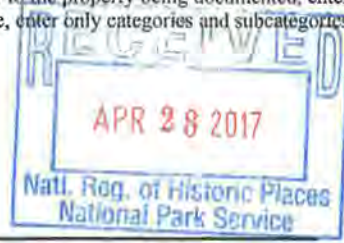


**United States Department of the Interior
National Park Service**

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Lawton-Seabrook Cemetery

Other names/site number:

Name of related multiple property listing: _____
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 7938 Steamboat Landing Rd.

City or town: Edisto Island State: SC County: Charleston

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B X C ___ D

<u>Elizabeth M. Johnson</u>	<u>4/19/2017</u>
Elizabeth M. Johnson, Deputy State Historic Preservation	
Officer:	Date
_____ State or Federal agency/bureau or Tribal Government	

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: _____ **Date** _____

Title : _____ **State or Federal agency/bureau or Tribal Government** _____

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Joe Edson H. Beall 6-12-17
Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site

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Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u> </u>	<u> </u>	buildings
<u> 1 </u>	<u> </u>	sites
<u> 1 </u>	<u> </u>	structures
<u> 7 </u>	<u> 8 </u>	objects
<u> 9 </u>	<u> 8 </u>	Total

Number of contributing resources previously listed in the National Register N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

FUNERARY--Cemetery

Current Functions

(Enter categories from instructions.)

FUNERARY--Cemetery

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7. Description

Architectural Classification

(Enter categories from instructions.)

EARLY REPUBLIC—Other: Cemetery Perimeter Wall

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

BRICK

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Lawton-Seabrook Cemetery is a walled cemetery containing seven original gravestones for members of the Seabrook and Legaré families of Edisto Island, South Carolina. These markers are attributed to Charleston and Philadelphia carving masters of the late eighteenth and early to mid-nineteenth centuries, with all but one of them connected to Thomas Walker, his apprentices, and/or their descendants. Several other unmarked graves for the Lawton and Tilly families are believed to be on the site, commemorated by modern (non-contributing) markers. Situated on private land near the northern end of Steamboat Landing Rd. on a low bluff overlooking a small tributary of Steamboat Creek, the cemetery is somewhat rare among Lowcountry family plots, given the survival of its impressive brick perimeter wall and its unusual design, which is believed to be the work of famed Charleston stone carver Thomas Walker.

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Narrative Description

The Lawton-Seabrook Cemetery is a walled cemetery that sits on a low bluff on Edisto Island, South Carolina, overlooking a small tributary of Steamboat Creek. It occupies the extreme northwest end of a parcel accessible from Steamboat Landing Road via a private drive known as Sweet Dewey Lane. Originally part of a 300-acre tract first granted to Benjamin Wilman in 1707 and later part of a 200-acre parcel acquired by Captain William Lawton from William Tilly in 1744, the cemetery is the remaining vestige of a quarter-acre easement permanently granted to Joseph and Sarah Lawton and their heirs when they sold the larger parcel to John Hanahan in 1774.¹ The cemetery wall itself surrounds a considerably smaller plot of land, approximately 3,100 square feet in total area, while the precise boundaries of the original quarter-acre easement are not known. The main entrance to the cemetery through the brick wall is oriented very slightly to East-Southeast, and the other walls follow this slight skewing from cardinal orientation to form a true rectangle (although this entrance wall and the other walls of the cemetery will be described hereafter and in photographs in the closest cardinal direction terms for simplicity: east, north, west, and south).

This impressive perimeter wall is constructed of brick using masonry methods typically associated with the late eighteenth century. Rectangular in shape with a gate opening oriented just slightly south of east, the cemetery has four brick walls arranged in a loose English bond pattern. The top of each wall terminates in an intriguing corbel collar design created in three differing patterns: 1) by arranging headers end to end across the axis of the wall, 2) by arranging four stretchers side by side across the axis of the wall, or 3) by arranging one header and two stretchers across the axis of the wall. The reason for these variations is not clear, but it is obvious from those portions of the walls that have not yet been repaired that the resultant corbel collar consisted of either header runs or stretcher runs on both the inside and outside of the wall perimeter at different locations. In all of these cases, the corbel collar was capped by an intriguing, triangulated wall cap design not typically seen in other brick perimeter cemetery walls of the period. In this case, bricks were chiseled into a wedge shape that sat at the center of the wall axis, and the wedge was coated in heavily packed mortar, on top of which two chiseled sailors were then stacked end-to-end at a rising angle, creating a triangular cap across the entire corbel collar for the perimeter wall of the cemetery, while a single row of chiseled bricks was wedged flush in between these angled bricks as a sort of copestone.² Original mortar—some of which is still present in these features on the top of the wall but is badly deteriorated—was composed of lime and sand with tabby added as an aggregate, a common late eighteenth and very early nineteenth-century treatment in Lowcountry masonry construction. This same mortar

¹ Joseph Lawton of Granville and Wife to John Hanahan, Release, December 13, 1774, Deed Book U-6, Pages 450-51, Charleston County Register of Mesne Conveyance.

² This configuration represents an inherent design flaw, as each brick in the run of copestone bricks was separated by mortar, leaving an opening for water to invade the mortar, seep into the entire cap design, and eventually destabilize not only the cap but the entire wall. The addition of parging to the interior side of the perimeter wall at a later date only served to trap this water and accelerate decay in the mortar joints.

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mix appears to have been used originally for the lower portions of the walls as well. Many of the bricks of the wall cap that are currently exposed also appear to show what may be an irregularity caused by the design of the brick form used to make them, and while this irregularity is repeated across numerous bricks, it is also inconsistent, perhaps suggesting that several forms were used.³

The distinctive pink color of many of the original bricks found at the Lawton-Seabrook Cemetery suggests that they are what were commonly called “Savannah grey bricks.”⁴ More recently, some bricks that are brownish in color—commonly known in the eighteenth century as “Carolina grey bricks,” have appeared in the repairs to the top portion of the perimeter wall, but the brick mason completing these repairs, James Fender, has acknowledged that he acquired some salvaged ballast bricks from Charleston prior to beginning this work to replace broken bricks along the top of the wall, and these appear to have been thus mixed in.⁵ Given the presence of this same pinkish brick in the foundation of the main house block of the nearby William Seabrook House, there is some speculation that the wall may have been erected at the Lawton-Seabrook Cemetery by slaves at the same time the house was being built, around 1810, although this is doubtful.⁶ As for the brick mason who may have laid this cemetery wall, not much is certain. One less likely candidate with Edisto connections is Cato Ash, a Charleston bricklayer who owned farmland and slaves at Edisto at the time of his death sometime between 1776 and 1784.⁷ A far more likely candidate is Thomas Walker, to whom the three earliest headstones (1790s) still extant at the cemetery are easily attributed, and whose family members who followed him in the marble business carved the other surviving grave markers in the cemetery. Walker also was engaged in the brick masonry business by 1793, and the design of the Lawton-Seabrook Cemetery wall is identical to that of the perimeter wall of the Laurens Family Cemetery at Mepkin Plantation, where Walker also carved a cluster of headstones in the mid-1790s that are also the earliest at Mepkin.⁸

During the twentieth century, the walls of the Lawton-Seabrook Cemetery appear to have suffered from settlement and cracking caused by root action from large trees located inside and

³ Curiously, similar irregularities are visible in a handful of bricks at the Laurens Family Cemetery at Mepkin Plantation, possibly suggesting a brick mason link between the two locations. See below for a discussion of Mepkin.

⁴ Marie Ferrara Hollings, *Brickwork of Charlestown to 1780*, Master’s thesis, University of South Carolina, 1978, 11.

⁵ James Fender, personal conversation, October 21, 2015.

⁶ Sources disagree about the exact date of construction of the William Seabrook House (sometimes rendered as “William Seabrook’s House”). The National Register nomination documents for the house cite a date of 1810, which is repeated elsewhere. See Nancy R. Ruhf, “William Seabrook House,” National Register of Historic Places nomination, December 10, 1971, available online at <http://www.nationalregister.sc.gov/charleston/S10817710031/index.htm>, and Samuel Gaillard Stoney, et al., *Plantations of the Carolina Low Country*, reprint of 1938 edition (New York: Dover, 1990), 78-79. Others suggest a later date in the early 1820s. See Charles Spencer, *Edisto Island, 1663 to 1860: Wild Eden to Cotton Aristocracy* (Charleston, SC: History Press, 2008), 140.

⁷ “Inventory of the Estate of Cato Ash,” not dated, WPA copy of Charleston County Inventories, Book C (1776-1784), 17, Charleston County Probate Court, cited in Hollings, *Brickwork*, 29.

⁸ See Thomas Walker advertisement, *Charleston City Gazette*, October 31, 1793, referenced in Diana Williams Combs, *Early Gravestone Art in Georgia and South Carolina* (Athens, GA: University of Georgia Press, 1986), 106-07. For more on Walker and his connections to Mepkin Plantation, see the significance narrative.

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outside the walls, and these walls in turn received some ill-advised attempts at repair. Most noticeable is the parging treatment applied to the interior surface of the walls, which the current brick mason on the project, James Fender, dates to the 1950s. This parging treatment only served to trap moisture in the mortar joints of the walls, further destabilizing them. Much of this parging material is seriously cracked and deteriorated or has altogether fallen off the walls. Other mortar repairs using Portland cement were visible on the north wall of the cemetery, and Fender dates these to a period after 1900, possibly mid-century, but prior to the above described mortar repairs. In addition, water and invasive plant matter have infiltrated many of the mortar joints of the angled cemetery wall caps, causing them to crack, deteriorate, and slide off the wall. The cemetery wall has also been subject to a small amount of vandalism; the original wrought iron gate that was hinged into the south post of the east gate entrance was cut at an unknown time and removed, presumably for scrap. No images of the original gate are known to survive.

Recently, the Edisto Island Historic Preservation Society—using funds raised by the Lawton and Allied Families Association—hired Mr. Fender to complete a comprehensive restoration of the cemetery walls as part of a grant-funded project. Unfortunately, Fender began this work using Type “S” Portland white cement. Subsequently, the Lawton and Allied Families Association has been advised that the interior parging be removed and that repairs of the wall caps be completed, including those portions already attempted by Mr. Fender, using a mortar that is an approximate match in color, composition, and tooling for the mortar originally used on the walls. Further, any future repairs should replicate the original design of the wall and not attempt to correct the design flaw inherent in the historic wall cap design. Nevertheless, the cemetery walls and the cemetery itself still retain a high degree of integrity, not only in terms of location, setting, feeling, and association—which are essentially unchanged—but also in terms of workmanship, materials, and design.

The earliest date on an extant original headstone is that of **John Seabrook (1731-1783)**, and it is a sandstone headstone with a bracketed tympanum and pronounced shoulders (also known as caps).⁹ Given its similarity to the adjacent stones of Sarah Seabrook and John Lawton Seabrook, which have footstones, the John Seabrook grave may have also had a footstone at one time, but it is no longer present. Immediately north of John Seabrook’s headstone is the headstone of his wife **Sarah [Lawton] Seabrook (1739-1798)**, which is also of sandstone but has a tympanum and shoulders with less pronounced brackets. Sarah Lawton Seabrook’s grave is also marked by a footstone made of sandstone that is inscribed with her name and year of death and features a pronounced tympanum. Immediately north of Sarah Lawton Seabrook’s headstone is the headstone for **John [Lawton] Seabrook (1765-1795)**, which is essentially identical to his mother’s.¹⁰ It, too, has a footstone made of sandstone that is inscribed with John Lawton

⁹ A published obituary for John Seabrook suggests a date of birth in 1727, but his headstone states that he was 52 years old at the time of his death on November 26, 1783. For the obituary, see “Died,” *South Carolina Weekly Gazette*, November 28, 1783: 2.

¹⁰ Birth years for Sarah Lawton Seabrook and John Lawton Seabrook are estimated based on information found on the headstones. Exact dates of birth are not known, despite rigorous attempts to track down this information through genealogical sources.

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Seabrook's name (and perhaps his year of death below the soil level) with a pronounced tympanum.

The script of both of these last two stones and the ornate curlicue found in the tympanum area suggest that the same stone carver made them both. None of the three, however, bears any stone carver marks that are visible above the soil line. Nevertheless, the ornate calligraphy of the two latter stones, coupled with the use of sandstone, points somewhat definitively to the work of revered Charleston stone carver Thomas Walker (1770-1838), an immigrant from Edinburgh, Scotland. Indeed, the similarities in the script of the Sarah Lawton Seabrook and John Lawton Seabrook stones and that portrayed on the Daniel Legare headstone (1791) in the Circular Congregational Churchyard at Charleston is striking. The form of the stones themselves is also identical to that of Walker's Alexander Borthwick stone (1795) located at the First Scots Presbyterian Churchyard in Charleston, albeit without the detailed flourishes of the Borthwick marker.¹¹ Most compellingly, nine of the fifteen extant stones at the Laurens Family Cemetery at Mepkin Plantation include the same curlicue feature in the tympanum and the same calligraphic script for the word "Sacred" as the John Seabrook (d. 1795) and Sarah Seabrook (d. 1798) stones at the Lawton-Seabrook Cemetery, and several of these nine Laurens Family Cemetery headstones contain the same shapes to the tympanum as the three eighteenth-century stones found at Lawton-Seabrook. What connects all of these stones to one another is that the earliest dated headstone at Mepkin, for John Laurens (1754-1782), is actually signed by Walker near the base of the headstone, as is the stone for Frederick Laurens (d. 1827). A stone for Harriet Scott (d. 1822) and Richard Scott (d. 1818) featuring the same curlicue design, calligraphic script for the word "Sacred," and a signature by Thomas Walker is also visible at the Old White Meeting House Ruins and Cemetery in Dorchester County.¹² Given the similarities in material, shape, and carving techniques between the John Seabrook (1783) stone and other work easily attributed to Thomas Walker (including the two adjacent stones at Lawton-Seabrook Cemetery), it seems reasonable to attribute the John Seabrook (1783) headstone as a Thomas Walker creation that may have been carved for the family at a later date, probably in the early 1790s.

¹¹ While the use of calligraphy was Thomas Walker's trademark as a Charleston stone carver, Walker was also famous for the elaborate winged soul effigies, mourners with urns, and other death symbols that frequently appeared on his stones. It is curious that no such symbols appear on the two headstones at Lawton-Seabrook or the nine headstones at Mepkin Plantation that are definitely attributable to Thomas Walker, although given their location in private family plots not subject to public viewing and scrutiny, such designs may have been judged unnecessary. For the Legare marker, see David R. Mould and Missy Loewe, *Historic Gravestone Art of Charleston, South Carolina, 1695-1802* (Jefferson, NC: McFarland & Company, Inc., 2006), 111. For more on Thomas Walker, see also Combs, *Early Gravestone Art*, 71-78 and 106-09. Combs reports that Thomas Walker sometimes signed his name to the extrados of the tympanum, but erosion to this portion of the two Walker-attributed sandstone stones appears to have eliminated any such signature, if it ever existed. For an image of the Borthwick marker, see Combs, *Early Gravestone Art*, 123.

¹² To see images of all of the above-named Thomas Walker headstones at the Laurens Family Cemetery at Mepkin Plantation, see "Laurens Family Cemetery, Moncks Corner, Berkeley County, South Carolina, USA," Find-a-Grave website, online, available at <http://www.findagrave.com/cgi-bin/fg.cgi?page=gsr&GScid=641373>. Additional photographs of these stones accompany this nomination. Mepkin Plantation is listed on the National Register of Historic Places as a contributing resource in the Cooper River Historic District. See Andrew W. Chandler, et al., "Cooper River Historic District," National Register of Historic Places nomination, December 20, 2002, available online at <http://www.nationalregister.sc.gov/berkeley/S10817708004/index.htm>.

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The cemetery also contains two marble box tombs with engraved ledgers belonging to **Mary Ann [Mikell] Seabrook (1779-July 30, 1818)** and **William Seabrook (1773-September 1, 1836)**, the latter of whom was John Lawton Seabrook's brother.¹³ While no stone carver mark appears anywhere on the Mary Ann Seabrook ledger, a stonecutter mark of "W. S. and R. D. Walker" appears at the base of the ledger for William Seabrook. This mark is a reference to Robert D. Walker and William S. Walker, sons of Thomas Walker who were active in the business by 1835.¹⁴ The two ledgers otherwise appear nearly identical in carving style, although the Mary Ann Seabrook ledger suffers from substantially greater weathering and accumulation of biologicals. This suggests that Robert D. Walker and William S. Walker intentionally mimicked the appearance of the Mary Ann Seabrook ledger in carving the William Seabrook ledger, since the Mary Ann Seabrook stone likely antedates their emergence into the business in 1835.¹⁵

The stone carving work on both of these Seabrook ledgers also bears a striking resemblance to the work of John White, a prominent stonecutter at Charleston from 1819 to 1850 and the son-in-law of Thomas Walker.¹⁶ Similar carving fonts and styles can be found on the marble ledger tomb of Edward Rutledge (d. 1800) and Mary Rutledge (d. 1837), who are buried at St. Philip's Churchyard in Charleston, and in the ledger for Major John Bowie (1740-1827) at Upper Long Cane Cemetery in Abbeville County.¹⁷ The same style and font is also visible in a box tomb ledger for Henry Laurens (d. 1821) and Eliza Laurens (d. 1812) located at the Laurens Family Cemetery at Mepkin Plantation in Berkeley County. This last example is particularly compelling, as the box tomb ledger is located immediately in front of the separate headstone for Henry Laurens (d. 1821), which is signed by Thomas Walker. This suggests that the Henry Laurens headstone was ordered first, then the ledger added at a later date to recognize Eliza Laurens (for whom there is no separate, extant headstone). A headstone for Arthur M. Parker (1800-1827) at the Heyward Family Cemetery at Old House Plantation (Jasper County), meanwhile, is signed by Thomas Walker and features a font and word order equivalent to the lettering found on the two Seabrook ledgers at Lawton-Seabrook. With the exception of the word "Sacred," which is

¹³ Birth years for Mary Ann Mikell Seabrook and William Seabrook are estimated based on information found on the headstones. Exact dates of birth are not known, despite rigorous attempts to track down this information through genealogical sources.

¹⁴ For an outstanding overview of the Walker family involvement in the cemetery marker trade, see J. Tracy Power, et al., "Upper Long Cane Cemetery (Abbeville County, South Carolina)," National Register of Historic Places Registration Form, October 29, 2010, online, available at <http://www.nationalregister.sc.gov/abbeville/S10817701013/index.htm>.

¹⁵ While it is possible that both ledgers were carved at the same time, the difference in appearance as a result of weathering, coupled with the lack of a carver's mark on the Mary Ann Seabrook ledger as compared to its neighbor, which has one, suggests a gap of at least several years between carvings.

