

and the LOWCOUNTRY

1670 - 1990

a field guide



VERNACULAR ARCHITECTURE

FORUM

THE VERNACULAR ARCHITECTURE OF CHARLESTON AND THE LOWCOUNTRY,

1670 - 1990

A FIELD GUIDE

Prepared for the Vernacular Architecture Forum

1994

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ACKNOWLEDGMENTS

It seems fair to say that this volume comprises the first attempt at a comprehensive combination of historical research, measured drawings, graphic documentation and architectural analysis of Charleston and Lowcountry architecture produced since the 1920s. It may be the first to include back buildings and the housing of the all echelons of Carolina society. The Vernacular Architecture Forum's Annual Conference in Charleston has provided a focus, and a deadline, for production of a new study that is, hopefully, only the beginning of renewed, all-inclusive works in this direction.

This volume relies much on the groundbreaking scholarship of that first generation of Charleston historians and preservationists who measured and recorded, examined and pondered, sketched and venerated the remnants of the area's rich historical past. Albert Simons, Alice R. Huger Smith, Samuel Lapham, Elizabeth O'Neill Verner, and Samuel Gaillard Stoney are the best-known but credit must also go to Augustine T. S. Stoney, Frank Seel, Robert N. S. Whitelaw, Patti F. Whitelaw, Josephine Pinckney, Henry Philip Staats, John Bennett, John Mead Howells, Allston Deas, Helen S. McCormick, E. Milby Burton, Laura Bragg, W. H. Johnson Thomas, Louis Green, and countless others whose work either preserved the record or the physical identity of the Lowcountry's early architecture of all forms.

Recent works have been important in elucidating the background of many structures covered herein. Historian Robert Stockton's Do You Know Your Charleston columns from the News and Courier remain an excellent ready reference source for noting and dating many of the city's buildings. The research studies produced by the Charleston Museum in their archaeological series. spearheaded by Martha Zierden now constitute a major body of information and have made an invaluable contribution herein. Other key guides include the reports produced by Preservation Consultants, Inc. of Charleston as historical surveys of Berkelev County, James Island, Johns Island, Sullivan's Island, and most recently, North Charleston, The work of the late Elias Ball Bull as historian for the Charleston-Berkeley-Dorchester Council of Governments include much important research. Historic Charleston Foundation has, happily, provided a small financial as well as advocacy role in facilitating these excellent works. Then too, the Foundation's own records and files from Ansonborough to the Broad Street Beautification Project to countless house histories produced by various historians for the annual Festival of Houses and Gardens have proven an untapped resource for production of this volume. Other recent studies including Mills Lane's Architecture of the Old South, South Carolina, Kenneth Severens Charleston Antebellum Architecture and Civic Destiny, and monographs such as the work of John Bivins, Bernard Herman, John Vlach, Carl Lounsbury, and others have given new information and context to several of the buildings studied.

Lounsbury and Herman's contributions specifically to this book, however, are a significant part of the larger collaboration of the Colonial Williamsburg Foundation, the University of Delaware's Center for Historic Architecture and Engineering, and Mary Washington College's Department of Historic Preservation, and Historic Charleston Foundation in producing this volume in cooperation with the Charleston Museum and the National Trust for Historic Preservation, Southeastern Regional Office.

Thanks for providing images for this book belong to the Gibbes Museum of Art, Lisa Denisivich. Registrar and Paul Figueroa, Executive Director; the Charleston Museum, Sharon Bennett, Library Director, and Mary Giles, archivist: the Library of Congress Prints and Photographs Division: the Valentine Museum: The South Carolina Department of Archives and History, Charles Lesser. Archivist: the City Hall Collection of the City of Charleston, Linda Heffley, curator: the Charleston County RMC Office, the Charleston County Library; the Charleston Library Society; and the South Carolina Historical Society. Special thanks goes to Steven Bauer for many donated hours in the production of numerous measured drawings for this volume and to Paul Rossman for excellent work and late hours on the lavout of the volume.

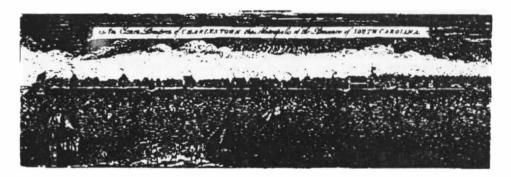
The following homeowners and their contacts generously arranged the opening of their homes for documentation and/or tours: Mr. and Mrs. Richard Coen, Mr. and Mrs. Dana Sinkler, Mr. and Mrs. Edward Pritchard, Jr., Mr. and Mrs. Darryl Forrester, Mrs. Jessica Marshall. Ted Phillips and Janet Hopkins, Mrs. William O. Hanahan, Jr., Mrs. and Mrs. Wayland Cato, Mrs. Sophie Keynius, The Reverend and Mrs. Frank McClain, Mrs, Herbert Butler, Mrs. Irence DuPont May, Mr. and Mrs. John Barnwell, Mrs. John Hamilton, Mr. Frank Brumley, Mrs. John Ragsdale, Leonard Long, Esq., Mr. Jeffrey Lea, Mr. and Mrs. Price Cameron, Mrs. B.S. Dukes, Mr. Richard Jenrette, Mrs. Charles Woodward, Mr. and Mrs. Nathaniel Barnwell, Mr. and Mrs. Peter Manigault, Mr. and Mrs. Wallace Frampton, Mr. Andrew Crispo, Mr. and Mrs. Eric Friberg, Mr. and Mrs. Antony Merck, Dr. and Mrs. Fraser Wilson, Mr. and Mrs. Milton Demetre, Mr. and Mrs. Craig Bennett, Jr., Mr. and Mrs. Julian V. Brandt, Dr. and Mrs. Charlton DeSaussure, Mr. and Mrs. David Hewitt, Mr. and Mrs. William Johnson, Mr. and Mrs. Thomas Cooper, Dr. and Mrs. Biemann Otherson, Mr. and Mrs. Henry Grimball, Dr. and Mrs. Fletcher Derrick. Mrs. Roger Hanahan, Mrs. St. Julian Childs, Mr. and Mrs. Jefferson Leath, Mr. and mrs. J. Rutledge Young, Jr., Mr. Charles Sullivan, Mr. Robert Homak, Mr. Andrew Howard, Ms. Cary howard, Mr. and Mrs. Rufus Barkeley, Mr. James Meadors, Mrs. William Prewitt, Ms. Shelley Clark-Glidwell, Mr. and Mrs. Warwick Jones, Mr. and Mrs. Lawrence Walker, Ms. Julie Graudin. Mr. and Mrs. Charles Atkins, Mr. and Mrs. Charles Hand, Mrs. Rebecca Huge, Randolph Pelzer, Esq., Mr. Robert James, Ms. Rossie Coalter, Mr. and Mrs. Joseph Jenerette, Ms. Ruth Cupp, Ms. Allison Bellow. Mr. and Mrs. Charlton DeSaussure, Jr., Mr. and Mrs. david Hewitt, Mr. and Mrs. William Johnson, Mr. and Mrs. Thomas Gooper, Dr. and Mrs. Biemann Thursen, Mr. and Mrs. Henry Grimball, Dr. and Mrs. Fletcher Derrick, Mrs. Ropr Hewabau, Mr. and Mrs. Johnathan Leath, Mr. and Mrs. J. Rutledge Young, Jr., Mr. Charles Sullivan, Mr. Robert Womack, Mrs. Andrew howard, Ms. Cary Howard, and Mr. and Mrs. Rufus Barkeley. Mr. James Meadors, Mrs. William DeWitt, Ms. Shelley Clark-Glidewell, Mr. and Mrs. Warwick Jones, Mr. and Mrs. Lawrence Walker, Ms. Julio Graudin, Mr. and Mrs. Charles Atkins, Mr. and Mrs. Charles Hand, Mrs. Reba Huge, Mr. Randolph Pelzer, Esq., Mr. Robert Jones, Ms. Rossie Coulter, Mr. Bernard Mazyck, Mr. Herbert DeGosta, Mr. and Mrs. Charles Worly, Mr. and Mrs. Joseph Jenerette, Ms. Dana Campbell, Ms. Lucia Jaycocks, Mr. John Slayten, Mrs. Thomas Huegenin, Mr. Max Hill, III. Mr. Peter Hiuri, Mr. Robert Ball, Mr. and Mrs. Parker Gilbert, Ms. Ruth Cupp. Ms. Allison Bello, Reverend George Tompkins, Ms. Barbara Doyle, Mr. Charles Duell. Ms. Kris Kepford-Young, Mr. and Mrs. Philip Middleton, Ms. Eliza Edwards Cleveland, Mr. and Mrs. Ashton Philips.

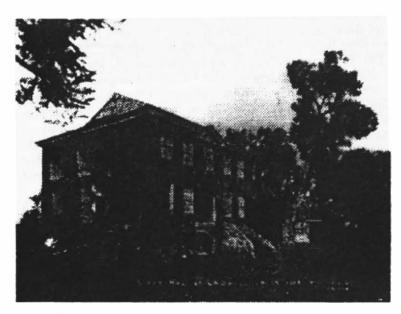
The following institutions graciously donated time and other resources to our efforts: The Museum of Early Southern Decorative Arts. Sally Gant; The Sisters of Mercy; First Baptist Church; The Huguenot Church; Middleton Place Foundation; The City of Charleston Department of Parks, Arts, History, and Museums: Mt. Pleasant Sweetgrass Basketmakers Association: The National Park Service, Charles Pickney National Historic Site: The Board of the William Enston Homes; St. Philip's Church; Charleston County Council; The Preservation Society of Charleston; St. Michael's Church; The Hiberman Society; The Catholic Diocese of Charleston; The Circular Congregational Church; Charleston Housing Authority; John Mueller Trust; St. John's Lutheran Church; Unitarian Church; Burbage's Self-Serve Grocery; 2 Meeting Street Inn; The Confederate House and College; St. Andrew's Church; The Church of the Holy Communion; St. Mark's Episcopal Church; Ashley Hall School; Central Baptist Church; Old Bethel Methodist Church; New Cannon Street Baptist Church; St. Stephen's Church; Spoletto, USA; The University of Charleston; The Avery Institute; Holy Trinity Reformed Episcopal Church; The Medical University of South Carolina, Chris Schmitt and Associates, and The Beach Club.



Charles Fraser or John Blake White. "View on Broad Street." c. 1837 Private Collection

Detail of the original fortified city from Bishop Roberts. "Prospect of Charles Town." 1738





Archdale Hall, built before 1730; destroyed in the earthquake



Half-timbered house on Logan Street (now demolished) John Meade Howells photograph, CAA

INTRODUCTION TO CHARLESTON ARCHITECTURE

In 1838, Fanny Kemble, the noted English actress and abolitionist, visited Charleston and said,"

This city is the oldest I have yet seen in America....The appearance of the city is highly picturesque, a word which can apply to none other of the American towns... It is in this respect a far more aristocratic (should I not say democratic?) city than any I have yet seen in America, inasmuch as every house seems built to the owner's particular taste; and in one street you seem to be in an old English town, and in another in some continental city of France or Italy."

Similar views of the city's beauty and distinct architectural character are repeated over and over in early travelers' accounts. Unlike most American cities, the cityscape of Charleston still largely reflects its individual history and development.

The colony of Carolina, originally named for Charies I, was granted by his son. Charles II, to eight friends who had helped him regain the throne of England. These "Lords Proprietors" were led by Anthony Ashley Cooper, Earl of Shaftesbury. Aided by his secretary, the political philosopher John Locke. Shaftesbury developed a unique plan for rule of the colony. This document, the Fundamental Constitutions of Carolina, set up a landed aristocracy later to be abandoned but also mandated religious toleration.

Charles Town was well established by 1680 when it was decided that settlers of the new proprietary colony of Carolina, then dwelling across the Ashley, would erect a new town on the site formerly called Oyster Point.



"Map of Charleston and Carolina." 1710

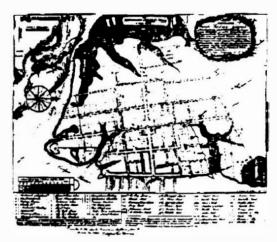
By the 1090's, the town had more than 100 houses surrounded, partially, or completely, by a large wall of brick and tabby, with comer bastions and a drawbridge where Broad and Meeting streets intersect today.

The wall dictated the earliest architectural development of the town, circumventing the original plans of the Lords Proprietors for a baroque grid plan with a great central square. An early engraving by Bishop Roberts indicates that it was an earlier sort of English architecture: late Jacobean, even late medieval with forms such as curvilinear gables and steeply pitched roofs which the English had borrowed heavily from he low countries of Europe. Some buildings were half-timbered or tabby although the Lords Proprietors preferred brick.

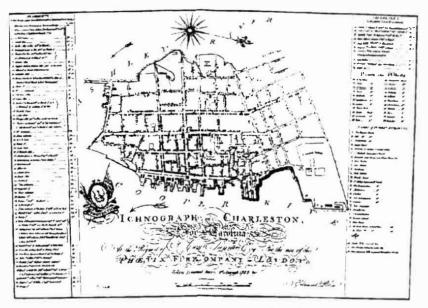
A number of late 17th and early 18th century tires destroyed this construction, except for a few buildings such as the Old Powder Magazine and the John Lining House. Charles Town's population in the late 17th and early 18th century was fairly diverse and the society

was characterized by openess and fluidity. English Anglican immigrants, sometimes the younger sons of Barbadian sugar planters, vied for control with English Dissenter families. Some 400 French Huguenots arrived in the 1680's and soon achieved wealth and position. Other groups like Scots and German Palatines came as well. Black slaves brought in at the initial behest of the Barbadians were imported in vast numbers, especially between 1700 and 1740 when more than 40% of all slaves brought to North America came into the port of Charles Town via Sullivan's Island. Their cultural tradition, particularly on isolated plantations, came to be known as Gullah, a distinct mix of African-Caribbean-Indian influences.

The completion of St. Philip's Episcopal Church in 1722 marked the beginning of a new elegance for Charles Town, while in the countryside, where the earliest plantation houses were of simple construction, great Georgian houses were being built by the early 18th century. These included Archdale



"Ichnography of Charles-Town." 1738



"Ichnography of Charles-Town, 1788" is the Phoenix fire insurance company's map of the city as it reemerged from the Revolution.

Hall, now destroyed, and Drayton Hall, (1742) still extant and considered the finest example of Georgian Palladian architecture in America.

After a major fire in 1740, a great period of rebuilding began, fully developing Charleston's traditional Georgian architecture. The "Charleston single house," a typical single-pile Georgian house turned on its end to fit Charleston lots and respond to its climate, became the rule. Later these were usually "encumbered" by porches or "piazzas," often several tiers high, on the southern or western elevation. Charleston's most opulent colonial buildings were built after 1760, as the boom in rice and indigo exports made Charleston the fourth largest city in British North America and by all accounts, the wealthiest.

One writer noted that several hundred houses were built between 1760 and 1770, "many of them very elegant." St. Michael's Church, the State House rebuilt in 1792 as the Court House, and the Exchange building were the public manifestations of this wealth. The work of artisans, painters, silversmiths, and cabinetmakers flourished to serve these rich consumers who also imported many luxuries from London. Theater and music also advanced to a degree unusual for the American colonies.

The Revolutionary War and years of British occupation from 1779 brought a downturn to the level of crafts-manship of Old Charles Town. After the war, "mechanics" experienced in construction trades slowly began to repopulate the city. The Adamesque style of neoclassicism, adapted to local tastes and climate took hold in Charleston, as it did the rest of America.

The great "gentleman architect" of the city in this period was Gabriel Manigault (1758-1809) designer of the South Carolina Society Hall, the Joseph Manigault House, and the Bank of the United States, later Charleston's City Hall. Unknown architects designed such imposing mansions as the Nathaniel Russell House, headquarters of Historic Charleston Foundation. A few "Regency" style buildings, often attributed to the brief sojourn of English architect William Jay, such as the Duncan House (Ashley Hall School), were also of this early national period when Charleston experienced renewed wealth from exports of rice and sea Island cotton.

Charleston's most famous native architect, Robert Mills, presaged the birth of the Classical Revival style with his First Baptist Church (1822) and the Fireproof Building (1826). Countless buildings in the Greek Revival style followed afterward, including residences such as the Roper House, and religious buildings such as Beth Eloheim Temple.



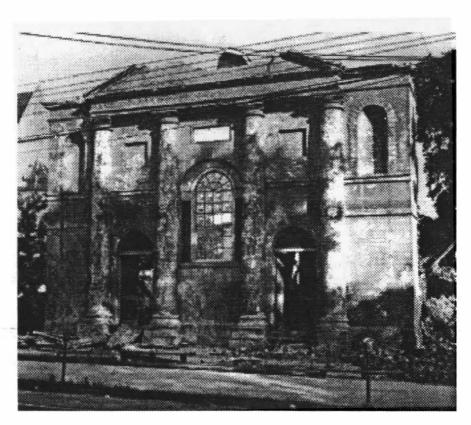
Thomas Leitch's, "View of Charles Town 1774;" shows the city at the height of its' prerevolutionary Golden Age, MESDA

Edward Brickell White was the

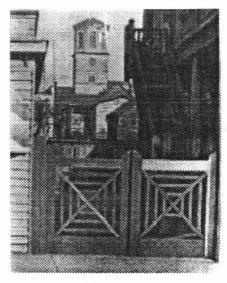
most important architect of the city after 1830 who worked in associational styles. He designed the Market Hall Greek Revival, the portico for the College of Charleston Roman Ionic, and a new Huguenot Church Gothic Revival). Romantic, Gothic and Italianate styles were often used for new structures and for remodeling older buildings before the War Between the States.



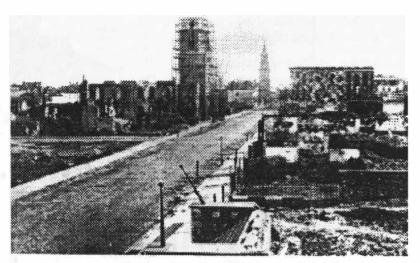
Typical Charleston single houses on Church Street, HCF



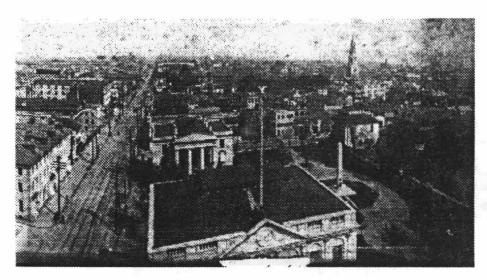
The Orphan House Chapel designed by Gabriel Manigault (c. 1807) under demolition in the mid 1950s.



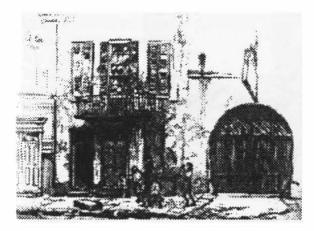
The vernacular forms of yards in Charleston's Mazyck-Wraggsborough area, before 1920, depicted in the White Pines Series



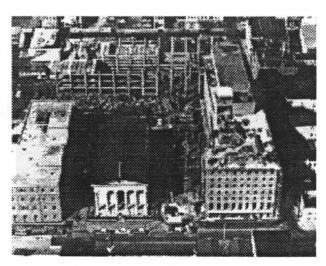
Looking south on Meeting Street, 1865, National Archives



Meeting Street looking north, 1902. Detroit Publishing Co., photograph, HCF



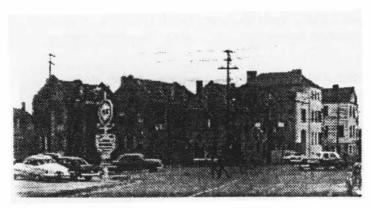
Etching by Charles Henry White, "Church Street, Charleston, SC 1907" depicts the quality of Charleston's delapidated buildings which appealed to visiting artists, CAA



The demolition of the Mills House, c. 1850, for a reconstruction as a modern hotel, 1969

Tharteston on the eve of the War Between the States was a rather "closed city," fearful of its slaves since the discovery of the Vesey plot in 1822. Bent on protecung its slave system, flercely proud of its architectural beauty and optient lifestyle and inflamed by the rhetoric of "fire-eating" politicians, a convention in Charleston in April 1861 voted to secede from the Union. The war began with the attack on Fort Sumter, the U.S. Military stronghold on an island in the harbor.

The blockade and bombardment of the city during the war, a tire in 1861, and another around the railroad depot in the evacuation of 1865 took a nasty toll on the city's architectural ensemble. The city's recovery began in the 1870's with the discovery of phosphate deposits on the Ashley River plantations and some resumption of the planting of cotton and rice. A cyclone in 1885 and a major earthquake in 1886 stymied the



"The Three Sisters." a grouping of early nineteenthcentury single houses that met the wrecking ball in 1962. HCF

expression of the city's renewed wealth. Nevertheless, even these disasters did not eradicate the city's architectural tradition. Some new buildings were built in Victorian styles but usually with piazzas and some attention to Charleston traditions. Even new public buildings such as the "Second Empire" style Federal Courthouse and Post Office of 1896 at the intersection of Meeting and Broad Street, were sited and detailed so as to give deference to their colonial neighbors. By and large, however. Charlestomans did not build anew: they shored up and repaired the old structures. A debt is owed to the mingled poverty and pride which led to the city's preservation down to the First World War.

in the years after 1918, with "progress" coming in the form of the motor car, industry, and the expanding naval facilities and military operations. Charlestonians became concerned about change. Venerable houses were being demolished for gasoline stations and wealthy collectors came south to buy Georgian woodwork and antiques and take them north. Concerned citizens banded together in 1920 when the Joseph Manigault house, now a museum, was threatened with demolition, forming the Preservation Society. But the losses of 1929 and 1930 prompted the City Council to pass a historic zoning ordinance a year later, creating the first Board of Architectural Review and the first historic district in America. In the 1930's, the Carolina Art Association received funds to conduct America's first citywide survey which determined the significance of thousands of pre-1860 buildings. The lack of funds or protection for the majority of these structures prompted the founding of Historic Charleston Foundation in 1947 to preserve and protect the architectural and historic characters of Charleston and its surrounding countryside.

In pursuit of its commitment, the Foundation provides an aggressive program of urban planning and advocacy, area projects and rehabilitation, historic conservation and technical assistance for the more than 3,500 historic structures in the peninsula city.

Charleston today is a city of more than 75,000 people in a metropolitan area of nearly half a million. The city is economically strong from numerous industries but especially from shipping, naval installations and tourism. The expanding role of preservation as a factor in the city's political life and growth is accentuated by recent projects such as a waterfront park and a Visitor Reception and Transportation Center in the 1850's railroad complex in the city's center. The city's rich cultural past is now augmented by attractions such as the Spoleto Festival, America's most comprehensive performing arts festival.

Growth, however, has brought concerns about density and new construction in the city and fears of suburban sprawl and over development to the surrounding coastal islands and marshes. Preservationists, now closely allied with natural conservation groups, work together to advocate planning protection before state and local commissions and to seek easements and other protection for Charleston's fragile environment. These groups and others are also concerned about the preservation of local gullah culture and traditions in crafts such as sweet grass basket making. The aftermath of Hurricane Hugo has accentuated these natural conservation concerns and prompted preservationists to work harder to promote better building restoration and craftsmanship. Charleston's unequaled architectural array, combined with buildings of the later Victorian and early twentieth century styles, continues to excite and impress each visitor to Charleston and to inspire Charlestonians to assiduously protect America's best preserved city.

SOUTH CAROLINA SOCIETY HALL

Constructed 1803-04
72 Meeting Street
Gabriel Manigault, architect (1803-04); Frederick Wesner, architect (1825)

The South Carolina Society is an exclusive Charleston gentleman's club with a long history of community activism and philanthropic benevolence. It began inconspicuously enough. A group of French Huguenots, mostly small businessmen and artisans, agreed to meet weekly at a tavern of one of their congregation as a way of helping along his struggling enterprise. Each attendee also agree to donate two bits, or fifteen pence, per week for the aid of indigent members. Thus was formed on September 1, 1737, the "Two-Bit Club" as they called themselves.

The membership soon expanded as did the club's activities. Originally, French was the exclusive language permitted at their meetings. This rule faded, however as new members joined the group and a distinctive English lineage eventually overshadowed the French. Nonetheless, the membership lists have contained from the earliest days the names of practically every prominent French family in Charleston.

In 1745 the society began appropriating funds toward the education of orphans of former members. This was then extended to other children, thereby expanding the group's functions from a gentleman's club and self-insurance association into the realm of community education. This new role became a primary function of the society until the city and then the state took over elementary and secondary schooling. Initially, the society placed children in established schools. Later, it acquired six acres in Ansonborough where it operated its own academy. The site was known as "Society lands," thus giving name to the present Society Street.

In 1800, two lots on the east side of Meeting Street were acquired and design of a hall was turned over to gentleman architect and society member Gabriel Manigault. Construction began in 1803 and was completed in 1804. Ever since, it has enjoyed being the meeting hall for the society as well as a favorite spot for debutante balls, wedding receptions, and a myriad of other social events.

T-shaped in plan with the top of the T parallel to Meeting Street, the masonry building was designed in the neo-classical style. It places two stories over a service basement or ground level partially below grade. The first level is divided into three roughly equal-sized meeting rooms, or "classrooms" as they are sometimes referred to, one behind the other, east to west. The front room was for many years a billiards room for society members and looks through a large Palladian window onto Meeting Street. This room has a special importance in the design scheme: it is the only room that can be accessed by both of the paired main entry doors, and it is more lavishly appointed than the other two rooms. The last or east room was later converted to an apartment for a schoolmaster. The Greek Revival style of the detailing in the apartment suggests this change took place in the second quarter of the nineteenth century. The schoolmaster's apartment is now the hall caretaker's apartment.

The plan of the second floor consists of a front meeting room immediatly above the "billiards room." Behind it is the ballroom with its peristyle bandstand.

The first major modification to the building was the addition of the handsome Greek Revival style portico and gallery. Designed by architect and society member Frederick Wesner, the ten-foot-deep gallery spans nearly the entire expanse of the main facade; the pedimented, central, three-bay section projects out over the pedestrian sidewalk to the Meeting Street curb. It was probably at this time that the imposing pair of stone entry stairs and handsome iron railings were added. (Original window openings at ground level were blocked by the addition of the stairs.) It was probably at this time that the building was stuccoed and scored as ashlar block.

Society Hall suffered roof damage from the bombardment of the city during the War Between the States but it was the earthquake of 1886 which caused major damage. Although the foundation was proclaimed to be sound, inspecting engineers recommended that the north and south stair towers, the east wall and the chimneys "must come down." In addition, the front facade was "badly cracked." The walls were rebuilt. New plaster ceilings and Victorian mediallions were installed on the seocnd floor. A new Victorian balustrade was installed on the surviving stairs of the south stair tower. (The neo-classical style service stairs of the north

stair tower survived.)

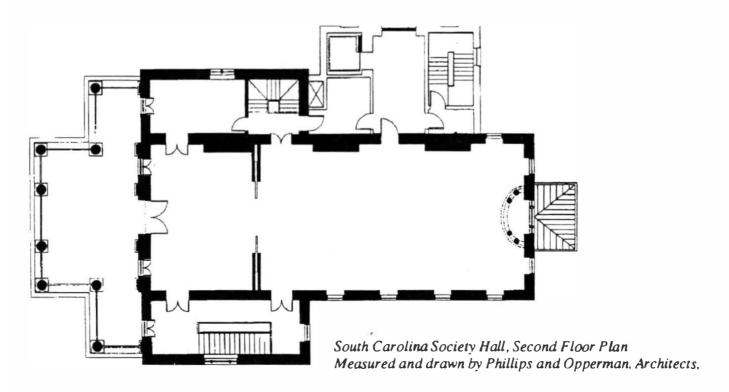
About this time (post-1884 and pre-1888 according to Sanborn Insurance maps), the stucco-on-frame addition was added at the level between the first and second floors, east of the south stair tower. It now contains the ladies rest room. A small, frame, one-room addition was constructed in the early twentieth century off the first floor mid-section of the south elevation. It now serves as a laundry room.

