

William Blacklock House, 18. BULL ST.
Charleston
Charleston County
South Carolina

HABS No. SC-109

HABS
SC
10-CHAR,
130-

PHOTOGRAPHS
WRITTEN HISTORIC AND DESCRIPTIVE DATA
District of South Carolina

Historic American Buildings Survey

Prepared at Washington Office
for Southeast Unit

ADDENDUM
FOLLOWS...

WILLIAM BLACKLOCK HOUSE
18 Bull Street, Charleston
Charleston County, South Carolina

Owner: Lee Hunter

Date of erection: c. 1795

Builder: William Blacklock

Present condition: Very good

Description:

Brick; three stories; rectangular plan; walls of brown-red brick, windows framed with vermillion brick. House and outbuildings (coach house and privy) described as Adam type in Museum records. Outbuildings brick, with Gothic fenestration.

Other existing records:

Historical Commission

Prepared by Junior Architect James L. Burnett, Jr.

Approved: TWJ 4/11/40

WILLIAM BLACKLOCK HOUSE

An Addendum to
William Blacklock House
Charleston, South Carolina
in HABS Catalog (1941)

Location: South Carolina, Charleston County, Charleston,
18 Bull Street

Present Owner: Dr. Maxcy C. Harrelson, Jr., 18 Bull St.

Present Use: Residence

Brief Statement
of Significance: A town house of 1800 with fine architectural details,
and dependencies.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: William Blacklock, original owner. (The Dwelling Houses of Charleston, South Carolina, Alice R. Huger Smith and G. E. Huger Smith, (Philadelphia and London: J. B. Lippincott Co., 1917, page 318.))
2. Date of erection: About 1800 (Ibid., p. 317) A stone slab at lower front entrance bears date, 1800.
3. Architect: Unknown
4. Builder, suppliers, etc.: Unknown

Prepared by Beatrice St. J. Ravenel
August 1958

Supplementary Historical Information: (These data were supplied by
Samuel Gaillard Stoney, June, 1962)

The interior of the house was greatly altered, especially on the main story, circa 1861. It has been altered again in recent times.

In 1861 the property was owned and occupied by Jacob Small /Census of the City of Charleston/.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural Character: A town house with a distinguished entrance and facade, and numerous interior details of the Adam style. Portions of the house and dependencies have been altered.
2. Condition of Fabric: Excellent. This is one of the few buildings in Charleston which apparently escaped damage in the 1886 earthquake.

B. Technical Description of Exterior:

1. Over-all dimensions: About 50' x 52', with 15' deep porch; three stories; faces south.
2. Foundations: Brick. Depth of foundations is said to be greater than customary in Charleston.
3. Wall construction: Brick laid in Flemish bond. Bricks average 2 3/4" x 4 3/8" x 9" in size, and are of a type locally called "English." They are red, fairly dark, with spots of brown caused by oxidation of iron in the material.
4. Porch: A wooden two-story (basement and main) Charleston piazza extends across the north side of the house. The woodwork of the present porch is entirely a recent replacement, somewhat altered from the former plan in that the porch formerly terminated in a semi-circle at the western end /Wootten & Stoney, Plate XXIII/.

The basement has heavy unfluted Doric columns; the main story has slender fluted Greek Doric columns and a narrow, simple entablature, crowned by a balustrade with turned balusters. The main story has a railing with turned balusters, and is approached from the ground level by a wide flight of steps on axis.

For a time prior to the "overhauling" of the piazza its main story contained rooms, enclosed with clapboarded walls; according to Dr. Harrelson the enclosure was removed about 25 years ago. A photograph in Simons & Lapham, Charleston, circa 1927, shows one corner of the piazza when thus enclosed.

