NOTE: Colors presented are approximations obtained digitally utilizing the hex code for each paint color. These may appear differently on different screens based on settings, brightness, etc. Printing of this document may also change the look of the colors.

Sample swatches should be obtained from the Planning and Building Department or a paint retailer for the most accurate representation of the colors.

HOW TO PAINT YOUR HISTORIC HOUSE

If you live in one of the four historically zoned districts in St. Augustine, you well know that you are required to abide by the regulations set forth by St. Augustine's Architectural Guidelines for Historic Preservation (AGHP) as dictated by the Historic Architectural Review Board (HARB). These regulations include limitations on the color(s) that you can use to paint the exterior of your historic properties. As the liaison between HARB and the public, the Planning and Building Department strives to guide the owners of historic properties in a manner consistent with the AGHP and HARB.

This "paint packet" serves as an extension of the AGHP. It includes the colors which HARB approved as appropriate for properties in the historic districts. The packet is organized according to periods of popular paint colors. Architectural styles that exist in St. Augustine's historic districts correspond with these time periods and are identified as appropriate for the time periods accordingly. Additionally, some popular house types are included in certain paint periods. Both a short introduction explaining the history of each period of paint colors and guidelines for applying the paint colors accompany each paint classification within the packet. Furthermore, an appendix following the paint classifications section provides further information concerning the care and maintenance of your historic property. A bibliography listing the resources used to make this packet is also included.

The Planning and Building Department encourages the owners of historic properties to maintain the historic integrity of St. Augustine's neighborhoods. Painting your historic property in appropriate colors is just one of the ways in which St. Augustine's cultural heritage can be preserved. For further information, please contact the Planning and Building Department at (904) 825-1065.
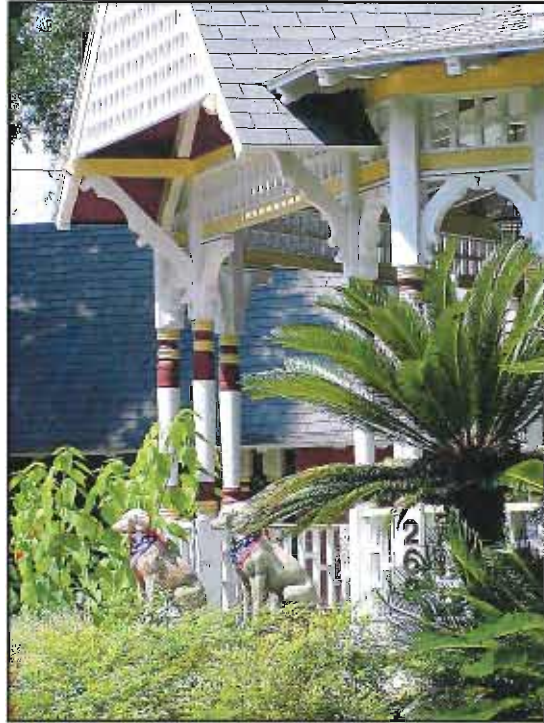
AN OVERVIEW OF PAINT COLORS
IN HISTORIC ST. AUGUSTINE

In 1987, the St. Augustine Planning and Building Department received grant monies from the U.S. Department of the Interior, through the Florida Bureau of Historic Preservation, to research paint colors used by the Spanish colonists. The restoration firm of Buchanon, Seale, Phillips, Opperman and Welsh was contracted to collect and analyze paint samples from fifteen Spanish Colonial buildings. The firm's analysis confirmed written accounts that indicated the dominance of white masonry walls and houses; however, it also identified additional colors that were used for trim and woodwork.[1]

In colonial St. Augustine, common building materials included coquina or tabby covered by stucco and sealed with a coat of limewash or whitewash. Although white walls and buildings dominated, the paint analysis concluded that other deep-colored pigments were occasionally added to tint the base white color. Specifically, St. Augustine's colonial colors included shades of ochre, tan, mustard, mauve, red, and blue. Other appropriate colors include shades of white, black, pink, coral, gray, brown, and red.[2]

Until the mid-1800s these colors remained basically unchanged in St. Augustine. Like the rest of the continental United States, St. Augustine's architecture and paint colors reflected trends according to consumer tastes, building practices, and availability of materials. The following synopsis provides a general history of historic paint colors in the United States, including St. Augustine.

During the 1820s to the 1840s, Late Federal and Neoclassical architectural styles were popular. White houses with dark green shutters and trim are typical of this period. Whitewash or limewash were the predominant paint types, although oil based paints were also available.

Beginning in the 1840s, a shift to paint houses in colors reflective of the materials from which they were constructed resulted from the criticism of "stark white houses against lush green landscapes" by the architect Andrew Jackson Downing.[3] Downing's books, *Cottage Residences* and *The Architecture of Country Houses*, prompted the owners of early Victorian houses to use pale earth tones when painting their homes. Grays, fawn, browns, and drab were common colors.

As the Victorian period moved into the late nineteenth century (1870s to 1890s), darker, richer, "muddy" colors prevailed. As building techniques and materials became more available and widespread, homeowners could choose from a variety of decorative styles and details. Contrasts were more distinct and several different colors could be used on building styles such as Queen Anne or High Victorian Gothic.[4]

By the turn of the century, however, the tastes shifted once again back to the white and light pastel colors as Colonial and Classical Revival styles brought a return to neoclassical detailing and colors. Following World War II, the impetus at Colonial Williamsburg sparked a transition back to dark colors once again. Hence, the postwar romanticism colors of the 1950s and 1960s.

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[1] City of St. Augustine, Planning and Building Department, "Historic Colors of Spanish St. Augustine," brochure, 1987.
[2] Ibid.
[3] Roger Moss, *Century of Color: Exterior Decoration for American Buildings – 1820/1920* (New York: The American Life Foundation, 1981), 9.
[4] Ibid., 11.

