

Ninth Paint Analysis
Point Pinos Lighthouse
 Pacific Grove, California
 May 30, 2014



On Saturday, May 23, 2014, David Arbogast, architectural conservator, of Davenport, Iowa, received a set of eleven paint samples from William Peake of Pacific Grove, California. The samples were collected from the interior of the Point Pinos Lighthouse in Pacific Grove by him on May 20, 2014, and were submitted for analysis to determine their historic colors. Prior to this an initial set of nine samples was analyzed on July 15, 2011 from the lighthouse followed by a second set of six samples on October 19, then a third set of samples on February 4, 2013, a fourth set of five on March 4, 2013, a single sample on Monday March 25, a set of ten samples on June 4, 2013, a set of three paint samples on August 5, 2013, and a single sample on September 25, 2013. The reader is advised to consult the prior analyses in conjunction with this.

Analysis of the samples was completed on Thursday, May 29, using the same methodology employed in the previous analyses. The samples were collected in manila coin envelopes with pertinent identification information written on the faces of the envelopes. The sample ranged from challenging to good in condition. Numbering follows that of the previous analysis. The results obtained, are as follow:

Sample 41	Munsell
Cream	2.5Y 8/2
White	N 9.5/

Sample 41 was collected from the door trim of the door to the parlor from the front hall. Its wood substrate retained two thin layers of paint with cream (described as grayish yellow in the accompanying letter to the samples) as its top layer. Beneath it was a stark white layer which could have served as a prime coat.

Sample 42	Munsell
Pale yellow	2.5Y 9/3
White	N 9.5/
White	N 9.5/
Rose	10R 6/4
Pink	10R 8.5/3

*east wall front
Hall*

Sample 42 was from the east wall of the front hall. It was a fragile sample which revealed five paint layers. The oldest layer was pink which was probably a finish coat and not a prime coat.

*Front
hall*

Sample 43	Munsell
Pale yellow	2.5Y 9/3
White	N 9.5/

Sample 43 came from the bead board of the front hall. It revealed the top two paint layers seen in the previous sample. Between the white layer and the wood there were traces of what appeared to be dirt.

Sample 44	Munsell
Light green	5GY 8/1
White	N 9.5/

Sample 44 was found on east closet door of the reception room. There were two thin paint layers on its wood surface with white being the older of the two, as in samples 41 and 43.

Sample 45	Munsell
Light green	5GY 8/1
White	N 9.5/

Sample 45 was removed from the east closet door trim of the reception room. It matched its counterpart, sample 44, precisely.

Sample 46	Munsell
Light green	5GY 8/1
White	N 9.5/

*Woodwork
reception*

Sample 46 was obtained from the picture rail of the reception room. It was identical to samples 44 and 45.

Sample 47	Munsell
Pale green	5GY 9/1
White	N 9.5/
Pink	10R 7/2
Light green	2.5G 8/2
Yellow	2.5Y 8.5/5
Blue	5BG 6/1
Light blue	5BG 8/1
Light blue	5BG 8/1
Light blue	5BG 8/1
White	5Y 9/1
Cream	2.5Y 8/2
Cream	2.5Y 8/2

*Plaster
reception
room*

Sample 47 was acquired from the north wall of the reception room. It was a fragile sample with delamination occurring between the two oldest light blue layers. All told a set of a dozen paint layers was observed. The blue layer was the most interesting layer. It appeared on one portion of the sample only with a very distinct edge. There is a very high probability that it was applied in a decorative fashion such as stenciling. The oldest pair of cream layers, interestingly, was very similar in color to the top layer of sample 41.

reception room

Sample 48	Munsell
Pale green	5GY 9/1
White	N 9.5/
White	N 9.5/
White	N 9.5/
Cream	2.5Y 8/2
Cream	2.5Y 8/2

Sample 48 was collected from the ceiling of the reception room. It appears that the ceiling was painted less frequently than the walls, which is typical, and that it was not painted in the same colors as the walls except for the most recent and the oldest pairs of layers.

Sample 49	Munsell
Light green	5GY 8/1
White	N 9.5/

Sample 49 was from the north wall baseboard of the reception room. It matched its counterparts, samples 44, 45, and 46.

Sample 50	Munsell
Light green	5GY 8/1
White	N 9.5/

Sample 50 came from the west window trim of the reception room. It matched its counterparts, samples 44, 45, 46, and 47, layer for layer.

Sample 51	Munsell
Very dark green	10GY 3/4
Charcoal gray	N 3.0/
Gray	N 5.5/
Charcoal gray	N 3.0/

Sample 51 was found on the northeast closet floor of the reception room. It revealed four paint layers, all of which are relatively common colors used to paint floors, especially softwood floors or floors exposed to weathering.

Sample 52	Munsell
Off-white	10Y 8/1
Dark gray	N 3.75/
Gray	N 5.25/
Gray	N 5.25/
Gray	N 5.25/
Thin light olive	5GY 7/1
Dark gray	N 3.75/
Light pink	2.5YR 8/2
Off-white	N 9/
Light cream	5Y 9/2
Brown, glossy varnish	-----
Light gray	5Y 7.5/1
Cream	2.5Y 8.5/2
Cream	2.5Y 8.5/2
Glossy varnish	-----

*Baseboard
reception
room*



The sample came from the base board of the north wall of the reception room. The sample revealed fifteen distinct finish layers. The oldest layers of the sample were most difficult to determine. From observing two of the various pieces of the sample containing the wood substrate, it was determined that an original varnish was present. This varnish was not evident on the main sample; rather, there was a light tan color, but it was difficult to distinguish whether it was paint, varnish, or residue of the wood sticking to the first layer of paint. This tan color matched Munsell 10YR 7.5/4. It is most likely then, that the oldest and presumably original finish of the wood was a clear varnish. Historically, a layer of varnish was used in exterior applications as a prime coat, and even though this is an interior sample, it is possible that the varnish was used as a prime coat, making the cream color the original finish color.

Sample 53
White

Munsell
N 9.5/

Sample 53 was collected from the northeast corner of the kitchen floor. The sample revealed only one stark white layer above the abraded wood substrate. Finishes applied to wood floors typically receive significant amount of wear, leaving little certainty of the original finish.

Sample 54
Gray

Munsell
N 6.0/

Sample 54 was also collected from the northeast corner of the kitchen floor. This sample contained dark mastic as a result of being covered by linoleum in later years. The sample generally revealed no finish coats beneath the mastic; however there was one small section which contained a single layer of gray under the mastic. Similar to the previous sample, the floor likely received much wear, leaving little of the original finish intact. Gray paint is a very possible original finish layer, but because of its inconsistency on the sample, provides little certainty.