

PRESERVATION PROGRESS

PRESERVATION SOCIETY OF CHARLESTON • SPRING 2012

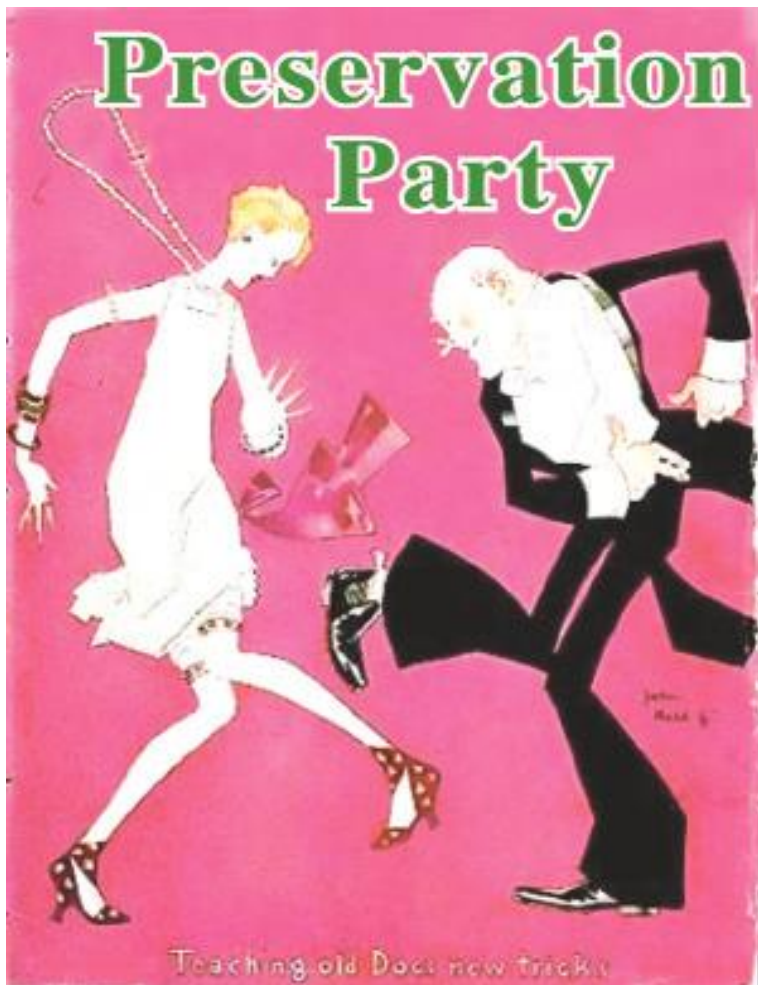


BEST IN SHOW

2011 CAROLOPOLIS AWARDS

\$3.00

Vol. 56 No. 1



SAVE THE DATE

**FRIDAY,
APRIL 27, 2012**

**MEMMINGER
AUDITORIUM
56 BEAUFAIN STREET
7:00 PM**

PRESERVATIONSOCIETY.ORG

SPONSORSHIP OPPORTUNITIES

GEORGIAN SPONSOR \$ 8,000

Sponsor name will appear on event program, website and press releases. Two reserved tables, twenty complimentary tickets and ten complimentary parking spaces. Name on sign near entrance to the event. Special live recognition at the event. Exclusive framed limited edition print of George Ehret's Magnolia. Complimentary one-year membership in the Society's Susan Pringle Frost Circle. Quarter page advertisement in two issues of Preservation Progress.

FEDERAL SPONSOR \$ 5,000

Sponsor name will appear on event program, website and press releases. One reserved table, ten complimentary tickets and five complimentary parking spaces. Name on sign near the dance floor/band. Special live recognition at the event. Framed Elizabeth O'Neill Verner print. Complimentary one-year membership in the Society's Susan Pringle Frost Circle. Quarter page advertisement in one issue of Preservation Progress.

GREEK REVIVAL SPONSOR \$ 3,000

Sponsor name will appear on event program, website and press releases. One reserved cocktail table, eight complimentary tickets and four complimentary parking spaces. Name on sign near food stations. Framed Elizabeth O'Neill Verner print. Complimentary one-year membership in the Society's Susan Pringle Frost Circle. 1/8 page advertisement in one issue of Preservation Progress.

GOTHIC REVIVAL SPONSOR \$ 1,500

Sponsor name will appear on the event program and website. Six complimentary tickets and three complimentary parking spaces. Framed Julia Homer Wilson print. Complimentary one-year membership in the Society's Susan Pringle Frost Circle.

ITALIANATE SPONSOR \$ 500

Sponsor name will appear on the event program and website. Four complimentary tickets and two complimentary parking spaces. Framed Julia Homer Wilson print.

SILENT AUCTION DONATIONS NEEDED FOR THE PARTY!

Please contact Ashton Mullins at amullins@preservationsociety.org or (843)722-4630. We are looking for goods, services and gift certificates to auction in support of our Seven to Save program.



2011 Preservation Party guests gather at the auction table!

SUPPORT SEVEN TO SAVE

THE CAROLOPOLIS AWARDS PRESERVATION IN LIGHTS!

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THE ART OF PRESERVATION

ELIZABETH JENKINS YOUNG



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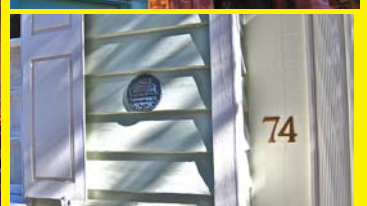
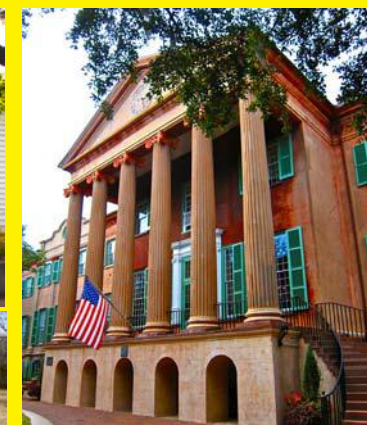


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WILSON'S FARM



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Preservation Progress is published by the Preservation Society of Charleston to educate and inform its membership and the public about historic preservation. Founded in 1920, the 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. (C) 2011 Preservation Society of Charleston.



PRESERVATION SOCIETY
of CHARLESTON
— FOUNDED 1920 —

PRESERVATION PROGRESS

Spring 2012 • Vol. 56 No. 1

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from the president



Caroline M. Ragsdale

Welcome to the Spring 2012 Issue of Preservation Progress! I would like to take this opportunity to say how excited I am to be leading this wonderful organization. I would also like to welcome our newest board members: Lane Becken, Andy Berly, Ryan Neville, Lou Robinson and Eleanor Smythe. I am looking forward to working with all of you and the other members of our board over the coming year.

Our cover story focuses on the Carolopolis Awards. This program was created in 1953 to recognize outstanding achievement in new construction, exterior preservation, restoration and rehabilitation of Charleston buildings. The word Carolopolis comes from the original name for the city, which is a combination of the words Carolus (Latin for Charles) and Polis (Greek for city). Since 1953 the Society has given over 1,300 awards to property owners. This year we awarded 1 Pro Merito which is given to a property that has previously received a Carolopolis but has recently undergone a second restoration, 7 awards for exterior preservation, 4 for exterior rehabilitation and one for new construction.

The February 4th Oyster Roast at the Navy base was a huge success and helped raise funds and awareness for one of our Seven to Save projects, Quarters A. Be sure to mark your calendars for the Preservation Party April 27th and the Wilson's Farm tour May 5th. Wilson's Farm is the neighborhood currently called Westside and is bordered by Fishburne on the south, King on the east, Sumter to the north and Rutledge to the west. This neighborhood also includes the King Street off ramp houses, which are also on our Seven to Save List.

We have an exciting new feature in this issue called "Preservation in Profile" which focuses on several individuals who are involved in some aspect of preservation. If you attended any of our recent events, check out "The Society" section and see if our photographers caught you enjoying the fun.

Happy Spring and I hope you enjoy the issue!

Caroline M. Ragsdale

Correction to last issue:

A correction from Vol. 55 No. 4, *Meeting the Future* p. 24: The Byzantine style Holy Trinity Greek Orthodox Church was designed by prominent South Carolina architect Harold Tatum. It is also known for its outstanding examples of Byzantine iconography designed by Photios Kontoglou.

the executive director's desk



Evan R. Thompson

This issue of *Preservation Progress* goes to print right as we kick off our participation in the City of Charleston's Green Business Challenge. Over the next 12 months we will be setting goals and making changes to operate more sustainably at our headquarters on the corner of King & Queen Streets. As we move forward and make improvements in our organization, we want to shed light on the inherent 'green-ness' of preservation and celebrate our favorite green motto - the greenest building is one that is already built. The green movement is yet another reason for our organization to encourage 'recycling' existing buildings, historic or not. Buildings represent enormous investments of energy, materials, money and time. Please visit our website featuring sustainable preservation at GreenPreservationCharleston.org. In the coming months, we will be adding a blog component to keep you updated on our green improvements, as well as provide helpful tips and practices for improving the energy efficiency of your historic home, lessening your carbon footprint, treading lightly on the Lowcountry and of course, contributing to the mission of green: to sustain the place we all call home.

Fun Green Fact: **Preservation Progress** is printed on 30% post consumer waste paper, Rainforest Alliance Certified and FSC Certified. It is also available online at PreservationProgress.org.



lost and found



*View of Quarters A, former Commandant's House at the Charleston Navy Yard Officers' Quarters Historic District.
Photograph: Winter 1994. Abandoned since 1995.*

KING

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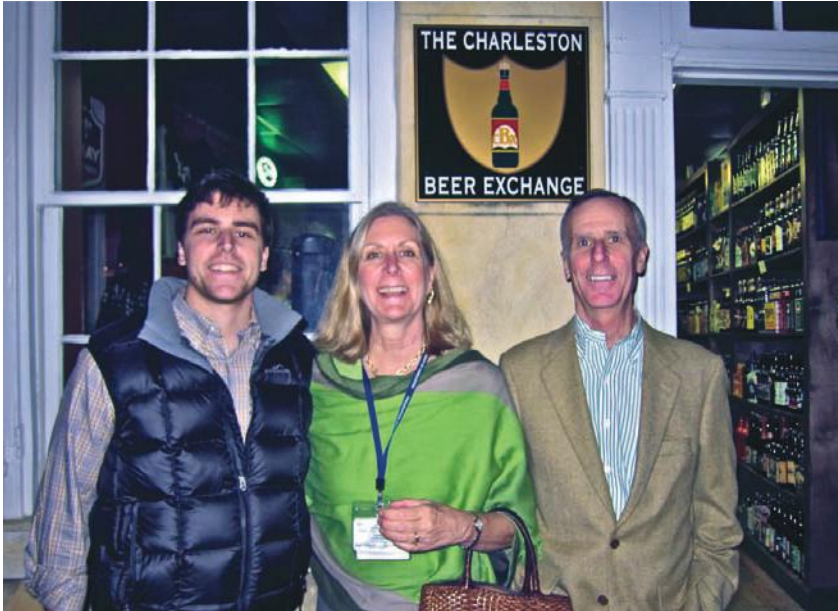
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the society

BELGIAN BLOCK BEER WALK

On January 10th we built on the success of our Corner Store Wine Walk with a new event, the Belgian Block Beer Walk. Participants were guided down brick, belgian block and cobblestone streets along the city's historic waterfront while visiting bars and restaurants housed in historic buildings for samples of beer. Everyone ended up at a single venue to celebrate preservation and the importance of Charleston's growing craft-beer community (and our historic paving materials!)



