A Forgotten Castle: Archer and Anna Huntington's Winter Residence Atalaya in Murrells Inlet, South Carolina

Kelly Morgan Herrick

Clemson University, kelly.m.herrick@gmail.com

Follow this and additional works at: https://tigerprints.clemson.edu/all_theses

Part of the Historic Preservation and Conservation Commons

Recommended Citation


https://tigerprints.clemson.edu/all_theses/2010

This Thesis is brought to you for free and open access by the Theses at TigerPrints. It has been accepted for inclusion in All Theses by an authorized administrator of TigerPrints. For more information, please contact kokeefe@clemson.edu.
A FORGOTTEN CASTLE:
ARCHER AND ANNA HUNTINGTON’S WINTER RESIDENCE ATALAYA IN MURRELLS
INLET, SOUTH CAROLINA

A Thesis
Presented to
The Graduate Schools of
Clemson University and College of Charleston

In Partial Fulfillment
of the Requirements for the Degree
Master of Science
Historic Preservation

by
Kelly Morgan Herrick
May 2014

Accepted By:
Dr. Carter L. Hudgins, Committee Chair
Kristopher B. King
Dr. Barry L. Stiefel
ABSTRACT

This thesis examines Atalaya, the winter residence Archer and Anna Huntington, New York artists and philanthropists, built at Murrells Inlet, South Carolina in 1934. Atalaya is an architecturally unique Spanish Revival residence that resists categorization. However, scholarly writing about the Huntingtons overlooks Atalaya and considers it a mere backdrop for the couple’s lives and accomplishments. By compiling an accurate account of Atalaya’s construction, this thesis investigates whether Atalaya’s significance comes from its design or from Anna Hyatt Huntington’s prominence as a sculptor.

This thesis makes use of newspapers, Anna Huntington’s personal diaries, and papers from the Huntingtons’ estate. From these sources, this thesis delineates three distinct periods of Atalaya’s history: the selection of Atalaya’s design and site, Atalaya’s construction, and the final completed residence.

Atalaya is significant because it clearly reflects the Huntingtons’ lives and interests. The residence also had positive impacts on the local economy and has a truly unique architectural design. In addition, this thesis offers suggestions for how Huntington Beach State Park, the current managers of Atalaya, can create fresh interpretative plans and elements that will expand their current educational programs.
ACKNOWLEDGEMENTS

First and Foremost, I would like to recognize and thank Huntington Beach State Park and all of those involved with the historic landmark Atalaya. Specifically, I would like to extend my gratitude to Josslyn Stiner, Interpretive Park Ranger at Huntington Beach State Park. Without her support and assistance on issues relating to Atalaya and its current condition and management, several portions of the thesis would not have been possible. Her contagious positive energy and interest in Atalaya is what initially inspired me to pursue research topic on this historic residence.

I would also like to extend my deepest thanks to my committee chair, Carter Hudgins. His constant guidance and thorough edits helped me to refine my original thesis into a product I am proud of and one that I would not have been able to achieve on my own. Additionally, I would like to thank my committee members Kristopher King and Barry Stiefel for their helpful feedback and encouragement throughout this process.

The completion of this thesis would not have been possible without the constant support and friendship of my classmates over the past two years. Their varied and impressive skill sets and well-timed distractions were not only essential to helping me finish this thesis but also made the process a more enjoyable one. Lastly, I am deeply grateful for my family and friends. Their support, kind words, and love followed me through this graduate program, and I owe them a truly heartfelt thanks.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>ii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>iii</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>vi</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>1. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>2. THE HUNTINGTONS’ BACKGROUND AND ITS RELATION TO THE ARCHITECTURE AND LOCATION OF ATALAYA</td>
<td>12</td>
</tr>
<tr>
<td>Archer Huntington and His Interest in Spanish Culture</td>
<td>14</td>
</tr>
<tr>
<td>Anna Hyatt Huntington and Her Sculpture</td>
<td>20</td>
</tr>
<tr>
<td>The Huntingtons’ Marriage and the Site</td>
<td>24</td>
</tr>
<tr>
<td>Choice for Atalaya</td>
<td>32</td>
</tr>
<tr>
<td>3. THE ECONOMIC AND DEVELOPMENTAL IMPACTS OF ATALAYA’S CONSTRUCTION</td>
<td>34</td>
</tr>
<tr>
<td>The Economics of the Lowcountry Prior Atalaya’s Construction in 1930</td>
<td>34</td>
</tr>
<tr>
<td>Construction Process and Building Techniques at Atalaya</td>
<td>37</td>
</tr>
<tr>
<td>Economic Impacts of Atalaya’s Construction</td>
<td>40</td>
</tr>
<tr>
<td>Developmental Impacts of Atalaya’s Construction</td>
<td>45</td>
</tr>
<tr>
<td>Atalaya’s Influence on the Creation of Brookgreen Gardens</td>
<td>49</td>
</tr>
<tr>
<td>Conclusion</td>
<td>50</td>
</tr>
</tbody>
</table>
Table of Contents (Continued)

4. ATALAYA AND ITS PLACE IN AMERICAN ARCHITECTURE
   Architectural Description of Atalaya .......................................................... 52
   Atalaya’s Context in Spanish Revival Architecture .................................. 60
   Atalaya’s Context in Lowcountry Architecture ........................................ 63
   Atalaya’s Context Within the Huntingtons’ Other Architectural Works and Commissions ................................................................. 68
   Atalaya’s Stylistic Influence on Brookgreen Gardens .................................. 73
   Conclusion .................................................................................................. 74

5. THE HISTORY OF ATALAYA AFTER ITS COMPLETION
   Atalaya as the Huntingtons’ Residence (1934-1946) .................................. 75
   Atalaya’s Interim Period (1947-1960) ......................................................... 79
   Atalaya as a State Park (1960 – Today) ...................................................... 81
   Conclusion .................................................................................................. 82

6. CONCLUSIONS ......................................................................................... 84

APPENDIX

A: Floor Plan of Atalaya .................................................................................. 89
B: Photo Documentation of Atalaya ................................................................. 91

REFERENCES .............................................................................................. 150
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>An aerial view of Atalaya</td>
<td>2</td>
</tr>
<tr>
<td>1.2</td>
<td>Atalaya’s south exterior facade</td>
<td>3</td>
</tr>
<tr>
<td>1.3</td>
<td>A typical room at Atalaya today</td>
<td>4</td>
</tr>
<tr>
<td>1.4</td>
<td>The watchtower found at the center of the interior courtyard at Atalaya</td>
<td>6</td>
</tr>
<tr>
<td>2.1</td>
<td>Photo of Archer Huntington, date unknown</td>
<td>14</td>
</tr>
<tr>
<td>2.2</td>
<td>Photo of a building Archer saw in Yuste, Spain (left) and the east facade of Atalaya (right)</td>
<td>18</td>
</tr>
<tr>
<td>2.3</td>
<td>Photo of the cloisters Archer saw in San Juan La Pena, Spain (left) and arches of the covered arcade at Atalaya (right)</td>
<td>18</td>
</tr>
<tr>
<td>2.4</td>
<td>Photo of the Tower of Hercules in the Galicia region of Spain (left) and the watchtower at Atalaya (right)</td>
<td>19</td>
</tr>
<tr>
<td>2.5</td>
<td>Portrait of Anna Vaughn Hyatt by Marion Boyd Allen, 1915</td>
<td>21</td>
</tr>
<tr>
<td>2.6</td>
<td>Archer (left) and Anna Huntington at Brookgreen, 1930</td>
<td>29</td>
</tr>
<tr>
<td>2.7</td>
<td>A road at Brookgreen shortly after the Huntingtons’ Arrival</td>
<td>31</td>
</tr>
<tr>
<td>3.1</td>
<td>Early construction of Atalaya’s south wall, 1930</td>
<td>38</td>
</tr>
<tr>
<td>3.2</td>
<td>Construction of the paved road from Atalaya to Brookgreen Gardens, 1931</td>
<td>47</td>
</tr>
<tr>
<td>4.1</td>
<td>Structural cracking and minimal furnishings seen in a room at Atalaya</td>
<td>53</td>
</tr>
<tr>
<td>4.2</td>
<td>Plan of Atalaya</td>
<td>54</td>
</tr>
<tr>
<td>4.3</td>
<td>The flooring patterns at Atalaya</td>
<td>56</td>
</tr>
</tbody>
</table>
List of Figures (Continued)

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.4</td>
<td>The interior courtyard, covered arcade, and watchtower at Atalaya</td>
<td>57</td>
</tr>
<tr>
<td>4.5</td>
<td>Masonry techniques at Atalaya</td>
<td>58</td>
</tr>
<tr>
<td>4.6</td>
<td>The boxed window grills designed by Anna Huntington</td>
<td>59</td>
</tr>
<tr>
<td>4.7</td>
<td>The Huntington Library in San Marino, California</td>
<td>62</td>
</tr>
<tr>
<td>4.8</td>
<td>A structure on Brookgreen that may be the one described by Warner, unknown date</td>
<td>65</td>
</tr>
<tr>
<td>4.9</td>
<td>Audubon Terrace in New York City, New York</td>
<td>69</td>
</tr>
<tr>
<td>4.10</td>
<td>Stanerigg in Redding, Connecticut</td>
<td>72</td>
</tr>
</tbody>
</table>
CHAPTER ONE

INTRODUCTION

According to the National Park Service, National Historic Landmarks are historic sites, buildings, and/or landscapes given special designation by the Secretary of the Interior “because they possess exceptional value or quality in illustrating or interpreting the heritage of the United States.”¹ Documenting a historic site’s significance is important because that process determines the site’s contribution to America’s historical narrative and heritage, and demonstrates why the site is worthy of preservation. Sharing a site’s significance with the public may help to increase visitor numbers and funding. That, in turn, may help the future of the site. There are, however, examples of important places that remain unrecognized for their full significance and contributions to American history. When this occurs, it then becomes the responsibility of historians and preservationists to conduct further research and elucidate the forgotten history of such places. One such National Historical Landmark that lacks a holistic historic narrative and a worthy statement of significance is Atalaya Castle in Murrells Inlet, South Carolina.

Atalaya was the winter residence of New York artists and philanthropists Archer and Anna Huntington. Heir to a wealthy family, Archer Huntington devoted much of his adult life to the independent study of Hispanic art and culture. His wife, Anna Hyatt Huntington, was a prolific sculptor whose animal figures were internationally recognized and respected. In the winter of 1929, the couple sought a winter home in the warmer climate of the American South and purchased Brookgreen in Georgetown County, South Carolina. Using mostly local labor, and without the use of architectural plans, the Huntingtons constructed a unique winter

---

4 “Brook Green, Three Adjoining Tracts Sold,” Georgetown Times, January 31, 1930, Microfilm, Georgetown County Library, Georgetown, SC.
home they called Atalaya by 1934. While the couple was building Atalaya, they also
developed Brookgreen Gardens, an open-air sculpture garden, on the same
property. Archer legally linked the two properties of Atalaya and Brookgreen
Gardens in the early 1930s when he donated the entirety of his land and holdings in
Georgetown County to the Brookgreen Gardens Corporation.

5 Diaries by Anna Hyatt Huntington, 1930-1932, Anna Hyatt Huntington Papers, Box No. 74-74,
Folder: Huntington, Memorabilia, Diaries 1928-1932, Special Collections Research Center, Syracuse
University, Syracuse, NY.
Andrea Zimmermann (Newton, Ct: Budd Drive Press, 2004), 55-56.
7 Georgetown County, Register of Mesne Conveyance (RMC), Georgetown, SC, Deed Book 41, Page
530-533; Salmon, Images of America: Brookgreen Gardens, 7.
The couple continued to visit Atalaya regularly until 1946. After Archer’s death in 1955, his widow Anna never returned to the residence before her own death in 1973. After the couple’s last visit, the residence sat abandoned in a state of confused ownership. Although Brookgreen Gardens owned Atalaya, it was a type of architectural orphan disassociated with its sister site. This disconnect between Brookgreen Gardens and Atalaya caused the Huntingtons’ residence to deteriorate rapidly between 1946 and 1960. In 1960, however, the owners leased the house to the State of South Carolina and created Huntington Beach State Park. Today, the South Carolina State Park System still manages and preserves Atalaya. This once grand house is now in somewhat deteriorated condition.

1.3 A typical room at Atalaya today. Shown is the east wall of Huntingtons’ Master Bedroom, which is Room #10 on the floor plan in Appendix A. Photo by Author.

---

9 Ray Sigmon, Mike Foley, Mark Barker, *Huntington Beach State Park: A Visitor’s Guide to the Historic and Natural Areas* (Murrells Inlet, SC: Huntington Beach State Park, 1985), 10 as found in Vertical File: Huntington State Park, Georgetown County Library, Georgetown, SC.
While all of Atalaya’s walls and ceilings are intact, settlement issues and severe cracking threaten the structural integrity of the residence. Atalaya’s rooms are now empty, and even basic hardware pieces such as doorknobs and window frames are missing from the house. Visitors to Atalaya find an undecorated, yet still intact, shell of the building that continues to relate the original character and scale of the Huntington’s’ residence.11

Atalaya occupies a desirable beachfront site, but it does not follow many of the architectural conventions most commonly seen along the South Carolina coast or elsewhere in the Lowcountry. Designed in the Spanish Revival style, the residence is reminiscent of the types of structures that Archer Huntington encountered during his trips to Spain as a young man. Atalaya is a single story masonry structure constructed in the shape of an open square and organized around an interior courtyard. It contains over forty internally connected residential rooms on the north, east, and south sides of the structure. The Huntingtons chose to stucco the exterior walls, whereas the interior courtyard walls feature a visible “slump joint” mortar technique. This is a brick bonding technique where mortar oozes over the joint and onto the face of adjacent bricks. The most distinctive feature of Atalaya is the tall watchtower located in the center of the interior

11 For a more complete photo documentation of the current conditions of the interior and exterior spaces at Atalaya see Appendix B.
courtyard. Atalaya’s distinctive stylistic elements and layout distinguish it from other residential structures in the Lowcountry.\textsuperscript{12}

\begin{figure}[h]
\centering
\includegraphics[width=0.6\textwidth]{Atalaya_Courtyard_Tower.jpg}
\caption{The watchtower found at the center of the interior courtyard at Atalaya. Photo by Author.}
\end{figure}

\textsuperscript{12} For a more complete physical description of Atalaya see Chapter Four. For a layout of the residence see Appendix A. For photos of the residence see Appendix B.
Even though Atalaya is architecturally unique and its owners were influential artists and philanthropists, no one has written a detailed physical description of the house or a complete history of the residence. What little has been written about Atalaya considers the house as a backdrop for the lives and accomplishments of Archer and Anna Huntington. Publications about the Huntingtons fall into three main categories: Anna Hyatt Huntington’s work as a sculptor, Archer Huntington’s contributions to the study of Hispanic culture in the United States, and the couple’s work on the open air sculpture museum at Brookgreen Gardens. While the literature focuses on the Huntingtons’ contributions to the fields of art and culture in America, it does not discuss their unique residence of Atalaya or their influence on American architecture. Similar to the secondary literature that overlooks Atalaya, the National Historic Landmark Nomination for the residence considers Atalaya in conjunction with Brookgreen Gardens, which receives far more attention. Furthermore, the nomination notes only that Atalaya’s significance

---


comes from its being the residence of Anna Huntington. This oversight of Atalaya in the secondary literature and on the National Historic Landmark Nomination Form means the home’s contributions to American history and its greater historical and architectural significance are undocumented.

