

94023

# JONES & HERRIN

Architecture/Interior Design

February 7, 1994

Mr. Mills Lane  
THE BEEHIVE PRESS  
321 Barnard Street  
Savannah, Georgia 31401

Re: Scarbrough House

Dear Mills:

I'll be pleased to assist on the Scarbrough house. I've by now read several books on the English Regency style and would enjoy the opportunity to learn more about its Savannah examples. I will have my camera and other tools on the March 18 visit.

It would be helpful if Ralph could get measurements of the areas involved (horizontal and vertical dimensions) in the proposed modifications.

The front elevation drawing of the Scarbrough house in the old "Georgia" book shows the balusters much closer than in the photograph. Is this an assumption, or is the present wide spacing original? The existing spacing is much wider than usual, but I'd be afraid to assume anything.

There are several companies who can do good replications and repairs on historic light fixtures. The oldest and most-recognized is Rambusch of New York City. They replicated the missing chandeliers for the Alabama Capitol, for example.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/m

cc: file

# JONES & HERRIN

Architecture/Interior Design

AJ  
Loyen

May 10, 1994

Mr. Mills Lane  
4411 Seymore Point Road  
Fernandina, Florida 32034

Re: 1819 Scarbrough House  
Project No. 94023

Dear Mills:

Attached is a preliminary design for your review of the proposed west garden-front portico for the 1819 Scarbrough House by the architect William Jay. The portico is to be added not to Jay's work, but to the c.1840-1900 west addition, with its 1978 modifications. The approximate date of the west addition is per the August 6, 1975 archaeological report prepared by William McDonald of the National Heritage Corporation of West Chester, Pennsylvania.

My favorite part of the Scarbrough House is the mannerist carriage-gate, which looks like something Giulio Romano might have done in the 16th century, with its happy disregard for the proportional rules of the orders of architecture. This design for the garden-front portico, while not as flamboyant as Jay's carriage-gate, takes the tack of having a family resemblance. This keystone would have the 1994 date inscribed in it to avoid confusion in future years.

The portico could be stone, wood, or a combination of stuccoed brick and wood (or stone). The steps could have cheek-walls of stuccoed brick with stone caps, treads, and pier-caps. Please let me know your desires on this. Such items as column caps and moulds must be either stone or wood.

The rails are made to disappear as much as possible, being thin metal painted the same color as the stucco. Stone balustrades are not shown because the present code requires that they be 42 inches high at the top landing, which would greatly detract from the portico due to its relative height and bulk. The code also requires no gaps in a balustrade wider than 6 inches. This spacing would push stone balustrades far too close together. Even so, the balustrades shown do not meet every letter of today's extreme codes: There is no sloping rail going down the steps to the lower entry. You would have to work with the Building Official to see if a legal variance could be obtained for this. The sloping rail here would be unattractive.

What are you doing about the "Americans With Disabilities Act"? This design has no provision for handicapped access, and none can reasonably be provided at this location. The "Act" has provisions for some leeway for "recognized historic structures" such as this, but you don't get off scot-free. Someone needs to consider this.

In order to detail the final portico to fit the house I will need numerous and careful measurements in all 3 dimensions of the west wall and its mouldings, pilasters etc., as you can see from the preliminary. All I

have now are the small-scale and vague 1970's elevations and one partial snapshot. I'll write John Deering as to what is needed.

Let me know if you'd like me to sketch a different approach.

Lantern drawings will follow.

Respectfully,



Harvie P. Jones, FAIA  
HPI/tm

cc: file

attachment

# JONES & HERRIN

Architecture/Interior Design

May 16, 1994

Mr. Mills Lane  
321 Barnard Street  
Savannah, Georgia 31401

Re: 1819 Scarbrough House  
Project No. 94023

Dear Mills:

While the 14 May revision to the Scarbrough House Garden-front portico is o.k., I think the previous design has more life and unity. The previous design brought together the two levels, with more of the mannerist snap, whereas the revision separates them, and the lower entry becomes a divorced and intrusive hole-in-the-wall. I hope you will reconsider on this.

Thanks!



Harvie P. Jones, FAIA  
HPJ/tm

cc: file

THE  
BEEHIVE  
FOUNDATION



321 Barnard Street  
Savannah, Georgia 31401  
912·236·4870

September 15th 1994

Mr. Harvie Jones  
104 Jefferson Street  
Huntsville, Alabama 35801

Dear Harvie:

I'm sorry to report that the Scarbrough House will not continue under the direction of the Ships of the Sea Museum. Too expensive. Thank you so much for your noble efforts.

Your friend,

A large, stylized handwritten signature in black ink. The signature appears to read 'Mills Lane' and has a long, sweeping tail that extends to the right.

Mills Lane

# JONES & HERRIN

Architecture/Interior Design

October 3, 1994

Mr. Mills Lane  
321 Barnard Street  
Savannah, Georgia 31401

Dear Mills:

While I'm sorry to hear that the Ships of the Sea Museum will not be able to restore/renovate William Jay's Scarbrough house, perhaps this will jog-up some responsibility on the part of others in Savannah to help preserve this beautiful and important house. Certainly the Lane family has been carrying much more than your share of the load for several decades.

I finally worked down in my bookstack to The Making of Virginia Architecture, which has the most information I've read about how 18th and 19th century architects worked. I also noticed the nice compliment in the foreword paid to your book on Virginia, to which I agree, and the numerous footnote references to your book.

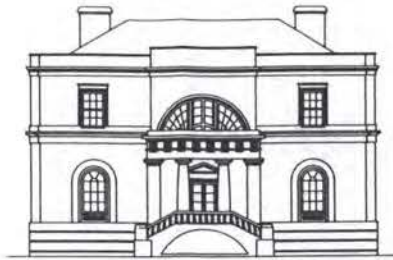
The Lane family has made a strong and long-term effort toward preserving Savannah's historic architecture, and this effort has had a great positive effect. I hope that these efforts are recognized by the community.

Best Wishes!



Harvie P. Jones, FAIA  
HPJ/tm

copy: HJ



Reply to:

1700 Alligator Creek Road

Fernandina Florida 32034

William Scarbrough House *on historic West Broad Street*

41 M. L. King, Jr. Boulevard, SAVANNAH, GEORGIA 31401

March 26th 1996

Dear Harvie:

I'm pleased to report that the Ships of the Sea Museum has decided to move to Scarbrough House and that all of your good work of two years ago will now be executed and enjoyed by the public. Construction will begin soon, and we hope to move at the end of the year. We may be asking some questions along the way but the main thing was to tell you that, after a long delay, your efforts will be put into effect. We'll see you at the reopening party!

Your admirer,

Mills Lane

Mr. Harvie Jones

104 Jefferson Street

Huntsville, Alabama 35801

# HANSEN

August 14, 1996

Mr. Harvie Jones  
Jones & Herrin  
Architecture/Interior Design  
104 Jefferson Street  
Huntsville, AL 35801

RE: Alterations to the Scarbrough House  
for Ships of the Sea Museum

Dear Mr. Jones:

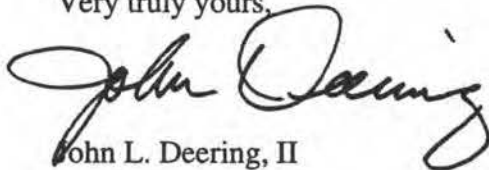
As you may know, we have been assisting the Museum with the modifications to the Scarbrough House. In doing so, we have discussed your design of the gas lamp with a local blacksmith, and also a gas lamp manufacturer. In trying to duplicate the William Jay lamps, we have looked at the photograph of the Bank of the United States more closely to find the top rung was square or rectangular, rather than circular.

We believe the lamp was constructed this way to hold a lantern, as gas was not introduced in Savannah until the 1840's. The enclosed photograph shows a reproduction of a Charleston lamp from the same time period as the Scarbrough House. This lantern would be set down in the top rung of the post.

There are several other examples of similar lamp posts in Savannah, all dated at roughly the same time.

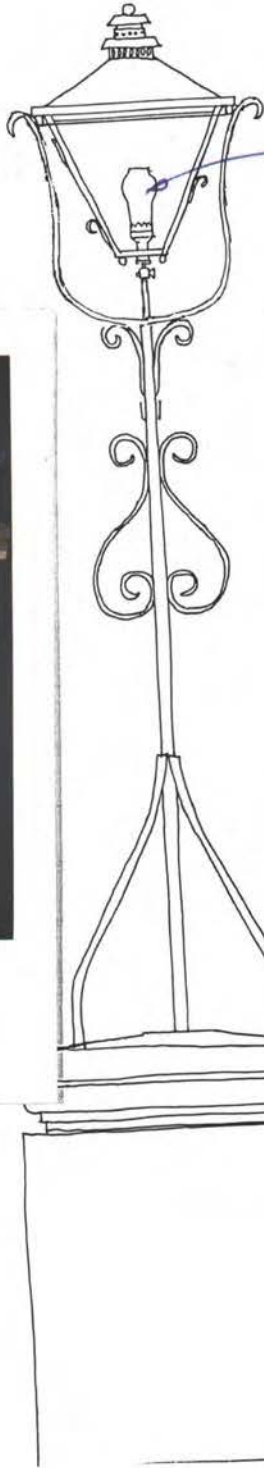
Mills has asked me to have you review the post and proposed lamps to ensure we are not approaching this incorrectly. Please review and communicate your thoughts to me, I would greatly appreciate your effort.