PRE-1821
Numbers refer to Benjamin Moore paints

The body of most buildings are whitewashed or painted with a limewash sealant made from seashells. Larger buildings can be painted De Mesa House Pink, Fatio House Pink, King's Bakery Coral, Light Ochre, or Ochre Tan with a flat finish. Masonry structures are often painted San Augustin White and are painted with thicker paints so that brush marks will be evident in the surface.
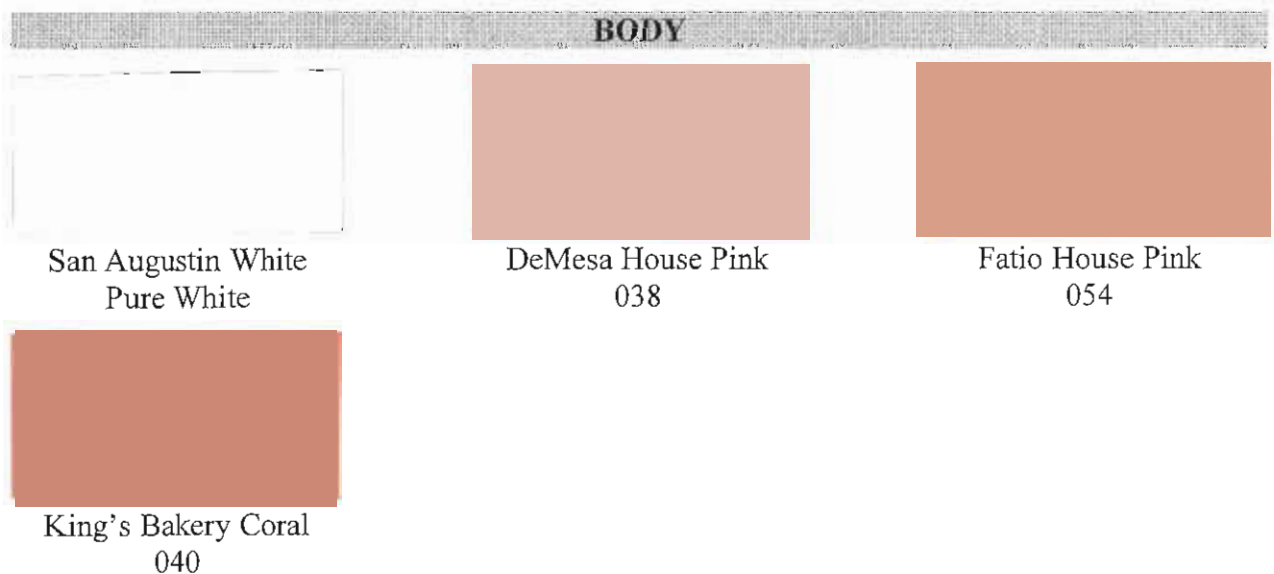
On masonry buildings a dark horizontal band of paint called a zocalo was used to prevent mud and dirt from showing on white or light colored walls. The zocalo begins at the ground, street, or sidewalk level and is between two and three feet high. Zocolo colors include King's Bakery Black, Fatio House Red, Solana House Brown, Deep Mauve, Clay Red, and Maroon Red and have a flat finish.

Trim colors include Canova House White, O'Reilly House White, Gonzalez-Alvarez House Grey, Fatio House Gray, Paredes House Gray, Fatio House Red, Solana House Brown, Peck House Green, Light Ochre, Ochre Tan, Dark Mustard, Terra Cotta, Deep Mauve, Clay Red, Maroon Red, Gray Blue, and Shutter Blue. Wood may be unpainted, whitewashed, or painted. On fine masonry houses, the wood trim including doors, door frames, window frames, sashes, shutters, and balconies were usually finished with glossy oil paints. Outbuildings, fences, and walls should be painted San Augustin White, unless the walls are large walls for finer buildings, in which case they should be painted to match the body color of the building.

Refer to pre-1821 colors if your house is one of the following architectural styles:

- First Period Spanish Colonial (1565-1763)
- British Period (1763-1784)
- Second Period Spanish Colonial (1784-1821)
- St. Augustine Colonial Revival (Post-1850)

BODY

San Augustin White
Pure White

DeMesa House Pink
038

Fatio House Pink
054

King's Bakery Coral
040

PRE-1821
Numbers refer to Benjamin Moore paints

TRIM OR ZOCALO

Solana House Brown
1259

Deep Mauve
1258

Clay Red
1204

Maroon Red
1260

ZOCALO

King's Bakery Black
1652

PRE-1821

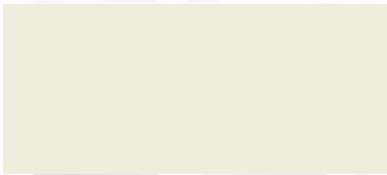*Numbers refer to Benjamin Moore paints*
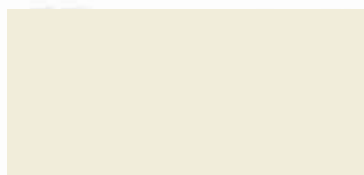
BODY OR TRIM

Light Ochre
144

Ochre Tan
222

TRIM

Canova House White
935

O'Reilly House White
942

Gonzalez-Alvarez
House Grey
1474

Fatio House Grey
1475

Paredes House Grey
HC-105

Peck House Green
693

Dark Mustard
182

Terra Cotta
105

Medium Mauve
1257

Grey Blue
744

Shutter Blue
748

42 Spanish Street
Triay House
Circa 1806
Spanish Colonial Style

LATE FEDERAL/NEOCLASSICAL, ca. 1820-1840
Numbers refer to Sherwin Williams paints

The styles associated with this Class reflect the Late Federal/Neoclassical period of architecture. Almost all buildings were whitewashed or painted white and trimmed with dark green although black is also an appropriate trim color. An appropriate white paint is Sherwin Williams' Classical White. The green should be Rookwood Shutter Green or Renwick Fence Green. A dark red, sometimes referred to as brick red, is an acceptable body or trim color, although it was used as a body color only when trying to save money. It was an inexpensive paint, hence people used it to paint barns and outbuildings. Another acceptable body color, sometimes referred to as Federal Tan, was used to simulate brick or brownstone. Downing Sand or Renwick Beige are similar to Federal Tan, which was also called Fawn.

