

**PRESERVATION**

# **PROGRESS**

PRESERVATION SOCIETY OF CHARLESTON • SEPTEMBER 2011



## **SAVING A STREET**

The scrapbooks of  
Susan Pringle Frost

\$3.00

Vol. 55 No. 3



# PRESERVATION SOCIETY OF CHARLESTON BOOK & GIFT SHOP

THE CITY'S LARGEST COLLECTION OF  
ARCHITECTURE AND HISTORY BOOKS



147 KING STREET

WWW.PRESERVATIONSOCIETY.ORG 843 722 4630

SATURDAY THROUGH WEDNESDAY 10 - 5. THURSDAY AND FRIDAY 10 - 7.

## FALL TOURS ISSUE

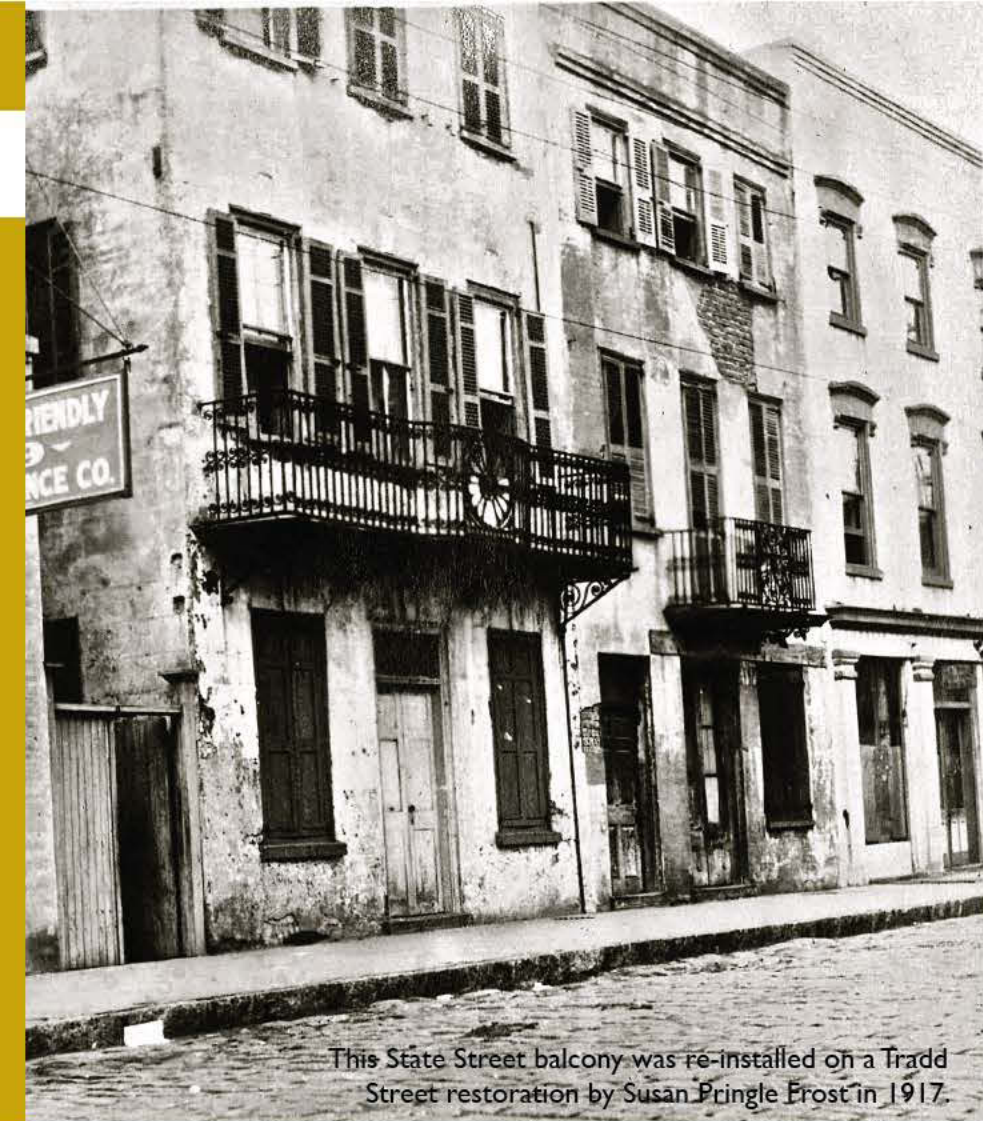
### contents

#### sections

- 2 FROM THE PRESIDENT
- 3 EXECUTIVE DIRECTOR'S DESK
- 4 LOST AND FOUND
- 6 KING & QUEEN
- 7 THE SOCIETY
- 8 ON THE MARK
- 9 PRESERVATION IN PROGRESS
- 10 SEVEN TO SAVE UPDATE
- 28 BACK ISSUE

#### stories

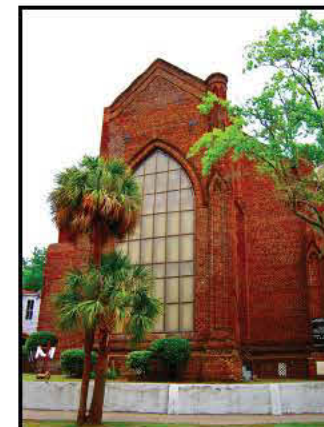
- 3 STAFF NEWS
- 12 147 KING STREET
- 13 SUMMER INTERNS



This State Street balcony was re-installed on a Tradd Street restoration by Susan Pringle Frost in 1917.

### features

#### architecture in concert



14

#### the anson of ansonborough



16

#### the case for zoning



22

#### this was charleston



26

## "frost street"

18

*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 purpose of the Preservation Society of Charleston is 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. Basic membership in the Society is \$50 per year 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](mailto:preserve@preservationsociety.org). (C) 2011 Preservation Society of Charleston.



## Board of Directors

### Executive Committee

J. Rutledge Young III, President  
Caroline McC. Ragsdale, First Vice President  
Kristopher B. King, Second Vice President  
Felix C. Pelzer, Jr., Treasurer  
Samia Hanafi Nettles, Secretary  
Lois K. Lane, Past President

### Board Members

Debbie Bordeau  
J. Elizabeth Bradham  
Beau Clowney  
Glen R. Gardner  
Rebecca Gilbreth Herres  
Glenn F. Keyes  
Bill Marshall  
James R. McNab, Jr.  
Anne T. Pope  
Elizabeth Garrett Ryan  
Sally J. Smith  
James W. Wigley

### Advisors

Lynn S. Hanlin  
T. Hunter McEaddy  
Daniel Ravenel  
Helga Vogel  
Jane O. Waring

### Directors Emeritus

Norman Haft  
Jane Lucas Thornhill  
Elizabeth Jenkins Young

### Staff

Evan R. Thompson, Executive Director  
Robert M. Gurley, Assistant Director  
Ginger L. Scully, Director of Programs & Operations  
Lisa H. Estes, Director of Retail Services  
Katherine M. Schultheis, Finance & Board Relations Manager  
Ashton E. Mullins, Program Manager  
Kate A. Dellas, Communications Manager  
Paul D. Saylor, Retail Services Manager  
Aurora E. Harris, Diversity Programs Intern  
Sarah M. Jenkins, Book & Gift Shop Associate  
Furman I. Williams, Book & Gift Shop Associate

### Publications Committee

Elizabeth Garrett Ryan, Chairman  
Kate A. Dellas, Publications Design  
Nicholas M. Butler  
Harlan M. Greene  
Lois K. Lane  
Allisyn K. Miller  
Caroline McC. Ragsdale  
Robert P. Stockton  
Kristin B. Walker

## from the president



J. Rutledge Young, III

The Fall Tours are the annual life blood of the Society. The Fall Tours are our single most important fundraising event, and they showcase the Society's message and mission by exposing the greater community to the importance of preservation. They highlight the depth and breadth of the Society's support in the community as reflected by a large, diverse and reliable cadre of hundreds of volunteers, homeowners and supporters. As a practical matter, the Fall Tours keep the Preservation Society in the business of preservation.

Without the ongoing support of private owners there would be no Fall Tours. The gracious people who agree to open their private spaces for the benefit of the Society deserve special recognition and thanks. Every year we depend upon their recurring support which allows us to offer privileged access to a range of properties for people to visit, consider and appreciate. This year is no exception and I think all will agree that the Fall Tours offer a truly unique opportunity to tour the private spaces of one of America's most spectacular cities.

Without the tireless energy and commitment of our volunteers, the Fall Tours would be impossible. Behind the skilled leadership of the Tour Committee Chairman Glen Gardner and the experienced hand of Ginger Scully, the Society's Director of Programs and Operations, our volunteers are coordinated with military precision. Every street has helpful marshals and every house has knowledgeable docents. Back at 147 King Street, the Society's staff makes sure everything functions smoothly.

I hope you will enjoy this September edition of *Preservation Progress*. If you want to experience the living charm of Charleston, tour private places that are not open to the public, and help the Preservation Society of Charleston all at the same time, then please join me in supporting the Fall Tours. Ours is a non-profit organization, and we depend on the ongoing and generous support of members, donors, volunteers, supporters and friends.



Evan R. Thompson

The stories of Charleston's neighborhoods are historical narratives that provide an important backdrop to individual performances by the city's historic buildings. This issue of *Preservation Progress* tells some of these stories, including Lord Anson's development of his Bowling Green Plantation as Charleston's first suburb; Susan Pringle Frost's saving of Tradd Street as one of the city's first major private efforts at preservation; and the unprecedented first-in-the-nation zoning ordinance passed in 1931 to protect "Charleston's treasure."

In this spirit of "firsts" we reprint at the back of this issue Vol. I, No. I of *Preservation Progress*. It was but a single page, but it expressed an important truth: "The Society's chief weapon is informed public opinion. Not biased opinion but informed opinion."

