



BP0771512

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## MORGAN PLACE ARCHITECTURAL GUIDELINES

February 20, 1996

The following architectural guidelines were prepared by the Morgan Place Board of Directors to provide the Wild Dunes Architectural Review Committee (ARC) with general information on the types of homes to be built in Morgan Place. All home plans and variations from original home plans must be submitted to the Morgan Place Board and its Architectural Advisory Committee prior to approval by the Wild Dunes Architectural Review Committee. Additionally, the Morgan Place Board should be notified before an approval for landscaping is granted.

Homes built in Morgan Place should adhere to the following guidelines:

**1. Charleston Theme** - All of the homes in Morgan Place are to have the architectural look of historic Charleston. The intent of this theme is to have an appearance within Morgan Place that is consistent and imparts a sense of community. It is well recognized that the basic charm of Old Charleston is its eclectic blend of architectural styles. Shirley Abbot, in her book Historic Charleston, defines, the style; "The quintessential Charleston house is the Single House (Charleston's distinctive contribution to American architecture) which is one room wide and three deep, with its narrow end toward the street and usually (but not always) with a one or two-story piazza on the side." The traditional house is a single or double house with classical balance in design, which can be classified in the following styles:

- Georgian
- Federal
- Classical Revival
- Gothic Revival
- Victorian

(See attached illustrations for detailed examples on these styles.)

**2. Building Size** - The minimum square footage is 2,000, or as specified by the individual lot deeds. This minimum area excludes decks, garages, porches, terraces, etc., as outlined in the Wild Dunes ARC Guidelines. Narrow lot owners must be aware that the adjacent lot will eventually have a structure within ten feet and their design should consider privacy issues as well as the necessity for emergency access to the rear of their lot.

**3. Floors** - A minimum of two (2) heated floors is required with the maximum being governed by the area zoning height ordinances. Due to the narrow lots in Morgan Place, it is important to give special attention to height and structure designs that would affect adjacent homes.

**4. Landscape Design** - The closeness of the homes in Morgan Place requires special attention and consideration by the ARC when approving landscaping. Fences should be considered on an individual basis, if natural plantings will not suffice. Landscaping must be well maintained when the design is complete.

ARC

**5. Driveways** - Because of the narrow lots in Morgan Place, we must be careful to avoid the "parking lot" look. Single garages should have driveways no wider than 13 feet, where the driveway meets the right-of-way. Side by side single garages should have driveways no wider than 26 feet. Driveway surfaces should be of a hard, aggregate material -- no loose gravel, crushed rock, oyster shell or asphalt will be allowed.

**6. Exterior Lighting** - The exterior light fixtures should be in keeping with the historic Charleston theme. They should also be subdued and not disturb the neighbors.

**7. Other Structures** - Basketball courts are not recommended, due to the close proximity of the houses in Morgan Place and the noise factor, enhanced by the echo effect from neighboring houses.

**8. Building Setbacks** - The Wild Dunes ARC requires setbacks for Morgan Place as follows:

3 foot side (East or North)

7 foot side (West or South)

20 foot front

30 foot rear for street numbers:

1-16 and 52-68

40 foot rear for street numbers:

17-51

General setbacks apply for street numbers:

59-61(see ARC Guidelines)

Height of structures in Morgan Place is limited to 46 feet from slab to the roof peak.

**9. Exterior Texture** - Per strict adherence to the Wild Dunes ARC Guidelines.

**10. Exterior Color** - Per strict adherence to the Wild Dunes ARC Guidelines.




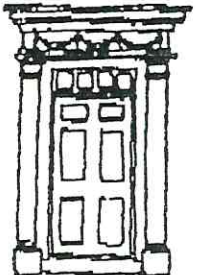
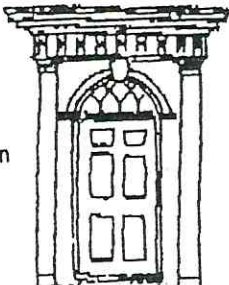
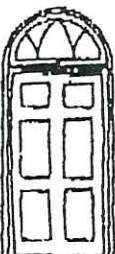
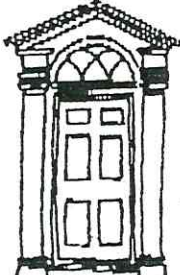
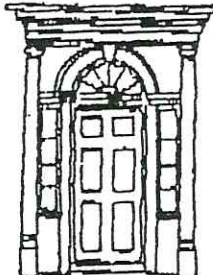


