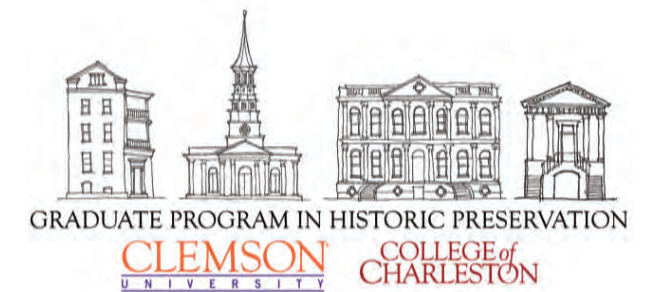


East Morris Street Cottages



312- 318 East Morris Street, Anderson, South Carolina
Graduate Program in Historic Preservation
Clemson University/The College of Charleston
Preservation Studio - Spring 2021



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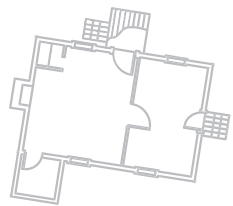
Acknowledgements

The Clemson University and College of Charleston Master in Historic Preservation Class of 2022 would like to extend our sincerest gratitude to a number of individuals both in the local community and within the field of Historic Preservation who helped us to complete this report. Thank you to Dr. Rhondda Thomas for connecting the graduate program to this important place through her ongoing research project “Call My Name”. Thank you to Amalia Leifeste for leading us on this project to travel to Anderson in order to document, research, and present our findings on these historic buildings. Thank you to Herman Keith Jr., Ginny Bailes Fretwell, Julie Bailes Johnson, Karl Pokorny, and Dr. Rhondda Robinson Thomas for allowing us to be on site at East Morris Street and giving us background information on the history and future hopes for this project. Thank you to Dr. Carter L. Hudgins, Dr. Carl Lounsbury, Dr. Doug Sanford, and Cameron Moon for their insight into the history of structures similar to these. Thank you to Frances Ford for allowing us to use paint sample kits to obtain paint samples from the interiors of the cabins and for her help interpreting wallpaper samples. Thank you to our TAs, Bernard O’Brien and Ben Thomas for assisting us in measuring these structures and documenting their locations within the site with a total station. Thank you to the Deed Office in Anderson, South Carolina for allowing us to research the history of owners with the deed books. Thank you to all of the residents within the community of Anderson, South Carolina, who took an interest in our work and this place. This report represents a collection of measured drawings, research, and assessments that will help to provide a context and a history of these cottages on East Morris Street in Anderson, South Carolina. We are grateful for a chance to participate in the stewardship of these buildings and hope that our work assists those who continue the hard work of caring for these significant historic resources. Thank you.

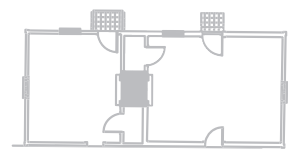
Written by Isabella Gordineer



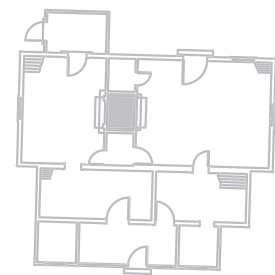
Photograph by Prof. Amalia Leifeste (not pictured, Kelly Bulak)



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Significance

The four cottages on East Morris Street detail, in a tangible way, the lives of the descendants of enslaved people. The Reconstruction period following the Civil War was full of changes to society and politics in Anderson, South Carolina. The city, as it had before the war, grew industrially and agriculturally, rebuilding the railroad lines that put the city on the map and continuing to lead the state in the production and exportation of cotton. This Reconstruction era facilitated changes to the way African American families experienced life in the South, especially during the development of cities like Anderson. Emancipated people and their descendants purchased land in the city, initially through state-funded grants and later with the support of African American real estate groups. They established churches and built schools in order to plant spiritual and educational roots in the ground that continued to flourish into the twentieth century.¹ The East Morris Street cottages, in their materiality and construction, showcase the trend of African American families establishing themselves in a post-Civil War world, one where freedom was a right they had only recently been afforded the chance to experience. These buildings exemplify common themes of resilience and autonomy that are associated with the Reconstruction era. The East Morris Street cottages have maintained their historic integrity in a multitude of ways. They remain on their original lot location within downtown Anderson and were never moved from that place. They stand together in their original row configuration, and even as the city around them evolved and their street numbers changed, their original rural, vernacular setting stayed the same. The materials used in construction, like circular-sawn wood and machine-molded bricks, point towards typical construction methods of the late-nineteenth century. The attention to detail present in these buildings, like the use of hand-molded bricks and multiple layers of wallpaper, point to inhabitants who cared about their spaces. These buildings showcase the vernacular architecture of the Reconstruction era that is often lost in the anthology of recognized architecture styles. The community today who cares for these buildings recognizes the need for their stabilization. The site has become an anchor for the people of East Morris Street and is recognized by visitors as somewhere that holds intrinsic value as a facet of Anderson's collective history. These four buildings leave visitors with feelings of empathy and understanding, and stand as testaments to those descendants who understood their ancestors' pain and trauma and sought to pursue justice and restore hope.

Written by Patricia Ploehn



Southern facades of 312 and 314

Introduction

The Clemson University/College of Charleston Masters in Historic Preservation Class of 2022 was tasked with documenting and researching the buildings located at 312-318 East Morris Street in Anderson, South Carolina; this project is a portion of the Preservation Studio class taught by Amalia Leifeste. We began our study by documenting each building with measured drawings of plans then exterior elevations of each building along with any notable interior features. These drawings were drawn utilizing the Historic American Building Survey's (HABS) standards. A total station was utilized to place each of these buildings within the property boundaries. Both the drawings and the total station data were input into AutoCAD to produce measured drawings and a site plan. These drawings are included in each cottage's section. Here we also reported phasing and current conditions.

The research portion of the project focuses on Anderson history, the history of the neighborhood, and the site. This information was obtained through websites such as the Anderson County Museum's website, the South Carolina Genealogical Society, and Ancestry.com. We also visited the Courthouse Annex in Anderson to review the deeds associated with the property.

The final portion of our report includes recommendations for the cottages. To provide context for the analysis of the four cottages' eras of construction, we also discuss related buildings. These are other buildings in and near Charleston that resemble these cottages either in size or use and span approximately a century of construction. In this section, we analyze how the various features of this collection of related buildings focus, along with the historic research, the working hypothesis that these buildings were built in the late 1870s to the early 1890s.

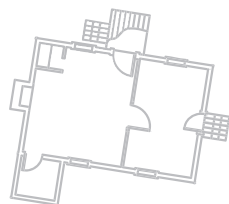
With the period of construction of these four buildings post-Civil War, we have shifted the nomenclature that we use for the buildings from 'slave dwellings' to 'cottages.' Cottages references the category of Freedman's Cottages that has an established body of literature (notably The Charleston "Freedman's Cottage" by Lissa D'Aquisto Felzer) and familiarity for this type by architectural historians.

While the period of significance for these buildings has changed, their historic significance is not diminished. These buildings are important for the community and the region. They continue to be a tangible record of an underrepresented community in our national preservation discourse. While we are confident that the post-Civil War/Reconstruction era better defines these cottages, there is one portion of Cottage 4 (318 East Morris Street) that may contain fabric from an earlier period, possibly as early as the 1830s. This fragmentary evidence may link the buildings to a longer history, but our analysis firmly situates the vast majority of the remaining physical fabric as Reconstruction Era cottages.

Written by Isabella Gordineer



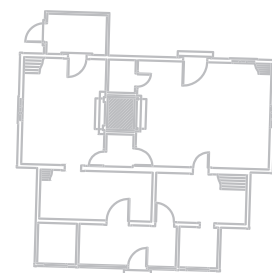
Student Patricia Ploehn produces a measured drawing of 314 East Morris Street



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History

Anderson, South Carolina

As far back as 1200 AD, Native American groups, including the Cherokee, Chippewa, and Creek, lived in the Anderson area. Following the Cherokee Wars (1759-61), a Bounty Act offered public land tax free in the upstate as incentive for settlers to travel to the area. Following the Revolutionary War, South Carolina was divided into districts. In 1791, the Pendleton District was dissolved and incorporated into the Washington Equity Court District including future Greenville, Pickens, Oconee and Anderson counties. In 1800, Pendleton District was reestablished. The 1800 census for the Pendleton District showed a population of 20,052. A large fire decimated the town of Pendleton in 1815 and the district was dissolved again in 1826. Following this, the district was divided into Pickens and Anderson Counties, and the Anderson county seat was moved to the Anderson courthouse. The City of Anderson itself was founded in December of 1826 and the City of Anderson was incorporated on December 19, 1833.²

The introduction of the railroad greatly affected Anderson. The Columbia and Greenville Railroad, chartered in 1845, had a spur line down to Anderson. The line was operational in 1853, and within a decade had regular service. Residents of the area rented their enslaved workers to build the railroad. The railroad was extended in the 1890s, better connecting Anderson to cities like Augusta.³

In 1860, Anderson district had the fifth highest number of slaveholders in SC, but only one had more than 70 enslaved persons; this demonstrates that while a large number of people had slaves, the number of slaves that they had was rather small and primarily for agriculture. From 1840 to 1860, Anderson's free population increased from 12,810 to 14,448 and its slave population grew from 5,683 to 8,435.

Antebellum Anderson was the second-greatest producer of wheat in South Carolina, as well as the second largest producer of butter and cheese. Anderson county also produced significant amounts of tobacco and rice, as well as flax, flax seed, silk, honey, and beeswax. By 1860, Anderson county had only one farm larger than 1,000 acres. Most farms were between 50-500 acres, with just as many farms between 50-100 acres as between 100-500.⁴

Despite market fluctuations, following the Civil War, Anderson county remained a top producer of cereals, livestock, and cotton. Into the early twentieth century, there was a shift away from other crops in favor of cotton.

Anderson is known as the "Electric City" because it was the first city in the south to use long-distance cables to carry electricity from nearby hydroelectric power plants. Anderson also had the world's first electrically powered cotton gin by 1897. According to the 1890 Sanborn Map, Anderson had a Cotton Mill, built in 1889, Brick Range, Oil & Fertilizer company, "Mayfield, R.A., Planing, and Grist Mill," which would later become the location of the hydroelectric plant in 1894, two cotton platforms, and Sullivan Manufacturing Company, which did woodwork. In Anderson County, there were 110 manufacturing plants in 1890. The textile mills in and around Anderson mainly only hired white workers.⁵ With the expansion of the railroad to reach more cities, there was an increase in the number of mills into the first decade of the twentieth century. By 1900, there were 167 manufacturing establishments.⁶ This growth is reflected in the population, as Anderson's population on the 1880 Census was 1,850 and in 1890 it was 3,018. With the fall of cotton prices in the 1920s, Anderson county experienced an economic downturn. Due to the mills, Anderson county attracted white immigrants, but the Black population declined by nearly 15% between 1920 and 1930. Programs in the 1930s encouraged the diversification of crops in Anderson and the surrounding counties. As a result, many farmers switched to beef and dairy cattle raising over cotton. In the 1960s, Interstate 85 was built through Anderson County, contributing to population growth in the county. However, the City of Anderson's population has decreased in the last few decades due to mill closures and new development outside the city. Anderson's population in 1980 was 27,556 people, which decreased to 25,514 in 2000.⁷

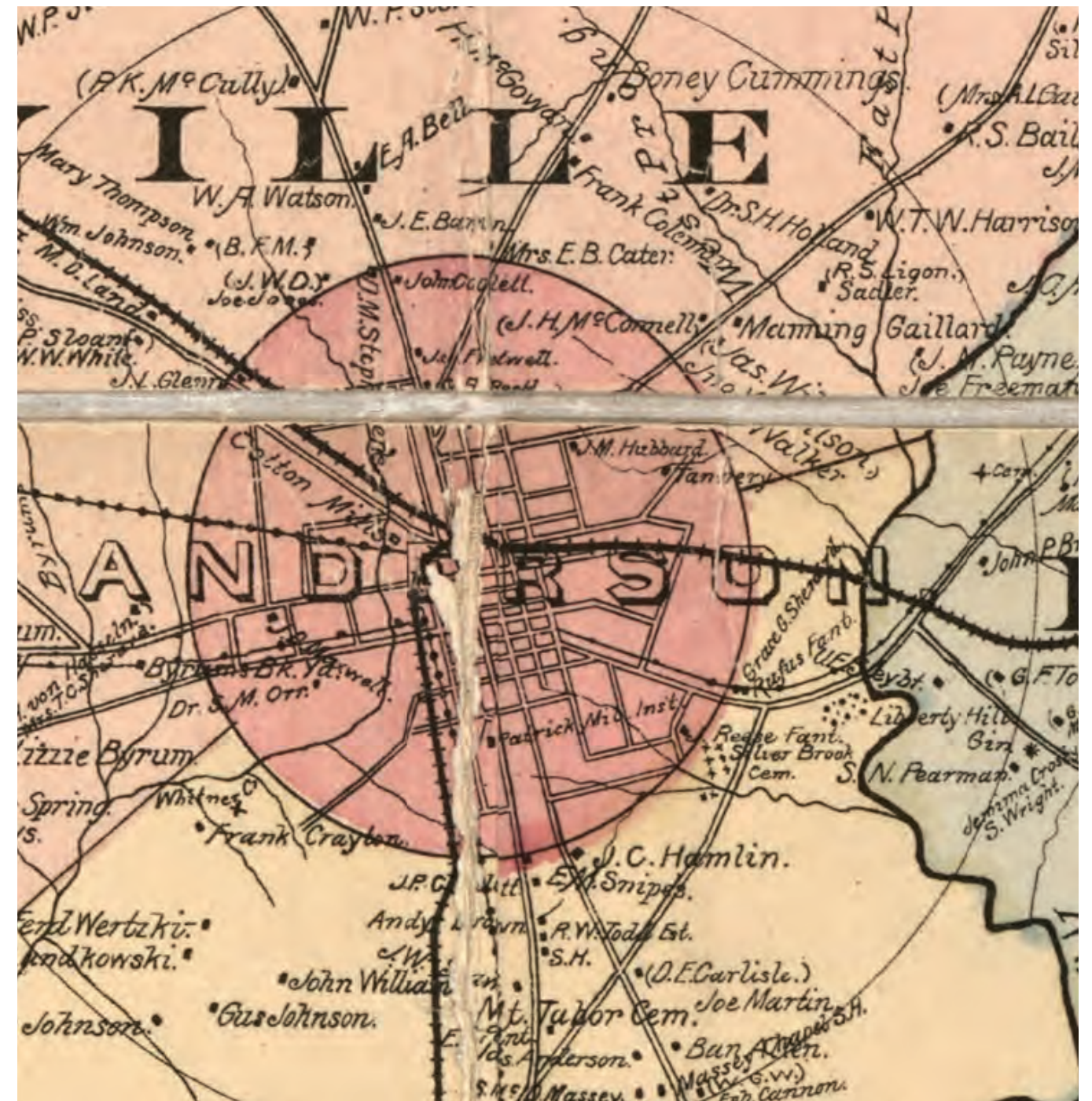
Compiled by Elizabeth Bellersen

Historic Downtown Anderson

The Morris Street Cottages lie within a residential neighborhood which has evolved over time. The earliest map which shows the Cottages is the 1918 Sanborn Fire Insurance Map. This area of Anderson was occupied before 1918, but was not shown on Sanborn Maps. This was likely due to the fact that the area was primarily occupied by Black residents and therefore not deemed as important to map by a company selling fire insurance, as this was likely a protection few in the Morris Street Neighborhood could afford. The 1918 Sanborn map features a scattered distribution of residential structures along East Morris Street and the surrounding streets by the turn of the century. Large portions of the streets were unoccupied at this time but have since been infilled. Some organizations have remained within the area since the 1918 Sanborn Map, such as the Bethel AME Church, which still occupies a piece of land adjacent to the East Morris Street Cottages.⁸ Along East Morris Street there stands another long-lasting religious institution, Grace Episcopal Church, which began in 1851.