That tradition continues with what is now a 32-page publication. Your support as a member makes it possible not only to publish *Preservation Progress* but to pursue the important preservation mission that it represents. We hope that you will enjoy the stories in this issue, and that you will continue to help sustain our decades-long effort to preserve Charleston.

## staff news

In April, Ashton Mullins joined the Preservation Society as a Program Manager. Originally from Atlanta, Ashton is proud to call Charleston her new home and even prouder to be working for the Society. "I feel so fortunate to be a part of such an incredible organization. I am constantly inspired by my coworkers," she says of her new position. Ashton came to the Society after graduating from the University of Georgia with a Master of Historic Preservation. She had also served as the Society's 2009 Hundley Intern. As a Program Manager, her responsibilities include coordinating membership, special events and assisting with the annual Fall Tours of Homes and Gardens. "I am most excited for the Fall Tours to begin!" she says. "From the volunteers to the homeowners to the shop owners who put our poster in their windows, watching the whole community come together for our tours is an amazing experience."

Ashton Mullins with  
preservation economist  
Donovan Rypkema




**KING**  
PRESERVATION  
MANAGEMENT  
PRESERVATION & REAL ESTATE MANAGEMENT  
843.412.1017  
WWW.KBKING.COM  
- Historic Preservation Consultant -  
Identifying, Creating, and Preserving Value





Elizabeth Street at Harlan Court,  
looking north from Calhoun Street.

Photograph by Truman Moore, July 1952.



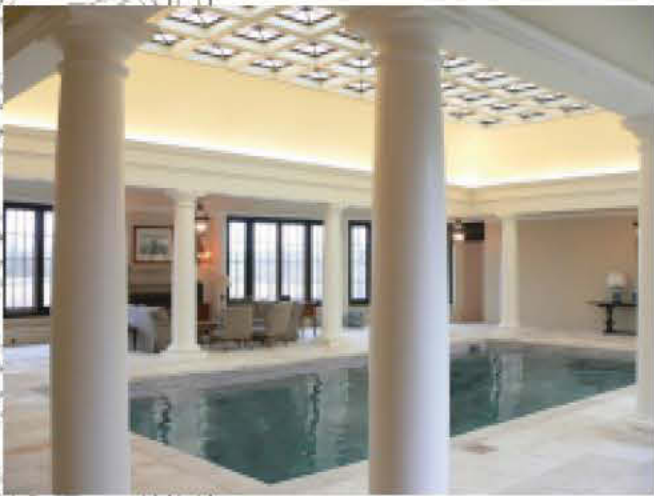
**PATE PROPERTIES INC.**

Sales and Rentals in the Historic District

11-A Isabella Street • Charleston  
843-577-3193  
melainapate@bellsouth.net

## Glenn Keyes Architects

Specializing in  
the Preservation  
of Historic Structures



12 Vanderhorst Street  
Charleston, South Carolina 29403  
(843) 722-4100  
www.gkarchitects.com

**Kristin B. Walker**  
REALTOR®

*A fresh approach to selling  
historic Charleston real estate*

Tech Savvy  
Preservation Minded  
Peninsula Specialist  
Different



843.412.3333



For a first hand account of the Preservation Society's Master  
Preservationist Program and more... Visit [www.charlestoninsideout.net](http://www.charlestoninsideout.net)





# Shopping Local

By Lisa Estes

In preparing for the 35th Annual Fall Tours of Homes & Gardens and the busy holiday season to follow, our emphasis has been locally made and produced merchandise. The Book & Gift Shop has always focused on local history and culture. We have added the work of several local artisans to continue our support for preservation of Charleston's heritage and style.

The ancient glass-making technique, known as "caneworking" can be seen in the vibrant designs of Heather Martinez. Martinez creates multicolored patterns by caning translucent and colored polymer clays onto glass ornaments, bowls, votive holders and wine stoppers. We currently have her Rainbow Row and Palmetto collections in the Shop and hope to add more of her designs in the future.



Every month, we focus on a specific theme for the window display and for our Second Sunday signing series. September's theme is "Interiors and Design" and we have applied our preservation mission to this theme by adding Amanda McLenon's "up-cycled" pieces of Charleston history. Her salvaged architectural artwork is a great fit for the Shop as her creative pieces range from re-purposed trim from downtown Charleston homes fitted with antique escutcheons and skeleton keys to a grandiose window donning a brightly colored peacock. McLenon "hopes that these pieces will encourage the viewer to reflect on both the natural and historical resources unique to the Lowcountry, and that this will inspire participation in their preservation."



Amanda McLenon's "up-cycled" pieces.

As we complete the installation of the Elizabeth O'Neill Verner collection in our Shop, please remember to visit often. Don't miss seeing the three rare original pastels we currently have for sale. We hope to schedule a series of lectures on the vintage print collection in the near future. The Gallery Room is also home to other works by local artists recently added in time for the holiday shopping season. Lowry Coe's pen-and-ink sketches of more than 150 Charleston area scenes can be purchased in various sizes, matted, framed and unframed – along with notecards and re-marked vintage maps of Charleston and its harbor. We have also added Kenneth Bowman's unique and colorful photographs of the Lowcountry, with a particular focus on architectural details of Charleston. This vibrant collection lights up the vestibule as you enter the Gallery Room.

Last, but certainly not least, is the addition of the original silhouette art of Norman Owens to our collection. We also now carry his notecards! Mr. Owens has been cutting landscape silhouettes since he was a teenager. Once mentored by the famed Carew Rice, Norman's attention to detail is unique and the addition of this true Lowcountry art form is a much welcomed addition to our Shop.

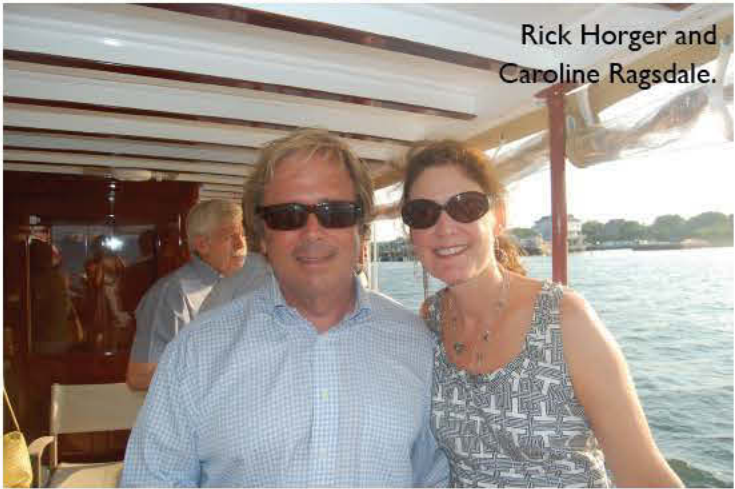
Lisa Estes is the Director of Retail Services at the Preservation Society of Charleston.

## ENTICER CRUISE

The meticulously restored 1935 Trumpy-designed wooden yacht, *Enticer*, provided the backdrop for an evening of cocktails and hors d'oeuvres for the Society's Susan Pringle Frost Circle on May 25th. The story of the boat's restoration complemented the natural and historic sites of Charleston Harbor. The *Enticer* was graciously donated for the Society's use by McMillen Yachts of Newport, RI and Beaufort, SC.



Shannon Gillespie, Wendy Dopp, Jane Waring, Evelyn Richards and Vereen and Richard Coen.



Rick Horger and Caroline Ragsdale.



Leilani Demuth and Ginger Scully.



Brandy Culp and Shannon Hartman.



Elizabeth Garrett Ryan and Sally Smith.

## CORNER STORE WINE WALK

The Corner Store Wine Walk on June 14th drew attention to neighborhood corner stores that have been transformed into vibrant restaurants and bars. The group strolled in the Elliottborough neighborhood, stopping at Barsa, Lana and Enoteca for wine and hors d'oeuvres. Proceeds from the event support the Society's 2011 "Seven to Save" program, which includes the restoration of the Belgian block paving on Rose Lane between Spring and Line Streets in Elliottborough, as well as a more comprehensive effort to document and protect historic paving materials citywide.



Randy Majewski, Patrick Henry, Rick Fowler, John Young, Justin Thomas and Phil Dufford.





# ONE NORTH ADGERS WHARF

By Katherine M. Schultheis

Today, the wharves along the Cooper River east of East Bay Street are reminders of the vital role the shipping industry has played in Charleston's economic, mercantile, and architectural history since the city's beginning.

North and South Adger's Wharves, located across from East Bay and Tradd Streets, like many of the other wharves along the Cooper, were originally low water lots, situated on land accessible only during low tide. First owned by Robert Tradd who resided across the street from the property, the lot was bequeathed to Jacob Motte upon his death in 1731. A prominent merchant and former Public Treasurer of South

Carolina, Motte was the first to develop the lot, building a large wharf with man-made infill that became known as "Motte's Wharf" or "Motte's Bridge."

Just north of Motte's Wharf, "Greenwood's Wharf" was acquired by William Greenwood, a British merchant, in the mid-eighteenth century. By the end of the 1700s, the north and south wharves were purchased by William Crafts, another merchant. The lots became known as "Crafts' North Wharf" and "Crafts' South Wharf." In 1822 they were owned by the estate of Nathaniel Russell. Arthur Middleton bought the wharves shortly thereafter. In 1835, the wharves were partially sold

off to James Hamilton, Jr., a businessman and congressman at which time the wharves became "Hamilton and Co.'s Wharf" and "Middleton and Hamilton's Wharf."

It was not until the 1840s that the wharves were acquired by James Adger, a shipping tycoon. During Adger's ownership, the wharves served the first steamship line between Charleston and New York, an enterprise which made Adger very rich. From these wharves, Adger's steamship lines provided weekly passenger transport up the east coast. Unfortunately for Adger, one his best ships was in New York when the Civil War broke out. Named for its owner, the *James Adger* was commandeered by the United States Navy.

