

St. Mary's Interior Paint Report

Methodology:

Sample locations were determined prior to the site visit. Samples were taken in locations intended to provide the sanctuary's original wall and woodwork colors, as well as more recent colors painted after the balconies were shortened and the alcoves added during the late-1890s. Samples were also taken in the vestibule to determine the colors of the doors, woodwork, and walls. A micro-scalpel with a #15 blade and bent tweezers were used to extract the samples. Each sample was placed in a small plastic bag and labeled with its corresponding number. After the sample was taken, the location was marked with a yellow sticker and a photograph was taken for documentation. The samples were brought to the conservation lab for processing and analysis. The sample numbers were written on Bio-Plastic® resin cubes previously prepared in grid trays. The samples were set in their corresponding cubes using a drop of cyano acrylate and covered with Bio-Plastic®. The grid trays were then placed in a fume hood to cure. After the resin cubes cured, they were sawn using an IsoMet low speed precision cutting saw and polished. The photomicrographs of the paint samples were taken at magnification 10x unless otherwise noted on the paint stratigraphy sheets.

Results:

Unfortunately, the results for the finishes of painted wood elements are inconclusive. All of the wooden elements appear to have been sanded early on to prepare them for subsequent finishes, so it may not be possible to determine the earliest color scheme. The earliest finish for the column shafts appears to be faux wood graining. The column capitals show evidence of early gold gilding, while the results for the base were inconclusive because the paint sample was taken from a filled-in crack. All of the door surrounds, moldings, baseboards, and door samples taken from both the vestibule and sanctuary appear to have wood substrates that are heavily abraded as shown in the photomicrographs. Likewise, samples taken from the balcony have abraded substrate, so the original color is unknown. There does not appear to be any precedent for the blue accents. The earliest paint layers for woodwork in the balcony were cream. There is fragmentary evidence of early gold beading in the balcony. The rough edges and substance filling in the pores of the wood shown in the photomicrographs are unusual. Layers in samples taken from the newer balcony ends do not correspond to samples taken from the original balcony under the organ, suggesting that there may have been different paint campaigns for the same types of features in the sanctuary. It may also mean that the decorative woodwork at the ends of the balconies were reused. Each paint stratigraphy sheet lists the earliest color for each paint sample, but these may not be the original colors due to the apparent sanding.

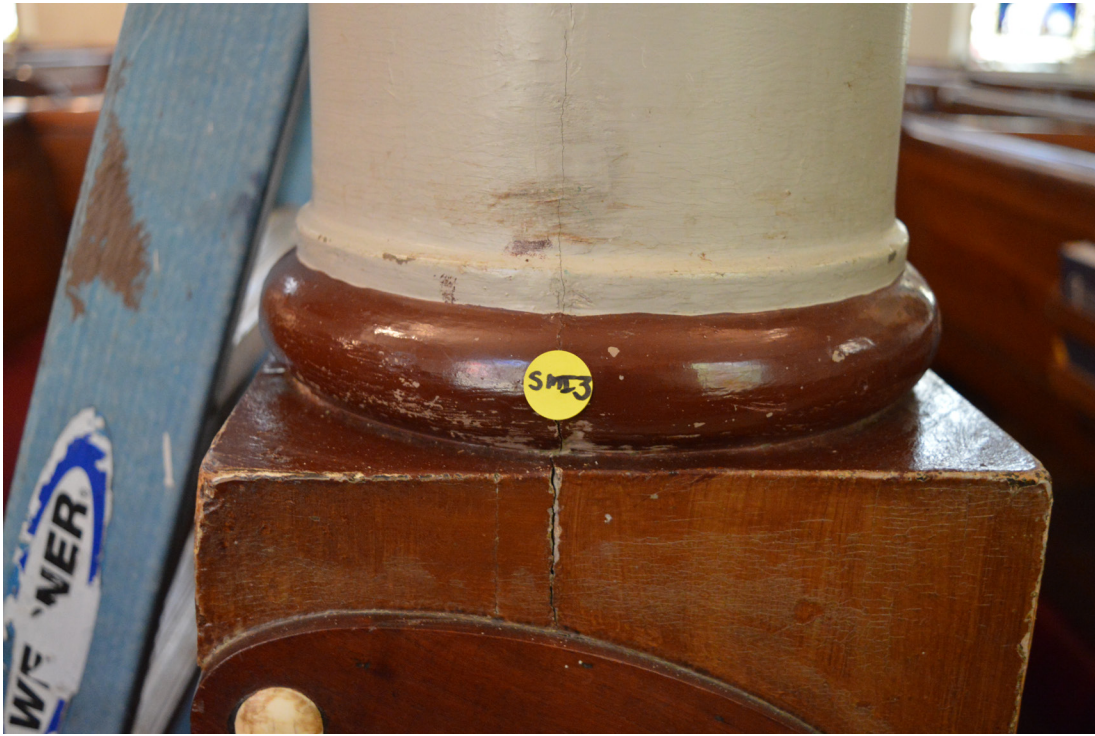
The results for the wall paints appear more conclusive. The layers are not rough, suggesting that the walls were not sanded like the woodwork. The earliest layer of paint on the sanctuary walls appears to have been encapsulated by a skim coat of plaster. The walls look to have been painted a warm reddish-brown in a distemper paint. The alcoves on either side of the altar look to have been painted a bright yellow when they were added during the late-1890s. The earliest layer of wall paint in the vestibule appears to have been a warm peachy-beige color. The window alcoves in the sanctuary also appear to have been painted a warm peachy-beige. Shortly after, they were accented in dark brown.

Recommendations:

Additional paint samples should be taken from areas of woodwork that would have been difficult for workers to sand to see if the earliest paint layers can be determined. Exposures should be made on the column shafts to see if there is evidence of faux wood graining. Exposures should also be made on the column capitals and gold beading to see if evidence of early gilding can be found. The walls and window alcoves should also have exposures made to reveal the original paint colors to enable color matches to be made to repaint the church. The paint analyst should make sure to investigate for multiple layers of plaster when making the exposures.



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_1F	Top of the second column from the front on the right	Sample cut with #15 scalpel and extracted with tweezers	Small triangular sample, some substrate
SMI2	Capital of the same column, taken just above the right volute	Sample cut with #15 scalpel and extracted with tweezers	Very small sample, some substrate



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_3	Base of the second column from the front on the aisle side	Sample cut with #15 scalpel and extracted with tweezers	Small round sample, ample substrate
SMI_4	Molding of the door on the left when exiting the sanctuary	Sample cut with #15 scalpel and extracted with tweezers	Medium-sized sample, ample substrate



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_6	Molding above the door on the left when exiting the sanctuary	Sample cut with #15 scalpel and extracted with tweezers	Small round sample, separated from substrate
SMI_7	Beadboard above the door to the left when exiting the sanctuary	Sample cut with #15 scalpel and extracted with tweezers	Large elongated sample, ample substrate



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_8	Molding of right vestibule side door below left patera	Sample cut with #15 scalpel and extracted with tweezers	Small round sample, separated from substrate
SMI_9	Top of left stile in right vestibule side door	Sample cut with #15 scalpel and extracted with tweezers	Medium-sized elongated sample, some substrate
SMI_10	Top left panel in right vestibule side door	Sample cut with #15 scalpel and extracted with tweezers	Medium-sized sample, ample substrate



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_11	Above right vestibule wall sconce	Sample cut with #15 scalpel and extracted with tweezers	Small angular sample, separated from substrate
SMI_12	Baseboard between radiator on right vestibule wall and corner	Sample cut with #15 scalpel and extracted with tweezers	Large elongated sample, separated from substrate



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_13	Vestibule baseboard to the left of the right door into the sanctuary	Sample cut with #15 scalpel and extracted with tweezers	Large traingular sample,some sub-strate



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_15	Right window frame of second window from the back on the left side	Sample cut with #15 scalpel and extracted with tweezers	Tiny round sample, separated from substrate
SMI_17	Right wall of the alcove for the same window	Sample cut with #15 scalpel and extracted with tweezers	Large rectangular sample, separated from substrate



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_18	Wall just above between back two windows on the right side	Sample cut with #15 scalpel and extracted with tweezers	Large angular sample, substrate separated between first layer of paint and second skim coat of plaster
SMI_20	Wall between the front top and bottom window on the right side	Sample cut with #15 scalpel and extracted with tweezers	Small angular sample, ample substrate



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_21	Bottom molding at end of balcony on right side of sanctuary	Sample cut with #15 scalpel and extracted with tweezers	Large elongated sample, ample substrate
SMI_22	Blue band at end of balcony on right side of sanctuary	Sample cut with #15 scalpel and extracted with tweezers	Large rectangular sample, ample substrate
SMI_23	Gold detail at end of balcony on right side of sanctuary	Sample cut with #15 scalpel and extracted with tweezers	Small round sample, separated from substrate



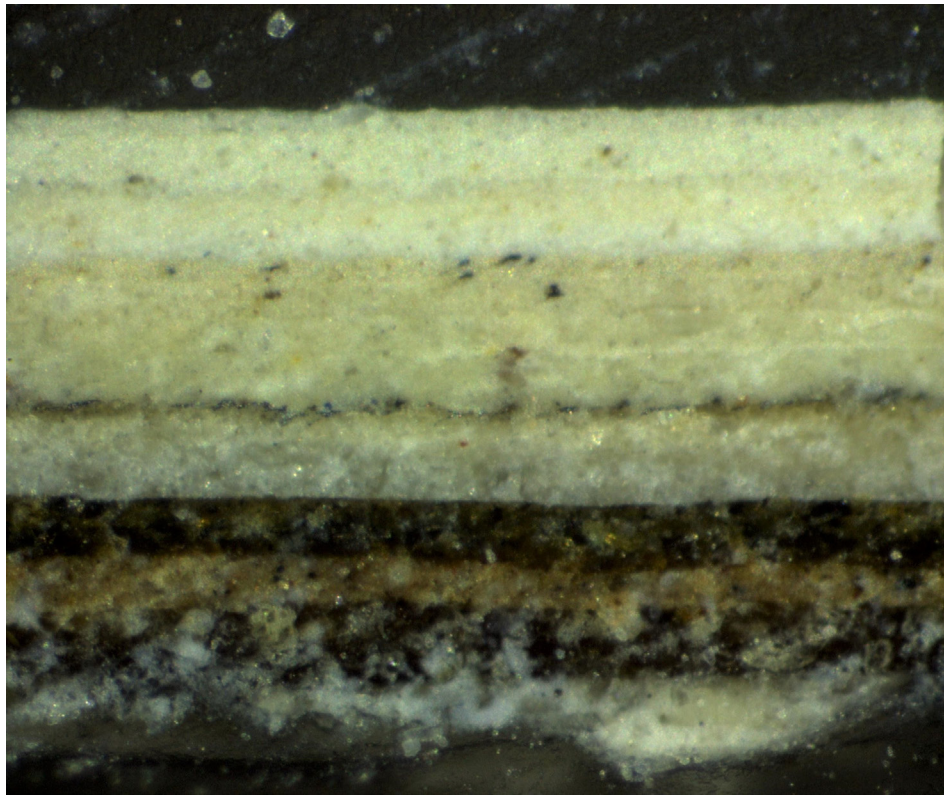
METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_24	Top of buff molding at back center below organ	Sample cut with #15 scalpel and extracted with tweezers	Large elongated sample, ample substrate
SMI_25	Blue band at back center below organ	Sample cut with #15 scalpel and extracted with tweezers	Medium angular sample, separated from substrate
SMI_26	Gold detail at back center below organ	Sample cut with #15 scalpel and extracted with tweezers	Medium square sample, ample substrate



METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_27	Right wall in alcove on right side of sanctuary	Sample cut with #15 scalpel and extracted with tweezers	Large square sample, separated from substrate
SMI_28	Top of inset blue panelling taken from center-left choir loft	Sample cut with #15 scalpel and extracted with tweezers	Medium-sized elongated sample, separated from substrate

