CITY OF FAIRFAX OLD TOWN HALL
PHASE 2 REHABILITATION

Historic Interior Finish Analysis Report

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Prepared for the City of Fairfax by:

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Historic Finish Analysis

The purpose of this report is to identify, through paint analysis and historical research, what the original finishes were for the interior walls and woodwork of Fairfax Old Town Hall (FOTH). In February 2024, MTFA Architecture conservators collected paint samples in order to perform historic finish analysis to facilitate selection of paint finishes for the Phase 2 Rehabilitation project. In total, thirty-eight samples were collected from the first-floor Entry Vestibule (100), first-floor Assembly Hall (104), second-floor Entry Vestibule (202), second-floor Assembly Hall (205), and second-floor Bride's Room (201). Of these samples, twenty-eight were selected for laboratory analysis. In addition to collecting paint samples, conservators conducted solvent testing on wood finishes in the first-floor Entry Vestibule (100), Office (102) and Assembly Hall (104), and the second-floor Assembly Hall (205), and the Bride's Room (201). The purpose of the solvent testing was to identify the existing finish on wood elements, including the floor, doors, stair rail, window frames, and columns. Testing included the use of oils and solvents to determine if the original finish was an oil, varnish, or shellac so as to facilitate future repairs and refinishing of these elements.

Finish Analysis Methodology

Conservators used known construction chronologies to inform the selection of on-site paint sampling locations. Care was taken to sample from areas original to the building, avoiding additions and renovated areas that may yield inaccurate or incomplete paint stratigraphies. The conservators sampled paint in locations that were out of eye-level, opting for high and low areas when possible, especially protected areas in corners or near door frames and baseboards. The team preferred sample areas that exhibited cracks or chips over sound paint locations to reduce the visual impact of the sampling process.

Sample collection is completed using a number 11 precision blade. Upon collection, paint samples are bagged in individual plastic specimen bags and labeled with the sample number and location. For a sample to be considered complete, the collected portion must include the substrate material and the most recent finish layers. This is confirmed in the conservation laboratory visually prior to setting the samples in clear bio-plastic resin. Following a 24-hour cure, the resin cast samples are cut using a Buehler IsoMet Low Speed Precision Cutting Machine to expose the encapsulated paint cross-section. Samples are then polished using a micromesh sheet and analyzed using 40x and 100x magnification in visual and ultraviolet (UV) light.

Analysis is performed to identify and characterize paint, prep, and primer layers in the samples. When determining the characteristic of the paints, the analyst looks at the presence and dispersion of pigment, which can often indicate if a paint has been hand-mixed. Pigment dispersion coupled with fluorescence under UV often indicates that it is a historic, linseed oil-bound paint. If a paint appears smooth and level on the surface and has an even color with minimal pigment inclusions, it is likely from the mid-twentieth century or later, when self-leveling and flow-enhancing additives began to be introduced to paint formulas. Very thin and semi-translucent layers are often preparation or primer layers and are typically followed by thicker layers of paint. Dirt lines between paint layers can signify that a longer period of time passed between painting campaigns, allowing dirt to accumulate on the wall surface. Individual paint layers are color matched using the Munsell Color System. The identified Munsell colors are then converted into RGB values that are used to create the color chart included in Appendix C of this report. Paint layers are divided into schemes that are assigned approximate time periods based on paint composition and research into

popular color trends of those times. Dates should not be considered concrete, rather they should be used as guides in understanding the chronology of the building's interior finishes.

Solvent testing included the use of three products: boiled linseed oil, acetone, and denatured alcohol. Linseed oil is gently rubbed on the surface of the element to test for the presence of an oil-based finish on the wood. If the oil is absorbed into the wood, it can be ascertained that an oil base was used in the finish. If linseed oil is not absorbed into the wood and remains on the surface, this determines that there was not an oil finish and additional testing is required. In this case, the conservator moved on to test for a varnish or lacquer using acetone. Acetone is rubbed in a circular motion on the wood and if the acetone evaporates quickly and leaves a dull mark, this indicates that the finish is a lacquer. When the acetone leaves a sticky residue on the surface of the wood, this typically points to the presence of a varnish or shellac finish. Denatured alcohol dissolves shellac quickly, and dissolves varnishes slowly. Testing with denatured alcohol was conducted after testing with linseed oil and acetone had been exhausted.

Summary of Findings:

Interior Paint Analysis

Conservators identified six distinct schemes of interior paint finishes at FOTH. Early schemes are characterized by a pigmented, sanded plaster layer (ca. 1900) that is applied uniformly throughout the building. It is followed by schemes of light greyish blue (ca. 1920), light yellowish tan (ca. 1940), and light greyish green (ca. 1960). Following these schemes, the interior finishes become wholly neutral with shades of beige and white (ca. 1980-present), disrupted in some instances by campaigns of plaster skim coats.

Scheme 1: A coarse, sanded light orange-brown plaster with dark brown and red pigment heavily dispersed throughout was identified throughout all of the sampled spaces. There was no traditional, smooth white plaster finish layer identified. The pigmentation and application of the finish appear intentional.

Location	Fairfax Old Town Hall Scheme 1 (ca. 1900)
1st Floor Entry Vestibule (100)	Pigmented Plaster 10YR 5/6 Light Orangeish Brown (RGB: 230, 188, 149)
1st Floor Assembly Hall (104)	Pigmented Plaster 10YR 5/6 Light Orangeish Brown (RGB: 230, 188, 149)
2nd Floor Entry Vestibule (202)	Pigmented Plaster 10YR 5/6 Light Orangeish Brown (RGB: 230, 188, 149)
2nd Floor Assembly Hall (201)	Pigmented Plaster 10YR 5/6 Light Orangeish Brown (RGB: 230, 188, 149)
2nd Floor Bride's Room (205)	Pigmented Plaster 10YR 5/6 Light Orangeish Brown (RGB: 230, 188, 149)

Scheme 2: In the first-floor Entry Vestibule (100), first-floor Assembly Hall (104), and second-floor Bride's Room (201), a pale greyish blue paint was applied directly to the plaster with no preparation layer (such as oil or resin) or primer. The paint is pigment-rich, poorly mixed, and does not appear to be self-leveling.

Location	Fairfax Old Town Hall Scheme 2 (ca. 1920-1930)
1st Floor Entry Vestibule (100)	7.5B 8/2 Pale Greyish Blue (RGB: 186, 203, 227)
1st Floor Assembly Hall (104)	7.5B 8/2 Pale Greyish Blue (RGB: 186, 203, 227)
2nd Floor Entry Vestibule (202)	Pigmented Plaster 10YR 5/6 Light Orangeish Brown (RGB: 230, 188, 149)
2nd Floor Assembly Hall (201)	Pigmented Plaster 10YR 5/6 Light Orangeish Brown (RGB: 230, 188, 149)
2nd Floor Bride's Room (205)	7.5B 8/2 Pale Greyish Blue (RGB: 186, 203, 227)

Scheme 3: The second-floor Assembly Hall (205) was painted with a light yellowish tan directly on the orange-brown plaster. The paint does not appear self-leveling and has several dark pigment inclusions dispersed throughout the paint. The first-floor Entry Vestibule (100) and Assembly Hall (104) and the second-floor Bride's Room (201) were painted with neutral-colored campaigns of the same light yellowish tan, pale yellow, and pinkish white. The second-floor Entry Vestibule (202) remained finished with the light orangeish brown plaster from Scheme 1.

Location	Fairfax Old Town Hall Scheme 3 (ca. 1940)	
1st Floor Entry Vestibule (100)	2.5Y 8.5/4 Light Yellowish Tan (RGB: 239, 228, 205)	
1st Floor Assembly Hall (104)	2.5Y 8.5/4 Light Yellowish Tan (RGB: 239, 228, 205)	5Y 9/2 Pale Yellow (RGB: 236, 229, 196)
2nd Floor Entry Vestibule (202)	Pigmented Plaster 10YR 5/6 Light Orangeish Brown (RGB: 230, 188, 149)	
2nd Floor Assembly Hall (201)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)	5Y 9/2 Pale Yellow (RGB: 236, 229, 196)
2nd Floor Bride's Room (205)	2.5Y 8.5/4 Light Yellowish Tan (RGB: 239, 228, 205)	10YR 9/1 Pinkish White (RGB: 249, 221, 227)

Scheme 4: The first-floor Entry Vestibule (100) and first-floor Assembly Hall (104) ceiling were painted with a smooth, light greyish green. The second-floor Entry Vestibule (202) remained finished in the pigmented plaster of Scheme 1, and the first-floor Assembly Hall (104) walls and second-floor Assembly Hall (205) and Bride's Room (201) were finished with a smooth, light yellowish tan.

Location	Fairfax Old Town Hall Scheme 4 (ca. 1960)	
1st Floor Entry Vestibule (100)	2.5G 8/2 Pale Greyish Green (RGB: 198, 224, 202)	
1st Floor Assembly Hall (104)	2.5G 8/2 Pale Greyish Green (RGB: 198, 224, 202)	2.5Y 8.5/4 Light Yellowish Tan (RGB: 239, 228, 205)
2nd Floor Entry Vestibule (202)	Pigmented Plaster 10YR 5/6 Light Orangeish Brown (RGB: 230, 188, 149)	
2nd Floor Assembly Hall (201)	2.5Y 8.5/4 Light Yellowish Tan (RGB: 239, 228, 205)	
2nd Floor Bride's Room (205)	2.5Y 8.5/4 Light Yellowish Tan (RGB: 239, 228, 205)	

Schemes 5: In the second-floor Entry Vestibule (202), the plaster was primed with a light grayish-white primer that is smooth and semi-translucent. The primer was followed by a smooth, bright white paint with no identified pigment inclusions. These layers are considered modern. Several sample areas appear to have been skim coated with plaster numerous times. These areas often include oil-based plaster preparation layers and/or bonding agent for plaster applications. Layers intended to be the final finishes, pictured in the chart below, were shades of light creamy beige, pale yellow, and smooth bright white.

Location	Fairfax Old Town Hall Scheme 5 (ca. 1980-Present)	
1st Floor Entry Vestibule (100)	2.5Y 9/2 Light Creamy Beige (RGB: 239, 226, 197)	5Y 9/2 Pale Yellow (RGB: 236, 229, 196)
1st Floor Assembly Hall (104)	5Y 9/2 Pale Yellow (RGB: 236, 229, 196)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)
2nd Floor Entry Vestibule (202)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)	
2nd Floor Assembly Hall (201)	2.5Y 9/2 Light Creamy Beige (RGB: 239, 226, 197)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)
2nd Floor Bride's Room (205)	2.5Y 9/2 Light Creamy Beige (RGB: 239, 226, 197)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)

Scheme 6: Modern layers include shades of light creamy beige and smooth, bright white. This trend began in Scheme 5 but by Scheme 6 the entire interior was unified in color.

Location	Fairfax Old Town Hall Scheme 6 (Current)
1st Floor Entry Vestibule (100)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)
1st Floor Assembly Hall (104)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)
2nd Floor Entry Vestibule (202)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)
2nd Floor Assembly Hall (201)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)
2nd Floor Bride's Room (205)	N 9.0/ Smooth Bright White (RGB: 255, 255, 246)

Interior Wood Finish Analysis (Solvent Testing)

Finish analysis determined that shellac was present on the first-floor Office door (102). Oil finish was detected on the floor of the Bride's Room (201) and possibly the exterior side of the first-floor entryway door. Many of the elements, including doors, window frames, and the columns, have lacquer finish, evidenced by the dull mark left behind following rubbing with acetone. The remainder of solvent testing was inconclusive.

Sample #	Location	Element	Finish Identification
ST1	Second Floor Assembly Hall	Floor	Varnish or Lacquer
ST2	Second Floor Assembly Hall	Window Frame (North wall)	Lacquer
ST3	Second Floor Assembly Hall	Window Frame (North wall)	Lacquer
ST4	Second Floor Assembly Hall	Column (South wall)	Lacquer
ST5	Second Floor Assembly Hall	Oval Window Frame	Varnish or Lacquer
ST6	Second Floor Assembly Hall	Window Frame	Varnish or Lacquer
ST7	Second Floor, Bride's Room	Door	Lacquer
ST8	Second Floor, Bride's Room	Floor	Oil Finish
ST9	Second Floor, Bride's Room	Window Frame	Lacquer
ST10	First Floor Assembly Hall	Window frame	Varnish or Lacquer
ST11	First Floor Assembly Hall	Column	Lacquer
ST12	First Floor Assembly Hall	Window Frame	Lacquer
ST13	First Floor Assembly Hall	Column	Lacquer
ST14	First Floor, Office 102	Door	Shellac
ST15	First Floor Assembly Hall	Floor	Varnish or Lacquer
ST16	First Floor, Entry 100	Door (interior side)	Varnish or Lacquer
ST17	First Floor, Entry 100	Door (exterior side)	Oil Finish
ST18	First Floor, Entry 100	Stair Rail	Varnish or Lacquer

Interior Paint Analysis Findings

A complete collection of color charts and paint seriation sheets is located in Appendix C and Appendix D of this report. Below, relevant historic paint schemes are discussed in detail. The dates provided for each scheme are approximate based on the results of microscopic analysis and research into popular color schemes throughout history. Dates cannot be confirmed conclusively and should be considered approximate guidelines.

