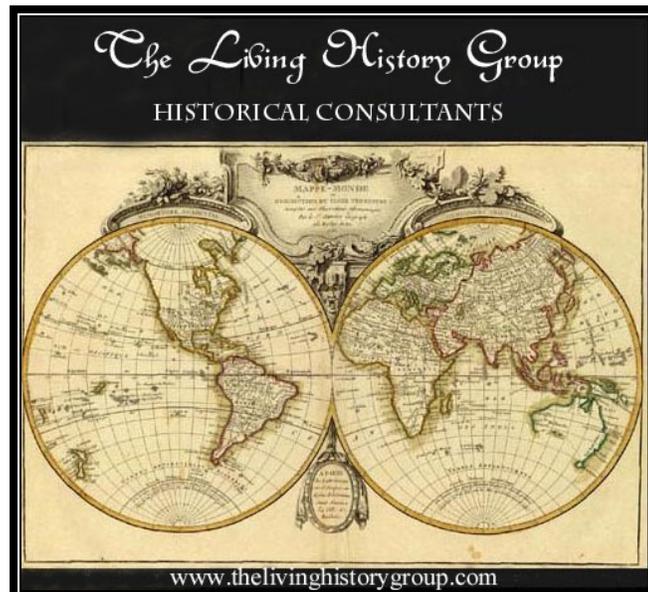


The Garvin House: A Preservation & Interpretation Plan For An 1870 Freedman's Home



Prepared for the Town of Bluffton, South Carolina
By



209 Equinox Circle – Summerville, South Carolina 29456
843-209-4370

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1.0 INTRODUCTION

This report is intended to present the findings and recommendations of *The Living History Group* to the Town of Bluffton in response to a project regarding the potential preservation, restoration, and interpretation of the structure known as the Garvin House.

The activity that is the subject of this publication has been financed, in part, with Federal funds from the National Park Service (NPS), the U.S. Department of the Interior, and administered by the South Carolina Department of Archives and History (SCDAH). However, the contents and opinions do not necessarily reflect the views or policies of NPS or SCDAH.

The project team consists of the following members:

- Craig Hadley Managing Director of the Living History Group & project team leader
- Rick Owens Historic Preservation Consultant and Engineer
- Mark Eggl Principle Architect, DP3 Architects, Ltd.
- John Dunham Historic Preservation Consultant with DP3 Architects, Ltd.

The Living History Group is a historical consulting company based out of Charleston, South Carolina and DP3 Architects, Ltd is based out of Greenville, South Carolina.

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1.1 Background

The Garvin House is located at the intersection of Bridge Street and Wharf Street within the “Old Town” district of Bluffton and is part of the new Oyster Factory Park. The structure is likely the earliest known freedman-owned and built home on the May River. It appears to have been built by Cyrus Garvin around 1870. Garvin was most likely a former slave of Joseph Baynard whose plantation home stood on the site before it was destroyed during the burning of Bluffton on June 4th of 1863.

Through deed records, a chain of ownership can be established showing that the home remained in the Garvin family for three generations until 1961. It remained in private hands until the Beaufort County Land Trust acquired the house and property in 2001. In 2004, Beaufort County entered into a partnership with the Town of Bluffton to share in maintaining the Oyster Factory Park, which includes the Garvin House. This endeavor includes the development and interpretation of the park and its resources, such as the Garvin House. It is an exceptionally rare example of a home constructed and owned by African-Americans in Bluffton during the Reconstruction era, and therefore has the potential of being a centerpiece of interpretation for the entire park.

1.2 Mission and Goals

A good mission statement should speak to the vision of what the organization or site wishes to accomplish and its goals. A well written mission statement serves as the guiding principle for day-to-day operations as well as future expansion or interpretation. An example of a potential mission statement for the Garvin House could be:

“The mission of the Garvin House, a historic site of the Town of Bluffton and Beaufort County, is to preserve and interpret the Garvin House and its environs in order to educate the public and inspire people to embrace historic preservation. The site is committed to expanding the public’s sense of community through an interpretation and understanding of the Lowcountry’s rich African-American history and Gullah culture.”

If this mission statement is an accurate reflection of sentiment regarding the Garvin House, then the immediate goals should be the following:

1. A comprehensive stabilization plan for the structure that prevents further destruction and erosion of the house.
2. A preservation/restoration plan that addresses both the stabilization of the structure and the potential interpretation of the house.
3. An interpretation plan that incorporates the ideas of the mission statement as it relates not only the house, but also its immediate environs, namely the Oyster Factory Park and the Town of Bluffton.
4. A realistic process to implement that plan.

This report will address each of these issues as well as those items required in the scope of work and deliverables as set forth by the Town of Bluffton for this project. A quick review of those deliverables now follows.

2.0 SCOPE OF SERVICES AND DELIVERABLES

Per the grant application administered by the South Carolina Department of Archives & History (SCDAH) and deliverables set forth by the Town of Bluffton and SCDAH for this project, there are three primary objectives:

1. Complete a preservation plan for the physical restoration of the historic Garvin House and site which provides a detailed scope of work that will lay the foundation for a sensitive and credible rehabilitation of this valuable resource.
2. Complete an interpretive component of the preservation plan that defines how the rich heritage of the site may be translated into an educational experience for visitors while honoring the unique story of this Reconstruction Period home built by a freedman on the banks of the May River between the end of the Civil War and 1870. This will involve integrating the interpretive component with the physical rehabilitation component and aligning these with the economic development/heritage tourism goals detailed in the “Old Town Master Plan” (2006) and the “Town of Bluffton Comprehensive Plan” (2007).
3. Create a preservation and interpretive plan that galvanizes the town and community around timely preservation of this structure and advancement of heritage tourism initiatives related to this site and its surroundings.

In addition, these specific tasks were identified:

1. Resource Assessment
 - Review of Background Information: Prior to the kick-off meeting, the consultant shall review all background information relevant to the project, as provided by the Town of Bluffton. This information includes but may not be limited to: the conceptual plan for the Oyster Factory Park and a map of its vicinity, aerial photographs, theses and other historical studies and information pertaining to the Garvin House, existing measured drawings, a structural report, historic maps, digital copies of historic photographs, interpretive information, and any other information the Town deems relevant. The Town shall also provide information for review on park management and operations, visitor/use projections, current interpretation,

staffing, maintenance, budgets, and other planning resources.

- Project Kick-off Meeting: Consultant shall conduct an on site meeting with Town of Bluffton staff and a representative from the granting agency to review the proposed scope of work, project goals, point(s) of contact, project schedule, and any other information relevant to the start of the project.
- Measured Drawings and Base Mapping: The consultant shall use any existing measured drawings of the house and the proposed park plan as a basis for field survey work and for overlays diagramming the consultant's recommendations and as needed to prepare a final report and to make cost estimates.
- Field Survey and Resource Assessment: As part of the kick-off activities, the consultant shall conduct an on site field survey and review of the park. The field survey should include: a review of the physical layout, existing conditions, existing use, and historical integrity of building and landscape resources. The consultant must also review the historical development of the site, landscape characteristics, any current interpretive uses, visitor facilities, and vehicle and pedestrian circulation through the park.
- Review of Associated Sites: Based on information provided by the Town of Bluffton as well as various historic preservation agencies in South Carolina, the consultant should formulate a plan to link the Garvin House site to other sites of educational and or historical significance in the area, thus increasing opportunities for linkage to other interpretive and educational preservation initiatives in the region.
- Statement of Mission and Goals: Based on this preliminary research, the consultant shall prepare a statement of mission and goals for the Garvin House.

2. Interpretive, Program, and Facility Recommendations

- Interpretation and Programming: The consultant shall prepare a summary overview of the historical development and significance of the Garvin House by utilizing existing records, scholarly research, and other documentation the Town and local historical society have compiled regarding both the site and the surrounding area. The consultant is not expected to provide any new research, merely to compile the existing documentation into a cohesive presentation. The consultant should also be prepared to make

specific recommendations regarding interpretive presentation content and programming for the Garvin House and Oyster Factory Park. The Town would also like the consultant to explore larger themes that could be used to frame the specific, local information and relate it to major historical events, social movements, and other over arching themes in African-American History.

- Visitor Experiences: The consultant should provide some recommendations regarding how the house could be used and experienced by visitors, i.e., what types of displays (audio, video, text and image display panels) might be utilized to create various visitor experiences in and around the house. The consultant should also identify potential audiences/visitors based on existing use of the park and discussions with Town staff. The consultant should be prepared to explain how their ideas for presentation/interpretation would target key issues of the identified audience. For this purpose, the consultant shall prepare an outline of the desired visitor experience.
- Facility Recommendations: The consultant should be able to assess the structural integrity of the Garvin House and formulate a comprehensive plan to take the building from its current condition to a functional interpretive site. The consultant should be prepared to provide recommendations and cost estimates to either fully renovate the building for access by visitors or to explain why this is not possible and suggest an alternative way of presenting the house to the public from the exterior only. The consultant should also be prepared to recommend site improvements such as landscaping, visitor circulation routes, and development of site features that could be utilized to support the recommended interpretive presentation. Proposed improvements to visitor access, orientation, circulation, amenities, services, and experience should be presented within the context of the existing concept plan for the Oyster Factory Park.

3. Operations and Management

- Operations and Management: The consultant will need to work with designated Town staff to review existing conditions, programmatic requirements, proposed budgets and funding sources in order to make short and long term operational and management recommendations for the Garvin House. In addition, the consultant will be asked to provide organizational, staffing, collections, maintenance, and budget recommendations and to outline a course of action for implementing these recommendations.

4. Preservation Plan

- Preparation of Draft Master Plan: Based on the individual tasks outlined above and input from Town staff, the consultant shall prepare a Preservation Plan for the Garvin House. The Preservation Plan should contain the following components:
 - a. Introduction: Mission and Goals
 - b. Overview of Existing Physical and Informational Resources
 - c. Interpretive Presentation & Programming
 - d. Facility Recommendations: Proposed structural and site improvements, to include associated cost estimates, concept plans and sketches, and other documentation
 - e. Operations, Management, and Implementation: Recommendations for continued operation and upkeep of the site, to include associated cost estimates

3.0 RESOURCE ASSESSMENT

On the morning of Monday, April 13, 2009, the Living History Group project team gained access to the Garvin House site and spent the morning conducting a field survey and resource assessment of the property that included taking detailed photographs, measured drawings, and mapping of the site. The team then gained access to various architectural elements from the structure that were stored off-site at a town facility nearby and took detailed measurements and photographs of those items as well.

That afternoon the project team met with the Town of Bluffton staff, representatives from the Bluffton Historical Preservation Society, and representatives from the granting agency at the South Carolina Department of Archives & History in Bluffton, South Carolina to review the project's scope-of-work, project deadlines, and to answer any questions relevant to the project.

Following the site visit and kick-off meeting a review of background information related to the project was conducted. This included (but was not limited to):

- 2006 Old Town Master Plan
- 2003 Report: *The Garvin House: A Reconstruction Period Folk House in Bluffton, South Carolina* by Kathy Seyalioglu (see Appendix B1)
- 2004 Master's Thesis from the Savannah College of Art and Design: *The Garvin House Project* by Maureen E. Bergin (see Appendix B2)
- *Structural Assessment & Report for Oyster Factory Two-Story Building, Bluffton, South Carolina September 5, 2007* Prepared by Moulton, Clemson, Jones, Inc Structural Engineers for the Town of Bluffton.
- *Field Report of the Garvin House June 12, 2008* by Glenn Keyes Architects, Charleston, South Carolina.
- *Oyster Factory Park* Power Point Presentation located on the Town of Bluffton website.

- Examination and scanning of all known historic images of the Garvin House located at the Bluffton Historical Preservation Society repository.
- Search for additional photographs and related materials at the South Carolina Department of Archives & History and the South Carolina Historical Society (no additional relevant materials were found).

A review of all relevant historic sites, tours, and museums in Savannah, Beaufort County, and Charleston County was undertaken to determine how these sites might be utilized in connecting the interpretation of the Garvin House to a wider audience. A review of current tourism and marketing reports from the South Carolina Parks, Recreation, and Tourism was included with this review as well (copies of these reports can be found in Appendix C). The results and recommendations based on this review are located in Chapter 6.

A draft report was submitted on May 14, 2009 for review. Committee notes from that review were submitted to us in early June and Craig Hadley of The Living History Group met with members of the committee in Bluffton, South Carolina on June 16, 2009. The notes, comments, and discussion were taken into account in guiding the final report. Additional site visits took place throughout June to answer structural questions regarding the Garvin House. The results of those additional visits greatly impacted the recommendations we make in this report and differ from those structural recommendations presented in the draft report based on new evidence regarding the structure. Those findings will be found in the overview of existing resources and the structural recommendations.

4.0 OVERVIEW OF EXISTING RESOURCES

The Garvin House fits well in the category of South Carolina Lowcountry vernacular architecture typical of the Reconstruction period; however, it includes a variety of features that lend to its labeling as eclectic.

Vernacular architecture refers to ordinary buildings (and landscapes) that relate to the everyday person. Such architecture tends to rely on methods that make use of locally available materials and resources as well as the traditions of a particular geographic area. Vernacular, or folk, architecture evolves over time to reflect cultural, environmental, and historical context and offers a glimpse into the life and culture of another time. Buildings connect to the landscape and to human experience.

Vernacular elements present in the Garvin House include the hall-parlor plan, later back room extension, and use of indigenous materials to construct the house. Evidence suggests that a full-width, dropped roof porch was located along the north and south elevations of the house.

Some building materials may have been salvaged from nearby buildings [Figures 48 & 49]. Traditional framing techniques, use of cut nails, and a combination of hand hewn and sawn wood are found throughout the house. Existing shutters from the first floor windows demonstrate traditional board and batten construction [Figures 4 & 63].

The Town began preservation of the Garvin House with stabilization measures in December 2008. Two steel beams were inserted through the building to support the second level floor framing and keep the wood structure upright. The beams extend roughly six feet beyond the east and west walls of the building and are supported on wooden cribbing (Figure 10).

In addition, debris from the west elevation wall was cleared and the free-standing chimney was temporarily stabilized using 2x4 framing. The following is a detailed review of architectural elements and their current state of preservation.



Figure 1: Exterior view, North Elevation; 2008. Note the deterioration of the floor system from the middle of the building to the ends.



Figure 2: North Elevation. View during Phase 1 – Stabilization, December 2008. Note the exterior attachment board (2x10) to the North Elevation (second floor joist) to help level the entire structure before the W 16 steel beam is lifted into place.



Figure 3: Exterior view; East Elevation; 2008. Note size and location of first and second floor windows, offering both symmetry and simplicity. Three existing shutters—exhibiting basic board and batten construction—on first floor windows (34"x60") appear to be original to the structure.



Figure 4: Exterior view of the first floor window (NE corner). Note the deterioration of the window opening trim and shutters. The window trim color reflects an indigo blue and medium shade of green over the last 140 years.



Figure 5: Exterior view; South Elevation; December 2008. Note location of the doorway and two windows. Door entrance is centered and the two window openings are equal distances from each end of the building. This architectural style is common among Freedman buildings during the Reconstruction period in the South.



Figure 6: Exterior view; Southwest Corner; 2008. Note that approximately 30% of weatherboarding is missing on this elevation. Previous observation notes state that the siding was painted white and that window and door trim was blue. An exterior color analysis from a local paint company (e.g. Sherwin Williams) can help to verify the colors.



Figure 7: Exterior view; West Elevation; December 2008. Note debris on the first floor and open space where the chimney once stood.



Figure 8: Exterior view; West Elevation; December 2008. The chain link fence and debris from the first floor wall shown in Figure 7 have been removed. Support steel is being inserted to help stabilize the second floor and level/square the building to reflect its original rectangular shape.



Figure 9: Exterior view; West Elevation. Note that original main chimney has been removed. The remaining chimney was part of the back room addition made during a 1920s-1930s renovation. Several original Slave-Freedman structures in the South show modifications after Reconstruction in the period leading up to 1900, including the construction of additional back rooms to the family tenant home (e.g., Hobcaw-Friendfield Plantation in Georgetown).



Figure 10: Exterior view; West Elevation; Phase 1 – Stabilization; December 2008. Note the cribbing and support steel needed to level out the second floor and wall systems. The second floor gable weatherboarding is in good shape. Upon repairing the whole first floor system (new sills and center support beam), several wall studs will need to be repaired (Example: Dutchman repair – 8 to 12 inches).



Figure 11: Exterior view; East Elevation; December 2008. Though several building components are missing on the west elevation, the dimension of the missing chimney appears to match the distance between the windows on both the first and second floors. Upon reviewing photos of the Garvin House before 2008, it can be determined that the West Elevation of the house at two upper and lower window openings matches the East Elevation.



Figure 12: Exterior view, South elevation; April 2009. Close-up view of the nail fasteners used to attach the missing roof rafters to the south porch elevation. Note how all three cut nails were toe nailed to the siding-second floor wall stud every 24 to 28 inches above one foot below the soffit- roof line.



Figure 13: Interior view, South Elevation, June 2009. Note the timber 4x4 wall stud is hand hewn and the window framing is sawn cut. It appears that every other wall stud is 50% sawn cut and the corner and midway thicker wall studs are hand hewn. Every wall stud shows signs of termite/insect damage, so each wall stud on the first floor elevation will need to have Dutchman repairs from the floor sill up 18" to reinforce each wall stud – all elevations.



Figure 14: Exterior view; Southeast Elevation; December 2008. Note the missing weatherboarding just above the window and door locations on the South Elevation. Older photos of the Garvin House reveal a rafter ghost line with three cut nails positioned together at 12 feet above the first floor location, indicating a front porch was attached to this elevation. Some of the nail fasteners used to connect the missing rafters are cut nails from the mid to late 1880s. This evidence raises the question of whether the front porch was constructed at the original 1870 date or a few years after the main house was erected.



