



2012 Federal Historic Preservation Grants

APPLICATION FORM

Please read the Application Instructions on pages 1-3 before completing this application. Applicants must submit one (1) signed original and five (5) copies (only one copy of attachments such as photos and maps is necessary).

1. GENERAL INFORMATION

Project Name **Aiken-Rhett House Museum Feasibility Study**

Applicant Organization **Historic Charleston Foundation with the City of Charleston**

Contact Person **April Wood** Title **Manager of Easements and Technical Outreach / Historic Charleston Foundation**

Address **P.O. Box 1120**

City **Charleston** State **South Carolina** Zip Code **29402**

Telephone **843.805.6731** FAX Number **843.577.2067**

E-mail **awood@historiccharleston.org**

Project Manager (if different from Contact Person)

Project Manager Telephone E-mail

Federal Employee Identification Number of Applicant Organization **57-6000599**

Applicant's Congressional District **01** SC House District **110** SC Senate District **43**

(Please provide the following information where applicable)

Property Name as listed in the National Register of Historic Places **Governor William Aiken House, Robinson-Aiken House**

Location of Property **Charleston, SC**

Project Category (Mark only one)

☒ Survey or Planning

☐ Stabilization

Amount Requested	<i>Federal Grant Share</i>	\$ 30,000
	<i>Matching Share</i>	\$ 30,000
	<i>Total Costs</i>	\$ 60,000

2. PROJECT SUMMARY

In this space provided, or on attached sheets if necessary, give a description of the proposed project. Please be sure to include the following information:

- A) Describe the purpose and the primary activities of the project.
- B) Describe the products expected from this project (for example, National Register nomination, archaeological report, adaptive reuse study, etc.)
- C) Methodology: Explain how the project will be carried out, how it will be supervised, and who will conduct each aspect of the project activities. If the project is archaeological, describe the specific field methods to be used. Each line item in your budget should be included as part of your methodology. Explain how the budget was determined; *for example, contacted three consultants, compared to a similar project, etc.*
- D) Applicant was advised by **Brad Sauls** (SHPO Staff)

A. Purpose and Primary Activities of the Project

The purpose of the project is to conduct a feasibility study on the Aiken-Rhett House in Charleston, SC to help Historic Charleston Foundation (HCF) establish an overall "vision" for this important historic landmark that is not only appropriate but both economically and technologically feasible. The feasibility study will have two components: 1) explore different philosophical approaches for maintaining and interpreting the Aiken-Rhett House, such as whether to restore the property to a particular period, preserve the property as it exists today, or whether to combine the different approaches, and 2) enumerate the costs and viability of each proposed approach for the treatment and interpretation of the property. The final approach will conform to best preservation practices and the Secretary of the Interior's Standards. The recommendations of this feasibility study will enable HCF to make the best possible policy decisions for the management and interpretation of this unique property and will aid our efforts to raise the necessary funding to implement a master plan for the Aiken-Rhett House.

- B. Describe the products expected from this project (for example, National Register nomination, archaeological report, adaptive reuse study, etc.)

The product expected from this project is a final feasibility report on the Aiken-Rhett House with recommendations for implementation. The written report will include an analysis of the existing physical condition of the property and the variety of interpretive approaches employed for the tour. It will also include cost estimates from an architect, restoration contractor, HVAC specialist, and interpretive specialist. After a discussion of the various options for the property's treatment and interpretation, the consultants will provide recommendations for the property based on sound economic/financial considerations. Architectural drawings will be used to support the recommendations in the written report. Drawings will include the existing and proposed site interpretation as well as architectural drawings identifying problem areas of the property. Examples of potential signage, graphics, and technology will be prepared for interpretive exhibits. Photos documenting the property in its current condition will also be included in the report.

- C. Methodology: Explain how the project will be carried out, how it will be supervised, and who will conduct each aspect of the project activities. If the project is archaeological, describe the specific field methods to be used. Each line item in your budget should be included as part of your methodology. Explain how the budget was determined; *for example, contacted three consultants, compared to a similar project, etc.*

Within each proposed philosophy, the selected consultant will examine the following components for cost, visitor experience, and preservation ethics and standards. Any recommendation considered will specifically

follow the Secretary of the Interior's Guidelines for either Preservation or Restoration, or a combination of the two.

- Construction Costs
 - Short Term
 - Long Term
- Interpretation
 - Tour (Use of Technology)
 - Signage
 - Exhibits
 - Costs
- Highlighted Period(s) of Significance
- Impacts to Collection
 - Care
 - Long-term Maintenance
- HVAC and/or other interior environmental approaches
- Educational Programming and other Uses

Methodology - The attached "Work Approach Chart" provides a detailed listing of the activities anticipated to complete this project. This work chart was developed during preliminary discussions by one of two consulting firms we approached in preparation for this grant application. The approach may be used or modified by the consultant selected through the approved procurement process.

The project has been divided into three phases of work, which are listed below with a summary description of each phase:

- **Project Initiation** -- HCF will provide the consultant with the numerous studies produced for the Aiken-Rhett property, including Historic Structures Reports(HSRs) for the Main House, completed in 2005, and another HSR specifically focused on the outbuildings, anticipated summer 2012; archaeological reports (1986 and 2003); and architectural plans and elevations; detailed review of these documents by project team and preparation of base maps and forms for fieldwork;
- **Site & Buildings Assessment** – Detailed inspections, evaluation and analyses of all property components (site, Main House, and outbuildings) to be done by prime consultant, preservation architect, restoration contractor/conservator, and mechanical engineer; strategic research into site elements (landscape assessment) to add to information currently found in archaeological studies and HSRs; consideration of treatment options as a team, using broad brush cost estimating as an important consideration; team recommendations discussed with HCF via phone conference to establish overarching treatment philosophy;

- **Plan Development** – Development of the study report provided to HCF in three separate submittals with review comments incorporated; draft document provided to HCF staff for review and discussion, followed by working session with HCF Board of Trustees to facilitate group consensus; final (draft) document prepared with revisions based on HCF staff and Board of Trustees comments and submitted to HCF and South Carolina Department of Archives and History (SCDAH) for review and comment; final document with revisions made per HCF and SCDAH comments; final deliverables to HCF to complete the project.

3. PROJECT JUSTIFICATION

In the space below, or on attached sheets if necessary, provide justification for the proposed project. Please be sure to include the following information:

- Describe the historical, cultural, archaeological, or architectural significance of this property.
- Describe any immediate threat or long-term threats to the property.
- Describe how the project is part of a larger planning process.
- Describe how the project will benefit the public.

- Describe the historical, cultural, archaeological, or architectural significance of this 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 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 property 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 Confederate President Jefferson Davis and was one of the Civil War Headquarters for General P.G.T. Beauregard. The Aiken-Rhett House reveals the lives of its household, both black and white, over the course of 150 years.

The property has many aspects that are particularly noteworthy, as noted in the Historic Structures Report from 2003-5 (attached):

“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.”

The main house was constructed in 1820 of brick with stucco finish in the Federal style. Originally, it was three stories, four rooms on each plus a central hall, with an above ground cellar. Wide piazzas face the street to the south. A three-story wing was added in the 1830s and this large renovation altered the whole Main House in the more fashionable Greek Revival style. In 1857 an art gallery was built to house the Aikens’ newly acquired 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 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 rear 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. There are also garden structures and privies towards the rear of the lot.