Scheme 1 (First Generation, ca. 1900)

Microscopic sample analysis revealed that the substrate layer, a light orange-brown plaster, is likely the first period finish scheme for the entirety of the interior of FOTH. Under the microscope, large flecks of brown and red pigment are visible in the plaster substrate. The intentional pigmentation of plaster and lack of a traditional, lime-rich finish coat as part of the three-coat plaster system appears intentionally designed to create a wall finish complimentary to the large, dark wood beams in the building. The initial use designation of the building was multi-purpose and meant to host a variety of community social gatherings as well as serve as the meeting place for Henry Lodge No. 57, a local Masonic chapter. Between 1900 and 1960, the masonic chapter met in the second floor Assembly Hall (205). This follows a traditional pattern of Masonic Lodges in this time period, during which they were typically located in the upper floors of multi-use structures. Masonic lodges located in multi-use buildings did not normally have elaborate interior wall finishes, instead relying on interior furniture layouts to convey the intended use of the space.[1] The existing finishes sampled suggest that a similar lack of differentiation of interior wall finishes was likely for the second-floor Assembly Hall (205) that housed the masonic hall during the first period.

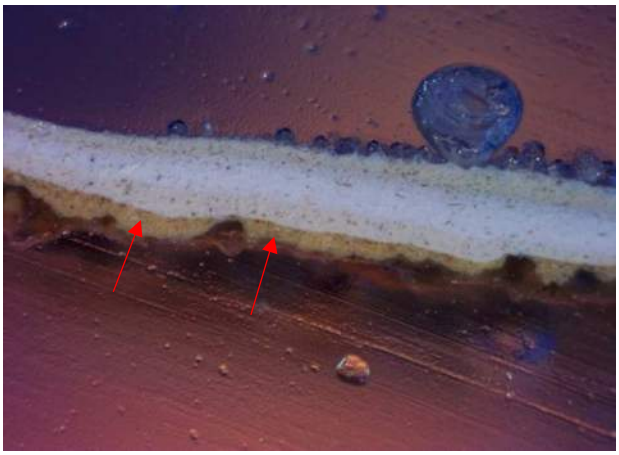


Figure 1: Photomicrograph of sample 28 taken from the 2nd floor Assembly Hall (205). Plaster layer denoted by red arrows.

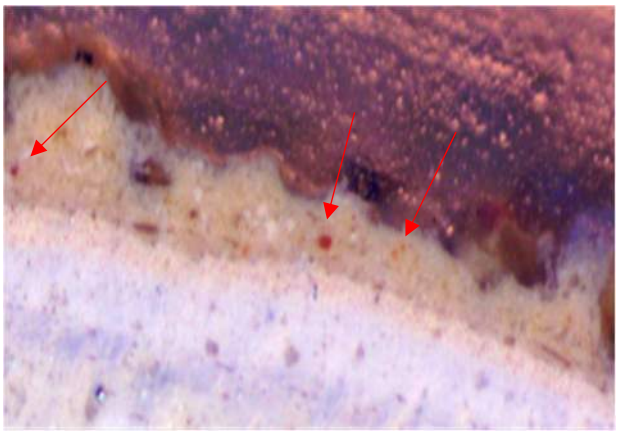


Figure 2: photomicrograph of sample 25 taken from the 2nd floor Assembly Hall (205). Pigment particles in plaster are denoted with red arrows.

In 1900, trends for interior finishes reflected an emphasis on traditional materials and authenticity as

[1] "The Masonic Lodge Room, 1870-1930: A Sacred Space of Masculine Spiritual Hierarchy". William D. Moore in Elizabeth Collins Cromley and Carter L. Hudgins, eds., *Gender, Class, and Shelter: Perspectives in Vernacular Architecture, vol 5.* (Knoxville: University of Tennessee Press, 1995), pp. 26-39.

part of the Classical Revival style.[2] While the exterior of the FOTH building relies heavily upon Queen Anne influences, the interior features heavy wood beams, doors, and stair rails. In the first-floor assembly hall, wooden columns are situated throughout the room. The interior unpainted woodwork and sanded plaster create an earth-toned, natural appearance reminiscent of the Arts & Crafts style that was popular at the time.[3] The avoidance of paint was likely a means of conveying an "authentic" manner, a common Arts & Crafts conceit, rather than creating a "faux" effect with paint.

Trends in interior paint schemes at the time of construction reflect an emphasis on earth tones and creating harmony between the elements of a room. Color choices were beginning to shift to lighter hues than those of the Victorian era, however, palettes still heavily featured varying organic shades of warm yellows, browns, and greens, particularly in areas meant to convey a sense of significance, grandeur, or academic esteem.[4] The importance of FOTH as a communal space, library, and masonic hall was likely a driving influence for the selection of the dark-stained timber and orange-brown plaster combination.

PLATE IV. LIBRARY

Figure 3: Plate from the National Lead Company's "Artistic Interiors for Homes" (1909) depicting a library with a very similar scheme to the first-generation scheme at Fairfax Old Town Hall.

[2] "Neoclassical Revival". *Architectural Styles of America and Europe.* (October, 2011), https://architecturestyles.org/neoclassical/.
[3] "Using Interior Color Pallets for Arts & Crafts Homes". Patricia Poore for *https://artsandcraftshomes.com*. Updated January 19, 2024.
[4] "Nineteenth-Century Paints: A Documentary Approach". Roger W. Moss in *Paint in America: The Colors of Historic Buildings.* (The Preservation Press, National Trust for Historic Preservation, 1994), pp. 64.

Scheme 2 (ca. 1920-30)

The second paint scheme features a pale, greyish blue that is applied directly to the orange-brown plaster. This paint layer is located in the first-floor Entry Vestibule (100), first-floor Assembly Hall (104), and second-floor Bride's Room (201). In this scheme, the second-floor Entry Vestibule (202) and Assembly Hall (205) likely remained finished with the orange-brown plaster identified in Scheme 1 since their primary use as the Masonic Hall made their finish updates separate from those carried out in the remaining portions of the building. The greyish blue paint was applied in a single, often thick layer, and does not appear to be self-leveling. The paint is pigment-rich, with many flecks of dark blue pigment identified during microscopy. Under ultraviolet light the layer fluoresces brightly, indicating it is bound in linseed oil.

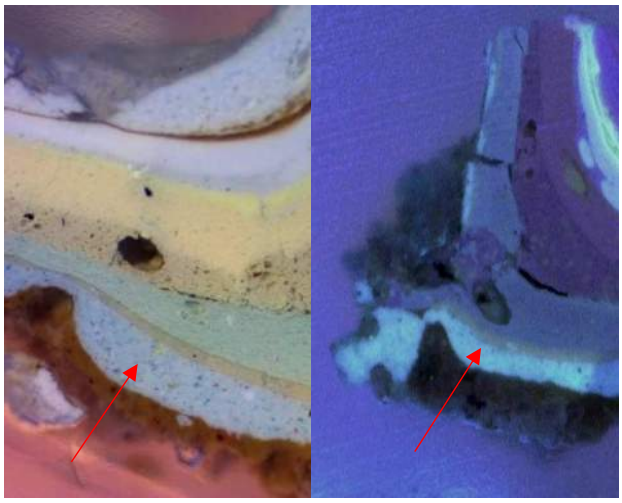


Figure 4: Photomicrograph of sample 4 taken from the 1st floor Entry Vestibule (100) pictured in visible and UV light.

This scheme likely originated from changing interior design trends of the 1920s. During this time, color tastes shifted towards lighter, more neutral hues, such as light blues, creams, and beige. This shift is reflected in color cards from the time period that highlight pastel yellows, blues, greens, and greys instead of the warm, earth tones of the earlier period.

Figure 5: Left: Color card via National Lead Company circa 1926. Right: Color card via Sherwin-Williams circa 1925.

Scheme 3: ca. 1940-50

The third paint scheme in FOTH was a light yellowish-tan/pale yellow color. Similar shades are found throughout the entirety of the interior rooms in the building, ushering in a second period of uniformity in the building. The paint varies in thickness, and has large dark-brown pigment dispersed throughout. When observed using an ultraviolet microscope, the paint fluoresces very faintly, suggesting it is oil bound.

This color choice reflects a shift in in American ideologies during World War II to reflect streamlined industrial processes and minimalistic, neutral interiors.[5] In reaction to a lack of color consistency during the war, the federal government first released the Federal Standard 595 in 1956, a color description and communication tool to provide unify color across government buildings. The standard relied heavily on neutral colors that were easily replicable across many buildings. Most often, the color recommendations accompanied guidance on the design of offices and civic buildings. It is possible that these trends were reflected in local government buildings as well.

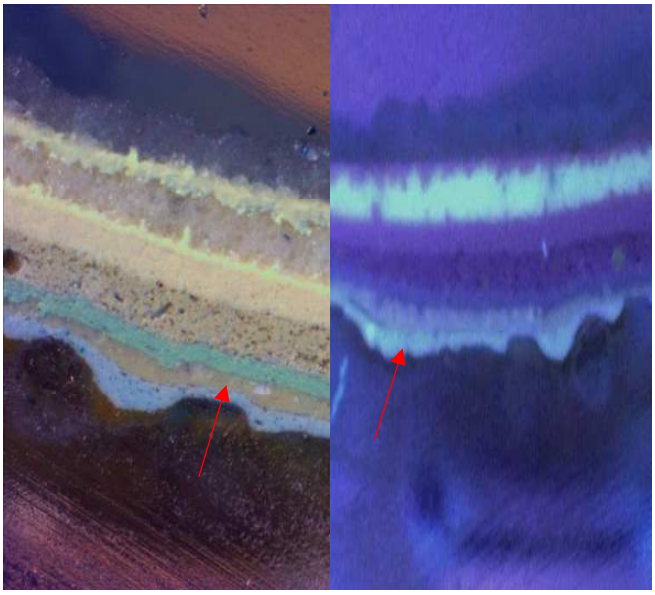


Figure 6: Photomicrograph of sample 2 taken from the first-floor Entry Vestibule (100) in visual light and UV.

Figure 7: O'Brien's Satin Finish color card circa 1947 courtesy of the HCPlaza collection.

[5] "The Interior of Modernism: Catherine Bauer and the American Housing Movement". Cynthia Imogen Hammond for *Craft, Space, and Interior Design, 1855-2005*. 2005.

Scheme 4: ca. 1960-70

The fourth paint scheme identified was a light-greyish green color located in the first-floor Entry Vestibule (100) and the ceiling of the first-floor Assembly Hall (104). The remaining sample areas likely retained their light-yellowish tan paint color during this period. At 40x magnification, the paint appeared to be well-mixed and largely homogeneous with minimal discernable pigment. By the 1960s, latex paints had been available in the American marketplace for nearly twenty years and were widely commonly used. The smooth texture of the paint coupled with a lack of fluorescence beneath UV light suggests that this paint layer is a latex or acrylic paint. This layer also signals the shift to modern paint formulas at FOTH.

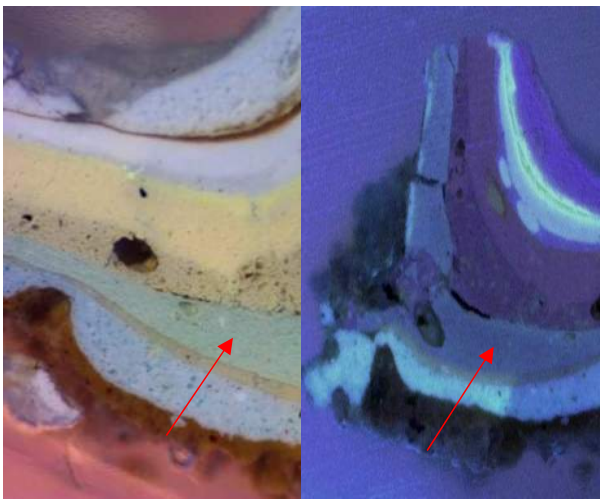


Figure 8: Photomicrograph of sample 4 taken from the 1st floor Entry Vestibule (100) pictured in visible and UV light.

This "pistachio" colored green hue was very popular in the 1960's, particularly in government buildings where the color was being specified using shades from the Federal Standard 595 color system for interior wall colors at sites across the country.[6] This came as part of a cultural shift towards brighter, bolder colors while still being subdued and neutral enough for use in a multi-purpose, civic building.

Figure 9: Left: Color pallet via Sherwin-Williams circa 1957. Right: Advertisement via Pittsburgh Paint Company circa 1955.

[6] "Appendix A: Paint Analysis". By Welsh Color & Conservation, Inc. for the National Parks Service Launch Control Building Project. 2010.