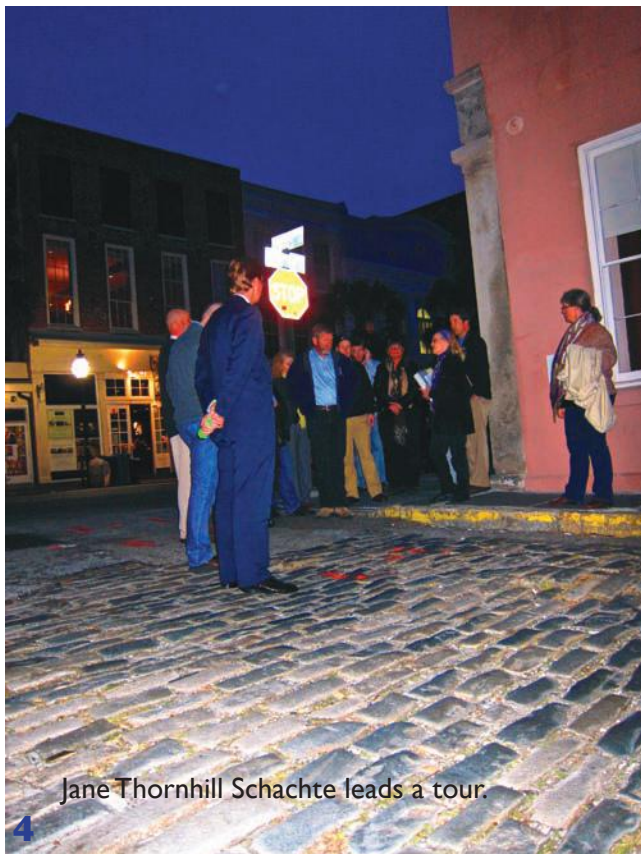
The Becken Family; Andrew, Lane & Chris Becken.



A group gathers at Pearlz.



Amy & Janice Ironmonger sample the brew at Carolina's.



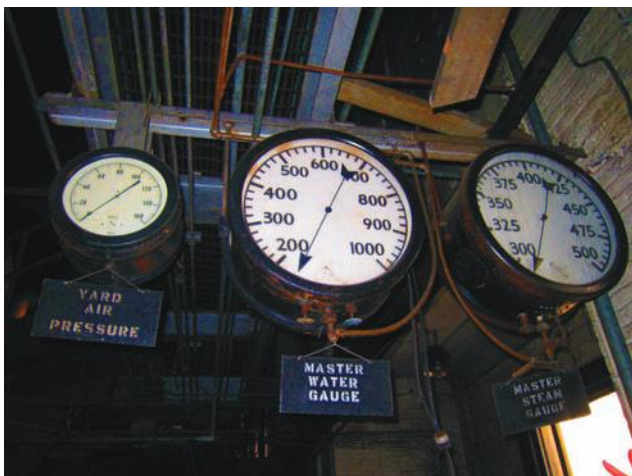
Jane Thornhill Schachte leads a tour.



A group gathers at the Charleston Beer Exchange.

NAVY YARD POWER HOUSE TOUR

On February 4, 2012, we toured the Charleston Navy Yard's Power House, built in 1908 and one of the region's most impressive Neoclassical industrial buildings.



the society

MEMBERSHIP OYSTER ROAST

Our Oyster Roast was held on February 4, 2012 at the Charleston Navy Yard Officers' Quarters Historic District. Over 300 people joined together to raise awareness for Quarters A (built 1905), the former Commandant's House and a 2011 Seven to Save site. Oyster Roast attendees gathered on the Lawn at Quarters H & I for food, music and fun. Participants also toured Quarters H & I and its nearly complete rehabilitation. The fantastic staff from Charleston Bay Gourmet kept the local oysters coming, and the South Carolina Broadcasters played bluegrass tunes all afternoon. Palmetto Beer provided refreshments, and a great time was had by all!



The crowd gathers at Quarters H & I.



Quarters A (1905), 2011 Seven to Save site.



Above: Carol & Tom Porter, LaNelle & Bob Combs, back at home on the porch. Both couples once lived at Quarters H & I. Below: Peter Derry, Sarah Levin, Kathryn Matrangola



Lane Becken



Jonathon Poston

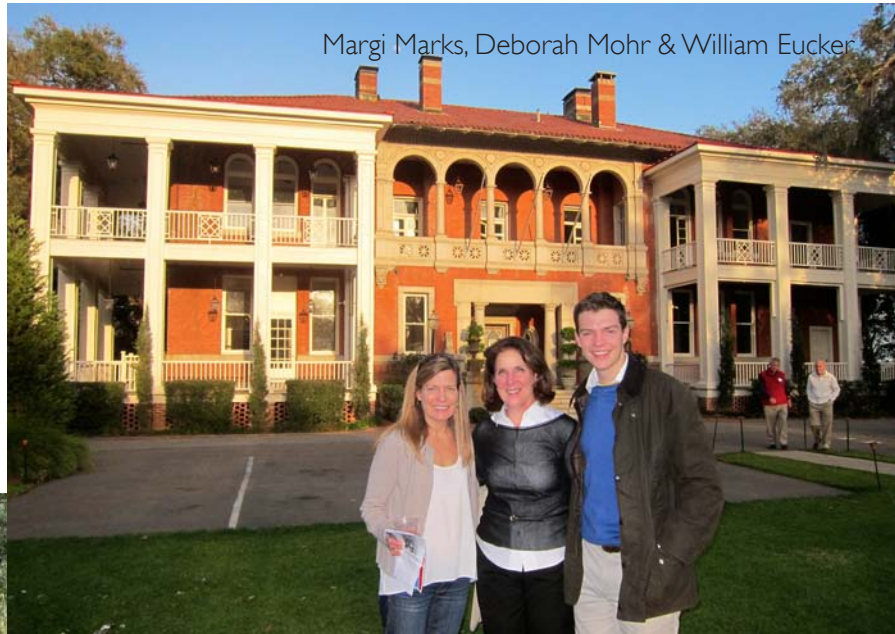


Bill Bowick, David Bouffard





Gene Beyers, Sally Smith & Elizabeth Garrett Ryan



Margi Marks, Deborah Mohr & William Eucker



Ryan Bush, Jeb Molony, Sam and Tyson Nettles



Furman Williams



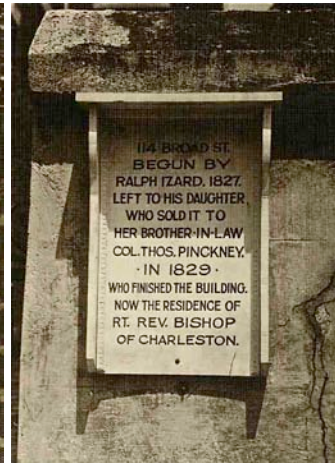
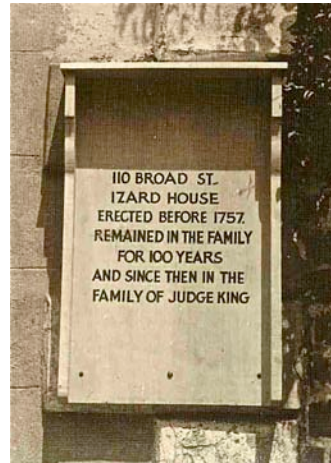
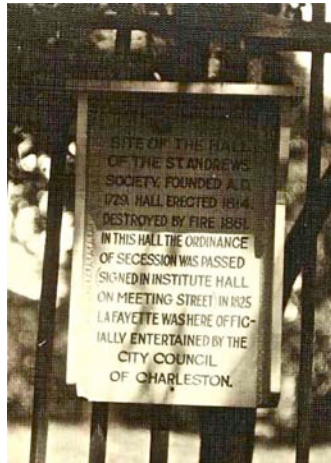
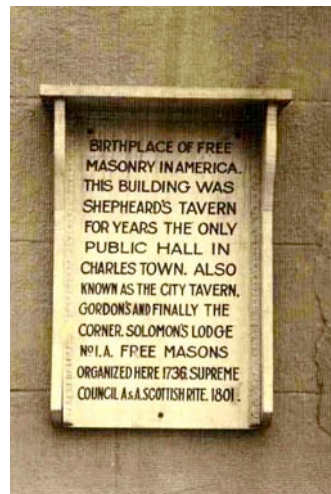
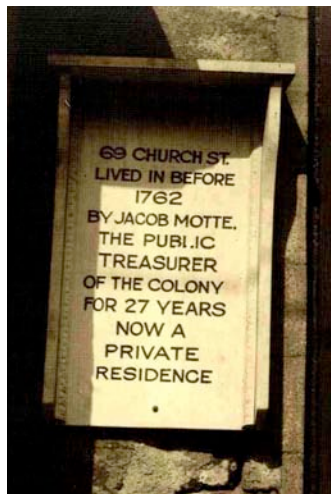
Jay White, Marguerite & Ed Lenahan.



on the mark

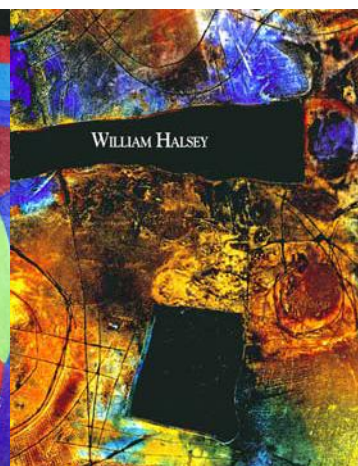
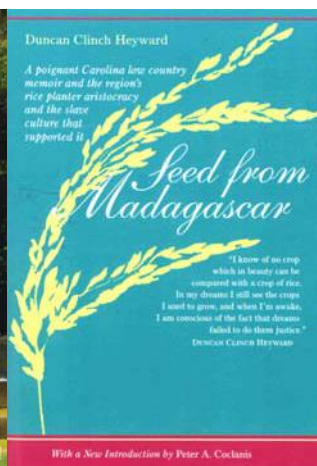
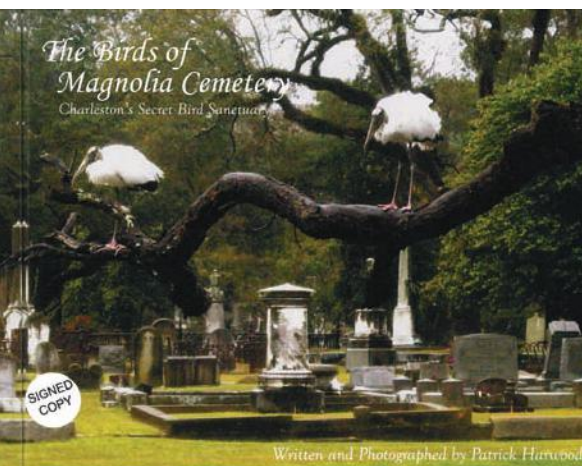
HISTORIC MARKERS are historic, too.

While the Preservation Society of Charleston's historic marker program was developed in the late 1950s, the markers were modeled on an earlier marker program of unknown origin. Photographs in the Society's archives from a circa 1930 manuscript reveal that at least six structures in Charleston were recognized at that time by iconic white plaques with bold, black lettering. While these markers no longer exist, they inspired the markers that continue to be produced today. For more information about our current historic marker program, please visit our website or call Robert Gurley, Assistant Director, at (843) 722-4630.



