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Slave Housing: In Search of Endangered Architecture

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SLAVE HOUSING:
IN SEARCH OF ENDANGERED ARCHITECTURE

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ABSTRACT

Although enslaved Africans constituted a significant majority of the population of Charleston County, South Carolina, from the early eighteenth century until the Civil War, only miniscule number of former slave houses survive. Intense analysis of the surviving slave houses at McLeod Plantation on James Island raises questions about what inherent aspects of their plan and construction constitutes what this study labels “slave architecture.” The emergence, development and decline of slave houses reflects the broader history of slavery in the South Carolina Lowcountry and suggests that improved documentation of these rare buildings can play an important role in conveying the history of Charleston County’s antebellum black majority.

DEDICATION

To whoever finds this research useful.

ACKNOWLEDGMENT

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CHAPTER ONE

INTRODUCTION

I.A. Historical Background:

The legacy of slavery in the New World is still evident in the rich material culture of African - Americans in the Americas today. One of the most visible tangible aspects of the heritage associated with slavery is slave architecture. In this study, "slave architecture" is the term applied to constructed architectural expressions and characteristic of enslaved African people in Early America until their emancipation. Slave architecture was a result of adaptation, manipulation, and assimilation to their new environment.[1] Slave architecture includes plantation utility and out buildings, urban slave quarters, and other structures attributed to enslaved African people. However, in this study slave architecture will focus solely on structures that were built for human habitations at plantation slave villages. Urban slave quarters, plantation utilitarian outbuildings utilized as makeshift slave quarters during the night, and other structures associated with the slaves will not be included. Furthermore, the study will reflect mostly the housing provided with the plantation economy of the South, specifically Charleston County, South Carolina.

How slave architecture made use of available materials and how slaves applied their knowledge of building construction are testament to their adaptation to economic and cultural conditions in which they were meshed. Beneath this adaptation is a story of

[1] According to Steven L. Jones "*Afro - American vernacular architecture* is the instances of building and environmental design in the United States at a particular time when Africans, either directly or indirectly, had an influence on the manipulation of space." Theresa A. Singleton, *The Archaeology of Slavery and Plantation Life* (NY: Academic Press, Inc., 1985), 195.

the assertion of cultural identities slaves brought with them from their respective African homelands. Slave architecture evolved from the distinct characteristics of enslaved African people that eventually would influenced the making of the American nation.

Charleston County is one of the most important locations of slave architecture in American South. Charles Towne, the earliest settlement in the region, played a very important role as a port that serviced the Trans - Atlantic slave trade. Research indicates that a total of 177, 326 African slaves disembarked in the port of Charleston between 1701 through 1866. This number exceeded the sum of slaves who landed at all the ports in Virginia during the same period. The number of African slaves disembarked at Charleston is more than fifty percent of the 305, 326 total of African slaves who arrived in the United States.[2]

Not all African slaves who arrived at Charleston remained in the county. Charleston was for many Africans, only a stop along a passage to other South Carolina destinations. It is quite possible that the data may not reflect the exact number of African slaves Charleston imported. However, surviving records implicate Charleston's deep involvement in the slave trade. The agricultural economy that developed in the Carolina Lowcountry required a greater number of laborers than did the Chesapeake's tobacco plantations. Throughout the Colonial Era the African - American population of South Carolina was greater than its Euro - American residents. This demographic fact was an important factor in the expression of African American culture in the region.[3]

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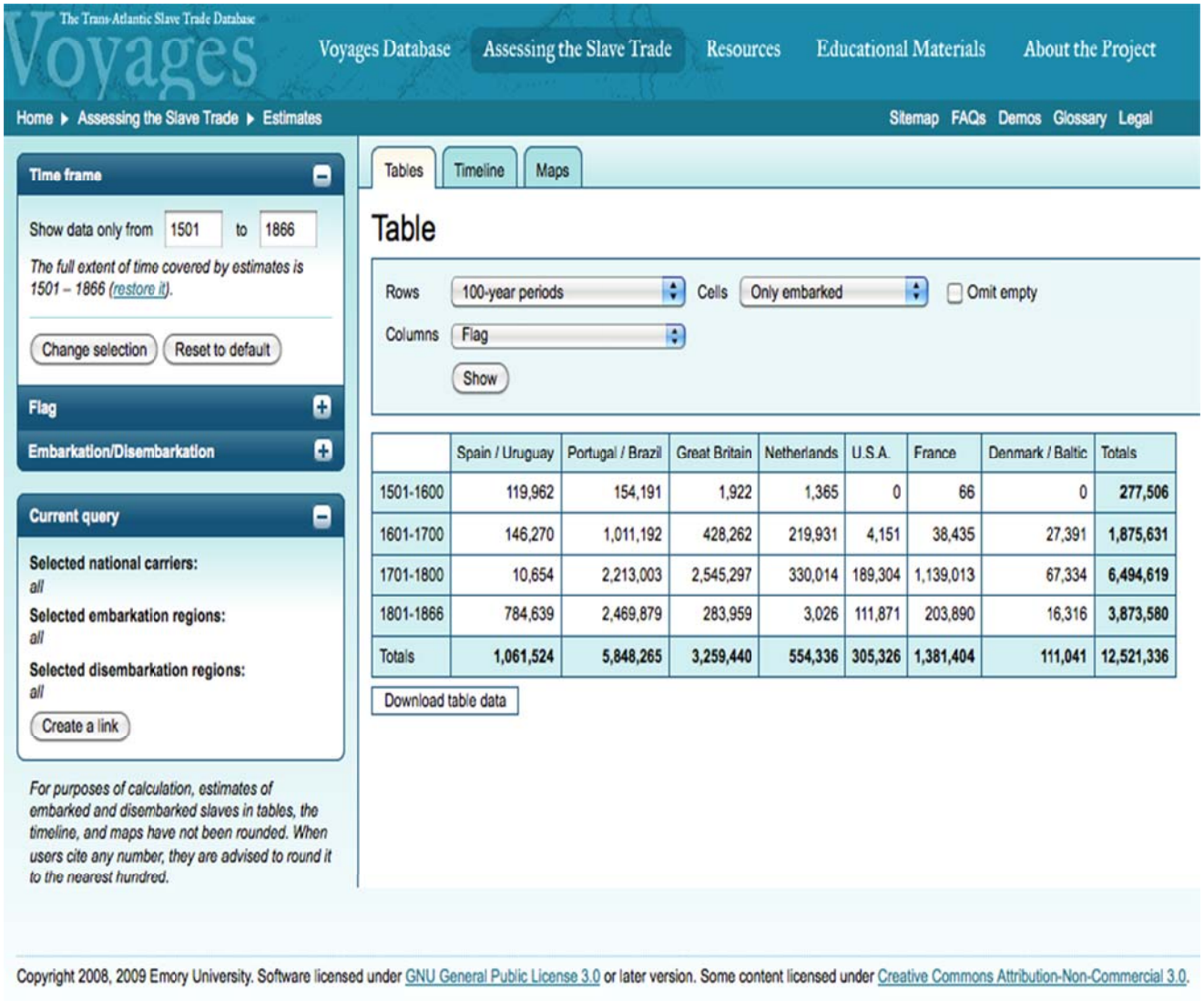
[2] Estimate Database. 2009. Voyages: The Trans – Atlantic Slave Trade Database. http://www.slavevoyages.org/tast/database/search.faces (accessed January 2, 2012).
[3] Philip D. Morgan, *Slave Counterpoint* (Chapel Hill & London: University of North Carolina Press, 1998), 44.



The Trans-Atlantic Slave Trade Database

Voyages

Voyages Database | Assessing the Slave Trade | Resources | Educational Materials | About the Project

Home ▸ Assessing the Slave Trade ▸ Estimates

Sitemap FAQs Demos Glossary Legal

Time frame

Show data only from 1501 to 1866

The full extent of time covered by estimates is 1501 – 1866 (restore it).

Change selection | Reset to default

Flag

Embarkation/Disembarkation

Current query

Selected national carriers:
all

Selected embarkation regions:
all

Selected disembarkation regions:
all

Create a link

For purposes of calculation, estimates of embarked and disembarked slaves in tables, the timeline, and maps have not been rounded. When users cite any number, they are advised to round it to the nearest hundred.

Tables | Timeline | Maps

Table

Rows: 100-year periods | Cells: Only embarked | Omit empty

Columns: Flag

Show

	Spain / Uruguay	Portugal / Brazil	Great Britain	Netherlands	U.S.A.	France	Denmark / Baltic	Totals
1501-1600	119,962	154,191	1,922	1,365	0	66	0	**277,506**
1601-1700	146,270	1,011,192	428,262	219,931	4,151	38,435	27,391	**1,875,631**
1701-1800	10,654	2,213,003	2,545,297	330,014	189,304	1,139,013	67,334	**6,494,619**
1801-1866	784,639	2,469,879	283,959	3,026	111,871	203,890	16,316	**3,873,580**
Totals	**1,061,524**	**5,848,265**	**3,259,440**	**554,336**	**305,326**	**1,381,404**	**111,041**	**12,521,336**

Download table data

By the third quarter of the seventeenth century, the British colonies in the New World were already well – developed agriculture economies. When Charles Towne was settled in 1670, it was natural to pattern the new settlement system after earlier pioneer settlements established in the Chesapeake. Charles Towne was, however, different. It was a settlement founded mostly by English people who had already established plantations on Barbados. Unlike Jamestown, Virginia where colonists were slow to adopt slavery, Charles Towne, founded under the direct influence of the already well – established Barbadian slave labor system, turned to slavery quickly.[4]

Another factor that has to be considered in Carolina Lowcountry is the type of agricultural economy that the South Carolinians developed. While Jamestown's cash crop was tobacco, South Carolina eventually chose rice as its major international export agriculture staple by the early 1700s. Planting rice requires greater number of laborers than planting tobacco. Because of this higher labor demand of rice plantations in the Lowcountry, plantation owners imported greater numbers of African slave laborers compared to their counterparts in the Chesapeake Region. These slave importations eventually would influence the ratio of population who traced their ancestry to Africans and Europeans. In fact, from 1790 through 1860, African - Americans were greater in number than their European counterparts in Charleston except during the year of 1850.[5] The density of African population eventually influenced the character of African culture in the Lowcountry. A sense of belonging among enslaved Africans to a distinct society

[4] Ibid, 22.
[5] Bernard Powers, *Black Charlestonians: A Social History, 1822 – 1885* (Fayetteville: The University of Arkansas Press, 1994), 10.

was better defined in early Charleston than with those communities whose African descent populations were more fragmented.[6]

The Carolinas developed to become one of the richest colonies in eighteenth - century America. But like many other pioneer settlements, it endured several political upheavals before finally achieving economic and political stability. For forty nine years South Carolina was governed by six Lord's Proprietors to whom Charles II granted the Carolinas. During this time period, early Charleston was focused on two major tasks, building forts and agricultural explorations. Forts protected the settlement from threatening Spanish colonists in Florida, Native American Indians, and marauding pirates along the Atlantic Ocean. Political instability during this period stemmed from the Lord's Proprietors reluctance to provide capable leadership. Because of this distraction, Carolina was slow to develop an agriculture economy. The Yemassee War between 1715 through 1719 stymied stability as well.[7] The war marked the culmination of the first era of Carolina history. This event triggered the breaking away of the settlers from the Lord's Proprietors. Charles Towne then became a royal colony, the Province of Carolina, in 1719. By 1729 the Carolinas split into two colonies, North Carolina and the South Carolina. With the political instability from the previous period resolved, South Carolinians were able to focus on expanding the agriculture economy and trading ports on the Cooper River.

[6] John Boles, *Black Southerners 1619-1869* (Lexington: The University Press of Kentucky, 1943)
[7] Robert N. Rosen, *A Short History of Charleston* (Columbia: University of South Carolina Press, 1992), 17.

Fifty - seven years later, South Carolina entered a new historical phase. In 1776, it joined twelve other colonies, Delaware, Pennsylvania, Massachusetts, North Carolina, New Jersey, Georgia, Connecticut, Maryland, New Hampshire, Virginia, New York, and Rhodes Islands to declare independence from Great Britain. Almost a century later, South Carolina would lead other Southern states to secede from the Union they helped form in 1776 mostly because of political disagreements, chief among them slavery. These political developments in the making of the American nation affected, in many ways, the development of slave architecture.

Slavery in the Carolina Lowcountry was different from slavery in other English colonies in the New World. Historian John Boles attributed distinction to the way Charles Towne was founded. Slavery in early Charles Towne emerged under the principle of chattel slavery.[8] From the beginning, Africans was considered separate and apart from the community.[9] Charles Towne's founders were British; about half of them were expatriate English planters from Barbados. These planters were already familiar with the Barbadian slave system. Carolina then was considered more of a colony of Barbados than a colony of Great Britain.[10] In effect, it was not surprising that early Carolinians patterned their

[8] "Chattel slavery is a form of slavery, introduced by Europeans, in which the enslaved person is treated as a piece of property belonging to his or her owner and has no rights; this status is for life and their children automatically have the same status; chattel derives from the word for cattle." Understanding Slavery Initiatives, 2009. "Glossary of Terms." http://www.understandingslavery.com/index.php?option=com_content&view=article&id=971:chattel-slavery&catid=139:glossary-of-terms&Itemid=204 (accessed April 12, 2012).
[9] John Michael Vlach, *Back of the Big House: The architecture of plantation slavery* (Chapel Hill & London: The University of North Carolina Press, 1993), 155.
[10] "For the pioneers of Carolina, which was practically a colony of Barbados, no special decision to enslave Africans was required once they arrived in the mainland. The acceptance of slavery had been an earlier Barbadian development; the institution was simply transferred to Carolina." Boles, *Black Southerner*, 22.

first slave law from the Barbadian slave code of 1668. The nature of slavery in Barbados, some historians have argued, was simply transferred to the Carolinas.[11]

When Charles Towne was established at Albemarle Point (the site of Charles Towne Landing State Park today) in 1670, early settlers lived in a fort. Potential attack from the Spanish in Florida was a major concern and a primary reason for construction of a fortified enclosure.[12] One of the earliest records that described the houses within the fortification in Albemarle point was a report made by a Spanish soldier, Antonio Camunas, in 1672. According to Camunas, there was a shingled, wooden house that served as fort and armory. In the same account Camunas also counted ninety houses. Historians have assumed he counted all houses, both those within and outside the fort.[13] Archaeological and archival researches recently conducted at Charles Towne Landing confirm the simple character of houses described in the Camunas' report.[14]

If Barbadian expatriates brought their families and African slaves to the new colony, reports do not reveal where the slaves resided. Early accounts pertaining to the population of Charles Towne revealed the presence of Africans. In 1672, Camunnas estimated that one third of the population in the settlement were enslaved African. At the same year, another account by Brian Fitzpatrick, a renegade Irishman, reported to the Spanish in St. Augustine that there were as many as 800 Englishmen and 300 Negroes in

[11] Boles, *Black Southerner*, 23.
[12] M. Patrick Hendrix, *Down and Dirty: Archaeology of the South Carolina Lowcountry* (Charleston: The History Press, 2006), 36 – 37.
[13] Robert N. Rosen, *A Short History of Charleston*, 12.
[14] "The dwelling was built in a common fashion for the period, framed with large, evenly spaced posts set into the ground. The remains of the house indicate that it was a single – room, daubed – walled affair made from timber, with a roof of thatched palmetto leaves." Hendrix, *Down and Dirty*, 38.

Charles Towne. Two years later, four English fugitives reported conflicting accounts of the population and the general description of Charles Towne to the Spanish.[15]

Although Charles Towne was founded with the intention of producing agricultural staple crops for the Atlantic market, this did not happen immediately. During the early years, the constant threats from Spanish colonists in Florida, Native American Indians, and marauding pirates from the Atlantic Ocean loomed over the colony. Only after the colonists moved to the present site of Charleston, a fortified settlement, were they able to establish thriving agricultural economy. With the establishments of full – fledged plantations, slave architecture appeared in the Carolina Lowcountry. However, slave houses built in the seventeenth through the eighteenth century did not survive. If there are any remains of the early seventeenth and eighteenth - century slave houses, these are only accessible through archaeology. The few remaining slave houses in former slave villages in Charleston County are survivors from the nineteenth century. The McLeod Plantation on James Island is one of the four plantations in the county whose slave houses are still intact today that is likely representing the nineteenth century period. The five slave houses at McLeod plantation are remnants of a slave village that was recorded to have contained as many as twenty six slave dwellings in 1860.[16] These rare survivors, twenty percent of the McLeod slave dwellings and a small remnant of hundreds of slave dwellings that once dotted Charleston County's plantation landscape are the subject of this study.

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[15] Joseph I. Waring, *The First Voyage and Settlement at Charles Town 1670 – 1680* (Columbia: University of South Carolina Press, 1970), 39 – 41.
[16] Historic Charleston Foundation, McLeod Papers, Vertical Files, "Proposed Acquisition, Stabilization, & Restoration of McLeod Plantation, James Island, South Carolina," 2010.

I.B. Methodology:

Historical research and the application developed by historians to analyze the development of cultural traits in slave architecture achieved the theoretical goal set for this project. Architecture is a tangible expression of culture belonging to groups of people who lived together in a certain time and place. Hence, the development of architecture associated with slavery in Charleston County, South Carolina reflects broader cultural trends. This research also employed general principles of theories in architecture. Arguments about the influences of slave architecture are patterned after Sir Bannister Fletcher's systematic methods of comparative analysis of architectural development. Fletcher employed six influences of architecture namely, geographical, geological, climatic, religious, social, and historical.[17] This research study also applied economics, politics, culture, climatic, and geography as influences on the development of slave architecture.

The technical aspect of this study was accomplished through documentation using previous architectural survey as base line. The slave houses that were documented, integral parts of this research, were measured and photographed on site. All the data derived from this documentation, were then encoded to Computer Aided Design (CAD) file. This type of architectural documentation is known as "as – built drawings," graphical representations commonly employed in the field of architecture to record

[17] Sir Bannister Fletcher, *A History of Architecture*, ed. R. A. Cordingley (NY: Charles Scribner's Sons, 1963).

existing structures. All the data pertaining to these slave houses were also encoded to a survey form that was also employed in the Virginia Slave Housing Project.[18]

The method of documentation developed in this study applies a four – component approach. The historic structures in this study, the McLeod slave houses were, recorded in the form of (1) As – Built drawings, (2) Specifications, (3) Photo – Documentation, and (4) Itemized Building Description. The intent of having four components in documenting historic structures is to ensure that information which may not be captured in one component, will be covered in other components.

[18] University of Mary Washington and Historic Mount Vernon, "Virginia Slave Housing," https://sites.google.com/site/slavehousing/home (accessed September 19, 2011).

CHAPTER TWO

INFLUENCES OF SLAVE ARCHITECTURE

II.A. Tentative Evolution of Slave Architecture:

The evolution of architecture reflects the confluence of competing influences. Such as characteristics of politics, economics, culture, religion, and the social structure of particular group of people in a definite time period and place. All of these are evident in the characteristics of slave architecture and the landscapes they shaped. Architecture is a physical representation of the intangible expressions of the people. Apart from these influences, there are other factors which shape architecture. One of which is the response of people to geographical location and climatic condition of a place.[19]

The impact of these influences on slave architecture was unique in many ways. The politics, economics, and the social structure that shaped slave architecture were not determined by the people who built them. Rather these influences belonged to their Euro – Americans masters. There were struggles between the inhabitants of this architecture and dominant influences. For example the accounts of a former slave in Georgia name, Ben Sullivan, recalls Old Man Okra who wanted to build a house like the one he had in Africa. Unfortunately, his master made him demolish the hut that the enslaved African built.[20] On the other hand, there are examples of Africans slaves asserting their culture.

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[19]Steven L. Jones also suggests that "architecture should be seen as the product of a kaleidoscopic diffusion of influences that are manifested in various manners." Singleton, *The Archaeology of Slavery and Plantation Life*, 195.

[20] "Old man Okra said he wanted a place like he had in Africa, so he built himself a hut. I remember it well. It was about 12 feet by 14 feet, it had a dirt floor, and he built the sides like a woven basket with clay plaster on it. It had a flat roof that he made from brush and palmetto, and it had one door and no windows. But Master made him pull it down. He said he did not want an African hut on his place." Ben Sullivan, former slave as quoted in Ferguson, *Uncommon ground*. 75.

Such was the case of Susan Snow's mother who was born in Africa. According to her daughter, her mother never heeded their master to improve her dirt floor with floor planks preferring an old African practice to flooring preferred by her master.[21] Slave architecture was a hybrid derived from different African ethnic groups, European colonists, and, in some remote cases, Native Americans.

II.A.1. Economic influence:

The economies of three continents - Europe, the Americas, and Africa had a most profound influence in the early development of slave architecture. Europe's population was growing while its economy adapted to broader markets. European sought lands which the Americas provided. They also required labor to spur additional production. Africa supplied this demand. Early American settlers established in an agriculture economy whose products were intended for an international market.[22] Charles Towne, likewise, was from its very conception based on a profit - driven, agriculture economy.

The structures early American settlers built for themselves and their slaves were necessarily utilitarian and functional. It was only later, in the second quarter of the eighteenth century, that Charles Towne planters started to improve their houses. By this time Charles Towne was an established port city matching Boston and out distancing it in wealth.

While plantation houses initially resembled yeomen or ordinary farmers' houses developed into mansions, the slave houses remained utilitarian in character throughout

[21] Vlach, *Back of the Big House*, 165.
[22] Theresa Singleton, *The Archaeology of Slavery and Plantation Life*, 36.

the eighteenth century. It was only during the nineteenth century did the character of slave housing improve along with other utilitarian structures in plantations. The improvement was necessary for two reasons. First, maintaining better hygiene within slave communities prevented death of enslaved Africans ensuring protection of the master's investment; second, slave houses, together with other plantation outbuildings became status symbol among planters.[23]

As a result of these changes in economic and social life, building slave houses, commonly left to enslaved African, became the concern of masters. Interference with the specifications of slave houses from the masters became more evident. Lime - washing, the provision of elevated flooring, and better ventilation were among the first indications of this development. The location of the doors and the chimney was the result of minimizing space and materials. Locating doors at the sidewalls instead at the gable allowed space for a central chimney for duplex slave houses thereby saving building materials and space.[24]

II.A.2. Political influence:

The second most important factor that influenced the formation and transformation of slave architecture was political developments in the New World from the seventeenth century through the nineteenth century. The seventeenth century American society did not generally question the legality of slavery. Or if there is anything

[23] James O. Breeden, *Advise among Masters: The ideal slave management in the Old South* (Westport & London: Greenwood Press, 1980), 114-139.
[24] Ibid.

against it, this was not as evident as later period revealed. Because of the nature of politics both in Great Britain and its colonies in the Americas, the development of slave architecture was random. Some plantation owner may not have cared how the slave houses were built so long as they provided the necessary labor in the estate. This was usually common among plantations with absentee owners. Another assumption is they could have work together, masters and slaves contributing in building their houses, especially in many early plantation estates.

In Great Britain, however, the reformers started to question the morality of slavery. The dissolution of the Royal African Company in 1754, an English monopoly conducting business in Africa, reflected growing doubts about slavery. In 1807, Great Britain outlawed the Trans – Atlantic slave trade.[25] Opposition to slavery unfolded slowly in America as well. Abolitionist Movement took root in the United States reflecting the movement. Following the end of the Trans - Atlantic slave trade in Great Britain in 1807, the United States agreed to end its participation in the international slave trade in 1808. The law passed in 1807 in Great Britain was limited to the Trans – Atlantic slave trade. It did not categorically bring the practice of slavery to an end. Hence, even after passing the law that ended the Trans - Atlantic slave trade, the trade in slaves continued, sometimes illegally, among slave traders and owners. In the United States, slavery continued in the Southern States, in the Lowcountry, and Charleston.[26] The slave labor continued for almost sixty years more. The political upheaval of Civil War brought about by the

[25] Wilberforce Central, Bill for the Abolition of British Slave Trade http://www.wilberforcecentral.org/wfc/Resources/ResourcesBritishBill.htm (accessed January 24, 2012).
[26] Understanding Slavery Initiative http://www.understandingslavery.com/ (accessed February 5, 2012).

conflict of ideologies regarding slavery led to the secession of the Southern States in 1861. Finally, by the virtue of the Thirteenth Amendment to the United States Constitution, slavery was formally abolished in 1865.

Other political developments were brewing. In Charleston, the Denmark Vesey Rebellion of 1822 shook Southern confidence.[27] This event caused two major changes in attitude towards the enslaved population. Tighter management resulted in stricter sight of slave villages. The slave management became stiffer not only from the masters but even government as well. Former Vice President of the United States John C. Calhoun, a native of South Carolina and then the Secretary of War, began to order military protection for the slaveholding South.[28] The rebellion also awakened enslaved African – Americans and emboldened the stronger presence of the supporters of the Abolition Movement in the Lowcountry. As a result of these political upheavals, Southerners who were dependent on slavery were, in one way or another, conflicted. Some slave owners resorted to a tougher supervision and control. At the same time, in response to Abolitionist critics.

Masters then began improving slave houses. Thatched roofs were replaced with wood shingle. The wattle – and - daub walls were replaced with clapboards. Dirty floors replaced with wood floor planks, in part to prohibit enslaved African – Americans from using root cellars and making their belongings more transparent to the overseers. Chimneys once clay and wood became bricks. Wood posts were replaced with brick pier

[27] David Roberston, *Denmark Vesey: The Buried Story of America's Largest Slave Rebellion and the Man Who Led It* (NY: Random House, Inc.) 1- 9.
[28] Ibid.

columns. Most of these improvements initiated by the masters were intended to convince the Abolitionists that slaves were treated humanely.[29] These developments were also meant to make the slave villages more visible to avoid any uprisings by the enslaved population. There were, however, some masters who treated their slaves humanely without pretenses. Some wealthy planters built hospitals and churches for their slaves.[30] In a society, however, where one intends to dominate another entity in political terms, it is natural to assert its form of culture to his subject. Therefore, a slave house built in an African style would not be allowed to compete with Euro-American building forms. [31]

II.A.3. Cultural Influence:

While economic reasons were fundamental to the formation slave architecture and political ideologies underpinned its development, cultural currents created its unique character.

Slaves that were sold to the New World came from different tribal communities in different regions of Africa. These tribal communities differed in culture from community to community. Thus, their architecture was as diverse as their respective cultures. Even if they came from the same community in Africa, individual architectural differences would still be apparent. Some plantation owners were Englishmen and other expatriate

[29] "Abolitionist is person who supported the movement to end the transatlantic slave trade and slavery." Understanding Slavery Initiative. 2011. Glossary of Terms. http://www.understandingslavery.com/index.php?option=com_content&view=category&id=139&Itemid=204 (accessed March 6, 2012).
[30] Vlach, *Back of the Big House: The architecture of plantation slavery*, 142 – 148.
[31] "It is true that, in their efforts to dominate slaves and appease abolitionists, some nineteenth – century planters tried to erase African features, making their plantations conform to an "Anglo" ideal." Ferguson, *Uncommon Ground*, 75.

Englishmen from Barbados. Other nationalities also flocked to Carolina. The arrival of these different cultures created a distinct architecture that can only be found in the Carolina Lowcountry. Boles described this phenomenon as the creolization of African – American culture. Architecture and other related African – American customs were also transformed by this process.[32]

As creolization develops, Boles explains, another phenomenon reinforced African elements in the South Carolina creole African culture. New groups of transported Africans would become sources of African culture among slave communities. Africans who arrived earlier were perfect receivers of practices that had once been fresh with them. The longing to belong in a community of their own made earlier generation of enslaved African eager to absorb everything from Africa. Thus, Boles argues, the continuity of African culture in architecture and other cultural practices was partially sustained by these interactions.[33] However, it is important to note that different cultures in Africa were also developing. Therefore, those carried by the second generation of African slaves may not be necessarily like the cultural practices that carried with the first generations of African slaves. This cultural interaction in Africa and the Americas shaped the emergence of slave architecture.

II.A.4. Geographical Influences:

Geography is a minor, but equally important influence of slave architecture. The Carolina Lowcountry is a semi - tropical region that can be cold and experience severe

[32] Boles, *Black Southerners*, 140 – 141.
[33] Ibid, 140 – 141.

climate conditions. Some regions in Africa are tropical and some parts of the continent are hot and arid. Climatic conditions in Europe are also different. The Americas, too is also characterized with various climatic conditions. As a result of these different environmental characteristics, some building materials available are different from those available or prevalent in Europe and Africa. The settlers' response to adapt with climatic conditions and availability of building materials in the Lowcountry contributed to the emergence of the distinct character of slave architecture.

II.B. Types of Slave Architecture:

The general perception today of what slave houses looked like is a small timber frame or log cabin, and sometimes with a porch and brick chimney.[34] However, this has not been always the appearance of a slave house. The frame and the brick slave houses that have survived were the culmination of the final stage of slave architecture development. More often, they were unpretentious post and beam houses, wattle and daubed, clay plastered with dirt flooring and thatch or tree bark roofing.[35]

Both early European settlers and African slaves used the same type of dwellings.[36] What distinguished the slave house from the master's abode were the size

[34] Hendrix, *Down and Dirty*, 103 – 105.
[35] Carl Bauer, a Hessian soldier during the Revolutionary war described slave houses , "their quarters consist of miserable huts of beams piled on one another, in which there is neither chimney nor hearth." As quoted in Ferguson, *Uncommon Ground*, 80.
[36] "It is true that, in their efforts to dominate slaves and appease abolitionists, some nineteenth – century planters tried to erase African features, making their plantations conform to an "Anglo" ideal. But, in the pioneering days of the previous century, planters and overseers probably appreciated and encouraged traditional African architectural skills." Ferguson, *Uncommon Ground*, 75-76; .Hendrix, *Down and Dirty*, 38

and the interior spatial hierarchy of the structure.[37] In South Carolina, archaeologists discovered several different interior constructions. Slave houses dated to the mid - seventeenth century that were excavated in Yaughan and Curribo plantations located along the Santee River in Berkeley County were found to contain interior root cellars. At the same excavations, archaeologists found an appendage that probably served as porch. The walls of these slave houses, according to the archaeologists who conducted the excavations, were made of courses of clay reinforced with vertical posts.[38]

In the mid nineteenth century, plantation owners refined their slave management. One of their major concerns was the hygiene and ventilation system of the slave houses. They believed that elevating the flooring system above ground by the use of pier foundations helps achieve this goal.[39]

No earthfast dwellings survive, but it is reasonable to assume that earthfast slave houses once existed in Charleston County. Drayton Hall archaeological excavations revealed the presence of post holes in some areas of the plantations. As no substantial evidence ties this to a possible of earthfast slave dwellings is yet to be discovered. Archaeologists who conducted the excavations suggest that the post holes could be dwelling, pen house, or simply fence posts.[40]

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[37] Ferguson, *Uncommon Ground*, 57.
[38] "Excavating at Yaughan and Curriboo, neighboring eighteenth – century plantations on the Santee River, Patrick Garrow and Thomas Wheaton found slaves houses that resembled neither the log or frame cabins of the nineteenth century nor the earthfast houses of colonial Virginia." Ferguson, *Uncommon Ground*, 63.
[39] Breeden, *Advice among Masters*, 114 – 139.
[40] Martha Zierden & Ronald Anthony, "Unearthing the past, learning for the future: Archaeology at Drayton Hall, 2005", archaeological report prepared for the National Trust for Historic Preservation, Drayton Hall.

II.B.1. Earthfast Houses[41]

Generally an earthfast building is framed around posts and beams. Erathfast construction fell into three categories: (1) Ground – to – Plate Post Construction (2) Interrupted – Sill Post Construction (3) Block Construction.[42] The first two types are commonly used by early English settlers, and could support larger timber frame dwellings. The third was composed of four corner wooden posts driven to the ground at random heights. This was commonly intended for smaller structures.[43]

The roof commonly consisted of thatched of palm fronds or tree bark. The walls are usually made of sticks of wood systematically interwoven to the posts. These were usually plastered with clay. The system is very similar to the European lathe and lime plaster system. Sometimes materials like split planks or shingles were also common materials for wall finish. Courses of clay, or better known in West Africa as "cob walling" were also employed in the early construction of slave houses.

Earthfast construction later replaced with brick pier foundations. The thatched roofing was replaced with split wooden shingles. These developments in slave houses were the contributions from the European settlers. It must be noted that the very first kind of slave houses that were built were made to be temporary. Therefore, the continuous changes in materials were transformations towards permanence. Hence, the use of brick

[41] "An earthfast is modern name given to a variety of impermanent construction techniques that flourished in the southern colonies from the early 17th century through the Civil War. The term *earthfast* describe buildings whose lower framing members are not supported by masonry foundations but stand or lie directly on the ground or are sunk into post holes. Contemporaries often used the *term post in the ground* or, obliquely, *Virginia house* to refer to this type of construction." Carl R. Lounsbury, *An Illustrated Glossary of Early Southern Architecture and landscape* (Charlottesville & London: University Press of Virginia, 1994), 126.
[42] Hendrix, *Down and Dirty,* 103 - 104.
[43] Michael J. Stoner & Stanley A. South, *Exploring 1670 Charles Towne: Final archaeology report* (Columbia: The South Carolina Institute of Archaeology and Anthropology, 2001), 37 – 38.

pier foundation, already employed in Europe by this time period, reflects the architecture of creolization.

II.B.2. Wattle – and – Daub Houses

Wattle – and – daub houses are earthfast post and beam and structures with daub as walls instead thatching, bark, or wooden shingles. Some scholar associated wattle – and – daub with African dwellings. Almost every civilization, however, has its own version of wattle - and - daub construction. This building technique dates as early as the Neolithic period. What distinguishes one version from another is the manipulation of the clay and the wattling. The main structural elements of wattle – and – daub are wooden posts and beams tied together by durable vines prevalent depending on the location. Its wall system is usually made of wooden sticks and twigs or reeds woven systematically in between the primary and the secondary posts. The resulting twig or reed matting is then daubed with clay sometimes augmented with admixtures of animal dung, grass, and other materials understood by the builder to enhance the structural quality of the daub. The roofing system was commonly palm frond thatching, if not other materials like cogon grass, bark, or split planks and shingles in later periods. The African style wattle – and – daub that was excavated in Berkeley County, South Carolina employed horizontal sticks interwoven into vertical members of the structure that also serves as reinforcing element of the clay wall.[44]

[44] Ferguson, *Uncommon Ground*, 63 - 64.

II.B.3. Thatched Houses

This particular structure is also basically an eartfast. It is called thatch house because its envelope are made of thatching materials like palm fronds or cogon grass. Similar to the wattle – and – daub, beneath the outer wall material is interwoven matting. Matting is commonly made of sticks and twigs or reeds and bamboos. One of the characteristics that may differentiate African from European thatch houses is the slope of the roof and the overhang of eave line. The roofing of an African thatch house tends to have a wider overhang. The preference for a wider overhang is that it protects the opening during rainy season and creates greater shade during the summer.

This technique did not become permanent. Thatched houses were prone to catch fire and were not popular among planters.[45] Thatched slave houses may have not survived, but there are several accounts that confirm the existence of this type of structure in Charleston County during the Antebellum Period. Some of this evidence consists of interviews with former slaves recorded by the Federal Writer's Project. Among the often - quoted reference to thatched slave housing is Henry Laurens' letter to a business partner who mentioned a thatched house near their rice storage at one of their plantations along the Cooper River.[46]

[45] Ferguson, *Uncommon ground*, 66.
[46] Hamer and Rogers, "thatch'd House too near our Rice Store." Henry Laurens' letter in 1763 cautioning his business partner. Ferguson, *Uncommon Ground*, 66.

II.B.4. Log Cabin

Log construction is European in origin, but it quickly became the preferred way to build humble dwellings and farm outbuildings in the New World.[47] It is called log construction because its walls are made of logs put one above the other and interlocked at the corners by a notching system. The logs are then chinked with chips of stone or muds. While this may be very common in early Chesapeake for slave dwellings, in the Lowcountry and particularly in Charleston County, this construction was less common. Frederick Law Olmsted did mention log cabins he saw in South Carolina along the Pee Dee River.[48] Log cabins were elevated from the ground by brick piers or loose masonry piers.

