

HABS Historical Report Format

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection:
2. Architect:
3. Original and subsequent owners, occupants, uses:
4. Builder, contractor, suppliers:
5. Original plans and construction:
6. Alterations and additions:
7. Historical Context:

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character:
2. Condition of fabric:

B. Description of Exterior:

1. Overall dimensions:
2. Foundations:
3. Walls:
4. Structural system, framing:
5. Porches, stoops, balconies, bulkheads:
6. Chimneys:
7. Openings:
 - a. Doorways and doors:
 - b. Windows and shutters:
8. Roof:
 - a. Shape, covering:
 - b. Cornice, eaves:
 - c. Dormers, cupolas, towers:

Include a heading at the top of every page after the first:

NAME OF STRUCTURE (Secondary Name)

HABS No. XX-### (Page #)

C. Description of Interior:

1. Floor plans:
2. Stairways:
3. Flooring:
4. Wall and ceiling finish:
5. Openings:
 - a. Doorways and doors:
 - b. Windows:
6. Decorative features and trim:
7. Hardware:
8. Mechanical equipment:
 - a. Heating, air conditioning, ventilation:
 - b. Lighting:
 - c. Plumbing:

D. Site:

1. Historic landscape design:
2. Outbuildings:

PART III. SOURCES OF INFORMATION

A. Architectural drawings:

B. Early Views:

C. Interviews:

D. Bibliography:

E. Likely Sources Not Yet Investigated:

F. Supplemental Material:

Architectural Styles: Study and Practice Over Time

by James Ward

freely adapted from examples presented by Justin Poole
with additions from Poston's *The Buildings of Charleston*;
Savannah's *Points of Relatedness*, McAlester's *Field Guide*,
and other miscellaneous Style Guides and Critical Essays

A Digression

by Thomas Hardy

Heiress and Architect

For A. W. B.

SHE sought the Studios, beckoning to her side
An arch-designer, for she planned to build.
He was of wise contrivance, deeply skilled
In every intervolve of high and wide--
Well fit to be her guide.

"Whatever it be,"

Responded he,
With cold, clear voice, and cold, clear view,
"In true accord with prudent fashionings
For such vicissitudes as living brings,
And thwarting not the law of stable things,
That will I do."

"Shape me," she said, "high walls with tracery
And open ogive-work, that scent and hue
Of buds, and traveling bees, may come in through,
The note of birds, and singings of the sea,
For these are much to me."

"An idle whim!"

Broke forth from him
Whom nought could warm to gallantries:
Cede all these buds and birds, the zephyr's call,
And scents, and hues, and things that falter all,
And choose as best the close and surly wall,
For winter's freeze."

"Then frame," she cried, "wide fronts of crystal glass,
That I may show my laughter and my light--
Light like the sun's by day, the stars' by night--
Till rival heart-queens, envying, wail, 'Alas,
Her glory!' as they pass."

"O maid misled!"

He sternly said,
Whose facile foresight pierced her dire;
"Where shall abide the soul when, sick of glee,
It shrinks, and hides, and prays no eye may see?
Those house them best who house for secrecy,
For you will tire."

"A little chamber, then, with swan and dove
Ranged thickly, and engrailed with rare device
Of reds and purples, for a Paradise
Wherein my Love may greet me, I my Love,
When he shall know thereof?"

"This, too, is ill,"

He answered still,
The man who swayed her like a shade.
"An hour will come when sight of such sweet nook
Would bring a bitterness too sharp to brook,
When brighter eyes have won away his look;
For you will fade."

Then said she faintly: "O, contrive some way--
Some narrow winding turret, quite mine own,
To reach a loft where I may grieve alone!
It is a slight thing; hence do not, I pray,
This last dear fancy slay!"

"Such winding ways

Fit not your days,"

Said he, the man of measuring eye;
"I must even fashion as my rule declares,
To wit: Give space (since life ends unawares)
To hale a coffined corpse adown the stairs;
For you will die."