According to city directories, Morris Street was largely inhabited by Black residents. The residents changed frequently, with few people staying in the same residence for more than two years until the 1940s. Some occupations held by inhabitants of the East Morris Street Cottages include laborer at White & Co, a marble and granite works, by Jos Edwards in 1915, driver, by Ramon Brown in 1929, and shoe shiner, by John Cureton in 1936. One of the schools for Black students in Anderson was located two blocks away from the East Morris Street Cottages, at 1127 East Fant Street.⁹ The East Morris Street Cottages were located close to several industrial businesses. Including the P.E. Stephens Wagon Works, Peoples Oil & Fertilizer Co, and the Orr Cotton Mills. A block away from the East Morris Street Cottages is the Caldwell-Johnson-Morris Cottage. According to the 1971 National Register Nomination, this building was built in 1851. It was home to Dr. William Bullein Johnson, a Baptist minister, lawyer, and proponent of women's higher education.¹⁰ East Morris Street sits within the confine of the Anderson Historic district which includes numerous blocks within the city. This district was nominated for the national register in 1971 due to its significance to the overall history of the city of Anderson.¹¹

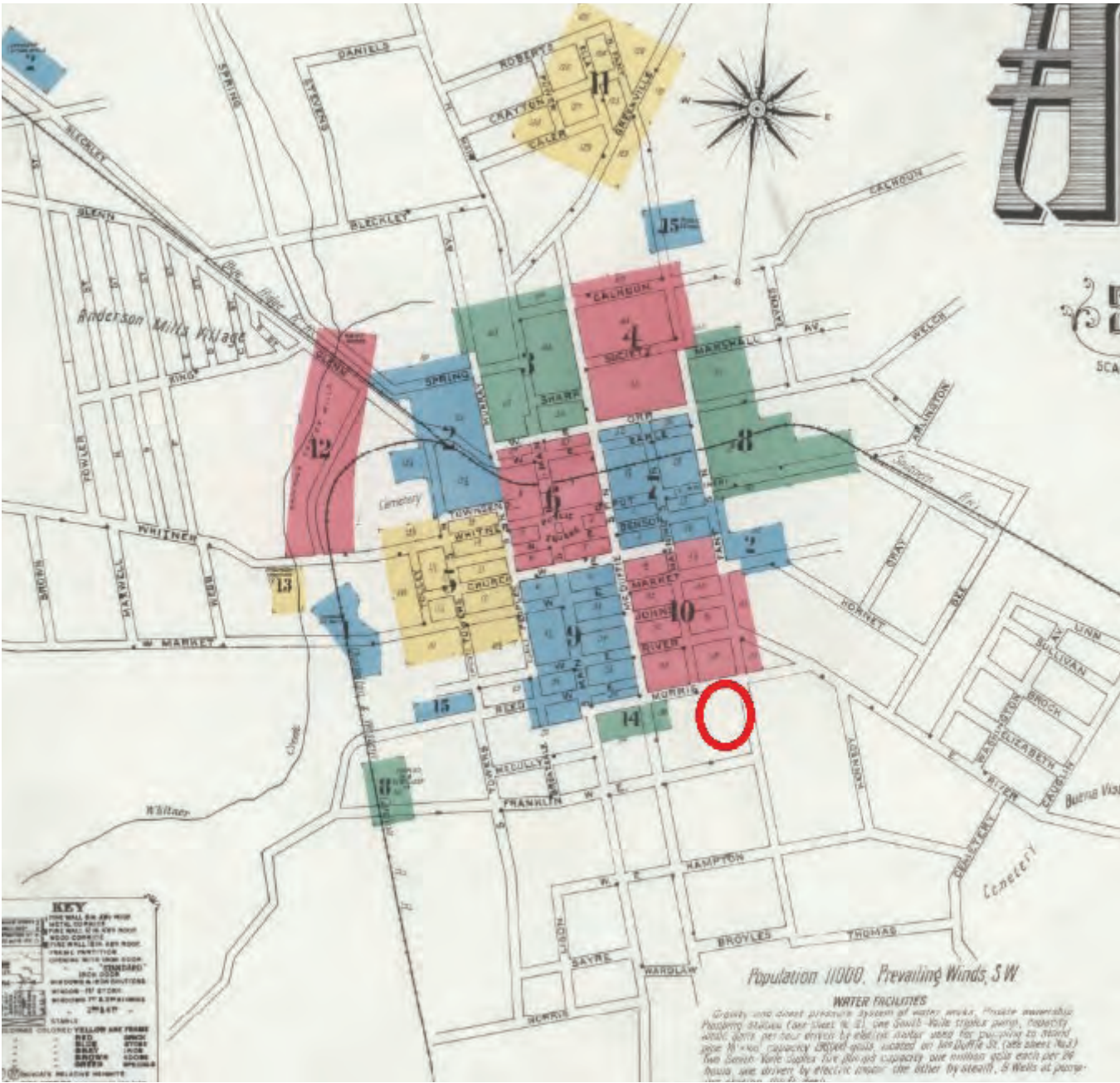
Compiled by Elizabeth Bellersen and Tom Sutton



1897 Map of Anderson, South Carolina, Courtesy of the Library of Congress



East Morris Street Cottages, 1901 Sanborn Map



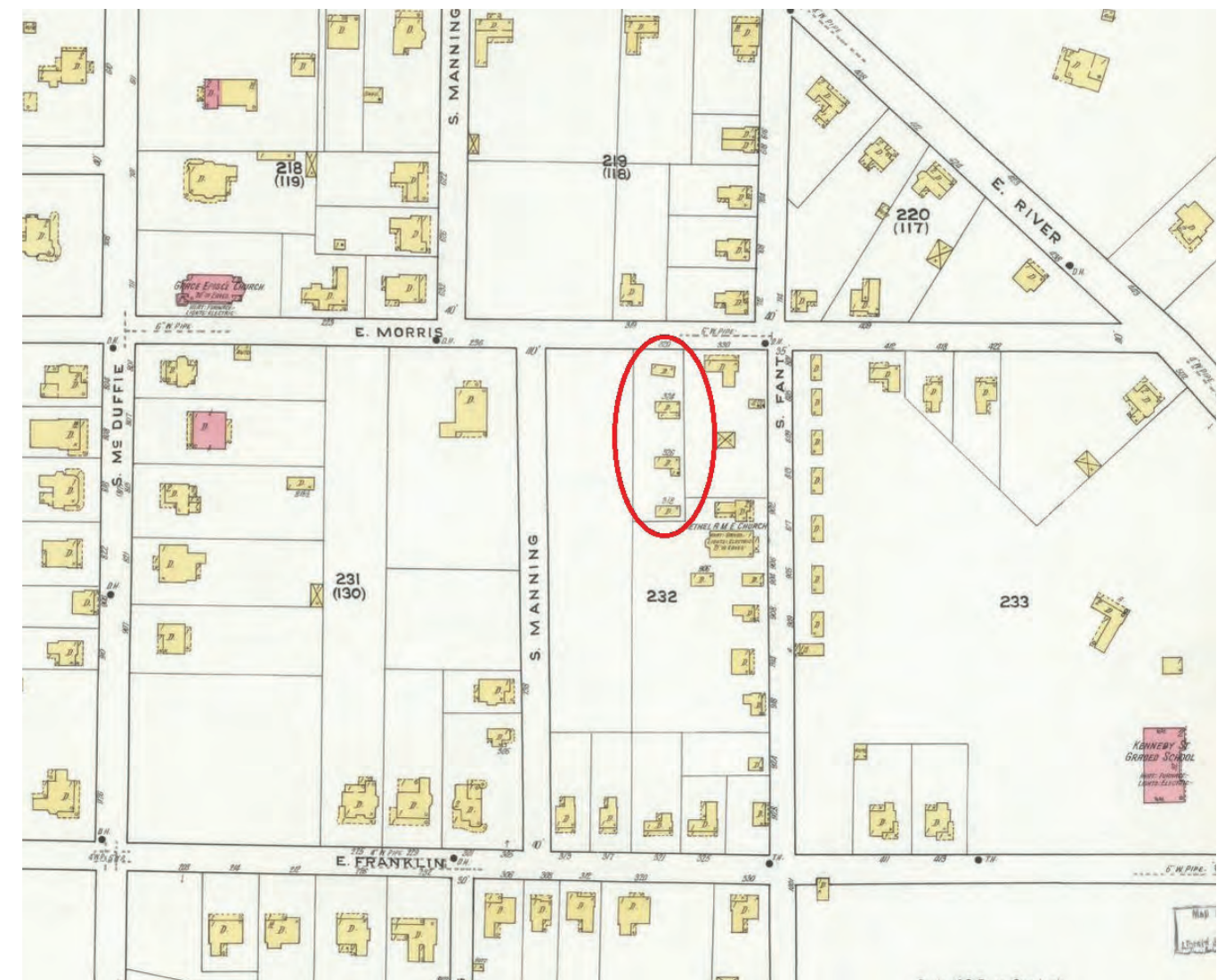
East Morris Street Cottages, 1906 Sanborn Map

East Morris Street Cabins

The earliest recorded deed for the property where the four East Morris Street cottages are located dates back to July 19, 1892,¹² in which J. P. Sullivan sold the property, including all four structures, to C. L. Wilhite. Wilhite and his wife, Mary, seemingly managed the property and leased each cottage out to renters.¹³ During their ownership, which was roughly between 1892 and 1938, 37 renters leased one of the cottages, sometimes having more than one tenant inhabiting a structure at a time. Local oral history suggests that these cottages would have been rented out to newly freed enslaved people and their descendants in the postbellum industrial boom that took place in Anderson. This would mean that these cottages served as somewhat transient properties for the black workforce moving to downtown Anderson. In 1938, upon the death of Wilhite and his wife, W. E. Rankin sold the property as a probate of the Wilhite estate.¹⁴ L. P. Gable purchased the property for \$2,300. The Gable family owned and operated the property for the next forty years. During that period, 20 residents leased the cottages on the property, this time, however, for much longer periods of time. Under the Gable family ownership, the property seemed to serve more like a long-term leasing system than the transient one-to-two year leasing system upheld by the Wilhites. Some of the long-term residents include “Jas” Mattress, who lived in Cottage Two (now 314 Morris Street) for roughly 10 years; the Williams Family, who inhabited Cottage Three (now 316 Morris Street) for 17 years; and “Chas” Lomax, who lived in the fourth cabin (now 318 Morris Street) on and off throughout the 1950s. Especially in the latter half of the 1950s and 60s, the last three cabins hosted several tenants at one time in what appears to be apartment-like housing. Elizabeth Gable Wall would eventually inherit and sell the property in 1978.¹⁵

Those residing in the property after this time are mostly unknown, but local oral history claims that several of the cabins had been inhabited into the 1990s. Evelyn Owens, a neighbor of the site, remembered visiting with residents of Cabin Two and Cabin Four after moving to the area in 1991. Ms. Owens shared that Cabin Two housed a Ms. Aiken,¹⁶ whose first name is unknown, as an elderly woman living alone and the last resident to live on the property. Barbara E. Williford owned the property until 2009, when she sold it to the Palmetto Trust for Historic Preservation for \$5,000.¹⁷

The trust managed the property until 2016 when they sold the property and cottages to Herman A. Keith, Jr. for \$5,000.¹⁸ Keith plans to preserve the cottages as they now stand and hopefully use the site as a place for learning, creativity, and community engagement, possibly as a museum of Anderson County enslavement and post-emancipation.



East Morris Street Cottages, 1918 Sanborn Map

East Morris Street Cottage Residents

The property now known as the East Morris Street Cottages, or 312-318 East Morris Street, was historically a transient property for those living in downtown Anderson, South Carolina. While the land itself (as well as the structures built on it) was owned by several families over the course of the past century and a half, it was usually used as a rental property, oftentimes for temporary workers.

Below is a compiled list of those who lived in the Morris Street property over the course of the 20th century, as was denoted in the Anderson City Directory. The following table on the next page demonstrates how the property addresses changed over time.

Compiled by Isabella Gordineer

	312 Morris St	314 Morris St	316 Morris St	318 Morris St
1905	Kittie Watson	Thomas Searles	Paul Hall	
1907	Belle Williams	Henry Fuller	Lula Jones	Ella Wilkins
1909	Hattie Feaster	Peter Allen	Alice Nance	Ora Rice
1915		Jack Thompson	Warren McMullen	Jos. Edwards
1917		Joseph Edwards	Warren McMullen	William Benson
1922	Archie Dodson	Cora Martin & Raymond Thompson	Scott Benson	Wesley Anderson
1925		Cora Martin	Cornelia Peterson & Rosa Coner	
1927	Walter Kay	Cora Martin & Roman Brown	Cornelia Peterson	
1929	Roman Brown	Cornelia Peterson	Lizzie Brown	
1931	Matilda Smith	Marshall Wilson	Carrie Brown & Rosina Reid	
1934	Matilda Smith	Mary Hunter	Henry Webb	John Cureton
1936	Matilda Smith	Bertie Johnson	Henry Webb	John Cureton
1940		Lawrence Black	Erskine Anderson	Wm. Dooley

1942		Ellen Smith	Pearl L. Williams	Wm. Dooley
1945	Pearl Speed	Helen Geer	Pearl L. Williams	Chas. Lomax
1947	Charlie Speed	Jas. Mattress	Pearl L. Williams	Chas. Lomax
1950		Jas. Mattress	Pearl L. Williams	Chas. Lomax
1951				
1952		Jas. Mattress	Pearl L Williams	Jas. Wideners
1953				
1954		Jas. Mattress	Pallie L Williams	Chas. Lomax
1955		Jas. Mattress	Pallie L Williams	Chas. Lomax
1956		Jas. Mattress	Pallie L. Williams	Chas. Lomax
1957		Zeb Simpson & Eug. Smith	Pallie L. Williams	Chas. Lomax, Clarence Bobo, & Marion Glenn
1958		Zeb Simpson & Jas. R. Harris	Pallie L. Williams	Chas Lomax, Clarence Bobo, & Marion Glenn
1959		Zeb Simpson & Andrew Day	Pallie L. Williams	Chas Lomax, Clarence Bobo, & Marion Glenn
1960		Zeb Simpson & Andrew Day	Brazlo Williams & Essie D. Harris	Chas Lomax, Clarence Bobo, & Marion Glenn

East Morris Street Cottage Addresses

Years	Cabin One	Cabin Two	Cabin Three	Cabin Four
1905-1909	322 E. Morris St.	324 E. Morris St.	326 E. Morris St.	328 E. Morris St.
1915-1917	322 E. Morris St.	324 E. Morris St.	326 E. Morris St.	318 E. Morris St.
1922-1929	312 E. Morris St.	324 E. Morris St.	326 E. Morris St.	318 E. Morris St.
1931-1942	328 E. Morris St.	324 E. Morris St.	326 E. Morris St.	322/323 E. Morris St.
1945-1947	328 E. Morris St.	324 E. Morris St.	326 E. Morris St.	322/323 E. Morris St.
1947-Present	312 E. Morris St.	314 E. Morris St.	316 E. Morris St.	318 E. Morris St.

Resident and address information found in City Directories on Ancestry.com

East Morris Street Cottages Resident Occupations

	312 Morris St	314 Morris St	316 Morris St	318 Morris St
1905	Kittie Watson	Thomas Searles	Paul Hall	
1907	Belle Williams	Henry Fuller	Lula Jones	Ella Wilkins
1909	Hattie Feaster	Peter Allen	Alice Nance	Ora Rice
1915		Jack Thompson; <i>Porter, Richard Thompson</i>	Warren McMullen; <i>bottler, Chero Cola Bot Co</i>	Jos Edwards; <i>laborer, White & co (Marble and Granite)</i>
1917		Joseph Edwards; ? <i>Cook, 309 S Main</i>	Warren McMullen; <i>Chauffeur, Cher Cola Co</i>	William Benson; <i>laborer</i>
1922	Archie Dodson; <i>laborer</i>	Cora Martin; <i>domestic worker; Raymond Thompson; laborer</i>	Scott Benson; <i>Helper, H D Goss Sign Co</i>	Wesley Anderson; <i>laborer</i>
1925		Cora Martin	Cornelia Peterson; <i>Laundress; Rosa Lee Connor; Cook, And Mills Nursery</i>	
1927	Walter Kay; <i>laborer</i>	Cora Martin; <i>Domestic worker Roman Brown; Driver, Maxwell Bros & McCallum</i>	Cornelia Peterson; <i>domestic worker</i>	

1929	Roman Brown; <i>Driver, Maxwell Bros & McCallum</i>	Cornelia Peterson; <i>Laundress</i>	Lizzie Brown	
1931	Matilda Smith; <i>laundress</i>	Marshall Wilson; <i>laborer</i>	Carrie Brown; <i>Domestic worker; Rosina Reid; cook</i>	
1934	Matilda Smith	Mary Hunter; <i>cook</i>	Henry Webb; <i>Driver, John M Black Co Inc</i>	John Cureton; <i>Driver, Harrison's</i>
1936	Matilda Smith; <i>Domestic</i>	Bertie Johnson; <i>Cook</i>	Henry Webb; <i>Truck Driver</i>	John Cureton; <i>Laborer; John Cureton H;</i>
				<i>Shoe shiner, Calhoun Barber & Beauty Shop</i>
1940		Lawrence Black; <i>Cook</i>	Erskine Anderson; <i>Driver, Osborne Transfer & Storage Co</i>	Wm. Dooley; <i>laborer</i>
1942	Vacant	Ellen Smith	Mrs. Pearl L. Williams; <i>laundress</i>	Wm. Dooley; <i>laborer</i>
1945	Pearl Speed; <i>Domestic</i>	Helen Geer; <i>Maid</i>	Mrs. Pearl L. Williams; <i>laundress</i>	Chas Lomax; <i>Chauffeur</i>
1947	Charlie Speed; <i>Laborer, City</i>	Jas Mattress; <i>Laborer, City</i>	Mrs. Pearl L. Williams;	Chas Lomax; <i>Porter, Gable's</i>

			<i>laundress</i>	
1950	None	James Mattress; <i>Helper, Bobo Plumbing and Heating</i>	Mrs. Pearl L. Williams	Chas Lomax; <i>laborer</i>
1952	None	Jas Mattress; <i>Laborer, Bobo Plumbing and Heating</i>	Mrs. Pearl L Williams	Jas Widenero; <i>Laborer, Glenn Plumbing</i>
1954	None	Jas Mattress; <i>Laborer, Bobo Plumbing & Heating</i>	Mrs. Pallie L Williams	Chas Lomax; <i>Porter, Gable's Ready to Wear</i>
1955	None	Jas Mattress; <i>Plumber</i>	Mrs. Pallie L Williams	Chas Lomax; <i>Janitor, Gable's</i>
1956	None	Jas Mattress	Mrs. Pallie L. Williams	Chas Lomax; <i>Chauffer, L P Gable</i>
1957		Zeb Simpson (a); <i>Cleaner, Superior Cleaners</i> Eug Smith (b)	Mrs. Pallie L. Williams	Chas Lomax; <i>Chauffeur</i> Clarence Bobo (a rear); <i>Cook, Palmetto Lunch</i>
				Marion Glenn (b rear) ; <i>Employed, Crown Filling Sta</i>

1958	None	Zeb Simpson (a); <i>Cleaner, Superior Cleaners</i> Jas R Harris (b); <i>Laborer, City Seafood Market</i>	Mrs. Pallie L. Williams	Chas Lomax; <i>Janitor, Gables Ready-to-Wear</i> Clarence Bobo (a rear); <i>Cook, Palmetto Lunch</i> Marion Glenn (b rear); <i>Employed, Crown Service Station</i>
1959	None	Zeb Simpson (a); <i>Cleaner, Superior Cleaners</i> Andrew Day (b)	Mrs. Pallie L. Williams	Chas Lomax; <i>Porter, Gales Ready-to-Wear</i> Clarence Bobo (a rear); <i>Cook, Palmetto Lunch</i> Marion Glenn (b rear); <i>employed, Crown Service Station</i>

