



COLOR ANALYSIS STUDY

Exterior
of the
8TH AND PINE BUILDING
located at
118 East 8TH Street
Long Beach, California 90802

Report prepared by
Carolyn Lehne

August 17, 2015



August 17, 2015
John Thomas
119 East 8th Street
Long Beach, CA 90802

COLOR ANALYSIS STUDY of the interior lobby of the ART DECO BUILDING at 119 East 8th Street.

The Building is a historic Art Deco building. The interior entry lobby of the building has a high ceiling with a step up detail. This detail is located at the entry and also at the elevator lobby. There is another detail separating the entry from the elevator lobby. This is a decorative arch significantly lower than the main ceiling that bridges the two areas.

SAMPLE LOCATIONS

The focus of this color analysis study is to determine the original historic paint colors. The locations of analysis are the interior surfaces. The interior samples were taken from the step ceiling of the entry lobby and elevator lobby each color represented was sampled. Several samples were also taken from the small decorative arch in the silver and black stencil pattern.

SAMPLE PROCESSING AND RESULTS

The samples were retrieved July 31, 2015. They were then processed and examined from August 10th to 17th, 2015. The procedure used to analyze these color sequences consists of these steps: 1) sample removal, 2) sample mounting, 3) paint layer identification, 4) paint color identification, and 5) sample storage.

The description of these steps are as follows:

SAMPLE REMOVAL

The paint samples are removed from each area with a scalpel. Samples are taken to include a portion of the substrate to ensure that a full paint layering sequence is obtained. Once removed, the paint samples are stored in coin envelopes for transport.

SAMPLE MOUNTING

The samples are embedded in a resin then ground and polished to achieve a uniform surface with a clear cross-section.

KC RESTORATION

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232
310-863-1667 LICENSE #637240

PAINT LAYER IDENTIFICATION

Paint color layers are identified under microscope beginning with the layer immediately above the substrate. Varnishes, shellacs and other resinous finishes, fibers, and stains, do not fall into an obvious color category and are identified by their material name. Paint layering chronologies are usually established for several elements in an interior room or on the exterior of a building, even if the objective of the paint study is only to document accurate paint colors.

PAINT IDENTIFICATION

After the original paint color is identified, it is matched to a custom color. This becomes a color reference card for each sample.

SAMPLE STORAGE

The samples are then prepared for storage. They are labeled with the reference number assigned to each sample and securely filed for future reference.

INTERIOR COLORS

The interior lobby ceiling colors were a challenge to interpret. The decorative arch and walls have all original surfaces. The samples show evidence of both historic and contemporary paint layers. The step ceiling is a bit more complicated. I first believed it was a completely new ceiling. After further investigation I believe the ceiling was drastically sanded back or stripped which removed 90% of the historic paint. I did find some remnant of other paint layers but it was so slight it was difficult to read. I took multiple samples in each color location and compared each sample to get the most accurate reading possible.

Following are the findings.

SAMPLES

The first sample (SAMPLE #1) located on the decorative arch had several layers of paint. The first paint layer is a taupe/grey color followed by a shellac and a silver leaf. The black areas also have a black over the silver leaf. I found this sequence consistent in all of the samples I took.

The black zig zag pattern (SAMPLE #1a) along the sides of the arch had a color sequence of taupe/grey, shellac, silver leaf, black, grey/cream and black.

The silver of the zig zag pattern (SAMPLE #1b) in the same location has a color sequence of taupe/grey, shellac, silver leaf, grey green, and composition silver.

The wall sample (SAMPLE #2) located in the entry and elevator lobbies consists of seven paint layers. The first layer is a taupe/grey color, followed by a beige, a cream, a peach, a deep green with a fleck in it, a black, a cool grey and a green, grey, white, green, white, and green. I found this sequence consistent in most of the samples I took. Several lacked the historic layers and went from plaster to deep green.

The other samples (SAMPLE #3) are located in the entry and elevator lobby ceilings on the dark ocher colored step detail. There is very little historic information. Between the plaster and the first paint layer, there appears to be a remnant layer of taupe/grey. This is followed by a cool grey color and the deep ocher. Both the cool grey and the visible paint color are more recent paints. The sequence was consistent with this sample and all the ceiling samples. I found a remnant layer of the taupe color throughout all the samples. The ocher and other ceiling colors had a finer pigment consistency which is typical of modern paints. The paint

KC RESTORATION

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232
310-863-1667 LICENSE #637240

layers were even throughout, also a sign of modern application. This information leads me to believe they may have been sanded and repainted in the contemporary palette we see currently.