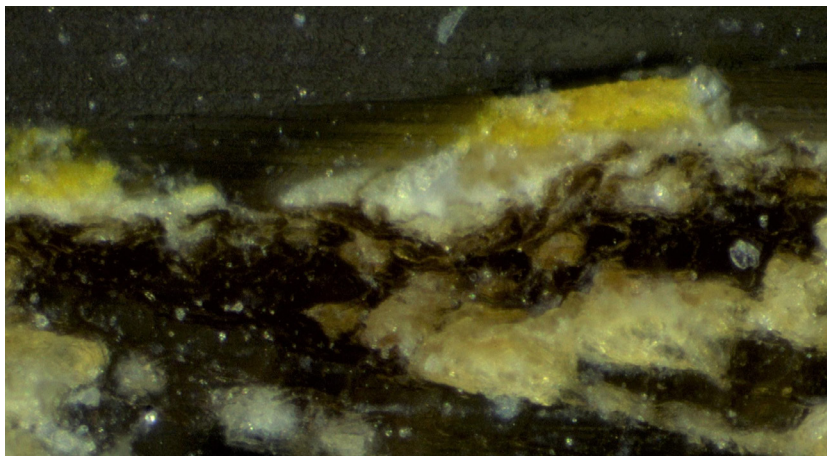
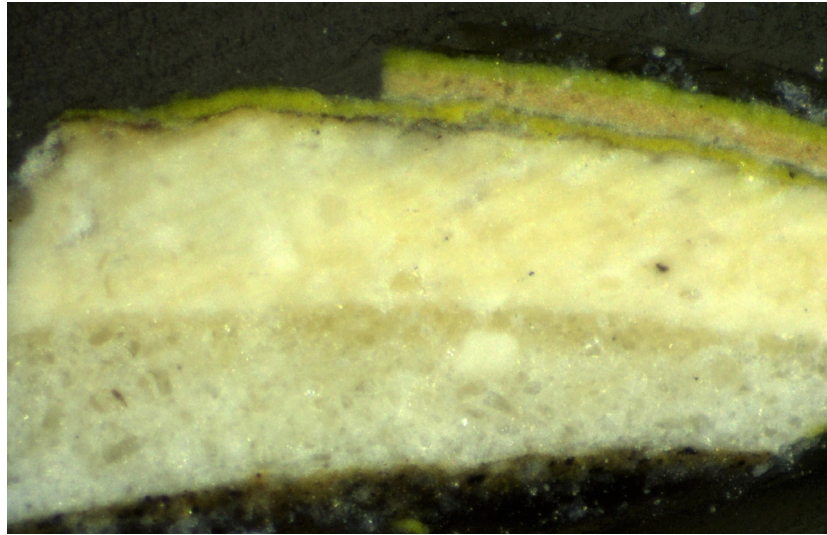


METHODOLOGY CHART			
PAINT SAMPLE NUMBER	LOCATION	SAMPLING METHOD	DESCRIPTION
SMI_29	Top of buff raised panel taken from center-left choir loft	Sample cut with #15 scalpel and extracted with tweezers	Medium-sized angular sample, separated from substrate
SMI_30	Wall paint taken from right side of St. Peter painting	Sample cut with #15 scalpel and extracted with tweezers	Large round sample, separated from substrate



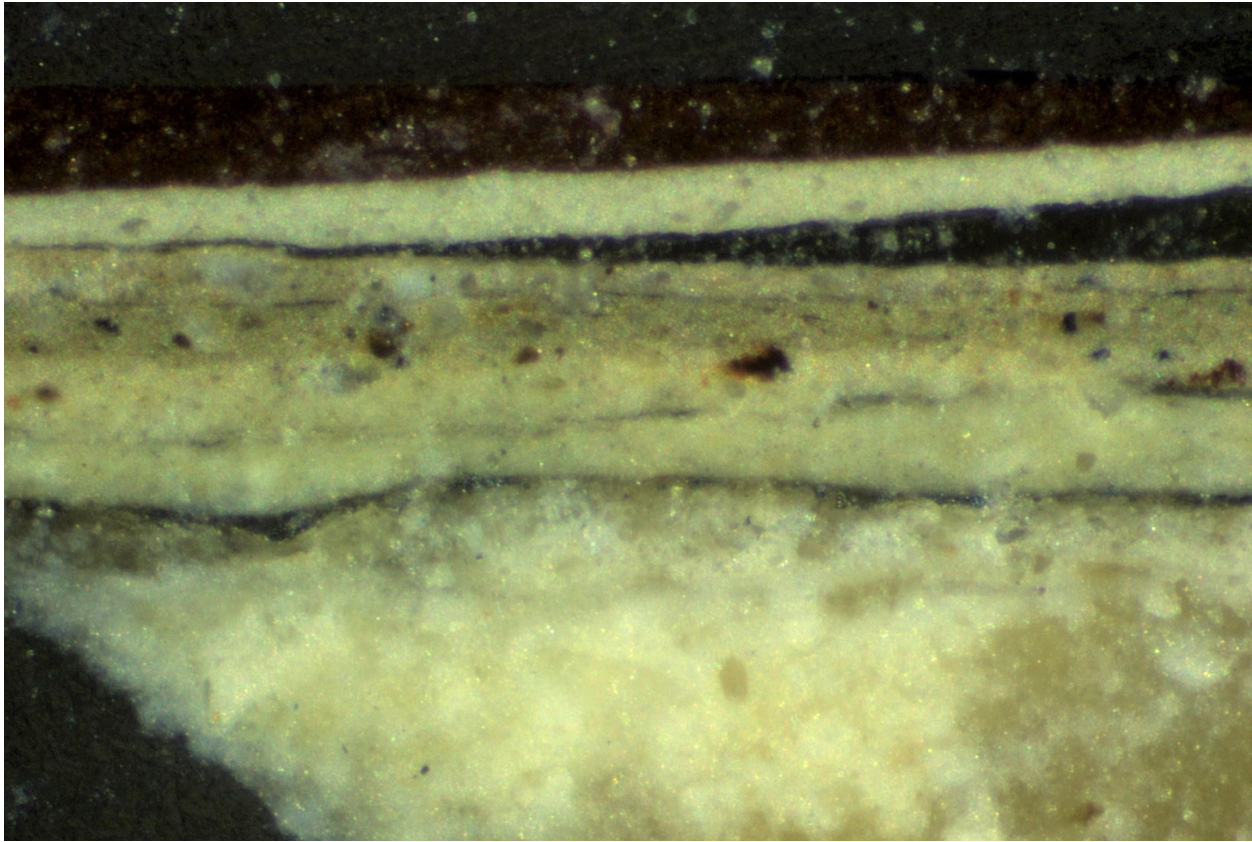
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_1F	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. Smooth - paint	Golden Brown, brown inclusions
3. + Smooth - paint	Dark Brown, gold inclusions
4. / Smooth - varnish	Clear, brown dirt layer
5. ++ Rough - paint	Beige, small brown inclusions
6. - Smooth - paint	White
7. - Smooth - paint	Beige
8. + Smooth - paint	Cream, very fine inclusions

Sample one was taken from the top of the column shaft. There are approximately seven layers of paint with a wood substrate. The substrate is abraided and filled with a white substance, indicating that the column may have been sanded. The earliest campaign appears to have been a faux wood grain with a light grain color, dark graining color and a clear coat of varnish. The column was painted different shades of beige, cream, and white in more recent years.



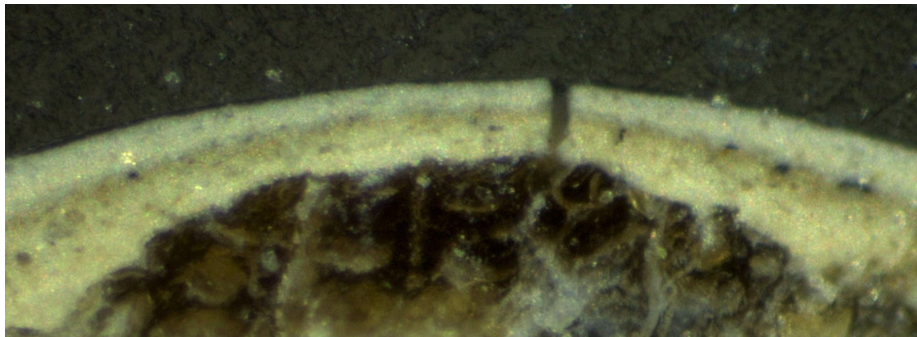
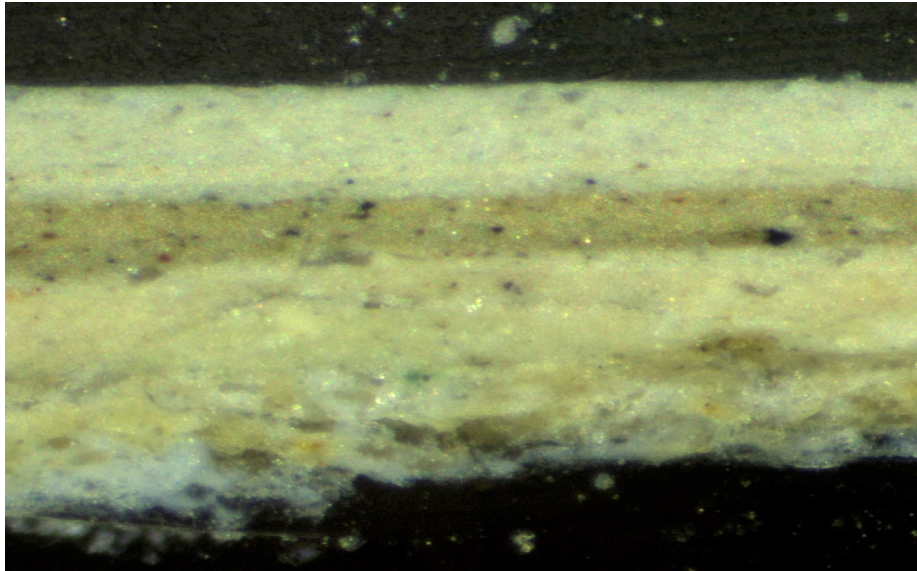
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_2	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. -Rough - size	White
3. + Rough - gilding	Gold
4. ++ Smooth - varnish	Clear, large angular inclusions
5. ++ Smooth - size	Cream, few small inclusions
6. - Smooth - gilding	Gold
7. - Smooth - shellac	Bronze
8. - Smooth - gilding	Gold

Sample two was taken from the column capital just above the volute. There are approximately seven layers of size and gilding with a wood substrate. The substrate is abraided and filled with a white substance, indicating that the capital may have been sanded. The capital appears to have been gilded three different times. Size was applied prior to the gold leaf to help it adhere. The most recent size was a shellac, which effloresces orange under ultraviolet light.



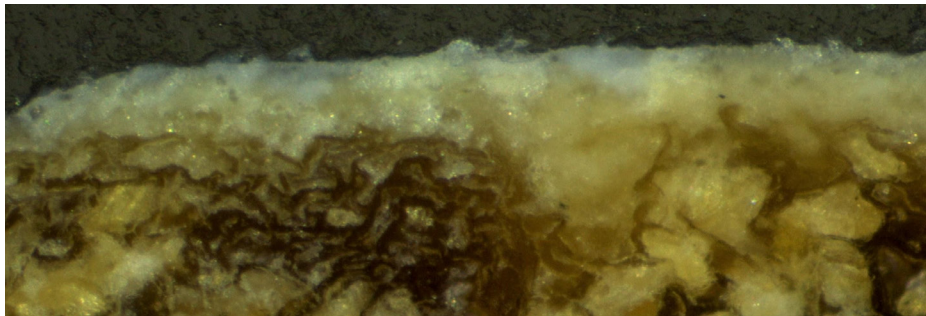
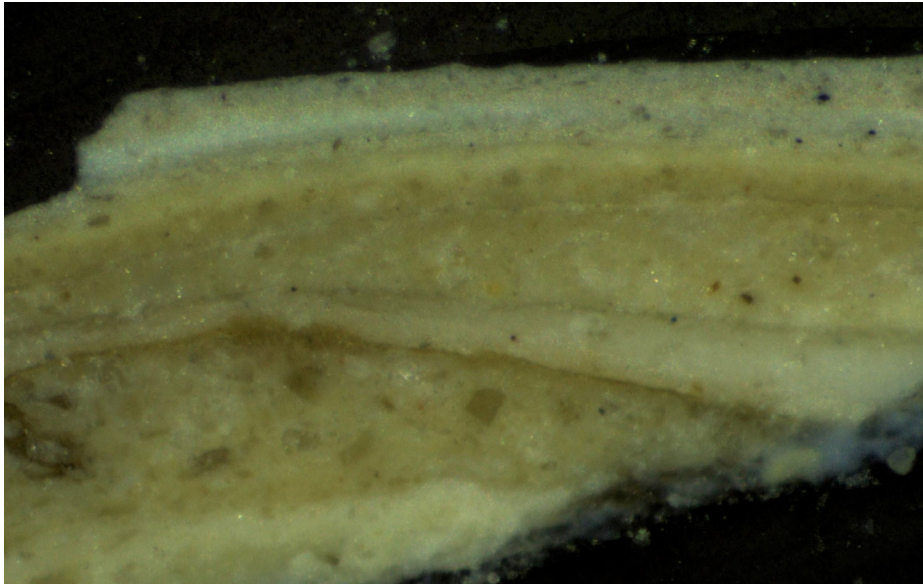
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_3	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - epoxy	
2. + Smooth - paint	Cream, void between substrate
3. - Smooth - paint	Cream, brown inclusions
4. - Smooth - paint	Beige, numerous brown inclusions
5. - Smooth - paint	Cream, small white inclusions
6. + Smooth - paint	White, large void before layer
7. + Smooth - paint	Dark Brown

Sample three was taken from near a crack in the base of the column. The substrate appears to be material used in the past to fill the crack. There are approximately six layers of paint. The earliest color is a cream. There were several later campaigns of cream and beige paints. The base of the column has only recently been painted brown. Additional samples or exposures should be conducted to see if the base was faux grained like the column shaft.