Schemes 5 & 6: ca. 1980-Present

This scheme is currently visible and encompasses many modern paint layers. There were several campaigns of neutral paint application in shades of beige, pinkish white, and bright white. In many instances throughout the building, samples showed signs of multiple applications of plaster skim coats followed by neutral paints. Some of these campaigns also included oil-based plaster preparation layers, which appeared as a thin, semi-translucent, moderately yellowish-brown layer. When observed under UV light, these preparation layers fluoresced brightly. Others included layers of bonding agent, a product that allows plaster application directly on its surface. These layers appeared bright yellow, and bled into the adjacent plaster layers. Under UV light, these layers fluoresced brightly. The paints in this scheme are characterized by their relatively smooth texture and regular dispersion of pigments. These paints also appear flatter due to their self-leveling properties. Under UV light, these paints do not fluoresce.

The colors in this scheme represent a modern shift towards maximizing the lightness in spaces as well as a drive to make multi-purpose civic buildings a neutral canvas for the diverse events and groups that utilize the space.

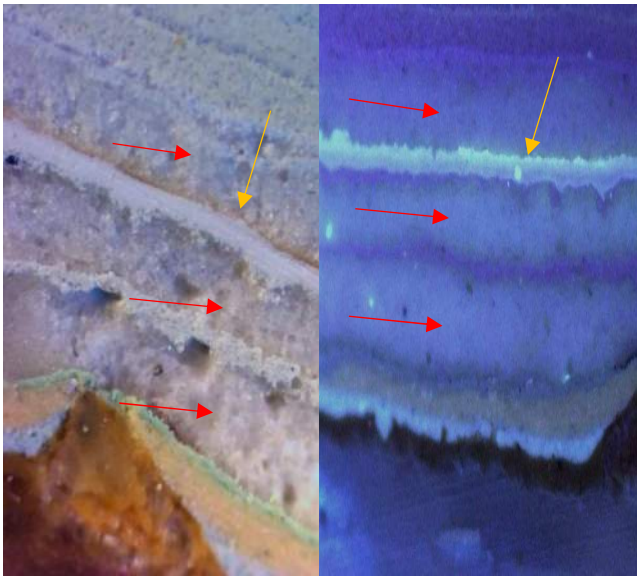


Figure 10: Photomicrograph of sample 6 taken from the first-floor entry vestibule (100) pictured in visible and UV light. Red arrows indicate plaster layers and orange arrow indicates plaster prep layer.

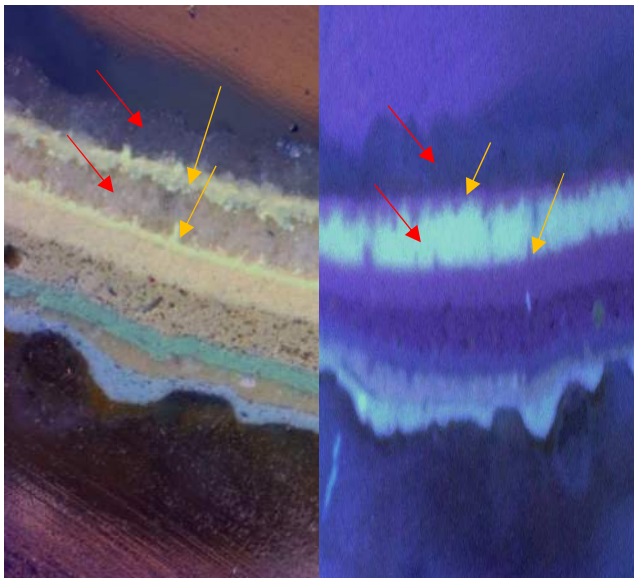


Figure 11: Photomicrograph of sample 3 taken from the first-floor entry vestibule (100) pictured in visible light and UV light. Red arrows indicate plaster layers and orange arrows indicate Plaster Weld adhesive.

Interior Wood Finish Analysis Findings

A complete table of findings for the interior wood finishes is located in Appendix B of this report.

The tests found evidence of only one instance of shellac on the door to the first-floor Office (102). An oil finish was definitively detected on the second floor on the floor of the Bride's Room (201). The Bride's Room (201) has not been subjected to major renovations or repairs, so the oil finish in this room may be original. The exterior side of the first-floor door to the Entry Vestibule (100) may have been an oil finish, though the oil did not fully absorb into the wood. The other tests on the door were inconclusive, indicating that the finish may be very thin from wear over time. The results on a number of surfaces were inconclusive indicating that the remaining finish may be too thin to produce a visible a reaction. Many of the elements, including doors, window frames, and the columns, currently have a lacquer finish, evidenced by the dull mark left behind following rubbing with acetone. MTFA recommends further investigation using infrared (FT-IR) microscopy to confirm the findings determined during solvent testing.

Figure 12: Solvent test results on first-floor Assembly Room (104) column indicating lacquer finish. The test area appears dull where the acetone was applied to the surface.

Conclusions and Recommendations

On-site investigations and laboratory analysis indicated that original historic finishes in the building are largely intact, revealing several complete stratigraphies of interior finishes. Some samples included campaigns of plaster skim coats, however, most attempts to refinish the interior walls did not remove earlier paint and plaster layers.

Paint analysis should be used as a guide for future restoration and refinishing campaigns and as a record of where historic finishes remain and should be protected. All future interior refinishing schemes should attempt to reflect the original intended finishes as accurately as possible. Fates provided for paint schemes are approximate, and it is only hypothesized how long each paint schemed remained before subsequent campaigns of refinishing took place.

The most appropriate schemes to select for a restoration approach are Scheme 1 and Scheme 2. Refinishing the walls with a pigmented plaster similar to the original finish (Scheme 1) will likely be a difficult and expensive undertaking. Given this challenge it may be appropriate to finish the walls with a paint color similar to the Scheme 1 pigmented plaster or the Scheme 2 paint colors, the latter should be considered the first true paint scheme for the building.

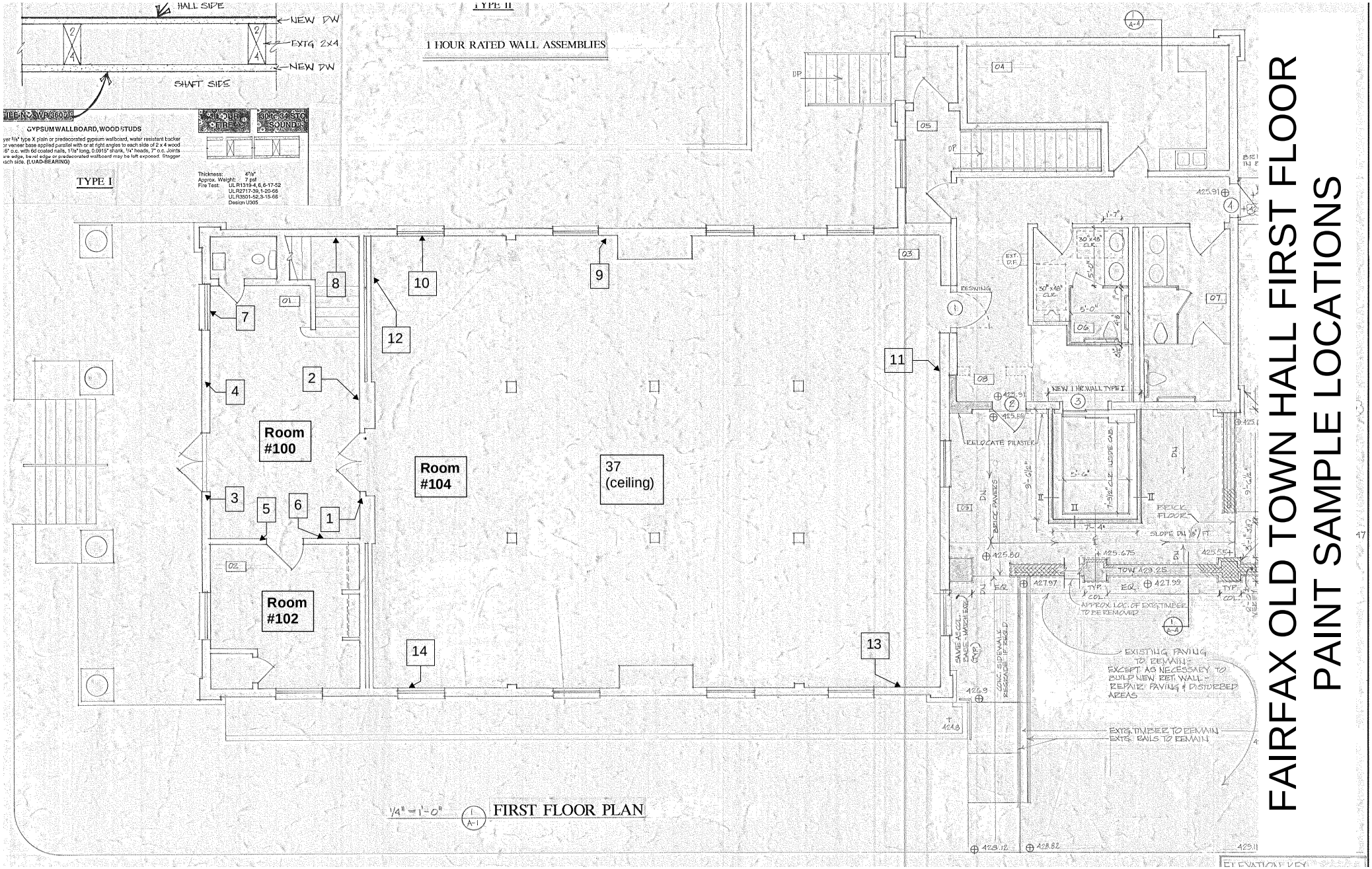
New wood finishes applied during restoration should reflect the solvent test findings. Lacquer was the most prevalent finish in FOTH, and it is recommended that a nitrocellulose lacquer be used to re-finish window frames, doors, columns, and the stair rail. Nitrocellulose lacquers are low-voc and are best applied with spray application methods. The oil finish on the wood floor identified in the Bride's Room (201) is believed to be original. MTFA recommends refinishing the floors in the building with an oil-based wood finish, like tung oil, that will penetrate into the wood while maintaining its historic character.

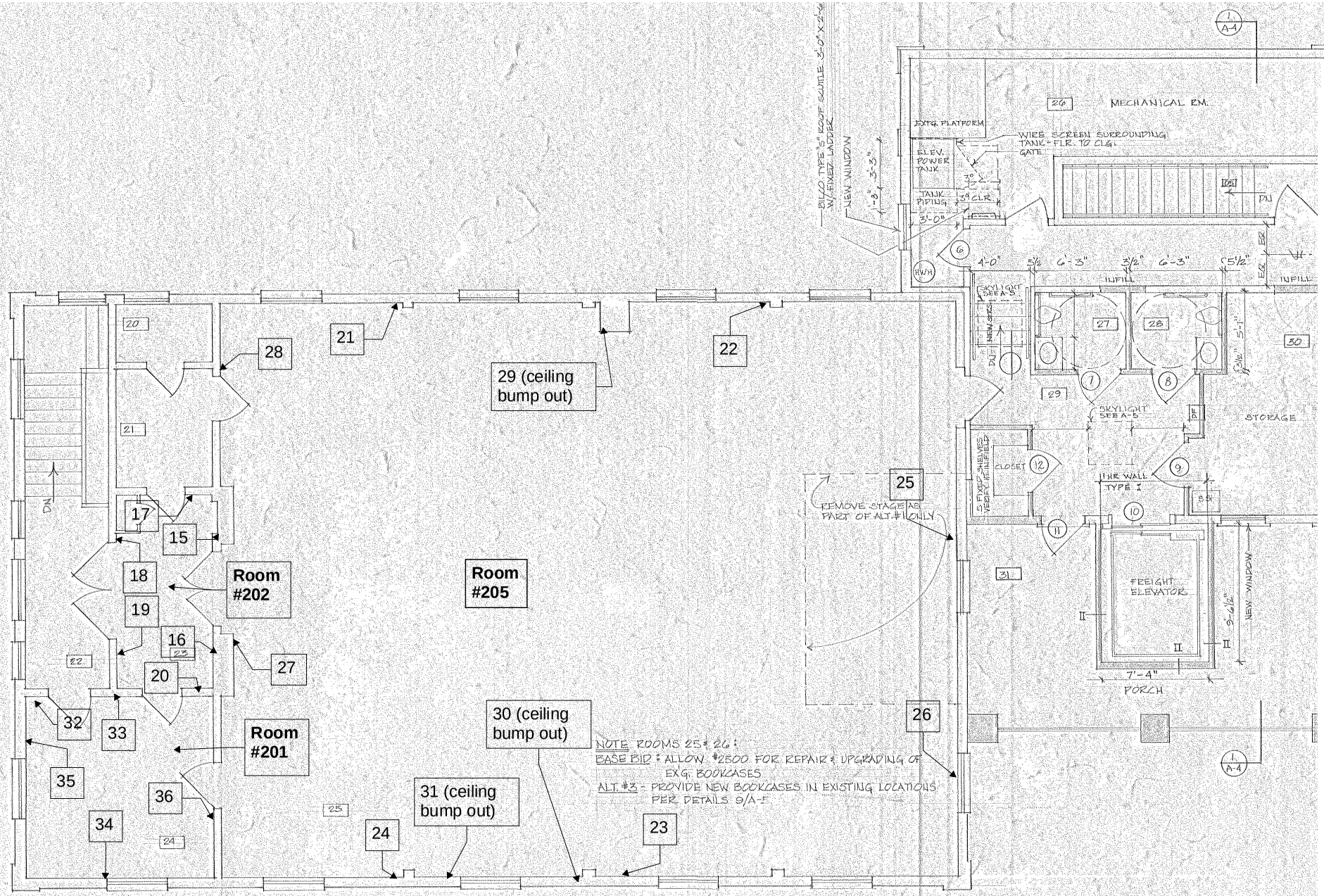
Scheme	Recommended Sherwin Williams Paint Color
1	Sherwin Williams "Sociable" (SW 6359)
2	Sherwin Williams "Wondrous Blue" (SW 6807)

