The Architectural Firm of Jones and Lee in Charleston, South Carolina 1852-1857

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Thesis Statement

The variety of styles employed by the firm in addition to a sensitivity in the use of detail distinguishes the firm of Jones and Lee as a source for an increased understanding of architecture in nineteenth century America.

Introduction

Since its founding in 1670 the city of Charleston, South Carolina, has been recognized as a cultural center in America. The combination of its climate, people, and wealth has created a unique architecture which is represented in the abundance of eighteenth and nineteenth century buildings surviving there. Among the more prominent of the nineteenth century buildings are those which were designed by the architectural firm of Jones and Lee.

Despite the fact that Jones and Lee produced major buildings of stylistically diverse form throughout South Carolina, the firm lacks national recognition. Since little research has been done on them, information about the firm and their architecture is difficult to find. To further complicate matters, few of their original drawings and specifications survive, and few modern renderings have been made. Thus, much of the stylistic analysis done in this thesis is accomplished through a careful study primarily of elevations as they were built, since the ravages of wars, hurricanes, earthquakes, and man have altered many of the interior arrangements. Descriptions of buildings no longer standing have been taken from writings both recent and contemporary with the buildings as well as from vintage photographs.

Chapter 1

Edward C. Jones and Francis D. Lee : A Biographical Sketch

Even though Edward C. Jones is a respected figure in the history of Charleston architecture, mystery surrounds many aspects of his life. According to Mills Lane's Architecture of the Old South: South Carolina (1984),[1] Jones was born in Charleston in 1822 and was apprenticed to James Curtis, a local master builder, at the age of sixteen. Little else is known about Jones' education. Following his apprenticeship, Jones studied architectural drawing under a Professor Guthrie and worked for the contractor David Lopez who is said to have given him a copy of Stuart and Revett's Antiquities of Athens.[2] Jones was a member of the Apprentice Library in Charleston which housed a large collection of architectural books.[3] On June 1, 1848, a notice in the Charleston Courier declared that Edward C. Jones, architect, was available at his office at 63 Broad Street from nine until o'clock.[4] Jones was one of the founders of the South Carolina Institute, an organization begun in 1848 to promote agriculture, industry, and art in the state. In 1849, he acquired two apprentices, Louis Barbot and Francis D. Lee, who later became successful architects in their own right. Lee entered into a partnership with Jones from 1852 until 1857, and during this time the popularity of both men reached its peak.[5]

Edward Jones had two brothers, James C. Jones and

John Russell. He is occasionally confused with his brother James as being a partner in Russell and Jones, booksellers.[6] Edward Jones married Martha Small in 1857 and was enlisted to the commissary of the Regiment of Reserves of the C. S. A. in 1861. After the Civil War, he moved to Memphis, Tennessee. He is recorded as having purchased land in Charleston as late as 1884.[7] In Magnolia Cemetery, which was designed by Jones in 1850, two plots are recorded as belonging to him. One plot is empty and the other, which contains the graves of his brothers, is surrounded by a cast-iron fence and is marked "Edward C. Jones" on the gate.[8] I have found no reference to the date or location of Jones' death.

Francis D. Lee was born in Charleston in 1826 to a family that had a history of artistic character. One of his ancestors was the painter Jeremiah Theus. Lee was graduated from the College of Charleston in 1846. In 1848-9 he taught at Sachtleben's school, and before the end of 1849 he was an apprentice in the office of Edward C. Jones. In November of 1850, he established his own practice, but of his designs between 1850 and his partnership with Jones in 1852 nothing is written.[9] Lee continued his practice in Charleston until the outbreak of the Civil War. After joining the Confederate army, Lee was promoted to the rank of major. He invented a torpedo spar and designed the fortifications of Fort Walker at Hilton Head and Battery Wagner on Morris Island.[10] He is also credited with the design of the Confederate submarine

"Little David."[11]

After the war, Lee went to France and upon his return moved to St. Louis, Missouri, where he formed the firm of Lee and Annon.[12] Lee and Annon designed many major buildings in St. Louis and is especially noted for early designs of multi-storied department stores.[13] Lee died in 1885 and his obituary in the News and Courier in Charleston recalls his genialty and hospitality as well as his architectural accomplishments.[14]

Edward C. Jones and Francis D. Lee designed some of the most unusual buildings in ante bellum Charleston. Beginning in 1848, Jones designed buildings of Classical, Gothic, and Italianate character. As a firm, Jones and Lee are responsible for continuing these traditions and adding Norman, Moorish, Egyptian, and others to their repertory. Their buildings experiment in materials and construction techniques as well as ornamentation. Despite this diversity and their success in Charleston and in the state of South Carolina, Jones and Lee did not gain national attention as did their contemporaries elsewhere. Is there something about their architecture which clearly labels it as a regional expression rather than a national one? Are there other factors involved? These are among the questions which will be discussed in the course of this thesis. They may not be immediately answerable, but their discussion may clarify some of the mystery which surround the firm of Jones and Lee.

Chapter 2

Edward C. Jones: The Early Years Until 1852

As mentioned earlier, Edward C. Jones was apprenticed to James Curtis and later worked for David Lopez. Ravenel's Architects of Charleston mentions these two men as local contractors or master builders. It may be helpful in understanding the work of Jones to discuss briefly what is known of the works of Curtis and Lopez.

James M. Curtis belonged to a family of master builders who worked in Charleston throughout the nineteenth century. He is known to have designed the Presbyterian Church on Edisto Island and is credited with the design of the Joseph Aiken House in Charleston. Curtis also worked as contractor for an imperfectly identified house designed by Francis D. Lee in 1857.[1]

The Presbyterian Church (figure 1) is simple in plan, being a clapboard rectangular box with a tetrastyle Doric portico which is topped with an octagonal cupola rising from a square tower. The restrained exterior ornament consists mainly of round-arched openings on the first level and in the cardinal faces of the cupola, and square windows on the gallery level. The transition between the tower and the portico, a scrolled Flemish parapet, is more similar to those in Charleston churches than it is to churches of rural areas. A Doric frieze encircles the whole of the building but is only complimented with triglyphs and metopes within the

portico. The church was begun in 1831, but alterations (possibly by Curtis as well) in 1836 included the replacement of the original portico with its attenuated columns by one whose columns better suited Greek Doric proportions.[2]

The Joseph Aiken House at 20 Charlotte Street (figure 2) built in 1848 is attributed to Curtis. Even Ravenel remarks that it closely resembles the type of work done by Edward C. Jones.[3] The house presents several elements which are not usually considered to be compatible in a unified composition, and, when viewed from the front and the side, it could be mistaken for two separate dwellings were it not for the skill of the design. The Charlotte Street front exhibits a non-pedimented portico with Corinthian columns of the Tower of the Winds variety. A cast-iron balcony with an anthemion motif extends the living space of the second floor. The side (facing Alexander Street) consists of two gabled wings connected by a two-story arcaded loggia. The placement of the loggia allows additional ventilation to rooms which, because of the disposition of such houses in Charleston, would normally receive little air circulation. The corners of each wing are accented through the use of quoins.

The layout of the house lies somewhere between that of a townhouse and that of a villa. Its interior design follows a local tradition with false doors strategically placed to conceal the flaws in the symmetry. Interior moldings are similar to those in the plates of contemporary handbooks by

Minard Lafever and Asher Benjamin, but it is the uniqueness of the plan among Charleston building tradition coupled with the use of an arcaded loggia and classical motifs which reminds the viewer of works by Jones.

Although David Lopez was an important contractor in Charleston, he does not appear to have designed any of the buildings on which he is noted as having worked. Lopez worked on Beth Elohim Synagogue (1838-40) with its impressive Greek Doric portico, and he also worked on more picturesque buildings by Jones and Lee, such as Zion Presbyterian Church and the Moorish building which housed the Farmer's and Exchange Bank.[4] Of these buildings, the synagogue (figure 3) is worthy of consideration now because it is nearer in time to when Jones would have worked for Lopez. The handling of classical and Greek details such as those in the synagogue which appear to have been taken from handbooks would have given Jones the basis necessary for his 1848-50 design for Westminster Presbyterian Church.

As Ravenel points out, the Roman Corinthian design of Westminster Church (figure 4), now Trinity Methodist, assured the architectural reputation of Edward C. Jones. A hexastyle Corinthian portico projects toward Meeting Street and stands on a podium reached by two broad flights of stairs. The building is covered with stucco and scored to resemble stone and, with its portico and stairs, has an overall effect of colossal monumentality. The effect is not altogether unlike

that of Girard College (1833) in Philadelphia by Thomas U. Walter. Though Girard College boasts an octastyle portico, stone construction, and a peripteral colonnade, its influence on Jones' design can be seen in the absence of windows on the facade of Westminster Church and in the simple austerity of the Corinthian order.

On the interior, the Corinthian order is also used. A pair of coupled columns flanking an apse supports an entablature which is continuous in its circuit of the interior space. A similar entablature supported by smaller Corinthian columns hides the gallery from immediate view.[5] The ornament of the apse is more Greek in character with the half-dome articulated by vertical bands of plaster alternately molded in the forms of acanthus and rosettes. Other ornament, including the door surrounds resembles the designs of Minard Lafever[6]; however, even the ornament from Lafever has been modified to give the design an individual character. A contemporary article in Harper's Magazine also recognizes the blend of Greek and Roman: "This is a recent structure of temple (Grecian) form, approached by a spacious flight of steps, leading to a fine portico of the Roman Corinthian Order."[7]

This eclectic classicism can also be seen in a church by Jones which was completed earlier. This is the Glebe Street Church (figure 5), now Zion AME Church, which was built in 1848. The facade of the church is similar in

massing and details to earlier works by Sir John Soane. The entrance projects forward from the main block of the building and is placed at the base of a small tower. The first stage of the tower is rusticated up to a level equal to the springing of the round-arched windows flanking to each side of the facade and along the nave. Above the door is a slenderly proportioned round-arched window flanked on either side by abstracted coupled pilasters outlined by corbelled brick. The pilasters are topped by acroteria which project above a section of entablature. In the upper stage of the tower, a lunette window pierces through a concave mass which resembles the sarcophagus form used in Soane's Dulwich Art Gallery (1811-14). The abstracted pilasters and the acroteria, as well as the overall massing, can be seen in the facade of Soane's own house at 13 Lincoln's Inn Fields (1811-13).

Another building by Jones which helps to set the reputation of the firm is also a church. Jones designed the Church of the Holy Cross in Stateburg, S. C., in 1850 (figure 6). Unlike most Episcopal churches in South Carolina at that time, the church is a Latin cross in plan with a tower, sacristy, and entrance porch seemingly added on, but its construction is of the even more unusual method of rammed earth or <u>pisé</u>.[8] The walls of the church were entirely constructed in this method with brick buttresses and a unifying coat of stucco. The use of this method was probably at the request of the patron, Dr. W. W. Anderson, who added

rammed earth wings to his house in 1821.[9] In section[10] and in the interior, the composition apperas to be somewhat disjointed with thick walls supporting a skeletal roof truss system which is exposed to view. The detailing of the church is predominantly Gothic with a spire rising from the tower, buttresses, narrow lancets, diamond-pane windows, and the elaborate trusses. Inside, smooth plaster walls are scored and painted to resemble and are topped by a plaster cornice of foliate motifs which further breaks the continuity between wall and ceiling. A pointed barrel vault denoting the east end of the church is heavily ornamented with bands and bosses and would more resemble the coffers of a Roman barrel vault were it not for the point and a Gothic feeling to the ornament. On the whole, the church is similar to the simple Gothic churches with low walls and steeply-pitched roof trusses that were designed by Richard Upjohn during the late 1840's.

Also in 1850, Jones drew the plans for Magnolia Cemetery in Charleston. Magnolia follows the tradition of nineteenth century rural cemeteries in both Europe and America. Jones was able to create a picturesque setting in an otherwise flat and uninteresting tract through the use of winding paths, vistas to the Cooper River, and lakes where tidal creeks had once been.