Figure 15: Interior view; Second floor space along the South Elevation wall. Note the old whitewash on the interior wall studs. It will need to be determined in the interpretation plan if the front porch was original to the 1870 construction of the Garvin House (Reference Preservation-Interpretation plan).



Figure 16: Interior view; Second floor space along the North Elevation. Note the continuous 4x4 top timber plate and rafter connections. Each existing 5x3 timber rafter is spaced 40" apart with 1x4 thick purlins (12" o.c.) to construct the roof system. This building style is very common in slave and Freedman structures throughout the South in the 19th century (e.g., slave cabins at Magnolia, Friendfield and McLeod Plantations; all Lowcountry cabins from 1840s to 1870s).



Figure 17: Interior view; Second floor wall-rafter connection at the NW corner; April 2009. The 5x3 timber rafter has a "bird mouth" cut to rest upon the wall plate (4x4 timber) and is attached with 3 1/2" cut nails on both sides of the rafter-plate connection. The 4x6 corner post is a mortise and tenon joint atop the 4x4 timber plate.



Figure 18: Interior view; Corner post-rafter connection in the SW corner; April 2009. Note the separation of the deteriorated rafter from the corner post connection. The remaining tail end of the damaged rafter is still spliced on top of the wall plate and extends 10' on the exterior side of the box cornice. This original roof member will need to be replicated and reattached to repair the end gable section of the roof system in the restoration/preservation phase of the project.



Figure 19: Interior view; Opposite side of the gable roof rafter at SW corner of the second floor (Reference Figure 16). Note the water and termite damage on this section of the gable end rafter. Notice the missing timber member (4x4) that was mortised and hewn to the SW corner. The entire first floor West Elevation wall will have to be replicated to repair this side of the building.



Figure 20: Interior view; Second floor, West gable end. Note the gable end 5x3 timber rafters, 4x4 timber wall studs and interior whitewash siding. Each 1x8 weatherboard shows the original saw mark impressions through the whitewash. Normally, a wall stud is positioned in the center of the gable end from the roof ridge to the next floor level in building construction (1800s time period). It is not uncommon for a Slave-Freedman building to exclude a wall stud from this section of the gable wall. (Reference: Magnolia Plantation slave cabin, Charleston; Friendfield Freedman cabin, Georgetown; Eliza Freedman House, Middleton Gardens.)



Figure 21: Interior view; SW corner of the second floor space; April 2009. Note the use of only two 4x4 wall studs to construct the gable end of the house. Another interesting construction element in this house is the 1x5 timber cross brace attached to the gable end and middle section of the South Wall Elevation. The cross brace is used to stabilize the gable end across the roof slope against wind uplift and maintain an equilibrium pull from the lateral force on each end of the house.



Figure 22: Exterior view; Missing West Elevation wall from the first to second floor. Sometime in the last 20 years, the west end chimney was dismantled and removed from the Garvin House site. The missing wall studs from the first and second floor suggest that two upper and lower windows were similar in size and location to the East Elevation. Holes and ghost lines in the first and second floor show the locations of the missing wall members and match the spacing of the existing wall studs on the East Elevation.



Figure 23: Interior view; Second floor boards along the missing West Elevation wall. Note the 2x4 and 6x4 cut out shapes at the edge of the second floor boards. This evidence indicates that a continuous wall stud was attached to the first floor sill to the top of the second floor wall-gable timber plate (4x4). Only the two gable wall studs and weatherboarding remains



Figure 24: Exterior view, upper southeast corner, June 2009. Weatherboarding (1x8) attached to wall studs with cut nails fastened at the top and bottom average one inch over and in with a one-inch overlay on each board.



Figure 25: Exterior view, Southeast corner, June 2009. Note the attached 2x10 reinforcement lumber to square the building. Just below this board is a 4x4 cut section of siding on the corner. This represents the original missing cross support timber to the south porch elevation (located 4 feet below the roof soffit).



Figure 26: Interior view; Window opening on the second floor space along the East Elevation. Note the location of the windowsill about 4 inches above the second floor (unique to the SC Lowcountry Freedman's house).



Figure 27: Interior view; Second floor area along the Southeast corner. Note how intact the upper window opening is compared to the window in Figure 22. Most of the original sill, framing, and trim (both interior and exterior) are extant. This window location will become the primary example for replicating all the second floor window trim and features.



Figure 28: Interior view; Second floor gable end along East Elevation. Note the original interior whitewash from top to bottom area around the window. The cardboard appears to have been attached to the walls as insulation and/or wallpaper around the 1940s-1950s when the metal corrugated roof was installed over the wood shingles.



Figure 29: Interior view of old cardboard on the first floor area along the East Elevation; April 2009. Note the Steel & Tin product symbol on the cardboard box. Many different paper materials were used as insulation or wallpaper in the early to mid 1900s (Ex: Magnolia Plantation slave cabin B, Friendfield Freedman Cabin, or McLeod slave cabins, Charleston).

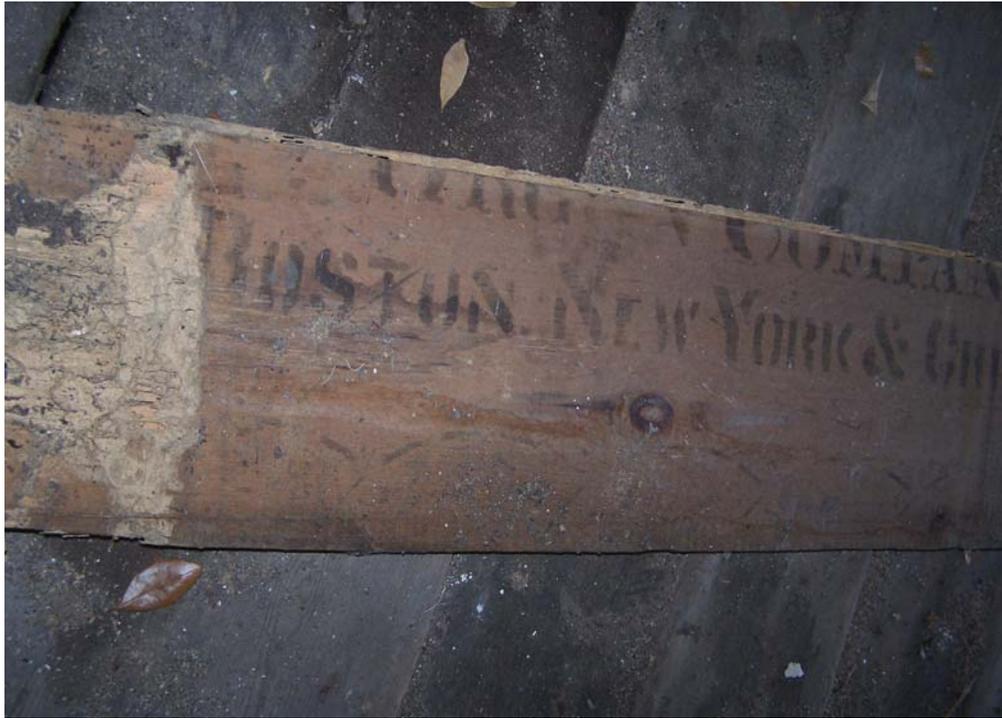


Figure 30: Interior view of Parlor room wall paneling, June 2009. Many interior wall boards (1x8) were recycled crate boxing material from the dock area in Bluffton from the 1880-90s. Note the old crate lettering from Boston-New York-Chicago stamped on the board.



Figure 31: Interior view, first floor east window elevation, June 2009. Note how the horizontal wall boards have been covered over with two layers of cardboard insulation and painted blue (attached 1950s).



Figure 32: Interior view, second floor roof area, June 2009. Every 3rd roof rafter is secured with a cross tie (2x6) timber member – average 5 to 6 cut nail fasteners per connection.



Figures 33: Interior view, second floor roof area, June 2009. Each roof purlin (runner) is a 2x4 sawn cut board spaced one foot apart on average.



Figure 34: Interior view, second floor area, June 2009. Note the continuous top wall plate (4x6 hand hewn timber) and how each wall stud is attached with a mortise and tenon connection. A large 6" spike fastener is driven at the top of the wall member and another 4" wrought iron spike is fastened on other second floor wall studs at the top connection.



Figure 35: Interior view, second floor area, June 2009. Detail view of the mortise and tenon connection.



Figure 36: Interior view; Second floor partition wall between the stair access and west end bedroom. Note the width and thickness of each wall board (matches the existing first floor ceiling and floor boards – 8 to 10 inches wide). Some of the original mid-1900s cardboard is still attached to the wall surface. In the Interpretation plan, the second floor will be stabilized and preserved to help visitors understand what it was like for the Garvin family to live in an un-insulated house with no electricity or running water.



Figure 37: Interior view; Second floor partition wall and door opposite of the stair access in the east end bedroom. Note the original board and batten door painted an off-greenish blue color. The hardware currently on the door appears to have been installed around the 1920s. The original hinges to this style of door would have been strap or pin hinge (Reference Hardware Notes).



Figure 38: Interior view; Second floor door from the staircase to the east bedroom. This board and batten door may or may not be original to the 1870 construction date. Note the missing door handle hardware. The three holes left on the door might indicate an old wrought iron handle-door latch. This style of hardware was commonly used throughout the mid to late 1800s (Reference Hardware notes).



Figure 39: Interior view; Second floor door from the staircase to the east bedroom. Detail view of the door where the missing hardware was located.



Figure 40: Example photo of old wrought iron handle-door latch from a slave kitchen in York County. This handle would have had two holes in the door about the same distance like the second floor door at the Garvin house and the third hole would have been for a keyhole for a lock box on the interior side of the door.



Figure 41: Exterior view of the box cornice along the gable end of the West Elevation. Note the fascia board (1x8) and cornice trim (1x8) detail. This exterior style to conceal the rafter ends on the overhang is not very common in the South Carolina Lowcountry. Mr. Garvin was either an expert carpenter by trade or had friends with very well defined house building skills.



Figure 42: Exterior view of the 1 ½ story structure from the West Elevation looking inside. During stabilization planning, the remaining first floor wall and siding were removed. The west elevation chimney had been dismantled and removed from the site some years ago (1990s). Note the different building components of the house. Wood shingles attached to the 1x5 purlins upon 3x6 timber rafters resting on a 4x4 wall plate with 4x4 and 2x4 wood studs stretching from the first to second floor. The second floor system is made up of 1x8 floorboards upon 2x6 floor joists and also has 1x8 ceiling boards attached to the underside of the joist. The remaining sections of the interior are the partition wall (1x8 vertical boards) and first floor system (1x8 floor boards and 2x6 floor joist – spanning 16 ft).



Figure 43: Interior view; Original kitchen space, first floor; April 2009. Note the stack of wood on the floor from the exterior wall elevation. The interior wall boards appear to be installed from a later date since the wall studs and interior side of the weatherboards are whitewashed like the vertical partition walls that separate the hallway and parlor space.



Figure 44: Interior view; First floor wall along the South Elevation. Note the interior horizontal wall boards have been removed to expose the original whitewash on the wall studs and weatherboarding. The feature is noted on all interior wall surfaces. The horizontal wall boards appear to have been installed around the late 1890s. Evidence of 2 ½" cut nails is present on the wall studs on the first floor.



Figure 45: Interior view; First floor kitchen board ceiling; April 2009. By removing a small board from the kitchen ceiling, the original whitewash stains can be seen on the ceiling joist. This proves that the existing ceiling boards were installed at a later date probably around the 1890's to 1900. Many Freedman homes were modified and renovated as building materials became more available and affordable in the south at the end of the 19th century.



Figure 46: Exterior view of the missing chimney hearth and foundation along the West Elevation. Note that only a few bricks remain in the 5ft x 3ft outline of the old chimney hearth. Normally an earthwork of soil and bricks would be compacted around this section of the building to form the hearth, firebox and exterior brick foundation of the chimney. The floorboards would be positioned up to the brick line hearth and all the cooking would be done at this end of the house. The kitchen in a Freedman's house would have served as the dining room, gathering room and heat source during the winter months (Reference Interpretation plan – everyday life from slavery to Freedman).



Figure 47: Interior view; Missing chimney hearth from inside the old kitchen room; West Elevation. Note all the missing wall sections on the kitchen floor from the first floor wall system – west elevation. To stabilize and preserve this section of the Garvin House, the existing floor system will be repaired and lifted back up to a 16 to 18 inch crawlspace height above the ground. The whole first and second floor wall system on the west elevation will need to be reconstructed with original and new replicated wall timber. The chimney foundation and hearth will then be reconstructed to close up this side of the building. Having the steel beams in place, the constructor can lift the existing building another 3 feet to start the foundation work around the perimeter of the building and install concrete footings to rest the new sill and floor system upon.



Figure 48 Interior view; Parlor room facing the NE corner; April 2009. Note no whitewash on the exposed interior side of the weatherboarding. This indicates that the interior horizontal wallboards are original to the 1870 construction. The 1x8 horizontal boards match the profile of the floorboards on the first and second floors. The windows located on the first floor are 2 feet taller than the second floor windows. It is interesting that the horizontal boards on the first floor wall span only the distance between each wall stud. This might indicate that interior boards were recycled from a shipping warehouse for crating and boxing up goods in the Bluffton-Hilton Head settlements.



Figure 49: Interior view; First floor window along the East Elevation. Both window openings are in fair to poor condition. Some window trim still exists and will be useful to replicate and restore both windows in the next phase of the project. The existing cardboard attached to the interior wall and ceiling was used as wallpaper some time in the late 1940s to early 1950s. The indigo blue color painted on the cardboard must have made this room very bright.



Figure 50: Interior view; First floor looking at the SE corner. Note the indigo blue paint on the interior wall. The horizontal boards appear to have been installed at a later date than the original 1870 construction. The parlor room appears have been modified three to four different times over the last 140 years.



Figure 51: Interior view; North wall of the parlor room. Three different types of horizontal wall boards can be seen on this wall. Also noted are three different paint colors on the same wall. Each paint color indicates a different renovation to the parlor from 1870 to the 1940s.



Figure 52: Interior view; Exposed wall timber along the South Elevation; April 2009. Each wall section starts with a 4x6 corner post and cross knee brace to square up each corner of the house. Because each first floor sill is missing due to rot and termite damage, every wall stud and brace will need to be repaired to reattach the wall system to the new floor sill (Reference timber frame examples).



Figure 53: The existing door is located between the first floor hallway and parlor room. This “cross and bible” panel style door is hanging upside down and has a different finish on each side. The door itself is in great condition with the original doorknob and lockbox still attached. During the next phase, this door will need to be turned upright and the existing hinges replaced with a more period appropriate pin hinge (Reference Restoration-Preservation plan).



Figure 54: Parlor room elevation of the door shown in Figure 53.



Figure 55: Interior view; First floor door located between the central hallway and parlor. Note the original ceramic door knob and lock box. This type of hardware is very common on doors from the 1870s to 1920s. The existing square pin hinges attached to this door date from the 1900 to present. Two interior pin hinges would have been attached to this style of door in the 1870s (Reference Restoration-Preservation Plan).



Figure 56: Exterior view; Outside door entrance located on the North Elevation; April 2009. The door frame and trim appear to be in good condition. The threshold is deteriorated and will need to be replicated during the next phase. The existing window near the NW corner (kitchen space) appears to have been added at a later period (neither the window size nor the window framing matches the original wall material). Note the central stairway construction with exposed strings, treads and risers, all whitewashed in the underneath closet space.



Figure 57: Interior view; Central stairway; December 2008. The staircase has 12 steps from the first to second floor (8 inch risers and 7 inch treads) no existing handrail or newel post on the first floor.



Figure 58: Interior view; Central stairway; December 2008. From the construction method of the stairs, it could be argued that the stairway is original to the 1870 construction date. Other resources on the Garvin House state the stairway was added later and a wide ladder was used earlier to access the second floor (traditional slave cabin construction). From the 1800s framing Post and Girt system of the house, it can be determined that Mr. Garvin was a skilled carpenter or had friends with the skills to complete this house with a central hallway and staircase at the 1870 time period.



Figure 59: Interior view, first floor stairway, June 2009. Note the 90 degree corner cutout on each stair tread. This indicates the staircase had a simple handrail support with 1x2 pickets (probably pine). Similar style of handrail can be compared to the Historic Bluffton Heyward House central hallway stairs.



Figure 60: Interior view, first floor stairway, June 2009. Note the remains of the newel post (2x4) at the base of the hallway stairs. Sometime in the last 40 years, the existing handrail system was removed from the Garvin House. Each riser and tread appears to be original to the house (1870s). Three to five colors of white to grey paint have been applied to the stair system over the years.



Figure 61: Storage photo of the salvaged mantle from the West Elevation chimney; April 2009. This rustic mantle, constructed of pine, was probably recycled from some other building prior to 1870. The trim profiles do not exist anywhere in the Garvin House except this mantle. The right support leg is missing but the left leg is in good condition and not missing any trim pieces and can be used to replicate the missing right section.



Figure 62: Close-up photo of the original fireplace mantle; April 2009. Note the ogee and square trim band beneath the top shelf section of the mantle. Simple design with three layers of paint beneath the existing topcoat (white color).



Figure 63: Storage photo of the first floor window shutter from the east elevation. Note the board and batten construction of the shutter. Three other shutters are still attached to the first floor window openings on the Garvin House. The existing shutters are all in good condition with two coats of faded, greenish-blue paint.



Figure 64: Storage photo of the window shutters from the second floor, East Elevation; April 2009. Note the board and batten construction method. The boards used to fabricate this original shutter are similar to the interior wallboards and trim on the first and second floors. The condition of this shutter is fair. The objective of this study would be to place this shutter in the collection for the Bluffton Historical Preservation Society and replicate a similar shutter to be installed on the second floor of the house.



Figure 65: Storage photos of two different size shutters from the second floor, East Elevation. These two shutters are board and batten style of construction. The shutter on the right fits the window opening on the second floor. The left shutter appears to fit the opening for the kitchen window on the North Elevation of the house on the first floor. Both shutters are in poor condition and will need to be replicated upon the Restoration phase of the Garvin House.