The silver frame at the center of the two lobby ceilings had a matching sequence with a composition silver exposed. It also did not have a traditional shellac layer but a contemporary adhesive.

The white band (SAMPLE #4) had several layers similar in color to the walls. The first color found was a taupe/grey, then a beige, deep green, white, green, and the exposed white. The white and the colors that followed have a finer pigment consistency which is typical of modern paints.

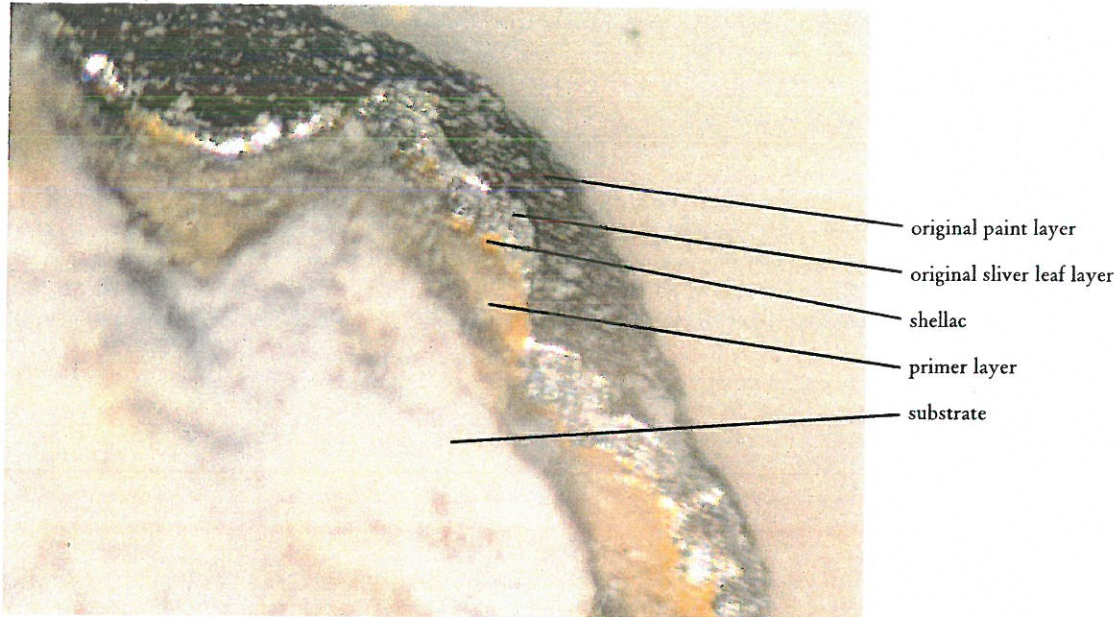


KC RESTORATION

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232

310-863-1667 LICENSE #637240

SAMPLE #1 DECORATIVE ARCH MAIN STENCIL



PLEASE NOTE:

Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR

hue = 2.36P

value = 2.4

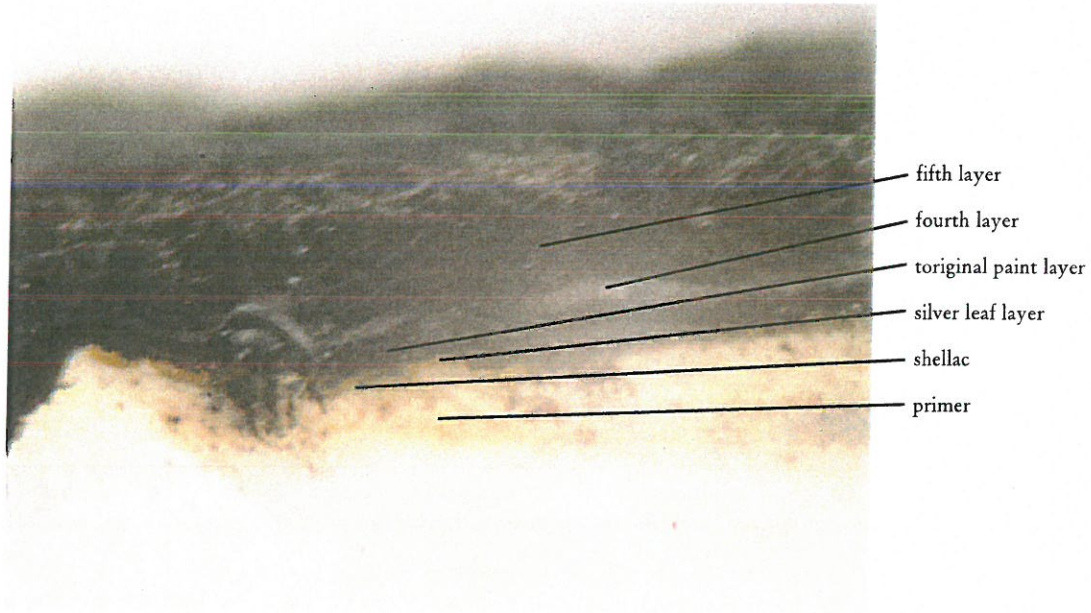
chroma = 0.1

Silver leaf was used to create the
silver details of the original finish.