Very truly yours,

  
John L. Deering, II

Enclosure





THIS WILL BE AN OPEN  
FLAME BURNER



LAMP POST ELEVATION

SCALE:  $\frac{3}{4}'' = 1'-0''$

7/26/96

SCARBROUGH HOUSE FOR SHIPS OF THE SEA MUSEUM

# JONES & HERRIN

Architecture/Interior Design

August 26, 1996

Mr. John Deering, AIA  
c/o Hansen Architects  
24 Drayton Street, 9th Floor  
Savannah, Georgia 31401

Re: 1819 Scarbrough House  
Project No. 94023

Dear John:

The photograph of the Bank of the U. S. lamp shows a metal shade-frame which, even allowing for perspective foreshortening, appears to be approximately a 2:1 sort of rectangle but with definitely rounded short ends. Two prongs projected above this frame, which would interfere with a pyramidal shade like in the Charleston example. Since the original shape that sat on this is anyone's guess, I showed a flattened cone shade as at least being in design harmony with the various arches and curves in the house. The square Charleston pyramid does not harmonize with the house and also does not fit the shape of the frame shown at the Bank of the U.S. Since conjecture is a necessity, you must choose between design harmony and a Charleston example that clashes with the 1819 house and the curvilinear, rectangular metal frame, and that I think Jay would not have liked. Neither choice is "correct", since we can't guess what shape would have fit the strange frames on the Bank photo.

Glass cylinders would have been readily obtainable in the early to mid 19th century because all window-glass then began as a blown cylinder which was then slit, heated and flattened.

I hope you will revise the front stoop balustrade to fit John Milner's 1970's elevation to have the balusters about 12" on centers (see my July 15, 1994 print) etc. The present widely-spaced (22 inches on centers)cement balusters detract from the house, and I much doubt that Jay would have spaced them this far apart. Is there any evidence, or is this also conjecture-by-necessity?

I'd check on using a stone balustrade at the front stoop. I've always found limestone to be about the same cost or less than cement-and-sand members, particularly on more complex shapes. One supplier I've had good and economical results with is Russellville Cut Stone, 205-332-0916 in Russellville, Alabama. This stone performs well over time. I've used it since 1959 with no problems.

Best wishes on the Scarbrough House!

Respectfully,



Harvie P. Jones, FAIA  
HPJ/tm

copy: Mr. Mills Lane  
HJ  
file

# JONES & HERRIN

Architecture/Interior Design

December 27, 1996

Mr. Mills Lane  
The Beehive Press  
331 Barnard Street  
Savannah, Georgia 31401

Dear Mills:

Re: Scarbrough House  
Project No. 94023

Dear Mills:

The cement 1970's balusters at the east entry of the Scarbrough house are about twice too far apart. I notice that the balustrade at the front of William Jay's Richardson House follows the spacing rule of Asher Benjamin's 1814 The Rudiments of Architecture by being spaced so the gap between the urns is half the diameter of the bulbous part of the urn. The Richardson balustrade also has a half-baluster next to the pier, per Benjamin's advice.

The drawings by Hansen dated 05/03/96 has the balusters at the rear portico spaced at twice the diameter (rather than half) of the urn, and the spacing is shown to be non-uniform at the horizontal balustrade.

I recommend that the half-diameter rule be followed, as recommended by Benjamin and as followed on Jay's Richardson house, and that the balusters and half-balusters be uniformly spaced.

Respectfully,



Harvie P. Jones, FAIA  
HPJ/am

copy: Hansen Architects - 300 Bull Street, Suite 607  
Savannah, GA. 31401

Savannah Restoration, Ralph Anderson  
421 Montgomery Street  
P.O. Box 935  
Savannah, GA 31412

File

Attachments

X X

# JONES & HERRIN

Architecture/Interior Design

December 31, 1996

Mr. Mills Lane  
The Beehive Press  
331 Barnard Street  
Savannah, Georgia 31401

Dear Mills:

Re: Scarbrough House  
Project No. 94023

Dear Mills:

Attached are supplementary drawings per Ralph's request to assist him in producing the exact shapes and proportions on the Scarbrough west portico.

I note on the 1996 drawings that the portico columns have been spaced quite wide apart, apparently to align with the pilasters of the existing west wall. It would appear to give a better proportion to space the columns at 7' o.c. instead of 10' o.c. An elevation paste-up is attached to show you the difference. I don't think it is as important for the new columns and pilasters to align with the old pilasters as it is for the portico to have a good proportion. Let Ralph know of your preference.

Best wishes for 1997!

Respectfully,



Harvie P. Jones, FAIA  
HPJ/tm

copy: Mr. John Deering, Hansen Architects  
Mr. Ralph Anderson, Savannah Restoration Construction Company  
HJ  
File ✓

attachment

# JONES & HERRIN

Architecture/Interior Design

January 6, 1997

Mr. John Deering, AIA  
Hansen Architects  
24 Drayton Street, 9th Floor  
Savannah, Georgia 31401

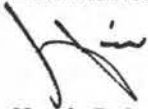
Re: Scarbrough House  
Project No. 94023

Dear John:

The 1/4"/ft. drawing showing the 12" o.c. baluster spacing was prepared by John Milner, AIA (not Jones & Herrin) on the 1978 restoration, as noted and reproduced on our drawing of May 15, 1994. At that time I questioned whether that spacing was based on evidence or was speculative.

It seems that the extant William Jay balustrade at the Richardson House, whose baluster spacing also follows classical practice, is the best evidence that is available. I hope that the change can be made to closely follow the proportional spacing of the balusters at the Richardson House.

Best wishes!



Harvie P. Jones, FAIA  
HPJ/tm

copy: Mr. Mills Lane  
Mr. Ralph Anderson  
HJ  
file

THE  
BEEHIVE  
FOUNDATION



321 Barnard Street  
Savannah, Georgia 31401  
912·236·4870

March 18th 1997

Dear Harvie:

The Ships of the Sea Maritime Museum opened at its new home, the Scarbrough House, last week. I think you will be proud of your part in this project, though I do not think any one architect, even William Jay himself, can or should take sole credit for the collaborative effort. The new garden portico, I think, fits the house like a glove, though I think there may be some old ladies in Savannah who had a hand in the 1970's restoration and naturally prefer the stair that they installed. The new dome over the entrance hall is spectacular; John Deering advised us to use a "stock" skylight that would be sure not to leak rather than something custom-made and somewhat more historically correct; you would probably approve, since the new cannot be confused with the old.

Thank you so much for your efforts. You will be an honored guest any time you want to come take a look.

A handwritten signature in black ink, appearing to read 'Mills Lane'.

Mills Lane

# JONES & HERRIN

Architecture/Interior Design

March 19, 1997

Mr. Mills Lane  
The Beehive Press  
321 Barnard Street  
Savannah, Georgia 31401

Dear Mills:

I'm happy to hear that the Scarbrough House is now refurbished and open, and most important, that it is assured of preservation and a compatible use for the foreseeable future.

I agree with the skylight approach. In similar historic but leaky skylights I have carefully restored the old skylight so it can be seen from below and then sheltered it with a modern acrylic vented skylight to keep out the rain. *(P.S. - this was not done)*

I would appreciate some photographs if you can prevail upon someone to take them.

I hope that Savannah is fully aware of the enormous contribution to preservation (of both architecture and documentary history) that the Lane family has made in the past several decades.

Best wishes!



Harvie P. Jones, FAIA  
HPJ/tm

copy: HJ

*Visit*  
**SHIPS OF THE SEA**  
 MARITIME MUSEUM



**S**carbrough House, built in 1819 for the principal owner of the *Savannah*, the first steamship to cross the Atlantic Ocean, is the elegant setting for a colorful exhibition of ship models, paintings and maritime antiques, with video presentations and the largest garden in the historic district.