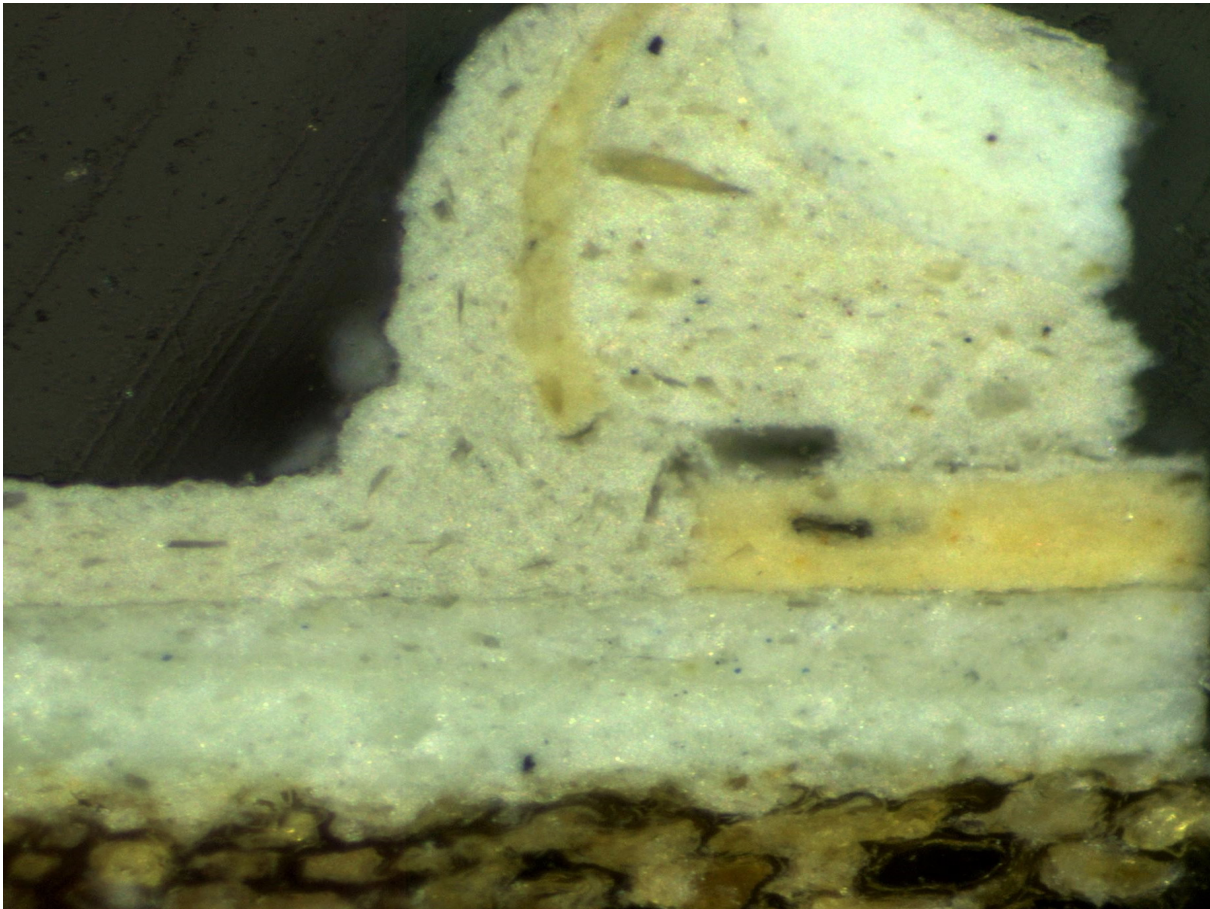
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_4	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. + Smooth - paint	Beige, small inclusions and dirt layer
3. Smooth - paint	Cream
4. ++ Rough - paint	Beige, clear and brown inclusions
5. ++ Smooth - paint	Cream, few small inclusions
6. + Smooth - paint	Beige, small dark inclusions
7. ++ Smooth - paint	Cream, few small beige inclusions

Sample four was taken from the molding in the door surrounds of the left door when exiting the sanctuary. There are approximately six layers of paint with a wood substrate. The substrate is abraided and filled with a white substance, indicating that the door surrounds may have been sanded. The earliest campaign appears to be a beige color with subsequent campaigns of beige and cream paints.



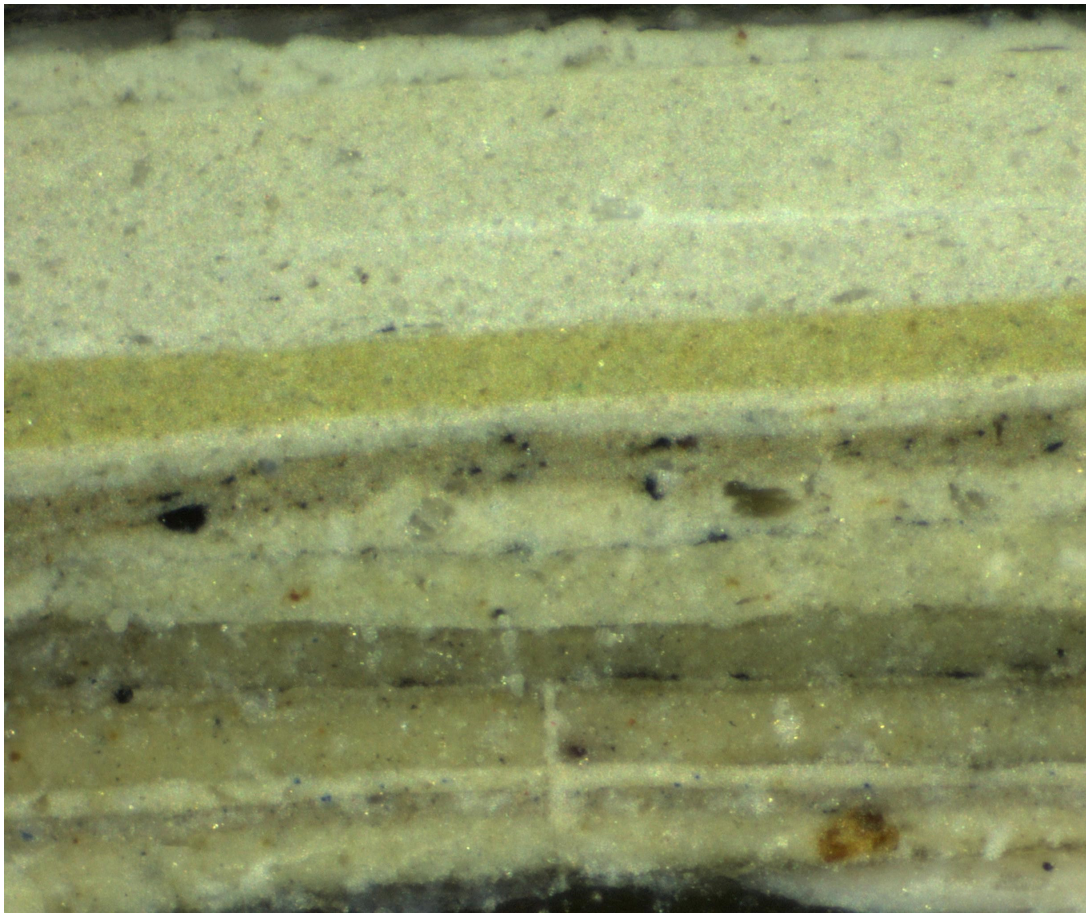
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_6	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. ++ Rough - paint	Cream (split between both pictures)
3. ++ Smooth - paint	Beige with large brown inclusions
4. / Smooth - paint	Cream, dirt layers before and after
5. ++ Smooth - paint	Beige, few small inclusions
6. Smooth - paint	Yellow, few inclusions
7. - Smooth - paint	Light Gray, few inclusions
8. - Smooth - paint	Cream

Sample six was taken from the molding above the left door when exiting the sanctuary. There are approximately seven layers of paint with a wood substrate. The substrate is abraided and filled with a white substance, indicating that the molding may have been sanded. The earliest extant paint layer was cream with subsequent layers of beige, yellow, and cream.



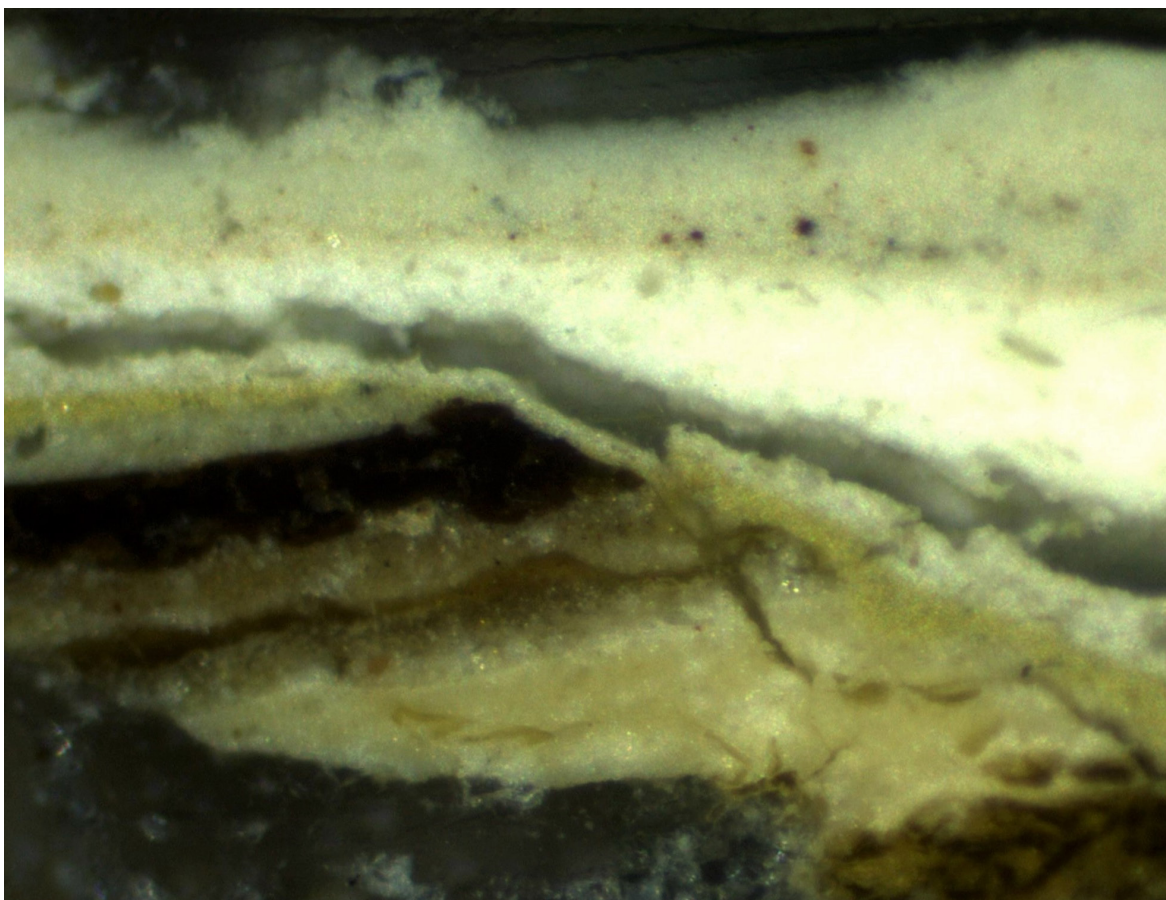
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_7	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. + Smooth - paint	White
3. + Smooth - paint	Cream, small inclusions
4. + Smooth - paint	Yellow, broken layer
5. ++ Smooth - paint	Cream, many brown inclusions
6. ++ Smooth - paint	White, broken layer

Sample seven was taken from the beadboard ceiling above the left door when exiting the sanctuary. The wood substrate has a rough texture, indicating that it may have been sanded. There are approximately five layers of paint. The earliest color is a white. The third layer of yellow appears to have been scraped or peeled back before the current cream layer was applied. There is also a piece of a white layer encapsulated in the current cream layer. It is unclear from the sample where the white layer came from.