Construction is now underway to add a stair and elevator tower behind the north service stair tower. In conjunction with this work the lot to the north will be landscaped as a parterred garden in geometric patterns suggestive of the formal garden that is documented to ahve been partially on this parcel in 1789.

The building is individually listed as a National Historic Landmark by the Department of the Interior.



Photograph of the South Carolina Society Hall depicting the portico added by Frederick Wesner in 1825 Henry P. Staats Photographic Collection, HCF



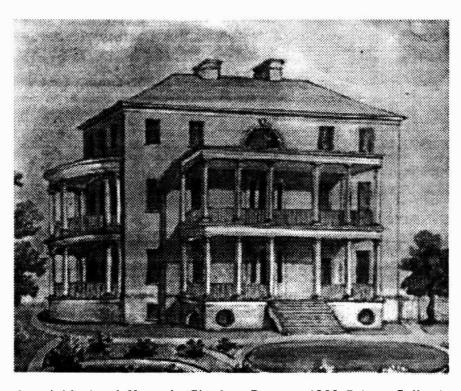
THE JOSEPH MANIGUALT HOUSE

Constructed c. 1803; 350 Meeting Street Joseph Manigault, original architect

The Joseph Manigault House, built in 1803 and designed by Gabriel Manigault, is designated a National Historic Landmark and acknowledged as the finest example of the Adam style in America.

The house was built in the suburbs of Wraggsborough, an area outside the city limits considered "country." In the early 19th century, planters began to build their townhouses on these spacious lots. Joseph inherited the lot from his uncle, John Wragg. The following year he purchased the adjacent northern lot (on the corner of John and Meeting streets) from his sister Anne, and asked his brother Gabriel to design a house.

Gabriel Manigault was an urbane gentleman with a variety of interests. A talented amateur architect, he designed the Orphan House Chapel, the South Carolina Society Hall, his own dwelling at 288 Meeting Street, and City Hall, as well as Joseph's house. He placed the main entrance on the north side of the house in a semicircular bay. The primary entrance was located under a graceful curving central stair. On the north exterior, Gabriel contrasted broad areas of brick with rich detail in an arched doorway with cared keystone and flanking sidelights. Above the door he placed a striking Palladian window to light the stair. A "hand-some flight of stone steps" led up to the front door.



Joseph Manigault House by Charlotte Drayton, 1830, Private Collection

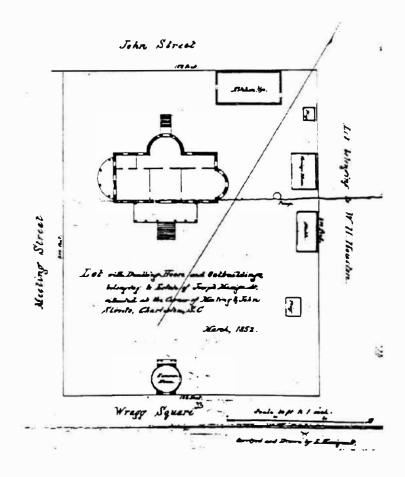
If the earliest plat (1852) of the property is accurate, placement of the buildings on the property was unusual, as well. Joseph's house was located in the middle of his double lot. There were two privies, a carriage house, and stable along the east wall, north and south of the main house, all presumably of wood. There was a brick kitchen building placed east/west along John Street at right angles to other outbuildings. A garden and garden house (labeled a "Summer House" on the plat) were located on the south side of the property. Nearly two dozen slaves were housed on the second floor of the kitchen building, which contained no windows on the street side.

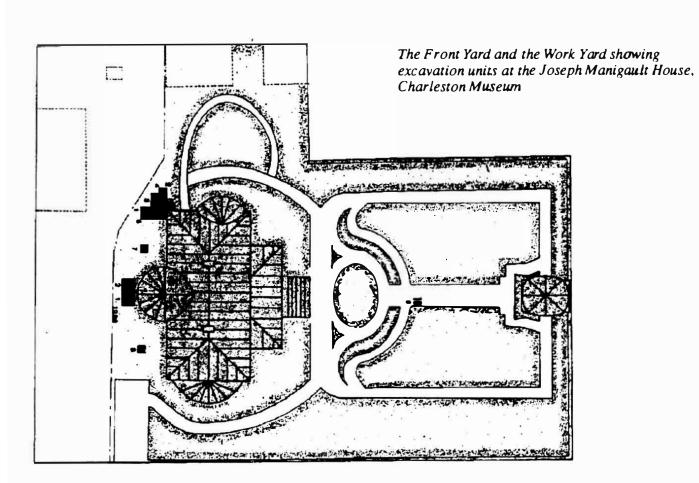
Thus the service or "work yard" and outbuildings with all the noise and odors attendant stook on the east side of the house which contained the dining

room and principal bedroom. Archaeological excavations in 1991 revealed a paved brick walkway and remains of a fence which may have visually screened the work yard from guests approaching the front entrance.

Joseph Manigault died in 1843. His family occupied the house until 1852 when his son sold the property to George N. Reynolds, a carriage manufacturer. Over the years, Reynolds made significant changes to the property. By 1861, he had rented the kitchen to tenants, reoriented the main house entrance to the south side,

1852 Plat of Joseph Manigault's property Charleston Musewn





and was using the garden house as a gate nouse. Reynoids later sold the southeast portion of the original double lot. The property passed through several owners during the remainder of the 19th and early 20th century. At some point the kitchen tenement was sold, and the house eventually became a run-down tenement. During the 1920's, a commercial building was constructed on the kitchen site this became Cook's Cleaners in 1932. The building was later expanded to the east, completely covering the former front yard of the Manigault house.

In 1920 Susan Pringle Frost founded the Society for the Preservation of Old Dwellings to purchase the Manigault House; she did so on May 19, 1920. In 1922, lack of money forced the new Society to sell the property to Nell McColl Pringle. In order to raise funds, Mrs. Pringle sold the southern, or garden, portion of the lot to the Standard Oil Company. The company built a gas station here and remodeled the gate house as a restroom.

Susan Pringle Frost and Nell McColl Pringle were courageous and tireless in their determination to save the house. Decades ahead of her, Miss Frost advocated what is now known as adaptive reuse for the building. During the depression Mrs. Pringle was unable to make mortgage payments and the property was auctioned for nonpayment of taxes in 1933. The Charleston Museum purchased the house later that year with funds donated by Princess Pignatelli. The indomitable E. Milby Burton, then Director, prevailed upon Standard Oil to donate the garden property, reuniting most of the southern half of the original lot.

Guided by an 1820's watercolor by Charlotte Manigault, the garden was restored by the Garden Club of Charleston. Architect Albert Simons directed the original restoration of the house, and it opened to visitors in 1948. The south entrance remained the front of the house.

When The Charleston Museum moved to its new building on the northeast corner of John and Meeting streets in 1980, the Cooks Cleaners building, now the property of the Museum, became a more obvious eyesore. The first step in restoration of the northern facade and yard of the Manigault house was demolition of the Cook's building; this was accomplished in 1986 with a grant from the E. Milby Burton Memorial Trust. Removal of this building left many questions about the original appearance and use of the facade. Research by architects Amanda Griffith and Glenn Keyes, and documentary study by Robert Stockton revealed that the north facade was the original entrance. But despite their efforts, and archaeological work by Martha Zierden, little detail of the original appearance was noted.

Based on these results, The Charleston Museum embarked on a restoration plan that called for archaeological research, repair to the grade (severely truncated by construction of Cook's Cleaners), restoration of the front steps and surrounding fencing. All of the outbuildings were long gone, and the Garden Club had filled the former work yard with formal gardens. Further, the construction of Cook's Cleaners and the Standard Oil station had destroyed most of the archaeological remains at the site. Archaeological excavations in the ten feet of grade that remained between the nonhern facade and Cook's Cleaners revealed a foundation for the front steps, a brick walkway originally connecting the work yard, and a fence post suggesting at least visual separation of the work yard and front entrance. A wooden picket fence that separates the work yard from the south garden appears in Charlotte Manigault's watercolor; this was replaced. The east garden was removed and the former location of the outbuildings, based on the 1852 plat, was outlined in brick and filled with shell. A single row of bricks suggests the possible alignment of the separating fence. The original portion of the brick walkway remains exposed.

Replacement steps and front wall were designed for the period in the absence of any verbal of visual description of site specifics. The steps were designed to be free standing, so they can be replaced in the event that more specific information is found in the future. Restoration and research also focused on the interior of the house, with restoration of the stairway and research by George Fore on the original finishes in the music room, dining room, card room, and principal bedroom.

The restored Manigault house was reopened to the public on March 21, 1991. In February 1994, The Charleston Museum received a Historic Preservation Award from the Nation Park Service for preservation and restoration of the Joseph Manigault house.

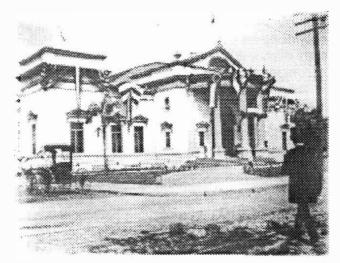
THE CHARLESTON MUSEUM

Founded 1773 (Present building constructed 1980) 360 Meeting Street

The Charleston Museum was founded on January 12, 1773, as an outgrowth of the Charleston Library Society, but intended to be a separate center for the study of science. Initially, the organization purchased Peter Manigault's telescope and made plans to secure an orrery. These plans were interupted by the Revolution and the fledgling collection was destroyed in the Fire of 1778. The Museum moved to various spots after the War but between 1792 and 1828, it was located with the Library Society, the Medical Society and other organizations on the third floor of the Charleston County Court House. Nearly every visitor to city paid a twenty-five cent admission to see a collection consisting of casts of the Apollo Belvidere and Venus de Medici, a mummy, a grass helmet from the Sandwich Islands, and natural curiosities ranging including fossils, minerals, snakes, "poisonous insects in spirits," and other items.

Through most of the second quarter of the nineteenth century, the museum was located in various private houses and other locations before finally settling on the third floor of the College of Charleston's main building in 1850. In that location, several generations of the school's science faculty (many of whom were then winning international acclaim for volumes on zoology, ichthyology, and botany) greatly augmented the Natural History collection, then the largest in the Southeast.

In 1907, the Museum moved to the Thomson. Auditoriuma "temporary" Beaux Arts-style structure built for a Confederate Veterans Reunion in 1898. It remained in this location for half a century. Under the direction of Miss Laura Bragg through the 1920s and E. Milby Burton from the 1930s to the 1960s, the institution built a strong collection in Charleston decorative arts and operated



Charleston Museum, 1902, HCF

two house museums, the Joseph Manigault House and the Heyward-Washington House.

In 1980, the Museum moved to a new building on Meeting Street, designed pursuant to a competition by Michigan architect. Some of its strengths today include its exhibits of its 19th century zoology collection, its assemblage of Charleston silver, and a material culture gallery explaining the history of the Lowcountry. The Museum's archaeological program serves to continue to study and reinterpret the social history of Charleston and its environs.

Sources:

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SOUTH CAROLINA RAILROAD COMPLEX,

Constructed between 1849 and 1853

Bounded by Meeting, Hutson, Mary, and King Streets Various architects including Edward C. Jones

It is perhaps fitting that a tour of Charleston's architectural tradition begin with the railway complex and the City railroad gates. Most of these structures were built by the Camden line of the South Carolina Railroad in the mid- nineteenth century. The complex stretches from the depot, along the rail line, through various warehouse complexes, to the Car or Carpentry Shops several blocks northward at the city line. Charleston was the center of an ambitious scheme developed in the 1820s to link the port with the import cotton transport of the Savannah River and perhaps further west. With 133 miles of track laid between Charleston and Hamburg (a town founded as the tenninus opposite Augusta), the city had the distinction of the longest railroad operation in the world at that time. Surviving associated structures include the Aiken House, the original center as home base of Charleston railroad entrepreneur William Aiken, the Gas Engine building constructed in 1858 and now in use as offices for the Chamber of Commerce and as a nightclub; the gates themselves, possibly designed by Edward Jones or Edward Brickell White, which mask the ends of long sheds (tin-clad in the early twentieth century) and originally were mates to demolished gates at the John Street end; the Camden Depot, originally graced by a central Gothic tower lost in the earthquake of 1886; the SCRR Freighthouse of 1857, designed by Edward C. Jones and now rehabilitated as the Charleston Visitor Center, and the Martschink Warehouse, surviving as a structural frame and covering the visitor transportation mall.

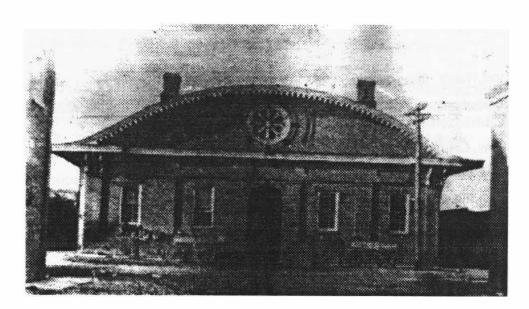
Various problems plagued the railroad complex in its antebellum years. In a burst of citizen opposition, the city denied the right of way necessary to bring the tracks to the wharves and freight wagons operating from the complex charged as much as the entire train trip cost from Hamburg. The Camden depot, although elegantly crenellated in a Gothic revival style to match the nearby Citadel, was not efficient as a passenger station. The inability to attach engines to the cars until the train reached the machine complex on Line Street eventually rendered it useless for this purpose and it became a freight warehouse within a few years of construction.

Sources:

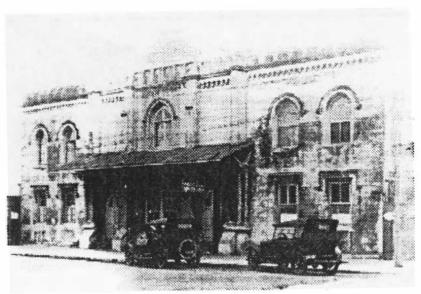
Fraser, Walter. Charleston! (Columbia, 1987)

Heard, Joseph. "An Introductory History of the South Carolina Railroad in Charleston," Report to the Preservation Society, August 6, 1988.

William Aiken House and Associated Structures, National Register Nomination, 1966.

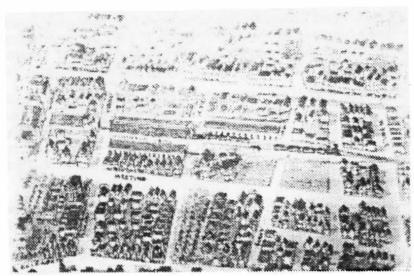


The Charleston Freight Station of 1857, today the Chamber of Commerce, as photographed in 1925, H.A.E.R. photograph

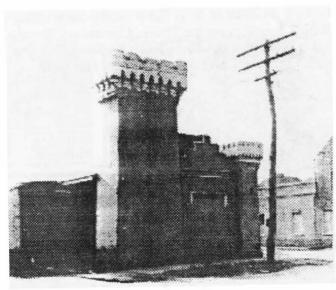


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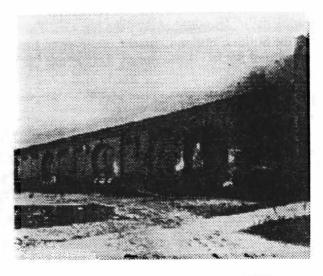
E. E. E. R. Frotograph



Detail * First Eve View, snowing nurvius - moiex of 1872, Thartes: A Juseum



Photos of the Camden depot gates, constructed c. 850. Charleston, H.A.E.R. photograph



South Carolina railroad warehouse of 1856, now the Charleston Visitor's Center, as photographed in 1925

H. A.E.R. photograph

WILLIAM AIKEN HOUSE

Built: before 1811 456 King Street

The William Aiken House was built before 1811 by the trustees of the estate of James Mackie, a minor residing in Charleston. The property wa purchased by William Aiken in October of 1811 for S14, 000. Aiken was born in County Antrim, Ireland in 1779, married Henrietta Wyatt of Charleston in 1801 and signed the Citizenship Book of South Carolina in September, 1811.

Aiken was a successful merchant in Charleston and is most well known as the first president of the South Carolina Canal and Railroad Company, organized in December 1827. The South Carolina Canal and Railroad Company and its steam engine, the Best Friend, was the result of the City of Charleton's attempt to regain a portion its shipping trade lost to the port of Savannah. The railroad was completed to the town of Hamburg located across the Savannah River from Augusta, Ga. in order to intercept upstate cotton being loaded for transport downriver to Savannah. The rail line as completed to Hamburg in 1833 was the longest rail line in the world and was listed in 1970 as a National Historic Civil Engineering Landmark.

William Aiken died in 1831 and his house was subsequently sold by his son, William, Jr. in 1863 to the South Carolina Railroad Company. The railroad company eventually became part of the Southern Railway System and then a component of Norfolk-Southern. In 1977 the property was donated to the National Trust for Historic Preservation to house the Southern Regional Office. Norfolk-Southern still operates a district sales office in the William Aiken House, maintaining the long railroad history of the property.

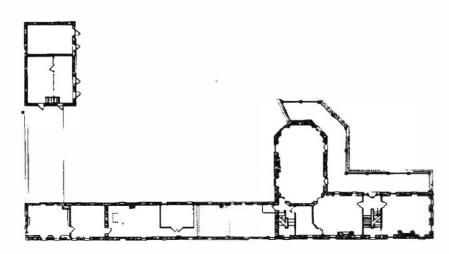
The William Aiken House was constructed as a brick single house with associated outbuildings located on the Ann Street side of the property. The ballroom addition was added sometime after Aiken's death, as was the Gothic Revival Carriage House at the rear of the property. The property was damaged in the 1886 earthquake. Change from that damage include the addition of tie rods and cast iron traps on the ballroom and the removal of the third floor porches. It is most likely that the building was stuccoed either after the ballroom addition or after the earthquake.

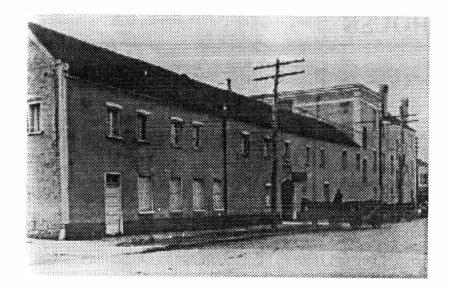
The tenure of the railroad occupancy of the Aiken House was notable historically, yet this tenancy greatly affected the historic fabric of the structure. At least three original mantels were removed from the house, as was the elaborate wood trim in the first floor corner room and the early wrought iron fence and gate from the King Street side of the property. In 1960 a major exterior renovation was executed that included sandblasting of the existing stucco and installation of a portland cement stucco covering.

Despite these changes the William Aiken House retains a strong presence on King Street. Today the building serves a the location of not only the National Trust and Norfolk Southern but the Trident Community Foundation, the South Carolina Coastal Conservation League, the Lowcountry Open Land Trust, the South Carolina Agricultural Society, Lowcountry ReLeaf and the Charleston Chapter of the National Railway Historical Society.

The house is listed as a contributing structure of the William Aiken Houe and Associated Railroad Structures National Historic Landmark district (listed in 1964).

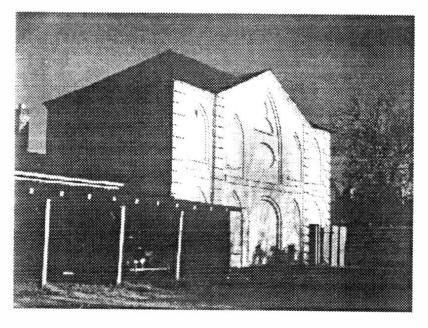
William Aiken House, First Floor Plan with dependencies Phillips and Operman, Architects

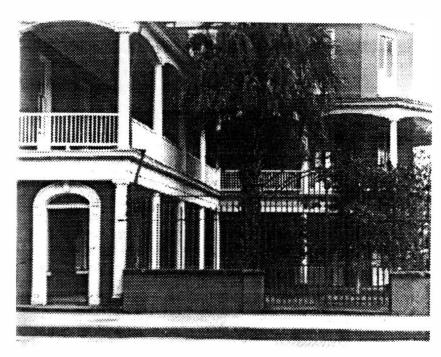




Line of dependencies stretching from Aiken House east toward railroad area. 1925 H. A. E. R. photograph

Carriage House of William Aiken House, c. 1940 George Johnson photograph, CAA





William Aiken House before removal of its original wrought iron fence. George Johnson photograph, CAA

NATHANIEL RUSSELL HOUSE

Completed by 1808 51 Meeting Street

Completed in 1808, the Nathaniel Russell House is recognized as one of America's finest examples of neoclassical domestic architecture. Its builder, Nathaniel Russell (1738-1820), was a prominent merchant from New England who came to Charleston in 1765 as a young man of 27 and quickly amassed a huge fortune in his adopted city. Russell was one of Charleston's last tycoons of the trans-Atlantic trade, engaged in commerce with China, Africa, France, England and the Baltic ports; his American trading partners included Nicholas Brown of Providence, Joseph Barrell of Boston, and Elias Hasket Derby of Salem. Recent scholarship, however, has focused on the architectural and social history of Russell's residence and renewed understanding of the house and its outbuildings in their original urban context.

The Russell House typifies what Martha Zierden and Bernard Herman have referred to as Charleston's "urban plantations." On September 11, 1811, three years after its completion, a tornado struck and the <u>Charleston Courier</u> reported, "The new and large Mansion-House of Nathaniel Russell, esq. together with his extensive Back buildings, entirely unroofed; the windows broken, and his furniture, (for the most part) entirely ruined his loss, it is said, will not fall short of \$20,000." The report emphasizes how the main house originally was only part of a large town house complex that included the two-story, five-bay brick kitchen and laundry connected to a larger two-story, T-shaped brick carriage house with stables, store rooms, privies and quarters for the Russells' approximately eighteen African-American slaves on the second floor.

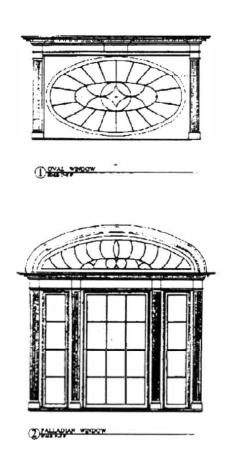
Early reminiscences record the existence of a large garden with geometrically-arranged parteries in the front separated by a hedge from the kitchen garden for vegtables and livestock in the rear. In 1929, the Russells' great-granddaughter, Alicia Hopton Middleton (1849-1938), recalled how the garden "occupied half a block and was filled with every imaginable plant and flower." In 1819, English visitor William Faux recorded, "Called on the Venerable Nathaniel Russell, Esq., residing in a splendid mansion, surrounded by a wildemess of flowers and bowers of myrtles, oranges, and lemons, smothered with fruit and flowers...living in a nest of roses...I saw and ate ripe figs, pears, apples, and plums, the rich productions of this generous climate."

In landscape setting, Russell's house differs from most of Charleston's early urban dwellings, sitting back from the street approximately twenty-five feet, creating a front garden entrance through which the house is entered at ground level. Wrought iron balconies on the second floor exterior wrap around the house and overlook the garden. Perhaps this reflects a regional interpretation of the Reptonian movement in lanscape design which emphasized the union between nature and architecture at the turn of the nineteenth century. Certainly Mrs. Russell and her family, the Hoptons, were noted Charleston gardeners, importing plant material and following fashionable garden trends since the mid-eighteenth century (see James Gregorie House).

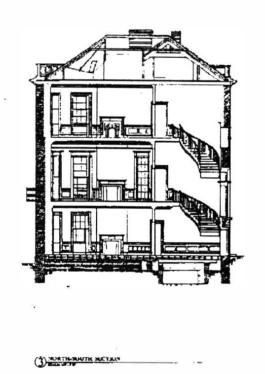




Nathaniel Russell House, east and west elevations Measured and drawn by Phillips and Opperman, Architects



Nathaniel Russell House, window details and section, Measured and drawn by Phillips and Opperman, Architects



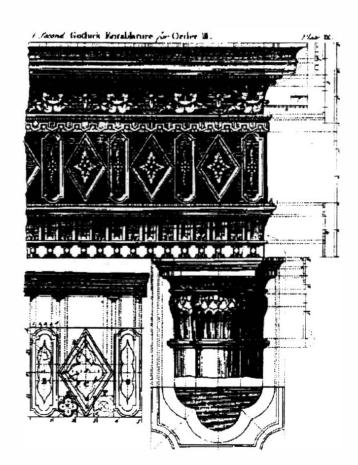
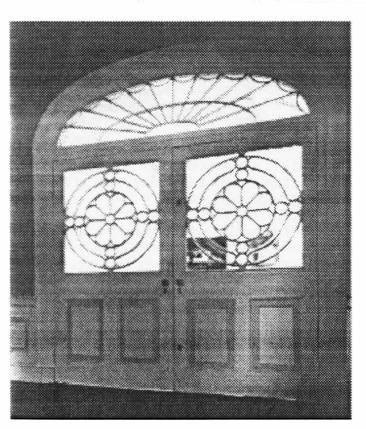


Plate from Batty Langley's Gothic Architecture

In plan, the Russell House is similar to three other houses built in Charleston during the first decade of the nineteenth century, the Middleton-Pinckney House (1801), the Thomas Radcliffe House (1802, demolished 1938), and the Joseph Manigault House (1803), all of which present a variation of the three-story single house with projecting bays, elliptical rooms, and a tri-part plan. Each of these dwellings also was placed in a large landscape setting. Many of the same artisians inevitably worked on them, especially slaves and free blacks, who were a major part of Charleston's construction industry, but as a local planter Henry Izard (1771-1826) commented, "are ingenious workmen - no designers." These houses often point to a reliance on architectural pattern books for detail, such as the comice frieze in the Russell house second floor oval drawing room adapted from Plate IX of Batty Langley's Gothic Architecture (1747) (see illustration). The library of Charleston's leading Federal period architect, Gabriel Manigault (1758-1809), included Pain's The Carpernter's and Joiner's Repository 1785) and Pain's British Palladio (1786), Richardson's Capitals of Columns and Friezes (1793), Soane's Sketches of Architecture (1793), and Plaw's Ferme Omee (1795) and



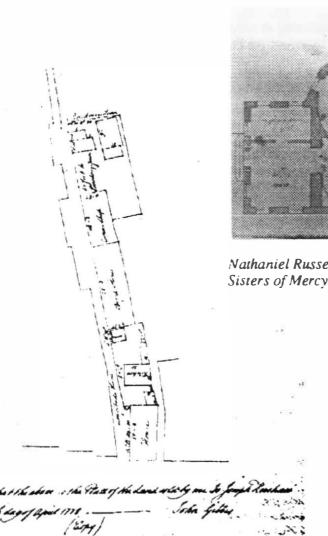
Nathaniel Russell House, glazed vestibule doors dividing the hall and stairhall, HCF

Rural Architecture or Designs from the Simple Cottage to the Decorative Villa (1785), elements of which can be seen in all these houses.