Magnolia receives its name from a plantation, Magnolia Umbria, which occupied the site. Jones' design included the remodelling of the house, a simple frame dwelling, to become

the caretaker's house. A gate lodge with a bell tower was planned as well as a chapel and a receiving tomb. Unsigned and undated drawings owned by the cemetery[11] show a gate lodge which differs from the simple one built and which combines the spire of the Church of the Holy Cross with the mixed classicism of the Glebe Street Church. The chapel was badly damaged in the Civil War and was eventually torn down, but the outline of its plan appears in an 1866 plan of the cemetery (figure 7).[12] This outline shows a rectangle with buttresses and four tower-like projections which are paired at diagonally opposite corners. In plan the receiving tomb has similar buttresses. It may be that the chapel closely resembled the receiving tomb which still stands. If so, it would have been an interesting composition combining the simple massing of the Church of the Holy Cross with round-headed openings and primarily ornamental buttresses resembling Tuscan pilasters which flared at the base. The remodelling of the old house amounted mainly to the addition of simple scalloped bargeboards along the eaves.

Between 1850 and 1852 Edward C. Jones designed three buildings which are similar to each other for which many writers have cast Jones into the mold of an Italianate architect. However, as seen in the previously discussed examples, Jones was not limited to any one particular style. The three Italianate buildings are: Roper Hospital (1850) in Charleston; Wofford College (1851) in Spartanburg, S. C.;

and Furman Hall (1852) at Furman University in Greenville, S. C. These all have the same generalized facade pattern of towers flanking a loggia or a portico. Roper Hospital (figure 8) consisted of a central pavilion containing a library, amphitheater, and living quarters for physicians that was flanked by two towers. Extending from the pavilion were two wings with arcaded piazzas for maximum ventilation to the hospital rooms. The wings had towers at each corner.[13] The wings were demolished after the earthquake in 1886, but the central pavilion and its towers still survive in the form of an apartment house. From the surviving building and from photographs of the hospital it can be seen that the building was built of brick covered in stucco with wooden piazzas. The wall surface as it exists today is still heavily ornamented with corbelled brick, massive bands of string coursing on the towers, and continuous rustication on the raised basement of the central pavilion. One criticism of the hospital's design is the use of slender brackets which appear in photographs to hang from the eaves over the arcades rather than to support them.[14]

Wofford College consists of a portico flanked by towers and wings. Jones' design specified the Corinthian order, stone steps, and stucco covered brick walls, but the budget of the college declared otherwise, so that the building was originally built with Doric piers, plain brick, and wooden steps (figure 9).[15] However, at some point in time, Jones'

design was completed, so that the college now has its Corinthian capitals and other details. Overall the effect of the building is of an immensity of scale that must have been unusual in Spartanburg in the middle of the nineteenth century. The design of Furman Hall stylistically falls in between that of Roper Hospital and of Wofford College. It displays a loggia instead of a portico and has one immense square tower rising from its side.[16]

During the years in which Jones was establishing the reputation of his firm, he erected buildings which declared him to be a master of many styles. By the time he hired Lee in 1852, Edward C. Jones had become a well-known architect not only in Charleston but all across the state as well. An event of some note which may reflect the status of Jones in the early 1850's was the competition for the new Customs House in 1851. It was so apparent that Jones' entry would win that an 1851 view of Charleston shows the proposed castellated tower of Jones' design on the site of the Customs House;[17] however, Federal officials chose the design of Ammi B. Young over that of Jones and the Gothic tower was not built. With the hiring of Francis D. Lee in 1852, the peak in popularity of the firm was at hand.

Chapter 3

The Firm of Jones and Lee

1852-7

In July 1852, the Courier proclaimed:

> The Subscribers
> Have this day associated themselves
> in business, under the firm of Jones
> and Lee, architects.
> Edward C. Jones
> Francis D. Lee. [1]

The announcement of a partnership between Jones and his former pupil, Lee, did not have an immediate effect on the quality of work produced by the firm. Instead, commissions received before the merger were continued and new commissions came in as before, forming a period of transition. There was not an immediate shift in style, but instead the firm continued to experiment and to increase the breadth of their abilities.

A work which falls directly into the transition period of the firm is Kensington (figure 10), the plantation of Matthew Richard Singleton near Eastover, S. C. The house was designed by Jones early in 1852 and its construction was supervised by Lee until its completion in 1854.[2] Singleton's choice of Jones as the architect of Kensington was most likely in connection with Jones' work at the Church of the Holy Cross which is only about seven miles away. The house is cruciform in plan with three wings and a porte cochere which project from a central hall topped with a square dome. The use of a ballustrade-topped convex mansard roof with

chimneys to either side over a three arched loggia and flanked by lower wings is very reminiscent of the Pavilion de L'horloge in the seventeenth century part of the Louvre in Paris. It is likely that Jones was familiar with this building from books and prints of the day and chose the palatial form as appropriate for the American aristocracy of the southern planters. The loggia of the porte cochere is adorned with Corinthian pilasters between the arches while other arcades in verandas around the house are left plain. The house is placed on a brick foundation which has been covered with stucco and shaped with recessive panels, but the upper floors are wood and the roof is metal.

The earliest use of the French roof form is generally considered to be Lienau's Shiff House (1850) in New York, and Jones' use in 1852 Of the mansard dome at Kensington is still fairly early. Normally such a roof form is attributed to Lefuel's new wing of the Louvre (1852), but the early date of Kensington and the similarity to the other portion of the Louvre suggest another connection. It is possible that plans and drawings were available for the Pavillon de L'horloge during the restoration of the old Louvre which began in 1848.[3]

Entrance to Kensington is obtained by climbing a wide flight of steps up a half a story to the main floor. Upon entering, the viewer is exposed to a two and one half story entry hall topped by a coved ceiling with a skylight. The stairway is tucked away from view and the passage of the

second floor hall circumscribes the skylit space by means of a cast-iron ballustrade in the form of stylized anthemia. The interior ornament is profuse and is generally classical in form with one room being finished with a lath and plaster coffered barrel vault. Kensington, though for many years abandoned, has been completely and faithfully restored by its current owner Union Camp.

If, in the past, it could be said that Jones used a mannered classicism (including the Italianate designs) and a simplified Gothic, then the architecture of Jones and Lee after 1852 became even more varied and more thoroughly designed. One of the early works of the firm, the 1852-4 remodelling of the Unitarian Church in Charleston (figure 11), attests the range of styles available to the firm. The original church had been built between 1774-87[4] and was a rectangular brick building with a square tower rising from the west end (facing Archdale Street). Hill's 1851 Bird's Eye View of Charleston shows a rectangular box with a gabled roof resembling a pediment, a square tower in two stages, and five windows (possibly round-arched) along the south wall.[5] Two drawings (an elevation of the east end and a scene in a lithograph both of which are undated)[6] of the Unitarian Church confirm this description and add clearer details to the picture. Both drawings indicate quoins on the tower, and the elevation suggests that the brick was not coated in stucco and was further embellished by stone (or some material other than brick) keystones and quoins.

The Jones and Lee remodelling turned this late Georgian church into one whose exterior is perpendicular Gothic and whose interior is a lath and plaster rendition of fan and pendant vaulting of the type seen in the Henry VII chapel of Westminster Abbey (1503-19). One may question the appropriateness of modelling a Unitarian church, a branch of the Congregational Church, after a chapel of a Roman Catholic king in England. It must be assumed from this that by 1852 Gothic of any form was considered to be appropriate for Christian churches of any denomination, even those with strong anti-Catholic tendencies.

By the middle of the nineteenth century many publications had appeared which could supply the drawings necessary for Jones and Lee to complete a believable pattern of fan and pendant vaulting. The most likely source for such drawings is John Britton's The Architectural Antiquities of Great Britain[7] which illustrates the Henry VII chapel and many other monuments which have fan and pendant vaults. A close examination of the interior of the Unitarian Church as compared with Britton's drawings of the Henry VII chapel will show that Jones and Lee did not copy the interior detailing exactly. Although the arrangement of the vaults is similar to the side aisles of the chapel, the individual details appear to be derived from drawings of other perpendicular Gothic buildings found in Britton.

On the outside, the Unitarian Church bears little

resemblance to Westminster Abbey which may be accounted to the fact that the firm was working with an existing building. The square tower with its sculptural corbelled brickwork which is coated with stucco closely resembles the towers of Roper Hospital with a pronounced Gothic detailing rather than the restrained detailing of the Italianate hospital. The exterior is also similar to Upjohn's design for Trinity Church in New York of 1839-46. In particular the crenelations of the tower, the pinnacles,and the arches of the door and windows resemble an 1839 elevation for Trinity Church[8]; however, the origin of these motifs remains unclear. The current elevation of the Unitarian Church lacks the pinnacles and the upper crenelations, but these may be seen in a photograph taken before their destruction in the 1886 earthquake.[9]

From 1853-4 the firm designed at least three banks and remodelled a fourth. These include the State Bank at 1 Broad Street, 1853; the Farmer's and Exchange Bank, 1853-4; the Planter's Bank of Fairfield in Winnsboro, S. C., 1853; and the Planter's and Mechanic's Bank (remodelled) in Charleston, 1853.[10] Since the Planter's and Mechanic's Bank is no longer standing and was only a remodelling of an existing bank of the same general form (a Roman Doric temple), it will not be discussed further. Similarly, the Planter's Bank of Fairfield, mentioned on ly briefly by Ravenel and also no longer standing, will not be discussed because of a lack of infor-

mation. These latter two edifices are included here only to show that Jones and Lee were competent in the design of banks.

The State Bank (figure 12) is designed in a Roman palazzo form on the outside. It stands on the corner of Broad and East Bay Streets and turns the corner gracefully with its entrance placed at the bend. The corner entrance, the curve of the facade, and the austere cornice may call to mind C. R. Cockerell's Literary and Philosophical Institution in Bristol (1821)[11] or the corners of Soane's Bank of England (1818-23). Although the bank in Charleston does not have a free-standing Corinthian colonnade articulating its entrance as in Cockerell's design, it does flank its entrance with two Corinthian columns closely hugging the wall. The window surrounds of the second story also Cockerell's building, but here the similarities cease. The bank is built on a high basement so that the first floor is reached by three steps which curve out from the entrance. The first floor is articulated by round-arched openings with lion-headed keystones and rusticated walls. The second floor windows have bracketted shelves above them and ballusters below which are flush with the wall. The window on the corner is unusual in that , of its three parts, the two narrow side windows have flat shelves above them while the larger central window is topped with a pediment. The aediculae of the corner window are connected so that the composition of windows turns the

corner without bending the pediment. Third floor windows are austere to match the simplicity of the cornice. The building was constructed of brownstone, but during a recent restoration a protective coating of stucco tinted with ground brownstone was applied to the building. The image of the State Bank was widely circulated when its facade appeared on a five dollar bill.[12] The interior has been altered extensively because a Civil War shell made a direct hit on the bank's roof. Its interior arrangement was described in an edition of Harper's New Monthly Magazine as "extremely fine - the oak carving being rich and abundant, and the paving of the Banking Hall being of the most showy fashion of encaustic tiling."[13]

The Farmer's and Exchange Bank (1853-4) is another brownstone bank by Jones and Lee, the details of which are Moorish. It is also mentioned in the Harper's article as a "fanciful little fabric, a little too ornate for such worship, and showing beside the Planters and Mechanic's as a toy-box under the eaves of the tower of Babel."[14] This description of "toy-box" has been picked up by later writers and itself seems to dominate the descriptions rather than the richly carved ornament.[15] The bank (figure 13) is built of two tones of brownstone which, though originally giving the building a striped polychromatic effect, has been worn away by time and weathering so that its effect is no longer as pronounced.[16] A close look at the facade reveals a surprising connection, for, if the elaborate ornament were stripped

away, the building would resemble neoclassical storefronts which were popular in Charleston over a decade before the bank was built. The essence of this design may be seen in Jones' Palmetto Fire Company Hall (1850) at 27 Anson Street (figure 14) where classical details have been stripped to a minimum of abstracted pilasters and entablatures defining the character of the facade. The same type of articulation is seen at the Farmer's and Exchange, but it has been hidden beneath horseshoe arches, multi-foil arches, and exotic detail. The cornice is topped by a simple parapet with a central panel in the classical tradition. Much of the ornament can be traced to the 1852 publication of Samuel Sloan's The Model Architect which shows a villa in the "Oriental" style.[17] However, Jones and Lee may have been using Sloan's sources as well because details which do not match Sloan are similar to actual Moorish buildings. The bank's cornice, for example, has an unusual motif which may be traced to the honeycomb vaults of the thirteenth and fourteenth century palace of the Alhambra.

