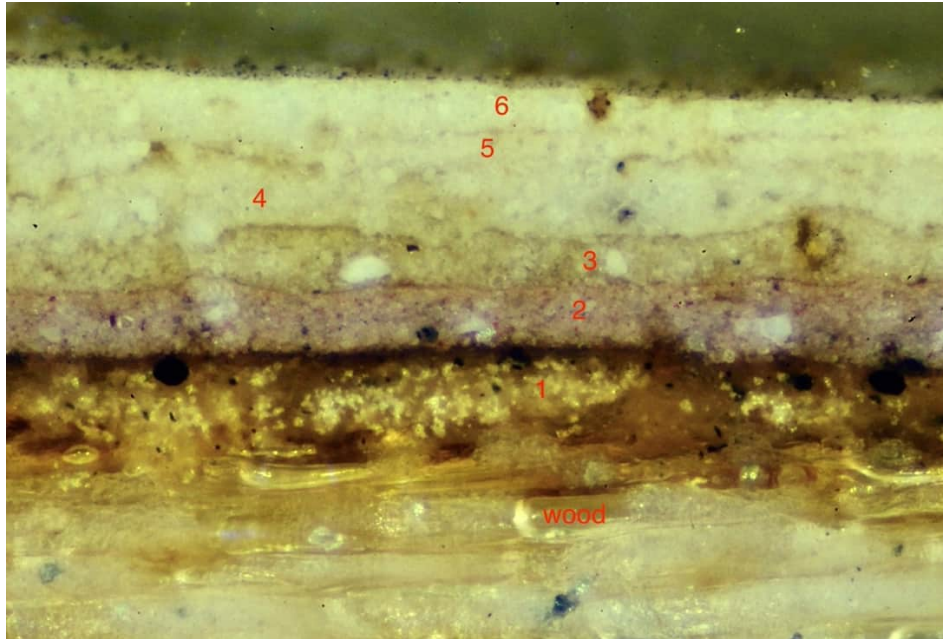
NPH 022b vis. 125X



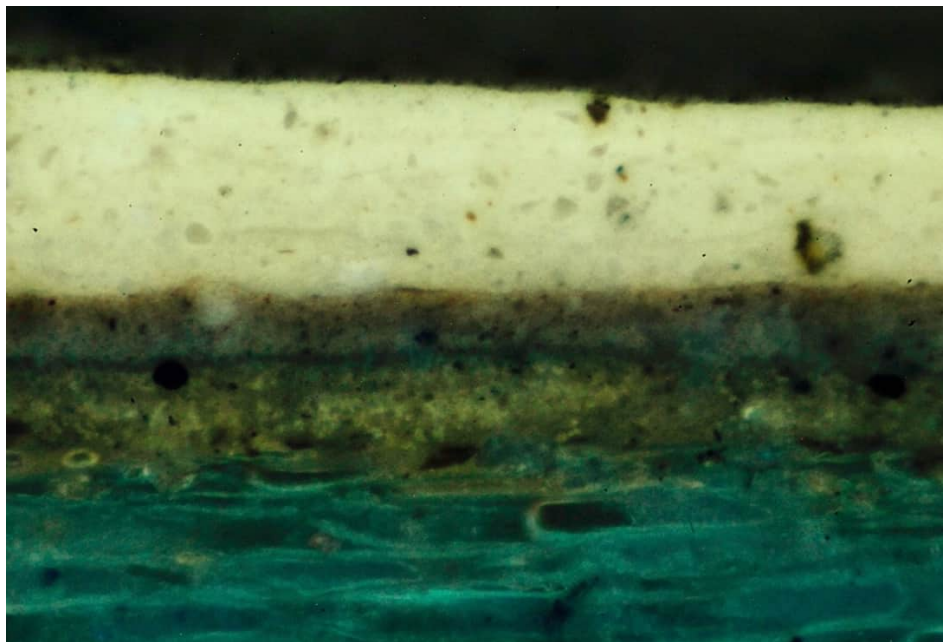
NPH 022b UV 125X

This sample in ultraviolet light reveals more than what can be seen in visible light. The thick, yellowish brown homogenous layer that indicates generation 1 is actually made up of three or four layers of paint, all visible in the ultraviolet light photomicrograph. Little evidence of dirt between layers exists, suggesting that all four layers were applied as part of a single paint treatment. The slightly translucent quality of the paint in ultraviolet light suggests a distemper, which utilizes animal glue instead of oil as the paint binder.

Sample 023 – Wainscot behind current baseboard (above original baseboard level)



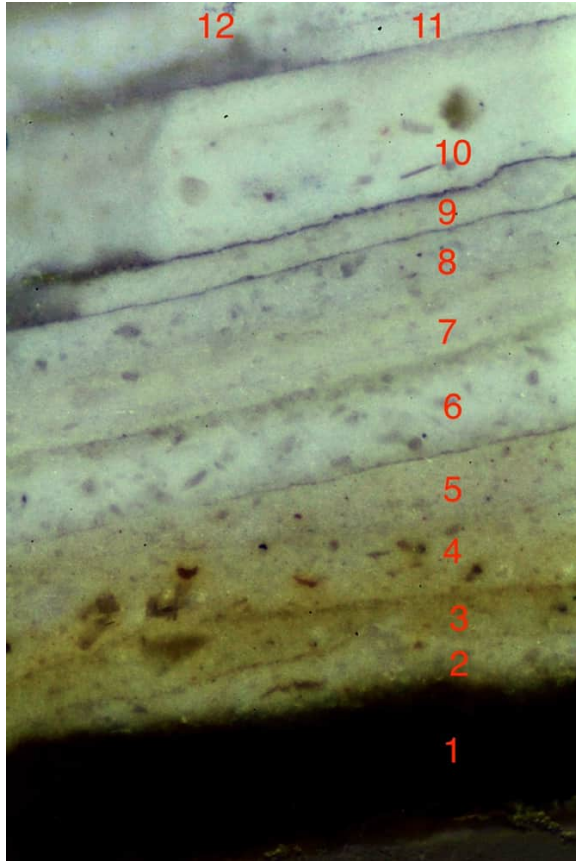
NPH 023 vis. 125X



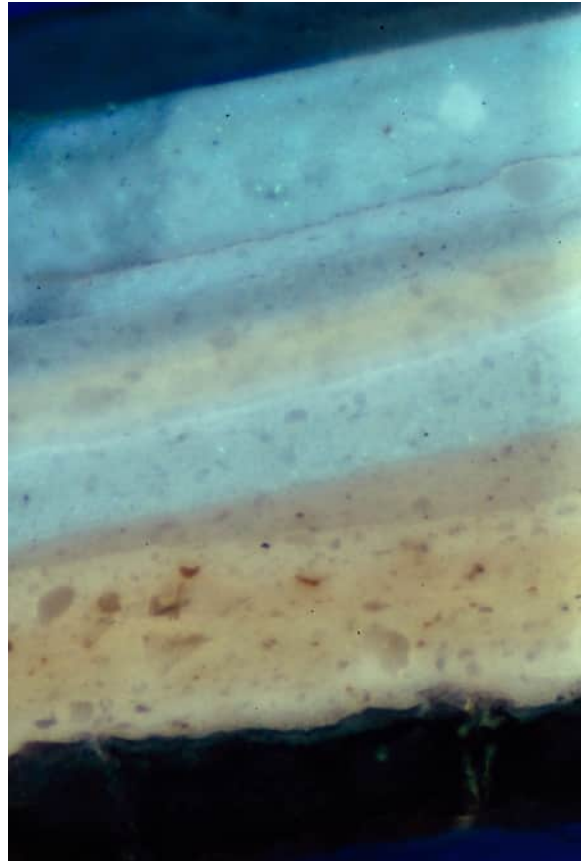
NPH 023 UV 125X

On the very top of the visible light image of NPH 023 there appears to be another thin paint layer, but it is more likely a mixture of dirt and soot. Large black pigment particles are visible. There are a total of six generations of paint in this area.

Sample 024 South wall, right side of west window, bottom of cased girt



Sample 024 vis. 50X

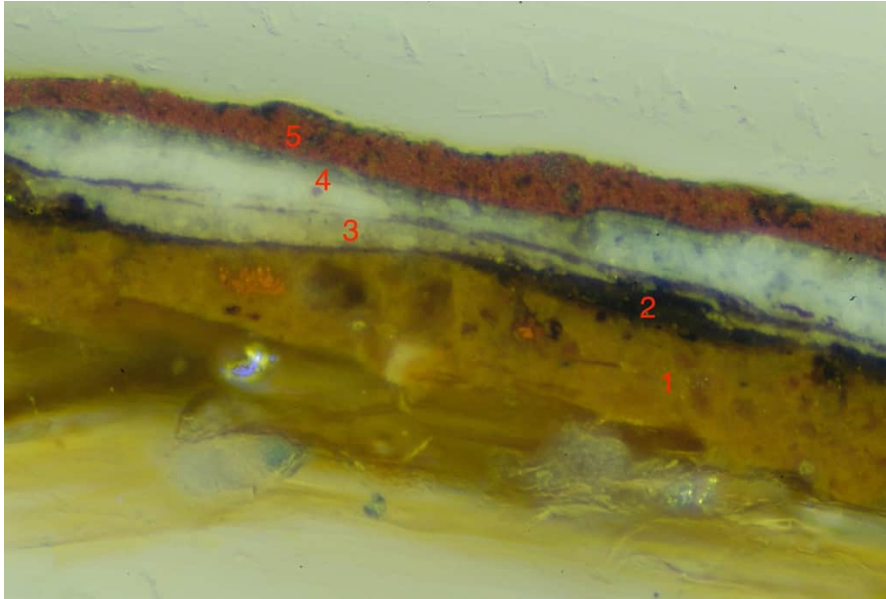


Sample 024, UV 50X

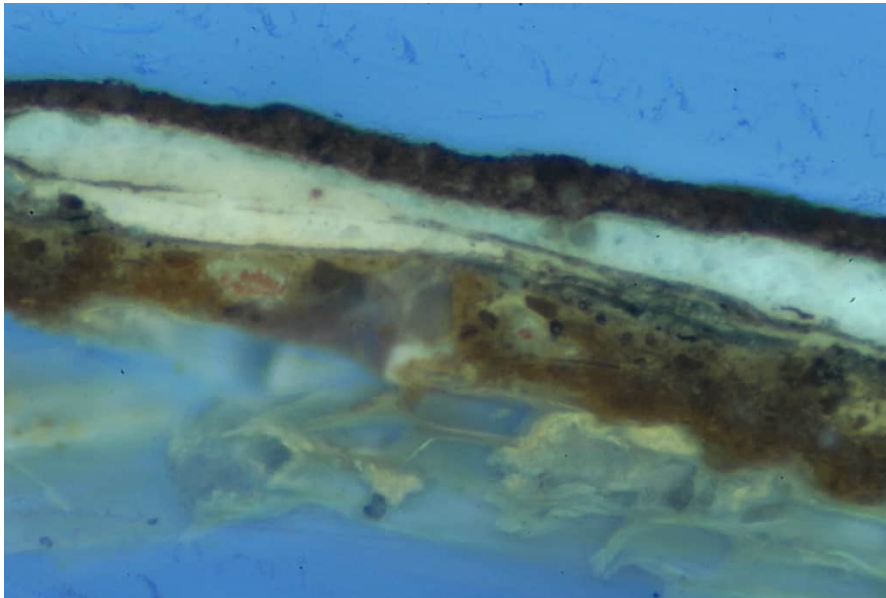
The bottom of the cased girt that runs along the south wall appears to have evaded being stripped with the rest of the woodwork. A total of 12 distinct paint treatments were identified. Generation 1 is a thick dark brown layer, quite different from the other paint layers. Without additional analysis it is unclear what its make-up is, but it could be an original (Phase 1) oily layer with accumulated soot and grease, a likely result of the earliest use of the space as a kitchen.

The top two white layers do not fluoresce in ultraviolet light as they contain titanium dioxide as the white pigment, which has no fluorescent quality. Titanium dioxide was not used as a white pigment until the early 20th century. It eventually supplanted lead white and zinc white as the primary white pigment in commercial paints.

Sample 026 East wall, floor underneath baseboard, at the former doorway opening.



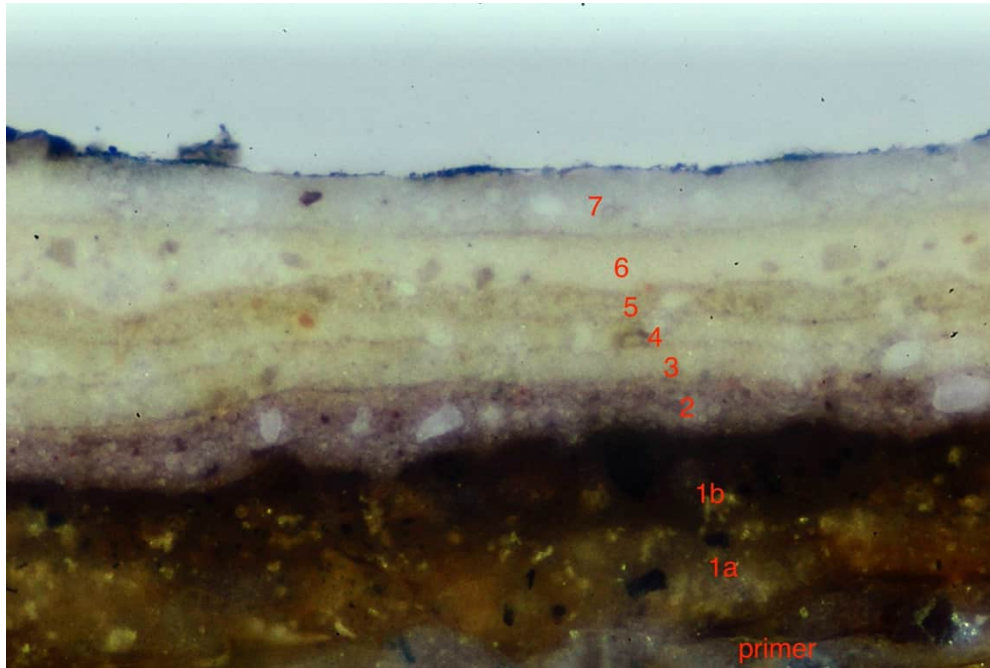
NPH 026 vis. 125X



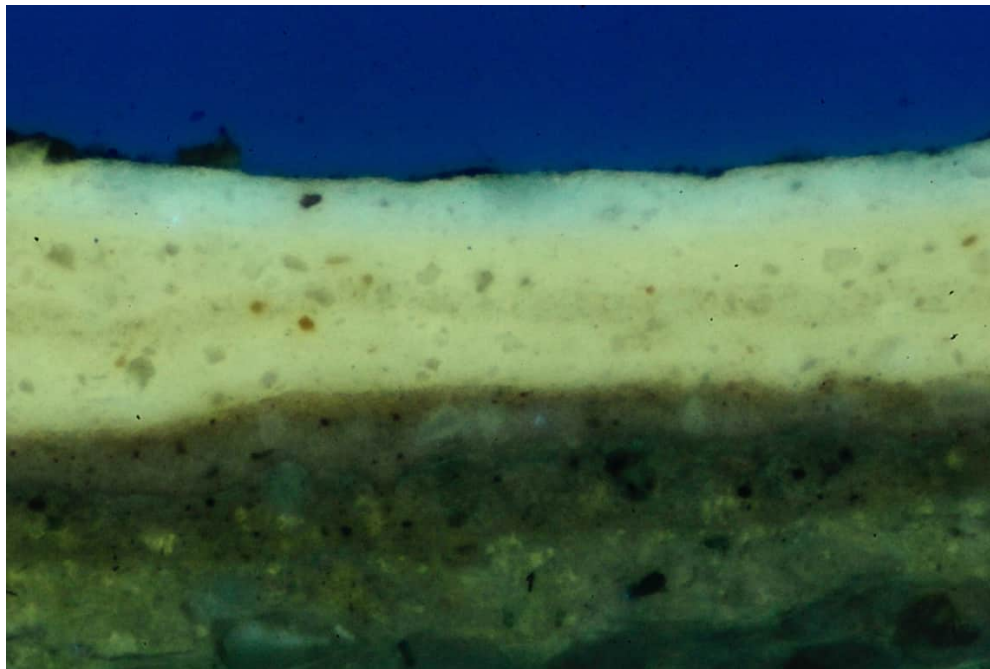
NPH 026 UV 125X

Five or six generations of paint were identified on an area of the floor that was protected by a baseboard from the paint stripping that occurred to the rest of the floor. The thin dark layer underneath the gray with white primer layer may not be a paint treatment but more likely it is accumulated dirt and grim. No fluorescence was detected in ultraviolet light, suggesting that it is not varnish. Therefore only five layers of paint are visible, not including the thin dark layer. It is possible that this red paint layer is from the red-painted mopboard on the wainscot applied prior to the application of baseboards during phases 3 or 4.

Sample 030 East wall door architrave, from behind left-side (north) architrave (next to John Leeke sample)



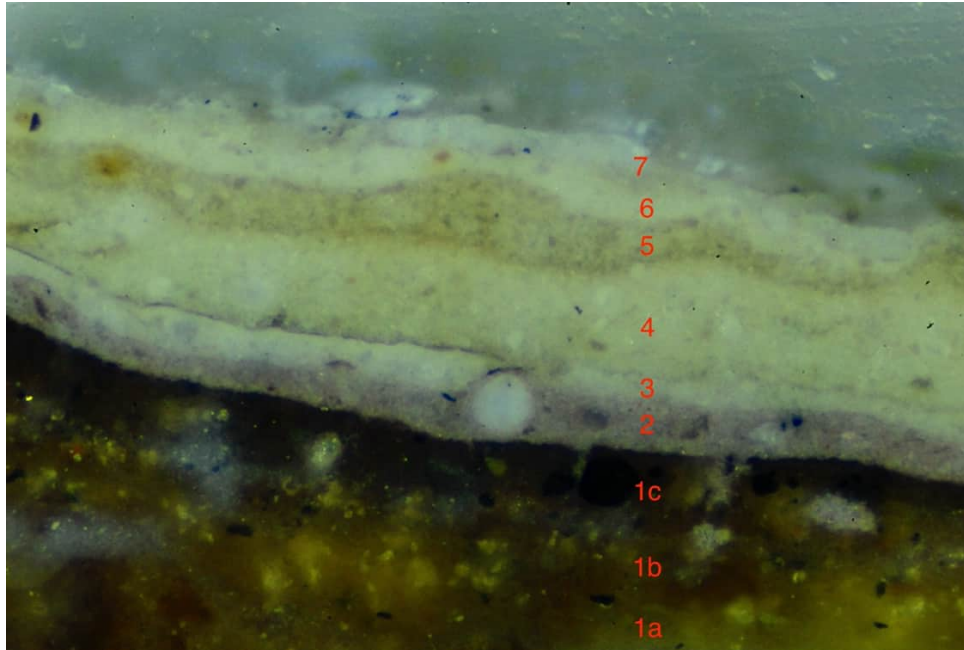
NPH 030 vis. 125X



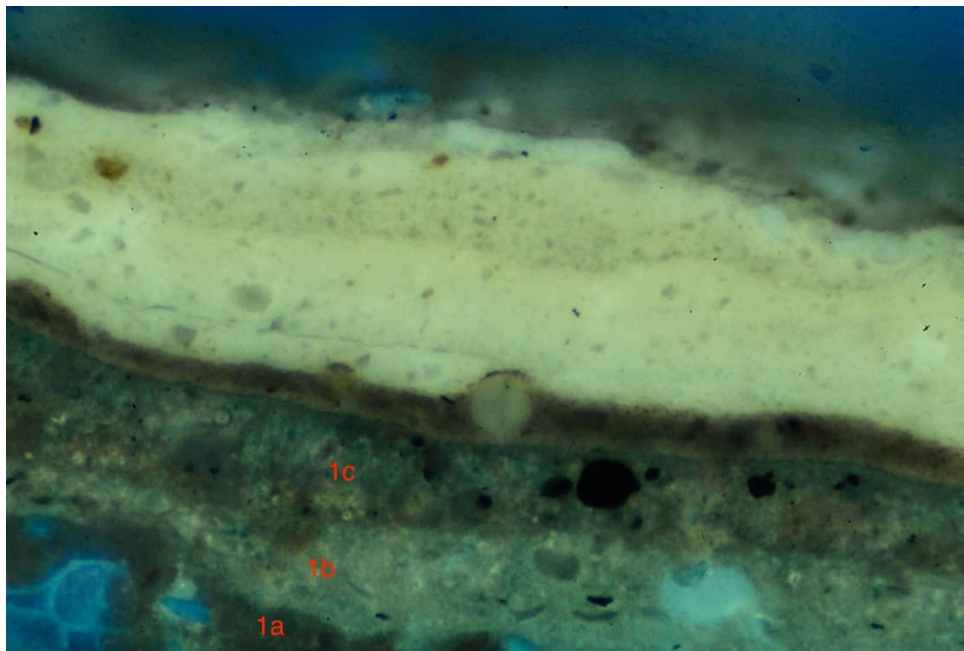
NPH 030 UV 125X

This sample represents what is believed to be a complete paint stratigraphy from Phase 2.

Sample 031 East wall, beam casing above the removed architrave, next to location of 030



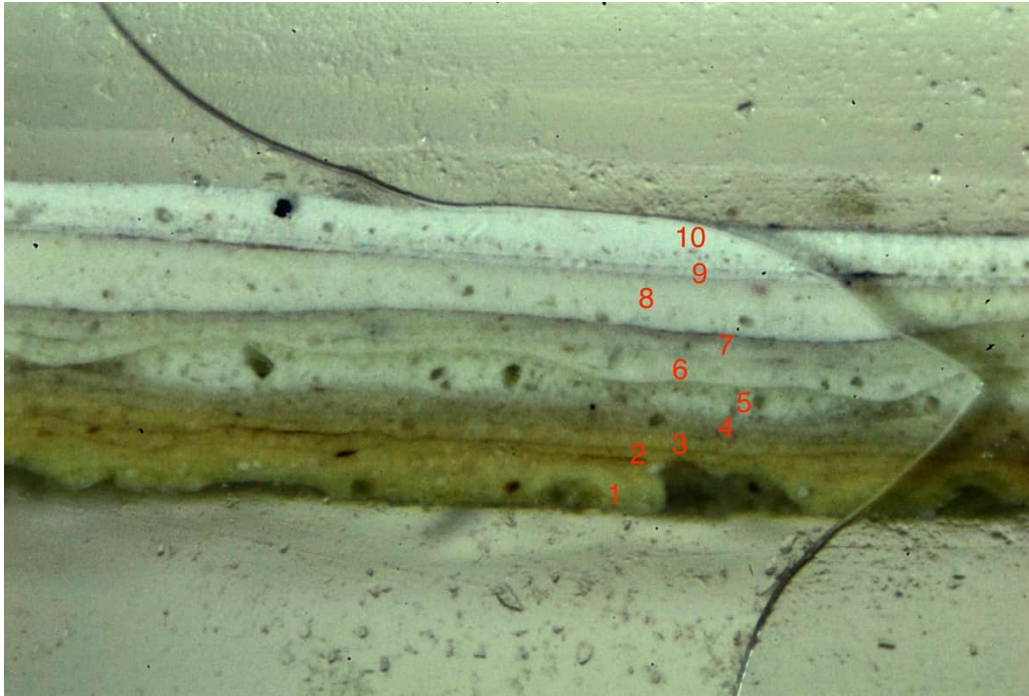
NPH 031 vis. 125X



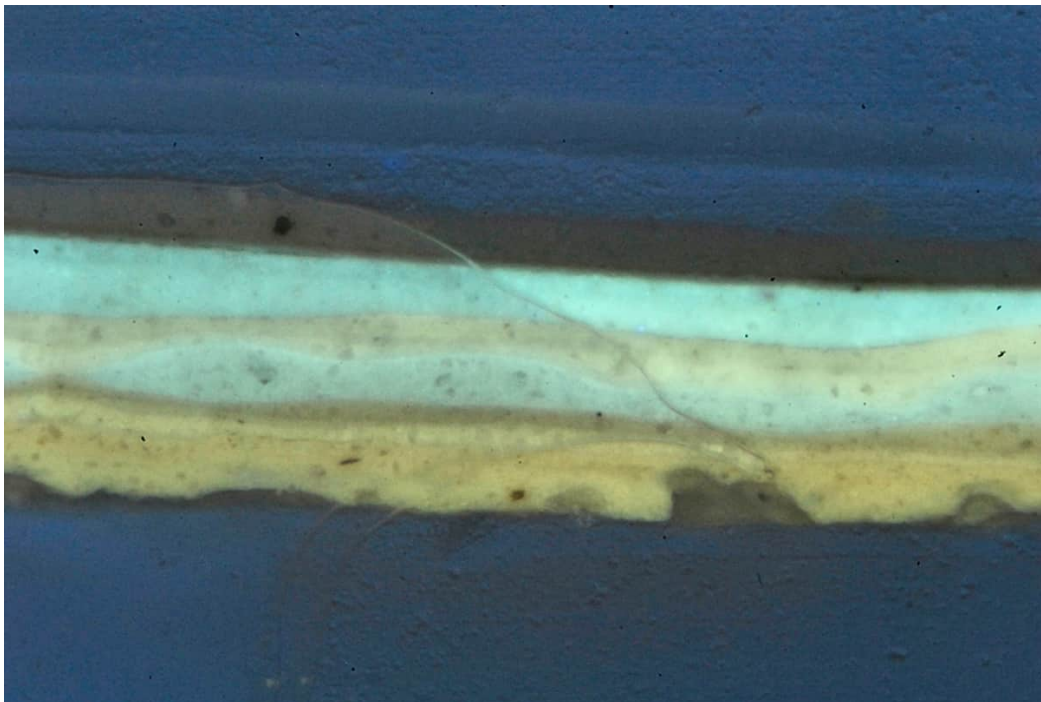
NPH 031 UV 125X

The three layers of paint that make up the generation 1 yellow brown treatment are not discernible in the visible light image but are clear in the UV light image. Variations in paint/binder proportions may account for the difference, as paints from this period were hand-mixed, perhaps with haphazard measuring of ingredients.

Sample 033 North wall, door to room 104, outer edge near top rail



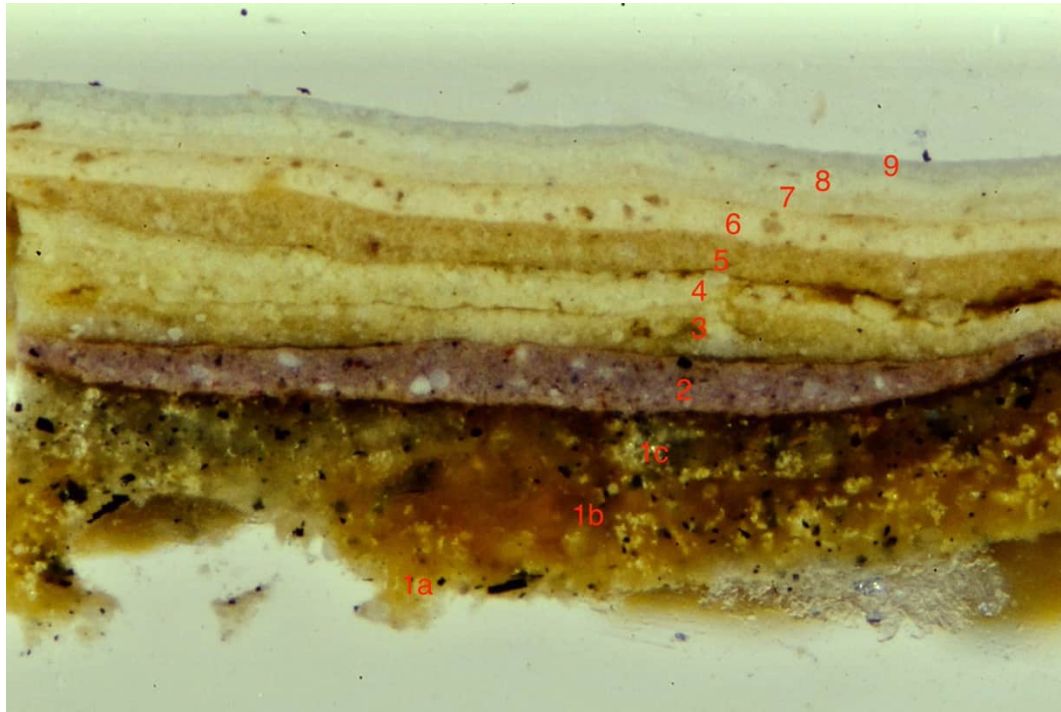
NPH 033 vis. 50X



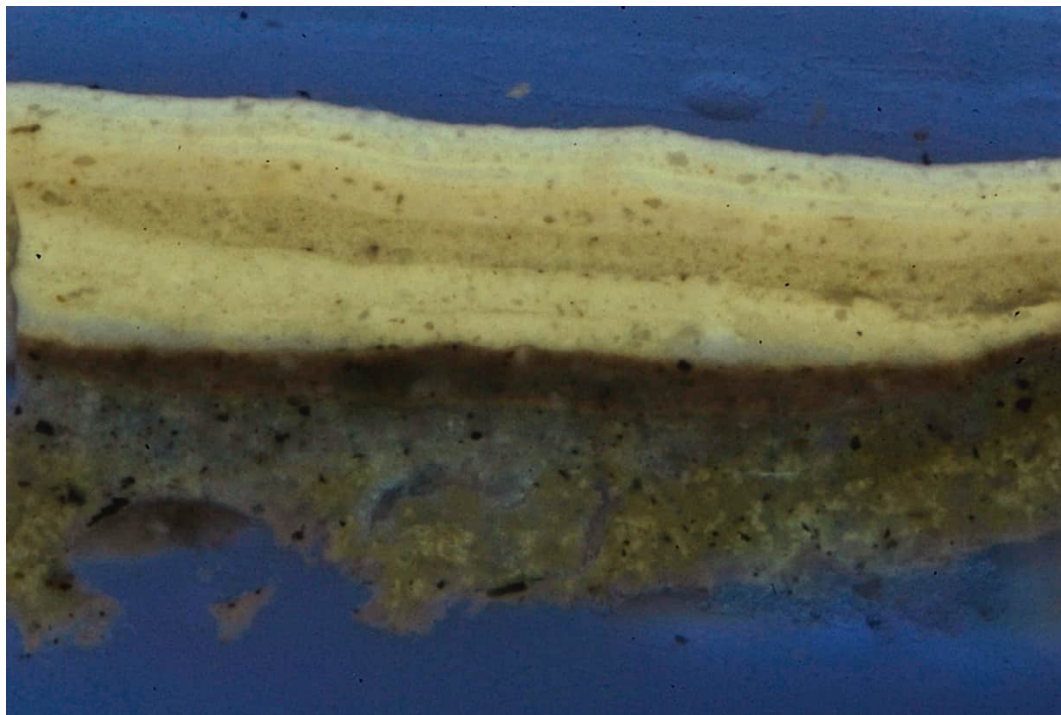
NPH 033 UV 50X

Ten separate paint treatments are visible on the edge of the door where it was not stripped.

Sample 040 South wall, wainscot behind removed baseboard. Full stratigraphy to 1950's.



NPH 040 vis. 50X



NPH 040 UV 50X

Sample 040 was taken from an area on the wainscot paneling behind a removed baseboard.

Its stratigraphy of nine paint treatments probably represents the history of paint from the time the wainscot was installed to the later installation of a more modern baseboard, trapping the paint behind it and protecting it from stripping during Phase 4 or Phase 5. The stratigraphy is consistent with many other samples. Generation 1 is a thick yellowish-brown paint, made up of three separate coats. The top of the uppermost layer is heavily oxidized and appears to be dark brown. It is followed by a medium brown with a distinctive lavender tone. This generation 2 color is unusual, making it a “marker” easy to identify across multiple samples.

Nathaniel Parsons House
Room 102, page 1
January 31, 2025
Revised January 16 & 23, 2026

	001 West wall, exposed earlier paneling , r.s. of fireplace opening	002 Southeas t corner post, side facing west, at girt	003 North wall east door architrave , l.s.	004 North wall girt, northeas t end	005 North wall, exposed earlier wainscot from removal of architrav e	006 North wall, near location of 005	007 North wall, northwest corner, reused baseboard, used to build out present wainscot	008 North wall plaster, above wainscot, taken from behind Plexiglas protectiv e strip, r.s. of door to 109	010 West wall, plaster, skim coat of earlier plaster
		white	white	white					
						tan, lt.			
						tan yellow		cream	
4	tan yellow	tan yellow			tan yellow	tan yellow, lt.		skim coat (thick)	skim coat, thick
3	tan yellow	OW tan yellow	tan yellow**	tan yellow	tan yellow	tan yellow		white	gray, med.
2	brown lavender	brown lavender		brown lavender	brown lavender	brown lavende r		blue ****	wallpapers , two treatments
1	dark brown, thick, possible yellow ochre	yellow ochre brown(3- 4), w/thin gray varnish ?		yellow brown	yellow brown (3-4)	yellow brown (3)	brown/blac k	OW	gray, warm
	wood	wood	wood	wood	wood	wood	wood***	plaster	plaster

* unlike in other samples, this generation 1 layer looks more like accumulated soot and grime than an actual paint layer. More investigation is needed to confirm this.

** has bubbles in it from chemical or heat stripping

*** this sample is not fully legible. The brown/black has soaked into the pores of the wood, as would a stain.

**** blue layer is either distemper paint or tinted limewash.

Room 102, page 2

	011 South wall, wainscot behind boxed pipes, sw corner	012 South wall baseboard , behind boxed pipes	013 West wall baseboard at SW corner	015 West wall at SW corner, wainscot below JL sample	016 North wall, from Phase 1 horizontal sheathing , at nail hole	017 North wall Phase 1 sheathing , different location.	018 East wall, chair rail, r.s. of door fill, underside	019 East wall, wainscot r.s. of present doorway, @ horizontal split	020 East wall, r.s. architrave around doorway, side facing paneling
	OW	OW	OW	white				OW on primer	OW on primer
	yellow	OW yellow	OW yellow					OW	OW
	cream	tan cream	cream						
	cream								
	cream								
	yellow tan								
	(missing lower layers)								
2				brown lavender					
1		yellow brown		yellow brown	yellow brown	yellow brown	yellow brown		
							tan	tan	tan
		wood	wood*	wood**	wood	wood	wood***	wood	wood

* modern baseboard, applied after stripping.

**stripped, but generation 1 and 2 layers are intact

*** illegible sample, need to retake.

Room 102, page 3

	021 North wall, wainscot behind current baseboard	022b North wall, above west end door opening, area of yellow paint	023 North wall, paneling behind east door architrave, l.s	024 South wall, girt, r.s. of west window, bottom surface	025 South wall, l.s. of west window, top jamb, left side edge	026 East wall, floor under baseboard, former door opening	027 West wall, from exposed underside of flooring above	028 E-W summer beam, underside, near W end	029 West wall, mantel north pilaster plinth molding
				white					
				OW	OW				
				OW					
				OW gray					
				cream gray		red, dk.			
				OW cream		tan gray on OW primer			
			cream tan	cream tan					
5	yellow tan	yellow tan	yellow tan	yellow tan	(stripped)	gray, dk. thin var. or dirt			
4	yellow tan	yellow tan lt	yellow tan lt	yellow tan gray	yellow tan lt				
3	red, dk.		yellow gray	yellow tan lt		yellow gray			
2	brown lavender	brown lavender	brown lavender		brown lavender	dk brown thin, varnish	possible varnish	brown lavender	black
1	yellow brown	yellow brown (3-4)	yellow brown	brown, dk (oil?)	yellow brown	yellow brown (2- 3)	brown/black thick	yellow brown	tan yellow
	wood	wood with oil coating	wood	wood*	wood	wood	wood	wood	wood**

1. * the girt does not have the early generation 1 and 2 layers as identified in other samples
2. ** incomplete information
3. The present window arichitraves and rails date to 1st Federal period renovations (Phase 2), the same time as the wainscot and chimney wall paneling was installed.

Room 102, page 4

030 East wall, door architrave north side, near JL sample	030 East wall, door architrave north side, near JL sample	031 East wall, beam casing above removed architrave	032 North wall, doorway to 104, jamb edge of east architrave	033 North wall, door to 104, outer edge at top	034 East wall, plaster, from edge of door architrave, l.s.	040 South wall, wainscot behind baseboard	049 North wall girt, inside west wall cabinet (stripped)	056 North wall, cased beam at nw corner, below plaster line	058 West wall, top rail over closet door, at beaded edge
10	OW cream (dirt on top)	OW cream (dirt on top)		OW on primer	OW				
9	tan yellow	tan yellow		OW lavender		OW	OW		
8	yellow gray dk	yellow gray dk	cream	cream, primer	cream	OW			
7				OW gray	skim coat (thick)	cream			
6				cream	cream	OW cream			
5				gray, lt	wallpaper (liner)	tan gray dark			
4	tan yellow	tan yellow	cream	gray tan	tan yellow	tan yellow			
3	tan yellow	tan yellow lt	cream	tan yellow	tan yellow	tan yellow	yellow brown		
2	brown lavender	brown lavender (primer)	yellow cream	tan dark	blue	brown lavender	tan yellow		
1	yellow brown (3)	yellow brown (3)	tan yellow	tan yellow on primer	orange tan	yellow brown \$\$	brown, dk (thin)	brown, dk.	tan yellow
	wood	wood	wood*	wood**	plaster	wood***	wood	wood	wood

* incomplete stratigraphy, some layers missing, unlikely location for finding full stratigraphy of paint.

** the ten layers of paint on this door do not correlate closely to the paint colors on other elements, suggesting that the door could have been from another location.

***believed to be a full stratigraphy of the paint layers before stripping.

\$\$ 040 yellow brown generation 1 looks more like a pigmented stain. This stratigraphy matches that of the west wall far south uppermost stile of the paneled chimney breast wall

Nathaniel Parsons House, Historic Northampton

Room 104 notes

April 18, 2025

Revised November 19, 2025

Revised January 17 2025

Woodwork

The only elements identified that are part of the original early 19th century construction (Phase 2) are the horizontal feather-edged and molded board sheathing on the north wall of this room. The south wall window architrave and the fireplace mantel, both now stripped of early paint layers, date to Phase 4 when the two-story east wing were constructed and this room was enlarged to its present size. The cornices in this room are modern additions. All surfaces have been stripped, so the paint investigation was focused finding paint in crevices and more protected areas that may still have some surviving earlier paints.

North wall:

- horizontal board sheathing, left side of doorway to room 105
- door and surrounding architrave to room 105
- deep cabinet with shelves, east side of doorway to 105, missing cabinet doors

East wall

- double sash window and architrave
- fireplace and mantelpiece

South wall

- double sash window and architrave
- door and surrounding architrave to room 102 (modern?)

West wall

- closet, constructed when the staircase was moved, around the early 1980's.
- entry to stairway to second floor

Several areas of paint that were not completely stripped were noted in the following locations:

1. The boxed post behind the radiator on the south wall, southeast casing facing north (139)
2. Inside the cabinets on east wall, behind the fireplace. (141, 143)
3. On the engaged cabinet shelves, and on the back of the cabinet, north wall (140)
4. East wall window architrave, north window, top of right side (south) architrave (144)

The north wall horizontal board sheathing in the stairwell has been stripped. There is a vertical scribed line on the sheathing boards and beam above marking the location of the previous wall. The paint colors are different on each side of the location of the previous wall; the casing above the paneling has the same stratigraphy of paints.

Nathaniel Parsons House
Northampton, MA
Room 104
November 19, 2025
Revised January 17, 20205

	138 North wall, staircase landing trap door exposed casing	139 SE corner post, side facing north, behind radiator	140 North wall, back wall of engaged cabinet	141 East wall cabinet behind fireplace, door facing north, inside door	142 East wall fireplace mantel, left side shelf return, back edge	143 East wall, cabinet behind fireplace south facing door, l.s. molding ext.	144 East wall window architrave, North window, top of r.s. architrave	145 East wall cabinet, right side of chimney at edge of cabinet door	146 North wall cabinet at beaded edge, r.s. of opening
14							white /red		
13						white	white	white	white
12	green lt.	OW cream	OW cream	OW cream	OW	OW cream	OW cream		
11	gray med.	gray				OW cream	OW cream		
10	gray lt.	gray cream	yellow cream	yellow cream	yellow cream	cream tan	cream tan	yellow cream	yellow cream
9							pinkish red lt.		
8	OW cream					OW cream	tan yellow		
7		tan			gray cream	gray lt. (2)	gray med.	gray	gray
6	gray green lt.	gray green	gray green	tan green	black	gray med	gray lt. on primer	gray tan	gray tan
5		glue or varnish	OW cream tan	ochre yellow light	yellow gray green lt.		gray dk.	OW cream	OW cream
4						OW cream	OW cream		
3						OW cream	tan brown		
2	yellow ochre, dk					OW yellow	tan	yellow cream	yellow cream
1	brown, dark stain					gray green yellow on primer	yellow tan on primer		
	wood	wood	wood	wood	wood	wood	wood	wood	wood

Nathaniel Parsons House
Room 105 – Notes and observations
May 14, 2025
Revised January 17, 2026

Room 105 is a Phase 5 addition to the older part of the house.

The woodwork in this room consists of the following:

South wall – door and surrounding architrave to room 104

East wall – two windows and surrounding architraves

West wall – one window and surrounding architrave

North wall – fireplace opening and door to a closet at west (left) side of fireplace and door to entry hall. The closet has a pass-through on the north wall to the north kitchen.

There is a cornice molding around the ceiling on all four walls. (possibly added at a later date)

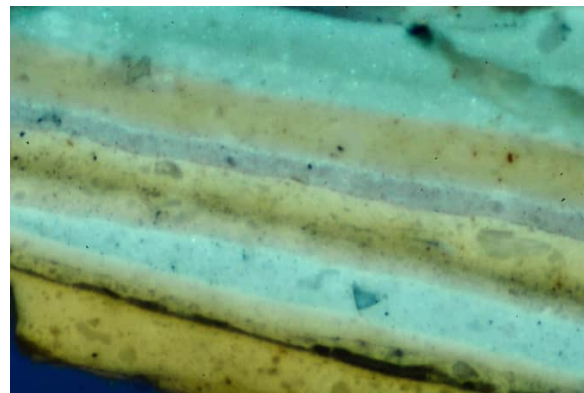
The woodwork in this room has not been stripped, and selected elements (fireplace, window and door architraves and baseboards) appear to have full paint histories. The door to room 104 was found to have approximately 12 layers of paint.

Mantelpiece



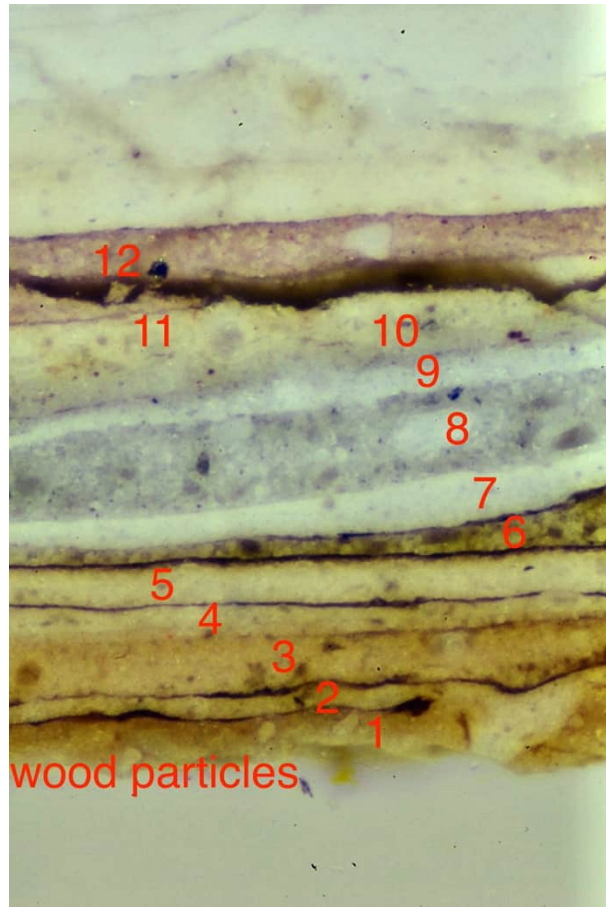
Sample 147

vis. 125X



UV 125X

Generation 1 dark yellow ochres are not visible in these samples, so a different image of another sample taken from the same location is included below. Only the lower layers are visible but they show the earliest paints – the multiple yellow ochre layers at the bottom of the sample and fragments of wood.

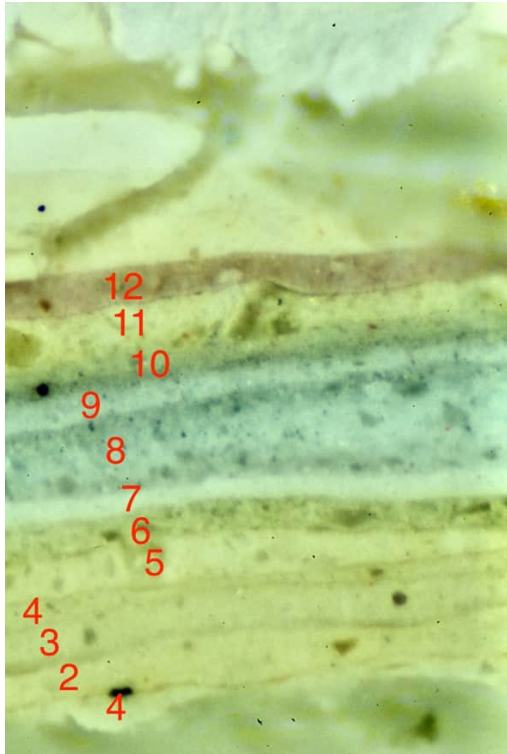


Sample 147, lower layers

vis. 125X

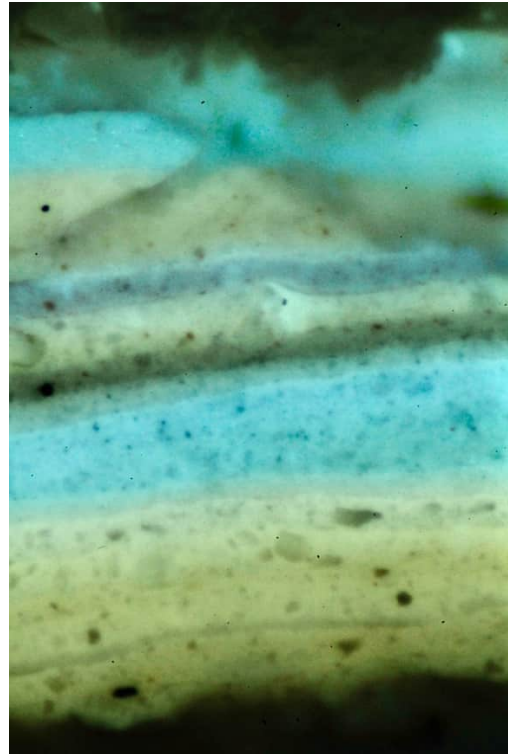
Closet, north wall, west (left) side of fireplace

- this area consists of four layers of wrap-around shelves, affixed to the west, north, and east sides of the space. The shelves have molded edges in the form of a half-round bead.
- below the shelving is a countertop with three full-length graduated drawers underneath, each having a single wooden knob
- vertical paneling lines the backs of the north and east walls, on the east above the chimney stack
- the west wall is plastered, painted, and wallpapered. The earliest paint is yellow ochre followed by dark gray, except for the uppermost section between the ceiling and the top shelf, which only has a single dark gray layer of paint.
- half-round moldings are attached to the shelves to create a plate rail.
- Finishes: most of the interior surfaces of this closet appear to have a single layer of gray paint, now appearing gray green. There is considerable evidence of wear from regular use, showing exposed wood in areas where paint has worn off, most obviously on the drawer fronts and on the counter surface.
- The paneling of the east wall has two layers of paint, possibly reused wood? Underneath the present gray is a yellow-orange ochre color.
- the wallpaper applied to the east and west walls is now painted white.



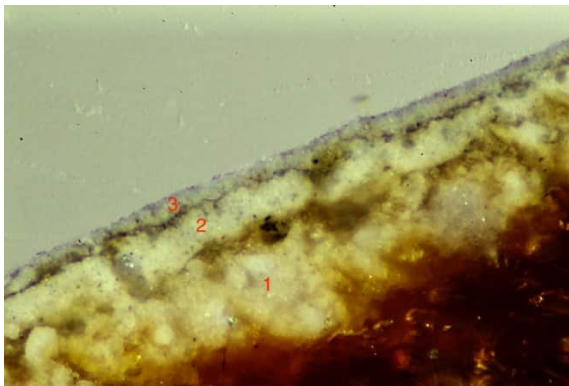
Sample 151

vis 125X



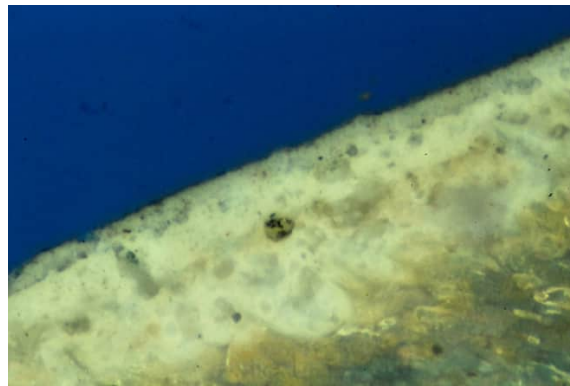
UV 125X

Sample 151, from the south-facing side of the door to the closet in the north wall, shows a nearly identical stratigraphy as compared with the stratigraphy from the mantelpiece, except for the lower first three layers. On the mantelpiece the first three layers were a dark yellow ochre/brown but the door does not have those same colors. The first three generations of paint on the door are a much lighter color, more like yellowish tan.

