

Save America's Treasures
FY 2004 Historic Preservation Fund Grants to Preserve
Nationally Significant Intellectual and Cultural Artifacts and Historic Structures and Sites

APPLICATION

Please follow the Guidelines and Application Instructions to complete this application. Applicants must submit one (1) signed original and six (6) copies – a total of 7 – complete application packages plus one (1) additional photocopy of this page for each project. See Additional Information on page 9 for program contacts and instructions on how to receive an electronic version of this application.

1. PROJECT INFORMATION

Historic Property or Collection Name Aiken-Rhett House

Historic Property or Collection Address 48 Elizabeth Street

City Charleston County Charleston Congressional District 1st State SC Zip 29403

Type of project (select only one)

Historic district _____ Site _____ Building x _____ Structure _____ Object _____

Artifact _____ Collection _____ Document _____ Sculpture _____ Work of art _____

Amount Requested (Federal share) \$ 313,210.50 TOTAL Project Cost \$ 626,421

2. APPLICANT AND PROJECT DIRECTOR

APPLICANT AGENCY / ORGANIZATION

Authorizing Official's Name Katherine S. Robinson Title Executive Director

Organization Historic Charleston Foundation DUNS # _____

Address 40 East Bay Street

City Charleston State SC Zip 29401

Phone (843) 720-1191 Fax (843) 577-206 e-mail krobinson@historiccharleston.org

PROJECT DIRECTOR (if different from Authorizing Official)

Name Jonathan Poston Title Director of Museums & Preservation

Organization Historic Charleston Foundation

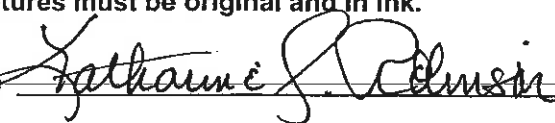
Address 40 East Bay Street

City Charleston State SC Zip 29401

Phone (843) 720-1186 Fax Charleston e-mail jposton@historiccharleston.org

3. SIGNATURE OF AUTHORIZING OFFICIAL The applicant's authorizing official must sign and date this form.
Signatures must be original and in ink.

Signature



Date

5/18/04

4. OWNERSHIP AND PROOF OF NONPROFIT STATUS

Does the applicant own this historic property or collection?

☒ Yes ☐ No

If the applicant does not own this property, attach a letter explaining the relationship between the owner and the applicant and the authority under which the applicant will be the grantee of record to undertake work on the property or collection. The letter must be on the owner's letterhead and must be signed by the owner's authorizing official.

If the applicant is not a Federal agency, proof of nonprofit status must be attached to this application. Proof of nonprofit status may be:

- A copy of the Federal IRS letter indicating the applicant's eligibility for nonprofit status under the applicable provisions of the Internal Revenue Code of 1954, as amended.
- An official document identifying the applicant as a unit of state, tribal, or local government or other tax-exempt multipurpose organization. If prepared specifically for this application, the certification must be on the parent organization letterhead and certified by an official of the parent organization.

Please note – A letter of sales tax exemption is not acceptable as proof of nonprofit status.

5. DOCUMENTATION

A minimum of four (4), 4"x6" or larger black and white or color photographs must accompany each copy of the application. Photographs must include views of the historic property or collection and views specifically documenting the threat or damage to the property or collection. Photographs must be labeled. Photocopies and photographs submitted electronically will not be accepted. Photographs will not be returned. **Please note** – Submission of printed digital photographs will not disqualify an application; however, photographs of lesser quality could affect reviewers' evaluation of an application.

6. PROJECT SUMMARY

In the space below, briefly summarize the proposed project. Discuss the national significance of the historic property or collection, its current condition, the nature of the threat, the proposed preservation and/or conservation work, and the project's public benefit. One continuation sheet may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

National Significance of the property

Charleston is, without question, one of the most important historic cities in North America, and its remarkable level of preservation has made it one of the premier heritage tourism sites in the country. Historic Charleston Foundation plays a central role in both the preservation of that legacy, and the means for telling the city's history to visitors.

The Aiken-Rhett House stands as one of the few well-preserved, antebellum, urban domestic complexes still in existence. The house was the residence of Governor William Aiken, Jr., a rice planter and the wealthiest man in the state. He was South Carolina's leading Congressional Representative during the constitutional crisis that led to the Civil War and a staunch Unionist prior to the war. This house was the scene of a ball honoring Jefferson Davis and was the Civil War Headquarters for General P.T. Beauregard. The Aiken-Rhett House reveals the lives of its household, both black and white over the course of 150 years. The Aiken-Rhett House has many aspects that are particularly noteworthy. First, in a city best known for colonial and federal period houses, Aiken-Rhett is a nationally significant example of a grand Greek revival residence, and one that evolved to that form through an interesting and decipherable way. Second, the house is supported by a remarkable array of service buildings and spaces, retaining many ephemeral traces of their finishes and furnishings. The rear service buildings and slave quarters are the most intact collection left in the city, and by extension, in the antebellum South. This is one of the few public museum sites in the country that can discuss slave life and the service aspects of an elite household in an urban context, and with little need for speculative reconstruction. Third, the house retains an equally remarkable array of early residential infrastructure. Early chandeliers, gas lighting fixtures, a service bell system, and an elaborate interior plumbing system all survive to a remarkable degree. Finally, the specially constructed gallery wing is an equally rare feature that serves as a window on the intellectual climate of mid-nineteenth century America. Documentary records illuminate key aspects of this project including its link to the family's European tours; a conceptual drawing of the gallery plan; and an array of art objects purchased on that tour, which remain in the Foundation collection and are available for display.

The Charleston Old and Historic District was listed in the National Register of Historic Places in 1960, prior to the beginning of the National Historic Landmark District. The boundaries of the district were expanded in 1970 and again in 1978. The 1978 expansion included the Mazyck-Wraggborough district.

