

SHUTTER TO THINK: ISSUES IN THE TREATMENT OF HISTORIC WINDOW  
SHUTTERS

by

AIMEE DANIELLE ROSS

(Under the Direction of Wayde Brown)

ABSTRACT

Although buildings are often viewed as a whole, they are comprised of many different individual elements such as windows, doors, moldings, cornices, pilasters, and columns. As part of the design of the overall building, each individual element was carefully considered for the structural and aesthetic impact it would have on the whole. When it comes time for a building to be considered for preservation treatment, these various elements need to be considered again individually and a process determined for their treatment. For the purpose of this thesis one specific architectural element, window shutters, was chosen for consideration. This thesis investigates the materials, construction methods, and style(s) of window shutters found in Georgia during the second half of the nineteenth century and proposes a methodology for determining a course of preservation.

INDEX WORDS      Window shutters, Shutters, Blinds, Hollybourne Cottage, Redcliffe  
Plantation, The Hay House

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## CHAPTER ONE

### INTRODUCTION

Although buildings are often viewed as a whole, they are comprised of many individual elements such as windows, doors, moldings, cornices, pilasters, and columns. As part of the design of the overall building, individual elements are carefully considered for the structural and aesthetic impact they will have on the whole. When it comes time for a building to be considered for preservation treatment, these various elements need to be considered again individually and a process determined for their treatment in the context of the larger preservation plan. For the purpose of this thesis one specific architectural element, window shutters, was chosen for consideration.

Window shutters are often an integral element of a particular architectural style and can have a significant impact on a building's visual appearance. This raises the question of whether or not they are sacrificial in the same way that other material (i.e. cladding material, mortar, etc) is so viewed. Exterior window shutters, in particular, are one of the most exposed elements on the exterior of a building. They are extremely vulnerable to environmental elements and damage from insects and other animals. Interior window shutters can also have a significant visual impact on a building's appearance. However, interior window shutters are probably more important for their climate control functions than their visual impact. Although interior shutters may not be subjected to the harsh elements of their exterior counterparts, they can be subjected

to sun exposure, louver damage from over-use, and water damage from leaking windows and/or ceilings. In order to preserve the architectural integrity of a structure, window shutters must be preserved and restored.

The Oxford English Dictionary, Second Edition (OED) cites the first usage of the word shutter as occurring in the 1683 publication *Way to Health* “The close drawing of the Window-Shutters, Hangings, and Curtains.”<sup>1</sup>OED also provides the following definition:

Shutter: 2. *spec.* A moveable wooden or iron screen, applied to the outside or the inside of a window, to shut out the light or to ensure privacy or safety. It may consist of a single board or plate (hinged like a door, sliding in a frame, or altogether detachable), of a number of boards or plates hinged together, or of a combination of lathes or flat rods of wood or metal working on rollers. A window may have one shutter or several.<sup>2</sup>

This definition provides for contemporary usage in that the word shutter is used to describe nearly any type of wood or metal window screening device. However, this notion is incorrect as there are specific words that differentiate that various types of “shutters”. According to *An Illustrated Glossary of Early Southern Architecture and Landscape* a shutter is specifically:

A paneled or battened wood leaf hinged to a window frame used for security and to regulate light. Louvered shutters or *Venetian blinds* with moveable slat offered a specialized solution that became increasingly common in the early nineteenth century. A folding shutter was an interior shutter with a secondary leaf (shutter flap), usually a plain board hinged to a principle leaf. When open, folding shutters block the full width of the sash; when closed, the flap folds behind the principal leaf in a pocket of the window reveal.<sup>3</sup>

Venetian blinds, often referred to simply as blinds, and shutters are frequently, yet incorrectly, used interchangeably. Both are constructed with top and bottom rails and side stiles;

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<sup>1</sup> A more detailed history of the word "shutter" is provided in Appendix G.

<sup>2</sup> *The Oxford English Dictionary*, 2nd ed., s.v. "Shutter."

<sup>3</sup> Carl Lounsbury, "Shutter," in *An Illustrated Glossary of Early Southern Architecture and Landscape*, ed.

however only if the interior is comprised of solid panels is it truly a shutter. When slats or louvers are used, the correct terminology is a blind. The primary function of a blind is ventilation, not decoration. When a blind is shut in the cooler part of the day, it will keep the cool air inside while still allowing diffused light through the slats.<sup>4</sup> For the purpose of this thesis, the word shutter will be used in its contemporary meaning. Shutter types will be differentiated as paneled shutters or louvered shutters.

This thesis investigates the materials, construction methods, and style(s) of window shutters found in Georgia during the second half of the nineteenth century and proposes a methodology for determining a course of preservation action. Case studies are included that examine the window shutters employed on the exteriors of Hollybourne Cottage, located on Jekyll Island, Georgia, Redcliffe Plantation, located on Beech Island, South Carolina, and the Johnston-Felton-Hay House located in Macon, Georgia. These locations were chosen for their regional diversity and represent a coastal vacation property, a rural working plantation, and an urban residence, respectively. Diversity in location of the properties was a selection criterion, to provide a more comprehensive image of window shutters employed throughout the state.

Each case study provides the historic background of the property, its historical use of window shutters, a description of existing window shutters and an evaluation of their historic integrity. The U.S. Secretary of the Interior has developed standards for evaluating historic integrity which is defined as, “the ability of a property to convey its significance.” Therefore, the discussion of integrity in each case study will be based upon the ability of the window shutter to convey its significance using five criteria: location, design, materials, workmanship, and

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<sup>4</sup> "Glossary... Mastering the Parts," *Old House Journal* 2, no. 6 (1974): 7.

association. Historic integrity is an important aspect in determining the preservation challenges associated with window shutters.

The methodology used to create this thesis included archival and library research, field visits, personal interviews, and a visual comparison of historic and current photographs. Archival and library research proved to be the best resource for obtaining photographs of the structures as they appeared historically and carpenter's specifications. Both of these resources were used in determining whether or not window shutters were original to the structure or approximately when they were added. The Jekyll Island Authority permitted use of their archives in order to obtain information regarding Hollybourne Cottage. Redcliffe Plantation archives and collections and the Caroliniana Library provided photographs and construction documents of Redcliffe Plantation. The Hay House also allowed access to their archives which provided documentation on its construction.

The bulk of the information contained in this thesis was collected during field visits to the properties. During this process, visual examinations and photographs were made of the window shutters for use during evaluation of the physical attributes. Access to window shutters varied from property to property; access to the exterior upper stories was limited.

Interviews with staff members at each property were also used in determining the date of the window shutters found on each property. The determination of whether or not the shutters being currently used are original to the property is an important factor in determining their course of preservation.

The proposed methodology is meant as a guide to aid in determining a course of preservation. The methodology proposed in this thesis is related to a specific architectural element; window shutters. However, the process can be applied to all varieties of architectural

elements. As a part of the methodology, the two most prevalent preservation philosophies are discussed as are the possible treatments and subsequent interventions recognized by the Secretary of the Interior. Finally, the methodology addresses the idea of authenticity, especially the current theoretical debate in the field of historic preservation and implications for this thesis' specific topic.

## CHAPTER TWO

### THE HISTORICAL EVOLUTION OF SHUTTERS

There is very little extant research on the beginnings of window shutters; however, it is almost certain that people have used some sort of covering for window openings for as long as there have been such openings. Piercing an exterior wall for a window opening allows a home to become more vulnerable to unwanted elements such as rain, snow, hail, wind, and insects and animals. Furthermore, openings in exterior walls of a house reduce the amount of protection they afford from burglars and other unwanted human intruders.

Originally, window shutters were located on the interior of houses as a majority of houses were constructed of stone and/or brick. The deeply recessed windows found on these houses made exterior shutters difficult to reach from the inside. Shutters, as mentioned above, were a means of closing up the house to keep insects, vermin, and other unwanted animals out as well as a means of protection from damaging winds and weather. Even after the use of glass in windows became more common in the seventeenth and eighteenth centuries, shutters were still used as a method of protection/insurance against high winds and wind blown debris. Today, shutters are still one of the first lines of defense against hurricanes in coastal regions.

Shutters, especially those on ground levels, were often among a household's first line of defense against intruders. Paneled shutters, which completely closed off any window openings, were the optimum choice for security. However, this design did not allow ventilation into the

structure. Therefore cut-outs were sometimes used to allow for some air flow as well as for decoration. Although not commonly used on the ground level until the nineteenth century, louvered window shutters were often closed and bolted in order to provide security while still allowing ventilation.

The development of window shutters can be traced back at least as far as Hellenistic Roman housing (50 AD - 79 AD – which marks the eruption of Mt. Vesuvius). It is during this period that the peristyle garden became the dominant element in house plans of the Imperial Age. In *Houses, Villas and Palaces of the Roman World*, McKay talks about the peristyle, the rooms associated with it and its means of access. He states that:

The garden became the focus for art galleries (pinacothecae), libraries (bibliothecae), lecture halls, meeting rooms, basilicas, and conclavia (dining-rooms, bedrooms). All were equipped with doors or awnings which could be closed in the forenoon and reopened later to take full advantage of the cool air and the garden's amenities.<sup>5</sup>

Perhaps the awnings used to close access to the various rooms and to protect them from the heat and sun were a precursor to the wooden shutters that soon followed.

Another possible precursor to today's window shutter can be found on the Italian multiple dwellings of Ostia (AD 98 – 192). These buildings often consisted of shops on the ground level with apartments on the upper stories. One method of closing the shops in the evenings employed a system of vertical wooden shutters that fitted into a travertine threshold and lintel blocks. Later, at Ostia, ranks of windows became more regular. Wealthier tenants, who

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<sup>5</sup> McKay, *Houses, Villas, and Places in the Roman World*, 61.



usually resided in lower level apartments, used Selunite, mica, and glass to cover their window openings; however, the less affluent tenants used wooden shutters.<sup>6</sup>

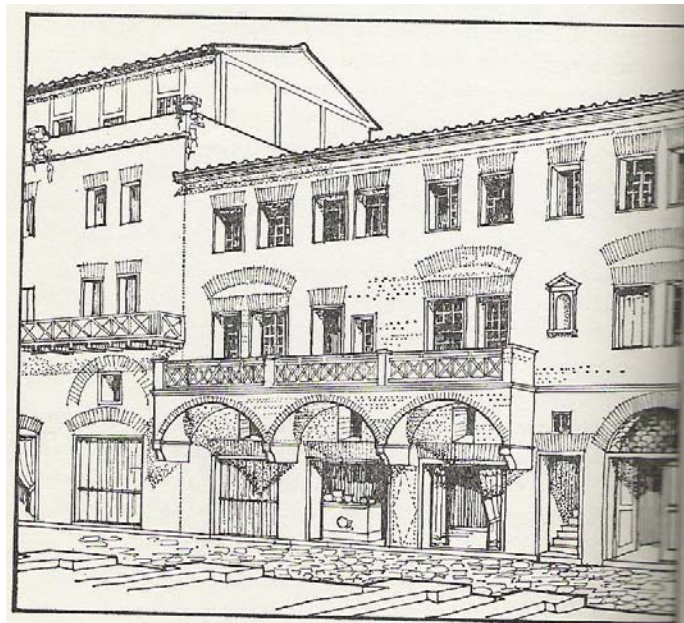


Figure 2.1 Ostia Insula Façade showing wooden vertical shutters on ground level.  
(Source: McKay, 90)

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<sup>6</sup> A.G. McKay, *Houses, Villas, and Places in the Roman World* (Ithaca, NY: Cornell University Press, 1975), 90.

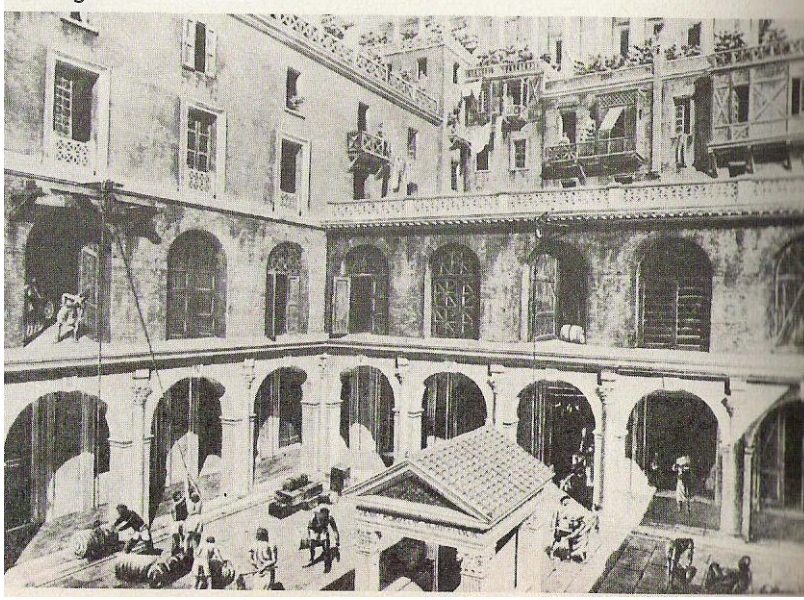


Figure 2.2 Building Insulae in Rome. Wooden shutters are depicted in the upper levels. (Source: McKay, 95)

Evidence supports the use of wooden shutters by the Romans on farmhouses during the second century. In a prescription written by Cato the Elder for such a farmhouse, he writes of the materials required for its construction “. . . a large door and a smaller one as the master may specify, windows, ten lattice shutters two feet high for the larger windows, six light vents. . .”.<sup>7</sup>

During the medieval period windows appear to have been little more than narrow slits in masonry structures. There are few surviving vernacular structures from this era with which to study window treatments. However, one example, Dartington Hall, which did employ shutters as a window treatment exists in Devonshire, England. This structure was built in the late fourteenth century and initially held by the Martin family but later fell into the hands of John Holand, one of King Richard II’s half brothers. The north-west lodgings of the structure have been subject to

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<sup>7</sup> Ibid, 101.

very few alterations over the centuries. It is in this area that a room has been described as being “lit by a two-light shuttered window facing the courtyard set in a very deep internal splay.”<sup>8</sup>

The thirteenth and fourteenth centuries gave rise to the Tudor and Elizabethan styles. Both Henry VII and VIII of the Tudor Dynasty were prolific builders as were their subjects. Their actions promoted a rise in both the quantity and quality of new dwellings during these periods. Consequently, construction during their reigns became more durable which has led to a greater survival rate of structures than have been found from previous eras.

Tudor and Elizabethan houses tended to have small windows, the simplest of which used shutters. In fact, shutters were so common that in 1066, King Harold’s last stand at Hastings “...was behind a shield wall made of shutters wrenched from the windows of nearby farmhouses.”<sup>9</sup> By the end of the sixteenth century, the availability of glass (although still very expensive) had increased. This affected the size, number, and design of windows. Those without shutters admitted more light and provided an incentive for carved and painted decoration inside the room.<sup>10</sup> Shutters were usually constructed of solid boards and covered the lower half of window openings. Where glass was not used, shutters allowed for fresh air into the room when opened and a decorative wall panel when closed. Shutters were secured when closed by lowering a bar across the width. This allowed light to penetrate through the upper section.

In Europe, the use and style of shutters saw little change during the next century. Interior shutters continued to be utilized throughout the Baroque and Georgian periods. However,

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<sup>8</sup> J.T. Smith, P.A. Faulkner, and Anthony Emery, *Medieval Domestic Architecture* (Great Britain: The Royal Archeological Institute, 1975), 140.

<sup>9</sup> Hugh Braun, *Elements of English Architecture* (Newton Abbot, Great Britain: David & Charles, 1973), 67.

<sup>10</sup> Calloway, *The Elements of Style*, p. 13.

building in America was just beginning. The seventeenth century in the newly formed colonies saw two phases: a frontier/settlement phase and the Georgian Era (circa 1720-1810). At the beginning of the seventeenth century, basic forms were imported from continental Europe, England, and Africa. There is also evidence that suggests the development of unique American styles immediately after settlement. These styles grew more distinct by the mid-eighteenth century. The earliest “manor houses” were almost devoid of style: “they could be one-room clapboard structures, with a frame chimney at the gable end, a single battened door, and one shuttered window on the main façade.”<sup>11</sup>

In addition to the various styles making an appearance in America, new elements and ideas also appeared during this time including the emergence of the first “professional” architects. Although these architects were generally gentleman amateurs, they made significant contributions to house designs of the time. Perhaps one of the most significant elements to show up in fashionable houses of the era was the double hung sash window from England (although, it is important to note that glass windows were not yet universal.) In homes such as these, interior shutters now covered the whole window.

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<sup>11</sup> Ibid, 106-107.



Figure 2.3 Board and batten shutters hung on iron strap hinges.(Source: Calloway, 114)

In vernacular buildings, casement windows were still more common as were the “current shutting draw windows” found at Symond’s House in 1638. These were probably sliding board panels which closed the windows and were later fitted with glass.<sup>12</sup> In 1656, Virginia builders were spoken of as having “if not glazed windows, shutters which are made very pritty [sic] and convenient.”<sup>13</sup>

Georgian houses constructed of brick frequently used interior paneled shutters. These shutters folded back into shutter boxes located on either side of the window. Generally, the shutters continued to be decorated; the inner leaves tended to be of flush construction – the outer face and window surround was usually paneled en suite with the other woodwork. Some of the oldest known shutters of this style are located at Graeme Park in Horsham, Pennsylvania (circa 1721). The Pinckney House in Charleston (circa 1746) called for “3 paneled shutters” in the first floor

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<sup>12</sup> Fiske Kimball, *Domestic Architecture of the American Colonies and of the Early Republic*, (New York: Dover Publications, Inc, 1950), 27.

<sup>13</sup> Ibid.

windows while specifications for the Ayrault House in Newport (circa 1739) called for “window shuts in all the rooms below”.<sup>14</sup>

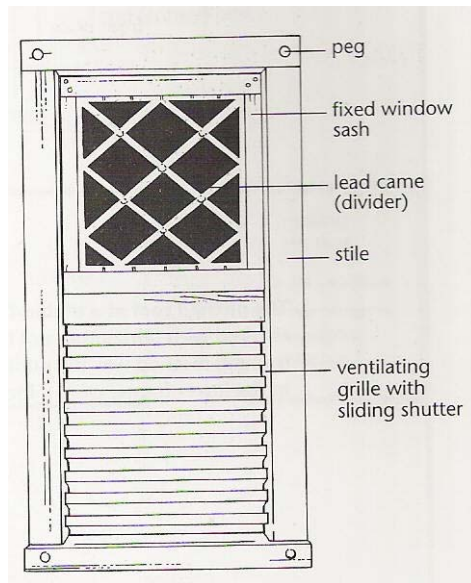


Figure 2.4 Pioneer Panel, circa 1685. One of the earliest examples of an interior-operated shutter. This combination of a window and a shutter contains a single, vertically sliding panel that is mounted on the exterior of the house. The shutter could be raised and lowered from the inside using a cord or leather thong. When the shutter panel is down, the glass allows light in while keeping air out. However, when the panel is lifted, the glass is blocked and both air and light are admitted through the fixed louvers in the lower section. (Source: *The Visual Dictionary of American Domestic Architecture*.)

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<sup>14</sup> Ibid, 121.

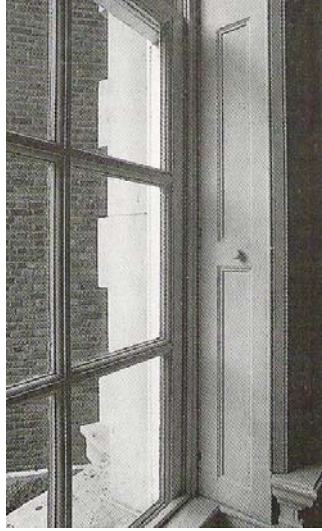


Figure 2.5 An interior shutter is recessed in a window splay. (Source: Fiske, 27.)

On Georgian style buildings constructed of wood, exterior shutters were more common. In the middle colonies of America, paneled outside shutters were typical during Colonial times. Blinds with louvers were used elsewhere and were usually built with large slats and no cross bar. Moving slats were not introduced until much later.<sup>15</sup> Exterior shutters were usually secured against the building with shutter dogs often made of iron. Although not as popular in Britain as in America, exterior shutters were commonly used in provincial vernacular structures.

By the end of the Colonial period, interior shutters were a common feature. These shutters slid horizontally on the inside wall of a house and came in many forms. The simplest moved on a wooden track that was mounted on top of chair rail molding and was always visible regardless of whether the shutter was open or closed. Pocket shutters (sometimes called draw shutters or “Indian shutters”) were a more complicated version popular in New England during

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<sup>15</sup> Ibid, 109.

this period. These shutters usually consisted of four panels that rode on a middle track located at the height of the window meeting rail.<sup>16</sup>

There is evidence from this period to suggest a general progression of styles in interior shutter hinges. Artifacts indicate the earliest hinges being of an H-shape, followed by a butterfly form, and finally a simple rectangular shape.

Throughout the eighteenth century, exterior shutters were quite common although there were just as many homes that did not use them. Interior shutters also continued to be used. There were no apparent rules governing the use of interior and/or exterior shutters. In fact, some houses such as the Van Cortlandt House (circa 1748/49) in Lower Yonkers and the John Vassall House (circa 1759) in Cambridge utilized both. It is often difficult to determine whether all shutters are contemporary with a house, however, the Schuyler House in Albany has bills that date to 1761 for 15 pairs of “outside shutters”.<sup>17</sup>

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<sup>16</sup> James A. Boorstein, "An Insider's Look At Interior Shutters," *Old-House Journal* 26 (November/December 1998): 54.