Another exotic building designed by the firm is the Vanderhorst family mausoleum (figure 15) in Magnolia cemetery. The design is of a small Egyptian temple which is built of brownstone and which overlooks the Cooper River. The tomb includes battered walls, Egyptian columns in antis, a cavetto cornice, and a corbel-arched door. The design of the columns indicates an understanding of Egyptian design on the part of

the firm since there is no exact duplication of these columns in the standard sources of Egyptian motifs.[18] The mausoleum itself is a mixture of Egyptian and classical temple forms. The corbelling of the doorway relates to the corbelling found in Piranesi's designs for chimney-pieces, but the superimposition of the cross in the marble door is most likely the work of Jones and Lee. The design is often cited as purely the work of Lee,[19] but its date of circa 1855 shadows the issue.

The South Carolina Institute was formed in 1848 to promote agriculture, industry, and art in South Carolina. Jones had been one of the founders of the institute, and in 1850 both he and Lee were mentioned as members. In addition, Jones was listed in an annual report as a member of the Board of Directors.[20] In 1853, the South Carolina Institute Hall (figure 16) was designed by Jones and Lee. The building, completed in 1854, later became known as Secession Hall because the Ordinance of the Secession was signed there. The building was burned in the fire of 1861. Its style is generally called "Venetian,"[21] because of the elaboration of the overhanging cornice and the large round-arched openings which punctuate the facade. The facade (facing Meeting Street) was divided into three sections with a bay rhythm of two-three-two by slender pilaster forms which are interrupted by one string course and in turn violate the lower level of the cornice. The three sections are unified by a cornice of lion-headed brackets which further concealed an irregular roofline. The

elevation may be broken down into two main levels with a lesser level in between denoted by a pair of multi-keystoned roundel windows in each side section. Other than the roundels, all other openings were round-arched with profuse keystones on the lower level. The entrance was denoted by a one and a half story arch with leopard-head keystones. This central arch was answered on the upper floor with a central window which was slightly taller than the others. The arrangement of the interior and its relation to the detailing of the facade is unclear; however, a print of the interior auditorium showing elaborate mural decoration suggests its placement onthe second level with the roundels indicating the location of stairs or rooms of undetermined function.

Jones and Lee worked on the remodelling of the Charleston Orphan House (figure 17) which was originally designed in 1794 by Thomas Bennett, a local gentleman architect.[22] The records of the Commissioners of the Orphan House indicate that "Mr. E. C. Jones of the firm Jones and Lee, architects, appeared by request, before the board" and submitted plans and diagrams for the proposed enlargements on January 27, 1853.[23] On May 8, 1855, a letter was received by the Commissioners from the architects who indicated that the building was ready for occupation.[24] Since the Orphan House was demolished in 1959 to build a now vacant Sears building, the extent of the Jones and Lee remodellings is difficult to determine. From old photographs it is clear that the firm

added a Corinthian portico which supported a parapet over the main entrance; alternating segmental and triangular pediments over the windows; rustication in the base of the cupola; and the cupola itself with banded columns and a gilded statue of Charity on the top of the lantern. The firm may be responsible for a keeper's lodge seen in photographs of the 1850's and 1860's. The lodge had casement windows, pierced bargeboards, a patterned slate roof, and a small lantern.

The Citadel Square Baptist Church (figure 18), though not positively identified as a Jones and Lee design, was built in 1855-6.[25] If this is indeed the work of the firm, it is among the last major works produced before Lee set out on his own again. The church is Norman or Romanesque in style and has a tall tower (originally topped by a soaring spire), a large rose window, tall round-arched windows, and unusual corbelled brickwork. In volume one of Sloan's The Model Architect, there are two villas and a church in the Norman style[26] which could be a source for some of the ornament; however, much of the detail can only be attributed to architects with the imagination and sensitivity found in designs by Jones and Lee.

Commissions for the firm become scarce for the years 1856-7 and are generally limited to the Charleston area. Several small town jails of similar Italianate form date from this time. The loss of business may have prompted the dissolution of the firm in 1857. During the years of the firm

the styles used by Jones and Lee became more diverse and mannered. The designs are increasingly difficult to categorize and present unique qualities which single them out in the history of architecture of South Carolina.

Chapter 4

Concluding Remarks

Jones and Lee, as a firm and even individually, proved their mastership of design, yet they are virtually unknown in the history of American architecture. The most noted architects of the period included A. J. Downing, A. J. Davis, James Renwick, Richard Upjohn, and after 1852 Samuel Sloan. All of these men in some way showed the diversity displayed by Jones and Lee and showed the ability to borrow selectively from the examples of history; however, in the past, Jones and Lee have not been numbered in these elite. There are several possible reasons for this. First, the architects listed above either published or were published extensively in the 1850's, circulating their ideas and reputations across the country and providing a basis for future study. Also, in part because of these publications, these architects have been the objects of more intense study over the years; whereas, Jones and Lee have barely received nominal attention. Many of their designs were named and shown (in the form of sketches from daguerreotypes) in the Harper's New Monthly Magazine article in 1857, but, if this had any positive effect on their national reputation, it must have occurred after Jones had moved to Memphis, Tennessee and Lee had moved to St. Louis, Missouri, where their works are even less known. Another factor which cannot be ignored is the growing tension between the North and the South during the 1840's and 1850's[1] which resulted in an interest in regionalism across the country.

In the previous chapters, buildings by Jones and Lee have been described and analyzed. Through this process, certain characteristics embodied by the firm can be singled out and include: a search for exoticism of detail, an underlying classicism, and a suggestion of individuality. It is the individuality which can clearly be seen as the mark of the firm, for no longer is architecture copied directly from pattern books but is instead the product of a professional sensitivity to every detail. The abandonment in part of the handbooks which controlled architecture prior to Jones' era can be seen early in Jones' work with the stylized ornament which he used in Westminster Presbyterian Church and can be traced as it strengthens through his later work. The creation of and individual ornament by the firm accents the rise of the profession of architecture and consequently makes the firm more of a challenge to study.

Before the generation of Edward C. Jones and his older rival E. B. White, the term "architect" is rarely used to describe the designer of a building in Charleston.[2] The exception to this is the case of Robert Mills and Charles Reichardt and architects from New York and Philadelphia working in Charleston. Until the 1840's, the local architecture lay in the hands of master builders and gentlemen amateurs. It was from this tradition that Jones arose, for Jones had been trained by a master builder and, after learning all aspects of design (including his study of archi-

tectural drawing) earned the distinction of architect which he passed on to his pupils.

Thus, the variety of styles employed by the firm is a product of their individuality as well as a professional attitude toward the field of architecture. Their placement in the history of the United States at the time when architects were becoming more independent as well as their location in the pre-Civil War South single them out as a firm which may help to provide an increased understanding of architecture in nineteenth century America.

References

Chapter 1

1 Mills Lane, Architecture of the Old South: South Carolina (Savannah, Ga: Beehive P, 1984), 213, 237.

2 Lane, 213.

3 File on Edward C. Jones, South Carolina Historical Society (SCHS), Charleston, S. C. There is no indication how extensive the "large" collection was.

4 Beatrice St. Julien Ravenel, Architects of Charleston, South Carolina (Charleston, S.C.: Carolina Art Association, 1945), 201.

5 Ravenel, 204-6.

6 Ravenel, 215. In Charles C. Wilson, A History of the Practice of Architecture in the State of South Carolina, enlarged by Samuel Lapham, Jr. (S. C. Chapter of the A. I. A., 1938), Jones is said to have had the odd side line of book-selling.

7 Ravenel, 215.

8 Records of the Magnolia Cemetery Company, Charleston, S. C.

9 Ravenel, Architects, 219-21. All buildings attributed to Lee are dated after 1852 except for the 1848 Glebe Street Presbyterian Church which was said to be designed by Lee in his obituary but is actually the work of Jones. See Albert Simons and W. H. Johnson Thomas, et al. An Architectural Guide to Charleston, South Carolina 1700-1900, essays compiled by Historic Charleston Foundation.

10 Ravenel, Architects, 225-7.

11 Letter of Albert Simons to Charles E. Peterson, March

4, 1941, SCHS.

12 Ravenel, Architects, 227.

13 Charles C. Wilson and Samuel Lapham, The Practice of Architecture in the State of South Carolina (S. C. Chapter of the A. I. A., 1938), 8.

14 Ravenel, Architects, 227-8.

Chapter 2

1 Ravenel, Architects, 164-8. The house in question by Lee was probably the now demolished house which stood at the corner of Rutledge Avenue and Doughty Street.

2 Samuel Gaillard Stoney, Plantations of the Carolina Low Country (Charleston, S.C.: Carolina Art Association, 1945), 80-1, 224-5.

3 Ravenel, Architects, 164-8.

4 Ravenel, 156, 215, 223.

5 Ravenel, 203-6.

6 Lane, Architecture, 214. The text for notes 5 and 6 are sketchy concerning this building. Most of the architectural description is from analysis of the photographs. The door surrounds in the apse are similar to Minard Lafever's Beauties of Architecture (1835), pl 19.

7 "Charleston, the Palmetto City," Harper's New Monthly Magazine, June 1857, 12-3.

8 T. A. H. Miller, "Durability of Rammed Earth Walls," Agricultural Engineering, vol. 7, no. 11, 374-5.

9 Lane, Architecture, 154. Both Lane and Miller attribute Anderson's knowledge of pisé to S. W. Johnson, Rural Economy (New Brunswick, N.J.: 1806).

10 Miller "Rammed Earth," 374.

11 Records, drawings, and minutes of the Board of Trustees, Magnolia Cemetery Company, Charleston, S. C.

12 Plan as drawn by Francis D. Lee in 1866, File on Magnolia Cemetery, SCHS.

13 An excellent photograph of the hospital as it was built can be found in Alice F. Levkoff, Charleston Come Hell or High Water (Columbia, S.C.: R.L. Bryan, 1975), 39.

14 Ravenel, Architects, 209.

15 Lane, Architecture, 240-1.

16 Ravenel, Architects, 209-11

17 Hill8s Bird's Eye View of Charleston, 1851, SCHS.

Chapter 3

1 Courier, July 1, 1852, SCHS.

2 Lane, Architecture, 237.

3 Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (Baltimore, Md.: Penguin Books, 1967), 134.

4 Kenneth Severens, Southern Architecture: 350 Years of

Distinctive American Buildings (New York: E.P. Dutton, 1981), 142.

5 Hill's Bird's Eye View of Charleston, 1851, SCHS.

6 File on the Unitarian Church, SCHS.

7 John Britton, The Architectural Antiquities of Great Britain, 5 vols. (London: Longman, Hurst, Rees and Orme, 1809).

8 Everard M. Upjohn, Richard Upjohn: Architect and Churchman (New York: Columbia U P, 1939), fig. 11.

9 File on Unitarian Church, SCHS.

10 Ravenel, Architects, 211-2.

11 See David Watkin, The Life and Works of C. R. Cockerell (London: A. Zwemmer, 1974), pl 35.

12 Pamphlet by Banker's Trust of South Carolina (1980), file on Edward C. Jones, SCHS.

13 "Charleston, the Palmetto City," Harper's New Monthly Magazine, June 1857, 9.

14 "Charleston," Harper's, 10.

15 See Ravenel, Architects, 225 and Albert Simons, "The Farmer's and Exchange Bank," in Simons and Thomas, An Architectural Guide.

16 Ravenel, Architects, 225.

17 See Samuel Sloan, The Model Architect, vol. 2, rpt ed., Adolph K. Placzek, ed. (New York: Da Capo, 1975), pls LXIII-LXVIII.

18
The copy of Denon's Voyage (Travels in Upper and Lower Egypt, trans Arthur Aikin (New York: Heard and Forman, 1803)) available in Alderman Library has no architectural drawings; however, from slides in the possession of Charles E. Brownell, I was able to determine that the capitals of the Vanderhorst tomb were not taken from Denon. I have also not found such capitals in my search of nineteenth century patternbooks in England or America.