The house

The Aiken-Rhett House is located at 48 Elizabeth Street, within the historic neighborhood of Mazyck-Wraggborough, which was first developed in 1750. The site measures 281 x 80 feet and includes a number of extant structures, including a main house and a retinue of service buildings. The main house was constructed in 1820 of brick with stucco finish. Originally, it was three stories, four rooms on each plus a central hall, with an above ground cellar. (figure 1) Wide piazzas face the street. (figure 2) A three-story wing was added in the 1830's and in 1857 an art gallery was built to house an extensive art collection. To the rear of the main house, are a number of outbuildings that are equally as important since they are the unique living and work quarters of the enslaved African Americans, many of whom were skilled craftsmen, owned by the Governor Aiken. The structures include the kitchen and laundry building and across the yard, stables and carriage bays. The enslaved African Americans' quarters are located on the 2nd floors of both buildings. The entire yard is surrounded by an 8-foot high brick wall with a large gate. The rear yard between the kitchen and stable building is paved with brick in a herringbone pattern and recent archeology work indicated a series of drains exist below the paving. (figure 3)

The threat to the building

There are several external threats that must be dealt with quickly so that the house's fragile interiors do not suffer any further damage. A systematic approach to weatherize the building's exterior envelope has been underway for several years because the house has little substantive climate control. Both temperature and humidity vary widely over the course of a single day, and from season to season. The high humidity of the Charleston climate extracts a particularly high toll on building material, paint finishes, textiles, art and furniture. As well, the architectural fabric is often in direct contact with the ground, making deterioration inevitable. Wooden floors in the service buildings and stall fittings in the stable are just two examples of important building fabric that is already seriously deteriorated and will continue to decline. A complete window restoration, shutter restoration and door restoration is desperately needed in an ongoing effort to stave off weather damage. Within the garden site the historical landscape is largely disappearing, but the surviving structures that are in tact such as the brick paving in the courtyard provide us with archeological evidence to reconstruct the past. The front piazza has rotated 4"-6" away from the main house and continues to show considerable movement within the past year. The house needs extensive repairs to correct rot and wear of window sashes and doorjambs. To prevent further water intrusion and damage, the crack in the stucco on the walls of the dependencies must be repaired. And finally, the mortar in the brick wall, which surrounds the back buildings and garden, is crumbling and must be repointed.

Public Benefit

When the work on the main house and the dependencies are completed, HCF will be able to accurately interpret the full story of those who lived at this property including those who lived "at the back of the house". The simplicity of these rooms stands in stark contrast to the opulence of the main house and speaks powerfully about race relations, the culture of the antebellum and post-bellum South, and the connections between all members of the household. It will also give visitors a rare opportunity to experience a mix hybrid of conservation and restoration practices HCF will undertake in order to more accurately show the evolving architectural and sociological history of one family and their house that has literally survived war, earthquakes, social upheaval and hurricanes. HCF will undertake numerous studies to catalogue and publish these groundbreaking conservation efforts and develop educational outreach programs to highlight these activities.

7. NATIONAL SIGNIFICANCE (30 POINTS)

Applications for collections or historic properties not meeting this criterion will receive no further consideration. Complete either section A or section B, as appropriate.

A. HISTORIC PROPERTIES

Check one of the following and complete item "e".

The district, site, building, structure, or object is:

- a) ☒ **Designated as a National Historic Landmark.** *Listed within the boundaries of Charleston National Historic Landmark District in 1978, as confirmed by NPS* (30 points)
- b) ☒ **Listed in the National Register of Historic Places for national significance.** (25 points)
Please note that properties can be listed in the National Register for significance at the local, state, or national level; most properties are not listed for national significance. The level of significance can be found in Section 3 – State/Federal Agency Certification of the property's approved National Register nomination. Contact your State Historic Preservation Office if you have questions about the level of significance or do not have a copy of the approved nomination. If the property is listed for local or state significance, see item "d" below.
- c) ☐ **Determined eligible for listing in the National Register of Historic Places for national significance by the Keeper of the National Register.** (25 points)
Documentation of this determination by the Keeper must be attached to the application. If funded, the grantee must submit a National Register nomination to the State Historic Preservation Office within 12 months. Nomination preparation costs may be included in Application Section 9, Project Budget.
- d) ☐ **Evaluated as eligible for listing in the National Register of Historic Places for national significance by the State Historic Preservation Office.** (up to 20 points)
The State Historic Preservation Office evaluates a property according to criteria specified in 36 CFR 60 - *National Register of Historic Places* and may determine that the property is eligible for listing for significance at the local, state or national level. The property must be determined to be eligible for listing for national significance in order to be eligible for a Save America's Treasures grant. **A letter from the State Historic Preservation Office clearly stating that the building has been evaluated and is considered to be eligible for listing for national significance and explaining the reasons why it is nationally significant must be attached to the application. In order to meet this criterion, the letter must state that the building is considered to be eligible for listing for national significance and explain the reasons for that determination. Letters sent separately will not be considered part of the application.** If funded, the grantee must submit a National Register nomination, or an amended nomination supporting the national significance if the property is currently listed for state or local significance, to the State Historic Preservation Office within 12 months. Nomination preparation costs may be included in Application Section 9, Project Budget.
- e) Explain the reasons why the property is nationally significant. One continuation sheet may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

Constructed in 1820 by merchant John Robinson and substantially enlarged by Governor and Mrs. William Aiken in the 1830's and again in the 1850's, the Aiken-Rhett House is significant as a National Historic Landmark because it is one of the best preserved townhouse complexes in the nation. It still contains a collection of furniture and fine arts purchased for the house by its early nineteenth-century owners. The townhouse and its furnishings survive to offer an extremely compelling portrait of a major Southern industrialist and slaveholder. It also tells an often neglected story in Southern history, the African American story. Through the house's interpretation, visitors can begin to comprehend the harsh realities of slavery and to learn about the African American culture and their contributions to America. The City of Charleston, the South Carolina State Department of Archives and History, The Charleston Museum, The National Trust for Historic Preservation, and the Avery Institute of the College of Charleston have endorsed the work at the Aiken-Rhett House.

