



**Investigation and Documentation of the
The Barnard Elliott House
58 George Street
Charleston, South Carolina**

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History

Chain of Title

Date: N/A, sometime prior to the construction of the house in 1812

Grantor (seller): John Coming

Grantee(buyer): Barnard Elliott Sr.

Type of Record: Conveyance

Details/ Notes:

Date: 1795

Grantor (seller): Barnard Elliott Jr.

Grantee(buyer): Francis G. Deliesseline

Type of Record: Conveyance

Details/ Notes: Likely a conveyance to a house manager, as the family remained in the home until approximately 1850.

Date: Mid-1850's

Grantor (seller): Heir of Barnard Elliott

Grantee(buyer): Joshua Lazarus

Type of Record: Conveyance

Details/ Notes:

Date: 5/14/1863

Grantor (seller): Heirs of John Lazarus

Grantee(buyer): George W. Williams

Type of Record: Conveyance

Details/ Notes: Sold for the sum of \$18,000.00

Date: Between 1873-1900

Grantor (seller): George W. Williams

Grantee(buyer): William Rieppe

Type of Record: Conveyance

Details/ Notes: Rieppe was a former renter of the property but eventually become sole owner at an unknown time.

Date: Approximately early 1900's

Grantor (seller): William Rieppe

Grantee(buyer): Anna W. C. Mehrtens

Type of Record: Conveyance

Details/ Notes: Rieppe conveys property to his married daughter.

Date: 1931

Grantor (seller): Anna W. C. Mehrtens

Grantee(buyer): William Rieppe Mehrtens

Type of Record: Conveyance

Details/ Notes: Conveyed to her son for "the sum of love and affection".

Date: January 1951

Grantor (seller): William Rieppe Mehrtens

Grantee(buyer): Hildegard C. Merhrtens

Type of Record: Conveyance

Details/ Notes: Conveyed to his widow for the sum of "affection".

Date: February 1951

Grantor (seller): Hildegard C. Merhrtens

Grantee(buyer): Dorothy Krawcheck

Type of Record: Conveyance

Details/ Notes: Conveyed for the sum of \$17,500.00. House was converted into a downstairs store and six apartments.

Date: 10/5/1970

Grantor (seller): Dorothy Krawcheck

Grantee(buyer): College of Charleston Foundation

Type of Record: Conveyance

Details/ Notes: Conveyed for the sum of \$37,100.00 and has remained a CofC property ever since.

Ownership and Developmental History

Located near the Grand Model of the colonial walled city of Charleston, the tract of land eventually containing 58 George Street was granted to John Coming and Henry Hughes between 1671 and 1672. According to the Records of the Secretary of the Province and the Register of the Province of South Carolina, Barnard Elliot eventually acquired the land and in 1795 the property was conveyed to Francis G. Deliessline. Within the deed, it references the fact that Barnard Elliott had previously been a minor at the time of his father's (Barnard Elliott, Sr.) death, but that at the time of the deed he was now at the age of twenty-one, and was (with his previous guardians, including his grandfather and mother) conveying the property to Deliessline in the "release in free simple and renunciation...dowry."¹

Although the architect is unknown, research reveals that the house at 58 George Street was built in 1802. Even though the Deliessline family owned much of the surrounding land at the period of construction, members of the Elliot family occupied the three-story house until the year 1850 when Dr. Gibbs L. Elliot sold the land to Joshua Lazarus. 13 years later, the house was



Figure 1: Barnard Elliott House drawing. Courtesy of Charleston County Public Library's South Carolina Room.

¹ "Barnard Elliott House, Charleston, Charleston County, SC." Survey (photographs, measured drawings, written historical and descriptive data), Historic American Building Survey, National Parks Service, U.S. Department of the Interior, 2016. Prepared by Patricia Ploehn for the College of Charleston Undergraduate Program in Historic Preservation. Accessed April 13, 2021. Pg. 1

sold once again to George W. Williams on May 14th, 1863 for the sum of \$18,000. Shortly thereafter, Williams began renting the property to William Rieppe and who eventually came to own the property himself in 1873 when he initiated a series of payments totaling \$8,000. At the turn of the 19th century, William Rieppe conveyed the house to his daughter, Anna W. C. Mehrstens (who had married George Merthens) and after a brief period of ownership, grants ownership of 58 George to her son, William Rieppe Merthens for the sum of “love and affection” on February 23rd, 1931. The next year, William Rieppe Mehrstens passed away, and Anna continued to live in the property with his widow and their four children. On January 8th, 1951, the property was conveyed to Hildegard C. Mehrstens, widow of William, through his will for the sum of “affection.” She then conveyed the property in February of the same year to Dorothy Krawcheck for the sum of \$17,500.²

Shortly after acquiring the property, Krawcheck converted the lower level of the house into a store and subdivided the upper three stories into six apartment units. After nearly twenty years, Krawcheck sold the property to the College of Charleston Foundation for \$37,100 on October 5th, 1970. Since this sale, the property has remained under the steady ownership of the College of Charleston where it has been used for an array of purposes including offices and a communications museum.³

Architectural and Material History

Like many buildings in Charleston, the physical fabric of the house at 58 George Street has changed significantly over time. The original measurements of the house were listed as “120 feet of George and...as much as 318 feet deep,” probably of St. Philip Street. There is evidence

² “Barnard Elliott House, Charleston, Charleston County, SC.” Survey (photographs, measured drawings, written historical and descriptive data), Historic American Building Survey, National Parks Service, U.S. Department of the Interior, 2016. Prepared by Patricia Ploehn for the College of Charleston Undergraduate Program in Historic Preservation. Accessed April 13, 2021. Pg. 2.

³ Ibid, 2-4.

noted in the Elliott deed from 1795 of an open lot of space directly behind the house; this space can be seen referenced in subsequent deeds, maps, and plats going forward into the 1930s. When George W. Williams

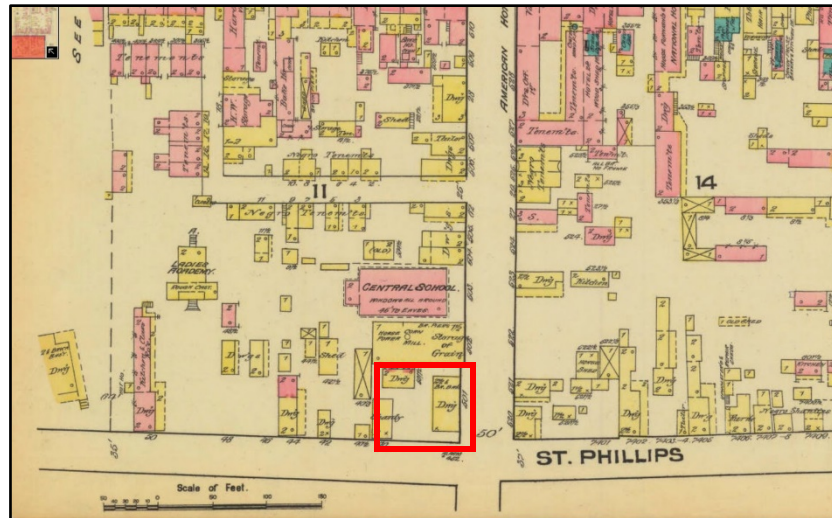


Figure 2: 1884 Sanborn Fire Insurance Map of property. Courtesy of Charleston County Public Library.

owned the property, he used the 58 George Street house as a residence, and the space between it and 56 George as a “common driveway.” There were sections of the property cut away in 1863, as the new measurements state that 58 George was then “114 feet on [the] North/South lines and 137 feet on East/West.” Various additions and changes were made to the property between 1863 and 1900. During William Rieppe’s ownership of the property, there were significant Victorian additions added to the property, including a west-facing piazza, tin window heads, a second story bay projection, a double Victorian doorway, and an assortment of Victorian ornaments inside.⁴

Surprisingly, the earthquake of 1886 appears to have caused little damage to 58 George Street and a post-earthquake survey reports that the house was “ok” condition. The recorder made sure to mention that there was no chimney on the building prior to the earthquake, which poses the question of whether or not a chimney needed to be added to the structure, or if no chimney was adequate for the owner. Later, when the house was under the ownership of Anna

⁴ “Barnard Elliott House, Charleston, Charleston County, SC.” Survey (photographs, measured drawings, written historical and descriptive data), Historic American Building Survey, National Parks Service, U.S. Department of the Interior, 2016. Prepared by Patricia Ploehn for the College of Charleston Undergraduate Program in Historic Preservation. Accessed April 13, 2021. Pg. 3.

C. Merthens, the property was significantly remodeled. Being the owner of an 18th century building that was demolished, Merthens salvaged many of the building's architectural features including cornices and fireplace mantels and fitted them to 58 George.⁵

The primary plan for 58 George, drawn in 1931 by Richard Rhett, describes Anna W. C. Mehrtens as being in the process of dividing her property amongst her relatives. She gave the land marked "Division A" to her son, William Rieppe Mehrtens, and the land marked "Division B," "Division C," and "Division D" to George H. L. Mehrtens. She retained for herself "Division E." Within "Division A," the property is listed as a 35-foot-tall frame building with a rear porch and 1st floor store, the entire lot measuring 72' 6" on the St. Phillip Street side and 63' 2" on the George Street side. There is a small 10-foot slice between 58 George and 56 George, titled "Driveway in Common." After Hildegard C. Mehrtens sold the property to Dorothy Krawcheck, it was converted into a downstairs store, with the upstairs floors and attic converted into six separate apartments. When the College acquired the property, they had renovations completed by Albert Simmons to remove the Victorian additions on the exterior. Albert Simmons also recreated the original fan entrance on the second floor. By 1971, 58 George Street had been altered and rehabilitated to its final size: 63 feet on George Street and 72 feet deep on St. Philip Street. On July 28th, 2015, the College of Charleston announced that it would be closing the building in order to renovate the property; engineers stated that the staircase inside and at least one of the floors were in serious need of repair, but Dr. Gilmore has confirmed that the College has allocated funds necessary to repair and reopen the structure.⁶

⁵ "Barnard Elliott House, Charleston, Charleston County, SC." Survey (photographs, measured drawings, written historical and descriptive data), Historic American Building Survey, National Parks Service, U.S. Department of the Interior, 2016. Prepared by Patricia Ploehn for the College of Charleston Undergraduate Program in Historic Preservation. Accessed April 13, 2021. Pg. 3.

⁶ Ibid, 4.

Historical Significance

When the Barnard Elliott house was originally constructed, it was designed as a planter's home on the northeast corner of George St. and St. Philip Street for Barnard Elliott Sr. in the then rural setting with large parcels of land and few, scattered buildings.⁷ An influential member of Charleston's wealthy society at the time, Barnard Elliott Sr. received his education in England, returning to Charleston to marry his cousin, Mary Bellinger Elliot. Upon his wife's death, Elliott Sr.⁸ remarried a woman named Susannah Smith who would give birth to their son Barnard Elliott Jr.⁹ Barnard Elliott Sr. gained notoriety throughout Charleston when he was appointed a position on the city's Royal Council by King George III of England, resigning only when he accepted a position as a founding member of South Carolina's Provincial Congress in 1775.¹⁰ Elliott Sr.'s reputation only grew during the Revolutionary War, during which he was both a Captain and a Lieutenant Colonel, commanding Fort Johnson located in Charleston Harbor.¹¹ The majority of his wealth was invested in the several plantations and land parcels he



Figure 3: Colonel Barnard Elliott Jr. c. 1766.
Courtesy of the Google Art Project.

⁷ "Barnard Elliott House, Charleston, Charleston County, SC." Survey (photographs, measured drawings, written historical and descriptive data), Historic American Building Survey, National Parks Service, U.S. Department of the Interior, 2016. Prepared by Patricia Ploehn for the College of Charleston Undergraduate Program in Historic Preservation. Accessed April 13, 2021. Pg. 4.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

had ownership of in the Ashepoo, Combahee, and Edisto rivers as well as in Harleston Village.¹² Upon his death during the revolution in 1778, Elliott's young son assumed ownership of the property.¹³

After experiencing a series of ownership (see chain of title), the property was conveyed to the College of Charleston foundation in 1970.¹⁴ In 1988, an endowment was accepted from the John M. Rivers family that allowed 58 George Street to be rehabilitated in order to house the John M. Rivers Communication Museum.¹⁵ The museum was dedicated on April 11, 1989 and is recognized by the Antique Wireless Association and the Smithsonian Institute.¹⁶

58 George Street is part of Charleston's early history and its more modern history. The house has stood as a Charleston landmark since 1812 and has housed famous Charlestonians as well as a renowned museum. Since the early 19th century, the property's surroundings have changed dramatically. What was once open, rural land and plantation homes became part of the heart of Charleston's urban, downtown landscape. Presently, the house is still owned by the College of Charleston, although it has been vacant for several years. Situated next to the Cistern Yard, which was constructed after the house, 58 George Street is an integral part of Charleston and the College's historic context.

Building Description: Interior

The interior of the Barnard Elliott house includes a basement floor that formerly housed office and art studio space. The first, entry floor of the building includes an entryway and two original rooms flanking the left and right side of the entry hall with a central staircase. Rear additions include bathrooms and additional museum space. In total, this level includes six

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid, pg. 5.

¹⁵ Ibid.

¹⁶ Ibid.

doorways and sixteen windows. The second floor is composed of two original rooms, identical to those found on the first floor, that house additional museum exhibits and one rear room that is part of an addition that functioned as office space. The third floor of the building houses more museum space and one utility space. Interior architectural features are a mix of original wood features ca. 1800 while and some cornices, door and window surrounds, and mantles are ca. 1830 and were transplanted into the house from the Walker House at 26 George Street.

Building Description: Exterior

58 George Street is a three-and-one-half story rectangular house measuring 63 feet on the east side (George Street) and 72 feet on the north side (St. Phillip Street). The foundation is a combination of stuccoed brick perimeter and brick pier construction. Typical of Charleston single houses, the exterior is clad in wood clapboard siding with a moderate offset and reveal. Windows are typically six-over-six double hung wood sash construction. The south facing primary entrance has a prominent door surround constructed in the Federal Style with sidelights and a fanlight transom. Access is completed via a concrete and masonry staircase with arched voids leading to a secondary entrance on the first floor. The cross-hipped roof has a central fanlight window on south elevation flanked by gabled dormers. The west and east ends of the roof have centrally located gable dormers.

Existing Conditions

In 1802, the Elliot House was built at 58 George Street. Initially a residential building, the house became the John M. Rivers Communication Museum in the late 1980's, which caused much of the deterioration visible to the structure today. The museum boasted of communication's technology from throughout the world. As technology advanced, machines became smaller and lighter, however, the collection at the John M. Rivers Communications Museum contains even the heaviest of early communication's technology. Due to the excess weight, for which the structure was not intended, the building has a variety of structural issues. Additionally, the building was condemned in 2014, and has since remained uninhabited. For nearly seven years, necessary repairs and upkeep were ignored, leading not only to aesthetic issues, but also rot and deterioration.

Interior Conditions:

The interior of 58 George Street shows obvious signs of neglect and structural damage. Work previously done to stabilize the stairs is clearly visible in the large vertical wooden column running the extent of the stairwell. Connections to the stair tread can be seen on the staircases landing moving up from the second floor.

Rooms 301 and 302 on the third floor, an exhibition and exhibition service rooms respectively, have obvious structural deficiencies in their floors. Entering either room, a depression in the floors moving towards the center of the room can be observed. Walking in either room further exposes the extent of the damage, both rooms having an extremely noticeable bow to their floors.

Paint on the fourth floor is peeling due to moisture content of the air, as well as the building being closed with a lack of ventilation. Paint in the main rooms of the house is in

relatively good condition. Samples taken from the house had a tendency to crack or fall apart. Paint in the public bathrooms shows more wear.