Towards a theory of architecture

- No theory of art can be made convincing, or even clear, to any one not already persuaded of its merit of taste: there is, unfortunately, no lack of architectural opinion. Architecture, it is said, must be 'expressive of its purpose' or 'expressive of its true construction' or 'expressive of the materials it employs' or 'expressive of the national life' (whether noble or otherwise) or 'expressive of a noble; life' (whether national or not); or expressive of the craftsman's temperament, or the owner's or the architect's, or, on the contrary, 'academic' and studiously indifferent to these factors. It must, we are told, be symmetrical, or it must be picturesque—that is, above all things, unsymmetrical. It must be 'traditional' and 'scholarly,' that is, resembling what has already been done by Greek, Roman, Mediaeval or Georgian architects, or it must be 'original' and 'spontaneous,' that is, it must be at pains to avoid this resemblance; or it must strike some happy compromise between these opposites; and so forth indefinitely. If these axioms were frankly untrue, they would be easy to dismiss; if they were based on fully reasoned theories, they would be easy, at any rate, to discuss. They are neither. We have few 'fully reasoned' theories, and these, it will be seen, are flagrantly at variance with the facts to be explained. We subsist on a number of architectural habits, on scraps of tradition, on caprices and prejudices, and above all on this mass of more or less specious axioms,

of half-truths, unrelated, uncriticized and often contradictory, by means of which there is no building so bad that it cannot with a little ingenuity be justified, or so good that it cannot plausibly be condemned. Under these circumstances, discussion is almost impossible, and it is natural that criticism should become dogmatic. Yet dogmatic criticism is barren, and the history of architecture, robbed of any standard of value, is barren also. It appears to me that if we desire any clearness in this matter, we are driven from a priori aesthetics to the history of taste, and from the history of taste to the history of ideas. It is, I believe, from a failure to appreciate the true relation of taste to ideas, and the influence which each has exerted on the other, that our present confusion has resulted. (Sir Geoffrey Scott, 1919)

Various attempts have been made

- Savannah's Point of relatedness
- Santa Fe's Historical Style
- Alexandria's Charleston Ordinance
- Vieux Carre in New Orleans
- Charleston's ordinance

Is it always appropriate to blend in?



*Piazza Espana, Alcoy,
Spain in background
Santiago Calatrava*

We have all experienced modern and traditional buildings that managed to cross the line, seem inappropriate, or be a bad neighbor.



How it works and why it can work...

- Charleston is already a city rich in its *diversity* of architectural styles reflecting its history rather than replacing its history.
- Architecture, like all forms of art, is subjective, but its study offers a frame of reference as well as inspiration.
- There are ways to make it work
 - Taking historical cues found in Charleston
 - Staying within historical context
 - Learning from practices elsewhere

The Charleston scene

the players and the issues...

