WILLIAM JAY AND THE SOUTH CAROLINA ACADEMY OF FINE ARTS

MARY BETH FORTSON DERRICK

B.A. History and Art History
University of South Carolina, 2013

THESIS COMMITTEE:
Louis Nelson, Chair
Richard Guy Wilson
Lydia Brandt

A Thesis Presented to the Faculty
Of the Department of Architectural History
Of the School of Architecture
In Partial Fulfillment of the Requirement for the Degree
Master of Architectural History

School of Architecture
University of Virginia
Charlottesville, Virginia

April 2016

TABLE OF CONTENTS

LIST OF ILLUSTRATIONS

Figure 15: John Trumbull, *General George Washington Before the Battle of Trenton*, 1792 from University of California, San Diego.

Figure 16: John Trumbull, *George Washington,* 1791, from City Hall, Charleston, South Carolina.

Figure 17: City of Charleston, Surveyor's Plat, *Measurement of the Front of Charleston Theatre*, Waring Historical Library. Medical University of South Carolina, Charleston, SC from Julia Curtis, "The Architecture and Appearance of the Charleston Theatre: 1793-1833," *Educational Theatre Journal* 23, no. 1 (March 1971): 9.

Figure 18: *Medical College of the State of South Carolina*, 1832, Waring Historical Library, Medical University of South Carolina, Charleston, SC from Julia Curtis, "The Architecture and Appearance of the Charleston Theatre: 1793-1833," *Educational Theatre Journal* 23, no. 1 (March 1971): 12.

INTRODUCTION

Charleston, South Carolina is known for its beautiful, diverse architecture and vibrant history. Its cultural landscape created, and still creates a vibrant artistic culture that supports the progression of the arts in the city, and the larger United States. While this helps to define the city, many aspects of Charleston's artistic history remain unknown. The South Carolina Academy of Fine Arts is one of the city's earliest artistic institutions, formed to help sustain a flourishing artistic environment. This kind of institution was not new to America, but it was practically unknown in the southern landscape. In the early nineteenth century, American cities like Philadelphia and New York created Fine Arts academies to further distinguish America as having an artistic community that could compete with older, much more notable European Academies. These academies were difficult to maintain, and many of them failed. While the Pennsylvania Academy of the Fine Arts was the first of its kind, and it was successful, other art academies like the Boston Athenaeum American Academy in New York failed within twenty years of their founding. Issues between artists, who had the skill and imagination to create art, and the elite, who could donate money and artwork, continuously caused these Academies to fail. South Carolina's Academy was much like this, but lived for a much shorter time, and the friction between the two parties was much more intense. Although its history has been investigated, historians have not looked at the building that housed the Academy, and its role in reflecting the tensions between the elite and the artists on the Board of Directors.

The South Carolina Academy of Fine Arts was established in 1821, but its building was not erected until early 1822. Unfortunately, there are no known plans or pictures of the building. From newspaper accounts and letters, I have drawn a proposed plan of the Academy. The building, designed by the English architect William Jay, is an example of Greek Revival

architecture and is one of the first buildings of this style in Charleston. Jay's building reflected the progressive ideology of its artist founders, who wanted to create an art academy to teach amateur artists and encourage artistic education for all economic classes. Its failure, partly due to the lack of involvement from the Charleston elite, was a problem faced by many American art academies. The reasons behind the failure of the South Carolina Academy of Fine Arts, including the role of the founding Board of Directors and the building itself will be discussed in the following chapters. The actual building that housed the Academy was in what could have been an upcoming artistic district. But, with the failure of the Academy and its surrounding buildings, it became no different than other districts in Charleston. While the role of nineteenth century art in Charleston, South Carolina has been researched, scholars have ignored the South Carolina Academy of Fine Arts on Broad Street, probably because of the lack of information, pictures, or sketches of the building.

Little scholarship has been focused on the South Carolina Academy of Fine Arts. But, a few scholars have looked at the Academy as a representation of art in Charleston society. Maurie McInnis has written the most on this subject, especially in her book, *The Politics of Taste in Antebellum Charleston*. In this, she mentions the South Carolina Academy's failure due to the lack of exhibits and lack of involvement from the Charleston elite, leading many of the elite to create their own art galleries to choose who could view fine art. She also claims that the artwork that the Academy showed were a "dull reflection of Charleston's art collection."[1] McInnis's argument on the Academy is a small part of a larger book on Charleston art and architecture, and does not describe the building or its surrounding buildings, except to mention its placement near the Charleston Theatre on Broad Street and the Vauxhall Gardens. She also does not mention where the Academy was located on Broad Street. McInnis also does not address the individual

[1] Maurie McInnis, *The Politics of Taste in Antebellum Charleston* (Chapel Hill, NC: The University of North Carolina Press,

members of the Board of Directors, and how their professions and social status contributed to the establishment of the Academy of Fine Arts. Further, she does not mention the honorary members of the board, what their function was, and their associations with the Academy. But, *The Politics of Taste in Antebellum Charleston* was a great starting point for a brief history of the institution and its eventual demise.

Another important source for this thesis was Kenneth Severens' *Charleston Antebellum Architecture and Civic Destiny*. This book was important in understanding how the Academy of Fine Arts' location was moved from the public square to its eventual location at 117 Broad Street because of complaints from the Charleston elite. Severens also discusses the building, and its major architectural features, including its dome and different rooms for statuary and paintings. This book also talked about how the Academy was a wooden building, and how this could have been the reason why it was in a dilapidated state before being razed in the late 1830s. Finally, Severens mentioned how the fine arts continued in Charleston, even after the failure of the Academy. But, Severens, like McInnis, does not address the area surrounding the Academy of Fine Arts or how this early example of Greek Revival architecture fit into the Charleston landscape.

Neil Harris', *The Artist in American Society: The Formative Years, 1790-1860* was an important source in understanding the South Carolina Academy of Fine Arts in comparison to other art academies, and especially the greater culture of fine arts in America. Harris also discusses the self-consciousness many Americans felt about their art in comparison to older, more established countries like England or France. Harris also discusses how important it was for Americans to create art and architecture that would properly show America as a country that could create fine art, even though it was still such a young country in the early nineteenth

century. Harris' brief history of the art academies in Philadelphia and New York were helpful in providing a comparison for the South Carolina Academy of Fine Arts, especially in who was allowed on the Board of Directors and how this affected the institutions. Harris, although extremely helpful, is only an overview, and somewhat outdated.

Art in the Lives of South Carolinians, Nineteenth Century Chapters, edited by David Moltke-Hansen is another source of material for this thesis. The chapter entitled "The 1823 Exhibition of the South Carolina Academy of Fine Arts: A Paradigm of Charleston Taste?" by Paul Staiti was the most essential chapter of the book. It covered the artwork shown in the only surviving catalogue from any of the South Carolina Academy of Fine Arts' exhibitions. Staiti also discusses how the art shown at the 1823 exhibition was a small portion of the art in Charleston because most of the fine works were placed in private collections.[2] This is an essential part of my thesis because the elite were not involved with the Board of Directors. This was one reason the elite established their own private art galleries. Because elite Charlestonians were not included on the Board, the elite kept their own collections private, rather than sharing them with the rest of Charleston society. Staiti showed how the 1823 exhibition was important, not only because it is the only surviving catalogue, but also because it shows how conservative the artwork was in comparison to the elites' collection. Even though Staiti discusses many of the problems with the exhibition, he does not address the individual board members and their lack of involvement in the exhibition. An important part of this thesis was the realization that the Board of Directors were not major contributors to the exhibition. When looking at the actual catalogue, only paintings were shown. The Board included sculptors and engravers. It is interesting that these art forms were not included in the exhibition and not addressed in Staiti's chapter.

[2] Paul Staiti, "The 1823 Exhibition of the South Carolina Academy of Fine Arts: A Paradigm of Charleston Taste?", in *Art in the Lives of South Carolinians, Nineteenth Century Chapters*, edited by David Motlke-Hansen (Charleston, SC: Carolina Art Association, 1979), PSb-5.

William Dunlap's *History of the Rise and Progress of the Arts of Design in the United States* was also an essential source because it was written in 1834, and described various aspects of the New York, Philadelphia, and Charleston Academies. It was helpful in seeing how a contemporary historian reacted to academies in the United States. But, it was less of a critique and more of an biographical and historical encyclopedia of prominent artists and art collections in early nineteenth century America. It was especially helpful in understanding the problems in the American Academy in New York, which helped to understand why the South Carolina Academy of Fine Arts was so insistent on only allowing artists on their Board of Directors.

Finally, Hanna Hryniewiecka Lerski's book, *William Jay, Itinerant English Architect, 1792-1827* was vital in understanding William Jay's career, especially his early career in London. Her plan of Albion Chapel was essential in drawing the proposed building plan for the South Carolina Academy of Fine Arts, and helped to link the structure to other building types in the United States, especially to the First Unitarian Church in Baltimore, Maryland. But, Lerski does not really critique William Jay, or establish why he failed in the United States. She provides documentation, but does not make important arguments. Her work is more of a biography of Jay, rather than a critique of his work. Lerski also focuses more of her research on William Jay's work in Savannah, Georgia rather than Charleston, South Carolina.

This thesis covers the short-lived history of the institution and how the founding members of the Board of Directors actually hindered the Academy's success because they prohibited non-artists from joining the board. The second chapter goes over the actual building itself with a proposed building plan. This chapter also discusses the architect of the South Carolina Academy of Fine Arts, William Jay, and his possible influences for the building. Its status as one of the first Greek Revival buildings in Charleston elevate the building to a national

style that was prominent all over the United States in the early to mid-nineteenth century. Finally, the last chapter discusses the neighborhood the Academy was housed in, and its place in this artistic district. This thesis aims to shed light on the Academy of Fine Arts, its history, and its role in nineteenth-century Charleston society.

CHAPTER 1: THE AMERICAN ACADEMIES OF FINE ARTS AND THE IMPORTANCE OF THEIR BOARD MEMBERS

During the late eighteenth and early nineteenth centuries, various cities in the United States founded art academies to educate artists and the public. After the American Revolution, many national and local leaders felt that independence from England meant that America needed to establish itself as a culturally vital country, on the same par with France or England. Neil Harris, in *The Artist in American Society: The Formative Years, 1790-1860* argued that "Americans and foreigners alike viewed Americans as children in the fine arts. Therefore, the first set of art accomplishments was considered crucial, for it would set the pattern in the future."[3] First, Americans followed the European model by establishing an American Academy of the Fine Arts in 1802. While this academy was important, it ultimately collapsed due to lack of public interest and the fact that the board was mainly composed of men who were not artists.[4] But, its establishment did spark an interest in founding art academies in cities, rather than one for the entire country. This way, each state could promote artists and their work in the most culturally rich city in the state. Cities like Philadelphia and Boston quickly established their art academies in 1805 and 1807, respectively. Even the American Academy in New York revamped its organization to become the National Academy of Design that still exists today. Much like these cities, Charleston wanted to prove their cultural vibrancy and established the South Carolina Academy of Fine Arts in 1821. They hosted their first exhibition on March 13, 1822.

The establishments of these various art academies came about as a result of rising nationalistic fervor in the United States. The ideas behind many of these academies were not

---

[3] Neil Harris, *The Artist in American Society: The Formative Years, 1790-1860* (Chicago: The University of Chicago Press, 1982), 43.
[4] Benson J. Lossing, "The National Academy of the Arts of Design and It's Surviving Members," *Harper's New Monthly Magazine* 66 no. 396 (New York: Harper and Brothers Publishers, May 1883), 853.

only to provide a place to support artists and their work, but also to bring artistic members of the community together. While these organizations were established to better reflect the nation, by creating them in major cities these art academies actually promoted the city rather than the nation. For example, the South Carolina Academy of Fine Arts represented Charleston, not the entire United States. Culturally diverse cities like New York and Philadelphia attracted artists much more than Charleston, allowing these cities to have more artwork to exhibit. This meant that the artwork shown in exhibitions actually reflected the accomplishments of the city rather than the entire nation. Cities like Philadelphia were much more open to bringing the community together and educating the public to become a successful academy with its membership and exhibits. Unfortunately, in places like Charleston, South Carolina, the society was divided along lines of race and economic status. This hierarchal society made it difficult for the Academy because the Academy preferred to please the artists instead of the Charleston aristocracy. This preference meant that progressive artists attained board positions and had control of the academy's dealings, while rich Charlestonians, who had the finest art collections, were not included on the board.

The Pennsylvania Academy of the Fine Arts was established in 1805 and erected a building in 1807. Charles Willson Peale and other artists and business leaders established the academy to show "annual exhibitions for the advantage of the Academy and the improvement of public taste."[5] The Pennsylvania Academy's Board of Directors was mostly made up of elite members in Philadelphia society rather than artists. This was very different from the Royal Academy, where artists actually got financial advancements before an exhibition. This friction in the Royal Academy caused problems between the board and the artists because non-artists were

---

[5] William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (New York, NY: George P. Scott and Co. Printers, 1834), 420.

dictating how the institution was run. William Dunlap, a journalist in the nineteenth century specified, "Lawyers, physicians, and merchants elected members for lectures" and chose who were made honorary members or "art masters."[6] Still, the artist community and the board members were able to work together to make the Pennsylvania Academy of the Fine Arts successful, especially in contrast to the academy in South Carolina. The root of many of the American academies' problems rested upon issues with money and friction between artists and non-artists, especially in relation to who was elected to the board of directors. For example, The National Academy of Design in New York was formed in 1826 because young members of the American Academy of the Fine Arts were unhappy with the election of board members. In the American Academy, directors discriminated against artists by creating bylaws that prohibited members from being elected to the board unless they were stockholders. Few artists could actually afford this so only three were allowed to hold positions on the board.[7] In addition, only "artists of distinguished merit could exhibit their work."[8] This meant students' work were not shown, which kept them from becoming "distinguished." These young students helped to create the National Academy of Design, with Samuel F.B. Morse spearheading the organization as president. Morse felt that only artists should compose the academy and created four divisions: painting, sculpture, architecture, and engraving.[9] This was different than the previous American Academy because the students were educated and their work was publically exhibited. Morse was able to create an institution that flourished under the leadership of artists, yet at the same time being financially self-sustaining and only exhibiting original works, making it much more

[6] Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, 423.
[7] Lossing, Benson J, "The National Academy of the Arts of Design and its Surviving Members," *Harpers New Monthly Magazine 66*, n. 396 (May 1883), 853.
[8] Ibid, 853.
[9] Ibid, 855-857.

desirable than European copies.[10] This gave the public and the elite an education in innovative American artwork.

Although the South Carolina Academy of Fine Arts was formed five years before the National Academy, its members hoped it would succeed under the same premise of the National Academy of Design with artists having control of the academy. Many of the members on the South Carolina Academy of Fine Arts' Board of Directors were also members of other art societies, and their progressive nature clashed with many elite Charlestonians, who could donate money and artwork to the Academy. Members like Samuel Morse were famous American painters, which gave the Academy its initial success. While his and others' involvement were important, their identities were much more aligned with progressive ideologies, like believing that all members of society should be able to view art. Conservative Charlestonians still held strict beliefs that only the educated elite should view art. In addition, the South Carolina Academy did not include education, which meant new artists were not being trained. Although these art academies were established with nationalistic goals, the demise of the South Carolina Academy of Fine Arts actually revealed the friction between artists and the elite in who was better adept at establishing a successful art academy.

Notable members of the first Board of Directors of the South Carolina Academy of Fine Arts include Joel R. Poinsett, as President, John S. Cogdell as secretary and treasurer, and Samuel F.B. Morse, Joshua Canter, John Blake White, William Shiels, Charles C. Wright, James Wood, Charles Simmons, and William Jay as members.[11] Regrettably, little is known about the other members.[12] Not unlike other academies, The South Carolina Academy of Fine Arts had

---

[10] Paul J. Staiti, *Samuel F.B.* Morse (Cambridge: Cambridge University Press, 1989), 154.
[11] *Charleston Courier*, 18 February 1821.
[12] Maurie McInnis, *The Politics of Taste in Antebellum Charleston* (Chapel Hill, NC: The University of North Carolina Press, 2005), 350.

extremely strict rules, including a limited membership, where only practicing artists could become members. The *Charleston Courier* explained, "for artists, the only stipulation was the presentation of a painting, statue, cast, model, or engraving of their own production."[13] It was presumed that they would have annual exhibitions where amateurs and artists could show their work and owners of fine art could lend them to the Academy to show during exhibitions.[14] These guidelines ensured that the elite would not have control over the institutions. Only the artist had this power. Yet, the Academy advertised that "this infant institution, it is hoped, will receive at its commencement, the support of many of our wealthy inhabitants; as on that, and the acquirements of others in the Fine Arts-, its future success and glory must depend."[15] The Academy wanted the elite's money, but did not want them to have any say in how the Academy functioned as an institution.

