# PRESERVATION PROGRESS SPRING 2015

### 2014 CAROLOPOLIS AWARDS

the 61st annual Carolopolis Awards

### BOARD OF ARCHITECTURAL REVIEW

a retrospective account on the history of Charleston's BAR

### HERBERT DECOSTA

leaving a legacy of preservation in Charleston

PRESERVATION

ESTD SOCIETY 1920

of CHARLESTON

**VOL. 59 NO. 2** 





### ON THE COVER

The basic form of old Charleston is a legacy from past generations. The street patterns, many of the buildings, and important vistas—even the magnificent street trees—resulted from the vision of our forefathers. They had a better eye for proportion than we do, a better sense of scale and a finer appreciation of the nuances of rhythm and detail in the architectural expressions of their culture. Or, perhaps, their culture was one rooted in more lasting values, less subject to upheavals and less affected by fads. Whatever the reason, Charleston is one of the most visually appealing cities in the nation, far surpassing newer cities in harmony of scale and variety of form.

-As taken from the 1974 Historic Preservation Plan

# PRESERVATION ESTD SOCIETY 1920 of CHARLESTON



Local Color opening May 12, 2015 6:30pm

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### FROM THE EXECUTIVE DIRECTOR



KRISTOPHER B. KING Executive Director

In many ways, there has never been a more exciting time to live In Charleston. Our city is enjoying unprecedented attention and investment from around the world. Our culture, history and unique place in the fabric of American life are celebrated in ways we never imagined. I'm proud to live here and represent a city that so many visit and enjoy.

At the same time, we're facing tough questions on tourism, traffic, quality design, density, affordability, and growth management and more. It is a lot to keep up with, but that is what we do at the Preservation Society of Charleston.

The City has recently completed new plans or updated existing plans dealing with mobility and tourism issues. These plans offer well-considered and progressive solutions, yet we continue to see new parking garages and new tourism activities approved without regard for these plans. There is a concerning lack of enforcement and management on tourism issues, as evidenced by the presence of a cruise ship in town during the Cooper River Bridge Run (for the fourth time in the last five years), and by the subsequent appearance of two ships in port simultaneously only a few weeks later.

It has become clear to many that the planning process is not working as it should and is not addressing the needs of the community. It does not support the residents, regardless of zip code or neighborhood. It does not support or adhere to the community-informed and City Council-approved planning documents. This has created a process that is misunderstood, viewed with suspicion, and increasingly inconsistent.

The effects of this dysfunctional process are clear in projects like the Sergeant Jasper, Clemson's Architecture Center, and the Horizon Project. While much of the community's focus has been directed towards these larger projects, there are many issues that do not receive the same level of media focus. In March the City supported the relocation of historic houses in Radcliffeborough to build a parking garage; fortunately the request was denied by the BAR at its third attempt. We continue to see demolition by neglect and the inappropriate treatment of historic buildings in every part of the city

The proliferation of such oversights and inconsistencies in our planning process will directly lead to an erosion of the quality and character of Charleston. Given the increased scale of many of the proposed projects, and the velocity with which we see new projects coming forward, we must ask if we are ready to effectively manage this growth and continue to be a good steward of our National Landmark Historic district.

As someone who has experienced the process from the perspective of both a developer/builder and a preservationist/resident, I can say with confidence that all parties are frustrated and suffering as a result. The City should demand excellence both architecturally and with regard to urbanist principles; it should uphold the recommendations of the City's own planning documents, which articulate the community's vision for growth; it should guide developers through the planning process and help ensure the best outcomes; and it should manage this all with an eye towards maintaining the livability and character of Charleston.

As a community we possess the tools to succeed. Charleston has created and possesses some of the best planning documents in the country. We have a strong base of talented developers, architects, planners, and builders, and most importantly, we have a vibrant and passionate community that shares a love of Charleston's irreplaceable historic character and quality of life.

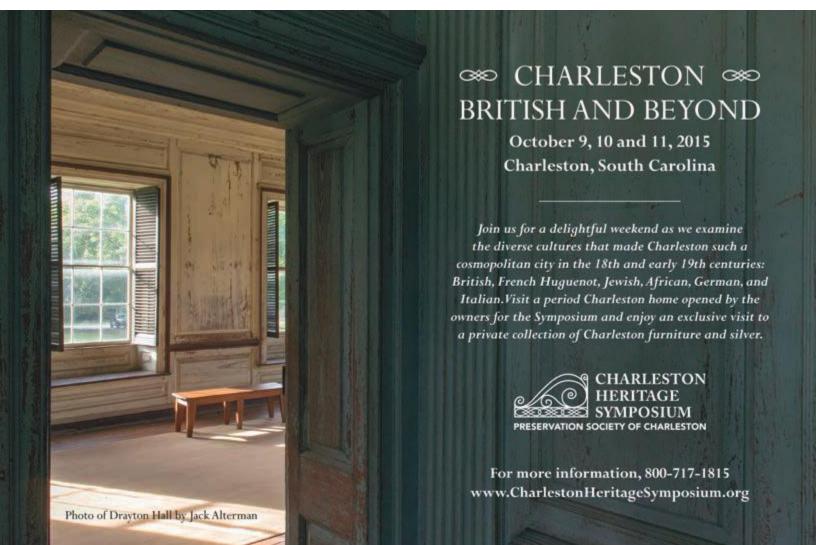
Thanks to the support of our members and donors, the Preservation Society of Charleston works collaboratively to ensure better outcomes. We remain an advocate for a more transparent, inclusive, and effective planning process, we vow to keep the public informed about issues shaping and impacting our community, and we continue to work tirelessly with developers, architects, city staff, and the community to help ensure the best stewardship for our growing, historic City.

It is the best of times; it is the worst of times. And it is certainly our time. The Preservation Society has never been more vital to this community and we look forward to working with you in the days, weeks and years to come as stewards of one of the greatest cities in America.



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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. Founded in 1920, the mission of the Preservation Society of Charleston is to inspire the involvement of all who dwell in the Lowcountry to honor and respect our material and cultural heritage. 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 four times per year. For advertising inquiries or article submission, mail to P.O. Box 521, Charleston, SC 29402 or e-mail preserve@preservationsociety.org. © 2015 Preservation Society of Charleston.

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### THE PINCKNEY PROJECT

The Pinckney Project is a fundraising campaign for the restoration and preservation of The Charleston Museum's Eliza Lucas Pinckney 18th century Sack Back Gown.

Together with volunteers from the community, The Charleston Museum and the Eliza Lucas Pinckney Chapter of the National Society of the Daughters of the American Revolution are working to preserve this wonderful piece of American and Lowcountry history for future generations.

To donate to The Pinckney Project, please visit charlestonmuseum.org/Pinckney-Project.

For information regarding donations, please contact
ThePinckneyProject@gmail.com



"From a visual identity standpoint, The Preservation Society of Charleston needed to straddle a lot of lines. Feet toward the future with an eye on the past. Honoring yesterday through thinking about tomorrow. So we looked to create a new logo and identity that communicated those dualities – vintage but modern, elegant with a touch of hip, old and new, clean and timeless."

-JF www.JayFletcherDesign.com

### The Man Behind the Brand

Last fall we engaged local graphic designer, Jay Fletcher, to develop a logo for the Preservation Society's line of branded products called Well Preserved.

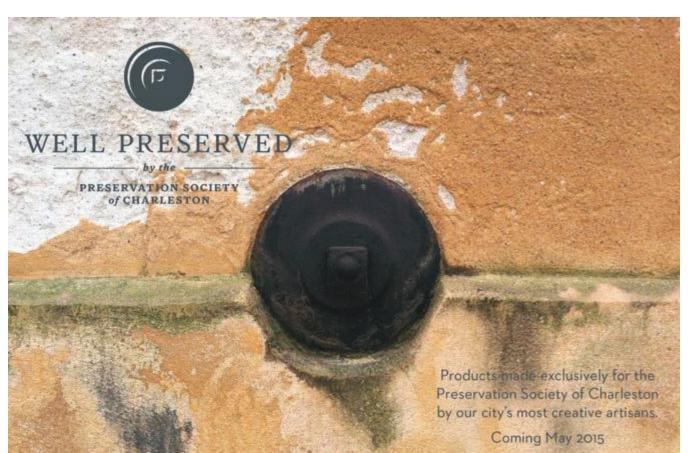
After more than a few thoughtful conversations, Jay set out to design a logo that encompassed the unique essence of the Holy City and the role our organization plays in keeping Charleston, well, Charleston.