Element	Wood Finish Recommendation
Floors	Oil
Window Frames	Lacquer
Doors	Lacquer
Columns	Lacquer
Stair Rail	Lacquer

Appendix A: Paint Sampling Locations

FAIRFAX OLD TOWN HALL FIRST FLOOR
PAINT SAMPLE LOCATIONS





1/4" = 1'-0" (1/A-2) SECOND FLOOR PLAN

FAIRFAX OLD TOWN HALL SECOND FLOOR
PAINT SAMPLE LOCATIONS

Appendix B: Solvent Testing Results

Sample #	Location	Element	Finish Identification	Product Notes: Linseed Oil	Product Notes: Acetone	Product Notes: Denatured Alcohol	General Notes
ST1	Second Floor Assembly Hall	Floor	Varnish or Lacquer	Beaded on the surface after rubbing.	Acetone evaporated with rubbing.	Reacted slowly.	Difficult to see anything happening, finish may be very thin.
ST2	Second Floor Assembly Hall	Window Frame (North wall)	Lacquer	Beaded on the surface after rubbing.	Dissolved to a dull finish.	N/A	
ST3	Second Floor Assembly Hall	Window Frame (North wall)	Lacquer	Beaded on the surface after rubbing.	Dissolved to a dull finish.	N/A	
ST4	Second Floor Assembly Hall	Column (South wall)	Lacquer	Beaded on the surface after rubbing.	Dissolved to a dull finish.	N/A	
ST5	Second Floor Assembly Hall	Oval Window Frame	Varnish or Lacquer	Beaded on the surface after rubbing.	Acetone evaporated with rubbing.	Reacted slowly.	Difficult to see anything happening, finish may be very thin. Brown residue on sponge after rubbing.
ST6	Second Floor Assembly Hall	Window Frame	Varnish or Lacquer	Beaded on the surface after rubbing.	Acetone evaporated with rubbing.	Reacted slowly.	Difficult to see anything happening, finish may be very thin.
ST7	Second Floor, Bride's Room	Door	Lacquer	Beaded on the surface after rubbing.	Dissolved to a dull finish.	N/A	
ST8	Second Floor, Bride's Room	Floor	Oil Finish	The oil absorbed into the wood.	No noticable results.	No noticable results	The linseed oil did not bead, but it did not immediately absorb after rubbing. It took about a minute to absorb.
ST9	Second Floor, Bride's Room	Window Frame	Lacquer	Beaded on the surface after rubbing.	Dissolved to a dull finish.	N/A	
ST10	First Floor Assembly Hall	Window frame	Varnish or Lacquer	Beaded on the surface after rubbing.	Acetone evaporated with rubbing.	Reacted slowly.	Difficult to see anything happening, finish may be very thin.
ST11	First Floor Assembly Hall	Column	Lacquer	Beaded on the surface after rubbing.	Dissolved to a dull finish.	N/A	
ST12	First Floor Assembly Hall	Window Frame	Lacquer	Beaded on the surface after rubbing.	Dissolved to a dull finish.	N/A	
ST13	First Floor Assembly Hall	Column	Lacquer	Beaded on the surface after rubbing.	Dissolved to a dull finish.	N/A	
ST14	First Floor, Office 102	Door	Shellac	Beaded on the surface after rubbing.	Acetone left a sticky surface.	Dissolved quickly to a dull finish.	
ST15	First Floor Assembly Hall	Floor	Varnish or Lacquer	Beaded on the surface after rubbing.	Acetone evaporated with rubbing.	Reacted slowly.	Difficult to see anything happening, finish may be very thin.
ST16	First Floor, Entry 100	Door (interior side)	Varnish or Lacquer	Beaded on the surface after rubbing.	Acetone evaporated with rubbing.	Reacted slowly.	Difficult to see anything happening, finish may be very thin.
ST17	First Floor, Entry 100	Door (exterior side)	Oil Finish	Linseed oil did not bead, but did not fully absorb.	Acetone evaporated with rubbing.	N/A	
ST18	First Floor, Entry 100	Stair Rail	Varnish or Lacquer	Beaded on the surface after rubbing.	Acetone evaporated with rubbing.	Reacted slowly.	Difficult to see anything happening, finish may be very thin.

Appendix C: Color Chart

Fairfax Old Town Hall Interior Paint Analyis

First Floor Entry Vestibule

Paint Analysis Sample #	Location	Element	Substrate	# of Layers	Scheme 1	Scheme 2	Scheme 3	Scheme 4	Scheme 5	Primer	Scheme 6
1	East wall	Flat Plaster	Plaster	5	---	---	---	---	10YR 9/1 (RGB: 249, 221, 227) | 2.5Y 8.5/4 (RGB: 239, 228, 205)	7.5GY 8/0 (RGB: 231, 227, 222)	--- | 5Y 9/2 (RGB: 236, 229, 196) | N 9.0/ (RGB: 255, 255, 246)
2	east wall	Flat Plaster	Plaster	15	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	2.5Y 8.5/4 (RGB: 239, 228, 205)	2.5G 8/2 (RGB: 198, 224, 202)	Skim | 2.5Y 9/2 (RGB: 239, 226, 197) | 5Y 9/2 (RGB: 236, 229, 196) | N 9.0/ (RGB: 255, 255, 246) | Plaster Prep 10 YR 4/6 (RGB: 127, 89, 33) | Skim | N 9.0/ (RGB: 255, 255, 246) | 2.5Y 9/2 (RGB: 239, 226, 197)	N 9.0/ (RGB: 255, 255, 246)	N 9.0/ (RGB: 255, 255, 246) | 2.5Y 9/2 (RGB: 239, 226, 197) | N 9.0/ (RGB: 255, 255, 246)
3	west wall	Flat Plaster	Plaster	9	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	2.5Y 8.5/4 (RGB: 239, 228, 205)	2.5G 8/2 (RGB: 198, 224, 202)	2.5Y 9/2 (RGB: 239, 226, 197) | 5Y 9/2 (RGB: 236, 229, 196) | 5Y 9/6 (RGB: 248, 229, 240) | Skim | 5Y 9/6 (RGB: 248, 229, 240)	---	N 9.0/ (RGB: 255, 255, 246)
4	west wall	Flat Plaster	Plaster	11	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	2.5Y 8.5/4 (RGB: 239, 228, 205)	2.5G 8/2 (RGB: 198, 224, 202)	2.5Y 9/2 (RGB: 239, 226, 197) | 5Y 9/2 (RGB: 236, 229, 196) | 5Y 9/6 (RGB: 248, 229, 240)	7.5GY 8/0 (RGB: 231, 227, 222)	N 9.0/ (RGB: 255, 255, 246) | Plaster Prep 10 YR 4/6 (RGB: 127, 89, 33) | Skim | N 9.0/ (RGB: 255, 255, 246)
6	south wall	Flat Plaster	Plaster	16	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	2.5Y 8.5/4 (RGB: 239, 228, 205)	2.5G 8/2 (RGB: 198, 224, 202)	Skim | 2.5Y 9/2 (RGB: 239, 226, 197) | Skim | N 9.0/ (RGB: 255, 255, 246) | Plaster Prep 10 YR 4/6 (RGB: 127, 89, 33) | Skim | N 9.0/ (RGB: 255, 255, 246) | 2.5Y 9/2 (RGB: 239, 226, 197)	7.5GY 8/0 (RGB: 231, 227, 222)	--- | 5Y 9/2 (RGB: 236, 229, 196) | N 9.0/ (RGB: 255, 255, 246)
7	east wall beneath window	Flat Plaster	Plaster	11	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	2.5Y 8.5/4 (RGB: 239, 228, 205)	2.5G 8/2 (RGB: 198, 224, 202)	Skim | 5Y 9/2 (RGB: 236, 229, 196) | 5Y 9/6 (RGB: 248, 229, 240) | Skim | 5Y 9/6 (RGB: 248, 229, 240)	---	--- | 2.5Y 9/2 (RGB: 239, 226, 197) | N 9.0/ (RGB: 255, 255, 246)
8	stairway	Flat Plaster	Plaster	11	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	2.5Y 8.5/4 (RGB: 239, 228, 205)	2.5G 8/2 (RGB: 198, 224, 202)	2.5Y 9/2 (RGB: 239, 226, 197) | 5Y 9/2 (RGB: 236, 229, 196)	7.5GY 8/0 (RGB: 231, 227, 222)	N 9.0/ (RGB: 255, 255, 246) | Skim | 10YR 9/1 (RGB: 249, 221, 227) | N 9.0/ (RGB: 255, 255, 246)

First Floor Assembly Hall

Paint Analysis Sample #	Location	Element	Substrate	# of Layers	Scheme 1	Scheme 2	Scheme 3	Scheme 4	Scheme 5	Primer	Scheme 6
9	North wall	Flat Plaster	Plaster	4	---	---	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	---	7.5GY 8/0 (RGB: 231, 227, 222)	5Y 9/2 (RGB: 236, 229, 196) | N 9.0/ (RGB: 255, 255, 246)
10	North wall	Flat Plaster	Plaster	3	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	---	---	---	---	--- | N 9.0/ (RGB: 255, 255, 246)
13	South wall	Flat Plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	5Y 9/2 (RGB: 236, 229, 196)	---	---	7.5GY 8/0 (RGB: 231, 227, 222)	5Y 9/2 (RGB: 236, 229, 196) | N 9.0/ (RGB: 255, 255, 246)
14	South wall	Flat Plaster	Plaster	13	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	---	---	--- | N 9.0/ (RGB: 255, 255, 246) | Plaster Prep 10 YR 4/6 (RGB: 127, 89, 33) | Skim | N 9.0/ (RGB: 255, 255, 246) | Skim	---	2.5Y 9/2 (RGB: 239, 226, 197) | N 9.0/ (RGB: 255, 255, 246)
37	Ceiling	Flat Plaster	Plaster	3	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	---	2.5G 8/2 (RGB: 198, 224, 202)	---	---	--- | N 9.0/ (RGB: 255, 255, 246)

Second Floor Entry Vestibule

Paint Analysis Sample #	Location	Element	Substrate	# of Layers	Scheme 1	Scheme 2	Scheme 3	Scheme 4	Scheme 5	Primer	Scheme 6
16	East wall	Flat Plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	---	---	---	7.5GY 8/0 (RGB: 231, 227, 222)	N 9.0/ (RGB: 255, 255, 246) | 7.5GY 8/0 (RGB: 231, 227, 222) | N 9.0/ (RGB: 255, 255, 246)
17	North wall	Flat Plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	---	---	---	7.5GY 8/0 (RGB: 231, 227, 222)	N 9.0/ (RGB: 255, 255, 246) | 7.5GY 8/0 (RGB: 231, 227, 222) | N 9.0/ (RGB: 255, 255, 246)
18	West wall	Flat Plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	---	---	---	7.5GY 8/0 (RGB: 231, 227, 222)	N 9.0/ (RGB: 255, 255, 246) | 7.5GY 8/0 (RGB: 231, 227, 222) | N 9.0/ (RGB: 255, 255, 246)
20	South wall	Flat Plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	---	---	---	7.5GY 8/0 (RGB: 231, 227, 222)	N 9.0/ (RGB: 255, 255, 246) | 7.5GY 8/0 (RGB: 231, 227, 222) | N 9.0/ (RGB: 255, 255, 246)