The property remained in the Rhett family until 1975 when it was given to the Charleston Museum. HCF purchased the property in 1995, and opened it to the public as a house museum in 1996. 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, where the Aiken-Rhett House is located.

B) Describe any immediate threat or long-term threats to the property.

Threats to the property are numerous, but the overall threat is that important historic fabric is continually being lost as the Foundation strives to maintain the Aiken-Rhett House without an overall master plan for its treatment and interpretation. This approach is not sustainable financially and HCF’s mission requires it to be a better steward of the Aiken-Rhett House, one of Charleston’s most important properties.

HCF has owned and operated the Aiken-Rhett House since 1995, when it was purchased from the Charleston Museum. By the time HCF purchased the property, there was already in place a conservation/ preservation philosophy that dictated stasis rather than active renovation, rehabilitation, or restoration. An unfortunate amount of deterioration occurred between the 1970s and 1995 during the Museum’s ownership. Added to this was significant damage to the property as a result of Hurricane Hugo in 1989 and irreversible destruction to the interior finishes to accommodate the filming of the movie “Swamp Thing” in 1982.

By the mid-1990s, the main house and outbuildings were in a state of disrepair and decline. Addressing extensive deferred maintenance at the Aiken-Rhett House has been HCF’s primary undertaking since purchasing the property. This has included piazza stabilization, multiple repairs to the windows and roofs, and various large-scale painting projects. In 2003, the Art Gallery was fully restored. This work was undertaken to save the artwork and collection items housed there, and HVAC was introduced only in this location for that purpose.

In 2005, HCF was awarded a Save America’s Treasures Grant to seal the exterior envelope of the main house. This work was necessary because large-scale water and air intrusion was accelerating the overall deterioration of the house, including the collections and interior finishes.

Although the exterior work in 2005-6 was successful in slowing down the pace of deterioration, loss of original fabric due to deterioration is ongoing on the interior. In the Main House, wallpapers are peeling off in large sheets, plaster is cracking and breaking away, interior trim work frequently pops off of the walls, the finishes on

the furnishings are fading, and paintings are darkening and crizzling due to their exposure to varying humidity and temperature levels.

The property's significant outbuildings, which were not included in the recent SAT grant work, continue to demonstrate a rapid pace of deterioration. Constant issues include structural problems on the east wall of the slave quarters, excessive wear on the floorboards, and wood rot on the shutters and doors. Although the Foundation spends approximately \$50,000 on deferred maintenance issues each year, we still lose an alarmingly large amount of the physical evidence of the history of these important structures each year.

Because HCF does not have a coherent treatment philosophy or long-term plan for the Aiken-Rhett House, many visitors do not fully grasp the conservation/ preservation philosophy and believe that the house represents post Civil War decline for the family that lived here. Or, they believe that HCF simply ran out of money to restore the house.

HCF has been aware of this problem for many years. In 2003, the Foundation hired architectural historians, Carl Lounsbury, Willie Graham, and Orlando Ridout V, to prepare a Historic Structures Report on the Main House. At the Foundation's request, they prepared a series of recommendations for the treatment of the property, complete with pros and cons of each suggested approach (see attached). However, determining the feasibility of each recommendation and providing a method to accomplish these recommendations was not part of their scope of work.

The SAT-funded exterior restoration, while extremely important for the long-term maintenance of the Main House, has only furthered the level of confusion for our visitors and constituents. The stark contrast between the restored, bright exterior and the deteriorated interior has exacerbated this interpretive dilemma. The confusion and lack of clarity in direction is a serious threat to the Aiken-Rhett House because prospective donors, the visiting public, and even HCF's supporters are reluctant to donate or allocate funds to the property because of this lack of understanding. Despite the lack of direction, the Foundation has seen a gradual rise in visitation over the years. Although higher visitation numbers and increased revenue are an important objective for the Foundation, it also increases the wear and tear on the property and further impresses upon the Foundation the urgency of implementing a master plan for the property.

C) Describe how the project is part of a larger planning process.

Historic Charleston Foundation has been making steps towards improving its treatment and interpretation of the Aiken-Rhett House since purchasing it from the Charleston Museum in 1995. Thus far, the Foundation has focused on obtaining as much historical data on the property as possible to ensure accurate interpretation and appropriate treatments. This has included historical research, extensive paint analysis, condition assessments, photo documentation, archaeology, and preparing measured drawings of the property.

Most significantly, the Foundation hired a team of architectural historians to complete the Historic Structures Report on the Main House in 2003-5. This report provided valuable information about the history of the property and gave recommendations on how the property could be properly restored. As part of the HSR, archaeologist Martha Zierden completed extensive archaeological investigations of the grounds. The HSR also provided instrumental guidance in the 2005-6 exterior restoration work for the Save America's Treasures Grant. The Foundation has recently hired the same team of architectural historians to prepare an HSR on the outbuildings. HCF is committed to a high-level visioning/ planning process for this property in the next two years, and this document will be essential to that process.

This proposed feasibility study will continue the work and study set forth in the HSR while providing a clear way forward, based in financial reality, towards implementation. A clear vision for the property and consensus

building with HCF staff, its board, and interested public is essential in any future work. This study will allow for strengthened marketing, fundraising, education and interpretation.

D) Describe how the project will benefit the public.

We believe there is a strong case to be made that this project at the Aiken-Rhett House will provide a number of tangible benefits to the general public, the local and state economy, and beyond.

The Aiken-Rhett House serves as a learning laboratory for all of its visitors (totaling 33,255 visitors in 2011). Visitors include guests from out of town and locals. Undergraduate and graduate students studying history and historic preservation frequently utilize the property. It also serves as a site where history comes alive for K-12 students through tours and special activities on the property.

Currently, we do not believe that we are projecting the best, most coherent approach to this property's interpretation. The feasibility study will benefit the public because the development and implementation of a tailored, clearly-defined preservation philosophy will enable HCF to effectively tell the compelling stories of the Aiken-Rhett House without confusion. The visitor will be able to more fully understand and appreciate the important and complex history of the site. Visitors, students, and the local community will benefit from a unique and valuable educational opportunity because they will witness the process of this interpretation and preservation project.

We anticipate that no matter which preservation philosophy is ultimately selected after the completion of the feasibility study, the public will be able to view and learn from "preservation in action," as we implement its recommendations.

4 MINORITY HISTORICAL ASSOCIATION

If applicable, describe how your project is associated with resources historically relating to African-American history or existing Native-American programs.

Constructed in 1820 by merchant John Robinson and substantially enlarged by Governor and Mrs. William Aiken, Jr. in the 1830s and again in the 1850s, the Aiken-Rhett House is nationally significant as 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 politician, industrialist and slaveholder.

The property 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. Of particular importance to this historical narrative are the rear dependencies, lived and worked in by enslaved African Americans. According to nationally renowned architectural historian, Carl Lounsbury, the kitchen building is "one of the most extraordinary buildings in the antebellum South" (HSR 2003).

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 and frequently partnered in the work at the Aiken-Rhett House.

5 PROJECT PERSONNEL

Give the name of the project manager and list his/her qualifications to manage the project. Attach the project manager's résumé.

April Wood is Manager of Easements and Technical Outreach at Historic Charleston Foundation. She also reviews work that occurs at the Foundation's two museum houses. Ms. Wood holds a Master of Science degree in historic preservation from Columbia University and a B.A. degree from Scripps College. She has more than 10 years experience in the field of preservation, including work as an architectural conservator at Building Conservation Associates, Inc. and Jablonski Berkowitz Conservation, Inc. in New York City and locally.