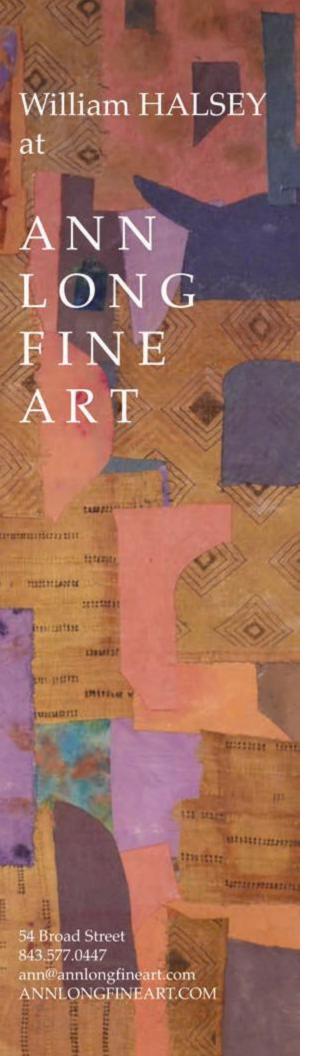
The Tie rod (aka earthquake bolt) is an architectural element that became a familiar sight to Charlestonians after the 1886 earthquake. Their purpose is to provide stability to buildings during seismic shifts.

As a preservation organization with the goal of maintaining and protecting the architectural and cultural heritage of the Lowcountry, we saw a perfect fit.

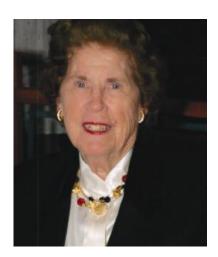
Be on the lookout for our new website launching in the early summer .

PRESERVATION
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of CHARLESTON





# IN MEMORIAM Katherine Ellen Hammersley 1927 - 2015



The Preservation Society lost a long-time member and dedicated volunteer with the passing of Katherine Ellen Hammersley on March 25, 2015.

Known to her many friends as "Kat," she is survived by her sister and best friend, Sarah Hammersley, who served as the Preservation Society's office manager from 1975 - 1990 after a long career with the City of Charleston.

Kat retired after a 27-year association with Max Tannenbaum, CPA, and another 19 years with Judge Louis Condon in the Clerk of Court's office. Kat and Sarah ran the Society's Fall Tours of Homes and Gardens ticket office for many years and were faithful attendees at most Society meetings and events.

Director of Advocacy, Robert Gurley, remembers that Kat and Sarah were very supportive of the staff and always brought sandwiches to the office with Kat's cheerful encouragement to "hang in there."

Helga Vogel, Advisor to the Board of Directors, reflected that Kat believed as passionately as her sister in the mission of the Preservation Society; we could not have done nearly as well without their help.

Kat was one of the Society's longest-serving volunteers. She epitomized what it meant to be a volunteer and will be sorely missed by all those at the Society who knew her.

## HENRIETTA SNYPE

For over 20 years, famed sweetgrass basketmaker, Henrietta Snype, has been supporting preservation efforts in Charleston by selling her baskets, exclusively, in the shop at 147 King Street.

From a 1987 article in the *New York Times*, Henrietta was quoted as saying, "There is so much more interest now. The young kids want to learn and keep this going. This is more than a craft. It's something that's part of us and will continue to be part of us."

The same article went on to say that, "Plantation baskets were made of black rush, an abundant sea grass, and bound with strips of white oak, according to Dale Rosengarten, a writer from nearby McClellanville, the author of Row Upon Row, a study of the history of basket making.

When rice cultivation ended early in the 20th century, the need for work baskets disappeared and the craft dwindled. But it survived in Mount Pleasant where in the 1920's families sold to Charleston merchants who offered baskets in the north by mail order and to the growing numbers of tourists who traveled to the region."



"Row Upon Row" available in the Preservation Society Shop.



Above: Sweetgrass basketmaker, Henrietta Snype, showcases her craft.

It's hard to believe in the almost 30 years since Henrietta contributed the above quotes to the *New York Times* and in the last 100 years since the advent of mail order catalog first carrying sweetgrass baskets to "off," how many things have both changed, yet, remained the same.

We are grateful to Henrietta Snype, not only for continuing to sell her baskets in our shop, but also for her insistence that two major interviews for upcoming features take place in our shop at 147 King Street: one, a promotional video for the Charleston Regional Alliance for the Arts (www. artscharleston.org) and a piece for Garden & Gun.



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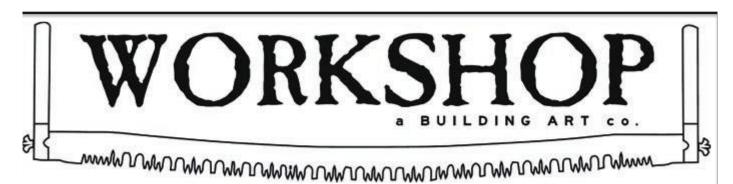
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### SHORE POWER NOW

On the weekend of March 28th, the Carnival Fantasy, with its 5,000 patrons embarking and debarking, was in town at the same time as the Cooper River Bridge Run and its 30,000 participants.

About the same time, Carnival announced that starting in 2016 they would have double the ships using Charleston as a home port, by adding the Carnival Sunshine, a substantially larger ship. Just recently Carnival announced that the Fantasy would be replaced by the Ecstasy in 2016 to freshen up the offerings to this market.

With this expanding impact, better management must be utilized to alleviate the pressure the cruise industry is putting on residents of Charleston. This is but one example of why a new, comprehensive approach to tourism management is needed.

On Monday, April 6th, at the Charleston County Public Library, The Tourism Advisory Committee presented its 2015 Update to the Tourism Management Plan for the approval by the Planning Commission. The Planning Commission voted 8 to 1 to recommend that City Council approve the plan, with the condition that Council consider relocating the site for the new cruise terminal away from the historic district.

We are very encouraged to see the Planning Commission renew the dialogue regarding the impact of cruise ships. The Planning Commission, and in particular Chairman Frank McCann, made a demonstrative statement about the need to better manage growth for the long term and balance this growth with the quality of life of the residents.

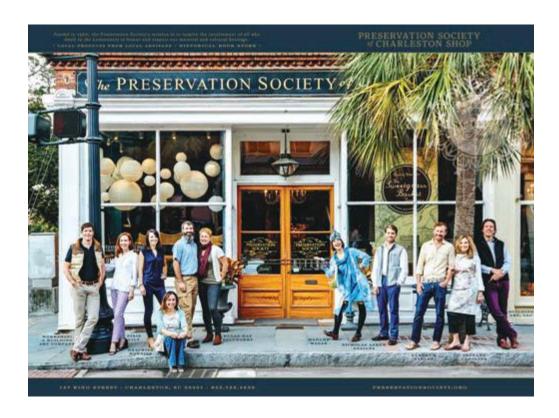
We encourage all of our members to review the plan and support its approval and enforcement.

http://www.charleston-sc.gov/DocumentCenter/view/7684





Above Top: A view from The People's Building showing two cruise ships docked at Union Pier, provided. Above Bottom: The 2015 Cooper River Bridge Run coincided with a cruise embarkation.





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# The Fall Tours Poster for 2015



This year we are so grateful to Sarah Horton for arranging the use of this stunning image for our 2015 Fall Tours poster.

The photo by photographer Paul Costello was taken in the William C. Gatewood house on Legare Street for architect Gil Shafer's book, *The Great American House*.

In the book, Shafer describes the space as follows:

"The grand stair, rising up three stories though the house's formal wing, has a sinuous, sculptural quality. A period Charleston color called Rhett Pumpkin was selected by color consultant Eve Ashcraft to give these formal spaces a warm glow and lend a vibrant articulation to the architectural elements."

Copies of Shafer's book, Eve Ashcraft's *The Right Color* and The Fall Tours poster are available in the Preservation Society's Book Shop.

For more information, please call 843.302.8498





# PRESERVATION SOCIETY of CHARLESTON SHOP

It couldn't have been busier in February and March. We hosted an array of events and parties that are helping to spread the word of our exciting changes and improvements!



# the CULTIVATE WINES TASTING february 9th

Local wine connoisseur Nat Gunther hosted a tasting in the Verner Gallery, which introduced Charleston's top sommeliers to wines from Mayacamas Vineyards—one of Napa's oldest vineyards!



We had a packed house for this glamorous launch fete!

Pick up a free copy of *The* Scout Guide in the shop & be sure to check out the awesome PSofC ad!

# TIVATE ASTING



### the JUNIOR LEAGUE SUSTAINER COFFEE february 4th





Over 80 ladies turned out for this annual event, making it one of the best-attended ever!

# the PLAYING FOR PRESERVATION BRIDGE TOURNAMENT february 21st



Jane Waring hosted another knockout Bridge tournament and raised over \$1,000 for PSofC!!