*Listed on the National Register of Historic Places*

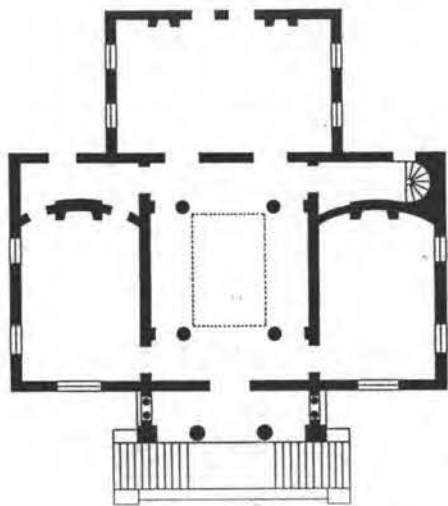
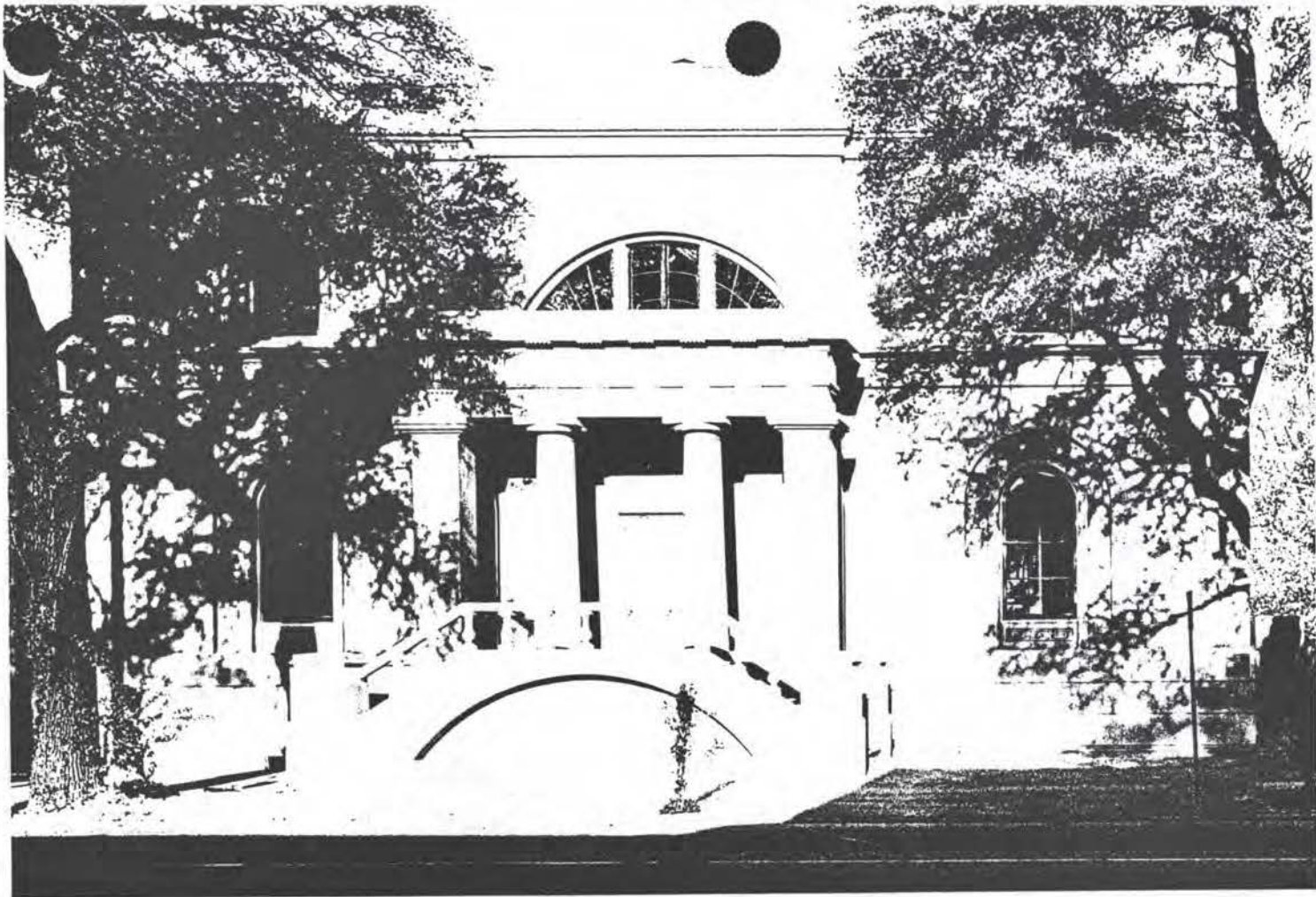
**SHIPS OF THE SEA**  
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41 M. L. King Blvd. Savannah, GA (912) 232-1511  
 Open Tuesday through Sunday, 10 AM to 5 PM.

108 **PRESERVATION**

(NLS 712457 m.b.g.) - 5/11/98





1819 Wm. Scarborough Hse  
(Wm. Jay, Arch.)  
41 W. Broad St  
Savannah, Ga.

c. 1985 photo & plan  
Arch. of Ga. - Mills Lane

## PRESERVATION

# Landmark for Sale

*Savannah's classical  
Scarborough House  
languishes on  
West Broad Street—an  
architectural orphan*

by Philip Morris

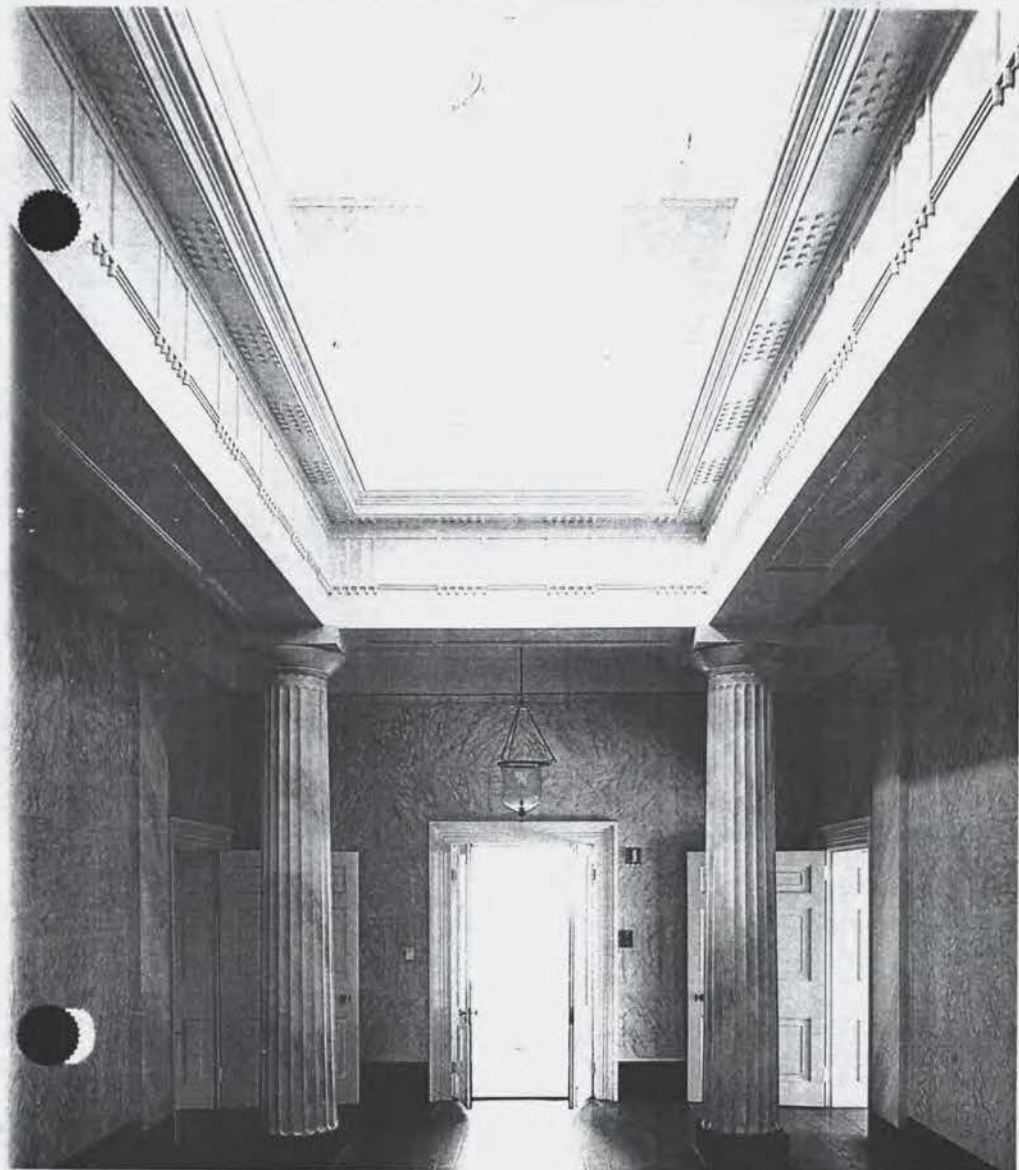
Photographs by Langdon Clay

When English architect William Jay completed the design of the William Scarborough House in Savannah in 1819, the house faced West Broad Street, one of only two paved streets in the city. But West Broad led to Bay Street and the Savannah river docks, from which great new fortunes were being made.