7. NATIONAL SIGNIFICANCE (CONTINUED)

B. COLLECTIONS

In the space below, describe the collection and document the national historical, artistic, scientific and / or cultural significance of the collection. Guidance on national significance is provided in the Guidelines and Application Instructions, page 3. The description and documentation must be clear to individuals not familiar with the collection. Applicants are strongly encouraged to provide brief, concise narratives.

Not applicable

8. PROJECT DESCRIPTION

Additional sheets may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

A. WHAT IS THE THREAT TO THE HISTORIC PROPERTY OR COLLECTION? (25 POINTS)

Describe the current physical condition and the source(s), nature, extent, and severity of the threat, danger, or damage to the historic property or collection.

Over the past 2 years, Historic Charleston Foundation has prepared an in-depth survey of the Aiken-Rhett House to assess critical repairs. This investigation has uncovered the following threats to the structure: Condensation plagues the house and continues to damage its delicate fabric. Condensation is particularly troublesome in the fall and winter months when outside temperatures fluctuate dramatically. Temperature and humidity vary widely during the day and is taking a high toll of the house's interiors, furnishings and artwork. It is urgent that weatherproofing efforts be made in order to stabilize the building. The ongoing loss of historic fabric that is already seriously deteriorated will continue to do so. The windows have extensive damage and need conservation and repair. Many of the shutters need restoration/repair from rot and damage and all of the shutters need to be operable. Hurricanes pose a high risk in this area and as such, present a particularly problematic situation to ill-equipped windows. Doors in the house and the surrounds are deteriorated and rotten and can no longer prevent weather damage. Building cornices and trim are in need of repair. The front piazza has rotated away from the main house and now sits 4"-6" inches out of plumb and is continuing to move. In addition, there are serious safety concerns found inside the two story dependencies that are badly cracked and unstable. These areas are subject to heavy traffic and need to be stabilized. Plaster is falling from the ceilings in main house as well as the dependencies. The door to the stable is inoperable due to the roots of a large magnolia tree that have grown too close to the building. The extensive root system is beginning to compromise the building's foundation and to uproot the intricate brick pattern courtyard. This brick courtyard and its sub-surface yard drainage system need restoration; it is uneven due to settlement and is compromised by the tree root system. The garden wall that encloses the rear yard and spans between the main house and the dependencies needs stabilization and restoration. Due to ongoing security issues in the neighborhood, repairs must be made to safeguard the site.

Weather proofing the main house and dependencies will arrest the ongoing loss of structural fabric as well as the treasured art collection. The art gallery was one of the first private galleries in the country and it still contains a number of the remarkable paintings and furniture pieces that the Aikens obtained during the travels to Europe. Few antebellum Americans possessed the level of wealth and pursued the cultural advantages it allowed more than the Aiken Family. The house still contains Italian, American, and English Landscape paintings, portraits and genre scenes, a 17th century Dutch Landscape, Florentine statues, and books on art connoisseurship, engravings, and musical instruments. With the gradual decline of the house during the family's postwar occupancy and the lack of conservation steps or climate control measures these objects as well as furniture, textiles and light fixtures are in a state of continual degradation. Immediate conservation steps must be taken to care for this entire museum collection.

8. PROJECT DESCRIPTION (CONTINUED)

Additional sheets may be attached; however, applicants are strongly encouraged to provide brief, concise narratives.

B. WHAT WORK WILL BE SUPPORTED BY THIS GRANT AND HOW WILL IT MITIGATE THE THREAT TO THE HISTORIC PROPERTY OR COLLECTION? (25 POINTS)

The following points must be addressed:

- Describe the key project activities and products to be supported by this grant and the non-Federal match.
- Describe how the work will significantly diminish or eliminate the threat, danger, or damage to the historic property or collection.
- Explain any pre-project planning or research, such as Historic Structures Reports or Collection Condition Assessments, on which project decisions are based.
- List the key personnel undertaking the work and briefly describe their qualifications. If personnel have not been selected, briefly describe the qualifications you will require. (Please note: Do not send vitae. Consultants must be selected competitively.)
- Describe how the project will have a clear public benefit.
- Explain how your organization will ensure continued Maintenance of the historic property or collection in the context of your organization-wide preservation or conservation activities.
- On a separate sheet, provide a timeline for project completion, including each major activity with a schedule for its completion and its cost. Projects must be completed within the grant period, which is generally 2 to 3 years.

Scope of work

- Complete window restoration of remaining 33 units at main house. A systematic approach to weatherize the building's exterior envelope has been under way for several years. The existing windows are in fair to poor condition, requiring extensive restoration effort. To date, 11 windows have been restored and 33 require only painting. Work to include removal of the sash and repair/conservation of all the woodwork at the window frame and sash. Rotten wood to be repaired using epoxy consolidants and dutchman repairs to retain as much of the historic fabric as possible. Sash weight-balancing system to be restored to operating condition. Window glass and glazing to be removed to conserve woodwork. Historic glass to be reset and re-glazed. Broken or clear glass to be replaced with restoration glass. Window weather-stripping to be repaired. (figure 4)
- Complete shutter restoration of remaining 9 pairs at main house and replacement of 11 missing pairs. Shutters provide a very important role in protecting the house from damage, particularly in this area, where hurricanes pose a high risk. The shutters must be restored to be sound and to function properly with appropriate hardware. To date, 32 pairs have been restored and 18 pair require only painting. Shutters to be conserved and restored to good operating condition. Rotten wood to be repaired using epoxy consolidants and dutchman repairs. Shutter hardware to be restored to properly secure shutters for storm protection. (figure 5)
- Complete door restoration of 11 units at main house. Door and surrounds to be conserved to function properly and to protect the opening from weather. Deteriorated woodwork to be repaired using epoxy consolidants and dutchman repairs. Historic hardware to be repaired and returned to good operating condition. (figure 6)
- Apply traditional lime wash finish to stucco walls to provide a protective, breathable coating to main house and stuccoed dependencies. Historic painted stone scoring to be reproduced based on surviving physical evidence. Stucco repair has been ongoing for several years to protect the exterior skin of the house from water infiltration. Stucco repair is 95% complete with the remaining work already scheduled to be undertaken. Traditionally, stucco buildings were "coat" with a breathable lime wash, to condition and protect the stucco walls and to provide color for the walls. The color for the historic limewash has been discovered during paint analysis and will be replicated. (figure 7)
- Painting of building cornice, windows and trim at main house and dependencies. All woodwork to be prepped and painted using the newly discovered paint colors determined during paint analysis. The cornice was originally painted with sand paint to simulate stone. This treatment will be reproduced. (figure 8)
- Application of oak graining finish to large shuttered openings (7) and (3) doors to match original graining evidence. (figure 9)
- Structural stabilization of the front piazza which has rotated away from the main house and now sits 4"-6" out of plumb and has begun to move over the last year. Work to include the installation of four (4) iron straps and washers to anchor the piazza masonry back to the main house. Straps to be run within the basement ceiling joists

