

United States Department of the Interior
National Park Service

56-1037

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: Jackson Street Freedman's Cottages

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 193-199 Jackson Street

City or town: Charleston 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Not For Publication: Vicinity: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,

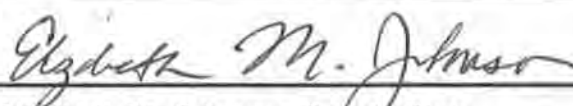
I hereby certify that this x nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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>4/14/2017</u>
Elizabeth M. Johnson, Deputy State	Date
Historic Preservation Officer:	
_____ 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:)

Jon Edson H. Beall _____ *6.5.17* _____
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	Non-contributing	
<u>4</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>4</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

domestic/single dwelling

Current Functions

(Enter categories from instructions.)

vacant/not in use

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7. Description

Architectural Classification

(Enter categories from instructions.)

other/vernacular

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood

Foundation: Brick

Walls: Wood, Weatherboard

Roof: Metal

Other: _____

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 Jackson Street cottages are a set of four single-story structures, built in a form that is known locally as a "Freedman's Cottage." The buildings are timber-framed with a rectangular shaped plan, gable roofs, and a piazza. The walls were originally finished with wood clapboards, while the roof was sheathed with corrugated metal cladding. The chimneys and foundation are constructed with brick masonry. Typical of other Charleston architecture, and reminiscent especially of the single house, the piazza includes a screen door, which acts as the street entry for the buildings. The interior walls are finished with plaster, sometimes finished with paint or wallpaper. The buildings are in the East Side neighborhood, which is quickly being developed as the city expands. The cottages served the lower-to-middle class population of Charlestonians. While white as well as black Charlestonians lived in these types of dwellings, their association with African American inhabitants has led some to refer to them as Freedmen's Cottages. The buildings front north on Jackson Street flanked by a church to the east and Meeting Street to the west. The property retains much of its historic material and with limited alterations to the historic core of the structures.

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Narrative Description

Exterior

The Jackson Street Cottages are a series of four buildings that front Jackson Street in Charleston, South Carolina. The form of the buildings is reminiscent of Charleston's most recognizable form of vernacular architecture, the Charleston Single House. Although on a smaller scale, these structures follow the form of a Charleston Single House with front facing gables and street entrance to a side piazza through a screen door. Each of the buildings are one-story, wooden frame structures sitting on a raised brick foundation. (Photograph 1) The exterior of each of the buildings is wood clapboard siding. The structures are rectangular in plan with a piazza, on the west, running almost the full length of the original building. Each of the structures has an addition to the rectangular plan that is located on the south and west elevations. The roofs were originally a corrugated metal closed gable roof. The best example of the original roof is at 199. (Photograph 2) The form of the roof, at 193, 195, and 197, survives but a majority of the original fabric has been replaced with asphalt or plywood. The piazza and addition support a shed roof that originally would have been clad in a corrugated metal. The structures also have masonry chimneys which are located in between the original central room and the southern room.

The north façade of each building features a closed gable end and two centrally located windows. (It should be noted that at this time all openings are covered in plywood to protect the buildings from further decay). To the west is a parapeted piazza screen which supports clapboard siding. The west elevation of the structures, along which the piazza runs, has three doors and three windows, with one of each for the three original rooms of the building. (Photograph 3) There are two more windows beyond the piazza, one in each of the additions. The south elevation of the buildings also has two windows, one in each of the additions. The east elevation includes two windows, one in the center room of the original structure and the other in the hallway of the addition.

193 Jackson Street has a continuous brick foundation on the north façade with brick piers used on the remaining elevations. Originally rectangular in plan, there is an addition to the plan on the west and south elevations that borders the piazza. The north elevation features two centrally located windows and one door leading to the piazza. The west, along which the piazza runs, has three windows and three doors on the piazza and two more windows past the piazza, on the addition. The south side has no windows. Due to inaccessibility, the east façade has an unknown amount of openings. The building has wood clapboard siding, which is now heavily covered in plywood. The cottage currently has a plywood covered gable roof over the main building and a single visible chimney located towards the southern side. The addition and piazza both have low-pitched, metal shed roofs. The north façade is also missing a closed gable which is a shared feature of the other three buildings.

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195 Jackson Street has a continuous brick foundation on the north and east elevations with brick piers on part of the west elevation. All the other sides have had the foundation covered with plywood and they are unknown. The north façade has a closed gable end with two centrally located windows. Leading up to the piazza, on the west side, is a doorway. The west elevation, along which the piazza runs, has three doors and three windows, allowing access to each of the three original rooms. In the center of the original building are the remains of a chimney. At the end of the piazza, there is one narrow door that gives access to the addition. There are two windows in the addition on this façade, one in the kitchen and one in the bathroom. The south façade has two windows and a stove flue from the kitchen. The east elevation, including the addition is one contiguous plane with only two windows, one in the center of the original building, the other in the addition. The entire building has wood clapboard siding, except areas where the siding is missing and plywood has replaced the original siding. The building has a modern asphalt shingle, gable roof, but has a large patch of plywood where damage has occurred on the northwest side. The piazza and bathroom additions have a shed roof while the kitchen addition has a smaller gable roof.

While three of the four cottages are similar in appearance, **197 Jackson Street** is very different from the group. The cottage is missing its piazza because it was removed in the 1990's for stabilization. While the other cottages have additions on the south end of the buildings, 197 retains a rectangular plan, due to the demolition of the southern addition and part of the original building in the 1990's. Due to truncation, many of the features shared between the cottages are missing from 197. The cottage lacks its chimney, although, the foundation of the chimney still exists on the property. The north elevation of the building is similar to that of the others with a closed gable and two centrally located windows, although missing the piazza. On each of the other elevations, this building varies in details. On the west elevation, the building only maintains a centrally located door and two windows, one on either side of the door. (Photograph 4) The south elevation has no openings and is covered with plywood. These are results of the 1990's truncation. The windows on the east elevation have also been lost due to the truncation.

199 Jackson Street has a continuous brick foundation on the north and east elevations with brick piers on part of the west elevation. All the other sides have had the foundation covered with plywood and they are unknown. The north elevation has two centered windows and a closed gable. The stair and screen to the piazza have been removed. The west elevation, along which the piazza runs, has three doors and three windows, allowing access to each of the three original rooms. In the center of the original building are the remains of a chimney. There are two windows in the addition on this façade, one in the kitchen and one in the bathroom. The south façade contains one opening in the addition, which is centered in the bathroom. This addition also has a gabled end. The east façade only has one opening, centered in the middle of the original building. The entire building has wood clapboard siding, except areas where the siding is missing and plywood has replaced the original siding. This building is the only one of the four that maintains the original corrugated metal roof. The additions are also covered with corrugated metal, but the piazza and bathroom have shed roofs.

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Interior

The original plan of the buildings is one room wide and three rooms deep. (Figure 1) These rooms are accessible on the inside by doors in the central room on the west side of the north and south walls. Although no interior hallway exists, each of the rooms are accessible by the piazza which functions as an exterior hallway. The addition in the rear of the building is in an “L” shape. The addition butts against the southern wall of the original structure. Along this wall is a hallway that runs east to west and leads into two rooms. It should be noted that the interior of 193 Jackson Street is inaccessible due to deterioration but follows the same basic plan as the rest of the structures. 197 Jackson Street, would have also followed the same design, until it’s truncation in the 1990’s.

Many of the interior architectural details remain intact, including chair rails, baseboards, and surrounds for the windows, doors, and fireplaces. (Photograph 5) Due to the deterioration of the lath and plaster on the walls, the wood frame construction, including mortise and tenon joints, is visible. (Photograph 6) The original central and southern most rooms have fireplaces, which are located on the partition wall between these rooms. These fireplaces feed into a single chimney constructed of brick masonry.