¹⁶ For a truly outstanding bit of scholarship on John White and the rest of his family's monument business in the nineteenth century, see Power, et al., "Upper Long Cane Cemetery," 14-16. John White was thus a brother-in-law to Robert D. Walker and William S. Walker.

¹⁷ For a partial image of the Rutledge tomb, see Mould and Loewe, 114. A full view of the Rutledge tomb is available at Brian Stansberry, "The Grave of Edward Rutledge," May 17, 2010, online, <https://commons.wikimedia.org/wiki/File:Edward-rutledge-grave-sc1.jpg>. The carver's font used in all four ledgers is identical. The same font also can be found on the infamous "Methusaleh" stone of Laurence Dunphy at Savannah's Catholic Cemetery.

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bulkier and more closely kerned, the font employed on the Seabrook ledgers and the Parker headstone is nearly identical.¹⁸

The most reasonable explanation for these similarities in design among stones by Thomas Walker, John White, Robert D. Walker, and William S. Walker is that the latter three all apprenticed with Thomas Walker before going into business for themselves, and it makes perfect sense that they would have learned the same carving techniques and fonts and replicated them in locations like the Laurens Family Cemetery at Mepkin and the Lawton-Seabrook Cemetery, where concentrations of Thomas Walker's work already existed. Thus, while a definitive attribution of the Mary Ann Seabrook ledger at Lawton-Seabrook is impossible, strong circumstantial evidence suggests that it may be the work of John White, perhaps while he was still an apprentice to Thomas Walker. At the very least, it appears to be the work of someone who worked or apprenticed at some point in the Thomas Walker workshop.¹⁹

Two other historic grave markers are present in the Lawton-Seabrook Cemetery. The first is for **William Seabrook Legaré (May 11, 1848-August 23, 1850)**, the young son of Sarah Seabrook Legaré (1812-1864) and Col. James C. Legaré (1805-1883).²⁰ This Sarah Seabrook was the daughter of William Seabrook (d. 1836) and Mary Ann Mikell Seabrook (d. 1818) and brother to Ephraim Mikell Seabrook. William Seabrook Legaré's marker is a marble pedestal set on a low marble base with a marble pillow top capped by an open book and rose motif. The main portion

¹⁸ For an image of this stone, see "Arthur M. Parker," Heyward Family Cemetery, Old House, Find a Grave Memorial #60718715, available at <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GScid=641379&GRid=60718715&>.

¹⁹ John White was in business with James Rowe as the firm of Rowe & White by 1819, but his signature is present on a headstone for Elizabeth Mikell McKay (1772-1815) at the nearby Presbyterian Church on Edisto Island that is a nearly exact copy of the usual Thomas Walker headstone with a calligraphic "Sacred" and a curlicue in the tympanum, suggesting that White was learning the Walker technique long before going into his own independent marble partnership in 1819. For an image of the McKay stone signed by White, see "Elizabeth Mikell McKay," Presbyterian Church on Edisto Island Cemetery, Find a Grave Memorial #29937152, available at <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GSln=mckay&GSiman=1&GScid=2255833&GRid=29937152&>. Regarding the similarities among all of the ledgers, Dr. J. Tracy Power shared the following observation: "I do think that [the Major John Bowie ledger] can be attributed to John White based on the similarities with other stones at Upper Long Cane and elsewhere, and think that you're exactly right that the [Mary Ann Seabrook ledger] on Edisto is the work of John White, too.... While I can't prove my attribution, I feel confident with them based on my experience with and interest in the Whites' work over the years." J. Tracy Power to Eric Plaag, private email correspondence, November 29, 2016, and November 30, 2016.

²⁰ There is a surprising dearth of information about Sarah Seabrook Legaré and Col. James C. Legaré. Their union is documented at Mabel L. Webber, "Early Generations of the Seabrook Family (Continued)," *South Carolina Historical and Genealogical Magazine*, 17:2 (April 1916), 68, referencing an August 27, 1845, marriage settlement, but no independent verification could be found in spite of an exhaustive search in genealogical records and various primary sources. Both individuals are also missing from the 1850 and 1860 federal census records, which is somewhat perplexing, although various shipping news advertisements document their arrival in Charleston from the Edisto vicinity on multiple occasions. See, for example, "Passengers," *Charleston Courier*, January 10, 1850: 1, documenting the arrival of "Col. Legare and lady" along with several Seabrook family members on the steamer *Etiwan* from Bluffton and Boyd's Landing, SC. See also "Passengers," *Charleston Mercury*, June 19, 1860: 4, documenting the arrival of "Col. James Legare, lady, 2 children, and 2 servants" on the Steamer *Edisto* from Edisto Island.

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of the pedestal is severely oxidized so that it is nearly orange. Beneath a conventional inscription on the front of the marker about Legaré's dates of birth and death is the quotation, "Of such is the Kingdom of Heaven." The reverse, meanwhile, is carved with an additional inscription: "I shall go to him, but he shall not return to me." The marble base, meanwhile, bears a stone carver's mark on the front edge that reads, "Struthrs Phila." The monument is thus surely the work of either John Struthers (1786-1851) or his son William Struthers (1812-1876), who were marble masons operating as John Struthers & Son in Philadelphia for much of the first half of the nineteenth century. The firm was also advertising in Charleston newspapers during the period immediately preceding the death of William Seabrook Legaré.²¹

The last historic grave marker belongs to **Julien Legaré (dates of birth and death unknown, but possibly ca. 1850-1852)**, another child of Col. James C. Legaré and Sarah Seabrook Legaré.²² Like its neighbor, the marker for William Seabrook Legaré, the Julien Legaré marker is a marble pedestal set on a low marble base, with the main pedestal portion oxidizing in remarkably similar ways to its neighbor. The top of the pedestal is adorned with the name "Julien" surrounded by a raised wreath curiously composed of a combination of laurel, rose, and magnolia, as well as several other flora. The front of the pedestal bears the surprisingly spare inscription of "Beloved Son of James and Sarah Legaré, Aged Two Years and Nine Months." The reverse, meanwhile, shows another inscription, this time from Luke 18:16: "Suffer little children to come unto me, and forbid them not; for of such is the Kingdom of God." At the base of the front of the pedestal, meanwhile, is the clear inscription of the stone carver's name, "W. T. White." This is the standard inscription of William T. White (1823-1870), a prominent Charleston marble mason who was the son of John White and was active in the region from 1850 until his death.²³

Also present at the Lawton-Seabrook Cemetery are several flat, granite, lawn-type markers for **Captain William Lawton (d. 1757)**, his second wife **Mary Winborn Lawton (d. ca. 1745)**, and several of his children—**Josiah Lawton (d. 1757)**, **William Lawton, Jr. (d. 1758)**, and **Jeremiah Lawton (d. 1762)**. Curiously, the cemetery also features flat, granite, lawn-type markers for Captain Lawton's first wife, **Mary Clarke Lawton (d. ca. 1743)** and the property's former owner, **William Tilly (d. April 1744)**, both of whom presumably would have been interred in the cemetery prior to Captain Lawton's purchase of the property. The evidence for these earlier presumed burials is not clear, although credit for the installation of the memorials appears to belong to Thomas Oregon Lawton, Jr., John Hughes Boineau, Robert E. H. Peeples, and the entity then known as the Lawton Family Foundation, who began fundraising for the memorials in 1998.²⁴ In addition, the Lawton-Seabrook Cemetery contains a bronze historical marker mounted on a steel pole immediately east of the Julien Legaré grave marker. As indicated

²¹ See, for example, "Marble Work," advertisement, *Charleston Courier*, May 2, 1848: 3.

²² Several undocumented genealogical sources posit the full name of this child as "James Julian [sic] Legaré," suggesting a first-born son, although no dates are provided.

²³ For more on William T. White, see J. Tracy Power, et al., "Upper Long Cane Cemetery," 14-17, and the significance narrative for this nomination.

²⁴ Thomas O. Lawton, Jr., to "Family" [members of the Lawton Family Foundation], April 3, 1998, photocopy in private collection. The Lawton Family Foundation is known legally today as the Lawton and Allied Families Association.

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in the marker's text, the Lawton Family Foundation erected this historical marker in June 1998. Neither the seven lawn-type markers nor the historical marker are considered to be contributing resources.

Inventory of Resources

Lawton-Seabrook Cemetery	Contributing Site
Perimeter Wall	Contributing Structure
John Seabrook (1731-1783) Headstone	Contributing Object (1)
Sarah [Lawton] Seabrook (1739-1798) Headstone	Contributing Object (2)
John [Lawton] Seabrook (1765-1795) Headstone	Contributing Object (3)
Mary Ann [Mikell] Seabrook (1779-July 30, 1818) Box Tomb	Contributing Object (4)
William Seabrook (1773-September 1, 1836) Box Tomb	Contributing Object (5)
William Seabrook Legaré (May 11, 1848-August 23, 1850) Headstone	Contributing Object (6)
Julien Legaré (c. 1850-1852) Headstone	Contributing Object (7)
Captain William Lawton (d. 1757) Marker (modern)	Non-contributing Object (1)
Mary Winborn Lawton (d. ca. 1745) Marker (modern)	Non-contributing Object (2)
Josiah Lawton (d. 1757) Marker (modern)	Non-contributing Object (3)
William Lawton, Jr. (d. 1758) Marker (modern)	Non-contributing Object (4)
Jeremiah Lawton (d. 1762) Marker (modern)	Non-contributing Object (5)
Jeremiah Lawton (d. 1762) Marker (modern)	Non-contributing Object (6)
William Tilly (d. April 1744) Marker (modern)	Non-contributing Object (7)
Bronze Interpretive Marker	Non-contributing Object (8)

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance
c. 1757-c. 1852

Significant Dates
1757, 1774, 1798

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Thomas Walker (1770-1838)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Lawton-Seabrook Cemetery is significant at the local level under Criterion A as a stunning and rare surviving example of the burial practices of the planter elite within the South Carolina Lowcountry during the late eighteenth and early nineteenth centuries. Its remarkable perimeter

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wall and its extant grave markers, especially those from 1836 and earlier, attest to the tropes and iconography that influenced the development of the national Rural Cemetery Movement of the nineteenth century. In addition, its unusual perimeter wall and its use as a family burial ground across many generations, in spite of changes in ownership of the surrounding land, highlight the profound significance of such family plots to the planter elite in an age when churchyard burials were not yet the norm in the more remote portions of the South Carolina Lowcountry. The Lawton-Seabrook Cemetery is also significant at the local level under Criterion C for its outstanding representation of eighteenth and nineteenth century funerary art and architecture. Not only does the Lawton-Seabrook Cemetery contain an assortment of several types of grave markers that were common to the period, but nearly all of these markers were produced by master marble cutter Thomas Walker and his descendants, who dominated the Charleston marble trade from the 1790s until at least 1860. In addition, the brick perimeter wall at Lawton-Seabrook is not only an exceedingly rare surviving example of this type of funerary architecture in Charleston County in general and on Edisto Island in particular, but it features a design attributed to Thomas Walker, illustrating the multifaceted nature of Walker's workshop as an innovator in both marble funerary art and cemetery architecture and brick masonry. The period of significance of the property begins in 1757 with the death and presumptive burial of Captain William Lawton at the cemetery and extends to 1852 with the burial of Julien Legaré. Legaré, a child of Col. James C. Legaré and Sarah Seabrook Legaré, possesses the last historic marker in the cemetery. His precise dates of birth and death are unknown, but were c. 1850-c. 1852.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A: Social History: Burial Practices of the Planter Elite

The Lawton-Seabrook Cemetery is significant at the local level under Criterion A as an outstanding (and rare surviving example for Edisto Island) of the burial practices of the planter elite within the South Carolina Lowcountry during the late eighteenth and early nineteenth centuries. Given that relatively little scholarship has been compiled on the burial practices of the planter elite in this region, the Lawton-Seabrook Cemetery also serves as an outstanding point of comparison with other surviving family cemeteries of the period in South Carolina and underscores the influence of these cemeteries on their more famous Victorian Era imitators.

As Thomas Bender and Stanley French have described, the Rural Cemetery Movement of the nineteenth century and the creation of its park-like settings for both the grieving and their overworked urban neighbors did not emerge as a fledgling American tradition until the creation of Mt. Auburn Cemetery in Cambridge, Massachusetts, in 1831. The name, however, is deceptive, as there was also almost nothing truly "rural" about this new fad, given that these "rural cemeteries" were most likely to be found on the periphery of large, industrializing, urban centers, first in New England and the Mid-Atlantic states, then later in grand southern cemeteries such as Oakland Cemetery in Atlanta (originally Atlanta Cemetery, 1850), Bonaventure Cemetery in Savannah (originally Evergreen Cemetery, 1868), and Riverside Cemetery in Asheville (1885). While these "rural cemeteries" never served the more remote portions of the

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nation, the “rural cemetery” trend did have its roots in a longing for an escape from the cityscape and all its challenges to a romanticized sense of “the country,” which was increasingly left behind as rural populations gravitated toward urban centers for jobs.²⁵ And as with all phenomena built on nostalgia, there was a core of truth at the heart of the Rural Cemetery Movement. The truly rural cemeteries of the late eighteenth and early nineteenth centuries, especially those on land owned by wealthy elite in the South, had featured many of the hallmarks of the later trend: voluminous trees (often stately oaks and magnolias), structured surroundings (often in the form of a perimeter fence or wall), and ornate funerary art that did more than simply mark the location of the dead.²⁶

First, as Diana Williams Combs has documented, the funerary motifs typically associated with the Rural Cemetery Movement of the 1830s actually evolved from the tropes present in the highly popular mourning art of the first decade of the nineteenth century, which in turn took its cues from themes that were prolific in Lowcountry rural cemeteries by the 1810s and present even earlier on the grave markers in the packed churchyards of southern cities like Charleston, at least by the 1790s.²⁷ Indeed, despite his New England-centric view of the evolution of the Rural Cemetery Movement, even Stanley French acknowledged, “The actual basis of the mourning picture”—which directly informed the Rural Cemetery Movement and its iconography—“was probably the family burial plots of the Southern plantation country.”²⁸ While those family plots on the southern plantations influenced the design of those later cemeteries on urban peripheries, the iconography of the Rural Cemetery grave markers actually originated on those stones in city churchyards during the late eighteenth century. How this funerary art first made its way from the city churchyards to the plantation cemetery is likely equally straightforward, though often neglected by scholars. In short, as the planter elite made their frequent business and political visits to Charleston and visited graveyards during services at the local churches (which often had to be traversed to gain access to the sanctuary), no doubt the work of stone carvers like Thomas Walker stood out to them and prompted an interest in more sophisticated and permanent markers for the family plots on or near their plantations, where they were more likely to bury and spend time remembering their dead. Indeed, as Combs has noted, Thomas Walker’s late eighteenth-century “work foreshadowed the fervor with which classical motifs were embraced in American funerary art in the nineteenth century.”²⁹

While the vast majority of the grave markers at the Lawton-Seabrook Cemetery are free of the

²⁵ For early scholarship on this topic, see Stanley French, “The Cemetery as Cultural Institution: The Establishment of Mount Auburn and the ‘Rural Cemetery’ Movement,” *American Quarterly*, 26: 1 (March 1974): 37-59; and Thomas Bender, “The ‘Rural’ Cemetery Movement: Urban Travail and the Appeal of Nature,” *New England Quarterly*, 47:2 (June 1974): 196-211.

²⁶ Combs devotes an entire chapter to exploring the creation of a “cult of memory” through appropriating tropes from the truly rural cemeteries where gravestone art by Thomas Walker and his successors appeared between the 1790s and the 1830s. Much of “cult of memory” was accomplished through various arts (mourning prints and various painted scenes, for example) and crafts that glorified pastoral burial motifs that were already well-ensconced in generations of American memory. See Combs, *Early Gravestone Art*, 180-210.

²⁷ Combs, *Early Gravestone Art*, 196-97.

²⁸ French, “Cemetery as Cultural Institution,” 41-42.

²⁹ Combs, *Early Gravestone Art*, 130.

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ornate, funerary iconography (urns, willows, the leaning mourner, death heads, etc.) that often appeared even in Thomas Walker's earliest work of the 1790s and early 1800s, this does not diminish the significance of the Lawton-Seabrook Cemetery as an exemplar of the trends that were common among wealthy planters in the Lowcountry during the late eighteenth and early nineteenth centuries. Plantation homes along the South Carolina coast and its associated waterways often included a family cemetery on the grounds; even to this day, dozens survive on extant plantations or stand neglected in the woods near modern subdivisions of homes throughout the greater Charleston vicinity, and at least nine such family cemeteries still survive on plantations on Edisto Island alone. As Sarah Fick has suggested, establishing these family plots was likely a consequence of necessity rather than stylistic preference, given the distance from many rural plantations to the nearest church or town with a graveyard.³⁰

Such an explanation seems to fit the Lawton-Seabrook Cemetery, given that all but one of the earliest confirmed burials in the nearby Presbyterian Church on Edisto Island Cemetery date to the early nineteenth century, post-dating the installation of the earliest headstones at Lawton-Seabrook by at least five years and the earliest burials there by several decades. Eight of the eleven earliest burials at the Presbyterian Church on Edisto Island Cemetery have extant markers, and not surprisingly, in all eight cases (all dated 1818 or earlier, prior to John White's partnership in Rowe & White), the markers bear the standard hallmarks of Thomas Walker's workshop, even though at least one of them is signed by his son-in-law, John White, thus suggesting a continuity among Edisto Island residents in preferring the work of Walker's workshop over imported stones—just about the only other option at the time.³¹ Indeed, the lack

³⁰ Sarah Fick, "Lucas Family Cemetery (Charleston County, SC)," National Register of Historic Places nomination, June 1996, Section 8, Page 6, available at <http://www.nationalregister.sc.gov/charleston/S10817710167/index.htm>. As Fick also noted, there were often discrepancies in later years between the wishes of the deceased and the disposition of their remains, and there seems to be little rhyme or reason to determining why an individual might prefer a churchyard burial, if feasible, over the family plot, and vice versa. As Fick explained, "Husbands, wives, and children are rarely all together. Families have some members buried in town churchyards, others in rural parishes, and still others in the family cemetery."