Refer to Late Federal/Neoclassical colors if your house is one of the following architectural styles:

- Greek Revival (1830-1870)
- Vernacular (1820-1840)
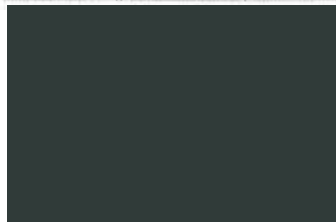
BODY
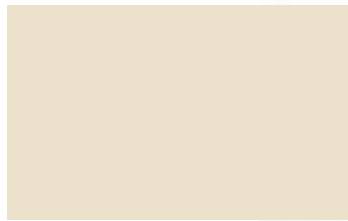
Classical White SW 2829	Downing Sand SW 2822	Renwick Beige SW 2805

TRIM

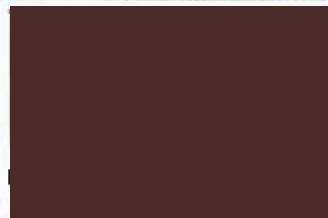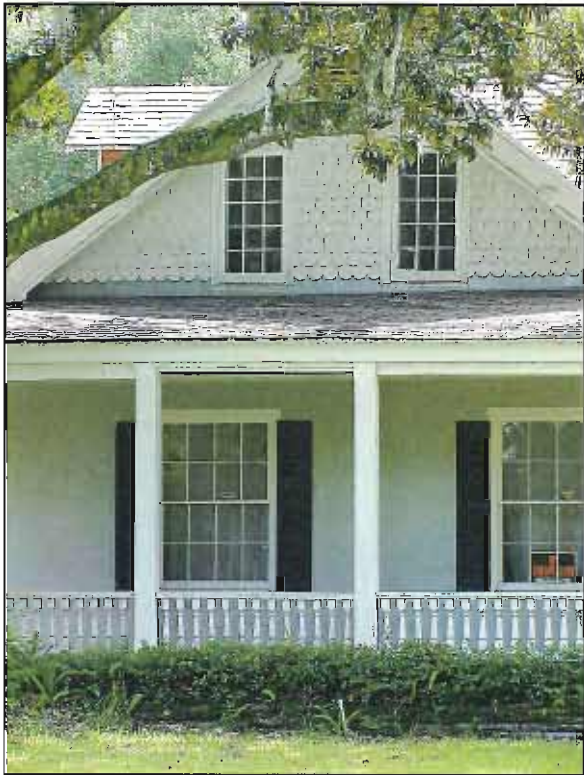| Rookwood Shutter Green SW 2809	Renwick Fence Green *(Match: Basil – SW 6194)*	Black

BODY AND TRIM

Rookwood Red SW 2802	Rookwood Dark Red SW 2801

115 Bridge Street
Frame and Masonry Vernacular
Yallaha
Circa 1845

THE VICTORIAN PERIODS, ca. 1840-1900

The Early and Late Victorian Periods occurred during the late eighteenth century. From approximately 1840 to 1870 architects like Andrew Jackson Downing influenced architectural styles and paint colors. Downing and others, during this time, encouraged homeowners to paint their houses in colors that would show integration between architecture and its landscape. Body colors included shades of yellow, gray, tan, and pink.

As the Victorian Period evolved, paint colors darkened and contrasts became even more apparent. During the Late Victorian Period, circa 1870 to 1890, popular body colors were medium grays, dark reds, blues, greens, browns olives, and oranges. Trim colors were dark gray, dark brown, olive green, and dark red. Doors were unpainted, varnished, or grained. White was only appropriate for fences and outbuildings.

Refer to Early and Mid-Victorian colors if your house is one of the following architectural types or styles:

- Vernacular (1840-1900)
- Gothic Revival (1850-1920)
- Carpenter Gothic (1850-1920)
- Italianate (1870-1890)
- Shotgun (1866-1940)

Refer to Mid- and Late Victorian colors if your house is one of the following architectural styles:

- Vernacular (1870-1890)
- Vernacular with steep pitched-roofs (1890-1910)
- Romanesque Revival (1870-1910)
- Queen Anne (1880-1910)
- Second Empire (1870-1907)

EARLY VICTORIAN COLORS, ca. 1840-1870

Numbers refer to Sherwin Williams paints

Downing Sand
SW 2822

Downing Stone
SW 2821

Downing Yellow
*(Match: Quilt Gold
SW 6696)*

Downing Cream
*(Match: Ivoire
SW 6127)*

Renwick Yellow
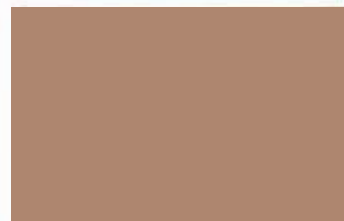*(Match: Anjou Pear
SW 6381)*
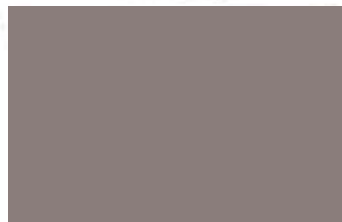
Renwick Gold
*(Match: Golden Fleece
SW 6388)*

Downing Earth
SW 2820

Renwick Beige
SW 2805

Renwick Rose Beige
SW 2804

Renwick Heather
SW 2818

Renwick Golden Oak
SW 2824

Renwick Olive
SW 2815

Downing Slate
SW 2819

LATE VICTORIAN COLORS, ca. 1870-1890

Numbers refer to Sherwin Williams paints

Rookwood Clay
SW 2823

Rookwood Antique Gold
SW 2814

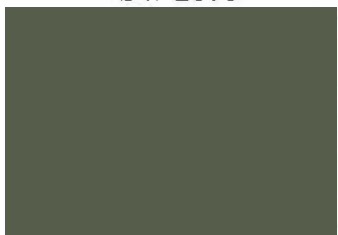Tiffany Bronze
*(Match: Different Gold
SW 6396)*

