

Preservation PROGRESS

FOR THE PRESERVATION SOCIETY OF CHARLESTON



Fall 2007 • Volume 51 • No. 2

AN ESSAY BY JONATHAN H. POSTON

The Renewed Challenge to Charleston

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P r e s e r v i n g t h e P a s t f o r t h e F u t u r e



LETTER FROM THE EXECUTIVE DIRECTOR

Cynthia Cole Jenkins

It is ironic that while Jonathan Poston was preparing his article, "The Renewed Challenge to Charleston," for publication in this issue of *Preservation Progress*, an unsolicited letter came to my office which beautifully underscores one of his most important and salient points. Here is yet another voice reminding us that Charleston is not only a local and national treasure but a city loved and respected internationally for its distinctive architectural character and its unique cultural appeal. Our challenge to protect it resonates far beyond the land confined by the Ashley and Cooper Rivers to a concerned population extending far beyond our own borders.

To Whom it May Concern:

I live in Upstate, South Carolina, and look forward with great anticipation to week-end trips to Charleston whenever I have the opportunity to take them. It is far and away my favorite destination, for the city is truly a magical and inspiring place. I leave feeling my soul restored and bolstered.

I have recently read with great concern about the variety of new construction projects either approved or pending in the Holy City. I know that I am but a visitor to Charleston, and as such my comments carry less weight than those who call it home, but I fear what the future might bring, how the character of the city may be altered, and what all may be lost for so many so that so few may benefit.

I understand the seeming hypocrisy of my statements, but I would gladly forego trips to Charleston due to lack of hotel rooms than to come every weekend to find it tarnished by a veneer of disquieting modernity. I have lived in many cities in this country, have visited countless more, and I cannot stress enough just how different Charleston is from any other place on earth. The uniqueness of Charleston should never be underestimated. My hope is that those who call Charleston home will forsake the easy road in exchange for a path that is ultimately far more rewarding, that of the faithful guardian of an invaluable treasure.

Sincerely,
Carolyn L.A. Flower

Thank you, Ms. Flower, for your encouragement and support. Indeed, the mission of the Preservation Society of Charleston has never been more relevant than it is today. We urge all our members to be proactive in their concern about the future of Charleston, to make their voices heard, and to get involved in the ongoing process of preservation.

Cynthia Cole Jenkins
Executive Director

Cover photo courtesy of Ron Anton Rocz whose latest book, *Seeing Charleston, a Field Guide to Photographing a World-class City*, is available at our Book & Gift Shop.



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The Preservation Society of Charleston was founded in 1920 with its purpose being to cultivate and encourage interest in the preservation of buildings, sites and structures of historical or aesthetic significance and to take whatever steps may be necessary and feasible to prevent the destruction or defacement of any such building, site or structure, such purposes being solely eleemosynary and not for profit.

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Society Shows Gratitude To 2006 Tour Volunteers With “Appreciation Party”

As the 2007 Fall Tours of Homes and Gardens got under way and the demand for tickets kept our phone lines and website busy, we paused just long enough to recap the Volunteer Appreciation Party on May 24th. This event was our way of thanking those who helped make the 2006 tours a record-breaking financial success for the Society. This lovely reception in the Maritime Center welcomed more than 300 volunteers to a springtime soiree that showed our appreciation for their generous loyalty and hard work. We hope the good food and wine sparked renewed interest in volunteering for the tours so that this year's effort will be another record-breaker for preservation advocacy in the Holy City.

Photography by Paul Chaney



Robert and Maryanne Grenfell



Stephen Skelton and Fall Tour Director, Ginger Scully




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BOARD MEMBER HIGHLIGHT

GEORGE B. SMYTHE



Preservation Society Board member George B. Smythe is a Charlestonian whose family history in South Carolina dates back to Revolutionary War days. "Names like Buist, Ravenel, and Smythe appear early on in my family tree," he laughs, "so you could say our Lowcountry roots grow fairly deep." Although his membership in the Preservation Society is a recent addition to his resume, his stripes as a preservationist are in his DNA. He is a nephew of the legendary Frances R. Edmunds, long-time head of Historic Charleston Foundation. She is a recipient of the Louise DuPont Crowninshield Award from the National Trust for Historic Preservation. He grew up with preservation a regular topic of discussion at family gatherings.

Mr. Smythe graduated from Charleston Day School (in 1971), Virginia Episcopal School (in 1975), then Wofford College (in 1979) where he earned a BA degree in English. He and his wife keep up a hectic pace raising five active children. He is currently a Loan Officer with Coastal States Bank and he enjoys having his offices in the historic buildings just off Gillon Street behind the Exchange Building. He is an active Rotarian and past president of their Charleston Breakfast group. When time allows, his recreational pursuits include hunting, fishing and sailing the beautiful blue-green waters that surround his native city.



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IN MEMORIAM

The Preservation Society of Charleston was deeply saddened to learn of the passing of two long-time volunteers who, for many of us at the Society, exemplified the spirit of volunteerism at its very best.