and secured to the opposite masonry wall and chimney, which will serve as an anchor to restrain the piazza's movement. Extensive wood cross blocking will be installed within the joists to create a structural diaphragm out of the existing floor structure to stiffen the structure against further movement. (figure 10)

- Restoration of the unusual brick courtyard paving and historic sub-surface yard drainage system. The herringbone brick courtyard pavers were laid into a series of swales to contain water, which would then flow into the historic subsurface drainage system. The ground slopes toward the main house and this drainage system appears to have been installed to control the surface water on the site. Restoration work would include re-laying areas that have become uneven due to settlement and the invasion of tree roots, which have become hazardous to visitors. Included in this restoration work would be the requirement to root prune a historic magnolia tree that is negatively impacting the brick courtyard. (figure 11)
- Restoration of the historic brick garden wall, including repair of the decorative wall cap and repointing of the mortar joints. The garden wall enclosed the rear yard and spans between the main house and the dependencies and the yard perimeter. Recent work included the stabilization and restoration of the wooden service gates and the adjacent brick piers. Mortar type and joint to be specified. (figure 12)
- Restoration of plaster ceiling on the 3rd floor of the main house. There is critical plaster loss and destabilization in this area. The dependencies also need plaster restoration and stabilization. Plaster is falling from the ceiling and walls and presents a pedestrian hazard as well a structural deterioration.
- Gutter replacement for kitchen and stable dependencies. The present gutter system is falling down and no longer functioning.

Prior work done

The physical investigation including a multi-volume Historic Structures Report for the Aiken-Rhett House is now nearly complete and includes: documentary research conducted by HCF staff members; a historic structures analysis report that was executed by Dr. Carl Lounsbury, Willie Graham, and Orlando Ridout V.; a detailed paint analysis conducted by Dr. Susan Buck; a collections analysis prepared by Christine Thomson, Patricia Loughridge, and others; and an archeology report conducted by Martha Zierden. These findings detail the developmental history of the house and help define the approach to the interpretation of the site. Specifically, the interpretation will focus on the 50-year period of primary construction from (1820 - 1870). Having said that, there still remains an array of interpretation opportunities that continue to influence HCF's choices for treatment. The Aiken-Rhett House will address the contrasts between the late twentieth century upgrades and the spaces that have barely changed since the 18-50's to the 1870's (see attached executive summary and the architectural team's recommendations for interpretation and conservation treatment). In addition to its research, HCF has received over \$300,000 in grants from The National Trust, the South Carolina Department of Archives and History and The Ceres Foundation. These funds have been spent on research, repairs and improvements including stucco repair, back gate repairs, re-installation of a formerly disused HVAC system for the Art Gallery, and the repair of ornate fragile plaster décor.

Key personnel

HCF has a professional museum staff that works under the direction of Jonathan Poston, HCF's Director of Museums and Preservation Initiatives. Valerie Perry, HCF's Museum Operations Manager, and a team of trained docents provide visitor services for guests. Collections are under the care of HCF's Collections Manager, Jill Koverman. Jim Crow, Manager of HCF's properties oversees all needed maintenance and repairs. Mr. Crow is a licensed building contractor. In addition to this highly skilled team, there are Trustee committees that have oversight for this museum property and a national team of preservationists, curators, and architectural historians that serve as advisors. That list of advisors is included in this grant.

Public Benefit

Because the house was in danger of being sold to private developers, Historic Charleston Foundation acquired the property in December 1995 for \$600,000. Today, more than 25,000 people tour the Aiken-Rhett House each year. It is one of the 3 important African-American sites in Charleston, which also includes McLeod Plantation, the Old Slave Market and the Avery Institute at the College of Charleston. The house, its outbuildings, and its interior finishes are a veritable time capsule of architectural styles and finishes. Because it so vividly portrays the African-American experience, the Aiken-Rhett House draws a more diverse audience than many of the other historic sites in Charleston. In addition to its daily tours, HCF has developed a comprehensive educational outreach program at the house for school children that are learning about Charleston history. A grant from Applebees enabled HCF to run a program where students could tour the site at no charge. Special lesson plans have been developed to help the children appreciate the different architectural styles, furnishings, and artwork found there. The materials also help them compare and contrast the lives of the enslaved African-Americans with their owners, thereby creating an understanding of the rich milieu of Charleston's social history. The S.C. Department of Archives and History has held programs to educate the States' teachers to give them a more indepth understanding of Charleston's history. The house also provides ongoing training opportunities for college and graduate students who are studying preservation. HCF has worked with the National Park Service to conduct archeology workshops for a select few

participants nationwide. One of HCF's biggest goals is for the house to be viewed as a community asset and to be used as a center for the arts in Charleston. Piccolo Spoleto 2004 will present an Antebellum Musical Soiree at the Aiken-Rhett House featuring solo pianist Helen Beedle who will perform for the first time music written for Henrietta Aiken. The stories and lessons that emanate from this house are powerful and must be shared.