Rookwood Brown
SW 2806

Rookwood Medium Brown
SW 2807

Rookwood Dark Brown
SW 2808

Rookwood Dark Green
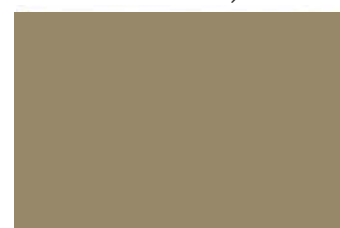SW 2816

Tiffany Palm Green
*(Match: Nankeen
SW 6397)*

Tiffany Moss Green
*(Match: Tupelo Tree
SW 6417)*

Rookwood Olive
*(Match: Roycroft Brass
SW 2843)*

Rookwood Dark Olive
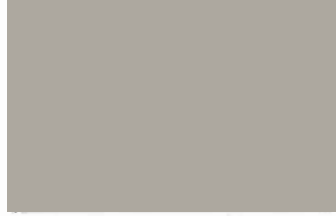*(Match: Roycroft Bronze Green
SW 2846)*

Tiffany Olive
*(Match: Renwick Olive
SW 2815)*

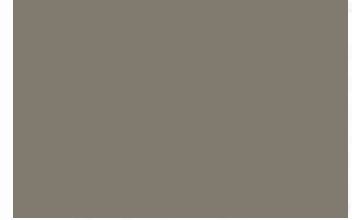# COLORS APPROPRIATE FOR BOTH EARLY AND LATE VICTORIAN PERIODS, ca. 1840-1900

Numbers refer to Sherwin Williams paints

Light Gray Stone
*(Match: Mindful Gray
SW 7016)*
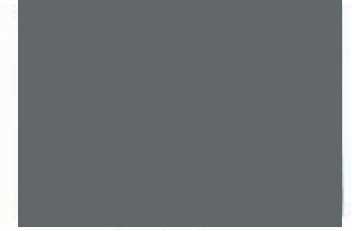
Medium Gray Stone
*(Match: Dorian Gray
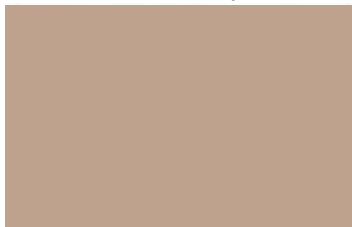SW 7017)*

Dark Gray Stone
*(Match: Anonymous
SW 7046)*

Light Slate
*(Match: Online
SW 7072)*

Medium Slate
*(Match: Software)
SW 7074)*

Dark Slate
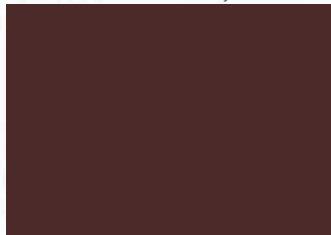*(Match: Web Gray
SW 7075)*

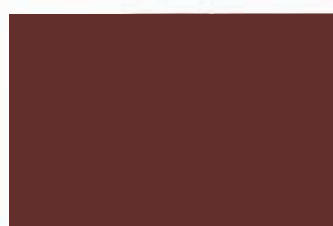Light Brownstone
*(Match: Sensational Sand
SW 6094)*

Medium Brownstone
*(Match: Toasty
SW 6095)*

Dark Brownstone
*(Match: Grounded
SW 6089)*

Rookwood Dark Red
SW 2801

Rookwood Red
SW 2802

Rookwood Terra Cotta
SW 2803

COLORS APPROPRIATE FOR BOTH EARLY AND
LATE VICTORIAN PERIODS, ca. 1840-1900
Numbers refer to Sherwin Williams paints

Roycroft Bronze Green
SW 2846
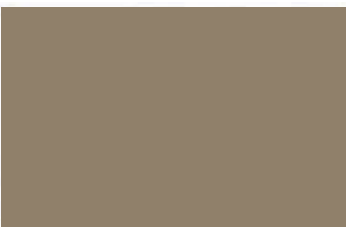
Buff
*(Match: Ecru
SW 6135)*

Light Drab
*(Match: Relaxed Khaki
SW 6149)*

Medium Drab
*(Match: Universal Khaki
SW 6150)*

Dark Drab
*(Match: Quiver Tan
SW 6151)*

Rookwood Shutter Green
SW 2809

Rookwood Sash Green
SW 2810

Rookwood Blue Green
SW 2811

Rookwood Jade
SW 2812

Dark Blue Green
*(Match: Raging Sea
SW 6474)*

Rookwood Antique Gold
SW 2814

Downing Straw
SW 2813

COLORS APPROPRIATE FOR BOTH EARLY AND LATE VICTORIAN PERIODS, ca. 1840-1900

Numbers refer to Sherwin Williams paints

Rookwood Amber
SW 2817

Old Gold
*(Match: Cut the Mustard
SW 6384)*

Light Olive
*(Match: Roycroft Suede
SW 2842)*

Medium Olive
*(Match: Renwick Olive
SW 2815)*

Dark Olive
*(Match: Roycroft Brass
SW 2843)*

Olive Yellow
*(Match: Brassy
SW 6410)*

Powder Blue
SW 2863

Colonial Revival Gray
SW 2832

Colonial Revival Ivory
*(Match: Roycroft Vellum
SW 2833)*

Colonial Revival Yellow
*(Match: Classical Yellow
SW 2865)*

268 St. George Street
Colonel Upham Cottage
Circa 1892-1893
Queen Anne Style

COLONIAL AND CLASSICAL REVIVAL, ca. 1890-1930

The turn of the century brought a return to light and pastel colors as well as a shift back to Neoclassical detailing. The fashionable architectural styles once again were based on Classical forms and included Colonial Revival and Classical Revival. The Garage Apartment was also a popular type constructed during this time period. Body colors were white, light yellow, tan, or medium gray. Trim colors were cream, warm white, or dark green. Doors were unpainted, varnished, grained, or painted olive green.