At the time, there were other fine houses in the area, but Jay's residential designs stood out. Like two other houses he completed for banker Richard Richardson and merchant Archibald Bulloch, Scarborough House was covered in stucco and had a monumental classical character more like a public building than what Savannah expected in a house. The young architect, who trained in London and Bath at the height of the Regency boom, brought with him a new style of architecture to the emerging port city.

With its powerful Doric-columned portico and cubic massing, Scarborough House represents the influence of late 18th-century French architect Claude-Nicolas Ledoux and variations employed at the time by Sir John Soane in England and Karl Friedrich Schinkel in Berlin.

Great arched windows, inspired by ancient Roman baths, fill the lofty, elongated entry hall with light. Four



**ABOVE:** Completed in 1819, architect William Jay's Scarborough House in Savannah features a templelike entry hall with four fluted columns. The walls are painted to resemble stone.

**RIGHT:** The raised entry portico, with its stout columns, reveals its almost primitive power. In 1976, Scarborough House was named a National Historic Landmark. For more information, see *Sourcebook*.



"Southern Accents" May-June '95

© 1995 Langdon Clay



**ABOVE:** A window set in a recessed niche emphasizes the planar quality of the stucco walls. Jay's design favors bold form over detail. **BELOW LEFT:** Fanciful Regency detail is visible in a side balcony's cast-iron railing, its lightness contrasting with the solid masonry walls. **BELOW RIGHT:** The balcony surrounding the entry hall features a classical entablature topped by a balustrade. There is no stair to interrupt the composition.



## PRESERVATION

stout Doric columns repeated from the outside, but which are fluted inside the house, support a balcony that wraps the hall. The balcony is detailed like a Classical entablature topped by a balustrade. Columns have a *faux marbre* finish, and the walls are painted to resemble stone blocks. Spiral stairs are hidden on either side. The space is pure and templelike with a pale blue arched ceiling far above suggesting the sky.

This idealized realm was short-lived for first owner William Scarbrough. He aggressively pursued new technology and this led to the outfitting of an existing sailing vessel with steam to create the S.S. *Savannah*. Scarbrough's foresight enabled him to make the first steam-assisted Atlantic crossing in 1819. Alas, he was ahead of his time. Passengers and shippers feared the risk and the project failed, taking Scarbrough's accumulated holdings with it.

The house was then purchased by Scarbrough's brother-in-law and remained a worthy residence for many years. Eventually, commercial growth along the street diminished the house's desirability. The structure was converted as the first public school in Savannah for African-American students, but was abandoned in the 1960s due to desegregation.

Propelled by enthusiasm for the country's approaching bicentennial, the Historic Savannah Foundation (HSF) acquired Scarbrough House in 1972 and restored it at a cost near \$1 million. In 1976, the house was named a National Historic Landmark. The structure provided offices for the foundation and the Junior League of Savannah with principal floor rooms used as a museum.

But HSF is primarily a hands-on preservation organization at work in various historic Savannah neighborhoods, and the foundation found it

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### Southern Accents



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France circa 1880.  
Height 30", Diameter 26"

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## PRESERVATION

infeasible to keep the house as a museum. As a result, the building was transferred to the Jay-designed Telfair Academy of Art, which also owns another one of the architect's works, the Richardson-Owens-Thomas House.

But the Telfair decided to transfer ownership to the Ships of the Sea Museum, which explored developing the landmark into a center for cultural and civic groups. However, the costs of changes needed for that purpose

*Preservationists hope someone will buy Scarbrough House for commercial use and keep it accessible to the public.*

outstripped the proposed nonprofit use. Now, the house is for sale for \$950,000.

"As fine as it is and as important as it is to Savannah's and the country's history, the house has become an architectural orphan," says Mills Lane, preservationist and publisher who continues the work of his banker father, Mills B. Lane, Jr., in salvaging the city's historic buildings. "We hope a commercial use can be found that will keep the building alive and accessible to the public."

West Broad, now called Martin Luther King Boulevard, and the surrounding neighborhood are presently only a marginal area beyond the core of Savannah's downtown historic district. But Lane feels the presence of the nearby Savannah Visitors Center, the Savannah College of Art & Design, the proposed civil rights museum, and the planned street beautification project for the 1996 Summer Olympic Games means the area is taking a turn for the better.

"When you consider that the Scarbrough House includes significant

*Gregor's Studios*



Provence Armoire



Normandie Armoire



Regence



Provence

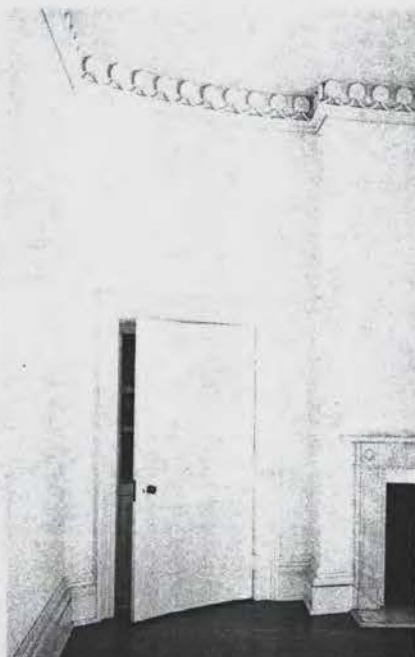


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**PRESERVATION**



*ABOVE: In many of his Savannah designs, Jay used curved walls. In the Scarbrough House dining room, cornice molding features a cast-iron palmetto motif.*

vacant property to the south and additional land beyond the rear garden, the possibilities for reuse are greatly increased," says Lane. "For example, a small hotel using the parlor floor as public rooms, a restaurant in the basement, and a new structure beyond the garden could work quite well here."

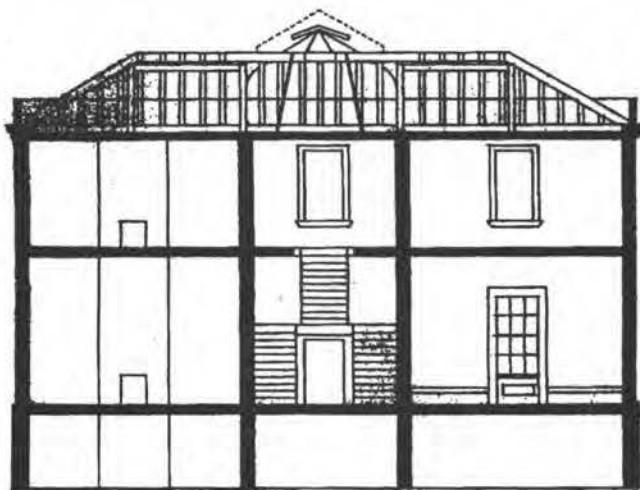
Stephanie Churchill, director of HSF, sees Scarbrough House as vital to Savannah: "National Historic Landmark is the highest honor this country offers in the preservation field. This is an elegant building just on the edge of a handsome and renowned historic district. We would certainly like to see something good happen."

To borrow a term from the real estate trade, Scarbrough House's "curb appeal" may not be the best right now. But climb the stone steps and pass through the brawny portico and into the temple realm, and you can dwell with the gods. ♦

Mr. Scarbrough's House

Jan 1998 - Savannah - Beehive Press  
Mills Lane

decay, the building was acquired by Ships of the Sea Maritime Museum, which decided to move from a riverfront warehouse. Now Scarbrough House would be used for the purpose first envisaged by the original Scarbrough House Foundation twenty-five years earlier. The Museum commissioned an extensive documentary history of Scarbrough and the house and then began a second restoration in 1996-97 under the supervision of Harvie Jones, the scholar-architect from Alabama, and John Deering of Savannah. Historic Savannah Foundation had done an excellent job with the building's structural preservation. However, the roof added in the 1970's featured an anachronistic clerestory, unknown on any other William Jay house or anywhere else in Savannah. A more probable roof configuration was suggested by an 1897 newspaper article that described rapturously Scarbrough House's "beautiful skylight or dome upon which there was an enchanting painting [of] the heavens." The 1970's roof was now replaced with a simple hipped roof like those found on other Jay buildings and a central skylight and dome painted sky-blue, based on Jay's original design for the 1820 Alexander Telfair House before it was converted into an art museum in the 1880's. Concrete balusters on the front stair, probably dating from the 1930's but left during the first restoration, were replaced with carved limestone and more tightly spaced in accordance with Jay's



other work. At the rear of the house a new portico, its Greek Revival details and blue-and-white stone floor imitating the front portico, was built to lead visitors between the house and garden. Both porticoes were ornamented with wrought-iron oil lamps copied from those that once stood on the steps of a bank designed by William Jay. A narrow street beside the south wall of the house was closed, so that the garden could

Above: Sectional view of Alexander Telfair House as designed by William Jay, drawn by Detlef Lienau in the 1880's, model for the 1996-97 restoration of the Scarbrough House roof. Avery Architectural and Fine Arts Library, Columbia University