Joel R. Poinsett, the first president of the South Carolina Academy of Fine Arts, was a Charleston native who was a prominent political figure and was later a United States Minister to Mexico, a Secretary of War, and a member of the South Carolina House of Representatives. He even was a member of the Columbian Institute for the Promotion of Arts and Sciences, a respected literary and science institution whose members included many American presidents. Poinsett was "especially devoted to the fine arts, the cultivation of which he considered necessary to refine American civilization and give the people the fullest enjoyment of life," which made him very different from other members of Charleston elite society.[16] Poinsett was the only non-artist on the Board, but was seen as an "appreciative and sympathetic critic" of

[13] Courier, 17 February 1821.
[14] Anna Wells Rutledge, *Artists in the Life of Charleston: Through Colony and State, From Restoration to Reconstruction* (Philadelphia, PA: American Philosophical Society, 1949), 138.
[15] Courier, 21 February 21 1821.
[16] James Fred Rippy, *Joel R. Poinsett: Versatile American* (Durham, NC: Duke University Press, 1935), 197.

artists' work.[17] Poinsett differed very much from other members of the Charleston elite because of his support, and saw from early on that the Academy had "little encouragement from [the] wealthy and fashionable citizens that [they] can only look forward to months, perhaps years, of embarrassment."[18] Without the elite's support and money, the institution could not thrive like in other cities. Although not an artist himself, Poinsett was one of the few elite members of Charleston society that could give their support to the institution. He wanted to advance how all Americans viewed art, while other elite Charlestonians felt more comfortable keeping the knowledge to themselves.

John S. Cogdell was the secretary and treasurer of the South Carolina Academy of Fine Arts' Board of Directors. Cogdell was president of the Bank of South Carolina and a lawyer, but was also a known sculptor. He had to practice law in order to support his interest in sculpture. While this practical approach allowed for him to understand the importance of the arts, it also showed how rare it was for an artist in Charleston to have such prestige to only paint or sculpt for a living. Cogdell is especially interesting because his ties to the elite class could have helped further the institution. Because Cogdell was a prominent member of the Board, he probably agreed with the regulations on only artists being members. Perhaps he thought more members would follow his career path, rather than only depending on artists and the public to support the institution. Interestingly enough, Cogdell was a friend of Thomas Jefferson, and actually sent him the dimensions of the building that housed the South Carolina Academy of Fine Arts. In addition, he wrote that Jefferson was unanimously elected as an Honorary Member of the Academy.[19] It seems plausible that if more of the Charleston elite were honorary members, like

[17] Rippy, *Joel R. Poinsett: Versatile American*, 198.
[18] Poinsett Papers, vol. 2, 7 January 1822.
[19] John S. Cogdell. John S. Cogdell to Thomas Jefferson, 17 June 1821, letter from Founders Online, National Archives, *The Papers of Thomas Jefferson: Retirement Series*.

Jefferson, they would have been more included in the Academy's business. But, perhaps Cogdell only included Jefferson because he was an architect, which followed the Academy's strict regulations.

Samuel F.B. Morse, as previously mentioned, was also a member of the South Carolina Academy, and helped to create the National Academy of Design in New York. Morse was educated at the Royal Academy in England, and drew up the rules for the South Carolina Academy.[20] Morse's experiences at the Royal Academy must have led him to prefer the artist to be in control of an art academy, rather than the elite. Morse felt "the reason European patrons controlled their artists so rigidly, was to make them feel and absolute dependence on wealth and reduced artists to beggars and barterers of goods."[21] While Morse felt this dependence would lead to ruin, both the National Academy and the South Carolina Academy failed because of the lack of involvement from the elite, and more specifically, the elite's money. On the other hand, Pennsylvania Academy of the Fine Arts was successful, and was governed by lay patrons. Morse would have known about the Pennsylvania Academy because much of his work was shown in their exhibition space. Morse traveled between major cities in the United States, but was only in Charleston from 1818 to 1821. While he helped to set up the Academy, he did not stay to ensure its success. Like other board members, he became detached from Charleston society, and became a minority in his beliefs that art should be for all. Without having more proponents that followed his ideology, the Academy failed.

Other prominent members of the Board of Directors included Joshua Canter, John Blake White, William Shiels, and William Jay. Joshua Canter was a Danish Jewish immigrant who

---

[20] Samuel F.B. Morse, *Samuel F.B. Morse to Lucretia P. Morse, 18 February 1821, letter from Library of Congress, The Samuel F.B. Morse Papers.*

[21] Neil Harris, *The Artist in American Society: The Formative Years, 1790-1860* (Chicago: The University of Chicago Press, 1982), 90 from Thomas S. Cummings, *Historic Annals of the National Academy of Design* (Philadelphia, 1865), 58.

studied at the Academy at Copenhagen and was known for his paintings of portraits and landscapes. He taught drawing for many years in Charleston, although not at the [South Carolina] Academy [of Fine Arts].[22] John Blake White, another painter, was born near Charleston, and studied in London under Benjamin West. Like other board members, he wanted to study painting, but could not make a proper living, so practiced law to support himself.[23] He was known for his historical canvases depicting South Carolina battles, but also of other American battles that took place in the United States. Like other Board members, his work was displayed in the Boston Athenaeum and the National Academy of Design. William Shiels was an artist born in the Scottish Borders and was known for his portraits and animal paintings. He studied and worked in Scotland and England before emigrating to the United States in 1817. He also was an active portrait artist in New York and a founder of the Royal Scottish Academy when he returned to Europe in 1826.[24] [25] William Jay, the English architect of the South Carolina Academy of Fine Arts, was also on the Board of Directors. His role will be discussed in Chapter 2. Another member, Charles Cushing Wright was an engraver and die-sinker who co-owned an engraving firm.[26] Cushing had a tumultuous life, including being poisoned by a servant, and fought in the War of 1812. He studied under a silversmith, but actually taught himself engraving and moved to Charleston in 1820. He is claimed to be the first native-born American artist to sink a portrait into steel.[27] Finally, James Wood and Charles Simons were also engravers.[28]

---

[22] William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (New York, NY: George P. Scott and Co. Printers, 1834), 114.
[23] John Blake White and Paul R. Weidner, "The Journal of John Blake White," *The South Carolina Historical and Genealogical Magazine* 42, no. 2 (April 1941): 63.
[24] Jennie Holton Fant, ed., *The Travelers' Charleston: Accounts of Charleston and Lowcountry, South Carolina, 1666-1861* (Columbia, SC: University of South Carolina Press, 2016), 368-386.
[25] Fiona Salvesen Murrell, "All Farm Creatures Great and Small, Part 2: The Artist," National Museums Scotland, accessed 2 January 2016, http://blog.nms.ac.uk/2012/12/05/all-farm-creatures-great-and-small-part-2-the-artist/.
[26] Samuel Isham, *The History of American Painting* (New York, NY: The MacMiillan Company, 1905), 192. *Courier,* 9 July 1821.
[27] Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, 440-442.
[28] William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (New York, NY: George P. Scott and Co. Printers, 1834), 469.

Wood and Simmons are the least known members of the Board of Directors. It is known that James Wood made the plaster cast of the medal that the National Guards of Paris presented to Marquis de Lafayette.[29] It is also known that Simons was an amateur pyrotechnist, who was "well known in [the Charleston] community for his excellent talents in the art of Engraving.[30]

Charleston was not as vibrant an art community as was Philadelphia or New York. The choice of the South Carolina Academy of Fine Arts' members was extremely varied and some are minor characters in the history of art in Charleston. Perhaps the Board was composed of moderately successful artists so that they would have more than just a few prominent members like Cogdell, Morse, Canter, White, and Wright. Most of the other members were so minor that their names were not known outside of the city of Charleston. However, the *Charleston Courier* claimed that the members of the board were "well-known and duly appreciated in this community."[31]

Actual membership at the Academy was made up of amateurs and professional artists. Charles Fraser, perhaps one of the better-known artists in the institution, was a native Charlestonian. During his career, he traveled along the east coast, and was able to see how other art academies functioned. Like Cogdell, he showed artistic talent at a young age, yet studied law in order to support the "financial uncertainties of an artist's career."[32] Fraser was a professional friend of John Cogdell and John Blake White, which shows how the Board membership helped attract other artists to the Academy. Fraser even studied with Thomas Sully, a prominent painter who also studied under Benjamin West, and painted Thomas Jefferson and other important political figures. Fraser painted portraits and landscapes from various places in the United States.

---

[29] Falk, *Who was Who in American Art, 1564-1975: 400 Years of Artists in America*, 3625.
[30] *Courier, 4 July 1825* and 2 July 1824.
[31] *Courier,* 21 February 1821.
[32] Rutledge, *Artists in the Like of Charleston: Through Colony and State, from Restoration through Reconstruction*, 133.

He is one of the few members who still claimed Charleston as home during the demise of the South Carolina Academy. This is interesting, because Fraser was not an original member of the board. However, his closeness to other members suggests that he supported the arts. He was well connected with prominent artists, and his board membership could have impacted the South Carolina institution. Although he lived in Charleston, his work was advanced enough to gain popularity in other cities and was even elected as an Honorary Academician in the National Academy of Design.

As stated previously, the Board of Directors appointed honorary members, including Thomas Jefferson. Other honorary members included Washington Allston, Charles R. Leslie, John Vanderlyn, and J. Allen Smith.[33] Washington Allston was an artist who was born in South Carolina, but graduated from Harvard University and trained at the Royal Academy in London under Benjamin West. While he was from South Carolina, it is unclear why he was chosen to be an honorary member, other than his popularity. His work was shown in the academy's 1823 exhibition, but had no strong ties to Charleston, other than friendships with board members.[34] Charles Robert Leslie was an English painter, although had American parents and moved to Philadelphia when he was five. He was also taught at the Royal Academy and was an Honorary Academician at the National Academy of Design. Leslie also was a member of the Pennsylvania Academy of the Fine Arts, who provided funds so that Leslie could study under Benjamin West, where he met Washington Allston.[35] Although not from Charleston, his success in Philadelphia might have been reason to give him an honorary membership. Because Philadelphia had the funds to pay for Leslie's studies in London, he served as an example of how a successful

---

[33] *City Gazette*, 11 July 1821.
[34] McInnis, *The Politics of Taste in Antebellum Charleston,* 139.
[35] Peter Hastings Falk, ed., *Who was Who in American Art, 1564-1975: 400 Years of Artists in America* (Madison, CT: Sound View Press, 1999), 2001.

Academy could produce talented artists. His position might have been an argument for providing art education at the South Carolina Academy of Fine Arts. John Vanderlyn was a New Yorker painter and one of the first directors of the American Academy of Fine Arts. His honorary membership might have actually distanced the Academy from elite Charlestonians because he had no connection to South Carolina, other than painting a portrait of John C. Calhoun and Theodosia Burr Alston, the wife of Joseph Alston, the governor of South Carolina.[36] Perhaps this connection to the Charleston elite was the reason for his status as an honorary member. J. Allen Smith is most likely Joseph Allen Smith. Smith was a prominent member of Charleston society, and actually was the first American to form an art collection from Italy, and gave items of his collection to the Pennsylvania Academy of the Fine Arts.[37] While he was helpful to the Pennsylvania Academy, he "provided only limited support to Charleston's institution."[38] His wealth and elite circle of friends clearly would have been helpful to the South Carolina Academy of Fine Arts. The Academy wanted these elite private art collectors, like Smith to loan their collections to the Academy. Smith is an extremely interesting addition to the membership because he actually could have helped the institution. Because so many of the board members had experience with the Pennsylvania Academy, they most likely felt Smith's addition to the honorary board would improve the South Carolina Academy's status and exhibitions. Smith did loan parts of his collection, but it was never as important to him as those at the Pennsylvania Academy.

Initially, the South Carolina Academy of Fine Arts was a successful and popular institution. Even before its creation, newspaper articles covered the importance of art academies

---

36 William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States,* 159.
37 Richardson, Edgar P., "The Athens of America, 1800- 1825," in *Philadelphia: A 300 Year History*, ed. Russell Frank Weigley (New York: W.W. Norton and Company, 1982), 245.
38 McInnis, *The Politics of Taste in Antebellum Charleston*, 141.

and their positive effects on the American public. As early as 1805, Charleston's *City Gazette* praised the Pennsylvania Academy of Fine Arts claiming, "The spirit with which this institution has progressed, and the respectable patronage it has obtained, promises to render it a valuable school for the encouragement of the American genius, and the improvement of the public taste."[39] They felt art could be a positive effect on the public. This changed by 1821, when *The Courier* joked on how northern gentlemen protested the Academy's auction prices, but the Southern ladies enjoyed the auction and "appeared to be esteemed." They even commented on "the taste and hospitality" of the deceased owner of the auction.[40] In the article they divide the north and south. Clearly Charleston was much more nationalistic in 1805 than in the mid 1820s. National leaders like Thomas Jefferson maintained the importance of introducing high art to the public. Unlike other cities, Charleston's population included more African slaves than free whites. This meant that over half of the population was disregarded from those that could view public art. In addition, Charleston's aristocratic society was further separated among Caucasians by economic status. Therefore, while all free whites could view the art, elites did not want their artwork or themselves to be in the company of those of a lower class, especially when they were not given an avenue for leadership in the Academy.

As stated before, the South Carolina Academy of Fine Arts was established in 1821, and its' first exhibition was March 13, 1822. The Academy built a structure for its exhibitions, which immediately placed them in an economic deficient situation. It cost $20 for membership to the Academy, unless one was an artist. Admission to the exhibits was twenty cents.[41] The first exhibit was extremely popular and highly praised for its paintings. But, the Academy had to depend on money from the elite, which started to fade because they were not board members.

---

[39] *City Gazette*, 18 September 1805.
[40] *Courier*, 13 July 1821.
[41] *City Gazette*, 19 February 1821.

Eventually newspapers started to report on how the art would only be liked by "persons of taste and imagination."[42] This further segregated the public into those who understood (the elite) and those who did not (uneducated). Instead of focusing on introducing art to educate the masses, newspapers and the elite class segregated those who could attend. Without having the power to prohibit entry or membership, the elite no longer felt the connection to the Academy and could not support its mission. Various copies of European paintings were advertised heavily in papers to gain more membership and actually cost more money than normal exhibits. But, as members of the Board left, and financial debt increased, there was no longer money for new exhibits. This led to a "waning of popular interest."[43] Also, the City of Charleston owned the majority of the paintings because they once hung in the City Hall. This meant that no new art was being produced, and the same paintings from previous exhibits were shown year after year.

The South Carolina Academy of Fine Arts held its last exhibition in 1829, and sold the land, the building, its artwork, and statuary in 1832 to release the organization from their debts. Throughout its short history, the Academy published advertisements in local newspapers almost every day to promote grand lotteries to benefit the academy.[44] These contributions did not save the academy from failing. Even the Board of Directors had to hold other jobs in order to support their art. While other cities' art academies flourished, the combination of problems with elite membership to the board, and lack of interest made the South Carolina Academy of Fine Arts an expensive failure.

---

[42] *The Courier,* 21 January 1822.
[43] Kenneth Severens, *Charleston Antebellum Architecture and Civic Destiny* (Knoxville, TN: University of Tennessee Press, 1988), 38.
[44] *City Gazette,* 13 February 1823 and 9 January 1822.

CHAPTER 2: WILLIAM JAY AND THE SOUTH CAROLINA ACADEMY OF FINE ARTS

Early nineteenth century America was characterized by transformations in politics and society. Not only was the American government working to develop a new nation, they also worked to help create a national identity. This quest for identity was reflected in American art and architecture. The Greek Revival, a style that was already prominent in England and France, started to gain popularity in the northeast, and was used in civic and governmental buildings. This style was meant to symbolize the strength and stability of the new American government.[45] While architects like Benjamin Henry Latrobe, William Strickland, and Robert Mills are the best known for popularizing the Greek Revival in America, not much scholarly attention has been paid to William Jay. Historians have addressed his work in England and Savannah, Georgia, but have overlooked his work in Charleston, South Carolina. Although an Englishman, he held high-ranking positions in Charlestonian art and architectural circles while designing Greek Revival structures. Jay's professional relationships in England and Charleston allowed him to gain commissions from some of Charleston's oldest and most elite families. Jay's professional trajectory, the architects he met, and the men who influenced him, from England to Charleston, helped to mold him into a prominent architect. Further, his design for the Academy highlight how an English architect actually contributed to creating a national style for America.

William Jay III was born in Bath, England, the son of Reverend William Jay II, a preacher. The Reverend was the son of a Wiltshire stone-cutter and mason, and actually apprenticed with him during the erection of Fonthill Abbey, a Gothic Revival structure in

[45] Hamlin, Talbot, *Greek Revival Architecture in America: Being an Account of Important Trends in American Life prior to the War Between the States* (New York: Dover Publications Inc., 1944), 28.