Vernacular houses in the early 1900s had lighter colored trim work than body colors, but very dark sash colors. Dark grays and browns as well as subdued greens were appropriate body colors. If the color is "quite light", then the body and trim can be painted the same color. (Information concerning vernacular houses comes from *Century of Color* by Roger Moss, page 79).

Refer to Colonial and Classical Revival colors if your house is one of the following architectural styles:

- Classical Revival (1890-1930)
- Vernacular (1890-1930)
- Colonial Revival (1900-1930)
- Garage Apartment (1900-1930)
- Bungalow (1900-1930)

| Suggestions for Classical and Colonial Revival Color Schemes	
Body Colors	**Appropriate Trim Colors**
Colonial Revival Ivory	Colonial Revival Blue, Colonial Revival Gray, Colonial Revival Yellow
Colonial Revival Gray	Colonial Revival Ivory, Classical White
Classical White	Colonial Revival Blue, Colonial Revival Gray, Colonial Revival Yellow
Colonial Revival Yellow	Colonial Revival Ivory, Classical White
Colonial Revival Blue	Classical White, Colonial Revival Ivory

252 St. George Street
Bronson Cottage
Circa 1876
Colonial Revival Style
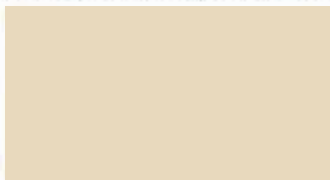
COLONIAL AND CLASSICAL REVIVAL, ca. 1890-1930

Numbers refer to Sherwin Williams paints

BODY AND TRIM
(Refer to the chart on the previous page for suggestions)
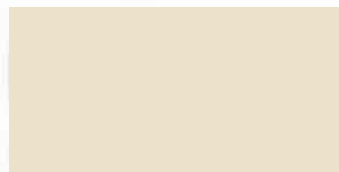
Classical White
SW 2829

Colonial Revival Ivory
*(Match: Roycroft Vellum
SW 2833)*

Colonial Revival Yellow
*(Match: Classical Yellow
SW 2865)*

Classical Gold
SW 2831

Colonial Revival Blue
*(Match: Meditative
SW 6227)*

Colonial Revival Sea Green
SW 2825

Colonial Revival
Green Stone
SW 2826

Colonial Revival Stone
SW 2827

Colonial Revival Tan
SW 2828

Colonial Revival Gray
SW 2832

TRIM ONLY

Rookwood Shutter Green
SW 2809

Renwick Fence Green
(Match: Basil – SW 6194)

MEDITERRANEAN INFLUENCE, ca. 1890-1940

Numbers refer to Sherwin Williams paints

Mediterranean-influenced styles include Moorish Revival, Italian Renaissance, Mediterranean Revival, Spanish Colonial Revival, Mission, Mediterranean Baroque and Spanish Renaissance Revival. Florida's Spanish heritage and semi-tropical climate favored the use of Mediterranean designs which can be traced to the Spanish Renaissance Revival, Italian Renaissance Revival and Moorish Revival churches and hotels built in St. Augustine in the 1880's. The styles continue to be popular today.

Popular roof colors were red clay tiles with green clay tiles on Mediterranean Revival roofs.

Refer to Mediterranean Influence colors if your house is one of the following architectural styles:

- Moorish Revival (1883-1928)
- Italian Renaissance (1914-1930)
- Mediterranean Revival (1915-1940)
- Spanish Colonial Revival (1915-1940)
- Mission (1919-1940)

BODY (STUCCO)

Bagel
SW 6114

Interactive Cream
SW 6113

Beige
SW 2859

Universal Khaki
SW 6150

White or Whitewash

TRIM

Renwick Rose Beige
SW 2804

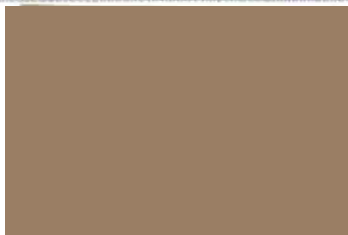Quartersawn Oak
SW 2836

Rookwood Dark Brown
SW 2808

MEDITERRANEAN INFLUENCE, ca. 1890-1940

Numbers refer to Sherwin Williams paints

TRIM

Sycamore Tan
SW 2855

Rookwood Clay
SW 2823

Downing Earth
SW 2820

Rookwood Amber
SW 2817

Renwick Golden Oak
SW 2824

Roycroft Bronze Green
SW 2846

Rookwood Shutter Green
SW 2809

Black

BUNGALOW, ca. 1890-1940
Numbers refer to Sherwin Williams paints

Thought to have originated in India during British rule, "bungalow" is derived from the Hindi word meaning "a house in the Bengali style". Dominant features of wide sweeping roofs and porches are well suited to tropical climates. Now the Bungalow is commonly defined as a one to two and a half story house with a wide front porch and low sloping roof.

Exterior colors moved from the dark Craftsman colors of the late nineteenth century to lighter colors in the early-twentieth century as the American Dream of home ownership became more common. Bungalows often have "styles" associated with their ornament and color selection such as Spanish, English Tudor, Colonial, Arts & Crafts, Prairie with regional influences on materials and colors. In St. Augustine buildings are painted greens, grays, terracottas, browns, pinks or soft yellows. Trim colors are contrasting and often window sashes are a dark or light contrast to the trim with as many as four colors used on a house. Doors are unpainted, varnished or a contrast trim color. Stark white was rarely used as a body color and then usually only one story of a multi-story house to emphasize horizontality.

Roof colors were browns, greens, reds, terracottas and grays with the greens varying from light sage to dark forest green. Very dark brown and black were not popular.

Refer to Bungalow colors if your house is one of the following architectural styles:

- Bungalow (1890-1940)
- Vernacular (low-pitched roofs) (1890-1940)

- Craftsman, Mediterranean Revival and Colonial Revival colors may also be used for Bungalows built during those time periods.