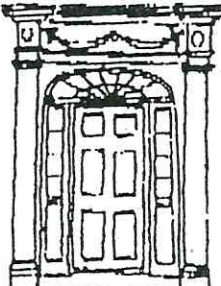
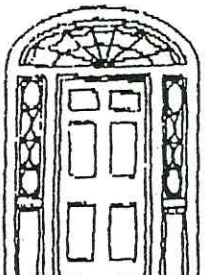
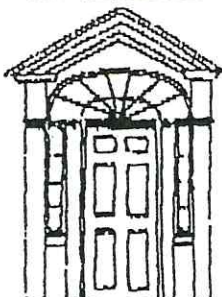
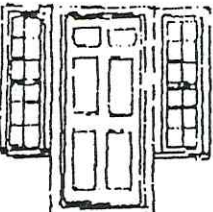
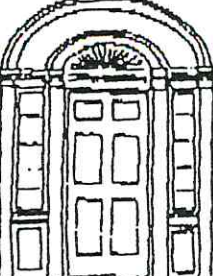

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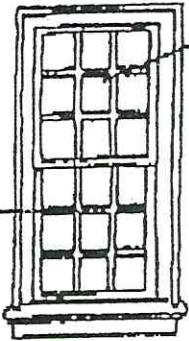
# ADAM STYLE ENTRIES

## DOOR SURROUNDS

			
<p>rectangular light or light omitted</p> <p>common</p>  <p>Adamesque detail on surround or light</p>			
<p>semi-circular fanlight only</p> <p>common</p> 	<p>very common</p> 	<p>very common</p> 	
<p>semi-circular fanlight with sidelights</p> 			
<p>elliptical fanlight with sidelights</p> 	<p>very common</p> 		
<p>elliptical fanlight</p> 			

*Handwritten signature or initials*

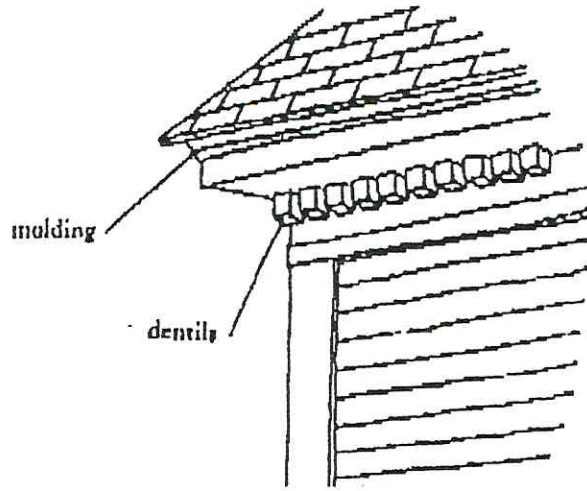
# GEORGIAN ENTRIES



small panes of glass usually 9 / 9 panes as shown, 12 / 12, 6 / 6, 6 / 9, 8 / 12, or 12 / 8

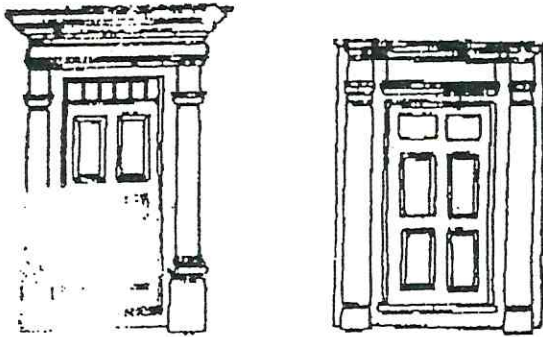
sillow  
moulding  
(178-9)

WINDOW (see pp. 178-9)



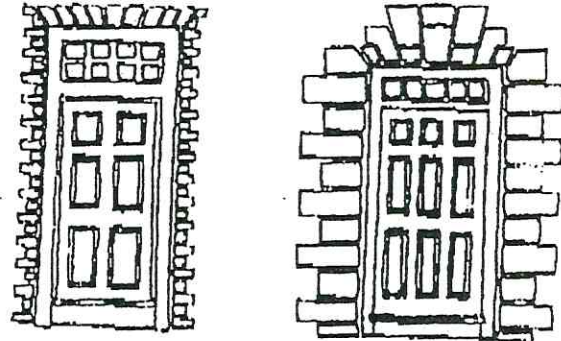
TYPICAL CORNICE (see p. 155)