How HCF will ensure its upkeep

The Aiken-Rhett House is the most important and well-preserved example of a Southern urban townhouse open to the public in the nation. Historic Charleston Foundation has owned the property since 1995 and upon its acquisition has added visitor services (waiting area, restrooms and a shop) and created an audio tour that guides visitors through the main house, work yard, slave quarters, kitchen, laundry, and stables. The expanded family history studies that HCF has conducted will help answer questions about how the Aikens lived on a daily basis, issues that concerned them, and how they modified the house. Incorporating this new information will significantly enhance the interpretation of the site. HCF plans to redevelop the waiting and entrance area to feature a series of panels and displays about the family who owned the house, the enslaved African-Americans who served them, key architectural elements found throughout the site, and the relationship of the house's development against the backdrop of key events in South Carolina's and the nation's history. In addition, it will use information from the study to increase the signage and visual displays found throughout the house to compliment the outstanding audio tour that guests enjoy as they walk through the rooms. HCF has thoroughly studied the problems that must be addressed at the Aiken-Rhett site and have assembled a team with expertise to resolve them. With your assistance this unique national treasure can be enhanced and preserved as an eyewitness to history.

Budget and Timeline for SAT Grant

<u>Work</u>	<u>Cost</u>	<u>Length of Project</u>
Phase I		
Window Restoration	\$17,280.00	8 weeks
Shutter Restoration	\$8,400.00	4 weeks
Door Restoration	\$9,000.00	4 weeks
Plaster Restoration in main house	\$5,000.00	6 weeks
Plaster Restoration in dependencies	\$5,000.00	6 weeks
Phase II		
Piazza Structural Stabilization	\$14,400.00	6 weeks
Restoration of Brick Courtyard Paving & Historic Sub-surface drainage	\$32,400.00	12 weeks
Restoration of Brick Garden Wall	\$126,000.00	24 weeks
Phase III		
Painting and Limewash	\$310,800.00	26 weeks
Stucco Limewash	\$66,000.00	
Stone Scoring (9,000 l.f.)	\$36,000.00	
Exterior Painting	\$90,840.00	
Window Glazing (140 sash)	\$46,200.00	
Oak Graining	\$11,760.00	
Paint Removal	\$12,000.00	
Man Lifts	\$48,000.00	
40 ft.		24 weeks
60 ft.		17 weeks
Gutter Replacement	\$5,000.00	1 week
Construction Sub-total	\$533,280.00	
Architectural/Engineering Fees (10%)	\$53,328.00	
Construction Total	\$586,608.00	

9. PROJECT BUDGET AND FINANCIAL INFORMATION (20 POINTS)

A. PROJECT BUDGET

Using this budget format, outline the project budget on a separate sheet. Each cost item must clearly show how the total charge for that item was determined. All major costs must be listed, and all cost items should be explained in the narrative of the application. The budget must include at least the minimum required match (e.g., if applying for a \$300,000 grant, the budget must describe at least \$600,000 of costs/work). All non-Federal match must be cash expended or services donated during the grant period, which is generally 2 to 3 years and is specified in the grant agreement.

1. Personnel. Provide the names and titles of key project personnel. Please note that grant funds may not be used to pay Federal employee salaries, nor may Federal salaries be used as match/cost share.

Name/Title of Position	Wage or Salary	Federal Grant Funds	Match /Cost Share (if any)	Total
Jim Crow	\$30,405	15,202.5	\$15,202.5	\$30,405
Jonathan Poston	\$ 3,853	\$ 1,926.5	\$ 1,926.5	\$3,853
Valerie Perry	\$4,234	\$2117	\$ 2,117	\$4,234
Kristopher King	\$2,090	\$1,045	\$1,045	\$2,090
Donna Williamson	\$3,248	\$1,624	\$1,624	\$3,248
Subtotal		\$ 21,915	\$ 21,915	\$ 43,830

2. Fringe Benefits. If more than one rate is used, list each rate and the wage or salary base.

Rate	Salary or Wage Base	Federal Grant Funds	Match / Cost Share (if any)	Total
10% of all total salaries above	\$ 4,383	\$ 2,191.5	\$ 2,191.50	\$ 4,383
Subtotal		\$ 2,191.5	\$ 2,191.50	\$ 4,383

3. Consultant Fees. Include payments for professional and technical consultants participating in the project.

Name and Type of Consultant	# of Days	Rate of Compensation	Federal Grant Funds	Match/Cost Share (if any)	Total
Glen Keyes		\$ 53,328	\$26,664	\$26,664	\$53,328
Subtotal			\$ 53,328	\$ 26,664	\$ 53,328

4. Travel and Per Diem. Indicate the number of persons traveling, the total days they will be in travel status, and the total subsistence and transportation costs.

From/To	# of People	# of Travel Days	Subsistence Costs (Lodging and Per Diem)	Transportation Costs (Airfare and Mileage)	Federal Grant Funds	Match/Co st Share (if any)	Total
					\$	\$	\$
Subtotal					\$	\$	\$

5. Office Supplies and Materials. Include consumable supplies and materials to be used in the project and any items of expendable equipment, i.e., equipment costing less than \$5000 or with an estimated useful life of less than two years. Equipment costing more than that should be listed in Equipment - Category 6.