Second Floor Assembly Hall

Paint Analysis Sample #	Location	Element	Substrate	# of Layers	Scheme 1	Scheme 2	Scheme 3	Scheme 4	Scheme 5	Primer	Scheme 6
21	North wall	Flat plaster	Plaster	7	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	--- | --- | --- | --- | N 9.0/ (RGB: 255, 255, 246) | Skim | N 9.0/ (RGB: 255, 255, 246)	---	2.5Y 9/2 (RGB: 239, 226, 197) | N 9.0/ (RGB: 255, 255, 246)
22	North wall	Flat plaster	Plaster	7	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	--- | --- | --- | 5Y 9/2 (RGB: 236, 229, 196) | Skim | 2.5Y 9/2 (RGB: 239, 226, 197)	7.5GY 8/0 (RGB: 231, 227, 222)	N 9.0/ (RGB: 255, 255, 246)
23	South wall	Flat plaster	Plaster	8	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	--- | --- | --- | --- | N 9.0/ (RGB: 255, 255, 246)	7.5GY 8/0 (RGB: 231, 227, 222)	2.5Y 9/2 (RGB: 239, 226, 197) | N 9.0/ (RGB: 255, 255, 246)
25	East wall	Flat plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	---	---	--- | --- | --- | --- | N 9.0/ (RGB: 255, 255, 246)	7.5GY 8/0 (RGB: 231, 227, 222)	2.5Y 9/2 (RGB: 239, 226, 197) | N 9.0/ (RGB: 255, 255, 246)
26	East wall	Flat plaster	Plaster	6	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	--- | --- | --- | --- | --- | --- | Skim | 2.5Y 9/2 (RGB: 239, 226, 197)	---	N 9.0/ (RGB: 255, 255, 246)
28	West wall	Flat plaster	Plaster	6	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	--- | --- | --- | N 9.0/ (RGB: 255, 255, 246)	7.5GY 8/0 (RGB: 231, 227, 222)	2.5Y 9/2 (RGB: 239, 226, 197) | N 9.0/ (RGB: 255, 255, 246)
30	South wall ceiling bump out	Flat plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	---	7.5GY 8/0 (RGB: 231, 227, 222)	2.5Y 9/2 (RGB: 239, 226, 197) | N 9.0/ (RGB: 255, 255, 246)
31	South wall ceiling bump out	Flat Plaster	Plaster	6	Plaster 10YR 5/6 (RGB: 230, 188, 149)	---	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	--- | --- | --- | --- | --- | --- | Skim | N 9.0/ (RGB: 255, 255, 246)	7.5GY 8/0 (RGB: 231, 227, 222)	N 9.0/ (RGB: 255, 255, 246)

Second Floor Bride's Room

Paint Analysis Sample #	Location	Element	Substrate	# of Layers	Scheme 1	Scheme 2	Scheme 3	Scheme 4	Scheme 5	Primer	Scheme 6
32	North wall	Flat Plaster	Plaster	8	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	Skim | --- | --- | --- | N 9.0/ (RGB: 255, 255, 246)	---	N 9.0/ (RGB: 255, 255, 246)
34	South wall	Flat Plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	10YR 9/1 (RGB: 249, 221, 227)	---	--- | --- | --- | --- | --- | --- | --- | --- | 2.5Y 9/2 (RGB: 239, 226, 197)	---	N 9.0/ (RGB: 255, 255, 246)
35	West wall	Flat Plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	2.5Y 8.5/4 (RGB: 239, 228, 205)	---	--- | --- | --- | --- | --- | --- | --- | --- | 2.5Y 9/2 (RGB: 239, 226, 197)	---	N 9.0/ (RGB: 255, 255, 246)
36	East wall	Flat Plaster	Plaster	5	Plaster 10YR 5/6 (RGB: 230, 188, 149)	7.5B 8/2 (RGB: 186, 203, 227)	10YR 9/1 (RGB: 249, 221, 227)	---	--- | --- | --- | --- | --- | --- | --- | --- | 2.5Y 9/2 (RGB: 239, 226, 197)	---	N 9.0/ (RGB: 255, 255, 246)

Appendix D: Seriation Sheets

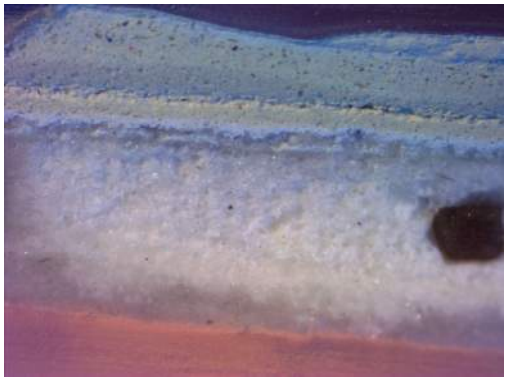
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

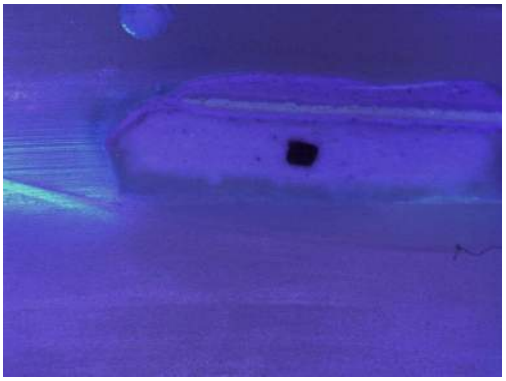
Room Name: 1st Floor Entry Vestibule | **Location of Building:** Fairfax, Virginia

Sample Number: 1 | **Element Type:** Flat Plaster

Location of Sample: East wall



Photomicrograph: Prepared on 03/05/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/05/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	N/A	Plaster	N/A	N/A	N/A
1	Pinkish White	Finish layer	-	10YR 9/1	249, 221, 227
2	Light Yellowish Tan	Finish layer	+	2.5Y 8.5/4	239, 228, 205
3	Light Grayish White	Primer layer	+	7.5GY 8/0	231, 227, 222
4	Pale Yellow	Finish layer	+	5Y 9/2	236, 229, 196
5	Smooth Bright White	Finish layer	-	N. 9.0/	255, 255, 246
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/5/2024

Comments: Color of plaster substrate indicates this area may have been patched or replaced at some time.

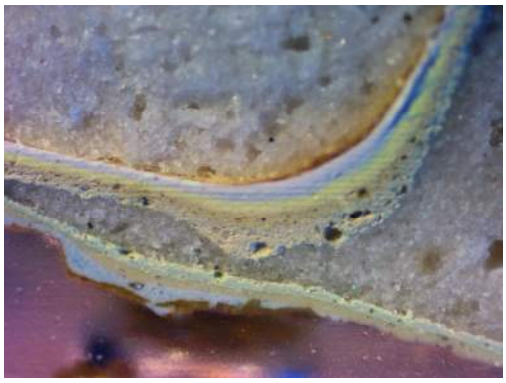
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

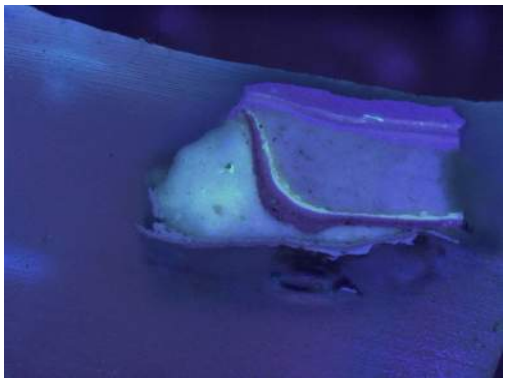
Room Name: 1st Floor Entry Vestibule | Location of Building: Fairfax, Virginia

Sample Number: 2 | **Element Type:** Flat Plaster

Location of Sample: East wall



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orange-ish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Pale Greyish Blue	Finish layer	-	7.5B 8/2	186, 203, 227
2	Light Yellowish Tan	Finish layer	-	2.5Y 8.5/4	239, 228, 205
3	Pale Greyish Green	Finish layer	-	2.5G 8/2	198, 224, 202
4	Plaster	Plaster	++	N/A	N/A
5	Light Creamy Beige	Finish layer	+	2.5Y 9/2	239, 226, 197
6	Pale Yellow	Finish layer	-	5Y 9/2	236, 229, 196
7	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
8	Moderate Yellowish Brown	Plaster prep	-	10YR 4/6	127, 89, 33
9	Plaster	Plaster	++	N/A	N/A
10	Smooth Bright White	Plaster	-	N 9.0/	255, 255, 246
11	Light Creamy Beige	Finish layer	+	2.5Y 9/2	239, 226, 197
12	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
13	Light Creamy Beige	Finish layer	+	2.5Y 9/2	239, 226, 197
14	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
15					

Technician: Riley Morris **Date:** 3/15/2024

Comments:

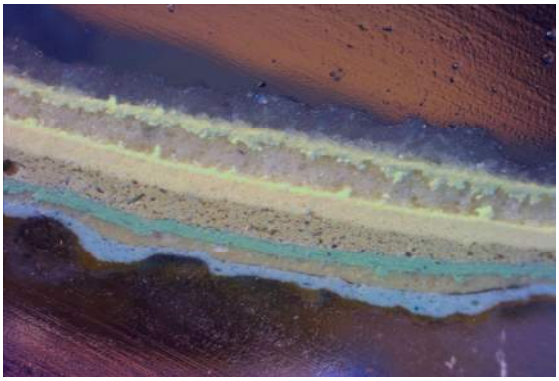
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

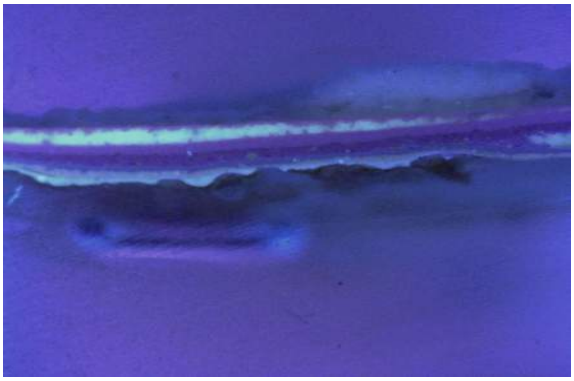
Room Name: 1st Floor Entry Vestibule | Location of Building: Fairfax, Virginia

Sample Number: 3 | **Element Type:** Flat Plaster

Location of Sample: West wall



Photomicrograph: Prepared on 03/05/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/05/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown	Plaster Substrate	N/A	10YR 5/6	230, 188, 149
1	Pale Greyish Blue	Finish layer	+	7.5B 8/2	186, 203, 227
2	Light Yellowish Tan	Finish layer	+	2.5Y 8.5/4	239, 228, 205
3	Pale Greyish Green	Finish layer	+	2.5G 8/2	198, 224, 202
4	Light Creamy Beige	Finish layer	++	2.5Y 9/2	239, 226, 197
5	Pale Yellow	Finish layer	++	5Y 9/2	236, 229, 196
6	Bright Pale Yellow	Primer/Adhesive	-	5Y 9/6	248, 229, 240
7	Plaster	Finish layer	+++	N/A	N/A
8	Bright Pale Yellow	Primer/Adhesive	-	5Y 9/6	248, 229, 240
9	Smooth Bright White	Finish layer	++	N 9.0/	255, 255, 246
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/5/2024

Comments:

Paint Seriation Study and Color Analysis

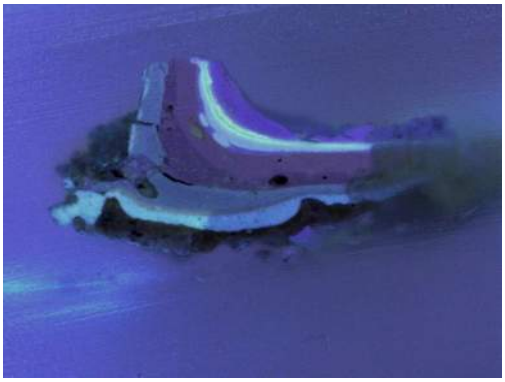
Project: Fairfax Old Town Hall

Room Name: 1st Floor Entry Vestibule | Location of Building: Fairfax, Virginia

Sample Number: 4 | **Element Type:** Flat Plaster

Location of Sample: West wall

Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown	Plaster	N/A	10YR 5/6	230, 188, 149
1	Pale Greyish Blue	Finish layer	+	7.5B 8/2	186, 203, 227
2	Light Yellowish Tan	Finish layer	-	2.5Y 8.5/4	239, 228, 205
3	Pale Greyish Green	Finish layer	++	2.5G 8/2	198, 224, 202
4	Light Creamy Beige	Finish layer	++	2.5Y 9/2	239, 226, 197
5	Pale Yellow	Finish layer	+	5Y 9/2	236, 229, 196
6	Bright Pale Yellow	Finish layer	-	5Y 9/6	248, 229, 240
7	Light Greyish White	Primer	-	7.5GY 8/0	231, 227, 222
8	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
9	Moderate Yellowish Brown	Plaster prep	-	10YR 4/6	127, 89, 33
10	Plaster	Plaster	++	N/A	N/A
11	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/15/2024

Comments:

Paint Seriation Study and Color Analysis

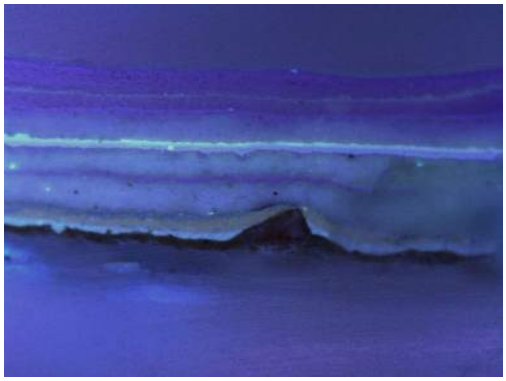
Project: Fairfax Old Town Hall

Room Name: 1st Floor Entry Vestibule | **Location of Building:** Fairfax, Virginia