### the SCOUT IS OUT LAUNCH PARTY february 10th







### the OPENING PARTY FOR CHARLESTON GARDENWORKS POP-UP SHOP march 17th

Right: Board member and local landscape architect, Glen Gardner, hosted an event for the opening of his six-week-long event in the Verner Gallery. We offer him a heartfelt congratulations on his success and thank him for donating a portion of his proceeds to the Preservation Society.

# the LEMONADE FOR PRESERVATION FUNDRAISER march 4th

Left: Nathalie Dupree buying lemonade & cookies from Ella Jane & Lulu. These young fundraisers sold over four gallons of lemonade & raised almost \$100!



### **UPCOMING**

### **PSofC Events**

May 12th: The Royal Oak Foundation Lecture and Reception with Charles Hind

May 22nd: Garden Party at The William Gibbes House

May 23rd: Piccolo Spoleto tours begin The High Life and Good Times of the Charleston Renaissance

June 4: Catesby book signing at PSofC hosted by Charleston Mercury

### Shop Events

May 8th: Reception for David Shields' new book, *Southern Provisions*, at Nathalie Dupree's house.

May 10th: Nathalie Dupree and Holly Herrick book signing for Second Sunday.

May 16: Margaret Eastman and Dorothy Anderson signing for their new book, St. Philip's Church of Charleston: An Early History of the Oldest Parish in South Carolina

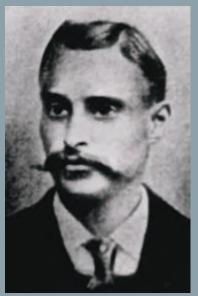
# HERBERT DECOSTA

### Leaving a Legacy of Preservation in Charleston

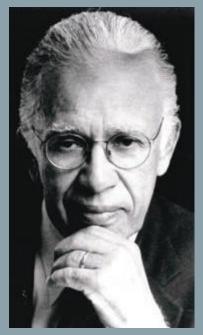
by Julia-Ellen Craft Davis with a contribution by Ray Huff

Herbert Alexander DeCosta, Jr. was a renowned African American architect and a third-generation contractor in Charleston, South Carolina. He was born into a family that valued excellence, perseverance, education, and Christianity. This was evident in his preservation, church, and civic contributions.

His parents were Herbert A. DeCosta, Sr. (1894-1960) and Julia Craft DeCosta (1898-1990). His mother was a descendant of Richmond Kinloch, who was born on the Kensington Plantation of Francis Kinloch, and who married Sophia Jeanerette Hopton in 1818. Herbert was born in 1923 and his sister, Bernice Craft DeCosta Davis, in 1926.







Three Generations of the DeCosta Family

Clockwise:
Benjamin DeCosta,
Herbert Alexander
DeCosta Sr.,
and
Herbert DeCosta, Jr.

DeCosta's interest in architecture began when he was thirteen years old while working for the family construction business, which was founded in 1899 by his grandfather Benjamin DeCosta. The H.A. DeCosta Company built upon what Benjamin began and was started in 1919 by Herbert A. DeCosta, Sr. who frequently said, "There's only one way to do a job - the right way."

He graduated from the Avery Institute in Charleston in 1940 and received a B.S. in Architectural Engineering from Iowa State College in 1944. Ray Huff of Huff+Gooden stated, "Herbert had an opportunity to study architecture at a time when opportunities were limited. He was motivated in part because his drive and ambition were fueled by the legacy of his father, Herbert DeCosta, Sr., who had established a kind of pedigree for construction that Herbert was able to pick up when he returned to Charleston. He came from a place where he was expected to achieve. He did not waste his opportunity."

Herbert DeCosta, Jr. returned to the DeCosta Company as Vice President in 1947 after working as an architectural engineer for the National Advisory Committee for Aeronautics (now known as NASA) and marrying Emily Spencer in 1946. The company specialized in the restoration of 18th- and 19th-century houses and buildings, although in later years it built custom-designed houses, schools, churches, and garden-type apartment complexes in South Carolina and out of state.

Upon the death of his father in 1960, Herbert became president. Under his leadership, the company undertook major renovation projects which preserved the historical landscape of Charleston and other areas.

One of his most notable projects was the restoration of the Herndon Mansion in Atlanta, Georgia. This mansion was built in 1910 for one of the wealthiest African American men in America, Alonzo Herndon, founder of the H.A. DeCosta Company was named one of the top 100 black businesses in the nation by *Black Enterprise* magazine in 1979. Working on some of the finest buildings and for some of the most prominent members of Charleston society, the H. A. DeCosta Company was known for its understanding of Charleston architecture, as well as for its sensitivity with historic materials.

The company work included some of the most architecturally significant houses in Charleston, such as the Miles Brewton House and the Joseph Manigault House.

It also did much of the renovation and preservation work for the Historic Charleston Foundation in the Ansonborough neighborhood of Charleston and elsewhere. It did similar work for the Preservation Society of Charleston and carried out many of the renovation and preservation projects on a number of College of Charleston properties as the campus expanded.

Herbert was described by the Historic Charleston Foundation as "a vital member of Charleston's preservation community." Through his efforts in accurate restoration and the reuse of historical materials, Herbert DeCosta exhibited a strong preservation ethic and achieved the goal of retaining the architectural heritage of Ansonborough.

He received various awards and recognitions for his contribution to Charleston, including South Carolina's Governor's Award for Historic Preservation in 1998. In 2002, he received the Historic Charleston Foundation's Frances R. Edmunds Award for Historic Preservation, their highest award, for his lifetime contributions to the city. The letter of recommendation for this award stated, "Few contractors or architects have a better knowledge of detail and architectural ornamentation."

Mr. Huff said, "Herbert was proud generally of his contribution to preservation and to the cultural center of Charleston. That was his greatest priority. His work was important in many ways, but his civic contribution - his civic role in the community was as important as anything else." Throughout his life, he maintained a high level of civic involvement in the city and state, serving on the boards of many institutions. In his later years, he served as a Trustee of the Historic Charleston Foundation for nine years, a Director of Penn Community Services, Inc. on St. Helena's Island for more than 30 years, a Director of the Spoleto U.S.A. Festival, and a Trustee of the College of Building Arts in Charleston. He also lectured and taught extensively on the restoration of historic buildings and served on many committees and organizations dedicated to community justice and improvement. He also served as a vestry member and warden at St. Mark's Episcopal Church, which is celebrating its 150th anniversary this year.

Herbert had inroads that other people of color did not have. In his own way, he used that very smartly in terms of providing opportunities for others. He was a very sophisticated man who appreciated the historical and cultural values of this place because he had a unique perspective as a man of color.

"Herbert had inroads that other people of color did not have. In his own way, he used that very smartly in terms of providing opportunities for others. He was a very sophisticated man who appreciated the historical and cultural values of this place because he had a unique perspective as a man of color. He was not a confrontationist; it was never Herbert's style. He tried to work within the boundaries, as that was his nature. He was a facilitator in many ways. He was doing things and was treated with respect."

### -Ray Huff, Huff + Gooden

He was not a confrontationist; it was never Herbert's style. He tried to work within the boundaries, as that was his nature. He was a facilitator in many ways. He was doing things and was treated with respect.

The preservationist community appreciated his work as well as him as an individual who traveled, loved opera, music, and could talk their language. Herbert, to his credit, was always supportive of the African American experience in Charleston and was about bettering his people. It is critical to understand that he could reside in both worlds, but his heart was always in the world of improving things for African Americans.

The same way Herbert's great grandmother, Ellen Craft, who was light-complexioned was able to escape slavery by moving among society during her four-day escape to the north with her husband as her slave, Herbert was able to move seamlessly between the layers of society unlike many. He used that access in ways that promoted the black community with access to things, access to people, and access to economic opportunities. He helped many individuals of both races in meeting others and advising.

He had a legacy in helping people, which was as important as his construction legacy.

He had another legacy in just being who he was. For me it was important to see a black man traveling to see the antiquities of Rome. This was an eye-opener to me because my father would not have known an antique if it was handed to him. That exposure to see someone with a broader range of experiences and interest was key. This is the legacy that I think of when I think of Herbert A. DeCosta, Jr."

Herbert passed in 2008 and Emily in 2011. They had two daughters and four grandchildren.

# The 61st Annual Carolopolis Awards

by Tim Condo

### The Carolopolis Award is presented annually

for exemplary exterior restorations or rehabilitations of historic, architecturally significant properties in Charleston. Since the first Carolopolis Award was presented in 1953 to Jack Krawcheck for the restoration of 313 King Street, the Preservation Society of Charleston has awarded the distinction to 1,371 buildings.



The 2014 Carolopolis Award recipients and their quests gather after the 61st awards ceremony.



