



George Milford & Associates

BUILDING PRESERVATION CONSULTANTS

**George T Fore
& Associates**
BUILDING PRESERVATION CONSULTANTS

P.O. Box 12801
Raleigh, North Carolina 27605
(919) 828-1270

George T. Fore and Associates was organized in 1981 in Raleigh, North Carolina to provide a wide range of preservation consulting services to a diverse clientele consisting of architects, government and private agencies, developers, institutions, and private owners. The area served is primarily the eastern states. The principal of the firm is George T. Fore, an architectural conservator professionally trained and experienced in architectural design, material analysis, and architectural history. George T. Fore and Associates has developed a leading position in architectural conservation consulting services for large and small restoration projects as well as in the development of preservation methods for historic materials, preservation maintenance programs, structural and decorative conservation analysis and historic structures reports.

HISTORIC PAINT and FINISHES ANALYSIS

Finishes analysis is used in preservation to identify original and subsequent paint schemes, and just as importantly, to determine the order of changes and alterations that may have occurred to the building. This latter technique is referred to as the study of chromochronology.

Belmont Mansion, Nashville, Tennessee

Madame John's Legacy, New Orleans, Louisiana

Audubon Hall, St. Francisville, Louisiana

Statesville City Hall, Statesville, North Carolina

Hoke County Courthouse, Raeford, North Carolina

The Darby House, Baldwin, Louisiana

Christ Church, Covington, Louisiana

Arlington Historic House and Gardens, Birmingham, Alabama

St. Marys Church, Franklin, Louisiana

Belle Meade Historic Site Museum, Nashville, Tennessee

Phillips Law Office, Chapel Hill, North Carolina

Midland Branch Depot, Eunice, Louisiana

St. Martin Parish Courthouse, St. Martinville, Louisiana

Oakwood Historic District, Eight Victorian Cottages, Raleigh, N.C.

Mordecai Square, Raleigh, North Carolina

Tacony, Vidalia, Louisiana

Parker House, Murfreesboro, North Carolina

Stonewall, Rocky Mount, North Carolina

The Grevemberg House, Franklin, Louisiana

Bracebridge Hall, Edgecombe County, North Carolina

Michel Prudhomme House, Opelousas, Louisiana
Destrehan Plantation, Destrehan, Louisiana
Oak Alley Plantation, Vacherie, Louisiana
Person Place, Louisburg, North Carolina
2016, 2018, 2020 Burgundy Street, New Orleans, Louisiana
Union Station, Aberdeen, North Carolina
King-Bazemore House, Hope Plantation, Windsor, North Carolina
Portsmouth County Courthouse, Portsmouth, Virginia
Rogers, Bagley, Daniels House, Raleigh, North Carolina
Labor Building, Raleigh, North Carolina
Van Der Veer House, Bath, North Carolina
Eagle Tavern, Halifax, North Carolina
Owens House, Halifax, North Carolina
Sallie Billie House, Halifax, North Carolina
May Museum, Farmville, North Carolina

CONDITIONS REPORTS

Conditions reports are intensive studies of buildings used to identify the extent and causes of specific problems, leading to the identification of priorities for preservation and conservation.

Belmont Mansion, Nashville, Tennessee
Blandwood, Greensboro, North Carolina
Bracebridge Hall, Edgecombe County, North Carolina
Chapel of the Cross, Chapel Hill, North Carolina
May Museum, Farmville, North Carolina
University Methodist Church, Chapel Hill, North Carolina
Statesville City Hall, Statesville, North Carolina
LaGrange, Henderson, North Carolina
Fort Macon, Atlantic Beach, North Carolina
Union Station, Aberdeen, North Carolina
Judge John Hall House, Warrenton, North Carolina
Mill Prong, Hoke County, North Carolina
St. John's Lodge, Wilmington, North Carolina
Collins Mansion, Tyrrell County, North Carolina

MATERIAL ANALYSIS and CONSERVATION

The repair of historic buildings often requires an analytical determination of the components of early materials, as well as the causes of their deterioration. Specific conservation techniques can thus be applied and tested for their suitability.

Tacony, Vidalia, Louisiana

Burlington Carousel, Burlington, North Carolina

Chapel of the Cross, Chapel Hill, North Carolina

May Museum, Farmville, North Carolina

Statesville City Hall, Statesville, North Carolina

Hoke County Courthouse, Raeford, North Carolina

Belle Meade Historic Site Museum, Nashville, Tennessee

Phillips Law Office, Chapel Hill, North Carolina

Badin-Roque House, Natchitoches, Louisiana

Oak Alley Plantation, Vacherie, Louisiana

Fort Macon, Atlantic Beach, North Carolina

Playmakers Theatre, Chapel Hill, North Carolina

Boyette Slave House, Johnston County, North Carolina

Black-Cole House, Moore County, North Carolina

Horton Grove, Stagville Preservation Center, Durham, N.C.

SPECIFICATIONS for RESTORATION

Techniques and materials that are not part of current construction practice are often required in building preservation. Studies and testing results must be translated into clear descriptions for the use of architects and contractors.

The Darby House, Baldwin, Louisiana

The Grevenberg House, Franklin, Louisiana

Bracebridge Hall, Edgecombe County, North Carolina

May Museum, Farmville, North Carolina

University Methodist Church, Chapel Hill, North Carolina

Statesville City Hall, Statesville, North Carolina

Hoke County Courthouse, Raeford, North Carolina

Belle Meade Historic Site Museum, Nashville, Tennessee

Phillips Law Office, Chapel Hill, North Carolina

Badin-Roque House, Natchitoches, Louisiana

Oak Alley Plantation, Vacherie, Louisiana

Black-Cole House, Moore County, North Carolina

Bennehan House, Stagville Preservation Center, Durham, N.C.

Horton Grove, Stagville Preservation Center, Durham, N.C.

Eagle Tavern, Halifax, North Carolina

Owens House, Halifax, North Carolina

Sallie Billie House, Halifax, North Carolina

ARCHITECTURAL RECORDING

The recording of projects through photographs, drawings and written descriptions serves both as a preservation technique and as a base for the preparation of studies and restoration programs. Careful recording also often reveals important information about the history and condition of buildings.

Bracebridge Hall, Edgecombe County, North Carolina

May Museum, Farmville, North Carolina

Statesville City Hall, Statesville, North Carolina

Hoke County Courthouse, Raeford, North Carolina

Phillips Law Office, Chapel Hill, North Carolina

Oak Alley Plantation, Vacherie, Louisiana

Mill Prong, Hoke County, North Carolina

Horton Grove, Stagville Preservation Center, Durham, N.C.

Endor Iron Works, Lee County, North Carolina

Yates Mill, Wake County, North Carolina

Metal Truss Bridge, Rutherford County, North Carolina

RESUME

George T. Fore
Architectural Conservator

Education

Master of Science in Historic Preservation, Graduate School of Architecture and Planning, Columbia University, 1978.

Bachelor of Environmental Design in Architecture, North Carolina State University, 1976.

Certificate in Metals Conservation, The Association for Preservation Technology, Denver, Colorado, 1979.

Certificate in Stained Glass Conservation, The Association for Preservation Technology, Banff, Alberta, Canada, 1982.

Certificate in Architectural Terra Cotta Conservation, The Association for Preservation Technology, Nashville, Tennessee, 1983.

Professional Experience

Prior to organization of George T. Fore and Associates

Architectural Conservator, North Carolina Division of Archives and History. Responsible for developing divisional architectural conservation program; training of staff members in methods of conservation; preparation of plans, specifications and contracts for stabilization projects; conducting workshops and courses in architectural conservation for architects, engineers, craftsmen and building owners.

Restoration Specialist, North Carolina Division of Archives and History. Responsible for coordinating 33 rehabilitation and restoration projects; preparation of plans, specifications, and contracts; providing analysis of material conservation problems.

Survey Specialist, North Carolina Division of Archives and History. Responsible for conducting statewide inventory of iron truss bridges; photographic and site documentation of each structure; preparation of historical evaluations and project findings for publication.

Public Speaking

"Restoration Techniques and Resources," NCAIA Winter Conference, Pinehurst, N.C., 1981.

"Techniques of Historic Paint Research," "Historic Masonry Evaluation and Conservation," "The Chemical Analysis of Mortars, Plasters, and Cements," and "Wood Repairs Using Epoxy Resins," Historic Preservation Technology Program, Durham Technical Institute, Durham, N.C., 1979, 1980, 1982, 1983.

"Masonry and Wood Repair Techniques," 10-day Field Workshop, Stagville Preservation Center, Durham, N.C., 1979, 1980.