Modernists

- Architects
- Property Owners
- Citizens



Traditionalists

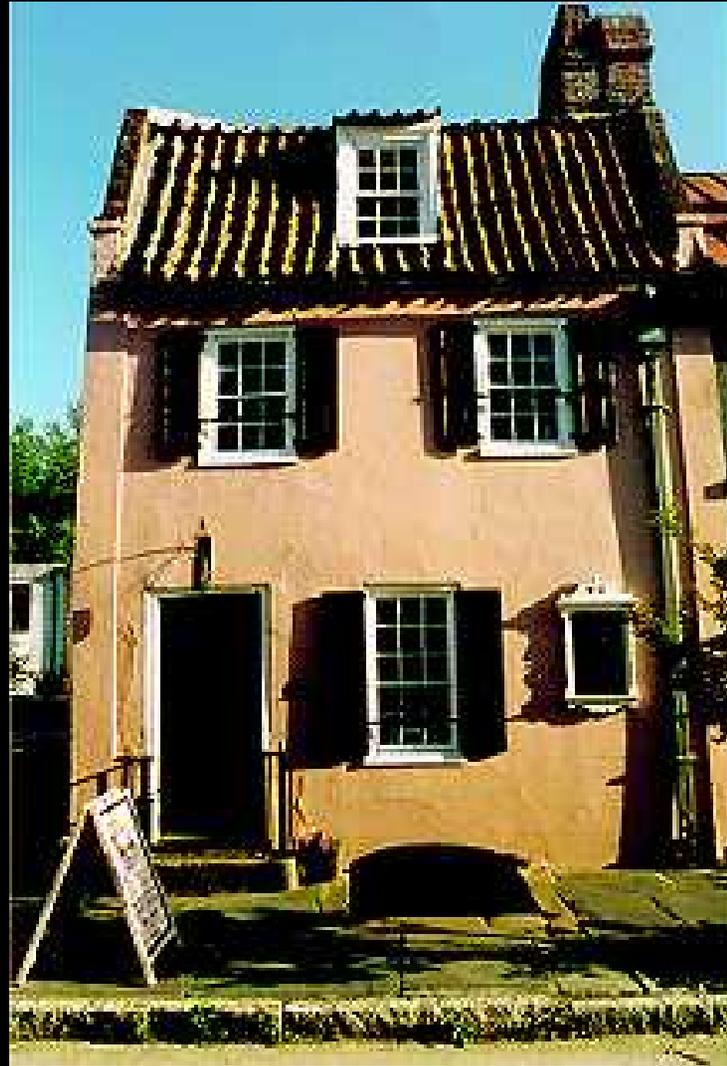
- BAR
- Mayor Joe Riley
- Citizens

- Committee to Save the City
- Preservation Society
- Citizens

Charleston's buildings come in
different styles.

It is characterized by diversity of
styles and layers of history.

Early Colonial Style



Pink House

Federal (Adamesque) Style



Manigault House

Federal Style



Blacklock House

Jeffersonian Style



114 Broad Street

Italianate Style



Towell Library

Classical Revival Style



Market Hall

Gothic Revival Style



Grace Episcopal Church

(Mixed) Victorian Style



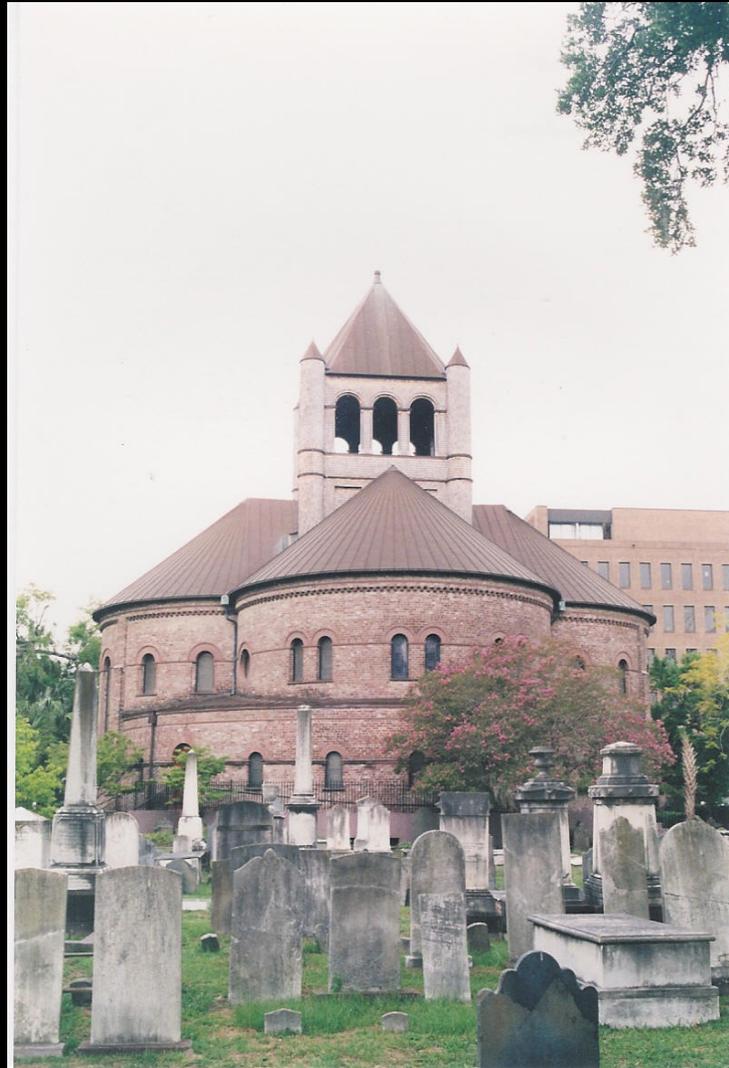
52 Rutledge

2nd Empire Style



Wentworth Mansion

Richardsonian Romanesque Style



Circular Church

Prairie Style



Auldbrass Plantation

Charleston single homes come in
different styles too.