The first floor of the house was renovated to be used as classrooms and offices for the College of Charleston. This portion of the building was not used for the John Rivers Communications Museum and remains relatively sparse. Graffiti can be seen on many of the walls. An office on the floor, room 103, has had its ceiling removed as part of repairs to the stairwell. The exposed rafters show building material and methods consistent with the original construction date.

Additionally, a mortar sample - seen below - was taken from the western chimney. The mortar is likely original to the structure, as mortar analysis revealed that over fifty percent of the mortar was made of the binding agent, which was common in early, lime based mortars. When the sample was gathered, the mortar proved brittle throughout the entire visible section of the chimney. Thus, the bricks should be repointed to avoid the collapse of the chimneys, which would cause further deterioration of the house.

Use of the building as the John Rivers Communications Museum has added an extreme amount of weight to the interior framing of 58 George Street. The items in the museum constitute a weight far greater than ever intended to be housed in the residential building. This weight shows its toll in the floors of the main rooms. In particular, room 302 on the third floor has been used as storage for hundreds of pieces of communications equipment. These pieces are stored on shelves stacked from floor to ceiling. Walking in this room causes the floor to bow, and the shelving units to sway.

Recommendations

58 George Street is currently not open to the public. This should be the case until further repair work can be done on the building. There are obvious issues both on the interior and

exterior of the building that need to be addressed. Further exploration into both of these areas need to be done to understand the full extent of the damage.

Exterior Conditions

At first glance, the exterior conditions of 58 George Street appear fair: mostly cosmetic and easily remedied, however, upon further investigation, this is not the case. On each facade, the paint is clearly separating from the building, although this is most noticeable on facades that receive little to no sunlight. In areas where the paint is worn off, the wooden cladding shows obvious signs of rot. Additionally, each window sill that was examined has water damage. Furthermore, much of the cladding and trim that maintain their paint coverage are compromised and are thus rotting, as well. The excessive rot visible throughout the exterior has a multitude of causes.

The most apparent is the water mitigation system - the gutters no longer function effectively and cause the water to drip down the sides of the exterior, rather than away from the house. Although this has a relatively simple solution, there is irreversible damage to the wooden cladding and the entire exterior requires replacement.

As the building was vacated several years ago, the building has not received necessary upkeep, such as new paint. Modern paint lasts anywhere between three to seven years, however, given the house's exposure to moisture, new paint is required with more frequency. While paint would not deter all water damage, it would limit the damaged areas to more centralized locations.

While the wood exterior appears to take the majority of water damage, the metal fire escapes, gutters and downspouts are rusting and may no longer be structurally sound. Each fire escape ladder was tested without negative results, however, they each swayed and could potentially break away from their anchors. Meanwhile, the deteriorating water gutters and

downspouts cause further water damage by pooling in areas, and pouring water directly onto wood.

As a coastal city, Charleston is quite humid and damp, which ensures that its buildings receive an inordinate amount of moisture. Strategies are often taken to mitigate water damage, however, 58 George Street has been left to weather without any aid. Water mitigation, such as gutters, should have been repaired as needed. The exterior requires a new coat of paint in cycles of every three to five years and the metal elements should also receive treatments to avoid rust. The primary issues with the exterior are water damage, which can only be circumvented through preventative methods.

Recommendations

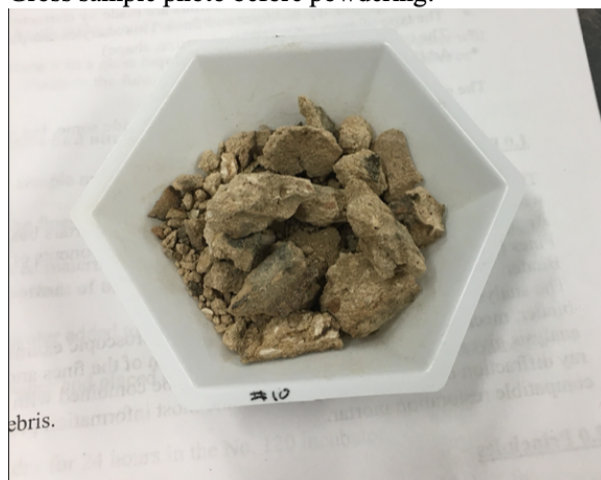
As the level of deterioration is unknown, the first step is the stripping and removal of paint in order to expose the extent of the water damage. Water damage may be more pervasive than what is able to be observed in its current condition. Once the paint is removed, an assessment can be made that determines whether any of the exterior cladding can be saved, or if it all needs to be replaced. Additionally, water mitigation must be properly implemented, otherwise the cladding will require replacement more often. The surrounding live oaks also prevent sunlight from drying the wood, and helps promote invasive moisture; it is recommended that these trees are removed to allow the natural drying process of the sun.

CLEMSON UNIVERSITY/ COLLEGE OF CHARLESTON
GRADUATE PROGRAM IN HISTORIC PRESERVATION

Architectural Conservation Laboratory

Mortar Analysis	
Sample number: #1	
Project/Site: 58 George Street, Charleston, SC	
Location: West Chimney	Date sampled: February 4, 2021
Analysis performed by: Nicole LaRochelle	Date analyzed: February 23, 2021
Description of sample	
Type/Location: Mortar between the bricks of the west chimney, gathered from the east side of the chimney in the attic	
Surface appearance: Shell Mortar	
Cross section: Layered with lots of white inclusions and some aggregate	
Snap Strength: Brittle	
Color: 10YR 8/2	Texture: 220
Hardness: > 1; very brittle	Gross weight (M1): 22.4291grams
Filter paper weight (M2): 1.7686grams	Weigh the filter paper with the dry fines (M3): 3.3900grams with filter paper

Gross sample photo before powdering:



Photomicrograph or sample location photo:



Components: after acid digestion

Fines: (weight is M3-M2)	Color: 5YR 5/1	%Weight: 7.23%	Weight: 1.6214grams
	Organic Matter:		
	Composition: A variety of sizes of silt		
Acid soluble fraction: (the digested binder)	%Weight: 55.09%		Weight: 12.3569
	Description of reaction: Quite Reactive, almost bubbled over		
	Filtrate color: 2.5YR 5/8		
	Composition: Paint, aggregate, quartz, brick pieces		
Aggregate characterization:	Color: 10YR 7/4	%Weight: 44.91%	Weight (M4): 10.0722
	Mineralogy:		
	Grain shape: Subangular		

Sieve #	Particle Size	Sphericity	Shape	Sorting	Color
10	1/2mm-1mm	Low	Angular	Poorly Sorted	10YR 7/4
20	1/4mm-1/2mm	Low	Angular	Poorly Sorted	10YR 7/4
40	1/4mm-1/2mm	Low	Angular	Poorly sorted	10YR 7/4
60	1/8mm-1/4mm	Low	Subangular	Poorly sorted	10YR 7/4
100	1/16mm-1/8mm	Low	Subangular	Poorly sorted	10YR 7/4
200	< 1/16mm	Low	Subangular	Poorly sorted	10YR 7/4
Pan	< 1/16mm	Low	Subangular	Poorly sorted	10YR 7/4
Fines	< 1/16mm	Low	Round	Well sorted	5YR 5/1

Assessment: Some of the larger aggregate appear to be paint.

Mortar type: Based on the fact that over half of the specimen was binder, it is most likely and L Mortar.

Fines: The fines are a rich color and may have been soot build up from the years.

Acid Soluble: The binder that was digested by the acid left behind a brilliant copper colored liquid.

Aggregate:

Sieve screen number	Mass of container	Mass of sample and container	Mass retained	% mass retained
10	1.9013grams	1.9524grams	0.0511grams	0.23%
20	2.0231grams	2.2208grams	0.1977grams	0.88%
40	1.8793grams	2.0780grams	0.1987grams	0.89%
60	1.7680grams	2.1922gramns	0.4242grams	1.89%
100	1.8925grams	6.2002grams	4.3077grams	19.21%
200	1.7608grams	4.5858grams	2.8250grams	12.6%
pan	1.8258grams	2.2722grams	0.4464grams	1.99%

Graph the particle grain size distribution

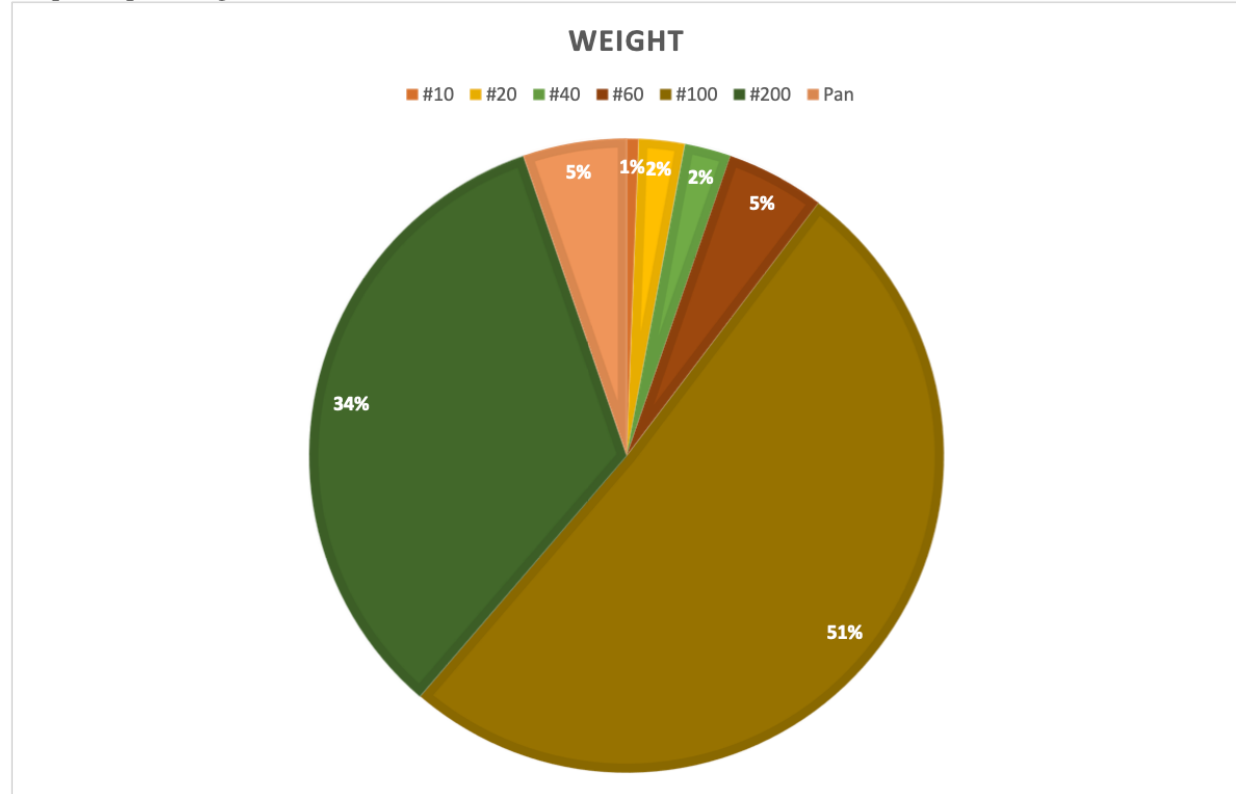
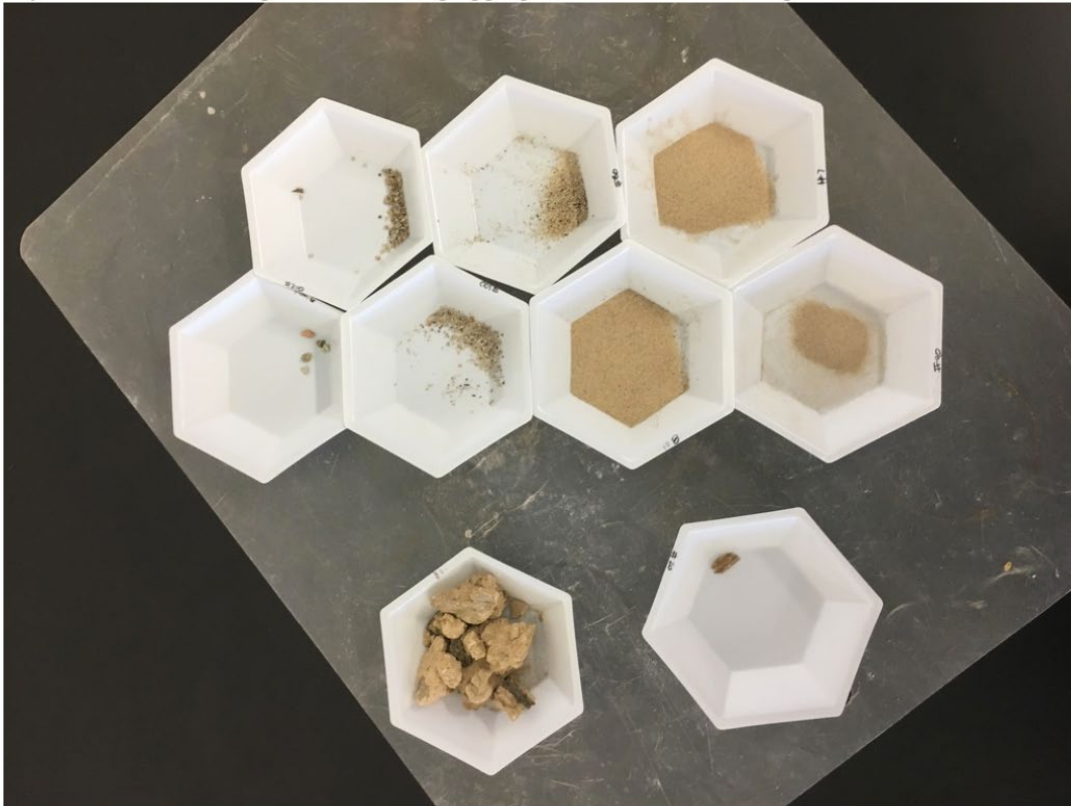


Photo may be added of all weigh boats showing aggregate distribution after digestion.



5.0 Conclusion

The aggregate remaining after the acid digestion was poorly sorted. The majority of the remaining grains - 100 at 19.21% and 200 at 12.6% - are quite fine. The larger grains are colorful, and look like paint chips. As the aggregate had fine shells prior to the acid digestion, it is likely that the aggregate used was beach sand. The mortar type is L, Lime Mortar, because over half the sample was digested by the acid, which means that the mortar most closely resembles lime mortar in its quantities of binder and aggregate.