"Paints and Finishes," Do's and Don'ts of Building Maintenance Workshop, North Carolina Division of Archives and History, Durham, N.C. and Wilmington, N.C., 1980.

"Wood Conservation Techniques for Archaeological Sites," Stagville Preservation Center, Durham, N.C., 1980.

Partial List of Paint Research Projects

Smallwood-Ward House, New Bern, N.C. 1812 Interior.
John Wright Stanly House, New Bern, N.C. 1780 Interior.
Somerset Plantation, Creswell, N.C. ca. 1850 Exterior.
Cupola House, Edenton, N.C. ca. 1730 Exterior.
Edwards-Franklin House, Lowgap, N.C. 1799.
Haywood Hall, Raleigh, N.C. 1800, East Rooms.
Harmony Hall, Kinston, N.C. ca. 1770.
Orange County Courthouse, Hillsborough, N.C. 1845.
Blandwood (Governor John Motley Morehead House), Greensboro, N.C. 1844,
East Parlor.
New East and New West, University of North Carolina, Chapel Hill, N.C.
1860 Exteriors.
Lewis-Smith House, Raleigh, N.C. 1855 Exterior.
North Carolina State Capitol, Raleigh, N.C. 1840 Interior (in progress).
Refuge Temple, Richmond, Va. 1860 Exterior.

David R. Black
Architectural Conservator

620 Wills Forest Street
Raleigh, North Carolina 27605

Education

B. A., 1974, Columbia College of Columbia University. Major: Art and Architectural History.

M. S., 1976, Columbia University Graduate School of Architecture and Planning. Program: Historic Preservation.

Professional Experience

1977-85. Restoration Specialist, North Carolina Division of Archives and History. Reviewed, monitored and provided technical assistance for more than one hundred state and NPS grant-funded restoration and rehabilitation projects. Provided plans and specifications for a number of projects and carried out architectural investigations and analyses of all types, including paint color research, analysis of masonry materials and mortars, hardware research and design of missing features. Reviewed requests for certification under the Tax Reform Act of 1976 and Economic Recovery Tax Act.

1976-77. Researcher, Architectural Conservation Program, Racine, Wisconsin. Researched buildings and prepared nominations for the city's Landmarks Preservation Commission. Prepared a handbook of maintenance and conservation for homeowners, assisted in setting up a revolving loan fund, taught a course in building research methods, and researched and prepared an interior restoration plan for the 1868 Blake House.

1975. Survey Team Leader, City of Wilmington, Delaware. Led a four-person team in a comprehensive inventory of the city's historic architectural resources. Outlined National Register of Historic Places districts and buildings and recommended areas for coverage under the local historic zoning ordinance.

Publications

"Blount Street." Early Raleigh Neighborhoods and Buildings. City of Raleigh, 1983.

Historic Architectural Resources of Downtown Asheville, North Carolina. With James Sumner. 60 pages. City of Asheville, May 1979.

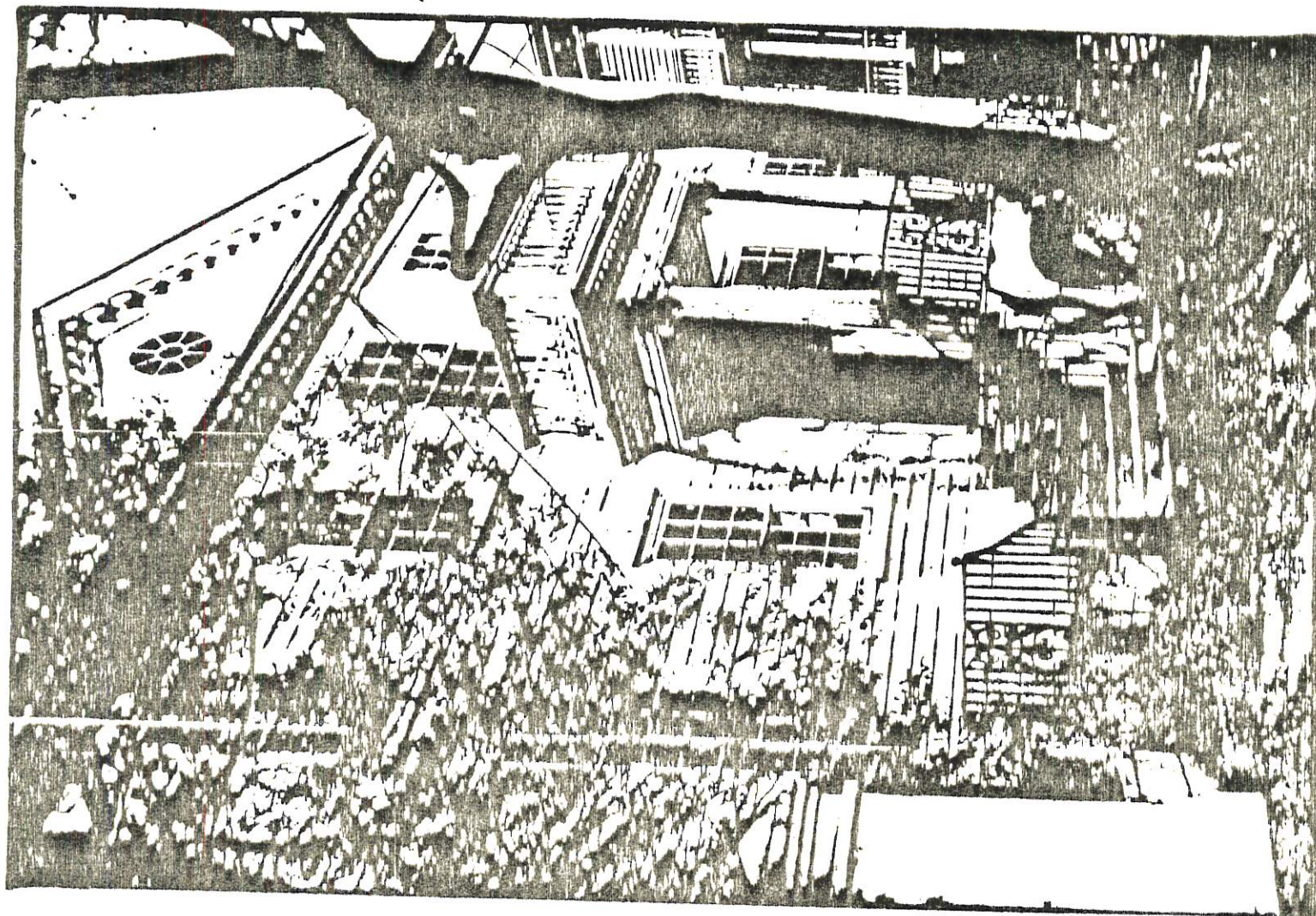
Maintaining and Renewing Your Old House. Text, illustrations and graphic design. 42 pages. Architectural Conservation Program, Racine, Wisconsin, May 1977.

Renewing Our Roots: The Northside. With Ruta Schuller and Barbara Walter. 30 pages. Preservation-Racine, Inc., May 1977.

THE FOLLOWING IS A TENTATIVE LIST OF TWENTY-FIVE BUILDINGS AVAILABLE FOR PAINT RESEARCH. THE BUILDINGS WERE SELECTED DUE TO THEIR AGE AND APPARENT SURVIVAL OF ORIGINAL MATERIALS, INCLUDING STUCCO OR WOOD BODY, SHUTTERS, WOOD TRIM, PIAZZAS, AND/OR IRON DETAILING. THE SELECTED CONSULTANT WILL CHOOSE THE BUILDINGS MOST LIKELY FOR SUCCESSFUL ANALYSIS, AND A FINAL LIST WILL BE APPROVED IN CONJUNCTION WITH THE DEPARTMENT OF ARCHIVES AND HISTORY. THE LIST IS KEYED TO ATTACHED PHOTOS.