³¹ The pre-1819 markers at the Presbyterian Church on Edisto Island Cemetery that are clearly attributable to Thomas Walker or others who are believed to have trained in his workshop include Lydia Auld (1800-1806), Sarah Black Baynard (1814-1816), William Grimball Baynard, Sr. (1766-1802), Ann Elliott (1752-1787), Elizabeth Mikell McKay (1772-1815), Abigail Jenkins Mikell (1747-1812), Mary Fickling Mikell (1742-1808), and John Pattetson (c. 1774-1818). The Elizabeth Mikell McKay marker is signed by John White. The Ann Elliott marker was likely created during the late 1790s or very early 1800s by Thomas Walker, as it bears several Thomas Walker hallmarks, and the tablet itself has his usual tympanum design from the 1790s. Markers for three other alleged burials there—Elizabeth Mikell Baynard (1773-1815), Sara Deveaux (d. 1785), and Ephraim Mikell (1741-1809)—could not be located in the cemetery. Heavy concentrations of headstones by Thomas Walker and John White are also present among the earliest markers at the older family cemeteries on the island, most notably the Clark Burial Ground at Cypress Trees Plantation and the Jenkins Family Cemetery at Cedar Grove Plantation. The church itself claims that prior to 1787 (apparently referencing the Ann Elliott stone), "church members were buried on their plantations," although this date must actually be later, as the Elliott stone appears to be a Walker creation from the 1790s at the earliest. See Walk Jones, ed., *A Brief History of the Presbyterian Church on Edisto Island*, updated by Ted Dennis, pamphlet, October 2010, available online at http://s3.amazonaws.com/mychurchwebsite/c2161/history_update_2010.pdf. David Ramsay, in his 1809 *History of South-Carolina*, describes the construction by subscription of the frame Presbyterian church ("a neat and commodious chapel") that preceded the current 1830 building, pinpointing its completion in 1774. John Hanahan and several Seabrook family members were among the 24 contributors. See David Ramsay, *The History of South-*

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of ornamentation in Thomas Walker's three early stones at Lawton-Seabrook reflects the trends present in Walker's work in general during this period, which usually resulted in more detailed stones for burials in church cemeteries and more spare artistry in markers for private family graveyards. The comparison between the Walker stones at Lawton-Seabrook and those of Walker and White at the nearby Presbyterian Church echoes this trend; two of the eight early markers at the Presbyterian Church (William Grimbald Baynard, Sr., and Mary Fickling Mikell) feature the mourner and urn motif often seen on Thomas Walker markers in the churchyards of Charleston, while five of the other six are carved with extensive calligraphic flourishes that make the Walker stones at Lawton-Seabrook seem spare and simplistic by comparison.

In many cases, families with a longstanding tradition of burials in a family cemetery continued to favor the family plot, even after these plantations were in remarkably close proximity to a local church graveyard. Lawton-Seabrook, for example, was certainly an active burial ground by the 1770s, and its perimeter wall was likely erected in the 1790s, before burials began at the nearby Presbyterian Church. Sometime after Mary Ann Seabrook's death in 1818, though, William Seabrook elected to have his wife's remains interred at Lawton-Seabrook, even though he was a devoted supporter of the Presbyterian Church on Edisto Island, which was located just a mile and a half away. William Seabrook's body ended up at Lawton-Seabrook, too, in 1836, forcing parishioners at his church to erect a separate wall memorial in their church in honor of their benefactor and long-time elder.³² Similar patterns were present in the burials at the Clark Burial Ground at Cypress Trees Plantation (earliest marker 1798, but extensive burials through the 1840s) and the Jenkins Family Cemetery at Cedar Grove Plantation (several stones dating to the 1790s, but extensive burials to the early 1850s), with the family plot often, though not always, preferred over a churchyard.

Similarly, the perimeter wall at Lawton-Seabrook Cemetery was also a standard component of the family cemetery of the Lowcountry during the very late eighteenth and early nineteenth centuries. In her National Register nomination of the Lucas Family Cemetery, Sarah Fick mentions the brick enclosure at Quiet Corner Plantation on Wadmalaw Island, referencing John LaRoche's 1787 will stipulating its construction, as well as the early nineteenth-century brick perimeter walls that were built at the Withers Cemetery at Midway Plantation (part of Friendfield Plantation, Georgetown County) and Heyward Family Cemetery at Old House Plantation (Jasper County). Several other specific examples—particularly, the Laurens Family Cemetery at Mepkin Plantation and the Lucas Family Cemetery in Mount Pleasant—are discussed at some length elsewhere in this narrative, but as Sarah Fick has described, "the waist-high rectangular wall as a component of the site is a long-standing tradition."³³ In keeping with the burial traditions of

Carolina from Its First Settlement in 1670, to the Year 1808, Volume II, (Charleston: David Longworth, 1809), 359-60.

³² Spencer, *Edisto Island, 1663 to 1860*, 142.

³³ Fick, "Lucas Family Cemetery," Section 8, Page 7. All three marked burials at the Withers Cemetery feature slabs signed by Thomas Walker. The three earliest burials with markers at Quiet Corner date to the 1810s and feature stones that are clearly the work of the Thomas Walker workshop, yet no marker for John LaRoche is present. Nevertheless, LaRoche clearly left instructions to "enclose the Burying Ground at my old Plantation...with Brick or Tabbey work," implying that burials there preceded his own death. All nine of the earliest headstones at Old House Plantation are clearly the work of the Thomas Walker workshop, including a headstone (Arthur M. Parker, 1800-

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Lowcountry planters, the graves at Lawton-Seabrook are all oriented to the east (even if some stones face to the west), and they are generally clustered near the center of the graveyard terrain demarcated by the perimeter wall.³⁴ Most importantly, all but one of the extant historical grave markers at Lawton-Seabrook represent the stone carving artistry of Thomas Walker, his apprentices, and their descendants, who held a veritable dynasty on the Charleston marble trade from the early 1790s until at least 1860, and it is almost certain that Thomas Walker designed and built that perimeter wall at Lawton-Seabrook as well.

Taken together, all of these characteristics demonstrate that the Lawton-Seabrook Cemetery is an outstanding example of the typical Lowcountry plantation family cemetery that first appeared during the late eighteenth century. That its perimeter wall remains mostly intact and its grave markers remain in such outstanding condition only underscores its integrity and significance as a rare, surviving, intact example of these family cemetery traditions in Charleston County in general and on Edisto Island in particular.

Criterion C: Art: 18th and 19th Century Funerary Art and Architecture

The Lawton-Seabrook Cemetery is significant at the local level under Criterion C for its assortment of grave markers produced almost entirely by masters of the trade during the late eighteenth and early to mid-nineteenth centuries. At least two headstones (and likely a third) are the work of famed Charleston stone carver Thomas Walker (1770-1838), whose sandstone headstones are ubiquitous throughout the private and public cemeteries of coastal South Carolina. One box tomb ledger within the Lawton-Seabrook Cemetery is attributed to Walker's son-in-law, John White (1789-1859), who achieved equal fame to his father-in-law during the early nineteenth century for his marble carvings that can still be found throughout South Carolina and even into the Savannah, Georgia, vicinity. Another box tomb ledger bears the stonecutter mark of Robert D. Walker (1813-1901) and William S. Walker (1811-1889), two of Thomas Walker's sons who continued the family business after 1835. The work of one of John White's sons, William T. White (1823-1870), who along with his brothers was one of the most prominent Charleston stone carvers of the mid-nineteenth century, is also represented at Lawton-Seabrook Cemetery in a single pedestal marker. Finally, the work of the famed Struthers family of Philadelphia marble masters is also represented in another pedestal marker, underscoring the alternative during the nineteenth century of bypassing the Charleston marble trade and importing a stone from elsewhere.

1827) signed by Thomas Walker and featuring a font and word order equivalent to the lettering found on the two Seabrook ledgers at Lawton-Seabrook. As noted in the descriptive narrative, with the exception of the word "Sacred," which is bulkier and more closely kerned, the font employed on the Seabrook ledgers and the Parker headstone is nearly identical. For an image of this stone, see "Arthur M. Parker," Heyward Family Cemetery, Old House, Find a Grave Memorial #60718715, available at <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GScid=641379&GRid=60718715&>. The clustering of Thomas Walker stones at these cemeteries raises the question of whether he built the brick perimeter walls at these locations as well. See the narrative under Criterion C for a more detailed examination of the attribution of the brick perimeter wall at Lawton-Seabrook Cemetery to Thomas Walker.

³⁴ Fick notes the other option involved clustering the stones along a wall at one side, as can be seen at the Laurens Family Cemetery at Mepkin Plantation.

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In addition to this funerary art, the Lawton-Seabrook Cemetery is significant under Criterion C for its exceedingly rare, surviving perimeter wall of brick masonry, likely constructed in the 1790s. The wall is particularly unusual for its intriguing corbel collar and triangular cap and copestone design, which has been identified in only two other surviving family cemeteries in the Lowcountry. Strong circumstantial evidence suggests that this wall may have been designed and constructed at the direction of Thomas Walker, the aforementioned stonecutter whose headstones are the earliest extant markers at the Lawton-Seabrook Cemetery.

Stonecutters

Thomas Walker

At least two of the stones in the Lawton-Seabrook Cemetery are attributable to noted Charleston stonecutter Thomas Walker (1770-1838).³⁵ An immigrant from Edinburgh, Scotland, Walker was advertising his services in the *City Gazette* (Charleston, SC) as early as 1793. Not only did he offer gravestones, but he also provided stonecutting services and ran an evening school for architecture. His 1793 advertisements also called for an apprentice in the stonecutting and bricklaying business.³⁶ By 1798, Walker had merged his business with James Evans, a recent London emigrant who was a marble cutter, to form the firm of Walker and Evans. The firm advertised their marble and stone yard, where “monuments, tomb stones, headstones, chimney pieces, ancient and modern, of various sizes” were offered for sale, along with “marble tiles, ten inches square, fit for hearths or paving piazzas.” Walker and Evans also explicitly advertised that they would serve customers in “the country.”³⁷ At some point between 1820 and 1822, the Walker and Evans firm dissolved, leaving Walker once again in business on his own. Thereafter, Walker’s relatives, including his son Robert D. Walker, occasionally apprenticed with him.³⁸

³⁵ Walker’s date of birth is not certain. Online genealogical sources rely on a date of July 12, 1769, but this does not appear to be properly sourced. See, for instance, “Thomas Walker,” Ancestry.com, *Scotland, Select Births, 1564-1950* [database online], (Provo, UT: Ancestry.com Operations, Inc., 2014), from “Robert Thomas Walker” entry by User 1634ontheFrancis. A more reputable source offers a birth year of 1770 when describing Thomas Walker’s marriage to Margaret Davis Saunders in 1803. See “Mrs. Deasie Lou (Harris) Harris, 164038,” *Lineage Book, National Society of the Daughters of the American Revolution*, Volume 165, 164001-165000, 1921, (Washington, DC: Judd & Detweiler, 1938), 14. It is worth noting that a Thomas Walker who was apprenticed to the brigantine vessel *William and Mary* was advertised as a runaway at Charleston on February 14, 1788. That Thomas Walker was described as “about 16 years of age, rather small of his age; fair complexion; has a small stammer in his speech; waddles in his walk.” See “Run Away,” advertisement, *City Gazette* (Charleston, SC), February 23, 1788: 4.

³⁶ Thomas Walker advertisement, *City Gazette* (Charleston, SC), November 5, 1793: 4. This same advertisement also ran on October 31, 1793.

³⁷ Walker and Evans advertisement, *City Gazette* (Charleston, SC), February 15, 1798: 2. Walker & Evans appears to have taken on substantial architectural projects as well. They were credited in 1810 with erecting a lighthouse at South Island at the entrance to Georgetown Harbor. See [“Walker & Evans”], *Charleston Courier*, November 28, 1810: 3.

³⁸ The Walker and Evans firm was no longer listed in the directory by 1816. That year, Thomas Walker was listed as a Stone Cutter at 38 Wentworth St., and James Evans was listed as a Stone Cutter at 37 Wentworth St. In the 1819 directory, Thomas Walker, Stone Cutter, was listed in business at 38 Wentworth St., while James Evans, Marble Cutter, was in business at 37 Wentworth St. Walker & Evans was listed as having bought out another stonecutter operation by Hugh Ross and Richard Steel, known as Ross & Steel, in 1820. See “Notice,” *Charleston Courier*,

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Walker appears to have renamed his firm “Thomas Walker & Sons” on January 1, 1833, with Thomas Walker and his sons James E. and William S. Walker as partners.³⁹ On January 1, 1836, Thomas Walker dissolved this firm, apparently retiring from the business and allowing his sons William S. Walker and Robert D. Walker to incorporate as W. S. and R. D. Walker and operate out of his old shop at 145 Meeting Street. Their brother James E. Walker opened his own shop at 66 Queen Street that same day.⁴⁰ Thomas Walker died in either May or June 1838, after which several of his sons continued in the family business of stone carving.⁴¹

Perhaps the most well-known characteristic of a Thomas Walker marker is the use of calligraphic script, often for the word “Sacred” or the word “In” (as part of the expression “In Memory of”), which was typically carved into the tympanum section of Walker’s less detailed headstones that did not feature soul effigies or other iconography in this part of the stone. Indeed, funerary art scholar Diana Williams Combs has called Thomas Walker not only “Charleston’s first carver of images,” but also “the first and most competent practitioner of calligraphy in this region.”⁴² Many of the identified headstones by Walker located in more remote cemeteries of the region, particularly during the first 30 years of his career, featured a pronounced tympanum often flanked by shoulders (or caps), making his headstones seemingly easy to spot in graveyards. Some caution should be exercised in such immediate attributions, especially in the absence of a signature. By 1799, Thomas Walker had at least one imitator, and other stones from the early to mid-nineteenth century that mimic Walker’s hallmarks were actually the work of his son-in-law John White, his friend James Hall, and both Walker’s and White’s sons, who also entered the business.⁴³

August 5, 1820: 3. Evans does not appear in the 1822 directory, while Walker appears to have moved operations to 149 Meeting St. He was listed at 145 Meeting St. in 1825 and 1829. For directory listings, see James W. Hagy, compiler, *Charleston, South Carolina, City Directories for the Years 1816, 1819, 1822, 1825, and 1829*, (Baltimore, MD: Genealogical Publishing Co., 2002). For examples of these apprenticeships, see “Anniversary of the Apprentices’ Library Society,” *Charleston Courier*, February 8, 1831: 2, in which A. W. and C. S. Walker, “Apprentices to Thomas Walker,” earned a Silver Medal for a “miniature monument”; and “Apprentices’ Library Society,” *Charleston Courier*, February 5, 1833: 2, in which Alexander W. Walker, “an apprentice to Mr. Thomas Walker, Stone Cutter,” was awarded the Silver Medal for his workmanship on a marble monument erected to the memory of Baron De Kalb. Robert D. Walker, “an apprentice to Mr. Thomas Walker, Stone Cutter,” was awarded the Silver Medal for Marble Work in 1832 for his “miniature monument, being a model of a marble monument erected in Saint Phillips’ Church, to the memory of Col. Henry Laurens.” Given the connections of Thomas Walker to Mepkin, this award is especially curious. See [“Second Anniversary”], *Southern Patriot*, February 7, 1832, 2.

³⁹ “Notice,” *Charleston Courier*, December 19, 1832, 3.

⁴⁰ “Notice,” *Charleston Courier*, January 1, 1836, n.p.

⁴¹ For Walker’s death, see his will written in May 1838 and proved on June 26, 1838, available in “Will of Thomas Walker,” June 26, 1838, Wills and Miscellaneous Probate Records, 1671-1868, Charleston County, South Carolina, South Carolina Wills and Probate Records, 1670-1980, Ancestry.com [database online]. Some sources (including Trinkley, below) report a year of death of 1836 for Walker, but this is clearly inaccurate. For an otherwise good discussion of Walker’s later career and more on Walker’s sons, see Michael Trinkley, *An Archaeological Reconnaissance of Hobcaw Plantation, Charleston County, South Carolina*, Chicora Research Series 10, (Columbia, SC: Chicora Foundation, Inc., June 1987), 37.

⁴² Combs adds, “The calligraphic simplicity and elegance with which Walker introduces most of his epitaphs are almost unique during the last decade of the eighteenth century in Charleston.” Combs, *Early Gravestone Art*, 22 and 76-77.

⁴³ Walker’s less famous imitator from the late 1790s was George Rennie (ca. 1763-1810), a Scottish immigrant who used headstones with tympanum crests and shoulders that resemble those employed by Walker and occasionally

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While earlier scholarly sources like Diana Williams Combs have suggested that Walker was not active at Charleston until 1793, stones with earlier dates that are clearly the work of Walker (and in some cases actually signed by him) can also sometimes be a source of confusion. The earliest discovered date on a Walker-attributed stone appears to be 1782, as seen in the signed John Laurens stone at the Laurens Family Cemetery at Mepkin Plantation and the Jacob Hood sandstone marker at St. John's Lutheran Churchyard in Charleston, which is signed on the top edge by Walker. It is likely that the Hood stone was actually carved in the early 1790s, while the John Laurens stone was probably not completed until the death of Henry Laurens, Jr., in 1821.⁴⁴ Nevertheless, some stones with these early dates suggest the early development of and experimentation in Walker's craft, before his more obvious stylized elements had become hallmarks of his trade. Unlike Walker's later work from the late 1790s, for example, the inscription on the Hood marker relies less on calligraphy and far more on a mix of standard and italicized script, not unlike the John Seabrook (1783) marker at Lawton-Seabrook Cemetery. Walker was also using italics in other markers dated to the mid-1790s, as visible in the Margaret Burckmyer headstone, also at St. John's, and the earliest stones at Mepkin.⁴⁵ Numerous other examples exist of stones attributed to Walker with dates preceding 1793, but in all cases, it is presumed that these were stones ordered and backdated for deceased individuals long after their deaths. Ultimately, the 1793 date for Walker's emergence into the stone cutter trade seems generally accurate, given that Walker was not born until ca. 1770. Walker was unlikely to be working as a stonemason in Charleston much before 1790, unless under an apprenticeship, and certainly not before 1786. Other evidence proffered by Combs suggests that Walker arrived in Charleston shortly before 1793 with a substantial amount of training and apprenticeship experience from his upbringing in Scotland.⁴⁶

Walker's funerary handiwork has been well documented at numerous cemeteries throughout South Carolina, including several that are listed on the National Register of Historic Places. Among these are the Upper Long Cane Cemetery in Abbeville County; St. Mary's Roman Catholic Church, St. Michael's Episcopal Church, and the Circular Congregational Church and Parish House, all in Charleston; the Old White Meeting House Ruins and Cemetery in

incorporated poorly executed calligraphy in his headstones. For one such example, see the Emilia Deloran stone dated 1799 in the St. Mary's Roman Catholic Churchyard at Charleston, as shown in Combs, *Early Gravestone Art*, 80. Rennie apparently died under auspicious circumstances in 1810; a *Charleston Courier* notice explained, "A Jury of Inquest was held on Sunday last, on the body of Mr. George Rennie, stone-cutter, who, from the evidence, appeared to have died suddenly, by the visitation of God." See ["Mr. George Rennie"], *Charleston Courier*, July 3, 1810: 3. Rennie was listed as a stonemason at 57 Broad St. in the 1802 Charleston directory, 62 Broad St. in the 1806 and 1807 Charleston directories, and at 58 Broad St. in the 1809 Charleston directory. See James W. Hagy, compiler, *People and Professions of Charleston, South Carolina, 1782-1802*, (Baltimore, MD: Genealogical Publishing Co., 1999); and James W. Hagy, compiler, *Directories for Charleston for the Years 1803, 1806, 1807, 1809, and 1813*, (Baltimore, MD: Genealogical Publishing Co., 2000). Rennie's grave marker stands in the First Scots Presbyterian Churchyard at Charleston; it appears to have been carved by Thomas Walker. One possible explanation for the similarities between Walker's and Rennie's work is that Rennie was an early apprentice to Walker. White, Hall, and Walker's and White's sons are discussed in more detail below.