# HISTORIC PRESERVATION AWARD



*Jones of Harris, Arch.*

**Harvie Jones, AIA**  
for  
**William Scarbrough House**

*(ext. front & rear)*

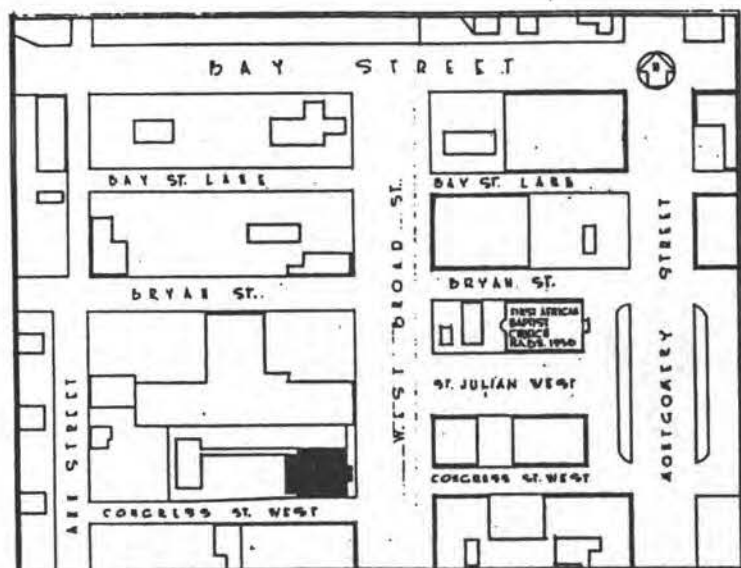
In grateful recognition of  
outstanding accomplishment in  
preservation and protection of  
Savannah's distinctive heritage.

*Lawrence B. Lee*  
PRESIDENT

*10/30/97*  
DATE

# THE WILLIAM SCARBROUGH HOUSE

41 WEST BROAD ST., SAVANNAH, CHATHAM COUNTY, GEORGIA



LOCATION MAP  
SCALE: 1" = 100'

BASED ON SANDERSON AND 1950, 56

## HISTORICAL NOTE

THIS HOUSE WAS BUILT IN 1818-1819 (DEDUCED FROM DOCUMENTS) FOR WILLIAM SCARBROUGH, PROMINENT SAVANNAH MERCHANT, PLANTER AND INVENTOR BY WILLIAM JAY, ARCHITECT. (LETTER FROM WILLIAM SCARBROUGH TO HIS WIFE JULIA, MAY 6, 1819 IN THE GEORGIA DEPARTMENT OF ARCHIVES AND HISTORY). WILLIAM SCARBROUGH WAS ONE OF THE PRINCIPAL FINANCIAL BACKERS OF THE SAVANNAH STEAMSHIP COMPANY WHICH BUILT AND OPERATED THE S.S. SAVANNAH, THE FIRST STEAMSHIP TO CROSS THE ATLANTIC. PRESIDENT MONROE STAYED IN THE HOUSE IN 1819 WHEN HE CAME TO INSPECT THE SHIP. THE ARCHITECT, WILLIAM JAY CAME TO SAVANNAH IN 1817 HAVING BEEN TRAINED IN ENGLAND AND THE HOUSE IS AN OUTSTANDING EXAMPLE OF THE SO-CALLED REGENCY STYLE AND PROBABLY SHOWS THE INFLUENCE OF JOHN SOANE (FREDERICH D. NICHOLS, THE EARLY ARCHITECTURE OF GEORGIA.) THE INTERIOR GRECO-ROMAN PATRIUM IS A UNIQUE ARCHITECTURAL FEATURE.

RECORDED BY THE UNITED STATES PARK SERVICE

THIS PROJECT WAS FINANCED FROM FUNDS OF THE "MISSION 66" PROGRAM OF THE NATIONAL PARK SERVICE - MEASURED AND DRAWN JULY-AUGUST 1962, UNDER THE DIRECTION OF CHARLES E. PETERSON, SUPERVISING ARCHITECT, HISTORIC STRUCTURES AND HENRY C. EDWARDS (UNIVERSITY OF FLORIDA) PROJECT SUPERVISOR, BY STUDENT ASSISTANT ARCHITECTS ROBERT CARL CIEBNER (MIAMI UNIVERSITY IN OXFORD, OHIO), HARRY OLIVER JOHNSON (CLEMSON COLLEGE), AND ISAAC STOCKTON KEITH REEVES V (UNIVERSITY OF FLORIDA) AT THE SAVANNAH GEORGIA FIELD OFFICE. THE SAVANNAH PROJECT WAS COSPONSORED BY THE SOUTH GEORGIA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS AND HISTORIC SAVANNAH FOUNDATION INC.

CERTAIN DETAILS OF THIS SET ARE BASED IN PART ON MEASURED DRAWINGS OF 1948 BY EDWARD V JONES WITH HIS PERMISSION

STOCKTON KEITH REEVES V, DEL., SUMMER 1962

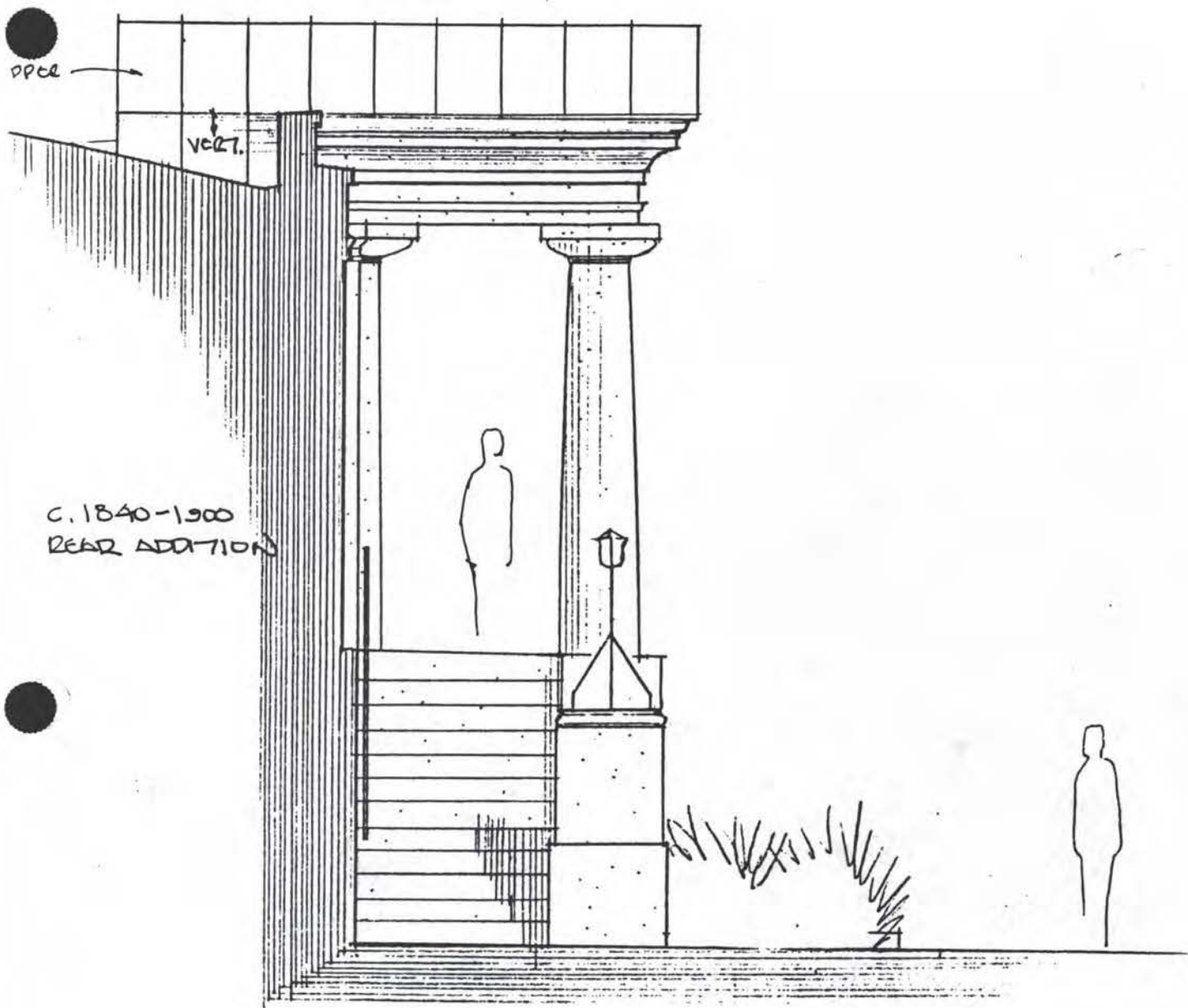
SAVANNAH FIELD OFFICE  
SAVANNAH 3, PROJECT 1062  
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE  
THE WILLIAM SCARBROUGH HOUSE  
41 WEST BROAD ST. SAVANNAH, CHATHAM COUNTY GEORGIA