Seward "Ward" Smith Jr., of Summerville, who died May 22, 2007, was a native of Brooklyn, New York. He was an active volunteer in many Lowcountry arts, educational and historic preservation organizations including the Preservation Society of Charleston. In particular, he enjoyed helping with the Society's Fall Candlelight Tours of Homes & Gardens. Ward was co-captain of the tour's street marshals (along with Mr. V.C. Sutton, also of Summerville). The

street marshal training program they developed for teaching street marshals how to do their job has become a permanent part of the Society's tour program.

"The training manual is a model of efficiency and organization that has proven its worth through many tests and challenges," said Ginger Scully, Director of Fall Tours and Special Programs. "It is a lasting tribute to Ward that will be part of our tour program for many years to come."

The Society's condolences are extended to his wife, Ellen, his son and two daughters and four grandchildren.



Wilson Ford Fullbright of Charleston, who passed away on July 4, 2007, was an American hero, a man whose quiet modesty would object to that label. However, he was among those in service to our country who returned from the Vietnam War confined to a wheelchair. He subsequently and bravely redefined himself and his life's work without self-pity or bitterness. A native of Rome,

GA, he earned a Bachelor's degree in political science from Emory University and a Master's in Foreign Trade from the Thunderbird School of Global Management in Glendale, Arizona. He moved to Charleston in the mid-1970s – attracted to its fascinating history and legendary architecture.

Mrs. Jane Thornhill, longtime Society member and Advisor to the Board, remembers serving as Wilson's first tour guide when he began to explore the Holy City. "He was so enthralled with everything he saw," she said, "I suggested he become involved in the Preservation Society, which he certainly did."

Shortly after he arrived in Charleston he started volunteering for the Society. It soon became a way of life and for nearly two decades Wilson single-handedly managed and maintained the Society's membership roster without the aid of a computer or even modern office equipment. His bookkeeping skills and keen attention to detail were invaluable to the Society at a time when its resources were very limited. His support of the Society's causes was unfailingly enthusiastic and included funding the first salaried intern program. His daily presence in the King Street shop and office provided the public with a classic example of the city's gracious hospitality. He freely shared his knowledge of the city and the Society with visitors – earning him the title of Honorary Historian of the organization. He also served as a Board Member and Advisor Emeritus for many years. Wilson will be missed by his many friends and acquaintances in Charleston, his adopted home.

Medallion Circle Celebrates Gershwin in the Garden

Photography by Paul Chaney

The date was May 20th and the place was the garden of the Confederate Home on Broad Street. But the mood was all about "summertime and the livin' is easy" for these members of the Medallion Circle and their guests. Gershwin tunes (a la Ann Caldwell) and delicious tappas served under the live oak with cool and refreshing spirits set the scene for this gathering of young people who are the Preservation Society's future. From the ranks of these enthusiastic leaders will come the next generation of preservationists charged with protecting Charleston's architectural and cultural heritage.



Will Cook, Chip and Elizabeth Shealey and Stuart Spisak



Jimmy and Anne Marie Hagood



Brent and Lizzie Hamilton with Josh and Leigh Glenn

*Editor's Note: Jonathan H. Poston, Director of the Graduate Center in Historic Preservation and Associate Director of the Clemson Restoration Institute, Clemson University, needs no introduction to the readers of Preservation Progress. This longtime, nationally respected preservationist in the Holy City is the author of the 717-page *Buildings of Charleston, Guide to the City's Architecture*, (USC Press, 1997). It is one of the most useful and comprehensive references on the subject ever published. His address to the membership at the Society's Lecture and Reception in May was widely acclaimed as a rallying call for enthusiasm and dedication to join the ongoing battle to protect and preserve the city's unique architectural heritage. We asked him to expand on that theme in this issue of our newsletter.*

The *Renewed* Challenge to Charleston

BY JONATHAN H. POSTON

Photos courtesy Jonathan Poston's collection unless credited otherwise.

Your society is performing a very important piece of work but you have a hard fight against the "new Charleston" movement which is being so widely advertised and promoted by the Rotary Club (of which I am a member), the Kiwanis Club and various other organizations that put increase in commercial affairs and growth of their city above all other considerations. I hope the work of the society will be successful, but I have a feeling that the movement of the people, which carries with it the so called American idea of progress and which is producing such astonishing results in Florida, is going to extend northward along the coast. This will mean increase in wealth and the happiness that wealth is able to produce but certain very precious manners, customs and landmarks are going to perish in the movement. If Charleston can preserve its present beauty and attractiveness throughout this turmoil that is coming, future generations will appreciate what has been accomplished.

I should think that an important part of the work to be done would be to find some means of educating the rising generation to an appreciation of the existing things that make Charleston and that are threatened with extinction."