Wiltshire, England.[46] During this time, William Jay II met a reverend and was so influenced by his teachings that he changed his focus from masonry to the ministry. But, his familial ties to architecture and masonry clearly left an effect on his son, William Jay III. This is especially significant because William Jay III became an apprentice under an architect. Becoming an apprentice was not easy, and being successful in this specialty was almost impossible. But, because Reverend Jay was such a strong orator, he grew to become very popular in the upper classes of the English circles. The Reverend's associations with these people allowed him to introduce his son to some of the finest examples of English architecture. Bath was redeveloped in the eighteenth century into a "fashionable district of Palladian themed buildings."[47] In the Reverend William Jay II's autobiography, he explained that his son, William "apprenticed to an architect and surveyor in London," named David Ridal Roper.[48]

There is not much information detailing Roper's career, but it is known that he designed Brockwell Hall, in Brockwell Park, and Haberdasher's Almshouses at Hoxton (Figure 1), both located in London, England.[49] Roper was better known as a district surveyor in London, but was also a Georgian architect.[50] Interestingly enough, some of his designs can be likened to Jay's designs in America. William Jay most likely began his apprenticeship under Roper in 1809, when his renderings were displayed at the Royal Academy, at Roper's address at Stamford Street, and lasted, at the latest, until 1815, when he was listed under an independent address.[51] Jay clearly had a gift for architecture because he displayed his drawings in one of the best-known art academies in the world. Unfortunately, nothing else is known about Jay's training in England,

---

[46] James Vernon McDonough, "William Jay; Regency Architect in Georgia and South Carolina" (PhD diss., Princeton University, 1950), 7.
[47] Neil Jackson, *Nineteenth Century Bath Architect and Architecture*, (Bath, England: Ashgrove Press Limited, 1991), 5.
[48] Hanna Hryniewiecka Lerski, *William Jay: Itinerant English Architect, 1792-1837* (Lanham, MD: University Press of America, Inc., 1983), 11.
[49] Nikolaus Pevsner, *The Buildings of England: London, vol. 2: South* (New York: Penguin Books, 1983), 376.
[50] John Summerson, *Georgian London* (London; Barrie and Jenkins, Ltd., 1988), 217.
[51] Graves, Algernon, *The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work from Its Foundation in 1769 to 1904* (London: George Bell and Sons, 1906), vol. 6: 361 and vol. 4: 238.

or any of the buildings he worked on with Roper. While the Almshouse was built after Jay emigrated to America, one can see how similar it is to Jay's designs. At its most basic level, Haberdasher's Almshouses had a few steps that led to a portico with four Doric columns. It is much larger and grander than the South Carolina Academy of Fine Arts, but Roper's use of Greek details clearly influenced Jay's own designs. Brockwell Hall is another design of Roper's and was built from 1811- 1813, while Jay was still in London (Figure 2). Brockwell Hall was built for John Blades, a wealthy glass manufacturer, and was a "free Grecian" house with a three bay entrance front and a portico with ionic columns.[52] This portico elevated the building from a simple domestic house, to one that seemed more institutional to show the power and influence of its owner. This added detail might have influenced Jay because his designs include Greek details without being entirely of that style. It also was a simple addition that added prestige to the building, much like the South Carolina Academy of Fine Arts.

In 1815, Jay received his first commission, for Albion Chapel in London (Figure 3). This structure shows Jay's Greek and Roman influences. While domes were not used in Greek architecture, English architects like John Soane, in his Bank of England, included a Rotunda, which helped to popularize the mixing of the two styles. Because the Bank of England could not have windows, most of the interiors had to be lit from above.[53] Adding a rotunda was the best solution for this problem, and added a more classical flavor to the building. Although there is no proof that Soane and Jay had any interaction, their renderings were shown in the same exhibitions at the Royal Academy. Jay would certainly have known Soane's work. Jay's Albion Chapel had a temple front with ionic columns around a portico. It was a square structure with a low dome in the center, surrounded by semi-circular windows. This also alludes to Soane's Bank

[52] Pevsner, *The Buildings of England: London, vol. 2: South* and "Brockwell Hall," Friends of Brockwell Park, accessed 25 October 2015, http://www.brockwellpark.com/hall/.
[53] David Watkin, *English Architecture: A Concise History* (London: Thames and Hudson, 1979), 143.

of England with the high number of windows to increase natural light. Again, because Jay's father was a prominent reverend in England, his connections most likely helped his son obtain this commission. Soane also claimed "We must be intimately acquainted with not only what the ancients have done, but endeavor to learn from their work what they would have done. We shall…become artists, not merely copyists; we shall avoid servile imitation."[54] Soane advocated for an interpretation of the Greek style, but also adapted it to contemporary styles. Albion Chapel is a reflection of this principle.

Albion Chapel may have similarities to Soane's English architecture, but its building type is extremely similar to examples found in America. The First Unitarian Church in Baltimore, Maryland by Maximilian Godefroy is almost identical to Albion Chapel (Figure 4). Although Albion Chapel was built in 1815, two years before construction started on the First Unitarian Church, its similarities prove that this building type was used in England and in America around the same time. Godefroy was a French architect, who moved to the United States in the early nineteenth century. The Unitarian Church, like Albion Chapel, is a simple box with a peristyle portico, a cornice that runs along the entire exterior of the building, a pediment, and a dome in the center. However, The First Unitarian Church does differ from Albion Chapel with the addition of a sculpted figure in the center of the pediment. Without proper images from Albion Chapel's interior, it is unknown if the Unitarian Church's expansive vaulting system mirrored Albion Chapel's. But, when comparing plans of the two, one can see how similar their layouts are. Both have steps leading to a portico, with a domed auditorium in the center (Figures 5 and 6). Both look almost cruciform with a vestibule by the entrance and altar where the apse is, reinforcing the religious aspect of the structure. The Unitarian Church received "enthusiastic

[54] Sir John Soane, *Lectures on Architecture* (London: Sir John Soane's Museum, 1929), 16.

praise for its beauty, character, simplicity, and purity."[55] The idea of a "pure" building is especially fitting for a church or chapel. This building type, with its Grecian details is similar to ancient Greek temples. These details were used in American art academies, which will be discussed later. The similarities between Albion Chapel and the First Unitarian Church show how this building type was prominent in the American and English landscape, and represented some of the earliest examples of Greek Revival architecture in America.

While Albion Chapel's dome is clearly alluding to the Roman Pantheon, James Vernon McDonough claims that the order is taken from the Temple of Ilissus, which was published in 1762 and popularized in *The Antiquities of Athens and Other Monuments of Greece* by James Stuart and Nicholas Revett. This volume introduced Greek architecture to England, and was important in the arrival of the Greek Revival in English architecture. Jay's design was also simple and did not have a lot of ornament, which allowed viewers to focus on the entire building as a whole, without any distractions. Albion Chapel was included in James Elmes' *Metropolitan Improvements; or London in the Nineteenth Century*, published in 1818, which shows that the structure was respected in London architectural circles. This is especially amazing because it was Jay's first commission. There are no other buildings designed by William Jay in London. This is surprising because Albion Chapel seemed to be well received, and fit into the aesthetic of the Greek Revival. Whether Jay left London because he was unable to find commissions or build a practice, he eventually left England in November of 1817 for Savannah, Georgia.

William Jay arrived in Savannah, Georgia in December of 1817. He chose Savannah because of familial ties, which show a continued dependency on his father and his extended family. His sister married into the Bolton family of Georgia, prominent members in upper class

[55] Robert L. Alexander, *The Architecture of Maximilian Godefroy* (Baltimore, MD: The Johns Hopkins University Press, 1974), 133.

Savannah society. The Reverend Jay also had a close friend who had commercial ties to Savannah. Although Jay had ties to Savannah, it is surprising that he was so accepted, especially in light of the War of 1812. Because he was an Englishman, it seems more likely that Jay would have been ostracized in America, especially since it had only been two years since the conclusion of the War. Instead, Jay had no problem finding commissions in Savannah. This might have been because most citizens were English, and reflected their culture much more than in other areas. In addition, Savannah was an important port used to exchange commercial commodities with England. McDonough claims that "because of her heavy commercial exchange with England, Savannah's styles, customs, taste, and manners continued under the direct influence from England rather than from northern states."[56] Much has been done on Jay's work here, where he received several commissions until the economic depression of 1819.[57] He then moved to Charleston, and spent his time between the two cities.

Charleston, like Savannah, had closer ties to England than other cities in the northeast. Charleston was also like London with its emphasis on the importance of the elite classes, and their belief in a hierarchal society. This was reflected through their architecture. Because there were not many civic and governmental buildings in Charleston, the elite class built private residences that were stylistically similar to their few public structures to enhance the "cultural authority of the occupants."[58] This helped to enforce the hierarchy, and place more dependence on the elites, rather than the government. This detachment might have made Charlestonians more accepting of English immigrants to America. In any case, William Jay came to Charleston in 1819 and had two known commissions: the South Carolina Academy of Fine Arts, and the

[56] McDonough, "William Jay; Regency Architect in Georgia and South Carolina," 18.
[57] Hanna Hryniewiecka Lerski's, *William Jay: Itinerant English Architect, 1792-1837* (Lanham, MD: University Press of America, 1983) and James McDonough's "William Jay, Regency Architect in Georgia and South Carolina," PhD diss. (Princeton University, 1950) have written the most on Jay's work in Savannah.
[58] Maurie D. McInnis, *The Politics of Taste in Antebellum Charleston* (Chapel Hill: The University of North Carolina Press, 2005), 35.

William Mason Smith House. During his first few months in South Carolina, he rented a Gothic villa on Sullivan's Island, a few miles from the city of Charleston. In an advertisement in the *Courier* dated January 1, 1820, Jay offered his architectural services "to the inhabitants of Charleston, and the State generally."[59] He also listed his office address in Jones' Building on St. Michael's Alley. This was the Jehu Jones Boarding House, which was owned by a free African American and was a popular hotel for wealthy whites involved in the arts, like Samuel F.B. Morse.

In 1820, Jay was appointed the first architect for the South Carolina Board of Public Works, in charge of constructing internal improvements like roads and buildings. He only held the position for about a year.[60] The president of the first South Carolina Board of Public Works was Joel R. Poinsett, who eventually became president of the South Carolina Academy of Fine Arts. The two clearly knew each other before construction of the Academy started. Samuel Morse, another founding member of the Academy also knew Jay, probably because of the location of their offices at the Jehu Jones Boarding House. In any case, John S. Cogdell and Samuel F.B. Morse were in discussions about establishing an academy in South Carolina, in early 1821, and met in Charleston's Main Hall with Joel R. Poinsett and William Jay. By the conclusion of this meeting, they named officers, where Jay proposed Cogdell as secretary, and proposed a building to be erected in the public square.[61] Jay's attendance at this first meeting shows his importance to Charleston art society, at the time, and portrays him as a primary founder of the academy. Also, like Morse, Jay exhibited designs at the Royal Academy in London, and most likely recognized how important this was to his career. Yet, like Cogdell and Morse, he did not stay in Charleston long enough to help the Academy succeed in Charleston.

---

[59] William Jay, advertisement, *Charleston Courier*, January 1, 1820.
[60] *Courier,* 5 February 1820.
[61] Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, 284.

In any case, in 1821, Jay designed his only known public building in Charleston: the South Carolina Academy of Fine Arts. There is no known reason why William Jay was chosen as the architect, other than his relationship with Morse and Poinsett. Perhaps he inserted himself in the meeting because he wanted more commissions in Charleston. Furthermore, by designing an art academy, Jay would be known outside of his circles in Savannah and Georgia. The original design was supposed to be erected on the public square, where Meeting Street, Broad Street, Chalmers Street, and Church Street meet, where the Fireproof Building now stands. The public square's location was about three blocks east of where the South Carolina Academy was built. But, when the City Council met in April, Henry Ravenel objected to the "building going up so near his residence on the Square.[62] Ravenel was a wealthy Charlestonian, and clearly had early issues with the Academy and its desires to promote local artists and provide a place for the public to view art. Unfortunately construction had already begun in the public square, and the "brick foundation and underpinning was left behind and all the lumber had to be carried from the square to the new lot."[63] The new lot was located on the southside of Broad Street, between Logan and Legare.[64] This new location, although not in the Public Square, fit in with its surrounding buildings. Instead of Jay, Robert Mills was chosen to design the public square, where the Academy's original location was. The new site for the Academy was seen as a fashionable location, across the street from the Vauxhall Gardens (now the Cathedral of St. John the Baptist) and close to the Charleston Theatre, designed by James Hoban (Figure 7) The Vauxhall Gardens was "Charleston's favorite pleasure garden."[65]

---

[62] John Cogdell to Samuel F.B. Morse, letter, 14 April 1821.
[63] Lerski, *William Jay: Itinerant English Architect, 1792-1837*, 202.
[64] *Courier*, 19 July 1821.
[65] Jonathan H. Poston for the Historic Charleston Foundation, *The Buildings of Charleston: A Guide to the City's Architecture,"* (Columbia, SC: University of South Carolina Press, 1997), 208.

Unfortunately, the Academy ran into financial issues before construction ended. The building cost much more than originally estimated, and Cogdell blamed this on Jay. In another letter to Morse, Cogdell claimed that they should have hired another architect "less brilliant" and that he wished he had never met him.[66] What makes this interesting is that Cogdell calls Jay "brilliant." If Cogdell thought that Jay's design was too extravagant, then he and the other members must have wanted an extremely simple building. But, Jay's Academy was already simple in comparison to other Charleston buildings in this district. It seems that Cogdell and other members of the board just wanted a location to hold the Academy's collection, rather than a building that would attract the population and be on the same level as an elite Charleston house. Perhaps the Academy was not refined enough for the Charleston elite. This also suggests that Jay was hard to work with, and might have been unwilling to change the design to better fit the price. Even though this correspondence make it seem that Jay was not worth the hire, many boasted of its Greek Revival structure. Although it was more money than expected, it was still relatively simple in comparison to other art academies. Because the actual building has never been documented, one can only use contemporary personal accounts to reassemble what the interior looked like.

John Cogdell, in a letter to Thomas Jefferson in June of 1821 described the building as a "Grecian temple with a Portico- 12 feet wide by 30: & columns- a front Room for statuary 30 by 20: & the main room lighted by a Dome 45 by 30."[67] The dome room made the Academy "richly illuminated in the evening."[68] Although Cogdell seems like a credible source, his description differs from that of a visitor, Edmund Murford of New Jersey. Murford visited the building in April of 1823. Murford was the founder of the *Charleston Mercury,* which was "Jefferson

[66] McInnis, *The Politics of Taste*, 137.
[67] John Cogdell to Thomas Jefferson, 17 June 1821.
[68] *City Gazette,* 21 April 1822.

Republican in principle, yet liberal in its tone."[69] Murford wrote about his visit to the "chaste building," which had a "neat little white gate." He the "ascended two or three steps to a portico, which was supported by four handsome fluted Doric columns." There was a door keeper, who led them inside to a "green curtain, which divided the passage at the door, to which [he] drew aside and entered a large room illuminated from the center of the ceiling, whence projected a circular dome."[70] Finally, Robert Mills described the South Carolina Academy of Fine Arts in his, *Statistics of South Carolina.* Mills described the building as:

> "a specimen of the Greek style. The appearance of this edifice is upon the whole agreeable, and exhibits the hand of the artist; passing through the portico you enter a vestibule, on each side of which are two rooms for statues, &c. In front a large opening leads you into the exhibition room, where a rich feast in the painting department of the fine arts meets the eye. The room, in its plan, is a perfect square, lighted from the top."[71]

Mills describes the building after going into detail about the First Baptist Church, which he designed. Mills writes almost two pages on the details of the church, and includes measurements. Mills claimed his Baptist Church was "the best specimen of correct taste in architecture of the modern buildings in this city. It is purely Greek in its style, simply grand in its proportions, and beautiful in its detail."[72] Clearly Mills had no problem describing a building. Yet, while he says the Academy "exhibits the hand of the artist," he does not mention who the architect is. In fact, Mills never mentions Jay in any of his writings.[73] They definitely would have

---

69 William L. King, *The Newspaper Press of Charleston, S.C.: A Chronological and Biographical History, Embracing a Period of One Hundred and Forty Years*, (Charleston, SC: Edward Perry Book Press, 1872), 147.

70 Edmund Murford, "Communication," *Charleston Courier,* 4 April 1823.

71 Robert Mills, *Statistics of South Carolina: Including a View of Its Natural, Civil, and Military History, General and Particular,* (Charleston, SC: Hurlbut and Lloyd, 1826), 412.

72 Ibid, 410-411.

73 Severens, *Antebellum Architecture and Civic Destiny*, 37.

known of each other, and as mentioned earlier, competed for the design of Charleston's public square. Perhaps Mills chose to omit Jay's name because of their competition for many of the same Charleston buildings. In any case, Mills' description follows that of Cogdell, except that the dome room was a perfect square. Mills' description also aligns with Murford's, except that Murford did not include the vestibule in his description. Mills' jealousy is also shown when neglecting to mention the Academy's portico or the dome room. These addition were similar to Mills' designs, and if he acknowledged their similarities, it might have made some question if Jay's buildings influenced his own.

Although there are no surviving plans of the South Carolina Academy of Fine Arts, its descriptions allude to Jay's other designs: the Albion Chapel, the Savannah Branch of the United States Bank and the Telfair Academy in Savannah, Georgia. Also, Jay was most likely influenced by the Pennsylvania Academy of the Fine Arts (Figure 8). As stated earlier, the Pennsylvania Academy of the Fine Arts was established before the South Carolina Academy, and because Samuel F.B. Morse's art was exhibited in the Pennsylvania Academy of the Fine Arts, it is likely that Morse talked to Jay about its design. The Pennsylvania Academy of the Fine Arts was an "elegant and appropriate building" that was completed in April of 1807.[74] Its exterior was much more elaborate, and was not made of wood. The Pennsylvania Academy was designed by one of the Academy's directors: John Dorsey, and built by Owen Biddle. The Academy had six to seven steps, which hovered over the four-foot basement. This led to a recessed portico with a column on each side, next to an engaged pilaster.[75] The exterior was "guarded by carved sphinxes and watched over by an eagle in the pediment, grasping

---

74 Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, 420.

75 "The Pennsylvania Academy of Fine Arts," *Weekly Inspector*, 14 February 1807.

paintbrushes and an artist's palette in its talons."[76] It also included a dome. Its interior was much more grand than South Carolina's with its gallery located in the mezzanine level of the rotunda.[77] While South Carolina's design was based on a reduced budget, Pennsylvania had more money, allowing their building to be made of marble rather than wood.