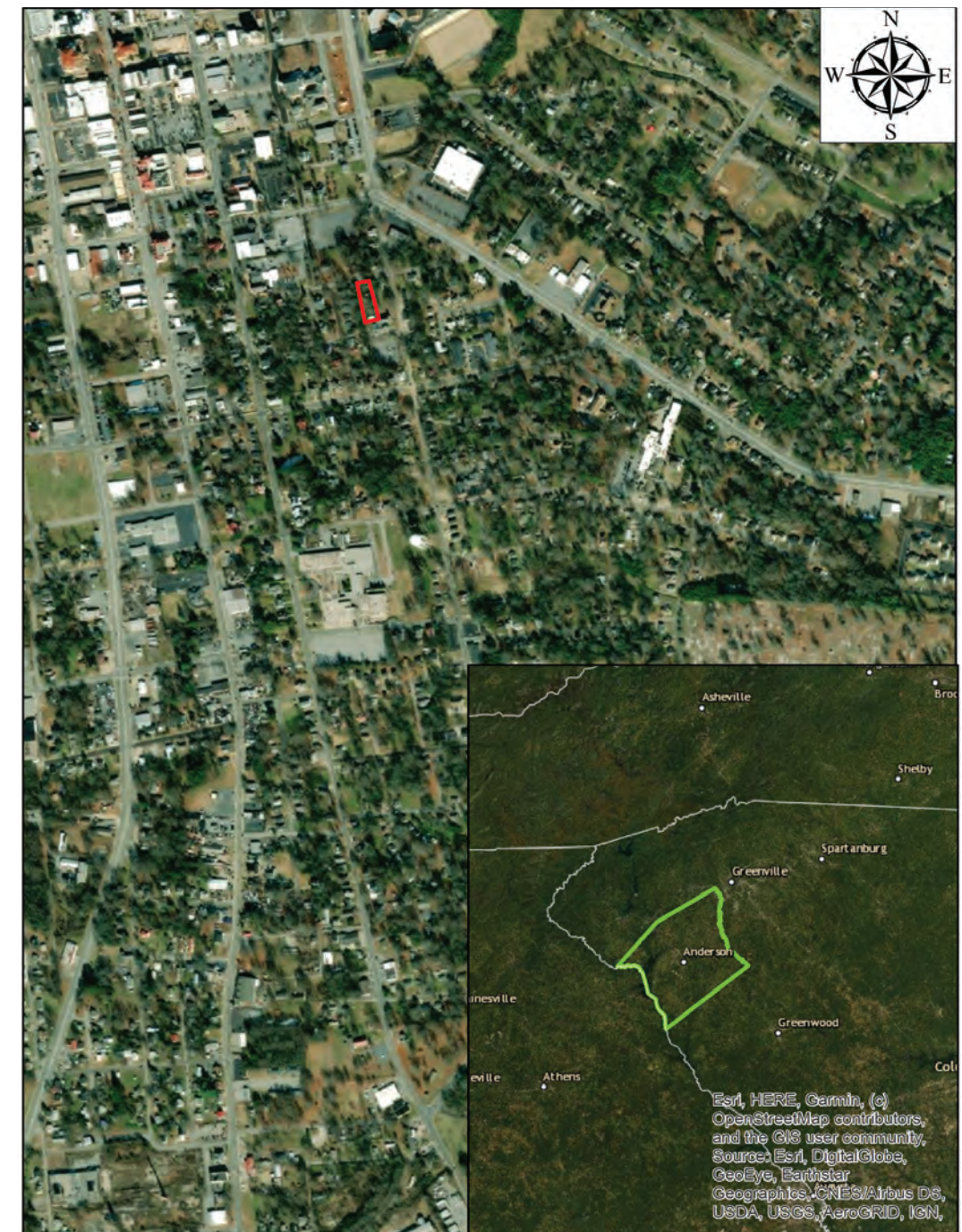
1960		Zeb Simpson (a); <i>Cleaner, Superior Cleaners</i> Andrew Day (b)	Brazlo Williams (a); <i>laundress</i> Mrs. Essie D. Harris (b); <i>laundress</i>	Chas Lomax; <i>Porter, Gables</i> Clarence Bobo (a rear); <i>Cook, Palmetto Lunch</i> Marion Glenn (b rear); <i>Employed, Crown Service Station</i>
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Site and Context

Before seeking to understand the intricacies and defining characterizes of each individual cottage, it is first important to analyze the neighborhood in which the Morris Street Cabins are situated. Sitting three blocks east of Main Street and four blocks southeast of City Hall in Anderson, South Carolina, the Morris Street Cottages are close to the urban core of the city. The four cottages occupy one lot with narrow street frontage along East Morris, extending back the full length of the lot with roughly regular spacing between each structure and general alignment to the eastern lot line. The cabins lie within a dense residential area displaced from any commercial buildings.



Compiled by Kelly Bulak and Shea McEnerney





Site Plan

Scale: 1/64" : 1' 0"

Drawn by Shea McEnerney

Recognized on the National Register for Historic Places is the Caldwell-Johnson-Morris Home situated on E Morris Street between S Manning Street and Gadsden Square. This residential structure, far greater in size and design than any within a two-block radius, brings with it an extensive background relating to Anderson history. Built in 1851, the structure lies one block west of the East Morris Street Cottages and may have had some relation to the Cottages given general timeline of construction and proximity.



Caldwell-Johnson-Morris Home

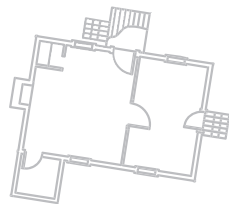
Focusing more closely on the East Morris Street Cottage parcel, there are several buildings of relation worthy of study. Situated several hundred feet southeast of the Cottages on South Fant Street is Bethel AME Church. While date of construction is unknown, it is noted to have been remodeled in 1959, and listed as existing on the property as early as 1918.¹⁹



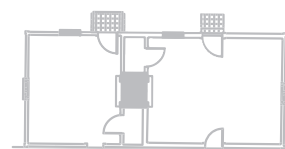
Bethel AME Church

In relation to other structures within a roughly two-block radius, the cottages are distinct in form and materials. Nearby residential buildings range in architectural type, including Victorian and turn-of-the-century bungalow with cottage stylistic influence. Consistent materials include masonry piers and porches, wooden siding, asphalt shingle and front-gabled entry bays. Five blocks west of the East Morris Street cabins on South Murray Avenue are several grand, neo-classical structures that stand out as relating to a period of grandeur and opulence in Anderson. Adjacent to these larger residences are several smaller, dual-unit structures that roughly share the same layout as the East Morris Street Cottages. While similar and seeming to be ancillary dwellings to the larger estates nearby, they maintain a far more uniform and grander usage of materials than those seen at the Morris Street Cottages. Seen below, the smaller dwellings consist of more ornate detail in paint, window formation, stoop-entry and porches. The relation that these smaller dwellings have to the Morris Street Cabins is similar, but far more ornate in wealth of design.

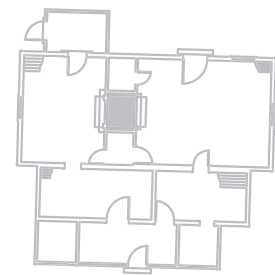




312



314



316



318

Cottage Analysis and Drawings



312 East Morris Street north elevation

Cottage 1

Descriptions of Use and Phasing

312 East Morris Street is a late nineteenth century single-family dwelling. The one-and-a-half story, wood frame building has a raised foundation with brick piers; CMU blocks were installed in the twentieth century between the brick piers and create an enclosed crawl space. The building has a side facing gable window, with pressed steel sheets for the roofing. The house is reached by CMU steps, with a stoop on the north façade. The north façade has three bays, with a door in the center and six-over-six single sash windows on either side. The east façade has a single bay with a door of the same width as the four windows. The south façade has two bays, which are both six-over-six single sash wood windows. A bathroom addition is attached to the south façade, starting from the westernmost corner to a few inches from the western window bay. The west façade has a brick chimney, which has a stucco finish. The east, north and west facades are clad in pressed steel sheets, that have a brick pattern and are painted yellow. The south façade is clad with wooden clapboards, which is an earlier exterior cladding for the building as it is seen encased under the steel panels of the other facades as well. The entire addition has wooden shiplap siding, with a small window in its east façade.

Initially, 312 East Morris Street was a one room structure with a rectangular footprint. The east façade did not have an egress in this original floor plan as the door sits where a window was previously. This is deduced as the doorway in the east elevation is narrow and is the same width as the four remaining window openings are two feet, four inches. The interior wall, which has a center door and divides the west and east rooms, was likely added at the same time as this east façade side door. This is demonstrated by the fact that both the east-exterior door, and the interior door have the same measurements, style and hardware. The hardware was made by Russwin Hardware. The company produced door hardware in the early twentieth century. The bathroom addition on the south façade and the corner closet in the west room were likely added around the same time in the mid-twentieth century. As technology advanced, the building received various upgrades, including electricity and indoor plumbing. Thus, 312 East Morris Street has three main building phases: the initial construction in the late nineteenth century, by 1893, the division of rooms and a side access in the early twentieth century and the bathroom and closet additions in the mid-twentieth century.

Materials and Methods of Construction

312 East Morris Street was built on a raised foundation with brick piers. Based on the observations of the consistency of material used throughout the foundation as well as the connections of the foundation to the building's framework, the foundation appears original to the structure and do not lend itself to the possibility that the house was moved to the site from elsewhere. The brick piers are located at each corner, with additional piers spaced between the corner piers. Due to the consistent shape and texture of the bricks, they were machine cut. The wooden sill on the foundation was cut using a circular saw. Similarly, the visible timber used for both the studs and the interior cladding exhibit circular saw markings. The framing technique used was balloon framing, with wire-cut nails throughout the structure. There are a handful of machine-cut nails, particularly noticed running vertically in one stud of the addition, along which a water pipe ran. Additionally, there are a few machine-cut nails underneath the house, though they are random in their placement do not suggest a distinct building campaign. Machine-cut nails were prevalent throughout the mid-nineteenth century, however, they were used and reused into the early twentieth century. The chimney was constructed using machine cut bricks, while the stucco encasing the bricks is a Portland-cement binder, which restricts the bricks from breathing, traps moisture and eventually leads to cracking in the cement layers. Vegetation has grown throughout the siding of the house as well as through the eaves; the vegetation has been uprooted, but some of the branches and vines remain.

General Conditions

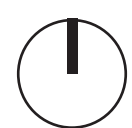
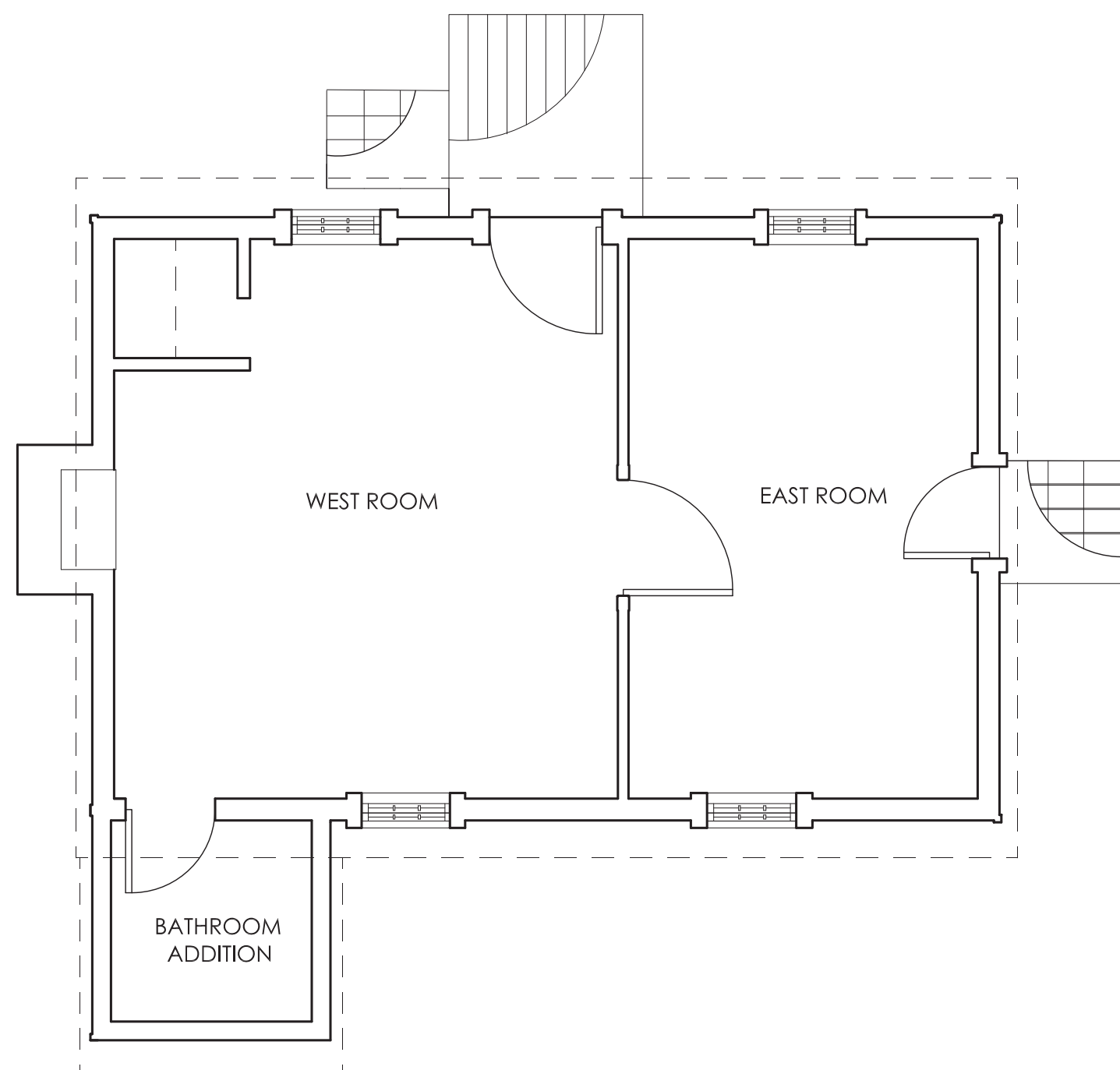
The foundation at 312 East Morris Street is in good condition. Both the bricks and the mortar are in good condition. The CMU blocks supply extra support around the perimeter of the house, however, the floor is bowing, so it is likely that the support-system in the crawl space is compromised. An attempt to create support is visible, however, it does not shore up the floor, but merely prevents further bowing. The landscape provides a natural slope, which moves any water from south to north, however, there are no obvious signs of water penetration or pooling, as the slope of the land allows the water to run through the foundation. The structure itself is sound; the walls do not show signs of bowing. The wooden cladding on the east, north and west facades were covered with steel sheeting, and while this cladding is in good condition, the wooden clapboards underneath may be

deteriorating. The wooden clapboards on the south façade are partially removed, due to an electrical fire that occurred inside the walls. The visible clapboards are in good condition, and even the wood effected by fire does not appear compromised. The floor of the addition, however, is nearly completely unusable due to the rotten floor boards from moisture of the bathroom, as well as leaks at the seam where the roof meets the southern wall of the original structure. The roof of the main structure has been replaced with pressed steel sheets, and is in good condition. The roof of the addition is poorly constructed and much of the east façade of the addition has water damage at the roof, trim and cladding where the eave and wall meet. The four doors of the house, which include two exterior and two interior doors, maintain their hardware. The four windows are missing their sashes. The northwest window is the most intact, with all but two panes of glass, from which the structure of the windows can be used as a pattern for restoration. Although the silhouettes of sinks and shelves were noted on the walls, all but a broken toilet were previously removed.