⁴⁴ See the more extensive discussion of the Laurens Family Cemetery at Mepkin Plantation, below.

⁴⁵ Mould and Loewe, 178-82.

⁴⁶ Combs, *Early Gravestone Art*, 76-77.

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Dorchester County; and the Laurens Family Cemetery at Mepkin Plantation, which is included as a contributing resource in the Cooper River Historic District nomination.

John White

One of the two box tomb ledgers (Mary Ann [Mikell] Seabrook, 1779-July 30, 1818) in the Lawton-Seabrook Cemetery is believed to be the work of John White (1789-1859), a prominent stonecutter at Charleston from 1819 to 1850 and the son-in-law of the aforementioned Thomas Walker.⁴⁷ Similar carving fonts and styles can be found on the marble ledger tomb of Edward Rutledge (d. 1800) and Mary Rutledge (d. 1837), who are buried at St. Philip's Churchyard in Charleston, and in the ledger for Major John Bowie (1740-1827) at Upper Long Cane Cemetery in Abbeville County, ledgers that are believed to be the work of John White.⁴⁸ The same style and font is also visible in a box tomb ledger for Henry Laurens (d. 1821) and Eliza Laurens (d. 1812) located at the Laurens Family Cemetery at Mepkin Plantation in Berkeley County. This last example is particularly intriguing, as the box tomb ledger is located immediately in front of the separate headstone for Henry Laurens (d. 1821), which is signed by Thomas Walker, and as described previously regarding the headstone for Arthur M. Parker (1800-1827) at the Heyward Family Cemetery at Old House Plantation (Jasper County), Thomas Walker is known to have employed this same font. This suggests that the Henry Laurens headstone was ordered first, then the ledger added at a later date to recognize Eliza Laurens (for whom there is no separate, extant headstone), although whether it is White's or Walker's work is not clear. Presuming that John White, Robert D. Walker, and William S. Walker all apprenticed with Thomas Walker before going into business for themselves, then it makes perfect sense that they would have learned the same carving techniques and fonts and replicated them, perhaps even in locations like the Laurens Family Cemetery at Mepkin and the Lawton-Seabrook Cemetery, where concentrations of Thomas Walker's work already existed. Thus, while a definitive attribution of the Mary Ann Seabrook ledger at Lawton-Seabrook is impossible, strong circumstantial evidence suggests that it may be the work of John White, perhaps while he was still an apprentice to Thomas Walker.⁴⁹

⁴⁷ John White was married to Jane Makky Walker (1801-1862), and as it turns out, White may have known Thomas Walker's remaining family in Scotland, as numerous unverified genealogical sources claim he was born in the Midlothian region just a few miles southwest of Edinburgh. This suggests the strong possibility that White came to Charleston specifically to apprentice with Walker. For a truly outstanding bit of scholarship on John White and the rest of his family's monument business in the nineteenth century, see Power, et al., "Upper Long Cane Cemetery," 14-16. John White was thus a brother-in-law to Robert D. Walker and William S. Walker. See the descriptive narrative of this nomination for a discussion of similarities between the Lawton-Seabrook Cemetery ledger attributed to John White and other markers in South Carolina and Savannah, GA. J. Tracy Power feels confident in attributing the earlier Lawton-Seabrook ledger to John White, as quoted supra. See J. Tracy Power to Eric Plaag, private email correspondence, November 29, 2016, and November 30, 2016. The birth year for Mary Ann Mikell Seabrook is estimated based on information found on the ledger. The exact date of birth is not known, despite rigorous attempts to track down this information through genealogical sources.

⁴⁸ For a partial image of the Rutledge tomb, see Mould and Loewe, 114. A full view of the Rutledge tomb is available at Brian Stansberry, "The Grave of Edward Rutledge," May 17, 2010, online, <https://commons.wikimedia.org/wiki/File:Edward-rutledge-grave-sc1.jpg>. The carver's font used in all four ledgers is identical. The same font also can be found on the infamous "Methusaleh" stone of Laurence Dunphey at Savannah's Catholic Cemetery.

⁴⁹ John White was in business with James Rowe as the firm of Rowe & White by 1819. Regarding the similarities among all of these ledgers, Dr. J. Tracy Power shared the following observation: "I do think that [the Major John

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John White appears to have entered the trade sometime before 1819, probably as an apprentice to his father-in-law's business. One early John White stone is the marker for Elizabeth Mikell McKay in the nearby Presbyterian Church on Edisto Island Cemetery, dated 1815 and clearly signed by "J. White" at its base. Like other early White creations, this one is carved from a tablet nearly identical to the early Seabrook headstones at Lawton-Seabrook Cemetery and features the trademark Walker calligraphic "Sacred" and curlicue in the tympanum.⁵⁰ In 1819, White established the firm of Rowe and White with his partner James Rowe. This firm remained active until December 1826, when Rowe dissolved the firm and turned over the books to White, who appears to have established his own firm.⁵¹ By 1837, White's firm was sufficiently well regarded that he was awarded the contract for repairs to the Charleston Battery.⁵² As Tracy Power has detailed, White's sons—William T. White, Robert D. White, and Edwin R. White—later joined him in the marble trade.⁵³ Ledgers and box tombs with carving styles and fonts identical to those used at Lawton-Seabrook and believed to be the work of John White have been identified in cemeteries throughout Savannah, Charleston, and several other locations in South Carolina.

Robert D. Walker and William S. Walker

The other marble box tomb with engraved ledger belonging to William Seabrook (1773-September 1, 1836) bears a stonecutter mark of "W. S. and R. D. Walker" at the base of the ledger.⁵⁴ This mark is a reference to William Saunders Walker (1811-1889) and Robert Downie Walker (1813-1901), sons of Thomas Walker. Robert D. Walker is known to have been

Bowie ledger] can be attributed to John White based on the similarities with other stones at Upper Long Cane and elsewhere, and think that you're exactly right that the [Mary Ann Seabrook ledger] on Edisto is the work of John White, too.... While I can't prove my attribution, I feel confident with them based on my experience with and interest in the Whites' work over the years." J. Tracy Power to Eric Plaag, private email correspondence, November 29, 2016, and November 30, 2016.

⁵⁰ For images of the Elizabeth Mikell McKay headstone by John White for comparison to the Thomas Walker work documented on the many headstones in the images for this nomination, see "Elizabeth Mikell McKay," Presbyterian Church on Edisto Island Cemetery, Find A Grave Memorial #29937152, available at <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GSln=mckay&GSiman=1&GScid=2255833&GRid=29937152&>.

⁵¹ No evidence for John White being in business on his own before 1819 has emerged, suggesting that he was still under apprenticeship to Thomas Walker when he carved the Elizabeth Mikell McKay stone. The 1819 and 1822 Charleston directories list the firm of Rowe & White at "Church St., or Market St.," yet James Rowe, Stone Cutter, is listed individually at 182 Church St., and John White, Stone Cutter, at 35 Market St in the 1822 directory. By 1825, John White had moved to 40 Market St., although the firm was still listed at the same amorphous location at the corner of Church and Market Streets. White remained at 40 Market St. in 1829. Rowe is not listed in the 1829 directory. See James W. Hagy, compiler, *Charleston, South Carolina, City Directories for the Years 1816, 1819, 1822, 1825, and 1829*, (Baltimore, MD: Genealogical Publishing Co., 2002). See also "Notice," advertisement regarding Rowe & White, *Charleston Courier*, January 4, 1827: 1. The ad copy was dated December 2, 1826. An extensive bibliography accompanying an excellent discussion of John White's career can be found in J. Tracy Power, et al., "Upper Long Cane Cemetery," 14-17. There seems little point in attempting here to retread ground already covered in Power's fine scholarship on the Whites.

⁵² "Proceedings of Council," *Charleston Courier*, February 23, 1837: 2.

⁵³ Power, et al., "Upper Long Cane Cemetery, 14-16. William T. White is discussed in more detail below.

⁵⁴ The birth year for William Seabrook is estimated based on information found on the ledger. The exact date of birth is not known, despite rigorous attempts to track down this information through genealogical sources.

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apprenticing with his father as early as 1832, but both brothers were active in the business by 1836 as the new firm of W. S. & R. D. Walker.⁵⁵ Two years later, the brothers dissolved the firm and opened a new one, James E. Walker & Brothers, in which all three men were principals.⁵⁶ By 1840, Robert D. Walker left the family firm in Charleston to establish his own marble works at Savannah.⁵⁷ Nevertheless, the business connections among the brothers appear to have continued at least until 1842, when William S. Walker of James E. Walker & Brothers was awarded a contract from the City of Savannah to take over completion of the Cluskey Embankment Vaults along the Savannah waterfront after Cluskey apparently defaulted on the contract with the city.⁵⁸ By the early 1850s, William was operating the firm as “W. S. Walker & Bro.,” but he elected to dissolve the firm in August 1858, when he sold his interest to yet another brother, D. A. Walker, who opened an independent firm under his own name.⁵⁹

The two Seabrook ledgers appear nearly identical in carving style, although the Mary Ann Seabrook ledger suffers from substantially greater weathering and accumulation of biologicals.

⁵⁵ For Robert D. Walker’s apprenticeship, see Note 37. Regarding Thomas Walker’s withdrawal from the trade and the establishment of W. S. & R. D. Walker, see “Notice,” *Charleston Courier*, January 1, 1836, n.p. For a brief overview of the Walker family involvement in the cemetery marker trade, see Power, et al., “Upper Long Cane Cemetery,” 15.

⁵⁶ See “Notice,” *Charleston Courier*, November 8, 1837: 3. Their operations were located at 137 Meeting St., just a few doors down the street from the location of their father’s shop in 1829. Between 1836 and 1838, James E. Walker operated his own business at 66 Queen St. See “Notice,” *Charleston Courier*, January 1, 1836, n.p. Throughout the late 1830s and into the early 1840s, John White’s business (123 Meeting St.) was in remarkably close proximity to the main Walker establishment (various addresses between 137 and 145 Meeting St.). See James W. Hagy, compiler, *Charleston, South Carolina, City Directories for the Years 1830-1841*, (Baltimore, MD: Genealogical Publishing Co., 2002).

⁵⁷ An advertisement in the 1870 Savannah City Directory pitches the “Rob’t D. Walker & Co., Marble and Stone Works, Established 1840.” For a copy of this advertisement and other images related to Robert D. Walker’s Savannah firm, see David E. Kelley, *Building Savannah*, Images of America Series, (Charleston, SC: Arcadia Publishing, 2000), 39-41. One obituary for Robert D. Walker states that he moved to Savannah in 1846, but this appears to be incorrect. See “Native Charlestonian Dead,” *Evening Post* (Charleston), November 4, 1901: 8. Among Robert D. Walker’s many Savannah credits is the impressive Pulaski Monument in Monterey Square, which he sculpted. See Lucian Lamar Knight, *A Standard History of Georgia and Georgians*, Volume 1, (Chicago: Lewis Publishing Co., 1917), 321-22. Robert D. Walker is sometimes referred to as “Colonel,” as in the obituary cited above, although no clear evidence of his military service could be found.

⁵⁸ This contractual situation with Charles B. Cluskey and William S. Walker is discussed in Andrew B. Ayala, “An Archeological Investigation into the Clusky Embankment Stores,” Master’s Thesis, Georgia Southern University, 2014, 6-7, available at <http://digitalcommons.georgiasouthern.edu/cgi/viewcontent.cgi?article=2105&context=etd>. Given Robert D. Walker may have been in Savannah by that date, it seems possible that he may have assisted his brother in securing this contract.

⁵⁹ W. S. Walker & Brother was listed as operating at 4 Anson Street in J. H. Bagget, *Directory of the City of Charleston for the Year 1852*, (Charleston: Edward C. Council, 1851), 131. See also “Co-Partnership Notice,” *Charleston Courier*, August 13, 1858: 3; and “Co-Partnership Notice,” *Charleston Courier*, August 16, 1858: 3. William S. Walker’s firm was apparently contracted to reconstruct the Battery sea wall in Charleston in 1855. See “Proceedings of Council,” *Charleston Courier*, September 20, 1855: 2; and “Proceedings of Council,” *Charleston Courier*, December 3, 1855: 1. William S. Walker could not be located in the 1850 Census, but by 1860, he had settled into a life of farming in the Aiken, SC, vicinity, then moved later to the Oglethorpe, GA, vicinity. His will was proved April 1, 1889, documenting a death date of March 18, 1889. See “William S. Walker,” Oglethorpe County Will Books D-E, Page 206, Oglethorpe County Register’s Office, available by subscription in *Georgia Wills and Probate Records, 1742-1992*, [database online], Ancestry.com.

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This suggests that Robert D. Walker and William S. Walker intentionally mimicked the appearance of the Mary Ann Seabrook ledger in carving the William Seabrook ledger, since the Mary Ann Seabrook stone likely antedates their emergence into the business in 1836.⁶⁰ Curiously, a similar font can be found on a headstone carved and signed by Thomas Walker for Arthur M. Parker (1800-1827) at the Heyward Family Cemetery at Old House Plantation; with the exception of the word “Sacred,” which is bulkier and more closely kerned, the font employed on the Seabrook ledgers and the Parker headstone is nearly identical.⁶¹

John Struthers and William Struthers

One of the pedestal markers in the Lawton-Seabrook Cemetery (William Seabrook Legaré, 1848-1850) is definitely the work of the John Struthers & Son marble mason firm of Philadelphia, PA, as the inscription “Struthrs, Phila” can be found on the marker’s base. John Struthers (1786-1851) was a stonecutter and architect who emigrated from Irvine, Scotland, in 1816. He established his reputation at Philadelphia with his work as the marble mason on William Strickland’s Second Bank of the United States (1824). Other works attributed to John Struthers include the St. Stephens Episcopal Church (1823), the steeple of Independence Hall (1828), the Medical Hall at the University of Pennsylvania (1829), the New Almshouse (1830), the United States Naval Home (1833), the Philadelphia Exchange (1834), and numerous markers and monuments at the Laurel Hill Cemetery in Philadelphia. The new sarcophagus for George Washington installed at the crypt at Mount Vernon (Alexandria, VA) in 1840 was also the work of John Struthers.⁶²

His son, William Struthers (1812-1876), joined the firm about 1840 and carried on the business after the death of his father as Struthers and Sons, employing his own two sons, William and John, in the firm and securing the largest contract ever given by Philadelphia to a single firm for the marble work on Philadelphia’s City Hall. Other works attributed to William Struthers were two buildings of the Pennsylvania and Reading Railroad, the Newkirk Building, the Dundas Mansion, the Farmers and Mechanics’ Bank, the old Philadelphia Bank at Fourth and Chestnut Streets, the Pennsylvania Fire Insurance Building, Bailey’s Store, Clark and Biddle’s Store, the Continental Hotel, and many other Philadelphia commercial landmarks. William Struthers also drafted the plans for the numerous buildings of the United States Sanitary Commission fair held at Philadelphia during the Civil War. Major burial monuments and funerary art attributed to John Struthers, William Struthers, and John Struthers and Son include the Hood Cemetery Entrance

⁶⁰ While it is possible that both ledgers were carved at the same time, the difference in appearance as a result of weathering, coupled with the lack of a carver’s mark on the Mary Ann Seabrook ledger as compared to its neighbor, which has one, suggests a gap of at least several years between carvings.

⁶¹ All eight of the earliest headstones at Old House Plantation are clearly the work of the Thomas Walker workshop, including the Parker headstone signed by Thomas Walker. For an image of this stone, see “Arthur M. Parker,” Heyward Family Cemetery, Old House, Find a Grave Memorial #60718715, available at <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GScid=641379&GRid=60718715&>.

⁶² See “John Struthers,” *An Historical Catalogue of The St. Andrew’s Society of Philadelphia, with Biographical Sketches of Deceased Members, 1749-1907*, (Philadelphia: Loughead and Co., 1907), 335-36, and Roger W. Moss, “John Struthers,” *American Architects and Buildings Database*, online, available at https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/127005.

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(Philadelphia), the Frank E. Patterson Monument and the Twiggs Monument at Laurel Hill Cemetery (Philadelphia), and the Lt. Joseph A. Underwood and Midshipman Wilkes Henry monument at Mount Auburn Cemetery (Cambridge, MA). The firms were major figures in creating monuments throughout the country during the Rural Cemetery Movement.⁶³

Of special note is the fact that the John Struthers and Son firm was advertising heavily in the Charleston papers during the period immediately prior to the death of William Seabrook Legaré, whose marker by the firm is at Lawton-Seabrook Cemetery. One advertisement in May 1848 pushed the availability to “gentlemen” of “marble mantels, monuments, or statuary,” touting the reputation of the firm and promising, “There is nothing in their line which they do not furnish, either domestic or imported.”⁶⁴ Dozens of such ads ran in the Charleston papers throughout 1848.

William T. White

The other pedestal marker found at Lawton-Seabrook Cemetery (Julien Legaré, dates of birth and death unknown, but possibly ca. 1850-1852) is definitely the work of John White’s son, William T. White (1823-1870). William, along with his brothers Robert D. White and Edwin R. White, was active in the stone carver trade from about 1850 until his death. As historian J. Tracy Power has noted, William T. White’s monument work was particularly associated with the Rural Cemetery Movement of the nineteenth century, and examples of his craft can be found in dozens of cemeteries throughout South Carolina, including at least four already listed in the National Register of Historic Places (Upper Long Cane Cemetery in Abbeville County, Magnolia Cemetery in Charleston, Elmwood Cemetery in Columbia, and Kilgore Family Cemetery in Greenville County). William T. White’s Edgar Fripp Mausoleum at St. Helena Parish Church on St. Helena Island, Beaufort County, is also an impressive example of his work that is individually listed on the National Register.⁶⁵ In addition to his work as a stone cutter and monument maker, White also engaged in various stone mason projects, including work on the German Lutheran Church at Charleston, which was dedicated on November 1, 1870, shortly after White’s death.⁶⁶

This mix of grave markers illustrates a long tradition of burials among the Lawton, Seabrook, and Legaré families even after the land was sold out of the family. Together, the stones present a good mix of late eighteenth and early nineteenth-century grave marker types, including two box

⁶³ For a list of the various projects of William Struthers, see “Obituary: Death of William Struthers, Sr.,” *Philadelphia Inquirer*, November 22, 1876: 2. See also Howard Gillette, Jr., “Philadelphia’s City Hall: Monument to a New Political Machine,” *Pennsylvania Magazine of History and Biography*, 97:2 (April 1973): 242; “William Struthers,” *An Historical Catalogue of The St. Andrew’s Society of Philadelphia, with Biographical Sketches of Deceased Members, 1749-1907*, (Philadelphia: Loughhead and Co., 1907), 336; Charles Wilkes, *Narrative of the United States Exploring Expedition During the Years 1838, 1839, 1840, 1841, 1842*, Volume 3, (London: Wiley and Putnam, 1845), 311-13, and Sandra L. Tatman, “William Struthers,” *American Architects and Buildings Database*, online, available at https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22755.