This thesis adds to the overall body of literature on Archer and Anna Huntington by creating the first complete historical study of Atalaya. Additionally, this research reveals the residence’s previously overlooked historical significance.

This thesis examines the question: is Atalaya’s significance greater than its mere association with Anna Hyatt Huntington?

To answer this question and compile a history of Atalaya, this thesis employed a variety of primary source information. This research utilized several expansive primary source depositories. One such depository was the Anna Hyatt Huntington Papers at Syracuse University. This collection includes Anna Huntington’s personal diaries, the Huntingtons’ correspondences, and other papers from the Huntingtons’ estate. This research also examines Georgetown Times newspaper articles between 1929 and 1934. These articles are located on microfilm at the Georgetown County Library at Georgetown, South Carolina. Georgetown County Library and the South Carolina Historical Society’s vertical files on the Huntingtons, Brookgreen Gardens, and Huntington Beach State Park contained other essential sources that helped to clarify the Huntingtons and Atalaya’s connection to the local area and economy. Additionally, a 2013 summer internship

---

15 Mesirow and Miller, *Atalaya and Brookgreen Gardens.*
with Huntington Beach State Park provided an opportunity to document Atalaya’s plan, design, and construction. Together, these and a variety of other secondary and primary sources provided historical information essential to understanding Atalaya’s significance.

Atalaya’s history falls into three major periods during the time Archer and Anna Huntington occupied it as a private residence. These three periods include the selection of Atalaya’s design style and site, the construction of Atalaya, and final completed residence. While creating a more complete and accurate historical account of Atalaya in Murrells Inlet, South Carolina, this thesis reveals a greater understanding of the significance of Archer and Anna Huntington’s winter residence. Atalaya is truly significant because of the residence’s clear reflection of the Huntington’s lives and interests, the positive economic and developmental impacts its construction had on the local economy, and the home’s unique architecture for the South Carolina Lowcountry. Although Atalaya’s design was original for the Lowcountry and based on the Huntingtons personal interests, it still reflected the Spanish Revival style that was popular across Florida and the American Southwest during the 1920s and 1930s. Additionally, this thesis shows how Huntington Beach State Park can use this information to create new interpretive plans to further inform and educate visitors at Atalaya.

Chapter Two considers how Atalaya’s physical structure and site location reflect Archer and Anna Huntington’s lives and interests. Specifically, it examines how Archer’s interest in Spanish culture, Anna’s passion for sculpture, and the
couple’s affinity for natural beauty are all evident at the residence. In order to complete this analysis, this chapter primarily focuses on biographical and historical accounts of Archer and Anna Huntington. This chapter examines the specific link between the couple and the unique details of their private winter residence.

The third chapter concentrates on the economic and developmental effects Atalaya’s construction had on Murrells Inlet and the surrounding area of Georgetown County. In order to determine the economic impact of Atalaya’s construction, this chapter relies heavily on Anna Huntington’s personal diaries. Anna’s diary entries are practical and detailed-oriented and discuss Atalaya’s construction and Murrells Inlet’s economics. This chapter addresses two questions. The first discusses the construction techniques employed at Atalaya. The second explores the positive economic benefits that Atalaya’s construction had on the surrounding area. This chapter also considers the other positive benefits, such as improved health care, transportation, and education, which resulted from Atalaya’s construction.

The fourth chapter analyzes the architecture of Atalaya and discusses the residence’s uniqueness. This chapter addresses two goals. First, it provides a complete architectural description of Atalaya. Information for this architectural description comes mainly from fieldwork completed at Atalaya during a 2013 summer internship with Huntington Beach State Park. In conjunction with compiling an architectural description, this fieldwork also included the completion of Atalaya’s floor plan. The second section of this chapter considers Atalaya’s
uniqueness by comparing it to two close architectural groups, Spanish Revival architecture and South Carolina Lowcountry architecture. Atalaya also reveals its style and method of construction were unique when considered in the context of the Huntingtons’ other architectural works and commissions. The Huntingtons also owned Audubon Terrace in New York City, a private apartment in New York City, and Stanerigg, a private residence in Redding, Connecticut. None of these buildings approached the eclectic and romantic character of the winter house they built at Murrells Inlet.

Chapter Five summarizes the history of Atalaya after the Huntingtons’ last visit in 1946. Atalaya’s evolving relationship with Brookgreen Gardens and the State of South Carolina reveals how the residence evolved into its current physical state and defined purpose.

The sixth chapter offers suggestions and examples for how to enhance the visitor experience at Atalaya. As a state-run historic site, it is imperative that Atalaya remain popular in order to generate the means and support needed to facilitate its continued use and preservation.
CHAPTER TWO

THE HUNTINGTONS’ BACKGROUND AND ITS RELATION TO THE ARCHITECTURE AND LOCATION OF ATALAYA

Archer Huntington referred to Brookgreen Gardens, the open-air sculpture garden he and his wife Anna Hyatt Huntington created, as a “quiet joining of hands between science and art.”16 In many ways, one could describe Atalaya as a similar kind of joining. The house they built together is also a physical representation of the couple’s personal interests. More so than any other location where the Huntingtons resided, there are clear connections between the lives of the couple and the architectural choices they made at Atalaya. Historians concerned with the lives of the Huntingtons, however, have expressed little interest in the couple’s winter retreat. This chapter explores the connection between the Huntingtons’ interests, their lives together, and the architectural goals they pursued at Atalaya.

Scholars have mostly overlooked the couple’s personal connection to their winter home of Atalaya, its site location, and its development. As a whole, the scholarly literature on the Huntingtons focuses on their influences on the fields of art and culture in the United States. Historians who have written about the lives and accomplishments of the Huntingtons fall into one of three categories. There are, first, publications that focus on Archer Huntington and his contributions to Hispanic

---

studies and the development of Hispanic culture in the United States. A second category explores the life and work of Anna Hyatt Huntington. This literature primarily centers on her contributions to American art as a sculptor and her work as a successful and respected animalier. Animalier is a term that refers to an artist who is skilled at realistically depicting animals in a given medium. Anna specialized in sculpting animals and even referred to herself as an animalier. The third category documents the couple's creation of Brookgreen Gardens. While historians and biographers have documented the lives of both Archer and Anna Huntington, none have fully investigated the specific link between them and their private winter residence of Atalaya. By examining the lives and personal interests of Archer and Anna Huntington in conjunction with Atalaya, it can be determined that the location and physical structure of Atalaya embodies a confluence of the couple's primary interests: specifically, Archer's interest in Spanish culture, Anna's passion for sculpture, and their mutual affinity for natural beauty.

Archer Huntington and His Interest in Spanish Culture

Archer Milton Huntington is best known for both his connection to the powerful Huntington family and his generous philanthropy. It was, however, his personal fascination with Spanish culture that had the most visible impact on the architectural design and final form of Atalaya. From the time of his youth, Archer Huntington developed strong personal preferences he would act upon when he chose the location and design details for Atalaya in 1929 at fifty-nine. Archer Huntington’s writings on his time in Spain and anecdotal accounts of those familiar with his personal character make it clear that Archer’s background and interests had a great affect on the final Spanish Revival design of Atalaya.

2.1 Photo of Archer Huntington, date unknown. This photo is most likely from around the time Archer Huntington lived at Atalaya. Image from, Mitchell and Goodrich, *The Remarkable Huntingtons*, 146.
Although Archer Huntington was born into a life of great privilege and prominence, he sought solace in privacy and independent academic study. Born on March 10, 1870 in New York City, Archer Huntington was the only son of Collis Potter Huntington, railroad magnate and one of the richest men in the United States.\textsuperscript{21} Collis Potter Huntington, owner and operator of the Central Pacific Railroad and the Newport News Shipbuilding and Drydock Company, gained massive wealth and popularity as one of the most significant “tycoons” of nineteenth century America.\textsuperscript{22} In an attempt to retreat from the public world that surrounded his father’s business and prominent social standing, Archer worked hard to hide the facts of his private life, finances, and interests from the outside world. According to Mitchell Codding, Hispanic studies scholar and director of the Hispanic Society of America, this means “the personal accounts of his [Archer’s] early fascination with the Hispanic world and his subsequent studies... remain largely anecdotal or have been gleaned from \textit{A Notebook in Northern Spain}.”\textsuperscript{23} \textit{A Notebook in Northern Spain} is Huntington’s autobiographical account of his travels throughout the Spanish countryside as a young scholarly man in his twenties.\textsuperscript{24} These sources show how Archer’s early life, specifically his interest in Spanish culture, influenced the later design of Atalaya.

\textsuperscript{21} Codding, “Archer Milton Huntington, Champion of Spain in the United States,” 144.
\textsuperscript{23} Codding, “Archer Milton Huntington, Champion of Spain in the United States,” 143.
\textsuperscript{24} Archer Huntington, \textit{A Notebook in Northern Spain} (New York, NY: G.P. Putnam and Sons, 1898).
From his childhood until well into his adulthood, Archer Huntington immersed himself in both Spanish culture and studies. Codding writes, “as a child of privilege, he attended the best private schools, received the benefit of private tutors, and enjoyed the experiences and education afforded by foreign travel.” However, Archer Huntington rejected the idea of formal secondary schooling. Rather, he used his intelligence, drive, and high standards to teach himself both Spanish and Arabic languages through tutors and travel.

Huntington’s studies of Spanish culture culminated when he “roamed for several years over the entire country [Spain], living as Spanish villagers did....” Huntington, at age twenty-two, traveled throughout Northern Spain for a year in 1892. He spent the majority of his time interacting with local individuals. Archer was particular interested in discovering the region’s art, literature, landscapes, and architecture. Along with learning from locals about their culture, he visited several major cities in Northern Spain. Some of the cities and areas Archer visited included: Santiago, Yuste, Zaragoza, Panticosa, Pamplona, Estella, and Madrid. Archer’s 1892 trip not only enthralled him, but also ignited within him a lifelong passion for Spanish culture.

Archer Huntington’s first trip to Spain fostered his love of Spanish culture and would later influence several aspects of his life. He wrote, “my love of all things Spanish already had its roots in the soil but my love of the Spaniard was now to

---

26 Pope, Archer Milton: Last of the Titans, 4.
27 Pope, Archer Milton: Last of the Titans, 5.
28 Huntington, A Notebook in Northern Spain.
flower into something of great beauty and my gratitude has grown with the years.”

Soon after returning to America, Archer Huntington formed the Hispanic Society of America in New York City in 1904. The Hispanic Society of America still serves as one of the leading institutions of Spanish art, culture, manuscripts, and archival material in the country. It was this same love of Spain, fostered by his first trip to the country and subsequent experiences with its architecture and culture that later inspired Archer Huntington’s designs for Atalaya.

Archer Huntington's writings on the architecture he encountered in Spain, as documented in his work *A Notebook in Northern Spain*, suggest how his impressions of the country would later influence the visual appearance of Atalaya. During his 1892 trip, Huntington chronicled his thoughts and impressions of Spain in detailed letters to his mother. Six years later, in 1898, he developed these letters into *A Notebook in Northern Spain*. Huntington's autobiographical work chronicles a variety of cultural exchanges, yet it is his impressions on Northern Spanish architecture hint at the future design choices at Atalaya. He wrote specifically about stone structures, square and arched shapes and patterns in architectural designs, and the towers that defined the Spanish landscape. The Spanish builders’ use of the tower particularly fascinated Huntington. He wrote, “how much might be

---

29 Quote originally found in Archer Milton Huntington’s 1892 diary located in the Huntington Archives at the Hispanic Society of America in New York, quoted here as in Codding, “Archer Milton Huntington, Champion of Spain in the United States,” 151.
31 Ibid.
33 Huntington, *A Notebook in Northern Spain*.
34 These particular elements are discussed on pages 30, 2, and 160 respectively in Huntington's *A Notebook in Northern Spain*.
written on the tower in the Spanish landscape! Turn where we will, it is ever present,” he continued, “are we trudging across some field with which the name of Trajan or Hannibal is linked, let us raise our eyes and there, just ahead, it stands against the blue cloudless sky.”35 All of these architectural elements, most strikingly the tower, eventually appeared at Atalaya.36

2.2 Photo of a building Archer saw in Yuste, Spain (left) and the east facade of Atalaya (right). Both buildings feature a flat roof, straight lines, square shapes, and stuccoed exterior walls. Left image from Huntington, A Notebook in Northern Spain, 67. Right photo by Author.

2.3 Photo of the cloisters Archer saw in San Juan La Pena, Spain (left) and arches of the covered arcade at Atalaya (right). The arches at Atalaya mirror those at San Juan La Pena. Left image from Huntington, A Notebook in Northern Spain, 215. Right photo by Author.

35 Huntington, A Notebook in Northern Spain, 160.
36 A more in-depth examination of the architectural design of Atalaya occurs in Chapter Four.
Archer Huntington’s appreciation for Spanish architecture, and the towers that impressed him, inspired the place he built in South Carolina. The name Atalaya is even a Spanish architectural term. On January 4, 1935, Anna Hyatt Huntington wrote in her diary that her husband chose the Spanish term “Atalaya,” meaning watchtower, as the name of their residence.\(^37\) A name, she wrote, “for this beach house as it is not now a part of Brookgreen and should be disconnected from it with a more fitting name to fit the foreign appearance.”\(^38\) Archer chose the name Atalaya for both its appropriateness and its distinctness. This name and the residence’s tower still define the house today.

\(^37\) All of Anna Huntington’s diaries referenced in this thesis, unless otherwise noted, are located in the Anna Hyatt Huntington Papers, Boxes No. 73-78, Special Collections Research Center, Syracuse University, Syracuse, NY.

\(^38\) Anna Hyatt Huntington, Diary, January 4, 1935, Anna Hyatt Huntington Papers, Box No. 74, Folder: Huntington, Memorabilia, Diaries 1935-1936, Special Collections Research Center, Syracuse University, Syracuse, NY.
Anna Hyatt Huntington and Her Sculpture

Anna Hyatt Huntington was an internationally acclaimed sculptor and gained prominence for her talents as an animalier and her ability to represent the unique body structure and movement of animals. Through her artistic skill, Anna Huntington gained independent wealth and prominence in the early twentieth century. Her marriage to Archer Huntington gave her additional freedom and the ability to work on projects and commissions of her own choosing. Many writers have explored Anna Huntington’s artistic work and its influence. Yet, it was her partnership with Archer that influenced Atalaya’s final design. Anna Hyatt Huntington’s life was highly intertwined with her work as a sculptor. The Huntingtons, therefore, designed important aspects of Atalaya, most notably its building plan, to both facilitate and highlight her artwork.

Anna Hyatt Huntington was a famous and respected sculptor whose career spanned over seventy years. During her lifetime, the art community recognized her for her equestrian and heroic sculptures. The United States, France, and Spain all decorated Anna with high artistic honors. By the time of her death in 1973, over two hundred museums and galleries housed her work. One of her pieces even

39 Animalier is a term that refers to artists who specialize in the realistic portrayal of animals. Several period newspaper articles and publications refer to Anna Hyatt Huntington as an accomplished animalier. Anna also referred to herself as an animalier, as seen in her statement, “I have always thought the animalier had more fun in his work than artists in other branches, as he must be a real lover of animals to be able to interpret them- which means your work brings you in constant contact with material that delights you.” This information obtained from: “Anna Hyatt Huntington,” 90.

stands on the large staircase at the Corcoran Gallery of Art in Washington, D.C.⁴¹

Within the last eleven years, Christie’s fine art auctions has sold twenty-four of her pieces for prices ranging from $2,000 to upwards of $300,000. The most recent sale of Anna’s sculpture by Christie’s was “Yawning Tiger” for $5,625 on February 26, 2014.⁴² Anna’s work with Brookgreen Gardens, however, is one of her greatest legacies as it is the largest outdoor collection of sculpture in the United States.⁴³ The Huntingtons’ residence Atalaya is still strongly associated with Anna Huntington’s sculpture work.