Compiled by Jessica Chumat, Nicole LaRochelle, and Tom Sutton

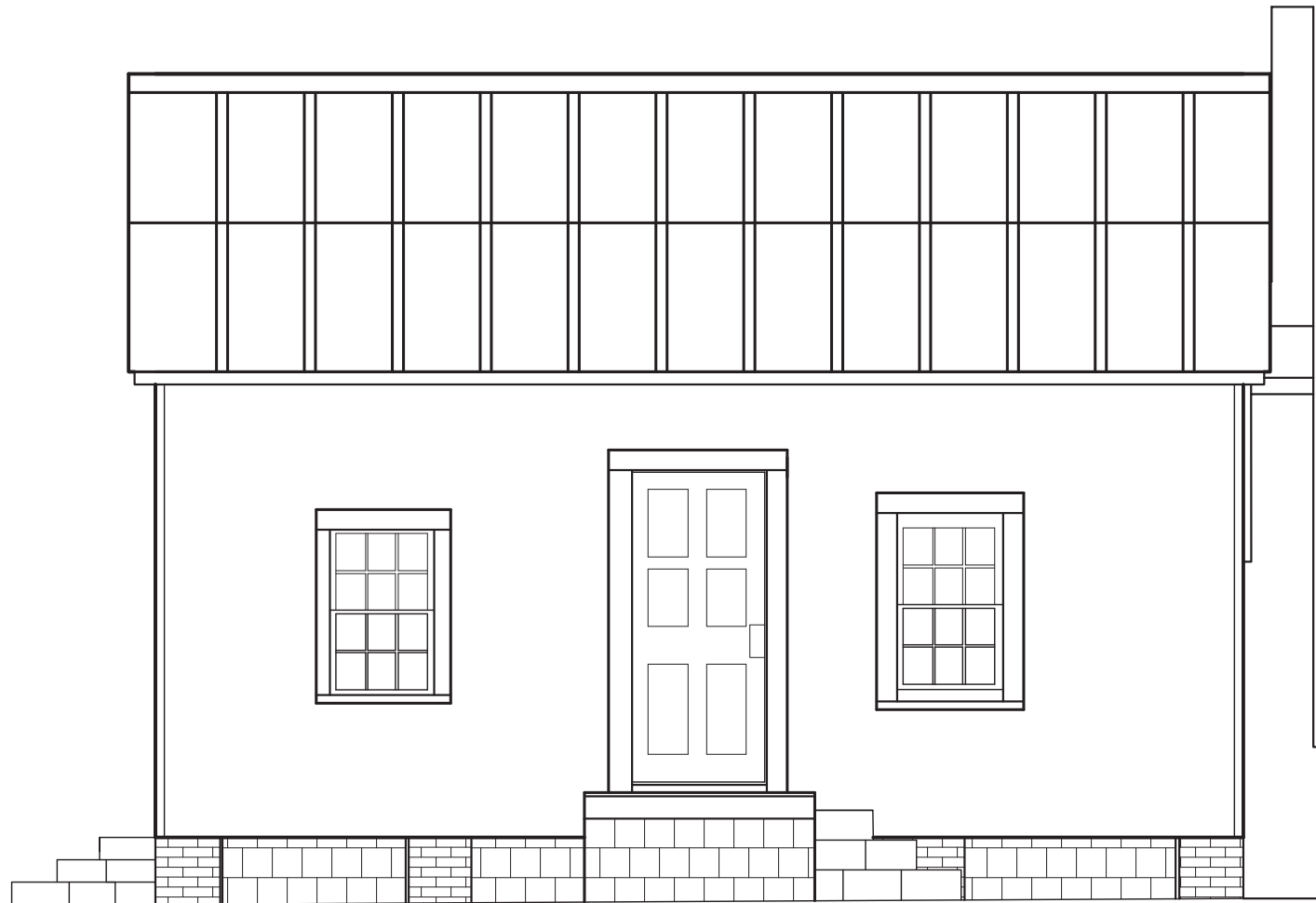


Student Nicole LaRochelle photographs an interior detail in Cottage 1



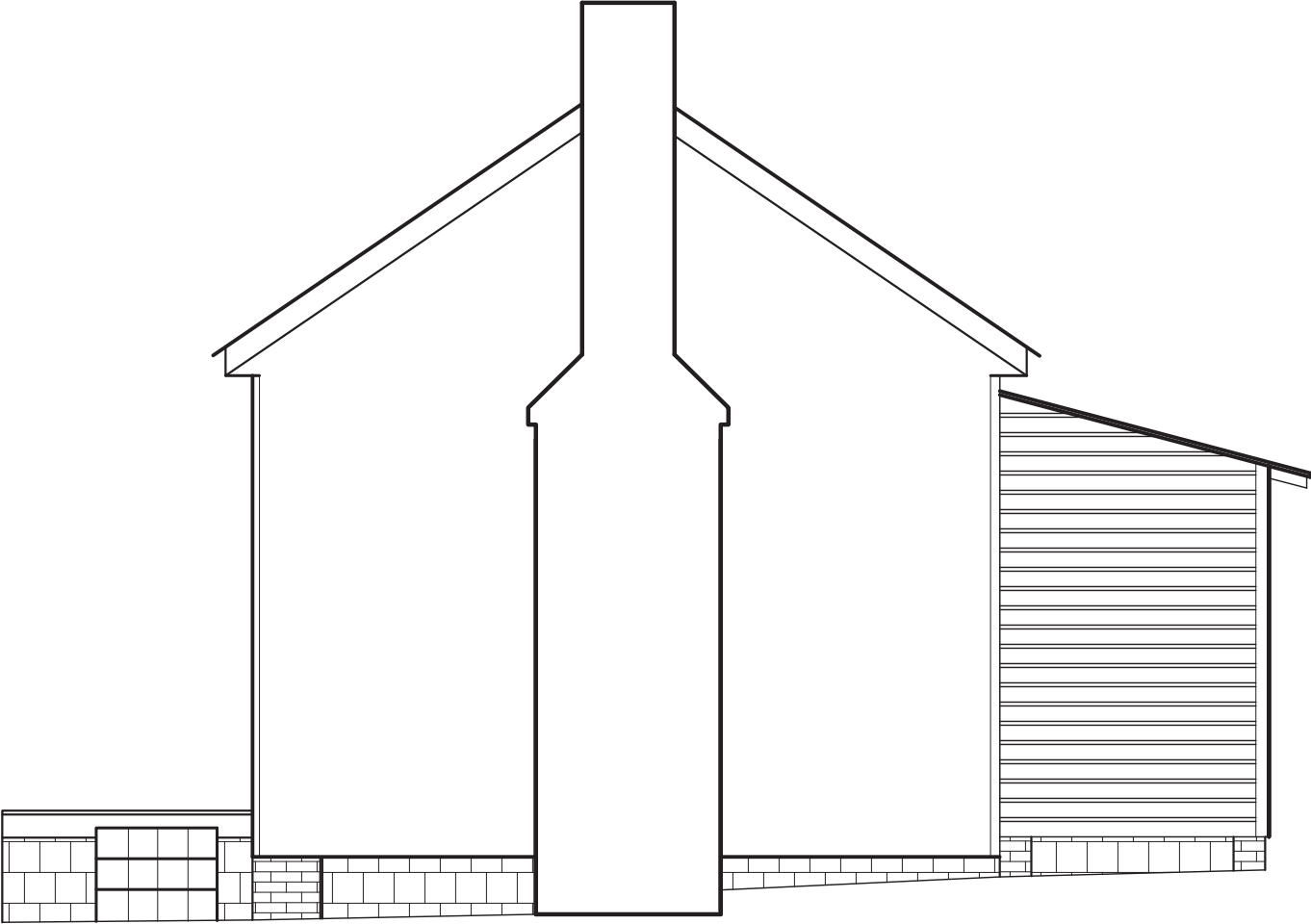
Floor Plan





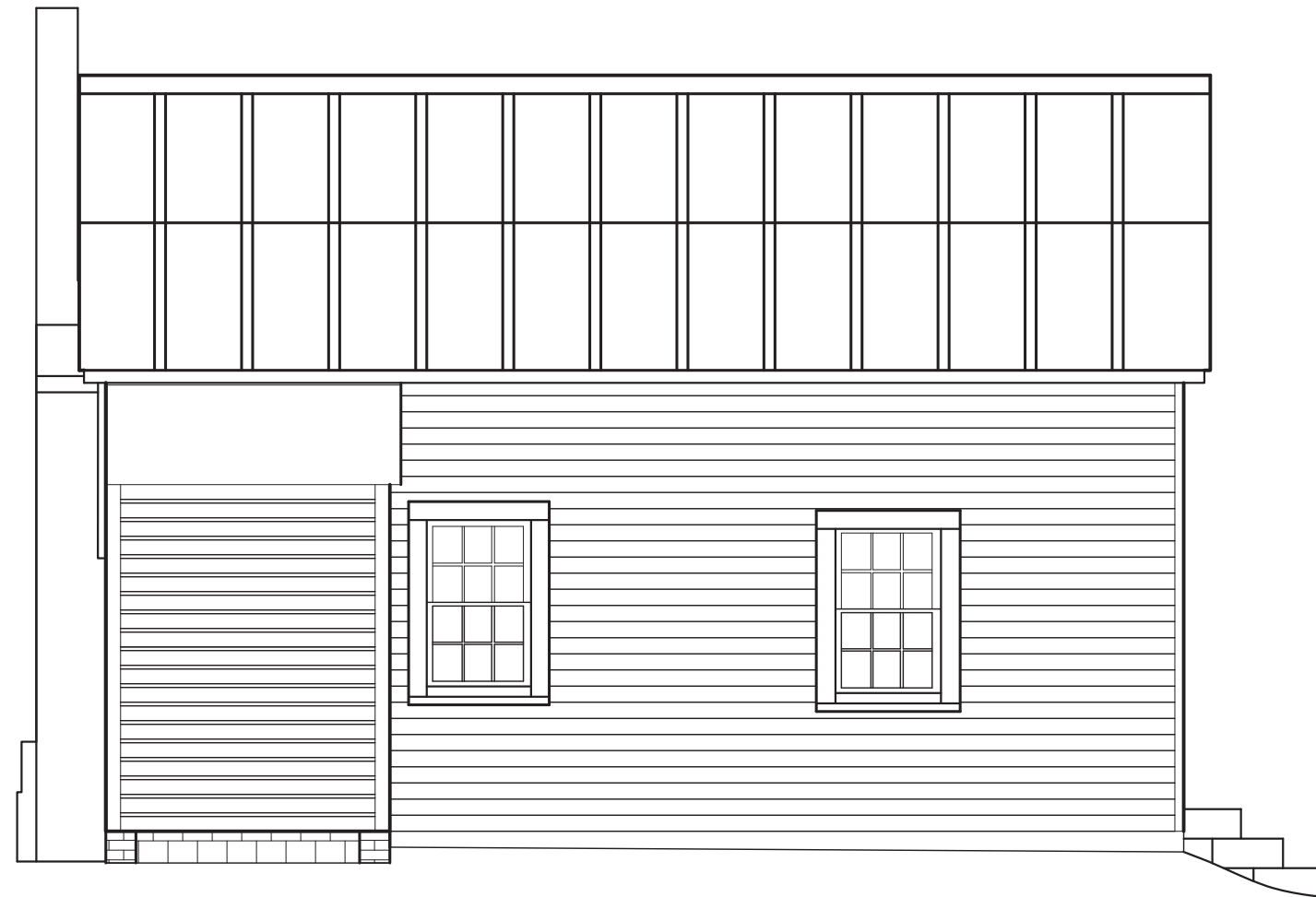
North Elevation





West Elevation





South Elevaton





East Elevation





East elevation with addition on north end, brick pier foundation with CMU infill



Door knob located on interior door



Painted mantel with infill and rustication of metal sheet



Shed-roof addition, eave and fascia detail, missing sash in addition window opening



Interior window frame showing six-over-six light frame



314 East Morris Street north elevation

Cottage 2

Descriptions of Use and Phasing

314 East Morris Street is a multi-family dwelling that was built sometime between the late-1870s and the mid-1890s. Overall, the structure is a single-story, side gable, wood frame building in form that originally sat on a brick pier foundation the foundation has been infilled with CMU block and coated in a Portland cement stucco sometime in the twentieth century. The masonry foundation sits on an incline with the primary, north, façade at a three and a half foot raised elevation, which slopes up the east and west façades of the structure until the ground plane levels out with the foundation on the rear elevation. The wood frame structure is sheathed in clapboard siding and topped with turn-metal roofing material that slopes down the north and south elevations as it stretches from the east and west gable ends. An off-center chimney stack creates a break in the roofline toward the western end of the building. The primary façade hosts four bays; two windows with six-over-six wood-frame sashes, and two, solid panel, hollow core door slabs which are accessed by similar, four-stair CMU staircases that run to a small CMU stoop just before each unit's entryway. The south façade hosts three bays; two doorways which lay opposite the doorways on the primary façade, and an elevated roof access panel between these two doorways, closer to the doorway on the west end of this façade. The east and west gable ends of the structure are identical above the raised foundation. Each end hosts a six-over-six wood-frame window sash that sits off-center to the north of each elevation. In the half-story above the windows at each gable end are small vents for ventilation of the attic space. Extending south from the south elevation there are foundational remnants of a former addition with two, identical cast-iron plumbing stacks used at one time to supply water and waste facilities to each family dwelling in the structure.

In its first campaign, 314 East Morris was a rectangular, one room dwelling with an exterior chimney; this first campaign is now the east room of this two-room dwelling. The west room extension appears to be a later addition to the structure, made evident through a continuous break in materials comprising the framing, siding, soffit and roofing material along the eastern edge of the chimney stack that rises above the roofline. Only one original door slab – a four-panel bishop's door – remains in the south elevation doorway of the east room. The two rooms are physically separated from one another on the interior, each with its own primary and secondary doorways; no internal communication between the

two spaces exists. 314 East Morris Street is one of the cottages which housed more than one household, as research into the census data shows. The depth of the masonry firebox and chimney stack allows for identical closet spaces on either side of the fireplace; one accessed from each dwelling independently. With the western addition completed, the interiors received few upgrades in terms of finishes; at some point in the twentieth century each unit got upgraded with electricity and new wall-coverings of bead-board paneling, the fireboxes were also enclosed and fit with panels for stove pipes. The south elevation also hosts a later addition which allowed each unit to receive running water, the plumbing stack and foundation remains mostly intact while the remainder of that addition has been removed due to site-safety concerns.

Materials and Methods of Construction

314 East Morris Street originally sat on raised, brick pier foundations. Most of the remaining piers on the east end of the structure appear to be original, based on observations of the building was constructed on site and not moved to its current location at a later date. The uniform shape, size, and color of the bricks used in the pier construction reveal that machine made bricks were the chosen building material. The space between the brick piers has since been infilled using CMU block creating a solid, continuous raised foundation around the dwelling. Both large, wooden sill plates – for the original east room and western addition – have saw marks indicative of circular-sawn lumber. Similar circular saw marks are visible on the dimensional lumber in the gable roof as well as on all visible studs and weatherboards. The Balloon-frame framing method was utilized in the construction of this dwelling, with both machine-cut and wire nails used as the fasteners within the building system. Wire nails are more readily used than machine-cut nails, which is not uncommon as machine-cut nails were used heavily during most of the nineteenth century and re-used as material salvage during that time through the early twentieth century. The clapboard siding is 1x6 inch lap boards that host a four and three-quarter inch reveal. The soffit is also comprised of varying widths of one-inch-thick lumber. The window casings and corner boards are made of similar, dimensional lumber. The majority of the exterior woodwork is painted in a neutral tone, except on the south elevation where the former addition's interior was done in a bright blue hue. The roof is clad in a 5V turn metal material with remnants of a red paint job. The chimney stack has been coated in a layer of Portland-

cement based stucco, but attic access reveals that the chimney stack was constructed using machine-made bricks. Though recent landscape maintenance has occurred, signs of overgrown vegetation linger on the siding, roof and within the framing system of the structure.

General Conditions

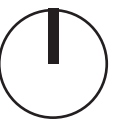
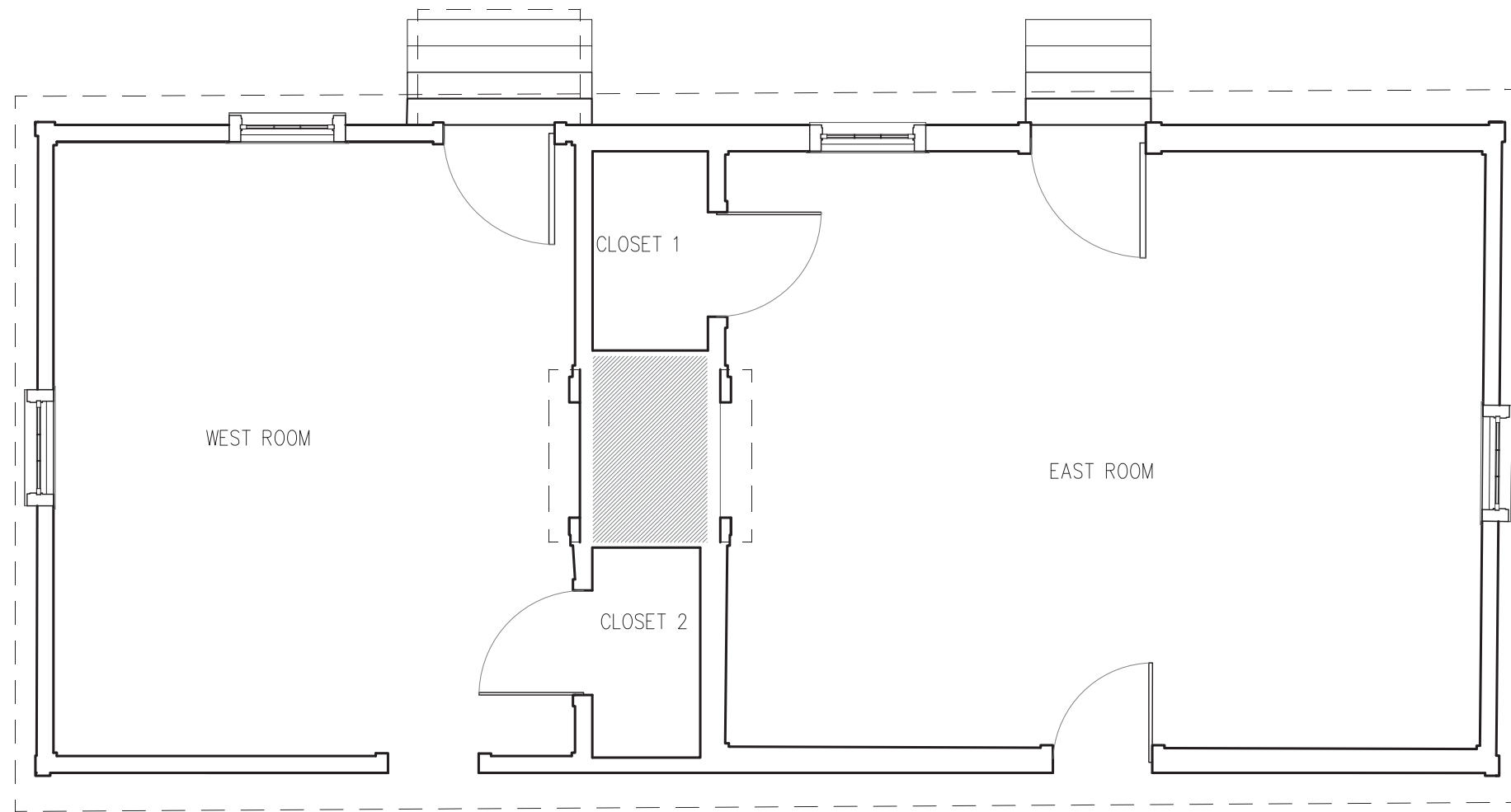
The foundation supporting 314 East Morris is in stable, good condition. All brick masonry found in the original foundational piers remains intact and has been further strengthened by subsequent repointing and repair using Portland-cement based mortar, including on the inner piers. All exterior piers have been reinforced by the addition of CMU block infill and a stucco top coat on the exterior façade of the foundation. Three floor joists supporting the floor system on the western end of the west room have failed at the south façade and will require either a sister attachment or total replacement of the piece. The flooring in the east room has not failed yet, but a noticeable slope from west to east ends of the room is present. The flooring in the west addition is in good condition. The high ground slopes down from the south elevation to the north, and the continuous foundation restricts the flow of water in times of inclement weather. Though no standing water was present during the investigation, the crawl space ground was noticeably more damp than the surrounding terrain. The wood clad siding on the north, east and west elevations is in good condition, though areas of rot and trim loss are apparent in the soffit along the roof eaves and gable ends. There a number of areas of loss, or removal, of siding on the south elevation. All four window units in the dwelling are fully intact, six-over-six wood sashes, casings and trim. Three of the four doorways have existing, working door slabs while the fourth doorway in the west room addition is open when the plywood protective sheathing is removed. The two interior closet doors – one in each room – are in good condition, and remain in working condition. The roofing material, though mostly intact, has begun to fail in places as it is littered with pinholes from rust throughout and any flashing that once existed around the chimney stack as it rises above the roofline is now gone. The roof has failed the most at the northeast corner, where is strip of corrugated metal sheathing has been installed to continue weatherproofing the east room. The interior ceiling and wall-cladding is generally in condition and the bead board strips are only in need of re-attachment in places in either room. The fireplaces in each room appear to be in good

condition, though investigation into the condition of the fireboxes themselves was not possible given the infill placed in each firebox to accommodate prior stovepipe installation. The east room has been stripped of all interior finishes such as furnishings and other elements while the west room acts as storage for the architectural pieces salvaged from the south elevation addition's demolition. Both units are accessed from the north elevation by a four-stair, CMU block staircase and matching stoop. The entryway to the west room is covered by a low awning made of 2x4 dimensional lumber, a half-inch sheet of treated plywood and asphalt shingles which hangs out over the stoop and first two steps.