Integrity

Although the structures had little maintenance since their vacancy in the late 1990’s, the structures remain stable. The structures retain a high degree of integrity to their original appearance and construction. On the exterior, the structures maintain original openings, although they have been covered by plywood for security and stability purposes. The buildings also maintain most of their original fabric. The brick masonry foundations and chimneys, wood clapboard siding, and corrugated metal roofs are original to the buildings. (Photograph 7) On the interior, the original floor plan remains intact. In these rooms, many architectural elements remain, including chair rails, baseboards, and surrounds for the windows, doors, and fireplaces. Although, the lath and plaster has deteriorated, the timber frame construction methods can be seen. (Photograph 8) The mortise and tenon joints show exceptional construction quality of timber framing that is not often used in the late nineteenth century.

These cottages on Jackson Street are some of the most intact examples of the “Freedman’s Cottages” in the city; other cottages have already been demolished due to their deterioration or location in low income neighborhoods. The Jackson Street cottages are particularly important because they remain in their original location and grouping as a row. (Photograph 9) The architectural details and methods of construction indicate that the cottages were built for low to middle income families. The architectural details of the cottages are similar to those seen in Charleston Single Houses, however, they are of a smaller scale and therefore not as grand. These features tell the story of housing associated with low to middle income Charlestonians, particularly African Americans, during a time of urban expansion north from the historic city center after the Civil War.

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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

social history

Period of Significance

c. 1890-1967

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

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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 Jackson Street cottages were built in the early 1890s to accommodate working class families during urban expansion onto Charleston's northern peninsula. The retention of historic materials and setting, particularly the fact that the cottages remained clustered as a group, means that these cottages retain a higher degree of integrity than other examples of this architectural type in Charleston. The origin of the term "Freedmen's Cottage" in common local parlance is unclear, but it would seem to derive from the belief that these modest dwellings had their origins as homes for recently emancipated slaves in the late nineteenth century. Current research, including on the tenants of the cottages on Jackson Street, does not necessarily support this idea. Instead, it suggests that these dwellings were a response to housing needs and land pressures as the Charleston population grew and expanded north on the Charleston peninsula in the late nineteenth century. They do not appear to have been inhabited only by African American residents, but rather were home to both white and black Charlestonians. The cottages are eligible for listing in the National Register of Historic Places under Criterion A in the area of social history. Their significance derives from the story that they tell about residential development in Charleston during the late nineteenth and early twentieth centuries. The collection of buildings is also eligible under Criterion C as an example of an architectural vernacular based on the Charleston single house, itself a form that represented Charlestonians' adaptations to the spatial constraints and social customs of pre-Revolutionary Charleston. Likewise, the Freedman's Cottage was an architectural expression of the needs of a different time and therefore offers a window into Charleston society at the end of the nineteenth century. The Jackson Street cottages are intact examples of the Freedman's Cottage which remain in their original location. Though their current condition is poor, their neglect has served to leave them as among the more intact and least altered examples of this architectural form in the city.

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

Criterion A: Social History

The necessity for affordable housing triggered the construction of cottages like those on Jackson Street. The Jackson Street cottages, numbers 193, 195, 197, and 199, are a group of buildings whose form mimics that of the Charleston single house. Known alternatively as Freedman's Cottages or Charleston Cottages, the majority of these dwellings were built on the Charleston peninsula in the last decades of the nineteenth century, though some earlier examples exist. The term Freedman's Cottage is believed to have originated in the 1970s and implies that the homes

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were built by emancipated slaves who required affordable housing after the Civil War.¹ More recent scholarship, however, has challenged the idea that these were exclusively African American dwellings. These cottages, which proliferated from 1880–1910, were built in clusters or rows in the northern areas of Charleston, such as Radcliffeborough, Elliotborough, and areas north of what became the Crosstown Expressway in the late 1960s.² The rising population in the Upper Peninsula, “was largely due to availability of land and economic factors – land was cheaper, rents were lower and controls were more lax in the Upper Peninsula.”³ A majority of these parcels of land were used as rental units, and because the Freedman’s Cottage fit the narrow lot sizes, many of these structures were built “in rows of two to six” on a single lot.⁴ For example, the owners of the Jackson Street properties, Irish immigrants, Catherine Tobin and her son George W. Tobin, were the original owners, and likely the builders of, the four buildings which stand there today.⁵ The Tobin’s were not the only immigrants to profit from their rental units, two blocks south on Sheppard and Cooper Streets, the Cohen family, from Germany, built a set of five Freedman’s Cottages.⁶ These other examples, however, have been remodeled and modified from their original form. A majority of cottages, which were originally grouped, have been lost to either urban development or demolition. An area in close proximity to Jackson Street, was known as “Cool Blow Village” where “there were twenty-eight of these cottages constructed” by 1889. Unfortunately, these were demolished in the 1960s.⁷ Throughout the Upper Peninsula, some cottages remain, although as a single unit or having been dramatically altered due to rehabilitation.

The Jackson Street cottages were never inhabited by their owners but instead were home to a series of renters. The renters at Jackson Street held a variety of different jobs and were of mixed races. The history of just these four buildings, therefore, further puts the lie to the idea that these were exclusively African American spaces. In fact, the first renters of all four of the Jackson Street cottages were white. Despite these differences, however, the renters at Jackson Street were unified by the fact that they were all of the working class. A study of the occupants tells the story of the development of Charleston’s northern peninsula. While it is the case that in the years after the Civil War the city’s African American population did shift northward, with the black Charlestonians comprising just over sixty percent of the population in Wards 6 and 8 by 1880 compared to 45.6 percent in the lower four wards.⁸ Even by the mid-twentieth century, though, housing patterns on the Neck were not fully segregated and class remained nearly as large a determinant of where individuals lived as did race. This is not to minimize the realities of racial discrimination in the city, or understate the privileges conveyed by whiteness. Anecdotally, for instance, in the immediate neighborhood around the Jackson Street cottages, while most

¹ Lissa D’Aquisto Felzer, *The Charleston “Freedman’s Cottage”: An Architectural Tradition* (Charleston: The History Press, 2008), 25.

² Lora Cunningham and Ryan Pierce, “Jackson Street Freedman’s Cottages,” unpublished manuscript ([HP 611 Research Methods, College of Charleston and Clemson University], 2009), 4.

³ Felzer, *The Charleston “Freedman’s Cottage,”* 141.

⁴ Felzer, *The Charleston “Freedman’s Cottage,”* 23

⁵ Cunningham and Pierce, “Jackson Street Freedman’s Cottages.”

⁶ Felzer, *The Charleston “Freedman’s Cottage,”* 90.

⁷ Felzer, *The Charleston “Freedman’s Cottage,”* 24.

⁸ Bernard Powers, *Black Charlestonians: A Social History, 1822-1885* (Fayetteville: University of Arkansas Press, 1994), 248.

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individuals were listed as renters on the 1930 census, among the exceedingly small sample who did own property three of four were white.⁹ Nonetheless, the history of these buildings, and the larger story they tell about this neighborhood and the development of the northern peninsula more generally, is significant for better understanding the intersections of race and class in Charleston, South Carolina from the late nineteenth through the mid-twentieth centuries.