19
See Ravenel, Architects, 225 and Richard G. Carrott, The Egyptian Revival: Its Sources, Monuments and Meanings (Berkeley, Calif.: U of California P, 1978), app II.

20
Second Annual Report of the Board of Directors of the South Carolina Institute, SCHS.

21
Ravenel, Architects, 212.

22
Lane, Architecture, 239-41

23
Records of the Commissioners of the Orphan House, SCHS.

24
Records of the Commissioners of the Orphan House, SCHS.

25
Simons and Thomas, et al., Architectural Guide, "The Citadel Square Baptist Church."

26
Sloan, The Model Architect, vol. 1, 42-52, 82-3, 101-2.

Chapter 4

1
Richard N. Current, T. Harry Williams, Frank Freidel, and Alan Brinkley, A Survey of American History (New York: Alfred A. Knopf, 1983), "North and South: Diverging Ways," 317-49.

2 To see the rarity of use of the term "architect" before the 1840's in Charleston, see Ravenel's Architects of Charleston.

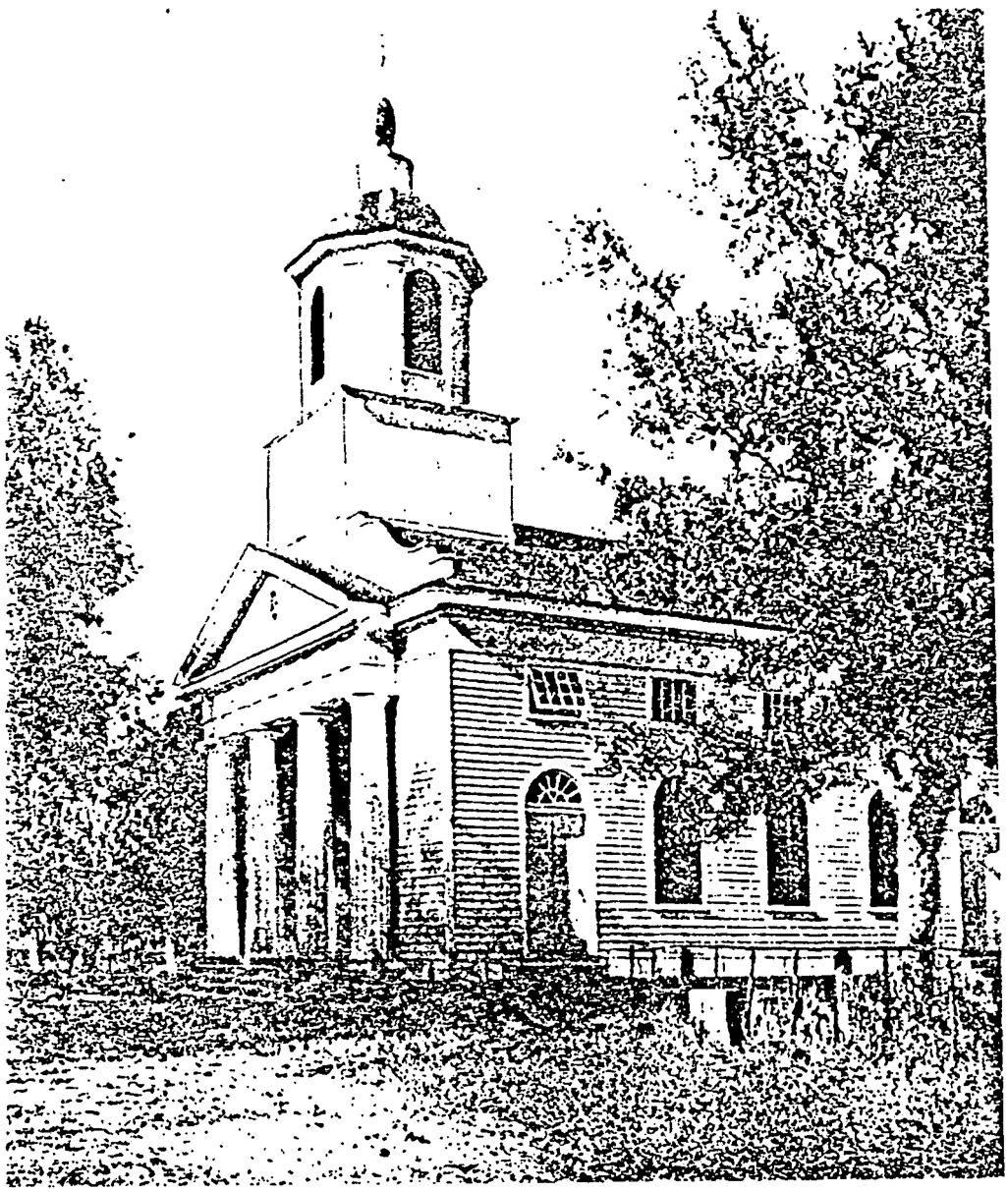


Figure 1. Presbyterian Church, Edisto Island, S. C. James M. Curtis, master builder, 1831 (1836).

Figure 2. Joseph Aiken House, James M. Curtis, 1848.

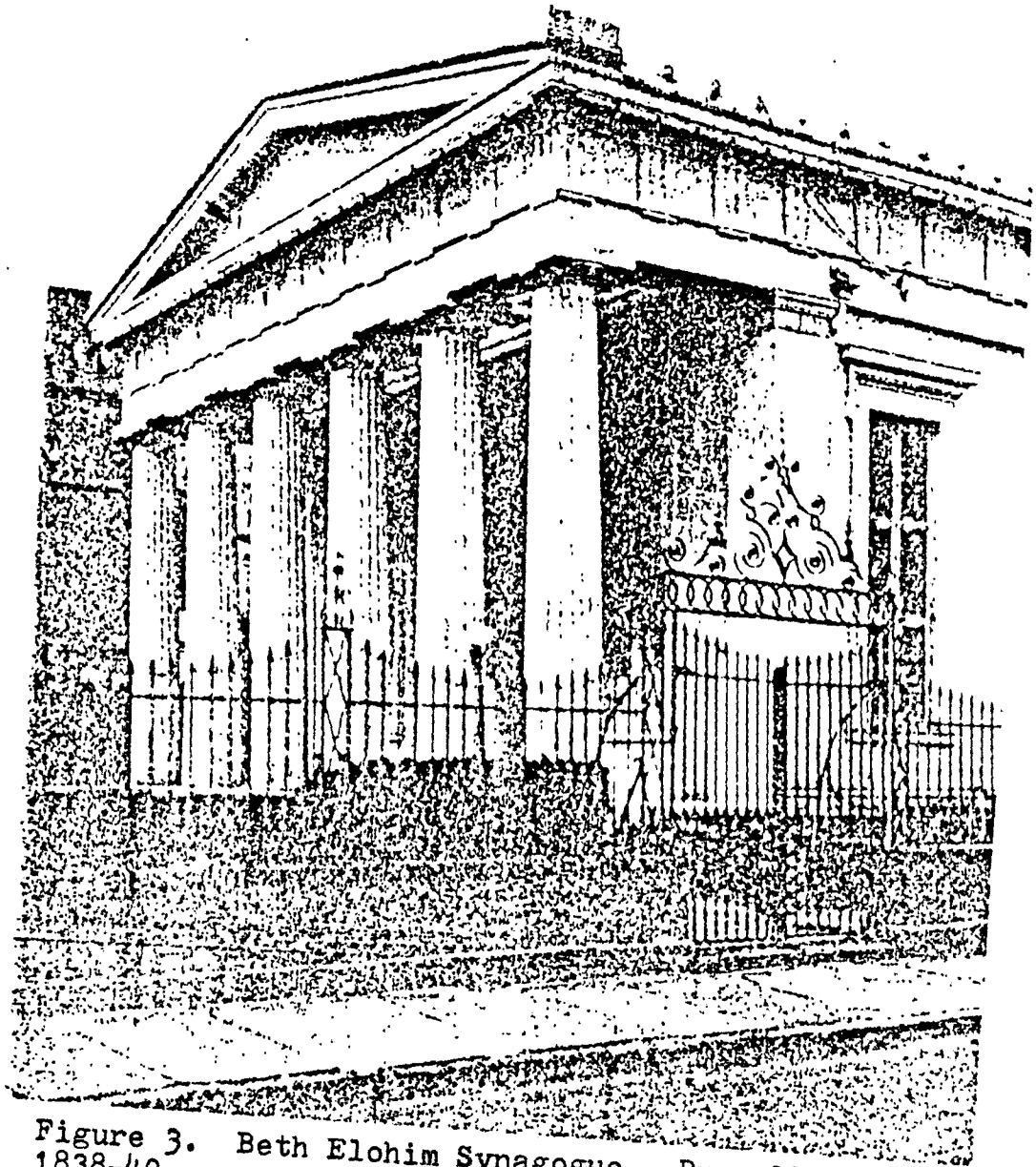


Figure 3. Beth Elohim Synagogue. Russell Warren, 1838-40.

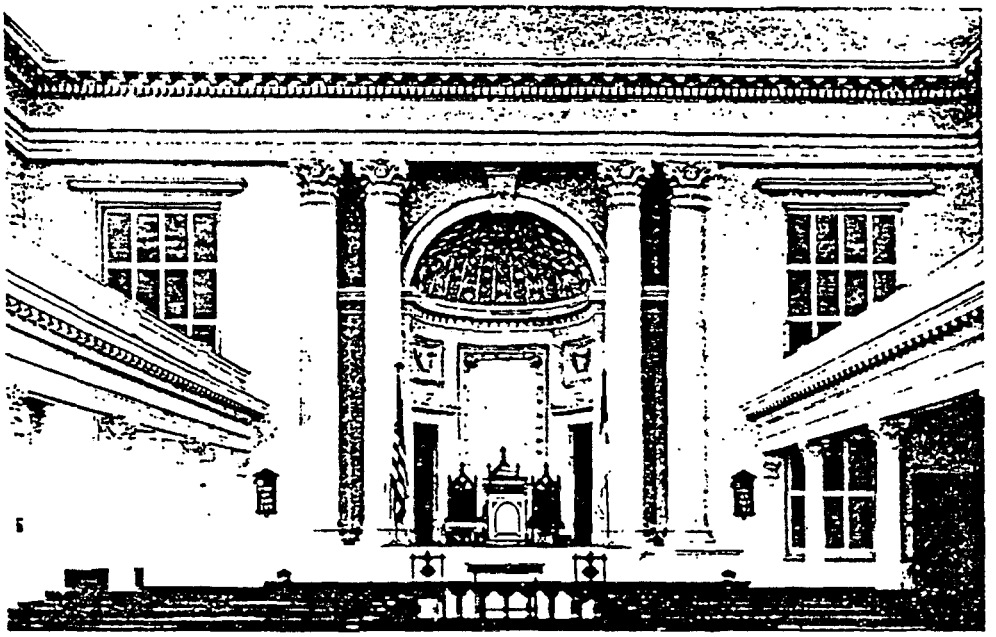


Figure 4. Westminster Presbyterian Church.
Edward C. Jones, 1848-50.