Compiled by Elizabeth Bellersen, Daniel McKnight, and Patricia Ploehn



Student Daniel McKnight measures a Cottage 2 mantelpiece





North Elevation





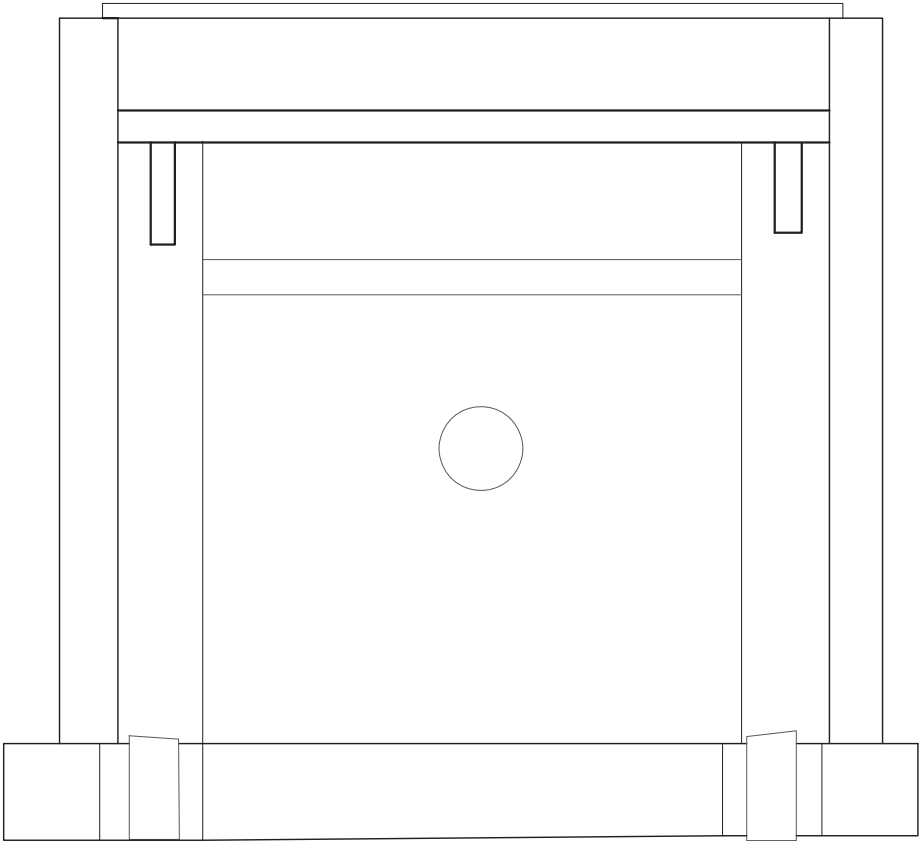
West Elevation



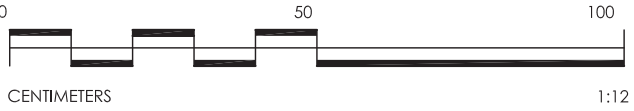


East Elevation





Interior Elevation





West facade window



West facade showing sloping topography



South facade showing remnants of the addition



Metal seam roof and remnant of addition on the south facade



West room architectural piece and fireplace with extruded brick infill



East room mantelpiece



316 East Morris Street north elevation

Cottage 3

Descriptions of Use and Phasing

316 East Morris Street is a single story, side gable building with an off-center brick chimney, medium pitch roof, minimal eave overhang and asphalt shingles. Multiple stages of shed roof additions have been constructed at the building's rear. The primary façade consists of three bays, with a six-over-six double hung wood sash window at the northeast corner followed by a wood door in the second bay. The third bay, located at the northwest corner, functions as the building's main entrance and is of wood construction with a diamond shaped window in the upper portion. A raised, shed roof porch extends from the primary entrance and is constructed of exposed two-by-four lumber with horizontal bracing. The porch has wood floor boards, rests on brick piers, and is accessed by a southeast facing screen door.

The building's west elevation has a central, six-over-four window and roof vent in the gable peak. The bottom sash of this window has been repurposed as evident by its sideways orientation and exposed sash-weight cutout along the upwards facing side rail. Utility connections from the mid-to-late 20th century are attached next to the window. Mirroring the west elevation, the east elevation has a centered six-over-six double hung wood sash window and roof vent in the gable peak. The south elevation shed roof additions are of a much lower height than the primary mass of the building. This elevation's three bays consists of two windows covered by modern, engineered wood panels flanking a central doorway with a composite-wood, hollow door.

The primary mass of the building is clad in metal sheets with a faux brick pattern laid on top of wide, wood board interior sheathing. The additions are clad in channel-lap wood siding with the center portion being clad in wide-reveal composite wood siding. Foundation material varies with the primary building resting on a brick perimeter foundation. The rear additions rest upon a combination of brick piers and construction masonry unit (CMU) infill.

Materials and Methods of Construction

Interior finishes vary with the two largest rooms being clad in bead-board paneling on both the ceiling and walls with a shallow cornice bed molding. Both rooms are connected by a doorway to the south and share a central chimney that has seen its fireboxes bricked in for wood stove conversion in the early 20th century. The brick chimney appears to be constructed with hand-molded brick and soft lime mortar indicating mid-to-late 19th century materials and likely the oldest visible components in the building.

The additions are finished in drywall on the walls and ceiling with porcelain plumbing features from the mid-to-late 20th century seen in two bathrooms. The building has had electrical systems installed throughout including knob and tube elements from the early-to-mid-20th century, as well as modern outlets and wiring from the late 20th century. Walls and ceilings have had several campaigns of paint applied throughout.

Framing is scantily visible, but construction members appear to be of 20th century dimensions with circular saw marks and wire cut nails. Although difficult to investigate, corner bracing and mortise and tenon joints typical of 19th century buildings appear absent from the building; instead, balloon framing techniques commonly seen in the late 19th and early 20th century buildings are employed.

The building's roofing system is a mixture of historic and modern material. Construction is simple with no tie beams or post trussing; rather, the roof consists of common rafters and what appears to be repurposed sheathing boards for purlins. Overlaid is engineered-wood-board sheathing and an asphalt underlayment—a modern repair. The roof-wall junction does not appear to be joined with mortise and tenon work and instead appears to be nailed in place with wire nails. Dimensional aspects of the lumber, circular saw marks and use of wire nails would suggest late 19th or early 20th century materials, excluding the modern roof repairs.

General Conditions

Upon investigation, building systems and materials found within 316 East Morris Street are in a varied state of condition with certain elements in need of urgent repair. Constructed from historic material and a principal character defining feature, the brick chimney is the chief area of concern as this component shows significant cracking and imminent signs of failure. Further investigation and structural shoring are highly recommended. Surrounding the chimney, the building's gable roof appears to be in relatively good condition and recent repairs seem to be preventing moisture intrusion. However, the shed roof additions are showing signs of significant roof failure and need repair or replacement.

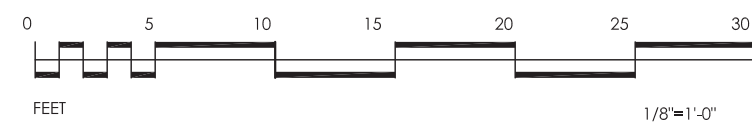
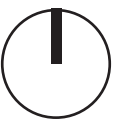
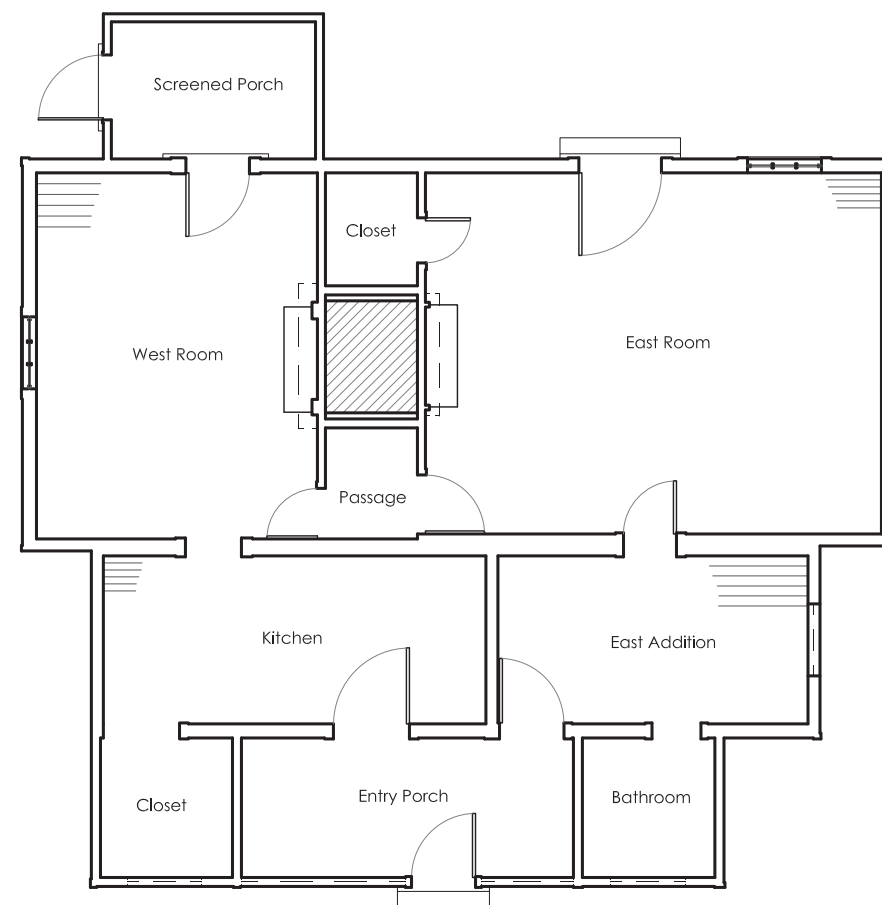
Additionally, the framing system of the original building appears to be in good condition minus the east interior wall near the chimney where severe bowing indicates significant structural failure. Throughout the various additions, walls and framing components show greater signs of wear and potential failure. Drywall is broken in several places and multiple campaigns of repairs have been made as evident by the use of engineered wood panels.

As for the cabin's exterior, siding and cladding material are in overall good condition at the oldest part of the building with the additions being in a state of significant disrepair. Wood sheathing boards are well protected and in excellent condition with the exterior metal panels only being bent and pulled away from the building in a few locations. By contrast, the additions with their channel lap and wood-composite clapboard siding require attention. Paint has failed throughout and the wood-composite siding on the south elevation is broken in several areas. As for fenestration components, the door at the south elevation needs replacement and several of the windows throughout the building have broken glass panes; otherwise, these components are in fair condition.

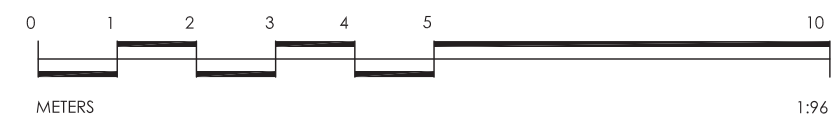
Compiled by Isabella Gordineer, Branden Gunn, and Neale Grisham



Students Isabella Gordineer, Branden Gunn, and Neale Grisham outside Cottage 3



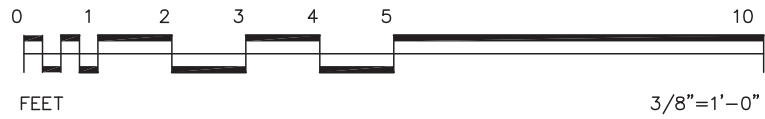
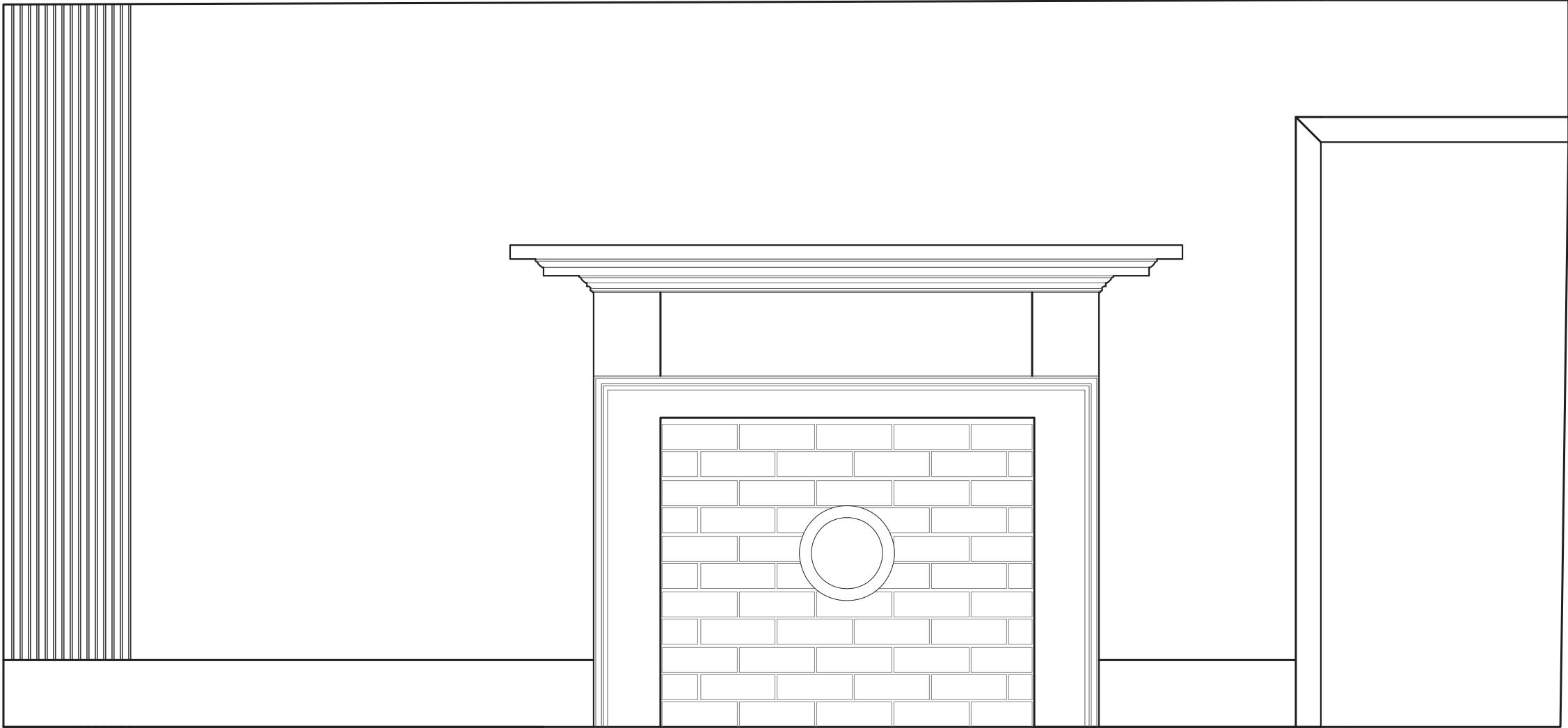
Floor Plan





North Elevation





Interior Elevaton





Mantel with brick infill and painted beadboard siding



West facade



Brick pier foundation with extruded brick and portland cement mortar infill



Corner post with wire nails and extruded brick pie foundation



Door opening and surround



318 East Morris Street north elevation

Cottage 4

Descriptions of Use and Phasing

318 East Morris Street, constructed between the late 1870's-1892, has experienced many phases of construction using some reclaimed material and nearly one hundred years of continuous use as a residence. The building as it stands currently is two bays wide and constructed of diagonal brace dimension lumber framing upon sills of varying ages, some reused and hand-hewn; It is built on a brick pier foundation. The roof is a side gable with singular windows on either gable end as well as three windows, one a portion of the bathroom addition and the other two as parts of both the east and west rooms, on the rear façade. All windows are six-over-six double-hung sash windows. The walls are clad in wooden clapboard, however, the east façade is clad in an engineered wood. A 5V metal roof surrounds a central chimney that has been stuccoed on the exterior. Two porches are attached to either entryway on the front façade, each with a 5V metal roof and various sizes of likely reused wooden posts.

The structure, currently rectangular in plan, was originally constructed as a one room, single family dwelling. A later phase of construction resulted in the cabin being expanded to a two-family duplex, complete with dual entries on the north façade. Evidence of many layers of wallpaper on the east, original portion of the structure compared to a lack of wallpaper on the western portion of the building are indicative of the east side having been constructed and occupied for much longer than the addition. The deterioration of the large sill plate on the east side is suggestive of having originated during the first period of construction, rather than the more intact sill plate and brick pier on the west side of the building. The secondary phase of construction included the building being expanded to the dual-entry duplex, likely unconnected to accommodate two families. This phase is corroborated by the presence of diagonal braces at the center of the building, meaning at one time, the chimney was exterior and the building was much smaller until being enclosed for expansion. The next phase of construction resulted in the alteration of numerous interior finishes, circa 1930, in which bead-board siding was applied to all interior walls and the central fireplaces were filled to allow the addition of coal burning stoves, corroborated by the discovery of coal just below ground level. Additional phases of alterations included the addition of a kitchen with linoleum flooring and electrical wiring for appliances and light fixtures. A third, shed-like addition was constructed using primarily plywood to house a shower and toilet circa 1983 when the toilet was manufactured.

