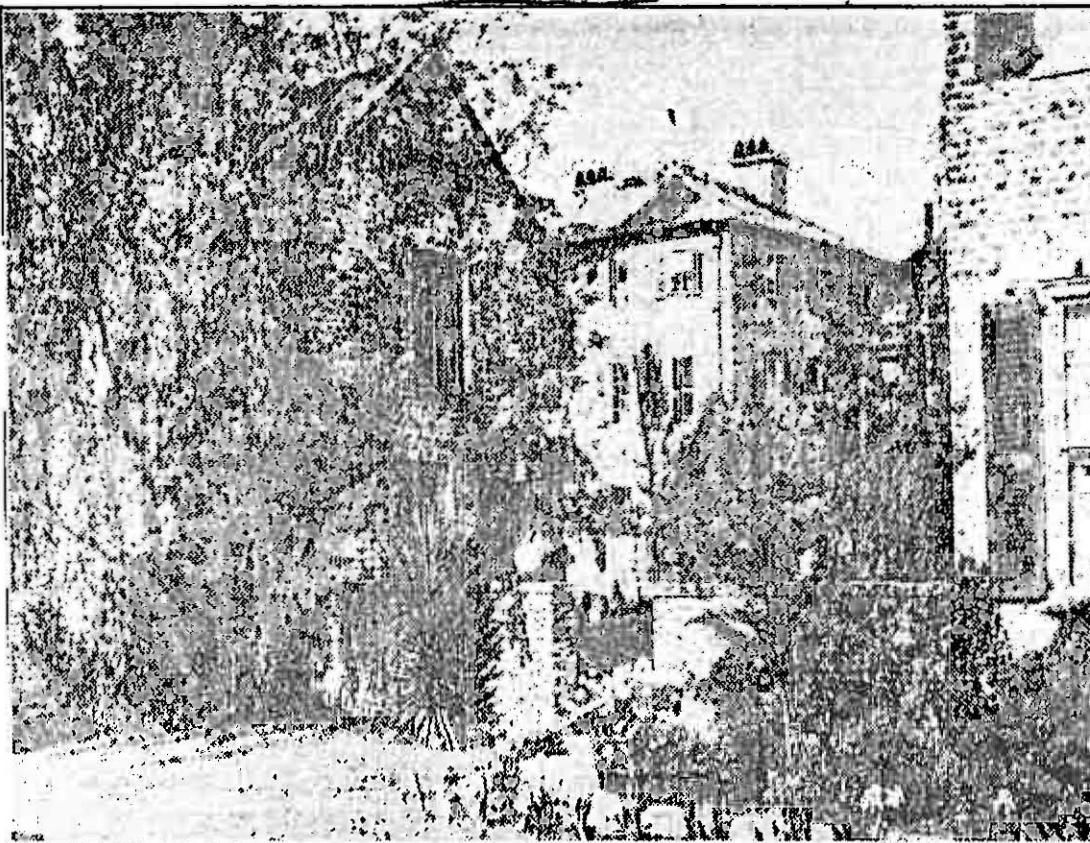


Do You Know Your Charleston?

46 Tradd Street



About four years ago, he began the work of rebuilding and restoration in Tradd street. Three houses stood on the property. The largest of these is now the Hutt's home and the studio was made from the former servant's quarters and kitchen in the rear. The studio, shown in the picture at the left, was two stories in height, but the artist knocked out the second floor, leaving only a balcony with mezzanine effect. The large chimney extends up through this balcony, which is reached by a stairway. There is an old Dutch oven in the building.

The original brick floor covers about half the studio. In the rear are the artist's print room and etching press. He is known best for his etchings, and stands in the first rank in the United States in this type of art. The entire north side of the building is lighted by a skyline, giving the light from the north traditionally sought by artists.

The main dwelling, of which a corner may be seen at the right in the photograph, is three stories high. In restoring it, many layers of wall paper were uncovered, illustrative of various periods. Among the most interesting is an example of French paper, with dancing figures depicted garbed in the costumes of 1810. It was found impossible to use any of the original wall papers, but Mr. Hutt has preserved a few samples.

There are two rooms on each floor, with an entrance between. In constructing the house, Mr. Hutt changed the original entrance on the south, fronting on Tradd street, to the west side of the dwelling, giving on the garden. He deliberately but successfully violated Charleston tradition in the use of the balcony, which instead of overhanging the street, likewise faces west on the garden.