---


⁴² A search on Christie’s website for Anna Hyatt Huntington shows forty-seven previous sales of her work by the auction house. This information includes photos, prices, and sales dates locations for each piece. This information obtained from “Christie’s: Search Results for Anna Hyatt Huntington” Christie’s, accessed April, 13, 2014, http://www.christies.com/lotfinder/searchresults.aspx?entry=anna+hyatt+huntington&searchtype=p&action=paging&num=30&sid=8dffe73-0715-4e5c-b64d-fde554d02b6.


Raised in an upper middle-class family, Anna Hyatt Huntington developed an
affinity for animals, the natural world, and art at a very young age. Born on March
10, 1876 in Cambridge, Massachusetts, Anna was the daughter of Alpheus Hyatt Jr., a
scientist and pioneering marine biologist who taught at both Harvard University
and the Massachusetts Institute of Technology.\textsuperscript{44} In an interview with Charleston’s
Post and Courier in 1932, Anna cited her father as an indirect inspiration for her art
as he brought her into close contact with animals and nature at an early age.\textsuperscript{45} As a
young girl, Anna studied, drew, and even sculpted horses on her family’s farm in
Annisquam, Massachusetts.\textsuperscript{46}

Although she began informally sculpting in her youth, Anna later received
training at private schools and at the New York Art Students’ League before
becoming a pupil of sculptors H. A. McNeil and Gutzon Borglum.\textsuperscript{47} A nationalistic
artist who specialized in busts, Borglum later achieved fame as the sculptor and
supervisor of the Mount Rushmore National Memorial.\textsuperscript{48} Anna's natural talent and
formal training as a sculptor allowed her to become one of the world’s leading
animaliers. By 1912, she was one of only twelve American women earning $50,000
or more a year.\textsuperscript{49}

\textsuperscript{44} Salmon, Images of America: Brookgreen Gardens, 29
\textsuperscript{45} John Vavasour, “Huntingtons Bring Art Treasures,” Post and Courier, February 12, 1932 as found in
Vertical File: Huntington, Archer and Anna Hyatt, South Carolina Historical Society, Charleston, SC.
\textsuperscript{46} Mitchell and Goodrich, The Remarkable Huntingtons, 15.
\textsuperscript{47} Vavasour, “Huntingtons Bring Art Treasures.”
\textsuperscript{48} Gilbert Fite, “Gutzon Borglum Mercurial Master of Colossal Art,” Montana: The Magazine of Western
History 25, no. 2 (Spring 1975): 2-19.
\textsuperscript{49} Mitchell and Goodrich, The Remarkable Huntingtons, 15.
Anna Huntington’s sculptures were so frequently commissioned that she worked and lived independently until she married Archer Huntington at the age of forty-seven. Anna Huntington first received international recognition for her sculptures in 1910 when she created one of her most famous pieces Joan of Arc. The French Government decorated this piece with the purple rosette. The National Academy of Design awarded Anna with Saltus Medal of Merit for her work on Joan of Arc. In 1915, Anna’s Joan of Arc was erected at Riverside Drive in New York City and replicas were placed in Gloucester, Massachusetts, San Francisco, California, and Blois, France. Anna Huntington’s other famous works include El Cid and Don Quixote, both of which feature a horse and rider like Joan of Arc. Anna’s continued desire to produce high-quality sculpture was an important factor that helped determine the layout of Atalaya.

Elements of Atalaya’s layout facilitated Anna Huntington’s artwork, particularly her desire to sculpt live animal models. Atalaya features two large open rooms in its southwest corner, both of which served as studios. One studio lacks a roof in order for Anna to be able to view, draw, and sculpt subjects in natural light. The second studio was covered so that she could work during inclement weather.

---

50 Salmon, Images of America: Brookgreen Gardens, 29; Brookgreen Gardens: Sculpture by Anna Hyatt Huntington (Murrells Inlet, SC: Brookgreen Gardens, 1955) as found in Vertical File: Brookgreen Garden, Georgetown County Library, Georgetown, SC.
51 Brookgreen Gardens: Sculpture by Anna Hyatt Huntington.
52 Anna Hyatt Huntington: American Sculptors Series.
Atalaya also featured pens and stables that held animal subjects. Most famously, the pens housed the horse that served as the model for Rocinante in Huntington’s *Don Quixote* that she sculpted at Atalaya. Anna commented on Atalaya’s conduciveness to her sculpting when she first visited the residence, then nearing completion, on April 26, 1931. In her diary entry for that day she wrote that she was “immensely pleased with studio, seems fine place to work in.” Anna also designed several smaller components of Atalaya such as the window grills, hardware, and other decorative elements. These features still remain at the residence, and are the only examples of Anna’s work that currently reside at Atalaya. Anna Huntington’s passion for sculpting and strong desire to continue her work even when away from her New York City studio in the winter are reflected in Atalaya through the specific decisions to incorporate various studios and animal pens into the overall design of the residence.

**The Huntington’s Marriage and the Site Choice for Atalaya**

Archer and Anna Huntington’s marriage united two individuals with a shared love of art, culture, philanthropy, and nature. The Huntington’s married when they were both middle-aged and already well-established. Their marriage was not for

---

53 To see the layout of the two studio rooms, pens, and stables in relation to the entire residence of Atalaya see Appendix A. Furthermore, a more in-depth discussion of the layout, physical description, and use of the residence of Atalaya will occur in Chapter Four.

54 Rocinante is the name of Don Quixote’s horse in the novel *Don Quixote* by Miguel de Cervantes. *Brookgreen Gardens: History* (Murrells Inlet, SC: Brookgreen Garden, 1945) as found in Vertical File: Brookgreen Gardens, South Carolina Historical Society, Charleston, SC.

55 Anna Hyatt Huntington, Diary, April 26, 1931.
appearance or necessity, but rather a union of intellectual respect and support. Both found in each other a partner that could understand and foster the other’s creative and philanthropic outlets. The physical site of Atalaya reflects not only Archer and Anna Huntington’s individual interests but also their shared passions. Historians have written about the couple’s shared love of nature, yet scholars have never specifically examined this shared passion in relation to Atalaya. It is the Huntingtons’ mutual appreciation of the outdoors and undisturbed natural beauty that influenced them to choose the location of Atalaya on a remote tract of former plantation land in Georgetown County, South Carolina.

Archer and Anna Huntington’s shared passion for the arts and culture first brought the two together. Although Archer and Anna had long been acquaintances through mutual friends in New York, they did not come into close working contact until 1921 when Archer Huntington commissioned Anna Hyatt to design a medal for the Hispanic Society of America.56 This connection sparked by art culminated when the couple quietly married two years later in 1923.57 Archer and Anna Huntington, at the ages of fifty-three and forty-seven respectively, were married in a small surprise ceremony that reflected their desire for privacy and general lack of interest in the New York social circle.58 The wedding ceremony took place without great fanfare in Anna’s New York City studio apartment on March 10, their mutual

56 Salmon, Images of America: Brookgreen Gardens, 30.
birthday. A New York Times announcement stated, “their wedding was a great surprise to those in the society and art world who had known both of them intimately.” Only five guests were present, four of Anna’s family members and her current roommate. This wedding marked the beginning of a union that would benefit American art and eventually bring the couple to the South Carolina Lowcountry.

Although it was the Huntingtons’ love of unspoiled nature that ultimately led them to buy land in the relatively undeveloped Georgetown County, another factor prompted them to search for property in the Southern United States. In the winter of 1927, doctors diagnosed Anna Huntington with tuberculosis. Her health soon began to deteriorate rapidly. Due to her poor condition, Anna Huntington’s doctor ordered her to a warmer climate that “would aid in the restitution of Mrs. Huntington’s health.” This began a fevered search by Archer for a tract of land he could purchase on which to build a winter home for him and his wife and aid her recovery.

Archer Huntington’s search for property began in earnest in the fall of 1929. Correspondence between Archer Huntington and Duncan & Mount, a New York City firm, show Archer Huntington intended to purchase Brookgreen. A letter on

---

59 Today, Huntington Beach State Park annually celebrates March 10, the Huntingtons’ respective birthdays and anniversary, as “Three-in-One Day.” This event serves as a way to commemorate and celebrate the owners of Atalaya. “Huntington Weds Noted Sculptress.”
60 “Huntington Weds Noted Sculptress.”
61 Ibid.
63 Ray Sigmon, Mike Foley, and Mark Barker, Huntington Beach State Park: A Visitor’s Guide to the Historic and Natural Areas (Murrells Inlet, SC: Huntington Beach State Park, 1985), 6 as found in Vertical File: Huntington State Park, Georgetown County Library, Georgetown, SC.
September 24, 1929 from O.D. Duncan, a partner of the firm, to Archer Huntington states, “I am pleased to hear from Mr. Warner [firm member] of the pleasant interview he had with Mrs. Huntington and yourself yesterday regarding ‘Brookgreen.’”

Throughout the correspondences regarding Brookgreen, the natural qualities of the site captured Archer’s attention. He even visited the site and found it “satisfactory.” In her diary, Anna Huntington reaffirmed Archer’s intent to purchase the land. The only words on her November 10, 1929 entry state: “Archer decided to buy Brookgreen.”

When on a cruise from New York to the Caribbean, Archer made his purchase of the land official and public knowledge in Georgetown County. Once Archer and Anna Huntington arrived in Brookgreen, they both fell in love with the site’s natural beauty and tranquility. They would eventually share this beauty with the world.

In order to understand Archer and Anna Huntington’s fascination with the natural beauty they discovered at Brookgreen, it helps to understand the history and condition of the site before their arrival. The Huntingtons’ land, referred to in its totality at the time of purchase as Brookgreen, was comprised of four historic rice plantations: Laurel Hill, Springfield, the Oaks, and Brookgreen. During the Colonial and Antebellum periods, members of prominent South Carolinian families

---

64 O.D. Duncan to Archer M. Huntington, September 24, 1929, Anna Hyatt Huntington Papers, Box No. 11, Folder: Huntington, Correspondence, Subject, Brookgreen Gardens 1929, Special Collections Research Center, Syracuse University, Syracuse, NY.
65 O.D. Duncan to Archer Huntington, October 18, 1929.
66 Anna Hyatt Huntington, Diary, November 10, 1929.
67 “Brook Green, Three Adjoining Tracts Sold,” News and Courier, January 31, 1930 as found in Vertical File: Brookgreen (Georgetown Co.), South Carolina Historical Society, Charleston, SC.
resided on these plantations. In the early eighteenth century, John Allston received the property that would eventually become Brookgreen and Springfield plantations through a Royal King’s Grant. However, his son William Allston was the first to build a house on the site circa 1763. William Allston’s son, Washington Allston, who would become a famous painter known as the “American Titian,” was most likely born and raised on this plantation.69

The Alston family owned the adjoining property known as The Oaks, which later divided into The Oaks and Laurel Hill.70 The most famous Alston family members to live at The Oaks were Joseph Alston and his wife Theodosia Burr Alston. Joseph and Theodosia Alston were a prominent couple in South Carolina during the early nineteenth century. He was the state governor during the War of 1812. She was the accomplished daughter of former Vice President Aaron Burr. The couple’s history still surrounds the property, as it was the last place anyone saw Theodosia Burr alive before she mysteriously disappeared at sea.71

After the Civil War and the decline of the plantation lifestyle, the four plantations passed through a number of short-term owners. In 1920, the Waccamaw Gun Club consolidated the four properties into one tract of land. In

1924, they became the Brookgreen Gun Club. The club made no major changes to

69 Ibid.
70 The Alston family, who owned The Oaks, is closely connected to, yet a different branch of, the Allston family who owned Brookgreen and Springfield. Joseph Allston, known in his family as ‘Joseph of the Oaks,’ was the first to live at The Oaks in the eighteenth century. His oldest son, William, would remove an “L” from his surname thus creating the Alston side of the family. It was William’s oldest son, Joseph Alston, who would eventually be deeded The Oaks by his grandfather and gain prominence as the governor of South Carolina during the War of 1812. This information obtained from: Salmon, Images of America: Brookgreen Gardens, 9.
the property. 72 Before the Huntingtons’ purchase of Brookgreen, W.S. Griffin owned the site. Griffin made limited changes to the site other than adding structures that followed the architectural modes of the area. 73 Between the time of the eighteenth century rice plantations and the Gun Club’s ownership of the site, the property remained relatively unchanged. Many modern amenities, such as paved roads and electricity, were unavailable in the area and ruins of the vast rice plantations and their equipment remained. 74 When the Huntingtons first visited Brookgreen, the area was economically depressed and culturally and geographically isolated.

72 Ibid.
73 Stewart Warner, “Memorandum for Mr. O.D. Duncan from S.E. W. Giving a Report of Investigation Made by S.E.W. at Brookgreen During the Latter Part of April,” 1-5, Memorandum for Duncan & Mount, New York City, NY, May 8, 1929, Anna Hyatt Huntington Papers, Box No. 11, Folder Name: Huntington, Correspondence, Subject, Brookgreen Gardens 1929, Special Collections Research Center, Syracuse University, Syracuse, NY.
Immediately prior to Huntington’s purchase of Brookgreen, Stewart E. Warner of Duncan & Mount surveyed the land and sent a description to Archer.\textsuperscript{75} Warner’s description of Brookgreen provides a vivid and detailed account of the landscape that would become the backdrop for Atalaya. While much of the report discussed the structures at Brookgreen and other nearby properties, Warner also commented on the landscape.\textsuperscript{76} He focused on the trees that highlighted and surrounded the structures. Warner wrote, “this winter house is surrounded by beautiful oak trees. In fact, the driveway leading to the winter house is lined with old oak trees with strips of moss falling from their limbs.”\textsuperscript{77} In the report’s conclusion, Warner remarked that the greatest value of the land resided not in the structures that exist there, but rather in the land itself. Warner wrote in the memorandum that “Brookgreen has its greatest value as a game preserve. In other words, as a plaything for a wealthy person.”\textsuperscript{78} Although Archer and Anna Huntington were wealthy individuals, they chose not to use the site as their “plaything.” Rather, they used it as a location from which they could appreciate the Lowcountry’s natural beauty.

\textsuperscript{75} Duncan & Mount is the New York City firm that facilitated in the sale of Brookgreen to Archer Huntington. Furthermore, according to letters from O.D. Duncan to Archer Huntington in the fall of 1929, it seems that Stewart Warner acted as the main liaison between the firm and the Huntingtons. Warner even travelled to Brookgreen on several occasions to assess and report on the land for the Huntingtons and complete legal actions for the firm and the Huntingtons. Warner most likely completed the report of Brookgreen before the Duncan & Mount started serious negotiations with Archer Huntington regarding the property.

\textsuperscript{76} Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.”

\textsuperscript{77} Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.,” 2-3.