<sup>17</sup> *Ibid*, 108.



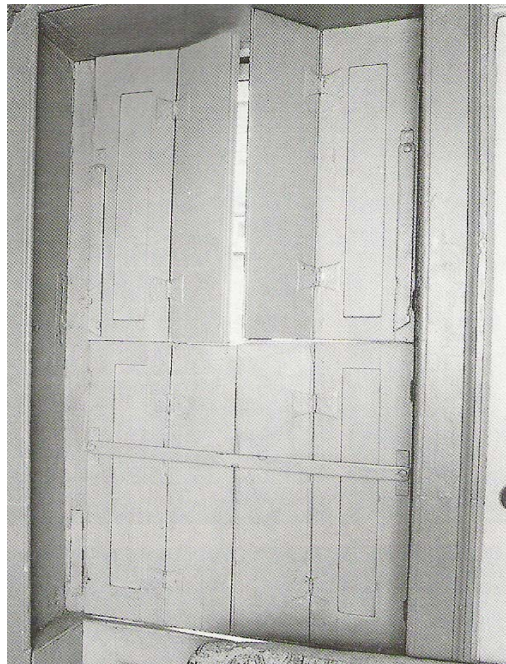


Figure 2.6 Butterfly hinges on interior shutters from the Georgian period. (Source: Calloway, 84.)



Figure 2.7 Interior shutters in the east bed chamber of the Van Cortlandt House. (Source: <http://www.vancortlandthouse.org/>.)

In eighteenth century Williamsburg, exterior shutters were not used on houses constructed of brick, but rather only houses built with frame construction. On these houses, both the paneled and louvered styles of shutters were popular. Although moveable slats existed in Europe before 1771 when one was exemplified in Diderot’s encyclopedia, there is little evidence to suggest whether or not the slats on louvered shutters in Williamsburg were moveable at this time.

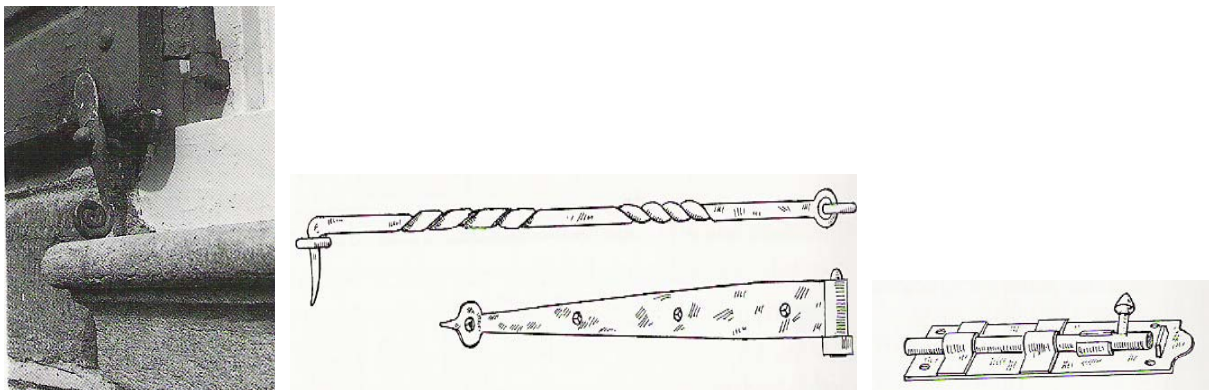


Figure 2.8 (Left to right) A shutter dog from Massachusetts circa 1800, shutter hardware: a shutter hook, and hinge, typical bolt. (Source: Calloway, 514)

Written records from Williamsburg indicate that H, rising joint HL, cross garnets, side, strap, and dovetail (the butterfly form was also referred to as the dovetail) hinges were all used during the eighteenth century. The shapes of these hinges are self-evident from their respective names. It is known that rising joint hinges were sometimes used during this period. These hinges are those in which the bearing surfaces of the knuckles are finished diagonally so that the door or shutter is lifted when it is opened. George Wythe placed an order for “48 pr. HL rising joint for

shutters” and “48 pr. side hinges [for] do” which were to cost £4 altogether. The reference to the side hinges indicates that Wythe planned on using the rising joint HL hinges on the folding leaves of interior shutters.<sup>18</sup>

Federal and Empire styles were popular in the United States between the years 1780 and 1850. During this period windows incorporated more classical elements such as pediments and cornices. There is evidence that interior and exterior shutters were used on houses built in these styles. Most evidence suggests that exterior shutters were frequently louvered and interior shutters could be louvered or paneled or use a combination of the two.

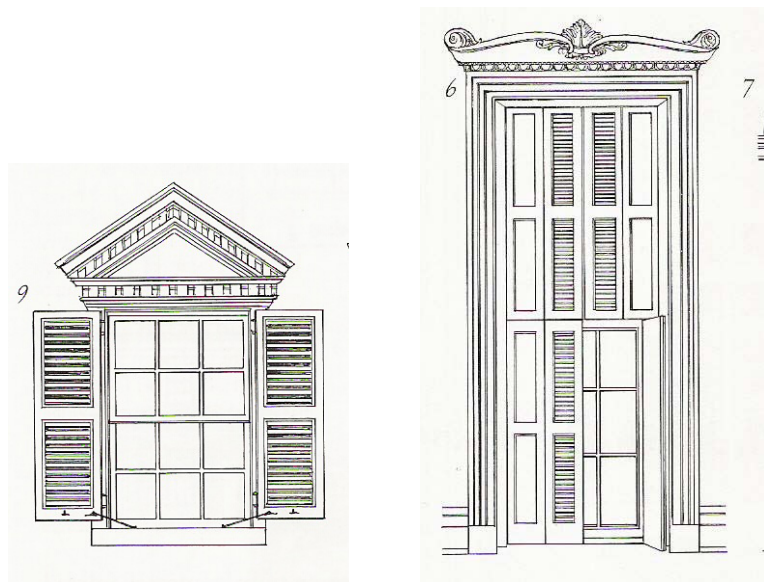


Figure 2.9 (From left to right) A late eighteenth century pedimented dormer window with louvered shutters, interior shutters on a Greek Revival style window, circa 1830. (Source: Calloway, 212).

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<sup>18</sup> Marcus Whiffen, *The Eighteenth Century Houses of Williamsburg: A Study of Architecture and Building in the Colonial capital of Virginia* (Williamsburg, Virginia: The Colonial Williamsburg Foundation, 1984), 18-19.

During the early years of the nineteenth century (1811 – 1837) shutters were almost universal. Interior shutters, in particular, boasted a large variety of styles and imaginative systems. The standard folding, multi-leaf styles were very common and fitted in either flush or canted boxes. Systems that employed rising or sliding panels were rarer.

Exterior shutters were most often louvered. Up to this time, first floor shutters had typically been paneled (sometimes featuring a cut out design). However, louvered shutters quickly became more common on upper level windows. One reason for the use of these shutters on the upper levels was to ventilate the bedrooms as “mephitic air” was a worry.<sup>19</sup>

Research indicates that many shutters were painted green: “the green Venetian blind is universal,” someone reported from New Haven in 1840.<sup>20</sup> Furthermore, specifications for the William M. Bickford House in Worcester, Massachusetts, called for “the lower part of each blind to have movable shades or slats. Painted with four coats, the last two of Paris green.” One theory about why latticed forms were often painted green originated in England. This theory suggests that green was used where it was felt to “suit the garden origins of the lattice and enhance its Eastern flavor; Venetian blinds, Downing wrote, were appropriate ‘where the architecture is lighter and more fanciful.’”<sup>21</sup> In 1842, Dickens had this most poignant thought regarding Boston:

The suburbs are, if possible, even more unsubstantial-looking than the city. The white wooden houses (so white that it makes one wink to look at them), with their green jalousie blinds, are so sprinkled and dropped about in all directions, without seeming to have any

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<sup>19</sup> W. Barksdale Maynard, *Architecture in the United States: 1800-1850* (New Haven: Yale University Press, 2002), 140.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

root at all in the ground. . . . Every house is the whitest of the white; every Venetian blind the greenest of the green.<sup>22</sup>

By the second half of the nineteenth century or the Victorian Era (1840 – 1910), advanced manufacturing techniques were used to mass-produce finished windows and shutters along with other architectural features. Woodworking machines made the mass-production of moveable slats possible, thus increasing the popularity of louvered shutters. These slats were often angled to deflect the rain, allow light into the house, and provide ventilation. Increasingly more houses were being constructed of wood. Consequently, walls could be built thinner allowing exterior shutters to be more accessible from the inside. Therefore, wood exterior shutters became normative. Additionally, an increase in building materials and access to a variety of publications on house building (i.e. catalogues, pattern books, and architectural periodicals) contributed to the popularity of window shutters.

Shutter hardware also became more complex while reducing the problems of opening and closing shutters.<sup>23</sup> Frequently it was designed using combinations of geometric and stylized decorations that are now referred to as “Eastlake”.<sup>24</sup>

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<sup>22</sup> Ibid, 142.

<sup>23</sup> Kurt Habel, "Shutter Sourcebook: History, Hardware, How-To Tips," *Old House Journal* (May/June 1993): 47.

<sup>24</sup> Calloway, *The Elements of Style*, p. 282.

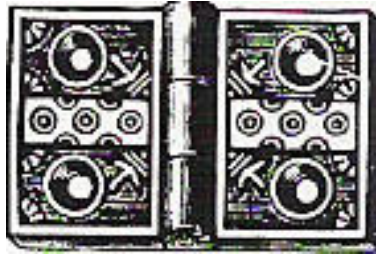


Figure 2.10 Eastlake shutter hinge. (Source: Calloway, 282)

While all the new technological advances made shutters easier to construct and better than ever before, other advances began to make functional shutters less necessary. Particularly in the north, better plaster, multiple fireplaces, and new steam and hot water heating made the need for closing window openings with shutters minimal. New developments in window technology furthered their decline by blocking the cold without obstructing the view. Vacation homes, however, required the use of functional shutters much longer as they still required the off-season security provided by shutters.<sup>25</sup>

Between 1870 and 1940 the increasing trend toward purely decorative shutters continued. Design with exterior shutters centered on pattern and color as ornament. However, as ornament, shutters become incorporated into the window system and had to be integrated with the size and shape of the window.<sup>26</sup> Throughout the twentieth century, many houses continued to employ exterior shutters; but they were typically utilized for decorative purposes rather than functional. During the Post World War II era, storm windows made functional shutters even less practical.

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<sup>25</sup> Habel, "Shutter Sourcebook," *Old House Journal*: 47.

<sup>26</sup> Fiske Kimball, *Domestic Architecture of the American Colonies*, 168.

Today, outside of coastal areas where functional shutters are still used as protection against hurricanes, most exterior shutters are still decorative in nature.

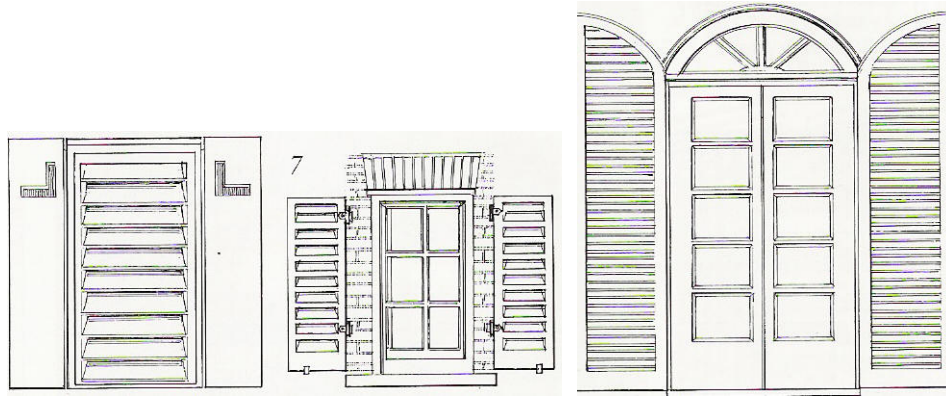


Figure 2.11 Examples of shutters from the 1930's. Calloway suggests that shutters such as these "... give scope to Modernist decorative detailing or are slatted to create bands of shade." (Source: Calloway, 425.)

## CHAPTER THREE

### CASE STUDY: HOLLYBOURNE COTTAGE



Figure 3.1 Hollybourne facade. (Source: Internet photo.)

The history of Hollybourne Cottage is inextricably linked to that of the Jekyll Island Club. Founded in 1886 by John Eugene du Bignon from Brunswick, Georgia and his brother-in-law Newton S. Finney, Jekyll Island Club was considered to be the most exclusive private club in the United States having a limited membership of one hundred members. The club was built primarily as a winter retreat and hunting camp for America's wealthiest families, many of whom lived in the Northern region of the United States. Rockefeller, Morgan, Pulitzer, Vanderbilt, and Astor are all names that could be found on its membership roster.



The grounds for the Jekyll Island Club were laid out by the prominent landscape architect Horace William Shaler Cleveland. Cleveland, a pioneering landscape architect, was considered second only to Frederick Law Olmstead, and was influential in developing parks and public spaces in Minneapolis, Chicago and Boston. In "The Jekyll Island Club, Southern Haven for America's Millionaires," writers William and June McCash note that Cleveland's design philosophy stressed the arrangement of land to "adapt it most conveniently, economically and gracefully to any of the varied wants of civilization." His plan for Jekyll sought to answer Club members' desire to escape the business world and the social conventions of "ordinary resorts" by enhancing the island's abundant natural beauty and creating a "natural paradise" without the "artificial decoration" that was popular among Victorian landscape gardeners. His plan called for a "style of sever simplicity," avoiding anything "which even in appearance involves the idea of continuous care and labor." Roadways were designed to be "no wider than absolutely necessary" and careful effort was made to "avoid disturbing the favored haunts of deer or wild fowl."

A clubhouse was built on the grounds and plots were laid out for fifteen individual "cottages". These private residences, which would be considered enormous by today's standards, were built to house the entire family and a staff and were considered smaller and less lavish than the owner's main residence. Although, the club opened its "season" after Christmas those members with their own cottages were able to arrive earlier if they chose.

Jekyll Island Club thrived into the early twentieth century when the events of World War I and the Great Depression combined to greatly reduce its membership dropped.<sup>27</sup> The final blow came with World War II. By the end of the war, discussions were in progress regarding the

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<sup>27</sup> "Jekyll Island Club Hotel History," [online] Jekyll Island Club Hotel, cited January 22, 2004, available from <[www.jekyllclub.com/history.html](http://www.jekyllclub.com/history.html)>.

club's future. In 1942, the Jekyll Island Club closed its doors permanently citing financial difficulties. Two years later, the State of Georgia began to show interest in the property and by 1947 had acquired the entire island.

During the first decades of state occupation, many of the buildings and structures on Jekyll Island fell largely into a state of disrepair. However, in 1978 those buildings and structures associated with the "Club Era", including the private cottages, were placed on the National Register of Historic Places. Today, the Jekyll Island Historic District is run by the Jekyll Island Museum. The purpose of the museum is "to preserve, restore, reconstruct, and interpret the historic and prehistoric structures and sites on Jekyll Island with particular, but not exclusive, emphasis on the period and activities of the Jekyll Island Club and its members".<sup>28</sup>



Figure 3.2 An early photograph of Hollybourne Cottage depicting open and closed shutters. (Source: McCash, 89.)

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<sup>28</sup> Cliff Joseph Gawron, "A Landscape Restoration Plan for Indian Mound Cottage: Jekyll Island Historic District, Jekyll Island Georgia" (MLA thesis, University of Georgia, Athens, GA, 1996), 10.

Hollybourne Cottage was built in 1890 by Charles Stuart Maurice who was from Pennsylvania and one of the original members of the Jekyll Island Club. Mr. Maurice was an internationally known bridge engineer with the Union Bridge Company. He worked in conjunction with his architect, William Day, to incorporate bridge support techniques into the structure of the house. Day was also the architect behind Maurice's main residence in Athens, Pennsylvania. The cottage is located on the north end of the Jekyll Island Historic District and faces west toward Jekyll Creek. Originally, Hollybourne Cottage was built as part of the exclusive Jekyll Island Club and was the fifth of the fifteen private cottages built there.

From the time the Maurice built Hollybourne until 1942 the Maurice family owned the cottage. In fact, according to June McCash in *The Jekyll Island Cottage Colony*, Maurice family members showed up every year between 1890 and 1942 with the exceptions of 1894 and 1895. Typically, the family would arrive in early December and reside at Hollybourne through the winter season only to depart in April, a longer stay than the typical season which did not begin until after Christmas. Since 1942, when the last Maurice family members closed the doors, the structure has remained unoccupied.

Hollybourne Cottage, which has over twelve thousand square feet arranged in a T-shaped plan, is arguably the most unique of the Club Era cottages. Stylistically, the structure does not fit neatly into any one category. One may argue that because of its decorative masonry, terra cotta, Flemish gables, and the use of local building materials, in this case tabby<sup>29</sup>, that it is of the Queen Anne style falling into the patterned masonry sub-type. However, McCash offers the following description:

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<sup>29</sup> Tabby is a cementitious material made from crushed oyster shells, lime, sand, and water. It was a popular building material in the coastal southeast region of the United States.

Day's design is a very early example of an eclectic Tudor style built from about 1890 until 1940 in the United States. Influenced by late medieval and renaissance buildings popular during the reigns of Elizabeth I and James I of England, the style has been variously labeled by architectural historians as Jacobethan or pseudo-Jacobean. Typical of the style were the shaped Flemish gables, paired chimney flues, and patterned stonework that characterize the cottage.

Additionally, Maurice and Day incorporated steel in the house's support system, nineteen massive brick piers in the basement, and bridge trusses in the attic to support the living and dining room ceilings.

There are fifty-seven pairs of window shutters found on the first and second stories of Hollybourne Cottage; twenty-three on the first story and thirty-four on the second story. The shutters are functional, louvered, and are painted brown. The attic and basement windows do not utilize any shutters. The shutters are not standardized in terms of size and appear to be more a function of the size of the relative window opening than of their own aesthetics. In general, the shutters appear to fall into one of four size categories: 15" x 66 5/8", 15 5/8" x 53 5/8", 15 1/2" x 49 3/4" or 12 1/8" x 66 5/8". Shutters were constructed using mortise and tenon joints and metal pins.

All of the shutters are constructed of wood. Analysis of a louver conducted by Professor L.R. Schimleck at the Warnell School of Forest Resources at the University of Georgia indicates that the wood is southern pine. It was not possible, using anatomical features of the wood, to distinguish between the loblolly, longleaf, shortleaf, and slash pine species.<sup>30</sup> According to the Southern Pine Council, southern pine grows throughout the southern region of the United States particularly from East Texas to Virginia. Most counties in this region contain at least one

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<sup>30</sup> Laurie Schimleck, Wood sample, private email message to author, 30 July 2003.

example of the four Southern Pine species. This type of wood is sought after for its strength and durability.<sup>31</sup>



Figure 3.3 A sample shutter taken from the facade of Hollybourne Cottage. (Source: Author.)

The hardware found on the shutters is largely extant and believed to be original. It consists of metal pintel hinges and metal shutter or blind holdbacks. The design of the pintel hinge varies with its position on the shutter that is the top and bottom pintels are different as are the left and right pintels. Furthermore, hardware found on the first story shutters is different from the hardware found on the second story shutters.

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<sup>31</sup> "What Is Southern Pine," [online] Southern Pine Council, 2003, cited 23 February 2003, available from <[www.southernpine.com/whatis.htm](http://www.southernpine.com/whatis.htm)>.



Figure 3.4 This shutter taken from Hollybourne Cottage still has its original hardware. (Source: Author.)

Originally, the shutters provided the house with protection against the elements especially during the eight months that the house was not in use by the Maurice family. While often times window shutters provided protection from unwanted intruders and burglars, this was probably not as much of a consideration for the Maurice family as Jekyll Island was not accessible to anyone but Jekyll Island Club members. Given that Hollybourne's shutters are functional, they were probably used to control the amount of sunlight and temperature in the house. People inside the house could open or close the shutters and or louvers the desired amount in order to achieve their comfort level.

The shutters on Hollybourne are currently being in used in much the same fashion as when the Maurice family wintered there. In the present day, however, Hollybourne is closed up for the majority of the year and only open during the summer months when preservation interns work on the structure. During the fall, winter, and spring, the shutters are employed to help close off the house and protect it from the elements. Furthermore, since Hollybourne has never had a climate control system installed,<sup>32</sup> those working inside the house must still rely on opening the shutters to help regulate the temperature.

The shutters found on Hollybourne Cottage today are believed to be those original to the house. Since 1942 when Jekyll Island was acquired by the State of Georgia, Hollybourne Cottage has been closed up. The structure has never been used as office or residential space during the State Era. Photographic evidence from this time shows the cottage with the shutters closed and at one point vines overtaking the exterior walls. Research at the Jekyll Island Club Historic District Archives did not produce any evidence to show that the shutters had ever been replaced.