Jonathan H. Poston

These observations came not in a recent letter to the Preservation Society, but were written in August of 1934. They are from the late Felix duPont, scion of the noted Delaware family, sometime visitor to the Lowcountry, and ardent Society member. Mr. duPont, like some Charlestonians and certain visitors of the past, was so taken with Charleston's architectural and atmospheric quality that he eloquently asserted its overwhelming uniqueness and authenticity. Charles Fraser noted this fact in his antebellum memoirs when he said, "Strangers even now visiting our city often compare it to an old town in France or Italy." Fanny Kemble even more enthusiastically noted, "Every house seems built to the owners particular taste and in one street you seem to be in an old English town and in another in some continental city of France or Italy. The variety is extremely pleasing to the eye."

And other travelers reacted in the same vein: William Cullen Bryant visiting in 1843 gushed, "The spacious houses are surrounded with broad piazzas, often a piazza to each story, for the sake of shade and coolness, and each house generally stands by itself in a garden planted with trees and shrubs, many of which preserve their verdure through the winter...The buildings – some with stuccoed walls, some built of large dark-red bricks, and some of wood – are not kept fresh with paint like ours, but are allowed to become weather-stained by the humid climate, like those of the European towns."

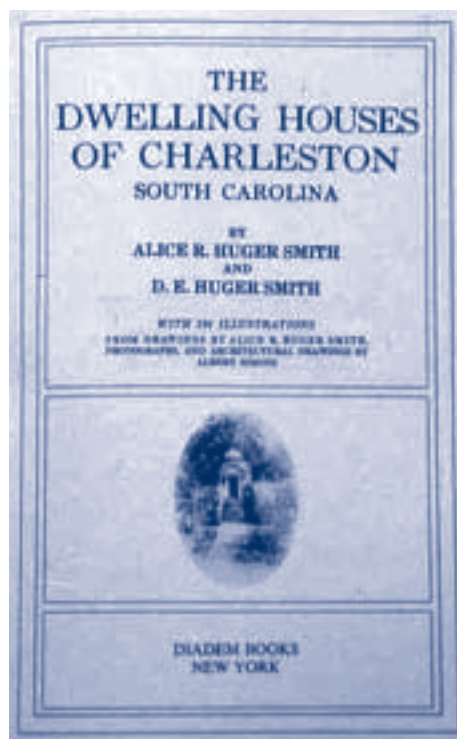
Only a decade later Swedish governess Rosalie Roos on her sojourn in Charleston wrote enthusiastically of King Street, "...on both sides the sidewalks are covered with awnings to protect the pedestrians from the intense heat. The stores are remarkably pretty and elegant, so deep they look like salons. Often there are mirrors fitted into the wall opposite the entrance so that you can't see the farther end. In the evenings when they are illuminated by gas, they are especially beautiful. We went to the apothecary which looked like an elegant tea room..." then at the peak of its antebellum architectural grandeur and splendor. No doubt Kemble, Bryant, and Roos would have thought Charleston should not be changed. They also would have approved of South Carolina's 19th century novelist William Gilmore Simms' declaration: "There is an architectural idiosyncrasy in all old cities which compels respect, as it answers for the individuality of their people. This individuality is one of the most distinguishing features of Charleston." ("Charleston, the Palmetto City," *New Harper's Monthly Magazine*, June 1857.)

Charleston's unique architectural character, as well as the unique character of its people, influenced the preservation and often minimal repair of its architectural gems through the aftermath of the fire of 1861, the long bombardment 1863-64, the cyclone of 1883 and the earthquake of 1886. It was of course Charlestonians who began the tangible recognition of this legacy with the preservation of the Old Powder Magazine. This first generation of preservationists was led nota-

bly by Alice Ravenel Huger Smith and Susan Pringle Frost. Importantly, it was Miss Smith, the artist and first recorder of the city's architectural history, that set down the mantra that is as crucial to Charleston today as it was upon its writing in 1917:

Fortunately much remains in Charleston to mark a continuity in the character of its people as well as in its architecture. May it not therefore be hoped that what has accidentally been preserved may be long retained, and not marred by new and strange ideas, which, however suitable to places that have developed them, would be in Charleston merely imitation, and would perhaps destroy those very differences that make the place so interesting? It is not what is new, however, but what is incongruous that should be avoided."

As we all know, Miss Sue Frost, born in the Miles Brewton House, embarked on a campaign to save dwellings, ironwork, and interiors. She took to heart such losses as the drawing room of the Col. John Stuart House at 106 Tradd Street, sold to a museum, and the destruction of entire edifices, such as the Gabriel Manigault House. Even in her efforts to save the Joseph Manigault House, with its garden temporarily lost for a Standard Oil Gasoline Filling Station, it would be more than a generation before the property's stewardship was realized. In the somewhat bleak days of preservation in the 1930s, with a historic district only minimally protected by America's first Board of Architectural Review, architect Albert Simons and architectural historian, Samuel Gaillard Stoney were leaders among those Charlestonians who truly understood the City's architectural designs and details. The corresponding effort of their friend Robert N.S. Whitelaw and the Carolina Art Association resulted in America's first city-wide cataloguing of its architecture and the corresponding volume that was subtitled, "A Survey of the



Challenge I: Document Charleston's historic resources currently at hand.

