

GOTHIC REVIVAL OUTBUILDINGS OF ANTEBELLUM
CHARLESTON, SOUTH CAROLINA

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ABSTRACT

The Gothic Revival was a movement of picturesque architecture that is found all over the United States on buildings built in the first half of the nineteenth century. In Antebellum Charleston people tended to cling to the classical styles of architecture even when the rest of the nation and Europe were enthusiastically embracing the different picturesque styles, such as Gothic Revival and Italianate. In the United States the Gothic Revival style can be found adorning buildings of every use. One of the unique applications to be found is on kitchen buildings and carriage houses. These applications exhibit traits of an early form of the Gothic Revival with simple ornamentation and symmetrical design.

Many people have associated the use of Gothic Revival architecture in Charleston with slavery because of its application to small outbuildings and certain institutional buildings around the city. The conclusion of this thesis is that the gothic elements were by no means limited to buildings with uses associated with slavery but rather an expression of the architectural fashion of the time. This project documents the Gothic Revival outbuildings in the context of the Gothic Revival movement nationally, regionally, and locally. It profiles existing examples of Gothic Revival outbuildings in Charleston. There is some investigation of how the Gothic Revival was used on plantations in addition to its use in the urban setting.

Documentation drawings of the Aiken-Rhett outbuildings, Bleak Hall Plantation icehouse, and William Blacklock House carriage house are included in an effort to provide a greater understanding of the unique applications of this style.

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CHAPTER ONE

INTRODUCTION

The picturesque qualities of service buildings associated with the elegant houses in Charleston, South Carolina, have always added to the charm of the architectural ensemble of this city. Tucked behind the large classical houses are some small carriage houses, kitchens, stables, wash houses, privies, and slave quarters that were constructed in the Gothic Revival style. These buildings, generally built between 1800 and 1860, are incongruent with the Federal and Georgian styles used on the main residences and are unusually ornate considering the simple daily functions they served.

This project documents and catalogues these known picturesque Gothic Revival buildings still in existence. Historic Charleston Foundation first brought it to the attention of my thesis advisors that there were no measured drawings of the outbuildings at Aiken Rhett, and from there I set out to document the Gothic Revival outbuildings that were accessible during the academic year. The outbuildings at the Aiken-Rhett house, Blacklock house, and the Bleak Hall Plantation icehouse, never previously documented, were selected for recordation to Historic American Building Survey standards.

The context of the Gothic Revival movement as a whole was researched to show what larger influences may have been at work in their creation. While the Gothic Revival was popular in the United States for most of the nineteenth century starting in the 1830s, it appeared earlier in Charleston. A short history of the Gothic Revival style and a brief survey of many Gothic Revival buildings and fragments around the city constructed in the antebellum period are also included to provide context. These Gothic-inspired

outbuildings on the peninsula are surveyed photographically, mapped, and cataloged to create a repository of this typology. The Gothic Revival in Charleston manifested itself in many forms. It was often a mixture of various architectural elements such as crenulations, pointed arch windows, and trefoils and quatrefoils. The outbuildings tended to be fanciful creations that pulled motifs from a number of styles but mainly from gothic and other medieval forms.

The purpose of this project is to research the background and motivation surrounding the incorporation of gothic architecture into Charleston buildings during the antebellum period and better define the relationship between Charlestonians, their slaves, and their shared architecture. In the past twenty years, some scholars have asserted the theory that gothic architecture was used in Charleston metaphorically to justify slavery by aligning antebellum southerners with medieval imagery (planters as analogous to feudal lords but with a paternal bent).¹ The incorporation of the Gothic Revival style into slavery and military-related civic buildings are cited as support for the connection to slavery.²

The collected data supports the notion that the outbuildings were created simply for fashion, because the style was popular at the time, and that there is not a deeper meaning underlying the use of this style. Gothic Revival does not indicate a subliminal

¹ John Michael Vlach, "The Plantation Tradition in an Urban Setting: The Case of the Aiken Rhett House in Charleston, SC," *Southern Cultures*, no. Winter 1999 (1999): 52-56.

Clifton Ellis and Gina Haney. "Visual Culture and Ideology: The Gothic Revival in the Backlot of Antebellum Charleston," *Southern Quarterly* 44, no. 4 (Summer 2007): 9-41.

² Ellis, "Visual Culture and Ideology: The Gothic Revival in the Backlot of Antebellum Charleston," 9-41. Maurie D. McInnis, "The Gothic Revival," In *The Politics of Taste in Antebellum Charleston* (Chapel Hill, NC: University of North Carolina Press, 2005), 195-239.

Vlach, "The Plantation Tradition in an Urban Setting: The Case of the Aiken Rhett House in Charleston, SC," 52-56.

relationship with slavery and this view is in direct opposition to recent articles written by known scholars of vernacular architecture.³

³ Clifton Ellis and Gina Haney. "Visual Culture and Ideology: The Gothic Revival in the Backlot of Antebellum Charleston," *Southern Quarterly* 44, no. 4 (Summer 2007): 9-41.
Maurie D. McInnis, "The Gothic Revival," In *The Politics of Taste in Antebellum Charleston* (Chapel Hill, NC: University of North Carolina Press, 2005), 195-212, 329.
John Michael Vlach, "The Plantation Tradition in an Urban Setting: The Case of the Aiken Rhett House in Charleston, SC," *Southern Cultures*, no. Winter 1999 (1999): 52-56.

CHAPTER TWO

METHODOLOGY

This project examines Gothic Revival outbuildings in Charleston within the context of the national, regional, and local Gothic Revival movement. This is undertaken with the goal of achieving a better understanding of the architectural anomaly these outbuildings present and the potential influences behind their design.

Research involved compiling background information on each residence with Gothic Revival outbuildings. Other examples of Charleston's Gothic inspired buildings were analyzed for comparison. Information was collected from the files of Historic Charleston Foundation's archive, the South Carolina room at the Charleston County Public Library, and Special Collections of the College of Charleston's Library. The Library of Congress Historic American Building Survey (HABS) collection provided photographic references for the buildings.¹

The milestones of the movement were presented in a graphic timeline to create an understanding of the progression of the movement and how Charleston's outbuildings fit into that timeline.

The known gothic outbuildings in Charleston were visually surveyed. This included ten properties with a total of fifteen outbuildings constructed in the Gothic Revival style. All ten locations were visited and photographed when possible. HABS level documentation drawings were completed (using AutoCAD) for three of the structures to provide a more comprehensive understanding of the construction. The two

¹ This collection is part of the Library of Congress' American Memories Collection, Built in America. It is part of the prints and photographs division. (http://memory.loc.gov/ammem/collections/habs_haer/)

outbuildings on the Aiken-Rhett property were completed in preparation for a condition assessment that will be conducted in the summer of 2010 by Historic Charleston Foundation. The Bleak Hall Plantation Icehouse, located on Edisto Island, was selected as an example of plantation Gothic Revival. The Blacklock house was selected to provide the earliest example of the movement in Charleston.

CHAPTER THREE

THE CHARLESTON LANDSCAPE

The outbuildings of Charleston, South Carolina are one of the most interesting aspects of the urban landscape. These small buildings, usually hidden behind larger houses, are physical reminders of the social structure of antebellum Charleston. They contribute to what scholars term an ‘urban plantation.’¹ These complexes were plantations without the agricultural element. As the Charleston single house developed, so did the back lot. Together, these two elements created urban plantations. The resulting spatial arrangement reflects social, environmental, economic, and aesthetic factors.

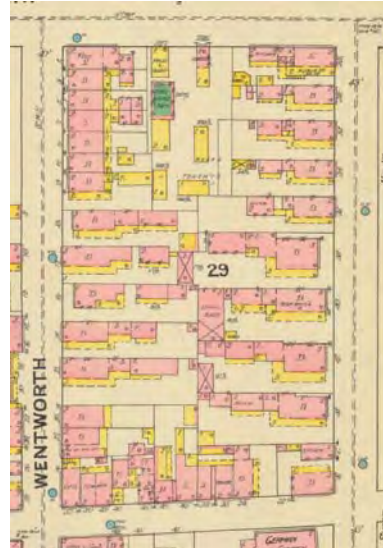


Figure 3.1: A block from the 1888 Sanborn maps showing the arrangement of single houses on their lots along Wentworth and Hassell Streets.

(1888 Charleston Sanborn Fire Insurance Map, University of South Carolina Digital Collections, Sheet 9, <http://digital.tcl.sc.edu/u/?/SFMAPS,599> (accessed February 15, 2009).



Figure 3.2: Typical Charleston single houses.

(<http://www.skyscrapercity.com/showthread.php?t=864230> (accessed March 2, 2010)

¹ A very common example used to illustrate the urban plantation idea is the Aiken-Rhett house. John Michael Vlach, "The Plantation Tradition in an Urban Setting: The Case of the Aiken Rhett House in Charleston, SC," *Southern Cultures*, (Winter 1999): 52-56. Bernard L. Herman, "The Embedded Landscapes of the Charleston Single House, 1780-1820," *Perspectives in Vernacular Architecture* 7, Exploring Everyday Landscapes (1997): 41-57. <http://www.jstor.org/stable/3514384> (accessed January 20, 2010).

The single house is believed to have evolved from the attached townhouse sometime in the early eighteenth century. Safety and climatic considerations led to the separation of the houses onto individual lots. The lots in Charleston were divided and subdivided to create lots that were narrow and deep. The houses are typically placed on one of the street corners of the lot with one of the long sides sitting on the side lot lines. This allows for the most distance between the houses, reducing the risk of fire spreading through the city, a common occurrence in the eighteenth and nineteenth centuries (Fig. 3.1).²

The single house was usually one room wide and two rooms deep with a stair hall in between the rooms. There was typically a piazza, a double height porch, on the side of the house that faced into the lot. It was typically located on the east or south elevation of the house. This porch was added to cope with the extreme heat and humidity of a Charleston summer. The single house was commonly entered through a door facing the street and opening onto the piazza. The building itself was entered through a second, more private, door that opened into the hall between the front and back rooms. A 1789 construction contract is the earliest known document that provides a description that fits the typology of the single house. (Fig. 3.2)³

Placed directly behind the residence on many single house lots, separated from the primary building, was usually a main outbuilding. This structure housed the laundry and kitchen with slave quarters above. The back lot would also include gardens, work

² Gene Waddell, "The Charleston Single House: An Architectural Survey," *Preservation Progress* 22 (2) (Mar. 1977): 4-8.

³ Gene Waddell, *Charleston Architecture 1670-1860* (Charleston, SC: Wyrick and Company, 2003), 67-78.

yards, privies, animal pens, sheds, and stables; all of the functions necessary to keep life in the main house running smoothly. These work areas were often dirty and full of garbage.⁴

Many academic scholars (Vlach, Herman, and McInnis) have concluded that these back lots were designed specifically to allow owners to exert control and influence over the lives of their slaves.⁵ Oftentimes the entire lot was surrounded by a high brick wall, limiting access of guests and slaves alike by forcing them to enter and exit through either the piazza door or the carriage drive that the piazza overlooked.



Figure 3.3: Example of an urban plantation at 32 S. Battery. The kitchen is on the left and the carriage house is on the right. Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,194B-3, <http://hdl.loc.gov/loc.pnp/hhh.sc0661> (accessed February 10, 2010)

This restricted access afforded the master with control.⁶ Enclosing walls began to be built in the early nineteenth century, well before the slave uprising in 1822 (Fig. 3.3).⁷

Kitchen buildings were commonly made of brick or wood if quickly constructed. Most

⁴ Maurie Dee McInnis, *The Politics of Taste in Antebellum Charleston* (Chapel Hill: University of North Carolina Press, 2005), 160-63.

⁵ Vlach, "The Plantation Tradition in an Urban Setting: The Case of the Aiken Rhett House in Charleston, SC," 52-56.

Herman, "The Embedded Landscapes of the Charleston Single House, 1780-1820," 41-57.

McInnis, *The Politics of Taste in Antebellum Charleston*, 160-194.

⁶ Bernard L. Herman, "The Embedded Landscapes of the Charleston Single House, 1780-1820," 41-57.

⁷ McInnis, *The Politics of Taste in Antebellum Charleston*, 178-180.

owners replaced wood structures with brick ones as soon as possible due to the risk of fire. The early eighteenth century outbuilding combined the kitchen and laundry with slave quarters. These buildings were typically two rooms with a central chimney between them and a fire box in each room. The living quarters above were usually subdivided into four rooms, two of which would have fireplaces. The two rooms on the bottom functioned as a kitchen and a laundry. Each room on the first floor had its own entrance from the exterior, and there were interior stairs in one of the rooms that led to the quarters on the second floor. This arrangement evolved in the late eighteenth century into a building that had the kitchen and laundry on the first floor and a separate entrance for the slaves' quarters. There were usually two chimneys on the back wall that abutted the property line with two smaller fireboxes on the second floor to provide heat for the quarters, rather than the central chimney arrangement seen in the earlier layouts (Figs. 3.4 to 3.7).⁸

These support buildings tended to be very simple and functional with very few, if any architectural embellishments. It was uncommon for any style to be added to these buildings. This is what makes a small collection of fifteen kitchens, carriage houses, and privies built between 1800 and the 1860 unique. This collection was remodeled or built during the Gothic Revival movement in America and reflect the picturesque style. These buildings represent a unique manifestation of a common Charleston typology.

⁸ McInnis, *The Politics of Taste in Antebellum Charleston*, 170-174.



Figure 3.4: 126 Tradd Street outbuilding. Early 18th century layout with the chimney in the middle. Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,322A-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0545> (accessed February 10, 2010).



Figure 3.5: 108 Beaufain Street outbuilding bordering the edge of the property line.
Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,196A-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0684> (accessed February 10, 2010).



Figure 3.6: 108 Beaufain Street, first floor interior view showing the fireplace against the back wall. Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,196A-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0684> (accessed February 10, 2010).



Figure 3.7: 8 Judith Street, a typical wooden outbuilding.

Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS, SC,10-CHAR,196A-3, <http://hdl.loc.gov/loc.pnp/hhh.sc0483> (accessed February 10, 2010).

CHAPTER FOUR

HISTORIC CONTEXT OF THE GOTHIC REVIVAL MOVEMENT

The Gothic movement started in France in 1137 with the construction of the choir at St. Denis. The Abbot of St. Denis, Suger wanted the new choir to have lots of light, particularly colored light. This led to the technological advances that allowed for very high ceilings and large expanses of window space. The combination of three technological advances made the gothic was the pointed arch, the rib vault, and the flying buttress. When used collectively they allowed for a lighter construction than the earlier Romanesque style, which involved rounded barrel vaults with continuous load bearing masonry walls. The lightening of the construction allowed the roofs of churches to be raised and the roof loads to be transferred to the columns and buttresses, allowing for large window openings in the walls between the columns

(Fig. 4.1). In England the Gothic style developed into something that was more elaborate than what was commonly built in France. The use of extra decorative ribbing, fan vaulting, and window tracery became common along with the lancet windows that define the gothic style. With the coming of the Renaissance, the building of gothic structures fell out of fashion in the sixteenth century and was replaced by use of the Classical style.¹



Figure 4.1: Medieval Gothic Cathedral. Notre Dame Cathedral, Paris. (Photo by Author, 2003)

¹ Lawrence Wodehouse and Marion Moffett, *A History of Western Architecture* (Mountain View, CA: Mayfield Publishing Company, 1989), 159-200.

The gothic buildings from the Middle-Ages were mainly cathedrals, yet there are examples of gothic architecture used in the domestic buildings of the wealthy. The High Gothic architecture of the English Middle-Ages was the inspiration for the development of the informal picturesque gothic in the United States ²

Gothic Revival in England

The Gothic Revival style appeared throughout Europe, but the English Gothic influenced Charlestonians the most. The English Gothic Revival appeared on smaller domestic buildings as well as the large ecclesiastical and civic ones. Ever since the founding of Charleston by the Lords Proprietors (1670), Charlestonians have been strongly influenced stylistically by England. The structure of society and the types of entertainments enjoyed by Charlestonians mimic what was happening in England at the same time. The English influence was reinforced by direct trade because it was a port city. Architectural pattern books were commonly imported to Charleston and were widely used by craftsmen, builders, and gentlemen architects.³

The Renaissance brought a resurgence of classical design principles emphasizing symmetry and proportion. These are the same principles that characterize the Georgian, Federal, and Greek Revival styles prevalent in Charleston. The old Gothic style was criticized by the proponents of classical architecture for its lack of order and symmetry. Though there were instances of Gothic structures still being built by architects in England during the early eighteenth century, the Classical style had become fashionable by then.

² Megan Aldrich, *Gothic Revival* (London: Phaidon Press Ltd, 1994), 33-35.

³ Carl Lounsbury, "The Dynamics of Architectural Design in Eighteenth-Century Charleston and the Lowcountry," *Perspectives in Vernacular Architecture* 7, Exploring Everyday Landscapes (1997): 58-72.

One of the most notable architects to design in the gothic style during the era of the classical was Sir Christopher Wren. In general Wren was not an admirer of the gothic, but whenever he was hired to add to or finish a gothic building he would choose to follow the original building style rather than introduce a new style. This was the case when restoration work was undertaken by Wren at Westminster Abbey (1713 – 1725). Along with the alterations and repairs to the existing medieval buildings, new ones were also being constructed in the gothic style on the campuses of the universities of England in this time. So, it can be argued that the Gothic style never truly died.⁴

The Gothic Revival movement in architecture was part of a larger movement of art, literature, poetry, and ecclesiastical societies that were moving away from classicism and towards the more romantic modern ideals of the picturesque. In 1742 a pattern book was published by Batty Langley titled *Ancient Architecture Restored and Improved*.⁵ In the pattern book, Langley tried to update gothic by forcing it to follow the principles of classical design.⁶

The first examples of Gothic Revival architecture that appeared in England were small garden houses and cottages built in the 1720s and 1730s. The concept for these buildings was the creation of picturesque scenes in the garden. The construction of Gothic Revival garden structures and faux medieval ruins continued throughout the

⁴ Kenneth Clark, *The Gothic Revival: An Essay in the History of Taste* (New York: Hold, Rinehart & Winston, 1962), 13-17.

⁵ First published as Batty Langley, *Ancient Architecture* in 1742. It was republished as Batty Langley and Thomas Langley, *Gothic Architecture, Improved by Rules and Proportions. In Many Grand Designs of Columns, Doors, Windows, Chimney Pieces, Arcades, Colonnades, Porticoes, Umbrellas, Temples, and Pavilions*, (1747; repr., New York: B. Blom., 1972).

⁶ Aldrich, *Gothic Revival*, 36-38.

eighteenth century. It was in this form of garden follies and picturesque ruins that the Gothic Revival first manifested itself in the United States.

During the eighteenth century in England, much of what was built in the Gothic Revival fashion was created by gentlemen architects on their country estates. The unusual nature of this style in comparison to what had been the ruling fashion in architecture for the previous centuries made the Gothic Revival buildings prominent. Horace Walpole was one of the most influential of these early gentlemen architects. He remodeled and built his house, Strawberry Hill (beginning construction in 1750), using the Gothic Revival style for both the interior and exterior of the building. In addition to his interests in gothic architecture, he is credited with writing the first gothic novel, *The Castle of Otranto* (1764).⁷

The early structures of the Gothic Revival movement in England were considered architectural curiosities limited to the country homes of the wealthy until the late eighteenth century when pattern books featuring the Gothic Revival were mass produced and purchased by the middle class.⁸

⁷ Aldrich, *Gothic Revival*, 44-65.

⁸ The early, whimsical garden follies that sported Gothic Revival motifs will be known as Gothick (spelled with a k) for the purposes of this paper. The term Gothic will refer to the buildings constructed during the Middle Ages (mid-1200s to the 1530) when the Gothic style was as much a construction technique as it was a style of ornamentation. The term Gothic Revival will refer to later buildings that were designed in the picturesque Gothic style. This includes the buildings that have a number of the Gothic Revival elements but do not employ the construction techniques of the Gothic. The accuracy of the application of the Gothic Revival varies greatly. A pure Gothic Revival building is asymmetrical, has buttresses, pointed arches and a number of other Gothic elements added. Many of the buildings constructed in this style do not strictly follow the rules of the style. Many have elements from a number of different styles mixed in with the Gothic elements.

Pattern books of the Gothic Revival in England and the United States

There were many pattern books published on the topic of gothic architecture in England throughout the eighteenth and early nineteenth century that created mass appeal for the Gothic Revival. The earliest of these is *Convenient and Ornamental Architecture* by John Crunden published in 1760, then republished in 1791.⁹ Crunden created designs that aimed to reach people of all economic levels. The same could be said for *Designs for Elegant Cottages and Small Villas: Calculated for the Comfort of Persons of Moderate and of Ample Fortune* written by E. Gyfford and published in 1806.¹⁰ Because of the accessibility of these books, the Gothic Revival became associated with the middle class and was used to design smaller buildings not related to ecclesiastical architecture.

Many early pattern books lacked accurate drawings of medieval architecture that could be used for scholarly studies. John Britton filled that need by publishing books on gothic architecture that served as a reference for Gothic Revival details. These publications included *Specimens of Gothic Architecture* (1821) written by A. C. Pugin, *The Architectural Antiquities of Great Britain* (1807), and *Cathedral Antiquities* (1814).¹¹

⁹ John Crunden, *Convenient and Ornamental Architecture: Consisting of Original Designs for Plans, Elevations, and Sections, Beginning with the Farm House, and Regularly Ascending to the Most Grand and Magnificent Villa* (1767, repr., New Haven, CT: Research Publications, 1973), Microform.

¹⁰ E. Gyfford, *Designs for Elegant Cottages and Small Villas: Calculated for the Comfort and Convenience of Persons of Moderate and of Ample Fortune* (1806; repr. of first ed., Farnborough: Gregg, 1972).

¹¹ Augustus Pugin, *Specimens of Gothic Architecture: Selected from Various Ancient Edifices in England : Consisting of Plans, Elevations, Sections, and Parts at Large ... Accompanied by Historical and Descriptive Accounts* (1821 repr., New Haven, CT.: Research Publications, 1979) Microform.
John Britton, *The Architectural Antiquities of Great Britain; Represented and Illustrated in a Series of Views, Elevations, Plans, Sections, and Details, of Various Ancient English Edifices: With Historical and Descriptive Accounts of Each* (1812, London: J. Taylor and the author).
http://books.google.com/books?id=qNUHAAAAQAAJ&printsec=frontcover&dq=The+Architectural+Antiquities+of+Great+Britain&lr=&ei=FoLGS_22GI6CygS8r4TmBw&cd=2#v=onepage&q&f=false (accessed December 12, 2009)

The most accurate measured drawing source book on medieval architecture was *An Attempt to Discriminate the Styles of English Architecture from the Conquest to the Reformation* by Thomas Rickman.¹² The main book that illustrated applications of the style that could be easily used by the middle class was written in 1833 by John Claudius Loudon. This book, *Encyclopedia of Cottage, Farm and Villa Architecture*, was a major force in bringing the Gothic Revival to the United States as well as to England and Ireland.¹³

In the United States, Andrew Jackson Downing wrote the most influential pattern books promoting the Gothic Revival, including *Cottage Residences* in 1842 and *The Architecture of Country Houses* in 1850. This last book was largely influenced by Loudon's *Encyclopedia of Cottage Farm and Villa Architecture*. Jackson took many of the ideas of Loudon and adapted them to create a domestic architecture he felt reflected a true American spirit.¹⁴

John Britton, *Cathedral Antiquities* (1836, London: M.A. Nattali).

http://books.google.com/books?id=LeUDAAAAYAAJ&printsec=frontcover&dq=Cathedral+Antiquities&lr=&ei=o4bGS9rXKp7-zQTFj_31Bw&cd=1# (accessed December 12, 2009).

¹² This book was first published in 1817 but went through a number of revisions in the following years until it reached its final edition in 1881.

Rickman, Thomas, *An Attempt to Discriminate the Styles of Architecture in England from the Conquest to the Reformation: With a Sketch of the Grecian and Roman Orders* 7th ed. (London: Parker and Co., 1881).

¹³ Aldrich, *Gothic Revival*, 101-127.

¹⁴ J. Stewart Johnson, "Introduction to the Dover Edition," in *The Architecture of Country Houses*, by A.J. Downing, V-XV, (Mineola, NY: Dover Publications, Inc., 1969).

Gothic Revival in the United States

The first major structure built in the Gothic Revival style in the United States was the Second Trinity Church in New York, completed in 1794 after the first Trinity Church was burnt during the Revolution.¹⁵ But this building is an anomaly; most buildings designed/built in the Gothic Revival were completed well after the start of the nineteenth century. The earliest examples of non-ecclesiastical Gothic Revival architecture are from the southeastern United States, such as the Old Georgia State Capital. Started in 1807 and completed in 1833, this building is an example of civic architecture that was designed in the latest style from England. The capital design was started by Major-General Jett Thomas and completed by architect Joseph Lane.

Benjamin Latrobe used the Gothic Revival style in the United States, designing and constructing four buildings, two of which still survive today. His designs included two churches, St. Paul's Church in Alexandria, Virginia (1818) and Christ Church in Washington D.C (1807), a bank that was built in 1807, and the first Gothic Revival residence, Sedgeley, located outside Philadelphia in 1805.¹⁶

Latrobe's Sedgeley was the first full Gothic Revival villa in the country. The whole estate, which included the pathways, gardens, and outbuildings, imitated the picturesque style popular in England. The architecture of Sedgeley is symmetrical, unlike the later Gothic Revival which was asymmetrical(Fig. 4.2) . The house itself was

¹⁵ The First Trinity Church, built 1698 , enlarged in 1737, and burnt during the Revolutionary War, also had some basic gothic elements such as lancet windows and tracery.

¹⁶ Wayne Andrews, *American Gothic: Its Origins, Its Trials, Its Triumphs* (New York: Random House, 1975).

Calder Loth and Julius Trousdale Sadler, Jr., *The Only Proper Style: Gothic Architecture in America*, (Boston: New York Graphic Society, 1975).

torn down in 1857, so the only remaining building today is the associated tenant house (Fig. 4.3).

It was also designed in the Gothic Revival style to contribute to the overall motif of the estate. The approach was laid out so that a person entering the estate would see the smaller tenant cottage before catching a glimpse of the larger villa. It is believed that the design could have been modeled after the gate house designed by James Wyatt at Sheffield Park in Sussex in 1775-1777, an estate that Latrobe had firsthand experience with before coming to the United States.

Originally the tenant house did not

have the decorative barge board or the wooden porches, which were added in the late eighteenth century.¹⁷

A number of other early American architects, such as Charles Bulfinch and Thomas Jefferson, dabbled in the use of the Gothic Revival. They were inspired by the



Figure 4.2: Sedgeley shown within the designed landscape. (Thomas Birch, *Southeast View of "Sedgeley Park," the Country Seat of James Cowles Fisher, Esq.* about 1819, in The Smithsonian American Art Museum, <http://americanart.si.edu/t2go/1ya/index-frame.html> (accessed March 1, 2010))



Figure 4.3: The Sedgeley tenant house. Photo taken 1972. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS PA,51-PHILA,397A-1, <http://hdl.loc.gov/loc.pnp/hhh.pa0879>)

¹⁷ Michael W. Fazio and Patrick A. Snadon, *The Domestic Architecture of Benjamin Henry Latrobe* (Baltimore: John Hopkins University Press, 2006), 267-284.

pattern books that were produced in England and brought over to the United States. Many of these early attempts at emulating the gothic style used symmetrical classical architecture with applied gothic ornamentation. These buildings had little in common with the true principles of medieval Gothic (mid-1200s to 1530), either in theory or in the ingenious structural design that gave rise to the Gothic movement. The gothic out buildings of Charleston with their quatrefoils, lancet windows, and applied wooden trim are examples of applied gothic style.