II.B.5. Brick Houses

Brick houses were not common in slave villages, but some planters built brick houses in slave villages. This was the case at Boone Hall plantation, one of the few surviving plantations with extant slave houses in Charleston County. The plantation was not only an agricultural enterprise, it was a factory for bricks. Thus, Boone Hall has unique brick slave houses that dates to 1790 through 1810. Originally there were twenty -

[47] "Log construction and roof planking likely were introduced by Europeans and willingly adopted by Africans Americans." Ferguson, *Uncommon Ground*, 81.
[48] Frederick Law Olmsted observes the following, "the negro – cabins, here, were the smallest I had seen – I thought not more than twelve feet square, inside. They stood in two rows, with a wide street between them. They were built of logs, with no windows – no opening at all, except the doorway, with a chimney of sticks and mud; with no trees about them, no porches or shades, of any kind. Except for chimney … I should have conjectured that it had been built for a powder house, or perhaps an ice – house – never for an animal to sleep in." Vlach, *Back of the Big House*, 156.

seven brick slave houses at the plantation; only nine of these survived to the present.[49] There are other brick houses built for slaves in the Lowcountry, but the influence that shaped them were unlike Boone Hall plantation. For example, the Nieuport Plantation at Beaufort also had brick slave houses that survive today.

II.B.6. Timber Frame Houses

Timber frame slave houses with low brick pier foundations were not common during the early stage of slave architecture. But in the Lowcountry timber frame was more common than brick or log in slave communities. Timber frame houses reflected the "Anglicization" that the same influences that shaped brick slave houses. In frame houses raised flooring replaced dirt floors and brick chimney replaced the clay hearth. With this development the dirt floor replaced with raised flooring and the brick chimney replaced the clay hearth.

As early as 1744 there were already historical records attesting to the existence of timber frame houses in slave communities. For example, John Mullryne who owned a plantation along the Combahee River advertised his intent to sell "10 good Negro framed house."[50] One of the best examples of existing frame slave houses is located at McLeod Plantation in James Island, Charleston, South Carolina.[51] Archaeological records suggest that these five surviving timber frame slave houses were built as early as the first quarter

[49] National Register, Boone Hall Plantation http://www.nationalregister.sc.gov/charleston/S10817710135/S10817710135.pdf (accessed January 22, 2012).
[50]Morgan, *Slave Counterpoint*, 110.
[51] South Carolina Information Highway, "South Carolina Plantations: McLeod Plantation" http://south-carolina-plantations.com/charleston/mcleod.html (accessed April 14, 2012).

of the nineteenth century. Similar to the ones found in Boone Hall plantation, these slave houses have undergone lots of transformations. Nonetheless, the slave life that the spatial character of the structures conveys is still very evident.

II.B.7. Tabby Houses

Tabby is a type of masonry made of lime mortar and sand mixed with oyster shells. Some scholars have traced its origins to Northern Africa and Southern Spain.[52] Although, tabby construction in the Americas was commonly attributed to the Spanish in Florida, slaves from North Africa also knew this construction system. It is safe, therefore, to assume that they could have also used tabby construction in building their dwellings.

Tabby construction is a unique characteristic of Lowcountry architecture because of the abundance of oyster in the coastal. The materials that were employed in North Africa and Spain were different from those used in the Lowcountry. The construction system, however, is similar. In slave houses, tabby is commonly found as a material for build chimney and foundation.

[52] Colin Brooker & Larry Lepionka, "Tabby Architecture: Origins and Culmination" http://datawhistory.org/wp-content/themes/dataw/document_archives/30.pdf (accessed April 14, 2012).

CHAPTER THREE

CHARLESTON COUNTY SLAVE HOUSING PROJECT

Charleston County Slave Housing Project (CCSHP) is a proposal – an auxiliary of this research - that aims to collect data and information pertaining to slave houses in Charleston County. Using previous documentation for these historic structures as baseline, the project will organize a collection of information from historic accounts, architectural documentation, archaeological records and other relevant academic studies on slave houses.

The goal of the project is to document historic slave houses to prepare for their preservation and create a permanent record should these structures disappear. The vulnerability of these few existing slave houses increases every day. Many factors endanger them, from the quality of materials employed in them, to the age of materials, to man – made threats such as development of land uses and encroachment of development, and natural disasters. However, if these historic structures are well documented today, their legacies can be recaptured through virtual preservation. Only if there are available records, such as detailed architectural documentation, photo – documentations, historical text records and other data pertaining to these structures, will memory of these building persist. Architectural documentation of two slave houses at McLeod Plantation on James Island demonstrates how to achieve the aim of this project.

III.A. McLeod Timber Frame Slave Houses[53]

The McLeod slave houses are remnants of a former slave village at McLeod Plantation in James Island, Charleston County in the State of South Carolina. Known as McLeod slave houses today, recent studies argue that these slave houses likely predate the period when the McLeod family occupied the plantation.

The plantation was recorded on the Thornton – Morden map of 1695. The property passed from owner to owner frequently in the eighteenth century. In 1741, Samuel Perronneau purchased the plantation from his father – in – law, William Wilkins. Peronneau was an important figure in the McLeod property history because he was apparently the first owner who cultivated the land. Perronneau passed the plantation to his son, Samuel Jr. On Samuel Jr.'s death, the property passed to his sisters, Sarah and Elizabeth, who married Edward Lightwood, Jr. in 1770. Lightwood was a successful merchant and is credited for building the first known structure at the planation. He was likely responsible for fully developing the estate into a full-fledged agricultural enterprise. He was already a successful plantation owner as well as a slave trader by the time he married Elizabeth.

The property remained in the Perroneau – Lightwood family until the McLeod family purchased the plantation in 1851. Lightwood died in 1798 leaving the management of the plantation to his wife. His daughter Sara married William McKenzie Parker who helped Elizabeth manage the estate until his death in 1816. McKenzie's son William Parker – McKenzie II, inherited the role of assisting Elizabeth in managing the

[53] Charleston County Park & Recreation Commission, "McLeod Planation Master Plan Report", 2011, 101.

property. Although McKenzie II was responsible in increasing the property in terms of acreage and income, when he died in 1834 he left the family with debts. It is recorded that McKenzie II cultivated the land with the help of about a hundred slaves. However, his debts necessitated selling of the planation in a public auction to satisfy his debtors. Sarah, her mother and the daughter of Elizabeth and Edward Lightwood who married the elder McKenzie purchased the property. She operated the agricultural enterprise until her death in 1847. Her two grandsons, Edward and William McKenzie - Parker III, managed the property until they sold this to William Wallace McLeod in 1851.[54]

All the agricultural activities of the Peronneau – Lightwood family and their descendants depended on slave labor. Perronneau's will indicate that he had at least twelve slaves working at his James Island plantation. The number of slaves in the plantation apparently increased to fifty three by the time Lightwood owned it. With the presence of slaves slave dwellings or a village emerged. A map made by the United States Coastal Survey in 1824 depicts slave houses along an oak allee on the west side of the property and with an approximate location at the current slave street.[55]

According to investigations conducted on the site recently, William E. McLeod, descendant of William Wallace McLeod, relocated some of the slave houses during the first quarter of the twentieth century. Three of these relocated slave houses are claimed to have survived to the present.[56]

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[54] Historic Charleston Foundation, McLeod Papers, Vertical Files, "Proposed Acquisition, Stabilization, & Restoration of McLeod Plantation, James Island, South Carolina," 2010.
[55] Ibid.
[56] "According to Dough Bostick, quoted in the minutes of the April 13, 2010 meeting of the James Island's History and Preservation Committee, three relocated Slave Cabins survive: two on Grimball Road and one on Cottage Road." CCPRC, "McLeod Plantation: Master Plan" (2011), 13. See footnote number 12.

The five slave houses that were part of the slave village at McLeod Plantation are small timber framed, clapboarded dwellings with gable roofs clad with wood shingles that sit on low brick pier foundations. Recent research indicates that these slave houses together with other outbuildings in the planation were built during the occupation of the Peronneau – Lightwood family of the property between 1770 through 1829.[57]

The McLeod slave houses fall into the third period of slave architecture, the decades between Revolution and Emancipation (1783 – 1865). Most slave houses built during this period reflect European rather than African types of houses. The McLeod slave houses have undergone improvement throughout the nineteenth and twentieth centuries. Improvements introduced to these structures after the Emancipation included painting, electrical system, the division of the interior, and the insertion of chimney and brick pier foundations.[58] Improvements that were implemented during the Historic Charleston Foundation's (HCF) ownership of the property were all intended for preservation purposes. Stabilization is on – going at present conducted by the current owner, the Charleston County Park and Recreation Commission (CCPRC).

[57] CCPRC, McLeod Plantation Master Plan, 110.
[58] CCPRC, McLeod Plantation Master Plan, 110.

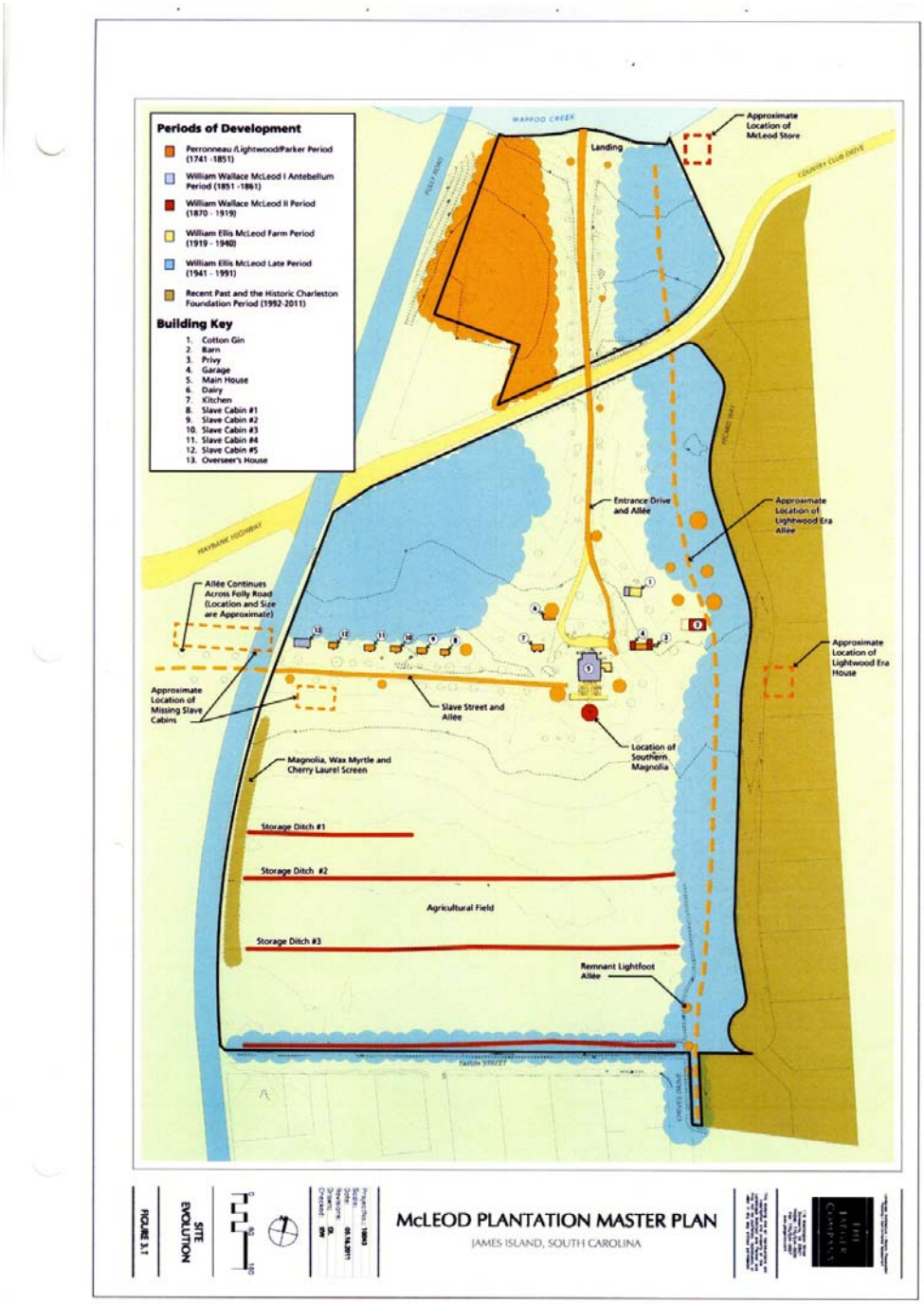
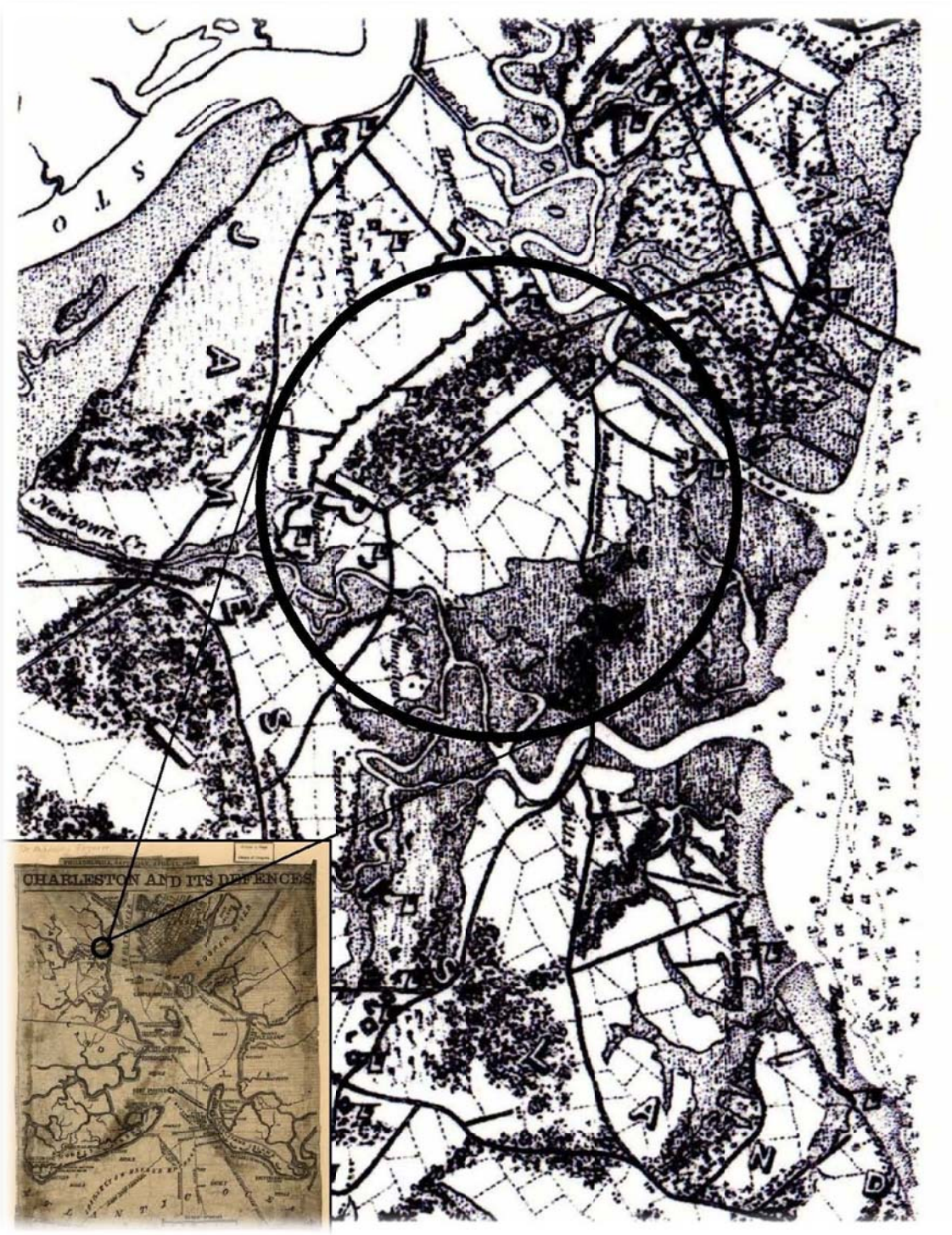


Figure 2: McLeod Plantation Master Plan, 2011. Courtesy of Charleston County Park and Recreation Commission (CCPRC).



on.

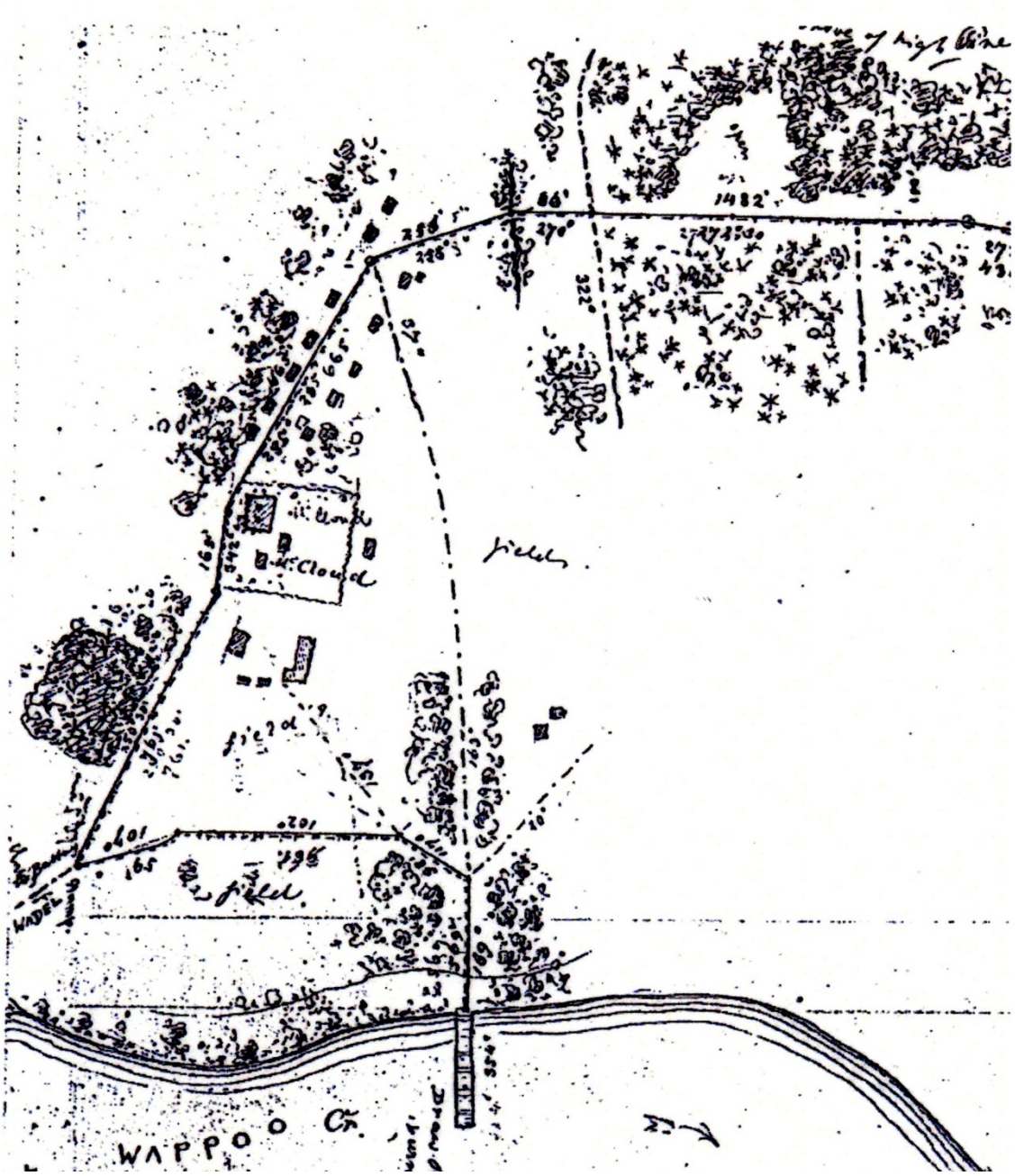


Figure 4: 1865 McLeod Drawing, Historic Charleston Foundation (HCF).

CHAPTER FOUR

CONCLUSION

IV.A. Significance of Slave Architecture:

Architecture is one of the most tangible artifacts of any civilization. Architecture reveals the worst and the best of every culture. Slave architecture can be considered as evidence of arguably the worst aspect of Atlantic culture between the fifteenth through the nineteenth centuries. The Trans - Atlantic slave trade was one of the most traumatic experiences in history. Many scholars consider the trade a crime against humanity.[59] However, the purpose of preservation of the evidence of slavery is not to divide people and nationalities. Rather, the preservation of evidence of traumatic history can inspire the world today. The defeat of slavery in the Americas is a proof that it is possible to overcome modern slavery.

In different parts of the world today, different kinds of slavery still exist.[60] Human trafficking is very common in places where there is limited access to progress. Child prostitution is rampant, especially in third world countries.[61] Forced labor and unfair compensation are common in places where poverty is a common problem, or in places where citizens suffer as a result of war concocted by leaders and enemies of governments

[59] "The transatlantic slave trade was responsible for the forced migration of between 12 - 15 million people from Africa to the Western Hemisphere from the middle of the 15th century to the end of the 19th century. The trafficking of Africans by the major European countries during this period is sometimes referred to by African scholars as the Maafa ('great disaster' in Swahili). It's now considered a crime against humanity." Understanding Slavery Initiative. 2011. "The Trans – Atlantic Slave Trade: Introduction" http://www.understandingslavery.com/index.php?option=com_content&view=article&id=369&Itemid=145 (accessed January 2, 2012).

[60] CNN, "The CNN Freedom Project: Ending Modern – Day Slavery" http://thecnnfreedomproject.blogs.cnn.com/2012/03/17/slaverys-last-stronghold/ (accessed December 13, 2011).

[61] Pambazuka News, "Modern Slavery of Ethiopian Women." 2012-03-22, Issue 578 http://www.pambazuka.org/en/category/features/80974 (accessed March 28, 2012).

alike. There are also citizens of the world who continue to suffer as a result of dictatorships. All of these forms of modern day slavery infect the current generation. Every country in the world has its own experience with slavery. Regardless of economic and political conditions - first world, third world, democratic, communist, monarch, non – secular or secular, despotic - every country faces different forms of slavery today. More progressive countries are not immune to these problems. However, the challenge is worse in less progressive nations. When one thinks of slavery today, one likely associates this with historical slavery without understanding that within our own generation a larger slavery still remains.[62]

As to its universal significance, slave architecture must be preserved in order to educate people all over the world that despite the prevalence of slavery it can be addressed. The American Civil War is a proof to this claim. The Civil War and the issues associated with it is still politically and culturally sensitive topic among Americans. The same socio – political tensions that this nation has to endure is the same price they have to pay in order to rescue the value of human dignity and justice. There are not so many countries in the world willing to make such sacrifice - by temporarily tearing apart their country - in order to stand for what is just and right. Preserving the historic slave houses of the American South preserves a reminder to the world, irrespective of nationality and race, that the American experience on slavery attests to the defeat of slavery.

[62] United Nations – Global Initiative to Fight Human Trafficking, "Human Trafficking – The Facts." http://www.unglobalcompact.org/docs/issues_doc/labour/Forced_labour/HUMAN_TRAFFICKING_-_THE_FACTS_-_final.pdf (accessed February 7, 2012).

In the United States, the preservation of slave architecture has specific significance depending on the viewpoint from which these historic structures are considered. From the point of view of economics, the contribution of slavery to the prosperity of this country, as well as European countries that benefited from Trans - Atlantic slavery, is beyond anyone's calculations. A Physician planter in Georgia argued that "slave labor is the source of all our wealth and prosperity; from this we enjoyed all the necessaries and luxuries of life, and it is the basis of the most desirable social and political system the world has ever seen."[63]

Despite the self – serving bias in this argument, the fact that the planter admitted his dependence on slave labor emphatically described how important enslaved people were to sustaining the economic prosperity of the master. More than a century later, there are no traces of those faceless and nameless enslaved people except for a few slave houses. These are the few remaining tangible links with those enslaved Africans. Otherwise, they are found among remnants of archaeological artifacts.

The direct and the indirect profits which were generated from slavery for almost five centuries is so enormous that the testament of those profits still stand all over the world. Insurance companies that indirectly benefited from the slave trade and plantation economies attest to the economic legacies of enslaved people.[64] Those faceless and nameless slaves were the human machines that sustained the American economy for

[63] Breeden, *Advice among Masters*, 136.
[64] Understanding Slavery Initiative, "Legacies." http://www.understandingslavery.com/index.php?option=com_content&view=article&id=313:legacies&catid=125:themes&Itemid=225 (accessed January 31, 2012).

almost three centuries. And yet slaves never had an equal claim to the products of their labors.

One of the legacies of slavery is the presence of a unique African - American culture in the Americas today. The United States is a conglomeration of multi - cultural characteristics from Europe and Africa mixed with the Native American culture. Recently the continuous influx of other cultures from Asia also contributes into this cultural accumulation. All of these influences contribute to a distinct American culture. American's general cultural tolerance is one of the many reasons why today the United States is the envy of many who live in countries where there is limited access to cultural freedom.

Charleston is an important location of African - American cultural traits such as the Gullah culture. Charleston, whose modern population reflect the historical presence of the African – American majority during the eighteenth and nineteenth centuries, preserves many African cultural elements, among them architecture. Plantations and Gullah culture are one of the few existing truly local cultural resources of Charleston County.[65] Despite this rich and unique African and European descent American shared heritage in the county, plantations houses and slave villages are among the most endangered cultural resources locally today. Of these two, the slave houses are more susceptible to deterioration because of the quality of materials they were made of and an apparent neglect.

[65] Michael Stephens, "Selling the Past: Heritage Tourism in Charleston, South Carolina." http://www.popmatters.com/pm/feature/tttp-1stephens (accessed February 7, 2012).

At present Charleston County has total of twenty - seven plantations listed on the National Register. Four of these still have existing slave houses (Boone Hall Plantation, Magnolia Plantation, McLeod Plantation, and Points of Pines).[66] The slave houses at Boone Hall and Magnolia are in good condition under respective managements whose adherence to historic preservation are valuable to the slave houses' preservation. The McLeod slave houses are currently undergoing stabilization by the current owner, Charleston County Park and Recreation Commission (CCPRC), a government agency.[67] The Points of Pines slave houses, on the other hand, were undergoing negotiation to be relocated in 2010 to an open-air museum operated by the Edisto Island Museum in Charleston County, South Carolina.[68]

The significance of slave architecture on its local context today has evolved from being solely a source of educational cultural heritage to being an important element in cultural heritage economy. This is very important in Charleston County because the economy of South Carolina today depends on tourism industry.[69]

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[66] South Carolina Department of Archives and History, State Historic Preservation Office, "The National Register for Historic Places: National Register in Charleston County, South Carolina." http://www.nationalregister.sc.gov/charleston/nrcharleston.htm (accessed September 5, 2011).

[67] Charleston County Park and Recreation Commission, "McLeod Plantation." http://www.ccprc.com/index.aspx?NID=1447 (accessed January 15, 2012).

[68] Edisto Island, South Carolina, "The Edisto Island Museum provides a deep look into Edisto's past." http://blog.edistoisland.com/the-edisto-island-museum-provides-a-deep-look-into-edisto%E2%80%99s-past/ (accessed February 7, 2012).

[69] "Charleston is regularly listed in the Condé Nast Traveler as one of the USA's Top 10 tourist destinations. Over four million visitors come to Charleston each year and spend $4.5 billion, almost one third of the tourist revenue of the entire state of South Carolina. Tourism in South Carolina increases five percent annually, but heritage (or historical) tourism increases at a rate of 30 percent. Since heritage tourism is Charleston's lifeblood, and the city's main attraction for heritage tourists is its status as capital of the preserved antebellum lifestyle, it might be said that Charleston still profits from slavery." Michael Stephens, "Selling the Past: Heritage Tourism in Charleston, South Carolina" http://www.popmatters.com/pm/feature/tttp-1stephens (accessed February 7, 2012).

IV.B. Summary of the Tentative Evolution of Slave Architecture:

Acculturation is a phenomenon defined in social sciences as "the result when groups of individuals having different cultures come into first – hand contact, with subsequent changes in the original cultural patterns of either or both groups."[70] This same cultural phenomenon was experienced and shared by the African and European descent in the New World during the Colonial Period. Boles argument regarding the nature of African and European cultural amalgamation was validated by archaeologists Thomas R. Wheaton and Patrick H. Garrow with their analysis of the archaeological findings in Yaughan and Curriboo plantations in their essay entitled, "Archaeology and Archaeological Record in the Carolina Lowcountry".[71]

Boles explained how African culture survived in the New World. But essential to understanding Boles' arguments is understanding how civilizations develop its distinctive culture and how they lose it. Culture by definition is a vague idea and it has been debated over time. However, one of the most succinct and widely accepted definitions of culture was popularized by Edward Tylor, an English anthropologist. Tylor explained that "culture is the complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man [humans] as a member of society."[72]

Since architecture is a tangible manifestation of culture, it follows that if African culture did survive in the New World, so did elements of African architecture. These

[70] Singleton, *The Archaeology of Slavery and Plantation Life*, 239.
[71] Ibid. 239 – 258.
[72] Charles E. Orser and Brian M. Fagan, *Historical Archaeology*, (NY: Prentice – Hall, 1997), 49.

cultural memories became an important influence on the making of slave architecture. Slave architecture is not necessarily an African style of architecture. The claim made by Boles is fundamental to understanding how and why slave architecture emerged as a unique representation of a culture of a specific group of people in a specific time period and place.

While Boles argued the evidence for African culture in Americas, some scholars promoted the idea that African culture was obliterated during the Middle Passage.[73] The Middle Passage refers to the second stage in the Trans - Atlantic slave trade where ships carried enslaved Africans directly from Africa to either the Caribbean islands or the Americas.[74] Today, some scholars still claim the discontinuity of the African culture, specifically in architectural elements, on the premise that some slave houses are dominated with European architectural elements. For example, Dr. Eric Poplin - an archaeologist who has done extensive archaeological investigation in the Lowcountry - suggested that slave houses appear to be modification of the English hall and parlor. Poplin further hypothesizes that if there were truly African slave houses, these were replaced by English vernacular architecture during the early eighteenth century.[75] Poplin's hypothesis seems indeed true among Anglicized slave houses. The moment African ideas about architecture were transported they were revised and modified to adapt to influences found in the Americas.

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[73] Ferguson, *Uncommon ground*, 75.
[74] Understanding Slavery Initiative. 2011. "Glossary of Terms. Middle Passage." http://www.understandingslavery.com/index.php?option=com_content&view=article&id=1142:middle-passage&catid=139:glossary-of-terms&Itemid=204 (accessed January 15, 2012).
[75] Hendrix, *Down and Dirty*, 103 - 105

An example of this revision and modification is Ferguson's argument that states, "because of the environmental conditions in tropical places, people like Africans used to live around the house. They prefer to do their chores around the house leaving the dwelling for sleeping and private usage only." While it is true that, in some tropical regions, people indeed prefer to live and work around the house and that their dwellings are small, the dwelling intended for one family is composed of several small structures thereby forming a mini – complex of dwellings. According to Steven L. Jones who has conducted extensive comparative analysis on slave houses in the American South and traditional houses in Africa, the African tropical structures are dictated by the growth of the community. A cluster of dwellings is a form reflecting the social structure of this particular community. He further explains that the pattern of housing among these communities is flexible and it is subject to annual changes depending on birth, death, marriages and other factors affecting spatial characteristics.[76] Slave architecture did have some tropical character. However, because of the political, social, and economic influences that molded it, that character was restrained in terms of spatial hierarchy. The character, therefore, cannot be considered as purely tropical African dwelling because of that limitation on expansion.

Boles explained how African culture survived and how it developed to become the now distinct African - American culture. He presented his argument by naming three types of "preservers" of culture within the African - American society. These are the first generation of enslaved African, the second generation of enslaved African transported

[76] Singleton, *The Archaeology of Slavery and Plantation Life,* 198.

from Africa, and the American - born Africans. The first generation of enslaved Africans who were transported to the Americas had different cultural traits that were shared and developed to become a new configuration of culture. However, since their number was not sufficient enough to form a cohesive culture, the African element among the earliest Africans in the South was heavily influenced by European culture. Boles called this pidgin African culture.[77]

The second preserver group was new arrived groups of slaves who brought along with them new developments of culture from Africa. Because of the increasing numbers of Africans in later periods African culture became more evident as an element of distinct culture. The third type Boles named are the American - born Africans who had no contact with African culture and were dependent on the culture passed onto them by their forebears. Although they were born in the Americas, the sense of community influenced them to forge a wholly new culture. This new African culture was entirely different from its origins as it had integrated itself to the characteristic of its current environment.[78]

This claim was further validated by the analytical interpretation of the archaeological findings at Yaughan and Curriboo plantations. Wheaton and Garrow explained that the architectural patterns found in the two plantations were distinct African cultural elements. Although there are claims that are yet to be proven whether these African cultural characters were creolized from the Caribbean or were directly

[77] Boles, *Black Southerners*, 142-143.
[78] Ibid.

transported from West Africa, there is a strong evidence of African elements from the artifacts obtained from these two sites.[79]

The pattern that has survived at these two plantations reflected the phenomenon explained by Boles. As the second generation of African slaves increased, they became an antecedent to the formation of a culture dominated by African elements. These plantations were founded during the mid - eighteenth century. Both historical and archaeological records showed that there was very minimal European intervention in the site from its foundation through the Revolutionary Period. As a result, African culture thrived on the site. After the Revolution, acculturation within these sites followed the infusion of European culture.

Architecture is a variable in cultural, political, economic and social changes. Thus, the African inspired, cob-walling system was later replaced by timber frame slave structures. The system is an infusion of a European type of building construction to slave architecture. However, the European - inspired slave house remains distinct to slave architecture as compared to European inspired master's house. The size of the structure, the spatial hierarchy both inside and outside, and other interior elements are definitely unique to slave houses. Poplin's argument may be true. That the types of slave houses he excavated were in fact heavily influenced by European construction systems. When one examines the spatial hierarchy and size of these structures, whether these are heavily influenced by European or African architectural elements, there is no doubt that these structures were built and its designs are distinct for enslaved African people.

[79] Singleton, *The Archaeology of Slavery and Plantation Life*, 239 -258.

In the process of acculturation, the two cultures in contact borrow inspiration from both sides and the influx of influences is usually two – way.[80] Depending on whose side it is manipulated, however, movement toward or away from parent culture it is distinctly different. This is the case of European - inspired slave houses such as log cabin, timber frame houses, and brick houses. On the other hand, the piazza element may be an African – inspired borrowed by Europeans who made it a distinct aspect of Charleston's architecture.[81]

Slave architecture is a distinct aspect of vernacular American Southern architecture. Its emergence, development, and decline convey a unique history. Slave houses are not just appendage structures in the plantation landscapes and architecture because, it was created from entirely different and independent premises than other American Southern architecture did. The slave architecture that has developed in Charleston County is unique to this place due to many factors. Early Carolina Lowcountry agricultural economy demanded labor which led to rise of African majority in Charleston. This was a major factor for the survival of African culture.[82]

To summarize slave architecture in Charleston County in South Carolina, evolved through eras, the Proprietary Period (1670 – 1720), the Colonial Period (1721- 1783), and the Post Revolution (1783-1865).[83] The first period of slave architecture is characterized by very limited distinction with its English counterpart because the plantation themselves

[80] Orser & Fagan, *Historical Archaeology*, 59.
[81] Vlach, Back of the Big House.
[82] Powers, *Black Charlestonians*, 10.
[83] The "periodification" employed in this paper is broad and general division of eras based on major development that occurred in Charleston County, South Carolina. These eras are fixed references on when, how, and where did the influences of slave architecture originated. Rather than basing the periodification on the end result, such as character and style of constructions, which are often overlapping by time periods.

were still developing economies.[84] The second period is characterized by the emergence of African elements among slave houses which parallel to the emergence of the Colonoware pottery. This was a phenomenon that was partly influenced by African slave demography and the more interaction with their European masters. The third period, on the other hand, is characterized by Anglicization of slave houses as a result of economic, political, and social changes.