⁶⁴ “Marble Work,” advertisement, *Charleston Courier*, May 2, 1848: 3.

⁶⁵ J. Tracy Power, et al., “Upper Long Cane Cemetery,” 14-17.

⁶⁶ “The German Fair,” *Charleston Daily News*, November 1, 1870: 3.

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tombs with ledger tops, two pedestals, and three tympanum headstones, all of which are in good to excellent condition. Footstones are also present for two of the three eighteenth-century headstones. While the ledgers and headstones are fairly simple in their adornment, the two pedestals offer more intriguing funerary art, including renditions of the familiar book and laurel wreath motifs, perhaps reflecting the improving financial circumstances of the Seabrook and Legaré families during the antebellum period and their commitment to securing the family plot as an honored place of remembrance.

Brick Masonry

As Sarah Fick has described, the “waist-high rectangular wall” was a “long-standing tradition” of family burial grounds at plantation holdings in South Carolina from at least the 1780s.⁶⁷ Among identified family cemeteries in the Lowcountry that date to this period, however, it is rare for such walls to survive, if they ever even existed. One striking example of the lost cemetery wall is visible at the Robert Cemetery near Robertville in Jasper County. Established in the 1780s, the cemetery once featured a prominent brick perimeter wall, but today only a very small remnant of this wall, removed down to ground level, survives near the original cemetery entrance. Local tradition holds that the Robert Cemetery wall was removed following the Civil War by local residents desperate to obtain construction materials for rebuilding their burned out homes. Given the destruction of nearly all rural, Lowcountry, industrial infrastructure by occupying Federal troops, including brick kilns, it was not uncommon for residents to scavenge from non-essential or unused structures after the war in order to rebuild their residences. As but one example, researchers have recently documented this practice, and not destruction by Union soldiers, as the explanation for the ruinous state of Old Sheldon Church in Beaufort County.⁶⁸

Little direct evidence survives at the Lawton-Seabrook Cemetery to allow for a definitive attribution of the design and craftsmanship of its impressive surviving brick perimeter wall, but a strong circumstantial case can nevertheless be made to attribute this wall to the famed Charleston stone carver Thomas Walker. Indeed, the perimeter wall at Lawton-Seabrook is something of a rare oddity among plantation cemeteries in Charleston County. Among the county’s National Register-listed, rural family cemeteries from the antebellum period and earlier, only the Lucas Family Cemetery near Mt. Pleasant serves as a possible analog to the Lawton-Seabrook Cemetery, retaining as it does its original columned entrance and its surrounding brick perimeter wall.⁶⁹ Among extant, eighteenth- and nineteenth-century Edisto Island family cemeteries, though, Lawton-Seabrook is unique. Of the eight family cemeteries known to survive on Edisto

⁶⁷ Sarah Fick, “Lucas Family Cemetery,” Section 8, Page 7.

⁶⁸ Regarding Sheldon, see Frances Wallace Taylor, et al., eds., *The Leverett Letters: Correspondence of a South Carolina Family, 1851-1868* (Columbia: University of South Carolina Press, 2000), 403-05. Milton Maxcy Leverett wrote to his family on February 7, 1866, “I have been over to Canaan very often but there were no buildings; what fragments and shreds of them that had been left were carried off by the neighboring negroes before I got there. I see fragments of Sheldon Church all about.” Another such pilfered wall appears to have surrounded the Withers Family Cemetery at Midway Plantation (part of Friendfield Plantation) in Georgetown County, where just a few brick footings of the original wall remain.

⁶⁹ Cook’s Old Field Cemetery near Mt. Pleasant does not have a perimeter wall.

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Island, only Lawton-Seabrook is known to retain its original brick perimeter wall.⁷⁰ In this sense, the Lawton-Seabrook Cemetery is a rare surviving resource documenting antebellum Lowcountry family burial traditions among the planter class. Given the occupation of Edisto Island by Union forces and the subsequent, postwar attempts to break up the plantations as part of a Freedmen's Bureau land redistribution plan, the survival of Lawton-Seabrook Cemetery's perimeter wall is even more surprising.

Little effort has been made in the past to attribute the wall design at Lawton-Seabrook to a particular artisan. One unlikely candidate for the brick masonry at Lawton-Seabrook is Cato Ash, a Charleston bricklayer who owned farmland and slaves at Edisto at the time of his death sometime between 1776 and 1784.⁷¹ One of two farms Ash owned outside the city, the Edisto holdings included six slaves who staffed a farm that raised both livestock and produce.⁷² It is worth noting that the third child of Ephraim Mikell Seabrook (who himself was the second child of William Seabrook and Mary Ann Mikell, both of whom are buried at Lawton-Seabrook) was named Cato Ash Becket Seabrook.⁷³ That said, there is no other evidence linking Ash to the Lawton-Seabrook Cemetery, and his completion of the brick wall sometime before 1784 would have occurred long before any of the surviving headstones were erected and long before the nearby William Seabrook House was built.

Another possible explanation is that the perimeter wall at Lawton-Seabrook may have been built by slaves about the same time that the nearby William Seabrook House (c. 1810) was being completed, given that some of the bricks found in the lower portion of the wall at the Lawton-Seabrook cemetery reflect the distinctive pink color of what were commonly called "Savannah grey bricks."⁷⁴ Given the presence of this same pinkish brick in the foundation of the main house block of the nearby William Seabrook House, there is some speculation that the wall may have been erected at the Lawton-Seabrook Cemetery at the same time the house was being built, around 1810.⁷⁵ Under this scenario, slaves working on the William Seabrook House may have

⁷⁰ The eight known family cemeteries on Edisto Island include Lawton-Seabrook, the Beckett Cemetery at Beckett Plantation, the Brookland Plantation Cemetery, the Clark Burial Ground at Cypress Trees Plantation, the Jenkins Family Cemetery at Cedar Grove Plantation, the Meggett Point Plantation Cemetery, Murray's Cemetery off Botany Bay Road, and Peter's Point Cemetery. No perimeter wall is present at the Beckett Cemetery, Clark Burial Ground, Jenkins Family Cemetery, or Murray's Cemetery. The other cemeteries were not accessible to the public, and no photographic documentation could be found online. The Peter's Point Cemetery was likely established too late (earliest known burial 1871) to include a perimeter wall like the one at Lawton-Seabrook.

⁷¹ "Inventory of the Estate of Cato Ash," not dated, WPA copy of Charleston County Inventories, C (1776-1784), 17, Charleston County Probate Court, cited in Hollings, *Brickwork*, 29. Ash was deceased by April 20, 1784, when an advertisement for a sheriff's sale of James Island land owned by Ash (listed as deceased) was advertised. See "To Be Sold at Public Sale," advertisement, *South Carolina Gazette and General Advertiser*, April 22, 1784: 1.

⁷² Emma Hart, *Building Charleston*, (Charlottesville, University of Virginia Press, 2010), 120.

⁷³ Webber, "Early Generations of the Seabrook Family," 67.

⁷⁴ Hollings, *Brickwork*, 11.

⁷⁵ Sources disagree about the exact date of construction of the William Seabrook House (sometimes rendered as "William Seabrook's House"). The National Register nomination documents for the house cite a date of 1810, which is repeated elsewhere. See Ruhf, "William Seabrook House," cited supra, and Stoney, et al., *Plantations*, 78-79. Others suggest a later date in the early 1820s. See Spencer, *Edisto Island, 1663 to 1860*, 140. Stoney notes that the William Seabrook House has been traditionally attributed to William Hoban, the architect of the White House who was briefly active in Charleston during the 1790s, but there is little if any evidence for this.

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built the cemetery wall as a side project, using the imported bricks from Savannah, but given the lack of any known burials at the cemetery between 1798 and 1818 to prompt renewed attention to the cemetery, this explanation also seems less likely.

To find a more compelling attribution, we must look beyond Lawton-Seabrook for perimeter walls of a similar design. While the Lucas Family Cemetery in Mt. Pleasant is perhaps the nearest analog for the Lawton-Seabrook Cemetery in the county, there is also one significant difference in the architecture of the perimeter walls at each site. The wall at the Lucas Family Cemetery relies on a conventional corbelling technique by which stretchers and headers are stacked from either side of the wall in three rows to create a protective, weather-sealed cap for the wall.⁷⁶ This pattern is nothing like what is found at Lawton-Seabrook. While Lawton-Seabrook's wall does employ a variety of corbelling patterns just below the wall cap, the cap itself consists of bricks chiseled into a wedge shape that sits at the center of the wall axis, with the wedge coated in heavily packed mortar, on top of which were stacked two chiseled sailors, end-to-end at a rising angle, creating a triangular cap across the entire perimeter wall of the cemetery, with a single row of chiseled bricks wedged in between the triangulated sailors as a sort of copestone. Furthermore, the perimeter wall at the Lucas Family Cemetery is believed to date to sometime after 1825—probably far too late a date for the wall at the Lawton-Seabrook Cemetery.⁷⁷ The masonry pattern at Lucas Family Cemetery is also of common bond, rather than the English bond found at Lawton-Seabrook.

To find a wall design similar to that found at Lawton-Seabrook, one must look instead to Berkeley County's Mepkin Plantation and the perimeter wall of its Laurens Family Cemetery. Indeed, the similarities in design between the wall at the Laurens Family Cemetery and the wall at the Lawton-Seabrook Cemetery are startling. As at Lawton-Seabrook, the brick mason at Mepkin employed a loose English bond pattern for his walls and a staggered corbel design in perfecting the collar near the top of the wall. As at Lawton-Seabrook, the reason for these variations is not clear, but it is obvious that the resultant corbel collar consisted of either header runs or stretcher runs on both the inside and outside of the wall perimeter at different locations. Both walls also terminate in identical triangular cap designs across the entire perimeter, suggesting that the same mason was responsible for the design of both perimeter walls.

Additional evidence at Mepkin suggests that its perimeter wall was likely constructed ca. 1793, probably shortly after the death of Henry Laurens in December 1792. The circumstances of Henry Laurens's burial are somewhat legendary, given that he is believed to be the first example of cremation among European settlers in the State of South Carolina. The instructions in his will were quite clear: "I solemnly enjoin it on my Son [Henry Laurens, Jr.] as an indispensable Duty, that as soon as he conveniently can after my Decease, he cause my Body to be Wraped in twelve Yards of Tow Cloth, and Burnt until it be entirely and totally consumed: And then collecting my

⁷⁶ Fick describes this as follows: "The cap is made in three sections: a four-brick thick base extending beyond the main wall at each side, a row laid at right angles to this base, and a cap of a line of single brick." See Fick, "Lucas Family Cemetery," Section 7, Page 1.

⁷⁷ Fick, "Lucas Family Cemetery," Section 7, Page 1.

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Bones, deposit them where-ever he shall think proper.”⁷⁸ As the inheritor of Mepkin, Henry Laurens, Jr. (also known as Harry), would have made the decisions about the disposition of the remains of his father, and given the alignment of the Henry Laurens, Sr., marker along the back wall of the cemetery, it appears that the perimeter wall at Mepkin was built specifically on the occasion of the death of Henry Laurens and designed with sufficient space to serve as a family cemetery.⁷⁹ It was not until sometime after Harry Laurens’s death in May 1821 and in obeisance to the terms of Harry Laurens’s will, that the body of John Laurens was exhumed from the Stock family plantation near the Combahee River (close to the spot where John Laurens was killed in battle) and reinterred at Mepkin next to his father, replete with the marker signed by Thomas Walker. Thus, while the John Laurens marker bears a date of 1782, the earliest burial was most likely that of Henry Laurens, Sr., probably in 1793.⁸⁰

At least nine of the Laurens Family Cemetery’s fifteen extant headstones are clearly the work of Thomas Walker, including the stones for Henry Laurens (1725-1792), John Laurens (1754-1782), Mary Eleanor Laurens Pinckney (1770-1794), James Laurens (Feb. 1805-June 1805), Henry Laurens (1763-1821), John Ball Laurens (1799-1827), Frederick Laurens (1802-1827), Henry Laurens (1794-1828), and Carolina Olivia Laurens (1806-1828). Like the John Laurens marker, Walker also signed the Frederick Laurens headstone, and all nine stones include the same curlicue feature in the tympanum and the same calligraphic script for the word “Sacred” as the John Seabrook (d. 1795) and Sarah Seabrook (d. 1798) stones at the Lawton-Seabrook Cemetery. Several of the Laurens Family Cemetery headstones by Walker also contain the same shapes to the tympanum as the three eighteenth-century stones found at Lawton-Seabrook. All of the other stones present at the cemetery postdate the ones by Walker and are clearly by other stone carvers.⁸¹

⁷⁸ Will of Henry Laurens, November 1, 1792, as reproduced from multiple sources in David R. Chesnutt and C. James Taylor, eds., *The Papers of Henry Laurens*, Vol. 16, (Columbia, SC: University of South Carolina Press, 2003), 801. Tradition holds that Laurens insisted on being cremated after witnessing his daughter, Martha Laurens (Ramsay), declared dead from smallpox at the age of one. While her body was being prepared for immediate burial, cool breezes from an open window apparently restored her to life, thus saving her from being buried alive. The experience, though fortuitous, haunted Laurens for the rest of his life. For discussion of this event, see David Ramsay, *Memoirs of the Life of Martha Laurens Ramsay*, (London: Burton and Briggs, 1815), 1-2, and 196-98 (note).

⁷⁹ It is also worth noting that the curlicue design in the tympanum of the Henry Laurens marker from 1792 is inverted—a design not seen in later Walker tablets—suggesting he had not yet perfected this aspect of his design. While all of the stones with this tympanum curlicue at Mepkin are believed to be the work of Walker, this design should not always be used to interpret markers after 1819 as the definitive handiwork of Walker. His son-in-law, John White, also employed the same curlicue and calligraphic “Sacred” on the 1815 Elizabeth Mikell McKay headstone at the Presbyterian Church on Edisto Island (signed by White) and the 1829 stone for Archibald McKewn, which is signed by John White and located at the St. James Church, Goose Creek (Berkeley County).

⁸⁰ On the burial of John’s remains at the Stock family plantation and the later transfer of John’s body to Mepkin after 1821, see Gregory D. Massey, *John Laurens and the American Revolution*, (Columbia, SC: University of South Carolina Press, 2000), 227, 235, and 239-40.

⁸¹ To see images of all of the above-named Walker headstones at the Laurens Family Cemetery at Mepkin Plantation, see “Laurens Family Cemetery, Moncks Corner, Berkeley County, South Carolina, USA,” Find-a-Grave website, online, available at <http://www.findagrave.com/cgi-bin/fg.cgi?page=gsr&GScid=641373>. Additional original photographs of most of these headstones are included with this nomination. Mepkin Plantation is listed on

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Given the initial clustering of the first headstones erected at Mepkin by Walker in the early 1790s and his active advertisement of brick masonry services in his business, it seems reasonable to conclude that he may also have been responsible for the brick perimeter wall at Mepkin, which was likely erected with either the first burial at Mepkin or as a concentration of burials occurred in the early 1790s. Similarly, if Walker was indeed responsible for the cemetery wall at Mepkin, then the similarities in design with the wall at Lawton-Seabrook and the fact that the first three headstones installed there appear to be his craftwork suggest that he may also have erected that brick wall as well, also in the 1790s. In addition to his stonecutting business, Walker advertised that he was engaged in the bricklaying business by 1793 and was seeking an apprentice to assist with the brick masonry.⁸² The first and most likely candidate for the brick masonry design of the wall at Lawton-Seabrook Cemetery, then, is Thomas Walker.⁸³

Another comparable wall with a triangulated cap can be found at St. James Church, Goose Creek, also in Berkeley County. In this case, the wall surrounds an elaborate, raised, brick burial vault for Elizabeth Ann Smith (d. 1769)—one of the wives of Captain Benjamin Smith—and their daughter, Mary Smith (d. 1768). This vault structure is capped with a well-worn ledger that was clearly lifted into place from its earlier location when the vault structure was built, meaning that the vault structure and its surrounding wall must date to a much later period. A similar vault structure without a perimeter wall can be found on the opposite side of the cemetery, capped with a ledger for Benjamin Coachman, Esq., his “consort” Rebecca Smith (d. 1814), and their son, Benjamin, who appears to have predeceased his father. Dates appear only for Rebecca Smith on this tomb, even though all three individuals are named.

As it turns out, there is a clear familial connection between these two sets of vault burials. Benjamin Smith (1735-1790) was married first to Elizabeth Ann Harleston Smith (1742-1769), then later took as his fourth wife Rebecca Singleton Coachman (1751-1814), the widow of Benjamin Coachman, Esq., in 1787 (various legal records suggest that Coachman died sometime before June 15, 1785, when his will was probated).⁸⁴ It’s likely that one of Benjamin Smith’s

the National Register of Historic Places as a contributing resource in the Cooper River Historic District. See Chandler, et al., “Cooper River Historic District.”

⁸² “Thomas Walker,” advertisement, *City Gazette*, November 5, 1793: 4. See also Thomas Walker advertisement, *City Gazette*, October 31, 1793, referenced in Combs, *Early Gravestone Art*, 106-07.

⁸³ Walker has close connections to at least three other walled cemeteries from the 1790s and early 1800s. Fick, cited supra, mentions the brick enclosure at Quiet Corner Plantation on Wadmalaw Island, referencing John LaRoche’s 1787 will stipulating its construction, as well as the early nineteenth-century perimeter brick walls that were built at the Withers Cemetery at Midway Plantation (part of Friendfield Plantation, Georgetown County) and Heyward Family Cemetery at Old House Plantation (Jasper County). The three earliest burials with markers at Quiet Corner date to the 1810s and feature stones that are clearly the work of the Thomas Walker workshop, yet no marker for John LaRoche is present. All three burials at the Withers Cemetery feature slabs signed by Thomas Walker. All eight of the earliest headstones at Old House Plantation are also clearly the work of the Thomas Walker workshop. The clustering of Thomas Walker stones at these three cemeteries raises the question of whether he built the brick perimeter walls at these locations as well.