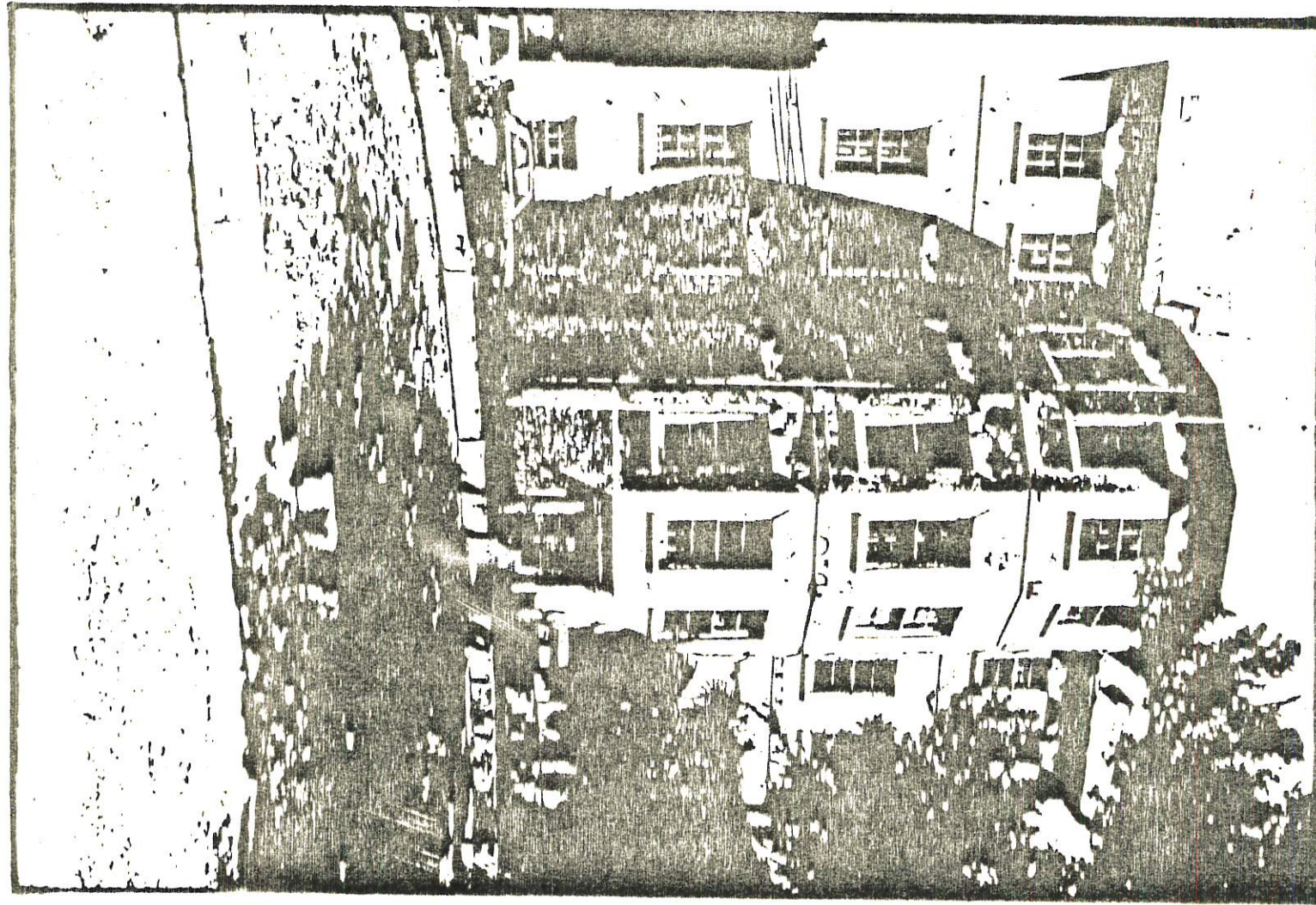
Name of Site	Location	Date of Construction	Photos	Primary Exterior Material	
				Wood	Stucco
1. The John Edwards House	15 Meeting Street	c. 1772	X	X	
2. Middleton-Pinckney House	14 George Street	c. 1797	X		X
3. Ladson-Crouch House	8 Meeting Street	c. 1820	X		X
4. Maurice Simons House	80 King Street	c. 1782		X	
5. Poyas House	69 Meeting Street	c. 1796	X		X
6. Thomas Grange Simon's House	128 Bull Street	c. 1814	X	X	
7. Gaillard-Bennett House	60 Montague Street	c. 1800	X	X	
8. Edgar Well's House	52 King Street	c. 1740	X	X	
9. Dixon-Dill House	50 King Street (6 Prices Alley)	c. 1740	X	X	
10. John Fullerton House	15 Legare Street	c. 1772	X	X	
11. Humphrey-Sommers House	128 Tradd Street	c. 1765		X	
12. Joseph Winthrop House	129 Tradd Street	c. 1797	X	X	
13. Aiken-Rhett House	48 Elizabeth Street	c. 1817			X
14. --	84 Warren Street	c. 1835		X	
15. Simon Chancognie House	48 Laurens Street	c. 1810	X	X	
16. John Robinson House	6 Judith Street	c. 1820	X	X	
17. James Legare House	6 Thomas Street	c. 1832	X	X	
18. The Charles Crouch House	119 Smith Street	c. 1849	X	X	
19. "Pirate House"	141 Church Street	c. 1740	X		X
20. The Gabeau House	64 Warren Street	c. 1817	X	X	
21. The Edmundston-Alston House	21 East Battery	c. 1828 - altered 1838	X		X
22. James Watt's House	26 Church Street	c. 1794			X
23. Andrew Hasell House	64 Meeting Street	c. 1789	X	X	
24. James Hartley House	43 East Bay Street	c. 1750			X
25. --	89 Wentworth Street	c. 1740			X

ALL WOOD EXTERIOR TRIM, SUCH AS SHUTTERS, TRIM, AND PIAZZAS WILL BE SUBJECT TO PAINT RESEARCH.