Do you intend to hire a consultant(s)? ☒ Yes ☐ No

You must follow the State Procurement Guidelines before hiring a consultant.

If yes, what kind of consultant(s)?

HCF would hire consultants experienced in preparing feasibility reports for historic house museums.

A multi-disciplinary team will be assembled to complete this study with HCF following the State Procurement Guidelines before hiring a consultant, and the list of consultants under consideration includes but is not limited to the following:

- ***The Jaeger Company (or similar, such as Mesick, Cohen, Wilson, Baker Architects, LLP)***
Historic Preservation Planning & Historical Landscape Architectural firm as lead consultant, providing client coordination; completion of detailed buildings and site evaluation and assessments; strategic research on-site element; facilitating conference call work sessions with client and a working session with HCF Board of Trustees to reach consensus; responsible for sections of final report, specifically architectural history, landscape architecture and preservation planning elements, and support graphics; coordination of other sub-consultants to produce final document outlining study recommendations, cost estimate comparisons for site and incorporation of building estimates and future actions.

The Jaeger Company (TJC) is a design and planning firm with a focus on historic preservation. TJC is currently assisting the Charleston County Park and Recreation Commission in the development of background studies (Cultural Landscape Report and Historic Structures Reports) in the development of a master plan for McLeod Plantation. McLeod was recently acquired from HCF by PRC for future use as a public park providing opportunities for passive recreation as well as interpretation and educational opportunities of the site's numerous cultural resources.

- ***Glenn Keyes Architects***
Preservation Architectural firm who will assist in determining the buildings' most significant architectural fabric and suitability for preservation/conservation/restoration or a combination of these; assist and work directly with the Restoration Contractor and Conservator in cost estimating task, as noted below.
This firm is one of Charleston's most respected architectural preservation firms and has been involved in past efforts at the Aiken-Rhett House as well as assisting HCF in other preservation projects.
- ***Richard Marks Restoration***
Restoration Contractor and Conservator who will develop budget estimates for the various options; estimates will be a broad brush undertaking to obtain a magnitude of cost rather than a

detailed cost breakdown; in future phases with more detailed architectural design, detailed cost estimates can be produced as an additional service.

In addition to being a restoration contractor, Mr. Marks has a degree in conservation and has worked on projects at the Aiken-Rhett House since 1990.

- **Dennis Knight, Whole Building Systems**

Mechanical Engineering firm with specialty in the evaluation of historic buildings and sustainability features; their specialty includes the appropriate addition of modern mechanical systems in a manner that protects the house's historic fabric and its furnishings with a focus on energy efficiency, and they will assist the team in providing a second opinion to a previously-commissioned HVAC study.

Dennis Knight of Whole Building Systems has recently completed an energy and mechanical systems assessment of the Nathaniel Russell House for HCF.

- **Andrea Roller, Van Sickle & Roller, Ltd. (VS&R)**

Interpretive Planning and Design firm who will provide recommendations on potential interpretative options for the buildings and site and also provide suggestions on the care and long-term maintenance of the collection.

VS&R are planners, designers and producers of award winning projects for visitor centers, museums, and educational environments. VS&R has worked frequently in the past with TJC on a number of National Park Service projects at numerous historic sites.

If the grant applicant will be completing the project, has the principal investigator/researcher been identified?

☐ Yes ☒ No If yes, briefly list his/her qualifications and attach his/her résumé.

Will students or volunteers be involved with the project? ☐ Yes ☒ No

If yes, what is their role and who will train and supervise them?

6 SURVEYS & NOMINATIONS

If this is a survey project, give the estimated number of acres to be surveyed. Contact SHPO staff to determine the number of properties in the area(s) to be surveyed:

#of acres

of properties

Attach a map clearly showing the boundaries of the area(s) to be surveyed.

If this is a National Register nomination project, estimate the number of properties to be nominated:

7 PHOTOGRAPHS & MAPS

Enclose **black and white** or **color** photographs to help identify and explain the project. Photographs may be traditional film prints, or digital images printed no more than two per 8.5 in. x 11 in. sheet of paper. Do not send digital images by e-mail or disk. Clearly label all photographs. Three to six photographs are usually sufficient, but additional photographs may be sent. **Polaroid photographs are not acceptable.**

Photographs will not be returned.

Enclose a map showing the location of the property. The map should be 8.5" x 11" and clear enough to allow someone unfamiliar with the area to locate the property precisely.

8 MATCHING SHARE

List the **secured** sources and amounts of the required dollar-for-dollar non-Federal cash match. Federal appropriations or other Federal grants may not be used for match, except Community Development Block Grants (CDBG) grants from the Department of Housing and Urban Development. All non-Federal match must be used during the grant period to execute the project.

See Attachment 4

9 BUDGET

Outline the project budget in the form below; add additional lines in a category as needed.

- The budget must be clear, and all work elements must be eligible, reasonable, and directly relevant to the project.
- Each cost item must clearly show how the total charge for that item was determined (example: hours x hourly rate = total cost).
- 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 \$10,000 grant, the budget must describe a total of \$20,000 in costs/work).
- All non-Federal match must be cash expended during the grant period and not before.
- If you have any questions about cost categories, or how to formulate some of your budget items, please email sauls@scdah.state.sc.us.

BUDGET SUMMARY Enter category totals here			
Category	Federal Historic Preservation Grant Funds	Match/Cost Share <i>To be Matched by HCF**</i>	Total
Labor (Consultant Team)	\$ 27,864	\$ 27,864	\$55,728
Expenses	\$ 2,136	\$ 2,136	\$ 4,272
	\$	\$	\$
	\$	\$	\$
	\$	\$	\$
	\$	\$	\$
TOTAL PROJECT COSTS	\$30,000	\$30,000	\$ 60,000

**See Attached Budget Breakdown and letter from HCF Board President

10 ASSURANCES & CERTIFICATIONS

If selected for funding, the Applicant agrees to comply with the following and with all other guidelines, which will be outlined by the Department of Archives and History in the Funding Agreement:

- a) Applicant is willing to have the necessary and agreed upon surveys, nominations, plans, drawings, studies, and reports (archaeological, engineering, historical, etc.) professionally prepared as required by Archives and History and subject to approval by that Department.
- b) Applicant agrees that all survey projects will be recorded on state format survey forms and photograph cards and will follow the South Carolina State Historic Preservation Program Survey Manual. Contact grants staff at Archives and History for a copy.
- c) Applicant agrees that all National Register nominations will be prepared in accordance with National Register Bulletin No. 16 and other pertinent publications. Contact grants staff at Archives and History for a copy.
- d) Applicant's project manager agrees to attend the required grant orientation meeting in Columbia.
- e) Applicant will conduct contract and procurement (bidding) actions in a manner that provides for maximum open and free competition in compliance with the Code of Federal Regulations, Office of Management and Budget (OMB) Circular A-102 or other appropriate OMB Circular, and the State Procurement Code.
- f) Applicant agrees that Archives and History will be involved in the consultant selection process. Archives and History reserves the right to review all proposals, to make recommendations concerning consultant selection, and to approve consultant selection.
- g) Applicant agrees to arrange a meeting with the consultant(s) and Archives and History staff following hiring of consultant and prior to beginning of project work. Applicant also agrees to attend periodic meetings as needed concerning the project's progress.
- h) Applicant agrees that all work conducted under the project will be carried out in accordance with the Secretary of Interior's "Standards for Historic Preservation Projects." Contact grants staff of Archives and History for a copy.
- i) Applicant agrees to sign a Funding Agreement with the South Carolina Department of Archives and History and to follow all state and federal regulations pertaining to this grant program.
- j) Applicant understands that the Funding Agreement will specify a schedule and due dates for specific products. The grant amount may be reduced if a product required in the Funding Agreement is submitted after an agreed upon due date.
- k) Applicant certifies that the matching cash share is available to meet the non-federal share of the costs of the project and that federal monies will not be used for match. (Under federal law, Indian Self Determination and Education Assistance Act funds to tribal organizations and Community Development Block Grant funds are allowable for match.)
- l) Applicant will not charge more than the Department of Archives and History's approved indirect cost rate for salaries and wages. No other indirect costs will be allowed in the proposed budget or match. Contact the grants staff of Archives and History for the appropriate indirect cost rate.
- m) Applicant agrees to comply with Title VI of the Civil Rights Act of 1964 (P.L. 88-352) and all requirements imposed by or pursuant to Department of Interior regulation 43CFR17.
- n) Applicant agrees to comply with Executive Order 12432, "Minority Business Enterprise Development," to encourage greater economic opportunity for minority entrepreneurs.
- o) Applicant agrees to comply with the provisions of 18 USC 1913, which prohibits lobbying with appropriated funds.
- p) Applicant agrees to comply with Executive Order 12549, and with 43 CFR Part 12, which prohibits contracts with suspended and debarred persons or businesses.
- q) Applicant agrees that work for which reimbursement is expected will not begin until Archives and History issues its approval.
- r) Applicant agrees to comply with OMB Circulars A-87 or A-122 or A-110, and A-133.
- s) Applicant agrees that, for stabilization and weatherization projects, a covenant agreement will be executed at the end of the project, to be recorded with the property deed, requiring that the owner receive prior review and approval from S. C. Dept. of Archives & History before any subsequent repairs or alterations are made to the building (covenant agreements last 10 to 20 years, depending on dollar amount of grant).

The Applicant's signature below (use only the applicable signature area) certifies acceptance of all the above conditions. Unsigned applications will not be considered.

SIGNATURE OF AUTHORIZING OFFICIAL (Original copy must have an original signature and be in ink.)

Name of Applicant organization: City of Charleston with Historic Charleston Foundation

Name of Authorized Official and Title (i.e., Joe Jones, Mayor; or Bob Smith, City Manager): Mayor of Charleston
Joseph P. Riley, Jr.

Signature of Authorized Official: 

Date: 1/27/12

For Certified Local Government projects:

Name of Chief Elected Official (if different from Authorized Official above):

Signature of Chief Elected Official: _____

Date: _____

11 SELECTION CRITERIA

Applications will be judged by three categories of selection criteria: Threshold Criteria, 2012 Priorities, and Previous Grant History.

Threshold Criteria

*To be eligible, the following criteria **must** be met:*

1. Application is completed and all blanks are filled in.
2. Application is signed by the appropriate authority.
3. All required attachments are included (résumés, photographs, maps, budget justification).
4. The required numbers of copies of the application have been submitted.
5. Application was received on time.

2012 Priorities

All projects that meet the Threshold Criteria will be rated according to these criteria:

1. Project is well-planned, proposes sound methodology, has an appropriate budget, and will use qualified personnel.
2. Project is part of a larger planning process, or will help implement the local comprehensive plan.
3. Project will have a demonstrable benefit for the public and increase public awareness and involvement in historic preservation.
4. Project involves historic or prehistoric resources threatened by neglect, development pressures, a lack of adequate funding, etc.
5. Project involves historic or prehistoric resources significant at the local, state or national levels, or resources significant for African American or Native American historical association, or resources significant for being among the last remaining examples of their type.

Previous Grant History

Where applicable, previous grant projects on the same property and/or the applicant's past performance on grant projects will be considered.

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 the 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 SC Department of Archives & History and may be reproduced by SCDAH or its partner organizations without permission; appropriate credit will be given for any such use.

YOU MUST SUBMIT:

- One (1) original, signed application with attachments, and five (5) copies (application only, additional copies of attachments are not necessary)

A complete application package includes:

- Application on 2012 form.
- Authorizing Official signature.
- Detailed budget.
- Necessary supplemental information to explain the project (photographs, maps, etc.)

SEND APPLICATIONS TO:

Brad Sauls
2012 Federal Historic Preservation Grants
SC Dept. of Archives & History
8301 Parklane Rd.
Columbia SC 29223-4905

2012 Federal Historic Preservation Grant Application

Attachment 1

Section 2C Methodology

Example Work Approach Chart

**Alken-Rhett House
Feasibility Study
Historic Charleston Foundation**

WORK APPROACH

Tasks	Staff Hours - The Jaeger Company				Subconsultants					
	Dale Jaeger Principal Landscape Architect & Preserv Planner	William Shealy Landscape Architect & Pres Planner - Proj Mgr	Brian Labrie Architect Historian- Preserv Planner	Landscape Architect- CAD	Admin Support	Glenn Keyes Preservation Architect	Adrienne Jacobson Architect MHP	Richard Marks Restoration Contractor & Conservator	Dennis Knight HVAC Analyses (Whole Buildings Systems)	Andrea Rollet Intern Spec & Exhibit Designer (Van Sickle & Rollet)
Project Initiation										
Contract Agreement	0.5	0.5			0.5					
Receipt of All Available Background Studies		1	1							
HSRs, Archeological Reports, Architectural Plans	8	8	8							
Detailed Review of All Documents										
Preparation of Project Base Maps - Floorplans, Elevations & Site Plan		1	1	4						
Site & Building Assessments										
Site Visit (1) (including travel time)	40	40	40							
Kick-off Meeting with Historic Charleston Foundation (HSF) & South Carolina Department of Archives & History (SCDAH)										
Discussion of Project Goals & Current Issues/Opportunities										
Confirmation of Overall Project Schedule										
Site Tour & Discussion										
Detailed Site Inspections (Building & Site)										
Strategic Local Research on Site History										
Organization & Conclusions from Site Visit Findings	4	12	16							
In-House Team Conference Call	2	2	2							
Overarching Philosophy Recommendations										
Short Term & Long Term Cost Implications										
Broad Brush Cost Estimate Comparison of Treatment Alternatives										
Conference Call with HCF	2	2	2							
Discussion of Site Visit Findings										
Information of Cost Estimate Options										
Decision on Overarching Philosophy										
Plan Development										
Draft Study										
Delineation of Overarching Philosophy	4	8	16							
Recommended Preservation Treatment & Justification				8						
Draft Treatment Plans - Floorplans for Main House/Outbuildings & Site										
Treatment Cost Estimates	1	2	4							
Cost Comparison of Treatment Options										
Interpretation										
Potential Methods of Interpretation	2	4	2							
Cost Implications										
Impacts to Collection	1	2	2							
Care & Long Term Maintenance										
HVAC Approach - Second Opinion on Previous Study & Reqs	1	1								

WORK APPROACH

Page 2

2012 Federal Historic Preservation Grant Application

Attachment 2

Section 3A Property Significance

Aiken-Rhett House Historic Structures Report Appendices II – III prepared by Carl Lounsbury, Willie Graham, and Orlando Ridout V in 2003-5