## WITH ENTABLATURE



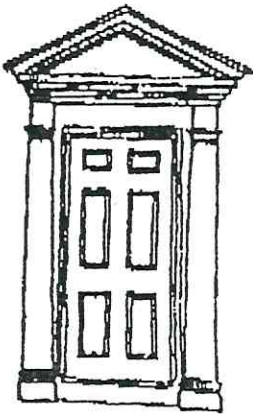
most common in northern colonies

## CHANGE IN MASONRY PATTERN



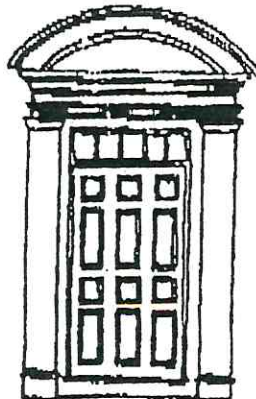
most common in southern masonry examples

## TRIANGULAR



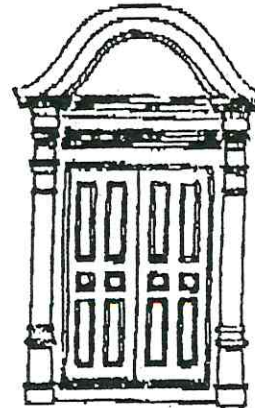
common

## SEGMENTAL



common

## OGEE



rare

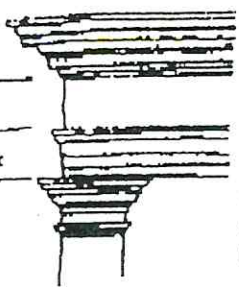


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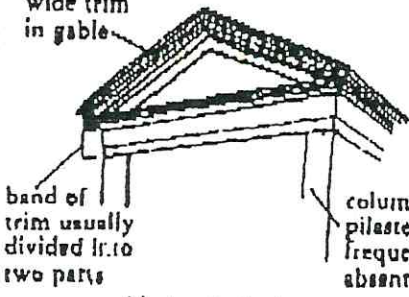
# CREEK REVIVAL ENTRIES

cornice  
frieze  
architrave  
column  
or  
pilaster



classic model

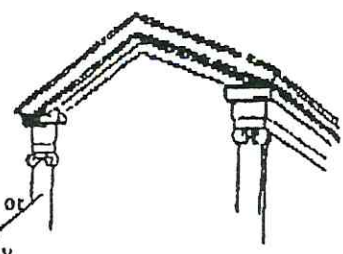
wide trim  
in gable



band of  
trim usually  
divided into  
two parts

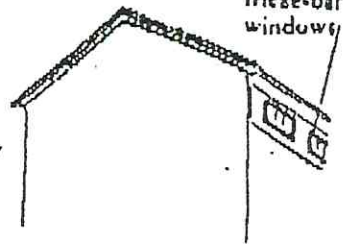
wide band of trim  
forms triangular  
pediment on gable end

columns or  
pilasters,  
frequently  
absent



wide band of trim  
discontinuous  
across gable end

frieze-bar  
windows



wide band of trim  
on one facade only

## TYPICAL CORNICE DETAILS

most common

LIGHTS



full transom light



broken transom light



recessed lights,  
columns in front

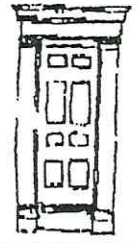
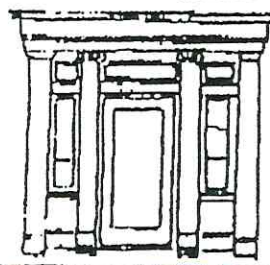
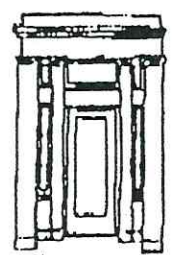
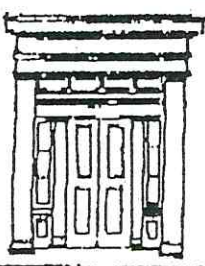
side only transom  
on: none



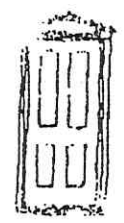
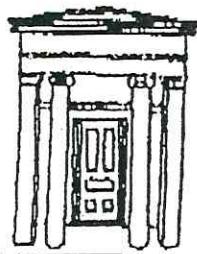
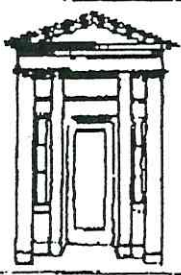
abbreviated lights