Sample Number: 6 | **Element Type:** Flat Plaster

Location of Sample: South wall

Photomicrograph: Prepared on 03/05/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/05/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Pale Greyish Blue	Finish layer	-	7.5B 8/2	186, 203, 227
2	Light Yellowish Tan	Finish layer	+	2.5Y 8/4	239, 228, 205
3	Pale Greyish Green	Finish layer	-	2.5G 8/2	198, 224, 202
4	Plaster	Plaster	++	N/A	N/A
5	Light Creamy Beige	Finish layer	-	2.5Y 9/2	239, 226, 197
6	Plaster	Plaster	++	N/A	N/A
7	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
8	Moderate Yellowish Brown	Plaster prep	/	10YR 4/6	127, 89, 33
9	Plaster	Plaster	++	N/A	N/A
10	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
11	Plaster	Plaster	++	N/A	N/A
12	Light Creamy Beige	Finish layer	-	2.5Y 9/2	239, 226, 197
13	Light Greyish White	Finish layer	+	7.5GY 8/0	231, 227, 222
14	Pale Yellow	Primer	-	5Y 9/2	236, 229, 196
15	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
16					

Technician: Riley Morris **Date:** 3/5/2024

Comments:

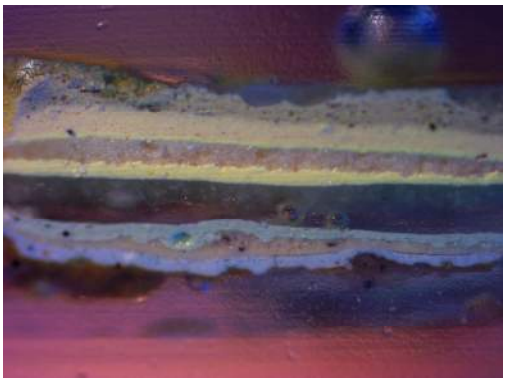
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

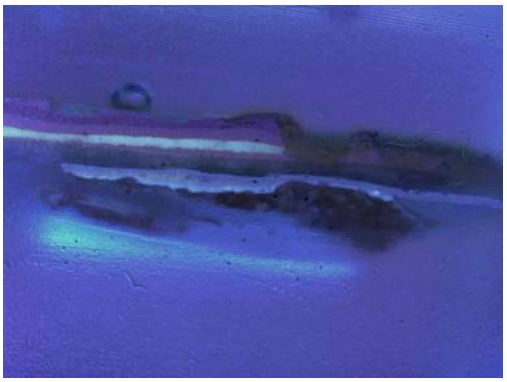
Room Name: 1st Floor Entry Vestibule | Location of Building: Fairfax, Virginia

Sample Number: 7 | **Element Type:** Flat Plaster

Location of Sample: Beneath window on west wall



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Pale Greyish Blue	Finish layer	+	7.5B 8/2	186, 203, 227
2	Light Yellowish Tan	Finish layer	+	2.5Y 8.5/4	239, 228, 205
3	Pale Greyish Green	Finish layer	-	2.5G 8/2	198, 224, 202
4	Plaster	Plaster	++	N/A	N/A
5	Pale Yellow	Finish layer	+	5Y 9/2	236, 229, 196
6	Bright Pale Yellow	Primer/Adhesive	-	5Y 9/6	248, 229, 240
7	Plaster	Finish layer	+	N/A	N/A
8	Bright Pale Yellow	Primer/adhesive	-	5Y 9/6	248, 229, 240
9	Light Yellowish Tan	Finish layer	+	2.5Y 8.5/4	220,198,148
10	Light Creamy Beige	Finish layer	+	2.5Y 9/2	239, 226, 197
11	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
12					
13					
14					
15					
16					

Technician: Riley Morris **Date:** 3/15/2024

Comments:

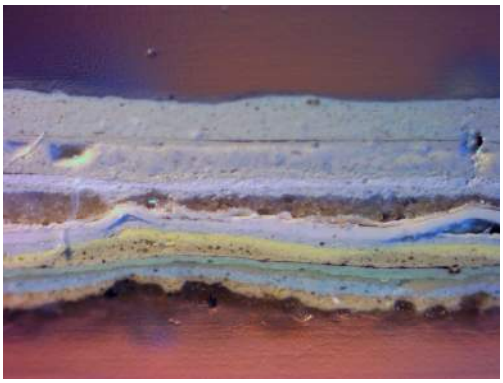
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

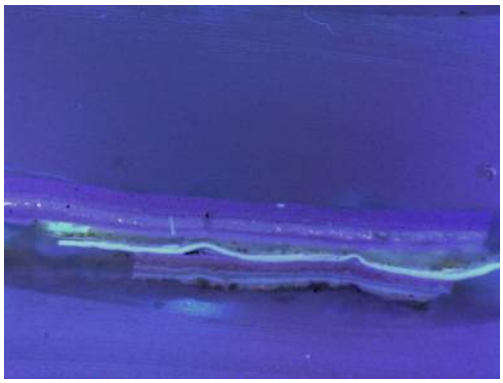
Room Name: 1st Floor Entry Vestibule | Location of Building: Fairfax, Virginia

Sample Number: 8 | **Element Type:** Flat Plaster

Location of Sample: Stairway



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Pale Greyish Blue	Finish layer	-	7.5B 8/2	186, 203, 227
2	Light Yellowish Tan	Finish layer	-	2.5Y 8.5/4	239, 228, 205
3	Pale Greyish Green	Finish layer	-	2.5G 8/2	198, 224, 202
4	Dirt line	Dirt	/	N/A	N/A
5	Light Creamy Beige	Finish layer	+	2.5Y 9/2	239, 226, 197
6	Pale Yellow	Finish layer	-	5Y 9/2	236, 229, 196
7	Light Greyish White	Finish layer	-	7.5GY 8/0	231227, 222
8	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
9	Plaster	Plaster	+	N/A	N/A
10	Smooth Bright White	Plaster	-	N 9.0/	255, 255, 246
11	Light Creamy Beige	Finish layer	++	2.5Y 9/2	239, 226, 197
12	Dirt line	Dirt	/	N/A	N/A
13	Pinkish White	Finish layer	++	10YR 9/1	249, 221, 227
14	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
15					

Technician: Riley Morris **Date:** 3/15/2024

Comments:

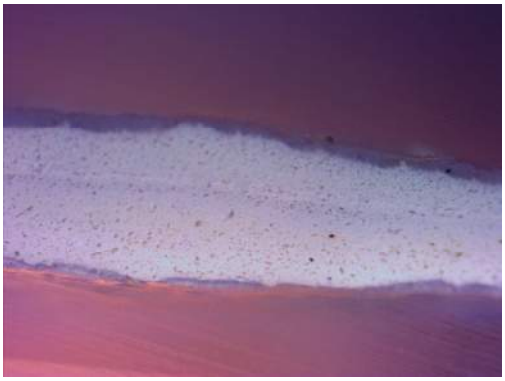
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

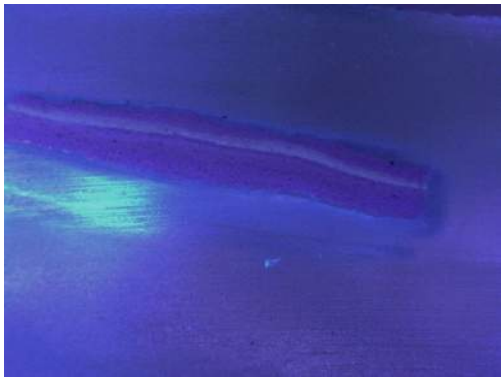
Room Name: 1st Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 9 | **Element Type:** Flat Plaster

Location of Sample: North wall



Photomicrograph: Prepared on 03/05/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/05/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	N/A	N/A	N/A	N/A	N/A
1	Light Yellowish Tan	Finish layer	+	2.5Y 8.5/4	239, 228, 205
2	Light Greyish White	Primer	-	7.5GY 8/0	231, 227, 222
3	Pale Yellow	Finish layer	+	2.5Y 8/4	220,198,148
4	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/5/2024

Comments: Sample appears to have been taken from a repair area, hence the lack of brown plaster substrate. Sample should be considered incomplete.

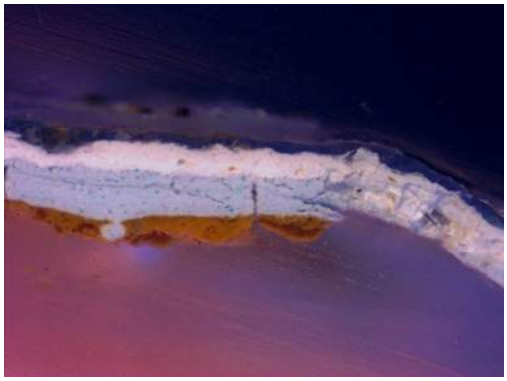
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

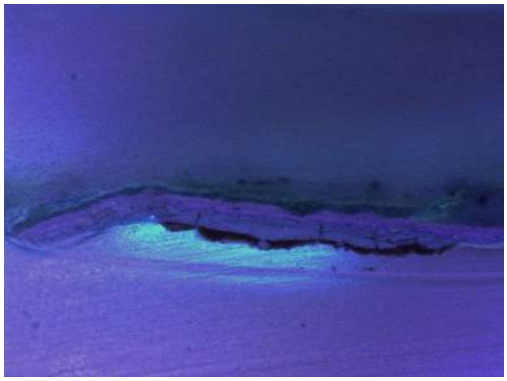
Room Name: 1st Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 10 | **Element Type:** Flat Plaster

Location of Sample: North wall (#3)



Photomicrograph: Prepared on 03/05/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/05/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Light Greyish Blue	Finish layer	+	7.5B 8/2	186, 203, 227
2	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/5/2024

Comments:

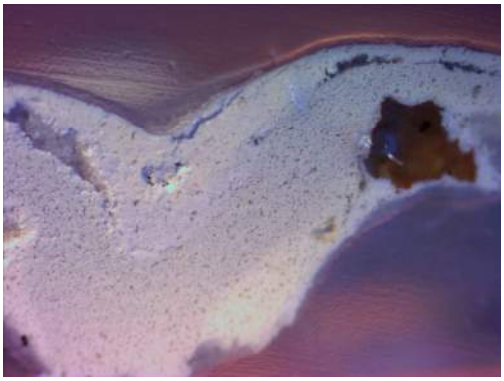
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

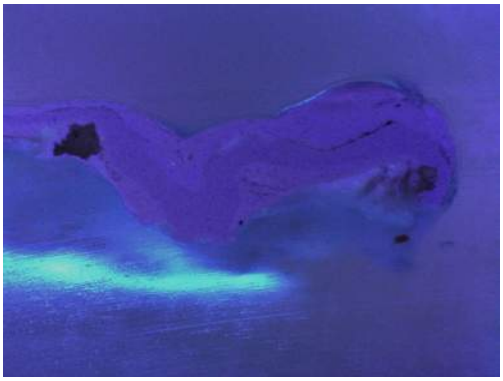
Room Name: 1st Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 13 | **Element Type:** Flat Plaster

Location of Sample: South wall (#1)



Photomicrograph: Prepared on 03/05/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/05/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Pale Yellow	Finish layer	++	5Y 9/2	236, 229, 196
2	Light Grayish White	Primer	++	7.5GY 8/0	231, 227, 222
3	Pale Yellow	Finish layer	+	5Y 9/2	236, 229, 196
4	Dirt line	Dirt	/	N/A	N/A
5	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/5/2024

Comments:

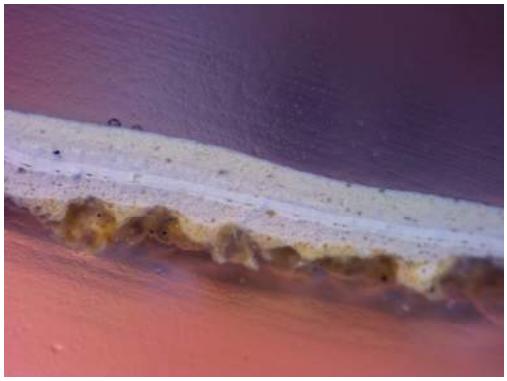
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

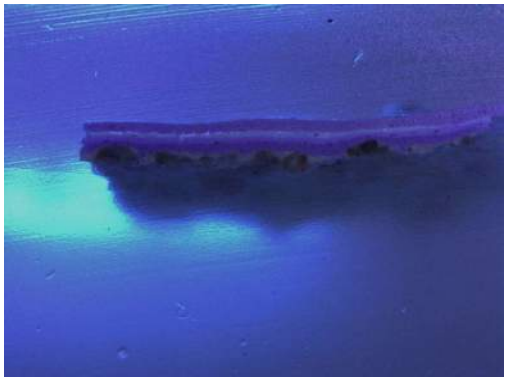
Room Name: 2nd Floor Entry Vestibule | Location of Building: Fairfax, Virginia