APPENDIX AII: PRESERVATION CHALLENGES

[The following document was presented by the authors to the Aiken-Rhett Advisory Committee at Historic Charleston Foundation headquarters on 12 September 2003]

A main reason the present architectural study was undertaken was to better understand the site for the purpose of making informed decisions about the building's care and interpretation. A restoration committee was formed by Historic Charleston Foundation that includes staff, trustees, and professionals charged with developing a coherent scheme for the treatment of the building. The richness of this site, the complexity of its story, and the extraordinary effort that will be needed to care for this facility adds to the difficulty in fashioning a responsible plan for the museum. To begin the discussion of how to present and care for this facility, some major issues that need addressing are articulated below:

- One of the principal current attractions of the house is its unrestored appearance. This has the benefit of portraying to the public the importance of respecting original fabric and contrasts with the overly scrubbed look of most restorations. The downside of this image is that it gives a false impression of how the house was actually lived in. Photographs show that until the family left in 1968 the house was actually well maintained; its decayed state is a result of being left empty until acquired by the museum, the lack of maintenance during museum ownership, and extensive damage caused by Hurricane Hugo. Poor maintenance as an interpretive message projects an inaccurate portrait about how the house was used throughout its history and conveys wrongly an image of genteel decline in post-war Charleston.
- Having said this, a conventional restoration of the house will most surely strip away important fragile fabric and evidence that survives here to a degree that perhaps no other site of this significance in Charleston can claim.
- A decision has already been made to restore the art gallery and provide it with conditioned space to better treat original artwork. While this is perhaps good for the contents of the room, at a minimum the limitation of restoring only this space would visually clash with an unrestored remainder of the house. However, to treat this room any other way would be difficult, especially considering that it has recently seen heavy intervention over the past twenty years.
- Likewise, the entry is a problem. A remodeling by the Charleston Museum stripped away the unrestored appearance of this space. This renovation is now itself decaying, but the newness of the finishes and the inaccurate nature of the work contrasts with the rest of the house. It will be difficult to create a consistent message throughout the house if one must first enter a restored

space, walk through others that are left rough, and end up at a restored gallery.

- The double parlors present their own set of problems. When scenes for the movie *Swamp Thing* were filmed in the drawing rooms, the Museum allowed partial repainting of these spaces. Therefore it would seem imperative that those changes be stripped away to bring the rooms back to some previous state. Can this be done successfully without losing the untouched feel of the decoration?
- How do you deal with building fabric that was removed during the Museum years—wallpapers, floor coverings, etc, and with areas of recent intrusions—plaster patching, electrical wiring, ductwork and the like?
- To arrest decay on the exterior, Historic Charleston has embarked on a campaign to restore windows and eventually plans to undertake similar repairs to the cornice and doors. Although this is much needed work, this effort, too, has its own concerns. The work contrasts sharply with an unrestored interior and can especially be seen when shutters are closed. It is being fixed with out regards to an established period to which the house is being interpreted (mainly because this decision has yet to be made), and is particularly evident in the color choice for woodwork and hardware.
- Work in the cellars by Historic Charleston to reopen the house was done without consideration of how it would fit into a restored or conservation-approached interpretation. Painting brick walls white, coating early gas pipes black, lowering doorsills, etc. all distract from a strictly conservation approach.
- Most comprehensible house museum restorations attempt to at least emphasize a period of significance if not aggressively restore a building back to a particular date. At the Aiken-Rhett House its period of most significance from an architectural standpoint extends from initial construction about 1820 to the creation of the art gallery wing in 1858 with the improvements that are associated with that phase of work. Having said this, later changes are not necessarily unimportant and serious consideration should be given to their survival and conservation. Understanding how the architecture relates to the furnishings will be key to making a decision as to what stays and what goes. Assuming a decision is made to keep changes that date up to the 1960s an effort needs to be made to comprehensively preserve these later features as well. Such mundane building parts as porcelain wall heaters (like those in the dining room and the ones removed in the art gallery by the Museum staff) and surface-mounted electrical wiring (like that recently removed from the second-floor east dressing room) would need to be retained and cared for.

- Ultimately the treatment of the outbuildings and landscape features need to be worked into the same comprehensive approach that will be contrived for the main house.

In dealing with these critical issues, a plan should be devised that presents a powerful and easily comprehensible message to the visiting public. If, for instance, visitors were to walk into a newly restored entry, traverse through unrestored drawing rooms that have been altered from their *Swamp Thing* attire, make their way to the dining room that is now missing its wallpaper that survived through the 1960s, and end up in the art gallery that is once again restored, the house will always look like the Foundation has not been successful in executing a restoration. On the other hand, a full restoration would strip away much of what makes the house so important. If fully restored, then intervention of a more aggressive HVAC system would most likely be considered. While this could be beneficial to the collections it will undoubtedly have a negative physical and visual impact on the structure. Perhaps, then, as a starting point to this discussion consideration should be given to a careful conservation of original fabric with infill of missing parts that provides an appropriate backdrop for the conserved but unrestored furnishings. How visitors are guided through the changing character of spaces will need to be carefully considered.

We are now nearing the end of the first phase of architectural research on the house. The room-by-room catalog that describes and assesses the dates of all building components of the main house is nearing completion and we are in the process of writing a summary report of our findings. The next phases of the study that is needed is to extend the research to the outbuildings, to landscape features, and then to refine the developmental story for the entire lot.

APPENDIX AIII: INTERPRETATION & TREATMENT OPTIONS

[The following document was presented by the authors to the Aiken-Rhett Advisory Committee at Historic Charleston Foundation headquarters on 12 September 2003]

Introduction: The developmental history of the house is central to its significance and will play a defining role in any approach to the interpretation of the site. Equally important, much of that development occurred in a 50-year period extending from ca. 1820 to about 1870. Thereafter, changes to the house can generally be characterized as superficial—primarily changes to the interior finishes and furnishings. The ephemeral part of the landscape—the gardens and plantings—have largely disappeared, but surviving structures, features (such as brick paving), and archeological evidence provide ample opportunity to reconstruct some portion of that past.

Interpretation Options: Before proceeding to the specific conservation issues, it is useful to give some thought to the interpretation needs and opportunities that will bear on 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. If we look across the city, and particularly at those historic sites that are open to the public and present an organized interpretation, it is clear that the Aiken-Rhett property is a key landmark and an important venue. There are many stories to tell in Charleston, and each public historic site has strengths that need to be recognized and exploited.

As we focus specifically on Aiken-Rhett, several aspects of the site seem 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 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 house 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—its link to the family's European tour, a conceptual drawing of the gallery plan—and an array of art objects purchased on that tour remain in the Foundation collection, available for display.

These are just four interpretive themes that are particularly enticing; other members of the Foundation staff and the committee will have no problem offering more. With an array of interpretation opportunities in mind, it would seem appropriate to begin by identifying a strategy for tightening the focus of the interpretation program. This in turn will influence the choices that have to be made for treatment. After reviewing both the cumulative architectural and documentary evidence, there appear to be three options for time periods that are sufficiently coherent to serve as focal points:

1. *Interpret to the period ca. 1858-1870s.* From an interpretive perspective, this is an appealing option. By 1858, the house had evolved to its present form, including the gallery wing. Interior detailing is largely complete to this period, including the service bells, gas lighting, and first generation of interior plumbing. Furthermore, the 1858 renovation came just three years prior to the Civil War, a period that brought hardship and change to Charleston, and a period that is of great interest to the public. By extending the period to the 1870s, it is possible to consider post-war Charleston, and to take advantage of some small but significant modifications to the house.