Above: Marquee at Riviera Theatre

Below: Plagues prior to the awards ceremony



On January 29, 2015, the Society presented 11 Carolopolis Awards to buildings that recently underwent significant restoration or rehabilitation. The properties that received awards this year span the length of the Peninsula, from Broad Street to the old naval base in North Charleston, and they constitute a diverse collection of styles and building types. Especially heartening is that a number of the properties that received the award are not located in the purview of the Board of Architectural Review (BAR). This is not to diminish the worthy efforts of those property owners, architects, and craftsmen operating under design review; on the contrary, it is meant to highlight the people going to great lengths to use best preservation practices simply because it is the appropriate thing to do for the properties, the neighborhoods, and the community.

### THE PROPERTIES

#### 282 KING STREET

Inappropriate alterations through the years had obscured the original façade of this late-19th century commercial building. The project returned the storefront to its historical configuration and reconstructed the eclectic detailing of the parapet, cornice, and storefront cornice. This was an example of an owner doing more than what was required.

Owner: Riggs Associates, LLC

Architect: Howell, Belanger, and Castelli









### **6 AMHERST STREET**

This late-19th century single house is an outstanding example of restoration in the Eastside neighborhood and, with 4 Amherst, represents a pair of Carolopolis Award winners on this easternmost block of Amherst Street.

Owners: Brian, Michael, and David Wildstein

Architect: Julia Martin Contractor: Marc Engelke

### 6 ELMWOOD AVENUE

Constructed ca. 1915, this house in Hampton Park Terrace is a nice example of a Craftsman cottage. A standing seam copper roof replaced the existing deteriorated asphalt shingle roof. Vinyl windows, siding, soffits, and porch framing were all stripped to uncover the original wood siding and rafter tails, revealing the house's character-defining elements.

Owner: Brock Schnute Architect: Tim Maguire

Contractor: Marc Engelke & Jennifer LePage





### 191 SANS SOUCI

The most recently constructed of any of the award recipients, this Cape Cod style dwelling built ca. 1930 represents a collection of quality early to mid-20th century houses that are at-risk to insensitive alterations, additions, and partial demolitions in the Wagener Terrace neighborhood. The project took a house that stood vacant with a hole in its roof for over a decade and painstakingly preserved its integrity.

Owner: Sarah-Louise Phillips Architect: Tim Maguire Contractor: Marc Engelke

### 105 BROAD STREET | WILLIAM L. BREDENBURG STORE & RESIDENCE

With late-Greek Revival details, this impressive brick building was originally two stories. Evidence from Sanborn Fire Insurance maps show that the third floor was added sometime between 1888 and 1902. This project stabilized problematic structural issues and added a compatible ADA-compliant circulation and bathroom core to minimize impact on historical fabric. Reversal of inappropriate alterations, as well as paint analysis on the cast iron pilasters, returned the commercial storefront to its traditional configuration.

Owners: Gold King, LLC Architect: Bill Huey & Associates

Contractor: Renew Urban





### 18 HANOVER STREET | ST. JOHN'S CHAPEL

Maintaining Charleston's historic churches is a considerable challenge, making this renovation particularly important. This vernacular Greek Revival church with its commanding temple front has been a community anchor in what is now the Eastside neighborhood since 1839. Notable aspects of this project include the restoration of the stained glass windows with new panes that are a slightly different hue to differentiate age, an ADA-compliant wheel chair ramp, and the restoration of original wood siding.

Owner: Episcopal Diocese of South Carolina

Architect: Liollio and Associates Contractor: Banks Construction

### 1300 NAVY WAY | OUARTERS C

Built in 1908 as a commander's residence at the old naval base in North Charleston, this two-story Colonial Revival-style frame dwelling was a case study in what happens to a neglected building exposed to years of weathering. Water damage was ubiquitous, and most of the project's focus was to restore or replace in kind the deteriorated wood elements.

Owner: City of North Charleston
Contractor: South Carolina Strong







### **513 KING STREET**

This Renaissance Revival commercial building was constructed in the 1890s and by 1901 housed a haberdashery, Levin & Levy Co. There was no evidence of the original entrance, but an inappropriate 1950s aluminum storefront remained. The project removed the aluminum storefront and created an in-filled entrance made of quality materials of stone, brass, steel, and glass. A new addition on the rear of the building fills a void in the streetscape on Morris Street. The ornamental glazed brick was repaired as needed.

Owner: Joe and Lisa Rice

Architect: Thompson Young Design Contractor: Hightower Construction

### THE PROPERTIES

#### 306 PRESIDENT STREET

Developed in the Hampton Park Terrace neighborhood in the late 1890s, this Charleston cottage experienced inappropriate alterations through the years. Original piazza, rails, and pickets had been removed decades prior, but these were rebuilt in the style typical for a Charleston cottage in this area and period. With the integrity of so many Charleston cottages having been lost, the restoration of this property is a welcome addition to the neighborhood.

Owner: Zachary Childress and David Astaphan

Architect: Tim Maguire Contractor: Marc Engelke





### 142 SPRING STREET

Located in the Cannonborough-Elliotborough neighborhood, this ca. 1895 dwelling was constructed in the late-Italianate style. The most notable aspect of the project includes the restoration of the piazza, which removed inappropriate framing and screening, and repaired and repainted the columns, balusters, rails, decking, and ceiling. The house's signature Eastlake ornamentation was preserved with new balusters cut to match the existing and to fill in the gaps where they were missing.

Owners: Cooper and Mary Mac McFadden Wilson

Architect: Mary Mac McFadden Wilson Contractor: Cutting Edge Construction

#### 32-34 WOOLFE STREET

Originally constructed in 1914 as part of the Consumers Ice Co., this simple industrial building was a meat-packing facility for most of its existence. Structural stabilization was a major component of this project, in addition to the installation of a right-angle sign and reconfiguring the old garage door with a new wood entrance. In an area experiencing substantial development, the preservation of this building is a major win for preserving Charleston's industrial past.

Owner: Woolfe Street Playhouse Architect: Bill Huey & Associates Contractor: Chastain Construction





# THE PARTY















- 1. Dr. Leonard Goldberg accepting a Carolopolis Award for 105 Broad Street
- 2. Rev. Wilson and Janie Dingle-Wilson accepting their Carolopolis for 18 Hanover Street from Robert Gurley
- 3. Executive Director Kristopher B. King welcoming the audience to the 61st Annual Carolopolis Awards
- 4. The audience at the 61st Annual Carolopolis Awards held at Belmond's Riviera Theatre
- 5. Keely Enright and Dave Reinwald show off their Carolopolis Award
- 6. The Carriage Properties Team, co-sponsor of the 61st Annual Carolopolis Awards
- 7. John Tecklenburg, Sandy Tecklenburg, Paul Hines, and Angela Drake









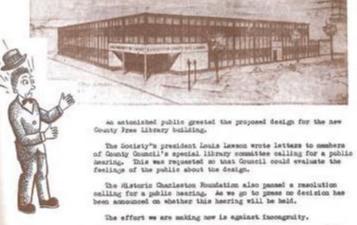




- 8. Bill Huey, Nicole Vieth, and Dave Reinwald
- 9. Lauren Morgan, Kimberly Taylor and Lauren Kelley welcome members to the Riviera Theatre
- 10. The 61st annual Carolopolis Awards held at Belmond's Riviera Theatre
- 11. Michael Wildstein mingling at the reception
- 12. Guests entering the theater
- 13. Cooper Wilson, Mary Mac McFadden Wilson and Board member, Elizabeth Ryan, mingle during the reception

### PROPOSED NEW COUNTY LIBRARY BUILDING





The site on Marion Square which the new library building will occupy is one of the most conspicious in Charleston. The publication of the design, after it had been se-systed by Gounty Council, brought forth a barrage of letters to local newspapers -- most of the letters deploring the design, and a few supporting it.







# ANDRES DUANY

### the New Urbanist comes to Charleston

by Kristopher B. King and Tim Condo

The City of Charleston and Historic Charleston Foundation recently brought in noted New Urbanist architect, Andres Duany, to study the Board of Architectural Review process. While the Preservation Society of Charleston questioned how Mr. Duany's approach to designing new communities would apply to Charleston (and many questioned his theatrical and antagonistic approach,) we believe that some of his recommendations deserve further consideration.

We agree that transitioning our height ordinance from number of feet to number of stories is a good idea. It will create more diversity in building heights and contribute to better utilization of the ground floor. We also agree that there is a need to reexamine the zoning ordinance, which in its current state is too suburban in character and ill-suited for the non-discrete nature of the Peninsula. The zoning ordinance enables many of the issues facing Charleston, such as livability concerns and developments that are unsympathetic to their surroundings.