Throughout the nineteenth century, brick commercial structures were erected along the wharves to house offices and warehouses for shipping operations. As indicated by the 1884 and 1888 Sanborn fire insurance maps, the buildings at North Adger's Wharf were used for cotton warehouses and brokers' offices. As the shipping industry changed in the early twentieth century, port operations migrated further north on the peninsula, and the buildings at North and South Adger's Wharf were abandoned for a time.

By the 1940s the buildings were once again in use. In 1942, the Port Utilities Commission was operating at the site. Later in the same decade, the buildings were adapted for commercial and residential use. Today, One North Adger's Wharf retains its original two-story brick fabric and warehouse openings, infilled with contemporary windows and doors.

*Katherine M. Schultheis is the Finance and Board Relations Manager at the Preservation Society of Charleston.*



29 SMITH STREET



44 RUTLEDGE AVENUE



72 GEORGE STREET



85 KING STREET



70 RADCLIFFE STREET



110 ASHLEY AVENUE



# 2011 SEVEN TO SAVE UPDATE

## MAGNOLIA CEMETERY RECEIVING TOMB

The Society has contracted with Charleston engineering firm 4SE to conduct a physical assessment of the structure and prepare plans for its repair. Johanna Sztokman, a senior at the College of Charleston, will work as an intern for the Society to assist with this effort. Planning is also underway for a special architectural bicycle tour of the Cemetery.

## ROSE LANE BELGIAN BLOCKS

The Wine Walk held in the early summer raised funds toward an internship which will involve research into how other communities have preserved and restored Belgian block roadways and the history of Belgian block roadways in Charleston, which will guide efforts to save Rose Lane and other historic Belgian block streets. A Belgian Block Walk is being planned for early winter that will highlight both the history of the old Cooper River waterfront as well as adaptive use of historic structures in that area as pubs and restaurants.

## CIVIL RIGHTS SITES

Diversity Program Intern Aurora Harris has been organizing the Charleston African-American Preservation Alliance as part of the Society's effort to reach out to diverse constituencies. CAAPA participants have been working to identify five sites which will receive historic markers in the spring of 2012.



Society Intern Johanna Sztokman at work in Magnolia Cemetery.

## JACKSON STREET COTTAGES

Architects with the Young Preservation Professionals group in Charleston will be engaged to design adaptive use plans for the four historic cottages on Jackson Street. A Preservation Society intern will prepare a National Register nomination for the four properties this winter. An Upper Peninsula Charleston Cottage Tour is being considered for May.

## CROSTOWN HOUSES

The Society is working with the Charleston Housing Authority to create a major revolving loan program focused on Charleston's Gateways, namely Highway 17, Meeting, Cannon and Spring Streets. The Charleston Gateway Loan Fund will support efforts to rehabilitate historic at-risk properties such as those at the Highway 17/King Street exit ramp.



The National Trust's Tanya Bowers facilitated the first meeting of the Society's African-American Preservation Alliance in August.

## QUARTERS "A"

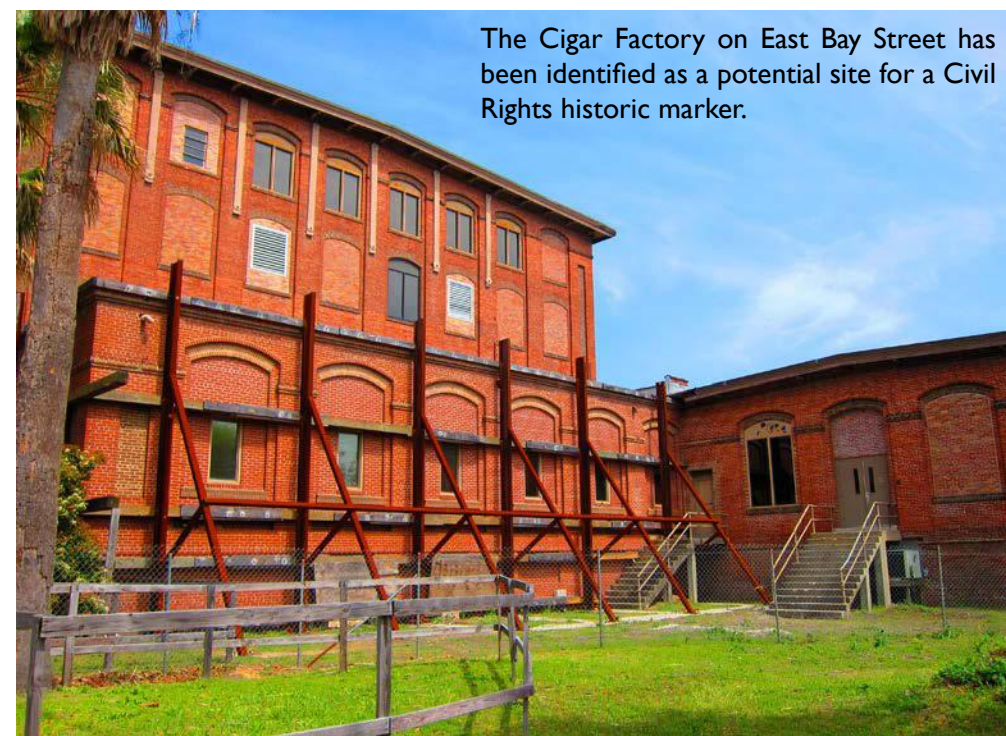
The Society is planning a February membership oyster roast at the Officers Quarters Historic District in North Charleston to raise funds for efforts to document the history of Quarters "A" and provide historic interpretive signage for various structures in the district. The owners of the property are undertaking a stabilization plan for the building.

## NEW TABERNACLE FOURTH BAPTIST CHURCH

This church will be featured on our Charlotte Street Tour as part of our Fall Tour of Homes and Gardens. It is also the site of one of three concerts being held in conjunction with the MOJA Festival (see page 14 for more details). The Society will undertake a feasibility study for the creation of a Holy City Fund that would be used to support major preservation projects at downtown churches. A volunteer of the Master Preservationist Program is currently documenting historic peninsular church cornerstones and plaques.

*Please consider making a special contribution to our 2011 Seven to Save Fund, using the envelope enclosed in this issue.*

A February oyster roast will bring attention to Quarters "A".

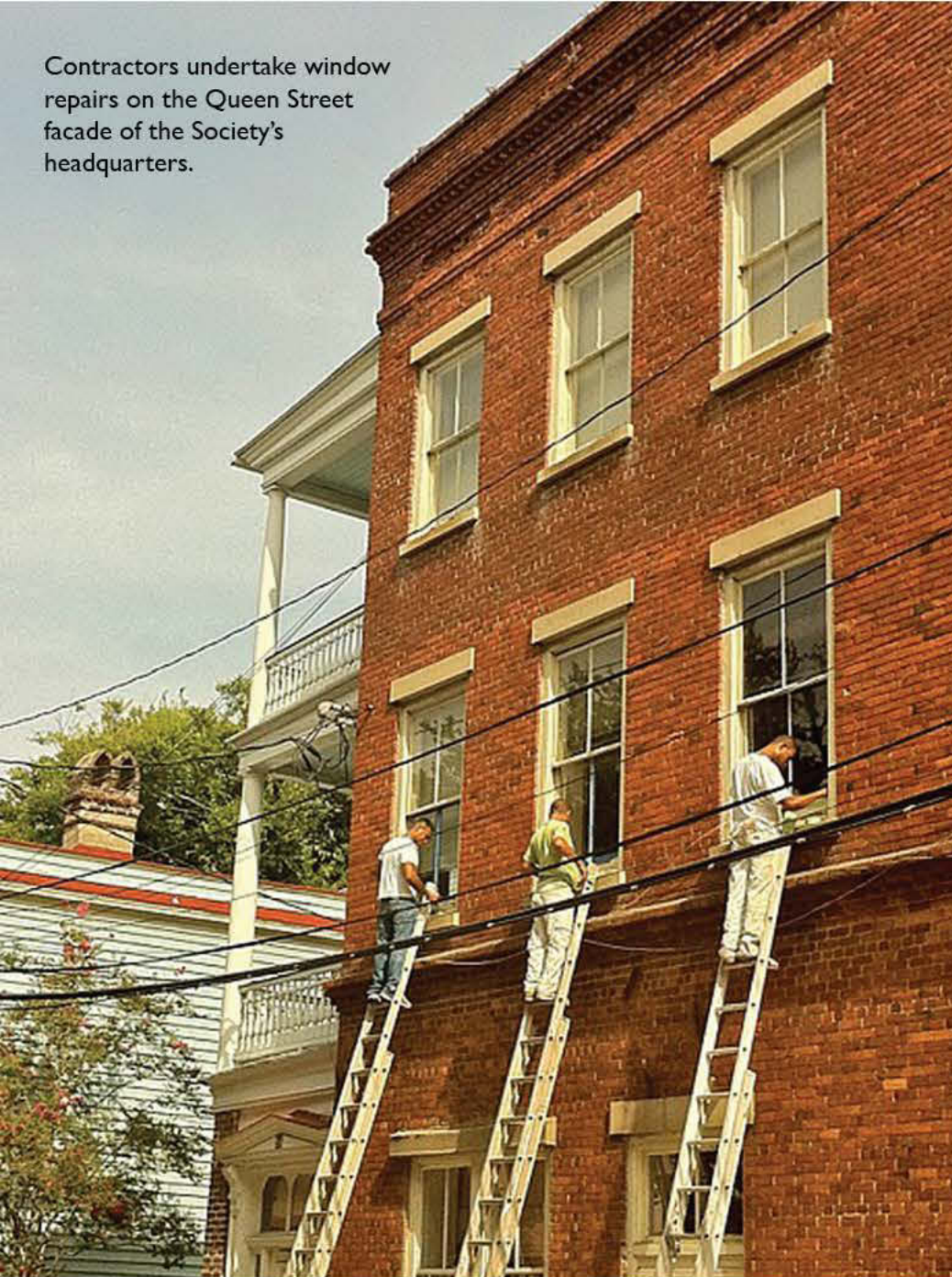


The Cigar Factory on East Bay Street has been identified as a potential site for a Civil Rights historic marker.