KC RESTORATION

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232
310-863-1667 LICENSE #637240

SAMPLE #1a DECORATIVE ARCH BLACK ZIGZAG



PLEASE NOTE:

Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR

hue = 2.36P

value = 2.4

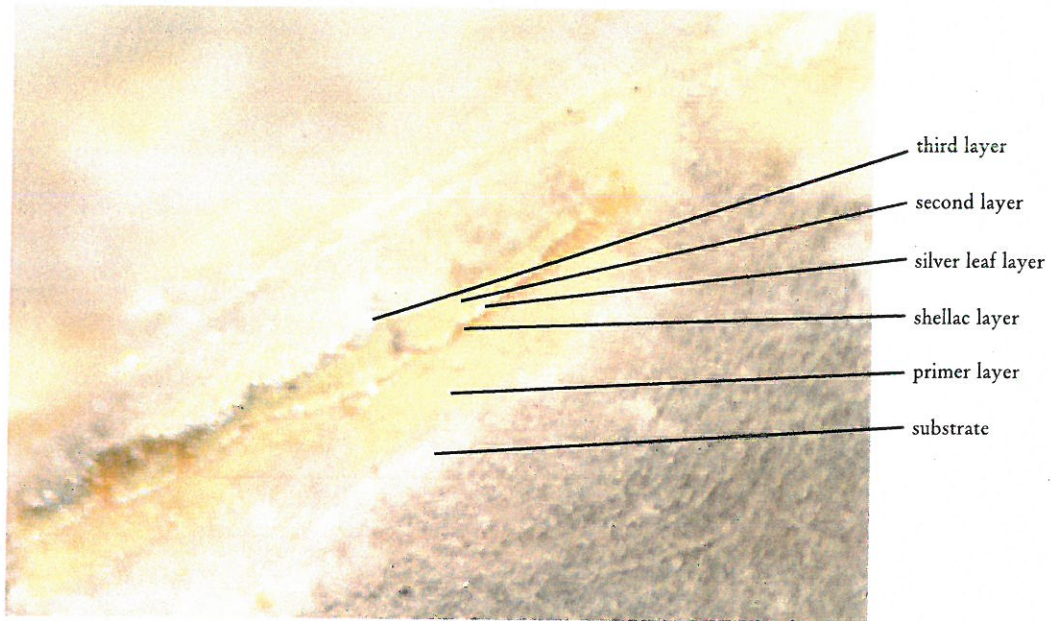
chroma = 0.1

KC RESTORATION

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232

310-863-1667 LICENSE #637240

SAMPLE #1b DECORATIVE ARCH SILVER ZIGZAG



PLEASE NOTE:

Microphotograph is representative of layering only and is not accurate for color.

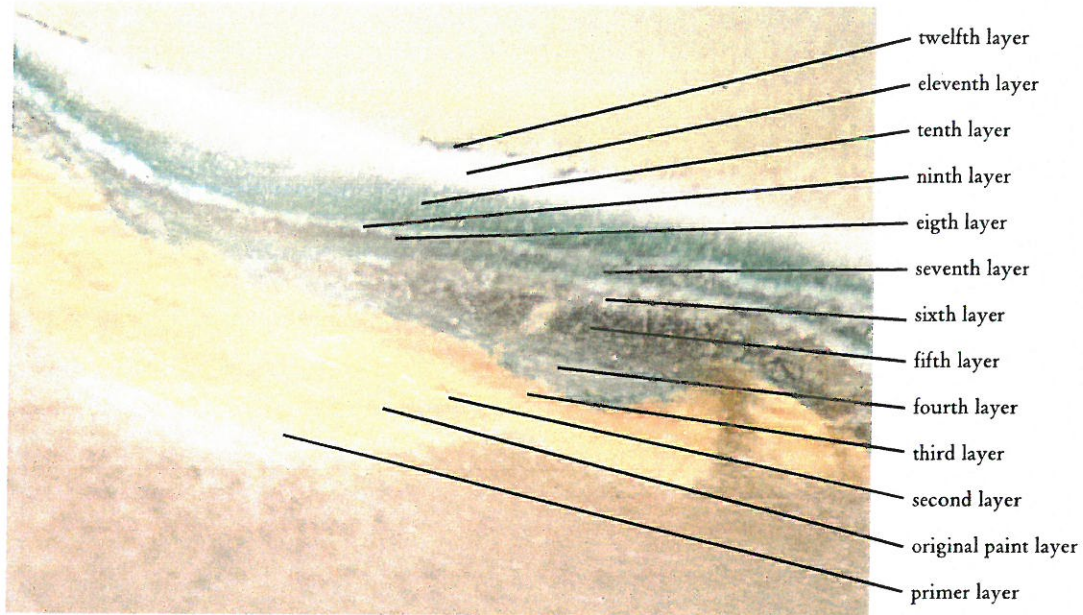
Silver leaf was used to create the original finish.