Additionally, we agree that the BAR needs to be split into two review boards: one for residential projects and one for commercial projects. The members of the BAR are tasked with an incredibly difficult and thankless job, and they need to be better supported. The split is one way we can do that.

However, just splitting into two review boards will be pointless unless we take a step back and reexamine the entire BAR process; a process that has broken down under the intense pressure of increased development over the past ten years. This explosive growth has exacerbated long-standing procedural deficiencies that can no longer be ignored.

To correct the problem, we need to reexamine how the BAR should function from the perspective of both the applicant and the public. In order to serve the community, the BAR process must be efficient, transparent, and must encourage the active involvement of the public. To accomplish this goal, the City staff must be increased to handle the tremendous influx of new applications. The qualification and training for board members must be strengthened, and architects experienced in both traditional and modernist approaches to design must be deployed effectively.

The Preservation Society has attended almost every BAR meeting since 1931. In the collective memory of the current staff that has appeared before three different City architects and has been involved with hundreds of projects, the problems the community faces today are unprecedented and must be corrected immediately. Mr. Duany cautioned that his critique means little without preservation groups and the community working with the City to implement the recommendations.

Please see Mr. Duany's complete recommendations on the Post & Courier's website: http://www.postandcourier.com/assets/pdf/Duanyrecommendations.pdf.

This article first appeared in the Spring 1993 special edition of Preservation Progress. Its author recently retired on April 10 after more than 22 years of faithful service to the planning department of the City of Charleston. Debbi has always been a friend to the Society, and we thank her for her dedication to helping make Charleston a better place. As the reader will see, Debbi's insightful retrospective on the history of the BAR provides a context in which to better understand the recent discussion Andres Duany sparked on architecture and planning in Charleston.

# THE BOARD OF ARCHITECTURAL REVIEW

by Debbi Rhoad

"It is everywhere evident in downtown Charleston that had the city nor adopted a zoning act for historic preservation in 1931...the face of Charleston would not be what it is today."

- News and Courier editorial April 19, 1974

The story of the Board of Architectural Review (BAR) is to a great degree the story of historic preservation in Charleston. This is not to take away credit in any form from Susan Pringle Frost and her band of pioneers in 1920. The roots of preservation in Charleston lie in the efforts of those who would form the Society for the Preservation of Old Dwellings. They were the first to be concerned; and indeed, without their concern, the BAR very likely would never have come into being. But their powers were limited to the power of purse and persuasion. It remained for the BAR, with its legal authority and the backing of the municipal government, to become the bastion against the bulldozer. However, the board's role as the primary focus of public-sector preservation has changed dramatically over its sixty-year history.

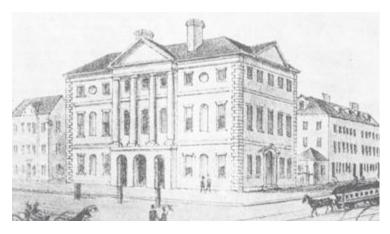
How did the Board of Architectural Review evolve into its present form? Beginning with its creation in 1931 under the first preservation ordinance in the United States and its early years as a chiefly advisory body, and continuing through the growth of its powers and increased area of authority, the BAR has mirrored in some ways the

strengthening of the mayoral form of government in Charleston. It faced few real challenges in the first forty years of its existence. Since the mid-1970s, however, preservation crises have kept it in the spotlight. Is its expanding power the reason for the challenges: i.e., Is there simply more power to challenge? Or is it the citizenry, its ultimate base of support, who are changing – becoming less accepting of its authority? What role does the expansion of city government and professional planning staff play? Finally, and not least important, what difference does it all make anyway?

The importance of the Board of Architectural Review to Charleston lies in its role in maintaining a sense of place and the character of the historic district. On one hand, history is important to Charleston as an economic resource. Tourism, after all, is one of the area's largest industries, and one reason for tourism is the city's historic district. But the character of the city is equally important to its residents. In losing the distinctive flavor of a city, its citizens lose the sense of belonging to a certain place. The BAR is responsible for the preservation of the unique character of Charleston.

Charleston's preservation ordinance is also important in the larger context in that its historic district was the first in the United States. Before the 1931 law, no city had passed legislation to regulate property on the basis of historic value. Zoning laws had been in effect since about 1916, and various groups had been working for years in historic preservation, but no other city had ever put the two together. As a reporter for the Christian Science Monitor wrote at the time, "Zoning plans have been adopted by more than 900 cities and towns...but Charleston's ordinance is unusual." Or, as a later author put it, "Charleston's concept... created a major divergence in the path of the preservation movement and laid the basis for the mainstream planning position which exists in America today."

The roots of the Charleston preservation ordinance lie in the private-sector movement which began in the 1920s. A number of local people, seeing landmark buildings being taken apart for museums or being taken down for parking lots and filling stations, began a struggle to halt the losses. One method used by these pioneers was to buy endangered houses like the Heyward-



Court House, 1788-92. From View of Charleston, 1872. Lithograph by C. Drie.

Washington House and the Manigault House. When it became apparent that they could not themselves buy all the properties that were at risk, they began a campaign under the leadership of Susan Pringle Frost to interest others in the renovation of old buildings that were in danger of being lost. Areas such as Rainbow Row that are now considered highly desirable were rescued from slum conditions by their marketing campaigns. Financed entirely by private funds, their efforts were site-specific. That is, they concentrated on individual buildings of architectural or historic value. The idea of a historic district, preservation of a whole area instead of a specific building, had not yet been conceived.

By the late 1920s, the efforts of the private sector, based on the work of these individuals who soon coalesced into the Society for the Preservation of Old Dwellings, were clearly not going to be sufficient to save the ambiance of Charleston. Too many people still had the attitude expressed in a News and Courier editorial, "Somebody is losing money ... but if anyone started wrecking the building to make way for something modern, that would pay its own way, the preservers would doubtless yell 'Bloody Murder!"' However, Charleston's mayor at the time was Thomas P. Stoney, a man of "enlightened and progressive outlook" who recognized the growing need for government intervention. Although Stoney cannot be credited with singlehandedly bringing about the passage of the historic zoning ordinance, as mayor he used his political influence to help it on its journey through the ratification process. The first step was the creation of a Planning and Zoning Commission in April 1929. The commission was given authority to approve the placement of new commercial uses. However, there were no laws guiding their decisions. In November 1929, therefore.

a Special Committee on Zoning was established to begin drafting a formal zoning ordinance. The committee soon realized that professional help was needed. They hired an outside consulting firm to do extensive surveys of existing conditions and to make recommendations for future uses. The completed Zoning Ordinance was finally adopted by City Council and was ratified on October 19, 1931.

The five original members of the Board of Architectural Review were nominated from certain organizations, not from the public at large. It was obvious from the beginning that the board's creators wanted certain areas of expertise to be represented. One member each came from the Carolina Art Association, the local chapter of the American Institute of Architects, the Charleston Real Estate Exchange, the local chapter of the American Society of Civil Engineers, and the city's Planning and Zoning Commission. Thomas R. Waring, editor of the News and Courier and representative of the Carolina Art Association, was elected by the board's membership to be the first chairman. Then as now, the board served without compensation.

In its earlier years, the board concerned primarily with getting established and accepted by the citizens of Charleston. Its powers, while broad for that time, were actually fairly limited. It could "pass upon exterior architectural features of buildings" that were "subject to public view" in the Old and Historic District, but it was specifically instructed that it was not to "consider detailed design" in making its decisions. The area of its jurisdiction covered a relatively small area bounded roughly by Broad, Logan/Lenwood, South Battery, and East Bay Streets. It had no power to stop demolition, only to review

a replacement building. The board had no regularly scheduled meetings; its meetings occurred only when the city engineer, as administrative officer, notified the members that an application had been made for a building permit. Despite these limitations, however, a start had been made. The "success or failure of the zoning ordinance" now depended, as Mayor Stoney said, on "the common sense displayed by the personnel of the boards."

There seem to have been few problems with the administration of the Board of Architectural Review over the next three decades. The BAR, in fact, became a sort of role model for cities across the nation as those cities set up historic districts of their own. For example, Alexandria, Virginia, passed a "Charleston Ordinance" in 1946 for its historic area. While not even the board members themselves pretended that their operation was flawless, on the whole the preservation ordinance functioned smoothly. As then-chairman Frederick McDonald wrote to John Codman of the Historic Beacon Hill Law Committee in

January, 1955, "The community has high regard for the need and the results gained; and we have not had to resort to enforcement measures." Again in March of that year, "We have had no court contests of architectural control because we have been able to satisfy applicants... " The board during this period functioned less as a regulatory agency than as an advisory body which only secondarily had the right of refusal. Its members felt that their role should be that of negotiator, working with applicants to find a mutually acceptable solution to design problems, rather than that of a police force. As long-time board member Albert Simons said in an address to the 1954 National Planning Conference,

"A certain reasonableness must govern in every case..."