⁸⁴ On the familial connections between these two unusual tombs, see Mable L. Webber, “Hyne Family,” *South Carolina Historical and Genealogical Magazine*, 22:4 (Oct. 1921): 106, and George C. Rogers, et al., eds., *The Papers of Henry Laurens*, Vol. 5, (Columbia, SC: University of South Carolina Press, 1976), 179 (note). For the

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sons, Benjamin or Thomas, arranged for both brick burial vaults, probably in 1814, thus explaining the higher style of the Smith vault and its surrounding wall (where their mother and sister were buried), as compared to the Coachman vault with Rebecca Singleton Coachman Smith (stepmother to the Smith sons) there interred.



Figure 1: Smith vault and wall, St. James, Goose Creek, Cemetery, looking northwest, from William Henry Johnson Scrapbook, Volume 1, Image 342, Lowcountry Digital Library, original held at South Carolina Historical Society.

What is curious is that the ledger for the two Benjamin Coachmans and Rebecca Singleton Coachman Smith bears the stone carver signature not of Thomas Walker but rather of James Hall, a later contemporary to Thomas Walker who was active in Charleston by 1803 and died in

Benjamin Coachman will, see Benjamin Coachman, June 15, 1785, Letters of Administration, Volume K, 1778-1821, Charleston County Probate Records, available by subscription at South Carolina, Wills and Probate Records, 1670-1980 [database online], Ancestry.com. This will lists Coachman's son, also named Benjamin, as having predeceased him.

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1823.⁸⁵ Hall has established a reputation among funerary art historians for being a lesser talent and competitor (like George Rennie) who often mimicked Walker's trademark elements, including the use of calligraphic text and the use of the word "Sacred" as a header on his stones.⁸⁶ The reality, however, may be much less sinister. It is well documented that Thomas Walker served as one of the executors on James Hall's estate, suggesting there may have been a close business relationship between the two men, and Hall explicitly referred to Thomas Walker as "my good friend" in his will.⁸⁷ Thus, a more reasonable explanation for the similarities between the structures at St. James, Goose Creek, and the two earlier walls at Lawton-Seabrook and Mepkin is simply that Hall may have once apprenticed with Walker during the early part of his career, just as Walker's son-in-law, John White—who sometimes incorporated a similar curlicue design and the calligraphic "Sacred" into his designs—almost certainly must have done before launching his own business, Rowe and White, in 1819, and just as Walker's own sons (who also borrowed Walker's trademark flourishes) are known to have done before opening their own firms in the 1830s.

Whatever the explanation, it is important to note that the current configuration of the wall cap at St. James, Goose Creek, with a single row of running bond serving as a raised copestone to the triangulated cap and its center run of brick, does not represent the original appearance of this perimeter wall. Instead, the original version of the brick perimeter wall around the Smith vault at St. James, Goose Creek, as shown in a circa 1920 image of the overgrown cemetery, did not have the raised copestone row but appeared nearly exactly like the other brick perimeter walls at Mepkin and Lawton-Seabrook. The original triangulated cap design with its center run of mortared bricks, of course, represents a significant design flaw, in that it allows moisture to leak through the mortar joints along the apex of the cap and eventually degrade the stability of the bricks below. Indeed, the current copestone at St. James, Goose Creek, was probably a creation of the Colonial Dames of America, who built the current perimeter wall for the cemetery as a whole (which is distinct from the Smith vault perimeter wall at issue) in 1931 as part of an effort to preserve the St. James Church and graveyard, and who almost certainly completed repairs to a

⁸⁵ Hall is listed as an independently operating stonecutter at 5 Ellery St. in the 1803, 1806, and 1807 Charleston directories, then at Market St. in the 1809 directory and 56 Church St. in the 1813 directory. By 1816, he was at 78 Church St. He was absent from the 1819 directory but appears to have set up shop at 51 Coming St. by 1822. See Hagy, *City Directories for Charleston, South Carolina, for the Years 1803, 1806, 1807, 1809, and 1813*; and Hagy, *Charleston, South Carolina, City Directories for the Years 1816, 1819, 1822, 1825, and 1829*.

⁸⁶ Combs, *Early Gravestone Art*, 95-97, 122.

⁸⁷ "Notice," *Southern Patriot*, September 30, 1823: 3. Hall appointed "my good friends Robert Walker, Cabinet Maker, and Thomas Walker, Stone Cutter, both of Charleston," as his executors. See James Hall, Case No. 48, proved April 2, 1823, Charleston Wills, 1818-1834, available by subscription in South Carolina, Wills and Probate Records, 1670-1980, [database online], Ancestry.com. Hall also appears to have been from the Edinburgh, Scotland, vicinity (as Walker was), given that he left portions of his estate to two sisters still living in Roslin, a village seven miles south of Edinburgh. Hall apparently died on March 28, 1823, from consumption at the age of 47. See James Hall, "Return of Deaths in the City of Charleston from the 9th February to the 4th May, 1823," South Carolina Death Records, South Carolina Department of Archives and History, available by subscription in South Carolina, Death Records, 1821-1961, [database online], Ancestry.com. Hall was naturalized as a citizen on September 7, 1813. See James Hall, South Carolina, District Court (Roll 1) Records of Citizenship 1790-1906, Roll 1, Volume 1, Aliens Admitted as Citizens, 1790-1860, in *Record of Admissions to Citizenship, District of South Carolina, 1790-1906*, National Archives and Records Administration, Washington, DC, available by subscription in Selected US Naturalization Records—Original Documents, 1790-1974, [database online], Ancestry.com.

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number of graves in the cemetery at that time. They must surely have thought they were improving the design Smith vault perimeter wall with their changes. As it turns out, Mr. Fender also initially began a similar attempt to add a raised copestone at Lawton-Seabrook during his work in 2015, explicitly for the purpose of trying to prevent water from seeping into the triangulated cap through the exposed mortar joints.

Taking all of this evidence into consideration, a strong circumstantial case can be made that Thomas Walker likely was the architect and builder of the brick perimeter walls at both Lawton-Seabrook Cemetery and the Laurens Family Cemetery at Mepkin Plantation, while the perimeter wall for the Smith vault at St. James, Goose Creek, was probably the work of James Hall, a later contemporary of Walker who almost certainly apprenticed with Walker at the beginning of his career (before 1803), just as John White would do in the late 1810s. The fact that all three men hailed from the same vicinity near Edinburgh, Scotland, seems difficult to overlook as a convenient coincidence. Indeed, the continuity of finding a steady procession of grave markers from the Walker family to the White family at Lawton-Seabrook and numerous other Lowcountry family cemeteries suggests the close ties between the businesses run by each family, and the mix of stones attributable to Thomas Walker, John White, and James Hall at St. James, Goose Creek, also seems difficult to dismiss as mere chance. Similarly, the grave marker designs employed by John White and the grave marker and perimeter wall designs employed by James Hall at St. James, Goose Creek, relying as they did on well-established Walker design motifs, suggest the influence of Walker as a master carver and wall designer on two men who most certainly felt both personal and professional influence from Walker throughout their own careers.

Developmental history/additional historic context information (if appropriate)

The complex history of the land on which the Lawton-Seabrook Cemetery sits documents the notoriety of the cemetery's survival. This land was first granted to Benjamin Wilman as a 300-acre plot on May 14, 1707.⁸⁸ By May 21, 1733, 200 acres of the original parcel were in the possession of William Tilly, the other 100 acres having been sold previously by Isaac Willman to Matthew Cres.⁸⁹ In May 1744, Captain William Lawton acquired the 200-acre parcel from the William Tilly estate.⁹⁰ Tradition among Captain Lawton's descendants holds that Captain Lawton's family established the graveyard shortly thereafter near the northwest end of the property, immediately adjacent to what had been known in 1707 as Bowers Creek. By 1774, public record documented that the cemetery had been used by the Lawtons "for several years back," prompting descendants during the twentieth century to place flat granite markers for Captain Lawton (who died in 1757), his second wife, Mary Winborn Lawton (d. ca. 1745), and

⁸⁸ Benjamin Wilman, "Abstract of Land Grant for 300 Acres on Edisto Island in Colleton County," Series S213019 (Colonial Land Grants), Volume 0039, Page 00020, Item 004, South Carolina Department of Archives and History.

⁸⁹ William Tilly, "Memorial for 300 Acres in St. Paul's Parish, Colleton County, May 21, 1733," Series S111001 (Memorial Books), Volume 0005, Page 00298, Item 001, South Carolina Department of Archives and History.

⁹⁰ William Lawton, "Memorial for 200 Acres on Edisto Island, Colleton County," Series 111001 (Memorial Books), Volume 0007, Page 00436, Item 002, South Carolina Department of Archives and History.

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several of his children—Josiah Lawton, who also died in 1757; William Lawton, Jr., who died in 1758; and Jeremiah Lawton, who died in 1762.

Curiously, these same descendants have placed flat granite markers for Captain Lawton's first wife, Mary Clarke Lawton (died ca. 1743) and the property's former owner, William Tilly (died April 1744), both of whom presumably would have been interred in the cemetery prior to Captain Lawton's purchase of the property. The evidence for these earlier presumed burials is not clear, although credit for the installation of the memorials appears to belong to Thomas Oregon Lawton, Jr., John Hughes Boineau, Robert E. H. Peeples, and the Lawton Family Foundation, who began fundraising for the memorials in 1998.⁹¹ Two deep depressions immediately to the south of the Seabrook box tombs are accepted by Lawton family tradition as marking the burial spots for Captain William Lawton and his first wife, Mary Clarke Lawton.⁹²

Following the death of Captain William Lawton in 1757, the land shifted to his third wife, Mary Grimbball Lawton, with the understanding that the land would pass to their sole child together, Joseph Lawton (1753-1815), upon Mary's death. Shortly after Captain Lawton's death, though, Mary Grimbball Lawton remarried, this time to Samuel Fickling. In order to effect a 1774 transaction that allowed Joseph Lawton to sell the land, Mary Grimbball Fickling completed an Indenture of Lease on December 10, 1774, transferring her interest entirely to her son Joseph.⁹³ Accordingly, just four days later, on December 13, 1774, Joseph Lawton and his wife Sarah Lawton sold the 200 acres of land containing the Lawton-Seabrook Cemetery to John Hanahan, Jr. (1745-1804), including a proviso "saving and reserving nevertheless to the said Joseph Lawton and his heirs forever a certain burying place or graveyard containing one quarter of an acre of land within the said tract of two hundred acres of land and where the family of the Lawtons and other[s] their near kindred had hitherto been accustomed to bury for several years back..., that the said Joseph Lawton and his heirs forever shall have full and free liberty of ingress, egress, and regress to the aforesaid burying place or graveyard."⁹⁴

Given that the present dimensions of the area encompassed by the brick perimeter wall at the Lawton-Seabrook Cemetery, inclusive of the wall structure itself, account for approximately 3,100 square feet (well less than one-tenth of an acre), it seems highly unlikely that the wall was standing at the time the 1774 deed was executed. Instead, the burial ground at that time was probably like many of the other plantation graveyards that still survive on Edisto today—a scattering of poorly marked burial plots in a loosely defined area—probably with fieldstones rather than formal gravestones marking the plots. Nevertheless, given the particular attention paid to the cemetery in this 1774 deed, it's clear that both Sarah Grimbball Fickling and her son Joseph Lawton intended for family burials to continue at the cemetery—which they regarded as the family's home place—well after the Hanahan family took possession of the surrounding land.

⁹¹ Thomas O. Lawton, Jr., to "Family," April 3, 1998.

⁹² Thomas O. Lawton, Jr., *Upper St. Peter's Parish and Environs*, (Garnett, SC: Thomas O. Lawton, Jr., 2001), 65.

⁹³ This transaction is referenced in Joseph Lawton of Granville and Wife to John Hanahan, Release, December 13, 1774, Deed Book U-6, Pages 450-51, Charleston County Register of Mesne Conveyance, but has not been located separately.

⁹⁴ Joseph Lawton of Granville and Wife to John Hanahan, Release, December 13, 1774, Deed Book U-6, Pages 450-51, Charleston County Register of Mesne Conveyance.

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Upon John Hanahan, Jr.'s, death in 1804, he left all 200 acres to his son John.⁹⁵ Following his inheritance of the property, John Hanahan (1797-1856) in turn mortgaged the entire 200-acre plantation to William Seabrook in May 1840, by which point the creek to the north of the graveyard was known as Cuthbert's Creek.⁹⁶ At his death in 1856, John Hanahan left the plantation, known by then as Old House and presumably free of encumbrances, to his son, John James Hanahan (1821-1868).⁹⁷ Numerous sources suggest that the plantation on which the cemetery sat then became known as Hanahan, although this date may be slightly early for that name association.⁹⁸ In reality, the property appears to have been still called Old House by John James Hanahan, at least until after the American Civil War.⁹⁹

The war drastically altered Old House's future, however, as John James Hanahan and other plantation owners on Edisto fled the island in the face of Union occupation. Under a scheme propagated by General William Tecumseh Sherman and carried out by Brevet Major General Rufus Saxton, who headed the Freedmen's Bureau in South Carolina, thousands of freed slaves were resettled in the sea islands on plantations that were deemed "abandoned," then given forty-acre parcels subdivided from the larger plantations. By September 1865, Edisto's plantation owners were returning, and finding their plantation lands occupied by former slaves claiming title to the property, many of the plantation owners petitioned the federal government for certificates of restoration of their lands. John J. Hanahan's petition suggests that four or five freedmen were on his Old House lands with possessory titles in hand.¹⁰⁰ As at Old Sheldon Church, these freedmen typically scavenged building materials from the land they occupied in order to build new structures as suitable homes, often in an attempt to further legitimize their ties

⁹⁵ Will of John Hanahan, proved December 7, 1804, typescript, in Agnes Leland Baldwin, "Hanahan Family, Little Edisto Island, June 17, 1991," St. John's Colleton Parish Research, 1970-1999, Box 2, Folder 15, South Carolina Historical Society.

⁹⁶ John Hanahan to William Seabrook, executor for the Estate of William Seabrook, May 6, 1840, Deed Book E-11, Page 219, Charleston County Register of Mesne Conveyance. Spencer incorrectly reports that William Seabrook owned the plantation lands on which the Lawton-Seabrook Cemetery sat. See Spencer, *Edisto Island, 1663 to 1860*, 142-43.

⁹⁷ Will of John Hanahan, July 21, 1855, typescript, in Agnes Leland Baldwin, "Hanahan Family, Little Edisto Island, June 17, 1991," St. John's Colleton Parish Research, 1970-1999, Box 2, Folder 15, South Carolina Historical Society.

⁹⁸ See, for example, Spencer, *Edisto Island, 1663 to 1860*, 143 and 150-51. John Hanahan still referred to the plantation as Old House in his 1856 will.

⁹⁹ Charles Spencer, *Edisto Island, 1861 to 2006: Ruin, Recovery, and Rebirth* (Charleston, SC: History Press, 2008), 77. Hanahan's "Old House" should not be confused with its much more famous Edisto Island doppelganger owned by Edward C. Whaley at the end of the Civil War. Originally known as Four Chimneys, Whaley's "Old House" is the only remaining pre-Revolutionary War house on Edisto Island, hence the name. See Spencer, *Edisto Island, 1663 to 1860*, 45 and 146. It is possible that Hanahan dropped the "Old House" name to avoid confusion with Whaley's property, which was known as "Old House" by 1866. Whaley's "Old House" was listed on the National Register of Historic Places on May 14, 1971.

¹⁰⁰ On the Freedmen's Bureau land scheme, see Spencer, *Edisto Island, 1861 to 2006*, 63-77, and Charles Spencer, compiler and editor, "Document 15: Applications for and Certificates of Restoration of Possession of Edisto Island Properties, 1865-1867," *Documents on Edisto Island History* (Edisto Island, SC: Edisto Island Historic Preservation Society, 2008), 15-1 to 15-3.

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to the land. It is only by a remarkable stroke of good fortune, then, that the walls at Lawton-Seabrook Cemetery did not meet this fate.

Through a political intrigue too complex to recount here, Old House and the other Edisto plantations were ultimately returned to their owners, while many of the free persons were left to either lease land from the owners or abandon their claims. In the case of Old House, Hanahan filed his petition in February 1866. Although the house was described as intact but occupied by a dozen freedmen, and several outbuildings described as destroyed, no mention was made of the cemetery.¹⁰¹ By 1868, John James Hanahan was dead, and for reasons that are not clear, the Presbyterian Church of Edisto Island secured a judgment against Hanahan's estate in 1879 that caused Hanahan Plantation (by then expanded to 214 acres) to be conveyed to the church.¹⁰² This church in turn sold this land to Daniel T. Pope in December 1879, and Pope then prepared a plat for a total of 224.5 acres that included the old Hanahan Plantation, the entirety of which he subdivided into lots for sale.¹⁰³

At some point thereafter, Pope further subdivided Lot 3, on which the walled cemetery sat, into northern and southern sections; the southern section totaled ten acres and contained the cemetery. Pope sold this section on May 29, 1883, to Limus Jenkins.¹⁰⁴ This ten-acre parcel was further subdivided by a subsequent set of owners in 1972, the plat for which clearly shows the cemetery and brick wall boundary on Tract A (5.2 acres) of the subdivided parcel.¹⁰⁵ By 2010, after another succession of owners, the parcel had been still further subdivided, with the cemetery located on Lot 1 (2.167 acres) of a four-lot parcel.¹⁰⁶ This is the present orientation of the lot on which the cemetery is located.

The arrival of Hurricane Matthew along the southeast coast of the United States in October 2016 produced tremendous anxiety for the members of the Lawton and Allied Families Association, given the presence of so many large oak trees within and along the perimeter of the Lawton-Seabrook Cemetery. Thankfully, damage from the hurricane was minimal. While one large limb did shear off from the upper reaches of a nearby oak tree and land on the north wall of the cemetery, the limb does not appear to have damaged the wall whatsoever, nor did it affect any of the historic tombstones located within the cemetery. This nomination includes additional photos taken in October 2016 documenting the condition of the cemetery following the hurricane.

¹⁰¹ Ibid.

¹⁰² C. C. Bowen, Sheriff of Charleston County, to the Presbyterian Church of Edisto Island, Sheriff's Title to Real Estate, May 5, 1879, Deed Book N-14, Page 131, Charleston County Register of Mesne Conveyance.

¹⁰³ The Presbyterian Church of Edisto Island to Daniel T. Pope, December 30, 1879, Deed Book U-18, Page 43, Charleston County Register of Mesne Conveyance; and J. D. Taylor, surveyor, "Plan, representing a tract of land known as the 'Hannahan' Plantation..." March 1880, Charleston County Register of Mesne Conveyance. Neither the old plantation house nor the walled cemetery appears on the plat.

¹⁰⁴ Daniel T. Pope to Limus Jenkins, May 29, 1883, Deed Book D-41, Page 697, Charleston County Register of Mesne Conveyance. Again, no mention was made of the cemetery in the deed.