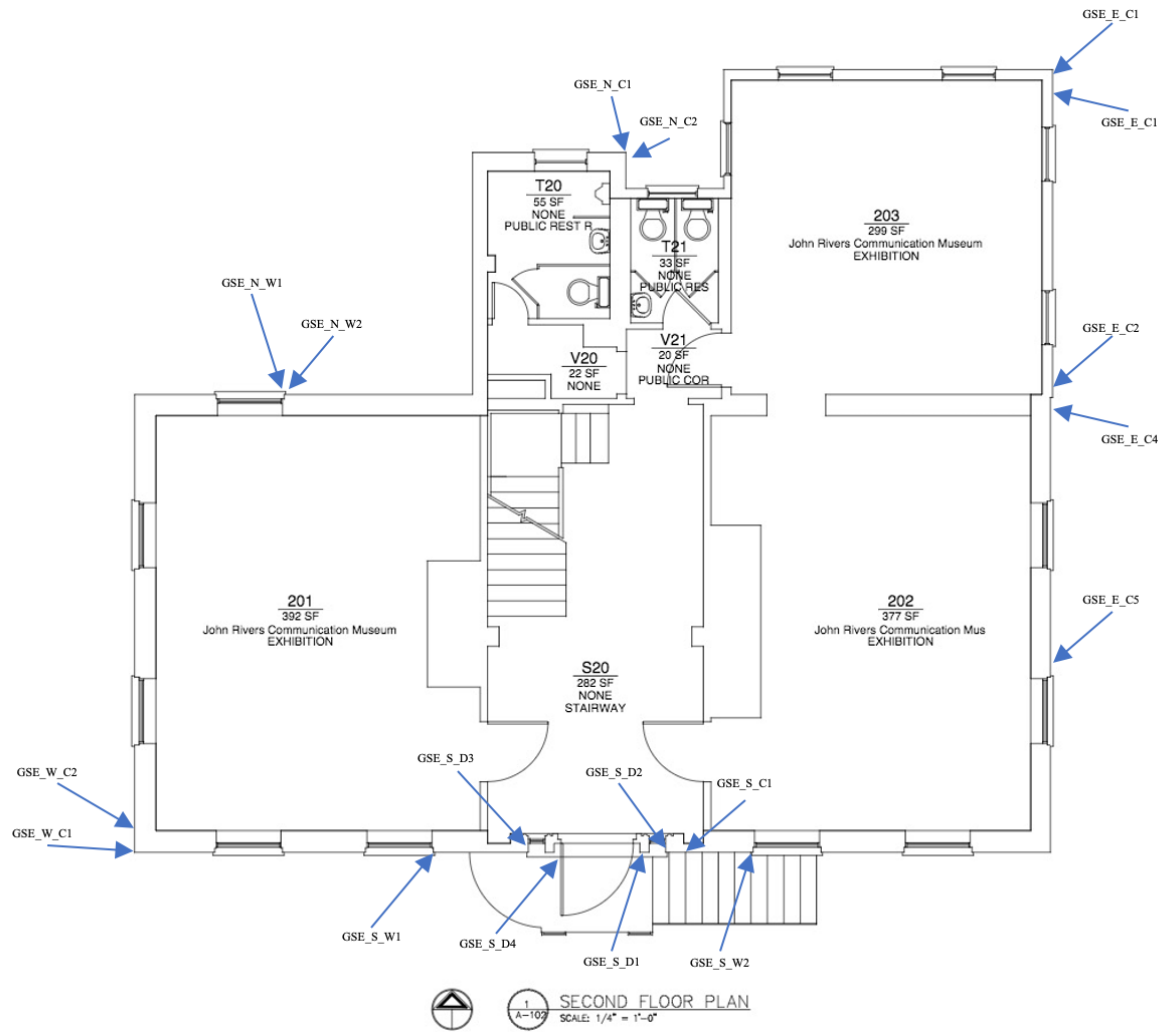
Paint Analysis

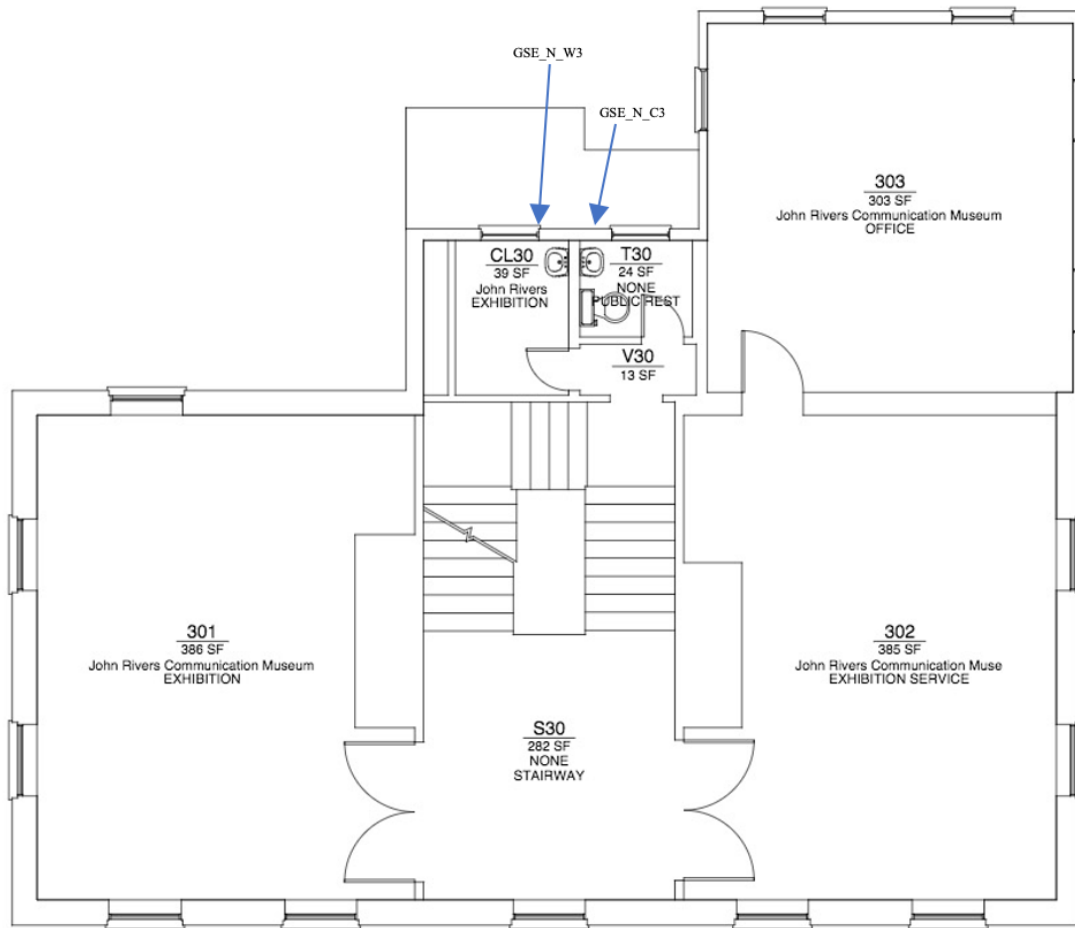
Exterior Methodology

On Thursday, March 11, 2021, students of the Clemson University and College of Charleston Master of Science Historic Preservation Program took paint samples of various locations at 58 George Street, otherwise known as the John Rivers Communications Museum and Bernard Elliott House. Prior to arrival at the site, the students developed a key by which the samples were named. Two different systems were developed, one for the interior samples and the other for the exterior samples. For the exterior samples, each of the samples begin “GSE” for George Street Exterior. The “GSE” is followed by an “_” and either E, N, S, or W, to denote which façade of the building the sample was taken, that is “E” for east, “N” for north, “S” for south and “W” for west. While the east, south and west facades are square, several additions were built from the north façade and every sample taken from this area is denoted “N”, even if the wall or location is technically facing west or east. After the letter denoting direction, another “_” follows. This underscore is followed by either “C” for cladding, “D” for door, “T” for Trim – specifically the cornice around the building, and finally “W” for Window. An example of this key is “GSE_N_D1” expanded as George Street Exterior, north façade, first sample from the door.

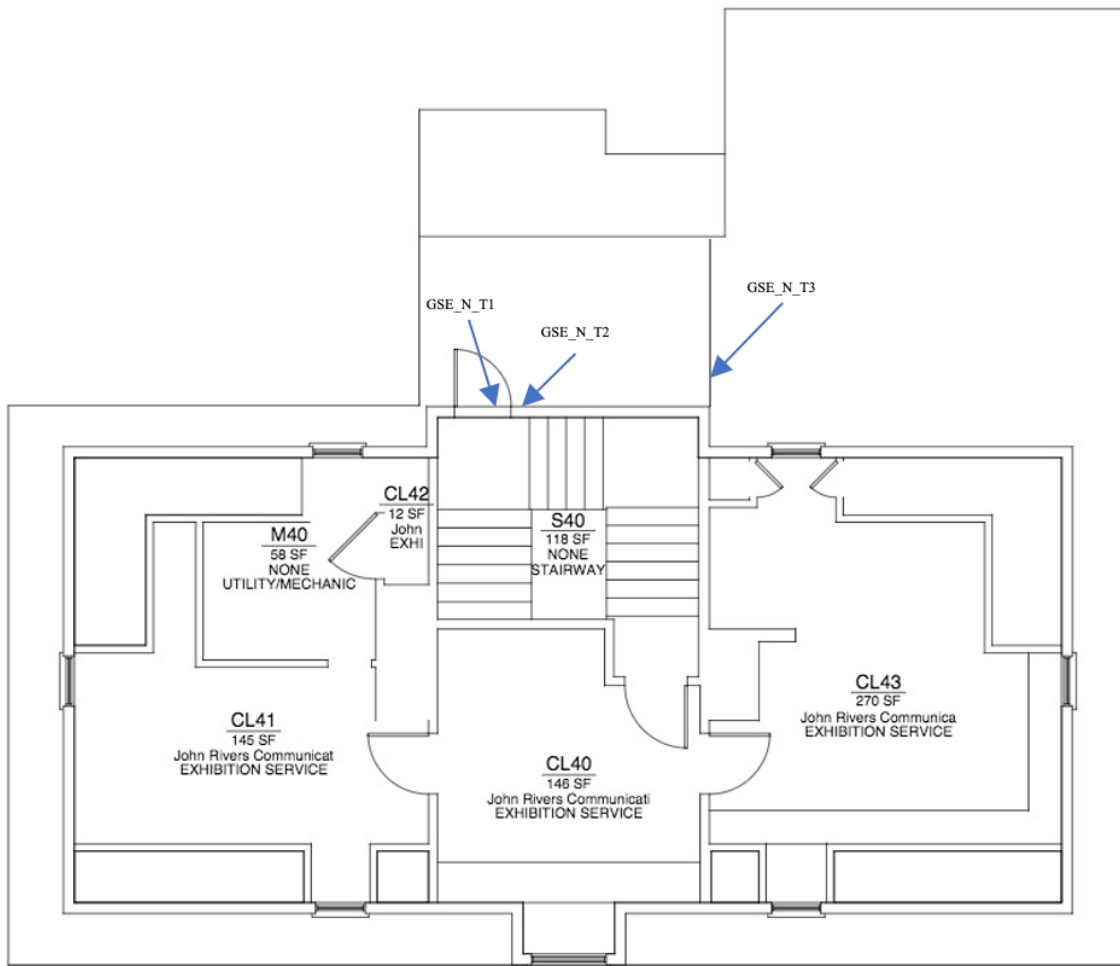
The collection of paint samples began on the north facade and continued clockwise around the building until a diverse collection of samples was attained. Due to weathering, much of the paint is peeling away from the substrate, which made collecting samples more limited than anticipated at the first onsite visit. These samples were bagged directly after acquisition and were brought to the Clemson/College of Charleston Laboratory. Each sample was placed in resin cubes, made with Bio-Plastic®, with a drop of cyano acrylate to hold in place. Once set, the samples were cut using an IsoMet™ Low Speed Saw/or Precision Cutter, and then polished using an Eco-Met™

GrinderPolisher. Once the samples were thoroughly prepared, they were viewed under a Nikon 80i and a micrograph was taken with the CRAIC Visible Imaging Software.





THIRD FLOOR PLAN
SCALE: 1/4" = 1'-0"



FOURTH FLOOR PLAN
SCALE: 1/4" = 1'-0"





Pre-casting analysis:

Paint sample #	Location	Description
GSE_N_T1	North façade: Cornice over fire escape door	Substrate and paint intact Sample GSE_N_T1 was taken from the cornice directly above the fire escape on the fourth floor. An intact sample was bagged.
GSE_S_D1	South façade: Trim to the east of the main door	Paint sample shattered, but paint and substrate intact in one section of sample Sample GSE_S_D1 was taken from the trim directly to the east of the main door.
GSE_S_W1	South façade: window sill to the west of the main door	Substrate and paint intact Sample GSE_S_W1 was taken from the east side of the second window from the west.

Exterior Samples

58 George Street, Charleston, SC Form

Paint Stratigraphy

Sample number: GSE_N_T1

Location description: Cornice above fire escape

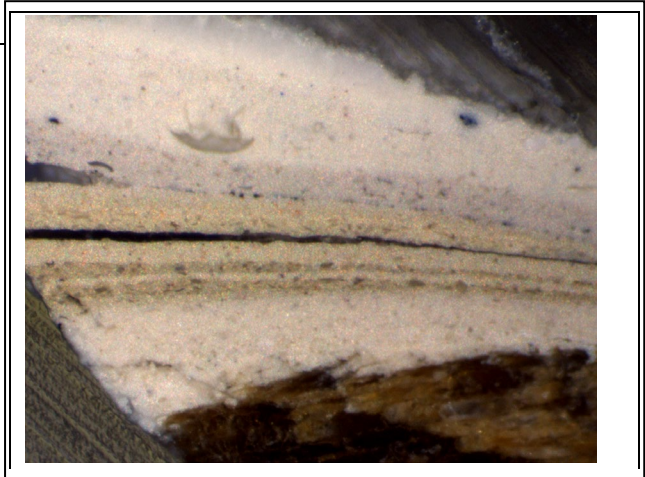
Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Nicole LaRochelle

Analysis date: April 6, 2021

Approximate number of layers: Ten



Campaign	Layer description (starting from substrate):	Notes (color name, texture, inclusions):
	1 Substrate	Wood
1	2 Paint	2152-70
2	3 Paint	2152-40
3	4 Paint	2152-50
4	5 Paint	2152-40
5	6 Paint	2152-50
	7 Dirt /	
6	8 Paint	2152-50
7	9 Paint	2018-70
8	10 Paint ++	2017-70

/: dirt layer +: thick layer ++: very thick-: thin layer

Analysis: The cornice above the fire escape on the north end of the building shares a similar campaign history with the cladding on the east façade. Its first campaign is a thickly applied layer of paint, followed by several campaigns of thinly applied paint. The final campaign,

however, is thick, with many and varied inclusions. All paint names taken from Benjamin Moore Color Review.

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GSE_S_D1

Location description: East trim of main door

Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Nicole LaRochelle

Analysis date: April 6, 2021

Approximate number of layers: Nine



Campaign	Layer description (starting from substrate):	Notes (color name, texture, inclusions):
	1 Substrate	
1	2 Paint	2148-70
2	3 Paint	2108-60
	4 Dirt /	
3	5 Paint	2108-60
4	6 Paint	2152-60
	7 Dirt /	
5	8 Paint	Primer
	9 Paint	2152-70

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: The paint sample taken from the main door's trim demonstrates five campaigns. The first campaign has many and varied inclusions. The second and third campaigns are the same color, however, a layer of dirt denotes that they were applied at different times. The fourth campaign has slight discoloration, as the white gains a yellow tint. The final campaign includes a primer and a thin layer of paint. All paint names taken from Benjamin Moore Color Review.

