

# PRESERVATION PROGRESS

FALL 2016

THE HUMANE PRINCIPLES  
OF GOOD BUILDINGS  
*The Art of Architecture*

THE TROLLEY BARN  
*A Seven to Save Success*

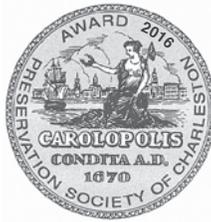
SERGEANT JASPER  
*Advocacy Review*

PRESERVATION  
ESTD SOCIETY 1920  
of CHARLESTON

VOL. 60 NO. 3



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*Preservation Progress* is published by the Preservation Society of Charleston to educate and inform its membership and the public about historic preservation. The Preservation Society of Charleston is dedicated to recognizing, protecting and advocating for the Lowcountry's historic places. As the oldest community-based historic preservation organization in America, we are the sum total of our members and friends, a dedicated group of residents and supporters of preservation from across the country who believe that some things are worth saving. Individual membership in the Society is \$50 and includes a one-year subscription to *Preservation Progress*. Published continuously since 1956, *Preservation Progress* (ISSN 0478-1392) is published at a minimum two times per year and includes a subscription to *eProgress*. For advertising inquiries or article submission, mail to P.O. Box 521, Charleston, SC 29402 or e-mail [preserve@preservationsociety.org](mailto:preserve@preservationsociety.org).  
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**ON THE COVER**

Congestion, cranes, construction - now, more than ever, it is imperative that Charleston supports a robust planning vision and architectural review process.

*Photo by Kristopher B. King*

# FROM THE EXECUTIVE DIRECTOR



KRISTOPHER B. KING  
*Executive Director*

In October, the Preservation Society kicked off its 40<sup>th</sup> season of the Fall Tours of Homes, History & Architecture. Hurricane Matthew put a damper on the opening weekend, but we are proud of the efforts of staff and volunteers for delivering a quality educational program over the remaining weekends of the month. We are especially appreciative of our dedicated homeowners who enabled the tours to take place and put so much work into readying their properties. We were excited to bring an expanded set of walking tours, lunch lectures, and in-depth house explorations – all to better educate the public on the unique value of historic Charleston.

While I think on the current state of the historic district, my mind turns to the explosive increase in the scale and pace of new development. I immediately think of the pending redevelopment of the Sergeant Jasper or the many new “tall” buildings emerging on the Peninsula. The chiming bells of St. Michael’s serve as a reminder that church steeples have stood as the greatest icons of Charleston since it was still an English colonial walled city. Today, however, the scattered cranes towering over the district have overtaken the church steeples of our historic city.

To better understand the incredible increase in the pace of new development, I revisited a newsletter that the Society sent out in the summer of 2014 titled, “While You Were Away.” The purpose of the newsletter was to bring focus to the incredible number of impactful projects that had come forth during the summer months. This effectively began the Society’s pioneering advocacy-focused communications plan.

In the newsletter, we explained that the Society had reviewed and worked on the approximately 112 planning, zoning, and architectural review applications up for consideration that summer. Fast-forward to the summer of 2016, and that number has more than tripled.

These are staggering numbers and clearly frame the challenge our historic community is facing. At times, we need to remind ourselves that for every Sergeant Jasper, which deservedly draws the focus and ire of the vast majority of the citizenry, there are a dozen projects that enrich the community.

The sheer volume of new projects and the pressure this is placing on the planning process is obvious. It is therefore vexing to see efforts by private interests and even some members of City Council to weaken the review boards.

As the landscape and the ground rules shifted under our feet this year, the Society recognized and shifted with it. We have and will continue to adapt to meet the challenge and we ask that you, too, adapt with us.

If you want to make a difference and ensure a higher level of stewardship for Charleston, then you must speak up at meetings and call and write every member of council.

I also ask that you:

1. continue to read our innovative “Advocacy Alerts,”
2. renew your membership and recruit your friends to join, and
3. invest in the Society beyond your dues to help strengthen our work.

By doing this you will help us better advocate for the best practices in growth and development and expand this support to every district of Charleston. Together we can preserve and enhance the unique character and the quality of life that we are so fortunate to enjoy in Charleston, both new and old alike. Help us spread the value proposition of preservation to the entire city of Charleston.

A handwritten signature in black ink, appearing to read 'K. King' with a stylized flourish.



1. Bi-Lo, a fixture on Meeting Street near the Eastside neighborhood, closed its doors officially on October 5, 2016, a sad reality of what's happening in Charleston.
2. An inundated Colonial Lake during Hurricane Matthew.
3. Development on upper King Street corridor.
4. Hurricane Matthew caused the Ashley River to encroach upon Broad Street, past Savage Street.



# IN MEMORIAM

*By Robert Gurley*

William “Bill” McIntosh, III

*January 25, 1939–October 10, 2016*

The Preservation Society lost a dedicated member and Past President with the passing of William “Bill” McIntosh, III on October 10, 2016. Bill served two terms as President of the Society from 1976-1978. He was the owner of McIntosh Travel Agency and was active in the cultural and religious life of the city. Bill was also the author of several books such as *Indians’ Revenge: Including a History of the Yemassee Indian War*. He is survived by his wife Suzanne and three daughters: Leda, Jeanne, and Hayden. Leda served on the Society’s Board from 1998-2002. Bill will be missed by all those who knew and served with him.



..... *The* .....

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# THE TROLLEY BARN

## *A Seven to Save Success*

*By Tim Condo*

The Trolley Barn now joins other historic transportation buildings in the city, such as the Charleston Visitor's Center, the Charleston School of Law Library, the Music Farm, and the Children's Museum of the Lowcountry, to have received new life thanks to imaginative and ambitious rehabilitation schemes. While all of these examples are vestiges of the railroad and its appurtenances that once operated, the Trolley Barn represents a developing alternative transportation system when the city's population was increasing and neighborhoods and industry were expanding northward.

Built in 1897 to house Charleston's first electric streetcars, the Trolley Barn later sheltered the city's buses before falling into decay over the ensuing decades. In 2013, the Preservation Society listed the brick edifice on its Seven to Save list, and the American College of the Building Arts (ACBA), which had previously considered the space for its potential to house one unified, consolidated campus, answered the call. City Council voted to sell the Trolley Barn to the ACBA in February of 2014.



*C. N. Drie's 1872 "Bird's eye view of the city of Charleston, South Carolina" depicts the once-ubiquitous trolley lines.*

*continued on page 5*

# THE TROLLEY BARN

## *A Seven to Save Success*

After a long design review and construction process, the college is now putting the finishing touches on the building, and students are beginning to utilize the facilities. Classrooms, workshops, and administrative offices are located on the first floor, academic offices on the second, and a library occupies the space in the monitor at the third level. The adaptive use required an interior structure to be built for the offices, classrooms, and library. Other notable features of the project include in-kind replacement of the roof and installation of new, high-quality fenestration as seen in the system that is in place of the old garage doors, the circular window on the front façade, and the true-divided-lite sash windows.

Congratulations to the ACBA on their new home and a job well done preserving Charleston's history.