Charleston Single Homes



Gothic Revival Style

13 Franklin St.



Federal Style

68 Broad St.



Georgian Style

59 Church St.



Italianate Style

21 King St.

taking historical cues...



Old Charleston Hotel
Meeting Street



Nations Bank
Meeting Street

taking historical cues...



1 Broad Street



First Union Bank
Corner of Market and
Meeting

taking historical cues...



Rainbow Row



Kelly House

taking historical cues...



Fireproof Building
100 Meeting Street



Southern Bell Building

taking historical cues...



Drayton Hall



Gibbes

staying within historical context...



President's House



Kelly House

the importance of modern progression???

(per Justin Poole)

before modernism...



after modernism...



the many styles of Charleston...



Jeffersonian Style
114 Broad



2nd Empire Style
Wentworth Mansion



Federal Style
Blacklock House



Victorian Style
52 Rutledge



Georgian Style
Manigault House



Prairie Style
Auldbrass Plantation



Roman Revival Style
Towell Library



Classical Revival Style
Market Hall



Richardsonian
Romanesque Style
Circular Church



Gothic Revival Style
Grace Episcopalian
Church



Early Colonial Style
Pink House

taking historical cues...



Old Charleston
Hotel
Meeting Street



Nations Bank
Meeting Street



1 Broad Street



First Union
Bank



Rainbow Row



Kelly House



Fireproof Building



Southern Bell
Building



6 Glebe Street



Jewish Studies
Center

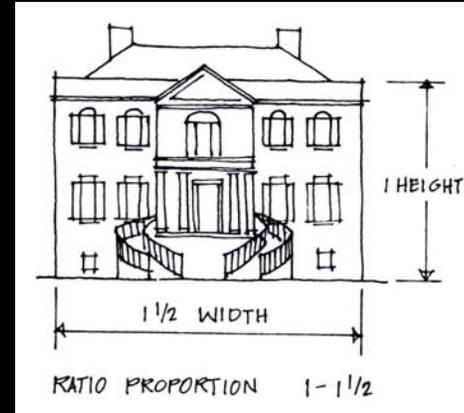
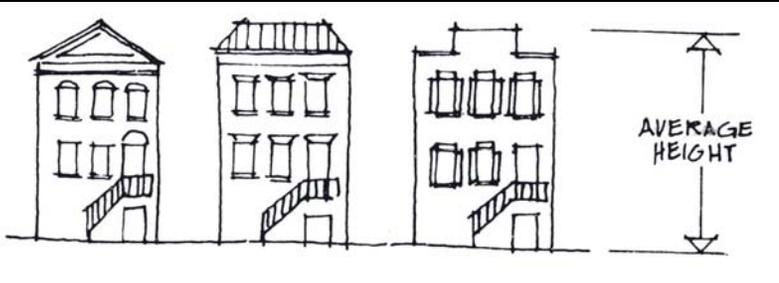