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GSE_S_W1

Location description: Western 2nd floor window

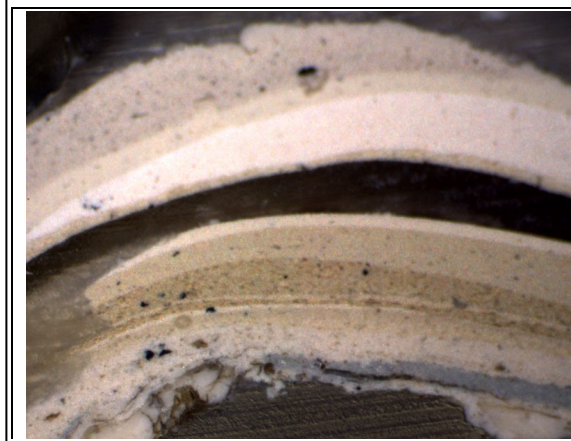
Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Nicole LaRochelle

Analysis date: April 6, 2021

Approximate number of layers: Fifteen



Campaign	Layer description (starting from substrate):	Notes (color name, texture, inclusions):
	1 Substrate	Plaster
1	2 Paint	Primer
	2 Dirt /	
	3 Paint	2128-50
3	4 Paint	2152-70
4	5 Paint	2153-60
5	6 Paint	Primer
	7 Paint	2153-40
6	8 Paint	Primer
	9 Paint	2162-40
7	10 Paint	2107-60
8	11 Paint	2107-70
9	12 Paint	2152-50
10	13 Paint	2152-70
11	14 Paint	2152-50
12	15 Paint	2107-60

/: dirt layer +: thick layer ++: very thick-: thin layer

Analysis: The window sill to the west of the door revealed fifteen layers, and twelve campaigns. A primer was applied, but before paint was applied, a layer of dirt was allowed to set. The paint that followed is a blue not located anywhere else in the paint samples, and it was only visible in

half of the collected sample. The following eleven campaigns denote various shades of beige. All paint names taken from Benjamin Moore Color Review.

Interior Methodology

Paint analysis for 58 George Street began with a preliminary site visit. Each room of the building was surveyed and potential locations for taking paint samples were noted. While wearing gloves and protective eye glasses, samples were taken using a micro-scalpel with a #15 blade. Small pieces of paint that included substrate were removed and placed in bags that corresponded to the sample's location and number. The naming system that was designed for 58 George street and is listed below. For paint sample collection, we noted the first floor being the floor that you enter into from the front staircase. The structure therefore would be basement, first, second, and third floor. Specific locations within rooms correspond to sample number and were denoted through photographs.

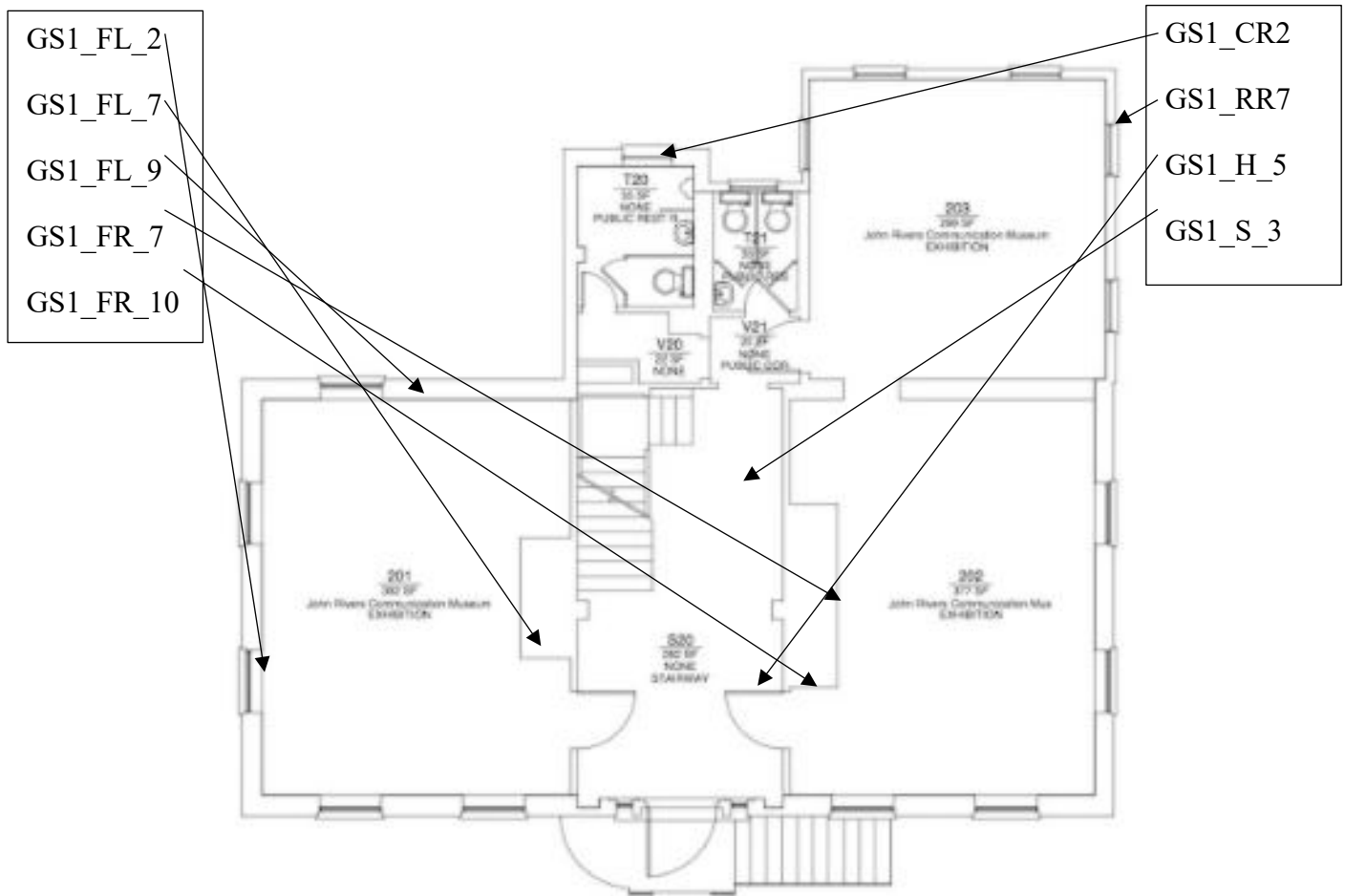
GS1 (2,3) = George Street Floor 1 (2, 3)

FR=Front Right; FL=Front Left; RR= Rear Right; CR= Center Right; H= Hallway; S= Stair

Once in the laboratory, Bio-Plastic resin was used to create a base to place the samples on. After the bases had cured for twenty-four hours and were hardened, a fine-point sharpie marker was used to write the names of each sample on the cubes, and samples were placed vertically with substrate facing up on each cube and attached using a small amount of cyano acrylate. Bio-Plastic resin was poured over the collected samples and left to cure. After curing, samples were cut on an IsoMet™ Low Speed Saw and polished on an Eco-Met™ GrinderPolisher. They were then analyzed using a Nikon 80i microscope and photographed using CRAIC Visible Imaging Software.

First Floor Samples

First Floor





GS1_FL_2

58 George St., Charleston, SC**Paint Stratigraphy Form**

Sample number: GS1_FL_2

Location description: Door surround

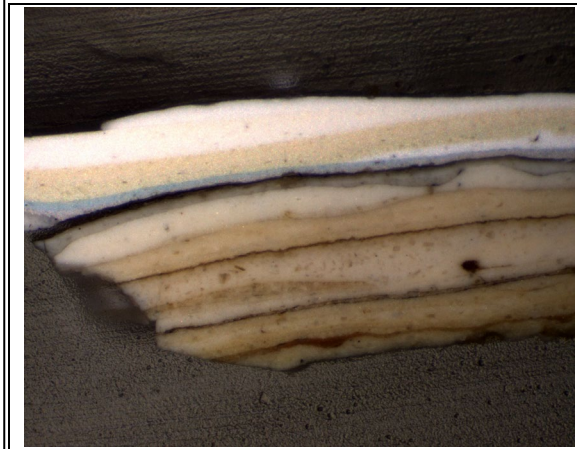
Type of illumination: Reflected light

Magnification: 4X

Analysis completed by: Riley Morris

Analysis date: 3/23/21

Approximate number of layers: 17



Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	1 No visible substrate	
1	2 Paint +	Cream colored, off-white paint layer. Benjamin Moore 2152-70
2	3 Paint +	Thin, unevenly applied burgundy red color. Benjamin Moore 2005-20
	4 Paint -	Layer includes some inclusions and areas of light and dark. Overall color is Benjamin Moore 2153-70
	5 Paint -	Cream colored, thick layer with sever large dark and light inclusions spaced unevenly throughout the entire layer. Benjamin Moore 2152-70
3	6 Paint -	Relatively smooth, yellow toned layer. Benjamin Moore 2152-50
4	7 Paint -	Cream toned white with some light brown inclusions close to the bottom of the layer. Benjamin Moore 2152-70
	8 Dirt line /	
5	9 Paint	Grey/green toned layer with some larger dark inclusions. Benjamin Moore 2138-40

	10 Dirt line /	
6	11 Paint	Very dark layer, possibly a different composition of paint or a resin material. Benjamin Moore 2133-10
	12 Dirt line /	
7	13 Paint +	Light, muted blue with minimal very small inclusions. Benjamin Moore 2061-60
	14 Dirt line /	
8	15 Paint	Thin, smooth bright white paint layer with one large brown inclusion. Paint spans only a portion of the sample. Benjamin Moore 2121-70
9	16 Paint -	Small, evenly spaced inclusions throughout light yellow colored paint. Benjamin Moore 2152-50
10	17 Paint	Bright, smooth white with no inclusions. Thick paint layer. Benjamin Moore 2148-70

/: dirt layer +: thick layer ++: very thick-: thin layer

Analysis:

Given that this sample also hails from the door surround, it is likely that these are the intact campaigns of paint and the previous sample was an area that had been more heavily stripped of paint. Similar yellows and whites appear alongside brighter colors and more visible dirt lines.



GS1_FL_7

58 George St., Charleston, SC**Paint Stratigraphy Form**

Sample number: GS1_FL_7

Location description: Mantle

Type of illumination: Reflected light

Magnification: 4X

Analysis completed by: Riley Morris

Analysis date: 3/23/21

Approximate number of layers: 14



Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	1 No visible substrate	
1	2 Paint -	Darker grey paint with many lighter inclusions. Benjamin Moore 2132-40
2	3 Paint	Pearlescent cream yellow with striations of lighter color. Benjamin Moore 2153-70
3	4 Paint -	Dull cream colored paint with two darker inclusions. Benjamin Moore 2152-70
4	5 Paint -	Grey toned cream color with one dark inclusion. Benjamin Moore 2140-70
5	6 Paint	Slightly lighter, still grey toned cream color with some dark inclusions and striations of a lighter color. Benjamin Moore 2141-70
6	7 Paint -	Cream colored layer with no visible inclusions. Benjamin Moore 2152-70
7	8 Paint -	Sea foam green colored, very thin layer with some darker inclusions. Benjamin Moore 2033-60
8	9 Paint	Speckled grey color. Benjamin Moore 2133-40

8	10 Paint	True-blue layer with some darker specks. Benjamin Moore 2060-50
9	11 Paint -	Very thin, smooth bright white with no inclusions. Benjamin Moore 2121-70
9	12 Paint +	Light yellow, thick layer with one large inclusion but minimal texture. Benjamin Moore 2153-70
10	13 Paint	Smooth, bright white color with no visible inclusions. Benjamin Moore 2152-70

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis:

This sample, taken from the mantle, includes many interesting layers of almost pearlescent shades of white and cream. A similar campaign of bright paint to that found in the window is present, suggesting these were likely applied at the same time.



GS1_FL_9

58 George St., Charleston, SC**Paint Stratigraphy Form**

Sample number: GS1_FL_9

Location description: Chair rail

Type of illumination: Reflected light

Magnification: 4X

Analysis completed by: Riley Morris

Analysis date: 3/23/21

Approximate number of layers: 8



Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	No visible substrate	
1	1 Paint ++	True yellow color with many large white colored inclusions and one dark inclusion. Appearance becomes almost marbled. Benjamin Moore 2152-50
2	2 Paint ++	Thick, speckled cream color with brown and black inclusions dispersed evenly throughout. Benjamin Moore 2152-70
3	3 Paint	Light sea foam green color with very small dark inclusions densely throughout. Benjamin Moore 2033-60
	4 Paint	Slightly darkened layer of sea foam with similar dark inclusions throughout. Benjamin Moore 2035-50
4	5 Paint	Black, smooth layer of paint. Benjamin Moore 2132-10
5	6 Paint	Burgundy toned red color, very smooth. Possibly varnish. Benjamin Moore 2103-10

6	7 Paint	Creamy yellow colored with very small dark inclusions. Benjamin Moore 2153-70
7	8 Paint	Bright, smooth white with no visible inclusions. Benjamin Moore 2121-70

/: dirt layer +: thick layer ++: very thick-: thin layer

Analysis:

The chair rail includes both the bright colored campaign as well as the possible varnish that was collected at the mantle. These similarities suggest continuities in paint campaigns and also reflect possible treatments on the wood such as the application of varnishes.

GS1_FR_7



58 George St., Charleston, SC

Sample number: GS1_FR_7

Location description: Mantle

Type of illumination: Reflected light

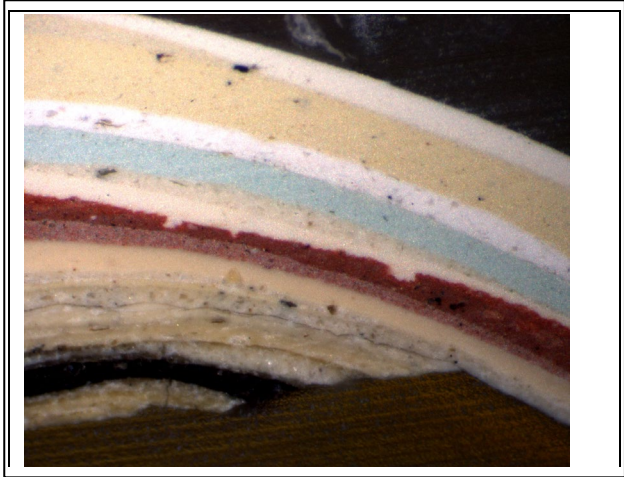
Magnification: 4X

Analysis completed by: Riley Morris

Analysis date: 3/23/21

Approximate number of layers: 15

Paint Stratigraphy Form



Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	No visible substrate	
1	1 Paint	Crackled, pale yellow color with many striations and unevenness. Benjamin Moore 2153-70
2	2 Paint	Dark brown layer, possibly similar to the varnish layer found on the FL mantle. Benjamin Moore 2103-10
3	3 Paint	Grey-toned white with light colored specks, possibly mica. Benjamin Moore 2148-70
	4 Paint	Light yellow/cream color with dark and light large oblong inclusions. Benjamin Moore 2153-70
	5 Dirt line /	
5	6 Paint	Cream colored full of inclusions both large and small/sandy. Benjamin Moore 2152-70
6	7 Paint	Pale yellow and smooth with one darker yellow inclusion at center of layer. Benjamin Moore 2153-70
7	8 Paint -	Pale burgundy color, slightly muted. Many dark and sandy

		inclusions. Benjamin Moore 2005-20
7	9 Paint	Brighter red, smoother in texture. Benjamin Moore 2003-10
8	10 Paint	Cream colored and smooth with no visible inclusions. Benjamin Moore 2152-70
9	11 Paint -	Slightly more yellowed cream color with many dark inclusions. Benjamin Moore 2152-50
	12 Paint	Light blue with very few inclusions. Benjamin Moore 2061-60
10	13 Paint	Bright white with several very dark rounded inclusions. Benjamin Moore 2121-70
11	14 Paint +	Yellow color with some sandy inclusions. Benjamin Moore 2152-50
12	15 Paint	Bright white with no visible inclusions. Benjamin Moore 2121-70

/: dirt layer +: thick layer ++: very thick-: thin layer

Analysis:

The mantle has some of the most complex layers of paint including possible varnish and possible graining. The addition of a light blue makes its stratigraphy unique. This mantle may have been an addition from an even older property, or at the very least original to this structure and largely unstripped of paint campaigns.