Another Philadelphia building, the Bank of Pennsylvania by Benjamin Henry Latrobe is also similar to the South Carolina Academy of Fine Arts. The Bank of Pennsylvania was "the nation's first building to employ a Greek order, and one of the most influential buildings ever erected in the United States."[78] The Bank was built from 1799 to 1801 and actually influenced John Dorsey's Pennsylvania Academy of the Fine Arts.[79] The Bank of Pennsylvania was a marble structure with a ionic portico (Figure 9). It had a low dome in the center banking room was rectangular in shape. While this building was marble, it was the first of its kind in America, and extremely similar to previously stated buildings of this type. It does differ from these buildings because the domed room is in the center of the structure and Latrobe included two porticos, one in the front and another in the rear of the building.

The Pennsylvania Academy of the Fine Arts set the precedent for what an American Academy should look like. But, Jay's Albion Chapel is remarkably similar to the South Carolina Academy's descriptions. The plan of Albion Chapel shows three steps and a portico with two columns and two pilasters, which lead to a vestibule, which finally leads to a large room (Figure 6). The large room, according to contemporary sketches, had a dome. This plan is the most

---

76 Michael J. Lewis, "The Pennsylvania Academy of the Fine Arts as Building and as Idea" in *Pennsylvania Academy of the Fine Arts, 1805-2005: 200 Years of Excellence*, ed. Jane Watkins (Philadelphia: Pennsylvania Academy of the Fine Arts, 2005), 63.

77 Mark G. Spencer, *The Bloomsburg Encyclopedia of the American Enlightenment*, (New York: Bloomsbury Publishing Plc., 2015), 735.

78 Edward C. Carter II, John C. Van Horne, and Lee W. Formwalt, editors, *The Journalss of Benjamin Henry Latrobe: 1799-1820: From Pennsylvania to New Orleans* (New Haven: Yale University Press, 1980), viii.

79 Mark G. Spencer, *The Bloomsburg Encyclopedia of the American Enlightenment*, (New York: Bloomsbury Publishing Plc., 2015), 735.

similar to the Academy, with its simple temple design. The major difference is the height of the dome and the use of pilasters at Albion Chapel. The South Carolina Academy most likely had a low dome, and was not as ornamented or high as Albion. The Savannah Branch of the United States Bank, built while Jay was in Savannah in 1817, is also similar to his other designs with its steps leading to a prostyle portico. The portico is very similar to the Academy's, with an even number of columns and no pilasters. Although the portico was on the rear of the Savannah Bank, its steps and use of the Doric capitals are very similar to the descriptions of the Academy's exterior. Also, its window placements are very similar to Albion Chapel, suggesting that Jay used the same fenestration placements in many of his designs. (Figures 10 and 11) Finally, the Telfair Academy in Savvanah, Georgia, previously the Telfair House also has similarities to the South Carolina Academy (Figure 12). It was turned into a museum in the late nineteenth century. Although two sets of steps lead to its portico, it has a relatively simple façade with four columns surrounding a small portico. The interior differs greatly from the South Carolina Academy, but its similar façade shows how there was overlap in Jay's designs, especially in his use of a small portico with four columns. Jay's designs and the Pennsylvania Academy are similar in their placement of windows, allowing as much light as possible to brighten the building's interior.

In any case, from these descriptions and comparisons to William Jay's other work, the South Carolina Academy of Fine Arts was in a culturally vibrant location. Jay most likely chose to design the building in a Greek Revival style because in Europe "museums, art galleries, libraries, and universities are among the most prominent examples of Greek Revival architecture."[80] Jay's childhood and education in London must have introduced him to various museums in this style, and what it represented.

[80] J. Mordaunt Cook, *The Greek Revival: Neoclassical Attitudes in British Architecture, 1760-1870* (London: John Murray Publishers, Ltd., 1972), 107.

The South Carolina Academy of Fine Arts had a simple, unadorned, wooden exterior, which was probably painted white, or close to white, to resemble marble (Figure 13 and 14). Two figures are provided to show possible differences in the building, according to the different descriptive accounts of the Academy. It is known that the building had a white fence surrounding the structure, with a gate leading to the portico. The portico was probably prostyle, differing from the Albion Chapel and the Pennsylvania Academy of the Fine Arts, which both were in antis, with two columns and two pilasters. The South Carolina Academy of Fine Arts' portico had four fluted, Doric columns. The fenestrations are unknown. Most likely, the placement was fairly simple, like the Albion Chapel and the Telfair Academy with symmetrical and long widows on either side of the entrance, and one possibly a fan-shaped window above the door, like in Telfair Academy. The portico led to a vestibule, which was divided into two openings on either side of the door, where statues were displayed. Figure 13 shows the vestibule acting as a hallway, while Figure 14 shows no hallway. A green curtain divided the vestibule and the dome room. The green curtain probably was used to give the visitor a greater sense of awe when entering the dome room. As a visitor moved from the portico to the dome room, the architecture grew more elaborate. The use of the green curtain, the doorkeeper behind the portico, and the vestibule probably added to this sense, by acting as a transition area to make the visitor feel that they were more elite or refined to be allowed into such an artistic institution. In this way, it acted like the elite Charlestonian's houses. This probably added to the elite's distaste for the academy, because rather than turning away those who were not refined enough to enter the dome room, like the elite could with their parlors, the Academy accepted all that could afford. The transition spaces were used to give the illusion that the general population was refined enough to enter the sacred space. Finally, the dome room was almost a perfect square and exhibited paintings. Figure

13's dome room follows the dimensions Cogdell gave, as 45 by 30. But, because Robert Mills was a trained architect, unlike Cogdell, Figure 14's dome room is 30 by 30, thus making the room a perfect square. It probably had windows surrounding the room, with a dome and a small skylight in the center to allow for even more light. Charleston newspapers publicized how the interior was extremely bright, and that the building was actually "brilliantly lighted in the evening."[81] Other accounts repeat this, although prefacing it with "weather permitting."[82] This indicates that lights were placed outside the building, which is why it could only be done when the weather permitted. These lights would illuminate the exterior to make the building even more spectacular. While the exterior was rather plain, the interior was more advanced. There is no way to know how the interior was decorated, but the layout of the rooms and the transition spaces were extremely well thought out, and were meant to elevate the status of the visitors and artists who exhibited their work at the Academy.

Jay's South Carolina Academy of Fine arts was one of the first Greek Revival structures in Charleston. Although it was rather small, it made enough of an impact that Robert Mills included it in his *Statistics of South Carolina*, placing it after his example of Greek Revival, and before other well-known Neoclassical structures like The First Presbyterian, or Scot's Church and the Second Presbyterian Church. Perhaps Mill's lack of description is due to South Carolina's Academy of Fine Arts wooden construction. While Mills might have seen this as a lack in its material integrity, especially in comparison to other Greek Revival structures, the fact that the wooden structure was still attractive enough to be mentioned in *Statistics of South Carolina* shows that it was a fine specimen of Charleston architecture, regardless of its wooden construction.

---

[81] *City Gazette*, 29 December 1821.
[82] *Mercury,* 3 April 1823.

Furthermore, South Carolina's Academy of Fine Arts simple exterior might have been a part of his style. Roger G. Kennedy claimed that Jay's William Scarbrough House, built in 1819, was "one of a handful of buildings in America to re-create the actual format of a Greek house of antiquity- rather blank on the exterior but open…on the inside."[83] According to Kennedy's analysis, perhaps Jay worked to make the exterior unadorned, in order for the building to be more closely aligned to actual Grecian buildings. While Jay did add his own details, like a dome, to his designs, by building a structure with a plain exterior allowed the visitor to be overwhelmed and taken in by the beauty of the interior. This would mean the Academy of Fine Arts actually acted as a structure that was meant to be functional in its exterior, using just enough detail to appear Greek in order to help visitors link it with Greece's art and architecture used during the height of its history. This could also mean that the elite felt the exterior was not refined enough for their taste, because exteriors were so important to Charlestonians to show their wealth and power to the community. The elite would not want to be associated with a structure or institution that was less adorned, in addition to its lack of elite board members.

After designing the South Carolina Academy of Fine Arts, Jay designed the William Mason Smith House in Charleston, and continued to spend his time between Charleston and Savannah. Jay returned to England in 1823 after having trouble finding commissions due to an economic decline from problems with agriculture and the drop in cotton prices.[84] Even Robert Mills grew disillusioned with the spare opportunities in Charleston, and moved to Washington, D.C. As stated by Mills, there was no opportunity in South Carolina "for the exercise of their profession.[85] By the time the economy improved, Greek Revival styles in America were much

[83] Roger G. Kennedy, *Greek Revival America*, (New York: Stewart, Tabori, and Chang, Inc., 1989), 342.
[84] Frederic Cople Jaher, *The Urban Establishment: Upper Strata in Boston, New York, Charleston, Chicago, and Los Angeles,* (Chicago: University of Illinois Press, 1982), 339-340.
[85] Mills to Charles Nourse, 31 March 1827 and Douglas E. Evelyn, "The Washington Years: The U.S. Patent Office," in *Robert Mills, Architect*, edited by John M. Bryan, (Washington, D.C.: The American Institure of Architects Press, 1989), 108.

more rigid compared to Jay and Mill's designs. While theirs was inherently original and a blending of style, the later generations preferred "more archeological interpretations of Greek forms to freer and more original styles."[86] This stricter adherence to Greek form was meant to symbolize its role as the first democracy, which was furthered with the Greek War of Independence from 1821 to 1832. The absence of Mills and Jay in the southern landscape during this time makes one question how the architecture would have been if they had stayed. It seems that their designs did not grow unpopular, but the lack of architects and architectural education, which would have been provided at the South Carolina Academy of Fine Arts if it was more successful. In England, Jay received commissions, but was never as popular as he was in the United States. His work teetered off in the early 1830s, and within one year of his government assignment as Chief Architect and Inspector of the colony, Mauritius, he died in 1837. The Reverend Jay and some of William Jay's friends wrote about William Jay III during his time in England. They said little, except that Jay was not improving because his popularity in America made him too conceited, which made him too comfortable in his style.[87] It seems Jay was not content with the commissions he received, especially after his robust career in Savannah, Georgia. His death, if he stayed in America, would have probably been more acknowledged because of his connections to elite families.

The South Carolina Academy of Fine Arts was an important building that is part of an important and unrecognized collection of domed Greek Revival structures of the 1810s and 1820s. These include the Albion Chapel, the First Unitarian Church of Baltimore, the Pennsylvania Academy of the Fine Arts, The South Carolina Academy of Fine Arts, and the Bank of Pennsylvania. Clearly these buildings have similarities and are influenced by other

[86] Talbot Hamlin, *Greek Revival Architecture: Being an Account of Important Trends in American Architecture and American Life prior to the War Between the States*, (New York: Dover Publications, Inc., 1944), 200-201.
[87] Lerski, *William Jay: Itinerant English Architect, 1792-1837*, 279.

English examples, like John Soane's Bank of England. This building type should be further investigated to understand why it was so prominent during such a short period of time, and why this building type was chosen in civic buildings.

CHAPTER 3: THE ROLE OF THE NINETEENTH CENTURY ELITE AND THE ABSENCE OF A BROAD STREET ARTISTIC DISTRICT

The South Carolina Academy of Fine Arts worked to create an institution that could introduce and educate the public in American art, while displaying collections that exemplified Charleston's refined taste. While this was a worthy effort and accepted in other art academies, the division between the Charleston elite and the artistic population was too contentious for the Academy to be successful. Other American art academies, like Pennsylvania found ways to please both the elite and the artists by including both parties on their Board of Directors. Samuel F.B. Morse and the other founders of the South Carolina Academy felt that only artists should be board members. This alienated the elite, and made them further exclude the general population by building and establishing private art galleries in their houses. This allowed them to choose who could view their art. Further, while the Academy originally wanted the Charleston elite to donate their private collections to various exhibitions, the divide between the two parties ensured that the elite would keep their collections to themselves. Without elite involvement, the Academy failed, and the upcoming artistic district surrounding it failed as well. What could have been a vivacious and thriving artistic district became mostly residential.

Charleston society in the early nineteenth century was still very much connected to England, even after the War of 1812. Both Charleston and England's "cultures were founded on a hierarchal class system supported by a hereditary servitude."[88] This meant that the elite class controlled many aspects of everyday life in Charleston. This was one reason why the South Carolina Academy of Fine Arts was such an affront to them. The elite were not board members, and could not control the institution as they pleased. As a response, many elite Charlestonians

[88] McInnis, *In Pursuit of Refinement: Charlestonians Abroad, 1740-1860*, (Columbia, SC: University of South Carolina Press, 1999), 10.

started to display their art collections, sometimes even adding art galleries in their houses. This gave them more control and allowed them to choose who could view their art collection. This was quite opposite from the Academy's original goals. Instead of lending their artwork to the Academy, the elite exhibited the artwork in their own homes, as a reflection of themselves. If they lent their collection to the Academy, then the art would be seen as a refection of Charleston. The elite did not buy these paintings to better reflect all Charlestonians; they bought the art to better reflect themselves. As stated before, without these collections the Academy was forced to show the same paintings in every exhibit, which was part of the reason it failed.

The Panic of 1819 and its ramifications on the economy also contributed to the failure of the Academy. In the early nineteenth century, Charleston was seen as a thriving city, where artists were given great commissions. Samuel F.B. Morse actually wrote how busy he was trying to complete his commissions in 1818.[89] This changed after the Panic of 1819. In 1821, Morse wrote to his wife about how the prices of his commissions had declined, forcing him to return north and leave the Academy of Fine Arts behind.[90] This economic decline meant that people did not prioritize the arts. Money that could have been previously spent on leisurely activities now had to be spent on more important things. This meant that less people attended the exhibitions, and less money was given to the institution to buy paintings. Even though the elite were affected by this economic crisis, they still spent money collecting European copies of famous paintings and family portraits. If the directors of the Academy allowed elite non-artists on the board, perhaps more money would have been given to the institution. But, artists like Samuel Morse felt that if the elite controlled the institution and its artists, they would have "an absolute dependence

[89] Paul Staiti, "The 1823 Exhibition of the South Carolina Academy of Fine Arts: A Paradigm of Charleston Taste?" in *Art in the Lives of South Carolinians*, edited by David Moltke-Hansen (Charleston, S.C: Carolina Art Association, 1979), PSb-1.
[90] Paul Staiti, "The 1823 Exhibition of the South Carolina Academy of Fine Arts: A Paradigm of Charleston Taste?" in *Art in the Lives of South Carolinians*, edited by David Moltke-Hansen (Charleston, S.C: Carolina Art Association, 1979)*, PSb-2.*

on wealth." He added, "the native nobility of genius must find this repulsive, for it reduced artists to beggars and barterers of goods."[91] Morse felt that a dependence on the elite and wealthy class meant that artists would change their styles and instead of doing work that mirrored their desires, would instead cater to their commissioners. The Academy was meant to further the artistic character of these painters, not change it to fit the wants of those in charge. Also, by allowing free membership to all artists, the Academy was spending more money to make payments on the building than receiving revenue.

Many founding board members had close ties to the Charleston elite and originally hoped that they could convince the elite to donate or loan their collections to the Academy. Honorary members like Joseph Allen Smith were targeted by John Cogdell for their collections, but were given minor works. Instead, these members kept their masterpieces at home, or in Smith's case, gave them to the Pennsylvania Academy of the Fine Arts instead.[92] While this might be seen as competition, the two academies got along fairly well, with Pennsylvania actually donating various casts and paintings to the South Carolina Academy for support. Joseph Allen Smith might have contributed to the Pennsylvania Academy of the Fine Arts rather than South Carolina's because of Pennsylvania's inclusion of the higher class in their organization. Pennsylvania's success is partly attributed to the works it exhibited, which were much more varied than South Carolina's. Also, the Pennsylvania Academy had much more support than South Carolina, and had better known artists as founders. Thomas Jefferson even donated money to construct its building.[93] Its success was probably more due to its early establishment in 1805, when the country was much more nationalistic and oriented towards the arts. Philadelphia also

---

[91] Neil Harris, *The Artist in American Society: The Formative Years, 1790-1860,* 90.
[92] Paul Staiti, "The 1823 Exhibition of the South Carolina Academy of Fine Arts: A Paradigm of Charleston Taste?" in *Art in the Lives of South Carolinians*, PSb-5.
[93] Stephen May, "An Enduring Legacy: The Pennsylvania Academy of the Fine Arts, 1805-2005" in *Pennsylvania Academy of the Fine Arts, 1805-2005: 200 Years of Excellence*, ed. Jane Watkins (Philadelphia: Pennsylvania Academy of the Fine Arts, 2005), 13.

was a city based more on equality, and many of their associations "encouraged interaction among members from different socioeconomic backgrounds."[94] This kind of society allowed the fine arts to flourish because there was not as much of a stigma connected to contact between social strata.