Artist's House and Studio, Reclaimed in Tradd Street, Typical City Scene

In Charleston's backyards is tucked away a large measure of the city's charm, visible only as half seen and half imagined glimpses through open gates and over high brick walls.

In due recognition of this fact, Alfred Hutt, an artist who came here from the North, has developed his Tradd street garden, according to the Charleston theory. His house and studio, which he restored from old tumble-down buildings inhabited by negroes, follow partially the Charleston ideal and are at the same time the artist's own expression of theories which cannot be bound by any set tradition.

The general effect is one that has attracted widespread comment for its charm and suitability.

Mr. Hutt came to Charleston something more than ten years ago, to serve as the first instructor at the Carolina Art school, at the invitation of the Carolina Art Association. He immediately afterward wired his wife that he had "found heaven" or words to that effect, and they have been returning for longer and longer periods every succeeding year.

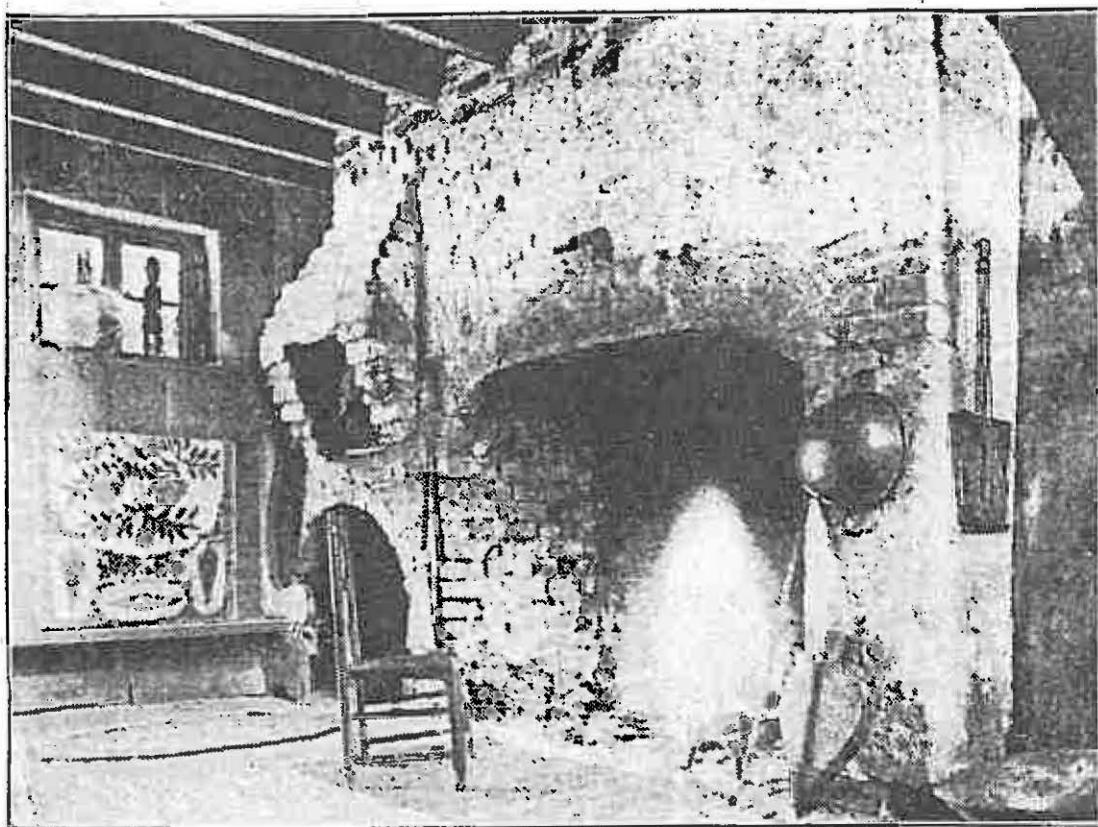
This balcony was taken from a house originally on the Church street side of Sheppards' Tavern, which formerly stood at the northeast corner of Church and Broad streets, and serves to preserve a bit of old Charleston which otherwise might have been destroyed when several buildings, including the tavern, were razed to make way for the handsome new Citizens and Southern Bank building. Another balcony from one of the houses there is in the possession of the Charleston Museum.

The raised entrance to the house brings the visitor to a point halfway between the first and second floors, with half-flight staircases leading both up and down. The house is three stories in height, one room wide.