As the gothic literature that romanticized the Middle Ages proliferated, the demand for picturesque Gothic Revival architecture grew. A.J. Davis, from the firm of Town and Davis, is one of the most famous and influential Gothic Revival architects. His firm was responsible for the design of what is considered the first fully developed, asymmetrical gothic building, Glenellen Estate outside of Baltimore, in 1832. Six years later in 1838, Lyndhurst, in the Hudson River Valley, was completed. Davis went on to become a proponent of the picturesque Gothic Revival. He is unique among the architects that specialized in the Gothic Revival because the majority of his buildings did not have a religious use, but a secular one. The common application of the Gothic Revival on buildings of all types, from prisons and city halls to utilitarian buildings such as barns, privies, gazebos, and dog houses, is part of what defines this architectural movement.

One distinct related movement that is unique to the American landscape was the carpenter gothic. This type of Gothic Revival design is identified by the vertical bead

and batten boards and the intricately cut wood trim that is applied to the building to give it a gothic appearance. The buildings that follow this pattern were often designed by their builders and based on the designs seen in pattern books such as those written by A.J. Downing.¹⁸

The Gothic Revival in Charleston

In keeping with the rest of the country, the residents of Charleston began to use the Gothic Revival style. The use of Gothic Revival in the city, with its asymmetrical forms and unusual ornamentation, was a radical departure from Charleston's classical tradition. In Charleston many of the structures are not what can be considered pure Gothic Revival. They often consist of a mixture of various elements from Italianate, Romanesque, Classical, and Medieval with the Gothic. The overall impression of many of these buildings is very strongly Gothic even though the individual elements can be attributed to other styles.

The first Gothic inspired construction was a steeple atop an otherwise very classically designed church. The Cathedral of St. Luke and St. Paul at 126 Coming Street was constructed in 1811. The tower had to be altered because of construction difficulties



Figure 4.4 The Cathedral of St. Luke and St. Paul.

(<http://www.state.sc.us/scdah/hpawards2008.htm>
(Accessed April 20, 2010)



Figure 4.5: Robert Mill's Marine Hospital.
(Photo by author, 2010)

¹⁸ Wayne Andrews, *American Gothic: Its Origins, Its Trials, Its Triumphs*.
Calder Loth and Julius Trousdale Sadler, Jr., *The Only Proper Style*.

and the resulting architecture of the tower is more Gothic in appearance than classical (fig. 4.4).¹⁹

The construction of the first large scale (yet symmetrical) Gothic Revival buildings in Charleston was surrounded by controversy. The

Marine Hospital (1831-34) was built using funds appropriated from Congress and designed by Robert Mills. Initially, the city council selected a design done by local architect Frederick Wenser. This decision was then overruled by Congress who gave the commission to Mills.²⁰ The contract for the

construction was also awarded to an out-of-state contractor when the bids submitted by local builders came in over what the federal government thought that the building construction should cost.

Early in the 1830s when the building was constructed, the nullification crisis was underway and these overrides by the federal government did not sit well with the citizens of Charleston (Fig.

4.5).²¹



Figure 4.6: The Old City Jail. (Photo by Author, 2010)



Figure 4.7: Drawing from Harpers Monthly of the rear of the old city jail and the work house on the right.

(“Jail-Yard, Charleston,” from Harper’s New Monthly Magazine 31, Issue 182, (July, 1865) <http://digital.library.cornell.edu/cgi/t/text/text-idx?c=harp;idno=harp0031-2> (accessed February 15, 2010)

¹⁹ Jonathan Poston, *The Buildings of Charleston: A Guide to the City’s Architecture* (Columbia: University of South Carolina Press, 1997), 627-628.

²⁰ Mills no longer practiced architecture in Charleston when he was awarded this commission.

²¹ Kenneth Severens, *Charleston: Antebellum Architecture and Civic Destiny*, (Knoxville: The University of Tennessee Press, 1988), 68-69.

Years after the controversy surrounding the Marine Hospital died away, two other institutional buildings owned by the city, and on the same plot of land, were approved to be renovated. These were the work house and the old city jail. (Fig. 4.6 and 4.7) The work house was initially built to deal with disobedient slaves. Late in the 1840s, there was an incident that involved the escaping of slaves that were being held in the work house. This caused a series of changes to the way that the institution was being run and resulted in the need for a renovation. Mr. Edward C. Jones was the local architect behind the renovation that gave the workhouse its fortress like appearance.²²



Figure 4.8: South Carolina Railroad Complex passenger train depot. 37 John St. (Photo by Author, 2010).



Figure 4.9: South Carolina Railroad Complex gates. (Photo by Author, 2010)

After the work was completed on the work house, it was decided that the old city jail was in need of renovations. The commission went to the Charleston firm of Barbot and Seyle, who put the octagonal addition on the back of the building and are responsible for the Gothic Revival renovations to the exterior in 1855.²³ ²⁴ The style used for the

²² The work house no longer stands, it was badly damaged in the earthquake of 1886 and had to be demolished. Kenneth Severens, *Charleston: Antebellum Architecture and Civic Destiny*, 160-162.

²³ The citizens of Charleston were very concerned about social welfare and reform. During the nineteenth century, a number of institutions were grouped together into one block. This included the workhouse, city jail, the marine hospital, and Roper Hospital. While the marine hospital, workhouse and city jail were renovated in the Gothic Revival style, the Roper hospital was done in the Italianate, another picturesque style.

²⁴ Kenneth Severens, *Charleston: Antebellum Architecture and Civic Destiny*, 160-162.

work house and city jail is only partially gothic. Much of the detailing is Romanesque such as the simple rounded arch windows and doors and brick cornice trim. The castellation along the roof are what gives the building its medieval appearance.

An early (1844) Gothic Revival building located north of Calhoun Street, the passenger platform for the South Carolina

Railroad, was designed by the same architect responsible for the renovations to the work house, Edward C. Jones (Fig. 4.8). Another gothic detailed structure that remains from the railroad complex is the freight station (Fig. 4.9). This building was next to the home of William Aiken, founder of the railroad, at 456 King. His property has a Gothic Revival carriage house, which is believed to have been constructed after Aiken's death in 1831 by his widow.²⁵

The Arsenal is one of the most important Gothic Revival buildings in Charleston (Fig. 4.10). The original building was built in 1822 immediately following the Denmark Vesey slave insurrection in the same year. The building's use changed to a military academy in 1843, and within a few years an expansion was needed. Edward Brickell White was the architect responsible for the addition of a third floor that included gothic-inspired crenellations. The Gothic Revival was carried further with the addition of wings in 1854. It is important to note that in the 1840s both the Virginia Military Institute and



Figure 4.10: The Citadel/Arsenal in the 1890s. (In John Carson Hay Steel, Sr. and Robert Pinckney Rhett, *Charleston Then and Now*, (Orangeburg, SC: Sandlapper Publishing Co., 1996), 84.)

²⁵ Kenneth Severens, *Charleston: Antebellum Architecture and Civic Destiny*, 154-156.
Jonathan Poston, *The Buildings of Charleston: A Guide to the City's Architecture*, 405-06.

West Point had buildings constructed that had similar Gothic Revival-inspired crenellations.²⁶

Military Hall, built in 1845, was also designed by E.B. White. (Fig. 4.11) This building was located on Wentworth Street and reflects the Gothic Revival style. It was used as to be a location for the drilling and meeting of Charleston's militia.²⁷ The German Fire Steam Engine Company building, on Chalmers Street, built in 1851 is another example of the work of Edward C. Jones and has elements that allude to the gothic. (Fig. 4.12)²⁸

Jones and Lee was a prominent firm in Charleston that was responsible for a number of different buildings that were done in a variety of the latest styles including Moorish, Gothic Revival and the Italianate. E.B. White, Jones's contemporary, also worked as an architect in Charleston designing in the romantic styles. He was a graduate of West



Figure 4.11: The Military Hall in the 1890s.
(In John Carson Hay Steel, Sr. and Robert Pinckney Rhett, *Charleston Then and Now*, (Orangeburg, SC: Sandlapper Publishing Co., 1996), 68.)

²⁶ The campus at Virginia Military Institute was designed by A.J. Davis in 1848-1861. The design included six buildings done in the Gothic Revival style. Buildings with gothic elements were conceived of a little earlier for West Point under the direction of Superintendent Major Richard Delafield (1838-1845). The style at West Point is very similar to that of The Citadel with a mix of the Gothic Revival and Romanesque giving the buildings a very military-like appearance.

Calder Loth, ed., *Virginia Landmarks Register* (University of Virginia Press, 1999), 264.

Rod Miller and Richard Cheek, *West Point U.S. Military Academy: An Architectural Tour* (New York: Princeton Architectural Press, 2002), 6-8.

²⁷ Kenneth Severens, *Charleston: Antebellum Architecture and Civic Destiny*, 135-137.

Jonathan Poston, *The Buildings of Charleston: A Guide to the City's Architecture*, 393-394.

²⁸ Daniel J. Crooks Jr., *Charleston is Burning: two Centuries of Fire and Flames* (Charleston, SC: The History Press, 2009), 71.

Point Military Academy, which had a number of buildings that had elements of the Gothic Revival on its campus. This may have been the inspiration behind the gothic crenulations added to the military buildings otherwise Romanesque in appearance, that he designed in Charleston, such as the Old Citadel. Both White and Jones designed secular buildings and churches in the Gothic Revival style; however neither Jones and Lee or E.B. White limited themselves to designing in a single style as they worked in a range of styles from classical to romantic.²⁹

In addition to civic buildings, other buildings and houses in Charleston had Gothic Revival detailing prior to the Civil War. One example is the William Enston building storefront on King Street, constructed in 1851. A number of houses around the city also have Gothic Revival detailing on otherwise classical buildings, including the lancet windows on Ashley Hall (1802-16) and the Bennett/Jones House (1840). In the case of the Bennett/Jones House, there are Gothic Revival-detailed bay windows on the side elevations of the house (Fig. 4.13 to 4.16).

²⁹ Gene Waddell, *Charleston Architecture 1670-1860 Volume I*, (Charleston, SC: Wyrick and Company, 2003), 232-248.

Beatrice St. Julien Ravenel, *Architects of Charleston* (Charleston: Carolina Art Association, 1945), 183-219.



Figure 4.12: The German Fire Steam Engine Company at 8 Chalmers Street. Built 1851. (Photo by Author, 2010)



Figure 4.13: Gothic detailing on the Bennett/Jones House at 89 Smith Street. Ca. 1840. (Photo by Author, 2010)



Figure 4.14: The Gothic Revival building that once stood at 299 King Street. Built ca. 1843. (In Samuel Gaillard Stoney, *This is Charleston: A Survey of the Architectural Heritage of A Unique American City Undertaken by the Charleston Civic Services Committee*, (Charleston, SC: The Carolina Art Association, 1944), 65.)



Figure 4.15: Three lancet windows on 172 Rutledge Avenue. Ca. 1802-16. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,309-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0611>)



Figure 4.16: The William Entson Building's Gothic Revival storefront. Built 1850. (Photo by Author, 2010)

After the Civil War, the Gothic Revival continued to be used in building design in Charleston until the early twentieth century. The Knights of Columbus Hall, built in 1906, is one of the later examples. Some of the more prominent examples include the Masonic Temple (built 1871-72), the library for the Porter Military Academy (1887), and the Crafts School on Legare Street (built 1881). These buildings vary greatly in the extent that the Gothic Revival was applied, ranging from the detailed Masonic temple to the simplicity of pointed entry doors and buttresses at the Crafts School. The accuracy of the application of the Gothic Revival in Charleston varies, often combining the Gothic Revival with elements of other styles. It is clear though, that the Gothic Revival around Charleston was not limited in the types of buildings it was applied to (Figs. 4.17 to 4.22).³⁰

³⁰ Jonathan Poston, *The Buildings of Charleston: A Guide to the City's Architecture*.



Figure 4.17: The Knights of Columbus building located at 143 Calhoun Street. Built in 1906. (Courtesy of Rebecca Cybularz, 2009)



Figure 4.18: Masonic Temple at 270 King Street. Built 1871-72. (Photo by Author, 2010)



Figure 4.19 Door of the Crafts School at 67 Legare Street. (Photo by Author, 2010)



Figure 4.20 Porter Military Academy's Hoffman Library. Today it is the Waring Library for the Medical University of South Carolina. (Photo by Author, 2010)



Figure 4.21: The George W. Flach Building, 159 King Street, built 1865-1866. (Photo by Author, 2010)



Figure 4.22: Small infill shop at 193 King Street with Gothic Revival details. (Photo by Author, 2010)

The architectural trends that can be seen on various buildings within the city of Charleston are repeated in the surrounding countryside on plantations during this same period. Many small outbuildings and barns on these large estates had Gothic Revival features. The most fully developed Gothic Revival estate was Rose Hill (built 1860) where the main house and all outbuildings were completed in the gothic style. Earlier and less extravagant examples of the Gothic Revival on Low Country plantations include a commissary and stables on Middleburg Plantation and the ice house that was part of Bleak Hall Plantation on Edisto Island. The physician's house on Pine Grove Plantation in Georgetown County is a unique early example of a Gothic Revival cottage that became popular in the mid-1800s. It is very similar to the designs found in A.J. Downing's books and are seen across the country (Figs. 4.23 to 4.30). These Charleston and Low Country examples have applied Gothic Revival elements in various ways and on different types of antebellum buildings. Very few examples are pure Gothic Revival buildings, but rather a vernacular variation blending many picturesque motifs.

Examples of Plantation Gothic Revival:



MIDDLEBURG, Commissary

F. B.

Figure 4.23: Middleburg Plantation, Commissary, Photo ca. 1938. (In Samuel Gaillard Stoney, *Plantations of the Carolina Low Country*, (Charleston, SC: The Carolina Art Association, 1939), 96.)



MIDDLEBURG, Stable

B. J. I

Figure 4.24: Middleburg Plantation, Stable, Photo ca. 1938. (In Samuel Gaillard Stoney, *Plantations of the Carolina Low Country*, (Charleston, SC: The Carolina Art Association, 1939), 96.)



Figure 4.25: Chicora Wood Plantation, Right Elevation, Note the small lancet window under the peak of the roof. Built before 1819.

(South Carolina Department of History and Archives, National Register Property Listings, <http://www.nationalregister.sc.gov/georgetown/S10817722006/index.htm>)



Figure 4.26: Annandale Plantation, Outbuilding-Slave Cabin, Georgetown County. (South Carolina Department of History and Archives, National Register Property Listings, <http://www.nationalregister.sc.gov/georgetown/S10817722007/index.htm>)



Figure 4.27: Physician's cottage at Millbrook Plantation, Georgetown County, built ca. 1834.
(In Jane N. Iseley, William P. Baldwin, Jr. and Agnes L. Baldwin. *Plantations of the Low Country: South Carolina 1697-1865*, (Greensboro, NC: Legacy Publications 1985), 85.)



Figure 4.28: Rose Hill Plantation, Beaufort County, Built ca. 1860.
(Photo by William Kirk, 2009, <http://south-carolina-plantations.com/beaufort/rose-hill.html>)

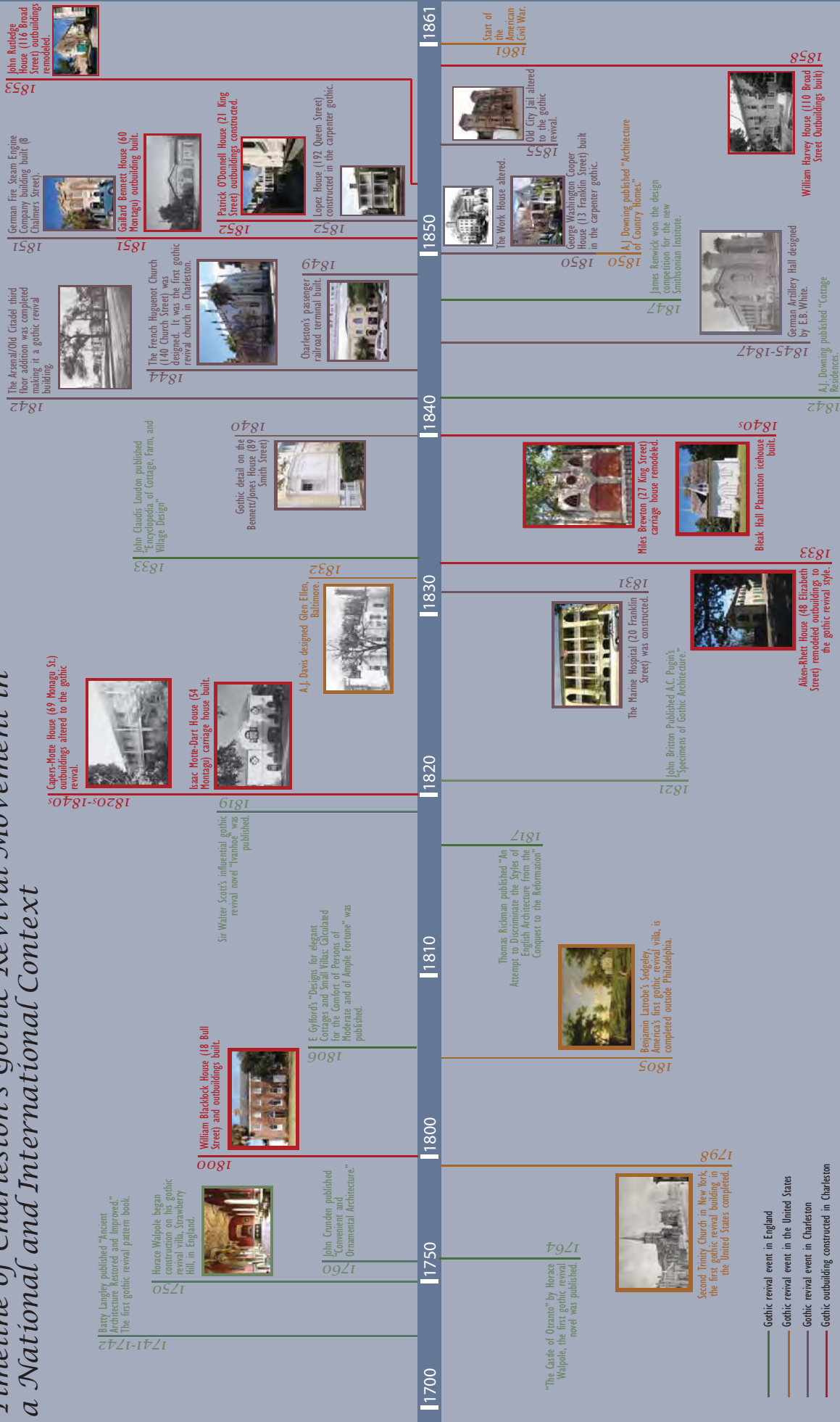


Figure 4.29: Arundel Plantation, Slave Cabin, Georgetown County.
(South Carolina Department of History and Archives, National Register Property Listings, <http://www.nationalregister.sc.gov/georgetown/S10817722025/pages/S1081772202512.htm>)



Figure 4.30: Arundel Plantation, Smokehouse, Georgetown County.
(South Carolina Department of History and Archives, National Register Property Listings, <http://www.nationalregister.sc.gov/georgetown/S10817722025/pages/S1081772202514.htm>)

Timeline of Charleston's Gothic Revival Movement in a National and International Context



Locations of Gothic Revival Buildings in Downtown Charleston



Key

- Extant houses with Gothic Revival outbuildings
- Lost gothic revival outbuildings
- Misc. Gothic Revival buildings (not outbuildings)
- Lost Misc. Gothic Revival buildings (not outbuildings)
- Garden Follies

- 11 Kitchen building from the estate of Henry Pinckney on the site of Memmenger School
- 12 Carriage House at 69 Meeting Street
- 13 The Marine Hospital at 13 Franklin Street
- 14 The Passenger Terminal at 37 John Street
- 15 The Old Citadel/Arsenal at 337 Meeting Street
- 16 German Steam Engine Company 8 Chalmers Street
- 17 192 Queen Street
- 18 13 Franklin Street
- 19 The William Entson Building at 191 King Street
- 20 The Old City Jail at 21 Magazine Street
- 21 Military Hall
- 22 The Work House
- 23 299 King Street
- 24 14 Legare Street
- 25 31 Meeting Street
- 26 91 Beaufain Street
- 27 61 Vanderhorst Street



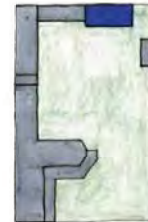
1 The Aiken-Rhett House
48 Elizabeth Street



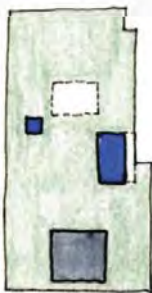
2 The John Rutledge House
116 Broad Street



3 The William Harvey House
110 Broad Street



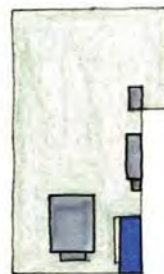
4 The William Aiken House
456 King Street



5 The Blacklock House
18 Bull Street



6 The Patrick O'Donnell House
21 King Street



7 The Miles Brewton House
27 King Street



8 The Capers-Motte House
69 Church Street



9 The Isaac-Motte Dart House
54 Montague Street



10 The Gaillard-Bennett House
60 Montague Street

CHAPTER FIVE

CHARLESTON'S GOTHIC REVIVAL OUTBUILDINGS

This chapter has a brief history of the eleven properties that have existing Gothic Revival outbuildings. For the eight properties located in the city of Charleston that were not documented with HABS drawings, the history is a very brief outline showing when the buildings were constructed or altered to the Gothic Revival style. Any information that can relate to the owners responsible for the initial Gothic Revival style changes is discussed, as well as any specific information about what changes were made to the buildings over the years. The exact dates for the construction of outbuildings in general are particularly hard to find evidence of. The dates listed here are the dates that are currently accepted as the construction date based on changes in ownership, renovations to the main house, or other historic documentation. This is an area that is in need of further research. For the buildings that have had HABS drawings done, the information is a little more extensive and includes a brief architectural description. The construction dates are illustrated on a timeline in relation to the events that have taken place in the Gothic Revival movement. The Gothic Revival outbuildings are also located on a map to show where they are located in the city and in relation to each other. Included on the map are many of the other Gothic Revival buildings that have been constructed in Charleston.

Brief Profiles of Existing Gothic Revival Outbuildings

The Isaac-Motte Dart House at 54 Montagu

- ❖ House built: 1806-1809
- ❖ Outbuilding built: ca. 1823

The outbuilding on the property, a carriage house with slave quarters above, is believed to have been constructed around 1823 in the Gothic Revival style.¹ At the time of the buildings' construction, Edward Washington North owned and occupied the house. He remained a resident of the Charleston single house until 1845.² In the 1930s or 1940s, a wooden addition was added to the carriage house while the property was owned by the American Missionary Association. In 1950 the property was sold and became a dormitory for a nursing school.³ In 1993, when the current owners bought the property, the carriage house was rundown and completely overgrown with vines. Some of the changes they made in an effort to make the building a functional part of the estate included replacing the missing exterior windows, putting a new window in place of the large carriage door, adding the necessary building systems and a small fireplace. They now rent out the carriage house and use it as guest quarters.⁴ In addition to the carriage

¹ Historic Charleston Foundation, "Garden and Carriage House of the Isaac Motte Dart House," 1997, Property File for 54 Montagu, Historic Charleston Foundation Archives, Charleston, SC.

² Maurie Dee McInnis, *The Politics of Taste in Antebellum Charleston* (Chapel Hill: University of North Carolina Press, 2005), 216-217.

³ Jonathan Poston, *The Buildings of Charleston: A Guide to the City's Architecture* (Columbia: University of South Carolina Press, 1997), 538-539.

⁴ Eliot Nusbaum, "Carriage Comfort," *Traditional Home*, May 2003, 53-58.

house renovation a small modern garden shed was built that mimics the Gothic Revival features of the carriage house.⁵ (figs. 5.1 to 5.2)



Figure 5.1: Carriage House at 54 Montagu Street.
(Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,472-1, <http://hdl.loc.gov/loc.pnp/hhh.sc1021>)



Figure 5.2: Modern garden shed with gothic elements at 54 Montagu Street. (Photo taken by Author, 2009)

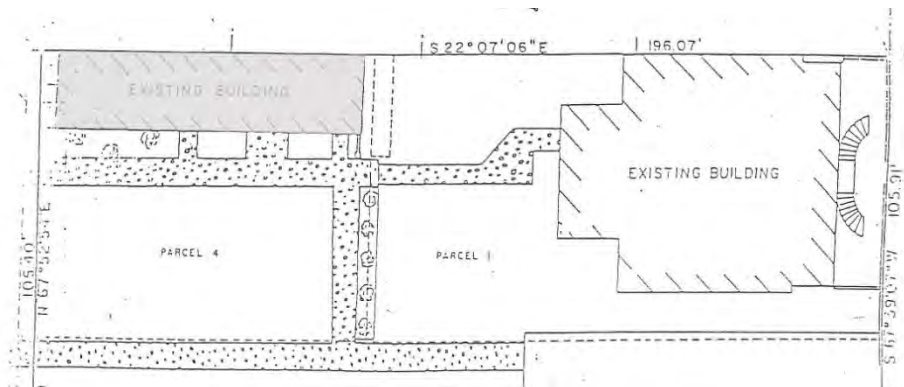


Figure 5.3: Site plan of 54 Montagu Street showing the basic layout of the lot. The carriage house is shaded in.
(Disher, Hamrick, and Meyer, Inc., survey, Property File for 54 Montagu, Historic Charleston Foundation Archives, Charleston, SC.)

⁵ Garden Shed Construction Documents, Property File for 54 Montagu, Historic Charleston Foundation Archives, Charleston, SC.



Figure 5.4: The main house at 54 Montagu Street. (Photo by Author, 2010)

The William Harvey House at 110 Broad Street

- ❖ House built: 1728
- ❖ Outbuilding built: Pre-1858

The only Gothic Revival building on the property at 110 Broad Street is the carriage house. The estate also included a privy and a kitchen/laundry building, once separated but now connected to the main house. Neither was constructed in the Gothic Revival style. No specific construction date has been determined for the carriage house. The earliest date for which the existence of the building was confirmed is 1858, although it could have been built earlier.⁶ Today the carriage house has been converted into a residence.⁷ Some of the notable people who have occupied the property include William Harvey, who was responsible for construction of the building, the provincial governor James Glen, and Ralph Izzard. The Izzard Family owned the house from 1756-1856.

⁶ McInnis claims that the building was most likely built by Joel Poinsett and his wife Mary Izard Pringle who bought the house in 1837 and renovated. The other HCF literature estimates that the building dates to an earlier period.

⁷ Historic Charleston Foundation, "The William Harvey House, C. 1728," 1982, Property File for 110 Broad Street, Historic Charleston Foundation Archives, Charleston, SC.

The last of the Izzard family to own the house included Joel Poinsett, who is best remembered for entertaining President Monroe in 1819 during his visit to Charleston and introducing the poinsettia to the United States from Mexico. The house was sold to Judge Mitchell King in 1856 and his descendents lived there until 1975.⁸ It was most likely during the residence of the Izzard family descendents that the carriage house was built or remodeled in the Gothic Revival style. At some point in the eighteenth century the Izzard family purchased the Lining house next door. They resold the Lining House in 1796 but retained the portion of the land where the carriage house was eventually constructed with the intention of making a garden for the main house.⁹ (figs. 5.5 to 5.7)

⁸ Jonathan Poston, *The Buildings of Charleston: A Guide to the City's Architecture*, 204.

⁹ Robert P. Stockton, "110 Broad St. Dates to 1728," Do you Know Your Charleston?, *Post and Courier*, June 26, 1978.



Figure 5.5: Photo of the carriage house at 110 Broad Street.

(Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,104B-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0656>)

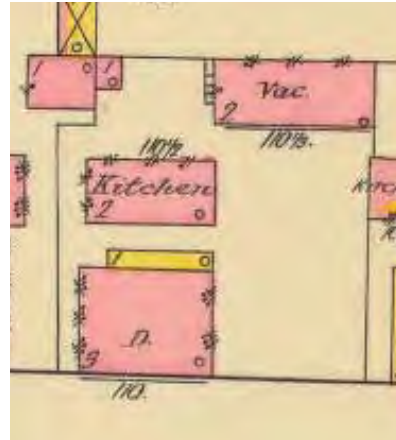


Figure 5.6: This map shows the layout of the lot at 110 Broad Street. The façade of the carriage house is clearly visible from the main road.