*Top Right: The ribbon cutting ceremony on October 20, 2016 included members of the community, students and faculty from the ACBA, Mayor John Tecklenburg, and many other city officials.*

*Bottom Right: A Forged Architectural Iron student-artisan performs a demonstration during an open house.*





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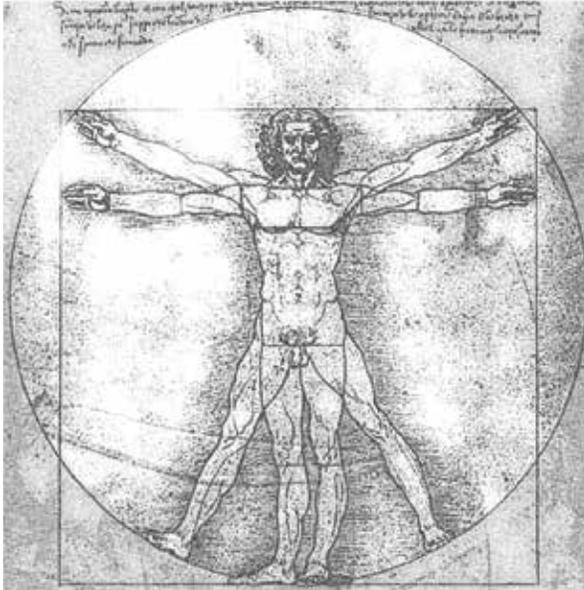
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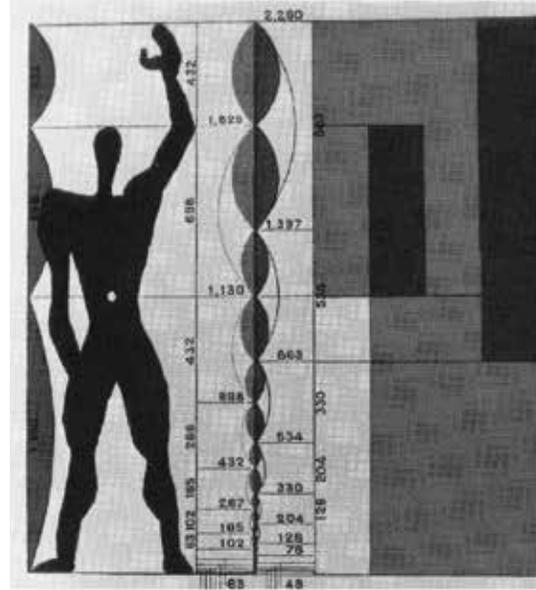


# THE HUMANE PRINCIPLES OF GOOD BUILDINGS

*by Christian Sottile*



c. 1490 Study of Human Proportions; Leonardo da Vinci



c. 1940 Study of Human Proportions; Le Corbusier

*“The Art of Architecture makes our existence not only visible, but meaningful.”  
–Francis Ching*

Architecture is the subject of passionate debate in every city worth living in. Preservationists, review commissions, planning departments, elected officials, and engaged citizens participate in a spirited dialogue, as living cities re-populate and build again in the wake of the slow abandonment and suburban flight of the last century. Everyone wants to support good design, but it is elusive to find a clear explanation of what makes architecture “good.” Why do some buildings (often, but not always older ones) seem to impart a sense of well-being and promote human flourishing, while others make us feel ill-at-ease...or worse?

This is a challenging question; and design is a discipline infused with subjectivity. Even the most effective design ordinances seem to prevent the unquestionably inappropriate but often at the expense of the sublime. There is no singular answer or easy remedy; however, an increasing body of research suggests that there may be a series of **visual relationships and tactile characteristics, rooted in human psychology**, that contribute in large measure to how we respond

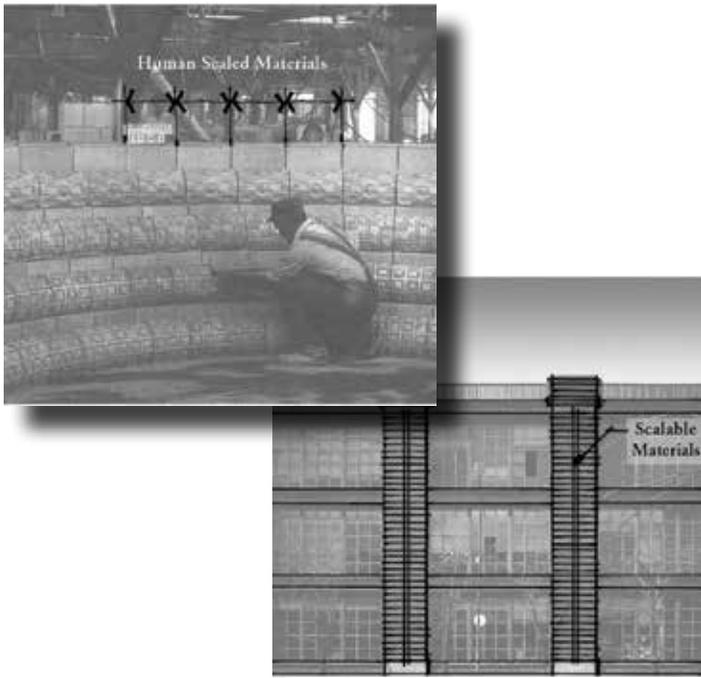
to buildings. Living, evolving cities are the perfect laboratory to investigate this premise. Cities such as Charleston are home to a wide range of architecture, created over a long period of time within close proximity. This allows the study of dramatically diverse buildings in order to determine if there are fundamental **visual characteristics that transcend eras, styles and typologies** that help to explain why widely beloved buildings make human beings feel good, and how that might continue to inform design moving forward.

Human-based design principles could provide part of this answer. They cross the boundaries of time, style, and history because they are derived from human scale, form, and psychology. Understanding and using them does not limit the creativity of architects; in fact, quite the opposite. Architectural styles can continue evolving while a common link is maintained between buildings within the city. This link is based on an approach that puts the primary visual purpose of the building first: **human perception**.

Following are **eight principles** that can be observed and measured within the built environment. They are intended to provide touch-points for the conversation about architecture and the human response that it provokes by studying common characteristics of buildings that have transcended stylistic, chronological, and typological boundaries, and have contributed to the ongoing effort to “make our existence not only visible, but meaningful.”

## HUMAN-BASED DESIGN PRINCIPLES

Materials	Rhythm
Composition	Transparency
Scale	Articulation
Proportion	Expression



### PRINCIPLE 1: Materials

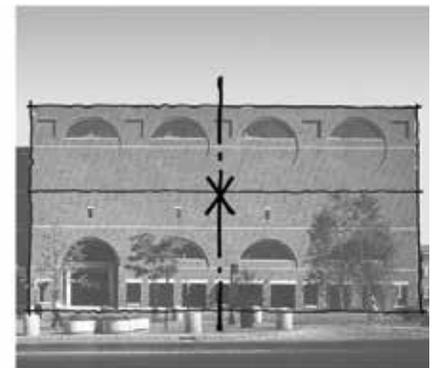
High quality materials are the building blocks of good buildings and great places. The message of quality and durability inherent in long-lasting materials promotes the human perception of timelessness and continuity of place. High quality materials provide an expression of concern for the quality of the pedestrian experience. For instance, masonry elements provide a particularly strong connection between human scale and the built environment. The size of a brick is directly related to the ability of a mason to lay it comfortably by hand. Therefore, we perceive buildings that have been assembled with human-scaled materials as the result of tangible human activities rather than as abstract or synthetic. Materials also contribute to the perception of a building’s overall scale and texture. Individual elements of a known size, such as a brick, allow the observer to understand the total size and scale of the structure. The texture of the surface, together with its color, will affect its visual weight, scale, and light-reflective qualities.