SHEET NO.  
GA.  
2127

HISTORIC AMERICAN  
BUILDINGS SURVEY  
SHEET 1 OF 22 SHEETS





WEST GARDEN - FRONT PORTICO, LOOKING SOUTH 1/4

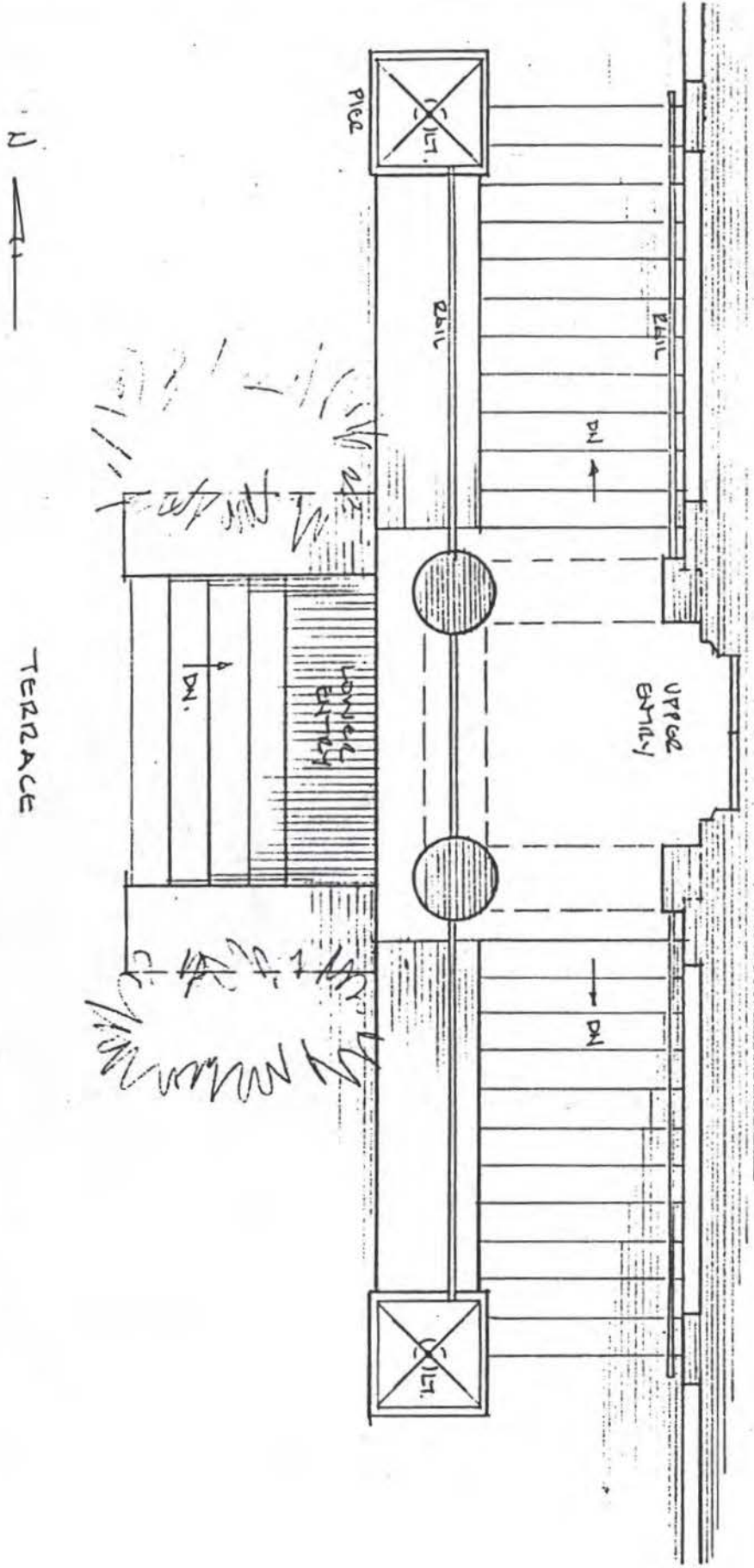
New rear west portico (drawn 10 May 1994 - AJ)  
 built from 1996 but was widened, raising  
 James Herim, Arch. the proportions  
 W.P. Mrs F.A.H.  
 Huntsville AL.





12

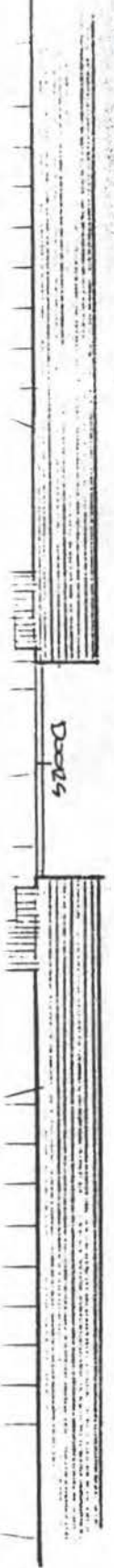
C.1840-1900 WEST REAR ADDITION  
TO HOUSE



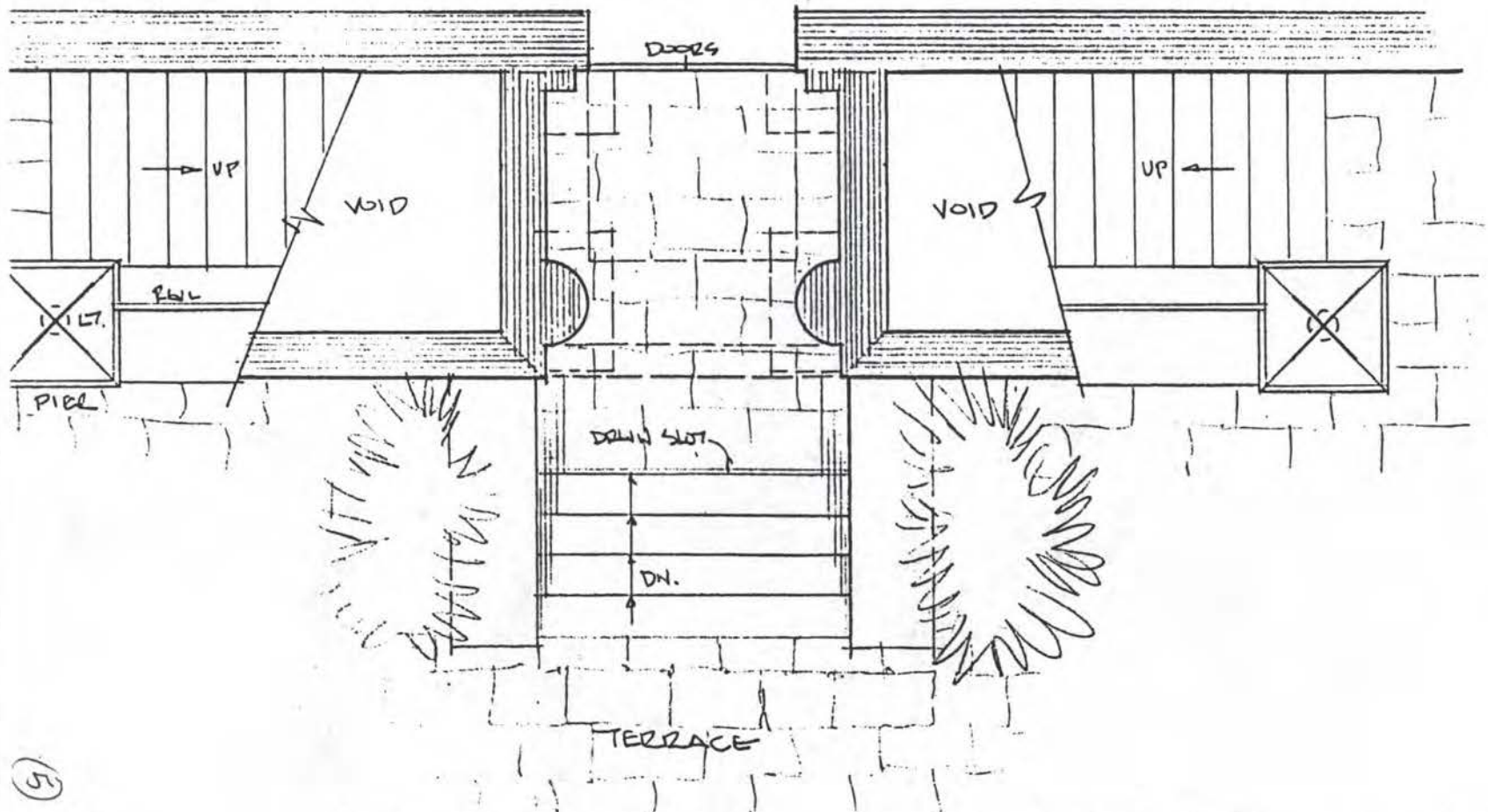
GARDEN - FRONT PORTICO, UPPER LEVEL FLOOR - 1/4