5. Chimneys: Two brick chimneys are located on the interior, placed symmetrically with respect to the center of the facade. They have chimney pots.
6. Typical windows: Openings have a flat arch, wood sill, and louvered shutters hung on pintles. Sash are double hung, six lights over six lights.
7. Elevations:

- a. South facade: This is symmetrical, five bays in width. A center pavilion of three bays projects slightly and is crowned by a pediment with a large segmental window. The entrance doorway is on center at the second (main) story level and is reached by a divided exterior stairway. The facade is flanked by a triple gateway and garden wall on each side. The high basement story is distinguished from the two upper stories by a slight projection of the wall, about 2", with a simple moulded brick water table.

A stone landing in front of the entrance is supported on two stone Doric columns with a ground-level entrance between them. Sandstone stairs, some treads repaired with concrete, lead up on the right and left sides; there is a landing three risers from the bottom. There is a simple wrought iron railing, with three ornamental panels at the top.

The main entrance is set into an elliptical-arched opening, leaving a fanlight over the entablature. There are four delicate wooden fluted Doric columns on fluted pedestals; the entablature breaks over them. The cornice is thin and projecting, containing dentils and modillions. The doors are double, with four panels to each leaf. Sidelights flank the door, above the pedestal level.

On each side of the entrance the windows are set into semi-circular-arched openings; these, as well as the central one, have stone keystones and thin stone impost blocks. The piers have simple stone bases.

In the center of the top story is a triple window with fluted pilasters carrying an entablature whose cornice has dentils and an ornamented soffit. Panels at the side have fixed louvered shutters--apparently there is no opening behind them. The other windows in the center pavilion have stone keystones.

On each end flank, between the windows of the main and top stories, is a small wooden panel with a raised center.

- b. North facade: The two lower stories are covered by the piazza, in five bays. At the center is a stair-landing window, the wall above it at the top story being blank.
 - c. The west elevation has four bays. The east elevation has three bays of unequal spacing.
8. Roof: The hip roof is covered with slate. A wooden cornice extends around the house; a modern sheet metal gutter is hung from it. There are no dormers.
- C. Technical Description of Interiors: (including some data supplied by S. R. Martin).
1. Floor plan: There is a wide central hallway, containing a stairway at the north end, with two rooms on each side.
 2. Stairway: The end of the hall is rounded to accommodate a curving stairway with open well. The string is open, with ornamental brackets. The railing may date from the 1860's.
 3. Flooring: Parquetry and narrow boards on the main floor are later additions; the flooring of the upper story appears original.
 4. Wall and ceiling finish: Walls and ceilings are plastered, above the wainscoting on the main story, and above the base on the top story. The plaster cornice of the main floor hallway appears to be an alteration. The ceiling over the stairway follows the form of a groined vault and has delicate plaster ornamentation of Adam style.
 5. Doorways and doors: Many doors are double, with three panels to each leaf. Major openings are treated with wood pilasters and entablature, minor openings with architrave trim.
 6. Trim: Wainscoting of main story and hall of top story is of wood, paneled. Window reveals extend to the floor, with paneling under the stool corresponding to the wainscot. In other rooms there is a wooden chair rail. Rooms typically have wooden cornices with a frieze; some have modillions and dentils, others have dentils but no modillions. Windows have paneled interior shutters, paneled jambs and paneled soffits.
 7. Heating: Original heating was by means of fireplaces. Mantels of main story appear to date from the 1860's; those of Adam style on the top floor are original.

D. Site:

1. General setting and orientation: The house is located on an interior lot on the north side of Bull Street, which is in a residential neighborhood. The frontage is about 145'. The house is near the sidewalk line.
2. Enclosures: At the south front there is a triple gateway on each side of the house. Each has four posts of brick with moulded brick base, stone cap and stone finial ball. Gates are of wood, the upper portion containing a simple grille. A short section of brick wall extends beyond the gateways. The east and west property lines have brick and stucco walls. A low brick wall is located at or near the north property line.
3. Outbuildings: There is a two-story carriage house (now a dwelling), a small dwelling, a gazebo, and meager remains of a slave building. These are described separately.