Architecture is defined as the art and science of designing and constructing buildings. This definition reflects the current practice of the profession. But the other and older definition of architecture is that it is a physical representation of its builders' response to his need for habitation, which depends on how much he can manipulate the limitation and extent of his environment.[85] The response to the environment in this context may vary among individuals. As for example a Euro - American master may have a different response as compared to his slaves. The extent of their powers to manipulate the environment differs from master to slave, thus this variation is manifested in their respective architecture.

Slave architecture in Charleston County, South Carolina, is a part of a larger pattern of events in history. The historical knowledge it conveys, its emergence, development, and its subsequent decline is significant in order to complete the documentation of the Trans - Atlantic slave trade and its subsequent abolition. The importance of knowing this part of history is not only to educate people about the

[84] Hendrix, *Down and Dirty*, 38.
[85] Steven L. Jones also suggests that "architecture should be seen as the product of a kaleidoscopic diffusion of influences that are manifested in various manners. When it comes to the African impact on American culture, this diffusion has been offered in terms of plan, spatial definition, materials used, and form." Singleton, *The Archaeology of Slavery and Plantation Life*, 195.

severity of human slavery, but most importantly it is to educate people that slavery and its many modern forms have no place in any civilization.

IV.C. Recommendations

The importance of slave architecture in Charleston to international, national, and local contexts makes a valid argument that it further requires an in - depth study corresponding to two areas of documentation - archaeology and architecture.

The current dearth of slave architecture necessitates an urgent, detailed, technical documentation today. The degree of its deterioration and the scarcity of extant slave houses is a challenge in preservation for the foreseeable future. Since these structures are made from impermanent materials, there is an imminent, permanent loss of the last existing and authentic slave dwellings in Charleston today. However, there are many ways to document these structures for educational and preservation purposes. One of these ways is to document these structures using four – component approach architectural documentation composing of (1) As – Built Drawing, (2) Specifications, (3) Photo – Documentation, and (4) the Itemized Building Description.

The As – Built Drawing is a detailed measured drawing showing the construction systems, forms, construction processes, materials, quantity of materials, and sometimes quality of materials employed in the structure. Together with this detailed architectural drawing is a written text called specification. A specification is a part of architectural documents consisting of a detailed description of the technical nature of the materials,

standards, and quality of execution of the work.[86] There are different types of specifications but the type that may fit in documenting as - built historic structures is the descriptive specifications. A descriptive specification stipulates the exact quantities and qualities of materials to be furnished and how to they are to be assembled in a construction.[87]

The technical drawings and specifications required in historic preservation that deals with architecture are not different from the practice of new construction. While new construction involves three architectural technical drawings in the process of construction – conceptual or pre – design drawings, construction or working drawings, and as – built drawings - historic preservation may require four architectural technical drawings in the process once it is subjected to renovation, restoration, or redevelopment.

The first technical drawing that historic preservation has to produce prior to any introduction of construction interventions, is the first set of as – built drawings also called "as – found drawings". The second one is a conceptual drawing, similar to a new construction conceptual drawing. Conceptual drawings are basically the proposal of changes or interventions that are to be made to the structure. The third is the construction working drawings with the shop drawings and the construction diary. Construction drawing is a set of detailed technical drawings specifying quantities and qualities of materials and its executions. Shop drawings, on the other hand, are technical drawings that are specifically made to record change orders while construction is on – going. The construction diary is a day – to – day journal that records everything that happened in the

[86] Francis D.K. Ching, *A visual dictionary of architecture* (NY: John Wiley & Sons, 1997), 50.
[87] Ibid.

project. Finally, the last sets of drawings historic preservation has to produce while dealing with historic redevelopment, restoration, and renovation, is the final as – built drawing – this is basically record of what exactly was built. The importance of producing these different technical drawings involving each stage in historic preservation construction and documentation is to ensure that changes introduced to the historic structures are properly recorded.

Apart from the as – built drawings and specifications, a photo – documentation with complete text description is also inevitable component of any documentation procedure because not every information from the structure can be recorded in text and graphics alone. This research also proposes to employ another component documentation called, itemized building description. This is a text document but unlike the specifications, this is a check list of items that describe the physical form of the structure.

To improve the architectural documentation of slave architecture in Charleston County, it is recommended in this project to have one data bank intended for these historic structures. The intent of this data bank is to collect, assemble, and organize one comprehensive historical and architectural data on slave houses, using the four – component architectural documentation employed in this project as a model format for architectural documentation. These are the (1) as – built drawings, (2) specifications, (3) photo – documentation, and (4) the itemized building description. Other historical aspect may also open for opportunities to further studies. Such as the mapping of former and remnants of slave villages, genealogical profiles for enslaved people who lived on these

sites, and other significant areas of studies pertaining to the legacy of slavery. The intention of the collected information is for educational and preservation purposes.

APPENDICES

APPENDIX A

MCLEOD SLAVE HOUSE NO. 1

ITEMIZED BUILDING DESCRIPTION

Charleston County Slave Housing Project		
No.	**General Information**	**Description**
1.	Building Name	McLeod Slave House No. 1
2.	Evidence Type	Extant/ Existing
3.	Site ID	MSH-2
4.	Historical Site Name	McLeod Plantation/Pick – Pocket Place
5.	City or Vicinity	James Island
6.	County	Charleston
7.	State	South Carolina
8.	UTM	N/A
9.	Longitude	N/A
10.	Latitude	N/A

Investigator/s: Syra Valiente
Institutions: Clemson University – College of Charleston
Project Start: November 2011 **Project End:** December 2011

Additional Investigators: Adrienne Jacobsen
Institutions: Glenn Keyes Architects, LLC
Project Start: January 2011 **Project End:** Present

Additional Investigators: Ernest Blevins & Beata Brtkova
Institutions: Historic Charleston Foundation (HCF)
Project Start: 1996 **Project End:** 1996

SUMMARY DESCRIPTION:

McLeod Slave House No. 1 (MSH-1) is a two – room, single story, timber frame with a gable roof on low brick pier foundations. The walls are clad with colonial siding clapboards. The roofing material is made of wood shingles, which were restored in the 1990's during the time the property was owned by the Historic Charleston Foundation (HCF). The restoration was initiated after historic photographs showed that the structure was originally roofed with wood shingles with a rake at the ridge before it was roofed with asphalt. Some of the exterior cladding were also restored or replaced during the stabilization initiatives conducted by the HCF.

The house has a door opening situated at approximately center of its South elevation. This main door has a two – step brick stoop. A second door, of almost the same size, mirrored on its North elevation but lacks a stoop. The interior is divided into two rooms separated by a board wall. In this interior division locates a third door. The opening is situated approximately two feet distance from the North wall. The interior

division runs along the mirrored door jambs, located on the Western side of respective exterior doors.

Two window openings are located at the south wall elevation flanking the main door. Another window opening is located at the gable wall in the west end.

On the East elevation of the slave house locates a corbelled on the throat brick chimney.

Some of the current structural elements of the structure such as floor joists, end girts, dropped plates, and studs revealed markings of previous joinery that suggests these members could have been salvaged and recycled from another structure.

The McLeod slave houses are remnants of a slave village that was likely built by Edward Lightwood, owner of the property from 1770 through 1798. It is being hypothesized by scholars who conducted preliminary investigation of the site that the slave houses were probably built during this time period as indicated by historical maps. However, since the site has undergone significant changes, it is likely that the current building materials that made up the slave houses are of later additions and/or replacements.

The property was passed to the McLeod family in 1851. During the McLeod family's ownership of the property, several improvements were introduced to the structures surrounding the property including the slave houses. During the Civil War, the plantation was utilized as camps by both Union and the Confederates Armies on different occasions. Then it was also used as Freedman's Bureau after the Civil War. It is recorded that during the Civil War period, several structures in the plantation were heavily damaged. It is possible that the slave houses were again either repaired, renovated, and or possibly rebuilt after the Civil War.

McLeod family documents indicate that extensive upgrading of the property took place from the mid – 1920s through the 1930s. In addition, the former slave houses were rented out and or sold by the McLeod family after the Civil War until the 1980s when the owners bequeathed the property to number of Charleston area organizations. During the time it was rented out, it is possible that there were minor repairs, renovations, alterations, and or simply additional development within the structures.

The current structure that is standing at McLeod plantation is most likely the result of frequent repair and renovation.

Bibliography:

Charleston County Park and Recreation Commission, “McLeod Plantation: Master Plan,” May 2011.

Historic Charleston Foundation, “Stabilization Assessment for McLeod Plantation,” February 2011.

ITEMIZED BUILDING DESCRIPTION		
No.	**Item/s**	**Description**
1.	**Construction type**	Timber Braced - Frame
2.	**Exterior Footprint**	11’ 6” (N-S) x 17’ – 10” (E – W)
3.	**Number of Rooms**	Two
4.	**Interior Footprint**	
	4.1. Private Room	+/- 7’ 1” (W-E) x +/- 10’ 7” (N-S)
	4.2. Public Room	+/- 9’9” (W-E) x +/- 10’7” (N-S)
	4.3. Ceiling Height	+/- 7’ 2 ½” (H=FFL - CL)
5.	**Foundation**	
	5.1. Type	Brick Pier Foundation
	5.2. Dimension	Refer to drawings
	5.3. Height	Refer to drawings
	5.4. Mortar type	Lime mortar
	5.5. Joint	Very crude, no style/design
	5.6. Quantity	15
	5.6. Repaired?	Yes
6.	**Presence of Shed/Porch**	N/A
7.	**Roof**	
	7.1 Roof type/form	Gable
	7.1 Roof Envelope/Material	Shingles, previously asphalt, originally wood
8.	**Roof Framing**	
	8.1. Exposed?	No, Inaccessible
	8.2. Type/Form	Common Rafters, as seen at the eaves
9.	**Building Height**	
	9.1. Ground to Soffit	Varies, refer to elevation drawings.
	9.2. Siding to Soffit	+/-7’ – 11 7/8”
	9.3. Ground to Apex	Varies, refer to elevation drawings.
	9.4. Finish Floor Line to Apex	13’
	9.5. Ground to Top of Eave	Varies, refer to elevation drawings.
10.	**Wall**	
	10.1. Frame	Inaccessible
	10.2. Material	N/A
	10.3. Cladding	Horizontal Colonial Siding
	10.4. Presence of Bead?	N/A
11.	**Chimney**	
	11.1 Material	Brick, Wood, and Chimney Bar
	11.2 Height	62 – 63 courses of running bond
	11.3 Location	Gable End, East Elevation

ITEMIZED BUILDING DESCRIPTION		
No.	**Item/s**	**Description**
12.	**Wall Framing**	
	12.1. Wall Finish	Horizontal Colonial Siding
	12.2. Wall Boards Dimension	8 ½”
13.	**Fireplace**	
	13.1. Material	Brick and Lime Mortar
	13.2. Overall Dimension	4’ 9 ½” x 5’ – 0 ½”
	13.3. Opening Dimension	3’ 3 ½”
	13.4. Depth Dimension	2’ 0 – ½”
	13.5. Opening Height	3’ 2”
14.	**Floor**	
	14.1. Floor Board Dimension	¾” thick x 4” wide
	14.2. Subfloor	N/A
15.	**Ceiling**	
16.	**Dating Evidence**	
	16.1 Dendrochronology Date	N/A
	16.2. Other Date	N/A
	16.3. Saw Marks	N/A
	16.4. Nails	N/A
17.	**Door/s**	
	17.1 Door - 1 (D-1)	2’ 4 5/8” x 6’
	17.1.a. Hardware	Metal strap hinge
	17.1.b. Swing	Outward swing
	17.1.c. Replacement	N/A
	17.2. Door – 2 (D-2)	2’ 5 1/8” x 6’
	17.2.a. Hardware	Metal strap hinge
	17.2.b. Swing	Outward swing
	17.2.c. Replacement	N/A
18.	**Window/s**	
	18.1. Window – 1 (W-1)	1’ – 10 ¾” x 2’ – 10 5/8”
	18.1.a Hardware	Metal strap hinge
	18.1.b. Swing	Outward swing
	18.2. Window – 2 (W-2)	1’ – 11 ¼” x 2’ – 10 5/8”
	18.2.a. Hardware	Metal strap hinge
	18.2.b. Swing	Outward swing
	18.3. Window – 3 (W-3)	1’ – 11 ½” x 2’ 10 5/8”
	18.3.a. Hardware	Metal strap hinge
	18.3.b. Swing	Outward swing

Comments:

Determining the exact date when the Slave House Number - 1 (MSH-1) was built is difficult. While there is abundant material available for studies, these may not necessarily reflect the exact or nearer to the date when the first slave houses were built to the site. The nature on which the slave houses went through makes it difficult to use the current building materials as a basis for dating. The presence of evidence that the timbers were likely recycled from earlier buildings, other major events such as the Civil War and the development that were introduced by the McLeod family in the site during the 1920s through the 1930s all contributed to the difficulty of determining the date of the slave house no. 1 by dating the building materials. However, there is enough information that could possibly determine the tentative period when was slave houses first appeared in the site.

It is likely that the slave houses or a slave village was established when the plantation became a full – fledged agricultural enterprise during the ownership of Edward Lightwood and Elizabeth Peronneau between 1770 through 1829. Perronneau's will indicate twelve working slaves in his James Island property. By the time Lightwood took over the property's management, the slaves increased to fifty three. In the 1830s during McKenzie Parker II reign over the property, the slaves increased to about a hundred. Public documents such as the United Sates Coastal Survey in 1824 of Charleston confirms the presence of ten structures opposite each other in a street approximately at the same location of the current slave street.[88] However, due to many significant developments introduced to the slave houses, the materials in the current existing structure may not be the original materials employed during the Lightwood ownership.

Determining the exact date of the slave houses is of secondary importance in the whole idea of preserving these structures. The greater significant that must be catered to the public is the history it conveys and the positive lesson we can ferret out from the legacy of this historic structure.

[88] Historic Charleston Foundation, "Proposed Acquisition, Stabilization, & Restoration of McLeod Plantation, James Island, South Carolina," McLeod Papers, Vertical Files.

APPENDIX B

MCLEOD SLAVE HOUSE NO. 1

SPECIFICATIONS

I. General Requirements:

The general requirements in building slave houses such as the selection of location within the plantation and the quantity and the quality of materials were commonly specified by plantation owners. In some cases, plantation owners simply determined where to locate the slave village while the specifications for materials was left for the slaves to use whatever they found in the vicinity to build their houses.[89] The cleared site and procured of materials by the slaves under the direction of the plantation overseers.

In the case of the McLeod Slave Houses, the general requirements could have been designated by the owner of the property, Edward Lightwood, who owned the land during the time period the structures were believed to have been constructed.[90]

II. Foundation:

The pier foundation of the McLeod Slave House No. 1is composed of handmade bricks with lime mortar. Studies on the site have yet to fully substantiate if these bricks are original to construction of the slave houses at McLeod. The bricks vary in sizes with 3" x 4" x 9", 3.5" x 4" x 8.5"the most common dimension.

The four corner pier foundations are in the form of L – shaped. But only the Southeast corner is intact. The other three corners are dilapidated but traces of the L-shape form are still visible, especially at the Southwest corner. All other pier foundation,

[89] Charles Joyner, *Down by the Riverside: A South Carolina Slave Community* (Urbana & Chicago: University of Illinois, 1984), 118.
[90] Charleston County Park and Recreation Commission, "McLeod Plantation: Master Plan Report," 2011.

including the one supporting the summer beam is in the form of a rectangle. For detailed measurements, refer to drawing in Appendix – A.

III. Floor Framing System:

The floor framing system is made of timber with different sizes. Some of these structural members bear traces of former joinery. Markings of former mortise and tenon and lap joints are found in some of the floor joists.

The dropped plates and the end girts are connected by way of mortise and tenon at the corners. The floor joists are connected to the dropped plate by end lap joint. The summer beam or the center beam is not connected by mortise and tenon to the end girt. It is also not connected by way of cross lap with the floor joists. Due to the way it is joined with the other members, it is likely the summer beam is a later addition in an attempt to arrest the floor framing from sagging.

IV. Wall Framing System:

Only the corner post/stud and the studs that were also serving as jambs to the doors and windows were documented for the wall framing system. The rest of the members of the wall framing system were inaccessible.

V. Roof Framing System:

Except for the exposed open eaves where the rafters appeared to be sitting on the top plate on a bird’s mouth cut, all else pertaining to the roof framing were inaccessible.

VI. Interior Finishes:

The floor finish is made of boards measuring ¾" thick and varying width of 4" to 5". The walls are clad with vertical painted flush boards. In the common area the flush boards were painted with pale blue while the private room is painted with yellow. The ceiling is also finished with painted wooden boards. Located at each corner is a quarter round trim molding measuring approximately 1" x 1". The wall division is also clad with vertical flush boards, installed to a series of studs and a horizontal batten member. The horizontal batten is nailed to the studs at about 3' to 4' high from the finish floor line.

According to a previous report conducted in the site, the interior finishes of the slave house number one are either connected by shiplap or tongue – and – groove. The report states that the floor finish has an approximate 5" reveal while the flush boards that clads the wall has an approximate 5" to 5 ½" reveal.[91]

VII. Exterior Finishes:

The exterior wall finish is clad with white painted clapboards measuring 1" thick and an average width of 8½". These clapboards are put above another with the first clapboard laid at the bottom, the next one is put above with an approximate 2" overlapping. The type of installation commonly called colonial siding[92]. At every corner and openings, the clapboards are trim with 2" x 3" wood. The trims that are located in one side of the doors and the windows were also used to embed the female hinge of the

[91] Ibid
[92] Francis D.K. Ching, "Colonial siding is composed of plain, square – edged boards laid horizontally so that the upper overlaps the one below." *A Visual Dictionary of Architecture* (NY: John Wiley & Sons), 268.

wrought iron strap hinge. Both gable ends also were provided with rake boards,[93] measuring approximately 1" thick and with a width measuring from 4" to 5" wide.

An earlier documentation conducted in the site claims the clapboards are lapped with reveal measuring from 6" to 8". The report also claims that almost fifty percent of the clapboards were replacements. Majority of this replacement were incorporated from 1990 through 2004 when the property was owned by the Historic Charleston Foundation. These replacements were either nailed by cut nails which were recycled from the previous installation. The newly installed or replacement claddings is distinguish by the way it is sawn and is cut. In most cases these are smoother and are more uniformly dimensioned.[94]

The roof is made of wood shingles with a rake along the ridge line. The rake faces the North. These roof claddings were restored in the 1990s by the Historic Charleston Foundation after a historic photograph was discovered that shows that roof was made of wood shingles with a rake. Prior to this restoration, the slave house number 1 was roofed with asphalt shingles, which is believed to be dated from 1980s or earlier.

VIII. Schedule of Doors and Windows:

The overall dimension of door panels measures approximately, 2' 5-5/8" x 6' with the presence of minimal variations to the other door panel; it is composed of four pieces of wood panels measuring 1" x 7 ½" held together from the interior side by three chamfered horizontal batten boards measuring 1" x 4 ½" x 29 5/8". Each panel is nailed

[93] Ching, "Rake is an inclined, usually projecting edge of a sloping roof." *A Visual Dictionary of Architecture*, 209.
[94] Ibid

to three horizontal batten boards by two pieces of approximately ¾" diameter wooden dowel.

The overall dimension of the window panel is approximately 1' 11½" x 2' 10 5/8" with the presence of minimal variations to the other window panels. It is composed of three panels measuring 7½" and 8" held together from the interior side by two pieces of chamfered horizontal batten boards measuring 1" thick x 4" wide and 21 ½" long. Each panel is nailed to the batten boards with two pieces of wooden dowels measuring approximately ¾" diameter.

XIV. Hardware:

Each door has two steel strap hinges measuring ¼" thick, 2" wide, and 18 ½" long. On the other hand the window steel strap hinges measures ¼" thick, 1 ½" wide, and 9" long.

The direction of the opening of the door panels are both outward and both are joined to the door trim to the west side of the structure. Therefore, when facing the South elevation, the hinges of the door panels is on the left while when facing the North elevation, the hinges of the door panels are located at the right. The window shutters [panels] are likewise opening towards outside. For the location of hinges, refer to as – built drawings.

Other types of hardware that were visible in the structure are cut and wire nails and wooden dowels.

APPENDIX C

MCLEOD SLAVE HOUSE NO. 1

PHOTO-DOCUMENTATION

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
ELEVATIONS	
Photograph	**Description**
 Figure 5: South elevation, MSH-1.	The South Elevation consists of three openings. One door opening flanked by two windows. These openings are covered with batten door and window panels, respectively. The door way is provided with a two – step brick stoop.
 Figure 6: North elevation, MSH-1.	The North Elevation only has one opening, a door with batten door panel. This door reflects the door opening in the South Elevation, except that it was not provided with a brick stoop. The rake of the roof shingle is facing towards this elevation.
 Figure 7: East elevation, MSH-1.	The East Elevation has no opening but the brick chimney is located this portion of the structure.

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
ELEVATIONS (continued)	
Photograph	**Description**
 Figure 8: West elevation, MSH-1.	The West Elevation contains one window opening, similar type to those of found in the South Elevation, covered with batten window panels.

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
PIER FOUNDATIONS AND FLOOR FRAMING	
Photograph	**Description**
 Figure 9: F-5 pier foundation at Southeast corner, MSH-1.	This pier foundation is located at the South – East corner of the structure and is marked F-F5 in the drawings (Sheet No. S-1). It is made of handmade bricks and lime mortar. The mortar joints applied into this appeared to be of no style and design. The only corner pier foundation that is still intact in the shape of an L among corner piers foundations.
 Figure 10: A-5 pier foundation at Southwest, MSH-1.	This pier foundation is located at the South – West corner of the structure and is marked F-A5 in the foundation layout drawings (Sheet No. S-1). It is made of handmade bricks and lime mortar with mortar joints of a very crude style. The pier foundation is heavily dilapidated but the form of the L- shape is still evident.
 Figure 11: Pier foundations along South elevation, MSH-1.	The pier foundations along South Elevation, which are marked, from the farthest F-A5, F-B5, F-C5, and F-D5 in the foundation layout drawings (Sheet No. S-1). This picture also shows the floor joists and the drooped plate at the south elevation. A former cross lap joint mark is evident in one of the joists.

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
PIER FOUNDATIONS AND FLOOR FRAMING (continued)	
Photograph	**Description**
 Figure 12: Floor joists, MSH-1.	The pier foundation located at the center, marked as F-C3 in foundation layout (Sheet No. S-1). This picture also shows the floor joists.
 Figure 13: End Girt -2 and Dropped Plate – 1, MSH-1.	The connection of end girt (EG-2) and dropped plate at the South – East corner of the structure. It also shows the corner stud that apparently notched to the end girt.
 Figure 14: Floor joists and summer beam, MSH-1.	These are some of the floor joists marked as FJ-7, nearest to the chimney foundation, FJ-6, and FJ-5 in the foundation layout (Sheet No. S-2). Pier foundation F-E3 and part of the chimney foundation are also visible in this picture.

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
CHIMNEY AND FIREPLACE	
Photograph	**Description**
 Figure 15: east side of the chimney, MSH-1.	East side of the chimney corbeled at the throat. This side shows the eight courses corbeled throat on its North and South side.
 Figure 16: South side of the chimney, MSH-1.	South side of the brick chimney, showing the two courses corbeled throat on its East elevation.
 Figure 17: Chimney flue, MSH-1.	The chimney flue taken from the interior of the fireplace.

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
CHIMNEY AND FIREPLACE (continued)	
Photograph	**Description**
 Figure 18: Fireplace floor, MSH-1.	Fireplace floor showing the dimension of the brick and layout against measuring tape.
 Figure 19: Fireplace South interior wall, MSH-1.	Fireplace interior wall showing its length dimension of the brick against measuring tape.
 Figure 20: Fireplace South interior wall, MSH-1.	Fireplace interior wall showing the height dimension of the brick against measuring tape.

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
INTERIOR	
Photograph	**Description**
 Figure 21: Fireplace, MSH-1.	Interior wall at the east side. The faded blue painted flush boards of the wall, the ceiling, and the mantel are visible. It also shows part the floor boards.
 Figure 22: North interior wall, MSH-1.	The north wall at the open area or common/public room, showing the Door No. 3. The Door – 2, which is located in the interior division, is partly revealed.
 Figure 23: South interior wall, MSH-1.	The south wall at the open area or common/public room, showing the Window – 1 and Door – 1.

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
INTERIOR (continued)	
Photograph	**Description**
 Figure 24: Northeast corner at private room, MSH-1.	The North-East corner of the private room, revealing part of the Door – 2. The flush boards employed for the wall are painted with yellow all over the private room, including ceiling. Except for the lower part of the interior division
 Figure 25: Interior wall division, seen from the private room, MSH-1.	Part of the interior wall divider as seen in the private room. The lower part of the interior wall divider is painted with white. This also shows some traces of electrical wirings and outlet.
 Figure 26: West interior wall, private room, MSH-1.	Interior wall at the west side of the private room, where the Window – 3 is exposed.

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
INTERIOR (continued)	
Photograph	**Description**
 Figure 27: South interior wall, private room, MSH-1.	Interior wall of the private room at the south wall, also showing Window – 2.

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
DOORS AND WINDOWS	
Photograph	**Description**
  Figure 28: Door panel at Door – 1, MSH-1.	Typical design of the door panel. As seen from inside and outside.
  Figure 29: Window panel at Window – 1, MSH-1.	Typical design of the window panel. As seen from inside and outside.
 Figure 31: Detail at Door – 1, MSH-1.  Figure 30: Detail at Window -1, MSH-1.	Typical detail of the door surround (left) and window surround (right).

MCLEOD SLAVE HOUSE NO. 1 PHOTO DOCUMENTATION	
EAVES	
Photograph	**Description**
 Figure 32: Underside of eaves, MSH-1	Underside of the eaves, exposing edge of the common rafters.

APPENDIX D

MCLEOD SLAVE HOUSE NO. 1

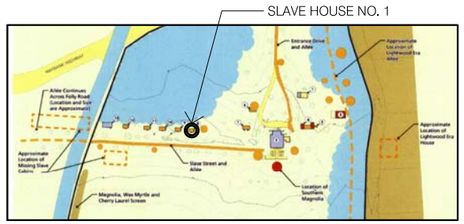
ARCHITECTURAL AND STRUCTURAL

AS – BUILT DRAWINGS

MCLEOD PLANTATION SLAVE HOUSE NO. 1

McLeod Plantation

VICINITY MAP



McLeod Plantation

SITE DEVELOPMENT MAP

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Sheet No. A-1

SURVEY NO.

MCLEOD PLANTATION
Slave House Number 1
James Island, Charleston County, South Carolina

DRAWN BY: S. V. VALIENTE

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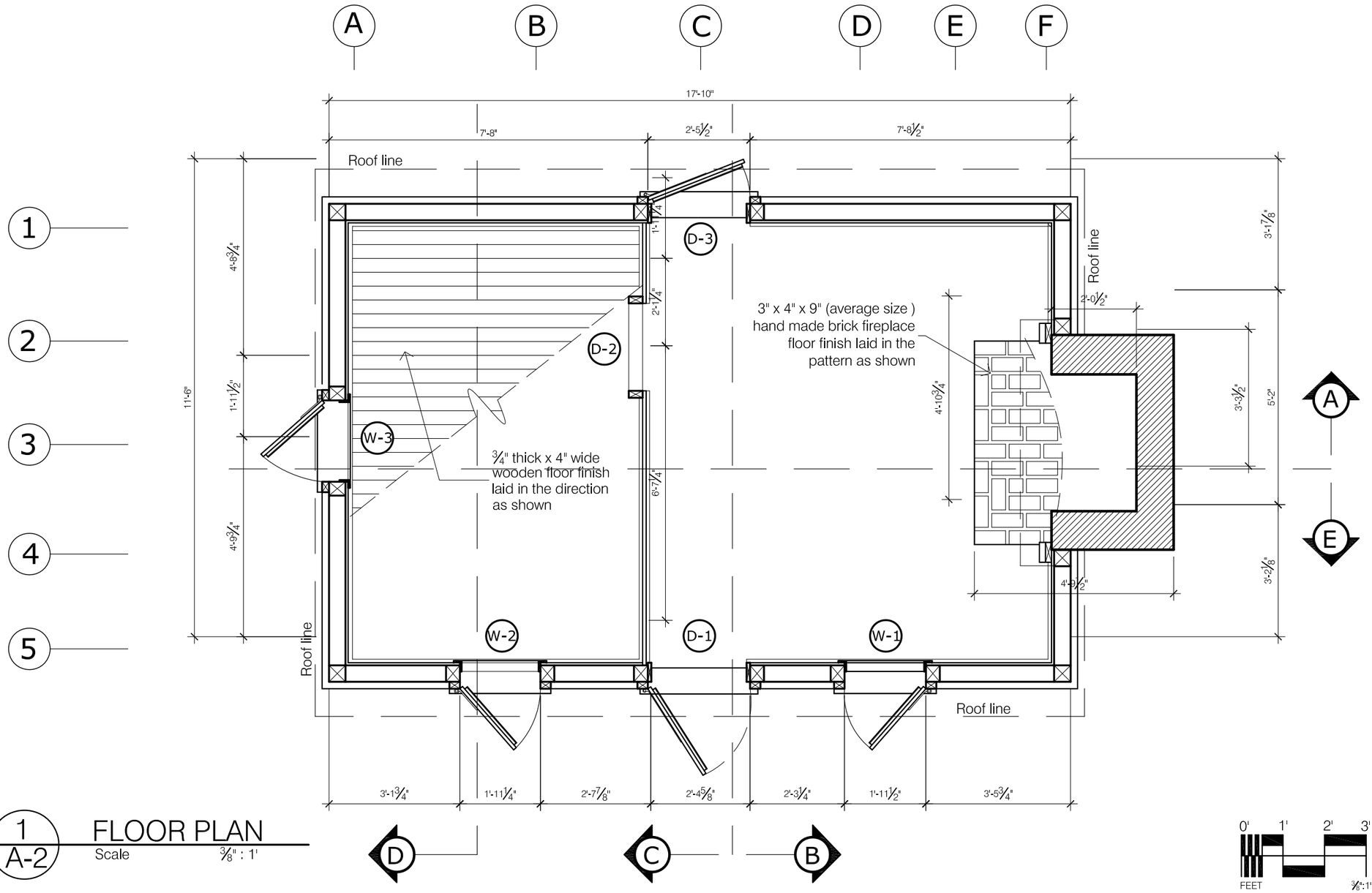

1 / A-2 FLOOR PLAN

Scale ⅜" : 1'

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MCLEOD PLANTATION
Slave House Number 1

James Island, Charleston County, South Carolina

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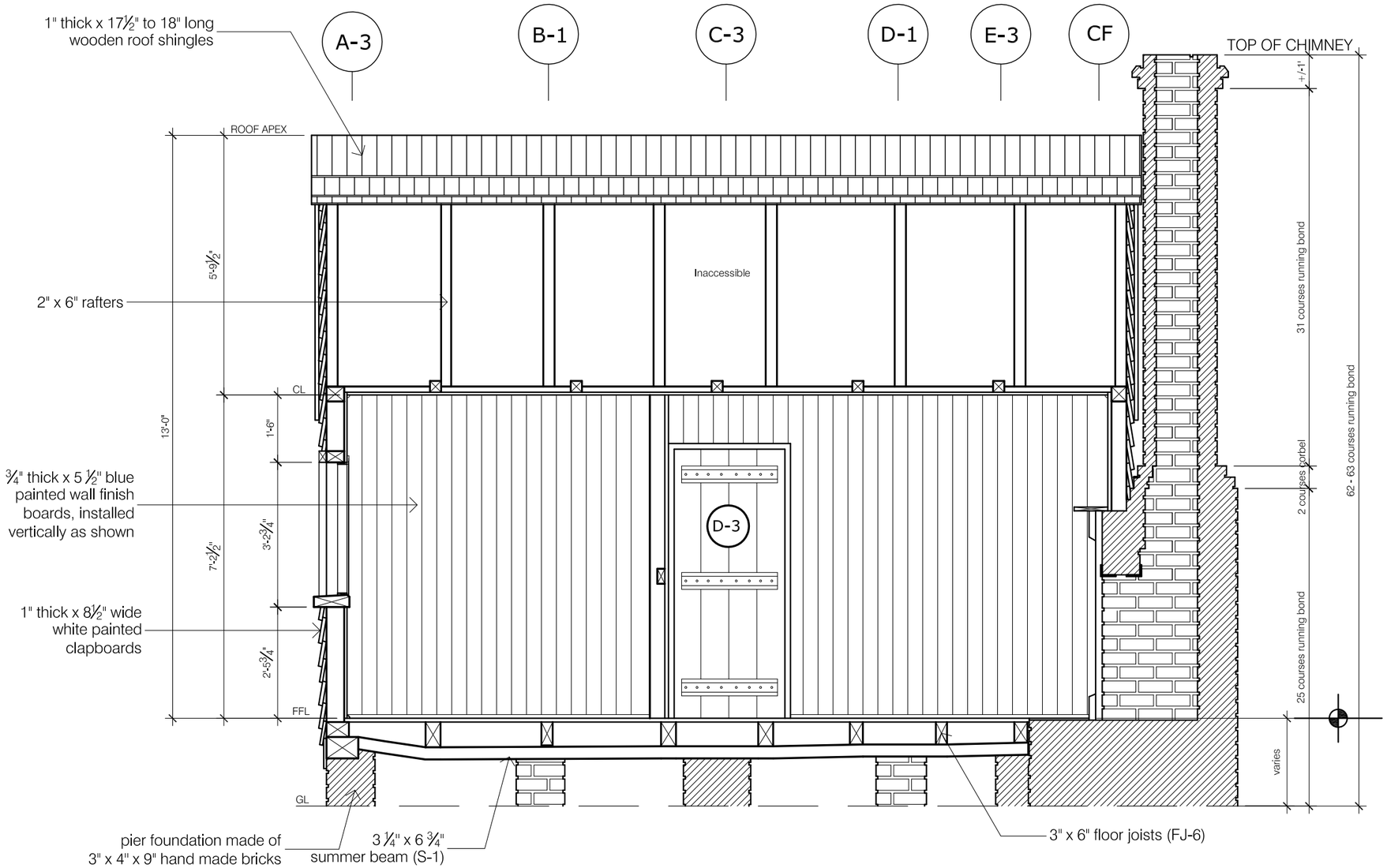

1 / A-3 SECTION THROUGH A

Scale ⅜" : 1'

0' 1' 2' 3'

FEET ⅜":1'

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MCLEOD PLANTATION
Slave House Number 1

James Island, Charleston County, South Carolina

SURVEY NO.