While some renters would only stay at Jackson Street for a year or so, there were many tenants that stayed for a long duration, such as the Labitue family who lived at 199 Jackson Street from 1930 -1992.¹⁰ Daniel Labitue was residing at that address in 1930, when the census enumerator George Anderson recorded him living there with wife, Iona, their three children, and his mother-in-law, Hattie Smith.¹¹ Labitue worked as porter at Jacob's Shoe Store on King Street.¹² Ten years later, in 1940, the Labitue family remained. Daniel was still the head of the household and still worked as a porter. He had five children now, a daughter Rita, age six, and a son Samuel, age two, having been born in the interim. Hattie Smith was there as well, making for a household of seven living in the small dwelling.¹³ It was seven and not eight because Daniel's wife, Iona, was not on the census rolls for 1940. She had died three years earlier, in August 1937, from an infection following the birth of her youngest child.¹⁴ Perhaps that loss had added to the financial burden of the family, or maybe they needed extra help to care for the five young children, or maybe they had made the decision to take in a family in dire straits due to the financial collapse of the 1930s. For whatever reason, there was a second family unit living at 199 Jackson in 1940 consisting of Joseph Wright, his wife Victoria, and their daughter Pauline. Joseph worked as a laborer for the Works Progress Administration and the family contributed a quarter of the \$16 monthly rent.¹⁵ Ten years earlier Wright had been employed as a chauffeur, so perhaps it was his loss of that job and income during the Depression years that had forced the family to take up residence in the humble Jackson Street cottage.¹⁶ Regardless of the factors that led to the decision, the fact was that there were four adults and six children living in the small home in 1940. Of the four Jackson Street cottages, 199 was the largest, but not by much, and one imagines that the Wrights lived primarily in the small addition at the rear of the building.

What made the Labitues unique, though, was the duration of their residence on Jackson Street rather than the circumstances of their day-to-day lives. All of the occupants of the Jackson Street

⁹ Fifteenth Census of the United States, population schedule, 1930.

¹⁰ Cunningham and Pierce, "Jackson Street Cottages," Appendix E: Charleston City Directory List of Occupants. Two generations of Labitues lived at that address. Daniel Labitue headed the household from 1930 until the 1960s (there are missing city directories from 1962-1967). His son, Daniel Labitue Jr. lived in the house, first with his father, and then with his wife Arlean, 1961-1977. Following Daniel's death in May 1977, Arlean then lived there until 1992.

¹¹ Fifteenth Census of the United States, population schedule, 1930.

¹² Fifteenth Census of the United States, population schedule, 1930; Charleston City Directory, 1930. Jacob's Shoe Store was owned by Louis Jacobs, whose family were members of the Orthodox synagogue Brith Sholom in Charleston. Melvin Jacobs and Rose Wexler Jacobs, audio interview by Sandra Lee Kahn Rosenblum and Ruth Bass Jacobs, 14 January 1998, Mss 1035-172, Special Collections, College of Charleston.

¹³ Sixteenth Census of the United States, population schedule, 1940.

¹⁴ Iona Labitue, Standard Certificate of Death, State of South Carolina, August 14, 1937.

¹⁵ Sixteenth Census of the United States, population schedule, 1940.

¹⁶ Fifteenth Census of the United States, population schedule, 1930; Charleston City Directory, 1930.

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homes were renters and, at least after 1899, all were African American. Though the names changed over the years, the occupations of those who lived there—carpenter, chauffer, laundress, blacksmith, huckster, bricklayer—tell the story of a working class neighborhood. While not always possible to tease out from census records or city directories, ties of kinship also bound at least some of the residents. Terri Owens was born in 1956 and the first home she knew was at 199 Jackson Street. Her mother rented the back room from Daniel Labitue, who they called “Mr. Danny.” Owens’ mother likely landed on Jackson Street not only because a room was available, but also because her aunt, Josephine Wilson, lived next door at 197 Jackson Street. When Owens was only six months old, her mother left Charleston to search for work in New York. She left her infant daughter to live with Solomon and Josephine, who Owens came to call papa and mama, at the little house on Jackson Street. Solomon worked as a blacksmith at the Charleston Naval Yard and Owens spent her childhood in the house. She remembered that they all shared the front bedroom and that the second room was the kitchen. The small room at the back was also used as a bedroom, sometimes to house lodgers. There was no indoor plumbing and the family used an outhouse at the rear of the property until a bathroom was added years later. The family also kept a garden at the rear of the house where they grew collard and turnip greens to supplement their diet, along with herbs that they used for medicinal purposes. Josephine also kept chickens on the property, which provided both eggs and meat, until the city outlawed the practice and she had to take the coops down.¹⁷ Owens also remembered that the family rented from “Mr. Rosen,” who would have been Nathan Rosen, an attorney whose father Samuel had purchased the Jackson Street lot in 1937.¹⁸

Owens’ memory gives cadence to the rhythm of life on Jackson Street. It also offers some insight into the nature of race relations in the neighborhood. A snapshot of the racial composition of the blocks bounded by Nassau, Meeting, Johnson, and Jackson in 1930 suggests a more racially integrated neighborhood than one might first imagine in a Jim Crow era southern city. The four Jackson Street properties were all inhabited by African Americans, as were three houses just to the north on Nassau Street (195-199). Just to the south, on Meeting Street, there were a cluster of white owned properties (528-536). On Nassau along the block between Jackson and Harris Streets, white and black lived in even closer proximity. Three African American families (147, 149, and 161) lived among five white families (146, 155, 157, 159, and 163) in what appeared more like a checkerboard pattern than any noticeable pattern of segregated housing. Similarly, on Harris Street, one white family (71), lived alongside three black families (73, 73 1/2, 75) and across the street stood the Cooper River Court federal housing project, which contained at least 100 units that were all occupied by African American tenants.¹⁹ This limited sampling is supported by Owens’ recollections of the neighborhood as it existed two decades later. “On our street, in sections, there was one black family then one white family,” she recalled. “Across the street from us lived Mrs. Annie and Mr. Herman and down the street were Mr. Burns and his

¹⁷ Terri Owens, “Childhood at 197 Jackson Street,” unpublished manuscript, n.d. [c. 2009]

¹⁸ Cunningham and Pierce, “Jackson Street Cottages,” Appendix B: Chain of Title. Samuel Rosen, a grocer, and his wife Bernie were Russian-born Jews who had immigrated to Charleston. Sixteenth Census of the United States, population schedule, 1940.

¹⁹ Fifteenth Census of the United States, population schedule, 1930; Charleston City Directory, 1930; Modibo Coulibaly, Rodney D. Green, and David M. Jones, *Segregation in Federally Subsidized Low-Income Housing in the United States* (Westport, CT: Praeger, 1998), 66

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family. Both families were white,” she continued. “Mr. Burns owned a store in the neighborhood where you could buy grocery items and Jacks cookies two for a penny.”²⁰ What emerges, then, is a portrait of a neighborhood that was multi-racial and even multi-ethnic.



Figure 1: Ward Map of Charleston with location of Jackson Street Freedman's Cottages, in Ward 10, starred (Walker, Evans, & Cogswell Co., 1922)

Of course proximity does not necessarily imply harmony, and we should avoid romanticizing this view of Charleston's past just as we should avoid the romance that is daily sold to the tourists who flock to the more fashionable parts of the city just to the south. Owens' memory reminds us, as do contemporary mortality and morbidity reports, that life was hard for inhabitants of the city's upper wards. The land was low and drainage was often poor. Water collected under houses and fostered disease-spreading mosquitoes, which served as vectors for malaria and gave rise to an ailment that residents of the Charleston Neck referred to simply as

²⁰ Owens, "Childhood at 197 Jackson Street."