\textsuperscript{78} Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.,” 6.
Archer and Anna Huntington’s comments regarding the setting and land they found at Brookgreen show how the location of Atalaya reflects their mutual affinity for nature. One of the most revealing comments was from Archer Huntington only days after the couple’s purchase of Brookgreen in January of 1930.79 Archer Huntington remarked:

I have traveled all over the globe but I can find no region half as charming as the coastal section of South Carolina... there is no doubt about it that the south is the garden spot of the world and its people the salt of the earth.80

---

79 “Brook Green, Three Adjoining Tracts Sold,” News and Courier; “Brook Green, Three Adjoining Tracts Sold,” Georgetown Times, January 31, 1930, Microfilm, Georgetown County Library, Georgetown, SC.
80 Ibid.
Archer Huntington reaffirmed this sentiment in an interview years later when he stated that he chose this section of land to build his home “in preference to any other spot in the world.”\footnote{Lewis Wallace, “Millions Spent at Brookgreen,” \textit{Georgetown Times}, July 19, 1935 as found in Vertical File: Brookgreen Gardens, Georgetown County Library, Georgetown, SC.} Anna Huntington remembered the beauty of the land in an interview she gave over thirty years after the purchase of Brookgreen. She echoed her husband’s initial thoughts on the site. She recalled that “the green trees and the river provided a beautiful background.”\footnote{Jack Bass, “Brookgreen Gardens: It Began By Chance,” \textit{The State: The Columbia Record}, April 17, 1966 as found in Vertical File: Brookgreen Gardens, Georgetown County Library, Georgetown, SC.} Archer and Anna Huntington did not just want to appreciate the beauty of the local landscape, they also “wished to safeguard this beauty and make it available to others.”\footnote{Brookgreen Gardens: History (1945).} In order share the land’s beauty, Archer and Anna Huntington created a site that would serve as a “presentation of the natural life of a given district as a museum, and as it is a garden.”\footnote{This quote is taking from a piece Archer Huntington wrote for the founding of Brookgreen Gardens as quoted in Salmon’s \textit{Brookgreen Gardens}, page 7.} This project would quickly become famous as the open-air sculpture museum Brookgreen Gardens.\footnote{For more information on Brookgreen Gardens see: Salmon, \textit{Images of America: Brookgreen Gardens}; Rawls, \textit{A Century of American Sculpture: Treasures from Brookgreen Gardens}; Allston, \textit{Brookgreen, Waccamaw, In the Carolina Low Country}.}

\section*{Conclusion}

Although Brookgreen Gardens receives more attention in both scholarly and public circles and overshadows Atalaya, the Huntingtons’ private residence still
stands as the greatest testament to their personal interests and passions. Researchers have neglected the residence and have seen it as an architectural oddity. Yet, a clear link connects Atalaya to its owners. The residence reflects the Huntingtons’ life passions. Atalaya mirrors Archer Huntington’s love of Spanish culture, Anna Huntington’s devotion to sculpture, and their mutual appreciation of nature.
CHAPTER THREE
THE ECONOMIC AND DEVELOPMENTAL IMPACTS OF ATALAYA’S CONSTRUCTION

Most residential structures have minimal impacts on their surroundings. Archer and Anna Huntington’s decision to construct Atalaya in Murrells Inlet, South Carolina is an exception. The construction of Atalaya not only changed the landscape of the area but also had a positive impact on the economics of surrounding Georgetown County. This chapter discusses the construction methods used at Atalaya and then examines the economic benefits that its construction had on the local area. The construction of Atalaya also had a variety of other positive infrastructural and cultural impacts on Murrells Inlet. The Huntingtons brought modern conveniences, such as paved roads, to the county. They also improved the welfare of the local residents by creating health centers and schools. Archer and Anna Huntington’s decision to construct Atalaya stimulated the local economy during the Great Depression. Its construction also resulted in several other much-needed developments, such as improved transportation, health care, and education.

The Economics of the Lowcountry Prior to Atalaya’s Construction in 1930

The impact Atalaya’s construction had on the local economy must be understood in the context of the Depression-era economic conditions in Murrells Inlet and the South Carolina Lowcountry prior to the Huntingtons’ arrival in the winter of 1929. Many parts of the United States had begun to feel the effects of the
Stock Market Crash of 1929. However, the Lowcountry had already been suffering from an economic depression for several decades. After the Civil War, the Lowcountry, as well as many other parts of the American South, did not fully recover from the slow decline of their agricultural-based economy. When the Huntingtons first visited the area in the winter of 1929, the natural beauty of the land amazed them. The poverty they encountered, however, shocked them. Ever the philanthropists, both Archer and Anna Huntington decided to help Murrells Inlet’s residents while they constructed their private residence.

While scholars have written a great deal about the rise and fall of South Carolina’s economy from the 1700s to the early 1900s, they have effectively skipped over the 1920s. By the end of the 1920s, the area’s economy had been in severe decline for a number of years. Destruction of rice fields by storms and other natural disasters in the late 1880s devastated the economy of the area. Hurricanes that hit the South Carolina coast in 1911 and the boll weevil infestation of 1922 were the final blows that almost completely shut down the Lowcountry’s agricultural economy. Two historians observed:

South Carolina may be said to have truly rejoined the nation in 1930. A severe economic depression which followed the stock market crash in 1929

---


87 Edgar, South Carolina: A History, 479-482, 484.
brought the American standard of living down to the point where the poverty of South Carolina was no longer so remarkable...\(^{88}\)

The depression the area faced was so severe that many historians who have written about the area simply note this time economic hardship before moving on to the public works acts of the 1930s. However, Archer and Anna Huntington’s construction of Atalaya shows on a micro-level the influence northern money and tourism had on one Lowcountry town.

In 1930, Murrells Inlet and greater Georgetown County were relatively remote from Charleston and underdeveloped. Gurdon L. Tarbox was director and president of Brookgreen Gardens from 1963 to 1994.\(^{89}\) He reflected on the area in the early 1930s when he wrote:

> it is hard to imagine the property as it was in the early 1930s. There were no paved roads, no electricity, no telephones and few visitors to the area. Rice was still being raised on the flood plains of the Waccamaw River much as it had been since the Revolutionary War.\(^{90}\)

This account of the area describes the conditions that the Huntingtons found when they first arrived. Along with the lack modern conveniences, unemployment also

---


\(^{89}\) Along with being the director and president of Brookgreen Gardens, Gurdon L. Tarbox was also the nephew of Frank G. Tarbox. Frank G. Tarbox was the first horticulturist and director of Brookgreen Gardens and also one of the first employees hired by Archer Huntington in Murrells Inlet. Since the Huntingtons’ employed his uncle, Gurdon L. Tarbox has visited Atalaya and Brookgreen Gardens since 1934. Due to his connection to the residence, Gurdon L. Tarbox was also well acquainted with the Huntingtons. This information obtained from: Gurdon Tarbox, *Brookgreen Gardens: Where Art and Nature Meet 1931-1991*, (Princeton, NJ: Princeton University Press, 1991), 6-7 as found in the Vertical File: Brookgreen Garden, Georgetown County Library, Georgetown, SC; Robin Salmon, *Images of America: Brookgreen Gardens* (Charleston, SC: Arcadia Publishing, 2006), 79, 83.

troubled Georgetown County. The *Georgetown Times* in 1930 often discussed the effects unemployment had on the local area. One article notes that, “right here in Georgetown we are suffering because jobs are few and far between. It seems to us that both the Federal and State governments should come to the rescue.”\(^{91}\) Anna Huntington echoed these sentiments in her diary. Her first impression of the local area was that the “country got less attractive as we traveled inland. People look very poor.”\(^{92}\) Archer and Anna Huntington could not have known at the time that, in many ways, they would be the heroes the area so desperately needed.

**Construction Process and Building Techniques at Atalaya**

Archer Huntington created Atalaya’s design from plans that existed only in his head. Other individuals, however, managed the workers, oversaw the building construction, and continued work on Atalaya during his absence. Atalaya is a large masonry structure. Therefore, the principal materials used and basic construction techniques employed were common. Yet, Archer implemented strict standards for material quality and construction. When workers and supervisors alike failed to meet these standards, Archer had materials discarded and walls rebuilt. The biggest difficulty he and his team faced, however, was the transportation of the necessary bricks needed to construct Atalaya.

\(^{91}\) “Unemployment,” *Georgetown Times*, April 25, 1930, Microfilm, Georgetown County Library, Georgetown, SC.

\(^{92}\) Anna Hyatt Huntington, Diary, October 8, 1929, Anna Hyatt Huntington Papers, Box No. 73, Folder: Huntington, Memorabilia, Diaries 1928-1930, Special Collections Research Center, Syracuse University, Syracuse, NY.
To construct Atalaya and Brookgreen Gardens, Archer Huntington acquired large amounts of bricks from local sources. He had even more shipped to the site. The inaccessibility of the site was a considerable problem Huntington faced in gathering and procuring of the bricks needed to complete the project. In respect to this problem Gurdon L. Tarbox wrote:

during the early years it required a great effort to bring building materials and supplies from Georgetown. A boat, the *Brookgreen*, was included in the purchase of the property but others were hired to bring millions of bricks from Georgetown to docks in the creeks off of the Waccamaw River.\(^{93}\)

In a letter to Archer reporting progress on the work at Atalaya during the summer of 1930, Frank G. Tarbox, Atalaya’s horticulturalist, stated, “something over ninety

---

thousand brick have been hauled over to the beach.” To make gathering these bricks even more difficult, Archer was quite particular about their quality. He insisted that the bricks remain consistent in both color and shape, and instructed workers to throw away those that did not meet his set standards.

The construction of Atalaya followed similar construction processes of other large masonry buildings. However, there were exceptions. First, Archer did not document or determine his plans in advance. Second, workers had to follow Huntington’s particular design specifications. The contractor, bricklayers, and other laborers only worked on the residence of Atalaya when they received oral or written instructions from Archer Huntington. Since only he knew the plans for Atalaya, Archer located and marked the openings for windows and doors before brick masons raised the walls. A feature of Atalaya’s masonry that Archer thought had great aesthetic appeal is now one of the residence’s most distinctive elements. He requested that workers employ a “slump joint” where mortar is allowed to ooze over the gaps in the brick. This technique is usually seen as messy or a result of poor craftsmanship in many architectural styles. In 1930’s Georgetown County, a purposeful slump joint was so unique that locales referred to it as “The Huntington

94 F.G. Tarbox, Jr to A.M. Huntington, May 27, 1930, Anna Hyatt Huntington Papers, Box No. 11, Folder: Huntington, Correspondence, Subject, Brookgreen Gardens 1930-39, Special Collections Research Center, Syracuse University, Syracuse, NY.
95 Anna Hyatt Huntington, Diary, March 30, 1930.
96 Ray Sigmon, Mike Foley, and Mark Barker, Huntington Beach State Park: A Visitor’s Guide to the Historic and Natural Areas (Huntington Beach State Park, 1985), 8 as found in Vertical File: Huntington State Park, Georgetown County Library, Georgetown, SC.
Squeeze." Even though Archer Huntington directed the masonry construction, William Thompson, contractor for Atalaya, handled the day-to-day assembly and labor supervision.

Thompson oversaw the daily activity at Atalaya for four years; however, several major mistakes and delays occurred under his direction. On several occasions, Anna Huntington and Frank G. Tarbox wrote that Thompson was behind on his work or allowed construction errors at Atalaya. Workers even had to rebuild walls because he made a mistake with his measurements. About Thompson’s miscalculation Anna wrote, “he has made a mistake on his measurements, that the front wall was five feet longer than the contract called for,” she continued, “think of that happening in N.Y.” For all of Thompson’s mistakes, he still oversaw the completion of a structure that was unlike his previous work. The construction of Atalaya, at times both commonplace and peculiar, had almost a negligible effect on the immediate architecture of the surrounding area. However, it greatly influenced the local economy of Murrells Inlet.

**Economic Impacts of Atalaya’s Construction**

The construction of Atalaya employed a significant portion of the local population and provided a much-needed economic stimulus for Georgetown County.

The Huntingtons’ decision to build Atalaya in 1930, shortly after the onset of the

97 Salmon, Images of America: Brookgreen Gardens, 36.
98 F.G. Tarbox, Jr to A. M. Huntington, May 27, 1930; Anna Hyatt Huntington, Diary, March 27, 1930; Anna Hyatt Huntington, Diary, February 12, 1931; Anna Hyatt Huntington, Diary, December 5, 1931.
99 Anna Hyatt Huntington, Diary, March 27, 1930
Great Depression in an already economical depressed area of the South Carolina, created greatly sought after jobs. After seeing the effects of poverty on the area, Archer and Anna Huntington worked hard to hire as many local laborers as possible. They also provided the workers with above-average pay and a variety of other benefits. From 1930 until 1934, the construction of Atalaya, along with Brookgreen Gardens, sustained and stimulated the local economy of Murrells Inlet.

Due to both the private nature of the Huntingtons and *Georgetown Times'* tendency to ignore northern seasonal landowners, most of the information about the economic impact of Atalaya’s construction comes from Anna Huntington’s diaries. Anna’s writing was practical and detailed-oriented. Her private diaries kept daily records of the issues and events that occurred around her, and she usually did not write on her personal thoughts or feelings. Anna’s diaries document issues relating to construction, employment numbers and inquiries, and employee payment information. Anna’s detailed records make her diaries the main source of information on the economic impacts of Atalaya’s construction. Since they were her private diaries, there is little reason to believe that she would purposefully exaggerate or misreport any numbers or accounts. *The Georgetown Times* only featured limited reporting on the Huntingtons’ job creation since initially it saw the couple just as wealthy northerners and outsiders.\(^{100}\) Anna’s diaries, however, show

\(^{100}\) In many articles regarding Archer and Anna Huntington published in the *Georgetown Times* during the first two years the couple resided in Murrells Inlet, the paper referred to Archer Huntington in the article titles as a “wealthy northerner” rather than by his name.
that many in the local area were both excited and thankful for the employment
offered by Atalaya’s construction.

Archer and Anna Huntington paid well, and the wages they provided for their
workers far surpassed the national average and employees’ expectations.
Only a few months into the construction process, Anna wrote that the “common
laborers make $2.20 an hour and bricklayers $1 an hour for ten hour days.” This
was the lowest hourly rate set for Atalaya and Brookgreen Gardens’ workers. Yet, it
was far above the national average for the time. The United States Bureau of Labor
Statistics reports that in 1935 the hourly wages for trade and construction jobs
were $0.61 and $0.49 respectively. Although this hourly wage was far above the
national average, Archer decided in January 1932 that the workers needed more
money in order to meet ever-increasing expenses and the rising price of goods. He
then raised all workers hourly wages to $2.50. Even when hiring men for just a
month at a time, Archer exceeded local expectations. In January 1930, Anna wrote
that Archer decided to pay two older workers $100.00 and $75.00 a month. Anna
noted, “they [se--] good men, have only had $50 month each.” Beyond paying
well, Archer also employed a large number of men. At any given time, Archer had
almost three hundred men working on his land. Around one hundred worked at

---

101 Anna Hyatt Huntington, Diary, April 16, 1930.
102 Bureau of Labor Statistics, 100 Years of U.S. Consumer Spending Data for the Nation, New York City,
103 Anna Hyatt Huntington, Diary, January 4, 1932.
104 Anna Hyatt Huntington, Diary, January 25, 1930.
105 Ibid.
Atalaya and one hundred and fifty out at Brookgreen.\textsuperscript{106} Archer also took great interest in his employees’ personal welfare.

Archer Huntington cared for the wellbeing of his employees. During the construction of Atalaya, many of the workers were so weak from lack of food that they were not even able to lift a shovel. When this occurred, Archer showed his compassion by paying off one hundred and ten workers out of his own pocket and sending them home to rest and recover.\textsuperscript{107} Archer even gave a man two pairs of his own shoes when he saw him barefoot and learned they wore the same size.\textsuperscript{108} At other times, when banks could not cash his employees’ checks, Archer paid the workers with his own money.\textsuperscript{109} Archer Huntington’s desire to provide for his workers added another layer of stimulus to the local economy besides the sheer number of jobs Atalaya’s construction created. His understanding and compassion not only helped his employees improve physically, but also allowed them contribute back more fully to the local economy.