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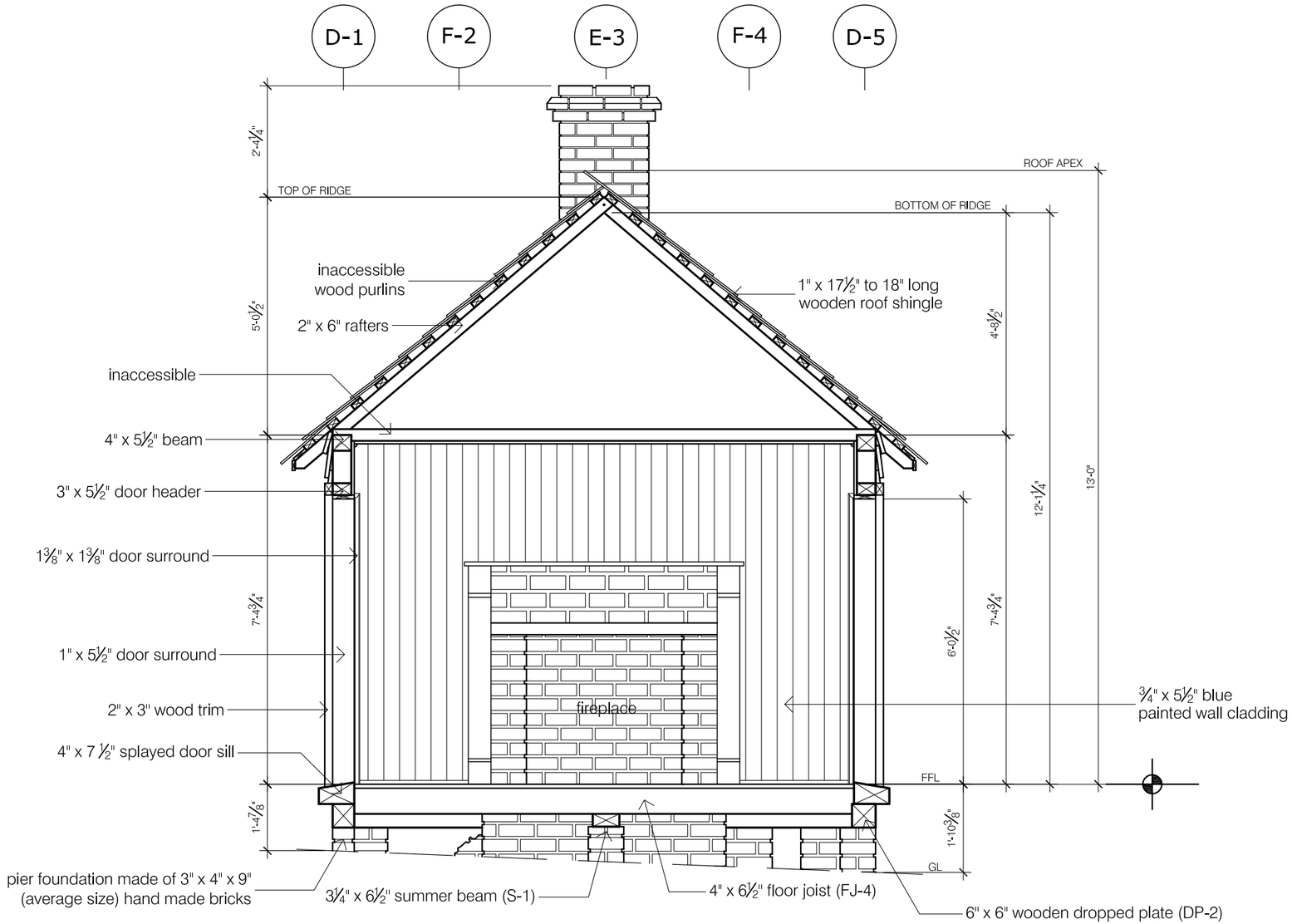

1
A-4

SECTION THROUGH B

Scale ⅜" : 1'

0' 1' 2' 3'

FEET ⅜":1'

SURVEY NO.

Sheet No.

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SURVEY NO.

MCLEOD PLANTATION
Slave House Number 1

James Island, Charleston County, South Carolina

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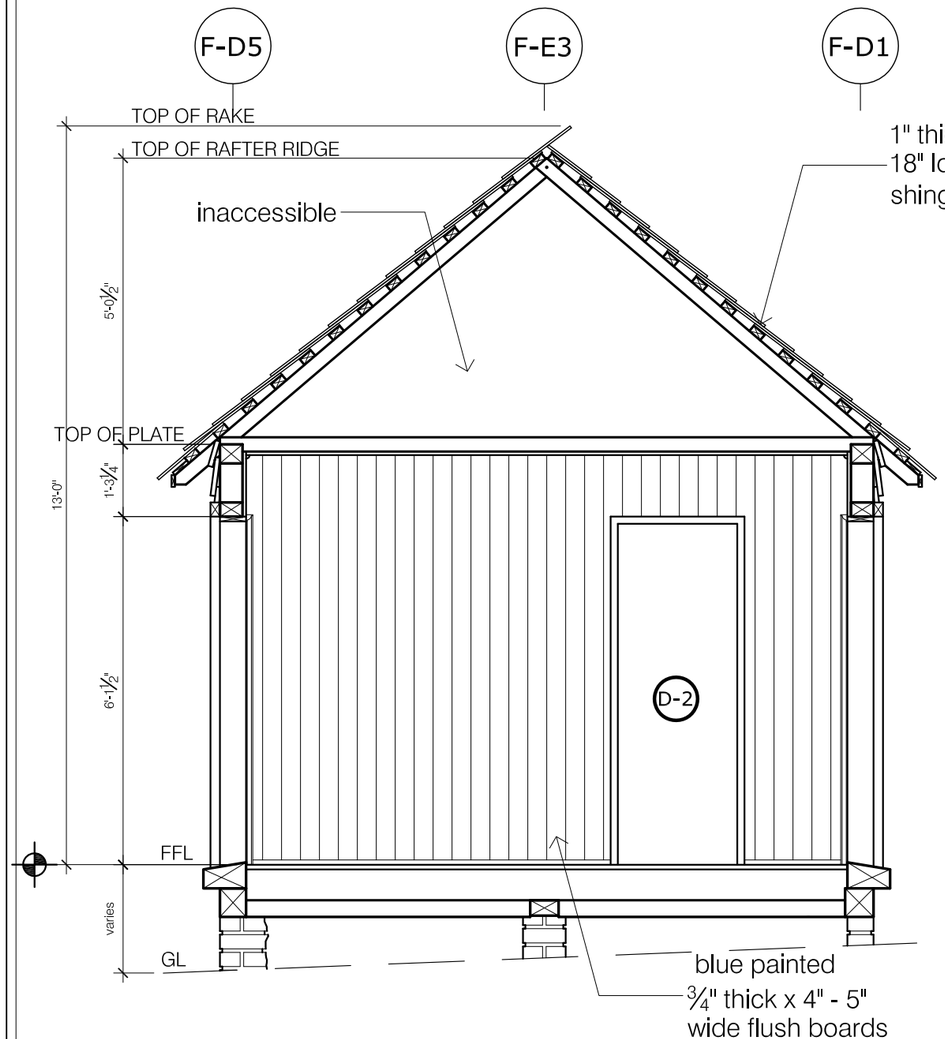
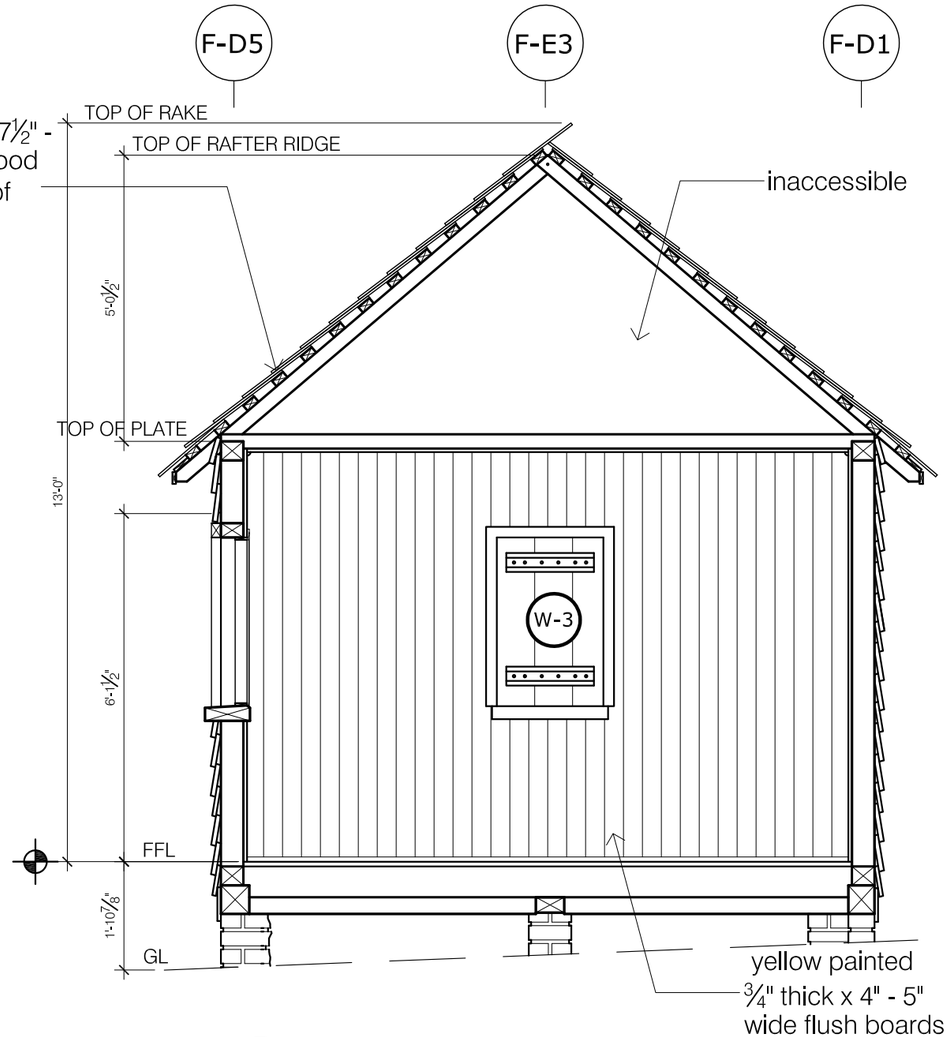


1 / A-5 SECTION ELEV. THROUGH - C

Scale ⅜" : 1'



2 / A-5 SECTION ELEV. THROUGH - D

Scale ⅜" : 1'

0' 1' 2' 3'

FEET ⅜":1'

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MCLEOD PLANTATION
Slave House Number 1

James Island, Charleston County, South Carolina

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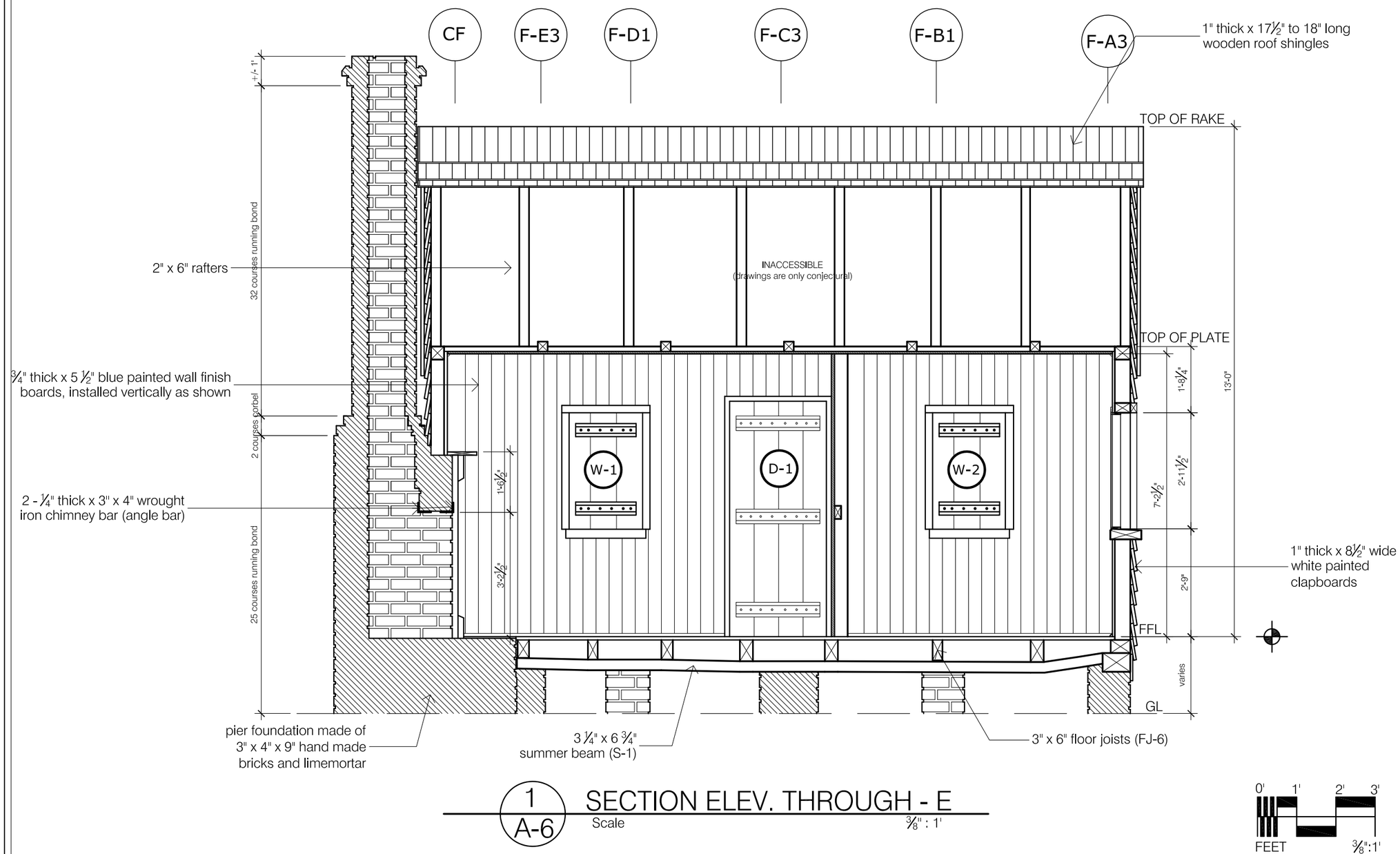

1
A-6

SECTION ELEV. THROUGH - E

Scale ⅜" : 1'

0' 1' 2' 3'
FEET ⅜":1'

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MCLEOD PLANTATION
Slave House Number 1
James Island, Charleston County, South Carolina

SURVEY NO.

Charleston County
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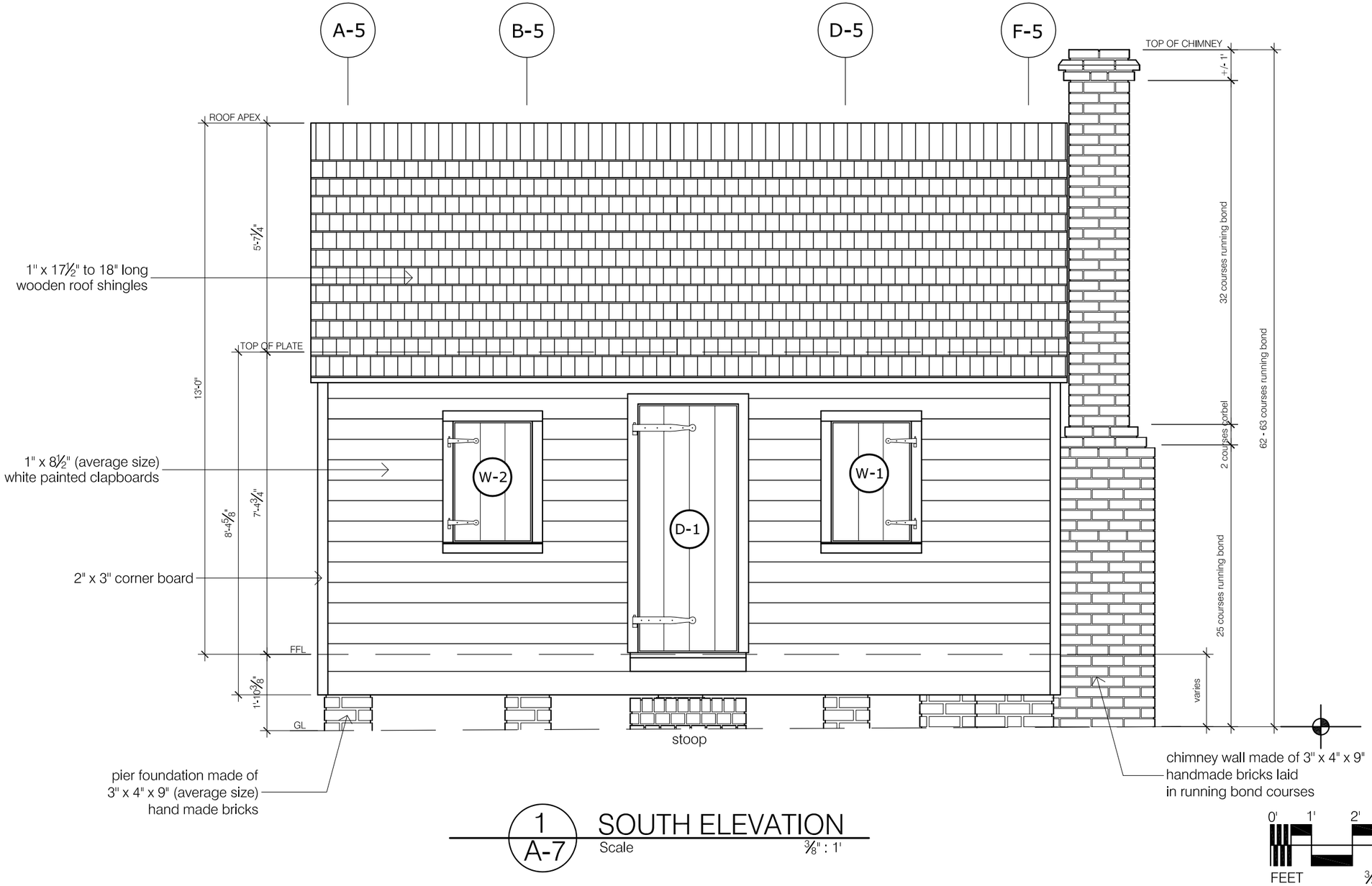

1 / A-7 SOUTH ELEVATION

Scale ⅜" : 1'

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MCLEOD PLANTATION
Slave House Number 1

James Island, Charleston County, South Carolina

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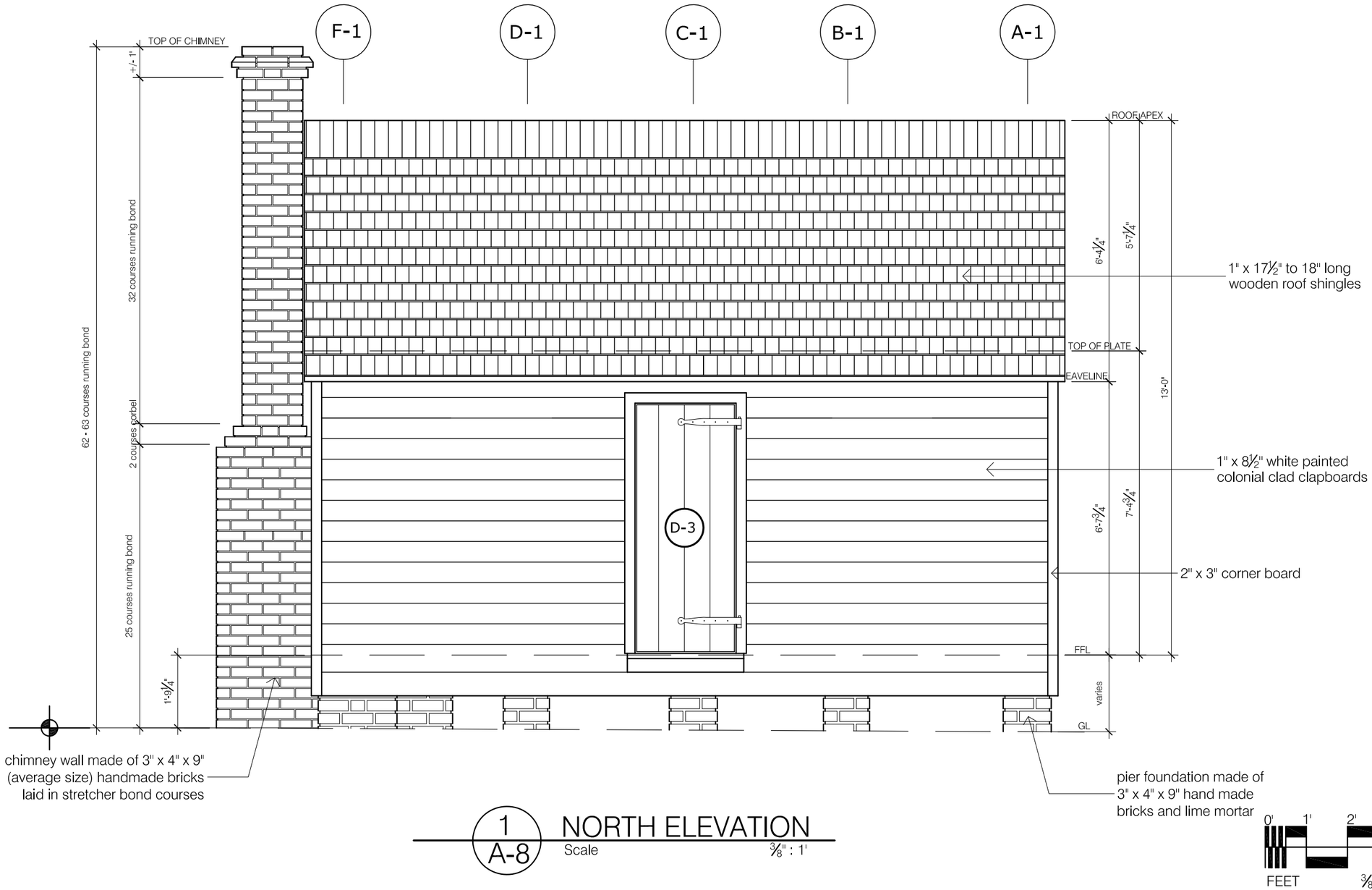

1 / A-8 NORTH ELEVATION

Scale ⅜" : 1'

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MCLEOD PLANTATION
Slave House Number 1

James Island, Charleston County, South Carolina

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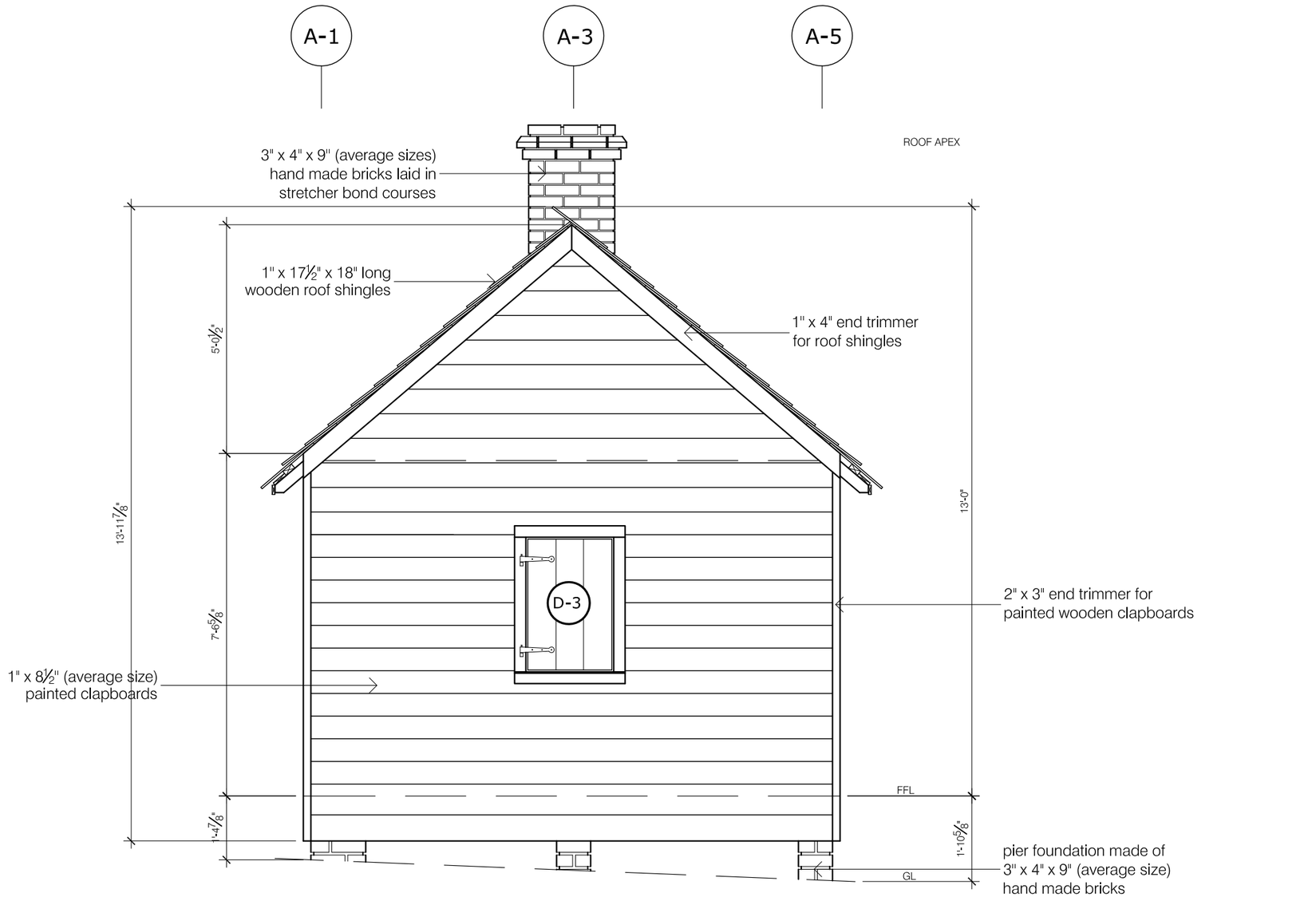

1 / A-9 WEST ELEVATION

Scale ⅜" : 1'

0' 1' 2' 3'

FEET ⅜":1'

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MCLEOD PLANTATION
Slave House Number 1

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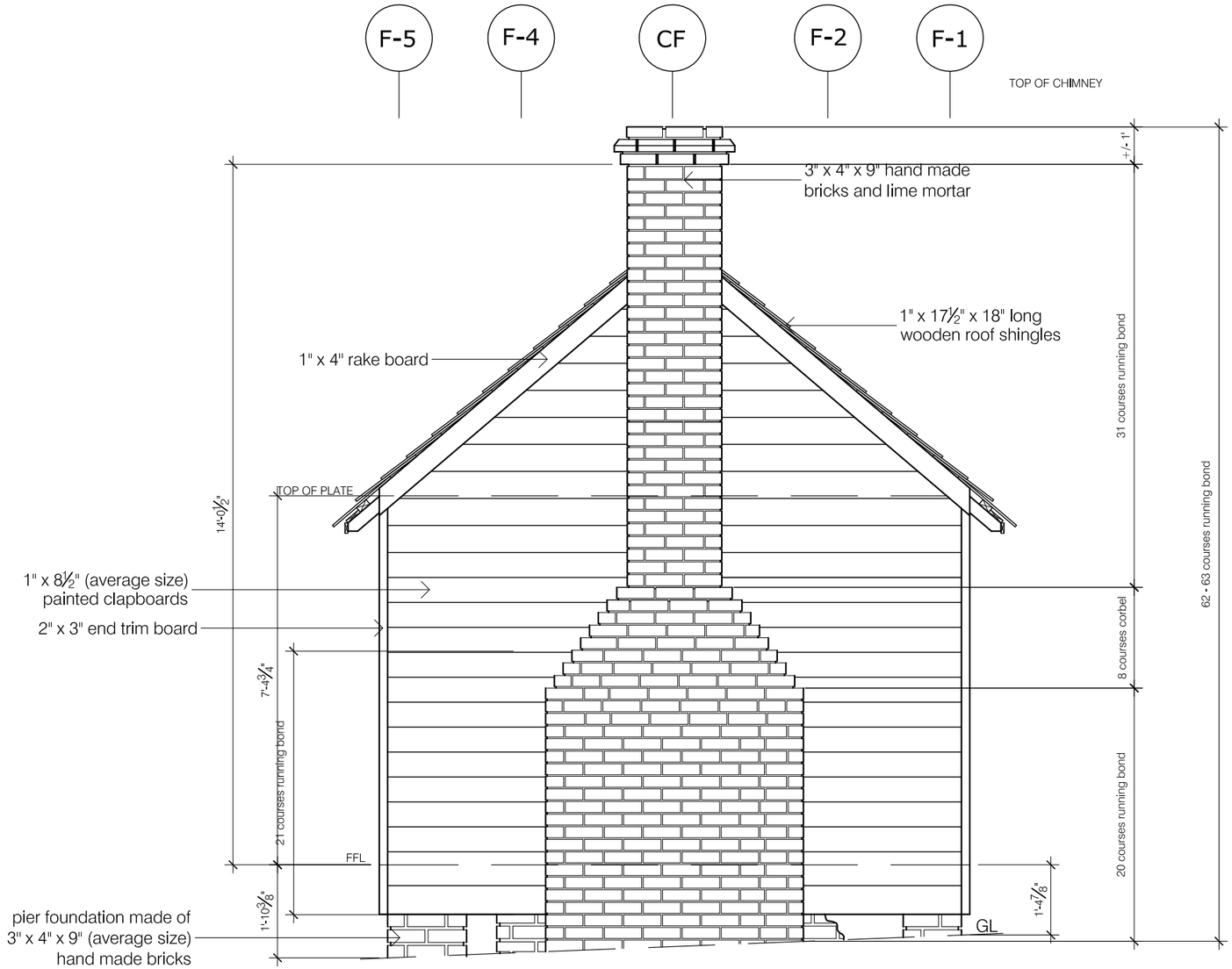

1 A-10 EAST ELEVATION

Scale ⅜" : 1'

0' 1' 2' 3'

FEET ⅜":1'

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MCLEOD PLANTATION
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James Island, Charleston County, South Carolina

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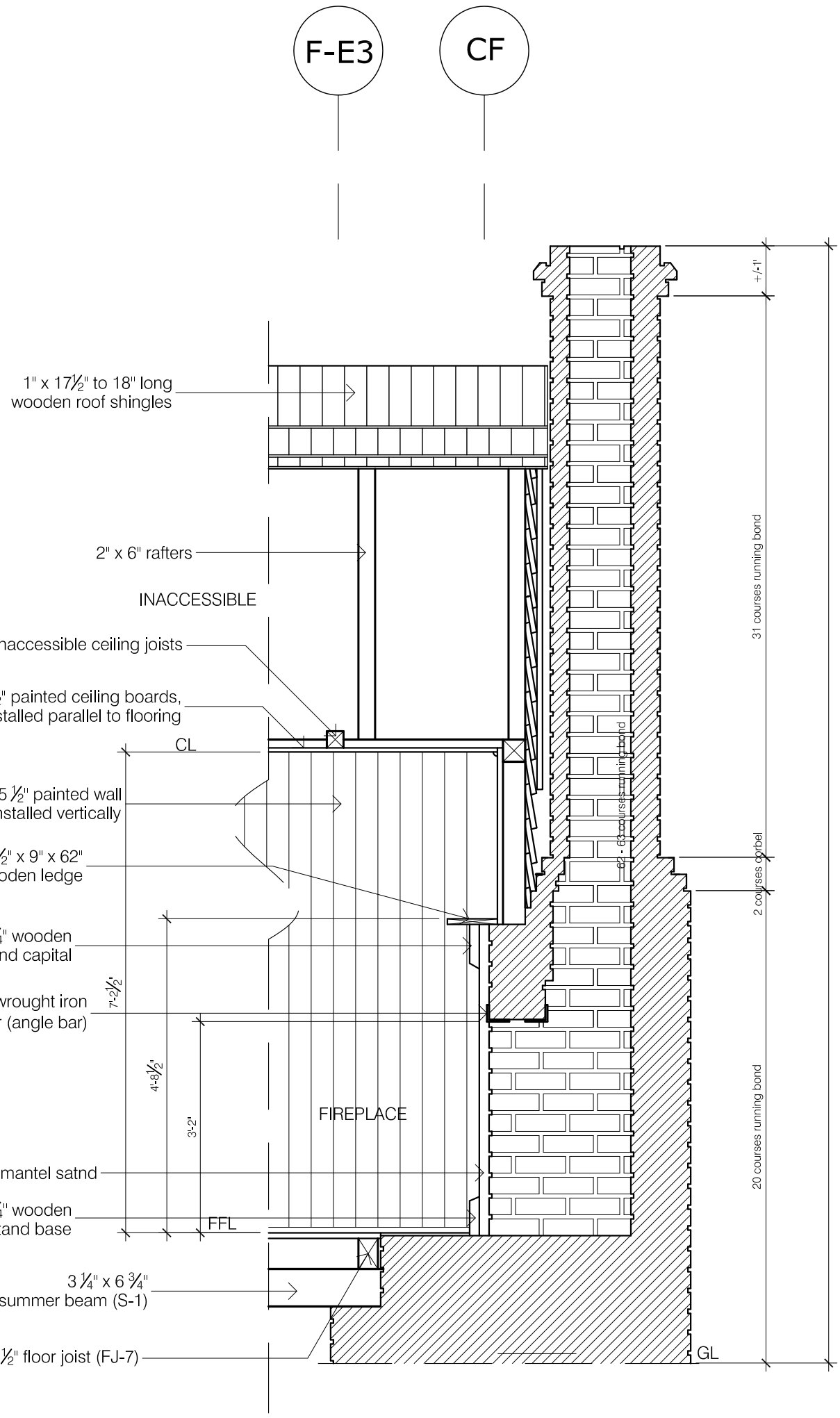
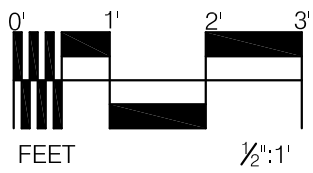


1 / A-11 BAY SECTION THROUGH CHIMNEY

Scale ½" : 1'



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MCLEOD PLANTATION
Slave House Number 1