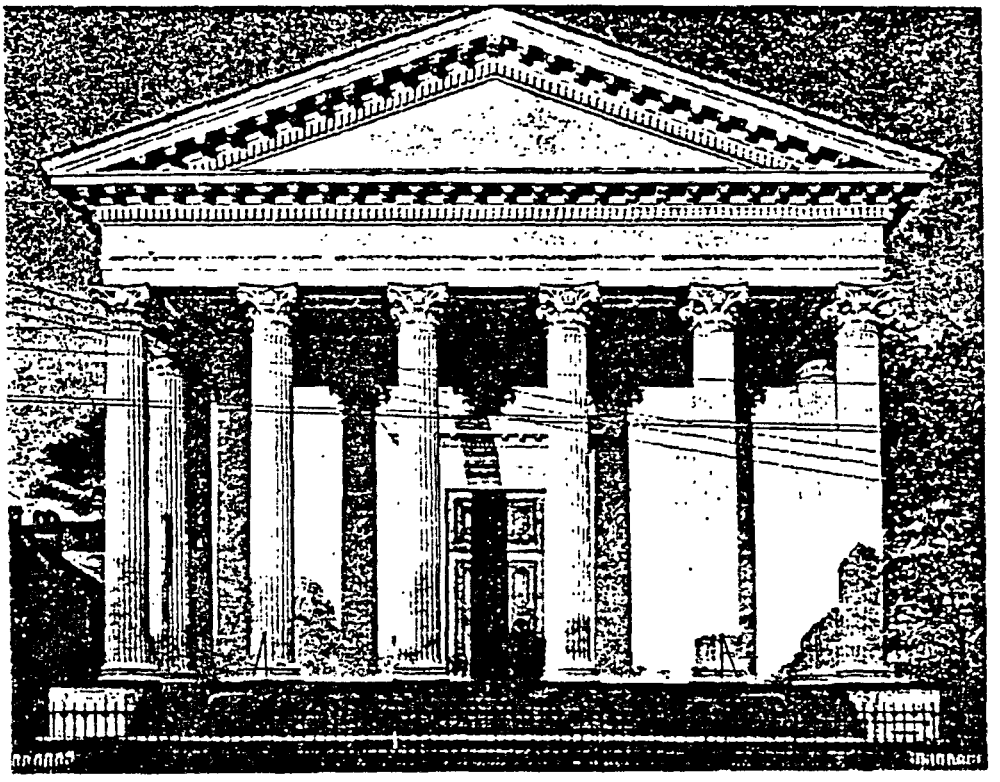
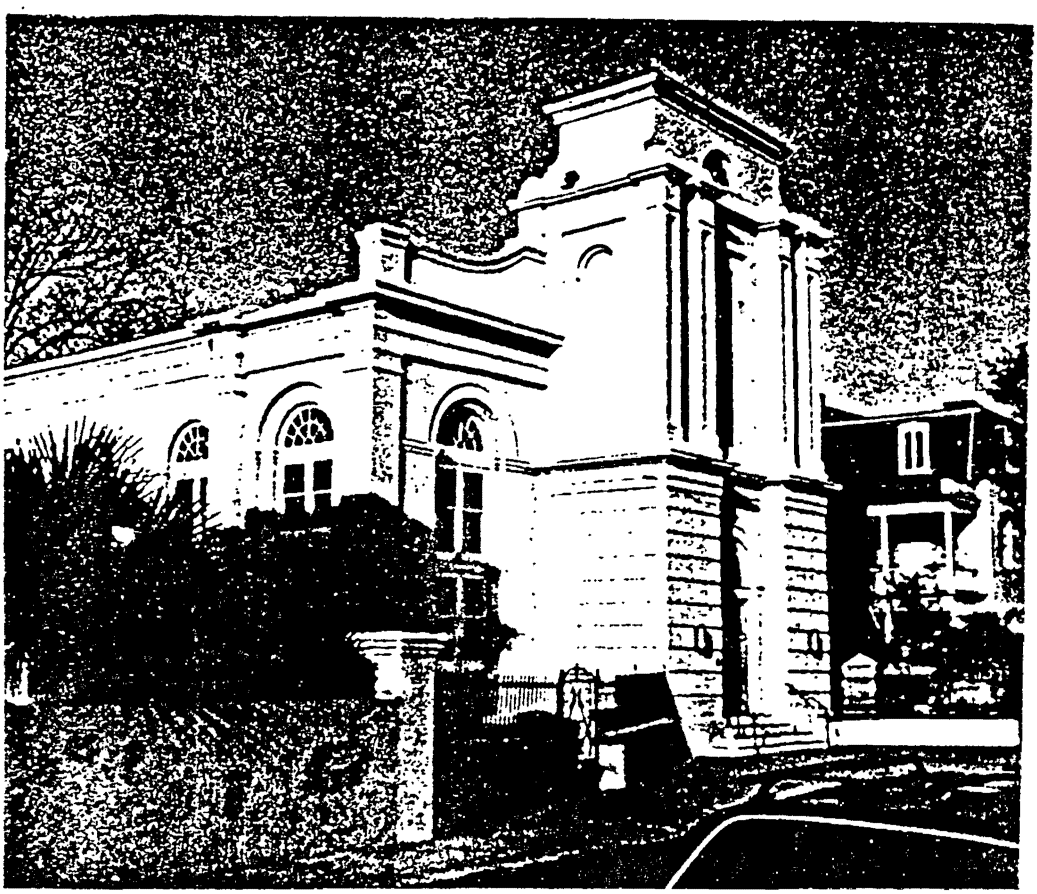


Figure 5. Glebe Street Church. Edward C. Jones, 1848.



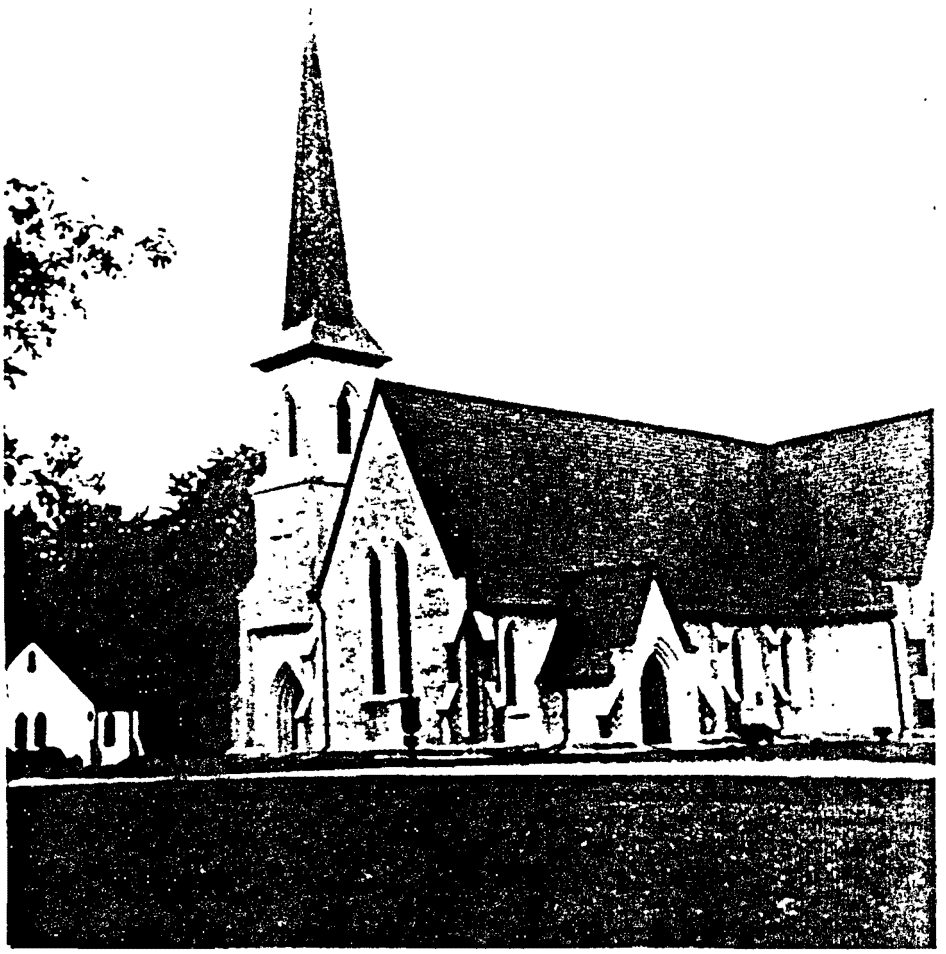
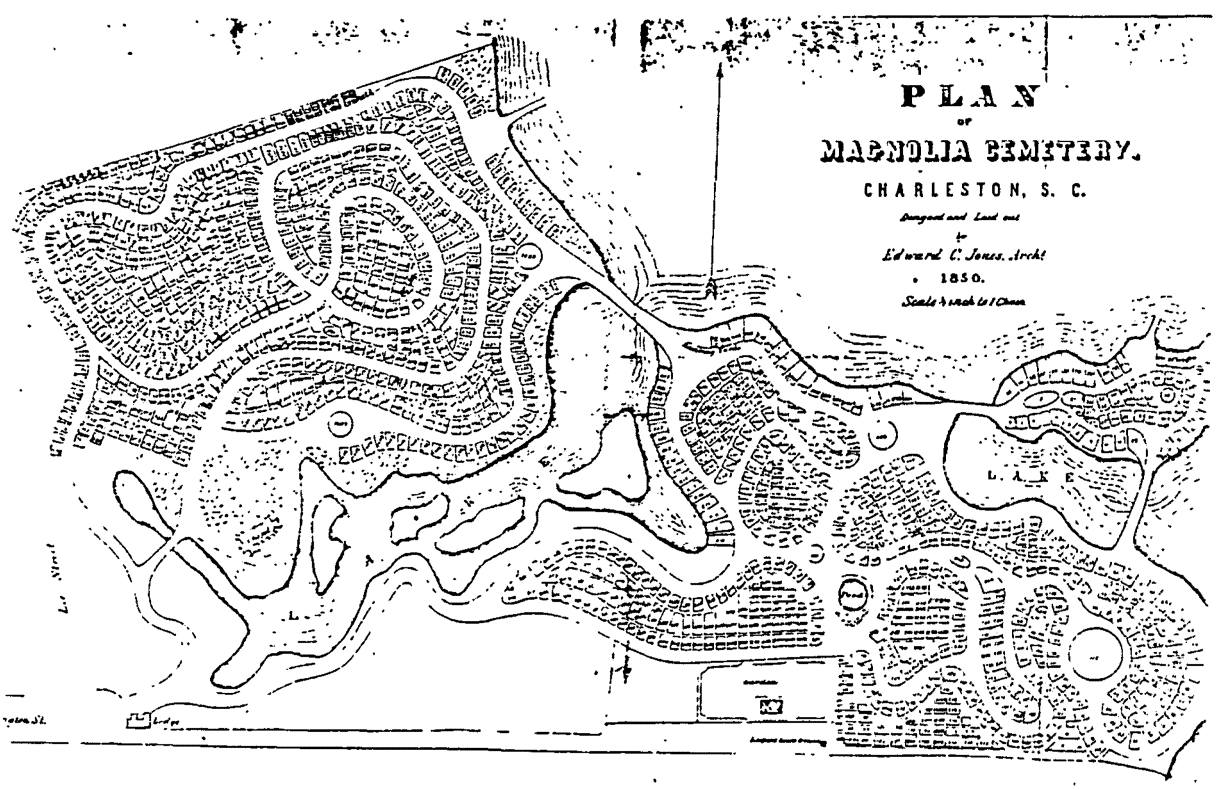


Figure 6. Church of the Holy Cross, Stateburg, S. C. Edward C. Jones, 1850.

Figure 7. Magnolia Cemetery, receiving tomb and plan. Edward C. Jones, 1850.