CARRIAGE PROPERTIES

19 EXCHANGE STREET, CHARLESTON, SC 843.266.8000 CARRIAGEPROP.COM



Visit us on the corner of King and Queen Streets to pick up a few of our favorite new arrivals! Patrick Harwood's new book, *The Birds of Magnolia Cemetery, Charleston's Secret Bird Sanctuary*, captures many of the birds common to South Carolina's Lowcountry, as well as many migratory birds, in an offbeat setting – Magnolia Cemetery. As Harwood acknowledges, "A cemetery is not a place where you would expect to find so much life!" The book presents 46 different bird species in pictorial format against the backdrop of the grand 19th century graveyard nestled along the Cooper River. Harwood describes Magnolia as an "unlikely ecosystem attractive to a wide variety of birds"

based on the cemetery's "remoteness, water, trees, food sources, quiet, and minimal (living) human presence."

The recent reissue of *Seeds from Madagascar* by Duncan Clinch Heyward chronicles the linked tragedies of the prominent Heyward family and South Carolina's rice industry while underscoring the integral role African Americans played in the fortunes of the planter class and its precious crop. Heyward's account is as much about race as rice and offers keen insights into Gullah culture and the paternalism of the lowcountry planters. This reissued version includes a new introduction by Peter A. Coclanis which provide vivid

detail placing the chronicle in its historical and cultural context.

Two new releases by the University of South Carolina Press feature Charleston artists –husband and wife—William Halsey and Corrie McCallum. The two books, *William Halsey* and *Corrie McCallum: Take Note* feature the artists' works along with essays by Martha R. Severens. The book on McCallum "takes note" of the highlights of her long and varied career while *William Halsey* celebrates his modernist talent while acknowledging Charleston as Halsey's inspiration.

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

staff news

Spring brings us a new staff member! We are pleased to welcome Kimberly Taylor as the new Office Manager of the Preservation Society of Charleston. A preservationist by education, Kimberly completed her Master's degree in Historic Preservation in 2008. She is a graduate of the Clemson and College of Charleston program. After graduation Kimberly started Preservation Papers, a company that does historical research. She also served as the Society's Carolopolis Intern in 2010. "I could not be more thrilled to be back at the Society. It is extremely gratifying when your job serves your passion." As Office Manager, she will be responsible for helping to create a more efficient and organized office environment. Welcome Kimberly!

Photo: Kimberly Taylor



ABOUT THE EASEMENT PROGRAM

The Preservation Society of Charleston has been accepting preservation easements since 1978 and currently holds over 80 exterior, as well as numerous interior, easements. The Society accepts and monitors exterior and interior easements on properties in Charleston and the Lowcountry. An easement is a legal agreement made between a property owner and a qualified easement holding organization, such as the Preservation Society. The easement protects the architectural integrity of a property by restricting its future alterations and uses. An easement on a certified historic structure allows the owner to protect their property in perpetuity while qualifying for Federal tax deductions. Contact Robert Gurley at (843) 722-4630 for more information.

173 BROAD STREET

by Robert M. Gurley

Sited on a double lot, 173-175 Broad Street was constructed in 1873 by William H. Prioleau, an accountant working for John F. Taylor & Co., a local foundry. In the late 1870s the house was purchased by C. Richardson Miles, a South Carolina attorney general and president of the College of Charleston Board of Trustees. The property was marshland in the 1790s and most likely was incorporated into Chisolm's millpond before being filled in for residential purposes.

This transitional design incorporates elements of the Queen Anne and Colonial Revival styles. The front entry is distinguished by a large bracketed pediment adjacent to a projecting two-story gable with double windows in the curved first floor façade and a curved balustraded balcony and bowed bay windows on the upper floor. The balcony extends along the west façade and engages a two-tiered, five-bay piazza with Ionic columns and turned balusters. A two-story, gable rear section connects to a circa 1990 one-story addition.

The interior layout is an expanded variation on the side hall, double parlor plan that became popular in Charleston in

the 1840s. At the rear of the property are a circa 1946 two-story, frame duplex and a circa 1970s one-story garage.

173-175 Broad Street is a fine example of the eclectic style that developed in Charleston after the Civil War, and it adds to the visually dynamic streetscape of lower Broad Street. We thank the owners for granting the Preservation Society of Charleston an easement on this property.

Robert Gurley is the Assistant Director of the Preservation Society of Charleston.



Beginning in the summer of 2011, five downtown schools have been either partially or entirely torn down to make way for new and expanded schools that will open by the start of the 2013-14 school year. Engineering reports showed the existing facilities could collapse during an earthquake, and students have been relocated temporarily.



Memminger Elementary School – 20 Beaufain Street

New construction will replace a circa 1953 elementary school. The new design is set back along Beaufain Street in deference to Memminger Auditorium. A media building fronting St. Philip St. recalls an earlier 1858 Memminger Normal School.



James Simons Elementary School – 741 King Street

This school opened in 1919. Additions to the building will be removed, but the core of original building will be retained and seismically retrofitted. The exterior will be restored to its 1919 appearance, with an addition in a contemporary expression. This school is one of PSC's Seven to Save Civil Rights Sites.

Charleston Charter School for Math and Science (Rivers Middle School) – 1002 King Street

This school was designed by prominent Charleston architect Albert Simons and opened in 1938. It later became Rivers High School and in 1963 was one of the first public schools, after James Simons, to be integrated in South Carolina. The building is to be renovated and seismically retrofitted.



Buist Academy - 103 Calhoun Street

This school was constructed c.1920 for African American students. Charleston artisan Philip Simmons crafted the wrought-iron front gateway. Circa 1950s additions have been removed. A new addition is compatible to the original design and connects to rear to allow front and sides of historic building to remain unaltered and contribute to the streetscape. The original building is to be seismically retrofitted.



Charleston Progressive Academy – 382 Meeting Street

The original building was designed circa 1956 by noted Charleston architect Augustus Constantine. Current plans for the building include a new addition that compliments Constantine's original contemporary design, as well as plans to seismically retrofit the original building.



PRESERVATION HISTORY AND THEORY • PRESERVATION PRACTICE AND TECHNOLOGY
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CONTINUING HERITAGE STUDIES

In January, the Preservation Society of Charleston launched Continuing Heritage Studies, a program of lectures, workshops and special tours focused on various aspects of the cultural and material heritage of the Lowcountry. The Society's mission to inspire involvement in preservation is supported by connecting members and local residents to our regional heritage through specialized courses taught by local, regional and national experts.

Courses range in length from half-day workshops to more extensive, weekly lectures and tours. Future programs might involve day-long excursions to more distant parts of the Lowcountry and state that are integral to understanding our region.

In support of these programs, the Society is pleased to announce Paul D. Saylor as Heritage Studies Manager. Paul is a graduate of the College of Charleston with a degree in Historic Preservation and Community Planning. He completed two internships with the City of Charleston's Department of Design, Development & Preservation focusing on the development of an Upper Peninsula Historic District. He is a native of Goldsboro, North Carolina and previously studied Horticulture at North Carolina State University. Paul will be the principal point of contact for instructors and participants, and ensure that the various programs are operating smoothly.



We welcome suggestions for courses of instruction, and hope that Society members with expertise in one of our general subject areas will consider working with us to develop programs. Please visit our website to learn more about current offerings, as well as our upcoming 2012 Spring Quarter classes, or email Paul at psaylor@preservationsociety.org.



View from St. Michael's steeple on a class field trip for CHS's Cupolas, Steeples & Domes course, taught by Jonathon Poston.

CHARLESTON NEIGHBORHOODS • FOUR CORNERS OF THE LAW: CHARLESTON'S
CIVIC HEART • FARM TO TABLE WITH ALOUETTE JONES AND JOSEPH FIELD'S FARM

GRAVESTONE MOTIFS IN CHARLESTON 1700-1840 • CUPOLAS, STEEPLES & DOMES •

MEN IN MARBLE AND BRONZE: PUBLIC MONUMENTS/STATUARY

SPRING COURSES

HISTORIC TAX RELIEF

The South Carolina Abandoned Buildings Revitalization Act (H4802) has been filed in the South Carolina House of Representatives, and it is important that this tax relief legislation reaches the Governor's desk. It provides for a 25% tax credit for expenses incurred in putting any commercial building back into service that has been at least 2/3 vacant for five years or more. In order to qualify, the owner needs to invest at least \$500,000 in the project.

The Strom Thurmond Institute found that for every dollar of tax credit spent through this Act, it will create another \$19 to \$21 in economic output for South Carolina. Supporters include Charleston Mayor Joe Riley, Columbia Mayor Steve Benjamin, the South Carolina Fire Fighters Association, South Carolina Municipal Association, Affordable Housing Coalition of South Carolina, Sustainable Midlands, and South Carolina Police Chiefs Association.

There are many buildings, old and not-so-old, that would benefit from the investment this Act would stimulate. From the Cigar Factory on East Bay to the Rivers Federal Building on Meeting Street, key buildings that are slated for rehabilitation could become even more rewarding. The Palmetto Trust for Historic Preservation and other partners in Columbia encourage all of us to support this important incentive to help rebuild broken parts of our city, region and state. Let your legislator know that you want this bill to pass.



The William Aiken House, 456 King Street.

Visit PreservationSociety.org/CHS to register for the course or call Paul Saylor at (843) 722-4630.

HISTORIC PRESERVATION TAX CREDIT WORKSHOP

The Preservation Society of Charleston is offering a free workshop on Saturday, March 19th as part of our Continuing Heritage Studies. The workshop will be conducted by Dan Elswick and Rebekah Dobrasko of the South Carolina State Historic Preservation Office. We are grateful to the Charleston School of Law for providing space for this three-hour program. A tour of the tax-credit restoration of the William Aiken House on upper King Street will be followed by an optional box lunch from Fish.

The workshop will provide an overview of state preservation tax incentives, with specific detail about tax credits for both owner-occupied and income-producing properties. Criteria for historic designation and standards for rehabilitation will also be explored, with opportunities for questions and answers.

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PreservationSociety.org/CHS **13**

The Art

For many of us, preservation
is not just a philosophy, but an art.

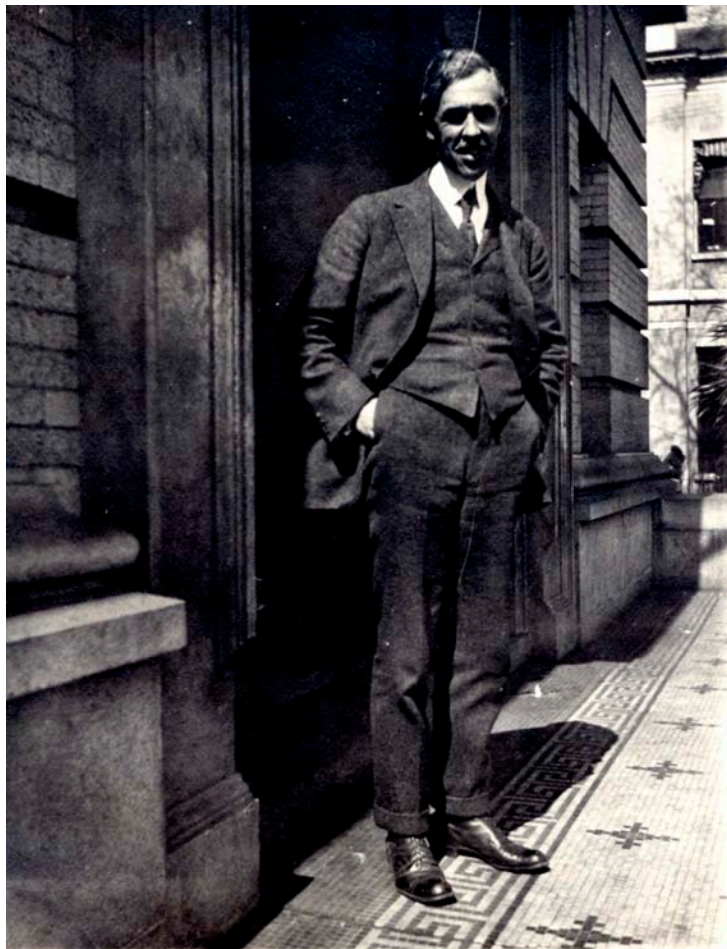
of Preservation

By Harlan M. Greene



Back Street Wash Day, ca. 1950
By Alfred Hutty (American, 1877-1954)
Oil on canvas, 30 x 24 inches
Courtesy of the Wright Southern Collection, Charleston S.C.