Inventories of the Russell House taken in 1857 and 1864 and recently discovered late nineteenth-century floorplans have provided new information about early room usage and how the main house functioned as a domestic unit. Evidence suggests that the current rectangular reception room was divided into two spaces an entrance hall with a small butler's chamber adjoining the left. A pedestrian caller might make it no further than this area. The pair of large, glazed double doors separating the entrance hall from the stairhall were, therefore, an added social barrier between public and private space (see illustration). Beyond, the first floor contained the stairhall, an oval dining room, and a small, square back parlor for informal living located closest to the kitchen and the outbuildings. The elliptical free-flying staircase ascended to the piano nobile on the second floor, where the prinicipal rooms for entertainment were located, especially the rectangular and oval drawing rooms with their elaborate plaster and applied composite omament. In the oval drawing room, the mirrored panels with a chandelier, listed as the only chandelier in the 1857 inventory, suggest this was the principal room for night-

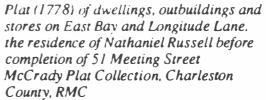
time entertainment. Often thought of as a feature unique to the Russell House, mirrored panels in drawing rooms are also recorded at the William Bingham House (1790) in Philadelphia and the Elias Hasket Derby Mansion (1796) in Salem, both now demolished. The second floor contained a bed chamber with a private dressing room, while three additional bed chambers and a lumber room were located on the third floor. In contrast to the main staircase, a small, corkscrew-like stair for the servants was located in the northwest corner of the house ascending from the first floor to the attic, opening directly onto the back parlor, bed chambers and dressing rooms. Early shelving and subdivisions in the attic suggest this space was used only for storage.

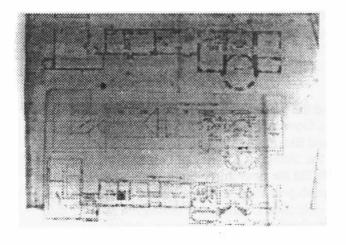
Paint and finishes analysis by Frank Welsh in 1987 locate remains of free-hand painted, trompe l'oeil fresco decoration in at least one room of the house's interior. Presumably this is the work of Samuel O'Hara (d. 1809), a decorative painter who moved to Charleston from Baltimore, advertising in <u>The Charleston Times</u> on May 14, 1818, that he painted rooms in oils and watercolors, gilt fancy chairs, bed and window comices,

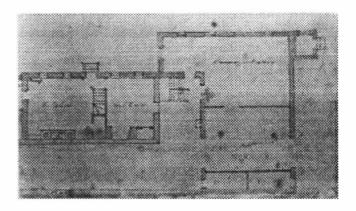


Nathanial Pussall House Floorplan prepared s. 1880

Nathaniel Russell House, floorplan prepared c. 1880 Sisters of Mercy, Charleston







Nathaniel Russell House, floorplan prepared c. 1880, Sisters of Mercy, Charleston

and referred customers "to Mr. Russeil's new building in Meeting Street, for a specimen of his work, which he confidently believes has not been equalled by any in the city."

Previously, Russell and his family lived like most merchants in the merchantile district. Their house on the northwest comer of East Bay and Longitude Lane is shown on a 1778 plat with its full range of domestic and commercial outbuildings (see illustration). But on May 10, 1808, Russell advertised for rent in The Charleston Times, "the three-story brick house on the Bay. No. 16, comer of Longitude-lane, together with kitchen, wash house, and back store, with good cellars. The whole of the buildings brick and tiled; with stable and coach-house. The inside of the house, window shutters and sashes, will be painted. The premises may be seen at any time, and possession given on or before the 1st of June. Enquire of Nathaniel Russell, MEETING STREET." Other examples of this mercantile trend include the William Blacklock House (1800) and the Gaillard-Bennett House (1802); like Russell, Blacklock and Gaillard were merchants who lived in the commercial district before building these residential villas.

History:

The house is built on lot 247 of Charleston's Grand Model originally at the southwest comer of Colleton Bastion just outside the walled city. Measuring 123'3" by 231'6", the lot remains one of the few intact Grand Modell properties. This lot and the one adjoining to the north were granted by the Lord Proprietors in 1694 to Andrew Percival (d. 1697), an Ashley River planter and member of the Grand Council of Carolina. In the early eighteenth century, this piot of undeveloped ground was known as Percival's Square. Percival's heirs returned to England and sold his lands in 1723 to William Donning (d. 1732) of Purton, Gloucestershire, who emigrated to Carolina and became Speaker of the Commons House of Assembly.

In 1779, Russell purchased the lot with merchant William Greenwood and bought out Greenwood's interest in 1784. Land transactions record preexisting "houses, outhouses, ways, passages, fences, lights" etc. on the property, and the "lchnography of Charleston" map of 1788, shows a series of eighteenth-century structures on the property's southern half. However, in the spring of 1808, Russell and his wife, Sarah Hopton (1752-1832), moved into the house with their daughters, Alicia (19) and Sarah (17), and their African-American slaves. In 1809, Alicia Russell (1789-1840) married Arthur Middleton (1785-1837) of Bolton plantation, and the house served as the Middletons' town residence for the next ten years. In 1813, Sarah Russell (1791-1857) married the Right Reverend Theodore Dehon (1776-1817), second Episcopal bishop of South Carolina. whose death from yellow fever only four years later brought Mrs. Dehon and her three children back to live in the Russell house. Russell died in 1820, and the house passed to Mrs. Russell. In 1823, Mrs. Russell hired Rhode Island architect Russell Warren (1783-1860) to repair a number of her properties, including the Meeting Street residence. Mrs. Russell died in 1832 and the house was inherited by Mrs. Dehon, who continued to live in it with her daughter, Sarah Dehon Trapier (1815-1886), the Reverend Paul Trapier (1806-1872), and the Trapiers' twelve children. In 1835, Arthur Middleton paid the Horlbeck brothers firm for repairs to slate and ridge tiles on the carriage house roof "lately injured by storm." Mrs. Dehon's children sold the house in 1857 to South Carolina governor Robert F. W. Allston (1801-1864), Negotiating the sale, Allston's brotherin-law, Henry Deas Lesesne, praised the house as "beyond all comparison, the finest establishment in Charleston."

In 1863, Governor Allston, his family and their slaves evacuated the house during Charleston's 500-day bombardment by Federal troops. The house survived intact, but Governor Allston died the following year. Mrs. Allston experienced the poverty of most Charlestonians, and like many, she took in boarders and opened the house as a female academy. In 1870, she sold the house to the Sisters of Charley of Our Lady of Mercy, a locally-based order of Roman Catholic nuns who used the house for the next thirty-eight years as their mother house and female academy. The house returned to private ownership in 1908 and was owned by two Charleston families, the Mullallys and the Pelzers. It was purchased by Historic Charleston Foundation in 1955 and opened as an historic house museum the following year. The Nathaniel Russell House was designated a National Historic Landmark in 1974 and served as Historic Charleston Foundation's headquarters until 1992.

Changes:

The hyphen which connects the main house to the kitchen and laundry appears to have evolved in stages over the course of the nineteenth century. The first floor wall which faces the garden possibly dates to the Russell occupancy. By 1864, the second floor bed chamber lost a window when the hyphen was enlarged to create a nursery; this change is indicated in Governor Allston's inventory and may have been added to accommodate the Trapiers' twelve children.

In 1908, the Mullallys extended the back parlor to create a rectangular dining room adjacent to the modernized kitchen. In making this change, they reused original window sash and surrounds. The early partition between the entrance hall and the small butler's chamber was removed at this time. Comices in the dining room, reception room, and first floor stairhall were added in the twentieth century.

During the 1955 restoration by Historic Charleston Foundation, plaster pendants attached to the comice soffit in the oval drawing room were removed and placed in storage. At the time, they were thought to be Victorian additions, but paint and finishes analysis has determined that they are first period decoration. The original servants' stair and dressing rooms in the northwest corner of the house were removed to build the larger staircase now in place.

The two-story, five-bay brick kitchen and laundry house survives, although its interior has been largely reconfigured. The two-story, T-shaped carriage house was destroyed this century to accommodate a squash court, though a small one-story corner of it remains as an above-ground archaeological site. An early plan of these outbuildings can be seen in the recently discovered late nineteenth-century floorplans of the property from the archives of the Sisters of Charity of Our Lady of Mercy (see illustrations).

Sources:

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Faux, William. Memorable Days in America.

Middleton, Alicia Hopton. Life in Carolina and New England in the Nineteenth Century.

Shaffier, E.T.H. Carolina Gardens .

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South Carolina Historical Society, Horlbeck Brothers Papers.

South Caroliniana Library, Manigault Family Papers.

The Charleston Museum, Middleton Family Papers.

THE WALLED CITY

In 1672, a committee of the Grand Council of the Carolina colony surveyed the Cooper River area for the most convenient places for towns. Lands belonging to original settlers Henry Hughes and John and Affra Coming, and other lesser owners, were voluntarily surrendered, so that Surveyor General of Carolina, John Culpeper, could "admeasure and lay out or cause to be layed out upon the land lying between Ashley Rivier and Wandoe River twelve thousand acres of land for a Collony in A Square as much as Navigable Rivers will Permitt." Whether Culpeper planned the specific architectural layout or it was sent from London's Office of King's Works (Wren), the "Grand Modell" served up to the second quarter of the eighteenth century as the original survey of the city's lots. Each grantee of an original lot was required to build a house of two stories in height and at least 30 by 16 in dimension. Maurice Mathews described the city in 1680:

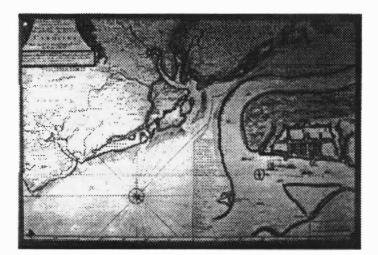
The Town is run out into four large streets. The Court house which we are now building is to be erected in the middle of it, in a Square of two akers of land center, and to the water side there is laid out 60 foot for publick wharfe as also for other conveniences as a Church yard, Artillery ground, etc., and preserved whereby wee shall avoid the undecent and incommodious irregularities which other Inglish Colonies are fallen unto for want of ane early carein laying out the Townes.

Only a few years later Thomas Ashe found Charles Town:

Very comodiously situated from many other navigable Rivers that lie near it on which the Planters are seated. The Town is regularly laid out into large and capacious streets, which to buildings is a great ornament and Beauty. In it they have reserved convenient places for Building of a church, Town-House and other Publicke Structures and Wharfs for the convenience of their Trade and shopping.

Threats of attack by Spanish Florida and a threat from the French, neccessitated construction of a continuous fortification around the intensely developed sections of the town. Paid for by levies on liquor imports and deerskin exports, the wall was under construction by 1697 when smallpox epidemics and an earthquake struck the city. Work was again interuppted in 1698 with a yellow fever epidemic and it was not until 1701 that the Southern edge of the peninsula, a low beach called "Oyster Point" was fortified and 1704 when plans were made for construction of gates and a draw bridge at Broad Street and a sea wall along the Cooper River waterfront. The walls were in place by the time of Edward Crisp's map of 1704. Removal of the fortications began in 1720s when the western wall was taken down and probably completed by about 1740.

Inside the wall, Charlestonians resided in houses constructed of a variety of materials: half-timbered, tabby (an oyster shell mortar) and brick. Following various fires, particularly that of



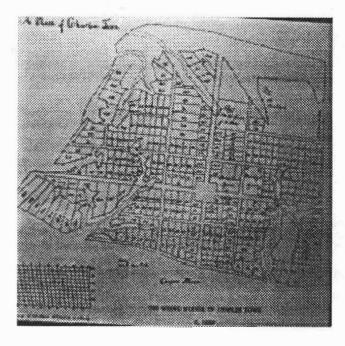
Edward Crisp's Map of Carolina, 1704 clearly defines the layout of the walled city, the penisula scattered farmsteads outside the walls, and the plantations of the surrounding Lowcountry.

1740 in which more than 40% of the city was destroyed, various statutes prescribed masonry for construction within the original city. There were many exceptions to this law, however, and it seems to have been little enforced. Certainly houses beyond the city continued to be overwhelmingly of wood. The earliest view of Charleston, painted by the drawing teacher, Bishop Roberts, in 1738, and subsequently engraved in London, shows a row of densely spaced masonry building lining the Bay Street waterfront with columned porches or elaborate second floor balconies on turned posts. These balconies were encouraged by statute and served as the forerunner of Charleston's legendary iron railings and wood piazzas.

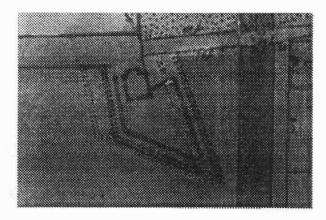
The earliest surviving dwellings of the original type were often of two rooms per floor or of some other assymetrical plan. Survivors remain in those blocks of Tradd Street between Meeting and East Bay and in a few areas of Church. Most others were destroyed in the Great Fire of 1740. Larger dwellings on Church and East Bay were of assymetrical floor plan with chambered rear stair cases and four rooms per floor. Public building and market functions were dispersed among various locations including the Guardhouse and Council Chamber over the fortification, the Half-Moon Battery, a Courts building one block south, the Powder Magazine at the northern edge of the walled city and various other buildings used by the assembly. Merchants along the Bay waterfront built substantial structures serving as counting houses on the ground floor and dwellings above and on Elliott Street, the principal shopping thoroughfare. Along the wharves themselves, warehouses structures for naval stores, deerskin tanneries, cooperages, and rice granaries crowded in with stores and quarters for workers. Churches and meeting houses were well-established on their present sites by the end of the seventeenth century: the Dissenters at Meeting and Broad, the French Huguenots at Church and Queen, the Anabaptists on Church, the Quakers outside the walls on King, and the Anglicans, first at Meeting and Broad and later at the northern edge of Church Street. The construction of the latter building by 1723, was perhaps the first architectural highpoint of the eighteenth century.

In the fire of November, 1740, most of the town, nearly three hundred dwellings, were destroyed when a southeast wind blew the conflagration from it origin in a sadler's shop at Broad and Church and expanded with the igniting of deerskings, tar, pitch, turpentine, and powder in stores along the wharves. The redevelopment of East Bay was largely along earlier lines but other areas including Church Street and western Tradd became sites for the emerging "single house" form and eventually for the construction of double-pile Georgian houses by wealthier individuals. The completion of the elegant Georgian style Exchange over the foundations of the Half-Moon Battery marked the emergence of Charleston's prerevolutionary Golden Age and its brief stance as the wealthiest city in British North America.

Rebuilding opportunities came in limited areas with the fires of 1778 which again consumed many of the same areas as 1740 including Elliott Street and the eastern end of Broad Street, and again in 1796, when a fire thought to be the work of an arsonist slave belonging to a Santo Domingan immigrant, burned areas South of Cumberland to Broad and that portion area of Church Street just below St. Philip's. Single houses and public builings of federal style and occasionally Greek revival double parlor dwellings were added to the ensemble. In the War between the States, this section received the heaviest bombardment in the siege of 567 days, and was virtually abandoned for the last two years of the conflict. St. Philips was struck by ten shells, one sailing over the roof during services and exploding in the graveyard. Mrs. St. Julien Ravenel described the lower part of town:

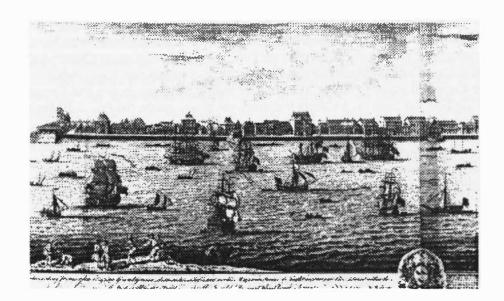


The "Grand Modell" (1680) as redrawn by Henry Augustus Middleton Smith



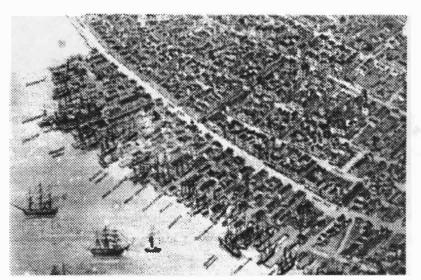
An early 18th century plat showing Craven's Bastion delineating masonry walls and outer paled fortifications McCrady Plat Collection, Charleston RMC

Detail, Roberts "Prospect of Charles Town,", CWF





Engraved View looking west on Broad Street, on the eve of the War Between the States



The walled city area in the Charleston Bird's-Eye view, 1872, Charleston Museum

Everything was overgrown with rank, untrimmed vegetation. Not grass merely, but bushes, grew in the streets. The gardens looded as if the Sleeping Beauty might be within.

The houses were indescribable: the gable was out of one, the chimneys fallen from the next; here a roof was shattered, there a piazza half gone; not a window remained. the streets looked as if piled with diamonds the glass lay shivered so thick on the ground.

In the late nineteenth century, this area remained a primary residential location for native whites, as well as blacks who lived in tenements in large dwellings and crowded in rear outbuildings and in alleys as well. Interspersed among the dwellings were stores and industrial establishments such as Holmes, Calder and Company, paint manufacturers at Philadelphia Alley and Cumberland Street and the Charleston News and Courier Printing Plant on Elliott Street.

The restoration movement of the 1920s through the 1950s centered on the earliest streets such as Tradd and East Bay where individuals such as Susan Pringle Frost personally purchased houses and resold them to restoration minded individuals and Dorothy Porcher Legge who, beginning with the purchase of her residence at 99 East Bay, directed the restoration of that row of eighteenth century structures today called "Rainbow Row" after her concept of a 1930s revival color scheme. The occasional Victorian dwelling or Arts and Crafts House of the early twentieth century vies with interspersed Colonial Revival style houses to complete the ensemble of the original walled city. Owing to its exclusive protection in the original Charleston preservation ordinance of 1931, the area of the original Grand Modell (with some exclusions) experienced the fewest postwar demolitions of any historic area in the city.



East Bay Street between Elliott and Tradd, c. 1900 Photograph by George Johnson, CAA

Sources:

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Fraser, Walter, Jr. Charleston! Charleston!.

Lane, Mills. Architecture of the Old South, South Carolina.

Ravenel, Harriott H.R. Charleston, The Place and the People.

Rogers, George C. Jr. Charleston in the Age of the Pinckneys.

Smith, Alice R. H. and D.E. Huger Smith. The Dwelling Houses of Charleston, South Carolina.

Smith, Henry A.M. Cities and Towns of Early South Carolina.

Stockton, Robert P., "Charleston's Utilitarian Buildings: An Architectural Study," A Report for Preservation Consultants.

THE EXCHANGE BUILDING

Built: 1767-1771 122 East Bay Street

William Rigby Naylor, Architect; Peter and John Horlbeck, masons

By the middle of the eighteenth century Charleston was one of busiest of Great Britain's American colonial ports. To support Charleston's burgeoning trans-Atlantic trade, the Commons House of Assembly passed an act "for granting to His Majesty the sum of 60,000 pounds for the building of an Exchange and Custom House and a new Watch House in Charleston." William Rigby Naylor prepared a set of drawings for the building, and Peter Horlbeck and John Adam Horlbeck, masons who immigrated from Saxony to South Carolina, agreed to undertake construction of what was then one of America's largest public buildings. In 1768, John Horlbeck traveled personally to England to secure the appropriate building materials in a trip underwritten by merchants Henry Laurens and William Hopton.

The great hall on the second floor of the Exchange was a place for public assemblies such as the one which invited "all the inhabitants, without exception, particularly the landholders, to assemble in the Great Hall over the Exchange at 3 o'clock on Friday afternoon." The topic discussed that afternoon was 257 chests of taxed tea. After the revolution President George Washington was greeted "amidst the enthusiastic acclamations of the citizens" when he arrived in Charleston during his 1791 southern tour.

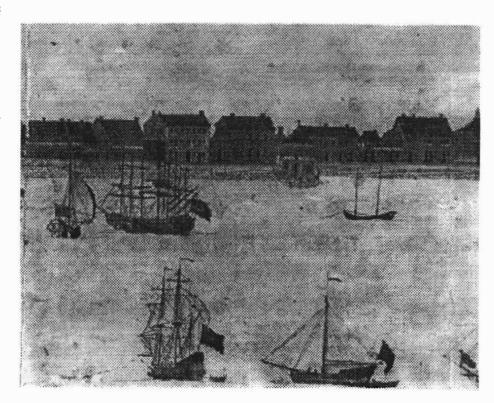
The contract signed by the Horlbecks specified the use of large quantities of finished Purbeck and Portland stone. A rooftop parapet, probably lost during the 1886 eartquake, was to be stone, as was the "rustick" work and 24 pilasters of the "Ionick Order." The roof was to be clad with Welsh Carnavan slate, while the roof of the cupola was "to be covered with Lead, as also all the Pediment and Cornices to Windows, the Lead to Hips and Ridges and also the Pediments to be five pounds weight to each square foot."

The nineteenth century was not kind to the Exchange. The original cupola had disappeared by 1835 when it was replaced, but the replacement was itself removed after the earthquake. The roof parapet was removed as were two stair towers. Even worse, the second story great room was replaced by a stairwell. The building specifications called for this room to be wainscotted fourteen feet high with eight columns and twenty pilasters and three foot wide Ionic entablature. The ceiling was to be coved, the windows glazed with London crown glass, and pediments to every door.

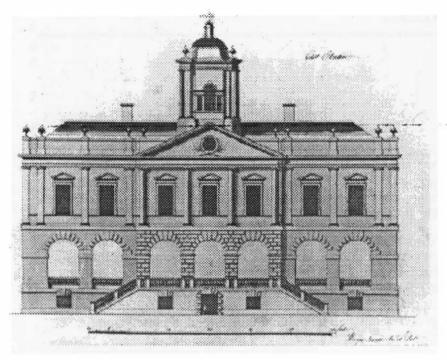
The Exchange occupies the site of a demi-lune that was part of the city's early fortifications.

Sources:

Rogers, George C. Jr. and David R. Chesnutt. <u>Papers of Henry Laurens</u>, Vol. 5 pp. 364-368.

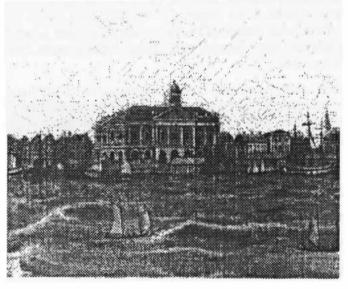


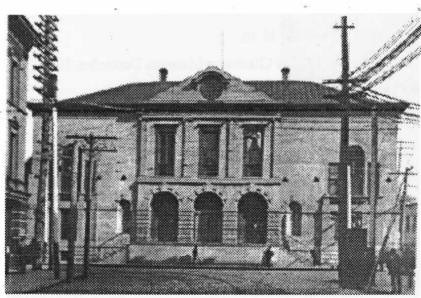
The half-moon battery and court of guard in detail from Bishop Robert's "Prospect of Charles Town," 1738, CWF



William Rigby Naylor's Elevation Plan for the harbor-side of the Exchange, 1767 SCDA&H

The Exchange as completed in a detail from Thomas Leitch's "View of Charles-Town, SC", 1773, MESDA





The Exchange after repairs sustained in the 1886 earthquake, HCF

JAMES GREGORIE HOUSE

Constructed 1791 28 Broad Street

Built in 1791 for merchant William Shirtliff, this house was purchased two years later by one of Charleston's leading Scottish merchants, James Gregorie (1740-1807). A 1797 plat provides one of the most complete descriptions of an eighteenth century merchant's residence possessing counting house and store on the first floor, family quarters above, and back buildings for domestic and commercial use. In his 1807 will, Gregorie emphasized the dual use of the property, bequeathing life interest in the house to his wife, Mary Christiana Hopton (1745-1823), with provisions for renting "the front store, Counting house or room, the front cellar, the long back store, and the two upper floors of the little back store" to his son Alexander Frazier Gregorie.

A native of Edinburgh, James Gregorie first opened shop in 1780 on Church Street, leasing from merchant and insurance broker Samuel Legare (see entry for Peter Leger Tenement, 90 Church Street). In 1785, the city directory lists his business on the northeast comer of Tradd and Bedon's Alley. Gregorie was partners with London merchant James Douglas, and a 329 page account book of their trade between 1784 and 1792 documents in detail the range of consumer goods sold in their retail establishment. By 1807, Gregorie owned plantations in Beaufort and Christ Church parish and town rental properties on Broad, Meeting, and Church streets.

The formal parterred garden at the rear of Gregorie's property was undoubtedly the domain of Mrs. Gregorie, whose mother, Sarah Hopton (1711-1801), was one of Charleston's leading early gardeners. Mrs. Hopton and Martha Logan created large private gardens along King, Meeting, and George Streets in the mid-eighteenth century and corresponded with Philadelphia botanist John Bartram, exchanging plant material and garden information.

The property now bears little resemblance to its 1797 appearance, and is headquarters for the law firm Young, Clement, Rivers, and Tisdale. The exterior brick comice and first floor granite storefront represent nineteenth century changes to the building. The original kitchen and wash house has been incorporated into the current legal office complex.

Sources:

Briggs, Loutrel W. Charleston Gardens (Columbia, SC, 1951), 24.

Charleston County Probate Court, Will Bk. E, 11.

Charleston County RMCO, Bk. L-6, 49.

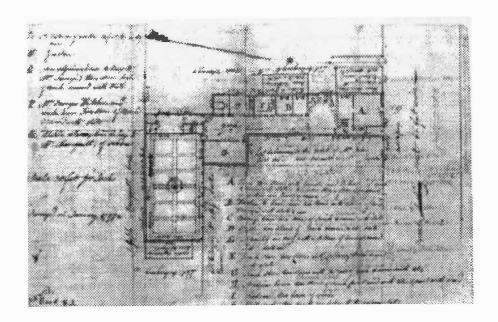
Charleston County RMCO, McCrady Plats, #503.

"Letters of Martha Logan to John Bartram, 1760-1763", SCHM 59, 38-46.

Richardson, Emma B. Charleston Garden Plats, Leaflet No. 19, The Charleston Museum, December, 1943.

Surles, Flora Belle. Anne King Gregorie (Columbia, SC, 1968), 4-7.

University of Michigan, W. L. Clements Library, James Douglas Account Book 1784-1792.



Unsigned plat, dated January 1797, depicting the full range of outbuildings and parterred garden McCrady Plat Collection, Charleston RMC



"Perspective View of Broad Street" by John Blake White, 1837 depicts the commercial and residential mix of this part of Charleston's east-west thorough fare from inside the entry of the Exchange, Collection of the City of Charleston

BENJAMIN SMITH HOUSE

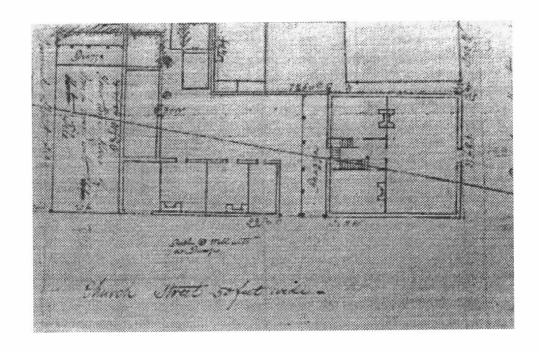
Built: c. 1740; Alterations: nineteenth century

49 Broad Street

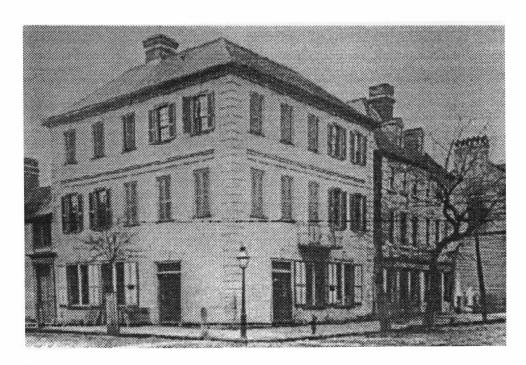
Ben jamin Smith, builder of 49 Broad Street (c. 1740), was, with Miles Brewton, among the most successful of slave traders. Smith's house is an excellent contrast to the houses of lesser merchants like Thomas Rose (59 Church Street, c. 1733) and George Eveleigh (39 Church, c. 1743) who built in the same era. Although the first floor fenestration and interior partitions were dramatically altered in the nineteenth century to accomodate a grocery store, an eighteenth century plat provides information on the first floor room arrangement. The significant difference is that Smith's commercial space at the front of the first floor is one large store with no smaller counting room immediately accessible to the store. This is an arrangement more commonly expected of merchant's stores in a three bay single house such as Peter Bacot's house (54 Tradd Street) where a counting room is not possible. Smith's store was likely one of the largest private commercial spaces in pre-Revolutionary Charleston. Recent studies by architectural historians have proven that the original openings into both the Rose House and the Eveleigh House were in the center of their respective five bay facades. Smith's house followed suit.