KC RESTORATION

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232

310-863-1667 LICENSE #637240

SAMPLE #2 THE WALL



PLEASE NOTE:

Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR

hue = 1.17Y

value = 8.1

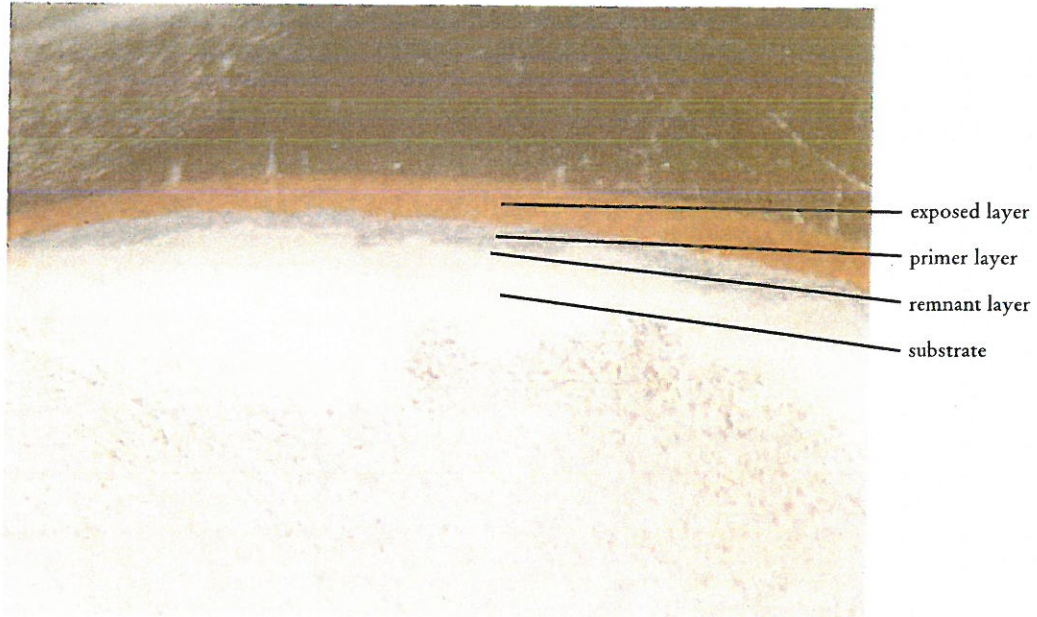
chroma = 2.5

KC RESTORATION

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232

310-863-1667 LICENSE #637240

SAMPLE #3 OCHRE CEILING STEP



PLEASE NOTE:

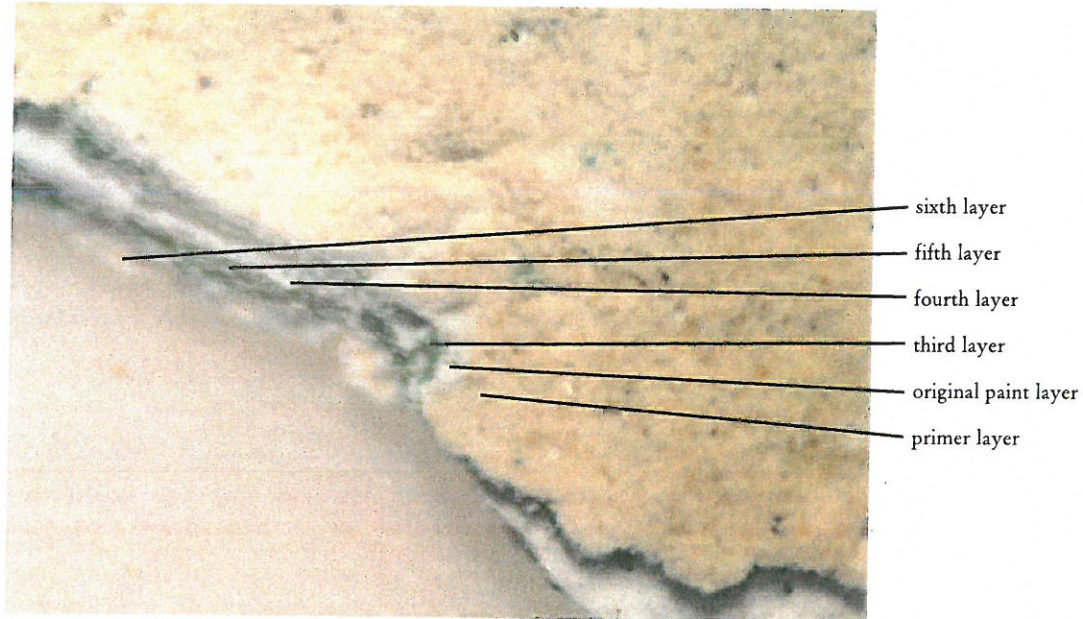
Microphotograph is representative of layering only and is not accurate for color.