All the shutters that were inspected were constructed using mortise and tenon joints which indicates that the shutters are probably pre-twentieth century. There was some physical evidence that indicated the replacement of louvers. Of the extant louvers, two general shapes were found (see figure 3.4). The shape most often found consisted of a flat back side and a concave curve on the outside. Due to the craftsmanship involved in creating this shape as well as the frequency with which it was found, these louvers are believed to be the original. The second

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<sup>32</sup> Although Hollybourne Cottage has never had a modern HVAC system installed, the structure is a part of the "Hot and Humid Study" being conducted by scientists Shin Maekawa and Franciza Toledo of the Getty Conservation Institute. The study applies "alternative strategies to conventional air-conditioning systems by controlling relative humidity through ventilation and heating or dehumidification while allowing for larger variations in temperature."

shape encountered on the shutters was very similar except it was flat on all sides. These louvers are believed to be replacements as they are less frequently found and their shape is simpler and therefore easier to reproduce quickly when needed for a replacement. In some cases, the wood also appeared to be different on these louvers, however, there was no analysis conducted on the replacement louvers to verify this.



Figure 3.5 A dismantled shutter is ready to be reassembled. The frame employs a mortise and tenon joint while the louvers fit into holes drilled into the frame. (Source: Author.)

Additionally, some original louvers appear to have been repaired. When the louvers were initially made, they were cut out of a single piece of wood. In the center of each end of the louver

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(<http://www.getty.edu/conservation/activities/climate/>) Some heating equipment has been installed as a part of the study.



is a small piece of wood that sticks out roughly ¼". This protuberance fits into a hole in the frame and serves to connect the louver as well as to let it turn. Frequently, this piece of wood gets sheared off rendering the louver useless. Some of the louvers examined showed signs of this breakage and were repaired using a piece of metal shaped to protrude like the wood and attached to the end.

The exterior window shutters found on Hollybourne Cottage can be construed as contributing to the historic integrity of the building and deserve to be preserved as such. The window shutters are currently located in the same bays on each façade as they were historically and have not been altered in design. While there is evidence of repairs that do not employ the same wood type, the introduction of new wood occurs infrequently. Therefore the majority of wood used is of the same type. Likewise, there is evidence of repairs that utilized a different method of workmanship. This variation also appeared infrequently and was limited to repairs in the ends of louvers. While this repair utilized a different method of workmanship, it allowed for the maximum retention of original material. Additionally, since no repair of the shutters has been known to occur during the era of state ownership before the year 2002, this repair may be considered historic in its own right. Lastly, the window shutters found on Hollybourne Cottage today have been solely associated with the building. There is no evidence to suggest that the current shutters have ever appeared on another property or are associated with another era.

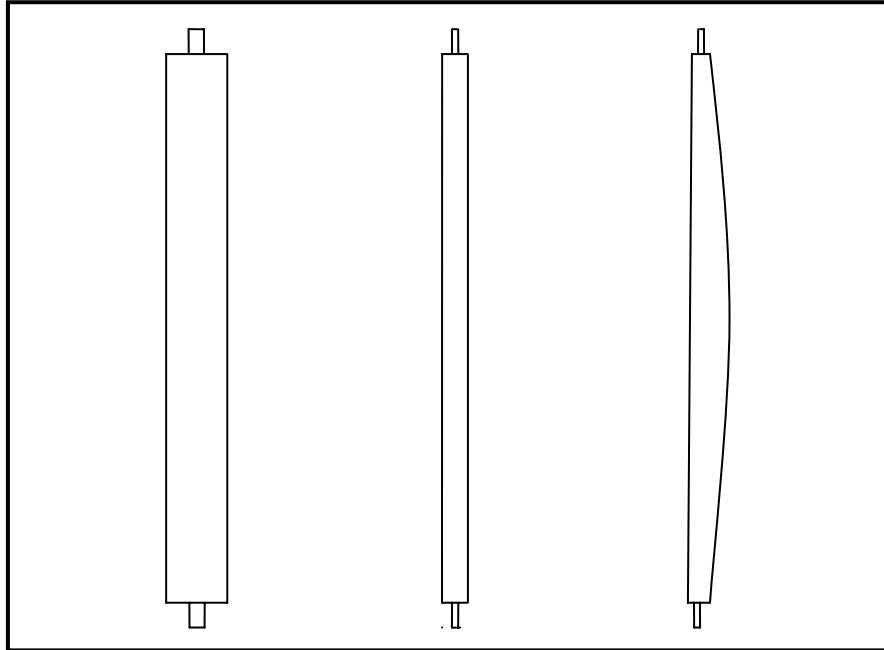


Figure 3.6 From left to right: Plan view of a louver, cross-section of a replacement louver, cross-section of an original louver. Drawings are not to scale. (Source: Author.)

The exterior window shutters on Hollybourne Cottage are currently in the process of restoration. The Jekyll Island Historic District Summer Internship Program has identified the exterior restoration of Hollybourne Cottage as a primary goal and began work on the window shutters during its 2002 inaugural season.

## CHAPTER FOUR

### CASE STUDY: REDCLIFFE PLANTATION



Figure 4.1 Redcliffe Plantation, Beech Island, South Carolina. (Source: Allison Moon.)

The Redcliffe State Historic Site encompasses over 300 acres of Beech Island, South Carolina. The history of this site extends to the mid eighteenth century when it was a part of the 50,000-acre land

grant owned by George Galphin. Milledge Galphin, a descendent of George Galphin, later acquired the property and in turn sold it to James Henry Hammond in 1855.<sup>33</sup>

Redcliffe Plantation was built for South Carolina Governor James Henry Hammond in 1859 by William Henry Goodrich. Although Redcliffe plantation is located in the state of South Carolina, at the time of its construction its economic and social base was in Augusta, Georgia. The Savannah River serves as the state line between South Carolina and Georgia and is located less than five miles from Redcliffe Plantation. Interviews with Redcliffe Plantation staff indicate that the Hammond family went to Augusta for everything from market visits to church presumably due to its close proximity and Hammond family ties.<sup>34</sup> Goodrich, the builder of Redcliffe, also came from Augusta where he owned a carpentry-furniture shop and where he also built many public buildings as well as private residences.

James Henry Hammond served as both the Governor of South Carolina (1840-1844) and a United States Senator (1858-1860). In addition to his political career, Hammond aspired to be a gentleman farmer of the first order, and therefore spent much of his adult life acquiring and cultivating over 14,000 acres, 400 of which belonged to Redcliffe plantation.

After Hammond's death in 1864, his land was divided among his wife, their eight children and their families. Redcliffe Plantation remained in his widow's possession until 1873 when she gave it to James Henry (Harry) Hammond II and his wife Emily Cumming Hammond. Harry Hammond died in 1916, leaving the property in the possession of his two children, Julia Hammond Richards and Henry Hammond; although, it was Julia and her husband Jim Richards

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<sup>33</sup> James Henry Hammond, "Plantation Records, No.2" (Silver Bluff, Cathwood, and Cowden, and Redcliffe Plantation Records, January, 1856 - August 22, 1887).

<sup>34</sup> Allison Moon, interview by author, 15 January 2004, transcript, Redcliffe Plantation, Beech Island, SC.

who resided at Redcliffe during this time. When Julia passed away in 1935, Henry sold the property to his nephew, John Shaw Billings II.

John Shaw Billings was the son of Katharine Hammond Billings and John Sedgwick Billings and the last of the Hammond descendants to live at Redcliffe. He was born in the house in 1898 and vacationed there as a child. Though his primary residence was in New York, Billings felt a special attachment to Redcliffe and spent the first three years of his ownership restoring the structure. In 1954, Billings retired from his position as editor at Time and Life magazines, and moved to Redcliffe.

By the early 1970's, Billings began to feel unsure about the future of Redcliffe after his death. In order to preserve the integrity of the property Billings donated the estate, which included Redcliffe, all its furnishings, and approximately 368 acres to the state of South Carolina in 1973. At that time Redcliffe was added to the National Register of Historic Places for its historic and architectural significance. The property is a significant part of the historic Beech Island Community of Aiken County, located 17 miles from the city of Aiken, South Carolina and 15 miles from Augusta, Georgia.

In *Redcliffe Plantation State Park; A Visitor's Guide*, the following is offered as a description of the original house:

The two-story Georgian style house sat on a knoll atop nine foot brick piers. Two-tiered porches were built on all sides with stairways from the front and rear (north and south) sides and large 11' x 5' French windows opening onto the porches. An observatory crowned the hip roof, sitting between twin chimneys. Each floor had four large rooms and a spectacular center hall, 53' long and 20' wide.<sup>35</sup>

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<sup>35</sup> Rowena Nylund, *Redcliffe Plantation State Park: A Visitor's Guide* (Columbia, SC: South Carolina Division of Parks, Recreation, and Tourism, 1991), 13.

Today, Redcliffe looks very similar to its nineteenth century form although several changes are noticeable. Most notable is the area under the house which has been walled in creating a useable basement level. Additional changes include the replacement of the cupola with a widow's walk and the replacement of the two-tiered porches with a one story, twelve foot wide, L- shaped porch that extends along the south and east sides of the house.

The house currently contains fifteen double-hung sash windows of various sizes on the basement story. The first story contains twelve six-over-six, double-hung sash and four six-over-nine, double hung sash windows while the second story contains ten six-over-six, double hung sash and six six-over-nine double hung sash windows. All the windows on the first and second stories incorporate exterior shutters. Additionally, there are two central doors on the front and rear facades of both the first and second stories all of which also have exterior shutters.

Although there is no photographic evidence, it is most probable that exterior window shutters were used on Redcliffe Plantation at the time it was built. According to Hammond's "Travelling [sic] Account Book",<sup>36</sup> he purchased "blinds 12 pr. 15 lights" at a price of \$6.50 each and "blinds 20 pr. 12 lights" at a price of \$6.00 each from his builder, Mr. Goodrich.<sup>37</sup>

At the time of construction, there were windows matching the above mentioned sizes on the first and second stories (basement story was open at this time). The fifteen light size corresponds to the six-over-nine windows found on the inner bays of the house; there were originally twelve windows of this size. The twelve light size corresponds to the six-over-six windows found on the outer bays of the house; there were originally twenty windows of this

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<sup>36</sup> James Henry Hammond, "Travelling Account Book" (Beech Island, SC: 1857, photocopied).

<sup>37</sup> During the nineteenth century, the word "blind" was used in lieu of the word "shutter". A blind specifically referred to a louvered shutter.

size.<sup>38</sup> Although there were no records found indicating the inclusion of shutters on the front and rear doors at the time of construction, there is photographic evidence that indicates they were in place as early as 1889. (See Figure 4.2)



Figure 4.2 The earliest known photograph of Redcliffe Plantation, 1889. (Source: Redcliffe plantation Archives.)

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<sup>38</sup> Due to the reconfiguration of windows when the kitchen addition was constructed in 1869, there are now ten six-over-nine windows and twenty-two six-over-six windows.

In 1859, shortly after the house was built, Hammond realized that the large open space under the house made heating impractical. To solve this problem, they bricked in this area which created a large basement.<sup>39</sup> In 1901, F. Arthur Hazard, an Augusta architect, converted the basement area into four rooms, including a kitchen, dining room, bedroom, and sitting room. In a 1901 photograph taken of Henry Hammond, there is the faint outline of a shutter on the basement story in the background (see Figure 4.3). While there is no conclusive evidence, it would make sense for the Hammonds to have included shutters on this story, especially after it was converted into a living space, for shutters could have controlled ventilation. In 1957, John Shaw Billings enlarged the basement windows; however, there is no evidence indicating whether shutters were included. Later photographs do not indicate when shutters disappeared from this story.

After Redcliffe was built, there is no mention of shutters until March 1935, when John Shaw Billings buys the property and indicates to Henry Hammond that "...he plans to keep the window blinds, repair any broken slats."<sup>40</sup> In addition to repairing the shutters, history notes in the research file indicate that the shutters were painted green in April of 1937.<sup>41</sup> Prior to this, there was no mention of shutter color; however, the same note indicates that the basement color was also changed at this time. Since there is no suggestion that the paint color on the shutters

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<sup>39</sup> Nylund, *Redcliffe Plantation State Park*, 13.

<sup>40</sup> Carol Bleser, *The Hammonds of Redcliffe*: (Oxford University Press, 1981), 385-386.

<sup>41</sup> Unknown, "History Notes - Redcliffe: Construction, Alterations, Maintenance" (Redcliffe State Park Office Files, photocopied).



was changed, it is probable that the shutters were merely being repainted the same color green. As discussed in Chapter Two, green was the preferred color of exterior shutters in the nineteenth century.

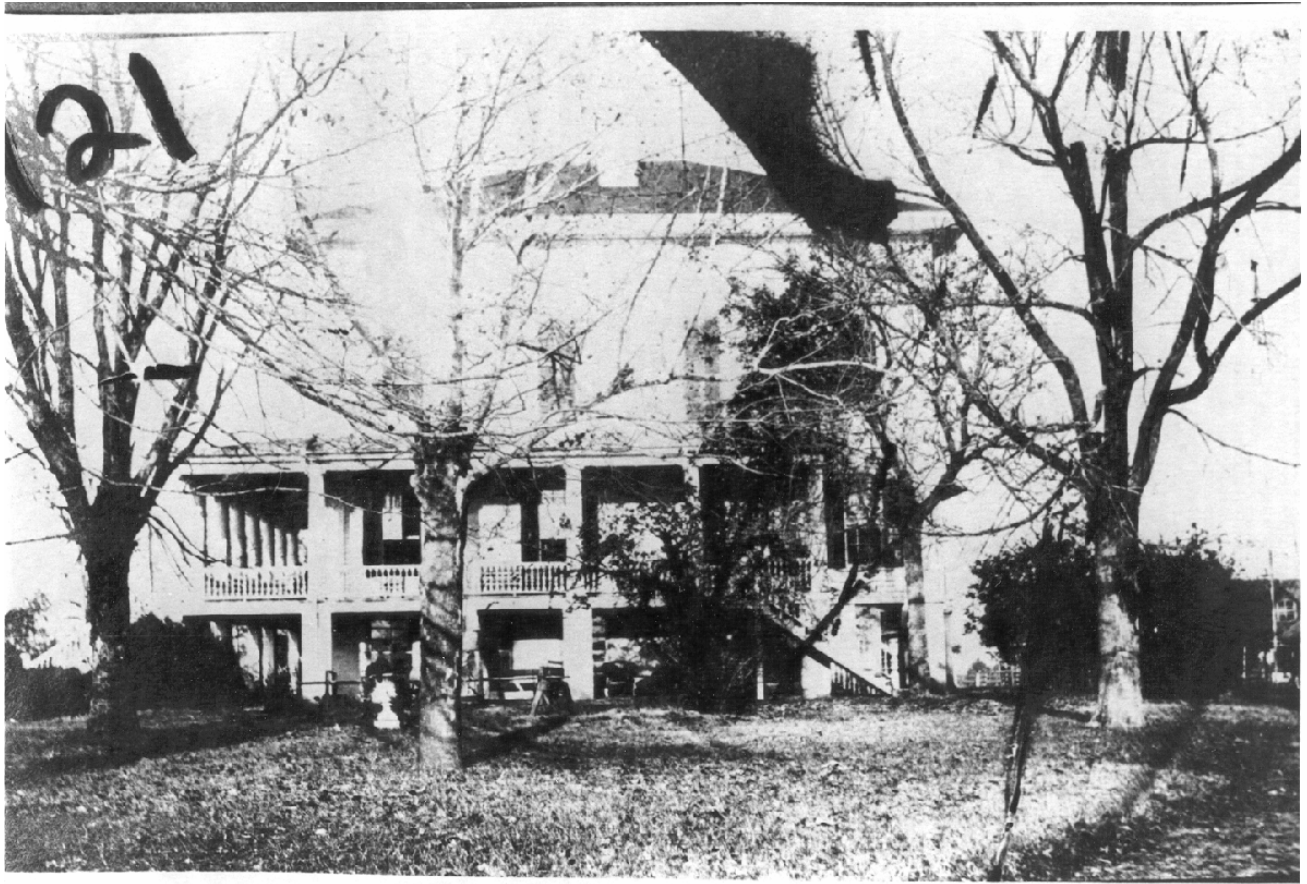


Figure 4.3 Redcliffe Plantation circa 1900. (Source: Redcliffe Plantation Archives.)

Since 1975, the State of South Carolina has owned and maintained Redcliffe and its attached property. Various memos on file in the office at Redcliffe, dating from the beginning of public stewardship through the present day, indicate in general terms that the exterior shutters have been variously repaired and replaced. There is no specific mention of what was done to which shutter and when. However, a memo to the former superintendent suggests:

...inventory all of the shutters because some need more repair and some have been repaired at a workshop in Columbia several years ago. This will give us a count of how many we will need to have made.<sup>42</sup>

Whether or not the inventory was ever undertaken is unknown. There was no extant document found to verify its existence. However, in 1996, a prioritized work plan for Redcliffe included the repair/replacement of the shutters.<sup>43</sup> A delivery ticket issued from Cobblestone Mill Woodworks, Inc., out of Canton, Georgia that same year shows that fourteen pairs of the large shutters, eighteen pairs of the small shutters, and four pairs of the door shutters were ordered and paid for by Redcliffe; this indicates that the current shutters found on Redcliffe are not original. (See Appendix B.)

What are believed to be Redcliffe's original shutters are extant and are being stored in an outbuilding, formally the stable, on the property. The shutters have been stacked upon each other and rest rather precariously on concrete blocks traversed with a piece of wood. Loose louvers from the shutters have been collected in metal trash cans set next to the stacks. There does not appear to be any given set of criteria by which the shutters are organized. The current method of storage is not conducive to preserving the remaining shutters.

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<sup>42</sup> Mike Foley, to Gene Cobb, Former Redcliffe Superintendent, 11 November, Redcliffe State Park Office, Beech Island, SC.

<sup>43</sup> Unknown, "History Notes - Redcliffe", 26.



Figure 4.4 These shutters, believed to be the originals, are being stored in the stable. (Source: Author.)

The shutters found in the stable are of wood construction. A sample taken from one of these shutters was determined by Professor L.R. Schimleck at the Warnell School of Forest Resources at the University of Georgia to be constructed of Bald Cypress (*Taxodium distichum*).<sup>44</sup> The natural growth range of bald cypress extends from Delaware to Florida and west to Texas. The trees typically inhabit the rich soils found in the deepest areas of swamps and along water bodies and in flood plain forests.<sup>45</sup> This type of wood is generally sought after for its decay resistant properties.

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<sup>44</sup> Laurie Schimleck, Wood sample, private email message to author, 06 October 2003.

<sup>45</sup> "ACE Basin Executive Summary," [online] South Carolina Department of Natural Resources, cited 23 February 2004, available from <[www.csc.noaa.gov/acebasin/specgal/cypress.htm](http://www.csc.noaa.gov/acebasin/specgal/cypress.htm)>.



Figure 4.5 Roman numerals etched into the sides of the shutters are indicative of a numbering system. (Source: Author.)

Mortise and tenon joints along with pins were used for the construction of the shutters. Some of the shutters have Roman numerals chiseled into the side presumably to correspond with a particular window. Some of the metal pins are also numbered. This may also be indicative of a numbering system. The shutters appear in various conditions. Many have lost numerous louvers and have broken tenons. Others have actually been cut or broken in half. In some cases where the tenons are extant, they have begun to split. Many of the shutters show signs of previous repair with an unidentified white epoxy-like substance. (See Figure 4.6) The wood, in general, shows signs of rot and ultra-violet light damage.

Many of the unattached louvers being stored in the trash cans are in good condition. The louvers were cut from a single piece of wood with a piece protruding from each end, similar to those found on Hollybourne Cottage. This protuberance fits into a hole in the frame and serves to

connect the louver as well as to allow it to rotate. Many of the loose louvers, however, are missing this connective piece.



Figure 4.6 Shutters depicting mortise and tenon joints and previous repairs. (Source: Author.)



Figure 4.7 Broken and unattached louvers from Redcliffe Plantation. (Source: Author.)

There are primarily two different shapes of louvers found in the cans; a perfectly rectangular louver that is flat on all sides and a louver that is rectangular with a convex curve to one side. (See Figure 3.6) It is probable that the curved louvers are the originals as the rectangular louvers would have provided a quick repair for those found broken. It would not make sense to invest the time and skill required in making a curved louver as a replacement for one which was initially flat; nor would it have fit well when closed.

The shutters currently found on Redcliffe's exterior windows are constructed of an unidentified wood; however, the delivery ticket from their purchase indicates that they are constructed of cedar. (See Appendix B) In terms of design, the current exterior shutters are not functional and are quite different from those found in the stable. The current shutters employ a combination of stationary louvers and faux-rolling louvers. The shorter shutters have faux-rolling louvers on the bottom while the top louvers are stationary; the larger shutters have faux-rolling shutters on the middle section while the top and bottom are stationary. Shutters of this variety were commonly found during the American Victorian era (1840-1910) in such publications as the *Universal Design Book*, Chicago, 1903. However, the shutters found in the stable employ rolling louvers in all sections.

Finally, there is much uncertainty regarding the hardware associated with Redcliffe's shutters. Currently, there are at least three different styles found on the structure including newly purchased reproduction hardware. In Figure 4.8 Fielding Freed, Park Manager, identified the hinge located in the bottom right corner as new hardware which is a cast iron reproduction of an Acme hinge. Although the photo does not depict any hardware used during the previous administration, the hinges largely resemble the set shown in the lower left corner. The rest of the hardware shown in the photograph is a cross-section of types found in a box by Mr. Freed. He

believes that most of the hardware had been taken off the pre-Park Service shutters with the intent of being refinished although that project never came to fruition. Mr. Freed also stated that he believed the pair of small, stamped metal hinges located in the center of Figure 4.1 dates from the early to mid-twentieth century.<sup>46</sup> Beyond the knowledge of what has been bought since the state's stewardship, there is no extant documentation regarding previous hardware.