Smith's house is also unusual in that family access to second floor living quarters was through a rear entry off the piazza which allowed access to the stairpassage without passing through the store. It is interesting to note that the piazza and room/stairpassage/room arrangement to the rear of the first floor suggests the main block of a single house before Charleston single houses began to acquire side piazzas. Smith did subdivide his second floor drawing rooms into a square, three bay drawing room and a smaller, two bay withdrawing room, a plan similar to that used later by Miles Brewton at 27 King Street (c. 1769) and Thomas Heyward at 87 Church Street (c. 1770). The drawing room of both the Rose and the Eveleigh house span all five bays of the front facade on the second floor.

The plat provides detailed information about the arrangement, heating and partitioning of the L-shaped dependency wing. Closest to the house are two larger, heated rooms and a smaller unheated room which access the yard and the carriage house opening onto Church Street.



Plat showing the Benjamin Smith House with its outbuildings at the end of the 18th century, McCrady Plat Collection, Charleston RMC



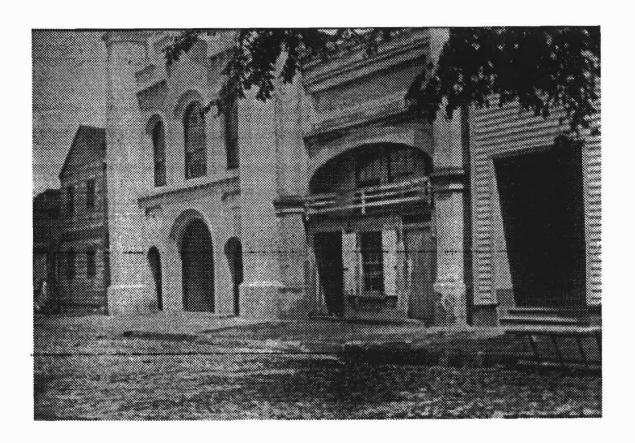
Benjamin Smith House, c. 1883 in Mazyck's Charleston in 1883.

SLAVE MARKET MUSEUM

By 1856 in Charleston an ordinance was passed prohibiting the public sale of slaves. This ordinance resulted in the opening of various sales room, yards or marts along Chalmers, State, and Queen Streets. One of these was Ryan's Mart which transformed a four story brick double tenement into a private auction area. The building included a specialized room known as a "barracoon" (Portuguese for slave jail), as well as personal offices and sales rooms. Auctions were held in the rear yard of the house located on Chalmer's Street.

Z. B. Oakes, an auction master, purchased the property in 1859 and transformed this urban dwelling into a commercial structure. Oakes inserted brick trusses in the wall of the German Fire Hall, the neighboring structure to the west, to support roof timbers for a one story shed. He then decorated this addition with an impressive facade of octagonal pillars and a high arch enclosed by an iron gate.

Approximately twenty years after the purchase of this property by Oakes the building was converted back to a two story tenement. The arch was filled and a second floor was inserted under a new roof. In 1938, the property was purchased by Miriam B. Wilson, who developed it as a museum of African and African-American art and history. The City of Charleston presently owns the structure and also has plans for re-opening it as a museum.



THE PINK HOUSE

Constructed 1712; renovations and additions mid 18th century and 1930 17 Chalmers Street

Constructed of pink Bermuda stone (coral limestone), odd-sized-bricks, and ballast, the Pink House is the sole surviving alehouse from the colonial bawdy district that ran along Mulatto Alley (now Chalmers Street) to the comer of Meeting Street. The gambrel roof, while early, is not original, for the inner faces of the gable walls retain traces of straight rafters extending from the ridge to the eaves, mirroring the small building to the west. The gambrel roof apparently dates from the upgrading of the structure's chimney in the mid-18th century. The absence of carpentry work in the stark interiors and the diminutive size of the interior spaces show this to be one of the earliest of Charleston's buildings, besides being a rare survival from the material environment of the lower classes. The pantile roof reflects contemporary north European urban roofing practices. In 1930 a one story service wing was added to the south-east corner by Mr. and Mrs. Victor Morawetz. At the same time, the first floor room was lined with random width vertical cyprus boards.

The Pink House remained in use as an alehouse or dram house for most of the 18th century. Thereafter it was used as a residence. It was much deteriorated when purchased by the Morawetz's from Dennis and Jeremiah W. O'Brien in 1930. Since the Morawetz's restoration, it has remained one of the city's landmarks. At various times its has served as the studio of painter Alice Ravenel Huger Smith, the site of Harry McInvaill's Pink House Press, Louis Lawson's Pink House Galleries, and the law office of Frank H. Bailey.



Early twentieth century photograph of 17 Chalmers Street, <u>Early Architecture of</u> <u>Charleston, Simon</u> and Lapham, USC Press

GEORGE EVELEIGH HOUSE

Constructed c. 1743; Restored with modifications 1914
39 Church Street

Although this house is set back from the street and has an asymmetrically-placed front door leading onto a front piazza, it originally had a center door leading to the larger of two front rooms. Front and rear piazzas appear on the 1795 plat of the property, usually indicating a feature added after the Revolution. Nonetheless an account of the Hurricane of 1752 refers to the destruction of brick columns on the front of the building and closers in the central aperture of the second floor brickwork confirm the presence of an early piazza. The Eveleigh House is definitely of the same floorplan as the Thomas Rose House built eight years earlier, if slightly smaller in scale. As in the Rose house, much of the original panelling remains with similar arched cupboards or bowfats in the second floor drawing room. Many of the original mantels were removed long ago. In the early twentieth century, mantels from the demolished Nathaniel Heyward House on East Bay were installed in the principal room, and the two rear rooms on the first floor were combined to create a dining room. Of particular interest on the exterior is the brickwork and window openings with segmental arched heads.

George Eveleigh was a prosperous deerskin trader in Charles Town when he purchased a lot lying across Vanderhorst Creek just outside the former city wall line. Filled and known today as Water Street, the creek was traversed by a bridge but with the filling of the creek Church Street was extended to White Point. The later section of the street is pronounced by the definite bend at this point. Eveleigh sold the property about ten years later to John Bull, a wealthy planter in Prince William Parish. The Bull family later subdivided the rear of the lot, facing Meeting Street where the "Blake-Huger" House was subsequently constructed.

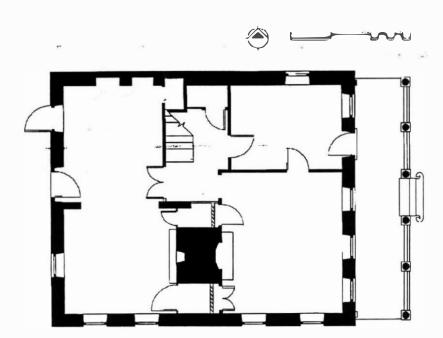
George Eveleigh returned to England and died at Salisbury, Wiltshire. His will, probated in the Perogative Court of Canterbury, lists other remaining property in South Carolina. A later purchaser of 39 Church was the eighteenth century chemist and naturalist Jean Louis Polony, a Santo Domingan refugee.

Sources:

Smith, Alice R.H. and D.H. Smith. Dwelling Houses of Charleston.

Stockton, Robert. Research, 1978.

Will of George Eveleigh, Abstracts of South Carolina Wills.



First floor plan, George Eveleigh House, Measured by Willie Graham, Mark Wenger, Carl Lounsbury, Jon Poston; Drawn by Mark Wenger, for CWF & HCF; Inked by MWC

THE BENJAMIN PHILIPS HOUSE

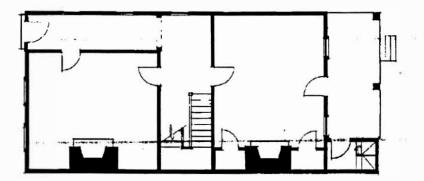
Constructed c. 1818; converted to apartments 1952; restored to single family residence 1987
55 Church St

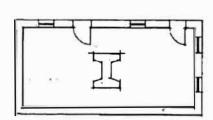
The wood framed structure at 55 Church St. was built around 1818 by Benjamin Phillips, a Charleston merchant. This house replaced an earlier structure that may have dated to the 1730's. The plan is based on a typical Charleston single house with one major exception, the primary entrance for the family is not on the long facade of the house in the side yard but directly off of the sidewalk on Church St. The building is three stories with a two story piazza on the rear.

The Church Street facade is comprised of three bays at each floor level. The primary pedimented entrance with arched fan light flanked by two windows to the right creates the first floor bays while the second and third floors contain three windows each. The primary entrance leads into an unusual passage which affords access to a square front room with a fireplace and the main central stair hall. Behind the stair hall is the traditional dining room with fireplace which allows access to the rear piazza and outbuildings.

The upper floors are arranged in the manner of a Charleston single house with two rooms on either side of the stair passage. As with many buildings in the city, the plan of the first floor may have resulted from the need for a counting room or office space for Benjamin Phillips to conduct his business which would share a common entrance with his private residence, but separated from his personal life by the arched doorway at the end of the hall. The first floor architectural features are striking but decidedly plain when compared to the primary private spaces on the second floor. The woodwork of note is the "gougework" and rosettes in the window and door surrounds. The front third floor bedroom contains an unusual mantle with carved hearts as part of the decorative frieze.

Source: research by Robert P. Stockton, 1990





First Floor Plan, Benjamin Philips House and dependency, Measured and drawn by John Laurens, Preservation Consultants

THE THOMAS ROSE HOUSE

Constructed c. 1735; some alterations c. 1790; restored 1929 59 Church Street

Built about 1735, the floorplan of the Rose House reflects the asymmetrical plan used for larger dwellings in Charleston in the second quarter of the eighteenth century, although turned on its side. The principal door originally opened from the street into the larger of two front rooms. The smaller room was unheated. Beyond an arched opening was another heated room and a staircase. Bernard Hennan points to the plan of the Rose House as indicative of the "merchant house" plan in American and English port cities. The front room and four others in the house are fully panelled in cypress, while the stair balusters, brackets, and rail are of walnut, the preferred material for better Charleston joinery prior to 1740. Of particular interest are the "bowfats" or cupboards with arched openings in both the front downstairs and upstairs rooms. The cupboards in the back dining room were installed in 1929.

On December 8, 1734, Thomas Rose wrote from Charleston to his brother, Richard Rose, at Abingdon in Berkshire, requesting that he "In quier after four workmen that cant live in London on . . . Brick laid" and to send over four such men willing to "sell them selves" for four years. This may link the construction date long accepted for the house which Rose built on Lot sixty-one of the Grand Modell, recently devised to his wife Beuler by the will of her father, Thomas Elliott. Rose's father, owner of the property across the street, was an Ashley River planter who had supervised the construction of St. Andrew's Parish Church on the Ashley.

Soon after construction the property was sold to Benjamin Savage in whose family it remained until 1833. Savage died in 1750, as did his nephew and heir. His widow, Martha, retained a life interest in the house and died in 1760 leaving an extensive inventory of furnishings including five paintings in gilt frames, apparently hanging in the upstairs drawing room. Extensive lists of kitchen furnishings and garden equipment present an excellent view of the outbuildings. The inventory also lists the names and health condition of twelve slaves living on the property, each of whose status is carefully delineated in Martha Savage's will: most were given to relatives or directed to be sold, the elderly to receive small bequests and be maintained by a family member.

The second floor drawing room (probably the "dining parlor") extends across the entire second floor front, the earliest surviving example of this plan in the city. Marks on the panelling indicate the subdivision of the room in the nineteenth century, but it was restored along with the rest of the house in 1929 by Mr. and Mrs. Frank Whitman, northerners wintering in Charleston, with the guidance of local architect, Albert Simons. At this time, the mid-nineteenth-century door which opened from the street into the smaller unheated front room was converted into a window. As with so many houses in the city, the piazzas were added in the nineteenth century and by the 1920s appear in photographs with turned Victorian columns. The present piazza is a reproduction of a late eighteenth century type with the addition of a Georgian Revival door screen.

In 1942, the Whitmans sold the house to Henry P. Staats, a Connecticut architectural historian, and his wife. The Staats were among the founders of Historic Charleston Foundation and restored a number of buildings on Church Street. The property today is still occupied by Staats descendants but owned by the Church Street Historic Foundation which the Staats established.

The original kitchen and laundry outbuilding survives, incorporated into the present house via an addition with an arched opening in the Charleston manner of the early twentieth-century. The present garden was first laid out by Loutrel Briggs in the 1940s and augmented later.

Sources:

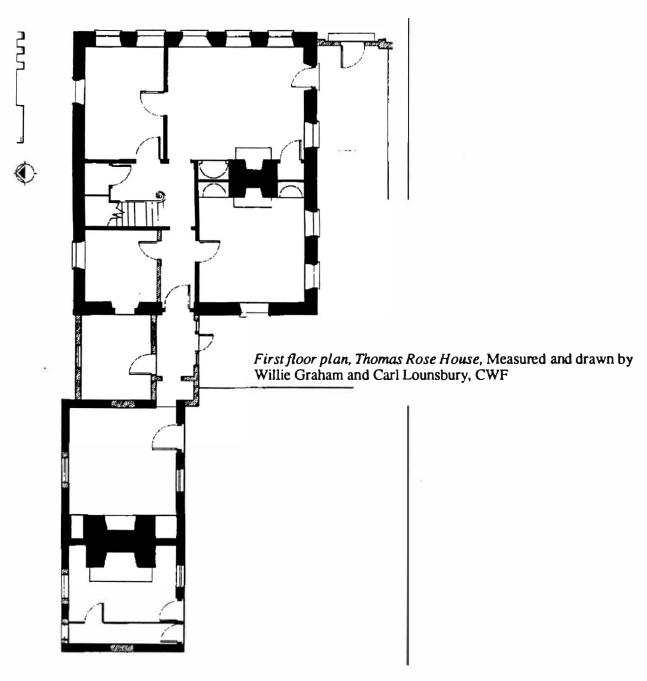
Belf.ast Public Reference Office (Reference provided by Dr. David Shields, the Citadel.)

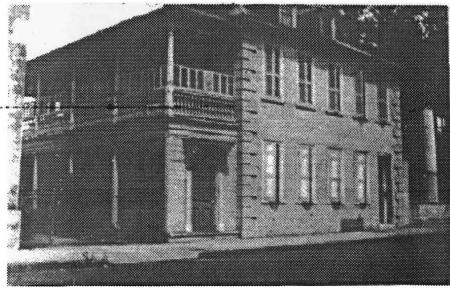
Benjamin Savage, Inventory, Charleston County.

Church Street Historic Foundation, "Data Concerning the house at 59 Church Street."

Martha Savage, Inventory, Charleston County, 85 (1758-1761).

Martha Savage, Will, Charleston County Wills 9 (1760-1767).





Thomas Rose House, c. 1929, before restoration, Church Street Historic Foundation

THE JAMES VERREE' HOUSE

Built before 1774; extensive wing added in 1982 60 Church Street
James Verree, possible builder

James Verree', a French Huguenot carpenter, bought the tract from which this lot derived in 1754 and probably constructed the house a decade or more later. He also built the two houses immediately to the south but may have constructed this dwelling for himself. Verree' moved to Burlington, New Jersey and sold the house by deeds of lease and release in 1771 to Stephen Duvall. The outstanding feature of the house is the west, first floor room. This space is fully panelled in mahogany with fretwork inlay in a lighter wood. It has been pointed out by Historic Charleston Foundation curator, Tom Savage, that the style of the inlay is very similar to the great Holmes family bookcase made in Charleston in the 1770s (today shown in the Heyward-Washington House). Savage has noted the style of the inlay as that of a cabinetmaker trained in the German style of the period and theorized that it could be the work of Martin A Pfeninger, Sr. (working 1772-1782), a member of the German Friendly Society, who had advertised in the South Carolina Gazette on April 13, 1773, that he performed: "Cabinet-Making, in all its branches, Also, Inlaid-work in any Taste."

Duvall was a bar pilot who assisted ships in entering and clearing Charleston harbor. As an officer in the South Carolina Navy in the Revolution, he died of fever in the dungeon under the Exchange building in 1780. A room by room inventory survives of Duvall's possessions, taken at his death. His finest furnishings including mahogany dining table, sideboard, china table, desk, case clock, and tea table, as well as one dozen mahogany chairs and extensive silver, china, and glass were located in the mahogany room, described as the "Front Room below." He also had seven slaves, including two men, Fortune and Sampson, trained as pilots.

The property was sold to settle the estate of Duvall's wife in 1821.

FIRST BAPTIST CHURCH

Built: 1822; Restored: 1990

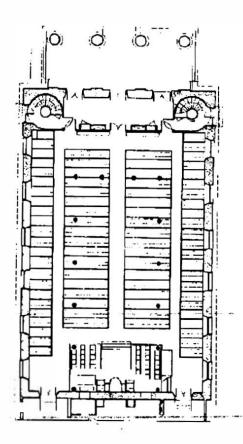
63 Church Street

Two previous structures occupied the site of the present church building dating back to 1699 when the land was given to the Church. Robert Mills designed the present structure in the Greek Revival style. Born in Charleston, Robert Mills is known as the first American born architect. Mills wrote of First Baptist:

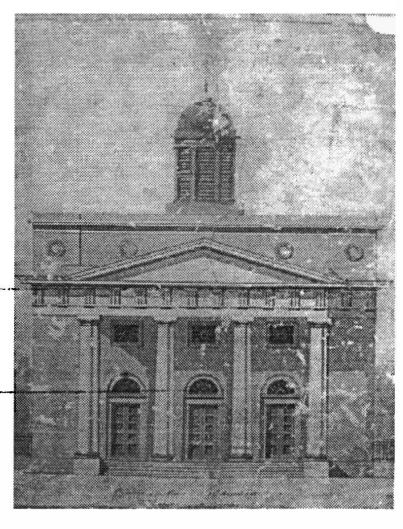
The Baptist Church exhibits the best specimen of correct taste in architecture of the modern buildings in this city. It is purely Greek in its style, simply grand in its proportions and beautiful in its detail."

The plan is of the temple form with a portico, vestibule, nave and vestry rooms. A double colonnade supports the galleries on three sides. The lower order is Doric, the upper lonic. Originally the Church had a cupola which can be see in the Mills facade drawing. The Church has withstood hurricanes, cyclones, earthquakes, fires and wars. Most recently Hurricane Hugo removed the root causing extensive water damage to the Church.

The building was built during the ministry of Dr. Richard Furman who later founded Furman University. First Baptist is known as the "Mother Church of Southern Baptists".



Floor plan, First Baptist Church, Measured and drawn by Glenn F. Keyes, Architects



Elevation of First Baptist Church, 1818, Robert Mills, architect, First Baptist Church

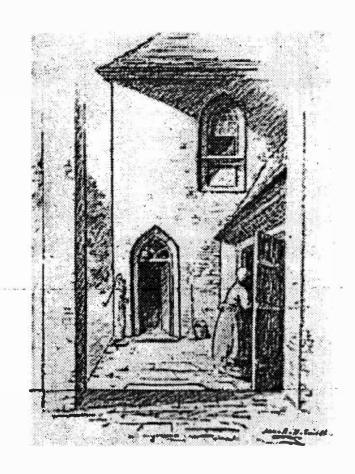
CAPERS-MOTTE HOUSE

Built c. 1750 69 Church Street

The precise date of construction of this double house is unclear, but a 1761 deed in which Rebecca Roche, widow of Jordan Roche, relinquished her dower share in the property to her husband's nephew suggests that the house was extant by that time. Jacob Motte, the Public Treasurer, was resident in the house then and continued to live here until his death in 1770. Motte held the office of Public Treasurer, the colony's second most important behind that of governor, for 27 years and grew wealthy as a result of the commissions he collected. The inventory of Motte's extensive estate lists five slaves, four men and a woman, and refers to a wash house and a kitchen.

The house was, it is said, severely damaged in the Federal bombardment and in ruinous condition when Mrs. William Mason Smith purchased and restored it after the Civil War. Her descendant, the late nationally known watercolorist and writer Alice R. Huger Smith, lived here.

An important group of gothic revival outbuildings survive in the rear yard of this house.



Drawing of outbuildings at 69 Church street, by Alice Ravenel Huger Smith (1877-1958), CAA

THOMAS DALE HOUSE

Built 173373 Church Street

73 Church Street is an example of commonly used construction during the eighteenth century when Charleston was a walled city. The small scale of the structure and rear work yard suggests an original floor plan consisting of two rooms topped by either one or two stories. Small balconies may have provided exterior access to this early residence. Most notable about this structure is the presence of an central chimney, a construction feature replaced by party wall chimneys in late eighteenth and nineteenth-century Charleston single houses.

Colonel Miles Brewton presented this house to his daughter Mary and her husband, Thomas Dale, in 1733. Dale was a prominent resident of Charleston practicing medicine, writing for theatrical groups, and acting as an assistant justice of South Carolina. The property is described as lying on New Church Street and measuring thirty by eighty feet.

In 1811 the building is documented as brick and having three stories, although only two stories are apparent today. There is no evidence of ancillary structures associated with the dwelling, and in 1874 a deed describes the property as containing only one structure appraised at \$9000.

LOUIS DANJOU HOUSE

Built 1810

77 Church Street

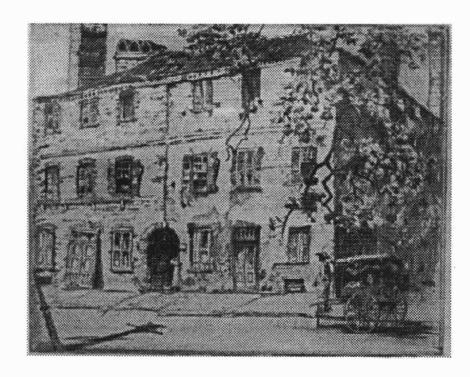
Built on the site of Miles Brewton's wooden house on the corner of Church and Tradd, the current three-story brick building and adjoining stable were designed as a commercial and residential structure sometime during the second decade of the nineteenth century. The builder, Louis Danjou, was a grocer from Cluny, France. From the first, the ground floor rooms served as public spaces, functioning successively as a grocery, a doctor's receiving rooms, a grocery again, a school and an antique shop. The Flemish bond brick exterior is noteworthy among the city's corner lot buildings for the orderly arrangement of both of its street facades. The Church Street entrance is a finely crafted doorway lit by a transom with curved, wooden muntins. The interior woodwork features skilled gougework. The red sandstone window sills are said to have been imported from England. The roof is Pennsylvania slate.

The house and adjacent properties on Tradd Street were renovated during the 1920s, at which time the street end of the piazza was closed off. It now provides separate access to the upstairs apartment.

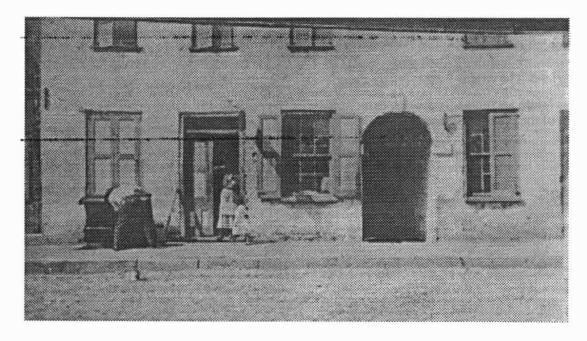
CHURCH STREET DOUBLE TENEMENTS

Constructed mid-18th century 83-85 Church Street, 89-91 Church Street

Christ Church planter William Hendricks began construction of 83-85 Church Street as a speculative brick two-story double tenement sometime before he died in 1749. His will of that year instructs his executors to complete construction of these buildings and their associated back buildings. This rare early house shares many similarities with Blake Tenement on Courthouse Square, but unlike the Blake Tenement contains an arched alleyway which leads through the block of the tenement to the rear yards. 89-91 Church Street, a mideighteenth century tenement, also includes a middle arch. Both of these structures are unusual extant examples of tenement structures designed for ground floor commercial use with residential space above.



Cabbage (Catfish) Row, etching by Alfred Hutty, 1928, CAA

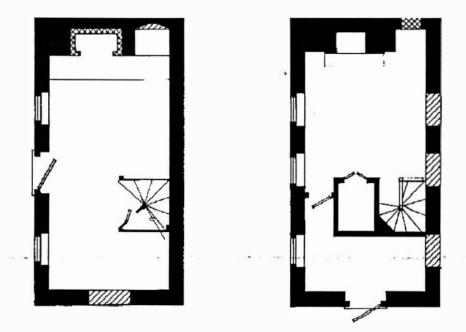


Cabbage (Catfish) Row, photograph by Alice R. Huger Smith, CAA

ISAAC MAZYCK HOUSE

Built: c. 1783 86 Church Street

86 Church Street was built by merchant Isaac Mazyck soon after the devastating fire of 1778 and before he willed the property in 1784. 86 Church Street is notable because of its floorplan and its surviving double kitchen houses. Very few eighteenth century houses in Charleston employ a side passage plan. The other notable Church Street property which does, 55 Church Street, retains the side passage only as far as the stairpassage, about half the buildings depth. The side passage of 86 Church Street runs the full length of the house terminating in the staircase. The second floor drawing room follows the lead of earlier merchant houses on Church Street, 39 Church Street (c. 1743) and 59 Church Street (c. 1733) by spanning the full street front width of the house. Behind 86 Church Street, two notable eighteenth century kitchen houses survive.



Floor plans, dependency, Measured by MWC and CWF; drawn by Jeff Bostetter

PETER LEGER HOUSE

Constructed c. 1759-1760 90 Church Street

ALEXANDER-CHRISTIE-HOUSE

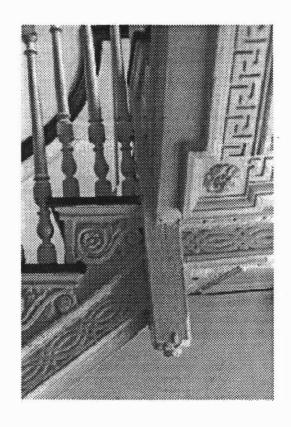
Constructed c. 1805 92 Church Street

COOPER-BEE HOUSE

Constructed c. 1760-1765; 94 Church Street

Numbers 90, 92, and 94 Church Street reflect the development of the single house from the mid-18th century. The clients who contracted for the three houses, Peter Leger, Alexander Christie, and John Cooper, wealthy and socially prominent individuals whose architectural aspirations defined Charleston's early town houses as a union of cosmopolitan and vernacular building traditions. While Christie and Cooper were merchants, Leger owned and operated his own cooperage. At his death in 1762, Leger resided in Bedons Alley and rented out his newly built Church Street house to Dr. Robert Wilson. The two earliest dwellings (90 and 94) Church Street) were constructed in 1759 and 1760 as three-and-a-half story, hipped-roof, center-passage plan dwellings with ground floor front commercial rooms or offices entered directly from the street. The mid-18thcentury lot plan at 90 Church include a two-story quarter-kitchen, while that at 94 Church included a narrow passage behind the house providing access to the neighbors' backbuildings on the interior of the block. neither building individually retains all of its first period interior finish, but together they provide an overall impression of how early single houses were decoratively and functionally considered. The Leger House at 90 Church was provided with a fully paneled heated office or counting room. The stair in both buildings was an open-string arrangement, and in the case of the Cooper-Bee House at 94 Church finished with heavily-turned balusters, paneled soffits, and elaborately carved comice all of which originally were covered with a tan or cream colored paint. The plainest ground floor spaces in both houses were the paneled dining rooms behind the entry. On the second floor, the hierarchy of rooms ran from the front best parlor overlooking the street below(and, as in the Cooper-Bee House provided with a small balcony) to a rear dining room chamber looking out onto the backbuildings and service yard. The third floor, considerably less finished than those below, contained two secondary sleeping chambers. The pattern of room use and ornamentation was continued in the Alexander Christie House at 92 Church Street. The Christie House, like its neighbors and other federal period single houses in the older parts of the city, continued the pattern of a ground floor office. While the decorative hierarchy of the Christie House is slightly less apparent than in the older neighboring houses, the pattern of finish and function is consistent with 18th-century forms. Thus, the best room remained situated in the second floor front over a less elaborately detailed office. The third most elaborate room was the dining room chamber, and the fourth was the dining room. The two plainest rooms in the main house were the third floor sleeping chambers.