South Carolina's Academy was not successful partly because of its exhibitions. There is only one surviving exhibition catalogue from the South Carolina Academy of Fine Arts' short history. This catalogue was from the year 1823, and shows how the lacking the South Carolina's exhibition was in comparison to other art academies. Paul Staiti argued in his essay in *Art of the South Carolinians*, "the 1823 show is a microcosm of the Charleston arts and a symbol of its early withdrawal from the mainstream of American painting towards a sectional fascination with pleasing landscapes, sentimental genre, and dubious copies after European masters."[95] This particular show exhibited the portraits of President Washington and Monroe, of course with Charleston in the background. John Trumbull, a prominent portrait painter in the late eighteenth and early nineteenth centuries, and later president of the American Academy of Fine Arts was first commissioned by the city of Charleston to do a portrait of George Washington, and painted the Battle of Trenton in the background (Figure 15). Charleston was not pleased with this, and made Trumbull re-paint the portrait to include Charleston in the background (Figure 16). In this particular portrait, Trumbull added Charleston, but also the rear end of a horse facing the viewer.[96] In artistic terms, this particular placement of the horse is a reaction against the Charleston leaders who rejected his first painting. By placing the horse's rear end towards the viewer, he was showing his displeasure with their reaction. Trumbell changed his artistic vision

---

[94] Robert J. Gough, "The Philadelphia Economic Elite at the End of the Eighteenth Century" in *Shaping a National Culture: The Philadelphia Experience, 1750-1800*, ed. Catherine E. Hutchins (Winterthur, DE: Henry Francis du Pont Winterthur Museum, 1994), 22.

[95] Paul Staiti, "The 1823 Exhibition of the South Carolina Academy of Fine Arts: A Paradigm of Charleston Taste?" in *Art in the Lives of South Carolinians,* PSb-3.

[96] McInnis, *The Politics of Taste in Antebellum Charleston*, 130.

for the painting of George Washington to please Charleston society. In the end, the painting was only successful in Charleston, and the earlier version was more popular outside of Charleston.[97]

The majority of paintings in this 1823 exhibit were mostly comprised of portraits and landscapes by the directors. While the Academy originally aimed to further the public's artistic education, their exhibition shows no unknown artists. Instead of introducing new artists and helping their careers, they showed established works, like copies of European masters. This meant the exhibits were not correctly reflecting their progressive goals. As Paul Staiti states in his chapter, "The 1823 Exhibition of the S.C. Academy of Fine Arts," what makes this exhibition so important, is what it is lacking. The most famous artists from South Carolina at the time, Samuel Morse and Thomas Sully only had one painting exhibited in the show. Either they did not contribute more of their work, or those who owned their works did not want them shown. Both of these artists' works were owned by much of the Charleston elite. This means that the private owners did not loan their work to the Academy. Staiti claims that this exhibition instead, shows the "bare skeleton of the arts in the state, an emblem of the essentially private rather than the public character of art collecting in South Carolina."[98] The South Carolina Academy did not exhibit the new artistic trends because the elite Charlestonians did not want to loan their art. By only showing portraits, landscapes, and European copies, the elite were actually ensuring that the Academy would fail. The 1823 exhibition conflicted with the Academy's progressive ideology because it showed artwork of the past, not of the new trends that would have helped to further the Academy and Charleston artists.

The artists on the Board of Directors were some of the few Charleston artists who could have used their status and artwork to help advance the South Carolina Academy's history and

---

[97] McInnis, *The Politics of Taste in Antebellum Charleston*, 130.
[98] Paul Staiti, "The 1823 Exhibition of the South Carolina Academy of Fine Arts: A Paradigm of Charleston Taste?" in *Art in the Lives of South Carolinians*, edited by David Moltke-Hansen (Charleston, S.C: Carolina Art Association, 1979), PSb-5.

prestige. Samuel Morse, one of the most famous painters in South Carolina, wanted the Academy to be a progressive institution that showed new art instead of European masters, which were a majority of the paintings shown at the Academy. Morse claimed, "a predilection for the old masters was a disease that inhibits the development of new art, encourages forgeries, arbitrarily sets anachronistic standards of taste, and damages national culture."[99] Morse felt that this "inhibited artists from forging a native identity."[100] But, Morse only stayed on the Board of Directors for a year. His position as a founder of the Academy could have helped advance the creative direction of the exhibitions. Also, even if he left after a year, he still could have contributed paintings that were progressive and different from the older portraits and landscapes that plagued the Academy's exhibitions. His absence signifies how he gave up on the Academy, even though he was a founding member. Perhaps his disillusion with Charleston's elite made him want the Academy to fail. But, his artwork contradicted many of his beliefs. While he wanted an artist run society, his primary commissions were from the elite, and certain aspects of his artistic style actually developed during his time in Charleston. Morse started to be more detailed in his renderings of dress and jewelry.[101] His paintings more clearly defined the status of his sitter, the Charleston elite. He understood the power of the elite, and yet, made sure not to include them as board members. He must have understood that the Academy was going to fail without financial support and inclusion from the elite. By leaving a year later he was distancing himself from the Academy, perhaps from embarrassment. Clearly he was highly idealistic to think it could succeed without an elite presence.

---

[99] Paul Staiti, "The 1823 Exhibition of the South Carolina Academy of Fine Arts: A Paradigm of Charleston Taste?" in *Art in the Lives of South Carolinians*, edited by David Moltke-Hansen (Charleston, S.C: Carolina Art Association, 1979), PSb-5.
[100] Paul J. Staiti, *Samuel F.B. Morse (*Cambridge: Cambridge University Press, 1989), 163.
[101] Oliver W. Larkin, *Samuel F.B. Morse and American Democratic Art* (Boston: Little, Brown and Company, 1954), 50.

Other members on the Board of Directors like William Shiels and Joshua Canter were some of the few who stayed in Charleston for most of the Academy's life. But because the majority of the artists on the board left, their presence was absent from the 1823 exhibition. Both Shiels and Canter contributed paintings to the exhibit, with Shiels contributing sixteen and Canter only cited as contributing one, but probably did more, especially those that had cattle or farm life in the subject, which Canter was known for representing. They also are the only two members from the original Board of Directors who stayed for the 1823 exhibition and showed their work. Other members like John Blake White, James Wood, Charles C. Wright, and Charles Simons were on the board, but did not contribute any of their works. Shiels and Canter's subjects were not as progressive as other members of the original board. Other board members might have visited Charleston from time to time, but they did not permanently live in Charleston. "The only artists who found it profitable to visit the city or to remain there for any length of time were portraitists [or landscapists], which could not provide variety enough to attract many visitors to the gallery."[102] While Shiels and Canter's allegiance to the Academy was rare and needed, their subjects and styles were not varied enough to bring a larger audience to the Academy. Canter was one of the few members who was extremely loyal to the Academy's original goals. Canter actually provided classes in Charleston to teach classes on painting, although not through the Academy. Canter worked to educate the public. William Dunlap claimed that Canter could have been much more successful if he had left South Carolina sooner because he had no competition in Charleston to help further his work.[103]

Those members that did leave Charleston, like John Blake White, who painted historical canvases of American battles, exhibited the majority of their works in New York, Boston, and

---

[102] Lillian B. Miller, *Patrons and Patriotism: The Encouragement of the Fine Arts in the United States, 1790-1860* (Chicago: The University of Chicago Press, 1966), 124.
[103] Dunlap, *History of the Rise and Progress of the Arts of Design in the United States*, 427.

Philadelphia. His varied work would have been a positive addition to South Carolina's Academy. Perhaps he realized it was going to fail, and chose to exhibit his work where he would gain more commissions. Another possibility is that by omitting their works from being exhibited in South Carolina, they were keeping closer ties to the Charleston elite, where they had the possibility for commissions. Because the Charleston aristocracy held the power in the city, in order to be successful, these artists might have ostracized the South Carolina Academy so they could continue to strengthen their connections to the elite class. Although White was still a board member, by not showing his work at the Academy he was choosing the money he got from the Charleston elite over advancing the Academy's goals. He probably wanted the Academy to succeed, but clearly felt money was more important. The only artwork exhibited in the 1823 show by prominent painters were those that were owned by the City of Charleston. As stated earlier, these artists did not contribute their major works, and if they did contribute anything, they were minor works.

One encouraging part of the 1823 exhibition catalogue is the addition of Charles Fraser as a member of the Board of Directors. He was a member in 1821, but not a board member. This addition gave the South Carolina Academy more variance in their institution. Although he only contributed one painting, it was very different from his usual work. As stated in Chapter 1, Fraser was a portraitist and sometimes painted landscapes. In the 1823 exhibition, he painted *Interior of a Chapel*, where he illustrated a large scene, which deviated from his usual portraits. This demonstrates how Fraser actually showed some of his experimental paintings. Part of the Academy's original goal was to further the career of artists, and feel comfortable in trying new styles and subjects. Fraser's addition adheres to this mentality. But, Fraser did not include his more prominent works, which indicates he was much like John Blake White. He might have

helped by contributing his name to the Academy, but by not contributing his major works, he was accentuating the problems with the Academy's exhibitions. There were not enough popular paintings to attract visitors. Furthermore, even though the 1823 exhibition included works by unknown Academy members, they were not cited by name, only as "a member." This blatantly conflicts with the Academy's goal to introduce new artists and provide an avenue for them to display their work and become known to members of their community. This catalogue makes it seem like the board members did not fully evaluate how to compile the exhibition or place any consideration in how it reflected the Academy.

In addition, the 1823 exhibition only included paintings. Although the original Board of Directors from 1821 included a sculptor (Cogdell), various painters (Morse, Canter, White, Sheils), an architect (Jay), a die-sinker (Wright), and engravers (Wood and Simons), only painting was included in the 1823 exhibition. Clearly the founding members of the Academy wanted as many artistic forms as possible to be represented in the Academy. This way every kind of artist in Charleston could display their work and board members could recruit members of the community in their particular practice. Even the building that housed the Academy was designed with the intention for the two rooms on either side of the vestibule to be for statuary, and the large dome room for paintings. By only displaying paintings in the 1823 exhibition, the Academy was even less diverse. Not only were the works European copies, landscapes, or portraits, they also neglected any other form of artwork, which meant other artists were not supported. The addition of this statue room is interesting when comparing the South Carolina Academy to the Pennsylvania Academy. Although the Pennsylvania Academy exhibited statues early in its history, they actually constructed an addition to the building from 1820 to 1823

specifically for a statue gallery.[104] Perhaps the founding Board of Directors felt that the addition of a statue gallery in the South Carolina Academy would make the South Carolina Academy as successful as the Pennsylvania Academy. But, without funding and support from the elite, statues were not purchased for the 1823 exhibition.

Furthermore, Morse and many of the other directors of the board had an English education. Greek Revival architecture first started in Europe, which probably factored into why the building was designed in the Greek Revival style. The function of the South Carolina Academy of Fine Arts "stemmed from the eighteenth century cultural ideal of the Neoclassical Temple of the Arts, a concept describing the unity of art and science- the indivisibility of knowledge."[105] Artistic education was an important factor in establishing the South Carolina Academy, and the board members hoped it would function much like the Royal Academy in London functioned. The idea of the "Temple of the Arts" encompassed a "wish to display achievements for the education of mankind."[106] This is particularly interesting because of how the Charleston aristocracy was so closely tied to English culture. Although this mentality was originally European, Charlestonians dismissed it because education was the major factor in their segregated society. They felt if the lower classes were educated in art, these lines would become blurred, and their elite status would be diminished.

The Charleston aristocracy responded to the South Carolina Academy of Fine Arts by establishing their own private art galleries in their houses. In this way, they could control who could view their art in the hopes of retaining their stratified society. The Aiken-Rhett House is an example of an elite Charleston family building an art gallery. This private gallery ensured the

---

[104] Jane Watkins, editor, *Pennsylvania Academy of the Fine Arts, 1805-2005: 200 Years of* Excellence (Frome, England: Butler and Tanner, Ltd., 2005), 304.
[105] J. Mordaunt Cook, *The Greek Revival: Neoclassical Attitudes in British Architecture, 1760-1870*, 107-108.
[106] Ibid., 108.

family's status by exhibiting art that reflected their sophisticated taste. They controlled who could enter and view the art. Furthermore, they built this addition in a Greek Revival house. While this style was meant to symbolize the democratization in America, the Aiken-Rhett house actually takes this style to exhort dominance. The architectural aspects of each structure on the plot further this dominance. Even the slave quarters in the back are of a Gothic Revival style, to "reinforce an interpretation of Christianity" where slavery was a moral act and important in a Christian society.[107] Clearly, the Aiken family wanted to keep divisions in Charleston society, according to race and economic status. Private galleries, like this one, kept the arts from thriving in Charleston.

The South Carolina Academy of Fine Arts, as stated in an earlier chapter, was located at 117 Broad Street, near the Broad Street Theatre and the Vauxhall Gardens. While all three of these venues failed in the early to mid nineteenth century, the fact that they were all located so near each other meant this area could have been a thriving artistic district. Without support from the Charleston elite, this district became mostly residential. The failure of these venues directly reflects how the elite's involvement in Charleston was vital to these artistic organizations. While the South Carolina Academy was almost immediately a failure, both the Vauxhall Gardens and Broad Street Theatre had moments of extreme success, although later failed when the elite lost interest.

The Broad Street Theatre was built from 1792 to 1793 on the west end of Broad Street. Thomas Wade West and John Bignall, two managers of theatres in Virginia, bought the land from Henry Middleton. West hired James Hoban, an Irish architect who later designed the White House. The original building was a "modest brick structure with windows and a pediment on the

[107] McInnis, *The Politics of Taste in Antebellum Charleston*, 210.

gable."[108] (Figure 17) While the exterior was simple, the interior was much more grand. Newspaper accounts claim there were two tiers of boxes with five on each side to accommodate about 1000. There was also a pit and gallery that could hold 400 patrons.[109] Charles Fraser, who later became a member of the South Carolina Academy of Fine Arts' Board of Directors, remembered the opening of the theatre as a success because of "the delight which this new amusement produced in all classes of our community." It was very popular in the beginning of its founding, with crowds waiting outside "long before the hour of the opening act."[110] Robert Mills, in his *Statistics of South Carolina*, argued for the addition of a portico to better distinguish the building and commented on its isolation in regards to surrounding buildings.[111] By this time the manager of the theatre, Charles Gilfert, wrote how the interior was in a "decayed state."[112] In 1830, Mr. Sera, a set designer for the theatre was hired to improve the structure and added a "portico with four columns supporting an entablature and pediment with a lunette window."[113] (Figure 18) Still, the theatre did not generate enough money and was not as successful in its later years, and had to sell the building to the Medical College of the State of South Carolina in 1833. The building was then torn down in 1850. The transformation of this building, from a modest Federal-styled structure, to a neoclassical structure shows how the Theatre's owners wanted to make the building more modern to fit in with other contemporary buildings in Charleston. But, because the elite Charlestonians who once praised the thriving theatre lost interest, the Theatre's owners were forced to sell the building to the Medical College. The loss of this culturally vital organization and building came at the same time as the loss of the Academy.

---

[108] Julia Curtis, "The Architecture and Appearance of the Charleston Theatre: 1793-1833," *Educational Theatre Journal* 23, no. 1 (March 1971): 4.
[109] *City Gazette,* 7 January 1793, 29 January 1793, 13 February 1793, and Curtis, "The Architecture and Appearance of the Charleston Theatre: 1793-1833," *Education Theatre Journal* 23, no. 1 (March 1971): 4.
[110] Charles Fraser, *Reminiscences of Charleston* (Charleston, SC: Garnier & Company, 1854), 20-21.
[111] Mills, *Statistics of South Carolina*, 423.
[112] *Charleston Courier,* 1 March 1822.
[113] Curtis, "The Architecture and Appearance of the Charleston Theatre: 1793-1833," *Educational Theatre Journal* 23, no. 1 (March 1971): 11.

The Vauxhall Gardens was a "pleasure ground for entertainments and plays."[114] Not much is known about the gardens except that Alexander Placide, a French dancer and acrobat founded it in with his wife, Charlotte Wrighten. 1799. There are no surviving paintings or sketches of what the Vauxhall Gardens looked like, but newspaper accounts advertised orchestras and singers who played at the Vauxhall Gardens and its "healthy and airy environment for walks."[115] From descriptions, it seems to be similar to a public park for leisurely walks, but also booked attractions including poetry readings, singers, and various plays. In addition, in 1804 the *City Gazette* advertised the construction of the Vauxhall's "warm and cold baths to satisfy the visitors."[116] In this way, it also acted as a relaxing social venue, and was different than any other entertainment attraction on Broad Street. There is no information on why the Vauxhall Gardens failed, but most of the land was sold in 1812 to a company called, Olympic Theatre. They built a small amphitheater here and had circus acts come and perform.[117] This failed as well, and in 1821, Dr. John Bishop purchased the property and built what is now the St. John's Cathedral. While there is not much known on the Vauxhall Gardens, it was a pleasurable attraction for many. Newspapers like the *City Gazette* heavily advertised its acts. Much like the South Carolina Academy of Fine Arts, this extreme advertisement might have been used to attract more people to visit because of low admission numbers. But, these newspaper accounts do not speak of why it failed, but only that the land was sold.

Even though the South Carolina Academy of the Fine Arts was originally supposed to be in the Public Square, the move to the western section of Broad Street might have been seen as an area that could have become an artistic district. In the early nineteenth century, this area was

---

[114] Alfred O. Halsey Preservation Research Project, "Vauxhall Gardens," Preservation Society of Charleston, 2016, accessed 20 March 2016, http://www.halseymap.com/flash/window.asp?HMID=22.
[115] *City Gazette*, 22 April 1799.
[116] *City Gazette,* 2 April 1804.
[117] City Gazette, 17 November 1812.

mostly “green marsh,” and could have been seen as an up and coming area that could have housed the arts. The Broad Street Theatre and the Vauxhall Gardens were both venues that were within a two-block radius of the South Carolina Academy of Fine Arts (Figure 7). This kind of art district was not anywhere else in Charleston. But, with the decline of the economy, and the absence of the elite’s money, these locations eventually failed.