Materials and Methods of Construction

Constructed in phases, the initial materials and methods include a brick pier foundation, which still exhibits evidence of hand-molded brick alongside newer, extruded brick repairs. In many areas, the pier foundation has been filled with CMU block. The diagonal brace framing coupled with large sills aids in the dating of the building's construction to somewhere between 1870 and 1890. The eastern, oldest portion of the cottage contains evidence of the oldest construction techniques seen on the property: Handmade brick, a hand-hewn lumber sill, which was likely reused, large corner posts, a wrought nail, diagonal brace framing, and distinct campaigns of interior finishes. These features could suggest that the cottage was constructed pre-1870, but the building would likely include mortise and tenon joinery if this were the case. Instead, these older materials may have been reused. Further, more destructive investigation is required to gain a more finite date for the building. The flooring, which is likely unoriginal to the construction of the building, is done in the tongue-in-groove method alongside a rear closet door. Clapboard siding, which is still present today, was likely used consistently throughout the building's lifespan, and the roof, now clamped metal, is a much later replacement of the original roofing system. Nails were visible in several areas of the building, and were primarily a mix of wire and machine cut nails. The machine cut nails were present in the framing of the building, whereas the siding contained the majority of wire cut nails, likely due to being a later replacement. A singular wrought nail was present in the framing on the east side of the front façade. While it was likely reused, the wrought nail reinforces that the left portion of the cabin is older. Circular saw marks were visible both on the interior and exterior of the structure on framing members and interior beams.

General Conditions

The overall conditions of 318 East Morris Street are fair, with few problems of an extremely critical nature. The landscaping surrounding the site has been cleared save for some thorns and weeds that have begun to grow between the clapboarding and framing on the rear façade. The foundation, having undergone some patching using extruded brick and Portland cement, is largely secure. The cladding of the building, particularly on the rear left facade, is experiencing rot and deterioration. On all facades of the building, however, there are areas of loss on the clapboarding that has exposed the framing system to weathering. The paint on the exterior of the cladding is largely missing due to a lack of continued

maintenance. The windows throughout the building are experiencing extensive .amounts of rot and deterioration, including many panes of broken glass. The roof is largely secure, however, the presence of water throughout the building suggests that there are areas allowing water penetration. The flooring, as a result of water penetration, is damp in large swaths. Interior finishes are minimal, and are suffering from water penetration. The most vulnerable is the historic wallpaper that is present behind the bead board. Large water stains indicate damage that has already been done, and the presence of water will continue to break down the layers of paper. The first and most critical priority for addressing conditions is mitigating water penetration. While the building is structurally sound now, the presence of water is a cascading problem, meaning it will be a catalyst for the failure of many materials and building systems if left unmitigated. Water is likely entering the building from three sources. The first is the widespread, moderately severe deterioration of the building's clapboarding. The exposed framing and lack of building insulation mean that when the clapboarding fails, water is able to directly penetrate interior walls and their finishes, rot framing, and seep into the floor. Another source of water penetration is from improper roof drainage. The lack of gutter and minimal roof overhang in some areas means water is likely running directly off of the roof and into the building in several places. The third area of penetration comes from improperly insulated doors and windows. Areas of loss in the doors and windows, and improper insulation done with newspaper and carpeting allow moisture to seep into the structure and rot to form in doors and windows. In order to maintain the well-preserved nature of many of the building's materials and finishes, it is of critical importance that measures be taken to prevent further water penetration. The second conditions-related priority for 318 Morris Street after preventing water penetration is to address the separation of the walls from the roof of the building. It is important that this is addressed within the next months or year in order to ensure structural stability and prevent the condition from self-reinforcing, or continuing to worsen itself. The walls bow out as they increase in elevation due to the lack of a central tie-beam inthe roof system. This problem, if allowed to persist, will become critical to the stability of the building. A thorough assessment of the roofing system is necessary to determine how much intervention is necessary, however, it is likely that the insertion of a central tie beam will be required to stabilize the structure in the

future. Conditions that need to be monitored, while not critical in nature, are important in ensuring the longevity of the structure. Given the age of many of the building materials, including many of the foundational bricks, sills, nails, and framing, it will be important to take note of changes in the condition of these elements. With preserving as much historic fabric possible in mind, the practice of thoughtful repair with like historic materials will be crucial to mitigation potential problems with other building systems.

Compiled by Travis Galli, Riley Morris, and Maria Short



Students Riley Morris and Maria Short complete a measured floor plan field drawing

Wallpaper

Wallpaper was discovered on the rear wall of the left side of cottage 4. Underneath the beadboard siding, five distinct layers were identified including wallpaper, cloth and newspaper. The organization, listed oldest to most modern, was as follows:

1. Newspaper
2. Cloth backing
3. Wallpaper
4. Newspaper
5. Wallpaper

The wallpaper sample that was taken from cottage four far surpassed wallpaper evidence from other cottages, alluding to many possibilities related to cottage four being lived in for much longer, its initial residents being of a more prominent status, or that the wallpaper was provided from a much larger and wealthier associated building. The first layer of newspaper included some legible text reading “Tile Co.,” “central railroad” and “Oakland Cemetery”. The layer that followed was cloth backing, a grade of interior finish that is not often seen in wallpaper application in poorer dwellings. The cloth backing would act as a way for the wallpaper to adhere more securely and yield a smoother finished application. The first layer of wallpaper, when analyzed underneath a microscope, appeared to possess fibers more concurrent with early, handmade paper that included textile fibers. This is important to note because this textile paper fell out of fashion after 1835 in the United States. It is possible that the high-quality paper and cloth backing were left over from an associated structure and used in the cottage, or that the resident at the time was more socially or financially prominent than others. Speculations aside, further study will be needed to potentially match the wallpaper’s pattern to a historic pattern book or determine if another Anderson building had the same interior finishes. The layer of textile paper was covered with another layer of newspaper in the second campaign of wallpapering. This newspaper layer was covered by the second layer of wallpaper, a floral pattern similar to that of the first wallpaper layer, however, the brittle nature of the second layer suggests it was not handmade, but rather machine-made paper containing wood-pulp and other less expensive ingredients. The beadboard that covered all historic layers of wallpaper is circa

the 1930’s, therefore these wallpaper layers were applied prior to that date. As mentioned previously, further investigation into the extent of the wallpapering, the manufacturer, and the patterns is necessary to precisely pinpoint the dates of application for the layers. The preservation of these layers of interior finish is important in understanding the extent of decoration in the cottage and can lead to information related to the status and connections of those who occupied the cottage at that time.

Wallpaper analysis conducted by Riley Morris



Northeast corner showing diagonal bracing resting on a hand-hewn sill plate



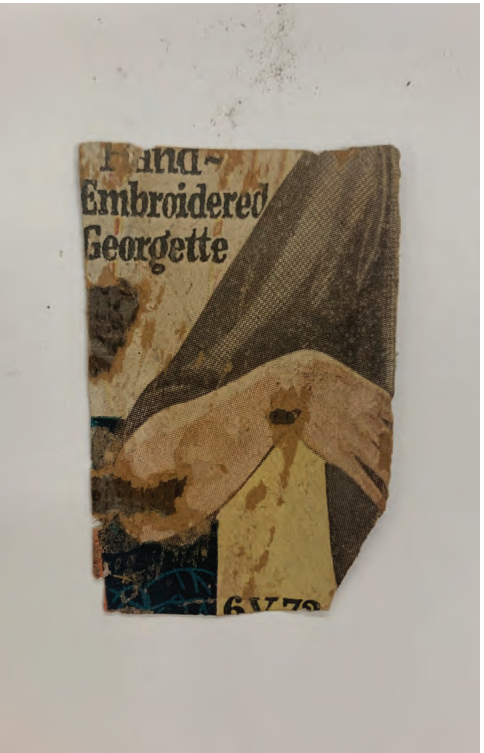
Layer 1, newspaper



Layer 2, fabric underlay



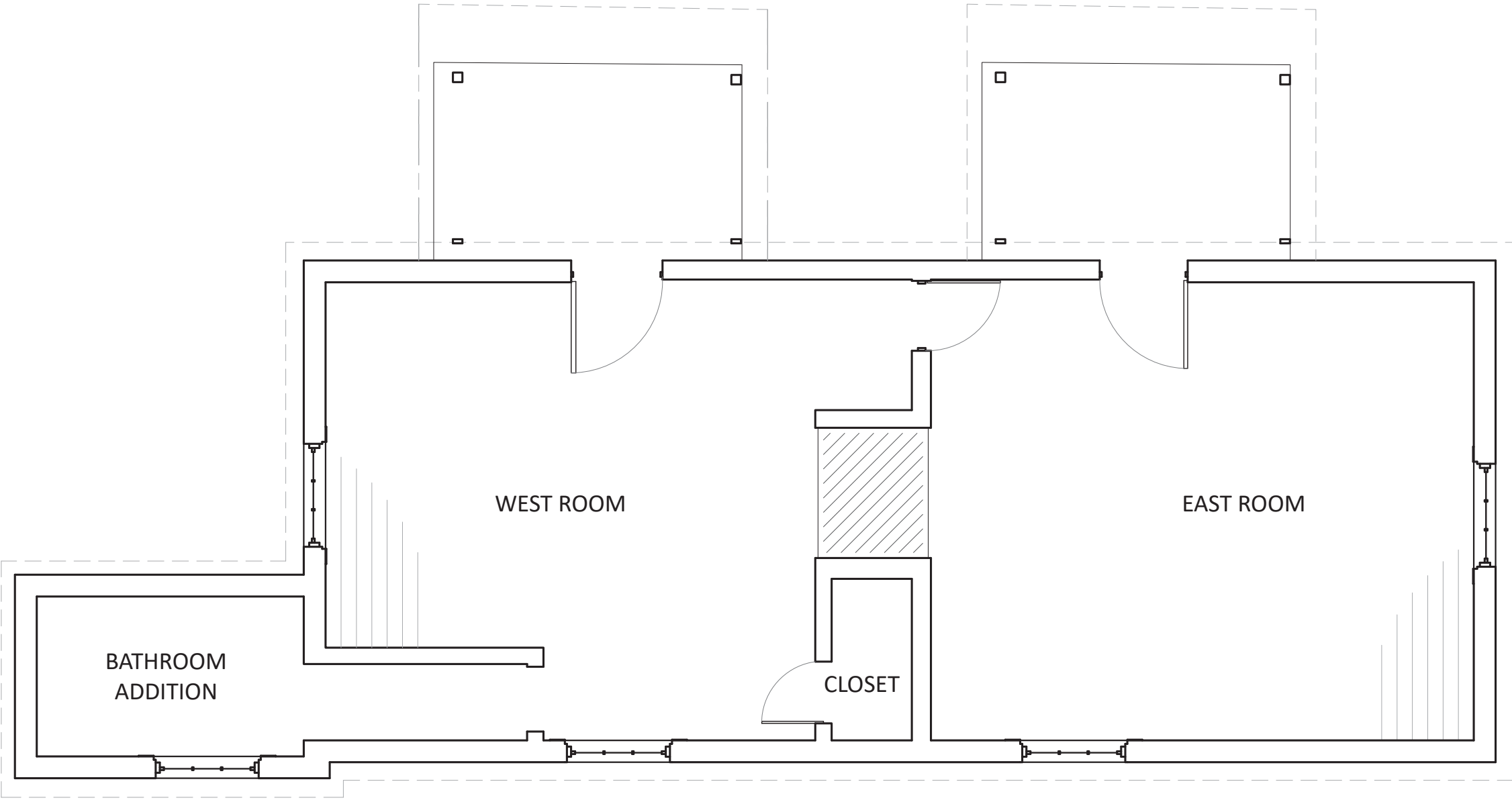
Layer 3, wallpaper



Layer 4, newspaper

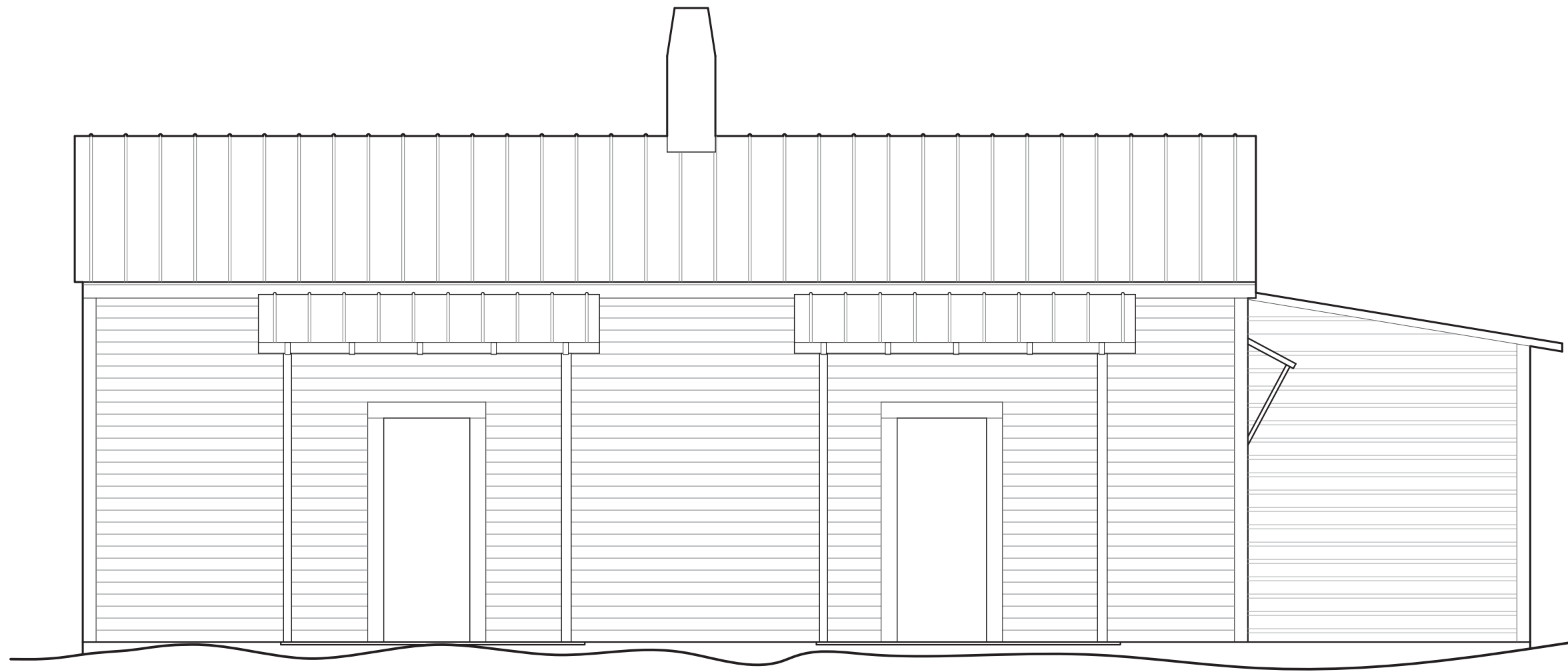


Layer 5, wallpaper



Floor Plan





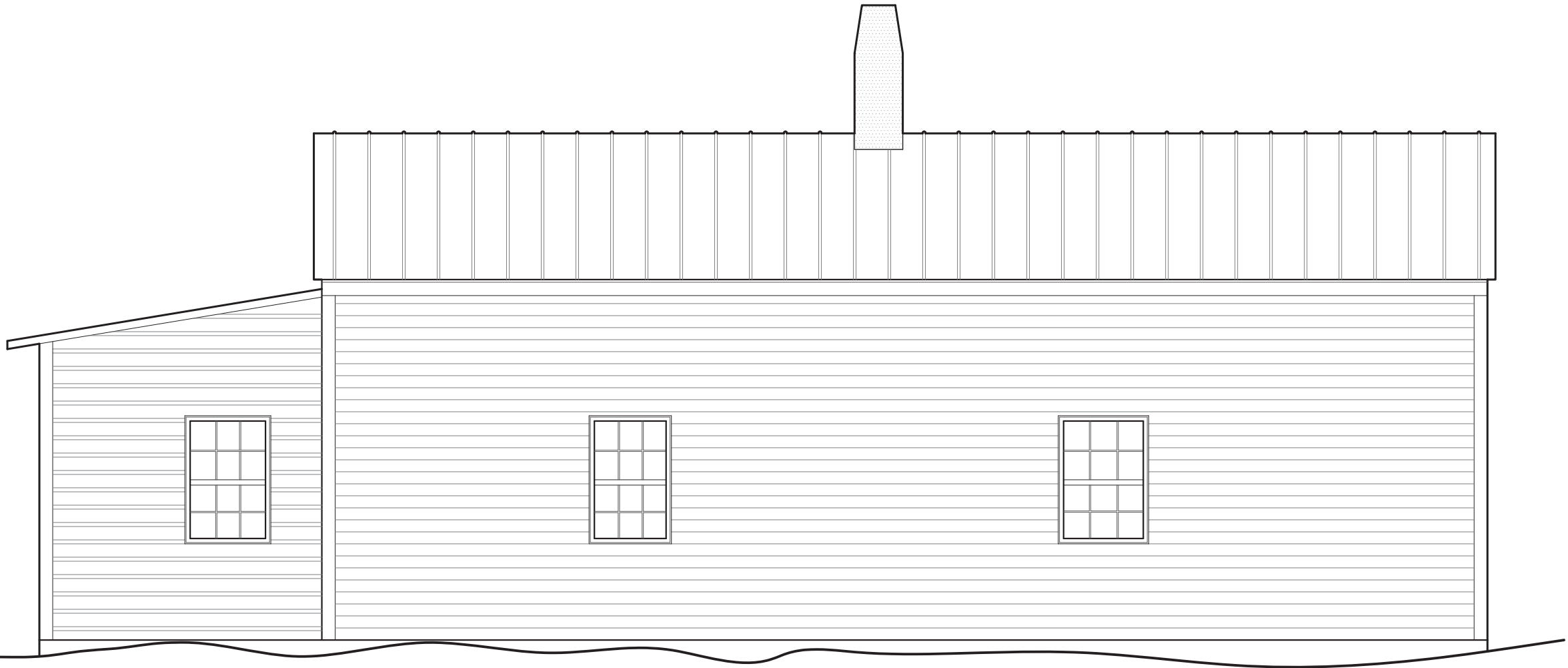
North Elevaton





South Elevaton





South Elevaton





South Elevaton





South facade showing different heights running along roofline



Northeast corner showing diagonal bracing resting on a hand-hewn sill plate



West elevation showing bathroom addition and porches



Southeast corner



Various siding used on original building and bathroom addition



Floor joist at northeast corner showing circular saw marks and the reuse of materials such as a hand-wrought nail



Brick pier foundation at southeast corner, utilizing both hand-molded and extruded bricks

Cottage Comparison

The four East Morris Street Cottages, arranged adjacent to East Morris Street in Anderson, South Carolina, are components of a larger picture related to post-civil war Freedman's housing. Drawing out the major phases of construction at each building and comparing them to related buildings with known construction dates is crucial to understanding the era and story of these buildings. Subtle changes in materiality and construction techniques between each cabin have contributed to the development of a chronology of construction for the structures. The eldest portion of cabin 4 is likely the oldest building campaign on site given the more numerous layers of interior finishes, the presence of older nails, and more dated framing techniques, though these could possibly be ascribed to the use of recycled materials. Cottages 2, 3, and 4 were likely constructed between 1870 and 1885, beginning with the construction of cabin four and continuing in descending order. Cottage 1, the most significantly different of the four, is most likely to have been constructed at a later date, however by 1892 all four cottages are seen on the deed of the property.