Architectural Heritage of a Unique American City," The survey itself was part of the recommendations emanating from the earlier study by their consultant, the eminent Frederick Law Olmsted, Jr., which concluded that the city needed protection through a revolving fund and a program of easements and covenants to protect its buildings and open spaces. Olmsted concluded that Charleston, unlike Williamsburg, should remain a living city with its historic structures functioning as an 'integral part of a live and ever changing community'. Olmsted theorized that an organiza-

tion should be founded under the auspices of the Carolina Art Association and its committee. His original ideas were the basis of the noteworthy address of Kenneth Chorley, delivered at an open forum of the Civic Services Committee in April 1947. Chorley, the lieutenant of the Rockefeller family, and then president of Colonial Williamsburg, believed that Charleston should not only keep buildings standing, but restore them. Positing that some of these could be exhibited to the public he added,

You who live in Charleston have an obligation to encourage present-day Americans to visit your city. The history of our country is their legacy, also. You, who have the good fortune to make your home here, are in a very real sense the custodians of important national treasures and it becomes your duty to share them with other Americans who may know little or nothing about them. It may be that you feel some reluctance about bringing great numbers of people to Charleston for such a purpose, for, as all of us know, some tourists can be pretty annoying. But I can assure you from our own

experience that this is far from true of the majority of them. Most of the visitors who come to Williamsburg are fine Americans, eager to learn more of their country's history, wholehearted in their appreciation of the things we have to show them and so generous in their praise of what we have done for them that all of us feel repaid many times over for our efforts.

It is extremely important that the thought and energy which will be needed in preserving and interpreting Charleston should be concentrated, and that general responsibility for financing and carrying forward the work required should be delegated to a single alert and energetic group.

Chorley envisioned a foundation that would receive gifts of buildings as well as structures purchased from public funds for economic development. He believed that such a foundation should have a staff of architectural research assistants and "the new organization should, wherever possible, acquire and preserve structures of established historic or architectural significance which might otherwise be neglected or altered to impair their character." This speech and the underlying Olmsted philosophy, of course led to the founding of Historic Charleston Foundation and served the resulting the organization well in its first decades. Despite the early losses of the 1950s and 60s, such as the Charleston Hotel and the Orphan House Chapel, Historic Charleston Foundation's revolving fund was in operation by 1960, and saved sites and neighborhoods or portions thereof, through the next twenty years.

I first saw Charleston when I was fourteen when it had not yet experienced much of the ill-conceived, madcap development and intense real estate mania that would sometimes characterize its growth after 1980. My early years at Historic Charleston Foundation, beginning in 1982, included fighting issues that we thankfully no longer have to face, such as a huge development near Dockside on the Cooper River, threatened projects adjacent to marshes on the Ashley opposite the city, and galling alterations to historic houses such as vinyl siding, replacement of original roof materials, and the enclosure of entire piazzas for "Florida rooms."



Kenneth Chorley and John D. Rockefeller in front of a painting of the three original restoration architects of Colonial Williamsburg, the Boston firm of Perry, Shaw, and Hepburn.



The value of documentation extends beyond houses to include garden ornaments (like the 1803 Manigault garden temple shown), support structures, as well as the context settings.

“The weak sick spine” of Charleston, as Frances Edmunds termed King Street in the 1970s, as well as other areas, were rejuvenated through investment tax credits, and the infusion of new national stores resulting from the construction of Charleston Place (which nonetheless ended some local businesses on the street forever). Various tourism ordinances and other planning studies such as the Calhoun Street Corridor Study helped better protect the city from a very cheesy commercialization (except for perhaps a portion of the Market area). In the aftermath of Hurricane Hugo, the city experienced some bad

building repair but much good restoration and in more recent years, splendid private, restorations, such as the Miles Brewton House at 27 King Street, the Simmons-Edwards House at 14 Legare Street, and the William Aiken House at 456 King Street. Nonetheless, Charleston continues to experience rapid change unparalleled in its history.

Charleston’s greatest anomaly remains its new construction that in nearly all cases fails to stand alone as good architecture or to really be in effective harmony with the fine old buildings. Although the Medical University of South Carolina has been a genuine friend to preservation and its historic structures in recent years, especially by allowing Historic American Building Survey (HABS) documentation and following a sensitive rehabilitation plan for the historic Anderson House on Calhoun Street, none the less the first wave of its new hospital construction introduces a modern steel and glass scale and style more akin to similar examples in Jacksonville and Miami, Florida. New residential construction, especially due to its scale, falls out of harmony with existing residential neighborhoods. The City of Charleston height ordinance of 1978, growing out of the original Feiss-Wright preservation plan, was nearly universally accepted as the necessity to protect the scale of the peninsula from land and water, and to ensure that church steeples and internationally important vistas would not be trashed by the new. The old height ordinance and its underlying principals seem no longer the subject of reverence from the city, its planners, or reigning development interests and their allies. Exemplary of this is the Hilton Hotel proposed at 404 King Street, which would so glaringly block the views of St. Matthew’s steeple and overshadow the historic Citadel and the parade ground that became Marion Square. The “Committee to Save the City” previously proffered plans for this area, depicting new “classical” buildings while in two cases even calling for the removal of surviving historic structures on the north side of the street. This group lauds the plans for the Hilton with its overscaled entry arch and disproportioned shuttered windows, as in keeping with their “classical vision.”