Item	Cost	Federal Grant Funds	Match/Cost Share (if any)	Total
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Copies, Photos, Paper, etc	\$6,000 \$	\$3,000 \$	\$3,000 \$	\$6,000 \$
Subtotal		\$ 3,000	\$ 3,000	\$ 6,000

9. PROJECT BUDGET AND FINANCIAL INFORMATION (CONTINUED)

A. PROJECT BUDGET (CONTINUED)

6. Equipment. List all equipment items in excess of \$5000. Items worth less than \$5000 or that have a useful life of less than two years must be listed in Supplies and Materials - Category 5.				
Item	Cost	Federal Grant Funds	Match/Cost Share (if any)	Total
Manlift	\$48,000	\$ 24,000	\$ 24,000	\$ 48,000
Subtotal		\$ 24,000	\$ 24,000	\$ 48,000

7. Construction/Conservation Materials and Labor. If this a "lump sum" amount supplied by an architect or contractor, explain briefly what work items are included in the lump sum.				
Item	Cost	Federal Grant Funds	Match/Cost Share (if any)	Total
Window Restoration	\$17,280	\$8,640	\$8,640	\$8,640
Shutter Restoration	\$8,400	\$4,200	\$4,200	\$4,200
Door Restoration	\$9,000	\$4,500	\$4,500	\$4,500
Painting & Limewash	\$262,800	\$131,400	\$131,400	\$131,400
Brick Courtyard Paving	\$32,400	\$16,200	\$16,200	\$16,200
Restore Brick Wall	\$126,000	\$63,000	\$63,000	\$63,000
Plaster Repair	\$10,000	\$5,000	\$5,000	\$5,000
Gutter Repair	\$5,000	\$2,500	\$2,500	\$2,500
Subtotal		\$ 235,440	\$ 235,440	\$ 470,880

8. Other (specify).				
Item	Cost	Federal Grant Funds	Match / Cost Share (if any)	Total
	\$	\$	\$	\$
Subtotal		\$	\$	\$

BUDGET SUMMARY Enter category totals here			
Category	Federal Grant Funds	Match/Cost Share	Total
1. Personnel	\$ 21,915	\$21,915	\$ 43,830
2. Fringe Benefits	\$ 2,191.5	\$ 2191.5	\$4,383
3. Consultant Fees	\$26,664	\$26,664	\$ 53,328
4. Travel and Per Diem	\$	\$	\$

5. Supplies and Materials	\$ 3,000	\$ 3,000	\$ 6,000
6. Equipment	\$ 24,000	\$ 24,000	\$48,000
7. Construction/Conservation Materials and Labor	\$235,440	\$235,440	\$470,880
8. Other	\$	\$	\$
TOTAL PROJECT COSTS	\$ 313,210.50	\$ 313,210.50	\$ 626,421

9. PROJECT BUDGET AND FINANCIAL INFORMATION (CONTINUED)

B. WHAT ARE THE SOURCES OF THE NON-FEDERAL MATCH?

List the **secured** sources and amounts of the required dollar-for-dollar non-Federal match, which can be cash, donated services, or use of equipment. Federal appropriations or other Federal grants, except CDBG grants from the Department of Housing and Urban Development, may not be used for match. All non-Federal match must be used during the grant period to execute the project.

If the match is **not secured**, explain how it will be raised.

Historic Charleston Foundation will match approximately \$313,210.50 through a combination of the following:

- \$25,000 from the Joanna Foundation to be received by December 31, 2004
- \$154,000 from HCF operating funds.
- We will raise the other \$134,210.5 from descendants of the Aiken-Rhett families who have already contributed generously to work on the house. We will also secure additional gifts from our board and friends of HCF as well as seeking grants from private and corporate foundations who have an interest in preservation.

C. NON-FEDERAL APPLICANTS ONLY

Organization's non-Federal operating budget for the most recently completed fiscal year:

Year 2003 Non-Federal budget \$3,000,000

FOR ADDITIONAL INFORMATION

Applicants can address questions to and obtain electronic versions of application materials from these agencies.

FOR COLLECTIONS PROJECTS

National Endowment for the Arts

Telephone 202.682.5516
E-mail mclaughm@arts.gov
E-mail jeffersk@arts.gov
Web www.arts.gov

National Endowment for the Humanities

Telephone 202.606.8570
E-mail bpaulson@neh.gov
Web www.neh.gov

Institute of Museum and Library Services

Telephone 202.606.4641
E-mail sshwartzman@imls.gov
Web www.imls.gov

FOR HISTORIC PROPERTY PROJECTS

National Park Service

Telephone 202.513.7270, ext. 6
E-mail NPS_treasures@nps.gov
Web www2.cr.nps.gov/treasures

FOR GENERAL INFORMATION

The President's Committee on the Arts and the Humanities

Telephone 202.682.5409
E-mail kcraime@pcah.gov
Web www.pcah.gov

APPLICATION SUBMISSION

Applications must be submitted in hard copy. Faxed applications and applications submitted electronically will not be accepted. Applications not received by the deadline and incomplete applications will not be considered. Additional materials sent separately from an application will not be considered part of the application and will not be included in evaluation of the application.

Application materials will not be returned. All application materials, including photographs, become the property of the National Park Service and may be reproduced by NPS or its partner organizations without permission; appropriate credit will be given for any such use.

You must submit –

- (1) original and six (6) copies – a total of 7 – complete application packages.
- One (1) additional photocopy of page one of the application.

A complete application package is:

- Application on 2004 form; applications on previous years' forms will not be considered.
- Authorizing Official signature; for Federal Agencies, this is the agency head. (Application Section 3)
- Proof of nonprofit status, if applicable. (Application Section 4)
- Minimum of four (4), 4"x6" or larger black and white or color photographs. Submission of printed digital photographs will not disqualify an application. However, photographs of lesser quality could affect reviewers' evaluation of an application. (Application Section 5)
- Documentation of determination of eligibility for listing in the National Register, if applicable. (Application Section 7)
- Timeline for project completion. (Application Section 8B)
- Detailed budget. (Application Section 9)

Applications must be received by 5:00 pm Eastern Daylight Savings time, Wednesday, May 19, 2004. This is NOT a postmark deadline.