¹⁰⁵ A. L. Glen, surveyor, "Plat of Benjamin Washington & Henrietta Campbell, Owners, Situate West of Steam Boat Landing Rd., Edisto Island, Charleston County, SC," March 1972, Plat Book K100, Page 68, Charleston County Register of Mesne Conveyance.

¹⁰⁶ George A. Z. Johnson, surveyor, "Plat Showing the Property Line Adjustment Between Lots 1, 2, 3, and 4..." June 22, 2010, Plat Book L10, Page 0266, Charleston County Register of Mesne Conveyance.

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Criterion Consideration D: Cemeteries

In accordance with the state and federal guidelines for preparing National Register of Historic Places nominations, the Lawton-Seabrook Cemetery is subject to Criterion Consideration D: Cemeteries, given that it is nominated individually for significance under Criteria A and C. Despite cemeteries normally being barred from eligibility, the Lawton-Seabrook Cemetery is eligible for the National Register of Historic Places in part for its significance and integrity of design, particularly regarding its outstanding perimeter wall, which not only features a distinctive design that is attributable to famed Charleston stone carver Thomas Walker, but also is likely the sole remaining brick perimeter wall for a late eighteenth-century family cemetery among the Edisto Island plantations. In addition, the surviving grave markers are an outstanding clustering and range of Lowcountry funerary art during the late eighteenth and early to mid-nineteenth centuries, especially given the assortment of markers by the Walker and White family, which held a near monopoly on the Charleston marble trade during that period. Finally, the Lawton-Seabrook Cemetery offers outstanding evidence for documenting Lowcountry planter elite burial customs in remote portions of the region at a time when burial in a larger town or city was often impractical and local churches had not yet established their own cemeteries.

Lawton-Seabrook Cemetery

Name of Property

Charleston County, SC

County and State

9. Major Bibliographical References

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Lawton-Seabrook Cemetery

Charleston County, SC

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County and State

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Lawton-Seabrook Cemetery

Name of Property

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Name of Property

Charleston County, SC

County and State

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____

Lawton-Seabrook Cemetery

Charleston County, SC

Name of Property

County and State

_____ recorded by Historic American Engineering Record # _____

_____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office

Other State agency

_____ Federal agency

Local government

_____ University

Other

Name of repository: South Carolina Historical Society

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property Approx. 0.25 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 32.589046° Longitude: -80.296329°

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

Lawton-Seabrook Cemetery

Charleston County, SC

Name of Property

County and State

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

Because the original boundaries of the quarter-acre easement described in the 1774 John Hanahan deed are lost, the boundary for the Lawton-Seabrook Cemetery is limited to the brick perimeter wall surrounding the property, plus an additional 24-foot buffer in all directions around the brick perimeter wall. This boundary is contained entirely within the property described as Lots 1 and 2 on the July 19, 2010, plat for the Sweet Dewey Lane Subdivision (Plat Book L10, Page 0266, Charleston County Register of Mesne Conveyance). The boundary is shown as the shaded polygon drawn on the accompanying Charleston County tax map and drawn at a scale of 1 inch = 120 feet.

Boundary Justification (Explain why the boundaries were selected.)

When the easement to the cemetery was originally reserved in the 1774 deed transferring the former Captain William Lawton property to John Hanahan, no specific boundaries for the quarter-acre easement were referenced, and the area in question was not platted. While no headstones are extant from before the 1790s, the 1774 Hanahan deed makes clear that the area in question was already being used for burials. In addition, the brick perimeter wall now delineating the cemetery almost certainly was not standing and likely had not yet even been contemplated at the time of the 1774 Hanahan deed. Future deeds to the property make no detailed reference to the original easement or to any specific cemetery boundaries, either. In short, there is no known evidence or manner by which the original cemetery easement can be documented or its original boundaries delineated.

Utilizing the existing brick perimeter wall as a central core, plus a buffer of approximately 24 feet in all directions surrounding the wall, yields approximately 10,780 square feet as the total area for the National Register boundary, or just under one quarter of an acre. Such a boundary would provide some additional protection to any archaeological evidence of other burials that may lie outside the wall, and it aligns loosely with the quarter-acre easement originally contemplated in the 1774 Hanahan deed.

Lawton-Seabrook Cemetery
Name of Property

Charleston County, SC
County and State

11. Form Prepared By

name/title: Eric Plaag, PhD
organization: Carolina Historical Consulting, LLC
street & number: 703 Junaluska Rd.
city or town: Boone state: NC zip code: 28607
e-mail ericplaag@gmail.com
telephone: (828) 773-6525
date: January 17, 2017

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Lawton-Seabrook Cemetery

City or Vicinity: Edisto Island Vicinity

County: Charleston

State: South Carolina

Lawton-Seabrook Cemetery

Name of Property

Charleston County, SC

County and State

Photographer: Eric Plaa (contemporary images)

Date Photographed: October 21, 2015, and October 13, 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

1. East elevation, looking west, distant, October 2015
2. Northeast corner, looking northwest, October 2015
3. Southeast corner, looking southwest, October 2015
4. Large tree outside east elevation entrance, October 2015
5. Northeast oblique, looking southwest, October 2015
6. Northeast corner, looking south along east wall, October 2015
7. East and north walls, looking southwest, October 2015
8. Wall repair detail, northeast corner, October 2015
9. North elevation, looking southeast, October 2015
10. Original mortar wedge, top of north wall, October 2015
11. Northwest corner, looking southwest, October 2015
12. Northwest corner, looking southeast, October 2015
13. North elevation oblique, looking east, October 2015
14. Northwest corner, looking northeast, October 2015
15. West elevation wall cap detail, looking southeast, October 2015
16. Large tree in southwest corner, looking southeast, October 2015
17. Southwest corner, looking northeast, October 2015
18. South elevation oblique, looking northeast, October 2015
19. Southwest corner detail, looking east, October 2015
20. South wall cap detail, looking northeast, October 2015
21. South wall cap detail with brick and mortar wedge, looking west, October 2015
22. South elevation detail, looking north, October 2015
23. South elevation and southeast corner, looking north, October 2015
24. South elevation and southwest corner, looking northwest, October 2015
25. Southeast corner, looking northwest, October 2015
26. East elevation oblique, looking northwest, October 2015
27. East gate with historic marker, looking northwest, October 2015
28. South side of east gate detail, looking southwest, October 2015
29. East gate detail, looking east, October 2015
30. Northeast corner interior, looking north, October 2015
31. Northwest corner interior, looking northwest, with Legaré pedestals, October 2015
32. West wall interior, looking west, with Seabrook box tombs and headstones, and Legaré pedestal, October 2015
33. Southwest corner, looking southwest, with Seabrook headstone, October 2015
34. South wall interior, looking south, October 2015
35. South portion of east wall interior, looking southeast, October 2015

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36. Mary Ann Seabrook box tomb ledger, October 2015
37. William Seabrook box tomb ledger, October 2015
38. Seabrook box tombs with Seabrook headstones and part of Legaré pedestal, looking west, October 2015
39. William Seabrook Legaré pedestal, October 2015
40. William Seabrook Legaré pedestal detail, front, October 2015
41. Julien Legaré pedestal, October 2015
42. Julien Legaré pedestal detail, front, October 2015
43. John Seabrook the younger headstone, looking east, October 2015
44. Sarah Seabrook headstone, with footstone, looking east, October 2015
45. John Seabrook the younger and Sarah Seabrook footstones, looking east, October 2015
46. John Seabrook the elder headstone, looking east, October 2015
47. John Seabrook the elder headstone detail, October 2015
48. Seabrook headstones, looking east, October 2015
49. Modern Tilly and Lawton granite, lawn-type markers, looking north, October 2015
50. William Tilly lawn-type marker, October 2015
51. Captain William Lawton lawn-type marker, October 2015
52. Mary Clarke Lawton lawn-type marker, October 2015
53. Mary Winborn Lawton lawn-type marker, October 2015
54. Josiah Lawton lawn-type marker, October 2015
55. William Lawton, Jr., lawn-type marker, October 2015
56. Jeremiah Lawton lawn-type marker, October 2015
57. Brick form markings, October 2015
58. Brick form markings, October 2015
59. Brick form markings, October 2015
60. Lawton-Seabrook Cemetery historical marker, October 2015
61. Northwest corner interior, looking northwest, with gravestones, October 2016
62. Southeast corner, looking west, October 2016
63. North wall with fallen limb, looking southwest, October 2016
64. Northwest corner with fallen limb, looking southwest, October 2016
65. Northwest corner with fallen limb, looking southeast, October 2016
66. Northwest corner with fallen limb, looking northeast, October 2016
67. William Seabrook Legaré pedestal, front, October 2016
68. William Seabrook Legaré pedestal, detail, front inscription, October 2016
69. William Seabrook Legaré pedestal, stone cutter mark, right front edge of base, October 2016
70. William Seabrook Legaré pedestal, front inscription detail, October 2016
71. William Seabrook Legaré pedestal, top detail, October 2016
72. William Seabrook Legaré pedestal, rear, October 2016
73. William Seabrook Legaré pedestal, rear inscription detail, October 2016
74. William Seabrook Legaré pedestal, rear inscription detail, moistened, October 2016
75. Julien Legaré pedestal top, October 2016
76. Julien Legaré pedestal, front inscription detail, October 2016
77. Julien Legaré pedestal, rear inscription detail, October 2016

Lawton-Seabrook Cemetery

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78. Julien Legaré pedestal, rear, October 2016
79. Julien Legaré pedestal, stone cutter mark, front base, October 2016
80. Julien Legaré pedestal, front, October 2016
81. Mary Ann Seabrook box tomb ledger, October 2016
82. Mary Ann Seabrook box tomb ledger, inscription detail, October 2016
83. Mary Ann Seabrook box tomb ledger inscription, angled, October 2016
84. Mary Ann Seabrook box tomb, looking southwest, October 2016
85. Mary Ann Seabrook box tomb ledger inscription, moistened, October 2016
86. Mary Ann Seabrook box tomb ledger inscription, moistened, October 2016
87. Seabrook box tombs, looking northwest, October 2016
88. William Seabrook box tomb, October 2016
89. William Seabrook box tomb ledger inscription detail, October 2016
90. William Seabrook box tomb ledger, stone cutter inscription, October 2016
91. William Seabrook box tomb ledger, stone cutter inscription detail, moistened, October 2016
92. William Seabrook, box tomb ledger inscription detail, moistened, October 2016
93. William Seabrook, box tomb ledger detail, moistened, October 2016
94. William Seabrook, box tomb ledger detail, moistened, October 2016
95. William Seabrook, box tomb ledger detail, moistened, October 2016
96. Seabrook headstones, rear, looking west, October 2016
97. Seabrook headstones, rear, with footstone, looking west, October 2016
98. Sarah Seabrook headstone detail, October 2016
99. Sarah Seabrook headstone detail, moistened, October 2016
100. Sarah Seabrook footstone detail, October 2016
101. John Seabrook the younger, headstone and footstone, October 2016
102. John Seabrook the younger, footstone detail, October 2016
103. John Seabrook the younger, headstone, October 2016
104. John Seabrook the younger, headstone detail, October 2016
105. John Seabrook the younger, headstone detail, moistened, October 2016
106. John Seabrook the elder headstone, October 2016
107. John Seabrook the elder headstone detail, moistened, October 2016

Index of Figures:

- Figure 1. Smith vault and wall, St. James, Goose Creek, Cemetery, looking northwest, from William Henry Johnson Scrapbook, Volume 1, Image 342, Lowcountry Digital Library, original held at South Carolina Historical Society, p. 32.

Lawton-Seabrook Cemetery

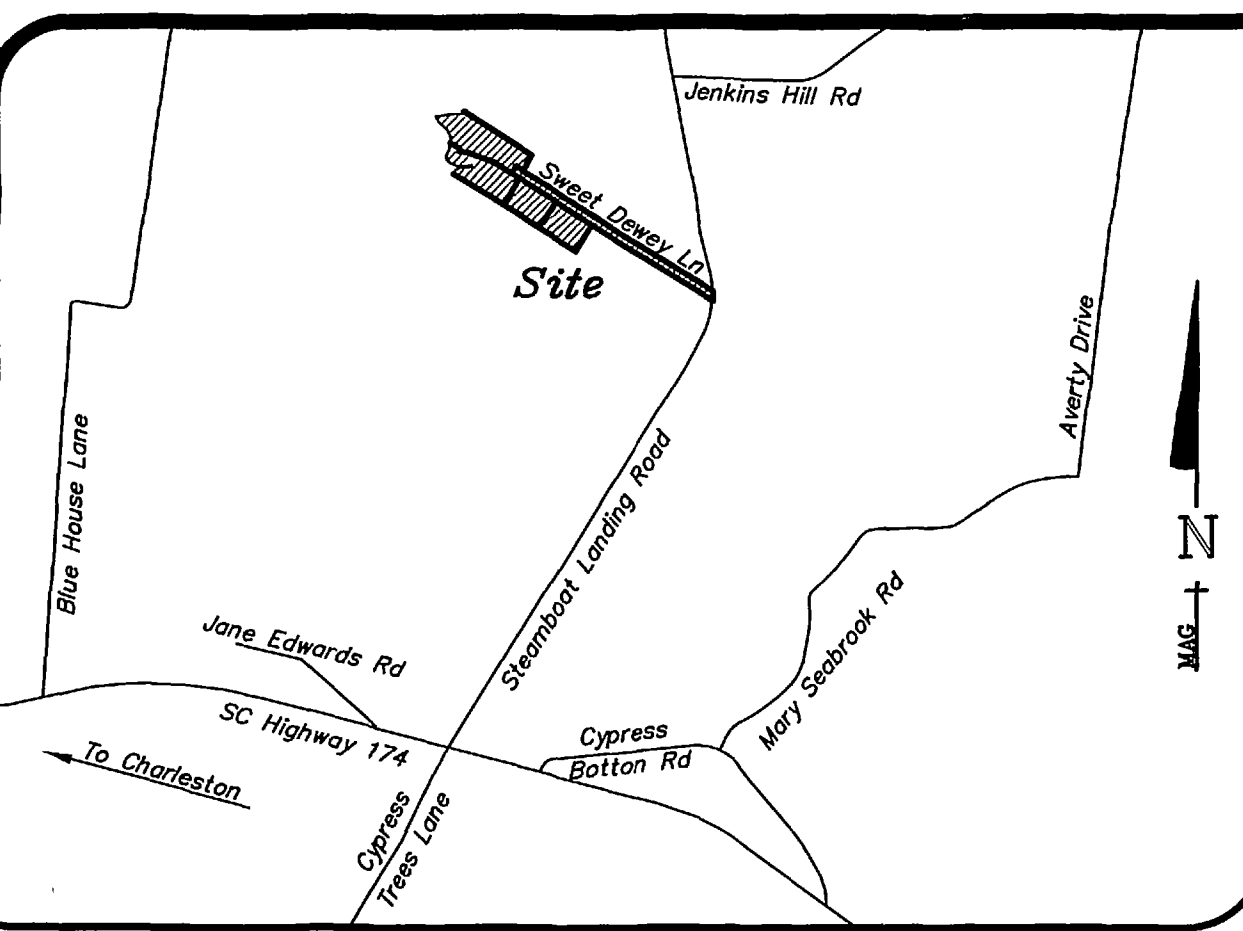
Name of Property

Charleston County, SC

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



LOCATION MAP N.T.S.

- NOTES: 1.) ANYTHING SHOWN OUTSIDE THE DEFINED BOUNDARY OF THIS PLAT IS FOR DESCRIPTIVE PURPOSES ONLY. 2.) AREA DETERMINED BY COORDINATE METHOD. 3.) THE BEARINGS SHOWN HEREON ARE MAGNETIC AND AS SUCH ARE SUBJECT TO LOCAL ATTRACTION. ... 19.) POTABLE WATER IS/MILL BE PROVIDED BY PRIVATE INDIVIDUAL WELLS.

General Property Survey I, F. Steven Johnson, a Registered Professional Land Surveyor in the State of South Carolina, certify to owner(s) shown hereon that this survey shown hereon was made in accordance with the requirements of the Minimum Standards Manual for the Practice of Land Surveying in South Carolina, and meets or exceeds the requirements for a Class A survey as specified therein.

Professional seals for F. Steven Johnson, RLS, S.C. No. 10038 and George A.Z. Johnson, Jr., Inc., Engineers - Planners - Land Surveyors, No. C03213.

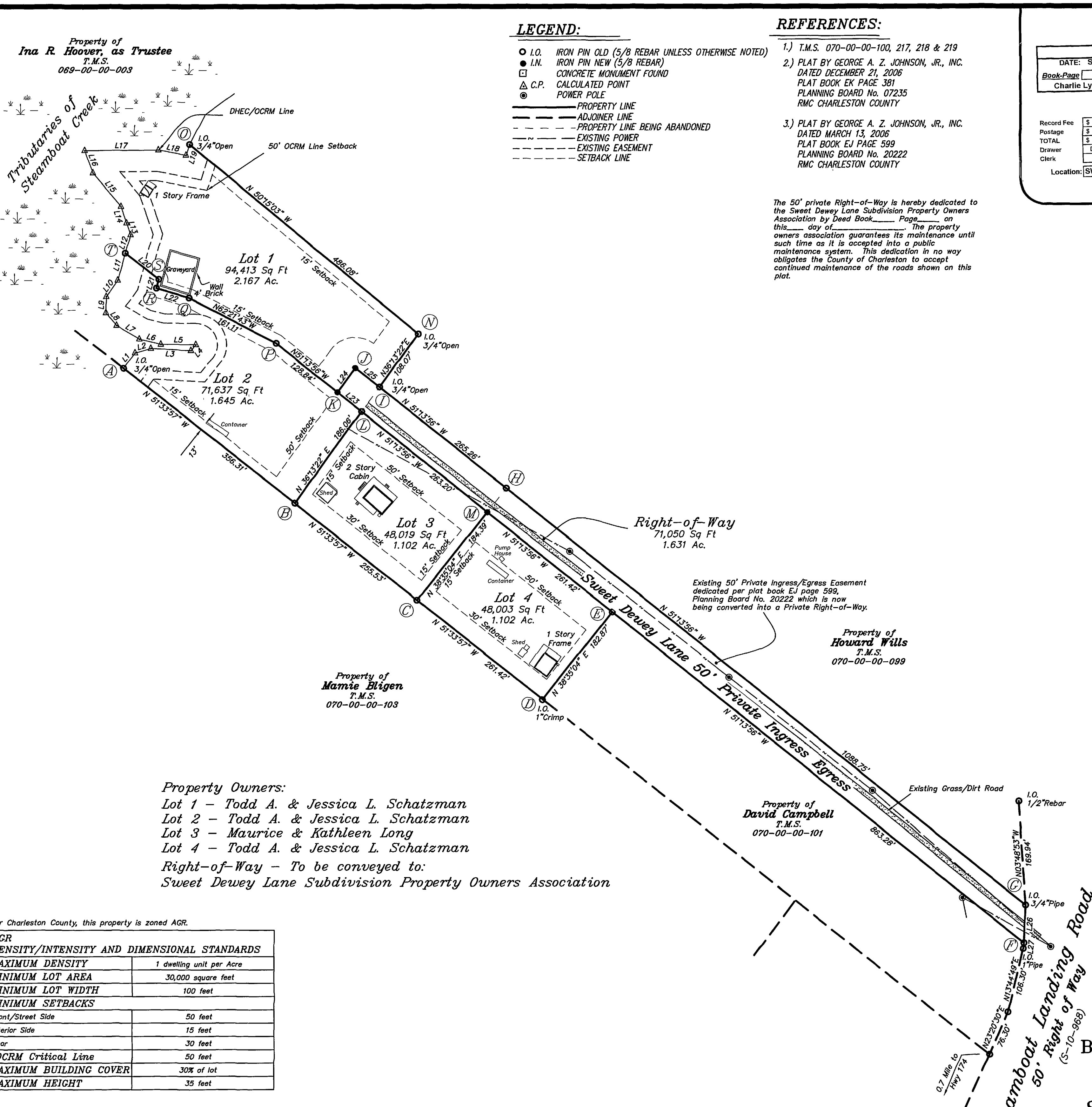


Table with 2 columns: Standard and Value. Includes AGR Density/Intensity and Dimensional Standards, OCRM Critical Line, Maximum Building Cover, and Maximum Height.