*Stucco or painted stone colors to be the same selection as the body colors for Mediterranean Revival

Paint selection process usually two to five (2 to 5) colors total consisting of a "family" of colors and an accent (complementary or contrasting) color that may or may not be a trim color:

Body and Major Trim should contrast:
Body Color(s) = One main color, can have second compatible color for gable or second floor body.
Major Trim = contrasting to main body, for corner boards, porch railings, steps, window trim (not sash) and door trim boards.
Minor Trim = Doors, porch parts (posts, spindles) and decorative trim next to major trim.
Sash (moveable parts of window) = white, light, dark, body or accent color.
Accent = highlighting architectural features: brackets, doors, posts, accent boards, etc.

Step 1: Choose a color family that works well with the roof color.
Step 2: Choose 3 or 4 colors with at least 2 contrasting with each other or use white or black as a contrast for window sashes.
Step 3: If desired, choose an accent color (can be complementary or opposite) for architectural features and minor trim only. In some cases this may be from another color family. Example: River Rouge (family 4) as an accent with greens or, more commonly, grays or tans of family 2.

BUNGALOW, ca. 1890-1940

Numbers refer to Sherwin Williams paints unless otherwise noted

- **White can be used for body, major or minor trim, window sashes or as an accent.**
- **Black can be used for minor trim, window sashes or as an accent <u>only.</u>**
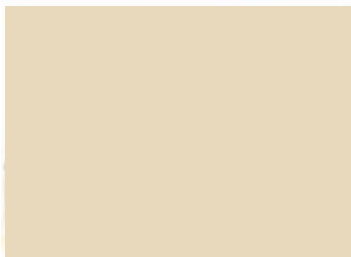
Family 1 - can be used with Family 2 only:

Hunt Club SW 6468	Dried Thyme SW 6186	Plymouth Green SW 2852
Roycroft Vellum SW 2833	Birdseye Maple SW 2834	Downing Straw SW 2813
Rookwood Terrracotta SW 2803	Rookwood Amber SW 2817	New Colonial Yellow SW 2853

BUNGALOW, ca. 1890-1940
Numbers refer to Sherwin Williams paints unless otherwise noted

Family 2 – can be used with Family 1 , 3 or 4:

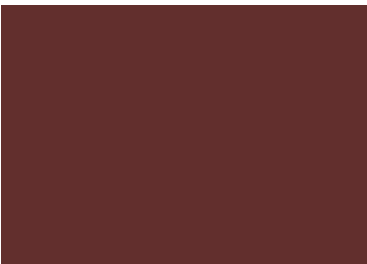|		
Downing Earth SW 2820	Sycamore Tan SW 2855	Bunglehouse Gray SW 2845
Rookwood Clay SW 2823	Renwick Olive SW 2815	Rookwood Dark Green SW 2816
Rookwood Brown S 2806	Rookwood Medium Brown SW 2807	Rookwood Dark Brown SW 2808
Rookwood Red SW 2802	Rookwood Dark Red SW 2801	Quartersawn Oak SW 2836

BUNGALOW, ca. 1890-1940

Numbers refer to Sherwin Williams paints unless otherwise noted

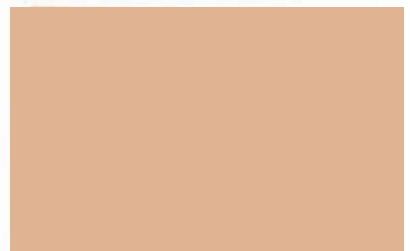**Family 3** - can be used with Family 2 or 4:
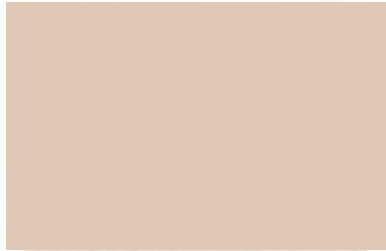
Renwick Rose Beige SW 2804	Beige SW 2859	Soft Apricot SW 6352
Kings Bakery Coral Benjamin Moore 040	Rookwood Terrracotta SW 2803	Fireweed SW 6328

BUNGALOW, ca. 1890-1940

Numbers refer to Sherwin Williams paints unless otherwise noted

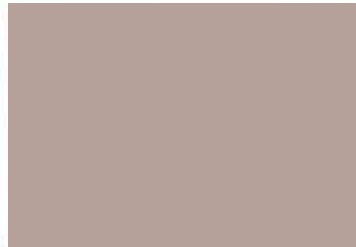## Family 4 – can be used with Family 2 or 3:
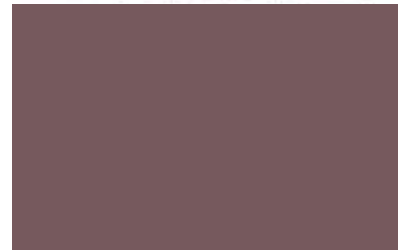
Downing Stone
SW 2821

Oyster Bay
SW 6206

Downing Slate
SW 2819

Glamour
SW 6031

Vaguely Mauve
SW 6015

River Rouge
SW 6026

De Mesa Pink
Benjamin Moore 038

Renwick Beige
SW 2805

Rainstorm
SW 6230

Bungalow Style

287 St. George Street
George L. Estes House
Circa 1910-1917

67 Park Place, formerly 107 Washington Street
Circa 1924-1930
Bungalow Style

Current St. Augustine examples

Below are some of the Bungalows on St. George Street and some of the paint colors used on them that now added as pre-approved.