SEND APPLICATIONS TO

Save America's Treasures
Heritage Preservation Services, National Park Service
1201 "Eye" Street, NW
6th Floor (ORG. 2255)
Washington, D.C. 20005
(202) 513-7270, ext. 6

PLEASE NOTE - Applications should not be submitted through the US Postal Service. All US Postal Service mail to Federal agencies in Washington, D.C. is irradiated, which can damage or destroy materials and lead to a delay in delivery. You must submit your application via an alternate carrier.

REVISED PROJECT BUDGET FOR SAT

PROJECT SUMMARY

In the space below, summarize the revised scope of work that will be supported by the grant and the required matching share.

- Complete window restoration of remaining 33 units at main house. A systematic approach to weatherize the building's exterior envelope has been under way for several years. The existing windows are in fair to poor condition, requiring extensive restoration effort. To date, 11 windows have been restored and 33 require only painting. Work to include removal of the sash and repair/conservation of all the woodwork at the window frame and sash. Rotten wood to be repaired using epoxy consolidants and dutchman repairs to retain as much of the historic fabric as possible. Sash weight-balancing system to be restored to operating condition. Window glass and glazing to be removed to conserve woodwork. Historic glass to be reset and re-glazed. Broken or clear glass to be replaced with restoration glass. Window weather-stripping to be repaired. (figure 4)
- Complete shutter restoration of remaining 9 pairs at main house and replacement of 11 missing pairs. Shutters provide a very important role in protecting the house from damage, particularly in this area, where hurricanes pose a high risk. The shutters must be restored to be sound and to function properly with appropriate hardware. To date, 32 pairs have been restored and 18 pair require only painting. Shutters to be conserved and restored to good operating condition. Rotten wood to be repaired using epoxy consolidants and dutchman repairs. Shutter hardware to be restored to properly secure shutters for storm protection. (figure 5)
- Complete door restoration of 11 units at main house. Door and surrounds to be conserved to function properly and to protect the opening from weather. Deteriorated woodwork to be repaired using epoxy consolidants and dutchman repairs. Historic hardware to be repaired and returned to good operating condition. (figure 6)
- Apply traditional lime wash finish to stucco walls to provide a protective, breathable coating to main house and stuccoed dependencies. Historic painted stone scoring to be reproduced based on surviving physical evidence. Stucco repair has been ongoing for several years to protect the exterior skin of the house from water infiltration. Stucco repair is 95% complete with the remaining work already scheduled to be undertaken. Traditionally, stucco buildings were "coat" with a breathable lime wash, to condition and protect the stucco walls and to provide color for the walls. The color for the historic limewash has been discovered during paint analysis and will be replicated. (figure 7)
- Painting of building cornice, windows and trim at main house and dependencies. All woodwork to be prepped and painted using the newly discovered paint colors determined during paint analysis. The cornice was originally painted with sand paint to simulate stone. This treatment will be reproduced. (figure 8)
- Application of oak graining finish to large shuttered openings (7) and (3) doors to match original graining evidence. (figure 9)
- Structural stabilization of the front piazza which has rotated away from the main house and now sits 4"-6" out of plumb and has begun to move over the last year. Work to include the installation of four (4) iron straps and washers to anchor the piazza masonry back to the main house. Straps to be run within the basement ceiling joists and secured to the opposite masonry wall and chimney, which will serve as an anchor to restrain the piazza's movement. Extensive wood cross blocking will be installed within the joists to create a structural diaphragm out of the existing floor structure to stiffen the structure against further movement. (figure 10)

- Restoration of the unusual brick courtyard paving and historic sub-surface yard drainage system. The herringbone brick courtyard pavers were laid into a series of swales to contain water, which would then flow into the historic subsurface drainage system. The ground slopes toward the main house and this drainage system appears to have been installed to control the surface water on the site. Restoration work would include re-laying areas that have become uneven due to settlement and the invasion of tree roots, which have become hazardous to visitors. Included in this restoration work would be the requirement to root prune a historic magnolia tree that is negatively impacting the brick courtyard.

COMPLETE THE BUDGET FOR THE GRANT-FUNDED PROJECT AND THE NON-FEDERAL SHARE ONLY.

Using this budget format, outline the project budget on a separate sheet. Each cost item must clearly show how the total charge for that item was determined. All major costs should be listed in budget categories similar to those listed below, and all cost items should be explained in the narrative of the application. If you have any questions about cost categories or about how to formulate budget items, please contact the National Park Service.

1. Personnel. Provide the names and titles of key project personnel. Please note that grant funds may not be used to pay Federal employee salaries, nor may Federal salaries be used as match/cost share.

Name/Title of Position	Wage or Salary	Federal Grant Funds	Match /Cost Share (if any)	Total
Subtotal				

2. Fringe Benefits. If more than one rate is used, list each rate and the wage or salary base.

Rate	Salary or Wage Base	Federal Grant Funds	Match / Cost Share (if any)	Total
10% of all total salaries above				
Subtotal				

3. Consultant Fees. Include payments for professional and technical consultants participating in the project.

Name and Type of Consultant	# of Days	Rate of Compensation	Federal Grant Funds	Match/Cost Share (if any)	Total
Glen Keyes		\$33,000	\$16,500	\$16,500	\$33,000
Rueben Solar		\$10,000	\$5,000	\$5,000	\$10,000
Engineer		\$7,500	\$3,750	\$3,750	\$7,500
Subtotal			\$25,000	\$25,000	\$50,000

4. Travel and Per Diem. Indicate the number of persons traveling, the total days they will be in travel status, and the total subsistence and transportation costs.

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From/To	# of People	# of Travel Days	Subsistence Costs (Lodging and Per Diem)	Transportation Costs (Airfare and Mileage)	Federal Grant Funds	Match/Cost Share (if any)	Total
					\$	\$	\$
Subtotal					\$	\$	\$

5. Office Supplies and Materials. Include consumable supplies and materials to be used in the project and any items of expendable equipment, i.e., equipment costing less than \$5000 or with an estimated useful life of less than two years. Equipment costing more than that should be listed in Equipment - Category 6.