TERRACE

C.1840-1900 WEST REAR ADDITION  
TO HOUSE



C.1840-1900 WEST REBE ADDITION TO HOUSE



GARDEN - FRONT PORTICO, LOWER LEVEL PLAN - 1/4

PRELIMINARY



SHEET

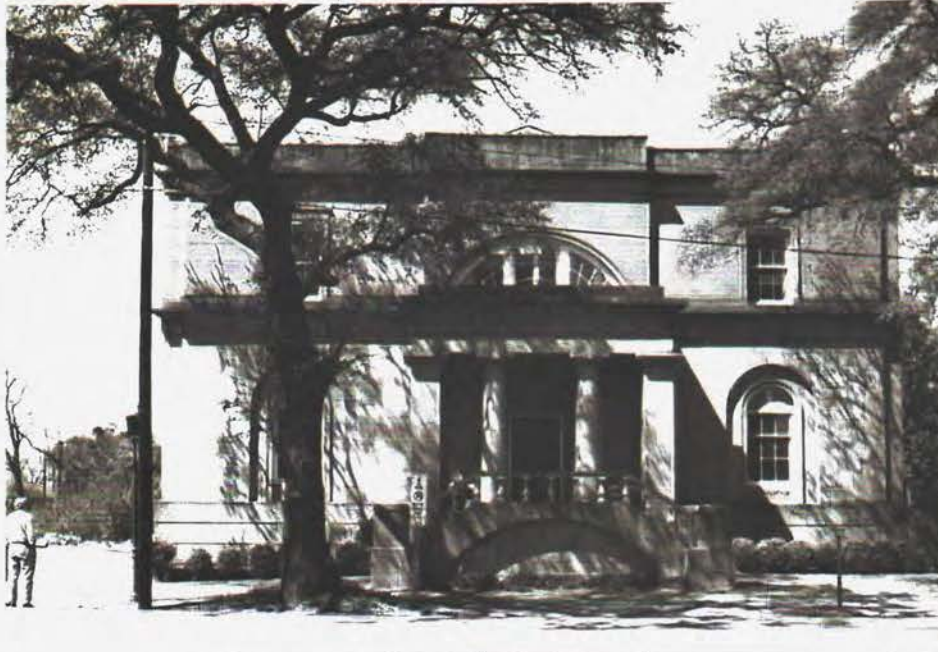
1 of 1

P.S. - EXECUTED  
FALL 1996

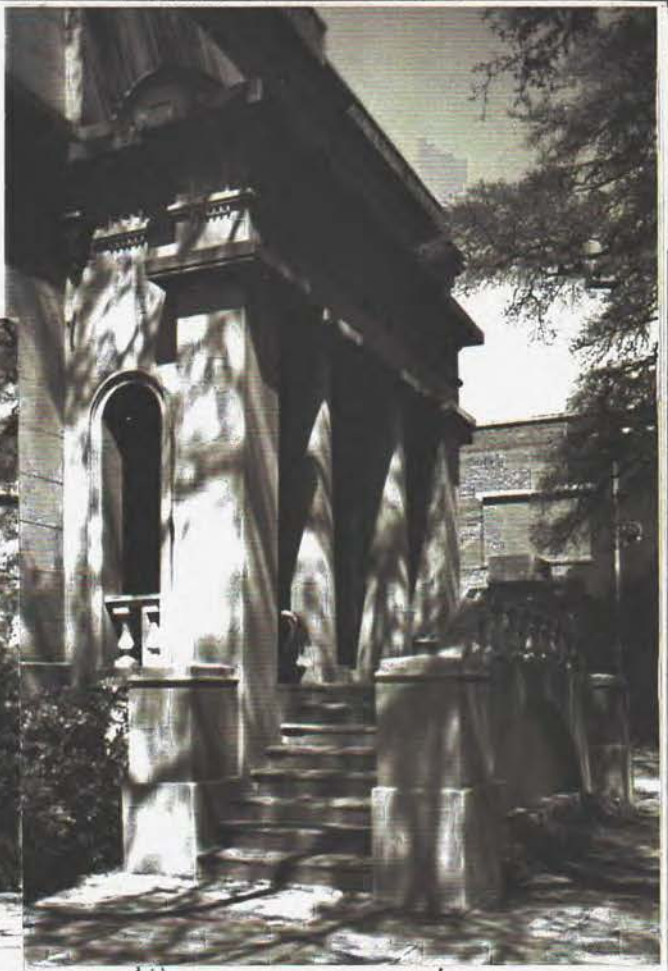
NOT EXECUTED

(5)

1819 William Scarborough Hse  
 (William Jay, Architect, English)  
 Regency Style  
 4 W. Broad St., Savannah, Ga.  
 photos Mar. 1994 HP Jones FALK  
 for design of new second entry & bump off step-pier.



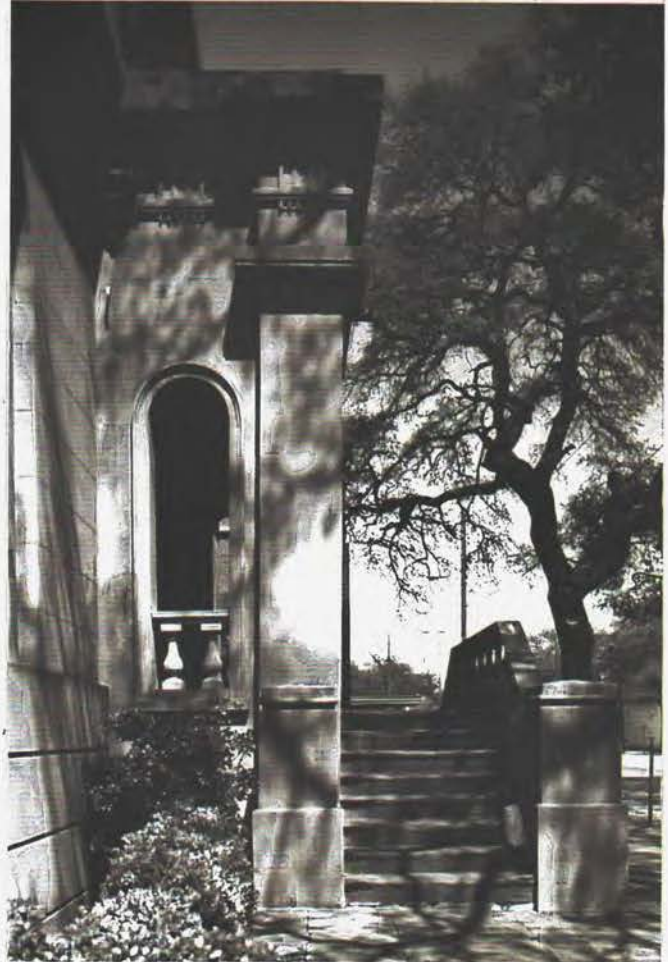
→ N  
 Broad St. front



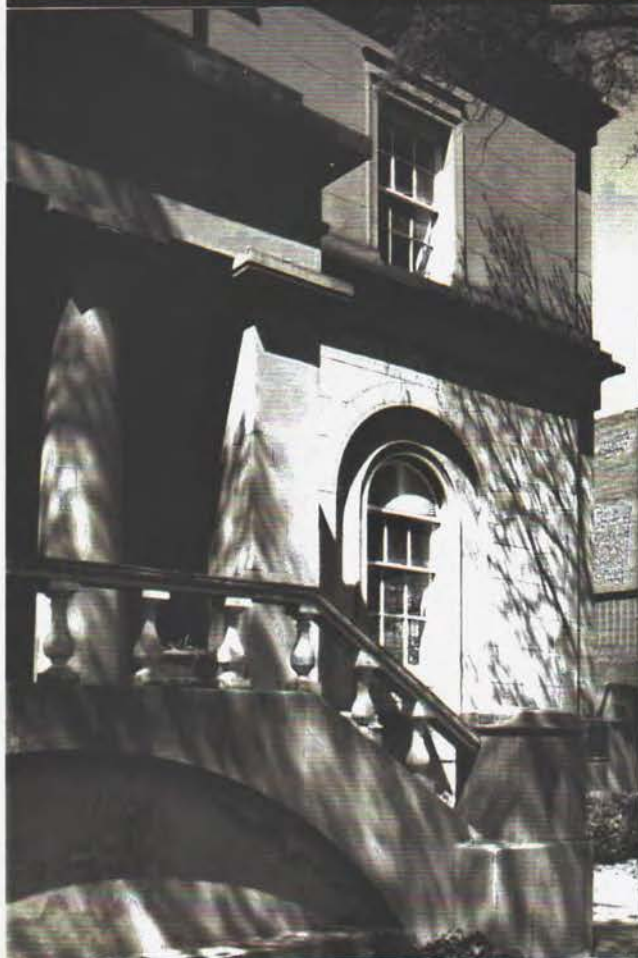
→ N  
 go lamps to be on these piers



P.S.  
 Restored  
 1996.  
 See  
 M/Mo  
 Lane's  
 letter of  
 26 Mar  
 '94  
 H.Manning.