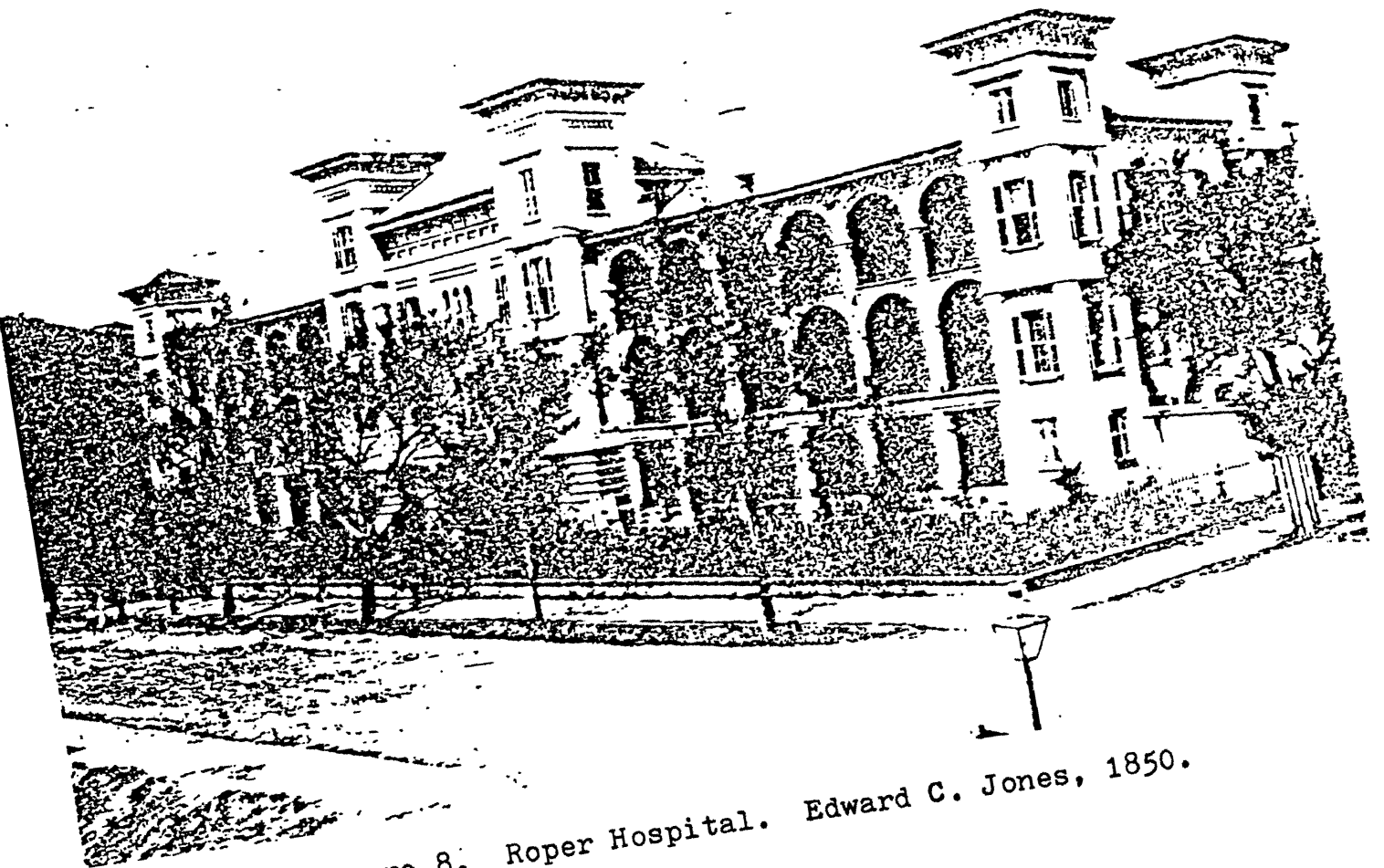


Figure 8. Roper Hospital. Edward C. Jones, 1850.

Figure 9. Wofford College, Spartanburg, S. C.
Edward C. Jones, 1851.

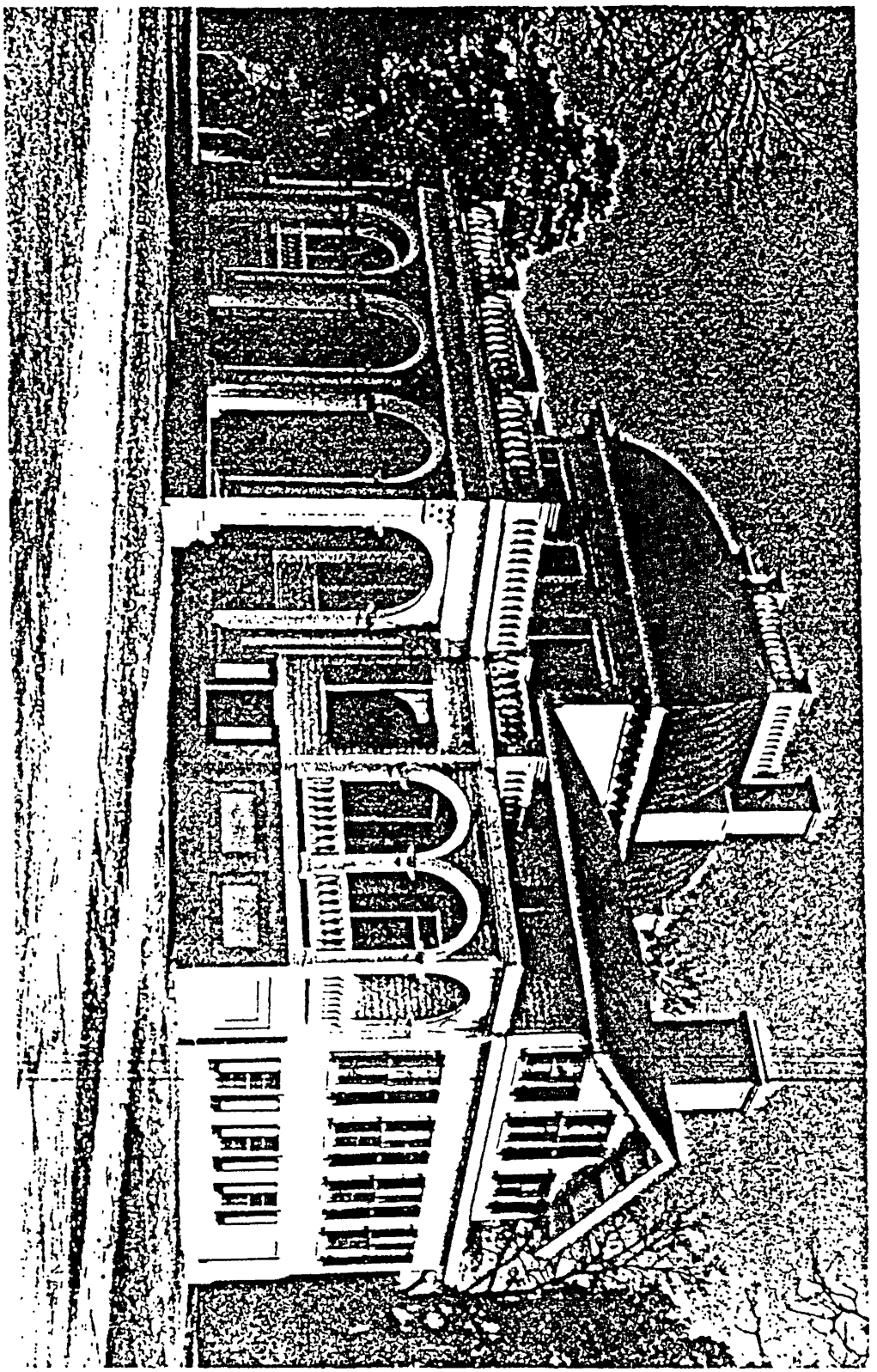


Figure 10. Kensington, near Eastover, S. C. Jones and Lee, 1852-4.

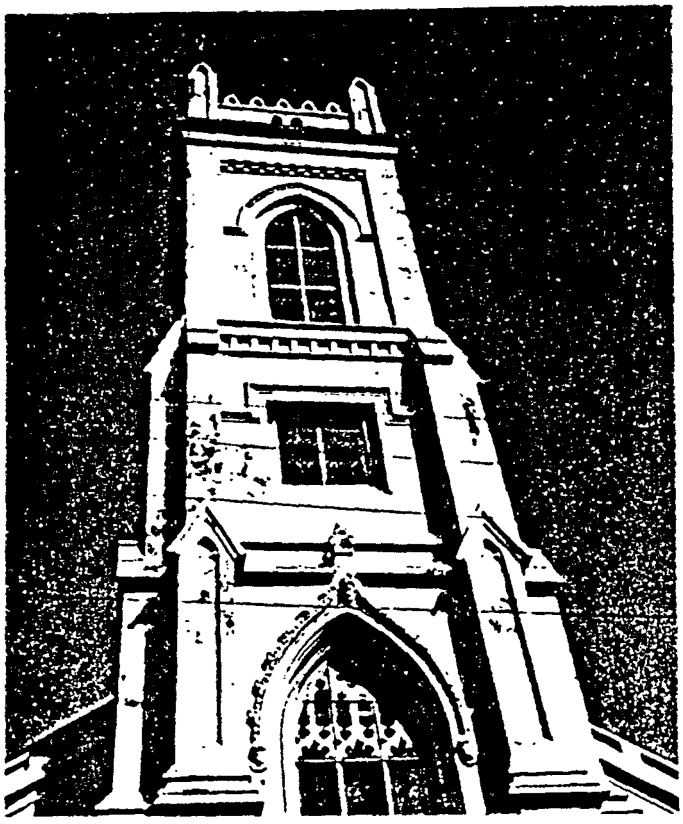


Figure 11. Unitarian Church. Jones and Lee, 1852-3.

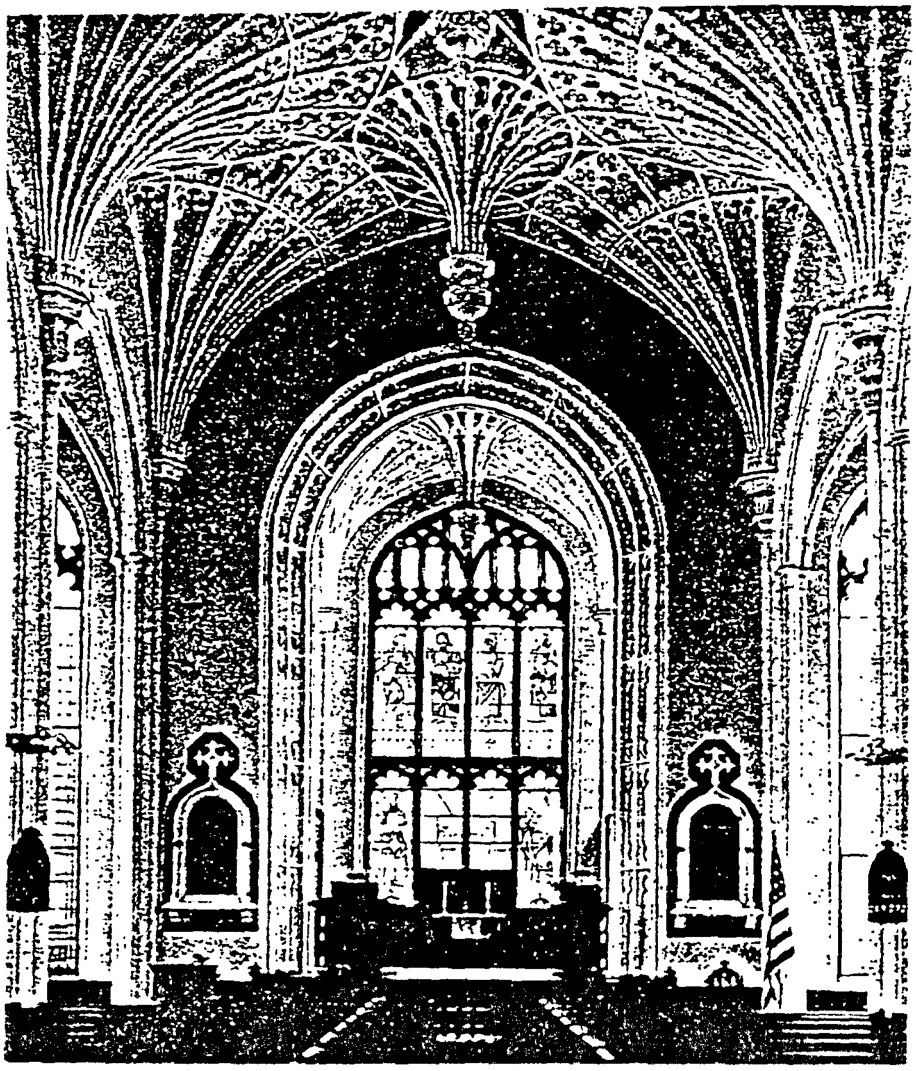
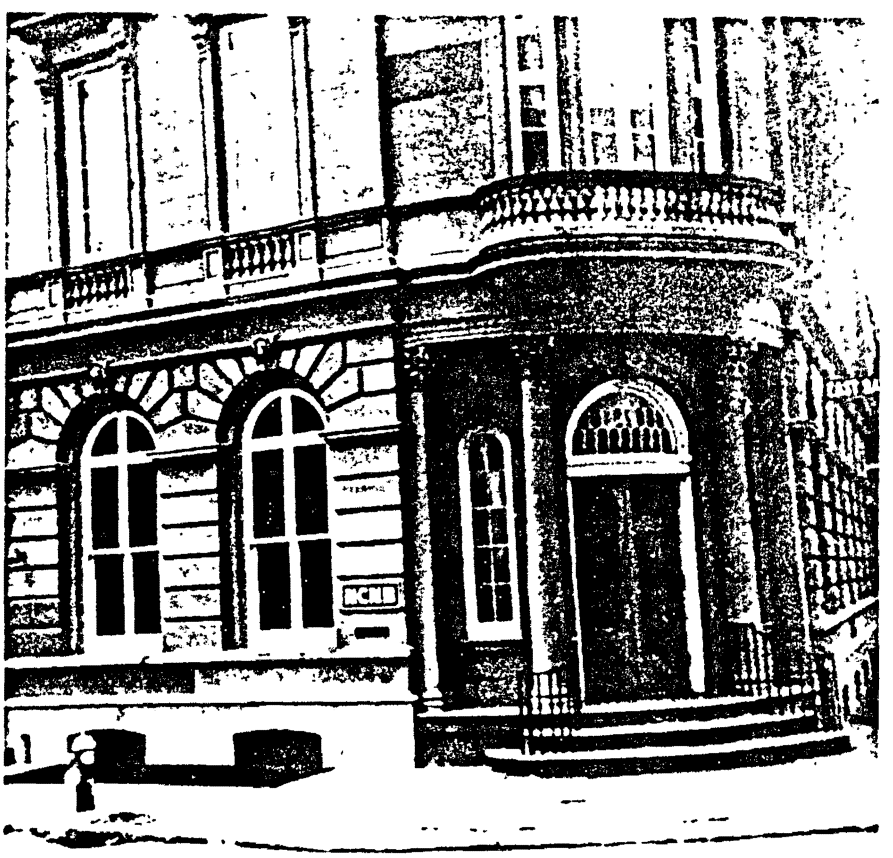