Contractors undertake window repairs on the Queen Street facade of the Society's headquarters.



## 147 KING STREET

Since 1979, the Preservation Society of Charleston has made its home at 147 King Street. Constructed in 1880 for German grocer Ernst Hesse, it stands on the site of an earlier building that was lost in the fire of 1861. Hesse sold fine teas, coffees, wines and liquors, all of which are still popular at 147 King Street!

The building survived the Earthquake of 1886 without any damage. Built of brick, the three-story structure was designed for mixed uses, with commercial

space at the ground level and residential space above. Over the last thirty years, the Society has grown into the entire three-story space. Accordingly, spaces that had been altered and enclosed for upper-level bathrooms and kitchens can now be opened up to restore original hallways and create additional office and storage spaces.

This summer, the Society completed a window repair project addressing critical needs on three sides of our building, from top to bottom. The repair and

patching of leaks and cracks, replacement of broken panes of glass and painting inside and out will ensure that our historic windows last for many more years, while eliminating drafts and leaks which strained our HVAC system.

On the ground level, a reorientation of our shop office has made it possible to create a Fall Tour ticket sales kiosk, improving the efficiency of the shop's operations, particularly during busy tour season. On the second and third floors, our goal is to paint and restore our offices to a 19th century appearance. Frances Ford conducted paint research in our 2nd-story conference room, which will be repainted to its third-generation gray with a redwood-painted baseboard and floor. Other rooms will be investigated to verify visible evidence that they featured an assortment of painted walls and floors in shades of blue, burgundy and cream.



A paint preview.

We are also in the process of slowly replacing outdated office furniture in order for staff and volunteers to have fully functional spaces. The installation of lighting fixtures and ceiling fans and a general reorganization of the offices will enhance the functionality of our workplace.

It is important that our office reflect the preservation ethic of our organization, while providing a pleasing environment in which to work and welcome members and guests for the many meetings and engagements that take place every day at the Society.



Sztockman and Harris celebrate Carolina Day at White Point Gardens.

### JOHANNA SZTOCKMAN

I am from Argentina originally, but grew up in Israel. I first became interested in preservation when I saw a Waldorf-Astoria Hotel being built inside the ruins of a historic castle in Jerusalem. The ability to continue to develop and thrive while still holding on to our heritage pulled me in.

I served in the Israel Defense Forces for 2 years, then spent 3 years traveling, before coming back to the U.S. to study historic preservation at the College of Charleston. Charleston is one of the most quaint and picturesque cities that I have seen in the United States. I love getting lost downtown and finding myself in alleys and streets I had never seen before. That is why I love the Fall Tours – they provide a taste of the

real Charleston, a side that tourists would never be able to see otherwise. People open their homes and invite everyone to experience magnificent Charleston architecture first hand.

As the Hundley intern, I met many interesting people in the community that are passionate about preserving this city. This experience has only reinforced my plans to pursue graduate work in preservation.

Johanna Sztockman is a senior at the College of Charleston, where she is completing her B.A. in historic preservation. Since 1993, the Daniel M. Hundley Fund has funded summer internships at the Society for college and graduate level students. The Hundley Fund is a lasting legacy to our organization and fosters the goals of preservation in Charleston.

### AURORA HARRIS

Preservation is a source of empowerment for diverse communities. I love living in Charleston because it is a beautiful city that has not only managed to preserve its buildings but also its culture. It is a thriving center for African American art, music, literature, food and language.

One of the benefits of my outreach is that everyone is able to come together and combine resources, relationships and knowledge to begin to preserve Charleston's heritage together, as a whole. By reclaiming those buildings and sites of importance that may have been neglected by the formal preservation movement, we make sure that the places and their stories remain a part of Charleston's narrative. Creating an alliance of tour guides, politicians, researchers and community leaders alike is a genius idea, long overdue.

When I first began meeting with important members of the community, I didn't know what to expect. But what I came to find were mentors, ready to pass along the torch and teach me all there is to learn about Black history in Charleston. With such immense support and so many preservationist beginning to work together, I think it's safe to envision a Charleston where every culture's story is interwoven. There are so many undiscovered places to explore and new histories to be written. You could live here your whole life and still learn something new about the city every day.

Aurora Harris is a recent graduate of the College of Charleston, where she received her B.A. in English. The Diversity Program internship has been funded in part by a grant from the Terence L. Mills Memorial Preservation Fund for North and South Carolina of the National Trust for Historic Preservation.

SUMMER INTERNS  
MAKE A DIFFERENCE



# ARCHITECTURE IN

# CONCERT

By Robert P. Stockton

New Tabernacle Fourth Baptist Church.

The Preservation Society of Charleston has formed a partnership with the MOJA Arts Festival: A Celebration of African-American and Caribbean Arts, to feature musical concerts in architecturally and historically significant churches. The partnership is a harmonious one as the schedule for MOJA, September 29 through October 9, overlaps with the Society's Fall Tours schedule, September 22 through October 23.

Musical performances will be held Friday, September 23, at New Tabernacle Fourth Baptist Church, 22 Elizabeth Street, preceding the Charlotte Street Tour; Friday, October 7, at St. Mark's Episcopal Church, 18 Thomas Street, preceding the Radcliffeborough Tour; and Saturday, October 15, at St. Stephen's Episcopal Church, 67 Anson Street, following the Anson Street Tour.

**NEW TABERNACLE FOURTH BAPTIST CHURCH** is one of the city's most interesting Gothic Revival structures. Designed by architect Francis D. Lee for St. Luke's Episcopal Church (organized 1858), it was begun in 1859 and consecrated in 1862 though not fully completed at that time, construction having been halted due to the Civil War.

The original design called for a steeple in the northwest corner, which was never built and for a stuccoed exterior, but the lime was donated to the Confederate military. Built in the shape of a Greek cross, the building is remarkable for its four Gothic windows measuring 37 feet high and 16 feet wide, and a Tudor Gothic fan vaulted ceiling hovering 55 feet above the floor.

The original congregation, St. Luke's, merged with St. Paul's, Radcliffeborough in 1949 to form St. Luke's and St. Paul's. Since then, the building has been home to New Tabernacle Fourth Baptist Church, founded in 1875. One of its pastors was the Rev. Daniel J. Jenkins, founder of the Jenkins Orphanage. New Tabernacle purchased the old St. Luke's church in 1950, having been displaced by construction of the Medical University Hospital.

**ST. MARK'S EPISCOPAL CHURCH** was organized as an independent parish in 1865 by a group of Episcopalians who had been "free persons of color" before the Civil War. The congregation first used the Orphan House Chapel on Vanderhorst Street. A lot was purchased in 1870 at Thomas and Warren streets where the present church was completed in 1878.

Designed by architect Louis J. Barbot and built of wood, the church is a clas-



St. Mark's Episcopal Church.

sic temple form, with a pedimented Corinthian portico. The Victorians did not mind mixing styles. The interior is Gothic, the walls and ceiling faced with tongue-and-groove paneling, the ceiling ribbed. The stained glass window above the altar depicts St. Mark while ten side windows illustrate significant events in the life of Jesus.

St. Mark's initially had white ministers including The Rev. J. Mercer Green, who was also a priest at St. Stephen's. In 1887, the Rev. John Henry Mingo Polard became the rector's assistant, and in 1888, the first African-American rector. In recent decades, St. Mark's has become one of Charleston's most integrated parishes.

**ST. STEPHEN'S EPISCOPAL CHURCH** was established 1822 with the motto "The House of Prayer for all the People" (Isaiah 56:7). It was the only Episcopal church where pews were not rented or sold. The first church, built in 1824 on Guignard Street, burned in the great fire of 1835, which also destroyed St. Philip's Church. The present structure on Anson Street was erected and consecrated in 1836.

Designed by Henry Horlbeck, St. Stephen's is a plain, classical building. The entrance has a high glazed arch, flanked by blind arches of the same size, while corner pilasters support a wide entablature. Two tiers of windows extend along the sides and back, with a single high arched window in the apse. The chaste interior features a choir loft above the vestibule and galleries carried on Greek Doric columns. The apse is outlined by a large arch in front of which extends the communion rail.

In the beginning, St. Stephen's had both white and black members. From 1866



St. Stephen's Episcopal Church.

to 1880, it served a white congregation, then was vacant for decades. In 1923, the minister of Mount Moriah Union Methodist Church, an African-American congregation, requested the use of the vacant church. The Episcopal bishop consented provided that the congregation be confirmed as Episcopalians. During the mid-twentieth century, the church was an important center of the civil rights movement. In 1987, the congregation was again integrated.