James Island, Charleston County, South Carolina

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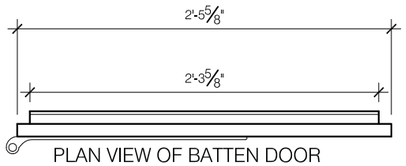
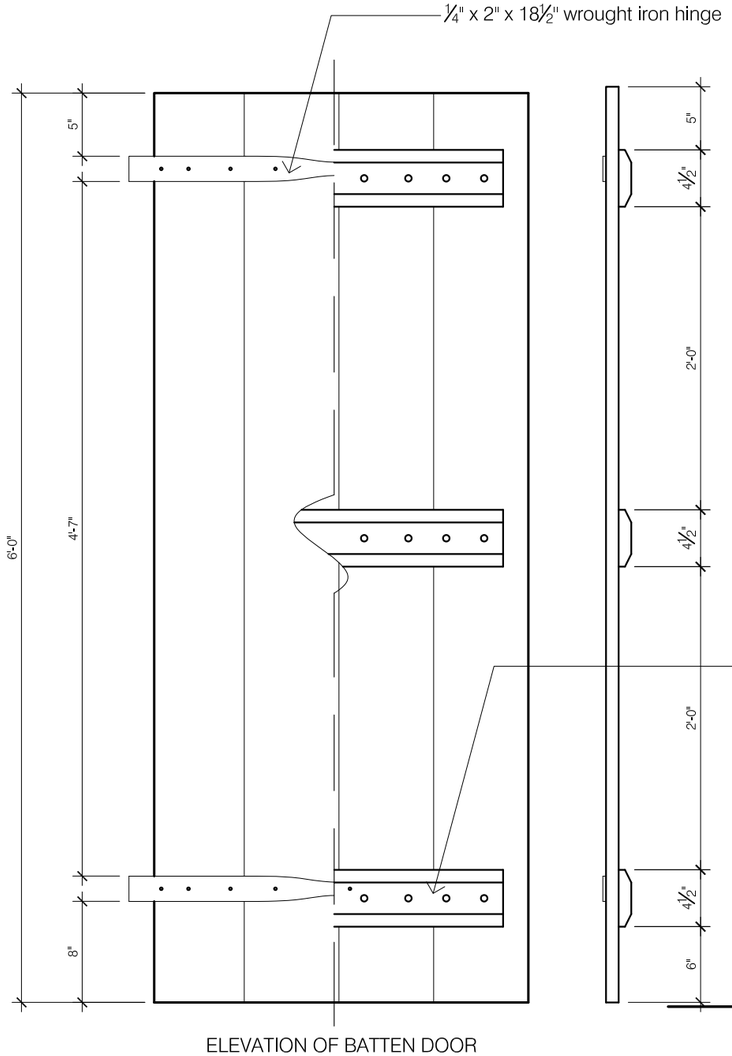
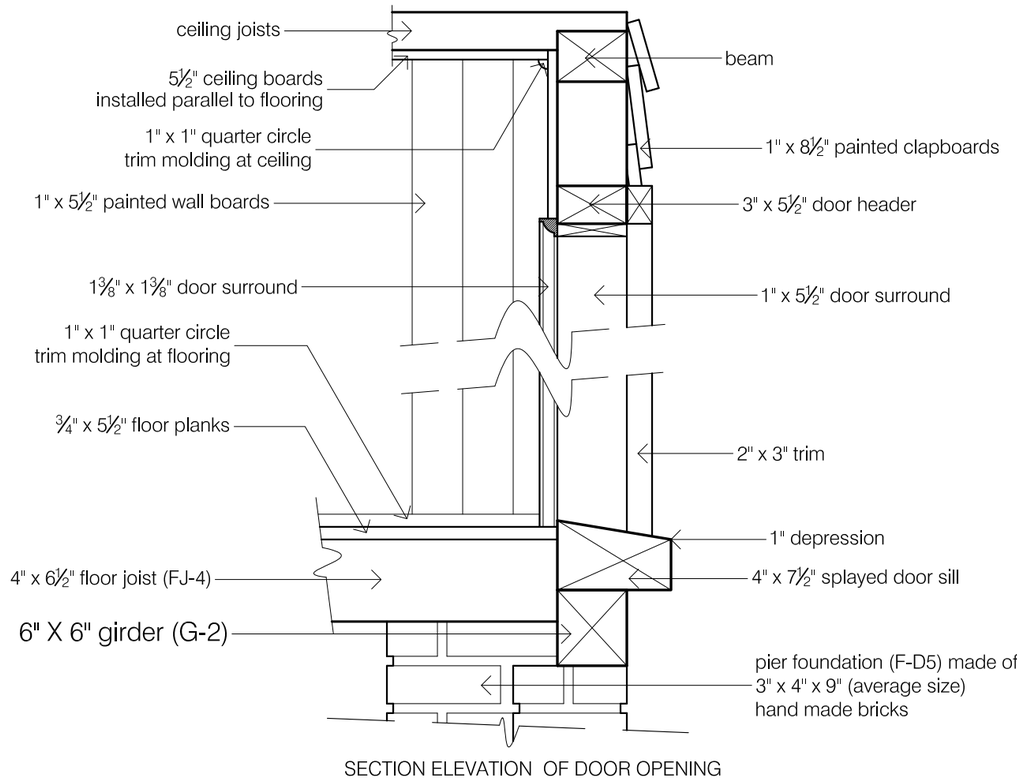


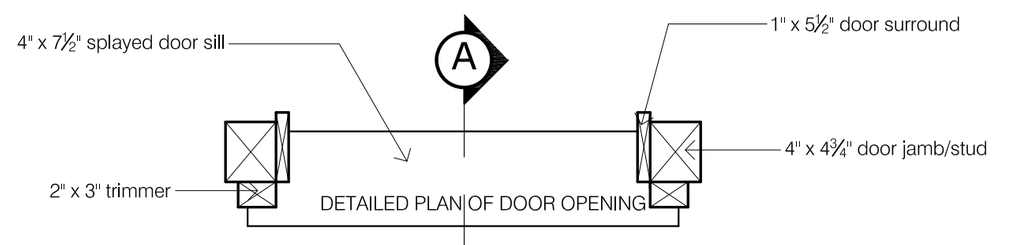
PLAN VIEW OF BATTEN DOOR



ELEVATION OF BATTEN DOOR



SECTION ELEVATION OF DOOR OPENING



DETAILED PLAN OF DOOR OPENING

1
A-12

TYPICAL DOOR DETAIL

Scale 1" : 1'

0' 1' 2'

FEET 1":1'

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MCLEOD PLANTATION
Slave House Number 1
James Island, Charleston County, South Carolina

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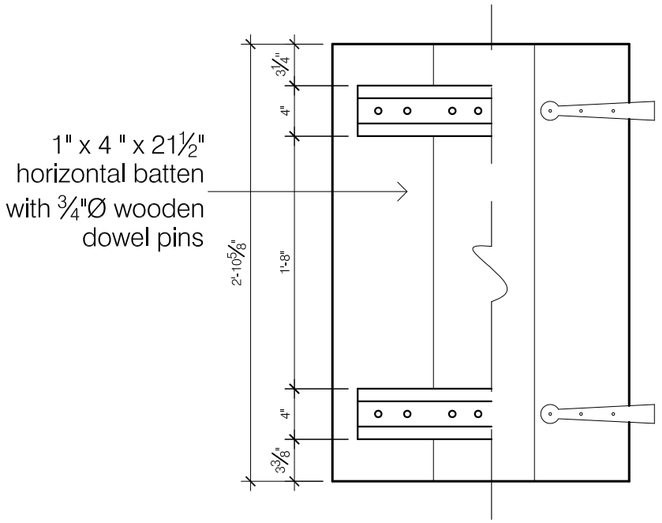
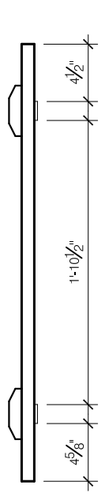
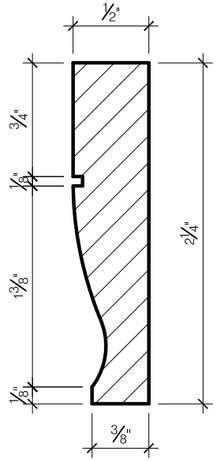
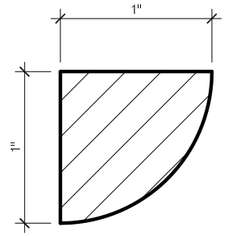


ELEVATION OF BATTEN WINDOW

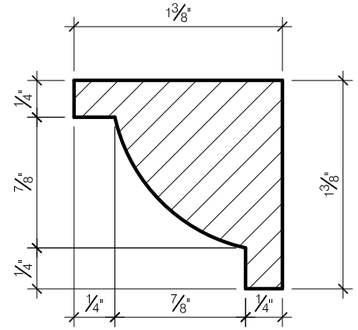




WINDOW SURROUND



QUARTER CIRCLE
TRIM AT CORNERS

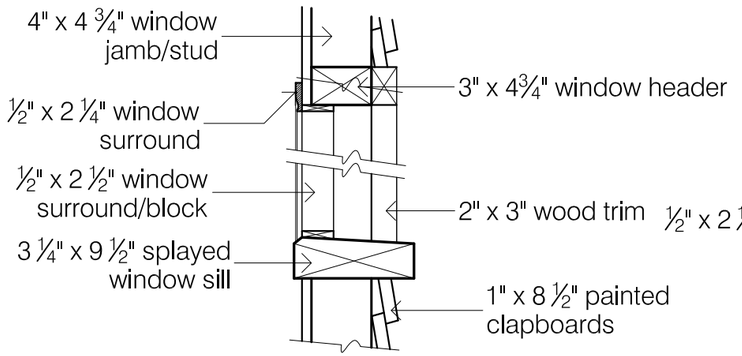


DOOR SURROUND

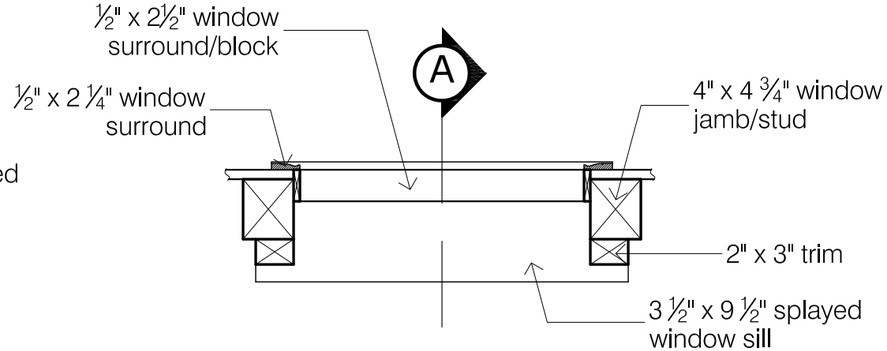
2 MOLDING PROFILES

A-13

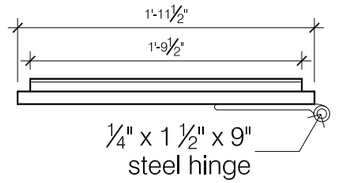
Scale 1' : 1'



SECTION - ELEVATION OF WINDOW
OPENING THROUGH A



DETAILED PLAN OF WINDOW OPENING

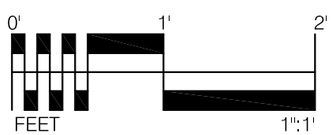


PLAN VIEW OF BATTEN WINDOW

1 TYPICAL WINDOW DETAIL

A-13

Scale 1" : 1'



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MCLEOD PLANTATION
Slave House Number 1
James Island, Charleston County, South Carolina

SURVEY NO.

Charleston County
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Sheet No.

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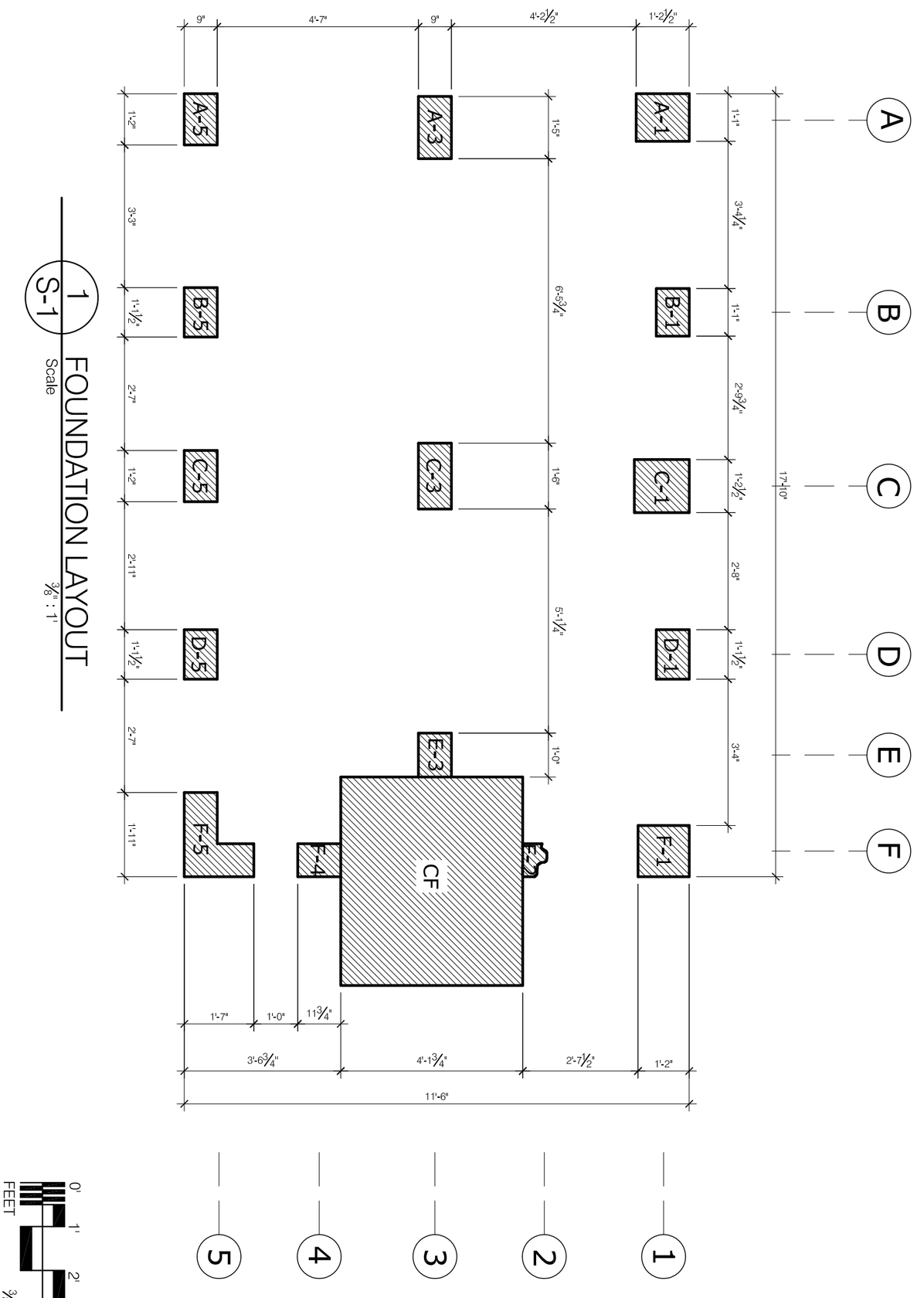

1 S-1 FOUNDATION LAYOUT

Scale 3/8" : 1'

0' 1' 2' 3'

FEET

3/8" : 1'

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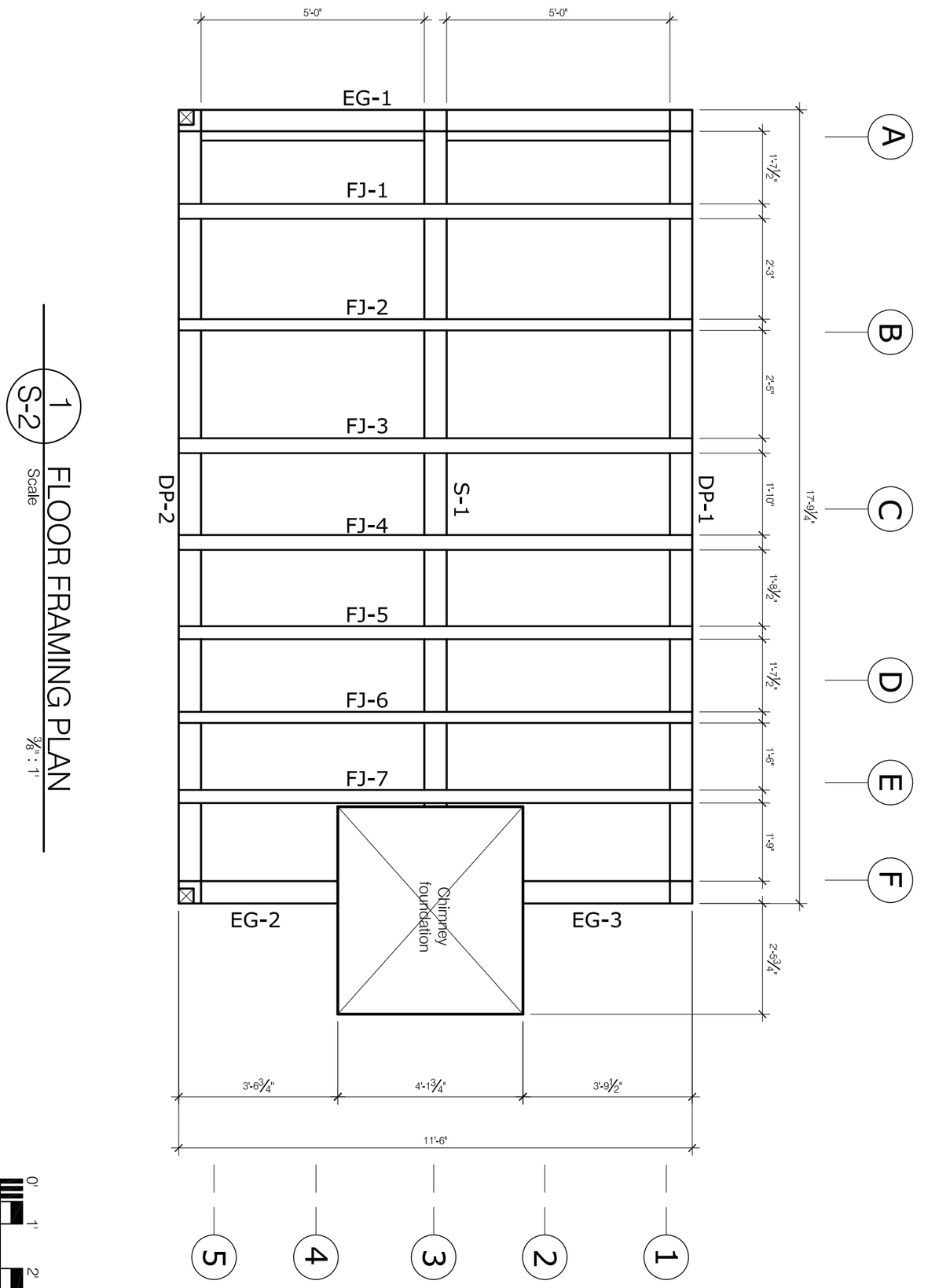
CLEMSON UNIVERSITY COLLEGE OF CHARLESTON Master of Science in Historic Preservation	MCLEOD PLANTATION Slave House Number 1 James Island, Charleston County, South Carolina	SURVEY NO.	Charleston County Slave Housing Project Sheet No. S-1



1 S-2 FLOOR FRAMING PLAN

Scale 3/8" : 1'

FEET 0' 1' 2' 3'

3/8" : 1'

DRAWN BY: S. V. VALIENTE

CLEMSON UNIVERSITY COLLEGE OF CHARLESTON	MCLEOD PLANTATION Slave House Number 1 James Island, Charleston County, South Carolina	SURVEY NO.	Charleston County Slave Housing Project Sheet No. S-2

SCHEDULE OF FOUNDATION						
NAME	DIMENSION					DESCRIPTION/REMARKS
	L_1	D_1	H	L_2	D_2	
F-A1	1'1"	1'2½'	+/-9"			Missing part
F-B1	1'1"	9"				
F-C1	1'2½'	1'3"	+/-8½"			
F-D1	1'1½'	9"	+/-9½"			
F-F1	1'2"	1'2"	+/-9"			Missing part
F-F2						The foundation is totally dilapidated
F-A3	1'5"	9"	+/-12'			
F-C3	1'6"	6"				The foundation is located at the center
F-E3	1'	9"				The foundation is located at the center
F-A5	1'2"	9"	+/-14½"			Missing part
F-B5	1' 1½"	9"	+/-14½"			
F-C5	1'2"	9"	+/-13½"			
F-D5	1' 1½"	9"	+/-13½"			
F-F5	1' 11"	1' 7"	+/-13½"	1' 2"	9"	
CF	4'9"	4'1¾"				

SCHEDULE OF FLOOR FRAMING			
NAME	DIMENSION		DESCRIPTION/REMARKS
	W	H	
DP-1	5½"	6"	
DP-2	6"	6"	
EG-1	5¾"	8½"	
EG-2	6"	6"	
EG-3	6"	6"	
S-1	3¼"	6¾"	
FJ-1	4"	6¼"	
FJ-2	3"	6¼"	
FJ-3	4"	6½"	
FJ-4	4"	6½"	
FJ-5	3½"	6"	Marks of previous joinery
FJ-6	3"	6"	Marks of previous joinery
FJ-7	3½"	5½"	

1 / S-3 SCHEDULE OF FOUNDATION & FLOOR FRAMING

Not to Scale

Charleston County Slave Housing Project

Sheet No. S-3

SURVEY NO.

MCLEOD PLANTATION
Slave House Number 1

James Island, Charleston County, South Carolina

CLEMSON UNIVERSITY
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Master of Science in Historic Preservation

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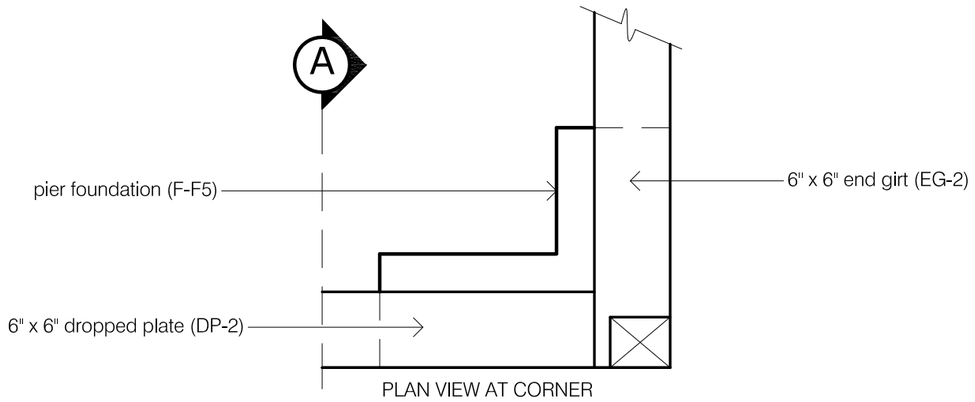
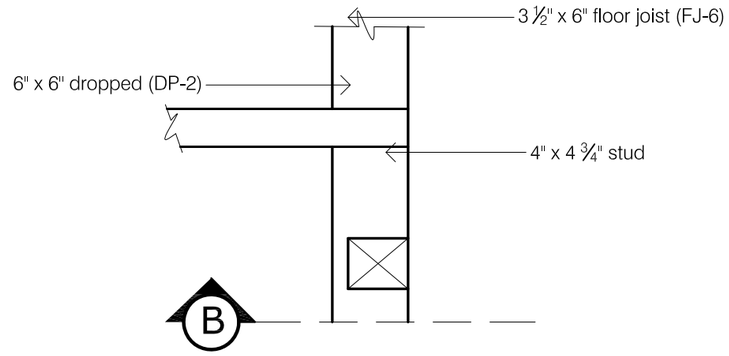
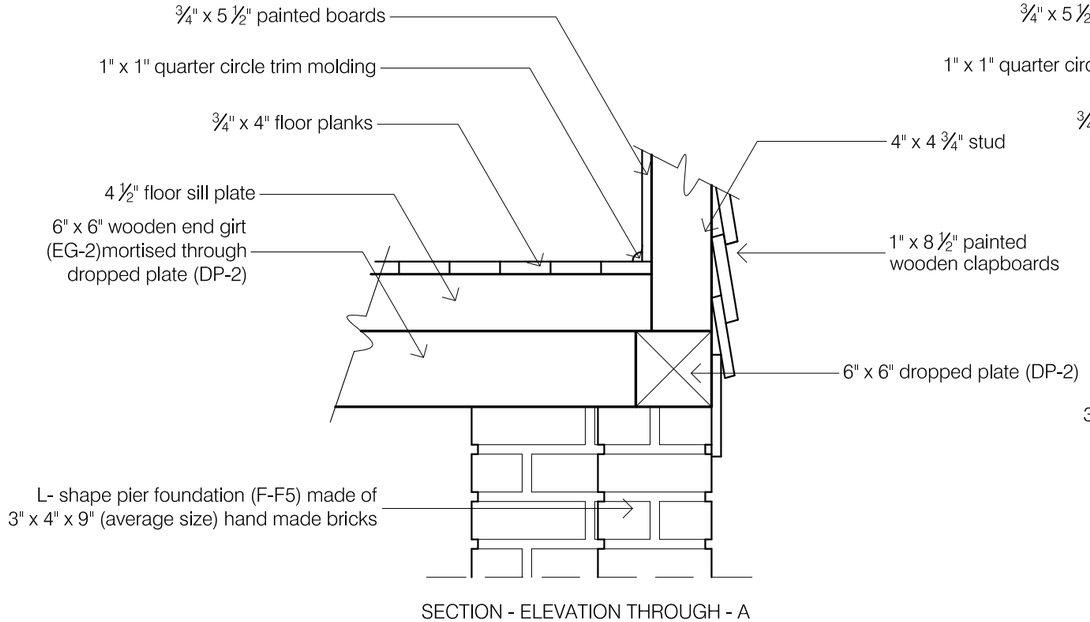


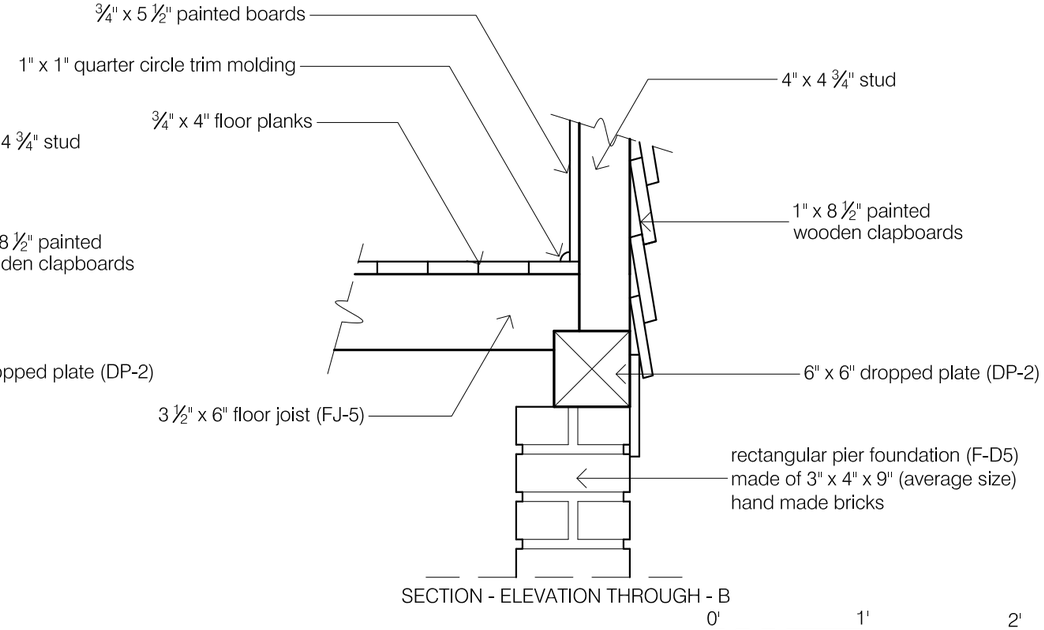
PLAN VIEW AT CORNER



PLAN VIEW AT SIDE



SECTION - ELEVATION THROUGH - A



SECTION - ELEVATION THROUGH - B

1 / S-4 TYPICAL JOIST/GIRDER/STUD CONNECTION

Scale 1" : 1'

0' 1' 2'

FEET 1":1'

Charleston County Slave Housing Project

Sheet No. S-4

SURVEY NO.

MCLEOD PLANTATION
Slave House Number 1

James Island, Charleston County, South Carolina

CLEMSON UNIVERSITY
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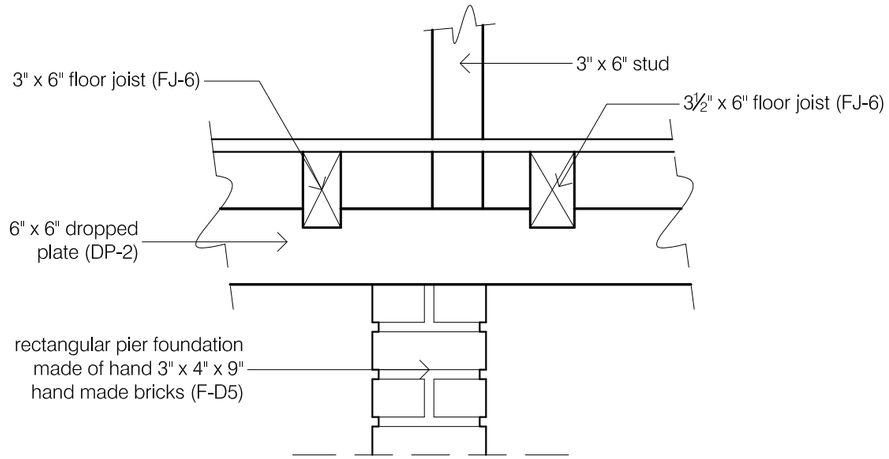
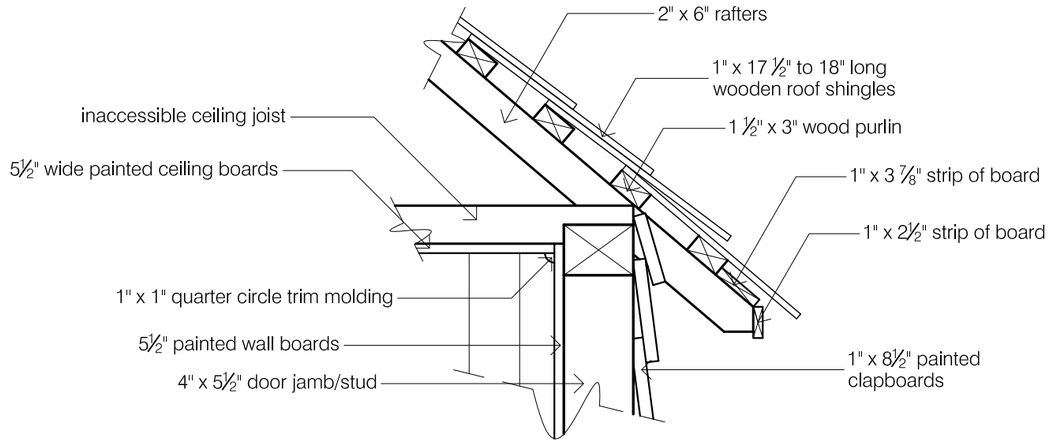
DRAWN BY: S. V. VALIENTE



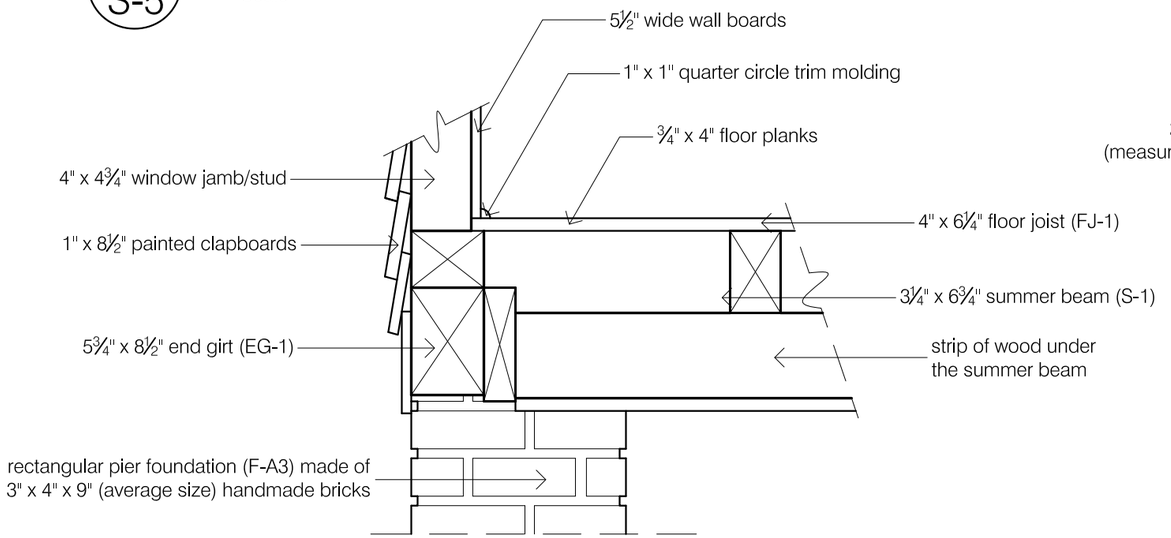
1 S-5 FOUNDATION/JOIST/GIRDER/STUD CONNECTION

Scale 1" : 1'



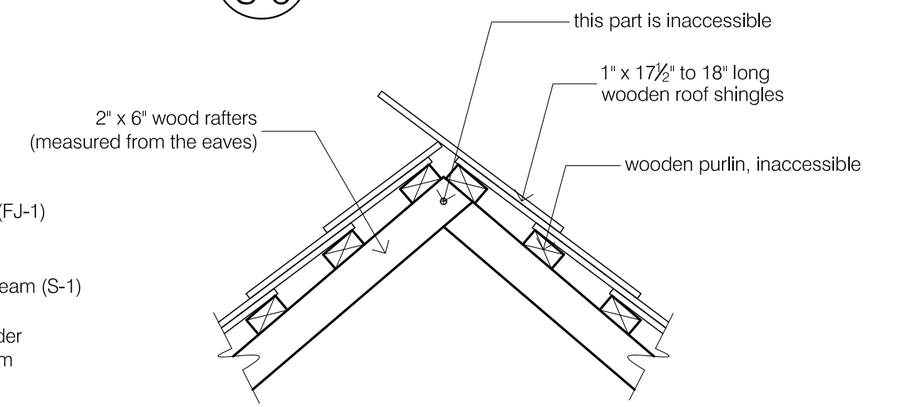
2 S-5 DETAILS AT EAVES

Scale 1" : 1'



3 S-5 SUMMER BEAM/JOIST/GIRDER/STUD CONNECTION

Scale 1" : 1'



4 S-5 DETAILS AT RIDGE

Scale 1" : 1'

0' 1' 2'

FEET 1":1'

DRAWN BY: S. V. VALIENTE

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MCLEOD PLANTATION
Slave House Number 1
James Island, Charleston County, South Carolina

SURVEY NO.

Charleston County
Slave Housing Project
Sheet No. S-5

APPENDIX E

MCLEOD SLAVE HOUSE NO. 2

ITEMIZED BUILDING DESCRIPTION

Charleston County Slave Housing Project		
No.	**General Information**	**Description**
1.	Building Name	McLeod Slave House No. 2
2.	Evidence Type	Extant/ Existing
3.	Site ID	MSH-2
4.	Historical Site Name	McLeod Plantation/Pick – Pocket Place
5.	City or Vicinity	James Island
6.	County	Charleston
7.	State	South Carolina
8.	UTM	
9.	Longitude	
10.	Latitude	

Investigator/s: Syra Valiente
Institutions: Clemson University – College of Charleston
Project Start: November 2011 **Project End:** December 2011

Additional Investigators: Adrienne Jacobsen
Institutions: Glenn Keyes Architects, LLC
Project Start: January 2011 **Project End:** Present

Additional Investigators: Ernest Blevins & Beata Brtkova
Institutions: Historic Charleston Foundation (HCF)
Project Start: 1996 **Project End:** 1996

SUMMARY DESCRIPTION:

McLeod Slave House No. 2 (MSH-2) is a one – room, single story, timber frame, with gable roof that has rake on the ridge. The structure sits on low brick pier foundations. The walls are clad with colonial siding clapboard. The roofing material is made of wood shingles. The wood shingles were restored in the 1990's during the Historic Charleston Foundation (HCF) ownership. The restoration of the wood shingle roof was initiated after historic photographs showed that the structure was roofed with raked wood shingles before it was roofed with asphalt. Some of the exterior cladding were also restored or replaced during the stabilization initiatives conducted by the HCF.

The house has a door opening situated at approximately center of its South elevation. This main door has a one – step brick stoop. A second door, of almost the same size, mirrored on its North elevation but with the absence of a stoop. Two window openings are located at the south wall elevation flanking the main door. Another window opening is located at the gable wall in the west end.

On the East elevation of the slave house locates a corbelled brick chimney.

Some of the current structural elements of the structure such as floor joists, end girts, girder, and studs revealed markings of previous joinery that suggests these members are likely salvaged and recycled from an earlier structure. Unlike the Slave House Number - 1 (MSH -1), the Slave House Number – 2 (MSH – 2) has no summer beam or cross beam under floor but it has wood subfloor.

The McLeod slave houses are remnants of a slave village that was likely built by Edward Lightwood, owner of the property from 1770 through 1829. It is being hypothesized by scholars who conducted preliminary investigation of the site that the slave houses were probably built during this time period as indicated by historical maps. However, since the site has undergone significant changes, it is likely that the current building materials that made up the slave houses are of later additions and/or replacements.

The property was passed to the McLeod family in 1851. During the McLeod family's ownership of the property, several improvements were introduced to the structures surrounding the property including the slave houses. During the Civil War, the plantation served as camps by both Union and the Confederates Armies on different occasions. It was also used as Freedman's Bureau after the Civil War. During the Civil War period, several structures in the plantation were heavily damaged. It is possible that the slave houses were again either repaired, renovated, and or possibly rebuilt after the Civil War.