Prepared by Harley J. McKee
Architect, N. P. S.
August, 1962

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WRITTEN HISTORICAL AND DESCRIPTIVE DATA
REDUCED COPIES OF MEASURED DRAWINGS
FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY

WILLIAM BLACKLOCK HOUSE

This report is an addendum to a six-page report transmitted previously to the Library of Congress.

Location: 18 Bull Street, Charleston, South Carolina.

The coordinates for Blacklock House are 32.783279W, -79.939486 N. These were obtained through Google Earth in July 2013 with, it is assumed, NAD 1983. There is no restriction on the release of the locational data to the public.

Significance: Built in 1800 for William Blacklock, the Blacklock House at 18 Bull Street, Charleston, South Carolina is one of the most important Adamesque houses in the United States.¹ William Blacklock was one of the city's wealthiest British Merchants and member of Charleston's Bank Bank of the United States.² The William Blacklock House was one of the first permanent residences constructed in the Harleston Village and represents what was then a suburban retreat. Harleston Village, as the neighborhood was known by the end of the eighteenth century, is located on land north west of the original settlement of Charles Town. Property north of the old city was relatively distant from the bustle of downtown, offering residents a more secluded context than is suggested by the density surrounding the house today. At the time of its construction the house was considered one of the most elegant in the city.³

The architect of the Blacklock House remains unknown, though it is speculated that it may have been designed by a gentleman architect such as William Drayton or Gabriel Manigault, Manigault is regarded as Charleston's best known gentleman architect and designer of the Branch Bank of the United States, today's City Hall, for which Blacklock was on the building committee. Similar to the Blacklock House the Branch Bank building features refined Federal.⁴

Designed in Palladian proportions, and exemplary of the high-style Federal aesthetic, the structure is symmetrical in plan and elevation. A five bay Charleston double house, the Blacklock House stands at two-and-a-half stories with a high English basement accentuated by a projecting water table. Architecturally, the house is distinguished by a

¹ Waddell, Gene, *Charleston Architecture: 1670-1860*. Charleston, SC: Wyrick and Company, 2003; Tray Stephenson and Bernard Kearse (April 25, 1973). National Register of Historic Places Inventory-Nomination, National Park Service

² Waddell, Gene, *Charleston Architecture: 1670-1860*. Charleston, SC: Wyrick and Company, 2003.

³ Coker, M. D. 06/22/2009, 'The Blacklock House', <http://www.charlestoncuriosities.com/1/post/2009/6/the-blacklock-house.html> (accessed 23/7/2013).

⁴ Ravenel, Beatrice St. Julien, *Architects of Charleston*. Columbia, SC: USC Press, 1992

pedimented pavilion with a stoop and double staircase leading to the main entrance at the elevated first floor on the street-facing south façade. The entablature under the landing includes a frieze with rosette motif adapted by English interior designer Robert Adam from the Roman Doric order. The architrave to the front door exemplifies popular mouldings characteristic of the Federal style and popularized by Adam, including swags, dentils, and block modillions. The north facade is characterized by a Palladian window centered within the façade, above the half landing of the interior staircase. On the north side of the house is a porch attaching the recently installed free-standing elevator tower to the main floor of the building, and overlooking the back garden and Gothic Revival outbuildings which share the Blacklock site.

The interior, with a central hall plan that maintains symmetry, further exhibits the Federal style. The cornices, wainscoting, mantels, and window and door architraves are all exemplary of the high-style mannerisms of the era's architecture. The mantels and surrounds feature intricate motifs including egg and dart, bead and reel, and dentils, decorated with composite mouldings of swags, cherubs, vases, and fluttering ribbons. Accentuated by delicate gouge work, the chair rails, cornices, and architraves are elaborately crafted.

In 1973, the Blacklock House was listed in the National Register of Historic Places and designated as a National Historic Landmark, primarily due to its architectural significance. In the architectural survey of Charleston, a jury noted the house was of the highest architectural design quality, well proportioned, and architecturally sophisticated.