Although it may be difficult to measure the impact Atalaya’s construction had on the local economies of Murrells Inlet and Georgetown County, Anna Huntington’s diaries reveal the effects of their project. Only a few months into the construction of Atalaya, Anna wrote, “men are constantly applying for work.”\textsuperscript{110} When the Huntingtons returned to Murrells Inlet next season, word of their employment

\begin{itemize}
\item \textsuperscript{106} Anna Hyatt Huntington, Diary, February 14, 1931.
\item \textsuperscript{107} Anna Hyatt Huntington, Diary, December 24, 1931.
\item \textsuperscript{109} Anna Hyatt Huntington, Diary, January 2, 1932.
\item \textsuperscript{110} Anna Hyatt Huntington, Diary, April 1, 1930.
\end{itemize}
needs and high wages had spread throughout the area. Anna noted in her diary that on a single day in January twenty men came looking for work.\textsuperscript{111} She wrote that demand for work was so great that Thompson, the contractor for Atalaya, “had to turn away a lot of men.”\textsuperscript{112} Some men even travelled for work from outside Murrells Inlet. Anna recorded that individuals walked as far as ten miles hoping to find work. Anna wrote that the many tales she heard of men walking ten or more miles for work were evidence that “the times are really distressing... down here.”\textsuperscript{113}

Archer Huntington also took lengths to make sure he employed as many African American men on his land as possible for the same rates and benefits as any other worker. Archer often found extra positions for these men on the expansive tract of land that would become Brookgreen Gardens.\textsuperscript{114} An early history of Brookgreen Gardens even stated that the site offered employment “for much of the Negro population.”\textsuperscript{115} Archer went to great lengths to employ many African Americans as racism often kept them from finding work with other organizations or employers.

Archer Huntington’s interest in improving the economy of Murrells Inlet was not limited to employing and providing for locals, he also wanted to leave his employees with marketable skills. Gurdon L. Tarbox expounds upon this idea years later when he discussed how Archer’s compassion, philanthropy, and forethought

\textsuperscript{111} Anna Hyatt Huntington, Diary, January 5, 1931.
\textsuperscript{112} Anna Hyatt Huntington, Diary, January 6, 1931.
\textsuperscript{113} Anna Hyatt Huntington, Diary, January 12, 1931.
\textsuperscript{114} Anna Hyatt Huntington, Diary, January 7, 1931.
\textsuperscript{115} Brookgreen Gardens: History (Murrells Inlet, SC: Brookgreen Garden, 1945) as found in Vertical File: Brookgreen Gardens, South Carolina Historical Society, Charleston, SC.
was evident during the construction of Atalaya and Brookgreen Gardens. Tarbox wrote, “Mr. Huntington was convinced that the prevalent poverty was caused by the lack of marketable skills.” Archer established programs that would teach trade skills to people while also paying them for work on Atalaya. Programs that he created included: bricklaying, plumbing, carpentry, and other construction related skills. Archer hoped that learning these trades would allow workers to find employment easier once work on his land was completed. The employment goals Archer Huntington pursued mimicked the ideology behind the New Deal programs later created by President Franklin D. Roosevelt. The benefits gained by the Huntingtons’ construction of Atalaya, however, would go far beyond providing an economic stimulus to the local area.

**Developmental Impacts of Atalaya’s Construction**

Beyond creating a powerful economic stimulus for Murrells Inlet, Archer and Anna Huntington ensured that Atalaya’s construction provided the local area with several other positive infrastructural and cultural developments. In order to make Atalaya and the surrounding land suitable to their expectations and desires, the couple made some infrastructure improvements to the land. One improvement resulted in an important first for Murrells Inlet: the construction of the first paved road. Archer and Anna filled their lives with philanthropy and the desire to benefit

---

117 Ibid.
the areas around them, and their time spent at Atalaya was no exception. Motivated by both their own needs and the needs of others, the Huntingtons' construction of Atalaya brought both infrastructural and cultural improvements to Georgetown County.

Archer and Anna Huntington were responsible for an infrastructure development that made travel and the transportation of materials to Atalaya easier. Clean and well-traveled roads were scarce when the Huntingtons first arrived in Murrells Inlet. In fact, "the only way to reach the property was by water or an old sand road," both of which at times were difficult to travel. These tedious travel conditions motivated Archer Huntington to build the first cement road in Georgetown County. The new road connected Atalaya to Brookgreen Gardens, and was three miles long. Its construction even employed one hundred and fifty extra men.

Although Huntington Beach State Park currently celebrates Archer for building the first paved road in Georgetown County, his decision originally did not sit well with some local citizens. Tension between Archer Huntington and Georgetown County officials could have been due to the fact Archer started building his road only days before a major campaign by the county to bring paved roads to

---

118 Brookgreen Gardens: History (Murrells Inlet, SC: Brookgreen Gardens, 1954) as found in Vertical File: Brookgreen Garden, Georgetown County Library, Georgetown, SC.
119 "Northerner Builds the First Cement Road in County," Georgetown Times, August 29, 1930, Microfilm, Georgetown County Library, Georgetown, SC.
120 "Northerner Builds the First Cement Road in County;" Salmon, Images of America: Brookgreen Gardens, 46.
the area was set to begin. After the Huntingtons began construction on their road, the *Georgetown Times* would make a few snide remarks towards the Huntingtons’ wealth in their columns on “winter tourists” in the area. One article stated, “apparently he [Archer Huntington] is sparing no expense in this development.” Anna appeared upset about the paper’s comments when she wrote, “headings that are in poor taste and called our plain brick structure a 300,000 [dollar] mansion.” However, this tension with the city was brief as it did not deter the Huntingtons’ philanthropic nature or their desire to help with Murrell Inlet’s poverty.

---

121 “Road and Paving News of Interests,” *Georgetown Times*, September 19, 1930, Microfilm, Georgetown County Library, Georgetown, SC.

122 “Season Opens up for the Return Winter Tourists,” *Georgetown Times*, October 17, 1930, Microfilm, Georgetown County Library, Georgetown, SC.

123 Anna Hyatt Huntington, Diary, January 18, 1932.
Archer and Anna Huntington, shocked by the terrible conditions of poverty they discovered in the area, decided to create several institutions that would benefit the local population. One of the factors that most startled the couple was the poor living conditions faced by lower class individuals in the more remote regions of the area. Tarbox wrote that when the Huntingtons first started construction on Atalaya, “medical care was scarce and he [Archer] saw the need to treat the people for respiratory, parasitic, and other ailments. He built a clinic and recruited doctors to treat those in need....”\textsuperscript{124} Furthermore, Archer ensured that the overall sanitary conditions were improved, homes screened, and shoes provided to those who needed them. He made these improvements with the belief it would reduce malaria outbreaks and other diseases.\textsuperscript{125} Archer not only provided the funding for these clinics, but also regularly visited them to see how they were running and if conditions in the local populations were improving.\textsuperscript{126} Archer seemed to gain great pleasure from interacting with the locals around Atalaya, and he always sought ways that he could help to improve their lives.

Archer and Anna Huntington even found a way to assist the children who lived near their property. In December 1932, the Huntingtons created Brookgreen School located on the northern edge of their property. The couple paid the teacher and even provided him or her with a residence next to the school.\textsuperscript{127} The school

\begin{footnotes}
\item[125] Ibid.
\item[126] Anna Hyatt Huntington, Diary, April 20, 1931.
\item[127] Salmon, \textit{Images of America: Brookgreen Gardens}, 53.
\end{footnotes}
continued to function after the Huntingtons’ last visit to the property in 1946. However, the most lasting benefit to come from the Huntingtons’ decision to construct Atalaya was their subsequent decision to create Brookgreen Gardens.

**Atalaya’s Influence on the Creation of Brookgreen Gardens**

Archer and Anna Huntington’s decision to purchase and develop the land for a private winter residence directly led to the creation Brookgreen Gardens, their open-air sculpture museum. Most historians who write on the Huntingtons regard Brookgreen Gardens as the couple’s greatest legacy to the South Carolina Lowcountry. However, if the Huntingtons did not purchase and develop Atalaya, Brookgreen Gardens would not exist. This historical narrative shows the link between Atalaya’s construction and Brookgreen Gardens’ existence. The Huntingtons’ decision to create Brookgreen Gardens continues to affect Georgetown County today.

Archer and Anna Huntington’s extensive philanthropy and significant contributions to the arts are the most apparent in their creation of Brookgreen Gardens. Although the Huntingtons originally intended to build only a winter home on the property, “it occurred to them, however, that this was a location for a museum which could exemplify their special mutual interests.” After they oversaw the development of the land, the Huntingtons “dedicated it for posterity

---

128 Unfortunately, the Brookgreen School and teacher’s house constructed by the Huntingtons were removed from the property in 1957. Salmon, *Images of America: Brookgreen Gardens*, 53.
to be held in trust for the public.” Tarbox wrote that the Huntingtons wanted “to create something that they felt was important and they wished everyone of this generation and future generations to have the opportunity to enjoy and appreciate it.” Today, Brookgreen Gardens Corporation, the managing body of the site, is fulfilling the original wish of the Huntingtons. The continued cultural and economic success of Brookgreen Gardens is the realization of the Huntingtons’ wish. Individuals and organizations beyond the Lowcountry even notice the cultural benefits of the museum. One article states, “it is a major asset to the state and is known in art circles throughout the national and international scene.” However, without the Huntingtons’ initial decision to construct Atalaya in the area, they may not have created such a unique and important sculpture museum.

**Conclusion**

Archer and Anna Huntington’s decision to construct Atalaya sustained and stimulated the economy of Georgetown County, South Carolina during a particularly challenging era. Before the arrival of the Huntingtons in January of 1930, Murrells Inlet and greater Georgetown County had been experiencing the effects of poverty

---

133 “Brookgreen Gardens: A Growing Heritage,” Unknown Paper, Unknown Date, Vertical File: Brookgreen Gardens, Georgetown County Library, Georgetown, SC.
since the early twentieth century. Archer Huntington’s decision to build a large masonry structure not only required a great deal of material but also a large amount of labor. Archer provided locals with employment opportunities they may not otherwise have found in such a poverty-stricken area. He directly stimulated the economy by paying his workers higher than the national average and teaching them marketable skills for when his project ended. The Huntingtons’ construction of Atalaya also brought several other new infrastructural and cultural developments to the area such as, improved transportation, healthcare, and education. Additionally, the construction of Atalaya led to the creation of Brookgreen Gardens, a topic on which historians have written a great deal. Overall, the Huntingtons’ choice to construct Atalaya helped Murrells Inlet and Georgetown County start the process out of the poverty they had been experiencing for several decades.
CHAPTER FOUR

ATALAYA AND ITS PLACE IN AMERICAN ARCHITECTURE

When Archer and Anna Huntington completed Atalaya in 1934, they added something new and different to the Lowcountry landscape. This chapter will describe and document Atalaya. It will also show that Atalaya is a unique residence with a design both representative of popular architectural styles and unique to its owners’ personal interests. If historians placed Atalaya into larger architectural trends, it would best fit into two categories. The first, Spanish Revival architecture, was a popular national trend. The second, South Carolina Lowcountry architecture, was the regional vernacular. Atalaya stands apart in both of these groupings. It was outside of the geographical range and infused with more of the owners’ personal preferences than most Spanish Revival buildings and it employed different building materials and design elements than typical Lowcountry architecture. When compared to Archer and Anna Huntington’s other architectural works and commissions, Atalaya was the sole building designed in an eclectic style and the only one that remains standing and unchanged. Although Atalaya was reflective of the greater national trend of Spanish Revival style, it is unique because it captures Archer’s personal interest in the region. However, its uniqueness did not completely limit its influence. Brookgreen Gardens, built concurrently with Atalaya, mimicked its architectural design and style in a more subtle fashion.
Architectural Description of Atalaya

The Huntingtons last used Atalaya in 1946. Since then the house has sat unprotected from the natural elements. The residence is in fair condition with its ceiling and all of its structural walls still intact. Settlement issues and weathering, however, have caused several cracks to develop throughout the structure. These cracks appear in both Atalaya’s floors and walls. Although there are cracks in Atalaya’s walls and several windows are missing, its interior has not deteriorated from its original design.

4.1 Structural cracking and minimal furnishings seen in a room at Atalaya. Shown is the northwest corner of the Library, which is Room #15 on the floor plan in Appendix A. Photo by Author
Currently, Atalaya is more of an unfurnished masonry envelope than a historic house museum. Limited furnishings exist inside Atalaya, and only a minimal amount of the original hardware attached to the masonry walls still remains.\textsuperscript{134} Atalaya’s layout, material, stylistic choices, and remaining architectural details provide a strong basis for how the residence would have appeared when the Huntingtons completed its construction in 1934.

Atalaya is a large one-story masonry structure with details typical of the Spanish Revival style. Archer Huntington constructed Atalaya in the shape of a square organized around an interior courtyard.

\textsuperscript{134} This description does discuss the current conditions of Atalaya in depth. However, photos of the current conditions at Atalaya can be seen in Appendix B. A full structural report on the existing conditions of Atalaya is needed.
Atalaya has a flat roof with a short uneven parapet. The south, east, and north exterior facades feature seven, seventeen, and eleven randomly spaced windows respectively. The south, east, and north interior facades that face the courtyard feature four, fourteen, and twelve windows, randomly spaced and of different sizes. The entrance to Atalaya is located on the west facade, which has no windows. This entrance is an open-air foyer that leads into the interior courtyard. The exterior eastern facade features a centrally located semi-circular patio originally adjacent to doors leading into a sunroom.

The south, north, and east wings of the structure feature over forty internally connected rooms, and the west side has large open exterior spaces. Rooms on each side of the square correspond to different functions. The south wing contained the Huntingtons’ personal rooms and included the master bedroom, master baths, Archer’s study, and Anna’s studios. The north wing’s rooms housed the Huntingtons’ staff and support facilities. This wing included a kitchen, a food preparation room, several pantries, several small bedrooms, and even a walk-in icebox. The east wing, facing the ocean breezes, featured rooms for public use such as a foyer, a dining room, and a sunroom that originally led to the outdoor patio that provided a view of the ocean.\(^\text{135}\)

\(^\text{135}\) Photos of the significant rooms at Atalaya can be seen in Appendix B.
The flooring throughout most of the house is brick laid in a simple running pattern. In the east wing of house, the brick floor pattern switches to a more intricate herringbone pattern. The more intricate brick pattern is a strong indicator that this area was for public use. The rooms on the east wing of Atalaya are the only ones to feature this herringbone pattern.

The west wing of the structure featured open labor spaces such as a work yard and animal pens. The layout of the rooms at Atalaya is simple yet efficient for the quiet style of living and work the Huntingtons preferred.\textsuperscript{136}

Atalaya’s interior courtyard has a layout typical of the Spanish Revival style and features Atalaya’s most distinctive feature, its watchtower. The watchtower is located in the very center of the courtyard. The tower is square and features two masonry techniques. These techniques include a slump joint construction and a

\footnotesize{\textsuperscript{136} For a layout of Atalaya’s rooms and a list of their respective functions, determined by remaining hardware, design, and contextual clues, see the floor plan of Atalaya in Appendix A.}
lattice pattern. Huntington ordered the watchtower built around the middle of
the covered brick arcade that bisects the interior courtyard. The arcade features
lattice brick patterns to let in streams of light, arched windows, and masonry
flowerbeds under the windows to hold vegetation. This arcade would have
originally provided a clear line of sight from Atalaya’s foyer straight down the paved
road to Brookgreen Gardens. The courtyard also features a series of walkways
around the arcade that lead to different entry points in the building’s south and
north sides.