1. THE JOHN EDWARDS HOUSE
15 MEETING STREET c. 1772

2. THE MIDDLETON-PINCKNEY HOUSE
14 GEORGE STREET c. 1797

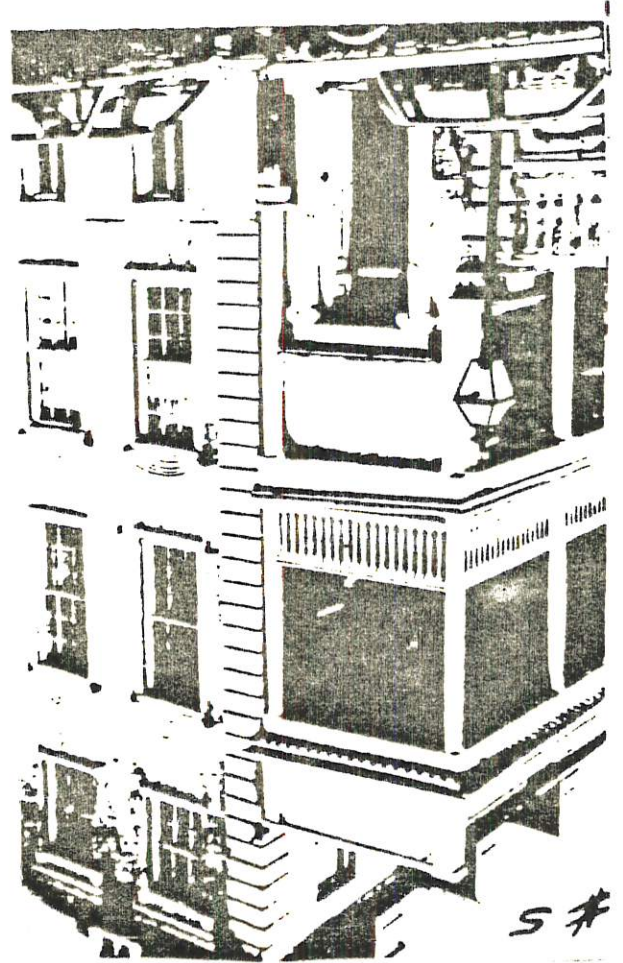


3. LADSON-CROUCH HOUSE
8 MEETING STREET
c. 1820

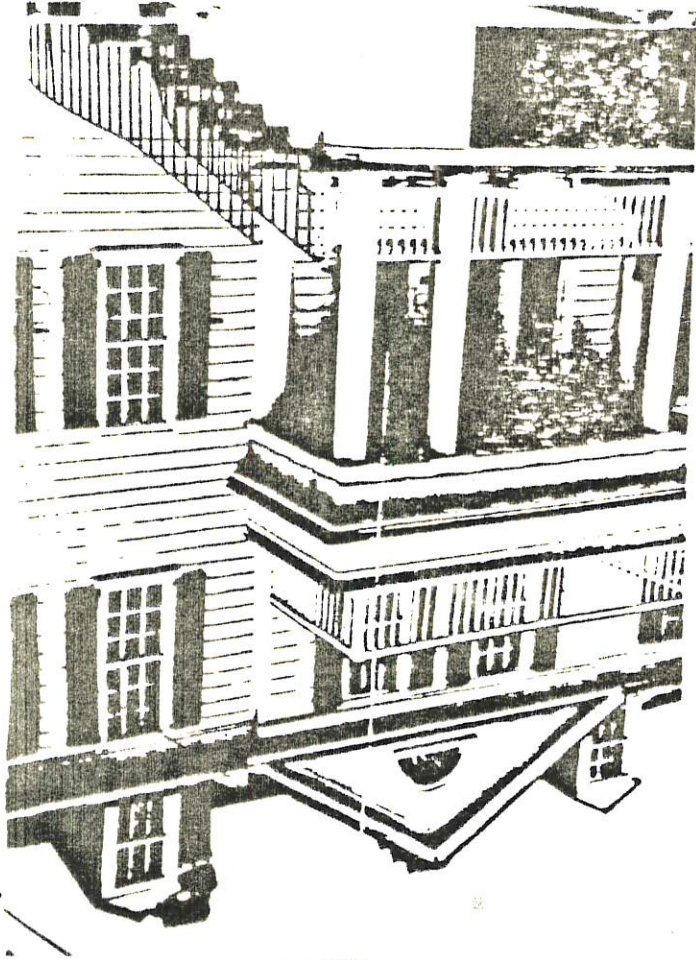


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5. POYAS HOUSE
69 MEETING STREET C. 1796