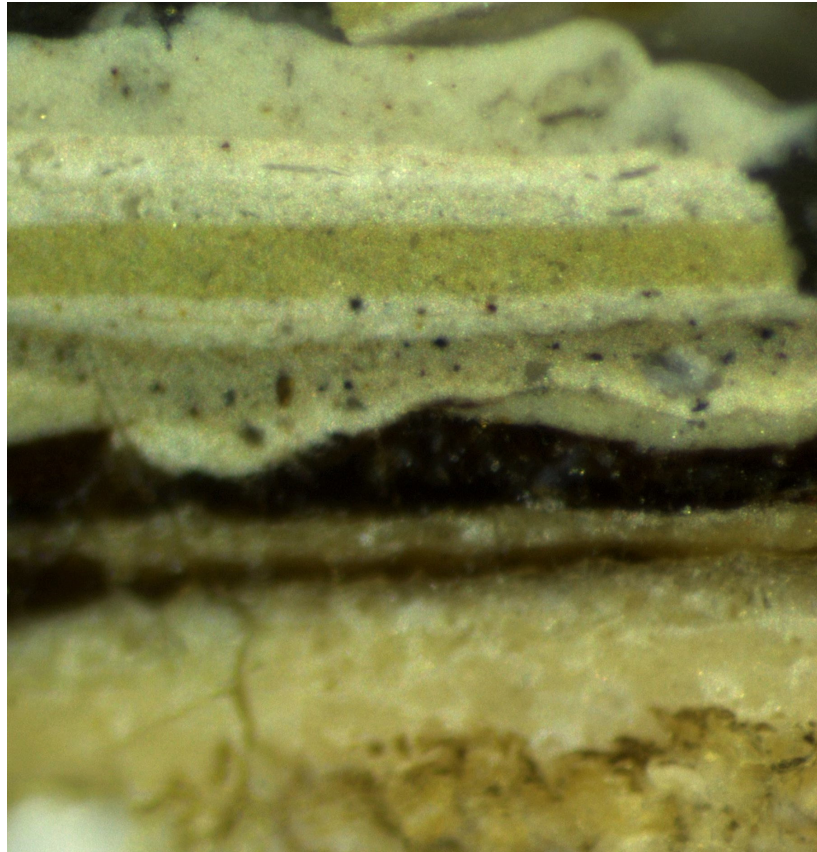
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_8	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. + Smooth - paint	Off-white
3. + Smooth - paint	Cream, large brown inclusion
4. - Smooth - paint	Beige
5. - Smooth - paint	Cream, small blue inclusions
6. + Smooth - paint	Beige, small brown inclusions
7. + Smooth - paint	Beige, void between beige layers
8. + Smooth - paint	Cream, few small inclusions
9. + Smooth - paint	Cream, large inclusions
10. Smooth - paint	Beige, small dark inclusions
11. - Smooth - paint	Cream
12. + Smooth - paint	Yellow
13. ++ Smooth - paint	Cream
14. Smooth - paint	Cream

Sample eight was taken from the door surrounds to the left of the right vestibule side door. The wood substrate is missing. Off-white appears to be the earliest paint color out of approximately thirteen paint campaigns of mostly beiges and creams.



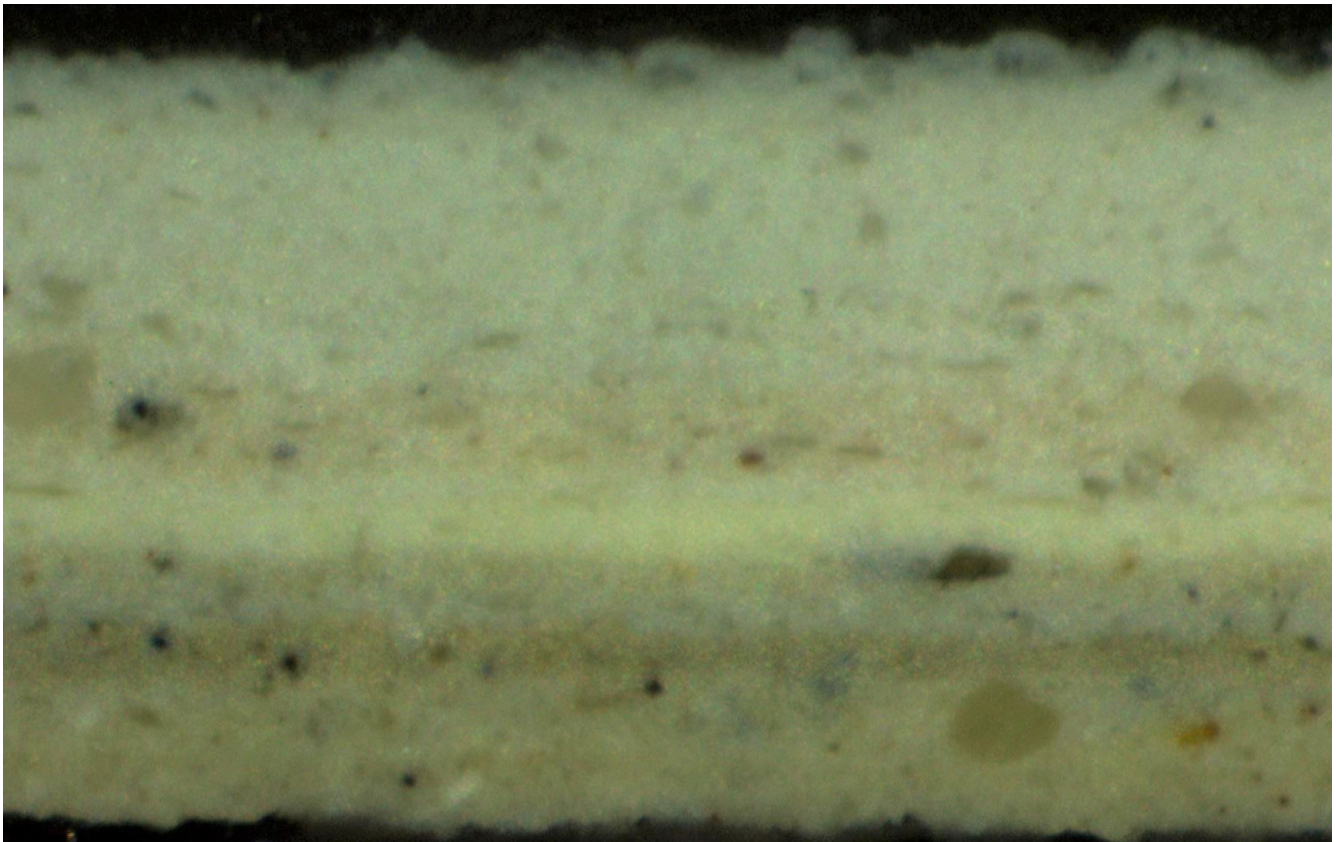
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_9	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. ++ Rough - paint	Cream
3. Rough - paint	Brown, possibly abraided wood
4. Rough - paint	Light Brown
5. + Rough - paint	Dark Brown
6. - Rough - paint	Light gray
7. - Rough - paint	Yellow
8. - Rough - paint	White
9. Rough - varnish	Clear
10. ++ Smooth - paint	Cream, small brown inclusions
11. ++ Smooth - paint	Beige

Sample nine was taken from the top of the left stile in the right vestibule side door. The wood substrate is abraided, indicating that it may have been sanded. The earliest campaigns appear to have been a faux wood graining with a cream layer of primer followed by several layers of brown, yellow, and white paints. There may have been multiple campaigns of faux graining because the paint layers also appear to have been abraided. The faux graining was sealed with a clear coat of varnish. More recently, the door has been painted in creams and beiges.



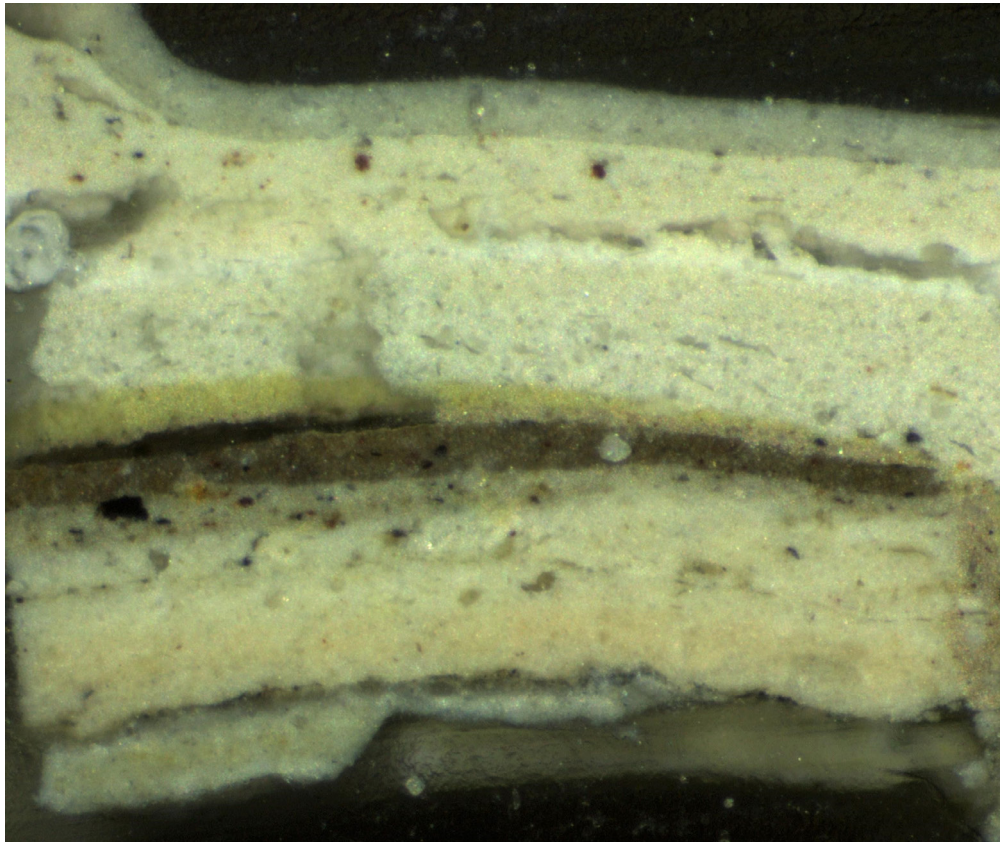
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_10	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. ++ Rough - paint	Cream
3. - Rough - paint	Brown
4. - Rough - paint	Light Brown
5. + Rough - paint	Dark Brown
6. - Rough - varnish	Clear
7. - Rough - paint	Beige, large dark inclusions
8. Rough - paint	Cream, few dark inclusions
9. + Rough - paint	Yellow
10. - Smooth - paint	Beige
11. - Smooth - paint	Cream
12. ++ Smooth - paint	Cream, few small inclusions

Sample ten was taken from the top left panel in the right vestibule side door. The wood substrate is abraided, indicating that it may have been sanded. The earliest campaigns appear to have been a faux wood graining with a cream layer of primer followed by several layers of brown paints. The faux graining was sealed with a clear coat of varnish. More recently, the door has been painted in creams, beiges, and yellow.



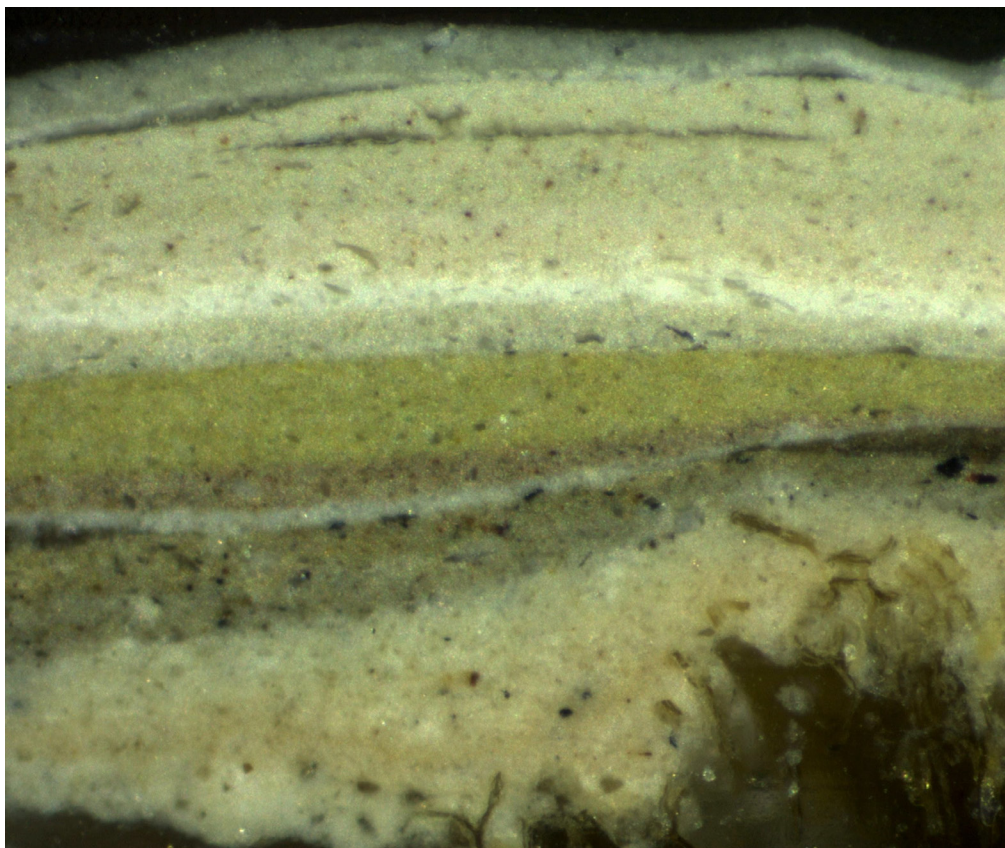
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_11	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - plaster	
2. ++ Smooth - paint	Beige, large inclusions
3. - Smooth - paint	Light Gray, small inclusions
4. - Smooth - paint	Pale Yellow
5. - Smooth - paint	Soft peach, medium inclusions
6. ++ Smooth - paint	Cream, large inclusions
7. + Smooth - paint	Darker Cream, small inclusions

Sample eleven was taken from the edge of a hole in the right vestibule wall above the wall sconce. The bottom layer of the paint sample was taken from directly above the plaster substrate. The earliest campaign appears to have been a golden-beige with large inclusions, followed by later paint campaigns of yellows, peaches, creams, and beiges.