CONCLUSION

The South Carolina Academy of Fine Arts was an American institution that was formed to make the community better by educating all classes on the importance of art. Membership was open to all, but only artists could become members of the Board of Directors. The founders hoped that this would ensure the progress of native art in the United States. However, these goals were very idealistic and contributed to the institution's failure. Without placement on the Board of Directors, the elite Charleston class refused to contribute any funds or personal collections to the Academy. Founding board members wanted pure artists, untainted by elite commissioners, but conflicted with many of the board members themselves. Founders like Samuel F.B. Morse left Charleston because of a lack in commissions, and worked primarily for the Charleston elite. While his and other member's ideas were important to them, these members actually contributed to the Academy's failure because they did not donate much of their own major works of art to the Academy

The Academy had problems from the very beginning of its construction. Elite members of the community, like Henry Ravenel refused to let it be built in the Public Square, forcing builders to move the bricks and foundation farther down Broad Street, near the Charleston Theatre and the Vauxhall Gardens. While this was a very fashionable district, both of these locations were doomed for failure, just like the Academy. The Vauxhall Gardens were gone by the time the Academy started, and the Charleston Theatre was destroyed in 1860. Furthermore, the Academy's building was simple in comparison to the Charleston elite's houses. The elite were known for their grand, elegant houses, meant to mirror the power the family had in Charleston society. But, as stated earlier, the buildings like the South Carolina Academy and the Broad Street Theatre actually were good examples of Neoclassical architecture. The Broad Street

Theatre's exterior was changed to be more contemporary, and was changed after the Academy was built. Perhaps the Academy actually influenced the Theatre's owners to change the exterior in order to help boost attendance. Even though the Academy was not the first Greek Revival Structure in Charleston, it was the first non-religious Greek Revival structure, making it revolutionary.

The elite used their houses as filters, where visitors were only allowed in the rooms that correctly mirrored their status. While lower classes were forced to stay in entryways or rooms in the front of the house, higher, more important members of the community could enter private rooms, like parlors or private art galleries. Jay used this methodology in his design, with each room becoming more grand, to make visitors feel like they were important enough to view art, regardless of their status in society. Unfortunately, without proper revenue or support, the Academy was forced to show the same paintings at almost every exhibition. Elite Charlestonians and well-known members of the board rarely contributed artwork, and the work they did loan was inferior compared to exhibitions shown at other American Fine Art Academies. This led many members of the Charleston aristocracy to design private art galleries in their own homes. In this way, they could show their art and choose who could view it. Further, it meant their collection was a reflection of themselves, acting much like how their grand houses did.

William Jay's South Carolina Academy of Fine Arts was an example of his architectural background. Jay's training under David Roper introduced him to Greek Revival structures, and the ability to incorporate different details into his structures to portray a certain image. This aided in his design of the Academy and what the building represented to members of Charleston society. While the elite rejected the institution and the building, progressive newspapers praised it for its noble goals and made sure its exhibitions were heavily advertised. These newspapers did

the same for the Broad Street Theatre and the Vauxhall Gardens. The Academy and its building exemplified the democratic associations that were linked to the Greek Revival movement because of its goal of educating the public. Hamlin claimed that "Robert Mills and William Jay may share the honor of having been the first to introduce the Greek Revival movement into the southeast."[118] But, Jay's position as architect of the Academy associated him with the goals and eventual failure of the Academy, which might have contributed to his return to England. While Robert Mills left Charleston around the same time as Jay, he was much more accepted. Perhaps his avoidance of the Academy made him more successful in Charleston. This distance might also be the reason he chose not to cite Jay as architect in his description of the Academy.

In any case, the South Carolina Academy of Fine Arts originally worked to bring the Charleston community together and educate amateur artists. Because of America's status as a newly formed country, art academies wanted to distinguish themselves culturally vibrant cities. Charleston worked to create a successful art academy like the Pennsylvania Academy of the Fine Arts to prove that they too were helping to improve American art. But, the divisions in Charleston society prohibited members of different economic classes to interact with each other. The Charleston aristocracy wanted to conserve these divisions to keep their elevated status. Without a cohesive community, the Academy failed, and by 1838, the building was destroyed. The last few years of its existence board members tried to attract visitors, but by 1832 the *City Gazette* reported on the demise of the Academy, claiming that while it was once a classical and beautiful building, it was "now the resort of various un-classical birds and falling into decay."[119] The lack of funds, absence of community involvement, and board member's disregard for its well-being all led to a neglect in the Academy's upkeep and functions. Without this, the

---

[118] Talbot Hamlin, *Greek Revival Architecture in America: Being an Account of Important Trends in American Architecture and American Life Prior to the War Between the States* (New York: Dover Publications, Inc., 1944), 200.
[119] *City Gazette,* 5 May, 1832.

Academy had no chance of becoming the vibrant institution it had hoped to be. Although the Academy's demise did not ruin fine arts production in Charleston, it certainly kept them from thriving and hindered native Charleston artists from becoming successful outside of the city.

Bibliography

Alexander, Robert L. *The Architecture of Maximilian Godefroy*. Baltimore, MD: The Johns Hopkins University Press, 1974.

Alfred O. Halsey Preservation Research Project. "Vauxhall Gardens." Preservation Society of Charleston. Last modified 2016. Accessed 20 March 2016, http://www.halseymap.com/flash/window.asp?HMID=22.

Bryan, Michael. *Dictionary of Painters and Engravers, Biographical and Critical*. London: George Bell and Sons, 1886.

Bryan, John M., ed. *Robert Mills, Architect*. Washington D.C.: The American Institute of Architects Press, 1989.

Carter, Edward C. III, John C. Van Horne, and Lee W. Formwalt, editors. *The Journals of Benjamin Henry Latrobe, 1799-1820: From Philadelphia to New Orleans*. New Haven: Yale University Press, 1980.

Cook, J. Mordaunt. *The Greek Revival: Neoclassical Attitudes in British Architecture, 1760-1870.* London: John Murray Publishers Limited, 1972.

Curtis, Julia. "The Architecture and Appearance of the Charleston Theatre: 1793-1833." *Educational Theatre Journal* 23, no. 1 (March 1971): 1-12.

Dunlap, William. *History of the Rise and Progress of the Arts of Design in the United States.* New York: George P. Scott and Co. Printers, 1834.

Elmes, James. *Metropolitan Improvements: London in the Nineteenth Century*. London: Jones and Co., 1828.

Fant, Jennie Holton. *The Travelers' Charleston: Accounts of Charleston and Lowcountry, South Carolina, 1666-1861*. Columbia, SC: University of South Carolina Press, 2016. https://muse.jhu.edu/.

Faux, W. *Memorable Days in America: Being a Journal of a Tour to the United States, Principally Undertaken to Ascertain, by Positive Evidence, the Condition and Probable Prospects of British Emigrants.* London,1823.

Friends of Brockwell Park. "Brockwell Hall." Friends of Brockwell Park. http://www.brockwellpark.com/hall/.

Graves, Algernon. *The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work from Its Foundation in 1769 to 1904.* London: George Bell and Sons, 1906.

Hagy, James W. *Charleston, South Carolina City Directories for the Years 1826, 1819, 1822, 1825, and 1829.* Baltimore, MD: Clearfield Company, Inc., 1996.

Hamlin, Talbot. *Greek Revival Architecture in America: Being an Account of Important Trends in American Life prior to the War Between the States.* New York: Dover Publications Inc., 1964.

Harris, Neil. *The Artist in American Society: The Formative Years, 1790-1860.* Chicago: The University of Chicago Press, 1982.

Hutchins, Catherine E., editor. *Shaping a National Culture: The Philadelphia Experience, 1750-1800.* Winterthur, DE: Henry Francis du Pont Winterthur Museum, 1994.

Jackson, Neil. *Nineteenth Century Bath Architects and Architecture.* Bath, England: Ashgrove Press Limited, 1991.

Jaher, Frederic Cople. *The Urban Establishment: Upper Strata in Boston, New York, Charleston, Chicago, and Los Angeles.* Urbana, IL: University of Illinois Press, 1982.

Jay, William. *The Autobiography of William Jay.* Edited by George Redford and John Angell James. London: Offset Lithography by Billing and Sons, Ltd., 1854.

Johns, Elizabeth. *American Genre Painting: The Politics of Everyday Life.* New Haven: Yale University Press, 1991.

Kennedy, Roger G. *Greek Revival America*. New York: Stewart, Tabori, and Chang, Inc., 1989.

Kennedy, Roger G. "The Charleston Essays." Margaretta Childs Archives, Historic Charleston Foundation.

King, William K. *The Newspaper Press of Charleston, S.C.: A Chronological and Biographical History, Embracing a Period of One Hundred and Forty Years.* Charleston, SC: Edward Perry Book Press, 1872.

Kostof, Spiro. *A History of Architecture: Settings and Rituals.* New York: Oxford University Press, 1995.

Kostof, Spiro, editor. *The Architect: Chapters in the History of the Profession.* Oxford: Oxford University Press, 1977.

Larkin, Oliver W. "A Mere Portrait Painter, 1815-1821." In *Samuel F.B. Morse and American Democratic Art*, edited by Oliver Handlin, 36-58. Boston: Little, Brown and Company, 1954.

Lerski, Hanna Hryniewiecka. *William Jay, Itinerant English Architect, 1792-1837.* Lanham, MD: University Press of America, 1983.

Lossing, Benson J. "The National Academy of the Arts of Design and its Surviving Members." *Harpers New Monthly Magazine 66*, n. 396 (May 1883) 852- 863. In *Harpers New Monthly Magazine.* New York: Harper and Brothers, Publishers, 1883.

Major, Howard. *The Domestic Architecture of the Early American Republic: The Greek Revival.* Philadelphia and London: J.B. Lippincott Company, 1926.

Moltke-Hansen, David, editor. *Art in the Lives of South Carolinians: Nineteenth Century Chapters*. Charleston, SC: Carolina Art Association, 1979.

McDonough, James. "William Jay, Regency Architect in Georgia and South Carolina." PhD diss., Princeton University, 1950.

McInnis, Maurie D. *In Pursuit of Refinement: Charlestonians Abroad, 1740-1860.* Columbia, SC: University of South Carolina Press, 1999.

McInnis, Maurie D. *The Politics of Taste in Antebellum Charleston*. Chapel Hill and London: University of North Carolina Press, 2005.

Miller, Archibald Edward. *The Second Exhibition of the South Carolina Academy of Fine Arts.* Charleston: Archibald E. Miller, 1823.

Miller, Lillian B. *Patrons and Patriotism: The Encouragement of the Fine Arts in the United States, 1790-1860*. Chicago: The University of Chicago Press, 1966.

Mills, Robert. *Statistics of South Carolina: Including a View of Its Natural, Civil, and Military History, General and Particular*. Charleston, SC: Hurlbut and Lloyd, 1826.

Murrell, Fiona V Salvesen. "A Paradise of Riches, The Contribution of William Shiels (1783-1857) to the Arts in Charleston, 1819-1824." *The British Art Journal* 14, no. 2 (Autumn 2013) 1-13.

National Academy Museum. "National Academicians." National Academy. http://www.nationalacademy.org/academy/national-academicians/

Pennsylvania Academy of the Fine Arts, 1805-2005: 200 Years of Excellence. Edited by Jane Watkins. Philadelphia: Pennsylvania Academy of the Fine Arts, 2005.

Pevsner, Nikolaus. *Academies of Art: Past and Present*. New York: Da Capo Press, Inc., 1973.

Pevsner, Nikolaus. *The Buildings of England: London, Volume 2: South*. New York: Penguin Books, 1983.

Poston, Jonathan H for Historic Charleston Foundation. *The Buildings of Charleston: A Guide to the City's Architecture.* Columbia, SC: University of South Carolina Press, 1997.

Ravenel, Beatrice St. Julian. *Architects of Charleston*. Charleston, SC: Carolina Art Association, 1945.

Rippy, James Fred, *Joel R. Poinsett: Versatile American*. Durnham, NC: Duke University Press, 1935.

Royal Institute of British Architects. *Directory of British Architects, 1834-1900.* Edited by Antonia Brodie, Alison Felstead, Jonathan Franklin, Leslie Pinfield and Jane Oldfield. London: Mansell Publishing, Ltd., 1993.

Rutledge, Anna Wells. *Artists in the Life of Charleston: Through Colony and State, From Restoration to Reconstruction.* Philadelphia, PA: American Philosophical Society, 1949.

Severens, Kenneth. *Charleston: Antebellum Architecture and Civic Destiny.* Knoxville, TN: The University of Tennessee Press, 1988.

Shaping a National Culture: The Philadelphia Experience, 1750-1800. Edited by Catherine E. Hutchins. Winterthur, DE: Henry Francis du Pont Winterthur Museum, 1994.

Soane, Sir John. *Lectures on Architecture.* London: Sir John Soane's Museum, 1929.

Spencer, Mark G. *The Bloomsbury Encyclopedia of the American Enlightenment.* New York: Bloomsbury Publishing Place, 2015.

Staiti, Paul J. *Samuel F.B. Morse.* Cambridge, MA: Cambridge University Press, 1989.

Staiti, Paul J. and Gary A. Reynolds. *Samuel F.B. Morse.* New York: Grey Art Gallery and Study Center, 1982.

Summerson, John. *Georgian London*. London: Barrie and Jenkins, Ltd., 1988.

The London Encyclopedia. Edited by Ben Weinreb and Christopher Hibbert. London: Macmillan London Limited, 1983.

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

Watkin, David. *English Architecture: A Concise History.* London: Thames and Hudson, 1979.

Jane Watkins, editior. *Pennsylvania Academy of the Fine Arts, 1805-2005: 200 Years of Excellence*. Frome, England: Butler and Tanner, Ltd., 2005.

White, John Blake and Paul R. Weidner, "The Journal of John Blake White." *The South Carolina Historical and Genealogical Magazine* 42, no. 2 (April 1941): 55-71.

Who Was Who in American Art, 1564-1975: 400 Years of Artists in America. Edited by Peter Hastings Falk. Madison, CT: Sound View Press, 1999.

William Mason Smith Papers, Middleton Place Foundation, Charleston, SC.

ILLUSTRATIONS

Figure 1. Thomas H. Shepherd from engraving by John Rolph, *Haberdasher's Alms House, Hoxton,* from James Elmes, *Metropolitan Improvements: London in the Nineteenth Century* (London: Jones and Co., 1828), 143.

Figure 2. Steve Cadman, *Brockwell Hall,* 8 March 2008, Flickr, Accessed 2 April 2016, http://www.flickr.com/photos/stevecadman/2321165055/

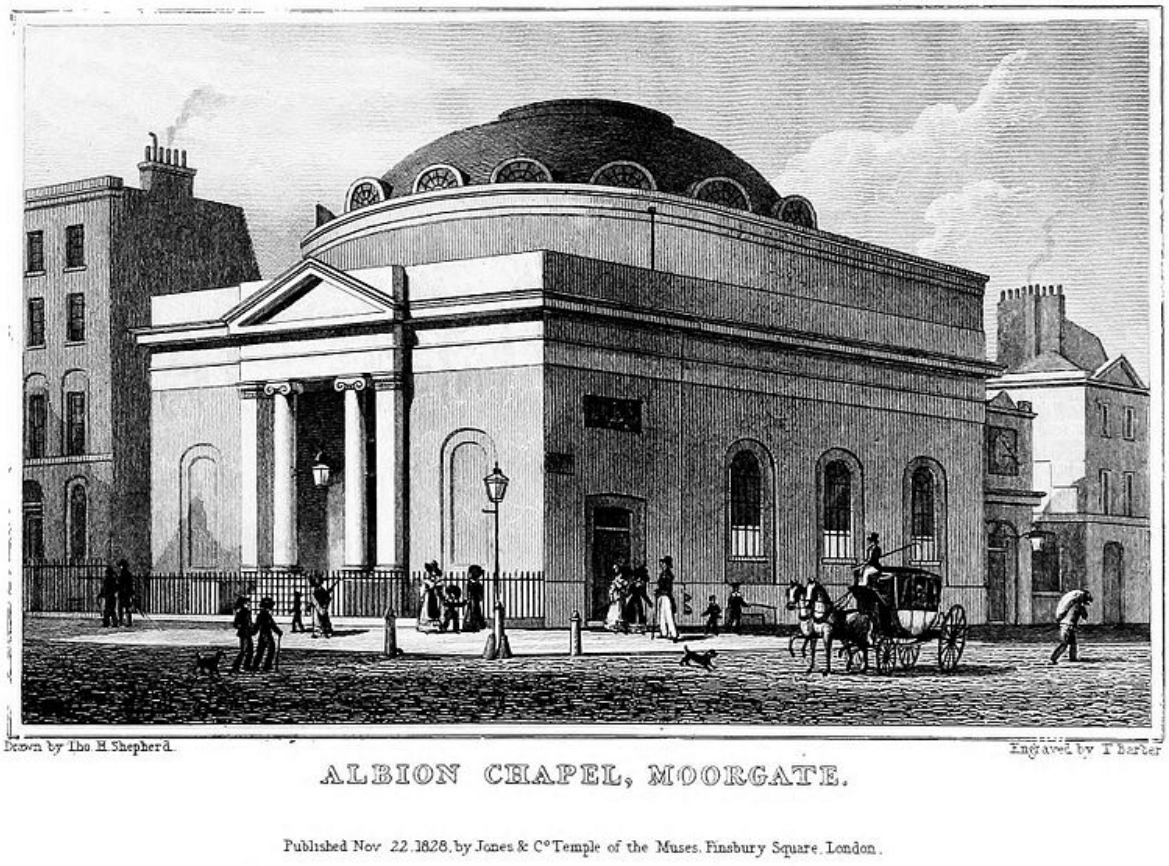

Figure 3. Thomas H. Shepherd, *Albion Chapel, Moorgate*, from James Elmes, *Metropolitan Improvements; or London in the Nineteenth Century* (London: Jones and Co., 1827), 235.