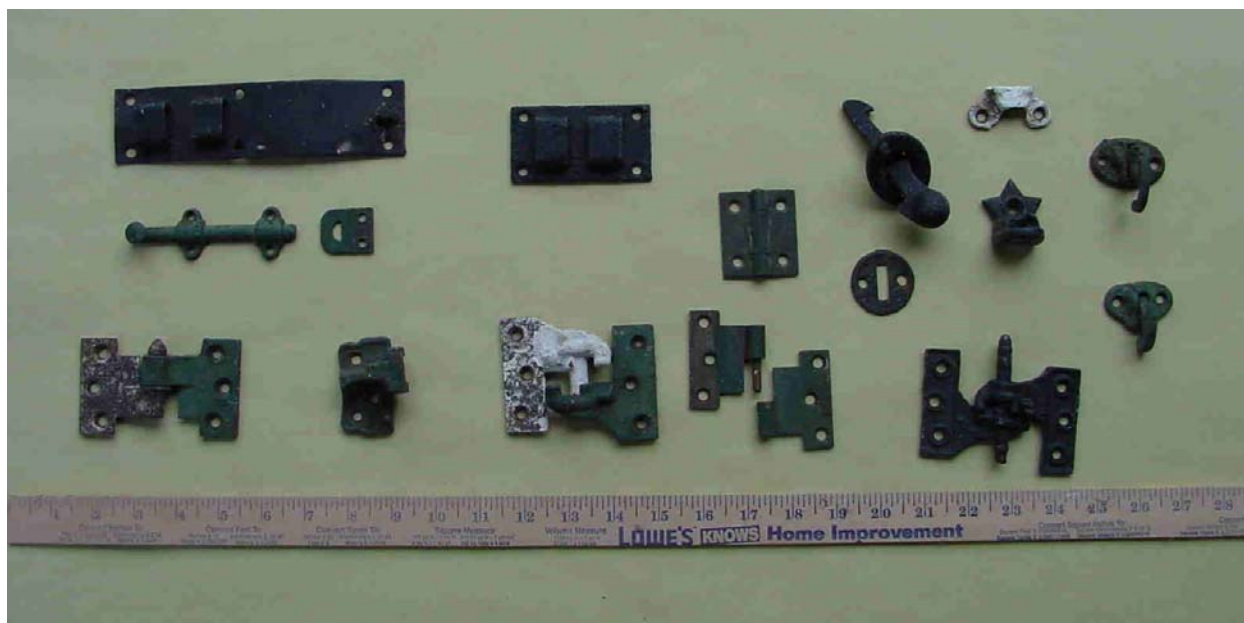


Figure 4.8 Redcliffe Plantation exterior shutter hardware. (Photo: Fielding Freed, Redcliffe State Park Manager.)

The exterior window shutters currently located on Redcliffe Plantation, do not contribute to the historic integrity. While the location of the current shutters is historically accurate and the design is similar, the materials, workmanship, and association are all lacking. The shutters

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<sup>46</sup> Fielding Freed, Redcliffe shutters, private email message to author, 3 February 2004.

currently located in the stable at Redcliffe are believed to be original to the house and have not been associated with any other property. Although some of these shutters appear to have been repaired, the original design, materials, and workmanship are still present. While currently not in a location that lends much integrity, they still survive on the property. The rehabilitation of these shutters and their return to the exterior of Redcliffe Plantation would further increase not only their historic integrity but also that of the main structure.



## CHAPTER FIVE

### CASE STUDY: THE JOHNSTON-FELTON-HAY HOUSE

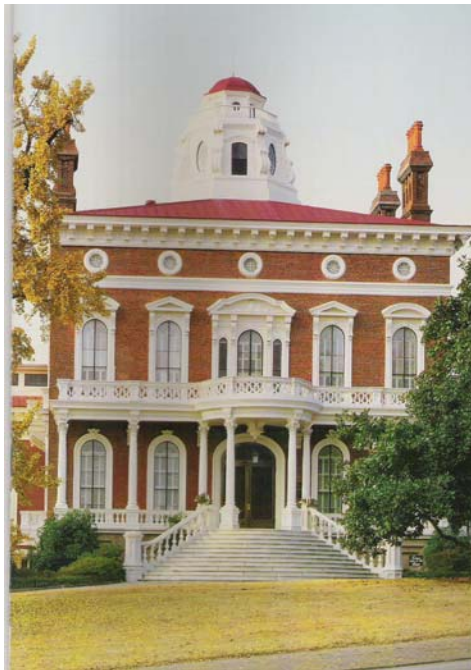


Figure 5.1 The Johnstone-Felton-Hay House, Macon, Georgia. (Source: Jones.)

The Johnstone-Felton-Hay House, located in Macon, Georgia, is most commonly known as the Hay House, although it is sometimes referred to as “The Palace of the South.” The Italian Renaissance Revival style house contains over eighteen thousand square feet, on four levels and is crowned with a cupola over eighty feet tall. The Hay House is known for its advanced

technological facilities including three bathrooms that each feature hot and cold running water, central heat, a fifteen room speaker-tube system, walk-in closets and an elaborate ventilation system. Conveniences such as these were generally not seen in homes until well into the twentieth century. Since its construction, the Hay House has been owned by three different families, the Johnstons, the Feltons, and the Hays.

William Butler Johnston, who initially made his money in the jewelry business, employed T. Thomas and Son, an architectural firm in New York, to design the house in 1855. On November 11, 1859, Johnston's wife Anne wrote a letter to her sister in which she stated that they would be moving into the basement of the house on the first of the year. They made the basement their living quarters until the late 1860's when the upper stories of the house were completed and they began to furnish them. William and Anne Johnston lived in the house until their deaths in 1887 and 1896, respectively.

In 1888, Johnston's youngest daughter, Mary Ellen, and her new husband William Hamilton Felton, moved into the house. Felton was elected Superior Court Judge soon after and later became a law professor at the Mercer Law School in Macon. Felton was known to teach law classes out of the Hay House basement. In 1912, the Feltons began to renovate the house and installed electricity. They lived in the house with their son and daughter-in-law until 1926 when both Mary Ellen and William Felton died. After the death of his parents, William Felton, Jr. sold the house to Parks Lee Hay.

Parks Lee Hay, the founder of Bankers Health & Life Insurance Company, bought the Hay House while his wife, Maude, was out of town. Upon purchase of the house, the Hays immediately began renovations including new plumbing, wiring, a new furnace, and a new

kitchen.<sup>47</sup> Parks Lee and Maude Hay resided in the house until their deaths in 1957 and 1962, respectively.

After their deaths, the Hay family operated the house as a house museum until 1977 when they conveyed the house and its contents along with an endowment to the Georgia Trust for Historic Preservation. The House was listed on the National Register of Historic Places in 1971. The nomination form stated that the house "... is without question the finest, most elaborate residence in Macon, and one of the more outstanding in the United States." (See Appendix C.) In 1974, the Hay House was designated a National Historic Landmark for its architectural significance. Since acquiring the house, the Georgia Trust has restored part of the exterior and begun restoration on the interior.

This case study will focus on the interior shutters found in the cupola and a sampling of interior shutters taken from the primary stories and the basement. The Hay House cupola consists of two stories, which are often regarded as the sixth and seventh stories of the house. On the sixth story, there are four oval shaped wood shutters alternating with four rectangular wood shutters. The oval shutters have a height of 58 ¾" at the tallest point and a width of 28 ½" and are divided into four equal sized panels. The rectangular shutters have arched tops and are 61" at the tallest point and have a width of 29". All eight shutters are constructed with mortise and tenon joints fastened with pegs and utilize fixed louvers. A wood sample taken from a louver on one of these shutters was determined by Professor L.R. Schimleck at the Warnell School of Forest Resources at the University of Georgia to be Bald Cypress (*Taxodium distichum*).<sup>48</sup> All

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<sup>47</sup> Tommy Jones, *The Johnstons, Feltons, and Hays - 100 Years In the Palace of the South* (Atlanta, GA: by the Georgia Trust for Historic Preservation, 1993).

<sup>48</sup> Laurie Schimleck, Wood sample, private email message to author, 10 January 2004.

the shutters are hinged to the window sash and open inward. There was no evidence of paint found on these shutters.



Figure 5.2 The Hay House employs two different shutter shapes in the cupola. (Source: Allison Moon.)

There are four wood shutters located on the seventh story. These shutters are rectangular in shape and measure 52 ½” in height and 18” in width. Similar to the shutters on the sixth story, these shutters are constructed with mortise and tenon joints fastened with pegs and utilize fixed louvers. They are hinged to the window sash and open inward. Small areas of color can be seen on various shutters indicating that they may have been painted brown at one time. Hardware

used on the cupola level shutters includes simple metal butt hinges and shutter bars that hook to secure the shutters in a closed position.

The first and second story shutters are folding shutters which are interior shutters that have a second leaf. When these shutters are open they block the entire width of the window sash; when closed, they fold neatly into a shutter box located in the window reveal. This type of shutter was typical of the mid-nineteenth century. These shutters are also constructed with wood using mortise and tenon joints although metal pins are used as opposed to the wood pegs found on the cupola shutters. The shutter hardware found on the primary levels of the house includes metal butt hinges, butterfly hinges, and shutter bars with hooks.



Figure 5.3 Interior folding shutters located on the second story. (Source: Allison Moon.)

The basement story of the Hay House also employs window shutters. Shutters found on this level are paneled shutters with large strap hinges. According to the *Johnston-Felton-Hay House Historic Structure Report and Master Plan: Part Two: Master Plan*, the shutters are constructed of mahogany and some were identified as in need of repair. Although, the shutters on this level appear to be in good condition, there was no evidence found to confirm that repairs occurred. In general, shutters fell into three size categories: 87 ½” x 21 ½”, 119” x 22 ½”, and 81” x 24”. Measurements were taken from shutters in the restored kitchen and represent one panel of a two panel shutter.



Figure 5.4 Paneled shutters located in the basement kitchen. (Source: Allison Moon.)

It is believed that the shutters found throughout the Hay House are original to the house. According to the original carpenter's specifications dated October 1855 by W.B. Johnston, the windows on the principal story of the house were prescribed as follows:

All the windows on this story are to have blinds and as described to second Story [sic], 1 ¼ inch Moulded [sic] backs elbows and soffits, and 1 ¼ inch bead and butt four panel back linings – 1 ¼ inch grooved and beaded boxing stiles – 1 ½ inch folding blinds and flaps, and 1 ¾ inch sliding blinds, four panels, the box blinds to be hung with 2 ½ inch butts, and proper back flap hinges and strong brass shutter bars, and extra split-end iron bars, and each window to have four knobs, and all the windows to be trimmed with 10 inch Elizabethan architraves and proper plinths, the sliding blinds to have brass wings, shieves, bolts etc, and Mortise [sic] latch complete.

The second story windows were prescribed as:

All the windows on this Story [sic] are to have folding box blinds and to be hung with 3 inch butts, in four folds, and to be 1 ¼ inches thick and two knobs to each window. Put up 8 inch moulded architrave with plinths and panel backs to all the windows.

The attic story windows are prescribed as follows with no mention of blinds:

All the windows are to have plain linings and Moulded Architraves [sic] 4 ½ inches wide.

However, the basement window prescription suggests that the attic story did have blinds:

All the windows to be finished as described to the attic story windows, but not to have blinds.

Although the carpenter's specifications indicate an absence of shutters on the basement story and the inclusion of shutters on the attic story, the reverse is true today; there are shutters in the basement and no shutters in the attic. However, the attic and basement are the two areas of the house where their uses may not be fully understood and certain assumptions regarding the Hay House may be incorrect. The fourth story is the story that is most often referred to as the "attic". However, the rooms on this story are large and contain fireplaces which are not common features of a typical attic. The fifth level of the house contains smaller rooms without fireplaces and is in appearance more suggestive of an attic space; however, there are no windows on this

level, indicating that this is not the level being referred to as the attic in the carpenter's specifications. It is unclear exactly which story was used as an Attic.

The use of the basement story is also ambiguous. The Johnstons moved into the Hay House five years after the carpenter's specifications were written and at the outbreak of the Civil War. At this time, the upper stories of the house were not yet finished; thus they moved into the basement where they stayed until the late 1860's. Therefore, the basement did not function as a typical basement would have during this era. It did contain functional spaces such as the kitchen, wine cellar, and food storage; however, it also contained a living room and a "summer dining room," both of which have Carrara marble mantels around the fireplace. It is possible that the carpenter's specifications is merely a record of W. B. Johnston's intentions in 1855 and due to the circumstances, modifications were made to the basement in order to make it a more livable space for the family. It is therefore reasonable to suspect that basement shutters were installed at the time the family moved in as they would have provided not only ventilation but also protection which would have been a primary concern during a time of war.

The shutters found in the cupola of the Hay House are the worst in terms of condition. A leaking roof has allowed an abundance of water into the space causing excessive water damage and rot. Additionally, exposure to the sunlight has also caused ultra-violet damage. Since the louvers were fixed and presumably were not used much there are few damaged louvers and none that appear to be missing.

The primary levels of the house are those that were used most often by the families that resided there. The shutters located on these levels reflect this usage. While there appears to be little water and ultra-violet damage, many of the louvers are broken or missing. Paint failure is also a problem on some shutters.





Figure 5.5 Water damage, rot, and paint failure are the most dominant conservation issues found on the cupola shutters. (Source: Allison Moon.)

The basement level shutters are in excellent condition. As previously mentioned, some shutters on this level were slated for repair as noted in the *Johnston-Felton-Hay House Historic Structure Report and Master Plan*.<sup>49</sup> No documentation was found listing the details of this work. However, upon assessment of the current conditions, it is probable that restoration has occurred.

The historic integrity of the Hay House shutters remains intact. Research indicates that the current interior shutters are original to the house and are in the same historic location. There

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<sup>49</sup> Tommy H. Jones, "Johnston-Felton-Hay House Historic Structure Report and Master Plan": (Georgia Trust for Historic Preservation, 1995, photocopied), 50.

has been no evidence found to indicate that the design, materials, or workmanship have been altered. There is the possibility that the basement shutters have undergone repair, however, their repair appears to have been sensitive to design, material, and workmanship therefore not detracting from their historic integrity.

## CHAPTER SIX

### ANALYSIS OF CASE STUDIES

The case studies presented in this thesis sought to determine the materials, construction methods, and style(s) associated with exterior shutters found in Georgia during the second half of the nineteenth century. The exterior shutters found on Hollybourne Cottage, Redcliffe Plantation, and the interior shutters found in the Johnston-Felton-Hay House presumably represent a sample of shutters used on the homes of wealthy property owners from around the state during this time period. The cases successfully demonstrate the following conclusions:

- ***Each property used louvered shutters.*** Hollybourne Cottage and Redcliffe Plantation solely utilized functional, louvered shutters. The Hay House also used functional louvered shutters on its primary living stories, fixed, louvered shutters in the cupola, and paneled shutters in the basement. The Hay House, being the only structure located in an urban setting, may have used paneled shutters as a security measure.
- ***Shutters were constructed of readily available, local materials.*** The two types of wood used to construct the primary original shutters are Southern Pine (Hollybourne Cottage) and Bald Cypress (Redcliffe Plantation and the Hay House). Although, the

basement story shutters have been referred to as being constructed of mahogany<sup>50</sup> there was no analysis conducted to verify its use. Southern Pine and Bald Cypress can be found in abundance in the state of Georgia.

- ***Shutters exemplify similar construction techniques.*** Shutters found on each property were constructed using a mortised and tenoned frame with pegs or nails securing the joint. None of the shutters appear to have been manufactured by machine.
- ***The largest preservation issue affecting the shutters is a lack of maintenance.*** The problems associated with the shutters found on all three properties include water damage, ultra-violet light damage, and broken louvers. These three problems are indicative of a lack of maintenance.
- ***The state of shutter repair does not necessarily reflect the owners' overall attitude towards the properties.*** At Hollybourne Cottage, the state of the shutters was reflective of the condition of the overall building. The cottage had been effectively closed with minimum intervention. Conversely, at Redcliffe Plantation, the shutters appear to have been viewed as a sacrificial element since the originals were removed and similar but nonfunctioning replacements installed. However, they were not viewed as completely sacrificial as they were never discarded completely rather they were stored in an out building on the property. Finally, at least some of the Hay

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<sup>50</sup> Jones, "Johnston-Felton-Hay House Historic Structure Report and Master Plan": 50.

House shutters have undergone preservation treatment and therefore are not seen as sacrificial.

Since all three properties are managed by state institutions, lack of maintenance as a preservation issue is a surprising outcome of the research and begs the question, “Why are shutters not maintained to a higher degree?” The answer to this question may lie in the role the shutters play on homes today. Unlike shutters of the past, contemporary shutters are largely ornamental. Due to modern heating, ventilation, and cooling systems residents do not need to open and close their shutters in order to create a more comfortable atmosphere in their homes. Likewise, with contemporary windows and alarm systems, shutters are no longer an important security factor. Homeowners and residents no longer need to consider shutters even if they are functional. Therefore, shutters are frequently left to hang without purpose and often forgotten

Additionally, when shutters, particularly exterior shutters, deteriorate to a point of being an eyesore, they are easily removed and set aside with the intention of being repaired. Because, shutters are not a necessary element of the house, their repair may become a low priority. Consequently, the deterioration may continue until replacement is the only option.

Although interior and exterior window shutters may not receive much consideration in a contemporary society with advanced heating, ventilation and cooling systems, they were vastly important to buildings in the past. Window shutters were used for security, to control the amount of light admitted into interior spaces, allow fresh air and ventilation into the interior, and enhance the appearance of the house. While there may be few elements of late nineteenth century shutters found in Georgia may be considered unique, there are many of these shutters in existence and in

danger of being lost. A loss of this architectural element would detract from the historic character of Georgia's late nineteenth century resources.

*The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings* recommends the identification, retention, and preservation of interior and exterior window shutters in three separate sections: Exterior Materials; Wood, Exterior Features; Windows, and Special Requirements; Energy Efficiency. In the first two sections, exterior and interior shutters are noted as important in defining the overall historic character of a historic building. In the third section, shutters are noted as an important aspect of secondary energy-conservation.

Interior and exterior window shutters should be retained and repaired whenever possible. If a window shutter is found to be so severely deteriorated that it requires replacement, the new shutter should match the original shutters in style, size, associated details such as decorative elements, and wood type. Interior and exterior windows that are retained, repaired, and maintained will contribute to the historic character of the building and an important element of a building's significance will be preserved.

The results of these case studies are limited in that they are indicative only of exterior and interior shutters employed on the homes of Georgia's wealthiest property owners at the end of the nineteenth century. Further research opportunities exist to determine if the window shutters employed on houses found in lower socio-economic areas around the state of Georgia from the same period are consistent in materials, construction, style(s), and preservation challenges. Furthermore, these case studies only address residential structures. Research regarding window shutters used on commercial or institutional structures might provide an interesting comparison.

## CHAPTER SEVEN

### A PRESERVATION METHODOLOGY

This thesis examined a specific architectural element, window shutters, found on three historic properties. Although window shutters are just one part of the building, they contribute to its overall style and design. Individual elements play an important role working in conjunction with each other to create the building's appearance. Thus, when a building is being considered for preservation, its individual elements may need to be considered individually.

The following methodology outlines a process to determine an overall approach for the preservation of architectural elements. Topics for consideration in this process include the identification of architectural elements, evaluating the significance of those elements, and the four treatments identified by the Secretary of the Interior as responsible approaches to the treatment of historic properties. The outline is flexible and should be used as a guideline in developing a preservation strategy.

As the owner or steward of a historic property, charged with its preservation and consequently the preservation of its individual architectural elements (i.e. shutters, windows, doors, siding, etc), one must establish a specific course of action or preservation plan. The first step in formulating a plan is to decide upon an overall guiding philosophy. There are two conflicting yet guiding preservation philosophies that should be considered, traditionally referred

to in historic preservation literature as *scrape* and *anti-scrape*. The debate between these two approaches arose in the nineteenth century and is first articulated in the writings of Eugène Emmanuel Viollet-Le-Duc and John Ruskin.

### **The Scrape Philosophy**

Eugène Emmanuel Viollet-le-Duc was a French architect and civil servant working for the recently established French government's Commission des Monuments Historiques. Largely concerned with the restoration of monuments, Viollet-le-Duc began his career at the Basilique de Vézelay in 1840. He devoted much of his life to effective restorations and eventually created a preservation doctrine, expressed in his writings which were collected and published in the *Dictionnaire Raisoné de l'Architecture Française*. Among Viollet-le-Duc's most significant works are Sainte Chapelle and Notre Dame in Paris, the castle of Pierrefonds, and the city walls of Carcassone. He felt that important monuments should be rebuilt not necessarily as they were but as they "should have been."<sup>51</sup> He suggested:

To restore a building is not only to preserve it, to repair it, or rebuild it, but to bring it back to a state of completion such as may never have existed at any given moment.<sup>52</sup>

The recognition that buildings evolved over time and contained a variety of architectural styles and construction methods provided an important premise for this philosophy. Thus, a building should be viewed as a totality of evolution as it is this sum that gives the building its

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<sup>51</sup> Norman Tyler, *Historic Preservation: An Introduction to Its History, Principles, and Practice* (New York: W.W. Norton & Company, 2000), 19.