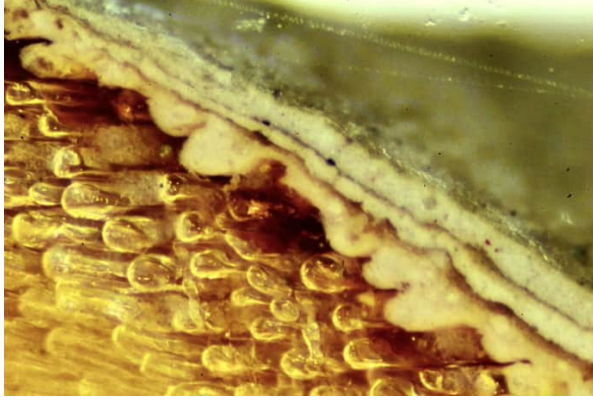


Sample 152 closet paneling east end

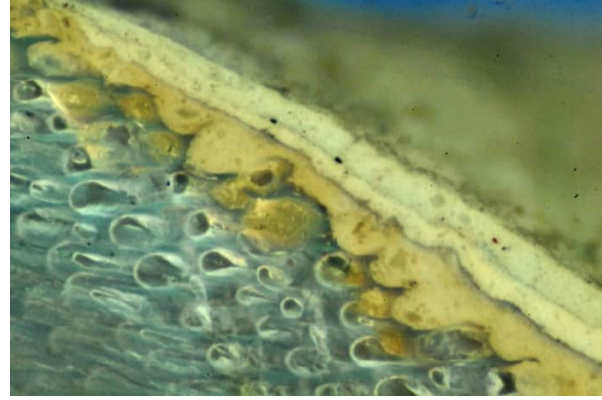
vis. 125X



UV 125X



Sample 154 closet shelf support
125X



UV

Samples 152 and 154 are from the closet interior. There is very little paint on the interior surfaces, suggesting that it has not been painted nearly as regularly as other woodwork in this room. Also, the paints are not modern, so the interior has gone for decades without being recoated. A total of three layers on both was identified, and there is an orange-fluorescing material in the pores of the wood which suggests a shellac sealer.

The earliest paint layer on sample 152 has the look of a distemper or milk paint, as it has a slightly translucent appearance in UV light.

Plaster

- the original plaster generation 1 color is ochre yellow orange distemper
- on top of the ochre color is a lining paper made up of white unwoven fibers
- The west wall is very rough, there are many patches and the surface appears to have been scraped, possibly the result of removal of a wallpaper treatment. Wallpaper fragments were found underneath the west wall window sill. They were left in place.

Nathaniel Parsons House
Northampton, MA
Room 105 - Kitchen
November 19, 2025
January 17, 2025

	147 North wall mantelpiece r.s. at shelf	148 North wall baseboard, btw/ closet and w end of mantelpiece	149 West wall baseboard, 5' from south wall	150 North wall, Door architrave closet, west side	151 North wall, door to closet, side facing south lower rail	152 North wall closet at west end, paneling btw/ shelves, east end	153 North wall closet, counter, back edge at east end	154 North wall closet, shelf support, r.s. underneath 2nd shelf from top	155 South wall l.s. architrave doorway to 104
16	white	white	white	white	white				white
15	OW cream	red on white primer	red on white primer	red on white primer	red on white primer				red on white primer
				cream					cream
14	OW cream	yellow cream	yellow cream	yellow cream (2)	yellow cream				yellow cream
13	tan yellow	yellow gray on primer	yellow gray	yellow gray	OW yellow cream				yellow gray
	tan yellow			tan yellow	tan yellow				tan gray
12	pink red			pink red	pink red				pink red
11	tan			tan	tan				tan
10	gray green			gray brown (2)	gray green				gray green
9	gray lt.			gray lt.	gray lt.				gray lt.
8	gray med.			gray med (2)	gray med.	gray	gray	tan gray, lt.	gray med.
7	cream			cream	cream	tan gray, lt.	tan gray lt.	cream yellow	brown gray
6	tan red			tan red	tan brown	ochre yellow	ochre yellow	ochre yellow	yellow tan
5	red brown dk				cream				
4	tan yellow			tan yellow	tan yellow gray				
3	tan yellow				tan yellow gray				
2,1	yellow ochre/brown (2-3)			yellow ochre brown (2) on ow primer	tan yellow on ow primer				
	wood	wood	wood	wood	wood	wood	wood	wood with sealer	wood

Notes:

* this dark brown layer could be oil, soot and/or grime rather than a paint layer

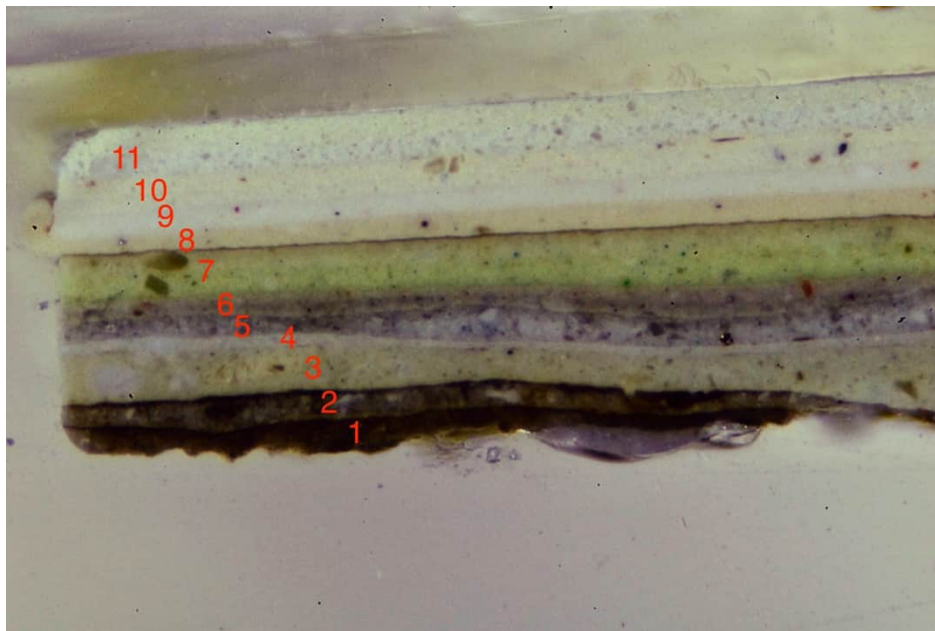
Nathaniel Parsons House
Northampton, MA
Rooms 109 and 110 - Kitchen in rear lean-to
November 15, 2025
Revised January 17, 2025

This room, now divided into two separate spaces (109, 110), was originally part of the rear lean-to off the north side of the house. The north wall boards are horizontal feather-edged and molded horizontal sheathing boards, and there are two small windows, one in the north wall of each room. The vertical boards that make up the east wall of room 109 are numbered 1 through 5, with 1 at the north end of the room. The same numbering system is found for the east wall of room 110, where each board is given the same number, starting with the one closest to the north wall. That way each board has the same numerical reference for both rooms 109 and 110

Room 109 has a large fireplace in the south wall, and ship-lap boards make up the south wall. A bathroom has been installed in the 1980s (room 108) in the east end of this room, and is separated from the main area of 109 by the staircase that is now accessed from room 104. A thorough investigation of all finishes was impeded by the amount of stored items in this room, many of which were not moveable.

Extensive paint removal, particularly in room 110, has eliminated paint evidence to the point where it is difficult to ascertain a full paint history on any element. There were, however, areas in room 109 that retained what appear to be full paint sequences and their cross-sectional images are shown below.

Room 109 Cased post, a comparison of two different sides of the casing

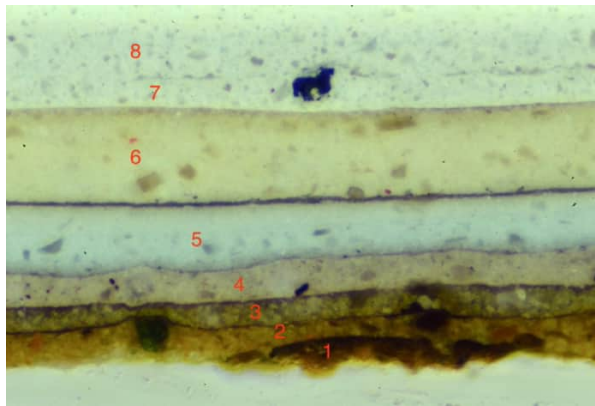


Sample 108 North wall cased post, side facing east

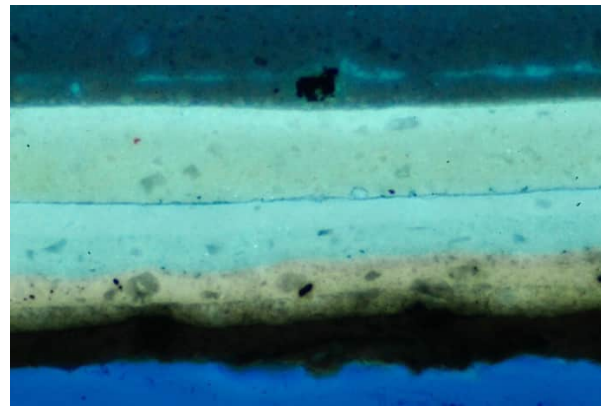
vis. 50X

Some elements in room 109 were not stripped, thereby retaining their paint histories. The north wall cased post (108) side facing east, does not appear to have been stripped or altered in any other way. It has a paint sequence of approximately 11 treatments. A bit of gray paint was noted at the bottom of the bottom layer. It is possibly a floating fragment and unlikely that it is part of the stratigraphy.

The most unusual component of this stratigraphy is the bright green treatment. (#7) Green pigments were expensive and not particularly stable so it was more typical to create an optical green from blue and yellow pigments. In this case it is clearly a green pigment mixed with white.



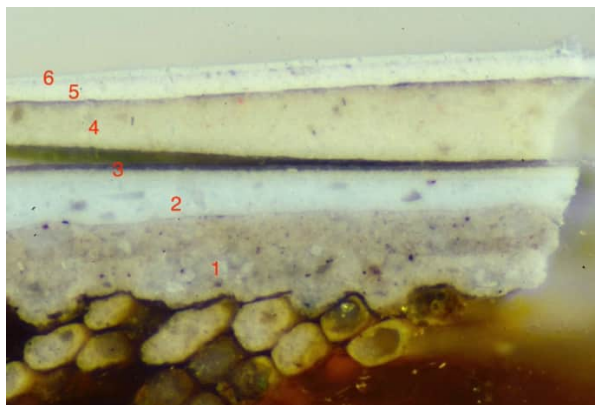
Sample 109 North wall, cased post, side facing south vis. 125X



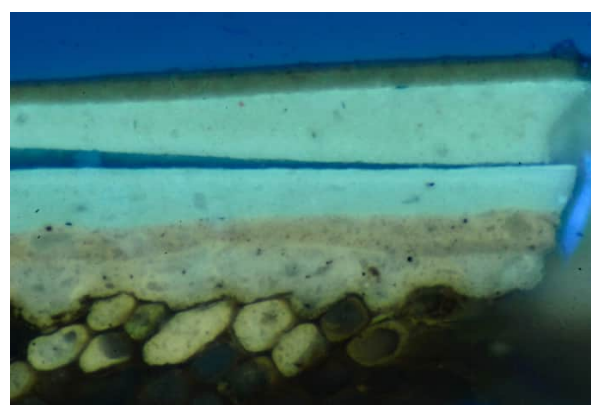
UV

A comparison of paint sequences from the cased post on the north wall of room 109 shows that the two sides have completely different paint sequences. The only explanation for this is that the east side (108) received a different treatment from the south side (109) of the casing because it was essentially in a different space, enclosed in a previous stairway relocated to that position in the early 20th century.

West wall vertical boards and cabinet



Sample 115 West wall paneling, board #1, at top vis. 125X



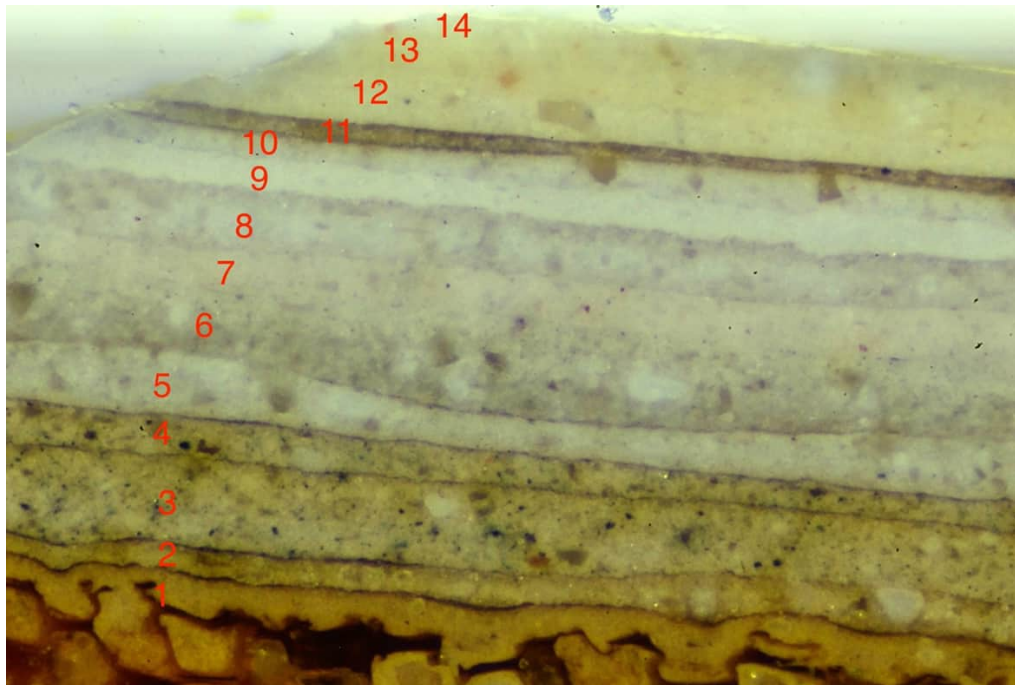
UV 125X

An engaged cabinet has been installed against the west wall in room 109. It covers the north wall, thereby trapping earlier paints and protecting them from removal. Sample 127, taken from Nathaniel Parsons House Historic Structures Report
Myron O. Stachiw et al.
April 2026

the north wall inside the closet, shows three layers of paint on the north wall paneling. These paints were probably the original paints, added to over time, then removed from the rest of room 109 during renovations.

The cabinet interior does not appear to have been recently painted. The dearth of paint layers suggests that the cabinet interior was left unpainted for a period of time.

Sample 125 was taken from the stile over the doorway to room 110, in the west wall. Surprisingly it has a significantly long paint stratigraphy as compared with other painted surfaces in the room. There are a total of 14 layers, which may represent a complete history of paints in this room. However, since we know that the wall between rooms 109 and 110 was not part of the original construction but installed at a later date, it is important to determine if the stile is reused wood from another location.



Sample 125 west wall panel over door to 110, from a yellow area

vis. 125X

Room 110, referred to as "the buttery" is now used as collections storage. The east wall is made up of five vertical boards that make up the new dividing wall. They have been numbered 1-5 starting at the northeast corner. With the exception of board #1, all have been stripped of their paint but some paint build-up was identified in cracks and crevices. Board #1 has not been stripped and stair scars were noted.

The north wall horizontal sheathing boards at the west end have also been stripped but there appears to be some paint left between the boards. The door to room 109 has also been stripped

but some paint remains in dents and crevices. These fragmentary paint remnants cannot produce a full stratigraphy of paint history but nevertheless will be documented.

The engaged cabinet on the south wall yielded some paint evidence in its interior. Sample 136, was taken from inside the cabinet on the west wall.

Nathaniel Parsons House
Northampton, MA
Room 109 – Kitchen in rear lean-to, page 1
November 16, 2025
Revised January 17, 2026

	108 North wall cased post side facing east	109 North wall cased post side facing south, l.s.	110 North wall, cased post , side facing south, r.s.	111 North wall Feather-edged board door filler	112 North wall horizontal feather-edged board sheathing r.s. of door filler	113 North wall painted feather- edged board sheathing near northeast corner	114 West wall west side of joist from w side of staircase	115 West wall feather-edged board sheathing #1 from near top edge	116 North wall feather-edged board sheathing #2
11	cream yellow on primer	cream yellow on primer	cream yellow on primer	cream yellow on primer		cream			
10	cream yellow	cream yellow	cream yellow			cream		yellow green lt	cream yellow
9	ow							cream	
8	tan	tan yellow	yellow lt.				yellow	yellow tan	yellow
7	green (2)	cream (white primer)	green		green			yellow green	yellow green
6	gray brown (2)		gray brown		gray lt.	gray tan		ow	ow
5	gray med.	gray brown	gray med.			gray med.			
4	cream	cream gray	cream gray		gray tan	gray green lt.			
3	tan gray	gray green	gray green		gray green	gray green	gray green		
2	gray brown *	yellow orange ochre			yellow ochre			gray tan (2)	gray tan
1	brown, dk.	brown, dk.	brown, dk.		gray	gray			
	wood	wood	wood	wood	wood	wood	wood	wood	wood

*very aged surface with cracks and accumulated dirt and grime

Nathaniel Parsons House
Northampton MA
Room 109 - page 2
November 16, 2025
January 17, 2026

	117 West wall, feather-edged board sheathing #4	118 West wall, feather-edged board sheathing #3	119 West wall, feather-edged board sheathing #5, at edge	120 South wall paneling, r.s. door to 102, 4th panel from floor l.s. of fireplace	121 South wall, stairs to basement	122 West wall, back wall of cabinet near JL sample	124 West wall, cabinet, rail at top	125 West wall, panel over door to 110 , yellow area	126 West wall panel over door to 110, gray area
								yellow tan	gray green
	cream yellow	cream yellow	cream yellow	cream yellow			tan lt.	cream yellow	
								cream	cream
	yellow	yellow	yellow	yellow			gray	brown red	brown red
								gray lt.	gray lt
			cream gray	cream gray	brown soot, or oil		cream gray lt.	cream	cream gray
								gray	gray tan
		yellow green	yellow green	yellow green	yellow green			tan gray	gray green
								gray	gray
								cream	cream gray
								tan gray	tan gray
								tan gray	tan gray
		gray	gray brown	gray brown	yellow brown ochre	gray	gray brown	yellow tan	yellow tan
	dk. brown		dk. brown on primer ?	stain?	yellow lt.		gray brown lt. on primer	orange ochre	orange ochre
	wood	wood	wood	wood	wood	wood	wood	wood	wood

Nathaniel Parsons House
Northampton, MA
Room 109 page 3
November 16, 2025
Revised January 17, 2026

	127 West wall, inside cabinet feather-edged board sheathing btw 3rd and 4th shelves	128 North wall feather- edged board sheathing between door and cabinet, west end	129 West wall, door to 110, at knothole	130 Northwest beam casing, side facing west
		cream yellow	cream yellow	cream yellow
		gray lt	gray lt	
	brown*	brown	gray	
3	tan lt	cream	gray lt	
2	yellow brown ochre	gray brown	gray brown	
1	gray cream	oil?	oil	oil
	wood	wood	wood	wood

*possibly soot or oil residue

Nathaniel Parsons House
Room 110 – buttery
January 17, 2026

	135 East wall vertical boards, r.s. of doorway to 109	136 South wall, cabinet back wall	137 West wall, r.s. of door opening, frame 3” up from edge	156 South wall, horizontal sheathing board at edge of doorway to 103
	ow cream		cream	
	gray, lt.	gray dk.		yellow lt.
	gray	gray green		yellow
	yellow brown ochre	yellow brown ochre		yellow tan
	cream yellow	cream yellow	brown, thick granulated*	brown, thick granulated*
	wood	wood	wood	wood

Notes:

1. *The thick brown layer appears to be a mix of soot and aged oil stain rather than a paint layer.

Nathaniel Parsons House, Historic Northampton
Room 111 (West Wing) notes
April 17, 2025
Revised January 20, 2026

General Observations

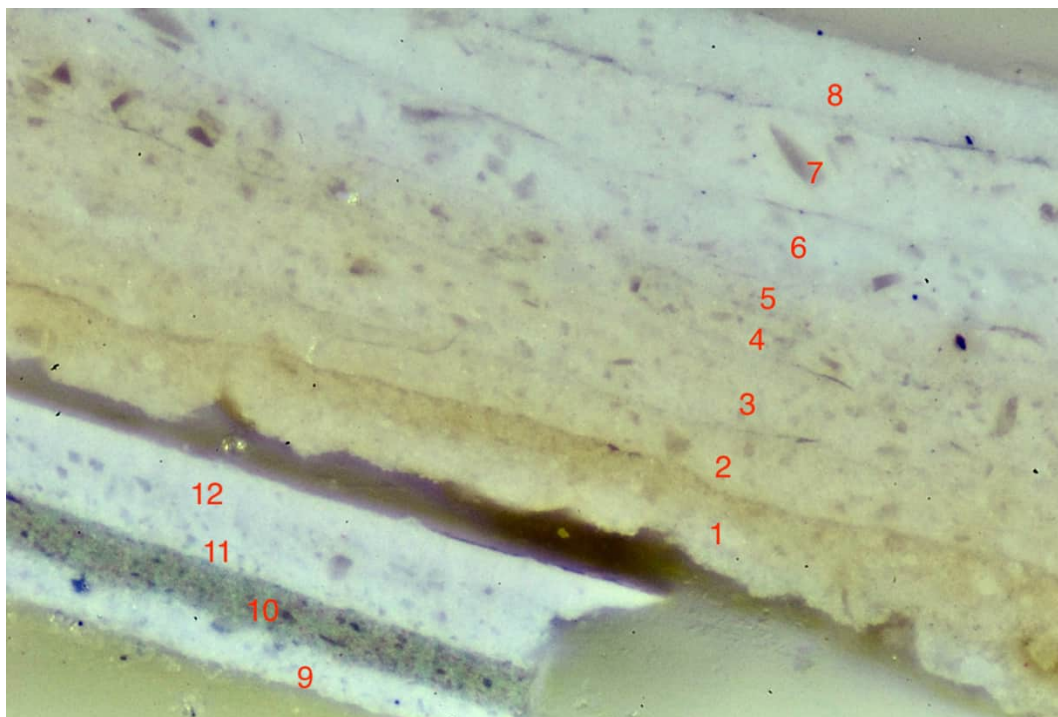
Woodwork:

- total of 4 windows and architraves: two in south wall, one in the west wall and one in the north wall
- north wall window has interior shutters
- fireplace and mantel on west wall, cabinet behind fireplace
- corner post in southwest corner

This room was added to the house in ca. 1822.

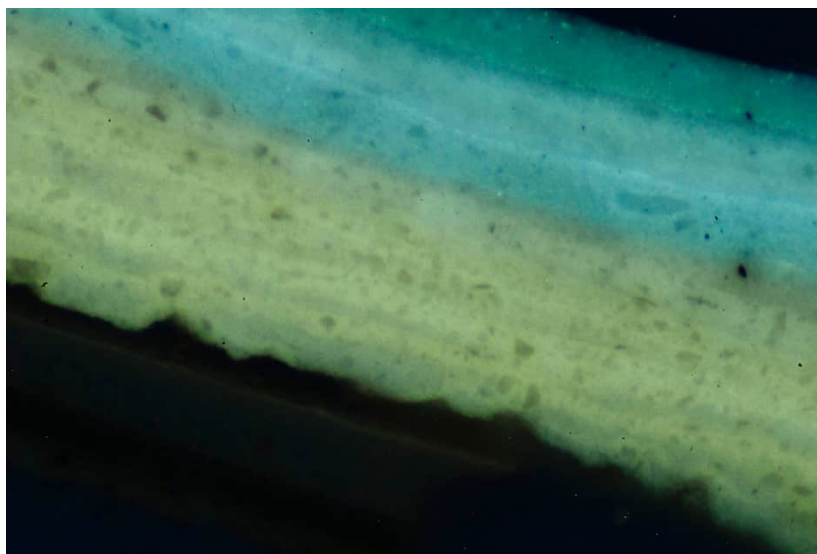
There has been no paint removal from the woodwork.

The paint stratigraphy identified on the architrave of the west window below the sill is typical of the paint history in this room. There are approximately 12 paint treatments applied the wood, a number that appears to be consistent on other trim elements in the room.



069 West wall window architrave, bottom rail,

vis. 125X



069 West wall window architrave, bottom rail

UV 125X

Nathaniel Parsons House, Historic Northampton
Room 111-1 stratigraphy chart
April 17 2025
Revised January 20, 2026

	West wall, r.s. of cupboard behind fireplace, facing south	West wall, inside cabinet door	069 West wall window architrave, bottom rail	070 East wall, door to 112, medial stile	157 West wall, inside cabinet
12	ow cream		ow cream	ow cream	
11	ow		ow	ow	
10	gray green on white primer		gray green	gray green	
9	ow cream		ow - blue pig.	ow - blue pig.	
8	ow		ow	ow	
7			cream	cream	
6	ow cream	ow cream	ow cream pink	ow cream pink	
5	tan	tan	tan	tan	
4	tan	tan	tan	tan	
3			tan	tan	
2			tan	tan	tan green
1			tan yellow on primer	tan yellow on primer	tan yellow with black pigment
	wood	wood	wood	wood	wood

Nathaniel Parsons House, Northampton MA

Room 112

December 6, 2024

Revised November 16, 2025

Revised January 17, 2026

Revised January 26, 2026

Woodwork

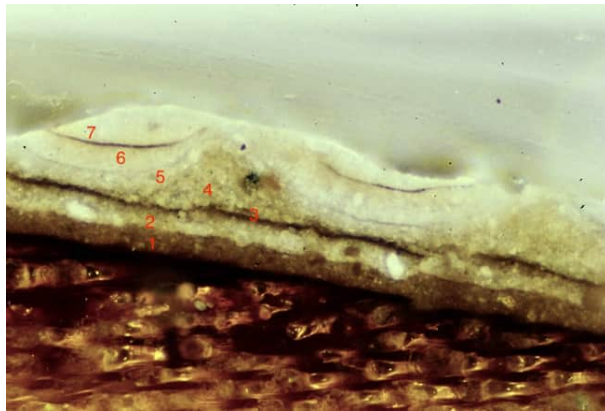
This room, which was the formal parlor, exhibits both Georgian and Federal-style woodwork. The former consists of *cyma recta* and *cyma reversa* crown moldings on the posts, beam casings on all four walls, and the summer beam; the latter consists of paneling forming the chimney breast wall (east wall), a Federal Period mantelpiece, doors, door- and window architraves, baseboards, and board wainscot on the south, west, and north walls. The paneling on the east wall is composed of flat panels set into the stiles and rails, with delicate moldings applied along the edges of the panels rather than integral to the stiles and rails. The same kind of paneling was applied to the chimney breast wall of the hall/kitchen (Rm 102) during the first Federal Period remodeling of that space. The known dates of installation are as follows: the casings of posts and beams and crown moldings on beams were likely installed in the late 1720s (Phase 1B); the chimney breast wall paneling, wainscot, doors, current window sash and door- and window architraves c1810-20 (Phase 2); present mantelpiece c.1820-25; doors and architraves to Rms 109 and 111 c.1800-1822 (Phase 4).

In a 1992 historic structure report by Greg Clancy of SPNEA Conservation Center (now Historic New England) architectural paint specialist John Leeke described a bright blue green generation 1 paint on all the east wall paneling. In their report is a photomicrograph of the first two generations of paint on the woodwork hidden behind the present mantelpiece. In the photograph it looks very blue; however, in the revealed “window” in the panel to the right side of the doorway to the hall (room 101), the generation 1 paint does not appear as blue but instead presents a gray/green/tan appearance. Blue pigment such as Prussian blue when mixed with white lead paint does exhibit a bright blue color when it is newly applied. However, the paint will change color with age due to a variety of factors, such as the yellowing and/or darkening of white lead paint, which can make the paint look more green or gray (or both). The only sure way to determine the appearance of a paint layer when it is new is to identify the paint pigments that are present in the layer.

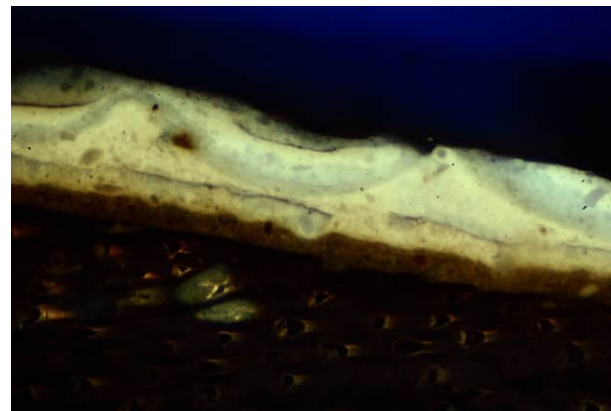
To that end a sample of paint from the east wall paneling was sent to conservator and scientist Kirsten Travers Moffit at Colonial Williamsburg for more in-depth analysis and pigment identification. The goal of pigment identification is to determine more accurately the actual color of the woodwork when it was first painted. Dark-colored pigments are visible in this layer using standard reflected light microscopy but it is unclear whether the pigments are blue or black. However, her analysis identified only black pigments mixed with white lead in an oil binder, suggesting that the generation 1 paint scheme was gray rather than blue. (See Appendix 5B.)



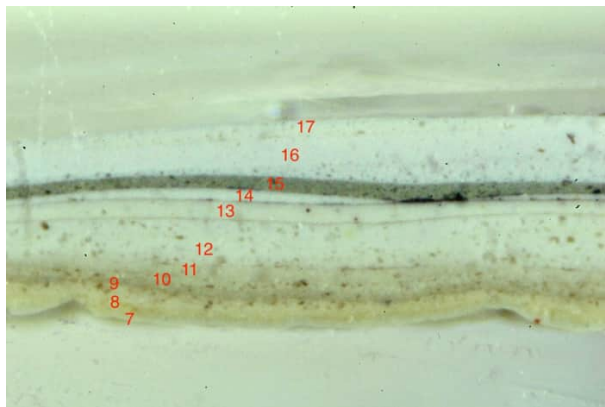
This is the “window” reveal made on the east wall of room 112 during the SPNEA investigation. It is located near the southeast corner and clearly exposes the generation 1 paint color which whose appearance is now more gray than blue.



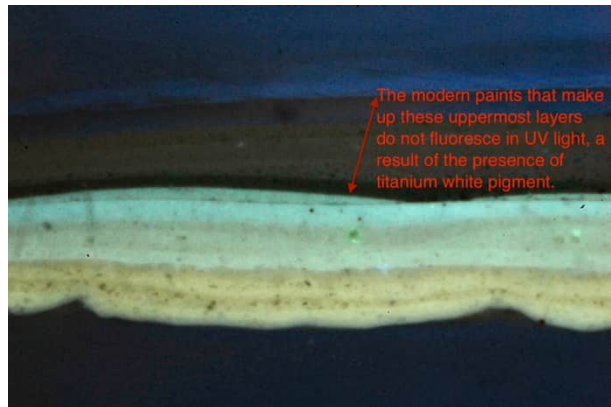
043a East wall panel, lower layers vis. 125X



UV 125X



043 East wall panel, upper layers vis. 50X

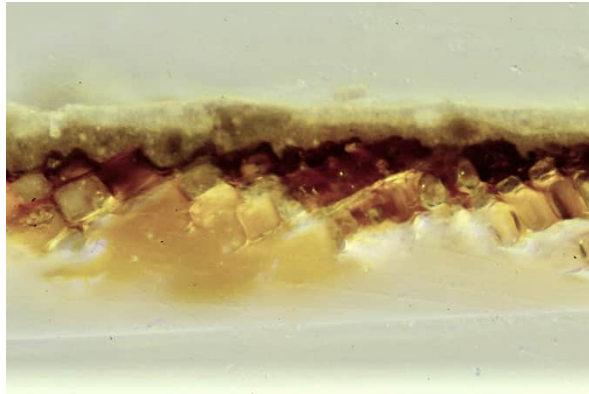


UV 50X

The four images above show in sample 043 what is believed to be a full stratigraphy of paint treatments dating from the time that the east wall paneling was installed. There are approximately seventeen paint layers, with the first layer a gray/tan color. This Generation 1 layer is described in the Historic Structures Report as "blue green", but it does not appear to be that color now, either in the revealed window or in the cross-section images.

A baseboard was removed from the east wall (south of the fireplace) in order to access the paneling behind it. Interestingly, two paint layers (048) were identified on the protected woodwork, which suggests two things: the woodwork was painted before the baseboards were added, and the two paint layers are actually part of a single treatment even though they are different colors, in other words a primer and finish coat. Another indicator of these paints being part of a single generation treatment is that close examination of the border between the two layers does not show any indication of dirt or weathering, suggesting that the second layer was applied soon after the first layer, which had not been exposed to the environment long enough to accumulate any dirt or grime. That being the case, the layers numbered 1 and 2 are part of a single paint treatment. The paint found on the paneling behind the baseboard (048) provides valuable information that helps to analyze the other paints in this room. It has a distinctive appearance – a yellow tan color on a darker gray/green/tan primer, unusual in that primers are more commonly light in color. The somewhat unusual appearance of the generation 1 paint

treatment on the east wall paneling (dating from 1810-1820) provides a visual “marker” to compare with other areas of paint.



048 East wall paneling behind baseboard vis 125X



048

UV 125X

Fireplace Mantel

The present fireplace mantel appears to be missing the first two paint layers that were identified on the surrounding east wall paneling (see sample 048). The generation 1 color identified on the mantelpiece is a light orange tan on a gray primer and although darkened from oxidation on the top surface is similar to the color found on the door architraves to room 111, also designated generation 1. This suggests that the architraves and fireplace mantel were installed and painted at the same time.

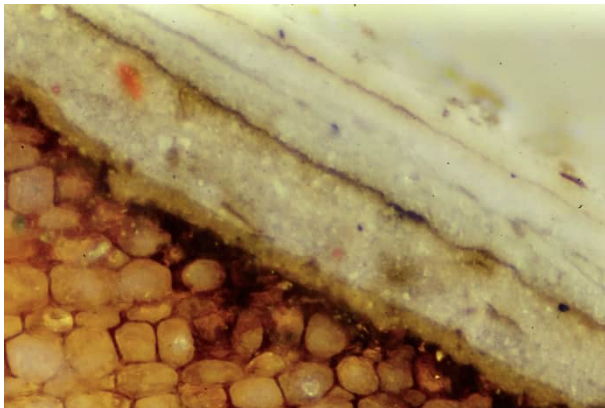
Baseboards – early colors and molding shapes

There are a variety of baseboard forms in this room, some installed more recently than others. The following list below describes each baseboard: the location, the shape of its molded top, and the first three paint colors identified on the wood. The paint information was taken from the flat portions because the tops of the moldings are often painted a different color from the vertical surface below the molding. The ones topped with an ogee-style molding appear to be older than the others, based on the visual characteristics of the first three layers of paint, which is coarsely ground and uneven in color, typical of 18th-century hand-ground pigments.

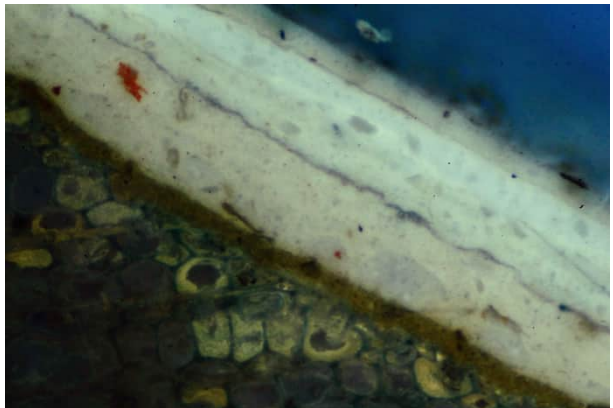
1. East wall, right side of mantel (removed): ogee top (sample 046)
 - 3) gray green tan (gen. 2)
 - 2) dark brown/black (gen. 1)
 - 1) brown med. (gen.1)
2. East wall, between mantel and north wall: ogee top
 - 3) tan (gen. 2)
 - 2) dark brown/black (gen. 1)
 - 1) brown med. (gen.1)

3. South wall, molding is covered by plastic conduit cover, (top shape is not discernible)
 - 3) tan yellow (gen 2)
 - 2) brown/black (gen.1)
 - 1) brown (gen. 1)
4. West wall, south end: cavetto top
 - 3) green on white primer (modern paints) (gen. 2)
 - 2) off-white (gen. 1)
 - 1) off-white (gen. 1)
5. West wall, NW corner to door opening to room 111: ogee top (Sample 053)
 - 3) tan yellow (gen. 3)
 - 2) gray green (gen. 2)
 - 1) brown black on tan primer (gen. 1)
6. North wall, from door to room 109 to NE corner: cavetto top
 - 3) green, white(modern)
 - 2) off-white
 - 1) off-white

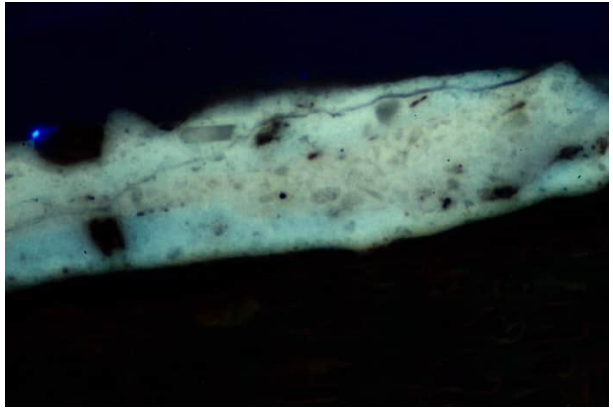
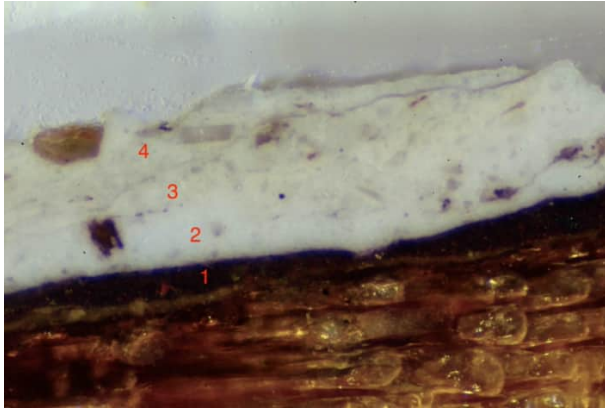
A comparison of samples 046 and 047 indicate that the molded tops were not painted the generation 1 brown but rather the generation 1 color of the rest of the woodwork. Below the sample 047 from the baseboard molding has no brown layer on the wood but there is a sealer or stain, followed by the generation 1 paint colors – yellow tan on a gray/tan/green primer.



047 East wall baseboard, molded top vis. 50X



047 same loc. UV 50X

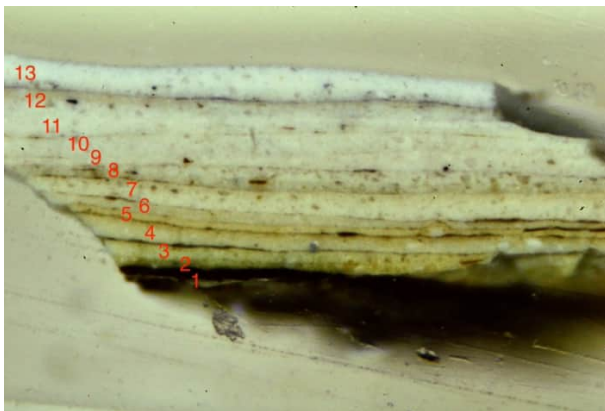


046 East wall baseboard, south side of mantel, from flat area vis 125X

UV 125X

Sample 046 has a distinctive thick brown paint on a tan primer, indicating that when the wall paneling was first painted, the baseboards were dark brown.

[Note: the baseboard in the hall/kitchen (Rm 102) also was painted different colors on the wide flat lower part of the baseboard and on the molded top, yet this was not found in the original paint scheme but rather as part of the 2nd or 3rd generation.



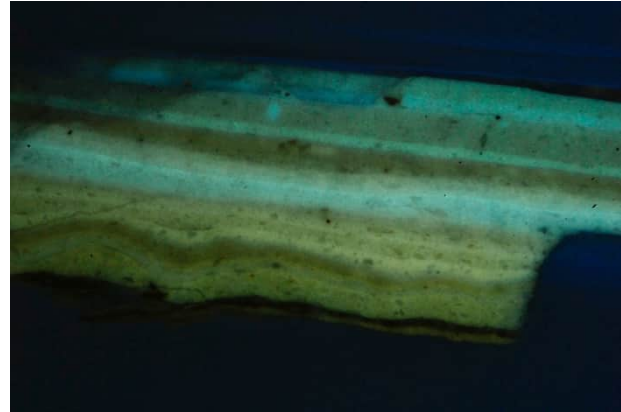
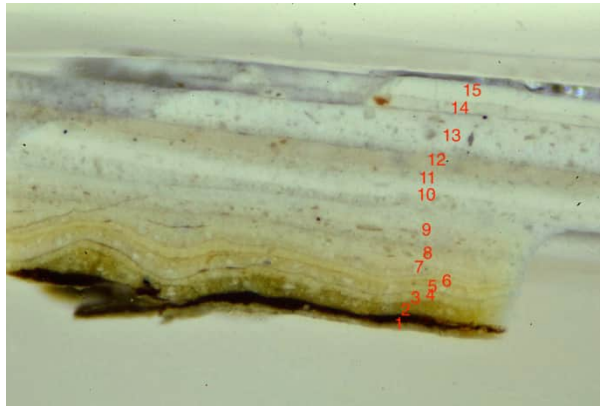
053 North wall baseboard at NE corner vis 50X

053 (same)

UV 50X

An image of sample 053 above shows a sample in cross-section from the north wall baseboard at the northeast corner of room 112. Originally dark brown, the baseboard was then painted to match the east wall paneling ca. 1810-20.

It has a total of 16 paint layers, the maximum number identified on woodwork in this room. The two uppermost white layers are missing, having detached during the sampling process. Some paint treatments are made up of two or more layers so we can estimate that there are approximately 12-14 paint treatments. In the early 19th century, grays and tans were most common, then for the rest of the paint history the colors are lighter tans, yellows, creams and off-whites, culminating in modern white paints. The color choices have become lighter and whiter as time has passed.



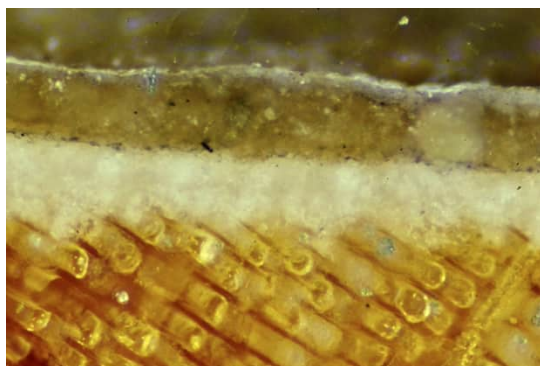
072 South wall baseboard, below window vis. 50X 072 UV 50X

Sample 072, from the south wall baseboard, shows the same generation 1 dark brown on a tan primer, the same as sample 053, also missing two of the uppermost layers. The yellowish-brown tone of the lower layers is partly the result of oil paint that has darkened over time.

Posts and Beams

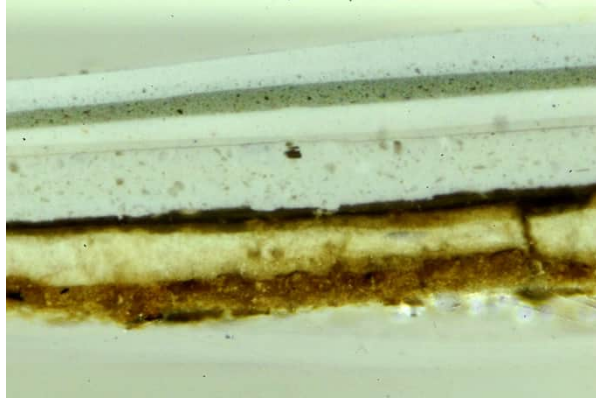
Posts are located at the SE, NE, SW and NW corners of room 112.

The SE and NE posts have been stripped and retain only the most recent three paint treatments. The SW post, which was covered by a pre-Federal period corner cupboard, has the same stratigraphy as the east wall paneling, starting with blue gray. The NW post has the full paneling stratigraphy with 2-3 additional paint treatments underneath, potentially an early whitewash or limewash.

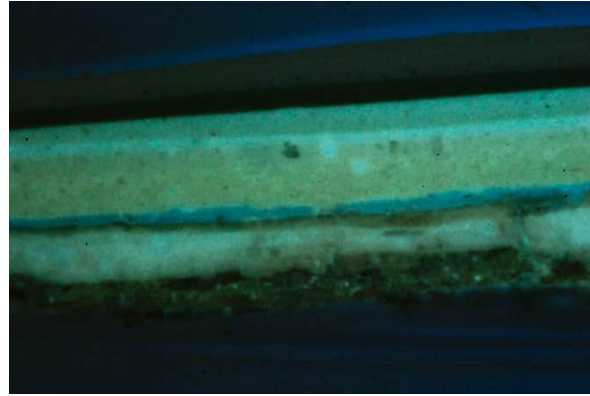


065 Southeast corner post, west-facing side vis. 125X 065 same location, UV 125X

The images of sample 065 show the first two generations of paint only. The paints have a translucent visual quality typical of lime washes or distempers, although further study and testing would be required to confirm this. In the stratigraphy chart, there is a gap of several layers suggesting that the posts were left painted brown during several subsequent campaigns of repainting.



092 North wall bottom of cased beam vis. 50X



092

UV 50X

Sample 092 was taken from the bottom of the cased beam that runs along the north wall, in an area that was once covered by an engaged cabinet. There are no more than 9 or 10 paint treatments as compared with the 15-17 layers found on the rest of the woodwork. It does indicate, however that the paint stratigraphy matches that of the cornice moldings, with the earliest layers dark brown, possibly a decorative paint treatment replicating mahogany or other more exotic wood.

Cornices

There is evidence that the earliest (uppermost section) of the east wall cornice crown molding was originally painted dark brown with a varnish which may represent a faux wood graining paint treatment intended to make the pine of the cornice look more like mahogany or another more exotic wood. It was a common practice in the 18th and 19th centuries to apply paint in imitation of wood grain, often referred to as “faux wood graining”. However, in some of the cross-section images the possible graining treatment looks more like a single thick varnish layer, suggesting rather that the varnish layer may be simply a sealer. It is not clear if the brown color is the result of added pigment. Cross section microscopy can only suggest the presence of a faux wood grain treatment. To best determine the original appearance of the upper cornice (the part left from the previous woodwork installation) it would be necessary to create a “window” to the layers in question by removing all upper layers of paint, similar to what has been done on the paneling to the right of the doorway to the entry hall (101).

The paint sequences on the east wall cornice are consistent to a point. The lowest portions (f, g,) of the molding have a different paint history than the uppermost sections.



Cornice Molding, east wall

a, b, and c - 2nd quarter 18th c. - *cyma recta* and *cyma reversa* crown molding

d and e - 2nd quarter 18th c. - fascia of beam casing under molding

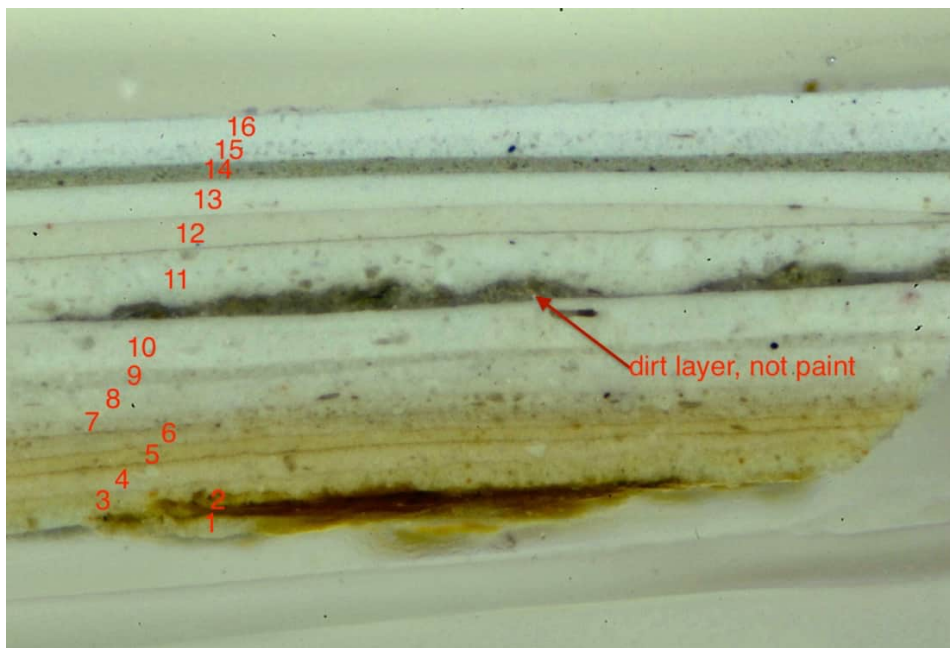
f and g - c.1810-1820 - Federal period added molding – cavetto with astragal

h: upper rail of paneling

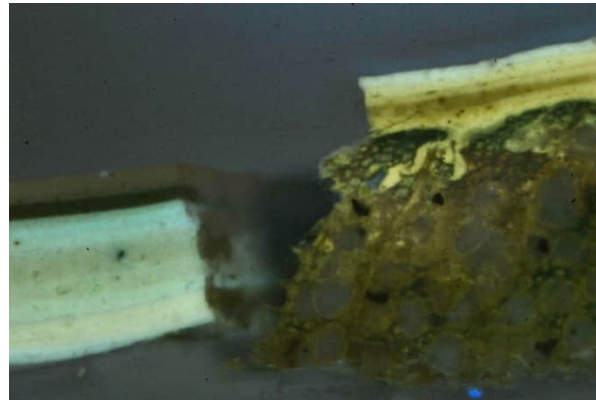
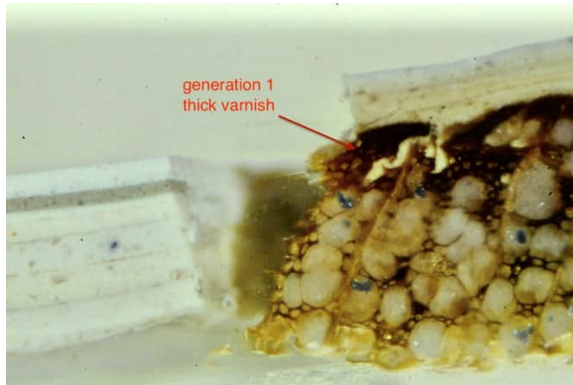
The tan-colored element is a modern electrical conduit.

East wall cornice with labelled sections

The paints on elements f, g and h are consistent with one another, suggesting that the Federal molding was installed at the same time as the paneling rail, later than the uppermost portions of the crown molding (a, b, c, d, e). Sample 060 is taken from the added Federal-period molding.