Figure 4. Wayne Andrews, *First Unitarian Church*, c. 1945, Wayne Andrews Archive.

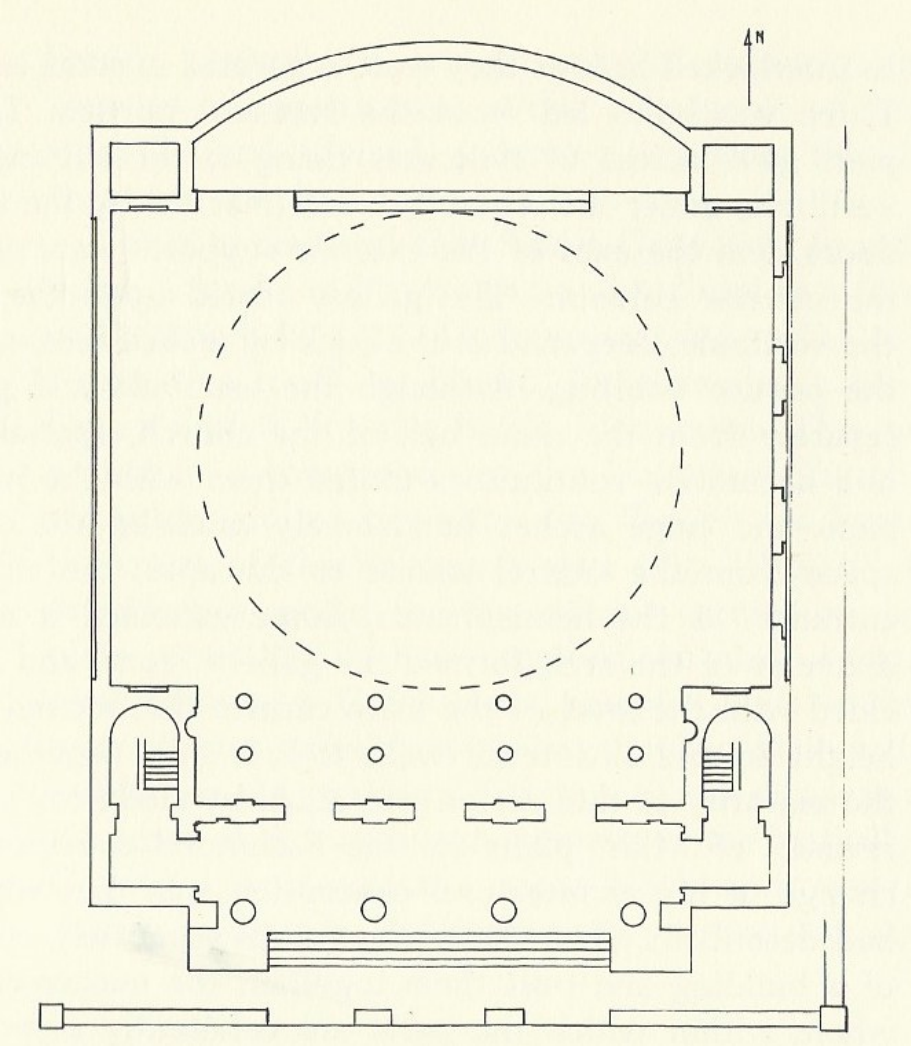

Figure 5. *Plan, Unitarian Church*, from Robert L. Alexander, *The Architecture of Maximilian Godefroy* (Baltimore, MD: The Johns Hopkins University Press, 1974), 147.

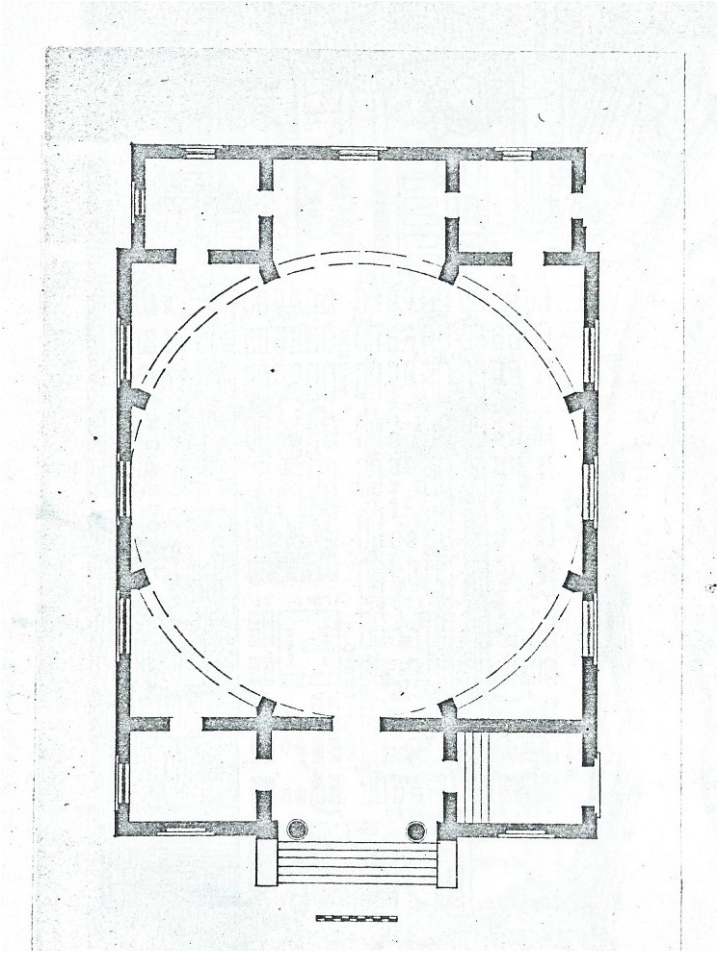

Figure 6. *Albion Chapel, Suggested Plan Reconstruction*, from James Vernon McDonough, "William Jay- Regency Architect in Georgia and South Carolina," (PhD diss., Princeton University, 1950), 131.

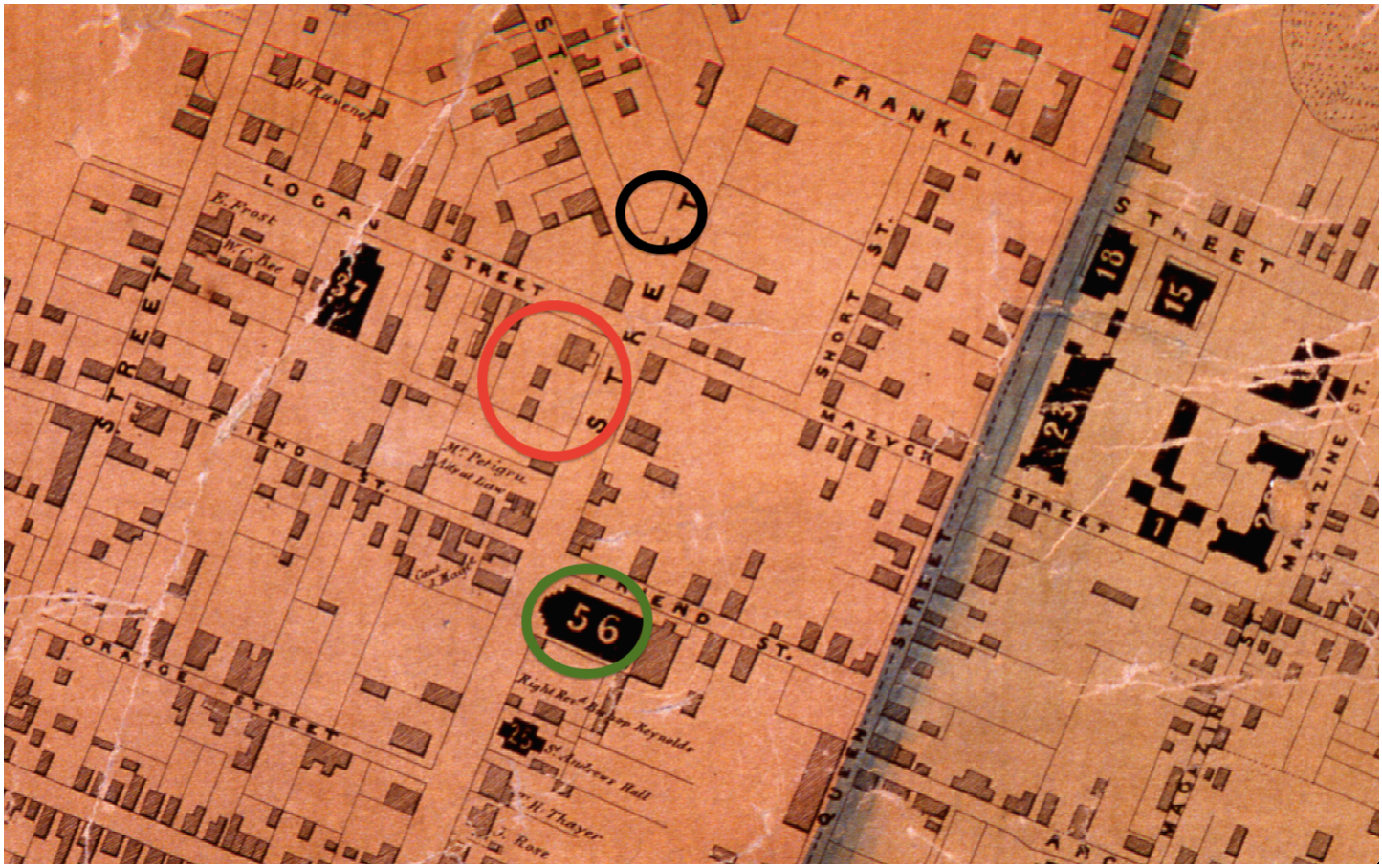

Figure 7. *Area showing approximate locations of The South Carolina Academy of Fine Arts, the Vauxhall Gardens, and the Broad Street Theatre,* from R.P. Bridgens and Robert Allen, *An Original Map of the City of Charleston, South Carolina* (Charleston, S.C.: Hayden Brother and Co., 1852). The South Carolina Academy of Fine Arts is in red, the Vauxhall Gardens is in green, and the Broad Street Theatre is in black.

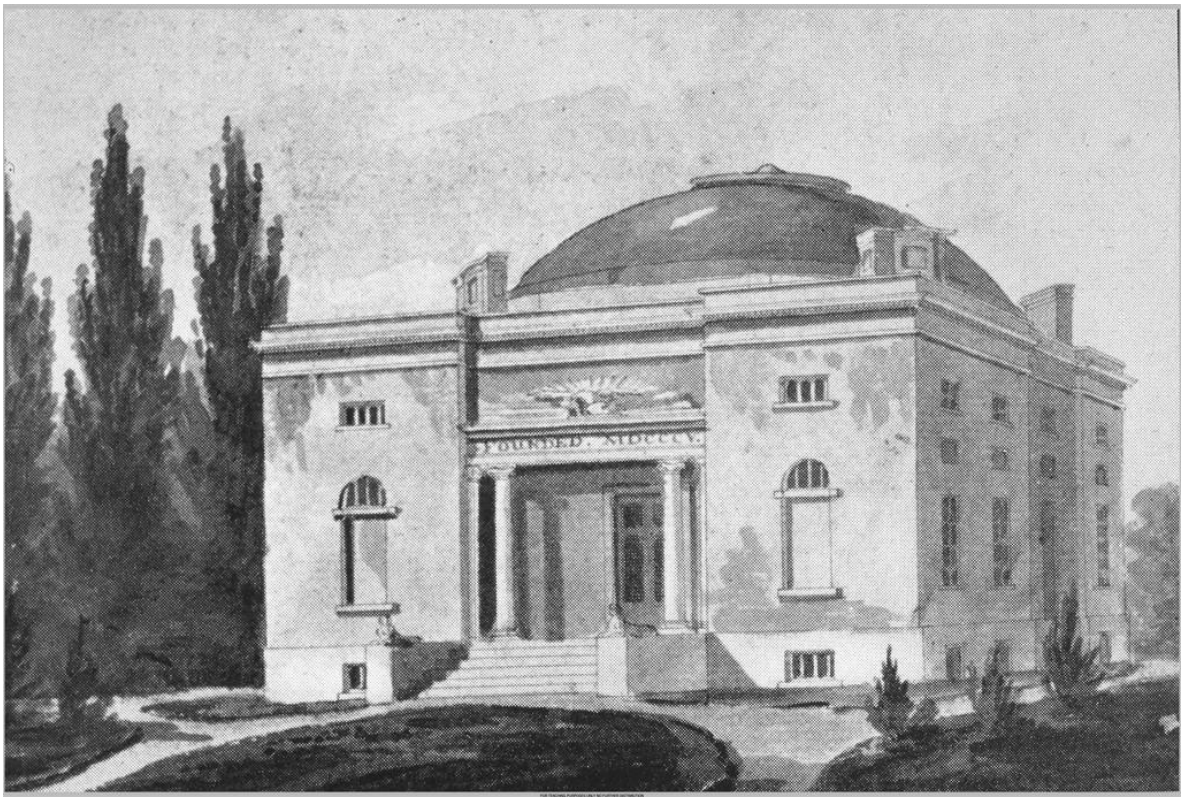

Figure 8. *Pennsylvania Academy of the Fine Arts, general view,* 1805-1806*,* FA Image Collection.

Figure 9. Benjamin Henry Latrobe, *Perspective of Front and Side of Bank of Pennsylvania, Philadelphia*, 1798-1801, Maryland Historical Society.

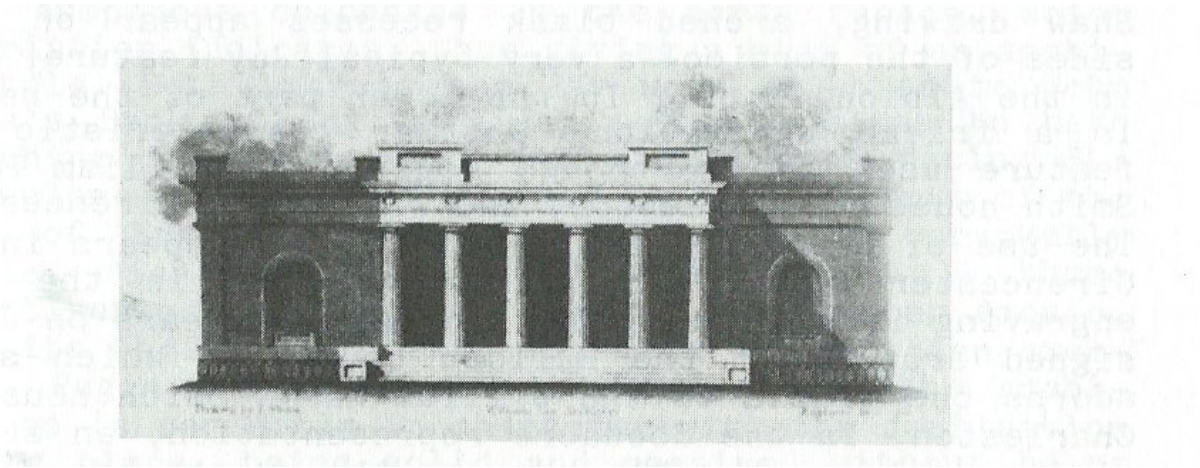

Figure 10. Joshua Shaw, *Branch Bank of the United States, Savannah,* 1823, from Page Talbott, *Classical Savannah: Fine and Decorative Arts, 1800-1840* (Savannah, GA: Telfair Museum of Art, 1995), 1816.

Figure 11. William Goodacre, *Branch of the United States Bank, Savannah,* c. 1830-1832, The Trout Gallery, Dickenson College.

Figure 12. Frances Benjamin Johnston, *Telfair House, 121 Barnard Street*, c. 1926, from Library of Congress, Carnegie Survey of the Architecture of the South Collection.