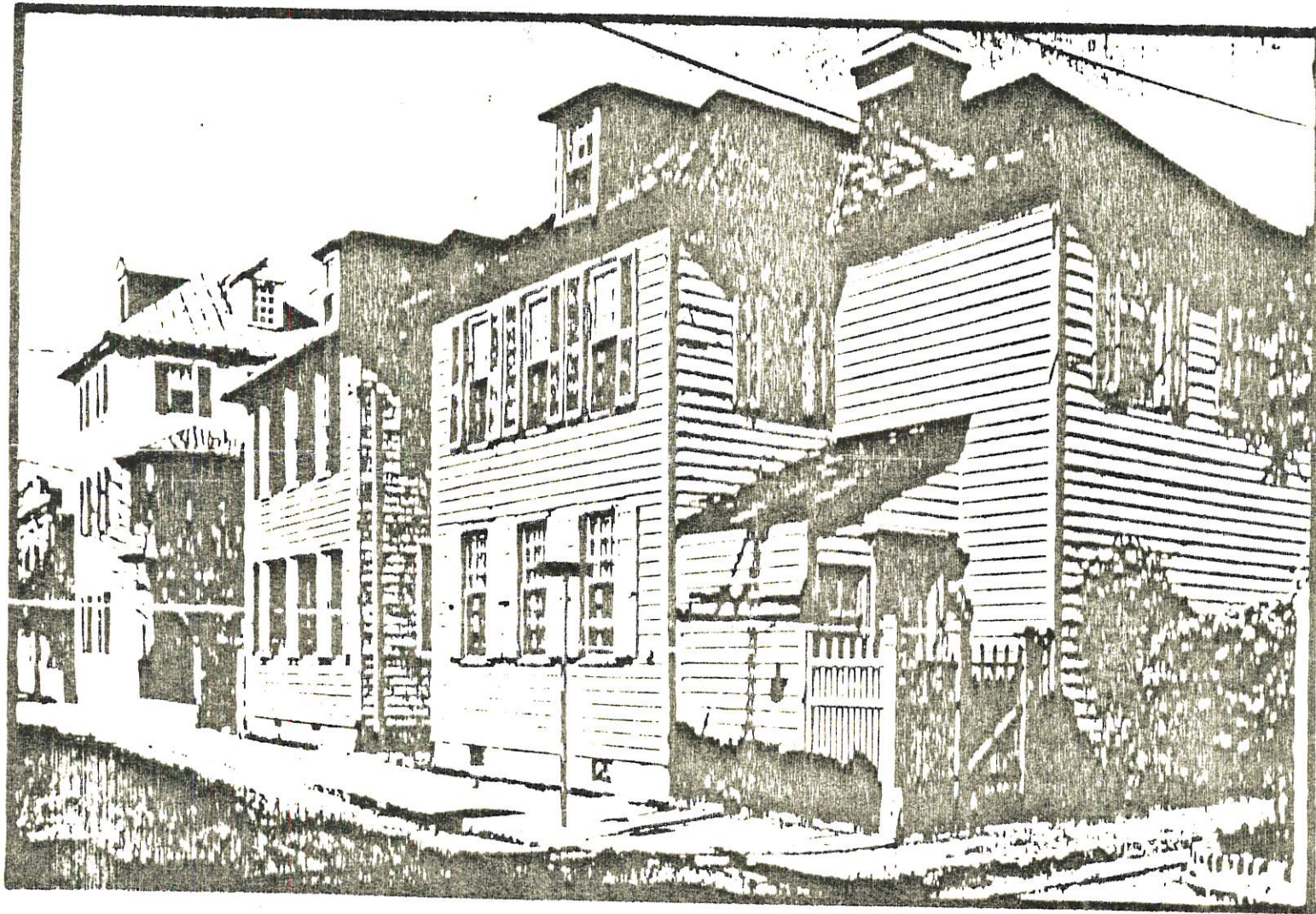


6. THOMAS GRANGE SIMON'S HOUSE
128 BULL STREET C. 1814



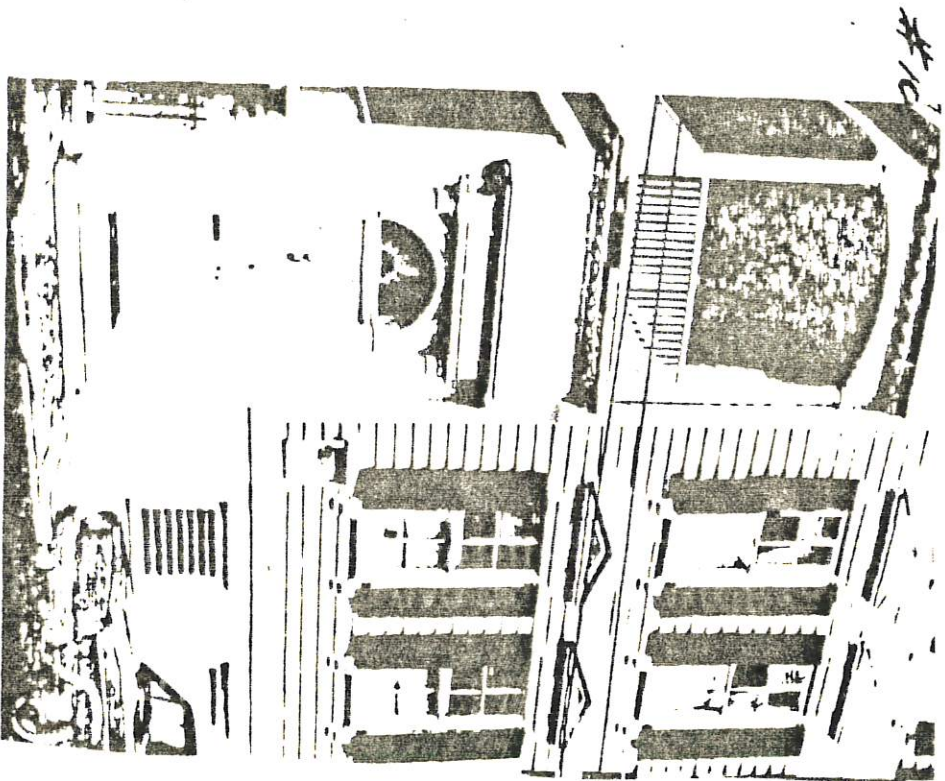


7. GAILLARD-BENNETT HOUSE
60 MONTAGUE STREET
c. 1800



8. EDGAR WELL'S HOUSE - 52 KING STREET - c. 1740

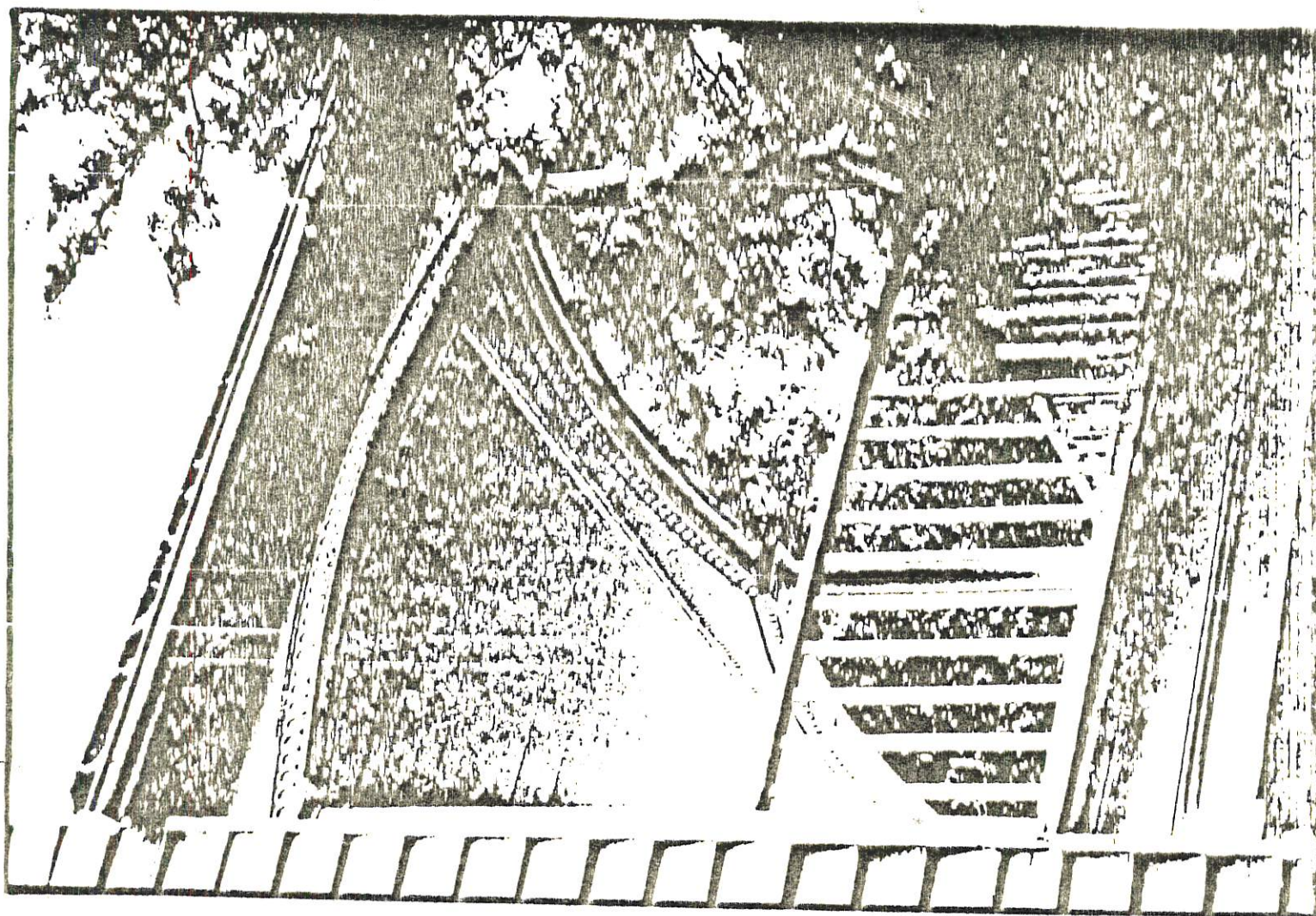
9. DIXON-DILL HOUSE - 50 KING STREET (6 PRICES ALLEY) - c.1740



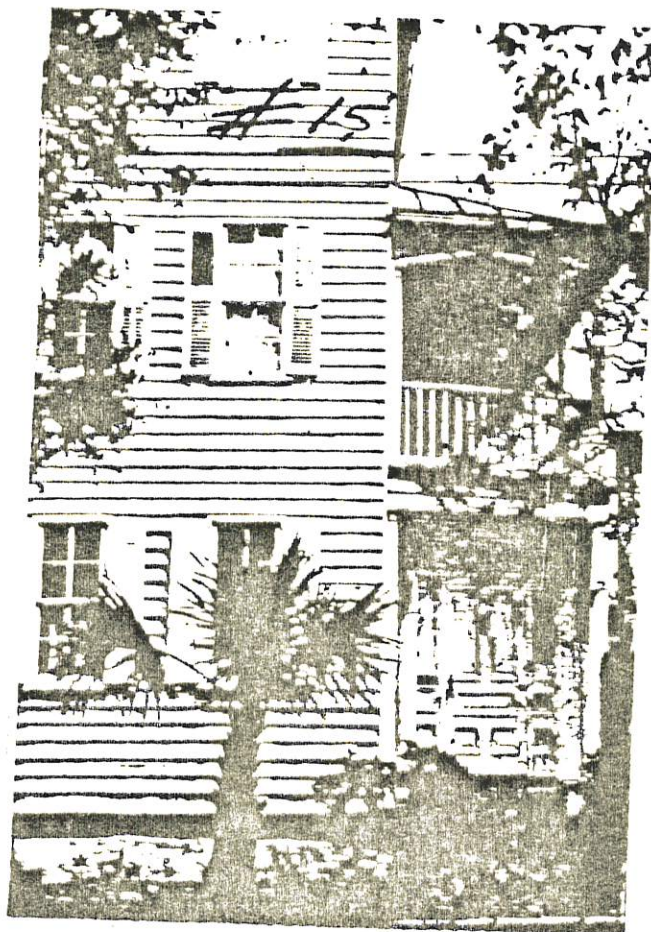
10. THE JOHN FULLERTON HOUSE
15 LEGARE STREET C.1772