137 Masonry techniques at Atalaya are discussed in more detail in the following pages.
138 The layout of the walkways and the covered brick arcade can be seen in the floor plan found in
Appendix A.
Although Atalaya is a masonry structure, construction of different parts of the residence employed different masonry techniques. Archer Huntington chose to stucco the exterior walls. He used a technique known as the “Huntington Squeeze” on the walls of the interior courtyard. The “Huntington Squeeze” is the colloquial term for the slump joint Archer ordered used on portions of his brick walls. A slump joint is a brick bonding technique where mortar oozes over the joint and onto the face of the bricks. All of the walls facing the interior courtyard, portions of the watchtower, portions of the covered arcade, and sections of the parapet feature the “Huntington Squeeze.”

![Image of the “Huntington Squeeze” technique on the left and the lattice brick pattern on the right.](image)

4.5 Masonry techniques at Atalaya. The photo to the left shows the “Huntington Squeeze.” The photo to the right shows the lattice brick pattern. Photos by Author.

The covered arcade, watchtower, and parapet feature a third masonry technique, a lattice bond. On the arcade, the lattice bond allows a light pattern to fill the interior walkway. The watchtower also has portions with this lattice pattern that cause it to blend stylistically with the arcade. The interior brick walls were laid in a running bond. The interior walls show several paint campaigns of white, light yellow, and light green that have now begun to chip and peel in multiple locations.
Atalaya’s decorative elements are typical of the Spanish Revival style. Atalaya has several prominent chimneys topped with decorative copper hoods that rotated in the wind to keep smoke away from the house. A decorative boxed window grill designed by Anna Huntington covers every window at Atalaya, both on the exterior and interior courtyard facades. Tito and Rogers of Miami, Florida forged these wrought iron window grills. The window grills are painted green perhaps to resemble a copper patina, which is common in historic structures. When viewed in the context of nearby architecture, these decorative elements along with the distinctive masonry techniques and layout make Atalaya one of the strongest historic examples of the Spanish Revival style in the Lowcountry.

4.6 The boxed window grills designed by Anna Huntington. Photo by Author.

140 Mesirow and Miller, *Atalaya and Brookgreen Gardens*, 7.
Atalaya’s Context in Spanish Revival Architecture

Archer Huntington’s personal fascination with Spain inspired him to build one of the first Spanish Revival styled residences in the Lowcountry. Traditional Mediterranean architecture influenced the design elements of the Spanish Revival style. These buildings featured patios and gardens and encouraged relaxation and ease in an industrialized world.\textsuperscript{141} The 1920s to early-1930s was the apex of this style in the United States. During this period, the Spanish Revival style, and other related Mediterranean and Mission styled architecture, flourished throughout Florida and the American Southwest. In the Lowcountry, however, Spanish Revival residences were almost nonexistent in the early 1930s. Although Atalaya follows many of the forms and stylistic details associated with this style, it is distinctive because it falls outside of this building form’s typical geographical range and infused with the personality of its owners.

Traditional Mediterranean architecture influenced Spanish Revival’s form, stylistic details, and construction techniques. Spanish Revival, or Spanish Eclectic, structures are typical only one or two stories and feature low-pitched or flat roofs.\textsuperscript{142} These buildings usually feature arches, arcaded walkways, prominent chimney tops, and round or square towers.\textsuperscript{143} Spanish Revival’s intricate stylistic

\textsuperscript{143} Foster, \textit{American Houses}, 330-331; McAlester and McAlester, \textit{A Field Guide to American Houses}, 416-417.
details include: tiled roofs, emphasized doors, elaborate carved or cast ornaments, and decorative or boxed window grills. Builders usually constructed these buildings of plain brick or stucco. Overall, Spanish Revival’s architectural forms, details, and techniques seek to “emphasize the richness of Spanish precedents.” The Huntingtons used several of these architectural elements at Atalaya. The most evident are Atalaya’s arcaded walkways, square tower, prominent chimneys, stucco walls, and decorative window grills. Even though Atalaya features architectural elements common to the Spanish Revival style, it is unusual in this trend due to its location in the Lowcountry.

Spanish Revival structures are commonly located in the American Southwest and Florida. Due to the high concentration of this style in the Southwest and Florida, architectural historians only examine Spanish Revival buildings in this geographic area. The location of Spain’s original colonies in America explains the distribution of the Spanish Revival style in the 1920s and 1930s. *A Field Guide to American Houses* states that Spanish Revival buildings are in “all regions where original Spanish Colonial building occurred and continued into the 19th century.” This historical connection to Spanish colonies clarifies why Atalaya was one of the first Spanish Revival residences in the Lowcountry. Although today “there is hardly

---

an eastern or midwestern suburb that doesn’t feature an attempt at a Mediterranean villa or Mexican hacienda,” Atalaya was one of the few historical buildings outside of the style’s traditional range.148

Although the Huntingtons built Atalaya in the South Carolina Lowcountry, it still reflected larger national trends in Spanish Revival architecture. By employing elements of the Spanish Revival style such as towers, arcaded walkways, and decorative window grills, Atalaya incorporated features of this broader popular style. Archer Huntington’s cousin Henry Edwards Huntington built several Spanish Revival style buildings along the Southern Coast of California. His two most famous structures, The Huntington Library and The Huntington Art Gallery, are both located in San Marino, California.


148 Foster, American Houses, 323-324.
These buildings reflect the more popular style of Spanish Revival seen throughout the American Southwest and Florida. Atalaya, however, is different. Broader national trends affected its design, but Archer’s interest in Spain and the couple’s personal experiences also greatly influenced Atalaya’s style. Even though it followed stylistic details associated with the Spanish Revival, the residence’s unique reflection of the Huntingtons’ interests that make Atalaya distinct in this architectural group.

**Atalaya’s Context in Lowcountry Architecture**

Atalaya is one of the only Spanish Revival style buildings constructed in the Lowcountry in the first decades of the twentieth century. Although built in the Lowcountry, Atalaya features building materials and design techniques not typically seen in South Carolina residential structures. When the Huntingtons arrived in Murrells Inlet, most Lowcountry buildings used wood frame construction techniques. Wealthy individuals in the area often lived in residences built in the Greek Revival or the Colonial Revival style. The house that occupied Brookgreen prior to Atalaya’s construction was a wood frame residence typical to the area. This residence and the houses of Bernard M. Baruch and Captain Emerson, Atalaya’s closest wealthy neighbors, provide sharp contrast to the Huntingtons’ residence.

---

From the early-nineteenth to early-twentieth century, Lowcountry architecture featured elements of the Greek Revival and Colonial Revival styles. When the Huntingtons visited their neighbors, they encountered residences in Murrells Inlet built from the 1850s to the 1920s. Greek Revival was a dominant style for American residential architecture and popular in the American South from the 1820s to the 1850s. Architectural historians Virginia and Lee McAlester wrote, “one of the most familiar stereotypes in American architecture is the full-colonnaded Greek Revival mansion of the southern states.” Elements of Greek Revival, including columned porches and low-pitched roofs, pervaded Lowcountry architecture. In the late-nineteenth and early-twentieth centuries, Colonial Revival became a popular national style. This style also made its appearance in the Lowcountry. Distinctive elements of the Colonial Revival style are an accentuated front door, double hung windows, and windows found in pairs. The Huntingtons resisted all elements of these popular trends when they built Atalaya and in doing so differentiated their residence from most Lowcountry architecture.

Before Archer and Anna Huntington purchased Brookgreen in 1929, it belonged to W.S. Griffin who owned and improved both a winter and summer home on the estate. Stewart E. Warner documented these structures in the 1929 survey of Brookgreen he prepared for New York firm Duncan & Mount. Both the winter and the summer residences were wood framed structures constructed around 1910. The winter residence was the more impressive of the two. Warner described it as “follow [ing] southern style.” The structure’s two-story columned front portico was perhaps the most defining feature to shape Warner’s opinion of the structure. Expansive columned porticos were a common element on southern plantation homes at the time. Warner noted this popular

---

153 Duncan & Mount is the New York City firm that sold Archer Huntington Brookgreen; however, this survey was most likely completed before serious talks were conducted between Archer Huntington and Duncan & Mount. This survey was a way for the firm to find and compile information for future clients interested in purchasing the land. The two homes Warner discussed were demolished by the Huntingtons soon after they brought the property. Stewart E. Warner, “Memorandum for Mr. O.D. Duncan from S.E. W. Giving a Report of Investigation Made by S.E.W. at Brookgreen During the Latter Part of April,” Memorandum for Duncan & Mount, New York City, NY, May 8, 1929, Anna Hyatt Huntington Papers, Box No. 11, Folder Name: Huntington, Correspondence, Subject, Brookgreen Gardens 1929, Special Collections Research Center, Syracuse University, Syracuse, NY.

154 Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.,” 2, 4.

155 Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.,” 2.

156 Ibid.

theme in Southern architecture when he wrote, “there are a number of wooden columns set on these porches, causing the house to look typically southern.”\textsuperscript{158} Other than the columned portico, which seemed to be the winter residence’s defining feature, the structure contained “seven bedrooms, four bathrooms, a large living room, a large dining room, breakfast room, kitchen, and gun room.”\textsuperscript{159} The summer residence was also a wood framed building but was smaller than the winter residence. Closer to the beach, it featured seven bedrooms, four baths, a breakfast room, and dining room.\textsuperscript{160} While he owned Brookgreen, Griffin followed the architectural modes of the area.

Wealthy and well-travelled socialites owned the two closest large-scale residences to Archer and Anna Huntington. Unlike Atalaya, these residences featured elements of the Greek Revival style typically found in Southern architecture. Captain Isaac Emerson and Bernard M. Baruch’s residences were both larger and featured more design details and landscape work than Brookgreen. In his 1929 report, Warner described Emerson’s estate as “two homes adjoining each other” and larger than Baruch’s residence.\textsuperscript{161} Warner also wrote that Emerson’s main house was a white wooden frame structure typical of the area’s architecture.\textsuperscript{162}

\textsuperscript{158} Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.,” 2.
\textsuperscript{159} Ibid.
\textsuperscript{160} Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.,” 4.
\textsuperscript{161} Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.,” 8.
\textsuperscript{162} Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.,” 8-9.
Bernard Baruch, the Huntingtons’ other neighbor to the south, was the owner of the famous Lowcountry plantation known as Hobcaw Barony, a former large-scale rice plantation.\textsuperscript{163} At the time of Warner’s 1929 report, Baruch still resided in the nineteenth century Donaldson House. Warner described it too as a “framed house painted white,” identical to the terms he used to describe the houses at Brookgreen and Emerson’s estate.\textsuperscript{164} A fire in the winter of 1929 destroyed Baruch’s house. In response, Baruch proceeded to build a large brick, concrete, steel, and tile fireproof structure as a replacement.\textsuperscript{165} Fear of another fire prompted his choice of building materials. Although both are masonry buildings, Baruch’s new house at Hobcaw in no way stylistically resembled Atalaya. The 1930 Hobcaw House employed many aesthetic trends drawn from the Colonial Revival style and period hunting lodges, such as an accentuated entrance and the provision of comfortable and recreational resort features in an isolated setting.\textsuperscript{166}


\textsuperscript{164} Warner, “Memorandum for Mr. O.D. Duncan from S.E. W.,” 8.

\textsuperscript{165} Fick and Laurens, \textit{Hobcaw Barony}, 10.

\textsuperscript{166} Fick and Laurens, \textit{Hobcaw Barony}, 10-11.
Atalaya’s Context Within the Huntingtons’ Other Architectural Works and Commissions

The Huntingtons commissioned sixteen known sites, yet only four of them are located in the Southern United States.¹⁶⁷ Unlike Atalaya, most of the Huntingtons’ commissions and residences featured classical design elements. The Huntingtons’ architectural works and commissions are either more classical or simplistic in style and therefore highlight Atalaya’s distinctiveness. The Huntingtons were closely involved with the design phases of three specific buildings. These works include Audubon Terrace in New York City, the Huntingtons’ private apartment in New York City, and Stanerigg, their private residence in Redding, Connecticut.

Archer and Anna Huntington were fond of classical architectural forms, and they commissioned and resided in several classically-designed buildings. The first museums Archer Huntington funded were located in Audubon Terrace, a Beaux-Arts styled complex in New York City, New York. In 1904, Archer established the necessary funding and organization needed to create the Hispanic Society of

¹⁶⁷ The four Southern buildings associated with the Huntingtons are: Atalaya, Brookgreen Gardens, The Mariners’ Museum, and land at the University of Texas in Galveston. The building at the University of Texas in Galveston is not examined in this section as the Huntingtons donated thousands acres of land yet did not commission any buildings. The Mariners’ Museum in Newport News, Virginia is not examined in this section because the Huntingtons were not involved with the design or construction of the original buildings on this site. The Huntingtons were involved with funding the museum and designing the surrounding landscape and park. This information obtained from: Lauren King, "Newport News’ Mariners’ Museum has its own History," The Washington Times, February 22, 2014, accessed February 27, 2014, http://www.washingtontimes.com/news/2014/feb/22/newport-news-mariners-museum-has-its-own-history/?page=1; Mary Mitchell and Albert Goodrich, The Remarkable Huntingtons: Chronicle of a Marriage, ed. Andrea Zimmermann (Newton, Ct: Budd Drive Press, 2004), 156.
America. He purchased land for this organization that overlooked the Hudson River on West 155th Street in New York City.\textsuperscript{168} Archer commissioned Charles Pratt Huntington, his cousin and a classically trained Beaux-Arts architect, to design the museum. Charles Huntington designed the museum in the classic Neo-Italian Renaissance Style.\textsuperscript{169} Historians Mary Mitchell and Albert Goodrich describe the Hispanic Society as a “beautiful structure in the classical style.”\textsuperscript{170} Archer’s decision to commission a building in the classical style was not a singular event, and he soon asked his cousin Charles to design more Beaux Arts structures.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{4.9_Audubon_Terrace_in_New_York_City_New_York.jpg}
\end{figure}

\textsuperscript{168} Mitchell and Goodrich, \textit{The Remarkable Huntingtons}, 21.
\textsuperscript{170} Mitchell and Goodrich, \textit{The Remarkable Huntingtons}, 21.
After creating the Hispanic Society of America, Archer Huntington wanted to design a museum complex of complimentary buildings for the study and celebration of art and culture. Charles Huntington also designed buildings for the American Numismatic Society (1908), the American Geographical Society (1911), the Museum of the American Indian (1916), and the Church of Our Lady of Esperanza (1912). All of these buildings followed the style precedent set by the Hispanic Society of America and Charles designed them in the Neo-Italian Renaissance Style. William Mitchell Kendall, of the architectural firm McKim Mead & White, and Cass Gilbert later added Beaux Arts buildings to the complex. Decorative sculpture is a tenet of Beaux Arts architecture, and, prior to their marriage, Archer commissioned Anna to create several classical pieces for the complex. Archer and Anna not only worked with classical architecture, but also resided in a in a more classical inspired townhouse in New York City.