Figure 12. State Bank. Jones and Lee, 1853.



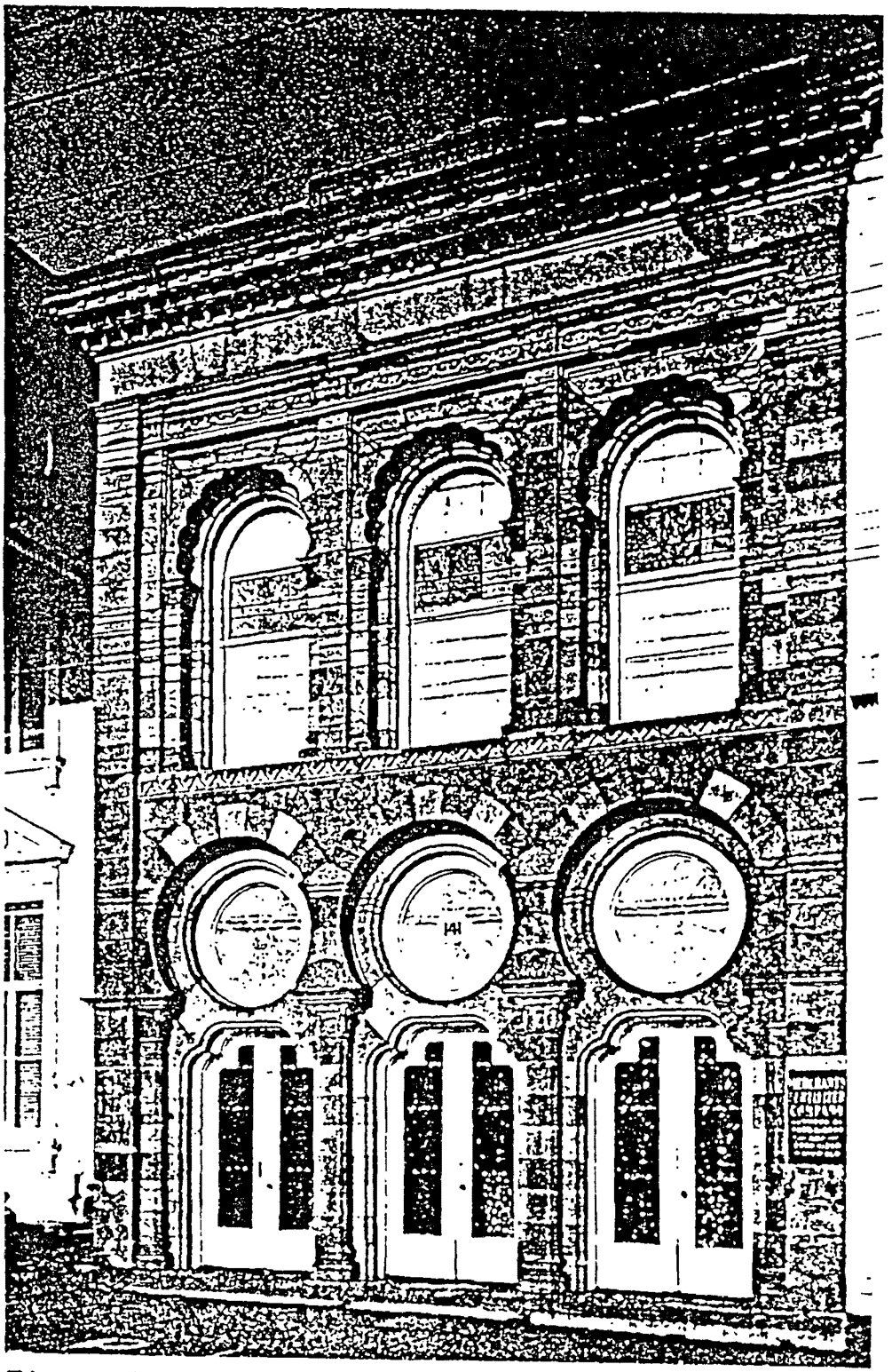
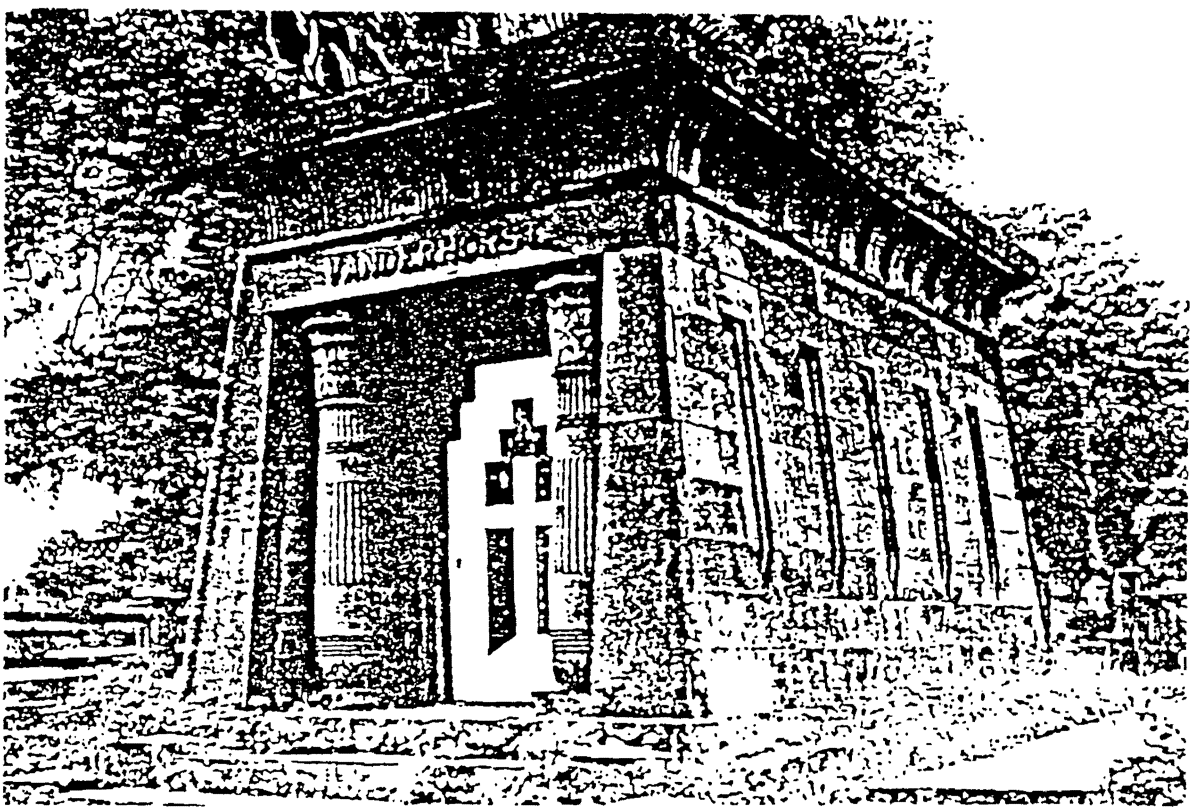


Figure 13. Farmer's and Exchange Bank. Jones and Lee, 1853-4.

Figure 14. Palmetto Fire Company Hall, Edward C. Jones, 1850.

Figure 15. Vanderhorst mausoleum, Magnolia Cemetery. Jones and Lee, ca. 1855.