McLeod family documents indicate that extensive upgrading of the property took place from the mid – 1920s through the 1930s. In addition, the former slave houses were rented out and or sold by the McLeod family after the Civil War until the 1980s when the owners bequeathed the property to number of Charleston area organizations. During the time it was rented out, it is possible that there were minor repairs, renovations, alterations, and or simply additional development within the structures.

The current structure that is standing at McLeod plantation is most likely the result of frequent repair and renovation.

Bibliography:

Charleston County Park and Recreation Commission, "McLeod Plantation: Master Plan," May 2011.

Historic Charleston Foundation, "Stabilization Assessment for McLeod Plantation," February 2011.

ITEMIZED BUILDING DESCRIPTION		
No.	**Item/s**	**Description**
1.	**Construction type**	Timber Braced - Frame
2.	**Exterior Footprint**	+/- 12’ 7” (N-S) x +/- 20’ 4 ¾” (E-W)
3.	**Number of Rooms**	1
4.	**Interior Footprint**	+/- 11’ - 6 7/8” (N-S) x +/- 19’ - 8” (E-W)
5.	**Foundation**	
	5.1. Type	15 brick pier foundation, refer to drawings
	5.2. Dimension	Refer to drawings
	5.3. Height	Refer to drawings
	5.4. Mortar type	Lime mortar
	5.5. Joint	Very crude, no style and design
	5.6. Repaired?	Yes
6.	**Presence of Shed/Porch**	N/A
7.	**Roof**	
	7.1 Roof type/form	Gable
	7.1 Roof Envelope/Material	Restored wood shingles, previously asphalt
8.	**Roof Framing**	
	8.1. Exposed?	Yes
	8.2. Type/Form	Common Rafters
	8.3 Number of Rafters	9 pieces
	8.4. Dimension of Rafters	3” x 3”
	8.5. Presence of Collar Ties	Yes
	8.6. Dimension of Collar Ties	2” x 3”
	8.7. Method of Joining	Lap Joint
	8.8. Height from Roof Peak	+/- 4’ (bottom of Ridge to top of Collar Ties)
	8.9. Height to Floor:	+/- 7’ 6” (FFL – top of Collar Ties)
9.	**Building Height**	
	9.1. Ground to Soffit	Varies, refer to elevation drawings
	9.2. Siding to Soffit	+/- 6’ – 2”
	9.3. Ground to Apex	Varies, refer to drawings
	9.4. Finish Floor Line to Apex	+/- 12’ – 0 3/8” (Apex = top of rake)
	9.5. Ground to Top of Eave	Varies, refer to elevation drawings
10.	**Wall**	
	10.1. Frame	Clapboard
	10.2. Material	Wood
	10.3. Cladding	Horizontal Colonial Siding
	10.4. Presence of Bead?	N/A
11.	**Chimney**	
	11.1 Material	Brick and Lime Mortar
	11.2 Height	51 – 52 courses of 3” x 4” x 9” brick
	11.3 Location	Gable End, East Elevation

ITEMIZED BUILDING DESCRIPTION		
No.	**Item/s**	**Description**
12.	**Wall Framing**	Exposed in the interior
	12.1. Wall Finish	N/A
	12.2. Wall Boards Dimension	N/A
13.	**Fireplace**	One
	13.1. Material	Brick, Wood, Chimney Bar
	13.2. Overall Dimension	+/- 5’ – 3” x 3’ – 11 ½”
	13.3. Opening Dimension	+/- 3’ – 8 7/8”
	13.4. Depth Dimension	+/- 1’ – 6 1/8”
	13.5. Opening Height	+/- 2’ – 5 ¾”
14.	Floor	
	14.1. Floor Board Dimension	¾” thick x 3”
	14.2. Subfloor	5” – 7” wood subfloor
15.	**Ceiling**	N/A
16.	**Dating Evidence**	
	16.1 Dendrochronology Date	N/A
	16.2. Other Date	N/A
	16.3. Saw Marks	N/A
	16.4. Nails	Wire and Cut Nails
17.	**Door/s**	
	17.1 Door - 1 (D-1)	2’ 4 ½” x 4’ 1 ½”
	17.1.a. Hardware	Metal strap hinge
	17.1.b. Swing	Outward Swing
	17.1.c. Replacement	N/A
	17.2. Door – 2 (D-2)	2’ 2” x 5’ 6 ½”
	17.2.a. Hardware	Metal strap hinge
	17.2.b. Swing	Outward Swing
	17.2.c. Replacement	N/A
	17.3. Door – 3 (D-3)	Missing door inside
18.	**Window/s**	
	18.1. Window – 1 (W-1)	2’ 5 ¼” x 3’ 11 1/8”
	18.1.a Hardware	Metal strap hinge
	18.1.b. Swing	Outward Swing
	18.2. Window – 2 (W-2)	2’ 5 3/8” x 3’ 11”
	18.2.a. Hardware	Metal strap hinge
	18.2.b. Swing	Outward swing
	18.3. Window – 3 (W-3)	2’ 4 1/8” x 3’ 11 5/8”
	18.3.a. Hardware	Metal strap hinge
	18.3.b. Swing	Outward swing

Comments:

Determining the exact date when the Slave House Number - 2 was built is difficult. While there is as much as materials evidence that could be studied, these may not necessarily reflect the exact or nearer to the date when the first slave houses were built to the site. The nature on which the slave houses went through makes it difficult to use the current building materials as a basis for dating. The presence of evidence that the timbers were likely recycled from earlier building/s and other major events such as the Civil War and the development that were introduced by the McLeod family in the site during the 1920s through the 1930s all contributed to the difficulty of determining the date of the slave house no. 2 by dating the building materials. However, there is enough information that may give a clue to determine when the first appearance of the structure in the site was.

It is most likely that the slave houses were contemporaneous when the plantation became a full – fledged agricultural enterprise during the ownership of Edward Lightwood and Elizabeth Peronneau between 1770 through 1829. Public documents such as the United Sates Coastal Survey in 1824 of Charleston, which confirms the presence of ten structures opposite each other in a street at approximately the same location of the current slave street.

Determining the date of the slave houses is of secondary importance in the whole idea of preserving these structures. The greater significant that must be cater to the public is the history it conveys.

APPENDIX F

MCLEOD SLAVE HOUSE NO. 2

SPECIFICATION

I. General Requirements:

The general requirements in building slave houses such as the selection of location within the plantation and the quantity and the quality of materials were commonly specified by plantation owners. In some cases, plantation owners simply determined where to locate the slave village while the specifications for materials was left for the slaves to use whatever they found in the vicinity to build their houses.[95] The cleared site and procured of materials by the slaves under the direction of the plantation overseers.

In the case of the McLeod Slave Houses, the general requirements is likely designated by the owner of the property, Edward Lightwood, who owned the land during the time period the structures were believed to have been constructed.[96]

II. Foundation:

The pier foundations of the McLeod Slave House No.2consist of handmade bricks and lime mortar measuring in different sizes. Studies on the site have yet to fully substantiate if these brick pier foundation originally built by the Lightwood family or a later addition by the later owners. The bricks vary in sizes with 3” x 4” x 9”, 3.5” x 4” x 8.5”, and the most common dimension.

The four corner pier foundations are in the form of L – shaped. Unlike Slave House No. 1, the corner pier foundations found in the Slave House No. 2 are still intact in

[95] Charles Joyner, *Down by the Riverside: A South Carolina Slave Community* (Urbana & Chicago: University of Illinois, 1984), 118.
[96] Charleston County Park and Recreation Commission, “McLeod Plantation: Master Plan Report,” 2011.

L- shaped form. (See figure 38) All other pier foundation, including those three that are supporting some of the floor joists in the middle are in the shape of rectangle.

Previous documentation conducted on the site claimed that the bricks are likely were not common during the early nineteenth century. It is assumed by this investigation that the pier foundations were rebuilt between 1920s through the 1930s. However, there is yet definite conclusion on which period of development of the McLeod plantation does this occurred.

III. Floor Framing System:

The floor framing system is made of timber with different sizes. Compare to Slave House No. 1, the floor joists found in the Slave House No. 2 do bear traces of former joinery. However, these timbers of different sizes appeared to be an over designed in structural terms, for such a small structure, making again, the assumption that these timbers are likely recycled from a larger structure.

The dropped plates and the end girts are connected by way of mortise and tenon at the corners. The floor joists are connected to the dropped plate by end lap joint.

IV. Wall Framing System:

The wall framing of Slave House No. 2 is exposed from the interior. The vertical studs are made of rough sawn timbers of different sizes. The jambs at the openings also serve as studs. The framing system has corner braces measuring 4” x 5”, which are tenoned to the corner stud. It is likely that these structural members are also tenoned to

the end girts and dropped plates. But there is insufficient documentation to show that this assumption is correct, as it appears in a photographed taken on site that there is a presence of wrought iron nails keeping the cross brace in place. (See figures 44 & 45).

V. Roof Framing System:

The roof framing consists of tie beams at gable ends and top plates at side walls. There are nine pieces of equal sizes 3" x 3" common rafters resting on the top plate. Unlike Slave House No. 1, the common rafters found in the Slave House No. 2 do not extend beyond the top plate. Above these common rafters are sets of fourteen pieces of wood purlins at both sides of the roof, measuring 1 – ½" x 3" spaced at about 3" with a slight variations, (See figure 65).

VI. Interior Finishes:

The floor finish is made of boards measuring ¾" thick by 3" wide, which appears to be a commercial standard cut due to its uniformity. Beneath these finish floor is a subfloor laid across the floor joists. The subfloor boards are measuring from 5" to 7" wide.

VII. Exterior Finishes:

The exterior wall finish is colonial siding white painted clapboards measuring 1" thick and an average width of 8½". These clapboards are put above another with the first clapboard laid at the bottom, the next one is put above with an approximate 2"

overlapping. The type of installation commonly called colonial siding[97]. At every corner and openings, the clapboards are trim with 2" x 4" corner board. The trims that are located in one side of the doors and the windows were also used to embed the female hinge of the wrought iron strap hinge. Both gable ends also were provided with rake boards,[98] measuring approximately 1" thick and with a width measuring from 4" to 5" wide. Unlike Slave House No. 1, the rake boards found in the Slave House No. 2 are composite of two pieces of rake boards.

The roof is made of wood shingles with a rake along the ridge line. The rake faces the North. These roof claddings were restored in the 1990s by the Historic Charleston Foundation after a historic photograph was discovered that shows that roof was made of wood shingles with a rake. Prior to this restoration, the slave house number 1 was roofed with asphalt shingles, which is believed to be dated from 1980s or earlier.

VIII. Schedule of Doors and Windows:

The overall dimension of door panels measures approximately in Door 1 (D-1) 2'– 4 ½" x 4 – 1 ½". The dimension of Door – 2 (D-2) is slightly varied from the other door, measuring 2' 2" x 5' – 6 ½". These are made of panels measuring 1" thick with varying width from 7 ¼" to 9 5/8", which are held together by three horizontal chamfered batten measuring 1" thick x 4" wide, (See Sheet No. A-11).

[97] Francis D.K. Ching, "Colonial siding is composed of plain, square – edged boards laid horizontally so that the upper overlaps the one below." *A Visual Dictionary of Architecture* (NY: John Wiley & Sons), 268.
[98] Ching, "Rake is an inclined, usually projecting edge of a sloping roof." *A Visual Dictionary of Architecture*, 209.

The windows are slightly varied in dimension with Window - 1 (W-1) measuring 2'-5 ¼" x 3' – 11 1/8"; Window – 2 (W-2) measuring 2' – 5 3/8" x 3' -11"; and Window – 3 (W-3) measuring 2' – 4 1/8" x 3' – 11 5/8". These windows are also made of vertical panels held together by two horizontal chamfered batten board measuring approximately 1" thick x 4" x 2' – 1 7/8" long with slight variations among windows. The vertical panels and the horizontal batten are joined by wooden dowel pins with an approximate diameter of ¾". The lower horizontal batten boards in windows 1 appeared to be missing. Also the horizontal batten in Window – 1 (W-1) appeared to have been attempted to repair by adding wrought iron nails to hold the panels in place.

XIV. Hardware:

Each door has two steel strap hinges measuring ¼" thick, 2" wide with varying lengths. Door – 1 (D-1) strap hinge lengths are 1' – 6 3/8" and 1' – 10", respectively. Door – 2 (D-2) strap hinges' length are 1' – 4 ¾" and 1' – 7 1/8", respectively.

The direction of the opening of the door panels are both outward and both are joined to the door trim, located at the west side of the structure. Therefore, when facing the South elevation, the hinges of the door panels is on the left while when facing the North elevation, the hinges of the door panels are located at the right. The window shutters [panels] are likewise opening towards outside. For the location of hinges, refer to as – built drawings.

The hinges employed in the windows are measuring approximately ¼" thick x 1 – ½" wide with varying lengths from 1" to 1' – 3 5/8".

Other types of hardware that were visible in the structure are cut and wire nails and wooden dowels.

APPENDIX G

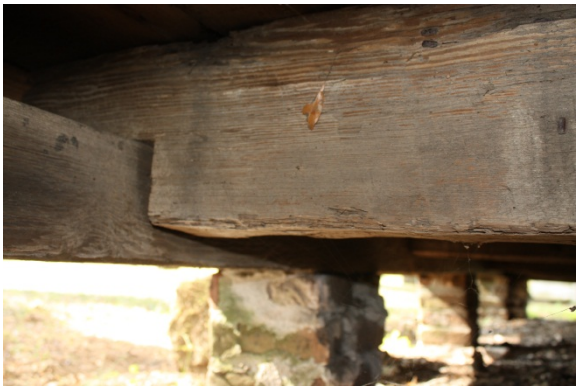
MCLEOD SLAVE HOUSE NO. 2

PHOTO - DOCUMENTATION

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
ELEVATIONS	
Photograph	**Description**
 Figure 33: South Elevation, MSH-2.	South Elevation containing three openings, a door flanked by two windows. These openings are covered with batten door and window panels. The entrance, which appears to be the main entrance, is provided with a brick stoop.
 Figure 34: North Elevation, MSH-2.	North Elevation containing one door opening covered with batten door panel. The entry in this door way is lacking a stoop. The rake of the roof shingle is facing to this direction.
 Figure 35: East Elevation, MSH-2.	East Elevation contains the brick chimney, which is corbeled in the throat. On this side, it reveals eight courses corbeling at the North and South side of the chimney.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
ELEVATIONS (continued)	
Photograph	**Description**
 Figure 36: West Elevation, MSH-2.	West elevation contains one window opening, covered with batten window panels. The gable end also reveals the two - piece of rake boards.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
PIER FOUNDATION AND FLOOR FRAMING	
Photograph	**Description**
 Figure 37: J-5 pier foundation, MSH-2.	Pier foundation at the South East corner marked J-5 on the foundation layout (Sheet S-1). It shows the L-shape form. The timbers above this pier are End Girt – 2 (EG-2) and Dropped Plate (DP-1), which appears to be hewn timbers.
 Figure 38: Southwest corner pier foundation, MSH-2.	Partly seen pier foundation at the South – West corner of the structure, above it is the End Girt – 1 (EG-1) and Dropped Plate – 1 (DP-1). Apparently these two members are mortised and tenoned to each other. An exposed wrought iron nail, which was embedded to the pier foundation to hold the dropped plate and end girt.
 Figure 39: West elevation pier foundations, MSH-2.	Pier foundation along the west elevation, showing to the farthest pier foundation at the North West corner and the pier foundation at the center of the West Elevation, marked as F-A1 and F—A3 in the foundation layout (Sheet No. S-1), respectively.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
PIER FOUNDATION AND FLOOR FRAMING (continued)	
Photograph	**Description**
 Figure 40: FJ-5, MSH-2.	Pier foundation and a joist along South Elevation. The joist marked FJ-5 in the floor framing plan (Sheet No. S-2) shows evidence that the timber used in this particular joist is a hewn.
 Figure 41: FJ-2, FJ-4, FJ-5, MSH-2.	Three of four pier foundations at the center supporting joists marked as FJ- 2, FJ-4, and FJ-5 in the floor framing (Sheet No. S-2), respectively.
 Figure 42: Chimney foundation, MSH-2.	Part of the chimney foundation.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
PIER FOUNDATION AND FLOOR FRAMING (continued)	
Photograph	**Description**
 Figure 43: Corner brace at Northwest, MSH-2.	Part of the corner brace at North West corner – North Wall, also showing part of the floor joist marked FJ-1 in the floor framing (Sheet S-2).
 Figure 44: Corner brace at Northwest, MSH-2.	Another view of the corner brace at North – West corner, North Wall of the structure, also exposed is a stud, which is apparently nailed to the dropped plate (DP-2). The nail appears to be wrought iron.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
WALL FRAMING SYSTEM	
Photograph	**Description**
 Figure 45: Southwest corner, MSH-2	Corner post/stud, tie beam, and top plate connection at the South – West corner of the structure. This shows a double tenon tie beam mortised to the top plate. It also reveals nails used to reinforce the connection. Traces of former joinery are evident.
 Figure 46: Southeast corner, MSH-2.	Corner post/stud, tie beam, and top plate located at the South – East corner of the structure, also showing double tenon tie beam mortised to the top plate. Traces of former joinery are evident.
 Figure 47: Braces at Southeast corner, MSH-2.	Corner braces located at the South – East corner of the structure. The braces are single tenon mortised to the corner post/stud. This photograph also shows the colonial siding clapboards from the interior.

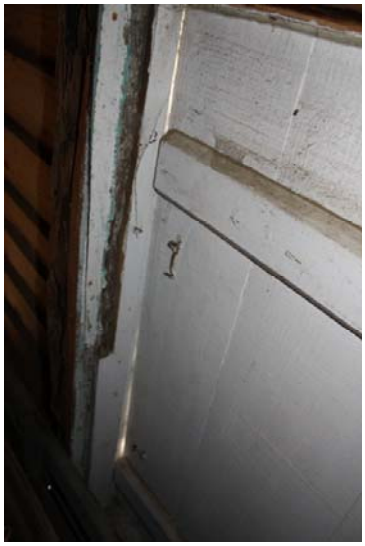
MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
WALL FRAMING SYSTEM continued)	
Photograph	**Description**
 Figure 48: Brace at Southwest corner, MSH-2.	Corner brace located at South – West corner. Both corner braces appeared to be tenon and mortised to the corner post/stud. An apparent recently installed additional brace was added to support the corner/stud, which has to endure two borings of mortises.
 Figure 49: Corner brace and stud at West wall, MSH-2.	Corner brace located at the South – West corner, West wall as connected to a stud.
 Figure 50: Corner brace and stud at West wall, MSH-2.	Corner brace located at the North – West corner, West wall as connected to the stud.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
WALL FRAMING SYSTEM (continued)	
Photograph	**Description**
 Figure 51: tie beam at East gable and stud at fireplace, MSH-2.	Stud at the fireplace on its south side, showing that it is tenon and mortised to the tie beam.
 Figure 52: Two piece, door jamb/stud at Door – 1 (D-1).	Two – piece composite door jamb, also function as studs.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
INTERIOR	
Photograph	**Description**
 Figure 53: East wall, interior view, MSH-2.	Slave House No. 2 was storage when this documentation was conducted, but in this picture the east wall of the structure, as well as the underside of the roof is exposed.
 Figure 54: West wall, interior view, MSH-2.	This picture shows the view to the west wall of the structure. It reveals the replaced clapboards that were installed during the 1990s.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
INTERIOR (continued)	
Photograph	**Description**
 Figure 55: North wall, interior view, MSH-2.	Stud, top plate and rafters at the North wall, Northwest corner of the structure. In this picture shows some older clapboard sidings that were installed in the structure.
 Figure 56: Southwest corner, interior view, MSH-2.	Southwest corner, where it shows clapboards that were installed during the 1900s to stabilized the structure.
 **F**igure 57: Part of the South & West wall, interior view to the West, MSH-2.	View showing part of the south and west walls, respectively.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
INTERIOR (continued)	
Photograph	**Description**
 Figure 58: South wall, interior view to the East, MSH-2.	Another view of the south wall.
 Figure 59: Window – 3, MSH-2.	Window – 3 (W-3) located at the West Elevation showing recycled corner board to reinforce the window jamb/stud. Also this picture reveals the clapboards, which were installed during the 1990s.
 Figure 60: Window – 2, MSH-2.	This is Window – 2 (W-2) locate at the west side of the South Elevation, showing the window jamb/stud reinforced with new strip of board.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
INTERIOR (continued)	
Photograph	**Description**
 Figure 61: Window – 1, MSH-2.	The picture shows jamb and a wood block at Window – 1 (W-1) located at the East side of the South Elevation.
 Figure 62: Detail of door sill at Door – 1, MSH-2.	A detail of the door step at Door – 1 (D-1) located at the center of the South Elevation.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
ROOF FRAMING	
Photograph	**Description**
 Figure 63: Detail of ridge, MSH-2.	The ridge showing the lap joint and the wooden dowel that hold the two rafters in place. The purlins and roof shingles are also visible. The shingles are nailed to the purlins with cut and wire nails.
 Figure 64: Roof underside, South side, MSH-2.	Underside of the roof showing how the rafter sits on the top plate and how the roof shingles are nailed to the purlins. It also reveals the top plate apparently hewn.

MCLEOD SLAVE HOUSE NO. 2 PHOTO DOCUMENTATION	
ROOF FRAMING (continued)	
Photograph	**Description**
 Figure 65: tie beam and top plate at Southeast corner, MSH-2.	Southeast corner showing the tie beam with double tenon and mortised to the top plate. The tie beam also has trace of a former joinery.
 Figure 66: Tie beam, top plate, and corner post/stud, MSH-2.	South – West corner showing the tie beam with double tenon mortised to the top beam. The corner post/stud also has markings of a previous joinery.

APPENDIX H

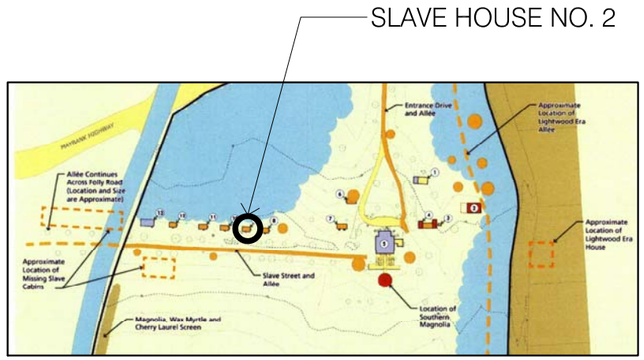
MCLEOD SLAVE HOUSE NO. 2

ARCHITECTURAL AND STRUCTURAL

AS – BUILT DRAWINGS

MCLEOD PLANTATION SLAVE HOUSE NO. 2

VICINITY MAP



SITE DEVELOPMENT PLAN

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Charleston County Slave Housing Project

SURVEY NO.

A-1

MCLEOD PLANTATION Slave House Number 1

James Island, Charleston County, South Carolina

DRAWN BY: S. V. VALIENTE

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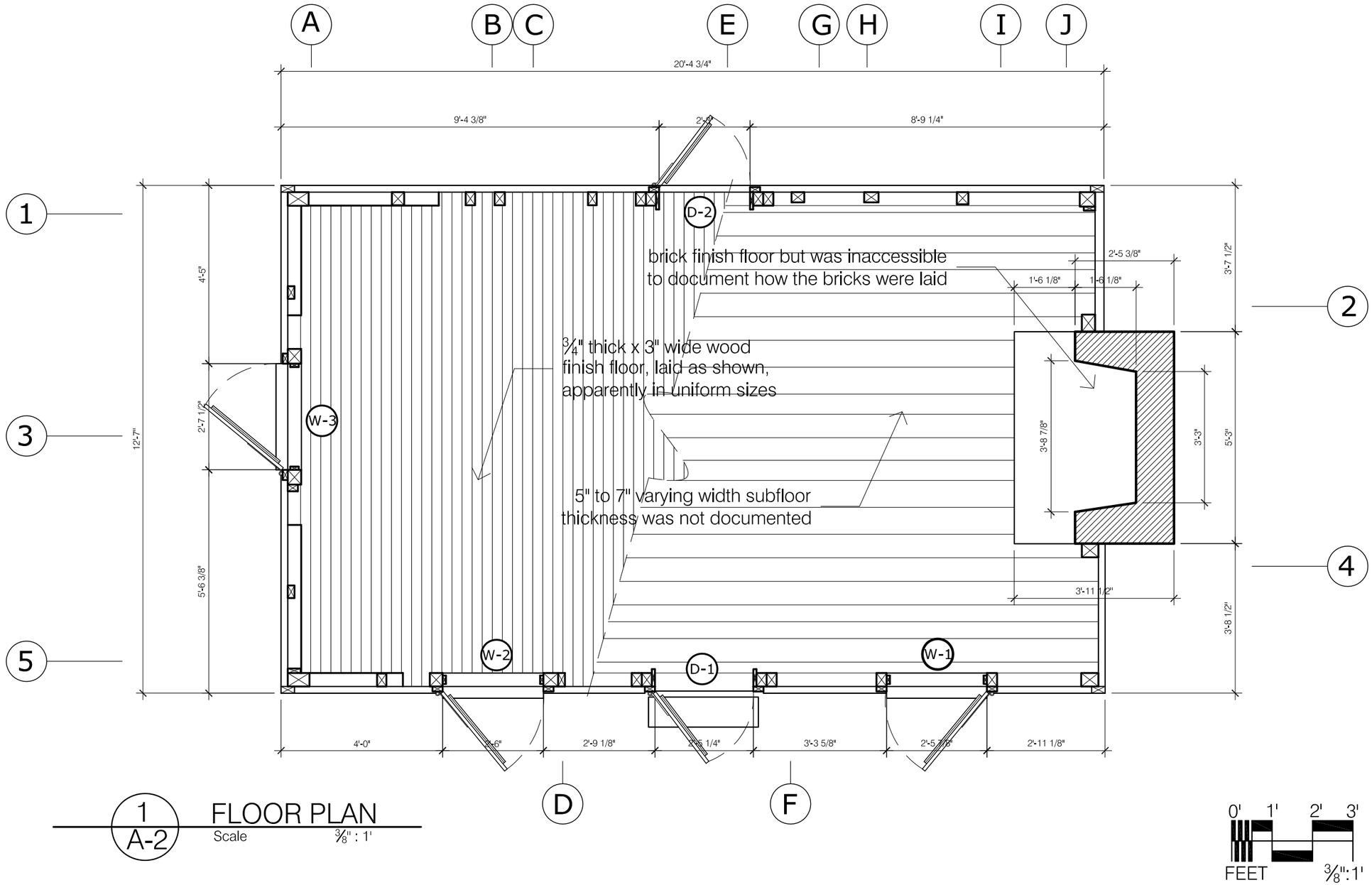
COLLEGE OF CHARLESTON

Master of Science in Historic Preservation



1 / A-2 FLOOR PLAN

Scale 3/8" : 1'

0' 1' 2' 3'

FEET 3/8":1'

DRAWN BY: S. V. VALIENTE

CLEMSON UNIVERSITY
COLLEGE OF CHARLESTON

Master of Science in Historic Preservation

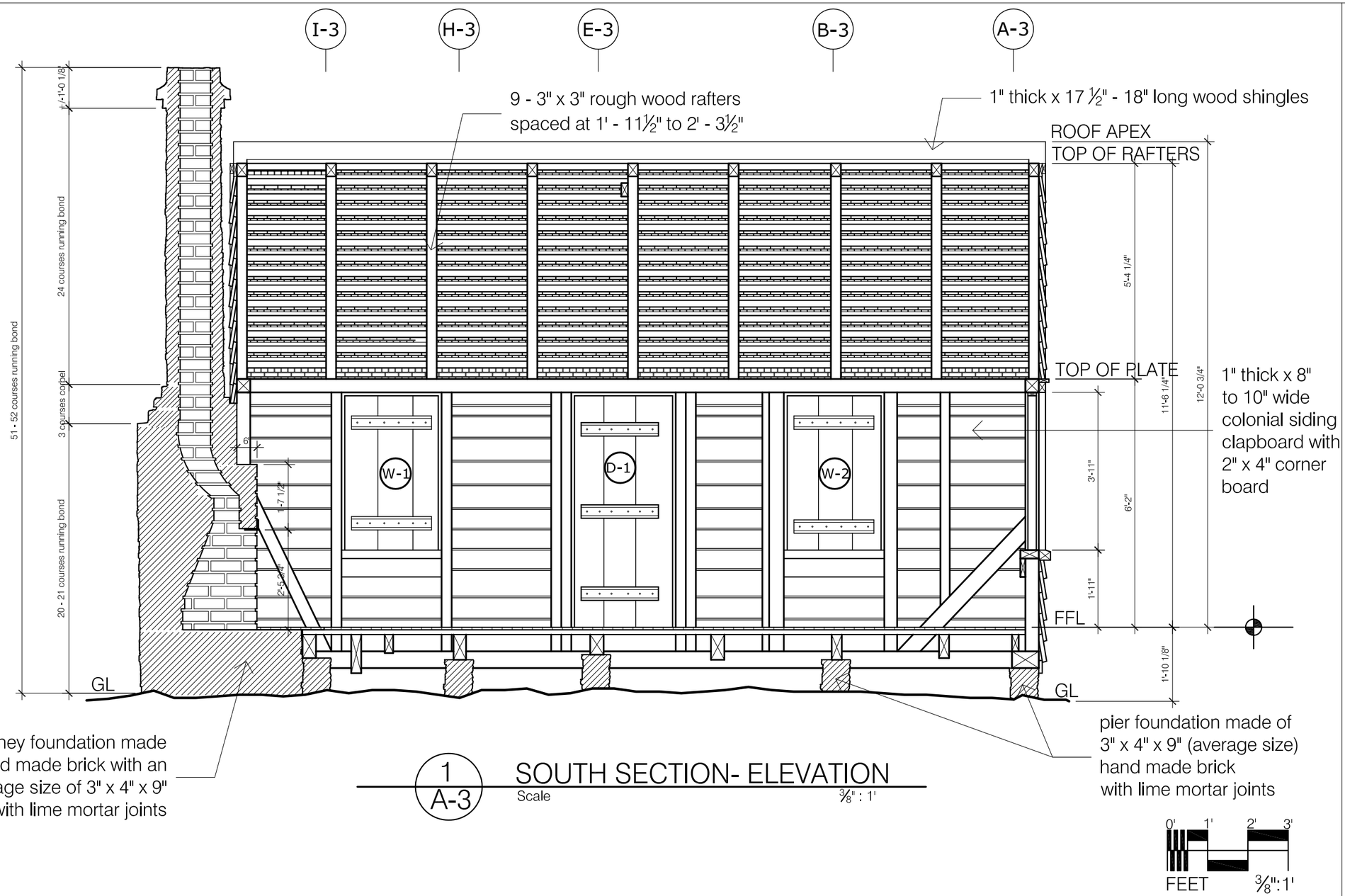
MCLEOD PLANTATION
Slave House Number 2

James Island, Charleston County, South Carolina

SURVEY NO.

Charleston County
Slave Housing Project
Sheet No.

A-2



1 / A-3 SOUTH SECTION- ELEVATION

Scale 3/8" : 1'

DRAWN BY: S. V. VALIENTE

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MCLEOD PLANTATION
Slave House Number 2

James Island, Charleston County, South Carolina

SURVEY NO.

Charleston County
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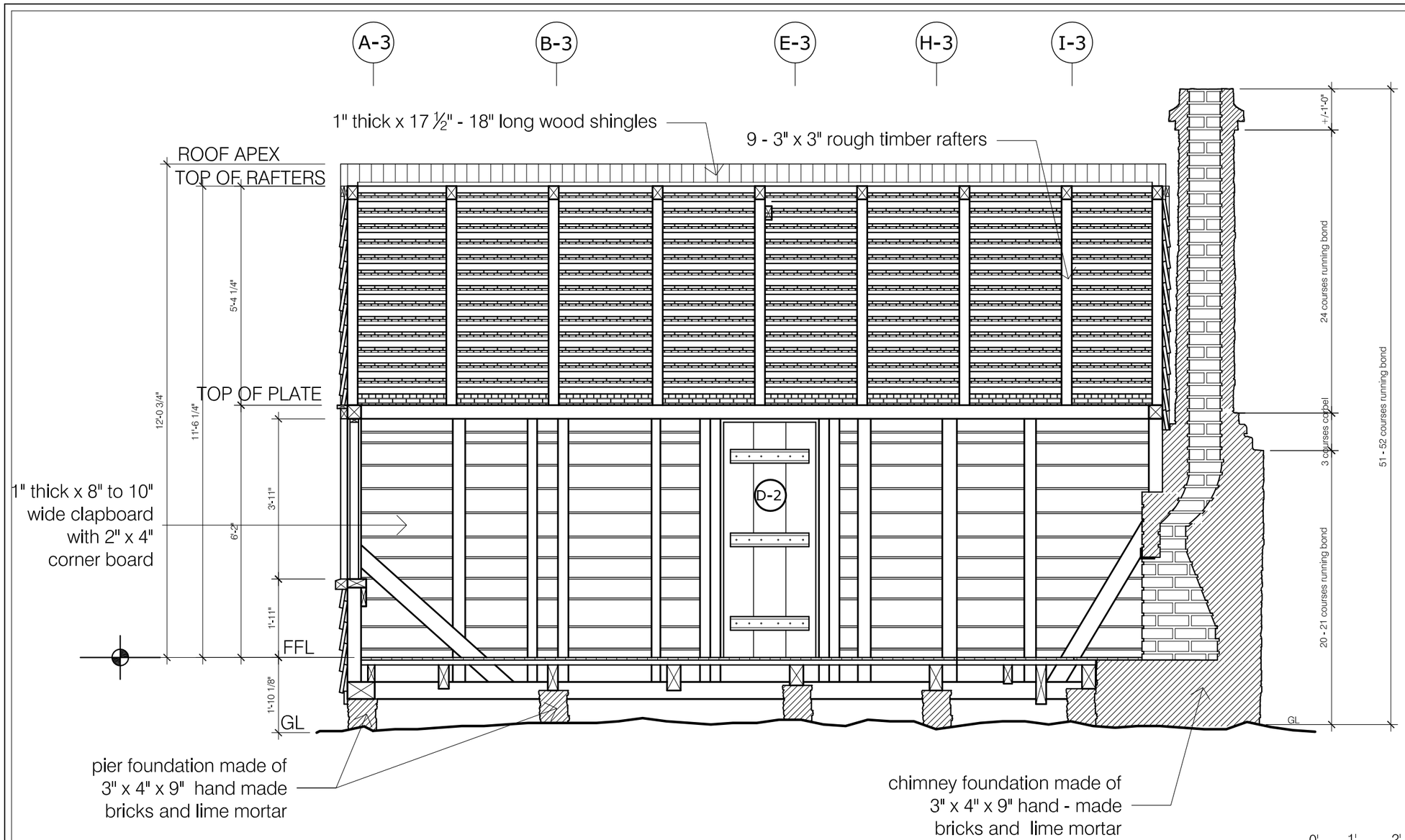
Sheet No.

A-3



1 / A-4 NORTH SECTION- ELEVATION

Scale 3/8" : 1'

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MCLEOD PLANTATION
Slave House Number 2

James Island, Charleston County, South Carolina

SURVEY NO.