(1888 Charleston Sanborn Fire Insurance Map, Sheet 37, <http://digital.tcl.sc.edu/u?/SFMAPS,631> (accessed November 9, 2009))



Figure 5.7: The main house at 110 Broad Street. (Photo by Author)

The John Rutledge House at 116 Broad Street

- ❖ House built: 1763
- ❖ Outbuildings remodeled: 1853

The house at 116 Broad was built in 1763 by John Rutledge, who was governor during the American Revolution. In 1835 Thomas Norman Gadsden bought the house and did a number of renovations eighteen years later, in 1853.¹⁰ There are currently two outbuildings on the lot; the carriage house being the one with Gothic Revival lancet windows. The second building, which follows the east lot line, does not show up on the 1888 Sanborn Maps and is a later addition.¹¹ The carriage house has some of the simplest of the gothic motifs seen on the outbuildings around Charleston, in the form of lancet windows. Today the main house and its outbuildings are part of the John Rutledge Inn. (figs. 5.8 to 5.11)

¹⁰ Maurie Dee McInnis, *The Politics of Taste in Antebellum Charleston*, 214-215.

¹¹ The Sanborn Map and Publishing Company, "Charleston, South Carolina," June 1888, University of South Carolina Digital Collections, Sheet 41, <http://digital.tcl.sc.edu/u?/SFMAPS,63199> (accessed November 9, 2009).



Figure 5.8: Photo of the outbuilding today at 116 Broad Street. The building on the right is not shown on the Sanborn Map.
(http://farm1.static.flickr.com/39/110127283_e95cc0c13c.jpg)



Figure 5.9: East elevation. 1977 Photo.
(Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,123A-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0711>)



Figure 5.10: The main house at 116 Broad Street.
(Photo by Author, 2010)



Figure 5.12: North Elevation. 1977 Photo. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,123A-2, <http://hdl.loc.gov/loc.pnp/hhh.sc0711>)



Figure 5.13: South Elevation. 1977 photo. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,123A-2, <http://hdl.loc.gov/loc.pnp/hhh.sc0711>)

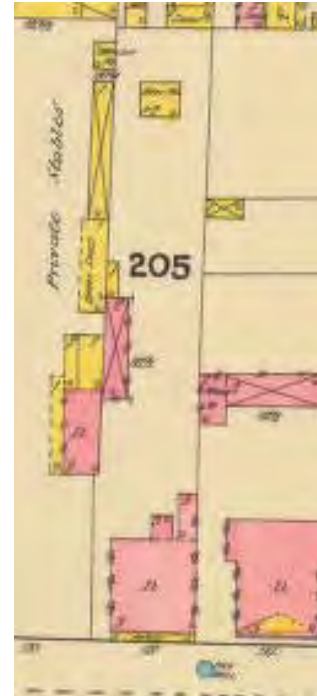


Figure 5.11: The 1888 Sanborn map shows the carriage house at 116 Broad Street against the property line on the right.
(1888 Charleston Sanborn Fire Insurance Map, Sheet 41 <http://digital.tcl.sc.edu/u/?/SFMAPS,631> (accessed November 9, 2009))

The Patrick O'Donnell House at 21 King Street

- ❖ House built: 1852-1870
- ❖ Outbuildings built: 1850s

The house at 21 King Street was built by Irish immigrant Patrick O'Donnell starting in 1852. It is said that he built the house for his future bride. The engagement was called off, and he never married. It is believed that the house, which was under construction for almost 20 years, was to blame. Patrick O'Donnell was a contractor by trade, which is reflected in the detail contained in his large Italianate house. The Gothic Revival carriage house is part of the complex along with an unornamented kitchen building. This is the only Gothic Revival outbuilding connected with a main house that was not built in one of the classical styles. The carriage house was probably constructed at some point during the almost 20 years the house was under construction. It is one of the last gothic revival outbuildings to be constructed in Charleston.¹² After Patrick O'Donnell's death in 1882, the property was purchased by Thomas Riley McGohan. In 1907 Thomas Pinckney, father of the well known Charleston author Josephine Pinckney, purchased the house. Today the carriage house is used as a guest house.¹³ (figs. 5.14 to 5.17)

¹² Maurie Dee McInnis, *The Politics of Taste in Antebellum Charleston*, 218. and Jack Leland, *62 Famous Houses of Charleston, South Carolina* (Charleston, SC: News and Courier and Evening Post, 1993), 16.

¹³ Jack Leland, *62 Famous Houses of Charleston, South Carolina*, 16.



Figure 5.14: Photo taken 1977-79 of the carriage house at 21 King Street. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,298A-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0468>)



Figure 5.15: The outbuilding today. Its current use is as a guest house. (Photo by author, 2009)

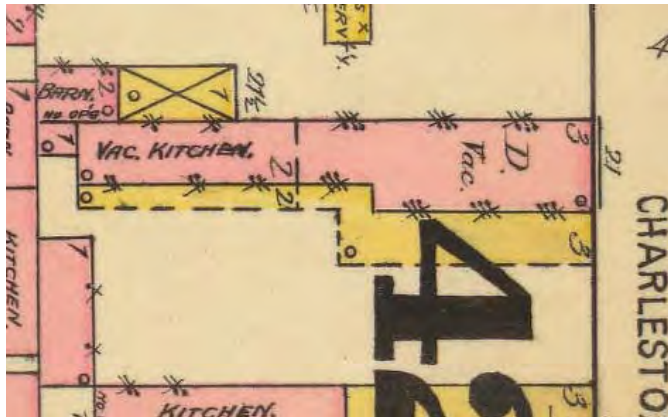


Figure 5.16: The 1888 Sanborn map of 21 King Street showing the outbuilding in the lower left-hand corner of the lot. (1888 Charleston Sanborn Fire Insurance Map, Sheet 42 <http://digital.tcl.sc.edu/u?/SFMAPS,632> (accessed November 9, 2009))



Figure 5.17: The main house at 21 King Street done in the Italianate style. (Photo by Author, 2010)

The Miles Brewton House at 27 King Street

- ❖ House built: 1796
- ❖ Outbuilding remodeled: 1840s

The outbuilding at 27 King Street was built in 1769 at the same time as the original structure by Miles Brewton. The building, which has a Gothic Revival façade, is situated on the northern lot line and contained the kitchen, laundry, and carriage house. The front façade of the outbuilding was remodeled seventy years later (1840s) by the Pringles as part of a larger building campaign on the main house.¹⁴

The Miles Brewton house has remained in the same family since it was initially built in the mid-eighteenth century. After the death of Miles Brewton, the house conveyed to his sister Rebecca Brewton Motte, then to her youngest daughter Mary Brewton Motte, who married Captain William Alston, then to their daughter Mary Motte Alston who married William Bull Pringle in 1822, a rice planter with holdings in the Georgetown District.¹⁵ The front façade of the carriage house is the main Gothic Revival feature on the property. The other exterior example is Gothic arch detailing on the brick walls that surround the property.

During the remodeling of the outbuilding, the front portion became the carriage house that it is today. The original function of this space is unknown. Its floor is lower than that of the other rooms on the first floor to allow the carriages to be pulled in. There

¹⁴ Jonathan Poston, "The Miles Brewton House and Outbuildings," Property File for 27 King Street, Historic Charleston Foundation Archives, Charleston, SC.

¹⁵ Richard N. Cote, *Mary's World: Love, War, and Family Ties in Nineteenth-Century Charleston* (Mt. Pleasant, SC: Corinthian Books, 2001), 6.

is architectural evidence to indicate that during the previous use there was a wooden floor that matched up with the height of the other floors.¹⁶

Over the years the spikes on the iron fence in front of the Miles Brewton house, chevaux-de-frise, were considered to have been installed in reaction to the Denmark Vesey insurrection. But recent evidence from the diary of a traveler, though, has shed some doubt on them dating them well be for the insurrection.¹⁷

The back lot of the Miles Brewton house primarily consisted of a large formal garden. The work yard that surrounded the line of outbuildings was divided from the garden by a wooden fence, and the entire property was surrounded by a brick wall.¹⁸
(figs. 5.18 to 5.23)



Figure 5.18: The front of the carriage house today at 27 King Street. (Photo by Author, 2009)

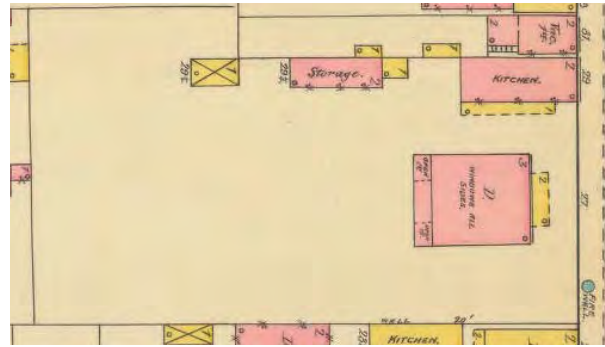


Figure 5.19: The 1888 Sanborn map of 27 King Street. The kitchen/laundry/carriage house is in the upper right-hand corner of the lot. (1888 Charleston Sanborn Fire Insurance Map, Sheet 42 <http://digital.tcl.sc.edu/u?/SFMAPS,632> (accessed November 9, 2009))

¹⁶ Edward Chappell, "Miles Brewton Kitchen/Quarter/Stable," site visit notes, June 29, 1997, Property File for 27 King Street, Historic Charleston Foundation archives, Charleston, SC.
¹⁷ Maurie Dee McInnis, *Politics of Taste in Antebellum Charleston*, 180.
¹⁸ Jonathan Poston, "The Miles Brewton House and Outbuildings," Property File for 27 King Street, Historic Charleston Foundation Archives, Charleston, SC. and a site plan in Albert Simons, and Samuel Lapham Jr., *The Early Architecture of Charleston*, 2nd Edition (Columbia, SC: University of South Carolina Press, 1970).



Figure 5.20: Photo taken in 1940 of the carriage house at 27 King Street. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,5, <http://hdl.loc.gov/loc.pnp/hhh.sc0262>)



Figure 5.21: Photo of the side wall of the main entrance to 27 King Street with gothic arch brick detailing. (Photo by author, 2009)



Figure 5.22: The outbuilding side view from inside the back lot. There are no Gothic Revival elements seen from inside the yard. Photo taken 1969. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,5B-3, <http://hdl.loc.gov/loc.pnp/hhh.sc0400>)



Figure 5.23: The Miles Brewton House (27 King Street) designed in the Georgian style. (Photo by author, 2010)

The William Aiken Sr. House at 456 King Street

- ❖ House built: 1811
- ❖ Outbuildings remodeled: After 1831

The house was built sometime before 1811 when it was purchased by William Aiken. Aiken, an Irish immigrant, was the first president of the South Carolina Canal and Railroad Company. Many of the buildings associated with the railroad were built on the land surrounding the house. After the death of William Aiken in 1831, his wife remarried and continued to live at 456 King Street with her new husband.¹⁹ She is most likely responsible for the alterations to the house during this period, including the ballroom and carriage house additions. The property was sold in 1856 to the railroad by her son Gov. William Aiken. Today the Norfolk Southern Railroad and the National Trust for Historic Preservation have offices in the building. The building and the garden are used for weddings and receptions.²⁰ (figs.5.24 to 5.28)

¹⁹ National Trust for Historic Preservation, "William Aiken House," Property File for 456 King Street, Historic Charleston Foundation archives, Charleston, SC.

²⁰ Jack Leland, *62 Famous Houses of Charleston, South Carolina*, 56.



Figure 5.24: Photo taken of the carriage house at 456 King Street in 1969. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,54A-, <http://hdl.loc.gov/loc.pnp/hhh.sc0403>)



Figure 5.25: Photo of the carriage house at 456 King Street today. (<http://www.theromantic.com/getaways/charleston.htm>)

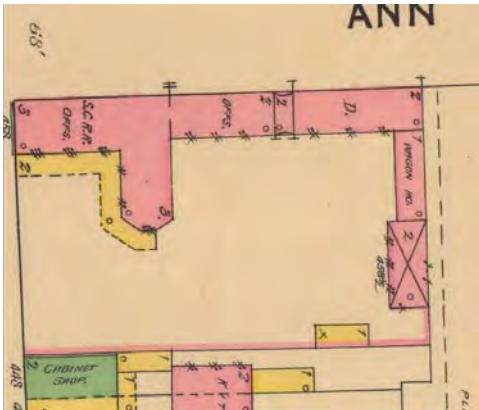


Figure 5.26: The 1888 Sanborn map showing the two-story outbuilding in the bottom right hand corner of the lot at 456 King Street. (1888 Charleston Sanborn Fire Insurance Map, Sheet 32 <http://digital.tcl.sc.edu/u/?/SFMAPS,622> (accessed November 9, 2009))



Figure 5.27: The original federal style single house with the octagonal Victorian ballroom addition at 456 King Street. (Photo by Author, 2010)



Figure 5.28: Portion of the birds-eye view of Charleston showing the Wm. Aiken House on the corner of King and Ann Streets with the buildings of the train station behind. (C. Drie, Bird's eye view of the city of Charleston South Carolina 1872, Map, from Library of Congress Prints and Photographs Division. pga 03149 <http://hdl.loc.gov/loc.pnp/pga.03149> (accessed February 28, 2010).)

The Capers-Motte House at 69 Church Street

- ❖ House Built: 1750
- ❖ Outbuildings remodeled: 1820s or 1830s

There are a number of buildings on the lot at 69 Church Street that were done in the Gothic Revival style. A kitchen, stable, and privy have Gothic Revival detailing. The largest is the kitchen, which has pointed openings for the windows and doors. The kitchen is the only one of the Gothic Revival outbuildings in Charleston that has a piazza. It provides access to the four rooms on the second floor via an exterior staircase.

The house was originally built by 1750 and underwent several campaigns of renovations. It is most probable that the outbuildings were altered during the ownership of John Payne in the mid-nineteenth century. In 1869, the grandmother of Alice Ravenel Huger Smith, author of the *Dwelling Houses of Charleston*, bought the house. Her famous granddaughter lived with her and continued to live there until her death in 1958. She was the last Smith to own the house.

Today the kitchen building has been updated but still functions as a kitchen and is connected to the main house through a one-story hyphen.²¹ (figs. 5.29 to 5.33)

²¹ Carrie Elizabeth Albee, "Physical Description," February 2001, Property File for 69 Church Street, Historic Charleston Foundation archives, Charleston, SC. and Jonathan Poston, *The Buildings of Charleston: A Guide to the City's Architecture*, 72.



Figure 5.29: The kitchen building and slave quarters at 69 Church Street. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,163A-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0706>)



Figure 5.30: Photo of the privy taken in 1977. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,163C-2, <http://hdl.loc.gov/loc.pnp/hhh.sc0704>)



Figure 5.31: The stable at 69 Church street with gothic detailing. Photo taken in 1977. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,163B-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0705>)

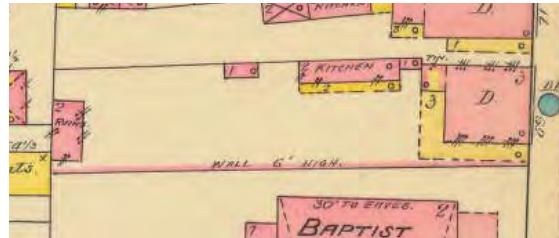


Figure 5.32: 1888 Sanborn map showing the locations of the three outbuildings at 69 Church Street. The privy is the small structure to the left of the kitchen. (1888 Charleston Sanborn Fire Insurance Map, Sheet 43, <http://digital.tcl.sc.edu/u?/SFMAPS,633> (accessed November 9, 2009))



Figure 5.33: The main building at 69 Church Street. (Photo by Author, 2010)

The Gaillard-Bennett House at 60 Montagu Street

- ❖ House Built: 1800
- ❖ Outbuildings remodeled: 1851

When the house at 60 Montagu was built in 1800, it was a large suburban villa with a view of the marshes. It was not until 1870 that the land around it was filled enough for the current neighborhood to be built. The house was initially built by Theodore Gaillard. It was sold twice before it came into the hands of Washington Jefferson Bennett, a son of Governor Thomas Bennett, in 1851. It was under his ownership that the Gothic Revival carriage house, along with the cast iron gates and the drive that leads to it, were constructed. In 1953, the carriage house along with the kitchen house were subdivided from the main property and sold. They have since been reunited and restoration work has been done to alter the carriage house into a residence.²² (figs. 5.34 to 5.37)

²² "The Gaillard-Bennett House," March 1992, Property File for 60 Montagu Street, Historic Charleston Foundation archives, Charleston, SC.



Figure 5.34: The carriage house at 60 Montagu Street ca. 1977. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,283B-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0587>)



Figure 5.35: The kitchen at 60 Montagu Street ca. 1977. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,283A-, <http://hdl.loc.gov/loc.pnp/hhh.sc0586>)

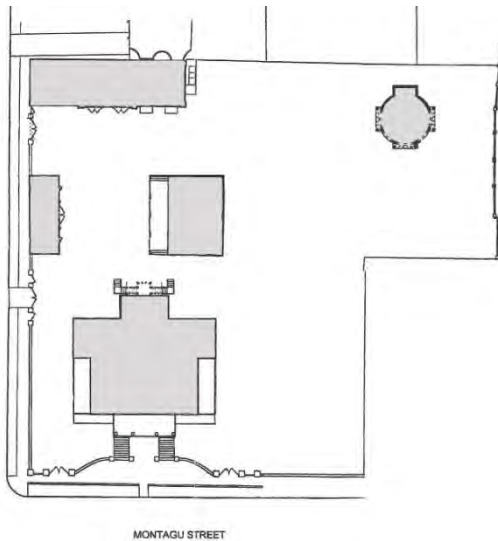


Figure 5.36: Modern day site plan of 60 Montagu. The carriage house is in the upper left hand corner and the kitchen is in the center of the lot. (Drawing by Author based off architect's site plan.)



Figure 5.37: The main house at 60 Montagu Street. (Photo by Author, 2010)

Outbuildings That Are No Longer In Existence

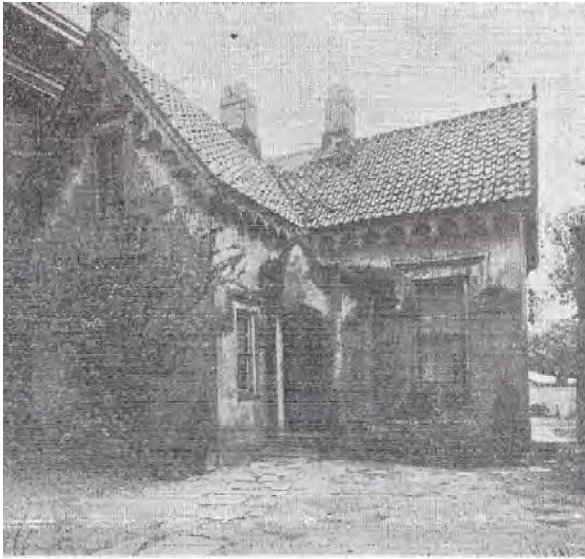


Figure 5.38: Photo of the kitchen building from the newspaper article. (From “Queen Anne Cottage,” Do you know your Charleston?, *News and Courier*, Found in a Scrapbook in the Historic Charleston Foundations Archives.)

This is a photo of a kitchen building that once stood on the estate of Henry L. Pinckney. It was on the lot before the land was purchased to construct a school in 1858. It then became part of Memminger High School, located at the corner of St. Philip and Beaufain for a number of years, where it was utilized by the students. The building is no longer in existence.²³



Figure 5.39: Photo of a carriage house from 69 Meeting Street. (In Samuel Gaillard Stoney, *This is Charleston: A Survey of the Architectural Heritage of An Unique American City Undertaken by the Charleston Civic Services Committee*, (Charleston, SC: The Carolina Art Association, 1944), 74.)

²³ “Queen Anne Cottage,” Do you know your Charleston?, *News and Courier*, Found in a Scrapbook in the Historic Charleston Foundations Archives.

BLEAK HALL ICEHOUSE

History

At the time the Bleak Hall Icehouse was constructed, John Townsend was the master at Bleak Hall Plantation. The plantation had been in the Townsend family since 1751. The main house was built in the early 1800s by John Townsend's father.¹ He inherited the estate in 1842 after his father's death.² It is estimated that the Icehouse was built in the 1840s.³ There was a garden that surrounded the ice and smokehouses which was designed by an Asian botanist named Oqui who John F. Townsend brought from Washington, DC to tend his garden. It is believed that the white poppies surrounding the building are part of the remains of this once elaborate garden.⁴

During the Civil War, the main house at Bleak Hall burnt and was rebuilt by John Townsend in 1866. The family continued planting Sea Island cotton and did truck farming until a boll weevil infestation put an end to cotton farming in 1917. In the 1930s, the estate passed out of the hands of the Townsend family who had owned it for well over one hundred years. The plantation was purchased by Dr. James C. Greenway.⁵

Today there are very few of the plantation structures remaining. The two most intact structures are a small building that is believed to be a smoke house and the icehouse. Both of these buildings are in the Gothic Revival style of architecture. The

¹ Charles Spencer, *Edisto Island: 1663 to 1860* (Charleston, SC: The History Press, 2008), 119-122.

² Bolls, 43

³ "Bleak Hall Plantation Outbuildings, Charleston County," National Register Nomination, March 7, 1973, South Carolina Department of History and Archives, <http://www.nationalregister.sc.gov/charleston/S10817710051/index.htm> (accessed March 1, 2009)

⁴ Jane N. Iseley, William P. Baldwin, Jr. and Agnes L. Baldwin, *Plantations of the Low Country: South Carolina 1697-1865*, (Greensboro, NC: Legacy Publications, 1985), 107-108.

⁵ Charles Spencer, *Edisto Island: 1663 to 1860*, 137.

third remaining building is the ruins of a tabby stable. All of the buildings are now under the management of the South Carolina Department of Natural Resources as part of the Botany Bay Wildlife Management Area.



Figure 5.40: One of the remaining buildings of the Bleak Hall Plantation. This building is believed to have been the smokehouse.

(South Carolina Department of History and Archives, National Register Property Listings, <http://www.nationalregister.sc.gov/charleston/S10817710051/pages/S1081771005102.htm>)



Figure 5.41: Photo of the icehouse showing the ladder in place which is no longer there.

(South Carolina Department of History and Archives, National Register Property Listings, <http://www.nationalregister.sc.gov/charleston/S10817710051/pages/S1081771005105.htm>)



Figure 5.42: 1967 Photo of the tabby stable taken by Mrs. Legare Head. It has Gothic Revival trim.

(Located in the Edisto Island Historical Society, http://www.preserveedisto.org/Botany%20Bay/botanyhist_plts_animals.html)



Figure 5.43: Drawing of the first Bleak Hall Plantation house by Karoline Sosnowski in 1861.

(Located in the Edisto Island Historical Society, http://www.preserveedisto.org/Botany%20Bay/botanyhist_plts_animals.html)

Architectural Description

The icehouse at Bleak Hall Plantation is a 24'-9" x 16'8" building with entrances on each of its gabled ends. The exterior of the building has a distinctive Gothic Revival trim, including a decorative barge board trim which was cut out and the remaining piece was reversed to make the trim against the building under the eaves on both gable ends. Wooden dentil trim adorns the edges of the roof on both eaves. On the west side of the building there are three faux lancet windows traced out in wood and is tacked to the siding. (figs. 5.44 and 5.47) The east side is blank with only the flush board siding (fig. 5.46). The south elevation has a main door at ground level with two windows, one on either side, each with a shutter covering. Another door is directly above the main door and provides access to the gable room above. (fig. 5.45) To the left of the attic door is a wooden bar attached to the building where there once was a ladder attached, as evidenced by past photos. (fig. 5.41) The exterior finish of the gabled portion changes from the flush board finish to a lap siding.

There are small 2" ventilation holes through the siding in the south wall and around the sides for about a third of the length of the building. (fig. 5.47) The south portion of the floor layout, before the floor steps up to create the space for ice storage, was obviously divided into its own section. There is evidence of mortise holes on the interior wall and in the beams of the ceiling. (fig. 5.50) The wooden floor of the raised section has been replaced; removing any visual evidence of any existing walls there may have been on the flooring. This portion of the building has been white washed while the remainder has not.

On the north side of the building are two large doors that open up to allow access for transferring ice into the ice house. Above these doors is another door that provides access to the room under the eaves and a divided light casement window above it, in the point of the gable. (fig. 5.1) In the raised floor section there are two large doors that open to provide access to a tabby pit below where the ice was actually stored. (fig. 5.53) At one time there was a double wall surrounding the area of the tabby pit that helped provide insulation to maintain the ice. The evidence of this remains in the ceiling above in the form of mortise holes. (figs. 5.53 and 5.54)

The general structure of the building is a timber brace frame that was pegged together. There has been a large amount of structural material replaced over the years, though the basic frame is original and remains intact.

The flared roof of the building is covered in wooden shingles. It has a small dormer on the west side of the roof that has two pointed divided light windows and a small balcony. There is barge board trim on the dormer that matches that on the gables. On top of the dormer and at the end of each gable is a wooden spire.



Figure 5.44: West elevation of the ice house with the blind lancet windows on the side. (Photo by Author, 2009)



Figure 5.45: South elevation of the ice house with its door and two windows. The bellcast roof and bargeboard trim can be seen. To the left of the door opening into the gable can be seen the wooden bar for attaching a ladder. The tabby foundation has been exposed where it has begun chipping away. (Photo by Author, 2009)



Figure 5.46: The north and east sides of the building. The north side of the building has a large door that opens with a smaller one in the gable. A divided light window can be seen above. The east side of the building has no added details other than the trim along the eave. (Photo by Author)



Figure 5.47: Detail of the trim on the eaves. Holes to provide ventilation to the front portion of the ice house can clearly be seen. (Photo by Author, 2009)



Figure 5.48: The dormer with decorative trim, two pointed windows and a small decorative balcony. (Photo by Author, 2009)



Figure 5.49: The trim on the end of the gable roofs. (Photo by Author, 2009)



Figure 5.50: Evidence of past walls can be seen on the ceiling. The black arrows are pointing to rows of mortises that follow the square in the ceiling. These are from a double wall construction that surrounded the ice pit. The yellow arrow points to the row that would have separated the one room into two. The whitewash in the front portion also shows what was once two spaces. (Photo by Author, 2009)



Figure 5.51: Interior view of the north wall with its large doors. (Photo by Author, 2009)



Figure 5.52: Interior view of the south elevation. (Photo by Author, 2009)



Figure 5.53: The doors leading to the tabby pit below the raised portion of the floor. (Photo by Author, 2009)

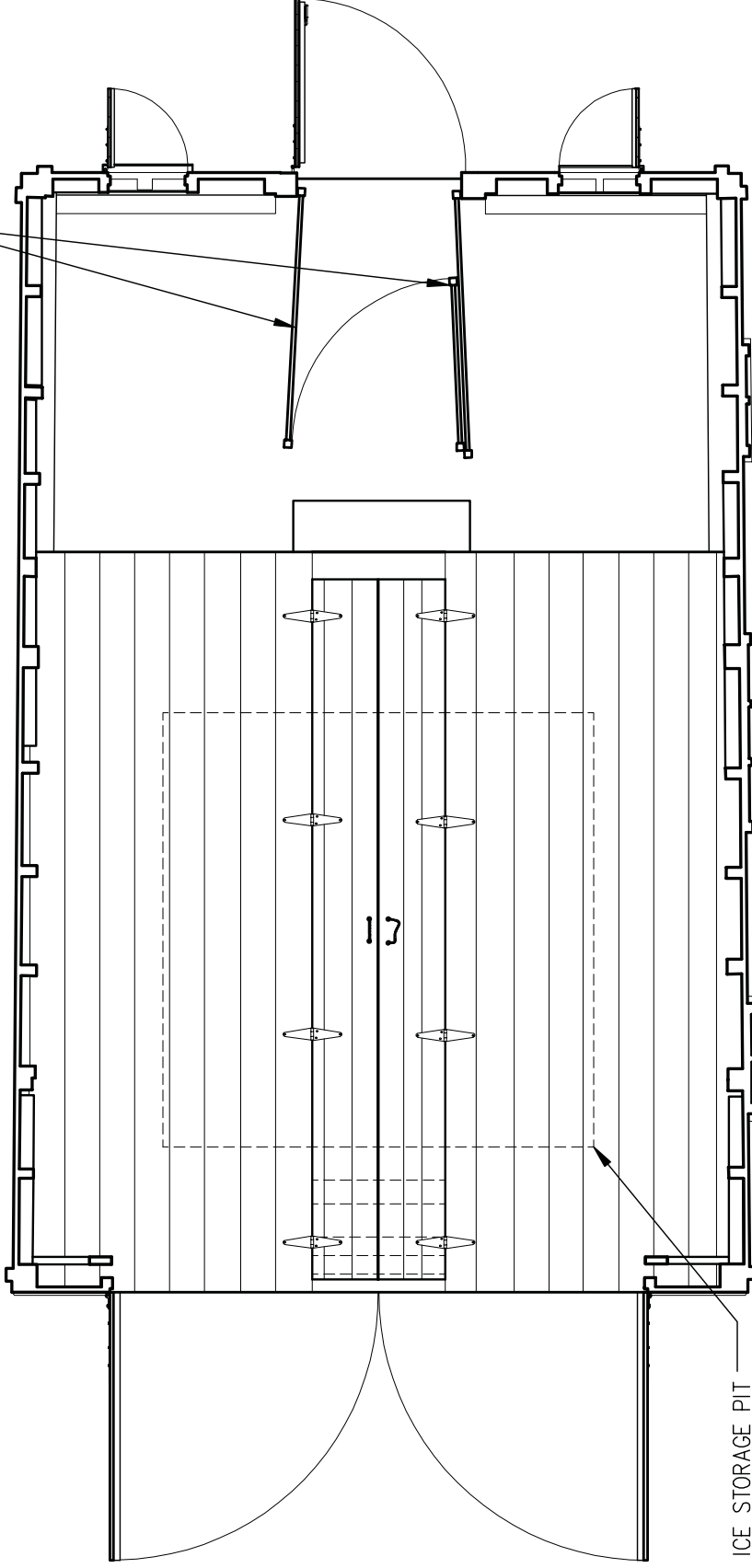


Figure 5.54: Photo showing the differing layers of tabby construction making up the foundation and the ice pit. (Photo by Author, 2009)

Measured Drawings of the
Bleak Hall Plantation Ice House
(to HABS Standards)



MODERN METAL GATE INSTALLED
IN RECENT YEARS.