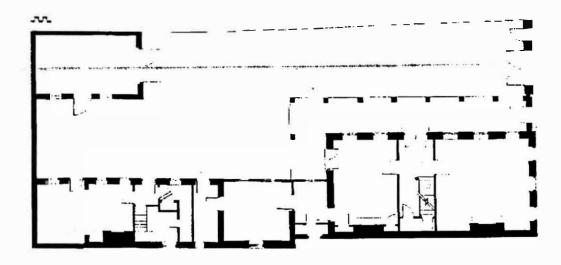
The Cooper-Bee, Leger, and Christie houses were altered from the early through the mid-19th century. The Cooper-Bee House, following the subdivision of its old lot to make way for the Christie House, received all new backbuildings arranged in the familiar linear pattern. The Leger House lot was increased through the acquisition and demolition of the neighboring house to the south, and then refurbished with a new garden wall and additional backbuildings. The Cooper-Bee and Leger houses both received two-story piazzas. All three houses underwent the removal of their commercial rooms, and all three houses were physically connected to their backbuildings. This former change is particularly significant for two reasons. First, it occurs in the context of a growing segregation between work space and domestic space; and second, it reflects a topographically redefined central business district. The latter change in which individual buildings on the lot were connected with infill wings represented a two part shift in lot planning toward, first the consolidation of household functions under a single roof and, second a growing sense of room specialization



Detail of staircase carving, HCF Photograph

Late 19th century post card view, showing 90-92-94 Church street in the context of surrounding buildings, wharves, and industrial sites, Charleston Museum





92 Church Street, First floor plan, Measured by Bernard Hennan and Gary Stanton; Drawn by Gabrielle Lanier

HEYWARD-WASHINGTON HOUSE / KITCHEN BUILDING

Built: 1740 87 Church Street

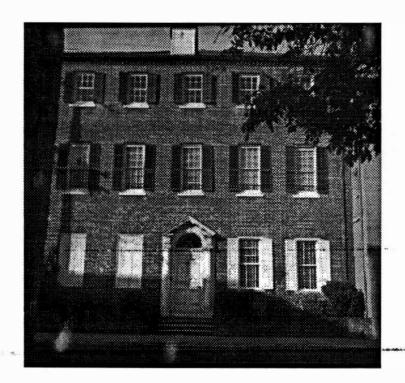
Located on a lot within the original city limits, the property was granted to Joseph Ellicott in 1694. By the 1730's the property was being used by a gunsmithing business. Col. Daniel Heyward purchased the property in 1770. His son, Thomas, began construction on the present house in 1771. Heyward razed the previous single house in order to build the new structure. However, he kept the existing kitchen and stable buildings which remain today.

A 1792 description of the property listed a "kitchen for cooking and washing with a cellar below and five rooms for servants above; a carriage house and stables all of brick surrounded by brick walls".

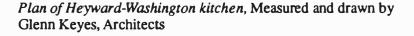
The archaeological investigation has revealed changes to the cellar entrance which originally faced the main house. It was sealed by the infill construction of the cistern and sheds which were added in the ante-bellum period. The dirt-floored cellar was apparently abandoned for food storage due to flooding.

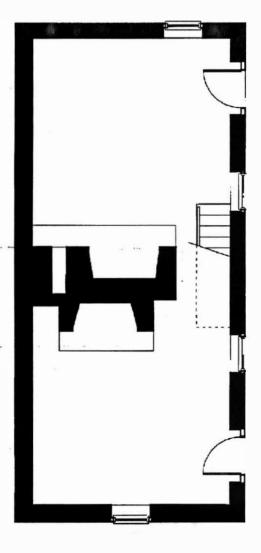
The Charleston Museum purchased the property in 1929 with assistance from the Society for the Preservation of Old Dwellings and, after restoration, opened as the first historic house museum in Charleston.

Sources: Charleston Museum notes.



Heyward-Washington House as restored c. 1950, Henry Staats Photograph, HCF

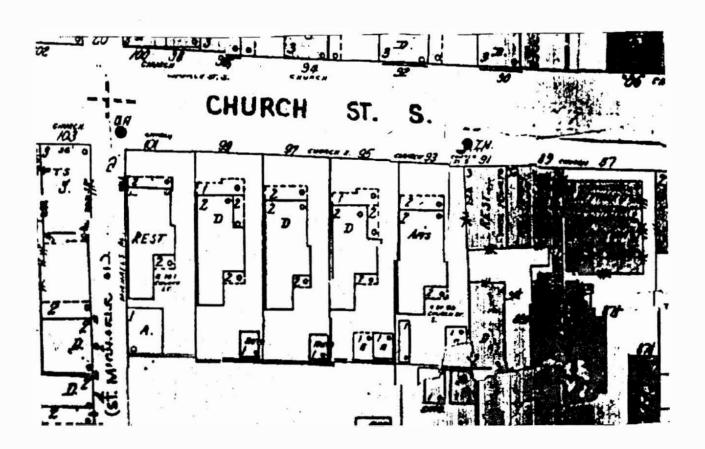




CHARLESTON IMPROVEMENT CORPORATION HOUSES

Built: 1906-07 93-101 Church Street

Although residential throughout the twentieth century, the property now encompassed by 93-101 Church Street was in the late nineteenth century owned by the Charleston Hydrolic Press Company. The property was, in 1906, purchased by an entity named the Charleston Improvement Corporation. The backbone of this corporation was Mr. T. T. Hyde who served as mayor of Charleston. The Charleston Improvement Corporation erected many mid-sized homes throughout Charleston between 1906 and 1930. Another example of their work can be found at 52 Tradd Street, however 93 to 99 Church Street is the largest extant row in the city. The fifth house at 101 Church Street was replaced by a parking lot.



FRENCH PROTESTANT (HUGUENOT) CHURCH

Constructed 1842 44 Queen Street

Edward Brickell White, architect: Ephraim Curtis, builder

The French Huguenot Church of Charleston was organized in 1681 and the first church was constructed on the comer of Church and Dock (now Queen) Streets. The present church is actually the third building on the site. The first was destroyed by fire in 1796; its simple brick replacement was torn down in 1843.

Begun in 1844 and completed in 1845, the present church was designed by Charleston architect Edward Brickell White (1806-1882), a pioneer of the Gothic-revival style in America. Built by local master-builder Ephraim Curtis at a cost of \$ 12,000, the Huguenot Church was Charleston's first Gothic-revival building. Its classic lines and simple floorplan are ornamented by striking Gothic decoration.

The brick and stucco structure is characterized by a battlemented parapet, buttresses with pinnacles and foliate lancet windows. The visual line of the windows is echoed on the interior by a pierced wooden screen of lancet arches that separates the nave and narthex. Narrow stairs in the narthex lead to a gallery once used by African-American slaves. The groined ceiling draws worshipper's eyes upward to marble Tablets of the Law and the organ built in 1845 by New York organ builder Henry Erben located behind the altar.

Integral to the appearance of the church are the marble memorial tablets dedicated to prominate Huguenot families. The larger memorials of black and white marble date from the 1840's and 1850's; of English origin, the memorials are excellent examples of Gothic-revival stonecarving. The smaller white marble plaques date from the early 1900's.

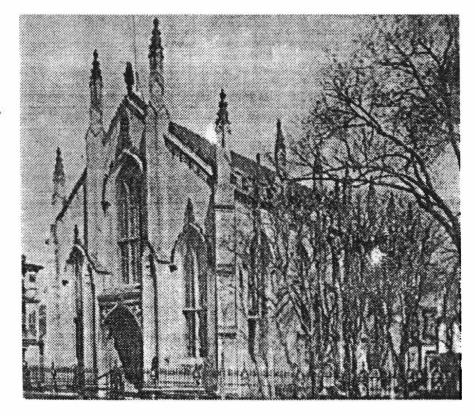
The Huguenot Church was heavily damaged by shelling during the Civil War and nearly destroyed by the eartquake of 1886. The church was repaired in the late 1880's through the generosity of the Lanier family of New York.

Sources:

Mazyck, Arthur and Gene Waddell, Charleston in 1883.

Ravenel, Beatrice St. Julien, Architects of Charleston.

Steedman, Marguerite Couturier, The Huguenot Church of Charleston, South Carolina.



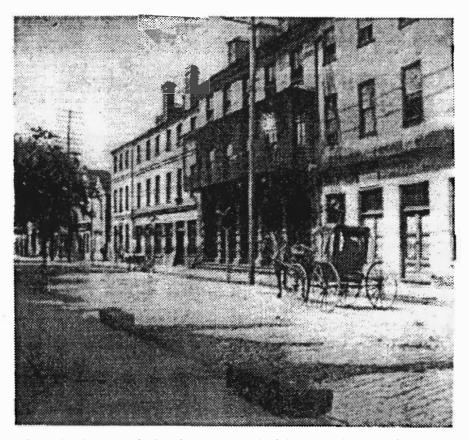
Huguenot Church, Late 19th century photograph, HCF

PLANTER'S HOTEL/DOCK STREET THEATRE

Planter's Hotel, 1809; remodelled. 1855; Dock Street Theatre, 1937 135 Church Street

The Planter's Hotel was located on this site in 1809 by Alexander Calder and his wife. Calder incorporated the collection of buildings already on the site into his new hotel. The building not only incorporates various earlier buildings, but also includes a collection of minor nineteenth century changes, the most significant of which is the entry porch. The mid-nineteenth century entry porch and balcony above was probably added by J. W. Gamble. The porch features unusual banded brownstone columns topped with heavily carved wooden brackets.

By the early twentieth century, the building had fallen into a derelict condition and was described as a "cheap tenement." In 1935, the City of Charleston restored the building as a Works Progress Administration project. The new theatre was named for the eighteenth century theatre on the Queen Street side of the property. Queen Street was then called Dock Street. The 1935 project was the reconstruction of an eighteenth century theatre interior. The upstairs reception rooms were adomed with the plaster and woodwork from the Thomas Radcliffe House, on the comer of George and Meeting, which was demolished in 1935.



Planter's Hotel, c. 1905 before its period of disuse and eventual rehabilitation as the Dock Street Theater, South Carolina Historical Society

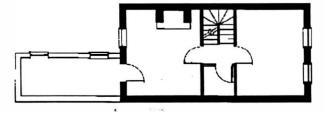
ALEXANDER PERONNEAU TENEMENT

Constructed c. 1740 141 Church Street

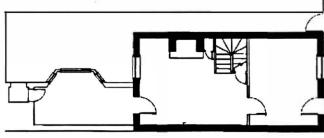
Charleston's earliest vernacular town houses reflect urban traditions identified around the 18th-century North Atlantic rim. One of the most common of all town house types identified with British and American ports was a two or three story, two-room deep dwelling. The interior finishes associated with these houses ranged from unpainted plaster walls to fully paneled second floor chambers. The most common arrangement consists of first and second floor front rooms which may or may not have contained gable and fireplaces, a stud partition, and a winder stair located in the rear room. The house at 141 Church follows this pattern with the front rooms on both floors showing no evidence for a chimney pile, and the rooms in the rear furnished with simply constructed fireplaces. The house possesses a full cellar with evidence for a centrally placed bulkhead entry wide enough to admit large barrels and crates. Unfortunately the house has lost most of its original interior woodwork leaving us with little sense as to its quality relative to other early Charleston town houses. Together the unheated front rooms and full cellar suggest that 141 Church was built as a combination commercial building and residence with the family quarters located behind the shop room opening onto the street.



141 Church, Early 20th century photograph, CAA



141 Church, First and Second floor plans, Measured by Bernard Herman and Steven Bower; Drawn by Steven Bower



ST. PHILIP'S CHURCH

Constructed 1835; Renovations and Additions 1920 146 Church Street

Joseph Hyde, original architect: Edward Brickell, steeple architect: Albert Simons and consultant Ralph Adams Cram, renovation architects

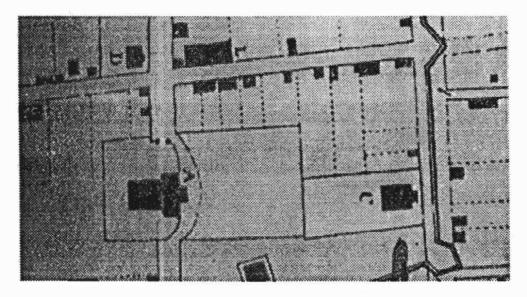
By 1682, Charles Town's first ecclesiastic structure was erected. Mr. Originall Jackson and Melicent, his wife, stated by deed on January 14, 1680, that they, "being excited with a pious zeal for the propogation of the true Christian Religion which we profess, have for and in consideration of Divine Service (according to the form and Liturgy of the Church of England now established) to be duly and solemnly done and performed by Atkin Williamson, Cleric, his heirs and assigns forever, in our Church or House of Worship to be erected, and built upon our piece or parcel of ground...have granted four acres of land..."

Its location was the southeast corner of Meeting and Broad Streets. It was built of black cypress on a brick foundation and was described as "large and stately" and "enclosed by a white pallisade." Little more is known about this seventeenth century building. Due to an expanding congregation, plans were made in 1710 to erect a new brick church.

Evidence clearly shows that the St. Philip's Parish building committee were ambitious in the design scheme. The location of the structure was moved from the early site at the gate entrance to the city, where St. Michael's Church was later built, to a more prominant locale. The site chosen was in Church Street, the primary north and south street within the city walls as the street's northern visual terminus. Even though vestry minutes record final work, such as plastering and window glazing, continuing past 1736, services began in the building on Easter of 1723. A nineteenth century description of the church can be compared to a 1754 plate from the Gentlemen's Magazine:

The front of the church is adorned with a portico, composed of four Tuscan columns supporting a double pediment...Pilasters of the same order with the columns are continued round the body of the church, and a parapet wall extends around the roof...the steeple rises octagonal: Above is a dome, upon which stands a quadrangular Lantern. A vane in the form of a cock, terminates the whole. Its height, probably, is about 80 feet.

"St. Philip's has always been greatly admired. Its heavy structure, lofty arches and massive pillars, adomed with elegant sepulchral monumets, cast over the mind a solemmity of feeling, highly favorable to religious impressions."



Detail from "Ichnography" May of 1738 depicting the vista of Church Street to St. Phillip's Church

St. Philip's Church, as the only Anglican church on the peninsula for most of the colonial era, was continously responding to the needs of a growing city and a growing congregation. Shortly after the completion of the building in the 1720s, the vestry was forced to consider the erection of galleries in the new building in 1732 in response to "subscriptions of the several persons who submitted towards the building thereof." Hundreds of donations to the poor and to charitable organizations are recorded in the vestry minutes however no mention is made of their attending services. The vestry does, in 1734, fund a lock on the pew reserved for visiting sea captains, presumably to keep out undesirables.

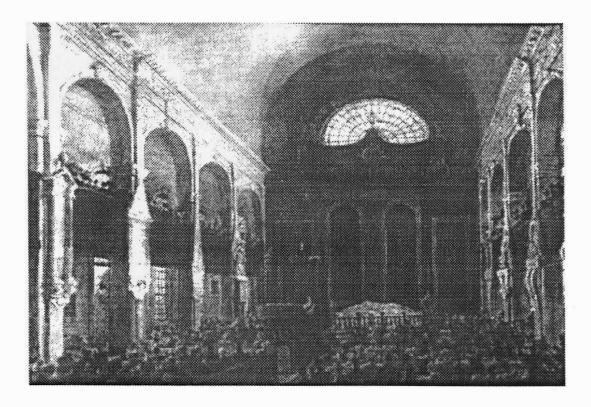
The burning of the second St. Philip's was a landmark event in Charleston's history. On February 16, 1835, the Mercury newspaper read:

"never witnessed...such deep and general regret as prevails among our citizens...Unsurpassed in architectural beauty by any edifice in the Union, it...was dear to the affections and pride of every native of the city, and its antique walls and arches were richly crowded with monumnets that carried the mind far back into our revolutionary and colonial history. Every one felt in its fall, that a link was harshly sundered in the chain of his cherished associations."

Such was the importance of the church, in the eyes of the congregation, that the reconstructed building harkened the old building in numerous ways. The most evident elements of reuse are the triple portico in Tuscan order and the similar floorplans. Even the fenestration of the 1835 building remembers that described on the earlier design.

Although it is commonly asserted that local architect Joseph Hyde was involved in the redesign of the building, the involvement of other architects is likely. Edward Brickell White is the undisputed architect of the steeple, although his involvement is later, between 1848 and 1850.

The 1835 building underwent significant changes to the east end in 1920 under the direction of local architect Albert Simons. Changes included the extension of the east end one full bay to include a choir and the complete reconstruction of the apsidial east end over the graveyard. Consultant for this project was Boston architect Ralph Adams Cram, whose involvement included the design of the Decalogue and the Lord's Prayer tablets and the chancel furniture.



Interior of second St. Philip's Church looking east, painted by John Blake White, c. 1820, St. Phillip's Church



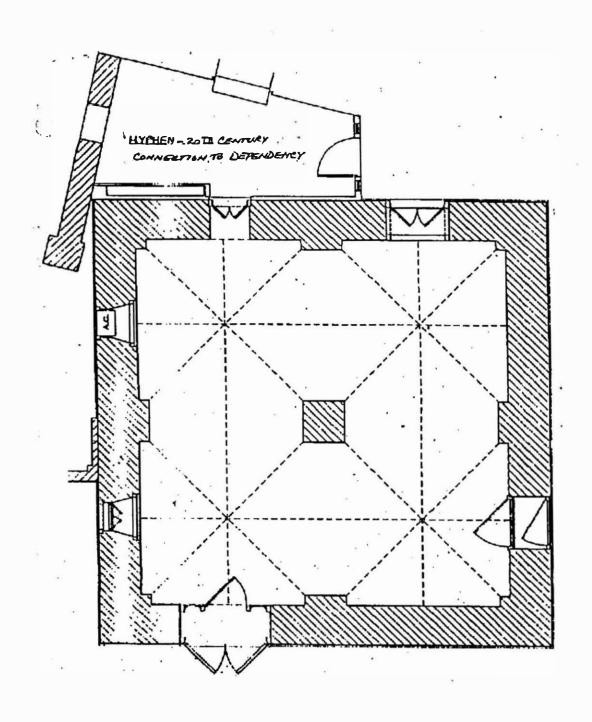


Engraving from <u>Gentlemen's Magazine</u> showing second St. Phillips, June 1753, Private collection

St. Phillip's Church, elevation showing third building constructed in 1835, Measured and Drawn by Cummings and McCrady



Interior of St. Phillip's Church before 1920s addition and alteration



Old Powder Magazine, Floor Plan, Measured and drawn by Phillips and Opperman, Architects, Pa.

THE POWDER MAGAZINE

Completed by 1713; certain alterations, 1739; restored 1902 21 Cumberland Street



Engraving "The Old Powder Magazine", Harper's Weekly, November 24, 1860

The Old Powder Magazine is the oldest secular public building surviving in South Carolina and the only one from the period of Proprietary rule. The magazine was part of an early effort by the proprietary government of Carolina to build proper storage buildings for powder and arms. As the southernmost outpost of Britain's North American empire. Charles Towne was continually subject to attack by Native Americans, by pirates, and especially by the Spanish, seated at St. Augustine. Before 1702, authorization was made by the Council for a new "country" magazine, but soon after it was decided to build within the "intrenchment" or city walls, and the present magazine was completed by 1713. The proprietary governor, Sir Nathaniel Johnson, formerly governor of Antigua, was apparently involved in its construction, as was Colonel William Rhett, whose plantation house lay a short distance to the north.

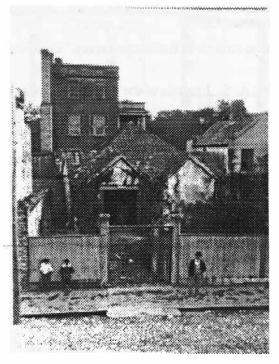
Although the thirty-two inch brick walls and the groin vaulting on the interior are characteristic of plans for

British magazines in this period, the exterior with a central hip roof and projecting gable gives the structure what Geoffrey Pamell, Keeper of History at the Tower of London calls, "a rather mannerist appearance." Other magazines built in the eighteenth century in the Charleston area are less easily dated being simple gable roofed structures with slits or small openings in the brickwork for ventilation. The magazine at Fort Johnson

on James Island might date as early as 1704-1708 but does not appear on maps of this fortification until 1800. Similarly a small, gabled brick building at the Naval Base dating from the early eighteenth century may have been a "country" magazine, as it lay adjacent to a plantation belonging to an early royal governor.

From the first, the Powder Magazine leaked and a slate roof was ordered for the structure shortly after its completion. By 1719 and the beginning of South Carolina's age as a royal colony, the magazine was a storage place for all powder sold by merchants and individuals, as well as the state powder. By 1725, it was in disrepair, and in 1737, a new magazine was constructed on a portion of the old Burying Ground, near the public hospital and the almshouse. The New Magazine, located adjacent to the street that today bears its name, was immediately determined to be deficient and the Old Magazine was again repaired for use in 1739-1740 at a cost of L 196.

In 1741, the rightful ownership of the property was called into question in behalf of three female descendants of Peter Buretel, on whose land the Old Magazine had been built. The three plaintiffs, Ralph Izard, Nathaniel Broughton, and Paul Mazyck, acting for their wives, were awarded rents on the property. The magazine continued in service under these conditions until 1748. At that time, concern over the prox-



Photograph of the "Old Magazine," taken in 1898 before restoration, HCF

imity of the Old Magazine to two principal "places of divine worship" led to its disuse, especially with the retrofiting of the New Magazine (which still had moisture problems) and the location of a new armory at the Four Corners of Law. The building was again used as a public magazine during the Revolutionary War, having been repaired in 1780; the last known use of this building for powder storage was in 1820.

The magazine was returned to the Broughton, Mazyck, and Izard families and descended in the Manigault family until the twentieth century. Although rented for various industrial uses in the nineteenth century, it was perhaps most noted for its function as a cellar for the Manigaults' choice wine collection, and, even in 1860, was noted by Harper's Weekly as a tourist destination. The Colonial Dames purchased the property in c. 1902 and have owned it ever since. Due to the need for dramatic repair and restoration, Historic Charleston Foundation entered into an agreement in 1993 to lease the building, complete the conservation program, study the site, and open the structure to the public as an architectural monument, as well as a place to interpret the original walled city and the rule of the Lords Proprietors.

Pursuant to this effort, recent exavations in and around the building by the Foundation and the Charleston Museum have added new conclusions about the building's construction and use. An original tile roof was apparently discarded about the mid-eighteenth century for replacement in slate, and this slate roof was removed for replacement in tile in the 1830s. Interior exavations below the tile installed by the Colonial Dames in the 1920s proved that the building had several earlier floors in material and level from an early brickbat and mortar floor to possibly a wooden floor to a more regularly laid, late eighteenth century brick floor. Excavations also proved that the Old Magazine was originally plastered on the interior. The archaeology has not yet answered the question of the original door opening. Nonetheless, through the discovery of numerous ceramics, archaeology has proven significant human activity on the site, particularly through evidence of food consumption by sentrys. With the extraordinary absence of military artifacts, the excavation has provided a sufficient showing that the magazine was just that, and never an armory as well.

Sources:

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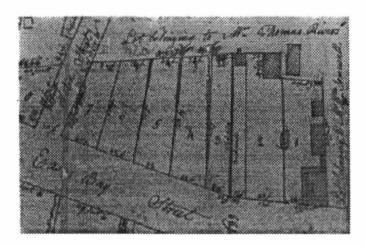
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GEORGE SOMMERS HOUSE

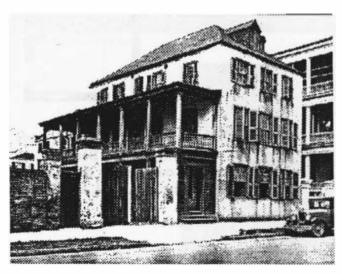
Built: c. 1755 43 East Bay Street

When constructed in the second quarter of the eighteenth century, this dwelling stood on the outskirts of the city and was adjacent to marsh on both the south and west. Like many Charleston single house, 43 East Bay originally had an entrance centered in the street facade. The front ground-floor room was probably used as an office or storehouse. In the early nineteenth century, the circulation of the house was converted into a single house plan with the center passage widened and panelling inserted in the front ground-floor room. A piazza was also added to the building.

The date of construction of this eighteenth-century three story, stuccoed brick dwelling is unclear. Stylistic evidence, principally bolections moldings included in the paneling of the second floor rooms, suggest a mid-century date. A deed conveying the property from Adam Daniel to George Sommers in 1755 mentions a "tenement." This could be the current building, although it is quite possible that George Sommers himself built 43 East Bay soon after he purchased the lot. The bend in East Bay Street here where it connects with East Battery was long known as "Sommers Corner."

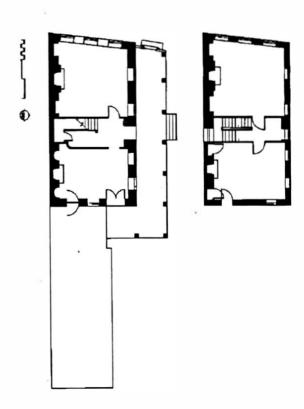


Plat of 43 East Bay, the estate of Sommers, May 1796, McCrady Plat Collection, Charleston RMC



Prerestoration photograph of the Sommers House, c. 1936, Mrs. William O. Hanahan, Jr.

Sommers House, First and Second Floor Plan, Measured by Carl Lounsbury, Willie Grahm, Mark Wenger and Jon Poston; drawn by Mark Wenger, CWF and HCF



CAPERS CHRISTIAN SHUTT HOUSE

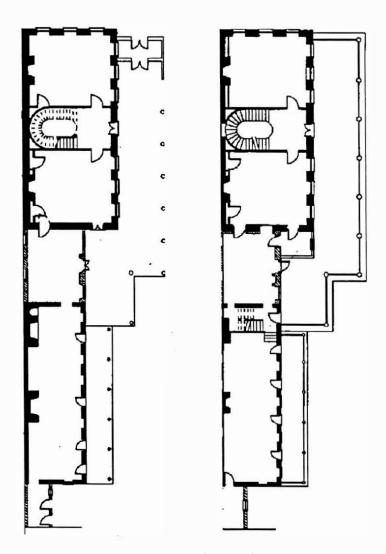
Built 1802, Piazza constructed ca. 1836, rehabilitation in progress 51 EAST BAY STREET

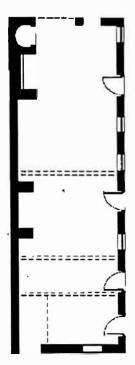
In 1802, Capers Schutt built a residence that served as a place of business as did many houses in this neighborhood did. Constructed in the neoclassical style and larger than the typical single house, it is three stories tall and three bays wide. The house has a hipped roof with dormers and a molded brick comice with dentils. Originally exposed brick, the east and south facades have been stuccoed.