*Robert Stockton is a consultant in architectural and historical research, and an adjunct professor of history at the College of Charleston specializing in Charleston architecture and history.*

**T**ickets are \$15 per concert. Call the Society or visit our website to purchase tickets. See back cover for details.



# ANSONBOROUGH



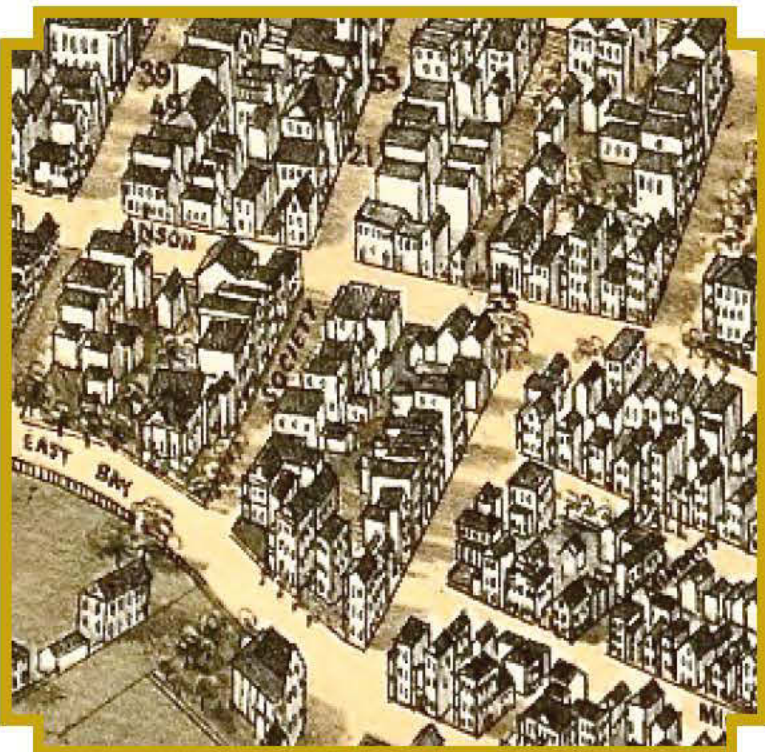
*The Lord of the Suburb*  
By Robert P. Stockton

Ansonborough, Charleston's first suburb, was named for George Anson (1697-1762) who acquired the land in 1726 and had it laid out as a suburb in 1745-46. Still in his twenties when he got the land, Anson was captain and commander of the H.M.S. *Scarborough*. He was assigned to patrol the South Carolina coast to protect the colony from pirates, not to mention the French and Spanish. He was first posted on the *Scarborough* and later on the *Squirrel*, from 1724 to 1730 and 1733 to 1735. As a handsome, engaging and eligible bachelor, Captain Anson was very popular in the city.

A Charleston hostess, Mrs. Hutchinson, described him: "He has good sense, good nature, is polite and well-bred; free from troublesome ceremoniousness . . . He is generous without profusion, elegant without ostentation, and above all, of a most tender, humane disposition. . . he is really so old-fashioned as to make some profession of religion. . . he is passionately fond of music." On the other hand, she gossiped, "it is averred, that he loves his bottle and his friend so well, that he will not be very soon tired of their company...[that he] is far from being a woman-hater; and that now and then his mistress may come in for a share of him."

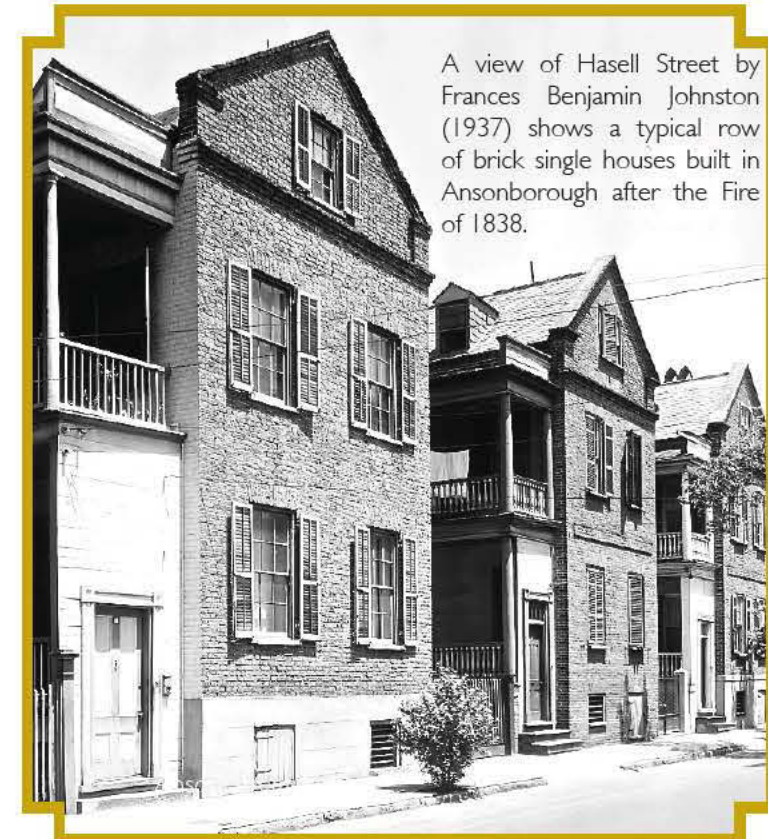
There are a couple of stories, repeated by reputable historians, about how Captain Anson acquired the land. The most popular tradition says that he won the tract of land in a card game. Another tradition maintains that he bought the tract with his winnings at cards. There might be some truth in the latter version. Anson paid £300 sterling for the property, according to the deed, dated March 26, 1726, by which he acquired 64 acres from Thomas Gadsden. The deed, of course, contains no reference to gambling. However, £300 sterling was a considerable sum for a young naval captain to pay. Another possibility is that Anson inherited the money from his father, William Anson, squire of Shugborough Hall in Staffordshire, who had died in 1720.

Anson won fame and glory as commander of the British fleet that defeated the French at Cap Fenisterre in 1747, capturing 13 ships, 10,000 French troops, and money and stores valued at £2,000,000, and effectively crippling France's naval power. In gratitude, Anson was elevated to the peerage as Lord Anson, Baron of Soberton, and promoted to Vice-Admiral. Later he was appointed First Lord of the Admiralty, in which post he brought about many naval reforms. Anson's prize money from the Spanish galleons made him immensely wealthy, but he had no children, and his primary heir was his elder brother Thomas.



A section of the 1872 Bird's Eye View Of The City Of Charleston, depicting Ansonborough.

Anson had his tract of land in Charleston, known as Bowling Green Plantation, laid out in streets and lots in 1745-46 by surveyor George Hunter. The new suburb was named Ansonborough. George and Anson streets also bear his name. He named three streets for the ships which had counted most in his career, the *Scarborough*, *Squirrel* and *Centurion*. Fortunately, he did not honor his first command, the *Weasel*. *Scarborough* and *Squirrel* streets were later absorbed into Anson and Society streets, respectively, while *Centurion* became part of Meeting Street.



A view of Hasell Street by Frances Benjamin Johnston (1937) shows a typical row of brick single houses built in Ansonborough after the Fire of 1838.

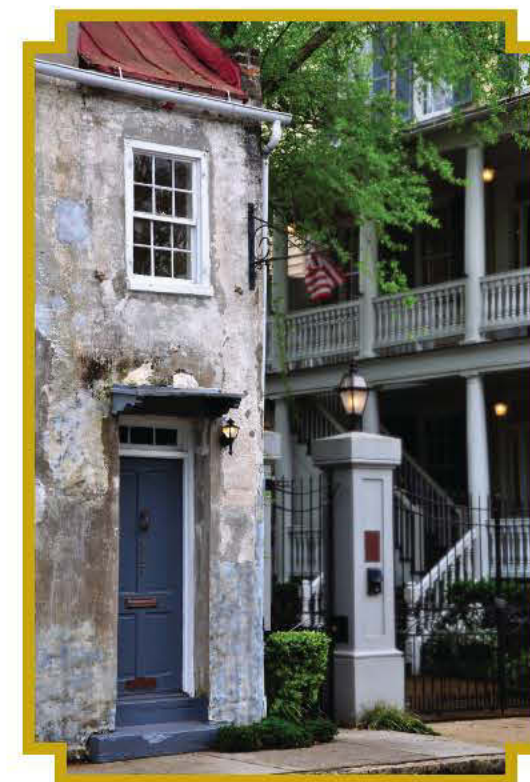
The boundaries of Ansonborough were smaller than those claimed today. The suburb included the area bounded by King, Calhoun and Anson streets and a line running midway between Society and Wentworth streets, parallel with those streets. Later the name came to be applied to the old suburbs of Rhettbury, Middlesex and the Laurens Lands, to the south and east of original Ansonborough.

Much of Ansonborough was destroyed in the great fire of 1838, which swept through the heart of the borough. Outside the burnt district, some late 18th and early 19th century houses survived, mainly in the northern part of the neighborhood, as well as the William Rhett House at 54 Hasell Street. The late architectural historian Samuel Gaillard Stoney wrote that the 1838 fire "cleared the way" for the Greek Revival style. Most of the burnt district was rebuilt in that popular mode in the late 1830s and early '40s. Many were built with loans from the Bank of South Carolina, authorized by the "Act for Rebuilding the City of

Charleston" passed by the General Assembly in 1838.

During the nineteenth century Ansonborough had a vital mix of residential, commercial and institutional uses, with industry along the eastern edge adjacent to the Cooper River. By 1958, when Historic Charleston Foundation established a revolving fund to rehabilitate the Ansonborough neighborhood, it had largely fallen into slum conditions. Initially, it was a stealth program of blockbusting in reverse. In order to avoid a price escalation, historic properties were bought by individuals, who then deeded them to the Foundation. Properties were renovated and sold to individuals under protective covenants. More than 60 historic houses were acquired and rehabilitated as part of the Foundation's Ansonborough program. Inspired by the Foundation's example, others bought and renovated historic houses. Although the northern portion of the neighborhood was destroyed in 1968 to make room for the Gaillard Auditorium, it retains its essential residential character and has once again become one of the city's most desirable residential neighborhoods.

**Robert Stockton** is a consultant in architectural and historical research, and an adjunct professor of history at the College of Charleston specializing in Charleston architecture and history.



**T**our homes and gardens in Ansonborough on Saturday, October 5th from 2-5 p.m.





# “FROST STREET”

The scrapbooks of  
Susan Pringle Frost

By Harlan M. Greene

Tucked on the shelves in the research room of the Society's headquarters at King and Queen Streets are two fragile photo albums from the second decade of the 20th century. Compiled and labeled by “Miss Sue” — Susan Pringle Frost, founder of the Preservation Society — these albums record the first fledgling steps taken with and by her “baby” — the preservation movement in Charleston. Like any proud parent, she pasted in images of what she had borne, recording it in its infancy. And moving toward her dreams.