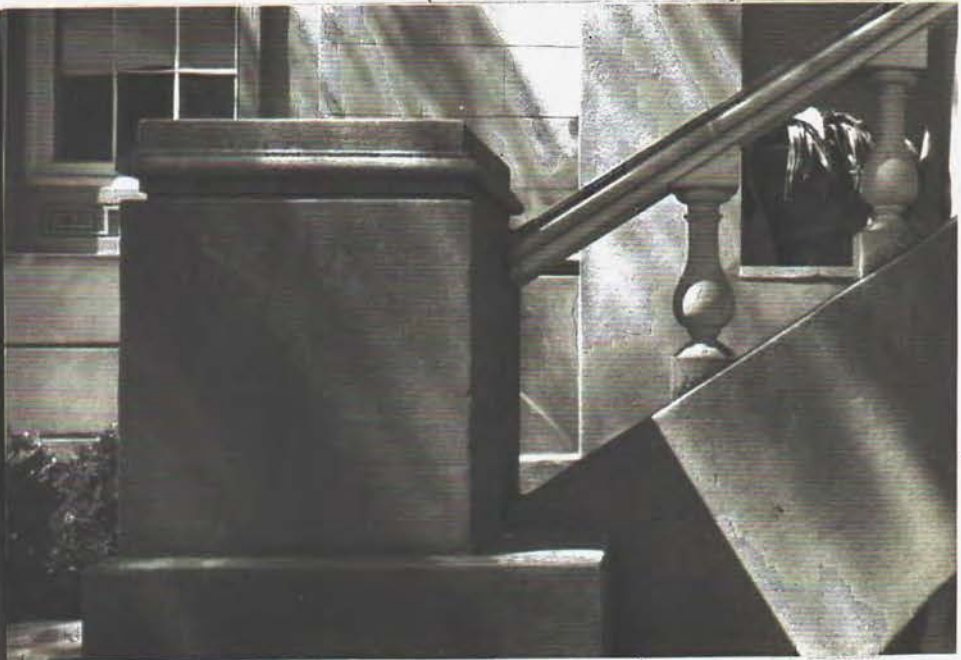


AN



→ N 1972 concrete balustrades are  
much too far apart.  
PJ

→ W  
balustrades of rail = c. 1972 material.  
Balustrades too far apart - probably not original design



← BALUSTERS ARE 1960's  
CONC., TOO FAR APART → N  
new gas lamps (to be similar to those in  
Jap's Bank of the U.S., hist. photo)  
to be here, in pair



→ N Entry (approx)



"MANNERIST"  
 proportions  
 like Giulio  
 Romano in  
 late Renaissance  
 GOOD! BOLD!  
 →



Carriage gate → N

3 Carriage gate, N. 1, further



cast iron balcony railing



SOUTH WALL (side)



This col. not here originally  
(has slot for rail)

post 1870 - added  
per archaeological study





S. Window



→ H

1819 William Scarborough House  
Broad St., Savannah, Ga.  
William Jay, Archt. April '94 photos - John Deering AIA, Sm.

Portrait



Portrait

↓  
N



Pent ± 12' addition, is  
 c. 1840-1900 per 1975  
 archaeol. study



Stone terrace complex w/  
 1975 archaeological study  
 Steps are completely conjectured  
 as of 1975 (John M. Oliver, Arch.,  
 N.B.)

modern  
 (1975±)  
 trellis

West Rear



→ 11

Front (E.) entry slope -  
balusters were improperly  $\pm 18''$  o.c.,  
have spaced closer together

→ 12



Changing gates  
(no change)

→ 13



1719 Scurwouders Lane, Savannah, Ga. → N  
 H.W. Braxton St. (renamed 1922 King St.)  
 photos June 9, 1997 Harvie P. Jones falk-Huntsville AL.



lamps  
 added,  
 balusters  
 respaced  
 closer



ext. restw. by  
 HP Jones, FMB  
 1995-97 for  
 "Ships of the Sea"  
 Museum  
 (MVA/Lane)  
 (Int. by others)  
 Lamps per a hist  
 photo of Wm Jay's  
 early bank in  
 Savannah.



→ N

→ N

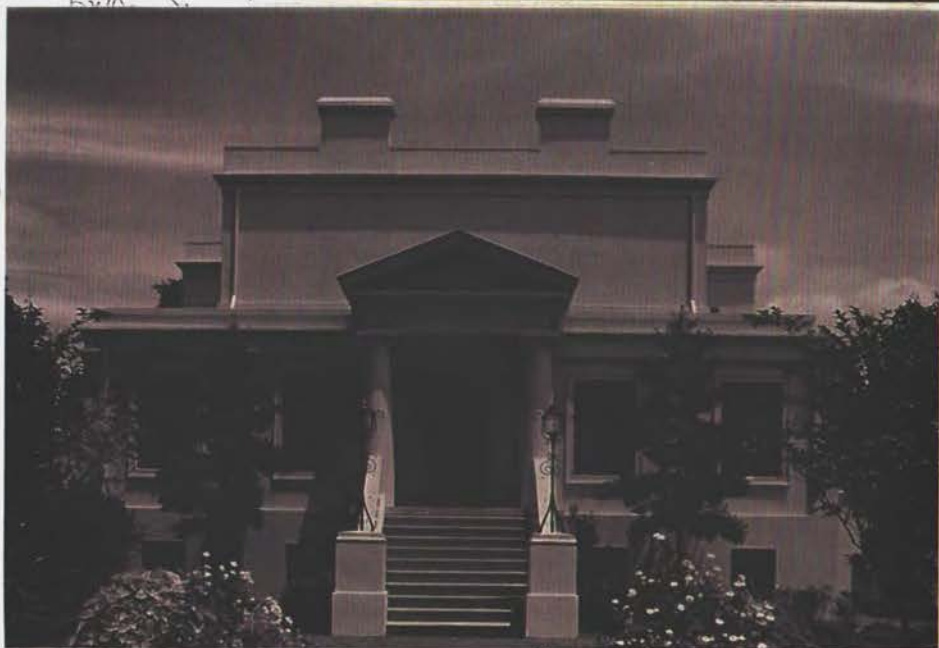
3044



SW,  
Corner

It's

One story rear  
wing is later,  
not by Wm. Jay  
but



New  
West  
Portico

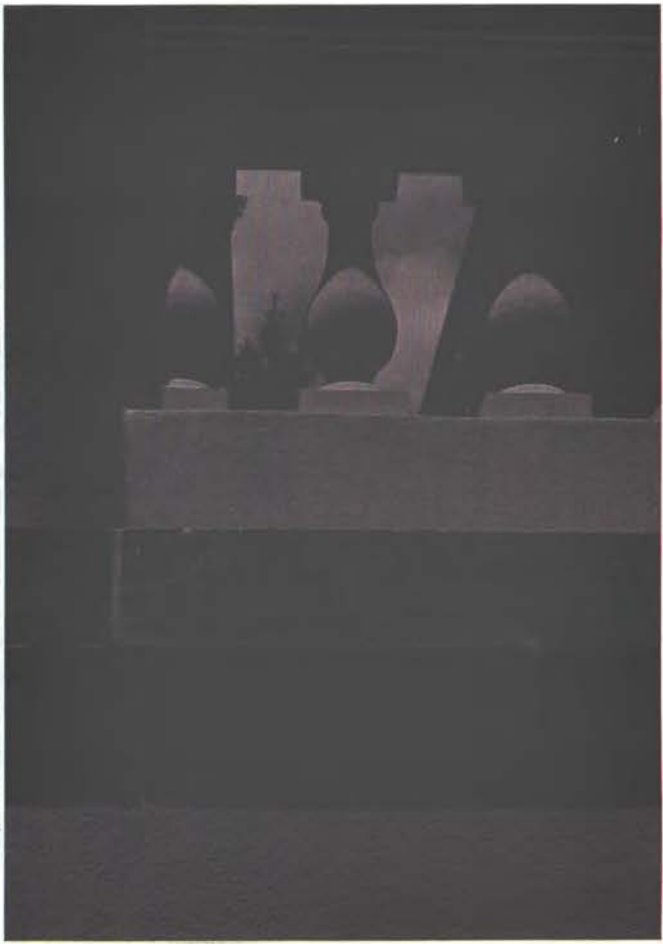
Cols.  
too far  
apart,  
not per  
HD plan  
(arch  
decision)

N  
←



N  
↙





4064