The interior reveals highly ornamented plaster detailing, mantels and woodwork in the neoclassical tradition. The curved elliptical stair terminates with an elaborate plaster medallion on the third floor ceiling.

Outbuildings include the original kitchen building, carriage house and servants quarters. Converted into apartments in the 1940s, many alterations were made to the interior of the carriage house and servants quarters.

After an unsuccessful attempt to convert the buildings into condominiums, the property was purchased by the current owners in 1993 after the building had remained unoccupied for eight years. The current rehabilitation includes a restoration of the ornamental plasterwork and woodwork. It will continue use as a single family residence.





Detail, Kitchen floor plan showing early partitioning, Measured by Bernard Herman and Louis Nelson; drawn by Gabrielle Lanier for U. Del. and HCF

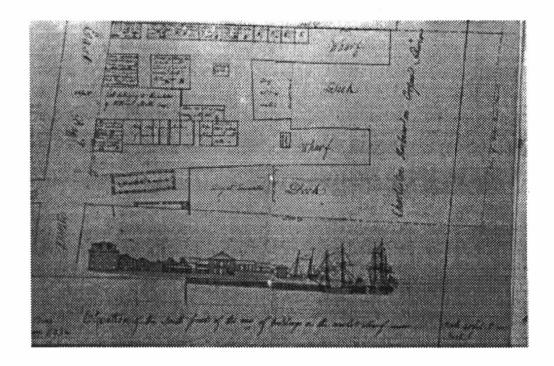
First and second floor plans, Caspar Schutt House, Measured and drawn by Glenn F. Keyes, Architects

ANCRUM WHARF BUILDING

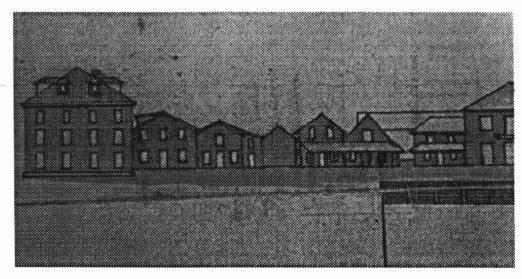
Built 1780's 90 East Bay Street

Long thought to be a nineteenth century structure, 90 East Bay Street was recently identified as one of the few eighteenth century wharf buildings surviving in Charleston. The large windows of the second floor hide all evidence that this tall space was once two floors. Inspection of the roof framing suggests eighteenth century construction and comparison of the existing building to the elevation in a plat of 1793 suggests that the building currently standing at 90 East Bay is the building portrayed in the plat. Further inspection of the roof framing showed evidence of the removal of donners.

The property at 90 East Bay Street was "granted" in 1773 to Parker Quince and John Ancrum, both from North Carolina, who were married to Susannah and Mary Rhett respectively. The Rhett sisters were the heirs to the Col. William Rhett House (c. 1712) on Hassel Street. During the nineteenth century, 90 East Bay Street was the offices of James Hamilton and Co. In 1836, Hamilton organized the Savannah and Charleston Steam Packet Company, which offered steamship service to Savannah.



Plat of East Bay Street, June 1793, by Joseph Purcell, showing 90 East Bay and the range of buildings stretching east to the wharf, as well as the early fish market, McCrady Plat Collection, Charleston RMC

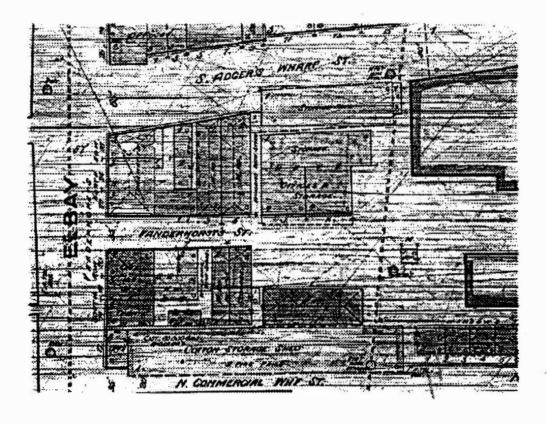


VANDERHORST ROW

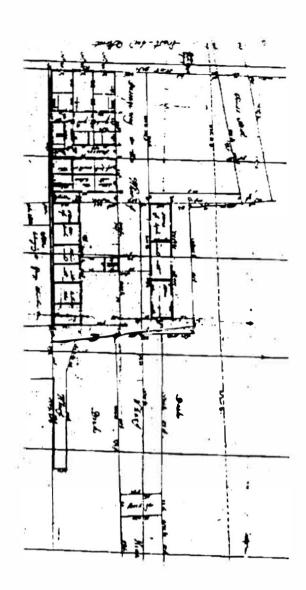
Constructed 1800 76-78 East Bay Street

Built in 1800 by Amoldus Vanderhorst, this triple tenement served as the southern-most of two similar rental complexes. Each row was divided into three units of three stories each. Although only the primary buildings of the southern units survive, both rows originally included a complex series of service structures behind each unit. Throughout the nineteenth century these units were used as commercial offices with warehouse facilities and cellar storge beneath. Vanderhorst's Wharf ran between the northern tenement, which was built ten years later, and the southern; Vanderhorst's house stood nearby on the southwest comer of Longitude Lane and East Bay Street. His plantation house on Kiawah Island survives and is now undergoing rehabilitation.

The facade of Vanderhorst Row is an excellent example of neoclassical design and exhibits a typical combination of exposed brick laid in Flemish bond and marble details. It bears strong resemblance to London's "terrace" architecture during the same period. Although the floorplan has not been altered, the advanced delapidation of the interior led to significant rebuilding, particularly in the end unit in the 1930s. Vanderhorst was a descendant of a family that immigrated to Carolina from Holland in the seventeenth century. He was the intendant (mayor) of Charleston, South Carolina's Governor between 1792 and 1794, and a general in the War of 1812.

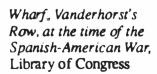


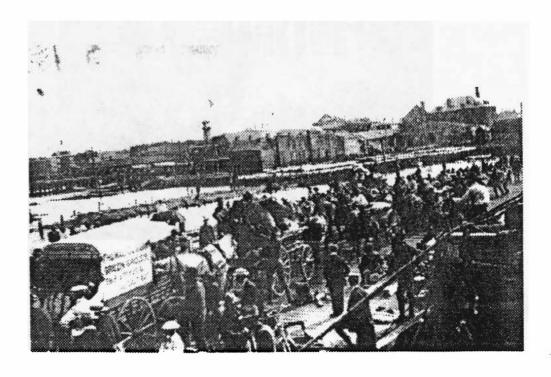
Insurance Map of 1884, depicting the south row of Vanderhorst's tenements and the now-demolished north row of tenements with outbuildings, Sanborn Maps of Charleston, SCHS



Plat dated November 1806 showing the dwellings in the remaining portion of Vanderhorst's Row with the stores and outbuilding stretching out to the wharf behind.

McCrady Plat Collection, Charleston RMC



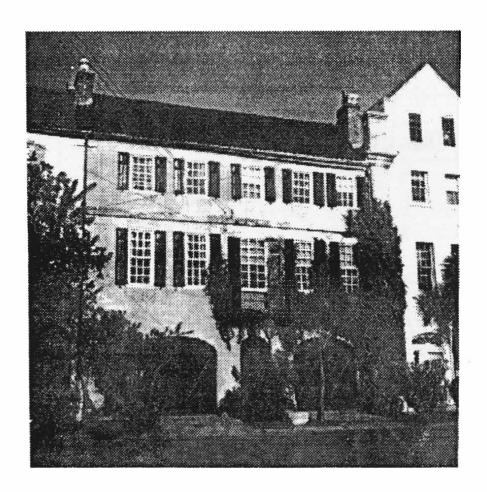


OTHNIEL BEALE HOUSE

Built 1740 97-101 EAST BAY STREET

The Othniel Beale house is an excellent example of mid-eighteenth-century wharf-side construction most of which has long since disappeared. The interior woodwork suggests that earlier, Beale most likely built this property following a devastating waterfront fire in 1740.

Similar to tenement buildings like Blake's Tenements at 2-4 Courthouse Alley (c. 1770) and 83-85 Church Street (c. 1749), Beale's house include a central open passage on the ground floor. Unlike most other tenements which were strickly rental, Beale built his house and adjacent tenement (97) with the intention of occupying the double sized unit, easily the larger of the two units (99-101 East Bay Street). The larger unit is twice the size of the smaller. The two large, ground floor spaces to each side of a central, open passage were intended as commercial spaces. Both stores have large storage spaces below which were originally accessed directly from the street. Above the two stores are double drawing rooms which are fully panelled in early eighteenth century woodwork and divided by large double doors.



99-101 East Bay Street, Henry Staats Photograph, HCF

DAVID SAYLOR HOUSE

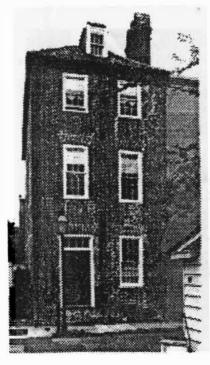
Built 1778
4 Elliott Street

The house and shop at 4 Elliott Street lays solid claim to the argument that the Charleston single house plan was for most of the eighteenth century a plan without a piazza. This single house is clearly the response of the working class to life in the densely populated urban center. Most likely constructed by the coopers. John Saylor and William McKimmy in 1778, 4 Elliott is a notably small but well-built brick house. On the night of January 15, 1778, a fire began on State Street which burned a large section of the city from Broad Street south to Stoll's Alley, including all of Elliott Street, "excepting two houses." Were 4 Elliott Street built in the few years immediately before the fire, it might be one of the two excepted properties. Architectural and stylistic evidence, however, would suggest that the two coopers, the owners of the property, built the structure immediately after the fire.

Notable about 4 Elliott Street is the small scale to which the house is built. Although the front facade is only two bays wide, one of the first floor openings is still a door into the shop. This directly follows the tradition of a central door on the first floor of larger single house residence/shops on Church Street. Another diversion from the traditional plan is the allowance for only a single window on the west elevation of the rear rooms; although the room sizes are often unequal, the traditional single house has two windows in the long elevation of the rear rooms. Also notable are the surviving mantles and panelled chimney walls and the wood interior partitions.

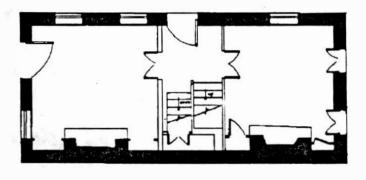


Saylor House, west elevation, showing asymmetrically placed domestic entry, MWC Photograph



Saylor House, South elevation, showing original street (business) entry. MWC Photograph

Saylor is the only one of the two coopers to be listed as residing on Elliott Street. Saylor owned a second lot on Elliott Street adjacent to 4 to the east (2). It is assumed that Saylor lived in 4 Elliott because the lot, and therefore the house, at 2 Elliott was even smaller.





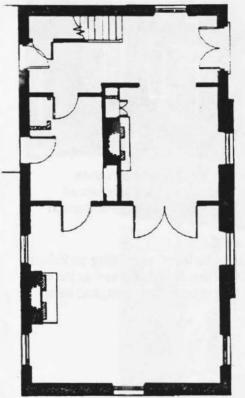


First floor plan, Saylor House, Measured and drawn by MWC

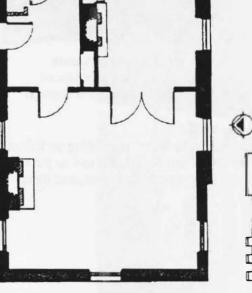
JAMES L. PETIGRU LAW OFFICE

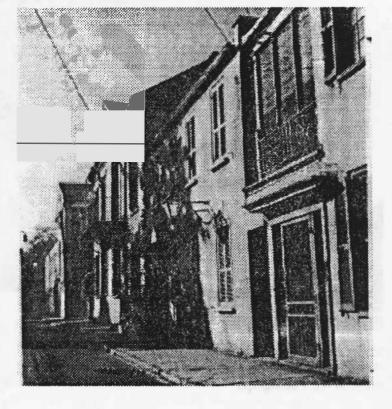
Built 1848-49 8 St. Michael's Alley Edward B. White. Architect

Restoration of the buildings that line St. Michael's Alley began prior to World War I and were among the city's earliest rehabilitation efforts. Susan Pringle Frost, an early preservation activist with the Preservation Society of Charleston, purchased several houses along the alley then described by the Post and Courier as a "slum." Designed by architect Edward B. White, Number 8 was constructed as a law office in 1848-1849 by prominent jurist James L. Petigru and retains original shelving on the second floor. The iron balcony on this house was salvaged from a demolished building by Miss Frost and installed in the 1920s. Petigru's law offices were for a time at Number 6.



8 St. Michael's Alley, first floor plan. Measured by Louis Nelson, Michael Robertson, Carl Lounsbury and Jon Poston: drawn by Carl Lounsbury: CWF and HCF





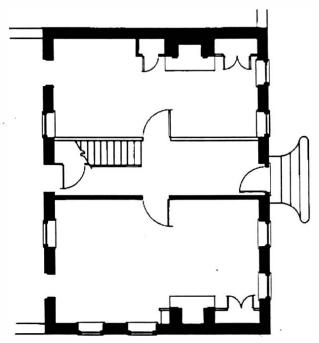
8 St. Michael's Alley, 1950 Streetscape, Henry Staats Photograph, HCF

JUSTINUS STOLL HOUSE

Built 1745 7 Stoll's Alley

This early Charleston alley was originally named for Justinus Stoll, a local blacksmith, who assembled this building as his home. Architectural evidence and documentary research seem to indicate that the building was constructed during the second quarter of the eighteenth-century. The original floor plan was possibly hall and parlor although changes throughout the three centuries have muddled the structural evidence. In 1779 ownership then passed through several hands and was finally sold for 32,000 pounds to the Warsham family.

The Warsham family owned the structure through the turn of the century and probably were responsible for many of the exterior and interior changes visible today. During this time several changes were made to the anterior facade and cypress wainscoting was added to the interior of the east parlor. An 1821 deed describes the structure as a two-story brick tenement and at this time James Copes, a Charleston mariner, owned the dwelling. Copes may have been responsible for covering the original Dutch roof with weatherboards during the second half of the nineteenth-century. However, pegged common rafters covered with pit sawn sheathing still exist.



7 Stoll's Alley, First floor plan, Measured Steven Bauer and Gina Haney; Drawn by Steven Bauer



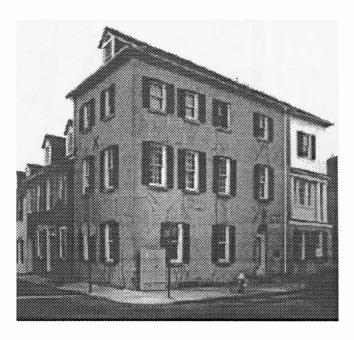
Photograph showing Stoll's Alley before restoration, c. 1930, CAA Photograph

BREWTON'S CORNER DEPENDENCIES

Built Early eighteenth century 35 Tradd Street

35 Tradd Street is often used to illustrate construction in the very early eighteenth century in the densely populated walled city. The "Ichnography of Charles Town" of 1739 clearly portrays that most construction in the walled city was built out to the street with passages to rear work yards. The small scale of these early buildings suggest that most were one or two rooms to a floor and typically two stories. Another example of this construction is the Pink House (c. 1712) on Chalmers Street which has only one room per floor in its earliest section. Most notable about this early dwelling is the absence of traits commonly found in eighteenth century Charleston construction. Any porches at all were restricted to exterior stairs in the rear of properties or small balconies on the second floor of grander buildings. The "Prospect of Charles Town" by Bishop Roberts, painted in 1738, shows many small balconies on the buildings facing the harbor, but no larger porches are visible. Street frontage in the walled city was at such a premium that most construction spanned from property line to property line, unlike later Charleston construction which allows for a side yard. 35 Tradd Street was originally two buildings built by Colonel Miles Brewton as part of Brewton's Corner (the intersection of Church and Tradd) which have been combined into a single family residence.

The unpainted portion of 35 Tradd has not only a surviving passage opening on the facade, but also early eighteenth-century over mantle paneling. The corner property (79 Church Street) is an early eighteenth-century structure which is currently connected to the unpainted portion of 35 Tradd Street. 77 Church Street is currently the location of the Elizabeth O'neil Verner Studios. Verner was among the great early twentieth-century "Charleston Renaissance" artists.



Houses on the northwest corner of Tradd and Church street, Photograph by David Ames,

WILLIAM VANDERHORST HOUSE

Built 1740 54 Tradd Street

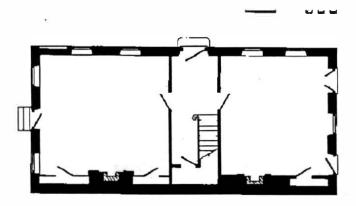
This three story masonry structure covered with stucco is a fine example of early single house construction and is important in understanding the development of the single house which is Charleston's most unique and notable building type. The house retains its original floor plan, the prototype for single house construction. The William Vander Horst House is notable in that it retains its public entrance on the street facade. This entrance would have opened into a public room, typically a business office. A separate passage to the side of the house led to the family quarters which were entered through the central stair passage. Another important feature is the absence of a piazza, a development in the evolution of the single house.

The dwelling at 54 Tradd Street is attributed to William Vander Horst (This spelling appears in most of the earliest documnets). The lot was inherited by Vander Horst's wife, whose grandfather owned nearly two-thirds of this block of Tradd Street. Constructed circa 1740, the house is believed to be one of the earliest examples of single house construction in Charleston.

A study of the 1796 plat at which time William Robertson owned the property, reveals that the house was covered with a tile roof. A modest assemblage of outbuildings filled the rear yard back to Rope's Alley but, oddly, the property was only accessible through a passage to Tradd Street instead of having a second access through the alley. The early introduction of piazzas to the city is evidenced on the house of Mr. John McIver, next door at 56Tradd.

William Vander Horst's house had a series of distinguished and notable tenants. Mr. Thomas W. Bacot, Charleston's fifth Postmaster, rented the house and tradition holds that the Post Office was located in the front room. This would make the house one of the nation's earliest postal facilities. Bacot was appointed to the Postmaster position by Thomas Pickering, Postmaster General under President George Washington.

Abram Sasportas, a sephardic Jew from Bourdeaux, France was one of Charleston's leading merchants. During the Revolution, Sasportas fled the city to Philadelphia. Upon returning to Charleston, Sasportas quickly resumed his mercantile trade by operating as a privateer during the Napoleonic Wars in Europe. In 1796, Sasportas purchased 54 Tradd from William Robertson.



First floor plan, 54 Tradd Street, Measured by MWC, CWF, HCF drawn by Mark Wenger, CWF, HCF, and MWC

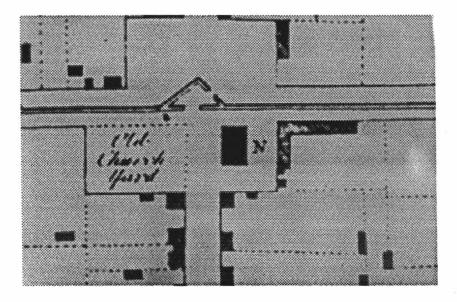
THE CIVIC SQUARE

Meeting Street which had been intended as the center north-south axis of Charles Town remained its edge for the first decades. Implementation of the chief feature of the Grand Modell: completion of "a square of two acres of land upon which the four great streets of 60 foot wide do center," was deferred. By 1739 the moat and gates were gone and a brick market was constructed on the site of the square's northeast corner. It had been decided by this point that the square would not be encircled but instead, an intersection of streets would be marked by four corner buildings. On the same day in 1751, the Commons House of Assembly authorized the establishment of the parish of St. Michael and the construction of a new church, as well as the building of a statehouse diagonally opposite. The cornerstone for the latter was laid in 1753 in a ceremony by the Royal Governor James Glen; it was sufficiently complete for use, if not finished, by 1756. The church was finished for service by 1761. Finally on the fourth corner, a public treasury and guardhouse were erected in 1768 with the draftsmanship of plans by William Rigby Naylor, son in law of St. Michael's contractor, Samuel Cardy. These buildings were describedby a traveler:

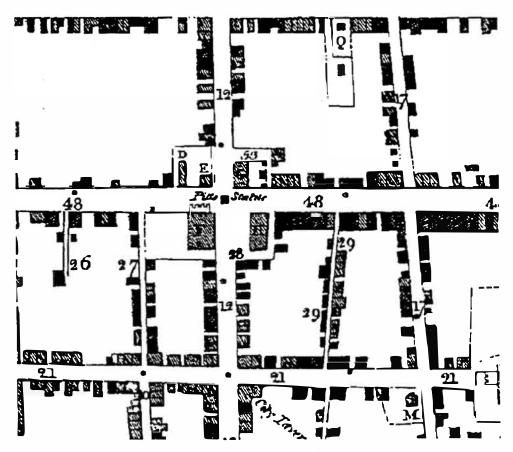
Meeting Street lies nearly north and south, is open at the south end to another part of Coopers River and in running on from thence to the northward divides Broad street near the middle of it. At one of the four comers where the streets are divided stands the new English church, and at another is the State House where the members of the assembly meet to transact all business of the province and the judges sit to hear and try causes etc. It is a large handsome substantial building and looks well. Opposite to it stands a plain good building much less than the other call'd the Town Watch House, over which are good apartments that are occupied as the Public Treasury Offices. These two buildings and the church are of brick inside and plastered over so well on the outside to imitate stone that I really took them all to be stone buildings at first. The fourth corner does not answer the other three, for it is only a low dirty looking brick market house for beef.

The marble statue of William Pitt, Earl of Chatham, executed on order of the colony by London sculptor Joseph Wilton, was set up on a base in the intersection, constructed by the Horlbeck brothers and a sculptor named William Adron sent from London.

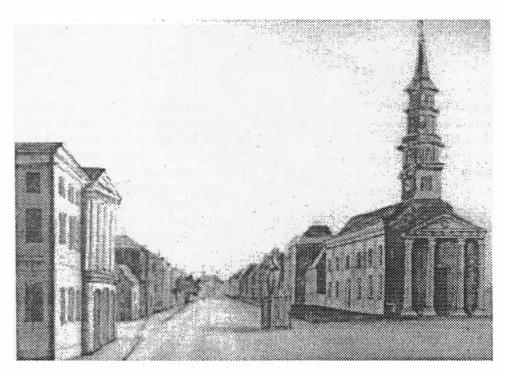
All of the structures save St. Michael's received heavy damage in the siege of the city in 1779 but after the Revolution these continued in their former uses. Nonetheless with the vote in 1785 to move the capital to Columbia and the gutting of the building in a fire in 1788, the statehouse was refashioned with an additional story and altered fenestration as the Charleston District Court House. Due to traffic and the passions of the Revolution, Pitt's statue was removed to the grounds of the Orphan House above Boundary Street. The Court House and the Treasury continued to have certain state functions even after the move as certain business of



Detail of "Civic Square" with remnants of drawbridge and newly constructed brick market house, "Ichnography of Charles Town", 1739



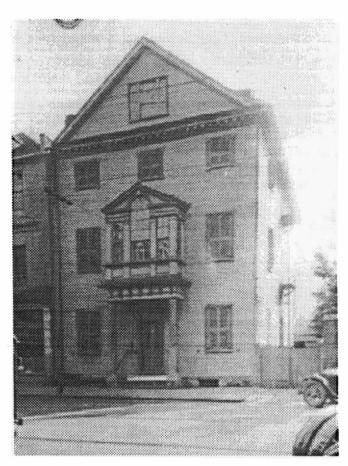
Detail of the more fully developed "Civic Square" as shown after the American Revolution, Ichnography of Charleston", 1788



In this view of Broad Street by Charles Fraser, in the 1790s, the Statehouse has already been rebuilt with a third story as the new Charleston Courthouse. Wilton's statue of Pitt remains in the intersection., South Carolina Historical Society



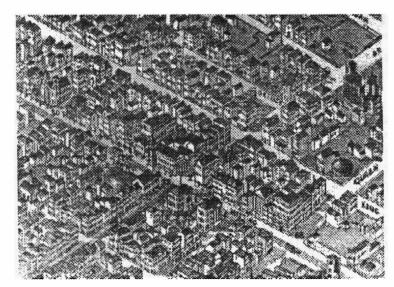
The east side of Meeting Street from City Hall to the Circular Congregational Church provides a prominent backdrop for Christain Mayr's portrait of the "Officers of the Volunteer Fire Department, 1841," Collection of City of Charleston



William Burrows House, c. 1772, later known as Jone's Hotel and the Mansion House Hotel was pulled down in 1929 so that its woodwork could be acquired by a collector, Charleston Museum

the eastern district of the State continued to be centered in Charleston.

In 1796 the brick market described by Charles Fraser "a neat building, supported by brick arches" was burned, and the site was given over for replacement by a splendid branch Bank of the United States, possibly designed by Gabriel Manigault, and constructed in neoclassical style. The City government took over the failed bank in 1819, moving its offices and council chamber from the Exchange. In 1821, a public competion was held for the construction of fireproof buildings in a public square behind city hall. These were to include a district records building, possibly a new home for the Charleston Library Society and an Academy of Arts. Despite stiff competion, including that from recent emigre', William Jay, Charleston native, Robert Mills won the competition. The following year construction began on the Charleston District Records



The "Civic Square" area in the late nineteenth century, detail from the Bird's Eye View, 1872, Charleston Museum

Office. This was the only building of the original plan to be completed. The old Beresford Alley, a venue of brothels and tippling houses, was cleared, widened, and reopened as Chalmers Street. Thereafter, the discovery of the Denmark Vesey revolt and a slow economic decline ended plans for the completion of the square, and the Academy of Fine Arts building was instead built on Broad Street.

The area around the Civic Square provided sites for halls for a number of fraternal and benevolent organizations. In 1802, the South Carolina Society, the forner "Two Bit Club" commissioned Gabriel Manigault to design a new Meeting Street building, serving as its charity school and headquarters. The St. Andrew's Society (1729) commissioned a "gentleman architect" named Hugh Smith to design a neoclassical hall for their use. The St. Andrews Hall became the city's most important setting for social functions such as the Jockey club and St. Cecilia Balls and the Secession convention, before its complete destruction in the Fire of 1861. An office building next to the courthouse was converted in 1833 by the Hebrew Orphan Society as their headquarters and a site a block north became the locus of the Hibernian Society, with a porticoed hall designed by Thomas U. Walter of Philadelphia.

Dwellings in the vicinity of the Civic Square present the range of Charleston's eighteenth century domestic architecture: the Lining House at Broad and King, said to be constructed before 1720; the Harvey House of 1728 and the Ramsay House, built before 1750, with asymetrical, chambered staircase plans; the Blake double tenements on Courthouse Square; the single house plan shop and dwelling of Peter Bocquet at 95 Broad; and the single house of Daniel Ravenel to the east of the square on Broad Street. Later double tenements included that of Gilbert Chalmers at 60 Broad, sited on the lot in which Governor Bull lived in the 1760s. Mid-nineteenth construction of the Mills House hotel and post Civil War building of a firestation and firetower across the street mark the area's architectural diversity, as does as the Colonial Revival Standard Oil Station designed by Albert Simons at Chalmers and Meeting Streets.