### PRINCIPLE 2: Composition

Visual balance is a timeless principle in achieving success in an overall building composition. A fundamental tool for achieving balance is the use of symmetry. The human perception of beauty is found to be influenced by the measure of symmetry within an individual composition. Psychologists ascribe this to the awareness that the body is basically symmetrical, so intuitively this principle is extended to other artistic efforts. Applied to buildings, this principle creates order within elements of a composition. In looking for symmetry, groups of architectural elements can most easily be read visually by the rooflines of a structure. Under each roofline, a composition is formed which is visually enhanced when symmetry is achieved. Minor variations to a symmetrical condition, for example a door that is balanced by a window of the same proportion on the other side, can occur while an overall sense of balance is maintained.



Multiple symmetrical segments defined by roof heights.

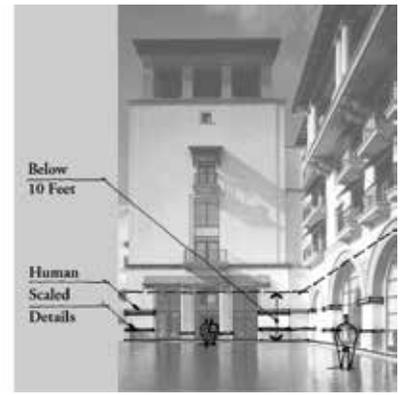
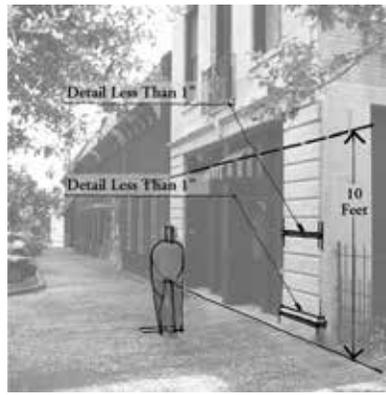


Facade openings balanced at the centerline: Note offset entry

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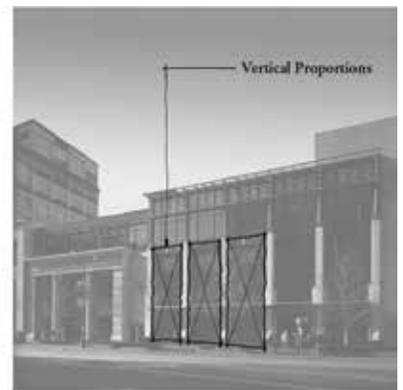
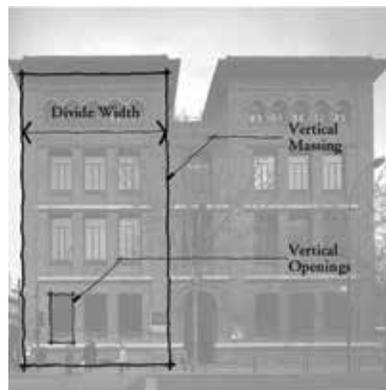
### PRINCIPLE 3: Scale

Scale in architecture is relative size. It refers to how we perceive the size of a building element relative to other forms, and to the human body. There are two types of scale: overall scale and human scale. Overall scale is the legibility of a building from a distance, for example the roofline. Human scale is the legibility of elements when one is very close to a building, for example storefront details. Good buildings incorporate both types of scale simultaneously. Human scale in this article is being emphasized and can be measured by our ability to reach out and touch detail and texture. It gives us the ability to judge the size of a space, an idea that provides comfort and intimacy, acknowledging the appropriateness of human proximity to the building. Examples of human scale occur when elements of detail are refined to smaller increments of an inch or less at pedestrian level allowing more detail to be revealed on close visual inspection.



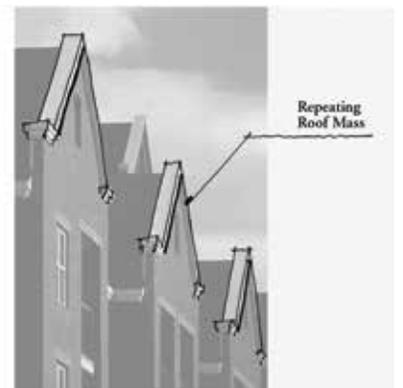
### PRINCIPLE 4: Proportion

Proportion refers to the relationship of two ratios, for example, height to width. In architecture, this can refer to the overall building mass as well as openings for windows and doors within it. The human body contains a rich system of proportions with harmonious relationships between the body and face. Much research has been done relating proportions of human form to laws of nature and mathematics. For example, the Golden Section (1:1.618), which is a significant idea among these systems of thought, is found repeatedly throughout the relationships of parts in the human body. These proportions have been used in architecture for over two thousand years to create a sense of natural order, over and above the individual style. The fundamental premise that vertical proportions in architecture relate to the upright human body underpins the idea that buildings and spaces communicating a vertical proportion relate inherently to the understanding of the living human form, and doors and windows that follow these proportions confirm this understanding. To explain further, think of architectural features that are used to organize the perceived mass of larger buildings. Columns, piers, rooflines, and brick patterns can divide and create vertical orientation on a large surface. Once these proportions have been established windows and doors should reinforce the vertical orientation of the composition.



### PRINCIPLE 5: Rhythm

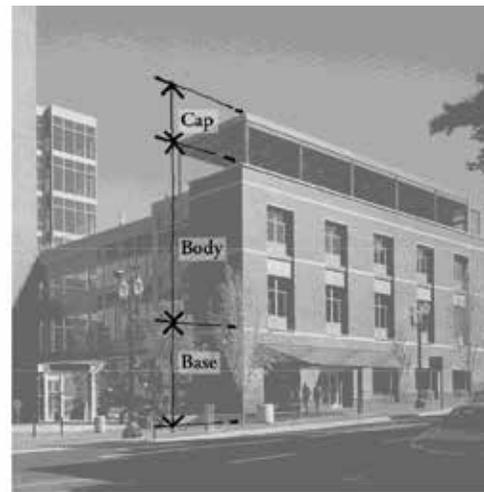
Rhythm applied to architecture refers to the regular or harmonious recurrence of lines, shapes, forms, and details. It incorporates repetition and spacing as a fundamental device to create visual organization. Studies of human perception, including Gestalt theory, show that the mind and eye actually seek some type of organization in order to relate various elements. Viewers are uncomfortable with confusion or unrelated chaos. The mind tends to group items that are close to each other, whether they are objects, or the spaces between objects. Almost all buildings incorporate elements that are by their very nature repetitive. For example, windows and doors repeatedly puncture a building's surface to allow light and access. When these elements are considered together, they have the potential to create visual rhythm. The result can enliven a surface that is too blank, measure a surface too long, and create visual unity over the façade of the structure. Architectural elements chosen to repeat on a façade, whether a massing form or detail element, can be strong components to provide rhythm and become a primary characteristic of the building's identity.