Preservation is not just a philosophy, but an art. This holds particularly true in Charleston where skilled artisans finesse three dimension architectural elements, and where visual artists capture moments of time in line and on canvas. Perhaps the original leader in this direction was Alfred Heber Huttoy.



Alfred Huttoy at Gibbes Art Gallery, Charleston, 1920
Photograph courtesy of Patience Huttoy Kotorman, Woodstock, N.Y.

Born in Michigan in 1879, Huttoy first came to Charleston in 1920 engaged by the Carolina Art Association to direct its art school at the Gibbes Museum of Art. Having never seen the city before, he was stunned by its beauty and immediately set about to capture it on paper and canvas. His hostess for his first season was none other than the redoubtable Susan Pringle Frost, so Huttoy spent his first few months in Charleston in the Miles Brewton House, one of the premiere residences in the city.

At Frost's urging, Huttoy soon attended a meeting on South Battery that had been called by a fledgling group of preservationists dedicated to saving the Joseph Manigault house from destruction. Also attending that day was Elizabeth O'Neill Verner. Both she and Huttoy would soon become leaders in the movement called the Charleston Renaissance, artists allied in the cause of interpreting and saving the culture of Charleston. Both would be able to later claim that they were present at the very first meeting that gave birth

to the Society for the Preservation of Old Dwellings, now the Preservation Society of Charleston. Interviewed at the gathering, Huttoy, according to newspaper reporter, "gave a fine impression of the value of old dwellings both from the viewpoint of an outsider and an artist."

When he looked back on the Lowcountry from his home in Woodstock, NY, Huttoy wrote Tom Waring President of the Art Association, "There are so many beautiful subjects in Charleston it seems a pity not to have them painted for future generations." He and his students would do that. When he returned the next year, he'd publish his art for the first time in a book; his drawings of prominent buildings would grace Harriett Kershaw Leiding's Historic Houses of South Carolina, a companion volume to Alice Ravenel Huger Smith's The Dwelling Houses of Charleston. Years later, Richard Bryan - one of Huttoy's students at the Gibbes - would illustrate Alston Deas' classic book, The Ironwork of Charleston.

Inspired by what he saw, Huttoy quickly produced, in his words, "hundreds of drawings of... quaint old houses, walks and gate ways." Charleston matron Alice Witte Sloan (one of the Witte sisters who had grown up in the mansion that is now Ashley Hall School) convinced him that etching would be a good way to continue his love affair with art and Charleston architecture. Huttoy took this up, helping to found the Charleston Etcher's Club, the first in the South and the sixth in the nation. This outlet was vital to the development of Elizabeth O'Neill Verner, who would rival Huttoy in her dedication to preserving Charleston. For the next few decades, she and Huttoy would wonderfully capture Charleston architecture in various media, focusing on grand structures such as St. Michael's. Also addressed were decrepit mansions that had seen better days.

Huttoy at his easel, Church Street, Charleston
Photograph courtesy of Patience Huttoy Kotorman, Woodstock, N.Y.



These structures steadily slipping into slum life were ones that Hutty's first mentor, Sue Pringle Frost, was buying up and refurbishing. Just at this moment, Hutty was proclaimed as a master and the true interpreter of the old city. The tonalist artist Birge Harrison lauded Hutty for saving "its little known and fast disappearing beauty." Harrison opined that "it was definitely Charleston which first led him to an interest in etching, drypoint and lithography for it seemed the best media in which to express the beauty of line he saw in the quaint old city." So as in any true love affair, Hutty not only influenced his beloved Charleston; the city also influenced him.

It was in this era that Mayor Tom Stoney grasped the idea that the city's past could provide a focus for its future. After failing to relocate significant industry here, he realized that it would be tourism that could help save Charleston. His slogan "America's Most Historic City" was the buzzword to rebuild the local economy. Hutty and Verner helped focus attention on Charleston with their images; the draw for tourists and for artists was the fact that Charleston was preserving its past. "You have a very attractive city to artists," Hutty shrewdly wrote Tom Waring. "And from now on I am sure that you will find more artists coming each year. (They will bring the tourists later I am bound to confess!)" He sensed that the explosion of art work would help advertise the city and benefit "every lover of Charleston, its progress...and...preservation."

Hutty's preservation efforts were not just limited to two dimensions. In the mid 1920s, he bought and restored 78 Church Street, once owned by his friend DuBose Heyward

(and which now bears a plaque about Heyward) and rescued other structures on Tradd Street, where Sue Frost had begun her preservation projects. In an era before the protection that came from the city's historic 1931 preservation ordinance, Hutty tore down one building for a garden and reoriented the entry to his house at 48 Tradd St. A restored kitchen house became his studio and here he produced many an iconic image of the city, saving much of the ambience and architecture for posterity. For if the deteriorated structures that intrigued him were eventually destroyed or refigured for progress, they managed to survive through his etching pen, pencil and brush.

When Hutty died in 1954, the city mourned one of Charleston's best artists. "Few were so deeply smitten as Alfred Hutty," the papers eulogized. "Few have had so much to give in return." Hutty, we have come to see, helped to both transform and preserve the city simultaneously. This double heritage of his is now on view in a retrospective exhibition of artwork at the Gibbes Museum of Art through April 22, 2012. The Life and Art of Alfred Hutty: From Woodstock to Charleston, a new book on the topic, is available at the Preservation Society's Gift Shop.

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

The Art of Alfred Hutty Woodstock to Charleston

The Gibbes

January 20 - April 22, 2012

Located in Charleston's Historic District at 135 Meeting Street (2 blocks south of the Market between Cumberland and Queen Streets).

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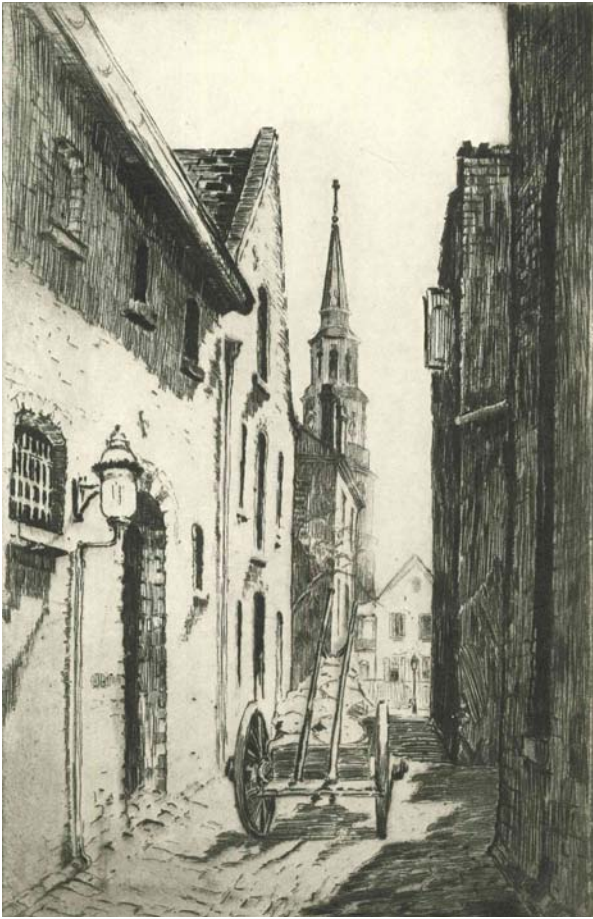


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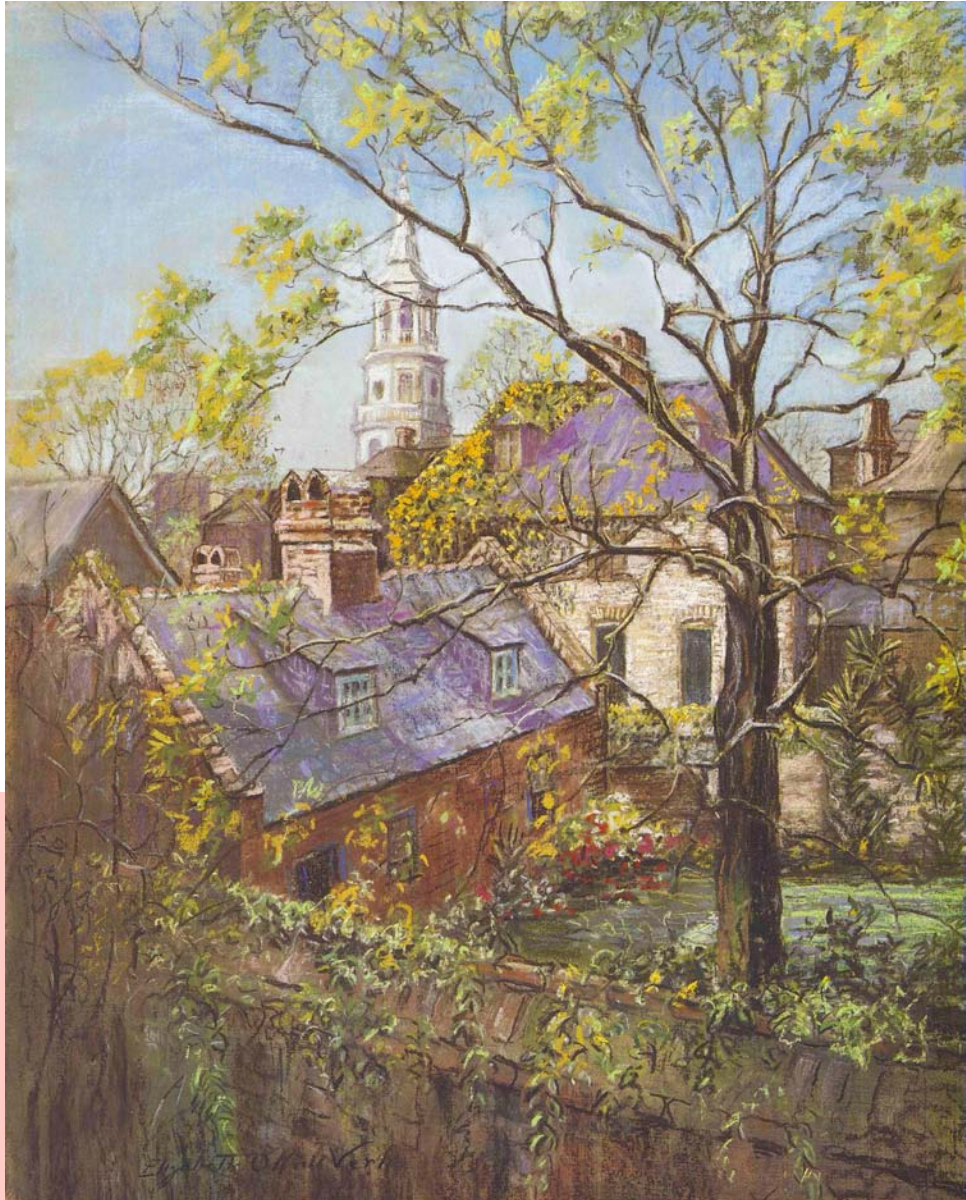
The Elizabeth O'Neill Verner print collection, along with select original works, are for sale in our Book and Gift Shop at King & Queen. *Rooftops* is a classic example of a Verner pastel exemplifying the mission of the Charleston Renaissance movement. Verner, widely recognized as the matriarch of the Charleston Renaissance, created images of her native city that would come to be viewed as the quintessential aesthetic definition of picturesque Charleston, as evidenced by two of her many etchings, *Cabbage Row* and *In the Byways*.