Sources:

"Charleston, SC in 1774 as Described by an English Traveler," Historical Magazine

Fraser, Charles. Reminiscences of Charleston

Fraser, Walter. Charleston! Charleston!

Ravenel, Beatrice St. Julien. Architects of Charleston

Rogers, George C. Jr. Charleston in the Age of the Pinckneys

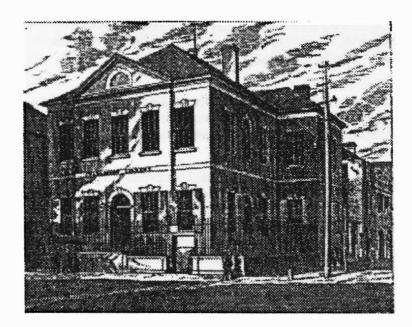
South Carolina Gazette, July 2, 1753

THE BANK OF SOUTH CAROLINA

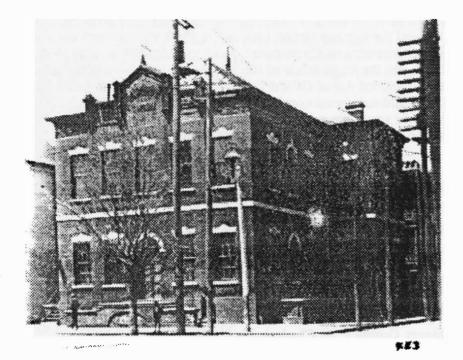
Constructed 1797-1798 50 Broad Street

The Bank of South Carolina contructed this T-shaped building in 1797-1798. A pedimented central pavillion in which a white marble arch delineates the principal entrance projects slightly from the center of the front facade toward the street. Window lintels and voussoirs and the belt course are also white marble. In 1802 the bank was the target of an ambitious "mole." One Withers entered a drain near the bank living underground and tunneling for the next three months toward the bank's vault supplied with food and water by an accomplice whose carelessness led to the plot's discovery.

The Bank of South Carolina sold the building to the Charleston Library Society, the nation's third oldest such institution, in 1835. The Society housed its collections here until it sold the building to the Chamber of Commerce.



The former Bank of South Carolina building remained largely in its original form after being taken over by the Charleston Library Society, until post-earthquake changes, From Mazyck, Charleston in 1885



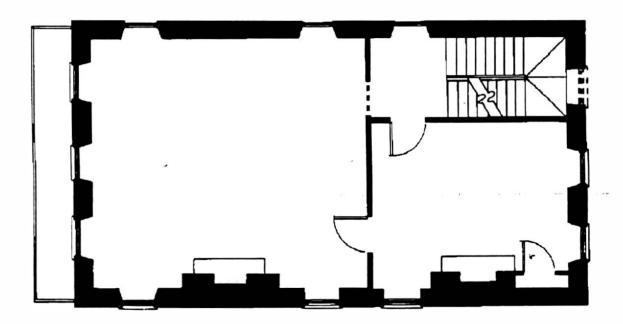
Photograph showing the effect of earthquake repairs on 50 Broad Street, c. 1905, Sams Collection, HCF

GEIGER HOUSE

Constructed 1771-1775; renovations late 19th century 54 Broad Street

This three and one-half story brick structure was erected for the Geiger family by the Horlbeck brothers shortly after their completion of the Exchange in 1771. Legend holds that the building incorporates surplus materials from the Exchange. The surviving fabric provides no evidence to support the tale. Its architectural interest arises from the circa-1800 commercial interior preserved on the ground floor and the composition omament mantels found in the major domestic rooms in the house. The exterior surfaces were stuccoed during the late 19th-century. In 1930, federal-era murals were discovered in the basement.

For most of the building's documented history, the ground floor space has been used in a commercial capacity. At various times the room fronting Broad Street has been used as a drug store and for retail sales — including its current incarnation as a shop for Civil War curios. Although the upper floors are residential, they retain the same plan as the large shop and counting rooms of the first floor. From 1870 to 1905, Henry Ficken, Mayor of Charleston in 1891-95, housed his law practice on these premises.



Plan of second floor of 54 Broad Street, Measured and drawn by Bernard Herman and Louis Nelson; inked by Steven Bauer

THE DANIEL RAVENEL HOUSE

Constructed c. 1800; repairs and alterations after the earthquake, 1886 and Hurricane Hugo, 1989
68 Broad Street

This is a typical Charleston single house of the Federal period standing on the longest continuing legacy property in the city. Leading Charleston landowner and Huguenot immigrant, Isaac Mazyck, devised the lot to his daughter Charlotte in 1749 who then married Daniel Ravenel, II of Wantoot Plantation. The wooden house on the lot, indicated on a mid-eighteenth century plat, burned in the Fire of 1796 and Ravenel built the present house within a few years afterward. The dwelling has been continuously occupied by Ravenel/Mazyck descendants.

The line of black-tiled outbuildings including a kitchen, washhouse, stable and slave quarters is one of the most visible in the cityas it is seen from Washington Park (part of the original lot was condemned for the public square before 1820.) The distinctive brick wall with arched, inset stucco panels is a Charleston tradition for inner landscape spaces.

The brickwork, particularly on the third floor front facade, reflects changes in repairs after the earthquake as well as those after Hurricane Hugo.



THE POST OFFICE BUILDING

Constructed 1886 83 Broad Street John Henry Deveraux, architect

Responding to the Grand Modell designation of a "public square," the southwest comer of the intersection of Meeting and Broad Streets has been consecutively occupied by public structures since the late 1760's. To date no record exists, however, for a structure occupying this site for the bulk of the eighteenth century. Although these comers were intended to house substantial public structures, no significant buildings appear on this intersection until the middle of the eighteenth century, save the first St. Philip's Church (c.1681, built on the southeast comer) which did not survive past 1725. The plans for the grand public square were quickly interrupted by the erection of the city wall which bisected the square running north to south along Meeting Street.

The Guard House and Public Treasury was erected between 1767 and 1769 to the designs of James Brown and William Ribgy Naylor, the architect of the Exchange Building (c. 1767). A description of Naylor's building by Charles Fraser describes an elegant building:

"Opposite the State House stood the old Guard House, in the upper story of which was kept the offices of the Secretary of State, Register of Mesne Conveyance and Surveyor General. It was a two story building, on a foundation a little raised. It faced north on Broad Street, with an imposing pediment, supported by 4 massy pillars of Tuscan Order. But they, projecting over the pavement and obstructing the passage were taken down. A fine comice or entablature, that surrounded the building was also removed and another story was added, which made it a very shapeless structure. But it accommodated sundry public offices, which was paramount to all considerations of taste...To the south of the building...was the laboratory of the old artillery, opening into Meeting Street."

Naylor's building survived until 1838 when a Guard House designed by the German architect Charles Reichart, replaced the earlier structure and covered the artillary laboratory. An 1886 earthquake photo of Reichart's damaged building does not show the eleven column collonade which faced onto Meeting Street and was removed before the earthquake to accommodate the widening of the street.

In 1896, the third and final design for the public site was completed by John Henry Devereaux. This prominent architect's previous designs

included many significant churches in the decade immediately following the Civil War. These included St. Matthew's German Lutheran Church on King Street, Stella Maris Catholic Church on Sullivan's Island, and St. Mark's Protestant Episcopal Church, a predominantly African-American congregation in Radcliffeboro on Thomas Street. For his Post Office design. however, Devereaux departed from Greek or Gothic Revival design, engaging the Italian Renaissance Revival. Additionally. Deveraux used a less common material, Winnesboro granite, in this his most imposing design.



Charles Reichardt's Guard House after the earthquake of 1886, National Archives

CHARLESTON CITY HALL

Constructed 1800-1804; altered 1839, 1882; repaired 1866, 1898, 1938. 80 Broad Street
Gabriel Manigault, attributed architect (1800-1804)
Charles Reichardt, architect (1839)
Edward Magrath & Joseph Nicholson, carpenters
Andrew Gordon, mason

By 1804, the Charleston branch of the first Bank of the United States had moved into its new quarters on the civic square from its previous location at 100 Church Street. In 1800 the City Council conveyed the property to the president and directors of the Bank for the purpose of erecting "an Elegant Building." A five-member committee composed of William Blacklock, Robert Hazlehurst, Nathaniel Russell, Thomas Grange Simons and Arnoldus Vanderhorst selected the plan attributed to Gabriel Manigault (1758-1809) and supervised construction by local carpenters Edward Magrath and Joseph Nicholson and mason Andrew Gordon. In 1818, after the Bank's charter was revoked by Congress, the property reverted back to the City of Charleston and became the current city hall. The pink-painted stucco now seen on the building's exterior obscures the original contrast between red brick laid in Flemish bond and imported white marble ornament.

In his 1826 book, Statistics of South Carolina, Robert Mills thoroughly, but prejudiciously, described the building and recorded its original interior. As a disciple of the Greek Revival, Mills criticized the building's elaborate neoclassical exterior as "showy...a work of art unaided by science...repugnant to good taste, and offensive to the critical eye," but continued,

"...it is yet an ornament to the city, and will probably, at some future day, be so improved as to be brought within the pale of good taste, of which it is in some degree capable....

Entering the building you come immediately into a spacious and lofty hall, reaching the whole height of the two stories, and extending the entire front of the building; surrounded on a level with the second floor by a gallery level. The floor of this hall is paved with marble flags. Here the city, or recorder's court is held. On the other side of the hall at each end, a door leads into the city treasurer's, tax collector's, city sheriff's, and city clerk's offices.

Between these rooms a large Venetian door leads into the grand staircase, which ascending lands you on the second floor, the right hand door here conducts into the city commissioner's room; and the one in front into the gallery surrounding the great hall. Every part of the finish of the interior corresponds with that of the exterior. The whole is executed in the best manner."

In 1839, Mills got his wish when the city hired German-born architect Charles Reichardt, a student of Karl Friedrich Schinkel, to perform the first of two extensive alterations to the building.



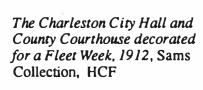
Detail of portrait of Adam Gilchrist with an elevation of the newly completed Bank of the United States depicted in the background, CAA

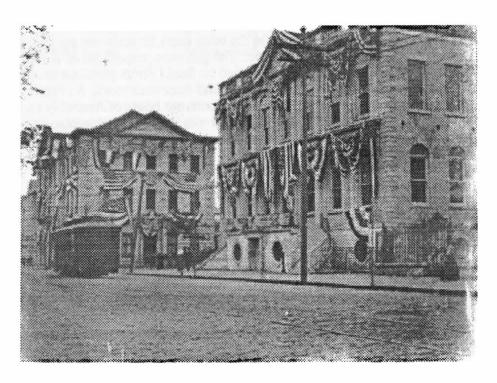
Reichardt removed the gallery to create additional space on the second floor at a cost to the city of two hundred and thirty-five dollars. As Beatrice St. Julien Ravenel noted, "One can only say for him, that if he had not done it, someone else would have." In 1882, the brick exterior was stuccoed, a new roof put on, and the interior completely reconfigured. Specifications record, "The first thing done was to tear down the whole interior of the building, the four walls alone being left." The second floor council chamber was thoroughly Victorianized. In 1938, the building underwent its last significant alteration.

Sources:

Mills, Robert . Statistics of South Carolina (Charleston, S.C., 1826),

Ravenel, Beatrice St. Julien. Architects of Charleston (Charleston, S.C., 1945)







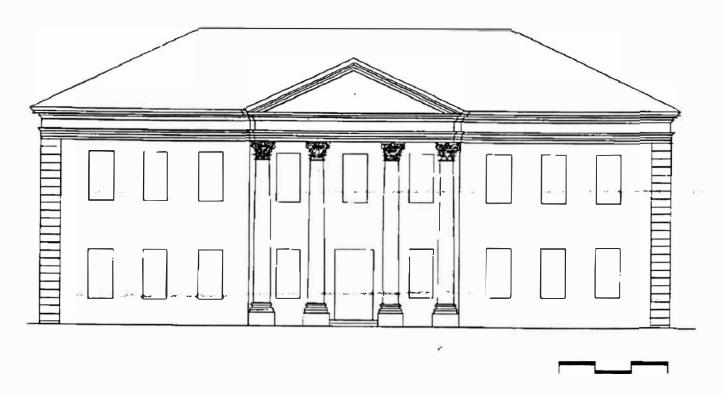
The interior of City Hall Council Chamber following the first wave of 1880s alterations prior to further Victorian changes completed a few years later, <u>Yearbook of</u> the City of Charleston, 1882

THE SOUTH CAROLINA STATEHOUSE AND CHARLESTON COUNTY COURTHOUSE

Constructed 1753; rehabilitated 1788; additions 1921 and 1940 84 Broad Street

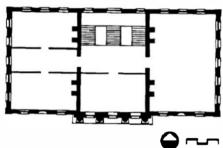
First constructed in 1753 as the first provincial statehouse for the colony of South Carolina, the Charleston County Courthouse is one of the most important yet least appreciated and understood public buildings in the city. Standing in a prominent position at the corner of Meeting and Broad Streets in the heart of the town, the courthouse has withstood many vicissitudes in the nearly two and a half centuries of existence. Wars, fires, neglect, and numerous renovations and additions have obscured the architectural detailing and configuration of the building, leaving most Charlestonian and nearly all visitors to the city mystified to its original function and appearance.

As with many public buildings, the courthouse has suffered from the conflict of two ideals — symbolic display and bureaucratic efficiency. On the other hand, its scale and original plan were embodiments of the symbolic power of English imperial rule. The generous proportions of the lobby and grand stairs which opened from the pedimented engaged portico on Broad Street provided an appropriate setting for the affairs of state. The provincial court met in a large ground-floor courtroom. A central stair rose in the center of the building a branched off in two flights to the Commons house of Assembly and Council Chamber on the second floor. The latter was a lavishly finished rom with panelled wainscotting enriched by carved Ionic pilasters. It was here that great affairs of state were announced to the public from a balcony overlooking Meeting Street.

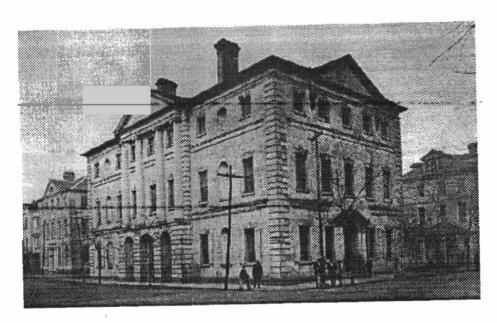


Restored south elevation of South Carolina State House, 1752-1788, Drawn by Mark Wenger, CWF





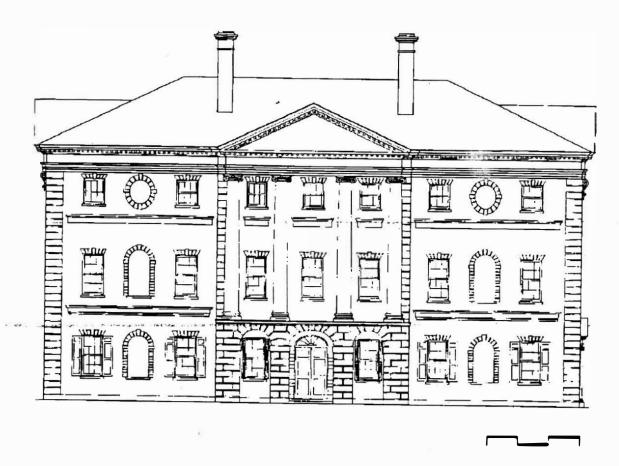
Comparative floor plans of South Carolina State House and the Charleston Court Hous of 1792, Measured by Carl Lounsbury, Marl Wenger and Willie Graham; drawn by Mark Wenger, CWF



The Charleston County Court House depicted two years before the completion of substantive facade changes. Mazyck, Charleston in 1883

Although it was one of the grandest public buildings erected in the American colonies, the provincial legislature only slowly financed those architectural aspirations so that more than fifteen years after the courts had moved into their courtroom, bare brick walls remained. Political intrigue surrounded the building in the late 1780's as upcountry legislators manoeuvered to remove the state capital from Charleston. Shortly after the vote to establish Columbia as the new capital was passed, a fire destroyed the old statehouse. Determined to regain the capital, Charleston rebuilt the ruined shell and added a third story to entice the General Assembly back to the port city. Yet, their ambitions ran against financial reality as it took more than twenty years to fully finish the renovated and rebuilt structure. Dreams of bringing the assembly back to town faded and Charlestonians looked to their building as the center of a prosperous legal culture. State and federal courts met in the old legislative spaces on the second floor while a library and museum occupied part of the third floor. Throughout the nineteenth and twentieth century, the growth of the legal and administrative bureaucracy in the courts and county government continued to expand forcing numerous renovations as more and more offices were squeezed into the building. In 1883 a thorough renovation destroyed the old circulation patterns and severely altered the exterior elevations. In 1926 and again in 1941, additions were made to the rear of the building and the maze of corridors and partitions were reshuffled as adequate space became a challenge to all more and more of the original fabric disappeared. Finally,, in the 1990's, the country took a dramatic step to halt further destruction of the historic fabric. They decided to remove the modern wings and renovate the exterior of the building to its original appearance of the 1790s and restore the older circulation patterns.

As a tangible reminder of South Carolina's colonial heritage, the building is only one of a handful of surviving colonial statehouses in this country. Many of the dramatic events which precipitated the colony's dramatic struggle for independence from Great Britain occurred with the walls of this building. After the removal of state government from Charleston and the disastrous fire of 1788, the building emerged in a new and prominent role as the county courthouse. Serving for more than 200 years as the focus of the legal community of the city, the courthouse has been the venue for many important events in Charlestonians quest for justice and interpretation of the rule of law.



Restored south elevation of Charleston County Court House of 1792, Drawn by Mark Wenger, CWF

THE PETER BOCQUET HOUSE

Constructed before 1788; alterations and additions c. 1850 93 Broad Street

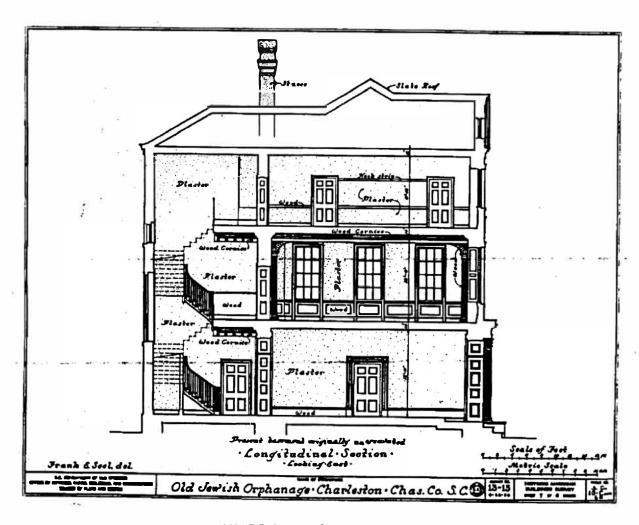
Built either by Peter Bocquet, Sr. or his son, Peter Bocquet, Jr., this early neoclassical dwelling and office was altered in the 1850s by James Simons, an attorney, Speaker of the South Carolina House and commander of the militia forces in the initial attack on Fort Sumter in 1861. Simons added the large three story wing and "hyphens" connecting the main house with the kitchen building at the rear. At this point the front house was converted to a side-hall, double-parlor plan with Greek Revival base molding, door surrounds, and mantels.

THE HEBREW ORPHANAGE

Constructed before 1811 88 Broad Street

Lying across from the side of the future State House, an early house stood on this lot by the time of the Ichnography of Charles-Town" map of 1739. Acquired by the wealthy Laurens family, the building on the property was described variously as the "large House" and "Messuage or Tenement" known as "White Hall." From the 1740s to the 1790s, the "Lot of Land" is not distinguished in the deeds as containing any buildings. Owned by various members of the Laurens and Ramsay families, it was sold to Edward Trescott in 1804 with a clause stipulating the lot was then occupied by "the Directors of the Branch Bank of the United States of America." There is some debate about whether the building was constructed by a member of the Laurens family for the bank, which subsequently moved to the corner of Meeting and Broad (the current City Hall), or whether Trescott built the present structure.

William Trescott initially rented this building to the Bank of the State of South Carolina, but by 1833, it had been sold to the Hebrew Orphan Society. The Society, founded in 1801, was intended to provide relief to widows and to educate, clothe, and maintain orphans of the Jewish faith, generally in private homes, as an alternative to the City Orphan House. It primarily assisted destitute women and children. The building only briefly served residential purposes, primarily being used as other fraternal order halls nearby, for meeting



Hebrew Orphanage, [uncaptioned HABS drawing]

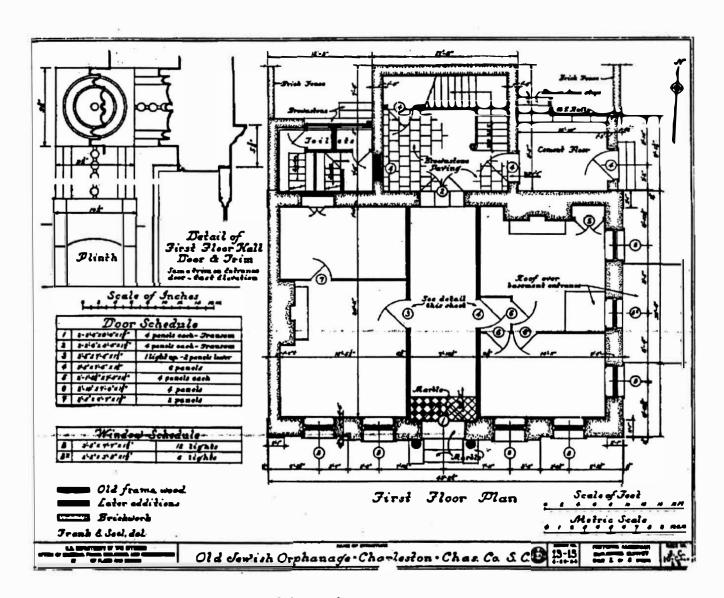
rooms and a school. After the loss of Beth Elohim Synagogue in the Ansonborough Fire of 1838, the congregation used the building for services until completion of the new Beth Elohim in 1840.

The front facade is dominated by a central pavilion surmounted by a pediment with a lunette window. The principal door is via a marble platform supporting a surround with engaged Comithian columns. On the interior the principal rooms are trimmed with woodwork which may date after the acquisition of the property by the Orphan Society. The rear stairhall projection, however, includes original, neoclassical detailing in the comice and frieze and in the stairhall. The Hebrew Orphanage was somewhat altered in the mid-twentieth century. Damaged in Hurricane Hugo but stabilized, it still awaits repair.

Sources:

Hagy, James. This Happy Land

The Old Jewish Orphanage," Datasheets, Historic American Building Survey



Hebrew Orphanage, [uncaptioned HABS drawing]

THE DR. DAVID RAMSAY HOUSE

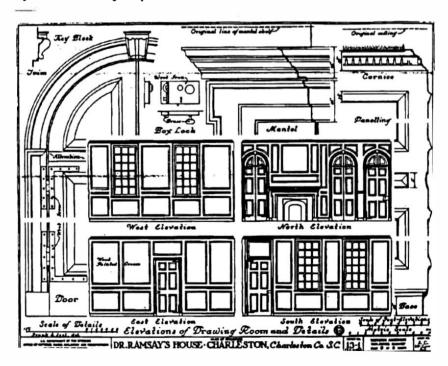
Constructed mid 18th century; renovations and additions 1816 92 Broad Street

This mid eighteenth-century double house was the residence of physician and patriot David Ramsay. Bom in 1749 in Lancaster County, Pennsylvania, Ramsay graduated from the College of New Jersey (Princeton) in 1765 at the age of 16 and completed medical training at the College of Philadelphia where one of his mentors was Dr. Benjamin Rush, a pioneer in smallpox innoculation. Rush said of his friend Ramsay that he was "far superior to any person we ever graduated at our college . . . I can promise more for him, in every thing, than I could for myself." Ramsay moved to Charleston in 1773 and was quickly elected to the South Carolina Assembly in which he served from 1776 until 1781. A member of the Continental Congress from 1782 to 1785, Ramsay published his own analysis and interpretation of the revolutionar era, History of the American Revolution (Philadelphia, 1789).

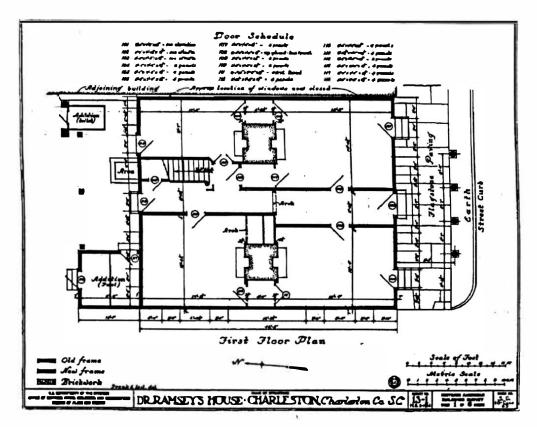
As in much of Charleston, the asymetrical plan of this building reflects typical eighteenth-century combination of commercial and residential functions on the ground floor. A central door, now covered by a three story portico, added about 1816 (the date inscribed on one structural timber), leads into a paneled commercial room. The second floor front parlor is, following eighteenthcentury convention, the most elaborate room in the house. Ramsay's association with this structure appears to have begun about 1784. His wife Martha Laurens, a patron of the architect Hoban, took a keen interest in the house and is likely the designer of the early nineteenth-century alterations. Ramsay wrote after Martha's death in 1811 that he found in her papers "accurately drawn by her hand the first plan of the western projection."



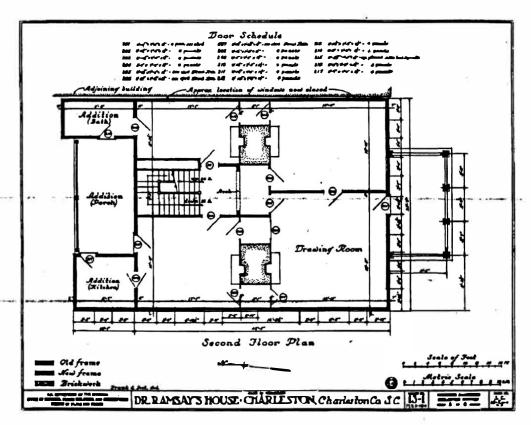
Detail of a view of Broad Street after the Civil War including the Hebrew Orphanage and the Ramsay House before the construction of its third tier of its piazza, Charleston Museum,



92 Broad Street, [uncaptioned HABS drawings]



92 Broad Street, [uncaptioned HABS drawings]



92 Broad Street, [uncaptioned HABS drawings]

THE PETER BOCQUET JR. HOUSE

Constructed c. 1770-72; altered c. 1820 & 1850; hurricane rehabilitation, 1990-91 95 Broad Street

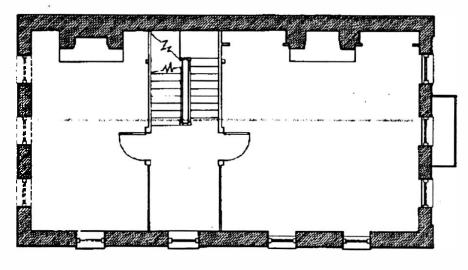
Son of the Huguenot baker who owned the property next door, Peter Bocquet, Jr., a wealthy deerskin trader received the lot as a gift. Bocquet served various representative and appointed posts and as an officer in the militia. He was also a member of Governor John Rutledge's Privy Council. The house was altered in the early nineteenth century with two door surrounds: one to provide separate street access to the L-shaped stairhall and the other directly into the front room which was probably used for business. Thus the floorplan is exactly the same as that of 56 Church Street. A single-flight, 1850s stair to the second floor was removed in the repairs after Hurricane Hugo and the first flight was restored to connect with the second and third floor remnants of the Georgian period staircase.