Figure 66: Storage photo of the first floor shutter from the East Elevation. The existing hinge hardware on this shutter is old but not original to the house. This type of pin hinge would not have been available in the South region in the 1870s. A strap hinge would have been used to attach this shutter to the house in 1870. The existing pin hinge was patented in the early to late 1880s. All door and shutter hardware would have had a strap hinge or a very simple pin hinge to hang the interior doors. All the exterior doors would have had a strap hinge.



Figure 67: Exterior view, First floor window-East elevation, June 2009. The first floor window shutters on the northeast corner are in good condition. The board and batten construction of these shutters would have had strap hinges. The existing v-wing hinge would have been installed after 1890s to 1900. Most of the existing hardware on the windows or shutters would have been recycled from another site.



Figure 68: Exterior view, first floor window on east elevation, June 2009. The upper sash stays latch (Victorian style) appears to be original to the 1870 house period. If not, this stays latch would have been used in the 1870s time period. Recommended that all the restored windows have a period appropriate stays latch installed.



Figure 69: Exterior view, first floor window on east elevation, June 2009. Detail of the existing v-wing hinge.



Figure 70: Exterior view, existing north 1930s chimney structure. The chimney base and stack are in critical condition. The existing chimney will have to be dismantled because of its deteriorate state. As noted in Restoration option plans for the Garvin House, the bricks from this chimney structure can be reused in the new foundation support piers beneath the house.



Figure 71: Exterior view, existing north 1930s chimney structure. Detail view of the support framing for the existing chimney.



Figure 72: Exterior Foundation view, South elevation, June 2009. Note the remains of the original 6x6 floor sill. The existing 2x8 floor joists were notched out 4" upon the floor sill. Termite damage is obvious from all floor elevations of the building. The current floor joist will need to be inspected when the building is raised 3 feet off the ground to dig out the new footing system for the house. Extensive insect damage to the floor sills and bottom wall studs.



Figure 73: Exterior view, South elevation wall, June 2009. Note the extreme termite-insect damage to the walls studs and window frame. Each stud or wall member will have to have Dutchman repair or be replaced to stabilize the south wall.



Figure 74: Exterior view, South elevation wall, June 2009. Additional view of the termite damage to the existing wood framing. Each stud or wall member will have to have Dutchman repair or be replaced to stabilize the south wall.



Figure 75: Exterior view, South elevation floor-wall, June 2009. Each wall stud as noted will need to be repaired. New floor sill will be installed on all four elevations. The wall studs all appear to have been toe nailed to the top of the floor sill.

5.0 FACILITY OPTIONS

Based on our evaluation of the structure and its interpretive potential, we have created two different options for the rehabilitation of the Garvin House. Each of these options also takes into consideration budgetary concerns and the expense of each option goes up based on the work done to the structure. In summary, the two options are:

OPTION ONE: This would entail the stabilization of the structure and exterior restoration to circa 1870 condition. Additionally this would include the restoration of both the front and back porch to the structure that originally existed in the 1870s and the dismantling of the 1930s chimney. The interior of the structure would not be restored.

OPTION TWO: This option would include everything outlined in Option One, but would include the complete restoration of the first floor to its original 1870 appearance based on architectural investigations.

Neither option would include any restoration of the second floor. It is our recommendation that the second floor should be preserved in its current state (not including any stabilization that must occur to the structure as a whole). It is in the best condition of the entire structure and while access to the second floor by the general public will not be possible, preserving it gives you the benefit of adding a significant preservation component to the project that can be highlighted in grant applications. Each of the options outlined are discussed in more detail below.

5.1 Option One

Both options include stabilization of the structure and an exterior restoration of the house. Following stabilization, the exterior of the Garvin House will be restored to its appearance ca. 1870.



Figure 76: West elevation view of the Garvin House, December 2008.

5.1.1 Floors, Sills and Crawlspace

The existing floor system will need to be lifted up an additional 3 feet to dig out new concrete footers and allow the general contractor to build new brick piers to match the old Savannah brick type (4 inches wide, 3 inches high and 9 inches long). Each new footer will be 2 feet wide and 18 inches deep with #5 rebar. All new first floor sills (on all four elevations) will be treated 4x8 wood. All new brick piers must have foundation strap to meet renovation standards associated with the IBC (international building code) 2006.

A new treated 6x6 center beam will need to be placed beneath the crawlspace of the new floor system to reduce the floor deflection from visitor traffic and to stabilize the first floor all together. The new crawlspace height of the house will be 18" to 24" above the existing ground. If needed, a period appropriate lattice can be installed to prevent people and animals from going under the house.

5.1.2 Corner Posts

Upon repairing each corner post (4x6), each wall stud will need to be Dutchman together to remove the rot and termite damage from the first floor section of each stud 2x4 or 4x4. Each repair will require 8 to 12 inches of timber to remove the damaged wood section. Each corner post and cross brace will need to be fastened together using hidden screws to stabilize and straighten or square up the building. After the building's foundation and first floor system have been repaired, the support steel inserted during the stabilization phase can be lowered down and removed.



Figure 77: view of the SE corner post and wall structure.

5.1.3 Windows

Each window opening will need to be dismantled, each component refurbished or replicated, repaired, primed, and reinstalled. On the first floor, this includes the four existing window openings (east and south elevations) and two new window openings to

be replicated on the west elevation [Figures 3 & 4]. There are a total of seven windows on the first floor. The only window opening along the north elevation should be covered over to show the original 1870 exterior view of the house.

Two existing window openings on the second floor should be dismantled, all window trim replicated, repaired, primed and reinstalled (east elevation). Upon reconstruction of the west wall, two new window openings will need to be replicated using the size and dimensions from the east elevation, second floor.



Figure 78: Exterior view of the second floor window opening – East elevation.

All new windows will be six-over-six panes with new replicated sashes for the first and second floor. The first floor shutters on the east elevation will be refurbished and reinstalled on the Garvin House. All other shutters will be replicated to match the east elevation profile. The second floor shutters will be replicated using the board and batten shutter from storage [Figures 64 & 65]. All missing weatherboarding will be 1x8 sawn cut and painted white. All trim and shutters will be painted the greenish-blue color to match the 1870s time period.

5.1.4 Chimney

After all four elevation walls have been stabilized and all wall components repaired, the west elevation chimney needs to be reconstructed. Note that the new chimney can be constructed so that it can be used in interpretive programs with real cooking fires, or the chimney can be reconstructed only as a static structure for appearance only. In reconstructing the west end chimney, any standard size brick can be used to rebuild the interior sections of the chimney from the foundation to the chimney stack. A Savannah-style brick, similar to that used in the original chimney, should be used on the exterior veneer to ensure an authentic 1870s appearance. A consultation with the local Fire Marshall will need to occur prior to beginning this component of the Garvin House restoration.

5.1.5 Roof & Exterior

The existing 1940s corrugated metal roof will be replaced with cedar shingles (Grade A –standard at 2 ft length). The existing shingles beneath the metal roof are not original to the building but are rather the “next generation” of shingle, likely dating from around 1900. All exterior doors will be replicated in board and batten design to match the only existing door, currently in storage (Reference photos). All hardware will be replicated to reflect the 1870 time period (i.e., strap hinges for exterior doors and shutters, and pin hinges for all interior doors).



Figure 79: Exterior view of west elevation of Garvin House 2008.

5.1.6 Back Porch, off North Elevation

The existing free-standing chimney/firebox can be utilized one of two ways. Both of the two proposed options indicate that the existing chimney will have to be dismantled because of the deteriorated state of both the firebox and individual brick units. It is proposed that these bricks be recycled to help reconstruct the brick support piers beneath the main Garvin House. This way, the old and newly replicated bricks will blend together and be incorporated with the restored building for the next 100 years.

The back porch will be reconstructed in the same method as the front porch, south elevation. New brick piers will support the floor system and a new shed roof with cedar shingles will extend out 7 feet from the north exterior wall. A 4-foot wide staircase will be reconstructed to access the back porch area.

5.1.7 Front Porch

Evidence of rafter nails connecting at the top weatherboards along the south elevation, missing weatherboards and openings for rafter beam supports help indicate the original location of the porch roofline. This will help in the plan for reconstruction

of the front porch on the south elevation (Figures 12 thru 15). It will be reconstructed in a six-foot wide shed design and should be the entire length of the south elevation (30 ft long). Using treated sill material, the 3-step stair entrance with handrails should be centered on the front porch. The floor system should be built upon brick piers spaced 6 feet apart. Four support columns will hold up the rafter ends of the shed roof. The roof will be covered with cedar shingles to match the main roof. All exposed timber—columns (4x4), rafters (5x3), support beam (6x6)—should be sawn cut in appearance and coated in whitewash paint.



Figure 80: North elevation view of the Garvin House 2008.



Figure 81: Computer-generated model of the restored Garvin House.



Figure 82: Another perspective of the Computer-generated model of the restored Garvin House.

5.2 Option two

Option Two includes all of the restoration work detailed above, and adds interior restoration work on the first floor. The first floor will need to be divided into two open spaces. The parlor with the greenish-blue color should be restored to the 1870s time period as the Garvin family of three begins their new life on May River. The different size interior wallboards should be of uniform size and the interior redone with the whitewash color.

The first floor kitchen should be restored to its original 1870s appearance as well. The existing floor would remain with the addition of a new chimney fireplace, hearth and cooking crane to help visitors understand that this room served as a place to prepare meals as well as a place for social activities and exchanges.

5.3 The 1930s Enclosed Porch and Chimney Additions

The remnants of the 1930s chimney will be dismantled and the bricks recycled for building piers. Interpretation of this building addition can be accomplished with interpretive panels that include photographs. These types of additions to similar buildings are quite common.



Figure 83: This photo, taken ca. 1905, shows the renovation of a former slave cabin in progress. Note the use of whitewash paint on the siding and chimney as well as the use of wood blocks to provide foundation support for the rear rooms.

The 1905 photo of a new back addition to a former slave cabin is an excellent example of how building components were recycled to existing buildings to increase their living space from a 16 x 30 two-room cabin to a double wide structure.

5.4 Additional Guidelines & Recommendations

The following are additional guidelines and recommendations regarding the structure and surrounding landscape:

1. Contract with a pest control company to examine and treat for infestations of pests, termites, rodents, etc, that might cause further damage to the building. A regular pest control service should be scheduled with quarterly inspections and treatment.
2. Secure the building to protect against potential damage, intentional or otherwise. Restrict access to the building from any persons not performing inspections, maintenance, or remedial work.
3. Secure the building to protect against further deterioration of the historic material by environmental causes. The current “weather protection” provided by the tarp is inadequate due to wind and stress damage at the edges and corners, and long term covering in this manner could potentially cause an accelerated deterioration of the wood material.
4. Carefully remove all vegetation growing on or in the existing building with care not to further damage the wood components.
5. All vegetation or plants for the landscape plan should be installed away from the house within a 20-foot perimeter. Trim back all tree limbs above and around the house to prevent roof damage from bad weather conditions.
6. Remove, document and properly store any original or historic artifacts that might pose a risk of loss during remedial work and that can be used in the restoration or as templates for recreation, such as door and window hardware, aesthetic detailing, window sashes, etc.
7. If at all possible, avoid installing electricity in this building. If a security system is suggested in the future, install the electrical wire only in the crawl space of the house. It can be determined that electricity was not installed in the house prior to 1950. Make sure the electrical line is buried up to the house some 100 ft away from a nearby transmission pole (Ex: Utility provider- SCE&G.)
8. An ADA compliant walkway up to the house may need to be installed to meet all IBC 2006 building code requirements. Handicap parking will be a concern for visitors when this site is open to the public after restoration is complete.

Review local requirements and discuss with city officials as it relates to future public use of the site.

9. Once the Garvin House has been restored and the ground leveled off, some type of period wood lattice will need to be installed between the first floor support piers to prevent access to the crawl space beneath the house (Safety requirements).
10. Depending on interpretation panels located around the house, some type of exterior lighting (e.g., decorative period light post) should be installed as a security measure and to allow visitors to view the building in early morning or late evening as they walk or drive past the park.

6.0 ESTIMATED BUILDING COSTS

The following estimates should be used as a general guideline and not as a comprehensive or all inclusive calculation. It should be understood that often in historic buildings unforeseen or unknown conditions are uncovered during the course of the project that can rapidly expand the cost and scope. As such, we recommend allowing for a 20% contingency on any work proposed for historic buildings. It is also our experience that over the last several years, construction costs increased at an annual rate of approximately 5% to 7%, which should be taken into account depending upon the amount of elapsed time between these estimates and the actual project.

6.1 Professional Fees

With consideration to the multitude of variables that impact the considerations of fair compensation from individual firms as well as the size and complexity of the proposed project, we estimate the total cost for professional design services, architectural and engineering, to be within a range of 15% to 18%. This includes architectural services such as design, documentation and construction administration, as well as minor electrical and structural engineering design, but not mechanical or plumbing, as we do not envision those services required for the proposed work.

6.2 Option One

This scope of work addresses the immediate needs of the structure in an attempt to arrest the deterioration of any additional historic fabric, as well as rehabilitate the exterior of the building to a condition representative of the 1870s time period, in which the home was erected, for use as a component of cultural interpretation.

The work should include, at minimum, the following efforts:

<u>Remove Freestanding Chimney</u>	<u>\$1,000</u>
• <i>Salvaged brick for reuse on foundation piers</i>	
<u>Raise the Building</u>	<u>\$3,000</u>
• <i>To allow for access to the foundations</i>	

<u>Foundation</u>	<u>\$40,000</u>
<ul style="list-style-type: none"> • <i>Excavate for new footings</i> • <i>Install concrete pad footing at each pier location for house and porches</i> • <i>Install new perimeter and center brick piers using salvaged material</i> • <i>Install new fireplace foundation</i> 	
<u>Floor Joists</u>	<u>\$15,000</u>
<ul style="list-style-type: none"> • <i>Install rough sawn central beam to support joists on brick piers</i> • <i>Install rough sawn perimeter beams on brick piers</i> • <i>Replace all floor joists on the ground floor with new rough sawn material</i> 	
<u>Exterior Wall Framing</u>	<u>\$16,000</u>
<ul style="list-style-type: none"> • <i>Repair or replace exterior wood stud framing as necessary</i> • <i>Bottom 18" of each stud will need to be replaced at a minimum</i> • <i>Rebuild wood framing at west elevation completely</i> • <i>Rebuild window opening framing where deteriorated</i> • <i>Plumb walls</i> • <i>Remove existing supplemental steel beam supports</i> • <i>Lower the building and remove cribbing</i> 	
<u>Chimney</u>	<u>\$15,000</u>
<ul style="list-style-type: none"> • <i>Install new brick chimney to match original on west end of house</i> • <i>Restore and install original wood mantel</i> 	
<u>Exterior Siding</u>	<u>\$15,000</u>
<ul style="list-style-type: none"> • <i>Remove exterior siding as needed for stud repair</i> • <i>Consolidate reusable siding to present at least one "historic" side</i> • <i>Install new cedar siding to match original</i> 	
<u>Exterior Windows and Doors</u>	<u>\$40,000</u>
<ul style="list-style-type: none"> • <i>Repair existing window components</i> 	

- *Replace irreparable or missing components with new to match original*
- *Repair existing shutters*
- *Replace irreparable or missing shutters with new to match original*
- *Repair existing exterior doors, components and frames*
- *Repair any existing, original door and window hardware*
- *Replace missing hardware with new or salvaged to match original*

Porches \$17,000

- *Build new rear and front porches to match original*

Roof \$50,000

- *Remove existing metal roof*
- *Remove existing wood shake roofing*
- *Repair or replace damaged roof rafters and purlins as necessary*
- *Install new wood shake roof to match original on main house and porches*

Exterior Painting \$14,000

- *Paint exterior siding, trim, windows, porches and doors*

Total Option 1	\$226,000
Professional Services (15%)	\$34,000
20% Contingency	\$45,200
TOTAL Option 1 with 20% contingency	\$305,200

6.3 Option Two

This scope of work builds upon the above suggested work and additionally, the interior of the first floor and stair to the second floor would be rehabilitated for either tours or visual access through glazed openings.

The cost estimate would include all of the above work, plus the following:

Interior Repairs (First floor only) \$25,000

- *Repair or replace interior wall trim, finishes and details*
- *Repair or replace interior ceilings*
- *Repair or replace interior wood floors*
- *Repair existing wood stairs*
- *Replace original wood stair railings*
- *Repair or replace existing or missing interior doors*
- *Repair or replace existing or missing door hardware*

Interior Painting \$5,000

Total Option 2 **\$256,000**

Professional Services (15%) **\$38,400**

20% Contingency **\$51,200**

TOTAL Option 2 with 20% contingency **\$345,600**

7.0 INTERPRETIVE PRESENTATION & PROGRAMMING

Based on the limits in budget and personnel to interpret the Garvin House, there are some basic yet exciting ways to interpret the house and its environs that are low impact to the town's resources and can essentially "stand alone" with little oversight once put into place. These are options that will work well no matter if you choose option one or two in regards to the restoration and preservation of the Garvin House. Therefore, these will be the first options examined.

Interpreting the Garvin House as a stand-alone entity can be accomplished through the following methods:

1. Interpretive signage
2. Brochure hand-out
3. Visual aids
4. Guided group/school tours
5. Web-based interpretation

7.1 Interpretive Signage

An integral part of the proposed site interpretation is that of outdoor interpretive signage. Well designed interpretive signage is low maintenance and allows for the visitor to read and enjoy the site at their own pace. This style of signage has evolved a great deal in the past few years from the mundane to the colorful and exciting. Multi-layered signage allows for multiple forms on interpretation from text to photographs and graphics interlaced creating an exciting and vibrant way to convey important information.