Architectural incongruities for this period would include:

- Most of the paint and decorative finishes from this period are fragmentary or concealed under later work.
 - Encaustic tile in the east drawing room fireplace dates to the late nineteenth century
 - Surface mounted electrical wiring dates to ca. 1910.
 - The door between rooms 301 and 302 was added in the early twentieth century.
 - Most plumbing details in the house date to the 20th century.
 - Electric heating units from 1950 remain in the east wing.
 - Recent improvements in the cellar requisite for the public needs of a museum have obscured the original service functions of those spaces. Efforts should be made to clarify that aspect of the story in the exhibit materials.
2. *Interpret to the period ca. 1910-18.* The death of Henrietta Aiken Rhett in December 1918 serves as a key transition point in the history of the property—essentially the end of the nineteenth century style of living. The house passed to Henrietta's five children and was not consolidated into a single ownership (and occupancy) again until 1949. Photographs of the house interior taken in 1918 provide a partial record of room appearances and furnishings. Electricity and an automobile are recent introductions at this point and become an interesting part of the story rather than a problem. World War I and its aftermath also serve as something of a watershed, as old Charleston begins to face the twentieth century.

Architectural incongruities for this period would include:

- Some paint and decorative finishes from this period are fragmentary or concealed under later work.
 - The circa 1890s one-story hyphen between the east wing and the east dependency was demolished in 1952.
 - Bathroom details in room 305 post-date 1918.
 - Electric heating units from 1950 remain in the east wing.
 - A garage door was cut into the east wall of the stable about this time (but possibly after 1918); this change has been reversed.
3. *Interpret to the period ca. 1949-58.* In 1949 I'on Rhett bought out the interests of his siblings and their heirs and brought the house back into a single ownership, now occupied by I'on and his wife, Francis Hinson Dill Rhett. I'on and Francis added an electrical heating system to several rooms in 1950 and replaced the one-story hyphen with a two-story kitchen addition in 1952. Photographs of several interior rooms taken in 1958 indicate the house was well maintained and neatly furnished during this period. I'on Rhett died in 1959, and Francis moved to Legare Street in 1968, signaling the end of the property's use as a private residence.

Architectural incongruities for this period would include:

- The two-story, concrete block kitchen of 1952 was demolished in the 1990s.
- The dark gray wall color in the drawing rooms and other minor details date to the 1981 film "Swamp Thing."

Based on architectural significance and the interpretation opportunities outlined above, a compelling case can be made to focus on the period 1858-1870. If this option is selected, we believe that most of the later features outlined above are not sufficiently intrusive to require removal. Twentieth century electrical service and plumbing details are all but unavoidable in a modern museum environment, and in this case the visible fabric (such as knob-and-tube wiring) is historically significant and rarely interferes with earlier material. Understanding how the architectural features relate to furnishings and the interpretive presentation will be key to making a decision as to what stays and what goes. If a decision is made to keep changes that date up to the 1960s, for example, these later features need to be part of the preservation plan. Such mundane building parts as the electric wall heaters in the dining room and surface-mounted electrical wiring (like that recently removed from the second-floor east dressing room) would need to be retained and cared for.

Treatment Options, from Conservation to Restoration: Decisions about the interpretation strategy will inevitably help shape the approach to treatment options. Before we proceed to those options, we should recognize some constraints that must be addressed in this context:

1. 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.
2. 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.
3. Electrical service has been upgraded recently, but remains minimally adequate for the needs of the building.
4. The exterior of the building needs to be maintained as a weather-tight envelope and will therefore remain in relatively crisp condition relative to interior spaces in any scenario short of a full restoration. Exterior work standards do need to be tightened to ensure that all work is true to a specific period in time, rather than adding new, 21st century elements to the building, such as visibly modern hardware and other fittings.

With these issues in mind, it is time to explore the range of options and the inherent implications of each.

Option 1: Conservation. The core goal of this approach would be to preserve the site as closely as possible to its present condition and appearance. The emphasis would be on the buildings and landscape, furnishings would be held to a minimum and restricted to objects that would not deteriorate in a building that lacks museum quality climate control.

There are at least four areas of primary concern with this strategy. As pointed out previously, this approach perpetuates an inaccurate history of the house, celebrating 30 years of neglect in the guise of a romantic image of faded, post-Civil War glory. Second, this approach will also perpetuate the disconnect between the interior and the exterior appearance of the house. Third, an “as is” approach will conflict with inevitable deterioration of certain parts of the building, but particularly paint and wall finishes throughout the house, and wooden elements in the lower reaches of the service buildings. Finally, the rear yard has evolved into a grass lawn—a pleasant backdrop for the buildings but of little interpretive value for understanding the complexities of activity that would have occurred in this combination work yard and garden.

Option 2: Restoration. The goal with this option would be to fully restore the house and grounds to a particular period in time, most likely the period following the 1858 renovation. Normally this approach would be packaged with a museum-quality HVAC system to make it possible to furnish the restored interior spaces. Alternatively, as demonstrated by the Joseph Manigault House, it is possible to fully restore the house without climate control, but wall finishes will require more regular and intensive maintenance, and furnishing options are more restricted. At Aiken-Rhett, a careful review of the building indicates it would be an extremely challenging site for HVAC, requiring significant intrusions into important historic spaces and major intervention to building fabric.

Option 3: Hybrid mix of Conservation and Restoration. The basic premise here would be to select a period of primary focus (presumably the period 1858-1870s) and review all subsequent changes to the house. Changes that relate to the overall storyline can be retained, while disruptive elements should be evaluated for possible elimination. Thus the early twentieth century wiring would be retained, for example, but the wall treatments associated with the 1981 filming for "Swamp Thing" likely would be removed. The core challenge for this approach would be paint and decorative finishes, and the long-term challenge of protecting material subject to deterioration.

Here, too, we would have to address the contrasts between late twentieth century upgrades, and spaces that have barely changed since the 1890s. We can test the pitfalls of that contrast by exploring several instructive parts of the property. First, the entry hall and the main block of the cellar have been cleaned up and are perceived by the public as restored spaces. These are the first spaces the public sees when they arrive at the house, and they accomplish an important goal—they reassure the public that this is a real, professionally run museum that will be worth the price of admission.

We can argue that the entry hall needs to be upgraded for accuracy, and the early functions of the main cellar could be clarified, but radical change is not called for. Further, the transition in the house tour from this clean, well-lit space to untouched, poorly lit spaces occurs at a natural threshold—the door leading to the back passage with the mysterious, dimly lit servants' hall to one side, and the exterior door opening onto the service yard straight ahead. We find this transition from the present to the past to be seamless and effective, and think that similar attention to interfaces can be replicated effectively elsewhere.

The east dependency, for example, is one of the most extraordinary buildings in the antebellum South. Even in its current state, it is an effective teaching environment. With that said, the kitchen and quarter spaces offer rich opportunities for a more intensive level of interpretation, and the long-term preservation of delicate building fabric will have to be addressed. In particular, the extraordinary findings of Dr. Buck's paint analysis have yet to work their way into the public presentation, and one of the upstairs rooms could be furnished enough to create a better sense of the

building as a crowded and busy domestic quarter rather than a silent and pleasingly eerie tomb.