There are two albums, very different, but closely linked; both were compiled by September 1918. One bears the title “Fine old houses of Charleston, SC,” and contains photographs and postcards of many mansions — starting with her home, the Miles Brewton House, then called the Pringle House, at 27 King Street. Miss Sue called the other volume, “Houses of Charleston, SC, restored by Sue P. Frost.”

The earliest images date from 1914. The World War was beginning across the ocean just as Miss Sue declared war against neglect and decay on the East End of the city. The first building she photographed and rescued was the James Louis Petigru Office on St. Michael's Alley. Did she feel a kinship with this man who defied the city and his region in his allegiance to the Union instead of the Confederacy? Similarly, Miss Sue expressed her loyalty to the grand designs and buildings of those who had built this city. She was not going to let them disappear.

She made her stand on Tradd Street, where some of the earliest buildings in Charleston stood — just barely. There are broken windows. Odd wooden balconies project rudely out of 18th century structures, defaced with advertising for

“Caro Cola” and “Sensation Cut Plug Tobacco.” There is a smithing, roofing and guttering business in an old house that needs those very services badly. She labeled her photos before and after, and like a proud parent, almost obsessively photographed the same site again and again from different angles, as if she were afraid, if in a blink of an eye, or of a camera, her new vision of the building would disappear.

Some structures have disappeared. Lost are two structures just east of 54 Tradd Street, a building on which Miss Sue placed a balcony rescued from elsewhere in the city. One is incredibly narrow, sporting a large “Tuxedo” sign advertising something other than formal wear. The African Americans on the street are dressed in styles of the time, but a bit shabbily — no more so than the city. The two structures have been replaced by a wooden twentieth century duplex. The denizens of Tradd Street moved to other parts of the city. We've lost a lot; but Miss Sue saved most of Tradd Street.

Note the paving of what now must lie below the asphalt. There's brick on the north half, cobblestones on the south side of the street. Like photos being airbrushed, a lot of texture of the city is being lost or glossed and smoothed over. But the Society remains as stalwart as Miss Sue. Due to her good work on Tradd, those houses restored by her can now join those she photographed in her first album “Fine old houses of Charleston, SC.”

*Harlan M. Greene is a local author and historian and Senior Manuscript and Reference Archivist at the College of Charleston's Addlestone Library.*





146 Tradd, on the West end of the street, got Miss Sue's attention as well.



146 Tradd, another view.  
No more cigarettes for sale here.

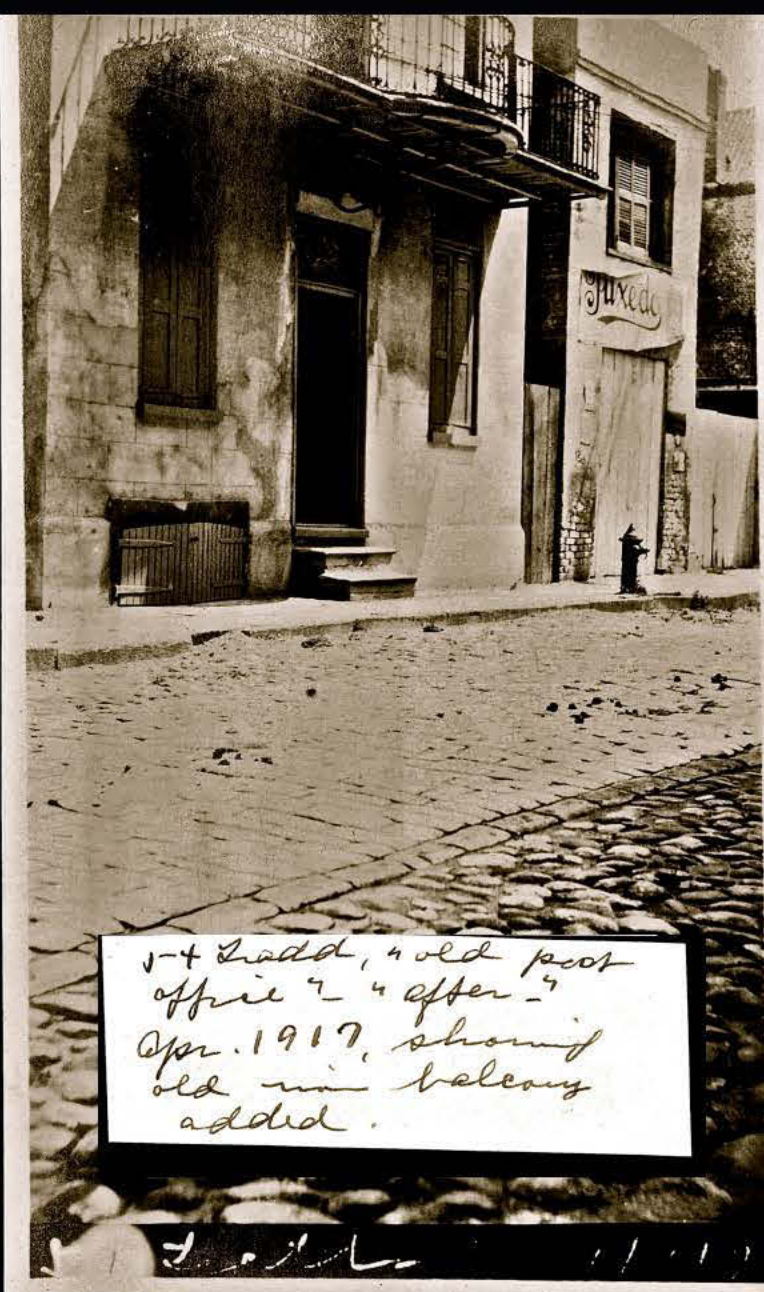


8, 10, 12 Tradd, September 1916.



Interior of James L. Petigru's law office.  
8 St. Michael's Alley, before restoration.

Iron grill - Petigru's  
1916.



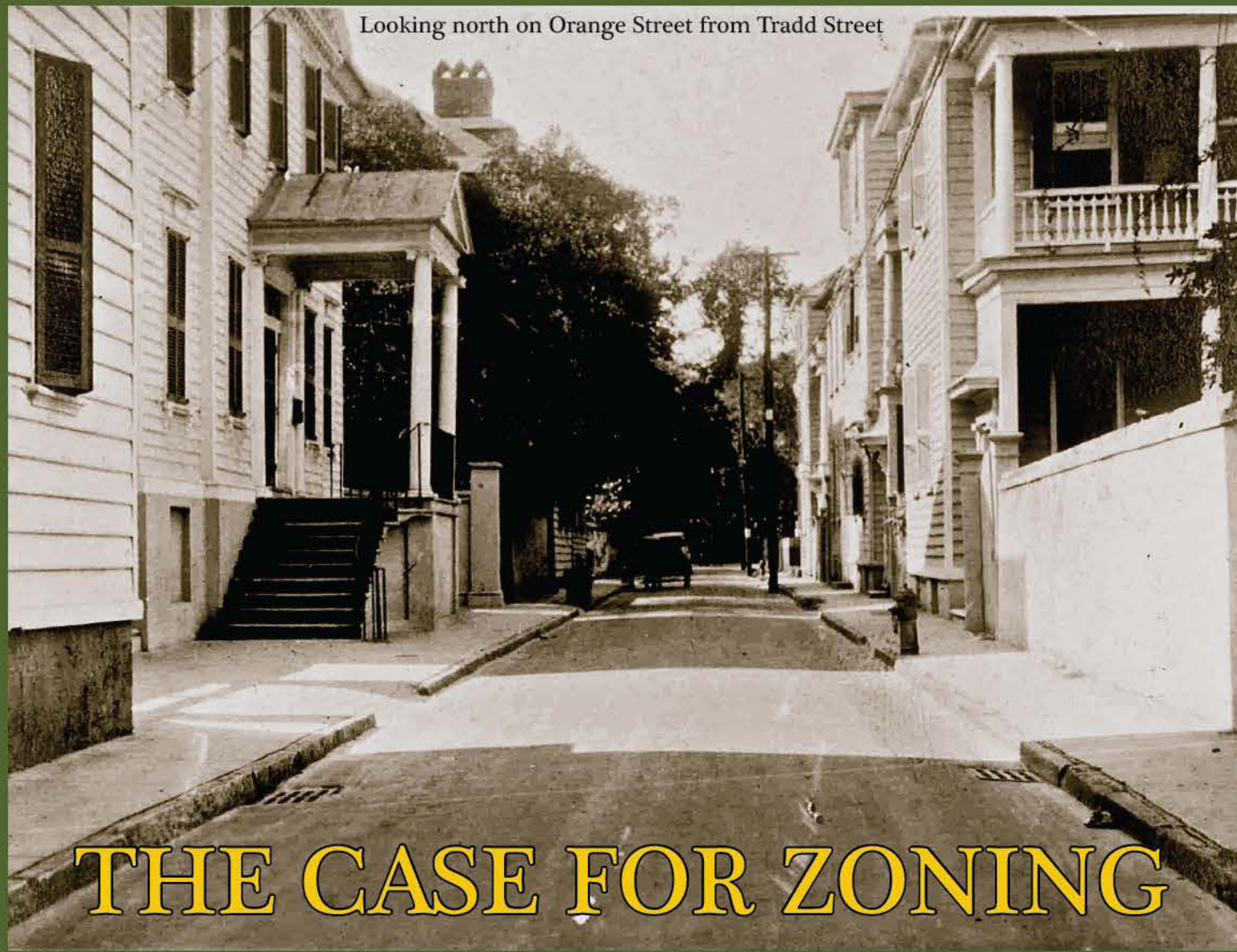
146 Tradd, old post office - after -  
Apr. 1917, showing old iron balcony added.



The east end of Tradd Street today.