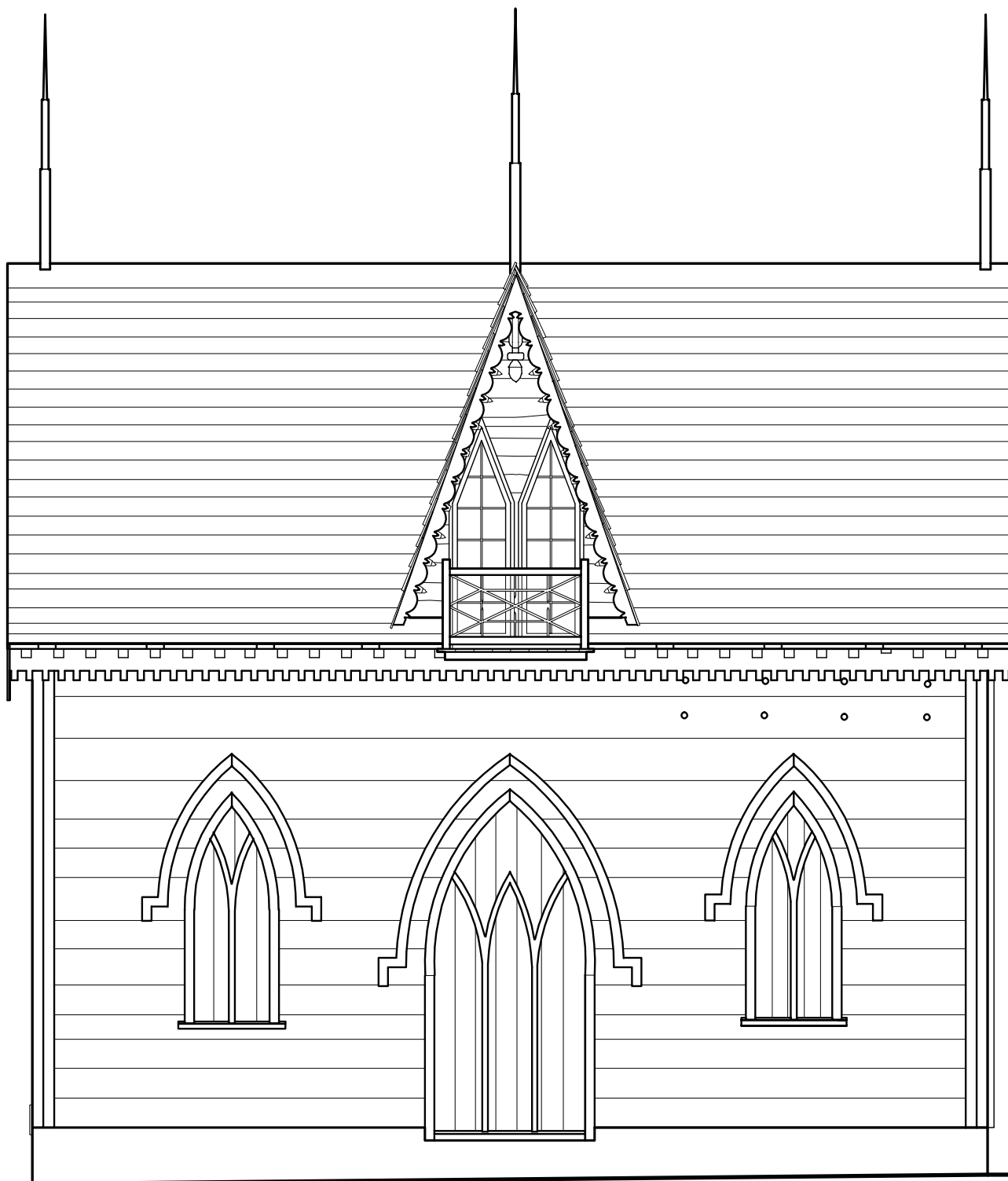
ICE STORAGE PIT

FLOOR PLAN

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

BLEAK HALL PLANTATION ICEHOUSE
EDISTO ISLAND, SOUTH CAROLINA

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

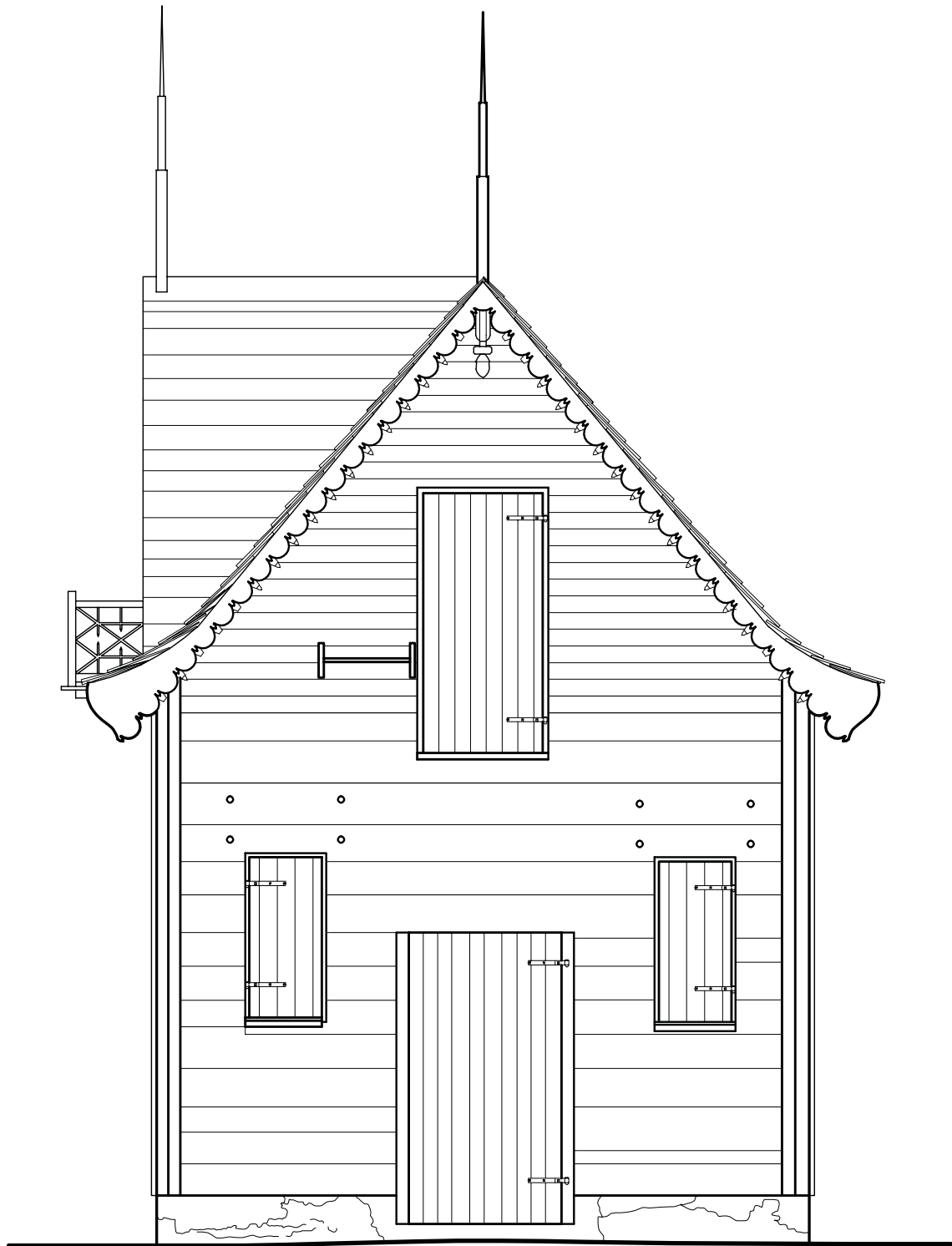


WEST ELEVATION

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

BLEAK HALL PLANTATION ICEHOUSE
EDISTO ISLAND, SOUTH CAROLINA

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

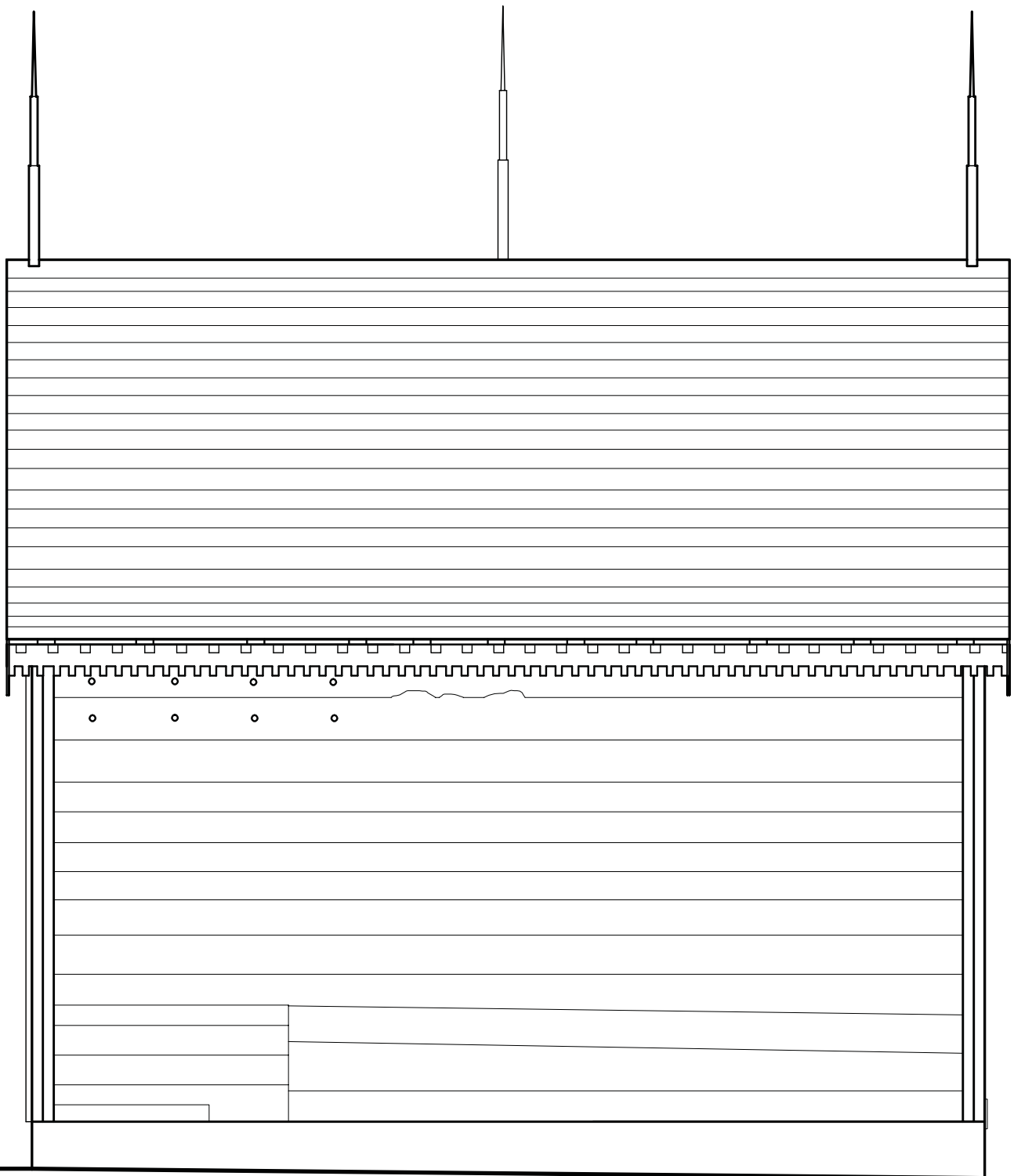


SOUTH ELEVATION

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

BLEAK HALL PLANTATION ICEHOUSE
EDISTO ISLAND, SOUTH CAROLINA

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

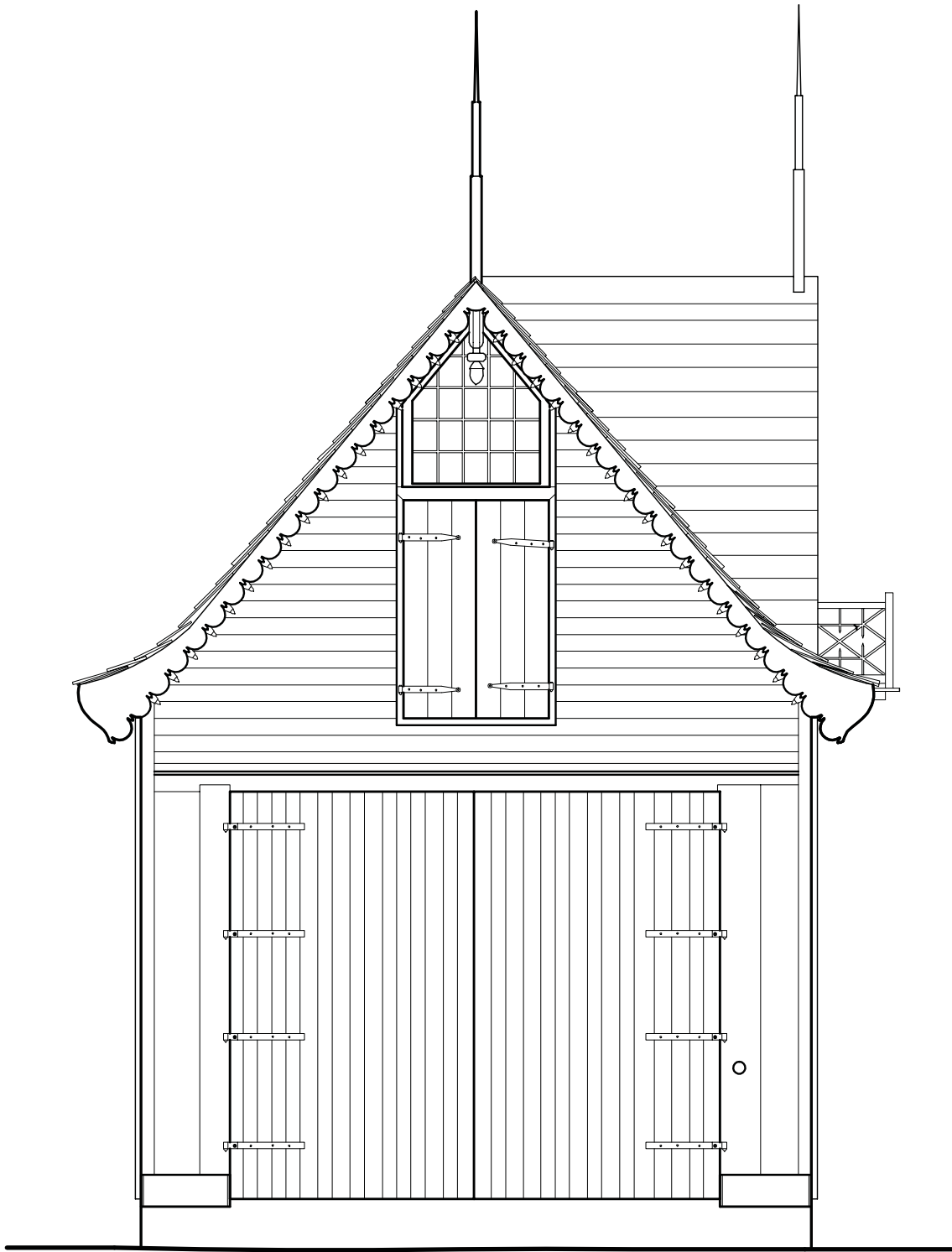


EAST ELEVATION

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

BLEAK HALL PLANTATION ICEHOUSE
EDISTO ISLAND, SOUTH CAROLINA

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

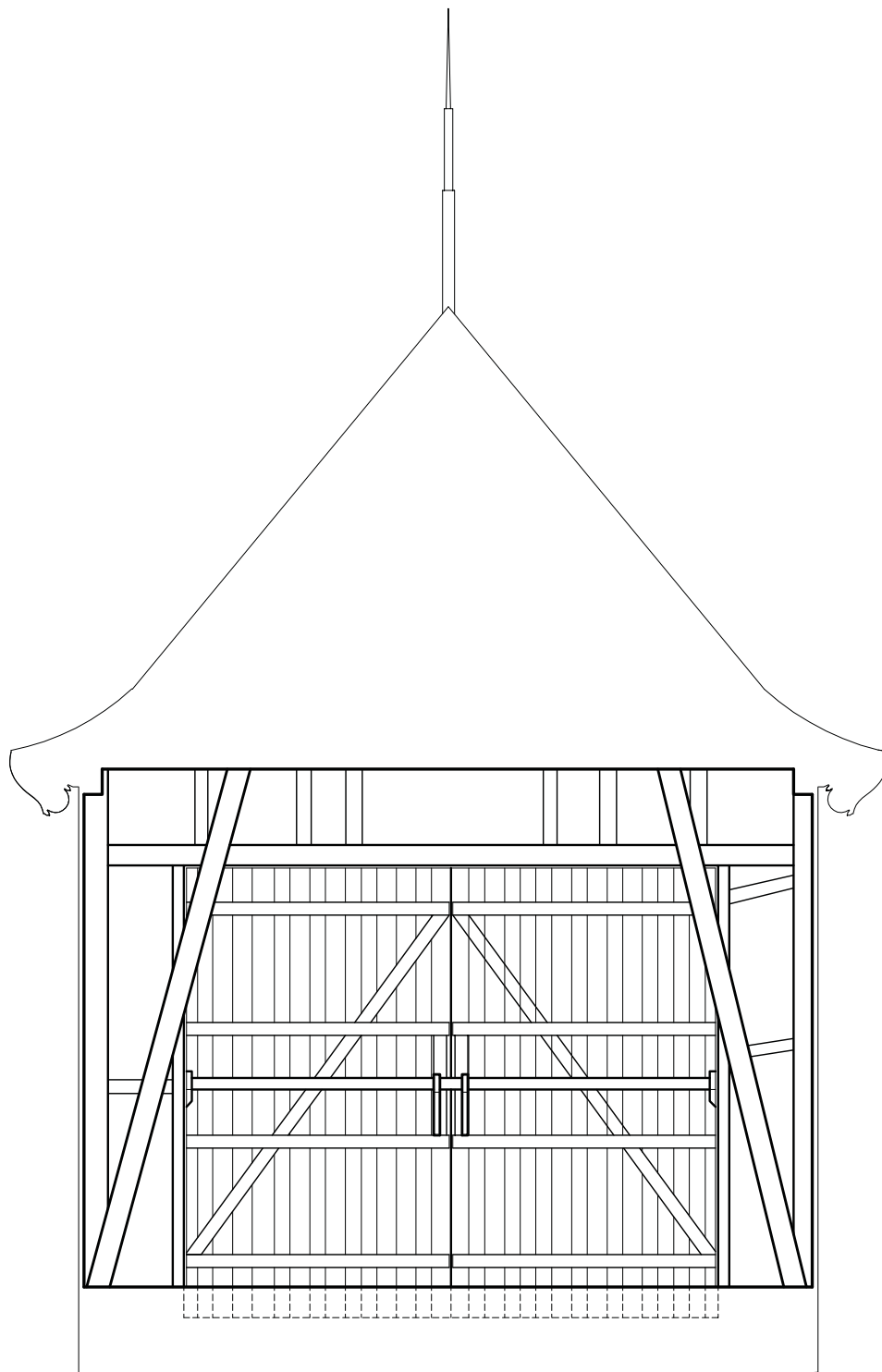


NORTH ELEVATION

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

BLEAK HALL PLANTATION ICEHOUSE
EDISTO ISLAND, SOUTH CAROLINA

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

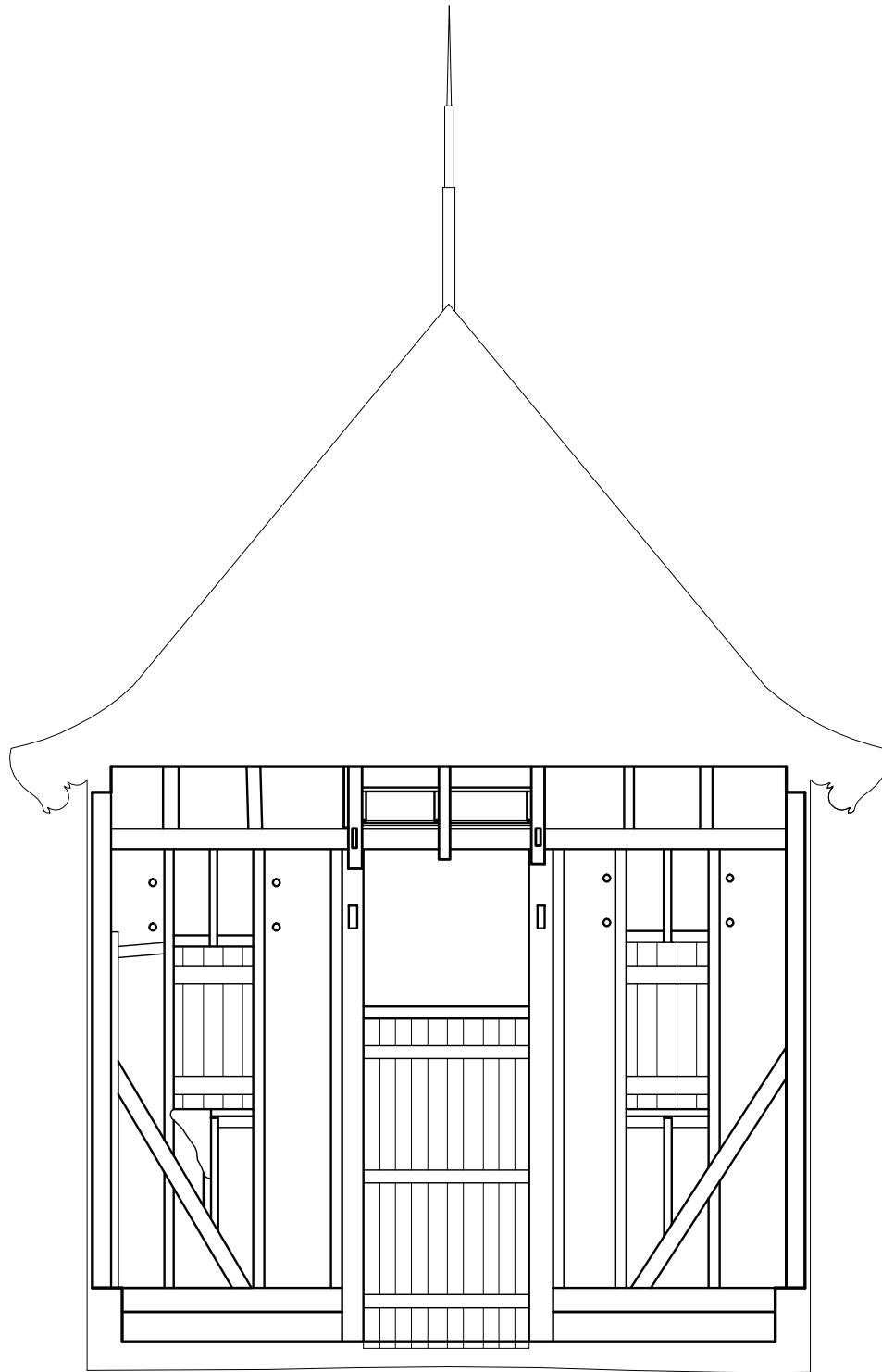


NORTH INTERIOR ELEVATION

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

BLEAK HALL PLANTATION ICEHOUSE
EDISTO ISLAND, SOUTH CAROLINA

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

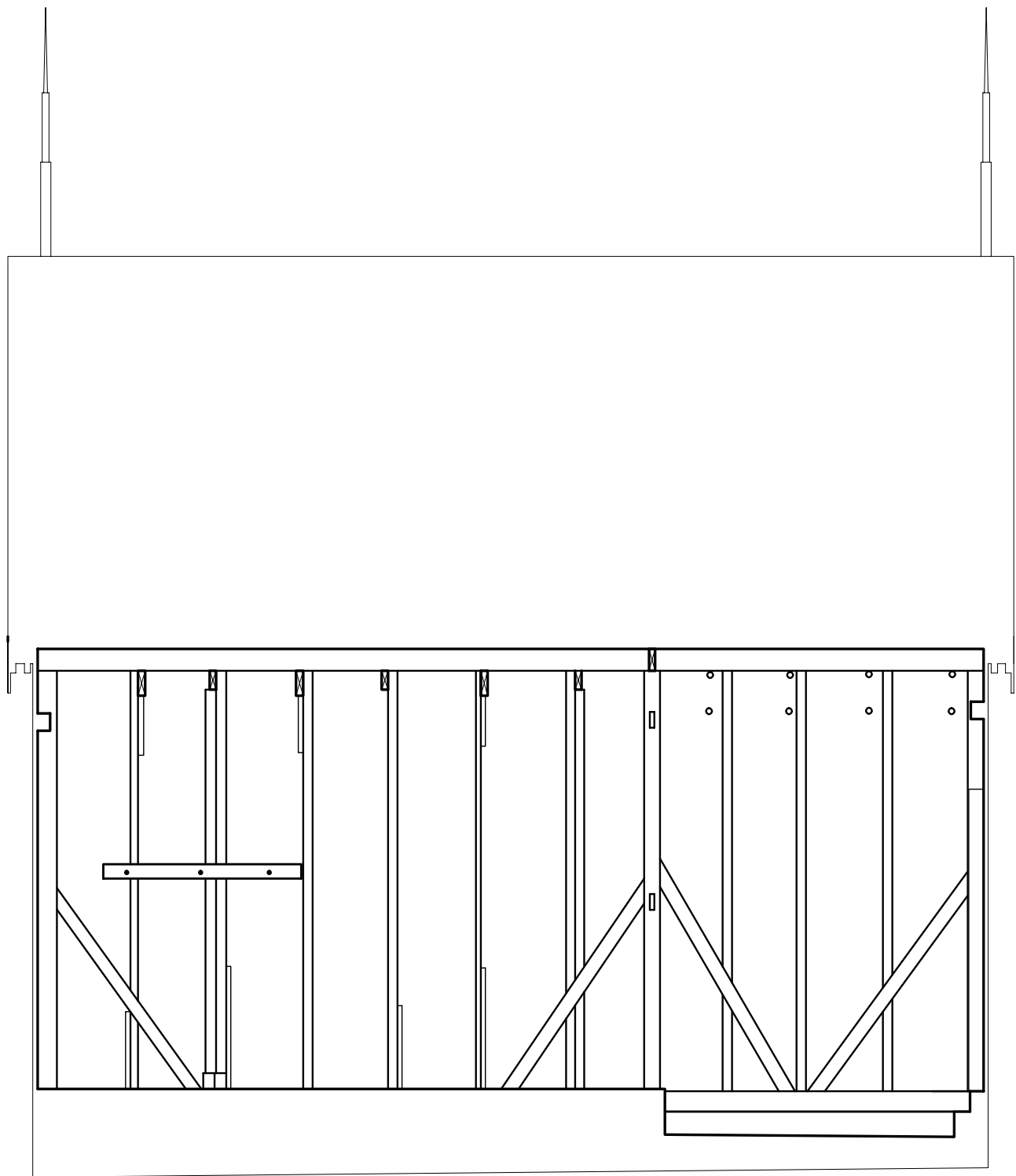


SOUTH INTERIOR ELEVATION

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

BLEAK HALL PLANTATION ICEHOUSE
EDISTO ISLAND, SOUTH CAROLINA

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

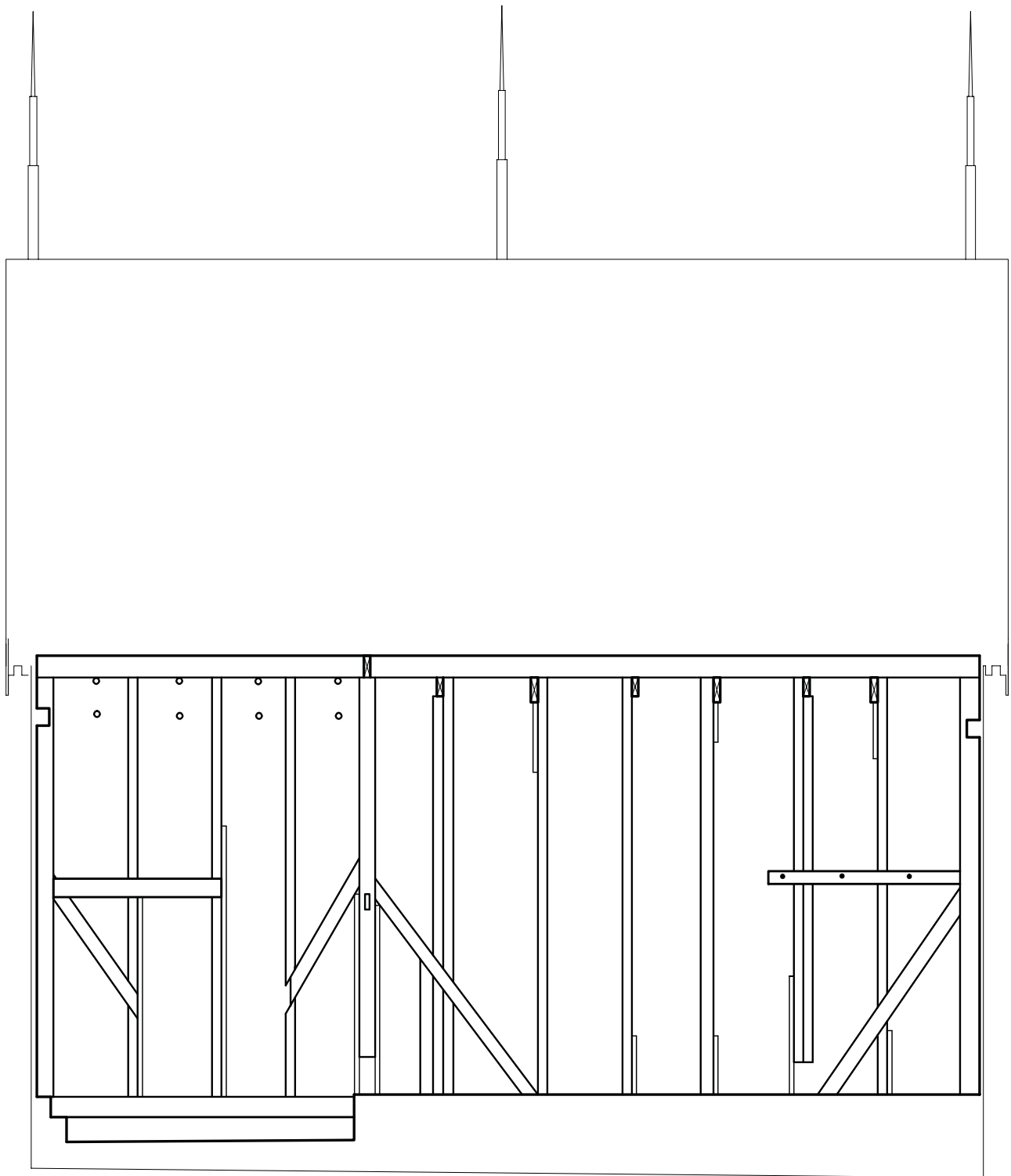


EAST INTERIOR ELEVATION

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

BLEAK HALL PLANTATION ICEHOUSE
EDISTO ISLAND, SOUTH CAROLINA

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010



WEST INTERIOR ELEVATION

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

BLEAK HALL PLANTATION ICEHOUSE
EDISTO ISLAND, SOUTH CAROLINA

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

THE WILLIAM BLACKLOCK HOUSE AT 18 BULL STREET

History

House built: 1800

Outbuildings built: 1800 or after 1851

The house at 18 Bull Street was originally built as a suburban villa by William Blacklock. At the time of its construction, it was on waterfront property. There are two Gothic Revival buildings on the property. One was a garden shed and the other a carriage house. In addition to those two buildings, another small building was part of the estate.¹ The main house was designed in the Adam style. It is also the only house in Charleston with a Gothic Revival outbuilding that also has motifs in the main house. The window over the house's main stairway overlooking the back lot has mullions that match those in the carriage house windows.

There are two dates that have been proposed for construction of the outbuildings. The one most commonly postulated by several sources is the earlier 1800 date which is also the date of construction of the main house. McInnis, in her book, says that the construction date is after 1851 because the outbuildings do not appear on the *Original Map of the City of Charleston* by Bridgens and Allen (1851).²

Today the estate is part of the College of Charleston. The carriage house has been converted to a residence.

¹ Harry M. Lightsey, *Gems in a crown : the people and places of the College of Charleston, University of Charleston, South Carolina* (Charleston, S.C. : College of Charleston Foundation, 1993), 47-51.

² Maurie Dee McInnis, *The Politics of Taste in Antebellum Charleston*, 357, note 39.



Figure 5.55: West elevation of the carriage house at 18 Bull Street. Photo taken 1977. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,130B-3, <http://hdl.loc.gov/loc.pnp/hhh.sc0060>)



Figure 5.56: West elevation of the carriage house at 18 Bull Street today. (Photo by Author, 2010)



Figure 5.57: The gazebo behind 18 Bull Street. Photo taken 1977-78. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,130C-2, <http://hdl.loc.gov/loc.pnp/hhh.sc0059>)



Figure 5.58: The Gothic Revival window on the back of main house above the stairway overlooking the garden. (Photo by Author, 2010)



Figure 5.59: The main house at 18 Bull Street designed in the federal style. (Photo by Author, 2010)