Archer and Anna Huntington owned a traditional townhouse on 1083 West Fifth Street in New York City that served as their main residence before the completion of Atalaya and was where they resided when they visited New York City. The Huntingtons’ apartment was one of a series of row houses built between 1901 and 1902 across the street from Central Park. Archer bought 1083 West Fifth Street

as a young man and had it designed in the current popular style of elegant late-Victorian New York City townhouses.\textsuperscript{175} In 1913, he hired architect and interior designer Ogden Codman, Jr. to update his residence to the most current style.\textsuperscript{176} The townhouse was remolded in the French Renaissance Revival and Neo-Grecian styles Huntington and Codman both favored.\textsuperscript{177} Archer continued to live in this townhouse with Anna after their marriage in 1923 until 1940.\textsuperscript{178} The classical elements at Audubon Park and 1083 West Fifth Street stand in sharp contrast to the Spanish Revival themes seen at Atalaya.

In 1940, Archer and Anna Huntington designed a final private residence, Stanerigg in Redding, Connecticut. Stanerigg had architectural elements similar to Atalaya.\textsuperscript{179} It too was a square masonry structure. Constructed of cinder blocks, Stanerigg was a two-story structure that the Huntingtons used as their main winter residence during the Second World War and after it became too difficult for them to

\textsuperscript{175} Mitchell and Goodrich, \textit{The Remarkable Huntingtons}, 31.
\textsuperscript{177} Archer Huntington’s remolded townhouse at 1083 West Fifth Street featured a circular rear extension with a round stairway. This was an extravagant feature for a New York City house at the time. Christopher Gray, “A 5th Avenue Donor Who Loved to Create Museums,” \textit{The New York Times}, January 11, 1998, accessed February 27, 2014, ProQuest Historical Newspapers: The New York Times (1851-2009); Connelly, “On Fifth Avenue, the Design Academy’s Treasures;” “History.”
\textsuperscript{178} Archer and Anna Huntington made a few more additions to 1083 West Fifth Street, such as the addition of a studio for Anna and extra rooms for entertaining and servants. In 1940, they donated the townhouse to the National Academy. However, Anna maintained her studio and a small apartment there that she used until her death. Mitchell and Goodrich, \textit{The Remarkable Huntingtons}, 31-32; “History.”
\textsuperscript{179} Historians know limited information about Stanerigg’s architecture and design as the state demolished the residence after Anna’s death when the site became Collis P. Huntington State Park. Information about Stanerigg comes from photos and personal accounts of those who visited the house. Mitchell and Goodrich, \textit{The Remarkable Huntingtons}, 92.
make the trip to Atalaya. Like Atalaya, Stanerigg had limited space for guests yet room for Anna’s passions. There were twenty rooms overall, so only a few individuals could visit at a time. Stanerigg also featured large separate spaces for Anna’s other passion - breeding deerhounds. Although Stanerigg’s architectural elements and functional layout were similar to Atalaya, the residence lacks Atalaya’s distinctive character. Due to its austere and simplistic design, guests and visitors described Stanerigg as “a monstrosity,” a “penitentiary,” and a “concrete block monastery.” Stanerigg’s unadorned design does not feature any of the eclectic elements found at Atalaya. Brookgreen Gardens however, built concurrently with Atalaya, features several of the design elements seen at the couple’s winter residence.


---

181 The kennel area at Stanerigg could accommodate up to thirty dogs at a time and had separate areas for their meal preparation, grooming, and medical care. After Anna Huntington’s death, developers turned the kennels at Stanerigg into apartments. Mitchell and Goodrich, The Remarkable Huntingtons, 93.
Atalaya’s Stylistic Influence on Brookgreen Gardens

The distinct architectural style of Atalaya had a subtle influence on the Huntingtons’ nearby site of Brookgreen Gardens. Brookgreen Gardens mimicked Atalaya’s design in a restrained manner. As an open-air sculpture museum, Brookgreen Gardens does not feature a prominent structure. Rather, it contains several low walls and small auxiliary buildings. Brookgreen Gardens’ building materials and construction techniques were highly influenced by the design process occurring concurrently at Atalaya.

Brookgreen Gardens’ dividing walls and auxiliary buildings are stylistically similar to the house at Atalaya. Several walls at Brookgreen Gardens feature the distinctive lattice brick pattern found on the covered arcade and watchtower at Atalaya. Brookgreen Gardens also uses arcaded walkways similar to the one that bisects the courtyard at Atalaya. Additionally, the arches found at Atalaya also appear at Brookgreen Gardens. Robin Salmon, a Brookgreen Gardens historian, even wrote, “the arches [at Brookgreen]... echoed the architecture of Atalaya, the Huntingtons’ Moorish-inspired winter home.” Even though they do not feature stylistic details similar to Atalaya, most of the auxiliary buildings at Brookgreen Gardens are also masonry construction.

---

184 Salmon, *Images of America: Brookgreen Gardens*, 64.
Although Brookgreen Gardens has strong stylistic ties to Atalaya, its function as a sculpture museum limits this connection. In order to highlight the sculpture, not the architecture, the role of the buildings and decorative elements are understated. However, Brookgreen Gardens' walls, arcades, and buildings show how the design details applied at Atalaya also appear at the museum.

Conclusion

Atalaya is significant due to its architectural uniqueness and ability to resist categorization. Atalaya's architecture and design elements show how the residence was reflective of the greater national trend of the Spanish Revival style. However, Atalaya stands apart from other Spanish Revival buildings as it reflects Archer Huntington's personal interest in Spanish culture. Additionally, the Lowcountry was an uncommon location for a Spanish Revival building at the time. In the 1930s, a vast majority of private residences in the area were wood framed buildings, not masonry. Lowcountry structures also commonly featured Greek Revival and Classical Revival design elements rather than trends from Mediterranean and Spanish Revival styles. Beyond standing apart in these two architectural groups, Atalaya is the Huntington's' only building that did not follow the popular architectural trends of the surrounding area. Atalaya was part of the larger trend of Spanish Revival yet it is unique as it is a physical representation of the whims, passions, and personalities of its owners.
CHAPTER FIVE
THE HISTORY OF ATALAYA AFTER ITS COMPLETION

Atalaya as the Huntingtons’ Residence (1934-1946)

Between 1934 and 1946, Archer and Anna Huntington used Atalaya as their main winter residence. During this time, Atalaya served as Anna Huntington’s studios where she completed several of her works and studies. The Huntingtons’ visits to their winter house became less frequent after they donated Atalaya to the United States Army Air Corps during the Second World War. After the war, Archer’s health failed and the couple made their last visit to Atalaya in 1946. When the Huntingtons left South Carolina, they also left behind Anna’s sculpture at Brookgreen Gardens. The Huntingtons created a strong cultural and legal link between Atalaya and Brookgreen Gardens.

Brookgreen Gardens is the open-air sculpture garden and museum Archer and Anna Huntington created, funded, and managed. The South Carolina Lowcountry would ultimately remember the Huntingtons for this museum. On July 13, 1931, the couple incorporated a majority of the land they purchased into an eleemosynary corporation officially titled “Brookgreen Gardens, a society for Southeastern Flora and Fauna.”\textsuperscript{188} In this, and a few subsequent legal transactions, the Huntingtons “transferred property deeds to the corporation, established trusts to provide monies for its operation, and created a self-perpetuating board of

trustees to administer an outdoor museum."\(^{189}\) The *New York Herald Tribune* wrote in 1936 that the Huntingtons spent “well over two million dollars” in order to create Brookgreen Gardens and initially open it to the public free of charge.\(^ {190}\) Several historical publications and newspaper articles discuss how their love of the beautiful natural landscape inspired the couple to create Brookgreen Gardens.\(^ {191}\) This landscape provided a striking backdrop for sculpture. The museum, in turn, protected the land. Brookgreen Gardens was so successful that only four years after its formation reporters referred to it as “the finest of its type in the world.”\(^ {192}\) While the Huntingtons developed, supported, and donated to Brookgreen throughout the 1930s, they continued to use Atalaya as their winter residence.

After Atalaya’s completion in 1934, Archer and Anna Huntington returned to the house regularly until World War Two. On December 3, 1935, Archer conveyed all of his land and holdings in Georgetown County to the Brookgreen Gardens Corporation.\(^ {193}\) This deed, however, had some limitations. The most important

---


\(^ {190}\) According to Salmon on page 45 of *Images of America: Brookgreen Gardens*, admission was first charged for visit to Brookgreen Gardens during the 1960s. Cerinda Evans, *Anna Hyatt Huntington* (Richmond, VA: Whittet & Shepperson, 1965), 30.


\(^ {192}\) Wallace, “Millions Spent at Brookgreen.”

\(^ {193}\) Georgetown County, Register of Mesne Conveyance (RMC), Georgetown, SC, Deed Book 41, Page 530-533.
granted the Huntingtons the rights to use Atalaya as their private residence.\textsuperscript{194}

Between the years of 1934 and 1943, Archer and Anna continued to make use of Atalaya during the winter months.

At Atalaya, Archer worked on his Spanish studies and business, Anna made great use of the sculpting studios, and both used it as a base from which they made improvements to Brookgreen Gardens. The Huntingtons' private nature, however, means that only a limited amount of information is available about their activities at Atalaya. Historians do know that by the mid-1930s Anna Huntington was back to full health after her bout of tuberculosis and began to sculpt several pieces in Atalaya's studios. In 1936, Anna completed a study of swans and other wild birds. In the spring of that year, she cast twenty-one new pieces. These sculptures became part of a large-scale exhibit by the Academy of Arts and Letters.\textsuperscript{195} Anna completed one of her most famous pieces, \textit{Don Quixote}, at the studios of Atalaya. This sculpture features a tired and hungry Don Quixote and his ragged steed Rocinante.\textsuperscript{196} However, the start of the Second World War ended the Huntingtons regular use of Atalaya.

The Huntingtons donated Atalaya to the United States Military as a training base during World War II. In 1943, the United States Army Air Corps used Atalaya as a base to conduct practice runs and drills and help patrol the Southern Atlantic

\textsuperscript{194} Ibid.
\textsuperscript{195} Ray Sigmon, Mike Foley, Mark Barker, \textit{Huntington Beach State Park: A Visitor's Guide to the Historic and Natural Areas}, (Murrels Inlet, SC: Huntington Beach State Park, 1985), 10 as found in Vertical File: Huntington State Park, Georgetown County Library, Georgetown, SC.
\textsuperscript{196} \textit{Brookgreen Gardens: History} (1945).
Seaboard. Military personnel from the nearby Myrtle Beach Airfield also occupied Atalaya. During this time, the residence was subject to the hazards associated with being a military practice base. The army made various changes to the property, including the fortification of the grounds with machine guns. The main structure also housed personnel and a radar unit. Since the residence was a practice base, multiple plane crashes occurred on the property and the beach near Atalaya. Most of the military’s changes to Atalaya were reversible and are not immediately noticeable on the residence today.

After the conclusion of World War II, the Huntingtons returned to Atalaya only twice. The Huntingtons made their last visit in the early winter months of 1946. The couples’ advanced ages made both the trip and stay at their beach home difficult. After 1946, Archer and Anna spent the majority of their remaining time making short trips and residing in their homes in New York and Connecticut. On December 11, 1955, Archer died at the age of eighty-five at Stanerigg. After Archer’s death, Anna chose never to return to Atalaya. This decision was most likely due to Atalaya’s strong visual and physical connection to her late-husband’s passions and interests. Following Archer’s death, Anna had some of the furnishings

---

198 Sigmon, Foley, and Barker, *Huntington Beach State Park*, 10.
199 There is conflicting information over whether 1946 or 1947 is the last year that the Huntingtons visited Atalaya and Brookgreen Gardens. In lieu of finding a definitive primary source, this thesis uses Mary Mitchell and Albert Goodrich’s *The Remarkable Huntingtons: Chronicle of a Marriage* use of 1946 as the date of the Huntingtons’ last visit. Mitchell and Goodrich’s *The Remarkable Huntingtons* was chosen as it is the most current and thoroughly researched work completed to date on the Huntingtons’ travels.
at Atalaya shipped to Stanerigg and others placed into the offices at Brookgreen Gardens. Anna remained active in the art community and sculpted new pieces until her death at ninety-seven on October 4, 1973. Both Archer and Anna Huntington treasured and beloved Atalaya, but when they no longer regularly visited the residence it fell into an unfortunate state of disrepair.

**Atalaya’s Interim Period (1947-1960)**

The twelve-year period between the Huntingtons’ last visit and the residence’s lease to the state of South Carolina was difficult for Atalaya. Although technically owned by the Brookgreen Gardens Corporation, Atalaya declined in a state of semi-abandonment, confusion, and flux. While busy with the management and growth of Brookgreen Gardens and its valued art, the corporation’s trustees struggled to find a proper steward for Atalaya. Even though Brookgreen Gardens’ staff regularly checked Atalaya during this period, its open nature and lack of visible ownership caused irreversible damage at the hands of the public.

During the late-1950s, Brookgreen Gardens placed Atalaya under the care of a local Georgetown County Girl Scout Troop. At best, the troop was unequipped to take care of the residence and protect it from vandals. At worst, it was a negligent steward who contributed to the Atalaya’s destruction. Letters dated from the late

---

204 Lack of regular documentation on Atalaya by any party during this period makes it difficult to know what truly happened to the residence and who may have been responsible for its damage.
1950s between Wendall Davis, Anna Huntington’s attorney, and Frank G. Tarbox discussed how to ask the local Girl Scout Troop to care for Atalaya.205 A 1957 letter from Davis elaborated on the idea of giving the Girl Scout Troop “specific authorization to use the beach property.”206 Davis hoped the troop would keep away groups such as fishermen, picnickers, hunters, and others who might misuse the property.207 Letters two years later in the fall of 1959 bemoaned the outcomes of giving a troop such as large responsibility. Tarbox wrote:

I went over to our beach yesterday afternoon, and was surprised to see what the people are doing to the house [Atalaya] there. It is a shame to learn that people are breaking in front and back, and have got into the house. Front door has been broken open, and glass broken. The sun room is wide open and the inner door is broken open. The stable section was broken open some time ago as was also the pump house door lock broken off. Girls and boys seem to think they can do as they please there now.208

The damages to Atalaya shocked and alarmed both the trustees of Brookgreen Gardens and others who cared for Archer and Anna Huntington’s interests.

Brookgreen Gardens decided to seek a new solution for the management of Atalaya. The corporation decided that leasing Atalaya and some of the surrounding land to the state and placing it in the stewardship of the state park system was the best decision for the residence’s future.

---

205 Letters on Atalaya were found in the Huntington Estate Papers, Box No. 2, Folder: Brookgreen Gardens, Special Collections Research Center, Syracuse University, Syracuse, NY.
206 Wendall Davis to F.G. Tarbox Jr., September 30, 1957, Huntington Estate Papers, Box No. 2, Folder: Brookgreen Gardens, Special Collections Research Center, Syracuse University, Syracuse, NY.
207 Ibid.
208 F.G. Tarbox, Jr. to Wendall Davis, August 21, 1959.
Atalaya as a State Park (1960 – Today)

In 1960, Brookgreen Gardens leased Atalaya and its surrounding property to the State of South Carolina. This legal relationship is still in place today. Under the stewardship of the state, Atalaya is no longer subject to a high amount of vandalism and conditions at the Huntingtons’ winter home have greatly improved. Brookgreen Gardens’ decision to lease Atalaya to South Carolina also created Huntington Beach State Park. Today, Huntington Beach State Park runs Atalaya as interpretive site opened to the public.