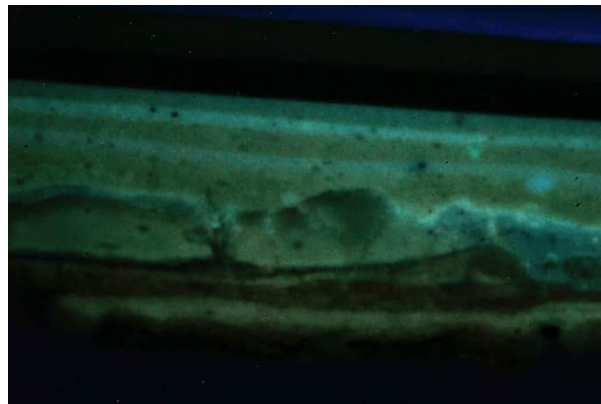
060 East wall cornice molding at SE corner, section f. Federal period molding. vis. 50X



061 East wall cornice molding, uppermost ogee vis. 125X 061

UV 125X

Sample 061, from the upper portion of the east wall cornice molding shows a distinct thick dark layer of varnish, possibly pigmented, directly on the wood. This varnish can be seen fluorescing in the pores of the wood in the UV image on the right, suggesting that its binder is a plant resin material as opposed to oil which would be more typical of a faux-graining treatment.



066 East wall cornice, flaking paint vis. 125X

066 same location

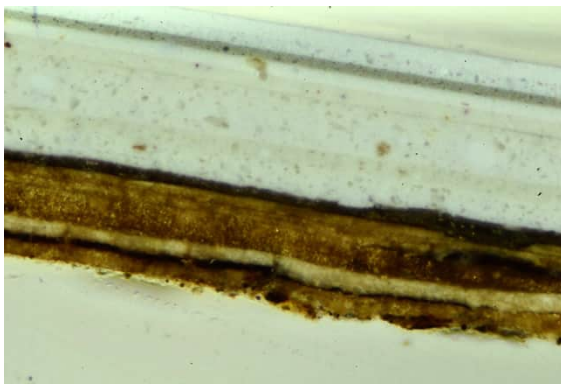
UV 125X

Sample 066, removed from the east wall cornice at an area of actively flaking paint, is an anomaly. It is missing the lower layers found on the rest of the cornice. Instead, there are several layers of cream color, dark brown and what appears to be a possible layer of wallpaper between them. Wallpaper fragments repeatedly are found on woodwork, either the result of sloppy application or deliberate intentions to apply paper to cornices and cased posts.

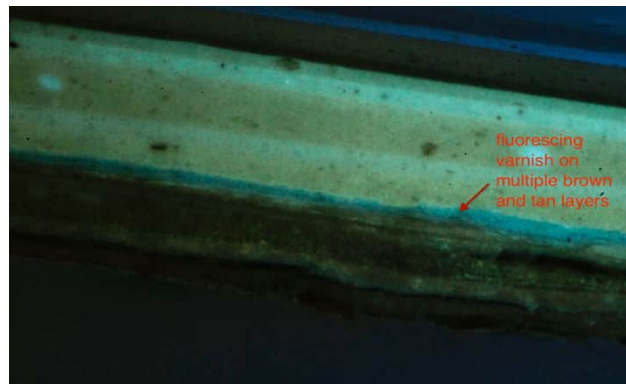


071 East wall cornice behind removed cupboard, NE corner vis 50 X

Sample 071 has the early "graining" treatments but is missing some intermediate layers, as would be expected if it were covered for a period of time by a cabinet. There are approximately 8-9 layers of paint applied after the cabinet was removed.



079 East wall cornice ogee near ceiling vis. 50X



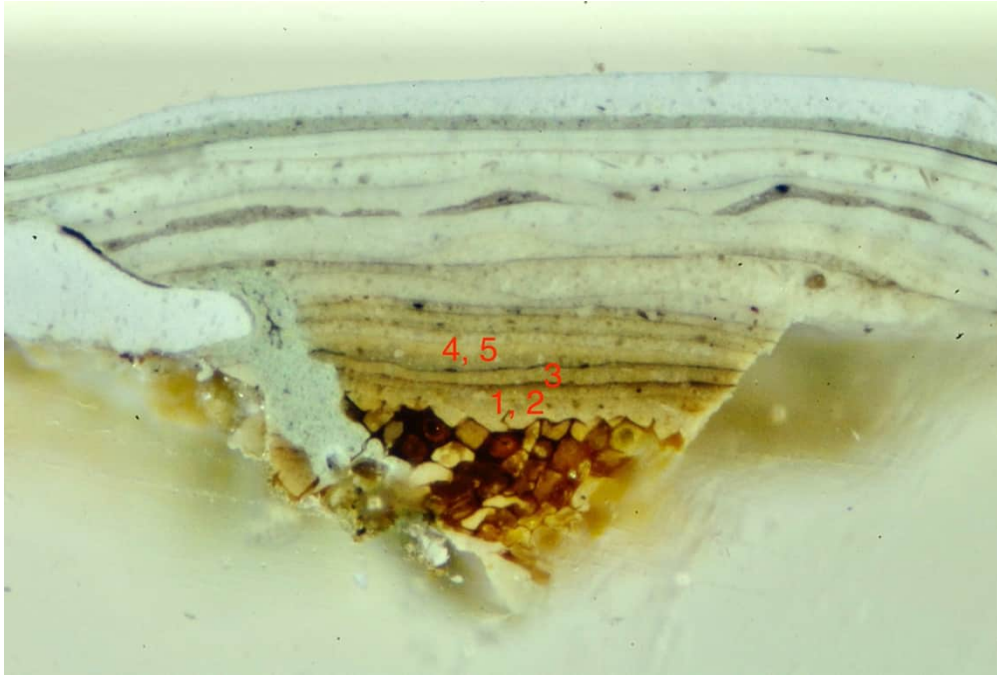
079 vis. 50X

Sample 079 has clear evidence of a decorative treatment, including the top varnish, visible in ultraviolet light. The lack of evidence of the generation 1 colors (tan yellow on a gray green primer) suggests that the graining was not covered up with new paint when the Phase 2 paneling was installed, but was eventually repainted with the rest of the woodwork in later campaigns of restoration.

Door Architrave, North wall

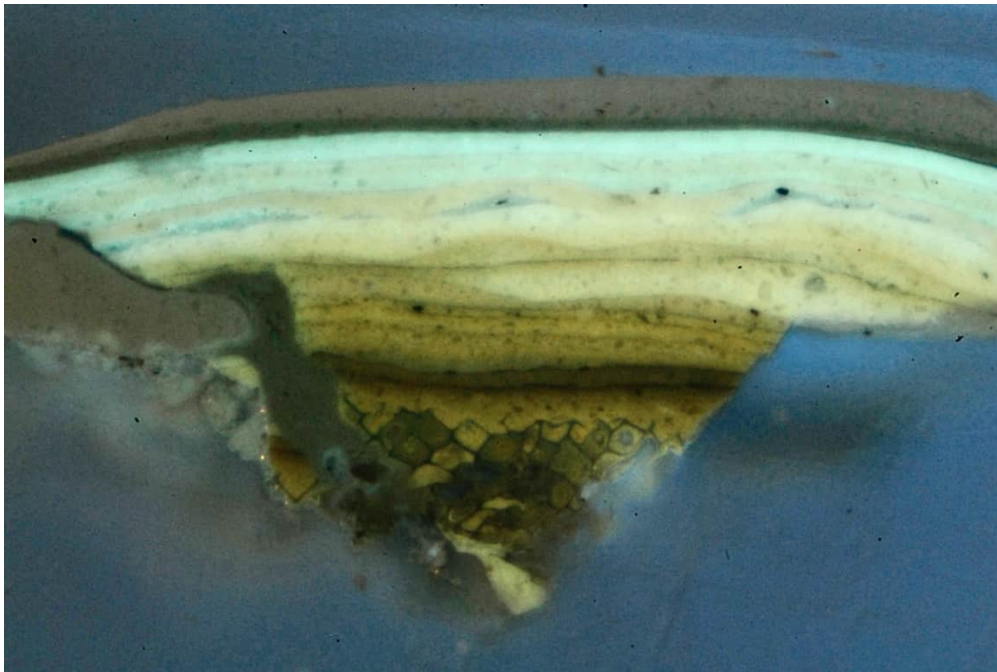
The sample taken from the top rail of the door architrave (051) has more paint layers than other locations and the earliest colors are light reddish browns. The marker layers that match the first paint treatment applied after the 1810-20 renovations and installation of new paneling are layers 4 and 5 in this photomicrograph. This sequence of paint layers suggests two possibilities: that the

wood and its early paint was recycled from another location, or more likely that it is surviving trim from the 18th century finishes in this space. The earlier yellow tan colors have shown up on other elements and are visible in the following samples: 054 post casing, 060 east wall cornice and 071 east wall cornice, suggesting that these elements have surviving 18th century decorative finishes, paint dating from before the early 19th century renovations



051 North wall door architrave, top rail

VIS 50X

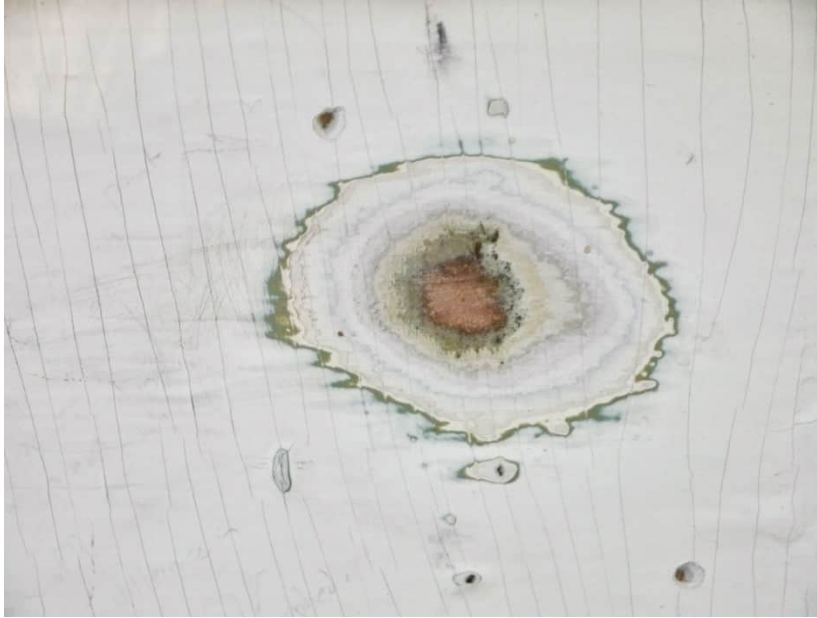


051 North wall door architrave, top rail

UV 50X

Wainscot

A wainscot with a molded chair rail and baseboard has been applied to the north, west and south walls. It has the same paint history as the woodwork on the east wall.



This paint excavation (“bullseye”) was made in the south wall wainscot during the compilation of the Historic Structures Report in 1993 by Greg Clancy and John Leeke. It was intended to reveal the paint layers in sequence. As seen below (067) a sample taken from close by this bullseye and prepared for cross-sectional microscopy can provide additional information on the number of paint treatments and the presence of varnishes, glaze layers or other components of a paint treatment that might not be visible in a traditional excavation.



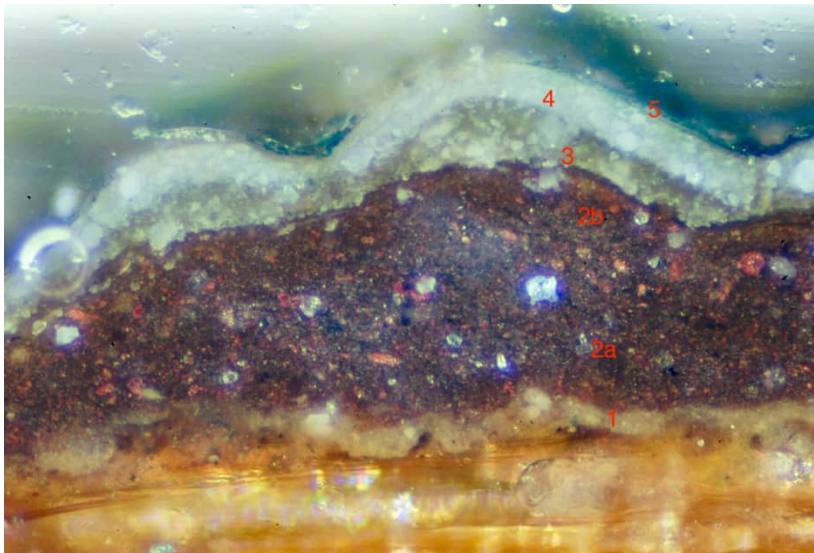
067 South wall wainscot at west end

VIS 125X

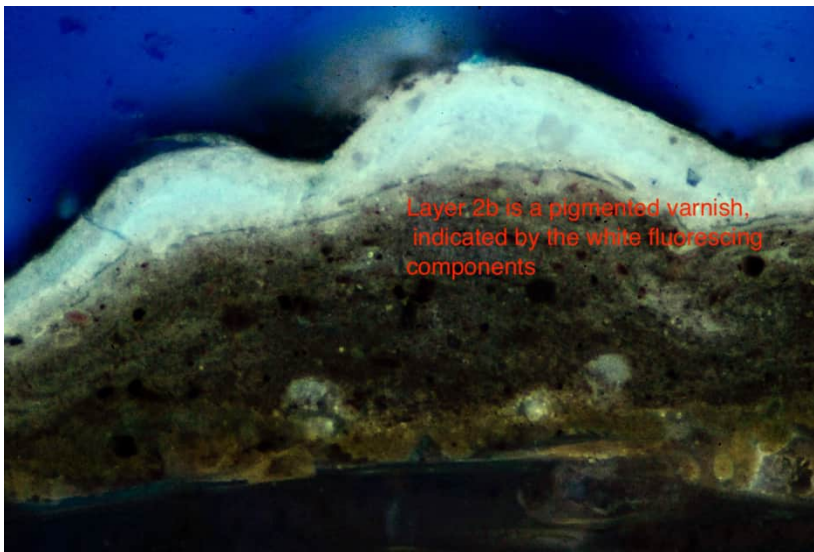
Engaged Cabinet, North end of East wall

Nathaniel Parsons House Historic Structures Report
Myron O. Stachiw et al.
April 2026

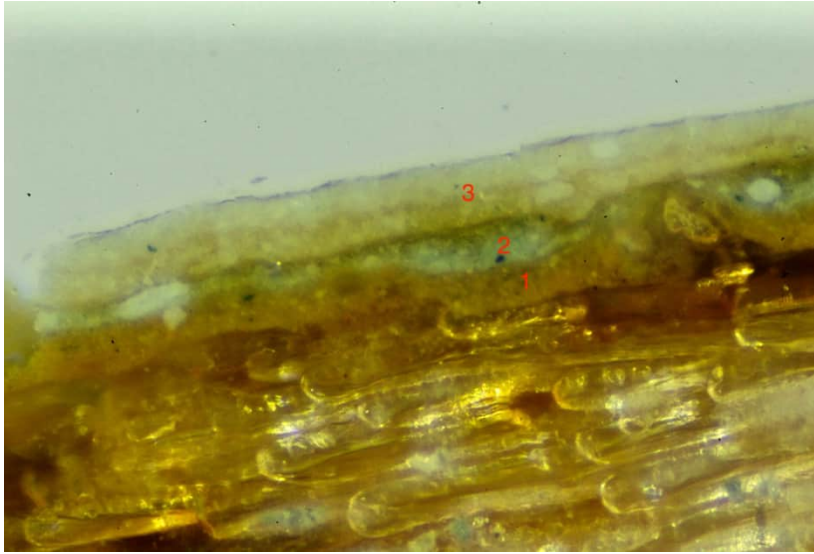
The interior of this cabinet has been painted with strong colors, not found anywhere else in this room. The shelves were originally painted dark red with a red pigmented varnish on top, while the walls were bright blue green. The uppermost layer on the shelf was painted bright green but only fragmentary bits survive. The colorful interior is more suggestive of an 18th century color scheme. This cabinet was constructed as part of the c.1810-1820 Federal Period paneled chimney breast wall.



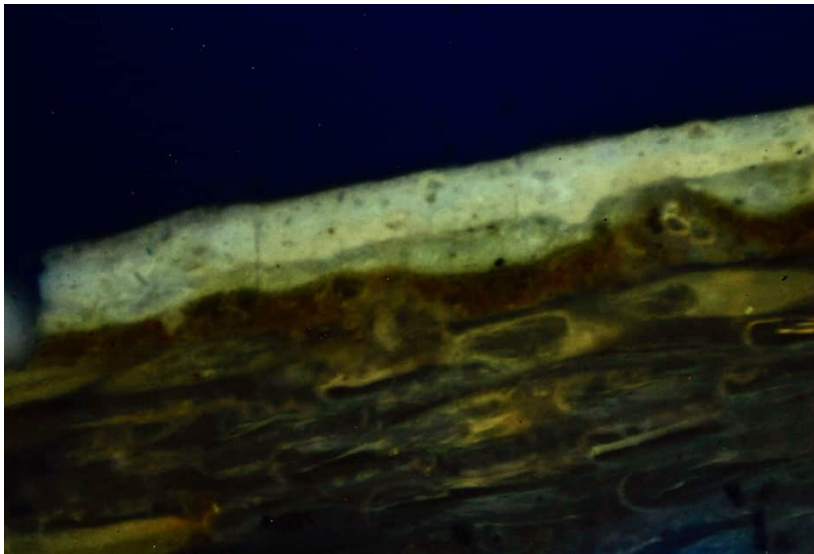
055 East wall, inside engaged cabinet vis. 125X



055 East wall, inside engaged cabinet UV 125X



063 From inside south wall of East wall engaged cabinet, vis. 125X



063 same location as above, UV 125X

Generation 3 on sample 063 is made up of two distinct layers but in UV light they appear as a single layer. Most likely a two-coat paint treatment as they are very similar in color.

Plaster

South wall

- sandy, red hair
- 3-4 layers distemper, followed by acrylic paint
- generation 1 is a tan color, distemper?

North wall, right side of doorway,

- modern plaster with wire lath

North wall left side of doorway

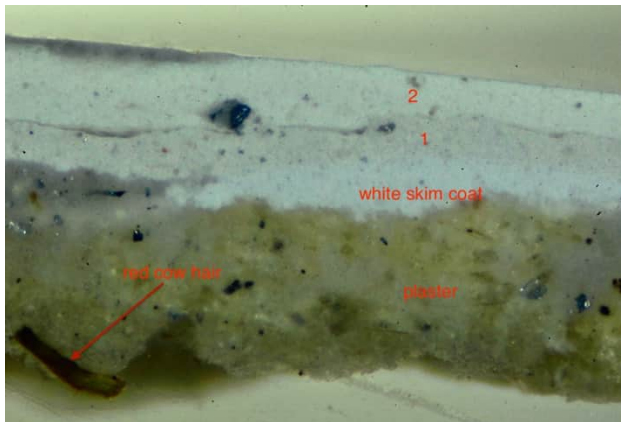
- earliest plaster (gray) with grass and hair
- at door opening, white plaster with white limewash coatings
- brown and white hair
- skim coat and paint on top, traces of light blue green and tan

West wall

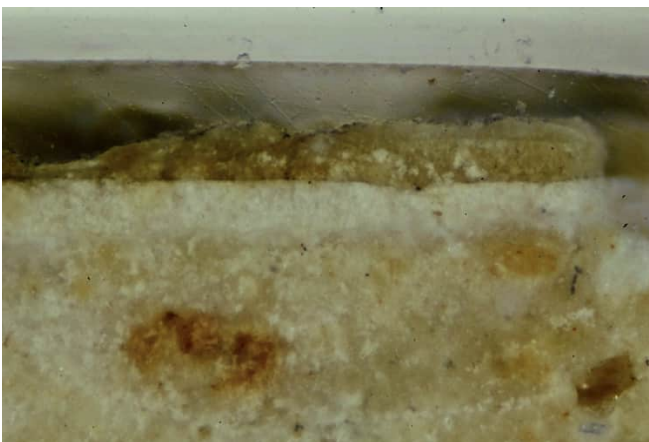
- the earliest plaster (gray) with grass and hair
- above wainscot level, next to the doorway to room 111 is later plaster with white and brown hair, color is very gray and granulated
- above wainscot, three paint layers on a thick granulated plaster layer, different from the early stuff.

South wall, east end, under wallpaper

- same quality as that on west wall, light gray, granulated, with large chunks of white lime
- fine red/brown cow hair.



059 South wall plaster under wallpaper vis. 125X



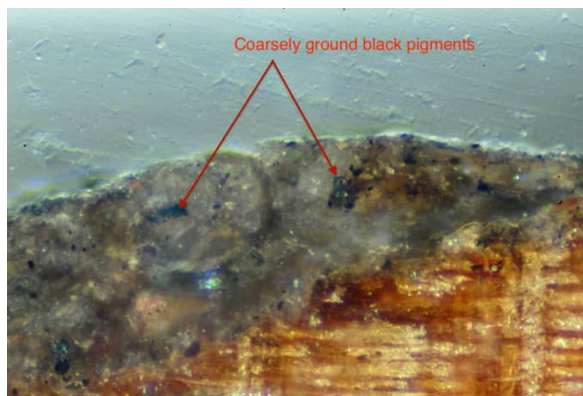
068 North wall plaster, west of doorway to room 109 VIS 125X

Plaster samples 059 and 068 from different locations show that they are made up of different materials. Plaster 059 from the south wall shows that there are dark pigments and even a strand

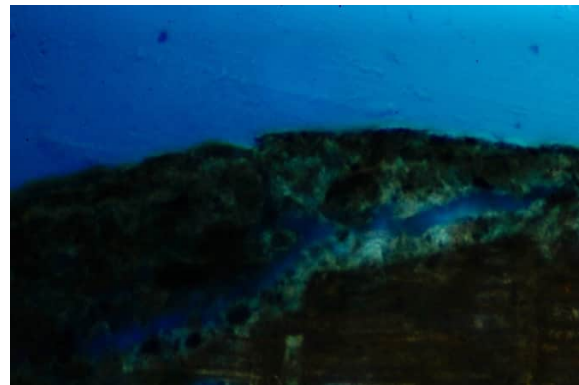
of cow hair embedded in the matrix whereas sample 068 is fairly plain, with occasional brown clumps of what appears to be organic material.

Samples taken to answer specific questions:

1. Sample 074, from a baseboard hidden behind the wainscot on the north wall. shows a single paint layer which appears to be a dark greenish brown color. It fluoresces slightly in ultraviolet light, suggesting that it may have a resinous or oil-modified resin binder. Chunky black pigments are visible in the cross-section sample.



074 North wall baseboard behind wainscot vis. 125X



UV 125X

2. Samples 090 and 091 - a comparison on the exposed studs on the left side and right side of the north wall door opening shows that their paint histories do not match. The right sample (090) has a single dark brown pigmented layer on the wood and the left side sample (091) has two paint layers - a greenish brown followed by a dark gray, suggesting that one section is old wood reused as a stud during a later remodel.

Conclusions

This space shares with room 102 a complex paint history. Room 112 did not get stripped of its paint as room 102, and therefore retains its history of paint treatments. The early 19th century renovations included replacing the Phase 1 east chimney breast wall treatment. It is unknown if this wall was plastered over riven lath and had a chair rail and baseboard as found on the west and north walls, or was covered with board sheathing and a fireplace surround of some sort. Window architraves were also replaced at this time because the windows were altered as part of the Federal Period renovations. Evidence on the door architraves, particularly on the doorway to room 111, suggests that some of the architrave elements were reused material when Rm. 111 (west wing) was added c.1822.

Paint evidence on the crown molding and cased posts suggests that paint treatments have survived from the 18th century underneath subsequent paint layers applied in the early 19th century and beyond. The upper portion of the crown molding in fact retained a decorative paint treatment (faux-wood graining) that was left exposed when the early 19th century paneling

replaced earlier woodwork. This same surviving 18th century decorative treatment was identified on the undersides and sides of the cased beams.

The pigments identified in the paint layer deemed to be the original paint on the 19th century woodwork included lamp black, yellow ochre and a small bit of red ochre, all mixed into white lead paste. The combination of lamp black and yellow ochre gives a greenish tone to the paint, and is referred to as an “optical” green as opposed to green made with true green pigment.

Nathaniel Parsons House, Historic Northampton
Room 112, page 1
April 8, 2025

	043 East wall panel above mantelpiece	044 East wall fireplace mantel, south pilaster, upper layers only	045 East wall fireplace mantel, south pilaster, lower layers and wood	046 East wall baseboard, south side of mantel, flat	047 East wall baseboard, south of mantel molding	048 East wall paneling behind removed baseboard	050 East wall paneling, l.s. of engaged cabinet	051 North wall door architrave, top rail	052 South wall baseboard near SW corner
	OW cream	OW cream		OW cream	OW cream		OW cream	OW cream	OW cream
		OW blue gray		OW	OW		OW	OW	OW
	OW on primer	OW on primer		OW	OW		OW	OW	
	gray green	gray green		gray green	gray green		gray green	gray green	gray green
	OW	OW		OW	OW		OW	OW	OW cream
	OW cream	OW cream		OW cream	OW cream		OW cream	OW cream	OW cream
	OW on primer	OW on primer		gray pink, lt.	gray pink, lt.		gray pink, lt.	gray pink, lt.	OW gray pink
	tan	OW tan		cream	cream		cream	cream	cream
	tan	OW tan		OW tan	OW tan		OW tan	OW tan	cream
	tan gray				cream gray		cream gray	cream gray	cream gray
	tan yellow			tan yellow	tan yellow		tan yellow	tan yellow	tan yellow
	OW			tan yellow	tan		tan	tan	OW yellow
	tan on OW primer, varnish on top							tan	
	tan gray			tan gray	tan gray		tan gray	tan gray	
	tan			tan yellow	tan yellow		tan yellow	tan yellow	
	tan orange		tan orange	tan orange			cream		tan orange
1	tan yellow with varnish		gray (primer?)	tan yellow	tan, lt	tan, lt	tan, lt	tan lt.	tan yellow lt.
1	gray green tan*				gray green tan	gray green tan	gray green tan	gray green tan	
	oil or varnish			brown black on tan primer				brown on tan primer	brown black on primer
	wood		wood	wood	wood, stained	wood	wood	wood	wood, stained

*chunks of pigment visible are either black or dark blue

Nathaniel Parsons House
Room 112, page 2
April 9, 2025

053 North wall baseboard at NW corner	054** NW corner post @ detached area	055 East wall, inside cabinet @ top of shelf	059 South wall plaster, under wallpaper fragment	060 East wall cornice molding @ SE corner, lower portion	061 South wall cornice, uppermost ogee	062 West wall plaster at revealed area behind Plexiglas	063 East wall, cabinet, inside, from south wall	064 South wall cornice near SW post, underside
OW cream				OW cream	OW cream			OW cream
OW	OW			OW	OW			OW
gray green	gray green			gray green	gray green			gray green
OW cream	OW cream			OW cream	OW cream			OW cream
yellow				QW tan	QW tan			QW tan
OW cream	OW cream			OW cream	OW cream			OW cream
OW cream	cream							
cream gray	cream gray			OW cream	OW cream			OW cream
OW cream	tan			pink gray	pink gray			pink gray
gray pink	tan orange			OW gray	OW gray			OW gray
tan yellow gray	tan yellow			tan gray	tan gray			tan gray
tan yellow	gray green			tan yellow gray	tan yellow gray			tan gray
OW tan yellow	wallpaper	green		tan yellow	tan			OW tan yellow
tan yellow	brown lt.	gray green, lt		tan yellow	tan yellow			tan yellow dk.
tan yellow	brown	gray green, dk	OW cream	yellow	tan yellow	whitewash	gray tan on gray tan primer	tan yellow
gray green tan	ow cream	red/brown*	gray pink	tan yellow dk.	gray green tan	whitewash	blue green	gray green tan
brown/black on tan primer	tan yellow	tan yellow primer	skim coat	varnish on tan yellow ground	varnish	skim coat	yellow brown	varnish
wood	wood	wood	plaster	wood	wood	plaster, rough	wood	wood

*thick paint layer with red brown varnish on top

Notes:

1. 054, from the northwest corner post, has the marker for the 1810-20 generation 1 woodwork color, but there are other earlier layers (and a fragment of wallpaper) below it, so the casing with its earlier 18th c. paint treatments was already in place when the room was remodeled in 1810-20.

Nathaniel Parsons House, Historic Northampton
Room 112, page 3
April 10, 2025

	065 Southeast corner post, side facing west	066 East wall cornice, at area of flaking paint	067 North wall wainscot at west end *	068 North wall plaster, north of doorway	071 East wall, cornice behind removed cupboard northeast corner	072 South wall baseboard below window opening.	074 North wall, baseboard hidden behind wainscot	079 East wall cornice, at ogee	158 East wall paneling, top rail, covered by cabinet
	OW cream	OW cream	OW cream						ow cream
	OW	OW	OW		OW	OW		OW	ow
	gray green	gray green	(missing)		gray green	cream gray		gray green	gray green
	OW cream	OW cream	(missing)		OW cream			OW cream	cream
		cream	(missing)		OW	cream		cream	
		OW cream	(missing)		OW cream	OW tan		OW cream	
		cream	cream			cream		cream	
		OW cream	cream					gray brown with varnish	
					tan cream	tan cream yellow		tan cream	tan cream yellow
		brown tan	cream yellow		yellow brown	yellow brown		yellow brown	
	brown gray	cream	tan yellow		brown med**	tan		brown, med	cream yellow
	brown, dk.	wallpaper	tan orange		brown med**	tan yellow		cream	cream
	tan yellow	tan yellow	tan yellow	cream gray	cream/primer	tan yellow		brown, dk.	red brown dk.
	gray tan	gray tan	gray green tan	yellow brown	medium brown*	gray green tan		tan	yellow tan
	cream	brown med with brown varnish		cream	dark brown	red brown dk. on tan primer	green brown, dk. w/ black pigment***	gray tan	gray tan green
	wood	wood	wood	plaster	wood	wood	wood	wood	wood

Notes:

1. * 067 is missing four layers – a possible explanation is that a piece of furniture or other object covered this area and was too heavy to move when repainting occurred so did not accumulate the same number of paint layers as other areas.
2. **071 - these brown layers are not wallpaper layers but possibly glue residues from previous wallpapers or another paint treatment applied to this particular area.
3. *** 074 - the single paint layer fluoresces slightly in UV light, suggesting that it could be pigment bound in a resin or oil-modified resin.
4. 079 shows that the earlier layers suggest a decorative treatment such as faux-wood graining and the lack of marker layers suggests that the decorative treatment was left uncovered when the 1810-20 paneling was installed. They did, however, paint the baseboards to match the paneling.

Nathaniel Parsons House, Historic Northampton
Room 112 - page 4
April 14, 2025

	090 North wall, stud, right side of doorway	091 North wall, left side of doorway	092 North wall, bottom of cased beam*	159 East wall, cornice fascia inside (North) of cabinet scar	160 East wall at cabinet scar on cornice fascia
			OW	ow cream	ow cream
			gray green	ow	ow
			cream	gray green	gray green
			cream, thin	cream	cream
			cream		
			cream		
			brown with varnish		
			tan brown		glue or resin (fluorescing)
		gray, dark	cream, primer	cream yellow	ow
	dark brown with visible pigment	green brown	tan brown	cream yellow	orange tan
	wood	wood	wood	cream yellow	cream yellow
				yellow gray green	yellow gray tan
				red brown, dk.	red brown, dk.
				gray brown (primer?)	gray brown (primer?)
				wood	wood

*sample 092 was taken from an area that was covered by a fixed cabinet, explaining why there are only 10 layers instead of the usual 16 or 17. The earlier brown layers on this sample indicate a decorative paint treatment.

Nathaniel Parson House
Room 201- upstairs hallway
January 22, 2026

	Window and door architraves, cased posts*	077 Door to room 210 , lower stile	078 Southeast corner cased post, behind fire extinguisher
	ow	ow	ow
	ow		ow
	ow cream	ow cream	ow cream
	gray lt.	varnish, brown	gray lt.
	tan	red brown dk.	yellow tan
	wood	tan gray (primer)	
	wood		wood

Notes:

1. The stratigraphy of sample * is the same through all elements investigated: including all window and door architraves and cased posts.
2. In sample 077 there is evidence of a graining layer, consisting of primer, dark red brown and a thick varnish tinted brown.

Nathaniel Parson House
Room 202 – Southeast chamber
January 22, 2026

	080 South wall beam casing at southeast corner	081 South wall baseboard	082 North wall door, architrave, west side	083 Summer beam, cased, running E-W, west end underside
	ow	ow	ow	ow
	ow gray	ow gray	ow gray	ow gray
	brown varnish?	ow cream	ow cream	ow cream
	yellow gray tan	ow tan	ow cream	ow cream
	yellow gray tan	yellow gray tan	gray tan	gray tan
	wood	wood	wood	wood

Notes:

1. The brown varnish in sample 080 could be wallpaper paste

Nathaniel Parsons House
Room 203
January 20, 2026
March 25, 2026

	South wall door architrave, l.s.	East wall window architrave, r.s.	North wall doorway to 204 architrave, l.s.	North wall, door to 204, lower stile	North wall architrave, door to stairs	West wall closet panel, r.s. of closet door	West wall, inside of cabinet door	093 West wall, built-in cabinet, panel above door	094 North wall, cased post at northwest end
	gray blue lt. on primer	gray blue lt. on primer	gray blue lt. on primer	gray blue lt		gray blue, lt.		gray blue lt.	gray blue lt
	ow yellow on primer	ow yellow on primer	ow yellow on primer	ow		ow			
	ow	ow	ow	ow		ow		ow	
	cream	cream	cream	ow cream	ow cream	ow cream		ow cream	cream
	ow yellow	ow yellow	ow yellow	ow yellow	ow yellow	ow yellow	ow yellow	ow tan yellow	brown*
	ow	ow	ow	ow	ow	ow	ow	ow tan yellow	ow tan yellow
	tan green	ow tan	ow tan	tan	ow gray	tan gray	tan gray	gray	tan gray
	wood	wood	wood	wood	wood	wood	wood	wood	wood

Notes:

1. Sample 094 brown* is not paint but rather darkened glue or varnish.

Most elements have up to seven paint treatments. Colors are all off-whites, which vary only slightly in color.

Only three obvious layers of paint were identified on sample 086, but remnants of earlier paint fluorescing blue white can be observed in the UV image. The earlier paints most likely came off or were physically removed. However, there is no other evidence of paint removal in this room.

Nathaniel Parsons House
Room 204
January 20, 2026

	South wall door architrave, l.s. *	West wall, closet, inside door	095 SE post casing, near floor	096 East wall baseboard @ SE corner	097 North wall, beam casing at NW corner	098 West wall, closet door, inside, at bottom edge	099 East wall, fireplace mantel, r. s pilaster at edge	100 South wall, west door architrave to 203, near floor	101 South wall, door to 203, r.s. rail near floor
				cream	cream	ow cream	cream	ow cream	ow cream
	ow	ow		ow pink	ow pink	pink		pink tan	pink gray
	ow cream	ow cream	ow cream	red/pink***	green				ow cream
	ow		cream	gray lt	ow yellow				
	ow tan gray		cream	cream	cream	cream		cream	
	ow tan		ow tan	gray tan pink	tan pink				
	ow gray	tan	tan gray yellow (2)	cream	cream			ow yellow tan	
			gray tan yellow	gray tan	gray tan	gray tan			
				gray green tan	gray green tan	gray tan lt.		gray green tan	gray tan lt.
				brown granulated**	brown granulated**				
				yellow tan	yellow tan	yellow tan	yellow tan	yellow tan	gray tan
					yellow tan			gray tan	tan (primer)
	wood	wood	wood	wood	wood	wood	wood, stripped	wood	wood

Notes:

1. *This same stratigraphy was found on the south wall window architrave, the SE corner post, the shelf behind the east wall and the fireplace, side facing south.
2. ** more likely a glue or varnish layer
3. *** this red pink color is an anomaly which does not show up anywhere else and may be paint or stain from the floor.

Nathaniel Parsons House
Room 206
January 20, 2026

	East wall wainscot, below chair rail	South wall, door to 203 architrave, l.s.	West wall, door to 208	South wall, wainscot, r. s. of door to 203	West wall, wainscot, r.s. of door to 208
			white		
			pink gray		
5	white	white	yellow	white	white
4	tan	tan	yellow dk.		tan
3	pink	pink	ow	pink	pink
2	tan	tan	ow tan	ow tan	ow tan
1	blue green lt.	blue green lt.	blue green lt.	blue green lt.	blue green lt.
	wood	wood	wood	wood	wood

Notes:

1. All woodwork was painted consistently, exhibiting five generations of paint, with the exception of the door to 208. Its first two generations of paint match the rest of the woodwork but from there it diverges, suggesting that the door may have been moved to another area for a period of time. It seems unlikely that it found its way back to room 206 but the first two generations suggest that it did.

Nathaniel Parsons House
Room 208
January 20, 2026

	East wall, architraves both l. s. and r. s doorway doorway to 206	South wall, door to 207, both door and architraves	South wall, panel, r. s. of closet door	102 South wall closet, door, exterior, r. s. panel	103 South wall closet door, l. s. edge near floor	104 North wall, window architrave, r. s.	105 North wall, baseboard, near NW corner	106 South wall, panel above door to 207	107 South wall panel above door to 207 @ SE corner
	white	white	white	cream	ow	white	cream (3)		
	tan	tan	tan	cream gray	cream	cream	(paper)		
		ow	ow	cream			ow		
	gray	gray lt.	gray lt.	blue gray		gray			
	tan	tan b	tan b	cream		cream	cream		
	gray blue, lt.	gray blue, lt.	gray blue, lt.	yellow cream (in wood pores)	gray blue	gray blue lt.	gray blue		
	wood	wood	wood	wood (stripped)	wood	wood	wood		

Nathaniel Parsons House
Room 210
January 20, 2026

	All door and window architraves	East wall, baseboard, nr. NE corner	North wall, door to 208 and trim around door opening	West wall, baseboard	South wall, wood nailed to cased beam	South wall, cornice molding	073 Southeast corner cased beam, side facing north	075 East wall, wallpaper fragments, between cased beam and door architrave, r. s.	076 East wall back of closet door, closest to fireplace, south side, r. s.
	ow	ow	ow	ow	ow	ow	ow		
66	ow	ow	ow	ow		ow	ow		
6	ow	ow	ow	ow					
5	ow cream	ow cream	ow cream	ow cream					
4	ow gray	ow gray	ow gray	ow gray			ow gray		
3	tan/orange	tan/orange	tan/orange	tan/orange			tan orange		
2	tan lt.	gray blue	tan lt.	gray blue			tan yellow		
1	brown green dk.	brown green dk.	blue green lt.	blue green lt.			gray green	ow	gray blue
1	tan (primer)	tan (primer)	cream (primer)	cream (primer)			yellow ochre	paper	tan
	wood	wood	wood	wood	wood		wood	wood	wood

Nathaniel Parsons House
Northampton, MA
December 5, 2024
Revised January 22, 2026

Sample Site List

r. s. = right side l. s. = left side

- 001 Room 102 - West wall, exposed earlier paneling
- 002 Room 102 - SE corner post, side facing west, at girt
- 003 Room 102 - North wall, door architrave, left side, east end door
- 004 Room 102 - North wall girt at northeast end
- 005 Room 102 - North wall, exposed wainscot (from removal of east end door, l. s. architrave)
- 006 Room 102 - North wall, exposed wainscot, different location.
- 007A Room 102 - Baseboard with early paint, reused wood, used to build-out north wall wains
- 007B Room 102 - Baseboard, brown paint (earliest?)
- 008 Room 102 - North wall, plaster, above wainscot (behind Plexiglas), l. s. of door to 109
- 009 Room 102 - East wall, fragment of paper behind baseboard (same as in rm. 112)
- 010 Room 102 - West wall, plaster, skim coat over plaster, removed
- 011 Room 102 - South wall wainscot, behind boxed pipes at SW corner, pre-stripped colors
- 012 Room 102 - South wall baseboard behind boxed area for pipes at SW corner
- 013 Room 102 - West wall baseboard at SW corner (not stripped).
- 014 Room 102 - West wall, wallpaper from old plaster above mantel (photo)
- 015 Room 102 - West wall at SW corner, wainscot below revealed sample site.
- 016 Room 102 - North wall, from horizontal sheathing at nail hole, 2nd from top
- 017 Room 102 - North wall sheathing
- 018 Room 102 - East wall, chair rail, r. s. of door fill, underside
- 019 Room 102 - East wall, wainscot panel r. s. of present doorway, at horizontal split
- 020 Room 102 - East wall, r. s. architrave around door, side facing paneling
- 021 Room 102 - North wall, behind current baseboard, at east door opening, below scar
- 022a Room 102 - North wall above west door opening - brown
- 022b Room 102 - North wall, above west door opening - yellow
- 022c Room 102 - North wall, above west door opening - white
- 023 Room 102 - North wall, behind current baseboard, at east end door opening, above scar
- 024 Room 102 - South wall, r. s. of west window, bottom of girt
- 025 Room 102 - South wall, l. s. of west window, plaster?
- 026 Room 102 - East wall, floor under baseboard, at former door opening.
- 027 Room 102 - West wall, from exposed underside of flooring above (greasy stuff)
- 028 Room 102 - E/W summer beam, underside near west end
- 029 Room 102 - West wall, mantel north end pilaster, plinth molding, protected area
- 030 Room 102 - East wall, l. s. door architrave, north side, near John Leeke sample
- 031 Room 102 - East wall, beam casing above removed architrave, same location as 030
- 032 Room 102 - North wall, doorway to room 104, jamb of east architrave. (Door stripped)
- 033 Room 102 - North wall, door to 104, outer edge of paint build-up, near top
- 034 Room 102 - East wall, plaster from edge of door architrave, l. s.
- 035 Room 101 - South wall, plaster, r. s. of exterior door

- 036 Room 101 – South wall, boxed post, east of doorway, side facing north
- 037 Room 101 – South wall, baseboard around boxed post, side facing north, top molding
- 038 Room 101 – South wall exterior door architrave, west side, now removed to basement
- 039 Room 101 – East wall, architrave, doorway to 102, south side
- 040 Room 102 – South wall, behind baseboard, all paints prior to 1950.
- 041 Room 102 – South wall, behind baseboard, from reddish area
- 042 Room 101 – West wall, door to room 102, graining suspected
- 043 Room 112 – East wall, panel above mantel, underneath light fixture, (for Amy)
- 044 Room 112 – East wall fireplace mantel, south pilaster, upper layers
- 045 Room 112 – East wall fireplace mantel, south pilaster, lower layers
- 046 Room 112 – East wall, baseboard, south side of mantel, at flat
- 047 Room 112 – East wall, baseboard, south side of mantel, molding
- 048 Room 112 – East wall, paneling behind removed baseboard
- 049 Room 102 – North wall girt, inside cabinet location
- 050 Room 112 – East wall paneling, l. s of cabinet next to mantelpiece
- 051 Room 112 – North wall, door architrave, top rail
- 052 Room 112 – South wall, baseboard, near SW corner by John Leeke sample.
- 053 Room 112 – North wall baseboard at northwest corner
- 054 Room 112 – Northwest corner post, at detached area.
- 055 Room 112 – East wall inside cabinet at shelf top
- 056 Room 102 – North wall cased beam at northwest corner below plaster line
- 057 Room 102 – North wall cased beam at northwest corner at plaster line
- 058 Room 102 – West wall, top rail over closet door, beaded edge
- 059 Room 112 – South wall, plaster, possible wallpaper
- 060 Room 112 – East wall cornice molding at southeast corner (photo)
- 061 Room 112 – South wall cornice, uppermost ogee
- 062 Room 112 – West wall, plaster with whitewash and grass
- 063 Room 112 – East wall, cabinet, inside, right side
- 064 Room 112 – South wall cornice near SW post, underside
- 065 Room 112 – Southeast corner post
- 066 Room 112 – East wall cornice, flaking paint
- 067 Room 112 – North wall wainscot at W end
- 068 Room 112 – North wall plaster, north of doorway
- 069 Room 111 – West wall, architrave below window sill
- 070 Room 111 – East wall, door to 112, medial stile
- 071 Room 112 – East wall, from cornice behind previously removed cupboard, NE corner
- 072 Room 112 – South wall, baseboard below window
- 073 Room 210 – Southeast corner, boxed beam, north facing side
- 074 Room 112 – North wall, buried baseboard behind wainscot
- 075 Room 210 – East wall, wallpaper fragments, btw/cased beam and door architrave, r. s.
- 076 Room 210 – East wall (?) back of closet door, closest to fireplace, south side (r. s.)
- 077 Room 201 - door to 210, possible graining
- 078 Room 201 – Southeast corner boxed post, (behind fire extinguisher)
- 079 Room 112 – East wall cornice, ogee
- 080 Room 202 – South wall beam casing near SE corner
- 081 Room 202 – South wall baseboard

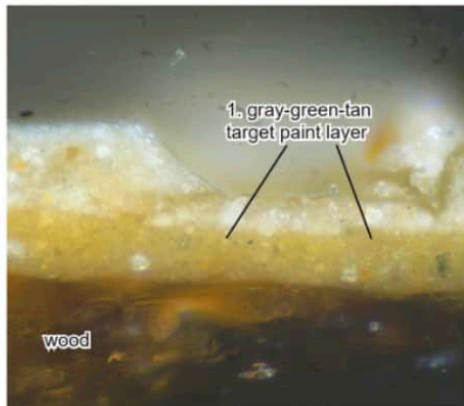
- 082 Room 202 – North wall, door architrave, west side
- 083 Room 202 – E-W boxed summer beam near west end, underside
- 084 Room 203 – Baseboard, side of closet facing south.
- 085 Room 203 – West wall, closet, panel r. s. of door near floor
- 086 Room 203 – North wall door architrave to bathroom east side (r. s.)
- 087 Room 203 – North wall door architrave, doorway to stairs, east side (r. s.)
- 088 Room 203 – North wall door architrave to room 204, r. s.
- 089 Room 204 – East wall, fireplace mantel shelf, at back edge of shelf, north end
- 090 Room 112 – North wall stud r. s. of door opening
- 091 Room 112 - North wall stud l. s. of door opening
- 092 Room 112 – North wall, lower molded edge of fascia of post casing (cabinet area)
- 093 Room 203 – West wall, built-in cabinet, panel above door
- 094 Room 203 – North wall boxed post at NW end
- 095 Room 204 – SE post casing, near floor
- 096 Room 204 – East wall baseboard @ SE corner
- 097 Room 204 – North wall beam casing at NW corner
- 098 Room 204 – West wall (?) closet door at bottom edge
- 099 Room 204 – East wall, fireplace mantel, r. s. pilaster edge
- 100 Room 204 – South wall, west side door architrave to room 203, near floor
- 101 Room 204 – South wall, door to 203, r. s. rail near floor
- 102 Room 208 – South wall closet, r. s. panel of closet door
- 103 Room 208 – South wall closet door, l. s. edge near floor
- 104 Room 208 – North wall window architrave, r. s.
- 105 Room 208 – North wall baseboard, near NW corner
- 106 Room 208 – South wall, above door to the attic
- 107 Room 208 – South wall, panel above door to attic, at SE corner
- 108 Room 109 – North wall boxed post, side facing east
- 109 Room 109 – North wall boxed post, side facing south, l. s.
- 110 Room 109 – North wall boxed post, side facing south, r. s.
- 111 Room 109 – North wall feather edge panel door filler
- 112 Room 109 – North wall, feather edge horizontal panel, r. s. of previous door opening
- 113 Room 109 – North wall, panel (painted) near NE corner
- 114 Room 109 – West wall, western face of joist that forms the western side of staircase
- 115 Room 109 - West wall panel #1 from top (see notes)
- 116 Room 109 – West wall panel #2
- 117 Room 109 – West wall panel #4
- 118 Room 109 – West wall panel #3
- 119 Room 109 – West wall panel #5
- 120 Room 109 – South wall paneling, r. s. of door to 103, 4th panel from floor, l. s. of fireplace
- 121 Room 109 – South wall, stairs to basement
- 122 Room 109 – West wall, back wall of closet, near John Leeke sample
- 123 Room 110 – North wall at east wall, unstripped paneling
- 124 Room 109 – West wall closet woodwork at top
- 125 Room 109 – West wall panel over door to 110 – yellow
- 126 Room 109 – West wall panel over door to 110 – gray

- 127 Room 109 – North wall, inside closet, paneling between 3rd and 4th shelves
- 128 Room 109 – North wall, paneling between door and closet, west end
- 129 Room 109 – West wall, door to 110 at knothole
- 130 Room 109 – NW beam casing, side facing west (post?)
- 131 Room 103 – East wall, closet above stair scar (green)
- 132 Room 103 – East wall, above stair scar (cream)
- 133 Room 103 – West wall, 2nd panel from door
- 134 Room 103 – stair riser (reused wood)
- 135 Room 110 – East wall paneling
- 136 Room 110 - South wall, cabinet back wall
- 137 Room 110 – North wall, r. s. of door opening 3' up edge
- 138 Room 104 – North wall, staircase landing trap door exposed casing (green)
- 139 Room 104 – SE corner post, side facing north, behind radiator
- 140 Room 104 – North wall, back wall of cabinet
- 141 Room 104 – East wall, cabinet behind fireplace, door facing north, inside door
- 142 Room 104 – East wall fireplace mantel, l. s. shelf return, back edge
- 143 Room 104 – East wall, cabinet behind fireplace, door facing south, l. s. molding
- 144 Room 104 – East wall window architrave, north window, at top of r. s. architrave
- 145 Room 104 – East wall cabinet, r. s. of chimney at edge of cabinet door
- 146 Room 104 – North wall cabinet at beaded edge, right side of opening
- 147 Room 105 – North wall mantelpiece, r. s. at shelf
- 148 Room 105 – North wall baseboard between closet door and west end of mantel
- 149 Room 105 – West wall baseboard, 5' from south wall
- 150 Room 105 – North wall door architrave, closet, west side
- 151 Room 105 – North wall, door to closet, side facing south, lower rail
- 152 Room 105 - North wall closet, paneling between shelves, east end
- 153 Room 105 – North wall closet, counter, back edge
- 154 Room 105 – North wall closet, shelf support, r. s. underneath 2nd shelf from top
- 155 Room 105 – South wall, l. s. architrave doorway to room 104
- 156 Room 109 – South wall, horizontal panel at edge of doorway to 103
- 157 Room 111 – West wall, inside cabinet door
- 158 Room 112 – East wall, paneling top rail (once covered by a cabinet)
- 159 Room 112 – East wall, cornice fascia inside (north) of cabinet scar
- 160 Room 112 - East wall at cabinet scar on cornice fascia

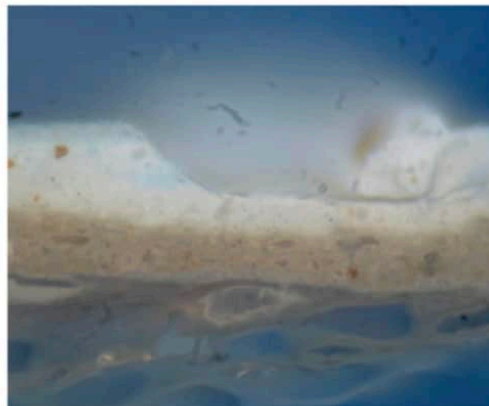
**Appendix 1B –Kirsten Travers Moffit, Colonial Williamsburg Foundation,
Williamsburg, VA
Paint Pigments Report, Sample from Rm 112, 2024.**



Sample 043: Room 112 – East wall, panel above mantel, underneath light fixture



Sample 043, visible light, 200x. Prepared by C. Thompson, rephotographed by Moffitt 2025



Sample 043, UV light, 200x. Prepared by C. Thompson, rephotographed by Moffitt 2025

Cross-section sample 043 contains the first generation paint described as gray/green/tan in appearance. In cross-section, the layer has a golden yellow colored-matrix overall with occasional opaque dark/black pigment particles, opaque white particles and fine orange-red particles. This layer has a dim autofluorescence in UV.