However, the current regulations for the Town of Bluffton are considerably limited and do not allow for a great deal of creativity when it comes to interpretive signage, which is not addressed at all in the regulations (please see Addendum B for the complete current signage regulations). For the purposes of this report, we were instructed to provide information on interpretive signage that falls within those regulations. The format given to us to adhere to were as follows:

- Wood sign
- Interpretive panel surface to be no more than five-foot square in diameter (two-and-a-half-feet by two-and-a-half-feet)
- Five feet in total height
- No more than two signs on one parcel of land



Figure 84: An example of outdoor interpretive wood sign that follows current codes for Bluffton.

With those limitations we have come up with two styles of signs. Both follow the above regulations. Wood Signage One would be plain with painted text, much like the one illustrated in Figure 84. Wood Signage Two would have color and one photograph or graphic painted directly onto the surface.

With either option, the two signs would be located around the Garvin House at approved locations with text interpreting the Garvin House and its history, as shown in Figure 85 below.

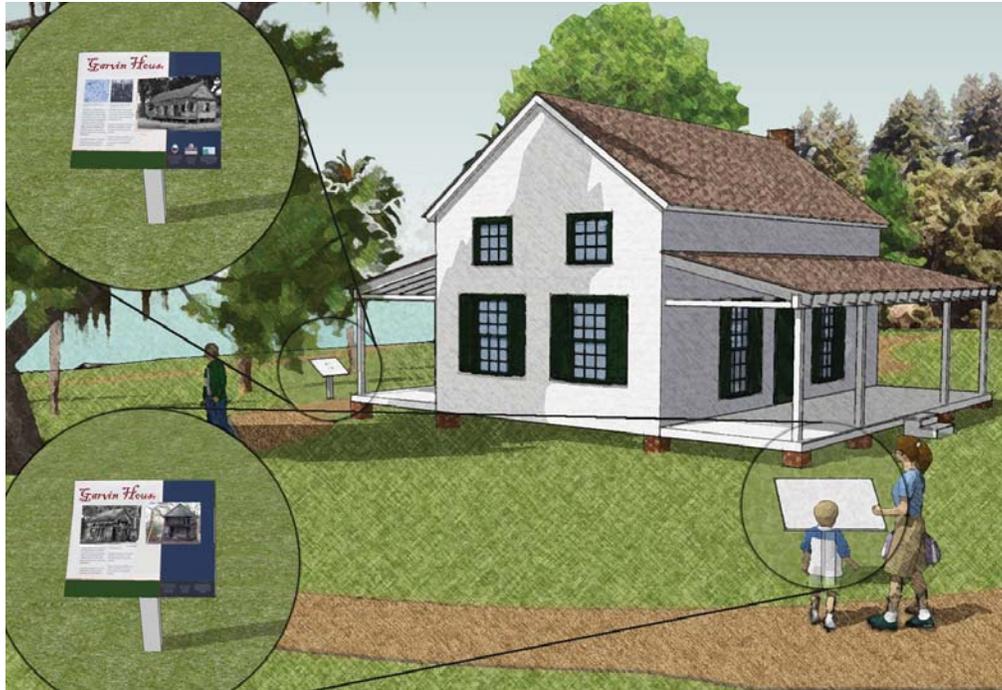


Figure 85: Potential locations for two interpretive signs around the Garvin House.

7.2 Sign Cost Estimate

The costs for these signs are identical whether you choose Wood Sign Option One or Wood Sign Option Two:

- Design two (2) interpretive graphic based on the final exhibit copy and images provided by Client.
- Exhibit fabrication of two (2) wood sign bases and direct-to-substrate graphics printed on painted / stained cypress hardwood
- Delivery and installation of two (2) bases (post holes and Quickcrete)
- Graphic size is 30" high x 30" wide.
- Graphic will be angled 30 degrees and the lower edge of graphic panel will be 32" above ground.
- Final exhibit copy provided by Client.
- Final visual resources (images, photographs, illustrations, logos, etc.) provided by Client. These must be appropriate resolution for the desired

output. Studio can provide graphic standards.

- Client will locate each interpretive sign on-site.
- There are no limitations or restrictions on the installation (conservation requirements, etc.).

Total cost for both interpretive signs including installation: \$4,300.00

We feel that we must point out the considerable limitations the current sign regulations pose. It limits the amount of information that can be interpreted due to the limits upon their surface size. It makes it very hard to tell a compelling story in such a limited space. This will certainly effect public perception of sites you wish to interpret and could hurt attendance to these sites as well as the perception of how they are interpreted.

Secondly, wood signs will be considerably more expensive in the long run due to the limited life span of wood installations, especially in the climate of the Lowcountry. Maintenance will be become an issue as well as text and other graphics on wood signage will begin to fade after a time as well. With that in mind, we would like to recommend another option for consideration.

7.3 Alternative Signage Option

We would first recommend that the Town consider drafting an amendment to the current sign regulations that specifically addresses interpretive signs. The amendment should be broader in scope and allow for an eight-foot square surface space as a maximum, which is more in line with current national standards at well-known historic sites and National Parks. This would allow the creation of interpretive signs that are dynamic as well as provide the space needed to incorporate interpretation that combines text with graphics and photographs. It is also recommended the installations should be constructed of powder coated steel rather than wood. This contemporary and popular material option provides a very durable sign that will last for decades and can withstand a great deal of punishment from both nature as well as humans.

Potentially, each sign would have the town logo in one corner and title heading in a font and style that reflects the historic nature of Bluff ton. Signage could then

incorporate not only interpretive text, but also photographs, colored maps, and other graphic artwork.

We recommend the following as one example of the possible style of interpretive signage for the Garvin House:



Figure 86: An example of outdoor interpretive signage that we recommend.

Notice the use of color boxes combines with text, color graphics and maps as well as photographs in an attractive layout. The design and layout would certainly be up to the Town of Bluffton to determine, but there are obviously a myriad of options available.

7.4 Alternative Sign Cost Estimate

The cost estimates for the proposed panel displays include the following:

- Graphic design of two (2) interpretive panels.
- Graphic design of one (1) site map.
- Exhibit fabrication of two (2) steel, powder-coated graphic bases and direct-to-substrate graphics printed on 4mm Dibond.

- Delivery and installation of two (2) bases (post holes and Quickcrete).
- Graphic size is 24” high x 48” wide.
- Graphic will be angled 30 degrees and the lower edge of graphic panel will be 32” above ground.
- All exhibit copy including final visual resources (images, photographs, illustrations).
- Official logo artwork to be provided by the client.
- Client will approve all of the interpretive sign locations on-site.
- Costs based on the expectation that there are no limitations or restrictions on the installation (conservation requirements, etc.).

Total cost for both interpretive signs including installation: \$8,000.00

In the end, the interpretive signs going at the Garvin House will set a standard for other interpretive signage around the town that might include other historic sites around Bluffton not yet interpreted. Therefore, foresight is needed to allow for growth and the ability to interpret these sights in an informative yet exciting way that will attract visitors from all over. To greatly limit the interpretive signage is to limit your interpretation and marketing potential for these sites. I am sure that the Town can find a balance that will allow for broader interpretive sign regulations while maintaining the standards and quality of life valued in the Town of Bluffton.

7.5 Brochure Hand Out

An inexpensive brochure hand out on the Garvin House could be easily produced and distributed by the town at various locations, including the Heyward House. A nice multi-page brochure laid out with black and white graphics could be photocopied, folded, and stapled easily and inexpensively. The brochure could include information on the Garvin House, family history, the restoration, and much more. This would allow the visitor to be self-guided to the house and around it.

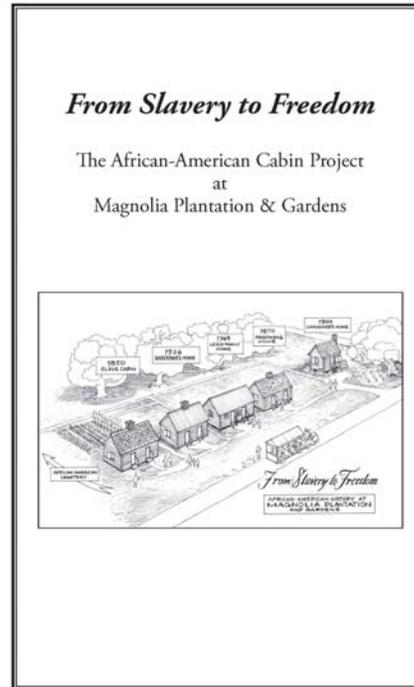
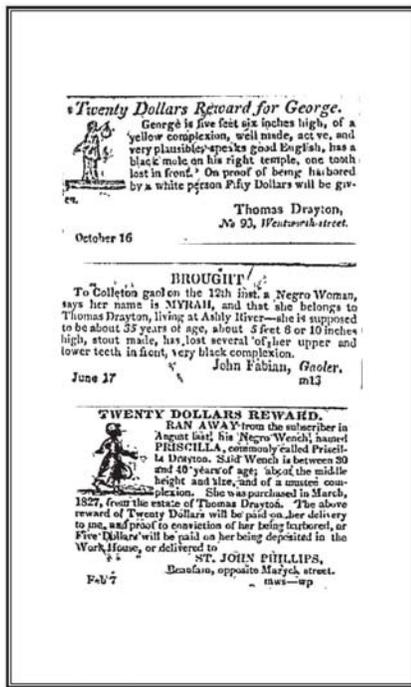


Figure 87: Front & back cover to the Magnolia Plantation interpretive brochure hand out produced by The Living History Group in February of 2009.

Cabin E Circa 1900 Gardener's Home

Cabin E is the only cabin on this street not built during slavery. Its design and construction materials indicate that it was erected around 1900. Over the years, the cabin had experienced many modifications: interior sheetrock, a drop ceiling, electricity, a corrugated tin roof, and three added rooms at the rear – a 1940s bedroom and a smaller room and bathroom built in the 1980s. The firebox had been covered over, 1950s glazed windows had replaced the original shuttered wooden windows, and the cabin's entire foundation had been raised and replaced with poured concrete blocks. The chimney was pulling away from the structure, endangering the entire building.

To restore the cabin to 1900, the rooms not original to the cabin were removed. The leaning chimney and firebox were dismantled and rebuilt, using most of the original bricks. The modern glazed windows were eliminated and wooden shuttered windows installed. The entire structure was temporarily placed on blocks while the modern concrete foundation was removed and a hand-made brick pier system reconstructed.

Removal of the cabin's interior sheet rock walls exposed the weatherboards and large remnants of newspaper insulation. Many headlines dated from World War I, but the earliest newspapers came from 1906, confirming the turn-of-the-century date for this cabin's construction. These newspaper remnants were too fragile to leave in place, so they were carefully removed and conserved. They will be put on display in the future interpretive center.

While small, this cabin would have provided space for an individual or a couple without children. The people who lived here would have cooked in the hearth and had room for a bed, wardrobe, table and some chairs. The last person to inhabit in this cabin was African-American grounds-keeper Allen Hinge. The cabin was finally abandoned in 1999.

The Flowers Planted Around Cabin E

The men and women who lived in these cabins after the Civil War were gardeners and horticulturalists. Many worked in both the gardens and in Magnolia's nursery, helping to develop new species of flowers. It is likely that an African-American horticulturalist living at Magnolia at the turn of the 20th century would have tended a garden around his home. Such a garden has been restored around Cabin E, utilizing floral varieties present at Magnolia in the early 1900s:

- *Camellia sasanqua* - seedlings, varieties unnamed
- *Camellia japonica* - Mrs. Herman Boyce, early 1900s; La Peppermint, early 1900s; Alba plena, 1797
- *Camellia sinensis* - the tea camellia
- *Azalea indica* - The oldest evergreen azalea species in America. Reverend John Cralme Drayton first brought this variety to Magnolia in the 1840s.
- Native azaleas: *Rhododendron atlanticum*, *Rhododendron mucronatum*
- Unnamed hybrids. Some native flowers naturally hybridize; a gardener would have found such hybrids blooming and collected the seeds to plant
- *Geodora lasiantha* - Native member of the camellia family that grows in swamps and low areas
- A pear tree, traditionally planted as protection from evil
- Many types of ferns; these would have been brought in from the swamps and planted in shaded areas around the cabin

Cabin B 1926 Gardener's Home

RIGHT ROOM - PRESERVED

The right side of Cabin B was preserved – again, to illustrate how these cabins appeared when this project began and to illustrate the cabin's evolution through time. As with Cabin A, the only work done in this room was repair, cleaning, and structural support. An additional support beam was added along the center axis of the building to reinforce the floor.

The firebox, chimney, and chimney cap in Cabin B comprise the only complete, original chimney system in any of the cabins. Because it is original to the 1850 structure, this system was used as a blueprint to restore Cabin A's upper chimney and chimney cap and was copied in its entirety for the restoration of Cabin D. As in Cabin A, the original wood lintel was replaced with an old train rail during a repair to the firebox sometime in early 20th century. One interesting feature of this firebox is the wooden mantel. This mantel dates to the 19th century and is completely hand-planed. There must have been a nick in the blade of that plane; its mark can clearly be seen if you examine the mantel carefully. You will also note a hole in the center of the chimney; this hole, known as a "chimble," once sealed a pipe to a wood-burning stove. The "chimble" was likely added in the early 20th century.

Cabin B's drop ceiling was added in the early 20th century to provide additional insulation. The wall boards were added in the late 19th century for insulation and protection from the elements. Evidence of whitewashing on some – but not all – of the floor, wall, and ceiling boards indicates that these boards were reclaimed from other structures. Primitive electrical connections were not added until after the 1940s.

Beginning in the early 20th century, it became common practice to wallpaper the cabin interiors with newspaper. You will note the torn remnants of these newspapers on the walls and the ceiling. The papers – primarily Charleston's *New & Courier* as well as a few copies of the *New York Times* – all date from 1926, which is why the cabin was restored to this year. The *New York Times* probably came from the 1926 owners at Magnolia Plantation – C. Newwood Harris, his wife, and his children – who lived at Magnolia in the winter and spring of each year.

LEFT ROOM - RESTORED

The left room has been restored to reflect its appearance in 1926. Very few original 1926 *New & Courier* newspapers survive; the wallpaper you see was created from scans of microfilm copies held in the archives of the Charleston *Post & Courier*. An original copy of a 1926 *New & Courier* provided the correct dimensions. The original style of rag paper used to print these newspapers no longer exists, so more durable indoor/outdoor poster paper was used. Because collecting enough newspaper to wallpaper a cabin took weeks, the newspapers were likely brittle and yellow by the time they were put on the walls. After printing, to create the correct patina of age, each reproduction newspaper was individually soaked in hot tea and dried.

It was tempting to hang the newspapers right side up, neatly laid out for reading purposes. However, the people living here in 1926 needed the paper for much-needed insulation, not entertainment. The newspapers are therefore hung in a haphazard fashion that reflects the room's 1926 appearance.

Figure 88: Two page excerpts from the Magnolia Plantation interpretive brochure hand out produced by The Living History Group in February of 2009.

7.6 Visual Aids

Visitors will obviously be able to look inside the windows of the Garvin House. Additional visual aids could include a plexiglass panel that covers both front and back door openings so that the doors can be opened and visitors can peer inside without actual access to the house. Period furnishings could also be added if Option 2 is implemented and the first floor is completely restored. Simple period furnishings can add a great deal of depth to the interpretation of a period structure and add to the powerful interpretive effect that will help bring the structure to life for visitors.



Figure 89: Furnished kitchen interior of the 1870 Freedman's home at Magnolia Plantation.

7.7 Guided Tours

Guided tours can be very effective, but they are also dependent on available manpower and budgets, even if the interpreters are volunteers. Guided programs for school groups that target 3rd, 4th, and 5th grades and adhere to the state curriculum standards can be extremely beneficial educationally to the community. Such programs can also be supportive of the Garvin House by incorporating its interpretation and presence into the fabric of the community.

By involving the schools you can build a sense of belonging and connection to the park and the Garvin House that will allow you to build a potential donor and support base for the interpretation of the house.

Guided tours for special groups or individuals by trained docents are always a wonderful addition to any historic site and they can be utilized in many different ways no matter which restoration option you choose. You can use docents in the following ways:

- Scheduled tours on a weekly or weekend only basis
- Tours by request and special bookings only
- Impromptu tours as docents become available

The tours can range in time from 30 minutes to an hour or longer based on the information to be covered and where the tour takes place (i.e., at the Garvin House only, or also a partial walking tour of the Oyster Factory Park, or as a guide for the African-American Heritage Trail). No matter what capacity you decide to use docents, the tours should be crafted to be interactive and engaging. One must also choose your docents wisely (no matter if they are volunteer or paid). They need to have the ability to learn the information required, be well-read on the topics discussed and finally, have that magical “cult of personality” that allows them to be engaging with their group.

However, creating guided tours is a work intensive process if done correctly. To create a good tour program, you will have to do the following:

- Create a set of training manuals that cover the history of the site or sites, tour techniques and how to engage the public, as well as policies and procedures.
- Create a test that each docent must pass after training
- Find a properly trained individual to train and manage the docents
- Create a training and evaluation program
- Recruit your docents
- Determine how you will schedule and book tours

- Create a marketing plan for the tours
- Deal with logistical issues associated with the tours from liability insurance to parking.

Great docent-lead tours are invaluable, but one must keep in mind the time and expense of creating such tours and if the site can support that level of interpretation. It is often best to start slow with self-guided tours and build your audience and exposure and then re-evaluate your options. You might train a few volunteers to give tours only during special events each year and go from there based on popularity and feedback.

7.8 Web Site

One of the most overlooked aspects to the successful operation of a historic site is often the web site. A wonderfully designed and interactive web site can be not only a strong marketing tool, but be an exhibit in itself. Online exhibits can have great educational functionality and be a valuable resource for teachers and school children. Think of it as an extension of the physical site, with limitless space to create fun and informative online exhibits.