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“Neck Fever.”²¹ These conditions were certainly not unrelated to the fact that the northern peninsula contained the heaviest concentrations of the city’s African American population, but what a close examination of the Jackson Street cottages and the surrounding neighborhood reveals is that they were just as much a product of the class-based lines that divided the city. These patterns were in evidence by the late nineteenth century and the divisions would only grow wider in the decades that followed. In Wards 7 and 8, just to the south of the Jackson Street Cottages, only fourteen percent of men were identified as professionals in 1880. Meanwhile, in the city’s more tony sections south of Calhoun Street, fully two-thirds of men worked in professional occupations.²² It is the story of this other side of Charleston, one removed from the elite bastions south of Broad, that the Jackson Street cottages tell. The stories of the people who lived here give voice to the too often faceless and nameless working class who labored in the city’s shipyards and small shops; who cleaned the windows and the dishes and the laundry; and who allowed this city, indeed allow any city, to carry out the necessary functions of daily life. That they did so in a neighborhood that was racially diverse serves as a reminder that, in Charleston at least, class, even more than race, determined housing patterns well into the twentieth century. In fact, it is not too much to say that, for much of their history, the inhabitants of these Jackson Street cottages lived in a much more racially integrated neighborhood than most Charlestonians do today. Significant also is the fact that they lived out their lives in dwellings that were so quintessentially Charleston; drawing influence from the ubiquitous Charleston single house, but on a scale that belied the humble origins of their inhabitants. For here, in these cottages, Charleston’s working class reappropriated the architectural language of the Charleston elite and made it their own.

Criterion C: Architecture

As discussed previously, the construction of the housing type known as the Freedman’s Cottage was a reaction to changing demographics on the peninsula, as well as changes in the social and economic landscape of Charleston after emancipation. Formerly, enslaved African Americans, some whom had lived in the city prior to emancipation and others who migrated to the peninsula in search of employment and opportunity, all required housing. Indeed the nomenclature of “Freedman’s Cottage,” no doubt holds true in the aggregate, if not the individual case. Charleston’s population increased by 8,400 from 1860 to 1870. That population increase was driven entirely by a rise in the African American population, which jumped from 17,146 (among whom 13,909 were enslaved) in 1860 to 26,173 (53.5% of the total population of the city) ten years later. In that same period of time Charleston’s white population actually decreased, from 23,376 to 22,749.²³ While enslaved people had often lived “under the eaves” in the garrets of Charleston’s antebellum homes, most now preferred to live in their own independent households, driving the need for new housing stock.

The neighborhood that surrounds the Jackson Street Cottages, known as the East Side, consisted of numerous clusters of Freedman’s Cottages. For example, the set of five cottages built on

²¹ Powers, *Black Charlestonians*, 251.

²² Powers, *Black Charlestonians*, 247.

²³ Peter A. Coclanis, *The Shadow of a Dream: Economic Life and Death in the South Carolina Low Country, 1670-1920* (New York: Oxford University Press, 1989), 115 (table 4-4).

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Cooper and Sheppard Streets “were constructed at the same time by the same owner and carpenter. They are all similar in detail and were constructed in identical form.” The mass construction of cottages happened all over the northern part of the peninsula, including a set of fifteen concrete cottages off of Nassau Street.²⁴ Although the builder of the Jackson Street cottages is unknown, an Irish Immigrant, Catherine Tobin, along with her son George W. Tobin, acquired the lot in 1879 and appear to have built the houses on the property between 1886 and 1890.²⁵

The Freedman’s Cottages were built in a style that approximated the popular Charleston single house, though with diminished proportions. The single house has been described as “a disoriented I-house; that is, one which had made a ninety-degree turn. Thus, the narrow gable end of the single house now faced the street; the entrance, about midway down one side of the building, faced the adjacent lot instead.”²⁶ One of the most iconic features of the single house is known to Charlestonians as a piazza. A piazza, usually a colonnade, “ran the length of the building. One entered the piazza through an ornate doorway that faced the street. Although this doorway appeared to lead directly into the house, it did not.”²⁷ The Jackson Street cottages mimic this style, with the narrow gable end oriented toward the street and entrance onto a “piazza,” but deploy these features on a smaller scale. Instead of the two and a half stories typically seen on single houses, the Freedman’s Cottages normally only had one story. The cottages still have their gables facing the street with the main entryway opening onto the piazza, but the cottages lack the enclosed yard and garden plot. Because the cottages were built in rows, often on a single lot, residents typically lacked both the space, as well as the financial resources, to create elaborate gardens like those found on the single houses of the Lower Peninsula.

Another obvious difference is that the Freedman’s Cottages lacked a second story, and thus a central stair hall, though they did maintain the typical one room width characteristic of the single house. The structures are typically two rooms deep and one room wide, with a fireplace located between the two rooms. The piazza served as an exterior hallway because there is no interior connection between the rooms. The grouping of the Jackson Street cottages enhances their integrity by retaining the context, location, and setting of these buildings that were most often built in groups.

The four cottages on Jackson Street showcase essential characteristics of the Freedman’s Cottage form and are an important example of a vernacular architecture in Charleston. Of note is that, though these cottages date from the 1890s, they nonetheless feature timber brace frame construction. The last decade of the nineteenth century is unusually late to find evidence of this framing method. Brace frame construction requires more skill and craftsmanship, and was largely a response to the building requirements of the pre-industrial age. Despite being built at a time when smaller, lighter, dimensional lumber was readily available, these cottages were nonetheless constructed with thick wooden members and show evidence of mortise and tenon

²⁴ Felzer, *The Charleston “Freedman’s Cottage,”* 79.

²⁵ Cunningham and Pierce, “Jackson Street Cottages,” Appendix B: Chain of Title; Appendix C: Ward Books, Deeds, and Wills. Charleston Ward Book 1886-1890 for Ward 10 seems to indicate the buildings were constructed by 1890.

²⁶ Coclanis, *The Shadow of a Dream*, 9.

²⁷ Coclanis, *The Shadow of a Dream*, 9.

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joinery. By the time these buildings were constructed, balloon framing was far more common and it is surprising to find these building methods deployed so late. While the builder of the cottages is unknown, we do at least know that Catherine Tobin, an Irish immigrant, owned the property at the time of their construction. While only speculation, perhaps their unusual construction was born of older building traditions that the Tobins brought with them to Charleston from Ireland. Regardless, the framing of these buildings represents a form of craftsmanship that was uncommon for the late nineteenth century.

Perhaps the most significant aspect of these buildings, though, remains their location. As an architectural style, the Freedman's Cottage was most prevalent on the northern peninsula. From 1881-1885 alone, over 1,000 buildings were constructed north of Line Street, which had once marked the edge of the city and where British redoubts had defended the old city during the American Revolution. It was in these "newer" parts of the city where the Freedman's Cottage was most heavily concentrated.²⁸ Just like the Charleston single house, upon which it draws inspiration, its architecture was a product of the time and place of its construction. The single house represented Charlestonians retreat from public view; it turned its shoulder to the common street. Even its street-side door, which seemed to offer entrance to passersby, was only a facade, leading not to an interior space, but rather offering only a gateway to the walled sanctuary behind, a first bulwark against the raucous public square. Even invited guests would not be greeted here by the master of the house, but rather by an enslaved butler who could guard against peering eyes and would-be intruders. The architecture was an expression of the anxiety of a planter class who were aware that they were surrounded by an enslaved African, and later African American, majority. Moreover, they were a product of colonial South Carolina, both in the fact that they represented the opulence born of the colony's booming rice economy, one which would fall into decline well before the American Civil War, and a colonial social order, one which eschewed even the appearance of openness and egalitarianism that would characterize the republican values of the Revolutionary generation.²⁹

The single house, particularly as the form developed on the Lower Peninsula, was not built as a display to outsiders, but rather as a place where the members of Charleston's elite could be seen by one another, namely in the second-story drawing rooms that were safely guarded from public view.³⁰ While the Freedmen's Cottages of the Upper Peninsula borrowed some of the form of the single house, they differed wildly in their context and meaning. They had street-side doors that opened onto "piazzas," but they lacked the high garden walls and second-story drawing rooms. They lacked also the sense of interiority of the large single houses found south of Broad. They were often packed tightly together on single lots and, sometimes by choice and sometimes by necessity, they were communal spaces, with families sharing rooms, small garden plots, and

²⁸ Felzer, "Freedman's Cottage," 23-25.