Investigation into the East Morris Street Cottages revealed notable commonalities as well as evidence of building methods and materials typical of the late 18th century and beyond. Aside from similarities in size, massing and scale, each cottage shares a similar floor plan with a central chimney flanked by two rooms, aside from cottage 1 which is constructed with an external chimney on the west elevation. Comparable shed-roof additions have also been constructed at the rear of cottages 2, 3 and 4.

Each of the four cottages were constructed with a prominent brick chimney likely used for both heating and cooking purposes. Collectively converted to wood burning stoves in the early 20th century as evident by brick infill and stove-pipe flashing, cottage 1 was built with an external brick chimney on the west facing elevation. By contrast, cottages 2, 3 and 4 have a central chimney with mirrored fire boxes facing the east and west rooms of the cottages. It is assumed that these chimneys were exterior features similar to cottage 1, each serving a basic, single room dwelling. At some point in the late 19th or early 20th century, additions on cottage 2, 3 and 4 were constructed and large exterior chimneys were modified to host the flume of coal burning stoves heating the flanking rooms.

Foundations are another area in which the cabins reveal distinguishing information. Cottage 1 is constructed on a series of extruded brick piers - a material commonly, but not exclusively, seen in buildings constructed post 1880. The foundations of cottages 2, 3 and 4 are constructed of materials similar to their respective chimneys, featuring hand-molded brick typically produced prior to the 1870's, but are done in combination with modern brick interspersed throughout. The additions of buildings 2, 3 and 4 are supported by a combination of extruded brick piers and construction masonry unit (CMU) infill, suggesting multiple repair campaigns.

Brick used in the construction of the four chimneys appears to be a combination of hand molded and machined brick. Molded brick, as evident by their uneven shape and inconsistent firing, is seen in the chimneys of cottages 2, 3 and 4. A soft lime mortar typical of this construction period is also present. By contrast, brick used in the cottage 1 chimney appears to be newer, likely 1890's, as evidenced by their uniform, machined shape and consistent coloring representative of late 19th and early 20th century kilning.²⁰

Framing techniques, materials and tooling marks are similar among the four cottages. These include a combination of brace frame and balloon construction techniques. Featured in buildings constructed in the 1870's and earlier, diagonal bracing is found in cottages 2 and 4, however, the mortise and tenon joinery associated with pre-Civil War construction is absent and Instead these components are connected with nails. In a similar fashion, the studs of each cottage are joined to the sill plate and top plate by nails, referencing balloon frame construction commonly employed in the late 19th century and beyond.²¹ Cottage 1 does not include diagonal bracing and further investigation is required to determine the framing methods of cottage 3 as these elements were inaccessible at the time of investigation.

Framing members of each cottage appear to be a mix of various dimensional lumber and repurposed material. Diagonal braces and corner posts are typically a larger dimension with the studs of each building being approximately 2x6. The roofing systems of each cottage are constructed primarily from creosote-treated 2x4's with repurposed wood

sheathing boards of various dimensions. Circular saw marks are present throughout the wooden members, further evidencing a late 19th century construction date.

Siding material is another component that the four buildings have in common. Cottage 1 and 3 have wood sheathing boards underneath metal paneling with a faux brick pattern on the main portion of each building. By contrast, both cottages 2 and 4 are clad in wood clapboard siding.

The cottages do not follow one textbook set of building practices that date to a specific era, but blend techniques and use materials produced using a range of manufacturing techniques. The fourth cottage's east corner is the oldest section of the four and has diagonal brace-framing in the original structure, although it is unknown if this technique was carried on into the addition. The second cottage also has diagonal framing in the original campaign. Diagonal bracing is typically an early timber and light wood framing technique. The remaining three buildings each utilized the balloon framing technique, which was coming in the late 19th century into the early 20th century. The fourth house also has hand-molded bricks in areas of the brick piers, whereas the other three buildings all have machine cut, or extruded bricks.

Although the four cottages have many similarities, with each phase of construction, they deviated further from each other. While the original floor plans of the last three buildings from East Morris Street have a nearly identical layout, they have many differences, especially due to the change experienced over time. The fourth cottage has the most symmetry, with the chimney in the center, dividing the house into two similar-sized rooms. While the second and third cottages each have a central fireplace, it is off-center, creating a larger east room. Each of the houses uses the space between the fireplace and the south and north walls for closet space, although cottages three and four only have one closet, with the other side acting as internal access between rooms. The second cottages has two closets, without internal communication between rooms. Never converted into a duplex, the first cabin was built as a one-room house, with an exterior chimney. Although the house is currently divided into two rooms, it is a simple wall with a door in the center.

As with all materials involved in construction, nail production has evolved through the centuries, and thus provides a timeline by which the construction date of a building can be deduced. The first documented nails widely used were wrought nails – each nail held a general shape, but varied in height and width, since each nail was hand smithed. Hand-wrought nails were in production into the mid-1820's, though their use became primarily clinching or trim work, and thus they were used in tandem with machine-cut nails. While patents for machine cut nails appeared as early as 1780's, the technology was not advanced enough to mass-produce machine-cut nails until the 1820's. These nails were more consistent in shape, and were cut from specially produced nail sheets that were the same thickness as the desired nail, so that the tip would be square. Wire nails for construction purposes made their debut between 1860 and 1870, but were not commonly used until the late 1880's, early 1890's, due to the fragility of the earlier models. Although wire nails are presently the most common nail, machine-cut nails are still being manufactured, and are hard to differentiate between any of the machine-cut nails made post 1840.²² While each building has wire-cut nails, the fourth, third and the first buildings have a mixture of wire-cut and machine nails, the latter of which were the precursor to wire nails, but were commonly reused. The fourth cottage was framed with machine cut nails, while the siding and additions utilized wire nails.

All four buildings have additions past their simple rectangular footprints to house the plumbing fixtures for bathrooms. Cottage 1 has a small addition to the south. The fourth cottage has a bathroom addition, although this extends from the west façade, rather than the south. The third cottage has five rooms added to the original structure, all constructed against the south façade. Rather than a simple bathroom addition, the second cottage had a back porch that extended across the south façade. The third cottage has a covered porch over the west door on the north façade, while the fourth cottage has a porch over each exterior door. The first cottage was the only building without traces of a porch. While the back three houses each started with similar floor plans, they deviated with each new addition and phase of construction.

Porches added as additions sometime during the mid to late twentieth century are varied

amongst each cottage. There is no evidence of a porch having been constructed for cottage 1, however, a stoop made of CMU block that measures six feet by two feet is situated at the central entrance of the north façade. No evidence exists of cottage 2 having a porch on either Sanborn Fire Insurance Maps or on the cottage today, however, an addition on the south façade may have at one time been a porch before being enclosed. The north façade of cottage 3 possesses a square, screened porch constructed of modern 2x4 dimensional lumber on an CMU block and brick pier foundation with an asphalt shingle roof. Similar to cottage 3, cottage 4 has porches on the north façade. Square porches connect to the dual entries on the façade, constructed of repurposed dimensional lumber and carved wood posts, with clamped metal roofs.

Further representing the array of time periods, the exteriors of each building were likely the same, however, the second and fourth remain clad with wooden siding, while the first and third have pressed metal sheets, with a brick pattern. The third building has asphalt shingles, while the other three have metal roofs. The chimney of the first, while constructed with brick, was covered with stucco, while the other three cabins' chimneys are of exposed brick below the ridgeline. As for the interior, the first, second and fourth buildings each had evidence of wallpaper, while the second was simply painted. While the floor plan of each house differs vastly, the materials and techniques utilized are often shared by two or three of the buildings.

The East Morris Street Cottages share a common history both in their evolution and only small nuances distinguish their construction and material use. The cabins represent a unique opportunity to study the craftsmanship of Building Freedmen Inhabitation in South Carolina, and their differences provide a chronological view into the choices made by their renter residents. While these cottages were not constructed simultaneously, their form, massing, and scale are of a set. From their initial construction as single-family dwellings to later expansions into two-family duplexes, the cottages experienced significant periods of change. Major phases beyond initial expansion included the addition of porches, bathrooms, electricity, and plumbing. Interior finishes varied, but followed similar patterns including the installation of beadboard finishes and the filling of fireplaces to accommodate stoves. The Morris Street Cottages are a unique example of an important

part of history. The understanding of their construction methods and material choices and how each cottage relates to the other provides valuable insight to the lives of freedmen in the post-civil war era and the early 20th century.

Written by Riley Morris



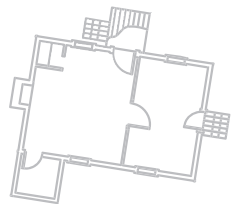
318 East Morris Street, northeast corner



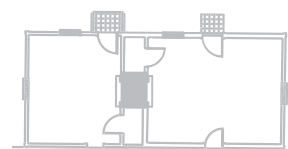
314 East Morris Street, south facade with porch remnants



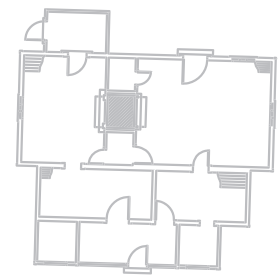
316 East Morris Street, south facade showing additions



312



314



316

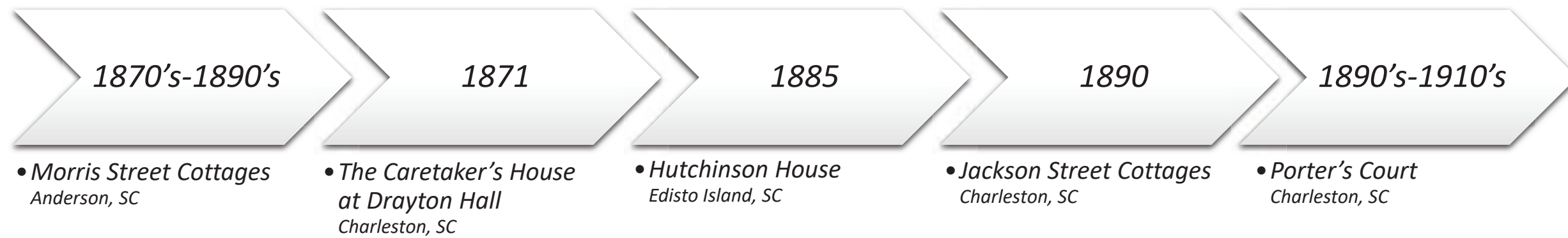


318

Related Buildings

Building Timeline





Hopsewee Plantation

Construction Date: Circa 1740 (Main House)
Setting: Rural Plantation
Number of Buildings: 2



Compiled by Jessica Chumat

Hopsewee Plantation is located along U.S. Route 17, parallel to the North Santee River, south of Georgetown, SC in a heavily rural area. The property consists of one main house with two remaining slave cabins between the house and the road, as well as a 2008 tearoom. The main house was built in the 1740’s, but there is no information that is able to tell us the approximate date that the cabins were built. The property was a rice plantation that belonged to Thomas Lynch, Jr., a signer of the Declaration of Independence, until he sold it to Robert Hume in 1752. Rice was planted until the Civil War, and the family sold the property in 1925.

Comparison to Morris Street Cottages	
Similar Features	Distinct features
• Rectangular building, roughly 2:3 proportionally • Duplex form • Timber framing • Wood shingles • Handmade brick pier foundation • Central chimney	• Wood shingle roof • Hand sawn timber • Hipped roof with steep pitch • Sleeping and storage space above ceiling • Windows with no sash • Whitewash finish • No additions • Gable end fenestration • Three bay fenestration

Friendfield Village at Hobcaw Barony

Built: Circa 1840-1860
Setting: Rural Plantation
Number of Buildings: 5



Friendfield Village at Hobcaw Barony has five extant slave cabins, one church, and one dispensary still on site. Three of the five structures are thought to have been built by enslaved workers between 1840 and 1860. The Carr House is a traditional two-room cabin with center, front and back doors with symmetrical window bays on either side of the doors. The Carr House is the only cabin on the property that has not been altered since its construction in 1840 and never has had glass in the windows or a porch addition like the other cabins on the street. The next oldest buildings on the street are the Mocking’s House and the McCants-McClary House. In 1905, remodels to the property were made accompanying Bernard Baruch’s purchase of the plantation. The newest cabins, the Logan House and the Jenkins House, have almost identical floorplans and were constructed by their inhabitants around 1935 with Bernard Baruch’s direction. South Carolina’s Educational Television project on Hobcaw Barony called Between the Waters has virtual tours of each cabin, allowing one to explore the site during covid-closures.

Comparison to Morris Street Cottages	
Similar Features	Distinct Features
• Square and rectangular building forms • wood clad roof • Wood framing • Wood clapboarding • Brick piers • Multiple entry points	• Building staggered on either side of road • Porch additions • Sleeping space above the ceiling • Windows with no sash • No vents in gable ends • Exterior chimney

Slave Dwellings at Magnolia Plantation

Built: 1850
Setting: Rural Plantation
Number of buildings: 4



Compiled by Elizabeth Bellersen and Maria Short

The slave dwellings at Magnolia Plantation and Gardens, constructed in 1850, showcase four separate structures that serve as the second iteration of cabins located on the site. These cabins, built for the enslaved by the enslaved, were lived in until the 1990s, often housing employees of Magnolia since the end of the Civil War. Eleven houses were originally built for the enslaved farmhands, but only four remain, with each cabin’s restoration dating to a different period of significance for its occupants. Despite the various timelines of restoration shown, the cabins retain the majority of their original material and what has been replaced has been replaced in kind.

Comparison to Morris Street Cottages	
Similar Features	Distinct Features
• Rectangular buildings, roughly 1:2 proportionally • Duplex form • Single story • Wood framing • Diagonal braced framing • Wood clapboard siding • Hand molded brick piers • Circular saw marks on timber • Central chimneys • Occupied into the 20th Century • Off center chimneys	• Wood shingle roofs • Common rafters and tie beams • Mortis-and-tenon joints • Glassless window openings • No additions • Wide floorboards • No fenestration • Exposed wood siding • Rough cut wood edges • Wide floorboards

Slave Dwellings at McLeod Plantation

Built: Circa 1850-1880
Setting: Rural Plantation
Number of Buildings: 5



Compiled by Branden Gunn

The multiple slave dwellings constructed at McLeod Plantation between 1850 and 1880 showcase traditional building methods and reflect life of the enslaved population during the pre-Civil War years. Despite being lived in until the 1990’s and used for various purposes including as a small community church, the cabins retain a majority of their original fabric and overall feel.

Comparison to Morris Street Cottages	
Similar Features	Distinct Features
• Rectangular buildings, roughly 2:3 proportionally • Building arranged with ridges aligned • Single story • Side gabled roof • Wood framing • Diagonal braced framing • No porches • Wood clapboard siding • Brick pier foundation • Circular saw marks • Occupied into the 20th Century	• Single household • Wood shingle roofs • Mortis-and-tenon joints • White washed interior • Hand headed nails • Exterior chimneys • Lacking renovations, no bathroom or electrical additions • Four-over-four windows with wide muttons • Plantation housing

Eliza’s House at Middleton Place

Built: Circa 1870
Setting: Rural Plantation
Number of Buildings: 1



Compiled by Patricia Ploehn

Eliza’s house at Middleton Plantation, located in the Lowcountry, built in 1870, is an extant, post-Civil War freedman’s dwelling. It is a two-family dwelling indicative of the nineteenth-century slave dwellings common in the Lowcountry. Sharing a central chimney, each unit had two rooms, a kitchen and living space, and a small bedroom. It is possible the children slept in the attic rafters. The house included a “swept yard” for domestic activities and socializing. The cabin gets its name from Eliza Leach, who was the last occupant of the building. Eliza Leach lived in the cabin until her death in 1986.

Comparison to Morris Street Cottages	
Similar Features	Distinct Features
• Duplex form • Shared central chimney • Side gable roof • Wood framing • Diagonal braced framing • Wood clapboarding • Hand molded brick piers • Wire nails • CMU infill of foundation • Window in gabled end • Duel entrances • Occupied into the 20th Century	• Two rooms per unit (common room/bedroom) • Original porch • Lacking window sash, shutters for closure • Closed pediments • No attic vents • Hearths in both rooms

Garvin-Garvey House

Built: Circa 1870
Setting: Rural
Number of Buildings: 1



Located off the shores of the May River in Bluffton, South Carolina, the Garvin-Garvey house stands as a key example of the Restoration Era in the Bluffton, as it effected the lives of emancipated men and women. The Garvin-Garvey house was built by Cyrus Garvin, who was the son of a Garvin Plantation slave and the plantation owner; Garvin was raised as a slave on his father’s plantation. After receiving his freedom, Garvin remained in Bluffton and built his house on the plantation’s property. Built circa 1870, the building of the structure is attributed to him, as much of the work demonstrates various techniques and materials. Garvin lived in this house until his death in 1891, and his descendants remained in the house until the mid-twentieth century. The front of the house has three bays, with a door in the center, and six-over-six sash windows on either side. Although damaged and removed in the twentieth century, twenty-first century restoration shows that it had a front porch, which extended over the enter front façade. The west façade has two chimneys, both detached from the house about halfway up the façade. The building is 1,140 square feet, and has wooden cladding and a tin roof.