But it was becoming obvious by the late 1950s, with continuing pressure on the historic resources of the city, that the 1931 ordinance needed revision. Many buildings outside the existing Old and Historic Charleston District were being lost. To deal with the additional pressures, in November 1959 City Council amended the preservation ordinance for the first time. The ordinance amendment significantly increased the powers of the BAR by giving it authority to delay the demolition of any building built prior to 1860 within the city limits of Charleston. The board could delay such a demolition request for up to ninety days to give private forces an opportunity to mobilize to save the building. The board was also given the power to review exterior alterations to any pre-1860 building in the city as well as to any building within the Old and Historic Charleston District.

The 1959 amendments were in reality more of a stopgap measure than a permanent solution. No additional area was added to the Old and Historic Charleston District. The board's powers were still very limited, particularly in the area of demolition. Although the revisions of the ordinance reflected input from concerned citizens and private groups such as the Preservation Society of Charleston (formerly the Society for the Preservation of Old Dwellings), and in fact went further in increasing the BAR's powers than many of the city's more conservative residents would have liked, they failed to provide the sweeping protection that would have resulted from a wholesale revision of the ordinance. Such a revision, soon to be underway, would be the first step on the road to regulation.

The complete revision of the Zoning Ordinance which took place in 1966 more or less scrapped the old codes and started over again. In addition to creating an entirely new set of zoning laws and categories, the new ordinance nearly tripled the size of the Old and Historic District, added two more members to the BAR, limited the number of years each member could serve, and for the first time gave the board the power to deny a demolition outright.

The 1966 ordinance revisions marked the beginning of a period of transition for the Board of Architectural Review. To

complement the expanded authority it received under the ordinance, the board gradually began to review more thoroughly the applications submitted for permits. They now considered not only actual building plans, but also plans for site improvements and landscaping features. They also "made a practice of requiring more drawings, pictures, and other evidence of the applicant's plans" than had previously been the case. But the board's new powers had not changed its view of its role. As had been proposed as early as 1958 (and no doubt thought of much earlier), the board strongly recommended that an applicant have a pre-application review before drawing up final plans in order to prevent changes being requested in a design that was "cast in a rigid mold." The purpose was to prevent "hardship on the property owners, but an even greater one on the Board of Architectural Review, who are called upon to sell a better and more appropriate design to a stubbornly hostile owner or acquiesce to something possibly out of

> "Modern practices were beginning to emphasize neighborhood preservation, maintaining a sense of place instead of saving an individual building."

harmony..." Yet the formal administration of the preservation ordinance remained minimal. The BAR still had no full-time staff (the City Engineer was responsible for the administration of the zoning ordinance), nor did they yet have regular meetings. Public hearings were now required in the case of demolition applications, but such meetings were held only as needed.

The transition which began in 1966 came to fruition in 1974 with the adoption of the Historic Preservation Plan and a comprehensive architectural inventory. The inventory, produced as part of the planning process, was the first complete survey done since the Carolina Art Association's This is Charleston in 1944. It was intended to be a "guide for preservationists and city planners alike ... part of a total preservation plan." The inventory ranked over two thousand buildings into four categories, considering them not only on their own merits but also in contact with others in their locale. This approach illustrates how far preservation

theory had come since the "Washington slept here" landmark approach of early preservation efforts. Modern practices were beginning to emphasize neighborhood preservation, maintaining a sense of place instead of saving an individual building.

The trend toward a comprehensive approach was further embodied in the proposed Historic Preservation Plan, prepared as a companion document to the architectural inventory, and adopted only after a series of public meetings indicated widespread support. According to Charleston's newlyhired city planner, Robert Gleason, the plan would "become part of an overall plan for zoning and development." Important recommendations in the plan included establishment of a downtown revitalization program, stronger enforcement of existing building codes, and height restrictions in the peninsula area. The most controversial changes recommended were those for the BAR. The plan called for a "sweeping major expansion of the city Board of Architectural Review." It recommended that state enabling legislation be passed to allow replacement of the BAR with a Historic Commission which would have powers of eminent domain, authority to buy and sell historic properties, and control of a revolving fund to finance such dealings. The commission would also have greatly expanded architectural review powers over most buildings south of the Crosstown Expressway.

While all these recommendations were not implemented, the Historic Preservation Plan marked a turning point of sorts in the history of the Board of Architectural Review. The board no longer had to rely solely on its own judgment in making decisions. With the adoption of the plan and the architectural inventory by City Council as official public documents, it now had, as guidance, tools which had been sanctioned not only by the city government, but also by the public. The acceptance of the two documents also triggered another expansion of the board's jurisdiction. In July 1975 City Council passed an ordinance extending the Old and Historic District north of Calhoun Street for the first time. By adding the historic neighborhoods of Radcliffeborough and [Mazyck-]Wraggborough, as well as other areas below Calhoun Street, the district was nearly doubled in size. In addition, the architectural inventory provided another means of gauging the importance of a building besides its age. In the survey area (south of the Crosstown Expressway), the BAR was given review powers over any building either over 100 years old or rated in categories 1, 2, or 3 in the survey, regardless of age. This amendment vastly increased the responsibility and protective powers of the board.

With the election of Mayor Joseph P. Riley, Jr. in 1976, the Board of Architectural Review assumed a new prominence in urban affairs. Like Mayor Stoney in the 1930s, Mayor Riley cannot by any means be given sole credit for the advances in public sector preservation in the 1980s. However, his attitudes and vocal support for the movement certainly contributed to its increased strength. In spite of such advantages as income tax credits for rehabilitation and continued support from the private sector, a hostile stance from the city's chief elected official would have been difficult to overcome. Instead, the support of the Riley Administration led to continued growth in public-sector preservation, as evidenced by increased staffing in the city's planning department for the Board of Architectural Review (from no full-time personnel in 1976 to three in 1990) and an increasingly important position in the municipal bureaucracy. In 1983 the board, on the advice of city staff, voted to begin posting notices on all properties for which applications were made and to charge a fee for doing so.

The BAR's jurisdiction also continued to expand. A second architectural survey was conducted in 1984-85 to encompass those areas not covered in the 1974 inventory. The new survey, conducted by Geier Brown Renfrow Architects of Washington, DC, included properties as far north as the Crosstown Expressway, many of which were traditionally not considered historic or worthy of preservation. Since the board's jurisdiction in this area (known

as the Old City District) extended only to those buildings which were highly rated or over 100 years old, the formal adoption of the survey in 1987 helped to clarify exactly which buildings were subject to the board's review. In 1985 also, authority was given to the BAR to forbid demolition of any structure over 75 years of age on the peninsula south of Mount Pleasant Street. Previously the board could only delay a demolition in the Old City District for a maximum of 180 days. Even more than the new survey had done, the new legislation served as an acknowledgment of the importance of sites outside the traditionally "historic" areas of the city: for instance, the turn-of-the-century neighborhoods around Hampton Park.

Another significant increase in the board's authority came in 1987 when it was given review powers over new construction in the Old City District. Also, for the first time, new construction outside the Old and Historic District was required to meet its design standards. The last revision to the preservation ordinance may be the most significant of all. In 1990, the Old City District was extended off the peninsula into the Albemarle Point area on the west bank of the Ashlev River. The BAR had never before had any jurisdiction outside the peninsula city. Expansion of the Old City District gave them approval rights over new construction in the area that is visible from the eastern side of the peninsula.

Many of the revisions to the preservation ordinance during the Riley administration were initiated by the city staff in the hope of exercising some control over, not only rehabilitation of historic properties, but also over new development. The staff hoped that by requiring review of new construction, they could ensure that infills would be sensitive to their environment, both the built (in the peninsula) and the natural

(in Albemarle Point). The tremendous growth of public-sector preservation, however, did not go unchallenged. To many citizens, the very existence of a Board of Architectural Review bordered on fascism in its infringement on their property rights, and its growing power smelled of tyranny. Even more than the regulatory functions of the BAR, however, many people resented the city government's forays into real estate development. Consequently, the Riley Administration's efforts to find funding for the Charleston Center project became a cause for a battle which drew national attention.