Perhaps the most challenging aspect of this approach will be the treatment of the main floor of the house. At present, tour groups arrive via the entry hall but proceed directly to the cellar. They return to the main house after touring the services spaces and yard, an effective approach that ensures this important aspect is featured early in the process. The disadvantage is that they arrive at the threshold of the first floor by way of the rear steps and enter into the stair passage. Dr. John Vlach has argued that this was the primary route of arrival for guests, as part of a processional passage through a hierarchical urban landscape. This makes for an interesting intellectual argument, but defies just about all of the conflicting architectural evidence. The Aikens built their new marble-embellished entry hall for one reason—to serve as a grand introduction to their house. They placed the drawing rooms at one end of a marble promenade and their art gallery at the other end for a reason—to be the principal public spaces that open from that grand entrance. A telling detail in this arrangement of spaces is the treatment of the doors that open off of the marble entry. The door to the stair hall is smaller in scale than the doors to the gallery and drawing room, making clear that it is not the primary route of travel. A review of the room relationships throughout the first floor reveals that there is a skillfully conceived procession of spaces, but that it begins at the elaborate entrance on Elizabeth Street, and leads to the dining room, the art gallery, or the second story drawing room. Visitors may have experienced the stone steps on the rear elevation, but if so it was probably via the side door of the gallery, and it was part of a promenade to the garden rather than as the primary means of arrival.

The point of this rather long digression is that the tour of first floor rooms may require reorganization, and that the course taken through the first floor could influence the means and extent of restoration. As an example, perhaps the tourist should climb the rear steps and turn right, to enter the gallery from the garden and then, following a period of contemplation in the gallery, proceed to the drawing rooms, the library and the dining room. In this progression, the restored spaces (gallery and entry hall) would come first and in sequence, followed by the drawing rooms, which may have been partially restored to repair modern intrusions, and eventually to library, dining room and the second floor, which may remain largely untouched from their present appearance.

Conclusion: While the preceding document has seemed to divide options into neatly defined categories, it should be clear that each step will in some fashion be a combination of several approaches. Nevertheless, the order of decision-making seems clear. First, clarify the interpretation goals. Second, apply that set of goals to the treatment options and arrive at a coherent plan. Finally, recognize that any but the simplest plan will require years to fully implement. And in that regard, it is useful to remember that an implementation strategy can be stretched over a period of time without damaging the visitor experience provided it is carefully staged and the evolving nature of the site is acknowledged and explained to the visitors. While the

degree of restoration at Thomas Jefferson's Poplar Forest in Lynchburg, Virginia, is extreme in comparison to the needs here, it is worth pointing out that the *process* was so popular with their visitors that the Foundation board elected to slow the restoration down. Therein lies a lesson that should not be overlooked.

2012 Federal Historic Preservation Grant Application

Attachment 3

Section 7: Photographs and Maps



Exterior of the Aiken-Rhett House soon after the completion of the Save America's Treasures Grant, 2006.



Rear exterior of the Aiken-Rhett House soon after the completion of the Save America's Treasures Grant, 2006. Note the juxtaposition of the restored main house against the un-restored rear dependencies.



Exterior piazza of the Aiken-Rhett House soon after the completion of the Save America's Treasures Grant, 2006.



The art gallery at the Aiken-Rhett House. The Foundation chose to restore this room in order to protect the collection items housed within.



The northeast dressing room at the Aiken-Rhett House.
Note the exposed lathe ceiling and peeling wall paper.



Detail of the northeast dressing room at the Aiken-Rhett House.
The exposed lathe ceiling abuts re-pinned wall paper.



The double drawing room at the Aiken-Rhett House.
Note the peeling paint, wall paper and *Swamp Thing* blue walls.



Detail of the deteriorated wall paper panel
in the double drawing room at the Aiken-Rhett House.



The southwest bedroom at the Aiken-Rhett House.
Note the peeling paint and wall paper.



Detail of typical peeling paint at the Aiken-Rhett House.



The withdrawing room at the Aiken-Rhett House. Note the deteriorated wallpaper and plaster against the patching above the windows and on the ceiling.



The withdrawing room at the Aiken-Rhett House. Details of the deteriorated wallpaper and plaster.



Detail of peeling paint and wall paper in the withdrawing room at the Aiken-Rhett House.



Detail of peeling faux marbling at the Aiken-Rhett House.



The Aiken-Rhett House East Dependency

This building houses the kitchen and several dormitory style slave quarters on the second floor.



The Aiken-Rhett House West Dependency

Included in this structure are the stables and carriage house on the first floor and more slave quarters on the second floor.



Failing wall and ceiling plaster atop the East Dependency exit.



Failing plaster surrounding the stairway in the East Dependency.



Failing wall plaster in two of the slave quarters. Note the dripped paint as a result of a previous ceiling repair in the yellow room.



Failing wall and ceiling plaster in the north room of the slave quarters.



Failing wall and ceiling plaster in the north room of the slave quarters. Also note the temporary barricade surrounding the chimney flues. This chimney was removed after extensive damage following Hurricane Hugo in 1989.



Stables in the West Dependency. Note the wood to ground contact, failing stable balustrade, failing ceiling plaster, and woodwork no longer connected to the ceiling.



Stables in the West Dependency. Note the wood to ground contact, failing stable balustrade, and woodwork no longer connected to the ceiling.



Failing ceiling plaster in the carriage house.