309 St. George Street
* Plymouth Green

290 St. George Street
* Oyster Bay, Rainstorm

287 St. George Street
* Plymouth Green, Fireweed

288 St. George Street
* Glamour, River Rouge

323 St. George Street
* Soft Apricot

318 St. George Street
* River Rouge, Dried Thyme

Examples using appropriate color selection process

Below are some examples of Bungalow color choices from the process described in Robert Schweizer's book "Bungalow Colors Exteriors".
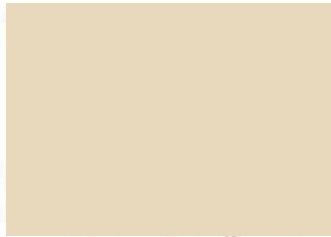
CRAFTSMAN, ca. 1910-1940
Numbers refer to Sherwin Williams paints

This class, associated with the Arts and Crafts Movement of the early-twentieth century, shifted out of the Late Victorian Period with a return back to earlier Victorian shades albeit darkened slightly by the Aesthetic Movement. The Bungalow style is associated with this period. Buildings are stained or painted soft greens, grays, browns, or dark reds. Trim colors are white, light yellow, gray, or light green. Doors are unpainted or varnished.

Refer to Craftsman colors if your house is one of the following architectural styles:

- Bungalow (1910-1940)
- Vernacular (1910-1940)

Roycroft Vellum SW 2833	Birdseye Maple SW 2834	Craftsman Brown SW 2835
Quartersawn Oak SW 2836	Hammered Silver SW 2840	Roycroft Copper Red SW 2839
Polished Mahogany SW 2838	Aurora Brown SW 2837	Roycroft Mist Gray SW 2844
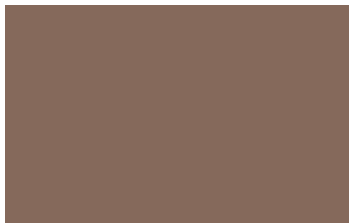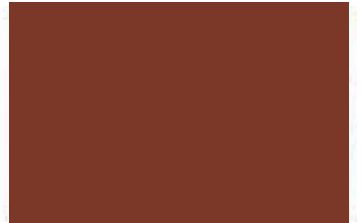
CRAFTSMAN, ca. 1910-1940
Numbers refer to Sherwin Williams paints

Roycroft Brass
SW 2843

Roycroft Suede
SW 2842

Weathered Shingle
SW 2841

Bunglehouse Gray
SW 2845

Roycroft Bronze Green
SW 2846

Roycroft Bottle Green
SW 2847

Roycroft Pewter
SW 2848

POST-WAR ROMANTICISM, ca. 1945-1970
Numbers refer to Sherwin Williams paints

In contrast to the light and pale tones associated with Colonial and Classical Revival styles, the mid-twentieth century was characterized by dark colors as influenced by Colonial Williamsburg's preservation.

These colors are only appropriate for those houses built after 1945.

Refer to Post-War Romanticism colors if your house is one of the following architectural styles:

- Colonial (1945-1970)
- Classical Revivial (1945-1970)
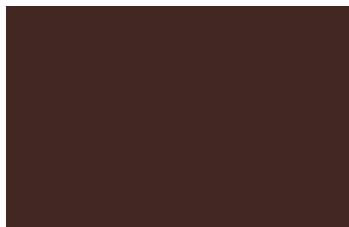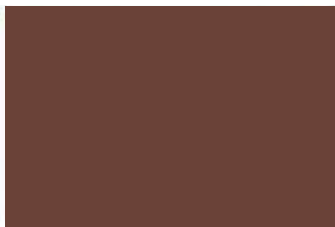- Vernacular (1945-1970)

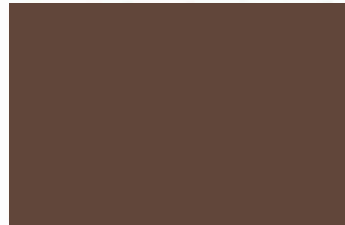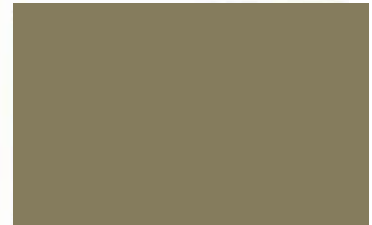|		
Peace Yellow SW 2857	Harvest Gold SW 2858	Beige SW 2859
Sage SW 2860	New Colonial Yellow SW 2853	Caribbean Coral SW 2854
Sycamore Tan SW 2855	Fairfax Brown SW 2856	Avocado SW 2861

POST-WAR ROMANTICISM, ca. 1945-1970
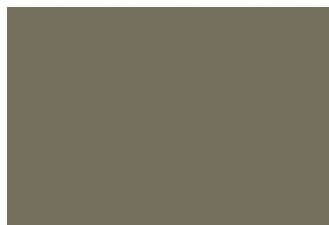*Numbers refer to Sherwin Williams paints*

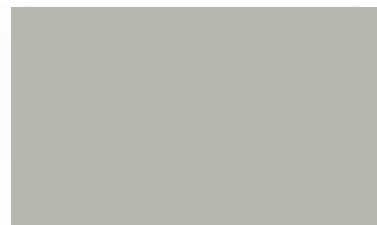Burma Jade
SW 2862

Powder Blue
SW 2863

Stratford Blue
SW 2864

Plymouth Green
SW 2852

Sage Green Light
SW 2851

Chelsea Gray
SW 2850

Westchester Gray
SW 2849

THE AGHP'S GUIDE
TO PAINT COLORS AND PLACEMENT

The following guidelines are included in St. Augustine's Architectural Guidelines for Historic Preservation (AGHP). Owners of historic properties located within Historic Preservation Zoned (HARB) Districts are required to follow these guidelines when making exterior changes to their properties.

The Secretary of the Interior's Standards for Rehabilitation 2 and 5 apply.

2. Retention of Distinguishing Architectural Character.
5. Sensitive Treatment of Distinctive Features and Craftsmanship.

DO

- Preserve painted and unpainted surfaces as they traditionally existed on the building.
- Preserve and restore decorative painting such as stenciling, graining, marbleizing and trompe l'oeil.
- Remove damaged or deteriorated paint only to the next sound layer using the gentlest method possible, such as hand scraping, prior to repainting.
- Apply compatible paint coating following proper surface preparation.
- Inspect painted masonry to determine whether repainting is necessary.
- Follow manufacturer's product and application instructions when repainting masonry.
- Paint historically unpainted masonry only if it has been previously painted, or as a protective measure to prevent further deterioration caused by poor quality materials or prior abrasive cleaning.