Looking north on Orange Street from Tradd Street



## THE CASE FOR ZONING

*The Preservation Society of Charleston's founders were instrumental in building support for America's first ordinance protecting historic structures. Enacted eighty years ago in 1931, Charleston's historic district zoning set a precedent for communities across the country. An unattributed essay written in 1929, recently rediscovered in the Society's archives, argued the case for defending Charleston's architectural legacy. Accompanied by photographs documenting what the author believed to be both "good" and "bad" preservation work, this important period document takes us back to a time when "the wretchedly bad taste" of the 1880s, "dilapidated negro tenements" and "mediocre modern dwelling houses" threatened "Charleston's future as a rare example of Colonial and early American architecture and culture."*

### "The Preservation and Restoration of Old Charleston of National Significance" (1929)

The rapid progress of the City of Charleston as a port and industrial center, together with the general spirit of its citizenry for modernization, threatens the destruction of one of the few spots in North America where a large area of the city is preserved almost intact in its original Colonial or Antebellum appearance. Progress in modernization to

the average mind means destroying everything that is old. On the other hand, there is a small group which would conserve anything that is old, regardless of its possible beauty or usefulness.

Fortunately for Charleston, a fair sized group of people from the City and a still larger group from the North have recognized the significant fact that mod-

ernization in the name of marble bath rooms, electric refrigerators, oil burning fireplaces and electric cooking ranges are in no way incompatible with the chaste and graceful mantels and panels of the interiors, the well-secluded gardens and well-rooted shrubbery, and other elements of culture and beauty, as well as historic association that have been preserved in such large number in

the old houses of Charleston.

The reason for preservation is simple. Once the great banking and shipping center of the South, Charleston was ruined by the Civil War and checked for two generations as a growing community while it remained cut off by rivers and swamps from the rest of the United States.

There have been three important inroads upon this unusual preservation of street after street of early Ante-Bellum and Pre-Revolutionary and even early Eighteenth Century houses and mansions: the great fires of 1861 and 1863, the earthquake of 1886 and the disastrous cyclone of 1911 that tore away lovely tile roofs and a skyline of picturesque chimney pots such as are found only in the old towns of England. Nevertheless perhaps two-thirds of the old part of Charleston remains substantially intact. There have been replacements after the earthquake and fire of a provisional nature, and in the wretchedly bad taste of the late Eighties. Tin roofs, in the process of recovering the houses, came to replace the old tiles destroyed by the hurricane.

At the present time there are two tendencies in new construction. Fortunately, the almost uniformly mediocre modern dwelling house has not invaded the old quarter to any great extent, but has sprung up in the new Boulevard area, reclaimed from the mud flats, and in the sub-divisions across the Ashley River.

Fortunately also the commercial trend of the town – out Meeting and King Streets, has destroyed comparatively little of historical architectural value. Therefore, there is still time to zone the city to prevent destruction of the old quarters and to supply competent guidance to regulate new construction in such a manner as to preserve in the true Charleston precedent the



New quarters along the Murray Boulevard reclaimed from the mud flats of the river.

appearance of the old houses, at least insofar as exposed to public view. The periods of Charleston architecture are: The Early Colonial, usually the small brick houses, such as in Tradd, Church, Cumberland and Anson Streets (1700 to 1750 A.D.); the Pre-Revolutionary, below Calhoun Street (1750 to 1776); and the Ante-Bellum, principally on East Battery, Ashley, and Rutledge Avenues, Montague and Vanderhorst Streets, largely constructed between 1812 and 1861. This entire project for restoration and conservation concerns structures built before the Civil War.

A positive effort of replacement in the old manner has been very manifest during the last two years. Several large mansions have been purchased and are being restored with meticulous care. The Siegling Mansion, on East Bay, by Samuel Guggenheim [9 East Battery]; the Sloan Mansion, on South Battery, by Mrs. Roebing [64 East Battery], both from the North; the Simmington house, on Legare Street, by Mrs. Parsons, of Charleston; at the corner of Lamboll and King streets, by Mr. and Mrs. John Peyton Clark, of New York. The Colonial house of Mr. H. W. Durant, on Meeting Street; and an Ante-Bellum residence (A.D. 1849) of the writer, on Montague Street, are all indicative of

the trend of the restoration of larger houses.

Likewise, restorations of a very large number of smaller houses, some of which had become quite dilapidated, have been particularly gratifying in the results obtained. Miss Louise Marshall, with great [energy] from her wheel chair, has restored Stoll's Alley, which, altho among the oldest structures in Charleston, had sunk to the usual negro slum; Mr. and Mrs. DuBose Heyward's little house on Church Street, where he started his now famous novel "Porgy", and later purchased by Mr. Alfred Hutty, the etcher [76 Church]. The recent restoration on Church Street of the locale of "Porgy" by Mr. and Mrs. L. W. Briggs, New York landscape architect, is significant [89-91 Church]. For 20 years it was a dilapidated negro tenement next door to the famous Heyward Mansion, where Washington resided when he visited Charleston while President. With much work this historic house has been purchased by popular subscription by the Society for the Preservation of Old Dwellings with a view to its restoration and use as a museum, not a far reaching nor generally effective method.

The pioneer work in this movement of



Miss Susan P. Frost, who earned the name of the "Angel of Tradd Street" by her successful efforts in restoring many of the very old houses in this very picturesque street - one of the very oldest streets in Charleston. The original buildings in this street are uniformly about 200 years old.

The restoration of the old pirate houses on Church Street, near St. Philip's Church, by Mrs. R. Goodwin Rhett; and the charming little house of very early date in [Chalmers] Street by Miss Laura Bragg, curator of the Charleston Museum and lecturer at Columbia University, New York; as well as the little house on Church Street by Mr. Dawson are other successful and outstanding examples of the trend.

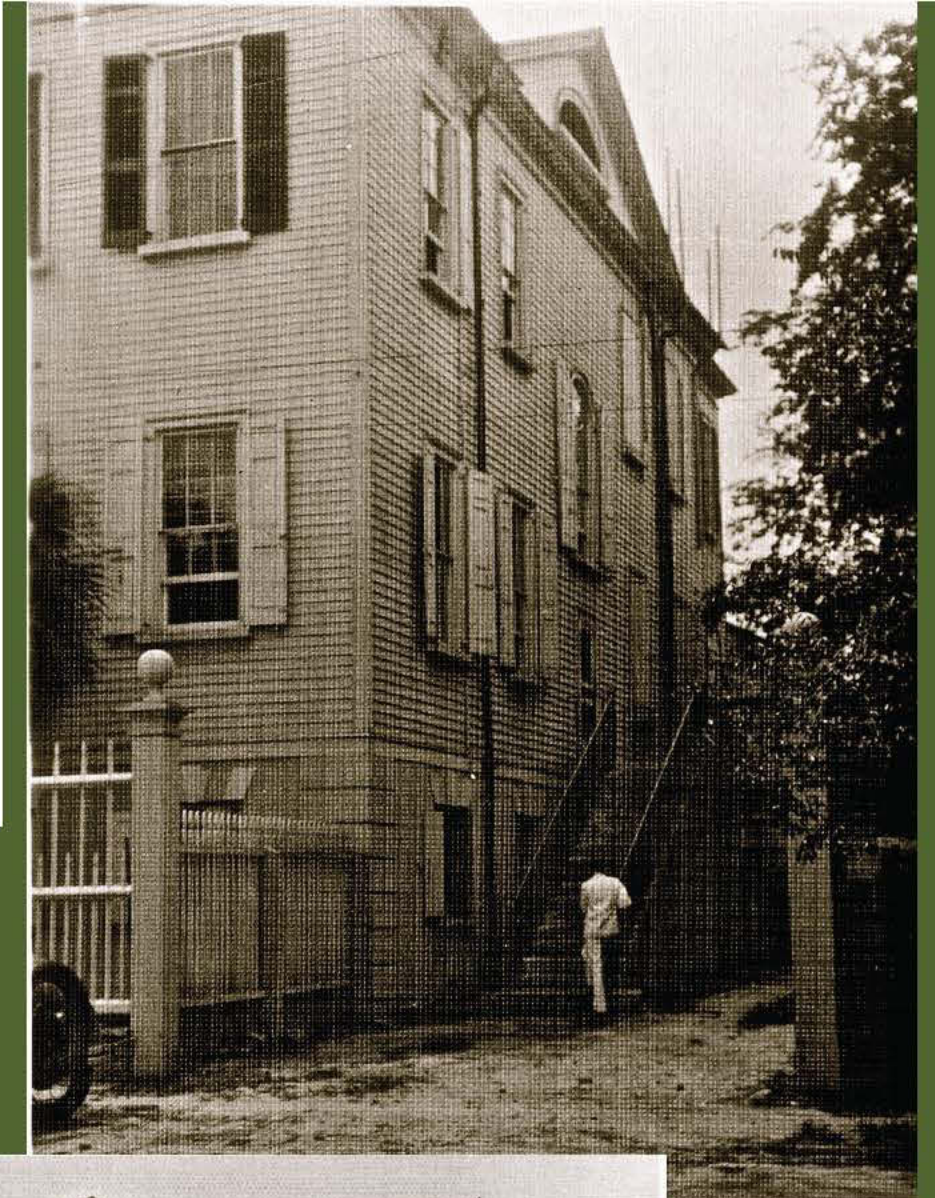
However encouraging and heartening this tendency may be to rebuild for artists, authors and winter residents these old parts of Charleston, it is imperative that an additional definite step be taken in three directions:

1. To prevent profane encroachments upon this priceless national heritage by ordinary zoning;
2. To definitely guide the architectural treatment of restorations by super zoning for architectural character; and
3. To encourage such restorations and the replacement of those unworthy structures erected after the earthquake [of 1886] by others in conformity with the original spirit of the street.

To this end the simple administration of a zoning ordinance is an essential element of protection against commercial encroachments, but the guidance of the architectural treatment in reconstruction or replacement, even if made mandatory by architectural control clauses in the zoning ordinance and conformance encouraged by tax concessions requires competent guidance by a permanent secretary of a Board of Adjustments, or other committee with unerring architectural judgment and executive ability. Such guidance requires funds to pay a reasonable salary and fees to competent architects to assist in the designing of these features of all buildings in controlled streets so far as they are exposed to public view.