A scraping of this paint was collected to examine and identify the pigments with the polarizing light microscope. The following pigments were identified:

- lead white ($2\text{PbCO}_3 \cdot \text{Pb}(\text{OH})_2$)
- natural chalk (CaCO_3)
- yellow ochre ($\text{Fe}_2\text{O}_3 \cdot n\text{H}_2\text{O}$) with associated clays)
- lamp black (carbon)
- red lead (Pb_3O_4), small component
- Prussian blue ($\text{Fe}_4[\text{Fe}(\text{CN})_6]_3$) single particle

Most of the dispersion contains lead white, which presents as colorless transparent rounded particles approx. $1\mu\text{m}$ in diameter with narrow particle size range. Relief was high, $\text{RI} > 1.662$ and birefringence was high (bright in XPL) with complete extinction. Lead white as a pigment has been in use since antiquity.

Chalk (CaCO_3) presented as colorless, flat particles with anhedral fracture around $1\text{-}3\mu\text{m}$ in diameter. Relief was close to the mounting medium and variable, which is diagnostic for this pigment. Birefringence was high. Some coccoliths (marine nanofossils) were present in the sample, exhibiting the rounded morphology with a 'dark cross' in crossed polars with incomplete extinction. The presence of coccoliths indicates the chalk is from a natural source. Chalk has been used in paints since antiquity and is a common paint additive in the present day.

**Appendix 2 – Selected Entries, U.S. Direct Tax of 1798 for Northampton, MA.
Compiled by Myron O. Stachiw, 2025.**

Myron O. Stachiw

30 April 2025

Notes Judd Manuscript – Northampton 1798 Direct tax data

Schedule

“Owner/each separate lot/Description & Dimensions Buildings, Barns, corn barns, mills, etc. with descriptions of Lands bounds etc./ Dwelling houses-buildings outhouses not exceeding 100 dollars/acreage of lots/dollars (value)

Luke Lyman

L	Each separate Lot	Description of Lands Building Barns Corn Barns Sheds &	Ac. Value of Land	Ac. Value of Buildings
Refers to owner				
Luke Lyman	one Lot	Southerly on the high way east on Natl Parsons South on Judd Parsons	100	300
		East on the River of feet Height 24 one Barn Meuron 24 by 34 one Shop 18 by 24	100	140
	one Lot	old Rainbow Bridge East on Great River west on Rainbow hill	2	80
	one Do	on the West Bridge East on Walnut tree East on Rock Earth	2	60
	one Do	middle meadow South on River Road	2	60
	one Lot	Highland Mountain	1	20
	one Do	on young Pines bridge on River Road	1	20

Daniel Wright

Luke Lyman	one Lot	South on the River of feet Height 24 one Barn Meuron 24 by 34 one Shop 18 by 24	100	300
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Josiah Parsons and Mrs. Lucy Parson
Equal

Josiah Parsons Mrs. Lucy Parson Equal	one Lot	Barns East on highway west on Alpha Grove North on Brown Parks	1	40
	one Lot	Southerly on Luke Lyman	1	40
	one Barn	Meuron 24 by 34 one Shop 18 by 24	1	100
	one Lot	Barns West on County Road East on town Road South on Highway South on	8	320
	one Lot	Waterside Barns East on town Road East and South on Brown Parks	1	40
	one Do	Waterside East on town Road West on town Road	1	40
	one Do	Walnut tree East on Rainbow hill East on town Road 3 rd one to young Pines East on	2	80
	one Do	East on great River South on young Pines hill 2 nd one to South on town Road	2	80
	one Do	old Rainbow East on Great River West on Rainbow hill	2	80
	one Do	Parsons bridge 2 nd	2	80
	one Lot	over Rock hill River East on the River West on first Brook	100	300
	one Do	on Rock mountain East on 1 st Juds West on Northampton field	20	60
	one Do	Brush hill North on high way East on Alpha Grove	4	16
	one Do	on lower hill South on half field Road North on Daniel Parsons	2	16
	one Do	on Sandy hill East on town Road West on River Road 6 on first Brook	4	40

Nathaniel Parsons Jr.

Natl Parsons	one Lot	one Lot Barns South on town Road North on Alpha Grove on Brown Parks	2	80
	one Lot	East on 1 st Juds East on town Road 2 nd one to young Pines East on	2	80
	one Do	on Rock East on Northampton field East on high way	2	80
	one Do	on Walnut tree East on high way West on Rock Earth	2	80
	one Lot	half way Brook 4 th one to Northampton hill 5 th Do Sandy hill 1 st	2	80

Judd Manuscript – Northampton

Schedule A – Dwelling houses with the outhouses thereto appended and the lots whereon they are erected, not exceeding 2 acres and above the value of \$100 ...

Assessment District No. 13 and in the 8th Division of Massachusetts, owned, possessed, or occupied on 1 October 1798

(Not a complete list)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Name of Owner or Possessor	Rank of House	Structure and adjacent Properties or Possessions, District or Rate etc.	Value of the House	Value of the Land	Value of the Outbuildings	Value of the Garden	Value of the Orchard	Value of the Woodland	Value of the Water	Value of the Mill	Value of the Windmill	Value of the Waterwheel	Value of the Watermill	Value of the Windmill

Luke Lyman

Luke Lyman	Lyman Luke	Northampton, on County Road	1800	10	100	100	100	100	100	100	100	100	100	100
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Thomas Lavake

Thomas Lavake	Lavake Thomas	Northampton, on County Road	1100	10	100	100	100	100	100	100	100	100	100	100
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Nathaniel Parsons Jr.

Nathaniel Parsons Jr.	Parsons Nathaniel	Northampton, on County Road	1000	10	100	100	100	100	100	100	100	100	100	100
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Josiah Parsons

Josiah Parsons	Parsons Josiah	Northampton, on County Road	1000	10	100	100	100	100	100	100	100	100	100	100
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Daniel Wright

Daniel Wright	Wright Daniel	Northampton, on County Road	1000	10	100	100	100	100	100	100	100	100	100	100
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Houses 800-1200 sq feet

Occupant	Owner	Location	sq feet	# stories	# windows	Sq Ft of glass	Assessed \$
John Alvord	John Alvord	Ely on Springfield Rd	1200	2	8	64	150
Edward Burt	Edward Burt	Nly on Bartlett St	892	2	17	119	300
Daniel Butler	Daniel Butler	Wly on Bartlett St	1200	2	15	150	900
Thos. Bridgman	Thos. Bridgman	Wly on Pudding Lane	800	2	12	96	200
Preservd Bartlett	Preservd Bartlett	Wly on highway	1200	2	8	48	150
Israel Barnard	Israel Barnard	Wly on highway	1122	2	12	96	550
Andr. Buckman	Andr. Buckman	Wly on highway	836	1	6	48	150
Simeon Clap	Simeon Clap	Ely on highway	1160	2	6	48	250
Joseph Cook	Joseph Cook	Ely on Bartlett St	1100	2	20	160	600
Joseph Clark	Joseph Clark	Wly on Bartlett St	1200	2	29	267	780
Justin Cook	Justin Cook	Ely on Bartlett St	960	2	6	48	400
Eliakim Clap	Eliakim Clap	Nly on Highway	800	2	9	63	200
Asahel Clap	Asahel Clap	Sly on Highway	1200	2	21	168	500
Wm Clap	Wm Clap	Wly on Highway	940	2	16	104	520
David Clark Jr	David Clark	Ely on Highway	800	2	7	56	200
Seth Clap	Seth Clap	Wly on Highway	975	2	12	96	350
Eben Clap	Eben Clap	Wly on Highway	1010	2	11	88	450
Stephen Clark	Stephen Clark	Nly on highway	1120	2	12	96	300
Nathl. Edwards 2	Nathl. Edwards 2	Wly on Highway	1000	2	19	150	408
Benj. Edwards	Benj. Edwards	Wly on Highway	1140	2	12	96	420
Nathl. Fowl	Nathl. Fowl	Ely on Bartlett Rd	1200	2	22	230	1220
Isaac Geer	Isaac Geer	Nly on County Rd	932	2	21	152	310
David Hunt	David Hunt	Near Mill River bridge	980	1	11	88	300
Mrs. Mary Hawley	Mrs. Mary Hawley	Wly on Pudding Lane	1200	2	19	152	310
Widow E. King	Seth Hunt	Wly on King St	800	2	4	16	200
Enos Kingsley	Enos Kingsley	Ely on highway	1100	2	12	96	520
Raines Kingsley	Raines Kingsley	Wly on Lickinwater St	1200	2	17	136	400
Luke Lyman	Luke Lyman	Sly on County Rd, Wly on Seth Russell	1200	2	16	168	625
Samuel Lyman	Samuel Lyman	Nly on a Highway	1140	2	17	140	550
Thomas Lavake	Thomas Lavake	Sly on County Rd, E on Nathl. Parsons	1100	2	14	112	500
Elisha Marther	Elisha Marther	Wly on Bartlett St	1200	2	14	112	760
Elias Mann	Elias Mann	Ely on Highway	1200	2	17	136	500
Oliver Pomeroy	Oliver Pomeroy	Wly on County Rd	800	2	12	72	300
Josiah Parsons	Josiah Parsons	Ely on Highway, Sly on Luke Lyman	1070	2	12	96	250
Nathl. Parsons Jr	Nathl. Parsons	Ely on County Rd, Nly on Seth Russell	1000	2	7	56	250
Hannah Parsons	Noah Parsons	Wly on Mill River	952	1	9	72	300
Joseph Parsons	Joseph Parsons	Nly on Highway	1170	2	11	88	300
Nathl. Phelps	Nathl. Phelps	Wly on Lickinwater St	1008	2	14	112	500
Jonathan Parsons	Jonathan Parsons	Sly on Springfield Rd	944	2	12	84	400
Mrs. Beulah Parsons	Mrs. Beulah Parsons	Ely on County Rd, Nly on Lyman Clark	1200	2	12	96	400
Reuben Pelton	Reuben Pelton	Ely on Highway	884	1	4	32	110

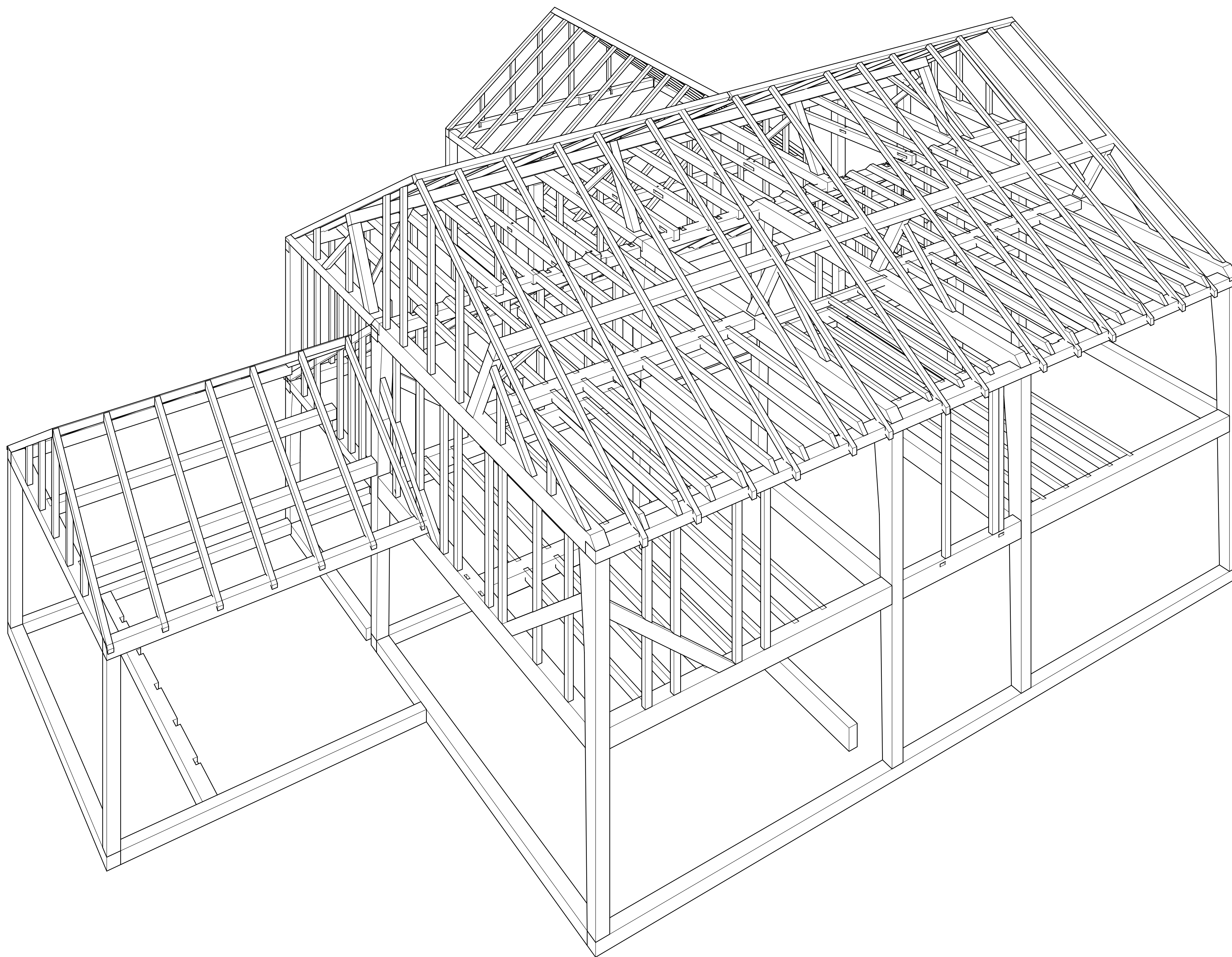
Occupant	Owner	Location	sq feet	# stories	# windows	Sq Ft of glass	Assessed \$
Hezekiah Porter	Hezekiah Porter	Wly on Lickinwater St	875	2	10	80	250
Eliphalet Phelps	Eliphalet Phelps	Wly on Lickinwater St	1014	2	14	112	400
Israel Rust	Israel Rust	Sly on Lickinwater St	1012	1	12	96	300
William Butler	Levi Shepherd	Wly on Puding Lane	1080	2	14	132	400
Simeon Strong	Simeon Strong	Wly on Puding Lane	1000	2	11	88	500
John Strong	John Strong	Sly on Highway	1140	1	11	88	300
Bela Strong	Bela Strong	Sly on Highway	1200	2	13	104	400
Jonathan Strong	Jonathan Strong	Wly on Highway	1200	2	13	124	400
Nathan Stores	Nathan Stores	Ely on Bartlett St	1200	2	10	70	400
Ebenezer Strong	Ebenezer Strong	Wly on Lickinwater St	1140	2	11	88	350
Samuel Wright	Samuel Wright	Wly on Highway	800	2	8	64	310
Daniel Wright	Daniel Wright	Nly on County Rd	2100	2	29	392	1300
Noah Wright	Noah Wright	Nly & Ely on Highway	800	2	6	48	250
Moses Wright	Moses Wright	Wly on Highway	1140	2	14	112	520
Asahel Wright	Asahel Wright	Nly on Highway	1200	2	10	100	500
Ebenezer Wright	Ebenezer Wright	Ely on County Rd	1200	2	11	88	400
Enos Wright	Enos Wright	Ely on Highway	1140	2	19	152	500

Of 38 2-story dwelling houses between 1000 and 1200 sq. ft. in ground footprint only 2 had 7 or less windows –the Nathaniel Parsons House (7 windows) and the Simeon Clap House (6 windows). Both were valued at \$250.

Houses listed with 7 or less windows

Occupant	Owner	Location	sq feet	# stories	# windows	Sq Ft of glass	Assessed \$
Mrs. Betsey Alvord	Mrs. Betsey Alvord	Ely on Highway	600	2	5	40	150
Oliver Bosworth	Oliver Bosworth	Sly on Highway	612	1	4	32	105
Wm Butler	Wm Butler Jr	Near paper mill	544	1	4	32	105
Elijah Bartlet	Elijah Bartlet	East on County Rd	684	1	2	16	105
Andrus Buckman	Andrus Buckman	Wly on Highway	836	1	6	48	150
Moses Bartlet Jr	Moses Bartlet Jr	Ely on a Town Rd	664	1	6	48	150
Simeon Clap	Simeon Clap	Ely on Highway	1160	2	6	48	250
Justin Cook	Justin Cook	Ely on Bartlet St	960	2	6	48	400
Joel Clark	Joel Clark	Sly on Highway	400	2	5	30	105 ½
Nathl. Clark	Nathl. Clark	Sly on Highway	400	2	5	30	105 ½
David Clark Jr	David Clark Jr	Ely on Highway	800	2	7	56	200
Wm. Chambers	Wm. Chambers	On Park Hill	540	1	3	24	105
Mary Clark	Mary Clark	Wly on Highway	570	2	7	56	200
Medad Edwards	Medad Edwards	Wly on Lickinwater St	600	1	5	40	110
Sampson French	Sampson French	East side Mt Tom	540	1	6	36	105
Guilford Harthaway	Guilford Harthaway Jr	E on Springfield Rd	400	1	4	32	105
Widow E. King	Widow E. King	W on King St	800	2	4	16	200
Christian Keneep	Christian Keneep	Ely on County Rd	750	1	4	32	150
John Miller	John Miller	Ely on County Rd	600	1	4	32	150
Nathaniel Parsons Jr	Nathaniel Parsons	Ely on County Rd	1000	2	7	56	250
Reuben Pelton	Reuben Pelton	Ely on Highway	884	1	4	32	110
Rufus Phelps	Rufus Phelps	Sly on Lickinwater St	540	1	5	37	200
Hezekiah Russell Jr	Hezekiah Russell Jr	Wly on Bartlet St	1342	2	6	68	750
Timothy Strong	Timothy Strong	Sly on Lickinwater St	360	2	4	32	105
Nathan Strong	Nathan Strong	Sly on Highway	360	2	4	32	105
Wm Stockwell	Wm Stockwell	Ely on Highway	548	2	7	56	200
Wm Stockwell Jr	Wm Stockwell	Ely on County Rd	654	1	2	16	105
Walter Stockwell	Wm Stockwell	Wly on County Rd	654	1	2	16	105
Noah Wright	Noah Wright	Nly & Ely on Highway	800	2	6	48	250

Appendix 3 - Architectural Drawings of the Parsons House
A. Framing Drawings by Phases, Nevan Carling, 2025-26



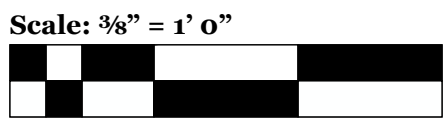
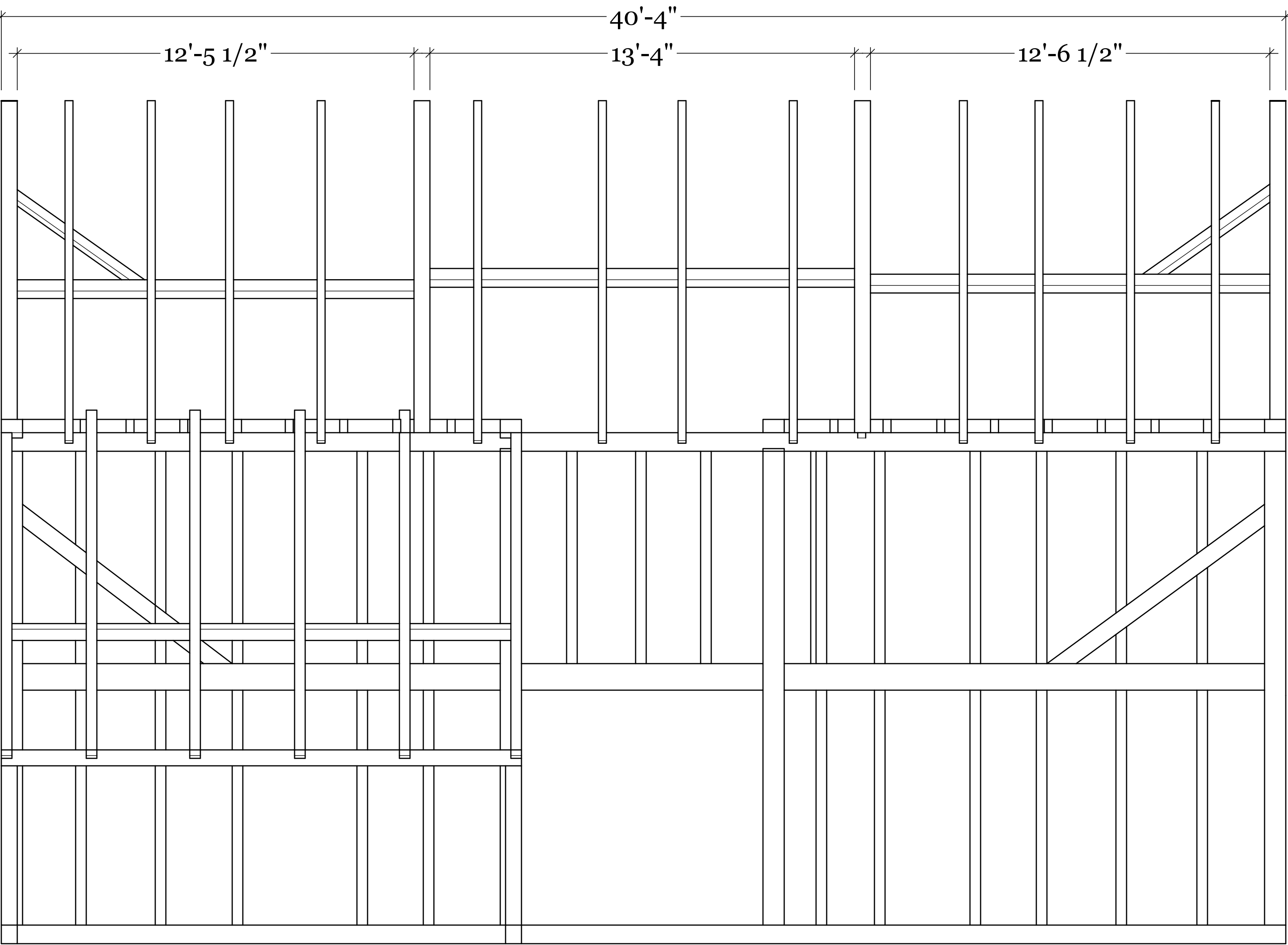
Framing members that could not be directly measured and where their placement or size were not ascertained were not included in the drawings. Some framing members that could not be measured, but whose location and size can be reasonably assumed are marked as conjectural: this category mostly includes sills and posts.

Nathaniel Parsons House
d. 1719
Northampton, Massachusetts

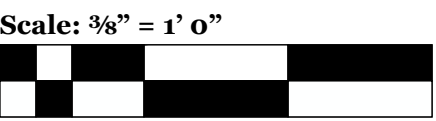
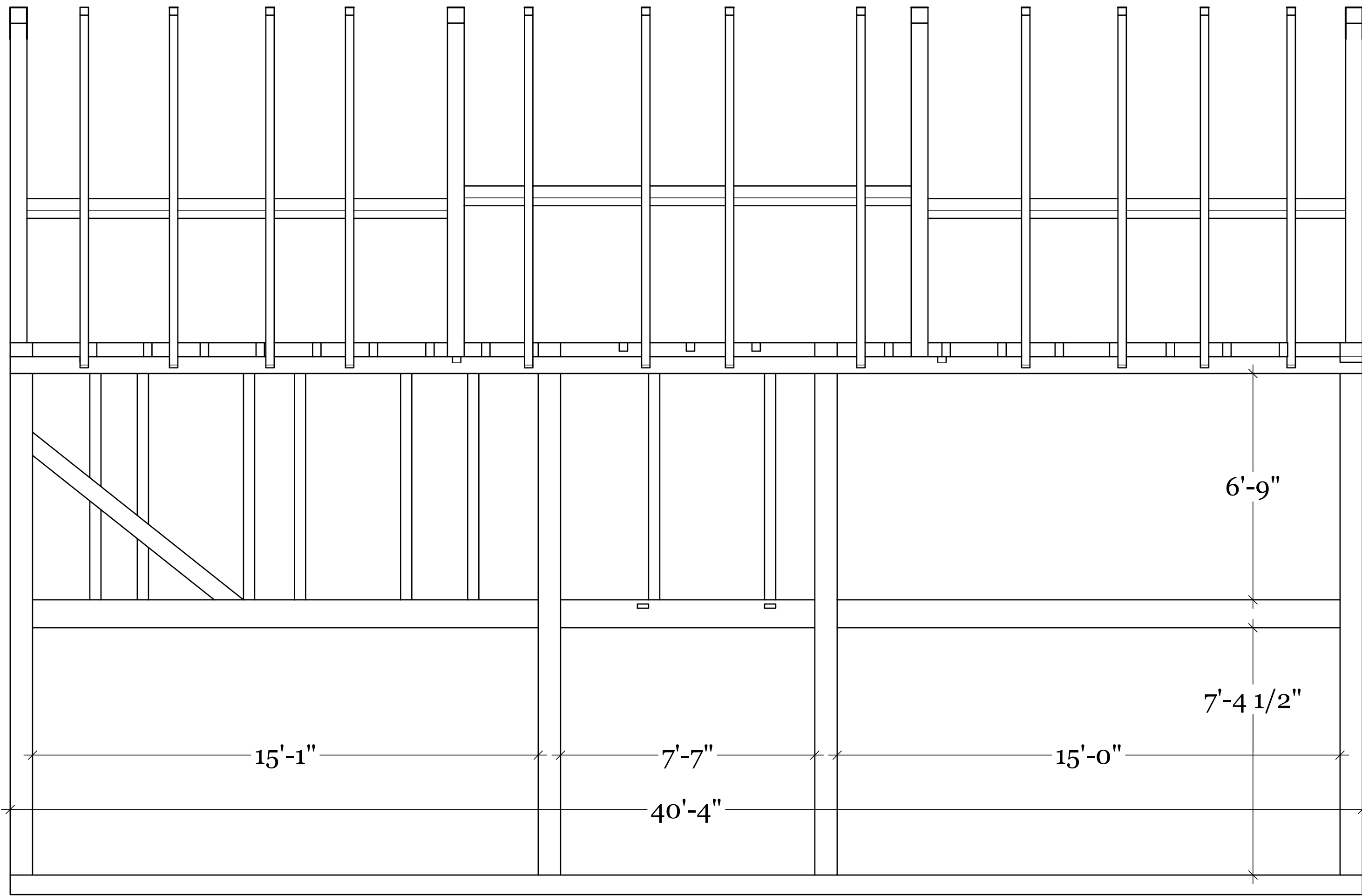
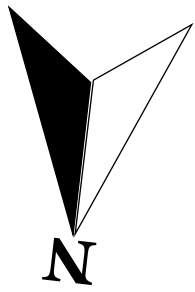


Surveyed by:
Myron O. Stachiw
Nevan Carling
Drawn by:
Nevan Carling
Little King Timber Works, LLC

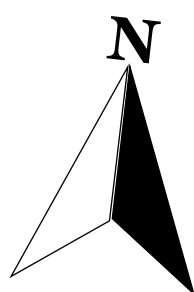
February 23, 2026



North Elevation



South Elevation

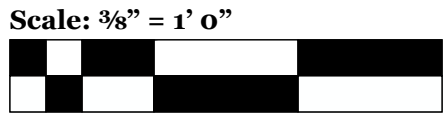
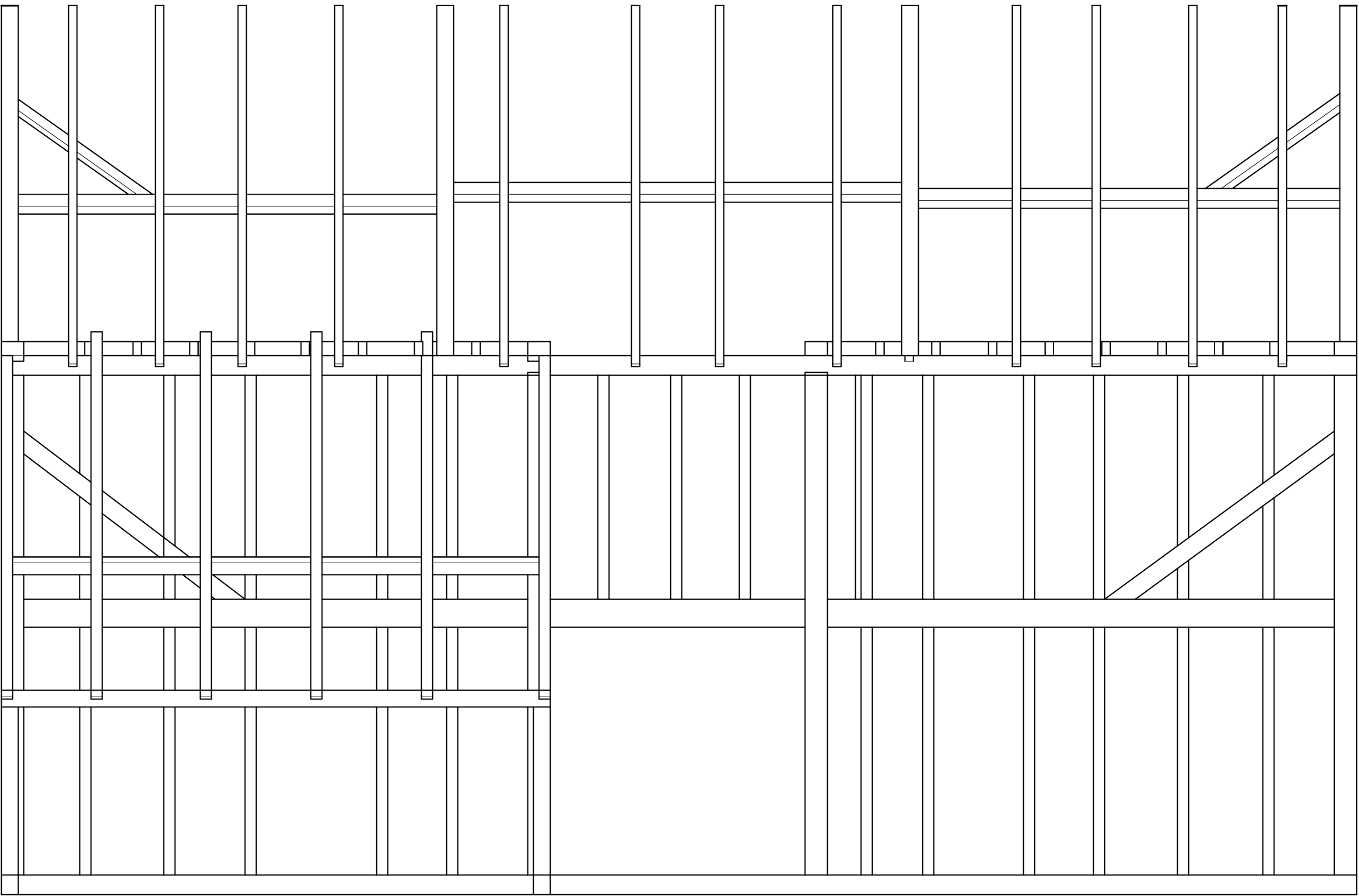


Phase 1

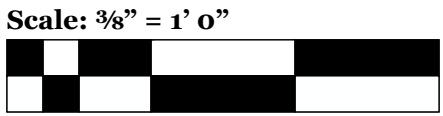
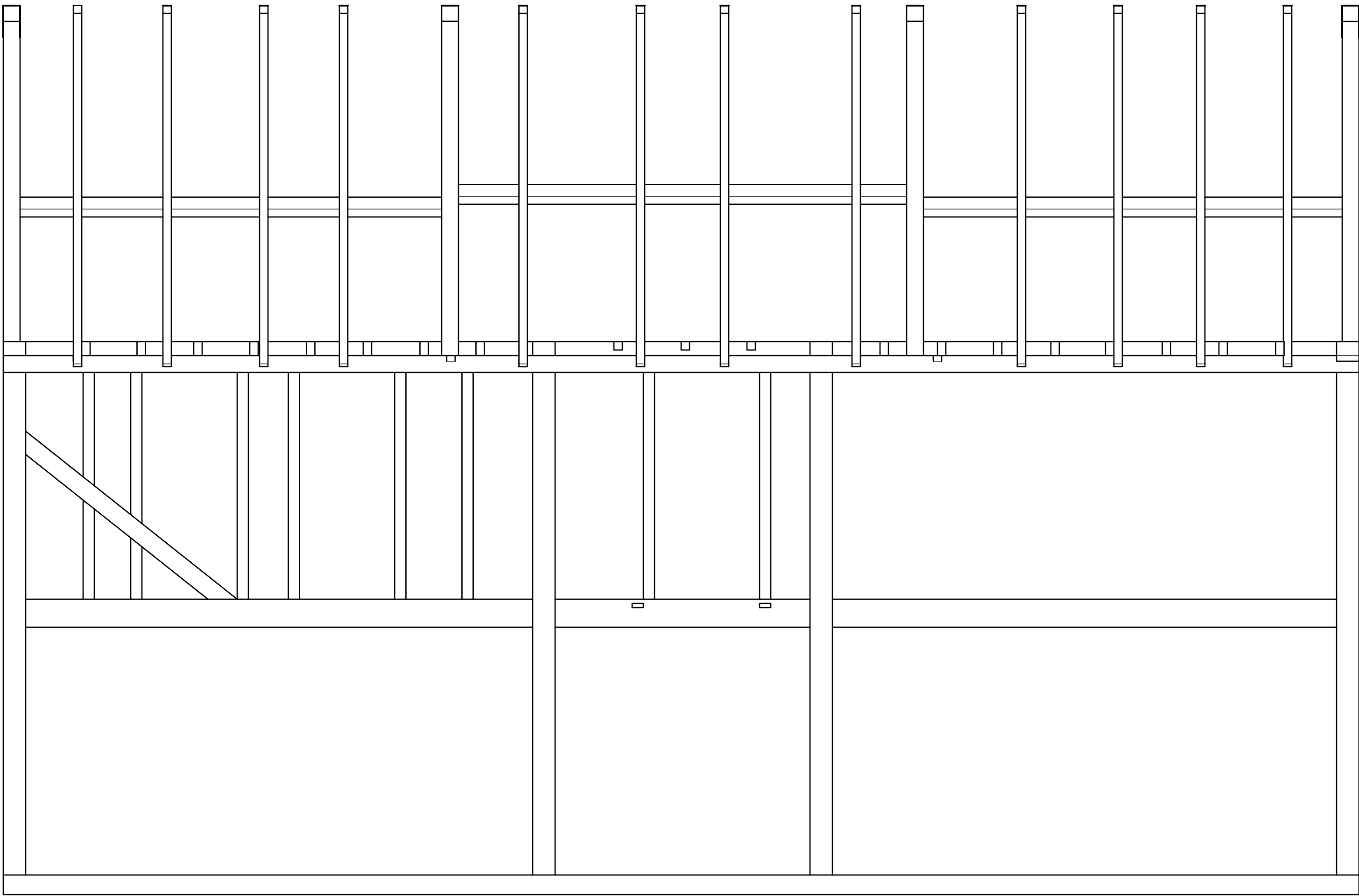
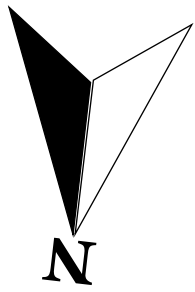


Nathaniel Parsons House

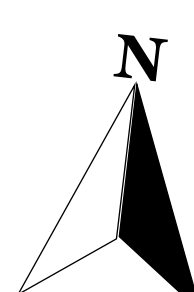
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North Elevation



South Elevation



Key:

= Conjectural

= Phase 1 Present

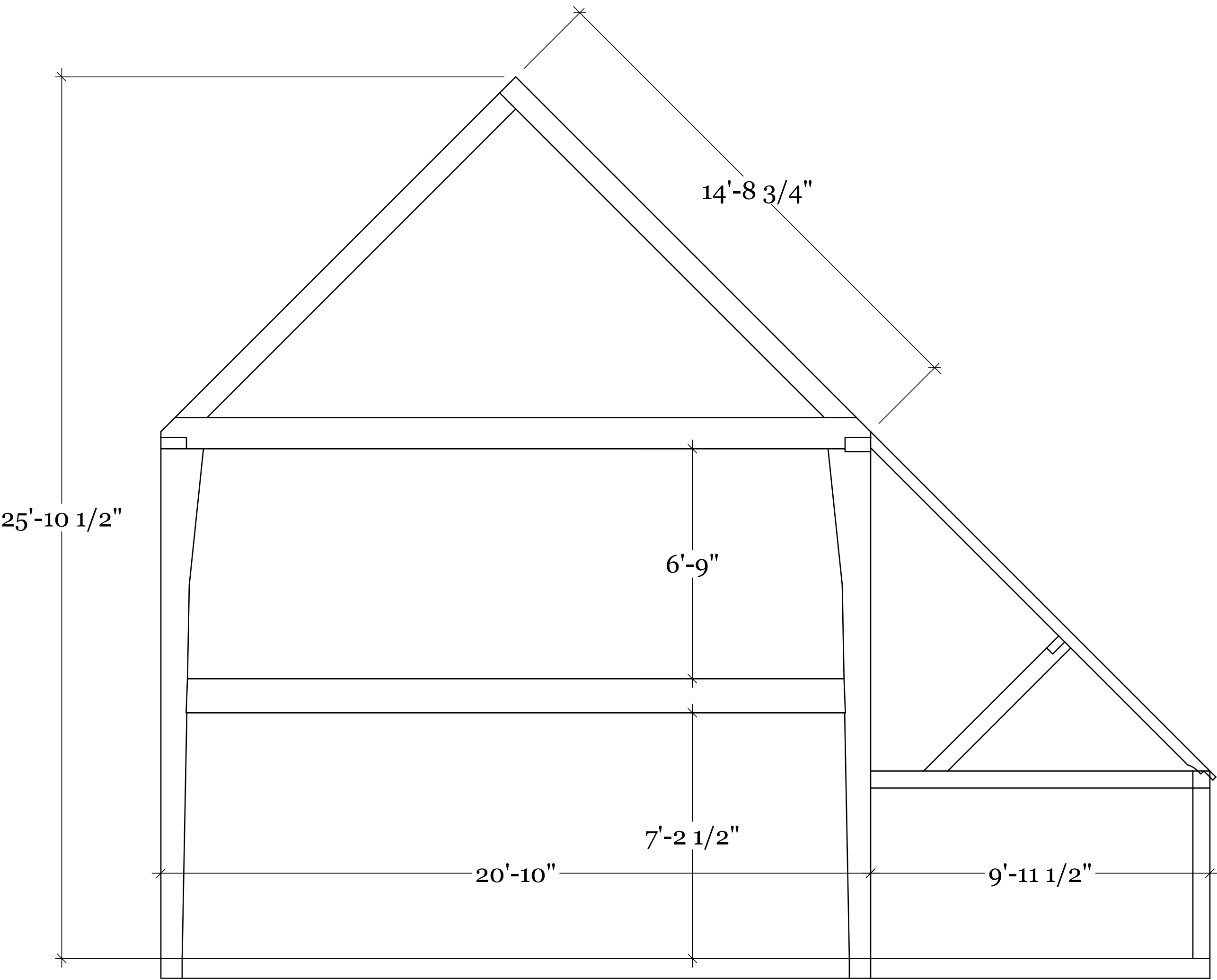
The term conjectural is used for both timbers that there is reasonable evidence, such as the Phase 1 roof structure and removed studs, because the timbers for these features no longer exist as part of current the structure. However, conjectural is also used where there is scarce evidence for that feature's form, such as the Phase 1 partial lean-to.

Phase 1

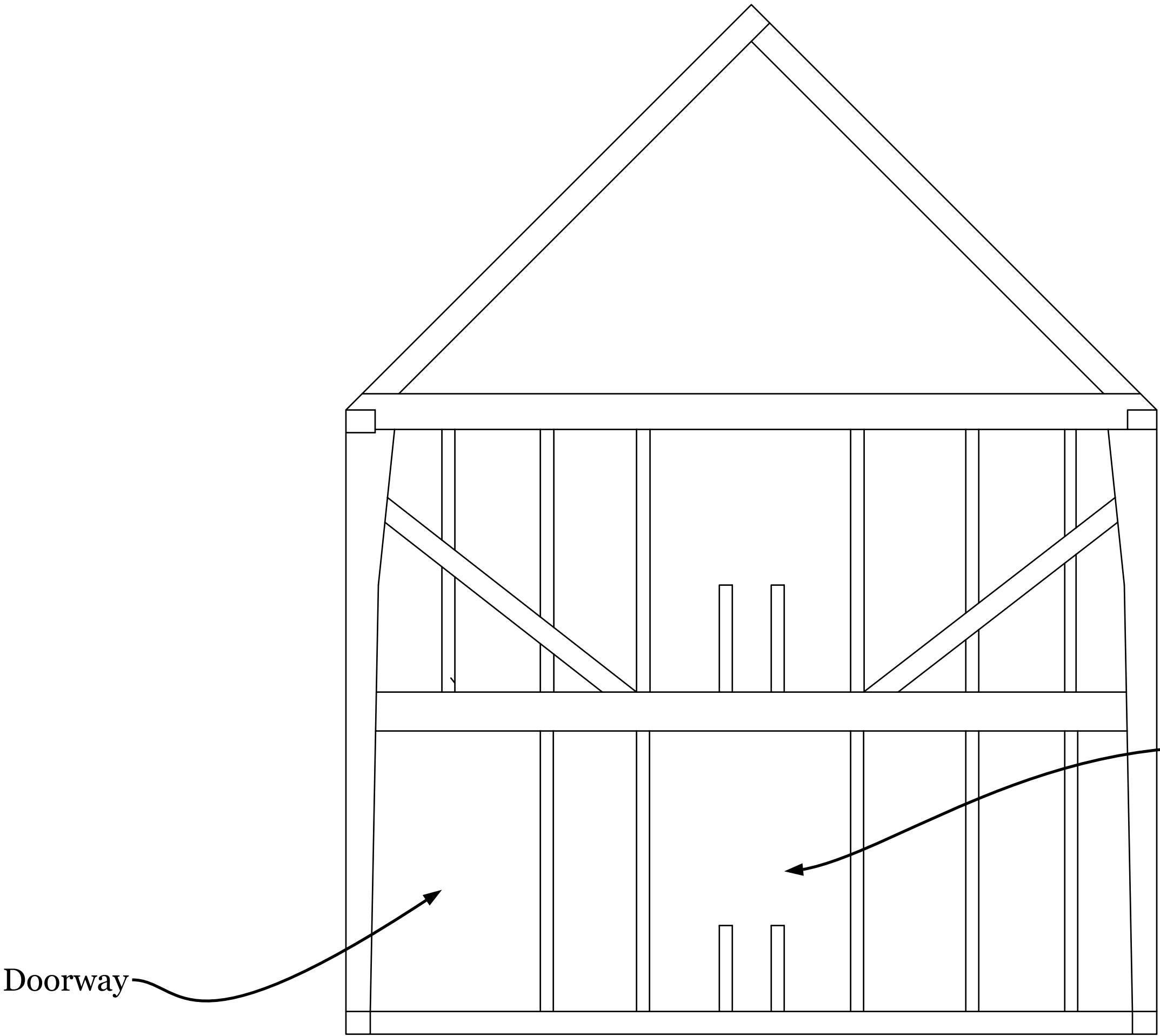
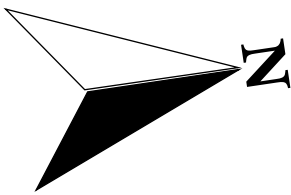
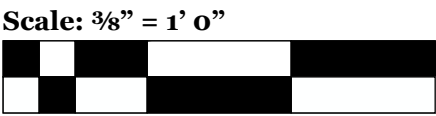


Nathaniel Parsons House

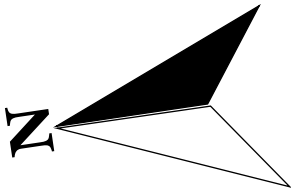
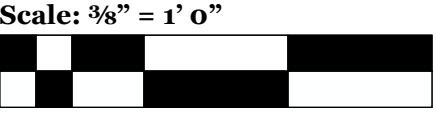
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East Elevation



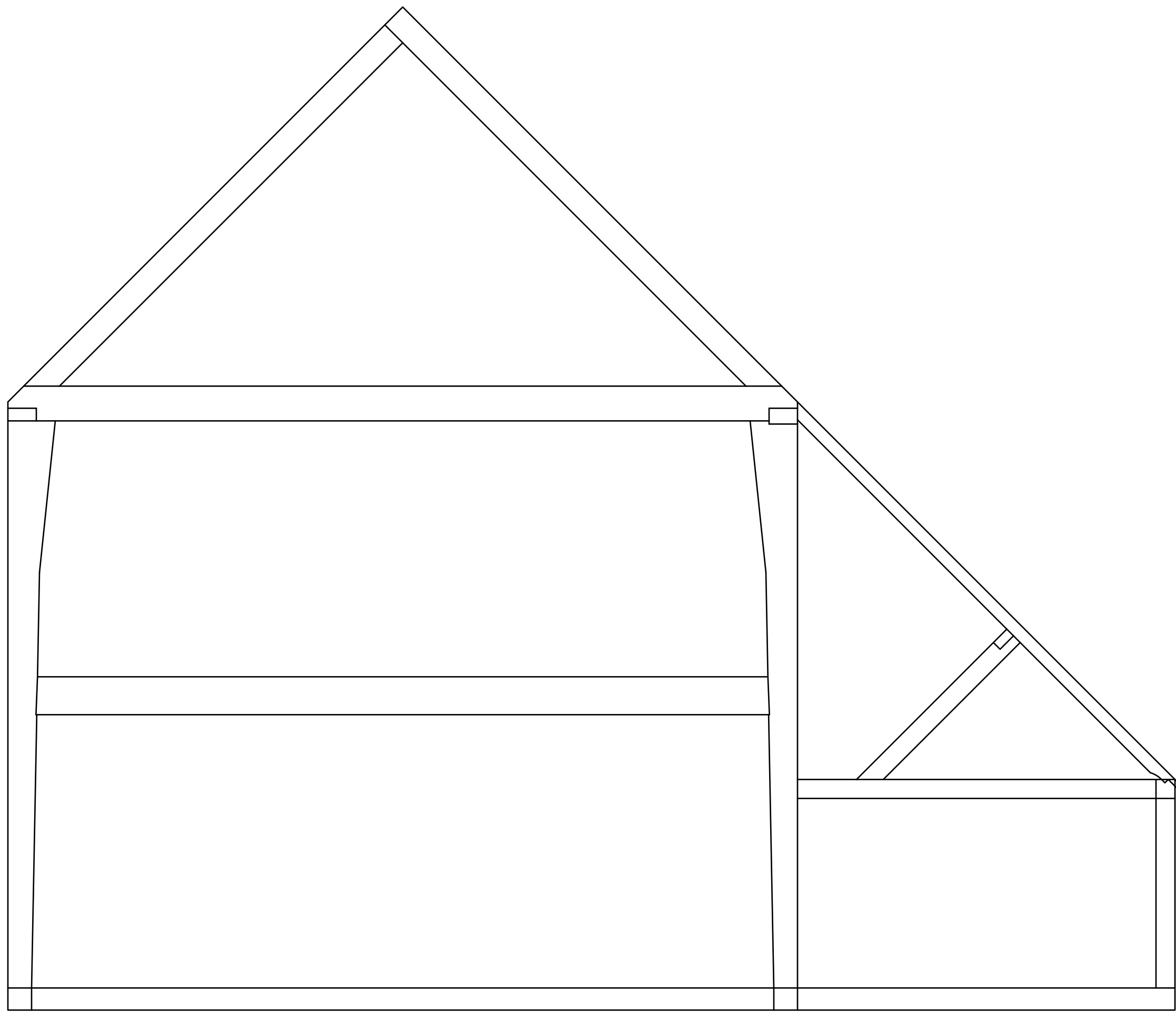
West Elevation



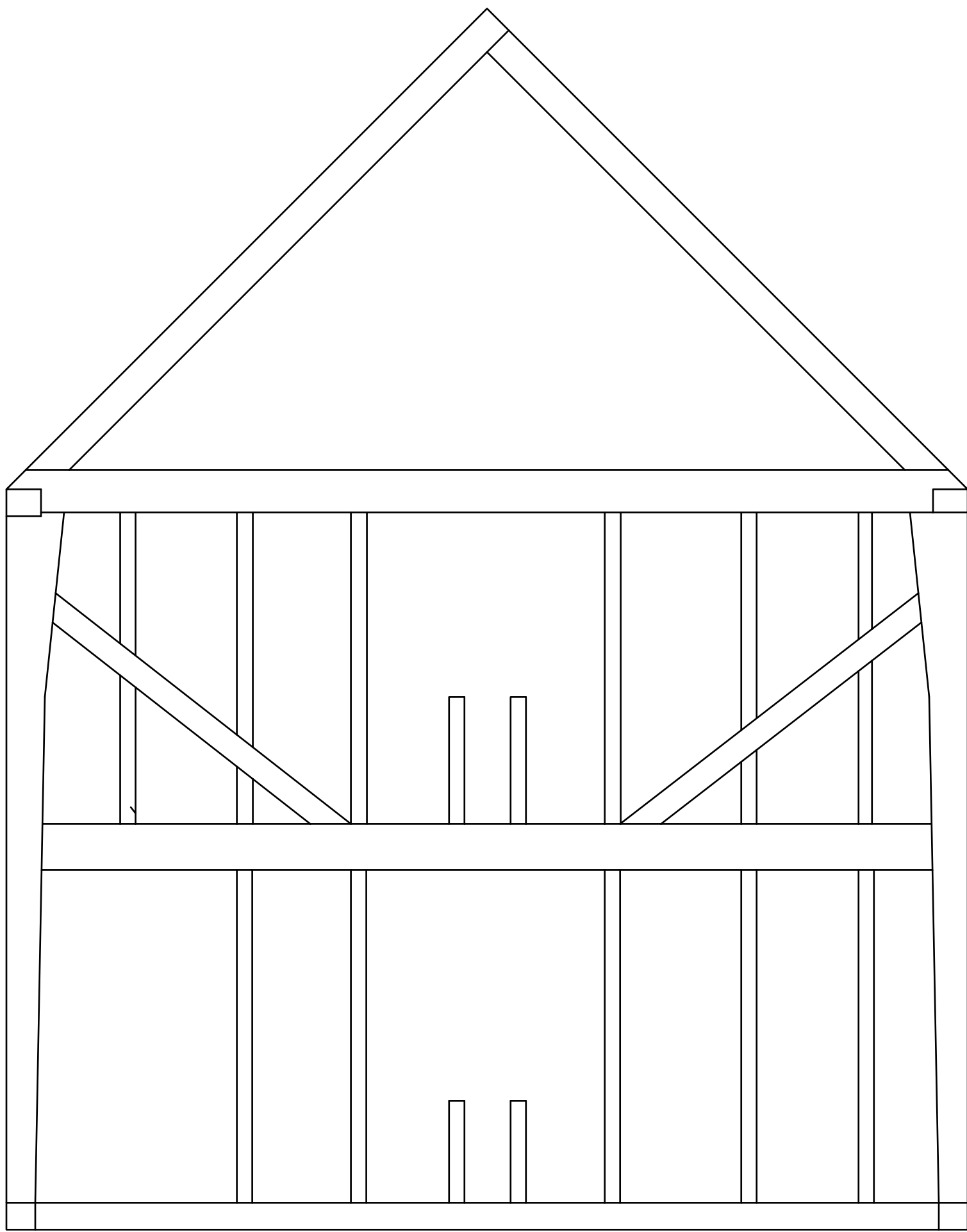
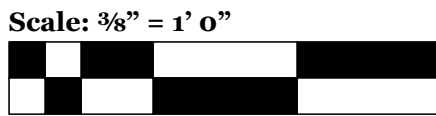
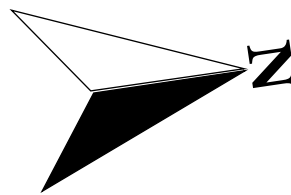
Doorway