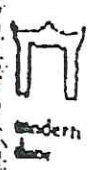
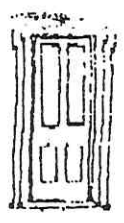
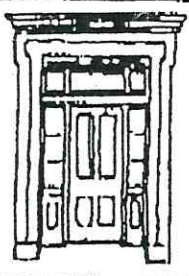
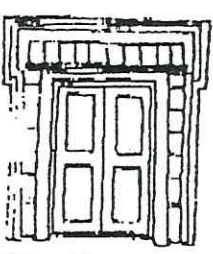
simple  
architrave



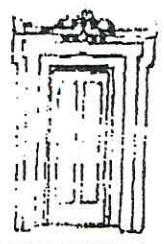
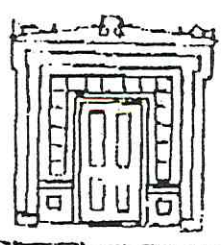
pedimented



flat



modern  
door



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# Colors of Historic Charleston

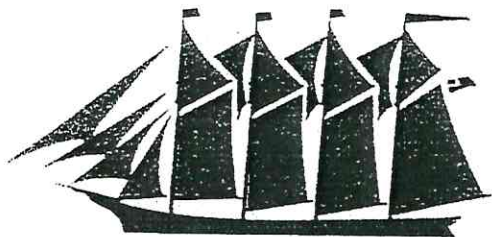


## Guide to Color, Styles & Architectural Periods

Through extensive research and analysis by leading conservators, the Colors of Historic Charleston have come to life and have been translated for use today.

This guide to color, styles and architectural periods serves as a foundation for interior and exterior historically correct color schemes. The colors have been assigned to specific time periods; however, designing within these parameters is not necessary.

Colors of Historic Charleston are reminiscent of Charleston's past. By using this guide, homeowners and color professionals can restore or create the effect of a given historic period while applying variations to suit individual tastes.



## Lord & Evans Paints

1063 Morrison Drive ~ Charleston, SC 29403  
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Acanthus  
 Authentic Charleston Green  
 Bermuda Stone  
 Broad Street Brownstone  
 Buttered Rum  
 Cacique  
 Cainhoy Brickyard  
 Chalmer's Cobblestone  
 Chinese Wisteria  
 Cistern  
 Colleton Woods  
 Dove  
 East Bay Townhouse  
 East India Spice  
 Elizabeth Street Blue  
 Garden Lake  
 Garden Wall  
 Gibbes Wharf  
 Gingko  
 Gordon's Tavern Ale  
 Granville's Bastion  
 High Battery  
 Holy City Red  
 Hunley Blue  
 Indigo  
 Ironwork Blue  
 Marion Forest  
 Oyster Shell  
 Peacock Blue  
 Pomegranate  
 Pompion Tile  
 Port Royal  
 Prioleau's Wharf  
 Purple Iris  
 Sea Glass  
 Silk Brocade  
 Smokehouse  
 Snapdragon  
 Stucco Creamtone  
 Sweetgrass  
 Tea Olive  
 Tobacco Leaf  
 Topiary  
 Tradd Street Green  
 Victorian Plum  
 Vineyard Grape  
 Weathered Stucco



## Romantic/ High Victorian 1830 — 1900

Houses with steeply pitched roofs, hooded windows and curvilinear trim typified the Romantic style. Slightly contrasting shades of muted, natural hues highlighted this eclectic look. Bold, polychromatic color schemes were utilized to powerfully accent the ornate detailed mouldings typical of the Victorian period.

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# Federal

## 1780 — 1830

Reflective of architecture derived from English Neo-Classicism popularized by Robert Adams, this style generally reached America in the 1780s. In Charleston, as in other places, it was characterized by attenuated forms, curved or elliptical features and sophistication of detail.

In Charleston, elliptical fan lights and attenuated columns particularly popular in interior rooms tended to be open and airy with delicate ornamental plaster and composition decoration often accented in bright colors. In Charleston, this Federal style is typified in many Charleston single houses with open side piazzas.