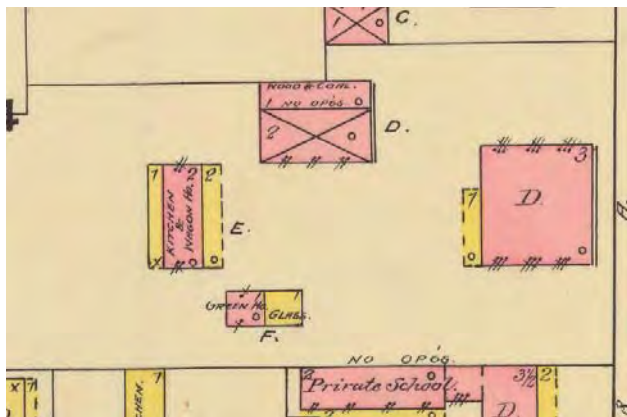


Figure 5.60: The 1888 Sanborn Map shows the carriage house and the separate kitchen structure that is no longer there. The garden shed is also there as part of a greenhouse. (1888 Charleston Sanborn Fire Insurance Map, Sheet 37 <http://digital.tcl.sc.edu/u/?SFMAPS,627>)



Figure 5.61: The ceiling over the stairs at 18 Bull Street. It is done in gothic inspired vaulting. Photo taken in 1978.

(Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,130-30, <http://hdl.loc.gov/loc.pnp/hhh.sc0058>)



Figure 5.62: Photo of the Blacklock outbuilding that shows the old entrance to the shed on the right side of the building which is now gone. (In Albert Simons, and Samuel Lapham Jr., *The Early Architecture of Charleston*, 2nd Edition (Columbia, SC: University of South Carolina Press, 1970), 132.)

Architectural Description

The 2-story carriage house is approximately 43'-0" X 19'-0". The main Gothic Revival elevation is the west with its lancet windows (fig. 5.56). There are two rows of openings. The first floor has four windows and two doors, while the second floor has 6 windows. The windows on the first floor are taller than the windows on second floor (figs. 5.63 and 5.64). The narrow south elevation, which faces the street, has a large entrance door with sidelights and an elliptical window over it. Above that are two more lancet windows with a round vent in the gable (fig. 5.67). A one-story wood addition has been added on the north elevation which contains a kitchen and bathroom. It is evident from the railing that is still on the exterior walls that the northwest half of the addition had been a porch at one time (fig. 5.68).

When entering the building through the front door, it first opens into a large room. There are stairs that lead to the second floor in the northeast corner of the room and a fireplace on the

far wall (fig. 5.69). The fireplace backs up to another fireplace in the next room. From examining the construction of the fireplace, which was built with a steel lintel, it can be surmised that the fireplace and chimney were added at a later date. They were most likely added when the building was converted from a carriage house to a residence. The mantels were probably moved from a different location and installed around the new fireplace.

There is a second room behind the main front room. It has one lancet window and one lancet door. The kitchen and bathroom in the wooden addition are off of this room.

Up the stairs is a hallway that has two lancet windows in it. This hallway leads to the largest bedroom which has 4 windows, two on the west elevation and two on the south elevation. There are two connected bathrooms and a smaller bedroom with a fireplace and two lancet windows on the north end of the second floor.



Figure 5.63: Example of the first floor, double-hung, lancet windows. (Photo by Author, 2010)



Figure 5.64: Example of the second floor, double-hung, lancet windows. (Photo by Author, 2010)



Figure 5.65: Exterior view of door in the west elevation. (Photo by Author, 2010)

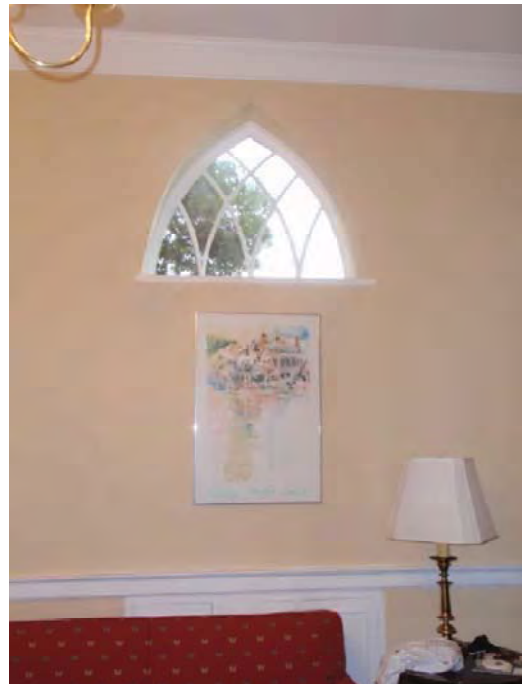


Figure 5.66: Interior view of the door in figure 5.55. The door has been blocked from the inside with only the window in view. (Photo by Author)



Figure 5.67: Details in the roof gable. (Photo by Author, 2010)

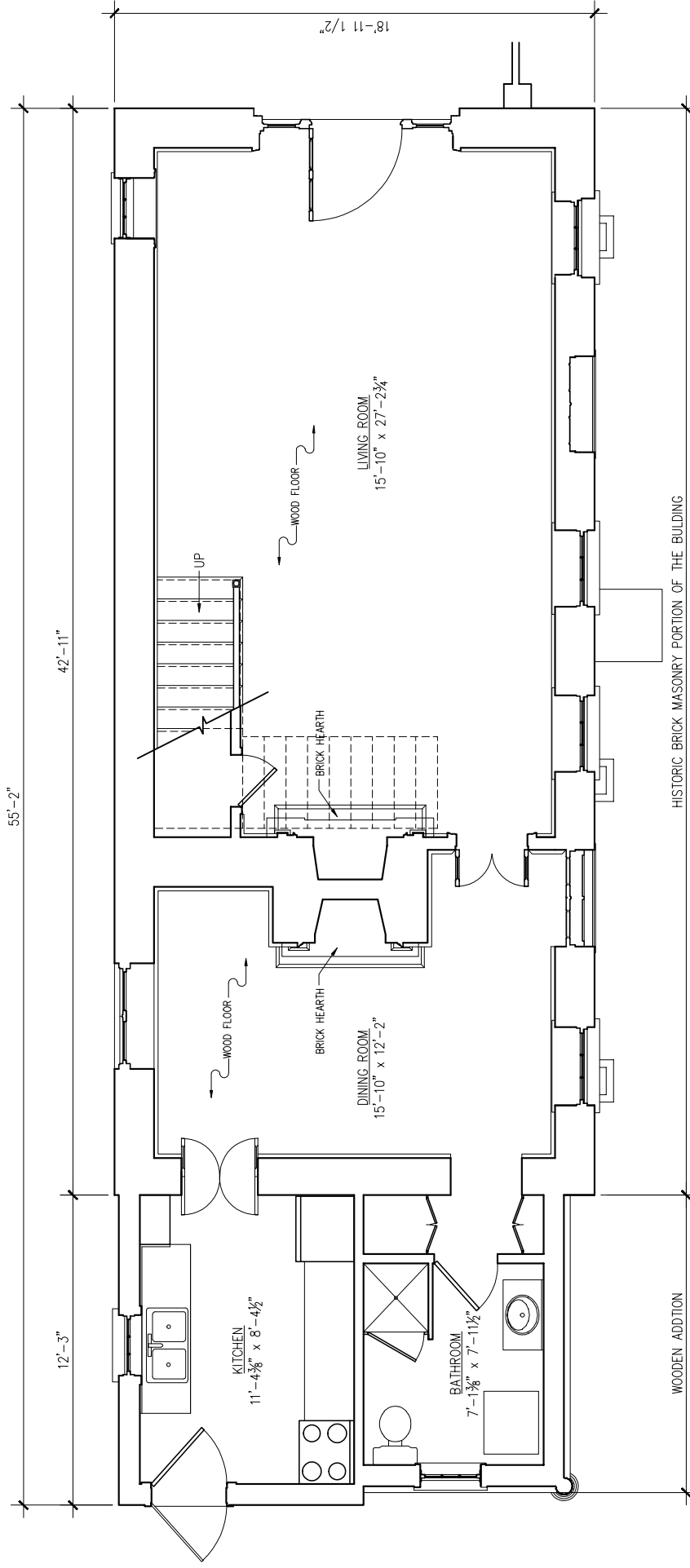


Figure 5.68: The wooden addition on the north end of the building. The railing and corner post of the original porch that has been closed in can be seen. (Photo by Author, 2010)



Figure 5.69: The stairs leading to the second floor from the main room. The smaller back room can be seen through the doorway. (Photo by Author, 2010)

Measured Drawings of the
Carriage House at 18 Bull Street, Charleston, South Carolina
(to HABS Standards)

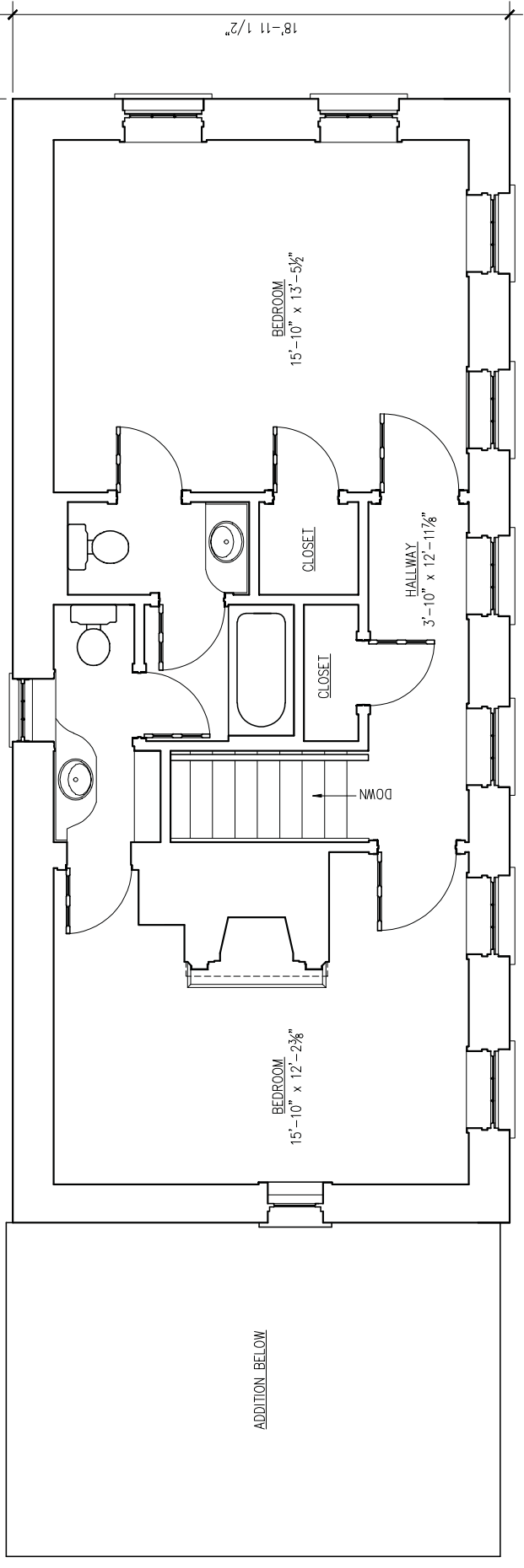


FIRST FLOOR PLAN
SCALE: 1/4"=1'-0"

WILLIAM BLACKLOCK CARRIAGE HOUSE
18 BULL STREET, CHARLESTON
DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010



42'-11"



18'-11 1/2"

ADDITION BELOW

BEDROOM
15'-10" x 12'-2 3/8"

BEDROOM
15'-10" x 13'-5 1/2"

DOWN

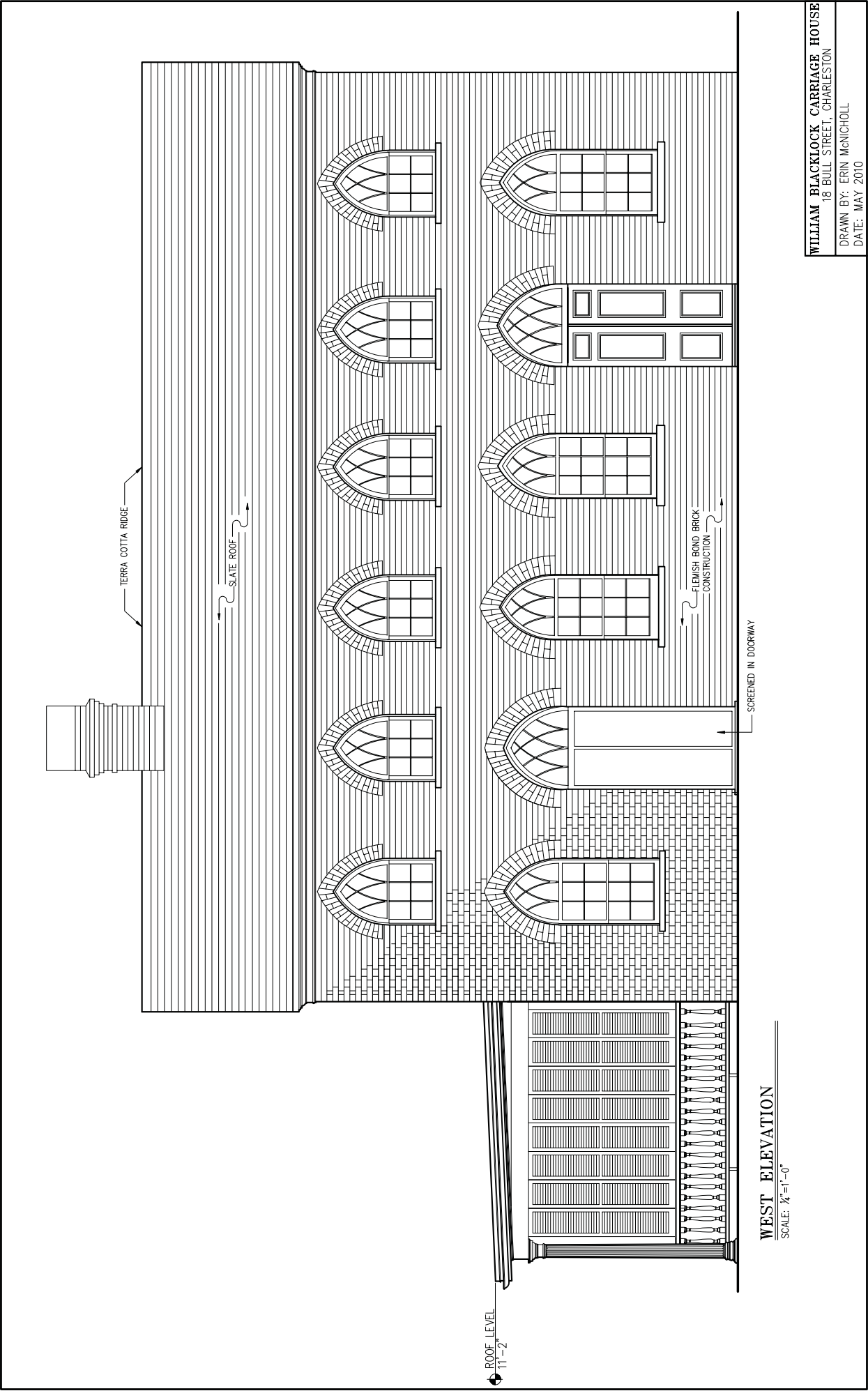
CLOSET

CLOSET

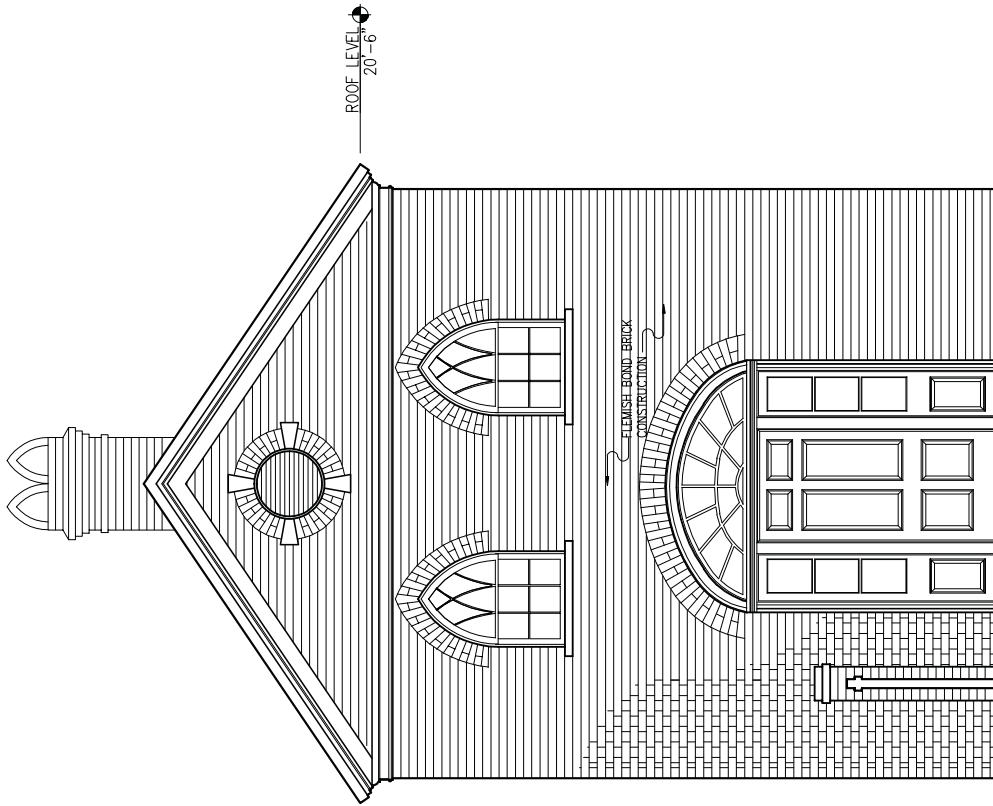
HALLWAY
3'-10" x 12'-11 1/2"

SECOND FLOOR PLAN
SCALE: 1/4"=1'-0"