Sample Number: 16 | **Element Type:** Flat Plaster

Location of Sample: East wall (#2)



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Light Grayish White	Primer	-	7.5GY 8/0	231, 227, 222
2	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
3	Light Grayish White	Primer	-	7.5GY 8/0	231, 227, 222
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/15/2024

Comments:

Paint Seriation Study and Color Analysis

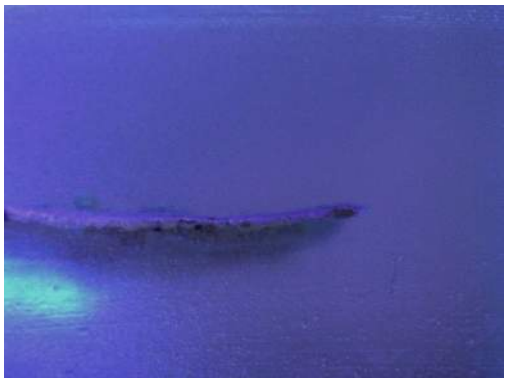
Project: Fairfax Old Town Hall

Room Name: 2nd Floor Entry Vestibule | Location of Building: Fairfax, Virginia

Sample Number: 17 | **Element Type:** Flat Plaster

Location of Sample: North wall (#1)

Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Light Grayish White	Finish layer	-	7.5GY 8/0	231, 227, 222
2	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
3	Light Grayish White	Finish layer	-	7.5GY 8/0	231, 227, 222
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/15/2024

Comments:

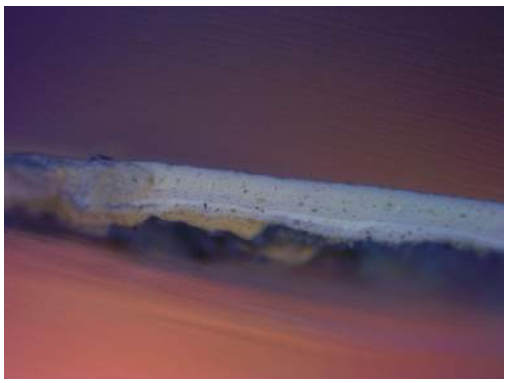
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

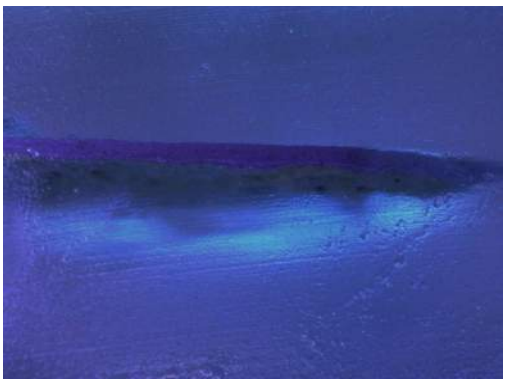
Room Name: 2nd Floor Entry Vestibule | Location of Building: Fairfax, Virginia

Sample Number: 18 | **Element Type:** Flat Plaster

Location of Sample: West wall (#1)



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Light Grayish White	Finish layer	-	7.5GY 8/0	231, 227, 222
2	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
3	Light Grayish White	Finish layer	-	7.5GY 8/0	231, 227, 222
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/15/2024

Comments:

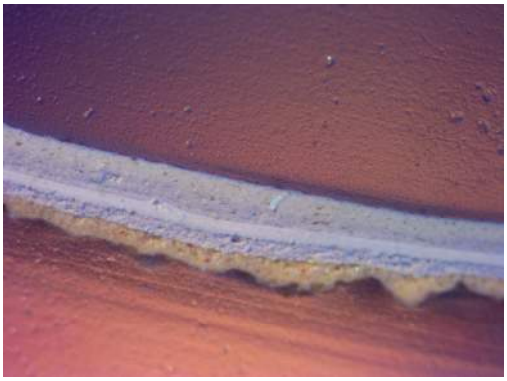
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

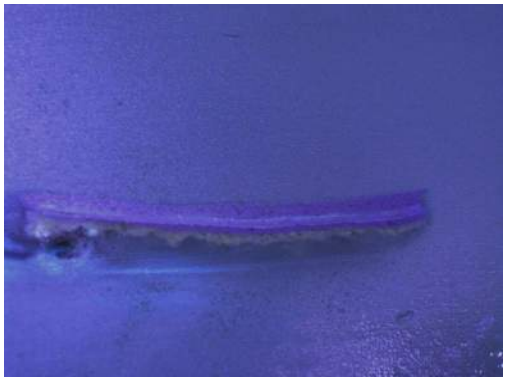
Room Name: 2nd Floor Entry Vestibule | Location of Building: Fairfax, Virginia

Sample Number: 20 | **Element Type:** Flat Plaster

Location of Sample: South wall (#2)



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Light Grayish White	Finish layer	-	7.5GY 8/0	231, 227, 222
2	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
3	Light Grayish White	Finish layer	-	7.5GY 8/0	231, 227, 222
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/15/2023

Comments:

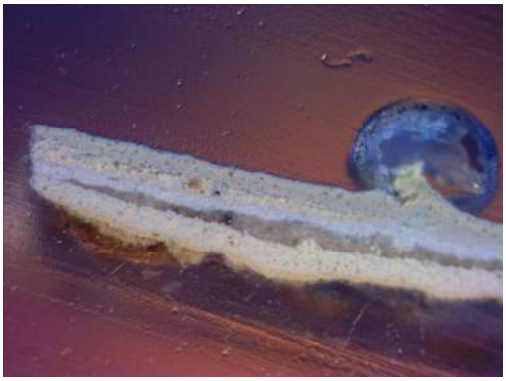
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

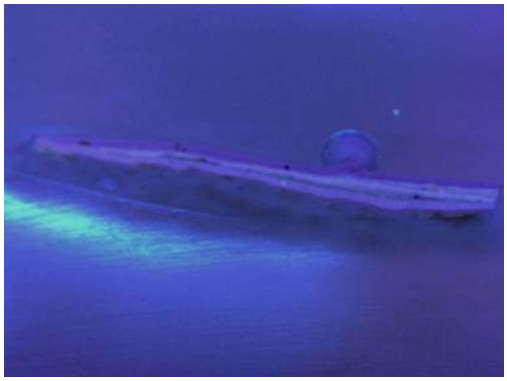
Room Name: 2nd Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 21 | **Element Type:** Flat Plaster

Location of Sample: South wall (#2)



Photomicrograph: Prepared on 03/05/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/05/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Light Yellowish Tan	Finish layer	-	2.5Y 8.5/4	239, 228, 205
2	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
3	Plaster	Plaster	+	N/A	N/A
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
5	Light Creamy Beige	Finish layer	-	2.5Y 9/2	239, 226, 197
6	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/5/2024

Comments:

Paint Seriation Study and Color Analysis

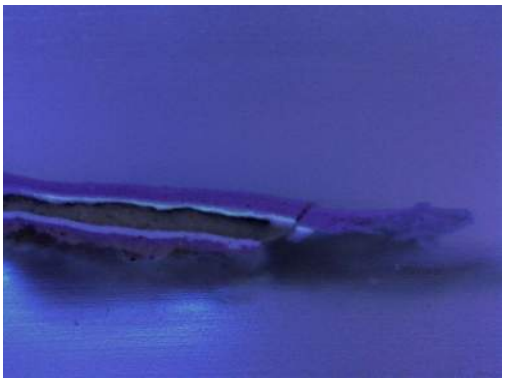
Project: Fairfax Old Town Hall

Room Name: 2nd Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 22 | **Element Type:** Flat Plaster

Location of Sample: North wall (#2)

Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Light Yellowish Tan	Finish layer	-	2.5Y 8.5/4	239, 228, 205
2	Pale Yellow	Finish layer		5Y 9/2	236, 229, 196
3	Plaster	Plaster	++	N/A	N/A
4	Dirt line	Dirt	/	N/A	N/A
5	Light Creamy Beige	Finish layer	-	2.5Y 9/2	239, 226, 197
6	Light Greyish White	Primer	+	7.5 GY 8/10	231, 227, 222
7	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/15/2024

Comments:

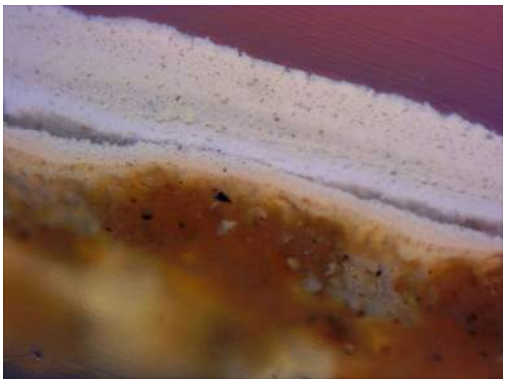
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

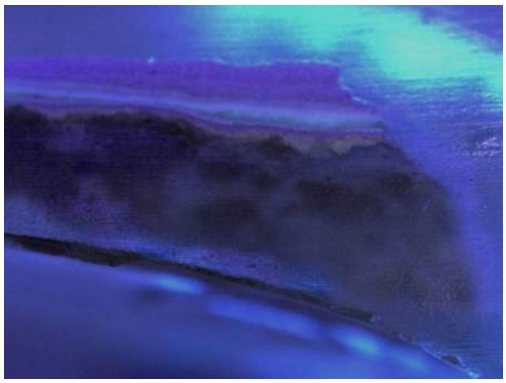
Room Name: 2nd Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 23 | **Element Type:** Flat Plaster

Location of Sample: South wall (#1)



Photomicrograph: Prepared on 03/05/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/05/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, ,188, 149
1	Light Yellowish Tan	Finish layer	-	2.5Y 8.5/4	239, 228, 205
2	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
3	Light Greyish White	Primer	-	7.5GY 8/0	231, 227, 222
4	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
5	Light Creamy Beige	Finish layer	+	2.5Y 9/2	239, 226, 197
6	Light Creamy Beige	Finish layer	+	2.5Y 9/2	239, 226, 197
7	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/5/2024

Comments:

Paint Seriation Study and Color Analysis

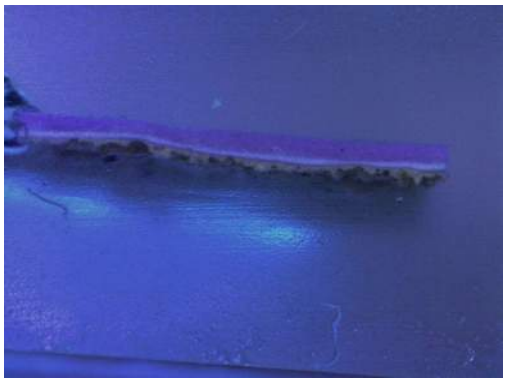
Project: Fairfax Old Town Hall

Room Name: 2nd Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 25 | **Element Type:** Flat Plaster

Location of Sample: East wall (#1)

Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, ,188, 149
1	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
2	Light Grayish White	Primer	-	7.5GY 8/0	231, 227, 222
3	Light Creamy Beige	Finish layer	+	2.5Y 9/2	239, 226, 197
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Technician: Riley Morris **Date:** 3/15/2024

Comments:

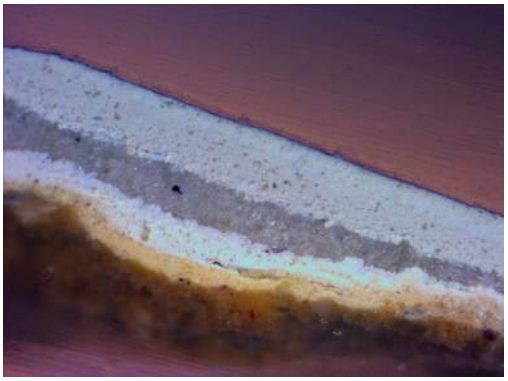
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

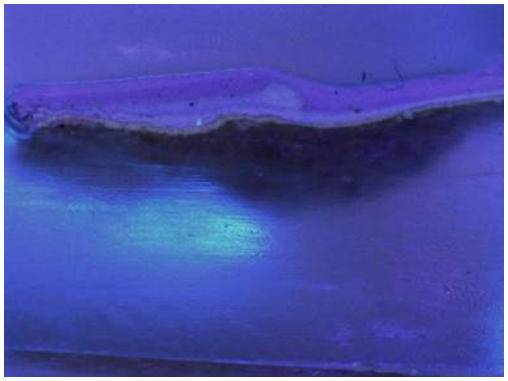
Room Name: 2nd Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 26 | **Element Type:** Flat Plaster

Location of Sample: East wall (#2)



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Light Yellowish Tan	Finish layer	+	2.5Y 8.5/4	239, 228, 205
2	Light Greyish White	Primer	+	7.5GY 8/0	231, 227, 222
3	Light Creamy Beige	Finish layer	-	2.5Y 8/4	239, 226, 197
4	Light Creamy Beige	Finish layer	-	2.5Y 8/4	239, 226, 197
5	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
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Technician: Riley Morris **Date:** 3/15/2024