12. JOSEPH WINTHROP HOUSE
129 Tradd Street c.1797

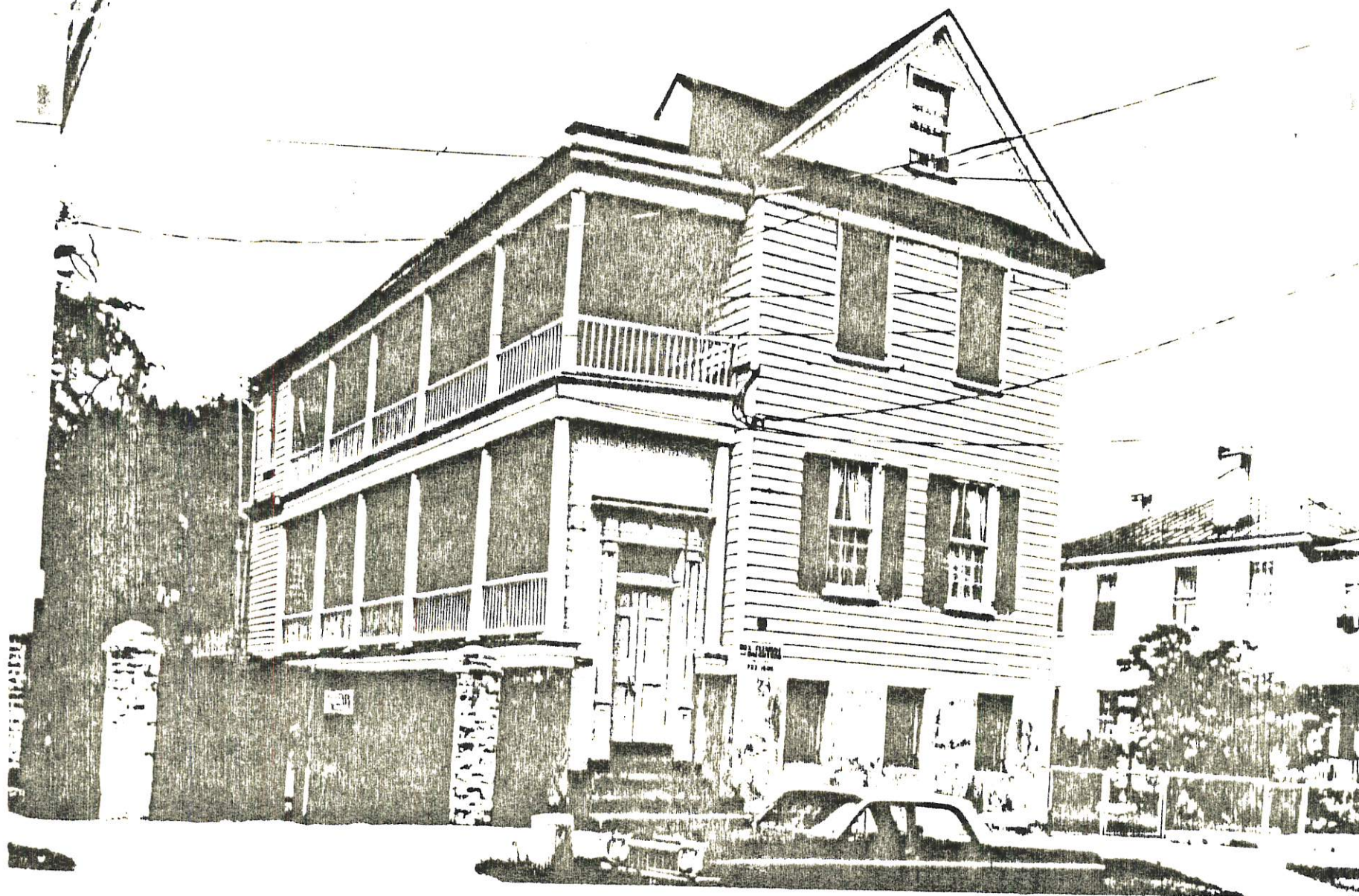


15. Simon Chancognie House
48 Laurens Street



15. SIMON CHANCOGNIE HOUSE
48 LAURENS ST. - c.1810

#16



16. JOHN ROBINSON HOUSE
6 JUDITH STREET
c. 1820

17. JAMES LEGARE HOUSE
6 THOMAS STREET
c. 1832



61 #



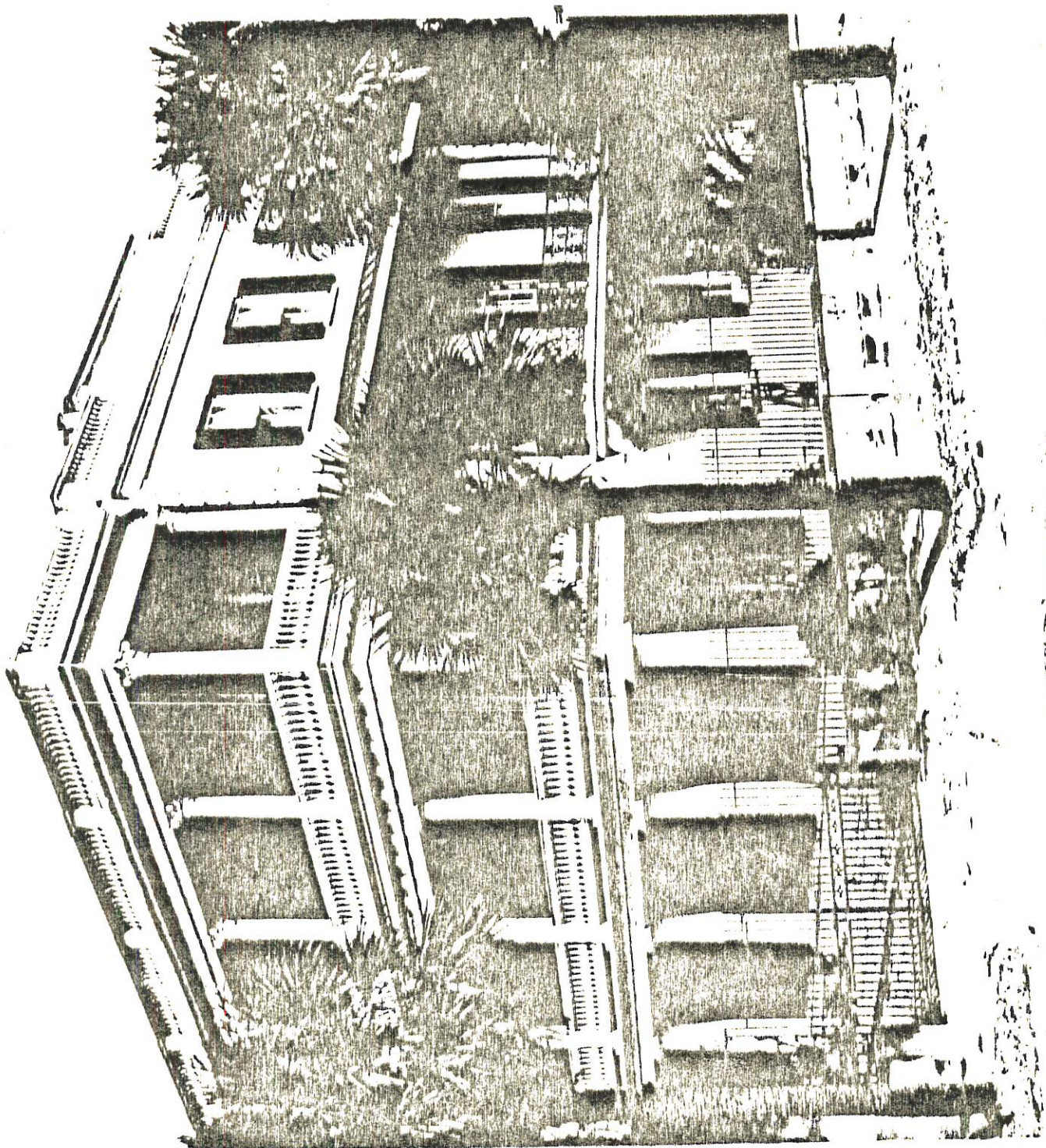
18. THE CHARLES CROUCH HOUSE
119 SMITH STREET - c.1849



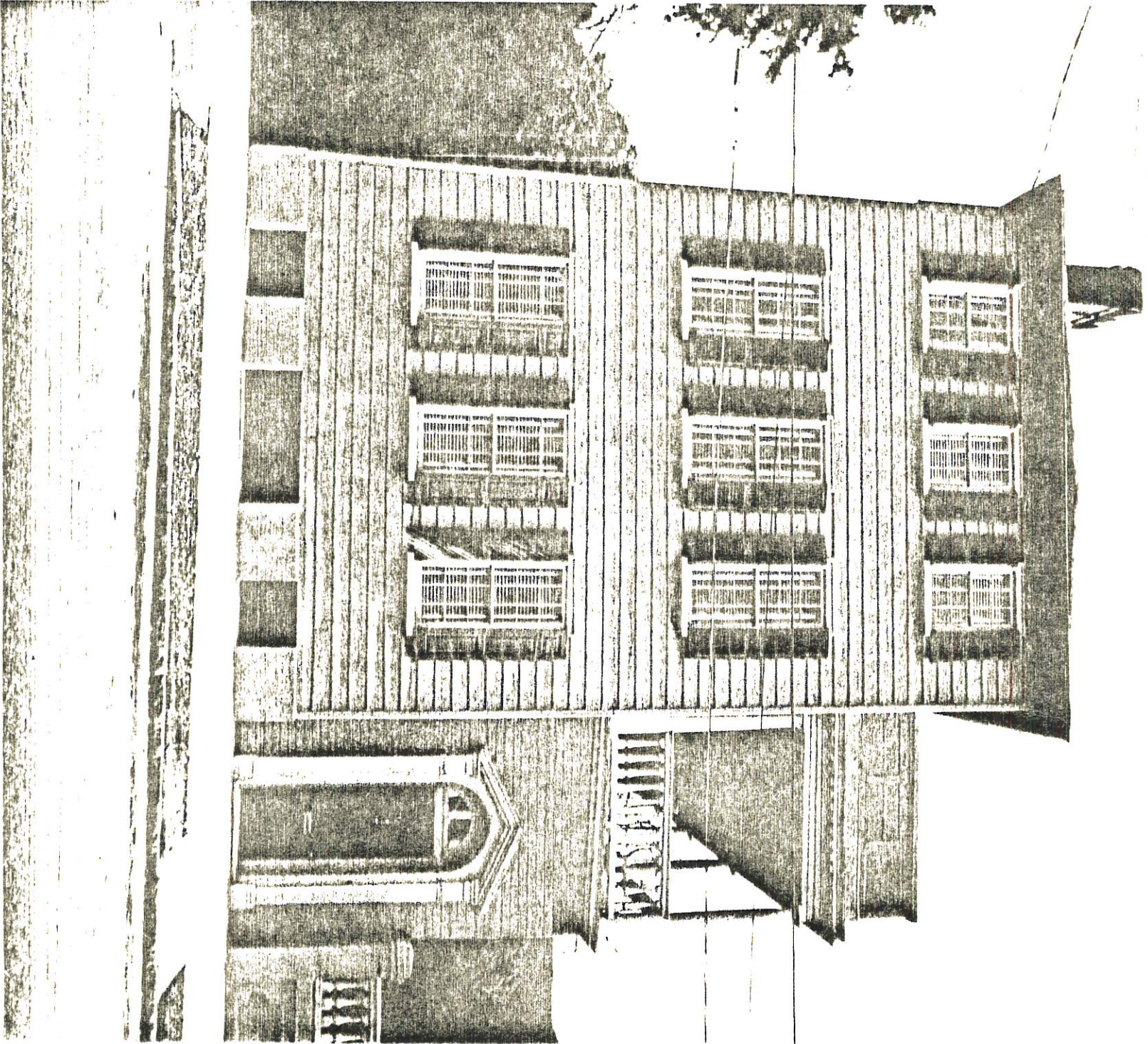
19. PIRATE HOUSE
141 CHURCH STREET - c.1740