Description: An early 19th century Charleston double house constructed in a high style Federal mode, The William Blacklock House stands at two-and-a-half stories with a high English basement accentuated by a projecting water table. Exemplary of the Federal aesthetic, the structure is symmetrical in plan and elevation. The roof is low pitched, hipped, and covered in slate. Two interior chimneys rise through the east and west facets of the roof. The Carolina "grey" brickwork of the masonry structure is laid in Flemish bond.

The primary, south facing façade of the Blacklock House is approached from Bull Street Street and runs five bays. Architecturally, the Blacklock House is distinguished by the center three bays which are comprised of a pedimented pavilion with a large lunette window, stoop, and double staircase leading to the main entrance at the elevated first floor.

The front door features attenuated pilasters aside flanking sidelights and an elliptical fanlight above with delicate elliptical tracery. The architrave exemplifies popular mouldings characteristic of the Federal style and popularized by the Adam style, including swags, dentils, and block modillions. The side and top lights of the entry door and windows set in blind arches on each side are enunciated by relieving arches of rubbed red brick and marble.

The stoop is supported by two marble columns with fluted necks. The entablature under the landing includes a frieze with rosette motif adapted by English interior designer Robert Adam from the Roman Doric order.

The rear or north facade is characterized by the Palladian window centered within the façade, above the half landing of the interior staircase. On the first floor, French doors open to a rear porch. A flight of stone stairs with an iron gives access to the garden. There is a two-panelled door, situated under the stoop that gives access to the garden from the basement level. The non-dominant east and west facades are characterized by four bays.

Jack arches of rubbed red brick are present above most of the windows on each façade with the exception of rounded arches on either side of the front door and the above the Palladian window on the north facade. Elliptical arches are found above the lunette and hall door on the south facade, above the elliptical archways beneath the stoop on the north facade, and around the elliptical window on the east facade. The windows throughout Blacklock house are six-over-six light with the exception of a six-over-six tripartite window with two-over-two sidelights above the front door on the south facade, a seventeen-over-eight light Palladian window on the north facade, an anomaly elliptical window on the east facade, French windows on the north and west facades of the stoop and small single light rectangular windows on the east and west elevation at basement level.

At the north end of the east side of the house is a porch attaching a free-standing elevator tower to the main floor of the building, installed in 2008.

The Blacklock House follows a traditional double-house plan. The interior, with its central hall plan and high ceilings and detailing maintains symmetry that further exhibits the splendor of the Federal style. A curved stair is located at the north end of the central hall under a vaulted ceiling.

In terms of interior finish details, there are numerous examples of original woodwork and original paint, including some possible

indications of trompe l'oeil. The cornices, wainscoting, mantels, and window and door architraves are all exemplary of the high-style mannerisms of the Adam Style. The mantels and surrounds feature intricate motifs including egg and dart, bead and reel, and dentils, decorated with composite mouldings of swags, cherubs, vases, and fluttering ribbons. Accentuated by delicate gouge work, the chair rails, cornices, and architraves are elaborately crafted.

Blacklock's estate inventory, taken May 14th 1816 provides a thorough description of the house and also suggests how the rooms were used in the early 19th century.⁵ The first floor contained a dining room, and parlor along the south façade and a back bedchamber and a servant's room along the north, conveniently located closest to the outbuildings.⁶ The second floor contained the drawing room, two additional bed chambers and a nursery.⁷

To the north of the house are a number of outbuildings. The largest is a two-story, six bay gothic revival brick kitchen and carriage house. The roof is pitched and slated, with a brick stack near the north end. The walls are of red brick in Flemish bond. Most of the openings along the west and south facades have gothic arches. Those on the second floor have gothic tracery over six gothic double hung sash windows. Those on the first floor are six-over-six double hung sash windows with the same tracery. Louvered Oeil-de-boeuf openings are centered in the pedimented gables on the north and south facades at attic level. The tripartite window beneath an elliptical arched fan light on the south facade has been converted to a door with three pane side lights. The door has six panels and is relatively modern. The windows on the east facade, one on the second floor and two on the first, are six-over-six double hung sash windows with plain painted timber boxes. There is a smaller two-over-two sash window on the second floor of the north facade. Attached to the north façade is a single story timber lean-to structure, with a shallow pitched roof. The walls are covered in clapboard siding. The door on the north façade is a six panel with a glazed outer door. There are two six-over-six sash windows on the east and north facades which are similar to those to the south. The presence of a balustrade and louvered shutters running half way along the north façade form a Doric column in the north west corner indicating that there was a porch in the north west corner that has since been in filled. The window on the north façade has been inserted haphazardly into the louvered shutters.