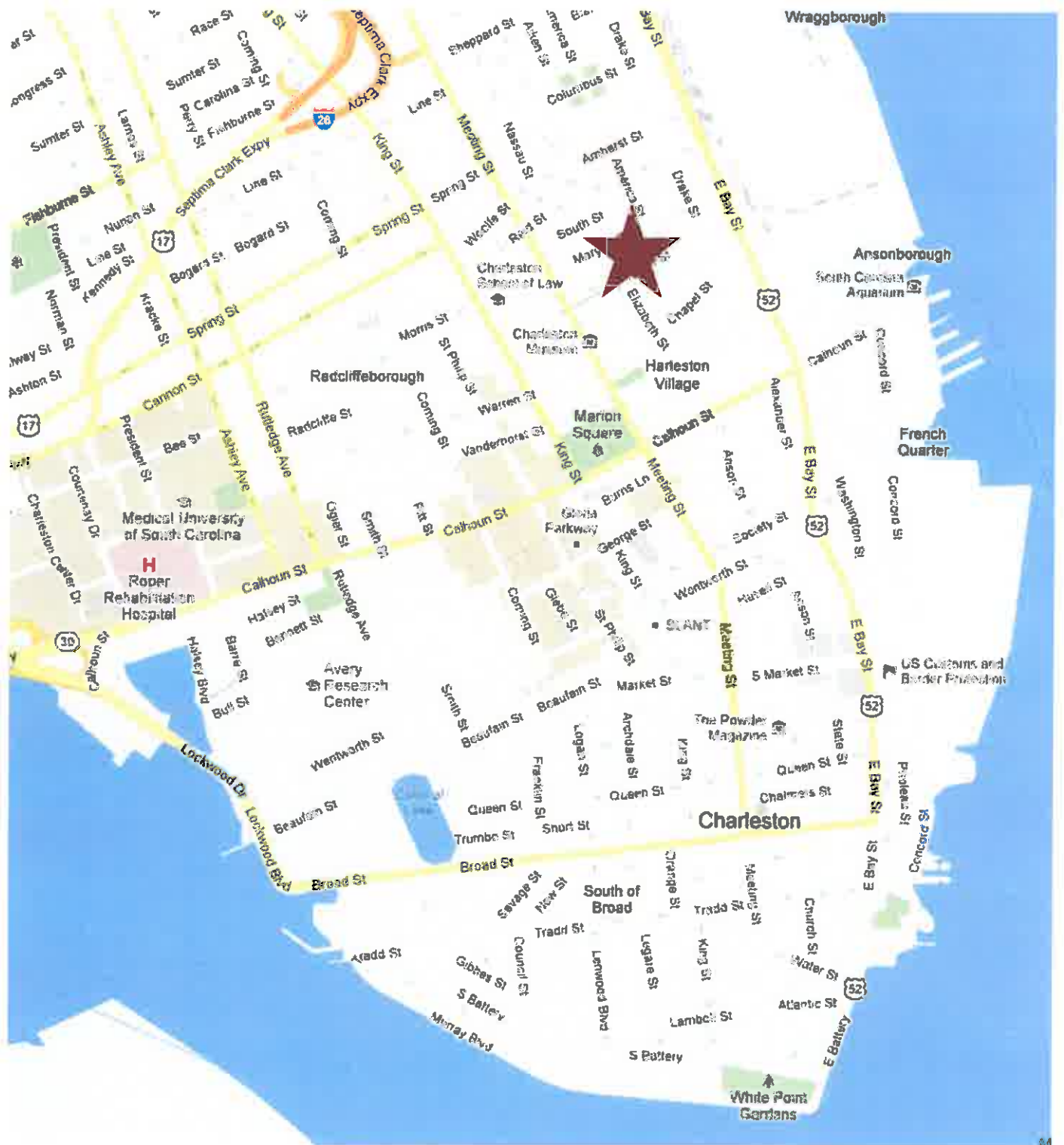


Absent mortar between bricks on the north wall of the property.

Map of the Charleston Peninsula



Location of the Aiken-Rhett House, 48 Elizabeth Street



2012 Federal Historic Preservation Grant Application

Attachment 4

Section 8: Matching Share

Letter Confirming that Historic Charleston Foundation's Non-Federal Match



HISTORIC CHARLESTON FOUNDATION

January 26, 2011

Mr. Brad Sauls
2012 Federal Historic Preservation Grants
SC Department of Archives & History
8301 Parklane Road
Columbia, SC 29223-4905

Dear Mr. Sauls,

Historic Charleston Foundation is applying for a 2012 Federal Historic Preservation Grant for a feasibility study at the historic Aiken-Rhett House c. 1820 in the amount of \$60,000 which requires \$30,000 in cash match. The \$30,000 required for the cash match is committed to this project, held in funds designated by the Board of Trustees, for the museum houses of Historic Charleston Foundation.

The source of these funds was the sale of McLeod plantation in February 2011. Proceeds from the sale were designated by the Board of Trustees in 2011 into several preservation funds: ½ (approximately 1.5 million) to the Revolving Fund and ½ (approximately 1.5 million) to the McLeod Museums Fund.

At a duly constituted meeting of the Finance Committee of the Board of Trustees on January 26, 2012, the cash matching funds in the amount of \$30,000 was authorized and committed by the Board for this project.

If you have any questions or require any additional information please contact Cindy Ellis, Director of Finance, (843) 720-1193.

Sincerely,

W. E. Applegate, III
President, Board of Trustees

2012 Federal Historic Preservation Grant Application

Attachment 5

Section 9: Budget

Budget Breakdown Examples

**Aiken-Rhett House
Feasibility Study
Historic Charleston Foundation**

Fee Summary

The Jaeger Company - Labor	\$35,228
Subconsultants	
Glenn Keyes Architects	\$7,500
Richard Marks - Restoration Contractor & Conservator	\$5,000
Dennis Knight - HVAC Analyses	\$3,000
Andrea Rolleri - Interpretive Specialist/Exhibit Designer	\$5,000
<i>Subtotal Labor</i>	\$55,728
 <u>The Jaeger Company - Expenses</u>	 <u>\$4,272</u>
 <i>Grand Total - Lump Sum Fee</i>	 <i>\$60,000</i>

**Aiken-Rhett House
Feasibility Study
Historic Charleston Foundation**

Expense Backup - The Jaeger Company

<i>The Jaeger Company</i>				
	No.	Unit Rate	Total Cost	Team Members Attending
Trip 1 - Phase - trip location				
Mileage - Gainesville-Charleston - 650 roundtrip @ \$.61 per mi	1	\$397.00	\$397.00	William Shealy
Mileage - Chattanooga-Charleston (900 roundtrip @ \$.61 per mi	1	\$549.00	\$549.00	Dale Jaeger
Local Miles	100	\$0.61	\$61.00	Brian Labrie
Per Diem	15	\$40.00	\$600.00	
Lodging	12	\$125.00	\$1,500.00	
Misc. Copying of Historical Documents	1	\$150.00	\$150.00	
Trip 2 - Phase - trip location				
Mileage - Chattanooga-Charleston (900 roundtrip @ \$.61 per mi	1	\$549.00	\$549.00	William Shealy
Local Miles	30	\$0.61	\$18.30	
Per Diem	2	\$40.00	\$80.00	
Lodging	1	\$125.00	\$125.00	
		Travel Subtotal	\$4,029.30	
Production & Materials				
Narrative Report Printing/Photography (Final & Draft Docs)	1	\$120.00	\$120.00	
In-House Plots/Printing	1	\$63.00	\$63.00	
Communications/Phone	1	\$35.00	\$35.00	
Delivery	1	\$25.00	\$25.00	
		Materials & Other Expenses Subtotal	\$243.00	
		TOTAL EXPENSES	\$4,272.30	

MESICK ■ COHEN ■ WILSON ■ BAKER ■ ARCHITECTS, LLP

338 BROADWAY

ALBANY NEW YORK 12207

FEE CALCUALTION
PRESERVATION STUDY
AIKEN-RHETT HOUSE

TASKS	PERSONNEL				CONSULTANTS		Subtotals
	Partner	Historian	Technician	Drafting	Exhibits	MEP	
Review Reports	3	6	6				
Field Survey	24	24	24		16	8	
Drafting				60			
Writing	3	40	40		24	16	
Revisions	2	8	8		2	2	
Review	2				2	2	
Production			24				
Co-ordination	8	8					
Travel	16	16	8		8	8	
Meeting	4	4					
Total Hours	62	106	110	60	52	36	
Hourly Rate	\$150	\$125	\$90	\$65	\$125	\$125	
Hourly Charges	\$9,300	\$13,250	\$9,900	\$3,900	\$6,500	\$4,500	\$47,350
OTHER CONSULTANTS							
	Estimator						
Fees	\$4,500						\$4,500
TRAVEL EXPENSE							
	Survey	Meeting					
Air Fare	\$3,220	\$1,400					
Rental Car	\$270	\$90					
Meals	\$600	\$100					
Lodging	\$1,500	\$250					
Total Travel Expense	\$5,590	\$1,840					\$7,430
OTHER EXPENSE							
Printing							\$500
Postage							\$100
TOTAL FEE							\$59,880

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