GS1_FR_10

58 George St., Charleston, SC

Paint Stratigraphy Form

Sample number: GS1_FR_10

Location description: Closet door

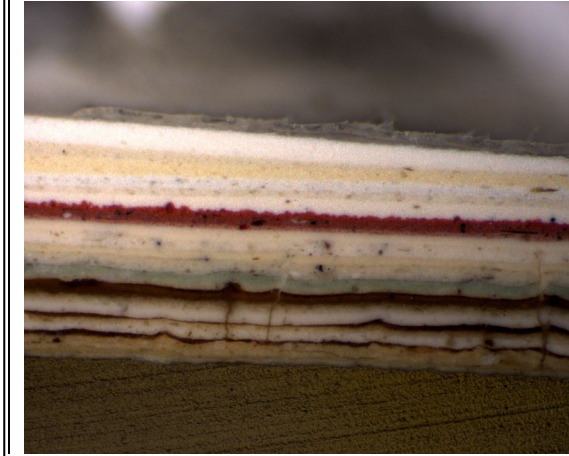
Type of illumination: Reflected light

Magnification: 4X

Analysis completed by: Riley Morris

Analysis date: 3/23/21

Approximate number of layers: 21



Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	No visible substrate	
1	1 Paint -	Very thin, cream colored paint with no visible inclusions. Benjamin Moore 2152-70
2	2 Paint	Pale yellow paint with some dark inclusions and some visible cracking. Benjamin Moore 2153-70
3	3 Paint -	Thin layer of red-toned brown paint with no visible inclusions. Could possibly be part of a graining sequence. Benjamin Moore 2103-10.
4	4 Paint	Bright white paint color with many dark inclusions. Benjamin Moore 2121-70
	5 Paint -	Very thin layer of red-toned brown paint with no visible inclusions. Could possibly be part of a graining sequence. Benjamin Moore 2103-10
5	6 Paint	Bright white paint color with many dark inclusions. Benjamin Moore 2121-70
	7 Paint	Red-toned brown paint with no visible inclusions. Could possibly be part of a graining

		sequence. Benjamin Moore 2103-10
6	8 Paint	Sea foam green colored paint layer with two large brown inclusions. Benjamin Moore 2033-60
7	9 Paint	Off-white paint color with several black and dark brown inclusions. Benjamin Moore 2024-70
8	10 Paint -	Pale yellow paint with some dark inclusions. Benjamin Moore 2153-70
9	11 Paint	White colored paint with many large, black inclusions. Benjamin Moore 2121-70
	12 Paint	Cream colored with no visible inclusions. Benjamin Moore 2152-70
10	13 Paint -	Deep burgundy colored paint with many large black inclusions. Benjamin Moore 2005-20
	14 Paint -	Brighter, true red color with smaller dark inclusions. Benjamin Moore 2003-10
11	15 Paint	Cream colored with some oblong brown inclusions. Smooth texture otherwise. Benjamin Moore 2152-70
12	16 Paint -	Cream colored paint with many small dark specks. Benjamin Moore 2152-70
	17 Paint	Bright white color with evenly spaced black oval inclusions. Benjamin Moore 2121-70
13	18 Paint	Pale yellow color with sandy texture. Benjamin Moore 2153-70
	19 Paint -	Dull, yellow toned beige color with some dark inclusions and a slightly sandy texture. Benjamin Moore 2152-50
14	20 Paint	Bright white smooth colored paint. Benjamin Moore 2121-70

14	21 Paint	Semi-translucent coating, likely a clear sealant or varnish.
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/: dirt layer +: thick layer ++: very thick-: thin layer

Analysis:

This sample had the most numerous layers out of any sample taken. It is likely that the closet door this was taken from is original to the house and was not stripped of paint before the application of subsequent paint campaigns. Evidence of graining and the use of bright colors are mixed with the typical shades of white and cream. This sample clearly shows the evolution of paint technology, as layers go from grainy with many inclusions to relatively smooth.



GS1_CR
2

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS1_CR2

Location description: Window Muntin

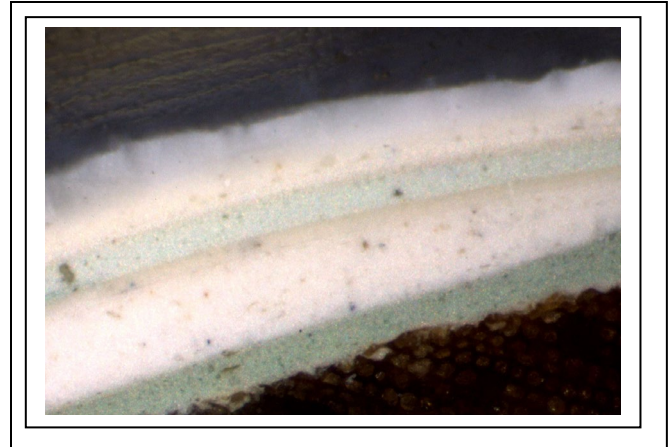
Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Elizabeth Bellersen

Analysis date: April 2, 2021

Approximate number of layers: 9



Campaign	Layer description (starting from substrate):	Notes (color name , texture, inclusions): Benjamin Moore
	1 Substrate	Wood
1	2 Paint	Green; 451
2	3 Paint ++	White; 2148-70
	4 Paint -	Cream; 902
	5 /	
3	6 Paint	Light Mint Green; 449
	7 /	
4	8 Paint	Cream; 898
	9 Paint	White; 2148-70

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: Some of the same colors in this sample are similar to the sample which came from the wall. However, this sample which came from a window has more layers before. It is possible, therefore, that the windows to the addition were taken from someplace else as the addition was built.



GS1_RR
7

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS1_RR7

Location description: Window Trim

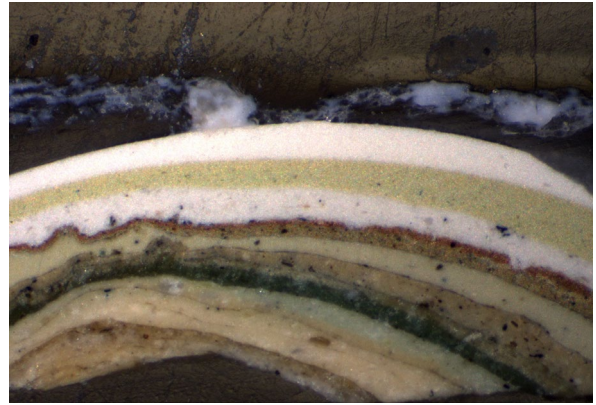
Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Elizabeth Bellersen

Analysis date: April 2, 2021

Approximate number of layers: 16



Campaign	Layer description (starting from substrate):	Notes (color name , texture, inclusions): Benjamin Moore
	1 Substrate	Plaster
1	2 Paint +	Cream; 232
	3 /	
2	4 Paint	Mint Green; 456
	5 /	
3	6 Paint	Dark Green; 469
	7 Paint	Beige; 1128
	8 /	
4	9 Paint	Cream; 232
	10 /	
5	11 Paint -	Brown; 1048
	12 Paint -	Red-Brown; 1197

	13 /	
6	14 Paint	White; 2153-30
	15 Paint +	Light Yellow; 198
7	16 Paint +	White; 2148-70

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: This paint sample exhibits the same yellow and white colors found in other samples in this room but has several other layers of color before these. This supports the hypothesis that the window trims came from another building.



GS1_H_5

58 George Street, Charleston, SC Form

Paint Stratigraphy

Sample number: GS1_H_5

Location description: This sample was taken from the right door on the western side of the house on the first floor.

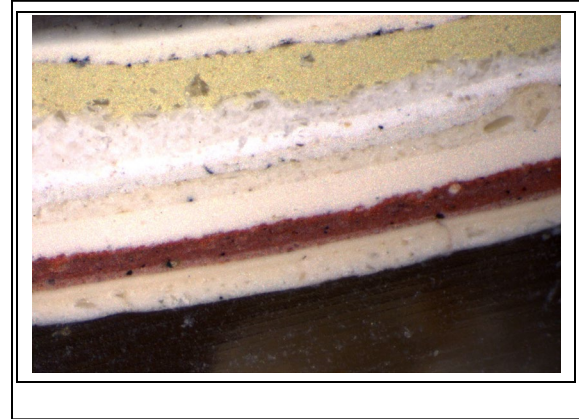
Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Isabella Gordineer

Analysis date: 3/28/2021

Approximate number of layers: 16



Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	1 Substrate	Wood
1	2 Paint +	Grey [Benjamin Moore 2111-60]
	3 Paint -	White [Benjamin Moore 2148-70]
	4 Paint -	Beige [Benjamin Moore 2146-70]
2	5 Paint -	Light red [Benjamin Moore 2005-20]
	6 Paint +	Red [Benjamin Moore 2003-10]
3	7 Paint ++	Beige [Benjamin Moore 2146-70]
	8 Paint +	Beige [Benjamin Moore 2146-70]
	9 Paint -	Tan [Benjamin Moore 2152-60]
4	10 Paint -	Old White [Benjamin Moore 2148-70/discolored]
	11 Paint -	White [Benjamin Moore 2148-70]

4	12 Paint ++	Grey with many inclusions [Benjamin Moore 2149-70]
5	13 Paint ++	Yellow [Benjamin Moore 2153-60]
	14 Dirt /	
6	15 Paint -	Beige [Benjamin Moore 2146- 70]
	16 Paint -	Beige [Benjamin Moore 2146- 70]

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: The layers within this sample begin with wood as the substrate. The following layers are distinct and straight. They are relatively close in size except for the yellow shade of paint that is newer. The two shades of red paint may be evidence of wood graining.



GS1_S_3

58 George Street, Charleston, SC Form

Paint Stratigraphy

Sample number: GS1_S_3

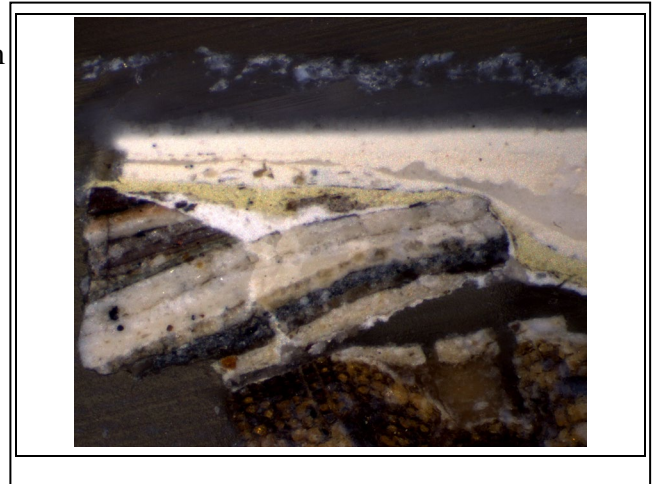
Location description: This sample was taken from the eastern side of the staircase approaching the second floor. It is from the top of the baseboard.

Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Isabella Gordineer

Analysis date: 4/1/2021



Approximate number of layers: 32

Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	1 Substrate	Wood
1	2 Paint +	Tan with some dark inclusions [Benjamin Moore 2148-20]
	3 Paint +	Grey [Benjamin Moore 2141-30]
	4 Paint ++	Tan with some small, lighter inclusions [Benjamin Moore 2148-20]
	5 Dirt /	
2	6 Paint -	Brown [Benjamin Moore 2108-10]
	7 Paint +	Blue with some lighter inclusions [Benjamin Moore 2132-20]
	8 Dirt /	
3	9 Paint -	Light Tan with some large moderately dark inclusions [Benjamin Moore 2148-20]
	10 Paint -	Dark Tan [Benjamin Moore 2153-20]

3	11 Paint +	Beige [Benjamin Moore 2146-70]
	12 Paint +	Light Beige with few dark inclusions [Benjamin Moore 2108-60]
	13 Dirt /	
4	14 Paint -	Dark Beige with some large dark inclusions [Benjamin Moore 2148-60]
	15 Paint +	Light Beige with some large dark and light inclusions [Benjamin Moore 2108-60]
	16 Paint -	Blue [Benjamin Moore 2132-20]
	17 Paint -	Green [Benjamin Moore 2144-10]
	18 Paint -	Purple [Benjamin Moore 2115-430]
	19 Dirt /	
5	20 Paint +	Grey [Benjamin Moore 2108-60]
	21 Dirt /	
6	22 Paint +	Light Beige [Benjamin Moore 2108-60]
	23 Paint -	Orange [Benjamin Moore 2153-30]
	24 Paint -	Black [Benjamin Moore 2132-10]
	25 Paint +	White [Benjamin Moore 2148-70]
	26 Dirt /	
7	27 Paint ++	Yellow with some black inclusions [Benjamin Moore 2152-50]
	28 Dirt /	
8	29 Paint +	Beige with some brown inclusions [Benjamin Moore 2146-70]
	30 Paint +	Grey [Benjamin Moore 2108-60]
	31 Paint +	Beige [Benjamin Moore 2146-70]

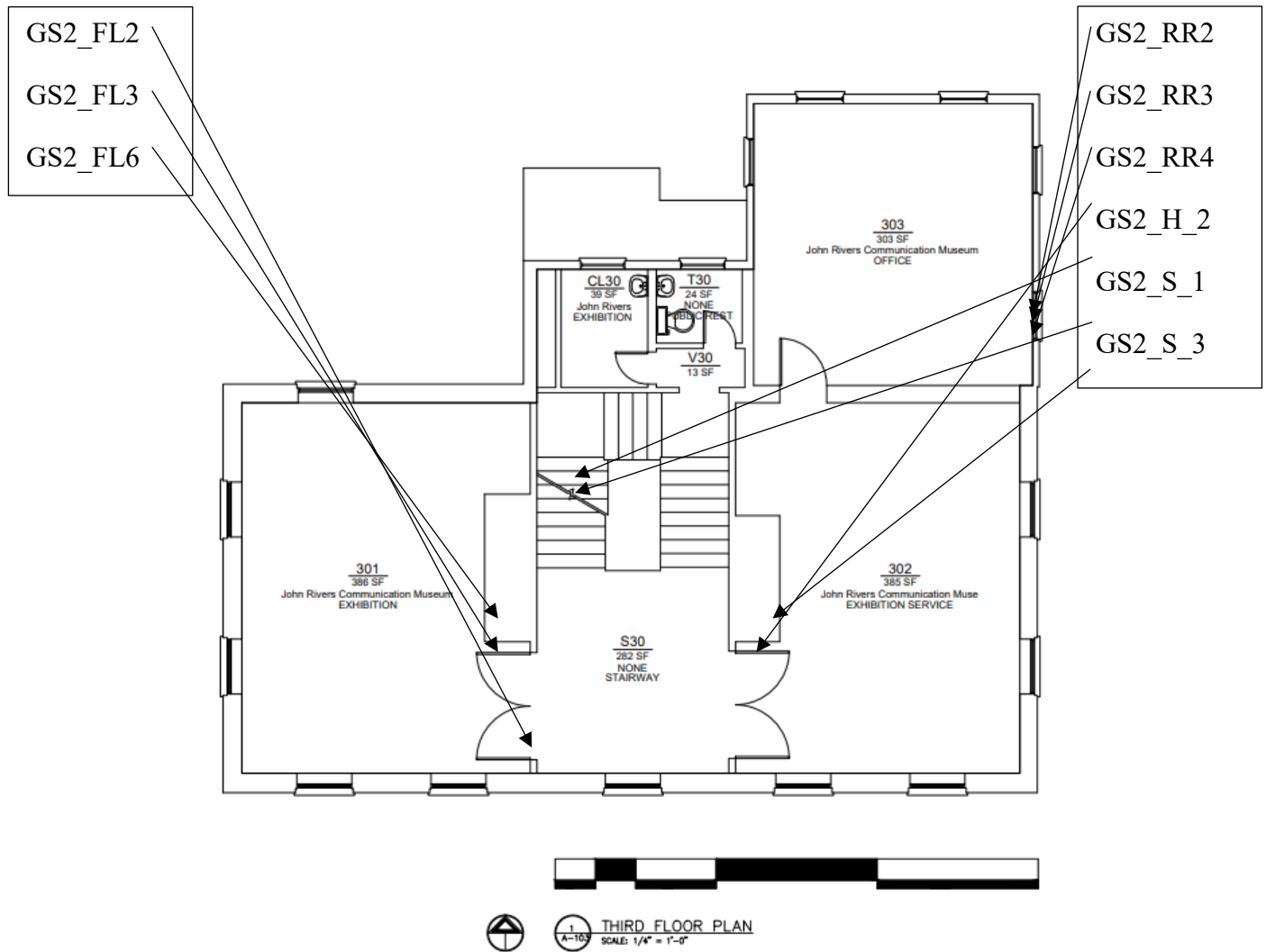
8	32 Paint -	Off-white [Benjamin Moore 2149-70]
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/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: The paint layers are interrupted by a distinct change in paint layers that do not align with the layering of the first layers. This may be due to sanding or removal of paint before adding new paint layers like the white paint. There are at least 8 layers that only have a small visible portion.