For an example of interactive educational exhibits, go to our company's web site in our online exhibits area at:

http://www.thelivinghistorygroup.com/online_exhibits.html

The web site can also incorporate lesson plans for teachers that meet South Carolina State Curriculum standards that utilize visiting the Garvin House and Oyster Factory Park as well as activities online. The more visitors that visit the web site, the more likely they are to come and visit in person. In that respect, inter-activity and content are the most important characteristics.

As a marketing tool, it is perhaps your most valuable and cost-effective resource. You can track the number of visitors to your web site, how long they visited the site, which pages they visited, as well as the state and country they are from. This valuable tracking information can help you target certain markets. Recent studies also show that the majority of visitors to museums and historic sites visit their web site first to see if it is

a place they want to visit. Therefore, it is often the determining factor on whether or not they decide to visit the Garvin House. This often makes it the first public face of the site and should not be taken lightly. Utilizing links to other related historic sites in the area is also a marketing tool as you can make agreements with these other sites to promote your site through a similar link in exchange for linking to their site, therefore increasing your exposure. Examples of great museum historic site web sites include:

Colonial Williamsburg Interactive History Web Site

<http://www.history.org/history/>

Chicago History Museum: Great Chicago Stories

<http://www.chicagohistory.org/greatchicagostories/about/index.php>

Smithsonian Education

<http://www.smithsonianeducation.org/>

Science Buzz

<http://www.smm.org/buzz/>

The Monticello Explorer Web Site (Thomas Jefferson Foundation)

<http://explorer.monticello.org/>

These sites excel in presenting and interpreting museum collections and themes, providing a rich and meaningful virtual experience. Quality characteristics include:

- Effective use of multiple media formats
- Innovative ways of complementing physical exhibitions or providing surrogates for physical experiences in on line only exhibitions
- New ways of representing museum processes and structures
- Imaginative audience participation and engagement of different categories of 'visitors'

While the majority of these web sites are for very large museums and historic sites,

the principles are the same for a small historic site web site. On the Internet, you can have just as impressive an interactive museum web site as any other cultural institution. You are limited only by your own imagination and budget. However, the cost is extremely minimal in relation to what it would take to build such a physical set of interactive exhibits or high-end marketing campaign. The content of your web site could include:

1. History of the Garvin House & family
2. History of the Oyster Factory Park
3. The Bluffton Historic District
4. The Bluffton African-American Heritage Trail
5. Up coming events
6. Interactive Online Exhibits
7. Teacher Lesson Plans
8. Links to the town's web site, the historical society web site, and related historic sites in Beaufort and Charleston County and Savannah
9. Map & directions

A good, creative, interactive web site that has great content, interactivity, statistical tracking software, teacher and student resources & lesson plans, would cost between \$15,000 and \$35,000 from design to launch based on the amount of content. Keep in mind that a poor web site is worse than no web site at all, so while you may know someone who says they can build your web site, it is always better to get a professional web designer who has a background in creating web sites for museums and historic sites to create your web presence. They can also assist in placing the site in the right search engines and categories so it is easy to find online.

In regards to maintenance of the site, once it is built you can have the web designer train appropriate personnel on how to manage and make changes to the web site as needed. The heavy cost is up front, but once it is built, it is a permanent online interactive billboard promoting your site and town.

7.9 Connectivity and a Bluffton African-American Heritage Trail

While interpreting the Garvin House as a stand-alone entity within the Oyster Factory Park is important, it is equally important to find connections through which you can broaden the appeal of the house and draw tourism. This can be effective if you create additional related sites that visitors can come to see and that are promoted as a package so it appears that there are various historical sites related to a theme that can be easily marketed. The best use of those resources would be in the creation of a small African-American Heritage Trail within Bluffton itself.

There is an abundance of African-American historic sites and Gullah related tours and programs in the Lowcountry from the Penn Center to Gullah Tours. Many of these sites overlap each other in their marketing. To try to market the Garvin House as a stand-alone site and attempt to integrate it into those sites located around the Lowcountry would be cost-prohibitive. It also diminishes its import and makes it merely a potential off-the-beaten-trail stop in a wider region which individuals with interest in this topic may choose to skip.

Rather than have the Garvin House as a small potential stop along a larger corridor, Bluffton should create its own African-American Heritage Trail. There are more than enough historic sites relating to African-American history to warrant such a trail and the creation of a local tour that can be accomplished in a single day without leaving Bluffton makes it attractive to both tourists and the local population. It also helps the local economy by keeping these visitors (both local and out-of-towners) within the town limits rather than just making one stop for one site, therefore increasing the likelihood of spending their dollars on food, services, and souvenirs all within the Town of Bluffton.

1. Potential sites within this heritage trail could include:
2. The Garvin House & Oyster Factory Park
3. The Heyward House & Slave Cabins
4. Historic St. John's Baptist Church & Gullah Museum
5. The Historic Campbell AME Chapel

6. First Zion's Historic Praise House

Utilizing these sites within Bluffton one can tell the story of African-Americans from the period of enslavement through Reconstruction and beyond, both in the broad context of African-American history in the Lowcountry, and also in the personal, intimate stories of families that lived in Bluffton. The combination of these broad and intimate stories will make this heritage trail unique and compelling.

There are certainly other sites that could be included beyond these as well. This African-American Heritage Trail could then be tied into multiple related sites, trails, and tours for marketing purposes. This would include (but not be limited to):

- The Gullah Geetchie Heritage Corridor
- Beaufort County Gullah & African-American history sites
- Savannah African-American history sites
- Charleston African-American history sites
- The Penn Center

Building on the potential school programs at the Garvin House, a walking school program can and should be created in conjunction with the heritage trail that would cater to the state school curriculum standards for 3rd, 4th, and 5th grade students and lesson plans be made available to teachers upon request. Better yet, create a web site for the heritage trail that would include these lesson plans downloadable in a PDF format from the site. These lessons would meet those state requirements in discussing the lives of free and enslaved African-Americans as well as the era of reconstruction, Jim Crow, and the Civil Rights movement. These school walking programs could be done by either the classroom or as an assignment for the children to complete on their own with the parents. Now the heritage trail caters to not only tourists, but the local population and area schools.

Building on the potential of a brochure hand-out for the Garvin House, a small black and white brochure hand-out professionally designed could be made available free of charge to locals and tourists who wish to follow this heritage trail as well. These brochures could be made available not only at the various site locations, but at select

stores, restaurants, and local visitors centers. They could also be made available at the state welcome centers and other related historic sites in the Lowcountry that the town could network with in a cooperative, such as the Penn Center and the Charleston and Savannah visitors' bureau.

A committee from members of the community, town council, and historical society could be formed to determine the sites within the trail and how they can be interpreted.

7.10 Additional Interpretive Options

There are many other more expensive and elaborate interpretive options available that would complement the interpretation of the Garvin House. These are (but not limited to):

- Self-guided audio tours utilizing either rentable wand devices or CDs that can be played on a car stereo.
- Cell phone audio tour.
- Internet based audio & video walking tour for use with iPhones and/or hand-held devices.

Each of these options can cost anywhere from \$25,000 to \$100,000 based on content, length of the program, and equipment required.

8.0 OPERATIONS, MANAGEMENT, AND IMPLEMENTATION

Based on the preservation and restoration option chosen, the following estimates regarding operations and management are as follows:

8.1 Option One

- In restoring only the exterior of the Garvin House and preserving the current interior without public access, management of the house would be extremely minimal and would include the following:
- A single point person should be chosen to oversee the maintenance and management of the Garvin House. This could be a Town or Beaufort County official or the individual in charge of the Oyster Factory Park. However, they will need to become familiar with the house, its history, interpretation, and maintenance requirements.
- Monthly inspections by appropriate staff of both the exterior and interior spaces for potential problems or threats to its structural integrity.
- A bi-monthly cleaning of the windows and interior is recommended and a monthly cleaning of the interpretive signage as well. More frequent cleaning can be undertaken as the need arises.
- A rodent and insect infestation plan should be implemented utilizing either a local pest control company or appropriate town or county staff trained in pest control. This plan should be created and be part of the restoration process. The company overseeing the restoration and preservation of the house should make those recommendations at the conclusion of the project.

8.2 Option Two

Option Two includes the restoration of the first floor interior and preservation of the second floor. If this is undertaken, management and operations would be dependent on both interpretation and access. First, would the two downstairs rooms (parlor and

kitchen) be period appropriate furnished? Second, would the public be allowed access to the interior through guided tours or would there simply be a plexi-glass panel on the doors to the house which would allow visitors to look inside the house through the windows and doors without interior access? Management of the house for Option Two would include the following:

- All of the basic recommendations for the operation and maintenance of the house outlined under Option One.
- Increased cleaning of the interior as well as the windows and plexi-glass panels (if appropriate).
- If the interior is not open to the public and plexi-glass coverings are placed over the door entrances, then an assigned staff member will be needed to open the doors each morning and close and lock up the house each afternoon.
- If the interior is open to the public for guided tours, then the operation of the house will be much more costly and work-intensive. Docents would need to be trained to give a formal tour as well as how to open and lock up the house for each tour. This would require the creation of a formal tour guide and training book. It would be highly recommended that any docents with access to the house for tours (paid or volunteer) be covered by the appropriate insurance.
- General liability insurance would need to be obtained for the house in case of any injuries to guests receiving a tour.
- A tour schedule would have to be created and/or tour/access policy for guided tours. Even if the tours are limited to special bookings by tour companies or groups, a system will need to be created that will cover marketing the tours, who is going to book them, setting up a phone number for booking the tours and personnel to answer them, and finally the recruiting of volunteer or paid docents, and who will oversee the training and management of said docents.

In the end, Option Two will require additional personnel, time, and expense to implement and manage. While the benefits may eventually be worth the cost and time,

one should move forward cautiously to gauge public reaction, community support, and cost-effectiveness.

8.3 Implementation

Once you have chosen which option and interpretive direction you wish to pursue, formulating an implementation strategy is vital. We recommend the following in regards to implementation:

1. Determine who will be the primary point person to oversee and manage the implementation process and write the grants.
2. Create both a short and long term strategy for the restoration, interpretation, preservation, and maintenance of the Garvin House.
3. Create an effective fund-raising campaign utilizing available grants while raising local public awareness of the project through town meetings, community pot-luck dinners at the Oyster Factory Park and newspaper, television media, and periodical articles.
4. Create a consulting committee made up of preservation, interpretation, and African-American history experts from around the Lowcountry who would be willing to donate their time to this project. The credentials of the members of this committee can aid greatly in grants as well as aiding with the creation of the short and long term strategy as it relates to the Garvin House.
5. Continue to work with and strengthen the existing partnership with Beaufort County and related agencies.
6. Work with the local historical society as well as the African-American churches and community to assist in fund-raising efforts by creating a “Save the Garvin House” committee.
7. Enlist the aid and support of appropriate state and private preservation agencies such as the South Carolina Department of Archives & History, the Palmetto Preservation Trust, the South Carolina Historical Society, as well as

appropriate related local preservation agencies and historical societies.

8.4 Interpretive Recommendations

Our best recommendations regarding the interpretation of the Garvin House are as follows:

1. Create colorful interpretive signs around the Garvin House.
2. Eventually restore the first floor to the 1870s
3. Furnish the first floor with period-appropriate reproduction furniture and personal items that can be viewed through the windows.
4. Do not open the house for tours but leave any guided tours for the exterior only.
5. We would recommend that you start off with self-guided tours only, utilizing just the interpretive signage and possibly a brochure hand out.
6. Create an African-American Heritage Trail within Bluffton.
7. Create an inexpensive but professional brochure hand out for the trail that would include the Garvin House.
8. Create a web site for the heritage trail and the Garvin House that includes school-based lesson plans and activities.
9. Market the Garvin House state-wide and regionally through the African-American Heritage Corridor and align your trail with larger trails and corridors like the Gullah-Geetchie Heritage Corridor.
10. Create a committee for both the Garvin House and the African-American Heritage Trail that is inclusive of the community leaders and will help generate ideas, funding, and resources to aid these endeavors.
11. Finally, create a festival with music and food that revolves around the African-American Heritage Trail and Gullah community that can be held at the Oyster

Factory Park, where the Garvin House can take center stage.

8.5 Potential Grant Sources

While this is by no means a complete list, we would recommend that you look at the following potential grant sources beyond those within the state:

Institute of Museum & Library Services

Look at the various grants offered by IMLS. There are more than one that should fit various aspects of this projects.

<http://www.imls.gov/applicants/name.shtm>

National Endowment of the Humanities

The NEH offers a number of good grants here, including planning grants that you could find useful.

<http://www.neh.gov/>

National Trust for Historic Preservation

www.preservationnation.org/

9.0 OVERALL RECOMMENDATIONS

Based on the resource assessment, a review of related sites, and consideration of the budgetary constraints of the township during this current economic climate, we recommend the following:

1. Archaeological survey. We recommend that you contract a cultural resource management firm to conduct a basic archaeological survey of the grounds immediately around and underneath the Garvin House. You should utilize archaeological methodology in relation to the excavation of the new building pier foundations as well. If you eventually receive any Federal grant monies or certain state funds or assistance, you will be required by law to conduct archaeological investigations of the Garvin house and its immediate environs (Historic Preservation Act of 1967). The cost for this will vary based on the scope of work and research design parameters and could range from as little as \$5,000 and as much as \$50,000. However, the artifacts recovered could serve as useful interpretive tools and exhibits in the future and perhaps answer questions regarding the history of the Garvin family and how they lived.
2. Building stabilization and restoration: As there is only a roughly \$40,000 difference between Option One and Option Two, we feel that the best course of action is to try to raise the money for the restoration of both the exterior and first floor interior to circa 1870 . By doing both there may very well be a cost benefit as opposed to doing them separately.
3. Furnish the interior of the first floor to circa 1870.
4. Four interpretive outdoor panels located at the recommended locations around the house and Oyster Factory Park.
5. The creation of a Bluffton African-American Heritage Trail.
6. The creation of a web site that would include historical and educational information for the Garvin House, Oyster Factory Park, and the African-American Heritage Trail with links to other related sites in Beaufort County, Charleston County and Savannah, Georgia.

ADDENDUM A

LOCAL REFERENCE POINTS:
LOWCOUNTRY FREEDMAN STRUCTURES

A.1 Hobcaw Barony



Hobcaw Barony is a 17,500 acre research reserve and one of the few undeveloped tracts on the Waccamaw Neck. Native Americans called the area “hobcaw”, meaning “between the waters”. In 1718, the land became a colonial grant, called a barony, and was eventually sold and subdivided into 14 rice plantations extending from the river to the sea. It was part of the great rice empire until the turn of the 20th century. Slaves cleared swamps to build rice fields. Historic sites on Hobcaw Barony include “Friendfield Village” a 19th century slave village where enslaved people and later freedmen lived until 1952. The property includes slave cabins, a church and artifacts excavated from the site. The Director of Interpretation has a wealth of knowledge about Black life on the property; 22 Hobcaw Road; 843-546-4623; <http://www.hobcawbarony.org>

Barnyard Village is also on the old Friendfield Plantation. There is one antebellum cabin that was remodeled in the period from 1890 to 1905. Two residences for employees of Hobcaw Barony were constructed in 1925.

Strawberry Village is 0.5 mi (0.8 km) north of the Hobcaw Barony Complex in an isolated area. The Strawberry School was built in 1915 for the African-American children at Hobcaw Barony. It was expanded in 1935. One house, built in 1915, remains.

A.2 Friendfield Village – Hobcaw Barony



A number of old slave settlements are extant. Friendfield Village is located between Kings Highway and Hobcaw Road. It has five unused houses, a church and a dispensary. There are several antebellum slave cabins built prior to the Civil War. One is deteriorated. Two others were remodeled in 1905. In this photo, taken ca. 1905, Friendfield Village features 12 cabins and a church (midway on the left) in this view looking west down the slave street. These cabins, rebuilt by a new plantation owner in 1840, did not feature porches or glass windows until post-Civil War modifications were made. Residents are gathered in front of the cabin second from the right.



Slave cabins still stand at the Friendfield Plantation in Georgetown, South Carolina. The whitewashed, wooden structures on Slave Street, a sandy track at the back of the plantation owner's house, were once crammed with captive African labourers. No more than sheds really, the cabins have no heating, no glass windows and no indoor plumbing, and are propped up on brick pillars to keep out flood water and visiting snakes.



Probably a Slave Cabin, Date Unknown



A Slave-Freedman cabin at Friendfield Plantation near Georgetown. Note the 16 x 30 size of the structure. Very common layout and architectural style for an African-American servant House.



Slave-Freedman Cabin at Friendfield plantation near Georgetown.



A Freedman's cabin at Hobcaw property near Georgetown.



A Slave-Freedman cabin at Friendfield Plantation. Note the location of the windows and front door entrance (overhead 4-light transom is a very uncommon architectural element for a Freedman structure). Also recognize the back room addition similar to the Garvin House in Bluffton from a later renovation to the slave cabin before 1900.



A Slave-Freedman cabin on Hobcaw property related to the Friendfield Plantation. Note the center door with two windows on the gable ends, similar to the Garvin House. Metal corrugated roof was installed after 1920s to replace the wood shingle material.

A.3 Former Slave Cabins with Additions



One of seven extant structures in Friendfield Village, this ca. 1850 cabin stands in the north middle row of cabins. Slave cabins had no porches, glass windows or rear additions; this cabin shows modifications made in the mid-1930s, including a rear addition and front porch. Corrugated tin has been placed over cypress shingles. The cabin was last lived in ca. 1950. (photo taken in 1975)

A.4 Friendfield Village Cottage



This cottage was built ca. 1920 on the site of a former slave cabin. The last residents of the cottage were African American Prince Jenkins and his family, who left Friendfield Village in 1952. Jenkins was the grandson of the Reverend Moses Jenkins of Friendfield Church and was married to Rosa Jenkins. The cottage was demolished in the late 1970s due to maintenance concerns. It stood on the south side of the village street, due east of the church.

This photograph was taken in 1975 by Lewis Riley. The original is housed at Hobcaw Barony. Reproduction rights are held by Belle W. Baruch Foundation.