Above: *In the Byways*, Elizabeth O'Neill Verner.
Below: *Cabbage Row*, Elizabeth O'Neill Verner.



Above: 147 King Street Below: *Rooftops*, Elizabeth O'Neill Verner.



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PRESERVATION SOCIETY OF CHARLESTON **92ND MEETING & 58TH ANNUAL CAROLOPOLIS AWARDS**



Pictured: Phillip Dufford, John Young, Ernest Parks, Corrie Hipp, Will Evans, Christopher L. Price, Laurence Thompson, Barry Newtown, Monica Scott, Jerry English, Glenn Keyes, James Meadors, David Richards, Trey McCrady, Dola Gresham, Kevin Meek, Jennie Gerard, Ed and Marguerite Lenahan, Kate Campbell

On the evening of January 26, 2012, the Preservation Society of Charleston set the stage for our 92nd Annual Membership Meeting and 58th Annual Carolopolis Awards at the Riviera Theatre on 227 King Street. Over 350 people were in attendance at the standing-room only event. Members elected six new members of the Board of Directors: Lane Becken, Anderson Berly, Elizabeth Kirkland Cahill, Ryan Neville, Louester Robinson and Eleanor Smythe. Officers for 2012 are Caroline Ragsdale, President; Kristopher King, 1st Vice President; Anne Pope, 2nd Vice President; Elizabeth Bradham, Treasurer; and Samia Hanafi Nettles, Secretary. In a special presentation, outgoing President J. Rutledge Young III and volunteer Fred Sales were recognized with gifts. Thirteen Carolopolis and Pro Merito Awards were presented for outstanding restoration and rehabilitation projects for properties from south of Broad to north of the Crosstown, including both the City Market and Dock Street Theatre. For the first time, videos were prepared about each award-winning property which will be made available online. Charleston Place, event sponsor, provided a generous food and wine reception following the presentations. Special thanks to Carriage Properties for their sponsorship of the meeting as well.



Caroline M. Ragsdale, Jane Waring, Rutledge Young



Bridget Johnson & Bob Johnson



Ivy Crowder & Patrick Bradley



Justin Thomas, Furman Williams, Glen Gardner, and Rick Fowler:



Jason Ryan, Allisyn Miller & Elizabeth Garrett Ryan

PRESERVATIONISTS:

CUT FROM A DIFFERENT CLOTH



Rebecca Quandt and Mary Margaret Schley



Ivy Crowder, James Fletcher Thompson, Mia Haviland, Johanna Sztokman



Glen Gardner, Kristopher King, Leigh Handal, Evan Thompson



Walter Boags & Bobbie Rose

2011 CAROLOPOLIS AWARDS



OWNER: EDWARD AND MARGUERITE LENAHAH • CONTRACTOR: MARC ENGELKE, ENGELKE HOMES, LLC.

74 & 76 QUEEN STREET

The buildings at 74 & 76 Queen Street are located on land originally part of Schenck-ingh's Square, a three-acre tract granted in the 1680s to Barnard Schenck-ingh, a Bar-badian immigrant. Schenck-ingh's grandson Bernard Elliott later inherited the property. After his death the tract was divided and part of the land was purchased by William Mills, father of noted architect Robert Mills.

74 Queen Street is a circa 1874 two-story masonry residence believed to have been built by the Michel family. The house at 76 Queen Street is a two-story frame building

with Greek Revival and Italianate detailing constructed circa 1893 by William Graham, a local painter. Both structures were built on the site of earlier houses destroyed in the fire of 1861.

In 2009 the properties were purchased as the location for a new restaurant. In preparation for this adaptive use, 74 Queen Street underwent an extensive renovation. Only a single historic window survived. This window served as the model to reconstruct matching windows for the entire building at 74 Queen. The building's masonry was repointed and traditional stucco was applied to the façade. A one-story porch was constructed on the

north elevation. While the interior of the building at 74 Queen was rehabilitated for a new use, the existing structure was preserved.

Next door, 76 Queen Street underwent a less intensive rehabilitation but understated restoration work gave the building a fresh face on Queen Street. The deteriorated exterior siding was replaced in-kind and painted, and the roof was repaired. New front steps were installed at the entry, and the front courtyard was refurbished. The considerate preservation and creative reuse of the buildings at 74 and 76 Queen Street have reintroduced this pair as a desirable destination in the historic downtown.

ARCHITECT: JEROME R. ENGLISH, CUMMINGS & MCCRADY, INC. • CONTRACTOR: TRIDENT CONSTRUCTION CO.



20 ELIZABETH STREET

20 Elizabeth Street was constructed in 1914 as a meeting hall for St. Luke's Episcopal Church. Shortly thereafter and until the early 1950s, it served as a Christian Science Reading Room; and from 1955 until the early 1980s the building housed a musician's hall. Spoleto USA bought the property in 1990 and used it as their costume shop until 2010 when the building was purchased by Dufford Young Architects

and converted into an architectural studio. Over the years the building's interior, an open hall with a large span roof and vaulted ceiling, had fallen into disrepair. The building's structural issues had to be addressed before any renovations began. Extensive structural upgrades made possible the removal of an earlier dropped ceiling and the restoration of the open hall form and the vaulted ceiling. And then the fun began: Transforming the space. With the

structural issues resolved, the front entry was restored and new doors and columns were built to match those original to the building. The stoop and steps were also replaced, and custom handrails and newel posts added. All original windows and siding were retained and repaired. This adaptive use has revived the property at 20 Elizabeth Street. The vision and creativity of this project reveal the rewards of inventive re-use of historic spaces.

463 HUGER STREET

Constructed in 1920, 463 Huger Street is a two-story, Prairie-style residence evidenced by the building's low-hipped roof, broadly extended shallow eaves and brackets, and horizontal bands of windows. The house is located in Hampton Park Terrace, an early twentieth-century suburb originally laid out in 1912 and placed on the National Register of Historic Places in 1997.

In recent years the house had been neglected and was in need of an extensive renovation. Also, the brick and stucco exterior had been painted a white shade not in keeping

with the Prairie style. The original windows had deteriorated and were painted shut, the upstairs porch railings were missing, and the standing seam metal roof was failing. In addition, the original carport had been enclosed in an unsympathetic manner.

Before any renovations were undertaken, the owners researched the history of the property using public records, city directories, interviews with Hampton Park Terrace residents, and historic photographs. Trips were taken to Greenville, South Carolina, to research similar houses from the same period. The final scope of work was reviewed and approved by the South Caro-

lina State Historic Preservation Office as a tax credit project. During the renovation, the original windows were rebuilt and all exterior doors restored. The exterior brick and stucco were repainted an appropriate color, and the standing seam metal roof was repaired and painted. An old aerial photograph informed the rebuilding of the upstairs porches, using custom milled railings and pickets. The carport was redesigned to incorporate original windows found on the property. The research and attention to historic detail in this restoration set the bar for merit-worthy preservation projects.

OWNER: TONY BAKKAR & ASSOCIATES • ARCHITECT DAVID RICHARDS • CONTRACTOR: CREST INDUSTRIES



53 MEETING STREET

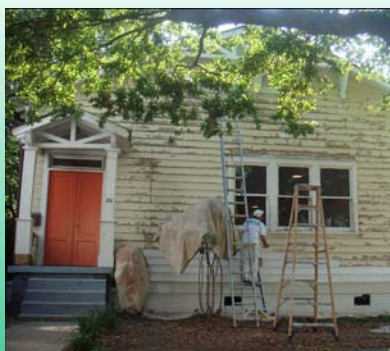
The Parish Hall and Educational Building at 1st Scots Presbyterian Church was constructed in 1954. It consisted of three components within a single structure and was connected to the historic Old Education Building and Sanctuary. As the congregation grew, additional land parcels were acquired in anticipation of the need to expand the facilities. A master plan for the site was developed. Planning studies, public meetings with neighbors, and the Board of

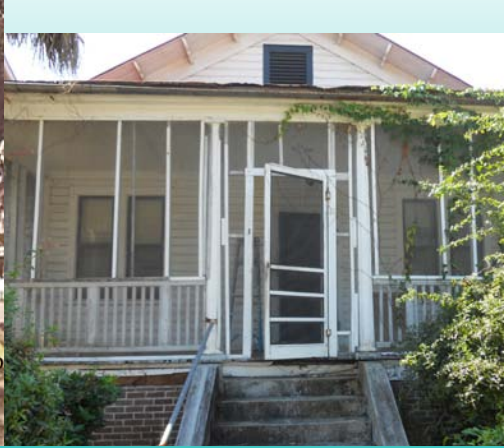
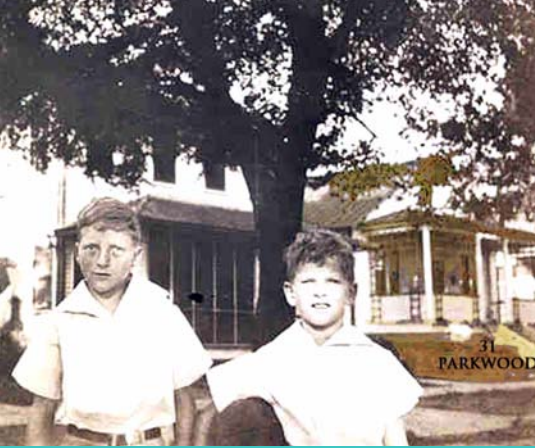
Architectural Review guided the process. Additional spaces, as well as better access and on-site circulation, became goals of the project.

The final plan included the partial demolition of Parish Hall and the construction of a larger three-story Education Building with hall, kitchen, support spaces, and multiple classrooms. The master plan also included an expanded landscaping plan. The site presented the difficult challenge of inserting a three-story building into an urban his-

toric streetscape. The challenge was met by significantly stepping back the third floor on the north and south facades. This setback reduces the visual mass particularly as it relates to the Nathaniel Russell House. The use of historic materials and forms such as copper for the roof and soffit details, a stucco exterior, a strong cornice profile, and simple columns completes a design that is both functional and respectful of the historic sanctuary and the surrounding historic streetscape.

OWNER: PHILIP DUFFORD AND JOHN YOUNG • ARCHITECT: DUFFORD YOUNG ARCHITECTS





OWNER: JENNY GERARD • ARCHITECT: TIM MAGUIRE • CONTRACTOR: MARC ENGELKE, ENGELKE HOMES, LLC.

135 CHURCH STREET

The Historic Dock Street Theatre was the first building in America built exclusively to be used for theatrical performances. The Great Fire of 1740 is said to have destroyed the original theatre, and in 1809 the Planter's Hotel was built on this site. By the conclusion of the Civil War, the prestigious hotel had fallen into disrepair. In 1935, the property was made available to the City of Charleston and became a Depression Era WPA project. At that time, the theatre was constructed within the shell of the Planter's Hotel. The 2nd grand opening of the Theatre took place in 1937, and the Dock Street served as a full-time working theatre for the

next seventy years until 2007 when closed for a thirty-month restoration. The extensive work program included repair of the slate roof, repointing of each brick building with custom mortar blends, replacement of deteriorating stuccoed facades and restoration of over 80 window units. Work also included stabilizing and shoring the fifty-six-foot high unsupported masonry walls of the Stagehouse facing Queen Street. The Church Street wrought iron balcony and sandstone columns, originally constructed in 1835 for the Planters Hotel, were also strengthened and restored. Missing wood acanthus leaf brackets were restored based on photographic evidence from 1886. Deteriorated brownstone columns and steps

were strengthened and recarved using stone from the same quarry believed to have been the sources of the original stone. The grand arched lobby windows in the Church Street façade were also restored. To 'top' off the restoration, window sashes were returned to the dormers on the third floor. In March of 2010, the 3rd grand opening of the Historic Dock Street Theatre celebrated the very impressive renovation by the City of Charleston. Today, the fully functioning theatre hosts productions for Spoleto USA, Charleston Stage Company and numerous concert series annually. Its restoration has ensured its survival as the heart and soul -and home- of Charleston's artistic life.