Second Floor Samples

Second Floor





GS2_RR2

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS2_RR2

Location description: Window Trim

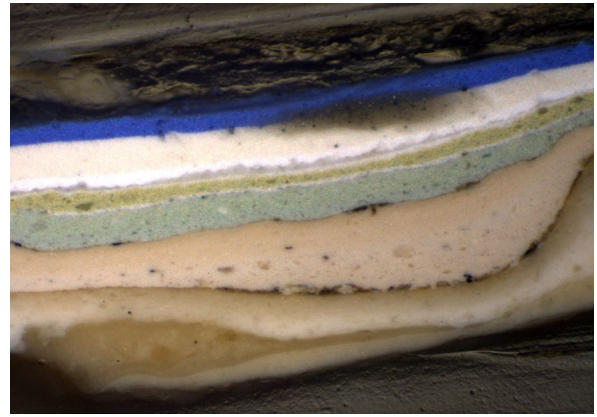
Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Elizabeth Bellersen

Analysis date: April 2, 2021

Approximate number of layers: 15



Campaign	Layer description (starting from substrate):	Notes (color name , texture, inclusions): Benjamin Moore
	1 Substrate	Wood
1	2 Paint	Cream; 2146-70
	3 Paint	Dark Cream; 249
	4 Paint	Cream; 2146-70
	5 /	
2	6 Paint	Off-White; 2153-60
	7 Paint	Cream; HC-31
	8 /	
3	9 Paint +	Mint Green; 451
4	10 Paint --	White; 2148-20
	11 Paint -	Green; 543

5	12 Paint --	White; 2148-20
	13 Paint--	Gray; 1590
6	14 Paint +	White; 2148-20
7	15 Paint	Blue; 819

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: This sample has a lot of layers, especially for an addition room. It is possible that this window frame came from another building. The mint green is similar to paint found in another sample, but the later, brighter green, is unique to this sample.



GS2_RR3

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS2_RR3

Location description: Window Stile

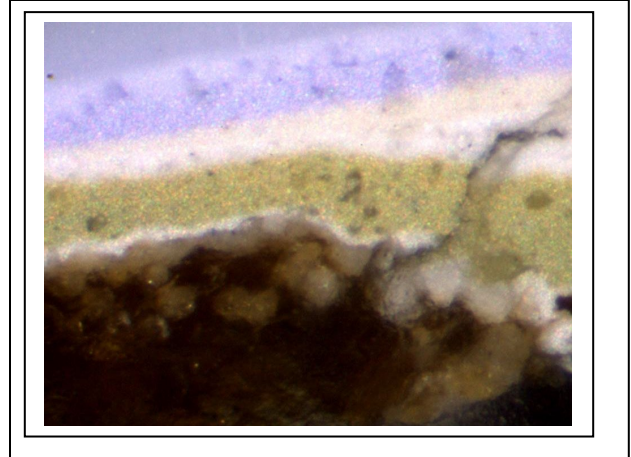
Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Elizabeth Bellersen

Analysis date: April 2, 2021

Approximate number of layers: 6



Campaign	Layer description (starting from substrate):	Notes (color name , texture, inclusions): Benjamin Moore
	1 Substrate	Wood
1	2 Paint	White; 2148-70
	3 Paint	Yellow; 2152-60
2	4 Paint +	White; 2148-70
	5 Paint	Cream; 2146-70
3	6 Paint	Purple; 1432

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: This sample has the same yellow with large inclusions found in several other samples.



GS2_RR4

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS2_RR4

Location description: Right Wall

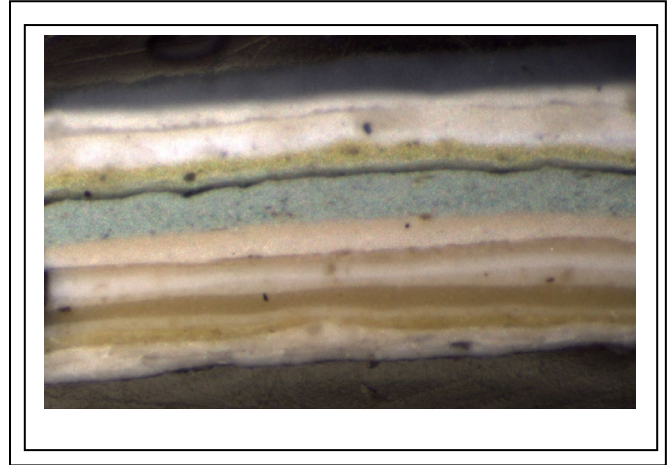
Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Elizabeth Bellersen

Analysis date: April 2, 2021

Approximate number of layers: 17



Campaign	Layer description (starting from substrate):	Notes (color name , texture, inclusions): Benjamin Moore
	1 Substrate	Plaster
1	2 Paint -	Golden-Cream; 287
	3 Paint	Cream; 2146-70
	4 Paint	Dark Cream; 249
2	5 Paint -	Light Beige; 1520
	6 Paint	Off- White; 2153-60
	7 Paint	Beige; 2146-70
	8 /	
3	9 Paint	Off-white; 2153-60
	10 Paint	Cream; HC-31
4	11 Paint	Mint Green; 451

	12 /	
5	13 Paint --	White; 2148-20
	14 Paint	Green; 543
6	15 Paint	White; 2148-20
	16 /	
7	17 Paint	White; 2148-20

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: This sample has incredibly similar layers to that of the window frame in the same room. Since this came from the wall, near the chair rail, this shows that the windows and the trimmings of the room were similar colors. There also might have been some faux-marbling done.



GS2_FL2

58 Goerge Street, Charleston, SC Form

Sample number: GS2_FL2

Location description: RM 301-top right of door
surround

Type of illumination: Reflective

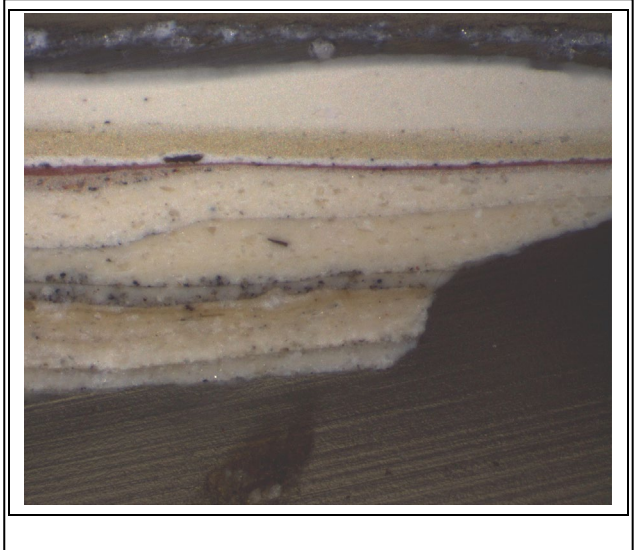
Magnification: 4x power

Analysis completed by: Travis Galli

Analysis date: 03/29/21

Approximate number of layers: 16

Paint Stratigraphy



Campaign #:	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	No visible substrate	
1	1 Paint +	Cream with inclusions (Benjamin Moore 2148-50)
	2 Dirt /	
2	3 Paint +	White faded with inclusions (Benjamin Moore 2121-70)
	4 Paint +	Yellow (Benjamin Moore 2152-50)
3	5 Paint -	Off white (Benjamin Moore 2144-70)
4	6 Paint -	Off white with inclusions (Benjamin Moore 2144-70)
	7 Dirt /	
5	8 Paint -	Beige with inclusions (Benjamin Moore 2146-70)
	9 Dirt /	
6	10 Paint ++	Cream with inclusions (Benjamin Moore 2148-50)

7	11 Paint -	Light gray with inclusions (Benjamin Moore 2108-60)
7	12 Paint -	Red (Benjamin Moore 2003-10)
8	13 Paint -	White with inclusions (Benjamin Moore 2121-70)
9	14 Paint +	Yellow (Benjamin Moore 2152-50)
10	15 Paint ++	White (Benjamin Moore 2121-70)
	16 Clear coat	<i>Clear coat</i>

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: Relatively thin layers of colored paint, mixed with thicker layers of whites and yellows. Most layers contain inclusions. Colors taken from Benjamin Moore Color Preview.



GS2_FL3

58 Goerge Street, Charleston, SC

Form

Sample number: GS2_FL3

Location description: RM 301-Interior door left

Type of illumination: Reflective

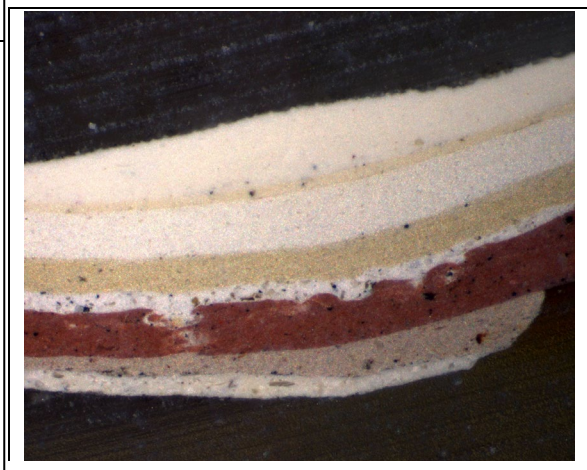
Magnification: 4x power

Analysis completed by: Travis Galli

Analysis date: 3/29/21

Approximate number of layers: 9

Paint Stratigraphy



Campaign #:	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	No visible substrate	
1	1 Paint +	Cream with inclusions (Benjamin Moore 2148-50)
	2 Dirt /	
2	3 Paint +	Light gray with inclusions (Benjamin Moore 2108-60)
3	4 Paint ++	Red with inclusion (Benjamin Moore 2003-10)
4	5 Paint +	White with multi colored inclusions (Benjamin Moore 2121-70)
4	6 Paint +	Yellow (Benjamin Moore 2152-50)
5	7 Paint +	White smooth no inclusions (Benjamin Moore 2121-70)
6	8 Paint -	Yellow (Benjamin Moore 2152-50)
	9 Paint +	White (Benjamin Moore 2121-70)

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: Paint consistent in pattern with samples taken from similar location. Campaigns are thick with clear edges. Paint colors taken from Benjamin Moore Color Preview.



GS2_FL6

58 Goerge Street, Charleston, SC Form

Sample number: GS2_FL6

Location description: RM 301-southern corner of
chair rail, bottom

Type of illumination: Reflective

Magnification: 4x power

Analysis completed by: Travis Galli

Analysis date: 03/29/21

Approximate number of layers: 19

Paint Stratigraphy

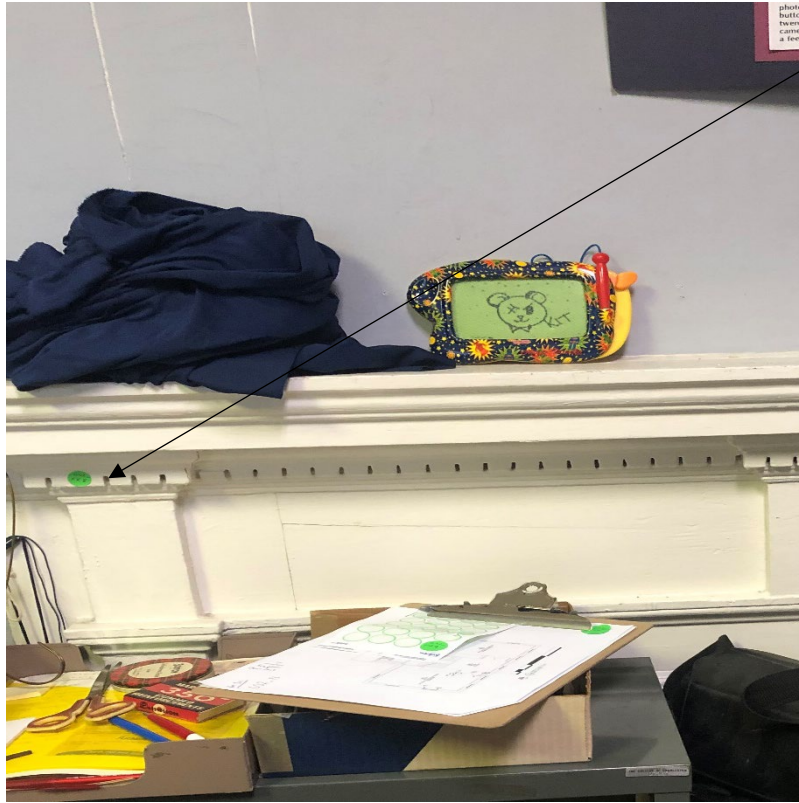


Campaign #:	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	No visible substrate	
1	1 Paint ++	Cream (Benjamin Moore 2148-50)
	2 Dirt /	
2	3 Paint +	Off white with inclusions (Benjamin Moore 2144-70)
3	4 Paint +	Graining- wood
4	5 Paint +	Teal (Benjamin Moore 2063-40)
	6 Paint +	Blue (Benjamin Moore 2066-30)
5	7 Paint +	Off white with large inclusions (Benjamin Moore 2144-70)
	8 Dirt /	
6	9 Paint +	Cream (Benjamin Moore 2148-50)
	10 Paint +	Beige (Benjamin Moore 2146-70)

	11 Dirt /	
7	12 Paint +	Cream smooth no inclusions (Benjamin Moore 2148-50)
	13 Paint +	Light gray (Benjamin Moore 2108-60)
8	14 Paint -	Brown (Benjamin Moore 2110-20)
9	15 Paint -	Red with one very large inclusion (Benjamin Moore 2003-10)
10	16 Paint -	White (Benjamin Moore 2121-70)
	17 Paint +	Yellow (Benjamin Moore 2152-50)
11	18 Paint +	Cream (Benjamin Moore 2148-50)
	19 Clear coat	Clear coat

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: Sample contains multiple campaigns of graining. All campaigns are relatively thin and uniform. Paint colors taken from Benjamin Moore Color Preview.