**PRINCIPLE 6: Transparency**

Building façades for commercial buildings should have large window areas to share the building’s interior activities with the street. Windows and doors narrate the uses inside the building to the observer and are a measure of how public or private these uses are intended to be. For example, storefront windows at street level are necessarily more expansive, suggesting common uses, while upper levels are smaller, indicating more private uses. The design of storefronts in particular can enhance pedestrian activity. Commercial and mixed-use buildings should provide a high level of transparency at the street level in order to visually connect activities within and outside of the building. Seen from the outside, it is the openings in a wall that create one of the strongest visual impacts beyond the wall itself. As design elements, windows and doors provide the opportunity to accomplish many of the other façade principles while at the same time linking the building to the human perception of its use.



**PRINCIPLE 7: Articulation**

Façades that promote positive human responses are often organized into three major components: the base, body, and cap. These elements transcend style and relate architecture to the human body with the visual analogy of feet, torso and head. The feet provide stability, the torso provides height and bulk, and the head provides identity.

Base: ground level, where the building makes contact with the earth.

Body: upper architecture, forming the majority of the structure.

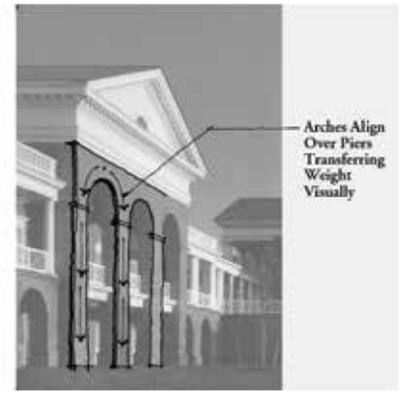
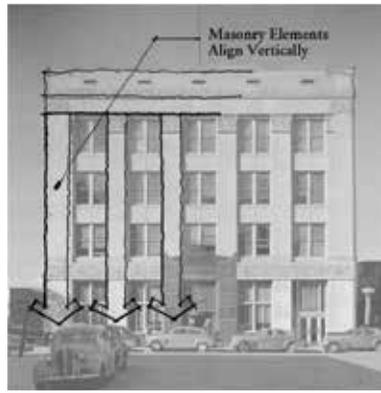
Cap: parapet, entablature, or roofline, where the building meets the sky.

To the ancient Greeks and Romans, the elements of base, body, and cap were essential to architecture and were described through various architectural Orders, each representing in its proportions the perfect expression of harmony and visual unity. These concepts have been updated and employed in building design for over two thousand years. This suggests both timelessness and a universal relationship to visual psychology. These elements may be present today in contemporary structures with varying proportions and achieved using a wide variety of techniques, but they provide architectural identity and help us relate to the building’s overall expression as a human endeavor.

*continued on page 11*

## PRINCIPLE 8: Expression

The principle of structural expression can be found in façades with inherent visual logic. This can provide a human comfort level to the observer by corresponding to our intuitive understanding of gravity. Beams and columns, whether expressed (visible) or concealed (implied) on the façade, form a structural framework that defines modules of space. In the construction of architecture, structural elements must inherently span across spaces and transmit their loads through vertical supports to a building's foundation. The size and proportion of these elements are directly related to the structural



tasks they perform. Façade design should also work within the framework of chosen materials. Design and detailing of materials should result in proportions and visual load paths for an authentic appearing structure. Dimensions and spans of visible materials should be related to their own structural properties. For example, masonry elements are best when they display characteristics of load-bearing design such as arches and headers that relate directly to columns or pilasters below.

## CONTINUING THE CONVERSATION

The series of human-based principles touched on here is offered only as a brief outline and is not nearly comprehensive. Thoughtful designers and psychologists observing and acting in the built environment are continuing the dialogue, adding layers of observation, discipline, and nuance to our understanding of the way we respond to the built environment. This work enhances how the fundamentally humane act of making cities can be undertaken with increased concern for our intuitive sense of beauty and well-being. Emerging research in neuroscience is also reinforcing many of these ideas; ideas that have been embedded in good architecture for many centuries, across diverse cultures and even civilizations. The common denominator is that these principles relate to human perception and psychology, not style and taste. In this way they speak to our search for a beauty in the built environment that is both timeless and transcendent. A number of texts are listed below for further reading on the topic. These titles range over more than a century including different perspectives but reinforcing similar core ideas. Some of these are landmark texts and others recent titles with emerging observations.

## FURTHER READING:

*Architectural Composition: An Attempt to Order and Phrase Ideas Which Hitherto Have Been Only Felt By the Instinctive Taste of Designers.* John Beverley Robinson, 1908.

*The Architecture of Humanism: A Study in the History of Taste.* Geoffrey Scott, 1914.

*The Timeless Way of Building.* Christopher Alexander, 1979.

*The Old Way of Seeing: How Architecture Lost Its Magic (and How to Get It Back).* Jonathan Hale, 1994.

*The Architecture of Happiness.* Alain De Botton, 2006.

*Get Your House Right: Architectural Elements to Use & Avoid.* Marianne Cusato, 2011.

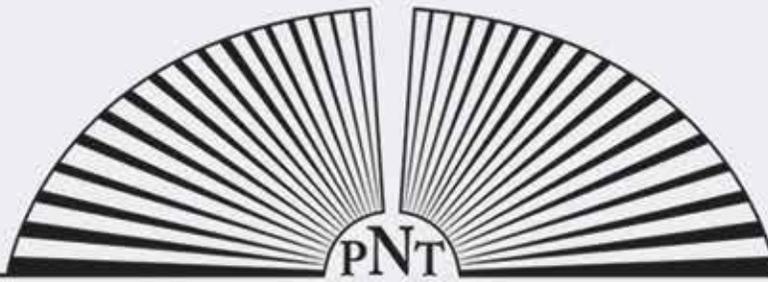
*A New Look at Humanism: In Architecture, Landscapes, and Urban Design.* Robert Lamb Hart and Albrecht Pichler, 2015.

## CHRISTIAN SOTTILE, AIA, NCARB

Christian Sottile is principal of Sottile & Sottile, a Savannah-based urban design firm working extensively in Nationally Registered Historic Districts. His work includes civic design and master planning, emphasizing historic research, urban analysis and community-wide engagement.

Concurrently with his professional practice, Sottile serves as the dean of the School of Building Arts at the Savannah College of Art and Design. In this role, Sottile oversees the graduate and undergraduate programs in Architecture, Architectural History, Historic Preservation, Interior Design, Furniture Design and Urban Design.