Drayton Hall



Gibbes

Savannah's Points of Relatedness - 1



Ratio Proportion

The basic relationship of height to width of building's facade

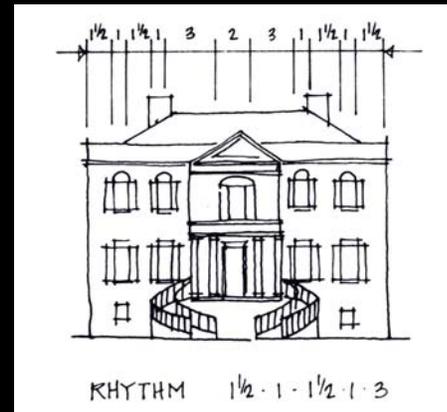
Height-Mandatory Criteria-

within 10% of existing adjacent structures



Proportion of openings in façade

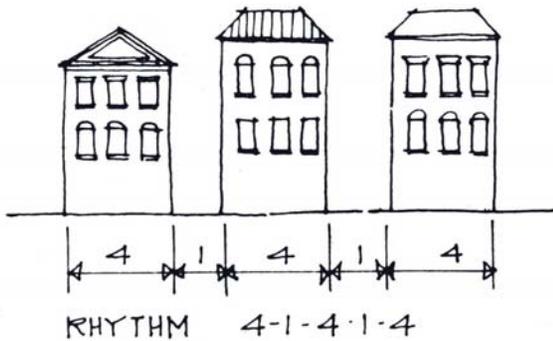
Relationship of height to width of buildings and doors



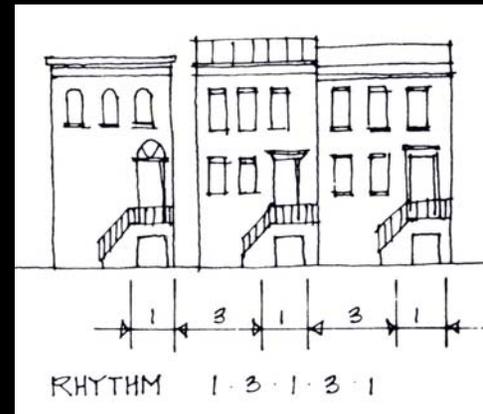
Rhythm of Solids to Voids

The ordered recurrent alternation of strong and weak elements.

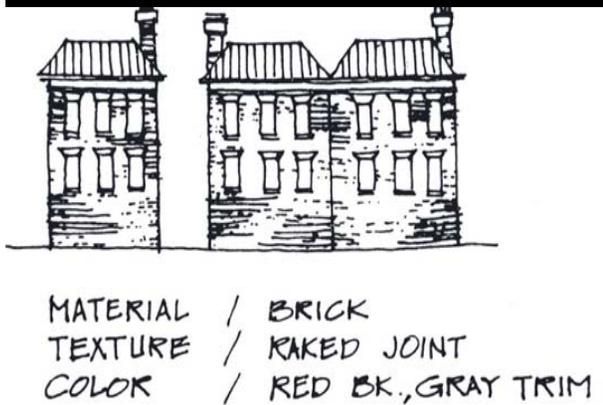
Points of Relatedness-2



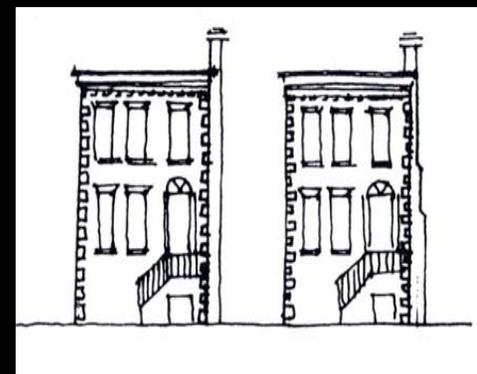
Rhythm of spacing of buildings on street