The great surprise in the house is the extraordinary quality of the woodwork, particularly in the front room on the second floor. The overnantel section of the chimneypiece is very similar to that originally in the John Stuart House and undoubtedly by the same carver, even though it is much wider and surmounts an elaborate wood mantel. The delicate leaf decoration of the scrollwork, the pediment carving, and the brackets supporting the shelf can be better enjoyed since the careful removal of the paint in 1991 and restoration of missing elements by scholar and conservationist John Bivins, Jr. The gothic arches on either side of the mantel were apparently added about 1850 and are the only major alteration of the room. Both the first and second floor south rooms have original mantels with fretwork friezes and the second floor has a crosetted overmantel with a broken pediment. Bivins has attributed the woodwork to the carving shop of John Lord.

Although the Mordecai Cohen tenement of the 1830s survives next door, identical houses to the west and the outbuildings of the Bocquet House were removed in about 1940 for the construction of the Piggly Wiggly store now slated for demolition.

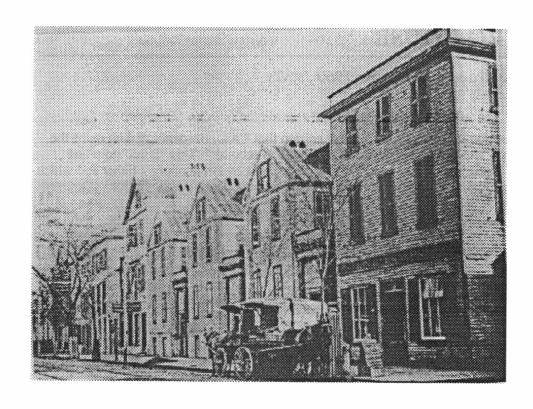
Source:

Bivins, John Jr. "Charleston Rococo Interiors, 1765-1775. The 'Sommers' Carver," <u>Journal of Early Southern</u> <u>Decorative Arts</u>

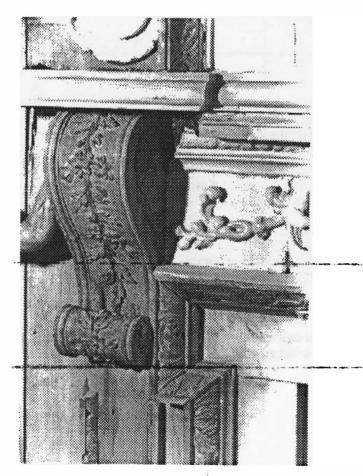


Peter Bocquet House, second floor plan, Measured by Willie Graham, Carl Lounsbury and Mark Wenger; drawn by Carl Lounsbury, CWF

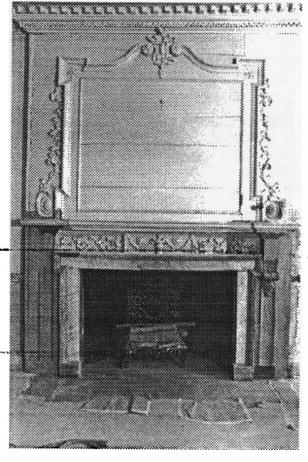




Streetscape of the southside of Broad Street with the Peter Bocquet House and the neighboring Mordecai Cohen Tenements, two of which were demolished, in the 1930s



Detail of console bracket after cleaning, Photograph by Terry Richardson



Second floor chimney piece in Peter Bocquet House during restoration, Photograph by Terry Richardson for Mrs. John Ragsdale

W. L. BREDENBURG HOUSE

Constructed 1879; Repairs 1886 and rennovations 1900-1920's 105 Broad Street

Charleston's Post and Courier reported in its October 23, 1879 edition that "W.L. Bredenburg who owns the lot at the southwest comer of Broad and King Streets, has commenced to rebuild." This "Brick store and residence" replaced a three-story frame structure owned for several decades by Bredenburg's father and which was destroyed by fire that same year. The Post and Courier predicted that the new building "when completed promises to be an ornament to the vicinity." This three story brick building has a cast iron storefront, stone quoins, and a heavy metal comice at the parapet. During the earthquake of 1886, the building sustained relatively minor damage that required \$200 to anchor the north and south walls and repair the roof. The stairway to the second floor was reconfigured during the first decades of the twentieth century. In continuous commercial use since its construction, the building today houses the retail center for Historic Charleston Reproductions.

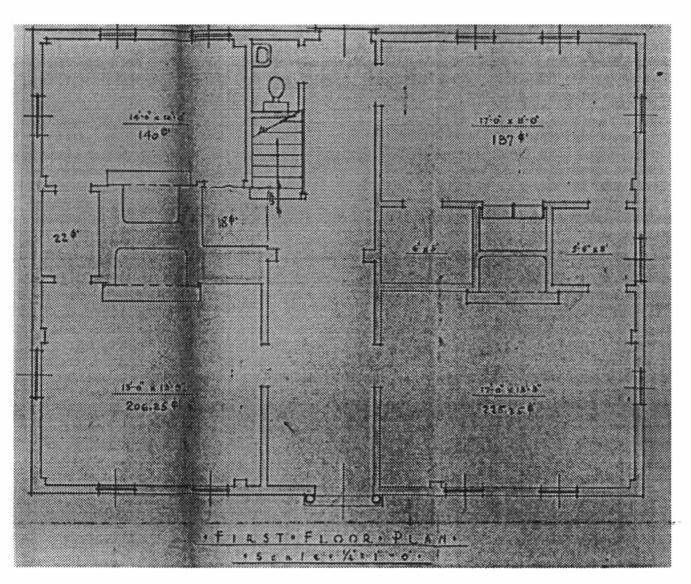
SLAVE MARKET MUSEUM

Built ca. 1850 6 Chalmers Street

By 1856 in Charleston an ordinance was passed prohibiting the public sale of slaves. This ordinance resulted in the opening of various sales room, yards or marts along Chalmers, State, and Queen Streets. One of these was Ryan's Mart which transformed a four story brick double tenement into a private auction area. The building included a specialized room known as a "barracoon" (Portuguese for slave jail), as well as personal offices and sales rooms. Auctions were held in the rear yard of the house located on Chalmer's Street.

Z. B. Oakes, an auction master, purchased the property in 1859 and transformed this urban dwelling into a commercial structure. Oakes inserted brick trusses in the wall of the German Fire Hall, the neighboring structure to the west, to support roof timbers for a one story-shed. He then decorated this addition with an impressive facade of octagonal pillars and a high arch enclosed by an iron gate.

Approximately twenty years after the purchase of this property by Oakes the building was converted back to a two story tenement. The arch was filled and a second floor was inserted under a new roof. In 1938, the property was purchased by Miriam B. Wilson, who developed it as a museum of African and African-American art and history. The City of Charleston presently owns the structure and has plans for re-opening it as a museum.



Lining House, First floor plan, c. 1961, Preservation Society of Charleston

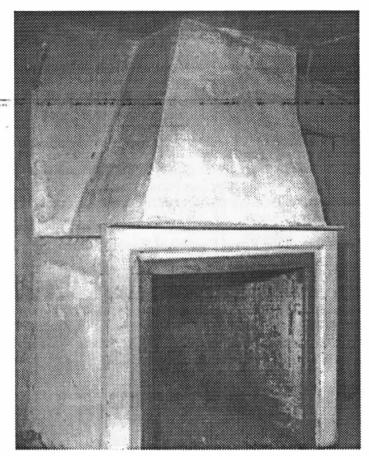
JOHN LINING HOUSE

Constructed before 1715; additions 1900's; renovations 1972 106 Broad Street

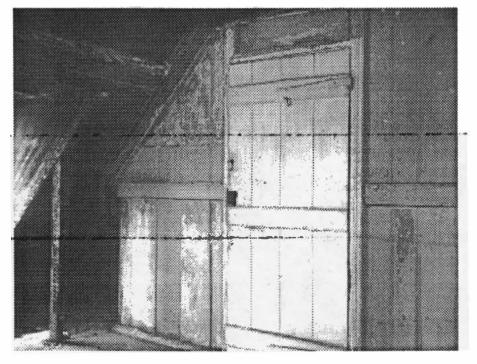
The dwelling at 106 Broad Street stands on part of original lot number 160 of the Grand Modell, which was granted March 13, 1693 by the Lords Proprietors to James De Bourdeaux. The date of construction of this dwelling, commonly referred to as the John Lining House, is uncertain but is thought to have been as early as 1694 and as late as 1715. As such, it is considered the earliest surviving frame dwelling in Charleston. Its designation as the John Lining House is dubious because of the late date of its conveyance on March 5, 1757 to John and Sarah Lining, and since it is doubtful John Lining ever occupied the property. The likely reason for this designation is that Dr. John Lining was the first person to conduct scientific and systematic weather observations in America, and thus the home was named for him.

The property was later occupied by Mrs. Ann Timothy, who published the <u>Gazette of the State of South Carolina</u> there from 1783 until her death in 1793, and by Dr. Andrew Tumbull who operated an apothecary shop in the building in the 1780's. Tumbull's shop was the first in a series of apothecary shops at this location until 1960. A storefront was added to the southeastern corner of the building in the 1900's to accomodate its commercial use. The interior of Schwettrnan's, the last pharmacy at the John Lining House, is now installed at the Charleston Museum. The house was vacant and slated for demolition in 1961. At that time, the Preservation Society of Charleston purchased and restored the house to its earlier appearance, and sold in 1972 as a private residence.

The Lining House is a rare Charleston example of Northern European vernacular residential architecture. Its design preceded the emergence of the Charleston single house and follows the double house plan, with a central hall flanked on each side by two rooms on the first and second floors, and three connecting rooms on the attic floor. The steeply pitched gable roof is flared at the eaves, covered with Welsh slate, and has six hipped dorners. The windows are single hung and feature nine over nine glazed panes and wide muntins, except for the dormers which are six over six. It is built low to the ground, with massive black cypress structural members, wide planks, and weatherboard siding from local forests. The house contains a front and rear entry, each having double three panel doors. The frontispiece features two engaged Tuscan columns supporting a classic entablature. The house has the only example of a T-shaped chimney in Charleston. This chimney serves five large fireplaces which have retained the original Georgian mantles, although one has been disguised in the neoclassical style. The interior features are from the early Georgian period, with paneled wainscoting throughout, entrance hall divided by relieving arch, and carved comice moulding.



Lining House, Chimney and fireplace opening, Louis Schwartz, photographer, Preservation Society of Charleston



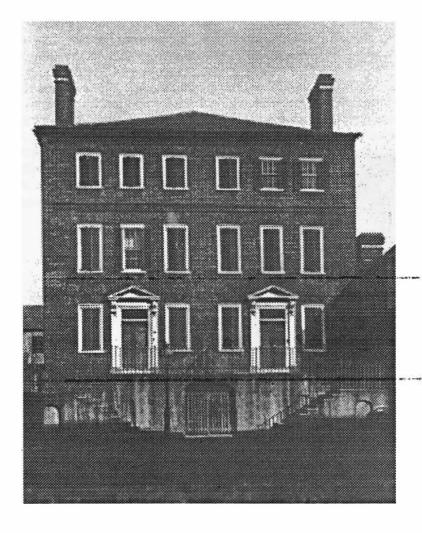
Lining House, Partition and doorway with exposed roof framing, third floor, Preservation Society of Charleston

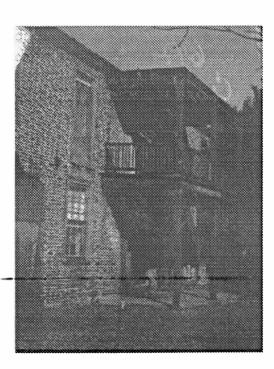
THE DANIEL BLAKE TENEMENTS

Constructed 1760-1772; renovations mid 19th century 2 & 4 Court House Square

The Grand Modell of 1680 originally designated the intersection of Meeting and Broad Streets as an open square for public buildings, however the erection of Charles Town's fortifications bisected the square and precluded the realization of that design. After the demolition of the city's walls in the early eighteenth century the intersection quickly became Charles Town's political center. Significant public structures were erected in each quadrant of the Grand Modell's open square. The four corners boasted the Beef Market on the northeast, St. Michael's Church on the southeast, the Treasury on the southwest and the colonial State House on the northwest.

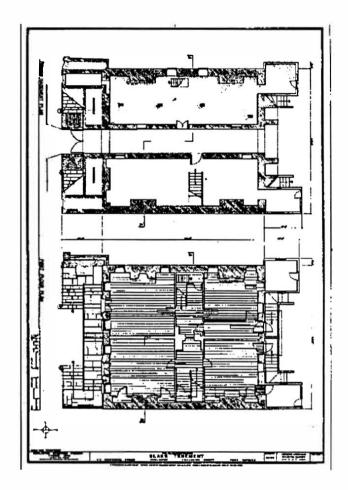
The Honorable Daniel Blake, a member of the Royal Council of South Carolina and a Justice of the Peace by 1755, soon saw the need for rental housing, particularly for gentlemen traveling to Charles Town on business related to the State House. Blake had in 1751 inherited a one half interest in a plot of land called Archdale Square fronting the north facade of the State House, which lay immediately across State House Alley. The land measured about 150 feet on each side and ranged the full length of the north edge of State House Alley and the same distance northward on Meeting Street. In 1760, he purchased at a price of 5.250 pounds the other one half interest of the property from his brother, William Blake. Blake's primary residence was 34 Meeting Street.



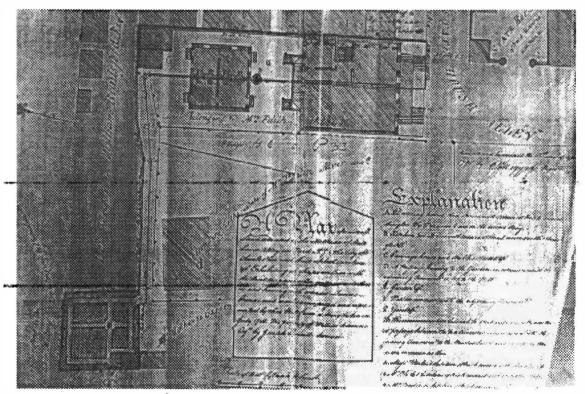


The double outbuilding of 6 Court House Square before demolition, 1962, HCF

The Blake Tenements from Court House Square, c. 1898, HCF

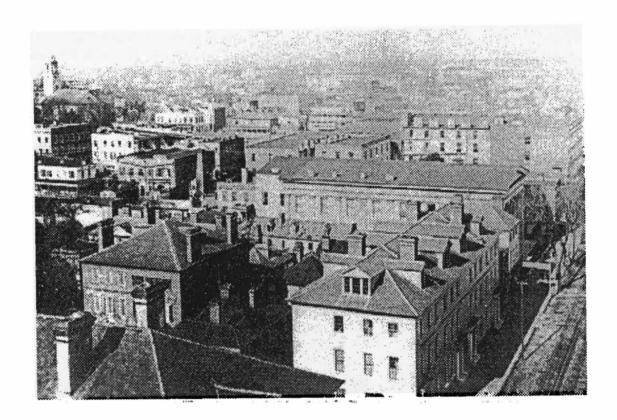


Blake Tenements, [HABS first floor plan and section]



Blake Tenements as shown on a plat by Joseph Purcell, July 1788, McCrady Plat Collection, Charleston County RMC

Between 1760 and 1772, Blake erected a fine double tenement with suitable outbuildings and added to it a parcel of land to the west as a garden for the tenements. By 1772, Blake had subdivided the large square and was selling parcels. The deed of sale for this tenement states, "Daniel Blake hath greatly improved the westernmost part of the said lott by building thereon two substantial brick tenements together with convenient outbuildings..." A plat of 1788 clearly identifies a double kitchen house, one serving each tenant, and a shared well. The configuration of the rear of the lots allowed a carriage house only for the eastern tenement. The plat also shows a parterre garden adjoined to the primary property by a convoluted walk. In the comer of the garden is a double privy. A plat of 1810 shows four brick tenements of three stories each fronting on Meeting Street with outbuildings backing up to the eastern facade of the surviving tenements. These four tenements wer originally very similar to the two survivng on Court House Alley. (After many alterations and conversion to the Timrod Hotel in the early twentieth century, these were demolished in the 1960's.)



View c. 1883 with Charleston County Court House roof, Blake Tenements, and a row of four similar 18th century tenements facing Meeting street, Mazyck, Charleston in 1883

As the legal and political capital of the region, Charles Town experienced a steady flow of gentleman visitors and travelling lawyers and judges. The Charleston City Directories are filled with references to attorney's residences and offices on Court House Square. The attorney Joseph Pearce is a long term resident of Court House Alley, first appearing in 1801. By 1802, the firm Cheves and Pearce, listed as barristers, are located on Court House Alley. Thomas Parker, a District Attorney and John Richardson, State Attorney, both list their offices on Court House Alley in 1807 and 1813 respectively. The primary non-attorney located for any length of time in these tenements was a factor, Daniel Hall, in the eastern tenement of the surviving units. The Blake Tenement is typical of the city's response to this unique commercial and residential need and has survived relatively unscathed. Although some early nineteenth century mantels were installed, the floor plan is unaltered and represents an arrangement which was common in Charles Town's urban core.

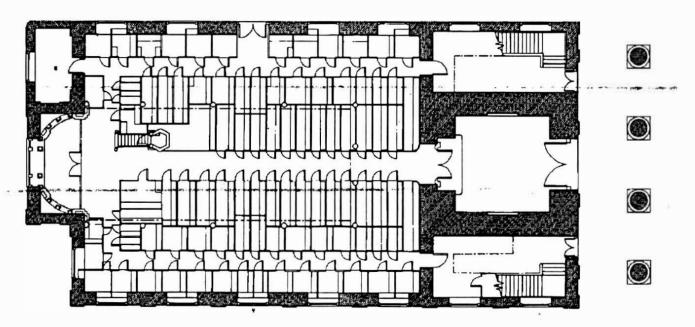
ST. MICHAEL'S CHURCH

Constructed 1752-1761 80 Meeting Street Humphrey Sommers, mason; Henry Burnett, carver; Anthony Forehand, carver

The construction of St. Michael's was begun in 1752, under the direction of Samuel Cardy, the general contractor. In February of that year, the <u>South Carolina Gazette</u> recorded the laying of the first stones by various luminaries, reporting that the church would be "built on the Plan of one of Mr. <u>Gibson's</u> Designs...." This generally has been taken to represent the work of James Gibbs, whose <u>Book of Architecture</u> contained plans and elevations for well-known churches such as St. Martin's-in-the-Fields. Typical of Charleston architecture, however, the design of St. Michael's is not a direct rendering from any published source.

Initially estimated to cost L35,000, by 1763 the construction expenses of the building has risen to almost L62,000 South Carolina currency. Except for the porch, the exterior was essentially complete by the end of 1756, when the artist Jeremiah Theus gilt the ball and dragon-form weathervane mounted atop the steeple (the present vane is later, and evidently was in place by 1820). The building was in use by 1761, but the interior was not fully completed until 1772.

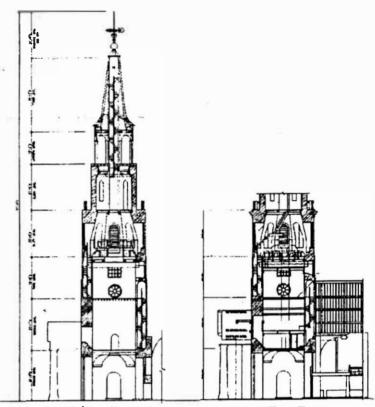
The Building Commissioner's records reveal the hands of numerous Charleston artisans in the church construction, such as mason Humphrey Sommers, whose residence is located at 128 Tradd. Documentation for the attribution of other Charleston work is represented by details rendered by tradesmen such as Henry Burnett, who is 1750 advertised himself as a "House and Ship Carver from London." Before his death in 1761, Burnett carved a "Corinthian intablature" for the steeple of L 100, and executed the bulk of the interior carving, including the narthex stair brackets, the Ionic capitals of the gallery columns, and the pulpit. His ceiling carving included "143 feet of Ovelo...88 Trusses...4 Large double Flowers in the Soffit" as well as a "Large foliage flower in the middle, "for which Burnett was paid L70. The most imposing piece of his work was the pulpit, which is missing only Burnett's original pineapple finial, two stair brackets, and the "Swelling Torus cut with Foliage Flowers & Cut through," no doubt resembling the Pierced pulpit torus as a contemporary church, Pompian Hill Chapel (which is the work of another carver). The present torus and denticulated crown above the pulpit box are post-Civil War changes. The pulpit was moved slightly at the time same time. Other documented carving is that of Anthony Forehand, who completed the four Corinthian pilasters and accompanying entablature in 1762. In 1772 the altar was completed by London carver John Lord, but was



St. Michael's Church floor plan, Measured by Willie Graham, Mark Wenger, and Carl Lounsbury; drawn Carl Lounsbury, CWF

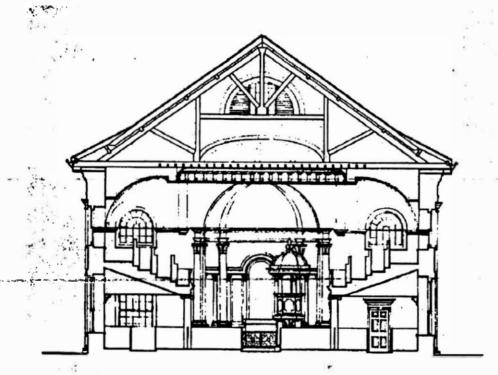


St. Michael's Church south elevation, Cummings and McCrady, Inc., architects



ST. MICHAEL'S CHURCH - CHARLESTON - 1993 RESTORATION

St. Michael's Church, steeple section drawing for 1993 restoration, Cummings and McCrady, Inc., Architects



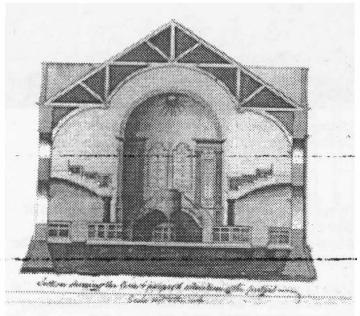
TRANSVERSE SECTION

St. Michael's Church, [uncaptioned HABS drawing]

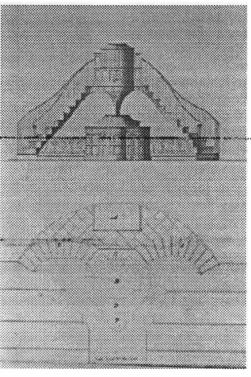
destroyed by Federal shelling in 1765; only the English altar rail of 1772 survives. The present chancel architecture is composed of wainscot surmounted by two full-height pilasters and a full entablature, all imitating Forehand's carving, but rendered in plaster rather than wood. This work post-dates the earthquake of 1886. In 1905, Tiffany & Co. was commissioned to further enhance the chancel with the addition of 8 engaged plaster columns and an elaborate paint scheme. The chancel was repainted in the 1940's, but the dome, leafed in schlag metal or aluminum foil and extensively stencilled int an eclectic style, remains. The stained glass windows in the building also are Tiffany work, installed between 1893 and 1908.

Despite damage from the Civil War, the earthquake, and various violent storms, the interior of the church is relatively unaltered except for the chancel. In 1818 the crossing was eliminated, the north door of the church closed, and ten pews added to fill the space. Additional pews later were added in various areas, particularly at the windows. Early in the 20th century all the pews were raised about 4" above the original floor surfaces. The pew facings and doors, as well and the gallery column casings, capitals, gallery facings, architrave, and soffits, as well as the pulpit, all were fashioned of red cedar, in 1753 the commissioners had advertised for "about 5000 inch and quarter, and 6000 feet of inch cedar boards." Although difficult to work, the cedar must have symbolically embraced the ancient Old Testament reverence for the "cedars of Lebanon" in ecclesiastical construction, since even the hidden load-bearing posts inside the gallery columns are of the same material. Other American churches of the period utilized cedar as well, as we see in the pulpit at Pompian Hill. The Pompian pulpit was finished with a red ochre or vermillion wash. 1993 paint research revealed that a similar vermillion originally coated all of the cedar in St. Michael's; this was largely scraped away after the earthquake. On the columns and pulpit, the vermillion served as a ground color for an abstract mahogany graining coat. The same mahoganizing was used for the narthex stair brackets and probably the west doors as well. Other narthex woodwork was painted a stone color originally.

The current state of the interior is close to its appearance of about 1850, with the exception of the removal of the Purbeck stone flooring of the nave, the 20th century vestibule finish, the stained glass, and the finish of the cancel. Under current conservation are the gallery capitals; the restored case of the 1767 organ by John Snetzler of London is being returned to the organ loft, containing a new tracker-action instrument to replace Snetzler's work that was removed in 1910. Other recent preservation work in addition to Hurricane Hugo damage to the tower and roof include repair of the tower clock and reestablishment of a full ring of bells.



Robert Mills section for an addition to St. Michael's Church, 1804, Photograph by Terry Richadson for St. Michael's Church



Robert Mills plan for a new pulpit and altar, 1804, Photograph by Terry Richardson for St. Michael's Church

COUNTY RECORDS OFFICE (THE FIREPROOF BUILDING)

Constructed 1822-1827

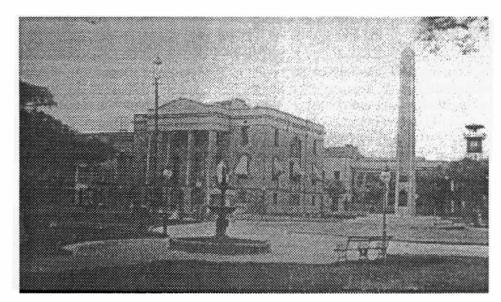
100 Meeting Street

Robert Mills; architect; John Spidle; supervising architect; John Gordon, bricklayer; James Rowe and John White, stonecutters; John Johnson, blacksmith

Combining the City's plan for the development of Washington Square and the necessity of secure fireproof storage for county records and documents, Robert Mills was contacted to provide plans for the construction of a fireproof building to be located on the northwestern edge of the park. His plans were completed during the spring of 1822 at which time he advertised for contractors' bids. As Mills was residing in Columbia, an on site supervisor, John Spidle, was hired. Work continued until December of 1826 when the building was reported ready for occupancy.

Mills's plans for achieving fireproofing rested mostly on the removal of combustible materials from the fabric

of the building and by covering the offices with brick barrel and groin vaults. Brick, brownstone, iron and a roughcast exterior were the main materials employed. The completed building differed from Mills's drawings in several respects. The surviving elevation by Mills had specified fluted brownstone columns instead of the plain roughcast stucco ones which were executed. Other changes for which Spidle might have been responsible are the elimination of the beltcourse between the second and third floors, the substitution of quoins for horizontal channeling and the lengthening of the third course windows.



Fireproof Records Building in 1902, surrounded by improvements to Washington Park made during Mayor Courtenay's administration in the 1880s

These exterior changes did

not effect the interior. Meeting the goals of providing fireproof storage as well as accessibility to a series of state offices, Mills inserted a central bay flanked on either side by hallways which extended through the length of the building. A central stairhall was crowned by a skylight which provided light to the interior. The eight exterior entries provided flexible access to the series of offices.

The curved staircases indicted in Mills's drawing were damaged in the 1886 earthquake and replaced with the current steps. Since 1955 the Fireproof Building has been the home of the South Carolina Historical Society and thus continues its original function of caretaker of important documents.

Sources:

Bryan, John M. Robert Mills, architect.

Severens, Kenneth. Charleston: Antebellum Architecture and Civic Destiny.