Item	Cost	Federal Grant Funds	Match/Cost Share (if any)	Total
Copies, Photos, Paper, etc	\$6,000 \$	\$3,000 \$	\$3,000 \$	\$6,000 \$
Subtotal		\$ 3,000	\$ 3,000	\$ 6,000

A. PROJECT BUDGET (CONTINUED)

6. Equipment. List all equipment items in excess of \$5000. Items worth less than \$5000 or that have a useful life of less than two years must be listed in Supplies and Materials - Category 5.

Item	Cost	Federal Grant Funds	Match/Cost Share (if any)	Total
Manlift	\$40,000	\$ 20,000	\$ 20,000	\$40,000
Subtotal		\$ 20,000	\$ 20,000	\$40,000

7. Construction/Conservation Materials and Labor. If this a "lump sum" amount supplied by an architect or contractor, explain briefly what work items are included in the lump sum.

Item	Cost	Federal Grant Funds	Match/Cost Share (if any)	Total
Window Restoration	\$17,280	\$8,640	\$8,640	\$17,280
Shutter Restoration	\$8,400	\$4,200	\$4,200	\$8,400
Door Restoration	\$9,000	\$4,500	\$4,500	\$9,000
Painting & Limewash	\$262,800	\$131,400	\$131,400	\$262,800
Piazza Stabilization	\$14,400	\$7,200	\$7,200	\$14,400
Brick Courtyard Paving	\$32,400	\$16,200	\$16,200	\$32,400
Subtotal		\$172,400	\$172,140	\$344,280

8. Other (specify).				
Item	Cost	Federal Grant Funds	Match / Cost Share (if any)	Total
	\$	\$	\$	\$
Subtotal		\$	\$	\$

BUDGET SUMMARY Enter category totals here			
Category	Federal Grant Funds	Match/Cost Share	Total
1. Personnel	N/a	N/a	N/a
2. Fringe Benefits	N/a	N/a	N/a
3. Consultant Fees	\$25,000	\$25,000	\$ 50,000
4. Travel and Per Diem	N/a	N/a	N/a
5. Supplies and Materials	\$ 3,000	\$ 3,000	\$ 6,000
6. Equipment	\$ 20,000	\$ 20,000	\$40,000
7. Construction/Conservation Materials and Labor	\$172,140	\$172,140	\$344,280
8. Other	N/a	N/a	N/a
TOTAL PROJECT COSTS	\$220,140	\$220,140	\$440,280

FINAL PROGRESS REPORT COVER SHEET

FEDERAL SAVE AMERICA'S TREASURES GRANT

NOTE: The Final Project Report is due within 3 months of the end date of the Grant Agreement. Failure to submit a timely and acceptable Final Progress Report places a grantee in noncompliance with the terms of the Grant Agreement, and will result in NPS withholding payments, or requiring repayment of disbursed grant funds.

- 1) Project Title/Name: Exterior Restoration of the Aiken-Rhett House
- 2) NPS Grant Number: 45 - 04 - ML- 0128
- 3) ☒ A **completed SF-269A, Financial Status Report Form**, for the grant period is attached.
- 4) List any NPS approved amendments/extensions, if any, to the original Grant Agreement (i.e. Scope of Work or Budget modifications) and provide the NPS approval date(s). Extension of end date from Jan. 31, 2007 to Jan. 31, 2008 (date of approval June 12, 2006)
- 5) Briefly describe the final grant-assisted work.
 - a) As was noted in the July 2007 interim report, all components of the project were completed. However, the final contractor "punch list" included the following items AND ARE COMPLETE:
 - i) Paint touch-up of balustrade, piazza floor, and limewash.
 - ii) Further repairs to one arch under piazza were requested and completed.
 - iii) Brownstone repair to ground floor, west door sill leading into cellar.
- 6) Describe any differences between the planned and actual results of the grant.
 - a) Project Architect Glenn Keys and Engineer John Moore are still concerned that further stabilization of the piazza is needed. A soil sample (core boring) was taken in December 2006. The sampling resulted in realization that the original supporting arcade foundation was too shallow and rested on an unstable sandy soil profile. Concrete reinforcement of footing was determined as final step in piazza stabilization *but deemed beyond the scope of work outlined in grant application* and will be addressed as a separate project at a future date.
- 7) Describe the status of complying with the following applicable Grant Condition requirements: NPS Concurrence with Consultants; NPS Review of Plans and Specifications; Section 106 Review; Easement Execution, and Project Sign Installation.
 - a) As documented in earlier Interim Progress Reports, all work was approved by State Historic Preservation Office and NPS, including Section 106 issues.
- 8) Provide a line-by-line (listed under the **Approved Budget and Scope of Work** in your Grant Agreement, or as modified) breakdown of the actual expenditures and compare it to the approved budget by using a three-column format.
- 9) Explain reasons for any differences between the planned and actual work-costs.
 - a) A re-alignment of line item expenditures was necessary and reported in the July 2007 interim report. There were several categories of work for which there were cost overruns. However, the result did not exceed the total project budget. For example, the amount of limewash needed to adequately cover the exterior stucco was more than anticipated.

- 10) Briefly, provide a final listing of the non Federal matching share that was used to complete the grant-assisted work. Identify the source of the match, the amount, and the type of match (cash, donated labor, donated materials, etc.)
- 11) If any publications (books, pamphlets, videotapes, etc.) were produced by or about this grant, enclose three copies with this Final Report.
- a) N/A
- 12) Provide good quality 35mm. photographs (NO *digital images* nor *printed digital images*) of all work completed with this grant, including at least three (3) black and white images of the overall structure.

Signature

Name/Title

Date

Telephone

* This form and the accompanying items must be sent by overnight courier to NPS to:
Grants Administration, National Park Service (org. 2255), 1201 'I' Street, NW, Washington, DC 20005