Unclear if studs were full height

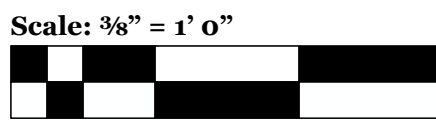
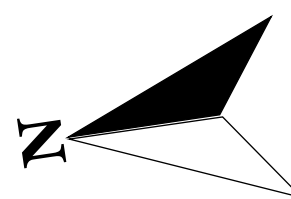
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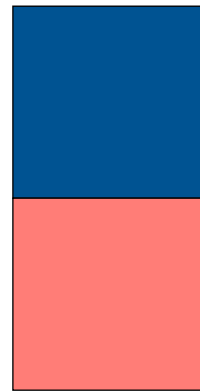
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West Elevation



Key:



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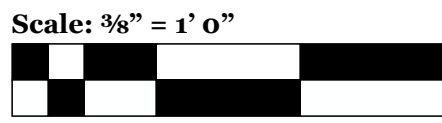
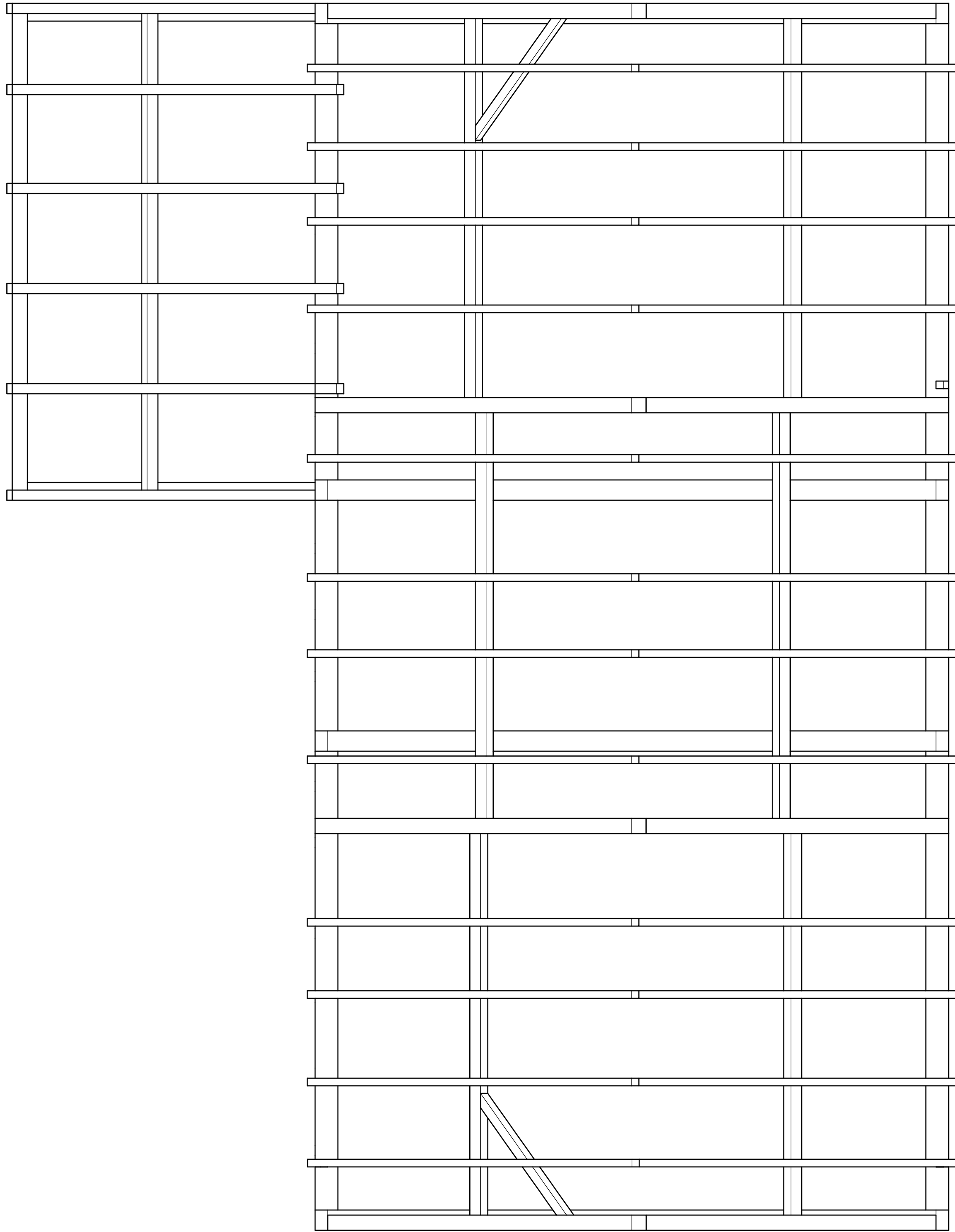
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Phase 1

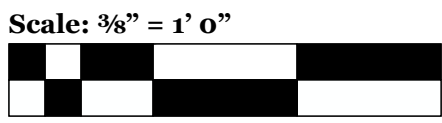
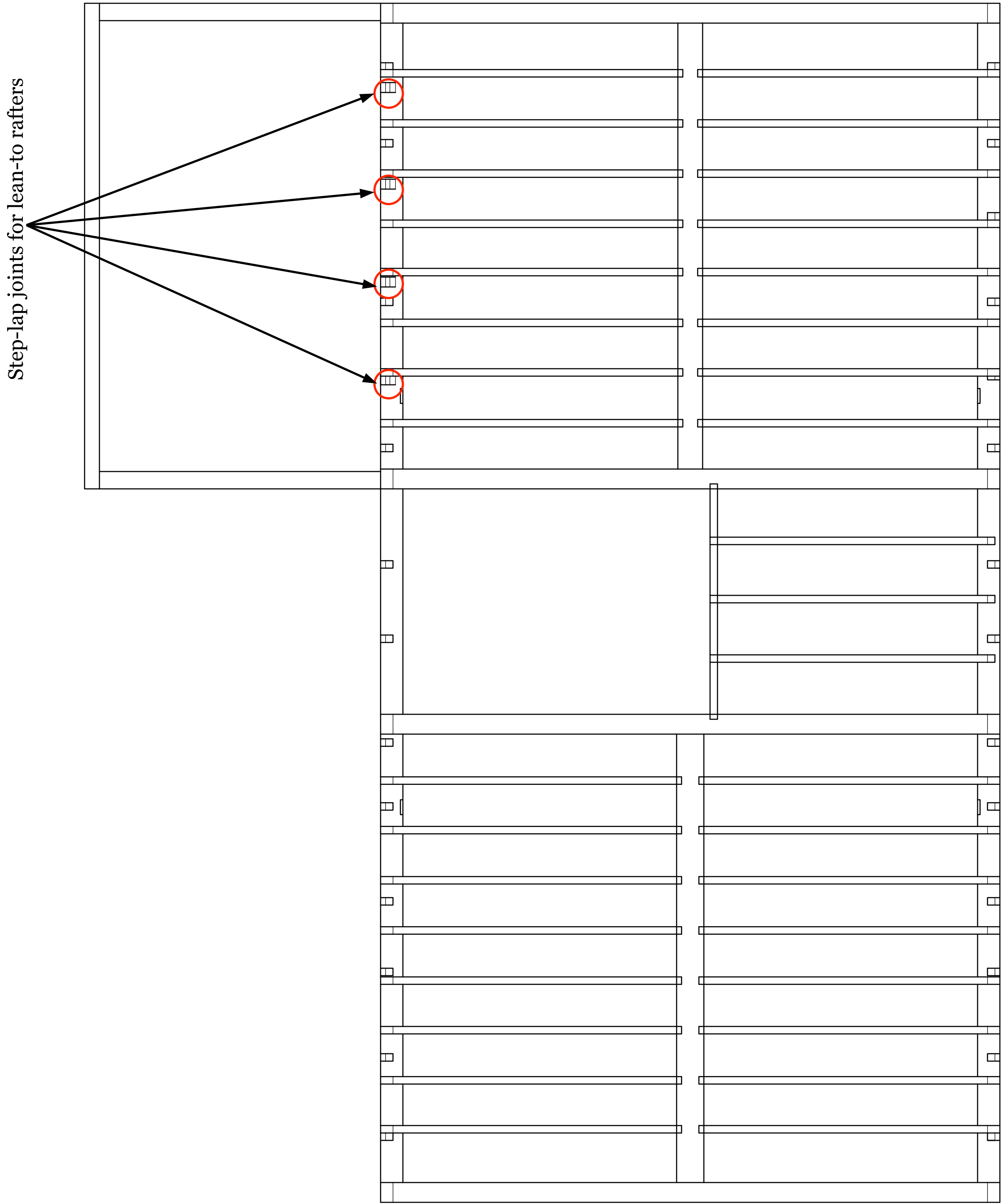
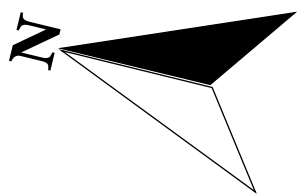


Nathaniel Parsons House

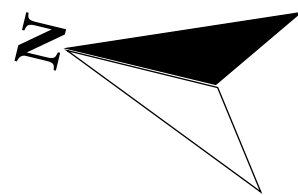
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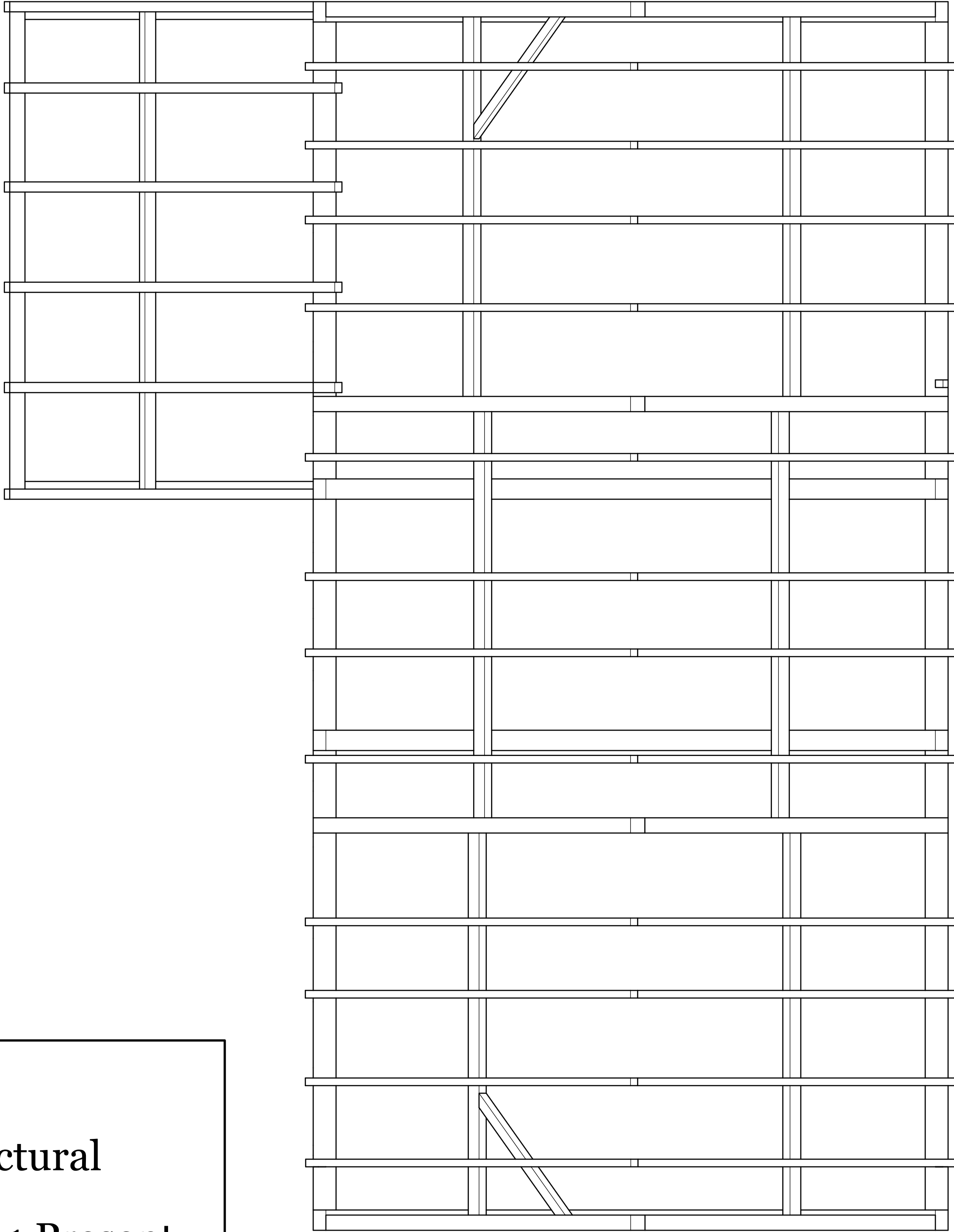
Attic Plan View
(Rafters Only)



Attic Plan View
(Joists Only)



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Attic Plan View
(Rafters Only)

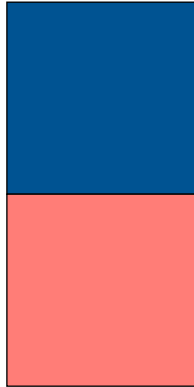
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Attic Plan View
(Joists Only)

Scale: 3/8" = 1' 0"

Key:



= Conjectural

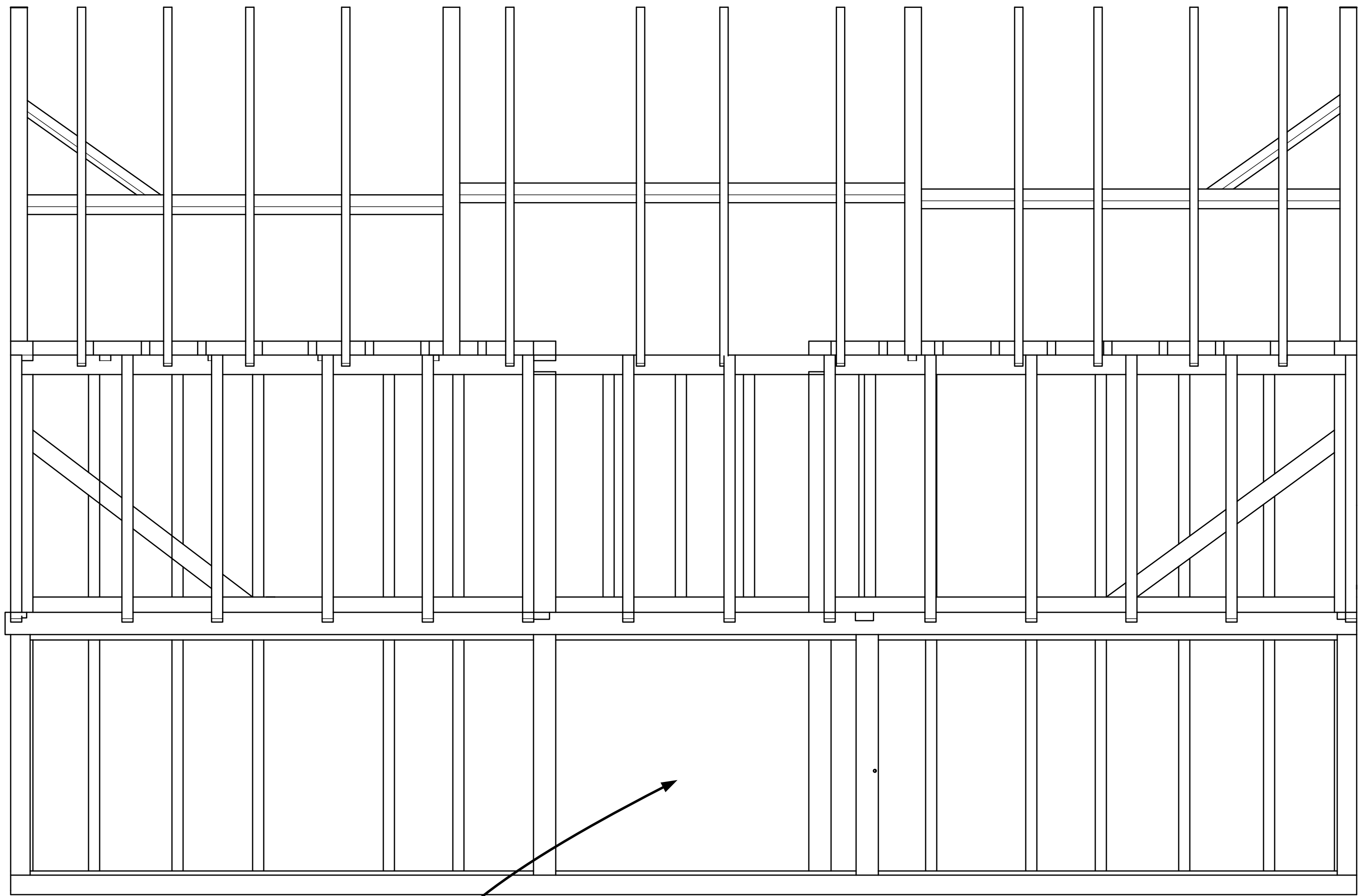
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Phase 1

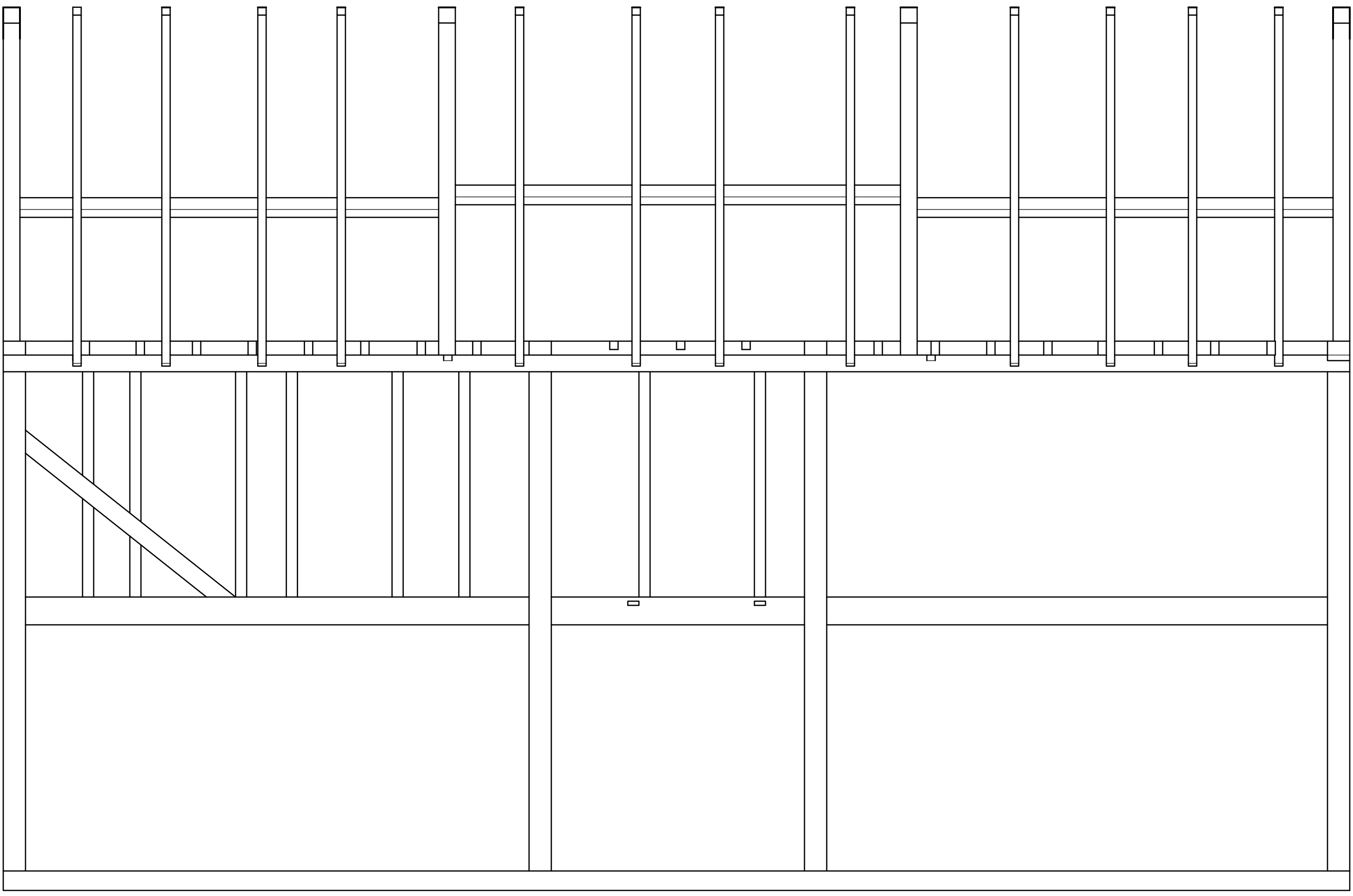


Nathaniel Parsons House

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North Elevation



South Elevation

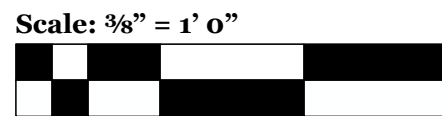
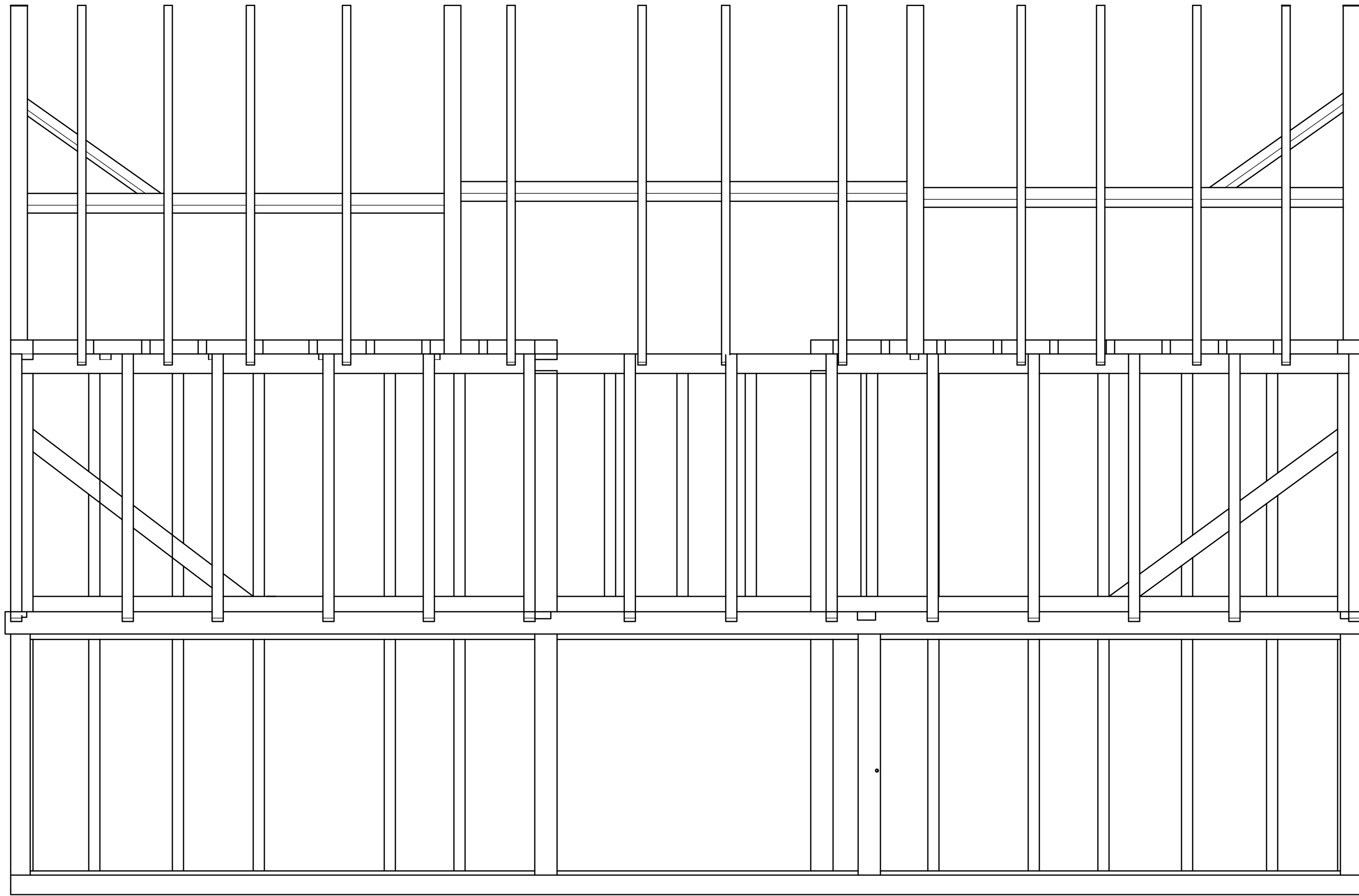
Phase 2 lean-to studs and bracing not depicted because direct measurement of members was not possible and the nailing patterns in the sheathing we not clear enough to ascertain the features behind the internal sheathing. Instead, it is recommended that measurements of these features are taken when conservation works are undertaken in this section of the building.

Phase 2

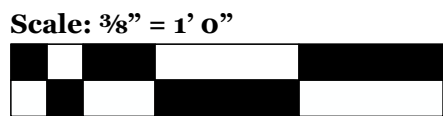
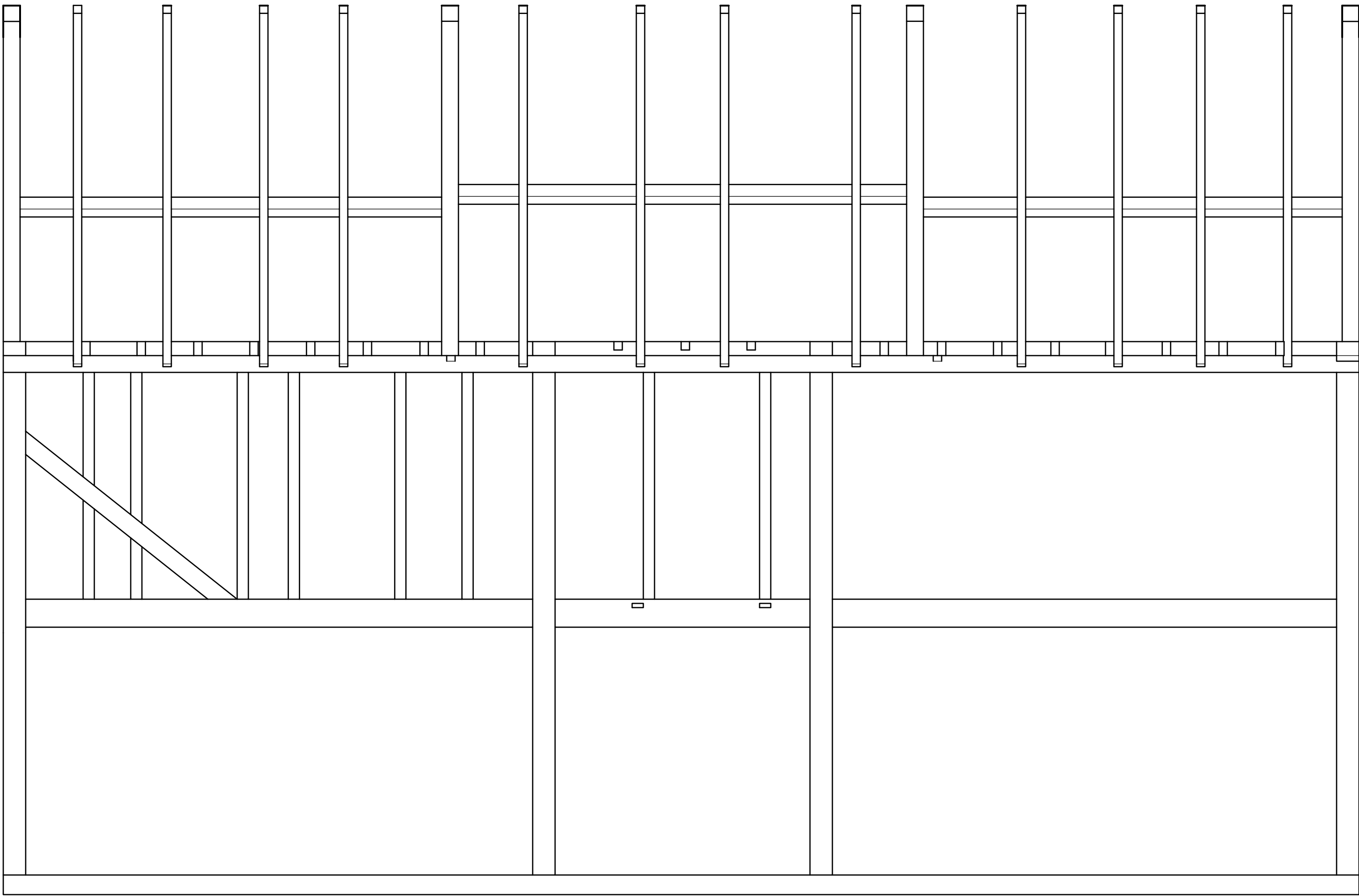
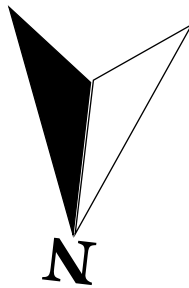


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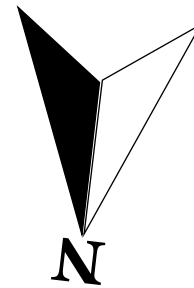
REVISIONS		
	MM/DD/YY	REMARKS
1	--/--/----	...
2	--/--/----	...
3	--/--/----	...
4	--/--/----	...
5	--/--/----	...



North Elevation



South Elevation



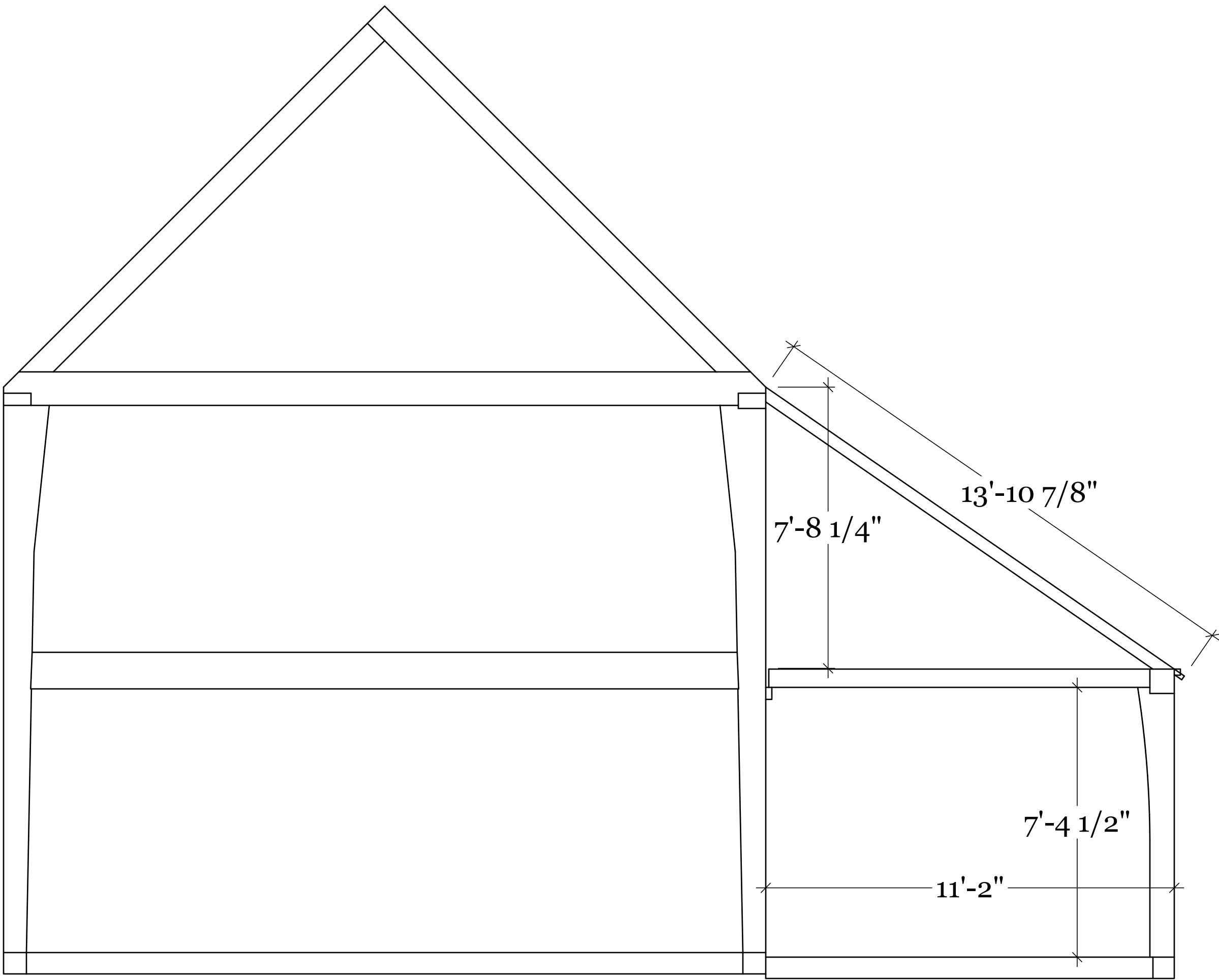
- Key:
- = Conjectural
 - = Phase 1 Present
 - = Phase 2 Present

Phase 2

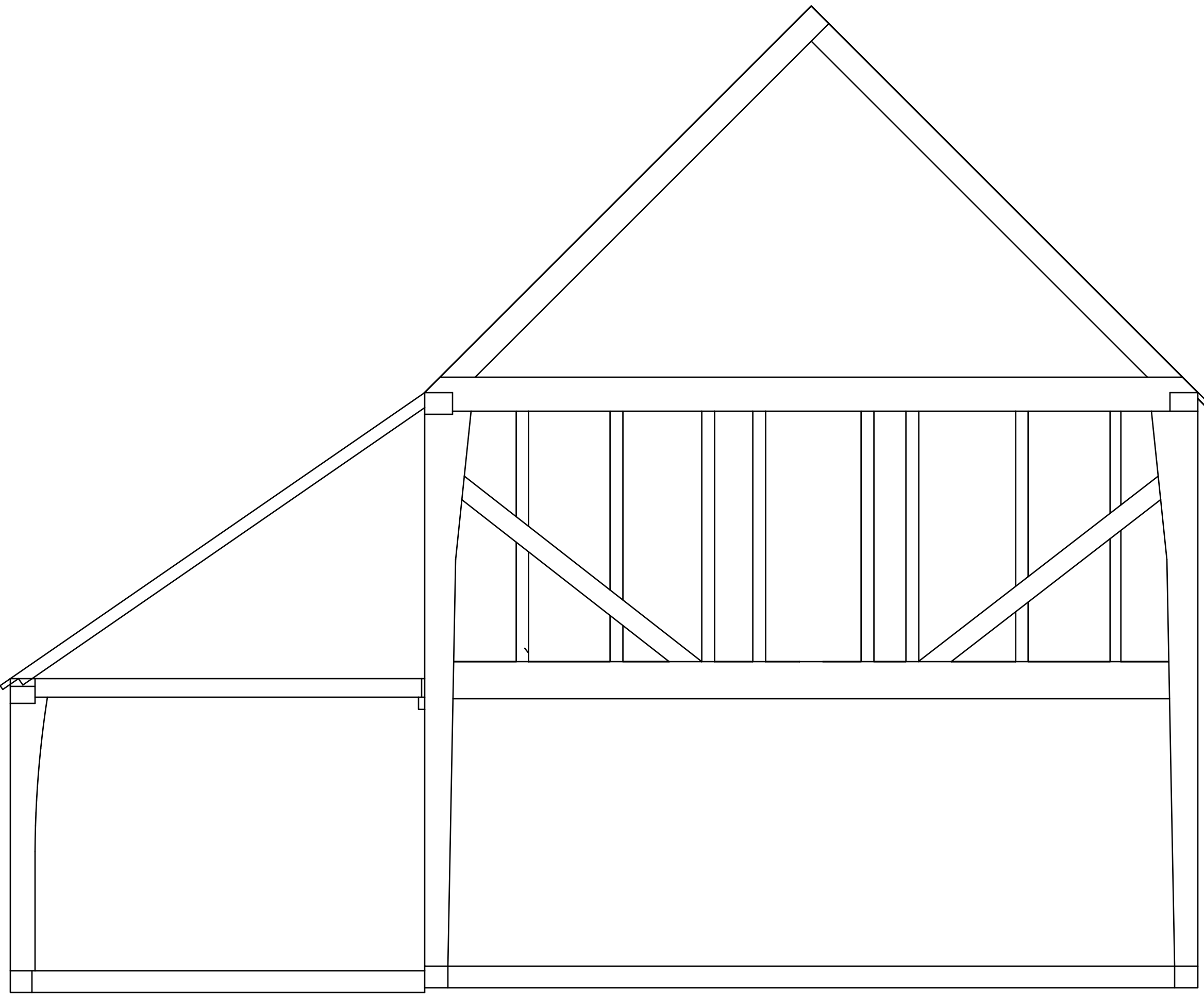
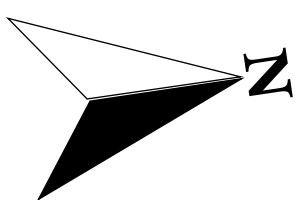
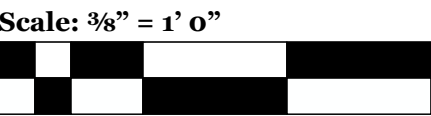


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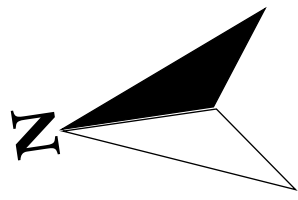
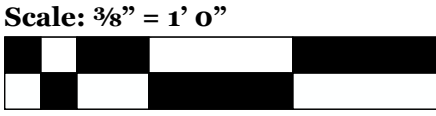
REVISIONS		
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1	--/--/----	...
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4	--/--/----	...
5	--/--/----	...



East Elevation



West Elevation

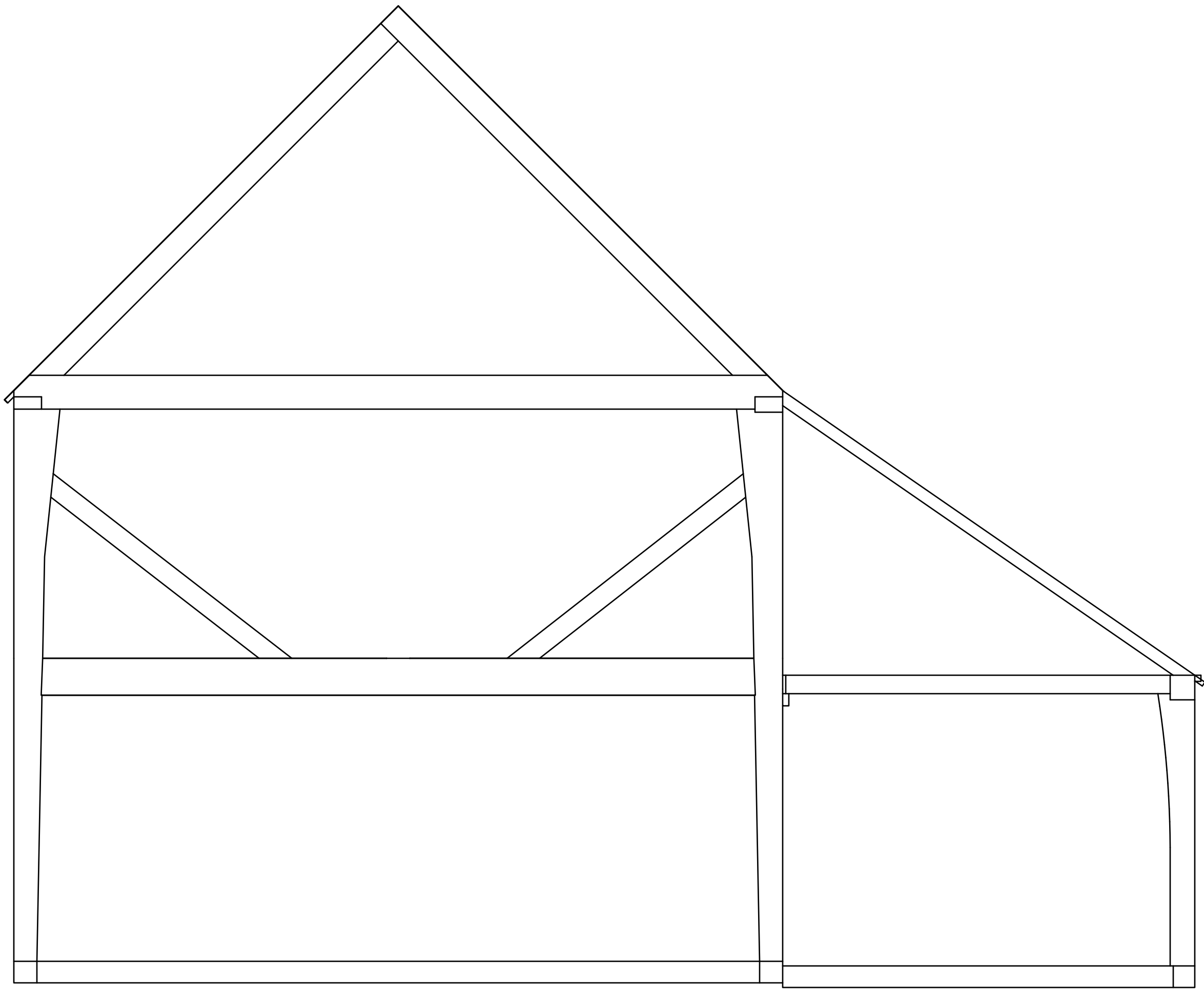


Phase 2

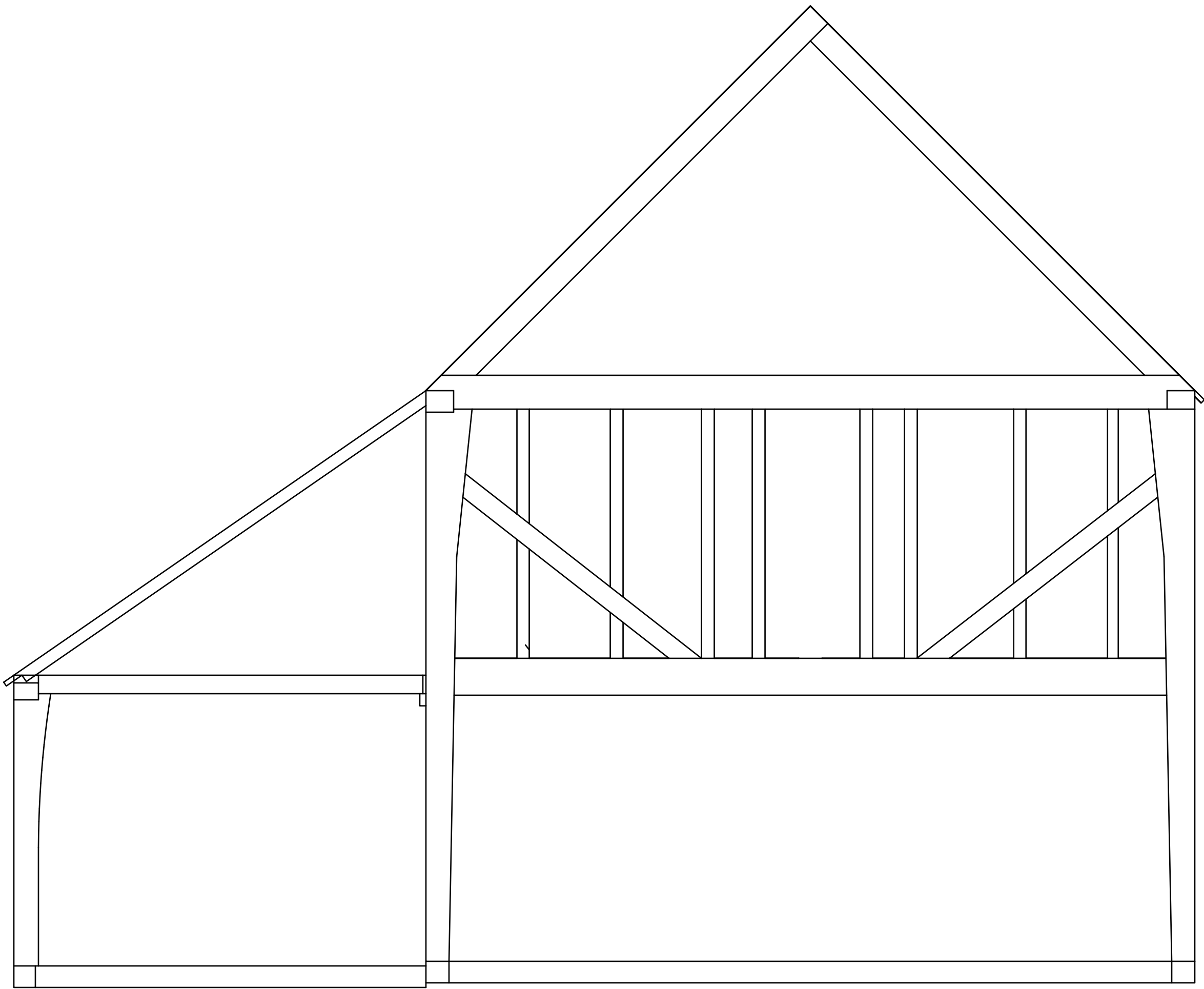
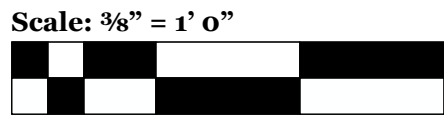
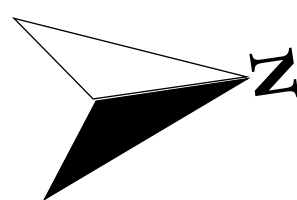


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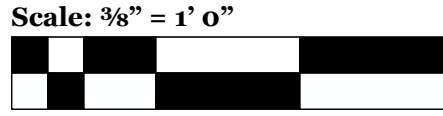
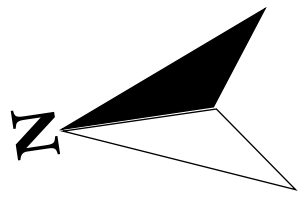
REVISIONS		
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2	--/--/----	...
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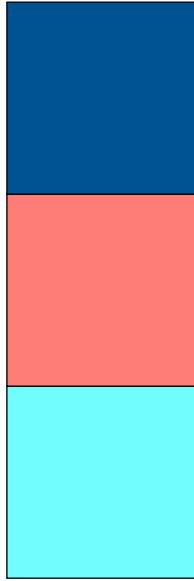
East Elevation



West Elevation



Key:



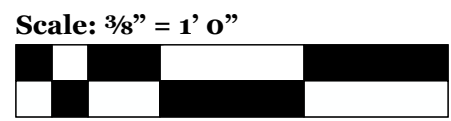
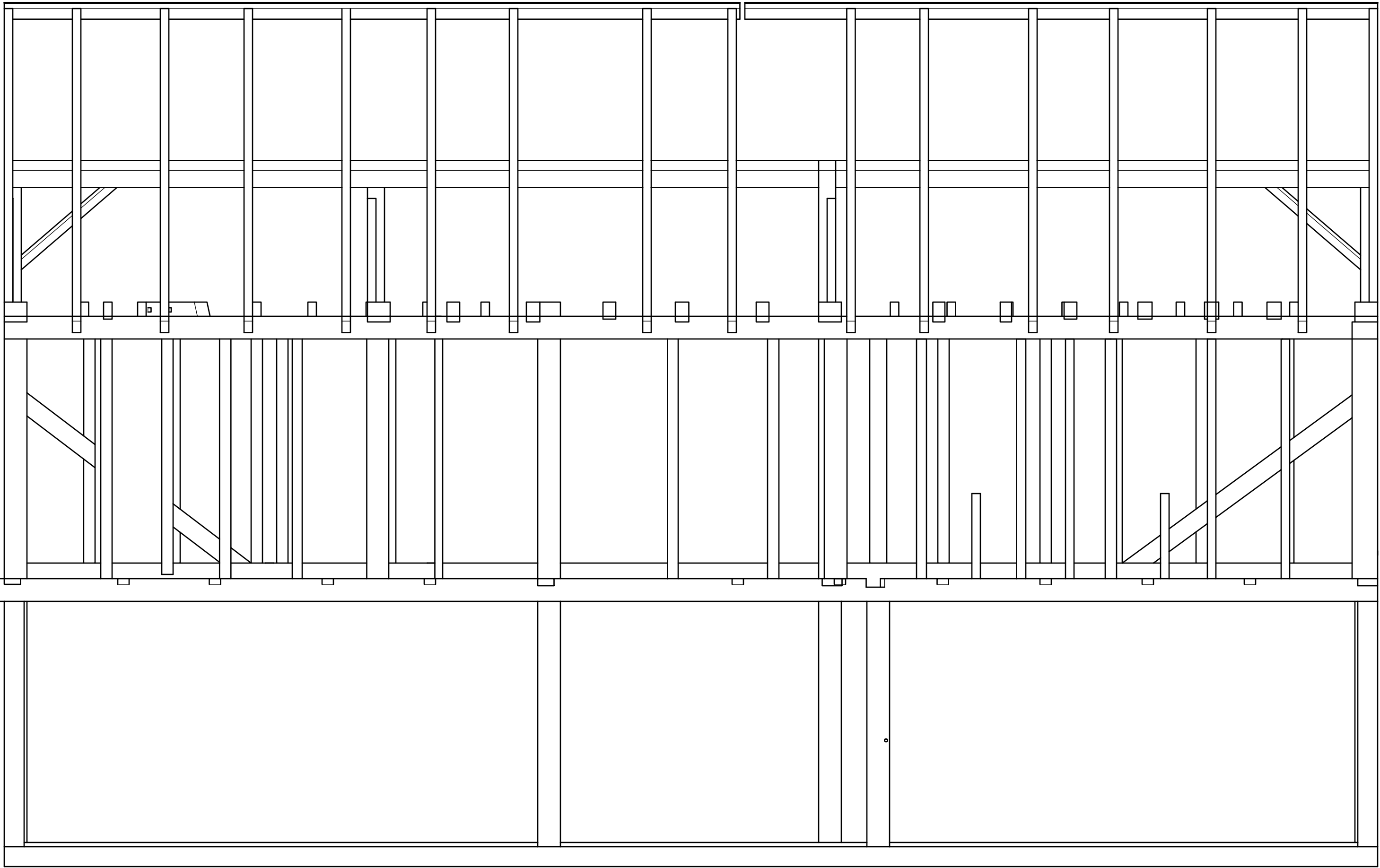
- = Conjectural
- = Phase 1 Present
- = Phase 2 Present

Phase 2

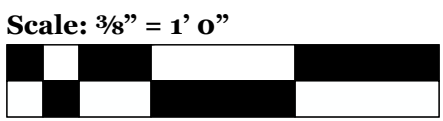
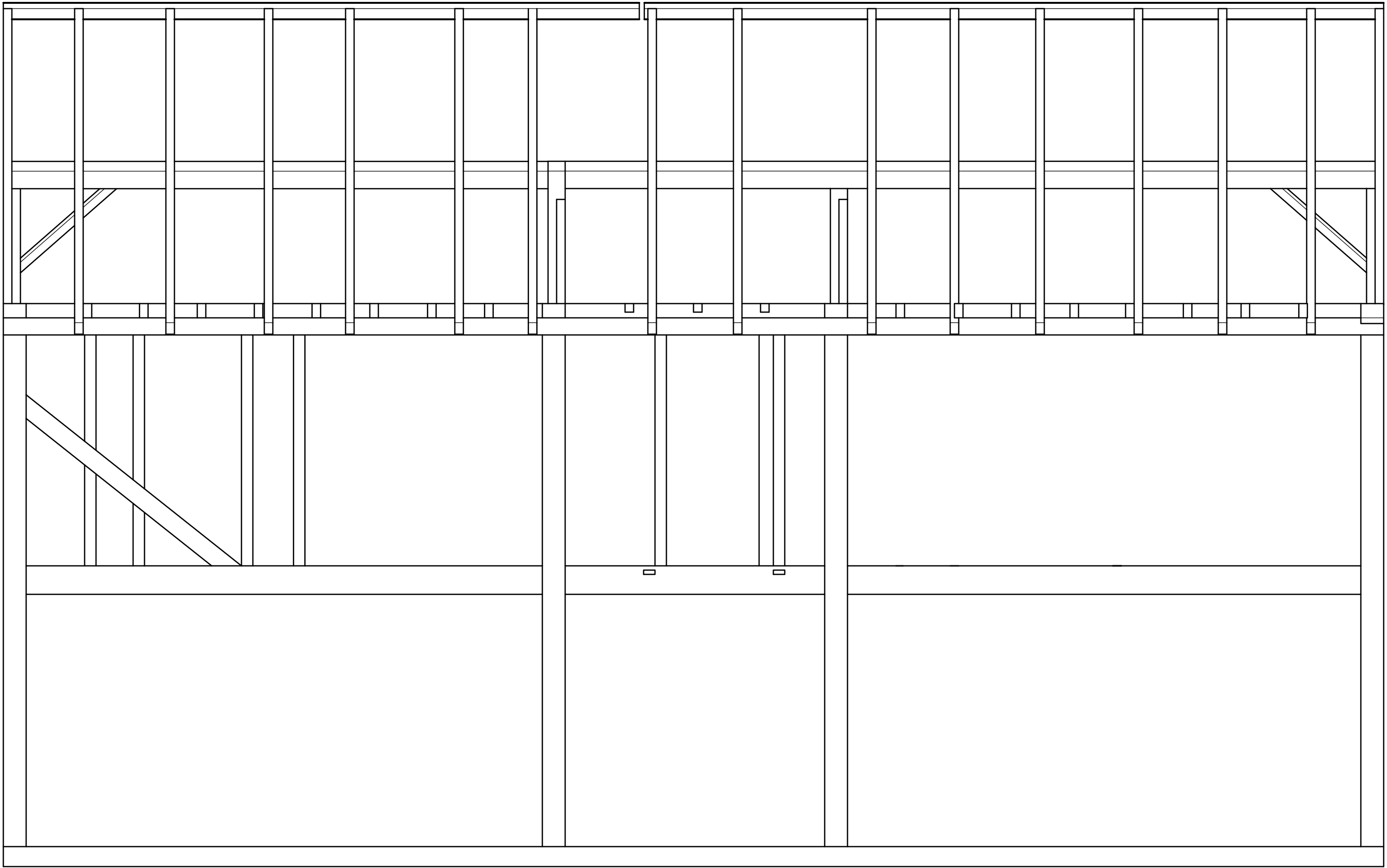
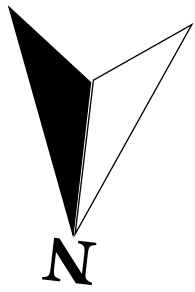


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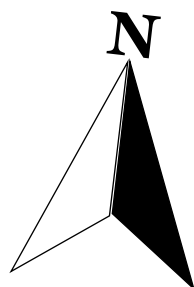
REVISIONS		
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1	--/--/----	...
2	--/--/----	...
3	--/--/----	...
4	--/--/----	...
5	--/--/----	...



North Elevation



South Elevation

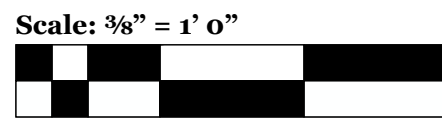
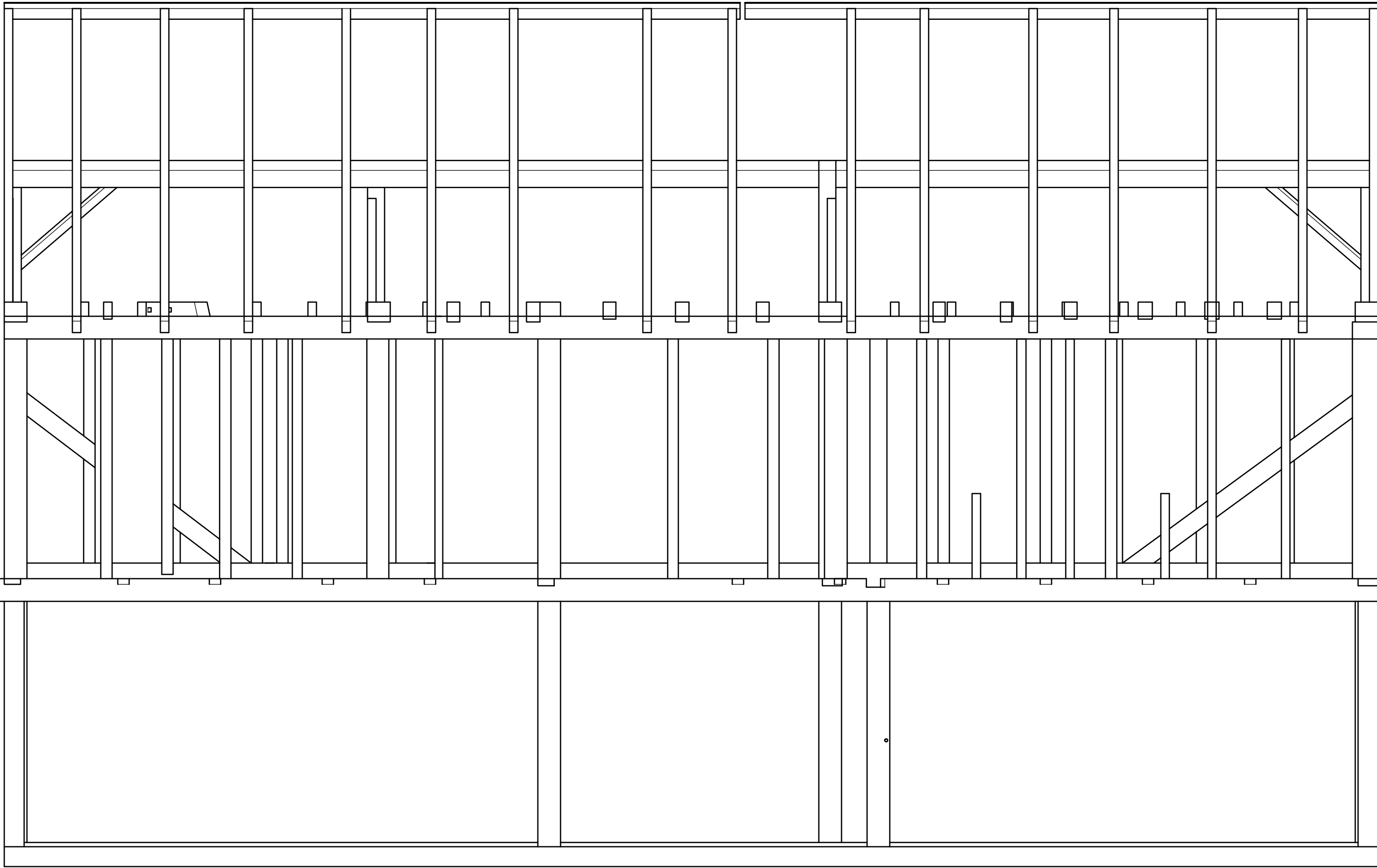


Phase 3

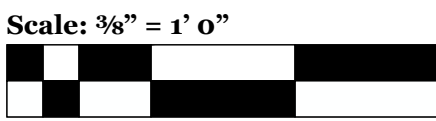
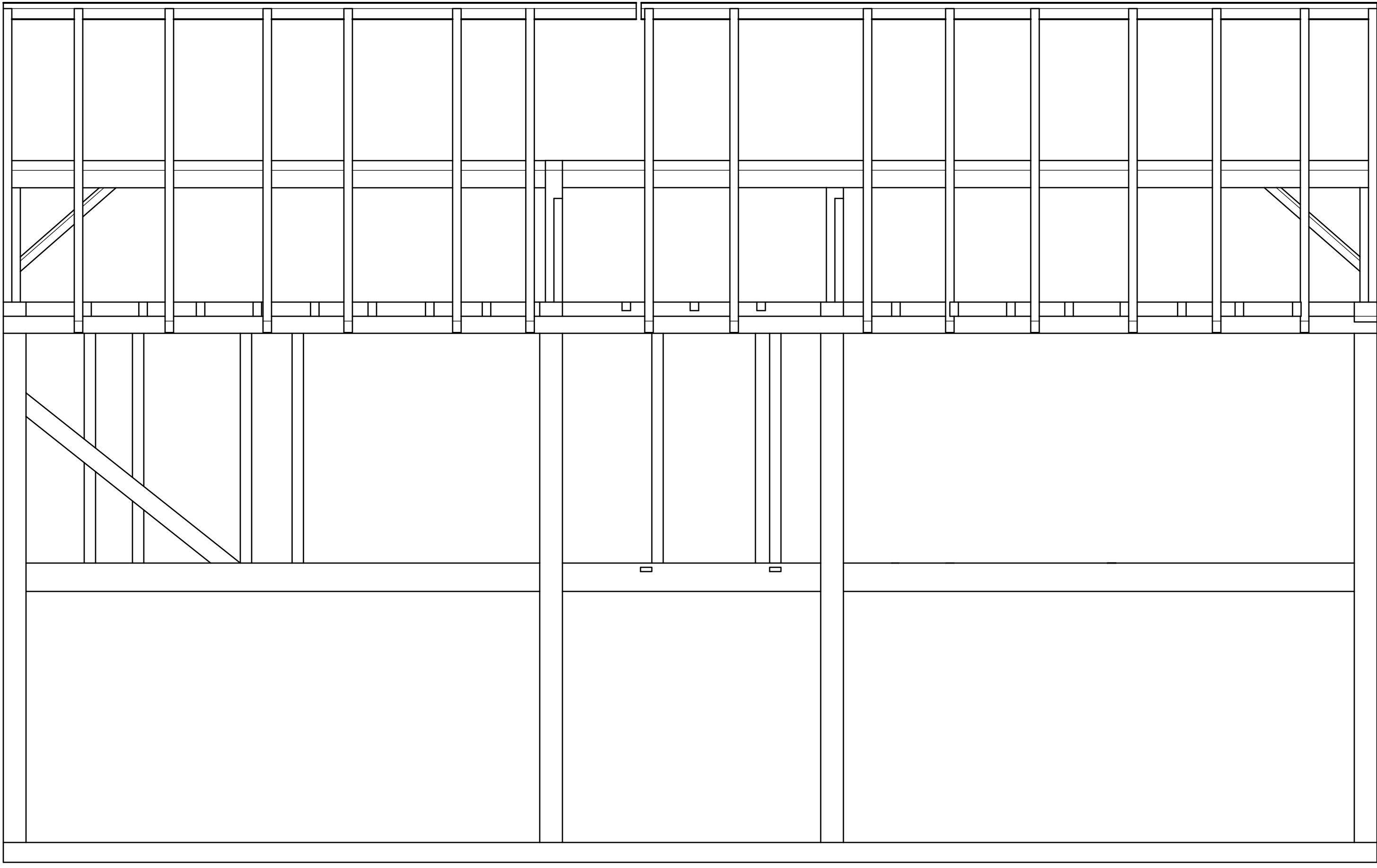
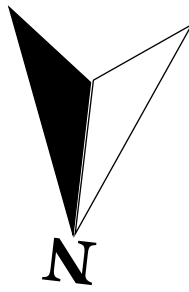


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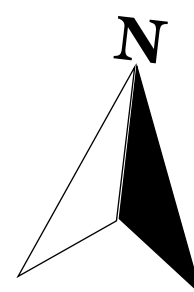
REVISIONS		
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1	--/--/----	...
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5	--/--/----	...



North Elevation



South Elevation



Key:

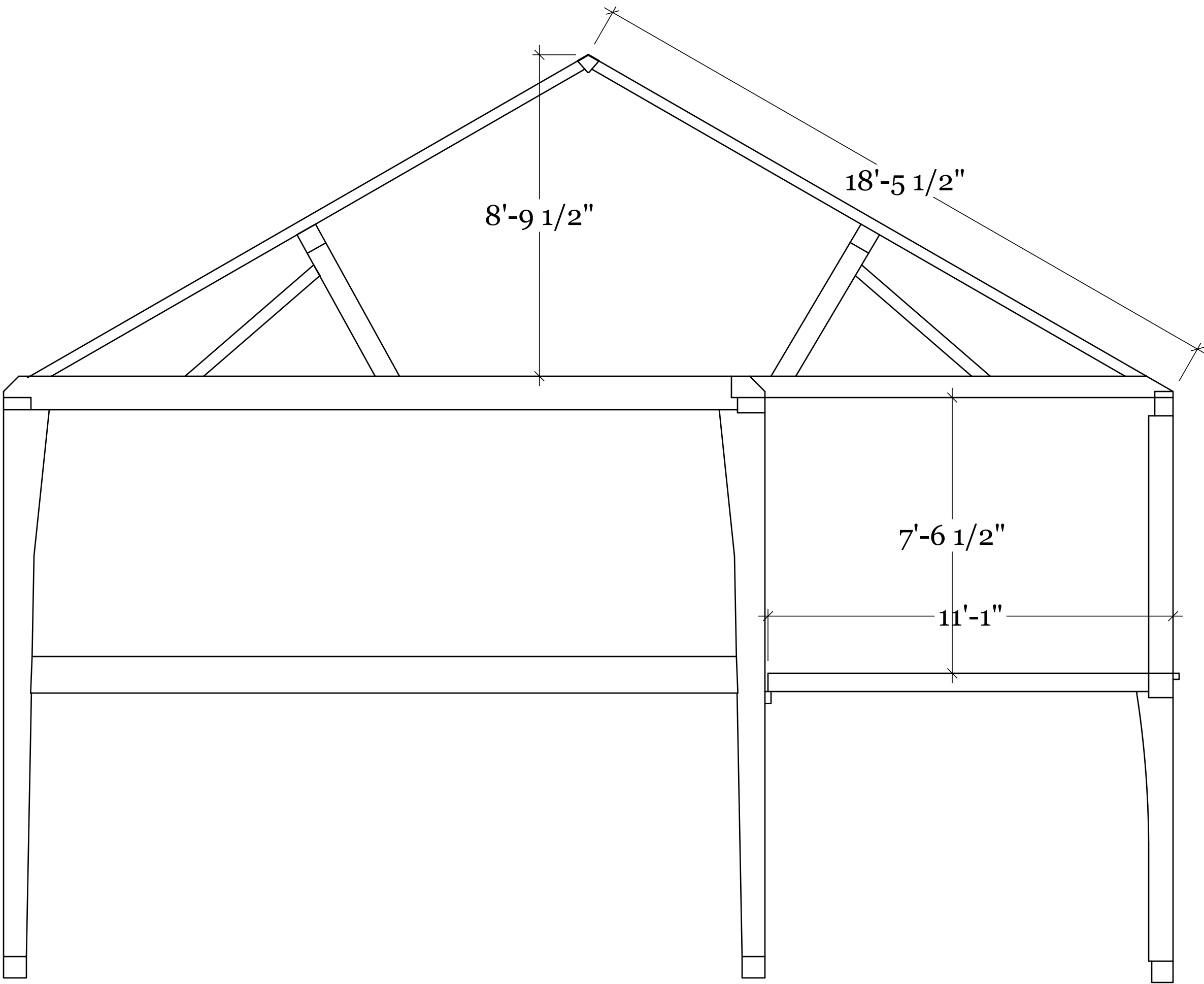
- = Phase 1 Present
- = Phase 2 Present
- = Phase 3 Present

Phase 3

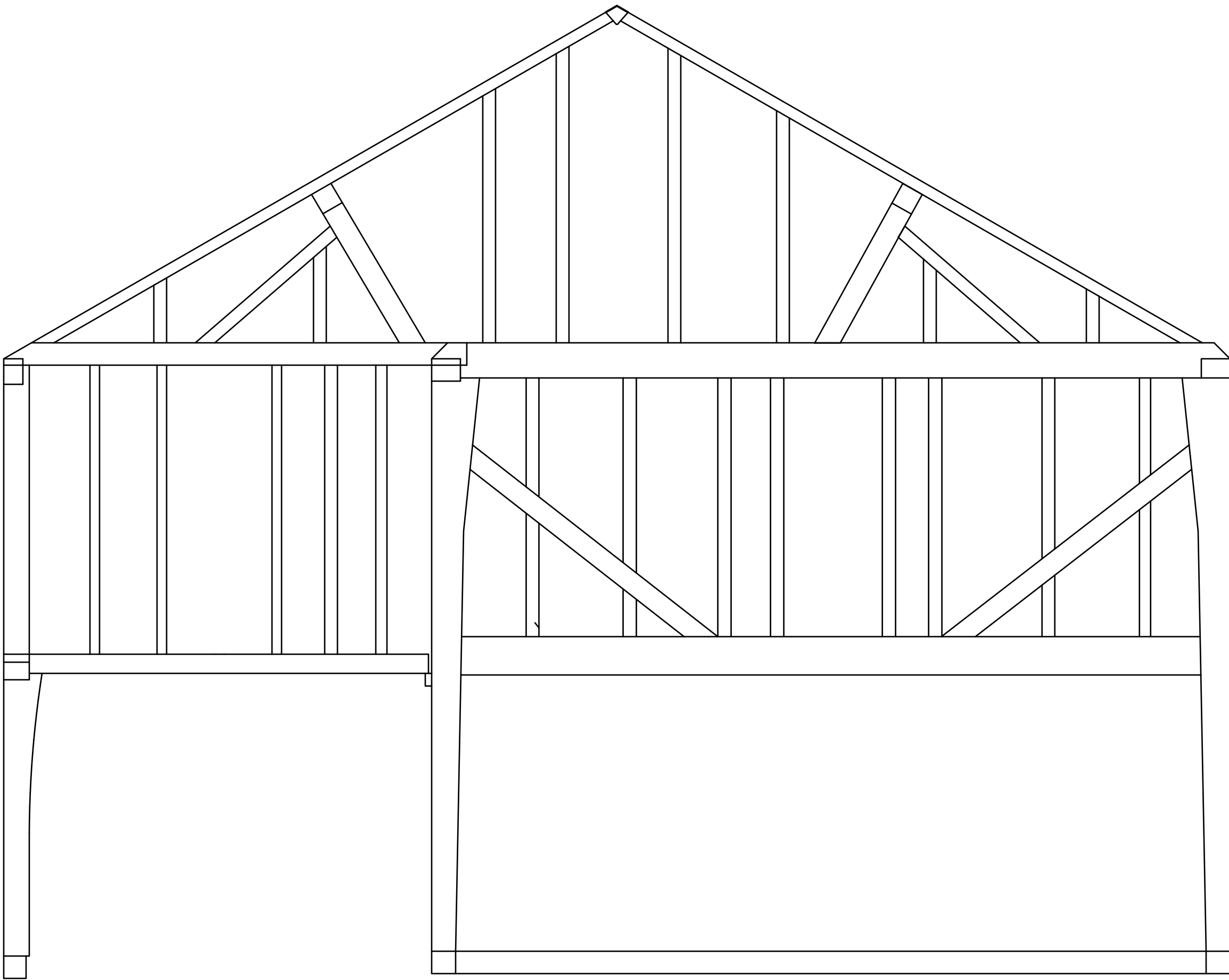
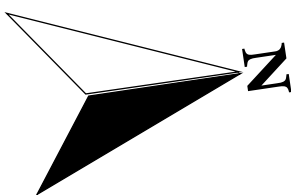
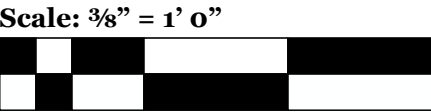


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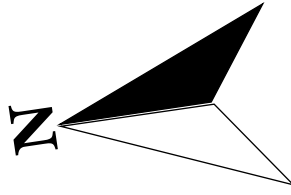
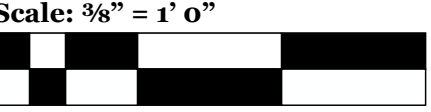
REVISIONS		
	MM/DD/YY	REMARKS
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5	--/--/----	...



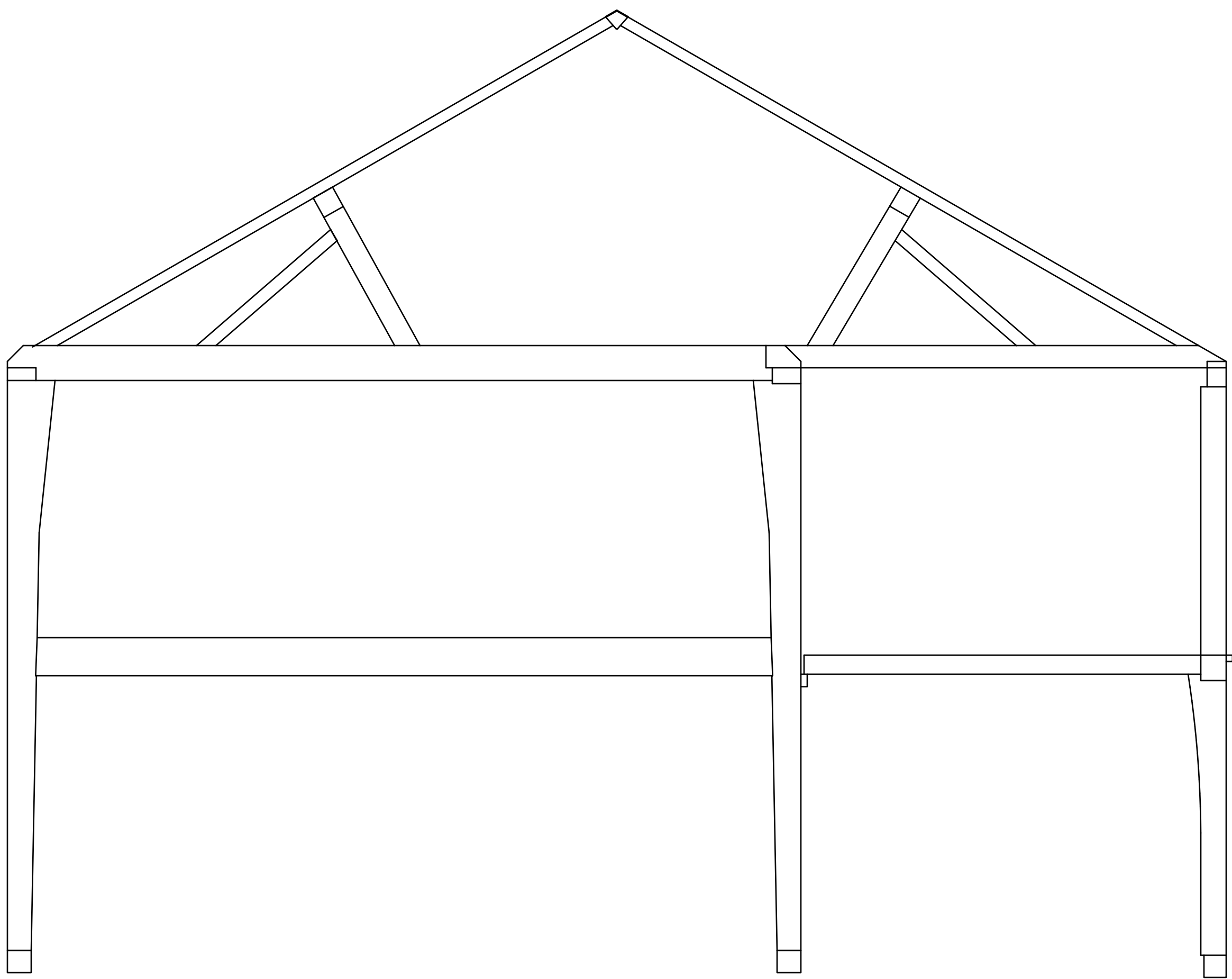
East Elevation



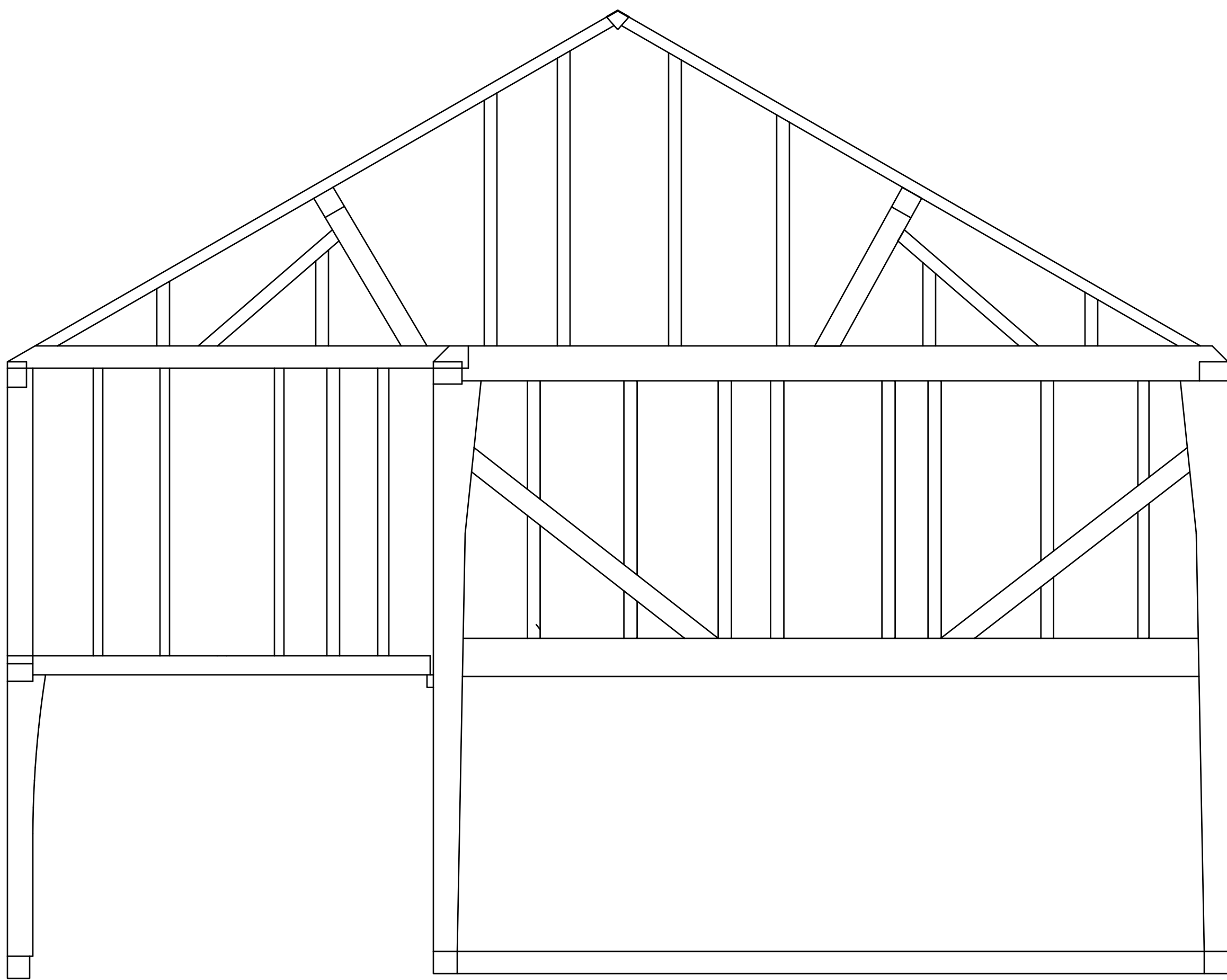
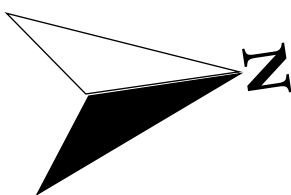
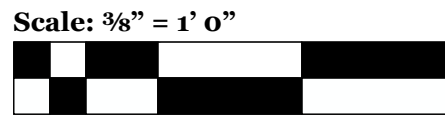
West Elevation



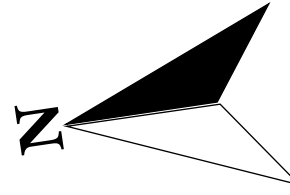
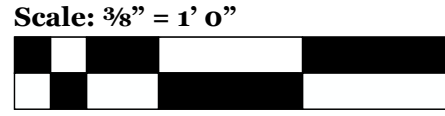
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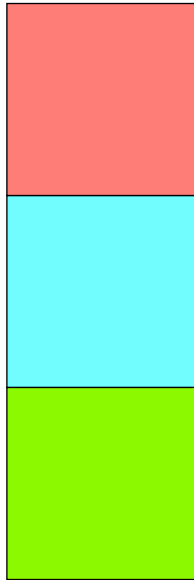
East Elevation



West Elevation



Key:



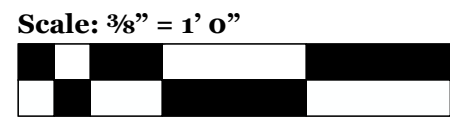
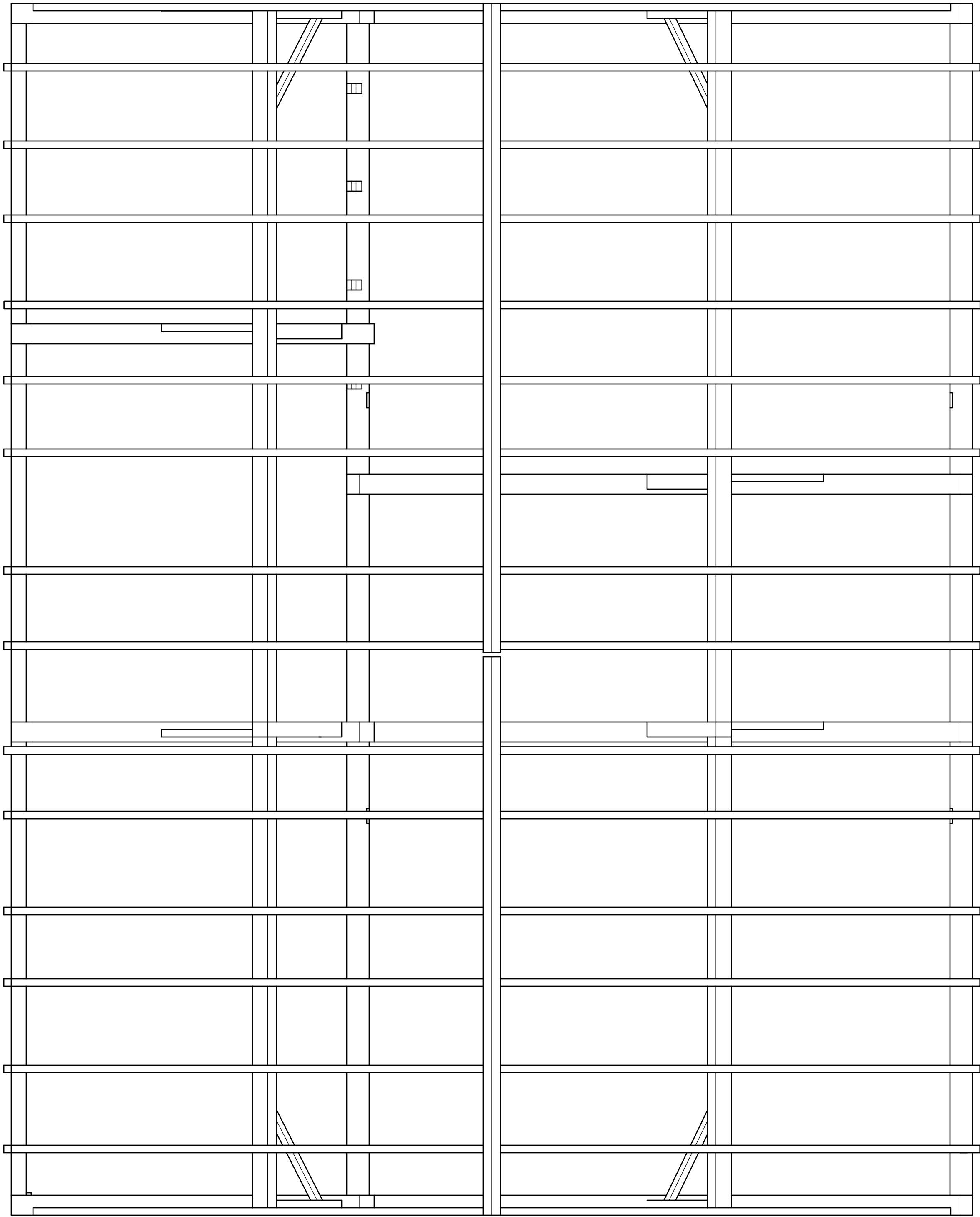
- = Phase 1 Present
- = Phase 2 Present
- = Phase 3 Present

Phase 3

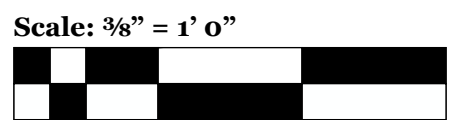
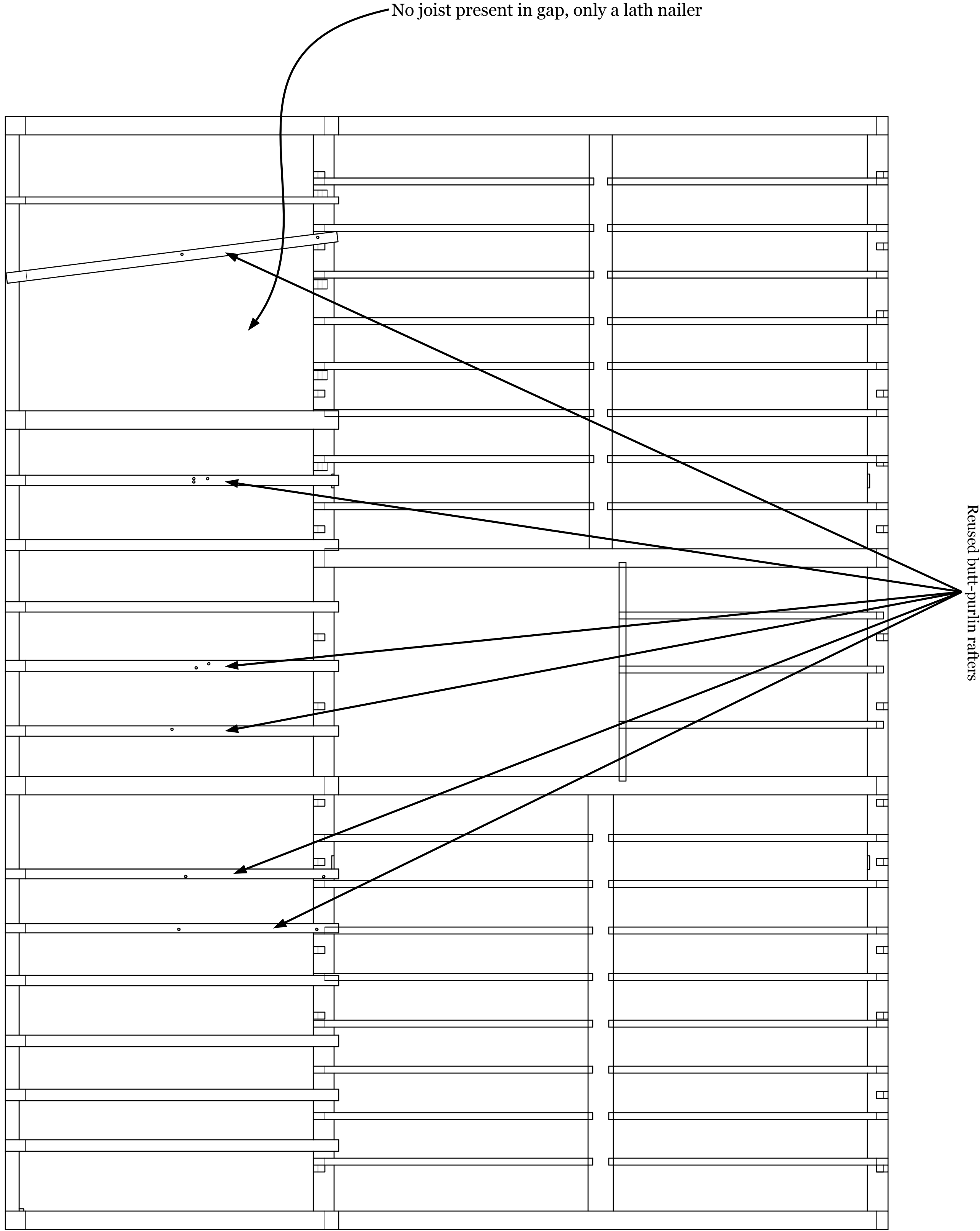
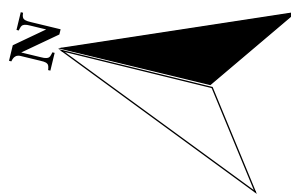


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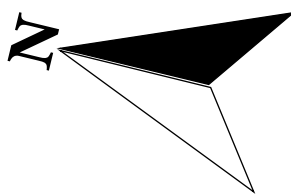
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2	--/--/----	...
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4	--/--/----	...
5	--/--/----	...



Attic Plan View
(Rafters Only)



Attic Plan View
(Joists Only)



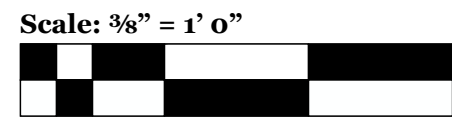
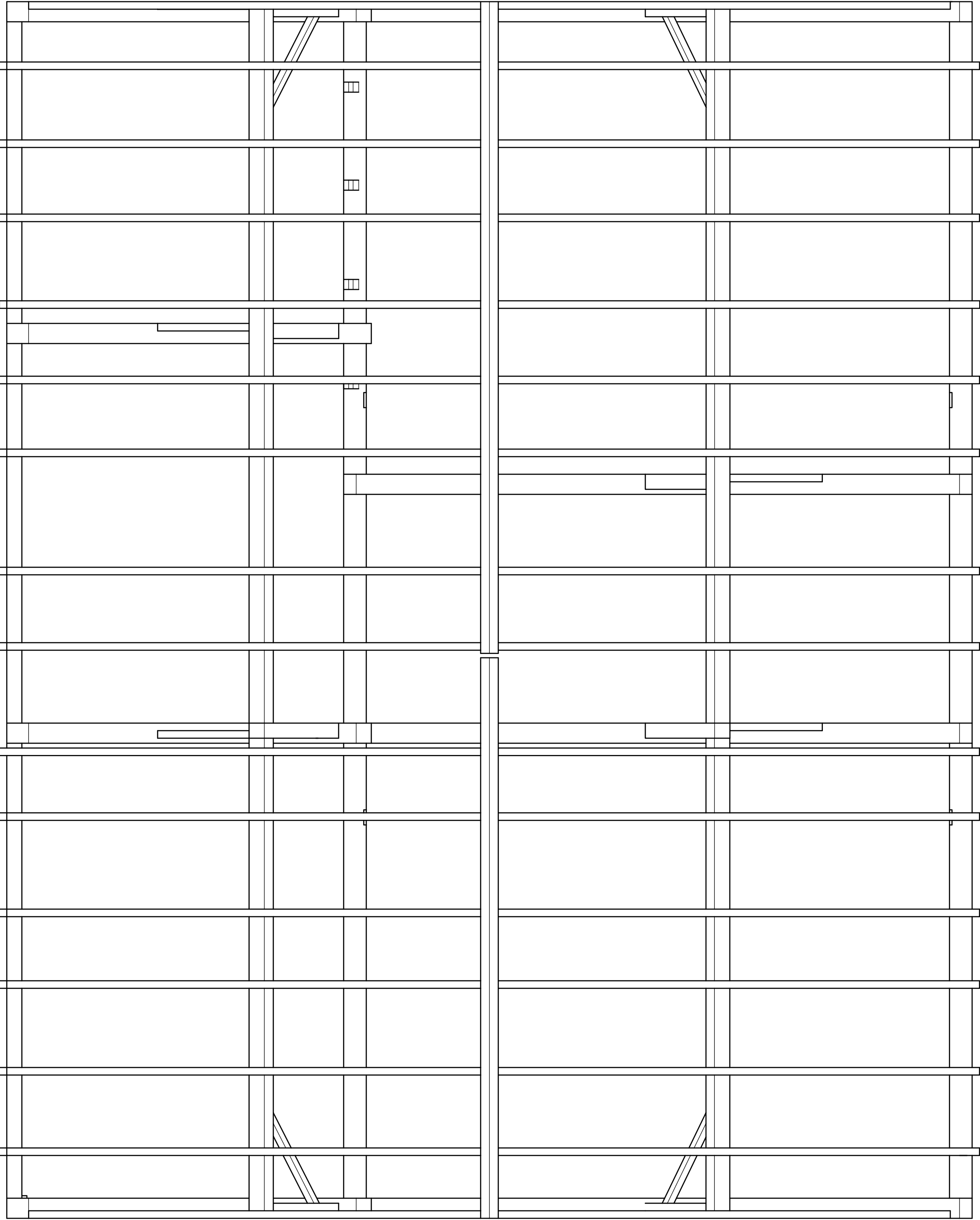
REVISIONS		
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Key:

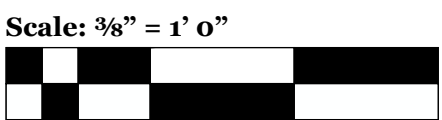
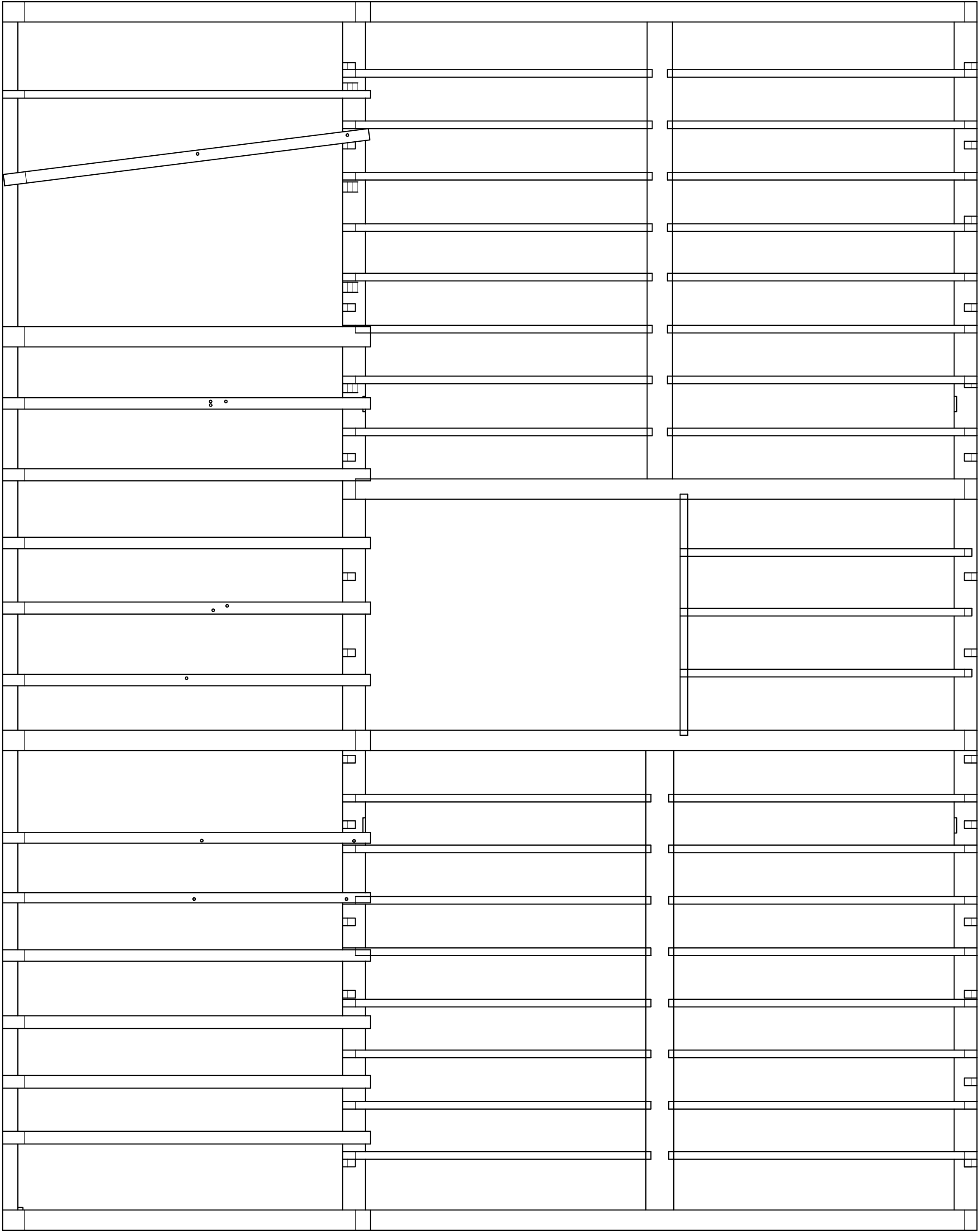
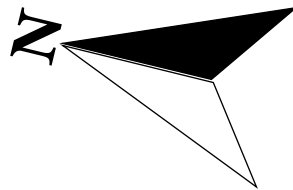
= Phase 1 Present

= Phase 2 Present

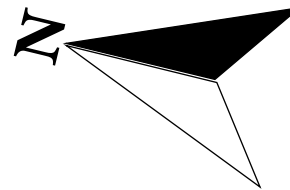
= Phase 3 Present



Attic Plan View
(Rafters Only)



Attic Plan View
(Joists Only)