20. THE GABEAU HOUSE
64 WARREN STREET - c. 1817



21. THE EDMUNDSTON-ALSTON HOUSE
21 EAST BATTERY c. 1828 - altered 1838



A G R E E M E N T

Submitted to:

HISTORIC CHARLESTON FOUNDATION
51 Meeting Street
Charleston, South Carolina

Work to be Performed by:

GEORGE T. FORE AND ASSOCIATES
P.O. Box 12801
Raleigh, North Carolina 27605

THIS AGREEMENT, made this _____ day of _____

1985, by and between HISTORIC CHARLESTON FOUNDATION (hereinafter the Foundation) and GEORGE T. FORE AND ASSOCIATES (hereinafter the Consultant) pursuant to a REQUEST FOR PROPOSALS (hereinafter the RFP) to conduct a paint research study on 15 buildings located in the Old and Historic District of Charleston, to document a palette of paint colors used from the early eighteenth century to the mid nineteenth century. This project is funded through the Historic Preservation Program of the U. S. Department of Interior, National Park Service, pursuant to an FY 1985 Survey and Planning Grant awarded by the S. C. Department of Archives and History, and through a Consultant Services Grant awarded by the National Trust for Historic Preservation.

THE CONSULTANT AGREES to perform all labor necessary for completion of the project as outlined in the RFP, and according to the Consultant's letter of bid dated June 5th, 1985, and his further letter of June 20, 1985, herein attached as Exhibit "A", and incorporated by reference.

COMPLETION OF THIS WORK will be in accordance with the Secretary of Interior's Standards for Rehabilitation, and in a workmanlike manner, for the sum of twelve thousand (\$12,000.00) dollars. The buildings to be sampled in the project are described on a list, herein attached as Exhibit "B", and incorporated by reference.

THIS AGREEMENT is made subject to the following terms and conditions:

SECTION I - FINAL REPORTS

The reports on individual buildings for Paint Research as outlined in the Consultant's proposal, will be synthesized into a final research report, along with written documentation of their pictorial evidence of paint colors on eighteenth and nineteenth-century Charleston, in order to produce the final research report. The necessary documentary and pictorial research will be provided by the Foundation, and the final report will be compiled and written by the Consultant with the assistance of the Foundation. A draft of this report will be due by December 1, 1985 to the Foundation, the S. C. Department of Archives and History and the National Trust for Historic Preservation. The necessary copies of the final report will be due to the Foundation, the S. C. Department of Archives and History and the National Trust for Historic Preservation by February 1, 1986.

SECTION II - CHANGES

It is agreed by the parties hereto, that all changes should be mutually agreed upon in writing, and signed by the parties to this contract and the S. C. Department of Archives and History. Any agreement, not signed as herein indicated, shall be considered null and void.

SECTION III - ASSIGNMENT BY CONSULTANT

The Consultant shall not assign or subcontract work under this contract without prior written consent of the Foundation.

SECTION IV - DEFAULT

In case of default by the Consultant, the Foundation may procure services from another source, and will hold the Consultant responsible for any excess cost occasioned thereby.

SECTION V - SUPPLEMENTARY CONDITIONS

The Consultant agrees to fully comply with Title VI of the Civil Rights Act of 1964, PL 88-352 (and Age Discrimination Act), these conditions herein attached as Exhibit "C", and herein incorporated by reference.

IN WITNESS WHEREOF, the parties have hereunto set their hand and seal this ____ day of _____, 1985.

In the Presence of:

GEORGE T. FORE AND ASSOCIATES
CONSULTANT

DIRECTOR, HISTORIC CHARLESTON
FOUNDATION

**George T Fore
& Associates**
BUILDING PRESERVATION CONSULTANTS

P.O. Box 12801
Raleigh, North Carolina 27605
(919) 828-1270

919 782-8531

June 20, 1985

Mr. Jonathan H. Poston
Program Director
Historic Charleston Foundation
51 Meeting Street
Charleston, S.C. 29401

Dear Mr. Poston:

This is in response to our conversation on June 19. I agree that a discussion of the overview of the paint analysis project should be an important part of the final report. This section would qualify the project findings for each of the architectural periods represented by the selected buildings. Also, we foresee no problem in submitting rough drafts of the reports for review.

If you have any additional questions do not hesitate to call.

Sincerely,


George Fore
Architectural Conservator

GP:slw

EXHIBIT "A"

**George T. Fore
& Associates**
BUILDING PRESERVATION CONSULTANTS

P.O. Box 12801
Raleigh, North Carolina 27605
(919) 828-1270 782-8531

Received
June 8, 1985

June 5, 1985

Mr. Jonathan H. Poston, Program Director
Historic Charleston Foundation
51 Meeting Street
Charleston, South Carolina 29401

Dear Mr. Poston:

Thank you for the request for a proposal for conducting the paint and finishes analysis project in Charleston. We are quite interested in working with the foundation in the documentation of the early color schemes of Charleston.

Our proposal, following the outline of the RFP, is as follows:

- A. We propose to provide sampling and analysis of the exterior finishes of fifteen buildings, to be selected in conjunction with the Project Manager, as well as sampling and analysis of interior finishes for three principal rooms each at 14 George Street, 128 Bull Street, and a third building from the group to be selected in conjunction with the Project Manager.
- B. In each case we will carry out on-site investigation, collecting samples necessary to provide a clear indication of the chromochronology of all elements. Surgical scalpels will be used to remove the specimens, with each sample being placed in a separate, keyed envelope. Individual samples need only be a few millimeters square, and will be located as unobtrusively as is consistent with securing well-preserved samples. However, building owners should be aware that thirty to one hundred samples may be necessary to document each exterior, with similar amounts for interior spaces.
- C. We will analyze all samples in the laboratory, using the binocular microscope and appropriate chemical techniques. The methodology is basically that employed by the National Park Service and as described in the APT Bulletin, Volume X, No. 2.
- D. Color matching will be by the Munsell Universal Color System. We propose to provide color matches and Munsell standards for:
 1. The original finish color or colors for each element sampled.
 2. Original finish colors following any significant alteration to the building or space.

EXHIBIT "A"

Mr. Jonathan H. Poston
June 5, 1985, Page Two

E. We will prepare a report for each building, using the information from "D" to reconstruct color schemes. Illustrations will be provided showing the location of each color on the building. One and a half inch square Munsell cards will be included for each color.

We will also provide notes on the general painting history of the building or space, including evidence of alterations or interesting decorative techniques.

Where original graining or marbling survives, we will attempt to clear off enough of the overpainting to document the character and general pattern of the work. Color slides of exposed graining or marbling will be a part of the report.

While we will be interested in the subsequent painting history of each structure, we wish to point out that it is not always possible to determine the associated contemporary colors for each element within a paint scheme due to the variation of painting frequency for each element and the subsequent surface preparation techniques used at each repainting. Of course any additions or alterations provide clear "bench marks," as noted above, which may aid in determining subsequent repaintings.

Our proposal includes three copies of each report. An additional five copies of each report will be provided to Historic Charleston for the cost of reproduction and Munsell standards.

The following is an estimate of the time requirements and fees associated with each project phase described above. The architectural conservators, David Black and George Fore, shall be directly involved with each phase and will be solely responsible for the project tasks.

1. Sampling: 128 hours @\$35/hour	\$4,480
2. Analysis: 85 hours @\$35/hour	2,975
3. Report Writing: 44 hours @\$35/hour	<u>1,540</u>
	\$8,995

The following is an estimate of the associated direct costs of the project.

Travel	\$380
Per Diem	1,950
Printing, Photography, Postage, etc.	250
Munsell color cards	<u>425</u>
	\$3,005

Total Project Costs: \$8,995

2,005
\$11,000

Mr. Jonathan B. Poston
June 5, 1985, Page Three

The above are estimates, and may not reflect the actual time requirements, but are proportionally correct for the given budget. Our proposed lump sum bid for the above services is \$12,000.