Rhythm of entrance and/or porch projections

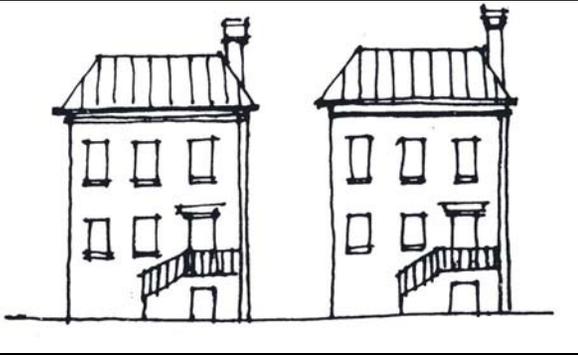


Relationship of miscellaneous items

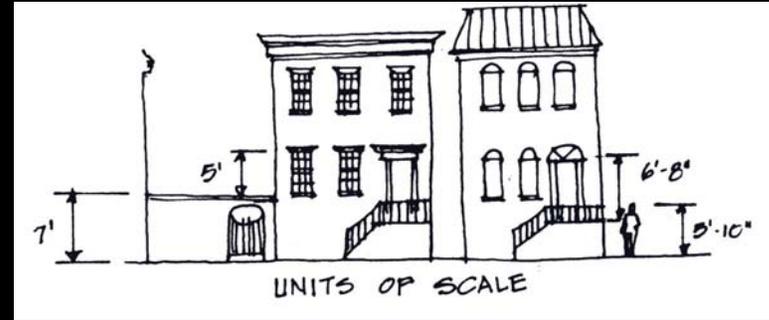


Relationship of Architectural Details

Points of Relatedness-3



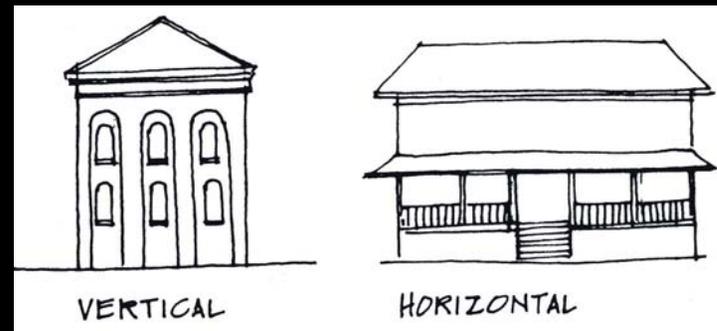
Relationship of Roof Shapes



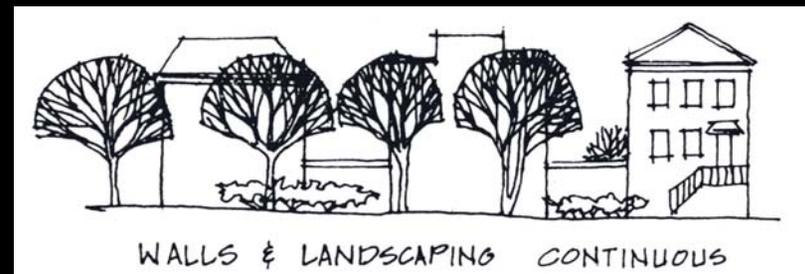
Relating details to human perspective



Ground plane continuity



Directional Expression



Walls & planting continuity

Some Bad Examples



The newer house on the right does not relate to its neighbors in height, proportion, materials, details, rhythms, or landscaping



The new structure on the corner relates in setback only

Some Good Examples



These detached houses have distinctly different styles but they are related-proportion of building facades, heights, walls of enclosure, rhythms of entrances, landscaping, details, proportion of openings



In a tightly spaced block, there is variation in housing facades yet they are related- proportion of facades, proportion of openings, rhythms of entrances, rhythms of spacing, and landscaping



A large institutional building next to a residential row relates well b/c its massing has been broken down into three increments which are sympathetic in scale to the residential row. It relates in height, setback, landscaping, proportion of openings, walls of continuity, and color.