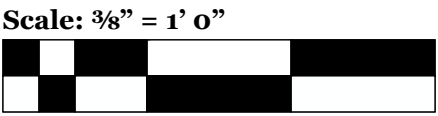
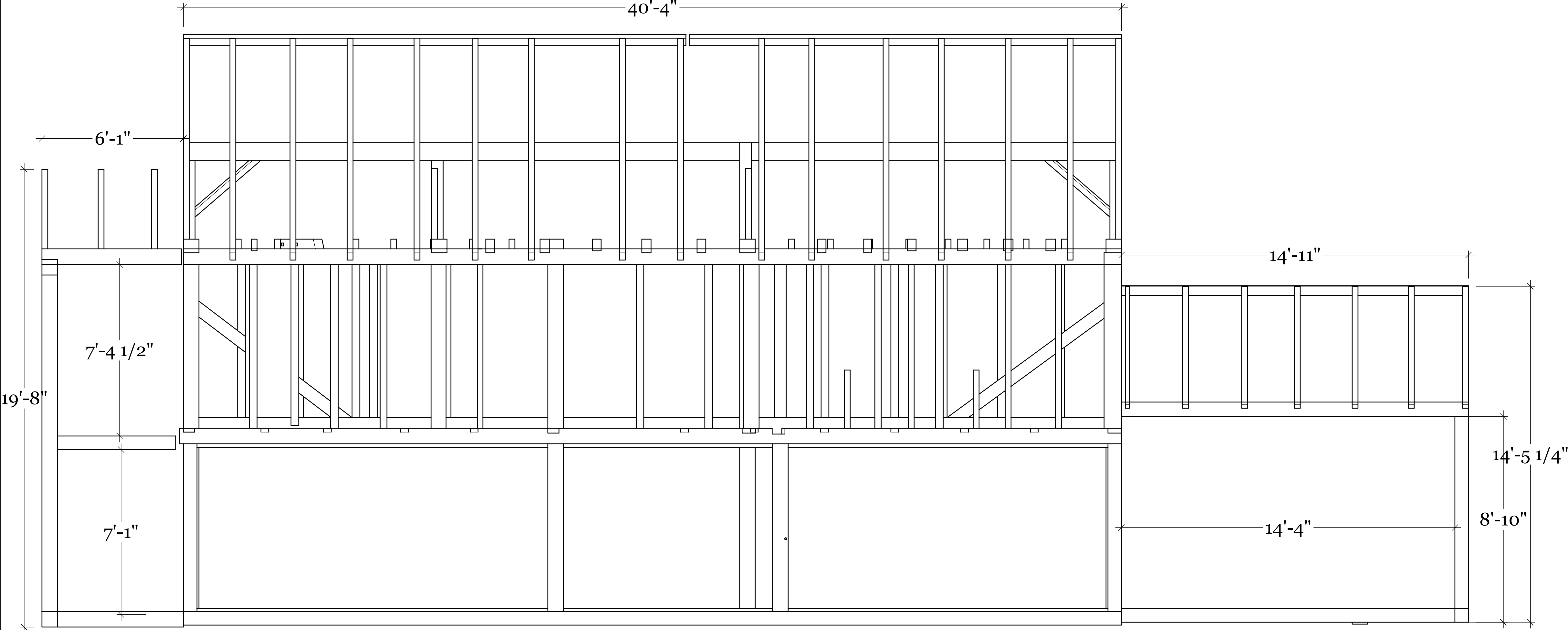


Phase 3

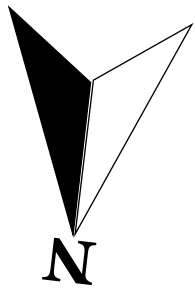


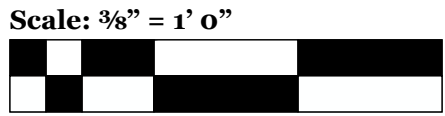
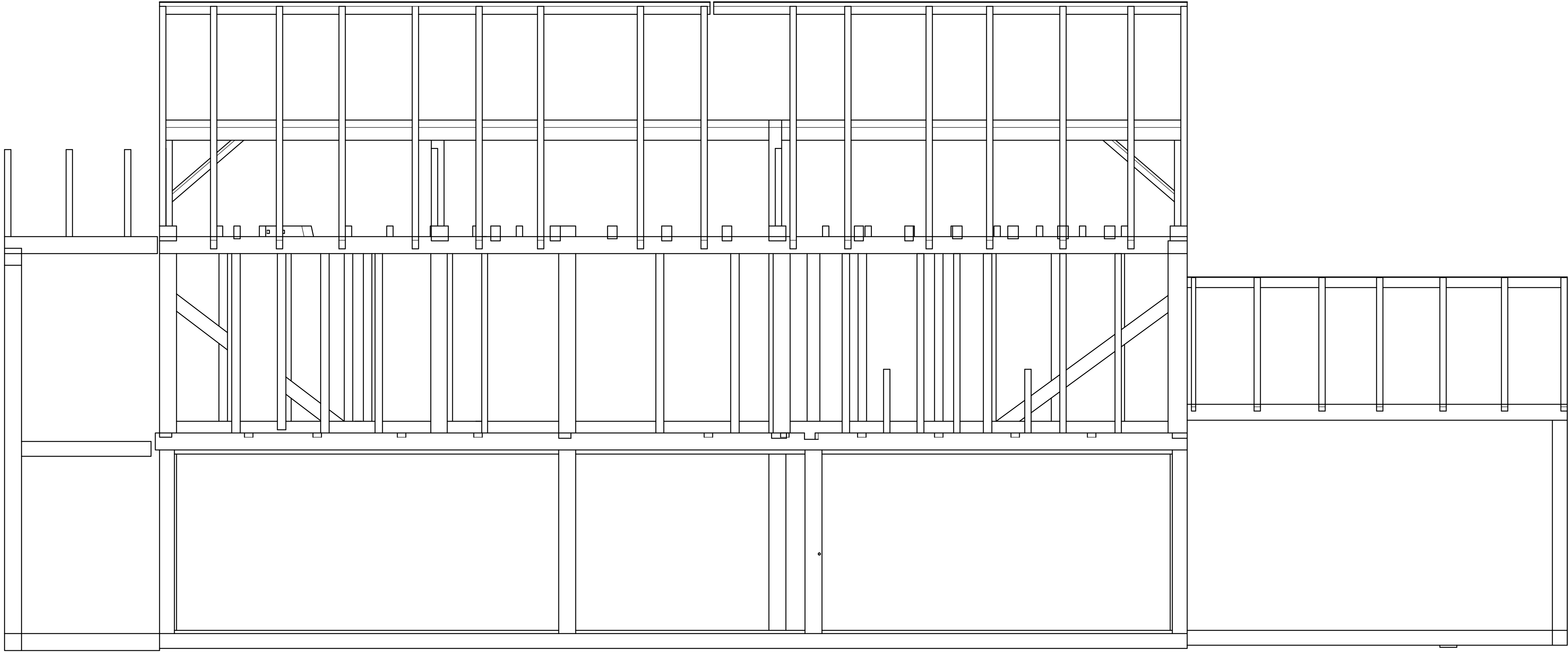
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REVISIONS		
	MM/DD/YY	REMARKS
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2	--/--/----	...
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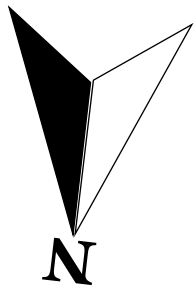


North Elevation





North Elevation



Key:

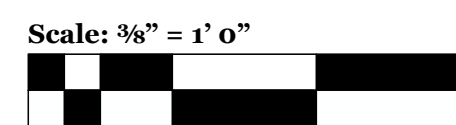
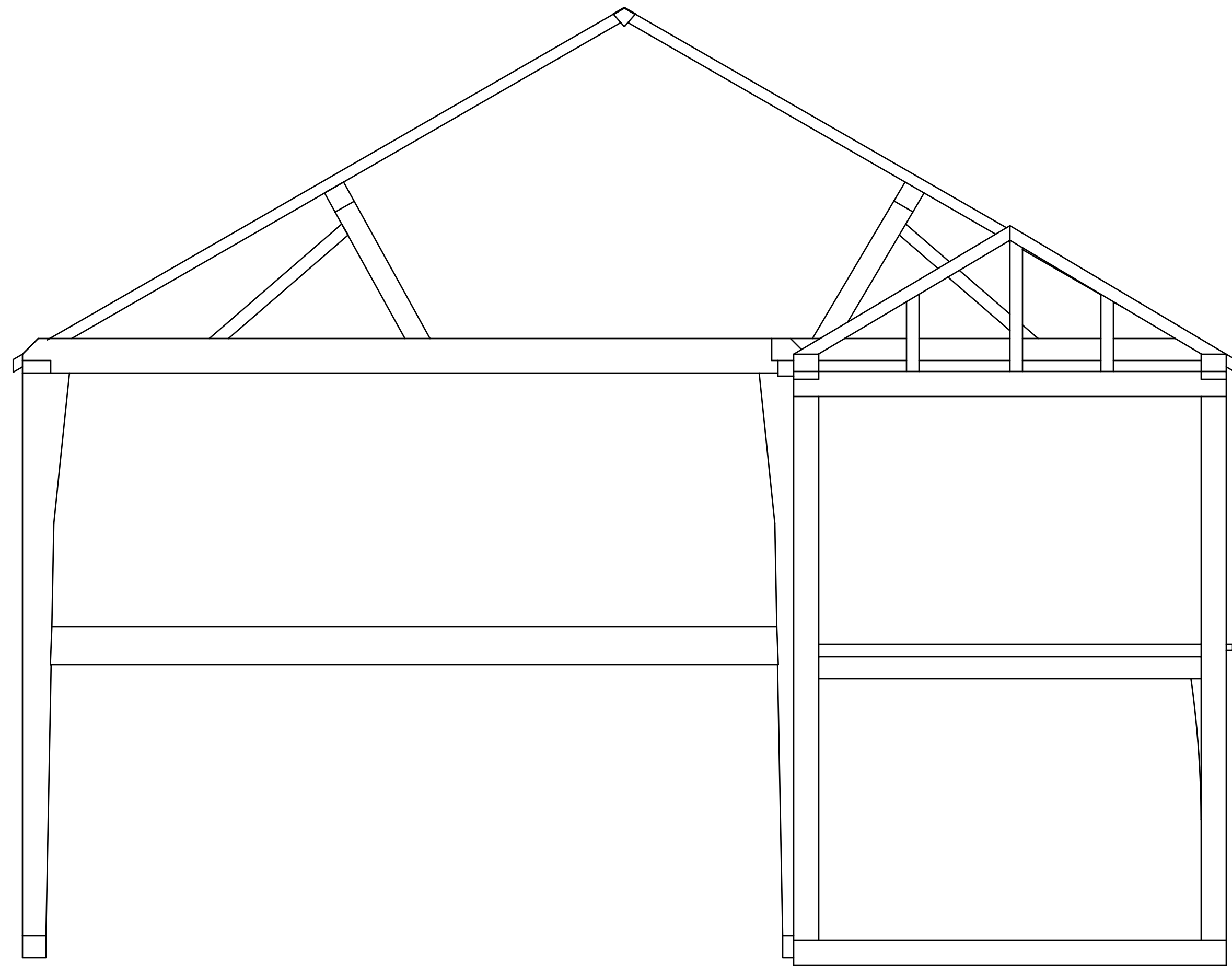
- = Conjectural
- = Phase 1 Present
- = Phase 2 Present
- = Phase 3 Present
- = Phase 4 Present

Phase 4

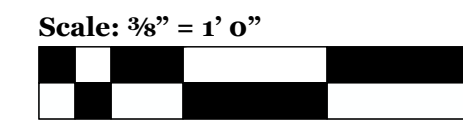
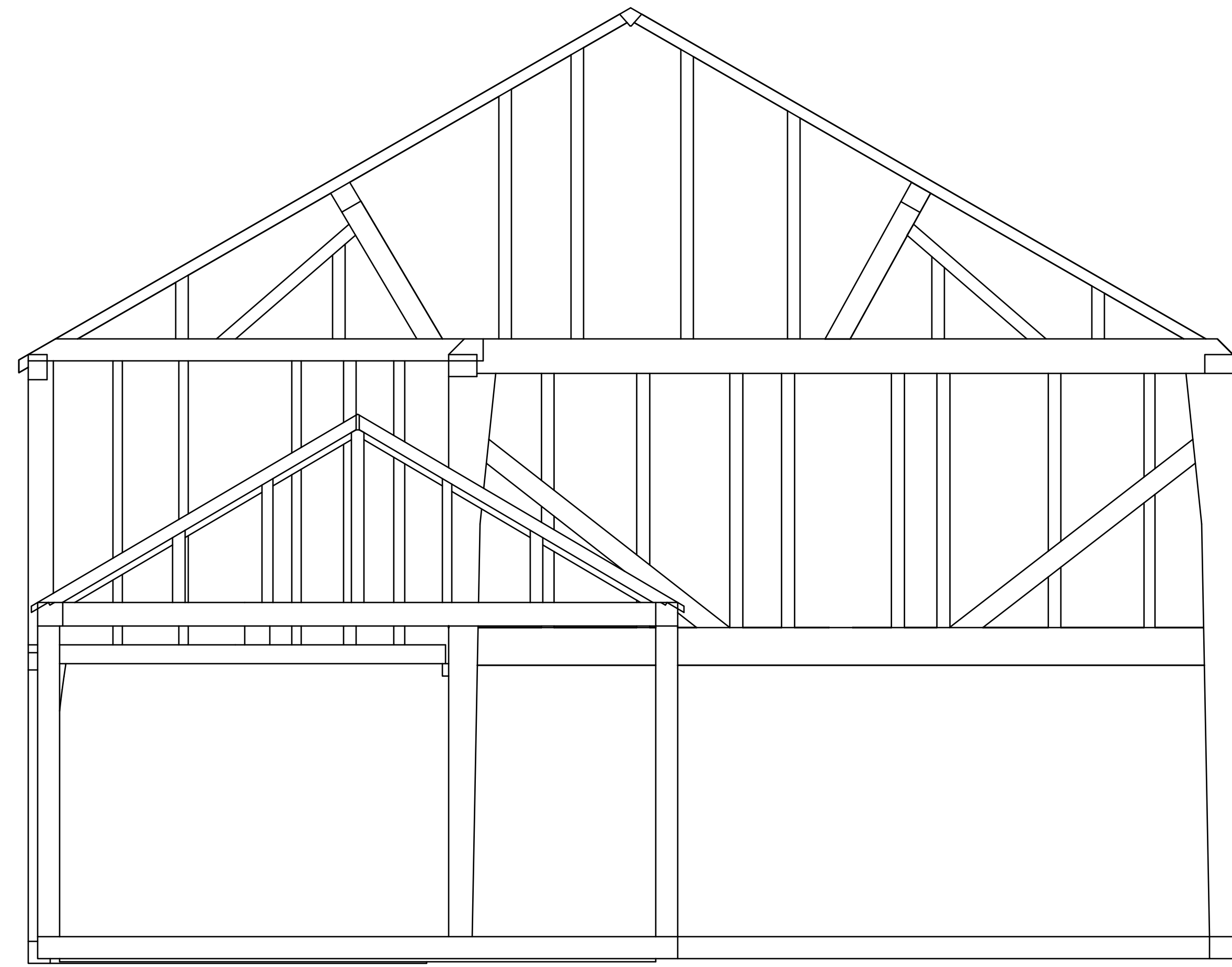
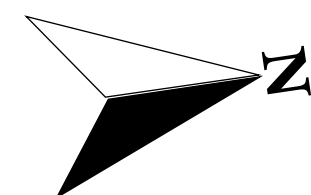


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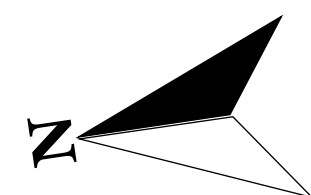
REVISIONS		
	MM/DD/YY	REMARKS
1	--/--/--	...
2	--/--/--	...
3	--/--/--	...
4	--/--/--	...
5	--/--/--	...



East Elevation



West Elevation

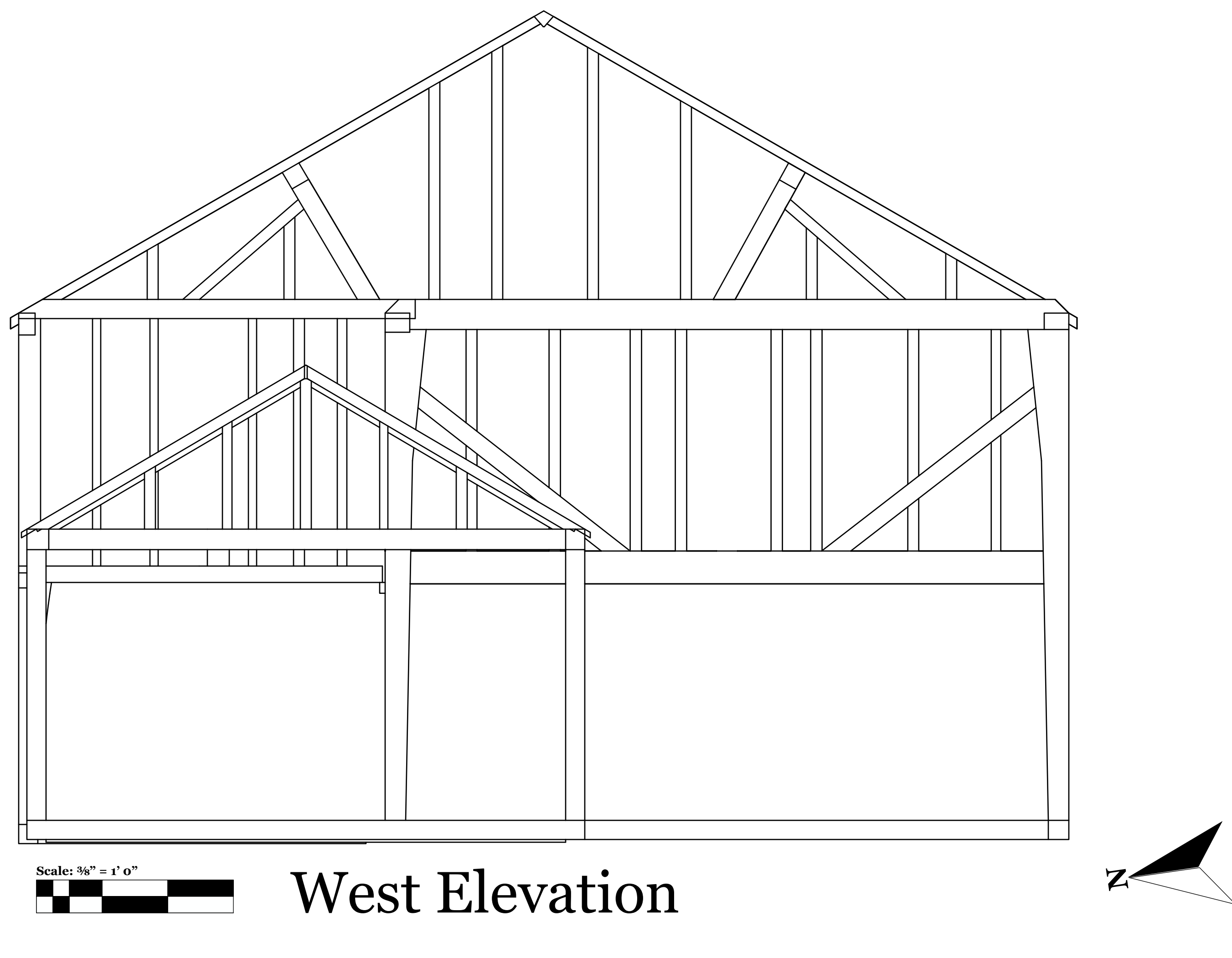
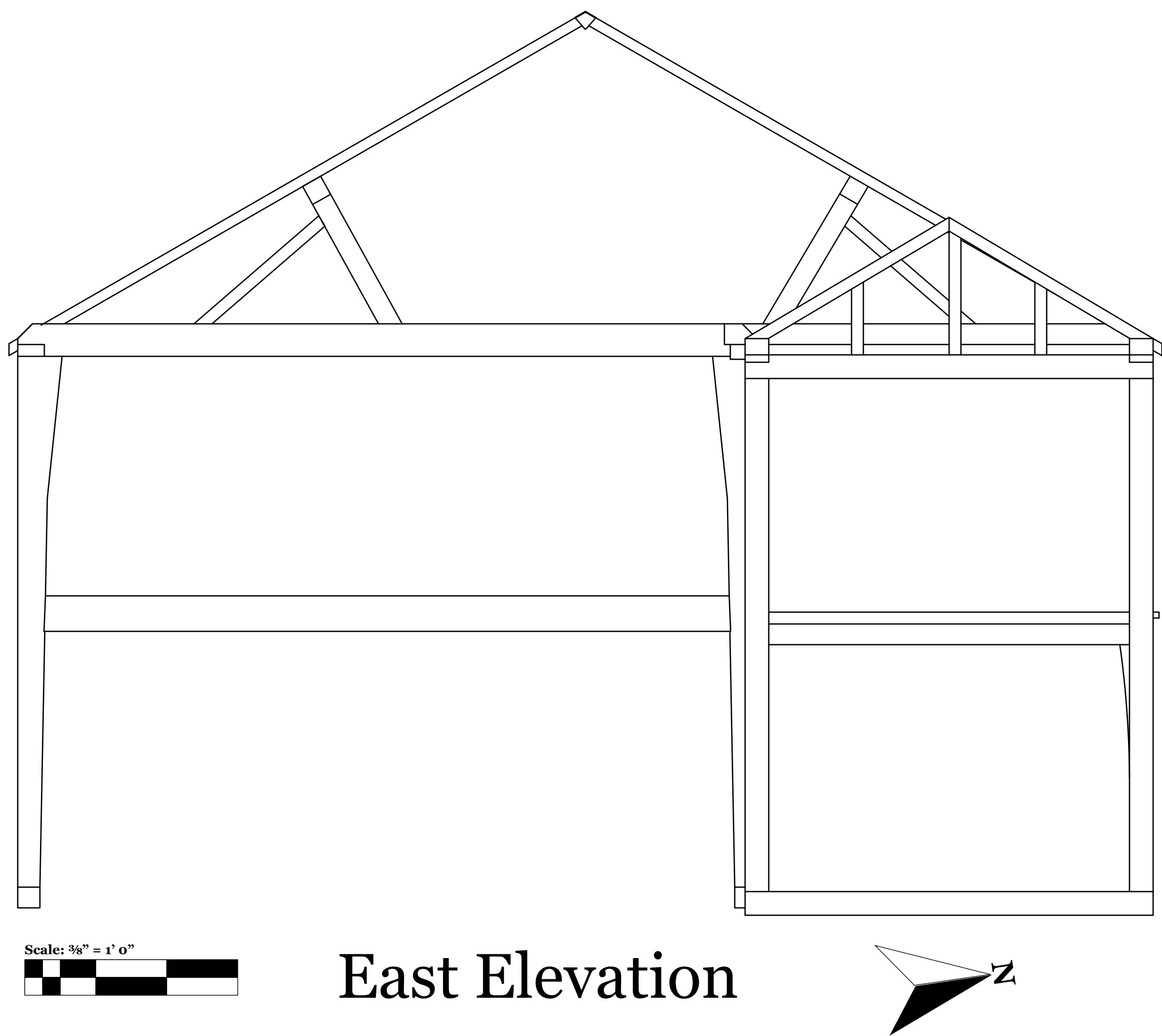


Phase 4



Nathaniel Parsons House

REVISIONS		
	MM/DD/YY	REMARKS
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2	--/--/----	...
3	--/--/----	...
4	--/--/----	...
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Key:

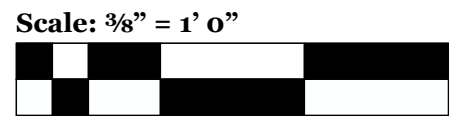
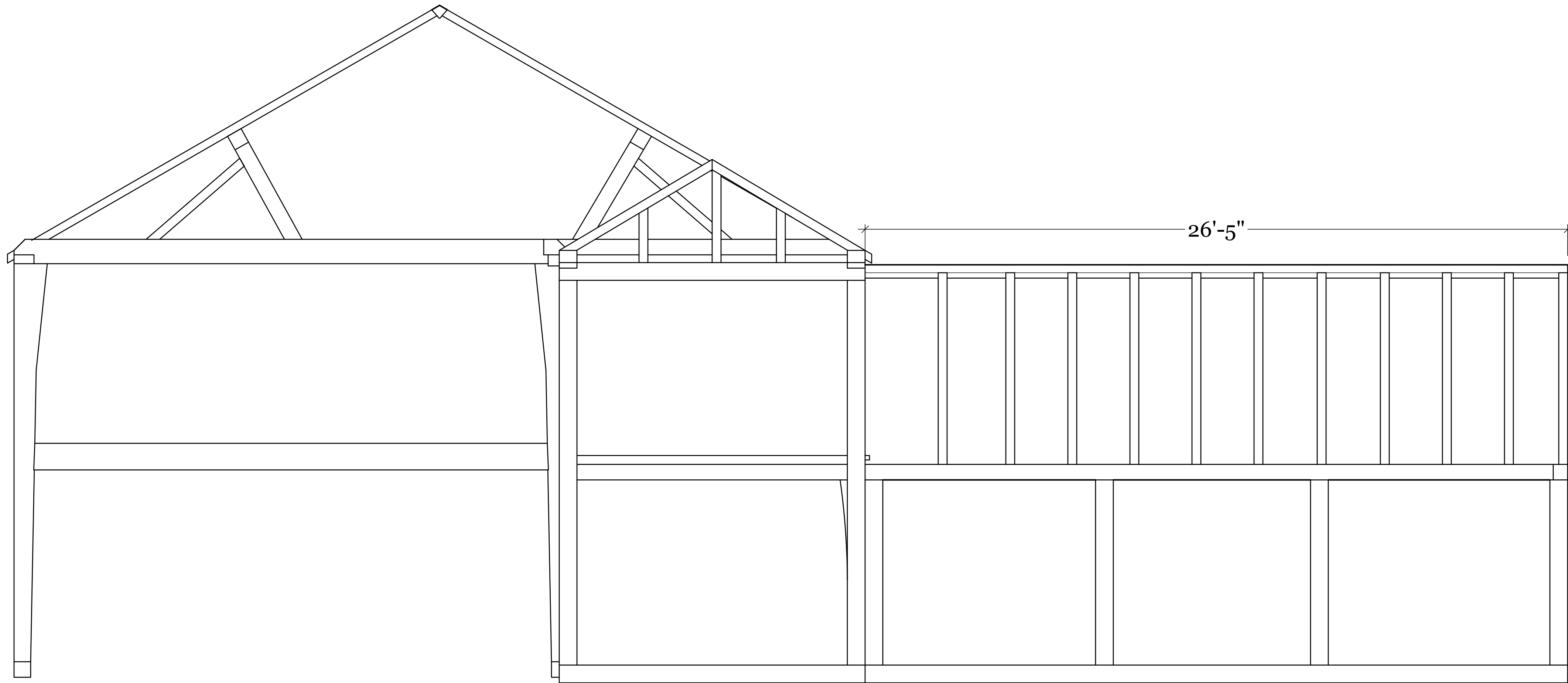
- = Conjectural
- = Phase 1 Present
- = Phase 2 Present
- = Phase 3 Present
- = Phase 4 Present

Phase 4

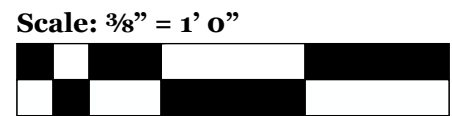
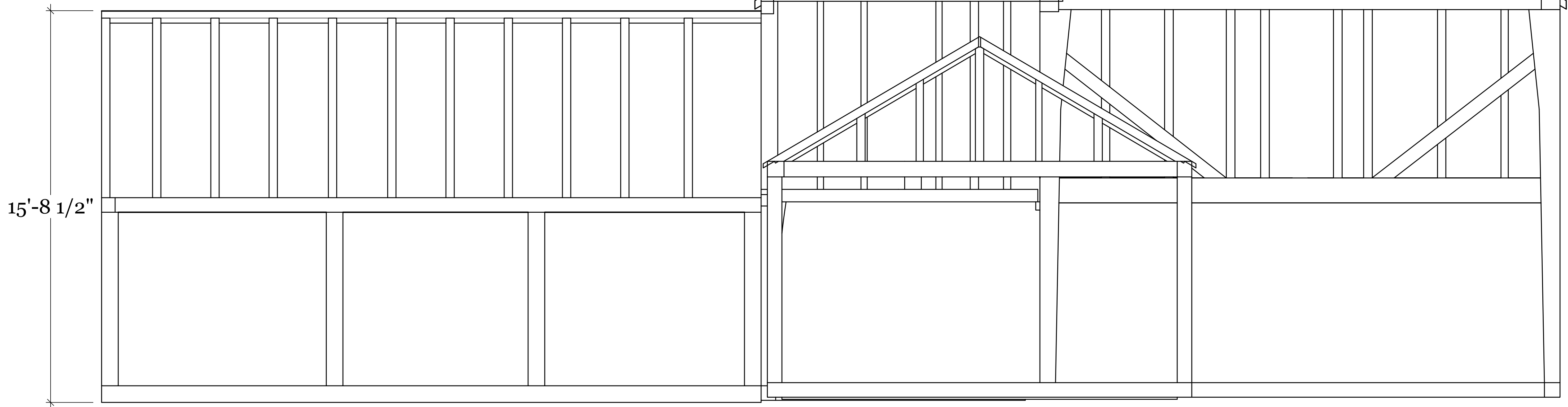
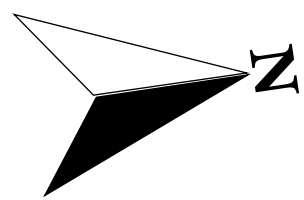


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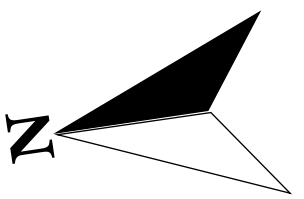
REVISIONS		
	MM/DD/YY	REMARKS
1	--/--/----	...
2	--/--/----	...
3	--/--/----	...
4	--/--/----	...
5	--/--/----	...



East Elevation



West Elevation

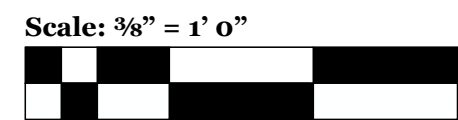
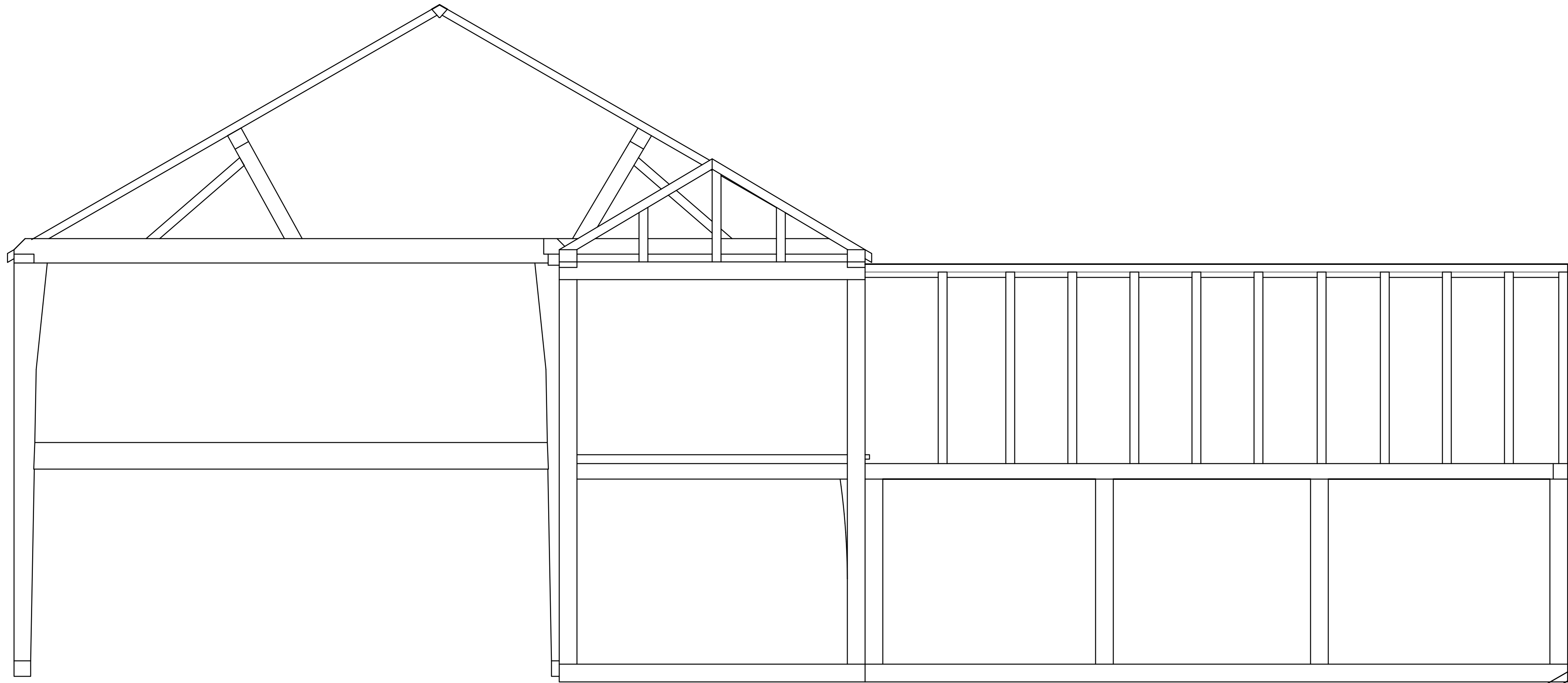


Phase 5

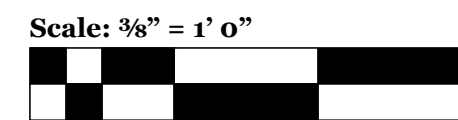
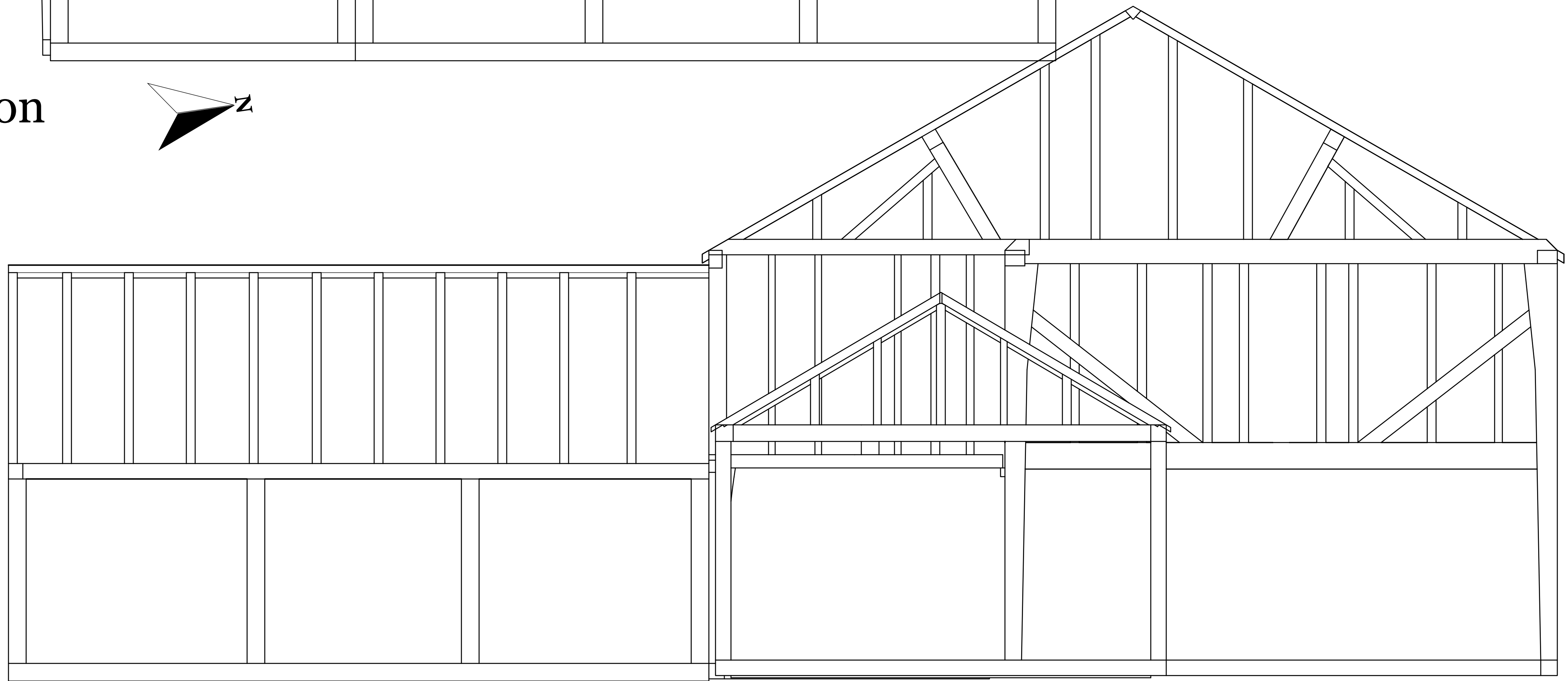
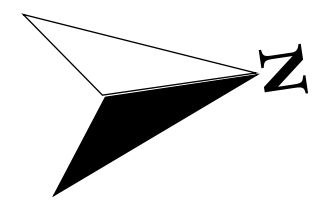


Nathaniel Parsons House

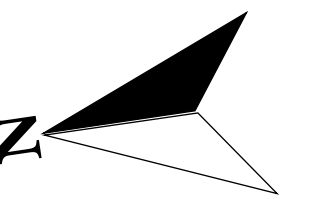
REVISIONS		
	MM/DD/YY	REMARKS
1	--/--/----	...
2	--/--/----	...
3	--/--/----	...
4	--/--/----	...
5	--/--/----	...



East Elevation



West Elevation



Key:

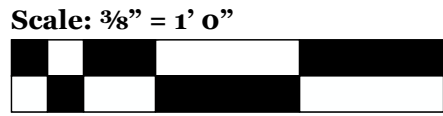
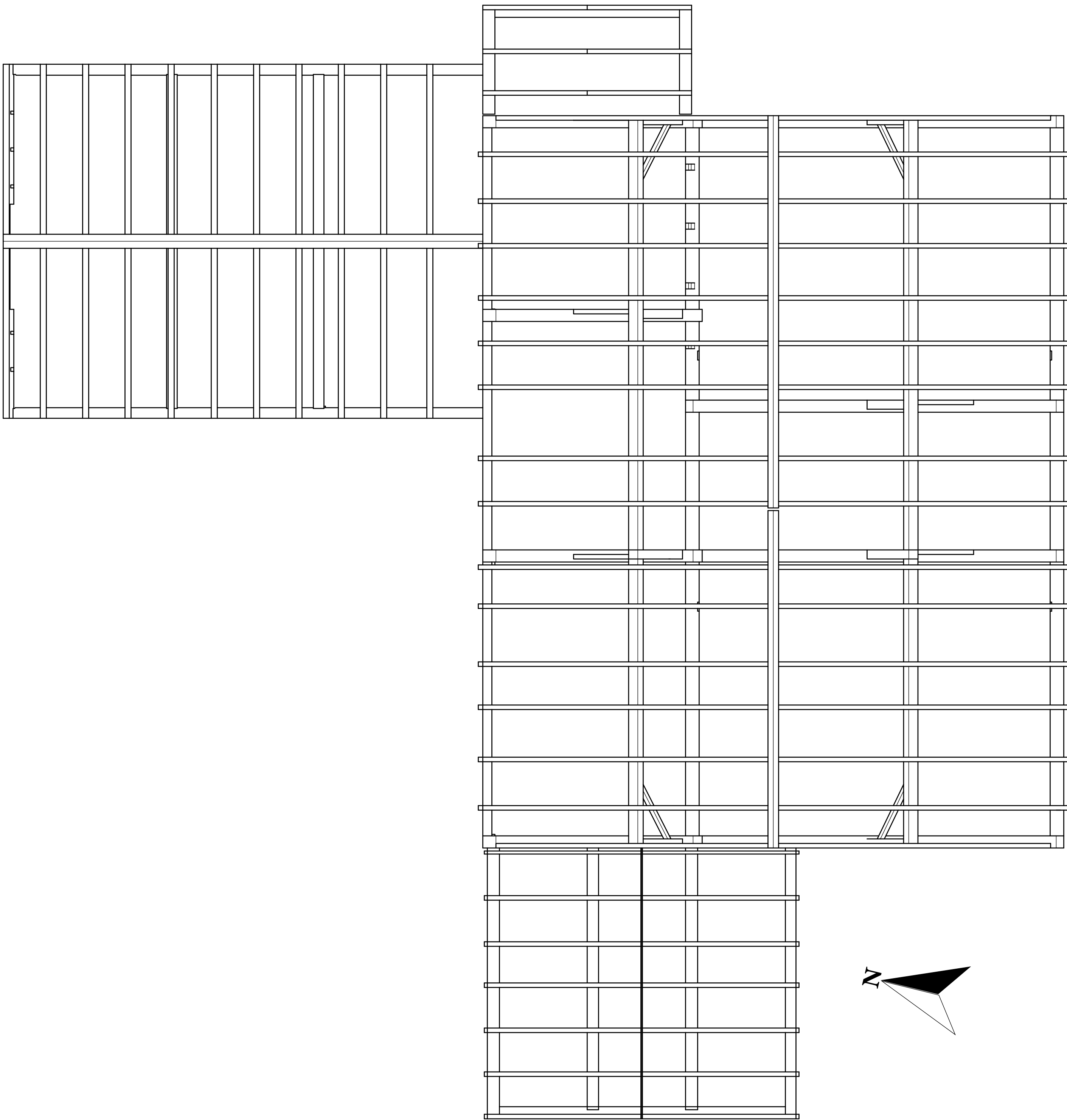
- = Conjectural
- = Phase 1 Present
- = Phase 2 Present
- = Phase 3 Present
- = Phase 4 Present
- = Phase 5 Present

Phase 5

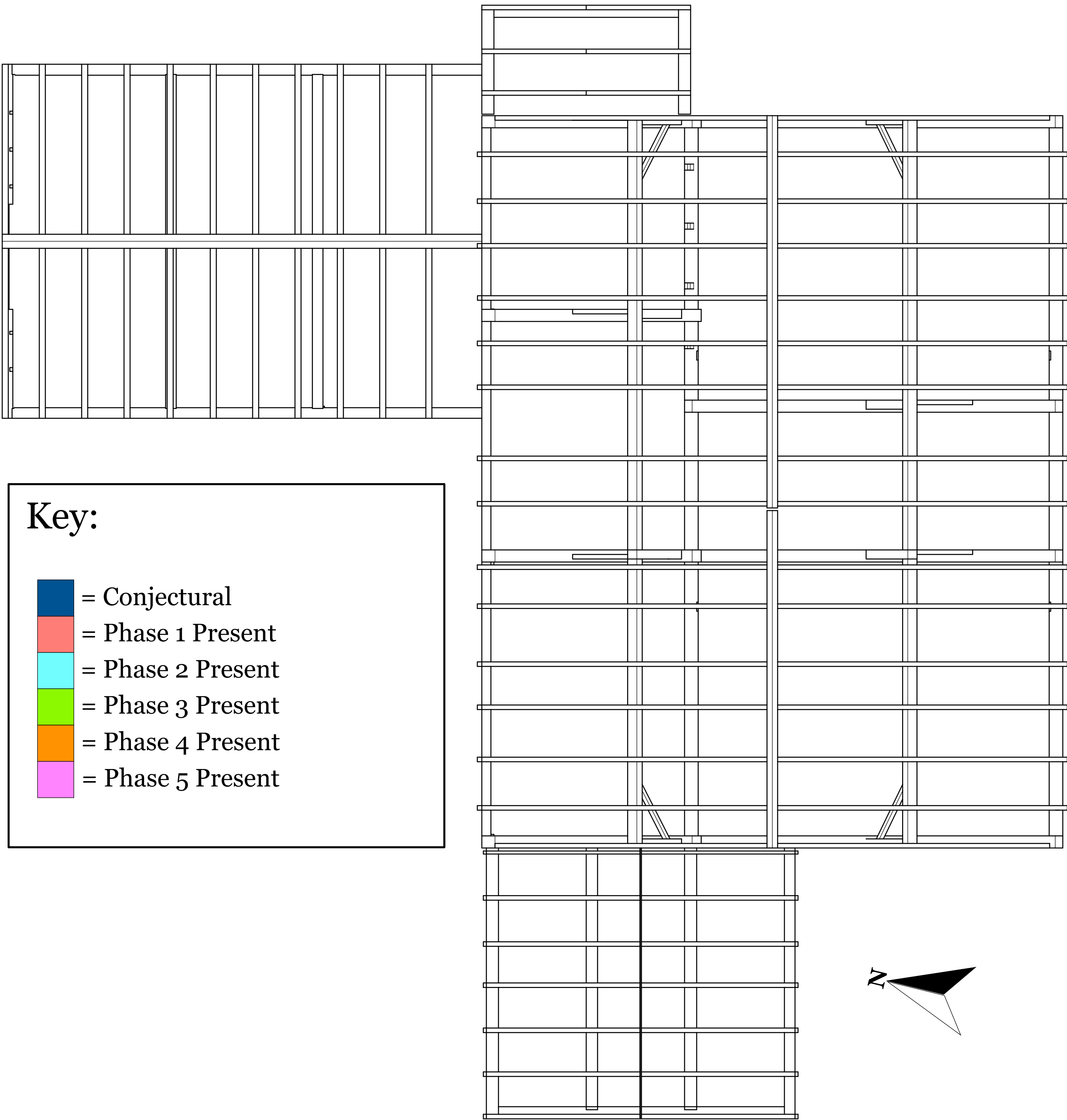


Nathaniel Parsons House

REVISIONS		
	MM/DD/YY	REMARKS
1	--/--/----	...
2	--/--/----	...
3	--/--/----	...
4	--/--/----	...
5	--/--/----	...



Attic Plan View
(Rafters Only)



Key:

- = Conjectural
- = Phase 1 Present
- = Phase 2 Present
- = Phase 3 Present
- = Phase 4 Present
- = Phase 5 Present

Attic Plan View
(Rafters Only)

Phase 5

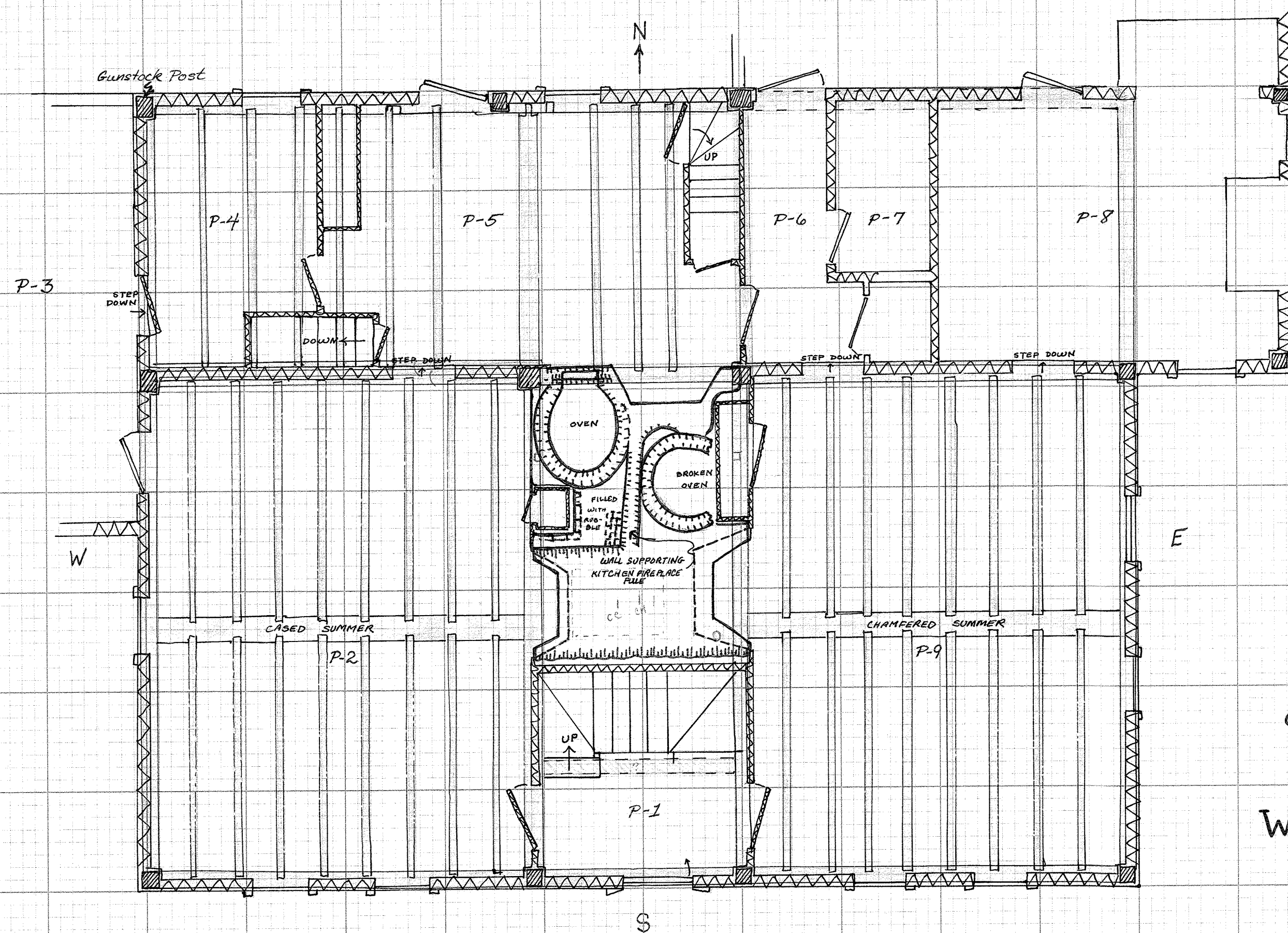


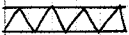
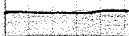
Nathaniel Parsons House

REVISIONS		
	MM/DD/YY	REMARKS
1	--/--/--	...
2	--/--/--	...
3	--/--/--	...
4	--/--/--	...
5	--/--/--	...