Perhaps among the only good new buildings built in the last five years, are two at the College of Charleston that offer good design, relevant materials, and appropriate scale: the Graduate School of Business (although sadly replacing the demolished Arcade Theatre) and the new Business School (actually an addition to an early twen-

Are we interested in interior historic fabric?
Would we prefer Charleston devolve into a stage set of false fronted structures?



Challenge II: Legally recognize, protect and conserve Charleston’s historic interiors.

tieth century Neoclassical Revival commercial building). These new structures bring an excellent connection between the College and King Street, where sadly, old buildings are increasingly falling victim to gutting and alterations. The 150 year old jewelry business, later known as Allan-Kerrison Co., was drastically converted to a Puma store, with a white drop-ceiling interior, and for a time the most glaring example on the street, but this alteration was followed rapidly by the degradation of the Beaux Arts vaudeville house, the Garden Theatre, to a modern chain store, Urban Outfitters. The City even allowed the grand arched entry feature to be desecrated with an industrial-style beam for signage, a “grunge” look perhaps suitable for the



The current threat is the proposed construction of a hotel disrespectful in scale and mass to the city and surrounding architecture.
Image: Goff D'Antonio Associates/Fairfax and Sammons

set of a performance of 'Rent' but hardly appropriate for refined King Street in Charleston.

Other guttings at 15 Atlantic Wharf and the Old Citadel have typified the loss of interior fabric. Most significantly, several houses along Tradd and East Bay streets, once boasting excellent examples of eighteenth century woodwork and plasterwork, were despoiled by owners bent on resale rather than on gracious living in the houses they were thoughtlessly desecrating. And new South of Broad gardens, replete with multiple pools and groves, hardly typify the Charleston landscape tradition. The significant dwellings at 87 Wentworth and 89 Beaufain are examples of historic houses that stand in a state of neglect.

Charleston's greatest anomaly remains its new construction that in nearly all cases fails to stand alone as good architecture or to really be in effective harmony with the fine old buildings.

Do we care about all these losses? Are we interested in interior historic fabric? Would we prefer Charleston devolve into a stage set of false fronted structures? If we do care then there are three things that the Preservation Society of Charleston and its members, and other preservationists, must accomplish for the future of the City.

One is documentation. When Kenneth Chorley came to speak in the 1940's as head of Colonial Williamsburg, he represented an organization whose initial architectural firm, Perry, Shaw and Hepburn of Boston, and its staff architects that followed, had developed a rigorous approach to documentation and preservation of fabric in the process of restoration. When I came to Charleston, I had trained under the Director of Architectural Research at Colonial Williamsburg, who carried on this tradition through the end of the 1970s. A distinct pleasure for me now in my position with Clemson University is to be part of carrying forward a rigorous program of documentation for Charleston and the Lowcountry. The twenty- students enrolled

in the joint Clemson/College of Charleston MSHP program, the first of its kind in Southeast, are not only trained in measuring and drawing structures and building research, but in building methodology, conservation, and scientific analysis of materials. Our students' most recent project, the documentation of the c.1740 Othniel Beale House on Rainbow Row is but one example, along with the School's larger project of documentation of monuments in Magnolia Cemetery and conservation analysis of decorative ironwork under the auspices of the Clemson Restoration Institute at the Lasch Lab. Among other duties, I now have the pleasure of teaching a year round course in Historic Interiors in which students gain a thorough knowledge of historic elements of interior spaces in Charleston and their original material culture. The students in the course are required to document a Charleston house and its original furnishings through the study of a previously unresearched, room-by-room, probate inventory.



Challenge III: Foster the nomination of Charleston for World Heritage List status.

Secondly, if Charleston is truly to preserve its patrimony it must pass an ordinance that is truly far-reaching in its scope. Planning laws such as those in Great Britain which protect listed buildings on various levels, including their interiors, are worthy examples for emulation. Although interior protection is problematic in United States, Boston and New York have made significant inroads into protecting commercial and public interiors. Charleston must also stop resistance to following national and international expertise in the protection and conservation of historic structures. The Secretary of Interior's Treatments for Historic Properties (including the Secretary's Standards), The Venice Charter, and the various documents of the International Council of Museums (ICOM), the International organization for Conservation and Cultural Heritage (ICROM), and United Nations Educational, Scientific and Cultural Organization (UNESCO) should be an indivisible part of our city's approach to preservation.