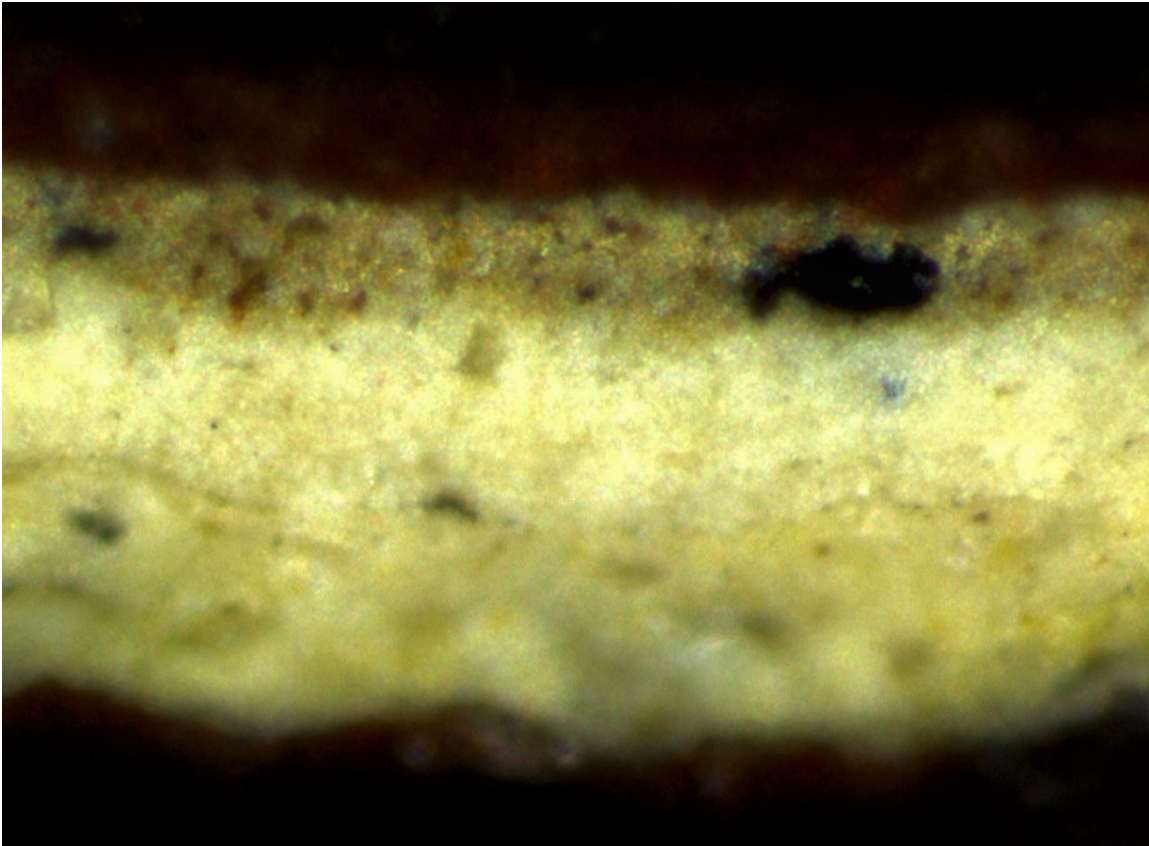
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_12	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. + Smooth - paint	Beige
3. ++ Smooth - paint	Pale Peach, dirt layer prior
4. Smooth - paint	Cream, inclusions
5. Smooth - paint	Cream, inclusions, dirt layer
6. Smooth - paint	Beige, dark inclusions
7. Smooth - paint	Brown
8. Smooth - paint	Yellow, void between brown
9. + Smooth- paint	Cream, brown inclusions
10. + Smooth - paint	Cream, void between creams
11. ++ Smooth - paint	Cream, brown inclusions
12. + Smooth - paint	Beige

Sample twelve was taken from the baseboard on the right wall of the vestibule between the radiator and the corner. The substrate and perhaps the earliest color are missing. The earliest campaign appears to have been a beige similar to the current color. The vestibule baseboard was also painted different shades of creams, peach, yellow, and brown.



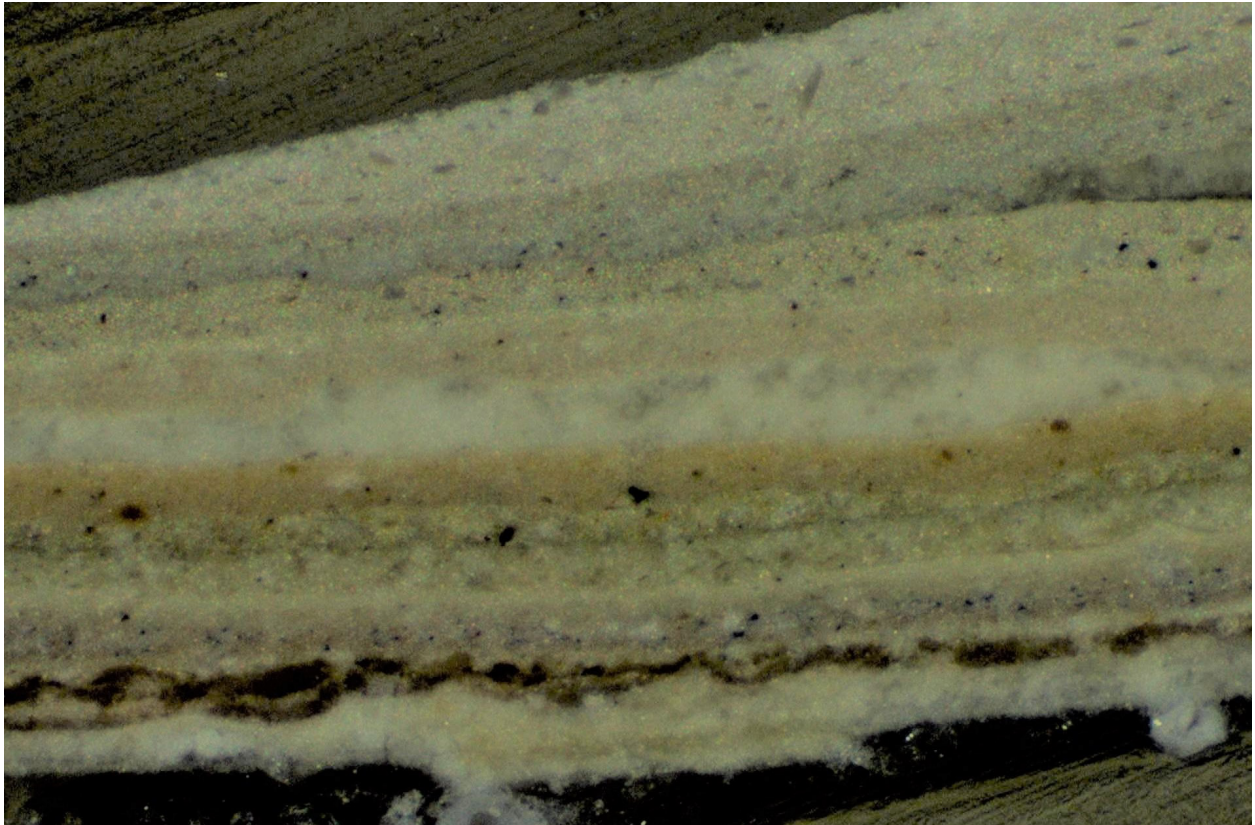
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_13	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. ++ Smooth - paint	Cream, brown inclusions
3. Smooth - paint	Beige, dark inclusions
4. Smooth - paint	Golden brown, dark inclusions
5. - Smooth - paint	Off-White
6. - Smooth - paint	Peach
7. + Smooth - paint	Yellow, small inclusions
8. Smooth - paint	Beige
9. Smooth- paint	Cream
10. + Smooth - paint	Darker Cream, small inclusions
11. ++ Smooth - paint	Buff, small inclusions
12. + Smooth - paint	Beige

Sample thirteen was taken from the vestibule baseboard to the left of the right door into the sanctuary. The wood substrate is abraided, indicating that it may have been sanded. The earliest campaign appears to have been a cream. The vestibule baseboard was later painted different shades of creams, peach, yellow, and brown.



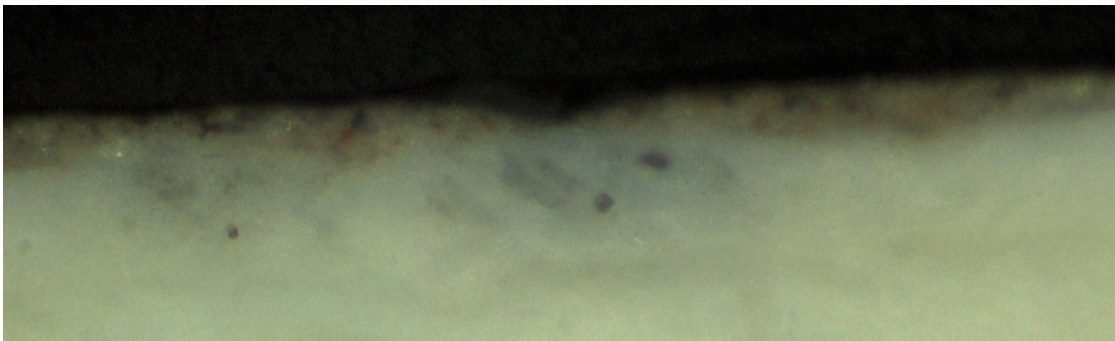
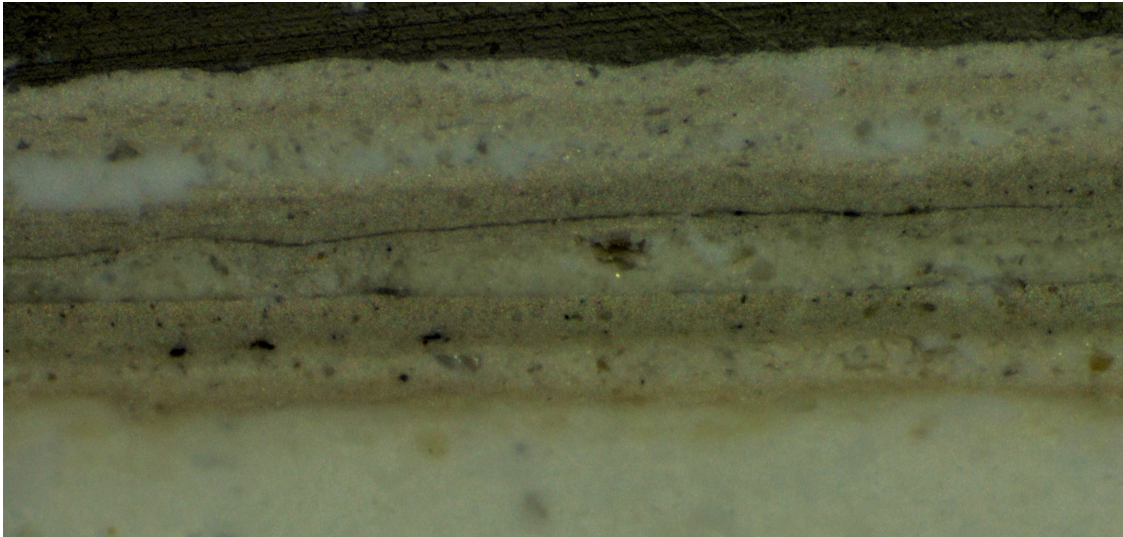
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_15	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. - Smooth - paint	Dark Brown
3. ++ Smooth - paint	Golden Brown, inclusions
4. ++ Smooth - paint	Pale Yellow
5. + Smooth - paint	Golden Brown, brown inclusions
6. Smooth - paint	Dark Brown

Sample fifteen was taken from the right side of the windowframe of the second window from the back on the left side of the church. The bottom layer of the paint sample was taken from directly above the wood substrate. Microscopic analysis of the substrate shows that it was abraided, indicated that it may have been sanded. The earliest layer of paint is a dark reddish-brown, similar to the current color. There were three campaigns of lighter-colored paint in between. Taken at 20x.