A.5 Slave Cabin in Friendfield Village



The slave cabin on Hobcaw Barony is shown here after barely surviving Hurricane Hugo (September 1989). The cabin features two rooms, shuttered windows, wood shingles, and wide boards. These were conserved and a chimney was rebuilt later that decade. The original slave cabin, located on the northwest end of the street, is one of seven extant structures in the village.

The original photograph, taken ca. 1990 by Anne Cullen Johnson, is held at Hobcaw Barony. All rights reserved, Belle W. Baruch Foundation.

A.6 Slave Cabin with Addition



Pictured here in a ca. 1905 photograph, this former slave cabin includes additions made to enlarge the living space. Two rooms were added at the rear as well as a front porch. The cabin was built of heart pine lumber above the ground on brick piers (note the length of many of the boards). The chimney was constructed of plantation-made bricks and tabby. The roof is composed of cypress shingles overlaid with sheets of tin. Also of note in the photo are the table at the back door, the fishing net and sharpening stone. There are seven African Americans pictured.

The original photograph, printed from a glass negative, is held at Hobcaw Barony. All rights reserved, Belle W. Baruch Foundation.

A.7 Former Slave Cabin



This whitewashed cabin features a corrugated tin roof and a post-Civil War porch. Laura Carr (1868 – 1935) lived at the northwest end of the street and may be the woman pictured here.

The original photograph, printed from a glass negative, is held at Hobcaw Barony. All rights reserved, Belle W. Baruch Foundation.

A.8 Former Slave Cabin under Renovation



This photo, taken ca. 1905, shows the renovation of a former slave cabin in progress. Note the use of whitewash paint on the siding and chimney as well as the use of wood blocks to provide foundation support for the rear rooms.

Shortly after his purchase of Hobcaw Barony in 1905, Bernard Baruch hired freed slaves and their descendents to work in various positions on the plantation. He paid additional wages and provided the materials for workers to add onto and improve their houses.

The original photograph, printed from a glass negative, is held at Hobcaw Barony. All rights reserved, Belle W. Baruch Foundation.

A.9 Friendfield Church



The Friendfield Church, which was built between 1890 and 1900, is a rectangular building with board-and-batten siding, a gabled metal roof, and a pyramidal spire. This was remodeled under the direction of Bernard Baruch. It is typically of South Carolina Lowcountry, freedmen's chapels. The church, erected by All Saints, Waccamaw Parish, Episcopal Church in 1890 replaced a slave chapel. This structure serves as a reference point for the Worship House in Bluffton, demonstrating similar building styles that were common to African American builders in the late 19th century.

The Friendfield Dispensary was built under the direction of Bernard Baruch as school on Bellefield Plantation for the children of white employees. About 1935, it was moved next to Fairfield Church. Two additional cottages in Friendfield Village were built around 1935.

A.10 Eliza's House - Middleton Place Plantation



Eliza's House (c. 1870) was once occupied by former Middleton slaves. This two-family duplex was constructed of mill-sawn weatherboard with a central, double (back-to-back) fireplace, and the interior and exterior walls were whitewashed. There was no connecting access between the two units, but occupants of each half had equal use of the porch and the loft. It is known as "Eliza's House" in memory of Eliza Leach, a South Carolina African-American born in 1891, and the last person to live in the building. She died in 1986, at age 94, and almost to the last continued to live in the house much as her predecessors would have done: raking the bare "swept yard" clear of leaves and twigs, chopping wood for her fire, and toting water from the Spring House -- even though modern conveniences had long since been installed. Eliza also worked over 40 years at Middleton Place, performing a variety of duties, from sweeping and raking in the Gardens to collecting tickets and distributing brochures to visitors.

Photo and text courtesy of Middleton Place Plantation.

ADDENDUM B

Old Town District Code - Sign Guidelines

11. Sign Guidelines

General Requirements:

*All signs shall be subject to review by the Planning & Growth Management Department in order that signs are consistent and in harmony with the character of Old Town. The Town shall use the graphics in this section as non-binding guidelines, to make a determination of appropriateness on a case by case basis.

*Wall signs shall be flat against the façade, or mounted projecting from the façade. Free standing monument signs shall be placed at least five feet from the right of way.

*Signs shall be externally lit from the front. Internally lit and neon signs are prohibited.

* All signs shall be permanently mounted.

* No off premise signs shall be permitted.

*Temporary signs, such as sandwich boards, shall not be permitted as well as other signs as prohibited throughout the Town as identified in the *Town of Bluffton Sign Ordinance*.

Finish Materials:

*Wood: painted or natural

*Metal: copper, brass, galvanized steel

*Paint/engraved directly on façade surface

Configurations:

*Maximum gross area of wall signs on a given façade shall not exceed 10% of the façade area.

*Maximum area of any single freestanding sign shall not exceed five(5) square feet per side and five (5) feet in height. Freestanding on premise signs along SC Highway 46 shall not exceed twenty five (25) square feet and eight (8) feet in height.

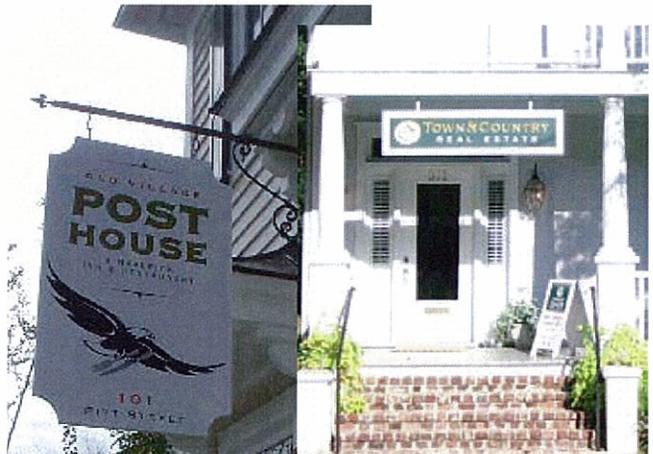
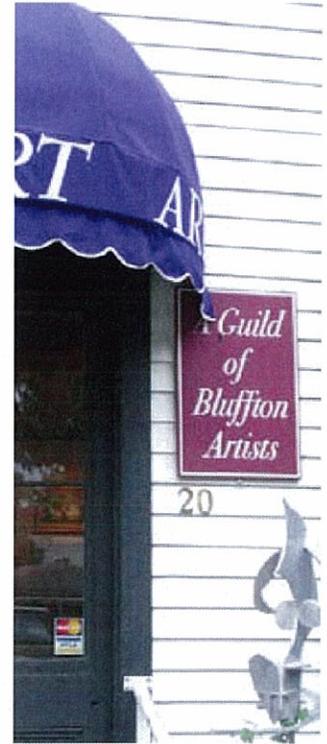
* All other sign types shall not exceed five (5) square feet per side.

* No more than two (2) signs may be displayed for any one parcel.

* Freestanding Signs shall be mounted either parallel or perpendicular to the right of way.



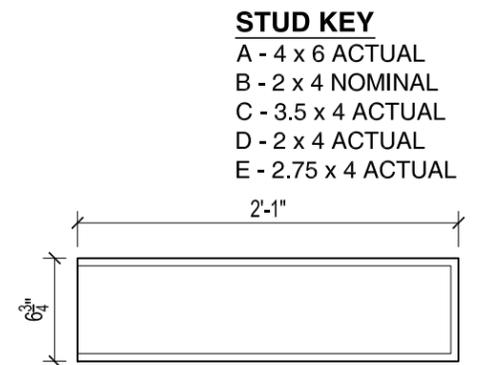
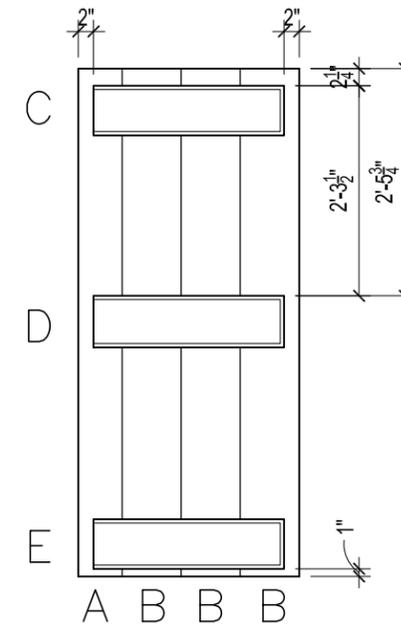
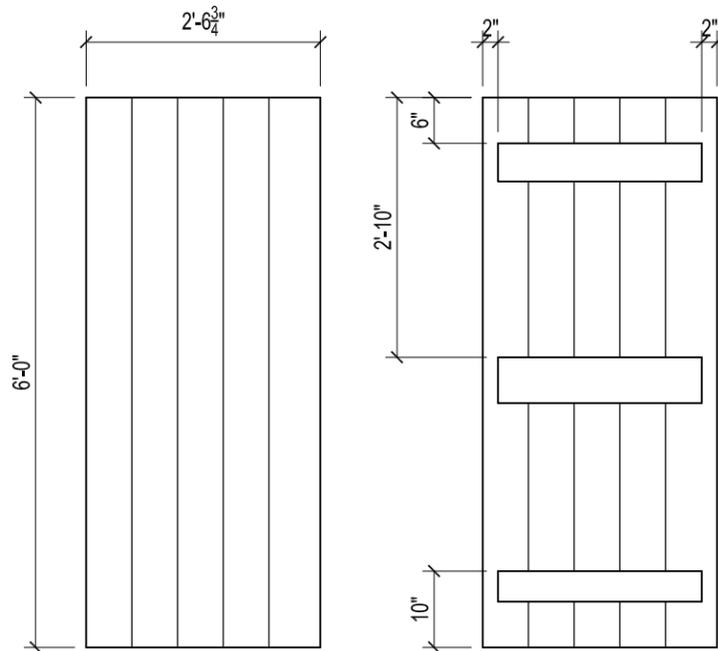
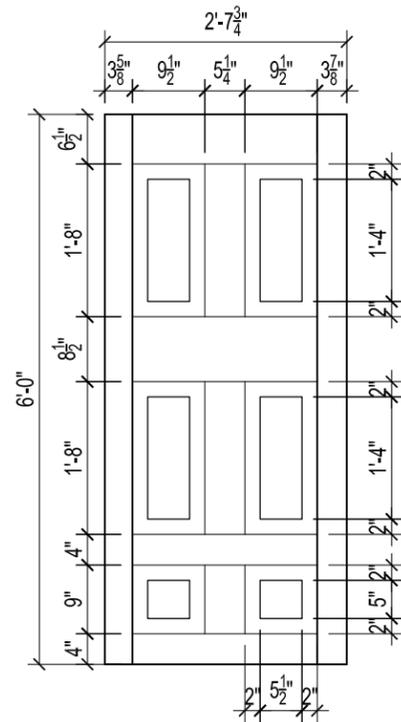
Signs mounted flat against the façade:



Signs mounted projecting from the façade:

ADDENDUM C

Historic Architectural Building Survey Of the Garvin House

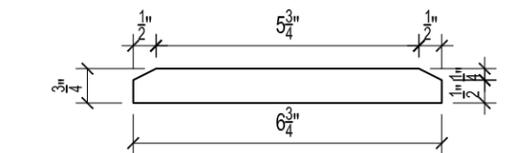


1 FIRST FLOOR DOOR DETAILS
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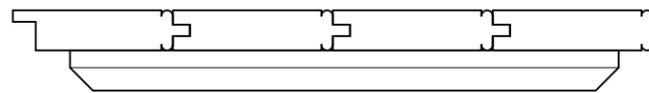
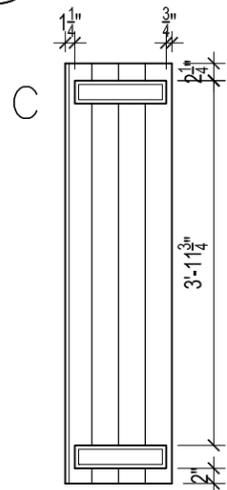
2 SECOND FLOOR DOOR DETAILS
 1/2"=1'-0"

3 SHUTTER DETAILS
 1/2"=1'-0"

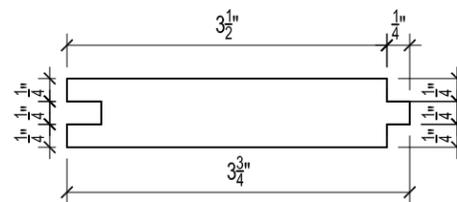
4 SHUTTER DETAILS
 1"=1'-0"



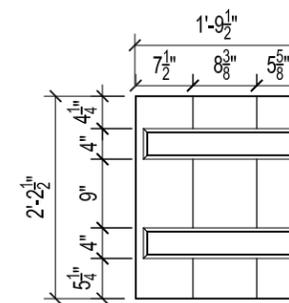
5 SHUTTER DETAILS
 3"=1'-0"



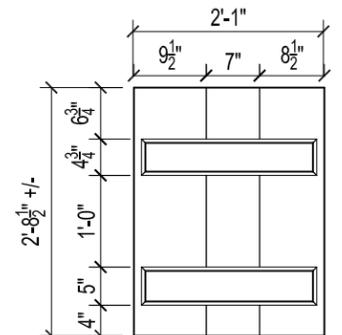
7 SHUTTER DETAILS
 3"=1'-0"



9 SHUTTER DETAILS
 3"=1'-0"



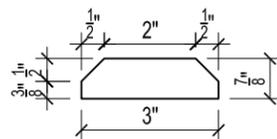
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 1/2"=1'-0"



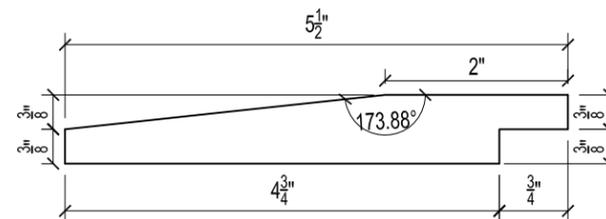
12 SHUTTER DETAILS
 1/2"=1'-0"



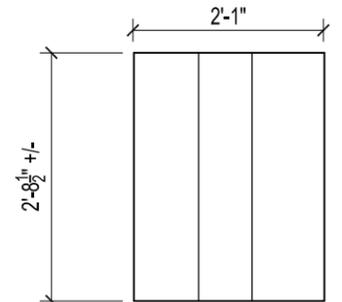
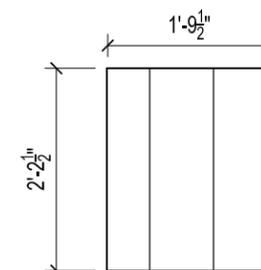
6 SHUTTER DETAIL
 1/2"=1'-0"