Furthermore, Charleston should consider itself of world importance and treat its historic buildings accordingly. Charleston should be the first American city nominated for the World Heritage List, although sadly, due to a lack of local interest it won't be (the new "Tentative List" of nominees includes Savannah, Georgia and Newport, Rhode Island, but not our city).

Finally, The Preservation Society or other groups should establish a true revolving fund, perhaps like the Providence Preservation Society



The late Samuel Gaillard Stoney lecturing to a group at Medway Plantation.

did, as a separate organization. Such a fund, if properly constituted, could move quickly without debates and faltering of a board, to acquire structures like the house at 10 Judith Street, 89 Beaufain and others that need immediate attention.

When my students last year were researching their probate inventories it became apparent that in all but one of the eight inventories, the subject houses had been demolished before 1930. In one case, that of the house of John McCall at 66 Church Street, the house had survived but sadly had been extensively gutted and even the exterior mostly replaced in a shockingly insensitive renovation within the last two years. Here was a house that had survived and had creditable documentation of its rooms and their uses in the beginning of the 19th century, yet its interior fabric and much information about its history had been eradicated in 2005-06. This loss further underscores the urgency that Preservation Society members face in the need to act now, to better preserve the buildings of historic Charleston. Just as the words of Miss Smith remain a mantra for Charleston preservationists, so still resonate the writings of the founder of the ethic of preservation, John Ruskin, who continues to inspire us with his commandment:



Challenge IV: Establish an independent revolving fund to rescue at-risk properties facing eminent destruction.

“Watch an old building with anxious care;
guard it as best you may,
and at any cost,
from any influence of dilapidation.
Count its stones as you would the jewels of a crown;
set watches about it as if the gates of a besieged city;
bind it together with irons when it loosens,
stay it with timbers when it declines;
do this tenderly and reverently and continually,
and many a generation will still be born
and pass away beneath its shadows.”

—John Ruskin, 1849

PLAN TO ATTEND:

Why Our National Rehabilitation Standards Are Good For Charleston
A Lecture by W. Brown Morton III

Thursday, November 8, 2007 at 7p.m.

The Charleston Museum Auditorium • 360 Meeting Street



The Preservation Society of Charleston is pleased to announce W. Brown Morton III, professor, author, and esteemed preservation professional, as guest speaker for the Society's Fall Lecture and Reception. In his lecture titled *"Why Our National Rehabilitation Standards Are Good For Charleston"* Morton will address the relevance of preservation projects in historic districts, including additions to historic structures and new construction,

adhering to The Secretary of Interior Standards for the Treatment of Historic Properties. The lecture should be informative and timely with the City's Preservation Plan currently under revision from the original 1974 plan. The public is invited and welcome to attend the event.

W. Brown Morton III, Hon. A.I.A., Prince B. Woodard Chair of Historic Preservation and Professor of Historic Preservation at the University of Mary Washington received his Bachelor of Architectural History from the University of Virginia (1961) and completed his

graduate studies in architectural conservation at the Ecole des Beaux Arts (1966). An expert in historic architecture and architectural conservation, Morton has undertaken preservation work in Jordan, Egypt, Italy, Vietnam, Nepal, Indonesia, and throughout the United States. He served as Chairman of the United States National Committee of ICOMOS from 1975 to 1979 and worked for the U.S. Department of the Interior for 12 years, during which time he was principal architect of the Historic American Buildings Survey and Chief, Technical Preservation Services Division of the National Park Service.

Morton is co-author of The Secretary of the Interior's Standards for Historic Preservation Projects with Guidelines for Applying the Standards which serves as a basis for preservation and treatment of historic properties. The Secretary of the Interior's Standards are common sense principles developed to help protect our nation's irreplaceable cultural resources by promoting consistent preservation practices.

This project has been funded in part by a grant from the Terrence L. Mills Memorial Endowed Preservation Services Fund for North and South Carolina of the National Trust for Historic Preservation.