DESIGNER/CONTRACTOR: JAMES MEADORS, MEADORS, INC.



337 SUMTER STREET

337 Sumter Street is an American Foursquare style house built circa 1904 in an area originally known as Wilson's Farm. Constructed as a single-family residence, the house had been converted into a duplex in the 1950s. Sitting vacant in recent years, the house had fallen into disrepair.

Before any renovation work began, the American Foursquare style was carefully re-

searched. Old house plan books and Sanborn Fire Insurance maps were consulted to serve as a restoration guide. The central dormer, a signature element of the American Foursquare style, had deteriorated significantly, as had the standing seam metal roof.

The central dormer was restored, and the original standing seam metal roof was repaired and painted. The exterior siding was repaired or replaced in-kind. The existing front door, inappropriate for the American

Foursquare style, was removed and replaced with a door milled per specifications of a period Sears & Roebuck catalogue. The original windows were restored and reinstalled. In order to convert the house back to a single-family residence, a compatible new back porch was constructed. The comprehensive work program recovered the property, preserving the American Foursquare characteristic style of this house on Sumter Street.

31 PARKWOOD STREET

This one-story cottage was constructed in 1917 by Robert Keller, a clerk and sheet metal worker at the Charleston Naval Shipyard, and his wife Frederica. They purchased the lot with a \$5.00 down payment from Hampton Park Terrace, Inc., the development company that laid out much of this early 20th century suburb. After the Keller's sold the house in 1920 the property was owned by -among others- an officer with Miners & Merchants Bank and a Methodist

minister. In recent years, the house had suffered from severe neglect and was in need of an extensive renovation. The roof had failed in several places and the chimney had severe cracks and leaned approximately 15 degrees out of plumb. The front porch had been screened and the framing, rails, pickets, and column bases had significant rot.

During the renovation, care was taken to retain the existing historic fabric whenever possible. The original standing seam metal roof was repaired by seaming in new pan-

els as needed and the chimney was carefully dismantled and rebuilt using the original brick and period appropriate mortar. Salvageable front porch rails and piers were repaired. All original windows and doors were repaired and reinstalled and the exterior siding was retained and repaired. Some of the shutters had been repurposed as interior "saloon style" doors and were restored and reinstalled on the exterior using appropriate hardware. The extensive work returned this one-story cottage to a pristine condition and its preservation is celebration-worthy.

OWNER: CITY OF CHARLESTON

ARCHITECT: JOSEPH D. SCHMIDT, EVANS & SCHMIDT ARCHITECTS • CONTRACTOR: NBM CONSTRUCTION



93 BROAD STREET

Constructed in 1783, the three-story Neo-Classical structure is believed to have been built by Peter Bocquet, Jr; a wealthy planter. In 1850, James Simons, an attorney and Speaker of the South Carolina House of Representatives, purchased the property. Simons added the three-story wing and hyphen that connected the main house with the rear kitchen. After Simons' death, the building hosted a number of different uses and tenants until the property was sold to the City of Charleston in 1984 as part of the Federal Courthouse expansion. The property re-

mained vacant and suffered extensive damage from 1989 Hurricane Hugo and from subsequent storms and general neglect. In a very controversial move, a developer demolished the kitchen house, the hyphen, and most of the three-story wing in 1998.

In 2004 the City took measures to stabilize the main house with elaborate interior scaffolding and strapping of the exterior. Purchased in 2006, the property underwent an extensive restoration of both the exterior and interior. After a careful examination of the existing historic fabric, the window sashes were restored, and new shutters were fabricated based on old photographs.

Exterior doors and architraves were also restored, and a detailed paint analysis was conducted to determine the appropriate color for the exterior stucco walls. The chimneys were repaired and a new slate roof was installed. The efforts to save 93 Broad Street not only met this daunting challenge, but exceeded expectations. The rear building and connector lost in 1998 were reconstructed using existing photographs and a small section of the original wall. Work at 93 Broad was carried out with an outstanding level of precision and care. The extraordinary efforts revived this property, and today the building shines on Broad.

OWNER: KEVIN MEEK • ARCHITECT: JULIA MARTIN • CONTRACTOR: ROCH CREEK CRAFTSMAN





SEASHORE FARMERS LODGE

OWNER: SEASHORE FARMERS LODGE 767 • ARCHITECT: RICHARD MOUTZ •
ENGINEER: RUSSEL ROSEN • CONTRACTOR: MICHAEL RIFFERT, CONSTRUCTION CONSULTANTS, LLC.

CHARLESTON CITY MARKET

The Charleston City Market is located on filled marshland donated to the city for public use by the Pinckney family in 1788. The first sheds, made of wood circa 1810, were replaced by Shed A constructed in 1824 with brick piers and a hipped tile roof that remains today. By 1834, Sheds B and C had been constructed. Later destroyed by a fire, they were rebuilt on the original footprints with brick piers and truss construction. By the 1890s the Market area began to decline as refrigeration and corner markets increased in popularity and availability.

In 1921, the city's efforts to revive the market failed and in 1938 a section of Shed C was destroyed by a tornado and subsequently rebuilt using Works Progress Administration funds. In 1972, the Charleston City Market underwent

a major restoration inspiring further historic revitalization projects in the city's downtown business district. The Market Hall and the sheds were placed on the National Register of Historic Places and designated a National Historic Landmark. The market became known as the most-visited site in Charleston, drawing thousands of visitors year after year. But the once restored market again suffered from deterioration over time, and in recent years the sheds suffered from inappropriate alterations and deferred maintenance.

An extensive program was established to revitalize this landmark. Phase I of the rehabilitation project sought to address these issues and focused on the three open sheds between Church and East Bay Streets. Work included repointing the masonry and reconstructing external counters based on historic photographs.

The interior of the market was completely rehabilitated, and two shops in Shed A were re-sheathed based on historic post cards. Phase II involved the total rehabilitation of the shed from Church Street to Market Hall. This work included removal of the 1970s infill and introduction of warehouse style exterior infill doors. Phase II also included the creation of a Great Hall that reflects the historic character of the market. An interior conditioned space with period detailing was also added. Period ridge skylights add light to the interior of the revived market. The tile roof protecting Shed A since 1824 has been repaired, with missing portions replaced in-kind. Shed C is now covered with a new standing seam roof. Today, we enjoy the energy and the activity of the Charleston City Market, confident in the preservation of this iconic stretch of our downtown.

OWNER: CHRISTOPHER L. PRICE • ARCHITECT: AJ ARCHITECTS, LLC. •
CONTRACTOR: RUSSELL ROSEN & ASSOCIATES, TRIDENT CONSTRUCTION COMPANY



479 KING STREET



The building at 479 King Street was constructed in 1881 as a merchant store with owner's quarters above. After purchasing the property in 2002, the owners set out with two major goals: to preserve and restore all historic elements and to renovate the building for modern concepts. The King Street brick façade was cracked and coming away from the structure. In order to stabilize the façade, a steel reinforcement system was installed on the interior of the building. During this process, the historic earthquake rods were restored to working order and new ones were added as well.

Exterior preservation included the complete repointing of masonry on all 3 sides with the appropriate historic mortar mix. 2nd story windows that had been bricked over for decades were restored. The damaged wooden window frames were re-milled and existing glass panes were salvaged.

The Seashore Farmers Lodge sits on what was once the Solomon Legare plantation and marks the site of the Civil War Battle of Sol-Legare Island, where the 54th Massachusetts Regiment entered combat for the first time. After the Civil War, the 850-acre tract of land was divided and sold to "freedmen." The resilient African American farming community of Sol Legare made this small sea island their home. Farmers purchased land and constructed a 2-story community center in 1915. They established the Lodge in the fraternal order of the Seashore Farmers of the Lowcountry and instilled a sense of shared responsibility in the community of Sol Legare. Everyone was a member. And a communal cup waited by the door to collect extra change for those that fell in need. Everyone contributed donations and everyone had access, and this modest 5-bay frame building became the heart

of the community, serving as a school, church and meeting place.

By the late 1980s, the lodge had fallen into extreme disrepair. The 1-story porch and shiplap siding had failed, and in the early 2000s, the building was condemned with a gaping hole in the tin roof. But the spirit of the Lodge survived. Drums had once signaled important meetings and events at the Lodge and when the property was listed on the National Register in 2007, it was as though that drum roll began again. Seashore Farmers Lodge received its first major push for restoration, with grants, donations and a strong team of volunteers coming together.

Restoration began in 2009. The structure needed a new foundation, as part of the original was a large tree trunk. By repairing or replacing unsalvageable joists, studs and siding, the building

was sturdy enough to lift 3 feet off the ground for room to dig a new footing. Entirely new rafters were rough-cut milled to match the original 2x10s. The roof was covered with 5V-crimped tin, an exact replica of the original. Thanks to a true community effort, the Lodge restoration moved forward. The porch was rebuilt on the south and west sides. The simple full-panel shutters covering most of the windows were repaired, and the Seashore Farmers Lodge once again opened its eyes to Sol Legare.

The sixth generation of the original founders of the community remain today. Thanks to the restoration efforts, they once again have a building to bring them together. Today, the Lodge serves as the Seashore Farmers' Lodge African American Museum and Cultural Center, located at 1840 Sol Legare Road and is now open to the public.

OWNER: CITY OF CHARLESTON • MANAGING GROUP: CITY MARKET PRESERVATION TRUST •
ARCHITECT: GLENN KEYES ARCHITECTS • CONTRACTOR: HIGHTOWER CONSTRUCTION



Necessary replacements were made in kind. The damaged King Street parapet was also rebuilt, commemorating the original date of the building's construction in 1881. On the front facade, new cast stone pilasters were installed over existing glazed brick, and the original pilaster capitals were restored. The glass tile at the front of the building was removed, restored and reinstalled in its original location. The property owner installed a new seamless storefront and removed the non-historic metal awning. On the rear of the building, a wooden terrace was built where the first floor extends past the 2nd floor, creatively maximizing the available space in this historic building.

The building at 479 provides a stellar example of adaptive use. The meticulous detail of the completed work revived this building, and today it contributes to the lively environment of Upper King Street.



**A SPECIAL
THANK YOU
TO
FRED SALES**
for his ongoing focus
and commitment to
aiding our efforts at the
Preservation Society of
Charleston.

Assistant Director Robert Gurley presented Fred with our Volunteer Appreciation Award and an Elizabeth O'Neill Verner lithograph capturing a view of the city looking east from King Street.

COLLEGE OF CHARLESTON

In February of 2007, the College of Charleston initiated a conservation project for its historic main campus at 66 George Street. The scope of the exterior preservation work involved three historic buildings; Randolph Hall, Towell Library, and Porters Lodge.