<sup>52</sup> Eugene Emmanuel Viollet-le-Duc, *Dictionnaire Raisonné de l'Architecture Française* (Paris, 1854-68), 14.



spirit. This totality of evolution is also referred to as “unity of style.” In order to understand the total building, an architect or designer needed to be able to understand all the parts that contributed to that spirit. Therefore, it was essential to determine the exact age and character of each portion of the building and create a report based on historical documentation.

Viollet-le-Duc was not afraid to insert new elements into a building in order to prolong its existence. Nor was he afraid to embellish without appropriate historical basis. These new elements not only modified the building but often surpassed the building’s aesthetic. Additionally, Viollet-le-Duc advocated using the new materials of the industrial era including iron and other structural metals. The inclusion of these materials to strengthen the building consequently gave the building a new ornamentation and new symbolic meanings. Critics argue that the new meanings may possess an intention different than the original building and that by replacing construction methods and materials with more modern methods and materials, the historical record of the building is altered.<sup>53</sup>

According to Viollet-le-Duc, unity of style came from all parts of a building; that is, structurally and visually. Therefore discordant elements were not allowed but altered to give the appearance of a unified design. As a means of accomplishing this, a date range for the building would be identified and all work would relate to that period. Furthermore, if parts of the building were missing, the building could not be experienced as a whole which is how its builders had envisioned it. A ruin was not acceptable. It was therefore a part of the restoration process to not only extend the life of the building but to complete it as well regardless of whether or not it had been finished previously.

## The Anti-scrape Philosophy

Contemporary to Viollet-le-Duc, the English art critic John Ruskin was devising quite different ideas. Unlike Viollet-le-Duc, Ruskin believed that old buildings should not be restored but should remain untouched. The following passage taken from his book *The Seven Lamps of Architecture*, clearly illustrates Ruskin's views:

For, indeed, the greatest glory of a building is not in its stones, or in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in the walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, and the changing face of the earth, and of the limits of the sea, maintains its sculptured shapeliness for a time insuperable, connects foreign and forgotten ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations: it is in that golden stain of time, that we are to look for the real light, and colour, and preciousness of architecture; and it is not until a building has assumed this character, till it has been encrusted with the fame, and hallowed by the deeds, till its walls have been witnesses of suffering, and its pillars rise out of the shadows of death, that its existence, more lasting as it is than that of the natural objects of the world around it, can be gifted with even so much as these possess, of language and life.<sup>54</sup>

For Ruskin, a building gained its beauty only after a significant amount of time had passed. The age gave the building an emotional meaning and anything that served to diminish the age or patina of the building was not acceptable; demolition was forbidden. In accordance with this belief, Ruskin felt that the former was even more detrimental than destruction as restoration was seen as completely artificial and a lie:

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<sup>53</sup> Scott Demel, "A Theory of Architectural Additions - Preservation, Historic Significance and a Theory of Architectural Additions: The Canon and Its Consequences" (Master's thesis, Columbia University, New York, NY, 1996), 10.

<sup>54</sup> John Ruskin, *The Seven Lamps of Architecture* (New York: Dover, 1989), 186-187.

...restoration, so called, is the worst manner of Destruction... Restoration...is always a lie...It means the most total destruction which a building can suffer: a destruction out of which no remnants can be gathered: a destruction accompanied with false description of the thing destroyed. Do not let us deceive ourselves in this important matter; it is *impossible*, as impossible to raise the dead to restore anything that has ever been beautiful in architecture.<sup>55</sup>

According to this philosophy, if a building is restored, then it is no longer a part of the period to which it belonged. When a building is restored, it loses its patina of age and therefore, the emotional meaning is destroyed. The best approach is one of minimal intervention and continued maintenance.

Current preservation philosophy tends to lie somewhere between Viollet-le-Duc and Ruskin. Preservationists recognize the importance of both theories but choose less dramatic interventions by taking ideas from both philosophies and applying them as needed. However, in light of these differing approaches, one must ask at the onset of a preservation plan whether or not the preservation should be specific to one point in the building's history or whether it should show the evolution of the building over the course of its history.

## **Methodology**

Regardless of which approach is chosen, the next step is to establish a historic context for the building. Information regarding the social, architectural, and cultural histories should be compiled in order to provide a framework for the building's evolution. This framework is the historic context. The identification of this context will assist in making decisions regarding

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<sup>55</sup> Ibid, 194.

architectural elements throughout the preservation process and can be used to set specific goals such as to what time period the restoration will refer.

### Identification

After the preservation goals have been set, architectural features that are a part of the building's history and character can be identified. These features will undergo treatment during the preservation process. Important features may include window shutters, windows, doors, shingles, fireplaces, etc. During this identification, missing and/or deteriorated elements should be noted. This record should include a description of extant elements, their location, and the degree of deterioration.

### Evaluation

All elements identified as in need of a treatment must be evaluated for significance and integrity. With regard to architectural elements, significance may be thought of as the importance of an element in the building's history, architecture, or culture. For example, it can be argued that window shutters are a significant element of Redcliffe Plantation. As determined in Chapter 4, Case Study: Redcliffe Plantation, exterior window shutters are an original element of the building and therefore a major part of the building's architecture and history. Since the window shutters were an element used daily to allow ventilation into the building as well as control the amount of sunlight entering, they are also a part of the plantation's cultural history.

The integrity of an element also needs to be evaluated. This assessment can be based upon the ability of the element to convey its significance using five criteria: location, design,

materials, workmanship, and association.<sup>56</sup> When applying these criteria to the current window shutters at Redcliffe Plantation, for example, generally they were not found to have historic integrity. While the location of the shutters is accurate and the design is similar, the materials, workmanship, and association are all lacking. (See Chapter Two, Case Study: Redcliffe Plantation.)

### Choosing A Treatment

Once the evaluation process is complete, a preservation treatment can be chosen. In the United States, *The Secretary of the Interior's Standards for the Treatment of Historic Properties* (codified as 36 CFR 68 in the July 12, 1995 Federal Register (Vol. 60, No. 133)) identifies four acceptable treatments; Preservation, Rehabilitation, Restoration, and Reconstruction. These standards were originally called *The Secretary of the Interior's Standards for Historic Preservation Properties* and were codified in 1978. For the next fourteen years, all grant-in-aid projects supported by the National Historic Preservation Fund were required to adhere to them. However, due to debate in the field regarding a "common language" and an increase in the number of buildings being added to the National Register of Historic Places, the standards were updated in 1995.<sup>57</sup> These standards apply to all historic resource types including buildings, sites, structures, objects, and districts and include accompanying guidelines. Furthermore, eligibility

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<sup>56</sup> Adapted from guidelines found in the National Register Bulletin: *Researching a Historic Property, Research and the National Register Form*.

<sup>57</sup> Kay Weeks, "Historic Preservation Treatment: Toward a Common Language," *CRM*, no. 1 (1996).

for nomination to the National Register of Historic Places is in part dependant on adherence to these standards.

### ***Preservation***

The first treatment addressed in *The Secretary of the Interior's Standards for Historic Properties* is Preservation (See Appendix D). This treatment is the most compatible with Ruskin's thought and the anti-scrape philosophy of preservation. It places high value on minimum intervention and the retention of as much historic fabric possible with a focus on identifying, retaining, and preserving significant architectural elements. The following definition of Preservation is provided in the standards:

... the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property, Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction.<sup>58</sup>

There are several levels of intervention appropriate under the treatment Preservation: stabilization, protection and maintenance, repair, and limited replacement in kind. Stabilization refers to reinforcement of the structure and the alleviation of any unsafe conditions. This intervention may not be necessary for all properties. Protection and maintenance provides the smallest amount of intervention under the treatment Preservation. It involves such activities as limited paint removal, application or reapplication of protective coatings, rust removal, and caulking.

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<sup>58</sup> National Park Service, "Standards for preservation and Guidelines for Preserving Historic Buildings," [online] The National Park Service, 1995, cited 17 March 2004, available from <[http://2.cr.nps.gov/TPS/standguide/preserve/preserve\\_index\\_htm](http://2.cr.nps.gov/TPS/standguide/preserve/preserve_index_htm)>.

Perhaps the most important Preservation intervention is repair. Because the goal of preservation is to retain as much of the historic fabric as possible, repair advocates stabilization, consolidation, and conservation techniques. Repair of wood elements, for example, may include patching, splicing, and reinforcement. This intervention introduces as little new material as possible. The greatest level of intervention appropriate within the treatment of Preservation is limited replacement in kind. There may be occasions in which the majority of architectural fabric is intact yet several elements have severely deteriorated or are missing. For example, ninety percent of the exterior window shutters on a property are extant, however, several are beyond repair and one is missing. It would be appropriate under these standards to replicate the missing window shutters, using the surviving examples as prototypes. The replacements are required to match the originals both physically and visually.<sup>59</sup>

Due to the parameters of this treatment, it is most appropriate to use Preservation when a building's architectural elements are largely intact and "convey the historic significance without extensive repair or replacement." Preservation can also be used when a building does not represent a specific date or time period. If alterations or additions to the building are planned, Preservation should not be used.

The interior window shutters at the Hay House (See Chapter 5 – Case Study: The Johnston-Felton-Hay House) are ideal candidates for Preservation as a treatment. Overall, the historic fabric of the window shutters survives largely intact throughout the building. Window shutters located throughout the living spaces of the Hay House require little more than maintenance. There are instances of missing louvers which can be remedied using the limited

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<sup>59</sup> Ibid.

replacement in kind intervention. Repair of the window shutters located in the cupola will be necessary. However, this repair requires minimal inclusion of new material.

The exterior window shutters at Hollybourne Cottage are also candidates for Preservation. The historic fabric of the window shutters survives largely intact throughout the cottage. The most deteriorated of these window shutters can be repaired using conservation techniques that would introduce very little new material. Replacement in kind may need to be used to replace missing louvers.

### ***Rehabilitation***

The second treatment identified by *The Secretary of the Interior's Standards for Historic Properties* is Rehabilitation. (See Appendix D) Like Preservation, Rehabilitation also takes a more Ruskinian approach by emphasizing the maximum retention of architectural elements and historic fabric. However, in a less Ruskinian manner, Rehabilitation provides for a little more leeway in cases where there is more severe deterioration. Rehabilitation standards provide the following definition:

... the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.<sup>60</sup>

The levels of interventions identified for Rehabilitation are also similar to those of Preservation and include protection and maintenance, repair, replacement, design for the replacement of missing elements and alterations/additions. Protection and maintenance is again the lowest level of intervention and involves the same activities identified in the Preservation

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<sup>60</sup> National Park Service, "Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings," [online] The National Park Service, 1995, cited 17 March 2004, available from <[http://2.cr.nps.gov/TPS/standguide/rehab/rehab\\_index\\_htm](http://2.cr.nps.gov/TPS/standguide/rehab/rehab_index_htm)>.



treatment. The next level of intervention is repair. Using methods such as patching, splicing-in, and consolidation, repair emphasizes the retention of historic fabric when possible. However, under Rehabilitation, repair also includes the limited replacement in kind of historic fabric that is severely deteriorated or missing with like materials or a compatible substitute. The acceptance of a compatible substitute should be based on form, design, and the ability of the substitute material “to convey the visual appearance of the remaining parts of the feature and finish.”<sup>61</sup>

There may be situations when an entire architectural element has deteriorated or the historic fabric is so damaged that repair is not feasible. In these cases replacement may be used as an intervention and the element may be replaced with new material. The ideal option is for the replacement to occur in kind, although, compatible substitute materials can be considered.<sup>62</sup> This intervention is dependant upon enough surviving evidence of form and detail for the element to be reestablished as an essential part of the rehabilitation.

When an entire element is no longer extant, it no longer contributes to the historic character of the building unless documentation can be provided that authenticates not only its former existence but also its form and detail. In such a case there are several appropriate options; reproduction based on historical, pictorial, and physical documentation, or a new compatible design. When reproduction is chosen, there must be enough documentation to justify its form and detail. A new, compatible design is also appropriate under certain conditions. The new

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<sup>61</sup> Ibid.

<sup>62</sup> The Secretary of the Interior's Guidelines make an important note that replacement should only occur when the architectural feature is so severely compromised that the only option is replacement with new material. The guidelines do not recommend replacement with new material if the original albeit damaged can be repaired and consequently restored.

design should be sensitive to the size, scale, and material of the building and needs to be distinguished from the original fabric in order to avoid create a false sense of appearance.

Alterations and additions are at the greatest level of intervention for Rehabilitation. The most important aspect of this intervention is that the modifications not change the historic character of the building nor its materials and features. Alterations and additions may include such instances where windows need to be added to non-primary spaces or a new entrance needs to be inserted. Both of these examples may require the addition of window shutters to avoid changing the features of the building. Additionally, additions should be designed and built so that they are clearly distinguished from the historic building.

Rehabilitation can be used in situations where architectural elements are severely deteriorated and repair and replacement are necessary. This is also an appropriate approach when alterations or additions to the building are necessary. Rehabilitation is not appropriate if the building is representative of a specific date or time period.

The exterior window shutters at Redcliffe Plantation (See Chapter 4: Case Study- Redcliffe Plantation) can be used to illustrate the replacement intervention of Rehabilitation. Documentation exists indicating that exterior window shutters were used on the basement level of the building. This evidence is not conclusive enough to establish accurate form and detail. However, if additional documentation were to be discovered indicating form and detail, the window shutters could be replaced in kind or with a compatible substitute. It may also be appropriate to use the extant window shutters being stored in the stables as a prototype for replacement.

The Redcliffe Plantation case study can also be used as an example of misinterpretation of the Rehabilitation treatment. The shutters currently in use on the primary levels of the building

are modern replacements. The replacement shutters are sensitive to the size, scale, and material of the building and are similar to the originals in form. However, the *Secretary of the Interior's Guidelines for Rehabilitation* does not recommend replacement when the original fabric can be repaired and preserved. Redcliffe Plantation State Park is in possession of the original window shutters of which the majority could be repaired and thus preserved. Those window shutters that have deteriorated beyond the point of repair could appropriately be replaced using the originals for the design of a prototype.

### ***Restoration***

Restoration is another appropriate treatment identified in *The Secretary of the Interior's Standards for Historic Properties*. (See Appendix D) These standards follow closely with the ideas of Viollet-Le-Duc. It is the expressed goals of this treatment to return the building's appearance back to a specific point in time; ostensibly the most significant time in the build's history. In utilizing this form of treatment, the retention of historic fabric is not as important as reproducing the appearance of the building during the identified time. The Secretary of the Interior provides the following definition:

... the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in history and reconstruction of missing features from the restoration period.<sup>63</sup>

Levels of intervention for Restoration include protection and maintenance of materials and features, repair of materials and features, replacement of extensively deteriorated features,

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<sup>63</sup> National Park Service, "Standards for Restoration and Guidelines for Restoring Historic Buildings," [online] The National Park Service, 1995, cited 17 March 2004, available from <[http://2.cr.nps.gov/TPS/standguide/restore/restore\\_index\\_htm](http://2.cr.nps.gov/TPS/standguide/restore/restore_index_htm)>.

removal of existing features from other periods, and the re-creation of missing features. With the exception of removal, all interventions relate to a pre-identified restoration period. As with Preservation and Rehabilitation, protection and maintenance is again the lowest level of intervention and involves treatments such as limited paint removal, application or re-application of protective coatings, rust removal, etc.

During Restoration, the replacement of architectural elements that are severely deteriorated is appropriate if documentation exists to substantiate the element's form and detailing. The documentation should be used to design a prototype which may then be replaced using either like materials, which is preferred, or substitute material. It is important to include an inconspicuous date on all replacement elements to guide future research and preservation activities.

The goal of Restoration is to depict a building as it appeared at a specific point in time.<sup>64</sup> As a result, the next level of intervention involves the removal of all features identified as being from a time outside the restoration period. This work may include significant elements such as windows and window shutters, doors, siding, and shingles. The elements removed should be documented to aid in future research and preservation activity.

Finally, significant elements included as part of the building during the restoration period but now missing must be re-created. These features need documentation to substantiate their form and detail. When re-creating elements, it is ideal to use materials and techniques authentic to the restoration period. The use of compatible substitute material, however, is acceptable as the primary goal of Restoration is to recreate the "appearance" of a building; retention of historic

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<sup>64</sup> Ibid.

fabric is secondary. It is inappropriate to utilize elements that never existed together as it creates a false sense of history.

Restoration can be used when its significance during a particular period of time is deemed more important than the loss of historic elements and materials. To undertake Restoration as a treatment, there needs to be a significant amount of documentation to substantiate the work. Additions and alterations are not appropriate for this treatment.

### ***Reconstruction***

The fourth and final treatment identified by *The Secretary of the Interior's Standards for Historic Properties* is Reconstruction (See Appendix D). This treatment establishes standards for re-creating a building, object, structure, site, or landscape with all new materials. The following definition of Reconstruction is provided in the standards:

...the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.<sup>65</sup>

Similar to Restoration, the goal of Reconstruction is to make the building appear as it did at its most significant point in its history.<sup>66</sup> In order to achieve this goal, Viollet-Le-Duc's ideas regarding the use of contemporary materials and technologies are used. The difference between Restoration and Reconstruction is that the latter typically possesses little to no extant historic fabric with which to work. Documentation requirements for Reconstruction are rigid in order to lessen the potential for historical error. This treatment, consequently, occurs infrequently. In

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<sup>65</sup> National Park Service, "Standards for Reconstruction and Guidelines for Reconstructing Historic Buildings," [online] The National Park Service, 1995, cited 17 March 2004, available from <[http://2.cr.nps.gov/TPS/standguide/reconstruct/reconstruct\\_index\\_h.htm](http://2.cr.nps.gov/TPS/standguide/reconstruct/reconstruct_index_h.htm)>.

<sup>66</sup> Ibid.

instances where this treatment is used, the reconstruction must be identified as a contemporary rebuilding.

Research for Reconstruction is crucial. This documentation resulting from the research will serve to lessen any speculation regarding the building's appearance and historic significance. Features belonging to the building and site should be identified. Archeological findings and archival research are the two principal means of documentation.

While extant historic fabric is generally rare, there are cases in which architectural elements may be identified. In these cases, existing historic fabric and features should be incorporated into the reconstruction and documented along with the new material used.

The keywords in dealing with Reconstruction are "accurate depiction". Thus, exterior and interior features need to be addressed (i.e. interior paint finishes such as faux graining, and details including moldings, tile work, etc.) Ideally, traditional materials will be used but it is also acceptable to use substitute materials. In areas that are not visible, modern materials and technologies can be utilized.

The use of Reconstruction as a treatment should occur when a modern representation is needed to interpret the historic value of a property. This is especially important if there is not another surviving property with the same associative values. Reconstruction may also occur in instances where there is enough historic documentation to ensure the accuracy of the reconstruction.

### **Specific Conservation Issues**

The methodology proposed in this thesis is one that can be applied to a variety of architectural elements. However, some elements may require special consideration. Window

shutters are one such element. There are several issues of conservation that are specifically related to window shutters that are not found with other elements such as doors or moldings and need to be addressed.

Once window shutters have been identified as an important part of the building's history and character, each individual shutter's location and condition should be recorded. It is important to record missing or broken louvers or stiles as well as the amount of wood that is deteriorated. Other situations that need to be identified include insect damage and evidence of animal or insect nests. In many instances historic shutters have accumulated numerous layers of paint which hampers proper functioning, that is the louvers are unable to open or close. Additionally, when shutters are not used regularly they may fall out of line preventing their ability to close properly. These situations should also be identified and recorded so they may be properly addressed during treatment.

During the evaluation phase the significance and integrity of the window shutters needs to be considered. This may include archival research to document the existence and type of shutter used on the house as well as tools such as paint analysis. This tool uses scientific techniques developed for conservation purposes that document original paint colors and their make up. Methods used for paint documentation include cutting through the paint layers, examining paint stratigraphies under magnification, and matching the first layers to a standard color system, usually the Munsell Color Chart. Using a standardized system allows strict documentation of colors using alpha numeric codes that identify a color's hue, chroma, and value. The unique alpha numeric code matches a unique color card which can then be matched to

any modern paint.<sup>67</sup> The use of paint analysis may also provide additional information on the date of the shutters.

Because shutters are sometimes seen as sacrificial, occasions may arise in which the window shutters no longer exist. This represents a particularly complex technical issue in the field of preservation. However, if there is substantial physical documentation to verify the shutters former existence the shutters may be replaced. The preservation treatment that is chosen for the property will determine the accuracy of the reproductions. For example, the *Secretary of the Interior's Standards for Rehabilitation* would allow for the replacement of missing window shutters through either an accurate reconstruction using historical, pictorial, and physical documentation or a new design that is compatible with the size, scale, material, and color of the historic building.<sup>68</sup>

The *Secretary of the Interior's Standards for Restoration*, like the *Standards for Rehabilitation*, would also require physical documentation for the replacement of missing shutters. However, because the goal of this treatment is to replicate the "appearance," this treatment provides more flexibility with the type of materials that can be used for the

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<sup>67</sup> U.S. General Services Administration, "Identifying Historic Paint Colors," [online] U.S. General Services Administration, cited August 1991, available from <<http://ncr.gsa.gov/historicpreservation/html/doc/11IdHistPaintFinal.asp>>.