Inasmuch as the City of Charleston is not in a position financially to support such an organization, Charleston's future as a rare example of Colonial and early American architecture and culture hangs in the balance. A fund established for a few years to carry thru the work of this critical period will not only save what now exists, but will go far to recreate much of that which has been destroyed, and preserve for the people of the United States, who have just come to realize the value of the treasures which, once lost, can never be restored.

*The City of Charleston passed its zoning ordinance in 1931, two years after this piece was written.*



"Stoll's Alley remade."



**T**our South Battery homes and gardens on Thursday, September 29, from 6-9 p.m.; and on Saturday, October 2nd from 2-5 p.m.



(Above) "Skillful use of rear entrance in remodeling the Halsey Mansion for multiple family occupancy without changing the aspect of the house." [69 Barre].

(Left) "The handsome Vanderhorst Mansion in Chapel Street at Alexander, showing effect ruined by the outside stairway in remodeling for use as an apartment house."





The Memminger House as it appeared in the original *This is Charleston* (1944).

# MEMMINGER HOUSE 150 WENTWORTH STREET



The present building was designed by Augustus Constantine in 1958 and completed in 1960.

## THIS WAS CHARLESTON By Robert P. Stockton

One of Charleston's greatest losses during the twentieth century, in terms of historic and architectural significance, was the Christopher Gustavus Memminger House at 150 Wentworth Street, in Harleston Village. The home of the Confederate Treasurer was demolished in 1956 for the construction of a funeral home, which in turn now faces an uncertain fate. The lot, fronting 224 feet on Wentworth and 195 feet on Smith Street, is attractive to developers.

Memminger (1803-1888) was born in the German Duchy of Württemberg. Orphaned at an early age, he was adopted by Governor Thomas Bennett. Memminger became an attorney, and like his mentor, dedicated himself to public service. He and his foster brother, Washington Jefferson Bennett, founded the Charleston public school system, and Memminger Normal School was named for him. He was a State Representative for nearly 30 years. He was a political moderate, but signed the Ordinance of Secession and wrote the Declaration of the Immediate Causes, which explained South Carolina's action. He served as Confederate Secretary of the Treasury, 1861-64. After the war, he helped establish the phosphate industry that was the economic salvation of postbellum Charleston, and was president of the Spartanburg and Asheville Railroad. He died at his summer home

in Flat Rock, North Carolina (known as "Little Charleston in the Mountains"), and was buried there.

The home that Memminger built at Wentworth and Smith streets, sometime after his marriage in 1832, was one of Charleston's more unusual Greek Revival residences. The house grew in stages, with the largest and newest portion built southward toward Wentworth Street, where a double tier of Doric piazzas ran across the façade. The front door, with its prominent Greek Revival surround, faced Smith Street, providing an alternate address. Another Greek Revival doorway opened to the tree-shaded garden to the west. Graced with fine decorative plaster work, the spacious interior hosted receptions for many important visitors to the city. The house remained in the family until 1936.



Demolition in progress.

Troubles followed. The property was bought in 1937 by a funeral business. Neighbors objected to their use of the property, and the city denied a permit. But funerals continued to be held, prompting neighbors to file suit. The case eventually went to the South Carolina Supreme Court which ruled against the business in 1943.

Another challenge came in 1948, when a developer wanted to erect a 14-story building with apartments, offices and retail stores on the lot. The proposal generated such public opposition, led by the Society, that the applicant withdrew and found another site for the new building, which was named the Sergeant Jasper. The 14-story Sergeant Jasper was built on Broad Street as Lockwood Boulevard did not yet exist.

The City finally approved rezoning of the lot in 1956. The Memminger House was demolished without public review, as the Board of Architectural Review had no jurisdiction in the neighborhood until the zoning ordinance was amended in 1966. Only Memminger's one-story wooden stable, the brick wall along three sides of the property, and sections of the cast-iron fence on Wentworth Street remain. The funeral home, built in 1959-60, was designed by the late Augustus Constantine, and is a creditable example of his traditionalist architecture.

Controversy arose again in 2007, when a 17-unit condominium development was proposed for the site. The B.A.R. approved demolition of the funeral home. However, the proj-

ect apparently was affected by the economic downturn, and the abandoned building still sits in its neglected landscape.



View of the Sergeant Jasper from Colonial Lake.

**Robert Stockton** is a consultant in architectural and historical research, and an adjunct professor of history at the College of Charleston specializing in Charleston architecture and history.

**T**our homes and gardens in Harleston Village on Saturday, September 24th from 2-5 p.m. and on Saturday, October 22nd from 2-5 p.m.



# Preservation Progress

THE PRESERVATION SOCIETY OF CHARLESTON - P. O. BOX 521 - CHARLESTON, SOUTH CAROLINA

Vol. I, No. 1

December 1956

## EDITORIAL

The Society for the Preservation of Old Dwellings was started in April, 1920. The aim of the founders was to promote interest in the preservation of old dwellings, primarily. And, the Society has a remarkable record.

With small dues and contributions their only source of income, the Society contributed materially to the preservation of the Manigault House, the Heyward-Washington House, the Nathaniel Russell House and the restoration of the Dock Street Theatre, and many others. Most efforts were successful. Some were unsuccessful primarily due to lack of early attention to changes in the city before their real effects became evident.

On November 21st, the membership voted to change the name to "The Preservation Society of Charleston". This does not mean we have abandoned the old dwellings. We have merely officially increased our areas of interest to include ALL buildings, sites and structures in the City of Charleston having historical significance or aesthetic distinction.

Today the growth of our City is creating increased demands for the limited supply of land for public and private enterprise. Many of Charleston's buildings of historic significance or aesthetic value face the probable danger of defacement or destruction. It is clearly the responsibility of our Society to take the initiative in focusing attention on the problem and encourage consideration, discrimination and advance planning in changing the face or flavor of Charleston for future generations.

The Society's chief weapon is informed public opinion. Not biased opinion but informed opinion. This issue of "Progress" is the Society's active entry into the field of information and education. It is free, It comes with membership support of the Society. We will publish as often as time, news and funds allow. You can help by contributing and encouraging others to join.

We will appreciate suggestions, information, criticisms and contributions. Send them to the EDITOR, Box 521. Thanks!

## AND AWAY WE GO!!!!

In addition to name changing, the Society approved other recommendations for action submitted by an Advisory Committee appointed to evaluate the functions and responsibilities of the group. Included was appointment of a standing committee on planning and zoning with initial task of studying Council's committee report on the Dawson recommendations on zoning ordinance changes when it is issued. Also approved were recommendations activating public information and education programs by publication, press, radio and TV with special emphasis on creating interest at the high school student level. A survey of the status of the buildings listed in "THIS IS CHARLESTON" will be made. "THIS IS CHARLESTON" will be the guide for determining worth of a building. All categories are of interest to the Society. Commendations for preservation and restoration will continue to be awarded. New construction will not be considered at present. A unanimous resolution was passed to commend the Mayor and members of City Council for taking steps toward engaging a professional city planner. A membership campaign is planned and we will need volunteers for all phases of our work. The Editor will forward the names of volunteers to the proper persons.

## DOWN, DOWN, DOWN

The following buildings have been destroyed recently or are being torn down:  
150 Wentworth (Ante Bellum. Valuable)  
271 Meeting (Before 1811. Valuable to City)  
12 & 14 Beaufain (Worthy of Mention).  
Classifications from "THIS IS CHARLESTON".

## UNIQUE CHRISTMAS GIFT

Next to a gift membership in the Society we recommend the Carolina Art Association's "THIS IS CHARLESTON", the "official" Society guide at the present time. A combination of the two would be especially effective.

NEWS OF DECEMBER MEETING IS ON THE BACK OF THIS SHEET..THIS WILL BE THE ONLY NOTICE IN THE MAIL!!

THE  
REAL  
ESTATE  
STUDIO



of CHARLESTON

With 22 years experience representing buyers and sellers in historic Charleston and her surrounding coastal communities, we have some seriously happy clients.

Just ask your neighbors on Broad, Logan, Lamboll, Smith, Pitt, Orange, King, Tradd, Beaufain, Bull, Ashley, South Battery, George, Rutledge, Montagu, and more...



With 4 offices and 40 agents, we proudly represent the finest properties and the happiest clients in Charleston.  
Nobody Knows Charleston and the Charleston Coast Better®

 dunes properties®

Locally owned and operated.

REAL ESTATE SALES 800.476.8444 • VACATION RENTALS 888.843.2322 • [www.dunesproperties.com](http://www.dunesproperties.com)

KIAWAH / SEABROOK • FOLLY BEACH • HISTORIC CHARLESTON • WILD DUNES / ISLE OF PALMS / SULLIVANS ISLAND • MOUNT PLEASANT





# PRESERVATION SOCIETY of CHARLESTON

—FOUNDED 1920—

147 KING STREET • POST OFFICE BOX 521  
CHARLESTON SOUTH CAROLINA 29402

Non-Profit Organization  
U.S. Postage PAID  
Charleston, SC  
Permit No. 1037

## 35TH ANNUAL FALL TOURS OF HOMES & GARDENS

Charleston • South Carolina

September 22 ~ October 23, 2011



PRESERVATION SOCIETY OF CHARLESTON

## ARCHITECTURE IN CONCERT

Friday, September 23 5:00 pm  
New Tabernacle Fourth Baptist Church  
Jack McCray and his jazz ensemble

Friday, October 7 5:00 pm  
St. Mark's Episcopal Church  
Chamber Music Charleston

Saturday, October 15 5:15 pm  
St. Stephen's Episcopal Church  
College of Charleston Gospel Choir

Tickets are \$15 per concert.  
[www.PreservationSociety.org](http://www.PreservationSociety.org)  
843 722 4630

Quarterly Membership Meeting  
**DOCK STREET THEATRE**  
Thursday November 10, 2011 7:00 p.m.