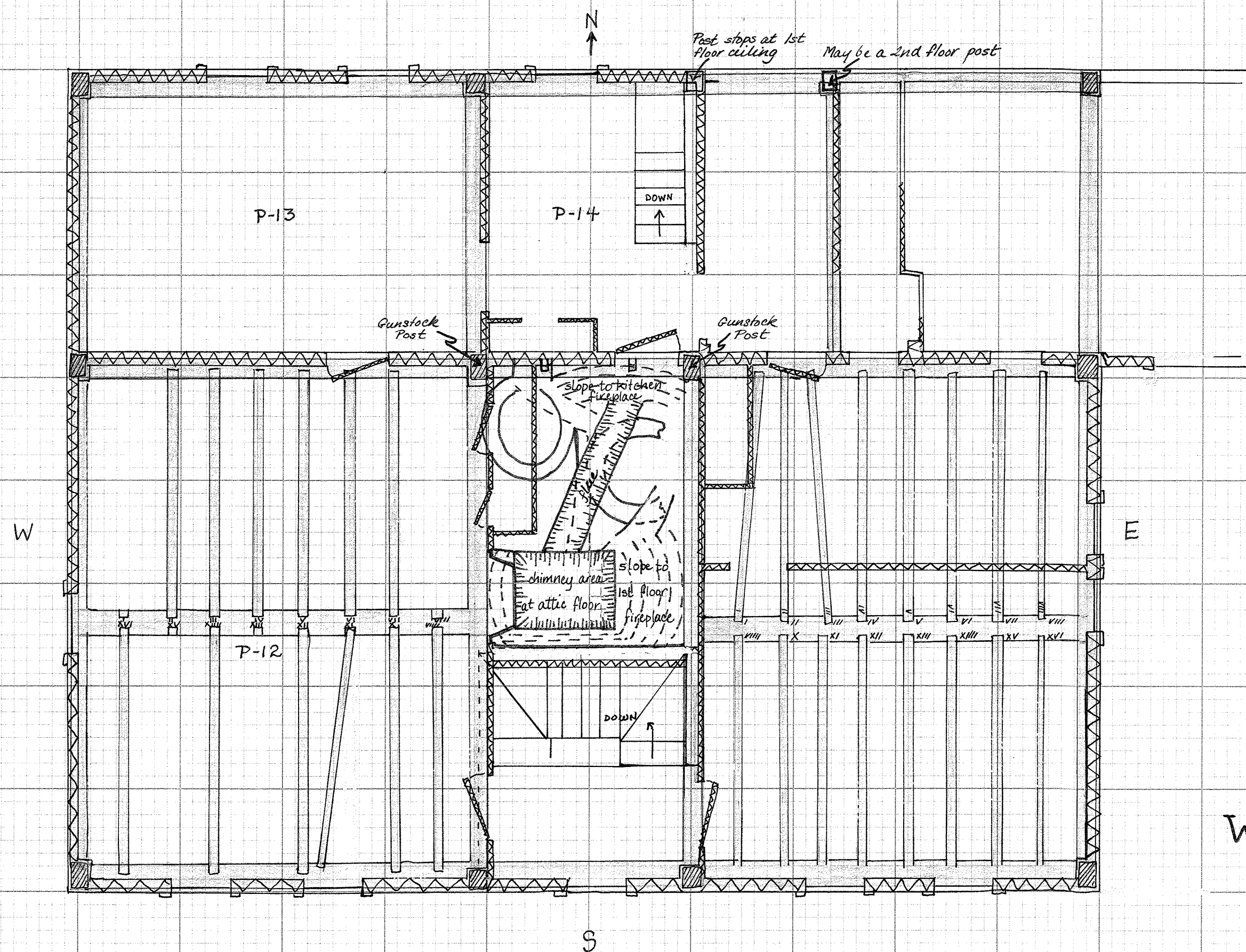
Appendix 3

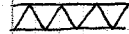
B. Nancy Rexford Drawings, Parsons House floor framing, 1979



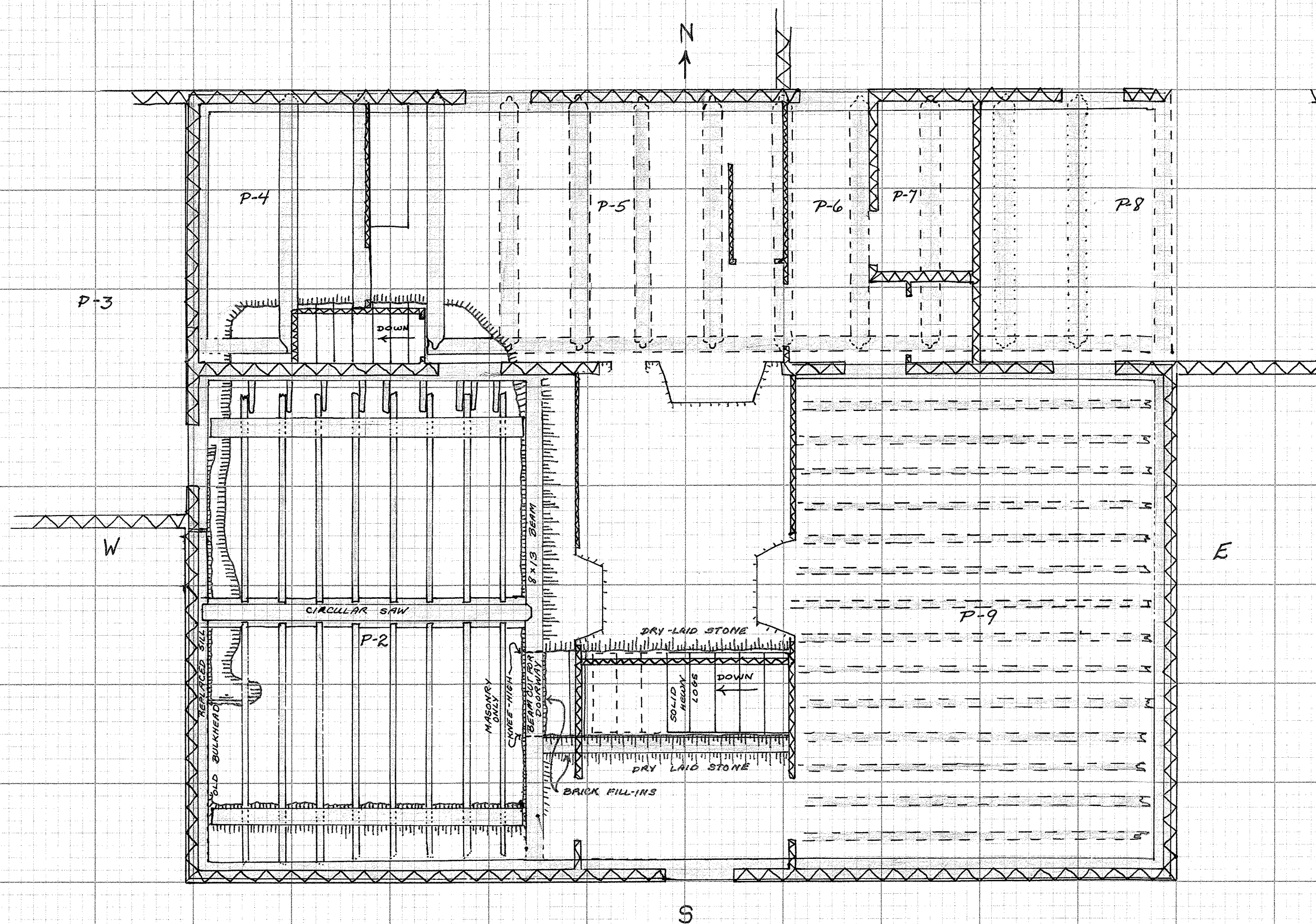
-  Walls
-  Wooden Ceiling members
-  Wooden posts
-  Masonry

CORNET JOSEPH PARSONS HOUSE
NORTHAMPTON, MA.
FIRST FLOOR
WALLS AND CEILING



-  Walls
-  Wooden Ceiling members
-  Wooden posts
-  Masonry

CORNET JOSEPH PARSONS HOUSE
NORTHAMPTON, MA.
SECOND FLOOR
WALLS AND CEILING

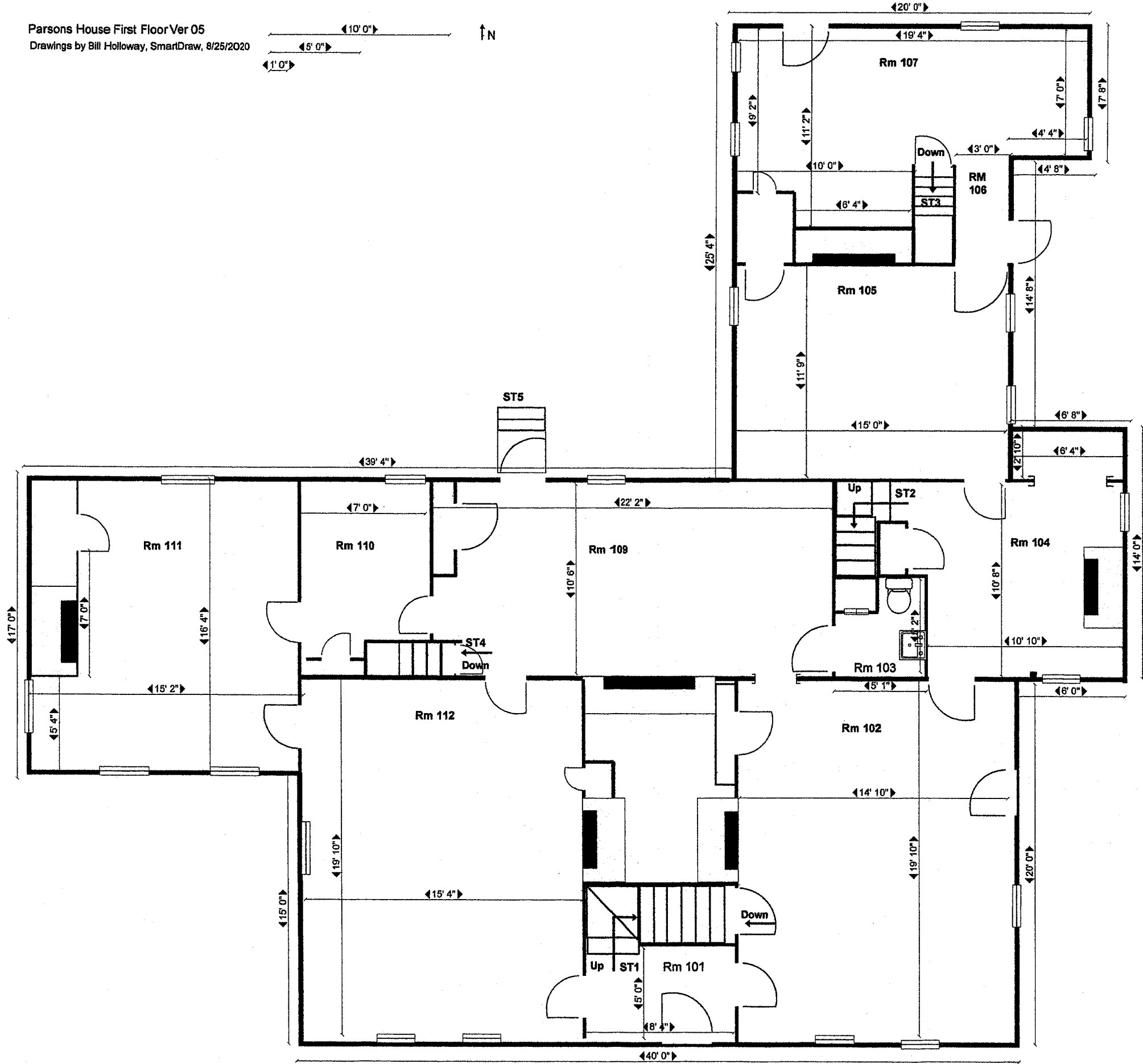
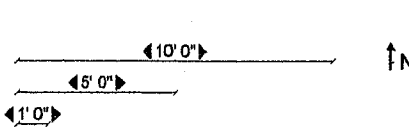


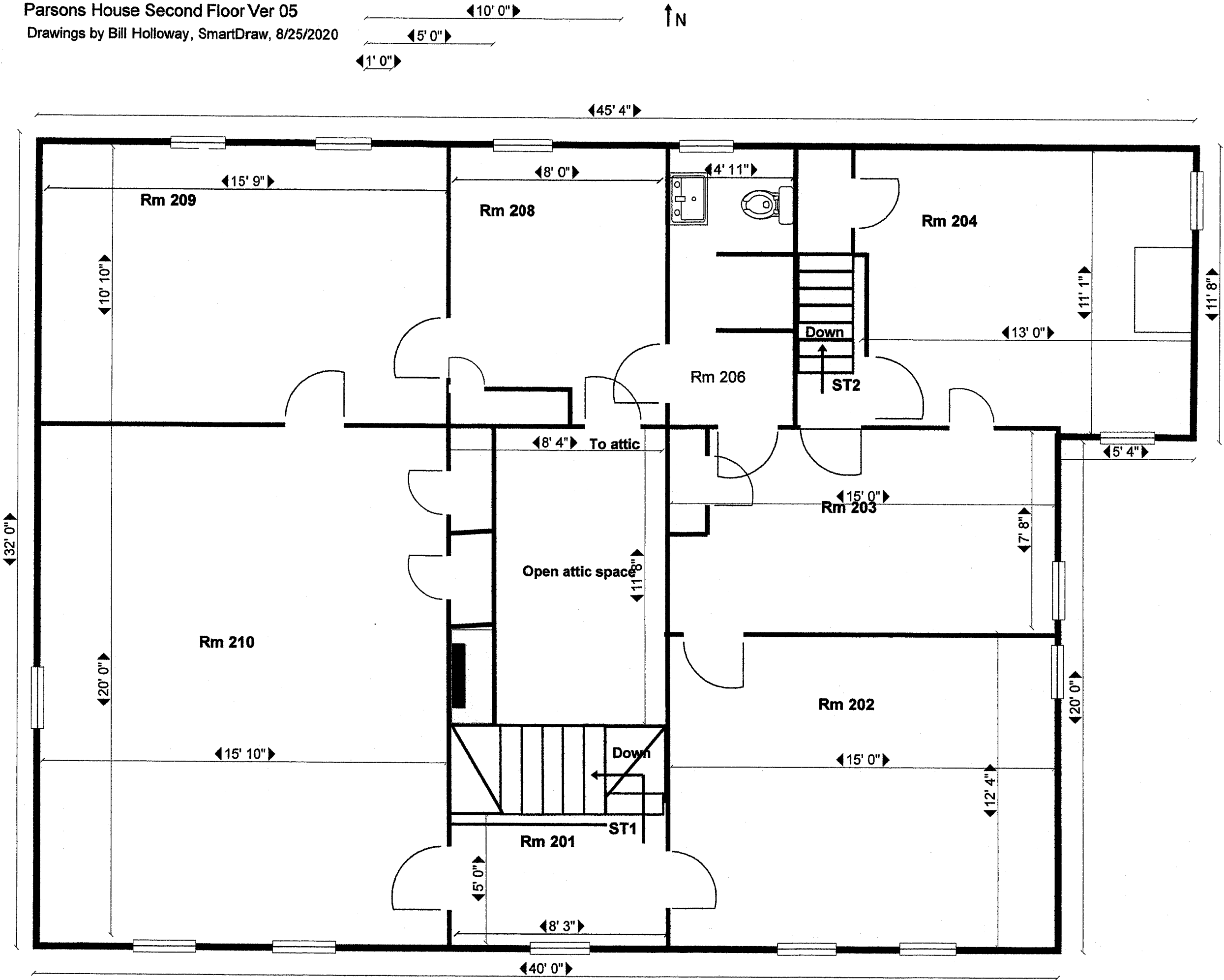
Walls
 Wooden Floor Members
 Wooden Posts
 Masonry
 1/4" = 1 foot
 1 square = 1 sq. ft.

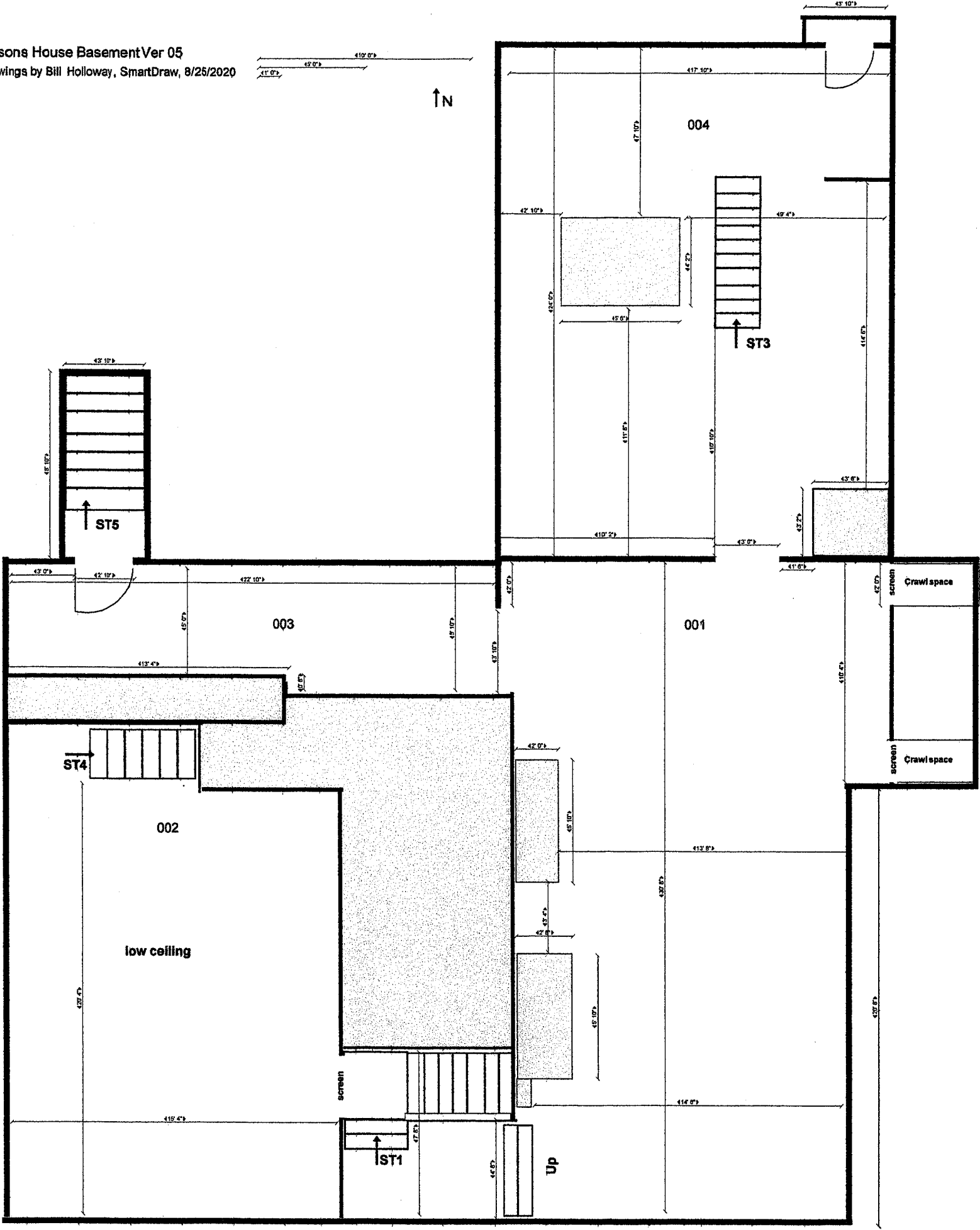
CORNET JOSEPH PARSONS HOUSE
 NORTHAMPTON, MA.
FIRST FLOOR
WALLS AND FLOOR
WITH CELLAR

Appendix 3

C. Bill Holloway Drawings, Floor plans, 202

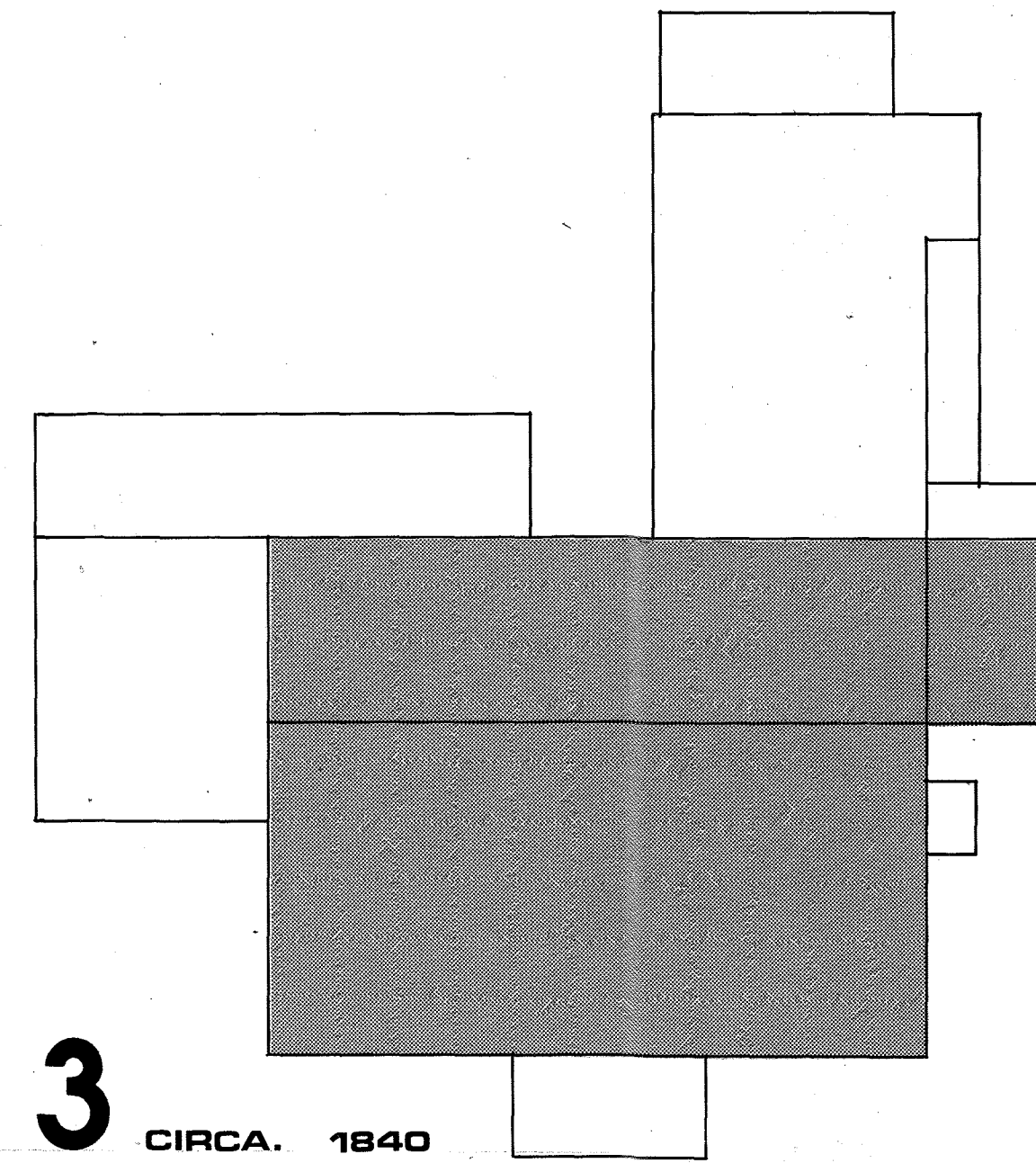




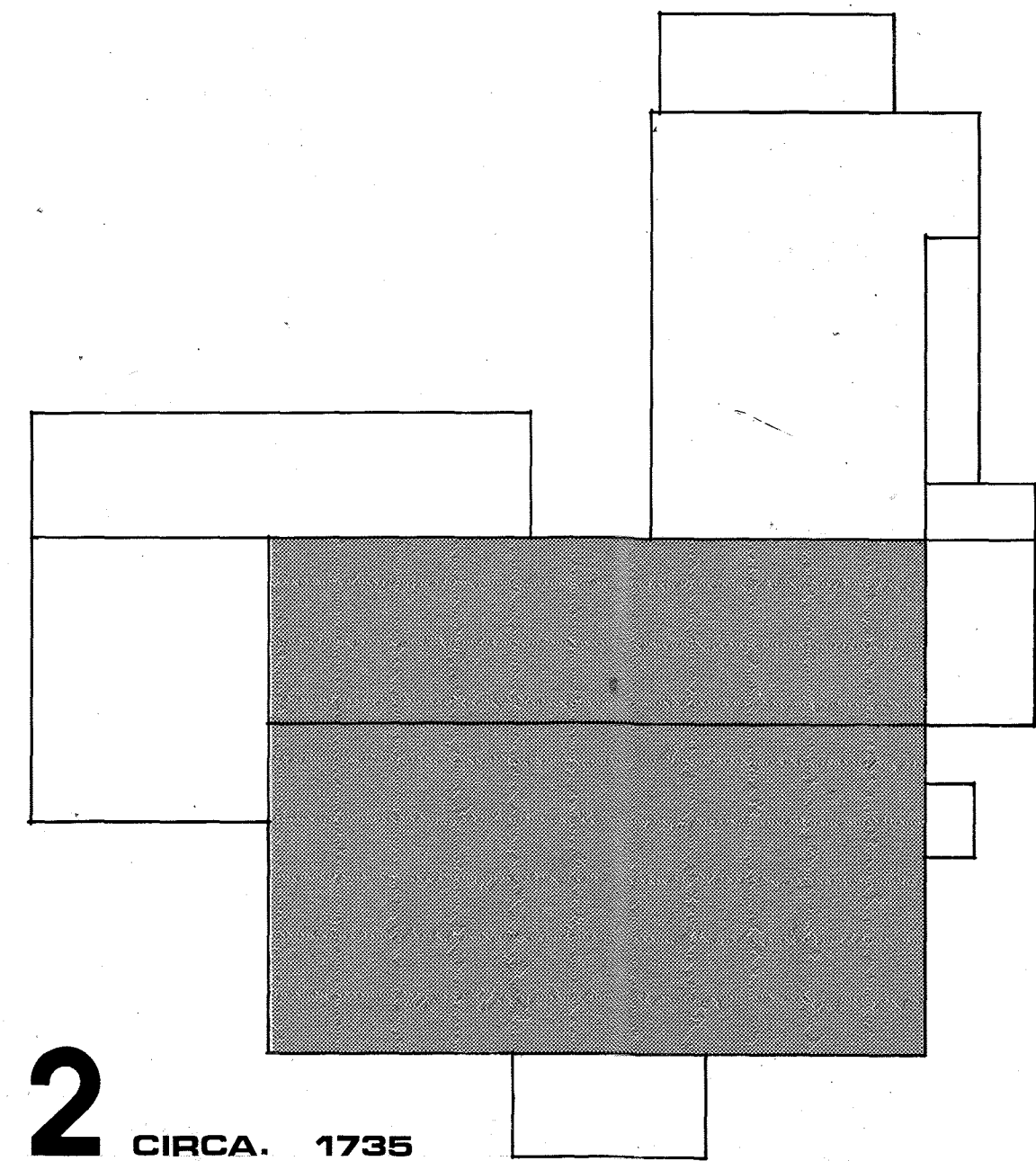


Appendix 3

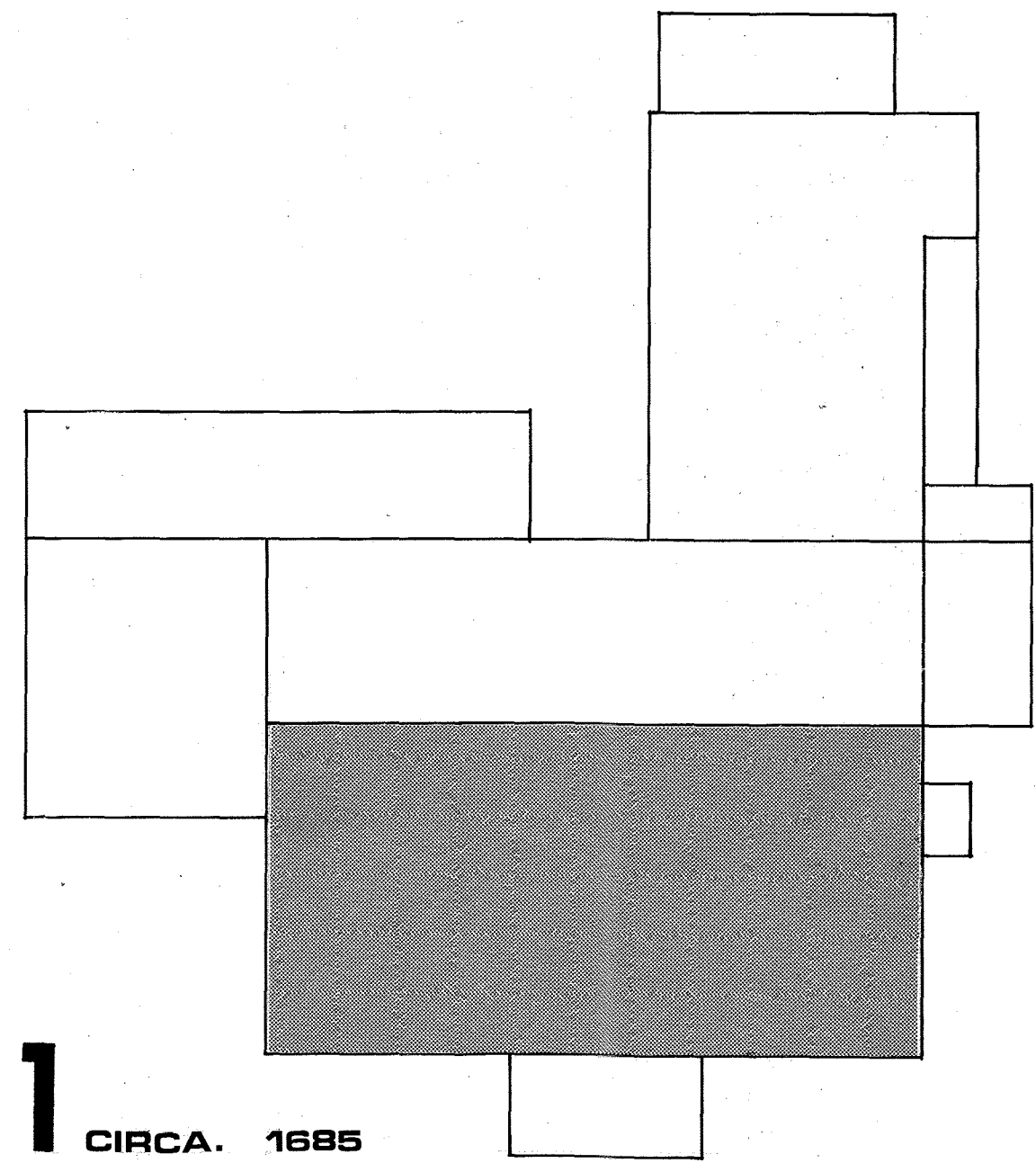
D. Architects, Inc. Drawings, Floor plans, c.2014



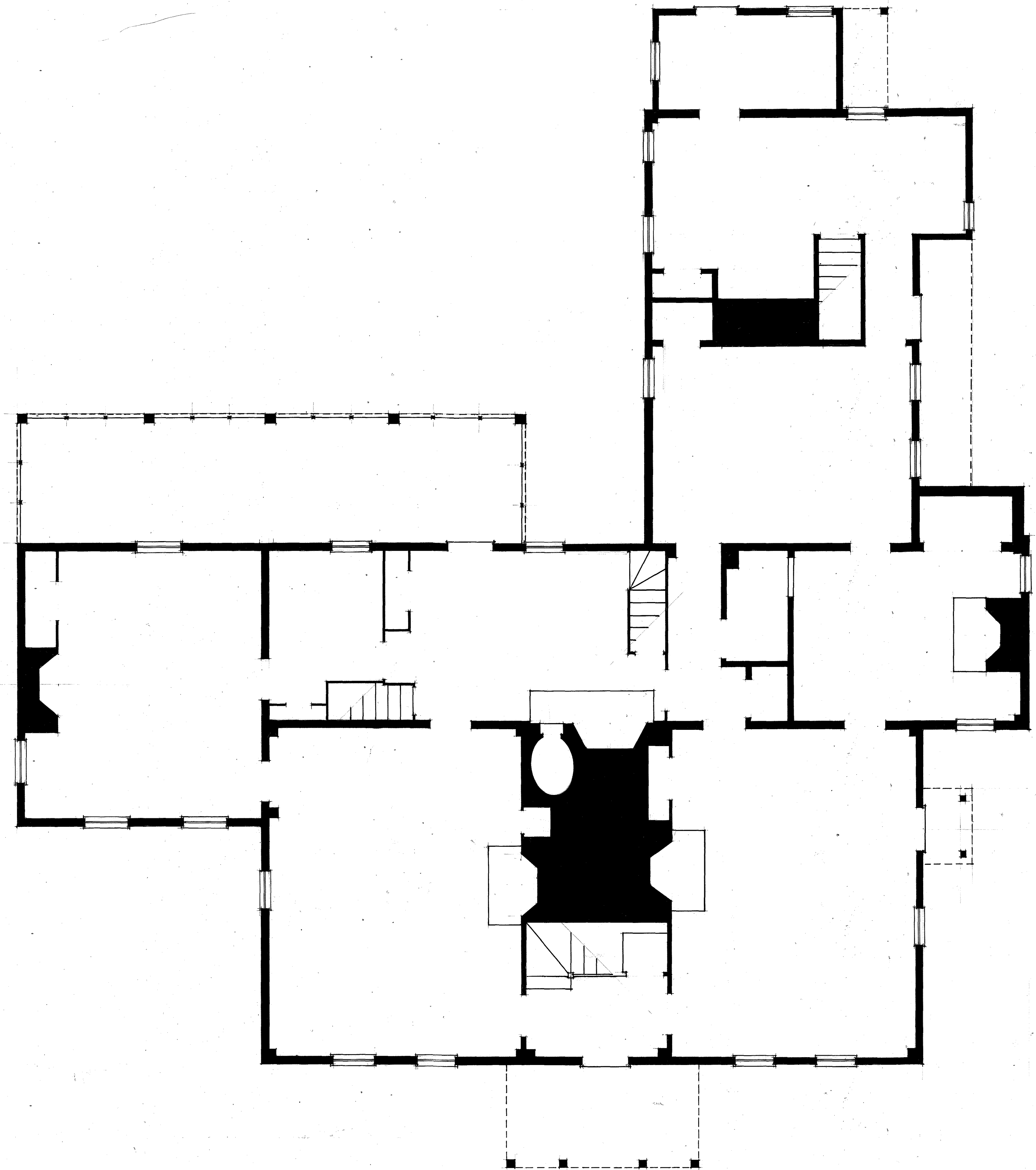
3 CIRCA. 1840



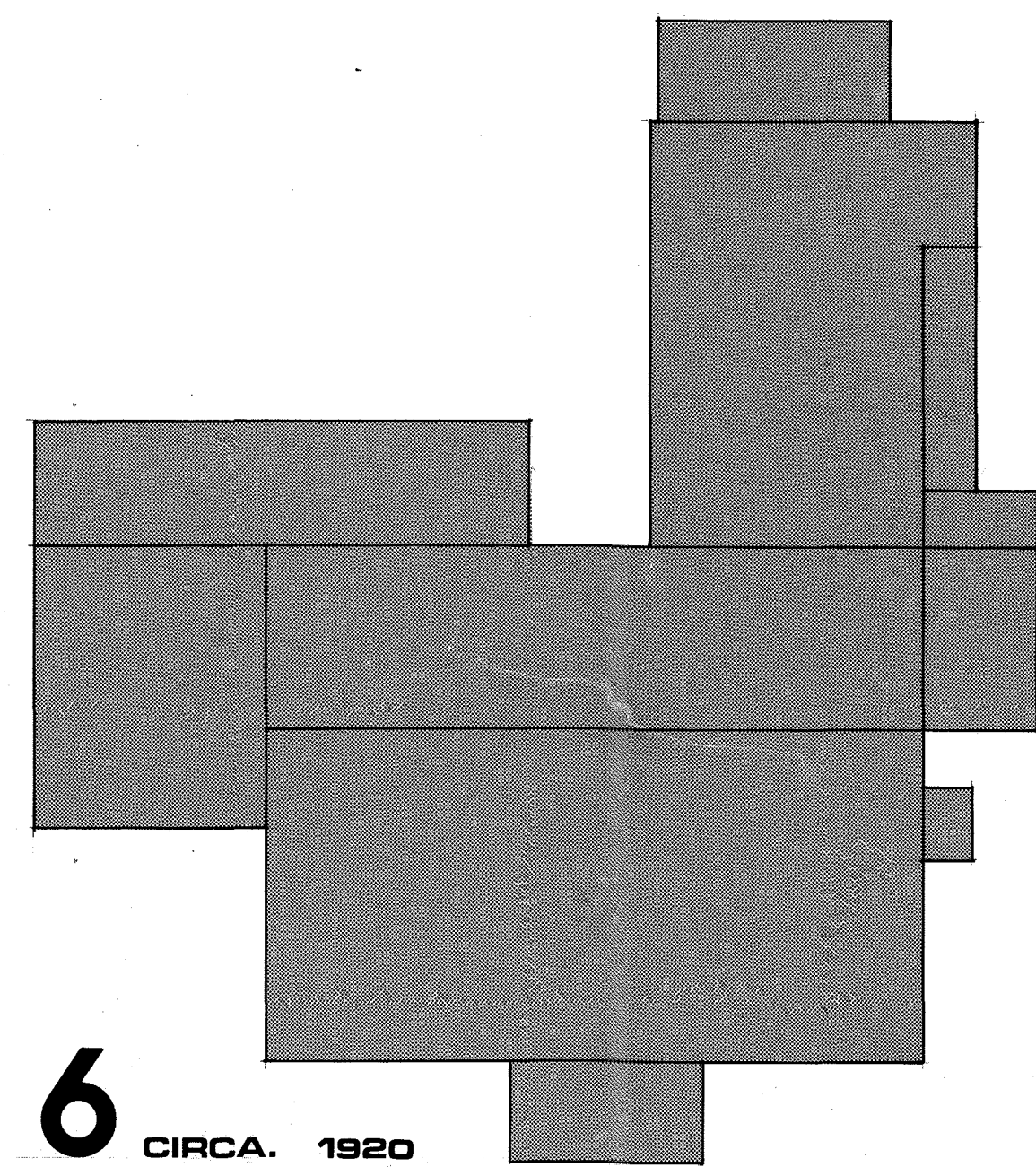
2 CIRCA. 1735



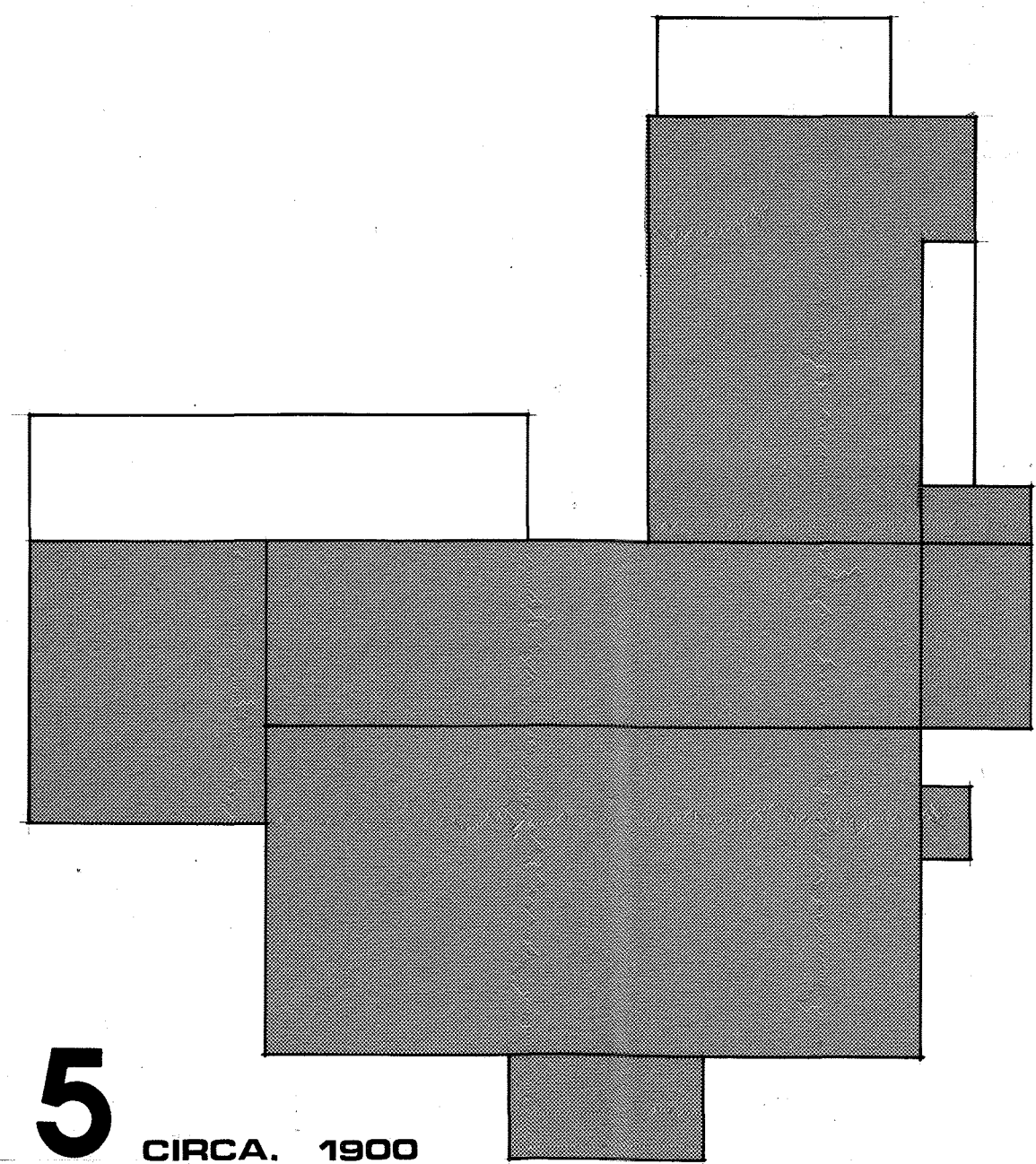
1 CIRCA. 1695



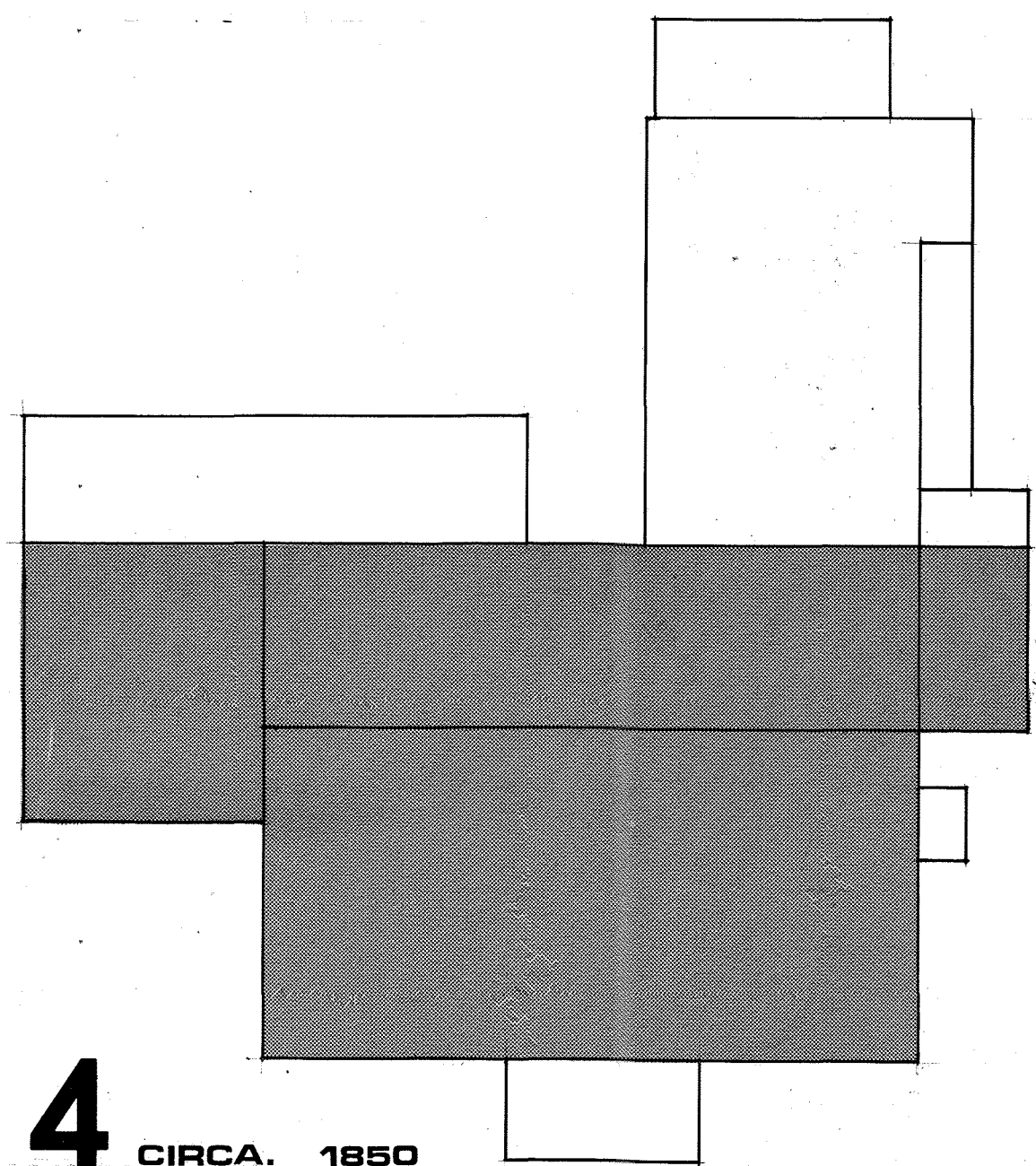
CORNET JOSEPH PARSONS HOUSE
FIRST FLOOR PLAN



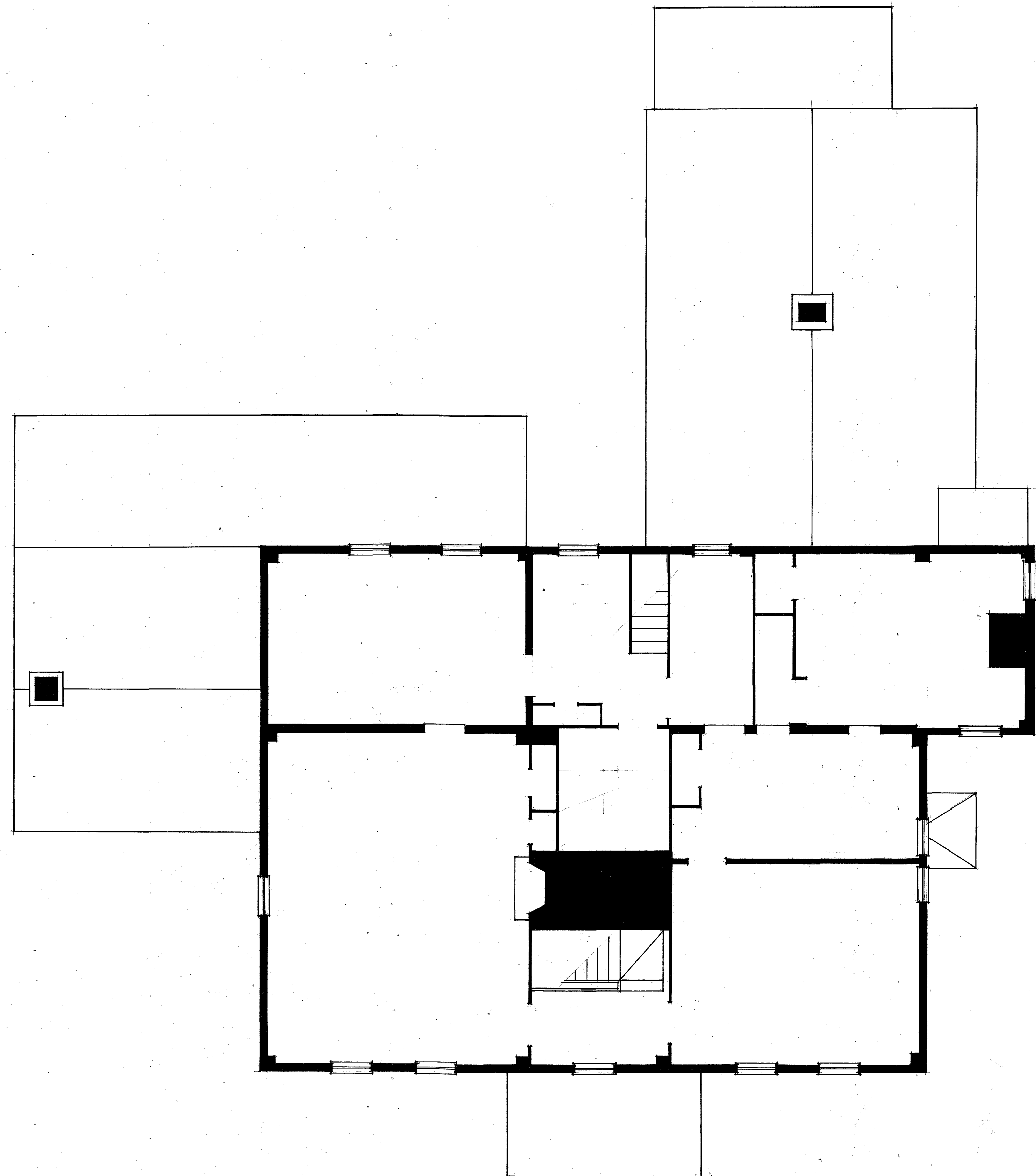
6 CIRCA. 1920



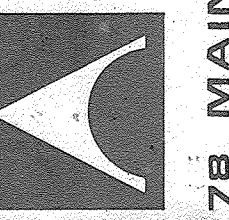
5 CIRCA. 1900



4 CIRCA. 1850



CORNET JOSEPH PARSONS HOUSE
SECOND FLOOR PLAN



78 MAIN ST.
NORTHAMPTON, MASSACHUSETTS 01080

NORTHAMPTON HISTORICAL SOCIETY
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NORTHAMPTON, MA.

ARCHITECTS

INC.