To the east is a two bay single story brick building with a pitched and

⁵ Poston, Jonathan, *The Buildings of Charleston: A Guide to the City's Architecture*. Columbia, SC: USC Press, 1997, page 497, after the Charleston County Probate Court Inventory, Book E - 332 - 5.

⁶ *Ibid*, Charleston County Probate Court Inventory, Book E - 332 - 5.

⁷ *Ibid*.

slated roof. This building also has a pedimented gable on the south side. The walls are red brick in Flemish bond. This building also appears to have been some sort of carriage house as there is a large elliptical archway on the south façade that was formerly filled by timber battened double doors. These have been replaced with a six-panel door beneath an elliptical arched fan light. There are two six-over-six sash windows on either side of the door in place of sidelights. There are two windows on the west elevation that are also six-over-six double hung sash windows with plain painted timber boxes. The north and east elevations can only be seen from the neighboring property but there are two six-over-six double hung sash windows with plain painted timber boxes on the north façade.

There is a small single story three-bay gothic gazebo with a hipped roof in the center of the lawn. The roof is surmounted by a finial. A brick stack projects from the north facade. The walls are of red brick topped with corbels. There is a four-panel door with a gothic fanlight in the center of the south side. On either side of the door and on the east and west facades are French windows with gothic openings.

Paired entrance gates flank either side of the front entrance lending access to the garden, outbuildings and parking lot. The entrance gates are composed of two brick pillars topped with ball finials and pedestrian access on either side of each gate. Between the gates and the east and west walls are curved brick curtain walls terminating in brick pillars. Between the pillars and the east and west walls are railings set in a brick. The site is bound by walls to the east and west. Ten blind arches are set in the east wall from the entrance gates to the carriage house. The western boundary is similar but is interrupted by the east wall of the neighboring house. The north boundary consists of iron railings in a brick plinth with brick pillars. There is a small yard to the rear of the outbuilding bound by brick walls covered in ivy. The outbuildings are separated from the main house and car park by modern brick walls.

History:

The William Blacklock House was built in 1800 in what would become the suburban area of Harleston Village.⁸ Harleston Village is located west of the original settlement of Charles Town and at the time of construction, had a fairly rural character. Today Harleston village is characterized by the presence of the College of Charleston and dense urban residential development.

Harleston Village is comprised of the land of Mrs. Affra Coming which included seventeen acres east of Coming Street and south of Calhoun Street that were given to the Minister of the Church of

⁸ Waddell, Gene, *Charleston Architecture: 1670-1860*. Charleston, SC: Wyrick and Company, 2003.

England in Charles Town.⁹ The land west of Coming Street and south of Calhoun Street, known as Coming's Point until the mid-eighteenth century, remained in the family with Coming's nephew John Harleston and his descendants.¹⁰ By 1767, the land was divided into lots and sold, as designated in the will of the second John Harleston, and agreed upon with his brothers Nicholas and Edward.¹¹ By the end of the eighteenth century the area was developed as primarily residential lots and was known as the Village of Harleston.¹²

William Blacklock's house was one of the first constructed in the neighborhood.¹³ Property north of the old city was relatively distant from the bustle of the busy downtown neighborhoods and businesses at that time. Blacklock house stood outside of the downtown area as the boundary of Charles Town ran parallel to what is today Beaufain Street.¹⁴ This locale offered the residents a more secluded context than is suggested by the density surrounding the house today.