The project that would eventually develop into Charleston Place was intended to create a domino effect of redevelopment in Charleston's downtown business district. The controversy centered on two aspects: the size of that portion of the structure which was to be placed on a vacant lot, and the necessity of that portion that would require the demolition of several King Street buildings. In a struggle which the Atlanta Journal-Constitution termed "the Battle of Charleston," the city divided into factions with bitter animosity between those who believed that the development would bring new life to a decaying downtown, and those who believed that the benefits would not be worth the cost. For eight years the battle raged, pitting a succession of architects and developers backed by the municipal government and several million dollars in federal funds against preservationists who argued that Mayor Riley's method of revitalizing King Street would destroy the character that made the street worth revitalizing in the first place. The city administration saw Charleston Center "as the keystone to revitalizing the fraying business area...but also as a showpiece venture in rehabilitation." Opponents of the project saw it as "the kind of urban renewal that went out of style ten years ago." The



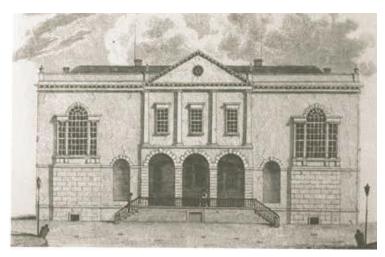
Branch Bank of the United States, 1800–01 (City Hall after 1818.) From View of Charleston, 1872. Lithograph by C. Drie.

project was finally built, but only after years of negotiations, lawsuits, and compromises.

Because other city agencies played such an influential role in the drama and because public feeling was so widespread, the Board of Architectural Review itself was less directly involved in Charleston Place than might have been expected. City employees, especially those in the planning and revitalization offices, were at the forefront. This was not the case a few vears later when another preservation crisis brought the BAR into the spotlight. In 1987 the owners of the Riviera Theater, a 1938 Art Deco landmark adjacent to Charleston Place, applied to make drastic alterations to the long-vacant building. After hearing both sides at a standing-room only meeting, the BAR denied the request. National attention from the preservation community again focused on the BAR, which received petitions with over 5000 signatures from opponents of the proposed scheme.

Perhaps the greatest challenge ever to face the BAR came in September 1989 in the wake of Hurricane Hugo. Again national attention focused on Charleston's historic district as its public and private preservationists united to salvage what they could and replace what could not be saved. The Board of Architectural Review held emergency meetings to decide what its standards would be-whether to accept lesser quality materials and workmanship to ease the burden on property owners, or whether to take a firm stand and maintain its standards at the risk of causing hardship to the citizens of the ravaged city. The final result was a united effort in which the board enforced the standards, while preservation groups helped make them attainable by finding funds, salvaging materials, and providing technical advice.

A different type of challenge came before the BAR in May 1991 when the South Carolina State Ports Authority began construction of an engine house at its facility in downtown Charleston. Since no approvals had been issued, the city staff stopped the construction. The Ports Authority responded by challenging the city's jurisdiction over the projects of a state agency. After an indecisive court hearing, however, the SPA agreed to submit plans for BAR approval and did so in November 1991.



The Exchange, c. 1828

The evolution of the Board of Architectural Review as a case study in public-sector preservation has not been at random. Several factors contributed to its growth, some of which are localized and others of which can be recognized as part of a national pattern. The increased scope of the Charleston preservation ordinance in 1966 reflected a growing preservation movement nationwide. It is not a coincidence that Public Law No. 89-665, the National Historic Preservation Act, was passed the same year. Even the Federal Government was beginning to recognize the importance of preserving the nation's historic resources. The 89th Congress became known as the "Preservation Congress" because it passed laws that "brought greater legitimacy to the increasingly public role...The 1966 legislation locked local governments into a more active role in historic preservation." One way it did this was by providing funding for local preservation programs, to be distributed through state historic preservation offices to those municipalities that could meet certain criteria. At least as important as the law's economic provisions was its acknowledgment of the preservation ethic. Public Law No. 89-665 was a formal statement that at last historic resources were recognized to be "woven into the fabric of our daily lives and not separate from it." In other words, Congress admitted what Mayor Stoney had realized thirty-five years earlier: That a government has the right and the duty to "promote general welfare through the preservation and protection of historic places."

A second factor in the growth of the BAR bureaucracy was the increasing professionalism of the board's staff. With the rise in federal funding available for cities

in the 1960s and 1970s came corresponding requirements that expenditures be carefully mapped out beforehand. This meant a need for professional planning staffs. Charleston was no exception. Although the city resisted the trend towards wholesale urban renewal, it accepted funds from such programs as Community Development Block Grants and Urban Development Action Grants. Soon after its first efforts at comprehensive planning with the 1966 zoning ordinance, the city created a Department of Urban Affairs. In 1974 the Department of Planning, Relocation and Redevelopment was created, absorbing and expanding the functions of the earlier department. A fulltime preservation officer was hired in 1984 to oversee the daily administration of the preservation ordinance. With the continued expansion of its jurisdiction, a separate BAR staff was set up in 1990. The growth of planning staff, especially regarding the preservation ordinance, also reflected a growing emphasis on planning for preservation as opposed the "crisis mentality" which had characterized earlier efforts.

A third factor in the growth of public-sector preservation in Charleston was the election of Mayor Joe Riley in 1976. The leadership of a rehabilitation-oriented mayor reinforced the already strong preservation ethic in the city. Through adaptive-reuse projects like the Visitor Reception and Transportation Center in former railroad buildings and city offices in a former fire station, rehabilitation of historic homes for low-income housing, and sensitive design in infill construction, city programs in the Riley Administration have, for the most part, lived up to the standards expected from the private sector. In 1991 the administration's activities were

recognized by the National Trust for Historic Preservation, which presented Riley with one of 15 National Preservation Leadership Awards. Although the political nature of his position has necessitated occasional compromises between strict preservation ideals and economic reality, the mayor's commitment to historic preservation has, in turn, strengthened the Board of Architectural Review.

The fourth factor that has allowed the expansion of the Board of Architectural Review has been the support of the people of Charleston and the relative lack of direct challenges to its authority. The right of the city to deal in preservation went uncontested for many years; only in the 1980s was it publicly challenged. In recent years, however, the challenges have become more and more frequent. From intergovernmental controversies like the one between the State Ports Authority and the City of Charleston to lawsuits initiated by private property owners who feel themselves aggrieved by a decision of the Board of Architectural Review, court hearings have ceased to be a novelty. This trend toward legal contests is a reflection of a national movement toward questioning historic preservation ordinances. In spite of such cases as Penn Central Transportation Co. vs. New York City, in which the Supreme Court said that land regulation and designation of historic districts for aesthetic purposes did not necessarily constitute a "taking," private landowners still question the constitutionality of preservation law.

For the past sixty years, the Board of Architectural Review has been the guardian of Charleston's unique character. It came into being largely through the efforts of private citizens who saw that their city was at risk. It pioneered in preservation efforts. Through the actions of City Council as elected officials, it has grown, still at the behest of the citizens of Charleston. As it enters its seventh decade, however, the board faces new tests. For sixteen years, it has been bolstered by a strong mayor. When it must, will it be able to once again stand alone? How will it deal with changing demands as it reviews development in

Albemarle Point, where it has no precedents to guide it? Most important, will the BAR be able to retain the support of the citizens of Charleston? It will be well for the board to remember that part of their charge is to "promote the economic and general welfare...and to insure the harmonious... growth and development of the City of Charleston." The people who clamored for its creation can just as easily call for its dissolution if they perceive it as tyrannical or insensitive to their needs. Events elsewhere have shown that public-sector preservation can be t if it becomes too arbitrary. The days of the "free architectural clinic" may be gone, but in the best interests of the city they are set to preserve, the BAR must continue to work with the people, not against them.