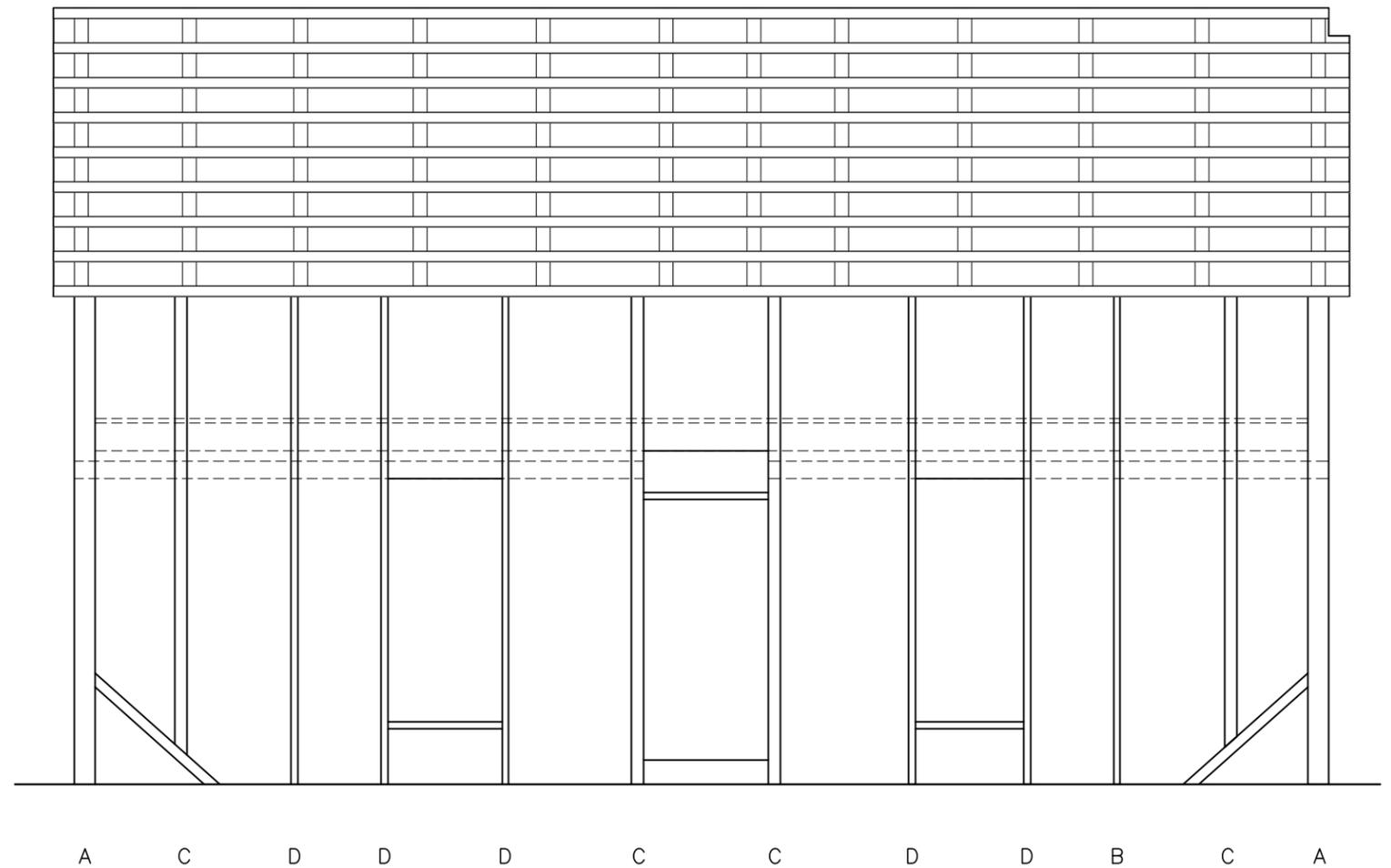
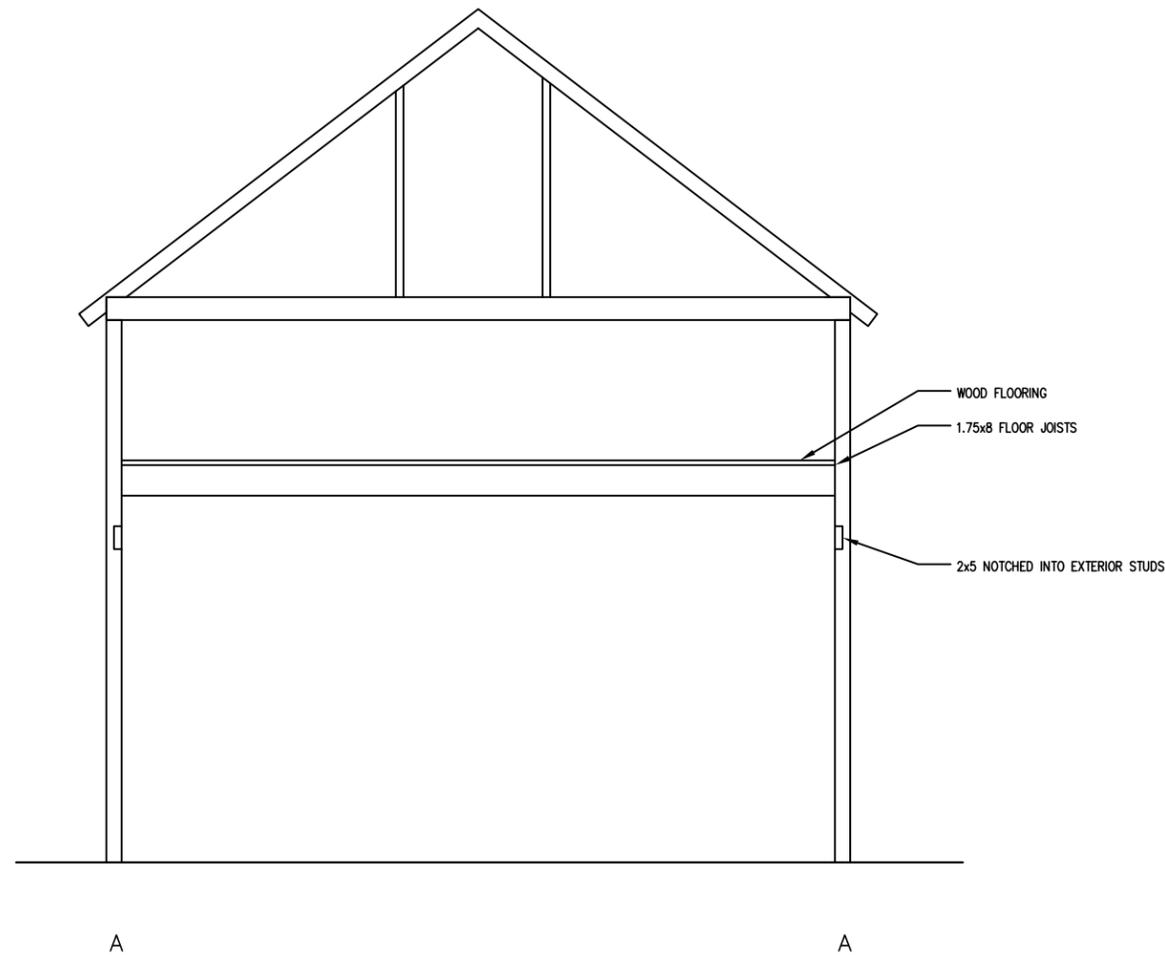
8 SHUTTER DETAILS
 3"=1'-0"



10 SHUTTER DETAILS
 3"=1'-0"



STUD KEY
 A - 4 x 6 ACTUAL
 B - 2 x 4 NOMINAL
 C - 3.5 x 4 ACTUAL
 D - 2 x 4 ACTUAL
 E - 2.75 x 4 ACTUAL



1 EXISTING WEST ELEVATION FRAMING DIAGRAM
 1/4" = 1'-0"

2 EXISTING NORTH ELEVATION FRAMING DIAGRAM
 1/4" = 1'-0"

Garvin House

Bluffton - South Carolina

The Living
 History Group

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 (843) 209-4370

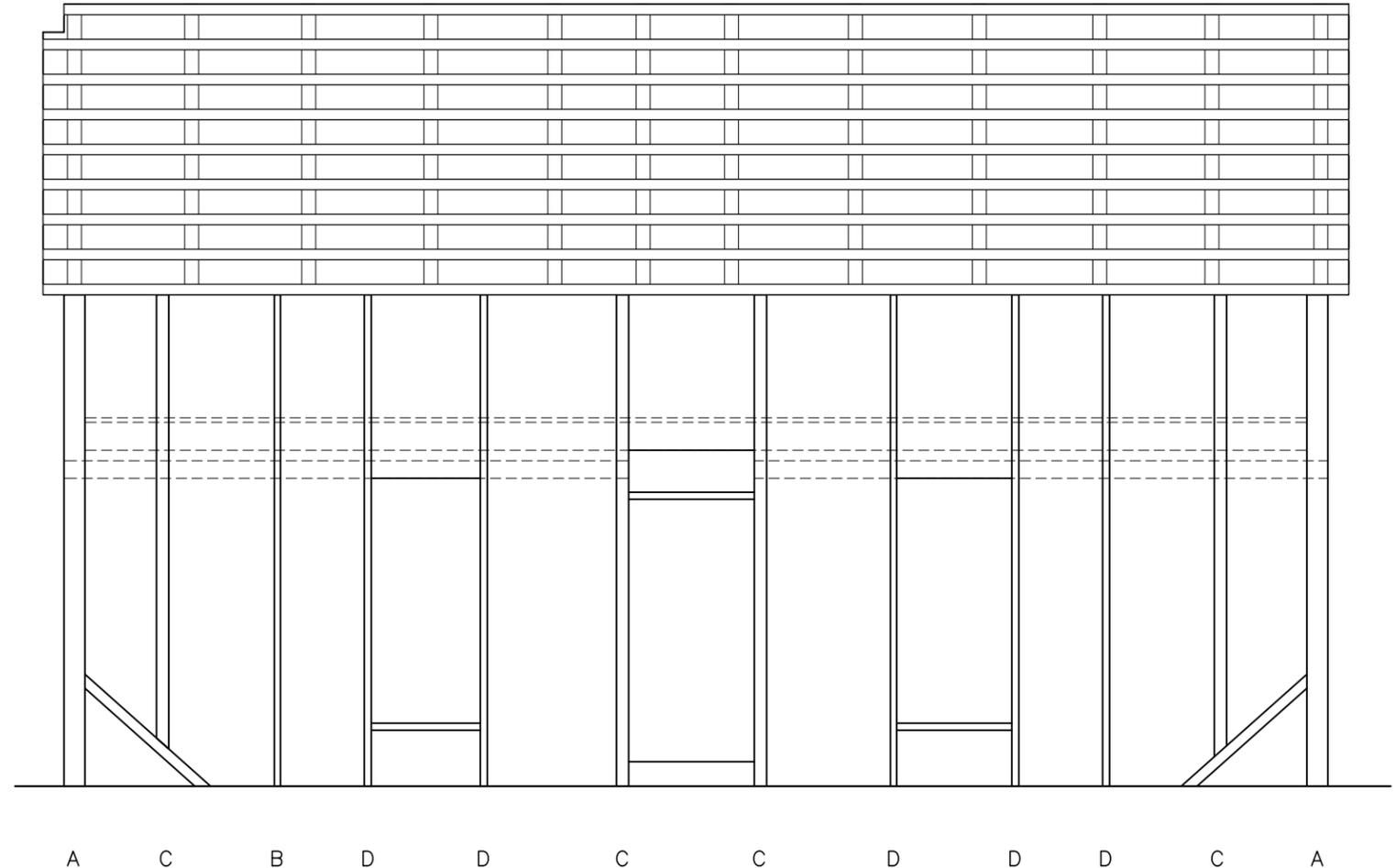
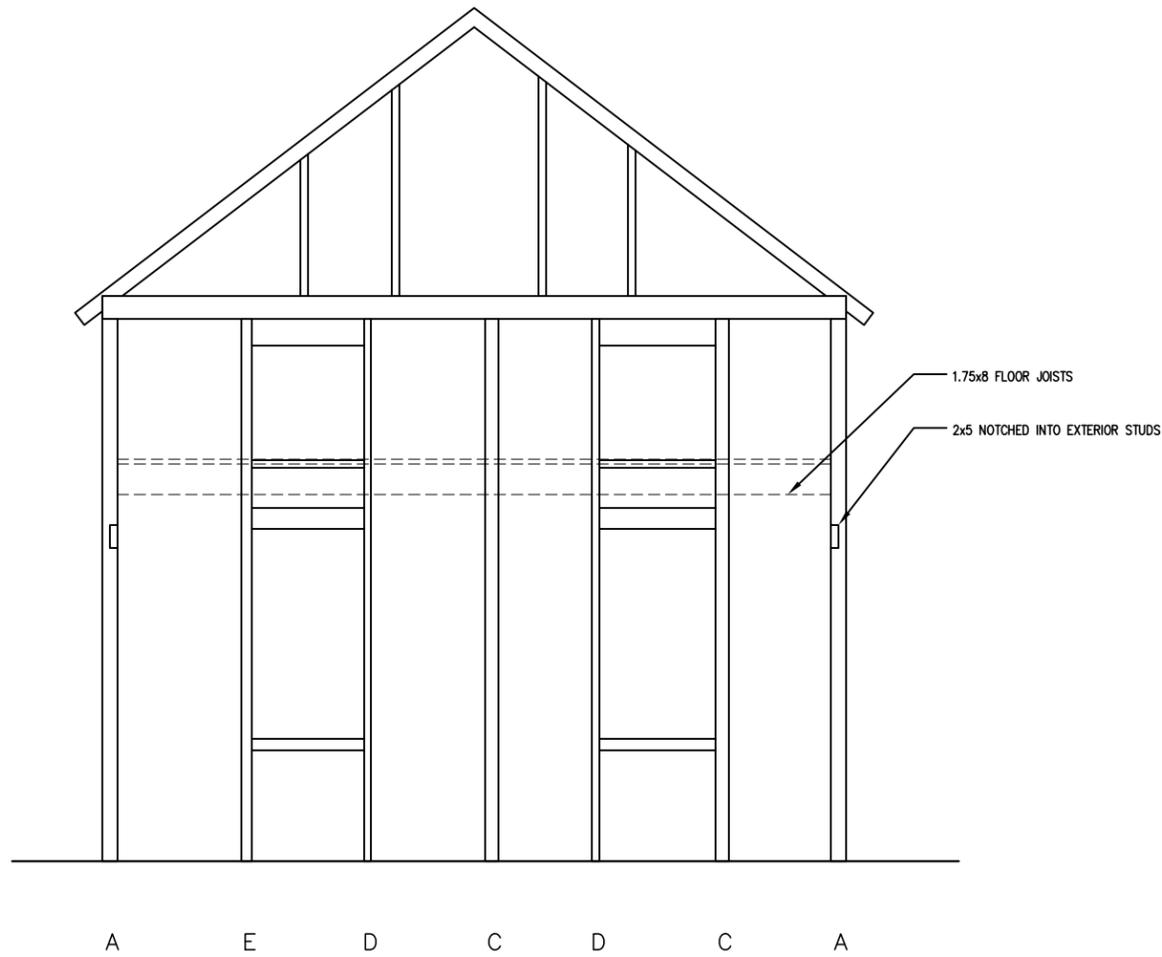


811 East Broad Street
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 www.dp3arch.com

A5

May 11, 2009

STUD KEY
 A - 4 x 6 ACTUAL
 B - 2 x 4 NOMINAL
 C - 3.5 x 4 ACTUAL
 D - 2 x 4 ACTUAL
 E - 2.75 x 4 ACTUAL



1 EXISTING EAST ELEVATION FRAMING DIAGRAM
 1/4"=1'-0"

2 EXISTING SOUTH ELEVATION DIAGRAM
 1/4"=1'-0"

Garvin House

Bluffton - South Carolina

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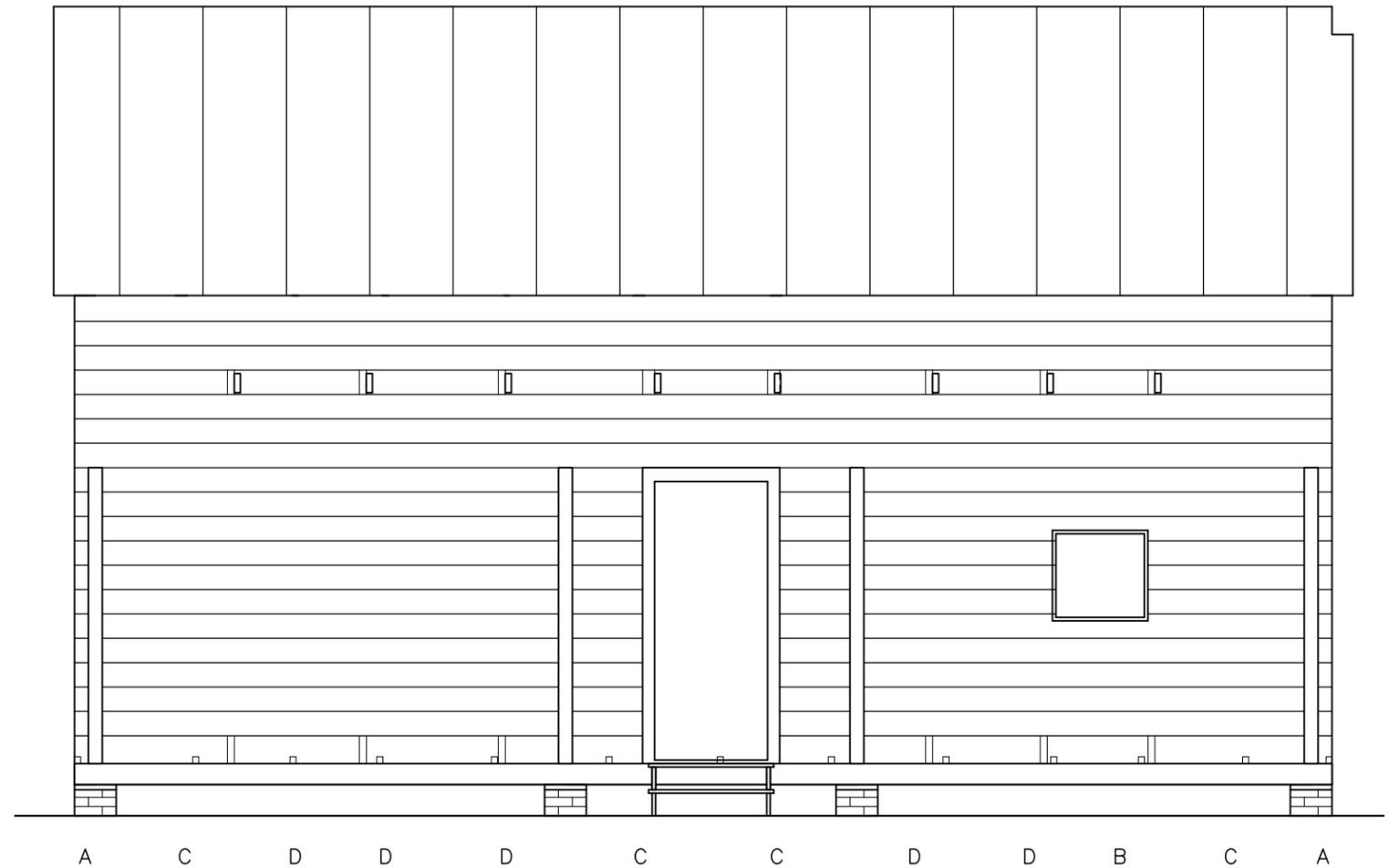
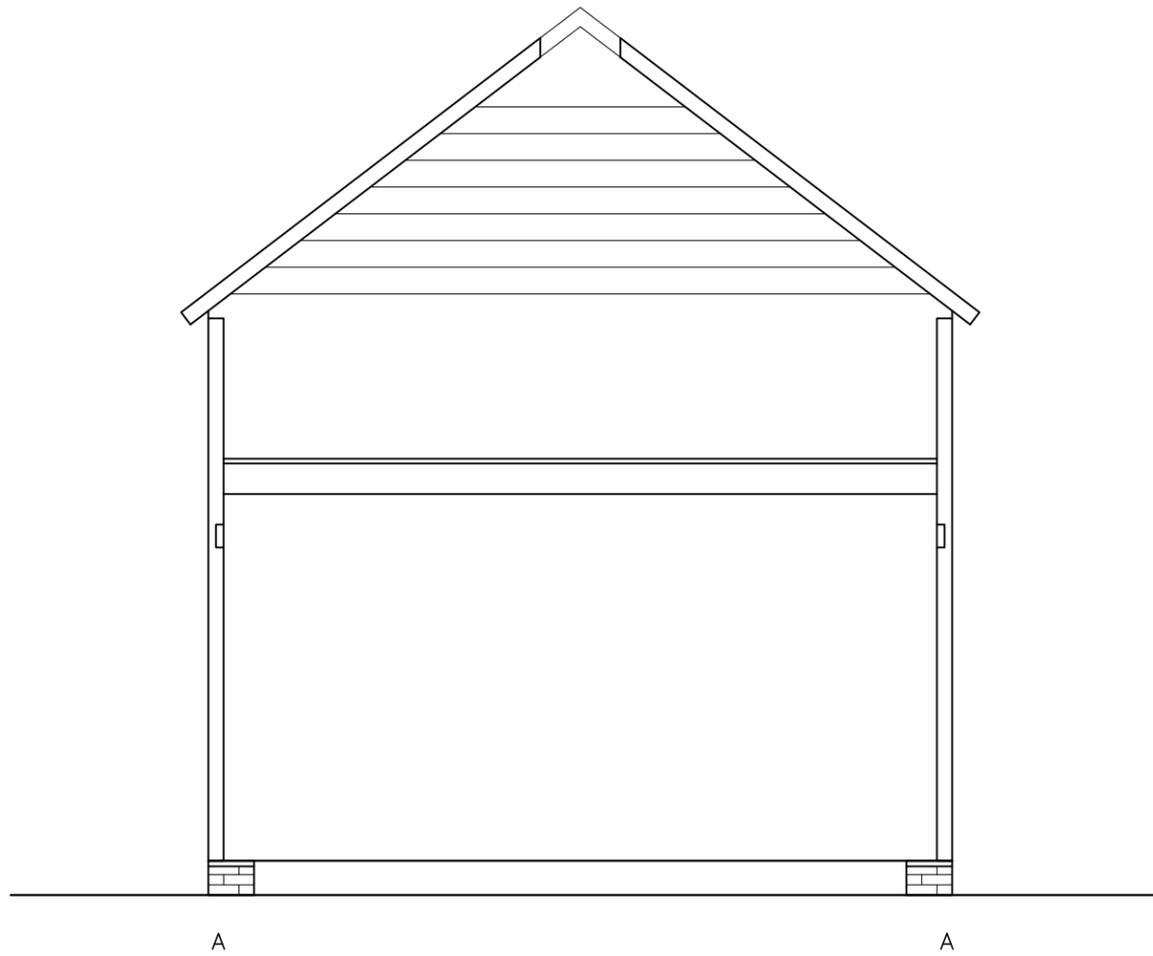