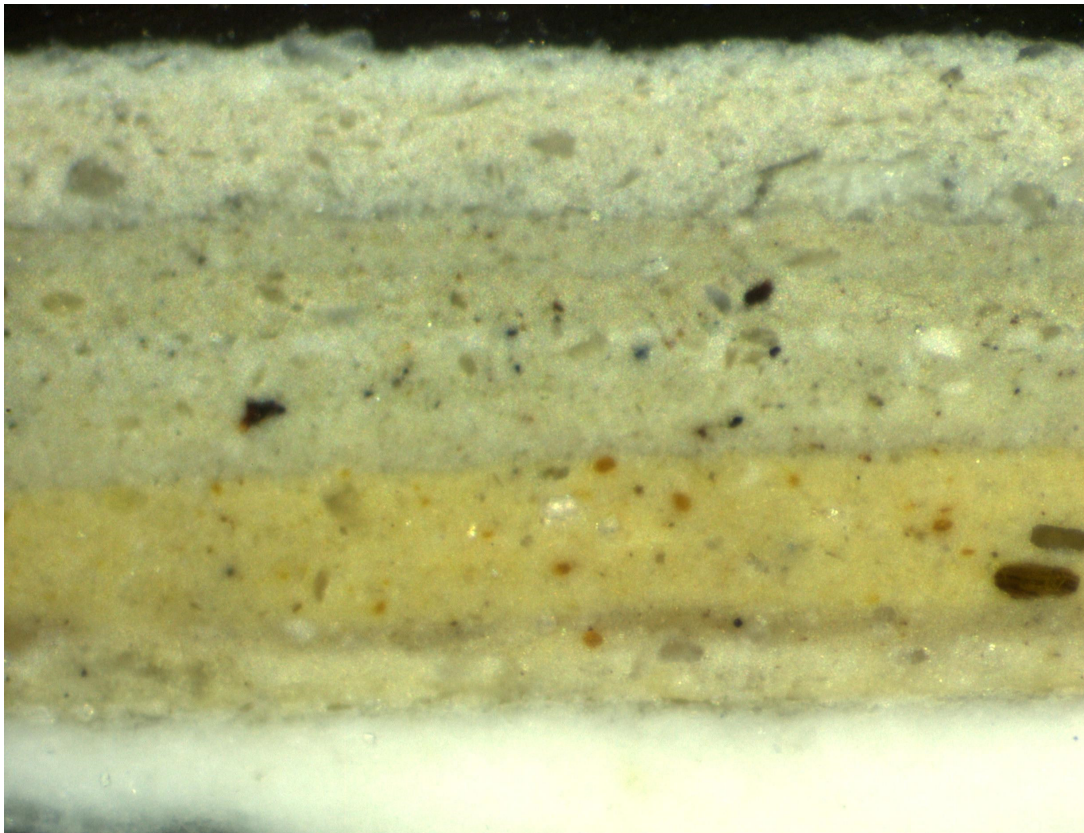
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_17	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - plaster	
2. + Rough - paint	Cream
3. - Rough - paint	Dark Brown
4. - Rough - paint	Cream
5. Smooth - paint	Light Blue, small blue inclusions
6. - Smooth - paint	Cream
7. Smooth - paint	Beige
8. Smooth - paint	Beige, dark inclusions
9. Smooth- paint	Yellow
10. + Smooth - paint	Cream, gray inclusions
11. Smooth - paint	Pale Peach
12. + Smooth - paint	Cream, dark inclusions
13. ++ Smooth - paint	Beige, few inclusions
14. ++ Smooth - paint	Cream, gray

Sample seventeen was taken from the window alcove to the right of the second window from the back on the left side of the sanctuary. The plaster substrate is missing. The earliest campaign appears to have been a cream, followed by a dark brown, another cream, and a light blue. Peaches, yellows, creams, and beiges followed these early colors. Taken at 4x.



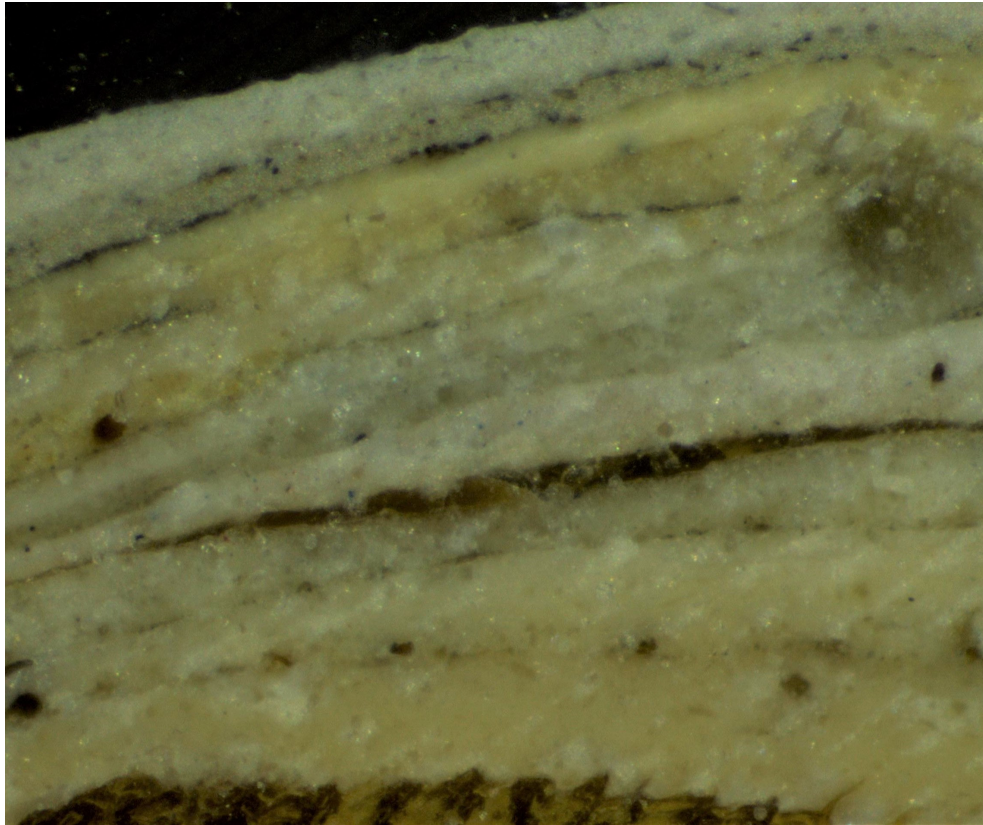
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_18	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - plaster	
2. Rough - paint	Reddish Brown, large inclusions
3. Substrate - plaster	
4. - Smooth - paint	Golden Brown
5. Smooth - paint	Cream, brown inclusions
6. + Smooth - paint	Beige, dark inclusions
7. / Smooth - paint	Beige, dirt layer between beiges
8. Smooth - paint	Cream
9. + Smooth - paint	Beige, small dark inclusions

Sample eighteen was taken from the wall between the two windows towards the back of the right side of the sanctuary. There is one layer of reddish brown paint on the plaster substrate. It is likely the original wall color. A skim coat of plaster was applied over the reddish paint. The second paint color was likely a golden brown followed by cream and beige paint campaigns. Taken at 4x.



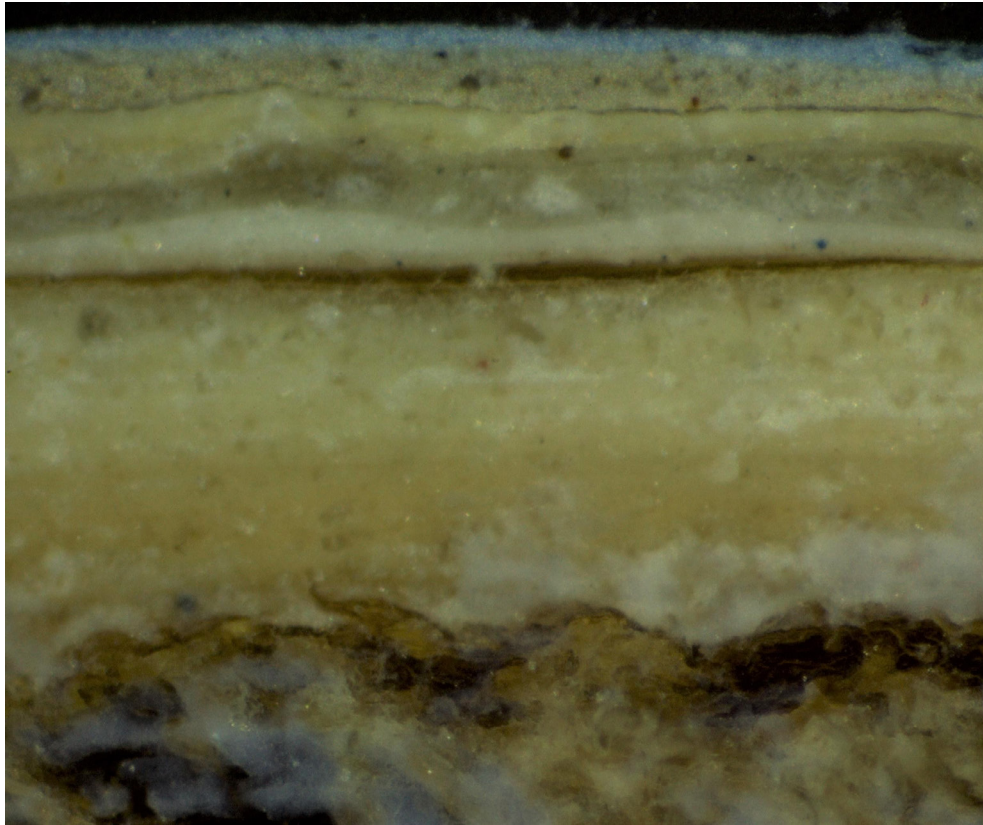
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_20	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - plaster	
2. Smooth - paint	Beige, few inclusions
3. + Smooth - paint	Yellow, orange and brown inclusions
4. + Smooth - paint	Beige, brown inclusions
5. + Smooth - paint	Beige, fewer inclusions
6. + Smooth - paint	Cream, light brown inclusions

Sample twenty was taken from between the top and bottom first two windows on the right side of the sanctuary. The wall have been plastered and painted after the balcony was shortened. The first paint campaign is beige, indicating that the sanctuary walls were painted beige, then yellow after the balcony was shortened. Subsequent coats of beige paint have been less yellow in hue than the first coat.



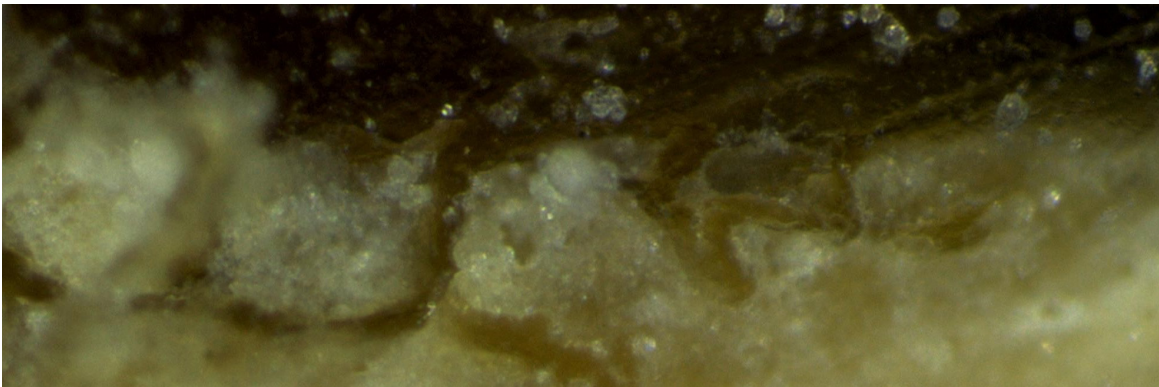
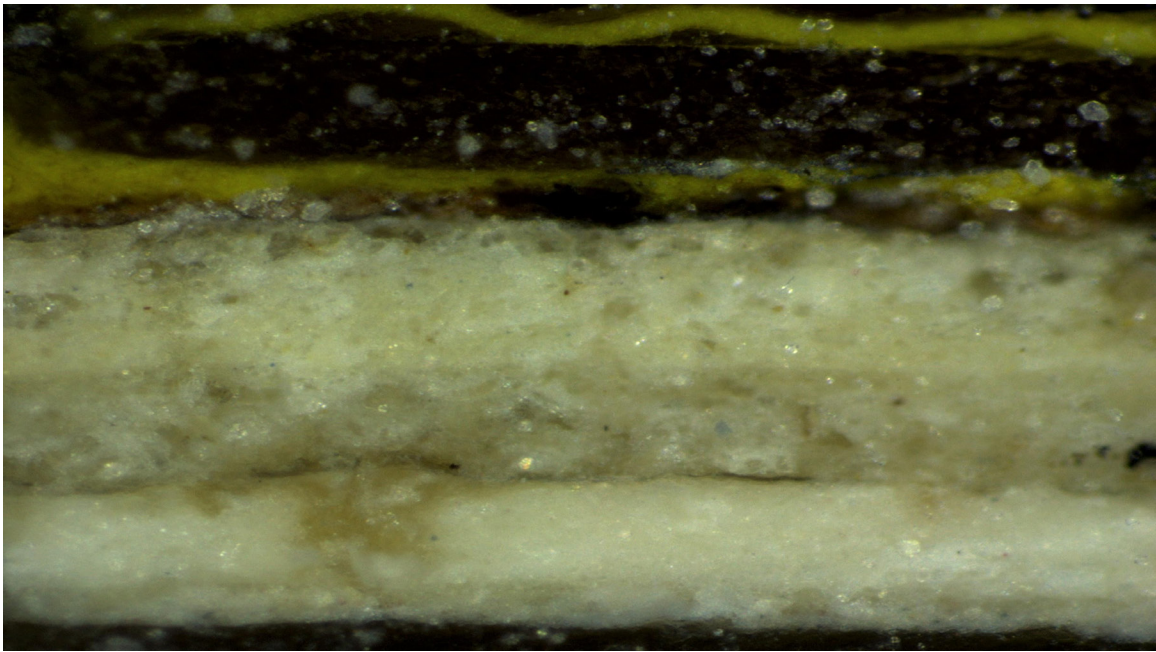
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_21	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. ++ Smooth - paint	Cream
3. + / Smooth - paint	Cream, dirt layer
4. / Smooth - paint	Beige, dirt layer
5. - Smooth - paint	Dark Brown
6. Smooth - paint	Cream, few brown inclusions
7. - Smooth - paint	Beige, dirt layer
8. Smooth - paint	Cream
9. Smooth- paint	Pale Yellow
10. Smooth - paint	Cream
11. Smooth - paint	Cream, dirt layer
12. Smooth - paint	Cream
13. + Smooth - paint	Beige, thick dirt layer, inclusions
14. + Smooth - paint	Beige

Sample twenty-one was taken from the beige molding along the bottom of the balcony on the right side of the sanctuary. The end of the balcony would theoretically have fewer layers of paint because it was shortened. The wood substrate is abraided, suggesting that it may have been sanded. The earliest color present was a cream. Subsequent paint campaigns have included creams, beiges, and brown.