Though the date of construction is known the architect of the Blacklock House remains unknown. There have been speculations that it was designed by a gentleman architect such as William Drayton or Gabriel Manigault. This is mainly due to the similarities between the Blacklock House and other work by Manigault. In plan it has been likened to Charleston's Georgian double pile houses such as the Miles Brewton House (1769) and the William Gibbes House (1772).¹⁵

Through the late nineteenth and early twentieth centuries the Blacklock House served as the residence for diplomats, a fraternity building, a boarding house, and even an apartment complex. During the First World War, the house was occupied by the German consul, E.H Jahnz.¹⁶ E. Des Brosses Hunter purchased the house in 1937 and undertook restoration work that returned the function to a single family dwelling at the time.¹⁷

In 1958 Dr. Maxcy Harrelson obtained a permit from the city of Charleston to raze 16-18 Bull Street, including the Blacklock House. Fortunately, Dr. Harrelson let his permit to demolish expire without action.¹⁸ In 1972, the house was given to the College of Charleston by Richard H. Jenrette and it is now owned by the College of Charleston

⁹ Smith, Alice Ravenel Huger and D. E. Huger Smith, "The Dwelling Houses of Charleston". Philadelphia, PA: J. B. Lippencott Co., 1917.

¹⁰ Ibid.

¹¹ Ibid

¹² Ibid

¹³ Ibid

¹⁴ Poston, Jonathan, *The Buildings of Charleston: A Guide to the City's Architecture*. Columbia, SC: USC Press, 1997.

¹⁵ Charleston South Carolina Vernacular Architecture Forum, 1994, "The Vernacular Architecture of Charleston and the Low country 1670-1990: A Field Guide."

¹⁶ Huger-Smith, A. R. & D. E., 1917, "The Dwelling Houses of Charleston, South Carolina".

¹⁷ Stephenson, Tray and Kears, Bernard, (April 25, 1973). National Register of Historic Places Inventory-Nomination, National Park Service.

¹⁸ Coker. M. D, "The Blacklock House", <http://www.charlestoncuriosities.com/1/post/2009/6/the-blacklock-house.html> (accessed 23/7/2013)

Foundation. In 1973, the Blacklock House was listed in the National Register of Historic Places and designated as a National Historic Landmark.

The Blacklock House underwent five primary phases of construction or alteration. Phase I refers to the initial construction of the house which took place in 1800. During Phase II the rear piazza was added and since removed during renovations in Phase III that took place sometime before 1970. In the 1970s, or Phase IV, the Blacklock House underwent rehabilitation work under the stewardship of the college.¹⁹ During this era the basement was renovated. On-going maintenance and restoration works are undertaken by the college. In 2008, or Phase V, a free-standing elevator tower was installed that draws on the details of the main structure without imposing on the site. Today, the house is used for social events and houses the Alumni Relations Office of the College of Charleston.

The William Blacklock House reveals over two hundred years of Charleston and American history. Though the immediate neighbourhood has grown substantially since 1800 and modifications have been made to the building over time, Blacklock House serves as one of the United States most significant examples of Adamesque architecture

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¹⁹ Ibid

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Historians: Kavan Argue & Julia Crimmins US/ICOMOS intern with Clemson/College of Charleston Graduate Program in Historic Preservation. Report completed in August 2013.

Project

Information: This documentation project was conducted by students in the Clemson University/College of Charleston Graduate Program in Historic Preservation and ICOMOS Interns. The faculty advisors were Amalia Leifeste, Frances Ford, and James L. Ward. Team members included: Kendy Altizer, Kavan Argue, Julia Crimmins, Valerie J.M. Heider, Pamela Kendrick, Lia Farina Kerlin, Megan Funk, Kelly Herrick, Lindsey Lanois, Lindsey Lee, Brittany McKee, Erin Morton, Melissa Roach, Leigh Schoberth, Katherine Schultheis, Liz Shaw, and Will Smith.