<sup>68</sup> Standard 6: Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing historic features shall be substantiated by documentary, physical, or pictorial evidence.



replacement.<sup>69</sup> In dealing with missing shutters, the *Secretary of the Interior Standards for Historic Properties* should be consulted for the appropriate action under the chosen treatment.

Finally, after window shutters have undergone preservation treatment, they face a final challenge. Window shutters need to be installed correctly in order to function properly. Figure 7.1 illustrates the proper installation of shutters:

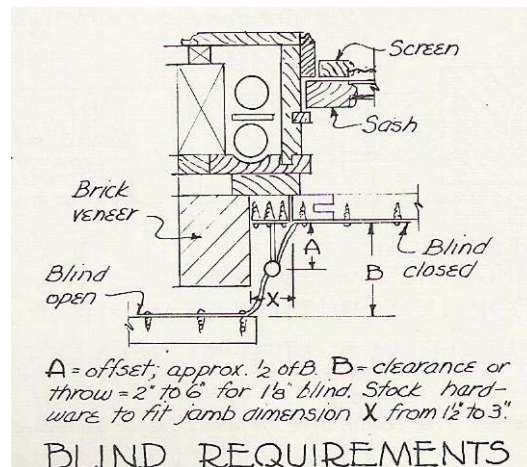


Figure 7.1 Window shutter installation requirements. (Source: Architectural Graphic Standards.)

The shutter must sit within the sill so that it can close inside the window opening. It is important that the shutter does not protrude from the face of the house as in cases of extreme wind they risk being torn from the façade. When the shutter is closed and bolted within the window opening, wind is allowed to pass across the façade of the house while the glass is still protected. Shutters

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<sup>69</sup> The National Park Service, "Standards for Preservation and Guidelines for Preserving Historic Buildings," [online] The National Park Service, 1995, cited 15 April 2004, available from <[http://2.cr.nps.gov/TPS/standguide/preserve/preserve\\_index\\_htm](http://2.cr.nps.gov/TPS/standguide/preserve/preserve_index_htm)>.

should also be installed at a slight angle so that they will swing closed when the shutter dog is released. The shutter dog should be installed with its weighted ornament at the bottom and the metal holdback in front of the shutter. When the weight is moved the shutter can swing free.<sup>70</sup>

### **Future Directions**

The overall methodology presented here is largely based on the late-nineteenth century preservation theories of Eugène Emmanuel Viollet-Le-Duc and John Ruskin. Although, these theories are in conflict with each other and present two very different approaches to preservation and conservation, they are similar in that they both deal solely with the realm of “material authenticity”. Through use of one of these two approaches a building can find authenticity in either its retention of historic fabric or its “unity of style” that is its overall essence as an accurate depiction.

The World Heritage Committee as part of the World Heritage Convention of UNESCO, refers to four aspects of authenticity that should be considered. In addition to authenticity in materials, authenticity in design, authenticity in setting, and authenticity in workmanship are also identified.<sup>71</sup> In the United States each of these forms of authenticity with the exception of authenticity in workmanship are considered valid and used as a criterion for listing on the National Register of Historic Places.

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<sup>70</sup> "Shutters: More Than Just Window Dressing," [online] Bob Vila, 2001, cited 15 April 2004, available from <<http://www.bobvila.com/ArticleLibrary/Location/Exterior/Shutters.html>>.

<sup>71</sup> Knut Larsen, "Authenticity in the Context of World Heritage: Japan and the Universe," in *Conference on Authenticity in Relation to the World Heritage Convention held in Bergen, Norway 31 January - 2 February 1994*, ed. Knut Einar Larsen and Nils Marstein (Norway: Riksantikvaren ( Directorate for Cultural Heritage), 1994), 21.

Authenticity in workmanship is similar to material authenticity but it is more concerned with the verification of craftsmanship during the construction process. The goal is to prolong the life span of the materials that illustrate the craftsmanship required for its production. Authenticity lies not so much in the historic fabric but in the methods used to connect the fabric.

In the paper *Authenticity in the Context of World Heritage: Japan and the Universe* Knut Einar Larsen suggests objects or buildings are not the only things worth preservation but that the knowledge and methods used in their production are crucial for their preservation.<sup>72</sup> Therefore, the process of a building's production is also preservation worthy and provides another form of authenticity (authenticity in workmanship). This idea is best exemplified with the Ise Shinto complex.

Located in Ise, Mie Prefecture, Japan, the Ise Shinto complex is over 2,000 years old. The complex is a key element in the faith of the Japanese people and is rebuilt every twenty years in accordance with the old rituals. The new shrine is erected over and around the posts which are considered to be the holiest and most illusive objects in the Ise Shrine. The craftsmen chosen to rebuild the shrine study the technique of construction used repeatedly over the centuries and rebuild the structure in exactly the same manner. The historic fabric is less important to the Japanese people than is continuing the techniques and rituals of its reconstruction. In this way, the Japanese preserve the site. Although, the "authenticity" of the Ise Shinto complex was often a source of debate for its lack of retention of historic fabric, in 1998 the complex was included as part of the Historic Monuments of Ancient Nara and added to the United Nations Educational, Scientific, and Cultural Organization's (UNESCO) World Heritage Site list.

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<sup>72</sup> Ibid, 71.

During November of 1993, forty five participants from twenty eight countries met in Nara, Japan to discuss the complex issue of “authenticity.” This conference produced The Nara Document on Authenticity. This document addresses the diversity of cultures and their expression of that culture in historic cultural resources. Perhaps the most important idea produced in the Nara Document is the idea that authenticity and its application in the field of preservation is “rooted in specific cultural contexts and should be considered accordingly.”<sup>73</sup>

Since acceptance of the NARA Document on Authenticity by the World Heritage Convention, other countries have followed suit, most notably Australia. In 1999, the Australia International Council of Monuments and Sites, ICOMOS, revised and adopted the Burra Charter which provides guidelines for conservation and cultural resource management in Australia. The purpose of the revision was to ensure that the guidelines reflected the most current and best practices within the field of preservation. Perhaps the most important change in the revised document is the inclusion of the idea of authenticity in workmanship:

Prominent among the changes are the recognition of less tangible aspects of cultural significance including those embodied in the use of heritage places, associations with a place and the meanings that places have for people.<sup>74</sup>

As we move into the twenty-first century and towards a global community, it is important to keep in mind the changing needs of the preservation profession and be willing to adapt to those needs. Professionals in the United States also need to be aware of the changes occurring in the field internationally. In light of the Nara Document on Authenticity and the subsequent changes to other preservation doctrine such as the Burra Charter, the Secretary of the Interior

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<sup>73</sup> World Heritage Committee, "Nara Document," [online] UNESCO, cited 19 March 2004, available from <<http://www.whc.unesco.org/archive/nara94.htm>>.

<sup>74</sup> "Burra Charter," [online] Australia ICOMOS, cited 21 March 2004, available from <<http://icomos.org/austalia/burra.htm>>.

may need to consider revision to the *Secretary of the Interior's Standards for Historic Properties* and criteria for listing on the National Register of Historic Places in order to reflect an evolving definition of cultural resource.

The window shutter, an object commonly thought of as very simple, is presented in this thesis as an architectural element that has a complexity and significance in and of itself. This view is indicative of the changing and expanding ideas present in the field of historic preservation. In order to manage the development of these ideas it may be beneficial to look to Australia and the Burra Charter as a successful model which not only embraced change but also was open to varied perspective.

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## APPENDIX A

### GLOSSARY OF STYLES AND TERMS

#### STYLES

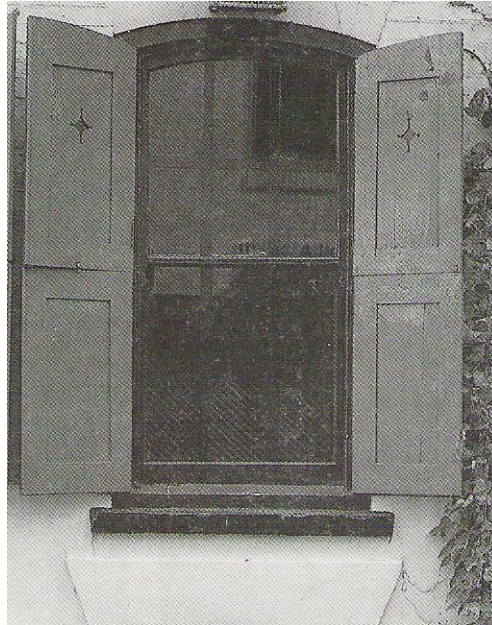
**Blind:** Often used interchangeably with shutter; window cover constructor with stiles, rails, and louvers (also called slats or vanes) designed to protect the window while allowing ventilation. Louvers can be fixed or moveable (rolling). (Source: Habel, 48)

**Board and Batten Shutter:** A shutter made from vertical boards joined together with two or more horizontal boards nailed on to the back side.



(Source: Habel, 48)

**Dutch Shutter:** Shutters built in two sections (top and bottom) which operate independently.

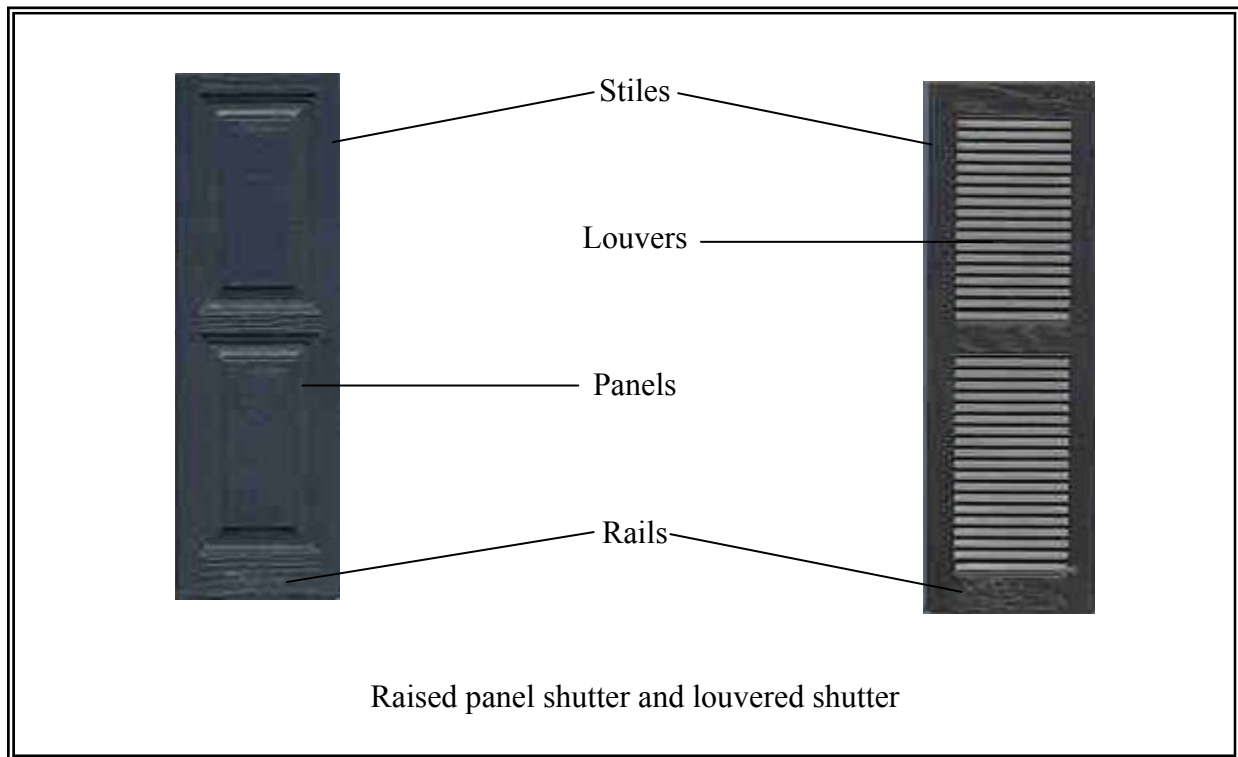


(Source: Calloway, p.84.)

**Indian Shutter:** A misnomer, this term is commonly used in reference to interior panel frame shutters designed for privacy and insulation. Interior shutters built to fold into a recess (shutter box) provided for them in the window jambs are called box shutters. (Source: Habel, 48)

**Jalousie:** European term for a louvered blind. Occasionally used today in reference to interior bi-fold blinds.

**Shutter:** (shetter) A paneled or batten wood leaf hinged to a window frame used for security and to regulate light. Louvered shutters or *Venetian blinds* with moveable slats offered a specialized solution that became increasingly common in the 19<sup>th</sup> century. A folding shutter was an interior shutter with a secondary leaf (shutter flap), usually a plain board hinged to the principle leaf. When open, folding shutters block the full width of the sash; when closed, the flap folds behind the principle leaf in a pocket of the window reveal.<sup>75</sup>



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<sup>75</sup> Carl R. Lounsbury, "shutter," in *An Illustrated Glossary of Early Southern Architecture and Landscape*, ed.

**Shutterette:** A modern term for bifold interior blinds. (Source: Habel, 48)

**Venetian Blind:** A louvered wooden screen that regulates the amount of light and air that passes through an opening. The term begins to appear in this region in the third quarter of the 18<sup>th</sup> century and was used concurrently through the early 19<sup>th</sup> century to define two distinct types of screens.

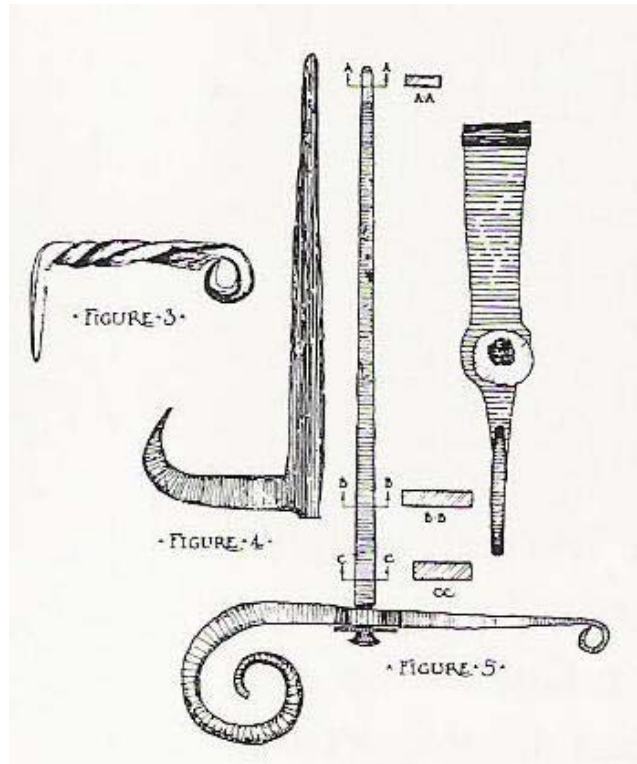
1. A flexible hanging screen fixed to the inside of a window jamb, composed of a series of moveable wooden slats held together by strips of webbing and controlled by cords. By pulling the cords, they can be raised or lowered to adjustable levels and the slats can be turned at various angles to allow the passage of air and light.
2. A fixed louvered shutter with adjustable wooden slats. Through the second quarter of the 19<sup>th</sup> century, this second meaning of the term seems to have been the more predominant one.

## **HARDWARE<sup>76</sup>**

**Blind Fast, Fastener, Holdback:** A spring-like device, either a moveable latch or curly-Q wire, mounted to the bottom of a shutter which clicks onto a back catch when opened, and a sill catch when closed.

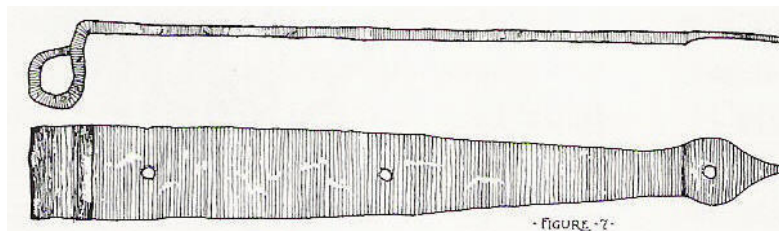
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<sup>76</sup> Kurt Habel, "Shutter Sourcebook: History, Hardware, How-To Tips," *Old House Journal*: 49.

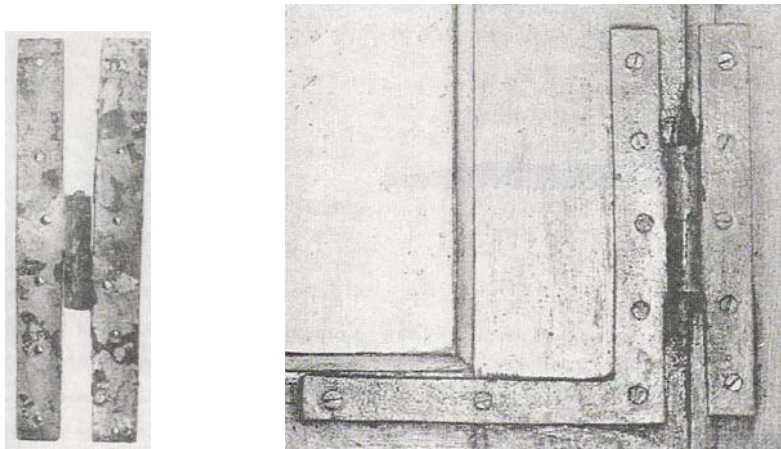


(Source: Linley, p13.)

**Hinge:** Attaches shutter to structure, or pairs of shutters to each other. Tremendous variety of styles and designs allow the shutter to pivot fully out of the window opening and lay flat against the wall. And also facilitate removal. Styles range from narrow shutter butts, to wider swinging H hinges. Advanced shutter hinge designs include self-locking and gravity-locking features to hold the shutter in position.

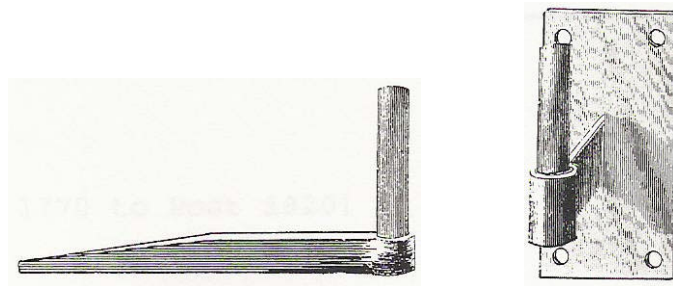


Top to bottom: Hook Lock and Strap Hinge (Source: Linley, 13)



From left to right: "H" hinge and "H-L" hinge (Source: Worgan, 68)<sup>77</sup>

**Pintel Hinge:** The fixed pin on which a removable shutter leaf hangs; its mate is a pintel sleeve.

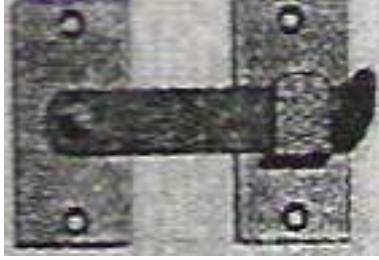


(Source: Habel, 49.)

**Shutter Bar:** A pivoted bar for holding shutters closed.

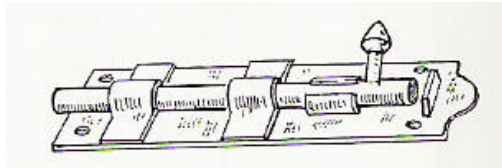
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<sup>77</sup> Glenn Worgan, "Federal Period Paint Colors Used on Exterior Shutters and Window Trim in Southern Coastal Cities and Towns" (Thesis, University of Georgia, Athens, GA, 1996), 68.



(Source: Habel, 29.)

**Shutter Bolt:** A sliding deadbolt which locks shutters closed.



(Source: Calloway, 514.)

**Shutter Dog, Turn, or Turn Buckle:** An S or dart-shaped fastener mounted to a wall or window sill to hold a shutter open, usually attached with a lag screw or drive nail.



(Source: <http://www.bobvila.com/ArticleLibrary/Location/Exterior/Shutters.html> .)



**Shutter Lift:** A handle fixed to a shutter for convenience in opening or closing.

**Shutter Worker:** A crank which opens and closes shutters from indoors, often incorporating a blind adjuster which holds the shutter or blind in a fixed position.