No historic color reference.

KC RESTORATION

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232
310-863-1667 LICENSE #637240

SAMPLE #4 WHITE BAND



PLEASE NOTE:

Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR

hue = 1.38Y

value = 8.5

chroma = 1.2

KC RESTORATION

5912 BLACKWELDER STREET CULVER CITY, CALIFORNIA 90232

310-863-1667 LICENSE #637240



COLOR ANALYSIS STUDY

Exterior of a Second Floor Window
at the
Art Deco Building
located at
117 East 8th Street
Long Beach, California 90802

Report prepared by
Carolyn Lehne

January 12, 2016



January 12, 2016
John Thomas
117 East 8th Street
Long Beach, CA 90802

COLOR ANALYSIS STUDY of the exterior of a second floor window at the Art Deco Building located at 117 East 8th Street.

The Building is a historic Art Deco building. The exterior of the building has ornate masonry Art Deco details and metal casement windows.

SAMPLE LOCATIONS

The focus of this color analysis study is to determine the original historic paint colors. The locations of analysis are the exterior metal casement window surfaces. The samples were taken from a second floor window.

SAMPLE PROCESSING and RESULTS

The samples were retrieved January 5th, 2015. They were then processed and examined from January 6th to the 10th, 2016. The procedure used to analyze these color sequences consists of these steps: 1) sample removal, 2) sample mounting, 3) paint layer identification, 4) paint color identification, and 5) sample storage.

The description of these steps are as follows:

Sample Removal

The paint samples are removed from each area with a scalpel. Samples are taken to include a portion of the substrate to ensure that a full paint layering sequence is obtained. Once removed, the paint samples are stored in coin envelopes for transport.

Sample Mounting

The samples are embedded in a resin then ground and polished to achieve a uniform surface with a clear cross-section.

KC RESTORATION

1514 West 130th Street Gardena, California 90249
310-863-1667 License #637240

Paint Layer Identification

Paint color layers are identified under microscope beginning with the layer immediately above the substrate. Varnishes, shellacs and other resinous finishes, fibers, and stains, do not fall into an obvious color category and are identified by their material name. Paint layering chronologies are usually established for several elements in an interior room or on the exterior of a building, even if the objective of the paint study is only to document accurate paint colors.

Paint Identification

After the original paint color is identified, it is matched to a custom color. This becomes a color reference card for each sample.

Sample Storage

The samples are then prepared for storage. They are labeled with the reference number assigned to each sample and securely filed for future reference.

EXTERIOR WINDOW COLORS

The colors were similar throughout the entire window. There were multiple layers with only slight variation.

Following are the findings:

Samples

The first sample (sample #1) located on the fixed center mullion had several layers of paint. The first paint layer is a black color followed by blue, yellow, blue, cream and white. I found this sequence consistent in both of the samples I took.

The right operable window sample (sample #2) located on the right side rail consists of six paint layers. The first layer is a black color, followed by a blue, a cream, blue, cream, and a white. I found this sequence consistent in both of the samples I took.