New Urbanism

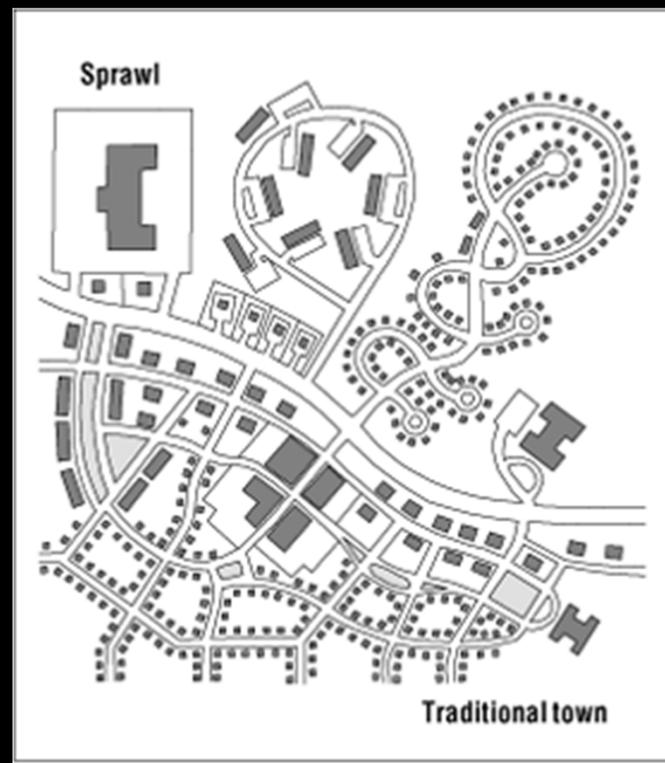
- The New Urbanism is a reaction to sprawl. A growing movement of architects, planners, and developers, the New Urbanism is based on principles of planning and architecture that work together to create human-scale, walkable communities. New urbanists take a wide variety of approaches — some work exclusively on infill projects, others focus on transit-oriented development, still others are attempting to transform the suburbs, and many are working in all of these categories. The New Urbanism includes traditional architects and those with modernist sensibilities. All, however, believe in the power and ability of traditional neighborhoods to restore functional, sustainable communities. The trend had its roots in the work of maverick architects and planners in the 1970s and 1980s who coalesced into a unified group in the 1990s. More than 600 new towns, villages, and neighborhoods are planned or under construction in the US, using principles of the New Urbanism. Additionally, hundreds of small-scale new urban infill projects are restoring the urban fabric of cities and towns by reestablishing walkable streets and blocks.



Principles of the New Urbanism

The heart of the New Urbanism is in the design of neighborhoods, which can be defined by 13 elements, according to town planners Andres Duany and Elizabeth Plater-Zyberk, two of the founders of the Congress for the New Urbanism. An authentic neighborhood contains most of these elements:

- 1) The neighborhood has a discernible center. This is often a square or a green and sometimes a busy or memorable street corner. A transit stop would be located at this center.
- 2) Most of the dwellings are within a five-minute walk of the center, an average of roughly 2,000 feet.
- 3) There are a variety of dwelling types — usually houses, rowhouses and apartments — so that younger and older people, singles and families, the poor and the wealthy may find places to live.
- 4) At the edge of the neighborhood, there are shops and offices of sufficiently varied types to supply the weekly needs of a household.
- 5) A small ancillary building is permitted within the backyard of each house. It may be used as a rental unit or place to work (e.g., office or craft workshop).
- 6) An elementary school is close enough so that most children can walk from their home.



- 7) There are small playgrounds accessible to every dwelling -- not more than a tenth of a mile away.
- 8) Streets within the neighborhood form a connected network, which disperses traffic by providing a variety of pedestrian and vehicular routes to any destination.
- 9) The streets are relatively narrow and shaded by rows of trees. This slows traffic, creating an environment suitable for pedestrians and bicycles.
- 10) Buildings in the neighborhood center are placed close to the street, creating a well-defined outdoor room.
- 11) Parking lots and garage doors rarely front the street. Parking is relegated to the rear of buildings, usually accessed by alleys.
- 12) Certain prominent sites at the termination of street vistas or in the neighborhood center are reserved for civic buildings. These provide sites for community meetings, education, and religious or cultural activities.
- 13) The neighborhood is organized to be self-governing. A formal association debates and decides matters of maintenance, security, and physical change. Taxation is the responsibility of the larger community.



What is architecture?

- “Well building hath three conditions: Commodity, Firmness, and Delight.” (Sir Henry Wotton adaptation of Vitruvius)
- Architecture is a focus where three separate purposes have converged. They are blended in a single method; they are fulfilled in a single result; yet in their own nature they are distinguished from each other by a deep and permanent disparity. The criticism of architecture has been confused in its process; it has built up strangely diverse theories of the art, and the verdicts it has pronounced have been contradictory in the extreme. Of the causes which have contributed to its failure, this is the chief: that it has sought to force on architecture an unreal unity of aim. Commodity, firmness, and delight'; between these three values the criticism of architecture has insecurely wavered, not always distinguishing very clearly between them, seldom attempting any statement of the relation they bear to one another, never pursuing to their conclusion the consequences which they involve. It has leaned now this way and now that, and struck, between these incommensurable virtues, at different points, its arbitrary balance.