The original central portion of Randolph Hall was designed circa 1828 by William Strickland. In 1851, Edward Brickell White added a pedimented portico with six fluted Ionic columns and wings with curvilinear gables and Ionic pilasters. The extensive 2007 preservation program began with the restoration of White's 1851 portico column capitals, among the earliest examples of architectural

terra cotta in the country. The wood windows and shutters of Randolph Hall were also restored. The stucco was repaired based on laboratory analysis of the existing historic stucco, and an appropriate lime wash applied. Randolph Hall's masonry was repointed, and the decorative ironwork was restored. The slate roof was repaired and the

standing seam metal roof was painted. Towell Library was constructed in 1856 from a design by local architect George E. Walker. The façade features an engaged portico supported by Tuscan columns and two-story

dismantled, the foundation strengthened, and the cheek walls rebuilt brick by brick. The stair's damaged stone masonry was also repaired. Towell Library also received new reinforcing rods and pattress plates, matching the few that already existed.



arched Italianate windows. The restoration program included the repair of Towell Library's memorable windows. The program also called for the repair of the deteriorated stucco, the slate roof, and the metal and stone cornice. The cheek walls flanking Towell Library's front entry stairs had been leaning, and required stabilization. The entry was

Porters Lodge, constructed in 1851, also underwent careful restoration. The wood windows and shutters were restored, and the deteriorated stone sills were repaired and re-anchored. The stucco was also repaired without sacrificing the patina of the existing stucco. Steel rods and pattress plates were installed on the second floor and at the roofline to address a structural issue, and the slate roof was repaired.

To complete this ambitious project, the historic cistern was patched and repainted. Additionally, the brick walls surrounding the historic campus were repaired and repointed. The subtle yet meticulous conservation work has given these College of Charleston buildings fresh faces and succeeded in honoring the historic campus and all of its charm.

OWNER: COLLEGE OF CHARLESTON

ARCHITECT: CUMMINGS & MCCRADY, INC. • CONTRACTOR: MASHBURN CONSTRUCTION COMPANY

74 CHURCH STREET PRO-MERITO

The Russell-Dehon Tenement House at 74 Church is a Charleston single-house built after the 1778 fire. Purchased by Nathaniel Russell in 1779, it remained in the Russell-Dehon family as a rental property until 1853. The Preservation Society first awarded 74 Church Street a Carolopolis Award in 1969. Recovery of an historic photograph, which focuses on the Dubose Heyward House to the north, shows the property at 74 Church Street with a two-story piazza on its south façade. It is unclear when the two-story piazza was removed; however, in 1995, a single story piazza was added with an elaborate privacy door. The recent restoration replaced the single-story

porch with a two story piazza and privacy door in a simplified style more suited to that of an 18th century single house. Design modifications allowed for second story access to the piazza, while maintaining the original door location through the use of a



jib door. As part of the restoration, all of the windows on the property were restored and made operable. The door surrounds were returned to a simplified style in keeping with the original structure. The existing iron gate was removed and replaced with a

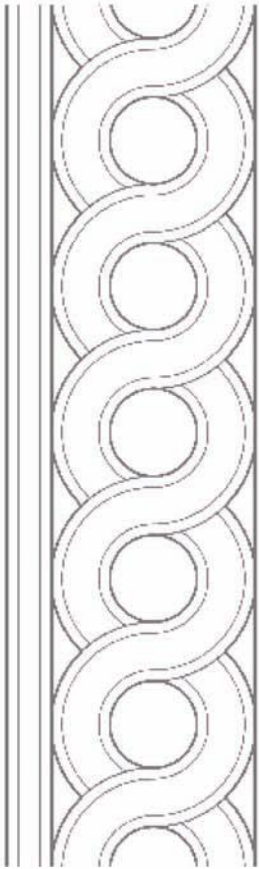
wooden gate, more in keeping with the style and period of the property. Hardware for the gate was designed, forged and installed by an instructor at the American College of Building Arts and is period appropriate.

In 1999, the Pro Merito Award was established to honor previous Carolopolis honorees for second major renovations or admirable continuous preservation. The efforts to restore this property to its historic appearance warrant a second honor for 74 Church Street.

OWNER: W. WALKER BROCK • DESIGN: BEAU CLOWNEY DESIGN •
FAIRMAX & SAMMONS ARCHITECTS • CONTRACTOR: CREST INDUSTRIES

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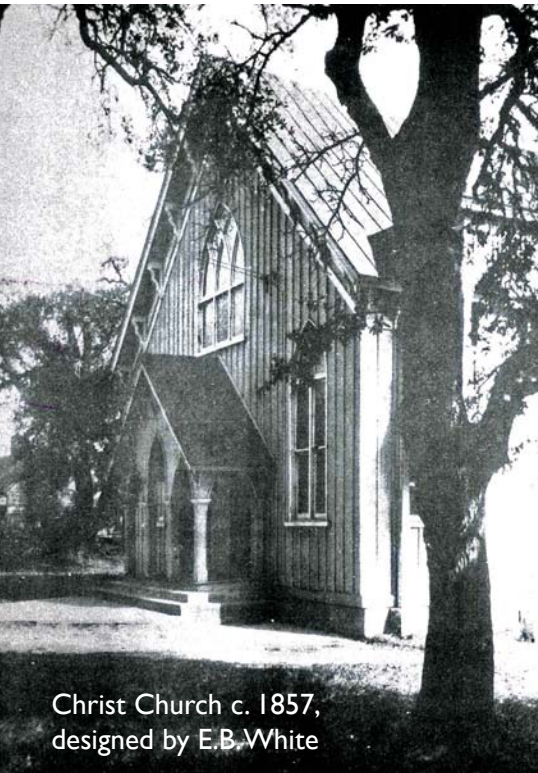


Lois Lane Ruthie Smythe John Payne Kate Dolan Laura Rembert
Butler Derrick Gerry Schauer Kristen Lane Anna Lassiter

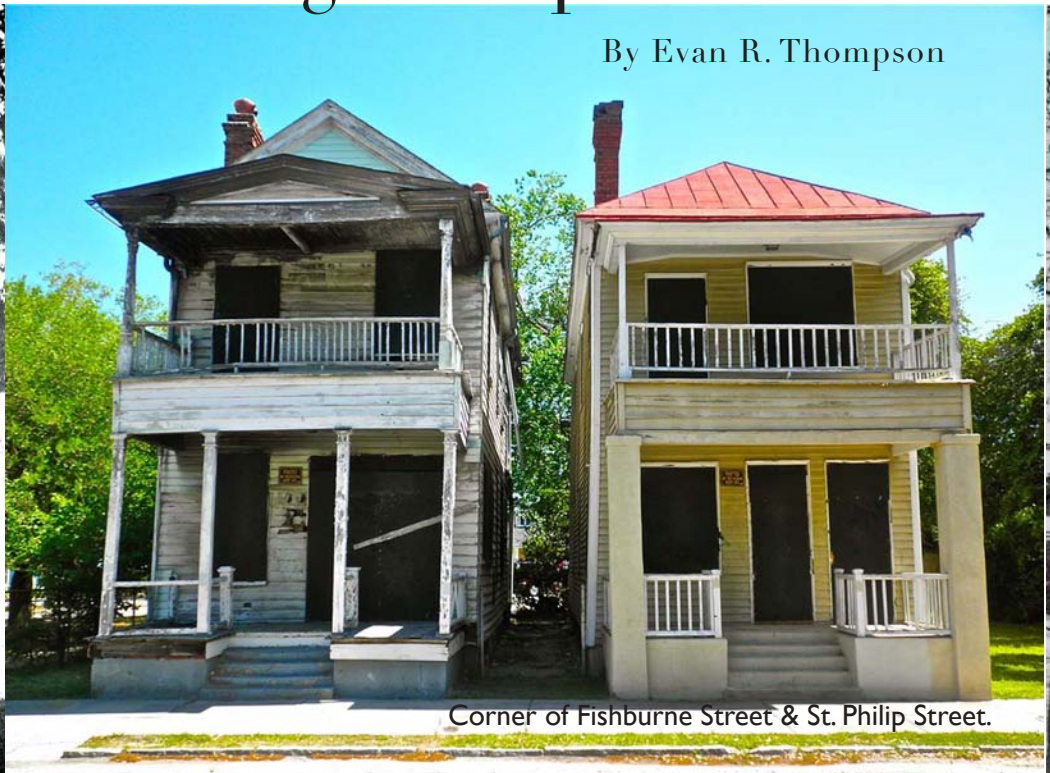
Nine Broad Street Charleston 843.577.2900 www.loislaneproperties.com

Wilson's Farm is a forgotten place.

By Evan R. Thompson



Christ Church c. 1857,
designed by E.B. White



Corner of Fishburne Street & St. Philip Street.

Bounded by King, Shepherd, Rutledge and slightly north of Sumter, Wilson's Farm was known in the 18th century as "Pickpocket" with a country house called "Sophy Hall" (named for Sophia Faesch, and possibly burned in the fire of 1876 that scorched upper King Street). By the early 19th century, the Farm was owned by Sophia Shepherd Wilson (died 1873), who also owned a significant amount of land in Radcliffeborough which she inherited from her Radcliffe relatives.

In 1823, Mrs. Wilson granted four lots of land in what she envisioned as "Shepherdboro" to the Episcopal church, retaining a 30 x 30 foot plot as a family burial ground. Christ Church was not built until 1857, designed by E. B. White in the Carpenter Gothic style. Christ Church eventually merged with St. Peter's Episcopal Church in 1930, at which time the White-designed building was torn down and the present church completed in 1931. It was designed by John D. Newcomer, and is now known as Salem Baptist Church. The Wilson family burial ground is located behind the church.

The Wilson farm was leased in the late 19th century to the Dunneman family as a truck farm, and in 1893 a plan was made to subdivide "Wilson's Farm" into building lots along a grid of streets. After a decade of legal wrangling among heirs and the City of Charleston, the Farm began to be developed with lot sales in 1902 to both real estate development firms and private owners. Noting that the neighborhood then appeared to grow as if "by magic," locals and visitors alike remarked that the "Wilson's Farm" neighborhood was the best new neighborhood of the 20th century.

Largely developed by 1910, the houses were built in a combination of Queen Anne and Colonial Revival styles, with a few Charleston single houses scattered among them. A one-story corner store at 57^{1/2} Carolina Street, a Greek Orthodox church at the southeast corner of Fishburne and St. Philip Streets, a school at Perry and Fishburne Streets, the Rutledge Avenue Baptist Church and even an American Legion Hall on King Street at Sumter served as community anchors.

When the Upper Peninsula of Charleston was surveyed, the 2004 final report noted that the Wilson's Farm tract was eligible for listing as a historic district on the National Register of Historic Places. While many of these early 20th century houses survive, some with their original low masonry walls and wrought iron gates, a swath of the neighborhood was torn away in the 1960s by the construction of what is now known as the Septima Clark Expressway (Highway 17).

Four houses at the northeast corner of Fishburne and St. Philip Streets survived the bulldozers, tucked away within the curve of the King Street offramp. They were highlighted as part of the Society's 2011 Seven to Save program. Students in our Spring 2011 Master Preservationist Program studied the buildings inside and out and made recommendations for rehabilitation. Fortunately, as *Preservation Progress* goes to press, a private developer is finalizing rehabilitation plans for these buildings.

As part of our goal to see these four houses preserved within the context of this potential National Register Historic



#74 Fishburne Street



Wilson Family burial ground, behind current Salem Baptist Church

District, the Society has engaged Atlanta land use consulting firm, Robert and Company, to conduct an Area Character Appraisal of the neighborhood. They will identify key architectural characteristics worth preserving, areas for neighborhood improvement and important guidance for the construction of new buildings on the very few vacant lots in the area.

We are also planning a tour of historic houses in the Wilson's Farm neighborhood on Saturday, May 5th, from 2 to 5 pm in order to raise funds for this preservation planning effort. We look forward to seeing you out at the Farm!



A Tribute to **Elizabeth Jenkins Young**



Elizabeth Jenkins Young & Joseph Rutledge Young on their porch at 70 Tradd Street, 1975.