²⁹ For discussions of the political economy of the Charleston single house see especially Coclanis, *Shadow of a Dream*, 3-11 and William Freehling, *The Road to Disunion: Secessionists Triumphant, 1854-1861* (Oxford: Oxford University Press, 2007), 356-360.

³⁰ It should be noted that even the single house evolved over time in its form and its meaning. Whereas the expressions of the form on the Lower Peninsula often retained high garden walls and a fortress aspect, examples neighborhoods further north lack this overtly defensive posture. They were, instead, echoes of the earlier form, which had become so engrained in the psyche of Charleston that it endured, and continues to endure, even after the circumstances of its creation had passed.

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outdoor privies. They were a world removed from the single houses of the Lower Peninsula even as they echoed some of its characteristic forms, and they were born of a different historical moment. They were the product of a post-emancipation age, where the end of slavery etched new lines of race and class into the contours of Charleston's built environment. They were home to the city's new working class, both black and white, who, while free from legal bondage, nonetheless faced material privation and hardship. But the inhabitants of these homes found joy as well as sorrow in these spaces. They worked hard, raised families, formed friendships, and built communities. In the process they turned the architecture of the old order on its head. Whereas the single house had been the refuge of an anxious elite seeking escape from the masses, the Freedman's Cottage was the home of the common man, a place where even a humble laborer could sit in a rocking chair on his very own piazza.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Coulibaly, Modibo, Rodney D. Green, and David M. Jones. *Segregation in Federally Subsidized Low-Income Housing in the United States*. Westport, CT: Praeger, 1998.

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Terri Owens, "Childhood at 197 Jackson Street," unpublished manuscript, n.d. [c. 2009].

Powers, Bernard E. *Black Charlestonians: A Social History, 1822-1885*. Fayetteville: University of Arkansas Press, 1999.

Saunders, Katherine. "Freedman's Cottages," n.d. Freedman's Cottages. Historic Charleston Foundation.

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 # _____

recorded by Historic American Engineering Record # _____

recorded by Historic American Landscape Survey # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreege of Property 0.2

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 32.799093 Longitude: -79.941584

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

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3. Zone: Easting: Northing:
4. Zone: Easting: Northing:

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

The boundary of the nominated property is shown as the dark orange line marked on a copy of a Charleston GIS online map, with a scale 1" = 1,185'.

Boundary Justification (Explain why the boundaries were selected.)

The boundary represents the parcel as it exists today, includes all four of the historic homes on the lot, and roughly approximates the historic outlines of the parcel.

11. Form Prepared By

name/title: Meghan Olson with assistance from SHPO staff
organization: Clemson University
street & number: 700 East Bay Street Suite 200
city or town: Charleston state: SC zip code: 29403
e-mail mgolson@g.clemson.edu
telephone: 757-310-9571
date: February 24, 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.)

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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: Jackson Street Freedman's Cottages

City or Vicinity: Charleston

County: Charleston

State: South Carolina

Photographer: Meghan Olson

Date Photographed: September 8, 2015

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

Photo 1: North elevation of 195 Jackson Street. The camera is facing south looking at the main façade on Jackson Street.

Photo 2: Close up of the roof at 199 Jackson Street. The camera is facing east looking at the northwest side of the roof.

Photo 3: West elevation of 199 Jackson Street. The camera is facing east looking at the piazza side of the building.

Photo 4: West elevation of 197 Jackson Street. The camera is facing northeast looking at the piazza side of the building. Photograph clearly depicts the demolition of the far southern portion of the building.

Photo 5: Far south room of the original structure at 199 Jackson Street. The camera is facing north looking at a filled in fireplace with surviving mantel .

Photo 6: Mortise and tenon joint exposed at 197 Jackson Street. The camera is facing east looking at the northwest corner of the building.

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Photo 7: Close up of the closed gable and original clapboard at 199 Jackson Street. The camera is facing southeast looking at the northwest side of the building.

Photo 8: Exposed timber framing and construction methods in furthest south room at 197 Jackson Street. The camera is facing north.

Photo 9: North and partial western façades of 193, 195, 197, and 199 Jackson Street. The camera is facing southeast.

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Index of Figures:

Figure 1: Ward Map of Charleston with location of Jackson Street Freedman's Cottages, in Ward 10, starred (Walker, Evans, & Cogswell Co., 1922), p. 14

Figure 2: Known Occupants of 193 Jackson Street, based on Charleston city directories.

193 Jackson Street			
Date	Known Occupants	Occupation	Race
1894	John D. Fisher	Collector	W
1895	Tomas Jellico	Brakeman	W
1896-18598	Vacant		
1899-1905	Artope Adolphus	Blacksmith/Wheelwright and Res	C
1911-1913	Wade H and Rosa Moore	Cook/Laborer/Employee Naval Yard	C
1914-1915	Nelson and Nellie Wilson	Porter/Plasterer	C
1916	Andrew and Anna Nelson	Employee Southern Railroad	C
1917	Jeffrey and Rosa Simmons	Cook	C
1918-1932	John and Evelyn Stevens	Driver/Chauffeur	C
1934	John and Evelyn Stevens	Driver/Chauffeur	C
1936	Marion and Alethia Goodwin	Truck Driver	C
1938	Marion and Alethia Goodwin	Hauling	C
1940	William and Eva T Brown	Bricklayer	C
1942	William and Eva T Brown	Laborer	C
1944-1945	William and Eva T Brown	Laborer	C
1948	William Brown		C
1950-1951	William, Eva T, and William Jr (student) Brown	Bricklayer	C
1955	William and Geneva Zorn		C
1961	Rosa Nelson	Ideal White Swan Laundry	C
1969-1971	Sam and Alberta R Chandler	Retired	C
1972	Alberta Chandler (widower)		C
1973-1990	John and Louise Chishom	Retired	
1990-1993	Isiah Green	Longshoreman	

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Figure 3: Known Occupants of 195 Jackson Street, based on Charleston city directories.

195 Jackson Street			
Date	Known Occupants	Occupation	Race
1896	Richard Bowie	Machinist, S.C & G.A. Railroad	W
1897	Vacant		
1898	J.S. Hollman	Agent for Home Friendly Society	W
1899-1900	Vacant		
1901	Allen and Mattie Baylor	AJ Burton	W
1902-1903	Vacant		
1904	J F Tupponce		C
1905	John W and Sarah Scott	Burton Lumber Company	W
1911	Priscilla Brown	Laundress	C
1912	Eugenia Jenkins	Laundress	C
1913	William and Mary Gase	Southern Railway	C
1914	Marion and Annie Jennings	Laborer	C
1915-1916	Abraham and Annie Ward	Laborer	C
1917-1921	Richard and Gratia Ladson	Laborer/Carpenter	C
1922	Richard and Rachel Ladson	Carpenter	C
1923-1926	Jacob and Lottie Gadsden	Laborer	C
1927-1928	Samuel and Maggie Robinson	Amer Ry Ex	C
1929-1930	Lizzie Jeter		C
1931	Williams Wade		C
1932	Josephine Reid	Laundress	C
1934	Joseph and Nancy Leftenant	Huckster	C
1936	Joseph and Nancy Leftenant	Salesman	C
1938	Joseph and Nancy Leftenant	Huckster	C
1940	Joseph and Nancy Leftenant	Huckster	C
1942	Josephn Leftenant	Laborer	C
1944-1945	Josephn Leftenant	Laborer	C
1948	Josephn Leftenant	Laborer	C
1950-1951	Josephn Leftenant	Laborer	C
1955	Leroy and Eliza Butler	Friendly Shoe Shop	C
1958	Walter Washington	American Agricultural Chemical Company	C
1961	Charles H and Estelle F Edgefield		C
1963-1967	Charles H and Estelle F Edgefield		C
1968	Charles H, Estelle F, and Charles Jr. Edgefield		C
1969-1973	Albert and Mary C Aiken	Janitor Ashley Lane Bowling	
1975	Vacant		
1976	Viola Vice		
1977-1978	Catherine Clark		
1979-1985	Henerietta Brown	Retired	
1987-1988	Vacant		
1989-1990	Josephine R Singletary	Retired	

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Figure 4: Known Occupants of 197 Jackson Street, based on Charleston city directories.