WILLIAM BLACKLOCK CARRIAGE HOUSE
18 BULL STREET, CHARLESTON
DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

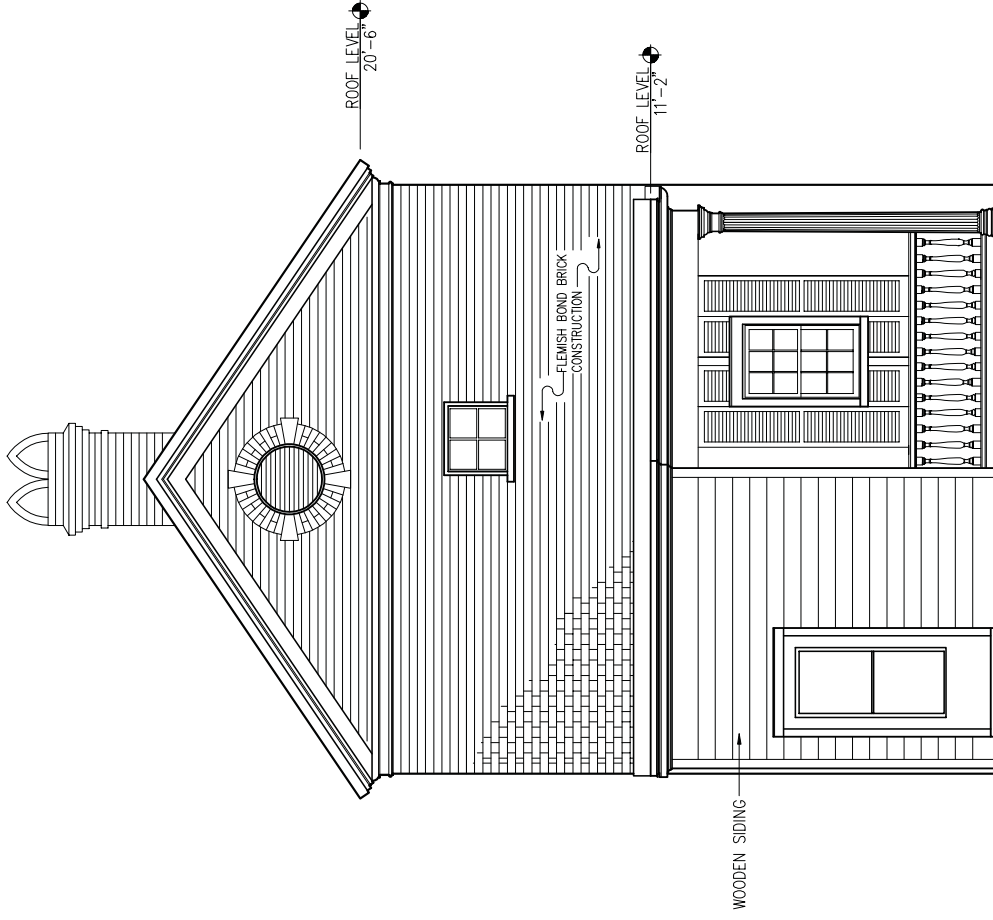


WILLIAM BLACKLOCK CARRIAGE HOUSE
18 BULL STREET, CHARLESTON
DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010



SOUTH ELEVATION

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



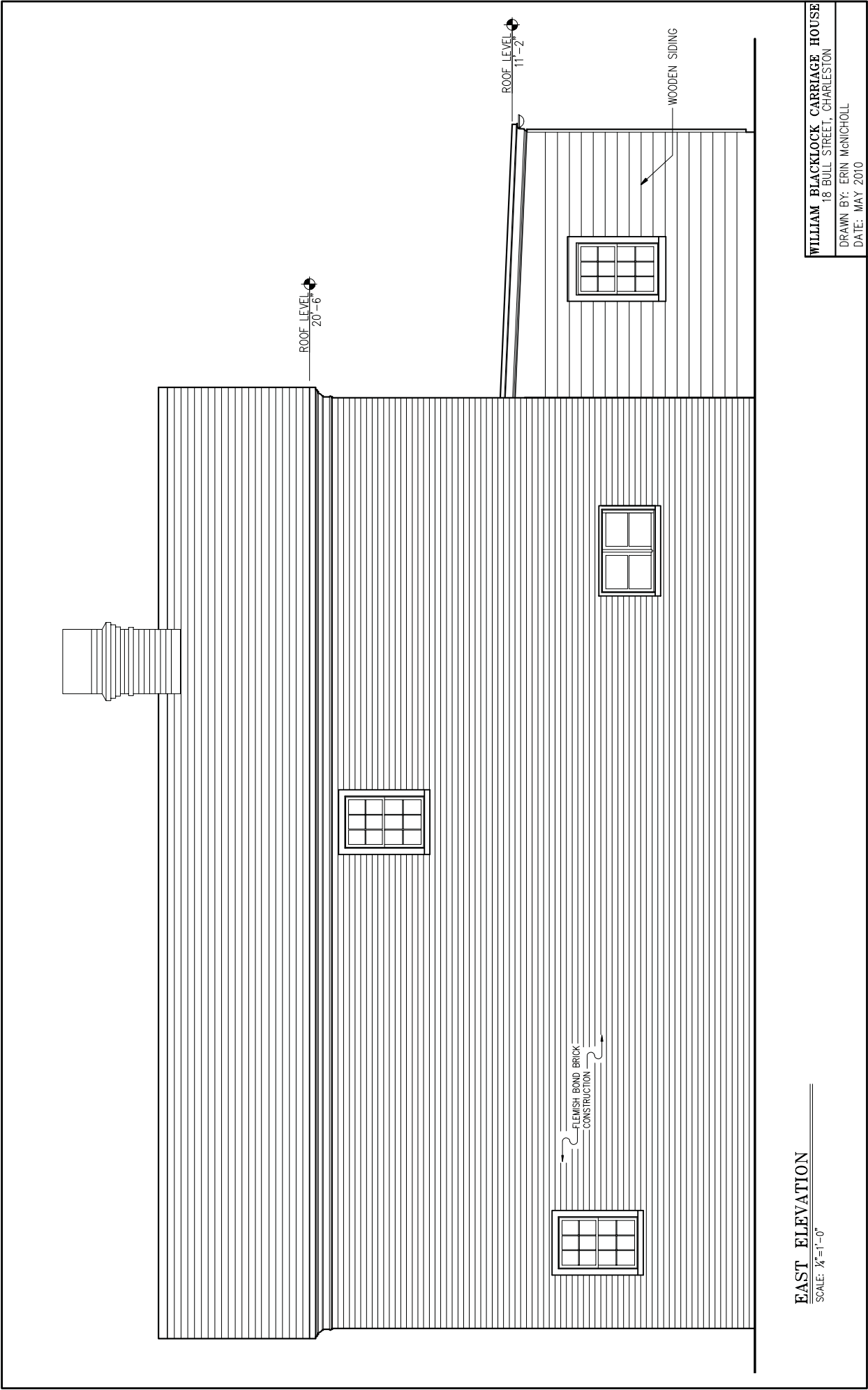
NORTH ELEVATION

SCALE: $\frac{3}{16}"=1'-0"$

WILLIAM BLACKLOCK CARRIAGE HOUSE
18 BULL STREET, CHARLESTON

DRAWN BY: ERIN McNICHOLL

DATE: MAY 2010



THE AIKEN-RHETT HOUSE AT 48 ELIZABETH STREET

History

The complex at 48 Elizabeth Street was first constructed in 1818 by John Robinson. In 1825 William Aiken Sr. purchased the house to use as a rental. In 1833 the property went to his son Gov. William Aiken Jr. William Aiken Jr. did extensive remodeling to the property when he took control, including the outbuildings in his building campaigns.¹ There was a kitchen on the property when John Robinson owned it. When it was first built, the kitchen followed the typical layout for kitchen buildings at the time with two rooms on each floor and a central passage. During the renovations in 1833 the kitchen building and the carriage house were both extended and the north facades of both buildings were constructed in the Gothic Revival style. It was during these renovations that the brick wall was constructed, closing the property in. Renovations to the kitchen included altering the slave quarters to provide access through a hallway that ran along the west side of the building. Windows were cut into the interior wall to give light and ventilation to the rooms. This did not create the best living conditions in the interior rooms, particularly in the rooms without fireplaces.² The renovations done to the carriage house included Gothic Revival treatment on both the interior and the exterior. The north façade was altered and the stalls were ornamented to reflect the style as well. It is also on the carriage house that false lancet windows were created on the façade that faces the street. It helps to break up what would have otherwise been a blank wall.³

In addition to the gothic elements that adorn the larger outbuildings, there are two smaller garden buildings and two privies that have Gothic Revival elements. These were constructed

¹ Maurie Dee McInnis, *The Politics of Taste in Antebellum Charleston*, 195-197.

² Carl Lounsbury, Willie Graham, and Orlando Ridout V, *Aiken-Rhett Historic Structures Report*, (Charleston, SC: Historic Charleston Foundation, 2005), III-181- III-183.

³ Ibid., III-188.

during the 1833 improvements. By some accounts they were used as a chicken coop and cow shed, but this was most likely a use that they gained in later years.⁴ At the time of their construction, they were most likely garden buildings, and the back lot was a garden. Evidence of garden beds has been uncovered, and it is common in Charleston to have decorative privies in association with gardens (figs. 5.70 to 5.79).⁵

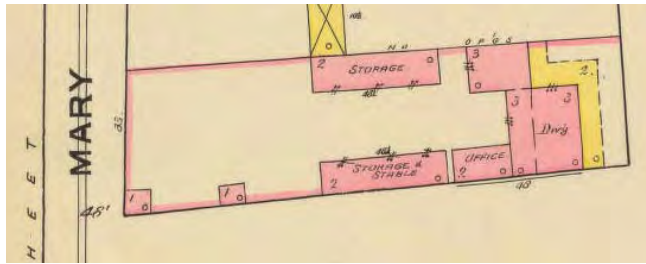


Figure 5.70: The 1888 Sanborn showing the basic layout of the lot at 48 Elizabeth Street. (1888 Charleston Sanborn Fire Insurance Map, Sheet 27, <http://digital.tcl.sc.edu/u?/SFMAPS,617> (accessed November 9, 2009))



Figure 5.71: The main house at 48 Elizabeth Street. (Photo by author, 2010)



Figure 5.72: View of the east elevation of the carriage house, 1979. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,177B-1, <http://hdl.loc.gov/loc.pnp/hhh.sc0025>)



Figure 5.73: The west elevation of the kitchen building, 1962. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,177C-2, <http://hdl.loc.gov/loc.pnp/hhh.sc0026>)

⁴ Carl Lounsbury, Willie Graham, and Orlando Ridout V, *Aiken-Rhett Historic Structures Report*, III-191.

⁵ *Ibid.*, 190.



Figure 5.74: The north elevation of the carriage house showing the main gothic elements on the building, 1979. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,177B-4, <http://hdl.loc.gov/loc.pnp/hhh.sc0025>)



Figure 5.75: North elevation of the kitchen building showing the Gothic Revival elements, 1979. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,177C-4, <http://hdl.loc.gov/loc.pnp/hhh.sc0026>)



Figure 5.76: The west elevation of the carriage house that connects to the street. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,177B-3, <http://hdl.loc.gov/loc.pnp/hhh.sc0025>)



Figure 5.77: The remaining garden folly, 1979. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,177A-3, <http://hdl.loc.gov/loc.pnp/hhh.sc0022>)



Figure 5.78: Interior photo of the portion of the carriage house containing the stables. There are pointed gothic arches between the columns, 1979. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,177B-6, <http://hdl.loc.gov/loc.pnp/hhh.sc0025>)



Figure 5.79: One of two privies located in the northwest and northeast corners of the yard, 1979. (Library of Congress, Prints and Photographs Division, Historic American Buildings Survey, HABS SC,10-CHAR,177D-3, <http://hdl.loc.gov/loc.pnp/hhh.sc0024>)

Architectural Description

The backlot of the Aiken-Rhett property consists of two main buildings and several smaller structures; kitchen, garden folly, privies, and carriage house. The Aiken-Rhett property is operated as a house museum that follows the theory of preserving the buildings in their current state rather than restoring them to a particular time period. This means that they are some of the most well preserved of the Gothic Revival outbuildings studied in this project.

The building that follows the east lot line is the kitchen. This building has four rooms on the bottom floor and five rooms on the second floor. The southernmost room closest to the house was used as a kitchen, and the facilities constructed for cooking remain. The northernmost room of the kitchen building is large and has a Gothic-shaped door entering it from the north façade. This portion of the building was added during the 1833 building campaign. On the second floor, there is an obvious break and slant in the floor where the addition was attached.

There is a set of stairs on the interior that leads to the upstairs hallway. There is a separate door in the stair hall that gives direct access to the outside. The arrangement of the rooms on the second floor is unique. There is a hallway running along the western exterior wall that faces the work yard. The individual rooms are on east side of the hallway and have no direct access to the exterior even though they have an exterior wall. The only light and air comes from the hallway with its line of windows. The two rooms on the north and south ends are the exceptions; they have windows on two sides with access to the exterior.

The stable on the west side of the lot matches the kitchen building in size. The first floor is basically one open room. The southern end was used to store carriages and the northern half was the stable. There are two staircases that provide access to the second floor. The southernmost staircase leads to two rooms that were servant quarters, and the northernmost staircase provides access to the hay area above the stables. On the west façade, there are also two large carriage doors that have arched openings.

On both buildings the main Gothic Revival facades are on the north end. There is one pointed arch door on the east façade of the carriage house, and that is the one that leads up to the living spaces above.

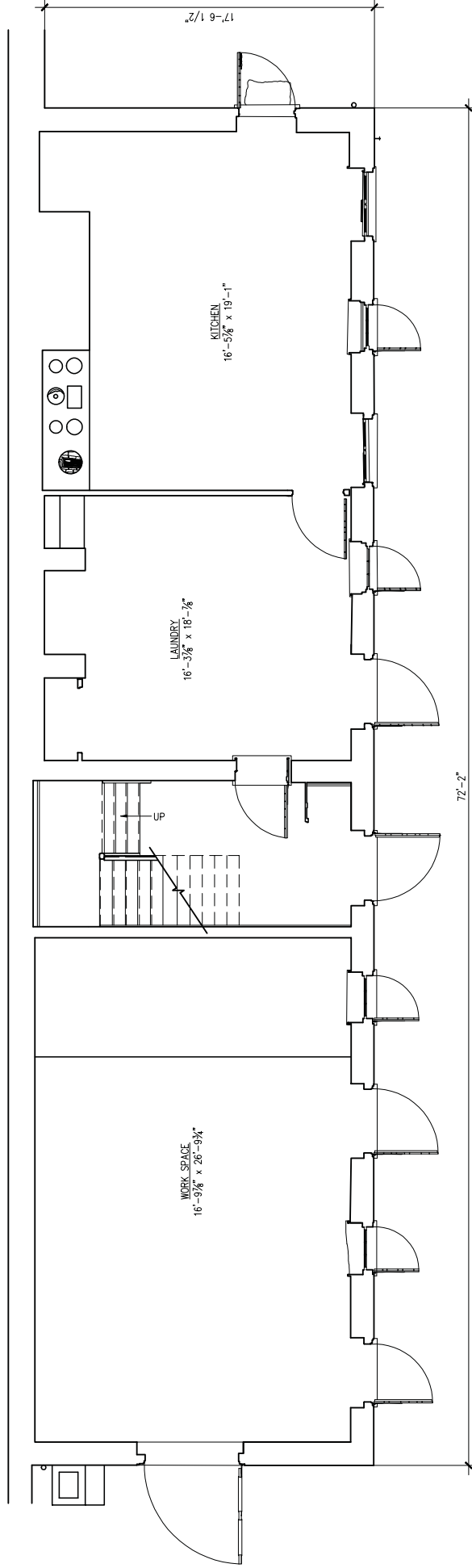


Figure 5. 80: View from one of the interior servant's rooms into the hallway that has the exterior windows. Note the windows on the interior hall wall that help provide light to the rooms. (Photo by Author, 2010)



Figure 5.81: Photo looking down the staircase in the northwest corner of the stable giving access to the hay loft. (Photo by Author, 2010)

Measured Drawings of the
Kitchen Building and Carriage House at the 48 Elizabeth Street
(to HABS Standards)

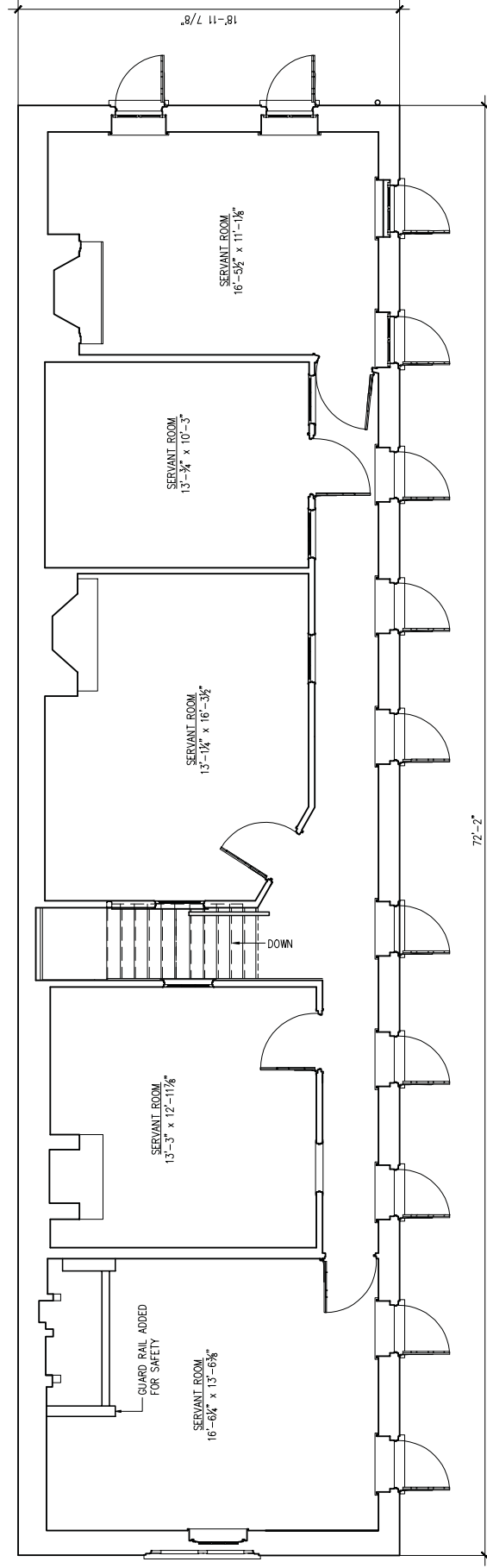


SECOND FLOOR PLAN

SCALE: 3/8" = 1'-0"

AIKEN-RHETT KITCHEN
48 ELIZABETH STREET, CHARLESTON

DRAWN BY: ERIN McNICOLL
DATE: MAY 2010



FIRST FLOOR PLAN

SCALE: 3/16"=1'-0"