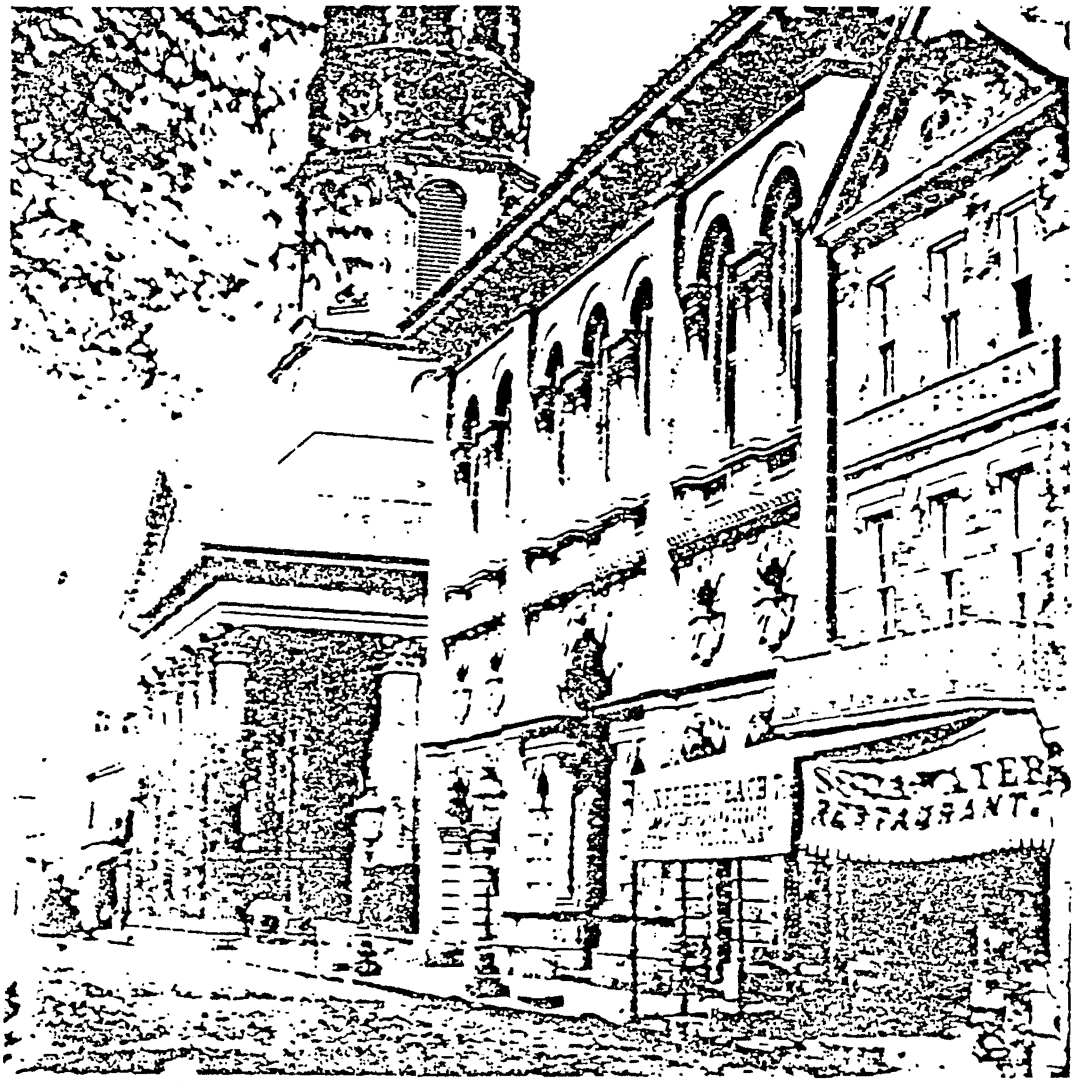
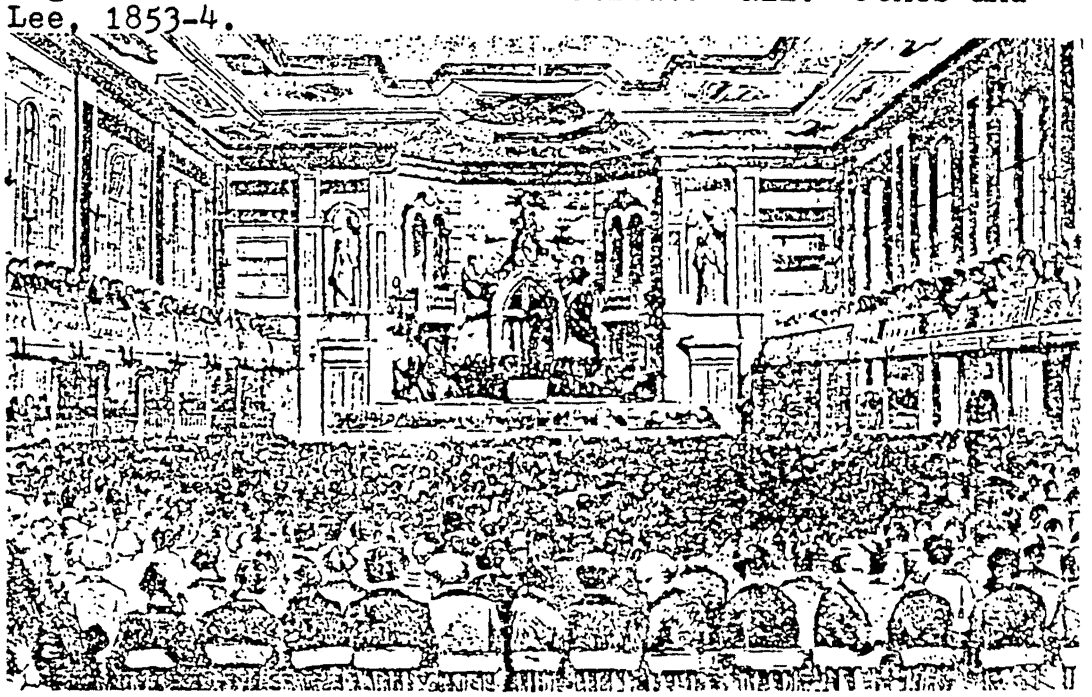


Figure 16. South Carolina Institute Hall. Jones and Lee, 1853-4.



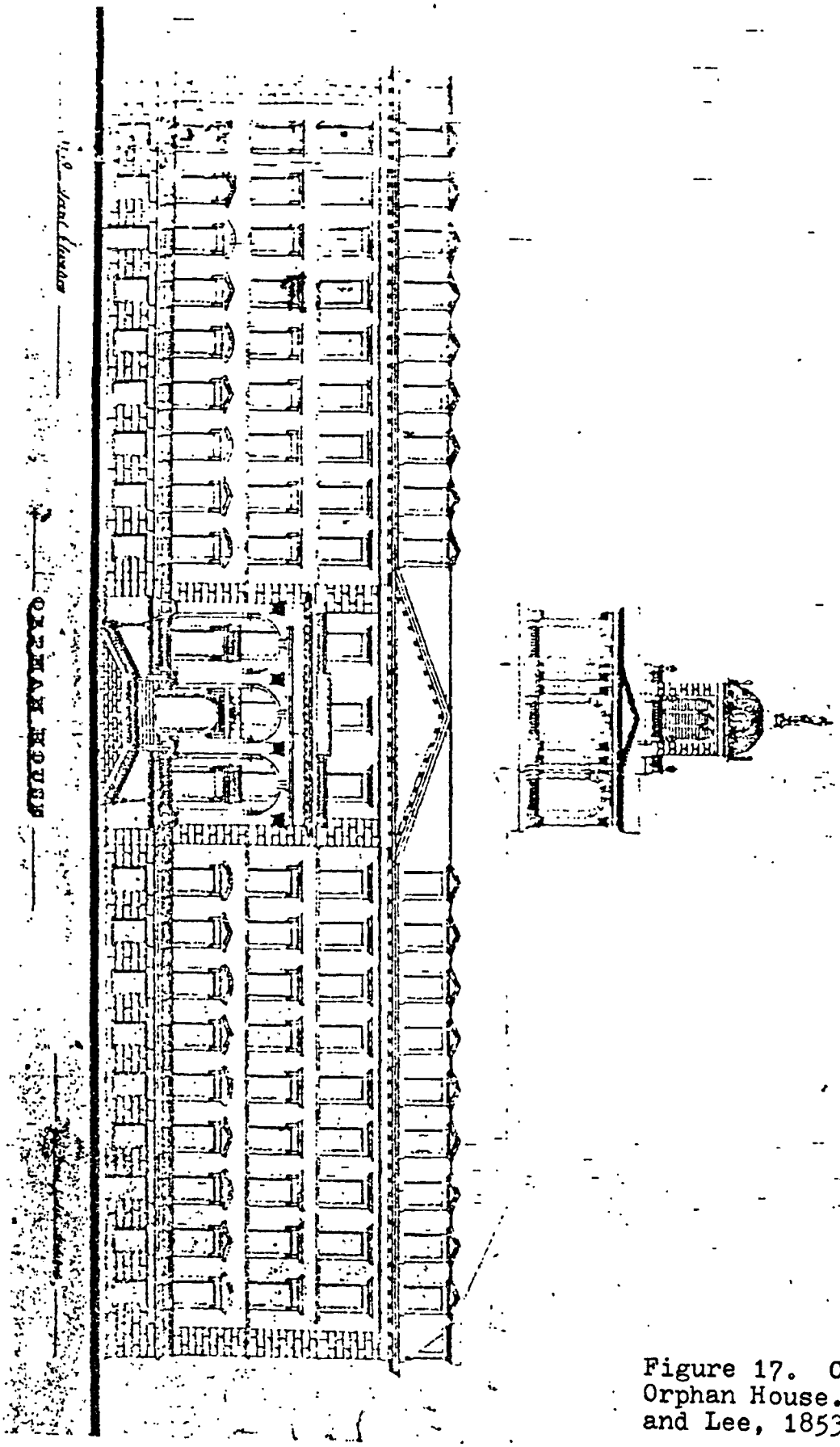


Figure 17. Charleston Orphan House. Jones and Lee, 1853-5.

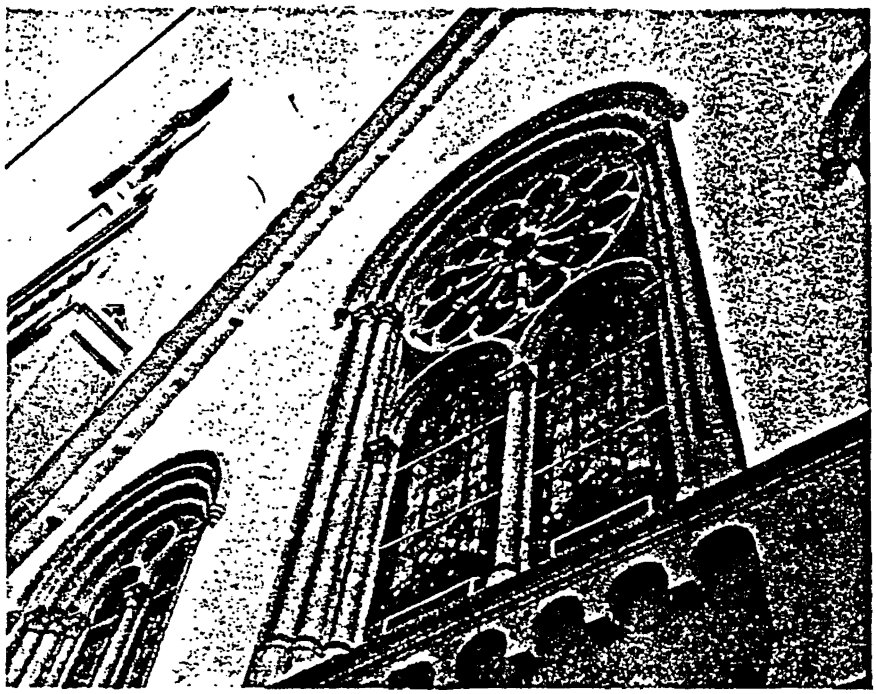
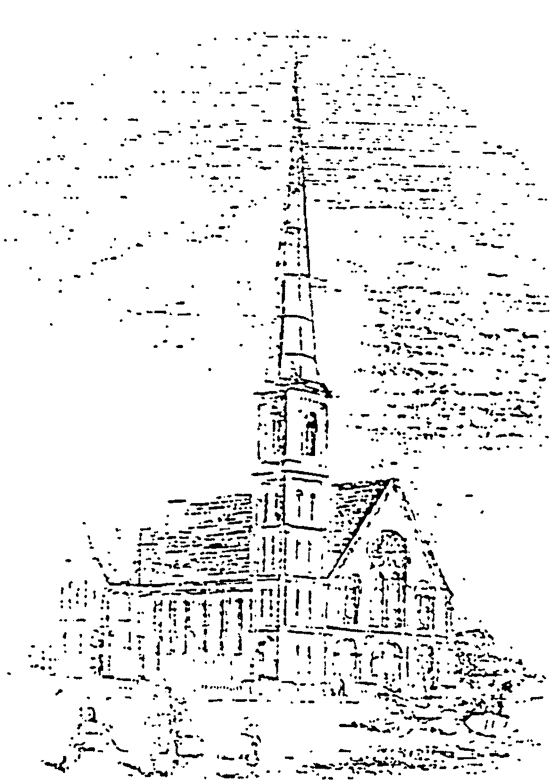
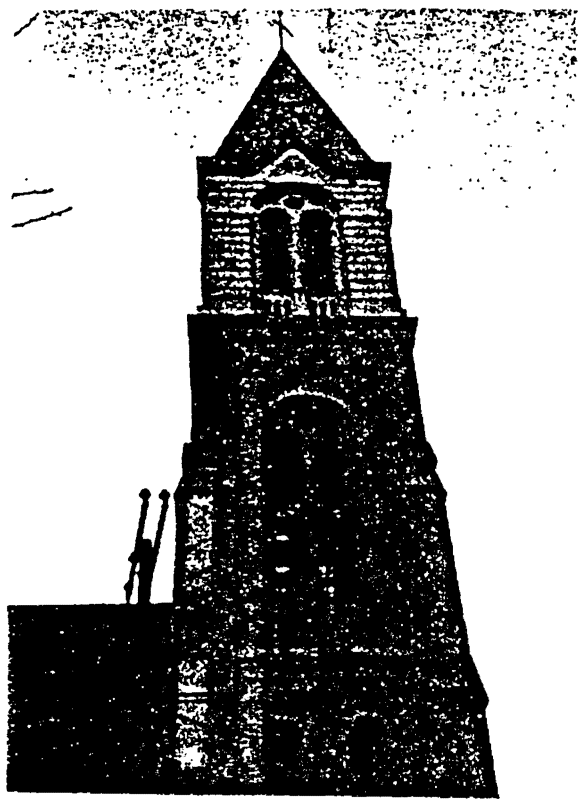


Figure 18. Citadel Square Baptist Church.
Jones and Lee (?), 1855-6.





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