197 Jackson Street			
Date	Known Occupants	Occupation	Race
1895	James Hilton	Collector A.S. Thomas	W
1896-1898	Vacant		
1899	Reggy Robinson		C
1900	Vacant		
1901-1903	William R, Jennie, and WR Jr	Brakeman Southern Railway, Jr-Clerk	W
1904-1905	William R and Janie Davie	Brakeman/Conductor Southern Railway	W
1911	Maggie Bennett	Laundress	C
1912	Susan Graham	Laundress	C
1913	Smythe and Eva Bush		C
1914	Anna Ravenel		C
1915-1916	Wesley and Anna Ravenel	Acid Maker/Dredger	C
1917	Jamies and Lizzie Simmons	FWW & Company	C
1918-1919	James and Lizzie Civil	Laborer/Carpenter	C
1920-1926	Edward and Elizabeth Pickney	Laborer/Blacksmith	C
1927-1928	Elizabeth Pickney		C
1929-1930	Issac and Mary Major	Driver City Stables	C
1931	Rosa Richardson		C
1932	James H and Virginia Gordon	Painter	W
1934	Henry and Louise Hutchmacher	Auto Mechanic	W
1936	David E and Agnes Reeves	Helper WPA	W
1938	Solomon and Josephine J Wilson	Helper US Navy Yard	C
1940	Solomon and Josephine J Wilson	Helper US Navy Yard	C
1942	Solomon and Josephine J Wilson	Blacksmith Navy Yard	C
1944-1945	Solomon and Josephine J Wilson	Blacksmith Navy Yard	C
1948	Solomon and Josephine J Wilson	Naval Yard	C
1950-1951	Solomon and Josephine J Wilson	Machine Helper Naval Base	C
1955	Solomon and Josephine J Wilson	Blacksmith	C
1958	Rev Solomon and Josephine J Wilson		C
1961	Solomon and Josephine J Wilson		C
1962-1964	Reverand Solomon Wilson		
1966-1968	WM and Susie Alston		
1969-1971	Mrs. Rosa Blake	Maid	
1972-1973	John and Rosa Brice	Retired	
1974-1978	Mrs. Alethea Dingle	St. Francis Hospital	
1979-1983	Vacant		
1984-1988	Rosenia Joseph		
1898-1990	GB and Lois Moore	Retired	
1991	Shirley Gilliam		
1992	Mary Morgan	Retired	

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Figure 5: Known Occupants of 199 Jackson Street, based on Charleston city directories.

199 Jackson Street			
Date	Known Occupants	Occupation	Race
1895	Henry Earnshaw	Mach SC & GA Railroad	W
1896	Vacant		
1897	MW, Coniers, and Edgar Whitson		W,C
1898-1899	Vacant		
1900	George Bonaparte		C
1901-1903	James and Mary Denny	Watchman Clyde Line	W
1904	James L, Mary, and Denny Jr Denny	Special Officer Clyde Line, Jr-Clyde Line	W
1905	Seth and Pane M Phelps	Tinner	W
1911	Antrome and Josephine Brown	Laborer	C
1912	James and Gretia Green	Laborer	C
1913	Zacharius and Rosa Washington	Laborer	C
1914	Antrim Bedun		C
1915-1916	John and Josephine Brown	Wringer Home Lady Company/Laborer	C
1917	Clarence and Laura Moore	Laborer	C
1918	Seymour, Laura		C
1919	Clarence and Laura Moore	Laborer	C
1920-1921	Clarence and Laura Seymour	Laborer	C
1922	Elijah and Sallie Warren	Laborer	C
1923	Sallie Warren		C
1924-1926	Jno and Louise Gaillard	Employee Standard Oil Company	C
1927-1928	Vacant		
1929-1930	Daniel and Iona Labitue	Porter Jacobs Shoe Store	C
1931	Daniel Labitue		C
1932	Daniel and Iona Labitue	Porter	C
1934	Daniel and Iona Labitue	Porter Reliable Shoe Store	C
1936	Bradley Levinly		C
1938	Daniel Labitue	Porter Jas F Condon and Sons	C
1940	Daniel Labitue	Porter Jas F Condon and Sons	C
1942	Daniel Labitue	Porter Jas F Condon and Sons	C
1944-1945	Daniel Labitue	Porter Jas F Condon and Sons	C
1948	Daniel E and Daniel E Jr Labitue	Porter Jas F Condon and Sons	C
1950-1951	Daniel E, Rita D, and Susan W Labitue	Whsemn Rhodes Inc, Rita-Student	C
1955	Dannie, Owens, and Thelma Laviter	Helper Rhodes Inc	C
1958	Daniel Labitue	Porter Rhodes Inc	C
1961	Daniel, Daniel Jr, and Arlene T Labitue	Janitor City Dept of Public Works	C
1968	Danny Lavatoe		
1969-1976	Daniel E Jr and Arlean Labitue	Janitor Commoners Public Works	
1977-1983	Mrs. Arlean (widow) Labitue		
1984-1985	Daniel E and Irene Labitue	Maintenance Helper, Employee MUSC	
1986-1991	Irene Labitue	Employee MUSC	
1992	Arlene Labitue and Margaret E White	Retired	
1993	Margaret E White	Retired	