Since the South Carolina Parks and Recreation department took control of Atalaya and the surrounding land, the residence has seen an increase in tourism and decrease in vandalism. Atalaya was original leased to the State of South Carolina on May 13, 1960, and the state has had exclusive rights to the site since.209 Although stewardship by the state immediately benefitted Atalaya by providing clear ownership and the ability to keep out vandals, a 1980s newspaper article wrote that the residence was in a state of decay. In a 1986 Georgetown Times article, then Park Superintendent Copeland was quoted as saying he “hopes to make some minor improvements to Atalaya, but cautions ‘there is only so much you can do to a cement building built on sand.’”210 Similar problems, such as Atalaya’s structural weaknesses and aggressive weathering conditions, are issues that Huntington Beach

State Park still struggles with today. However, both Huntington Beach State Park and Brookgreen Gardens work diligently to keep the conditions at Atalaya stable and safe so that the house may remain open for the public’s enjoyment.

Today, both Huntington Beach State Park and Brookgreen Gardens work together under a revised lease agreement that seeks to provide the best and most effective use of Atalaya. The lease states that Huntington Beach State Park’s responsibilities regarding Atalaya include: making the site available to the public, cleaning the grounds of the site, reporting all functions at the site to Brookgreen Gardens, and, most importantly, maintaining, restoring/repairing, and interpreting Atalaya. Huntington Beach State Park, in accordance with the lease, has to maintain Atalaya to at least its 1994 condition and is responsible for preventing any further damage to the site. In terms of interpretation, the park must “install and maintain interpretive materials about Atalaya, Brookgreen, Mr. Huntington, Mrs. Huntington, and any other related or appropriate subject.”

It is in the area of interpretation where the historical material, information, and conclusions divulged through this thesis could be of the most help to Huntington Beach State Park and the future of Atalaya.

Conclusion

Atalaya’s long, fascinating, involved, and, at some points, neglected history has ultimately led to its function as a interpretative site run by the state of South

---

211 “Third Amended and Restated Lease Agreement.”
Carolina through Huntington Beach State Park. Furthermore, there is a close connection between Atalaya and Brookgreen Gardens, the current owners of the residence. Although both the state park and the museum are each successful at meeting their respective missions, Brookgreen Gardens has dominated the secondary literature, media, and tourism trade. Each of the three periods discussed in this chapter was instrumental in shaping Atalaya’s current physical nature and purpose.

---

212 According to page 8 of Robin Salmon’s Images of America: Brookgreen Gardens, in 2006 Brookgreen Gardens covered nearly 9,000 acres, the developed property which is open to the public was over 350 acres, and the sculpture garden was over 50 acres. The museum at Brookgreen Gardens featured over 1,200 works from over 300 artists, and the property also held twelve zoological natural habitats for wild animals. Furthermore, time spent conducting primary research on Atalaya has uncovered far more information on Brookgreen Gardens and the Huntingtons’ time spent there than at Atalaya, which is also a trend that is true for the secondary literature on this topic.
CHAPTER SIX
CONCLUSIONS

Through the creation of Atalaya's historical narrative, this thesis brings to light the greater significance of the Huntingtons' winter residence. The examination of Atalaya's connection to Archer and Anna Huntington, the local area of Murrells Inlet, and the greater field of architecture gives a more complete understanding of the residence. This detailed history of Atalaya shows that the house is so much more than a backdrop for the career of Anna Huntington. Rather, it is a unique expression of human personality and a catalyst for change.

This thesis shows that Atalaya contributes to American heritage in a variety of ways. Atalaya's significance comes from its clear reflection of the Huntingtons' lives and interests, the positive economic and developmental impacts its construction had on the local economy, and the residence's truly unique architecture that reflects both national trends and a couple's personal interests. Additionally, Atalaya is the Huntingtons' only residence that has not been refurbished or destroyed. This argument makes a strong case for revisiting Atalaya's National Historic Landmark Nomination. Currently, preservationists have only nominated Atalaya under Criteria B, association with a famous person. However, Atalaya's newly discovered significance shows that it should also be nominated under Criteria A, association with events that reflect broad patterns in

---

history, and Criteria C, representation of a significant and distinguishable architectural entity. Atalaya’s close connection to Georgetown County’s Depression–Era economics shows how it is associated with broad patterns in American history. Additionally, the residence’s unique Spanish Revival style, reflective of national trends and representative of the Huntingtons’ personal experiences, shows that it is a distinguishable architectural entity. The information presented here allows for a stronger and more complete National Historic Landmark Nomination or even Atalaya’s solo renomination.

Atalaya’s current incomplete nomination form also raises questions of how many other historical sites, especially those that are associated with famous people, are suffering similar fates of overlooked significance. In the case of Atalaya, its association with Anna Huntington overshadowed the insight it could give to history. Previous historians saw Atalaya as a building where Anna and Archer Huntington resided and nothing more. However, Atalaya is a mirror that reveals the most important aspects of its owners’ personalities. This suggests that other famous people’s residences may be able to present an inspired and unique view of their owners that would otherwise remain unknown. Atalaya is an excellent example of how buildings are more than the sum of their parts. Instead, they are an extension of those who created and resided in them.

Atalaya’s strong association with Anna Huntington also caused the secondary literature to overlook the residence’s impact on Murrells Inlet and Georgetown County. Atalaya’s construction reveals a great deal about the economic history of
the surrounding local area. The strong tie between Atalaya and Murrells Inlet’s economy shows that a residence’s significance can reach far beyond its owners. Preservationists and historians most often overlook the connection between a building and the local area when the resident is a high-class individual who is important in their chosen field. In the case of Atalaya, Anna Huntington’s association with the residence eclipsed the impact its construction had on stimulating the local economy and helping the town start the process out of poverty. The history of Atalaya serves as a reminder that buildings are often important factors in the economic and cultural development of the surrounding area.

Atalaya’s absence from the secondary literature means there are a variety of additional topics for further research on the residence. Most notably, there is a plethora of topics for conservationists to study at Atalaya. Atalaya’s semi-open state would allow researchers to study how weathering affects masonry structures. As the caretakers of Atalaya, Huntington Beach State Park would greatly benefit from conservation work and research done at or about the residence.

Complete historical narratives and full statements of significance allow for a more intriguing and appealing historic site and are essential in attracting more visitors. That, in turn, can lead to more income and funding thus securing the future preservation of a site. Huntington Beach State Park charges a low admission rate and therefore needs to attract as many new and repeat visitors to Atalaya as possible. Huntington Beach State Park could use the information presented in this
thesis in a variety of ways in order to create a more appealing and informative visitor experience.

This thesis could lead to the creation of new print material for use at Huntington Beach State Park. One example could be the creation of new guide maps for visitors to Atalaya. These guide maps could include updated information on Atalaya along with its new significance. Furthermore, these guide maps could feature the new floor plan found in this thesis. Similar to these guide maps, Huntington Beach State Park could also use this thesis to update its signage at Atalaya.

Beyond printed material, Huntington Beach State Park could incorporate this research with new preservation technologies. The new technologies historic sites utilize to enhance the visitor experience include quick response codes (QR Codes), mobile applications (apps), and digital restorations. QR codes work by allowing a visitor with a smart phone to scan a bar code that takes them to a website with more information. Huntington Beach State Park could use these codes at Atalaya as a way to engage visitors, particularly teens and young adults, to the residence. An app would work similarly to QR code by allowing visitors to interact with a site via a smart phone or tablet. This could be a way for visitors to post their thoughts on Atalaya and, most importantly, share information about the residence with their friends. As Atalaya is unfurnished, it could be entertaining to have an app that allows visitors share how they believe the residence may have appeared when it was in use. Atalaya’s unfurnished nature means it may also benefit from the digital
restoration of some rooms. Digital restoration uses historic research and computer software in order to present a digital image of a room’s historic appearance. At Atalaya, this would be particularly useful in Anna’s studios. Due to the residence’s open nature, a digital restoration would allow visitors to view pieces of her sculpture in the location of their creation without harm coming to the art. Huntington Beach State Park has the opportunity to give the research in this thesis new life by presenting it in a digital medium.

Whether or not American society recognizes a structure’s historical significance can determine its future. Sites believed to have greater historical significance and value are usually the ones deemed worthy of preservation. Atalaya’s future ultimately rests on the amount of information known about the residence. This thesis fights for the long-term future of Atalaya by creating a complete historic narrative of the residence and showing that it is significant. Left empty and abandon since the Huntingtons last visited in 1946, this castle deserves to have its greater significance revealed and finally be full of its historical truth.
APPENDIX A

FLOOR PLAN OF ATALAYA
Floor Plan of Atalaya

Measured and Drawn By: Kelly Herrick

Room #1: Outdoor Studio
Room #2: Indoor Studio
Room #3: Studio Storage
Room #4: Studio Bath
Room #5: Storage
Room #6: Secretary's Office
Room #7: Archer Huntington's Study
Room #8: Storage
Room #9: Main Bath
Room #10: Master Bedroom
Room #11: Bath
Room #12.1-12.3: Storage
Room #13: Bathroom
Room #14: Guest Room/Secretary's Room
Room #15: Library
Room #16: Foyer
Room #17: Sunroom
Room #18: Breakfast Room
Room #19: Dining Room
Room #20: Food Service Room
Room #21: Servant's Living Room
Room #22: Food Preparation Room
Room #23: Kitchen
Room #24: Pantry
Room #25: Pantry
Room #26: Walk-In Ice Box
Room #27: Cook's Room
Room #28.1-28.6: Servant's Rooms
Room #29.1-29.4: Storage
Room #30.1-30.2: Servant's Baths
Room #31: Laundry Room
Room #32: Housekeeper's Room
Room #33: Housekeeper's Bath
APPENDIX B

PHOTO DOCUMENTATION OF ATALAYA
The north exterior facade.

The west exterior facade.
The south exterior facade.

The east exterior facade.
A closer view of the semi-circular patio on the east exterior facade.

The open-air foyer on the west side of the structure that leads into the interior courtyard.
The view down the covered arcade from the west side of the structure toward the Foyer (Room #16).
The eastern side of the interior courtyard.

The western side of the interior courtyard.
A closer view of the covered arcade that bisects the interior courtyard.
The watchtower in the center of Atalaya's interior courtyard.
The decorative boxed window grills designed by Anna Huntington.
The decorative copper chimney hoods
The lattice brick work on the short uneven parapet.

The front door detail designed by Anna Huntington at the western end of the covered arcade.
A closer view of the “Huntington Squeeze.”

A closer view of the lattice brick work.
The south end of Kennel Area/Pen Yard.

The north end of Kennel Area/Pen Yard.
A closer view of the pens in the Kennel Area/Pen Yard.

The north end of the Oyster Shucking Yard/Work Yard.
The south end of the Oyster Shucking Yard/Work Yard.

A closer view of the Oyster Shucking Room in the Oyster Shucking Yard/Work Yard.
The southwest corner of the Laundry Yard.

The northeast corner of the Laundry Yard.
The west wall of Anna Huntington’s Outdoor Studio (Room #1).

The east wall of Anna Huntington’s Outdoor Studio (Room #1).
The west wall of Anna Huntington’s Indoor Studio (Room #2).

The east wall of Anna Huntington’s Indoor Studio (Room #2).
The skylight in Anna Huntington’s Indoor Studio (Room #2).
The hallway on the south wing of Atalaya looking east.
The northwest corner of Room #6.

The southeast corner of Room #7.
The north wall of the Main Bath (Room #9).
A closer view of the remains of the shower in Room #9.
The east wall of the Master Bedroom (Room #10).

The west wall of the Master Bedroom (Room #10).
The northwest corner of Room #11.

A closer view of the washbasin in Room #11
The hallway on the south wing of Atalaya looking west.
A view of the door leading to the interior courtyard from Atalaya’s south wing. The door to the courtyard from the north wing is the same.
The east wall of Room #14.

The northwest corner of Room #14.
The west wall of Room #13.

A closer view of the sink in Room #13.
The southeast corner of Room #15.

The northeast corner of Room #15.
A closer view of the settlement issues in the northeast corner of Room #15.
The arches seen in the hallway between Room #15 and Room #16. Similar arches are found in the hallway between Room #16 and Room #18.
The northeast corner of Room #17.

The southwest corner of Room #17.
A closer view of a crack found in the north wall of Room #17.

The north wall of the Foyer (Room #16).
The east wall of the Foyer (Room #16).

The west wall of the Foyer (Room #16).
The semi-circular closet located on the immediately north of Room #16.
The hallway on the east wing of Atalaya looking north.
The north wall of Room #18.

The west wall of Room #18.
The south wall of Room #18.

A closer view of the structural issues found in the south wall of Room #18.
Photo Documentation of Atalaya
Room Numbers Correspond to the Plan in Appendix A
Photos taken by Kelly Herrick

The north wall of Room #19.

The south wall of Room #19.
Photo Documentation of Atalaya
Room Numbers Correspond to the Plan in Appendix A
Photos taken by Kelly Herrick

The east wall of Room #20.

The west wall of Room #20.
The northeast corner of Room #21.

The west wall of Room #21.
The northwest corner of Room #22.

The east wall of Room #22.
The south wall of Room #22.

The northwest corner of the Kitchen (Room #23).
The northwest corner of Room #25.

The east wall of the Kitchen (Room #23).
The west wall of the Walk-In Ice Box (Room #26).

The south wall of Room #27.
The east wall of Room #27
The hallway on the north wing of Atalaya looking west.
The south wall of Room #28.1. Rooms #28.2-28.6 are all similar.

The north wall of Room #28.1. Rooms #28.2-28.6 are all similar.
The east wall of Room #29.1.
The southwest corner of Room #29.3.

The west wall of Room #31.
The east wall of Room #31.

The southwest corner of Room #32.
The east wall of Room #32.

The south wall of Room #33.
A closer view of the bathtub in Room #33.
The running brick pattern seen on the floors in the south and north wings.

The herringbone brick pattern seen on the floors in east wing.
The running brick pattern seen on the walls of Atalaya. The east wall of Room #14 shows the light yellow, light green, and white paint campaigns that have taken place at Atalaya.
Decorative ironwork found in the fireplace located in Room #6. This iron grill appears in several fireplaces throughout Atalaya.
A closer view of the edge of a window opening in Room #21. Most windows at Atalaya are in this condition.
A window in Room #10 that still has portions of its frame remaining. Only a limited number of windows in Atalaya retain some of their original framing.
REFERENCES


Anna Hyatt Huntington Papers. Special Collections Research Center. Syracuse University, Syracuse, NY.


Brookgreen Garden. Vertical File. Georgetown County Library, Georgetown, SC.

Brookgreen Gardens. Vertical File. Georgetown County Library, Georgetown, SC.
Brookgreen Gardens. Vertical File. South Carolina Historical Society, Charleston, SC.


Brookgreen (Georgetown Co.). Vertical File. South Carolina Historical Society, Charleston, SC.


Georgetown County. Register of Mesne Conveyance (RMC). Georgetown, SC. Deed Book 41, Page 530-533.


Huntington, Archer and Anna Hyatt. Vertical File. South Carolina Historical Society, Charleston, SC.

Huntington Estate Papers. Special Collections Research Center. Syracuse University, Syracuse, NY.

Huntington State Park. Vertical File. Georgetown County Library, Georgetown, SC.


Accessed February 27, 2014.


Warner, Stewart. “Memorandum for Mr. O.D. Duncan from S.E. W. Giving a Report of Investigation Made by S.E.W. at Brookgreen During the Latter Part of April.” Memorandum for Duncan & Mount. New York City, NY. May 8, 1929