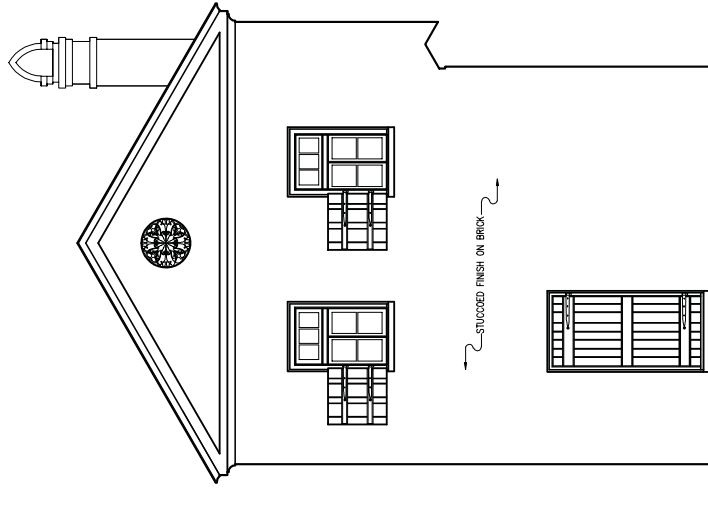
AIKEN-RHETT KITCHEN
48 ELIZABETH STREET, CHARLESTON

DRAWN BY: ERIN McNICHOLL

DATE: MAY 2010

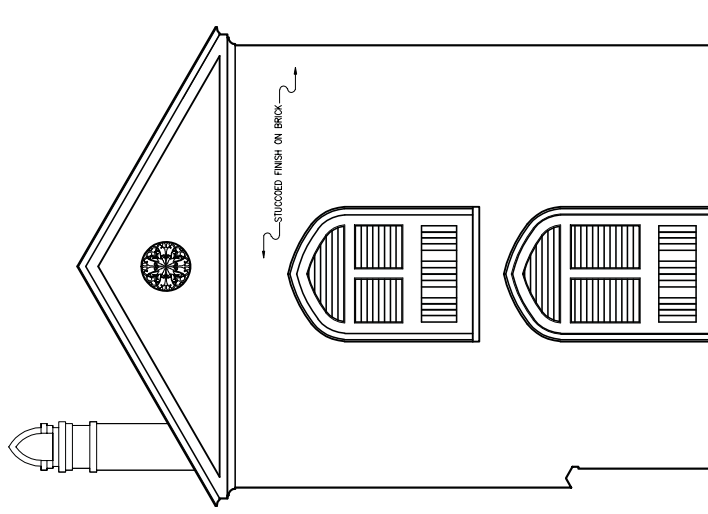
AIKEN-RHETT KITCHEN
48 ELIZABETH STREET, CHARLESTON

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010



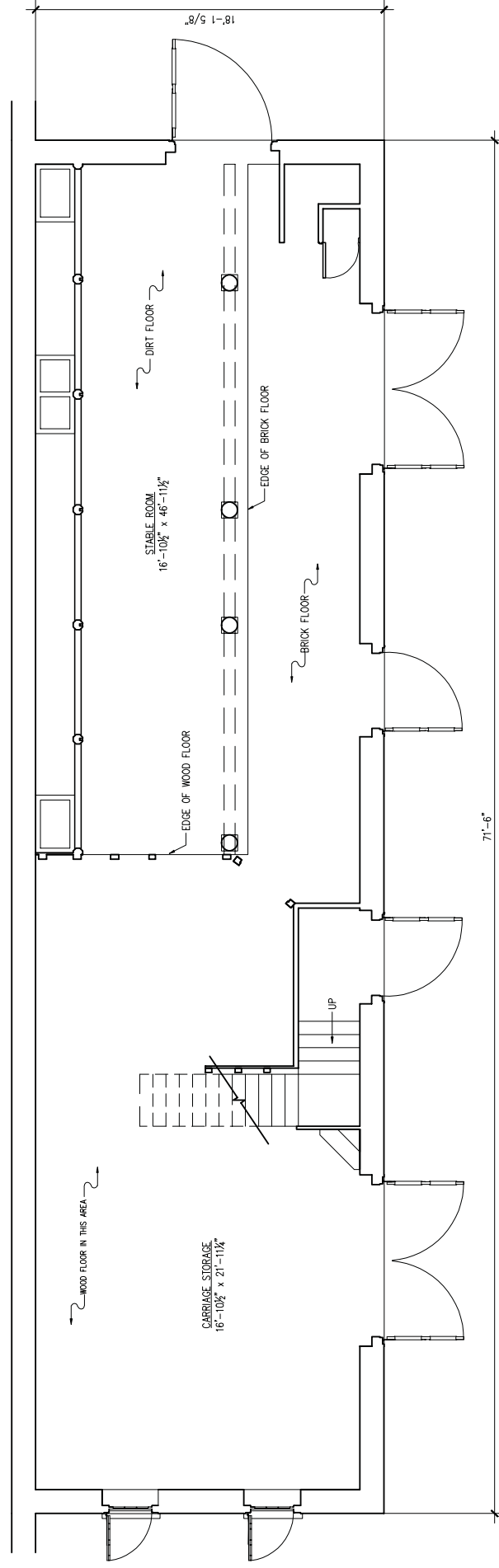
SOUTH ELEVATION

SCALE: $\frac{3}{8}"=1'-0"$



NORTH ELEVATION

SCALE: $\frac{3}{8}"=1'-0"$

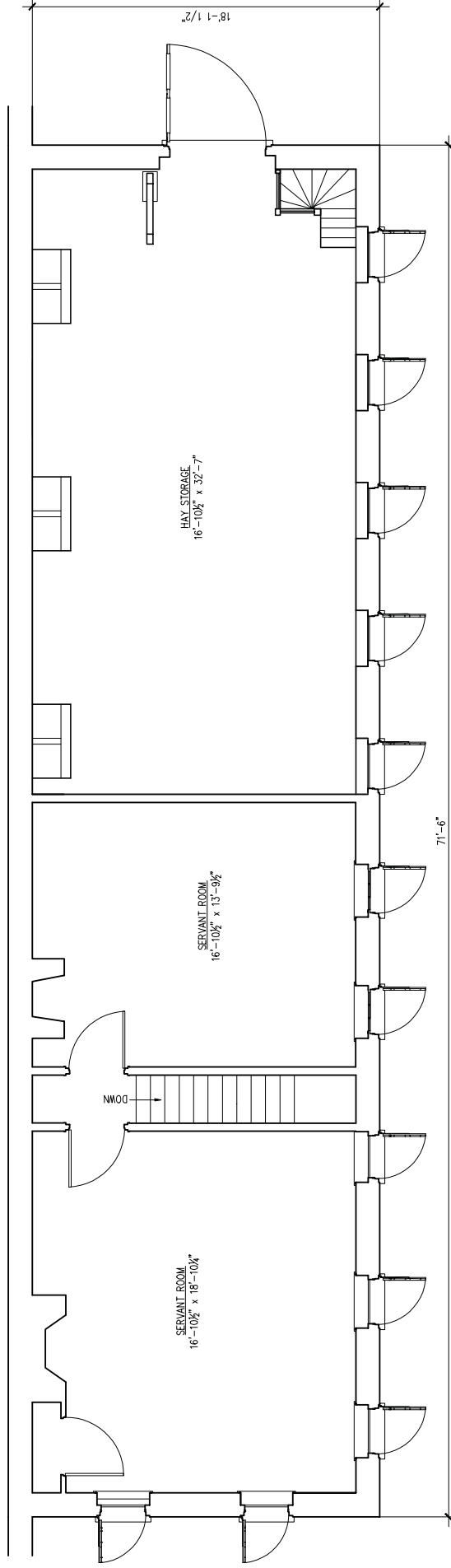


FIRST FLOOR PLAN

SCALE: $\frac{3}{8}'' = 1'-0''$

AIKEN-RHETT CARRIAGE HOUSE
48 ELIZABETH STREET, CHARLESTON

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010



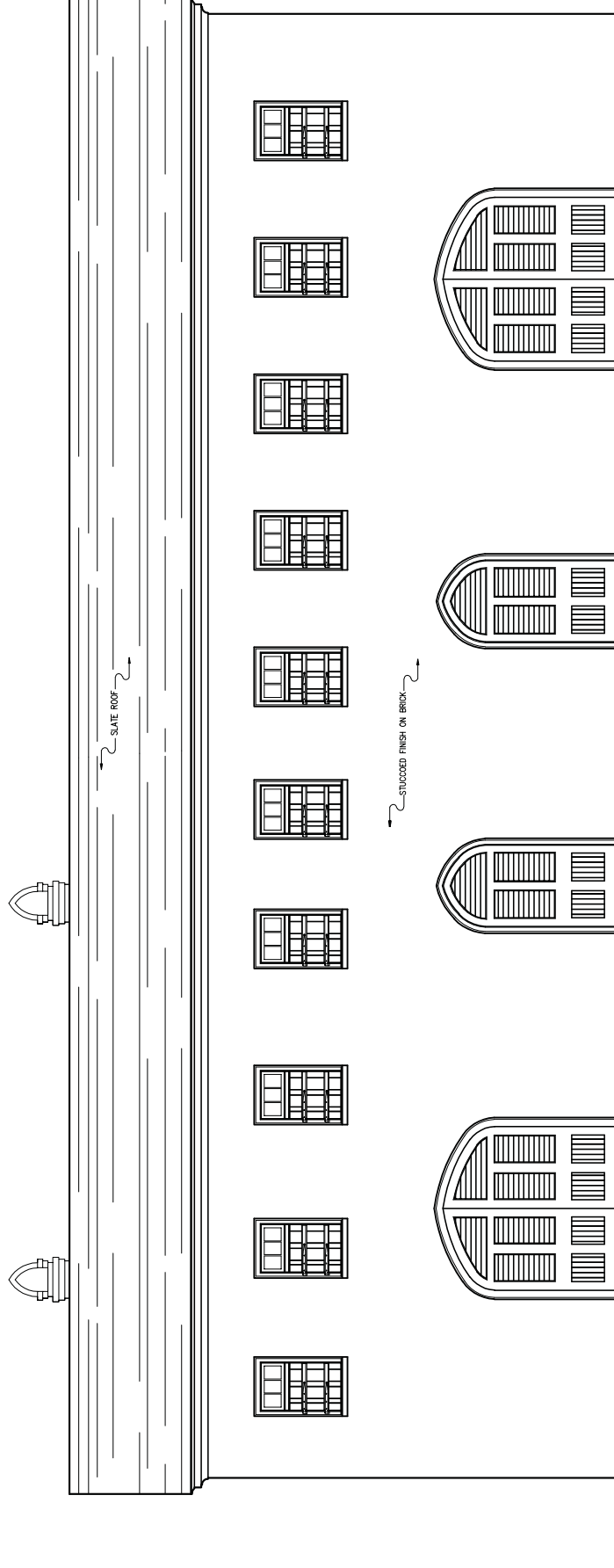
SECOND FLOOR PLAN

SCALE: $\frac{3}{16}'' = 1'-0''$

AIKEN-RHETT CARRIAGE HOUSE
48 ELIZABETH STREET, CHARLESTON

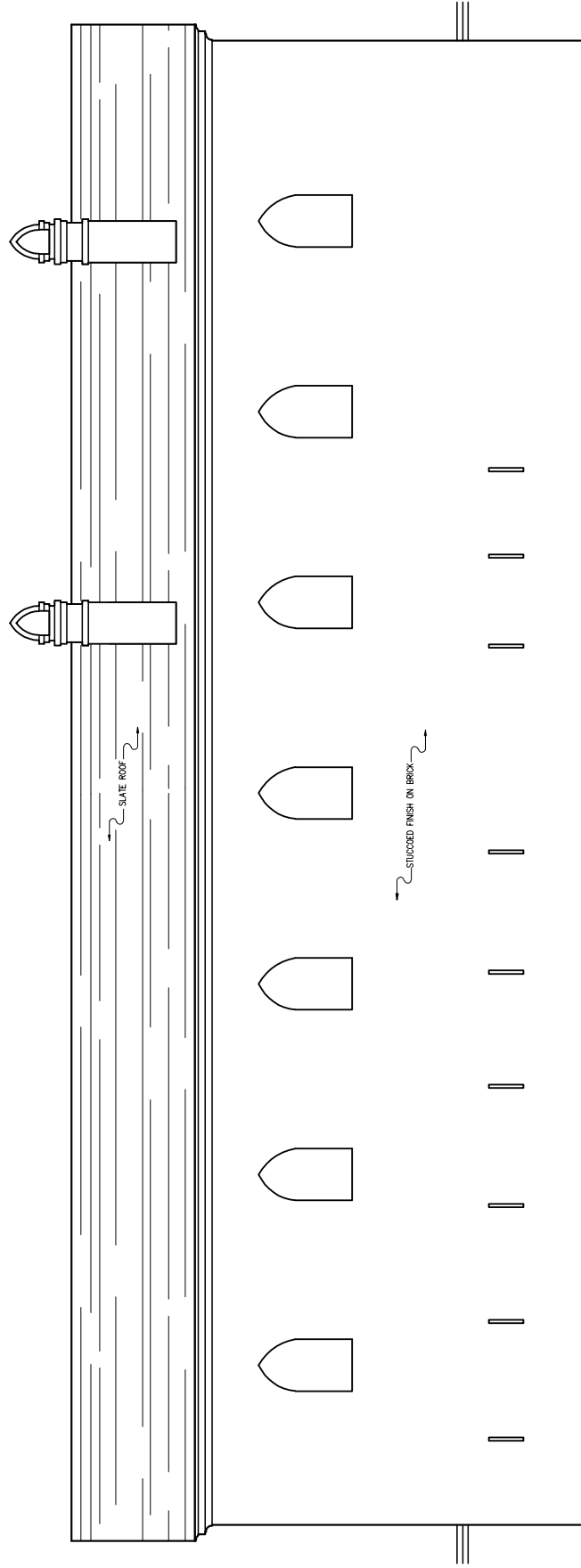
DRAWN BY: ERIN McNICHOLL

DATE: MAY 2010



EAST ELEVATION
SCALE: $\frac{1}{8}'' = 1'-0''$

AIKEN-RHETT CARRIAGE HOUSE
48 ELIZABETH STREET, CHARLESTON
DRAWN BY: ERIN McNICOLL
DATE: MAY 2010

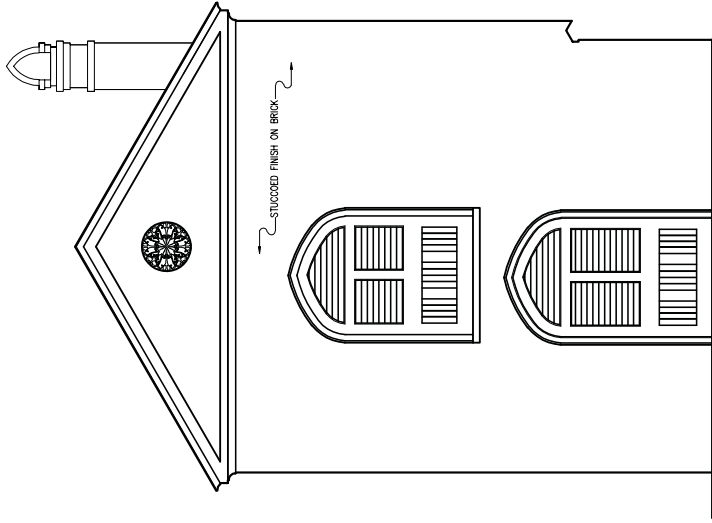


WEST ELEVATION

SCALE: $\frac{3}{8}" = 1'-0"$

AIKEN-RHETT CARRIAGE HOUSE
48 ELIZABETH STREET, CHARLESTON

DRAWN BY: ERIN McNICOLL
DATE: MAY 2010



NORTH ELEVATION

SCALE: $\frac{3}{8}" = 1'-0"$

AIKEN-RHETT CARRIAGE HOUSE
48 ELIZABETH STREET, CHARLESTON

DRAWN BY: ERIN McNICHOLL
DATE: MAY 2010

CHAPTER SIX

AN ARGUMENT FOR FASHION

“Its windows, as well as those of other outhouses and of the carriage house at the back of the lot, have the pointed arch, which seems to have been not unusual at that time.”¹

The Gothic Revival outbuildings of Charleston are thought to be an anomaly.

Theories put forth during the last fifteen years suggest that owners used Gothic Revival architecture to create a social hierarchy in their households. The first to put forth this hierarchical-style theory was John Michael Vlach in his article “The Plantation Tradition in an Urban Setting: The case of the Aiken-Rhett House in Charleston, South Carolina.”² This article was followed by *The Politics of Taste in Antebellum Charleston* by Maurie D. McInnis (2005) and “Visual Culture and Ideology: The Gothic Revival in the Backlot of Antebellum Charleston” by Clifton Ellis and Gina Haney (2007).³

The basic tenet of these works is the same. They suggest that slave owners utilized Gothic Revival to convey the message that they were benevolent masters to both the slaves and society as a whole.⁴ The use of Gothic motifs helped to emphasize the hierarchical society that the institution of slavery created. These theories discuss the fear

¹ In reference to the kitchen at 69 Church by Alice Ravenel Huger Smith. Alice Ravenel Huger Smith, *The Dwelling Houses of Charleston South Carolina* (Charleston, SC: History Press, 2007), 32.

² John Michael Vlach, "The Plantation Tradition in an Urban Setting: The Case of the Aiken Rhett House in Charleston, SC," *Southern Cultures*, (Winter 1999): 52-56.

³ Maurie D. McInnis, "The Gothic Revival," In *The Politics of Taste in Antebellum Charleston* (Chapel Hill, NC: University of North Carolina Press, 2005), 195-239.

Clifton Ellis and Gina Haney. "Visual Culture and Ideology: The Gothic Revival in the Backlot of Antebellum Charleston," *Southern Quarterly* 44, no. 4 (Summer 2007): 9-41.

⁴ By referring to themselves as benevolent masters the slave owners believed that they were treating the slaves with the utmost care and kindness. Part of this was to provide them with "wholesome discipline," such was the views of Colonel Alston. They also referred to their slaves as part of their family and believed that the slaves saw them the same way. (Mrs. St. Julien Ravenel, *Charleston The Place and the People* (Norwood, MA: MacMillan Company, 1906), 398-99, 435.)

of many of the slave owners and their desire to have more control over the non-white members of their household. Owners, understandably, wanted to keep an eye on their slaves and their socialization patterns in an attempt to prevent the slaves from gathering together to plan another insurrection. This fear apparently contributed to the remodeling of their urban estates to create plans with limited access points.⁵ The choice of Gothic Revival is referred to as “social control” and as a reminder for the “servants to obey his master.”⁶ There is no direct evidence used to connect the choice of this specific style of the masters to their relationship with slavery.

Of the three arguments that relate the Gothic Revival to slavery, the most extensive and specific of these arguments is contained in the seventh chapter in the book *The Politics of Taste in Antebellum Charleston*. This chapter titled “The Gothic Revival,” focuses specifically on the Gothic Revival outbuildings and slave quarters around Charleston. The Aiken-Rhett property is used extensively as a case study of an urban plantation in the Gothic Revival style. It gives a detailed history of the architectural development of the outbuildings. The chapter tries to put the gothic outbuildings in the context of the social structure and situation of the time. The gothic ‘face’ was put on the buildings, according to McInnis, to portray the planter class as

⁵ The changes that are typically cited as indicating this include the construction of the walls that enclose the lot, the blocking up of windows in the slave quarters that looked on the world outside the compound, and the way that quarters over the kitchen were laid out with the hallway cutting off the middle rooms from direct light and ventilation.

⁶ The full quote is in reference to Aiken and states “That Aiken used the Gothic style as a means of social control can be inferred from the fact that, although Gothic motifs adorn dependencies, few appear on antebellum homes in Charleston.” John Michael Vlach, “The Plantation Tradition in an Urban Setting,” 66. The second full quote is “To the slaves in their backlots it was a reminder of the Christian foundation on which their society was based, and, perhaps more important, a reminder of their duties with that society; that is for the servant to obey his master.” Maurie D. McInnis, “The Gothic Revival,” In *The Politics of Taste in Antebellum Charleston* (Chapel Hill, NC: University of North Carolina Press, 2005), 239.

benevolent masters that placed their chattel in 'Christian' buildings to improve their morals. This style also related to that used on the work house to effectively remind the slaves of the consequences of disobedience. The author illustrates this by going into great detail about the relationship that William Aiken had with his slaves and how he tried to meet the moral and educational needs of those in his possession. For example, he required his slaves to regularly attend church.⁷ According to McInnis the gothic style specifically chosen invokes images of Christianity. She postulates that these Gothic Revival outbuildings were conveying a Christian message of duty to make the slaves feel content with their lot in life or a reference to the architecture of the work house where they would be sent for punishment if they failed to obey their masters.⁸

Author John Michael Vlach's article "The Plantation Tradition in an Urban Setting: The Case of the Aiken-Rhett House in Charleston, South Carolina" contains many of the same themes.⁹ The article by Vlach predates the book by McInnis by six years and is cited by her. In the article he looks at the Aiken-Rhett as an example of a well preserved urban plantation. His version claims that Aiken's choice of gothic motifs on the buildings used by slaves was a way to show benevolence since they (slaves) were given the most fashionable buildings. It also made a clear delineation of Aiken's social status and that of the slaves by using a style of architecture distinctly different from that of his own house. Furthermore, it evoked feelings of the medieval period and the

⁷ Maurie D. McInnis, "The Gothic Revival," In *The Politics of Taste in Antebellum Charleston*, 209.

⁸ Maurie D. McInnis, "The Gothic Revival," In *The Politics of Taste in Antebellum Charleston*, 195-212, 329.

⁹ The same themes that McInnis has relating to the slave owners portraying themselves as benevolent masters and using the Gothic Revival style as a form of social control.

religious values that are associated with that time. The use of the style could be considered a statement of moral reform and social control.¹⁰

The third article to deal directly with this particular application of the Gothic Revival was written by Clifton Ellis and Gina Haney. "Visual Culture and Ideology: Gothic Revival in the Backlot of Antebellum Charleston" makes the most compelling argument for proslavery meaning behind the style. They claim there is a gap between the early application of this style around Charleston and the later applications that appeared around the time of the Nullification Crisis in 1833. It was during this later time that proslavery literature was written equating slavery to the feudal system of the Middle Ages. Southerners saw themselves in a role similar to the ruling class of the Middle Ages. They began to value the ideologies, including chivalry and romantic love, portrayed in many of the romantic gothic novels, such as *The Waverly Series* by Sir Walter Scott. The use of the Gothic Revival was used to illustrate these values, communicating the social order of their world and its perceived relationship with Medieval Europe. Ultimately, using this style portrayed the planter class as benevolent feudal masters.¹¹ Many of the scholars who have written on this topic dismiss the notion that Charlestonians were simply keeping up with fashion.

The most defining features of the Gothic Revival in architecture are its picturesque quality and its application across all types of buildings. This is as true in Charleston as it is everywhere else in the United States. Though there is no good

¹⁰ John Michael Vlach, "The Plantation Tradition in an Urban Setting: The Case of the Aiken Rhett House in Charleston, SC," *Southern Cultures*, no. Winter 1999 (1999): 52-56.

¹¹ Clifton Ellis and Gina Haney. "Visual Culture and Ideology: The Gothic Revival in the Backlot of Antebellum Charleston," *Southern Quarterly* 44, no. 4 (Summer 2007): 9-41.

evidence to date that directly connects the style of these particular outbuildings with their relationship to slavery, their existence has brought about the idea that all gothic revival structures in Charleston are related to slavery. Yet, several of the civic buildings that were completed in the same time period as the Gothic Revival outbuildings had Gothic styling without a use that was directly related to slavery. These civic buildings tended to be associated with military establishments or related to public reform initiatives such as the City Jail and the Marine Hospital. The only building directly related to the institution of slavery with gothic detailing was the work house on Magazine Street. The workhouse was altered after the style had already been introduced to that civic block by Robert Mills in the Marine Hospital. There are few full buildings outside the civic and ecclesiastical ones built in the Gothic Revival style in the city of Charleston, but the style is not limited to slave occupied buildings. There are compelling examples unrelated to slavery, such as garden pavilions and residences that incorporate Gothic Revival elements. One commonly overlooked building is the passenger train depot. It was built (1849) after the first of the gothic outbuildings had been constructed, and it was not at all related to reform, the military, or slavery. The use of Gothic Revival seems more related to the Romantic Movement than to the slavery issue.

It cannot be forgotten that Charlestonians were nothing if not fashionable. In the antebellum period of the nineteenth century when these Gothic Revival buildings were being constructed and existing buildings were being altered, the Gothic Revival was the contemporary popular form of architecture. Garden follies and small Gothic Revival cottages were popular in England and were just catching on all over the United States as

well as in Charleston. (Figs. 6.13 to 6.17) English fashion and culture had a great influence in all aspects of Charleston life during this time period. The Charleston elite closely identified themselves with the European aristocracy. During the colonial period, it was common practice for Charlestonians to send their sons to England to be educated alongside the British elite. Though the number of boys attending school in England lessened after the American Revolution, but the tradition did continue. This resulted in the importation of many British customs and ideas. Along with importing the culture, Charleston's main source of imported goods was also England. One common vehicle that probably influenced the Gothic Revival was the importation of pattern books which was a common way of spreading architectural ideas and trends. As part of their education many members of Charleston's elite spent time traveling in Europe at some point in their lives. This tour was considered important for the proper completion of the education of young adults and could last anywhere from two to three years. It allowed for greater development of refined taste and manners. This meant that many Charlestonians would have had direct experience with the use of the picturesque gothic style that was so common to British estates.¹²

Analyzing the Gothic Revival elements applied to the buildings of this period, one can see that they had little to do with the function of the buildings and much to do with exterior aesthetics, implying that the building style related to the activities of the masters, not the slaves. The picturesque movement that developed in the early eighteenth century in England was integral to the proliferation of garden buildings in the English speaking

¹² Maurie Dee McInnis, Gibbes Museum of Art, and Historic Charleston Foundation, *In Pursuit of Refinement: Charlestonians Abroad 1740-1860* (Columbia: University of South Carolina, 1999), 4-14.

world.¹³ The use garden pavilions in England was sometimes serious, such as housing animals or servants, and at other times they were created for recreation such as when they were used as baths, boathouses, and banquet halls. Two advocates of the Romantic Movement, Humphrey Repton and William Shenstone, believed a simple cottage was a good way to create a picturesque building that would convey the feeling of belonging in the setting. This is similar to the way the outbuildings of Charleston have been adapted to fit in with their surrounding gardens and landscapes.¹⁴



Figure 6.1: Exton Park fishing pavilion known as Fort Henry, England. Built 1790s.
(http://farm1.static.flickr.com/200/481023393_701fb6f5a6.jpg (accessed March 21, 2010))



Figure 6.2: Gibside Banqueting House, Tyne and Wear, England. Built 1751.
(<http://www.historicfood.com/Design/Assets/Images/Gibside.gif> (accessed March 21, 2010))

This relates to an important aspect of the Picturesque movement that is also representative of the way that Gothic Revival was applied to the outbuildings. That aspect is the idea of a progression created by William Kent in the early Eighteenth century. Gothic buildings were aesthetically “placed” within the landscape. Unlike French baroque patterns where buildings were placed on an axis, the picturesque had a

¹³ George Mott, *Follies and Pleasure Pavilions: England, Ireland, Scotland, Wales* (New York: Harry N. Abrams, 1989), 10.

¹⁴ *Ibid.*, 24.

more mysterious feeling where the viewer caught glimpses of the buildings before they were completely in view.¹⁵ This technique was employed at Benjamin Latrobe's Sedgeley in the United States, as well as in the circuit walk around the lake at Stourhead in England where there were small garden follies at intervals along the walk, each creating a certain scene (Figs. 6.1 and 6.2).¹⁶ This early, more whimsical form of Gothic Revival is commonly referred to as Gothick. It distinguished it from the later, serious forms that was applied mainly to churches.¹⁷

Analyzing the ten known remaining outbuildings around Charleston that have Gothic Revival motifs indicates that all but two were a carriage house or a carriage house and kitchen combination. The anomalies are the kitchen house at 69 Church Street, which is one of three Gothic Revival buildings on the lot, and the outbuildings at the Aiken-Rhett house. The Aiken-Rhett yard is enclosed behind brick walls, and the Gothic Revival buildings (carriage house, kitchen, garden folly, and two privies) are contained within. There is archeological evidence that the entire back portion of that lot was a garden, and within the garden setting would have been the picturesque placement of the two garden follies and the two privies all done in the Gothic Revival style. The privies are placed in each of the far corners of the lot with two garden follies in between. There

¹⁵ Lawrence Wodehouse and Marion Moffett, *A History of Western Architecture* (Mountain View, CA: Mayfield Publishing Company, 1989), 337-338.

¹⁶ Michael W. Fazio and Patrick A. Snadon, *The Domestic Architecture of Benjamin Henry Latrobe* (Baltimore: John Hopkins University Press, 2006), 267-284. And

¹⁷ Calder Loth and Julius Trousdale Sadler, Jr., *The Only Proper Style: Gothic Architecture in America* (Boston: New York Graphic Society, 1975), 13.

was a driveway that led from the rear gates to the carriage house.¹⁸ There are lancet windows located on the north end of each of the outbuildings, the ends that face what would have been the garden. The same holds true for the outlines of lancet windows on the exterior wall of the stable. They are on the side that people would view from the street. The only element of Gothic Revival that does not face the street, or the garden are the doors on the ground floor of the stable and carriage house. These doors though, would have been on the path from the carriage house to the main house. There are no other Gothic Revival elements on the kitchen building than those which face the garden. (Figs. 6.1 and 6.2)

¹⁸ Carl Lounsbury, Willie Graham, and Orlando Ridout V, "Aiken-Rhett Historic Structures Report," 2005, Historic Charleston Foundation Archive, Charleston, SC: Chapter V: Architectural Analysis, III-190.



Figure 6.3: The view from the gate of the Aiken Rhett house. The driveway would have run along the front of the stable on the right separated from the work area by a fence. The two Gothic Revival facades are clearly visible from this angle. (Photo by Author, 2010)



Figure 6.4: The view out from the house with the decorative privies and gates in view. (Photo by Author, 2010)

It is common practice for picturesque style buildings of the Romantic Movement to be located at the end of a drive or along a controlled vista. Situating the buildings at the end of a driveway while the other end is framed by a gate created a picturesque scene. As noted, most of the studied Gothic Revival buildings are carriage houses and were placed to be seen from the public way. There are only two houses that do not have the buildings placed so that at least a portion can be seen at the end of the driveway. The most public display of the Gothic Revival is the Miles Brewton carriage house at 27 King Street. Only the façade that is directly on the street is done in the Gothic Revival style. The remainder of the building, which is out of public view, is in the plain vernacular style typical of most outbuildings. The choice of which outbuilding on the lot was chosen to receive the Gothic Revival treatment probably had more to do with its publicly seen location at the end of the drive than its function. Since carriage houses were usually the buildings that sat closest to the street it is no surprise that they are more commonly the ones that were altered (Figs. 6.5 to 6.10).

Analyzing the placement of Gothic Revival buildings on the lots and their functions makes the notion that the buildings were designed to reiterate the slaves' relationship with their Christian duty and masters seem complicated. The motifs on the buildings did not surround the slaves with reminders of God but were likely located for the pleasure of their masters and the viewing public. The chances that the slaves would have received a religious message in the use of lancet windows and quatrefoil motifs on the buildings they lived and worked in was highly unlikely. Gothic architecture as an ecclesiastical style was primarily a European association, one that the slaves, even though

they were Christians, with their African background would not have understood. This is especially true given that full-scale incorporation of the style into churches in Charleston did not start until 1844, when the French Huguenot church was built, over ten years after the remodeling of the Aiken-Rhett outbuildings.

There is very little evidence that points to a connection between slavery and the choice of gothic revival on the outbuildings of Charleston. Taking into account that the buildings were constructed during the Gothic Revival movement and the way that the gothic revival was actually applied to the outbuildings there is no reason to suspect that Charlestonians had any other reason for the choice than anybody else in this country. Fashion can be a strong motivator and it is likely that was the reason for the Gothic Revival style to be applied to the outbuildings.

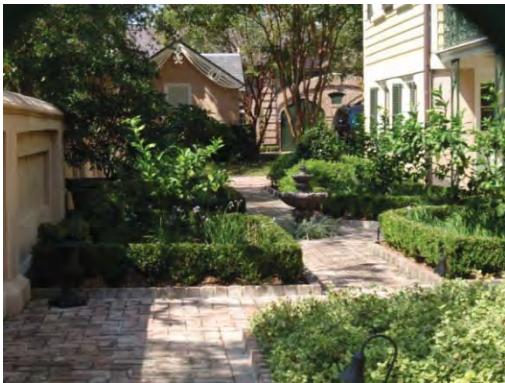


Figure 6.5: View through the gate towards the Gothic Revival carriage at 60 Montague.
(Photo by Author, 2009)



Figure 6.6: View through the fence from the street towards the Gothic Revival outbuilding at 456 King street. (Photo by Author, 2009)



Figure 6.7: Photo of 27 King with the front façade of the carriage house fronting the street. (Photo by Author, 2009)



Figure 6.8: View of 110 Broad Street with the building directly behind the wall partially visible from the street. (Photo by Author, 2010)



Figure 6.9: View down the drive of 116 Broad Street towards the end of outbuilding from the street. (Photo by author, 2009)



Figure 6.10: View of 18 Bull Street through what historically would have been gates. (Photo by author, 2010)



Figure 6.11: View towards the outbuilding at 27 King Street, at the end of the driveway taken from the gate. (Photo by author, 2009)



Figure 6.12: View of the arches on the outside of the Aiken-Rhett (48 Elizabeth Street) stable from the street. (Photo by Author, 2010)

Examples of garden structures in Charleston:



Figure 6.13: Photo of a small garden house at 14 Legare Street. (In Loutrel W. Briggs, *Charleston Gardens* (Columbia: University of South Carolina Press, 195), 49.)



Figure 6.14: Garden house from 31 Meeting street. (In Calder Loth and Julius Trousdale Sadler, Jr. *The Only Proper Style: Gothic Architecture In America* (Boston: New York Graphic Society, 1975), 110.)



Figure 6.15: Small Building that was at 91 Beaufain Street. (In Samuel Gaillard Stoney, *This is Charleston: A Survey of the Architectural Heritage of A Unique American City Undertaken by the Charleston Civic Services Committee*, (Charleston, SC: The Carolina Art Association, 1944), 9.)



Figure 6.16: Garden house from 61 Vanderhorst Street. (In Samuel Gaillard Stoney, *This is Charleston: A Survey of the Architectural Heritage of A Unique American City Undertaken by the Charleston Civic Services Committee*, (Charleston, SC: The Carolina Art Association, 1944), 108.)

CHAPTER SEVEN

CONCLUSION

The purpose of this project was to survey and record Gothic Revival outbuildings in the Charleston vicinity in hopes of revealing new insights on how and why the style was employed and to provide HABS quality records of this popular, but under-researched architectural movement. HABS recordation is an important step for future conservation studies. The research completed supports the theory that has been discarded by a number of contemporary scholars, that the buildings were created or redesigned because it was fashionable in England and America in the context of the Picturesque Garden Movement. The outbuildings of Charleston play an important but understudied role in the architectural history of the city. These buildings are small, symmetrical, and traditionally arranged within a landscaped back lot. Typically unadorned, their appearance reflects their utilitarian functions as carriage houses, kitchens, privies, dairies, and stables. In comparison the buildings that are done in the Gothic Revival style are fanciful and picturesque.

There are a total of fifteen existing historic structures in the Gothic Revival style on the ten properties that were analyzed; nine are carriage houses/stables, two are kitchens, two are privies, and two are garden follies. Of the ten locations that have these unique outbuildings still in existence, four were originally designed in the gothic style, and six were renovated from the earlier and simpler architecture typical of Charleston's outbuildings. Not a single one of the outbuildings matches the style of the main house they are associated.

Though the exact dates relating to construction of the outbuildings are hard to determine, some patterns begin to develop in relation to when Gothic Revival structures appear. The earliest construction date is that of the carriage house at 18 Bull Street. It is estimated to have been built in 1800 at the same time as the construction of the main house. If this is the actual date, then it is an incredibly early example of the Gothic Revival in the United States pre-dating Benjamin Latrobe's Sedgeley by five years. The construction of the other buildings started in the 1820s and continued from then until the Civil War. The most secure construction date is for the Aiken-Rhett outbuildings in 1833, which was only a year after the construction of A.J. Davis's Glen Ellen Estate in Baltimore. The most prolific decade for the construction of the Gothic Revival in Charleston was the 1850s, following the publication of A.J. Downing's *Architecture of Country Homes*. This decade saw the construction of the first carpenter gothic in Charleston as well as alterations to the workhouse and city jail. Four of the outbuildings also date to this time.

Robert Mills first introduced the Gothic Revival to the city in 1833 with the Marine Hospital. E.B White expanded the use of the style when he began his architectural practice in 1840, followed by Edward C. Jones in 1848. These two Charleston designers were prolific and influential, erecting romantic styled buildings throughout the city.¹

¹ Beatrice St. Julien Ravenel, *Architects of Charleston* (Charleston: Carolina Art Association, 1945), 183-219.

The construction of many Gothic Revival buildings in Charleston coincides with the events of the Gothic Revival movement nationally (see timeline). As the style became more widespread in the United States, more were constructed in Charleston designed in the Gothic Revival style. Though the Gothic Revival did not develop into the most prevalent architectural style in mid-nineteenth century Charleston, there are examples of its application within and outside of the city that cover a range of building functions including public, private, ecclesiastical, and military. All of the known examples of Gothic Revival outbuildings, along with the other Gothic Revival and Gothic-influenced buildings around Charleston are collected and analyzed in this document for the first time. There was nothing in the nature of the various applications of the style that lends itself to the conclusion that the style is related to slavery. Rather a strong association exists between its use in Charleston and how it is used in other parts of the United States and England. Like in these other location, keeping up with the fashion is the only reason that the style was chosen.

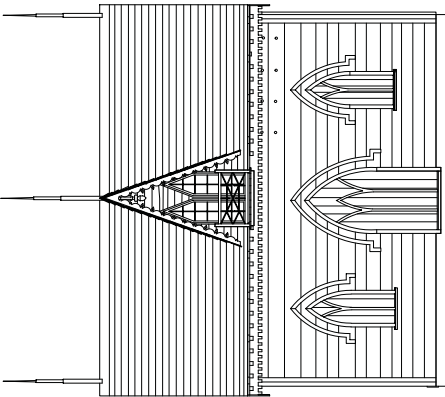
Future Research

The lives of the owners of the properties, their economic situations, their occupations, their political leanings, the number of slaves they owned, the books they were exposed to, and the company they kept can all be researched further to draw more complete conclusions on the owners' lives and the designs they selected for their outbuildings.