What is good architecture?

MANY attempts have been made by writers on art and poetry to define beauty in the abstract, to express it in the most general terms, to find some universal formula for it. The value of these attempts has most often been in the suggestive and penetrating things said by the way. Such discussions help us very little to enjoy what has been well done in art or poetry, to discriminate between what is more and what is less excellent in them, or to use words like beauty, excellence, art, poetry, with a more precise meaning than they would otherwise have. Beauty, like all other qualities presented to human experience, is relative; and the definition of it becomes unmeaning and useless in proportion to its abstractness. **To define beauty, not in the most abstract but in the most concrete terms possible, to find, not its universal formula, but the formula which expresses most adequately this or that special manifestation of it, is the aim of the true student of aesthetics.**

“To see the object as in itself it really is,” has been justly said to be the aim of all true criticism whatever; and in aesthetic criticism the first step towards seeing one's object as it really is, is to know one's own impression as it really is, to discriminate it, to realise it distinctly. The objects with which aesthetic criticism deals—music, poetry, artistic and accomplished forms of human life—are indeed receptacles of so many powers or forces: they possess, -like the products of nature, so many virtues or qualities. What is this song or picture, this engaging personality presented in life or in a book, to me? What effect does it really produce on me? Does it give me pleasure ? and if so, what sort or degree of pleasure? How is my nature modified by its presence, and under its influence? The answers to these questions are the original facts with which the aesthetic critic has to do; and, as in the study of light, of morals, of number, one must realize such primary data for one's self, or not at all. And he who experiences these impressions strongly, and drives directly at the discrimination and analysis of them, has no need to trouble himself with the abstract question what beauty is in itself, or what its exact relation to truth or experience—metaphysical questions, as unprofitable as metaphysical questions else where. He may pass them all by as being, answerable or not, of no interest to him.

The aesthetic critic, then, regards all the objects with which he has to do, all works of art, and the fairer forms of nature and human life, as powers or forces producing pleasurable sensations, each of a more or less peculiar or unique kind. This influence he feels, and wishes to explain, by analyzing and reducing it to its elements. To him, the picture, the landscape, the engaging personality in life or in a book. La Gioconda, the hills of Carrara, Pico of Mirandola, are valuable for their virtues, as we say, in speaking of a herb, a wine, a gem; for the property each has of affecting one with a special, a unique, impression of pleasure. Our education becomes complete in proportion as our susceptibility to these impressions increases in depth and variety. And **the function of the aesthetic critic is to distinguish, to analyze, and separate from its adjuncts, the virtue by which a picture, a landscape, a fair personality in life or in a book, produces this special impression of beauty or pleasure, to indicate what the source of that impression is, and under what conditions it is experienced.** His end is reached when he has disengaged that virtue, and noted it, as a chemist notes some natural element, for himself and others ;--and --the rule for those who would reach this end is stated with great exact-ness in the words of a recent critic of Sainte-Beuve:—*De se borner a connaitre de pres les belles choses, et a s'en nourrir en exquis amateurs, en humanistes accomplis.*

What is important, then, is not that the critic should possess a correct abstract definition of beauty for the intellect, but a certain kind of temperament, the power of being deeply moved by the presence of beautiful objects. He will remember always that " beauty exists in many forms. To him all periods, types, schools of taste, are in themselves equal. In all ages there have been some excellent workmen, and some excellent work done. The question he asks is always:—In whom did the stir, the genius, the sentiment of the period find itself? where was the receptacle of its refinement, its elevation, its taste ? " The ages are all equal," says William Blake, " but genius is always above its age." The Renaissance: Studies in Art & Poetry by *Walter Pater*, 1893