Comparison to Morris Street Cottages	
Similar Features	Distinct Features
• Metal roof cladding • Wood framing • Wood cladding • Occupied into the 20th Century	• Square building layout • Two story • Original porch • Two bays on gabled end • Window shutters • Lack of vents on gabled ends

Caretaker’s House at Drayton Hall

Built: 1871
Setting: Rural Plantation
Number of Buildings: 1



Compiled by Neale Grisham

Drayton Hall’s Caretaker’s Cabin was originally constructed in 1871, likely for the family’s hired Irish caretaker that would have looked over the property postbellum. Simple in construction, the simple framed building would likely have been two original rooms with only exterior entrances with no internal communication, and a central chimney between the two rooms with fireplaces on each side. Only a few years after the cabin’s construction, it would be passed into the hands of some of Drayton Hall’s former enslaved population. For the next few decades, the cabin would remain inhabited by descendants of these families, who worked Drayton’s grounds and continued to share oral histories of the site with the public. Now, the space serves as a museum about enslavement and life postbellum for Drayton’s freedmen and women. The Caretaker’s Cabin has several significant architectural details. First, it has corner bracing like the Morris Street Cottages. Second, the central chimney with only exterior entrances is a common architectural detail in the period amongst freedmen cottages. This likely is due to its ability to be split up to house multiple families.

Comparison to Morris Street Cottages	
Similar Features	Distinct Features
• Rectangular building, roughly 2:3 proportions • Duplex form • Wood framing • Diagonal braced framing • Hand molded brick • Circular saw marks • Machine cut nails • Shared central chimney	• Currently used as a museum • No wire nails • Original porch • Hearths in both rooms

Hutchinson House

Built: 1885
Setting: Rural
Number of Buildings: 1, 26' 7" x 15' 2"



The Hutchinson House located on Edisto Island, South Carolina was constructed in 1885 by Henry Hutchinson as a wedding gift to his wife, Rosa. Henry inherited the land this house was built upon from his father Jim Hutchinson, a man who became an ardent entrepreneur –successful businessman, farmer, and leader within his community –in the Reconstruction era South. The house has been slightly modified since its construction in 1885. Of the four structures built, only the Hutchinson House remains as a testament to the self-reliance and perseverance of Edisto’s freed people in the years following the Civil War to the turn of the 20th century.

Compiled by Daniel McKnight

The core structure measures to 26’ 7” x 15’ 2”. Until recent restoration efforts began in 2019, the cabin retained a majority of its interior finishes, as well as architectural details that adorned the eaves of the roofline, original siding, and a mid-century V5 metal roofing material; the original ¾ wrap-around porch was reduced to a front and west side porch sometime in the 20th century. This dwelling is supported by a series of four-foot-tall masonry piers with a two-story, balloon-framed timber structure on top. Two, single flow chimney stacks rise above the roofline on the north elevation of the building; both chimney stacks and foundational piers are composed of hand-molded brick which was most likely salvaged from the ruins of a local plantation house. Five dormers protrude from the gable-ended roof. The timber used in construction varies from hand-hewn joist members acting as base plates and summer beams beneath the first story; other framing members as well as first period siding that remains show signs of circular saw marks. The studs and corner braces are dimensional 2x4 lumber, remnants of 4x4 corner posts were removed. While mortise-and-tenon ties were used in construction of the second story floor system, wire nails are the most common fastener used in the dwelling. All of the windows in the house hosted 6/6 wood sashes. The Hutchinson House is unique in its level of detail within otherwise simple shelter design. Atypical of buildings built post-emancipation, the decorative brickwork in the chimney stack as well as bargeboard trim work offer a level of opulence not often seen in contemporary dwellings.

Comparison to Morris Street Cottages	
Similar Features	Distinct Features
• Hand molded brick piers • Circular saw marks • Wire nails • Balloon framing	• Owner built and occupied • High level of detail work • Two story • Roof dormers • Original porches • Mortis-and-tenon joints • Main entrance on gabled end

Jackson Street Cottages

Built: Circa 1890
Setting: Urban
Number of Buildings: 4, 1 & 2) 21' 11" x 55' 11," 3) 12' 11" x 12' 1," 4) 21' 4" x 40'



Compiled by Isabella Gordineer

The Jackson Street Cottages are located at 193, 195, 197, and 199 Jackson Street in Charleston, South Carolina. These Freedman’s Cottages date to approximately 1890. They were built after the Civil War to create housing for freed people. They were built to resemble Charleston single houses except they are only one story. They have a side piazza and are three rooms deep. Additional defining features include mortise-and-tenon joints, balloon framing, wire cut nails, and front gable roofs that are consistent on all four cottages. Over time, these buildings have had some additions and changes to their overall layout. Two of the cottages are almost identical in size measuring 21’ 3” by 55” 11”. The other cottages are slightly different in size measuring 12’11 by 13’ 1” and 21’ 1” by 40’ 5”. These cottages are significant due to their representation of housing for freed people in the post-Civil War era. Many of these cottages have fallen into disrepair ultimately leading to demolition or have been demolished due to the growing downtown Charleston area. These cottages were placed on the National Register of Historic Places in 2017. They have been restored and updated to comply with ADA requirements. Today, these cottages are used as an event venue.

Comparison to Morris Street Cottages	
Similar Features	Distinct Features
• Linear Allignment • Gable end facing street • Wire nails • Retained as workforce housing • Brick pier foundations • Bathroom additions	• Designed after the Charleston Single House (one story) • Front gable roof • Piazza with screen • Heavy timber framing • Mortis-and-tenon joints • Closed pediments

Porter's Court

Built: Circa 1890s - 1910s

Setting: Urban

Number of buildings:



Compiled by Shea McEnerney

Located within the “neck” region of the Charleston peninsula, Porters Court is a densely-built lane situated one block east of Rutledge Avenue, jutting off from Bogard Street. Most evidence points to Porters Court as a post-bellum community for recently emancipated African Americans. The first point of studying question is an approximate date of the lane and its structures. In conducting a map study of the area, earliest plans for Bogard Street and northern portions of Rutledge Avenue seem to take precedence in the latter portion of the 19th century. In the Sanborn Map dated May of 1884, the block on which Porters Court currently sits is drawn, but bereft of any documented structures. Moving forward to the June 1888 Sanborn Map, no structures are documented, however, the area within a two-block radius of modern-day Porters Court is beginning to see substantial development. By 1902, as documented by the year’s Sanborn Map, while Porters Court is still not yet identified by name, the block shows structures. An important distinction to be made is the definition of a court, and what makes it unique from an alley. Defined in her thesis on alleys and courts in Charleston, Hailey Schriber defines a court as a, “Truncated version of an urban cul-de-sac that pierces the center of a residential block. The form is typically lined with small houses, or tenements, that typically housed the laborers and recent immigrants.” This differs from an alley in size and purpose, as an alley sits in more urban settings, serving as a point of connection between larger streets. Given the court’s location in the north of the city within its neck region, as well as a court’s historical inhabitants being of working-class and marginalized communities, it can be inferred that Porters Court finds its beginnings around 1890 to 1900. It was around this decade that a substantial amount of freed African American’s were purchasing property in Charleston’s neck, and establishing new communities of their own. With this, it is equally important to note material breakdown of Porters Court homes, and key differences/similarities to the Morris Street Dwellings. Most notable of the Porters Court homes are their consistent Charleston Single-House designs, with masonry piers, wooden siding and use of sedimentary concrete and mortar throughout. There are little to no material or structural similarities between Porters Court and Morris Street. However, their similarities lie most heavily in their purpose, inhabitants and period of construction. For instance, both groups of structures seem to have been home to a working-class people in the post-bellum period, in areas densely populated, at the time of their construction, by black communities.

Recommendations and Further Research

These recommendations will focus on protecting the historic fabric from damage and loss while the cottages remain moth-balled. Interventions will be needed once new uses are introduced and while they will be regularly inhabited. To ensure water cannot penetrate the building, we recommend starting further inspection of each cottages' roofs and their drainage systems. Cottage one has signs of leakage where the addition's roof meets the southern wall of the original structure. The majority of the east facade of the addition has water damage where the eave and wall meet. Cottage two has a lot of pinholes where the roofing material has rusted, and the roof has failed at the northeast corner. This failure has a patch of corrugated metal installed to weatherproof the room. Further investigation is required to determine if this patch is working to prevent water penetration. Cottage three's shed roof on the south elevation is failing in the center and will eventually collapse if left as is, creating a life safety issue. And cottage four has water throughout the building, suggesting there is water penetration, which we believe starts with the lack of a drainage system to direct water off the roof and away from the building. The National Park Service's Brief 04: Roofing for Historic Buildings has advice on how to mitigate these issues.

Cottage three's wall facing the fireplace in the east room is bowing, leaving the room out of plane. It is critical to identify the failure source here, as its collapse could result in irreversible damage to the building. Cottage four's walls bow out toward the top due to the lack of a central tie-beam in the roof system. These are issues regardless of if people will be using the structure. Consulting a structural engineer preferably with preservation experience would be beneficial.

Cottage one's flooring is bowing and needs further investigation to mitigate the issue. The condition's characteristic of inadequate support below the floor structure. This could be due to original under-design or the deterioration of supporting beams. If the issue is the later, mitigation of the condition that led to the material deteriorating; this should be addressed along with repair. For example, providing adequate ventilation to the crawlspace or treating for wood consuming pests before sistering reinforced beams. The flooring in the bathroom of cottage one has almost completely rotted away and needs to be replaced after the roof of this area is repaired, preventing further water from coming in. Cottage two has a noticeable slope from the west end of the room to the east. The

cottage has three floor joists supporting the floor system on the western end of the west room that have failed at the south façade and will require either a sister attachment or total replacement in order to correct the issues apparent with the sloping floor system in the east room. Cottage three has several failing floorboards around the southern entrance which all need to be replaced. Cottage four's flooring was damp in many areas as a result of water penetration.

Cottage one has wooden cladding on the east, north and west facades that were covered with metal sheeting. The metal panels are either providing helpful protection of the wooden cladding, or may be causing accelerated damage by trapping moisture. Removal of the metal may be part of the desired final treatment to return the cottage to an earlier period of interpretation but selective removal to check the condition of clapboard should be done. If exposed, wood should be prepped and painted. The cladding of the south façade should be repaired and replaced, so that the framing is not exposed to the elements anymore. Cottage two's wood clad siding on the north, east and west elevations is in good condition, though areas of rot and trim loss are apparent in the soffit along the roof eaves and gable ends. The south elevation has the most area of loss or removal of siding and will need the most replacing. Lastly, all but one of cottage two's four doorways have existing, working door slabs; the fourth doorway in the west room addition is only sealed with a sheath of protective plywood, so a door will need to be installed when the cottages return to use.

Cottage three's south elevation is severely weather-damaged leaving the entry vulnerable to illegal access to the building. The wood composite siding surrounding the doorway currently allows weather and rodent intrusion into the building. Additionally, shade from large trees to the east of the building prevents the exposed wood siding from drying quickly, resulting in further deterioration. It is recommended that failing paint be removed and paint be applied to ensure the protection of weatherboards and reduce moisture saturation of cladding material. The metal siding panels on the original structure are pulling away from the building and need to be reattached if investigation confirms that the panels are problematic. The corner boards of the southern additions have their grain-end exposed to the soil, resulting in significant rising damp and therefore moisture intrusion. These

components should be kept clear of soil and debris and replaced in the case of severe deterioration. Cottage four has lost clapboarding on all facades of the building, exposing the framing system to weather. The paint on the exterior of the cladding is largely missing due to a lack of continued maintenance. The National Park Service's Brief 08: Aluminum and Vinyl Siding on Historic Buildings and Brief 09: Exterior Paint Problems on Historic Woodwork have more information on how to manage cladding and paint repair.

Cottages one and four both have windows missing glass panes. cottage one's windows are missing their sashes, however one of the windows remains mostly intact and can be used as a pattern to restore the other three windows.

Cottages one, two, and three are all experiencing some issues with their chimneys. cottage one's chimney's bricks are encased in stucco which is preventing the bricks from expelling moisture and the bricks have deteriorated and need to be replaced. Cottage two is lacking any flashing that once existed around the chimney stack as it rises above the roofline is now gone and needs to be replaced in order to fully waterproof the interior of the space and thwart any recurring moisture intrusion issues. Cottage three's chimney is leaning and the mortar is failing.

Some smaller concerns: cottage two's beadboard strips are only in need of re-attachment in a few places in either room, and the fireplaces in each room appear to be in good condition, although investigation into the condition of the fireboxes themselves was not possible given the infill placed in each firebox to accommodate prior stovepipe installation. Cottage four unveiled some layers of historic wallpaper behind the beadboard, but the wallpaper seems to largely be water damaged as the paper is breaking down in areas.

Each cottage needs regular vegetation maintenance: cottage one and four have some remaining vines and branches coming through the eaves and clapboarding.

Some general recommendations are working to control humidity and ventilation in each cottage where they are, and moth balled; humidity levels are critical in the crawl space beneath the building and in the interior. Cottage two's foundation slopes down from the

south elevation to the north, and its continuous foundation restricts the flow of water in times of inclement weather. The crawl space ground was noticeably more damp than the surrounding terrain; these conditions lead to deterioration of the wood frame. Using something like hobo data loggers can help track humidity, temperature, carbon dioxide, and to assess the best way to ventilate each cottage. NPS Brief 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings talks more about this. Mothballing is one of the best practices for these types of structures as well, especially if the above repairs cannot all be completed consecutively. There is more information about this practice in NPS Brief 31: Mothballing Historic Buildings.

Assessing significance and explaining why we think these cottages are significant has only furthered our conviction that, the site and buildings are worthy of public interpretation. If people are able to visit or read about these cottages and the stories they hold, our understanding of history will deepen. One way to promote these buildings is through a National Register of Historic Places listing. Downtown Anderson is already listed as a historic district, and it could be possible to add these cottages as contributing buildings if not currently recognized; or these cottages could be listed on their own for their historic significance.

Additionally, the National Parks Service hosts a Reconstruction Era Network that these contribute to, as they are highly relevant to Anderson's Reconstruction period. There is the potential for these to be discussed in the Anderson County Museum or even the International African American Museum currently being built in Charleston. Anderson holds many resources; between the Electric City Newspaper being a strong voice for these cottages, Bethel AME Church being right next door, and Willie Jones serving as an on-site liaison, there are many members of the community already present in the publicizing of the site. Willie Jones, a neighbor to the property, shared his insights about these cottages. His proximity to the buildings and enthusiasm for protecting them in an asset. These cottages have potential in terms of their interpretation, but it begins with the treatment of the buildings today. While still moth balled, the cottages can gain visibility through the social media channels already established. The community clean up days served the important purposes and can hopefully resume once pandemic precautions can

be lifted. The cottages can also be discussed in areas. Cameroon Moon, Carl Lounsbury and Doug Sanford all research in this area and are aware of the buildings now. A next-level of analysis would include a framing plan. Opening these buildings for additional scholarly research might bring additional questions about the buildings and widen the circulation of this research through conferences, papers, and publications. When it comes to planning a future of the cottages back in use, either a “preservation” or “restoration” plan is likely appropriate. When considering uses for the cottages, a preservation ethic would encourage uses where either all the layers of history can remain intact, with a new layer over the top to support contemporary uses or a use where the cottages can go back to a period of significance. Some possible interpretations could discuss the evolution of these cottages over time, reflecting the evidence found in showing the different phases of construction. While this would reflect more of a focus on reconstruction or restoration than preservation, it has been done successfully in the past on other sites. However, much of this requires funding. Many grant opportunities are available to historic preservation efforts, and we have found some listed below. This is not intended to be an exhaustive list of all funding opportunities available, but rather a starting point to aid funds seekers in a direction.

The National Trust for Historic Preservation offers two grant programs that could apply to this site. The African American Cultural Heritage Fund, which takes applicants each January and awards strong projects in May, is able to cover a range of advancement efforts. This project falls under the criteria for this grant program through its relevance to the Reconstruction Era. The second is the Cynthia Woods Mitchell Fund for Historic Interiors, which awards projects looking to preserve, restore, or interpret historic interiors by providing funding for refurbishing interiors to a particular time period. The Federal Historic Preservation Grant program seeks to aid projects that follow the Secretary of the Interior’s Standards for Historic Preservation Projects, as well as the South Carolina Historic Preservation Office’s guidelines and standards. A final grant program we have found is the National Endowment for the Humanities’ Sustaining Cultural Heritage Collection grants. This can award projects that are in the planning or action stages. The program looks for applicants that address the potential impact on the humanities and ensure sustainable

preservation efforts.

We see these buildings as possible hosts for many different programmatic types. This site is located near the heart of Anderson, and knowing Anderson’s history of railway transportation, could act as a series of visitor’s centers with displays and information about the transportation history of this town. These cottages could also be used as artistic showcases, similar to the Mann-Simons site in Columbia, where African and African American artists showcase their work, tying in the previous tenant’s cultures and traditions, as well as local African American traditions and crafting techniques. A third possibility for these cottages is to turn them into a heritage tourism type of site, educating people about the Reconstruction Era that these cottages tie back to and asserting their significance. This could also tie into a period-appropriate lodging site somewhere between where the cottages are right now and a sanitized bed-and-breakfast style lodging.

Further study into these cottages, as well as other historic sites around Anderson could lead to even more understanding of the use and history on a deeper level. Along Murray Street there are three manors with small dependencies that could have some relation to the East Morris Street Cottages. Additionally, Anderson residents have told us that the Morris-Caldwell-Johnson house a block away along East Morris Street used to serve as a tea room, and this is potentially a link to the cottages as housing for the employees of the tea room.

We also recognize the need for further study of materials used, especially in the fourth cottage from the street. The mantelpiece, according to Willie Jones, is from the 1840’s, which predates the build dates we have established for the cottages, so it would be interesting to learn where this mantelpiece came from. The wall treatments in the fourth cottage also provoke a desire for further study. In sampling, we found layers of hand-made paper and newspapers underneath the paint. We hope that through writing about these cottages, more people read about them and make more discoveries to share learning. Connections to Anderson University could be made that provide opportunities to students studying history, and we hope that the connection Clemson University has with these cottages continues to grow.

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Images:

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