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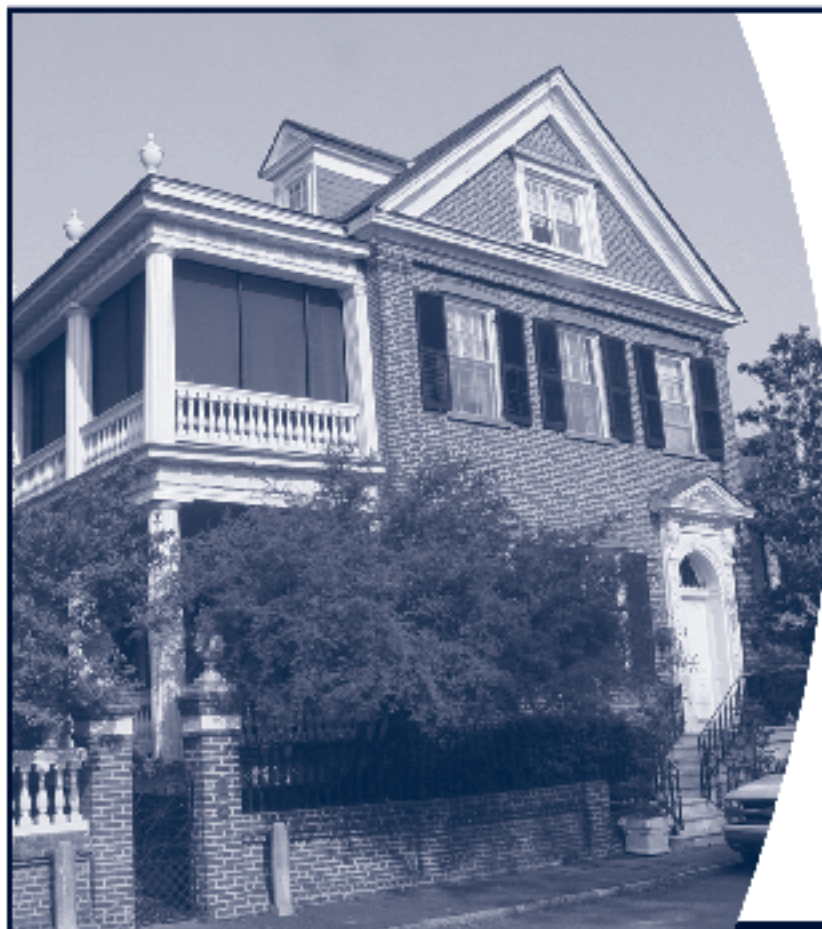
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9 Limehouse Street c. 1856, The William Pinckney Shingler House

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From the Battery to the Beeches, to the Old Village of Mount Pleasant, the perseverance and passion of the Preservation Society of Charleston are what keep our city alive and vibrant while insuring the history of our city and its buildings are kept intact. We, at Daniel Ravenel Sotheby's International Realty, support the Preservation Society and highly commend them on their hard work and success in honoring the Lowcountry's material and cultural heritage. We thank you for helping Charleston, our great city, continue to be one of the most historical and preserved cities in the United States.



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MARK YOUR CALENDARS:

Tuesday, November 27th For "A Christmas Luncheon" with *Author Dorothea Benton Frank*



The Preservation Society of Charleston is proud to announce *New York Times* best selling author Dorothea Benton Frank will present her newest novel, *The Christmas Pearl*, at a special holiday luncheon benefiting the Society at the Francis Marion Hotel. The date is Tuesday, November 27th at 12 Noon. Tickets are \$55 per person and include a delicious lunch in the Colonial Ballroom and a personalized, signed copy of Ms. Frank's book.

The Christmas Pearl is a set in Charleston in 1920, a heartwarming story of Christmas in the Holy City. It is filled with Dorothea Benton Frank's unique literary warmth, humor, and charm. The author will share with her luncheon guests some of her favorite Christmas memories and then sign books. Ms. Frank's novels are favorites with readers here and all over the country. Prior to this release, her previous novel, *Full of Grace*, was a must-read of the summer. She also wrote

Pawley's Island (Berkley, 2005); *Shem Creek* (Berkley, 2004); *Isle of Palms* (Berkley, 2003); *Plantation* (Jove, 2001) and *Sullivan's Island* (Jove, 2000).

The Christmas Pearl makes a wonderful holiday gift, so mark you calendars for this special event and bring your shopping list for the avid readers among your family and friends. Tickets are limited, so call (843) 722-4630 or visit www.preservationsociety.org



Additional Booksignings at The Preservation Society and Book and Gift Shop, 147 King Street:

New Release Book Signing

Nic Butler • Saturday, November 24th • 2 - 4 pm

Votaries of Apollo: The St. Cecilia Society and the Patronage of Concert Music in Charleston, South Carolina, 1766-1820.

Votaries of Apollo reconstructs this nearly forgotten era of the St. Cecilia Society's concert patronage by weaving together a myriad of archival sources. The book begins with a survey of the socio-economic background of Charleston's "golden age" of prosperity in the late eighteenth and early nineteenth centuries, and then examines British modes of concert patronage that inspired this South Carolina phenomenon. Following an overview of its fifty-four years of concert patronage, it focuses on specific aspects of the St. Cecilia Society's musical activity: organizational structure and management of activities, administration of finances, performance venues, performers and their relationship to the society, concert repertoire, and withdrawal from patronage.

11th Annual Holiday Book Signing

Thursday, December 6, 2007 • 5 - 8pm

The Society's Book & Gift Shop, at the corner of King and Queen Streets, is pleased to once again bring together over two dozen Society member authors for this popular holiday event. Join fellow literary enthusiasts for this special evening commencing the 2007 holiday season! Everyone is welcome to drop in and meet their favorite local author, shop a wide variety of topics for the book worms on their shopping list, share in delectable delights donated by Charleston's best, as well as share in the holiday cheer! If you've never visited our Book & Gift Shop this is the perfect opportunity to see why so many come here to find just the right thing...and don't forget your 10% membership discount!

