

Savage Street has been replaced with a ponderous contemporary variant, but the Queen Anne style turned columns with jigsaw-cut brackets and spindle-work balustrades remain in the three southernmost examples.

### 20 SAVAGE STREET, MARGARET ALDERT HOUSE

*Constructed circa 1873*

The Aldert House, with its front closed gable end framing a tripartite window, its double-tiered Tuscan piazza, and its Greek Revival door architrave, closely resembles the typical Charleston single houses of the antebellum period. The front picket fence standing on a diminutive brick coping constitutes a rare survival of the wooden fences seen throughout this and other neighborhoods in nineteenth-century Charleston. The centered addition on the second story of the piazza, sheltering an upstairs bathroom, exhibits one of the most common methods for adding modern conveniences to Charleston single houses in the early-twentieth century.



### 31 SAVAGE STREET, GEORGE N. BARNARD TENEMENT

*Constructed circa 1872*

A folk variant of a one-story front piazza, supported by jigsaw-cut columns and Italianate style balustrades, fronts a plain two-story Greek Revival style house built in 1872 by George N. Barnard, the Civil War photographer who operated a studio on King Street. The first-floor facade retains its simple Greek Revival central architrave with narrow lines of transom and side lights and full-height sash windows that open directly onto the front piazza. A plain parapet screens the low hipped roof. Barnard built other houses along the street for speculation: for example, the flat roofed, side-hall-plan dwellings at 36 Savage Street and 38 Savage Street.





**GEORGE N. BARNARD TENEMENT**  
**31 Savage Street**  
**c. 1872**  
**Residence of Mr. and Mrs. Dean Porter**

**2004**

This frame two-story house with a one-story front piazza is set back from the street with a small front yard, in contrast to the number of Charleston single houses set almost flush to the sidewalk. Its design is a variant with Italianate style balustrades, jigsaw-cut columns and Greek Revival trim around the entrance transom and side lights with full-height sash windows that open directly on the piazza.

George N. Barnard built this house in 1872 for speculation. A tenement, at that time, indicated it was an investment and did not carry the pejorative meaning it has today. Barnard built other houses along the street for speculation as well. The fire of 1861 destroyed many earlier buildings so this neighborhood was ready for development after the Civil War.

Barnard's previous history is rather unusual. He was a photographer from upstate New York. In 1864 when he was 45, he was hired to accompany General William T. Sherman in the battlefield and later his Civil War photographs were published. After hostilities ended Barnard settled in Charleston and opened a photographic studio on King Street where he specialized in formal portraits and bucolic views of the Low Country.

**FRONT HALL**

Paintings, the hunt country of New Jersey, where the family formerly lived

**LIVING ROOM**

The architectural details are very simple in both main floor rooms. The proportions of the faux painted mantels fit the scale of the rooms.

Comfortable seat furniture is complemented with a series of marine scenes, a favorite family locale.

Painting, a New England scene, by Becken, a Nantucket and Martha's Vineyard artist

Photograph, of Central Park, in the early 1950's, Fred Stein (1909-1967)

Flip top game table with inlay of a checker/chess board

Chest of drawers, with burl veneer drawer fronts and bun feet

**GEORGE N. BARNARD TENEMENT**  
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**DINING ROOM**

Long case clock, London made, Japanned case, 18<sup>th</sup> c.

Dining table, custom made

Side chairs, painted

Country chest, French, with black marble top

Chandelier, Italy

Paintings, pair, 19<sup>th</sup> c., Venetian scenes, in the style of Canaletto