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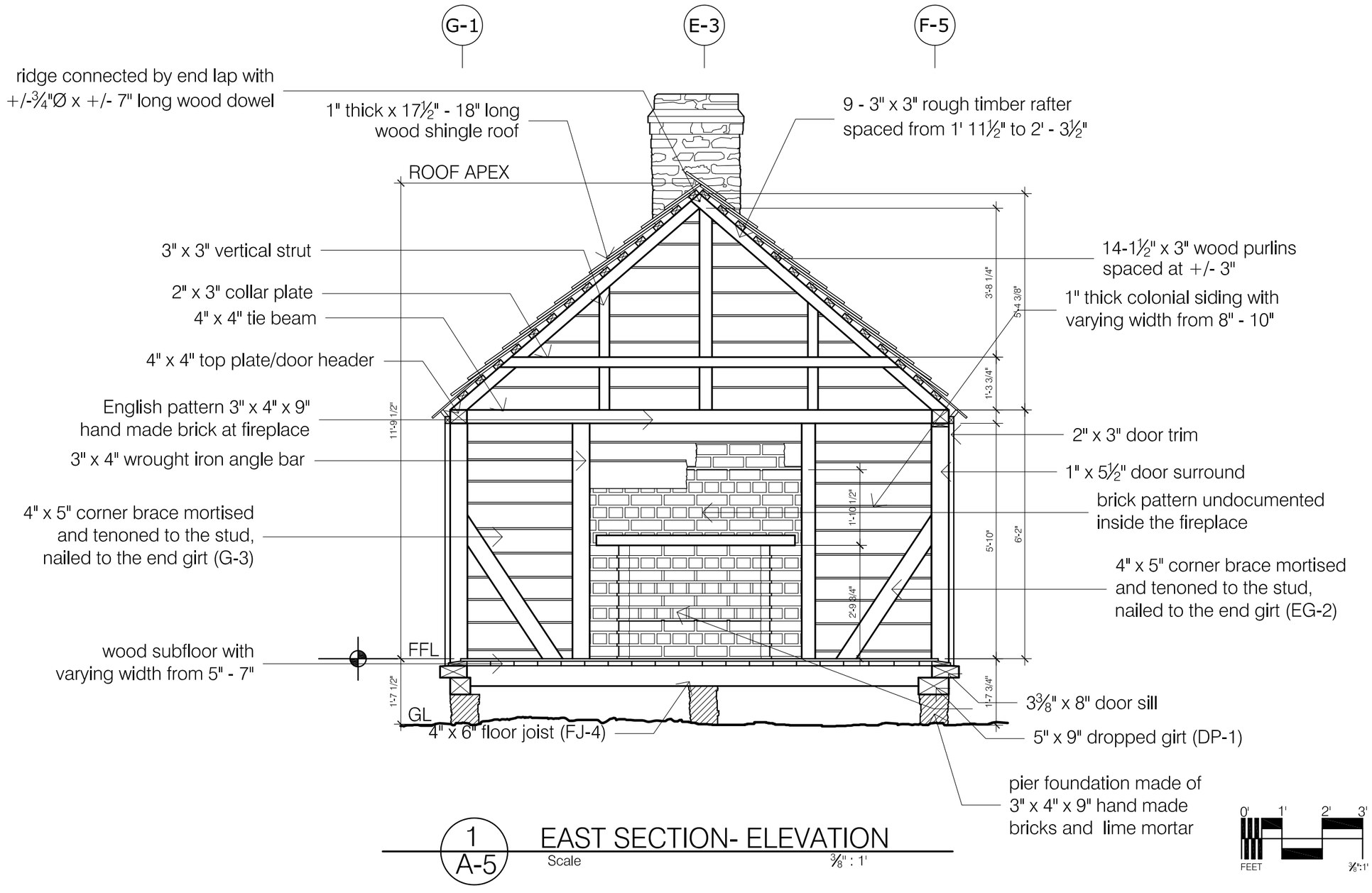

1 / A-5 EAST SECTION- ELEVATION

Scale 3/8" : 1'

Charleston County Slave Housing Project

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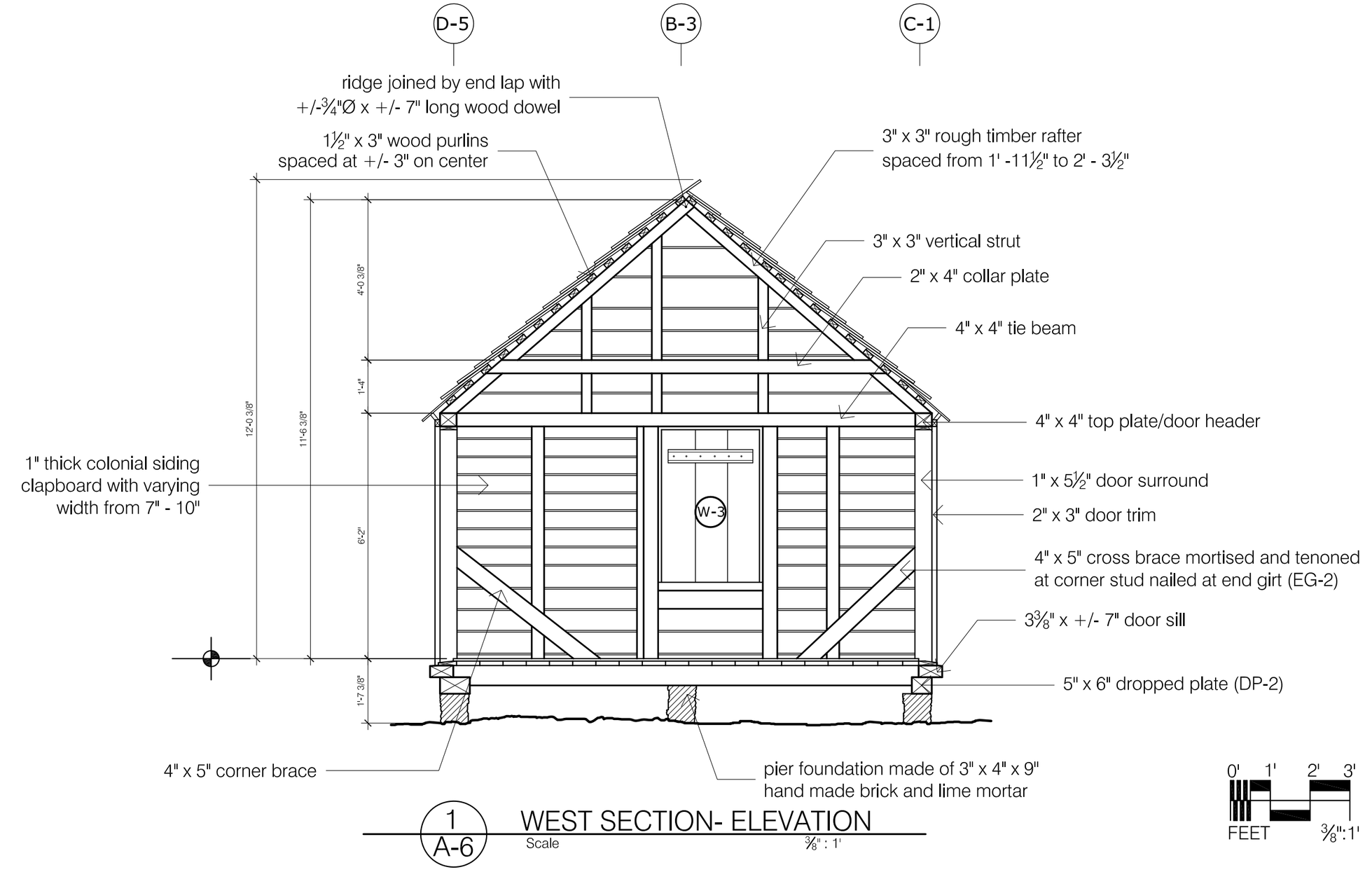

1 / A-6 WEST SECTION- ELEVATION

Scale ⅜" : 1'

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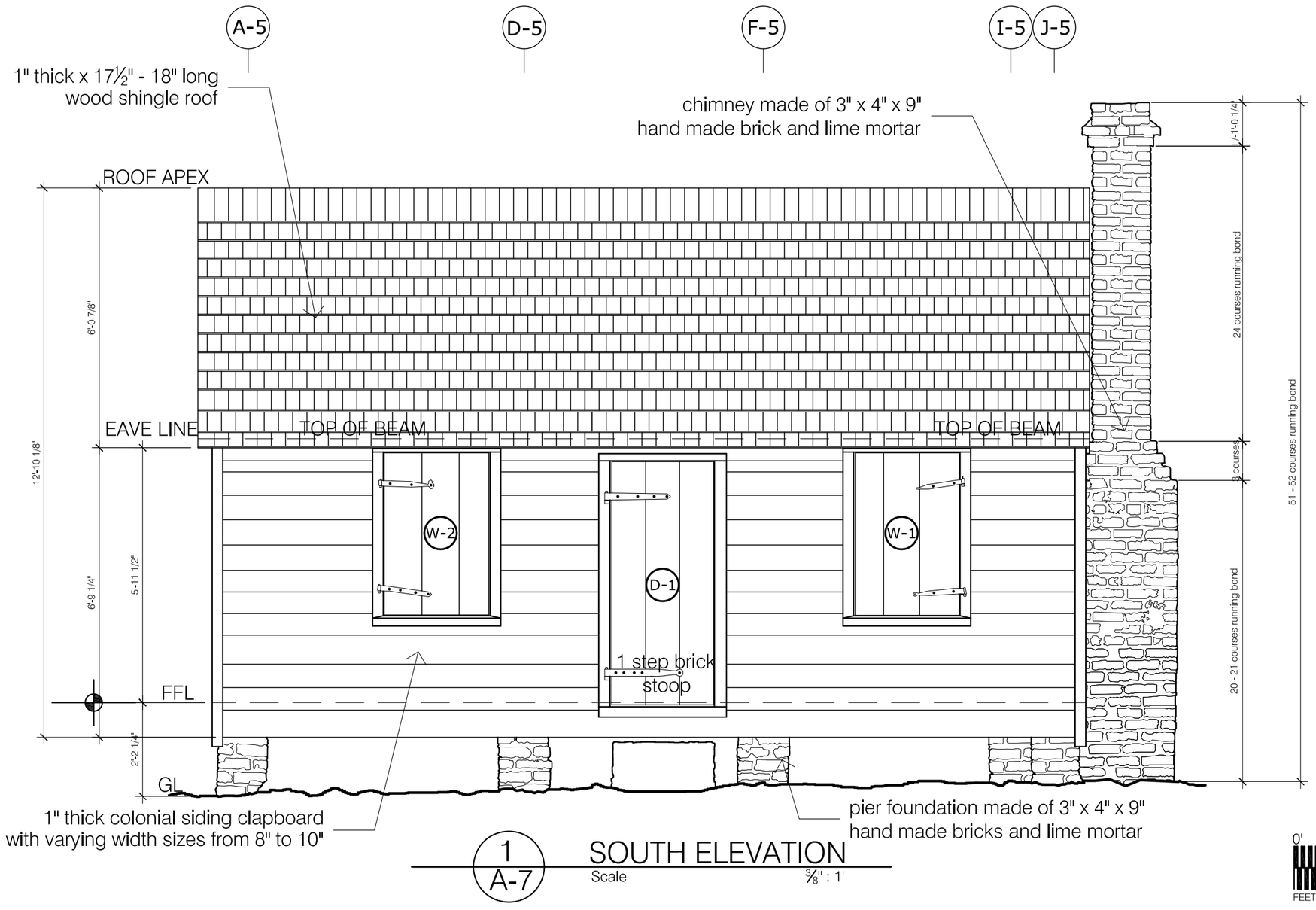

1 / A-7 SOUTH ELEVATION

Scale 3/8" : 1'

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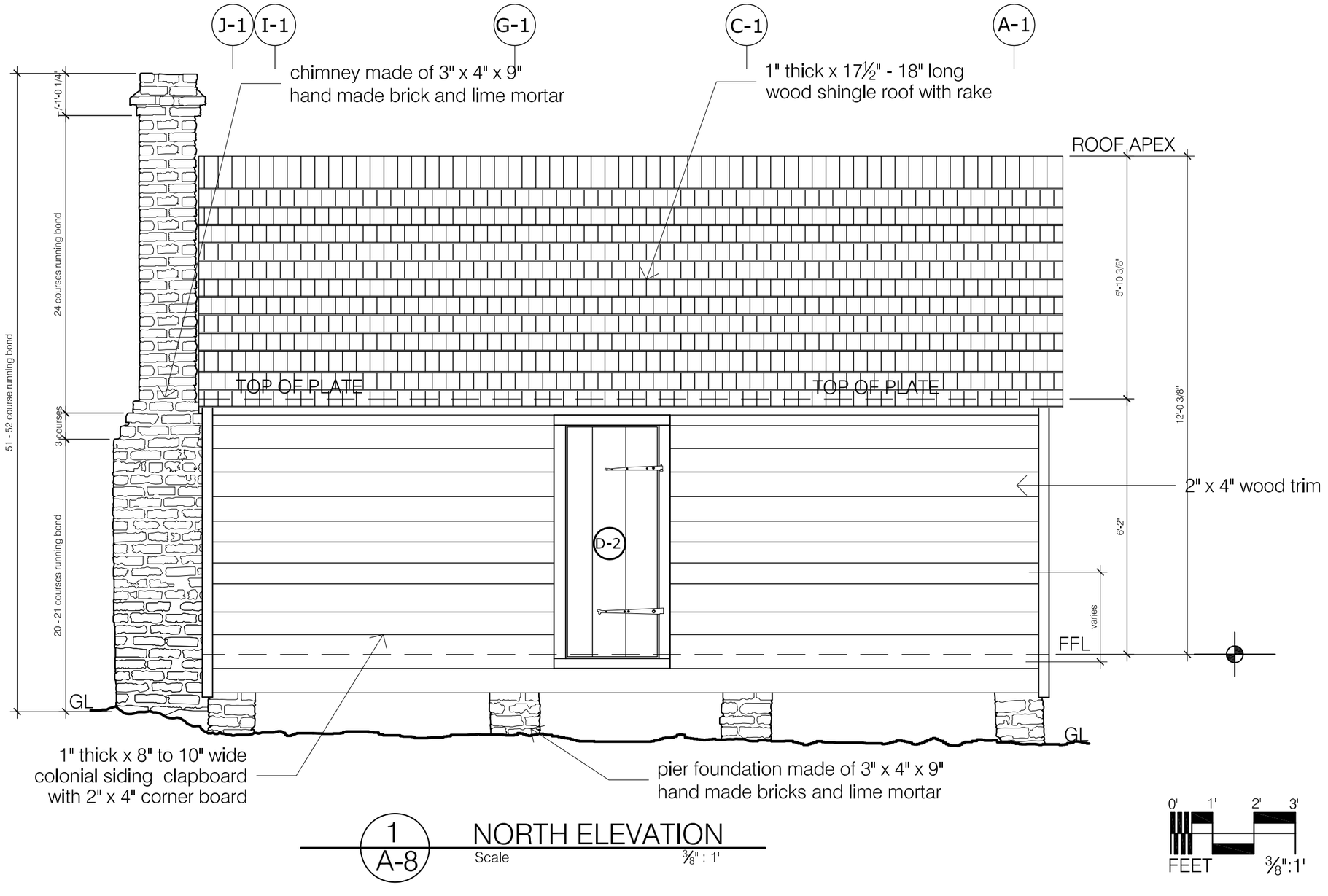

1 / A-8 NORTH ELEVATION

Scale 3/8" : 1'

0' 1' 2' 3'

FEET 3/8":1'

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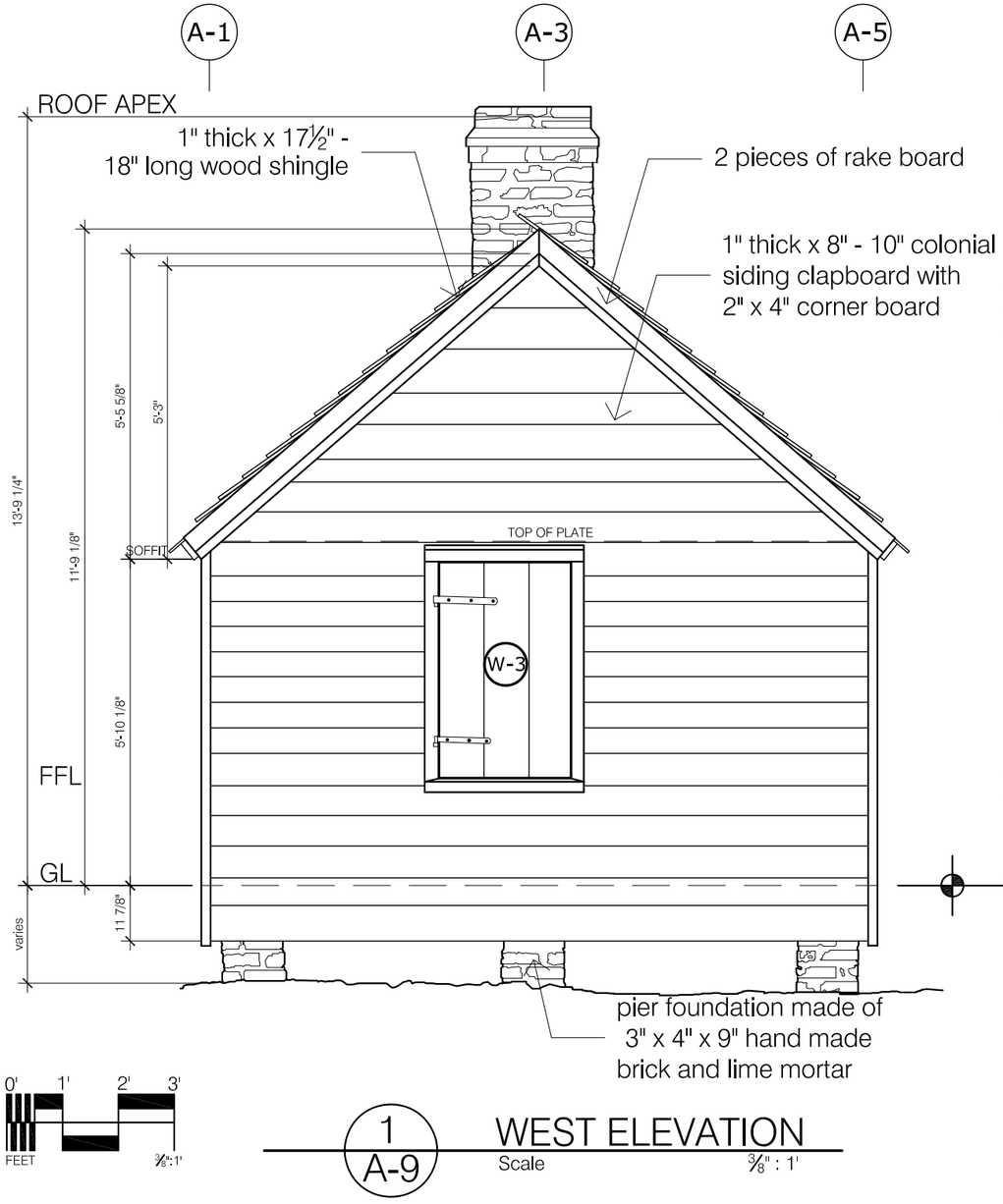

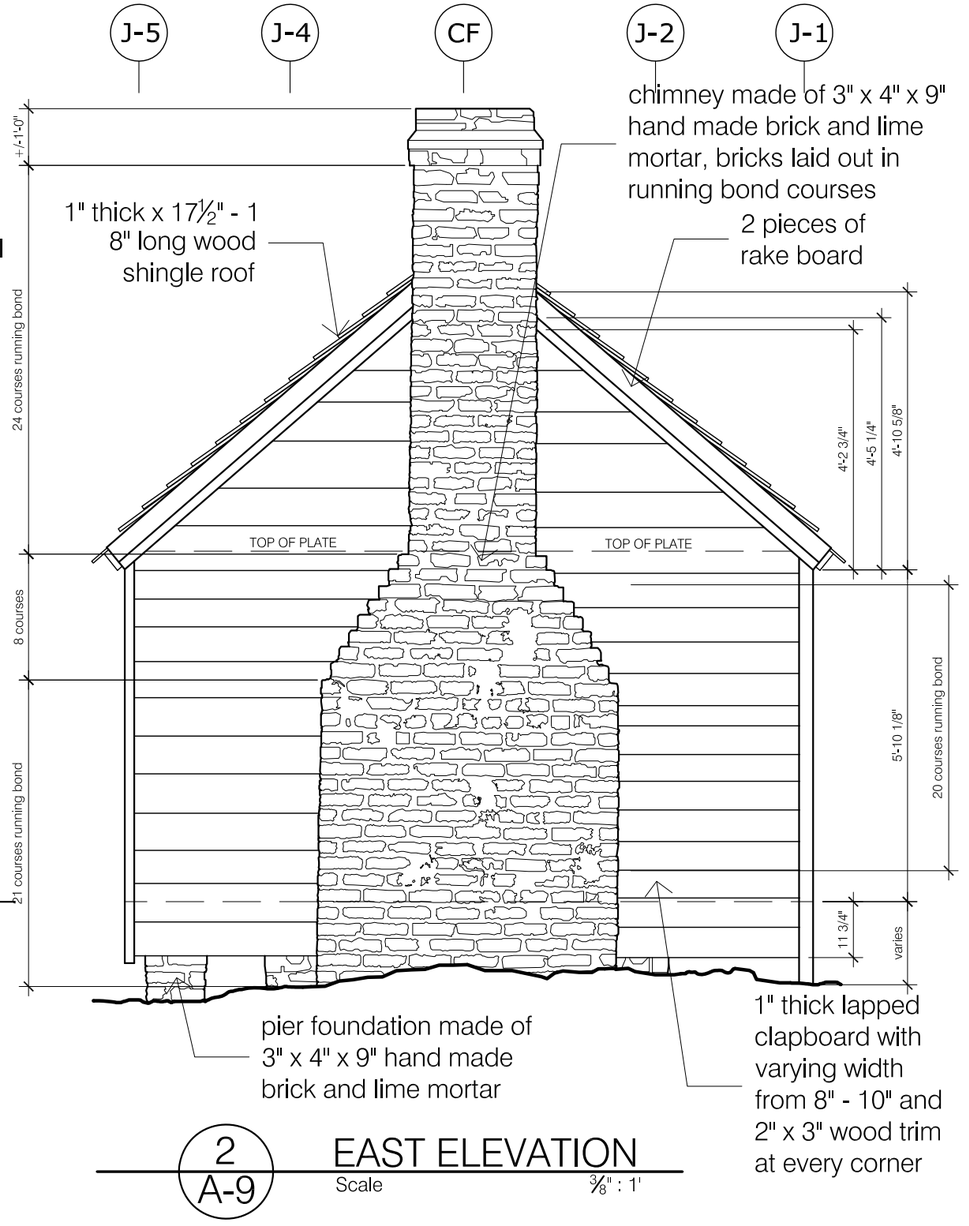

0' 1' 2' 3'
FEET ⅜":1'

1 / A-9 WEST ELEVATION
Scale ⅜" : 1'

2 / A-9 EAST ELEVATION
Scale ⅜" : 1'

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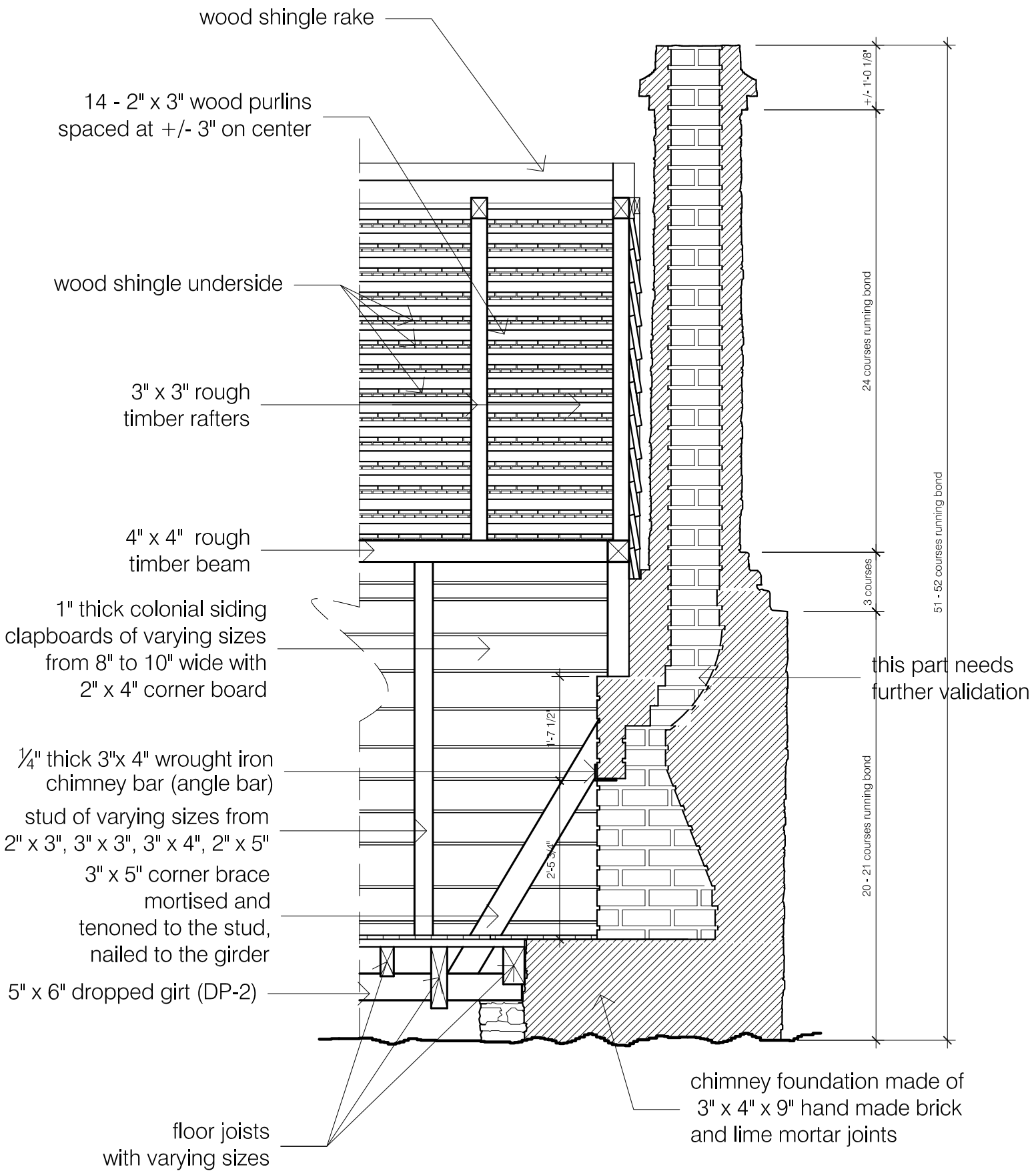

1 / A-10 BAY SECTION AT CHIMNEY

Scale ½" : 1'

0' 1' 2' 3'

FEET ½":1'

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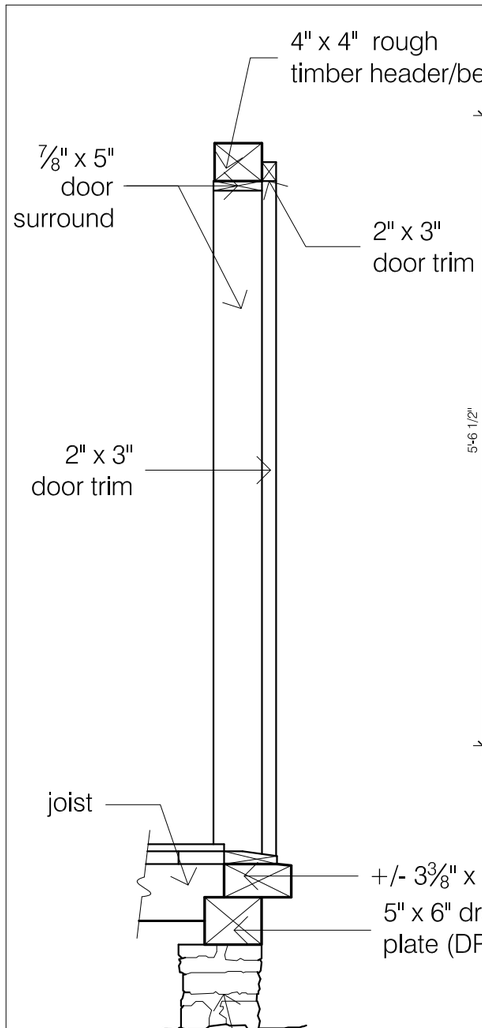
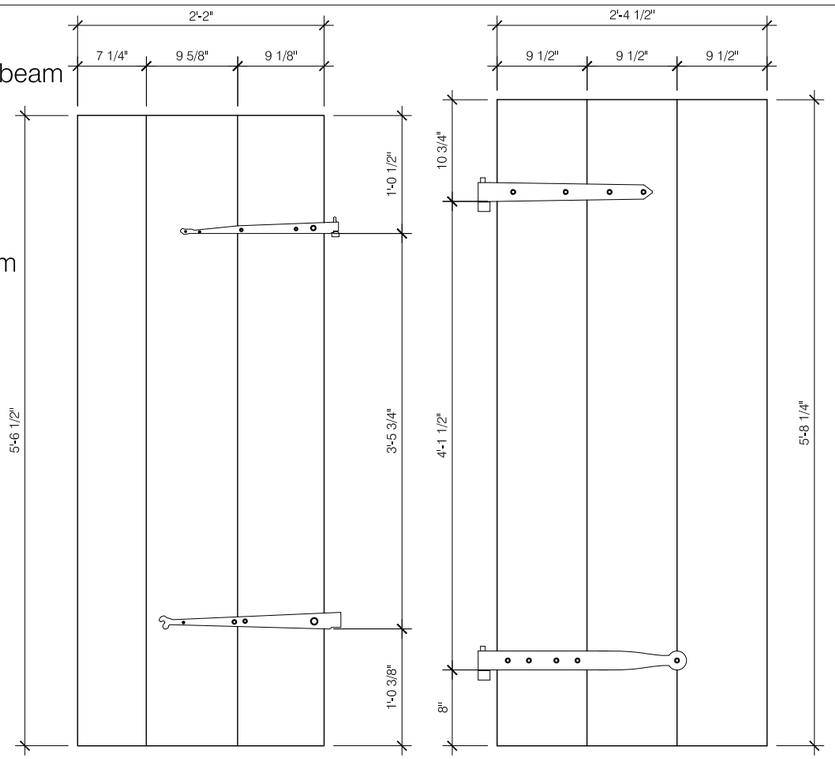
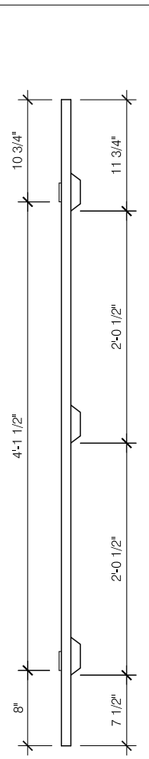
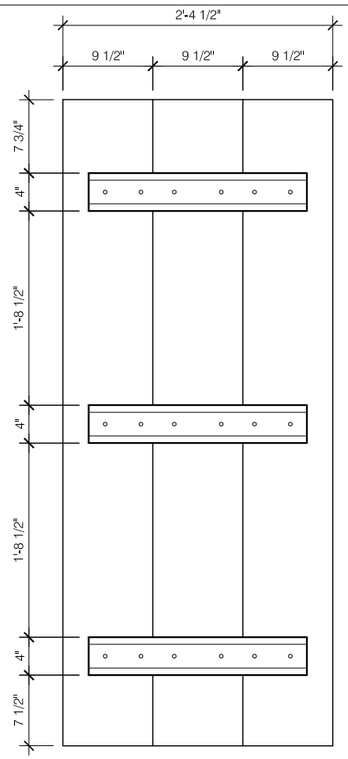
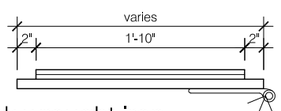








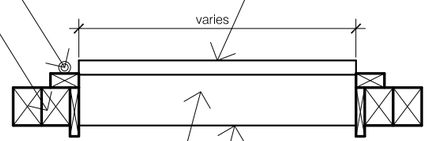


¼" thick wrought iron,
+/- 7" long strap hinge,
varying cut and design,
as shown in drawing

female hinge or eye
attached to the door trim

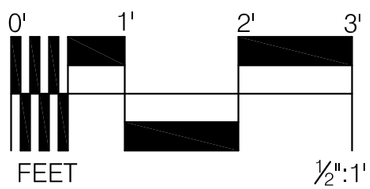
2- 4" x 4" door jamb/studs

edge of door sill



+/- 5 5/8" floor board

edge of ¾" x 3" floor finish,
apparently in uniform sizes



1
A-11

SCHEDULE FO DOORS

Scale ½" : 1'

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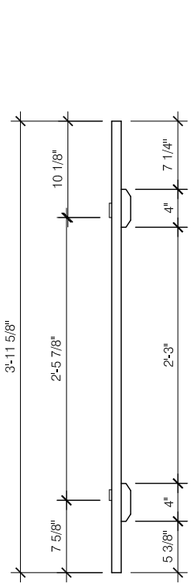
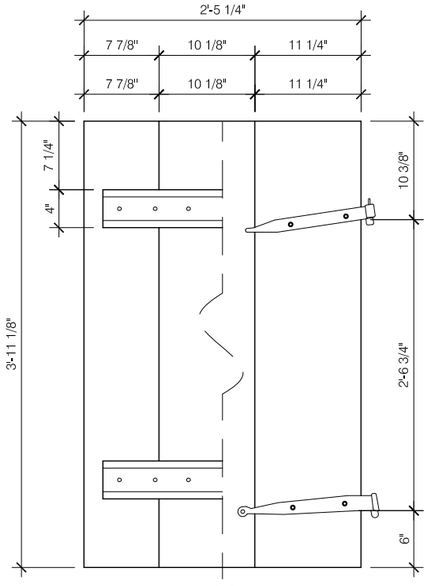
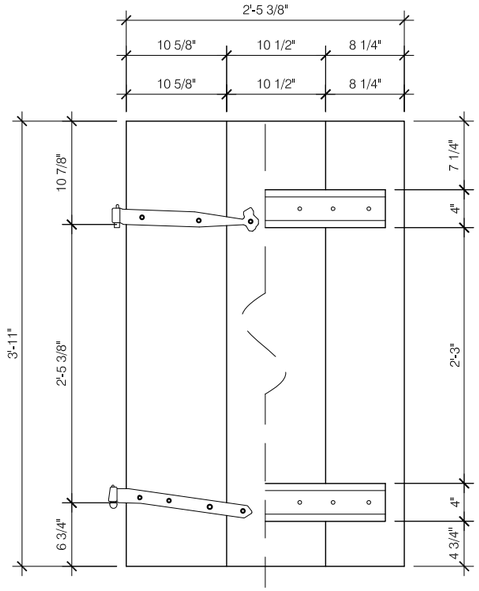