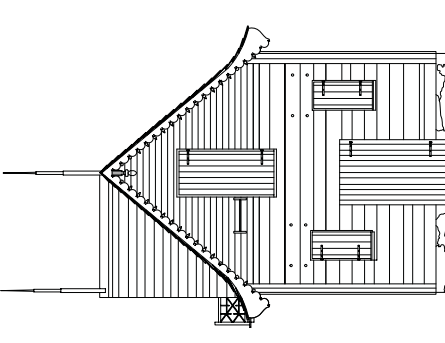
The Gothic Revival outbuildings are intriguing on many levels and this study helps to better define the context in which they were built in nineteenth century Charleston, South Carolina.

APPENDIX A

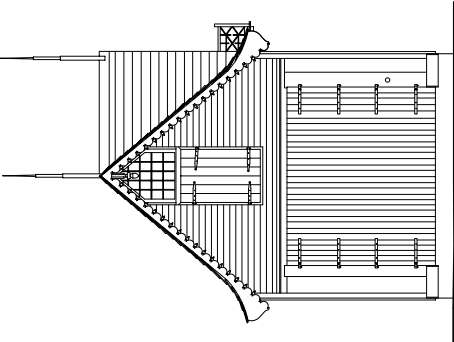
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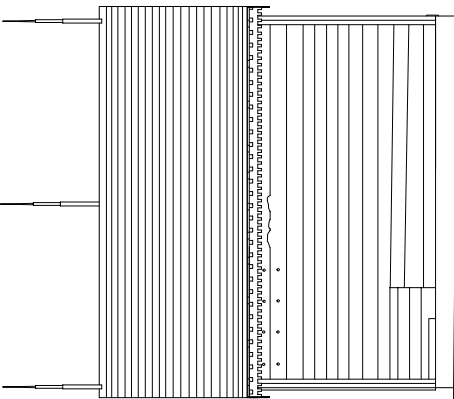
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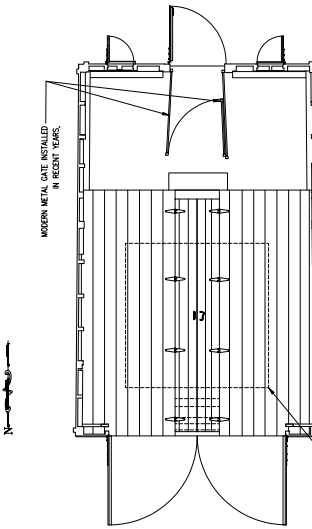
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NORTH ELEVATION
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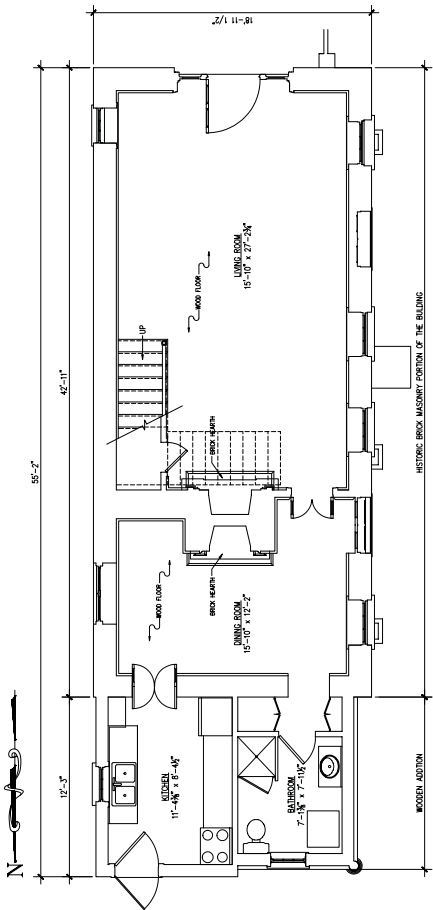


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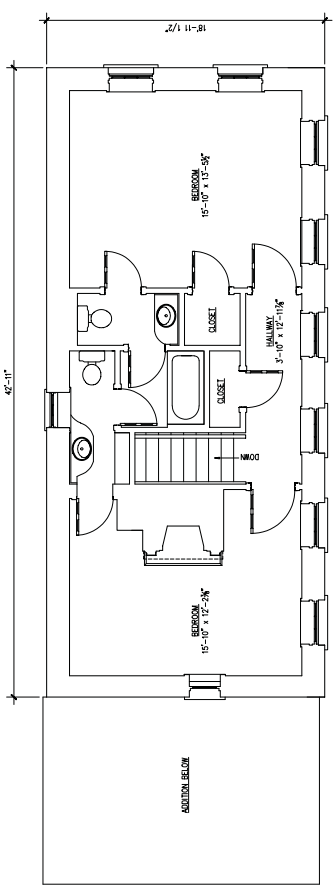


FLOOR PLAN
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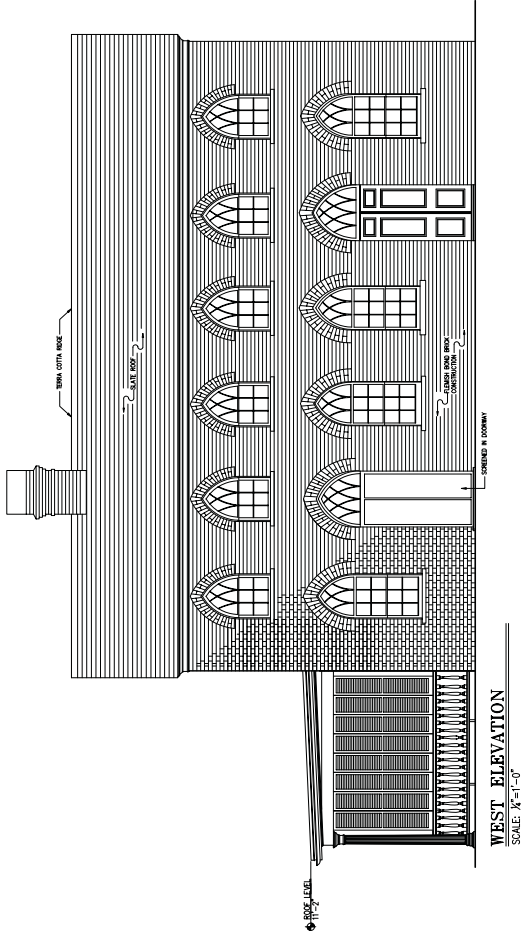
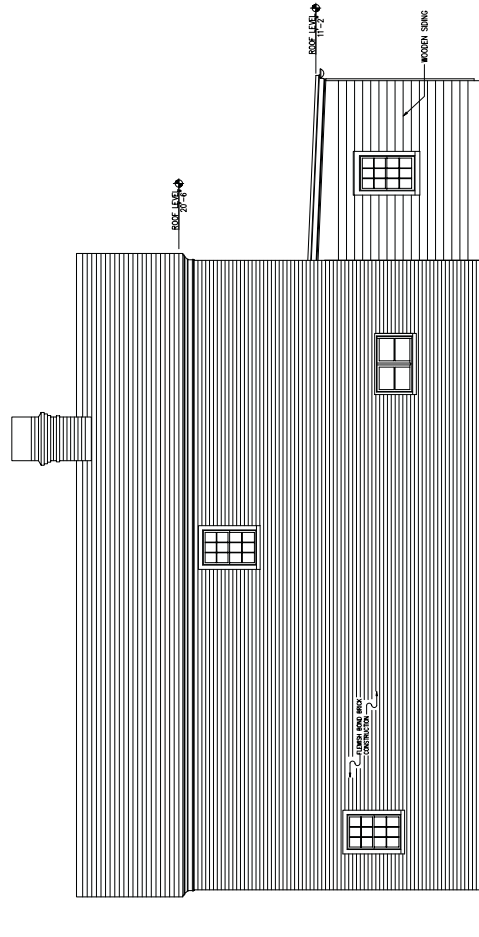
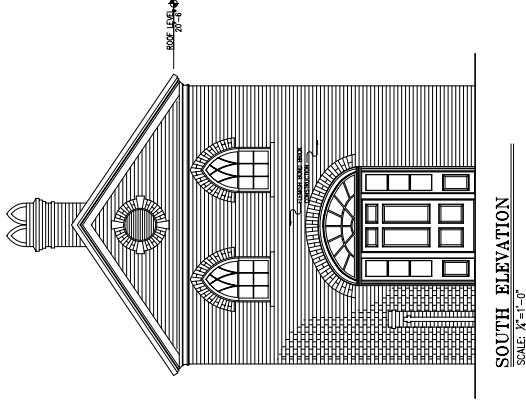
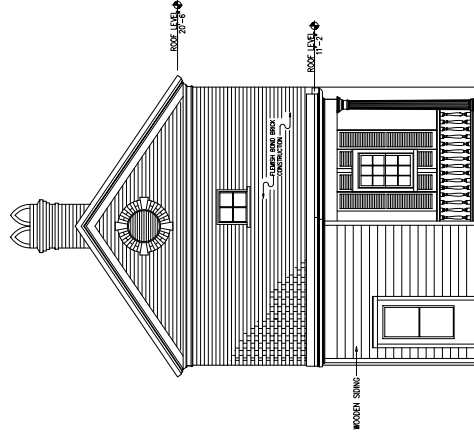
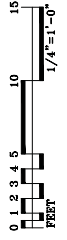
EAST INTERIOR ELEVATION
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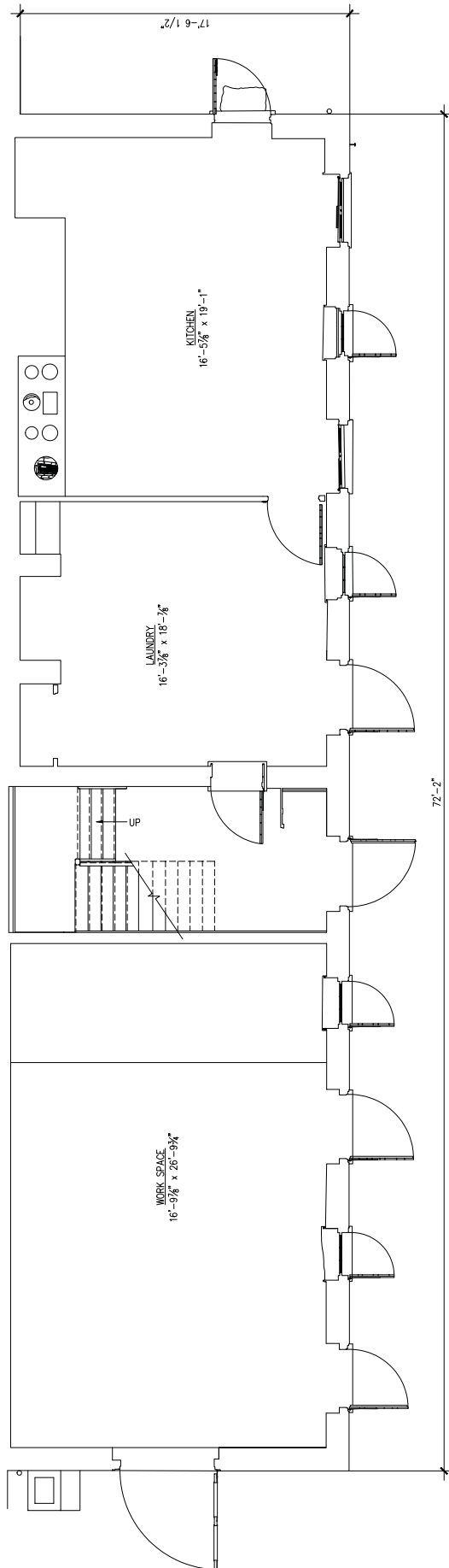


SECOND FLOOR PLAN
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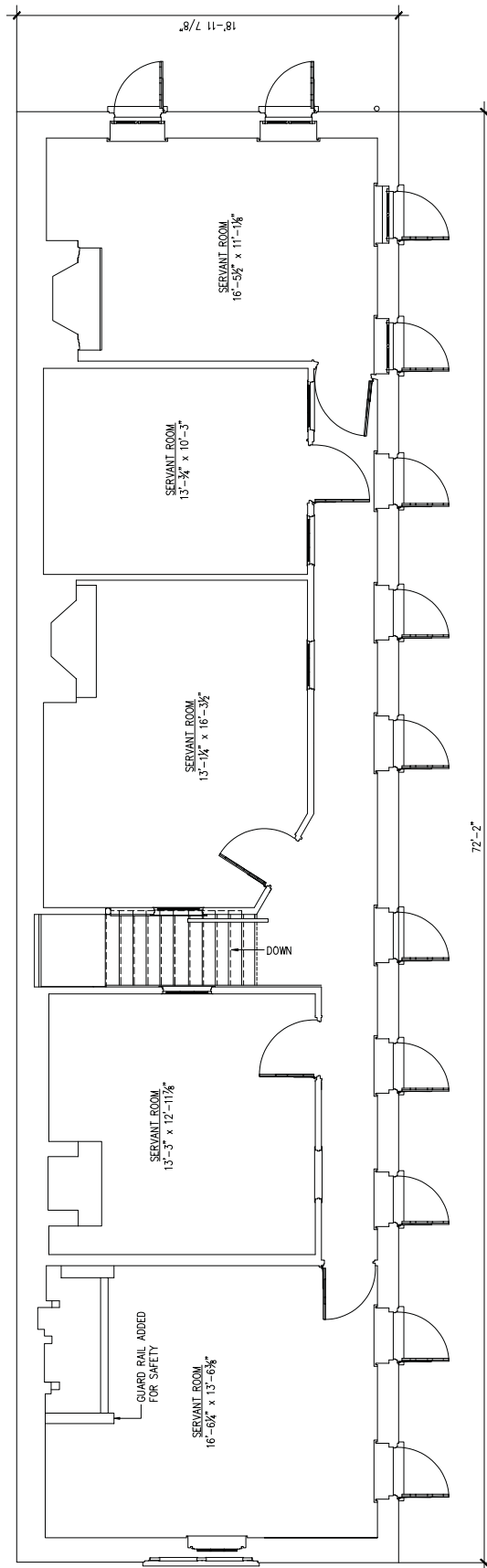
AIKEN-RHETT KITCHEN

DRAWN BY: ERIN MCNICHOLT, 2010



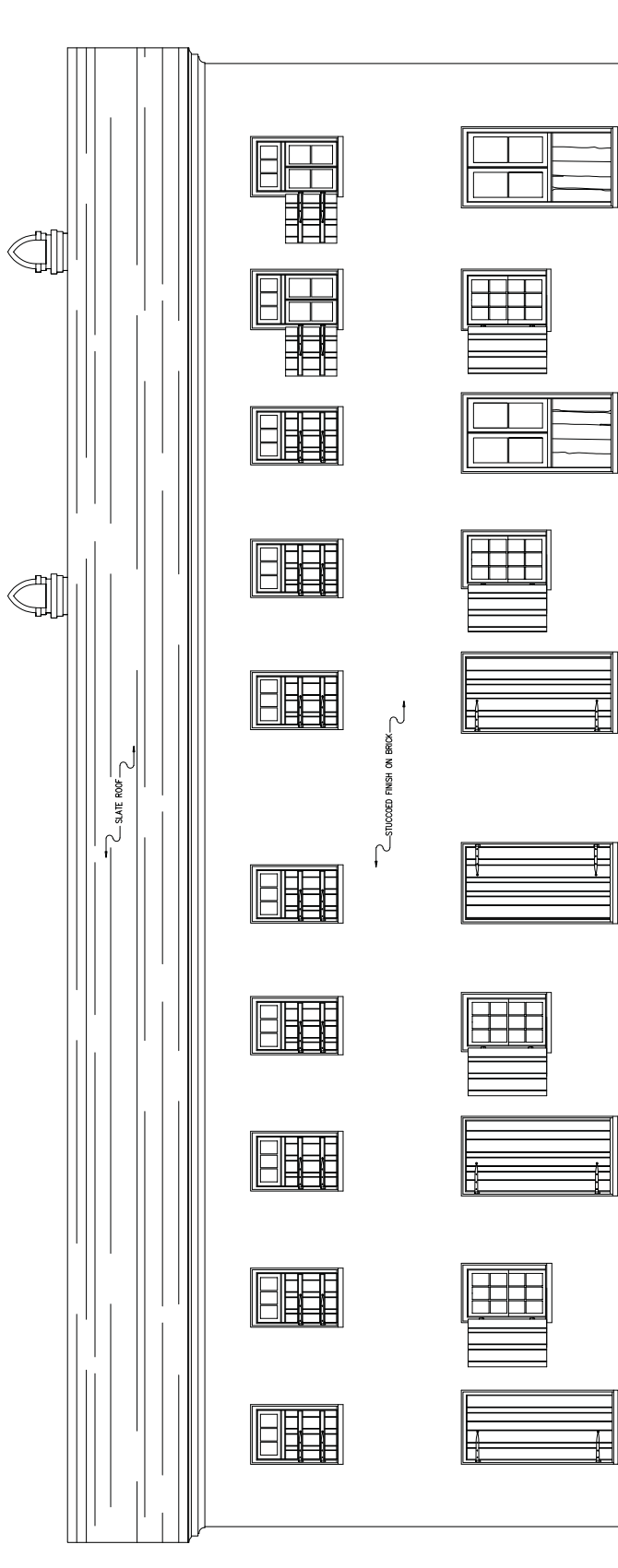
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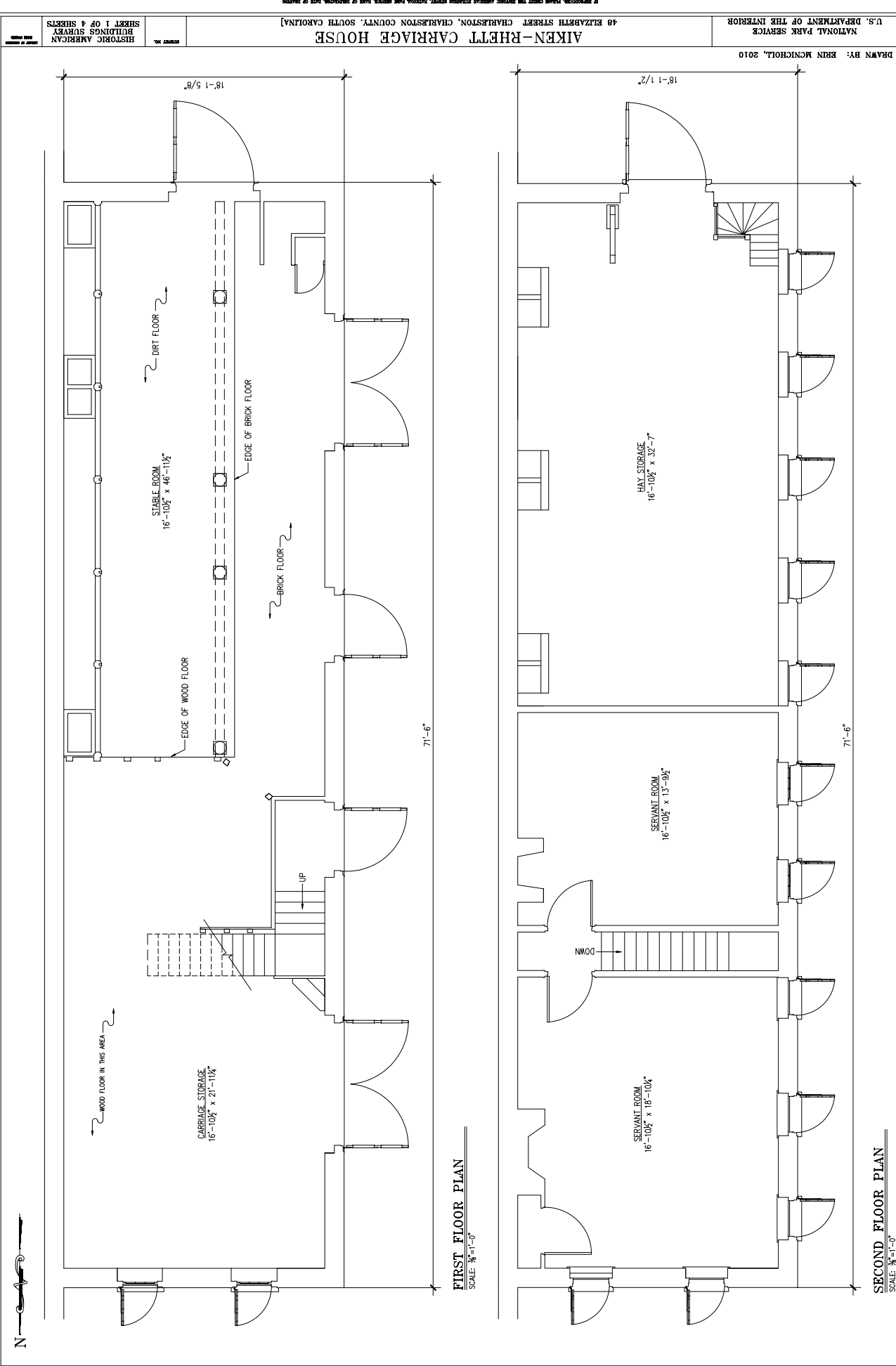


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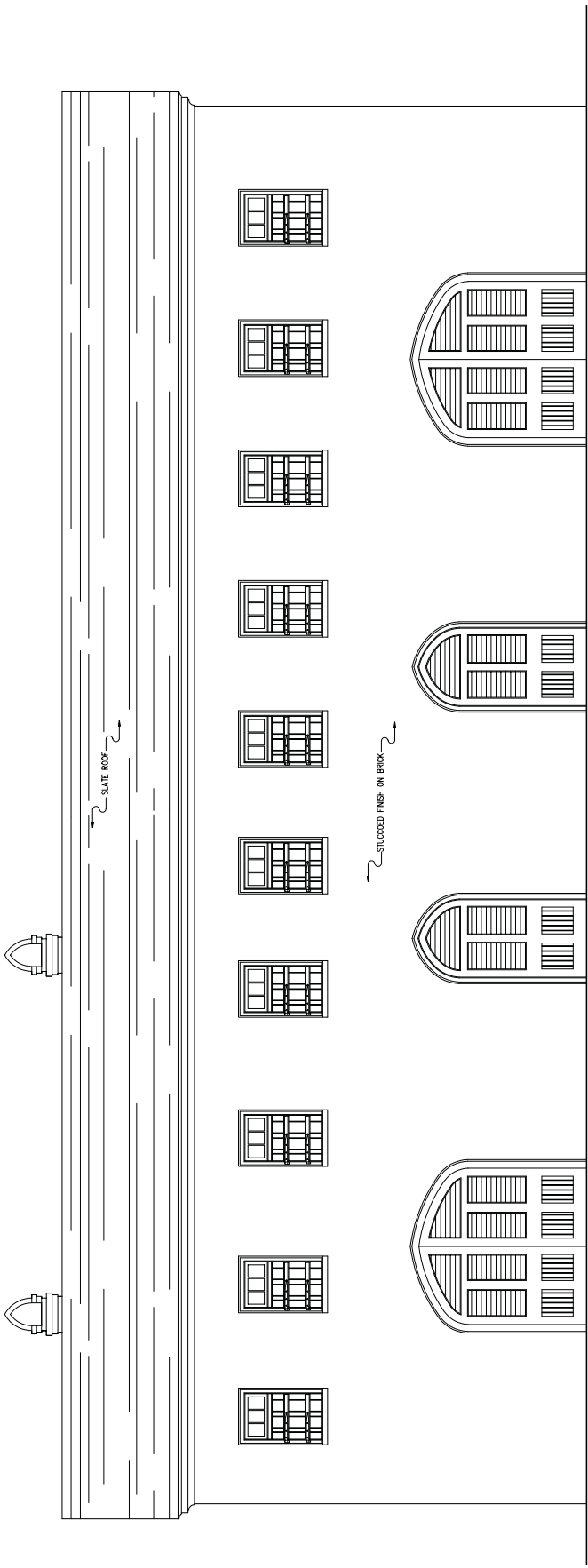
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WEST ELEVATION
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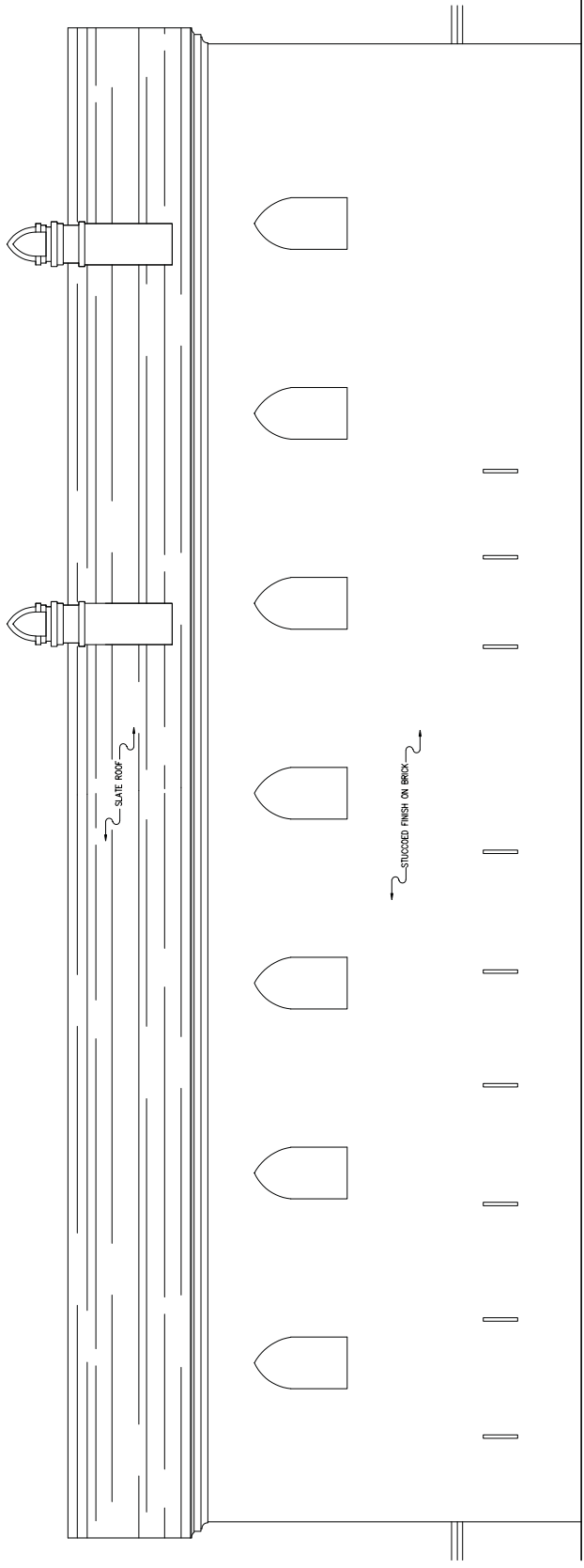
DRAWN BY: ERIN MCNICHOLL, 2010

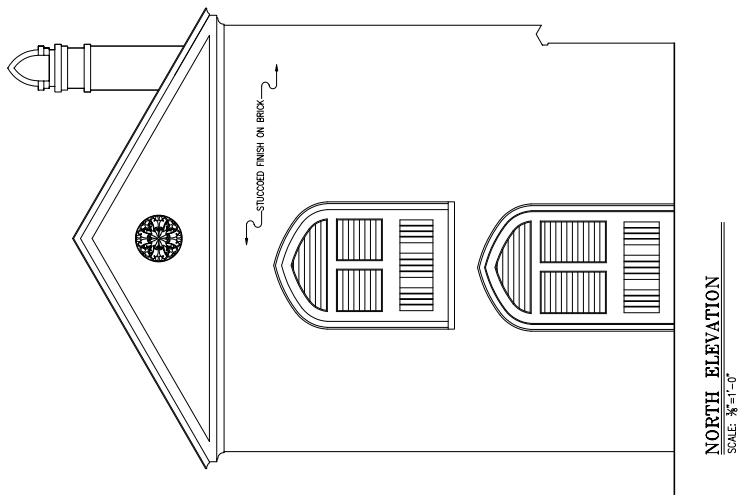


EAST ELEVATION
SCALE: 3/8"=1'-0"

DRAWN BY: ERIN MCNICHOLL, 2010

WEST ELEVATION
SCALE: 3/8"=1'-0"





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