- Attempt to discover the historic paint colors and finishes of the building and use this information to repaint with colors that illustrate the distinctive character of the property.
- Choose colors appropriate to the period and style of the building.
- Generally, the use of one base color and a maximum of three trim colors is appropriate.
- All paints used on masonry should be semi-gloss. Paints used on wood trim should be either flat or semi-gloss. High gloss paints are inappropriate.
- All of the units in a multiple unit building should be painted using the same base color and trim colors. Different base colors or trim colors should not be used to differentiate the units.

DON'T

- Remove paint that is firmly adhering to, and thus protecting, surfaces.
- Remove paint by destructive means, such as sandblasting, applying caustic solutions, or high pressure water blasting.
- Paint a traditionally unpainted surface or remove paint from a traditionally painted surface.

- Fail to follow the manufacturer's product and application instructions when repainting.
- Strip historically painted surfaces to bare wood, and then apply clear finishes or stains to create a "natural" look.
- Damage, cover or remove decorative painting.

- Strip paint or varnish to bare wood rather than repairing or reapplying a special finish, such as a grained finish to a wood front door.

- Use bright or gaudy colors, radically different types or colors of paints, or colors without historical basis.

The majority of buildings were originally painted with a whitewash or limewash. The most appropriate paint color for masonry is San Augustin White. Larger and more detailed buildings may also be painted De Mesa House Pink, Fatio House Pink, King's Bakery Coral, Light Ochre or Ochre Tan.

It is appropriate to use a dark horizontal band of paint called a zocalo, two to three feet high to prevent dirt and mud from showing on white or light colored walls. Documented zocalo colors include King's Bakery Black, Fatio House Red, Solana House Brown, Deep Mauve, Clay Red and Maroon Red.

Wood may be left unpainted, whitewashed or painted. Documented trim colors include Canova House White, O'Reilly House White, Gonzalez-Alvarez House Gray, Fatio House Gray, Paredes House Gray, Fatio House Red, Solana House Brown, Peck House Green,

Light Ochre, Ochre Tan, Dark Mustard, Terra Cotta, Medium Mauve, Deep Mauve, Clay Red, Maroon Red, Gray Blue and Shutter Blue.

Simple outbuildings should be painted San Augustin White.

Fences, if painted, must be San Augustin White. Walls should usually be San Augustin White, but on finer buildings, wall may be painted to match the base color of the building.

On masonry surfaces thicker paints may be used so that brush marks will be evident in the surface.

Information on documented pre-1921 paint colors is contained in the *Historic Colors of Spanish St. Augustine* brochure available in the Planning and Building Department.

Proper use of paint is perhaps the most important and highly visible method of illustrating the architectural style and details of post-1821 buildings. Paint colors should be appropriate for both the historical period and architectural style of the building.

Building walls constructed of coquina, coquina concrete or poured concrete should not be painted, but should be left natural.

Buildings constructed between 1821 and 1860 usually feature lighter, earth toned base

colors with darker trim. A "whitewash" white base color is also appropriate.

Greek Revival (1830-1870) buildings typically have a white base with green shutters.

Gothic and Italianate (1840-1920) buildings feature pale earth tones for both base and trims, especially yellow, gray, tan and pink. Colors become darker late in the nineteenth century, with an increased emphasis on contrasts.

St. Augustine Colonial Revival (Post-1850) buildings should be painted in the style of pre-1821 buildings using paint colors contained in the *Historic Colors of Spanish St. Augustine* brochure.

Other buildings constructed between 1850 and 1900 feature darker and more subdued colors. White paint is appropriate only for fences and outbuildings.

Queen Anne (1880-1910) and other later Victorian period vernacular styles feature medium gray, dark red, dark blue or dark green base colors. Trims are dark gray, dark brown, olive green and dark red. Doors are unpainted, varnished or grained.

Colonial Revival (1900-1930) buildings feature white, light yellow, tan or medium gray base colors. Trim colors are cream, warm white or dark green. Doors are unpainted, varnished or grained, or are painted olive green. Shutters, blinds and screens are olive green.

Bungalows (1910-1940) often feature earth tones such as stain (for buildings with shingle cladding), soft greens, gray, brown or dark red base colors. Trims are white, light yellow, gray or light green. Doors were unpainted or varnished.

Except as noted above, following the turn of the century, most other styles use lighter and brighter paint colors. Paint colors and usage during this period are not as intricate or flamboyant as during earlier periods, but the use of color to call attention to architectural elements is still evident. As a general rule, trim elements and recessed surfaces, such as door panels and shutter louvers, are "picked out" in a different color from the base color of the building. Window sashes are usually the darkest color so that windows appear to be recessed. Changes in material, such as bands of shingles or novelty siding, are highlighted by paint color. Paint colors are often different for each story and inside gable ends. The intent is for the building to appear as a box within a frame, and for the architectural features to be further differentiated.

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>A helpful resource, one not written by Roger Moss, which describes the evolution of paints. This has an extensive notes section that cites numerous historic documents. A good tool for future research.

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>Up-to-date article describing paint color trends and the practice of painting exterior finishes to resemble stone. Provides a list of paint suppliers.

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>The definitive resource for this paint packet. The Color Affinity Chart refers to historic Sherwin Williams colors and how to use them.

Moss, Roger W., ed. *Paint in America: The Colors of Historic Buildings*. Washington, D.C.: The Preservation Press, 1994.

>Case studies of paint analysis in several historic properties as well as explicit information regarding the nature and composition of both historic and modern paints.

Moss, Roger W. and Gail Caskey Winkler. *Victorian Exterior Decoration: How to Paint Your Nineteenth-Century American House Historically*. New York: Henry Holt and Company, 1987.

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>The style guide used for St. Augustine's paint packet 2001.