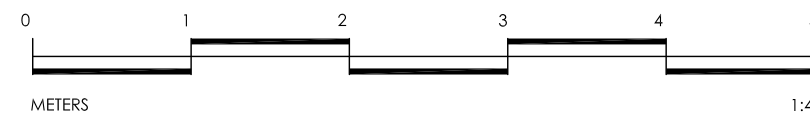
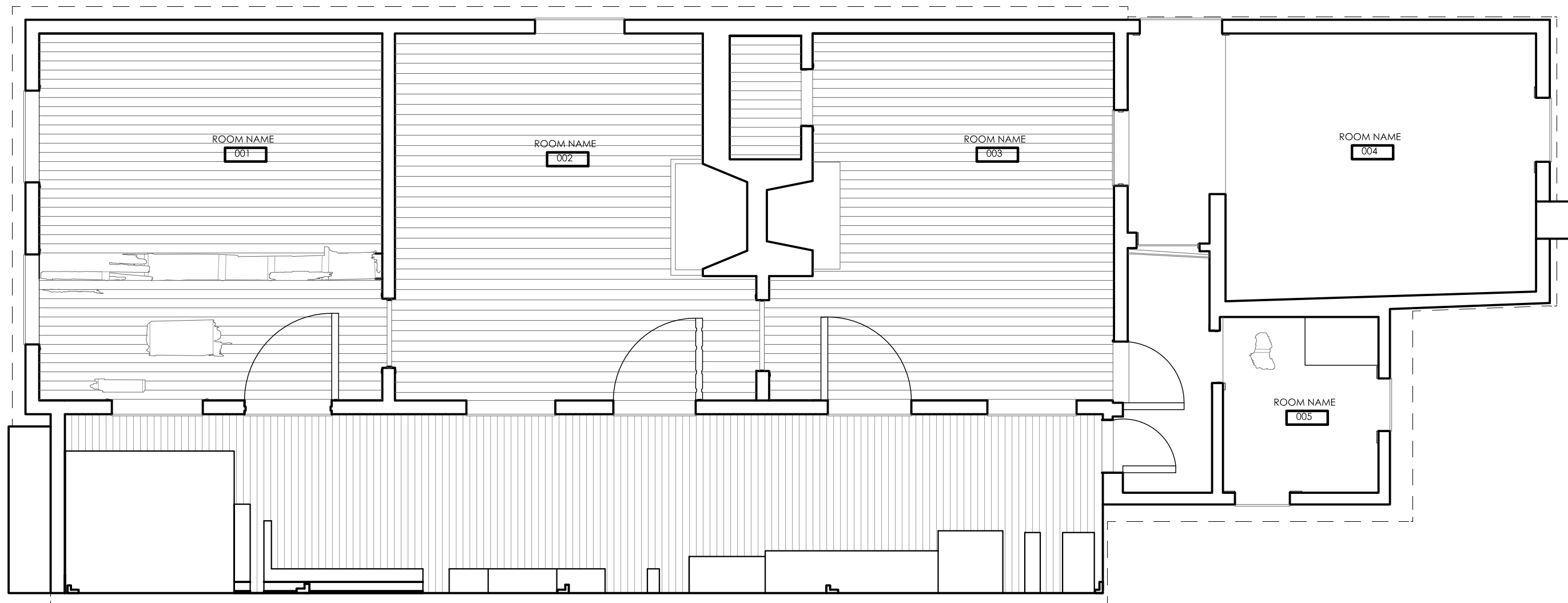
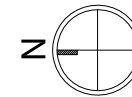
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Figure 6: Plan drawing of 195 Jackson Street [see following page]

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.



DRAWN BY: Alena Franco, Caroline Darnell, Kymberly Mattern, Ben Walker

Graduate Program in Historic Preservation
Clemson University & College of Charleston

Jackson Street Cottages

195 Jackson Street, Charleston, Charleston County, South Carolina

Jackson Street

199

197

195

193

Photograph 2

Photograph 7

Photograph 9

Photograph 1

Photograph 8

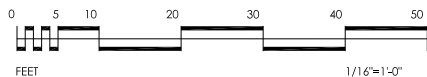
Photograph 3

Photograph 4

Photograph 5

Photograph 6

Mt. Pisgah
Baptist Church



Graduate Program in Historic Preservation
Clemson University & College of Charleston

Jackson Street Cottages | Property Site Plan

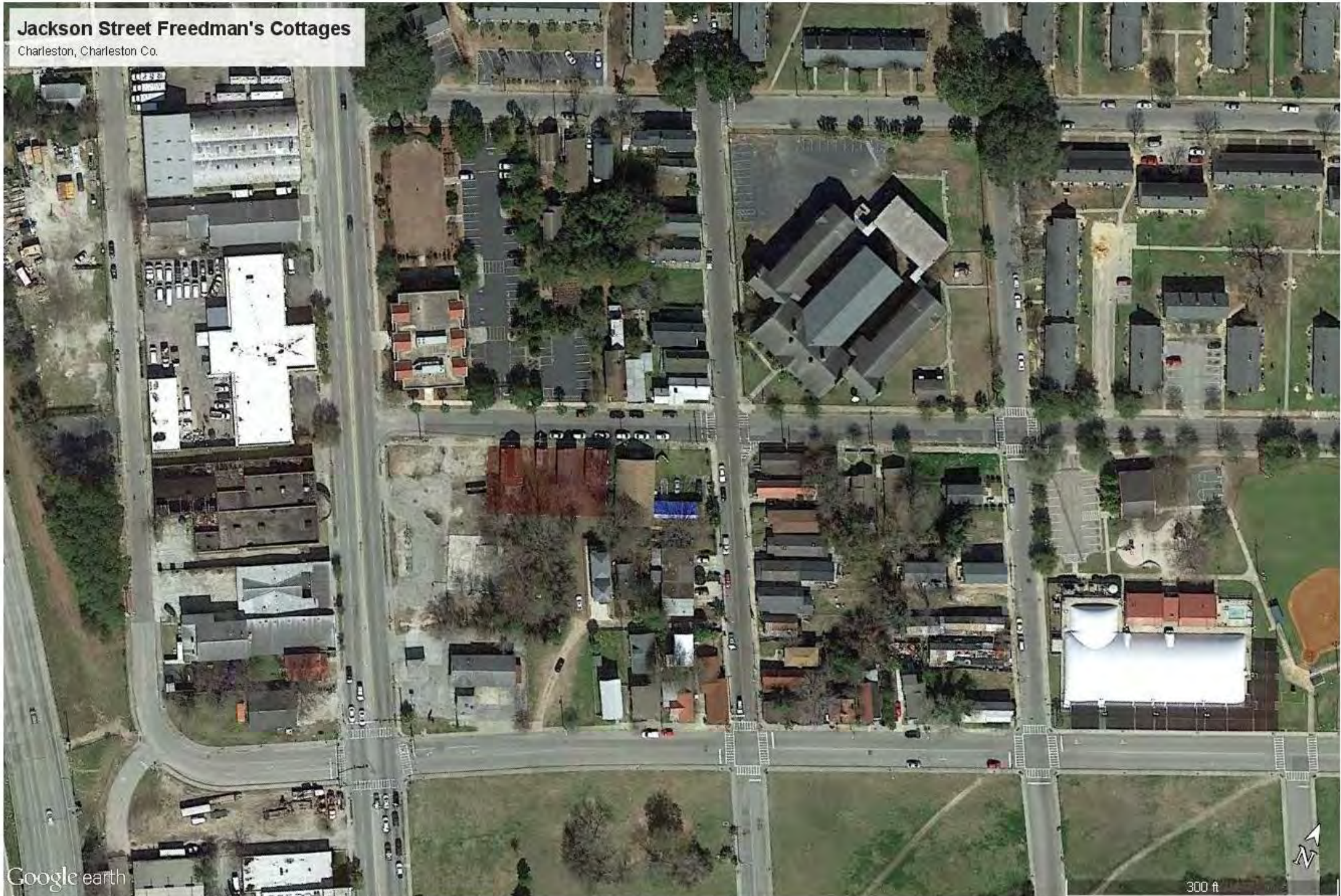
Charleston, Charleston County, South Carolina