Sottile's work has been featured in the New York Times, Preservation Magazine, Architect magazine, and Architectural Digest. He has received over thirty awards, including three international Charter Awards from the Congress for the New Urbanism, awards from the American Planning Association, the National Trust for Historic Preservation, and three National Honor Awards from the American Institute of Architects.



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# HURRICANE MATTHEW

## *Withstanding the Storm*

Hurricane Matthew was no Hugo, but it was also not without its own share of drama and property damage. While the flood waters were rising and the wind was buffeting buildings and trees, the Preservation Society was hard at work checking on historic properties and helping to ready them in case conditions became worse. Thankfully, they did not. We were pleased that beyond some minor wind and water damage, Charleston's historic structures, for the most part, withstood the storm well. Efforts to advise residents and businesses owners on drying properties or making minor repairs continued in the aftermath.

We are very thankful for the strong leadership and response by the city and county of Charleston, the state of South Carolina, and most of all the residents for helping to prepare Charleston. These efforts greatly helped to reduce the damage.



# YOUR YEAR-END GIFT CAN MAKE A DIFFERENCE

*“Quality is never an accident; it is always the result of intelligent effort.  
When we build, let us think that we build forever.”*

*– John Ruskin*



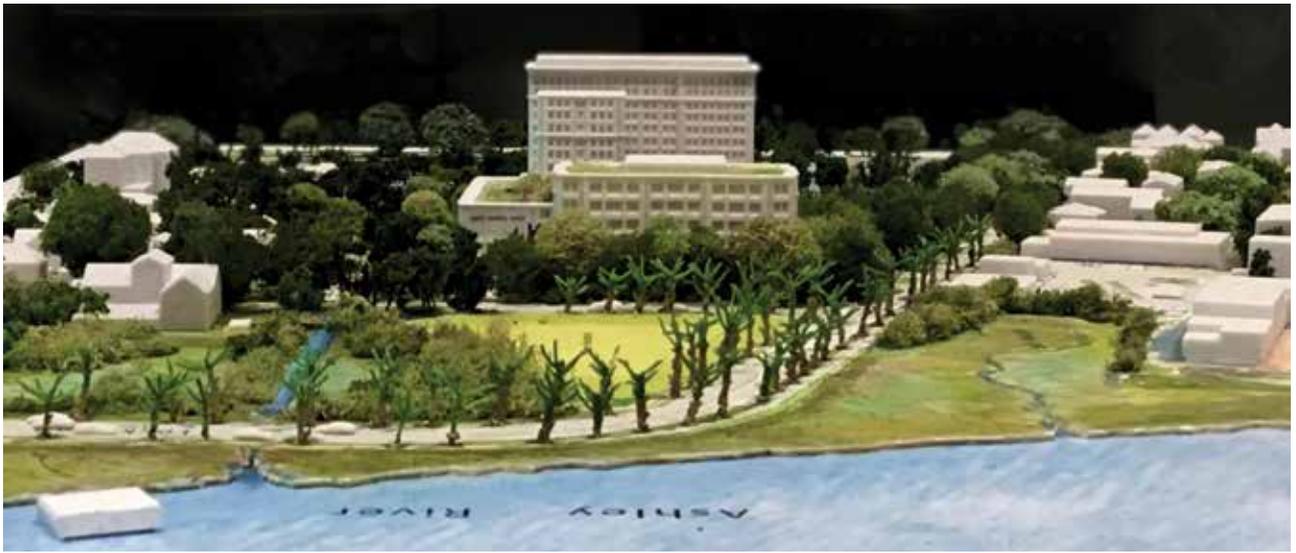
As a member-based organization, The Preservation Society depends on YOU - our valued members and supporters - to stay at the forefront of the discussion about Charleston's growth and preservation.

**The demands on preservation are greater and more pressing than ever before.** We took a meaningful financial hit as Matthew forced the cancellation of the first week of our Fall Tours, the postponement of the Charleston Heritage Symposium, and the closure of our retail operation during a peak period. In addition to the significant commitment of financial resources required by the Sergeant Jasper controversy, we have had to contend with an unprecedented increase in the volume and velocity of applications for new development. **If we hope to preserve the best of Charleston, we must act quickly.**

As we redouble our efforts to ensure the continued stewardship of Charleston's unique character and quality of life, we are deeply grateful for your continued support.

**Will you invest in the Annual Fund to help The Preservation Society carry on our work more effectively and powerfully than ever before?**

*Give your tax-deductible donation online by December 31<sup>st</sup> at [www.preservationsociety.org/annual.php](http://www.preservationsociety.org/annual.php) or in the enclosed envelope.*



# SERGEANT JASPER

## *Advocacy Review*

*By Kristopher B. King*

For the past two years much of the focus of the Preservation Society has been on working toward a better outcome for the Sergeant Jasper redevelopment. Since the initial Planned Unit Development (PUD) proposal was submitted in January of 2015, we have been working without pause to encourage, support, and advocate for a plan that was more in keeping with the context and the character of historic Charleston.

The initial PUD proposal, while out of scale, was actually on the right path both architecturally and urbanistically. As we delved into the PUD's details, however, the Society discovered that the requested zoning allowed for a more intense development than identified in the sketches. The Preservation Society presented the facts to the community in one of our pioneering "Advocacy Alerts." Once informed, the community responded - resoundingly.

Faced with overwhelming community opposition, the Beach Company withdrew this plan and returned to the Board of Architectural Review (BAR) a few months later with one of the tallest buildings in the state. After careful consideration, the BAR held firm and ultimately denied the proposal as being vastly out of character with the surrounding environment.

At this juncture, the BAR and planning processes were operating as intended, the community's support for smart, sane development was as strong as ever, and to top it off, a candidate for mayor emerged who seemed to share these concerns and even built a campaign around them. But we also knew that bad ideas and tone-deaf proposals would continue to come forward, and that

Charleston's entire planning and review processes were potentially vulnerable.

And then it happened. The Beach Company sued the City and the BAR in an attempt to get its plan approved. While we feared that the developer's lawsuit would undermine the authority of the BAR, there is no way we could have predicted both the direct and indirect damage this legal challenge would inflict on the historic district and the entire city of Charleston.

The damage is as follows:

1. The most out-of-scale development ever seen in the historic district has been approved for the Jasper site;
2. City Council has passed a flawed new Gateway Zoning which allows far greater density in many traffic-choked areas of Charleston;
3. both the BAR and Planning Commission are weakened.

There is an overriding sentiment that the rules are being loosened and the standards lowered for new development in Charleston. All of this is a result of the lawsuit. Let me explain.

The Judge who heard the appeal delivered arguably one of the most damaging rulings in the history of the modern preservation and city planning movements, summarily dismissing the right of the BAR to review projects for appropriate height, scale, and mass. Subsequently, after hearing a motion to reconsider, the judge indicated that he had never intended to gut the BAR. He ordered the two sides to work toward a mutually agreeable solution.



With this, compromise seemed a real possibility, after two court-ordered mediations and months of “Museum Talks” in which the Society, Historic Charleston Foundation, Charlestowne and Harleston Village Neighborhood Associations, and the City worked tirelessly to develop a suitable compromise plan. A better outcome, in the form of a more appropriately-scaled development with St. Mary’s Field becoming a park, appeared within reach.