Albemarle  
 Alicia's Bedchamber  
 Antique Pewter  
 Archdale  
 Aunt Betty's China  
 Authentic Charleston Green  
 Barbados  
 Blue Heron  
 Boxwood Hedge  
 Breach Inlet  
 Cainhoy Brickyard  
 Carolina Peach  
 Charleston Prussian Blue  
 Cherokee Rose  
 Cooper's Basin  
 Confederate Flannel  
 Cornmeal  
 Damask Rose  
 Deerskin  
 Dove  
 East Bay Townhouse  
 East India Spice  
 Edisto Sunset  
 Elizabeth Street Blue  
 Eliza Lucas  
 Faber House  
 Garden Fountain  
 Georgian Ochre  
 Gibbes Wharf  
 Gordon's Tavern Ale  
 Hurrican Blue  
 Ironwork Blue  
 Kiawah Safari  
 Lemon Tree  
 Loquat  
 Madiera  
 Natural Stone Taupe  
 Oyster Shell  
 Pinckney  
 Pink Mimosa  
 Prioleau's Wharf  
 Quill

Rhett Pumpkin  
 Rich Stucco  
 Romney  
 Russell's Gold  
 Salt Marsh  
 Samuel O'Hara Frieze  
 Sarah Hopton Pearl  
 Secession Blue  
 Secret Garden  
 Smokehouse  
 St. Cecilia  
 State Street Pink  
 Stucco Creamtone  
 Sullivan's Dune  
 Summer's Breeze  
 Sweetgrass  
 Tradd Street Green  
 Trapier  
 Weatherboard  
 Weathered Stucco  
 Withdrawing Room Red  
 Wrought Iron Gate  
 Yellow Wash



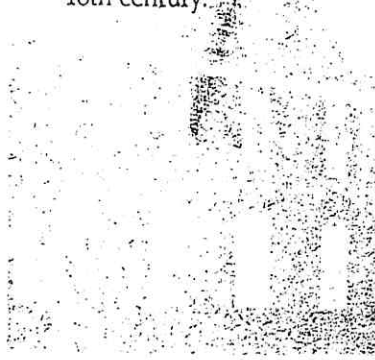
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# Colonial 1680 — 1740

The few surviving structures from Charleston's Pre-Georgian Colonial (period before 1740) suggest the adaptation of European urban traditions such as the attached or connected row house often featuring decorative shaped gables.

Paint evidence for this period in Charleston is inconclusive but documentary evidence reveals that grained painted rooms in imitation of cedar and figured walnut were known. Gray is also known to have been a common color during the early 18th century.



Aiken Ivory  
Antique Mahogany  
Antique Pewter  
Authentic Charleston Green  
Boxwood Hedge

Cacique  
Caribbean Waters  
Charleston Prussian Blue  
Charleston Spanish Brown  
Cooper's Basin  
Confederate Flannel  
East India Spice  
Elizabeth Street Blue  
Faber House  
Garden Wall  
Gibbes Wharf  
Gingko  
Gordon's Tavern Ale  
Granville's Bastion  
Holy City Red

Ironwork Blue  
Longitude Lane  
Madiera  
Oyster Shell  
Pompion Tile  
Prioleau's Wharf  
Romney  
Russell's Gold  
Samuel O'Hara Frieze  
Sarah Hopton Pearl  
Secession Blue  
Smokehouse  
State Street Pink  
Withdrawing Room Red  
Wrought Iron Gate

# Georgian 1700 — 1790

Georgian architecture of 18th century Charleston reflected the Renaissance ideals made popular in England by the first English works of Italian architect Andrea Palladio, published in 1715. An emphasis on symmetry was accompanied by classical architectural features such as axial entrances, geometrical proportions, hipped roofs and the double or two-story portico, first seen in America at Drayton Hall (1738-1742) on the Ashley River outside Charleston.

Painted finishes researched for Charleston corroborate the evidence to date of fashionable schemes in mid-18th century England and America. Stone colors in a variety of hues from deep ochre to pale yellow white reflected Palladian taste and the stability of earth colors that would not fade or decolor rapidly. By mid-century "dead white", a more expensive pigment produced from lead was popular for plaster and for woodwork. The latter use provided a matt foil for the rich and expensive sky blues and pea greens deemed fashionable for painted or papered walls.

Aged Cobblestone  
Antique Pewter  
Archdale  
Authentic Charleston Green  
Blake House Yellow  
Broad Street Brownstone  
Caribbean Waters  
Charleston Prussian Blue  
Charleston Spanish Brown  
Cornmeal  
Dove  
East India Spice  
Elizabeth Street Blue  
Garden Fountain

Gibbes Wharf  
Madiera  
Natural Stone Taupe  
Oyster Shell  
Palmetto Leaves  
Pompion Tile  
Quill  
Romney  
Sara Hopton Pearl  
Secret Garden  
Stucco Creamtone  
Sullivan's Dune  
Withdrawing Room Red  
Wrought Iron Gate  
Yellow Wash

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