Comments:

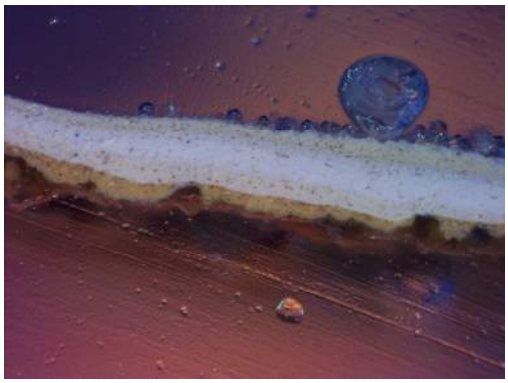
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

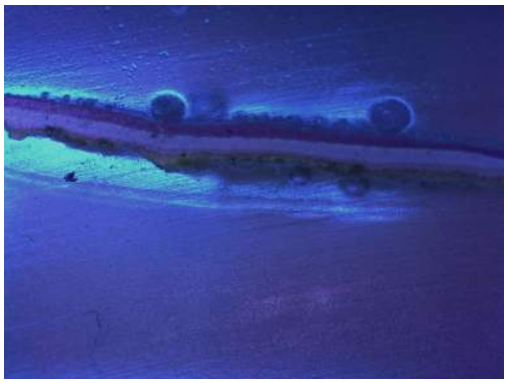
Room Name: 2nd Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 28 | **Element Type:** Flat Plaster

Location of Sample: West wall (#2)



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Light Yellowish Tan	Finish layer	-	2.5Y 8/4	239, 228, 205
2	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
3	Light Greyish White	Primer	-	7.5GY 8/0	231, 227, 222
4	Light Creamy Beige	Finish layer	-	2.5Y 8/4	239, 226, 197
5	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
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Technician: Riley Morris **Date:** 3/15/2024

Comments:

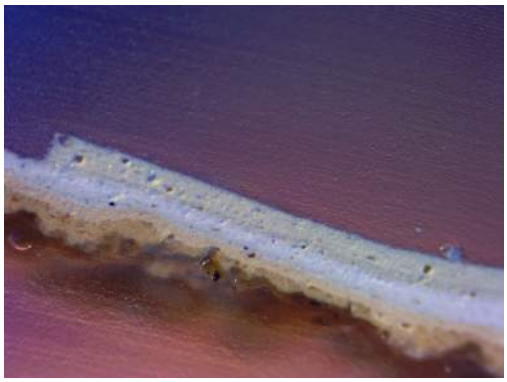
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

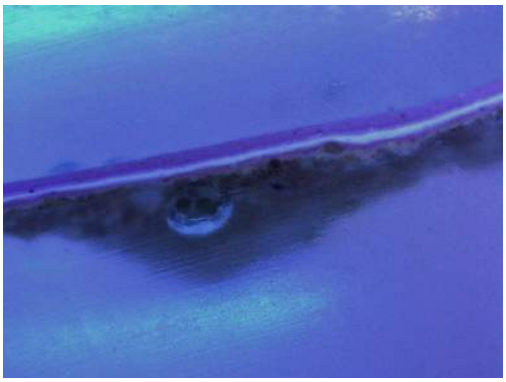
Room Name: 2nd Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 30 | **Element Type:** Flat Plaster

Location of Sample: South wall bump out (#1)



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, ,188, 149
1	Smooth Bright White	Finish layer	+	N 9.0/	255, 255, 246
2	Light Grayish White	Primer	-	7.5GY 8/0	231, 227, 222
3	Light Creamy Beige	Finish layer	+	2.5Y 9/2	239, 226, 197
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
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Technician: Riley Morris **Date:** 3/15/2024

Comments:

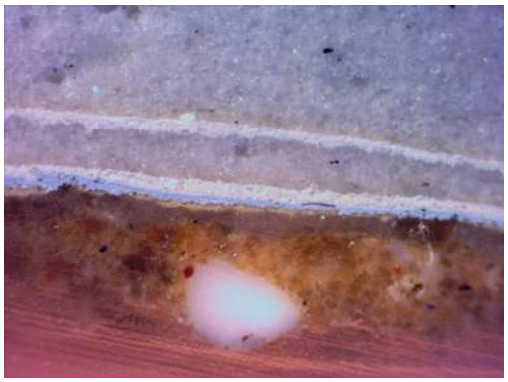
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

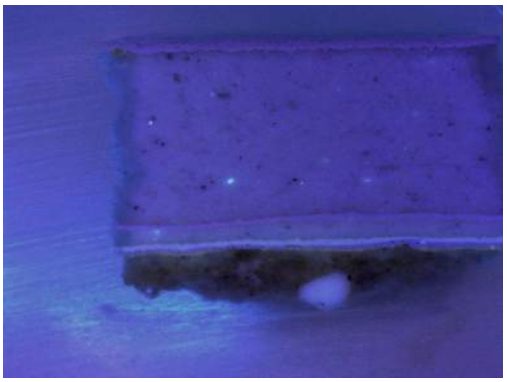
Room Name: Bride's Room | **Location of Building:** Fairfax, Virginia

Sample Number: 32 | **Element Type:** Flat Plaster

Location of Sample: North wall (#1)



Photomicrograph: Prepared on 03/05/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/05/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, ,188, 149
1	Pale Grayish Blue	Finish layer	-	7.5B 8/2	186, 203, 227
2	Light Yellowish Tan	Finish layer	-	2.5Y8/4	239, 228, 205
3	Plaster	Plaster	+	N/A	N/A
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
5	Plaster	Plaster	++	N/A	N/A
6	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
7	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
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Technician: Riley Morris **Date:** 3/5/2024

Comments:

Paint Seriation Study and Color Analysis

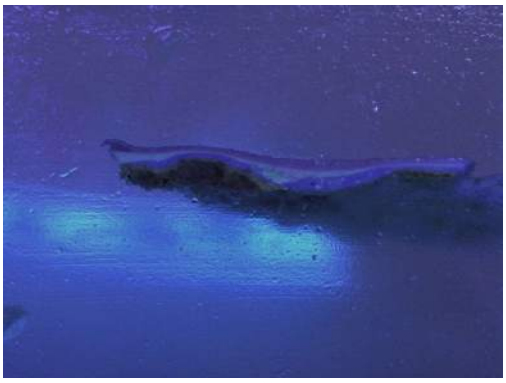
Project: Fairfax Old Town Hall

Room Name: Bride's Room | Location of Building: Fairfax, Virginia

Sample Number: 34 | **Element Type:** Flat Plaster

Location of Sample: South wall (#2)

Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, ,188, 149
1	Pale Grayish Blue	Finish layer	+	7.5B 8/2	186, 203, 227
2	Pinkish White	Finish layer	-	10YR 9/1	249, 221, 227
3	Light Creamy Beige	Finish layer	+	2.5Y 8/4	239, 226, 197
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
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Technician: Riley Morris **Date:** 3/15/2024

Comments:

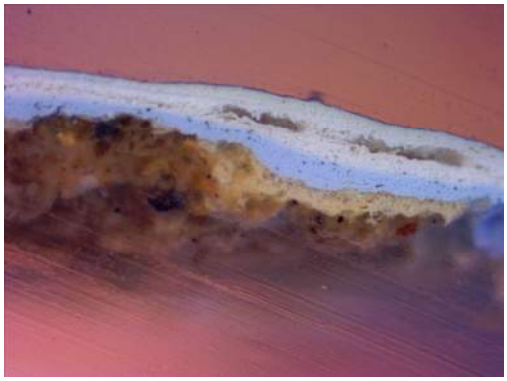
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

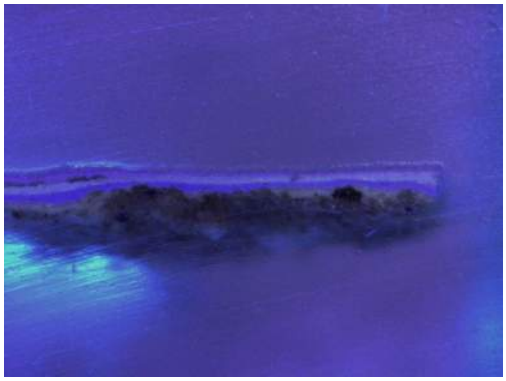
Room Name: Bride's Room | Location of Building: Fairfax, Virginia

Sample Number: 35 | **Element Type:** Flat Plaster

Location of Sample: West wall (#2)



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, ,188, 149
1	Pale Grayish Blue	Finish layer	+	7.5B 8/2	186, 203, 227
2	Light Yellowish Tan	Finish layer	-	2.5Y 8.5/4	239, 226, 197
3	Light Creamy Beige	Finish layer	+	2.5Y 8/4	239, 226, 197
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
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Technician: Riley Morris **Date:** 3/15/2024

Comments:

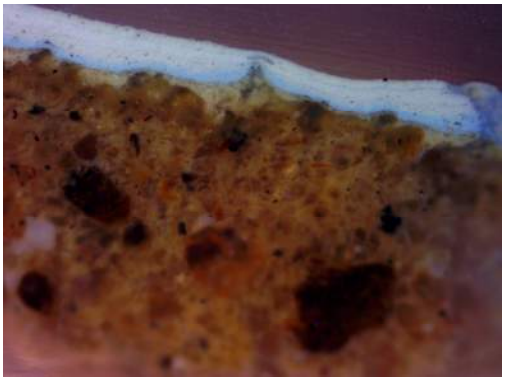
Paint Seriation Study and Color Analysis

Project: Fairfax Old Town Hall

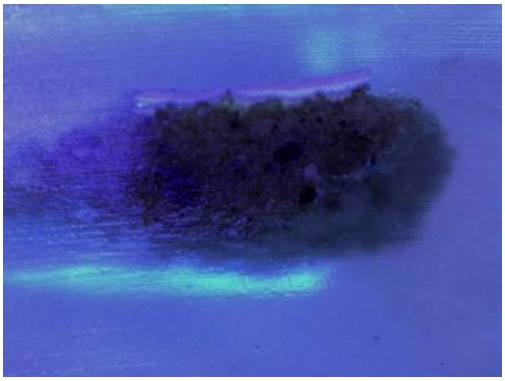
Room Name: Bride's Room | Location of Building: Fairfax, Virginia

Sample Number: 36 | **Element Type:** Flat Plaster

Location of Sample: East wall (#1)



Photomicrograph: Prepared on 03/15/2024
(Visible Light: 4X Magnification)



Photomicrograph: Prepared on 03/15/2024
(Ultra-Violet Light)

Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, ,188, 149
1	Pale Grayish Blue	Finish layer	-	7.5B 8/2	186, 203, 227
2	Pinkish White	Finish layer	-	10YR 9/1	249, 221, 227
3	Light Creamy Beige	Finish layer	-	2.5Y 8/4	239, 226, 197
4	Smooth Bright White	Finish layer	-	N 9.0/	255, 255, 246
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Technician: Riley Morris **Date:** 3/15/2024

Comments:

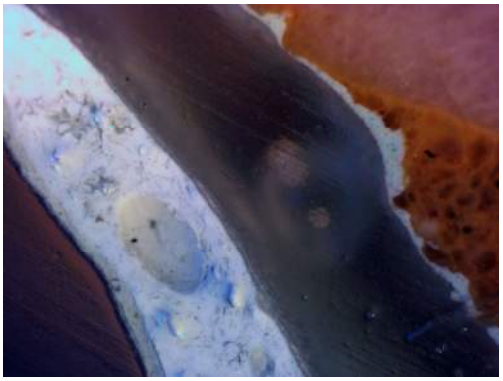
Paint Seriation Study and Color Analysis

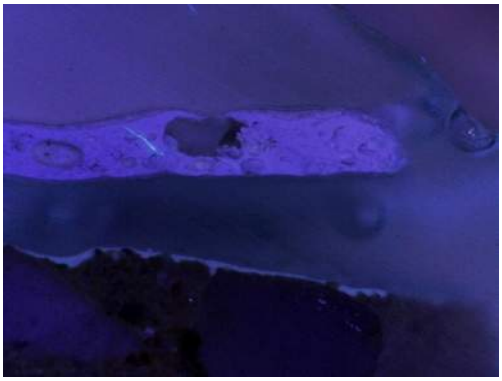
Project: Fairfax Old Town Hall

Room Name: 1st Floor Assembly Hall | Location of Building: Fairfax, Virginia

Sample Number: 37 | **Element Type:** Flat Plaster

Location of Sample: Ceiling





Paint Seriation Chart

Layer Number	Descriptive Color Name	Layer Type	Layer Thickness	Munsell No.	RGB
Substrate	Light Orangeish Brown Plaster	Plaster	N/A	10YR 5/6	230, 188, 149
1	Pale Greyish Green	Finish layer	-	2.5G 8/2	198, 224, 202
2	Textured, Bright White	Finish layer	++	N 9.0/	255, 255, 246
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15					

Technician: Riley Morris **Date:** 3/5/2024

Comments: Sample delaminated from substrate. Pictured is plaster attached to first layer of paint and delaminated modern layer.