Then, to our surprise and dismay, we lost our most important partner in the City of Charleston. Amid political pressure, the City settled with the lawsuit and concocted the now-notorious “Gateway Ordinance,” which allows the Beach Company to:

1. build the plan that was denied by the BAR under its current 3X zoning;
2. build the same plan but switch the zoning from primarily commercial to primarily residential with a significant office/retail component;
3. renovate the existing building and construct new commercial buildings around it; or
4. put forward an entirely new 13-story building that covers 2 acres.

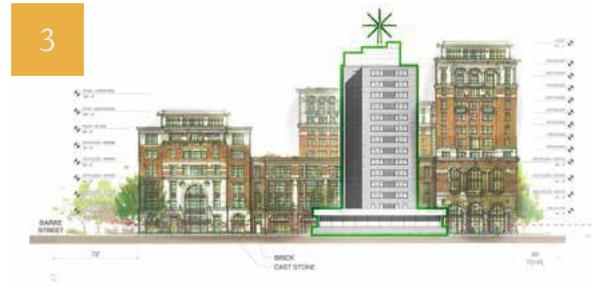
The impacts of this hastily drafted and approved ordinance do not appear to have been fully considered, as it:

1. allows an inappropriate density for the Jasper site;
2. can be expanded to St. Mary’s field, allowing an increase from 35 units to 150 units;
3. allows increased density at key traffic chokepoints across the city; and
4. fails to require affordable housing in return for added density.

Our questions are many. How can the City justify promoting additional density at major traffic chokepoints? Moreover, given Charleston’s dearth of affordable housing, what is the argument for giving away density without requiring affordable housing?

The Planning Commission clearly saw the flaws in Gateway Ordinance and denied it. City Council, with very little conversation, overturned the Planning Commission’s decision and hastily passed the Gateway Ordinance, with only Councilmember Mike Seekings voting against it.

*continued on page 17*



1. The south elevation of the latest iteration as of the September 28, 2016 BAR-L courtesy review
2. The east elevation of the latest iteration as of the September 28, 2016 BAR-L courtesy review
3. the conceptual submittal that was denied by the BAR, (and approved by the settlement) compared to the existing Sergeant Jasper



The proposed Sergeant Jasper redevelopment is more massive than the Francis Marion Hotel and the Cigar Factory combined.

In addition to this flawed ordinance, the Sergeant Jasper controversy has had other negative impacts. Over the past few months, City leaders have taken a series of actions that effectively undermine both the Planning Commission and the BAR.

The Planning Commission's (unsuccessful) attempt to remove the problematic 3X height zoning from the Jasper, and its outright rejection of the Gateway Ordinance, provoked City Council to move to lower the number of votes required for overturning Planning Commission decisions. Despite what seemed to be a defeat on this effort at Council, the motion was somehow kept alive. At a later meeting on October 25, 2016, City Council finally gave the ordinance second reading but failed to approve it. Certain members of Council are not getting the outcome they clearly want, and we expect this matter to return yet again.

The City is also struggling to define and defend the role of the BAR as a result of the Beach Company's lawsuit. Even though the judge vacated his order, the City appears reluctant to restore the full authority of the BAR for fear that litigation-minded developers will follow the Beach Company's blueprint. Amendments to clarify the BAR's authority have languished for months on City Council's agendas as "deferred for public hearing."

While City leaders appear to have lost their nerve to support the planning process, we cannot and must not retreat in the face of unprecedented pressures from growth and development. We will redouble our advocacy efforts by continuing to frame the issues that matter, collaborating with a range of partners and convening important discussions on preservation and growth issues.

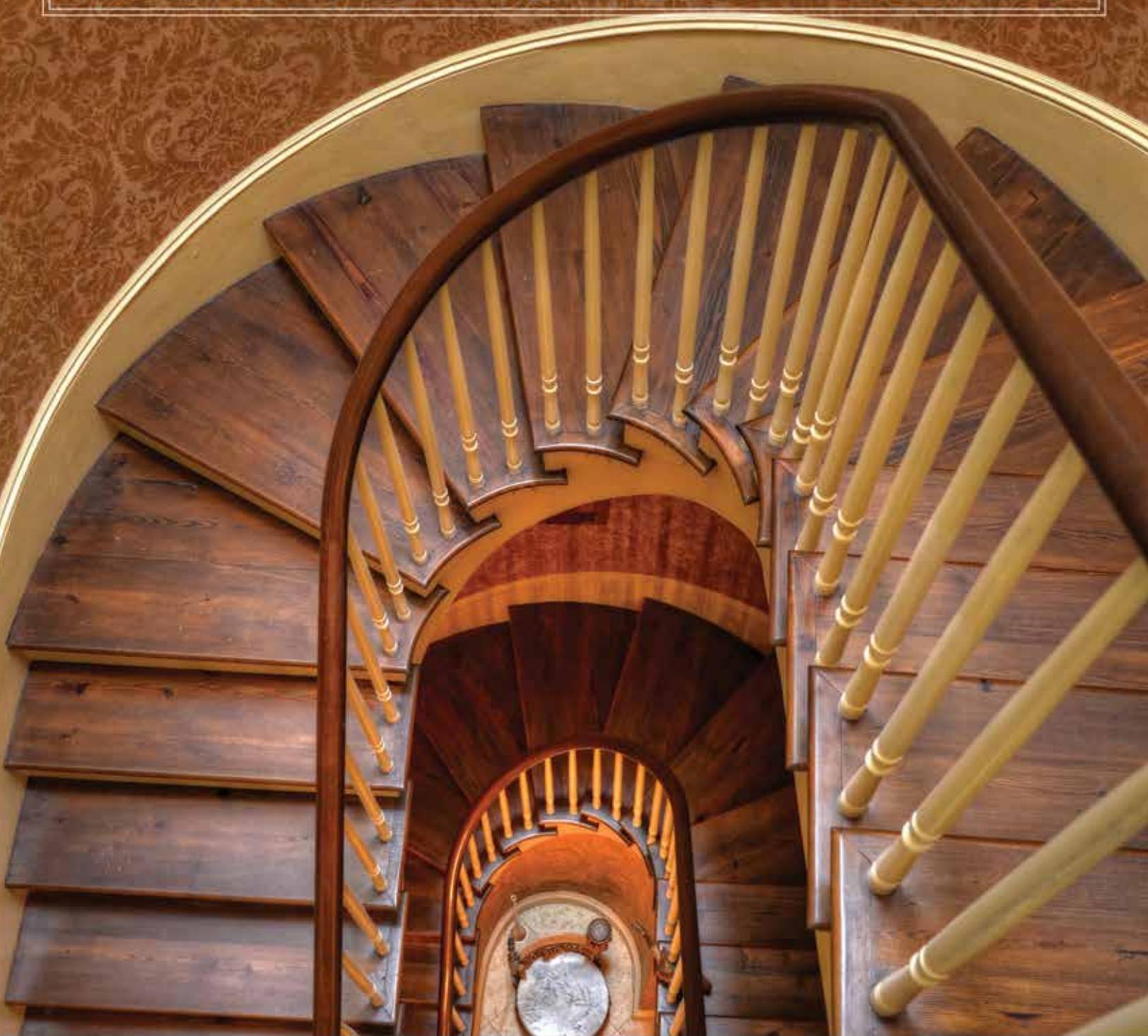
While the Jasper has consumed the headlines, many large projects are quickly moving toward completion. Their impacts will be enormous. Fortunately, as we highlighted in our August "e-Progress" newsletter, there are also several sensitive and contextual projects that are bringing great value to our city. While the amount of change is undeniable, I can say with conviction that nearly every project has improved as a result of the planning and review processes. That is what our work is about - creating better outcomes.