A firm brochure containing resumes of the project personnel is included with this proposal. We would be able to come to Charleston early in July to meet with the Project Manager and select the buildings to be included in the study. Sampling for half of the buildings would be carried out in early August. The first set of reports would be available by mid September. Sampling for the second half of the project would be carried out in late September, with the reports completed by mid November.

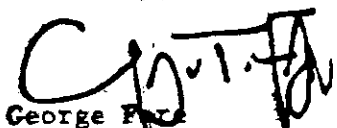
We propose an initial payment of ten percent of the fee at the signing of the contract. The remainder of the fee will be divided into two installments, payable as each set of reports is delivered.

We are quite willing for the contract to contain a statement of compliance with Title VI of the Civil Rights Act of 1964 and the Age Discrimination Act. So far as they apply, we will certainly follow the Secretary of the Interior's Standards.

It is our understanding that Historic Charleston will provide all ladders and scaffolding necessary for the safe sampling of areas which cannot be reached otherwise. This can be coordinated at the initial meeting. Historic Charleston will also secure all necessary permits and permissions and insure all required access to the project buildings.

Please contact me if you have any questions about our proposal. The project has great potential and should generate a considerable amount of useful information. Thank you again for your personal review of the twenty-six buildings on the initial list during my recent visit to Charleston.

Sincerely,



George F. Poston
Architectural Conservator

GF:slw

Enclosure

cc: Grants Division
Historic Programs Section
South Carolina Department of
Archives and History

LIST OF BUILDINGS TO BE SAMPLED DURING
PAINT RESEARCH STUDY BY
GEORGE T. FORE AND ASSOCIATES

Name	Location	Date of Construction
1. Middleton-Pickney House	14 George Street	c. 1797
2. Ladson-Crouch House	8 Meeting Street	c. 1820
3. Gaillard-Bennett House	60 Montagu Street	c. 1800
4. John Fullerton House	15 Legare Street	c. 1772
5. Aiken-Rhett House	48 Elizabeth Street	c. 1817
6. Simon Chancognie House	48 Laurens Street	c. 1810
7. John Robinson House	6 Judith Street	c. 1820
8. James Legare House	6 Thomas Street	c. 1832
* 9. The Edmundston-Alston House	21 East Battery	c. 1828 - altered 1838
* 10. Glebe House	89 Wentworth Street	c. 1740
11.	32 Charlotte Street	c. 1820
12.	56 Church Street	c. 1750
13.	19 Archdale	c. 1765
14.	96 Bull Street	c. 1814
15.	160 Tradd Street	c. 1875
* Interior and Exterior		

EXHIBIT "B"

SUPPLEMENTARY CONDITIONS FOR THE
CONSULTANT CONTRACT IN HISTORIC PRESERVATION PROJECTS

The following conditions are to be added to all consultant contracts which result from any project funded through the Historic Preservation Program of the South Carolina Department of Archives and History with the assistance of a matching grant-in-aid from the Department of the Interior, under provisions of the National Historic Preservation Act of 1966, as amended.

The consultant agrees that he will comply with Title VI of the Civil Rights Act of 1964 (P.L. 88-352) and all requirements imposed by or pursuant to the Department of the Interior Regulation (43 CFR17) issued pursuant to that title, to the end that, in accordance with Title VI of the Act and the Regulation, no person in the United States shall, on the ground of race, color, or national origin be excluded from participation in, be denied the benefits of, or be otherwise subjected to discrimination under any program or activity for which financial assistance has been granted from the Department of Interior, National Park Service, and that he will immediately take any measures to effectuate this agreement.

In addition to the above, the consultant agrees to comply with the Age Discrimination Act of 1975, 42 U.S.C. 6101 Et. Seq. which prohibits discrimination in hiring on the basis of age.

EXHIBIT "C"

REQUEST FOR PROPOSALS

INVITATION - Paint Research/Pigment Identification Study

You are invited to submit a proposal for a Historic Paint Color Study of approximately 15 houses in the City of Charleston, South Carolina. Proposals must be based on this R.F.P. Your proposal must be received by the close of business on June 10, 1985, at the offices of Historic Charleston Foundation, 51 Meeting Street, Charleston, S. C. Please address one copy to each of the following:

- 1) Grants Division
Historic Programs Section
S. C. Department of Archives & History
P. O. Box 11,669
Columbia, South Carolina 29211
- 2) Mr. Jonathan H. Poston, Program Director
Historic Charleston Foundation
51 Meeting Street
Charleston, South Carolina 29401

BACKGROUND

The South Carolina Department of Archives and History has awarded the Historic Charleston Foundation at \$5,000 preservation matching grant-in-aid, and the National Trust for Historic Preservation has awarded the Historic Charleston Foundation a \$1,000 preservation matching grant-in-aid. The Historic Charleston Foundation is providing the matching funds for a total project cost of \$12,000.

The consultant hired to conduct this study will be limited to a project cost of \$12,000. The consultant will be responsible for the microscopic analysis of exterior colors on fifteen (15) buildings taken from the list herein attached, as well as an interior study of three (3) of these buildings. The consultant will be furnished with the following:

- 1) An Architectural Survey Map of the City of Charleston;
- 2) Available historic and documentary information on the subject buildings;
- 3) Storage space for materials and space for lab work.

(HCF is hoping to supply equipment necessary for scaffolding)

SCOPE OF SERVICES

The microscopy and pigment identification phase of the project to be performed by the consultant is to include, but not be limited to the following:

- a) The consultant, in conjunction with the Project Manager, will select the buildings to be included in the paint analysis project. After a survey of the twenty-five (25) buildings on the attached list, at least fifteen (15) buildings will be selected for exterior paint analysis. Interior paint analysis will be conducted on three of these buildings; 14 George Street, 128 Bull Street, and a third, selected with the consultant.
- b) The researcher will collect as many samples as necessary with minimum damage to the buildings, and study all evidences of colors or finishes.
- c) The consultant will separate and organize the samples and perform any on-site lab and curation work.
- d) After the collection of all samples, the consultant will complete any necessary lab study of the chips and match the original colors with Munsell Chips.
- e) The consultant will prepare a report on each individual building, indicating early color schemes (prior to 1860) and any conclusions drawn from the research. He must be able, in conjunction with the Project Director, to synthesize additional documentary research to support his findings. All architectural information discovered should be noted, especially evidences of graining or marbleizing. This report should be submitted to each of the following:
 - 1) Mr. Jonathan H. Poston, Program Director
Historic Charleston Foundation
51 Meeting Street (3 copies)
Charleston, South Carolina 29401
 - 2) Grants Division
Historic Programs Section
S. C. Department of Archives & History (4 copies)
P. O. Box 11,669
Columbia, South Carolina 29211
 - 3) Mr. John W. Meffert, Director
Southern Regional Office
National Trust for Historic Preservation (1 copy)
456 King Street
Charleston, South Carolina 29403

The cost of additional paint chips for these extra copies of reports, will be paid by the Historic Charleston Foundation.

PROPOSAL REQUIREMENTS

A. Scope of Services

- 1) A description of the general approach to the work, demonstrating a basic understanding of the requirements of the project and the architecture of Charleston.
- 2) A detailed description of work tasks associated with each phase of the work and a preliminary assignment of key personnel, man hours, and costs associated with each task.
- 3) A detailed itemization of all proposed direct expenses for the project including travel, per diem expenses, printing, reproduction, etc. The consultant's proposed total project cost must be for a lump sum amount. This project is not subject to Davis-Bacon requirements.

B. Information relative to the consultant firm, including:

- 1) Resume of the consultant and any other personnel included in the proposals.
- 2) Present capability to perform project
- 3) Project schedule, including available starting date for the project, and a timetable for completion.
- 4) Statement of compliance with Title VI of the Civil Rights Act of 1964 (PL 88-352), and Age Discrimination Act (attached Supplementary Conditions must be a part of the contract.
- 5) Statement of Intent to follow the Secretary of Interior's Standards for Rehabilitation.

EVALUATION CRITERIA

Proposals will be evaluated on the basis of the following criteria:

A. Professional Qualifications:

Demonstrated ability to perform all phases of the project, including sampling, lab work, any necessary photography, research and preparation of report.

B. Proposed methodology and scope of work:

Proposals will be evaluated on the stated approach to the work and the detailed organization of steps to implement this approach. Inherent in this criteria will be a demonstrated understanding of the requirements, a detailed knowledge of historic paint and finish techniques, and Early American architecture in general, and specifically, the architecture of Charleston, S. C.

C. Management, Time and Cost:

- 1) Demonstrated ability to complete a project of this scope.
- 2) The scheduling of the project.
- 3) Lump sum cost; cost-plus proposals will not be considered