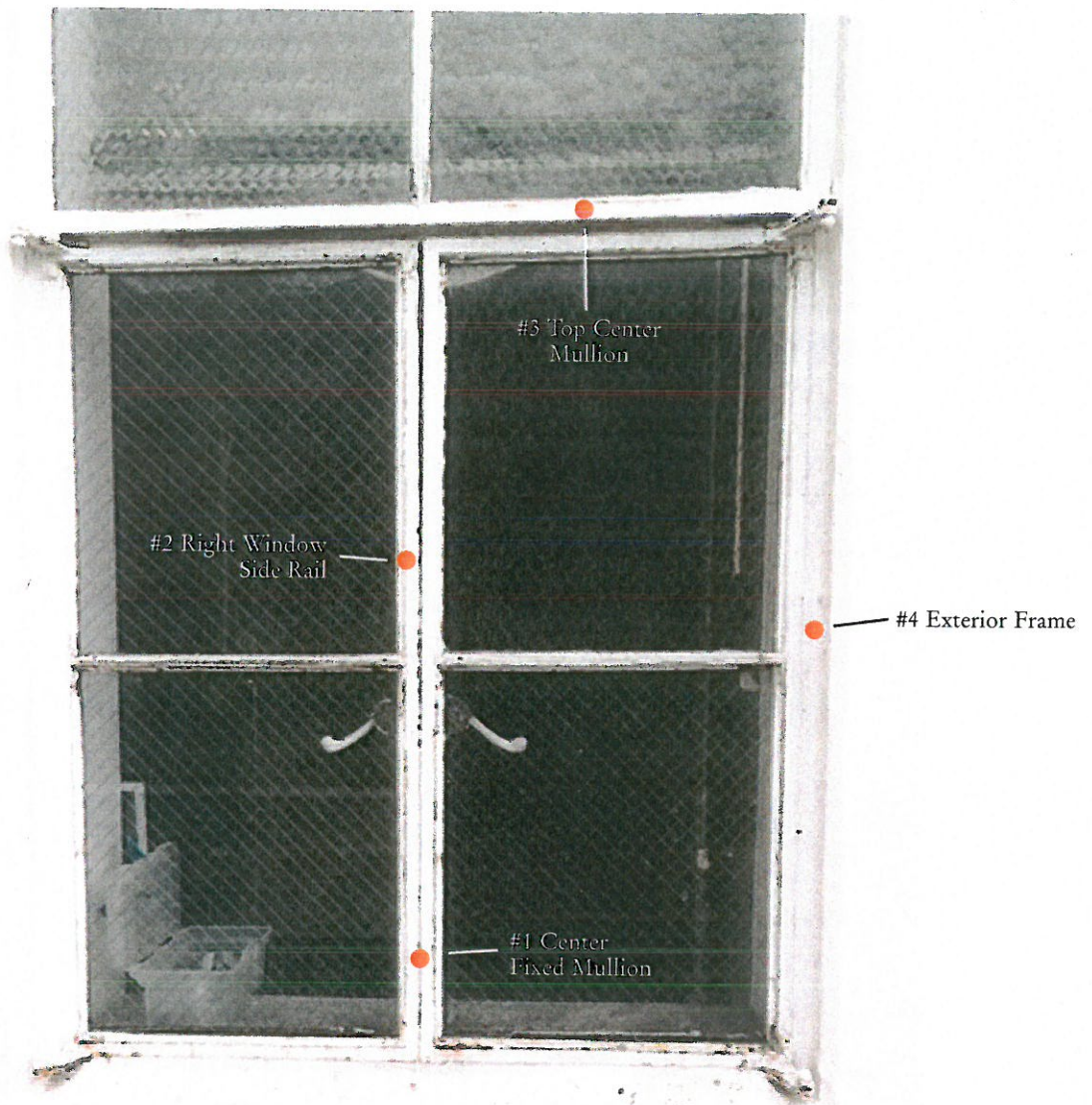
The top center mullion samples (sample #3) are located on the left center fixed mullion and consists of eight paint layers. The first paint layer is a black color followed by a blue color, a cream, blue, cream, white, cream and a white. This sequence was fairly consistent in both of the samples I took.

The outside frame sample (sample #4) had several layers similar in color to the rest of the samples. The first color found was a black, then a pale yellow, black, gray, cream, cream, blue, cream, white, cream, white.