Mr. Hutt's task of restoration and rebuilding followed out the general renovation movement which made of the eastern section of Tradd one of the most attractive residential sections of Charleston, following years in which it was given over to ramshackle negro homes and shanties. The accompanying picture shows the garden and studio with the rear of the Leyward House in Church street visible in the background.

Noted principally at the present time for his etchings, Mr. Hutt works also in oils, water-color and lithographs. He is the only American member of the British Society of Graphic Art and his Charleston scenes have been exhibited widely.

Numerous awards of artistic merit have come Mr. Hutt's way and he is a distinguished member of countless organizations given over to the promotion of the arts. He passes about eight months of the year in his Charleston home, and the remainder of the time he and Mrs. Hutt live in Woodstock, N. Y. Mr. Hutt is a native of Grand Haven, Mich., and received his training from American masters. In their love for Charleston, Mr. and Mrs. Hutt have become familiar and esteemed figures in the city's life.



—Photo by Paine

Fireless Cooker Included in 196-year-old Dutch Hearth in Studio of Alfred Hutty at 46 Tradd Street

One of the city's quaintest show objects, an old brick fireplace, is perhaps one of the city's most "unknown-about" objects. And yet it is probably better known at large than any other fireplace in Charleston.

The fireplace, believed to have been built about 1740, is at 46 Tradd street in the small, brick studio of Alfred Hutty, artist, who came here from the North in 1918.

Mr. Hutty, who restored two old tumble-down buildings at the Tradd street address for his home and studio in 1930, has been able to gather little information concerning his well known fireplace.

Friends from the North have told Mr. Hutty that the fireplace is a genuine Dutch hearth, and was used in the eighteenth century for cooking and heating. The studio obviously was used as servants' quarters years ago and the fireplace, according to Mr. Hutty, apparently was used until the place was restored. Today the old fireplace is as good as ever and is even used on chilly days. The draft is perfect and fires burn as well in the place today as they did probably 196 years ago.

The fireplace itself has an opening four feet high and six feet wide and is approximately three feet deep. From a glimpse up the chimney, the structure appears to be built similar to a modern fireplace with the throat, smoke shelf and flue in proper order.

To the left of the large opening of the fireplace are two smaller openings, one above the other. The

lower opening is a compartment apparently used for fuel storage. It measures approximately three feet high and three feet deep, with a circular arched opening.

Above the fuel compartment is a smaller opening or fireplace which is believed to have been used for cooking bread. The opening extends out from the wall at an angle and was used somewhat as a fireless cooker, according to Mr. Hutty.

This opening, about a foot and a half square, is below a small chimney. Just back of the chimney is a compartment in which fires were built. The smoke came out of the compartment, then up the chimney at the opening.

It is thought that fires were built in this place, then raked out after the compartment had been heated. The bread was then placed in the compartment and the opening sealed with bricks and mud to form an airtight compartment, corresponding to present-day fireless cookers.

The structure is made entirely of uneven English handmade bricks which were covered with a thick plaster of oyster shell composition. The plaster has fallen off most of the chimney and fireplace, and the bricks have been worn almost round.

No one apparently knows the history of the fireplace or the exact date of its erection. It's as good as ever today, according to Mr. Hutty, and the bricks are firm enough for another century or so.

GARDEN & DEPENDENCY OF THE JAMES VANDERHORST HOUSE

2009

46 Tradd Street

c. 1770

Residence of Mr. & Mrs. Frank W. Brumley

This home, dependency and garden stand on two lots. A one-story brick store was torn down in the late 1920s to make way for the garden, brick wall and gated entrance. At that time this area of Charleston was exceedingly rundown and this block of Tradd, containing some of the oldest remaining homes, is said to have been slated for demolition to make way for public housing. Some of the early Charleston preservationists protested, and in time pioneers in the restoration of Charleston, including artists like Elizabeth O'Neill Verner and Alfred Hutty, writer DuBose Heyward, and many others began to buy up and restore homes in this area.

The Carolina Art Association in 1919 invited Alfred Hutty to move to Charleston to be the first instructor at the Gibbes Art Gallery school. For the next 30 plus years the Huttys made Charleston their winter home. His etchings did much to show Charlestonians as well as the Northern visitors the beauty that still showed through the neglect and dilapidation of homes. His art has increasingly come to symbolize the best work of the Charleston Renaissance of the 1920s, particularly his portrayal of rural African Americans and Charleston's now-vanished street vendors.

Hutty purchased this property in 1927 to be his winter home and studio.