GS2_FR8

58 Goerge Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS2_FR8

Location description: RM 302-fireplace dental,
below mantle

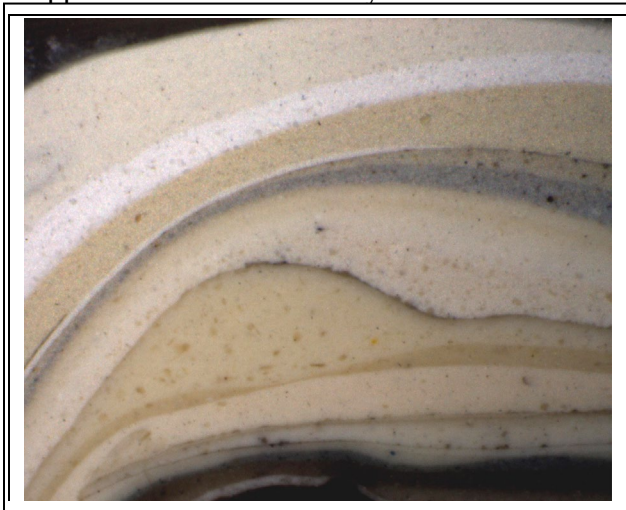
Type of illumination: Reflective

Magnification: 4x power

Analysis completed by: Travis Galli

Analysis date: 03/29/21

Approximate number of layers: 33



Campaign #:	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	Substrate	
1	1 Paint +	Off white (Benjamin Moore 2144-70)
1	2 Paint +	Yellow (Benjamin Moore 2152-50)
	3 Dirt /	

2	4 Paint -	Cream (Benjamin Moore 2148-50)
	5 Dirt /	
3	6 Paint -	Cream (Benjamin Moore 2148-50)
	7 Dirt /	
4	8 Paint +	Off white with inclusions (Benjamin Moore 2144-70)
	9 Dirt /	
5	10 Paint +	White (Benjamin Moore 2121-70)
	11 Dirt /	
6	12 Paint	Graining- marble
7	13 Paint +	Black (Benjamin Moore 2132-10)
8	14 Paint ++	Graining- Wood
9	15 Paint -	White with inclusions (Benjamin Moore 2121-70)
10	16 Paint -	Off white with inclusions (Benjamin Moore 2144-70)
11	17 Paint -	Opaque green (Benjamin Moore 2027-40)
12	18 Paint -	Light blue (Benjamin Moore 2061-40)
13	19 Paint +	White with inclusions (Benjamin Moore 2121-70)
	20 Dirt /	
14	21 Paint +	White with large inclusions (Benjamin Moore 2121-70)
	22 Dirt /	
15	23 Paint +	White with large inclusions (Benjamin Moore 2121-70)
15	24 Paint +	Yellow with inclusions (Benjamin Moore 2152-50)
16	25 Paint ++	Off white with inclusions (Benjamin Moore 2144-70)

	26 Dirt /	
17	27 Paint -	White with blue inclusions (Benjamin Moore 2121-70)
18	28 Paint -	Light blue (Benjamin Moore 2061-40)
19	29 Paint -	Yellow (Benjamin Moore 2152-50)
20	30 Paint -	White (Benjamin Moore 2121-70)
	31 Paint	Cream (Benjamin Moore 2148-50)
21	32 Paint +	White (Benjamin Moore 2121-70)
	33 Paint ++	Off white with small inclusions (Benjamin Moore 2144-70)

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: Most layers of any sample collected, possible due to the location of the sample; between dentals of fireplace mantle. Two layers of graining present, one wood and another marble. Paint preparation was clearly done to the front face of the mantle, however the area between the dental has seen less preparation, resulting a large number of campaigns being present. Paint colors taken from Benjamin Moore Color Preview.



GS2_H_2

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS2_H_2

Location description: This sample was taken from the bottom rail of the left door located on the eastern side of the second floor.

Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Isabella Gordineer

Analysis date: 3/28/2021

Approximate number of layers: 13

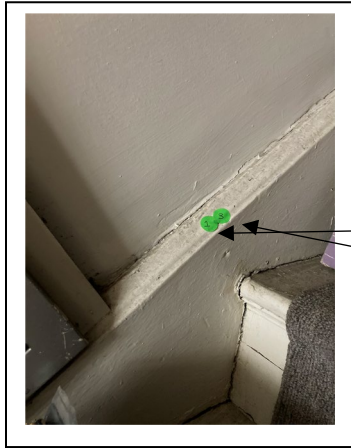


Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	1 Substrate	Wood
1	2 Paint +:	Tan [Benjamin Moore 2107-40]
	3 Paint -:	Brown [Benjamin Moore 2101-10]
	4 Paint +:	Light blue [Benjamin Moore 2142-60]
	5 Paint +:	Light grey [Benjamin Moore 2141-50]
	6 Dirt /:	
2	7 Paint +:	Off-white with a few dark inclusions [Benjamin Moore 2149-70]
	8 Dirt /:	
3	9 Paint ++:	Beige with brown inclusions [Benjamin Moore 2146-70]
	10 Dirt /:	
4	11 Paint +:	Beige with dark inclusions [Benjamin Moore 2146-70]

	12 Paint -:	Blue [Benjamin Moore 2064-30]
5	13 Paint -:	White [Benjamin Moore 2148-70]
	14 Paint -:	Yellow [Benjamin Moore 2153-60]
	15 Paint -:	Off-White with few inclusions [Benjamin Moore 2149-70]
	16 Paint -:	White with few inclusions [Benjamin Moore 2148-70]

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: The first few layers are neutral colors ranging from light greys to beiges. There is one distinct layer that is blue in color. It is a newer paint due to its nearly straight line between other layers. The beige layers, which are below the blue layer and are much more irregular in shape and size.



GS2_S_1

GS2_S_3

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS2_S_1

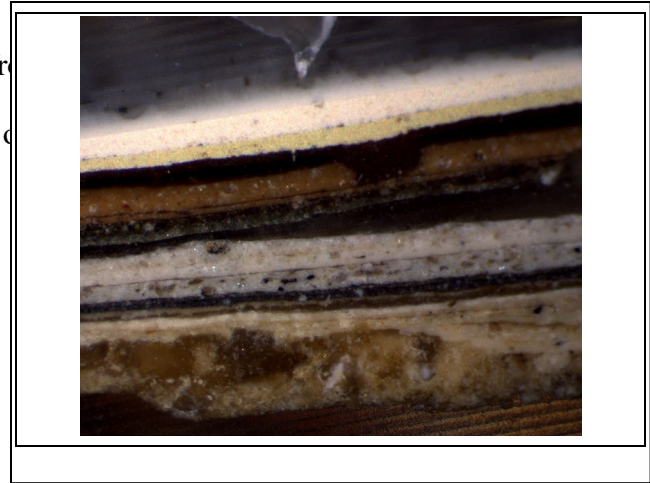
Location description: This sample was taken from the baseboard on the western side of the stairs of the accent to the third floor.

Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Isabella Gordineer

Analysis date: 4/1/2021



Approximate number of layers: 32

Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	1 Substrate	Wood
1	2 Paint -:	Light tan [Benjamin Moore 2148-20]
1	3 Paint -:	Light brown [Benjamin Moore 2153-50]
	4 Dirt /:	
2	5 Paint -:	Light brown [Benjamin Moore 2153-50]
	6 Paint -:	Off-white/tan [Benjamin Moore 2149-70]
	7 Paint -:	Brown [Benjamin Moore 2095-20]
	8 Paint -:	Light brown [Benjamin Moore 2153-50]
	9 Dirt /:	
3	10 Paint -:	Dark blue [Benjamin Moore 2067-10]
	11 Dirt /:	

4	12 Paint -:	Dark blue [Benjamin Moore 2067-10]
	13 Dirt /:	
5	14 Paint -:	Light blue with brown and dark brown inclusions [Benjamin Moore 2124-70]
	15 Dirt /:	
6	16 Paint -:	Beige with tan inclusions [Benjamin Moore 2146-70]
	17 Paint -:	Dark beige with tan inclusions [Benjamin Moore 2162-50]
	18 Paint -:	White with many light inclusions [Benjamin Moore 2148-70]
	19 Paint -:	Brown [Benjamin Moore 2095-20]
	20 Paint ++:	Black [Benjamin Moore 2132-10]
	21 Paint +:	Dark grey with many dark inclusions [Benjamin Moore 2120-30]
	22 Paint +:	Black with many inclusions [Benjamin Moore 2132-10]
	23 Dirt /:	
7	24 Paint -:	Light brown [Benjamin Moore 2153-50]
	25 Dirt /:	
8	26 Paint ++:	Light brown [Benjamin Moore 2153-50]
	27 Paint ++:	Black [Benjamin Moore 2132-10]
	28 Paint -:	White (primer) [Benjamin Moore 2148-70]
	29 Paint +:	Yellow [Benjamin Moore 2152-50]
	30 Dirt /:	
9	31 Paint +:	Off-white [Benjamin Moore 2149-70]
	32 Paint +:	Beige [Benjamin Moore 2146-70]

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: This sample has numerous layers ranging from very thin to thick. The layers are parallel to each other and are not very irregular. Some layers such as the light blue and beige have inclusions both large and small. There could be decorative painting within these layers.

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS2_S_3

Location description: This sample was taken from the baseboard on the western side of the stairs on the accent to the third floor.

Type of illumination: Reflected light

Magnification: 4x

Analysis completed by: Isabella Gordineer

Analysis date: 3/28/2021



Approximate number of layers: 11

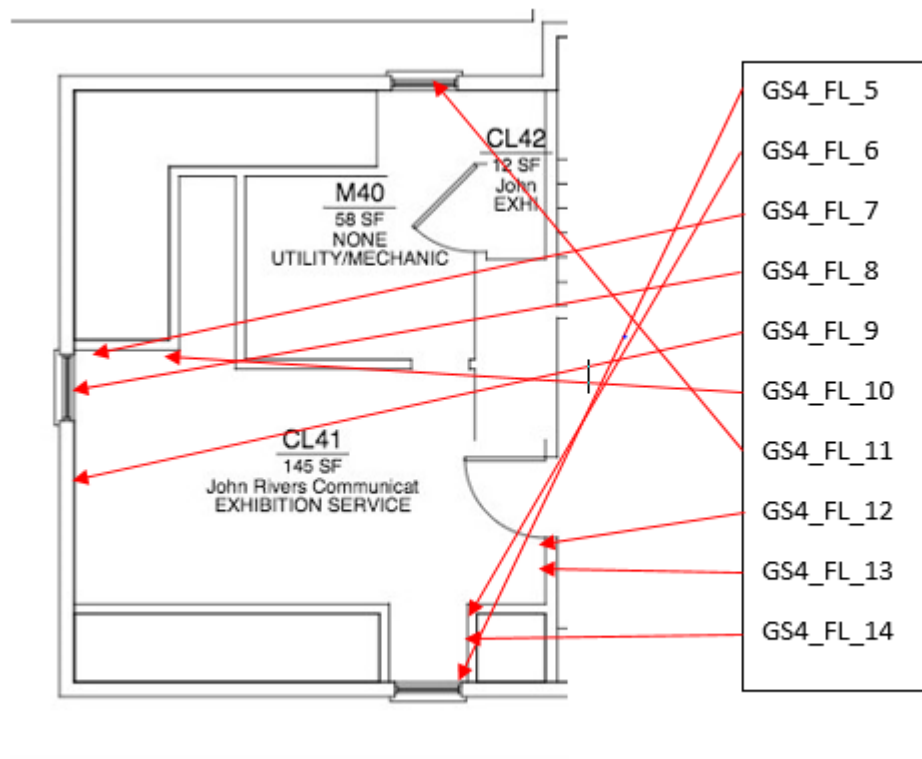
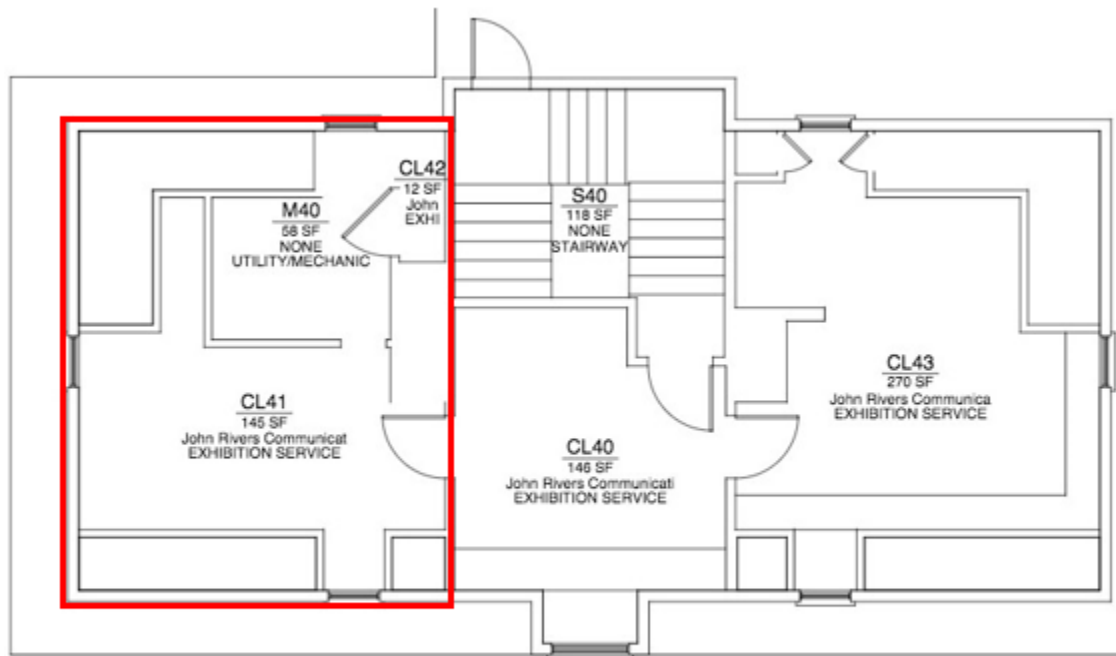
Campaign #	Layer description (starting from substrate):	Notes (color name , texture, inclusions):
	1 Substrate	Wood
1	2 Paint -:	Black with some lighter inclusions [Benjamin Moore 2132-10]
	3 Paint -:	Black with no inclusions [Benjamin Moore 2132-10]
	4 Paint -:	Brown [Benjamin Moore 2095-20]
	5 Paint +:	Black [Benjamin Moore 2132-10]
2	6 Paint -:	White (primer) [Benjamin Moore 2148-70]
	7 Paint +:	Yellow [Benjamin Moore 2152-50]
	8 Dirt /:	
3	9 Paint -:	White [Benjamin Moore 2148-70]
	10 Paint +:	Beige [Benjamin Moore 2146-70]
4	11 Paint -:	White [Benjamin Moore 2148-70]

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: This paint sample has darker paint colors on earlier layers and lighter colors on newer layers. The earlier layers are also thinner than the newer layers. The yellow color and beige color are common among other samples.

Third Floor Samples

Third Floor





GS4_FL_7



GS4_FL_8

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS4_FL_8

Location description: 4th floor, east room window sill (east facing window)

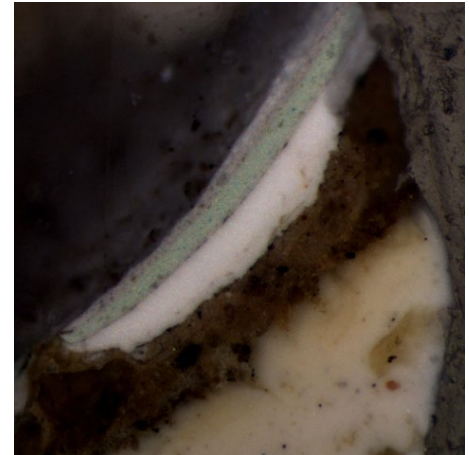
Type of illumination: Reflective

Magnification: 4X

Analysis completed by: Branden Gunn

Analysis date: 03/29/2021

Approximate number of layers: 4



Campaign #	Layer Description (starting from substrate)	Notes (color name, texture, inclusions)
	Substrate	Wood
1	Paint +	Thin layer of cream colored paint over substrate. Benjamin Moore 2152-70, smooth consistency, no inclusions
2	Paint -:	Thin layer of light-purple paint over cream paint. Benjamin Moore 2115-60, smooth consistency, moderate inclusions
3	Paint -:	Thin layer of light green paint over purple paint. Benjamin Moore 2033-60, smooth consistency, moderate inclusions
4	Paint -:	Thin layer of light-purple paint over cream paint. Benjamin Moore 2115-60, smooth consistency, moderate inclusions

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: substrate with 4 layers of historic paint of mostly thin layers and inclusions visible.