KC RESTORATION

1514 West 130th Street Gardena, California 90249
310-863-1667 License #637240

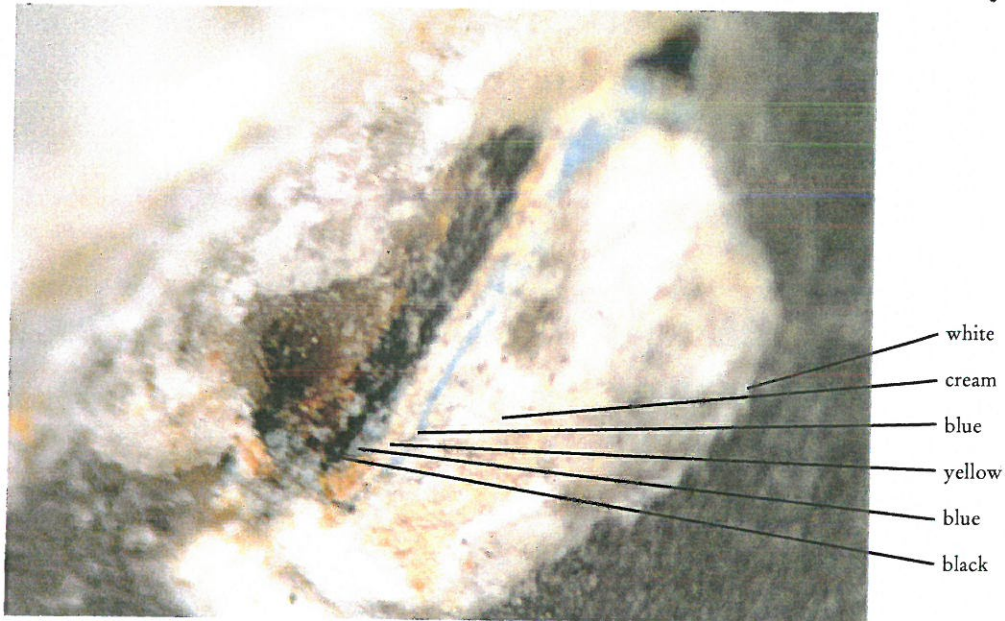
SAMPLE LOCATIONS



KC RESTORATION

1514 West 130th Street Gardena, California 90249
310-863-1667 License #637240

SAMPLE #1 Center Fixed Mullion



PLEASE NOTE:

Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR

hue = 2.36P

value = 2.4

chroma = 0.1

Light Reflection Value 4

COMMERCIAL COLOR

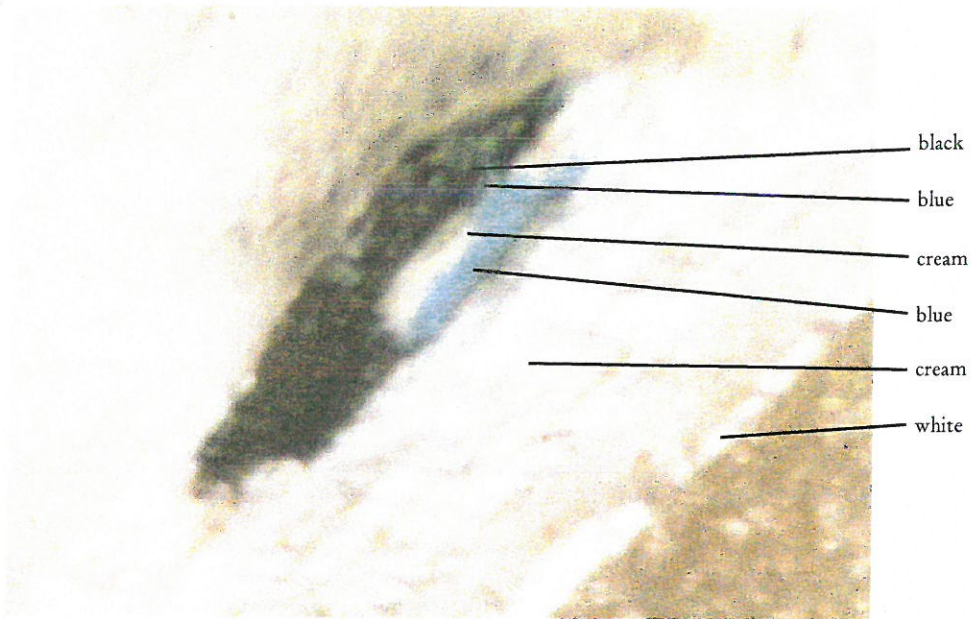
Dunn Edwards DEA 187 Black

KC RESTORATION

1514 West 130th Street Gardena, California 90249

310-863-1667 License #637240

SAMPLE #2 Right Operable Window



PLEASE NOTE:

Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR

hue = 2.36P

value = 2.4

chroma = 0.1

Light Reflection Value 4

COMMERCIAL COLOR

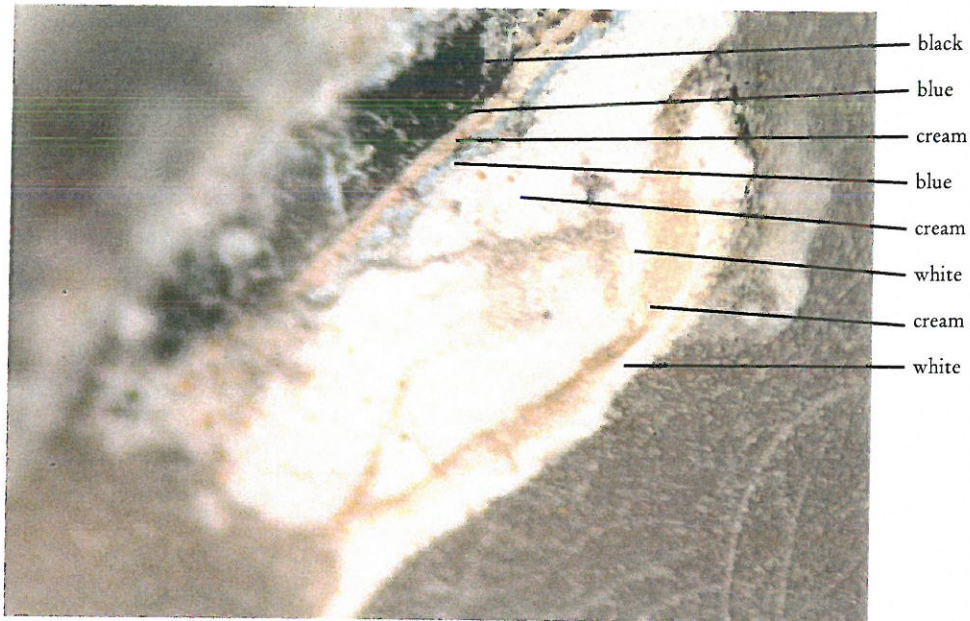
Dunn Edwards DEA 187 Black

KC RESTORATION

1514 West 130th Street Gardena, California 90249

310-863-1667 License #637240

SAMPLE #3 Top Center Mullion



PLEASE NOTE:

Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR

hue = 2.36P

value = 2.4

chroma = 0.1

Light Reflection Value 4

COMMERCIAL COLOR

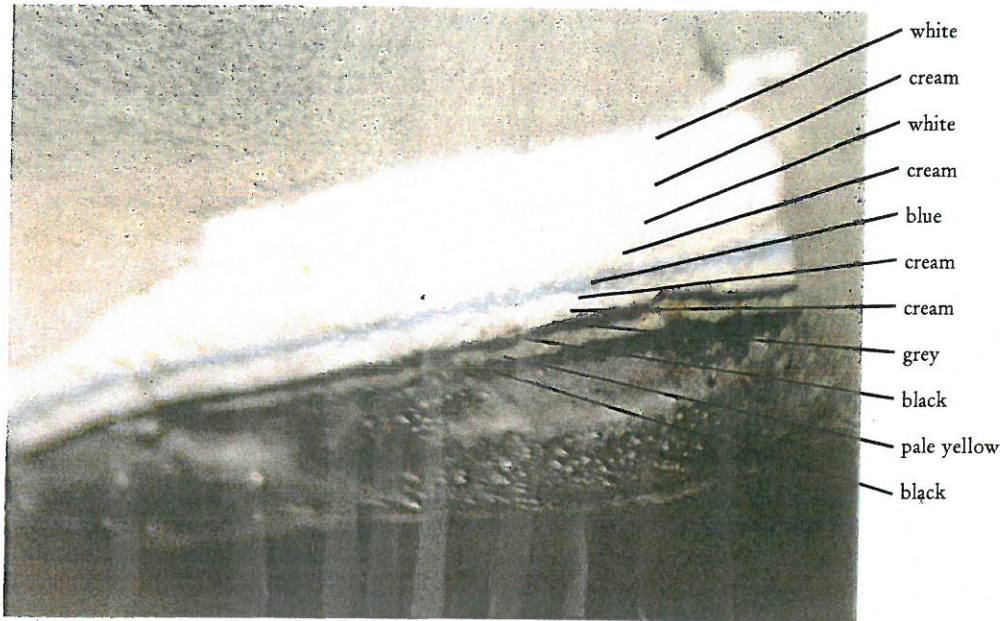
Dunn Edwards DEA 187 Black

KC RESTORATION

1514 West 130th Street Gardena, California 90249

310-863-1667 License #637240

SAMPLE #4 Outside Frame



PLEASE NOTE:

Microphotograph is representative of layering only and is not accurate for color.
Refer to MUNSELL Color and chip sample for true color.

MUNSELL COLOR

hue = 2.36P

value = 2.4

chroma = 0.1

Light Reflection Value 4

COMMERCIAL COLOR

Dunn Edwards DEA 187 Black

KC RESTORATION

1514 West 130th Street Gardena, California 90249

310-863-1667 License #637240