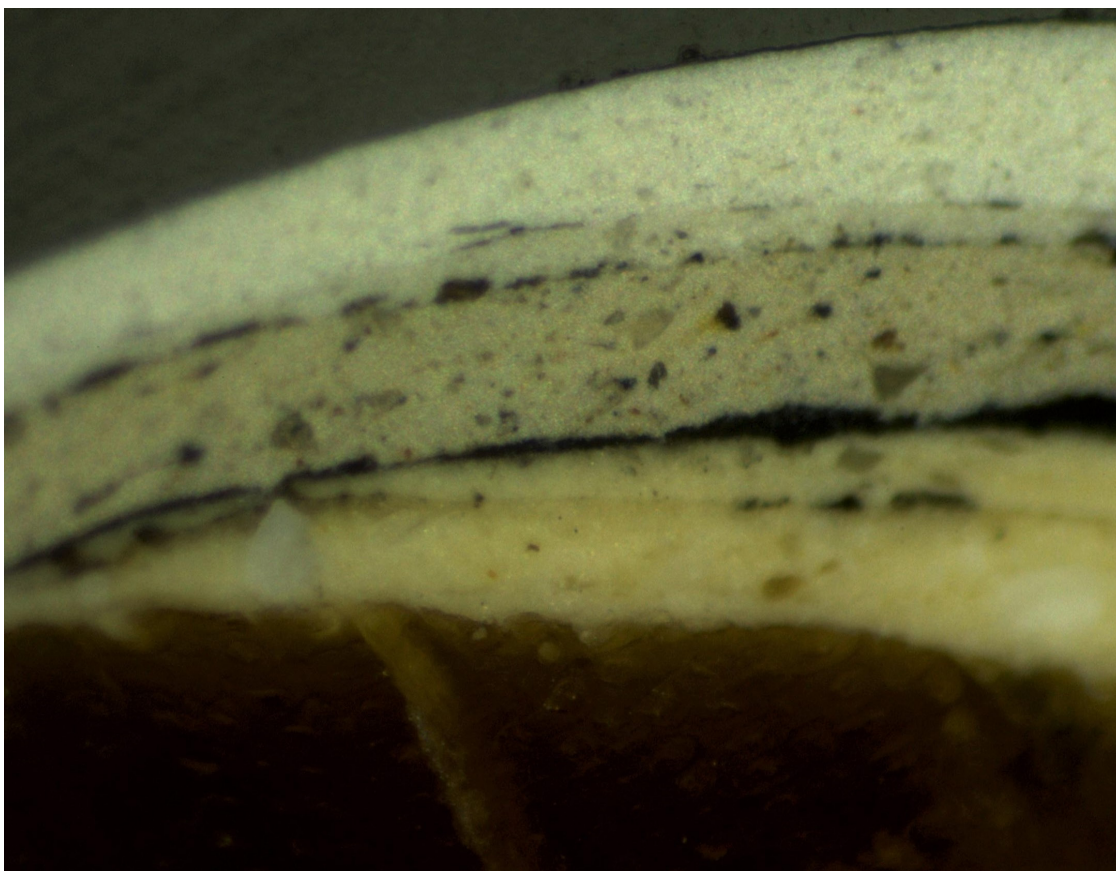
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_22	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. + Smooth - paint	Cream
3. ++ Smooth - paint	Pale Yellow
4. + Smooth - paint	Cream
5. + Smooth - paint	Cream
6. - Smooth - paint	Dark Brown
7. Smooth - paint	Cream
8. Smooth - paint	Beige, white inclusions
9. / Smooth- paint	Pale Yellow, dirt layer
10. Smooth - paint	Beige, dark inclusions
11. - Smooth - paint	Light Blue

Sample twenty-two was taken from the blue band in the molding along the end of the balcony on the right side of the sanctuary. The end of the balcony would theoretically have fewer layers of paint because it was shortened. The wood substrate is abraided, suggesting that it may have been sanded. The earliest color present was a cream. Subsequent paint campaigns have included creams, beiges, and brown. It appears to have been painted the same color as the beige molding sampled in SMI_22 until it was painted blue. The current blue paint does not appear to have a precedent. Taken at 20x.



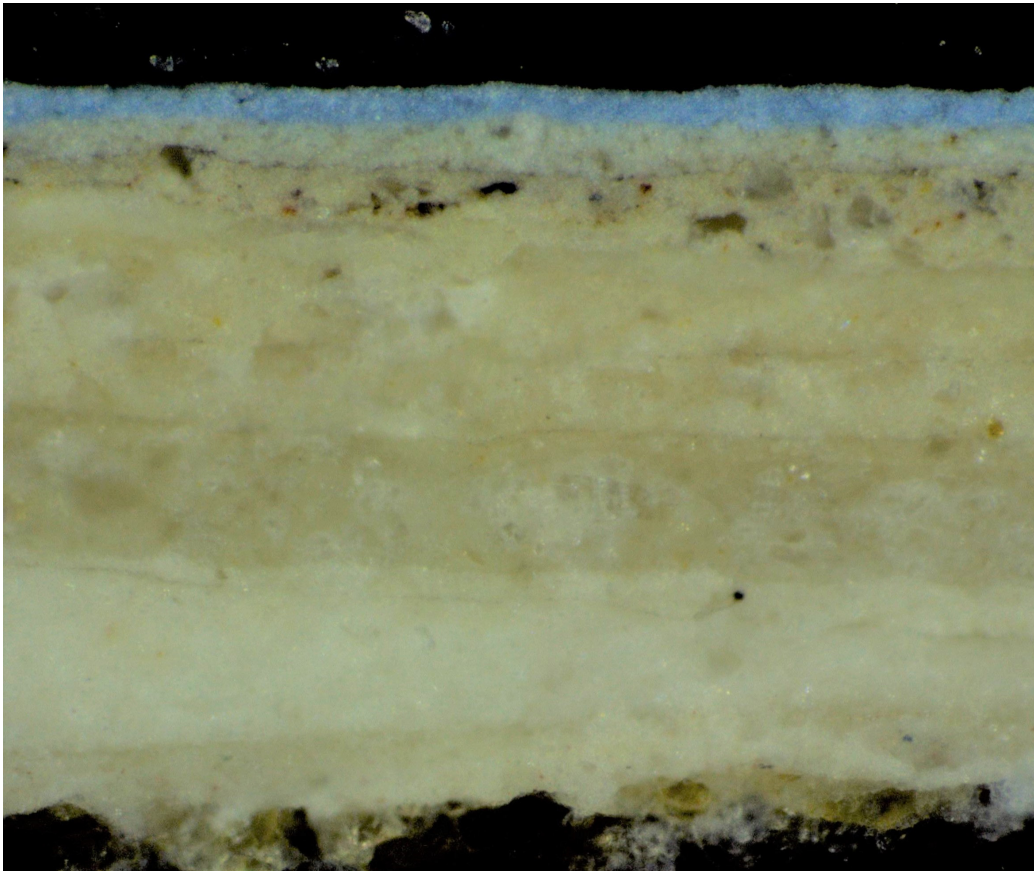
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_23	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. - Fragments -gilding	Gold flakes embedded in wood
3. ++ Smooth - paint	Cream
4. + / Smooth - varnish	Clear, dirt layer
5. ++ Smooth - paint	Cream, few brown inclusions
6. - Smooth - size	Brown
7. - Smooth - gilding	Gold
8. ++ Smooth - shellac	Dark Brown
9. - Smooth - gilding	Gold

Sample twenty-three was taken from the gold beading along the end of the balcony on the right side of the balcony. The wood substrate is abraded like it was sanded. There appear to be gold flecks embedded in the wood cells, suggesting the beading may have originally been gilded. The intact layers appear to be cream with a varnish, followed by another layer of cream and two later campaigns of gilding. Taken at 20x.



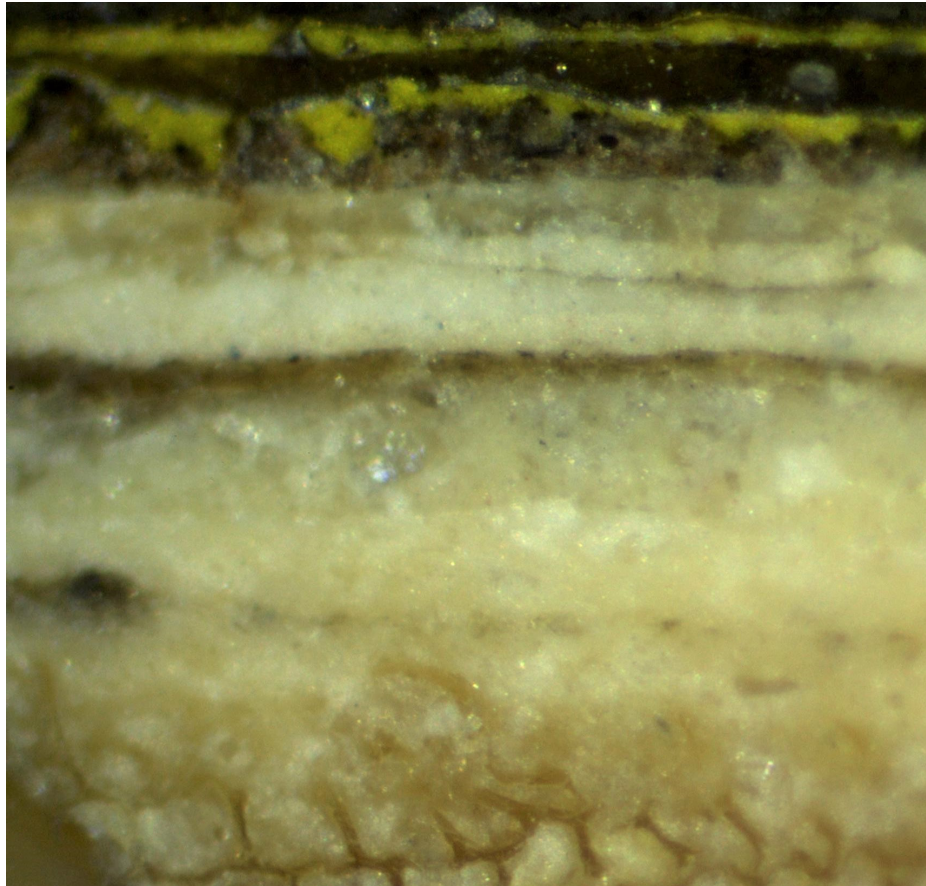
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_24	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. ++ Smooth - paint	Yellow, white and brown inclusions
3. - / Smooth - paint	Yellow, dirt layer, brown inclusions
4. - Smooth - paint	Dark Brown
5. ++ Smooth - paint	Beige, numerous brown inclusions
6. - / Smooth - paint	Cream, dirt layer
7. ++ Smooth - paint	Lighter cream

Sample twenty-four was taken from molding directly above the gold beading in the balcony directly below the organ. A sample from this location should have theoretically provided a sample of the original colors of the molding instead of the ends of the balcony, which were shortened. However, this sample has fewer layers than sample SMI_21. The earliest color is yellow, although the wood substrate appears abraded like it may have been sanded. It was painted yellow a second time before the molding appears to have been painted brown. The beige and cream colors are more recent.