Our mission is to disseminate the facts, promote best practices, and sustain a unified front with our partners. Collaboration, education, and advocacy will remain hallmarks of the work of the Preservation Society, come what may.



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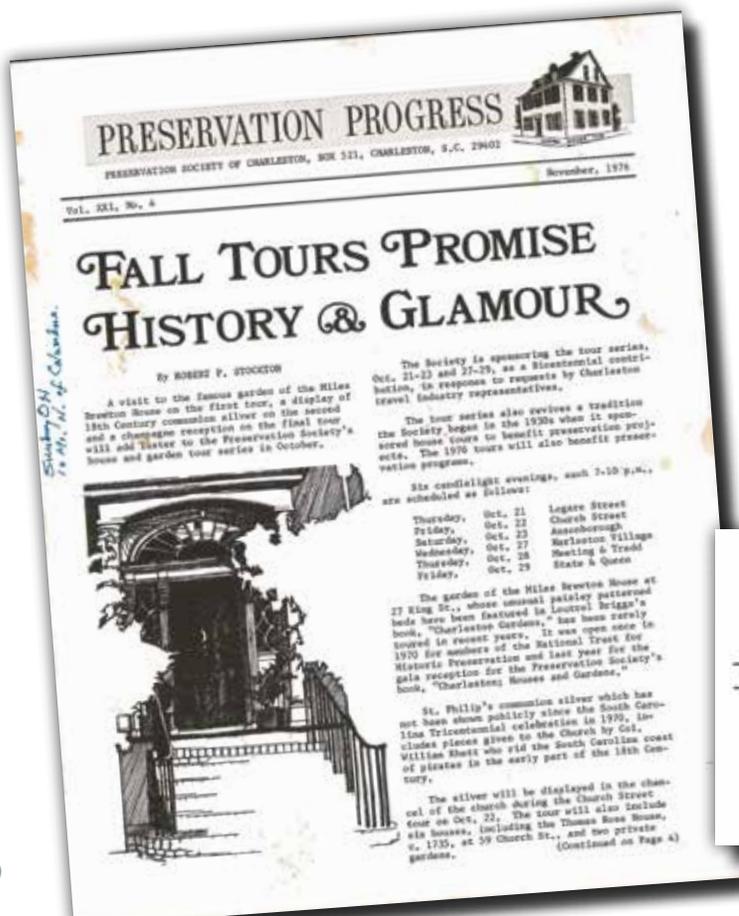
# THE FALL TOURS

## HOMES, HISTORY & ARCHITECTURE

*“The Society sees the tour series as an opportunity to demonstrate the concept on which the Society is founded – preservation – and to emphasize the effort that has gone into making the concept work, and the large degree of success that effort has achieved in Charleston.”*

When local historian Robert Stockton described the inaugural Fall Tours in the May 1976 issue of *Preservation Progress*, he articulated the primary goal of the initiative – to educate the general public on the value of preservation through experiential learning. Although the Fall Tours have grown over forty years to include a greater number and diversity of offerings for visitors and residents of Charleston, educating people on the city’s particular blend of history, as told through its architecture and culture, remains the singular focus.

*continued on page 20*



As Mr. Stockton also noted, Charleston had embraced preservation, which contributed to its emerging popularity as a tourist destination at the time of the nation's bicentennial. That trend has accelerated and has in part helped to position the once sleepy town that time forgot as a hotspot of unprecedented growth, marked by burgeoning tourism and new residents. With all of the change, the Society believes education is the key to enabling Charleston's citizens to retain what makes the city unique.

*continued on page 21*



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# THE FALL TOURS

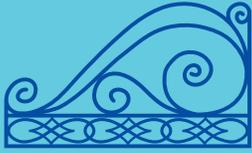
HOMES, HISTORY & ARCHITECTURE

OCTOBER 6-30, 2016

This year, the Society expanded its educational mission with new programs of special interest to our residents. Lunch lectures on topics as wide ranging as gardens, preserving an historic house, the historical context of kitchen houses and outbuildings, and the cultural influence of early-20<sup>th</sup> century artists and authors dovetailed with intimate “Up Close and Personal” tours of specially chosen private spaces rarely open to the public. In addition, daily walking tours provided insights into places many of us take for granted on our morning strolls.

Thanks to dedicated homeowners, stewards, and volunteer docents, visitors and residents alike are able to cross the threshold of historic buildings not only to view the spectacular architecture, but also to be immersed in the history that composes the fabric of the city.





# CHARLESTON HERITAGE SYMPOSIUM

## CHARLESTON FAMILY COLLECTIONS AND INSPIRING CONNECTIONS

March 10–March 12, 2017 • Charleston, South Carolina

Keynote Speaker: John A. Hays, Deputy Chairman of Christie's



photo by Jack Alterman

While it could have been worse, Hurricane Matthew did cause some damage in the Lowcountry and forced the cancellation of many plans over the second weekend in October. The sold-out Charleston Heritage Symposium was among the postponed events.

We are pleased to announce that the event will be rescheduled for the weekend of **Friday, March 10 – Sunday, March 12, 2017**. All speakers, except the Duke of Devonshire, have confirmed for this weekend. The Duke will be reopening Chatsworth to the public in March and cannot leave, although he will effort a return trip to the Charleston sometime in the next 18 months.

Most fortunately John A. Hays, Deputy Chairman of Christie's, will be joining us as the keynote speaker. He is a fun, knowledgeable, and excellent presenter.

Many participants have indicated they will be joining the Symposium for the rescheduled March dates. There may be some who cannot join and those tickets will become available on a first come, first serve basis. If you are interested in attending and do not already have a ticket, please email [info@CharlestonHeritageSymposium.org](mailto:info@CharlestonHeritageSymposium.org) or phone 800-770-1817 to be placed on a cancellations replacement list. Please leave your name, email address, and phone number, along with how many tickets you would like.

Thank you very much for your patience, understanding, and support. We look forward to the Charleston Heritage Symposium in March.

# MEMBERSHIP SPOTLIGHT



1. Society members and guests gathered in May at the William Seabrook Plantation for the first annual Preservation Picnic.
2. Sandy Nivens, Aaron Gdovicak, and Shawn Beckner of The Bluestone Ramblers provided lively Bluegrass music.
3. Thanks to Jack Cahill, Logan Dennis, James Fairey, and Merritt Headden (all Porter Gaud class of 2014) for volunteering at our Preservation Picnic in May.
4. Host Hunter McEaddy poses with guests.
5. Members of the Susan Pringle Frost Circle gathered in May for Preservation Honors honoring Richard and Vereen Coen.
6. Preservation Honorees Richard and Vereen Coen with Board Chair Besty Cahill and Executive Director Kristopher King.