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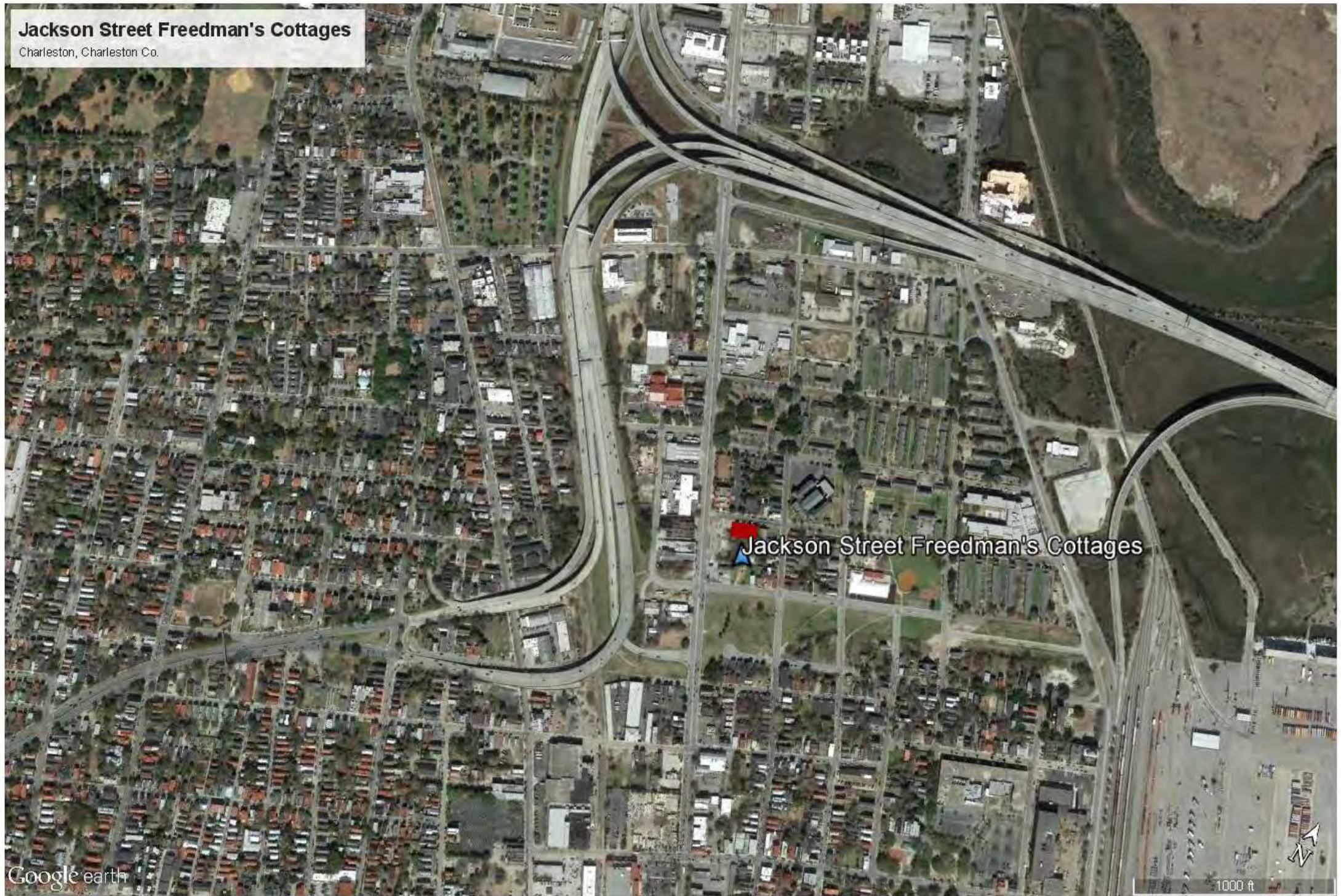
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Jackson Street Freedman's Cottages

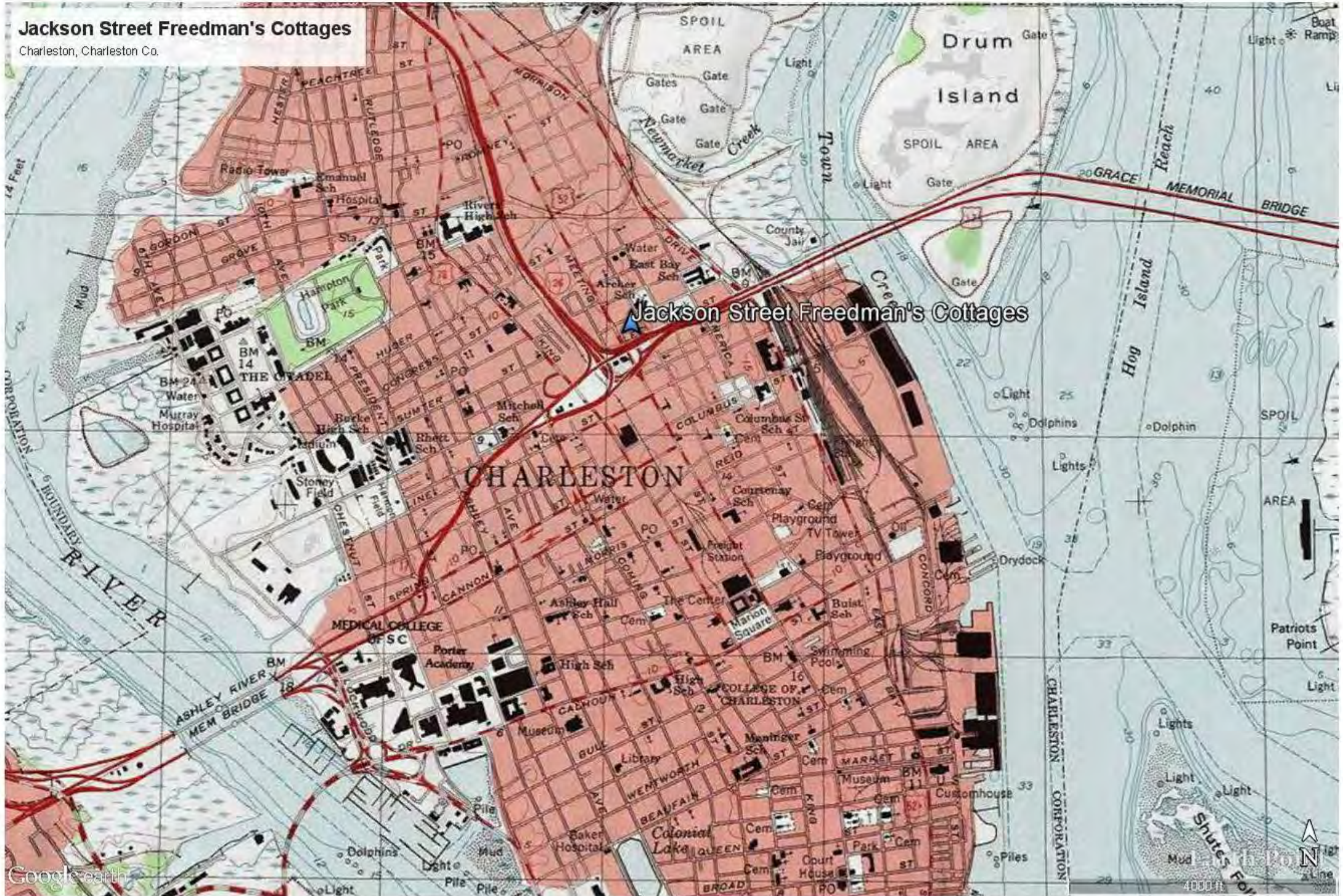
Charleston, Charleston Co.

Jackson Street Freedman's Cottages



Jackson Street Freedman's Cottages

Charleston, Charleston Co.



Jackson Street Freedman's Cottages

CHARLESTON





NO
PARKING

6/15 →









BECAUSE
I COULD HAVE ONLY
ONE CHRISTMAS PARTNER
IN THE HOUSE
WITH ME...
I'D TAKE HIM HOME.











ONE WAY

GAS

SEE
MT. P. GAB
BAPTIST

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.



SOUTH CAROLINA DEPARTMENT OF
ARCHIVES • HISTORY



April 14, 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 Jackson Street Freedman's Cottages in Charleston, Charleston 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 Jackson Street Freedman's Cottages 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,

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