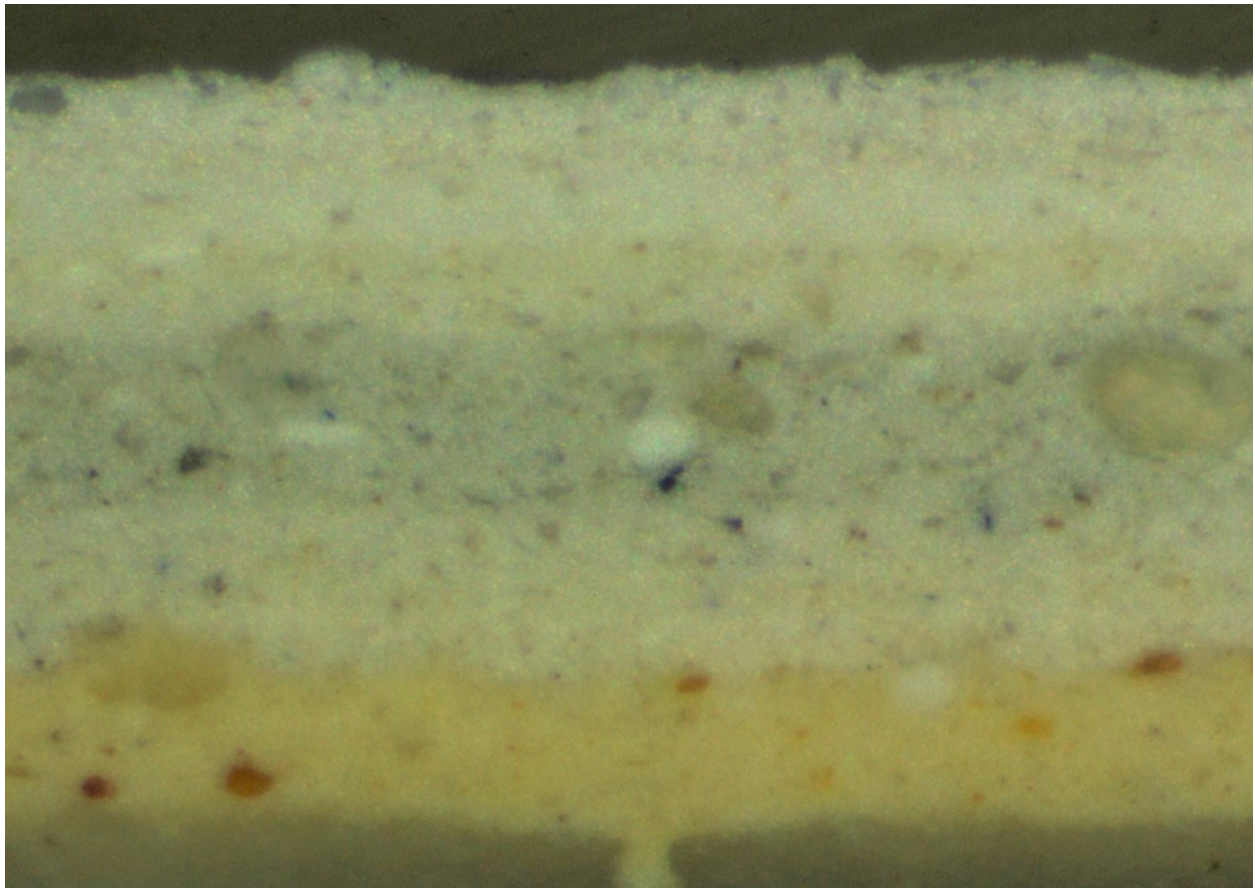
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_25	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. + Smooth - paint	Cream
3. ++ Smooth - paint	Cream
4. - / Smooth - paint	Cream, dirt layer
5. ++ Smooth - paint	Darker Cream
6. + Smooth - paint	Cream
7. Smooth - paint	Cream
8. - Smooth - paint	Cream
9. Smooth- paint	Cream, large brown inclusions
10. - Smooth - paint	Cream
11. - Smooth - paint	Light Blue

Sample twenty-five was taken from the blue band in the molding in the balcony directly below the organ. Since that part of the balcony is original, the sample could theoretically have more layers than SMI_22, but it does not. It has the same number of layers, but some of the colors are different. The wood substrate is abraided, suggesting that it may have been sanded. The band presently painted blue appears to have been painted cream for most of its existence. Taken at 20x.



PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_26	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. + Rough - paint	Cream
3. ++ Smooth - varnish	Clear
4. - Smooth - paint	Golden Brown or Bronze
5. + / Smooth - paint	Cream, dirt layer
6. - Smooth - paint	Cream
7. - Smooth - varnish	Clear
8. - Smooth - size	Dark Brown
9. Smooth- gilding	Gold
10. - Smooth - shellac	Dark Brown
11. - Smooth - gilding	Gold

Sample twenty-six was taken from the gold beading in the balcony directly below the organ. The wood substrate has been heavily abraded, suggesting that it may have been sanded. The dark substance to the left above the substrate may be an early faux grain-ing or gilding campaign, but there is not enough evidence to tell. The beading appears to have been painted white and then varnished. Then it may have been gilded in bronze or painted golden brown. Most recently, the beading has been gilded.



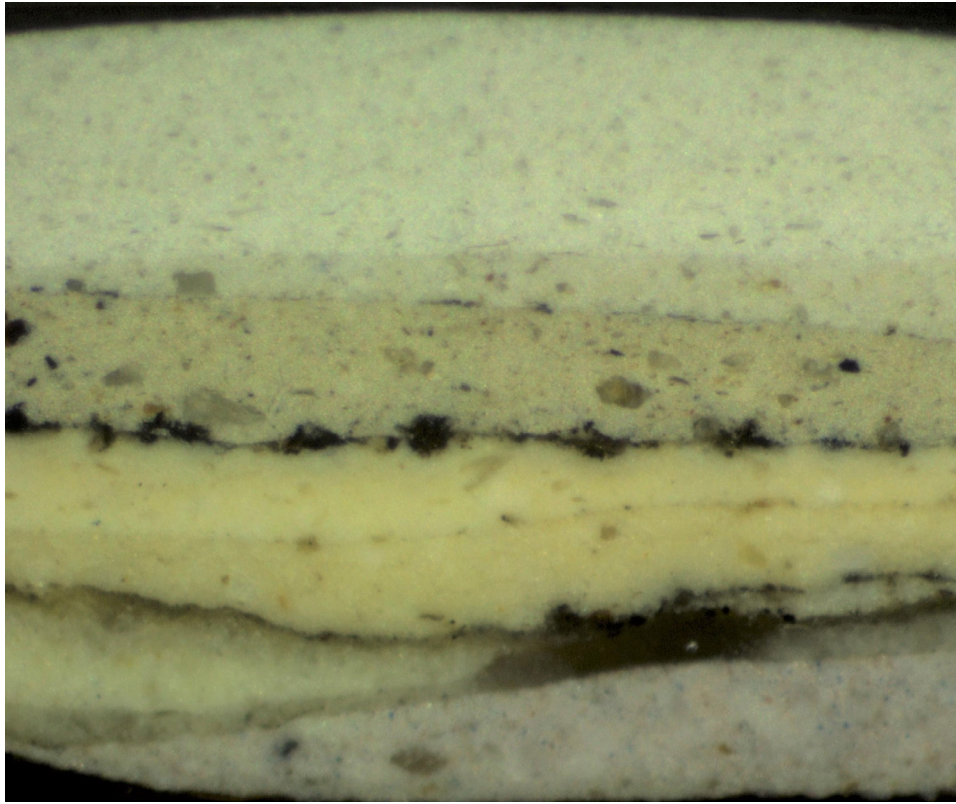
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_27	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - plaster	
2. + Smooth - paint	Yellow, orange inclusions
3. + Smooth - paint	Cream, fine inclusions
4. Smooth - paint	Cream, blue, white, tan inclusions
5. - Smooth - paint	Beige
6. - Smooth - paint	Cream
7. - Smooth - paint	Cream, fine blue inclusions

Sample twenty-four was taken from the right wall inside the alcove to the right of the alter. The sample was taken down to the plaster substrate, although the substrate separated from the sample. The alcove walls appear to have been originally painted a bright yellow when they were first added. The walls were subsequently painted different shades of cream and beige.



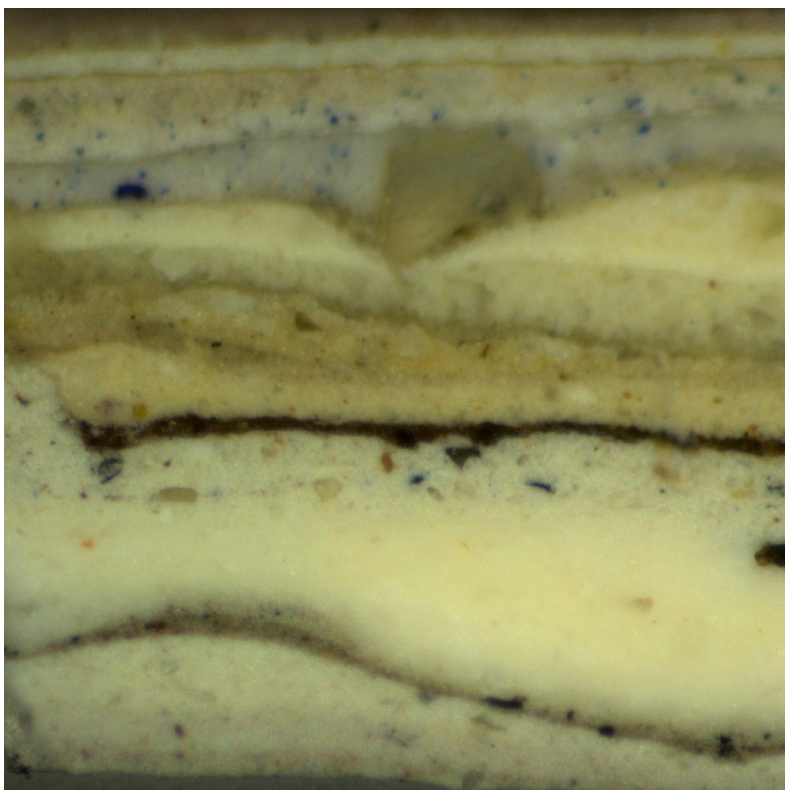
PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_28	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. - Smooth - paint	Cream
3. - Smooth - paint	Cream
4. + Smooth - paint	Beige
5. + Smooth - paint	Pale Yellow, brown inclusions
6. - Smooth - paint	Golden Brown
7. ++ Smooth - paint	Light Gray, dark inclusions
8. ++ Smooth - paint	Beige
9. + Smooth- paint	Pale Yellow
10. ++ Smooth - paint	Light Golden Brown, large inclusion
11. - / Smooth - paint	Cream, dirt layer
12. + Smooth - paint	Cream, large brown inclusions
13. - Smooth - paint	Light Blue

Sample twenty-eight was taken from an inset blue panel in the balcony in the choir loft to the right of the organ. The wood substrate is missing, but the earliest color appears to be a cream. The golden brown color may have been a later faux graining campaign that may have been sanded or otherwise disturbed as indicated by the large swirl to the right. The inset panel was later painted several shades of creams, yellows, and beiges before finally being painted blue. Based on this sample, the blue does not appear to have historic precedent.



PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_29	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - wood	
2. + Rough - paint	Cream, fine blue inclusions
3. - Smooth - paint	Beige, voids
4. + / Smooth - paint	Cream, thick dirt layer
5. + / Smooth - paint	Pale Yellow, thin dirt layer
6. + / Smooth - paint	Pale Yellow, thick dirt layer
7. + Smooth - paint	Beige, large brown inclusions
8. - Smooth - paint	Beige, fine inclusions
9. ++ Smooth- paint	Cream

Sample twenty-nine was taken from a raised panel in the balcony in the choir loft to the right of the organ. The wood substrate is missing, but the earliest color appears to be a cream. The panel appears to have been painted different shades of creams, yellows, and beiges. There are also what appear to be several heavy dirt lines.



PAINT STRATIGRAPHY FORM SAMPLE NUMBER : SMI_30	
LAYER DESCRIPTION (STARTING FROM SUBSTRATE)	COLOR NAME
1. Substrate - plaster	
2. + Smooth - paint	Beige, small inclusions
3. + Smooth - paint	Cream, small inclusions
4. - Smooth - paint	Brown, dark inclusions
5. ++ Smooth - paint	Cream, few orange inclusions
6. + Smooth - paint	Cream, brown and blue inclusions
7. - Smooth - paint	Dark Brown
8. Smooth - paint	Beige
9. Smooth- paint	Cream, dark inclusions
10. Smooth - paint	Light Gray
11. + Smooth - paint	Cream
12. Smooth - paint	Light Blue, blue inclusions
13. Smooth - paint	Light Blue, blue inclusions
13. - Smooth - paint	Cream
13. - Smooth - paint	Beige

Sample thirty was taken from under the right side of the St. Peter painting. The plaster substrate is missing. The paint layers include both wall paints and paints used to blend the edges of the painting with the wall colors.