#### Members - Board of Architectural Review 1931-1992

Name	Term
*Thomas R. Waring	-
Capt. Alston Deas	
Albert Simons	
E. D. Clement.	
*Stephen F. Shackelford	
James O'Hear	
John P. Frost	6/2/35-6/23/42
William M. Means	
***************************************	1/8/57-2/10/58
Frederick H. McDonald	
C. F. Middleton	
Julian Mitchell, Jr	
George W. Williams	
Robert M. Hollings	
A. G. Hollings	
Col. L. K. Himelright	
*G. Dana Sinkler	
Paul E. Blanchard	
Ben A. Hagood	
*B. Owen Geer, Jr.	
George A. Z. Johnson	
James W. Strider	
Richard E. Coen	
James H. Small, III	
Herbert A. DeCosta, Jr.	
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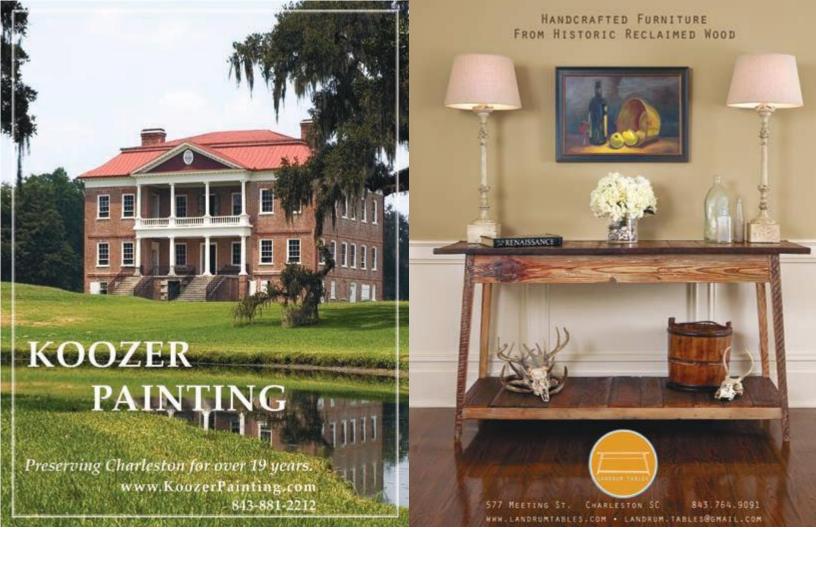
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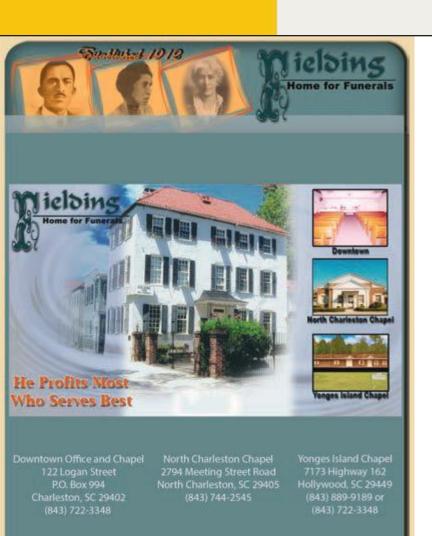
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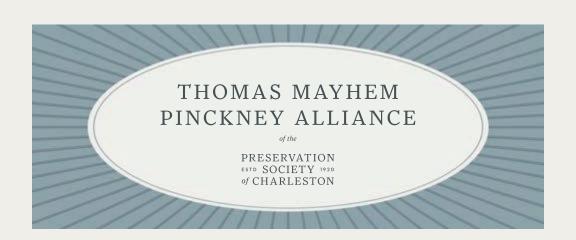
# 2015

## THOMAS MAYHEM PINCKNEY CRAFTSMANSHIP AWARDS By Tim Condo

On Saturday, April 25, 2015, the Preservation Society of Charleston's Thomas Mayhem Pinckney Alliance hosted its second Craftsmanship Awards to honor African American craftsmen, their contribution to the built environment, and their perpetuation of the building arts.

The Preservation Society named the Thomas Mayhem Pinckney Alliance (TMPA) after the African American contractor and craftsman who played an integral part in Charleston's early preservation movement. The Society's founder, Susan Pringle Frost, often hired Mr. Pinckney to handle the restoration of historic properties, calling him her "right-hand man." Pinckney was one of the most-prized artisans of his day, not only because of his renowned expertise but also because he employed and trained numerous African American tradesmen in the building arts.

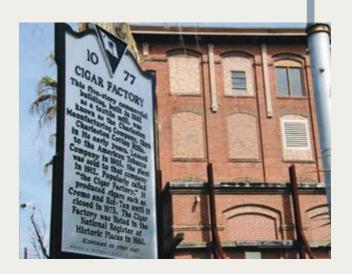
The Alliance held its inaugural Craftsmanship Awards in 2013, honoring Carl A. Boone, Rodney Prioleau, Henry Palmer, and Isaac Capers, master carpenter, master brick mason, master stone mason, and contractor, respectively. The award design itself derives from a sunburst motif, which Thomas Pinckney employed on several of his mantelpiece restorations. This year, awards went to Joseph "Ronnie" Pringle, Yaw O. Shangofemi, and Carlton Simmons, all of whom are masters of their craft.



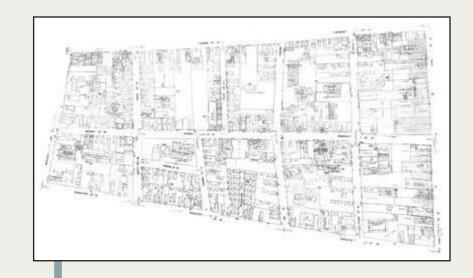


On April 12, 2013, the
Alliance hosted its inaugural
Thomas Mayhem Pinckney
Craftsmanship Awards and
honored four craftsmen:
Carl A. Boone (Master
Carpenter), Isaac Capers
(Contractor), Henry Palmer
(Master Brick Mason), and
Rodney Prioleau (Master
Brick Mason).





In 2013, the Alliance assisted the Preservation Society in commemorating five Civil Rights Era sites which were on the Society's 2011 Seven to Save list. The markers raise awareness for the significance of these sites and help people protect and enhance an integral part of our history.



On June 1, 2014, near the future site of the International African American Museum in Charleston, SC, the TMP Alliance orchestrated a magnificent event to bid adieu to the door of Esau Jenkins' old Volkswagen van, which is an iconic piece of African American history. The door, which bears the words "Love is Progress, Hate is Expensive," will be in the Smithsonian's African American Museum set to open by 2016.

#### Next for the TMP Alliance:

The Morris Street Business District (MSBD) is a corridor which the TMPA has identified as being historically and culturally significant because of the concentration of African American professional offices, businesses, and dwellings located here during the late-19th to mid-20th centuries. The first phase of the MSBD initiative aims to research and document the building stock and its history. Please contact us for more information or to submit stories about and/or photos of properties in this district.



On April 25, 2015, the TMP Alliance hosted its second Craftsmanship Awards to honor African American craftsmen, their contribution to the built environment and their perpetuation of the building arts. Awards were presented to three master ironworkers: Joseph "Ronnie" Pringle, Carlton Simmons, and Yaw Owusu Shangofemi. The event also honored the legacy of beloved Charlestonian and renowned master ironworker, Philip Simmons.

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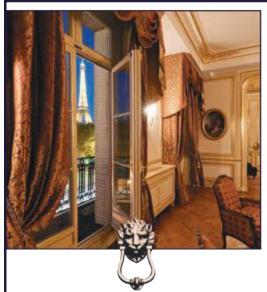
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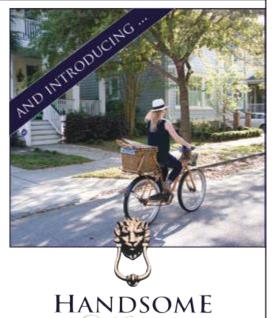
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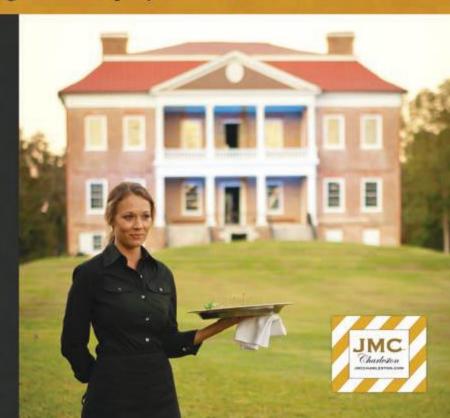
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The above is a panoramic photograph of the City Planning Commission's February 18th meeting regarding the proposed PUD plans for the 6-acre tract of land known as Sergeant Jasper. Due to overwhelming turnout by the community, the plans were ultimately pulled.

Join or renew your membership with the Preservation Society today by visiting www.preservationsociety.org or mail your dues to PO Box 521 Charleston, SC 29402.

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All members of the Preservation Society of Charleston will receive our quarterly publication of Preservation Progress and a 10 percent discount on Fall Tour tickets and in our Book and Gift Shop. In addition, members will also receive invitations to the quarterly membership lectures and receptions, special events, and educational trips to various historic sites and gardens.

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# Sost Charleston by Anna Catherine Carroll



In 1842...

Miss Eliza C. Cochran received a handsome piece of property on Bee Street from Mr. Thomas Pinckney as part of a marriage settlement.

In the mid-1850s, her stately house was built boasting a unique floor plan characterized by octagonal rooms. It contained floor-to-ceiling windows and doors, and, most notably, a large oval ballroom on the top floor open to a two-story rounded veranda perfect for entertaining or catching a cooling breeze.

A valuable example of classical architectural influence in the Antebellum South, Miss Cochran's historic house was demolished in April 1970 to make way for the construction of a medical office complex and adjoining parking lot.

Above: 30-32 Bee Street in the early 1900s

Below: 30-32 Bee Street today.



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