# MEMBERSHIP MATTERS

*Because when you can't be there, we are...*



Memberships to the Preservation Society of Charleston are meaningful gifts for family and friends. Give a personalized gift membership this holiday season to support our mission of recognizing, protecting, and advocating for the Lowcountry's historic places.

## MEMBERSHIP LEVELS

\$25 Student

\$50 Individual

\$75 Family

*All members of the Preservation Society of Charleston will receive our semi-annual publication of Preservation Progress and a 10 percent discount on Fall Tours tickets and in our expanded book and gift shop. In addition, members will also receive invitations to membership lectures and receptions, special events, and educational trips to various historic sites and gardens.*

Join or renew your membership with the Preservation Society today by visiting [www.preservationsociety.org](http://www.preservationsociety.org) or mail your dues to PO Box 521 Charleston, SC 29402.

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# PRESERVATION SOCIETY of CHARLESTON SHOP

In addition to our line of locally-made Charleston Makers products, we have added over 1,000 new titles, ranging from children's books to history to architecture.

For the holidays, locally-made gift items and locally-made seasonal items will be available.

Our Holiday Shopping Night for members will be on Wednesday, December 14, from 5pm - 8pm. For members who bring in a new member to the Preservation Society, both will receive a storewide 20% off for purchases made any time that day. The same discount will apply to any current member who purchases a gift membership.

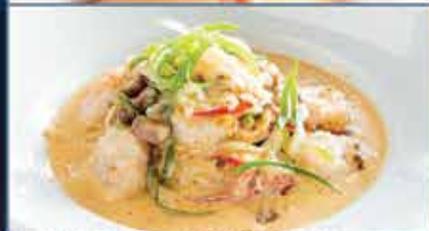
The normal member discount remains 10% throughout the year, and now it applies for all items storewide, including Brackish Bowties and sweet grass baskets from Henrietta Snype.



1. The Shop carries a variety of culinary items, including Smithey Ironware Co.'s cast iron skillets, Carolina Gold Rice from the Carolina Rice Plantation, and Bulls Bay Saltworks.
2. A selection of children's books from our reading corner.
3. Brackish Bowties, J. Stark Bags, Charleston Carry, Hermosa Jewelry, phReclaimed and sweetgrass baskets by Henrietta Snype are just some of the items available in the shop.
4. The back of the shop has been transformed into a cozy reading area, complete with King Bean Coffee!



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# LOST CHARLESTON

## *56 Beaufain Street*

*by Anna-Catherine Carroll*

Charlestonians would have viewed the image of 56 Beaufain Street (opposite #4) as they thumbed through their Sunday papers on January 13, 1946. Bearing the headline, “TERMED FIRE HAZARD,” this photograph portrays a boarded-up shell of what was for many years considered to be among the stateliest mansions on the Peninsula. Over the estimated 175 years that the house stood on Beaufain Street facing the northernmost end of Logan Street, it served as the rectory of Grace Episcopal Church, and most notably as the home of prominent Charleston families such as the Pinckneys and the Horlbecks. By the 1940s, 56 Beaufain had become a lamentable symbol of Charleston’s “Past Glory,” this being the title of an etching of the house done by artist Yngve E. Soderberg. The etching appeared in the *New York Herald Tribune* in 1935, portraying the mansion’s grand double staircase in disrepair, potted plants placed haphazardly over the doorway, and shutters hanging from their hinges.

The property’s history dates back to the founding of Charleston, the lot being part of the 17-acre glebe given to the English Church by a well-known early settler, Affra Harleston Coming, in 1698. As the town began to expand outward toward what was then considered the “country,” the General Assembly allowed St. Philip’s and St. Michael’s churches to divide the glebe lands into lots and lease them for building in 1770. The first to lease “lot 37” was Colonel Charles Pinckney, who is likely to have had the mansion at 56 Beaufain Street built in the years prior to, or immediately following, the Revolution. Evidence of colonial-era affluence, the two-story double house had a center-hall plan and a large drawing room on the second floor which featured a striking mantelpiece crowned by a row of immaculately cut dentils. A 1941 *News & Courier* article described the mantel as a “key to the beauty which the house possessed in its youth.” The 1940 Historic American Buildings Survey photo (opposite, #5) offers a haunting view of the former opulence and granduer of the dwelling.

There appear to have been plans in the early-1940s to rehabilitate the dilapidated house through the conversion of two floors into four modernized apartments; however, this proposal was never put into action. By 1946, the Charleston Fire Department deemed 56 Beaufain Street “a menace and an eyesore.” Its interior paneling and ornamentation was soon torn out and sold, and the remaining skeleton was demolished for a parking lot adjacent to Memminger Auditorium.



3



4



5



1. The dwelling at 56 Beaufain Street, marked by a red dot, can be seen in C. N. Drie's "Bird's eye view of the city of Charleston, South Carolina" from 1872.
2. Yngve E. Soderberg's *Past Glory*
3. The present-day site of 56 Beaufain Street
4. The *News and Courier*, Jan 13, 1946: "TERMED FIRE HAZARD" - view of 56 Beaufain Street with Memminger Auditorium (constructed 1938) immediately to the right
5. A photo from the interior of 56 Beaufain Street, part of the Historic American Buildings Survey (HABS), taken by C.O. Greene on May 25, 1940

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## WINTER EVENTS CALENDAR

- NOV 9 ANNUAL MEETING *Redeemer Presbyterian Church, 43 Wentworth Street, 6:00 PM*  
*Panel Discussion with City Leaders, Presentation and Election of Slate, Reception to Follow*
- NOV 10 TOMBSTONE TALES *147 King Street at 10 AM*  
*Walking Tour with Carol Ezell-Gilson and Lee Ann Bain*
- NOV 15 LIVING IN HISTORY LUNCH LECTURE SERIES *82 Queen Street at 12 PM*  
*Adam King and Eric Poplin, "The Yemassee Indians: Native Americans and the Lowcountry"*
- DEC 6 LIVING IN HISTORY LUNCH LECTURE SERIES *82 Queen Street at 12 PM*  
*Diane Hamilton, "We Enter to Worship. We Depart to Serve."*
- DEC 8 CHURCHES OF THE HOLY CITY *147 King Street at 2 PM*  
*Walking Tour with Carol Ezell-Gilson and Lee Ann Bain*
- DEC 14 MEMBER SHOPPING NIGHT *147 King Street 5 PM – 8 PM*  
*Refreshments will be served, Charleston Makers will be present*
- JAN 10 –  
MAR 14 PASSAGES LUNCH LECTURE SERIES *82 Queen Street at 12 PM*  
*Check our website for further details*
- JAN 19 63<sup>RD</sup> ANNUAL CAROLOPOLIS AWARDS *225 King Street at 6 PM*  
*For sponsorship opportunities, please contact Joy Hamilton at 843.722.4630 x. 21*