**Yoke Pin:** The pin or staple which secures a moveable louver to the center-post of a blind.



APPENDIX C

HAY HOUSE – NATIONAL REGISTER OF HISTORIC PLACES INVENTORY – NOMINATION FORM

Form 16-300 (Dec. 1968) UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

6th Congressional District *Macon*

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY – NOMINATION FORM

(Type all entries – complete applicable sections)

STATE: GEORGIA		COUNTY: BIBB	
FOR NPS USE ONLY			
ENTRY NUMBER	DATE	ENTRY NUMBER	DATE

1. NAME  
COMMON: P. I. Hay House  
AND/OR HISTORIC: William B. Johnston - Hay House

2. LOCATION  
STREET AND NUMBER: 934 Georgia Avenue  
CITY OR TOWN: Macon  
STATE: Georgia CODE: 13 COUNTY: Bibb CODE: 021

3. CLASSIFICATION

CATEGORY (Check One)		OWNERSHIP		STATUS		ACCESSIBLE TO THE PUBLIC	
District Site	<input type="checkbox"/>	Public	<input type="checkbox"/>	Occupied	<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>
Building Structure	<input checked="" type="checkbox"/>	Private	<input checked="" type="checkbox"/>	Unoccupied	<input type="checkbox"/>	Restricted	<input checked="" type="checkbox"/>
Object	<input type="checkbox"/>	Both	<input type="checkbox"/>	Preservation work in progress	<input type="checkbox"/>	Unrestricted	<input type="checkbox"/>
PRESENT USE (Check One or More as Appropriate)							
Agricultural	<input type="checkbox"/>	Government	<input type="checkbox"/>	Park	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Commercial	<input type="checkbox"/>	Industrial	<input type="checkbox"/>	Private Residence	<input type="checkbox"/>	Other (Specify)	<input type="checkbox"/>
Educational	<input type="checkbox"/>	Military	<input type="checkbox"/>	Religious	<input type="checkbox"/>		
Entertainment	<input type="checkbox"/>	Museum	<input checked="" type="checkbox"/>	Scientific	<input type="checkbox"/>		

4. OWNER OF PROPERTY  
OWNERS NAME: P. I. Hay Foundation  
STREET AND NUMBER: Southern Trust Building  
CITY OR TOWN: Macon STATE: Georgia CODE: 13

5. LOCATION OF LEGAL DESCRIPTION  
COURTHOUSE, REGISTRY OF DEEDS, ETC.: Bibb County Courthouse  
STREET AND NUMBER:  
CITY OR TOWN: Macon STATE: Georgia CODE: 13  
APPROXIMATE ACREAGE OF NOMINATED PROPERTY: About two acres

6. REPRESENTATION IN EXISTING SURVEYS  
TITLE OF SURVEY: 1. The historic Architecture of Macon by Carl Feiss and Russell Wright  
\* DATE OF SURVEY: 1970 Federal  State  County  Local   
DEPOSITORY FOR SURVEY RECORDS: Middle Georgia Historical Society  
STREET AND NUMBER: Macon Coliseum  
CITY OR TOWN: Macon STATE: Georgia CODE: 13  
\* 2. Historical Survey by Middle Georgia Historical Society  
1970 Local

SEE INSTRUCTIONS

STATE: GEORGIA  
COUNTY: BIBB  
FOR NPS USE ONLY  
ENTRY NUMBER: DATE:

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: GEORGIA	
COUNTY: BIBB	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

SEE INSTRUCTIONS

1. NAME

COMMON:  
P. I. Hay House

AND/OR HISTORIC:  
William B. Johnston - Hay House

2. LOCATION

STREET AND NUMBER:  
934 Georgia Avenue

CITY OR TOWN:  
Macon

STATE: Georgia      CODE: 13      COUNTY: Bibb      CODE: 021

3. CLASSIFICATION

CATEGORY (Check One)		OWNERSHIP		STATUS	ACCESSIBLE TO THE PUBLIC
District <input type="checkbox"/>	Building <input checked="" type="checkbox"/>	Public <input type="checkbox"/>	Private <input checked="" type="checkbox"/>	Occupied <input checked="" type="checkbox"/>	Yes: <input checked="" type="checkbox"/>
Site <input type="checkbox"/>	Structure <input type="checkbox"/>	Both <input type="checkbox"/>	Public Acquisition: In Process <input type="checkbox"/>	Unoccupied <input type="checkbox"/>	Restricted <input checked="" type="checkbox"/>
Object <input type="checkbox"/>			Being Considered <input type="checkbox"/>	Preservation work In progress <input type="checkbox"/>	Unrestricted <input type="checkbox"/>
PRESENT USE (Check One or More as Appropriate)					
Agricultural <input type="checkbox"/>	Government <input type="checkbox"/>	Park <input type="checkbox"/>	Transportation <input type="checkbox"/>	Comments <input type="checkbox"/>	
Commercial <input type="checkbox"/>	Industrial <input type="checkbox"/>	Private Residence <input type="checkbox"/>	Other (Specify) <input type="checkbox"/>		
Educational <input type="checkbox"/>	Military <input type="checkbox"/>	Religious <input type="checkbox"/>			
Entertainment <input type="checkbox"/>	Museum <input checked="" type="checkbox"/>	Scientific <input type="checkbox"/>			

4. OWNER OF PROPERTY

OWNERS NAME:  
P. I. Hay Foundation

STREET AND NUMBER:  
Southern Trust Building

CITY OR TOWN: Macon      STATE: Georgia      CODE: 13

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC:  
Bibb County Courthouse

STREET AND NUMBER:  
Macon

CITY OR TOWN: Macon      STATE: Georgia      CODE: 13

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: About two acres

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: 1. The Historic Architecture of Macon by Carl Feiss and Russell Wright

DATE OF SURVEY: 1970      Federal       State       County       Local

DEPOSITORY FOR SURVEY RECORDS:  
Middle Georgia Historical Society

STREET AND NUMBER:  
Macon Coliseum

CITY OR TOWN: Macon      STATE: Georgia      CODE: 13

\* 2. Historical Survey by Middle Georgia Historical Society  
1970 Local

STATE: GEORGIA  
COUNTY: BIBB  
FOR NPS USE ONLY  
ENTRY NUMBER:      DATE:

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	Georgia	
COUNTY	Bibb	
FOR NPS USE ONLY		
ENTRY NUMBER		DATE

(Number all entries)

NATIONAL LANDMARKS STATEMENT OF ARCHITECTURAL SIGNIFICANCE

JOHNSTON-HAY HOUSE

Macon's Renaissance Revival Johnston-Hay House stands in magnificent contrast to the general run of Georgia's nationally important antebellum mansions, which were almost without exception in the columned neo-classical tradition. And at the same time, the quality and grandeur of its Italian Renaissance revivalism puts it into a special class which transcends even the best of the stucco-covered "villas in the Italian Style" popularized by A. J. Downing and others. The elaborate, three story, 24 room brick mansion was built in 1855-60 for the prominent Macon businessman, William B. Johnston, who upon returning from his honeymoon in Italy was inspired to build an American version of an Italian Renaissance villa. Apparently he even brought from Italy artisans, landscape gardeners and furnishings including nineteen carrara marble mantels and a five hundred pound front door with silver hinges.

Two names have been associated with the design of the Hay House, James B. Ayres of Macon and T. Thomas and Sons, Architects, New York City. It is reasonable to conclude that the house was actually designed by T. Thomas and supervised by the local builder, James B. Ayres. Thomas, English born and trained, in 1837 helped to form a National Institute of Architects, which 20 years later re-organized into the American Institute of Architects. One of Thomas's most important structures in New York was the Astor Library, an imposing Italianate structure on Lafayette Place. James B. Ayres, born in Woodridge, New Jersey, was a prominent Macon builder.

The Hay House with its flight of full width curved marble steps, Corinthian portico, octagonal cupola and elaborate interiors including much plaster frieze and cornice work is unique in Georgia. The ballroom alone is 50' long and has a 30' coved ceiling; a painted glass set of window lights lights the massive carved mahogany staircase; and the attic contains a 20,000 gallon copper water tank into which water was pumped from a spring.

5  
1974

7. DESCRIPTION						
CONDITION	(Check One)					
	Excellent <input checked="" type="checkbox"/>	Good <input type="checkbox"/>	Fair <input type="checkbox"/>	Deteriorated <input type="checkbox"/>	Ruins <input type="checkbox"/>	Unexposed <input type="checkbox"/>
INTEGRITY	(Check One)		(Check One)			
	Altered <input checked="" type="checkbox"/>	Unaltered <input type="checkbox"/>	Moved <input type="checkbox"/>	Original Site <input checked="" type="checkbox"/>		

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

This large magnificent 2 1/2 room Italian Renaissance Villa was built from 1855 through 1860. Standing on a sloping site overlooking the city and the river, the Brick Structure contains a full basement, two high-ceiling floors and a third living level concealed from the outside by bulls-eye windows and the sloping roof.

The house is entered up twelve curved marble steps to the one story front portico that extends the width of the main house supported on Corinthian Columns. The center of the porch has a glass slab that emits light to the wine cellar below. Surrounding the glass insert is a fish scale design marble porch floor. On the main floor there are tall, arched, and keystoned french windows and wide double doorway. The flat roof of the single story portico is balustraded to form a balcony the full width of the building. This is accessible from any of the five second floor french pedimented windows. Over this group of windows is a band of stone molding which forms a string course around the central unit. Between this and the modillioned cornice are spaced the five bulls-eye windows.

The roof is low-pitched, hipped type covered in terneplate with standing joints. Four decorative brick chimneys topped with tall earthenware pots add an exotic note. On either side of the main unit is a single-story wing, one room deep, with a glazed monitor roof capable of flooding the rooms below with light.

The unique and massive front doors are several inches thick and feature carved lions beads in high relief at the center and upper panels of etched glass. The wide front hall is floored with white and black marble and has a heavy central archway resting on large and intricately molded corbels. The fancy paneled ceiling has elaborate plaster frieze and cornice. Arched openings lead from this hall to the adjacent spaces and contain rosewood paneled sliding doors. Other doors have etched glass panels.

Behind the entrance hall is the stair hall with the carved mahogany staircase containing two deep wood-lined niches for vases. The one on the landing is hinged and can be swung aside to reveal a secret room that was made use of by the Confederacy toward the end of the War Between the States.

Opening off the front hall to the left is a sitting room and the library, and to the right is a long drawing room. Opening off the stair hall to the left and right, forming the two side wings is the dining room and ballroom. These are even more elaborate and artful than the halls and are decorated with sculptured white marble, carved and molded wood, and intricate stucco work enlivened by loops and whorls, quirks and latticing, all in the best of taste.

The ballroom in the right hand single storied wing was originally intended as an art gallery. The ceiling is 30 feet high and deeply covered above an extraordinarily detailed modillioned cornice. This 50-foot-long covered area centers on a tremendous skylight with stuccoed borders and decorative panels from which hang a pair of huge Waterford-crystal chandeliers.

The dining room is Italian in treatment containing a high vaulted ceiling totally covered with recessed oak paneling. The center panel is a skylight from which hangs a crystal chandelier.

The drawing room contains the most elaborate ceiling in the mansion, the work of stuccadors brought from Italy more than 120 years ago. The detail of the frieze and cornice is almost beyond belief.

The entire house is topped by a massive octagonal stone cupola with alternating arched and bulls-eye windows, scroll brackets, and a balustraded octagonal lantern with a walkway.

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE Georgia	
COUNTY Bibb	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)	P. L. Hay House	934 Georgia Avenue, Macon, Georgia
7.	DESCRIPTION	Page 2
<p>This is reached from an interior circular stair and provided a view of the river for the owner.</p> <p>The kitchen originally was in the basement and service to the dining room was by way of a dumb-waiter. A later owner added a kitchen to the rear of the dining room. The house contains speaker tubes for communicating between floors.</p> <p>The attic contains a 20,000 gallon copper water tank to which water was pumped from a spring on the original site.</p> <p>The brick for the house were made on the nearby farm of the owner. Either, through not being pleased with the brickwork, or wanting to achieve more waterproofness or uniformity in appearance, a thin layer of cementitious material colored with brick dust was applied to the exterior face of the brick walls and a head of mortar was meticulously added to the face to simulate mortar joints. This has weathered off in the more exposed areas.</p> <p>A copy of the hand-penned "Carpenters Specifications" dated October, 1855, gives credit to the drawings to T. Thomas &amp; Sons, Architects, corner of Broadway and Grand Street, New York City. Other sources refer to construction under the direction of the Architect James B. Ayers. Both may be correct.</p> <p>The mansion is without question the finest, most elaborate residence in Macon, and one of the more outstanding in the United States.</p>		

SEE INSTRUCTIONS

8. SIGNIFICANCE			
<b>PERIOD (Check One or More as Appropriate)</b>			
Pre-Columbian <input type="checkbox"/>	16th Century <input type="checkbox"/>	18th Century <input type="checkbox"/>	20th Century <input type="checkbox"/>
15th Century <input type="checkbox"/>	17th Century <input type="checkbox"/>	19th Century <input checked="" type="checkbox"/>	
<b>SPECIFIC DATE(S) (If Applicable and Known) 1855-1860</b>			
<b>AREAS OF SIGNIFICANCE (Check One or More as Appropriate)</b>			
Aboriginal <input type="checkbox"/>	Education <input type="checkbox"/>	Political <input type="checkbox"/>	Urban Planning <input type="checkbox"/>
Prehistoric <input type="checkbox"/>	Engineering <input type="checkbox"/>	Religion/Philosophy <input type="checkbox"/>	Other (Specify) <input checked="" type="checkbox"/>
Historic <input checked="" type="checkbox"/>	Industry <input type="checkbox"/>	Joseph <input type="checkbox"/>	<u>Architecture</u>
Agriculture <input type="checkbox"/>	Invention <input type="checkbox"/>	Science <input type="checkbox"/>	_____
Art <input checked="" type="checkbox"/>	Landscape <input type="checkbox"/>	Sculpture <input type="checkbox"/>	_____
Commerce <input type="checkbox"/>	Architecture <input type="checkbox"/>	Social/Humanitarian <input type="checkbox"/>	_____
Communications <input type="checkbox"/>	Literature <input type="checkbox"/>	Theater <input type="checkbox"/>	_____
Conservation <input type="checkbox"/>	Military <input type="checkbox"/>	Transportation <input type="checkbox"/>	_____
	Music <input type="checkbox"/>		
<b>STATEMENT OF SIGNIFICANCE (Include Personages, Dates, Events, Etc.)</b>			
<p>This magnificent Italian Renaissance Villa was built for William B. Johnston, 1855-60, after he and his wife, Ann Tracy, returned from their honeymoon in Italy. With them they brought plans, artisans, landscape gardeners, and furnishings for their future home which would include nineteen Cararra marble mantels, and a five-hundred pound front door with solid silver hinges. When the house had been under construction for one year, William Makepeace Thackeray visited Macon, commented on Macon's "pretty houses," and wrote a letter to his daughters in London describing his friends, Mr. and Mrs. William B. Johnston.</p> <p>Several years before, Mr. Johnston had begun his business career by being elected a Director of the Ocmulgee Bank in 1837 and of the Macon Manufacturing Company in 1849. In 1862 Johnston was appointed Premier in conduct of the operations of the Confederate Depository in Macon. This was the most important depository in the South, second only to the one at Richmond. At one time there was \$1,500,000 in gold held here, and in February, 1864, the Macon Depository took in more than \$15,000,000 in a seven-day period during the funding of the first issue of Confederate notes. Perhaps this money was hidden in the secret room off the stairway of Johnston's mansion, thus accounting for this home being the target of enemy shells during the siege of Macon in July, 1864.</p> <p>After the War Between the States ended, William B. Johnston resumed his business career by running his jewelry store, the largest between Macon and New Orleans. In 1865 Johnston was elected president of the Central Railroad, and in this capacity, was successful in his efforts, despite unfavorable economic conditions, to raise \$1,000,000 to rebuild the railroad destroyed by Sherman.</p> <p>Later, Johnston was one of the organizers and directors of the City Bank, and a director of the State Road. In 1869 he was elected president of Cotton States Life Insurance Company.</p> <p>Mr. Johnston died in 1886, one of Macon's wealthiest citizens, a self-made man, and an active member of Christ Episcopal Church.</p> <p>After Johnston's death, this lovely home was occupied for many years by his daughter, Mary Ellen, and her husband, Judge William H. Felton. In 1886 Mr. Felton was elected to the State Legislature, and in 1896 was appointed judge of the Superior Court of the Macon Circuit where he served for nearly twenty years. Continuing his interest in civic and charitable affairs, Judge Felton was elected a trustee in 1906 for the Georgia Academy for the Blind which opened for operation in its new building the following year, having been originally built in 1852.</p>			



NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	Georgia	
COUNTY	Bibb	
FOR NPS USE ONLY		
ENTRY NUMBER	DATE	

(Number all entries) P. L. Hay House 934 Georgia Avenue  
8. Significance Page 2

After the Feltons' deaths, the house was sold in 1925 to P. L. Hay who found it a perfect setting for collected art treasures. In 1904 young P. L. Hay with a "shoe-string" capital established The Bankers Health and Life Insurance Company which became one of the most far-reaching enterprises in the South. In 1940 Mr. Hay built the most perfectly equipped office building in the Southeast, the Bankers Insurance Building, the last word in architecture at that time, and the pride of Macon for many years.

Intermingled with his business interests, Mr. Hay served as a City Alderman for four years, chairman of the Community Chest Drive, member of the Stadium Commission, President of the Macon Kiwanis Club, and as a Mason and a Shriner. To complete his list of activities, one should add that P. L. Hay was a religious man, chairman of the Board of Directors and of the building committee of the First Church of Christ, Scientist.

Park Lee Hay, an active civic and business leader, and Mrs. Hay, active in patriotic and cultural affairs, were responsible for preserving the magnificent home and assembling the exquisite present day furnishings. The Hay heirs now make available to the welcomed public the beauties of this ante-bellum mansion.

This place is one of the most fabulous in the Southeast, both from an architectural and artistic standpoint, and because of the prominence of the people who have lived here.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Butler, John C. History of Macon and Central Georgia. Macon, Georgia, 1879.  
 Jones, Mary Callaway. Macon's Heritage in Architecture. Macon, Georgia, 1939, revised 1957.  
 Perkerson, Medora Field. White Columns in Georgia. New York, 1952.  
 Work Projects Administration. Georgia, A Guide to Its Towns and Countryside. The Georgia Board of Education, 1940.  
 Young, Gholson & Hargrove. The History of Macon, Georgia 1823-1949. Macon, Georgia, 1950.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY				O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN ONE ACRE				
CORNER	LATITUDE		LONGITUDE		LATITUDE		LONGITUDE		
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	32°	50'	28"	83°	38'	03"	32°	50'	26"
NE	32°	50'	26"	83°	38'	01"		38'	4"
SE	32°	50'	24"	83°	38'	03"			
SW	32°	50'	25"	83°	38'	06"			

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE: **Mr. John J. McKay, Jr., President**

ORGANIZATION: **Middle Georgia Historical Society, Inc.** DATE: **Feb., 1971**

STREET AND NUMBER: **c/o Macon Coliseum**

CITY OR TOWN: **Macon** STATE: **Georgia** CODE: **13**

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National  State  Local

Name: Mary Gregory Jewett  
 Title: State Liaison Officer

Date: April 19, 1971

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

Date: \_\_\_\_\_

ATTEST: \_\_\_\_\_

Keeper of The National Register

Date: \_\_\_\_\_

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Butler, John C. History of Macon and Central Georgia. Macon, Georgia, 1879.  
 Jones, Mary Callaway. Macon's Heritage in Architecture. Macon, Georgia, 1939, revised 1957.  
 Perkerson, Medora Field. White Columns in Georgia. New York, 1952.  
 Work Projects Administration. Georgia, A Guide to Its Towns and Countryside. The Georgia Board of Education, 1940.  
 Young, Gholson & Hargrove. The History of Macon, Georgia 1823-1949. Macon, Georgia, 1950.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN ONE ACRE		
CORNER	LATITUDE	LONGITUDE	LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds	Degrees Minutes Seconds	Degrees	Minutes Seconds
NW	32° 50' 28"	83° 38' 03"	32° 50' 26"	83°	38' 4"
NE	32° 50' 26"	83° 38' 01"			
SE	32° 50' 24"	83° 38' 03"			
SW	32° 50' 25"	83° 38' 06"			

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE:  
**Mr. John J. McKay, Jr., President**

ORGANIZATION: **Middle Georgia Historical Society, Inc.** DATE: **Feb., 1971**

STREET AND NUMBER:  
**c/o Macon Coliseum**

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Name: Mary Gregory Jewett  
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 Date: April 19, 1971

I hereby certify that this property is included in the National Register.