Elizabeth Jenkins Young died in February of this year. She was one of Charleston's most respected and accomplished residents, and one who became a living icon in the preservation community. Known simply as "Liz" to her friends, she grew up on remote Edisto Island in the early twentieth century when it was still an isolated farming community separated from the South Carolina mainland. The only access was by boat.

The Jenkins family had been among the early colonists who settled on Edisto. In 1798 Colonel John Jenkins bought Brick House plantation from Paul Hamilton.

April 7, 1919 - February 22, 2012

The elegant brick house burned in a 1929 fire, but part of the plantation property is now a National Historic Landmark still owned by the Jenkins family.

Liz met Joseph Rutledge Young at the Carolina Yacht Club. After their marriage in Trinity Church on Edisto Island, the couple lived in Charleston. She and Joe Young had three children: Joseph Rutledge, Jr., Elizabeth Courtney, and Nancy Conner. Five grandchildren and nine great grandchildren later came into the family.

In 1952 Liz became Charleston's first licensed female tour guide and acted in that capacity for over fifty years. She toured in a green convertible that quickly became her trademark. Lord Spencer (father of Princess Diana), former U.S. Chief Justice William Rehnquist and comedian Bob Hope and his wife Delores were among her guests. In 1971 Mayor Palmer Gaillard asked her to help train city guides, and Liz quite literally helped write the book that is still used today. One tourist, a judge from Texas, wrote a letter to the editor of the Post and Courier describing her as "the guardian angel of (our) culture and traditions."

With a heritage that dates back to the Lords Proprietor, it was almost predictable that Liz became an ardent preservationist. She was elected President of the Preservation Society in 1968. While at the helm, she led the campaign to save and restore the John Lining House at 106 Broad Street and the Frederick Wolfe House at 21 State Street. Under her leadership, the Society also created the Executive Director position, one that has ensured that important issues of preservation never escape the scrutiny and consideration of the Society.

Liz's influence remained long after her presidency ended. She was a life member and an advisor to the Preservation Society Board. She participated in saving the Moorish eclectic style Farmers and Exchange Bank at 141 East Bay Street, brought attention to the endangered circa 1850s Gate House at Magnolia Cemetery, the John Rutledge House at 116 Broad Street, the William Johnson House on Rutledge Avenue next to Ashley Hall, the design development of Omni Hotel. Liz and her husband Joe rehabilitated properties in Charleston, including 70 and 70 ½ Tradd Street, 43 and 43 ½ Meeting Street, and 48 ½ South Battery. Liz and friends contributed to the refurbishing and sale of the house at 7 Coming Street, slated for demolition.

In 1995, Liz became one of only four people to receive the coveted Susan Pringle Frost Award, celebrating those whose long term, voluntary, dedicated and unqualified devotion to, and achievements in, the cause of historic preservation reflect the qualities which were so clearly evident in the life and works of the founder of the Preservation Society of Charleston, Miss Susan Pringle Frost.

Liz's involvement with her alma mater, the College of Charleston, was extensive. She was an honorary member and Past President of the College of Charleston Alumni Association and a Past President of the College's chapter of the Tri Delta Sorority, (for which she undertook the rehabilitation of 35 Coming Street for a sorority house).

Perhaps her most endearing contribution to the college was saving the Governor Aiken tenements from demolition. The day before the destruction was to take place, Robert Stockton—a reporter for the News and Courier who covered historic preservation—contacted Liz and her ally Jane Thorn-

hill to get their input on a story he was writing about two historic rental properties on Green Street that were scheduled to be razed the following morning. Horrified at the prospect of losing more Charleston landmarks, the ladies decided that they had to take matters into their own hands. Early the following morning they dashed to the college. Pretty, svelte Liz knew the driver, Bunt Fiske, so she did not fear stepping in front of the bulldozer to stop the oncoming behemoth; meanwhile Jane Thornhill dashed to President Stern's office for help. When "Mrs. Young" announced that she would lie down in front of the bulldozer's path if he didn't halt, Fiske did. Although President Stern was out of town at the time, demolition was stopped for the day and he put an end to it when he returned the following week. The result of the ladies' heroic actions was the creation of the College of Charleston's President's Advisory Council on Historic Preservation.

In March of 1987, Liz received the distinguished Founder's Medal, the highest award given by the College of Charleston. Her involvement with the College has had a direct impact on preservation of the College's distinctive campus, recently awarded a 2011 Carolopolis Award by the Preservation Society.

Liz worked tirelessly on preservation. She ambitiously set out to protect the city's Ansonborough neighborhood street by street and became involved in Historic Charleston's rehabilitation program. She was a Life Trustee of the Historic Charleston Foundation and was awarded the Frances R. Edmunds Historic Preservation Award. In 2001, the Citadel presented her an Honorary Doctorate of Letters, an award that was particularly meaningful since all her brothers were Citadel graduates. In 2003, the Charleston Tour Association established the Elizabeth Jenkins Young Award to honor her contributions

to the local tour guide industry and promptly made her the first recipient. Liz also participated in Charleston's civic and social activities. An attractive woman, she modeled clothes for 16 years at Krawcheck's exclusive apparel store, appeared in a television movie, and was featured in two ETV videos, "Dear Charleston" and "Sophisticated Ladies." She served as a member of the city of Charleston's Clean City Commission. She served as President of the Junior League of Charleston, as a member of the State of South Carolina's Children's Bureau, and Governor's Mansion and Lace House Commission, both for more than eight years.

According to historian and preservationist Bob Stockton, "Liz was one of the most beautiful individuals I have ever known, and one of the most effective. She was never aggressive, but accomplished her goals with grace and style. She often advised, 'You attract more flies with honey than you do with vinegar,' and she embodied that methodology. It was hard for anyone to say 'no' to her."

Elizabeth Jenkins Young epitomized the southern mystique of a by-gone era and became the matriarch of the second generation of the preservation movement. Liz Young became a Charleston preservation institution in her own right and wore the mantle of Miss Susan Pringle Frost well and honorably. As a person, she will not be forgotten by her family and her friends. The preservation legacy she leaves behind has enriched the entire Charleston community.

Special Thanks to Margaret Middleton Rivers Eastman. Excerpts borrowed from an interview from the November 2008 Charleston Mercury, as well as an article from our Spring 1995 Preservation Progress. Rutledge Young, Robert Stockton and Jane Thornhill also contributed.

preservation profiles



CARTER C. HUDGINS

Director of Preservation and Education, Drayton Hall, a historic site of the National Trust for Historic Preservation; 13 year resident of Charleston.

ROBERT HINES

Glass artist / Craftsmen; 22 year resident of Charleston.

ADRIENNE JACOBSEN

Associate at Glenn Keyes Architects; 9 year resident of Charleston.

REBEKAH JACOB

Owner, Rebekah Jacob Gallery; 9 year resident of Charleston.

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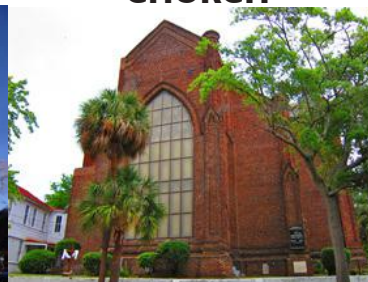
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Anything by Josephine Humphreys

GLEANINGS FROM THE CONFEDERATE MUSEUM

The Ladies Do It

By GORDON LANGLEY HALL

The best way to acquire the right mood for visiting the delightful Confederate Museum is to meander quietly up through the market itself. There the pace bespeaks another more gracious era. I loved the motley smells of dampness, vegetables fresh from the country, coffee, pancakes and flaming fire-buckets. Even the uninteresting green walls cannot break the spell.

Inside the museum itself the intriguing air of mystery continues. The pathetic little piles of clothing produced during The War could probably provide material for dozens of books if only they could talk.

Take the War Gloves for instance.....We are told, according to a label on one of the glass display cases, that "the Blockade shut out kid and finer gloves, so the ladies were compelled to wear home-made ones." It was deemed to a lady's credit to wear gloves she had knitted herself.

Mrs. A. G. Heriot of Georgetown could hardly have dreamed while making a pair with her own particular "serrated design like the edge of an English bread saw" that they would finish up in a museum. She had the tiniest hands.

During Confederate days, the men seemed to have been as handy with a needle as the ladies. Several needle cases that went with their owners to the scene of battle are to be seen. A handsome red needle-book and white silk gloves "made and owned by Lieutenant Colonel Edward p. Lawton" are worthy of inspection. He was killed while an acting Brigadier-General at the Battle of Fredericksburg.

The ladies also made their own home-spun gowns, a subject upon which Carrie Bell Sinclair (1862) leaves her impression for us to ponder over in verse:

"Oh! yes I am a Southern girl
And glory in the name
And boast it with far greater pride
Than glittering wealth or fame
My homespun dress is plain,
I know,
My hat's palmetto too,
But then it shows what Southern girls
For Southern rights will do
Hurrah! Hurrah!
For the Sunny South so
dear!
Three cheers for the homespun dress
Our Southern ladies wear."

They also made their own shoes and so did their maids. The most interesting pair at the museum are the two pairs cut out of a white canvas store awning by a mistress and her cook. The mistress' could pass for a pair of twentieth century tennis shoes. The cook's has a neat pair of wooden heels and look wide and comfortable. I wish that our cooks would wear them today, then they might have less trouble with their feet.

Two enormous pairs of shoes from the Commissary Department, Charleston, issued to Confederate soldiers, 1861-5, have wooden soles and heels like Dutch clogs. The makers were advised to put the bristle part of the leather on the outside. This technique was copied by the British for their Desert Rat boots during the Rommel campaign in World War II. Without the wooden soles they can still be purchased in Charleston shoe stores and are very comfortable for any men prone to corns.

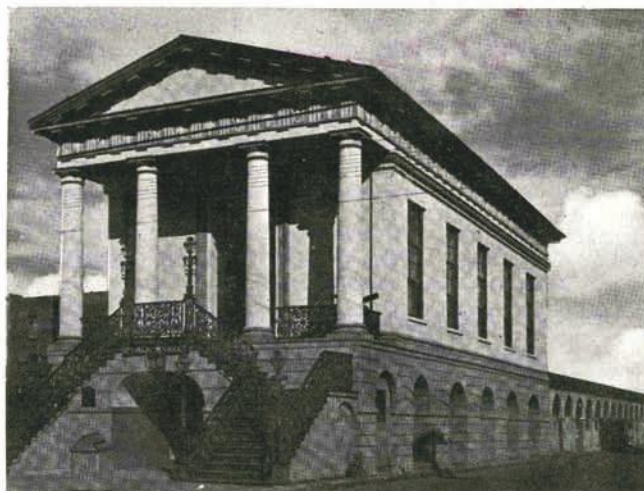
The men seem to have had very large feet in the 1860's. The curator at the museum drew my attention to those on the statue of General Wade Hampton; the saddle cloth General Hampton used the day he rode at the head of his followers as Governor of South Carolina is also on view.

However, the uniforms all seem to have fitted very small men and are in curious contrast to the boots. The excellent state of preservation of these garments is surprising.

A number of tiny children's garments survive also, some made of carefully washed flour and sugar sacks. Fancy dresses were made out of flags. They are most attractive.

Charleston ladies seem to have been very inventive during the war. I liked the Confederate breast-pin made by one of them from dried melon seeds. The seeds have dried black like basalt. The gauntlet used by Charles Kiddell was made by his sisters from buckskin knee breeches worn by their great-grandfather in colonial days.

Most tantalizing item in the entire museum is the Confederate stocking just "set up" and still on its four steel needles. Was the owner-to-be killed in action? Did the War end? It is infuriating not to know!



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