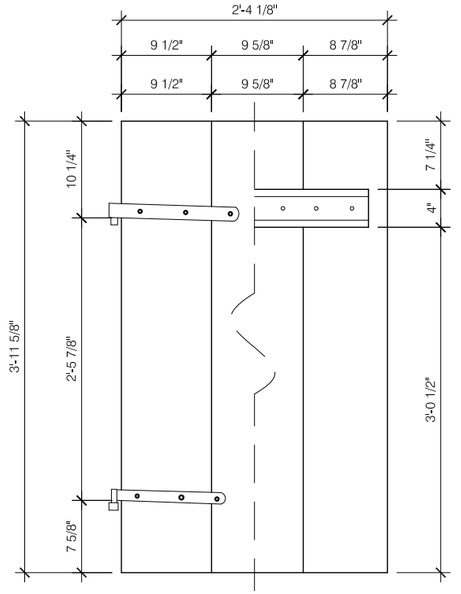


TYPICAL SECTION - ELEVATION

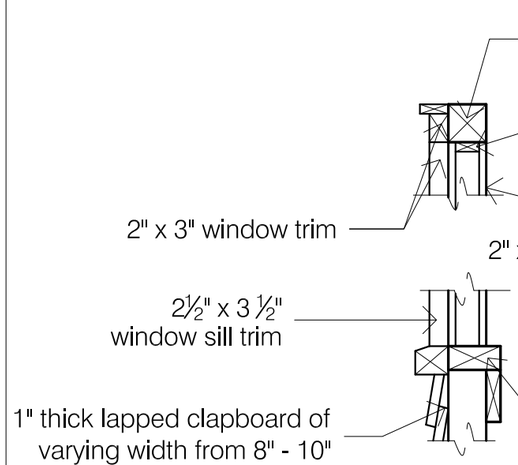
W-1



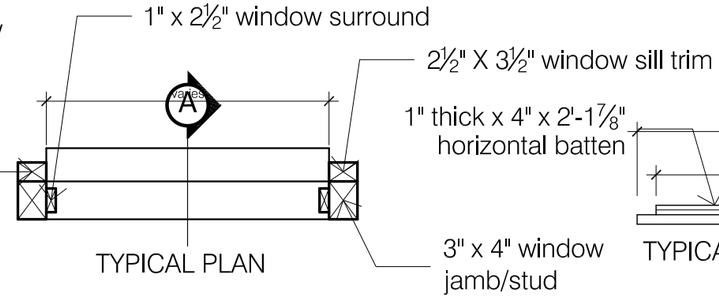
W-2



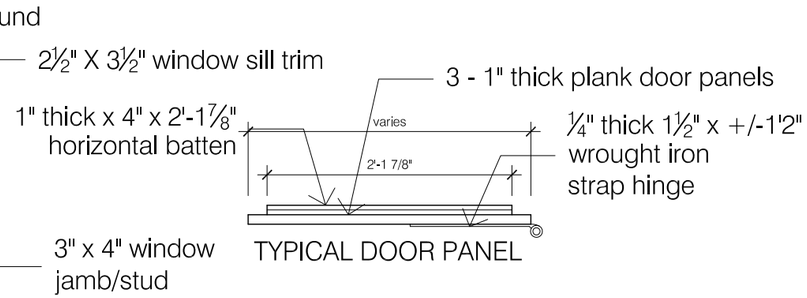
W-3



SECTION THROUGH - A



TYPICAL PLAN

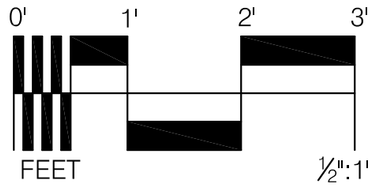


TYPICAL DOOR PANEL

1
A-12

SCHEDULE OF WINDOWS

Scale ½" : 1'



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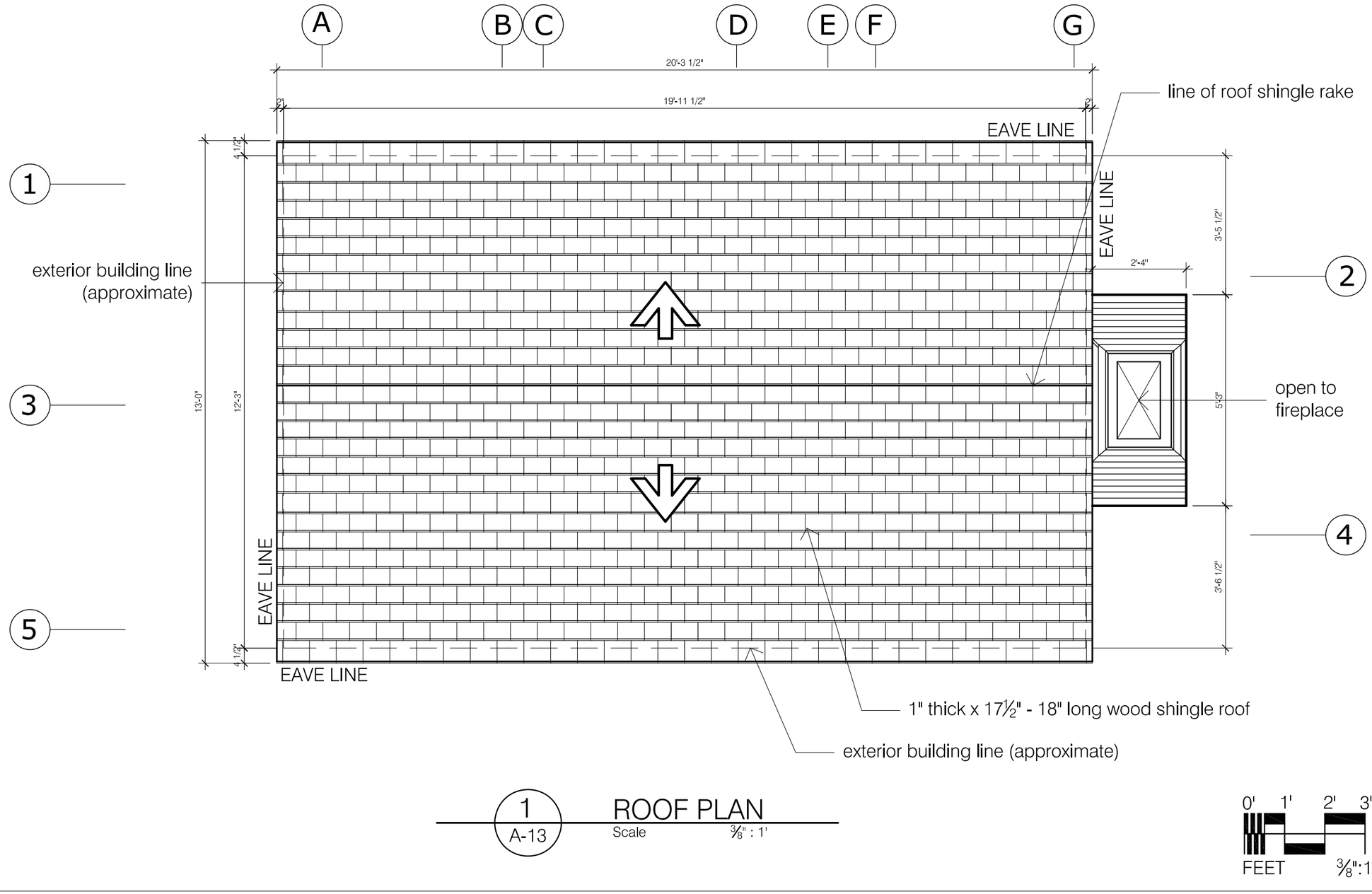

1 / A-13 ROOF PLAN

Scale ⅜" : 1'

0' 1' 2' 3'

FEET ⅜":1'

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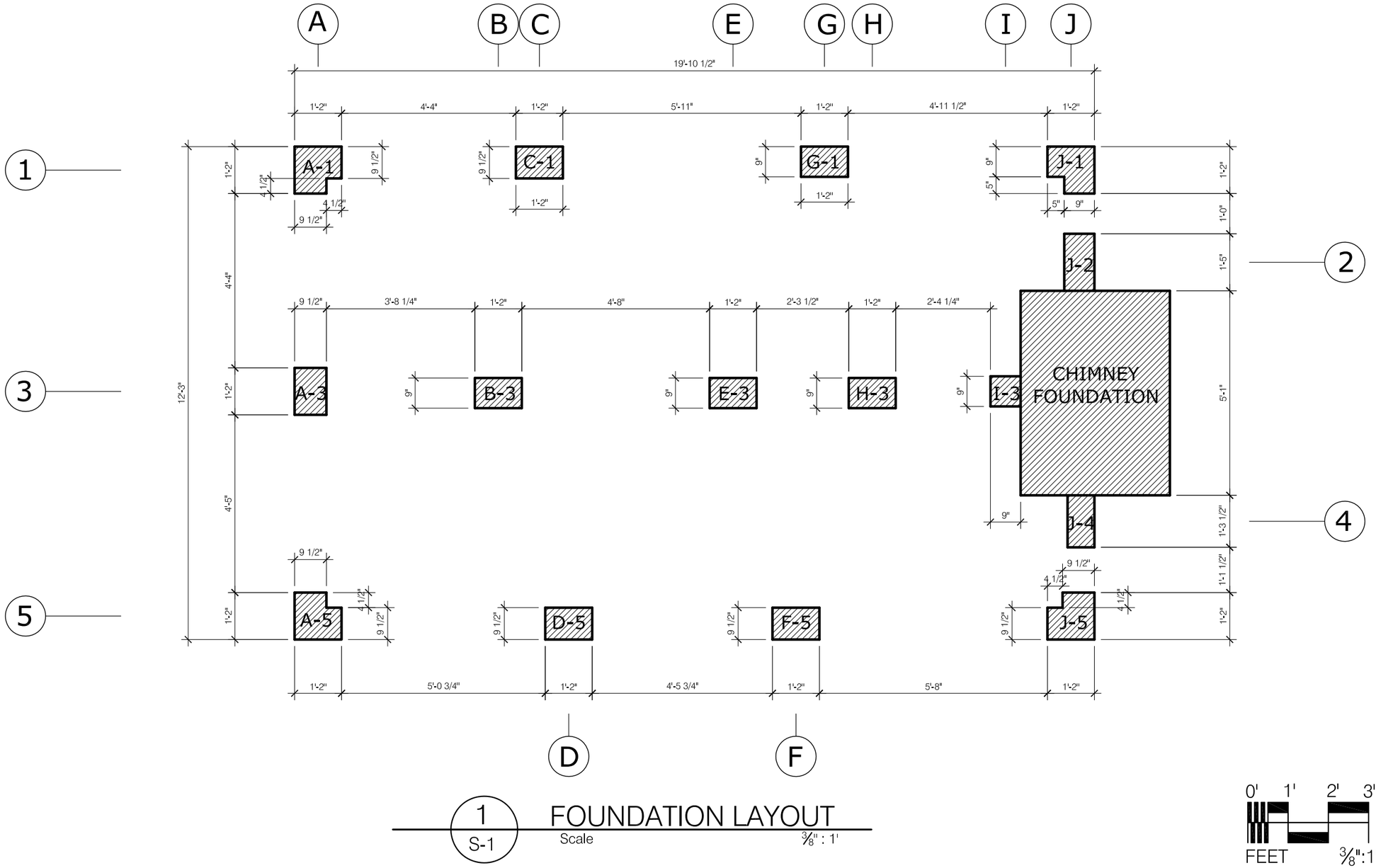

1 S-1 FOUNDATION LAYOUT

Scale 3/8" : 1'

0' 1' 2' 3'

FEET 3/8":1'

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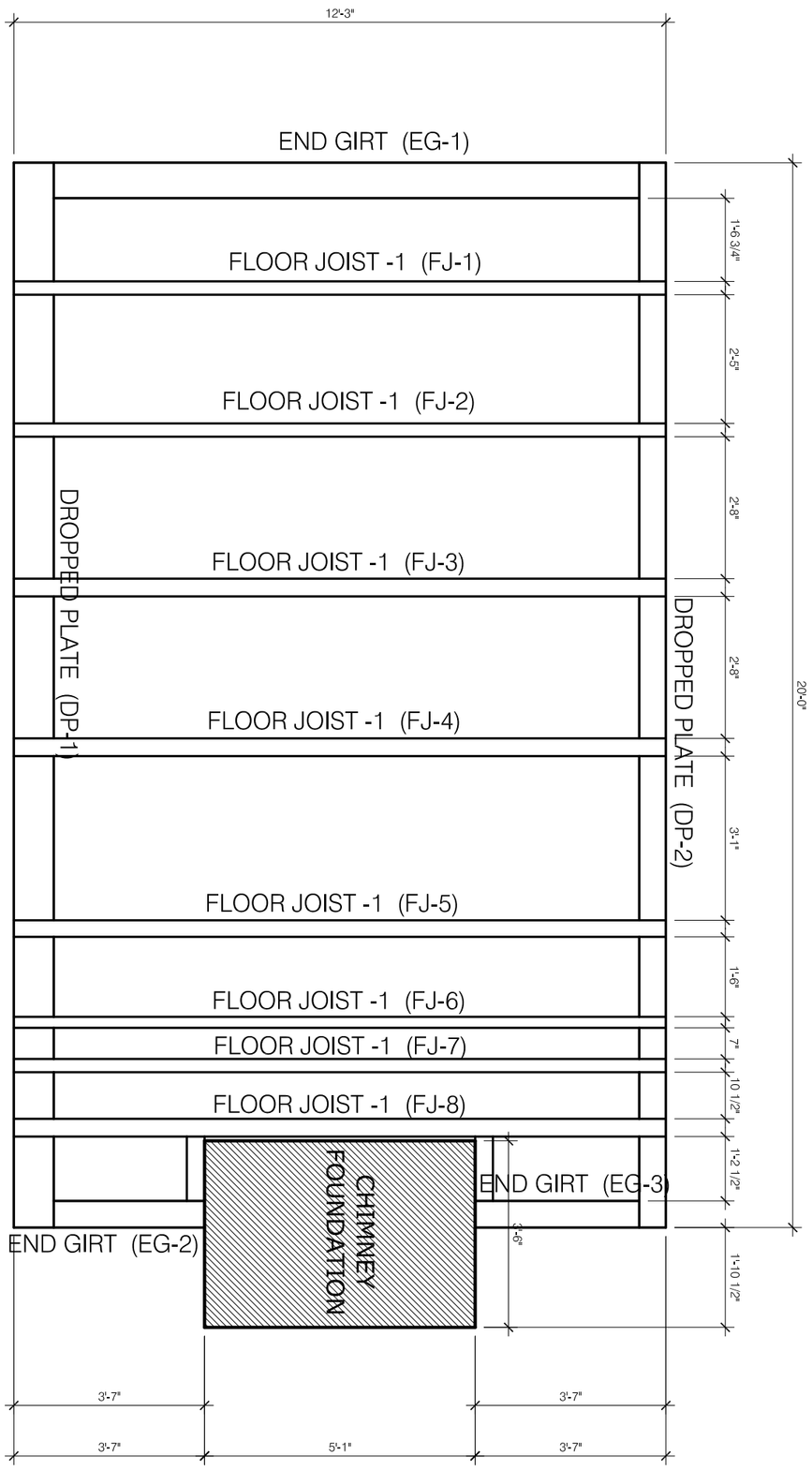

1 S-2

FLOOR FRAMING

Scale 3/8" : 1'

FEET 0' 1' 2' 3'

3/8" : 1'

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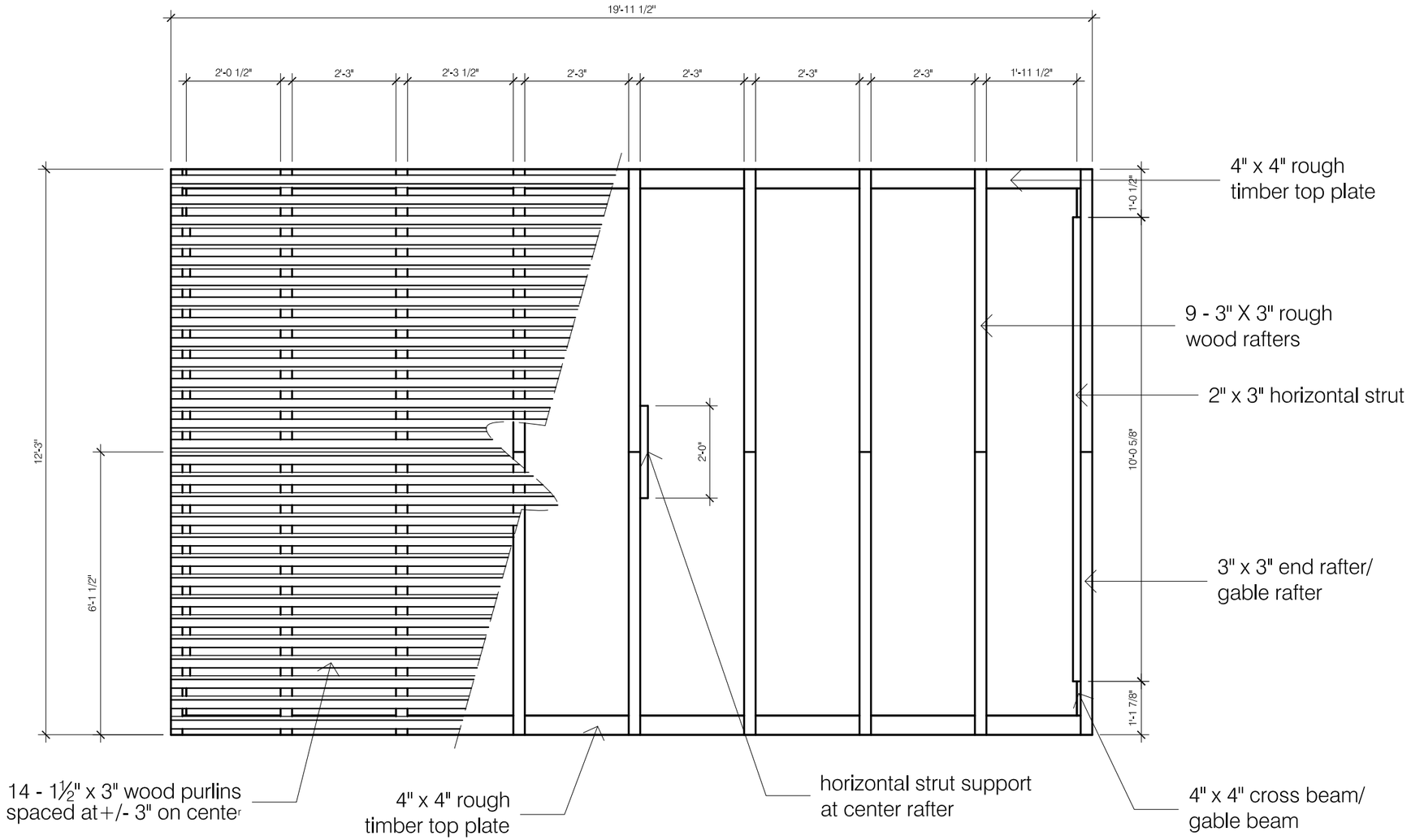

1 S-3 ROOF FRAMING PLAN

Scale 3/8" : 1'

0' 1' 2' 3'

FEET 3/8":1'

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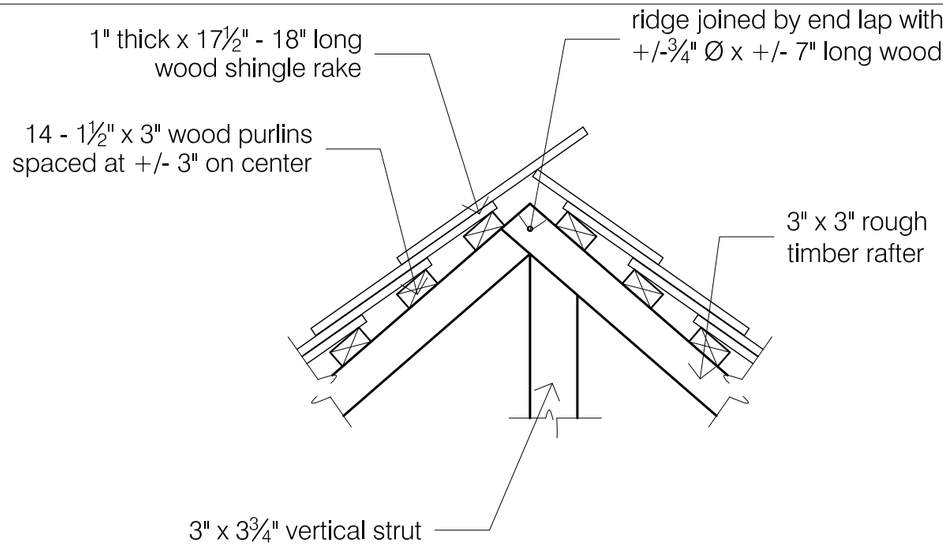
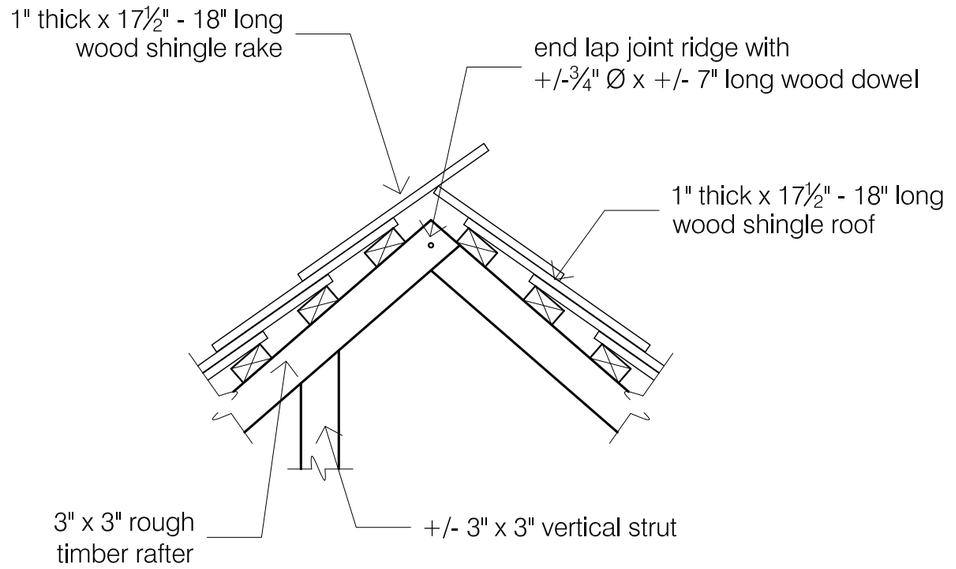
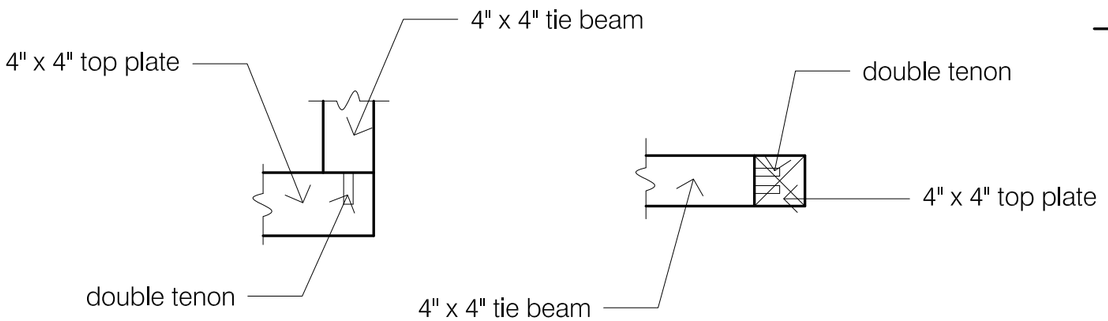


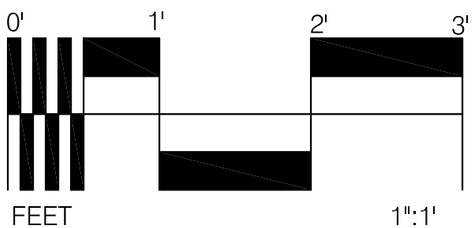
1 S-4 RIDGE DETAIL (EAST)
Scale 1" : 1'



2 S-4 RIDGE DETAIL (WEST)
Scale 1" : 1'



3 S-4 BEAM AT CORNER
Scale 1" : 1'



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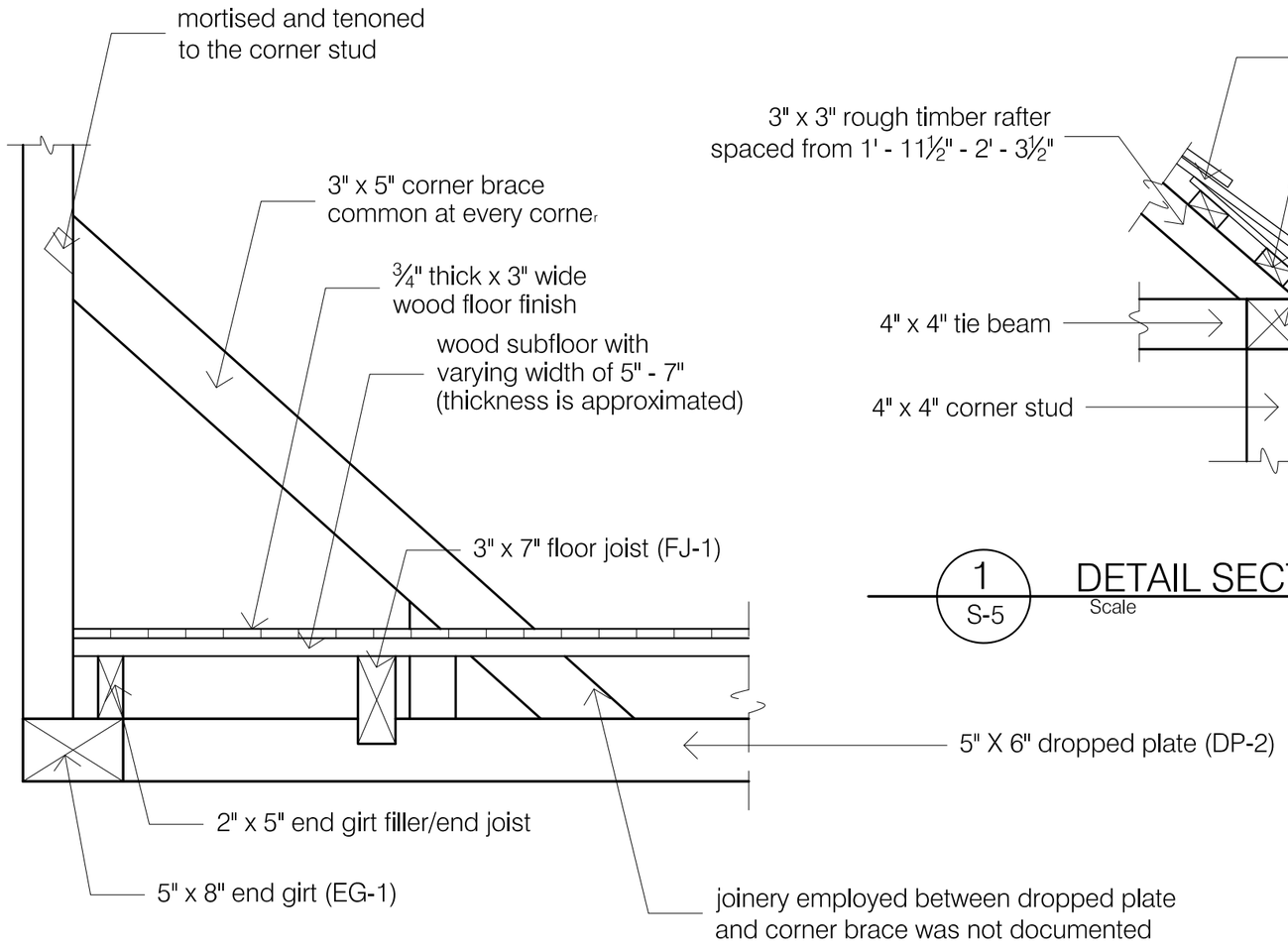
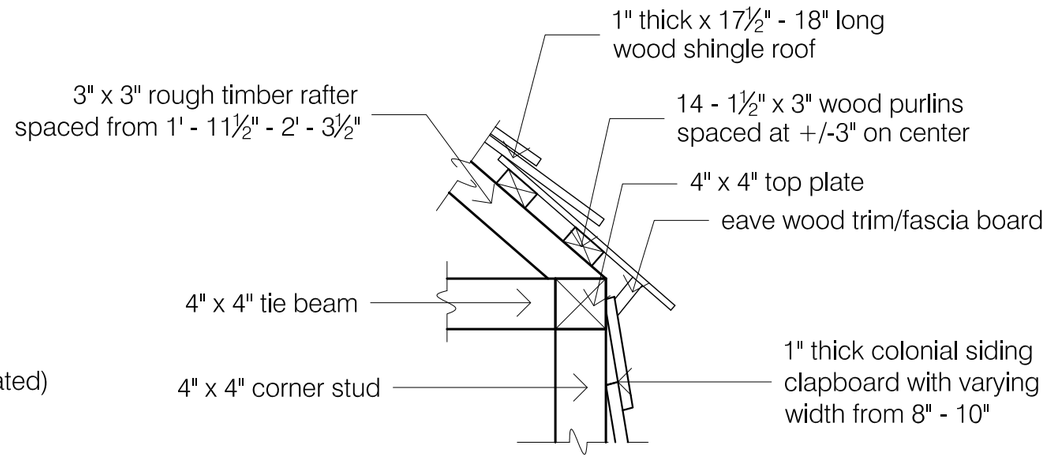
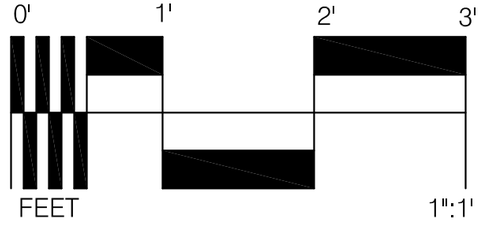


2 S-5 CORNER BRACE DETAIL
Scale 1" : 1'



1 S-5 DETAIL SECTION OF EAVE
Scale 1" : 1'



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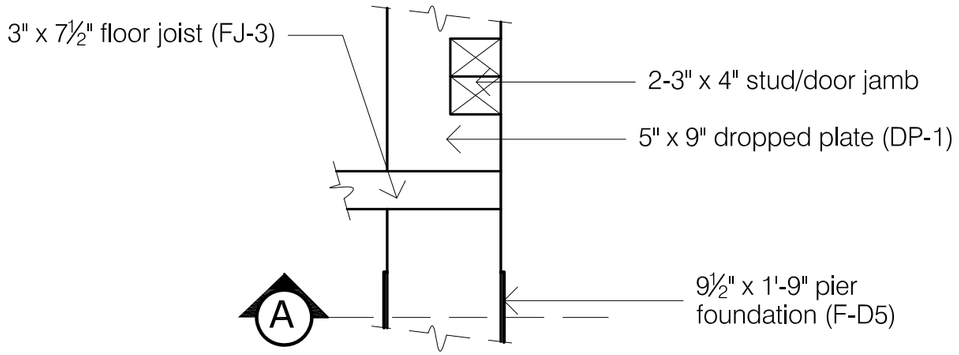
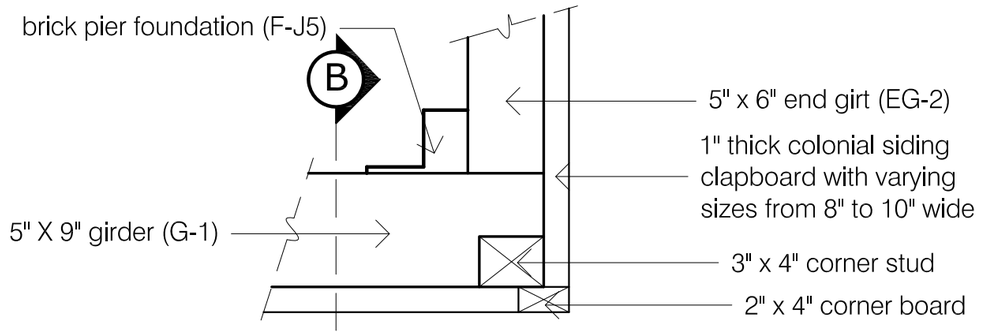
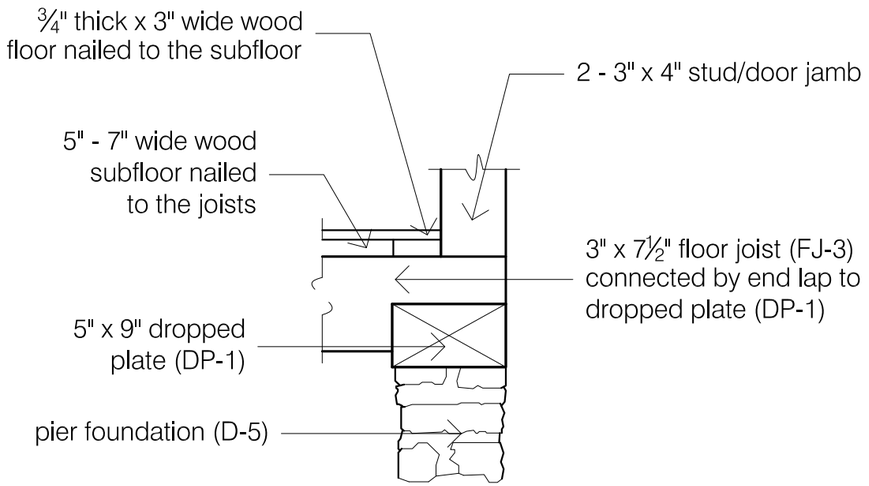


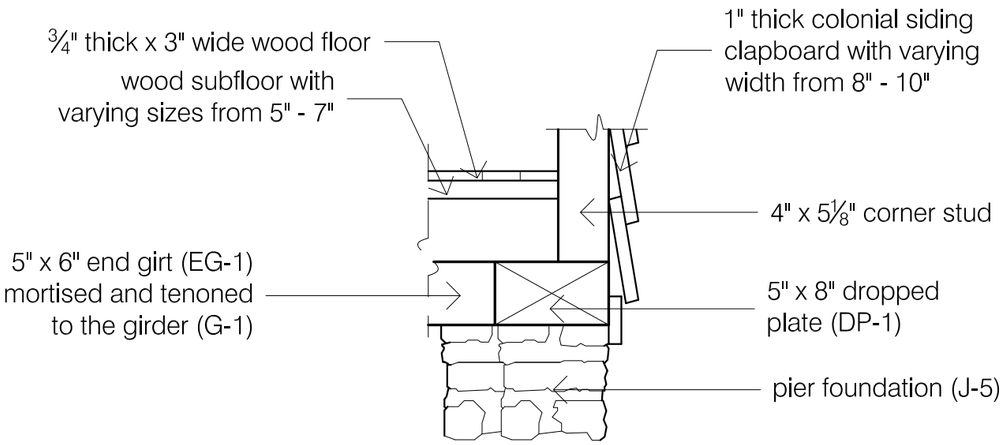
PLAN VIEW AT SIDE ELEVATION



PLAN VIEW AT CORNER



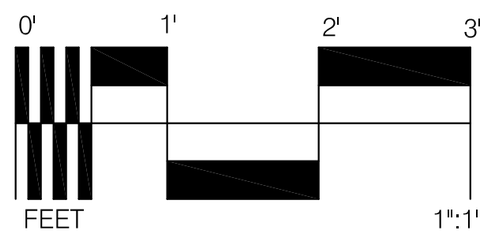
SECTION - ELEVATION THROUGH - A



SECTION - ELEVATION THROUGH - B

1 / S-6 TYPICAL FOUNDATION/JOIST/STUD CONNECTION

Scale 1" : 1'



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SCHEDULE OF FOUNDATION

	NAME	DIMENSION					DESCRIPTION/REMARKS
		L_1	D_1	H	L_2	D_2	
1	F-A1	1'2"	1'2"	+/-1'	9½"	9½"	Complete L-shape
2	F-C1	1'2"	9½"	+/-1' 4"			
3	F-G1	1'2"	9"	+/-1' 7"			
4	F-J1	1'2"	1'2"	+/-1' 7"	9"	9"	Complete L-shape
5	F-J2	9"	1'5"				
6	F-A3	9½"	1'2"				
7	F-B3	1'2"	9"				
8	F-E3	1'2"	9"				
9	F-H3	1'2"	9"				
10	F-I3	9"	9"				
11	F-J4	8"	1' 3½"				
12	F-A5	1'2"	1'2"	+/-1' 7"	9½"	9½"	Complete L-shape
13	F-D5	1'2"	9½"	+/-1' 4"			
14	F-F5	1'2"	9½"	+/-1' 4"			
15	F-J5	1'2"	1'2"	+/-1' 4"	9½"	9½"	Complete L-shape
16	CF	3'6"	5'1"				

SCHEDULE OF FLOOR FRAMING

CROSS SECTION	NAME	DIMENSION		DESCRIPTION/REMARKS
		W	H	
	DP-1	9"	5"	
	DP-2	5"	6"	
	EG-1	5"	8"	
	EG-2	5"	6"	
	EG-3	5"	6"	
	FJ-1	3½"	7"	
	FJ-2	3"	7½"	
	FJ-3	3"	7½"	
	FJ-4	4"	6"	
	FJ-5	3¾"	7½"	
	FJ-6	2½"	5½"	
	FJ-7	3"	11½"	
	FJ-8	4"	7"	

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Master of Science in Historic Preservation

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