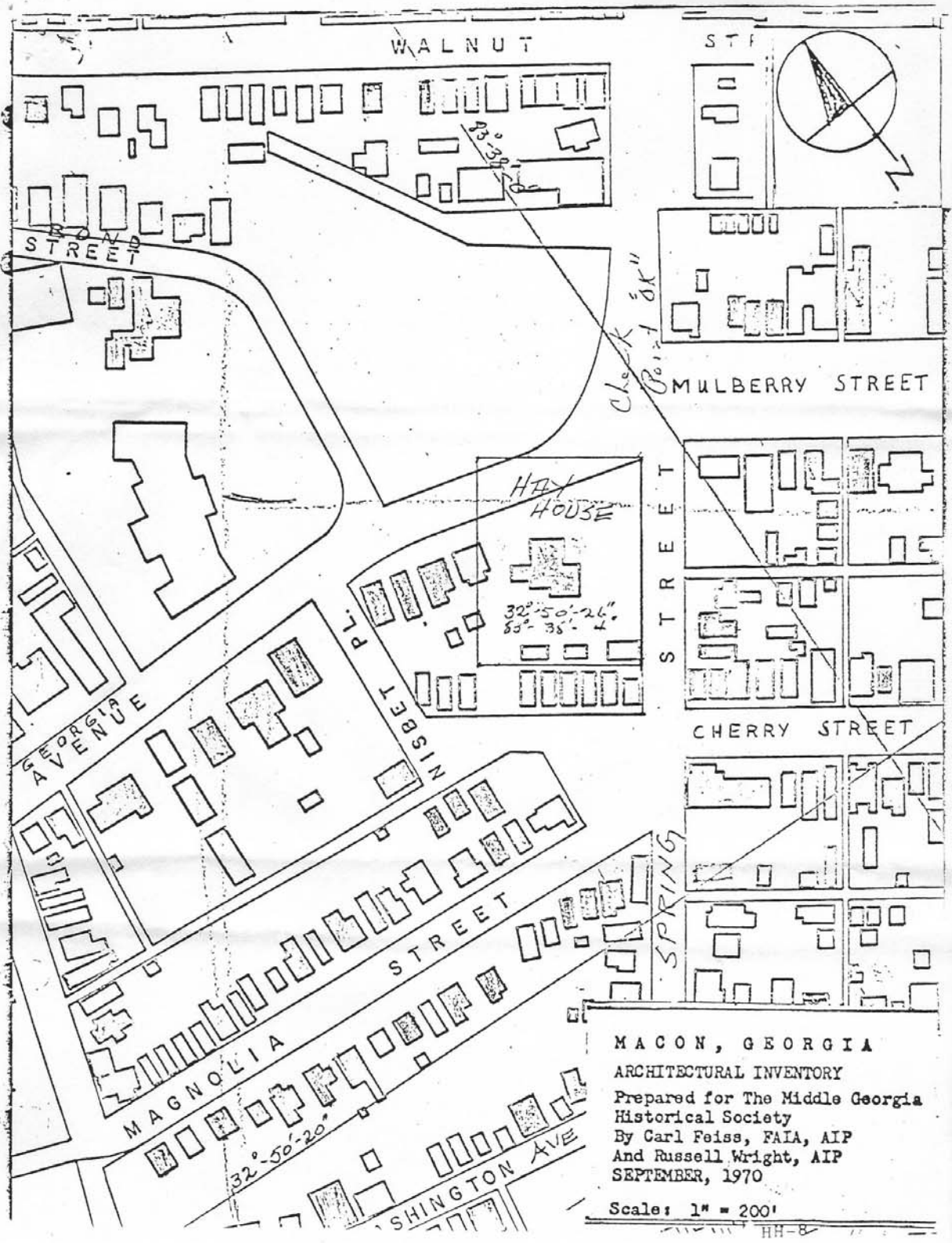
Chief, Office of Archeology and Historic Preservation

Date: \_\_\_\_\_

ATTEST: \_\_\_\_\_  
 Keeper of The National Register

Date: \_\_\_\_\_

SEE INSTRUCTIONS



## APPENDIX D

### THE SECRETARY OF THE INTERIOR'S STANDARDS FOR HISTORIC PRESERVATION PROPERTIES

#### **Standards for Preservation**

**PRESERVATION IS DEFINED** *as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.*

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

### **Standards for Rehabilitation**

**REHABILITATION IS DEFINED AS** *the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.*

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
11. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
12. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
13. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
14. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
15. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
16. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
17. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

18. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
19. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
20. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### **Standards for Restoration**

**RESTORATION IS DEFINED AS** *the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.*

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.



4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

### **Standards for Reconstruction**

**RECONSTRUCTION IS DEFINED AS** *the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.*

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.

2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

## APPENDIX E

### THE NARA DOCUMENT ON AUTHENTICITY

#### **Preamble**

1. We, the experts assembled in Nara (Japan), wish to acknowledge the generous spirit and intellectual courage of the Japanese authorities in providing a timely forum in which we could challenge conventional thinking in the conservation field, and debate ways and means of broadening our horizons to bring greater respect for cultural and heritage diversity to conservation practice.
2. We also wish to acknowledge the value of the framework for discussion provided by the World Heritage Committee's desire to apply the test of authenticity in ways which accord full respect to the social and cultural values of all societies, in examining the outstanding universal value of cultural properties proposed for the World Heritage List.
3. The Nara Document on Authenticity is conceived in the spirit of the Charter of Venice, 1963, and builds on it and extends it in response to the expanding scope of cultural heritage concerns and interests in our contemporary world.
4. In a world that is increasingly subject to the forces of globalization and homogenization, and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by

the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity.

### **Cultural Diversity and Heritage Diversity**

5. The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. The protection and enhancement of cultural and heritage diversity in our world should be actively promoted as an essential aspect of human development.

6. Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgment of the legitimacy of the cultural values of all parties.

7. All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected.

8. It is important to underline a fundamental principle of UNESCO, to the effect that the cultural heritage of each is the cultural heritage of all. Responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it. However, in addition to these responsibilities, adherence to the international charters and conventions developed for conservation of cultural heritage also obliges consideration of the principles and responsibilities flowing from them. Balancing their own requirements with those of other cultural communities is, for each community, highly desirable, provided achieving this balance does not undermine their fundamental cultural values.

## **Values and authenticity**

9. Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful.

Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.

10. Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.

11. All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.

12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.

13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of

information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

### **Definitions**

**CONSERVATION:** all operations designed to understand a property, know its history and meaning, ensure its material safeguard, and, if required, its restoration and enhancement.

**INFORMATION SOURCES:** all physical, written, oral, and figurative sources which make it possible to know the nature, specificities, meaning, and history of the cultural heritage..

The Nara Document on Authenticity was drafted by the 35 participants at the Nara Conference on Authenticity in Relation to the World Heritage Convention, held at Nara, Japan, from 1-6 November 1993, at the invitation of the Agency for Cultural Affairs (Government of Japan) and the Nara Prefecture. The Agency organized the Nara Conference in cooperation with UNESCO, ICCROM and ICOMOS.

This final version of the Nara Document has been edited by the general rapporteurs of the Nara Conference, Mr. Raymond Lemaire and Mr. Herb Stovel.

APPENDIX F  
THE BURRA CHARTER

**Background**

Australia ICOMOS wishes to make clear that there is but one Burra Charter, namely the version adopted in 1999 and identified as such. The three previous versions are now archival documents and are not authorised by Australia ICOMOS. Anyone proclaiming to use the 1988 version (or any version other than that adopted in November 1999) is not using the Burra Charter as understood by Australia ICOMOS. Initial references to the Burra Charter should be in the form of the Australia ICOMOS Burra Charter, 1999 after which the short form (Burra Charter) will suffice.

Australia ICOMOS Burra Charter has recently been through an extensive process of review that has resulted in a revised version of the document. The purpose of this revision was to bring it up to date with best practice.

Australia ICOMOS (International Council on Monuments and Sites), the peak body of professionals working in heritage conservation, adopted revisions to the Burra Charter at its AGM in November 1999.

The revisions take account of advances in conservation practice that have occurred over the decade since the Charter was last updated.

Prominent among the changes are the recognition of less tangible aspects of cultural significance including those embodied in the use of heritage places, associations with a place and the meanings that places have for people.

The Charter recognises the need to involve people in the decision-making process, particularly those that have strong associations with a place. These might be as patrons of the corner store, as workers in a factory or as community guardians of places of special value, whether of indigenous or European origin.

The planning process that guides decision-making for heritage places has been much improved, with a flowchart included in the document to make it clearer.

With the adoption of the 1999 revisions, the previous (1988) version of the Charter has now been superseded and joins the 1981 and 1979 versions as archival documents recording the development of conservation philosophy in Australia.

Australia ICOMOS is currently developing a strategy for disseminating the Burra Charter, developing training modules to introduce the new document.

If you have further inquiries about the review process itself, the revised document, or any other issues concerning the Burra Charter please contact:

**The Australia ICOMOS Secretariat**

Tel.: 61 3 9251 7131 Fax: 61 3 9251 7158

**The Burra Charter**

The Australia ICOMOS charter  
for the conservation of places  
of cultural significance



## **Preamble**

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999. The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

## **Who is the Charter for?**

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

## **Using the Charter**

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- Guidelines to the Burra Charter: Cultural Significance;
- Guidelines to the Burra Charter: Conservation Policy;
- Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports;

- Code on the Ethics of Coexistence in Conserving Significant Places.

### **What places does the Charter apply to?**

The Charter can be applied to all types of places of cultural significance including natural, indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

### **Why conserve?**

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

**Article 1** Definitions  
For the purpose of this  
Charter:

Explanatory Notes

These notes do not form part of  
the Charter and may be added

to by Australia ICOMOS.

- 1.1** Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
- The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.
- 1.2** Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.  
Cultural significance is embodied in the [place](#) itself, its [fabric](#), setting, use, associations, meanings, records, related places and related objects.  
Places may have a range of values for different individuals or groups.
- The term cultural significance is synonymous with heritage significance and cultural heritage value.  
Cultural significance may change as a result of the continuing history of the place.  
Understanding of cultural significance may change as a result of new information.
- 1.3** Fabric means all the physical material of the place including components, fixtures, contents, and objects.
- Fabric includes building interiors and sub-surface remains, as well as excavated material.  
Fabric may define spaces and these may be important elements of the significance of the place.
- 1.4** Conservation means all the processes of looking after a place so as to retain its cultural significance.
- 1.5** Maintenance means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction.
- The distinctions referred to, for example in relation to roof gutters, are
- maintenance Ñ regular inspection and cleaning of gutters;
  - repair involving restoration Ñ returning of dislodged gutters;

- repair involving reconstruction & replacing decayed gutters.

- 1.6** Preservation means maintaining the [fabric](#) of a [place](#) in its existing state and retarding deterioration. It is recognised that all places and their components change over time at varying rates.
- 1.7** Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- 1.8** Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric. New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.
- 1.9** Adaptation means modifying a place to suit the existing use or a proposed use.
- 1.10** Use means the functions of a place, as well as the activities and practices that may occur at the place.
- 1.11** Compatible use means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.
- 1.12** Setting means the area around a place, which may include the visual catchment.
- 1.13** Related place means a place that contributes to the cultural significance of

another place.

**1.14** Related object means an object that contributes to the cultural significance of a place but is not at the place.

**1.15** Associations mean the special connections that exist between people and a place.

Associations may include social or spiritual values and cultural responsibilities for a place.

**1.16** Meanings denote what a place signifies, indicates, evokes or expresses.

Meanings generally relate to intangible aspects such as symbolic qualities and memories.

**1.17** Interpretation means all the ways of presenting the cultural significance of a place.

Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

#### Conservation Principles

#### **Article 2** Conservation and management

**2.1** Places of cultural significance should be conserved.

**2.2** The aim of conservation is to retain the cultural significance of a place.

**2.3** Conservation is an integral part of good management of places of cultural significance.

**2.4** Places of cultural significance should be safeguarded and not put at risk or left in a vulnerable state.

#### **Article 3** Cautious approach

**3.1** Conservation is based on a respect for the existing fabric, use, associations and

The traces of additions, alterations and earlier treatments to the fabric of a

meanings. It requires a cautious approach of changing as much as necessary but as little as possible.

place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

- 3.2** Changes to a place should not distort the physical or other evidence it provides, nor be based on conjecture.

**Article 4** Knowledge, skills and techniques

- 4.1** Conservation should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the place.

- 4.2** Traditional techniques and materials are preferred for the conservation of significant fabric. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

**Article 5** Values

- 5.1** Conservation of a place should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value.

- 5.2** Relative degrees of cultural significance may lead to different conservation actions at a place.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not

retain cultural significance.

**Article 6** Burra Charter Process

- 6.1** The cultural significance of a place and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.
- 6.2** The policy for managing a place must be based on an understanding of its cultural significance.
- 6.3** Policy development should also include consideration of other factors affecting the future of a place such as the owner's needs, resources, external constraints and its physical condition.
- The Burra Charter process, or sequence of investigations, decisions and actions, is illustrated in the accompanying flowchart.

**Article 7** Use

- 7.1** Where the use of a place is of cultural significance it should be retained.
- 7.2** A place should have a compatible use.
- The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change, to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of practices which contribute to the cultural significance of the place.

## **Article 8** Setting

Conservation requires the retention of an appropriate visual setting and other relationships that contribute to the cultural significance of the place.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.

Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment or experience of the place.

## **Article 9** Location

**9.1** The physical location of a place is part of its cultural significance. A building, work or other component of a place should remain in its historical location.

Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

**9.2** Some buildings, works or other components of places were designed to be readily removable or already have a history of relocation.

Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.

**9.3** If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.



**Article 10** Contents

Contents, fixtures and objects which contribute to the cultural significance of a place should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and preservation; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

**Article 11** Related places and objects

The contribution which related places and related objects make to the cultural significance of the place should be retained.

**Article 12** Participation

Conservation, interpretation and management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

**Article 13** Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where they conflict.

For some places, conflicting cultural values may affect policy development and management decisions. In this article, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to

political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

**Article 14** Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration, reconstruction, adaptation and interpretation; and will commonly include a combination of more than one of these.

There may be circumstances where no action is required to achieve conservation.

**Article 15** Change

**15.1** Change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. The amount of change to a place should be guided by the cultural significance of the place and its appropriate interpretation.

When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance.

**15.2** Changes which reduce cultural significance should be reversible, and be reversed when circumstances permit.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

**15.3** Demolition of significant fabric of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be

reinstated when  
circumstances permit.

**15.4** The contributions of all aspects of cultural significance of a place should be respected. If a place includes fabric, uses, associations or meanings of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

**Article 16** Maintenance

Maintenance is fundamental to conservation and should be undertaken where fabric is of cultural significance and its maintenance is necessary to retain that cultural significance.

**Article 17** Preservation

Preservation is appropriate where the existing fabric or its condition constitutes evidence of cultural significance, or where insufficient evidence is available to allow other conservation processes to be carried out.

Preservation protects fabric without obscuring the evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered;
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in

association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

**Article 18** Restoration and reconstruction  
Restoration and reconstruction should reveal culturally significant aspects of the place.

**Article 19** Restoration  
Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric.

**Article 20** Reconstruction  
**20.1** Reconstruction is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the fabric. In rare cases, reconstruction may also be appropriate as part of a use or practice that retains the cultural significance of the place.

**20.2** Reconstruction should be identifiable on close inspection or through additional interpretation.

**Article 21** Adaptation must be limited to that which is essential to a use for the place determined in accordance with Articles 6 and 7.

**21.1** Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance of the place. Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance of the place.

place.

- 21.2** Adaptation should involve minimal change to significant fabric, achieved only after considering alternatives.

**Article 22** New work

- 22.1** New work such as additions to the place may be acceptable where it does not distort or obscure the cultural significance of the place, or detract from its interpretation and appreciation.
- New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.

- 22.2** New work should be readily identifiable as such.

**Article 23** Conserving use

Continuing, modifying or reinstating a significant use may be appropriate and preferred forms of conservation.

These may require changes to significant fabric but they should be minimised. In some cases, continuing a significant use or practice may involve substantial new work.

**Article 24** Retaining associations and meanings

- 24.1** Significant associations between people and a place should be respected, retained and not obscured.
- For many places associations will be linked to use.

Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.

- 24.2** Significant meanings, including spiritual values, of a place should be respected. Opportunities for the continuation or revival of these meanings should be

investigated and implemented.

**Article 25** Interpretation

The cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

**Article 26** Applying the Burra Charter process

**26.1** Work on a place should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

The results of studies should be up to date, regularly reviewed and revised as necessary.

**26.2** Written statements of cultural significance and policy for the place should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

Statements of significance and policy should be kept up to date by regular review and revision as necessary. The management plan may deal with other matters related to the management of the place.

**26.3** Groups and individuals with associations with a place as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the cultural significance of the place. Where appropriate they should also have opportunities to participate in its conservation and management.

**Article 27** Managing change

**27.1** The impact of proposed changes on the cultural significance of a place should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.

**27.2** Existing fabric, use, associations and meanings should be adequately recorded before any changes are made to the place.

**Article 28** Disturbance of fabric

Disturbance of significant fabric for study, or to obtain evidence, should be minimised. Study of a place by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the conservation of the place, or to obtain important evidence about to be lost or made inaccessible.

Investigation of a place which requires disturbance of the fabric, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways

and which minimises disturbance of significant fabric.

**Article 29** Responsibility for decisions

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

**Article 30** Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

**Article 31** Documenting evidence and decisions

A log of new evidence and additional decisions should be kept.

**Article 32** Records

**32.1** The records associated with the conservation of a place should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

**32.2** Records about the history of a place should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

**Article 33** Removed fabric

Significant fabric which has been removed from a place



including contents, fixtures and objects, should be catalogued, and protected in accordance with its cultural significance.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

**Article 34 Resources**

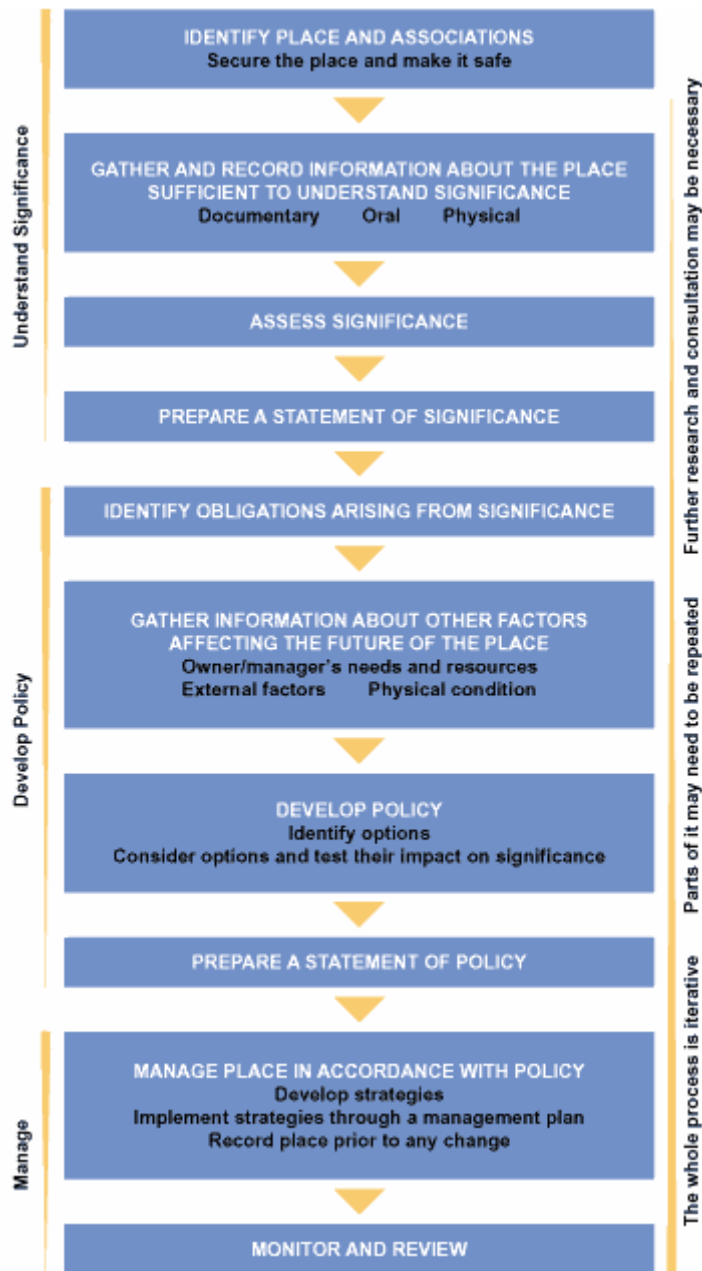
Adequate resources should be provided for conservation.

The best conservation often involves the least work and can be inexpensive.

Words in italics are defined in Article 1.

## The Burra Charter Process

Sequence of investigations,  
decisions and actions



## APPENDIX G

### EVOLUTION OF THE WORD “SHUTTER”

The following definition and historical word usage has been taken from the Oxford English Dictionary, Online Edition. Available from

<[http://dictionary.oed.com/cgi/entry\\_main/00224034?query\\_type=fulltext&queryword=shutter](http://dictionary.oed.com/cgi/entry_main/00224034?query_type=fulltext&queryword=shutter)>

**Shutter** sb. [f. shut v. + -er1. ]

**2. spec. a.** A movable wooden or iron screen, applied to the outside or the inside of a window, to shut out the light or to ensure privacy or safety. It may consist of a single board or plate (hinged like a door, sliding in a frame, or altogether detachable), of a number of boards or plates hinged together, or of a combination of laths or flat rods of wood or metal working on rollers. A window may have one shutter or several.

Phr. **to put up the shutters**: to bring one's business to a close for the day or permanently.

- **1683** Tryon *Way to Health* 178 The close drawing of the Window-Shutters, Hangings, and Curtains.
- **1720** S. Sewall *Diary* 20 Oct. (1882) III. 270 She..clos'd the Shutters.
- **1792** Belknap *Hist. New-Hampsh.* III. 258 Another hole is made in the side of the house for a window, which is occasionally closed with a wooden shutter.

- **1814** Wordsw. *Excurs.* vii. 178 Yet were the windows of the low abode By shutters weather-fended.
- **1819** *Ann. Reg., Chron.* (1820) 42 One of the watchmen heard a noise at one of the shutters [of the shop].
- **1837** Dickens *O. Twist* (1838) I. iv. 62 The undertaker had just put up the shutters of his shop, and was making some entries in his day-book.
- **1837** Dickens *O. Twist* v, Take down the shutters, yer idle young ruffian!
- **1863** *Appleby's Handbk. Mach. & Iron Work* 95 Patent revolving iron shutters.
- **1877** Trollope *Amer. Senator* I. iii. 27 If..you won't have any client that isn't a gentleman, you might as well put up your shutters at once.
- **1889** Ld. Lytton in Lady B. Balfour *Lett.* (1906) II. 389 He is only lingering now to put up the Parliamentary shutters.
- **1890** Conan Doyle *Capt. Polestar*, etc. 172 A few old-established houses..put up their shutters and confessed themselves beaten.