In Search of Willard Hirsch

By J. Michael McLaughlin



Hirsch at his Gibbes Art Gallery Retrospective 1979

followed his family to New York City. When he got there the job opportunity had vanished. At one supper gathering – so the family story goes – after the Sabbath candles were lighted, Willard picked up the warm tallow drippings and molded little wax figures. Noticing his talent, his aunt told him that as long as he wasn't working, he might as well attend art school and thus his career began.

Very soon he won a scholarship to the National Academy of Design. His prowess for sculpture expanded and he eventually worked in wood, wrought iron, bronze, steel, aluminum, stone and terra cotta. He exhibited regularly at the National Academy from 1935 to 1942.

He continued his studies in New York at the Beaux Arts Institute. Like many of his contemporaries, he primarily dealt with the traditional figurative form – frequently exploring the joys and innocence of children at play, the sanctity of motherhood, and, by contrast, strong depictions from



"The Joy of Motherhood"

She's there at White Point Gardens (The Battery) every day—like so many children who frolic there under the spreading Live Oak trees. She happily offers a cool drink to passers-by on hot and sunny afternoons. Even the seagulls and pigeons seem to gather around to enjoy her endless dancing. You can't mistake this little girl from others in the crowd. You see, she's made of bronze. She's "The Little Dancer" a sculpture created by Willard Hirsch (1905-1982), one of Charleston's best loved and prolific "late-Renaissance" artists.

But for several years, now, she's done her dancing at The Battery anonymously. No plaque or marker identifies her by name or acknowledges her multi-talented creator. Although some Society members still recall the comprehensive retrospective of Willard Hirsch's long career presented by the Gibbes Art Gallery in 1979, it may be that a whole generation of young Charlestonians has grown up never having heard his name. He is an integral part of the Holy City's important artistic heritage and it's time (again) for Willard Hirsch to get his due.

He was born in Charleston to a proud Jewish family with roots in the Carolina Lowcountry reaching back to 1798. He grew up in the quiet, halcyon days before World War I when the pace and economy of Charleston were slow and measured. He attended the College of Charleston for one year (in 1923) but then his father died and he quit school to help support his mother and three younger siblings. His first job was as an insurance broker. Then came onset of the Great Depression and there was no work. An uncle in New York promised him a job, so at the age of 28 he left his native Charleston and



"Falling Angel"

his rich Jewish heritage

—characters from the Old Testament in the Bible.

Ironically, it was his service in World War II that brought him back to South Carolina. He was stationed at Ft. Jackson near Columbia where his Lowcountry upbringing sang its familiar siren's song. "I was born in Charleston and came back here (in 1945) because I felt strongly that there were too many artists in a few areas and too few artists in small cities and towns," he once said. "I could be vastly more useful in my native state than anyplace else." He wanted to provide young Charleston artists with the teacher and mentor he lacked before he received his New York training.

For many years, Willard Hirsch taught at the Gibbes Art Gallery School and was one of the founders of the Charleston Art School. He also taught for the Extension Division of the University of South Carolina and at Furman. Hirsch maintained studios in Charleston at #17 Exchange Street and, later, at #2 Queen Street.

Among his many career honors, Willard Hirsch exhibited at Pennsylvania Academy of Fine Arts, Whitney Museum of American Art, National Sculpture Gallery, and the New York

Worlds Fair of 1940. He showed at the Metropolitan Museum of Art, Corcoran Gallery of Art, and Brooks Memorial Gallery among many other venues..

Locally, you'll find Willard Hirsch at various sites all over Charleston. Until recently, his "Falling Angel" was displayed outside the Gibbes Art School on Queen Street (it now awaits conservation). But nine other Hirsch pieces are held in the Gibbes' permanent collection. A group of his characters from Lewis Carroll's *Alice in Wonderland* delights youngsters just outside the Children's Room at the Charleston County Library. "Cassique of the Kiawah" stands tall along the history trail at Charles Towne Landing, and "The Joy of Motherhood" is now installed in the atrium at the Martha Rivers Ingram School of the Arts at Ashley Hall. It is also featured at Brookgreen Gardens; Hirsch is one of only a handful of South Carolina sculptors displayed there. A portrait sculpture of the late U.S. Rep. L. Mendel Rivers is located on Meeting Street outside the County Office Building and Hirsch's bust of Mayor Palmer Gaillard is on permanent display at the municipal auditorium named in his honor.

Hirsch accepted private commissions to do numerous other works over the years. Many a Charleston youngster of the 'baby boom' generation sat for a Hirsch portrait during the bloom of his or her early childhood. You'll find many of these works today in much-loved private family collections all over the Holy City. And they are all distant cousins of that little girl who dances so sweetly every day at White Point Gardens.



"The Little Dancer"

Photos of Mr. Hirsch courtesy of Kay Schneider.

For more on the artwork of Willard Hirsch, visit <http://paintcharlestondaily.blogspot.com>

Hirsch stands with his "Cassique of the Kiawah"



Preservation PROGRESS

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