LEGEND:

- Legend symbols for I.O. Iron Pin Old, I.N. Iron Pin New, Concrete Monument Found, C.P. Calculated Point, Power Pole, Property Line, Adjoiner Line, Property Line Being Abandoned, Existing Power, Existing Easement, and Setback Line.

REFERENCES:

- References: 1.) T.M.S. 070-00-00-100, 217, 218 & 219. 2.) PLAT BY GEORGE A. Z. JOHNSON, JR., INC. DATED DECEMBER 21, 2006. 3.) PLAT BY GEORGE A. Z. JOHNSON, JR., INC. DATED MARCH 13, 2006.

The 50' private Right-of-Way is hereby dedicated to the Sweet Dewey Lane Subdivision Property Owners Association by Deed Book Page on this day of . The property owners association guarantees its maintenance until such time as it is accepted into a public maintenance system. This dedication in no way obligates the County of Charleston to accept continued maintenance of the roads shown on this plat.

RECORDED stamp with date September 10, 2010, time 3:43:02 PM, and recording details for Charleston County Planning.

APPROVED FINAL PLAT signature of John B. Wynn, Director of Planning, Charleston County Planning Commission, dated SEPT 10, 2010.

Table with 3 columns: LINE, LENGTH, BEARING. Lists line segments L1 through L27 with their respective measurements.

THE AREA SHOWN ON THIS PLAT IS A REPRESENTATION OF DEPARTMENT PERMIT AUTHORITY ON THE SUBJECT PROPERTY. CRITICAL AREAS, BY THEIR NATURE, ARE DYNAMIC AND SUBJECT TO CHANGE OVER TIME. BY DELINEATING THE PERMIT AUTHORITY OF THE DEPARTMENT, THE DEPARTMENT IN NO WAY WAIVES ITS RIGHT TO ASSERT PERMIT JURISDICTION AT ANY TIME IN ANY CRITICAL AREA ON THE SUBJECT PROPERTY, WHETHER SHOWN HEREIN OR NOT.

Signature of F. Steven Johnson, dated 11-16-05.

The critical line shown on this plat is valid for five years from the date of this signature, subject to the cautionary language above.

PLAT SHOWING THE PROPERTY LINE ADJUSTMENT BETWEEN LOTS 1, 2, 3 AND 4 TO CREATE A NEW RIGHT-OF-WAY PARCEL A TOTAL OF 7.647 ACRES, KNOWN AS SWEET DEWEY LANE SUBDIVISION LOCATED ON EDISTO ISLAND CHARLESTON COUNTY, SOUTH CAROLINA

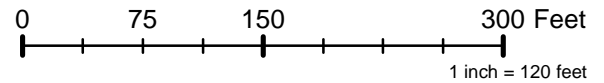
DATE: JUNE 22, 2010 SCALE: 1" = 100' REVISED DATE: JULY 19, 2010

GEORGE A.Z. JOHNSON, JR., INC. ENGINEERS · PLANNERS · LAND SURVEYORS. 6171 SAVANNAH HIGHWAY RAVENEL, SOUTH CAROLINA 29470. (843) 889.1492 Charleston No. 722.3892 Edisto No. 869.1495 Fax No. (843) 889.1054

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Lawton-Seabrook Cemetery



Note: The Charleston County makes every effort possible to produce the most accurate information. The layers contained in the map service are for information purposes only. The Charleston County makes no warranty, express or implied, nor any guaranty as to the content, sequence, accuracy, timeliness or completeness of any of the information provided. The County explicitly disclaims all representations and warranties. The reader agrees to hold harmless the Charleston County for any cause of action and costs associated with any causes of action which may arise as a consequence of the County providing this information.

Author: Charleston County SC
Date: 3/23/2017

Lawton-Seabrook Cemetery

Edisto Island, Charleston Co.

Lawton-Seabrook Cemetery



Lawton-Seabrook Cemetery

Edisto Island, Charleston Co.

Lawton-Seabrook Cemetery

174

Google earth

© 2016 Google

1 mi



Lawton-Seabrook Cemetery

Edisto Island, Charleston Co.

















































Historical marker or informational sign.

Person sitting on the brick structure.







LAWTON-SEABROOK CEMETERY
THE RESTORATION OF THIS CEMETERY BEGAN IN 1988 BY THE
LAWTON-SEABROOK HISTORICAL SOCIETY. THE CEMETERY WAS
ESTABLISHED IN 1840 BY CAPTAIN WILLIAM LAWTON AND HIS
WIFE, SARAH. THE CEMETERY WAS ABANDONED IN 1900
DURING THE RECONSTRUCTION PERIOD. THE CEMETERY WAS
REDISCOVERED IN 1988 BY THE HISTORICAL SOCIETY. THE
CEMETERY WAS RESTORED IN 1990 BY THE HISTORICAL
SOCIETY. THE CEMETERY IS A HISTORIC LANDMARK AND
IS PROTECTED BY THE STATE OF GEORGIA. THE CEMETERY
IS A HISTORIC LANDMARK AND IS PROTECTED BY THE STATE
OF GEORGIA. THE CEMETERY IS A HISTORIC LANDMARK
AND IS PROTECTED BY THE STATE OF GEORGIA.
* * *
MAINTAINED BY THE LAWTON-SEABROOK HISTORICAL SOCIETY
1988-1990







AWTON
E YARD
ILY AND
O BURY".
TION

















W. B. BOOK

1836





IN MEMORY OF
WILLIAM SEABROOK LEGARE
BORN IN THE CITY OF NANTUCKET
MASS. ON THE 25th AUGUST 1851
DIED ON THE 25th AUGUST 1891
Aged 40 years



IN MEMORY OF
WILLIAM SEABROOK LEGARE,
WHO WAS BORN ON THE 11TH OF MAY 1848
AND DIED ON THE 23RD AUGUST 1850.

"Of such is the Kingdom of Heaven."

STEVENS



JULIEN

RESPECTED SON OF
ESTABLISHED LEARNER
SEVENTEEN YEARS
OF



BELOVED SON OF
JAMES AND SARAH LEGARE
AGED TWO YEARS
AND NINE MONTHS.

Deceased
To the Memory of
JOHN SEABROOK
who departed this
life on the 10th Jan^y
1795
in the 29th year of
his age



SARAH SEABROOK
1818
1898
the 21 Oct
1898
the 21 Oct
1898

To the Memory of
OTIS SEABROOK
who departed this
life on the 10th Jan
1905
aged 29 years
his grave

SARAH
SEABROOK
1875

To the Memory of
SARAH SEABROOK
who departed this
life on the 2nd Oct
1898
aged 19 years



In Memory of
JOHN SEABROOK
Who departed this Life
November the 20th 1785
Aged 52 Years
Here lies interred in the most Gentle
A tender Husband and a pious Friend
A King of Terror do we sigh that should
The Widows hope and her dear Children's joy

In Memory of
JOHN SEABROOK
Who departed this Life
November the 26th 1785
Aged 52 Years

Here lies, lamented, in his silent Grave
A Tender Husband and a Parent Brave
O! King of Terrors how could it thou destroy
She Widows hope and her dear Childrens joy



WILLIAM LANTON
BORN IN ENGLAND
DIED IN THIS ISLAND
AFTER A SHORT ILLNESS
ON THE 14TH DAY OF APRIL
1744
AGED 48 YEARS

WILLIAM TILLY
CAME TO CHARLESTON 1721 FROM SALISBURY
ENGLAND ORDAINED A BAPTIST MINISTER
AFTER 1731 DIED OCT. 48 YEARS ON
EDISTO ISLAND 14 APRIL 1744

WOODEN GRAVESTONE

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PEOPLE IN THE BACKGROUND

WILLIAM TILLY

CAME TO CHARLESTON 1721 FROM SALISBURY,
ENGLAND, ORDAINED A BAPTIST MINISTER
AFTER 1731, DIED AGE 48 YEARS ON
EDISTO ISLAND 14 APRIL 1744.

WILLIAM LAWTON

CAPTAIN EDISTO ISLAND COMPANY OF FOOT,
ST. JOHN'S COLLETON 24 MAY 1757, PLANTER OF
640 ACRES, A "SOBER, DISCRETE AND
SUBSTANTIAL" MAN BORN ABOUT 1705 OF THE
CHESHIRE ENGLAND FAMILY, MARRIED THREE
TIMES AND DIED HERE BETWEEN 9 OCT.
AND 15 OCT. 1757.

MARY CLARKE LAWTON

DAUGHTER OF JEREMIAH CLARKE, MARRIED ABOUT
1730 WILLIAM LAWTON AND DIED ABOUT 1743.
LEAVING FOUR CHILDREN INCLUDING
SARAH LAWTON SEABROOK.

MARY WINBORN LAWTON

DAUGHTER OF THOMAS WINBORN OF WADMALAW,
SECOND WIFE OF WILLIAM LAWTON ABOUT 1745.
HER TWO CHILDREN WERE WINBORN LAWTON OF
CHARLESTON & JAMES ISLAND AND MARY
LAWTON RUSSELL OF CHARLESTON.

JOSIAH LAWTON

ELDEST CHILD OF WILLIAM & MARY CLARKE
LAWTON, BORN ABOUT 1732. HIS 15 OCT. 1757
WILL, PROVED 9 DEC. 1757 LEFT LAND TO HIS
BROTHER JEREMIAH, PERSONAL ESTATE TO HIS
BROTHERS AND SISTERS.

WILLIAM LAWTON, JR.

SON OF WILLIAM & MARY CLARKE LAWTON,
BORN ABOUT 1735. DIED UNMARRIED AND
INTESTATE. HIS ESTATE APPRAISED 1 JAN. 1759.

JEREMIAH LAWTON

SON OF WILLIAM & MARY CLARKE LAWTON, BORN
ABOUT 1737, DIED UNMARRIED AND INTESTATE.
HIS ESTATE APPRAISED 20 MAY 1762.







LAWTON-SEABROOK CEMETERY

THE PLANTATION WHERE CAPTAIN WILLIAM LAWTON RESIDED, FORMERLY OWNED BY REV. WILLIAM TILLY WHOSE EXECUTORS PAUL, ISAAC & JOSHUA GRIMBALL & JOHN JENKINS SOLD IT TO CAPTAIN LAWTON WITHIN TWO MONTHS OF TILLY'S DEATH 14 APRIL 1744. LAWTON'S 9 OCT. 1757 WILL LEFT THE TRACT TO HIS WIDOW, MARY STONE GRIMBALL LAWTON FOR LIFE WITH REMAINDER TO THEIR SON JOSEPH. AFTER MARY MARRIED SAMUEL FICKLING, SHE RELEASED HER INTEREST TO JOSEPH WHO WITH HIS WIFE SARAH ROBERT LAWTON SOLD THE PLACE TO JOHN HANAHAN 13 DEC. 1774 "SAVING AND RESERVING TO SAID JOSEPH LAWTON AND HIS HEIRS FOREVER A CERTAIN BURYING PLACE OR GRAVE YARD CONTAINING ONE QUARTER ACRE WHERE THE LAWTON FAMILY AND OTHER OF THEIR NEAR KINDRED HAVE BEEN ACCUSTOMED TO BURY".



MARKERS ERECTED BY LAWTON FAMILY FOUNDATION
JUNE 1998

LAWTON-SEABROOK CEMETERY
THE LAWTONS WERE CAPTAIN WILLIAM LAWTON BROTHER
PROPERTY OWNED BY REV. ANDREW STEEL WHOSE EXECUTORS
PAUL, ISAAC & OSBORN ORIGINAL & JOHN FENNER SOLD IT
TO CAPTAIN LAWTON WITH THE MOTHER OF JULET, DEAR
TO JOHN SEABROOK'S WIFE, WHO WILL KEEP THE TRACT
AS HIS WIFE'S HOME FROM SEABROOK FOR LIFE, WITH
RESERVATION TO HIM AND HIS WIFE, WITH HEIR'S HEIR'S
PERSONS AND ESTATES FOR EVER, IN WITNESS WHEREOF
WE HAVE SIGNED THESE OURS THE PLACE TO JOHN SEABROOK
OF THE CITY OF SAVANNAH AND WITNESSES TO JOHN SEABROOK
AND JOHN FENNER & OSBORN, HIS PLACE IN GRANT THIS
EIGHTEEN AND THIRTIETH DAY OF MARCH THE LAWTON FAMILY AND
ONE OF OUR NEAR KINSHIP HAVE BEEN RETURNED TO JOHN.

★ ★ ★
MAINTAINED BY LAWTON FAMILY FOUNDATION
JUNE 1978











IN MEMORY OF
WILLIAM SEABROOK LEGARÉ,
WHO WAS BORN ON THE 11TH OF MAY 1848
AND DIED ON THE 23RD AUGUST 1850

SMITHS BROS

IN MEMORY OF
WILLIAM SEABROOK LEGARÉ,
WHO WAS BORN ON THE 11TH OF MAY 1848
AND DIED ON THE 23RD AUGUST 1850

"Of such is the Kingdom of Heaven"

STROTHERS PINKER

IN MEMORY OF
WILLIAM SEABROOK LEGARÉ,
WHO WAS BORN ON THE 11TH OF MAY 1848
AND DIED ON THE 23RD AUGUST 1850

"Of such is the Kingdom of Heaven"





"I shall go to him,
but he shall not return to me."

I shall go to him,
but he shall not return to me.

JULIEN



BELOVED SON OF

JAMES AND SARAH LEGARE

AGED TWO YEARS

AND NINE MONTHS

SUFFRUTUM CILICUM
IN ANNO DOMINI
MDCXCVI
MORTUUS EST
IN AETATE
ANNORUM 60
DIEBUS 15
MENSIBUS 6
MORTUUS EST
IN AETATE
ANNORUM 60
DIEBUS 15
MENSIBUS 6



W. T. WHITE.



JULIEN

BELOVED SON OF
JAMES AND SARAH LEGARE
AGED TWO YEARS
AND NINE MONTHS

WALTER

WALTER

E

WALTER W. SEABROOK

BORN FEBRUARY 10 1864

DIED JULY 15 1918

AGE 54 YEARS

RESTS HERE

W. L. FORD

DECEASED

MAY 11 1860

DECEASED

DECEASED

DECEASED

DECEASED

DECEASED





SACRED

To the Memory

of

MARY ANN SEABROOK

who departed this life

on the 20th July 1815

the 20th year

of her age

SACRED

To the Memory

of

MRS. MARY ANN STABROOK

Who departed this life

On the 30th July 1818

In the 70th year

of her age





ALFRED

1800

1836

1836





W. W. WILSON

IN MEMORY OF

W. W. WILSON

1836

1896

W. H. HEDD

1854 - 1900

W. H. HEDD

1854

1900

SACRED

To the Memory

of

WILLIAM SEABROOK,

Who departed this life

On the 1st September 1836

In the 61th year

of his age

SACRED

To the Memory

WILLIAM STEARNS

Who departed this life

On the 1st September 1836

In the 61th year

of his age







MARY MARY
 SARAH SLETT
 who departed this
 life on the 21st Oct
 1898
 In the 69th year of
 her age



A MARRIAGE
 OF
 CAROLINE SEAN
 who departed this
 life on the 21st Oct
 1880
 aged 21 years
 Hor. Se.



WALTER
BROOKS
1860
1900





JOHN

IN THE MEMORY OF
MRS. SEABROOK
DEPARTED THIS
MORNING JAN
18



To the Memory of
JOHN SEABROOK
who departed this
life on the 10th Jan'y
1795 the 29 year of
his age



A MEMORY OF
 JOHN SEABROOK
 WHO DEPARTED THIS
 LIFE ON JANUARY
 20 1800

In Memory of
JOHN SEEBROOK
Who departed this Life
November the 26th 1785
Aged 52 Years.

Here lies, lamented in his silent Grave
A Tender Husband, and a Parent Brave
Pale King of Terrors how couldst thou destroy
She Widows hope, and her dear Childrens joy.

In Memory of
JOHN ST. BROOK
Who departed this Life
November the 26th 1785
Aged 52 Years

Here lies lamented in his Home Ground
A Tender Husband and a Parent Brave
Pale King of Terrors how could it thou didst vex
She Widows hope and her dear Childrens joy;

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: Date of Pending List: Date of 16th Day: Date of 45th Day: Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



April 20, 2017

Edson Beall
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, DC 20240

Dear Mr. Beall:

Enclosed is the National Register nomination for the Lawton-Seabrook Cemetery in Edisto Island, Beaufort County, South Carolina. The nomination was approved by the South Carolina State Board of Review as eligible for the National Register of Historic Places under Criteria A and C at the local level of significance. We are now submitting this nomination for formal review by the National Register staff. The enclosed disk contains the true and correct copy of the nomination for the Lawton-Seabrook Cemetery to the National Register of Historic Places.

If I may be of further assistance, please do not hesitate to contact me at the address below, call me at (803) 896-6182, fax me at (803) 896-6167, or e-mail me at efoley@scdah.sc.gov.

Sincerely,

A handwritten signature in black ink, appearing to read "Ehren Foley". The signature is fluid and cursive, extending across the width of the page.

Ehren Foley
Historian and National Register Coordinator
State Historic Preservation Office
8301 Parklane Rd.
Columbia, S.C. 29223