GS4_FL_11



GS4_FL_12

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS4_FL_12

Location description: West room, 4th floor, interior door trim leading to center room

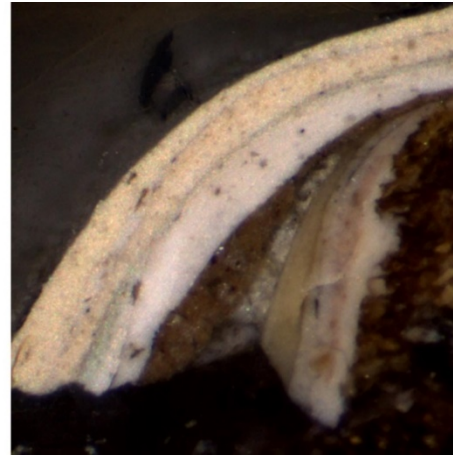
Type of illumination: Reflective

Magnification: 4X

Analysis completed by: Branden Gunn

Analysis date: 03/29/2021

Approximate number of layers: 13



Campaign #	Layer Description (starting from substrate)	Notes (color name, texture, inclusions)
	Substrate	N/A
1	Paint -:	Thin layer of cream colored paint over substrate. Benjamin Moore 2153-70, smooth consistency, no inclusions
2	Paint -:	Broken layer of light-pink colored paint over cream-colored paint layer. Benjamin Moore 2172-60, smoot consistency, moderate inclusions
3	Paint -:	Thin layer of cream-colored paint overlaid on light-pink layer. Benjamin Moore 2132-60, smooth consistency
4	Dirt /:	N/A
5	Paint +	Broken layer of mustard-yellow paint. Benjamin Moore 2152-50, rough consistency, no inclusions
6	Paint +	Layer of brown colored paint over broken layer of grey paint. Benjamin Moore 2115-60, broken consistency, high inclusions
7	Paint +	Thick layer of grey paint. Benjamin Moore 2107-10, smooth consistency, moderate inclusions
8	Dirt /:	N/A
9	Paint +	Thick layer of brown paint laid over grey paint. Benjamin Moore 2148-70, smooth consistency,

		high inclusions. Benjamin Moore 2148-70, smooth consistency, high inclusions
10	Paint -:	Thin layer of light green paint. Benjamin Moore 2033-60, broken consistency, moderate inclusions
11	Paint +	Thin layer of cream colored paint. Benjamin Moore 2154-60, smooth consistency, no inclusions
12	Paint -:	Broken layer of off-white paint. Benjamin Moore 2144-60, smooth consistency, moderate inclusions
13	Paint +	Thick layer of light-yellow paint laid over thin layer of off-white paint. Benjamin Moore 2154-60, smooth consistency, no inclusions

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: sample with substrate and 11 layers of historic paint. Several of the same shades appear.



GS4_FL_13



GS4_FL_14

58 George Street, Charleston, SC Form

Sample number: GS4_FL_14

Location description: West room, 4th floor, southern facing dormer wall

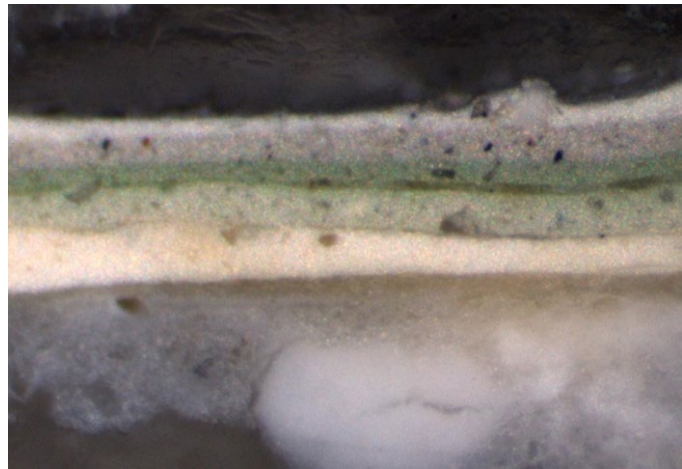
Type of illumination: Reflective

Magnification: 4X

Analysis completed by: Branden Gunn

Analysis date: 03/29/2021

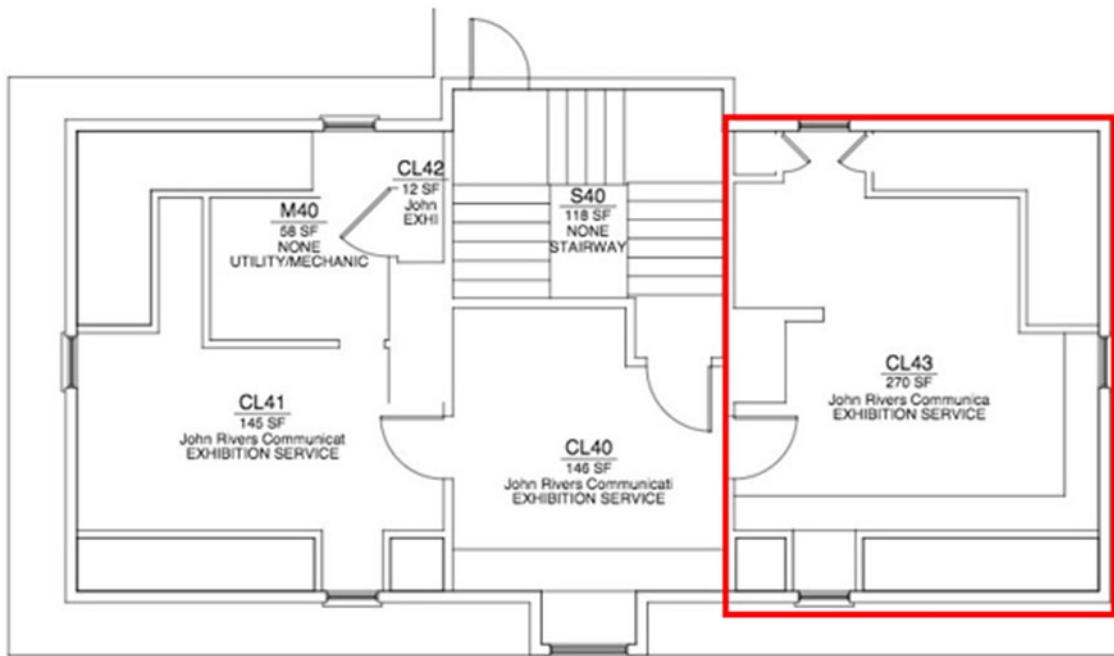
Approximate number of layers: 7



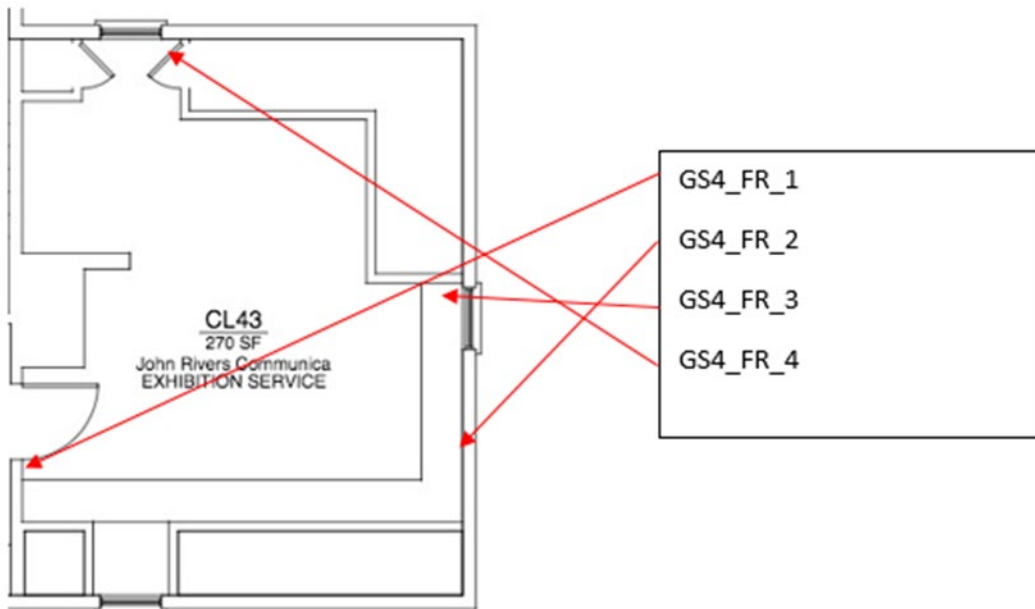
Campaign #	Layer Description (starting from substrate)	Notes (color name, texture, inclusions)
	Substrate	N/A
1	Paint +	Thick layer of cream colored paint. Benjamin Moore 2153-70, smooth consistency, moderate inclusions
2	Dirt /:	N/A
3	Paint +	Moderate layer of light green paint. Benjamin Moore 2033-60, broken consistency, moderate inclusions
4	Dirt /:	N/A
5	Paint +	Moderate layer of dark green paint. Benjamin Moore 2035-40, smooth consistency, moderate inclusions
6	Paint +	Moderate layer of light purple paint. Benjamin Moore 2117-60, smooth consistency, moderate inclusions
7	Paint -:	Thin layer of light grey paint. Benjamin Moore 2148-70, smooth consistency, no inclusions

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: an unknown substrate with several layers of historic paint beneath a single layer of modern paint that has no inclusions.



FOURTH FLOOR PLAN
SCALE: 1/4" = 1'-0"





GS4_FR_3



GS4_FR_4

58 George Street, Charleston, SC
Form

Paint Stratigraphy

Sample number: GS4_FR_3

Location description: East Room, 4th floor, east facing dormer wall

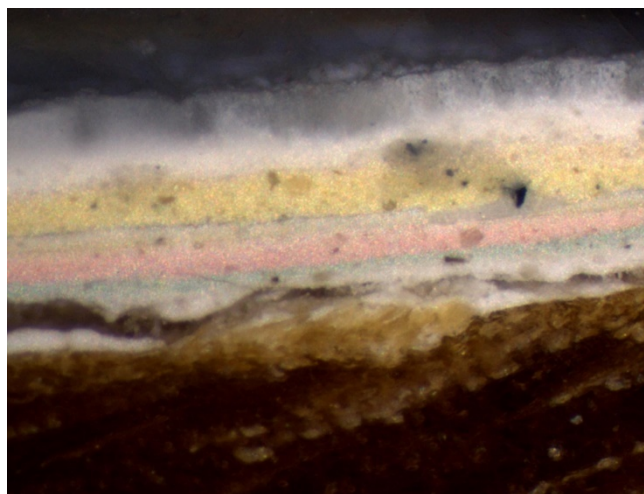
Type of illumination: Reflective

Magnification: 4X

Analysis completed by: Branden Gunn

Analysis date: 03/29/2021

Approximate number of layers: 9



Campaign #	Layer Description (starting from substrate)	Notes (color name, texture, inclusions)
	Substrate	N/A
1	Paint -:	Broken layer of cream colored paint over substrate. Benjamin Moore 2153-70, broken consistency, no inclusions
2	Paint -:	Broken payer of light brown paint. Benjamin Moore 2160-40, broken consistency, moderate inclusions
3	Paint -:	Thin layer of cream colored paint. Benjamin Moore 2153-70, broken consistency, moderate inclusions
4	Paint -:	Thin layer of light blue paint. Benjamin Moore 2052-60, smooth consistency, moderate inclusions
5	Paint +	Thin layer of light pink paint. Benjamin Moore 2171-50, smooth consistency, moderate inclusions
6	Paint -:	Moderate layer of yellow colored paint. Benjamin Moore 2152-60, smooth consistency, moderate inclusions
7	Dirt /:	N/A
8	Paint +	Thick layer of yellow colored paint. Benjamin Moore 2023-60, moderate inclusions, smooth consistency
9	Paint ++	Thick layer of white paint. Benjamin Moore 2144-70, smooth consistency, no inclusions

/: dirt layer +: thick layer ++: very thick -: thin layer

Analysis: substrate with multiple layers of historic paint with visible inclusions. A modern paint layer is above.

Pre-casting analysis:

Paint sample #	Location	Description
GS1_FL_2	Door surround	Thin layer of substrate followed by two visible layers of white and off-white paint.
GS1_FL_7	Mantle	Substrate is followed by a layer of light blue paint similar to that found on the window surround. A brown layer is visible after, possibly a varnish as it appears to be more brittle and different in texture.
GS1_FL_9	Chair rail	No visible substrate, but small flecks of a light blue paint and of a cream-toned pink followed by white paint.
GS1_FR_7	Mantle	Visible substrate with white, red, light blue, and cream paint layers
GS1_FR_10	Closet	Unclear if first layer is substrate or a darker paint. Layers of white, red, and blue are visible.
GS1_RR7	First floor; Rear right room window trim	Sample with several layers of paint and wood substrate
GS1_CR2	First floor; Center rear room window muntin	Sample with a few layers of paint and large amount of wood substrate
GS1_H_5	This sample was taken from the right door on the western side of the house on the first floor.	This sample is white with a light brown wood substrate.
GS1_S_3	This sample was taken from the eastern side of the staircase approaching the second floor. It is from the top of the baseboard.	This sample is white paint with some dirt and darker colored paints. It also has a light wood substrate.

GS2_RR2	Second floor; Rear right room window trim	Sample with several visible layers of paint and wood substrate
GS2_RR3	Second floor; Rear right room window stile	Sample with several visible layers of paint and wood substrate
GS2_RR4	Second floor; Rear right wall	Sample with several layers of paint and plaster substrate
GS2_H_2	This sample was taken from the bottom rail of the left door located on the eastern side of the second floor.	This sample is white paint with a larger wood substrate piece.
GS2_S_1	This sample was taken from the baseboard on the western side of the stairs on the accent to the third floor.	This sample is white paint. It is a thin sample with wood substrate visible.
GS2_S_3	This sample was taken from the baseboard on the western side of the stairs on the accent to the third floor.	This sample is white paint with grey paint visible near the wood substrate.
GS4_FL_8	West room, 4 th floor, western facing dormer window sill	Larger triangular sample with substrate broken up under white paint
GS4_FL_12	West room, 4 th floor, interior door trim leading to center room	Narrow sample with substrate and cream colored paint extending on one end
GS4_FL_14	West room, 4 th floor, southern facing dormer wall	Small triangular sample with white paint and substrate
GS4_FR_3	East Room, 4 th floor, east facing dormer wall	Large sample with substrate and firmly attached paint

Paint samples collected from 58 George Street had a wide variety of colors and applications of paint. Colors ranged from sea foam green to cobalt blue to cream. On some of the more decorative pieces throughout the structure, there is evidence of graining. This is visible in the repeating layers of browns and/or tans in a sample. Some samples had a large number of paint layers with few interruptions between them. The lines are extremely parallel to each other

and show continuous repainting with different colors and virtually no preparation to repaint between them.

Architectural features that came from the 28 George Street have more historic colors than those at 58 George Street. The paint colors of these objects in graining colors, creams, and white. The large features, like the doors and their surrounded, are more neutral in color than other features such as the trim in other rooms throughout the house.

Bibliography

“Barnard Elliott House, Charleston, Charleston County, SC.” Survey (photographs, measured drawings, written historical and descriptive data), Historic American Building Survey, National Parks Service, U.S. Department of the Interior, 2016. Prepared by Patricia Ploehn for the College of Charleston Undergraduate Program in Historic Preservation. Accessed April 13, 2021.