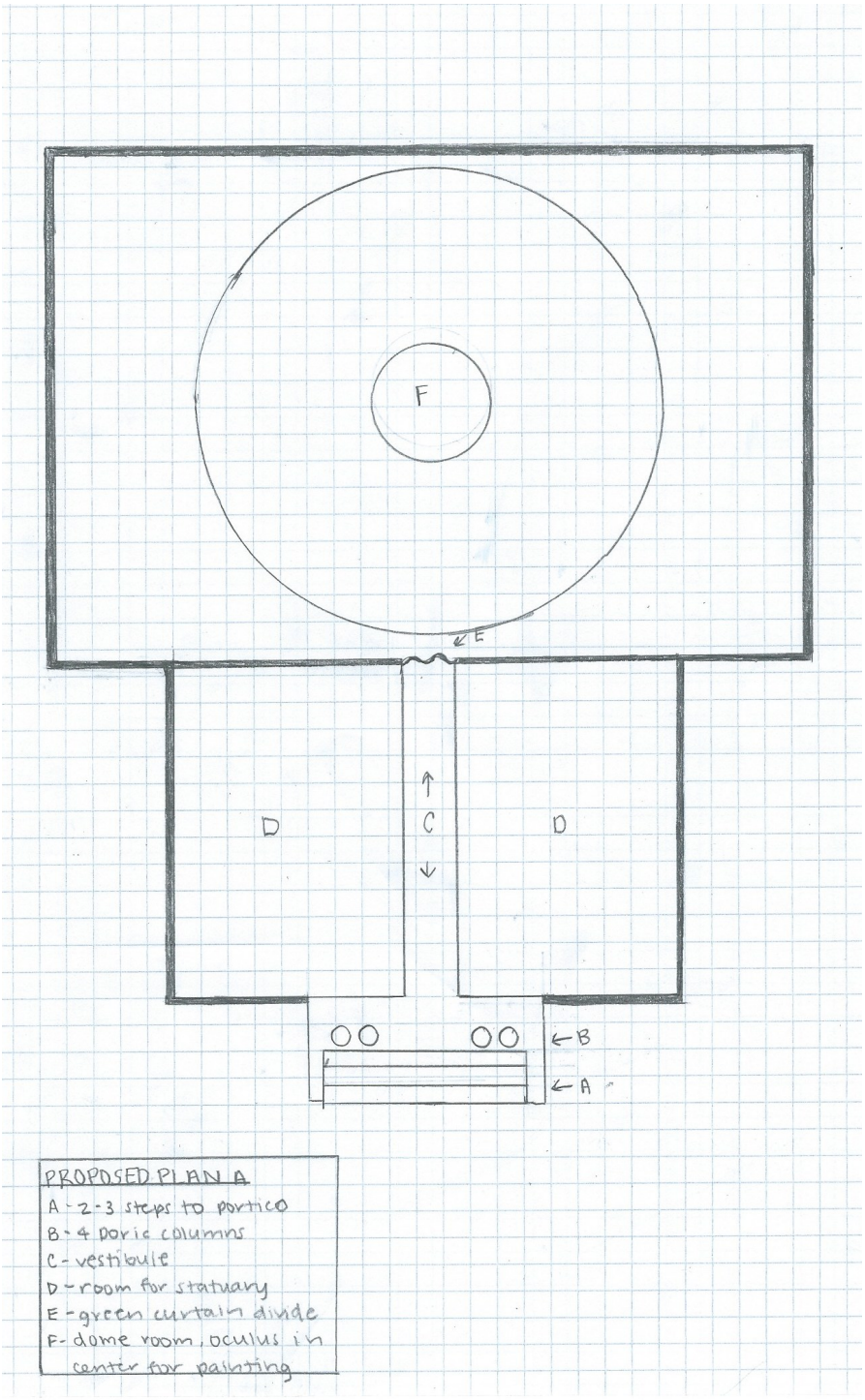

Figure 13. *Proposed Plan A of the South Carolina Academy of Fine Arts*, 2016.

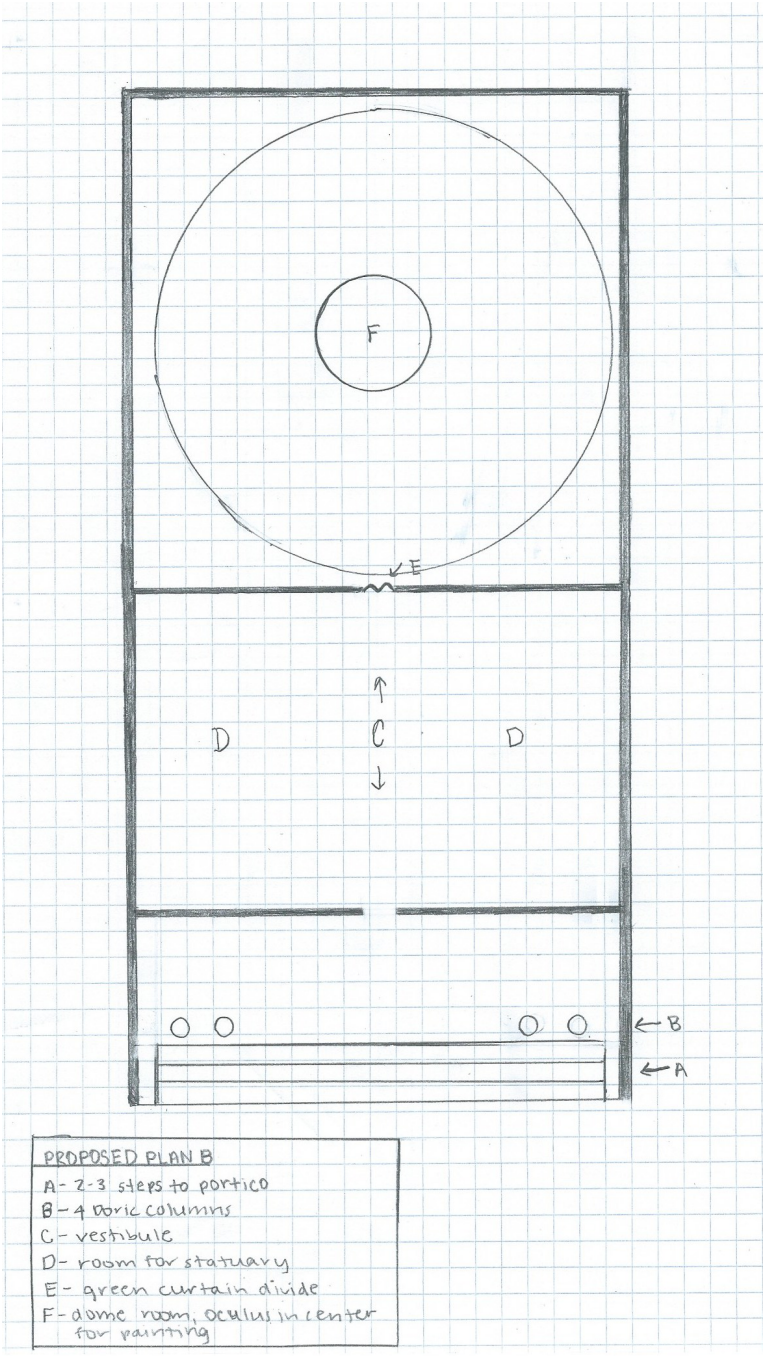

Figure 14. *Proposed Plan B of the South Carolina Academy of Fine Arts,* 2016.

Figure 15. John Trumbull, *General George Washington Before the Battle of Trenton*, 1792 from University of California, San Diego.

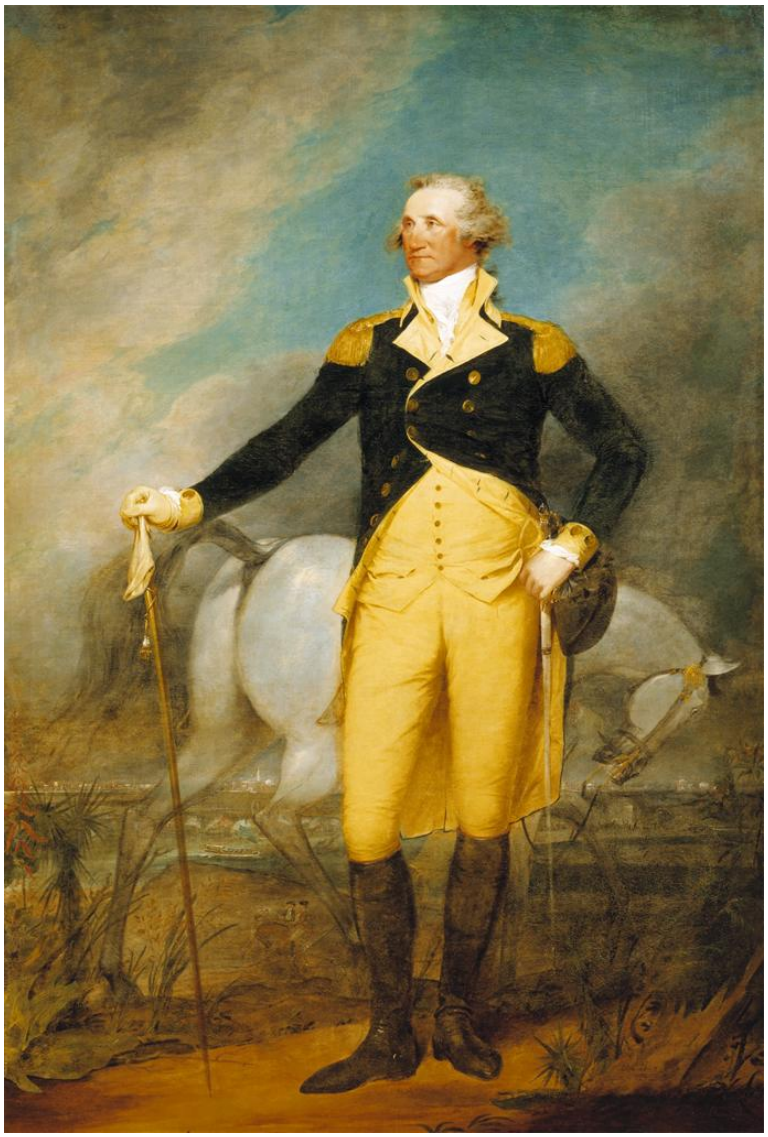

Figure 16. John Trumbull, *George Washington,* 1791, from City Hall, Charleston, South Carolina.

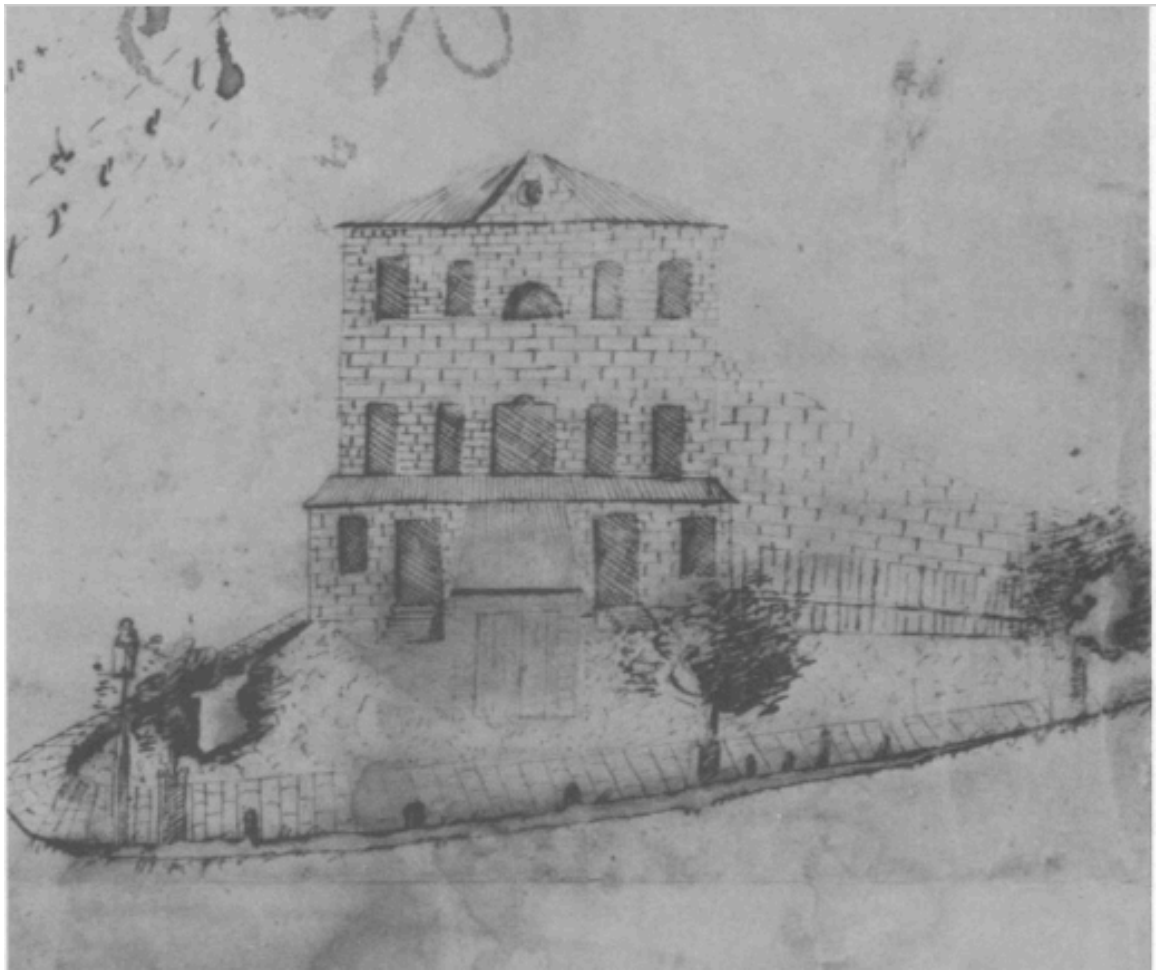

Figure 17. City of Charleston, Surveyor's Plat, *Measurement of the Front of Charleston Theatre*, Waring Historical Library. Medical University of South Carolina, Charleston, SC from Julia Curtis, "The Architecture and Appearance of the Charleston Theatre: 1793-1833," *Educational Theatre Journal* 23, no. 1 (March 1971): 9.

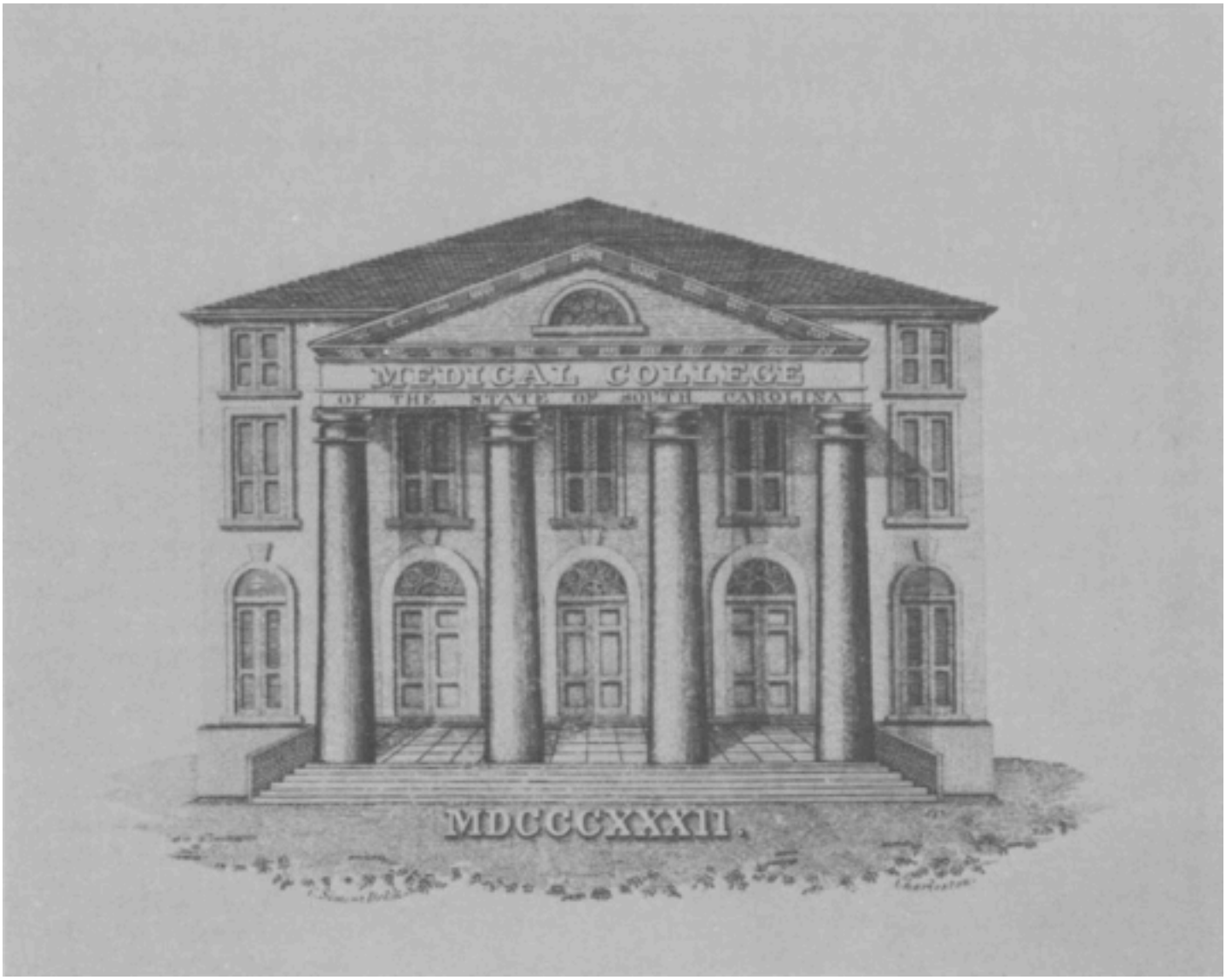

Figure 18. *Medical College of the State of South Carolina*, 1832, Waring Historical Library, Medical University of South Carolina, Charleston, SC from Julia Curtis, "The Architecture and Appearance of the Charleston Theatre: 1793-1833," *Educational Theatre Journal* 23, no. 1 (March 1971): 12.