The house, renovated about 1927, presents a charming but different sight. A contemporary newspaper account described the renovation as being that of an artist who partially followed the Charleston ideal while not being totally bound by set tradition.

What Hutty did was to move the main entrance to the rear side of the home from its original location on the east side and close off the secondary door on the street end. (See the houses across the street to understand this.)

He replaced the window on the inside stair landing between the first and second floors with the new doorway and built curving outside steps up to it.

Outside above the doorway and beneath a window, he placed a balcony from Sheppard's tavern that was being razed to make way for a new bank building at Church & Broad.

Classic Charleston garden plants predominate in the planted area that quietly accommodates a driveway (note the old tile drain) and parking area at the rear around the Live Oak with the grand view of St. Michael's Episcopal Church beyond. A large Magnolia, which like the Live Oak is a tree native to the South, is behind the joggling board. The concept for this board is supposed to have come from Scotland, that of a bench without sufficient bracing that would allow older folks with arthritis to get some exercise by joggling up and down. It evolved into a wonderful children's play item.

Walk beyond the house to the brick patio before the windowed sitting addition and the dining room can be viewed through the screened door during the tour. Food would have been carried to the dining room from the kitchen building, which was not connected due to fire danger.

After viewing the dining room, go into the rear brick area to the right of the old kitchen building, where the roof lines of the Heyward Washington House and stable building can be seen. The dependency of the adjacent house is brand new. Note how it blends with the 1760s buildings.

KITCHEN DEPENDENCY

The free-standing kitchen building and servant quarters became Hutty's art studio and work area for making the copper plates and printing his etchings. The second floor was removed, except for a small loft bedroom, making a dramatic open space, with a north-facing "skylight" window installed to give proper lighting for a studio. A modern kitchen for that time was added off the rear, as well as a powder room and closet that are behind the small arched doors. The brick floor remains.

The massive cooking fireplace (6 ft. wide x 4 ft. high x 3 ft. deep) with two metal swing arms to hang pots and a genuine Dutch oven used for baking dominates the left wall at the entrance. The fireplace and oven were apparently in use until restoration began.

The arched (for support of the brick structure above) area is for firewood storage. Jutting out above it is the small chimney for one of the few remaining Dutch ovens in Charleston. This was used for baking after the oven area had been heated with a fire, the smoke from which was drawn forward out of the oven compartment and up the small chimney protruding just above the opening. The fire remains would be raked out of the oven, the goods to be baked put in, and the opening sealed off to retain the heat.

The furnishings in the kitchen building belong to the present owners. The large wardrobe migrated from Virginia to Athens, Georgia down the Great Wagon Road in a wagon; when brought to Charleston a few decades ago a coating of black paint that had been put on at some point was removed. The marble top dresser and the large framed wall mirror are also family pieces.

The owners have adapted the former kitchen building turned art studio to yet another use as a guesthouse space for family. For this tour they have put several of their Hutty original Etchings on display in his former work area. Note particularly the photograph of the artist and his wife and the one he did of his renovated home's new entrance.

After touring the kitchen building exit out the entrance gate.

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Kitchen Building and Garden of James Vanderhorst's House
c. 1770
46 Tradd Street
Home of Mr. and Mrs. Randell C. Stoney
Frances Humprey, a Charleston architect, resides in the kitchen dependency.

This house, built by William Vanderhorst (pronounced Vandross) for his son James, was one of the tall, rather austere houses that was built about the time of the Revolution. Records were destroyed by confiscation of the property on the north side of Tradd Street during the occupation by the British, but it is believed that this house was built just prior to the Revolution.

Tradd Street, one of the oldest in the city, had long been in a derelictated slum condition when Mr. and Mrs. Alfred Hutty purchased this property in 1927. There was little to recommend it then but apparently Mr. Hutty, a well known artist from Woodstock, New York, saw the great possibilities in reclaiming the house and that the kitchen building in the rear would make a wonderful studio.

Before anything was attempted, a brick store facing the street and a very old rear building were torn down and the colorful bricks used to build the high wall so typical in Charleston just where the store had been. Although most of the roof tiles had long disappeared on the kitchen and house, those remaining had a wonderful color. This black tile is known as Carolina tile, made in South Carolina in 18th century. Today, it is almost impossible to find. The wall separating the kitchen building from the garden also made up of remaining bricks from the store.

A shoe repair business occupied the first floor of the house with the front door on the street. The Hutty's changed this entrance to the side, adding the balcony and stairway up to the second level and created this lovely garden setting. Point out St. Michael's steeple through the trees.