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A4

May 11, 2009

STUD KEY
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 B - 2 x 4 NOMINAL
 C - 3.5 x 4 ACTUAL
 D - 2 x 4 ACTUAL
 E - 2.75 x 4 ACTUAL



1 EXISTING WEST ELEVATION
 1/4"=1'-0"

2 EXISTING NORTH ELEVATION
 1/4"=1'-0"

Garvin House

Bluffton - South Carolina

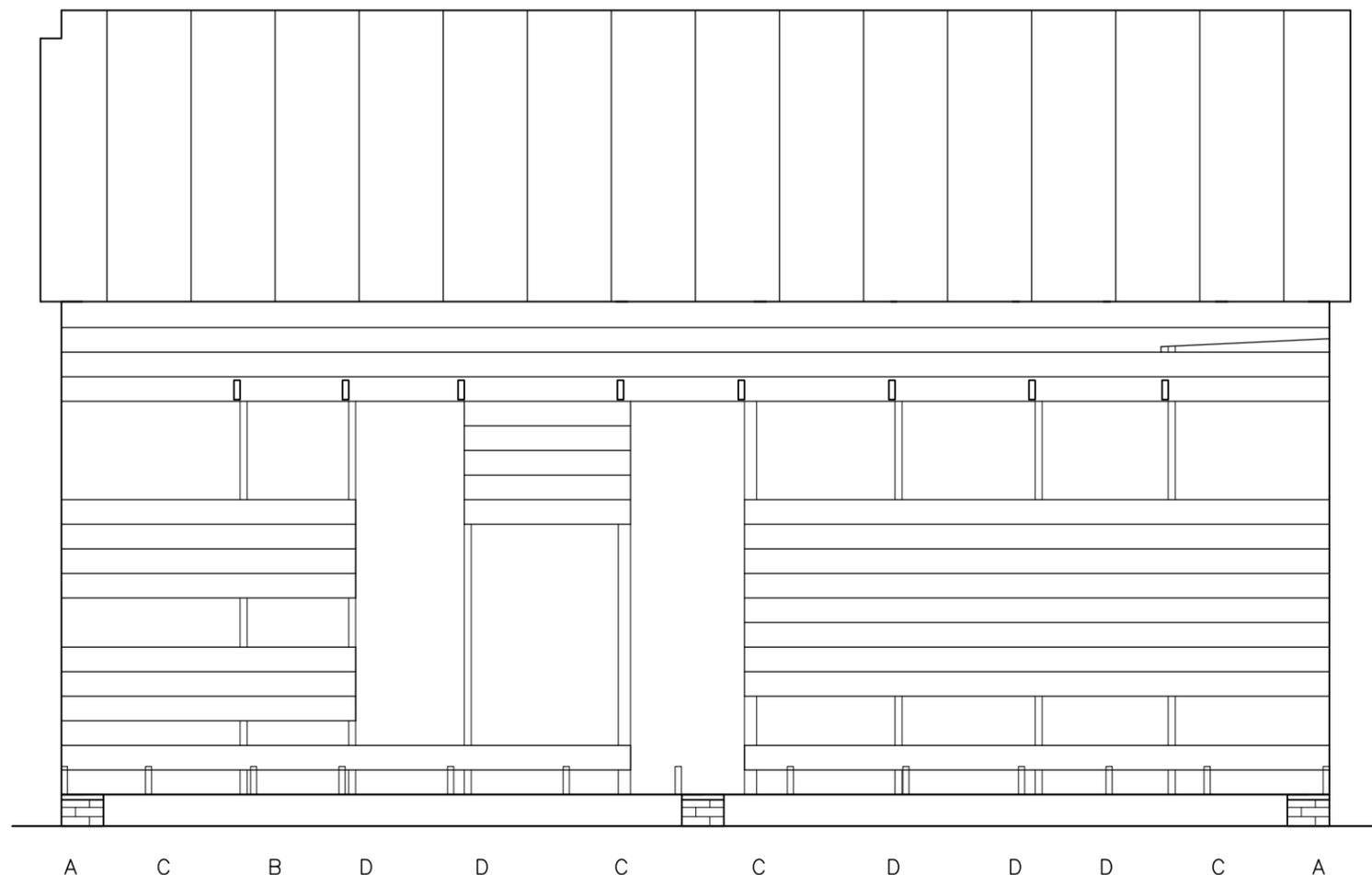
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 Ladson, SC 29456
 (843) 209-4370



A3

May 11, 2009

STUD KEY
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 B - 2 x 4 NOMINAL
 C - 3.5 x 4 ACTUAL
 D - 2 x 4 ACTUAL
 E - 2.75 x 4 ACTUAL



1 EXISTING EAST ELEVATION
 1/4" = 1'-0"

2 EXISTING SOUTH ELEVATION
 1/4" = 1'-0"

Garvin House

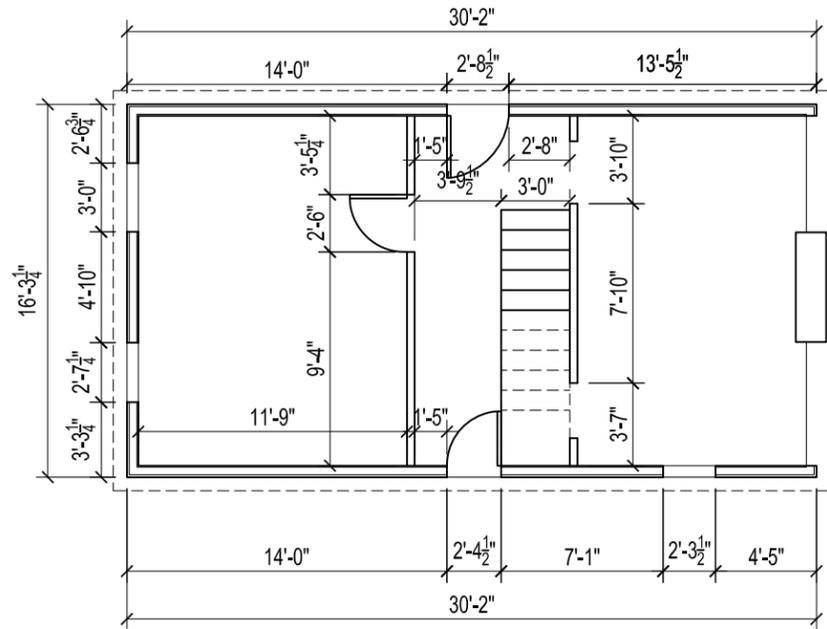
Bluffton - South Carolina

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 (843) 209-4370

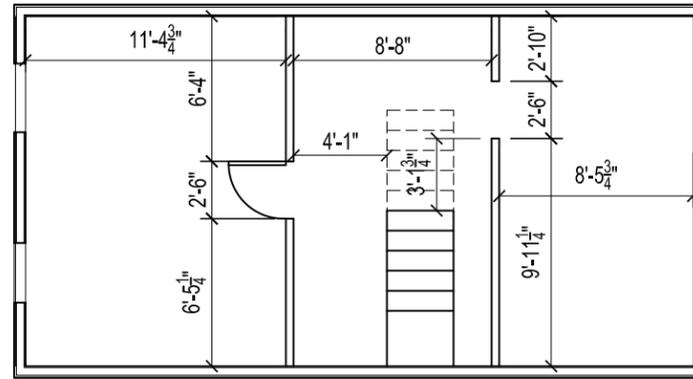
DP3
 ARCHITECTS
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 Columbia, SC 29201
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A2

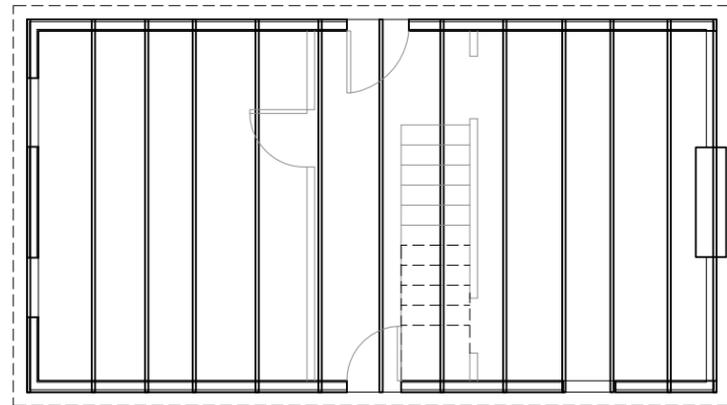
May 11, 2009



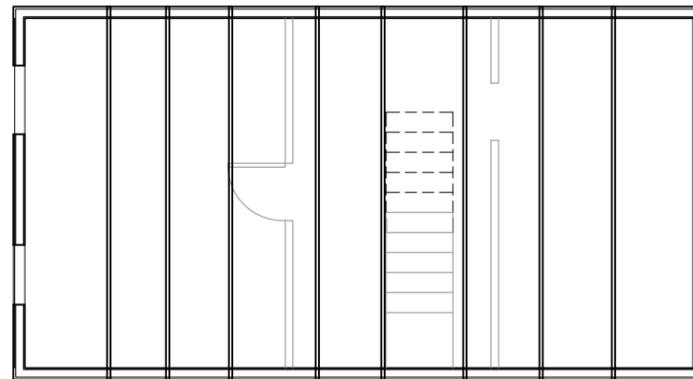
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1/8"=1'-0"



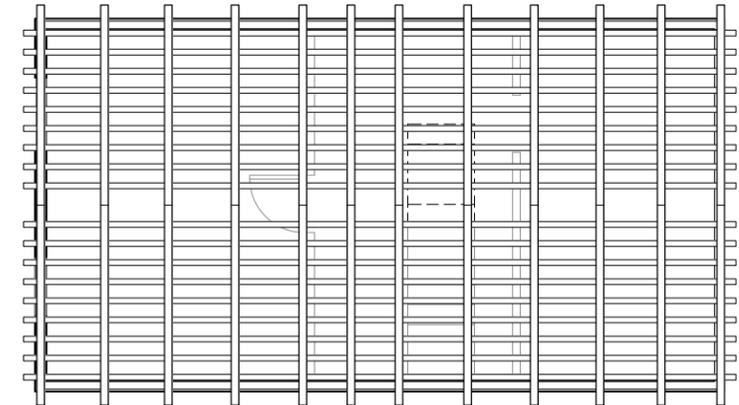
2 EXISTING SECOND FLOOR DIMENSION PLAN
1/8"=1'-0"



3 EXISTING FIRST FLOOR JOIST FRAMING PLAN
1/8"=1'-0"



4 EXISTING SECOND FLOOR JOIST FRAMING PLAN
1/8"=1'-0"



5 EXISTING RAFTER FRAMING PLAN
1/8"=1'-0"

Garvin House

Bluffton - South Carolina

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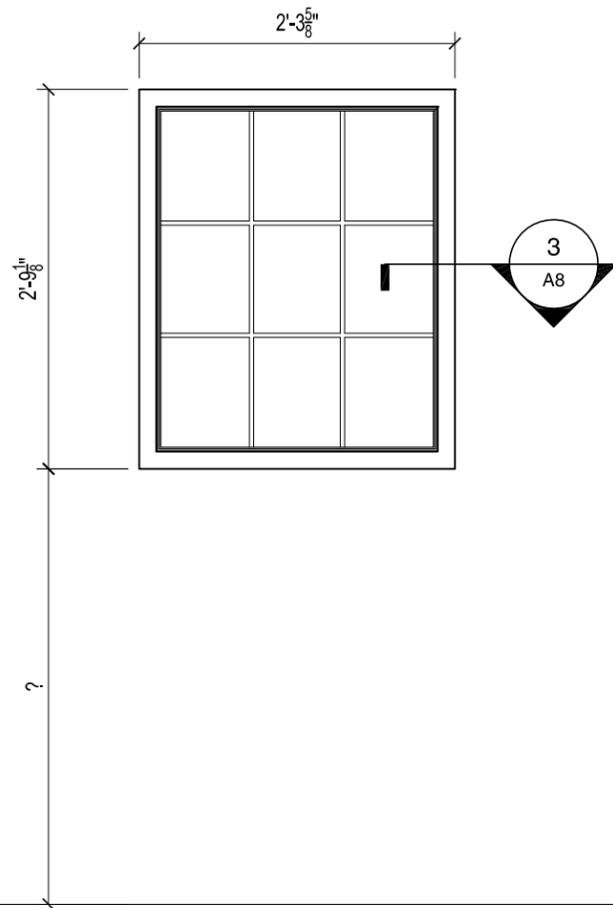
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DP3
ARCHITECTS

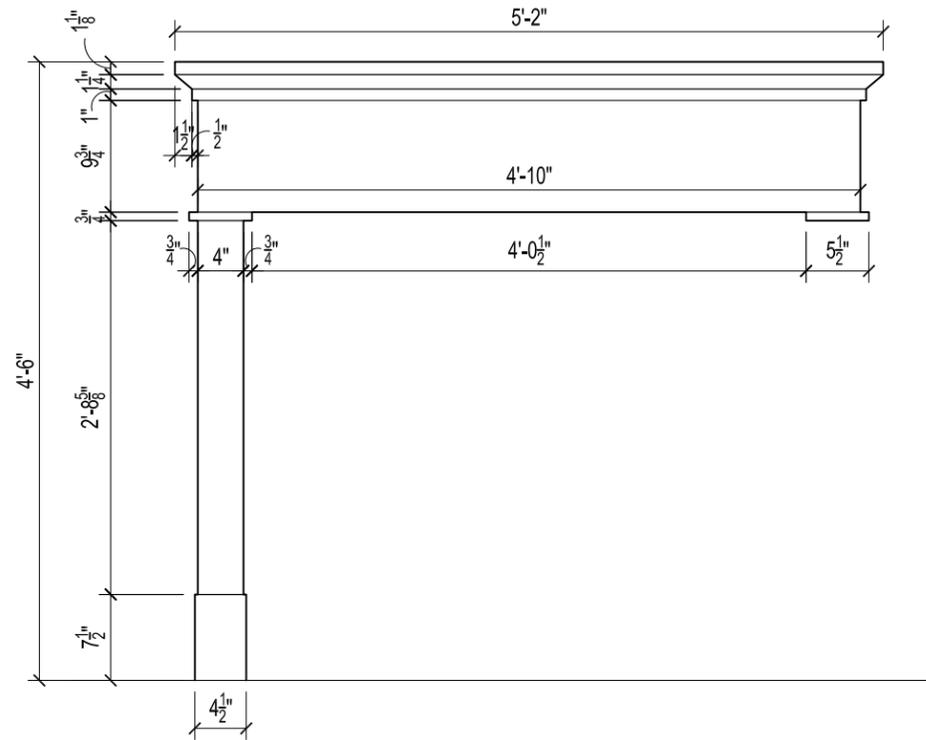
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A1

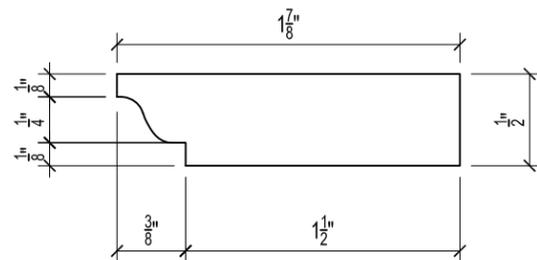
May 11, 2009



1 WINDOW ELEVATION
1/2" = 1'-0"



2 EXISTING MANTLE ELEVATION
1/2" = 1'-0"



3 STYLE DETAIL
1'-0" = 1'-0"

Garvin House

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(843) 209-4370



211 East Broad Street
T. 804.622.2222 F. 804.622.2227
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Greenville, SC 29601

A7

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